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

WALTER B. GEOGHEGAN, President, Art Directors Club

To you—gentle reader and interested looker-on.

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

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

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

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>5</td>
</tr>
<tr>
<td><em>By Walter B. Geoghegan, President, Art Directors Club</em></td>
<td></td>
</tr>
<tr>
<td>Awards</td>
<td>9</td>
</tr>
<tr>
<td>WHAT IS AN ART DIRECTOR?</td>
<td>13</td>
</tr>
<tr>
<td><em>By William H. Schneider, Art Director, Donahue and Coe, Advertising Agency</em></td>
<td></td>
</tr>
<tr>
<td>Mass Magazines</td>
<td>16</td>
</tr>
<tr>
<td>ADVERTISING GROWS UP</td>
<td>52</td>
</tr>
<tr>
<td><em>By George Gallup</em></td>
<td></td>
</tr>
<tr>
<td>Class Magazines</td>
<td>54</td>
</tr>
<tr>
<td>Trade Publications</td>
<td>80</td>
</tr>
<tr>
<td>DISPLAY TYPOGRAPHY'S URGENT JOB</td>
<td>98</td>
</tr>
<tr>
<td><em>By Douglas C. McMurtrie, Director of Typography, Ludlow Typograph Company</em></td>
<td></td>
</tr>
<tr>
<td>Newspapers</td>
<td>102</td>
</tr>
<tr>
<td>Booklets</td>
<td>122</td>
</tr>
<tr>
<td>A SHOP TALK ON POSTERS</td>
<td>137</td>
</tr>
<tr>
<td><em>By Howard Scott, Poster Designer and Consultant</em></td>
<td></td>
</tr>
<tr>
<td>Posters and Magazine Covers</td>
<td>140</td>
</tr>
<tr>
<td>Lettering</td>
<td>160</td>
</tr>
<tr>
<td>AN INDUSTRIAL DESIGNER THINKS ABOUT HIS JOB</td>
<td>169</td>
</tr>
<tr>
<td><em>By Henry Dreyfus, Industrial Designer</em></td>
<td></td>
</tr>
<tr>
<td>Packages and Product Design</td>
<td>172</td>
</tr>
<tr>
<td>PICTURES THAT PULL PEOPLE</td>
<td>180</td>
</tr>
<tr>
<td><em>By Leonard Luce, Arthur Kudner Inc.</em></td>
<td></td>
</tr>
<tr>
<td>Indices: Artists,Advertisers,Advertising Agencies</td>
<td>185</td>
</tr>
<tr>
<td>The Art Directors Club</td>
<td>191</td>
</tr>
</tbody>
</table>
ART DIRECTORS CLUB MEDAL
COLOR ILLUSTRATION

to Thomas Benrimo

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

BLACK AND WHITE ILLUSTRATION

to R. Willaumez

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

CONTINUITIES AND COMIC STRIPS

to James Thurber

Advertisement designed by Art Director
Leon Karp for Ladies’ Home Journal
through N. W. Ayer & Son, Inc.
page 105

THE BARRON G. COLLIER MEDAL

CAR CARDS

to Joseph Binder

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

THE KERWIN H. FULTON MEDAL

TWENTY-FOUR SHEET POSTERS

to Albert Staehle

Advertisement designed by Art Directors
Stanford Briggs and Howard Scott for Stan-
dard Oil Co. of N. J. through McCann-
Erickson, Inc.
page 141
AWARDS FOR DISTINCTIVE MERIT

COLOR ILLUSTRATIONS

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

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

BLACK AND WHITE ILLUSTRATIONS

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

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

COLOR PHOTOGRAPHS

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

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

BLACK AND WHITE PHOTOGRAPHS

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

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

CONTINUITIES AND COMIC STRIPS

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

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

LETTERING AND ITS ACCOMPANYING DESIGN

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

to Howard Hardy
Advertisement designed by HOWARD HARDY for York Ice Machinery Corp. . . . page 161
DESIGN OF COMPLETE ADVERTISEMENT

MASS MAGAZINES

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

CLASS MAGAZINES

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

TRADE PUBLICATIONS

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

NEWSPAPERS

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

BOOKLETS, DIRECT MAIL AND OTHER CORRELATIVE MATERIAL

to Robert A. Schmid and John Averill
Booklet illustrated by JOHN AVERILL for Mutual Broadcasting System, Inc. . . . . . page 123

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

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

DISPLAY POSTERS

to Alexey Brodovitch
Advertisement illustrated by ALEXEY BRODOVITCH for Harper’s Bazaar . . . . . . . page 153

MAGAZINE COVERS

to M. F. Agha and Horst
Advertisement illustrated by HORST for Vogue through Conde Nast Publications. . . . . . page 157

PACKAGES AND PRODUCTS

to Sherman H. Raveson
Package designed by SHERMAN H. RAVESON for Propper McCallum, Inc. through Hartman & Pettingell, Inc. . . . page 173
WHAT IS AN ART DIRECTOR?

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

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

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

HE IS ARCHITECT OF THE AD

Planning the physical appearance of an advertisement involves the use of structural principles similar to those used in planning a modern house. The materials and stresses are different, to be sure, but consideration of purpose, salient features, design and materials are definite and important prob-
lems. The effectiveness of the advertisement is in proportion to the imagination and skill that go into its make-up. Each advertisement demands its proper arrangement of elements, its emphasis on certain factors and subordination of others to attain its maximum efficiency. This planning requires a definite understanding of advertising and psychology, as well as technical facility in composition.

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

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

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

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

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

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

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

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

THE ART DIRECTOR MUST STUDY REPRODUCTION

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

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

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

OLD-FASHIONED IDEAS

HEINZ

VEGETABLE SOUP

WITH BEEF STOCK

READY TO SERVE

AWARD FOR DISTINCTIVE MERIT
AWARD FOR DISTINCTIVE MERIT


AWARD FOR DISTINCTIVE MERIT

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

Artist: Leo Aarons  
Art Director: Jack Anthony  
Agency: Young & Rubicam, Inc.  
Client: Chitt, Peabody & Co., Inc.
DRENCHED IN M-M-M-MOLASSES!

IT SMOKES AS SWEET AS IT SMELLS

HEINZ Oven-Baked BEANS

---

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

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

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

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

Artist: Victor Keppler
Art Director: Harry Payne
Agency: Batton, Barton, Durstine & Osborn, Inc.
Client: Hamilton Watch Company
ALL BROKEN UP
ANOTHER COLLISION WITH SERIOUS RESULTS

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

Artist: Victor Keppler
Art Director: Harry Payne
Agency: Batton, Barton, Durstine & Osborn, Inc.
Client: E. R. Squibb & Sons
Artist: Horst  
Art Director: Arthur T. Blomquist  
Agency: J. Walter Thompson Co.  
Client: Pond's Extract Company

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

Artist: Albert Dorne  
Art Directors: Harry Payne, Harold C. McNulty  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Client: Hamilton Watch Company
Artist: John Falter  Art Director: Fred S. Sergenian  Agency: Young & Rubicam, Inc.  Client: Gulf Oil Corporation

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

Art: Fred Ludekens  
Art Director: Fred Ludekens  
Agency: Lord & Thomas  
Client: Californians, Inc.

Art: Perry Peterson  
Art Director: Deane H. Uptegrove  
Agency: Alley & Richards Company  
Client: W. A. Taylor & Co., for Martini & Rossi
Artist: Leo Aarons
Art Director: Fred S. Sargent
Agency: Young & Rubicam, Inc.
Client: Life Savers, Inc.

Artist: Albert Done
Art Director: Fred S. Sargent
Agency: Young & Rubicam, Inc.
Client: Gulf Oil Corporation
The Problem of the Ugly Guest Room
Artist: Peter C. Helck  
Art Director: Fred S. Sergentian  
Agency: Young & Rubicam, Inc.  
Client: Gulf Oil Corporation

Artist: Paul Hesse  
Art Director: Gordon C. Aymar  
Agency: Compton Advertising, Inc.  
Client: Procter & Gamble Company
Artist: James Schnucker
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: The Travelers Insurance Co.

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


Grass!
more important to America than strikes or taxes

Art: William Brouard
Art Director: William A. Irwin
Agency: McCann-Erickson, Inc.
Client: Curtis Publishing Co.
Artist: Underwood & Underwood
Art Director: Hubert F. Townsend
Agency: Sherman K. Ellis & Co., Inc.
Client: Hiram Walker & Sons, Inc.

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

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

Artist: William Rittase
Art Director: Robert F. Wilson
Agency: Young & Rubicam, Inc.
Client: Agfa Ansco Corporation
Artists: Albert Staehle, Glen Grove  
Art Director: Budd Hemmick  
Agency: Arthur Kadner, Inc.  
Client: Florida Citrus Commission

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

Artists: Herbert Matter  
Art Director: Paul Darrow  
Agency: N. W. Ayer & Son, Inc.  
Client: Province of Quebec
Art Director: William Strosahl
Agency: J. Walter Thompson Co.
Client: Eastman Kodak Company

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

Art Director: A. C. Limbrock, J. T. Franz
Agency: Maxon, Incorporated
Client: H. J. Heinz Company

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

Artist: Dr. Ernst Schwartz  Art Director: Robert F. Wilson  Agency: Young & Rubicam, Inc.  Client: Agfa Ansco Corporation
Artist: Edwin A. Georgi
Art Director: Kenneth Paul
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: United States Steel Corporation

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

Artist: Dan Content
Art Director: Arthur Deerson
Agency: Warwick & Legler, Inc.
Client: Seagram Distillers Corporation
COMPLETE ADVERTISEMENTS • MASS MAGAZINES

VACATION'S END...
Have seen the Highway Crossed over 1000 miles

OLD-FASHIONED RECIPES

FEED OUR FAMINE: "The Art of Pennsylvania"
Grass!
more important to America than strikes or taxes

This Year A Hurricane

You're going to BOTH World's Fairs this year

Birthplace Of BILLION DOLLARS
A WRINKLE-WRAPPIN' SWEETIE. What a blessing to meet those lovely, generous men willing to engage in the gentle, loving art of Rose Hetty. After the wedding, the bride, blonde and beautiful, is transformed. You're just as happy to let the lights off and snuggle yourself down on your bed. Talk extra-softly and watch the last picture on your bed. And let them know exactly what you're thinking.

Do you think two years would keep her happy? And the gown? The coat? The boots? The shoes? Nothing! You're looking at a picture of Rose Hetty. The one and only Rose Hetty! The one and only Rose Hetty.

On Sunday, Carnegie Hall holds ten million listeners.

F.

Royal Flush
ADVERTISING ART GROWS UP

By George Gallup

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

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

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

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

Today nothing is more important to successful advertising than the pictures used to illustrate
the advertisements. Successful advertising pictures are not the result of trick techniques. Pictures must be clear—obvious—visual expressions of the copywriters' and art directors' ideas.

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

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

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

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

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

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

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

ART DIRECTORS CLUB MEDAL FOR BEST COLOR PHOTOGRAPH
AWARD FOR DISTINCTIVE MERIT

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

AWARD FOR DISTINCTIVE MERIT

Artist: Victor Keppler
Art Director: Harold C. McNulty
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Corning Glass Works
Artist: Edwin A. Georgi  
Art Director: Leon Karp  
Agency: N. W. Ayer & Son, Inc.  
Client: Yardley & Co., Ltd.

AWARD FOR DISTINCTIVE MERIT
AWARD FOR DISTINCTIVE MERIT

Artist: Herbert Matter
Art Director: Paul Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Cannon Mills, Inc.
OLD CROW
Bottled in Bond
A TRULY GREAT NAME
Among the World's Great Whiskies

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


AWARD FOR DISTINCTIVE MERIT
Artist: Fred Freeman
Art Director: William H. Schneider
Agency: Donahue & Coe, Inc.
Client: Angostura Wuppermann Corp.

Artist: Henny Waxman
Art Director: Lester Jay Loeb, J. H. Finker, Jr.
Agency: J. M. Mathes, Inc.
Client: American Viscose Corp.
Artist: Leslie Saalburg
Art Director: Walter Reinsel
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company

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

Artist: Anton Bruehl
Art Director: Walter Reinsel
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company
Artist: Toni Frissell
Art Director: Eleanor Mayer
Agency: Abbott Kimball Co., Inc.
Client: Charles W. Nudelman, Inc.

Artist: Mac Ball
Art Director: Lester Jay Loh
Agency: J. M. Mathes, Incorporated
Client: Maryland Casualty Company
Artist: Victor Keppler  
Art Director: Harold C. McNulty  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Client: Corning Glass Works

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

*Artist: Albert Adams, Adams Studios*

*Art Director: Herbert Bishop*

*Agency: Young & Rubicam, Inc.*

*Client: Frankfort Distilleries, Inc.*

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*General Motors Sales Corporation, Buick Motor Division*

*Art Director: Budd Hemmick*

*Agency: Arthur Kuther, Inc.*

*Artist: C. G. Christensen*
Dodge knows that American anger can help sell cars

Time, the weekly newsmagazine

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

Artists: James W. Williamson
Art Director: Paul Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Bermuda Trade Development Board
Lovely skin is de rigueur

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

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

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

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

Artists: Louise Dahl-Wolfe
Art Directors: Lester Jay Loh, Claude Hurd
Agency: J. M. Mathes, Incorporated
Client: American Viscose Corporation
Artist: Marcel Arthaud
Art Director: Leon Karp
Agency: N. W. Ayer & Son, Inc.
Client: French Line

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

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

Artist: Tony Zepf
Art Director: John J. Smith
Agency: N. W. Ayer & Son, Inc.
Client: Container Corporation of America
Artist: Henry M. Rundle
Art Director: Henry M. Rundle
Client: R. C. A. Manufacturing Co.

Artist: Gordon C. Ross
Art Directors: Henry Harding, Earle H. Bean
Agency: The Barra Press
Client: Liberty Mutual Insurance Company
TRADE PUBLICATIONS
ART DIRECTORS CLUB MEDAL FOR BEST BLACK AND WHITE PHOTOGRAPH

Artist: Marvin Becker       Art Director: Franklin D. Baker
AWARD FOR DISTINCTIVE MERIT

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

Art: F. S. Lincoln  
Art Director: Elmer R. Lasher  
Agency: T. J. Maloney, Inc.  
Client: Popular Publications, Inc.
Artist: John Scott
Art Director: Walter K. Nield
Agency: Young & Rubicam, Inc.
Client: Young & Rubicam, Inc.

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

Artist: John Scott
Art Director: Walter K. Nield
Agency: Young & Rubicam, Inc.
Client: Young & Rubicam, Inc.
The rise and fall of "Shall I?"

Avalanches always start at the top...

How to make people sit up and do things

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

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

Art: John Averill  Art Director: John Averill  Agency: George Bijur, Inc.  Client: Advertising & Selling
Artist: Stanley Ekman
Art Director: Scott A. Runge
Agency: N. W. Ayer & Son, Inc.
Client: Container Corporation of America

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

now

IDEAS

this transform apathy into action

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

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

Artists: Lester Beall, M. Ackoff
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.
to cut costs of distribution

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

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

Art: Fred R. Archer
Art Director: Elmer R. Lasher
Agency: T. J. Malone, Inc.
Client: Economics Laboratory, Inc.
**Artist:** Joseph Gering  
**Art Directors:** Lester Beall, Joseph Gering  
**Agency:** George Bijur, Inc.  
**Client:** Mutual Broadcasting System

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

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

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Who Said RADIO is Expensive?

The Mutual Broadcasting System - Coast to Coast

Automobile Insurance Policy Holders vote TIME their second choice magazine
COMPLETE ADVERTISEMENTS • TRADE PUBLICATIONS
Orlottidefl01

MEN AT THE HEIR need more than courage to guide them today.

SANDERS & PORTER

SYRUP OF ALUM

SMITH'S

EVEN THE ROMANS KNEW IT!

SHEER STYLE Pajamas

MUNCHING

The Adventures of Rupp (1974)-Reel No. 4

Mutual Broadcasting System
How to make people sit up and do things

THE MUTUAL BROADCASTING SYSTEM: COAST TO COAST

The rise and fall of 'Shall I?'

For Advertising

THE MUTUAL BROADCASTING SYSTEM: COAST TO COAST

The rise and fall of 'Shall I?'

How to make people sit up and do things

THE MUTUAL BROADCASTING SYSTEM: COAST TO COAST

The rise and fall of 'Shall I?'
DISPLAY TYPOGRAPHY'S URGENT JOB

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Competent craftsmanship in setting letters into lines is not enough today. Facing new demands
because of the speeded-up tempo of modern living, able compositors must think about the copy they handle, and adapt their practice to these demands. More successful results from the copy they set afford the soundest and most logical approach to increased earning power.

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

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

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

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

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

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

The skyscraper motif of modern architecture is reflected in the favor with which tall and slender typefaces are now regarded. The newer typefaces being produced are relatively narrower than standard in relation to height, and markedly condensed faces in the Bodoni and and Gothic families are being widely used.
A reaction against the severity of geometric layouts and the simplicity of monotone sans serifs is evidenced by the popularity of scripts. Or perhaps they are used as a foil for severity. At any rate, any good new script typeface is still assured of a warm reception. It is my belief that informality is more attractive than formality in a script used to promote sales.

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

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

Friends are important people in life. And in the United
States, with the publication of the March Journal is new today as the first page of magnaire in this edition. For the Journal is reaching the largest audience in its
history. Journal readers are participating in one of America's fastest-growing movements which has resulted in increased circulations of daily mail for the Journal in the past year. Even with these increases, the Journal continues to believe that the kind of self
service requisite to such a movement by the number of friends one acquires. That is why we will find on some of the methods people and nations use to make friends discussed here.

The purpose of this page is to introduce a number of topics which will be covered in more detail in subsequent pages. These include:

- How do you make friends?
- What is your idea of a friend?
- How can you make friends?
- How do you keep friends?
- How do you lose friends?

These four articles will be followed by more articles on the Journal and other magazines.

MARCH
LADIES' HOME JOURNAL

ON SALE TODAY 10¢

ART DIRECTORS CLUB MEDAL
FOR BEST CONTINUITIES AND COMIC STRIPS

ART DIRECTORS CLUB MEDAL
FOR BEST BLACK AND WHITE ILLUSTRATION

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

ART DIRECTORS CLUB MEDAL
FOR BEST CONTINUITIES AND COMIC STRIPS

Artist: R. Willems
Art Director: Myron Kenzer
Client: Bonwit Teller
Sausage Shapes over London can make more Fords go by

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

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

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

Then things happened. Abroad, dictators ripped out booming phrases of war and slipped up treaties and parts. At home all the banks closed and a new era opened. Men began to use other men about new bills, new taxes, new unions, new powers. It began to dawn on people that the news was something happening to them—setting up there in their business ledgers looking at them, pressing on their trays, making marks on their sales charts.

And now the news matters as it's never mattered before. Most of all it matters to the most intelligent people. The people with the bigger jobs and paying fares, people in the professions. People with the 1938's and 1939's for new Fords.

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

So 780,000 of them read TIME. Every week of the year they read TIME—to read out. And that has plenty to do with selling cars or anything else important to Americans. When you advertise to people who want to find out who are caring and smart, you're getting your own news of new models, new prices through on the sharpest competency level you can find anywhere.

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

It stayed secure the last time there was pressure during the six years of Depression II, advertisers discovered that and TIME's passenger car advertising rose 145%. Because it paid out, that's why it rose.

Which is all that different about Depression III? One market dissolved, another was born. But another year ago—it makes a security base for any advertiser. TIME's market stays secure.

TIME readers just proved it all over again in a recent survey of 10,000 TIME families. Proved it for any advertiser. Proved it so specifically for passenger car advertisers that it seems like the selling argument to end all selling arguments:

TIME FAMILIES PLAN TO BUY 91,000 NEW CARS

THE BALANCE OF THIS YEAR.

OTHER TIME FAMILIES PLAN TO BUY 248,000 NEW CARS DURING 1939.

What's the price of getting your kid into this market? Five to ten thousand dollars a page? No, that buys mass circulation, five big messages.

A TIME page costs less than $2500; thirteen pages cost 1000.00; twenty-six cost 157,500.

That doesn't buy mass circulation—that only puts your news through to 100,000 substantive TIME families, all of whom want the news and a whacking lot of whom want new cars.

*THE WEEKLY NEWS MAGAZINE

Artists: Peter Nyholm, R. Clemmer
Art Director: Lester Beall
Agency: George Biju, Inc.
Client: Time, Inc.

FOR DISTINCTIVE MERIT

AWARD FOR
We've been put in our Place!

Macy's

Macy's: You say, "I don't need much at all" along with the word "trial." You say, "I can't find a better deal." Macy's, you say, "I'm not much of a shopper," you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's.

1. Macy's: Welcome, you're welcome. Macy's, you say, "I can't find a better deal." Macy's, you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's, you say, "I don't need much at all." Macy's.

2. Macy's: Welcome, you're welcome. Macy's, you say, "I can't find a better deal." Macy's, you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's, you say, "I don't need much at all." Macy's.

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4. Macy's: Welcome, you're welcome. Macy's, you say, "I can't find a better deal." Macy's, you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's, you say, "I don't need much at all." Macy's.

5. Macy's: Welcome, you're welcome. Macy's, you say, "I can't find a better deal." Macy's, you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's, you say, "I don't need much at all." Macy's.

6. Macy's: Welcome, you're welcome. Macy's, you say, "I can't find a better deal." Macy's, you say, "I don't have much to spend," you say, "I'm not much of a shopper." Macy's, you say, "I don't need much at all." Macy's.

Award for Distinctive Merit

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

Artist: Herbert Greenwald
Art Director: Herbert S. Lenz
Client: R. H. Macy & Co., Inc.
Artists: Jean Spadea
Dora Abrams
Richard Young
Art Director: Myron Kenzer
Client: Bonwit Teller

Bonwit Teller

Giant Tupper Scottish brooch

Artists: Fred Chance, George Connelly
Art Director: John J. Smith
Agency: N. W. Ayer & Son, Inc.
Client: Steinway & Sons
EVERY COUNTRY ENTLEMAN

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

“SKYSCRAPER” LOOKS LIKE THIS...

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

COUNTRY ENTLEMAN

Artist: Robert Philipp
Art Director: Paul W. Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Steinway & Sons
Artists: Eric Mulvaney, Thomas Gray
Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.

Artists: Keith Ward
Art Director: Ilar Pane
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Borden's Farm Products

Artists: Eric Mulvaney
Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.
GOSH, MRS. STANNEY, I SHOULD THINK A SCREEN STAR WOULD DIE OF JOY BEING SO ADMAINED BY EVERYONE!

A SCREEN STAR'S MUCH MORE LIKELY TO DIE OF HARD WORK, MY DEAR!

YES, I SUPPOSE SO, BUT THEN IT MUST BE THRALLING TO BE SO ADMAINED ALL THE TIME.

WELL, EVEN BEING ADMAINED TAKES EFFORT. YOU HAVE TO WATCH YOUR HAIR, YOUR SKIN!

OH, DO GIVE ME A TIP ON COMPLEXION CARE! MY SKIN HAVEN'T BEEN SO GOOD LATELY.

MAYBE YOU'VE BEEN LETTING COSMETIC SKIN DEVELOP BECAUSE YOU DON'T REMOVE COSMETICS THOROUGHLY! SCREEN STARS USE LUX TOILET SOAP BECAUSE IT HAS ACTIVE LATHER.

9 out of 10 Screen Stars use Lux Toilet Soap.

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

Shifting the Olympics can shift more Nash gears

Art Directors: Richard Clemmer, Underwood & Underwood
Agency: George Bijur, Inc.
Client: Time, Inc.
It's a very small number... but a great deal depends on it.
**LASER LINES**

**New Paradise for Small Fry**

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

**Macy's New Youth Centre - 4th Floor**

_The widest choice of CORRECT clothes for young people in America_

**Paste This**

**In Your Hat!**

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

**Every Woman wants to be Kissed**

*Artists: H. Foster Ensninger, William Sakren*
*Art Director: Paul F. Berdanier, Jr.*
*Agency: J. Walter Thompson Co.*
*Client: General Cigar Co., Inc.*
Miles S-T-R-E-T-C-H
the more STOP and 60
the longer miles grow—
AN ADVERTISEMENT FOR FRESH DATED "EVEREADY" BATTERIES

Artist: Howard Williamson  Art Directors: Lester Jay Loh, John H. Tinker, Jr.

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

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

NEW! WONDERFUL! JELL-O PUDDINGS
3 LUSCIOUS FLAVORS
RICH CHOCOLATE - REAL VANILLA
MELLOW BUTTERSCOTCH
SAME LOW PRICE AS JELL-O
AT ALL GROCERS

Lightning Lent Foils Butch the Villain

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

GRUMPY GUS

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

Darling! I'm Crazy About the New JELL-O PUDDINGS!
DOWN OUR STREET

Oh, Doctor!

By Winifred Carter

CRISCO DES ARE LIGHT AND EASY TO USE!

(STRONGER, FASTER, MORE DIGESTIBLE)

FREE ADVICE! CRISCO (THE SUPER-CREAMED PURE VEGETABLE SHORTENING) IS NOW PRICED SO LOW THAT EVERYONE CAN ENJOY CRISPER, MORE DIGESTIBLE, FRIED FOODS. PLANTERS ARE ALWAYS PREPARED TO HELP WORKING THE BIGGEST SELLER. GET CRISCO TODAY TO USE CRISCO FOR ALL YOUR COOKING.

VIC & SADE, Radio's Home Folks

A Woman's Way!

By Rush

STEINWAY

"sea Fever"

Macy’s

WE LIFT OUR GOLDEN CREST VOICES

Please pardon us. Singing is a bore out of our line. But we just can’t help sending a few notes to you—of glad tidings and happiness, and good health for this and every season. Well make good on these good wishes, too, with your kind permission. Just turn a tune tomorrow telling the Borden Man, “I’m changing to Golden Crest Vitasol D, the milk with the sunshine vitamins in it.” Will you—offer a happy, healthy Christmas and New Year? Borden’s Farm Products.

I DREW A SALUTE FROM THE ADMIRAL

Beeman’s delicious, tangy refreshers is due to the air-tight package that keeps this fire storer at its peak of fresh perfection. Treat yourself to a package today!

STANDARD OIL DEALERS
BOOKLETS
AWARD FOR DISTINCTIVE MERIT

1938

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

SPORTS FROM COLUMBIA

Artist: Harry Brown   Art Director: Ted Sandler   Client: Columbia Broadcasting System

AWARD FOR DISTINCTIVE MERIT
From Moo To You With Love

Art Director: William A. Kittredge
Agency: Ritten, Barton DuBistine & Osborn, Inc.
Client: R. R. Donnelley & Sons Co.

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

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

Artist: Fred Hauck
Art Directors: Fred Hauck, Walter Lloyd
Client: Collier's
Artists: David O. Green, Jorkel Korling
Art Director: James T. Morgan
Client: Mills Novelty Company

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

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

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

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

FROM PULPWOOD TO PAPER
For the big show. It's colossal—Stupendous—See the eye-filling splendor of the parade of new model announcements! Gaze at the thrilling, sales-winning editorial mid-way... that focuses the buying-attention of more than 2,620,000, affluent, active auto-interested families on the 1939 cars!!!

 får, Hurry, Hurry... Get in line and get your ticket for the biggest show on earth—THE '39 MOTOR-BUYING SEASON, as produced by the editors of Collier's and America's leading automotive advertisers.

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

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

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

They knew more about cows
Artist: Lester Beall
Art Director: Lester Beall
Client: The Sterling Engraving Co.
"COOKS"

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

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

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

day in the life of Ray D. O'Dollar
Artist: Alexey Brodovitch  
Art Director: Alexey Brodovitch  
Client: Elizabeth Hawes

Artist: Rockwell Kent  
Art Director: Elmer R. Lasher  
Agency: T. J. Maloney, Inc.  
Client: Time, Inc.
Artist: Robert Carroll
Art Directors: Robert A. Schmid, Robert Carroll
Client: Mutual Broadcasting System, Inc.

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

DONNELLEY
DEEPTONE
A FOUR-COLOR REPRODUCTION OF AN OLD FLOWER PRINT
THE LAKESIDE PRESS

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

Artist: Walter Howe
Art Director: W. A. Kittredge
Client: R. R. Donnelley & Sons Company
The last act was a miracle. The stage was filled with actors, women, children, and dancers. Musicians playing.

Clarinets, flutes, and trumpets filled the air above the stage, their music blending together to create a harmonious sound. Then, with a blast, a blinding flash of light sudden plunged into the darkness. In a split second, the music and dancing stopped as the stage was enveloped in a cloud of smoke. The audience was left in darkness, their eyes strained to see in the dimness.

But the music and dancing resumed without warning.

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Burns, two years ago, a doctor once saw a patient who had been poisoned by a gas leak. The physician had to act quickly. The patient was in severe distress and needed immediate medical attention.

This is why so many practitioners make it their practice to keep their private patients well informed. They always make sure that their patients are always aware of the dangers that they face. This way, if anything happens, they can be prepared to act quickly and effectively.

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

Artist: Gene Federico
Art Director: Eleanor Mayer
Agency: Abbott Kimball Co., Inc.
Client: Strathmore Paper Company
Artist: Fred Bond  
Art Directors: W. A. Kittredge, Willard G. Smythe  
Client: R. R. Donnelley & Sons Company

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

By HOWARD SCOTT, Poster Designer and Consultant

DEFINITION OF A POSTER

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

Not so long ago, I had a very interesting talk with A. M. Cassandre, the well-known French poster artist. He has no peers when it comes to design, color and supreme ingenuity. Cassandre is a master of the purely symbolical or, let's say, the modern impact poster. He argued that America had no poster technique. We do nothing but blow up realistic paintings, and because we use them on twenty-four sheet poster panels, we call them posters. I'm sure he must have meant that our posters on the whole are not handled technically in the old flat poster treatment used by most of the Europeans for years. He failed to see that with a simple, powerful pattern, a strong poster can be had and
that any amount of realism within that primary pattern, if painted in its proper key so as not to
destroy the impact of this pattern, adds both to the appeal and story-telling value of the poster. This.
I told him, is America’s poster technique that the masses understand. Exhaustive surveys have been
made of the merits of our point of view and they have proved conclusively that as far as America is
concerned we are on the right track in putting on, as I like to call them, one-act plays to a five-second
audience.

USES OF THE POSTER

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

CONSTRUCTION OF POSTERS

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

Secondly, the poster should be entertaining. The poster is the one form of advertising that
does not give away a “bag of marbles,” so to speak, for the few seconds of indulgence by your audi-
ence. Unlike radio, which gives entertainment along with the commercials, and the newspapers and
magazines, which give you news and fiction, the poster stands solely on its entertainment value as a
compensation to the reader.
There has been some criticism of a so-called "gag-lined" poster's ability to sell. True, you cannot put a magazine ad on a twenty-four sheet poster, as most advertisers try to do. The reading time is too short. But you can pick out one paramount feature of your product, wrap it up with a good "gag" line designed into a well-executed pictorial element, add your product identification and wind up by having a two-fisted advertisement that's plugging for you twenty-four hours a day, thirty days out of the month, smacking home on your buying public thousands of quick-selling, pleasing impressions of why your gas starts quicker!

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

THE FUTURE OF THE POSTER

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

**Spring POWER**

**Essolene MOTOR FUEL**

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

Ford V-8 Trucks Power Long Life

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


POWER from 1st. to 3rd.

Essolene
MOTOR FUEL

Wins on Quality

TWENTY GRAND 10¢

YOUR PRODUCT

SELL IT WITH POSTERS

McCANDLISH LITHOGRAPH CORPORATION PHILADELPHIA, PA.

CONOCO BRONZ-Z-Z-Z
FROM YOUR MILEAGE MERCHANT

Artist: Sascha A. Maurer  Art Director: Sascha A. Maurer  Client: McCandlish Lithograph Corporation

Artist: Stevan Dohanos  Art Director: Lester Roudell  Agency: Tracy, Locke, Dawson, Inc.  Client: Continental Oil Company
THE BARRON G. COLLIER MEDAL FOR BEST CAR CARD

PURITY • BODY • FLAVOR
IN EVERY GLASS

BALLANTINE’S ALE & BEER

Artist: Joseph Binder   Art Director: Burton E. Goodloe   Agency: J. Walter Thompson Co.   Client: Peter Ballantine & Sons
Artists: Raymond A. Ballinger, Morris Berd  
Art Director: Guy E. Fry  
Agency: Jerome B. Gray & Co  
Client: Philadelphia Saving Fund Society

Artists: Fred Ludekens  
Art Director: Fred Ludekens  
Agency: Lord & Thomas  
Client: M. J. B. Co.
Treat yourself daily to DOUBLE MINT GUM

Healthful · Refreshing · Delicious

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

Chesterfields SATISFY

Artist: Ruzzie Green
Art Director: Winslow H. Case
Client: Liggett & Myers Tobacco Company

Enjoy Healthful Delicious DOUBLE MINT GUM

Artist: Otis Shepard
Art Director: Otis Shepard
Agency: Barron G. Collier Corp.
Client: Wm. Wrigley Jr. Company
Artists: Joseph Binder, Everett W. Sahrbeck
Art Director: Everett W. Sahrbeck
Agency: Chas. Dallas Reach Co.
Client: The Koppers Company

Switch to the Modern Fuel

KOPPERS
COKE

WIN $1000 FIRST PRIZE IN BIG CONTEST

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

BRINGS CHEER

White Rose Tea

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

WIN $1000

AND 272 OTHER CASH PRIZES
For CHILDREN'S Colds
Just rub on VICKS VapoRub

Proved by Two Generations of Mothers

“MERMAID-KNIT” PONIES

FOR THE MODERN IDEA...SEE MUNSING Wear

BALLANTINE'S ALE & BEER
PURITY BODY FLAVOR IN EVERY GLASS

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

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

Artist: Joseph Binder
Art Director: Burton E. Goodloe
Agency: J. Walter Thompson Co.
Client: Peter Ballantine & Sons
Artists: Lester Beall, M. Ackoff
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.

Artists: Adolph Brotman
Art Director: Herbert S. Lenz
Client: R. H. Macy & Co., Inc.
AWARD FOR DISTINCTIVE MERIT

Artist: Alexey Brodovitch  
Art Director: Alexey Brodovitch  
Client: Harper's Bazaar

Harper's BAZAAR says

One of these statements is true:

1. Your skin demands the blue red lipsticks
2. Your skin demands the yellow red lipsticks
Artist: V. Bobri
Client: Nolde & Horst Sales Co., Inc.
Art Director: Grace M. Jones

MAROC A SPICY BEIGE HOSIERY COLOR

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

WINDSOR A REDDISH TAN STOCKING SHAPE

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

McCallum

RIB ROW HEELS
America's most sought-after stocking
Artist: Alexey Brodovitch  Art Director: Alexey Brodovitch  Client: Harper's Bazaar

AWARD FOR DISTINGUISHED MERIT
Artist: Whiting-Fellows  Art Director: Louis-Marie Eude  Client: Town & Country

AWARD FOR DISTINCTIVE MERIT
Artist: Louis-Marie Eude
Art Director: Louis-Marie Eude
Client: Town & Country

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

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

AWARD FOR DISTINCTIVE MERIT
Artist: Robert Mack
Art Director: Wallace E. Hainline
Client: Better Homes & Gardens

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

Artist: Paul A. Hesse
Art Director: Peter Martin
Client: The Saturday Evening Post
Artist: Stanley Ekman
Art Director: James A. Shanahan
Client: American Photo-Engravers Association

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

Artist: Charles Egri
Art Director: W. L. Bartlett
Client: International Nickel Company

Artist: Paul Rand
Art Directors: Dr. Robert L. Leslie, Percy Seitelin
Client: P. M.
AWARD FOR DISTINCTIVE MERIT

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

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

AWARD FOR DISTINCTIVE MERIT
**Abbott Research Laboratories**

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

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**Your passport to Whiskey Quality**

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

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**DEDICATION**

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

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**Strathmore Text**

*Artist:* Thomas Corbett  
*Art Director:* Dorothy Gaffney  
*Agency:* Abbott Kimball Co., Inc.  
*Client:* Strathmore Paper Company
*Lovely Hands Speak for Themselves*

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

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*The Lincoln V.12*

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

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*Take Mr. Boston to the Party!*

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

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*When heaven was at the corner of Sycamore and Main*

**Artist:** Sam Marsh  
**Art Director:** Herbert Bishop  
**Agency:** Young & Rubicam, Inc.  
**Client:** Packard Motor Car Co.
Artist: M. Martin Johnson
Art Director: M. Martin Johnson
Agency: Runkle, Thompson, Kovats, Inc.
Client: Abbott Laboratories

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

Artist: Bonagura
Art Director: Walter Lloyd
Client: Woman's Home Companion
The artist, whether he has sold his soul to commerce or is starving in a garret, has the sublime pleasure of sitting before his finished creation and knowing that all that is before him is of his own handiwork; he has no one to blame but himself for the success or failure of his effort. He has done a one-man job.

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

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

To find out what the public wants is probably the most difficult of the designer’s tasks and the one in which the manufacturer expects the greatest guidance. With this responsibility on his shoul-
ders the designer sets out to garner information. It is absurd to think that he is a superman and through his wizardry automatically knows what the consumer will buy. What he must be is a careful observer and he must use his “merchandising hunch” (really a gauge of how far it is best to go), an intangible something learned only after many years of experience.

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

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

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

Another element at our command is the spectrum. We are aware that everyone, especially women, is consciously or unconsciously swayed by pleasing color combinations. We experiment with pleasant colors on the cleaner and the public reacts far beyond our expectations. In our research we find that women object to weight in an object they have to push around. We discuss the possibilities
of lighter-weight materials with the factory research laboratories and they approve the use of magnesium and various kinds of plastics; we save several pounds—an easily noticeable difference to the purchaser. Women complain that electric cords get tangled in knots when they put their cleaners away. With the assistance of the factory engineers a clip is developed which does away with that nuisance. Rayon has become a magic word in the fashion world. We contact the mills and they develop a bag material containing rayon which conforms to the laboratories' stringent specifications. It brightens up the fabric and the salesman has a word of high style connotation to use on his potential customer.

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

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

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

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

Artist: Warren Wheelock  
Art Director: Elwood Whitney  
Agency: J. Walter Thompson Co.  
Client: Pond's Extract Company
Artist: Sam Marsh  Art Director: Elwood Whitney  Agency: J. Walter Thompson Co.  Client: P. Ballantine & Sons

Artist: Leo Rackow  Art Director: Morris Rosenblum  Client: L. Bamberger & Co.
Artists: Irving Asherman, James D. Herbert
Art Director: James D. Herbert
Client: United Cigar-Whelan Stores Corporation

Art: Joseph B. Platt
Art Directors: Herbert S. Leuz, Paul M. Hollinger
Client: R. H. Macy & Co., Inc.

Art: William Kries
Art Directors: Arthur Weithas, Caesar Ferri
Agency: Cecil, Warwick & Legler
Client: N. Lamont Corliss Co.
Artist: Emil A. Schaedler
Art Director: Emil A. Schaedler
Client: American Coating Mills, Inc.

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

Artist: Gustav Jensen
Art Directors: Gustav Jensen, Park Berry
Agency: Buchanan & Co., Inc.
Client: The Paton Corporation
Artist: Harold C. McNulty
Art Director: Harold C. McNulty
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Richard Hudnut

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

Artist: Frederick Chance
Art Directors: Frederic Suhl, Frederick Chance
Agency: Briggs & Varley, Inc.
Client: Mastin Products, Inc.
PICTURES THAT PULL PEOPLE

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

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

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

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

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

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

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

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

There have developed during the past 10 years many ways of sounding public reaction to the printed page, and there are many new ways being developed today, but all are basically this, in principle, "Let a small sample represent the whole."
In the course of such investigating it is natural that some few picture subjects should be repeatedly found among those which people like most, and other subjects among those which people like least.

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

By this means it is possible to compare a proposed advertisement with the records of many hundreds of similar advertisements and foretell how many people can be expected to see it when later it is published.
By a process of elimination the advertisements which do not interest people can be replaced with the ones which interest them, and advertising art thereby made more and more valuable.

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

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

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

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

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

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

The fourth, observed by 73%, pictures a "baby" plus an "animal" plus "something unusual happening" plus "visual emphasis."
An examination of a small group of 250 advertisements shows that the factors in the above chart were present in ratios as represented by the two grey bars.

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

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

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

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

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

Observed by 41% of Women Readers

Observed by 87% of Women Readers
Something Unusual Happening" plus "Visual Emphasis" never fail in combination to get high observation. Whether the technique be old-fashioned or modern, whether the layout be smart or buckeye, the right combination will always win, the wrong combination will always lose.

11% of the women who observed the life insurance advertisement (left) thought it was an Eastman Kodak ad, so much did it resemble the Kodak advertisement (right). Only 1% correctly identified it.

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

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

This advertisement is one of the 52 ads in a magazine which were appraised on the day of publication. The ad was appraised at 40% observation and 11% reading by men. 35% observation and 15% reading by women. When the readership reports from 36 cities in the United States were available 3 weeks later, an average of error of less than 2% was found in the appraisal of the 52 advertisements.
ÍNDICES
INDEX OF ARTISTS

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

Aaron, Leo, 507 Fifth Ave., New York, 22, 23, 30, 11
Abbé, James, 527 East 72nd St., New York, 72
Abrams, Dora, 59 West 53rd St., New York, 107
Ackoff, M., c/o Lester Beall, 920 East 41st St., New York, 86, 91, 152
Adams, George C., 190 Lexington Ave., New York, 179
Adams Studios, 202 East 44th St., New York, 66, 92
Albert, Ray, 411 Madison Ave., New York, 71
Allrecht, Carl, 50 West 58th St., New York, 86
Allen, James E., 11 Mayhew Ave., Larchmont, N. Y., 38
Anderson, Lyman, 15 Pondfield Road West, Bronxville, N. Y., 68, 69
Archer, Fred R., 554 West 71st St., Los Angeles, Calif., 90
Arthaud, Marcel, Paris, France, 72
Asherman, Irving, c/o United Cigar-Whelan Stores Corp., 330 West 40th St., New York, 177
Atherton, John, Ridgefield, Conn., 24
Averill, John, 153 East Ontario St., Chicago, Ill., 89, 123
Ball, Mac, 480 Lexington Ave., New York, 63, 64, 112
Ballinger, Raymond A., 33 South Camac St., Philadelphia, Pa., 117
Barclay, McClelland, 36 Central Park South, New York, 142
Barschel, H. J., 68-20 Burns St., Forest Hills, N. Y., 159
Beall, Lester, 920 East 41st St., New York, 86, 126, 129, 150, 152, 153
Becker, Marvin, San Francisco, Calif., 81
Benrimon, Thomas, 99 Hillcrest Ave., Larchmont, N. Y., 56
Berd, Morris, 331 South Camac St., Philadelphia, Pa., 117
Binder, Joseph, 100 Central Park South, New York, 114, 116, 149, 150, 151
Bobji, V., 175 West 73rd St., New York, 128, 154
Bonagura, Toni, 1 East 53rd St., New York, 106
Bond, Fred, 1095 Weyburn Ave., Westwood Village, Los Angeles, Calif., 135
Brindille, Melbourne, c/o James Perkins, 110 East 42nd St., New York, 89, 90
Brodovitch, Alexey, 301 East 60th St., New York, 131, 153, 155
Brody, Marianne, c/o Saks Fifth Avenue, 611 Fifth Ave., New York, 106
Brotman, Adolph, c/o R. H. Macy & Co., Broadway & 34th St., New York, 152
Brouard, William, 15 West 45th St., New York, 37
Brown, Harry, 212 West 13th St., New York, 71, 121
Bruehl, Anton, 180 Lexington Ave., New York, 37, 62
Bull, John, Roxbury, Conn., 23
Bundy, Gilbert, 355 Riverside Drive, New York, 91, 111, 150
Carroll, Robert, 292 East 79th St., New York, 152
Cassandre, A. M., 3 Quai Voltaire, Paris, France, 36
Chance, Frederick, 11 Heritage Road, Haddonfield, N. J., 107, 179
Christensen, C. G., 850 Fifth Ave., New York, 66
Clemmer, Richard, 46 East 50th St., New York, 67, 104, 111
Connelly, George, c/o W. H. Hoedt Studios, Inc., 212 West Washington Sq., Philadelphia, Pa., 107
Conteau, Dan, 112 West 54th St., New York, 42
Corbett, Thomas, 45 West 45th St., New York, 161
Coreos, Lucile, 121 Joralemon St., Brooklyn, N. Y., 42
Covarrubias, Miguel, Sixth Ave. & 58th St., New York, 18
Cowles, Frank D., Hartford, Conn., 35
DaBoll, Raymond, 6 North Michigan Ave., Chicago, Ill., 161
Dahl-Wolfe, Louise, 58 West 57th St., New York, 55, 71, 72
Davis, Floyd, 116 West 87th St., New York, 21
Dean, Charles C., 310 East 44th St., New York, 163, 174
Dirks, Rudolph, c/o Fred Wish, Inc., 12 East 51st St., New York, 43
Dohanos, Stevan, c/o Charles E. Cooper, 155 East 44th St., New York, 29, 70, 115
Dom, Peter, & Associates, 411 Lexington Ave., New York, 174
Dorne, Albert, 740 Madison Ave., New York, 20, 26, 30, 93, 116
Driscoll, William, Tower Artists, RCA Bldg., New York, 164
Duffy, Raoul, 5 Impasse Guelma, Paris, France, 157
Early, Walter, 330 East 53rd St., New York, 114
Egri, Charles, 38 West 40th St., New York, 159
Ehrlich-La Zink, Inc., 1 West 47th St., New York, 71
Einman, Stanley, 540 North Michigan Ave., Chicago, Ill., 89, 114, 159
Emsminger, H. Foster, c/o H. Watts Studio, 340 Lexington Ave.,
New York, 108, 113
Eude, Louis-Marie, 59 East 56th St., New York, 157
Falter, John, 810 North Ave., New Rochelle, N. Y., 28
Fawcett, Robert, 110 East 42nd St., New York, 28
Federico, Gene, 2927 West 24th St., Brooklyn, N. Y., 152, 154
Feher, Joseph, 737 North Michigan Ave., Chicago, Ill., 108
Finley-Jones, 980 Lexington Ave., New York, 27
Fisher, Ham, 150 Park Ave., New York, 118
Fitz, Grancel, 5 Prospect Place, New York, 45
Fox, Fontaine, c/o Fred Wish, Inc., 12 East 51st St., New York, 15
Freedman, Fred, 49 East 49th St., New York, 61
Frisell, Toni, 206 East 66th St., New York, 63
Froelich, L. W., 235 East 53rd St., New York, 190
Gaba, Lester, 86 West 40th St., New York, 61
Gaffney, Dorothy, 1062 East 42nd St., Brooklyn, N. Y., 126
Galloway, Ewing, 450 Lexington Ave., New York, 40
Geoghegan, Walter B., 247 Park Ave., New York, 69
Georgi, Edwin A., James St., Norwalk, Conn., 48, 58
Gering, Joseph, 320 East 42nd St., New York, 34, 91, 150, 175
INDEX OF ADVERTISERS

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

A. & P. Coffee Service, 151
Abbott Laboratories, 154, 161, 164, 166
Adams Studios, 92
Advertising & Selling, 84
Agfa Ansco Corporation, 98, 41
American Chicle Company, 116
American Coating Mills, Inc., 178
American Photo-Engravers Association, 159
American Telephone & Telegraph Co., 36
American Viscose Corporation, 42, 55, 61, 71
Angostura-Wuppermann Corporation, 61
Armstrong Cork Products Company, 41
Arden, Elizabeth, 69
Axton Fisher Tobacco Company, 143
Ballantine, Peter & Sons, 115, 144, 146, 150, 176
Bauer Type Foundry, Inc., The, 130
Beck Engraving Company, The, 83, 87
Bermuda Trade Development Board, 67
Better Homes & Gardens, 158
Bjur, George, Inc., 82, 86, 90, 152
Bonwit Teller, Inc., 72, 103, 107, 162
Borden's Farm Products, 110, 125
Bristol-Myers Co., 21, 117
Brown & Williamson Tobacco Corp., 23
Budd, Edw. G. Manufacturing Co., 21
Burk, Ben, Inc., 165, 166
Californians, Inc., 29
Cannon Mills, Inc., 57, 59
Carstairs Bros. Distilling Co., 112
Caterpillar Tractor Co., 81
Centaur Company, The, 20, 85, 115
Chicago Art Directors Club, 123
Chicago Tribune, 108
Climax Molybdenum Company, 39
Cluett, Peabody & Co., Inc., 22, 23, 113
Collier's, 125, 128
Collins, Miller & Hutchings, Inc., 88
Columbia Broadcasting System, 27, 89, 124, 133
Conmar Products Corporation, 92
Container Corporation of America, 72, 85
Continental Oil Company, 145
Corliss, N. Lamont Co., 177
Corning Glass Works, 57, 65
Cross, Mark, 93
Davis & Geck, Inc., 88
De Met, George, & Bros., 163, 174
Direction, 159
Donnelley, R. R. & Sons Company, 125, 133, 135
Du Pont de Nemours, E. I. & Co., Inc., 64, 72, 87
Eagle-Picher Lead Company, 87
Eastman Kodak Company, 92, 40
Economics Laboratory, Inc., 90
Esquire-Coronet, Inc., 163
Florida Citrus Canners Cooperative, 175
Florida Citrus Commission, 39
Ford Motor Company, 93, 142
Fortune, 56
Frankfort Distilleries, Inc., 37, 66
French Line, 72
General Cigar Co., Inc., 113
General Foods Corporation, 115, 116, 117
General Motors Sales Corporation,
   Buick Motor Division, 66
Gulf Oil Corporation, 28, 30, 33, 142
Hamilton Watch Company, 24, 26, 65
Harper's Bazaar, 153, 155
Hawaiian Pineapple Co., Ltd., 18, 96
Hawes, Elizabeth, 131
Heinz, H. J. Company, 17, 23, 37, 40
Higgins, Chas. H. & Co., Inc., 69
Hudnut, Richard, 179
International Nickel Company, 159
Kellogg Company, 43
Kimball, Abbott Co., Inc., 132
Koppers Company, The, 149
Krueger Brewing Company, 114
Ladies' Home Journal, 103, 158
Lever Brothers, 71, 111
Liberty Mutual Insurance Company, 73
Life Savers, Inc., 30
Liggett & Myers Tobacco Company, 148
Lincoln Motor Company, 62, 165
Lipton, Thomas J., Inc., 29, 34
McCandlish Lithograph Corporation, 145
M. J. B. Co., 147
   151, 152, 177
Maryland Casualty Company, 63
Mastin Products, Inc., 179
Mills Novelty Company, 126
Munsingwear, Inc., 91, 150
Mutual Broadcasting System, Inc., 85, 91, 123, 130, 132
National Carbon Company, Inc., 116
National Distillers Products Corporation, 60, 161
New York Life Insurance Company, 68, 69
New York, New Haven & Hartford R. R. Co., 151
New York Telephone Company, 162
Nolde & Horst Sales Co., Inc., 128, 154
Northwestern Mutual Life Insurance Company, 26
Nudelman, Charles W., Inc., 63
P. M., 159
Packard Motor Car Company, 165
Parke, Davis & Company, 27
Paton Corporation, The, 178
Personal Products Corporation, 91
Philadelphia Saving Fund Society, 147
Planters Nut & Chocolate Co., 118
Pond's Extract Company, 26, 174, 175
Popular Publications, Inc., 82
Procter & Gamble Company, 33, 41, 43, 118
Propper McCallum, Inc., 154, 173
Province of Quebec, 39
R. C. A. Manufacturing Co., 73
Revlon Nail Enamel Corporation, 71
Saks Fifth Avenue, 106, 162
Sanderson & Porter, 89, 90
Saturday Evening Post, The, 158
Seagram Distillers Corporation, 42
Seeman Bros., Inc., 149
Serval, Inc., 28
Shell Oil Company, 114
Sinclair Refining Company, Inc., 98
Singer Sewing Machine Company, 91
Socony-Vacuum Oil Company, Inc., 127
Squibb, E. R. & Sons, 25, 112
Standard Oil Company (Indiana) 114, 144
Standard Oil Company of New Jersey, 141, 143
Steinway & Sons, 107, 109
Sterling Engraving Co., The, 126, 129
Strathmore Paper Company, 126, 134, 164
Talon, Incorporated, 64, 93
Taylor, W. A. & Co., (for Martini & Rossi), 29
Tide Water Associated Oil Co., 18
Time, Incorporated, 34, 37, 67, 91, 104, 111, 131
Town & Country, 156, 157
Travelers Insurance Company, The, 20, 24, 25, 35, 70
United Cigar-Welcan Stores Corporation, 177
United States Envelope Company, 153
United States Steel Corporation, 42
Vick Chemical Company, 150
Vogue, 157
Walk, Hiram & Sons Inc., 21, 22, 38
Werk, M. Company, The, 165
West Virginia Pulp & Paper Company, 126, 135
Williams, J. B. Company, 101, 179
Woman's Home Companion, 89, 128, 130, 166
Woodbury: John H., Inc., 178
WOR, 84
Wrigley, Wm. Jr. Company, 148
York Ice Machinery Corporation, 127, 161
Yardley & Co., Ltd., 58
Young & Rubicam, Inc., 83
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<table>
<thead>
<tr>
<th>Alley &amp; Richards Company</th>
<th>Kimball, Abbott Co., Inc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayer, N. W. &amp; Son, Inc.</td>
<td>Kobbe, Philip</td>
</tr>
<tr>
<td>Badger and Browning &amp; Hersey, Inc.</td>
<td>Kudner, Arthur, Inc.</td>
</tr>
<tr>
<td>Batten, Barton, Durstine &amp; Osborn, Inc.</td>
<td>Lemen &amp; Mitchell, Inc.</td>
</tr>
<tr>
<td>Bijur, George, Inc.</td>
<td>Lord &amp; Thomas</td>
</tr>
<tr>
<td>Briggs &amp; Varley, Inc.</td>
<td>McCann-Erickson, Inc.</td>
</tr>
<tr>
<td>Brown &amp; Tarcher, Inc.</td>
<td>Maloney, T. J., Inc.</td>
</tr>
<tr>
<td>Buchanan &amp; Co., Inc.</td>
<td>Mathes, J. M., Incorporated</td>
</tr>
<tr>
<td>Buchen Company, The</td>
<td>Maxon, Incorporated</td>
</tr>
<tr>
<td>Calkins &amp; Holden</td>
<td>Mears Advertising, Inc.</td>
</tr>
<tr>
<td>Collier, Barron G. Corporation</td>
<td>Needham, Louis &amp; Brorby, Inc.</td>
</tr>
<tr>
<td>Donahue &amp; Coe, Inc.</td>
<td>Paris &amp; Peart</td>
</tr>
<tr>
<td>Ellis, Sherman K. &amp; Co., Inc.</td>
<td>Pedlar &amp; Ryan, Inc.</td>
</tr>
<tr>
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<td>Presbrey, Frank, Company</td>
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<td>Reach, Chas. Dallas Co.</td>
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191
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