28 ANNUAL
OF ADVERTISING
AND EDITORIAL ART
REPRODUCTIONS
FROM THE EXHIBITION
HELD BY THE
ART DIRECTORS CLUB OF NEW YORK
AT THE MUSEUM OF MODERN ART
MARCH 15 TO APRIL 17 1949
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LESTER RONDELL PRESIDENT
HARRY O'BRIEN FIRST VICE-PRESIDENT
RICHARD S. CHENAULT SECOND VICE-PRESIDENT
SEYMOUR THOMPSON SECRETARY
GARRETT P. ORR TREASURER
JOHN JAMISON DEPUTY TREASURER

JURY

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS
MUSEUM OF MODERN ART

ARTHUR T. BLOMQUST
VICE PRESIDENT, ART DIRECTOR
J. WALTER THOMPSON CO.

WILL BURTIN
ART DIRECTOR, FORTUNE MAGAZINE
CHAIRMAN EXHIBITION COMMITTEE

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WINIFRED G. KARN EXECUTIVE SECRETARY

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CONTAINER CORPORATION OF AMERICA

MRS. BURTON TREMAINE, JR.
ART DIRECTOR
THE MILLER COMPANY

PHILIP C. JOHNSON
DIRECTOR OF
ARCHITECTURE AND DESIGN
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ARTHUR HAWKINS, JR. SEC.-TREASURER—NEW YORK
The battle between buckeye and good taste has been raging in art since the first drawings on the walls of prehistoric caves. It has left its mark on the 28th Annual Exhibition of Advertising and Editorial Art sponsored by the Art Directors Club of New York and held at the Museum of Modern Art.

Over the years these exhibitions have reflected the varied forms of visual presentation current in advertising and publishing. The annuals printed from the exhibits are historical proof of the remarkable progress made since the early "pictures of the factory." This growth is due in no small part to the influence of these exhibitions.

This year the entries selected are in the direction of the more advanced forms of design and art. Such an emphasis necessarily eliminates many examples of commercially successful work. However, it is a healthy stimulus to all advertising and publishing, and it encourages experimentation by suggesting fresh, new ways of solving old problems.

The trend toward advanced forms evidenced in this year's show is in no way revolutionary. There has been a steady tendency in that direction for the past 15 years. Since the first public showing of modern art in America in 1913, the public has been exposed to modern art more and more each year. What started as a revolt against naturalism has developed into a formalized method of expression that if not universally accepted, is certainly familiar.

It is natural that the art director, concerned as he is with attracting the reader's attention, would look to these new, unusual means of picture making for inspiration. When properly employed, these modern methods can be very effective.

Advertising and editorial art have the largest audience ever afforded any creative medium. Art designed for the approval of millions of people and with the primary function of selling must consider its purpose carefully. This basic purpose of art for industry imposes restrictions that are not present in art for individuals.

It is the art director's responsibility to be wary and wise in his use of an extreme art point of view. There are as many ways of solving an art problem as there are artists. And there are as many ways of solving an advertising or editorial problem as there are advertising agencies and magazines.

The question is whether these new methods are being used to their best advantage; whether they are creating a will to buy or a desire to read. From the business standpoint, the consideration is how well an advertisement or illustration accomplishes its purpose. There are misuses of modern art in advertising, as there are misuses of academic or representational art.

Where the appeal is aimed at an elite audience, or the purpose is to
create prestige for a product or a place, the use of advanced art is obviously good commercial practice. There are also examples of mass products treated with humor, style and good design which demonstrate that all is not corn that glitters.

However, when the same technique of sophisticated art treatment is applied indiscriminately (either at the whim of an art director or to satisfy the ego of an advertiser) the artistic result may be charming, but the sales effect is missed.

Nobody who has carefully considered the problems and the public would suggest that all advertising and magazine art be extreme or modern. But by focusing attention on the advanced work, this year’s show frees the thinking of all those involved with visual presentation. It offers an opportunity to examine and appraise the best work of one particular art approach.

Aline B. Louchheim summed it up extremely well in her review in the New York Times: “This show is a sort of minority report. But it represents the best and most advanced trends which will, hopefully, filter down and thus, by influential distribution to a wide audience, effect higher standards of design everywhere.”

The advent of television presents a challenge to art directors and advertisers that further spotlights the battle between good taste and buckeye.

There has been considerable conjecture as to just how the art director will fit into this exciting new visual medium. The art director’s ability to symbolize and present a message in its pictorial essence should be an important factor. Here, as in printed advertising, an understanding of the problems and the public must be considered so that the needs of business and the demands of art are balanced to achieve a successful creative result.

Lester Rondell, President of the Art Directors Club of New York
The 28th Annual National Exhibition of Advertising and Editorial Art of the Art Directors Club of New York reflects progress in one of the most active and fascinating forms of art in the modern world. Art and commerce have frequently been linked in our own day as in the past, and cooperation between them is a satisfying achievement but by no means an easy one. The jury of this exhibition which examined 7320 entries has attempted to select examples where the demands of both art and commerce are harmoniously fulfilled. To whatever degree they succeeded you will find this an instructive, constructive exhibition.

It is illuminating and exciting to see what happens when an art director is in command of his job, when he is given the opportunity to select the best technical and artistic assistance and weld them into a creative whole. Under such happy circumstances his work will show true distinction and will not fail to focus attention surely and quickly on the client's message. But there are many ways of catching the reader's attention and even of selling him a product or a service through advertising. If this were the end of the story, there would be little need for art directors; and no need at all for artists or museums to be interested in art direction. The staying power of advertising art, so important to many clients, calls for a first rate subtle performance. At this point the art director rightly looks to the adventurous and inventive modern artist for inspiration. And at this point many a client balks.

I think this exhibition will demonstrate that the advanced art of today is a rich vein successfully worked by many of the best art directors. If advertising clients can be persuaded by their art directors that modern design is the key to successful selling and long range prestige, it is not only the client who will benefit but also the living artist and, not least, the public at large.

Certain of these entries were granted medals by the Advisory Board of the Art Directors Club. In most cases the jury was entirely in agreement with the Advisory Board's awards, but there were notable exceptions.

In closing, may I say that the jury was particularly disappointed in the caliber of realistic art work presented. Realism has been developed as one of the finest forms of modern art for some twenty years; this development has shown extraordinary vitality and flexibility. Yet almost no use of this was visible in the thousands of entries reviewed; a fact puzzling in the extreme.

Monroe Wheeler, Chairman of the Jury
Director of Exhibitions and Publications, Museum of Modern Art
Seven thousand three hundred and twenty entries were submitted for the Twenty-Eighth Annual National Exhibition of Advertising and Editorial Art. A jury representing fields of art, business and advertising selected two hundred and forty-two pieces for inclusion in the show. The Advisory Board chose twenty-eight for awards and medals. Four hundred and twenty-four art directors and friends attended the presentation of awards at the Hotel Waldorf-Astoria in New York. Sixty thousand people viewed the exhibition at the Museum of Modern Art.  * * * Of all that this book is a record.
Members of the Advisory Board, Peirce Johnson, Nathaniel Pousette-Dart, William Irwin, Heyworth Campbell, Paul Smith with Committeeman Will Burtin examine the jury's selections for the Art Director's Club medals and awards.
Arthur Hawkins, Jr., William Irwin, Perce Johnson, Nathaniel Pousette-Dart, Winifred Karn, Will Burtin, Paul Smith and Lester Rondell, Committee and Advisory Board members in discussion before taking the vote on awards.
Chairman Arthur Hawkins, Jr. introducing the speakers at the annual Awards Luncheon held in New York's Hotel Waldorf-Astoria. At this time medal and certificate winners were announced and presented.
Gordon Aymar presenting to Charles Coiner, Vice-President of N. W. Ayer & Sons, the National Art Directors Club Medal. In a poll taken of U. S. Art Directors he was voted the most outstanding Art Director of the year.
Workmen erecting panels for the Twenty-Eighth Exhibition of Advertising and Editorial Art in the Museum of Modern Art. After the show in New York the exhibit was routed to museums and schools throughout the country.
OREGON — annual purchases: $1½ billion — mostly packaged.

CONTAINER CORPORATION OF AMERICA
Morris Graves was commissioned to interpret his native state of Oregon. His choice of Ponderosa Pine trees in blossom proved to be a good one. The subject matter is well fitted to his particular technique. Wood and wood products are of great industrial importance to the State of Oregon.

It is interesting that the commission for this design was given Mr. Graves while enroute to the Orient. Our Hawaiian Art Director wired Oregon for a crate of pine boughs which was sent, Air Express, to Honolulu. Mr. Graves then arranged the pine boughs as nearly like a miniature pine grove as was possible in the tropical surroundings.

The painting was made with chalk and opaque water color on very thin rice paper. The paper being so much a part of the picture, was reproduced as part of the design.

When the advertisement ran, many enthusiastic letters were received from Oregon. One important industrialist wanted to buy the original painting. A readership study revealed that this advertisement was seen and read by twice as many readers as average.

The Container Corporation, justly proud of their collection, incorporates each series into an exhibition which is circulated to the larger museums throughout the United States. Invitations to the exhibitions are sent out to all Container Corporation representatives who, in turn, invite customers, prospects and important state and government officials. Much good publicity, in both newspapers and magazines, has been derived from these exhibitions. LEO LIONNI
All-American Flavor Team

The candy with the hole... still only 5¢
To create an advertisement which will persuade people to stop, look and read, it is important to start with an interesting idea, then to present this idea in the most understandable, attractive way possible.

We tried to do this in the Life Savers ad, "All American Flavor Team." It had as the basic idea the football diagram with candies to represent the players. Various headlines were tried until this one seemed best.

Several layouts were made including the more obvious one using a blackboard or slate. The black background tended to kill the color in the candies. When white was chosen, a surface more interesting than a plain magazine page was needed; hence the sheet of notebook paper. If the candies with their shadows were to appear as if actually resting on this surface, it seemed logical to show the package in a similar manner; also to show the pencil which had drawn the lines and written the headline. HARLOW ROCKWELL
MICHIGAN—annual purchases: $5½ billion—mostly packaged.
AWARD OF DISTINCTIVE MERIT
TO LEO LIONNI
FOR DESIGN OF COMPLETE UNIT
IN MAGAZINES

C. F. Korten, who is a native of Michigan, contrived what we believe to be an unusual layout for this advertisement. The map of Michigan is silhouetted in the two blue-green shapes at the lower left of the design. These two shapes are repeated in the form of a black and red hand which are referred to as the "mitl" (Michigan's Lower Peninsula) and the "thumb" (Saginaw Bay). The economic and geographic relationship of the two areas is clearly defined. The Upper Peninsula is the source of the raw materials on which the Lower Peninsula draws. The ore boat located at the approximate position of the locks at Sault Ste. Marie, symbolizes iron mining and Great Lakes Shipping. The wooded character of the north is symbolized by the tree designs on the black hand and the factory symbols on the red hand are indicative of the industrial nature of much of the southern part.

Since the Container Corporation sells only to manufacturers, ordinary consumer appeals are out. An important objective is to register the company name on the mind of the reader.

Reader reaction from this advertisement was unusually good. A research study indicated that this advertisement was read by more than three times the average number of readers of the publications in which it ran.

LEO LIONNI

ARTIST C. F. KORTEN
AGENCY N. W. Ayer & Son, Inc.
ADVERTISER CONTAINER CORP. OF AMERICA
AWARD OF DISTINCTIVE MERIT
TO VICTOR KEPPLER
FOR MAGAZINE ADVERTISING ART

The still-life "Cheese" was created to fill the needs of a client who is promoting the lithographic process to buyers of printing. In effect, each magazine insert in this series is to be a sample.

The color photograph and its reproduction must therefore have maximum detail in the highlights and in the shadows . . . have appealing, colorful, subject matter that literally causes the reader to want to buy . . . and demonstrate that faithful color illustration is a powerful attention-getter. At once, the photograph must be an outstanding illustration and also possess needle-sharp detail. Soft, fuzzy focus might be interpreted as poor reproduction.

Assembling the props for this particular shot presented something of a problem. Even after extensive searching, some of the rarer European cheeses could not be located in foreign food shops. They were finally found in Macy's.

H. A. SMITH

ART DIRECTOR HERBERT A. SMITH, JR.
AGENCY FULLER & SMITH & ROSS, INC.
ADVERTISER HARRIS-SEYBOLD
The silver Concho of the Southwest’s Indians gave this shoe its name, its adornment—and suggested the mood and design of the layout.

Earth colors of the desert country were used in the background panels. (We used pastels on rough paper to obtain the desired dry sandy texture.) The tempera drawings by Lemuel Line, inspired by the simple stylized designs found in Pueblo pottery were handled as “sandpaintings.”

For these paintings, part of elaborate rituals, the earth is the canvas, variously colored sands are the paints—and the completed design is destroyed at sunset. Mr. Line’s “sandpaintings,” fortunately, were more permanent. JEAN LAYTON
AWARD OF DISTINCTIVE MERIT
TO LEE BATLIN AND ROUBEN SAMBERG
FOR MAGAZINE ADVERTISING ART

Given a bright red dress and a client's desire for a distinctive imaginative ad was half the battle. Cutting away all the excess baggage, arranging the type without affectation, eliminating the temptation for facile tricks and keeping a sincere attitude towards the client's needs was the other fifty percent.

We wanted an ad that was clean and fresh looking; that would have a relationship to the magazine it was to appear in. We tried not to think of it as something with a pretty frame around it but rather what it was... a bleed page in vogue... that it would be facing its toughest competitors on the next page. It would have to have enough emphasis on the visual to create reader interest and be freely enough stated to leave room for their imagination. An association with good taste was an important consideration... the rest just happened! LEE BATLIN
ART DIRECTOR  PAUL W. Darrow
ARTIST       HERBERT MATTER
AGENCY       N. W. AYER & SON, INC.
ADVERTISER   DEBEERS CONSOLIDATED MINES, LTD.

ART DIRECTOR  PAUL Darrow
ARTISTS       ARTHUR WILLIAMS, BEN SOMOROFF
AGENCY       N. W. AYER & SON, INC.
ADVERTISER   DEBEERS CONSOLIDATED MINES, LTD.
Your child sees the world with eyes keenly alive —
the small scream, the quick turn that fills the
frightened imagination. But, if he is to gain a
true understanding of the world this is the time
that must nurture. And just as wise parents
will help their children to face life's
stumbling blocks, they have the same
benefit of assistance. To your child, the
Steinway's glorious stringed muse.
Its responsive action, its magnificent
power, its brilliant tone — are all the
elements, combined in such a way that
it is an instrument for many years to come.
This music is teaching, growing, ever changing
and new in its own respected way. Soon
perhaps, you will yourself view the
marvelous world of sound.

STEINWAY

THE INSTRUMENT OF THE ARTISTS.
11
ART DIRECTOR LEON KARP
ARTIST ELSIE REBER
AGENCY N. W. AYER & SON, INC.
ADVERTISER FELT & TARRANT MFG. CO.

12
ART DIRECTOR RICHARD GANGEL
ARTIST RICHARD GANGEL
AGENCY TIME, INC.
ADVERTISER LIFE INTERNATIONAL
Can you believe your eyes?

Which is longer?

Which is larger?

Which is taller?

If you take the word of your own two eyes about these two pictures they will probably tell you that the top picture is longer. The right picture to believe—try holding both "O's" in your hand. And so they look.

But, alas, your eyes are apt to play you trickos—even on your own pictures. And when it comes to really tough non-sense like this often feel as before—one can't depend on you at all.

To be honest they'll make you think a Sudoku's larger than it actually is and may even turn upside-down, so that's why...

For Figures—Launched by Comptometer machines—may put the dynamo in your fingers. They are accurate, objective, and never need "optical illusions." Your best bet ever to have a better-built desk top or a better-built office, through Comptometer Brand Adding Calculating Machines.

ART DIRECTOR  LEON KARP
ARTIST           HORACE PAUL
AGENCY  N. W. AYER & SON, INC.
ADVERTISER  FELT & TARRANT MFG. CO.
FASHION'S NAME FOR PERSIAN... FEATHERLITE BRAND

You'll revalue your carpets, draperies, and plain drapery fabrics, all of which will be enhanced by the rich color and texture of the Persian Feathertone. The Persian Feathertone is named Persian because it is made from Persian wool, and the name Persian has also been used to name a Persian carpet. Persian carpets are named after Persia, which is now called Iran.

FEATHERLITE BRAND by HOLLANDER

ART DIRECTOR ARTHUR P. WEISER
ARTIST JOHN RAWLINGS
AGENCY GREY ADVERTISING AGENCY, INC.
ADVERTISER A. HOLLANDER & SON. INC.

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ART DIRECTORS BERNARD T. GRANT, KAY KERR
ARTIST ERNST R. LEADBETTER
AGENCY J. R. FLANNAGAN
ADVERTISER NEIMAN MARCUS COMPANY

16

ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. M. WEINTRAUB ADV. AGENCY
ADVERTISER DISNEY, INC.

17
Mr. Disney's custom is created for those men in each community who want extraordinary hats... at prices no higher than the ordinary.

Hat illustrated: Oxford 20, other models by Mr. Disney 8.50 to 50.00
How to avoid being a Monster
(GREEN-EYED TYPE)

Meet the green-eyed monster called Jealousy—the fellow who envies the get-up-and-go of other folks' cars in cold weather.

The car owner who has Quaker State Cold-Test Motor Oil in the crankcase envies no one. Quaker State Cold-Test is refined with great care from 100% pure Pennsylvania grade crude oil, and it's your engine's best wintertime friend. Makes your car wake up quicker and run more enthusiastically than ever before!

Answer: You are bananatomicus!
You'll knock him for a loop with a stafford robe for father's day June 20...

A great gift for Dad. Easy on the eyes... luxurious to the touch... and utterly fit to be tied... by the proudest of pops. Striking foulards... creatively designed... of pliant Celanese rayon yarn, woven in the hills of Pennsylvania, and skillfully craft-printed in the little New England town to whose name they've brought fame. At fine men's and department stores everywhere... Staffordwear, Inc.
**Preview of the '49 Ford**

**Safe** A wonderful new "Lifeguard" Body—59% more rigid! Lower, too, with a "dream car" silhouette.

**Comfort** You ride relaxed as the miles go by, thanks to the lower, road-hugging center of gravity of the Ford "Forty-Nine".

**Room to see out** We call it "Picture Window" Visibility—a real view all around. For example, the rear window is 88% larger.

**Seats so wide** Your living room sofa is the only match for Ford's soft seats. The front seats are actually 57 inches wide; the rear seats are even wider . . . 60 inches!

**Brakes so light** You'll stop on a dime with these brakes you love to touch. More King-Size than ever, with quick, sure "Magic Action."

**New rear springs** Ford's new "Para-Flex" Rear Springs, parallel to the frame, are extra-long, extra-strong to soak up the bumps before they get to you.

**'Mid Ship' Ride** You travel in the level center section of Ford's "Lounge Car" Interior where the going's smoothest.

**'Hydra-coil' springs** Up front, rugged coil springs combine with double-action aircraft-type hydraulic shock absorbers to cradle you in comfort!

**Plenty of room overhead** You ride in the back seat without knocking your hat off.

**63' low** And all the looks of the costliest cars! The fine car of the low-priced field.

**I can hardly wait myself** ... to show you "The Car of the Year!" Watch for the date!
This Idea Holds Water

WATER, one of the greatest of blessings, can also destroy a sea wall, undermine a dam, or turn your new cellar into a swimming pool. From a trickle to a flood, water needs watching...

Out of this need, coupled with imagination, Shell scientists have produced a new and fantastic method of keeping water in its place. With "hypallene needles," they build a wall underground, controlling the flow of water in subsurface soils.

"Shellperm" is the name. The product and process are an aerial Shell development, and thus far on such projects as the prevention of water leakage under earth dams and levees—through tunnels—or through structures below the ground water level.

The product is a special asphalt emulsion, injected under low pressure through an especially designed nozzle. It may be driven down thirty, forty feet or more.

Then comes the shot of asphalt emulsion containing a chemical to break it at the right time, and place a barrier where you want it.

With injections spaced a few feet apart, depending on the type of soil—the emulsion will form into large bulks of asphalt, producing a watertight underground dam.

No trenches or pits to dig... no dirt to move... no all time with "needles!"

Shell's pioneering in asphalt derived from petroleum is behind Shellperm—that plus the imagination to conceive and perfect this new way to use asphalt as the idea expands and new applications emerge—has made this process practical for an important tool of conservation and economy.

Shellperm is only one achievement by which Shell Research demonstrates leadership in the petroleum industry, and in petroleum products. Wherever you see the Shell name and trade mark, Shell Research is your guarantee of quality.
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ARTIST  JOHN RAWLINGS
ART DIRECTOR  ARTHUR F. WEISER
AGENCY  GREY ADVERTISING AGENCY, INC.
ADVERTISER  SCHNEFEL BROS., CORP.

25
ARTIST  PETER NYHOLM
ART DIRECTORS  HARRY F. O'BRIEN, ROBERT W. COWAN
AGENCY  O'BRIEN & DORRANCE, INC.
ADVERTISER  FORTUNE MAGAZINE
action... with direction

Chemistry is action... and research—the heart of chemistry—directs the formation of needed and new products from natural substances.

Davison, for example, makes sulphuric acid from sulphur. Davison makes superphosphates from natural phosphate rock. Davison makes gel type catalysts from sand... with the result that more efficient gasolines are economically available, better paints and plastics are possible and many new products can be synthesized.

Davison products, processes, technology and research enter into practically every phase of industry and agriculture.

THE DAVISON CHEMICAL CORPORATION
BALTIMORE 3, MARYLAND
PROGRESS THROUGH CHEMISTRY
ARTIST   MITCHELL BLISS
ART DIRECTOR   AMBROSE J. KENNEDY
AGENCY   LESTER HARRISON, INC.
ADVERTISER   NORMAN BLUM CO.
Cats seldom stumble, tumble, slip, or topple. Not with humans. Hence accident insurance.

When they do they always seem to land on their feet. Not so with humans. Therefore, you need the best accident insurance. Hence accident insurance.

The Travelers

The Rest in Accident Insurance Since 1864

ART DIRECTOR: ERIK NITSCH
ART DIRECTOR & ARTIST: MARLOW ROCKWELL
ADVERTISER: YOUNG & RUBICAM, INC.
AGENCY: DORLAND, INC.

MORAL: RESUME IN
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MORAL: RESUME IN
The Travelers
ARTIST: JOHN RAWLINGS
ART DIRECTOR: ARTHUR P. WEISER
AGENCY: GREY ADVERTISING AGENCY, INC.
ADVERTISER: BURLINGTON MILLS, INC.
NORTH CAROLINA—annual purchases: $2 billion—mostly packaged.
Who stands out in lima agony editor?

ARTIST  BEN ROSE
ART DIRECTOR  WILLIAM GOLDEN
ADVERTISER  C.B.S.
ARTIST
JOHN RAWLINGS
ART DIRECTOR
ARTHUR P. WEISER
AGENCY
GREY ADVERTISING AGENCY, INC.
ADVERTISER
BURLINGTON MILLS, INC.
ARTISTS AL BAXTER, S. S. VALENTINE
ART DIRECTOR WALLACE W. ELTON
AGENCY J. WALTER THOMPSON COMPANY
ADVERTISER FORD MOTOR COMPANY

ARTIST LEMUEL B. LINE
ART DIRECTOR JEAN LAYTON
AGENCY M. W. AYER & SON, INC.
ADVERTISER JOYCE SHOE CO., INC.

ARTIST FRED SIEBEL
ART DIRECTOR ARTHUR T. BLOMQVIST
AGENCY J. WALTER THOMPSON CO.
ADVERTISER TEXTRON, INC.
Air power is peace power

LOCKHEED

CATERPILLAR TRACTOR CO.

CATERPILLAR DIESEL
By seeing a bit more clearly...

by analyzing a bit more carefully...

by planning a bit more thoroughly...

by creating a bit more skillfully...

by judging a bit more wisely...

it's possible to produce advertising that moves more merchandise per dollar invested.
Say Hello to a high-powered Breakfast!

See the new Shell Diesel...Heavy-Haul Diesel!

Move the mountain to Mohammed

ARTISTS
TADEUS LIPSKI, JOE DEL SORBO

ART DIRECTOR
DANIEL DE KOVEN

AGENCY
HIRSHON-GARFIELD, INC.

ADVERTISER
BURLINGTON MILLS, INC.
ARTISTS  PAGANO-BLESTONE
ART DIRECTOR  EDMUND SMITH
AGENCY  J. WALTER THOMPSON COMPANY
ADVERTISER  THE UNITED PLAYING CARD COMPANY
Never Underestimate the Power of a Woman!

55
ARTIST ANDRE DURENGEAU
ART DIRECTOR RONALD JOHNSTONE
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER THE TRAVELLERS

Why Halitosis gets a leavin' alone
PURITY, BODY, AND FLAVOR IN EVERY GLASS...

AMERICA'S LARGEST SELLING ALE...

AMERICA'S LARGEST SELLING ALE
WASHINGTON—annual purchases: $1½ billion—mostly packaged.

CONTAINER CORPORATION OF AMERICA
ARTIST: MARK TOBEY  
ART DIRECTOR: LEO LIONNI  
AGENCY: N.W. AYER & SON, INC.  
ADVERTISER: CONTAINER CORP. OF AMERICA

ARTIST: JOHN H. TINKER, JR.  
ART DIRECTOR: JOHN H. TINKER, JR.  
AGENCY: MCCANN-ERICKSON, INC.  
ADVERTISER: AMERICAN MUTUAL LIABILITY INS. CO.
ARTIST
MARTIN BAUMAN

ART DIRECTORS
F. W. Boulton, G. R. Allen

AGENCY
J. WALTER THOMPSON COMPANY

ADVERTISER
WECO PRODUCTS COMPANY
$1700,000,000 from investors for new telephone facilities in the last two years
Bright treasure for dream castles
Gifts from our Decorative Galleries carefully selected for their originality, their craftsmanship, their earthbound prices
Cigarette butler... 12.00*
3-in-1 coffee service (sugar bowl, creamer and two-cup coffee pot)... 15.00*
Guernsey jug... 12.00*
Porringer ash tray... 4.80*
Match box... 1.80*
Silver plated
*Including tax
SUMMERTIME IS YES TIME

YES -- in case an embrace leaves a trace on your face!

Two-ply tissue! Strength twofold! Nothing like it for a cold!

Know why you'll like YES so much? For its soothing, tender touch!

Tissues lift out with the greatest of ease -- wide-open box lets you take what you please!

YES -- tender-touch tissues
YES is slick -- absorbent! Polish wipes off quick!

ARTIST GINNIE HOFMANN
ART DIRECTOR MILTON WEINER
AGENCY N. W. AYER & SON, INC.
ADVERTISER PERSONAL PRODUCTS CORP.
ARTIST  MARTIN BAUMAN
ART DIRECTORS  F. W. SOULTON, G. R. ALLEN
AGENCY  J. WALTER THOMPSON COMPANY
ADVERTISER  WECO PRODUCTS COMPANY
II / NEWSPAPERS
HIGH is the word for ohrbach's fashions...

LOW is the word for ohrbach's prices...

14th Street facing Union Square
in Newark, Market and Halsey Streets

"A business in millions... a profit in pennies"
ART DIRECTORS CLUB MEDAL
TO ROBERT T. GAGE
FOR DESIGN OF COMPLETE UNIT
IN NEWSPAPERS

The Ohrbach ad had to tell a story of low prices while conveying the feeling of quality. Usually these two factors are irreconcilable in the public mind. It was a daring statement to make and to gain credibility for it we had to state it daringly visually. If we looked dramatic and smart in our layout we would associate those qualities with the merchandise. All the shouting in the world could not, in our opinion, achieve that aim.

The ad itself tells the rest of the story. The girl hanging aloft from an open umbrella was an unusual way of saying high fashion. Then the tremendous drop of white space to the huge word low gave our low price message memory value.

This ad was used in Los Angeles as part of a pre-opening campaign for Ohrbach's new store. Did it do a job? All we can report is that so many thousands came to the opening that the store had to close ten minutes after it opened.

ROBERT GAGE
Iridescent denims! A brand new light on winter vacations, cruises, next summer! Very effective under a Christmas tree—the six pieces and box 35.00!
AWARD OF DISTINCTIVE MERIT
TO MERLE BASSETT
FOR FASHION ART IN NEWSPAPERS

Presenting limp overalls in a crisp, exciting, desirable way is more of a challenge to me than painting a nude in front of a rococo mirror. This ad on iridescent denims was a real problem. First of all, I had to show four sets of these wonders plus a gift box, plus quite a block of copy, all on one page, and then color to cram into it just to make it doubly beautiful. It was the kind of thing some artists would call “commercialism,” fling down the proverbial brush and head right for the “Village,” or it could make him a tried but true cram layout artist who shrugs his shoulders and does a safe catalogue approach.

I encourage an artist to be as “arty” as he wants to be; to use any medium or trick in the book, play modern as Picasso, realistic as Whistler, just as long as the finished effect is visually pleasant to our customer’s 20-20 vision, and convincing.

We had a choice of green, orange or purple to work with in color. I picked orange because I felt it would be the most unusual shade for newspaper. Of course, a great deal of the finished charm is due to the ability of Mr. Bassett to translate the clothes in a fresh stimulating manner, yet keeping them factual, and in the end convincing the woman that she’ll be fresh as a daisy when she wears them.

This was one of those ads when everyone on the staff kept asking, “When does the denim ad run?” A sign, as you well know, of a Jackpot ad.

CHARLES GRUEN
The #1 accessory color of the season, "Thrush". Migrating into every smart wardrobe. This time in a collection of creamy suedes.
AWARD OF DISTINCTIVE MERIT
TO MERLE BASSETT
FOR PRODUCT ART IN NEWSPAPERS

Sometimes when it's 6:35 P.M., and I have just gotten
my fist filled with copy due out that same evening,
those wonderful cliches such as "primary objectives,"
"art treatment," "emotional color excitement," and
"symbolism" seem like things I left long, long ago
in art school, year one.

This ad was one of four color ads introducing a new
Fall tone called "Thrush." This section was to be on
accessories. Now stockings, shoes and gloves can
look very inanimate at 6:35 and it's very difficult to use
an art treatment to feature the merchandise rather
than a treatment that's all style in handling. So I used
a more functional design to transmit the meaning of
the headline smack across the page, then took a
whimsical bird as symbol for both color and idea.
It gave me the color key too, for the best advantage.
I kept the tone flat and with a bold contour drawing
for the still lifes, Mr. Bassett breathed life right into it.

As it turned out, the ad was given the acid test all
Neiman-Marcus ads are given. Everyone said, "terrific
looking, did it pull?" It did! CHARLES GRUEN

ART DIRECTOR  CHARLES GRUEN
ADVERTISER  NEIMAN MARCUS COMPANY
The scented soak. Here are the conditions for making the most of your tub, whether it's a two-minute quickie or an hour's soak in sweet cream. Try a rub-down of Antoine's Body Mist "Audace," 5.00. Now Cleopatra, soften and perfume the water with Matchabelli's Abano Bath Oil, 3.75 and 6.50, or Elizabeth Arden's Blue Grass "Misty Milk Bath Petals," 2.00. Soft soap your body with a fine Lightfoot soap, 1.00 box, and scrub to a sparkle with a pure bristle brush from Rooney of England, 6.75. Have a complete facial with Jaquet's "Masque Vivant" while you soak, 3.00. Tear yourself away from it or you'll be late. Splash on Jean Nate's Friction Lotion, 1.35, or dive into a cloud of Mary Chess' Dusting Powder, 3.00. Put your crown on—for if you don't feel like a queen now—you never will! Any or all of these bath wonders can be found in our Toiletries Shop, First Floor.

Neiman Marcus
Easter rides a street car named Romance...filled with sentimental perfumes.
Mint Green—just one of the wonderful colors in matching sweaters and skirts from our Jr. Shop Treasury of second-semester separates.

You could say we were feathering our "Thrash Nest." For here comes our newest accessory note. Thrash in bags, gloves, shoes, hose and jewelry.

73-74

ART DIRECTOR CHARLES GRUEN
ARTIST MERLE BASSETT
ADVERTISER NEIMAN MARCUS COMPANY
Ark of Gratitude...

Vive la France!

for high fashions...

at low prices...

it's Ohrbach's.

"A fashion in quality... a profit in purchase."
One of America's Greatest Success Stories!

There are many yardsticks by which the amazing success of Kaiser-Frazer may be measured. There is the fact that in two years, the K-F engineering-production team built and shipped more automobiles than any "independent." The fact that in just 100 working days, Kaiser-Frazer changed the traditional "Big Three" of the automobile world to The Big 4 of today. But even more significant is the success of the Kaiser and Frazer cars themselves. These fine automobiles brought a concept of motor car design, performance, comfort, and value across to the medium-price field that today they are the most copied cars in history!

To keep up with the demand, Willow Run is now producing 4 cars every 3 minutes...yet Kaiser-Frazer wasn't even in production 20 months ago! It's a miracle, too. A miracle in the best American tradition. It couldn't have happened any place else on earth!

Kaiser-Frazer Corporation...One of America's Greatest Success Stories!

* Built, sold and delivered more cars in two years than any new automobile plant in history!
* Now making 4 cars every 3 minutes, all day, every day!
* Originators of the most copied cars in history!
* Largest "independent"...now the old "Big Three" is The Big 4!
* One of the largest Dealer-Service organizations in the world!
Where do we go from here...
Sure, Television's amazing

-and it's practical, too!

You're missing the ball in Television if you don't realize how well it's paying off today. For example, the cost of audience actually delivered by a half-hour CBS-TV program is 7% lower than the cost of reaching people through the average full-page newspaper advertisement. Clearly, Television is practical. And reaching all America in CBS-TV which consistently delivers the largest audiences of all New York stations, quarter-hour by quarter-hour, seven days a week. More people tune more often to CBS-TV programs than to any other, indicating clearly where the advertiser can be most practical in Television today.

CBS-TV
Now operating in 70 major markets

Kaiser-Frazer
Corporation - One of America's Greatest Names Today

- Builds and delivers more cars in two years than any one simultaneously plant in history
- Sold over 2,000 cars every 3 minutes, all day, every day
- Goliath of the most copied cars today
- Largest "Independent", "size the old 8500" is The Big 4!
- One of the largest Kaiser-Frazer organizations on the world
what's missing in this silhouette?
The hat, of course.
But after seeing our new design collections, we knew we couldn't possibly show all the wonderful hats and silhouettes-instead, we're inviting you to see them for yourself.
Here's just for fun, we thought you might like to know what the designers had to say about their own silhouettes...
Mrs. John writes, "My half hats are still full price!"
Chandra writes, "I made suits just for women!"
Hattie says, "I still like them near!"
Filly says, "I make women beautiful!"

*See for yourself, our showing all day tomorrow—a May mood, you're going to need it!

82
ART DIRECTOR CHARLES GRUEN
ARTIST MERLE BABBETT
ADVERTISER NEIMAN MARCUS COMPANY

83 >
ART DIRECTORS RALPH MUTTER, HARRY F. O'BRIEN
ARTIST FRED CHANCE
AGENCY MARSHALK & PRATT COMPANY
ADVERTISER STANDARD OIL COMPANY OF NEW JERSEY
INVITATION

You and your family are cordially invited to enjoy the weekly Sunday concerts of the

NEW YORK PHILHARMONIC - SYMPHONY ORCHESTRA

with introductions and comments by Mr. Deems Taylor

Two to three-thirty o'clock Central Standard Time beginning October 10, 1948, and continuing weekly through April 17, 1949

Broadcast coast-to-coast over the national network of the Columbia Broadcasting System

AND YOU ARE ALSO INVITED TO

"WEEK-END WITH MUSIC"

During each week's Intermission you will share with a group of musically gifted young people their youthful, vivid, firsthand impressions of notable events and famous personalities in the world of music—conductors, composers, singers and musicians—people they meet during a memorable week-end visit to New York.

Tune in 0000 (0000) at 0:00 o'clock Sunday afternoon

This 107th Season of the Philharmonic is broadcast under the sponsorship of

Standard Oil Company (New Jersey)

30 Rockefeller Plaza, New York 20, N. Y.
Neiman Marcus fashions create a trend from the immortal culture of Greece.

Dallas' most famous color—in two new appearances! At your fingertips in Andre S. David's cameo-toned gloves! And the Lambert Gardens.
ARTIST  SYLVIA BRAUERMAN
ART DIRECTOR  JULIE GOODMAN
ADVERTISER  SAKS FIFTH AVENUE
ohrbach's

for growing children and shrinking budgets...

children's wear
from 33rd Street store
110 W. 33rd St., New York

percent in millions...
ART DIRECTOR  ROBERT T. GAGE
ARTIST    JOE DE CASSERES
AGENCY    GREY ADVERTISING AGENCY, INC.
ADVERTISER    OHRBACH'S
"Life With Luigi" is funny. Very funny. Luigi is now on the air making friends by the millions. For Luigi is mass audience programming, charged with color-providing laughter. But it’s more than a superb character and situation comedy. It is the show impact of friendly, better than a salty vein of Americans. Starring J. Carroll Naish, it is produced with the superb skill of Cy Howard who built "My Friend Irma" into its top-20 rating.

And "My Favorite Husband" is funny. For Lucille Ball is one of the great "not mar" comics in showbusiness. Playing the lead in a sensational, laughable and wife comedy situation. Tailored for big audiences, it covers "the war between man and woman." It is the work of Jess Oppenheimer, one of the top craftsmen of radio comedy. Guest writer and director of the favorite novel show. Flattery calls it "slick radio." So does the audience. And so will a sponsor. "Luigi" and "Husband" are two CBS Package Programs, conceived and built in the same creative workshop that produced 21 other CBS Package Programs, now successfully serving 18 different sponsors today. In other words, they’re top network programs. And having them on the air, fully developed, should make more kinds of people happy, including advertisers who advertise.

"what's so funny?"
ART DIRECTORS CLUB MEDAL
TO WILLIAM GOLDEN
FOR DESIGN OF COMPLETE UNIT
IN TRADE PERIODICALS

CBS is the largest network producer of "Package Programs" in radio, and we have the problem of announcing our productions from time to time. Usually we try to indicate the character of the program in these ads. Particularly successful was the series of drawings by David Stone Martin.

On this occasion however we wanted to make the statement that two new comedy programs were available. New shows are an old story with CBS. The news was two comedies.

I made a thumbnail sketch one night that I thought said "two" and "comedy."

The next day in our Art Department, four of us turned loose on seeing how simple a technique we could find for the two heads. I didn't want a "name" artist for fear that the drawing would get more interesting than the message. When we were through, someone counted 150 drawings. I did the fat one, Lou Dorfsman, the skinny one.

My wife (Cipe Pineles) accuses me of stealing the "fat" and "skinny" type-face from something she did a long time ago. And I'm afraid she is right. WILLIAM GOLDEN

91
ARTISTS WILLIAM GOLDEN, LOU DORFSMAN
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.
ART DIRECTORS CLUB MEDAL
TO ADRIAN SIEGEL
FOR ART IN TRADE PERIODICALS

Innumerable pictures have been taken of Arturo Toscanini and many of them have succeeded in capturing his dramatic personality, but for this advertisement we needed an illustration which would also convey the excitement and emotion of great symphonic music. It was logical to turn to Adrian Siegel, musician and photographer of music, for this assignment.

From his vantage point in the cello section, Siegel has succeeded in capturing a brilliant gallery of action shots. Since he literally knows the score, his photographs are not accidental candid, but selected for mood and dramatic effect, as in this typical Toscanini demand for pianissimo. ALLEN F. HURLEBURT
AWARD OF DISTINCTIVE MERIT
TO BEN SHAHN
FOR ART IN TRADE PERIODICALS

A picture of an empty studio is pretty depressing. The only man I knew who could keep it from being that empty was Ben Shahn. We spent about three hours one night wandering around CBS studios that had just been emptied. A photographer came along to make detail notes for Shahn.

I gave Shahn a tentative space to work in, since I had a rough layout in mind; made him read the copy, and I crossed my fingers. The final drawing wasn’t anything like I had been expecting. It was much better. But I was almost afraid to use it.

It was an exciting, empty studio all right. But it didn’t say “radio studio.” Shahn tried to put some radio paraphernalia in it, but it spoiled the drawing. I was reluctant to ruin his drawing; he was anxious to help me make a successful ad. We settled, happily for both of us, for the addition of a drawing of the microphone used as a signature. WILLIAM GOLDEN
Bugs in your Boston Budget?

WEEI in Boston can get rid of them. Fast!

Like this: Six years ago, Eldred & Barbo—furniture manufacturers—opened a store 14 miles from Boston. They bought participations on WEEI's "Priscilla Fortescue." Today, with a three-acre showroom, they call themselves "the business Priscilla built," and say, "she brings us more customers than four other Boston stations combined!"

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station.
AWARD OF DISTINCTIVE MERIT
TO WILLIAM GOLDEN
FOR DESIGN OF COMPLETE UNIT
IN TRADE PERIODICALS

Before the war I began collecting old prints with an eye to seeing how they could be used in our trade ads. But I got an olive-drab suit before I had the opportunity to work it out.

By the time I got back to CBS I found to my great dismay that there wasn’t an art director in America who hadn’t had a crack at fussing with old prints. So I thought I’d forget all about them.

I did too, until a series of ads for WEEI came along. I had a slight struggle with myself . . . finally decided they could be much brighter than the bar-charts the Station Manager wanted. And I had to get them out of my system anyway. So I made five of them in a hurry, and I’ll try not to do it again. WILLIAM GOLDEN
Pick the tool for the job

more effective
because
they're more
selective

You need these nails with a sharper tip or none. But you wouldn’t.

For nursing nails on miniature scales, you'd pick the tool designed especially
for the job. But to drive your hanging nails,  you'd pick the special Haire nail that goes directly, exclusively to
your specific market. Turn, you hit the nail on the head - with a smooth motion.

Each key does a specific job

more effective
because
they’re more
selective

Each key does a specific job. Each key does a job.

HAIRE

95

ART DIRECTORS
GEORGE FOX, LAWRENCE K. SKORA
ARTIST
GEORGE FOX
AGENCY
BEN SACKHEIM, INC.
ADVERTISER
HAIRE PUBLISHING COMPANY

96

ART DIRECTORS
LAWRENCE SKORA, JOSEPH KAROV
ARTIST
JOSEPH KAROV
AGENCY
BEN SACKHEIM, INC.
ADVERTISER
HAIRE PUBLISHING COMPANY

HAIRE FURNISHING REVIEW • HOME FURNISHINGS MARKETPLACE • CANADA & DOMESTICS • CERAMIC AND GLASS JOURNAL • CARTES AND UNDERWEAR REVIEW • FASHION ACCESSORIES • INFANTS & CHILDREN’S REVIEW • HANGING BASKET • LUGGAGE & LEATHER GOODS • NEW YORK & NOVELTY REVIEW • AIRPORTS & AIR CARRIERS • COSMETICS AND TOILETRIES • HAIRE PUBLISHING COMPANY • NYC PRINTERS • INC.
ART DIRECTOR
ARNOLD ROSTON
ARTISTS
ARNOLD ROSTON, JIM WELDOE
ADVERTISER
ANDERSON, DAVIS & PLATTE, INC.

ART DIRECTOR
ROBERT PLISKIN
ARTIST
ROBERT PLISKIN
ADVERTISER
ANDERSON, DAVIS & PLATTE, INC.

**magazine produces more S.A. in L.A.?**

*House Beautiful* leads all magazines in silverware advertising

---

Short time ago, Fact Finders, Associates, Inc., made a survey in one of Los Angeles’ leading department stores to exercise magazine audience scrutiny at the point-of-sale. Home furnishings and equipment are sold. Among sections noted: shoplifted at random in those departments were:

*From what magazines do you get most helpful ideas for general about home furnishings?*

And that’s how it was discovered that substantially more home furnishing readers are pumped into action by reading home furnishing departments of retail stores, than readers of any other magazine.

The Pay Off’s at the Point of Sale: It follows that:

1. That a magazine can only be an effective advertising medium, as its audience is active at the point of sale. In Los Angeles, for instance, Home Furnishings selected its circulation only:

   - Home Furnishings (16.42%)
   - Home Magazine (16.42%)
   - Advertisement (16.42%)
   - Readers Digest (16.42%)
   - Life (16.42%)
   - Look (16.42%)
   - Family Circle (16.42%)
   - Woman’s Day (16.42%)
   - McCall’s (16.42%)

Leading on to conclude that while some magazines have more circulation in numbers than Home Furnishings—and some may even have richer readers—the happy medium for home furnishings and equipment advertisers is the true multi-million circulation magazines, whose readers, though ready and willing, operate so close to the home-living zone line, they are unable to make major expenditures for home improvements—

-Some magazines which claim circulation largely among the almost multi-millionaires, who are already saturated with capital goods.

R.F.T. (House Beautiful) Magazine—which selects its audience at the point of sale in major home furnishings depart-ments of 52 leading department stores—and show you why S.A. is a vital factor in making national advertising pay.

---

**why House Beautiful? of course!**
How do you judge a business paper? Do you like to review the verdicts of other advertisers before you make your decision?

This week the evidence is overwhelming.

Every year for the past 11 years, advertisers have spent more money in Retailing Daily than they have in the next nine home furnishings business papers combined!

Why? Simply because, year after year, they've had proof that it pays.

Retailing Daily...America's No. 1 Home Furnishings Business Paper.
If you sell

And they come in cotton, long

And Seventeen times the more than 25,000,000 readers

when they want in April. How short our

 argued in the April issue of Seventeen.

ADVERTISER

ART DIRECTORS

101

ART DIRECTOR

ART DIRECTORS

103

ART DIRECTORS

TRIANGLE PUBLICATIONS, INC.

ADVERTISER

Gerald Novor, Robert Guidi

ARTIST

Robert Guidi

ART DIRECTOR

Ester Ellis, Rosalind Taylor

ART DIRECTOR

Ad Agency

ART DIRECTOR

Robert Guidi

ADVERTISER

ART DIRECTOR

AGENCY

TRIANGLE PUBLICATIONS, INC.

ART DIRECTOR

Chicago Tribune
This is Big Radio
THE LISTENER WITH THREE EARS

ARTIST HANS MOLLER
ART DIRECTOR WILLIAM GOLDEN
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

COLUMBIA BROADCASTING SYSTEM
LESS TROUBLE TODAY

The gentleman above carved his underwear out of a leopard's skin. This era's males had less trouble—and more comfort.

Our client, the P. H. Hanes Knitting Company, sees to that. And men by the millions see to it that their under-clothes are insured for quality and fit by the famous Hanes label.

For 38 years we have enjoyed a close-knot affiliation with this textile leader. Effective advertising is the result. Advertising that maps out the shortest route between merchant and shopper.

N. W. AYER & SON, INC.

ARTIST ALICE MEISENHEIMER
ART DIRECTOR ALICE MEISENHEIMER
AGENCY N. W. AYER & SON, INC.
ADVERTISER N. W. AYER & SON, INC.
It takes the right kind of bait...

And in Boston, it's WEEI! Here's proof: WEEI's E. B. Rideout—after 23 years "the weatherman" to New England listeners—talked about Rusco storm windows for E. A. Parlee Company, at 6:45 three mornings a week. His first nine broadcasts netted 1,500 new orders. A haul of exactly $31,500 in sales! No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station!
This shows you what money looks like
IV / SMALL ADS
"and what did Walter Winchell say?" 

"bravorchids!"
Art Directors Club Medal
To Erik Nitsche
For Design of Complete Unit
In Small Ads

The ad shown is one of a series, which was originally conceived for York Caramels. The caption read, “. . . care for a caramel?” / “Yes, if it’s a York!”

The ads got laughs in the agency, but were taken as a gag and were never shown to the client.

I reset the caption and made it, “. . . care for a Cola?” / “Yes, if it’s a Pepsi!” But, Pepsi Cola didn’t think it was funny.

When David Heilweil produced “The Respectful Prostitute,” I finally found a taker. Of course, the caption read, “. . . care for a prostitute?” / “Yes, if she’s respectful!” This didn’t pass the censors, however, and we switched to quotes by the critics.

Nothing can be said about the technique, as there is none—and anything goes. One ad shows Charlemagne asking a nude girl, another—bearded Cossaks asking each other, and another—a giant asking a midget on a stepladder.

The formula is adaptable to any product—literally, on wheels, or liquid—and, it is impossible to run out of situations. It was unfortunate that the campaign had to be of limited duration, but that—of course—is the destiny of all theatrical advertising. The limited duration of both theatrical and motion picture advertising, perhaps, is the reason why so little effort is being applied to these fields.

Any unorthodox scheme, in theatrical promotion, therefore draws much stronger attention than it would in any other advertising field. Erik Nitsche
White Rose Tea

a little makes a lot!

hearty!
delicious!
AWARD OF DISTINCTIVE MERIT
TO DAVID S. BLOCK
FOR DESIGN OF SMALL ADS

Here, we had the problem of stopping the reader and registering the product name in small space in competition with much larger ads. The arresting quality of abstract forms as a display vehicle for slug and slogan was a solution arrived at on a functional basis and did an effective job.

However, this does not mean that I consider "design for the sake of design" as a correct approach. Many "abstractly" designed ads, in my opinion, sell the art director's personality rather than the client's product. Too often, art directors forget that, in the final analysis, they are salesmen ringing doorbells, and that their personality must be a contribution to the sales message, not a substitute for it. An art director should be able to apply "abstract" or "buckeye" or any other approach functionally, in relation to the problem's needs.

DAVID S. BLOCK

116

ARTIST    DAVID S. BLOCK
AGENCY    J. D. TARCHER & CO., INC.
ADVERTISER    SEEMAN BROS., INC.
you can't baby a baby too much

whether she's 1 or 21

or simply not telling,
give her

baby things, lingerie, blouses

at better stores everywhere

ART DIRECTOR EDWARD ROSTOCK
ARTIST BURMA BURRIS
AGENCY IRVING SERWER ADV., INC.
ADVERTISER YOLANDE CORP.
there are two ways
of working out Carpet Color Schemes...
making up your mind
from what
you can find...

or the Kaufman
way
where they
are always
likely to
have
just the
color
you want

Kaufman carpet co. inc.

Kaufman carpet collections are so vast...
the finest products
of all leading
manufacturers. And
Kaufman skilled, salaried
carpenters are a welcome
relief, after the
usual hurried,
harried piecework.
"Come to Kaufman
for Carpeting."
We'll save you
lots of time; goodness knows
our prices are
exceptionally low.

5 West 45th Street, New York, right off Fifth Ave.  LU 2-0640

118
ART DIRECTORS  ERIC MULVANEY, GENE FEDERICO
ARTIST  GENE FEDERICO
AGENCY  EHR ADVERTISING CONSULTANTS
ADVERTISER  KAUFMAN CARPET CO., INC.

119
ART DIRECTOR  IRVING MILLER
ARTIST  JOE SCHINDelman
ADVERTISER  C.B.S.
"Of course it is cool here at A&S, Mr. Storch, but your wife must have exaggerated a teensy bit!"

"Well, it may surprise you to learn there are other ways of keeping cool—shopping at Air-Conditioned A&S for instance!"
More advertisers*
...2,250
in all...used the
pages of
House Beautiful
last year
than any other
national magazine

*Excludes classified. Source: Leading National Advertisers.

Better your home. Better your living.

123
ART DIRECTOR
ARNOLD ROSTON
ARTISTS
ARNOLD ROSTON, JIM WELGOS
AGENCY
ANDERSON, DAVIS & PLATTE, INC.
ADVERTISER
HOUSE BEAUTIFUL

124
ART DIRECTORS
ALLEN F. HURLBURT, WALTER VAN BELLEN
ARTIST
WALTER VAN BELLEN
ADVERTISER
NATIONAL BROADCASTING COMPANY

Horace Heidt has the
no. 1 spot

0 PM SUNDAY
on WXXX
When that rainy day comes
you'll be mighty glad
you bought U.S. Savings Bonds

Kolmer-Marcus
BROADWAY AT 38th STREET
A full-hour dramatic exploration of the crucial problem of mental illness in America

mind in the shadow

A production of the CBS Documentary Unit

TONIGHT 00:00-00:00 PM·DIAL 0000·CBS WAAA

125
ART DIRECTORS IRVING MILLER, WILLIAM GOLDEN
ARTIST JOE SCHINDELMAN
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

126
ART DIRECTORS RICHARD ACKERMAN, ABRAM GREISS
ARTIST CHARLES CLEMENT
AGENCY MORTON FREUND ADVERTISING, INC.
ADVERTISER KOLMER-MARCUS
"and what did William Hawkins say?" "a starkly dramatic play."

New Stages, Inc. presents
"The Respectful Prostitute"
Cort Theatre
BOOKLETS / DIRECT MAIL
how to cook a dragon
ART DIRECTORS CLUB MEDAL

TO ALLEN HURLBURT AND W. VAN BELLEN

FOR DESIGN OF COMPLETE UNIT
IN BOOKLETS

The booklet “How to Cook a Dragon” was designed basically to acquaint advertisers with the range and variety of NBC’s children’s programs. Since the copy was nostalgic and fanciful, it seemed to call for a like art treatment. The illustrations are literal, but the style projects the simplicity and freshness of a child’s view for an adult and sophisticated audience. Although the booklet covers many different types of programs and includes research figures—an art director’s biggest bogey—the light touch was maintained throughout.

The starkly simple cover was designed to heighten the effect of a bright and colorful opening spread, and a varnished surface was selected to contrast with the antique stock used for the text of the book. ALLEN F. HURLBURT

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ARTIST WALTER VAN BELLEN
ADVERTISER NATIONAL BROADCASTING COMPANY
ART DIRECTORS CLUB MEDAL
TO DAVID STONE MARTIN
FOR ART IN BOOKLETS AND DIRECT MAIL

The drawing on exhibition was originally made for one of a series of ads about CBS "Package Programs" (programs conceived and produced by CBS). We used one large drawing of the leading or most expressive characters, and three or four small ones with captions that described other aspects of the program, in an effort to give a rounded description.

I designed the mailing piece around the content of four of these ads, with some ten additional drawings by David Stone Martin, who illustrated the ad series. The drawing for "Studio One" was supposed to identify it as a dramatic program with important performers. Mr. Martin was given old photographs of some of the actors in the roles they had played, but as usual, made something wholly surprising and fine out of them. WILLIAM GOLDEN
The Directors of A-D Gallery take pleasure in presenting an exhibition of designs by Will Burtin from November 9, 1948 to January 14, 1949.

The Gallery is located at 130 West 46th Street, Room 309 and open from 10 a.m. to 5:30 p.m. Mondays through Fridays.
AWARD OF DISTINCTIVE MERIT
TO WILL BURTIN
FOR DESIGN OF COMPLETE UNIT
IN BOOKLETS AND DIRECT MAIL

This booklet had to fulfill two functions: To demonstrate a design theory, and to be a guide through the exhibition.

I felt that the text should run without interruption throughout the contents, while the individual exhibits would form the “solid” visual backbone.

As the booklet was aimed at designers, advertising people and students of the graphic field, thin tissue overlays carrying the text were inserted between the solid pages, to establish associative connections with a material all these people use daily.

These semi-transparent tissue sheets also provided an opportunity to employ front and back surfaces for additional small scale demonstration, by printing white ink over selected areas, on which the halftones were based. WILL BURTIN
AWARD OF DISTINCTIVE MERIT
TO WALTER VAN BELLEN
FOR ART IN BOOKLETS AND DIRECT MAIL

You might say that this is an illustration of a boy's mental image of himself. Tap any youngster and you find a G-man, a soldier, an Indian fighter. In this piece we wanted to show the boy as he might see himself posing victorious beside the remains of his imaginary foes.

To use a naturalistic style in illustrating fantasy would be to lose the whimsical effect entirely. Instead we preferred a simple, decorative, almost primitive style which would express the multiple feeling of childhood adventure and humor; the drawings were rendered in gray with bright accents in blue, red, and green. WALTER VAN BELLEN
dealer cooperation—the vital factor in sales
merry Christmas
and a happy new year
ART DIRECTOR
E. A. ADAMS
ARTISTS
DON KURLY, GLORIA MCVEIGH
ADVERTISER
THE ART CENTER SCHOOL

ART DIRECTOR
PAUL RAND
ARTIST
PAUL RAND
AGENCY
CORTEZ F. ENLOE, INC.
ADVERTISER
AYERST. MCKENNA & HARRISON, LTD.

Companions in seasonal therapy
THE FORD THEATER

sponsored by THE FORD MOTOR COMPANY

APRIL 4—The Goose Hangs High
An American family faces a challenging crisis

APRIL 11—The Murder of Roger Ackroyd
A spine-tingling mystery by Agatha Christie

APRIL 18—The Silver Cord
Tense, psychological drama

APRIL 25—Personal Appearance
An engagingly different, preposterously funny love story

145
ART DIRECTOR WALTER VAN BELLEN
ARTIST RICHARD ERDOES
ADVERTISER NATIONAL BROADCASTING COMPANY

146
ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY CORTEZ F. ENLOE, INC.
ADVERTISER AYERST. MCKENNA & HARRISON, LTD.

“Tomectin” for simple diarrheas
regardless of the character of your job, printing should be your first premise.

1135 maple ave • los angeles 15 • prospect 7138
THE LISTENER WITH THREE EARS

ART DIRECTOR  WILLIAM GOLDEN
ARTIST        HANS MOLLER
ADVERTISER    C.B.S.

ART DIRECTOR  RICHARD ERDOES
ARTIST        GEORGE KALMAR
PUBLISHER     TIME, INCORPORATED
PUBLICATION   TIME MAGAZINE
good reproductions increase the visual aspect

for fine quality printing Eureka Press
1135 maple ave los angeles 15 - prospect 7138

Our designers use brain work when doing their spade work... that's why we can create distinctive promotion pieces for you
VI / POSTERS
CAR CARDS
DIORAMAS
CALENDARS
CIO says "WIPE OUT DISCRIMINATION"

Distributed by CIO Department of Research and Education

CIO Committee to Abolish Discrimination
AWARD OF DISTINCTIVE MERIT
TO MILTON ACKOFF
FOR DESIGN OF COMPLETE UNIT
IN POSTERS

Perfume or propaganda, the designer's approach to each problem is basically the same: 1) analyzing the problem: 2) developing the idea: 3) stating it pictorially.

Here, the problem was discrimination and what to do about it. For immediate mass understanding the idea then would have to be a familiar one—writing on walls.

In order to give impact to the message, elements were needed that might be symbolic of man's struggle with reality: so the human hand, the wrinkled rag and the tired brick. For irony: the ignorant, sneaky scribbling on the wall.

The problem of racial and religious discrimination is a weighty one and translating it into visually effective symbols was somewhat difficult. However, there was a lighter side in the execution of this poster. That was in trying to achieve the spontaneous, uninhibited childlike quality in the writing. My weapons were a box of penny chalks (now three cents), a bottle of Scotch (still $5.75) and my left hand. MILTON ACKOFF
KERWIN H. FULTON MEDAL
TO COMDR. JOHN B. SHIPMAN, USN
FOR DESIGN OF COMPLETE UNIT
IN POSTERS

The idea behind this prize-winning 24 sheet Navy Recruiting poster was a natural. The recruiting slogan, “Let's Go Navy,” already had been in use for more than a year. What more natural way of again sending the message to the passing public than in the usual Navy way—with semaphore flags?

Rex Reichert, the brilliant young artist, did an outstanding job on this poster. Quite apart from realistic draftsmanship and splendid use of color, he caught in the Bluejacket's expression the satisfaction that goes with the Navy's way of life.

This poster—with its startling simplicity—effectively and quickly carried the Navy's message to those who saw it. JOHN SHIPMAN

160
ARTIST REX REICHERT
ADVERTISER NAVY DEPARTMENT
The pride of Willow Run

Kaiser-Frazer

One of America's greatest success stories!
The pride of 1949
is the pride of Willys-Rambler.
- the hand-crafted.

new FRAZER Manhattan
-powered by the Thunderhead
-changed by the Multiple Manifold
-priced by the Conscience.

Kenius Frazer Corporation, Detroit, Michigan
One of America's greatest success stories.
Lockheed Constellation

Tried and Proven - 4000 million passenger miles
PATHWAYS USED BY CANCER CELLS ON THE MOVE

166
ART DIRECTORS PAUL RAND, HELEN FEDERICO
ARTIST HELEN FEDERICO
AGENCY WM. H. WEINTRAUB ADVERTISING AGENCY
ADVERTISER KAUFMANN'S DEPARTMENT STORES

167
ART DIRECTORS ROBERT B. THORPE, RAYMOND C. LEWIS
ARTIST SEYMOUR NYDORF
ADVERTISER AMERICAN CANCER SOCIETY, INC.

168
ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. H. WEINTRAUB ADVERTISING AGENCY
ADVERTISER FRANK H. LEE COMPANY

Lee pre-shaped
in regular and long oval
the crease that can't be
FLY TO FRANCE

CAFÉ

Panair do Brasil
Pan American World Airways System
VII / HOUSE ORGANS
AWARD OF DISTINCTIVE MERIT
TO BERT RAY
FOR DESIGN OF COMPLETE UNIT
IN HOUSE ORGANS

The Special Christmas edition of What's New published by Abbott Laboratories was intended to be both a Christmas present and a promotional piece to every physician in the U.S.A. There are three special stories and articles which have no relation to advertising promotion, but there are also thirteen medical articles and twenty-four abstracts of medical articles, all of which have some bearing on Abbott products. There are several art features, such as the inserts by Rouault and Klinghoffer which have no tie-up with advertising.

Only one device is used for getting a feeling of continuity throughout the book—the calligraphic headings. These were done by Raymond DaBoll in a modern adaptation of classic manuscript lettering, as it was felt that this style of heading would inject the proper atmosphere.

Modern artists were commissioned to illustrate the articles and stories, and our plan was to have a festive holiday air on every page. Getting a spirit of Christmas into articles such as “Undulant Fever” or “Chemosurgical Treatment for Accessible Cancer” wasn’t easy, but we tried. BERT RAY

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ADVERTISER ABBOTT LABORATORIES
SCOPE

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ART DIRECTOR  LESTER BEALL
ARTIST  LESTER BEALL
ADVERTISER  THE UPJOHN COMPANY
ART DIRECTORS CLUB MEDAL
TO A. LIBERMAN AND PRISCILLA PECK
FOR DESIGN OF COMPLETE UNIT
IN PERIODICALS

The medal awarded to Vogue for a ten-page editorial presentation "Colour of India" confirms our profound belief that good documents come first.

Thanks to progress in colour photography, modern engraving, technical improvement in inks, and printing, it is now possible to give the printed page a new and exciting colour dimension. The restraint in the layout and typography of these pages was justified by a desire that nothing should detract from the documents and their message. Layout is at the service of the document, but it follows that the document must be worthy of such treatment. This is the key to all editorial layout.

More and more we feel that classical restraint is needed in our contemporary layout thinking. The art director and the layout man working on the editorial pages of a magazine should be careful to leave expressionism where it belongs—to the artist or photographer—and to consider themselves the servants and the interpreters of the artist's conception. ALEXANDER LIBERMAN
ART DIRECTORS CLUB MEDAL
TO BEN SHAHN
FOR ART IN PERIODICALS

A little over a year ago, we decided to introduce America's leading modern painters to the young people who read Seventeen. We thought we could get our licks in before they get old and stuffy and fall heir to that smirking phrase our generation has made so popular: "My two year old niece can do better than that!"

By introducing painters as illustrators for the fiction of Seventeen, and by not insisting loudly that this was art the teenagers have taken them in their stride. No great cheers. No great complaints. They just accepted them, which is as it should be.

The painters were urged not to "talk down" to their audience—-to do nothing they wouldn't exhibit in their galleries.

Most of the assignments turned out successfully. This one by Ben Shahn is, I think, the best. CIPE PINELES
AWARD OF DISTINGUISHED MERIT
TO CHARLES TUDOR AND BERNARD QUINT
FOR DESIGN OF COMPLETE UNIT
IN PERIODICALS

We feel that the layout, typography, and the difficult problems of photography for the "Modern Furniture" story were very well handled to suit the context of this particular article.

However, we do not feel that this presentation is representative of LIFE's pictorial journalism, and we regret that some of such articles were excluded from the exhibition. To mention two: The Giotto Frescoes, The Western Culture Series.

Our presentation of this kind of thing has made journalistic history, in our opinion—and this opinion may be justified by the fact that the public's demand for reprints of these stories has far exceeded our supply. CHARLES TUDOR/BERNARD QUINT
AWARD OF DISTINCTIVE MERIT
TO IRVING PENN
FOR ART IN PERIODICALS

"Still Life with Ace of Hearts" by Irving Penn is a striking example of an artistic freedom rare today. It is a work of art not a solution of advertising or editorial problems. Out of such seemingly impractical creations as this emerge lasting ideas and trends in the visual field. The art director's job is to furnish the artist with the material and the means to create but never to force his vision upon the creative spirit. Too often artists tend to play safe and do what they are asked, to the inevitable disappointment of all concerned. Irving Penn today is the photographer who strives hardest to remove impersonality from his pictures. He approaches his art with all the conscious respect of the true artist, with an inspiration, definite vision, and a profound knowledge of his craft. ALEXANDER LIBERMAN

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ART DIRECTORS ALEXANDER LIBERMAN, PRISCILLA PECK
PUBLISHER THE CONDE NAST PUBLICATIONS, INC.
PUBLICATION VOGUE
AWARD OF DISTINCTIVE MERIT
TO AL PARKER
FOR ILLUSTRATION IN PERIODICALS

The artists whose work appears in American magazines contribute some of the finest illustrations to be seen today.

Their skill in technique and composition is obvious to any practitioner or student of the arts; what is not so obvious is that the reason for their excellence depends much more on their painstaking examination of the problem and its solution.

These artists work within the boundaries of text plus art, individual design plus content as a whole, imagination plus purpose, and given a free hand produce highly specialized and distinctive work. Nowhere else in the field of art is there such consideration of the artist as a creative partner as exists in magazines today; nowhere else is there such confidence in the artist, in return for which the art director receives so much cooperation and such gratifying results. WILLIAM E. FINK

180
ART DIRECTOR WILLIAM FINK
PUBLISHER THE CURTIS PUBLISHING COMPANY
PUBLICATION LADIES' HOME JOURNAL
AWARD OF DISTINCTIVE MERIT
TO GEORGE GIUSTI
FOR MAGAZINE COVER ART

A Fortune cover demonstrates the character of the most
significant and visually most striking story of an issue:

While analyzing visually what makes the production of
synthetics—rayon and cellulose—different from others,
it occurred to me that the former is simply a giant
plumbing job. Everything happens inside of pipes,
from one inch to twenty feet diameter.

We talked about synthetics a whole week on and off.
Giusti made a number of sketches and I made some.

We got pictures of synthetic plants. It was true, pipes
straight and curved, small and big, insulated and painted,
rough and smooth, running straight ahead for miles
or coming toward you in rows, going up and down.
Something is happening inside all of them, substances
flowing at great speed, condensed at certain points,
heated and cooled—and at the end, an immaculate
product . . .

That was it. We had a theme. Now the technique could
be defined, the composition clarified, distracting details
eliminated, colors determined for technical accuracy
and visual impact.

A magazine cover is a poster, simple and easy to
understand. Yet a second glance must reveal textural
values and details, which satisfy the initiated and
provide new points of interest.

The formula then is: Theme + poster approach +
graphic detail = a magazine cover. WILL BURTIN
THE BEAUTIFUL FACTORIES

New plants are changing the American countryside; the better they work, the better they look.

Radiation from outer space open another frontier in atomic physics.

Making useful tools from yams open the traditional Brookfield estate.

ART DIRECTOR
WILL BURTIN
ARTISTS
A. EISENSTADT, A. FEININGER, J. FLOREA, E. SCHAAL, E. STOLLER
PUBLISHER
TIME, INC.

PUBLICATION
FORTUNE

COSMIC
Ice-cream taste

It is no enough to say that the designer is in the kitchen or the studio, or that the designer relishes the challenge of the kitchen, or that the designer appreciates the beauty of the kitchen. The designer must be a part of the kitchen.

The designer, like any good designer, is not content to see the kitchen as a place where food is prepared and cooked, but rather as a place where food is enjoyed and appreciated. The designer must understand the needs of the user, and create a space that meets those needs.

In this kitchen, the designer has taken the time to consider the user's needs and wants. The counter space is ample, and the appliances are modern and efficient. The lighting is warm and inviting, and the materials used are high-quality and durable.

The designer has also taken into consideration the aesthetic appeal of the kitchen. The colors and materials chosen are harmonious, and the overall design is pleasing to the eye.

The designer's attention to detail is evident in every aspect of the kitchen. The cabinets are well-crafted, and the fixtures are both functional and stylish.

Overall, the designer has created a space that is both practical and beautiful. It is a place where the user can feel comfortable and at home, and where cooking and eating can be a joy.

The designer's work is a testament to the power of good design. By creating a space that meets the needs of the user, and that is both functional and visually appealing, the designer has been able to transform the kitchen into a place of beauty and function.
the adaptable Casserole

A popular dish of the American South, the Casserole is a versatile dish that can be made with a wide variety of ingredients. It is a dish that can be served as a main course or as a side dish. The Casserole can be made with a variety of meats, vegetables, and spices, and it can be baked or cooked on the stovetop. The Casserole is a dish that is easy to make and is a great option for a family dinner. It is a dish that is loved by people of all ages and is a great dish to make for a special occasion. The Casserole is a dish that is easy to prepare and is a great option for a weeknight dinner. It is a dish that is loved by people of all ages and is a great dish to make for a special occasion. The Casserole is a dish that is easy to prepare and is a great option for a weeknight dinner.
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ART DIRECTOR WILL BURTN
ARTIST KURT WEHNS
PUBLISHER TIME, INC.
PUBLICATION FORTUNE

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ARTIST BEN SHAHN
ART DIRECTOR CIPE PINELES
PUBLISHER TRIANGLE PUBLICATIONS, INC.
PUBLICATION SEVENTEEN

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ARTIST JIM GELLERT
ART DIRECTOR CIPE PINELES
PUBLISHER TRIANGLE PUBLICATIONS, INC.
PUBLICATION SEVENTEEN
ARTIST JEROME SNYDER
ART DIRECTORS BRADBURY THOMPSON, HERBERT ROAN
PUBLISHER STREET & SMITH PUBLICATIONS, INC.
PUBLICATION MADEMOISELLE’S LIVING

ARTIST BAUMAN GREENE
ART DIRECTOR BUDD HEMMICK
PUBLISHER HEARST MAGAZINES, INC
PUBLICATION GOOD HOUSEKEEPING
197
ARTIST PETER PIEKING
ART DIRECTOR LAURENCE LUSTIG
PUBLISHER HEARST MAGAZINES, INC.
PUBLICATION AMERICAN DRUGGIST

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ARTIST H. P. HORST
ART DIRECTOR ALEXANDER LIBERMAN, WOLFGANG FYLER
PUBLISHER THE CONDE NAST PUBLICATIONS, INC.
PUBLICATION HOUSE & GARDEN
"Faces of Achievement"
FRANK LLOYD WRIGHT, ESQUIRE
photograph by Yousuf Karsh
REPUBLICANS and DEMOCRATS are stealing from my Socialist Platform—By NORMAN THOMAS

CLOWNS IN CLOVER
By BILLY ROSE

BUMPER BABY CROP NOW GETS ITS FIRST SCHOOL CLOTHES (PAGE 41)
NEW YORK... THIS SUMMER
Clothes, People, Places
READER ISSUE

ARTIST IRVING PENN
ART DIRECTORS ALEXANDER LIBERMAN, PRISCILLA PECK
PUBLISHER THE CONDE NAST PUBLICATIONS, INC.
PUBLICATION VOGUE
Beauty • Shoes • Paris Collections • Decoration
60 cents
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ARTIST PAUL D'OME
ART DIRECTOR BUDD HEMMICK
PUBLISHER HEARST MAGAZINES, INC.
PUBLICATION GOOD HOUSEKEEPING

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ARTIST JOE JONES
ART DIRECTOR WILL BURTIN
PUBLISHER TIME, INC.
PUBLICATION FORTUNE

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ART DIRECTOR JOHN A. WEDDA
PUBLISHER UNITED NATIONS WORLD
PUBLICATION UNITED NATIONS WORLD
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DANIEL J. PURFIELD

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SHELDON REED
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FRANC RITTER
HERBERT ROAN
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Pity the plight of Timothy Phidgets:
Twitching all over, nibbling his digits,
Nerve-ends a-tingle, timbers a-shiver...
When will that Anyole Art Shop deliver?

Anyole promised wonderful service.
Timothy bit. Now Timothy's nervous.
Timothy knows who turn up in breadlines:
Art men who never keep up with deadlines...
Ad men who, scrimping a possible penny,
Find that the service they get just ain't any!

Timothy's sadder. Timothy's wiser.
Timothy's now one more advertiser
Who makes it a rule, as fast as he can
To bring his art problems right over to Beacon.
Frankly—we have some beaus! The kind art directors and production men go for in a big way.

In fact, Walker engravings were chosen to reproduce so many of the prize winners in this issue, it made us stop and think. There must be a good reason!

Here's one: Our experimental laboratories in New Rochelle, N. Y. are constantly developing revolutionary techniques in color composing.

Here's another: Our etchers and finishers in New York City and San Francisco are unexcelled craftsmen... specialists in translating fine art through varying paper stocks and high-speed presses, to the printed page.

But it's the old story... to really appreciate our engravings you've got to come up and see them. We guarantee you an interesting few minutes. You're welcome anytime... just phone and our representative will be glad to arrange a convenient time.
TIME... "He who gains Time, gains everything"

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

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

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

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

by creating a bit more skillfully...

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by judging a bit more wisely...

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Our Chicago studio, one of the finest examples of contemporary architecture, was designed exclusively for the production of advertising art and photography. It contains 50,000 square feet of floor space, 86 individual studios, and the largest photographic studio east of Hollywood. Its features include a completely equipped kitchen and air conditioning throughout.
Publication of this volume was inspired by the wish so often expressed by experts to see the best posters of the year from several countries collected into one book. Judging by the numerous proposals and hints received, the annual should supply a badly felt want, despite the many books already devoted to applied graphic art or to the work of independent artists. It is intended as a complete and readily accessible collection of documents, affording a comprehensive picture of international poster art, and forming a handy book of reference and an outstanding, stimulating and useful professional manual.

Compiled, designed and edited by W. H. Allner, in collaboration with A. M. Cassandre, this first issue of the International Poster Annual attempts to do justice to all these claims. It presents 479 posters by the best known artists of 15 countries, with commentaries by W. H. Allner (France), Dr. Eugen Bauer (Hungary), Jack Beddington C.B.E. (England), Fritz Bühler (Switzerland), Dr. E. Hölscher (Germany), E. McKnight Kauffer (U.S.A.), Jean Picart Le Doux (France).

Text and captions in English, French and German. 180 pages, 9½ x 11½ inches, cloth bound. Swiss Fr. 32. $8.50.

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is as far above
\underline{typesetting} as
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is above\underline{drawing}
both transcend pure mechanical skills, both require the added ingredient of creative thinking, we consider every job a challenge to interpret in type the ideas expressed in art and copy, the success with which we have met this challenge is best evidenced by our national reputation as producers of really fine typography for over 25 years. \underline{kurt h volk inc}
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Write us on your letterhead and we will put your name on our mailing list to receive Type Specimen folders and other material on type and ideas for its use.

A barrel of comfort in TEXTRON Menswear

Be sure your stock boys don't miss this treat. Boys wearing TEXTRON pajamas and matching shirts are a hit in the store. They swing the range of designer pajama styles with easy, non-constricting elastic sides. Rooms are filled with the smell of fresh pajamas. See page 44 for a complete line of men's and boys' pajamas at TEXTRON stores throughout the country.

TEXTRON INC., Textron Building, 401 Ninth Avenue, New York 18, N. Y.

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J. Walter Thompson Company, N. Y.

"Type, too, can be smart and comfortable" say these two aces at J.W.T.

"Here, the combination of the stylish Spartans with the friendly ease of Bulmer expresses precisely the same spirit as the text and the product. That's always our aim with our clients' advertisements...and the wide range of tone, texture and design in ATF types certainly makes our job easier."

For every mood or subject or idea, there is a soundly designed, expressive ATF type that "just suits."

American Type Founders
Cross-Fertilization of IDEAS

From all corners of the earth, JWT Art Directors visit the New York office ... bring new ideas ... carry home still newer ideas and enthusiasm

These men came ... they saw ... they went home stimulated. The J. Walter Thompson Company, in art, copy and research, literally draws on a whole world of ideas. By the same process—cross-fertilization—which has gained America the lead in the production of livestock and seeds, the JWT Art Department benefits continuously from idea-exchange in the international field of COMMERCIAL ART.
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Superb richness of tone on antique stocks in either monocolor or full color sheet-fed gravure.

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PHILADELPHIA - NEW YORK - BOSTON
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Both of the things you want in a CAKE MIX!

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...AND YOU CAN GET THEM IN THE 2 FLAVORS AMERICA LIKES BEST!
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Milk is all you add to the 2 NEW Pillsbury CAKE MIXES

Easiest way in the world to make fine cakes!

Two outstanding examples of intelligent planning by Art Directors using process lettering to get their advertising message across —to assure product identification; not in just one ad, but in an entire campaign built around one style of eye-arresting, quality lettering. After seeing one of these ads, recognition and product identification is immediate in the balance of the campaign. Lettering Inc specialists offer you "pre-drawn" styles, interpreted by qualified designers and blended into superior headings — in less time than ordinarily required and at a fraction of the usual cost. Choose and use Lettering Inc.
Does it “belong”? 

Next time anybody asks you, “Does fine art have a place in advertising?”—show them the John Hancock life insurance campaign.

Rarely in the history of advertising has a campaign more consistently held to the fine arts level. Rarely has one achieved more favorable recognition for the advertiser.

These messages have been hung in schoolrooms, factories, and offices. Reprint requests have run into hundreds of thousands. Statesmen have commended them; citizens have been stirred by them. They have won awards. And they have purchased readership at well below average cost for the insurance field.

We see a moral in all this. It proves, we think, that everything which has the power to move people has a place in advertising’s kit of tools.

The art of the cartoon belongs; so does the art of the museum; and so does every form of artistic expression in between. The craft of the art director lies in being able to pick, from his broad work-bench of persuasion, the right tool for the job every time.

the Art Directors of
McCann-Erickson, Inc.
The simplicity and brevity of word messages in outdoor advertising call for lettering of the maximum legibility... As an aid to art departments, artists, and students, we have published a folder entitled "Lettering—good and bad, for outdoor advertising."

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photostats for the graphic arts industry

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A leader in the field

Just as the knight in armor was a leader on the field of combat, Favor, Ruhl & Co., Inc. lead in the field of high grade artists materials for professional • commercial • students

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NEW YORK • CHICAGO
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Ashley Havinden, Art Director, Crawford’s Advertising, (London): “The world stands greatly in need of inspiration, and, as far as artists and designers are concerned, I can’t help feeling that GRAPHIS is making a great contribution, not only in uplifting their hearts, but in giving them very practical stimulation at the same time.”

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The fact that GRAPHIS displays work, both ancient and modern, from all parts of the world and in a wide variety of techniques and mediums makes it a most valued journal for everybody associated with advertising and the graphic arts . . .”

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Dan E. Smith, Art Director, Poole Bros. (Chicago): “The technical excellence of your magazine is of the absolutely highest standard, occasionally making us here in America wish we could equal it.”

GRAPHIS records and illustrates every two or three months on over a hundred pages the best of the contemporary work in advertising art, industrial design, and applied art in general. Published in English, French and German.

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Subscription fees for U.S.A. and Canada:
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No. 21
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Graphic Art in Old Brittany
Frank Pick’s influence on design in England
Visual Information in Exhibitions
Graphic Art in the Atom World

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The Early Pottery of Islam
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Salon de l’Imagerie Francaise
Czech Posters

GRAPHIS INTERNATIONAL JOURNAL FOR GRAPHIC AND APPLIED ART
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248
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Thanks to all those in advertising who have made it possible to keep my efforts before the public for the past 25 years.

Victor Heffler
ADVERTISING
needs to be Smart as well as Legible

"Art directors, for years now of consequence in high councils, have been among the good friends of typographers at court. Only moderately type-conscious in earlier days—as weren't we all!—they have come to use type as an element in design, not merely to tolerate it as an intrusion, which is a good thing for typographers and a good thing for advertising. Of all typographers' customers, art directors and production managers are the most persistently querulous about things as they are, the most impatient for the next novelty—in spite of a decent veneration for the classics—and the most potent advance agents for changing typographic styles. They have long seen, with typographers, that advertising needs to be smart as well as legible," so wrote the late Oswald Cooper, famed typographer and designer of the well-known Cooper faces.

The Advertising Typographers Association of America is proud of the wide background of experience of its members, of the resources of equipment, of the efficiency of personnel, of the ability to meet emergencies, which have earned the confidence of advertisers and agencies. Typography, as practiced by the Association Members, is a business of stability meriting its important place in advertising production.

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Gets a hype
When it's dressed
In well-set type

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They're sure won't miss

strictly, that
Is why the top
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Our shop.

Competent,
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All come true.
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Advertisements that we have set and direct mail pieces that we have printed have won a large number of awards for excellence.

We will now disclose our award-winning secrets to an eager public • First, many of the best art directors, both freelance and in agencies, like the way we set type ... so they send us their show pieces • Second, their clients like the way we print ... the extra care we give to make-ready, ink preparation, and presswork ... so they send us their quality pieces • Third, the art directors and their clients are proud of the results and send them into typographic, art, and advertising shows • Fourth, their entries win awards and we share the credit • It's a happy arrangement all around.

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to win
advertising
awards

Advertisements that we have set and direct mail pieces that we have printed have won a large number of awards for excellence.

We will now disclose our award-winning secrets to an eager public. First, many of the best art directors, both freelance and in agencies, like the way we set type... so they send us their show pieces. Second, their clients like the way we print... the extra care we give to make-ready, ink preparation, and presswork... so they send us their quality pieces. Third, the art directors and their clients are proud of the results and send them into typographic, art, and advertising shows. Fourth, their entries win awards and we share the credit. It's a happy arrangement all around.

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When you’re puzzled about a picture—

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walnut veneer in natural hand-
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an association of
seven top illustrators who
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...plus a service-minded organization
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It is our special pride, and obligation, that we are entrusted with many unique and difficult problems.

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461 Eighth Avenue, New York
Binders of Annual of Advertising Art
A showing of Catalogues Books and Publications recently printed by

The Gallery Press

225 Varick St.
New York 14
Alg. 5-4900

Division of Guide-Kalkhoff-Burr, Inc.
Typesetters Printers and Binders since 1837
A showing of Catalogues Books and Publications recently printed by

The Gallery Press

225 Varick St. New York 14 Alg. 5-4900

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“Kodak” is a trade-mark
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<td>MURRAY HILL 7-7320</td>
<td>Retouching, Color, Black and White, Pictorial and Mechanical. Illustration, Drawings, Lettering and Mechnicals</td>
</tr>
<tr>
<td>RABUT, Paul</td>
<td>10 EAST 53RD STREET, NEW YORK 22, N.Y.</td>
<td>PLAZA 3-7204</td>
<td>Illustrations in Color and Black and White—Art Directors Medal 1942, 1946—Distinctive Merit 1943</td>
</tr>
<tr>
<td>REMINGTON, Shad</td>
<td>71 ROMANO DRIVE, DUMONT, NEW JERSEY</td>
<td>DUMONT 4-4261</td>
<td>Cowboys, Indians, Frontier, and Just Boys</td>
</tr>
<tr>
<td>RIEGGER, L. L.</td>
<td>78 CHATTERTON PARKWAY, WHITE PLAINS, N.Y.</td>
<td>WHITE PLAINS 9-8407</td>
<td>Fashion, Advertising, Magazine Illustration</td>
</tr>
<tr>
<td>ROSE, Carl</td>
<td>ROWAYTON, CONNECTICUT</td>
<td>NORWALK 6-6163</td>
<td>Cartoons</td>
</tr>
<tr>
<td>ROWAT, Evelyn</td>
<td>299 MADISON AVENUE, NEW YORK 17, N.Y.</td>
<td>VANDERBILT 6-1180</td>
<td>Fashions; Fashion Illustrations</td>
</tr>
<tr>
<td>RUDOLPH, Max H.</td>
<td>370 LEXINGTON AVENUE, NEW YORK 17, N.Y.</td>
<td>LEXINGTON 2-3538</td>
<td>Photo Retouching—Airbrush</td>
</tr>
<tr>
<td>SAATY, Wallace</td>
<td>WELLINGTON HOTEL, 7TH AVE. &amp; 55TH ST., N.Y.</td>
<td>CIRCLE 7-3900, EXT. 646</td>
<td>Human Interest, Glamour — Advertising and Magazine Illustration—Color—Black and White</td>
</tr>
<tr>
<td>SCHUCKER, James W.</td>
<td>QUAKERTOWN, RD 3, BUCKS COUNTY, PA.</td>
<td>QUAKERTOWN 344 JI</td>
<td>Advertising and Magazine Illustration. All Mediums</td>
</tr>
<tr>
<td>SHEPHERD, George</td>
<td>GENERAL MOTORS BUILDING, DETROIT 2, MICHIGAN</td>
<td>TRINITY 5-1232 or BIRMINGHAM 1884</td>
<td>All Media—Automobiles, Horses, Dogs, Posters; Advertising and Editorial Illustration</td>
</tr>
<tr>
<td>SICKLES, Noel</td>
<td>80 MYRTLE AVENUE, WESTPORT, CONN.</td>
<td>2-6032</td>
<td>Representative: James Monroe Perkins, Illustrator</td>
</tr>
<tr>
<td>SKIDMORE, Thornton D.</td>
<td>37-12 85TH STREET, JACKSON HEIGHTS, L.I., N.Y.</td>
<td>HAVEMEYER 4-4961</td>
<td>Magazine and Advertising Illustration in Color, Black and White or Line</td>
</tr>
<tr>
<td>STEINWEISS, Alex</td>
<td>120 CENTRAL PARK SOUTH, NEW YORK 19, N.Y.</td>
<td>COLUMBUS 5-0450</td>
<td>Advertising and Industrial Design</td>
</tr>
<tr>
<td>STERNBERG, Charlotte Joan</td>
<td>168 LAMBERT AVENUE, MERIDEN, CONN.</td>
<td>MERIDEN 5-8792</td>
<td>Decorative Advertising Art, Design, Illustration—Portraits in Egg Tempera</td>
</tr>
<tr>
<td>STOESSEL, Henry Kurt</td>
<td>11½ WEST 26TH STREET, NEW YORK 10, N.Y.</td>
<td>MURRAY HILL 3-6557</td>
<td>Editorial and Advertising Illustration</td>
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<tr>
<td>SUTNAR, Ladislav</td>
<td>SUTNAR &amp; HALL</td>
<td>307 EAST 37TH STREET, NEW YORK 16, N.Y.</td>
<td>Magazine and Advertising Layouts, Illustrations, Catalogs, Posters, Package Design</td>
</tr>
<tr>
<td>UTZ, Thornton</td>
<td>WESTPORT, CONNECTICUT</td>
<td>2-2679</td>
<td>Illustration</td>
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