

19TH ANNUAL OF ADVERTISING ART



1920
ART DIRECTORS CLUB OF NEW YORK
1940

NINETEENTH ANNUAL



OF ADVERTISING ART

REPRODUCTIONS OF THE EXHIBITS
DISPLAYED AT THE NINETEENTH
EXHIBITION OF THE ART DIRECTORS
CLUB OF NEW YORK, IN THE SPRING
OF NINETEEN HUNDRED AND FORTY

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INTRODUCTION

BY LESTER JAY LOH

PRESIDENT OF THE ART DIRECTORS CLUB

Each of the advertisements appearing in this volume, the Nineteenth Annual of Advertising Art, arrived the hard way.

Each of them cleared twenty hurdles—twenty unbiased and competent judges of advertising—before they found an honored place in the Annual Art Directors Exhibition. This exhibition, in condensed form, you now hold in your hand.

It cannot be stressed too strongly that the exhibits in this book had more to do than sell themselves. Their mission, their function, their sole purpose in being was to sell a product or a service. They are a means to an end—not an end in themselves.

The reason, then, that these illustrations were selected out of some six thousand entries is because of their functional as well as their artistic excellence. They helped an advertisement get attention. They helped copy to get a reading. They helped an advertisement to do a job of convincing and of selling.

It is hoped—and believed—that the Nineteenth Annual of Advertising Art will be a useful and engrossing tool for all those who now—or would one day like to—create, sell or buy effective advertising. In this, the twentieth anniversary year of the Art Directors Club, it is dedicated to them.

PREFACE

BY ROY S. DURSTINE

As one whose art education at the age of ten was cut short by a distracted instructor in mechanical drawing, perhaps I am especially well-equipped to speak of art directors with a truly objective admiration.

My marks on yellow pads, accompanied by a running fire of explanation, have been observed without enthusiasm but with sympathy and understanding over the years by such stalwart figures in the art world as Louis Pedlar, Charlie Howell, Joe Sweeney, Toni Pousette-Dart, Bob Gellert, Burt Stevens, Harold McNulty, Henry Bender, Burr Giffen and Harvey Spooner (to name but a few). And it has never failed to amaze and delight me that after listening to my own arrangement of elements, these gentlemen have returned in a few hours with an artistic triumph so organized that cold copy leapt from the layout with power, sell, and beauty.

Turn the pages of any old magazine file and you will see that in no other branch of advertising has there been greater or more intelligent progress. Today the art director has all the taste and skill of earlier days, and has added the qualities of showmanship and practical common sense. Today it is more often than not the art director who insists upon the elimination of debris and over-ornamentation of words, and drives toward a simplicity that throws the essence of an idea into speed and action.

Outdoor posters, for example, have passed from cluttered mediocrity and candy-box art to situation-ideas under the restless and expert hand of a Stanford Briggs. Magazine advertisements are constantly better. Newspaper advertisements are designed with an eye to page-size and neighbors.

In a word, art direction has grown up. It has given wings to words—the wings of a stratosphere air-liner.

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HOW THIS BOOK IS PLANNED

FULL ADVERTISEMENTS. To demonstrate how an illustration appeared when used in a full advertisement two methods have been used—(1) either the art work is reproduced, under a particular classification, with *all the other elements* of the advertisement, or (2) the art work is shown first *by itself* and *then* in a full advertisement (in miniature) in the folding plates at the end of each classification.

For example: should you wish to see the art work used in a certain piece, look through the folding plate at the end of the proper section. Under each reproduction is a page number indicating where the art work for that piece may be found. Or, should you wish to see how a certain illustration was used in the full advertisement, refer to the folding plate at the end of that section.

INDICES. The names of particular artists and advertisers will be found at the back, with page numbers indicating where they are represented in the book.

THE ART DIRECTORS CLUB MEDAL

THOMAS M. CLELAND

Advertisement designed by Art Director Bradbury Thompson for Harris-Seybold-Potter Company through Rogers-Kellogg-Stillson, Inc.

VICTOR KEPPLER

Advertisement designed by Art Director Wallace W. Elton for Felt and Tarrant Manufacturing Company through N. W. Ayer & Son, Inc.

EDWARD STEICHEN

Advertisement designed by Art Director Joseph Hochreiter for American Tobacco Company through Lord and Thomas.

EDWIN GEORGI

Advertisement designed by Art Director Paul Holder for Standard Oil of New Jersey through McCann-Erickson, Inc.

HORST

Advertisement designed by Art Director William Strosahl for Eastman Kodak Company through J. Walter Thompson Company.

FREDERICK HALPERT

Advertisement designed by Art Director Leon Karp for Yardley & Company, Ltd., through N. W. Ayer & Son, Inc.

ROBERT RIGGS

Magazine cover designed by Art Director Dr. M. F. Agha and Cipé Pineles for Vogue.

THE BARRON G. COLLIER MEDAL

RAYMOND A. BALLINGER AND MORRIS BERD

Advertisement illustrated by H. Armstrong Roberts for The Centaur Company through Young and Rubicam, Inc.

THE KERWIN H. FULTON MEDAL

ALBERT STAEHLE

Advertisement designed by Art Director Guy E. Fry for Philadelphia Savings Fund Society through Jerome B. Gray and Company.

AWARDS FOR DISTINCTIVE MERIT

COLOR ILLUSTRATIONS

FRANCIS MARSHALL—Advertisement designed by Art Director Albert F. Snyder for Elizabeth Arden through Blaker Advertising Agency, Inc.

PIERRE ROY—Advertisement designed by Art Director Thomas H. Collard for Hawaiian Pineapple Co., Ltd., through N. W. Ayer & Son, Inc.

BLACK AND WHITE ILLUSTRATIONS

YASUO KUNIYOSHI—Advertisement designed by Art Director Thomas H. Collard for Hawaiian Pineapple Co., Ltd., through N. W. Ayer & Son, Inc.

LEONARD LIONNI—Advertisement designed by Leon Karp for Ladies' Home Journal through N. W. Ayer & Son, Inc.

COLOR PHOTOGRAPHS

MARCEL OLIS—Advertisement designed by Art Director Marcel Olis for Sealtest, Inc.

PAUL OUTERBRIDGE, JR.—Advertisement designed by Art Director Herbert Bishop for Frankfort Distilleries, Inc., through Young and Rubicam, Inc.

BLACK AND WHITE PHOTOGRAPHS

HERBERT P. BOND—Advertisement designed by Art Director Robert E. Wilson for Agfa Ansco Corp. through Young and Rubicam, Inc.

EDWARD W. QUIGLEY—Advertisement designed by Art Director Ben Collins for The Beck Engraving Company.

MAGAZINE COVERS

LOUIS-MARIE EUDE—Magazine cover designed by Art Director Louis-Marie Eude for Town and Country.

AWARDS FOR DISTINCTIVE MERIT

DESIGN OF COMPLETE ADVERTISEMENT

CLASS MAGAZINES

LESTER BEALL and JOSEPH GERING—Advertisement illustrated by Joseph Gering for Time, Inc., through George Bijur, Inc.

MASS MAGAZINES

JULES L. MENGHETTI—Advertisement illustrated by Frank Lemon for Canada Dry Ginger Ale, Inc., through J. M. Mathes, Inc.

TRADE PUBLICATIONS

BERT RAY—Advertisement illustrated by Bert Ray for Abbott Laboratories through Runkle-Thompson-Kavats, Inc.

NEWSPAPERS

WILLIAM A. IRWIN—Advertisement illustrated by J. W. McManigal for Curtis Publishing Company through McCann-Erickson, Inc.

BOOKLET AND DIRECT MAIL

LESTER BEALL—Booklet illustrated by Lester Beall for Sterling Engraving Company.

TED SANDLER—Booklet illustrated by William Golden and Rudolph Charles von Ripper for Columbia Broadcasting System.

CONTINUITIES

JAMES WILLIAMSON—Advertisement by Art Director Gustave Sigriz for General Foods through Young and Rubicam, Inc.

JAMES WILLIAMSON—Advertisement designed by Art Director Fred S. Sergenian for Gulf Oil Corporation through Young and Rubicam, Inc.

THE ART DIRECTORS CLUB MEDAL

The Art Directors Club Medal of Awards was designed by Paul Manship, for the first exhibition of the Club in 1921. Since then it has been awarded each year for the best work done in the field of advertising. The awarding of medals or prizes at any exhibition is a very difficult task, because it is practically impossible for any jury to be a hundred percent fair in their judgments for the reason that this task is always complex and involved. Because medals and awards are given to certain artists and firms, it does not mean that the rest of the work is not of equal quality. It merely shows that the jury has chosen according to their own taste and judgment the work that they think deserves special recognition. The Year 1940 is the Twentieth Anniversary of the Art Directors Club and in honor of this event we are publishing a list of the medal winners since the club was first organized. N. POUSSETTE-DART

D E G U S T I B U S N O N E S T D I S P U T A N D U M

FIRST * * 1921



W. E. HEITLAND*
F. R. GRUGER
RENE CLARK

Asterisk indicates artist whose work is illustrated here. Space limitations prevent showing each award.

SECOND * * 1922



E. L. BLUMENSCHIEIN*
HENRY HOWARD MAUST
J. C. LEYENDECKER
HERBERT MEYER
SIDNEY E. FLETCHER
WALTER D. TEAGUE
H. W. SCANDLIN

THIRD * * 1924



FRANK SWIFT CHASE*
JAMES PRESTON
RENE CLARK
J. C. LEYENDECKER
FRANK B. HOFFMAN
WALLACE MORGAN
WALTER D. TEAGUE
LEWIS W. HINE

EIGHTH * * 1929



FRANK LEMON*
E. A. GEORGI
JOSEPH SINEL
HENRY G. BOLLIN STUDIO
VLADIMIR BOBRITSKY
ROCKWELL KENT
R. RUZICKA
RALPH STEINER
JOSEPH SINEL

NINTH * * 1930



WALTER BUEHR*
MIGUEL COVARRUBIAS
WALTER FRAME
E. A. WILSON
ROBERT GELLERT
PETER ARNO
WILLIAM WELSH
WALTER HUXLEY
ANTON BRUEHL
ELWOOD WHITNEY

TENTH * * 1931



ROCKWELL KENT*
CARL ERICKSON
C. PETER HELCK
WILLIAM WELSH
PIERRE BRISSAUD
HOWARD TRAFTON
MARGARET BOURKE-WHITE
ALICE McL. JONES
CARL ERICKSON

FOURTH * * 1925



RENE CLARK*
WALTER BIGGS
HADDON SUNDBLOM
NORMAN ROCKWELL
BENITO
FRANK B. HOFFMAN
REGINALD FARR
H. W. SCANDLIN
ARTHUR W. MUNN

FIFTH * * 1926



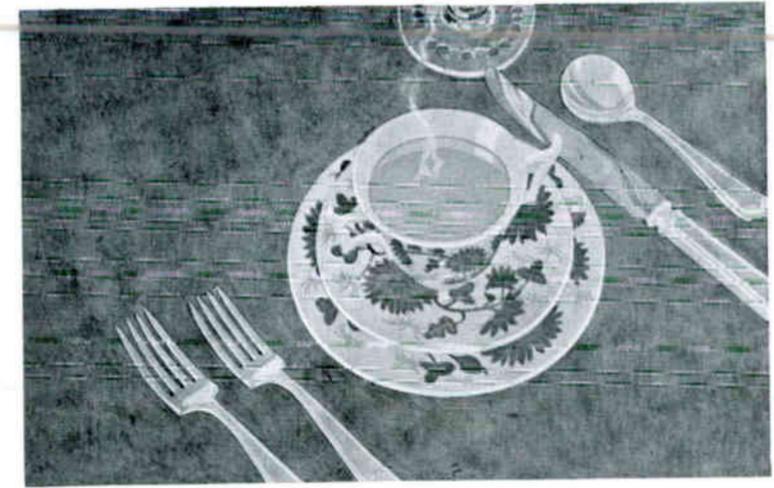
HENRY RALEIGH*
MERRITT CUTLER
E. A. GEORGI
JON O. BRUBAKER
F. R. GRUGER
BERTRAND ZADIG
E. A. WILSON
H. W. SCANDLIN

SIXTH * * 1927



ETIENNE DRIAN*
RENE CLARK
JAMES PRESTON
OSCAR RABE HANSON
ROCKWELL KENT
GUIDO AND
LAWRENCE ROSA
F. R. GRUGER
GRANCEL FITZ

SEVENTH * * 1928



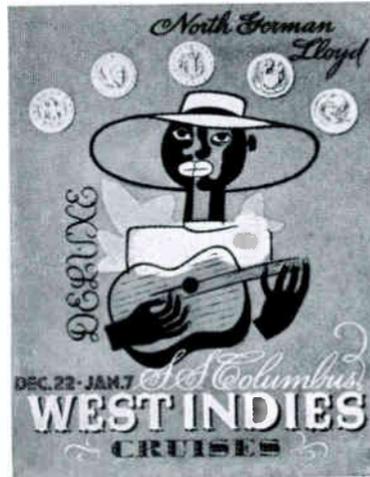
E. A. GEORGI*
HENRY SUTTER
LOUIS FANCHER
LEO RACKOW
WILL HOLLINGSWORTH
ROCKWELL KENT
J. W. WHITMAN
ANTON BRUEHL

ELEVENTH * * 1932



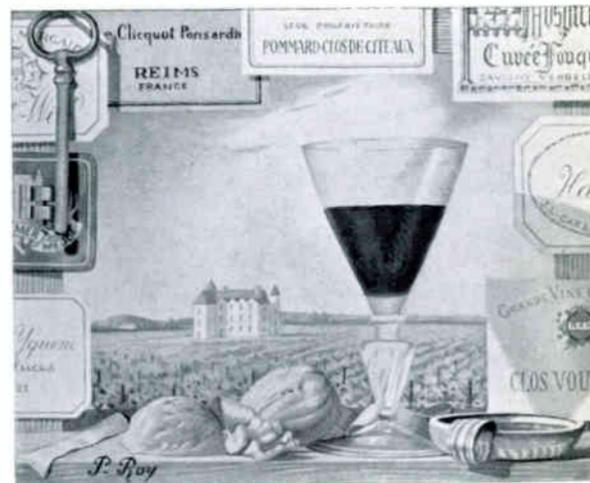
CARL ERICKSON*
BUK ULREICH
B. KIMBERLY PRINS
PAUL FROELICH
ALEXEY BRODOVITCH
HOWARD TRAFTON
PAUL OUTERBRIDGE, JR.

TWELFTH * * 1933



HOWARD TRAFTON*
CARL ERICKSON
ALEXEY BRODOVITCH
J. W. WILLIAMSON
FREDERIC FREEMAN
ANTON BRUEHL
BRUEHL-BOURGES

THIRTEENTH * * 1934



PIERRE ROY*
BRUEHL-BOURGES
JANE MILLER
MIGUEL COVARRUBIAS
PAUL SMITH

FOURTEENTH * * 1935



EDNA REINDEL*
GRAY-O'REILLY
E. MELBOURNE BRINDLE
PAUL BERDANIER

FIFTEENTH * * 1936



ALEXEY BRODOVITCH*
ROBERT FAWCETT
EDWIN A. GEORGI
ANTON BRUEHL

SIXTEENTH * * 1937



ROBERT RIGGS*
PETER HELCK
JAREN HILLER
LESTER BEALL

SEVENTEENTH * * 1938



ALEXANDER BROOK*
MELBOURNE BRINDLE
TORHEL KORLING
LESTER BEALL

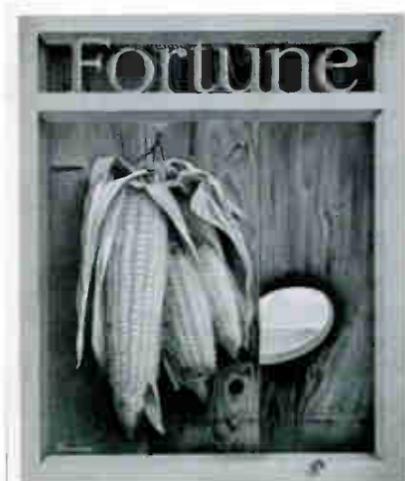
BOOK COMMITTEE
ART DIRECTORS CLUB

GEORGES WILMET
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L. W. FROEHLICH
DESIGN AND LAYOUT

EIGHTEENTH * * 1939



THOMAS BENRIMO*
R. WILLAUMEZ
LOUISE DAHL-WOLFE
MARVIN BECKER
JAMES THURBER

NINETEENTH * * 1940



THOMAS M. CLELAND*
ROBERT RIGGS
VICTOR KEPPLER
EDWARD STEICHEN
EDWIN GEORGI
HORST
FREDERICK HALPERT

THE ART DIRECTORS CLUB OF NEW YORK

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	Lejaren A. Hiller	Jacob A. Munch	Roy F. Spreter	

Color Illustrations



ARTIST: Lyle Justis - ART DIRECTOR: H. Herbert Breneman - AGENCY: Geare-Marston, Inc. CLIENT: Schieffelin & Co.



ART AND THE PUBLIC

JULIAN STREET, JR.

Any analysis of popular response to the arts falls rather simply into two main categories—one quantitative and impressive; the other qualitative and therefore more profound. A third category which experts on art occasionally overlook might best be labeled frivolous.

During the six weeks of the Picasso show at the Museum of Modern Art last winter, almost 100,000 people—99,503 to be exact—came to worship or to wonder. For forty days the art world focused the beam of popular attention on the works of the Spanish master. Reliable reports have it that during this period hardly a civil word was spoken at dinner parties in what is generally termed *polite* society.

Whether consciously or not, merchants up and down Fifth Avenue paid homage to Picasso for the influence his extraordinary color and sense of pattern has had on fashions. At least six of them devoted their windows to his works. One fashionable dressmaking establishment displayed several original Picasso paintings. This created a sensation and *Vogue* ran photographs of the store windows in its editorial columns.

These incidents represent the lighter aspects of but one phase of a rapidly growing interest in the visual arts. Unquestionably the highly controversial character of the Picasso exhibition did much to start a ferment of public interest. However, these manifestations of interest in art are so varied and widespread that no one agency could conceivably be pointed to as the god of the machine. Such magazines as *Vogue* and *Harper's Bazaar* have long been educating public taste toward the modern school. *Fortune*, *Time*, *The New Yorker*, and *Life* have also been eloquent champions of the art of the present day. Art critics in the daily papers have shown a steadily increasing interest in contemporary art. It was also a significant year for the publishers of art books; notably, Simon and Schuster's *Treasury of Art Masterpieces*, which sold more than 100,000 copies, and the similar but less expensive William H. Wise edition of *World Famous Paintings* with a reported sale of 300,000. It would therefore be neither modest, appropriate nor accurate for the Museum to claim priority or any exclusive rights to a budding American Renaissance.

Nelson Rockefeller, the Museum's active young business-man president, has, instead, likened the Museum's position to that of the surf board rider who has caught the crest of a wave of public interest.

While the public response to the Picasso exhibition swept us rapidly onward, the greatest surge of popular interest in art was still to come. This was, of course, the furore created by the joint exhibitions of *Italian Masters* and *Modern Masters*, which drew an attendance of more than 275,000 in ten weeks at an admission price of fifty cents. The quantitative peak was reached on Washington's Birthday when 8,700 visitors attended the exhibitions. The doors of the Museum had to be closed from time to time in order to relieve the congestion in the galleries. It was all very gratifying to those who are eager to take appreciation of art out of the ivory tower, or perhaps its modern plastic equivalent, and into the arena of everyday lives.

There are several additional aspects to this popular response which indicated a large and still more serious interest. One was the sale of 53,000 copies of the Museum's publications issued in connection with the exhibitions.

Alfred H. Barr, Jr., the director of the Museum, believes that the public is interested fundamentally in "the best, the finest, the strongest, and the most beautiful." With this truism as his touchstone, Mr. Barr has analyzed the quality of the *Italian Masters* exhibition. There were in all twenty-eight examples of painting and sculpture exhibited. A number of the canvases were, he states, either mediocre or in poor condition. He therefore concludes that at least ninety-five per cent of the public response came solely from the presence of five great masterpieces of Michelangelo, Titian, Botticelli, Verrocchio, and Raphael. There are even those who think that had the remaining twenty-three been entirely eliminated, the attendance conceivably might have been even greater.

But just as one may not judge the greatness of works of art by their dimensions, neither, of course, should he estimate the quality of an exhibition solely by the attendance. The joint exhibitions of *Italian Masters* and *Modern Masters* offered an excellent opportunity for a qualitative survey of public taste. It was only natural that a modern museum should, in keeping with current trends, turn to a poll of public opinion.

"In the case of the five Italian Masterpieces," says Mr. Barr, "the public has had several centuries to make its judgments. In the popular vote taken by ballot throughout the exhibition, these five works stood head and shoulders above the rest."

As was to be expected, popular taste showed nowhere the same consistency in the voting for *Modern Masters*. However, a surprising number of voters scribbled comments on their ballots remarking that the quality of the modern paintings represented was uniformly higher than that of the Italian. To a



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

☆ AWARD OF DISTINCTIVE MERIT ☆



ARTIST: Pierre Brissaud - ART DIRECTORS: Bert Ray-Harold Fritzen
AGENCY: Runkle-Thompson-Kovats, Inc. - CLIENT: Abbott Laboratories



ARTIST: Pierre Brissaud - ART DIRECTOR: Bert Ray-Harold Fritzen
AGENCY: Runkle-Thompson-Kovats, Inc. - CLIENT: Abbott Laboratories



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

certain extent, this may account for the lack of any small group of clear-cut favorites in the popular fancy.

In the early days of the exhibitions, Mr. Barr asked several of the nation's most respected and discriminating art critics which work they considered the greatest of the Italian Masterpieces. All agreed it was Titian's *Pope Paul III*. He then asked them which they thought the public would vote for. Here opinion was about evenly divided. Half of them seemed to think it would be Raphael's *Madonna of the Chair*. The others said it would be Botticelli's *Birth of Venus*. Nobody thought to ask Mr. Barr, but he's on record as having considered both of them to be good guesses. However, the experts were wrong, though not far wrong. Naturally a big vote was recorded for the Raphael and for the Botticelli, but from start to finish, popular preference in the balloting was for the masterpiece which the critics themselves had chosen—the sombre portrait of a shrewd and anxious autocrat—Titian's *Pope Paul III*.

“The victory of the Titian,” Mr. Barr concludes, “was far more cogent proof of the maturity and seriousness of American interest in art than the fact that over a quarter of a million people paid admission to see the exhibition.”

At the end of the two and a half months' showing of the concurrent exhibitions, the final vote was:

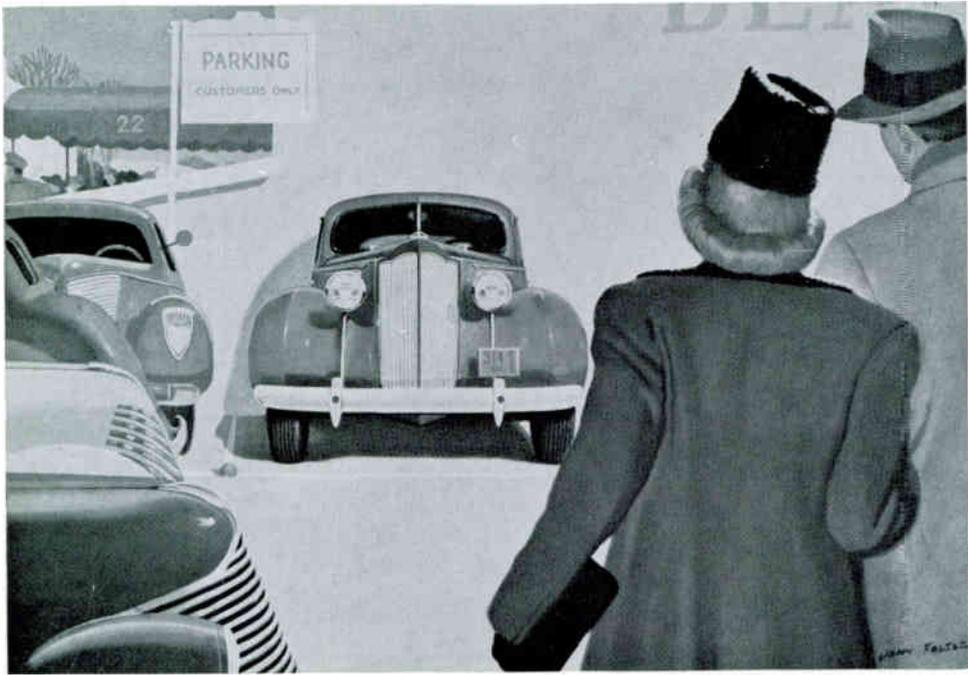
Italian Masters

1. Titian: Portrait of Pope Paul III
2. Raphael: Madonna of the Chair
3. Botticelli: The Birth of Venus
4. Michelangelo: Madonna and Child
5. Verrocchio: David

Modern Masters

1. Renoir: Little Margot Bérard
2. Whistler: The White Girl
3. Eakins: Mrs. Letitia Bacon
4. Renoir: Le Moulin de la Galette
5. Cézanne: Card Players

We realized that the diehards would point with glee at the attendance figures of *Italian Masters* when compared with the attendance figures of the Picasso exhibition. But aren't they actually a vindication of the Spanish artist's popular appeal? On the one hand you have great individual examples of the works of twenty-eight recognized masters of the past with all the advantages of a four-hundred-year build-up in public estimation; on the other, the varied output of a single living painter. In the



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

ARTIST: Leslie Saalburg - ART DIRECTOR: H. F. Townsend - AGENCY: Sherman K. Ellis & Co., Inc.
CLIENT: Hiram Walker & Sons, Inc.

PARTY LINE... 1890'S

Let's turn back the years to Grandpa and his friends, rounding up a party. Watch him crank that tin snore telephone for all he's worth! He shouts so lustily that even without benefit of wires most of the "parties" listening in (and all of the neighbors) can hear. But if his invitations fell heavily on the ears, the whiskey Grandpa served was equally heavy on the palate. For heavy, heady, bottled-in-hand whiskey was the only kind that distillers could produce in those rule-of-thumb days.

PARTY LINE-UP... 1940

And now, let's look in on you today. You round up your guests on a 'phone that's as streamlined as a wristwatch. Modern science has trimmed its waistline! And now modern methods give you light, bottled-in-hand Signet - first whiskey of its kind! Signet is distilled for lightness. Then, aged in aged wood. Its delicacy of flavor and bouquet gives you a new taste thrill! Next time you 'phone to call the crowd together, remember first to signal for Signet!

final analysis the galaxy of ancient masters did not even produce twice the daily attendance attracted by the works of just one famous contemporary artist.

When in the spring, the Museum sponsored a competition, "The Artist as Reporter," public opinion was again polled. As another indication of a flourishing interest in the arts, it is notable that there were 1,926 entries in the contest—the greatest number ever received in a competition sponsored by the Museum. *Train Wreck* by Lionel Reiss won an award from the judges as well as the grand prize for placing first in the popular vote.

Still other gratifying manifestations are the subscriptions to the Artists' Annual Pass, a special privilege made available for the first time last year to artists and students in recognized art schools. More than 3,500 applied for these passes entitling them to unlimited admissions for one year.

Since the Museum moved into the new building, the membership has more than doubled, and by last June the enrollment had reached 7,600. The popularity of memberships is largely owing to the choice of free publications offered. Because of the lively interest in the Museum's art books throughout the country, almost half the total membership is non-resident.

Although more than half a million people have visited the Museum exhibitions and film programs in its new building opened last year, they represent a relatively small percentage of those who participate in the Museum's national program. For it is estimated that for every person who visits the Museum in New York, four persons see its national traveling art and film shows. Among the most popular smaller circulating exhibitions of art are those on modern architecture, photography, and well designed useful household objects. Over 50 of these exhibitions will be circulated this winter.

The circulating exhibitions and the Film Library program series are distributed on a rental basis to schools, colleges, museums, libraries, and educational organizations in more than a hundred American cities. In the case of the traveling exhibitions, which include costly paintings and sculptures impossible to duplicate, the supply of shows cannot begin to meet popular demand.

While it is pleasant to contemplate these varied aspects of rapidly increasing public response to the visual arts, we must at the same time face a blunt truth. Serious music has, within the last ten years, cultivated a far wider audience. There are many reasons—psychological, scientific and economic—why this has happened.

While both fine art and fine music must maintain high standards of integrity and quality—while both have an educational purpose—both are also fundamentally concerned with the creation of an emotional experience. However, the public generally thinks of art in terms of education; and seldom, like music, in terms of emotional enjoyment.

Recently the Inquiring Reporter in the *N. Y. Daily News* wished to learn why Billy Rose's "Aquacade" drew 20,000 people daily while only 1,000 a day visited the "Masterpieces of Art" at the



ARTIST: Albert Adams - ART DIRECTOR: Fred S. Sergenian - AGENCY: Young & Rubicam, Inc.
CLIENT: General Foods Corp.

World's Fair. Those interviewed at the World's Fair said that they came to be entertained rather than to be educated.

Apparently Mr. Rose is still a good jump ahead of his public. For the great showman has started to collect paintings. He recently purchased one of the finest known examples of a Modigliani. It is not believed that he hangs them on the walls of his home for educational purposes.

Some of the Museum of Modern Art's success can in our opinion be traced to its emphasis on enjoyment of art.

But it is our belief that a still more fundamental reason for the great surge of popular interest in the arts comes from the people's simple human desire in troubled times to search for fundamental and eternal human values. Standing as a symbol for the free creation of beauty and the free enjoyment of it, the Museum of Modern Art hopes to be an increasingly vital force in nourishing these intrinsic values of democracy.



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

✧ AWARD OF DISTINCTIVE MERIT ✧



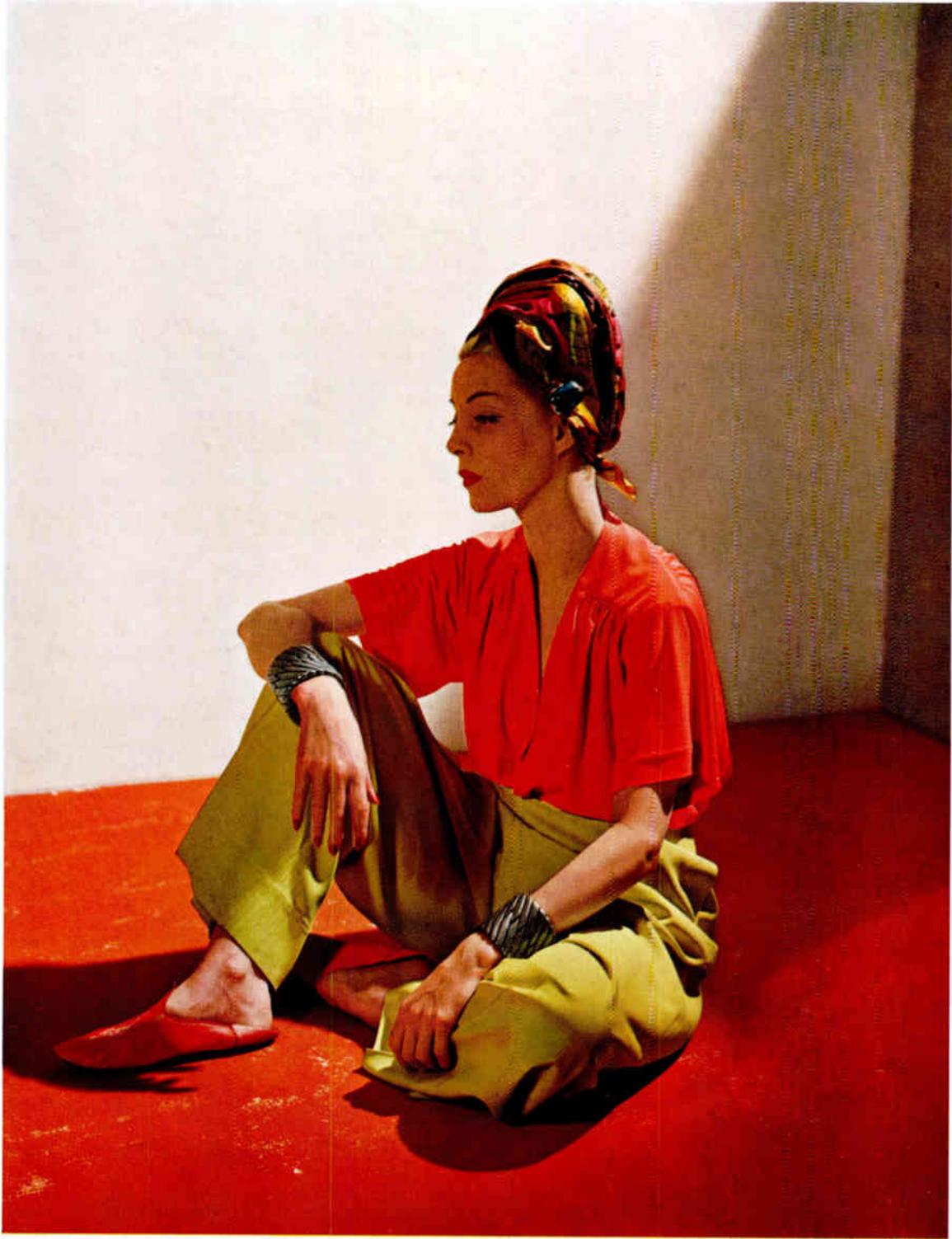
ARTIST: Victor Keppler - ART DIRECTOR: Joseph Hochreiter - AGENCY: Lord & Thomas
CLIENT: American Tobacco Co.

ART DIRECTORS CLUB MEDAL



ARTIST: Francis Marshall - ART DIRECTOR: Albert F. Snyder - AGENCY: Blaker Advertising, Inc.
CLIENT: Elizabeth Arden

☆ AWARD OF DISTINCTIVE MERIT ☆



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

ART DIRECTORS CLUB MEDAL



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



ARTIST: V. Bobri - ART DIRECTOR: John S. Russell - AGENCY: Blaker Advertising Agency, Inc. - CLIENT: Elizabeth Arden

SHOULD THE POSTER BE A WORK OF ART?

JEAN CARLU

A poster must be seen—such a truism needs no laboring. And it is for this reason that we have a daily growing endeavor to create posters that “scream the place down” in their effort to attract the attention of the passer-by. But the unfortunate passer-by, solicited on every side by these clamorous appeals, swept along in the current of an existence daily more agitating, is likely to make a cocktail of these visual impressions. It is not sufficient, therefore, that the poster should be seen. It must also be held in the memory. And it is just here that the technique and aesthetics unite to the same end. For does there not in fact exist some graphic means—drawn from aesthetics and psychology—that will, when applied to the fundamental stratum of the individual, allow us to engrave on his mind what image we will in a manner such that it will not be forgotten?

VISION AND REMEMBRANCE

By what means shall we be assured of these two essential conditions: vision and remembrance? **FIRSTLY**—the poster should be regarded and conceived as a work of art. “But,” you may ask, “is it necessary that we should worry about the aesthetic qualities of a poster? Is it not simply a piece of propaganda, a utilitarian medium that can dispense with artistic competition? Evidently there are posters which are not works of art, but every good poster is a work of art, as we shall show. When we have a desire to buy some article, one poster among many must impose itself upon us to reply to this desire. It is to achieve this end that aesthetics must come to the aid of psychology.

THE WORK OF ART, THE POSTER AND THEIR RELATIONSHIP

That we may be convinced of this relationship which exists between the poster and the work of art, let us compare side by side their respective identities and roles. Let us begin with the work of art. A work of art is an expression of the human spirit intended to provoke emotion in the mind of the spec-



ARTIST: Stanley Ekman - ART DIRECTOR: Ernest R. Roose - AGENCY: Keeling & Co., Inc.
CLIENT: Hastings Manufacturing Co.

tator. The artist is the operative in this creation, employing the elements of form and color as he would a mechanism devised at the turn of a lever to produce a determinate result. So we can say that the work of art is a machine for exciting emotion. It may be objected that the work of art is not utilitarian as is a machine. I reply that for many artistic emotion is as necessary as any physical comfort. Art is a comfort of the soul.

In short, to resume our explanation of the work of art, we will say that the artist in the creation of his work obeys—consciously or unconsciously according to whether he works intuitively or by reason—a mental mechanism based on fundamental aesthetic laws. Now let us take the poster. The poster is also the work of man intended to provoke the reaction in the mind of the spectator. That this manifestation should be made with propaganda in view does not dismiss it as a work of art. Certain works of art of the past of incontestable artistic value were directed to the same end. Indeed in the centuries of simple faith, the works of the Primitives, coming from the monasteries, had no other end in view but the spread of religious propaganda. And if, as we have said, the poster is a machine for advertising it must be, no less than a work of art, a machine for exciting emotion. In effect, he who creates the poster must make use of various elements of form and color which with the aid of his technique, will enable him to etch his message deeply on the heedless mind of the passer-by. This result will be all the better achieved if the poster has been conceived in accordance with the primary laws of aesthetics which regulate works of art in general. Therefore, we insist that for a poster to achieve its purpose fully, and thereby be a good poster it must be considered as a work of art. Let us ascertain now what these aesthetic laws are that are common to all works of art. Then having disclosed them, let us apply them to the poster, reducing them to their extreme degree of synthesis, for the poster has very limited means with which to express the idea it would evoke and have it understood at a glance.

FUNDAMENTAL AESTHETIC LAWS

What then are these fundamental aesthetic laws, common to the plastic arts? (Naturally we mean by the plastic arts those which are based on the use of form, following in that the etymology of the word *plastic*—"Having the power to give form." Thus architecture, painting, and sculpture are the plastic arts.) To disengage these aesthetic laws we must examine in succession:

1. the aim of the plastic arts; 2. the source of inspiration and its interpretation; 3. the organization of a work of art.

THE AIM OF THE PLASTIC ARTS. If he follows Plato the artist should "utilize forms to express the actions of the soul"; that is to say, he will give plastic expression to the emotion. Indeed, as he has only forms to express his emotion, the artist is obliged to give a sentimental significance to these formal elements. This idea, sometimes called "the language of forms," is indispensable to the true under-



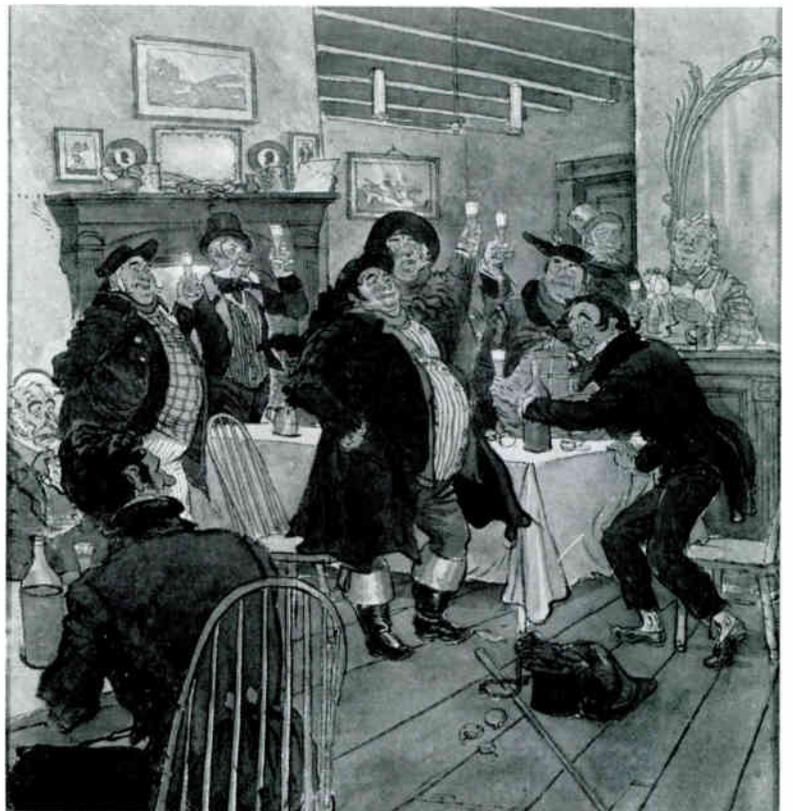
ART DIRECTOR: Bert Ray - AGENCY: Runkle-Thompson-Kovats, Inc. - CLIENT: Abbott Laboratories

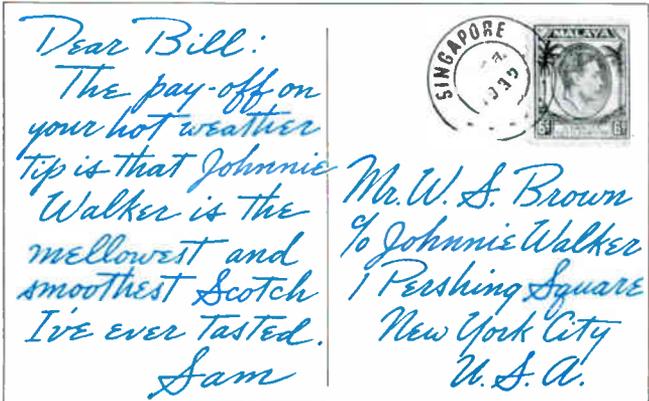
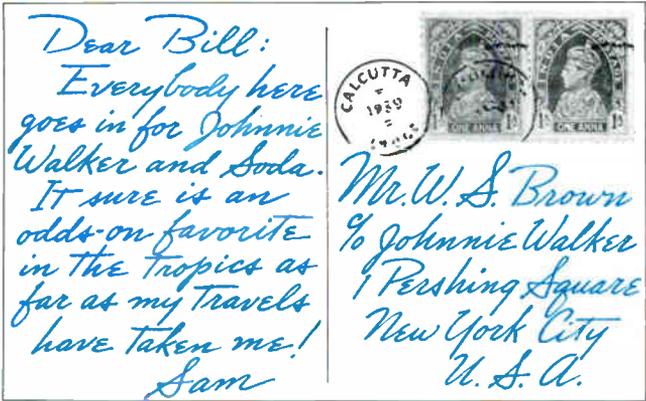
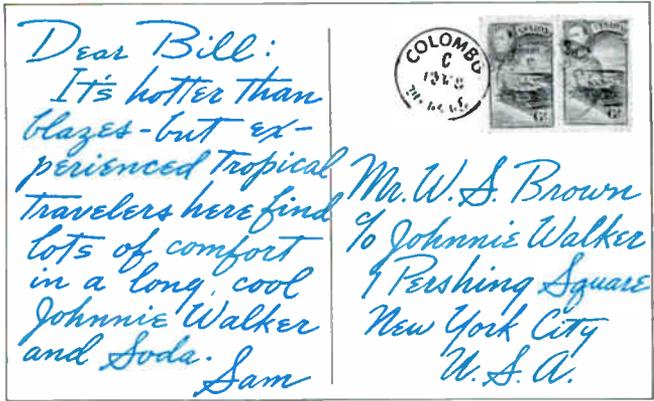
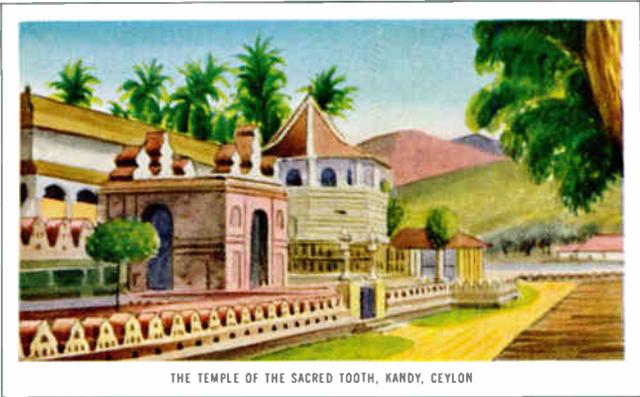
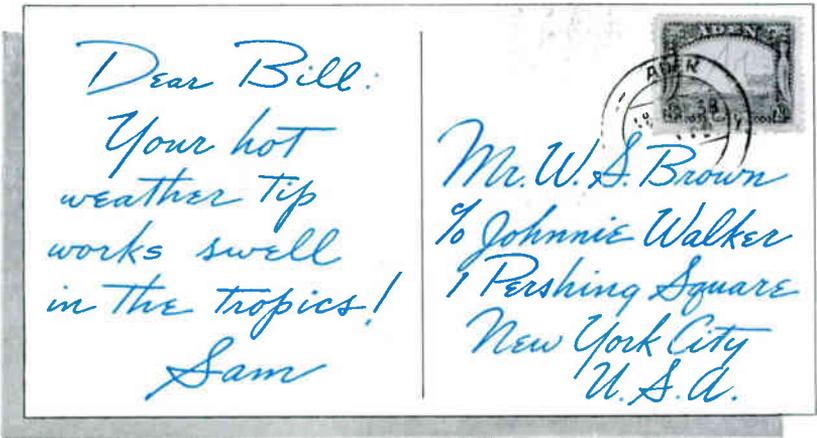
☆ AWARD OF DISTINCTIVE MERIT ☆



ARTIST: John Groth - ART DIRECTOR: Ted Sandler
AGENCY: Columbia Broadcasting System
CLIENT: Columbia Broadcasting System

ARTIST: Lyle Justis - ART DIRECTOR: H. Herbert Breneman
AGENCY: Geare-Marston, Inc. - CLIENT: Schieffelin & Co.





ARTIST: Frank Lemon - ART DIRECTOR: Jules L. Menghetti - AGENCY: J. M. Mathes, Inc. CLIENT: Canada Dry Ginger Ale, Inc.

✧ AWARD OF DISTINCTIVE MERIT ✧

standing of the evolution of contemporary aesthetics. Can we not say indeed, that it is indispensable to comprehension of the aesthetics of any age?

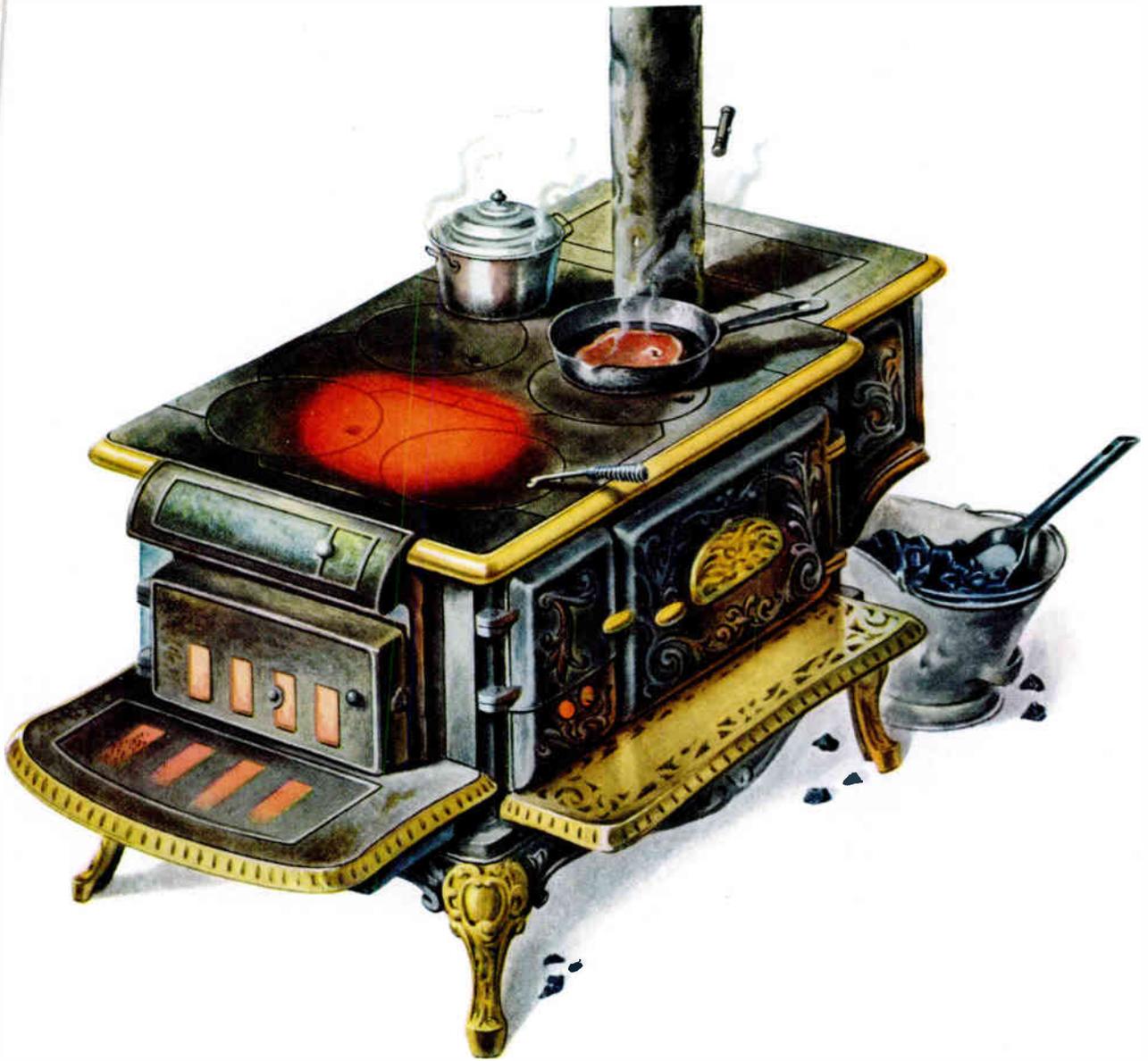
During the composition of this article I chanced upon the photograph of Botticelli's famous "Adoration of the Magi." Here we see a most enlightening example of this "language of forms." When one stands before this painting one is struck immediately by the extraordinary rush of movement towards the Infant Christ in the center of the picture. It is this movement which gives the impression of adoration that the painter sought to express, a movement produced by a complete rhythm of converging lines echoed all over the picture. Thus at first glance, even before one has time to take in the details of the devotional attitudes of the various figures, one is conscious immediately of the artist's idea simply by a particularly eloquent play of lines and forms. So we come to see the aim of the artist is to give plastic expression to the emotions.

THE SOURCE OF INSPIRATION. Whence does the artist draw his inspiration? From Nature—The reason being that she furnishes him with the elementary plastic translation of his emotions. Remark how the face of a man is modified when he laughs or weeps. The entire plastic aspect varies according to his joy or sorrow. On the other hand, keeping to the plastic point of view, human architecture rests on very simple geometric elements which are modified as this architecture is transformed by human emotions. In this way the artist is obliged to give sentimental significance to these geometric elements according to their association in nature with one sentiment or another.

On a face of a man laughing there is a predominance of curves. Schematically, this emotion could be treated entirely by curved lines. For the rest, in nature the curved is most often associated with sensations of pleasure or comfort and the straight line with sadness or brutality. Nevertheless Nature is but a starting point. The artist takes these elements which he proceeds to develop and associate to the play of his imagination, reason, and sensitiveness.

THE ORGANIZATION OF A WORK OF ART. Let us see how the artist proceeds with the plastic organization of his work. *Firstly*, as in every naturally organized formation, the plastic work should be sufficient in itself, finding in itself its beginning and its end. *Then* its rhythm should be based on a geometric system, whether apparent or not, which causes it to participate in the universal movement regulated by the same laws. *Finally* it should rest upon a principle of balance between the associated forms to achieve harmony or emotional expression.

As regards the painted work in particular, this organization must take into account: 1. a study of the area to be used in regard to its dimensions; 2. a study of the inter-reactions of colours. We must admit here that colour is quite as capable as form of expressing a sentimental idea. It is evident that colours provoke different reactions, and they evoke in the mind different sensations according to the emotional ideas with which they are associated in nature. To the blues, for example, one may attach



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



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



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



ARTIST: Gilbert Bundy - ART DIRECTOR: Paul Smith - AGENCY: Kenyon & Eckhardt, Inc. - CLIENT: Quaker State Oil Refining Corp.

sensations of air, water, distance and depth which seem to be so coloured in nature. Brown is a terrestrial colour and green suggests verdure (Ozenfant). So we have a new keyboard of colours to add to our keyboard of forms. It is well established that with certain colours one can provoke certain psychological reactions in the human being.

HOW TO ORGANIZE A POSTER

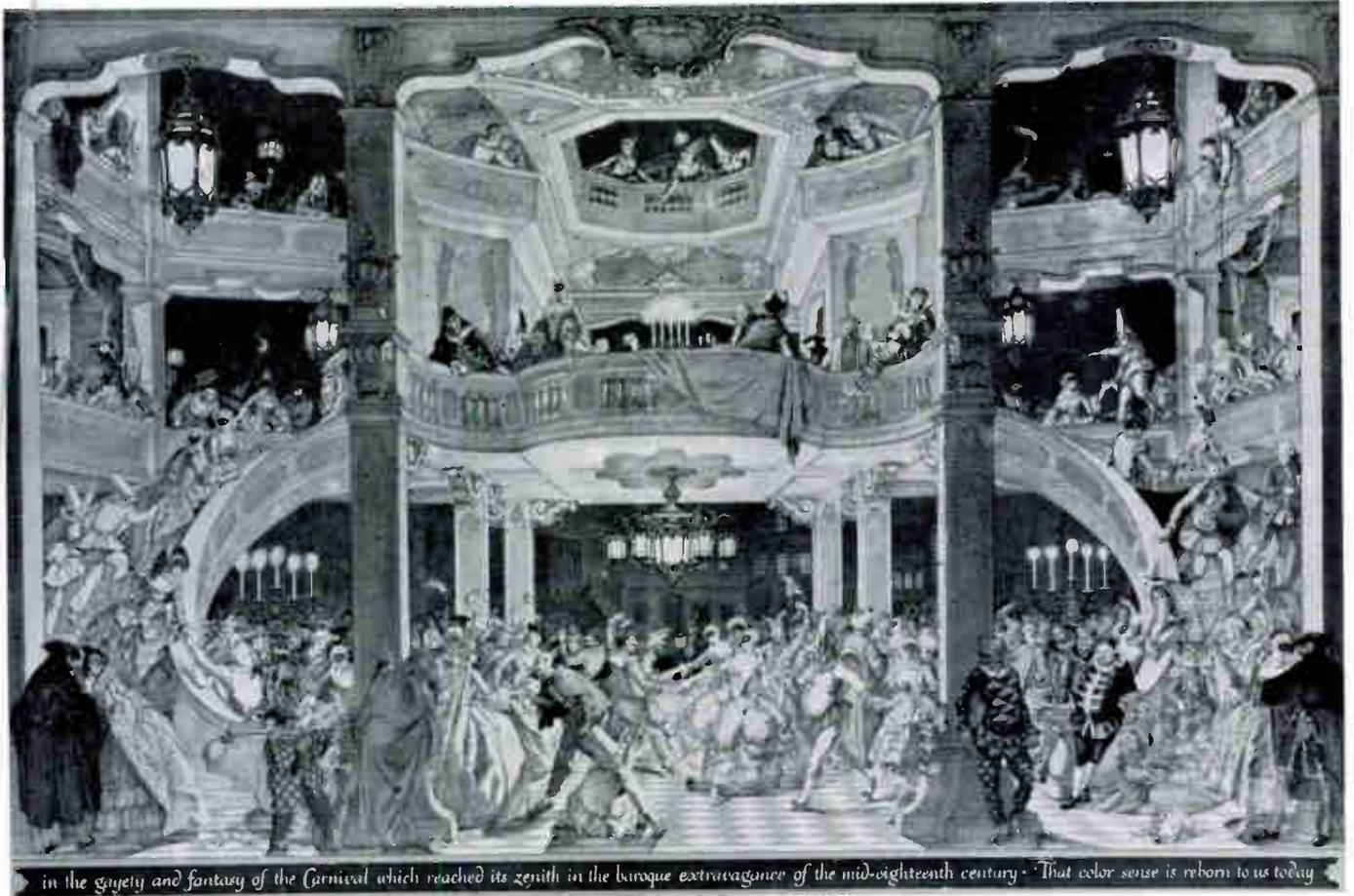
Now let us pass to the analysis of the means of expression, with special reference to the poster. We will first agree about the role of the poster. It is, is it not, intended to associate in the mind of the spectator a name and an image for the purpose of advertising or what we may call “commercial propaganda.” A poster must do more than catch the eye, it must impress itself on the spectator’s memory. It is upon this visual memory (we might even say obsession) that the mechanism of images and conscious or unconscious sensations is released to create a state of mind favorable to our end, *i.e.*, to condition the customer’s mind so that he buys the product. Further, because life today moves in a rhythm so greatly accelerated, the poster seen rapidly must be as rapidly comprehended.

1. To remain engraved on the mind the poster should first be of closed composition based on a simple geometric plan which inevitably holds the eye more easily than a non-limited, amorphous composition. In addition the graphic element in a poster so composed establishes a distinctive symbol (a trade mark) that is easily detached or isolated for use in all other forms of advertising. When the composition is a non-limited one (see illustration No. 1), it flows out of the frame in all directions. Moreover, if the forms are not precise, from a distance the whole becomes a waste of gray from which nothing stands out to grip the attention. When the composition is isolated on its background and is



given the rhythm of a simple geometric system (see illustration No. 2), the graphic element resists any straying of the eye and concentrates the regard much more firmly.

2. The poster must be so conceived that it is comprehended rapidly. We are driven by this exigency to provoke the necessary reaction in the spectator by the force of plastic means first, *before resorting to additional anecdotal details*. This is why the graphic symbol so constituted takes on a very great intensity of expression; for it addresses the emotions even before it speaks to the reason. Thus by a play of line and colour and by the sentimental significance that attaches to them, the spectator is at once

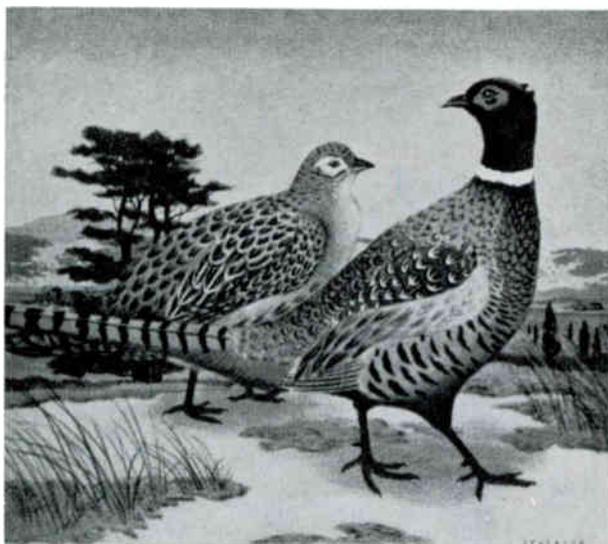


ARTIST: Thomas M. Cleland - ART DIRECTOR: Bradbury Thompson - AGENCY: Rogers-Kellogg-Stillson, Inc. - CLIENT: Harris-Seybold-Potter Co.

ART DIRECTORS CLUB MEDAL



ARTIST: John Atherton - ART DIRECTOR: Claude Hurd
AGENCY: J. M. Mathes, Inc. - CLIENT: Cheney Brothers



ARTIST: John Atherton - ART DIRECTOR: Claude Hurd
AGENCY: J. M. Mathes, Inc. - CLIENT: Cheney Brothers



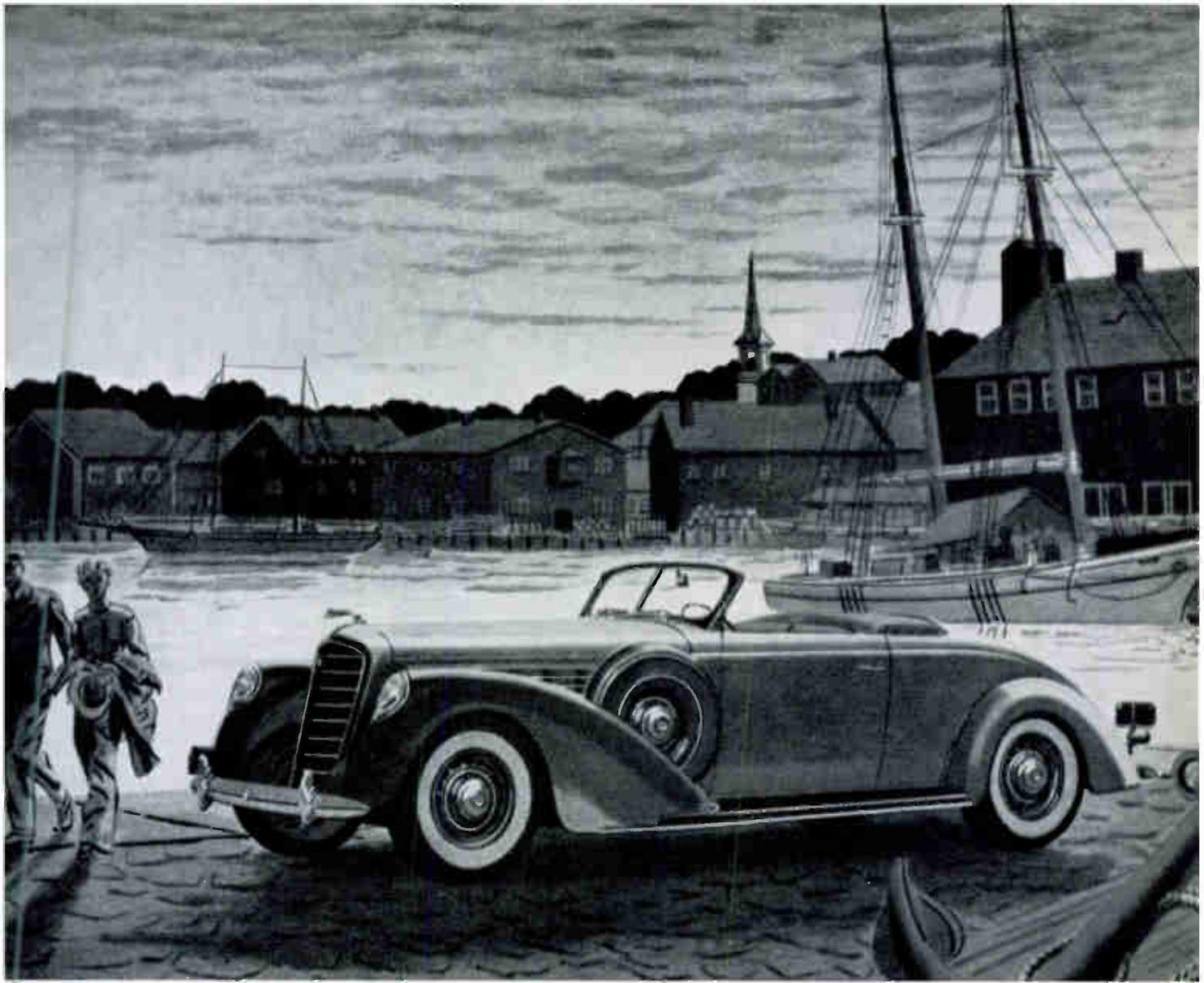
ARTIST: Stevan Dohanos - ART DIRECTOR: Robert E. Wilson - AGENCY: Young & Rubicam, Inc.
CLIENT: The Travelers Insurance Co.



ARTIST: Louise Dahl-Wolfe
ART DIRECTOR: Myron Kenzer
CLIENT: Bonwit Teller



ARTIST: Hoyningen-Huene
ART DIRECTOR: Myron Kenzer
CLIENT: Bonwit Teller



ARTIST: Leslie Saalburg - ART DIRECTOR: John Fischer - AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Lincoln Motor Company



ARTIST: G. A. Wichura - ART DIRECTOR: A. Mikkelsen
CLIENT: Montgomery Ward

plunged in the atmosphere, as it were, that we wish to produce. And so the poster becomes a sort of "ideogram" or symbol expressing the idea of a thing without the aid of words (see illustration No. 3).

PERSPECTIVE

Have you noticed to what extent the so-called "modern" graphic works such as paintings and posters are breaking away from the traditional laws of perspective? It seems that the artist no longer invariably submits to representation of objects as they appear by laws of perspective. To what should we attribute this tendency? By the play of his imagination, the artist is privileged to consider the real world with what I may call the "mind's eye." Even if his physical eye permits him to see an object only at one angle of perspective, there is nothing to hinder him from observing by memory and imagination every aspect of that object at once. And having so considered it, what is to prevent him from representing it according to his mental vision?

Do you recall the well-known portrait of Francis I by Clouet? It is a three-quarter view of a head with the nose in profile! Why? Because certain faces have a nose which expresses individuality only when seen in profile and eyes which have similar personality only when we can see into them. This portrait is the application of the principle "in space."

We find an application of the same principle "in time," no less interesting in the paintings of the Primitives showing on one and the same panel different stages of the same action. As an example



ARTIST: Robert Fawcett - ART DIRECTOR: Gustave Sigriz - AGENCY: Young & Rubicam, Inc. - CLIENT: Florists' Telegraph Delivery Association



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

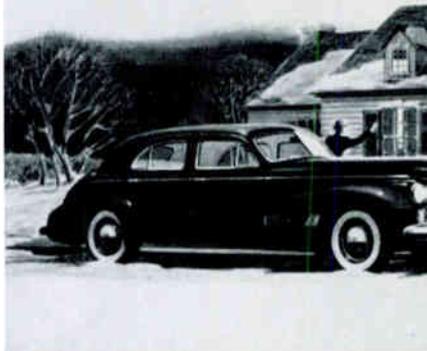
of this we may recall the fresco in which the Three Wise Men are shown departing, on the road following the star, and finally on their knees before the Infant Jesus. So you see that the Primitives of more than five centuries ago had found by the simple force of their creative genius what our ingenious modern technique gives us by the super-impression of the photograph and the moving-picture.

And from that we will formulate a conclusion. Obviously we must draw from the steady progress in science and the rate of living an incessant inspiration. Again, the work of art must be an expression of its own epoch. And the poster is that without question. But we must not for one moment forget that beneath the superficial layers of ideas and forms of the moment lies the fundamental stratum of essential human nature which is, as Taine, our French philosopher, so finely put it in his *Geology of Personalities*, "like the granite of life."

*The "peek"
of the
season!*

You could hardly expect this eager miss to curb her curiosity, though she has heard it's "no fair peeking" • She also heard the family's getting a new General Motors car this Christmas—and that it has an ultra-modern, ultra-smart new Body by Fisher • She's right. It has, in fact, the longest, wisest, strongest Unisteel Body by Fisher anyone has ever ridden in . . . and in its styling there's a forecast of the future. Its extra room, you can imagine, will make you mighty proud and mighty comfortable—while the new strength that comes from its higher crowned Turret Top and more rigidly reinforced construction further bolsters your security • Yet nothing, perhaps, will seem quite so wondrous as the sightseeing it affords • For you'll see sights you'd never see without the advantages of Planned Vision—without that wider windshield, that larger back window and the freedom from eyestrain provided by the use of Safety Plate Glass *all around* • So when you think of the countless folks already enjoying these latest benefits of Fisher craftsmanship, it's no wonder you hear it said so often, "The buyword for '40 is Body by Fisher"—which means a General Motors car, of course.

"Bigger and Better in Everything" is what they're saying of the new Oldsmobile. And that will apply to its smart, new Body by Fisher. Take safety, for instance. Not only is this new body structurally stronger—it also provides stronger Hi-Tec Safety Plate Glass in all door windows and Viewpanes as well as in the windshield of the Oldsmobile Custom Cruiser & General here.



ARTIST: Ruzzie Green - ART DIRECTOR: Charles Chappell - AGENCY: Arthur Kudner, Inc.
CLIENT: Fisher Body Division (General Motors Corp.)



ARTIST: E. J. Steichen
ART DIRECTOR: Lloyd B. Myers
AGENCY: Bowman-Deute-Cummings
CLIENT: Matson Navigation Company

SYMPHONY OF SURF - MAUI

PEACEFUL MOMA - HAWAII

RIDING - OAHU

HAWAII
WAILUA FALLS - KAUAI

From World's Fair to World's Fair, Come to Hawaii after you visit San Francisco

Each island is a reason for happiness

You couldn't possibly imagine all that Hawaii holds in store for you. According to the word of thousands who have visited these satisfying islands, Hawaii is one of the most enjoyable places on earth. You never have heard a word to the contrary, have you? Mention "Hawaii" and everyone says, "Oh, I'd love to go there!"

What is Hawaii like? With continuous June weather the year around, Hawaii is a countryside overflowing with outrageously fragrant flowers—green valleys and slopes—all scented of key with reality they look almost as though painted on canvas. They irresistibly suggest thoughts of Paradise.

Hawaii is a story in four main parts—each "part" an island—Hawaii, Maui, Kauai, and Oahu (on which Honolulu is located). Each is a reason for happiness.

Her sports are called by familiar names, such as—tennis, golf, horseback riding and that very much sought after relaxation, *but they are experienced with unfamiliar satisfaction, for playing in Hawaii has a dreamy, enigmatic quality. While Waikiki—of which you've heard so much—is too unusual to be called just a beach.*

Of course, to make up your mind about Hawaii, you should have complete information, our pictorial booklet, "Nana O Hawaii," sailing schedule of palatial liners from Los Angeles, San Francisco and Vancouver, B. C., and costs, and so we suggest you consult your Travel Agent who is an authority for the facts which are essential to an essential understanding of Hawaii.

This advertisement is sponsored by the Hawaii Tourist Bureau, a non-profit community organization with headquarters in Honolulu and branches at 44 Main St., San Francisco, and 116 W. Olympic Blvd., Los Angeles, Calif. The Bureau represents all the islands of the Territory of Hawaii, U. S. A., and is maintained for your service by THE PEOPLE OF HAWAII.

ARTIST: Toni Frissell - ART DIRECTORS: Milt Holst—Lloyd B. Myers
 AGENCY: Bowman-Holst-Macfarlane-Richardson - CLIENT: Hawaii Tourist Bureau

CONCERNING VICTORIAN TYPE FACES

LUCIAN BERNHARD

—Tell me, Professor, where do all these new queer typefaces come from that I see cropping up lately in the advertisements?

—They are not new, my son, not by a long shot. Some are almost a hundred years old, none of them less than fifty.

—Why, Professor, if this is a fact, you have been holding out on us. You showed us all the typefaces from Gutenberg to Goudy, but never anything like these! I just finished Updike's *History of Printing Types* that you urged us to study, but nothing is recorded there between 1840 to 1890. I don't understand. . . .

—You are right. No respectable textbook of Typographic History mentions that dark period. It insists on ignoring it so as not to mar the glorious parade of master designers.

—Was it that bad? But how do you account for such deterioration of type design after Bodoni, Professor?

—Well—one reason was the general decline of good taste caused by the dawn of the machine age with its new ideal of mass production as a cheap substitute for old-fashioned craftsmanship. On the other hand, there arose a demand for greater variety in typefaces caused by the advent of ADVERTISING, that brand new industry necessary to move all this aforementioned cheap merchandise. But the worst blow to a sane continuity of type design was dealt unwittingly by Senefelder when, in the early eighteen hundreds, he invented Lithography. Freed of the rigid limitations of typesetting, which kept the punchcutter on the narrow path of virtuous simplicity and restraint, the lithographer-letterer succumbed to all the temptations of the new freedom. He indulged to his heart's desire in flourishes, hairlines, shadings, inlines, tromp d'oeil and all sorts of fantastic alphabets never seen before. What a boon to the new advertising profession! (Mind you, the ART DIRECTOR wasn't invented yet.)



ARTIST: Jerry Plucer - ART DIRECTOR: Stuart Campbell
AGENCY: Abbott Kimball Co., Inc. - CLIENT: Firestone Rubber & Latex Products

ARTIST: Jerry Plucer - ART DIRECTOR: Arthur Weithas - AGENCY: Cecil & Presbrey, Inc.
CLIENT: Elizabeth Arden



No wonder that by the middle of the century the letterpress job printers got panicky for fear of losing all their business to the lithographers. So they induced the typefounders to deny their proud and pure tradition and to produce types that looked lithographed. A wild scramble to outdo that new medium began. Connected scripts to imitate longhand, three dimensional triple-shaded letters, backslant, distortions in all directions, in fact anything, as long as it did not look like cast type. And so good taste and classic tradition flew out the window with tears in their eyes. Not until 1896 was a stand made against the downward development.

TRICKY CANDIDATE

IS MODERN!

Cunning Handicraft

MIDSUMMER

The Future Threats us from afar,
Nor can we be what we Recall,
Nor dare we think on what we are.

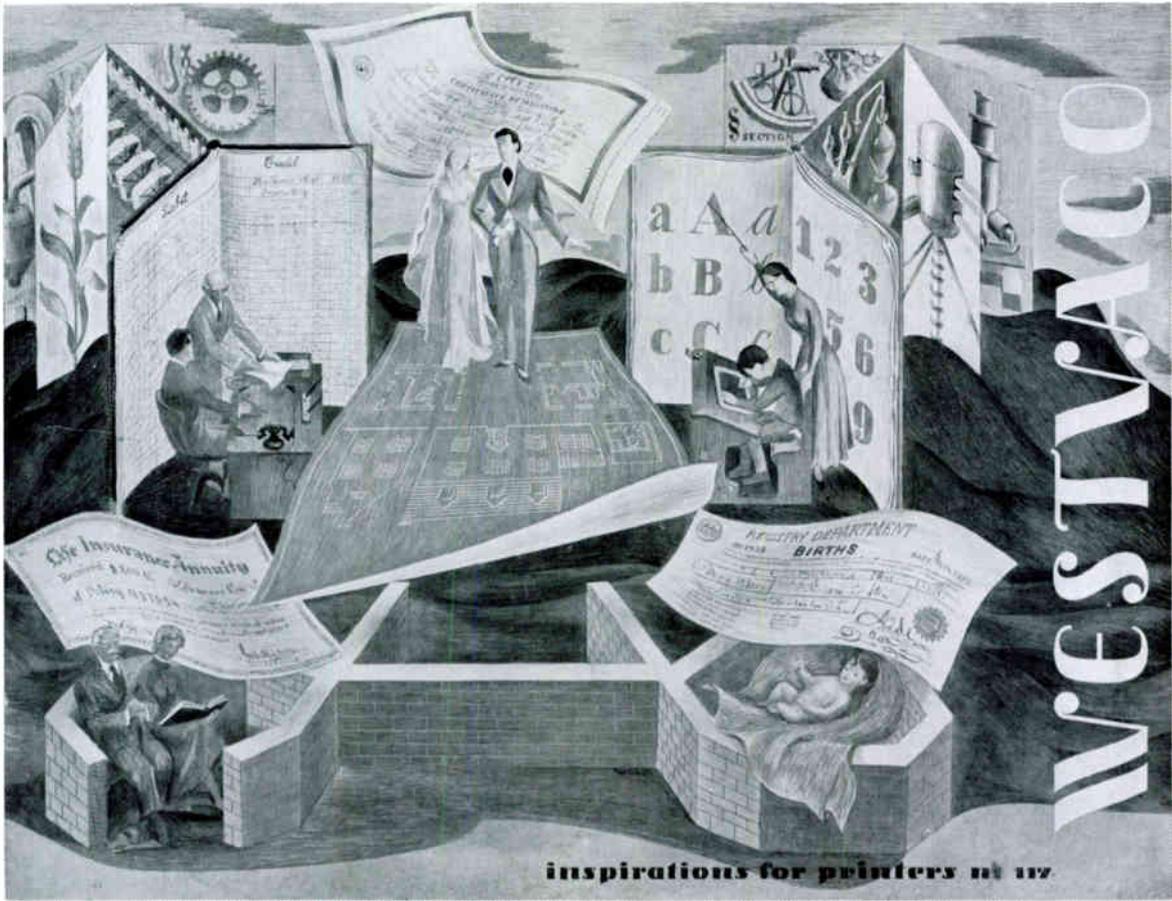
**BALD HEAD
Pompous Dictator**

William Morris, it was who rediscovered the beauty and simplicity of the old master designs and started, with his Kelmscott Press, the movement for a renaissance of printing art. And this is why the latter half of the 19th Century is omitted in the good books on type history.

—Now I see the light, Professor, but why do they try to revive that bad period now?

—Nostalgia, my lad, nostalgia. When you get older and more and more discriminating, and so utterly refined, you sometimes feel that the really happy days have been the times you went to Coney Island; when your taste in music asked for nothing better than the cacophony of six merry-go-rounds blasting away simultaneously; when your highest culinary thrill was hot dogs with soda pop. Happy days indeed—except that you forgot meanwhile the belly aches that came with it. Gay Nineties—Viennese Waltzes—that Can-Can—Barbershop quartets—the black satin wasp-waist corset with black lace—all of this a last desperate attempt to stop the march of time towards a new unknown destiny.

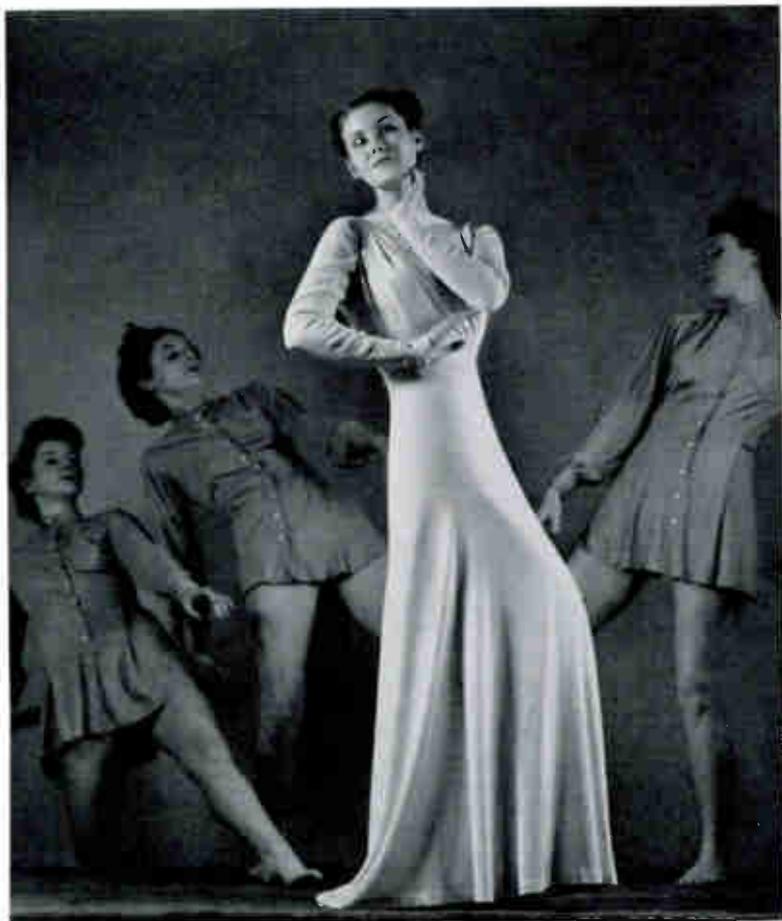
—There there, Professor,—have a fresh handkerchief. You really make me feel sorry to have brought the whole thing up.



ARTIST: H. R. Worch - ART DIRECTOR: Bradbury Thompson - AGENCY: Rogers-Kellogg-Stillson - CLIENT: West Virginia Pulp & Paper Co.



ARTIST: Raphael G. Wolff - ART DIRECTOR: Wynn Belford - AGENCY: D. P. Brother & Co.
CLIENT: Oldsmobile-General Motors Corp.



ARTIST: Paul Garrison - ART DIRECTOR: Arthur Weithas
AGENCY: Cecil & Presbrey, Inc. - CLIENT: Elizabeth Arden



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COMPLETE ADVERTISEMENTS

COLOR PHOTOGRAPHS

COLOR ILLUSTRATIONS

Only such illustrations have been reproduced in this insert as were not shown in entirety on a preceding page. For the artwork, refer to the page number beside the picture.



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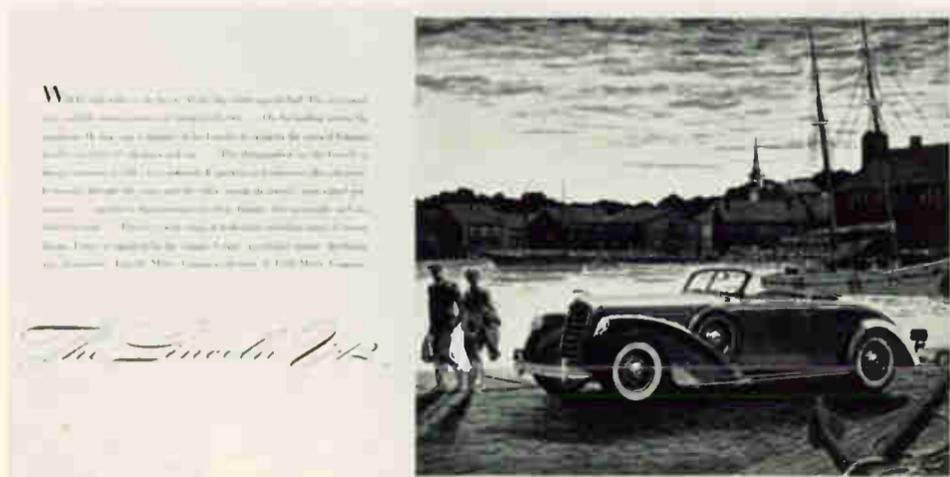
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1918-1919

1920-1921

1922-1923

1924-1925

1926-1927

1928-1929

1930-1931

1932-1933

1934-1935

1936-1937

1938-1939

1940-1941

1942-1943

1944-1945

1946-1947

1948-1949

1950-1951

1952-1953

Black and White Illustrations

ART WITH

A CAPITAL "A"

CHARLES T. COINER

Several years ago a young man from Montana sent a collection of drawings East for criticism. He was interested in art for advertising and wanted to know if his drawings had any value.

The first drawing in his portfolio was a pen and ink sketch of a squirrel. The one underneath that was also a squirrel, and in fact, every drawing in the package was of a squirrel in one perspective or another—all rendered in the same technique, pen and ink. He had done everything but turn a squirrel inside out in his attempt to cover all possible angles of squirrel life. They were very well drawn. He had shown them to the nature and hunting magazines, but it isn't often that you get a story about nothing but squirrels. I suggested that he apply his technique to some other subject. He followed the advice, but his attempts were feeble. Obviously this fellow was interested in squirrels—nothing else.

Now one squirrel may be cute and interesting indeed. But it is surprising how monotonous the subject can be when every pen stroke is in just the right place, and every face has the same expression. I think advertising artists will know what I mean when I say that there are too many "squirrels" in advertising art. The same old subjects are handled in the same old way month after month. Looking through the magazines one wonders how the Art Directors Club can assemble enough work showing originality to make up a complete exhibition.

That it was difficult is shown by the relatively small exhibition of this year. The art directors did not let down the bars to repeating forms in order to gain favor or revenue. It is indeed a healthy indication and encouraging to know that they are not entirely satisfied with their own work.

Food, cosmetics, automobiles, in fact the larger the industry, the more limited the format of its advertising seems to be. Some who spend millions on experimental laboratories put their advertising in the same old groove year after year.



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

ART DIRECTORS CLUB MEDAL



ARTIST: Janet Kegg - ART DIRECTOR: Albert F. Snyder
 AGENCY: Blaker Advertising Agency, Inc.
 CLIENT: Elizabeth Arden

ARTIST: Fred Freeman - ART DIRECTOR: Kenneth Paul
 AGENCY: Batten, Barton, Durstine & Osborn, Inc.
 CLIENT: N. Y. Telephone Co.



How refreshing is the exception. A new angle in art or copy has a big advantage in visibility. Reader surveys show what the audience thinks of the older forms. A pretty girl's face may get attention but the advertisement probably won't get read. I remember one jury of selection which decided before looking at the material submitted to include only one pretty girl, one baby, one heroic figure, one elderly couple looking towards the sunset from front porch and only one slice of ham. The exhibition was not very large that year either.

By selecting the newer developments for their exhibition, the Art Directors Club helps to point the way and hopes to show the importance of skill and originality in advertising art. It is an opportunity to justify the art director's career and do a little missionary work at the same time.

There is one interesting development that will bear watching. It is the use of so-called art with a capital "A". A number of years ago one advertiser dared use, in place of an advertising illustration, a painting by a well-known American non-commercial painter. This advertiser built up considerable prestige after a series of this kind. Several years later another advertiser took courage and tried the same thing. His stock continued to pay dividends.

This year we see a number of advertisers, both large and small, who do not draw the line on art work, but consider all artists—commercial or non-commercial—useful for their purpose. In fact, several large campaigns have been successfully produced with commercial illustrations by

non-commercial artists.

The growing use of this form of art should not surprise us. If we watch the magazines, we notice that more and more space is being devoted to the work of famous painters and designers. The color sections of one popular magazine alone, in bound-up form, would make as fine a book on contemporary art as you can buy. This magazine is read by almost 3,000,000 people. The chances are if you have returned to your home town in recent years (a place probably devoid of any interest in art when you left), you found classes in art appreciation, clubs highly interested in lectures on art, and even an art museum housing a small but representative selection of contemporary art. There have been more museums dedicated in the past few years than in our entire history.

The book publishers have done a good business recently in art books. One book of color reproductions with explanatory text, selling for ten dollars, has sold 100,000 copies—and that's one million dollars! Another on American prints has sold 200,000 copies. Both of these have been published less than a year. There are, of course, many others.

A New York gallery made a survey to find out how many American homes would like to have a modern painting if they could afford it. The results were so encouraging that they began reproducing paintings in larger sizes suitable for framing. They were very careful in their selection of subjects and painters, using only famous contemporary moderns. They have sold repro-



ARTIST: George Wiggins - ART DIRECTOR: Leon Karp
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Curtis Publishing Co.

ARTIST: George Wiggins - ART DIRECTOR: Leon Karp
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Curtis Publishing Co.





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



ARTIST: H. A. Mueller - ART DIRECTOR: L. W. Froehlich
CLIENT: The Bauer Type Foundry, Inc.



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



ARTIST: H. A. Mueller - ART DIRECTOR: L. W. Froehlich
CLIENT: The Bauer Type Foundry, Inc.

ductions to 133,000 different homes. By catering to the lower brackets with paintings, color reproductions, etchings and lithographs, they have become the largest gallery in New York.

In the past, the Christmas card has been a product of the hack artist. This was necessary, so we believed, because of low price and broad appeal. This year, one concern specializing in Christmas cards is using the work of 160 contemporary artists. Our best painters are represented almost without exception and their work is beautifully reproduced. The cards sell for from ten to twenty-five cents.

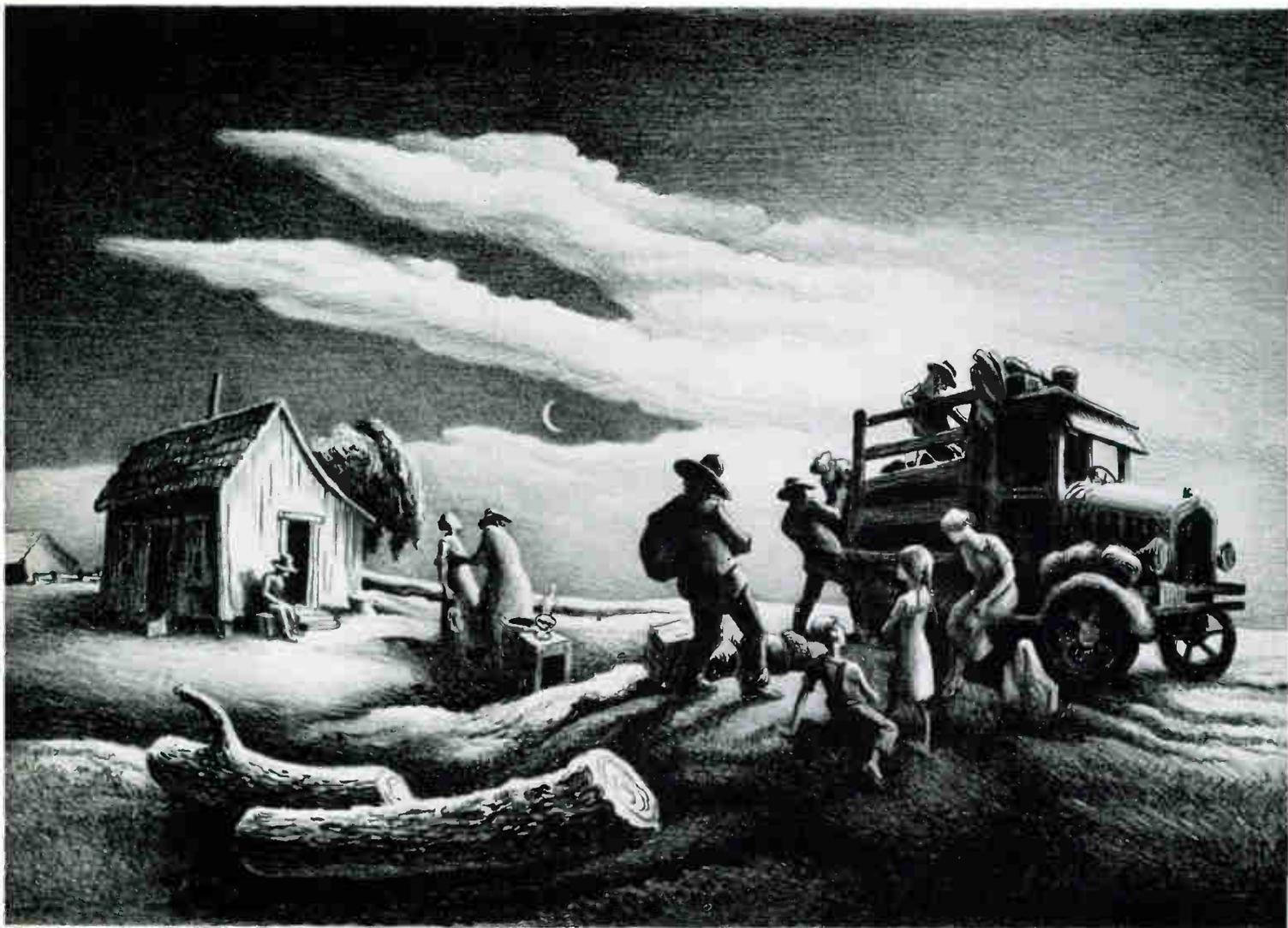
People are definitely interested in art. And they are not conscious of whether art is commercial or not. It is true they are bothered by distortions just as a great many artists are. The advertising profession is terribly conscious of the kind of art it uses and is inclined to play everything so safe that it is positively dull. Reader surveys show us the kind of art work most people are interested in today. This has been a great help in simplifying the problems of the art directors. Unfortunately these surveys do not uncover any new form, technique or subject that can be added to those we know about to increase the observation of next month's advertisements.

The Art Directors Club Exhibition this year represents the best of the art that was not dull. Some of these artists have reputations in other fields of art but have never before made an advertising illustration. I am sure that there are hundreds of competent artists in this country who could be added to this list to the advertisers' advantage. All we need is patience to find them and then the courage to use them!



ARTIST: Yasuo Kuniyoshi - ART DIRECTOR: Thomas H. Collard
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Hawaiian Pineapple Co., Ltd.

☆ AWARD OF DISTINCTIVE MERIT ☆



ARTIST: Thomas Hart Benton - ART DIRECTOR: Louis Shanfield - CLIENT: 20th Century Fox Film Corp.

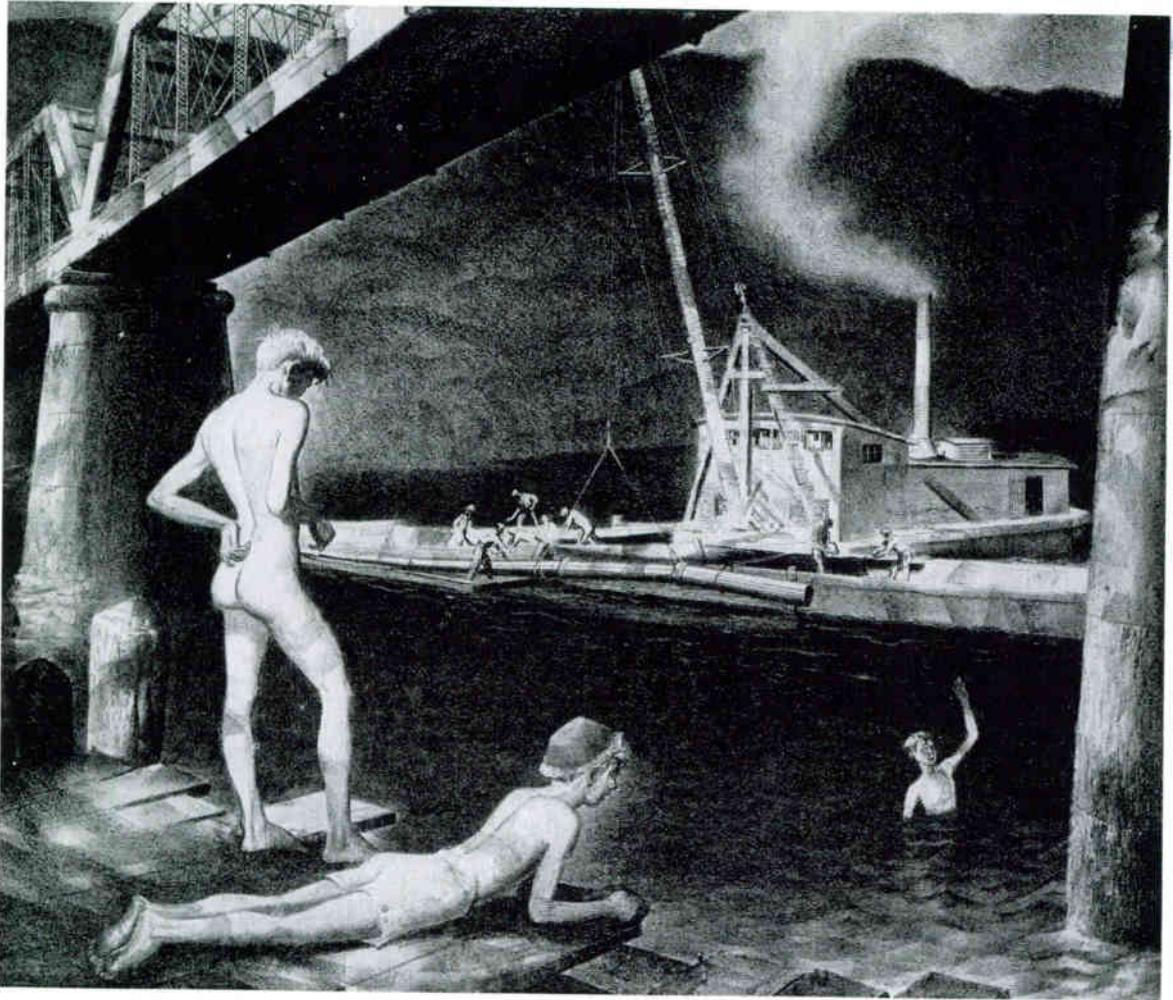
THE PURPOSE OF ADVERTISING ART

SANFORD E. GERARD

A well-known axiomatic platitude states that advertising art exists for only one purpose: to sell. The Art Directors Exhibition and this book are possible because the finest sort of art can be produced within the confines of this restriction. As a matter of fact, the best art of most periods has been produced under restriction. If no restriction is given to an artist, the task of producing a picture becomes much greater, since the artist must then create his own restrictions in addition to producing the work. The first limitation may very well be determined by the size of the canvas he has on hand. Thinking enters into the operation almost immediately afterward because he must then make the momentous decision of what to paint. If his mind travels easily toward a subject, such as a woman, his next decision may be to paint her sitting, and so on like a game of twenty questions until he arrives at a set of restrictions sufficiently limiting to permit him to go to work.

Thanks to such sponsors as the Popes in Michelangelo's day, to the wealthy Burghers in the heyday of the Flemish School, and to Art Directors today, artists in the great periods have seldom been without a full complement of restrictions to help them produce great art. Never one to equivocate, I am willing to stand on an assertion that I have made loudly in many barrooms, to wit: that the best art of this period, and the art which will be remembered longest, and most cherished in the days to come, is the best of our commercial art. This is a strong statement, but one not likely to be refuted readily in the next fifty years except by equally sweeping assertions spoken in a louder voice. The Art Directors Exhibition and this book have always been dedicated to the selection and presentation of the best of this art-produced-under-restriction.

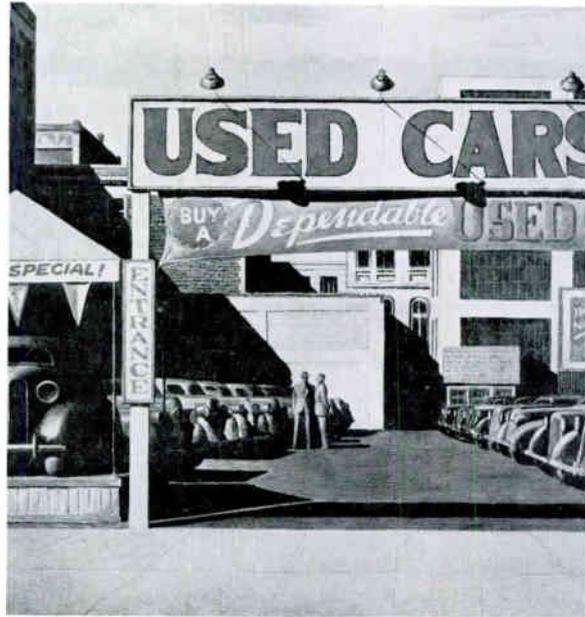
On occasion it has been suggested that some or all of it be selected on a basis of its ability to sell rather than its artistic merit. A very valuable working tool would be added to our profession if this were done in another book. I hope that this one will continue to be what it has always been: a source of inspiration to artists and art directors, and a very ready means of finding the talent best fitted to the



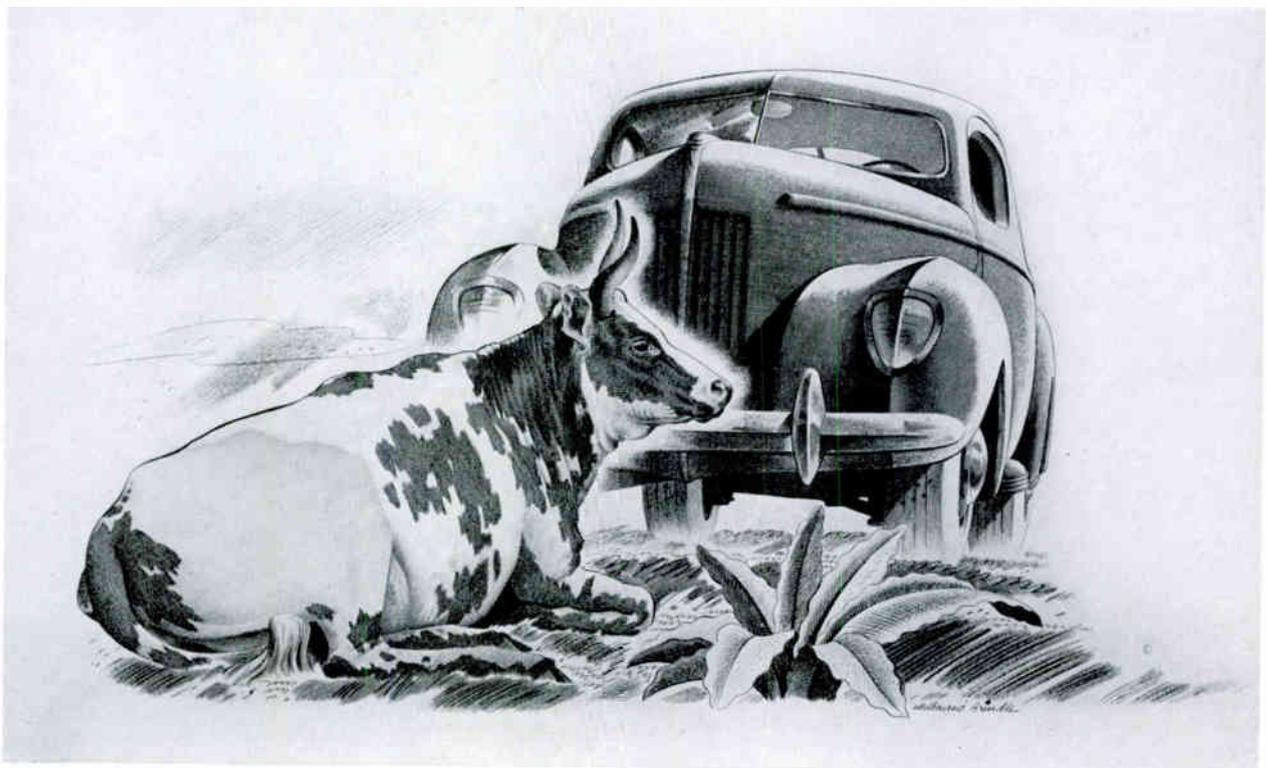
ARTIST: James E. Allen - ART DIRECTOR: Dean Uptegrove - AGENCY: Alley & Richards Co. - CLIENT: United States Pipe & Foundry Co.

final job. Any deviation from this aim would be a compromise. Any attempt to judge the art contained in this book by other than artistic standards of merit would lessen its original value.

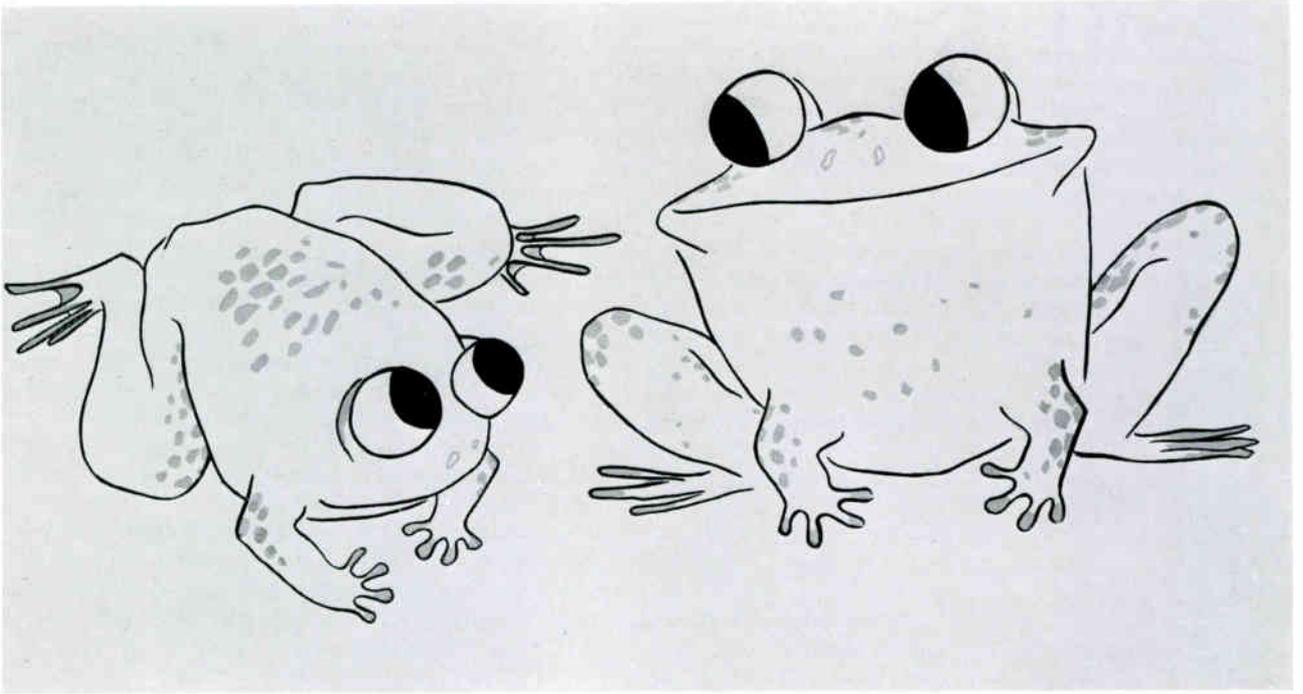
It is true that the immediate selling effectiveness of a piece of art may be measured with as much accuracy as is usual in polls of other sorts. But, in my opinion, appraisal of advertising art entirely by these standards would be a great misfortune, leading to a slowly descending spiral of approved kittens, babies, puppies, pretty girls, photographed each recurring time with more attention to consumer appeal and less to art. If your eye happens to flash back, you will see there a statement strangely contradictory to this final thought, or maybe you remember that I said that advertising exists only to sell. That statement is still true. The catch is that it will not sell over a long haul if it becomes increasingly banal in an effort to attain immediate consumer remembrance of the sort tabulated by remembrance



ARTIST: Robert Riggs - ART DIRECTOR: Walter K. Nield
AGENCY: Young & Rubicam, Inc. - CLIENT: Young & Rubicam, Inc.



ARTIST: Melbourne Brindle - ART DIRECTOR: William A. Irwin - AGENCY: McCann-Erickson, Inc. - CLIENT: Curtis Publishing Co.



ARTIST: Leonard Lionni - ART DIRECTOR: Leon Karp - AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Ladies' Home Journal

☆ AWARD OF DISTINCTIVE MERIT ☆

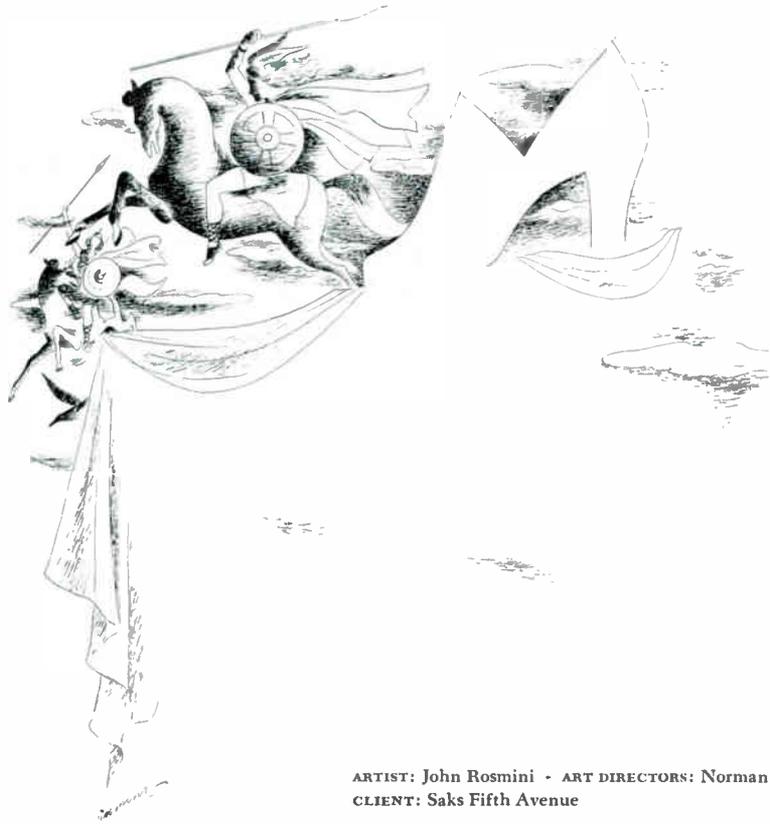
tests. A concrete example of this may be found in the marvelous laboratory of a large department store. Here, through an elaborate system of checks upon sales and advertising cost percentage, it is possible to determine accurately what advertising will pull immediate response, and what will not.

As you have probably guessed, the advertising which does the most selling on the following day is, by our standards, nearly always in the poorest taste. This is so much an axiom, that it is necessary for newspapers and the stores themselves in the interests of decency, to place restrictions upon the size of type, and the horridness of the art. What happens when a store says, "to hell with art," and pursues the downward spiral of worse and worse art work? Its immediate response may go up on the sales charts for a while, and then is likely to level off at a point where its art work has gone down to the final limit of frightfulness. In fact, response may even go slowly downward as the *prestige* of the store is slowly eaten into by the poison of bad taste in its advertising.

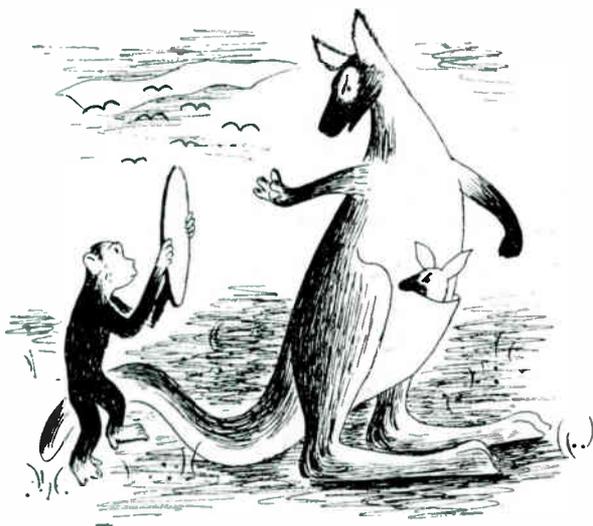
Prestige is a serious matter, not to be lightly ignored in favor of immediate response of "remembrance." For it must not be forgotten that the smart advertisement slightly over the head of the average consumer, so carefully sampled, may attract the attention of the woman with enough taste to influence her small coterie of admirers and followers. I am willing to believe assertions made by careful analysts, and used by the *New Yorker* in its promotions, that the imitative urge to "keep up with the Joneses" is a factor too much ignored by consumer sampling. The advertisements characterized mainly as "not remembered" in tests, and certainly not acted upon immediately, were employed after a period of art degeneracy by a store (not Macy's) in my knowledge, with the following corroborative results. Immediate sales response to individual advertisements fell off, but general store volume slowly but surely drew ahead.

Pre-sampling of advertising for sales effectiveness is also open to another doubt which again places the Art Director and his taste in a more favorable light. Campaigns planned in advance by a thoughtful Art Director who senses coming trends may be inspired by a period or a mode about to be born, or to enjoy a renaissance. Months, and even years previous to the Dali vogue or the Rococo revival, sensitive Art Directors could have prepared, and in many instances did prepare, campaigns reflecting the character of these phenomena. Had they been tested among women who had never heard of Dali, or who associated rococo decoration with their grandmother's bedroom, they would have flunked the tests.

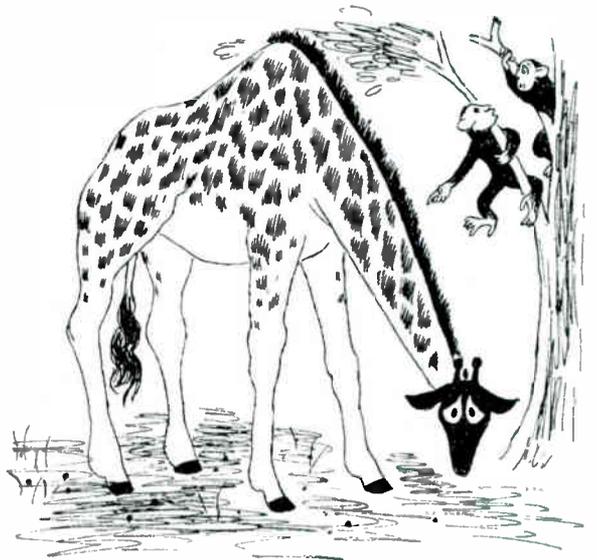
I hope Art Directors will never become so reactionary as to fail to recognize the importance of consumer tests for achieving immediate sales action. I also hope that consumer tests will never set the standards of art work in this book.



ARTIST: John Rosmini - ART DIRECTORS: Norman Margolis—John Rosmini
CLIENT: Saks Fifth Avenue



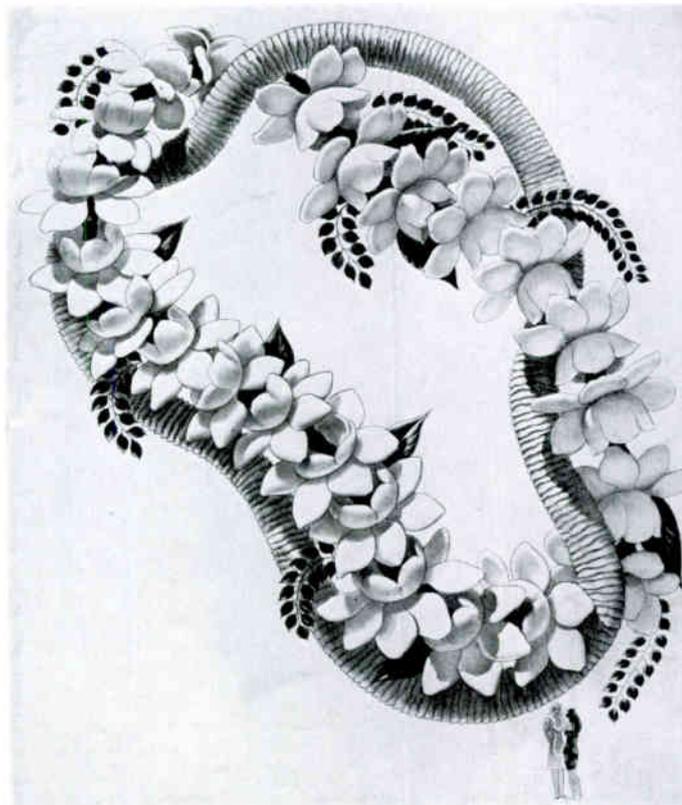
ARTIST: Earl Goodenow - ART DIRECTORS: Earl Goodenow—
George Bijur, Inc. - AGENCY: George Bijur, Inc.
CLIENT: James McCreery & Co.



ARTIST: Earl Goodenow - ART DIRECTORS: Earl Goodenow—
George Bijur, Inc. - AGENCY: George Bijur, Inc.
CLIENT: James McCreery & Co.



ARTIST: Elmer Jacobs - ART DIRECTOR: H. J. Higdon - CLIENT: Phoenix Metal Cap Co.



ARTIST: William P. Welsh - ART DIRECTOR: Lloyd B. Myers
AGENCY: Bowman-Deute-Cummings, Inc. - CLIENT: Matson Navigation Company



ARTIST: Robert Fawcett - ART DIRECTOR: H. Herbert Breneman - AGENCY: Geare-Marston, Inc.
CLIENT: National Board of Fire Underwriters



ARTIST: Robert Fawcett - ART DIRECTOR: Daniel W. Keefe - AGENCY: McCann-Erickson, Inc.
CLIENT: Barrett Company



ARTIST: Melbourne Brindle - ART DIRECTOR: Walter Glenn - AGENCY: Young & Rubicam, Inc. - CLIENT: Time, Inc.



ARTIST: John Averill - ART DIRECTOR: John Averill - CLIENT: Collins, Miller & Hutchings



ARTIST: John Averill - ART DIRECTORS: Robert A. Schmid—John Averill
CLIENT: Mutual Broadcasting System



ARTIST: Ed Gressle - ART DIRECTORS: Robert A. Schmid—Ed Gressle
CLIENT: Mutual Broadcasting System

ARTIST: Jane Miller - ART DIRECTORS: Herbert Greenwald-Sanford E. Gerard - CLIENT: R. H. Macy & Co.





ARTIST: Lawrence Olson - ART DIRECTOR: Morris L. Rosenblum - CLIENT: L. Bamberger & Co.



ARTIST: Richard Decker - ART DIRECTOR: Jack Anthony
 AGENCY: Young & Rubicam, Inc.
 CLIENT: Cluett, Peabody & Co., Inc.

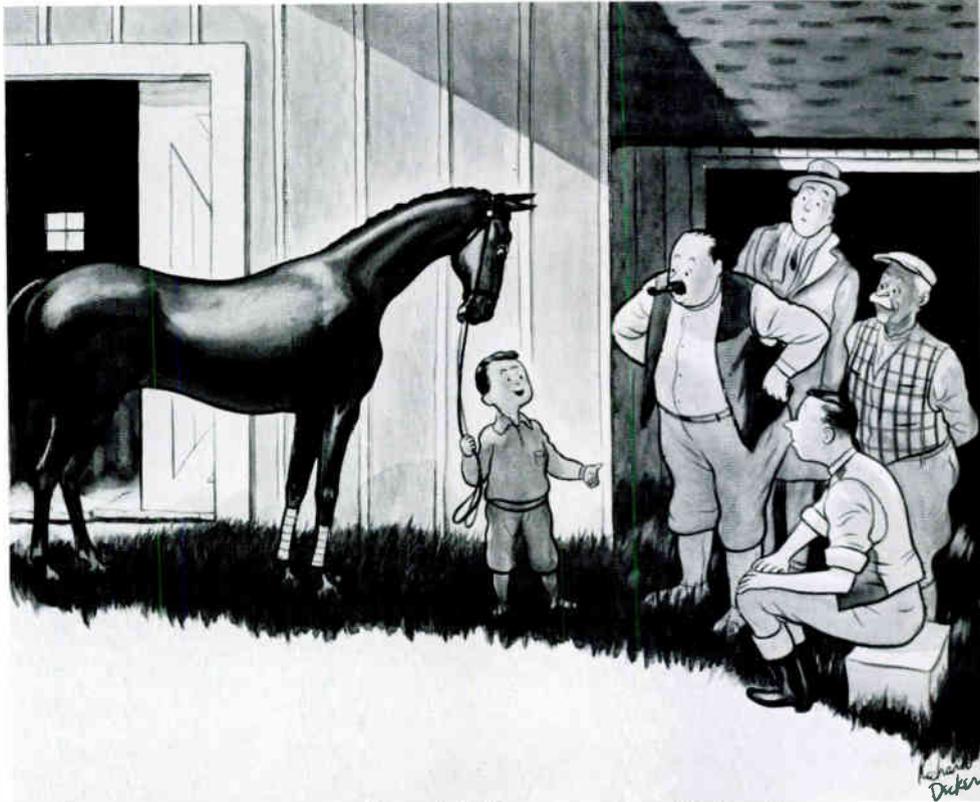


ARTIST: William Steig - ART DIRECTOR: Hugh I. Connet
 AGENCY: Federal Advertising Agency
 CLIENT: John F. Trommer, Inc.



ARTIST: Robert Taylor - ART DIRECTOR: Hugh I. Connet
 AGENCY: Federal Advertising Agency
 CLIENT: John F. Trommer, Inc.





ARTIST: Richard Decker - ART DIRECTOR: Walter K. Nield - AGENCY: Young & Rubicam, Inc.
CLIENT: Young & Rubicam, Inc.



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



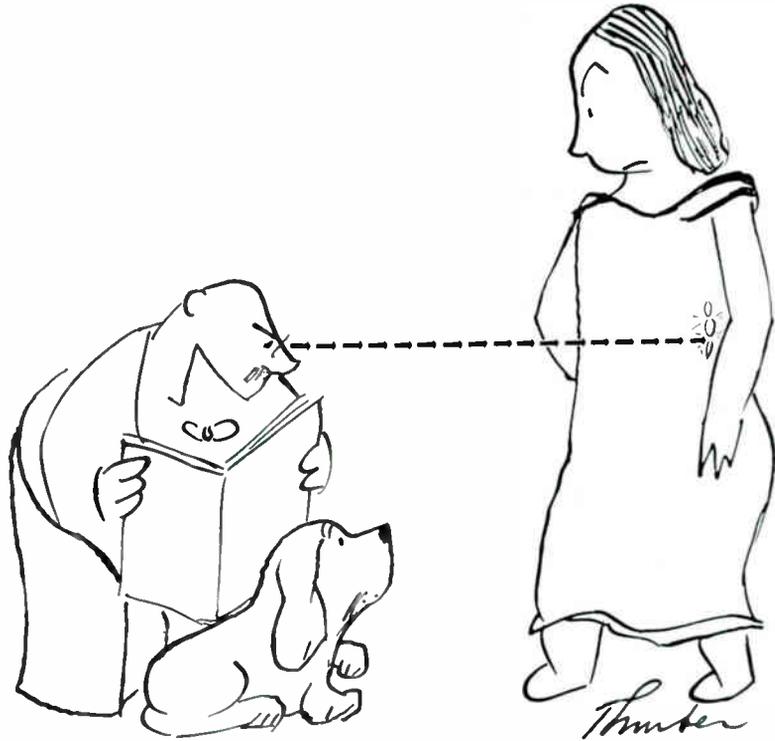
ARTIST: Merritt Cutler - ART DIRECTOR: Paul E. Newman
AGENCY: Erwin, Wasey & Co., Inc. - CLIENT: Consolidated Cigar Corp.



ARTIST: Howard Weston Arnold - ART DIRECTOR: Bradbury Thompson
AGENCY: Rogers-Kellogg-Stillson, Inc. - CLIENT: Gas Exhibits, Inc.



ARTIST: A. Birnbaum - ART DIRECTORS: Daniel W. Keefe—John H. Tinker
AGENCY: McCann-Erickson, Inc. - CLIENT: Talon, Inc.



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



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



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



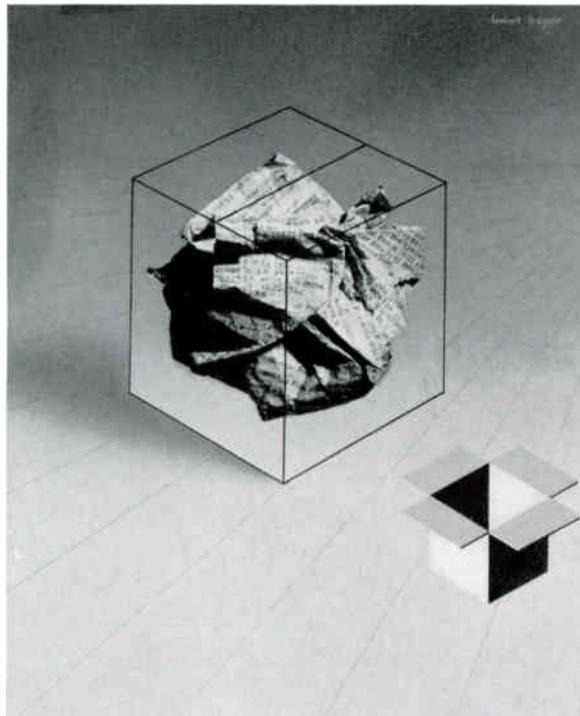
ARTIST: Whitney Darrow, Jr. - ART DIRECTOR: A. Marshall - AGENCY: McCann-Erickson, Inc.
CLIENT: Scovill Manufacturing Co.



ARTIST: Mary Petty - ART DIRECTOR: Robert A. Schmid
CLIENT: Mutual Broadcasting System



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



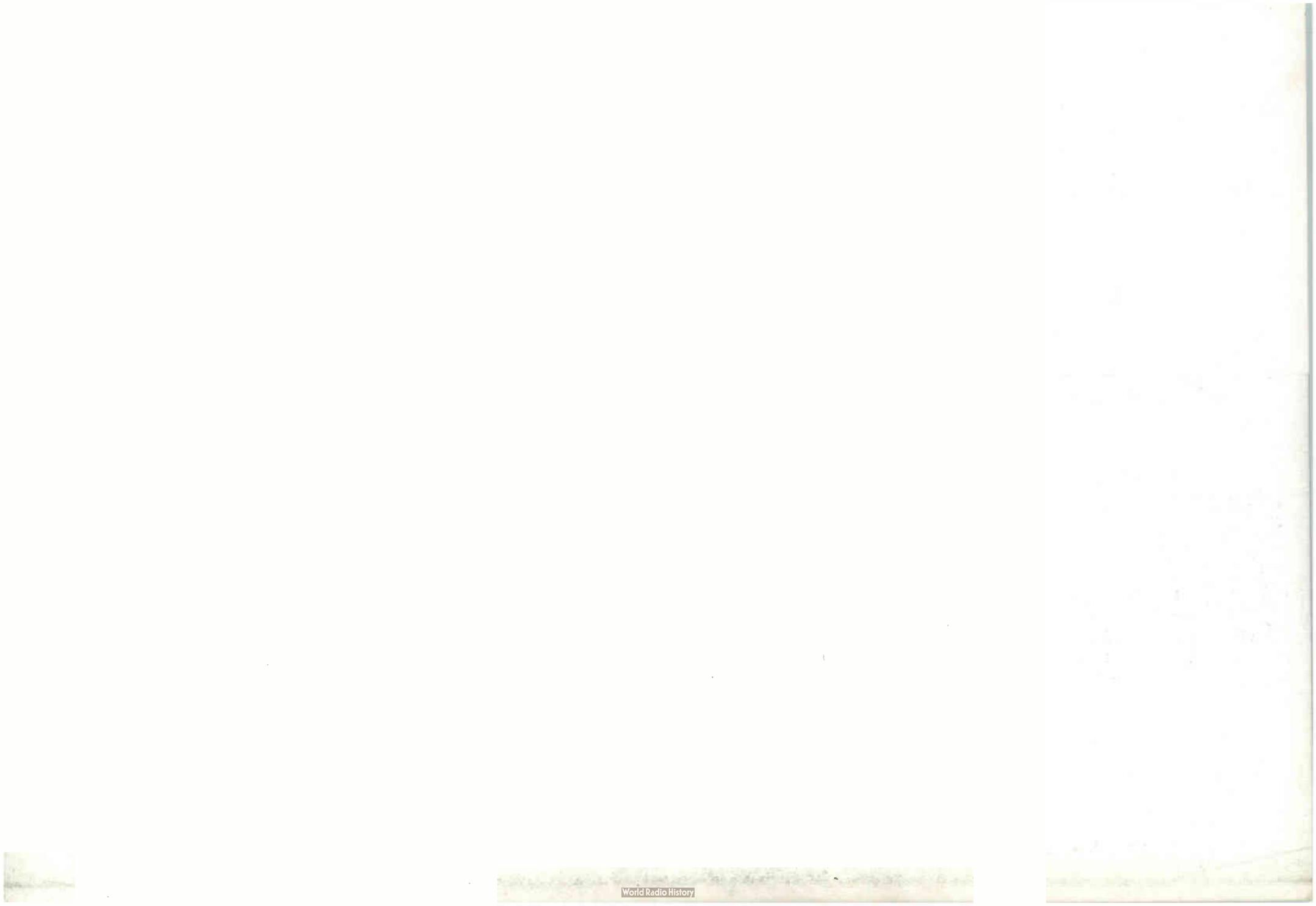
ARTIST: Herbert Bayer - ART DIRECTOR: John J. Smith
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Container Corporation of America



ARTIST: Albert Dorne - ART DIRECTOR: Clarence Barnes, Jr.
AGENCY: Arthur Kudner, Inc. - CLIENT: Pan American Coffee Bureau



ARTIST: Wallace Morgan - ART DIRECTOR: Paul E. Newman
AGENCY: Erwin, Wasey & Co., Inc. - CLIENT: The Texas Company





Rehnerd

51



DARRYL F. ZANUCK'S
THE GRAPES OF WRATH
WORLD PREMIERE
by John Steinbeck
RIVOLI
FORD

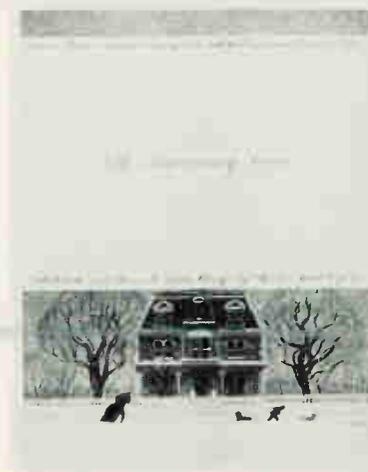
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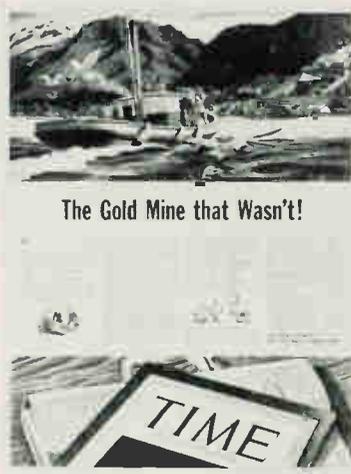
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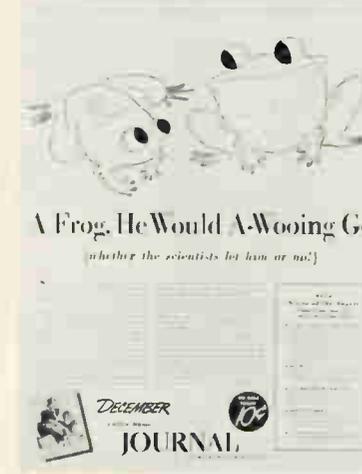
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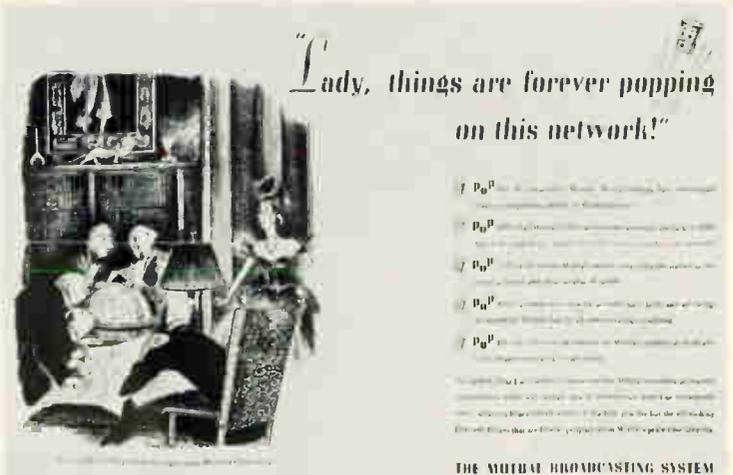
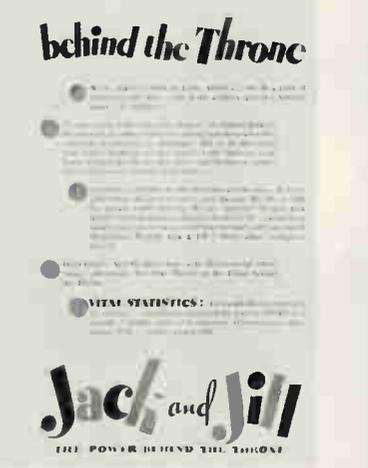
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COMPLETE ADVERTISEMENTS

BLACK AND WHITE ILLUSTRATIONS

Only such illustrations have been reproduced in this insert as were not shown in entirety on a preceding page. For the artwork, refer to the page number beside the picture.



IT SUITS HIM

COMPTONETER

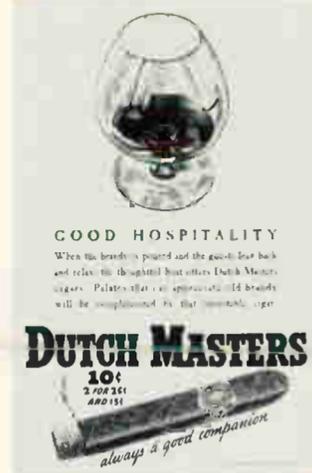
47



Tasting of an old Glenrochy

CONTAINER CORPORATION OF AMERICA

74



GOOD HOSPITALITY

When the brandy is poured and the guests' feet back and relax, the thoughtful host offers Dutch Masters cigars. Palates often are surprised old brandy will be complemented by that remarkable cigar.

DUTCH MASTERS

10

2 FOR 25¢

AND 15¢

always a good companion

70



Why do reporters drink COFFEE? ...You'd be surprised!

COFFEE CHEERS YOU UP!

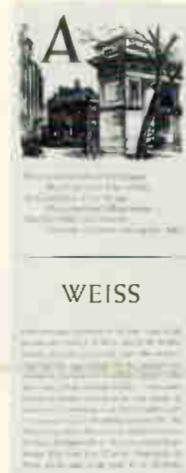
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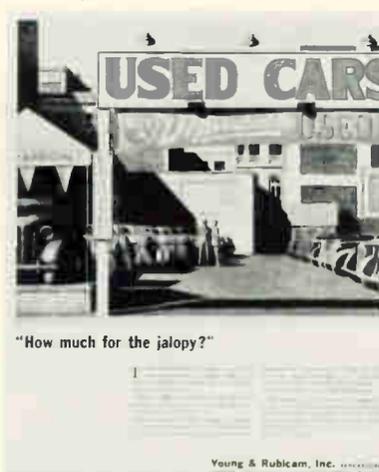
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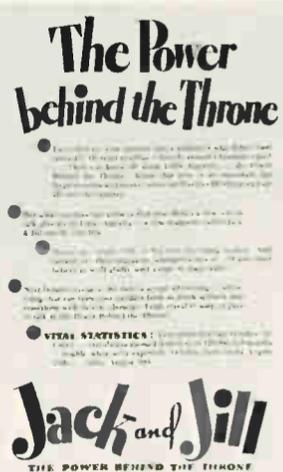
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Black and White Photographs

EVALUATING READER'S INTEREST IN PICTURES

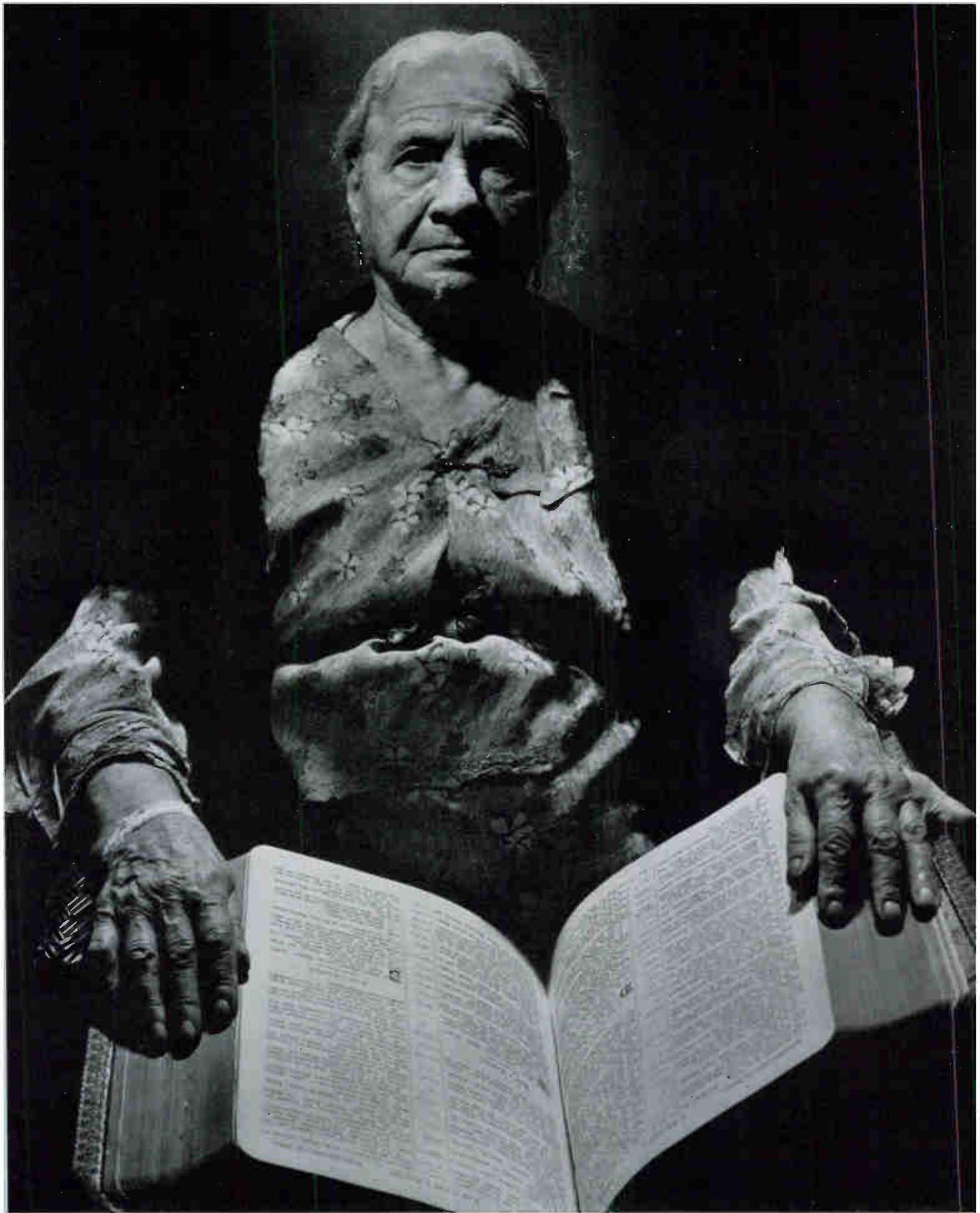
HENRY M. LESTER

The problem of what interests the greatest number of people is a challenge to every editor and to every photographer as well. How many readers out of all those buying the publication are interested by the illustrations it contains? . . . Which pictures stop them in their tracks, and which of them go unnoticed? . . .

When the editorial contents of the recently published volume on GRAPHIC AND GRAFLEX PHOTOGRAPHY were being planned, it was felt that a discussion of this problem, extremely significant in the career of a photographer, should definitely be made part of its contents, which were to deal not only with the mechanics of making a photograph but also with the thought behind it. Mr. Jack M. Willem, Director of Research of the Stack-Goble Advertising Agency was consulted on this. Having devoted years to the study of this problem, and having collected great quantities of factual and statistical material, Mr. Willem wrote this chapter, which has an interesting angle and throws new light on this subject. Here is a summary of his views.

The average newspaper reader cares little or nothing about the technique of news gathering, news photography, and reproduction. He knows only what appeals to him sufficiently to cause his eye to pause and his mind to record. No matter how perfectly the photographer practices his art, no matter how perfect the mechanics of his print and its reproduction, unless his picture attracts the eye of the newspaper reader, it, like the flower of Thomas Gray, will waste its perfection on desert air. Little is known about the value of pictures, and the means by which they can be used to increase the effectiveness of a newspaper as an instrument of public influence and as an advertising medium. As a result, much of the money now invested is being wasted.

Metropolitan dailies have increased their use of pictures some 57% since 1931. The average large daily runs about 1.34 pictures per page; the average small daily (that with a circulation below 30,000), 1.15 pictures per page. Today, with picture consciousness of the public at perhaps an all-time peak,



ARTIST: Edward Steichen - ART DIRECTOR: William Stosahl - AGENCY: J. Walter Thompson Co. - CLIENT: Eastman Kodak Co

ART DIRECTORS CLUB MEDAL



ARTIST: A. Pedrett - ART DIRECTOR: William Strosahl - AGENCY: J. Walter Thompson Co. - CLIENT: Eastman Kodak Co.



ARTIST: Edward W. Quigley - ART DIRECTOR: Ben Collins
CLIENT: The Beck Engraving Co.

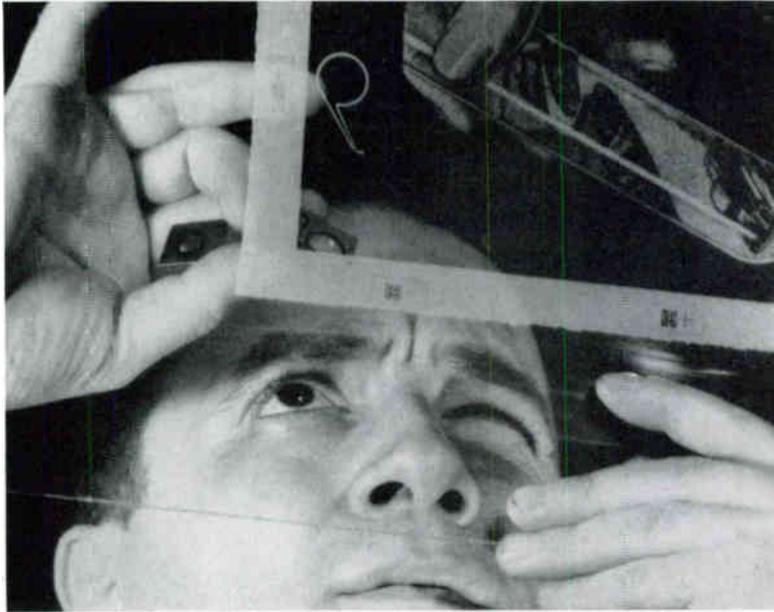
☆ AWARD OF DISTINCTIVE MERIT ☆



ARTIST: Gustav Anderson - ART DIRECTOR: William Strosahl
AGENCY: J. Walter Thompson Co. - CLIENT: Eastman Kodak Co.

due to increased displays by newspapers, and in part to the rise of a dozen or more photo-magazines, United States and Canadian newspapers are spending upwards of \$8,000,000 annually to picture the events they report. Increased use of pictures by 57% and the outlay of over \$8,000,000 is the reply of the daily press to public demand for pictorial treatment of the news. The question now arises—how strong is this reply? Are newspapers, even with increased use and expanding budgets for photographic reproduction, meeting public demand, and are they doing so economically?

Economically there is a great deal of waste in the newspicture business—waste which begins to add up with the knowledge that of all pictures taken for newspaper use, a good deal less than half find their way into print. Waste begins with the photographer, who must, for lack of greater knowledge, take many more shots than are required for the assignment. Because many of the men in charge of newspicture selection do not agree on types of pictures which will attract reader interest, and select prints solely on the basis of personal interest, intuition, hunch, or what is commonly known as a sixth “news” sense, waste again looms up. And because these men almost universally work on the assumption that all pictures published will be seen by all readers, there is still greater waste.



ARTIST: Penrose Sherman - ART DIRECTOR: Ben Collins - CLIENT: The Beck Engraving Co.



ARTIST: Adams Studio - ART DIRECTOR: Norman Byron - AGENCY: Benton & Bowles, Inc.
CLIENT: Prudential Insurance Co. of America



ARTIST: Ruth Nichols - ART DIRECTOR: Norman Byron - AGENCY: Benton & Bowles, Inc. - CLIENT: Prudential Insurance Co. of America

The purpose of the picture studies which Mr. Willem has made over a nine-year period, which cover reading habits of 15,000 men and women and the treatment of over 50,000 newspictures, is to eliminate the greater part of this waste—to provide a reliable index of picture interest.

It is one thing to operate on the broad theory that “everyone looks at pictures” and simply increase the number of pictures printed, and quite another to completely satisfy public demand and interest by carefully analyzing distribution of pictures by classification and type, and to reapportion these types in line with demand and interest. Readers do not see every picture printed in a newspaper; neither do they see every picture printed on a picture page. By some subconscious process, governed by the manner in which the human eye travels across the printed page, and the natural interests of the observer, the reader sees and remembers pictures of various types to certain relative degrees. His natural interests are touched faster when the eye transmits a familiar message to the brain, and these interests telegraph the eye to stop. The reader literally chooses his pictures.

The picture page itself, as a whole, attracts the greatest number of readers of a newspaper. On the average day, 84% of the men and 90% of the women readers of a daily see something on a picture page. Yet, of all pictures appearing on a picture page, only 75% will be seen. One out of four is unable to attract a reader. Of pictures appearing through run of paper, 55% will be seen in the average issue by the average reader, with women seeing more pictures than men.

Pictures of scenery and travel rank above all others in observation value for both men and women readers. There is, within all of us, a desire to see pictures of places where we have been and where we would like to be. High interest in travel has long been accepted as a manifestation of the escape mechanism—a desire to “get away from it all”—and this desire has been intensified by the chaotic condition of a martial world.

For these reasons, it is not surprising to find places and objects ranking second in interest. The average scenic or travel picture will be seen by 71% of the readers of a daily newspaper, while pictures of places and objects, generally in the news, will get observation of 64%. Interest in the scientific or mechanical is, under normal conditions, fifth in rank. Today, with interest high in the forces of construction and destruction, this classification has risen to third, with an observation expectancy of 62%.

The leg, or “cheesecake” type of picture ties for fourth in observation value with pictures of animals. Each has an observation value of 61%. Of particular interest, as far as men and women are concerned, is that men are more apt to see pictures of animals than they are leg pictures, while women are more



ARTIST: Ruth Nichols - ART DIRECTOR: Paul Darrow
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Cannon Mills, Inc.



ARTIST: Ruth Nichols - ART DIRECTOR: Carl Lins - AGENCY: Young & Rubicam, Inc. - CLIENT: Owens-Corning Fiberglas Corp.



ARTIST: Eleanor Mayer - ART DIRECTOR: Eleanor Mayor - AGENCY: Abbott Kimball Co. CLIENT: Neiman-Marcus



ARTIST: Louise Dahl-Wolfe - ART DIRECTOR: Myrton Kenzer - CLIENT: Bonwit Teller

apt to see leg pictures above pictures of animals. The average leg picture is seen by 54% of all men readers, by 67% of the women readers. The average animal picture is seen by 60% of all men readers, 63% of all women readers.

Neither the leg nor animal picture has more than “flash” value. Studies of underline reading habits, and of stories illustrated by pictures of these types, indicate that they get below average underline readership, and below average story reading. In other words, the leg and animal pictures, on the average, do the fourth best job of catching readers’ eyes, but do little to benefit underlines or stories illustrated. Pictures of children rank second in the interest of women, but ninth in the interest of men. Hence, over-all, pictures of children are sixth in observation value, averaging 60% of all readers. The historical picture is seventh on the list, getting observation of 59% on the average. The feature, or “human interest” picture ranks eighth at 58%. Pictures of persons, either with “spot” news, or delayed news value are next on the list. Persons in the news rank ninth, with average observation at 56%, and personalities, those persons with secondary or delayed news value, rank tenth at 50%.

The low ranking of these classifications refutes, pictorially, that tenet of the newspaper profession which reads “names make news.” Pictures of people alone are not of high interest to newspaper readers. Pictures which have persons alone for major subject material do not have the interest of pictures which subjugate (not eliminate) people to the scenic, the travel, the scientific, the mechanical, places, objects, and animals.

Fashion pictures have observation expectancy of 51%; society pictures 47%; sports pictures 39%. Each of these types, of course, has a decidedly different percentage in terms of male and female readers. Fashion gets 68% of the women readers, only 33% of the men. Society gets 66% of the women, 29% of the men. Sports get 54% of the men, 25% of the women.

At the moment, with wars raging throughout the world, the international picture and the national are getting 22% and 20% better observation, respectively, than the local. Under normal conditions the national picture has always done better, on the average, than the local. This is principally due to the fact that the news photo services, with vast facilities at their command, and the whole world from which to draw, have been providing better photos than local sources. Pictures of women will attract twice as many women readers as pictures of men; pictures of men will attract 12% more men readers than pictures of women. On the average, however, a photograph which shows both men and women will get better observation than a picture which shows members of each sex individually.

Reproduction in two columns increases attention value 15% over the 1-column width; reproduction in three columns increases observation chances 35% over the 1-column width and 17% over the 2-column. Observation chances increase only slightly beyond three columns—on the average.

Picture interest is not static; it is pliable, shifting and molding with the changing times. Only through continuous study is it possible to keep up with the passing show. The studies to date have indicated several valuable points to editors and photographers, points which may be summarized as follows:

EDITORS: The facts suggest that editors publish more pictures in the classifications which are most likely to be seen, and fewer of those types which are least likely to be seen. Editors now have factual evidence which will enable them to first establish a definite pictorial policy and then to make this policy in accord with the dictates of reader interest. Editors do not lack source material. They have the news photo services to which they subscribe; they have their own staff cameramen; they can draw from the files; and they can draw heavily from their readers.

Picture studies caution editors to go slowly on instructions to the art and engraving departments. They cut off 35% of the number of potential observers of a person's picture by sending it up for an outline head and shoulder cut. In many cases editors ask for outlines of an individual when the original print included other persons and particularly members of the opposite sex, thereby reducing potential reader interest. They trim down background, when that background includes familiar or identifying area which will enhance reader attention.

A picture has such value that it either supplements a news story, or completely eliminates the necessity for a news story. As a supplement it increases the value of the story, and actually increases the possibility of the story's being read. In cold fact, the story has a 50-50 chance of being read if the accompanying picture is seen.

When a picture is of such value that it eliminates the necessity for more than an explanatory outline, it more than justifies its cost and the space it occupies. If a picture is seen at all, its underline will be read by three readers out of every four. The larger the picture, the lower the percentage of readers who will read the accompanying story. This is indication that the larger picture, with its underline, can almost stand alone.

PHOTOGRAPHERS: Here are various ways, by no means all-inclusive, in which photographers can apply information available from Mr. Willem's studies:

1. When getting pictures of persons in the news, catch them in some form of action. Action photos will pull about 20% better than stills, and will get better interest from men than women. Take the shot full-length or at least better than head and shoulders. Try for some background which the reader can identify. Make a play for added interest by getting women as well as men. If there are any children or animals about, try to work them in.



ARTIST: De Brocke Studios - ART DIRECTOR: Fred Bonagura
AGENCY: Erwin, Wasey & Co., Inc. - CLIENT: The Texas Co.



ARTIST: Brown Brothers - ART DIRECTOR: Walter K. Nield
AGENCY: Young & Rubicam, Inc. - CLIENT: Young & Rubicam, Inc.



ARTIST: Valentino Sarra - ART DIRECTOR: Wilbur Smart - AGENCY: The Buchen Co.
CLIENT: The Northwestern Mutual Life Insurance Co.



ARTIST: Frederick Bradley - ART DIRECTOR: Jonel Jorgulesco
AGENCY: Young & Rubicam, Inc. - CLIENT: Harold H. Clapp, Inc.

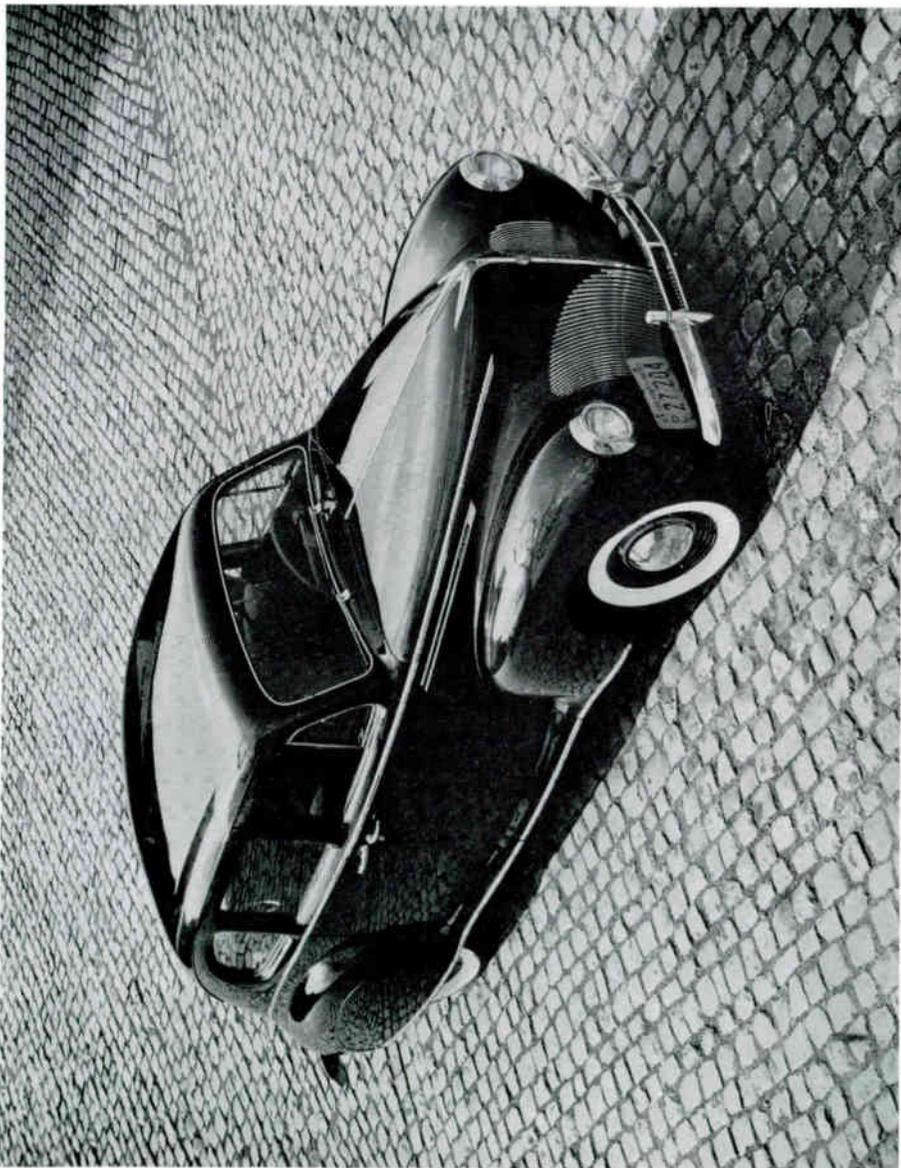


ARTIST: Herbert P. Bond - ART DIRECTOR: Robert E. Wilson - AGENCY: Young & Rubicam, Inc. - CLIENT: Agfa Ansco Corp.

☆ AWARD OF DISTINCTIVE MERIT ☆



ARTISTS: Foster Enslinger—Harry Watts Studio - ART DIRECTOR: Lester Handell - AGENCY: Tracy-Locke-Dawson, Inc. - CLIENT: Continental Oil Co.



ARTIST: Underwood & Underwood - ART DIRECTOR: Walter Reinseel - AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Lincoln Motor Company



ARTIST: H. I. Williams - ART DIRECTOR: Elmer R. Lasher - AGENCY: T. J. Maloney, Inc.
CLIENT: Economics Laboratory, Inc.

2. These same suggestions apply to pictures of personalities. Break away from the monotony of so-called “characteristic” poses. Get them to do something . . . haul in a stray dog or cat . . . or find a couple of youngsters. If the personalities have anything to do with science or mechanics, try to get them with their related background, or with the objects with which they are identified. If the personalities are women, pay attention to their clothing to incorporate the fashion angle.

3. Readers are more interested in where, and to what, things happened than they are in the persons to whom things happened. Get pictures of the place and the object associated with the spot news event, even if unable to get the person in the news against the actual background or object itself. Think always of the possibilities of the photo-diagram, which never fails to attract high reader attention. Work in the value of scenery by catching not only a wrecked car, for example, but enough of the surrounding area to furnish the reader with identifying landmarks.

4. The photographer should be a good reporter, or at least a good fact-finder to provide the necessary who, what, when, where and why information for the cut-line. Cut-lines are not mere space fillers. More care should be devoted to the writing of underlines than to the writing of the story itself, since the picture will be seen by at least twice as many readers as will the story. The underline must tell the story and explain the relationship of the pictured person, scene, or object. That readers automatically drop down to the underline for explanation is evidenced by the fact that 75% of all underlines are read.

5. In the realm of sports reporting one can almost list the stock photos. There is the batter swinging, the runner sliding into second, the ball carrier being swarmed over by a mass of tacklers, the runner breasting the tape, the fighter punching the bag, and so on. Several newspapers have hiked interest in sports pictures by using panoramas of the scene or action, catching the play at the height of action, and then diagramming the progress of the play. The development of the long-range camera has made this type of presentation possible. Sport is action, yet photographers still insist on bringing back “posed” stills. A posed athlete takes up just so much space without pulling readers to justify that space.

6. There are children and animals everywhere. Children are at the scene of most every spot news event, and most always are in the family of persons to whom things happen. Keep your eye out for them, and your cameras trained to bring them in. Tragedy leaves pets unfed and uncared for, and the touch of the weeping and neglected child with a pet is a touch which never fails to pull.

In short, my suggestion to photographers is that they study the elements with known reader interest, and wherever and whenever physically able to do so, incorporate as many of the elements as possible in the pictures they take. If photographers do their part, editors can have no excuse for not doing theirs.



ARTIST: Victor Keppler - ART DIRECTOR: Harold McNulty - AGENCY: Batted, Barton, Durstine & Osborn, Inc. - CLIENT: Corning Glass Works



ARTIST: Victor Keppler - ART DIRECTOR: Harold McNulty - AGENCY: Batten, Barton, Durstine & Osborn, Inc. - CLIENT: Corning Glass Works



ARTIST: Morris Rosenfeld - ART DIRECTOR: Robert E. Wilson - AGENCY: Young & Rubicam, Inc. - CLIENT: Agfa Ansco Corp.



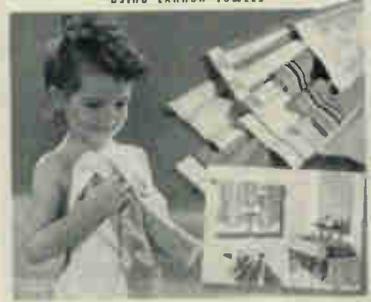
"Why do you have to go away again, Granny?"

Small text block containing a short story or advertisement for The Prudential.

The Prudential  INSURANCE COMPANY OF AMERICA

84

A girl can't blot too easily
USING CANNON TOWELS



Small text block for Cannon Towels advertisement.

Cannon Towels 

85

COMPLETE ADVERTISEMENTS

BLACK AND WHITE PHOTOGRAPHS

Only such illustrations have been reproduced in this insert as were not shown in entirety on a preceding page. For the artwork, refer to the page number beside the picture.



A bird gets to get - but Agfa film gets it!
Agfa Film


98



A girl camera is just like Agfa film gets it!
Agfa Film


92



BRIGHT
SUPER SOILAX

98



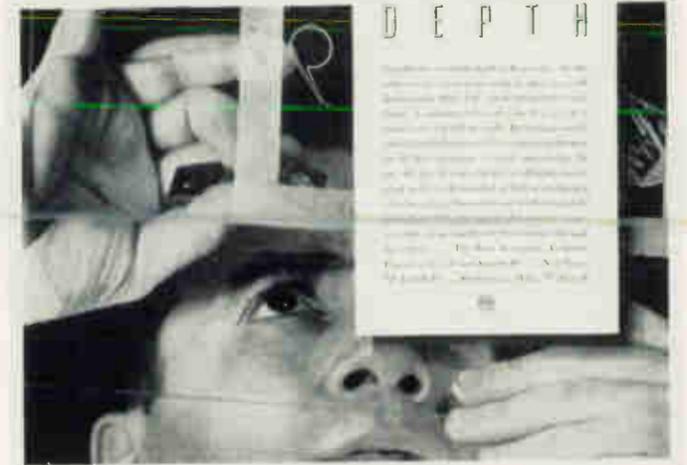
81



82



83



83



85



87



86



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79



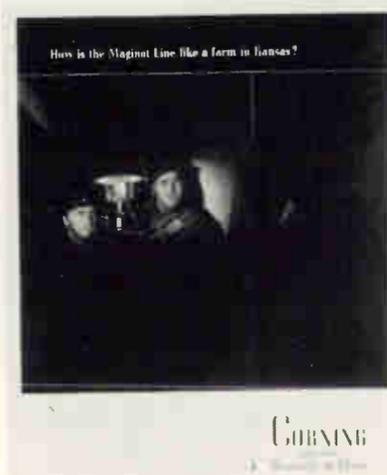
93



91



91



96



97



98

Design of Complete Advertisement



ARTIST: V. Bobri - **ART DIRECTORS:** H. F. Townsend—V. Bobri
AGENCY: Sherman K. Ellis & Co., Inc. - **CLIENT:** Koret, Inc.



FROM YOUR HAND, A GREATER TREASURE

Love of beauty is one of the greatest gifts a mother can send with her children into the future. One who finds pleasure in the delicate lines of a fine portrait—glory in the sleepless fires of a jewel—is apt to find all of life the richer. How much this appreciation is enhanced through the actual inheritance of such treasures is something sensed intuitively by every woman who intends to make a career of marriage. . . . A tiny daughter's first delight in wearing your bracelet—a teenage son's wide-eyed admiration of your shining ring—can

give you the essential clue; . . . that these young people will prize most highly always the jewels associated with your own life's pattern. . . . Traditionally, your husband is the donor of your most precious ornaments—your diamonds. But you may give him this advice in their selection. Naturally, only reliable jewelers should be consulted. Color, weight, quality and cut influence the price of diamonds. Use this table to guard him against unfortunate "bargains." . . . Jewels are permanent records in the tradition of your family.

DE BEERS CONSOLIDATED MINES, LTD., AND ASSOCIATED COMPANIES

CURRENT PRICES OF QUALITY DIAMONDS: (Exact weights shown are infrequent. Fractional weights at relative prices.) One-half carat, \$100 to \$200 / One-carat, \$225 to \$600 / Two-carat, (Square-cut) (Brilliant) \$900 to \$1750 / Three-carat, (Marquise) (Brilliant) from \$1500

This table does not determine diamond value. Purity, color and perfection of cutting affect the price of diamonds, regardless of weight.

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

*Announcing a longer
more distinguished cigarette*



*W*HEN YOU HOLD one of the new Pall Mall in your fingers, you will immediately sense the added distinction the longer size creates in this tremendously smart cigarette.

But more important, as you inhale for yourself, the additional length travels the smoke further and gives you a noticeably cooler and smoother cigarette—thus enhancing the rich flavor of the superb Pall Mall tobacco. The price remains but 45¢ for a pack.



"WHEREVER PARTICULAR PEOPLE CONGREGATE"

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

ADVERTISING ART MUST SPEAK FOR ITSELF

C. E. HOOPER

Picture, if you will, a gallery lined with advertising art. Judges walk up and down the line picking the “winners.” Art, made to order, painted to specifications, is on parade. Rewards, cups and ribbons are presented. Judges have pronounced this or that the very quintessence of advertising art. That makes it so. The show is over.

Now let’s look at another advertising art exhibit. In this exhibit the art is compressed in a saddle-stitched galley made of paper. Mr. and Mrs. Average Potential Consumer are the sole and only judges . . . judges of art that is designed to attract their attention for commercial purposes. They have no medals or ribbons to award. They either look and linger—or take one glance and turn a page. When they look and linger, they may be headed for a decision that will award to the advertiser the prize of at least one initial unit purchase of the goods he offers for sale. And strange and paradoxical though it may be, the advertising art that wins the prizes of sales is seldom that which wins awards at advertising art exhibits.

The use of advertising space as a medium for the self-expression of the client, or the agent as an ARTIST, bumped its way to a jolting halt about five years ago. Practitioner appreciation of advertising art, as ART, developed and reached its highest pitch during the prodigal twenties and the early thirties. Much of that art was motivated by desire to impress other art directors, other agencies, other clients, or other advertisers. Advertisements were exhibited to the client in gallery-like rooms, in shadow-box frames . . . like Rembrandts or Corots. The head of the agency looked and breathed, “It does things to me.” It did things to the client, too. He o.k.’d it to an accompaniment of phrases like: “This is a significant contribution to the conditioning of the public mind with reference to your product” or “This will effect a crystallization of public consciousness of *Blitzkrank’s Sauerbraten*.”

Along about this time a lowly cub writer penned the headline, “Again she ordered chicken salad.” It was accompanied by a photograph that looked as though it were lifted bodily from a book of eti-

WHAT'S A WOMAN'S BUSINESS?

IS IT THIS? "... the real beauty of a woman lies in the highest perfection of the usefulness of her body."
—WILLIAMS, MARY, NATION, JUN. 1923

IS IT THIS? "... the most important business in the world—the business of homemaking."
—THE FUTURE, A WEEKLY FROM MARYLAND, APRIL 1, 1928

OR IS IT THIS? "Problems of living are women's business. We want to bring you all the information we can about living so that you, the women of America, can continue your career of living gaily, bravely and well."
—WILLIAMS, GARDNER AND BELMONT, BELMONT, GARDNER, BELMONT, LADIES' HOME JOURNAL, FEB. 1928

THERE are several million women in America to whom nobody solicitor or editor would dare say "That's nice of your business, my dear!" These are the women who believe a woman's business is either creating children—or not "to do for the state"—but to live in a world they've helped make better. They believe that it is possible to create a beautiful house cheerfully and to do her own mending without making a fuss of it. That it takes more than housemaking to raise a nation home a wiser, gay, brave. More than just good food to feed one's "brood." In short, that a woman's greatest joy is providing that necessary life... her business to LIVE AND CREATE happiness—intelligent and healthy for herself and others.

The editorial business and magazine editors, magazines—the Ladies' Home Journal—is interpreting these happier, more realistic, more realistic and honest a picture of the world in its own country's most popular thinking and at their business offices. In them are presented the nation's problems and the needs of the nation's women. In every community, they are setting the standards of living. Their approval is essential to the woman's education, health and happiness. You'll find the Ladies' Home Journal a mirror of their thinking. You'll find it a very able road to the lives of women all over in American life.

LADIES' HOME JOURNAL

ARTIST: Herbert Matter - ART DIRECTORS: C. T. Coiner—Leon Karp - AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Ladies' Home Journal

quette. This combination did something, not to the writer, artist or client, but to the prospects . . . and thereby, created a business. The same wish-fulfillment theme is currently being used with success in over 75 daily dilemma-dramas of the air, in newspaper advertising and in magazine advertising. Advertising art that *does things to people* has been discovered to have infinitely more advertising value than art that did things to clients, representatives, art directors, judges and critics.

There remain art directors who survived the grand-and-glorious twenties and still draw top-bracket incomes by virtue of their prestige and their ability as salesmen. But the new man in art direction is ill-advised to attempt to follow literally in their footsteps . . . to duplicate the formula used in achieving their position.

Advertising is a Business Force . . . a business . . . not an art. It may well use all of the seven arts to gain its ends . . . but the end is *activation* to purchase in the minds of the masses, and *NOT* appreciation in the minds of the few. All those, in this country, possessed of a conscious and studied appreciation of art, as art, plus all the A income families, could be segregated in a concentration camp without effecting any material change in the market for the products, the sales promotion of which is the daily problem of you who read this page. The art director who insists upon knowing PEOPLE; who is ingenious enough to rise from a Greenwich Village attic to an apartment in River House without

*H*EAR the voices of the fashion "prophets" raised in unison to guide you brilliantly to authoritatively color-mated accessories for Spring! Color Affiliates, famous group of fashion creators banded together in the interests of color harmony, announce their selections of Spring 1940 colors: Three "misty" pastels: Pink Mist, Blue Haze, Foam Green. Three clearly defined "vivid's": Yippeel Yellow, Scandal Red, Blue Streak

color affiliates Yippeel Yellow

ARTIST: V. Bobri - ART DIRECTOR: V. Bobri - AGENCY: Abbott Kimball Co., Inc. CLIENT: Color Affiliates

losing his sensitivity to the fundamentals of human feelings, wants, desires, needs, tastes, interests and yearnings,—he is destined for success because he will know what the inhabitants of both Greenwich, Conn., and Yuma, Ariz., want, and how to select art which will move them to buying.

For many years I have been associated with research projects having as their sole objective the securing of information on the public's "looking" and "reading" behavior toward advertising, and more recently the public's "listening" has become an added interest. More advertisements than I'd care to recount have passed over my desk, each one marked with significant percentages to show the proportion of people who "saw," "read" headlines, "read" copy, and who "remembered" (*or failed to remember*) the product advertised.

In more recent years these research figures have been required to show what readers did "by categories." The reader performance figures look different when computed by "Age groups," "Income groups" and "Geographically." As has most recently been demonstrated, they have also specific reaction differences by "Interest groups." The greatest differences occur between the natural prospects for merchandise, and the naturally least interested readers. Women with sons in college do not react to Gerber's advertisements as do the women with sons in the cradle. Advertisers no longer want advertisements that hit high ratings for "all readers, averaged," unless "all readers" are logical prospects for purchase and use of the product advertised. Reader research is becoming less general and more pointed in its probings.

Consider this basic fact, so fundamental that none can escape it: What the advertisement *does* to the reader when he sees it is in exact ratio to what that advertisement has in it *to do* things to him. What is true of an advertisement as a whole is true also of its parts. And, when it comes to attracting initial attention, ART in some form or other is in the driver's seat. For example, the comparative analysis of prospect attention results, on high visibility and low visibility advertisements, reveals that when art invites the reader to enter into the scene depicted, it performs one constructive function. When it invites reader *participation* in the scene depicted, plus his entrance into it, it functions even more powerfully. When it does these things *dramatically*, instead of statically, it does still more to people. When you add *dynamics* to the dramatic, you add still more to the activations. You've known this all along. Research has merely isolated these activating factors, tagged and defined them so they may be recognized.

Have you considered WHY more people are interested in a partly-opened package than in an unopened package? Why a fried egg ready-to-eat has more sales pull than a picture of the same egg in its shell? In the human characteristics which occasion these differences reside the keys to better art direction. Why does the picture before me now, which shows a man and woman side by side, fishing in the same stream (La Salle, *Saturday Evening Post*, July 31, 1937), connote a closer relationship

between the man, the woman AND the product, than the same man and woman in evening clothes, leaning over a marble railing, in the moonlight? (La Salle, *Saturday Evening Post*, April 10, 1937.) Why does the fishing scene do a better job for the automobile? Why might the romantic scene do a better job for a toilet soap? While making no particular effort to single out La Salle for laboratory comment here, another example can be picked from one of this motor car's current advertisements (La Salle, *Saturday Evening Post*, May 11, 1940). To what degree would the power of that art be increased, and pleasing, favorable connotations be created about the product and its use, if the headline that reads "You're *hours* earlier than we expected" had been written "We arrived hours before they expected us!" . . . or haven't you thought about the interdependence of your art and the copy chief's copy . . . that way?



ARTIST: Penrose Sherman - ART DIRECTOR: Ben Collins - CLIENT: The Beck Engraving Co.



ARTIST: Roy Collins - ART DIRECTOR: Paul E. Newman
AGENCY: Erwin, Wasey & Co., Inc.
CLIENT: Fleischmann Distilling Corp.



ARTIST: Eleanor Mayer - ART DIRECTOR: Eleanor Mayer - AGENCY: Abbott Kimball Co., Inc.
CLIENT: Revlon Products Corp.



ARTIST: Dorothy Gaffney - ART DIRECTOR: Dorothy Gaffney - AGENCY: Abbott Kimball Co., Inc.
CLIENT: Revlon Products Corp.

WHAT ARE ENGRAVERS DOING ABOUT THE FUTURE?

HARRY A. GROESBECK, JR.

It is not at all unusual for photo-engravers to be asked: "What are you doing about the future of the process? How are you meeting, or planning to meet, that day when offset and gravure or something new and better will force the old processes out of the picture?" The answer is, that with all of their love for publicity, photo-engravers have not made known the extremely important things which have been done in the regular routine of business. To them these developments have seemed to be technical, family affairs, from which the customers or the general public would derive small interest or little less comprehend.

Let it be said, however, that photo-engravers will certainly meet the ever-recurring problems of competing processes, and when the time comes for photo-engraving to "fold up," it will be found ready to carry on with new methods and techniques. A brief review of what has been done, may indicate what may perhaps be done in the future.

There was a time when a half-tone plate was a challenge to any printer. Many of the early half-tones were made with such fine screens that only the smoothest papers could be used to print them. In fact, the specially coated paper, then known as "woodcut" stock, which had been devised for printing the extremely delicate wood engravings of those days, was the only kind of paper on which good half-tone printing could be done.

The engraving shop of those days was a very smelly and mysterious place. It was full of secrets, curtained rooms and workmen who looked like bartenders. The client, usually the proprietor or a high official of a publishing house, came in with his copy to be reproduced, and called for the finished job a week or so later. There was no such thing as a proof for approval; the work, when finished, was accepted with about the same amount of awe as a surgical operation; there it was, finished, and not "How do you like it?" Proofs were made on this famous old woodcut stock, with a Washington hand press and ink that cost five dollars a pound in swell porcelain jars that would shame the container of

any modern facial cream. The results were really exquisite and it was no easy job for the printer to duplicate the engraver's proof. The values were there, however, and old-time experts like Bartlett-Orr and Chasmar-Winchell Press used to glory in the achievement of "matching the engraver's proof."

History does not tell us when things began to break away from tradition in the engraving business. But things certainly did happen during the Spanish-American War, when Collier's had to have plates that could be printed in their weekly. Walker made them and they were not on woodcut stock either. Beck was making plates for old Ben Franklin's *Saturday Post*; Electro Light, Photochrome, Bartlett-Orr, Seebeck Bros. and a few others were producing magazine plates, and so it went until the newspapers began to use half-tones.

And what have we now? Engraving plants operate three shifts throughout the week, day and night; plates can be made to print on practically any kind of paper. Whole advertising campaigns are frequently turned out between sunset and sunrise. Magazines with circulations running into millions of copies a week are printing four color process plates three times as fast as they used to print plain black and white subjects and printing them wet at that, and on both sides of the sheet. Even newspapers are printing four color process work on their high speed presses, and from stereotypes.

Extremely difficult drawings and paintings, to say nothing of the modern color photographs, are reproduced with amazing faithfulness, in both coarse and fine screens and for high speed rotary presswork on machine finish papers. Great achievements, all of them, and the photo engraver has played no small part in their accomplishment.

Fundamentally, the photo-engraving process is just about the same as it was fifty years ago. The practice has changed, but the process is just about the same, involving the making of a line or half-tone negative, prints on metal, flat etching, followed by the final re-etching and finishing. But there is good evidence that some of the new power waves which are rippling around us may find their way into the engraving processes. The principles behind the electric eye, television and atom-smashing are potential. When they are hooked up to the Graphic Arts, there may be a new and better photo-engraving process. Who knows, but that the engraver of the future may receive his copy and order by television and deliver the finished job by radio, to a machine which prints without ink? This is not irrational thinking. No longer ago than the annual meeting of the American Institute of Graphic Arts, the suggestion was made by one of their ex-presidents that printing might soon be done without ink. Within a week, there was laid on the desk of that speaker a print received by Western Union Cable from Europe which was printed electrolytically, on specially prepared paper, and without ink. The electric impulses transmitted more than three thousand miles under the Atlantic Ocean darkened the prepared stock in proportion to the intensity of the current. It was a beautiful result for any process, let alone one as remarkable as cable transmission over such a distance.

ARTIST: Herbert Matter - ART DIRECTOR: Franklin D. Baker
 AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Province of Quebec

NORTHERN STARS

All winter long, stars of skiing's brilliant world inverte to Quebec's sun and -bluffs! Here you will see Hans Falkner, of Oberstdorf, Austria, and Hermann Tadner, world's champion cross-country racer.

Vincor Cousineau, winner of the Québec Kandahar; young Louis Cochard, 17-year-old triumph in Europe; and Erling Somvi, only man ever to ski Mount McKinley, are others waiting to show you that winter can be fun!

But Québec's ski-trails are open to experts and beginner alike. Your first week you spend, chattering through pine and balsam, carving gracefully down a mountainside, starting at last a jump, will make a true professional of you! Skiing is sport for all!

Québec is only overnight from most places most people come from. No passport are needed. Accommodations are excellent, rates most reasonable. Write for new official Québec ski-guide, "Québec in Winter," Province of Québec, Tourism Bureau, 5-B Parliament Buildings, Québec City, Québec.

LA PROVINCE DE QUEBEC
 LAND OF WINTER SPORTS

ARTIST: Herbert Daniel Hayman - ART DIRECTOR: Frank D. Baker
 AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Province of Quebec

Ski-tan

Snow lies deep on Québec's powdery ski-trails, but the late February air is softer. The chill is gone; the still crackle of ice on branch is a sound reserved for next winter. Turn your face to the sun! There's bronze in its gentle rays.

Too late for skiing elsewhere, is skiing at its best in Québec. Courses are packed tight. Light snows fall, sufficient to keep trails fresh. The temperature rises. A ski-tan on face, arms and shoulders rewards your day in the open.

And there is much to do! Follow a woodland trail through the earth's oldest mountains. Muffle deep in a sleigh as runners crunch against snows. Toboggan-ice-skate. The longer you stay (didn't you say you deserved a winter vacation?) the healthier, happier you'll return!

Québec is only overnight from most places most people come from. No passports are needed. Just pack and come! Write for new official Québec ski-guide, "Québec in Winter," Authoritative, free. Address: Province of Québec, Tourism Bureau, 5-B Parliament Buildings, Québec City, Québec.

LA PROVINCE DE QUEBEC
 LAND OF WINTER SPORTS

But here we are, away off in the future, with hardly a word of today. So let us quote another question, so frequently asked of photo-engravers: "What are you fellows doing to improve the quality of magazine illustration and advertising?" In all seriousness, that question is like asking a type founder to make a better type face so as to improve the quality of literature. By and large, the Graphic Arts are reproductive, rather than creative processes. They enable an idea to be broadcast on the printed page for quantity distribution. The numerous processes employed are but links in the chain and in nearly every instance are subject to commercial restrictions related to paper, ink, speed of presswork and not infrequently, cost.

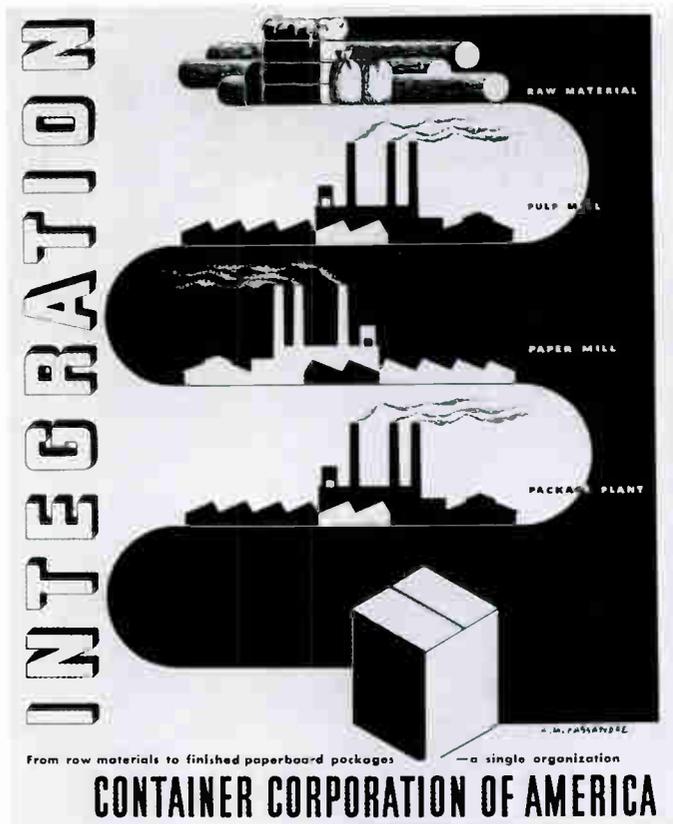
The artist, be he painter or photographer, might help himself and his craft, if he could bear in mind the manufacturing specifications which have to be observed in translating his graphic ideas into dots of printing ink, transferred to a continuous web of paper of none too fine a quality, traveling through a printing press at twenty miles per hour. The need for observing these little details becomes of still greater importance if the final result is to be in color. A rich peacock blue-green in one part of a picture, plus an ultramarine blue sky, is a knock-out for the art director to present to the account executive, who, in turn, displays it to the excited client. The production man is warned to tell the engraver to do his stuff if he ever expects to hold this account, and nothing but a facsimile of the painting will ever get approval. But what can the engraver do about it? The publication sends him both the paper and the ink and these cannot be changed. Commercially, some peacock blues are not very permanent printing colors and ultramarine blue will not produce a good green in printing plates. The inks supplied are the best possible compromise which the publications have been able to have prepared, and they have to be used. The engraver cannot do anything but get the limit of quality with the materials furnished, all threats to the contrary.

But perhaps, some of the new power waves and inkless printing processes will make new colors available. If we can print without ink, photograph in the dark, keep gravure color impressions in register with electric eyes, print four colors wet and then dry them in a split-second with a flame-flash, polarize light to kill reflections, use electrons in micrography instead of light, photograph so far into space that we cannot even write enough ciphers in a lifetime to indicate the number of millions of miles separating us from our subject, then perhaps, engravers will be able to do something about the processes of the future.



ARTIST: Herbert Bayer - ART DIRECTOR: John J. Smith
AGENCY: N. W. Ayer & Son, Inc.
CLIENT: Container Corp. of America

ARTIST: A. M. Cassandre - ART DIRECTOR: John J. Smith
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Container Corp. of America



THE ART DIRECTOR OF TOMORROW

P. K. THOMAJAN

This is 1940 A. D.—some would argue it to be the day of the Art Director; in many respects it is. In the short space of a generation, the art director has skyrocketed from the status of a handy factotum to an imposing position in advertising operations. A haloed personality, he has contributed auras to many a product, besides serving as a decorative addition to the general staff. But now events are evolving into a cycle of more strenuous demands. They definitely point to the fact that in the near future there will be no place for the typical art director of today. He will be succeeded by a new type of individual equipped with a formidable array of attributes; it well behooves the present-day art director to adjust himself to the dimensions of this expanded picture.

The title of art director is one that must be revised . . . that of Planning Director would be far more suitable. The art director of tomorrow will be a highly developed person and the logically pivotal figure in advertising strategy. He will be first of all an executive and second the artist. He will be concerned with something more than optical values. His vision must be focused on all frontiers of potential attention, and assimilate en masse perspectives. His will be an over-all responsibility for the designs and messages that emanate from his company. Frankly, this individual must be the most vigilant figure in an organization . . . with a keen awareness that anticipates trends and significant forces at play. He must be a symbol of accelerated articulation . . . speak the three languages of words, numerals, and pictures with equal fluency; perceive merchandising patterns in graphs. He must have a wholesale appetite for raw facts, and not be content with current practices of having them pre-digested.

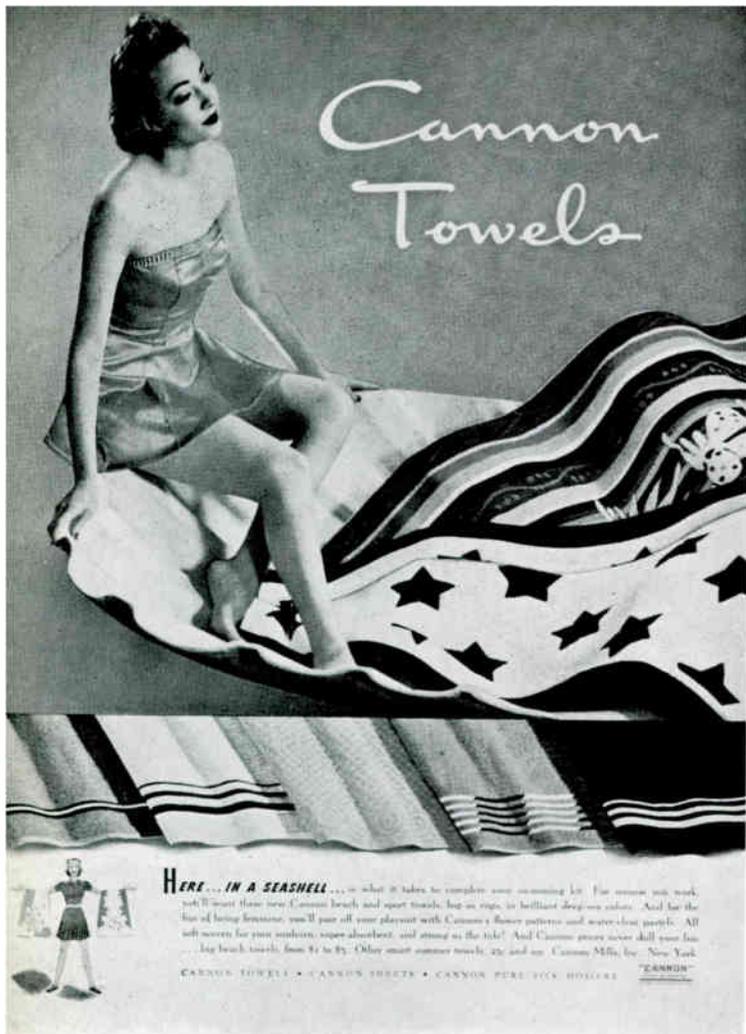
This intrepid helmsman of modern trade channels must be geared to cope with basic problems, do key thinking and engage key men to elaborate on his ideas. He must coordinate alignments of abilities that follow through on projects with streamline dispatch. He must have that splendid gift of being able to turn on all faucets of the talents about him, then filter outpourings through his fine-meshed sensibilities. The art director of tomorrow will establish a co-efficiency of all working units; his will

be a balanced intuitiveness that weighs and shifts accents until a unique emphasis is formulated. Whether he can or cannot draw a line will be quite irrelevant as long as he possesses that predominant asset—a fertile flair for advertising. He will be a shrewdly-poised go-between among artists, writers and clients, beveling off matters whenever they get out of line. The art director of tomorrow will be less easel-eyed and more weasel-eyed in ferreting out essential values and making vital issues of them. The farthest thing from his thoughts will be the vain aspiration of being regarded as an “art director’s art director.” He will not be the “prize package” type, all wrapped up in himself and his blue ribbons . . . with eyes furtively cocked on making up more pretty samples for de luxe scrap books.

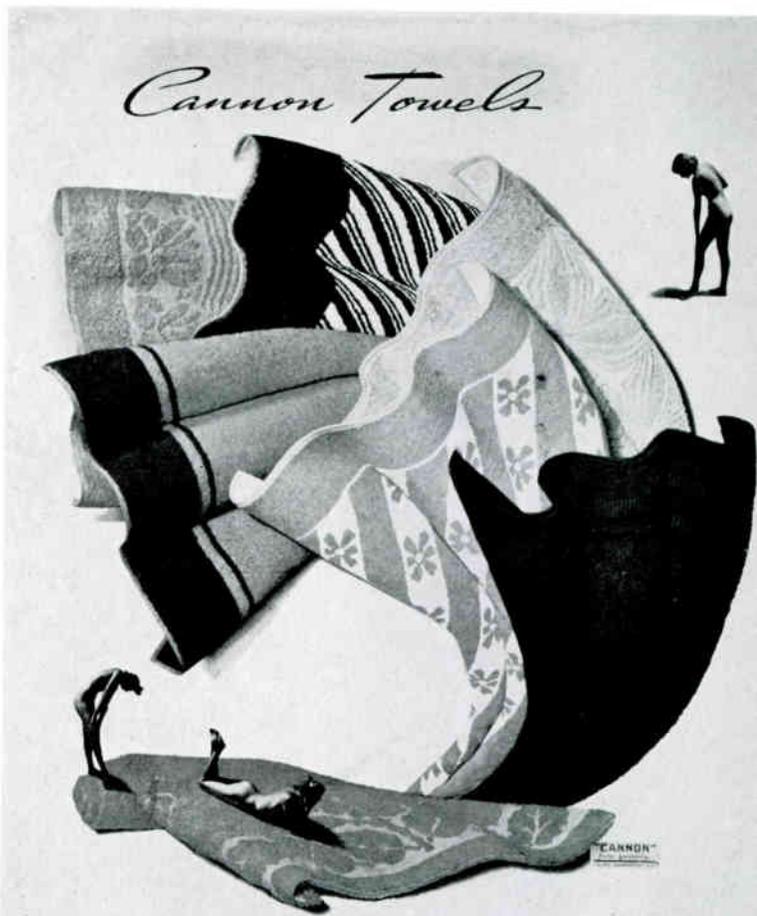
This individual will have the self-control to submerge his ego, and get his rise out of an assignment superbly handled and that hits the mark. He will be very sane and tremendously realistic. His innate orderliness and unquestioned understandability will influence thinking of clarified contours. He will speak with a quiet voice attuned to the undertone of contemporary fundamentals . . . whose authentic strains will virtually make automatic copy. His will be that circumspect forethought which generates vivid after-images in the minds of his associates . . . initiating momentums to work out new and moving rhythms with a lift.

The art director of tomorrow will steep himself in the persistent realization that he is living in a scientific age, where a good captain of artillery fares better than a spectacular knife-thrower. His objective will be to go beyond wish-fulfilments and connect with want-fulfilments. He will be more than a visual opportunist, quick-on-the-trigger with half-cocked notions that seem sensational at first sight; he will concentrate on conceptions that stand up on second look. And he will inculcate a firmer molding of values and a sounder appreciation of real things. This individual will set new standards of craftsmanship based on fresher ways of doing things. Routines will always be subject to change upon notice of important innovations in techniques. With a background that knows no boundaries and a subtle insight into its capitalization, he will adroitly blend nuance and cliché until he shapes a timely unity. His will be a prophetic eye for the future, a picturesque sense of the past, and a dynamic realization of the present. He will perceive situations in the terms of people having less and less time to read, and more and more time to act. He will strive to concoct split-definitives that register telling effects in split-seconds. He will eliminate all involved explanations, and devise data that can be surface-scanned. He will think in terms of catch-images and catch-phrases welded into compact appeals that will have velocity of impact.

The art director of tomorrow will be interested in knowing more about people and less about individuals. He will strive to achieve an immaculate mass-impressionism that hits the millions with a clean-cut sweep. He will deliberately cultivate a vernacular vision. If an advertisement isn’t handsome, he will not come to the conclusion that there is something wrong with it. He will have no



ARTIST: Bourges Studio - ART DIRECTOR: John Fischer
 AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Cannon Mills, Inc.



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

TO A DREAMER (AND COLOR SCHEMER) If you've been considering critically a nice-though but rather neutral bathroom, let Cannon towels fill the vision of your discontent! A handful of American ribbon and candy-stripes and Simsbury Borders will instantly enchant you. And basically, of course, you're buying life, form, texture, absorbent Cannon towels. Fortunately, too, Cannon makes so many towels (on the world's largest towel mills) that they can give you wider variety and better values.

secret regrets for not being able to splash his “genius” across colorful double-page spreads, when a single-column black-and-white advertisement will do the trick. To perform a complete merchandising job, he will pay equal attention to such humble sales-making media as direct mail literature, posters, display cards and all other paraphernalia of exploitation that play important roles in projecting a product to the fore. Thus, an account will be completely serviced without jeopardizing it by the picking of choice plums.

This individual will graciously sheathe his vast erudition, and only permit it to effect its influence in what he doesn't say. He will be no intellectual brute set on bludgeoning others with his “background.” Deftly, he will communicate an active desire on the part of his associates to be more artful than arty, more warmly mundane than coldly urbane. His broad-gauge make-up and natural manner will radiate a receptive amplitude, that genuinely goes out of its way to help a fellow expert get off on his right foot. The art director of tomorrow will be a melting pot of all inspirations, and be able to keep himself at a sort of cool boiling-point. He will be a person capable of employing with competitive vehemence the arts of suggestion in an age of growing compulsions. He will be able to invent a new approach for every old one that fails. All in all, he will be a reservoir of resilient reserves—a rejuvenator of men and materials.

Thus, we have something of a picture of the art director of tomorrow . . . a four-square combination of aesthete and business man, artist and diplomat. . . . Here and there, among the outstanding art directors of today, are advanced specimens of this type of tomorrow. Needless to say, they all have life-time jobs and function with an organic drive that is truly enviable.

By standing aside from drawing boards and doing more mental draughting from executive desks, the art directors of tomorrow will exercise their supreme usefulness. Out of their brain tubes will be squeezed things more precious than pigments, while their pencils will be sharpened to record cogent observations that will have the multiplied import of the most masterful drawings. Advertising will then enter upon a new renaissance with more men of such a calibre to inspire it. Then, there will be more advertisements that rank as Class A productions . . . possessed with a comprehensive drawing power that will honestly merit the public's approval and patronage.

What's she got you haven't got?

MAYBE IT'S HER BUICK LIMITED, LADY!

New, this isn't one of those How-to-be-a-Social-Success-Overnight-act—
 nor would we want to imply that the LIMITED, which does
 many, many things and all of them well,
 will Make Your Life Over or even teach you
 How to Hold a Husband...



But it's worth noting—and you can check this yourself, please—that the fortunate lady who drives this lovely car
 seems to get a lot of fun out of its gorgeous size—
 arrives at parties scuffed by driving struggles—
 always has room to carry the extra people—
 and she does her daily rounds
 with a special "eye" and dash.

So possibly you'd better have found husband, run out and
 look into the LIMITED's gaudy 141-horsepower engine
 that's smoother than your wife's watch—
 and applies into such things as
 coil springs on all wheels,
 tilting-table drive,
 and lather-soak Pontiac seat cushions.

As for you, all you'll need do
 is try the light-and-easy wheel,
 look at its rich appointments,
 see the fine upholstery fabrics
 you may choose from—

And you'll be as happy
 about the LIMITED also
 as a schedule
 with her feet curled!

VALUE NOTE—Let your budget
 determine what's reasonable—
 LIMITED's lowest model in equal
 is not to be found under \$1,000
 at the price!

"Best buy's Buick!"

REVEALED BY GENERAL BUICKS 1934



ARTIST: James Snyder - ART DIRECTOR: Budd Hemmick - AGENCY: Arthur Kudner, Inc.
 CLIENT: Buick Motor Division (General Motors Sales Corp.)

THESE ARE THE 22 IMPORTANT IMPROVEMENTS IN THE 1940 FORD V-8



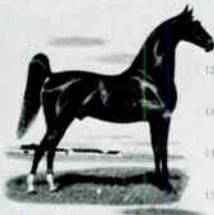
FOR COMFORT

1. Four inches of extra leg room in Sedan. More elbow room and more seating comfort.
2. New Controlled Ventilation.
3. New "relaxation" reclining ride.
4. Self-sealing "double-acting" shock absorbers hold them tight longer and help make the car ride easier.
5. You now adjustable driver's seat—45-inch range. Seat turns as it slides forward.
6. New-type resilient front seat backs.
7. New "Floating-Edge" Seat Cushions—for softer ride.
8. Improved spring suspension.*



FOR CONVENIENCE

9. New Finger-Tip Steering. That Control! on all models at an extra cost. Convenient—out of the way.
10. Engine much more accessible.
11. Battery Condition Indicator on all models.



FOR STYLE

12. New exterior beauty—wall body styles have a look about them that makes you smile.
13. New interior beauty—nothing in a nicely furnished living room.
14. New instrument panel—rich in appearance and convenient in arrangement.
15. Two-spoke steering wheel—helps increasing visibility.



FOR SILENCE

16. Quieter operation because of improved insulation, new gear shaft and new wheels.
17. "Two-still" transmission.
18. New design curved disc wheels reduce road noise.
19. Improved design for big big wheels. (Applies to quarter in operation.)



FOR SAFETY

20. Sturdy-Beam Bumpstops—bulbs, bars, and reflector in single unit. Better light for safer driving.
21. Dual windshield wipers mounted at base of windshield for better vision.
22. Bigger battery capacity, larger generator.

*On all-steel models only.



This is the year of all years to see and drive the new Ford V-8. For these 22 important improvements are in addition to the Ford V-8 engine and the other distinctive features of the Ford—affordability, economy, safety, sound design, and great performance. Your Ford dealer invites you to get in the driver's seat and take the new Ford V-8 over familiar highways and country lanes. It'll be worth your while, even if you don't expect to buy a car at present. Ford Motor Company—Ford, Meritor, Lincoln-Zephyr and Lincoln Motor Cars.

ARTIST: Stevan Dohanos - ART DIRECTOR: Wallace W. Elton - AGENCY: N. W. Ayer & Son, Inc.
CLIENT: Ford Motor Company

Private office of the man who keeps big business **BIG!**

THOUGH we often speak of making America prosperous, our prosperity is actually as much greater as made.

When you consider that our farmers' income, sprouted from the soil, is about 12 times the pay of wage earners in plants making motor cars and parts . . . you see that agriculture is not only the biggest of businesses, but a source of key buyers for all other businesses.

When you consider that some 40 cents of every dollar spent at retail comes from agricultural communities . . . you see that in a very real sense it is the man behind the plow who keeps big business big—and profitable.

In fact, the biggest single market today is the agricultural population of America. So it is important to almost any advertiser that he can get at the cream of this market through the pages of a single magazine.

Among great magazines Country Gentleman alone is edited to the basic interest of a basically untapped audience. The privilege of dealing with its people's *lifelihood* as well as with their entertainment makes it important to its readers as magazine of general interest just can't be to them.

When we tell you that no idea backed by the pages of Country Gentleman has ever failed to get action, you get some idea of how much it means to its readers.

And when we add that Country Gentleman families now number over 2 million . . . you can also get some idea of what it means to its advertisers!

COUNTRY GENTLEMAN

NATIONAL SPOKESMAN FOR AGRICULTURE

ARTIST: J. W. McManigal - ART DIRECTOR: William A. Irwin
 AGENCY: McCann-Erickson, Inc. - CLIENT: Curtis Publishing Co.

ARE YOU OVER-SELLING YOUR CITIES?

0 Every dollar spent in retail in America, some 40 cents comes from country people's pockets. Spending heavily, since a nation of ten nearly equal markets of 20,000,000 are only one.

If you want the maximum budget required to cover 40 cents of every dollar spent . . . select our full line of advertising in this magazine.

Make sure you're not just the owner of country business as well as the owner of the business—before you let the salesmen take over.

For those who want to get the most out of their advertising budget, there is no other way than to get the most out of their advertising budget. There is no other way than to get the most out of their advertising budget. There is no other way than to get the most out of their advertising budget.

To get the most out of your advertising budget, select our Country Gentleman. It is the only one that probably is more important to you as a advertiser and advertiser's budget. It is the only one that probably is more important to you as a advertiser and advertiser's budget.

Advertise in Country Gentleman, and your advertising gets to over 2 million of agriculture's best-buying families. How to get on the most of hundreds of their own local markets, too, just one. Thousands of Country Gentleman and you to in a magazine of an equal influence that no other magazine has. It is the only one that is not just a magazine of an equal influence that no other magazine has. It is the only one that is not just a magazine of an equal influence that no other magazine has.

Country Gentleman, among of our advertising in the area, and you advertise for better get the right along with better ones.

COUNTRY GENTLEMAN
 NATIONAL SPOKESMAN FOR AGRICULTURE

ARTIST: Black Star Studios - ART DIRECTOR: William A. Irwin - AGENCY: McCann-Erickson, Inc.
 CLIENT: Curtis Publishing Co.

DON'T LET THESE FELLOWS GET YOU WRONG!

If there is a company to which public opinion means a thing, Country Gentleman offers you a special advertising effectiveness which few, if any, magazines can equal.

It is, in a way, a by-product of the sheer, best-guess-to-reach groups that draws most advertisements into Country Gentleman's pages. It is something more and shows the buying power of the top 2 million families in a market spending 40 cents of every retail dollar.

It is a unique ability to point facts and facts where they can count with telling force in the very sun-ning of the country.

Country Gentleman is not a casual magazine. It is the liveliest authority for a group of people whose way of living makes them into the country's biggest single interest group. Because agricultural people live so widely, wherever you find them, it is just strange, perhaps, that they also stick so much alike.

And when you consider that well over half the members of Congress are elected by votes from agricultural areas, you will realize that just about one half the youngsters in our schools and colleges come from these vital city towns. . . . it is not hard to see that what they think is important.

They let these people get you wrong . . . either in their attitude toward your goods, or toward your company.

Go to their leaders regularly, 2 million families strong, in Country Gentleman. No time wasted by six pages too often failed to get action.

COUNTRY GENTLEMAN
NATIONAL SPOKESMAN FOR AGRICULTURE

THE CURTIS PUBLISHING COMPANY • THE SATURDAY EVENING POST • LADIES HOME JOURNAL • COUNTRY GENTLEMAN • JACK AND JILL

ARTIST: J. W. McManigal • ART DIRECTOR: William A. Irwin • AGENCY: McCann-Erickson, Inc.
CLIENT: Curtis Publishing Co.

☆ AWARD OF DISTINCTIVE MERIT ☆

THEIR PAY CHECKS MEASURE YOUR PROFIT!



When business men judge that their facilities are adequate, it is because they have seen the results of their investment in the form of their pay checks. They have seen the results of their investment in the form of their pay checks. They have seen the results of their investment in the form of their pay checks.

It is not enough to have the best facilities. They must also have the best management. They must also have the best management. They must also have the best management.

With only 1000 customers, you can measure your profit. With only 1000 customers, you can measure your profit. With only 1000 customers, you can measure your profit.

The New York Times is the largest advertising medium in the United States. It is the largest advertising medium in the United States. It is the largest advertising medium in the United States.

The New York Times
"All the News That's Fit to Print"
Advertising Office: CHICAGO • DETROIT • MILWAUKEE

ARTIST: New York Times Studio - ART DIRECTOR: Leonard Lionni
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: New York Times

WHEN DO 1000 CUSTOMERS EQUAL 2000 ?



Questions which they have been asked of their product. You need not our marketing services in New York through the New York Times. You need not our marketing services in New York through the New York Times.

The more you know, the more you can do. The more you know, the more you can do. The more you know, the more you can do.

It is not enough to have the best facilities. They must also have the best management. They must also have the best management.

The New York Times is the largest advertising medium in the United States. It is the largest advertising medium in the United States. It is the largest advertising medium in the United States.

The New York Times
"All the News That's Fit to Print"
Advertising Office: CHICAGO • DETROIT • MILWAUKEE

ARTIST: Walter Cochrissen - ART DIRECTOR: Leonard Lionni
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: New York Times



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



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

THE ART I WOULD LIKE TO BUY

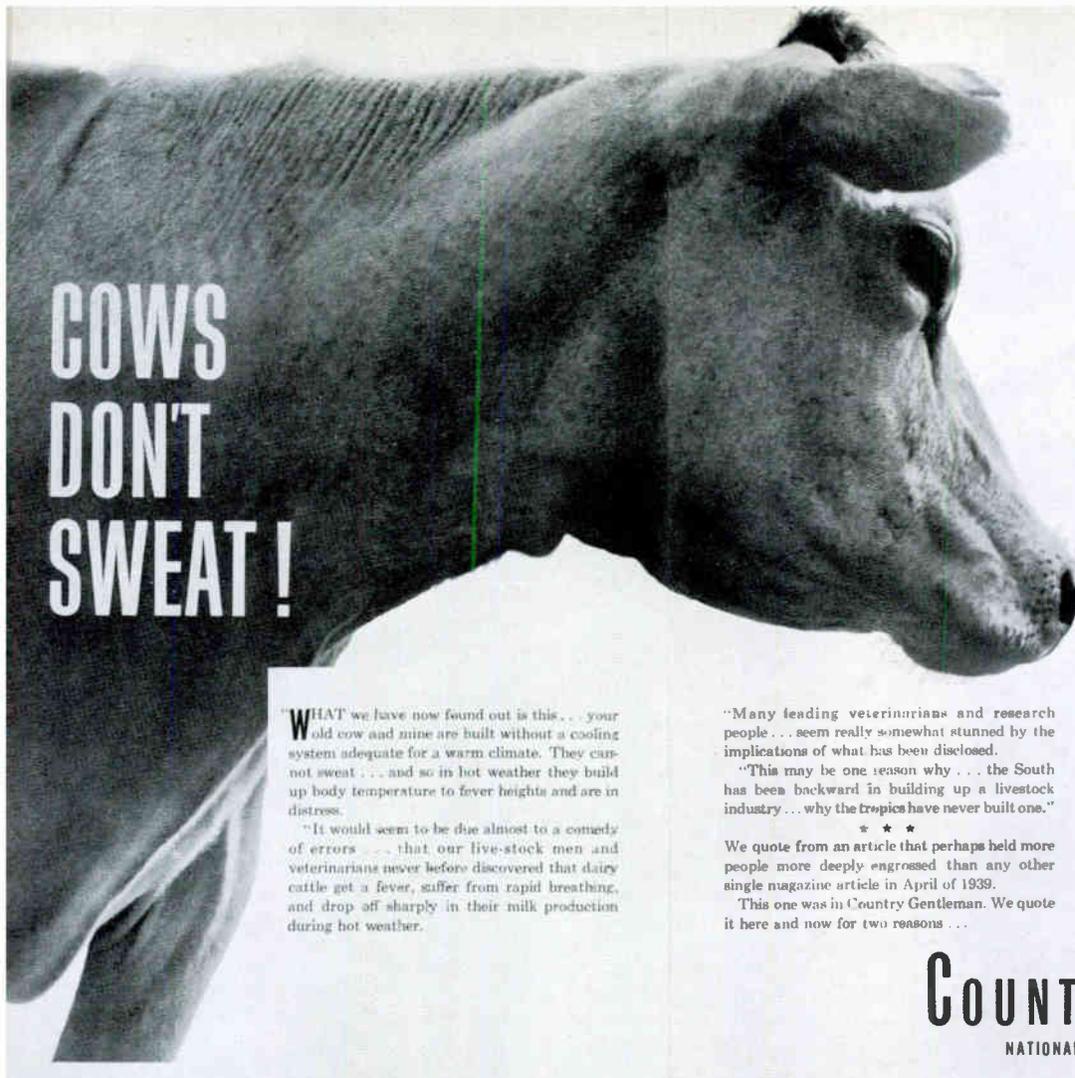
PAUL F. BERDANIER

Art Directors are constantly attacking the problem of finding new ways to make ads . . . ways that make them work faster. At the beginning of the art director's era, ads were slow; but during the past twenty years there has been great progress in accelerating their tempo. Headlines and copy are quicker . . . illustrations tell their story faster. The interval between first glance and lasting impression has dwindled, provided the ad is seen and read. Today, art is sharper; gets over a specific idea instead of a general effect. Gradually, it's art for the *idea's* sake. To me, this represents a correct way of thinking. I try to buy art that tells a story quickly and emotionally.

In the past, there have been too many ads with weak ideas that have been sold to trusting advertisers by "Goodlooking Country Club" art. These are sometimes so well executed that the idea is lost in a scramble of type and design. The effectiveness of the ad suffers in consequence. Yes, the most difficult thing to buy is a piece of art that tells the story without being self-conscious about it. And there are still too many good artists running away from basic problems and attempting to settle them with a pretty girl. As a matter of fact, if the art directors and copy men really got together, they would create happy marriages between their pictures and words that would virtually elope with readers' enthusiasms and sales reactions.

Of all the things that the art director has experimented with to gain attention for advertising, comics have been the most successful and revolutionary. They are faster. Essentially, they are a simple and humorous kind of picture writing with words. A modern ideograph. The pictures and words are married with one another—and their offspring are in advertising sales. The advent of comics gave a greater impetus to the advertising pages than any other kind of art. And in the basic reasons for their success is the key to the advertising art of tomorrow. If I may venture a guess—the next new style will be a hybrid of comics and photography that will give us what I designate (for lack of a better name) *The Editorial Cartoon!*

The finest specimen of the editorial cartoon is that unforgettable World Peaceways ad of the babe on the butcher's block, labeled "Babies, 19c a lb." This masterpiece had an emotional wallop and a



COWS DON'T SWEAT!

WHAT we have now found out is this . . . your old cow and mine are built without a cooling system adequate for a warm climate. They cannot sweat . . . and so in hot weather they build up body temperature to fever heights and are in distress.

"It would seem to be due almost to a comedy of errors . . . that our live-stock men and veterinarians never before discovered that dairy cattle get a fever, suffer from rapid breathing, and drop off sharply in their milk production during hot weather.

"Many leading veterinarians and research people . . . seem really somewhat stunned by the implications of what has been disclosed.

"This may be one reason why . . . the South has been backward in building up a livestock industry . . . why the tropics have never built one."

* * *

We quote from an article that perhaps held more people more deeply engrossed than any other single magazine article in April of 1939.

This one was in *Country Gentleman*. We quote it here and now for two reasons . . .

The first is to show you, who are probably not a farmer, how much *closer* this magazine stands to the interest of its 2,000,000 families than the big-circulation magazines which you read can come to you.

The second reason is that you are an advertising man, with an honest yen to make other people's money get results . . . and we believe that this magazine can make some of that money *get* you worthwhile results which no other big-time magazine you care to name can equal.

Further evidence (with pleasure! on request.

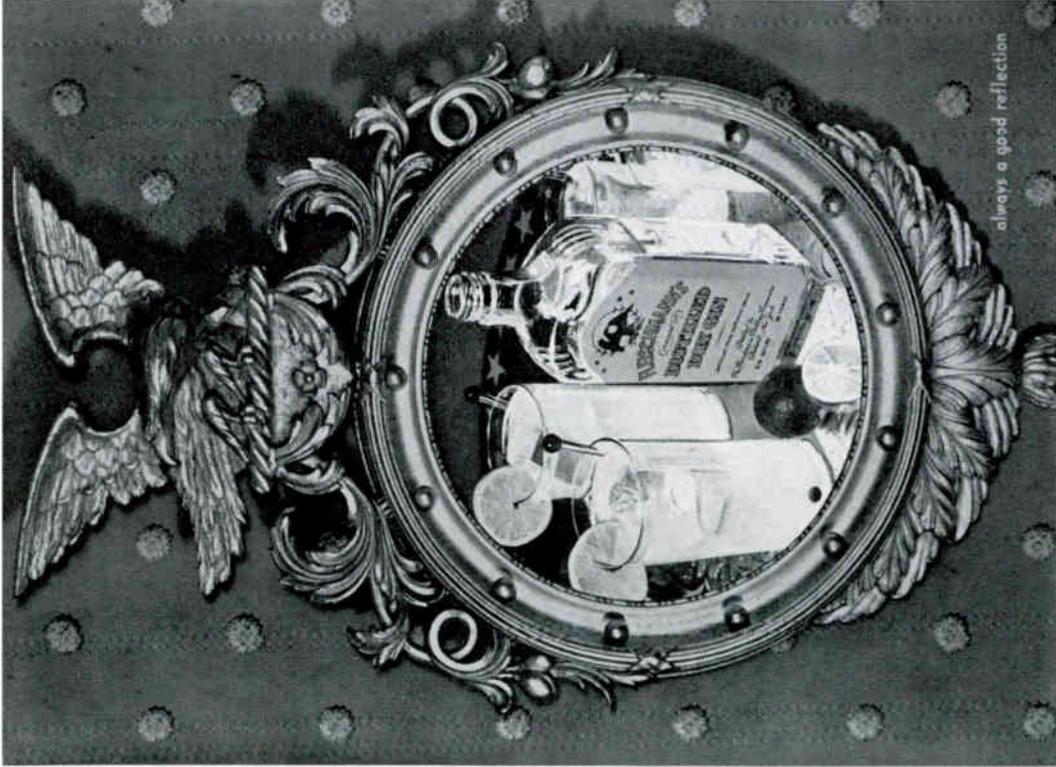
COUNTRY GENTLEMAN

NATIONAL SPOKESMAN FOR AGRICULTURE

ARTIST: J. W. McManigal - ART DIRECTOR: William A. Irwin - AGENCY: McCann-Erickson, Inc. - CLIENT: Curtis Publishing Co.

hard-hitting headline. The editorial cartoon is geared for conveying a complete idea instantly, and gains credulity for an idea by presenting it in terms of things already known and believed. The editorial cartoonist uses a million-and-one familiar symbols, allegories, and adages as his keyboard. Out of the most complicated kinds of reasoning, he evolves conceptions marked by ultra-simplifications that are grasped on sight. The editorial cartoon capitalizes on all major advertising advances to date: it photographs images in the mind, dares even to veer into surrealism to maneuver an idea into position. All this makes the editorial cartoon the strongest weapon in advertising, reinforced as it is by everything of any significance in the advertising and human repertoire. Here and there, in the most unexpected places, are bright offshoots of this surprising technique. Witness the witty Arrow ads with their artful exaggerations . . . stressing the value of pre-shrunk shirts by depicting fantastic things encountered by men who take chances on other brands.

Witness another splendid example of the editorial cartoon: That of four roses frozen in the center of a cake of ice and then a brief caption as to how cool and refreshing a highball can be when Four Roses whiskey is used—yet none is shown. If you will continue to follow this scheme of thought, you



ARTIST: Anton Bruehl - ART DIRECTOR: Paul E. Newman
AGENCY: Erwin, Wasey & Co., Inc.
CLIENT: Fleischmann Distilling Corp.

will find the editorial cartoonist taking the familiar image of a girl surrounded by boys and backing it up by some illustration such as a flower surrounded by a swarm of bees. Such strokes as this convincingly click off an idea.

In my own experience—where it has been possible to employ this technique—the results have been gratifying indeed. I remember, in particular, a 90-line Absorbine Jr. ad that got over the idea of a stiff back by showing a man with a board in the place of his spine, the headline being “Back Stiff as a Board?” This composition immediately telegraphed the sensation of pain and stiffness to the reader and the responses were overwhelming.

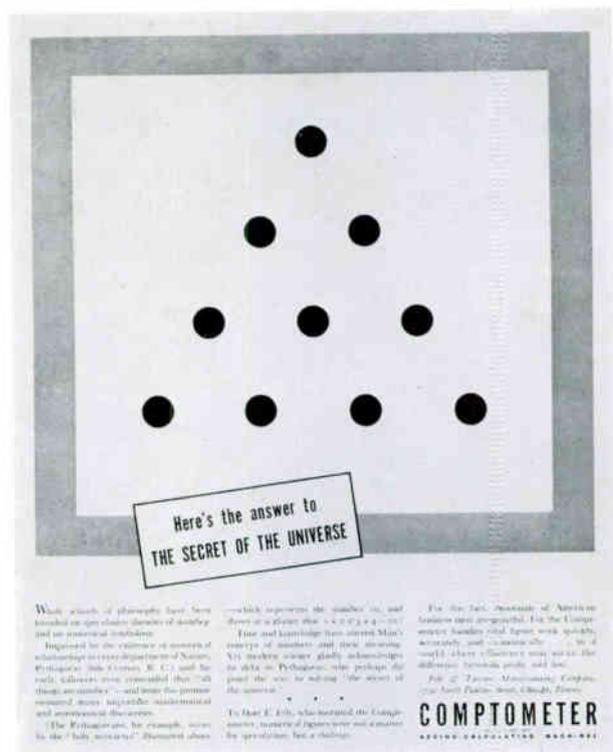
Editorial cartoons speak a universal language. They are symbols and sub-symbols that super-accentuate original ideas. They never try to moralize, but adroitly pave the way to certain inevitable conclusions. They are tattooed with indelible pleasure-pain experiences, and play for and get instinctive reactions. These editorial cartoons have a down-to-earth magnetism that pulls attention to them—first! Theirs is a pictorial vocabulary that has no traffic with intellectualizations. How stubborn and unconvinced the emotions remain in the face of such sterile approaches! More than ever, the trend of today seems to be toward the editorial cartoon—and I’m glad to see it.

This, then, is the kind of art I’d like to buy. And those artists who can mold their thinking and technique to function in terms of the editorial cartoon should find themselves at the head of the advertising art parade.



ARTIST: Albert Dorne - ART DIRECTOR: Lester Randell
AGENCY: Tracy-Locke-Dawson, Inc. - CLIENT: Newsweek Magazine

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



CARNIVAL IS READY!



Cut out and make this hat. Wear it at the Fishing Brook. Get an extra chance to win a prize!



ARTIST: Lawrence Olson - ART DIRECTOR: Morris L. Rosenblum - CLIENT: I. Bamberger & Co.

BAMBERGER'S GREAT TOY

A

UNCLE SAMMY'S GREAT FINDING BOOK. Read notes and job orders. Toys and ballroom set prices for the Bucks, Jaks, and Daves and see a '73 toy!

C

"STRANGE AS IT SEEMS" SHOW. Start from the World's Fair. See the Bambi Fairy, the Talking Book, and five other fascinating shows. Admission 10¢.

E

THE LITTLE RCA BROADCASTING STUDIO. See radio from the inside. How experts explain how the exciting tricks of sound effects are brought about.

G

BE YOUR OWN DENTIST. You may be the best too. See who sits at the control board and your hand's action, over a complete artificial system.

B

CHRISTMAS TREE CAROL. Explain the everlasting struggle between the Blue and the Red. Which, which is a surprise gift for your own. Admission 10¢.

D

SEE SANTA ON HIS THRONE. Go over and shake hands with him and say "Hello." He signs in his own. If you're good, you'll get your wish on Christmas morning.

F

THE TWO THINGS. Follow the two strolling musicians and ask them to play your favorite tunes. If they like you they will even sing your favorite songs.

H

DEMO SLIDES. Remember his wild west adventures? Special photography - have your picture taken with the Lone Ranger and Silver, by air light! 25¢ each.

17 CROWN AND AVALON LITTLE SHOWS, WHEELS OF FORTUNE, 100,000 DOLLARS IS THE BIGGEST
 *WHO IS BAMBERGER'S BEST BUY? STAY FOR THE NEW SHOWS. THE CARNIVAL, 1000 11TH ST. NEW YORK

1

2



ARTIST: Lawrence Olson - ART DIRECTOR: Morris L. Rosenblum - CLIENT: L. Bamberger & Co.



**CRAZY OVER HOBBIES,
HOBBIES, HOBBIES!**

In this Hobby Week! Check, please, the shows. We must get of our paper
 skills. As a matter of fact, check, they point, and back one are over for their
 our flying fingers, for here of Macy's, hobbies are a hobby with us all your mind.
 We like to see our customers have fun. We like to have fun ourselves. We even
 get paid for it. That fellow taking pictures over there of the right, is a Macy lover
 making business with pleasure. He's the head of our Camera Club, and his hobby
 is no game what-taking pictures. He knows his business all right. He's never
 let us give you a good going over. Why not and hobby your thanks when you
 might be whittling wood in logs, or painting stamps in it, or something
 the show class? (Appreciate by Macy's.)
 The long, winter evenings for about about. You can have them on with our help, at
 little cost. You know, you may be another Fisher, or Mahatma! With Macy they
 do point, you can probably find out in a few more lessons. And whether your hobby
 your makes you famous or not, it will at least show you up and keep you out of trouble!

**HOBBY WEEK LASTS ALL
THE YEAR ROUND AT**


Collectors' Market
 Soap Sculptor
 Custom Collecting
 Recyclables
 Bridge Tables
 Chess Board
 Ping Pongists
 Fencer
 Electric Train Lovers
 Boat Fanside
 Window Boxer
 Dressmaker
 Camera Fan
 Snow-Bolter
 Music Addict
 Record Collector
 Home Movie Director
 Artificial Flower
 Model Boy
 Golf Champion
 Quilt Master
 Bookworm
 Sheet Shooter
 Husband at Play!
 Philatelist
 Fish Lover
 Lifting Era
 Rifle Hook
 Darts
 Bookworm
 Quilting Club
 Philatelist
 Fish Lover
 Snow-Bolter
 Music Addict
 Record Collector
 Home Movie Director
 Artificial Flower
 Model Boy
 Chess Board
 Ping Pongists
 Fencer
 Golf Champion
 Quilt Master
 Bookworm
 Sheet Shooter
 Husband at Play!
 Philatelist
 Fish Lover

ARTIST: Adolph Brotman - ART DIRECTORS: Sanford E. Gerard-Fred J. Brauer CLIENT: R. H. Macy & Co., Inc.



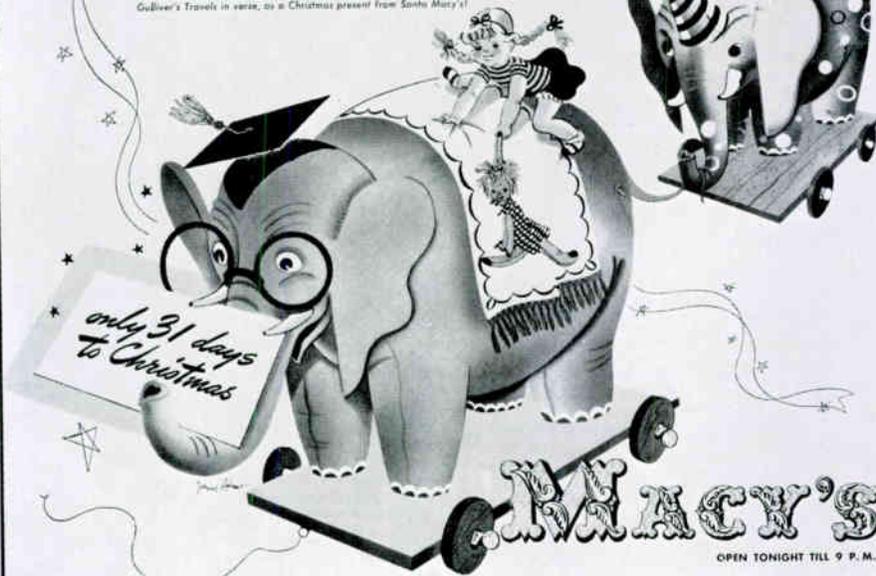
Elephants NEVER forget

... and children always remember

So, fond parents, you are on the spot! YOU promised Susie a pair of shiny, silver skates if she brushed her teeth twice every day. Oh, yes ... and remember that day Bill went on a hunger strike, and YOU deliberately dangled the vision of an Indian suit over his stomach. All year long you've been saying "Now, children, be good, or Santa won't bring you." Now, Mother, it's YOUR turn to be good! Here it is ... already November 24th, and the kids are counting on that drop you said you had with Santa Claus. Put on your false whiskers, and hop down to the World's Fair of Toys, where marvelous playthings are waiting for good little boys and girls. (All prices that last no showdays over January!)

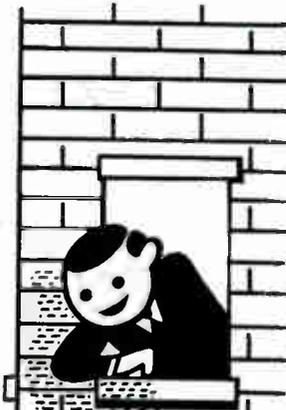
DON'T FORGET that biggest promise of all, the quest for Macy's Christmas Toyland. This year the children will be thrilled with Macy's Mystery Castle ... the place where fairy tales came true. And after that ... be sure to take them to the 7th floor to see Santa Claus, where every child gets a colorful edition of Gulliver's Travels in verse, as a Christmas present from Santa Macy's!

TOYS
FIFTH FLOOR

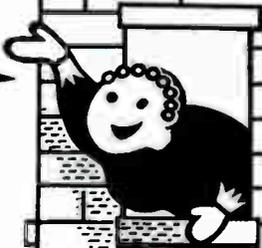


ARTIST: Joanne Adams - ART DIRECTORS: Sanford E. Gerard—Herbert Greenwald CLIENT: R. H. Macy & Co., Inc.

YOU CAN SAVE
MONEY WITH
METROPOLITAN
TELEPHONE
SERVICE...



IF YOU MAKE
MANY CALLS IN
THE METROPOLI-
TAN TELEPHONE
SERVICE AREA...



BETWEEN
POINTS
WHERE THE
INITIAL RATE
IS NOT MORE
THAN 15¢!

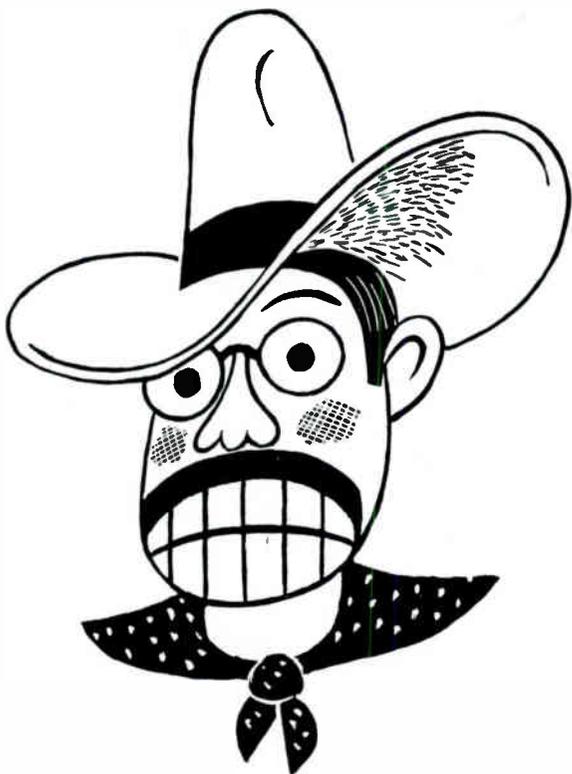


HAVE YOU INQUIRED
ABOUT THIS NEW
SERVICE? CALL OUR
BUSINESS OFFICE FOR
PARTICULARS.
In Chicago, call OFFICIAL 9100

 **ILLINOIS BELL
TELEPHONE COMPANY**



ARTIST: George Wiggins - ART DIRECTOR: Wallace W. Elton
AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Illinois Bell Telephone Co.



ARTIST: John Averill - ART DIRECTORS: B. Tilden—John Averill
AGENCY: Kirkgasser-Drew - CLIENT: Kimble Motors



ARTIST: John Averill - ART DIRECTORS: B. Tilden—John Averill
AGENCY: Kirkgasser-Drew - CLIENT: Kimble Motors



ART DIRECTOR: Frederick W. Boulton - AGENCY: J. Walter Thompson Co.
CLIENT: Kellogg Company



We wish we had hands enough to wear six
 different Whitbeys at once! Such divine styles
 Such heavenly colors And such velvety-soft leather
 (American lambskin You used to call it "doeskin")
 Sophisticated as the maharajah you'll personate
 this Fall suave as his maharajah Practical as
 your own American self (Whitbeys don't smudge
 —not even the black ones And praise Heaven
 they wash!) Black brown, beige, white pine green
 lut brown grapevine navy chamois Bordeaux
 rouge rowdy red Classic slipon, verified equivalent
 4.98 Macys price 3.98. Other styles to — 5.98

MACY'S ACCESSORIES, STREET FLOOR

*Macys exclusive gloves

ARTIST: Goldie Heller ART DIRECTORS: Sanford E. Gerard—Herbert Greenwald CLIENT: R. H. Macy & Co., Inc.

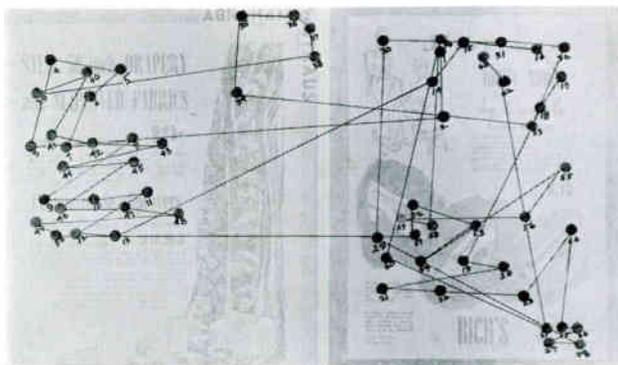
EXPERIMENTING WITH LOOK MAGAZINE'S CAMERA

In the year since *Look* announced that it was using its Brandt Eye Camera to pre-test reader reaction to its editorial pages, the theory of testing copy by photographing the movements of the reader's eyes has continued to make big news. The experiments of Messrs. Thompson and Luce for Arthur Kudner with a camera akin to *Look's* early camera are a case in point; and while Wentworth Weeks' Photometric Analysis involves a totally different approach, it derives from the same basic preoccupation with the behavior of the reader's eyes.

Meantime *Look* has been at work on a smaller, faster, portable camera. For though the camera it presented to the trade in 1938 was far simpler than the Wellsian device taken over in 1935 from Dr. Herman F. Brandt, professor of psychology at Drake University, it was still a mouthful for the subject. Its use, for that and other reasons, had to be restricted to the laboratory.

Look and Dr. Brandt perfected a portable camera that can be used under conditions closely approximating those of actual magazine reading.

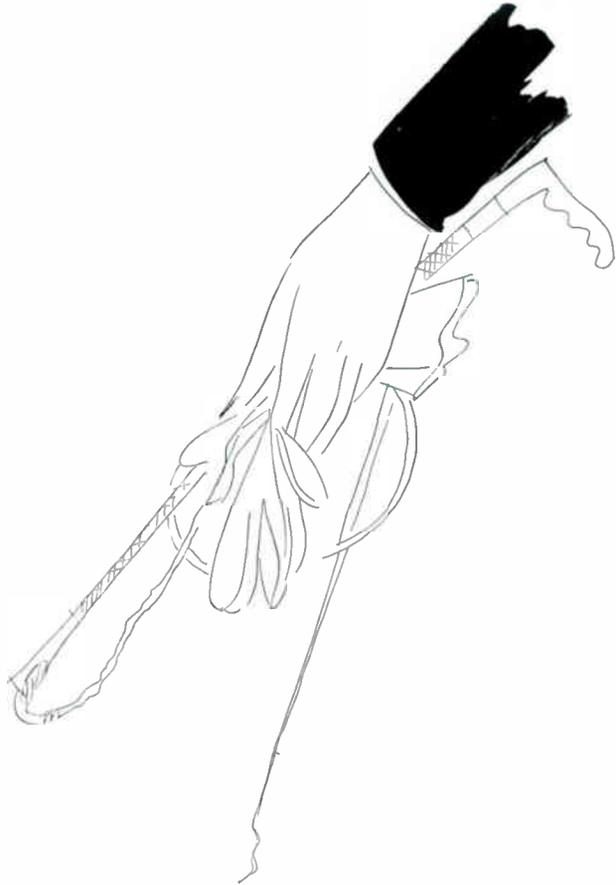
Basically, as most know by now, the camera is a specially designed 35 mm. movie camera. Tiny beams of light are directed against the cornea of the subject's eyes. It's the reflection of these beams and their variance as the eyes move in reading the printed material under test that is photographed.





ARTIST: George McVicker - ART DIRECTOR: Bert Ray
 AGENCY: Runkle-Thompson-Kovats, Inc.
 CLIENT: Abbott Laboratories

ARTISTS: Lester Beall—Milton Ackoff—Joseph Gering
 ART DIRECTOR: Lester Beall - AGENCY: George Bijur, Inc.
 CLIENT: George Bijur, Inc.



ARTIST: Francis Marshall - ART DIRECTOR: Arthur Weithas
 AGENCY: Cecil & Presbrey, Inc. - CLIENT: Elizabeth Arden

After the test, the film is developed, blown up and projected onto the page the subject viewed. From that projection emerges an accurate record of what part the subject saw first, the sequence in which subsequent parts were seen, the amount of time spent on each area, the number of times the eyes returned to each area.

Obviously, such a test applied to a number of subjects furnishes an index to the relative interest in the various ideas and features on the page. More than that, it suggests the possibility of using a number of such tests as a guide to laying out editorial and advertising pages, to some extent, mechanically.

Look piled up more evidence on the latter score by preparing two dummy magazines, each composed of 10 pages of regular features and ads which had appeared in previous issues. Both dummies contained exactly the same editorial material appearing in exactly the same position. The advertisements were different in the two dummies. But they were the same size in both dummies and from the same advertisers. Thus, two different ads from the same advertiser were made to compete with the same editorial material.

First *Look* set up a booth in the women's sitting room of Younker's department store in Des Moines, and recruited subjects from the women waiting there for friends or resting. Later they shifted the booth to the Men's Shop in the same store to get male subjects, and still later the booth was taken to the Iowa State Fair to get farm subjects to compare with the urban dwellers. Each subject who came to the booth (see cut) was told only, "Here is a new copy of *Look* Magazine. Please read it as naturally as if reading at home. Spend as much or as little time on each page as you wish, and when you want the page turned, push this button and the operator will turn it for you." Each subject who took part in the tests, of course, saw only one of the two dummies. But the same total number of subjects saw each of the dummies, so the resultant figures are comparable.

At the end of the tests, the films were developed, projected and analyzed. From the results it was discovered, among other things:

1. The amount of time spent on each page by each subject and all subjects.
2. The number of units on each page each subject saw, number each missed.
3. Number of subjects who saw each headline, each picture, each cutline.
4. Amount of time spent on each headline, each picture and each cutline.
5. Amount of time spent on each unit of each advertisement: *i.e.*, headline, illustration, copy, etc.
6. The order in which various areas of each page were seen: *i.e.*, which area was seen first, which second, etc.
7. Differences in observations according to sex, age, and vocation.

In addition, they had some general indications as to the best placement of headlines, effect of unit size, color, and interest appeals.

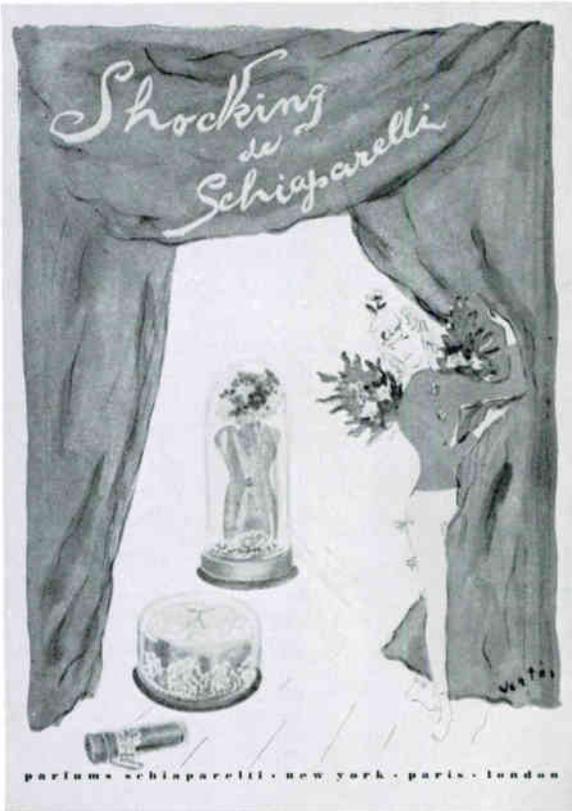


ARTIST: Vertes - ART DIRECTOR: Louis Menna - AGENCY: Lennen & Mitchell, Inc.
 CLIENT: Schiaparelli Parfums, Inc.

These are being investigated and will include, among other things 1. a study of the effect of mass on the attraction and interest value of various units; 2. an analysis of the primary areas of attention on magazine pages, including left vs. right pages, etc.; 3. a comparison of the attention and interest as between two identical layouts, one with color and one without; 4. further evidence concerning headline placement; 5. data on specific editorial and advertising appeal (*i.e.*, fear, thrift, envy, etc.).

With Dr. Brandt directing actual testing at his Drake University Laboratories, where courses in eye-movement photography are on the curriculum, *Look* will of course continue its editorial testing and extend it. It has already conducted eye-camera tests for certain of its advertisers and is currently preparing tests for others.

In addition, plans are afoot to use the new camera in such fields as package design, the attraction power of labels, the comparative attraction of various window and counter displays and the arrangement of merchandise on the shelves.



ARTIST: Vertes - ART DIRECTOR: Louis Menna - AGENCY: Lennen & Mitchell, Inc. - CLIENT: Schiaparelli Parfums, Inc.



ARTIST: Vertes - ART DIRECTOR: Louis Menna - AGENCY: Lennen & Mitchell, Inc. - CLIENT: Schiaparelli Parfums, Inc.

Bonwit Teller

Christmas Crowns

by Matchabelli

Replied above, left to right:
CROWN SHOWBALL. Fabulous as the magi's myrrh and frankincense. Wandrous white rayon-velvet snowball, crested with a glittering crown, with Duchess of York, Ave Maria, Katherine the Great perfumes, 2.75
ABANO BATH OIL. Wonderfully luxurious bath oil to make her feel like a legendary goddess, her tub an alabaster temple. In the famous Abano fragrance, long a favorite of our customers, 1.25, 2.75, 6.50, 12.00, 22.50
SACHET ROYAL. Three big sumptuous shiny rayon-satin pillows, each bearing a beautiful crown, in either Duchess of York (lilac), or Ave Maria (flower blend), pairs in realm of fragrance, 4.50 Medium size, 2.50
 Mail and telephone orders filled. Call Eldorado 3-2500

Replied above, left to right:
PRINCESS OF WALES. Stirring new perfume that's the sensation of this season. Inspired by Alexandra, parental Princess of Wales. Marvelous blend of spine, flowers. Crown bottle, satin box, 7.50, 13.50, 22.00
DUCHESS OF YORK COLOGNE. Tall regal bottle she'll treasure forever, filled with lilac cologne. Holiday box, bright with holly, 1.00, 1.80, 2.80
CROWN COFFRET. Divinely right for a beautiful woman. Handsome gilt-and-white crown, lot of holly, three crowns inside hold Duchess of York, Ave Maria, Katherine the Great perfumes. Sure of her royal welcome, 2.75
NOËL BELL. Of cellophone. Contains gilt-and-white compact, lipstick, face powder box, gift bell with three scents, Abano bath oil, cologne, 18.00
 PERFUMS - MAIN FLOOR - FIFTH AVENUE AT FIFTY-SIXTH STREET

ARTISTS: R. B. Willaumez—Joe Powers - ART DIRECTOR: Myron Kenzer - CLIENT: Bonwit Teller



ARTIST: Edgar Roche - ART DIRECTOR: Ross Craufurd
CLIENT: Radio Station WOR



ARTIST: James Ceville - ART DIRECTOR: Ross Craufurd - CLIENT: Radio Station WOR



ARTIST: Grand De Ville - ART DIRECTOR: Ross Craufurd - CLIENT: Radio Station WOR

Continuities



ARTIST: Edwin Georgi - ART DIRECTOR: Leon Karp - AGENCY: N. W. Ayer & Son, Inc. - CLIENT: Yardley & Company, Inc.

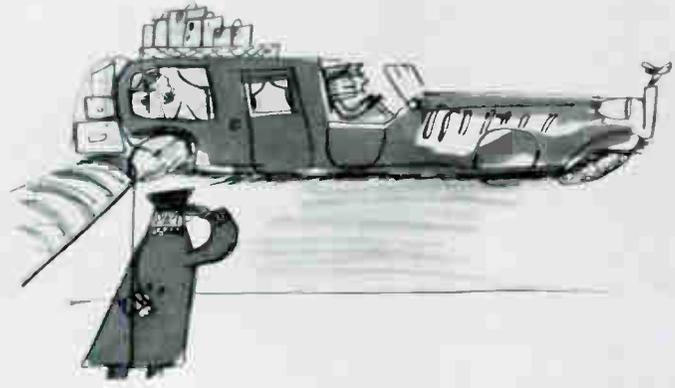
ART DIRECTORS CLUB MEDAL

True Love Story

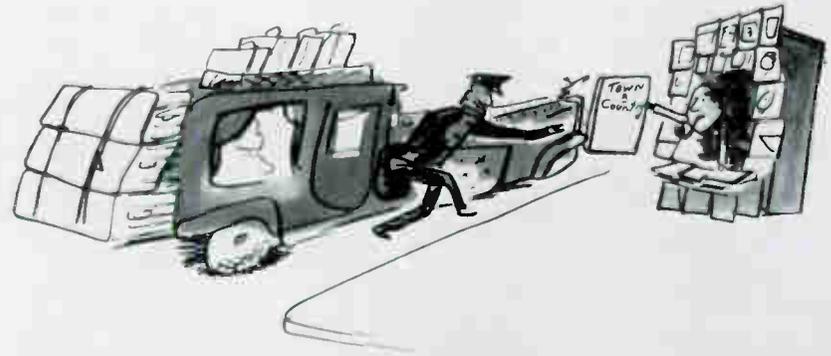
by Ludwig Bemelmans



1.



2.



3.

ARTIST: Ludwig Bemelmans - ART DIRECTOR: Louis-Marie Eude - CLIENT: Town & Country

"Imagine Me flying to Hollywood!"

1. My friend, Jane, but I can't understand why I received my Barbara's telephone calling me this week to be married. Why is it important for me to do this? She said 'Why, I understand it's worth your while if it's true and...

2. At the airport... **3. Before we landed,**... **4. There's your best...**

5. Next morning... **6. And when she woke**...

SANKA COFFEE
THE ONLY... THE BEST... MADE IN CANADA
Now Selling at a New Reduced Price - the Lowest in History!

ARTIST: Helen E. Hokinson - ART DIRECTOR: Gustave Sigriz
 AGENCY: Young & Rubicam, Inc. - CLIENT: General Foods Corp.



ARTIST: James Williamson - ART DIRECTOR: Gustave Sigriz
 AGENCY: Young & Rubicam, Inc. - CLIENT: General Foods Corp.



ARTIST: Jon Whitcomb - ART DIRECTOR: Gustave Sigriz
 AGENCY: Young & Rubicam, Inc. - CLIENT: General Foods Corp.

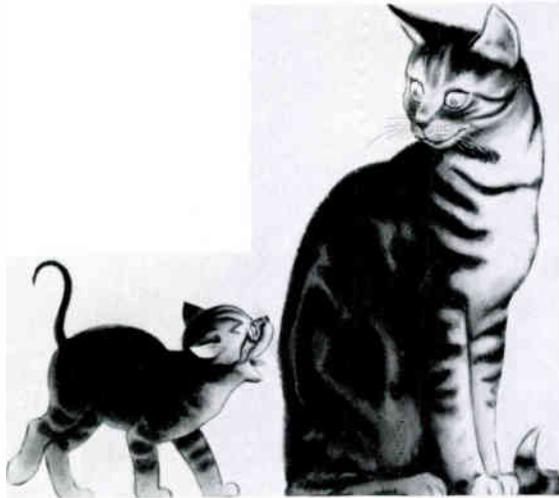


ARTIST: James Williamson - ART DIRECTOR: Fred S. Sergenian - AGENCY: Young & Rubicam, Inc. - CLIENT: Gulf Oil Corporation

☆ AWARD OF DISTINCTIVE MERIT ☆



ARTIST: De Brocke Studios, Inc. - ART DIRECTOR: H. Herbert Breneman - AGENCY: Geare-Marston, Inc.
CLIENT: National Board of Fire Underwriters

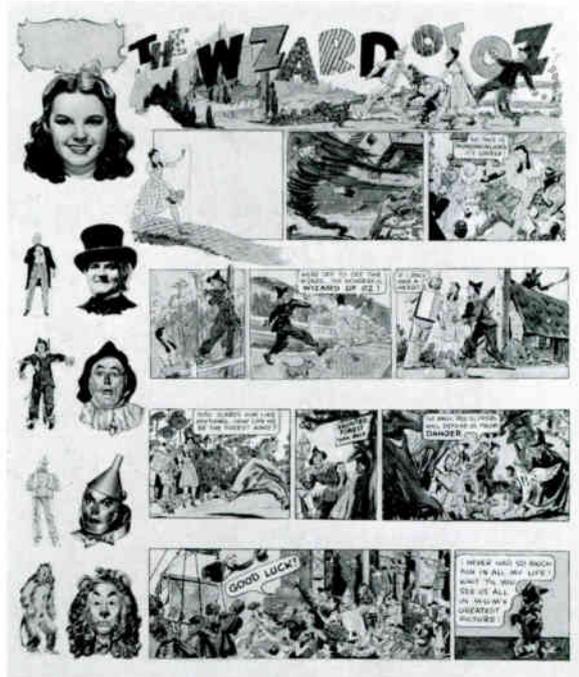


ARTIST: James Williamson - ART DIRECTOR: Gustave Sigriz
AGENCY: Young & Rubicam, Inc. - CLIENT: General Foods Corp.

☆ AWARD OF DISTINCTIVE MERIT ☆

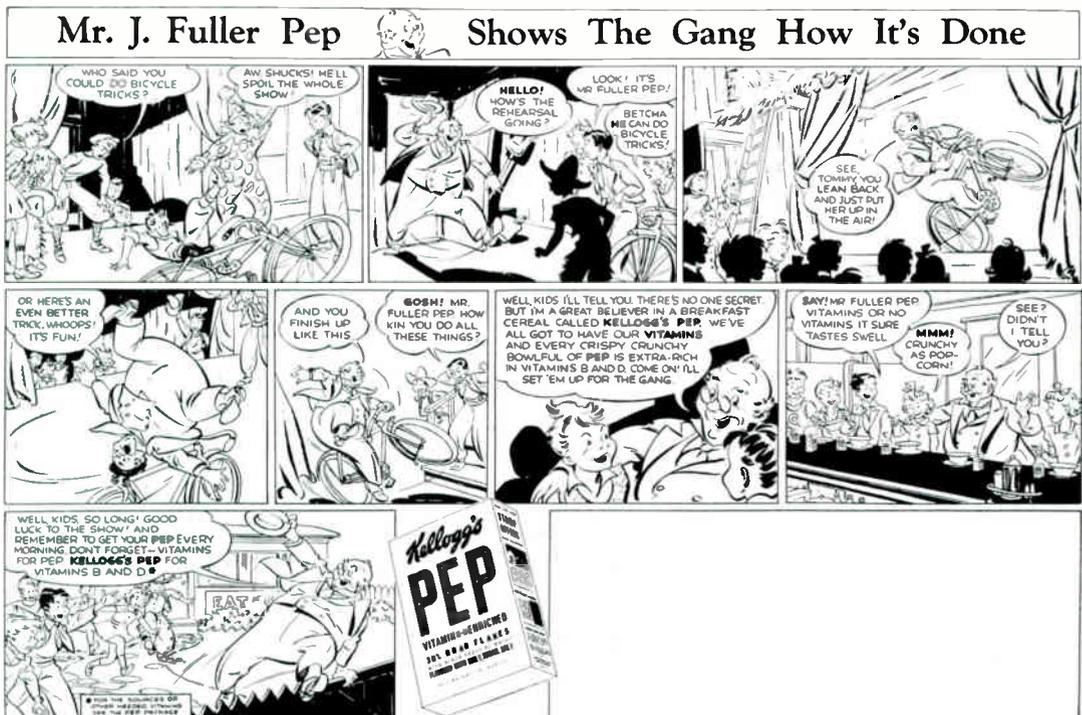


ARTIST: Rudolph Dirks
 ART DIRECTORS: Edward G. Jacobsson—
 John J. Hill, Jr. - AGENCY: Kenyon &
 Eckhardt, Inc. - CLIENT: Kellogg Co.



ARTIST: Joe King - ART DIRECTORS: Loyal Faunce—Creative Staff of
 Donahue & Coe, Inc. - AGENCY: Donahue & Coe, Inc.
 CLIENT: Loew's, Inc. (M-G-M Pictures)

ARTISTS: Thomas Johnstone—Comic Art Staff - ART DIRECTOR: Gerald Link
 AGENCY: Kenyon & Eckhardt, Inc. - CLIENT: Kellogg Company





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COMPLETE ADVERTISEMENTS

COMPLETE ADVERTISEMENTS AND CONTINUITIES

Only such illustrations have been reproduced in this insert as were not shown in entirety on a preceding page. For the artwork, refer to the page number beside the picture.



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110



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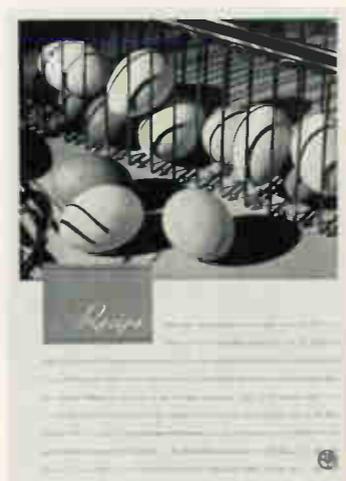
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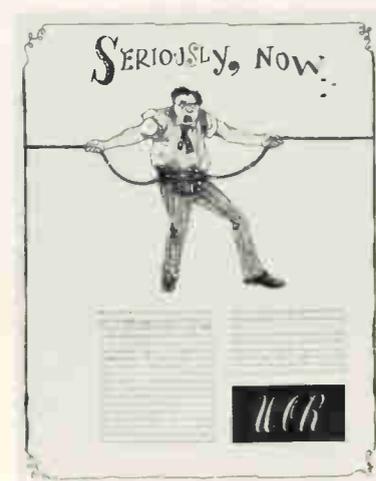
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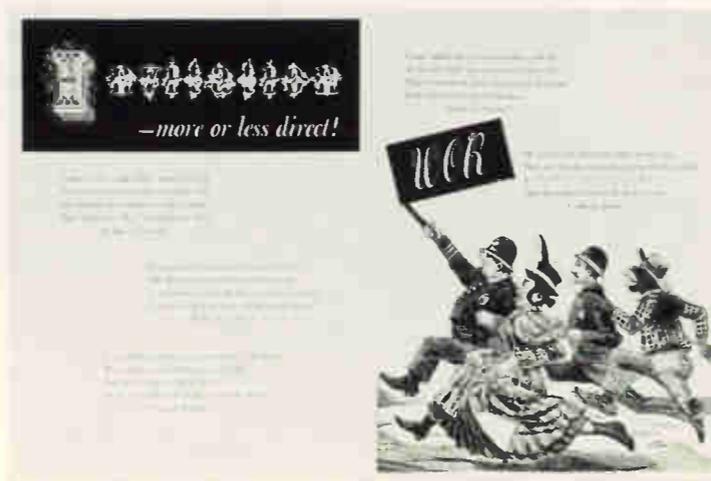
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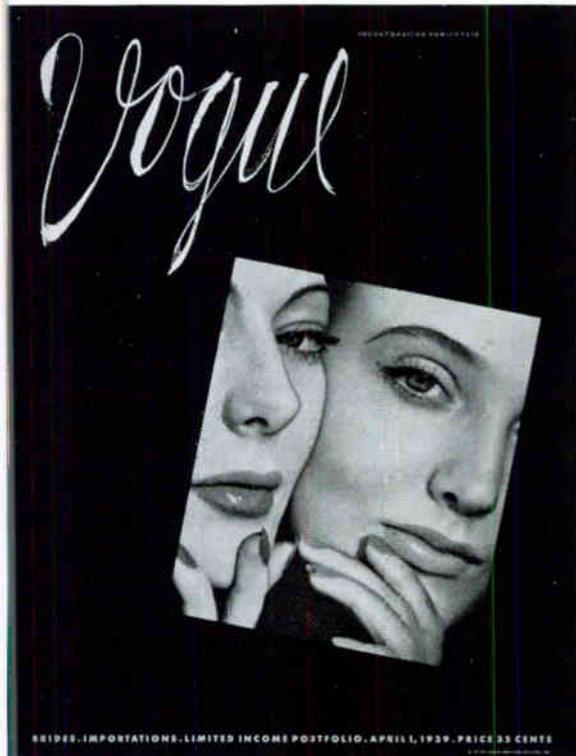
Magazine Covers



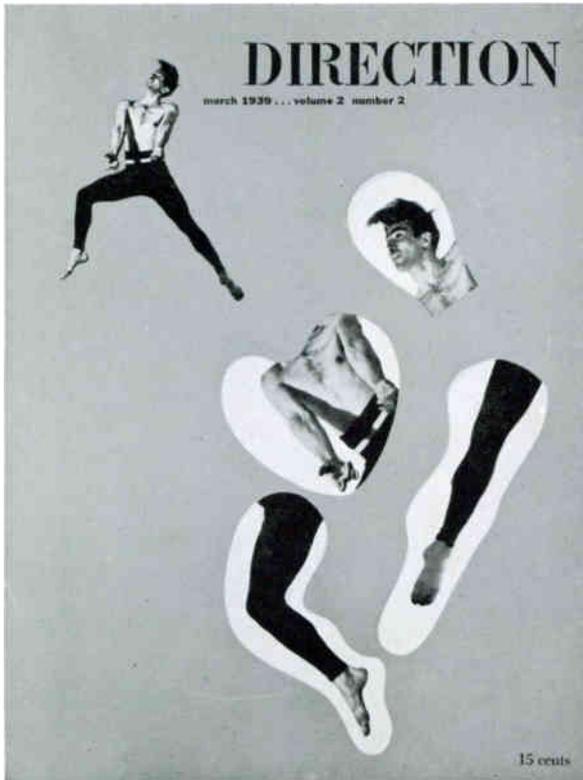
ARTIST: Vogue Studios - ART DIRECTORS: Dr. M. F. Agha-Cipé Pineles - AGENCY: Condé Nast Publications, Inc. - CLIENT: Vogue



ARTIST: André de Dienes - ART DIRECTORS: Dr. M. F. Agha-Cipé Pineles - AGENCY: Condé Nast Publications, Inc. - CLIENT: Vogue



ARTIST: Horst - ART DIRECTORS: Dr. M. F. Agha-Cipé Pineles - AGENCY: Condé Nast Publications, Inc. - CLIENT: Vogue

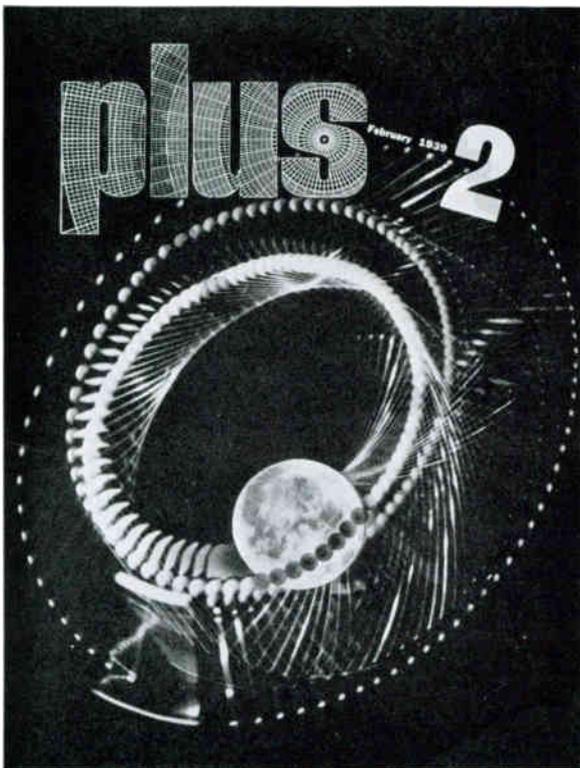


ARTIST: Paul Rand - CLIENT: Direction Magazine



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

ARTIST: Herbert Matter - ART DIRECTOR: Herbert Matter
AGENCY: The Architectural Forum - CLIENT: Plus



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ARTIST: Thomas Benton - ART DIRECTOR: Bert Ray
AGENCY: Runkle-Thompson-Kovats, Inc.
CLIENT: Abbott Laboratories



AN IMPRESSION OF THE 19th ANNUAL EXHIBITION

L. E. MCGIVENA

A long, long time ago, I reviewed an art show for a college magazine. The review was a great success, because it contained two French words the editors didn't understand. Since then, I have forgotten one of the words; and I learned that the other didn't mean what I thought it did. The real reason for my being here is Two Other Fellows. On various occasions in the past, I have prevailed upon them to get a move on their undeniable degrees of genius, and deliver obviously second-rate (to them) but satisfactory (to me) productions the following a.m. Such cooperation cannot be covered by mere bills paid! . . . And besides, when reciprocal demand was made, I was not quick-witted enough to furnish a plausible alibi. After twenty-odd years in this business, and some of them very odd, I know that I know very little about advertising art. My chief comfort is, that many of the manufacturers of it seem to know little either; in fact, if you listen closely, some of them know less than a little. But in their case, the hell with the theory when it's the practice that we want (usually by tomorrow morning, if you don't mind). Well, anyway. . . .

To this curbstoep critic, the Nineteenth Annual Exhibition of Advertising Art stacks up about as follows: A good show, but small, and maybe lacking in any particular surprises. The smallness of the showing is to the credit of the Art Directors themselves, *according to my information*. With more entries than ever before, the Brush-Off Committee tossed out more than a thousand specimens, on the ground that some of them weren't art and others weren't advertising. The Committee was guided by that eminently prudent principle that it is always better to be small than sorry. Their sentiments and their actions both do them credit. The disappointment is, of course, wholly subjective. In other years when I was younger, it was a poor Exhibit that could not make my mouth open with awe and admiration. This year, there was quite a bit to admire, but nothing startlingly new.

There is no question that the artist has been the prey of the advertising fashion the last two years. By and large, he has not been called on to give his best and his utmost. Too often, he has not been



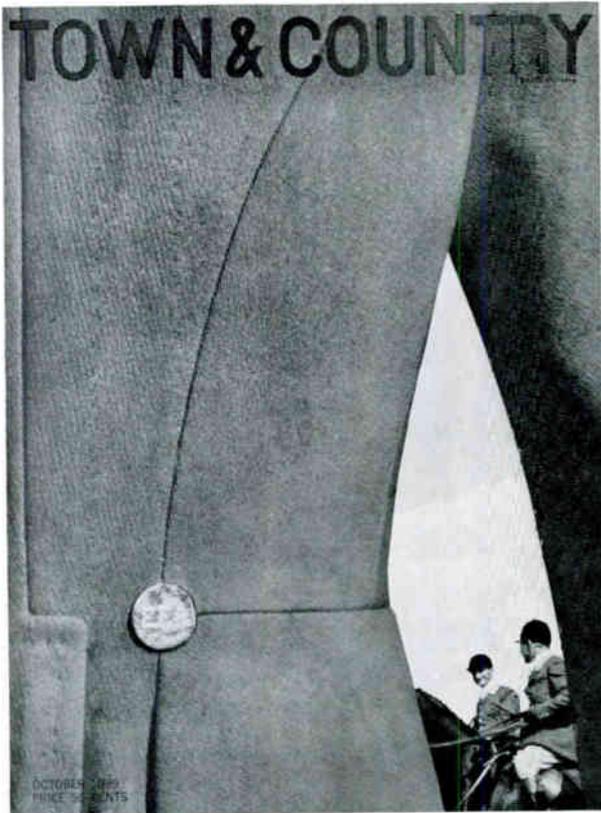
ARTIST: Eugene Berman - ART DIRECTOR: Louis-Marie Eude
 AGENCY: Hearst Magazines, Inc. - CLIENT: Town & Country



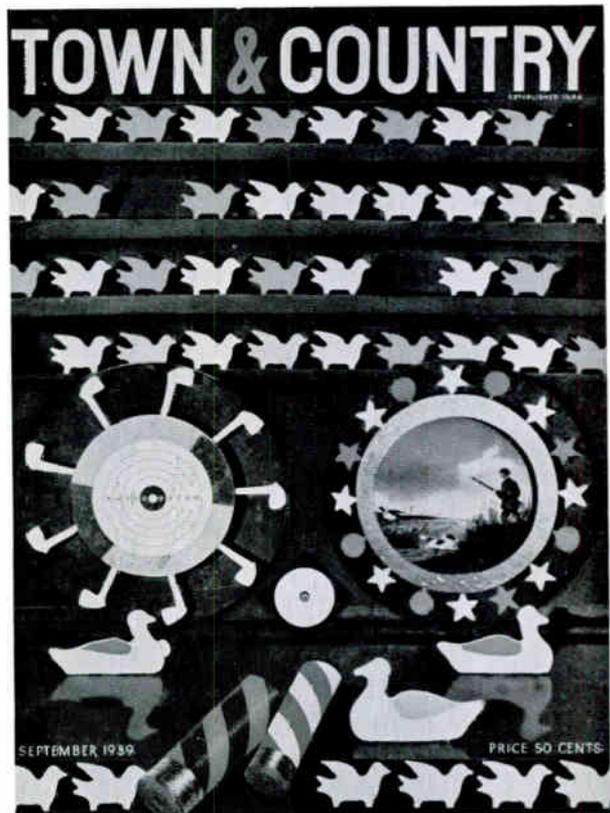
ARTIST: Martin Munkacsi - ART DIRECTOR: Louis-Marie Eude
 AGENCY: Hearst Magazines, Inc. - CLIENT: Town & Country

called on at all. And when called, the order has been for those uncomic comic strips jocosely called continuities. The reader-checking services showed that the continuities, next to photographs with balloons, got the consumer eye in a large way; and not to be outdone, the continuities sprang up like weeds all over the advertising lot. In the past, I have been privileged to know many of the creators of popular comic strips, know them well. When you get a Sidney Smith, or a Rube Goldberg, or a Frank Willard, you don't try to take him apart to see how or why he works. In the first place, the law wouldn't let you; and in the second, you don't want to stop the strips coming. But there are no Easy Lessons in how to make comic strips that are interesting and amusing. The comic strip is one of the most difficult and inexplicable forms of popular art, even more so than songwriting. Out of every hundred youngsters who aspire to eminence, high pay and winters in Florida in the comic strip field, only one arrives at popularity and syndicate royalties.

Just why the agency run of copywriters and layout men should venture into this cloistered and occult creative activity is one of the minor mysteries of our time. Why so many readers should look at the mongrel imitations is a major mystery. And despite all the looking they get, my firm conviction is that the intelligent American public doesn't either believe or buy everything it looks at and is too



ARTIST: Louis-Marie Eude - ART DIRECTOR: Louis-Marie Eude
 AGENCY: Hearst Magazines, Inc. - CLIENT: Town & Country



ARTIST: Leslie Gill - ART DIRECTOR: Louis-Marie Eude
 AGENCY: Hearst Magazines, Inc. - CLIENT: Town & Country

☆ AWARD OF DISTINCTIVE MERIT ☆

intelligent to go on looking indefinitely at serial stories in pictures when the end of the story is known before you see the last panel. (But don't pay any attention to me; I'm just an old-fashioned optimist!)

Furthermore, I feel that the photograph has passed its peak. It is now beginning to dawn on advertisers that the photograph is a difficult medium, requiring more planning, preparation, and re-taking than the results often justify. And the superfluity of photographs has lessened the novelty and attention value. This year's Exhibition photographs contained many instances that five years ago would have been sensational. The prevalence of photographs now demands more and more premium on the subject matter, the story in the picture, the direction. It also seems to me that many art directors and photographers are becoming too concerned with technical accomplishments which escape the appreciation of the common looker or reader. In other words, I think that you people who work with pens and brushes and things are going to have more customers in the next few years than you have had in the last.

Many of the exhibits were superb and splendid of themselves. The Elizabeth Arden illustrations, the Travelers Insurance musk oxen, the Welsh lei for Matson, and many of the cartoon instances were worth anybody's time and eyes. But no new masters showed up in the shuffle. Maybe I shouldn't



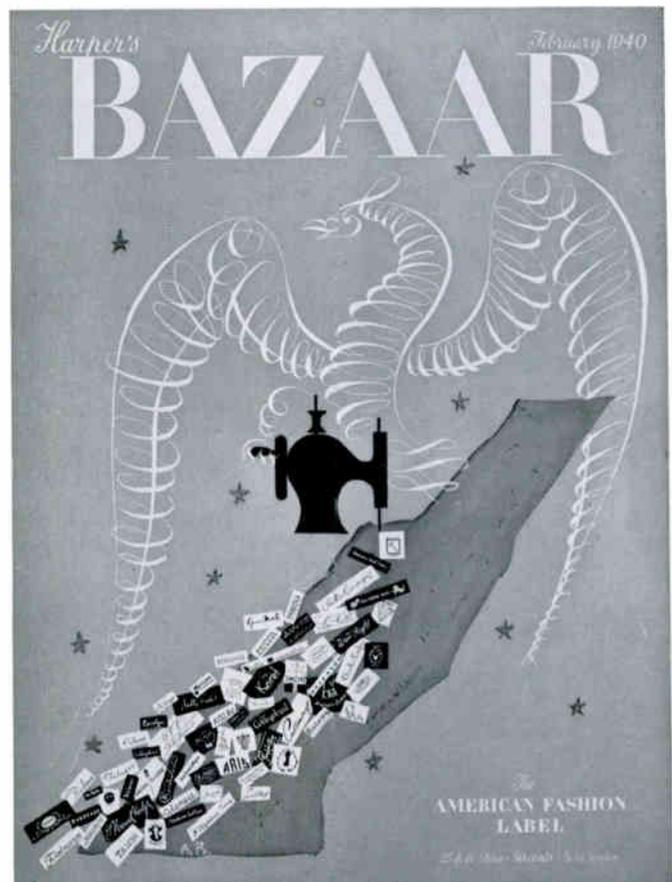
ARTIST: A. M. Cassandre - ART DIRECTOR: Alexey Brodovitch
 CLIENT: Harper's Bazaar



ARTIST: A. M. Cassandre - ART DIRECTOR: Alexey Brodovitch
 AGENCY: Hearst Magazines, Inc. - CLIENT: Harper's Bazaar



ARTIST: Alexey Brodovitch - ART DIRECTOR: Alexey Brodovitch
 AGENCY: Hearst Magazines, Inc. - CLIENT: Harper's Bazaar



ARTISTS: Leslie Gill—Irving Penn—Alexey Brodovitch
 ART DIRECTOR: Alexey Brodovitch - CLIENT: Harper's Bazaar



ARTIST: Fred Chance - ART DIRECTOR: Francis E. Brennan
 AGENCY: Time, Inc. - CLIENT: Fortune Magazine

ARTIST: Herbert Bayer - AGENCY: Time, Inc. - CLIENT: Fortune

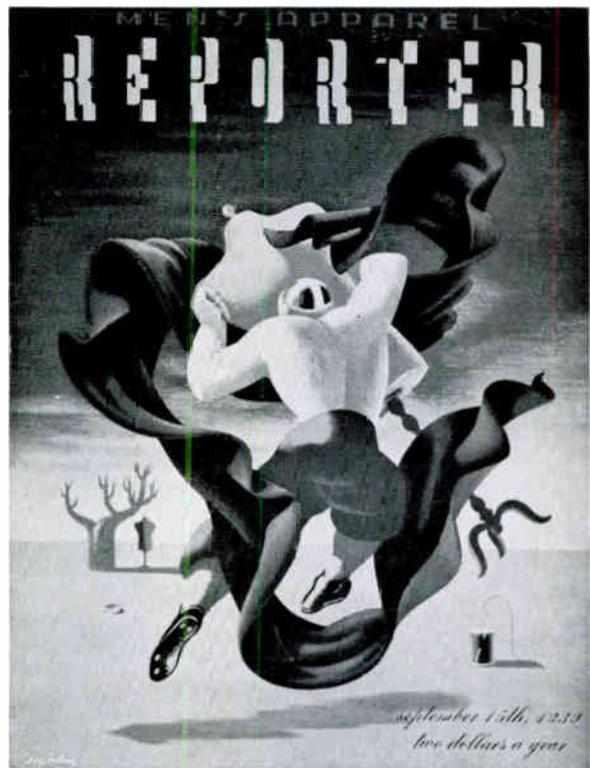


expect new masters every year, but you artists have fooled me so often before that I look for great things from you.

Lest I seem to be belittling the photographs, let me say that I was glad to see again the *Vogue* cover by Horst which was awarded the gold star—an amazingly happy combination of elements, of models, colors, scene and lighting that resulted in an extraordinarily beautiful pictorial event. The best part of the show to me was the Design group. The newer Art Director works with all the elements in the advertisement, the headings, signatures, the type arrangements; he plays with the whole package. This catholicity of interest is the greatest art contribution to advertising of our day; it makes advertising far more interesting and effective and makes the Art Director a major contributor to the scheme. Moreover, as this structural designing does not require major art to work with, even the small advertiser with little to spend benefits greatly with it and by it. Knowing who does the best work in various media or types of work and the ability to sketch impressively but vaguely in charcoal or colored chalks—and let the production department or the printer take care of the other elements—are no longer enough to constitute an Art Director. The real McCoy shows up in a postage stamp space with a spot bought from a mat service. Some day we may get a super-Art Director who can make a passable composition with newspaper typography. (How's that for giving you guys something to shoot at?)

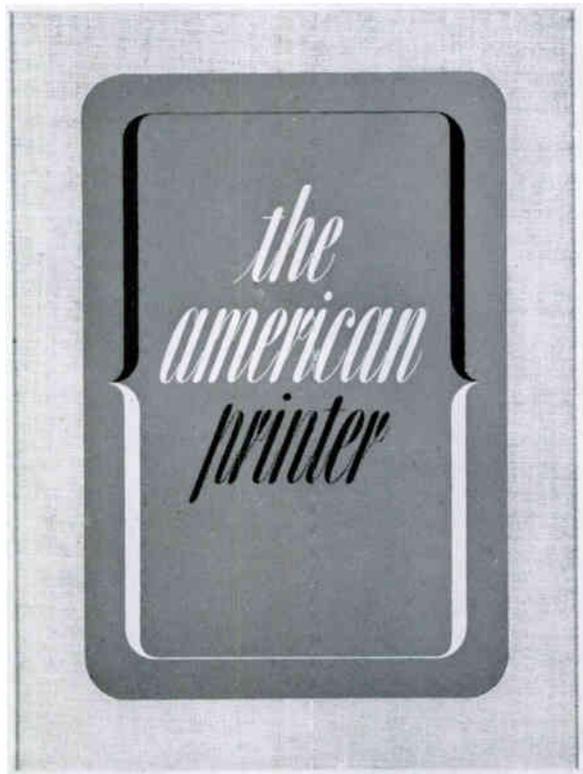


ARTIST: Halleck Finley - ART DIRECTOR: M. R. Kaufman
AGENCY: McCall Corporation - CLIENT: McCall's



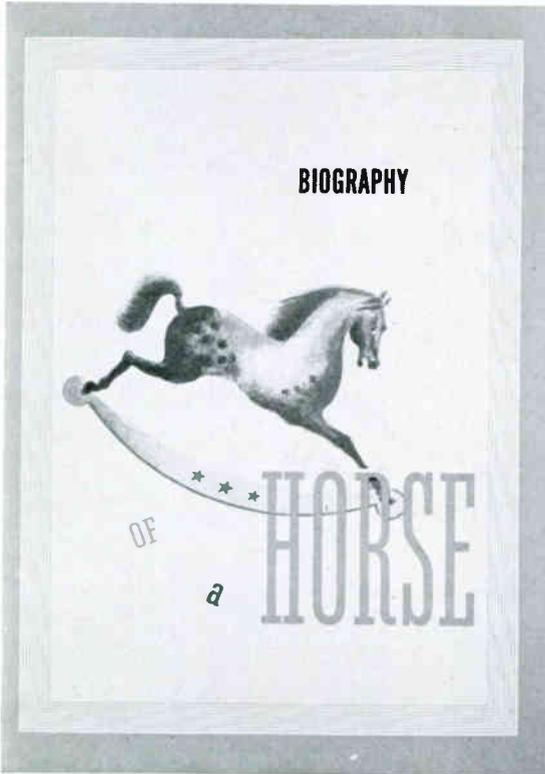
ARTIST: F. Texidor - CLIENT: Men's Apparel Reporter, Inc.

ARTIST: Charles C. S. Dean - ART DIRECTOR: Dr. Robert L. Leslie
CLIENT: P/M Publishing Co.



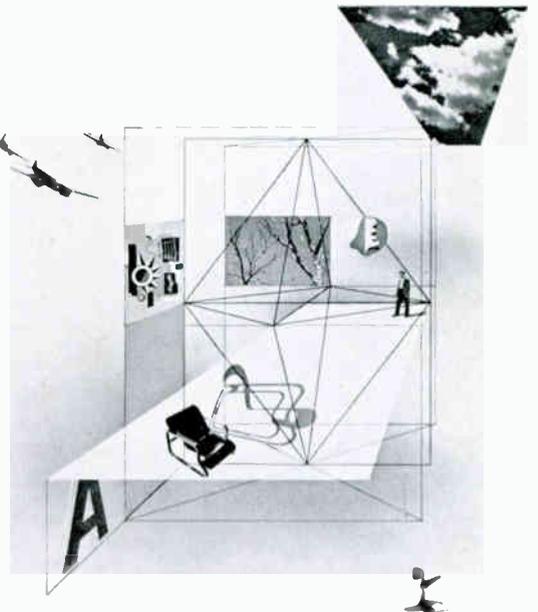
ARTIST: Allen F. Hurlburt - ART DIRECTOR: Allen F. Hurlburt
CLIENT: The American Printer

Booklets and Direct Mail



ARTIST: Milton Ackoff - ART DIRECTOR: Lester Beall
 AGENCY: George Bijur, Inc. - CLIENT: Time, Inc.

ARTISTS: Herman V. Wall—George Samerjan
 ART DIRECTOR: George Samerjan - CLIENT: Hollywood Y.M.C.A.



ARTIST: Herbert Matter - ART DIRECTOR: Herbert Matter
 AGENCY: The Architectural Forum - CLIENT: Plus



ARTIST: Robert Pliskin - ART DIRECTOR: Robert Pliskin
AGENCY: Abbott Kimball Co. - CLIENT: Strathmore Paper Co.

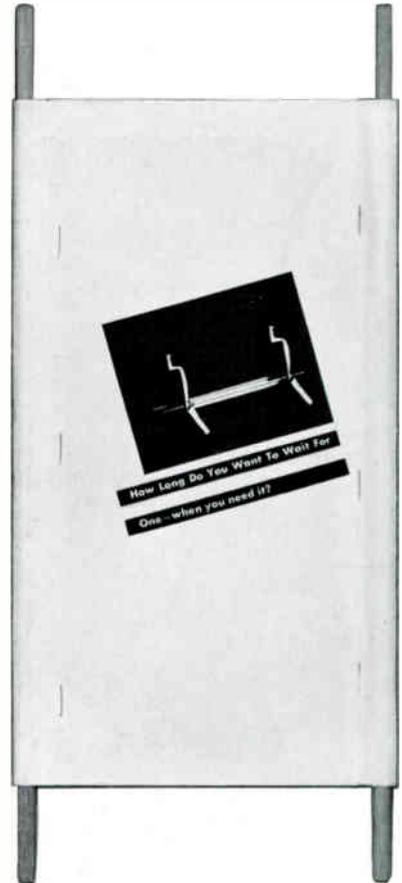


ARTIST: Dorothy Gaffney - ART DIRECTOR: Dorothy Gaffney
AGENCY: Abbott Kimball Co. - CLIENT: Strathmore Paper Company



ARTIST: John Averill - ART DIRECTOR: John Averill
 CLIENT: Collins, Miller & Hutchings

ARTIST: Fred Hauck - ART DIRECTOR: Fred Hauck
 CLIENT: Crowell-Collier Publishing Co.



ARTISTS: Frank Lieberman-Shannon Johnson
 ART DIRECTOR: Arkady Leokum - AGENCY: George Bijur, Inc.
 CLIENT: Beckman Street Hospital

1. official fair

Administration Bridge
4. New York World • 1st, designers 1 From the Administration Building into the Fair (the employees only) 1 2 minutes 7 1/2 x 40 ft

Steel arches, exposed in reconstructed manner, covered with a metal (and) along in between the arches. Rafting detail 1 one thousand indirect lighting troughs. Contrast in color between natural wood and steelblow of the arches. Appropriate lighting

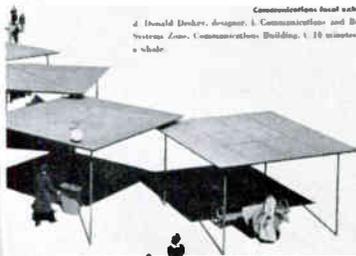
Children's World

4. George Howe, architect. 1 Amusement Area. 1 13 minutes. 9 1/2 x 40 ft

General gables, lightness, unusual atmosphere. Administration Building and Fisher Building; excellent use of exterior of natural for plywood with clear varnish finish; built for main system of construction with fully column and steel framing, good feeling of openness. Free standing shelves wood work built on 2 inch diameter pipes. Restaurant Building; also for its respect use of natural plywood, metal screen, both applied to shade for ventilation; excellent interior. Elm Vase, Thorne Tower, main ticket booth for covered tower, Mar's Toyland building, reconstructed booths

Communications Booth exhibit

4. Donald Denker, designer. 1 Communications and Information Systems Zone, Communications Building. 1 10 minutes. 7. 20 x 40 ft

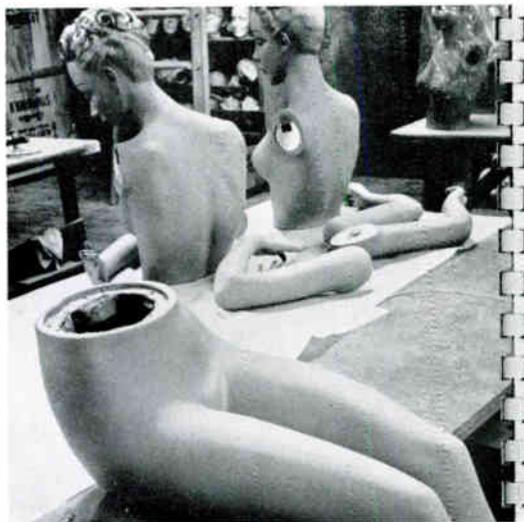


1. Children's World
Right: Tower of Tomorrow. 41



ARTIST: Paul Rand - CLIENT: P/M Magazine

ARTIST: Harvey Thompson ART DIRECTOR: Edward A. Adams - CLIENT: The Art Center School



THE SCHOOL

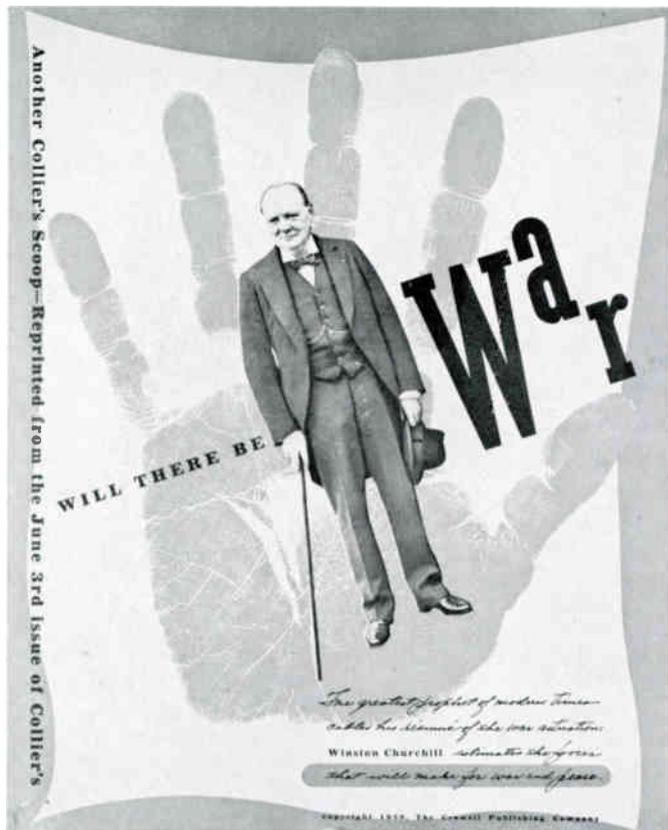
Art Center is more than a "technical school." Beyond necessary mastery of technique, what creative talents... ideas, imagination, form. To develop photographic talent effectively, the student must possess and the School recognizes and nurtures these essential factors. Therefore, photographic instruction at the Art Center School carefully balances technique with a sound creative approach based on fundamental art principles of design, composition, selling ideas.

Recognized specialists personally instruct all studio, darkroom and field trip classes. As a result instruction-based on practical experience—competently prepares the student to successfully meet high professional requirements. The work is energetic, goal-oriented, but allows freedom for individual experimentation.

Daily person-to-person guidance based on strict analysis and demonstration leads to rapid advancement. Methods and procedure are efficient, instructive, forward-looking. The tempo is swift. Requirements and standards high. An understanding of professional activity pervades the entire School.

The School accepts or strictly trained number of qualified photography students whose objective is professional accomplishment.

Marked Bookazine program. © E. A. Thompson



ARTIST: Milton Ackoff - ART DIRECTOR: Lester Beall
 CLIENT: The Crowell-Collier Publishing Co.

ARTIST: James Ceville - ART DIRECTORS: Joseph Creamer—Ross Craufurd - CLIENT: Radio Station WOR

*Shall we give 'em comments first?
 Which comments?
 The grocer comments.
 Made to the Grocery Laboratory?
 Precisely! Please do...*

"Ah—the radio! Listen. My wife's been using my coffee—good coffee it is—for two years. All of a sudden she wants to try Maxwell. And now she's using it. My golly, even when it's against her own interest, the radio tells her what to do."
Phillips, N. Y.

"Radio's the thing. I listen to WOR... the best of them all."
Stanford, Conn.

"If I were a manufacturer—radio, I bet that's what everybody says."
And Orange, N. J.

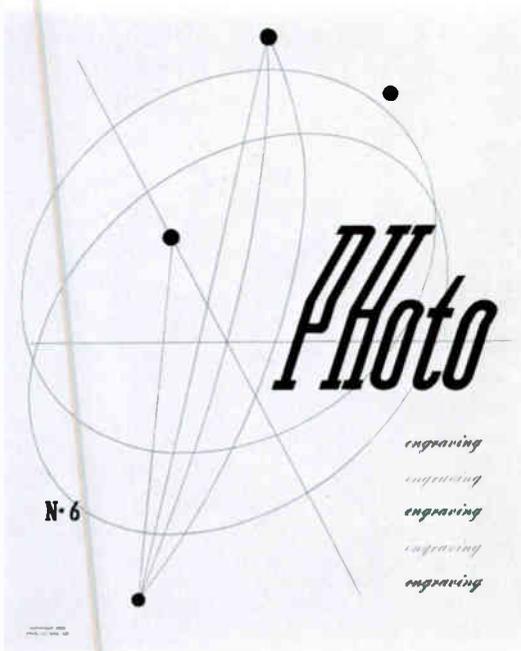
"It (radio) is the most powerful thing today. I'm here 20 years and I know."
Patterson, N. J.

"I'd see early-in-the-morning programs. WOR has nice early-in-the-morning programs."
Freeport, N. Y.

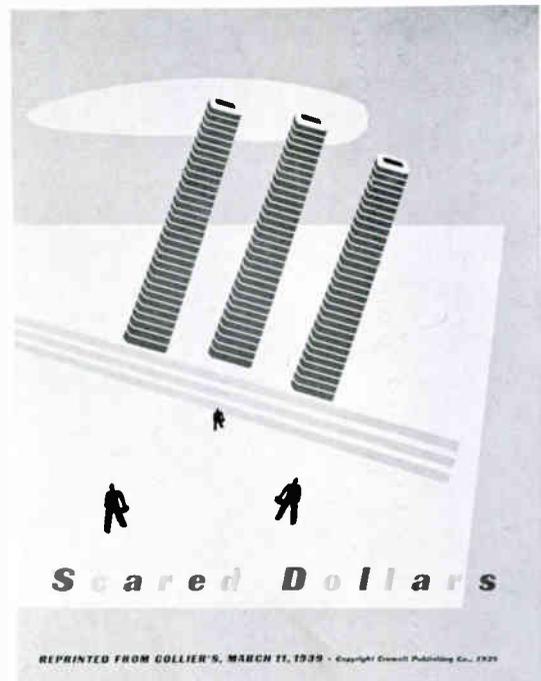


ARTIST: Lester Beall - ART DIRECTOR: Gerry Powell
 CLIENT: American Type Founders

ARTIST: Lester Beall - ART DIRECTOR: Lester Beall
 CLIENT: Sterling Engraving Co.



ARTIST: Fred Hauck - ART DIRECTOR: Fred Hauck
 CLIENT: Crowell-Collier Publishing Co.



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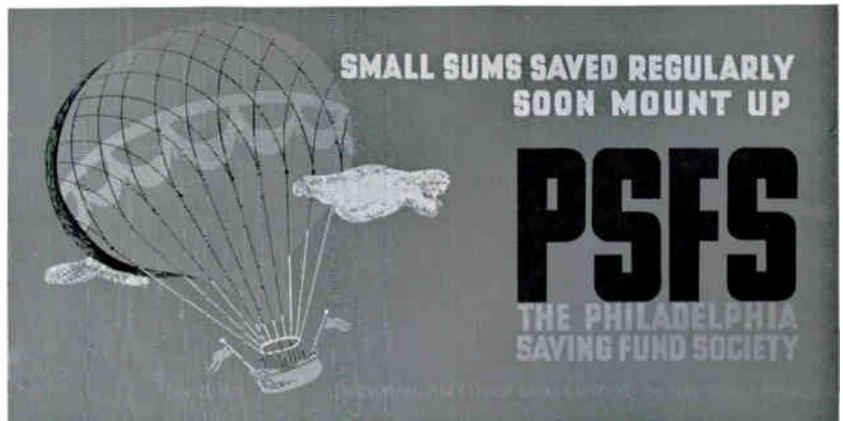
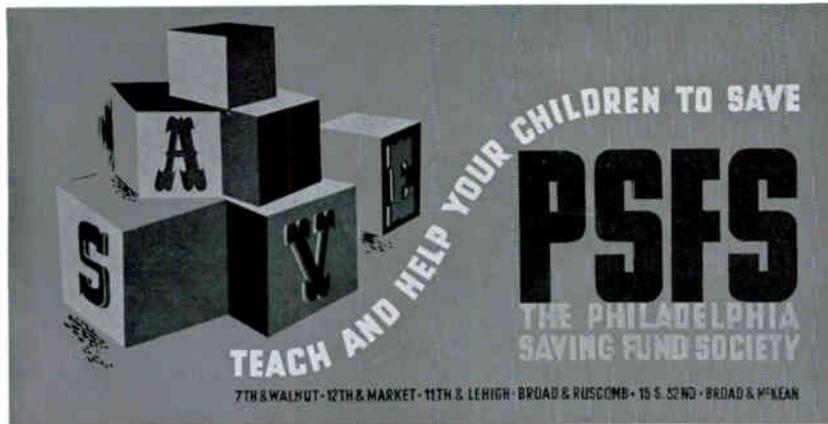
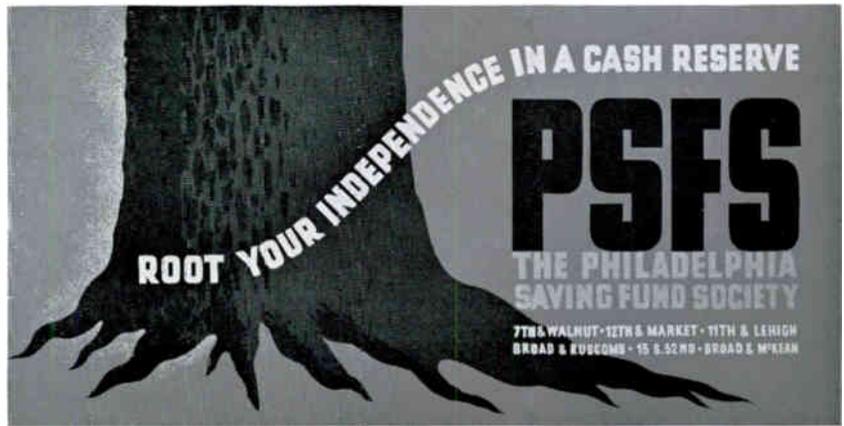
Posters, Displays and Car Cards

NEW TRENDS AND FIELDS IN POSTER DESIGN

SASCHA MAURER

The demand for a more realistic outlook in our national life seems to coincide with the “new realism” in all forms of fine and commercial art. The American billboard, the so-called “art gallery of the people,” reflects this trend to a marked degree. Realistic-naturalistic posters are by far in the majority, with only an occasional modern, abstract or symbolic design here and there. The stress on pictorial subject matter and human interest angles (with the seemingly inexhaustible pretty-girl picture leading) is more than ever evident. The flat “European” poster technique has been more and more discarded in favor of a three-dimensional rendering. Color photography, photomontage and the air-brush have helped streamline the American poster. They have opened new perspectives to artists not prejudiced against modern methods. The injection of a “posterized” feeling into magazine illustrations and advertisements, as noticeable in many national magazines, has given these mediums refreshing vitality, and should help to make the public more poster-conscious, which, in turn should profit outdoor advertising. On the other hand, there are still vast sums of money spent annually for artwork to be used in outdoor advertising, artwork that could never be classified as poster art at all. A beautiful painting may produce results in a magazine ad, and still be a complete failure on a billboard. It will be a failure only because it lacks the principles that are necessary for good poster design. These principles imply such tested requirements as simplicity, proper color value, dynamic composition.

The fact that the poster is a speed medium which has to get its message across in a flash—in telegram style—necessitates utmost condensation of layout and copy, and elimination of every superfluous detail. Not many artists achieve complete mastery of this medium, and that is why we, in spite of a sounder understanding of the problems and a general improvement, see so very few really good posters on the boards.



BARRON G. COLLIER MEDAL

ARTISTS: Raymond A. Ballinger—Morris Berd
 ART DIRECTOR: Guy E. Fry
 AGENCY: Jerome B. Gray & Co.
 CLIENT: Philadelphia Saving Fund Society



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



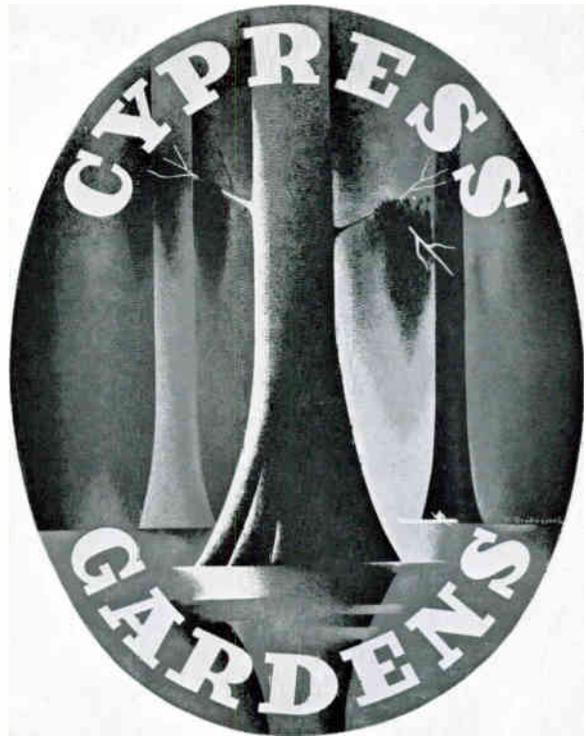
ARTIST: Herbert Bayer - ART DIRECTOR: Morris L. Rosenblum
CLIENT: L. Bamberger & Co.

The question whether the exponents of the realistic or the abstract school produce better posters is, in my opinion, largely academic. Either can do so, as long as the aforementioned principles are observed. For the consolation of the exponents of the latter school, let it be said, however, that the "abstract" or "pure" poster commands the favor of a more sophisticated audience, as the following pages amply testify. It may yet become the vogue of the not too distant future. The American poster today naturally suffers under the uncertain economic conditions at home and abroad. But stress or distress, the poster will always be one of the most effective mediums of publicity. And now, at a time when political education is necessary, appeals of all types give the artist broad opportunities for expression. Posters are needed for army recruiting, home and air defense, relief work, etc., and it is to be hoped that government agencies will contract qualified artists to lift this type of poster to a higher artistic level than heretofore.

Then, there are the travel posters. Since the practical cessation of travel abroad, and the new impetus tourist traffic has been given in this country, through slogans like "Travel in America" or "See America first," we hope to witness a revival of travel posters. It is to be questioned if state bureaus, railroads, steamship and air lines, travel agencies and hotels ever realize the possibility of this medium, which through its sheer color magic is so ideally suited to advertise the scenic beauty and splendor of our country. We hear of the millions of dollars being appro-

appropriated for tourist advertising, but good travel posters are few and far between. Here our efforts seem to invite no comparison with the lavish and splendid work done by most European countries to attract the tourist trade. One exception must be noted. We have seen some good posters for American ski resorts, and credit should be given to the railroads for this pioneering spirit. It is to be hoped that others will follow their example.

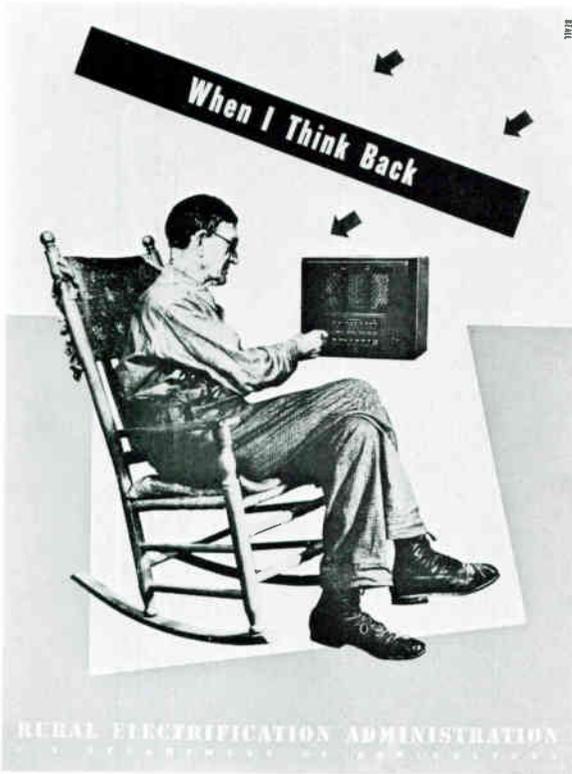
This brings us to the sport poster, generally. Here is a field unlimited for artistic expression, and still, as yet, practically unscratched. National meets for all types of sports are being held, but seldom are they publicized by more than mere type posters. This may be due in many cases to the limited budgets available, yet a striking poster in two to three colors could be economically produced by an expert designer. Here again we must point to the marvelous design for the Davis Cup Matches in France by A. M. Cassandre, or the still outstanding race-and-hunting posters by one of the deans of poster art, Ludwig Hohlwein. Finally, one wonders when something will be done to lift the particularly low artistic level of subway and street-car posters, which, with the exception of a few national car cards, have been for years in a state of disgraceful coma. To be just, however, many lithographers, agencies and advertisers, museums and art institutes have made great efforts to stimulate interest in good poster art by arranging competitions and shows of the work of well-known artists in this field. But all these have been but sporadic attempts.



ARTIST: Alexey Brodovitch - ART DIRECTOR: Alexey Brodovitch
CLIENT: Cypress Gardens



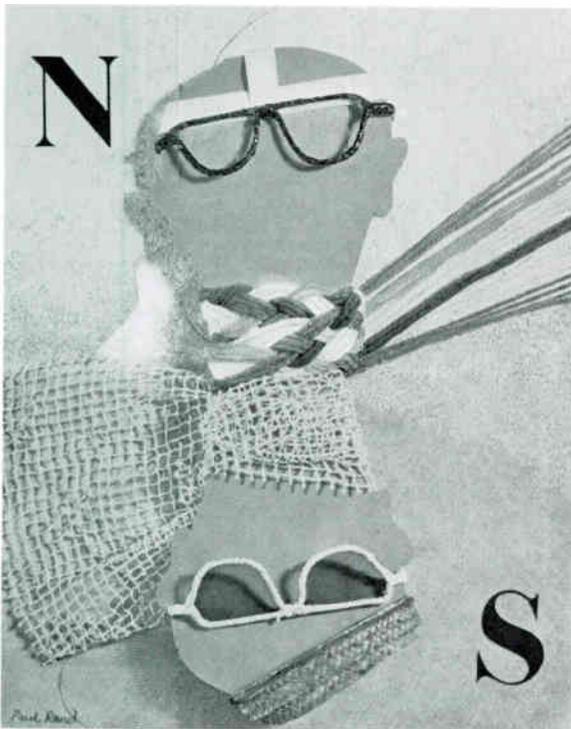
ARTISTS: Hildegarde Hoencck—Joe Leibowitz
ART DIRECTOR: Morris L. Rosenblum - CLIENT: L. Bamberger & Co.



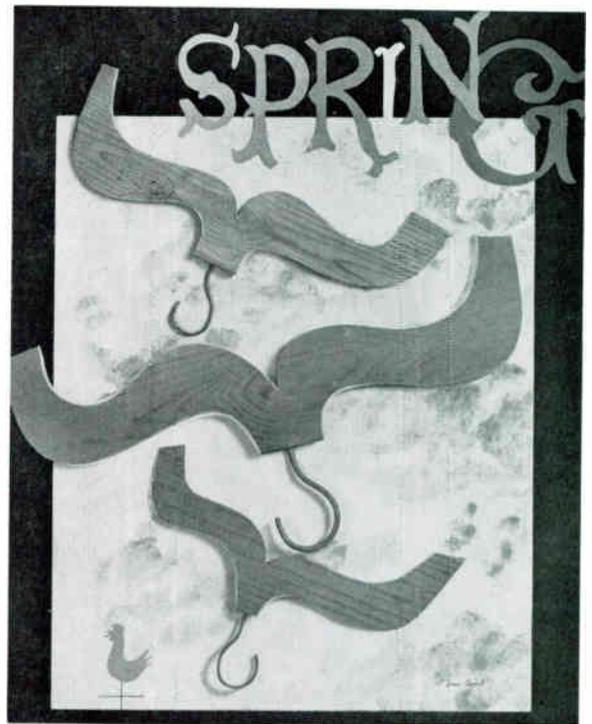
ARTIST: Lester Beall - ART DIRECTOR: Lester Beall
 CLIENT: Rural Electrification Administration



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

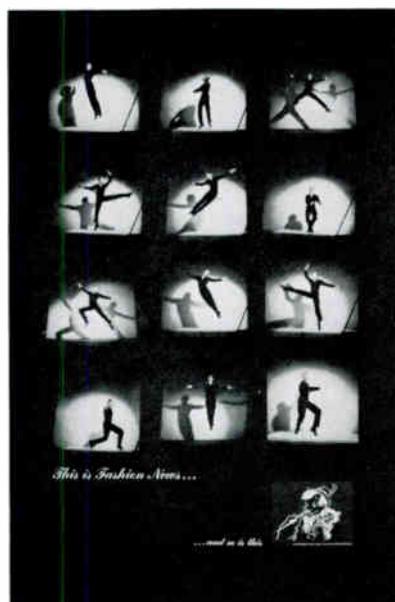


ARTIST: Paul Rand - ART DIRECTOR: Paul Rand
 CLIENT: Esquire-Apparel Arts



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

There should be a centralized organization combining all poster artists, outdoor bureaus, lithographers, advertising agencies, all institutions and individuals interested in elevating poster art. The purpose of this organization would be to educate advertisers in the value of using good posters, to bring artist and advertiser into closer contact, and to sponsor a national periodical devoted to the advancement of poster art. Only by working together in this direction can we hope to raise the poster from its present status as "the step-child of advertising" to the place it rightfully deserves as one of the most vital links in advertising. We artists engaged in the poster field are deeply grateful to those art directors who have given the poster sympathetic understanding and encouragement in the face of the limitations and obstacles imposed upon this medium. Whatever progress has been made, as evidenced in the space generously allotted to posters in the splendid volumes of the Art Directors Annuals, is in no slight measure due to their efforts.



ARTIST: John Rawlings - ART DIRECTOR: Wolf Feiler
CLIENT: The Condé Nast Publications, Inc.

ARTIST: Joseph Binder
 ART DIRECTOR: George Croll
 AGENCY: Sherman K. Ellis & Co.
 CLIENT: Richfield Oil Corp. of New York



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

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



ARTIST: Otis Shepard - ART DIRECTOR: Otis Shepard - AGENCY: Chas. W. Wrigley Co.
 CLIENT: Wm. Wrigley Jr. Co.



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

KERWIN H. FULTON MEDAL



ARTIST: Jac Leonardo - ART DIRECTOR: Porter F. Leach - CLIENT: Shell Oil Company



ARTIST: Ralph Knight - ART DIRECTOR: Burton E. Goodloe - AGENCY: J. Walter Thompson Co.
CLIENT: Shell Oil Co., Inc.



ARTIST: H. Armstrong Roberts - ART DIRECTOR: Frederick Halpert
AGENCY: Young & Rubicam, Inc. - CLIENT: The Centaur Co.

ART DIRECTORS CLUB MEDAL

Indices

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These are the “cooks” who take the art, the copy and the other ingredients and by different recipes get flavor and individuality into advertising in its various forms. They work long and late—with clients and artists, with printers, engravers and media men—for which they get a commission and an occasional compliment, such as the appearance of their work in the pages of this Annual of Advertising Art.

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ACKNOWLEDGMENTS

In behalf of the Art Directors Club, the Committee for the Nineteenth Annual of Advertising Art acknowledges, with thanks, the help and cooperation of all who have contributed and participated in the making of this book.

Recognition is given to Mr. Paul Berdanier, art director of J. Walter Thompson, New York, whose article, "The Art I Would Like to Buy," will be of interest to all who have art for sale; to Professor Lucian Bernhard, poster and type designer, for his article on Victorian type faces; and to Mr. Jean Carlu, well-known French poster designer and lecturer on advertising art, now a refugee in New York, for his article, "Should a Poster be a Work of Art?"

To Mr. Charles T. Coiner, a member of our Club, and one of the outstanding art directors, whose work for N. W. Ayer & Son, Philadelphia, is well known, we are grateful for his article, "Art with a Capital 'A,'" an exposition of his views on this important subject. Mr. Sanford E. Gerard, also a member of the Art Directors Club, is connected with R. H. Macy, New York, for whom he is the art director. His article, "The Purpose of Advertising Art," is most illuminating.

Mr. Harry A. Groesbeck, Jr., lecturer on Graphic Arts, and former president of the American Institute of Graphic Arts, contributes a revealing article, "What are Engravers Doing About the Future?" Mr. C. E. Hooper, an authority on advertising research, and president of C. E. Hooper, Inc., gives us a scientific approach to advertising in his article, "Advertising Art Must Speak for Itself."

Mr. Henry M. Lester, noted photographer, writer and editor, offers here a condensation of a chapter entitled, "Reader Interest in News Pictures," by Jack M. Willem, from the recently published book "Graphic Graflex Photography" (Morgan & Lester, Publishers, New York) which answers these and many other questions and facts about how the public reacts to pictures. Mr. Jack M. Willem, Director of Research, Stack-Goble Advertising Agency, has devoted years to the study of this highly important subject, and has collected an enormous amount of material upon which his answers are based.

To Mr. Sascha Maurer, poster designer and advertising artist, whose "New Trends and Fields in Poster Designs" carries this subject up to date, and to Mr. L. E. McGivena, president of the L. E. McGivena Advertising Co., for his article, "An Impression of the Nineteenth Annual Exhibition," we are most grateful.

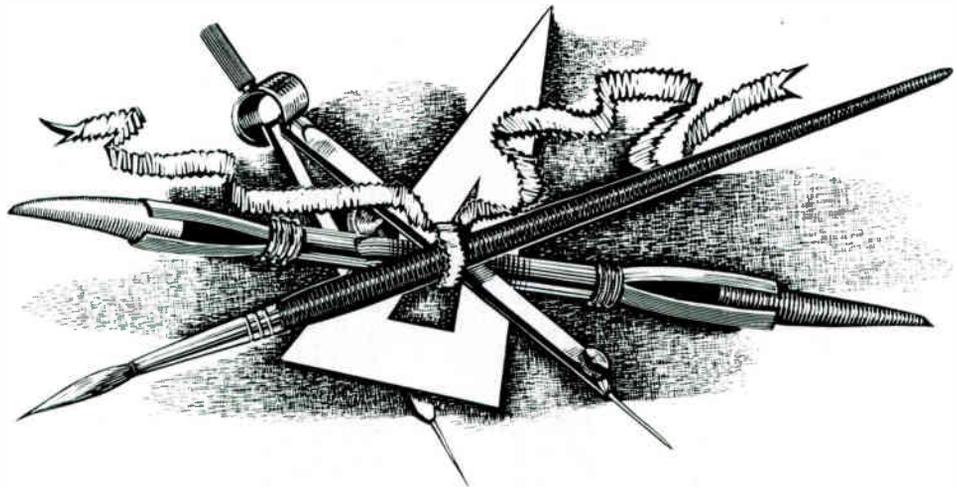
To Mr. Julian Street, Jr., Director of Publications of the Museum of Modern Art, whose article, "Art and the Public," is most informative and interesting, and to the Editors of *Tide* magazine for their report on "Experimenting with *Look* Magazine's Camera," we are greatly indebted.

Mr. P. K. Thomajan, free lance copy stylist and author, was the editor of this volume. His article, "The Art Director of Tomorrow," gives our profession a guide to follow.

Thanks are also given here to Dr. Agha, a former president of the Art Directors Club, and art director of the Condé Nast Publications, for his counsel. Also, we are grateful to Mr. Ernest Button, of Young & Rubicam, whose help has been invaluable, and to Mr. L. W. Froehlich, art director of Bauer Type Foundry, Inc., who has carried the brunt of the work in the making of this annual, for the excellent work he has accomplished.

GEORGES WILMET, *Chairman.*

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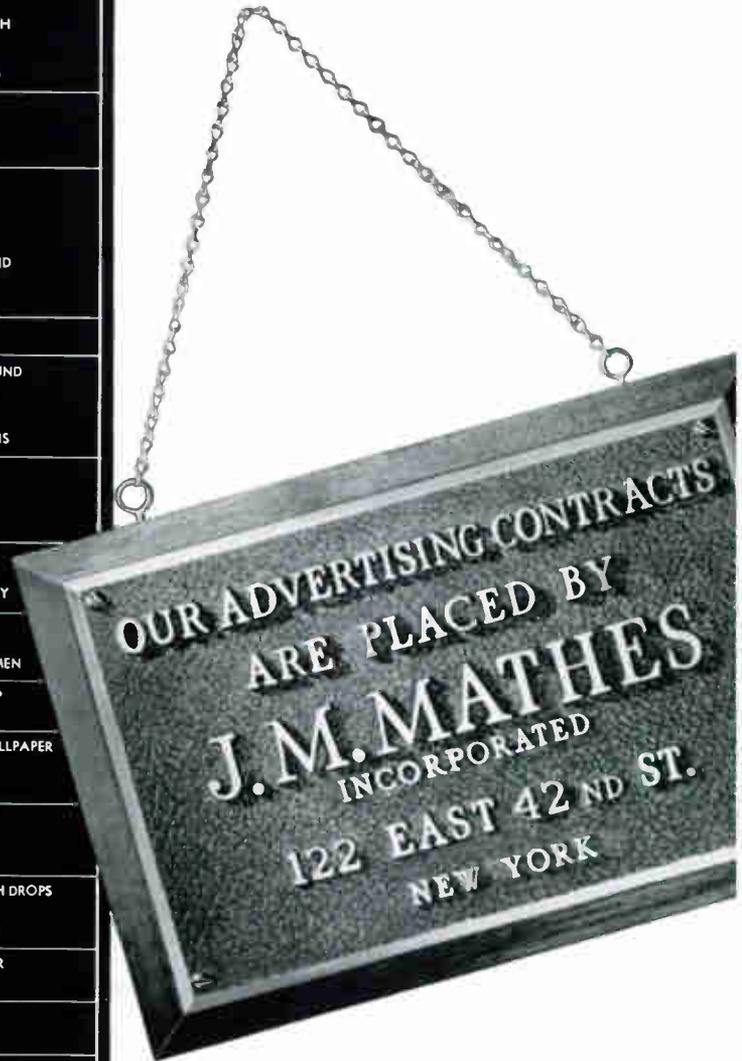
Congratulations to the Art Directors Club on its 20th Anniversary Year, and best wishes for continued success in the year to come.

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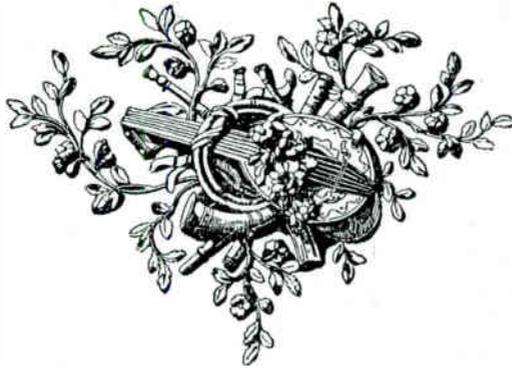
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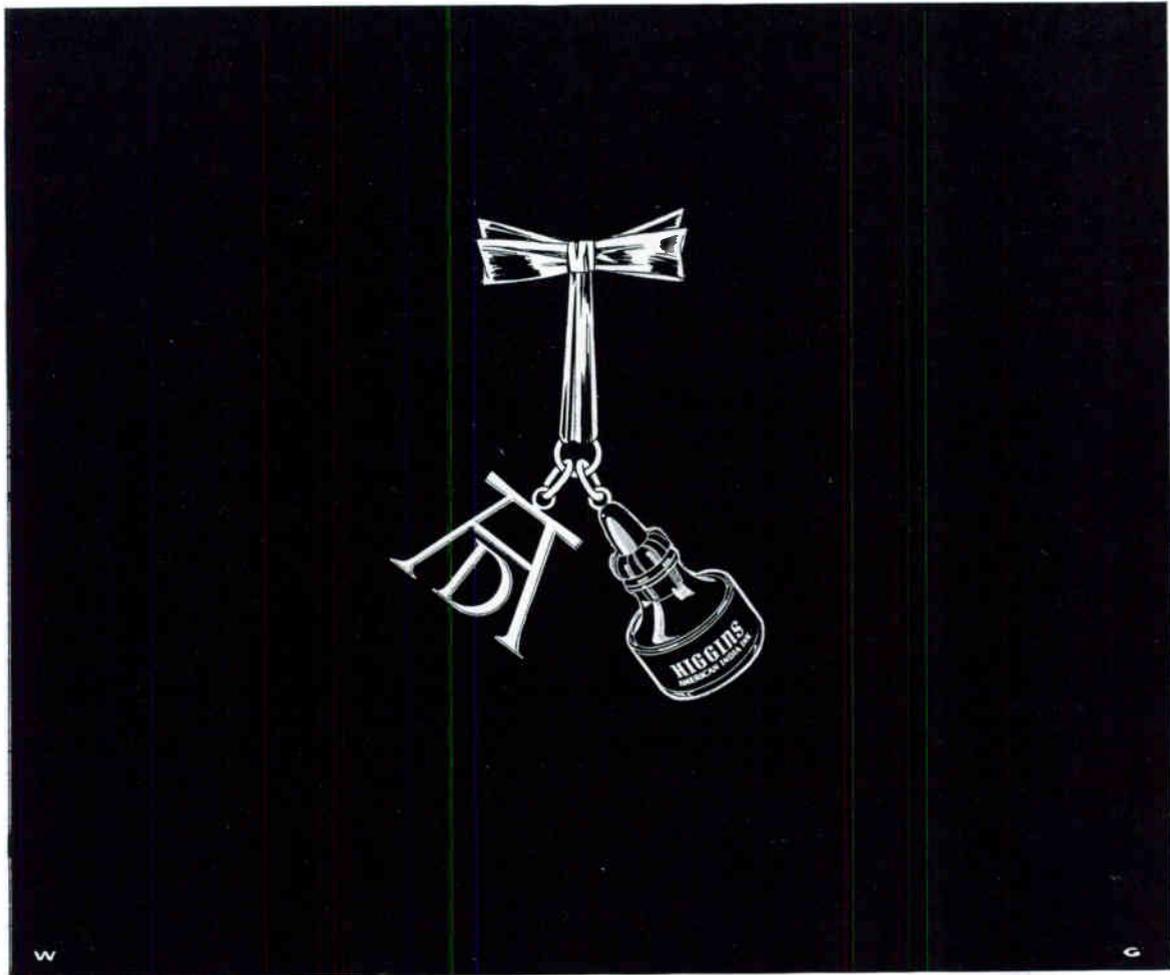


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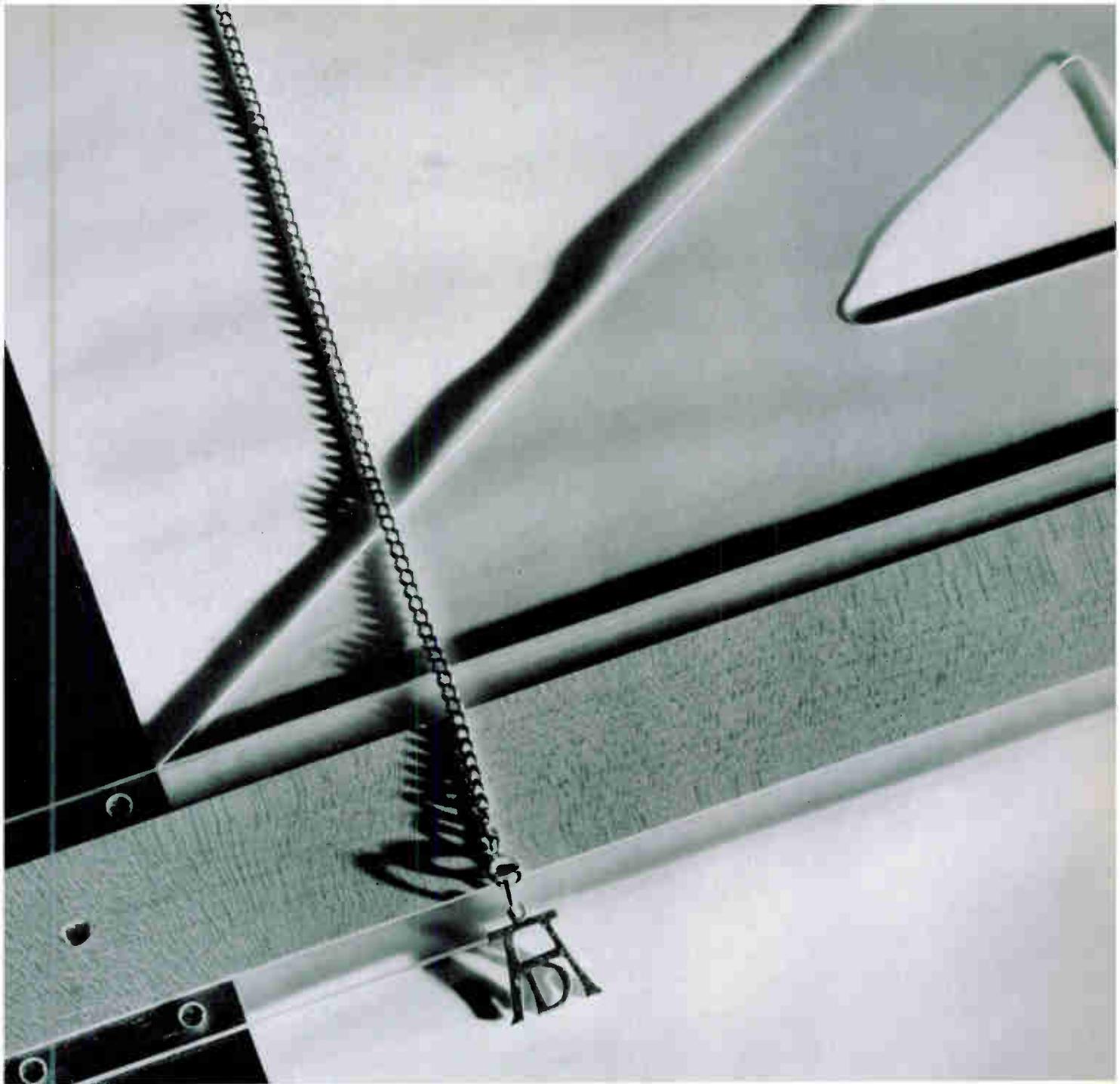
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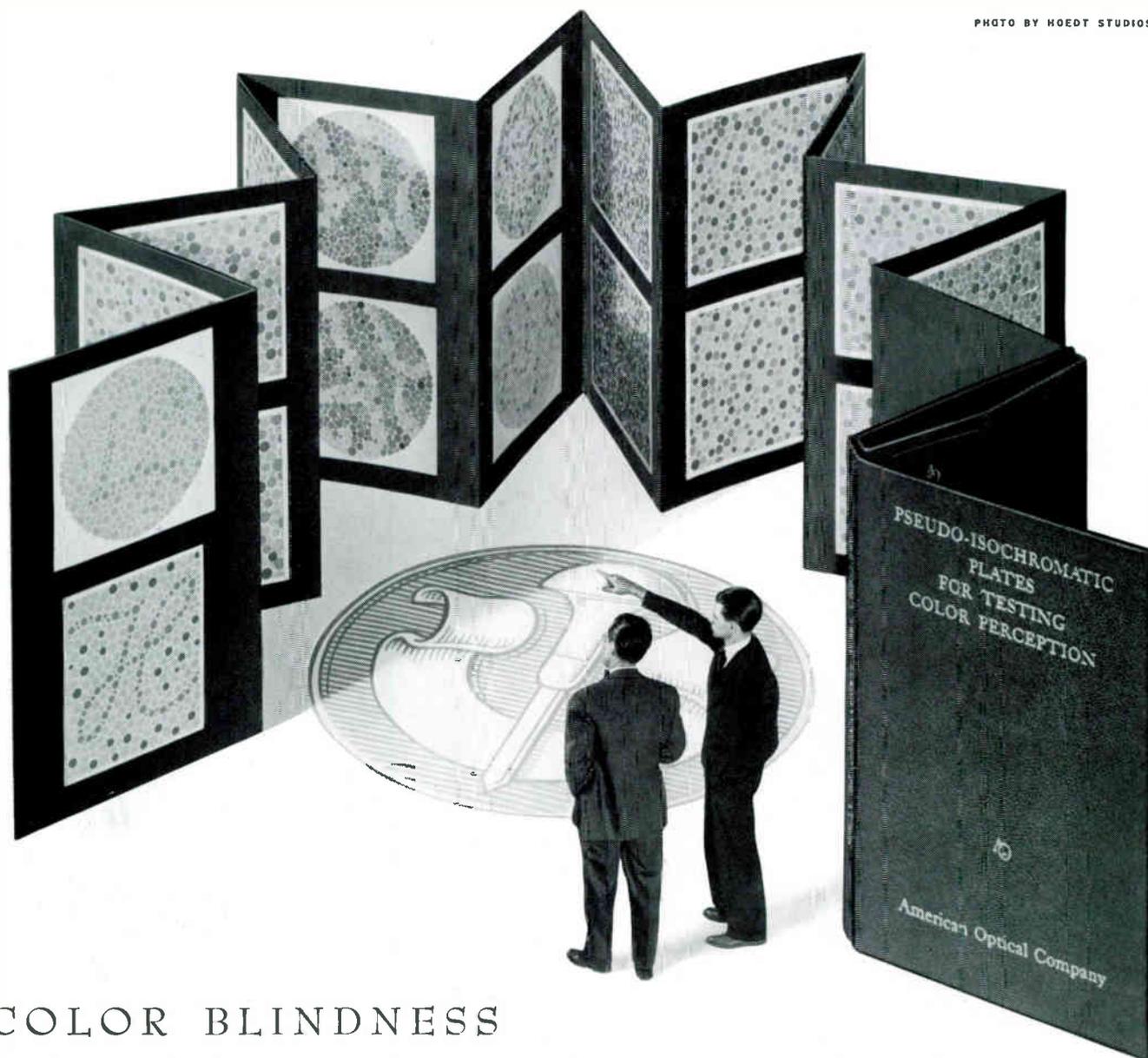
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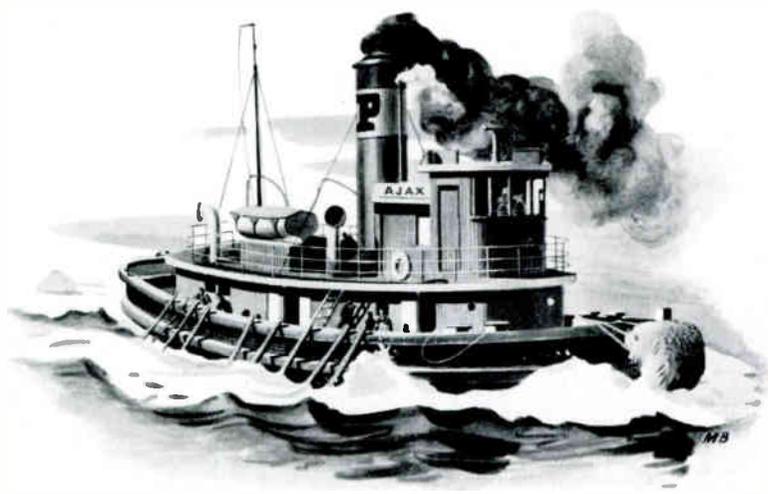
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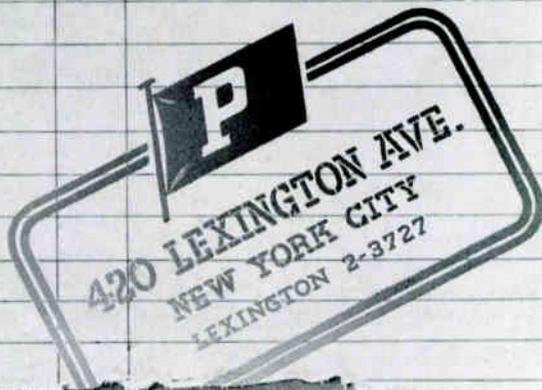
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✓	Arthur Palmer		
✓	Robert Riggs		



☆
and Virginia Rowland, Witt Holloway



BULLETIN

From the
GUILD ARTISTS BUREAU, INC.
LONGacre 3-2233

THE FREE LANCE ART CENTER OF NEW YORK

ART IS BOUGHT - NOT SOLD

The Guild Artists Bureau is a Clearing House where the work of several hundred free lance artists, members of the Artists Guild, may be seen and purchased.

No matter what your art requirements may be - they most likely fall under one of the 187 classifications in our file. Usually, choice of a number of artists, equal in desirability can be made.

Two exhibition galleries are provided. One is for original paintings, some of which may be purchased for first or second reproduction rights. The other houses a display of mounted proofs - each representing the work of a different artist. A file of more than 5000 proofs supplements this display.

While the Guild Membership includes most of the top flight stars there are also many capable younger and less known men who have not yet reached the point of stardom. Their work is available at moderate prices.

A room has been reserved especially for the use of out of town clients. If it is not convenient for you to come to the Bureau Galleries, samples can be sent to your office no matter where you are located.

The Bureau operates on the principle that art is bought not sold; and we have endeavored to provide facilities to make the purchase of art as effortless as possible.

GUILD ARTISTS BUREAU, INC.

Please put me on your mailing list.

10 WEST 47th STREET

NEW YORK CITY

Your Name.....

Company.....

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We Are Again Honored

HAVING ONCE MORE BEEN SELECTED TO BIND

The Annual of Advertising Art

A LEADER IN ITS FIELD



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

Russell-Rutter Company, Inc.

461 EIGHTH AVENUE • TELEPHONE MEDALLION 3-2650

NEW YORK

Success (and HOW!) story—



Herman's was a little place down near the railroad tracks. Herman kept a neat stock, dressed a nice window, had a neon sign, set a good table, was polite to everybody, made coffee with electric percolators, paid his bills promptly, kept his radio turned down, used only real creamery butter, opened early and stayed late . . . but Success was passing him by. His Business Men's Lunch was a knockout, but drew no business men. The smart younger set never dropped in. On Sunday afternoon, when the other two Delicatessen and Lunch places up the street had all their relatives working, and customers standing in rows, Herman read the funnies . . .

The labels were fading on the cans, the smoked salmon getting strong, the mold climbing on the roquefort, and the landlord began to show up promptly on the morning of the first . . . It looked like curtains for Herman—up to the day when the beer truck stopped. The driver saw that Herman didn't need no more beer, but he left a little book.

Herman looked at the little book, and forgot his troubles. Just then a stranger came in and wanted change for a phone call. Herman laid down

the little book to make change, and the stranger picked it up. The stranger became so interested in the book that he started to order things to keep Herman busy until he could finish it—six bottles Rheingold, bread, cheese, tongue, chicken, tomato juice, tuna fish, crackers, cupcakes, Flit and club soda—and forgot his phone call! He came back that night with two friends, for sandwiches and the book. The friends came in next noontime with some friends to look at the book, and had the Business Men's Lunch. And it's been that way ever since with Herman, never a dull moment, business doing fine. Herman has even been asked to join the Business Men's Ass'n.

Have *you* ever been asked to join a Business Men's Ass'n. . . ?



WITH a lead like that, it almost seems a shame not to try to sell the little book, instead of just giving it away. Because this book is Really Something! It happened like this:

Jinx Falkenburg, famous Hollywood starlet, was picked as the eye appeal for a window display (Einson-Freeman, of course); and later picked by the advertiser as the "Rheingold Girl of 1940" to give oomph to the newspaper and outdoor advertising.

The success of the Rheingold Girl suggested a successor; and Einson-Freeman suggested that the picking of the "Rheingold Girl of 1941" be

put up to the Rheingold dealers. Thus started the little book.

Twenty-five of the best professional models in New York were photographed in full color by Paul Hesse, in identical lighting, costume, pose, set. A page of this book was devoted to each girl, and a ballot provided. So some 30,000 Rheingold retailers became judges of a beauty contest!

Few pieces of promotion have ever met such a reception, had so much multiple readership, been so prized; and focused so much dealer interest on a product and a forthcoming advertising campaign. Down at Princeton, the boys picked a "Prom Queen" from the Rheingold book!

BECAUSE so many of our friends in advertising have asked for a copy, we've re-run a special edition. Write for your copy of "Ballots for Beauty."

Besides its value as a model guide, a unique photographic experiment, an unusually effective dealer promotion, the Rheingold book represents a new production technique—four color, fine screen lithography, from plates made from original color separation negatives; run four up to a sheet, once only through our new high speed, four color press, as economical as it is effective!

And "Ballots for Beauty" will remind you, we hope, that Einson-Freeman are not only producers of excellent lithography and unusual display material—but of ideas, as well . . . The telephone number is IR onsidés 6-8900 . . .

Einson-Freeman Co., Inc.

Unusually Ingenious Lithographers

STARR & BORDEN AVENUES, LONG ISLAND CITY, NEW YORK





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—and if you won't mind a story with a sad ending,
I'll tell you about my friend Angus

Angus had just finished painting a mural for a postoffice somewhere in the Midwest, in Kansas City, I think it was. It was his first big commission and Angus had put everything he had into it—work and worry aplenty. Well, when the painting was all done, Angus himself was about done up, and he decided to spend a few weeks on a dude ranch to rest up while waiting for word to return to the city to supervise the installation of his canvas.

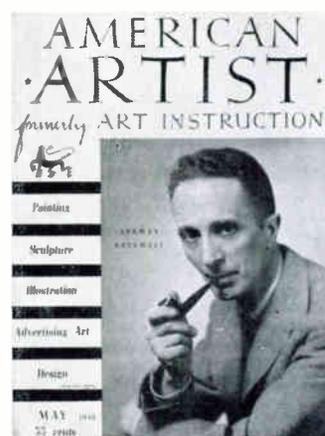
One morning while Angus was smoking his pipe on the ranch house porch, a cowboy rode up on a bicycle, ten-gallon hat, spurs and all. "Stranger," says he, "I'm looking for Angus MacAndrew." "That's me," says Angus. "Well," says the cowboy, "I've got a telegram for you." Angus rose from his chair, extended his hand. "It's pretty bad news, stranger," warned the cowboy, retaining his hold on the message. "O. K. Buddy, I'm game" says Angus, "let's have it." The cowboy held back, "I think maybe I'd better read it to you," says he, "and," he cautioned, "I'd sit down again if I was you."

"All right, all right, man, shoot!" says Angus, impatient like. The cowboy drew the yellow sheet from the envelope. Eyeing Angus solemnly and with a bit of a lump in his throat, he read the message: "Muriel to be hung Friday. Come at once."

Well, Gentlemen, I read that one in AMERICAN ARTIST

But I don't want to give the idea that this monthly art magazine is a funny paper. Quite the contrary. It is a magazine filled with informative shop talk—written by artists, you know—and it is quite a favorite with illustrators and advertising artists; prints many articles written by them and about them. There have been articles on Norman Rockwell, Howard Scott, Ervine Metzler, Stephan Dohanos, Wallace Morgan, Fred Cooper, Harold McNutly, George Rupprecht—to mention a few.

But why not sample it yourself? At your request the publishers will gladly send you a sample copy.



AMERICAN ARTIST • 330 West 42nd Street, New York, N. Y.



