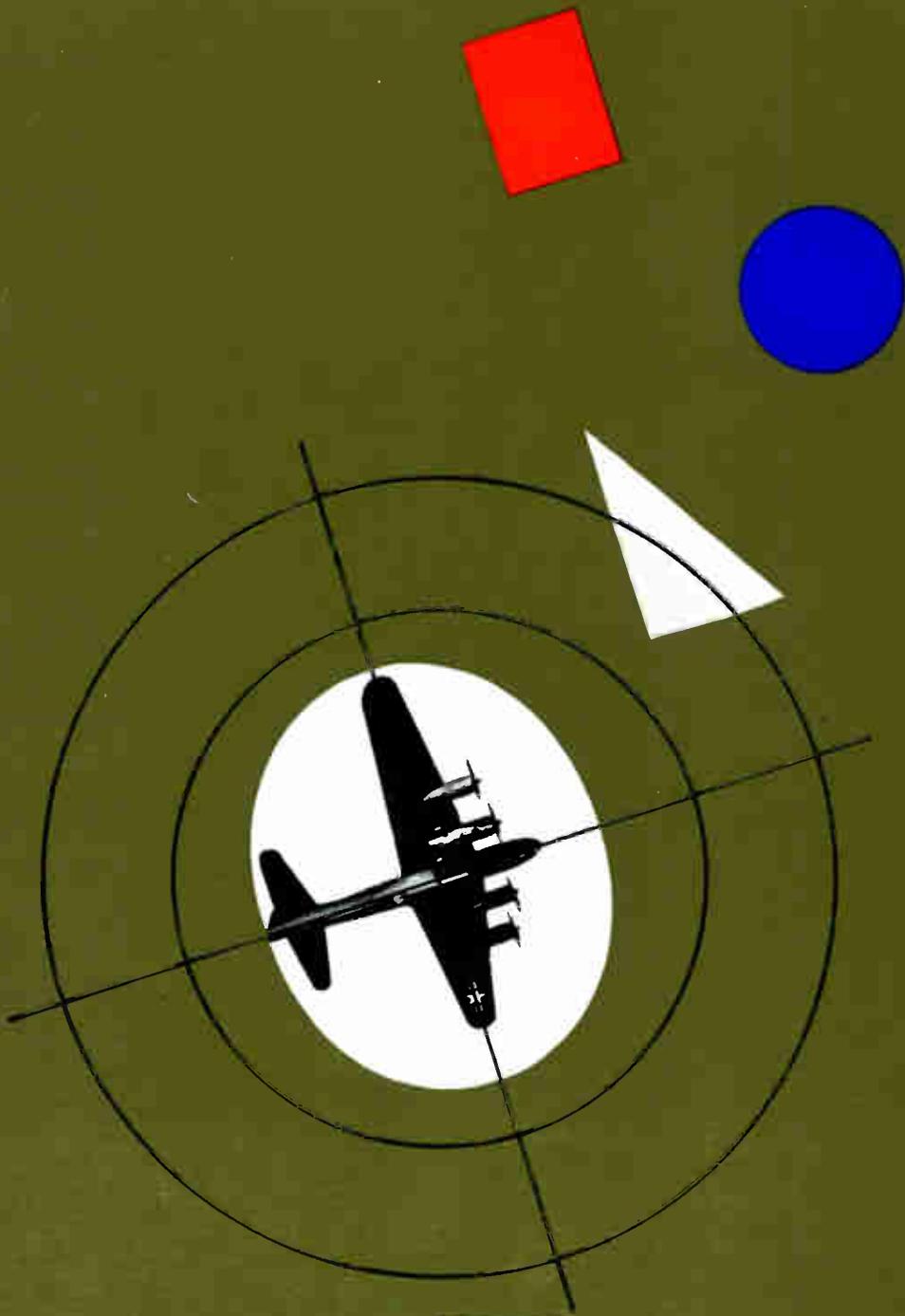




22

bradbury thompson



Twenty • second Annual of

ADWertising

ART

Reproductions from the Exhibition

of the Art Directors Club of New York

at the Public Library, Spring 1943

22

Published by Watson-Guption Publications, Inc., New York
Copyright by the Art Directors Club, 1943

Advertising **ART** during **WAR**

Wartime Advertising! In the Twenty-second Annual of Advertising Art which comes to you in its wartime uniform, escapist art is noticeably absent, and the serious tenor of the year is reflected in the sober and careful thinking of artist and writer combined. In these times all advertising is a vital and guiding force in molding public opinion and action. The art director has an addition to his peacetime task of selling a message visually in a dignified and appropriate technique. This is his special wartime duty: to cooperate with and help government agencies in their vigorous campaigns to speed up and guarantee the final victory. The Art Directors Club is proud of the part it has played in the metamorphosis of advertising from individual selling to healthful and necessary propaganda. Each succeeding annual published through the war years will see us striving more strongly to these ends.

**William A. Irwin
President, Art Directors Club**

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Editor, 22nd Annual of Advertising Art

Art for Ads Sake

This book is the record of advertising art which appeared between February 16, 1942 and February 16, 1943. To assemble this record, more advertising material was examined than in any previous year; as a matter of fact, in addition to the material that is usually submitted to the committee, every issue of more than eighty nationally distributed magazines and newspapers was examined. From this wealth of material, 300 of the best advertisements were finally chosen. As in the past, the art work had to be competently done but this year the emphasis was on how well it conveyed the advertising idea. It was also felt that the exhibition would be improved by classification of the material by industries rather than by types of art technique, as had been done in previous years. The editors of this book have followed this method of classification. They have also asked prominent authorities to write brief summaries of what, in their opinions, makes for good advertising art in their special fields.

Paul F. Berdanier

Chairman of the Exhibition Committee

Designed by Bradbury Thompson

Color Portfolio

SECTION I

Propaganda is one of the most powerful weapons of total war. It has a two-fold purpose. (1) To confuse or convert the enemy. (2) To educate, inform, and arouse the home front. To this latter job, advertising has devoted much of its energy. Through the press and radio it has helped to educate the nation concerning its duties in the war,

Artist: Peter Helck

Art Director: John H. Tinker

Client: Mack Trucks, Inc.

Agency: McCann-Erickson, Inc.





Artist: Stevan Dohanos
Art Director: Hugh Genske
Client: Pennsylvania Railroad
Agency: Al Paul Lefton Company, Inc.

and it has also kept the public posted on the tremendous wartime efforts of American business. To these important messages the artist and photographer have given brilliant visual drama. So realistically have they done their work that the following advertising illustrations might equally well illustrate the day by day news reports.

William H. Schneider
Editor-in-Chief



At Sea with the United States Fleet, August 24, 1942 (delayed)

The greatest air victory of the war against Japan was won by American fliers who today shot down ninety-six enemy planes in a far-flung battle over Guadalcanal Island. Our losses were eight pilots missing. The most encouraging feature of the battle was that Japanese pilots were inferior to those in previous fights over the Pacific, and their planes continued to burst into flames and crash when hit...

New York, December 3, 1942—New fighters, bombers and transport planes still on the secret list that are “enough to make the angels gasp” were among the items revealed yesterday at the annual meeting of the American Society of Mechanical Engineers at the Hotel Astor by American Army officers...



Artist: Millard Sheets
Art Director: Rene Weaver
Client: Northrap Aircraft, Inc.
Agency: J. Walter Thompson Co.

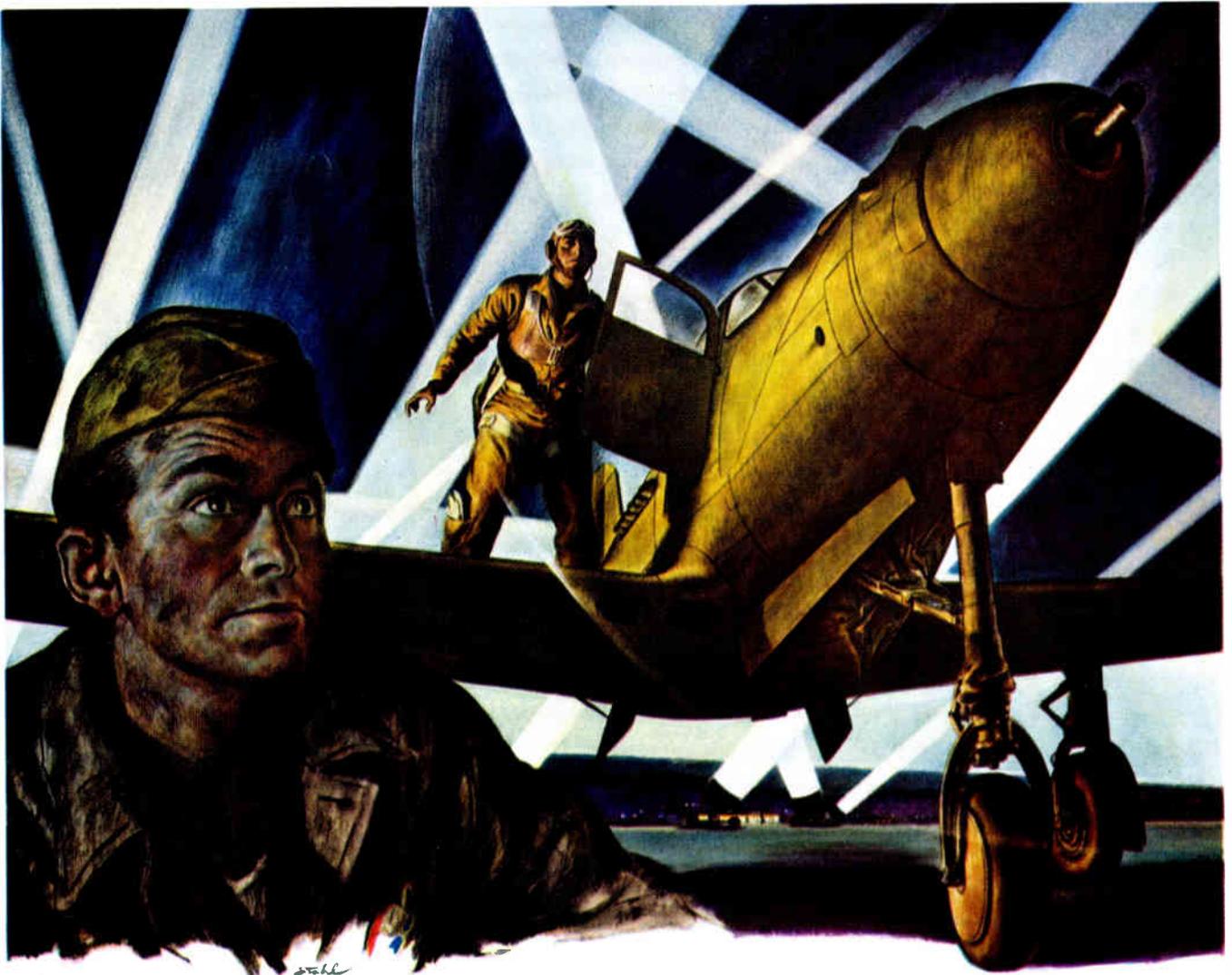
Artist: John Falter
Art Director: Franklin D. Baker
Client: Vultee Aircraft, Inc.
Agency: Ruthrauff & Ryan, Inc.

JOHN FALTER

Artist: Georges Schreiber
Art Director: Elwood Whitney
Client: Shell Oil Company, Inc.
Agency: J. Walter Thompson Co.

United Nations Headquarters, Australia, January 29, 1943
General MacArthur's ever-busy air arm has struck the Japanese
in ten places, the noon communique reported today.
Long range fighters heavily strafed the Fuloro airdrome on
Portuguese Timor. In Binnem Bay, Amboina, an Allied heavy bomber
attacked a Japanese merchant ship and shot down
one of five Japanese planes which attempted to intercept...

Artist: Ben Stahl
Art Director: Paul Raman
Client: Bell Aircraft Corporation
Agency: Addison Vars, Inc.

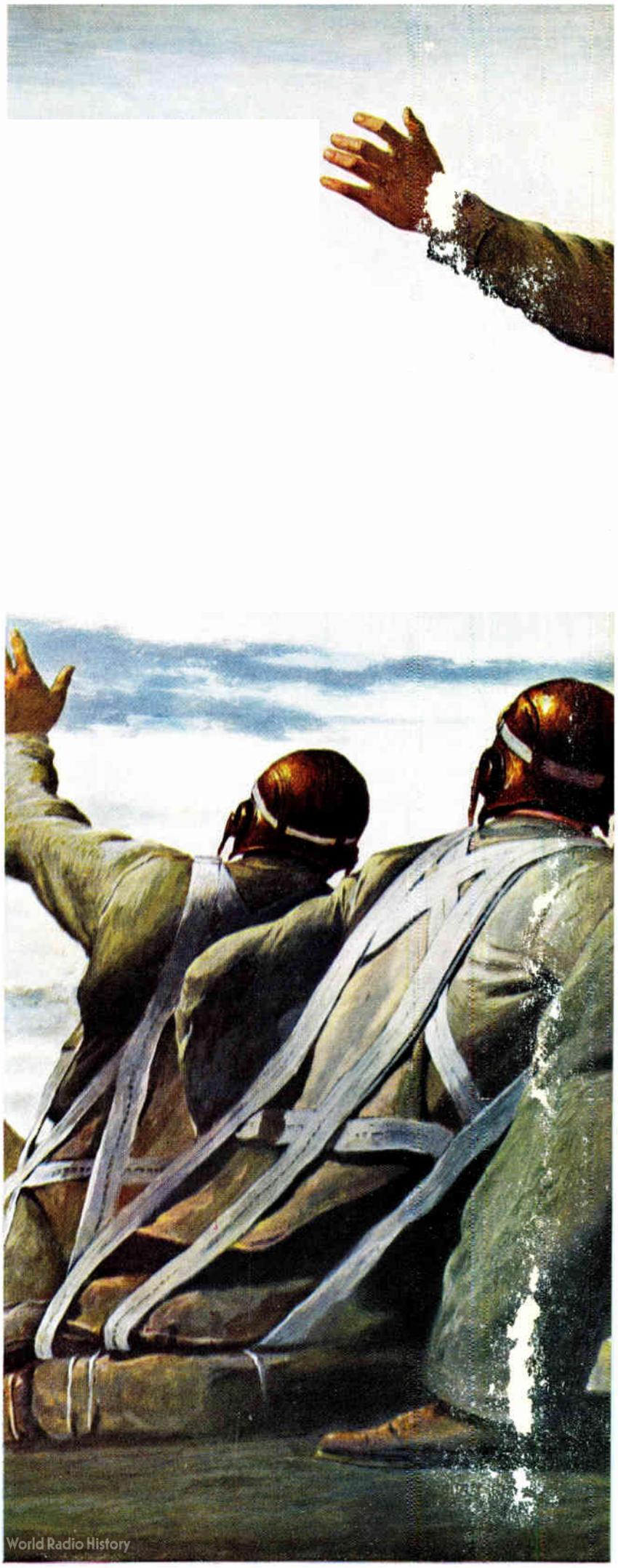




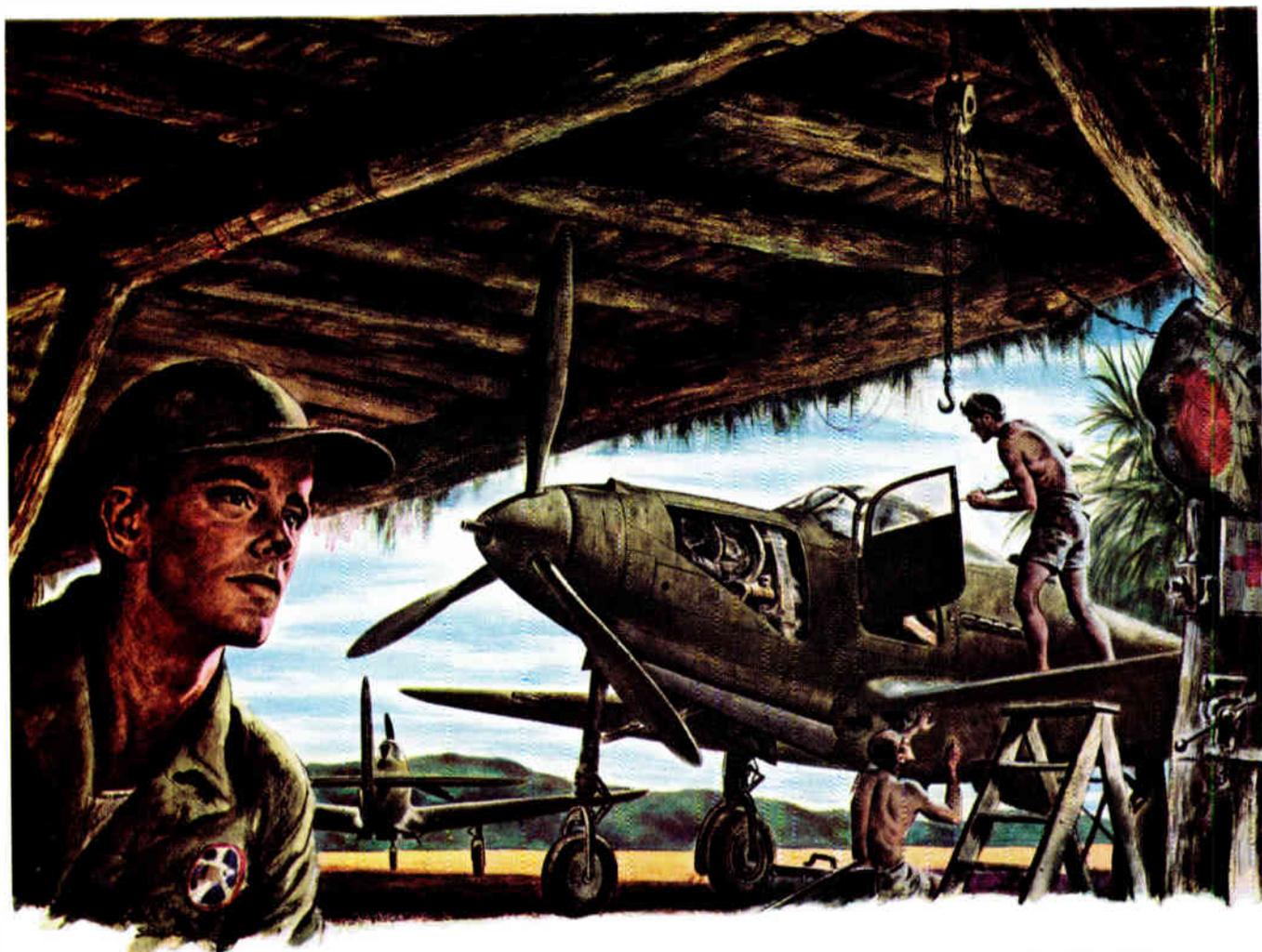
New York, September 8, 1942—An unidentified plane sighted off the coast caused the sounding of an air raid alarm early yesterday morning. Later it was identified as an Army bomber... Millions of slumberers were roused from their sleep by the eerie sound of the sirens; radio stations went off the air; hospitals began emergency preparations and an army of defense volunteers sprang to their posts. Fifty thousand air raid wardens and 6,000 off-duty policemen responded . . .

Artist: Robert Riggs
Art Director: Franklin D. Baker
Client: Vultee Aircraft, Inc.
Agency: Ruthrouff & Ryan, Inc.

Cairo, Egypt, January 5, 1943—Airmen who played a major part in closing successively three of the Axis-held African ports and who are now participating in the early phases of the air attack on Southern Europe received distinguished flying crosses yesterday. Every one of the eighty-one flying officers and men has had at least 200 hours of bombing raids against the enemy...





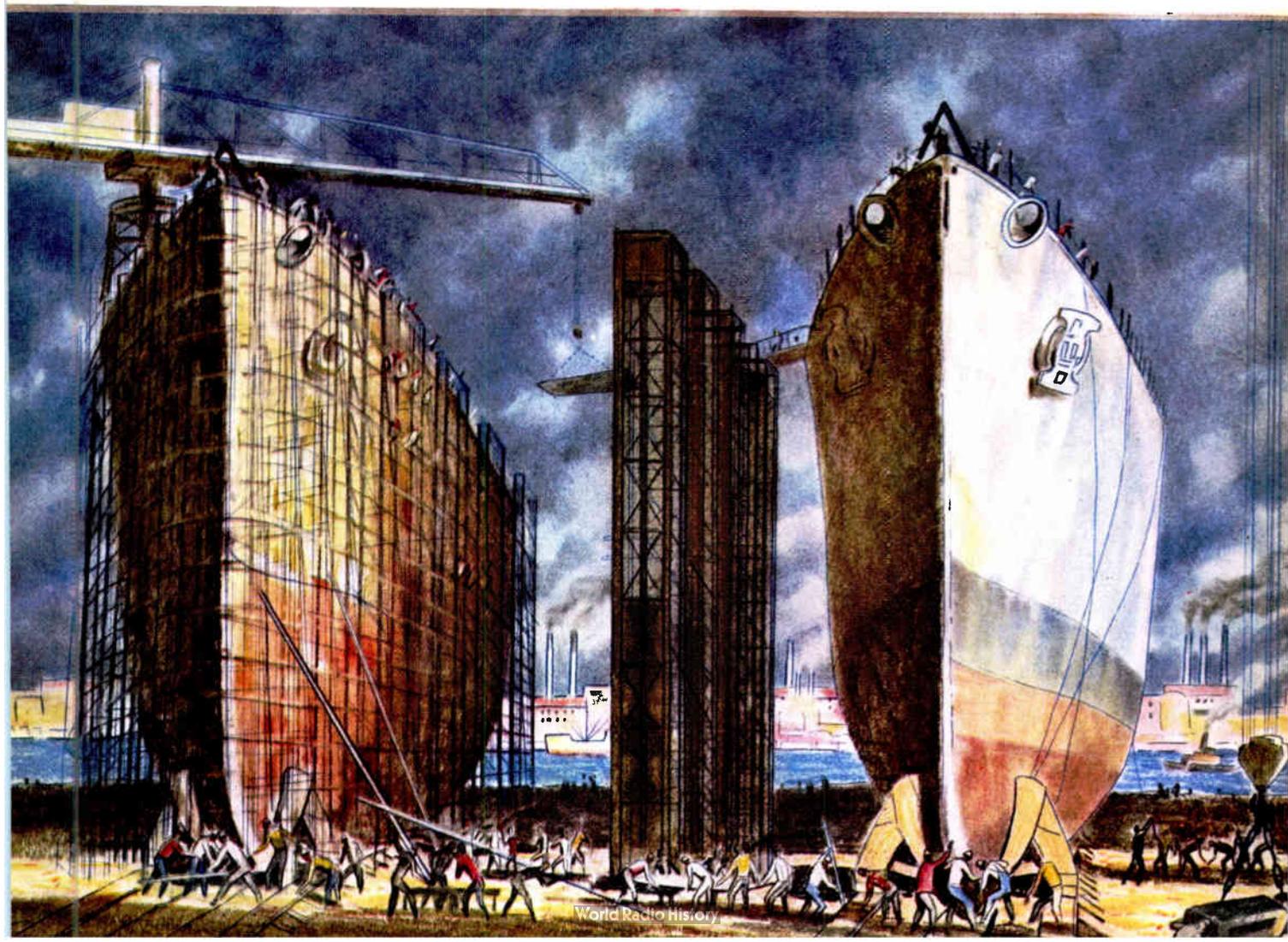


Artist: Ben Stahl
Art Director: Paul Roman
Client: Bell Aircraft Corporation
Agency: Addison Vars, Inc.

Washington, January 28, 1943—American war planes in action last year shot down approximately three planes for each loss of one of themselves, plus another enemy plane probably destroyed, it was shown today in an official compilation made public by the War Department...

Artist: James E. Allen
Art Director: Deane Uptegrove
Client: Monroe Calculating Machine Co
Agency: Alley & Richards Co.

Washington, August 31, 1942—The Navy will mark Labor Day by launching or laying the keels of 150 naval vessels, an all-time record for simultaneous operations. The text of the Navy's statement was as follows: "Another naval victory, a victory won by workers of America will be recorded Labor Day, September 7, 1942, when more than 150 naval ships will be launched or will have keels laid. Included in these vessels are destroyers, submarine chasers, motor torpedo boats, mine-sweepers, coastal transports, tank loading craft, sea plane tenders and others . . .





Artist: John S. DeMartelly
Art Director: Adelaide B. Stevens
Client: Niagara Alkali Company
Agency: Hazard Advertising Corporation

Washington, December 13, 1942—In the twelve months bounded by Pearl Harbor and its first anniversary last week the American industrial production front has achieved prodigies. It has taken huge strides toward converting the greatest peacetime industrial machine into the mightiest wartime arsenal... All of it has helped pave the way for the opening of "the American phase" of the war, the phase which now finds the United Nations on the offensive . . .

New York, December 13, 1942—Casualties resulting from infection are but a fraction of those of previous wars, Army medical authorities reported today. This is due, they said, to the amazing advances made in sulfa drug and blood plasma treatments. These new developments will have far reaching effects when universally available for peacetime use . . .

Artist: Deon Cornwell
Art Director: Geo. A. Kellogg
Client: John Wyeth & Bro.
Agency: John F. Murrey Advertising Agency



Washington, January 3, 1943—Yesterday was the first anniversary of the Pact of the United Nations. The Chief Executive marked the occasion with a call for unity now and after the war is won. "Our task on this New Year's day is three-fold: First, to press on with the massed forces of free humanity until

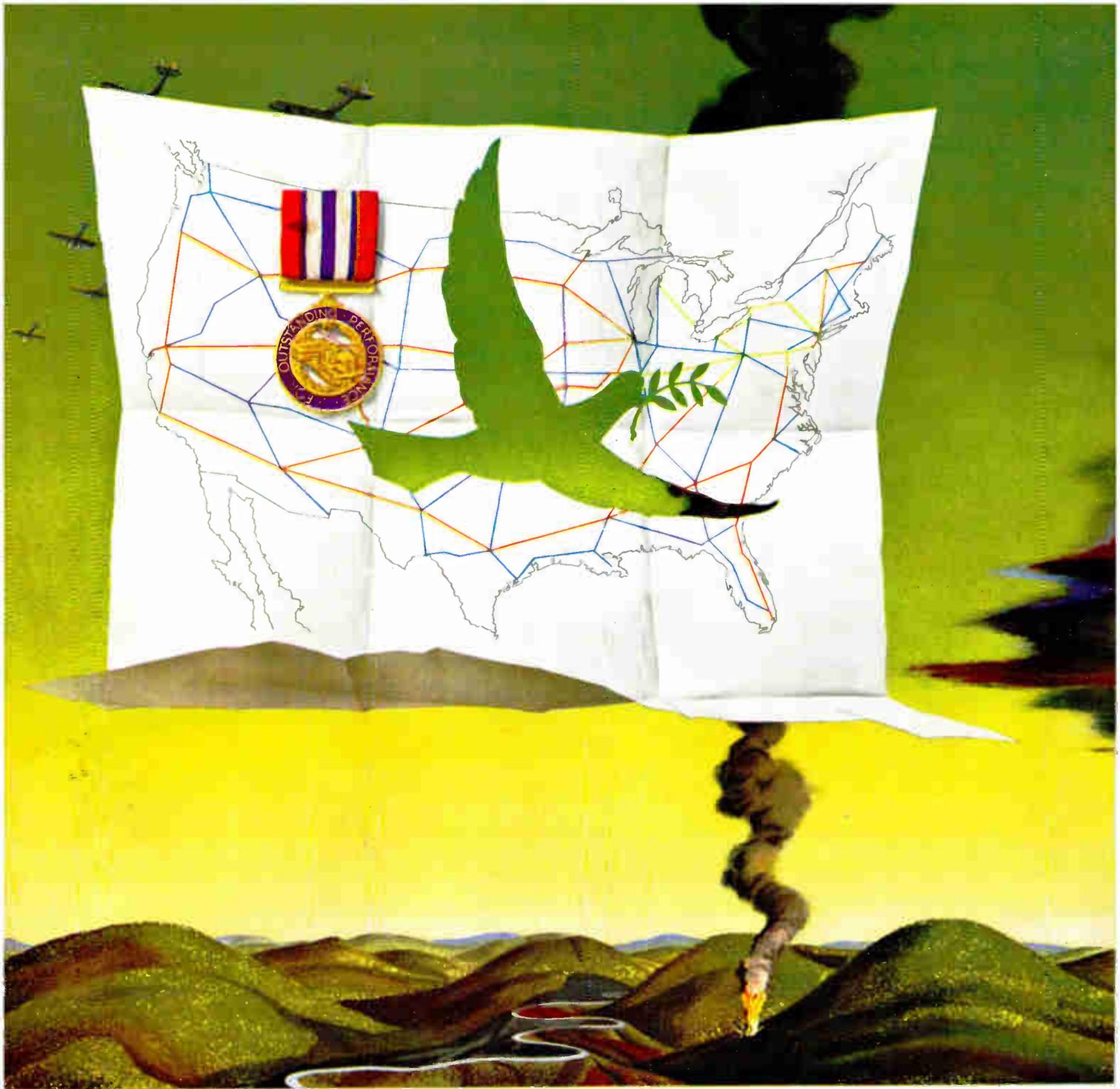
Artist: Raymond Breinin
Art Director: Walter Reinsel
Client: Farnsworth Television & Radio Corp.
Agency: N. W. Ayer & Son, Inc.





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

the present assault upon civilization is completely crushed;
second, so to organize relations among nations that
forces of barbarism can never again break loose; third, to cooperate
to the end that mankind may enjoy in peace and freedom the
unprecedented blessings which Divine Providence
through the progress of civilization has put within our reach”...



Artist: James Bingham
Art Director: Harvey B. Cushman
Client: Koppers Company
Agency: Ketchum MacLeod & Grove

Washington, December 24, 1942—In a special message to men of the armed services the President promised... "We shall need your help when the war is won in the task of building a better world. It is fitting, therefore, that you who are younger shall be given the opportunity to fight for a better world in time of peace as you have fought to save this lesser world in time of war. God bless you and keep you, for you belong to us and to the future of America"

Awards

SECTION 2



Artist: Georges Schreiber
Art Director: Elwood Whitney
Client: Shell Oil Company, Inc.
Agency: J. Wolter Thompson Co.

Art Directors Club Medal

Award for Distinctive Merit

Artist: John S. DeMortelly
Art Director: Adelaide B. Stevens
Client: Niogoro Alkali Company
Agency: Hozord Advertising Corporation

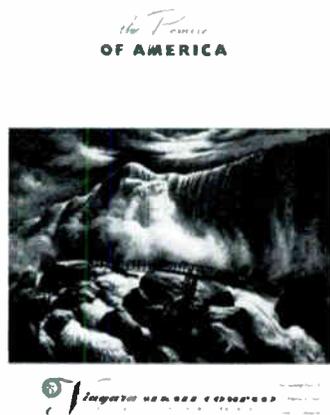


Class I: Color Illustration

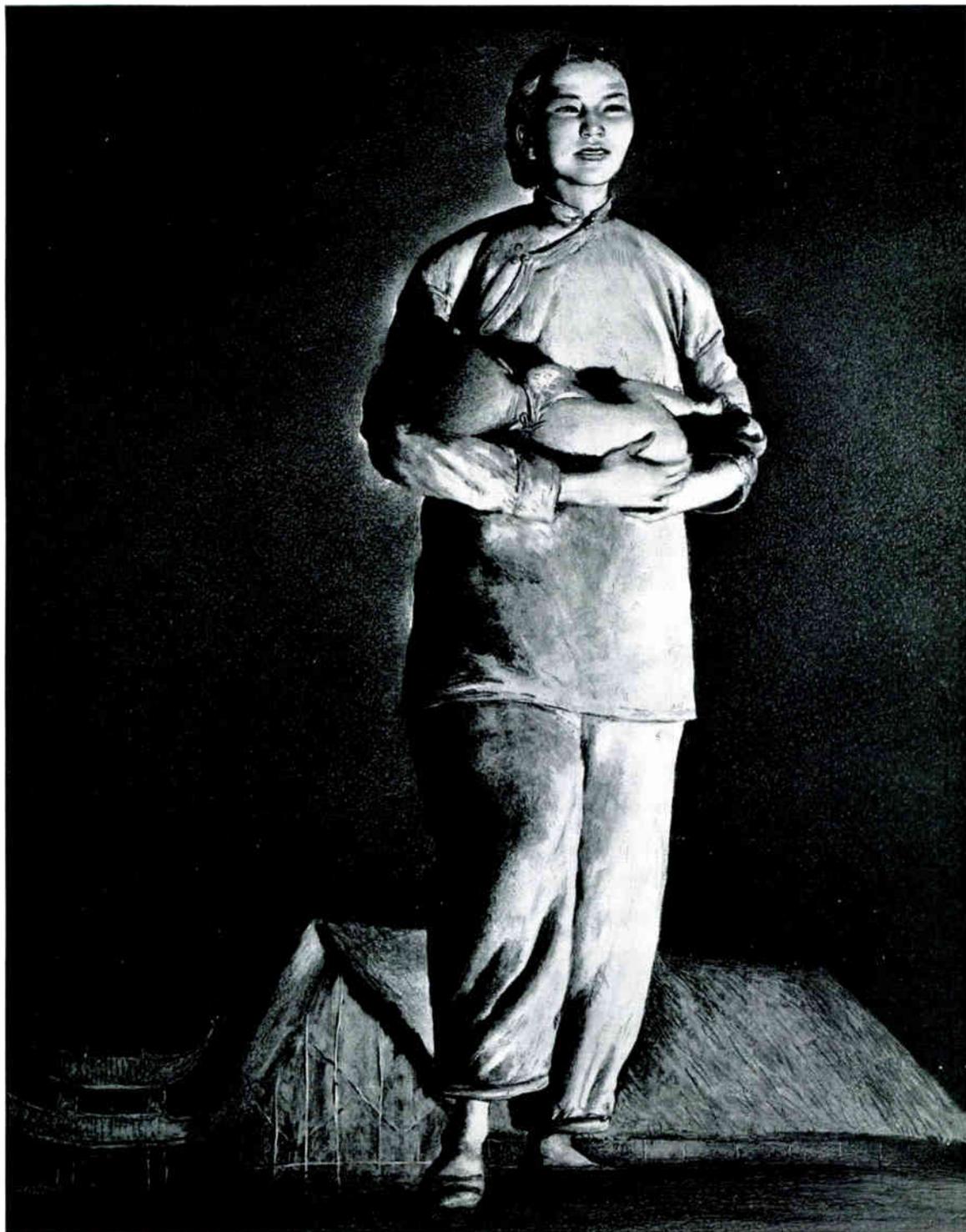


Award for Distinctive Merit

Artist: Dean Cornwell
 Art Director: Geo. A. Kellogg
 Client: John Wyeth & Bro.
 Agency: John F. Murray Advertising Agency



Class II: Black and White Illustration



Art Directors Club Medal

Artist: Robert Riggs

Art Director: Paul F. Berdanier, Jr.

Client: Pan American Airways System

Agency: J. Walter Thompson Co.



Artist: Paul Rabut
 Art Director: John H. Tinker
 Client: Stromberg-Carlson Telephone Mfg. Co.
 Agency: McCann-Erickson, Inc.

Award for Distinctive Merit



*Hand and must be cut
 To make this the best of us*

PAN AMERICAN CLIPPERS

This Marnie played dead.....

STROMBERG-CARLSON



Artist: John F. O'Reilly
 Art Director: Paul Smith
 Client: American Locomotive Company
 Agency: Kenyon & Eckhardt, Inc.

Art Directors Club Medal

Artist: Robert Yarnall Richie
 Art Director: Adelaide B. Stevens
 Client: Bridgeport Brass Company
 Agency: Hazard Advertising Corporation

Award for Distinctive Merit



World Radio History

Class III: Color Photography



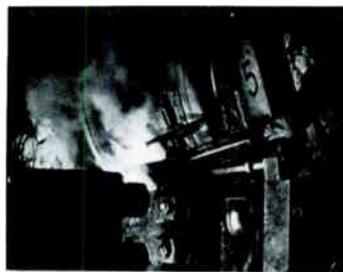
Artist: H. Huene
 Art Director: Louis Menna
 Client: John H. Woodbury
 Agency: Lennen & Mitchell, Inc.

Award for Distinctive Merit



A HIGH HOUR FOR YOUR DADDY

AMERICAN
 LOCOMOTIVE



Hitler Brew For Freedom's Loss

INTERNATIONAL PAPER COMPANY

SAYS PAULETTE GODDARD (Living Skin Type)



"I call it my 'Admire Disc' for it's ideal to determine my type."



Class IV: Black and White Photography



Art Directors Club Medal

Artist: Gordon Williams
Art Director: Paul Darrow
Client: Boeing
Agency: N. W. Ayer & Son, Inc.



Daily, including Sunday

BOEING



THE GREAT PICTURES ARE MADE ON KODAK FILM



Artists: Ray Pinney, Charles Beldan,
 Esther Bubley, Ardean Miller
 Art Directors: Paul F. Berdanier, Jr., Edith Lewis
 Client: Eastman Kodak Co.
 Agency: J. Walter Thampson Co.

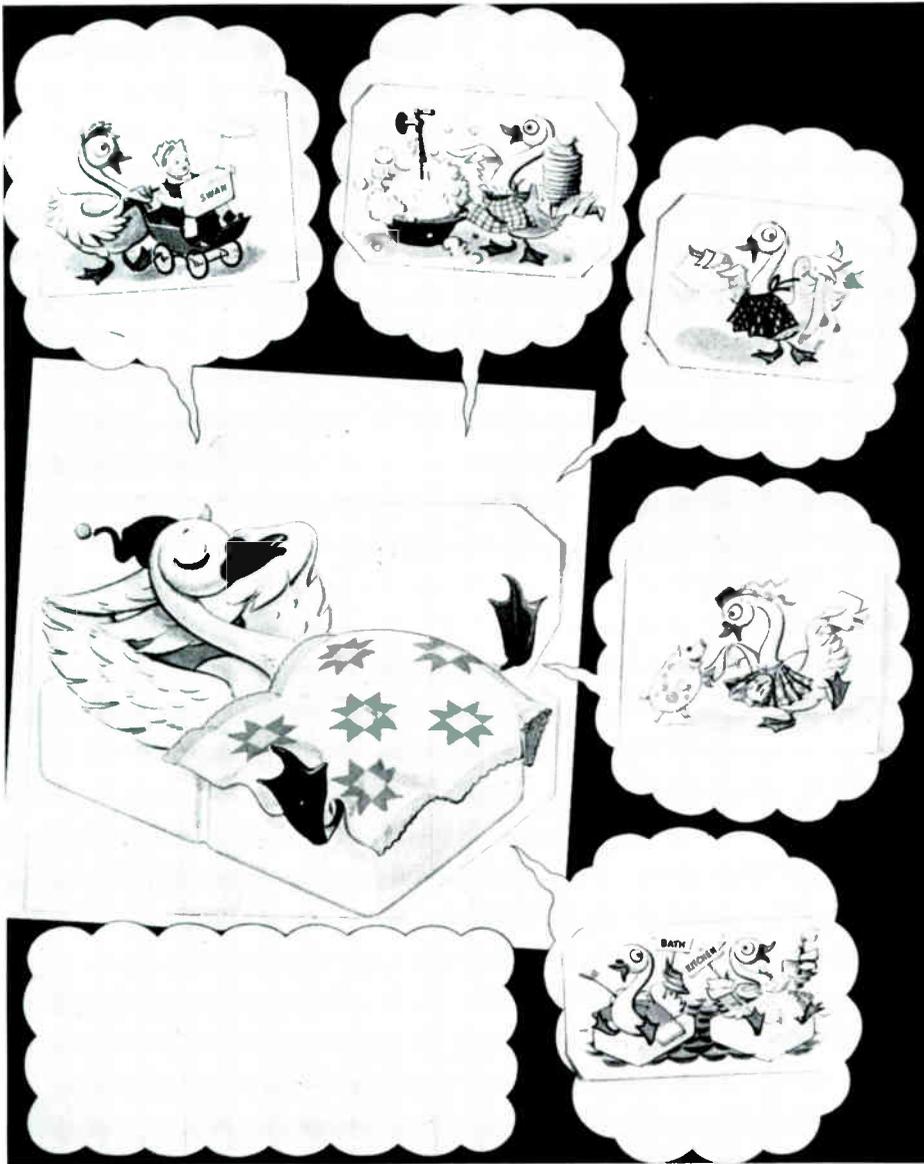
Award for Distinctive Merit



Award for Distinctive Merit

Artist: Ruzzie Green
 Art Director: William Kammer
 Client: International Silver Company
 Agency: Young & Rubicam, Inc.





Art Directors Club Medal

Artist: Albert Stoeble
 Art Director: Fred S. Sergenian
 Client: Lever Brothers Company
 Agency: Young & Rubicam, Inc.

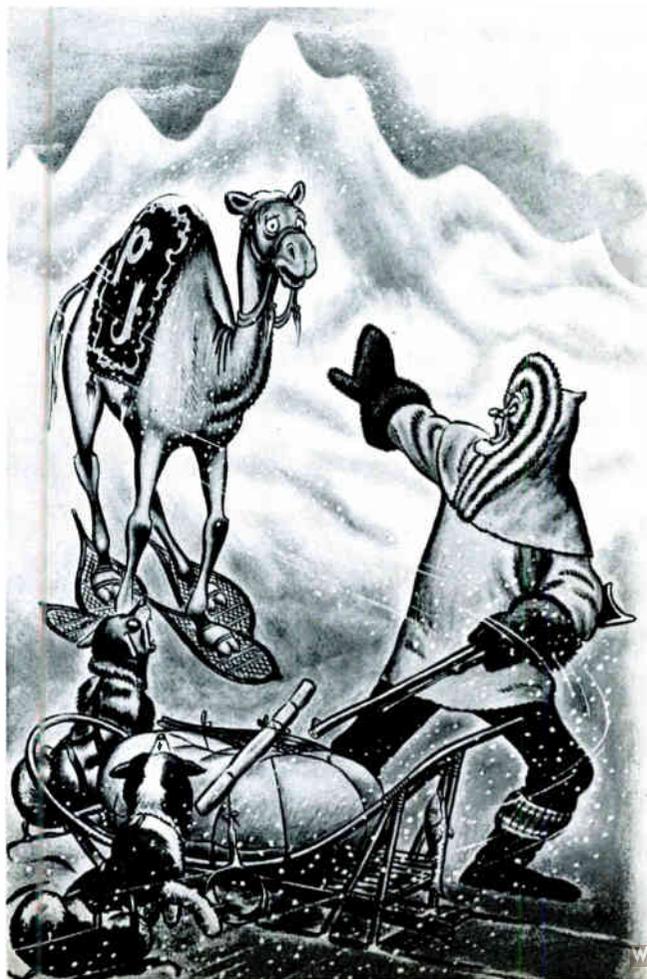


The Photo-Laboratory...
 The Photo-Laboratory...
 The Photo-Laboratory...
 The Photo-Laboratory...

Class V: Comics and Continuities

Award for Distinctive Merit

Artist: Richard Decker
Art Director: Leonard Lionni
Client: The Evening Bulletin
Agency: N. W. Ayer & Son, Inc.



Artist: James Williamson
Art Director: Jack Anthony
Client: Frankfort Distilleries, Inc.
Agency: Young & Rubicam, Inc.

Award for Distinctive Merit



**Class VI:
Originality**

Artist: Leonard Lianni
 Art Director: Leonard Lianni
 Client: Ladies Home Journal
 Agency: N. W. Ayer & Son, Inc.



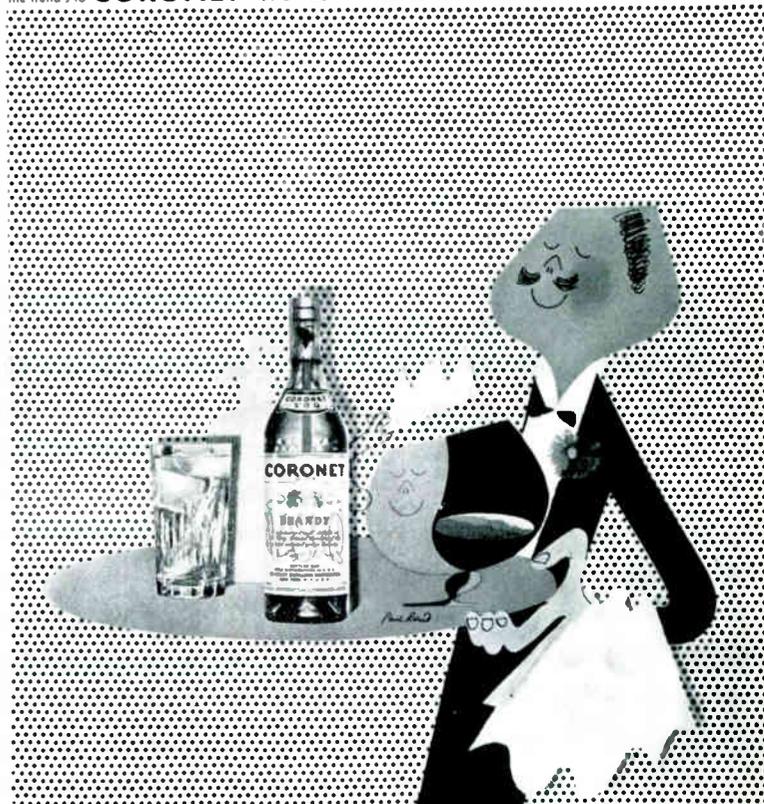
Art Directors Club Medal

Thanksgiving Day 1942
 Ladies' Home JOURNAL

Award for Distinctive Merit

Artist: Paul Rand
 Art Director: Paul Rand
 Client: Schenley Distillers Inc.
 Agency: Wm. H. Weintraub & Co., Inc.

the trend's to **CORONET V.S.Q. BRANDY... AND SODA!**



Fresher-tasting as you sip . . . and afterwards!
 World's getting around about this milder, smoother,
 sparkling tall drink. Made with Coronet . . .
 a de luxe American brandy as distinguished as you've
 ever tasted . . . anywhere . . . anytime!
 • make your dollars fight . . . buy war bonds and stamps!



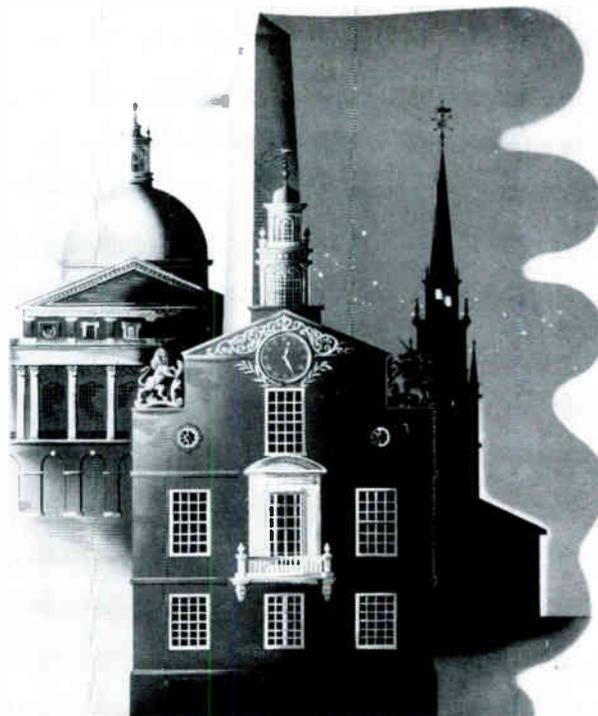
© 1942 Schenley Distillers Corp. "Coronet Brandy" with "Morton" Brand's "C" logo. See your local newspaper for date and details. *W.P.A. Seal. *California price 10c. 100% Grain Neutral Spirits. Schenley Distillers Corp., New York, N.Y.

Artist: Douglass Crockwell
Art Director: Arthur T. Blomquist
Client: Community Chests & Councils
Agency: J. Wolter Thompson Co.



For Home and Country *Give*

Kerwin H. Fulton Medal



THE BOSTON
NEW HAVEN RAILROAD

Class VII: Posters

Artist: Ben Noson
Art Director: Wilbur B. Downes
Client: New Haven Railroad
Agency: Wendell P. Colton Co.

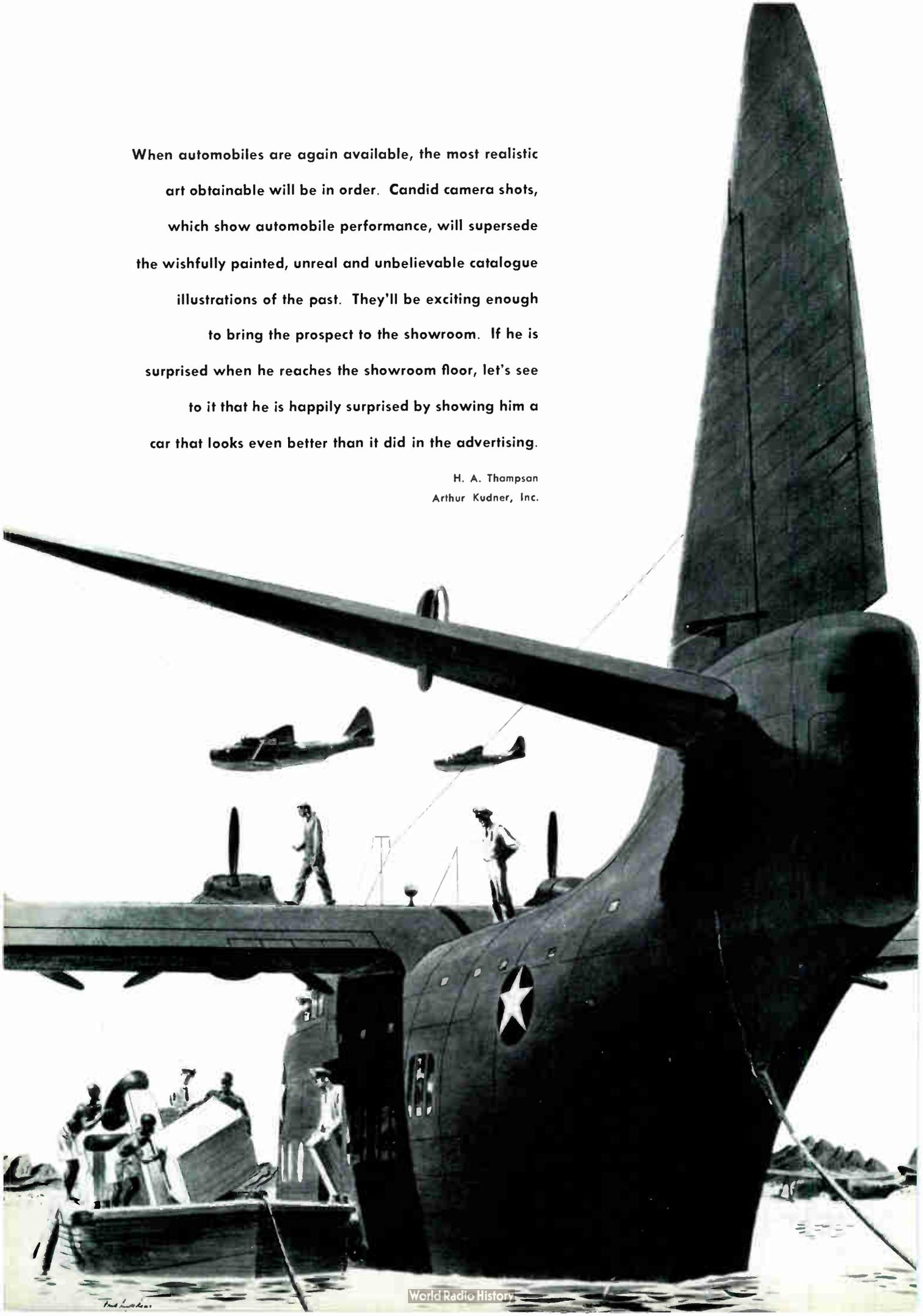
Award for Distinctive Merit

Automotive Products

SECTION 3

When automobiles are again available, the most realistic art obtainable will be in order. Candid camera shots, which show automobile performance, will supersede the wishfully painted, unreal and unbelievable catalogue illustrations of the past. They'll be exciting enough to bring the prospect to the showroom. If he is surprised when he reaches the showroom floor, let's see to it that he is happily surprised by showing him a car that looks even better than it did in the advertising.

H. A. Thompson
Arthur Kudner, Inc.

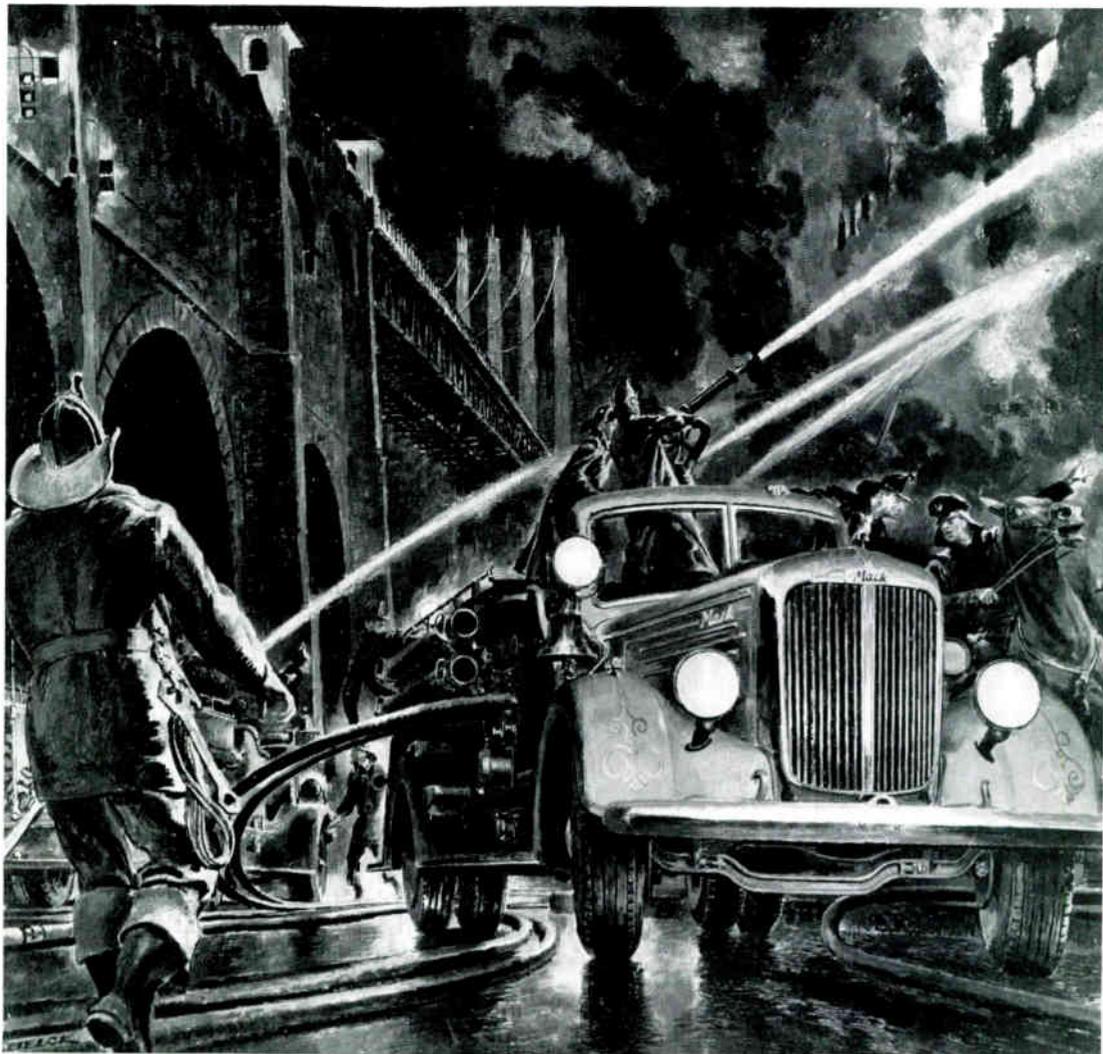


Artist: Fred Ludekens
Art Director: Arthur A. Surin
Client: Nosh-Kelvinotor Corporation
Agency: Geyer, Cornell & Newell, Inc.



Artist: Fred Ludekens
Art Director: Arthur A. Surin
Client: Nosh-Kelvinotor Corporation
Agency: Geyer, Cornell & Newell, Inc.





Artist: Peter Helck
Art Director: John H. Tinker
Client: Mack Trucks, Inc.
Agency: McCann-Erickson, Inc.



PHOTOGRAPH BY J. W. WALKER



PHOTOGRAPH BY W. W. WALKER





Artist: Peter Helck
Art Director: Jahn H. Tinker
Client: Mack Trucks, Inc.
Agency: McCann-Erickson, Inc.

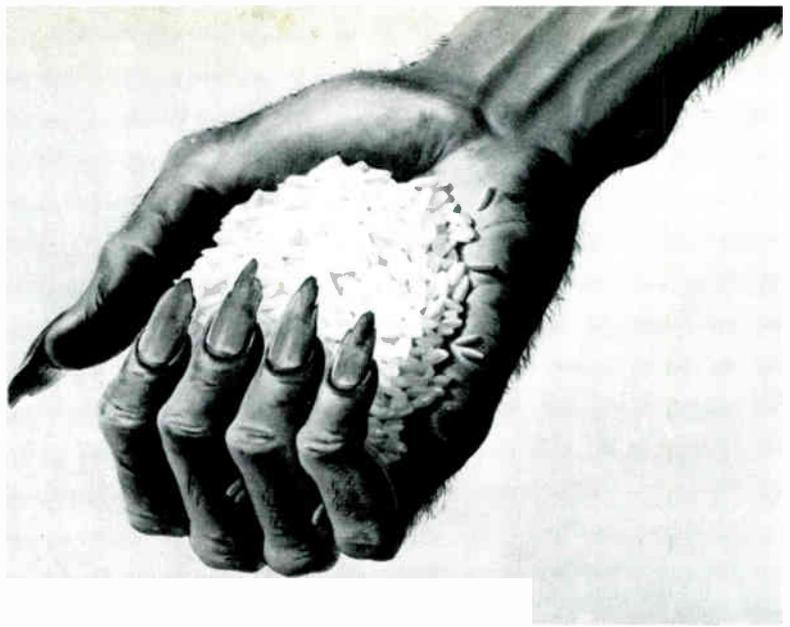


Artist: Adolph Kranengold
Art Director: Paul Smith
Client: Quaker State Oil Refining Corp.
Agency: Kenyan & Eckhardt, Inc.

Sentis Duty

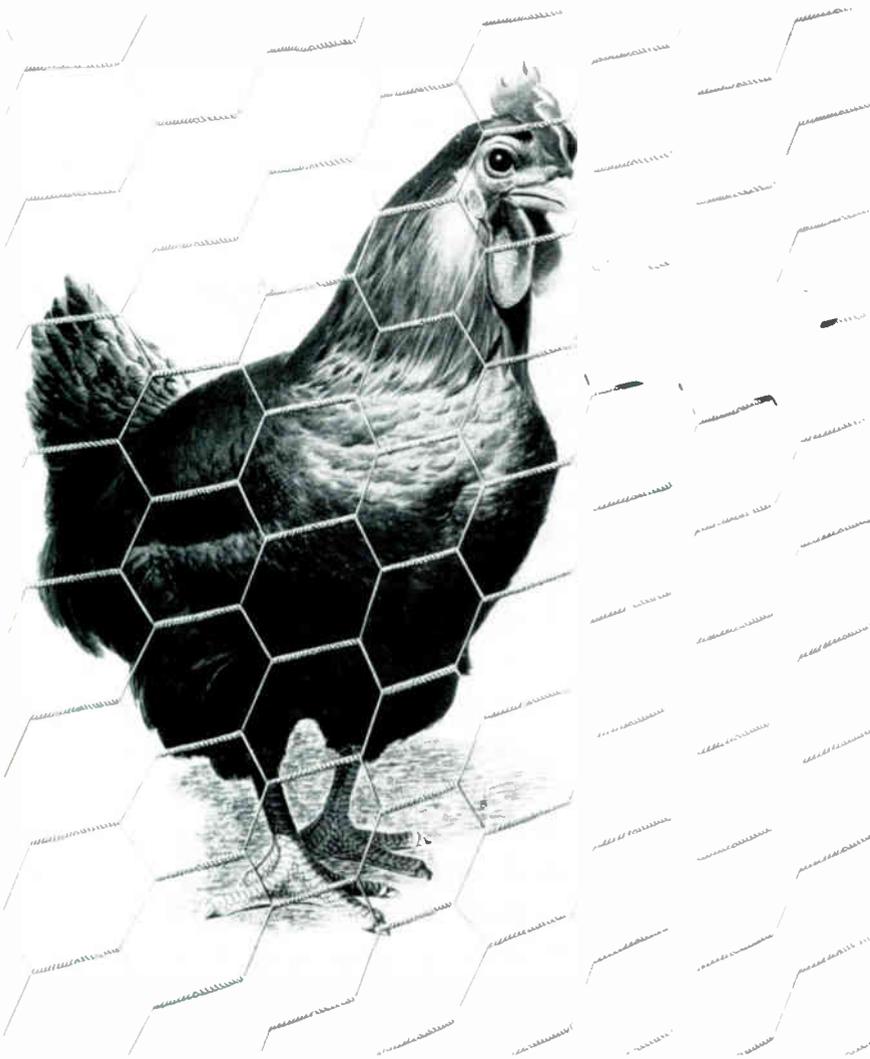


BILLY Q. QUAKER STATE MOTOR OIL VICTOR OIL



Artist: Walter Frame
Art Director: Leslie Beaton
Client: The Texas Company
Agency: Newell-Emmett Company

Artist: Glenn Grohe
Art Director: Lester Rondell
Client: Continental Oil Company
Agency: Tracy, Locke, Dawson, Inc.



Artist: Walter B. Richards
 Art Director: Leslie Beaton
 Client: The Texas Company
 Agency: Newell-Emmett Company



Artist: Rica Tamasa
 Art Director: Leslie Beaton
 Client: The Texas Company
 Agency: Newell Emmett Company



"No thanks!"



...wonder what a "goose-stepper"
 thinks about?



Patients Peter
 got enze

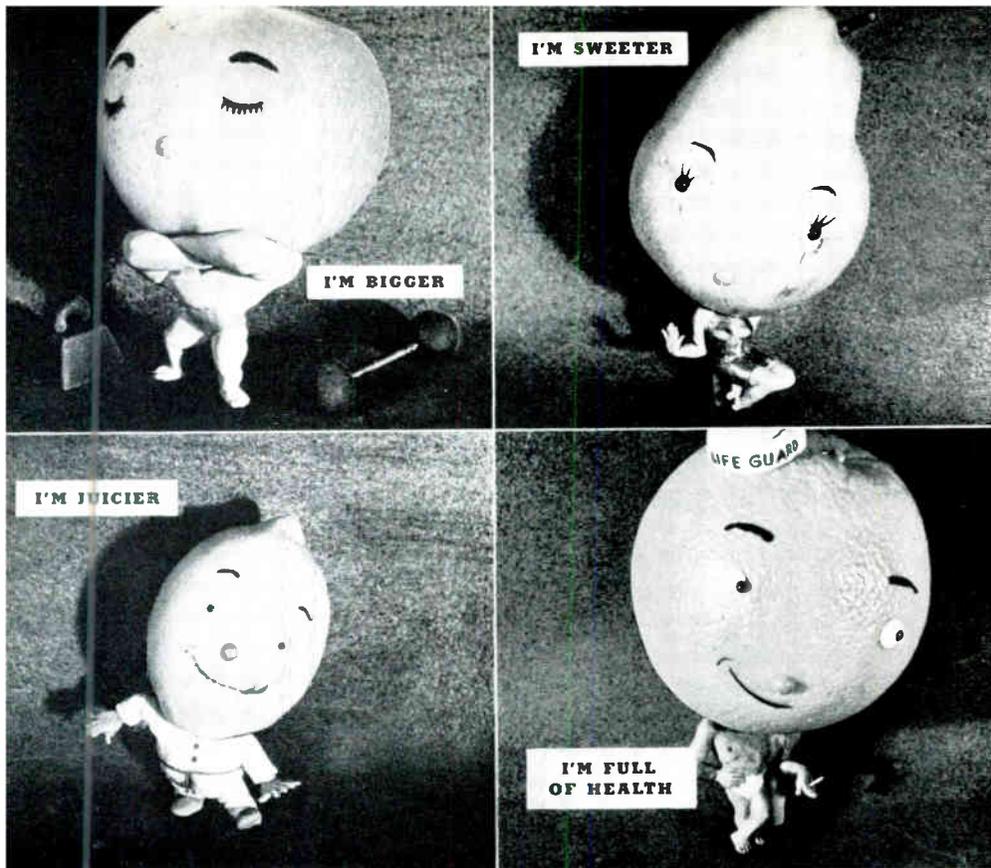


THE TEXAS COMPANY



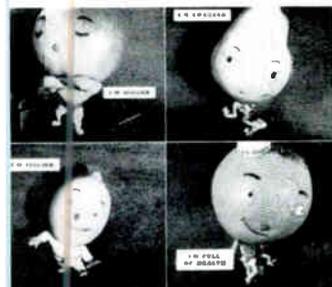
NEWELL-EMMETT COMPANY





Artist: Henry Rox
 Art Director: Elwood Whitney
 Client: Shell Oil Company, Inc.
 Agency: J. Wolter Thompson Co.

Artist: Robert O. Reid
 Art Director: Robert Von Benthuyzen
 Client: The General Tire & Rubber Company
 Agency: D'Arcy Advertising Company



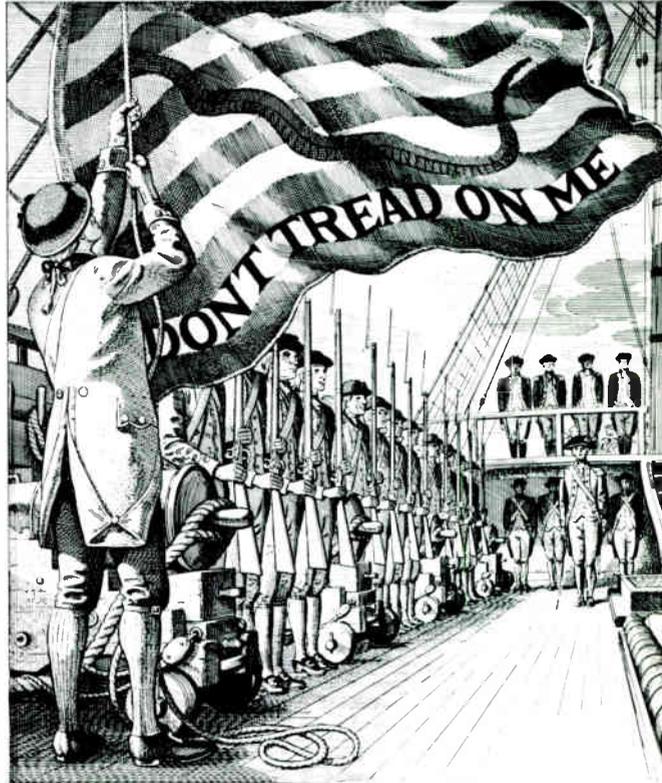
How does this make you feel better...





Artist: Fletcher Martin
 Art Director: Elwood Whitney
 Client: Shell Oil Company, Inc.
 Agency: J. Walter Thompson Co.

Artist: Paul Hawthorne
 Art Director: Henry D. Maconachy
 Client: The Electric Storage Battery Co.
 Agency: Geore-Marston, Inc.



Art Director: Lester Rondell
 Client: Continental Oil Company
 Agency: Tracy, Locke, Dawson, Inc.

No. 1

When all is said over and over, the No. 1 way of safeguarding your present car until Victory brings new ones, will still be to lubricate the engine well. ☪ In the certified Death Valley Death-Test, five duplicate engines lubricated by five fine big-name oils averaged not half the life of another identical engine that was OIL-PLATED by Conoco N^o 1 motor oil. This patented oil will OIL-PLATE your engine. Change at Your Mileage Merchant's Conoco station. Continental Oil Company



Aviation

SECTION 4



Art for airplanes is not new. Art to translate the physical omnipresence of the air realm is new. The problem is not one of finding artists capable of making illustrations. The problem with artists is to discover the significance of air and how its use for global vehicular traffic will inevitably affect all peoples everywhere. The artists who draw the pictures on other subjects, such as automobiles, wearing apparel, foodstuffs, etc., and the public who sees them, are familiar with those subjects and knows what they mean in terms of human experience. Not so, comparably, with aviation. Therefore, there is a greater burden, and likewise opportunity, for artists to help aviation advertisers hasten the day when the American public will understand and want air transportation, the same as they do land and water transportation.

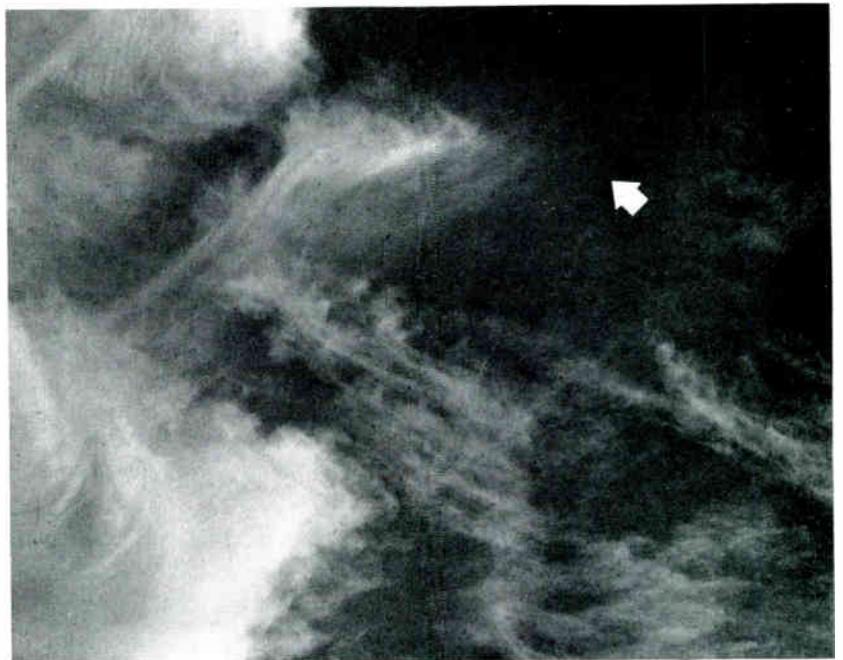
C. A. Stevens
American Airlines, Inc.

Artist: George Sheppard
Art Director: Rene Weaver
Client: AiResearch Manufacturing Co.
Agency: J. Walter Thompson Co.





Artist: Walter Frame
 Art Directors: Paul Newman, Bob Shaw
 Client: Air Transport Association
 Agency: Erwin, Wasey & Co., Inc.



Artist: William Rittase
 Art Director: Paul Darrow
 Client: Boeing
 Agency: N. W. Ayer & Son, Inc.

Here are their hats...*they're in a hurry!*



W. W. 1



W. W. 2



W. W. 3



W. W. 4



W. W. 5



W. W. 6



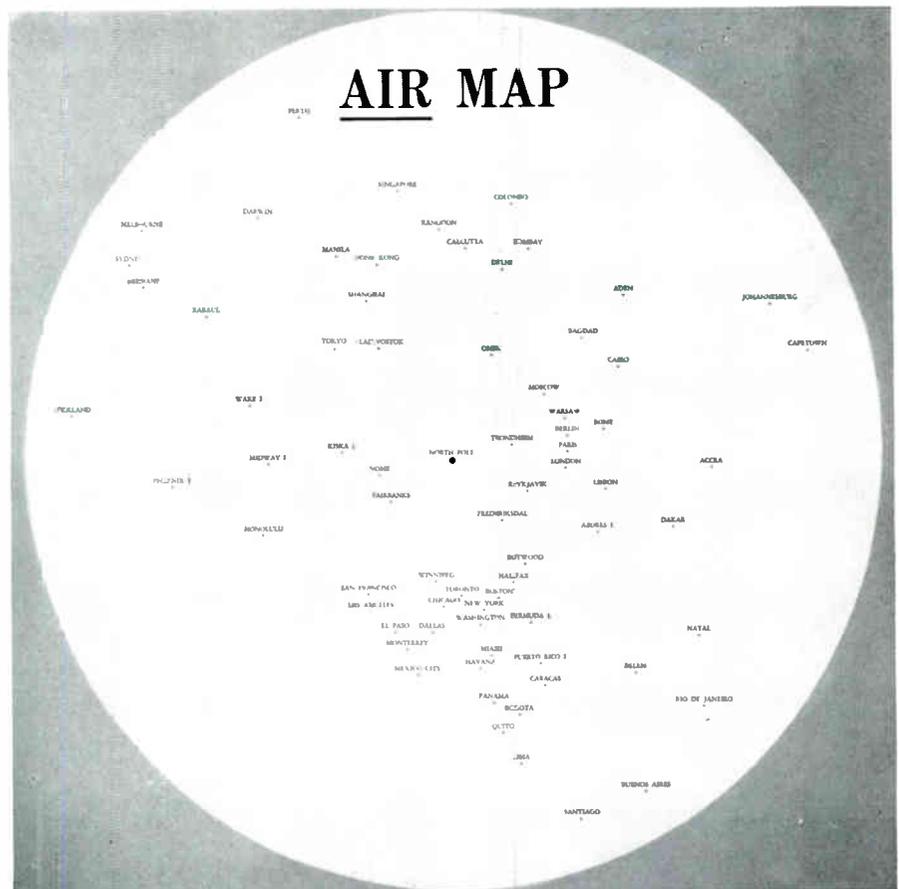
Photograph of a flying fortress—sixty miles up

AIR MAP

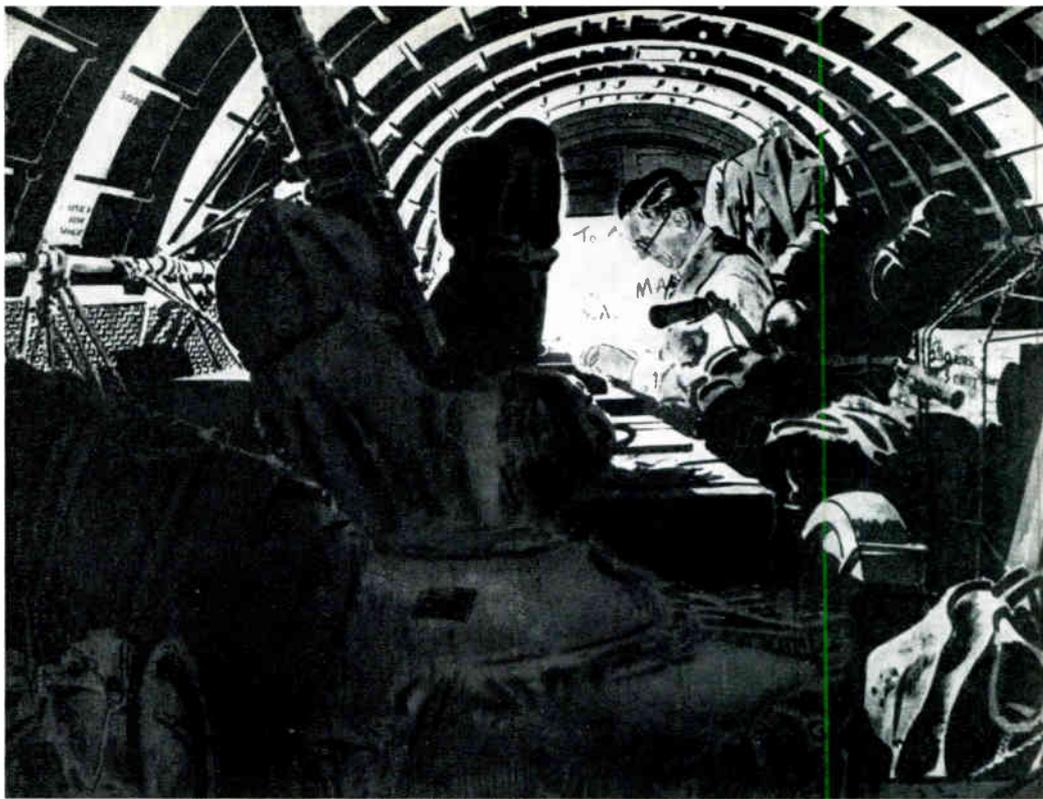




Artist: Underwood & Underwood
Art Director: Poul Dorrow
Client: Boeing
Agency: N. W. Ayer & Son, Inc.



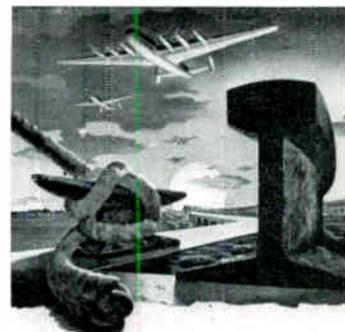
Artist: Wotts Studio
Art Directors: P. P. Willis, Franklin D. Boker
Client: American Airlines, Inc.
Agency: Ruthruff & Ryon, Inc.



Artist: Noel Sickles
Art Director: Bob Show
Client: Air Transport Association
Agency: Erwin, Wasey & Co., Inc.



Artist: F. Wright
Art Director: E. C. Hoffman
Client: Wright Aeronautical Corp.
Agency: B. D. Adams, Inc.



Tone against Time

WRIGHT Aeronautical Corp.
 B. D. Adams, Inc.



Artist: Robert Riggs
 Art Director: Leon Karp
 Client: Goodyear Aircraft
 Agency: N. W. Ayer & Son, Inc.



Artist: Boris Artzybasheff
 Art Director: Franklin D. Baker
 Client: Vultee Aircraft, Inc.
 Agency: Ruthrauff & Ryan, Inc.



Hitler came the closest...



Furnishings

SECTION 5



World Radio History

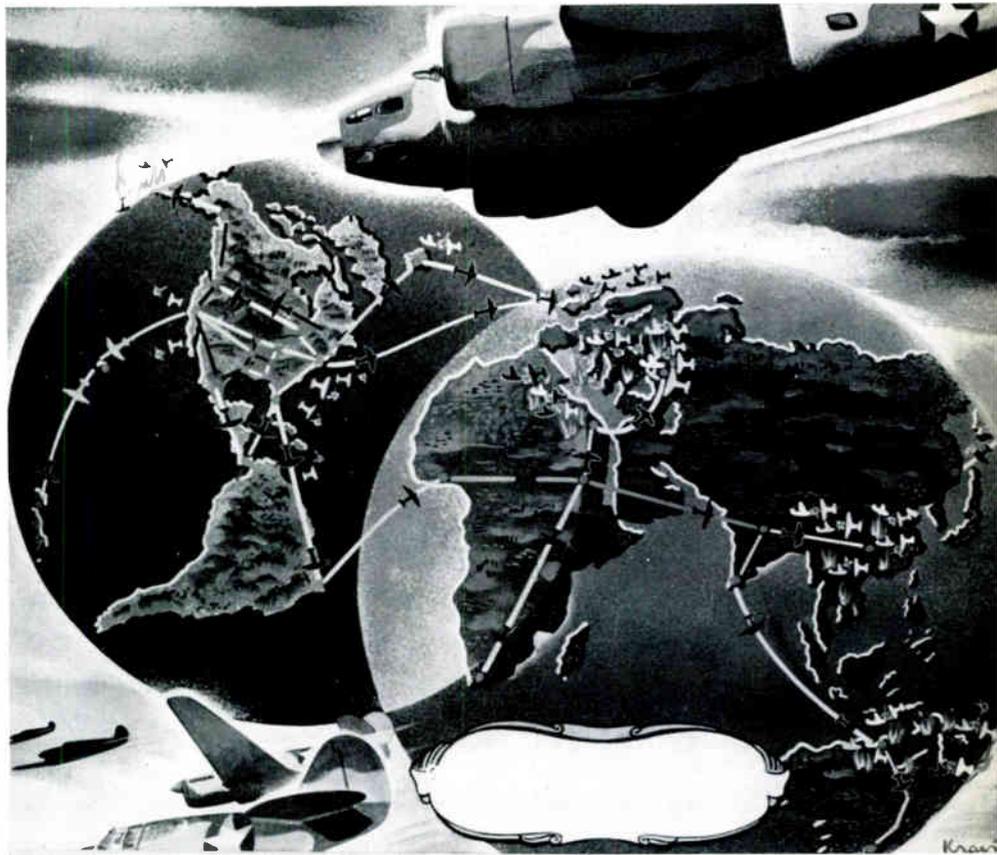
RABUT

Artist: Paul Rabut
Art Director: John H. Tinker
Client: Stromberg-Carlson Telephone Mfg. Co.
Agency: McCann-Erickson, Inc.



More important than minute delineation of detail, are the personality and buying mood with which art can surround a product. And personality doesn't mean a sacred cow attitude which results in pictures of god-like males whose inflexible anatomy puts no crease or wrinkle in the advertiser's product. To do its real job of creating a desire to own, advertising art should be human, friendly, entertaining; should show the merchandise on a level of the buyer's recognition and his ability to use it.

Arthur C. Fatt
Grey Advertising Agency, Inc.



Artist: Ludlow Kravis
Art Director: Deane Uptegrove
Client: Monroe Calculating Machine Co.
Agency: Alley & Richards Co.





Artist: Nat White
Art Directors: Walter Geoghegan, Rene Clarke
Client: Crane & Company
Agency: Calkins & Holden

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





Artist: Herbert R. Naxon
 Art Director: John H. Tinker
 Client: Stromberg-Carlson Telephone Mfg. Co.
 Agency: McCann-Erickson, Inc.



The Straying Lamb



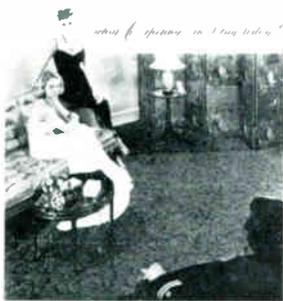
...the ... of the ...
 ... the ...
 ... the ...
 ... the ...
 ... the ...

STROMBERG-CARLSON

STROMBERG-CARLSON



Artist: Hutchinson
 Art Director: Stuart Campbell
 Client: A. & M. Karagheusian, Inc.
 Agency: Abbott Kimball Co., Inc.



GULISTAN

"So I went home to mother-in-law..."



*Canon
 Focalis Sixto*



*of
 3/2*

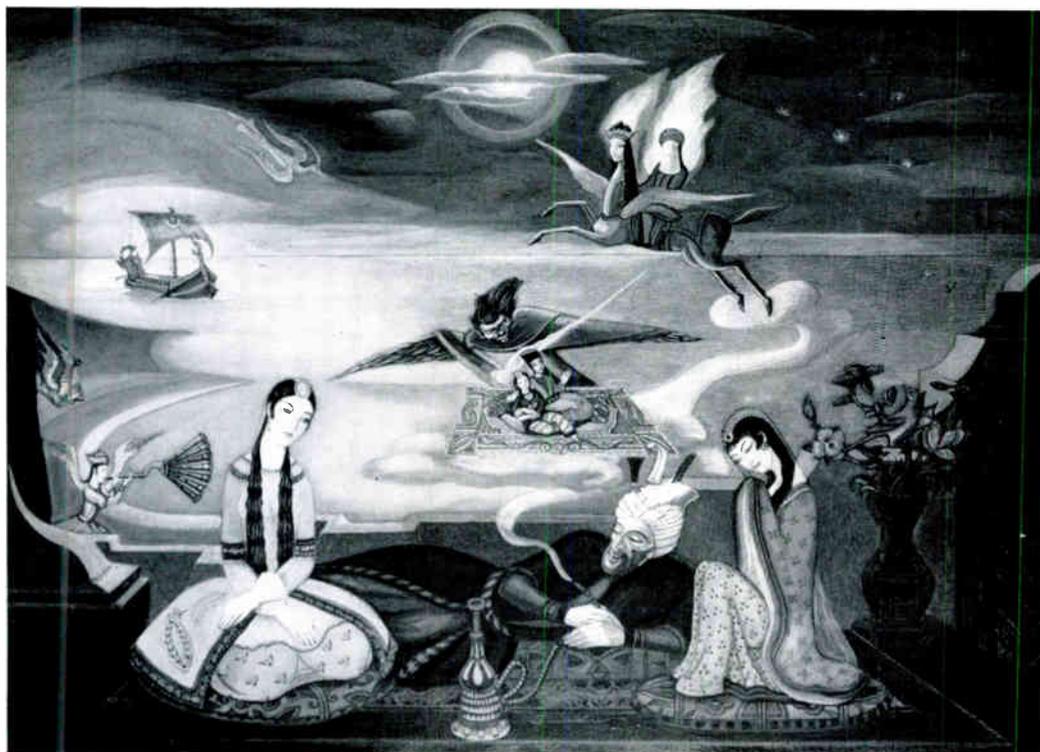


to be continued...

Artist: Robert G. Harris
Art Director: Robert Wheeler
Client: Cannan Mills, Inc.
Agency: Young & Rubicam, Inc.

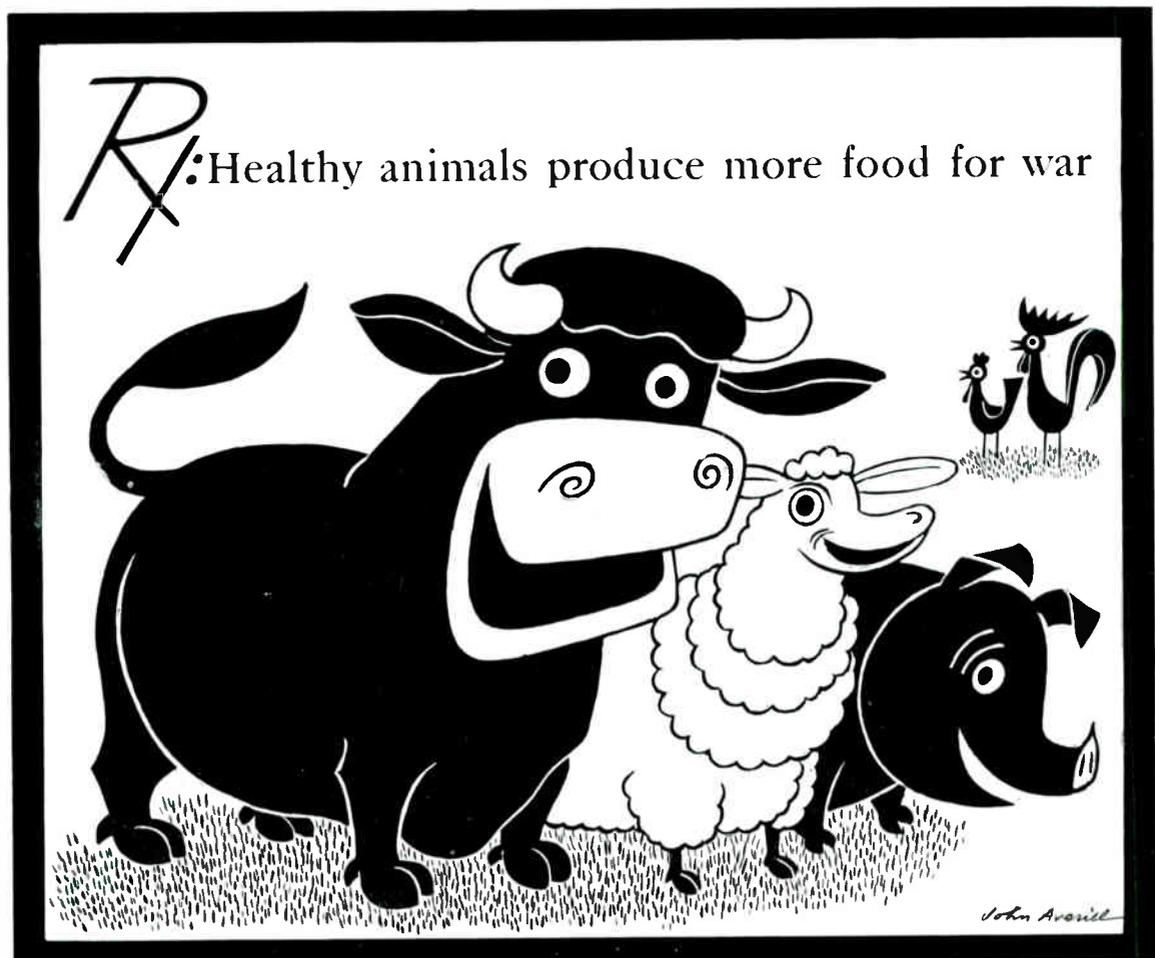


Artist: Sergei Saudeikine
Art Director: Walter Reinsel
Client: Farnsworth Television & Radio Corp.
Agency: N. W. Ayer & Son, Inc.

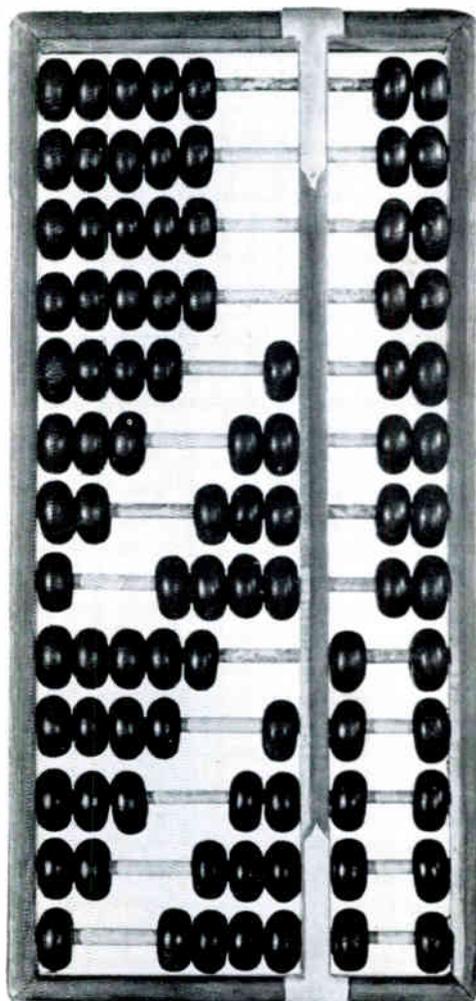




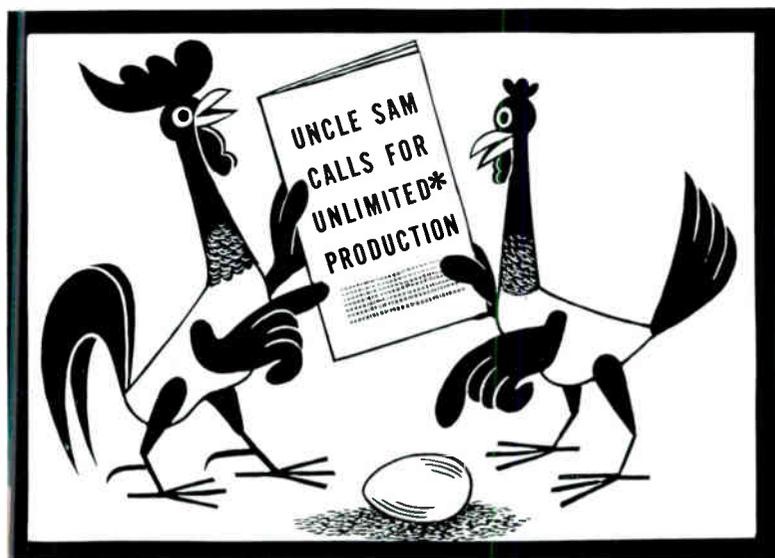
Artist: John Averill
 Art Director: Clarence Deutsch
 Client: Paint Merchandising Council
 Publisher: Various Newspapers



Artist: John Averill
 Art Director: Clarence Deutsch
 Client: Paint Merchandising Council
 Publisher: Various Newspapers



Artist: Haedt Studio
 Art Director: Leonard Lianni
 Client: Felt & Tarrant Manufacturing Co.
 Agency: N. W. Ayer & Son, Inc.



Artist: John Averill
 Art Director: Clarence Deutsch
 Client: Paint Merchandising Council
 Publisher: Various Newspapers



*There's
 more than one way
 to skin
 a Jap!*

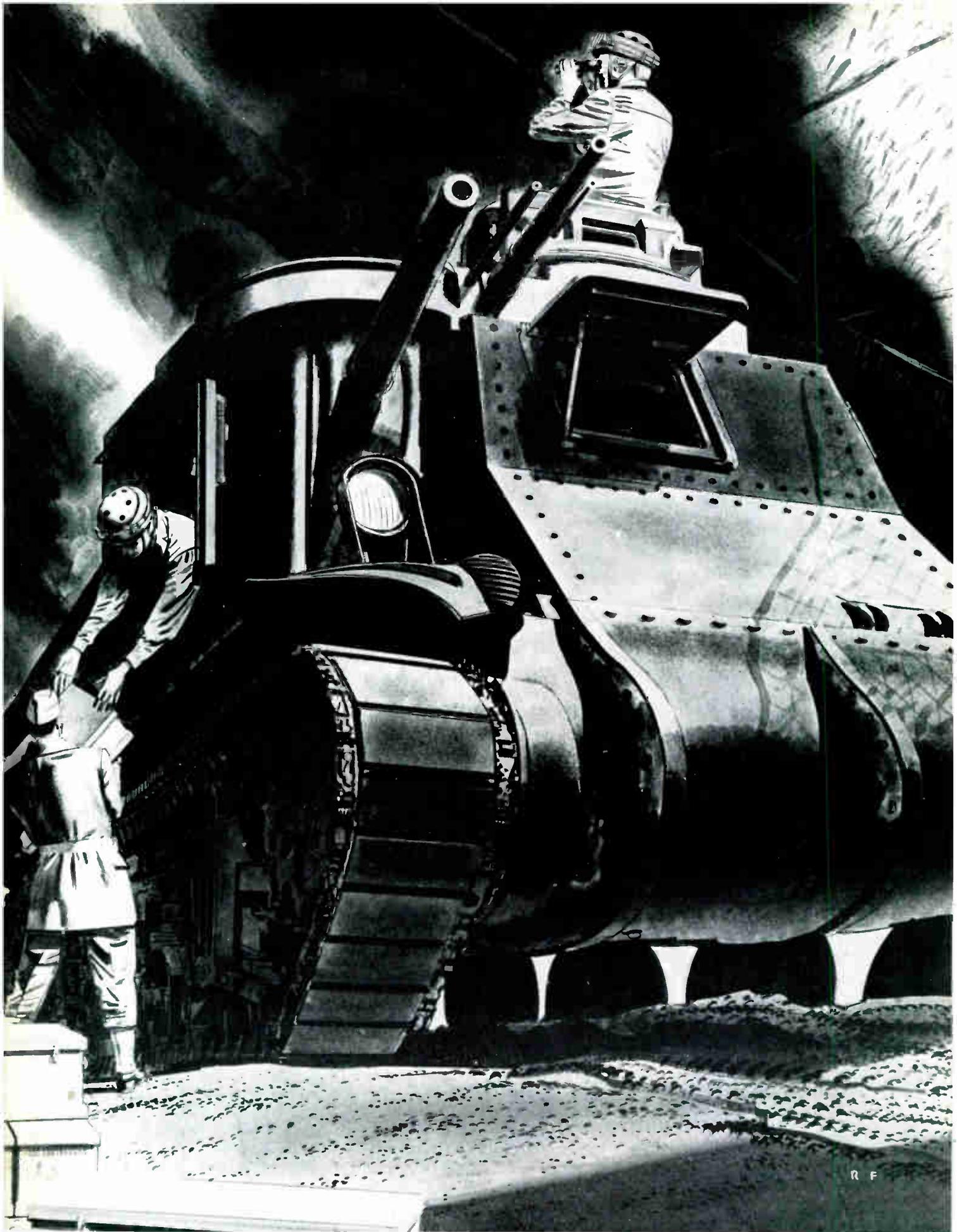


Machinery

Chemicals

Plastics

SECTION 6

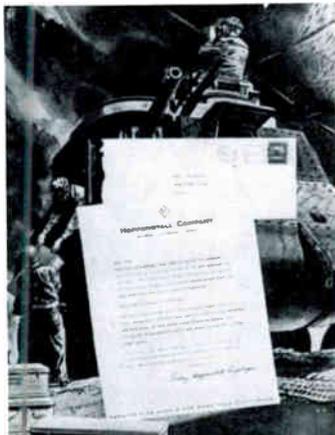


R F

Artist: Robert Fawcett
Art Director: Harvey B. Cushman
Client: Heppenstall Company
Agency: Ketchum MacLead & Grave

Ninety percent of the art used in industrial advertising has the practical job of graphically presenting to a highly selective audience the features, functions and applications of specific products. The art should do this job with the greatest clarity and the least affectation. Art in industrial advertising need not be dull in appearance though its function be practical. Bearing in mind the requirements for good reproduction on the paper stocks used by trade publications, the use of photography for veracity, wash drawings for flexibility, scratch board for brilliance and line drawings for simplicity, freshness and variations can be combined with the practical function of graphically presenting information.

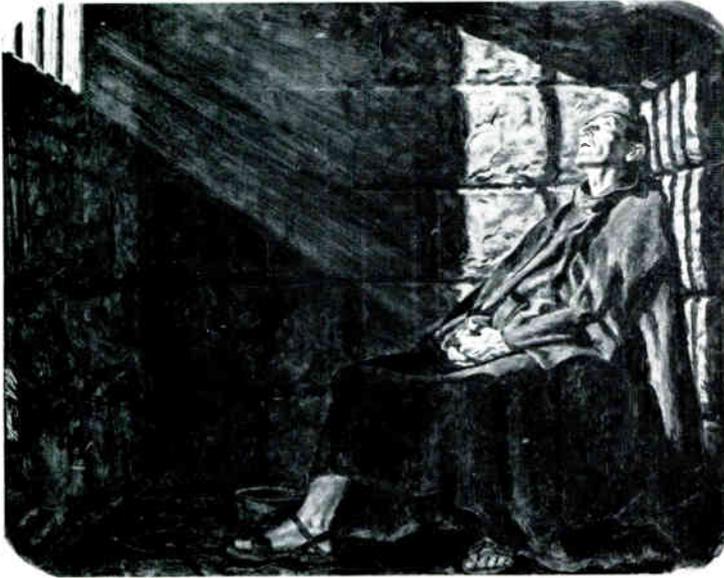
Roger Wensley
G. M. Basford Company



Tanks are not like Camels

Artist: Noel Sickles
Art Director: Al Strasser
Client: Rheem Mfg. Co.
Agency: J. Walter Thompson Co.





Artist: Wm. A. Smith
 Art Director: Fred Bonaguro
 Client: Philips Export Corporation
 Agency: Erwin, Wasey & Co., Inc.



Artist: Herbert Morton Stoops
 Art Director: Paul Smith
 Client: American Locomotive Company
 Agency: Kenyon & Eckhardt, Inc.



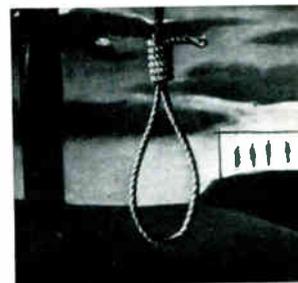
THEY'LL GIVE YOU A FRESH START IN LIFE



Be glad that YOU are free!



PHILIPS
after years of PHILIPS *technical development*



TRY THIS FOR SIZE

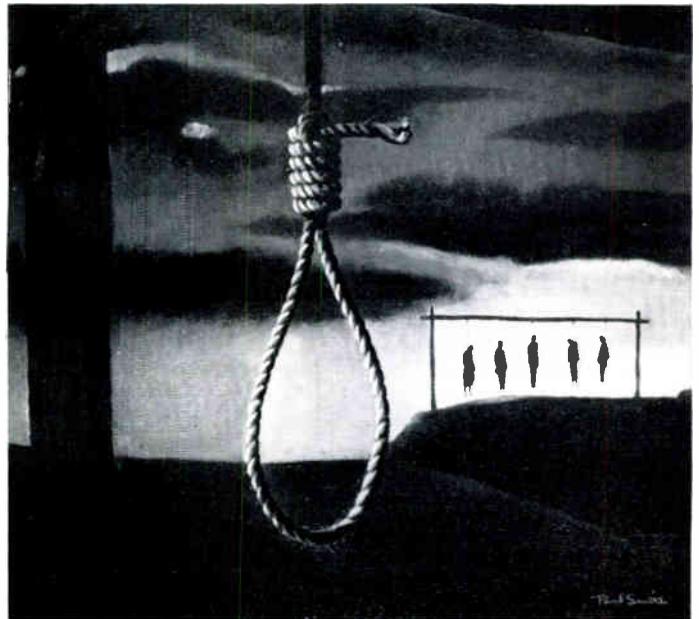
AMERICAN
 LOCOMOTIVE

AMER
 LOCOM



Artist: Thornton Utz
 Art Director: Alfred H. Clague
 Client: Northern Pump Company
 Agency: Batten, Barton, Durstine & Osborn, Inc.

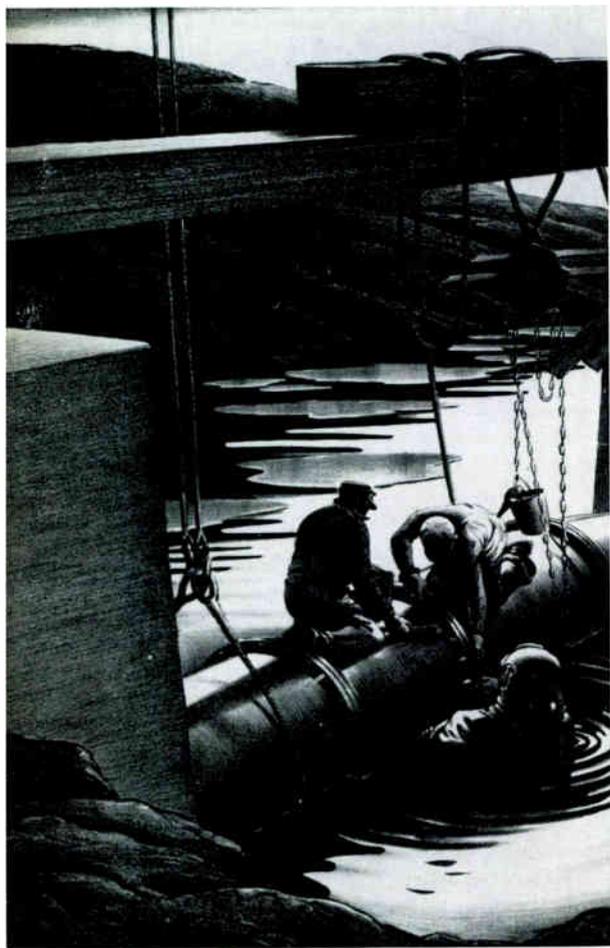
Artist: Paul Smith
 Art Director: Paul Smith
 Client: American Locomotive Company
 Agency: Kenyon & Eckhardt, Inc.



Wenn Sie in Minneapolis ankommen, betrachten
 Sie auch diese Anzeige als Kunstobjekt



NORTHERN PUMP COMPANY
 MINNEAPOLIS, MINN. HEADQUARTERS
 1000 W. WASHINGTON ST. ST. PAUL, MINN.

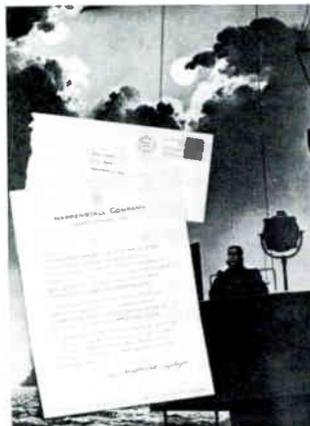


Artist: Robert Moore
 Art Director: Harvey B. Cushman
 Client: Heppenstall Company
 Agency: Ketchum MacLead & Grave

Artist: Edward A. Wilson
 Art Director: Deane Uptgrave
 Client: U. S. Pipe & Foundry Co.
 Agency: Alley & Richards Co.



U.S.
 cast iron
PIPE
 U. S. PIPE & FOUNDRY CO.
 HEPPENSTALL COMPANY



Bullets are
 not a Bomber's
 only enemy



Let 'em have it!

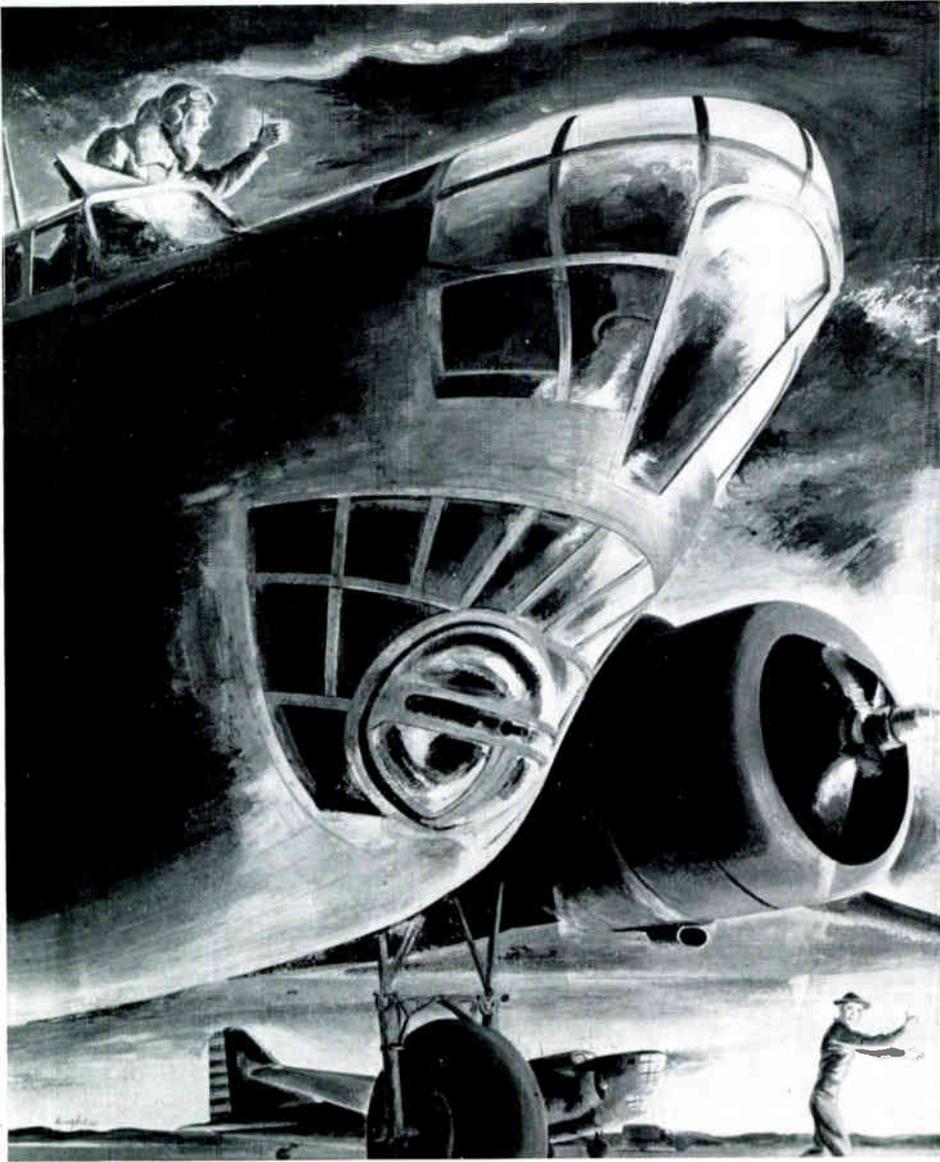


A THOUSAND OF LIVES
 WOULDN'T BUY FOR

Artist: Hardie Gramatky
Art Director: John Temple
Client: S. C. Johnson & Son, Inc.
Agency: Needham, Louis & Brarby, Inc.



Artist: Harrison Miller
Art Director: John Fischer
Client: American Rolling Mill
Agency: N. W. Ayer & Son, Inc.



Artist: George Hughes
 Art Director: Harvey B. Cushman
 Client: Heppenstall Company
 Agency: Ketchum MacLeod & Grove



Instrument of Instruction

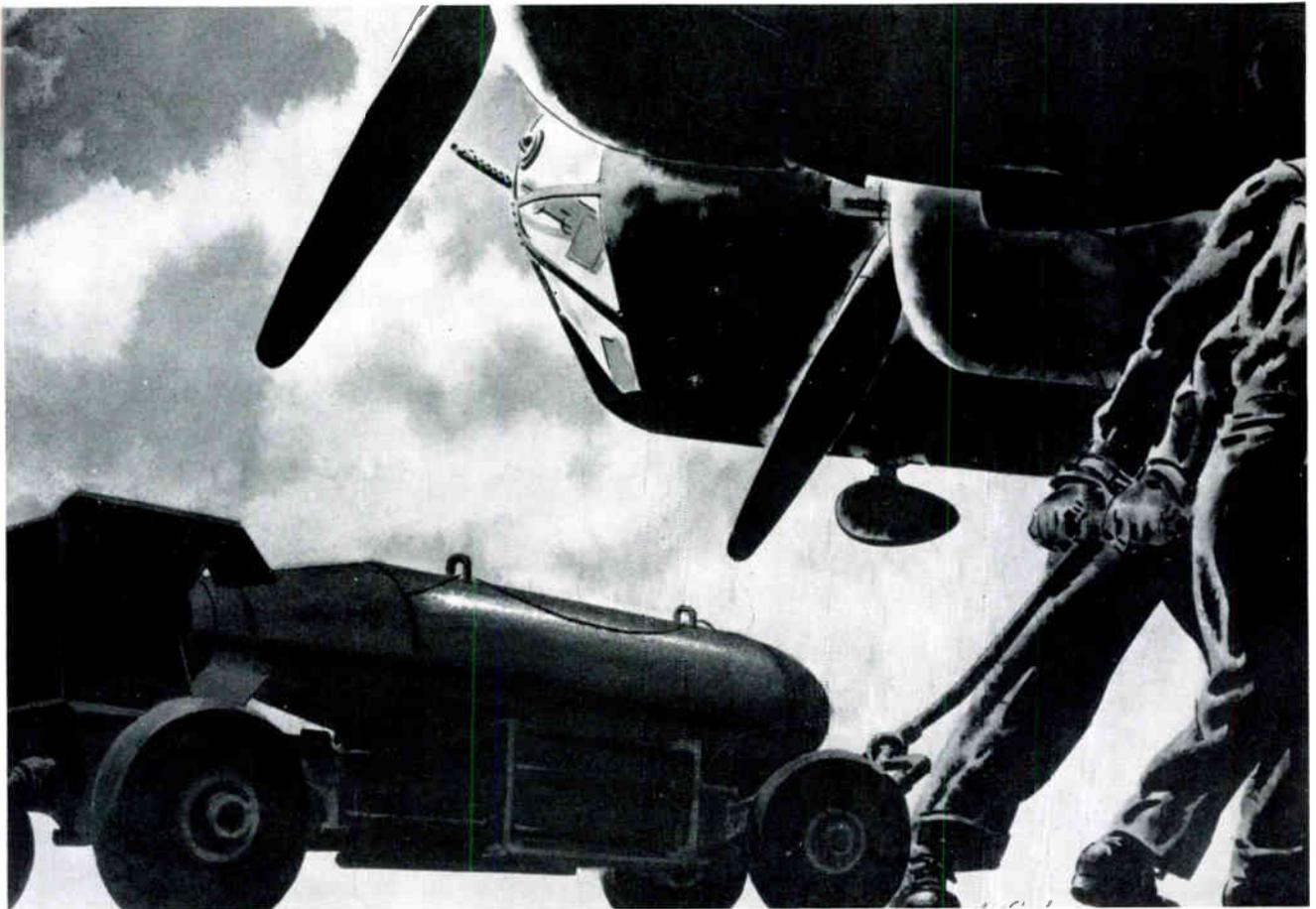
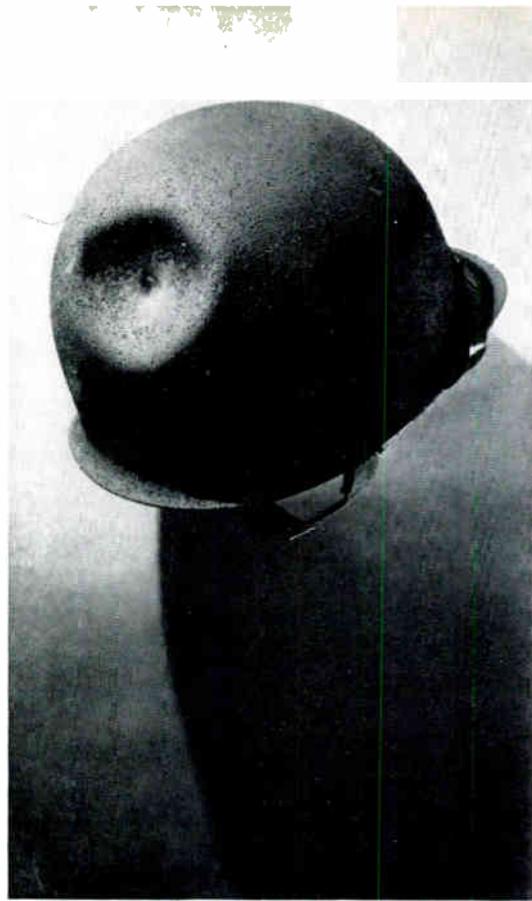
How good is the helmet your soldier wears?

The helmet is the soldier's most important piece of equipment. It is the only thing that can protect him from the enemy's bullets and shrapnel. It is the only thing that can keep him from being blinded or deafened by the enemy's gas. It is the only thing that can keep him from being frozen or burned by the weather. It is the only thing that can keep him from being killed by the enemy's machine guns.

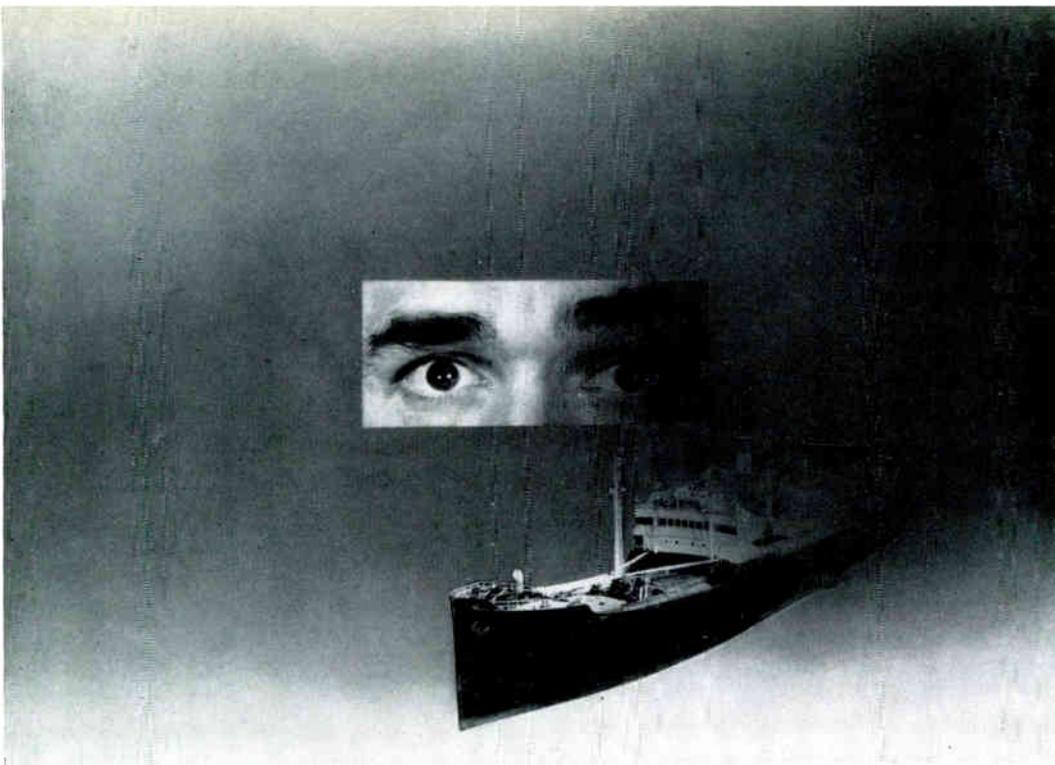


NEW STEELS FOR AMERICA
 UNITED STATES STEEL

Artist: Victor Keppler
Art Directors: Harold McNulty, Al Sneden
Client: U. S. Steel Co.
Agency: Batten, Barton, Durstine & Osborn, Inc.

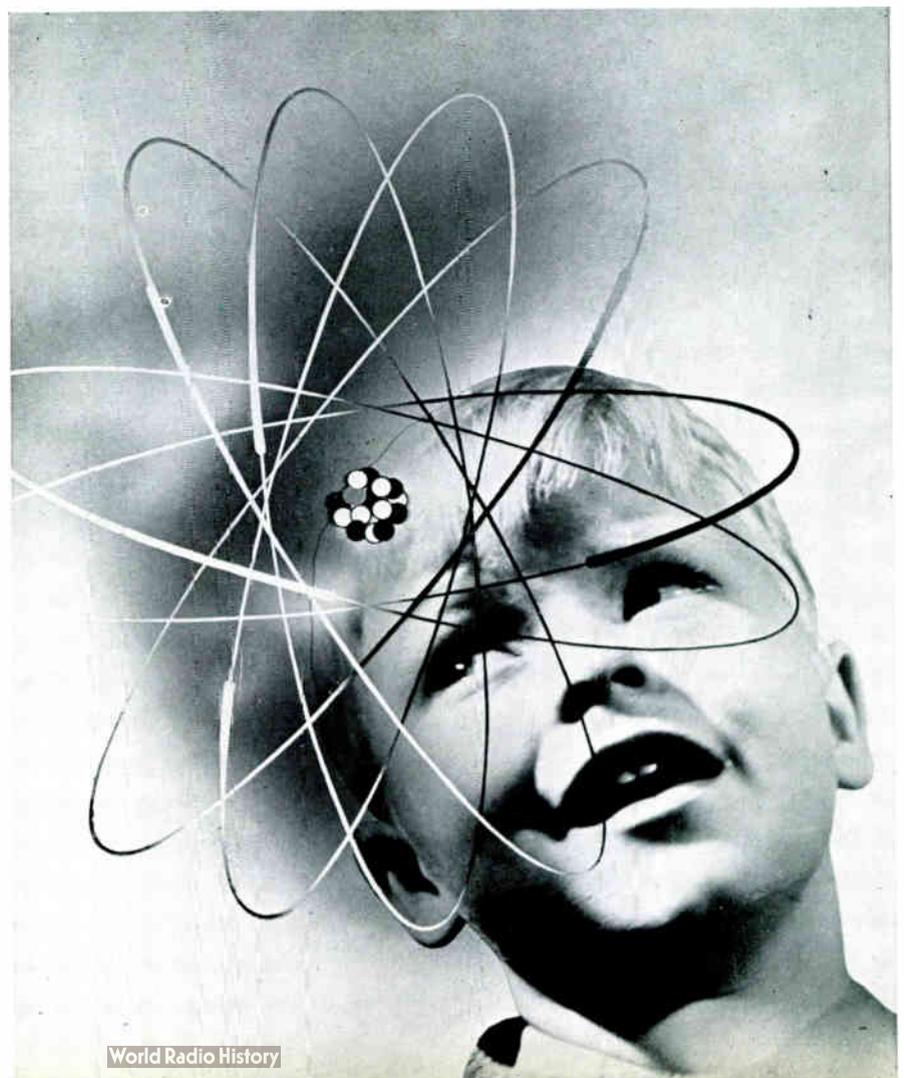


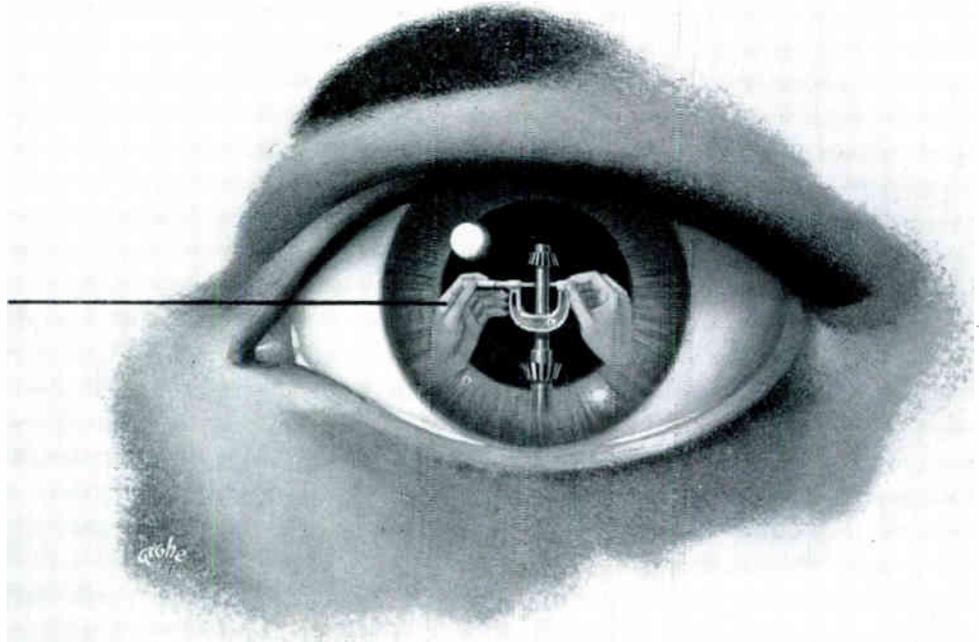
Artist: Noel Sickles
Art Director: Al Strasser
Client: Rheem Mfg. Co.
Agency: J. Walter Thompson Co.



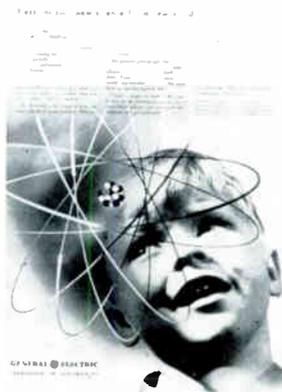
Artist: James Snyder
Art Director: Leonard Lianni
Client: General Electric Company
Agency: N. W. Ayer & San, Inc.

Artist: Herbert Matter
Art Director: Leonard Lianni
Client: General Electric Company
Agency: N. W. Ayer & San, Inc.





Artist: Glen Grohe
Art Director: Budd Hemmick
Client: Sylvania Electric Products, Inc.
Agency: Arthur Kudner, Inc.

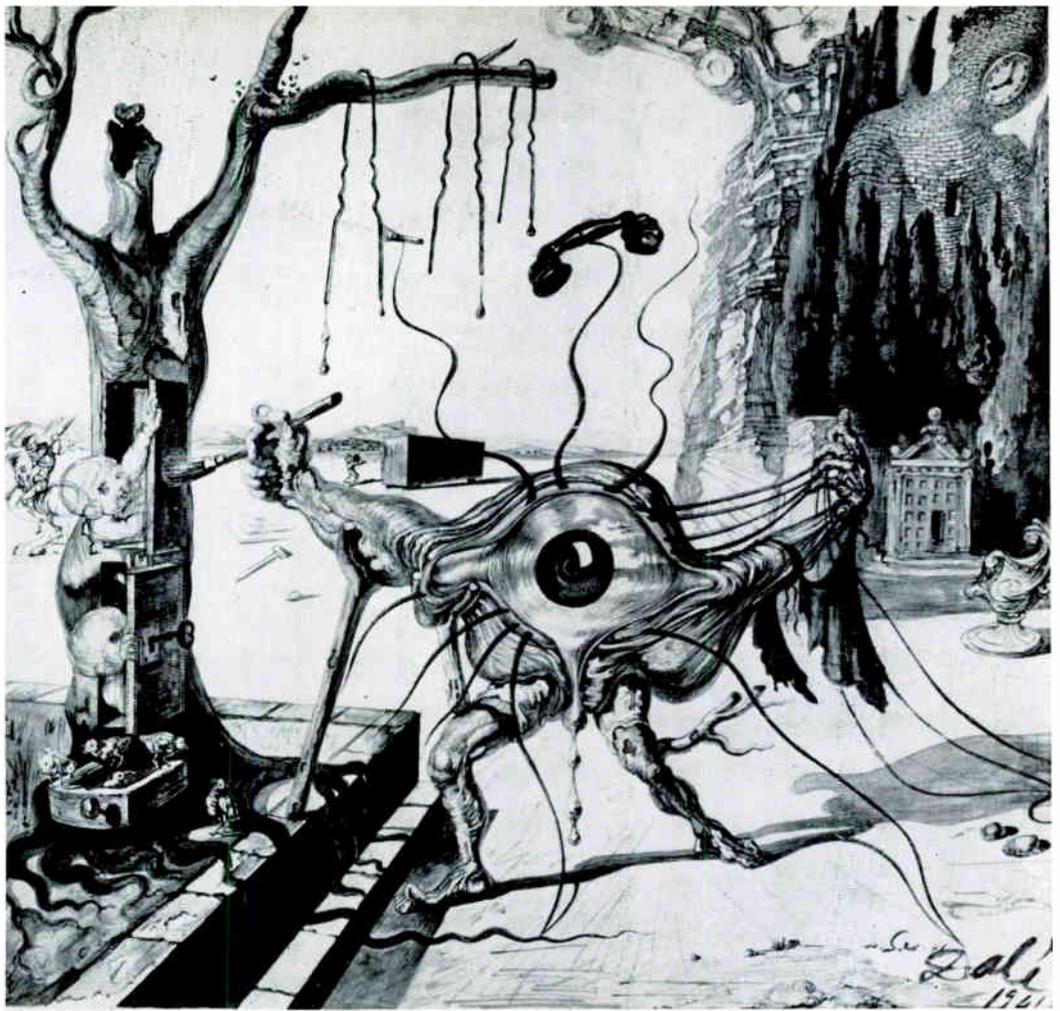




Artist: Herbert Matter
Art Director: Walter Reinsel
Client: Farnsworth Television & Radio Corp.
Agency: N. W. Ayer & Son, Inc.

Artist: Gjon Mili
Art Director: John Temple
Client: S. C. Johnson & Son, Inc.
Agency: Needham, Louis & Brorby, Inc.

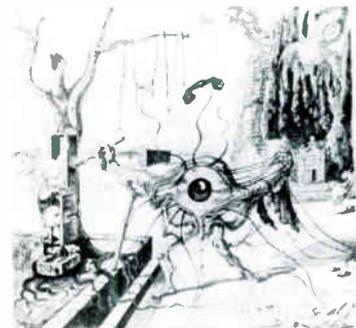




Artist: Salvador Dalí
 Art Director: Jahn Temple
 Client: S. C. Johnson and Son, Inc.
 Agency: Needham, Louis & Barby, Inc.



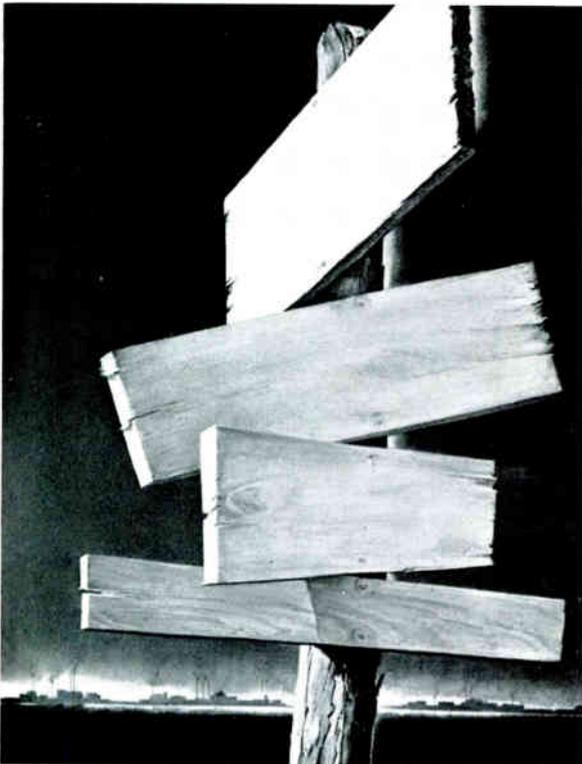
Circumstantial Evidence for Schoolboards



A PAINTER MAKES FLIGHT interpreted by S. J. Temple Dalí

EVEREADY TELEVISION

Artist: Fred Steffen
Art Director: John Temple
Client: S. C. Johnson and Son, Inc.
Agency: Needham, Louis & Brorby, Inc.



Artist: Warrant Pryor
Art Director: Samuel Josephs
Client: General Electric Company

Artist: Richard Taylor
Art Director: John E. Jamison
Client: National Carbon Company, Inc.
Agency: J. M. Mathes, Inc.



Artist: Boris Artzybasheff
Art Director: Ralph S. Jaeger
Client: Wickwire Spencer Steel Co.
Agency: Fuller & Smith & Ross, Inc.



Artist: Frances Haak
 Art Director: Leonard Lianni
 Client: General Electric Company
 Agency: N. W. Ayer & Son, Inc.



Artist: Douglass Crackwell
 Art Director: Joseph Fewsmith
 Client: Republic Steel Corporation
 Agency: Meldrum & Fewsmith, Inc.



The fight no war will ever dim!

GENERAL ELECTRIC



Now... If I was down there in Washington...

*GIVE your shirt...
 or LOSE IT!*



REPUBLIC STEEL



Artist: Albert Dorne
Art Director: Alfred A. Anthony
Client: Revere Copper and Brass, Inc.
Agency: St. Georges & Keyes, Inc.



Artist: Howard Scott
Art Director: Everett Sahrbeck
Client: Carrier Corporation
Agency: Chas. Dallas Reach Co.

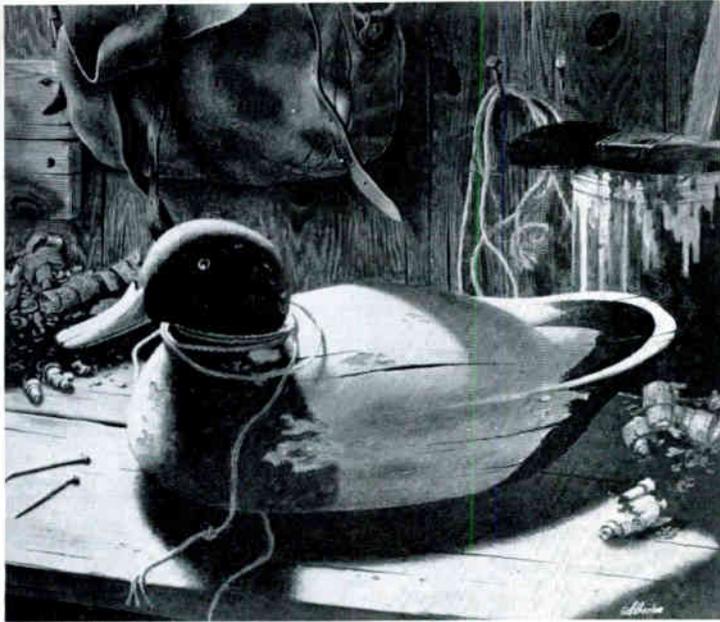
Artist: Nickalos Muray
Art Director: Adelaide B. Stevens
Client: American Cyanamid Company
Agency: Hazard Advertising Carparation



Artist: Robert Yarnall Ritchie
Art Directors: Jack Frasf, Armin Seiffert
Client: The Daw Chemical Company
Agency: MacManus Jahn & Adams

Artist: Nickalos Muray
Art Director: Adelaide B. Stevens
Client: American Cyanamid Company
Agency: Hazard Advertising Corporation





Artist: John Atherton
 Art Director: Harold Olsen
 Client: Remington Arms Company, Inc.
 Agency: Botten, Borton, Durstine & Osborn, Inc.

Artist: Harold Von Schmidt
 Art Director: Herbert R. Noxon
 Client: The Borrett Division
 Agency: McConn-Erickson, Inc.



Right in Our Own Backyard!

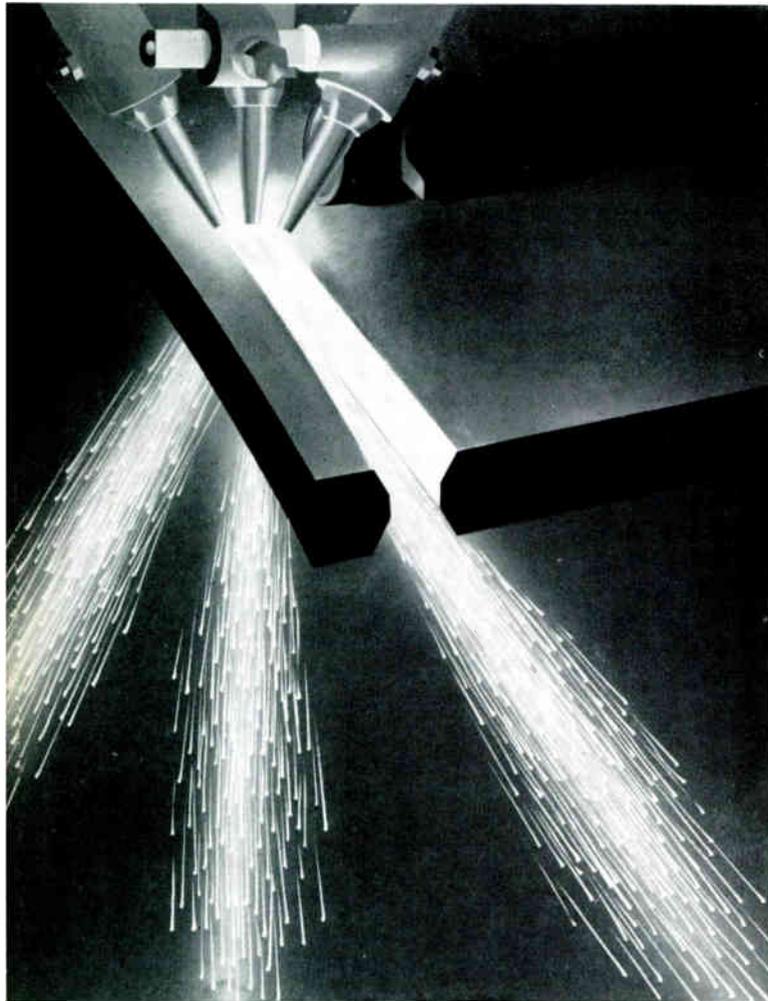
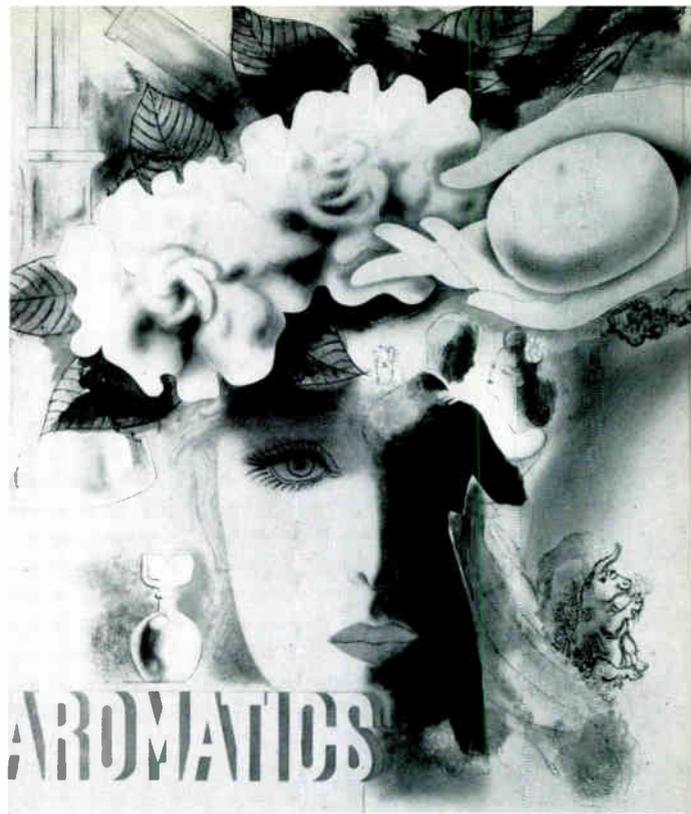
Your money bought the salt that saved these lives!

By the dawn's early light

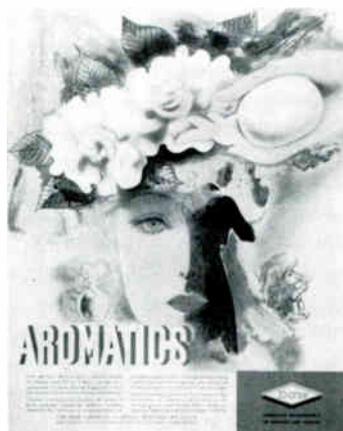


Remington

Artist: Buk Ulreich
 Art Director: Horvey Luce
 Client: The Dow Chemical Company
 Agency: MacManus John & Adoms



Artist: Fred Chonce, Jr.
 Art Director: Lester Jay Loh
 Client: Union Carbide and Carbon Corporation
 Agency: J. M. Mathes, Inc.



Men's and Women's Wear

Department Stores

SECTION 7



Artist: Melbourne Brindle
Art Director: Daniel W. Keefe
Client: The Gruen Watch Company
Agency: McCann-Erickson, Inc.



THE SLIPSE FASTER GALS IN WAR
 IN 173 Y-FALL WAYS!



In the field of men's and women's fashions and cosmetics, sledge hammer tactics and lengthy copy are definitely outmoded. The tendency now and for the immediate future is toward low pressure selling. Obviously, then, the burden of gaining a reputation for the advertiser is thrown largely upon the art. Advertising agencies are searching for artists who can contribute new techniques in art treatment. The artist who can individualize his work is in great demand today, and will be in even greater demand in postwar advertising.

Arthur Hirshan, Hirshan-Garfield, Inc.



Artist: Harald Van Schmidt

Art Directors: Herbert R. Naxan, Daniel W. Keefe

Client: Talan, Inc.

Agency: McCann-Erickson, Inc.



Artist: John Gannam
 Art Director: Daniel W. Keefe
 Client: The Gruen Watch Company
 Agency: McCann-Erickson, Inc.



The Life Saver that was waiting in Honolulu, Dec 7, 1941



Topper buys a hat



Stetson "The Wr..."

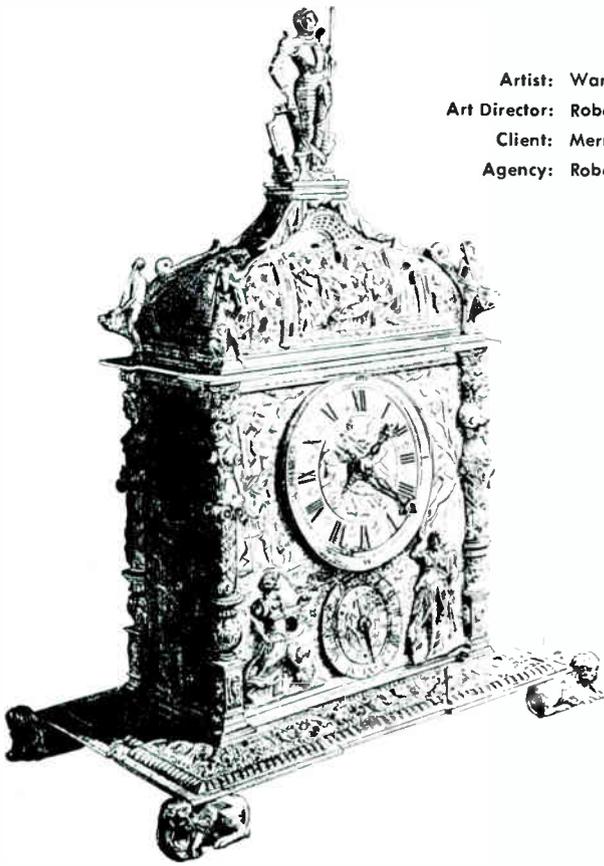
Artist: Joseph Feher
Art Director: Luther N. Johnson
Client: Jarman Shoe Company
Agency: Robert G. Fields & Co.



Artist: Stuart Campbell
Art Director: Paul Smith
Client: John B. Stetson Company
Agency: Kenyan & Eckhardt, Inc.



Artist: Warren Nardin
 Art Director: Robert B. Grady
 Client: Merrimack Manufacturing Co.
 Agency: Robert B. Grady Company



Artist: Eugene Berman
 Art Director: Paul Darrow
 Client: De Beers Consolidated Mines, Ltd.
 Agency: N. W. Ayer & Son, Inc.



Artist: Luigi Cavagnaro
 Art Director: Deane Uptegrove
 Client: Tubize Chatillon Corp.
 Agency: Alley & Richards Co.



There is a general feeling that the spring season is the best time to visit the mountains. The weather is just what you need. The scenery is beautiful. The food is delicious. The service is excellent. The prices are reasonable. The accommodations are comfortable. The transportation is convenient. The location is ideal. The facilities are complete. The entertainment is varied. The shopping is interesting. The sightseeing is enjoyable. The overall experience is unforgettable.



time-honored craftsmanship

REGISTERED PATENT IN U.S.A. AND FOREIGN COUNTRIES



Time Tom n' Jerry



Artist: Bobri
 Art Director: Bobri
 Client: Koret, Inc.



Handbag

Artist: Robert Fawcett
 Art Director: Wesley Loveman
 Client: Hat Corporation
 Agency: Geyer, Cornell & Newell, Inc.

Artist: Herman Bischoff
Art Director: Jerry Wagner
Client: Gotham Hosiery Co., Inc.
Agency: Modern Merchandising Bureau, Inc.



Artist: John Rawlings
Art Director: Willard Fairchild
Client: Enka Rayon
Agency: Carl Reimers Co.

Artist: Toni Frissel
Art Director: Paul Darrow
Client: Forstmann Woolen Co.
Agency: N. W. Ayer & Son, Inc.



Artist: Ruzzie Green
 Art Director: Wesley Laveman
 Client: Hat Corporation
 Agency: Geyer, Carnell & Newell, Inc.



Artist: Elliot Clarke
 Art Director: Lester Jay Loh
 Client: American Viscose Corp.
 Agency: J. M. Mathes, Inc.





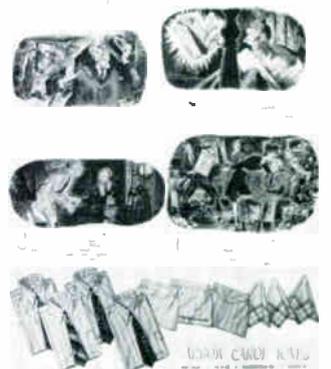
Artist: Fred Steffen
 Art Director: John Temple
 Client: Wilson Brothers
 Agency: Needham, Louis & Borby, Inc.

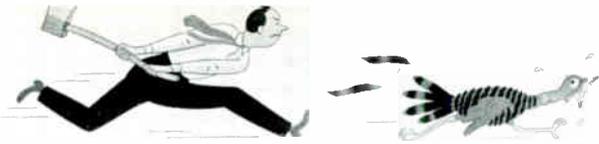


Artist: George Hughes
 Art Director: Jack Anthony
 Client: Cluett, Peabody & Co., Inc.
 Agency: Young & Rubicam, Inc.



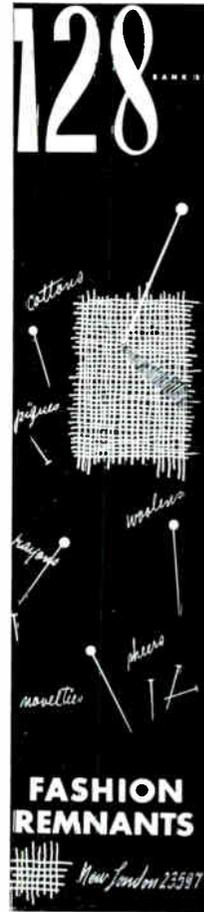
Artist: Alexander Kahn
 Art Director: John H. Tinker
 Client: Slide Fasteners, Inc.
 Agency: McCann-Erickson, Inc.





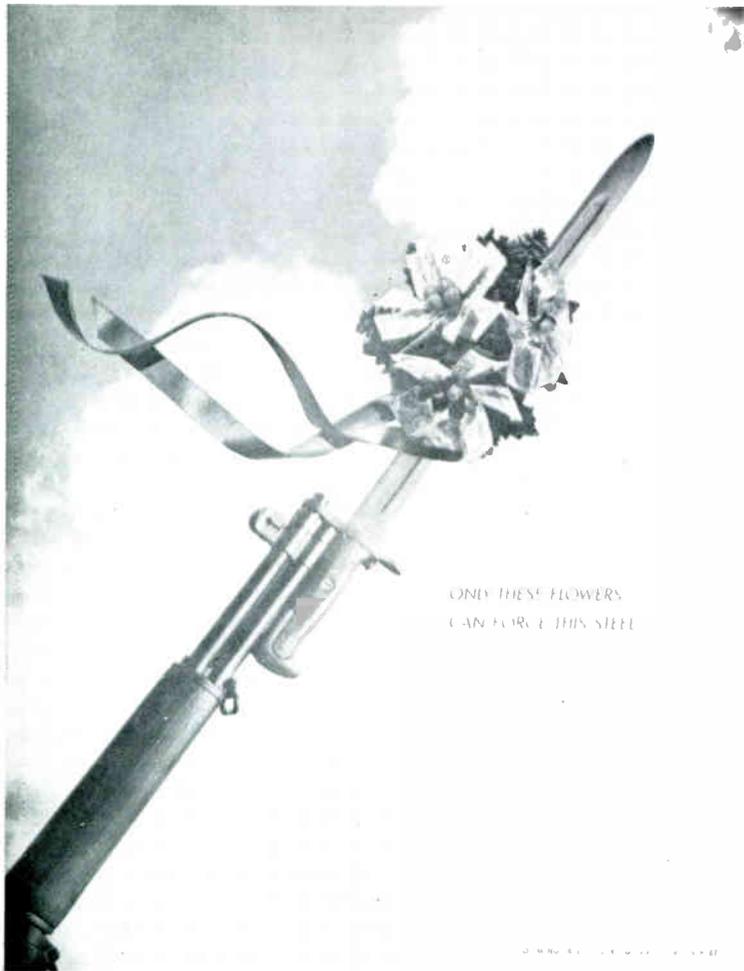
Artist: Tony Barlow
 Art Director: Jack Anthony
 Client: Cluett, Peabody & Co., Inc.
 Agency: Young & Rubicam, Inc.

Artist: Shirley Plaut
 Art Director: Shirley Plaut
 Client: Fashion Remnants



Artist: Shirley Plaut
 Art Director: Shirley Plaut
 Client: Fashion Remnants





Artist: Fred Bradley
 Art Director: Howard K. Richmond
 Client: Bloomingdale's

ONLY THESE FLOWERS
 CAN FORCE THIS STEEL

© 1942 BLOOMINGDALE'S

So far as newspapers and magazines are concerned it seems to me that our art treatment is far ahead of the means of reproduction. This applies particularly to newspapers. PM has demonstrated what sharp and interesting effects can be produced with black ink, newer printing methods and new chemistry in the ink. Look for new results in these fields of mechanics which the artists and Art Directors should inspire and insist upon.

I. A. Hirschmann
 Bloomingdale's

Artist: Evelyn Rowat
 Art Director: Harry Rodman
 Advertiser: Lord & Taylor



JUST LIKE THE PAPER ON THE WALL



Artist: Dorothy Hood
 Art Director: Harry Rodman
 Advertiser: Lord & Taylor

Lord & Taylor

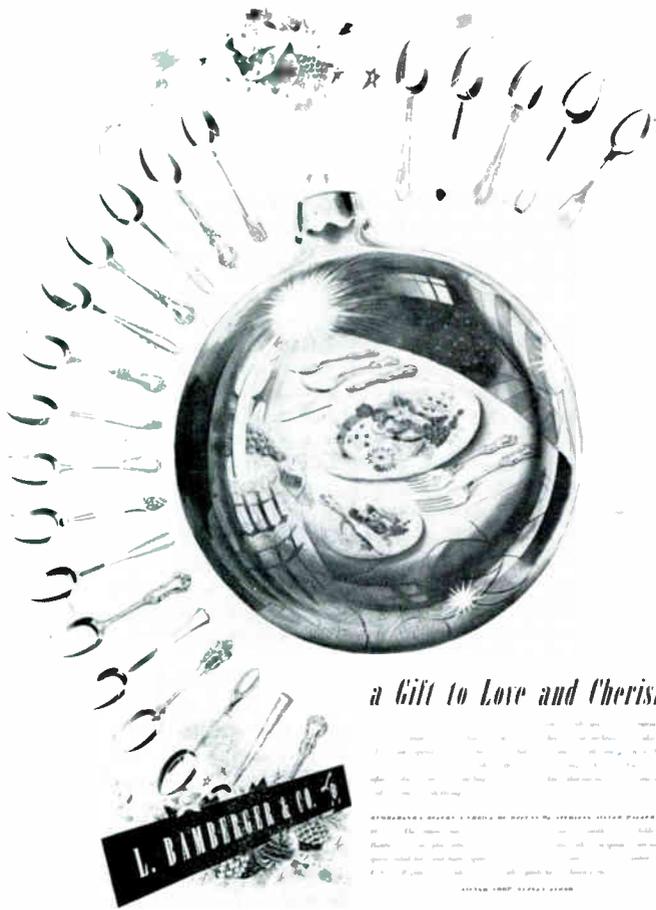
Perhaps the most important factors, outside of quality, in department store art are consistency in technique, and uniformity in appearance. Such art has two major chores to do: first, to identify the store at one's first glance; second, to cry the wares of the store in a manner apropos to the store's policy. If the store employs twenty artists they should draw as one man, sacrificing their individual identity for consistent, continuous store identification.

Richard Salman
 R. H. Macy & Co.



Artist: Inga Pratt
 Art Director: Albert Herman
 Client: Bloomingdale's





Artist: Jahn Rasmini
 Art Director: Marris L. Rosenblum
 Client: L. Bamberger & Co.

a Gift to Love and Cherish

...the gift that is most treasured and most cherished is the gift of love and affection. It is the gift that is most precious and most valuable. It is the gift that is most lasting and most enduring. It is the gift that is most beautiful and most desirable. It is the gift that is most perfect and most complete. It is the gift that is most wonderful and most amazing. It is the gift that is most extraordinary and most remarkable. It is the gift that is most unique and most special. It is the gift that is most precious and most valuable. It is the gift that is most lasting and most enduring. It is the gift that is most beautiful and most desirable. It is the gift that is most perfect and most complete. It is the gift that is most wonderful and most amazing. It is the gift that is most extraordinary and most remarkable. It is the gift that is most unique and most special.



IS YOUR FIGURE
 IN FIGHTING
TRIM?

Artist: Eric Mulvany
 Art Director: M. L. Rosenblum
 Client: L. Bamberger & Co.

...the gift that is most treasured and most cherished is the gift of love and affection. It is the gift that is most precious and most valuable. It is the gift that is most lasting and most enduring. It is the gift that is most beautiful and most desirable. It is the gift that is most perfect and most complete. It is the gift that is most wonderful and most amazing. It is the gift that is most extraordinary and most remarkable. It is the gift that is most unique and most special. It is the gift that is most precious and most valuable. It is the gift that is most lasting and most enduring. It is the gift that is most beautiful and most desirable. It is the gift that is most perfect and most complete. It is the gift that is most wonderful and most amazing. It is the gift that is most extraordinary and most remarkable. It is the gift that is most unique and most special.

Drugs

Toilet Requisites

Soap

SECTION 8



Artist: Robert Fawcett
 Art Director: Arthur T. Blamquist
 Client: Sharp & Dahme
 Agency: J. Walter Thompson Co.



**A PEACE-TIME NECESSITY ADAPTED
 TO WAR EMERGENCIES...**

...and more...

STOVAC ...



WHAT ABOUT STOWAWAYS?

...and more...

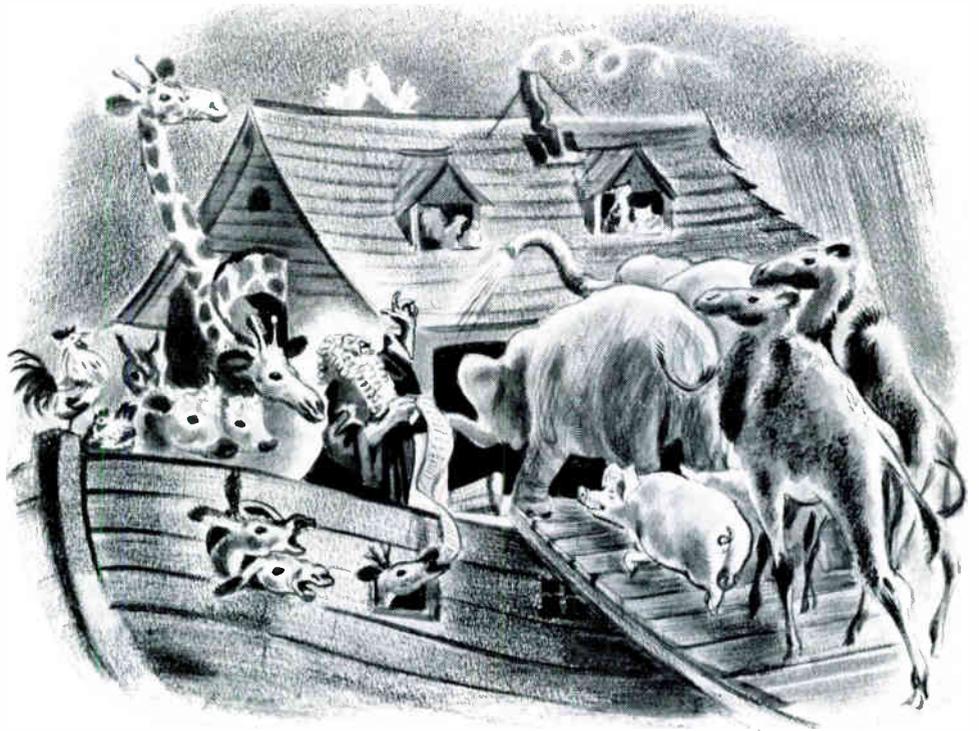


AID NATURAL DEFENSES

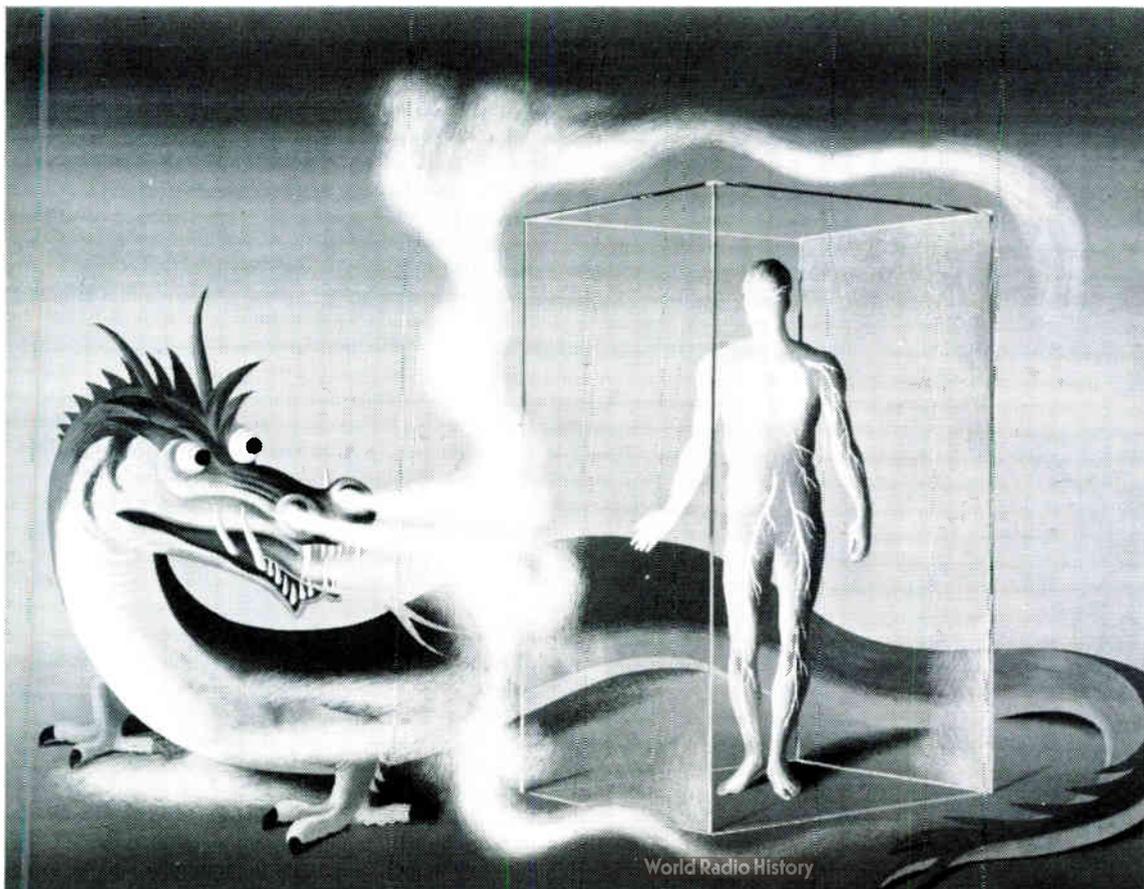
...and more...

STOVAC ...

Artist: Feadar Rajankavsky
Art Director: Hadumadt Bastelmann
Client: Sharp & Dahme
Agency: J. Walter Thampson Co.



Artist: John Atherton
Art Director: Arthur T. Blamquist
Client: Sharp & Dahme
Agency: J. Walter Thampson Co.

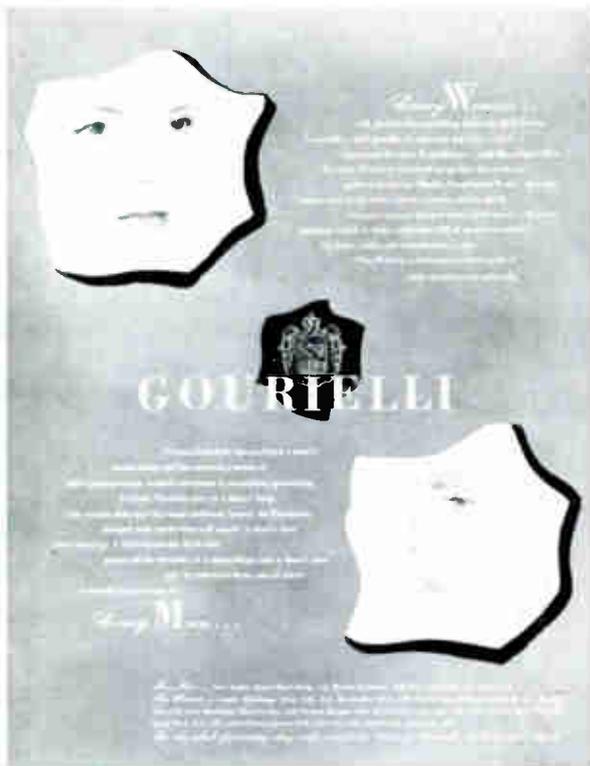




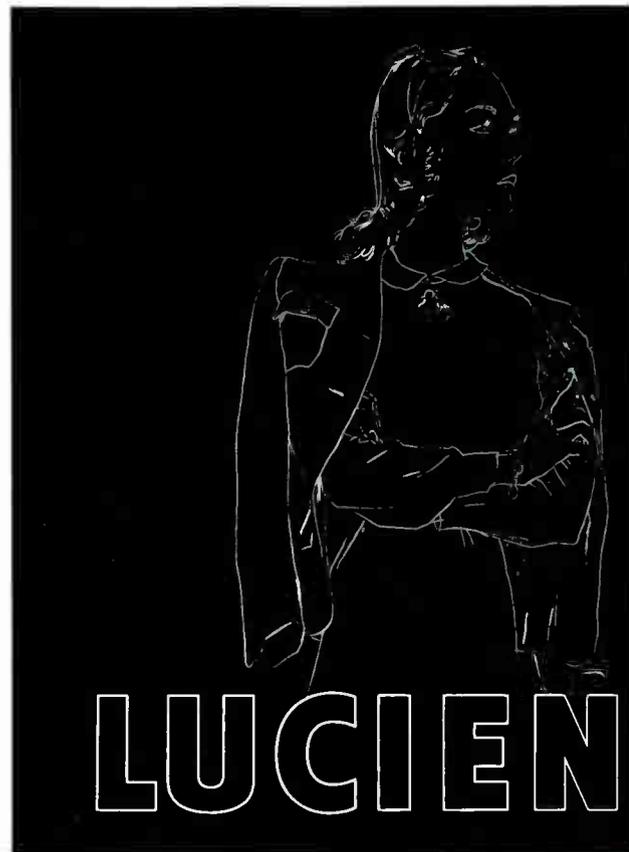
Artist: Henry Stalhut
 Art Director: Henry Stalhut
 Client: Renair Parfums, Ltd.
 Agency: Abbott Kimball Co., Inc.



Artist: Phyllis Rawand
 Art Director: Lester Jay Lah
 Client: Haubigant, Inc.
 Agency: J. M. Mathes, Inc.



Artist: Leslie Gill
 Art Director: Robert Gastan
 Client: Gaurielli, Inc.
 Agency: The 55th Street Associates, Inc.





Artist: Phyllis Rowand
 Art Director: Ralph Seberhagen
 Client: Houbigant, Inc.
 Agency: J. M. Mathes, Inc.

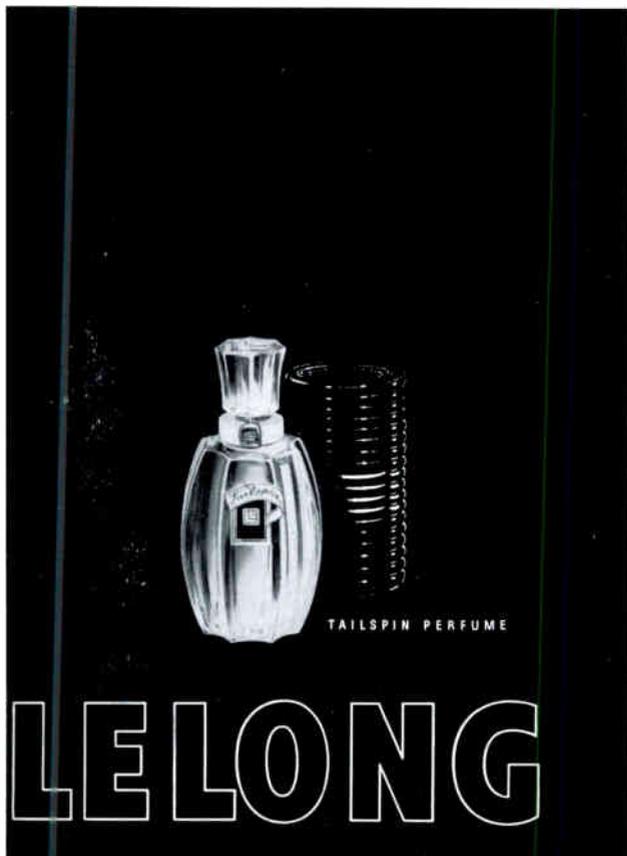


Artist: Margaret Sommerfeld
 Art Director: Arthur T. Blomquist
 Client: Northam Warren Corp.
 Agency: J. Walter Thompson Co.

Artist: Dora DeVries
 Art Director: John H. Willmarth
 Client: Lucien Lelong, Inc.
 Agency: Earl Ludgin & Company



Artist: J. Simon Braquin
 Art Director: David Block
 Client: Coty, Inc.
 Agency: J. D. Tarcher & Co.



Artist: Saul Bolasni
 Art Director: Paul F. Berdanier, Jr.
 Client: Pond's Extract Co.
 Agency: J. Walter Thompson Co.



Artist: Saul Bolasni
 Art Director: Paul F. Berdanier, Jr.
 Client: Pond's Extract Co.
 Agency: J. Walter Thompson Co.

Artist: Marcel Vertes
 Art Director: Marcel Vertes
 Client: Parfums Schiaparelli
 Agency: Lennen & Mitchell, Inc.





Artist: Marcel Vertes
Art Director: Marcel Vertes
Client: Parfums Schiaparelli
Agency: Lennen & Mitchell, Inc.



Artist: Marcel Vertes
Art Director: Marcel Vertes
Client: Parfums Schiaparelli
Agency: Lennen & Mitchell, Inc.

*Shocking
de
Schiaparelli*

During a period of war troubles it is encouraging to see, in the field of advertising art, a trend which speaks well not only for today but for post-war times: a greater and greater recognition of the fact that function can live hand in hand with beauty, in advertising.

William G. Werner
The Procter & Gamble Company



Artist: George Kanclos
Art Director: David Block
Client: Coty, Inc.
Agency: J. D. Tarcher & Co.



He looks beyond the Skyline
His Eyes see Far Horizons!
Don't you share his Dreams
His hopes and plans for the Future?

We see him a Man 'Strong and Reliant
and Smiling—with a Smile that owes much
to his lifelong use of Ipana and Massage!

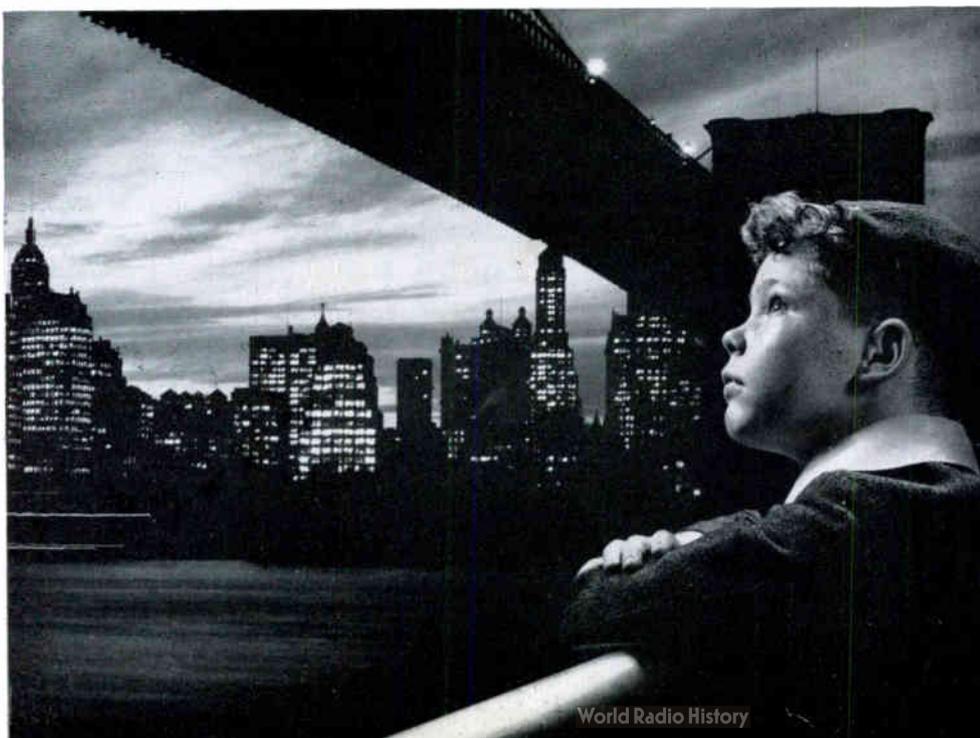




Artist: Dora DeVries
 Art Director: Betty Godfrey
 Client: Elizabeth Arden Sales Corp.
 Agency: Blaker Advertising Agency, Inc.



Artist: Leslie Gill
 Art Director: Art Weithas
 Client: Elizabeth Arden Sales Corp.
 Agency: Blaker Advertising Agency, Inc.



Artist: Anton Bruehl
 Art Director: J. Burton Stevens
 Client: Ipana-Bristol Myers Co.
 Agency: Pedlar and Ryan, Inc.



Artist: Tom Kelly
Client: John H. Woodbury
Agency: Lennen & Mitchell, Inc.

Artist: Tom Kelly
Client: John H. Woodbury
Agency: Lennen & Mitchell, Inc.





Artist: Jon Whitcomb
 Art Director: Wolter Stocklin
 Client: Colgate-Palmolive-Peet Co.



FRANCIS



"I've met my Match...at last!"



FRANCIS



Artist: Ruzzie Green
Art Director: Walter L. Stocklin
Client: Colgate-Palmolive-Peet Co.



Artist: Ruzzie Green
Art Director: Walter L. Stocklin
Client: Colgate-Palmolive-Peet Co.





Artist: Hy Rubin
 Art Director: Gordon Aymor
 Client: Procter & Goble
 Agency: Compton Advertising, Inc.



Artist: Gilbert Bundy
 Art Director: Fred S. Sergenion
 Client: Lever Brothers Company
 Agency: Young & Rubicam, Inc.



Artists: Ben Prins, Albert Staehle
 Art Director: Fred S. Sergenian
 Client: Lever Brothers Company
 Agency: Young & Rubicam, Inc.



Artists: Albert Staehle, Mac Shepard
 Art Director: Fred S. Sergenian
 Client: Lever Brothers Company
 Agency: Young & Rubicam, Inc.



Story of the sudsiest baby-gentle soap in a SWAN'S age.

SWAN

What I had to put up with...!

UNTIL I SOLVED MOTHER'S DISHPAN PROBLEMS WITH IVORY SNOW

IVORY SNOW For Speedier Dishwashing For Softer White Hands

Artist: William Simon (Still-life), Harry Beckhoff
 Art Director: Charles Faldi
 Client: Procter & Gamble
 Agency: Benton & Bowles, Inc.



Artist: Herbert F. Roese
 Art Director: Ed Smith
 Client: Lever Bros. (Lifebuoy)
 Agency: Ruthrauff & Ryan, Inc.

Artist: Harry Beckhoff
 Art Director: Charles Faldi
 Client: Procter & Gamble
 Agency: Benton & Bowles, Inc.





Artist: Russell Patterson
Art Director: Leslie Beaton
Client: Kirkman & San Division of the
Colgate-Palmolive-Peet Company
Agency: Newell-Emmett Company

Tobacco

Food Products

SECTION 9



Artist: Paul Robut
 Art Director: William Strasahl
 Client: R. J. Reynolds Tobacco Co.
 Agency: William Esty & Co., Inc.



I don't see how anyone could write a statement concerning the transient developments in advertising arts as applied to tobacco advertising. Art in tobacco advertising ranges all the way from the oil paintings of Lucky Strike to the brutal type effects of Philip Morris. Nor do I see how any one could generalize dogmatically as to what type of art should be used in tobacco advertising and what the future of art may be in this highly competitive field. I don't want to duck anything, but just don't feel qualified to cover such a complex and controversial subject in seventy-five words, or seventy-five hundred for that matter.

An Anonymous
Advertising Agency Executive

Artist: Victor Keppler
Art Director: William Strosahl
Client: Reynolds Tobacco Co.
Agency: William Esty & Co., Inc.



Artist: Daris Lee
 Art Director: Edward Walter
 Client: American Tobacco Company
 Agency: Faate, Cane & Belding



LUCKY STRIKE MEANS FINE TOBACCO!
 That's the reason for the popularity of the famous Lucky Strike cigarettes.



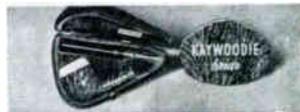
So you could enjoy fine, mild tobacco like this, we paid 23% more in Fairport, N. C.



With men who know tobacco best - it's Luckies 2 to 1!



Things you can count on...



LUCKY STRIKE MEANS FINE TOBACCO!
 That's the reason for the popularity of the famous Lucky Strike cigarettes.



IN A CIGARETTE, IT'S THE TOBACCO THAT COUNTS

With men who know tobacco best - it's Luckies 2 to 1!



Artist: Georges Schreiber
Art Director: Edward Walter
Client: American Tobacco Company
Agency: Foote, Cone & Belding



Artist: Rudolf Wetterau
Art Director: Rudolf Wetterau
Client: The Kaywoodie Company
Agency: H. M. Kiesewetter Adv. Agency



Artist: Howard Williamson
 Art Director: William Stroschl
 Client: R. J. Reynolds Tobacco Co.
 Agency: William Esty & Co., Inc.

Artist: Howard Williamson
 Art Director: William Stroschl
 Client: R. J. Reynolds Tobacco Co.
 Agency: William Esty & Co., Inc.

TAKE IT FROM THE QUEEN OF THE AIRS!

ANTOINETTE CONCELLO

YOU WANT STEADY NERVES TO BE A TOP-FLIGHT AERIALIST

THERE SHE GOES! I GET JITTERY EVERY TIME SHE TRIES THIS TRIPLE

ME, TOO, AND SHE'S ALWAYS SO CALM - AND STEADY

TALK ABOUT BOMBSAULTS! ONE...TWO...THREE TIMES!

WHEN! MAN THAT IS PRECISION PLUS!

IT WAS THRILLING, MISS CONCELLO

THANK YOU, WON'T YOU HAVE A CAMEL, TOO?

YOU BET! CAMELS ARE FIRST WITH ARMY MEN

THINKING HERSELF OUTWITTED AND SURPRISED FROM SOMEBODY SHE HAD CONCELLO MADE 3 COMPLETE BACKWARD SPINS AND CIRCLES UNSTRETCHED MEMES OF HUNTER ON WINDY TRAMP

3 COMPLETE BACKWARD SPINS IN MID-AIR! TONY IS ONLY WOMAN PERFORMING THIS AMAZING FEAT

CAMELS HAVE THE MILDNESS THAT COUNTS WITH ME, AND THEY HAVE THE GRANDEST FLAVOR

IMPORTANT TO STEADY SMOKERS: The Smoke of Slow-burning **CAMELS** contains **LESS NICOTINE**

WITH MEN IN THE ARMY, NAVY, MARINES AND COAST GUARD THE FAVORITE CIGARETTE IS CAMEL

(BASED ON ACTUAL SALES RECORDS IN POST EXCHANGES AND CANTRIES)

More on the ad in Spanish, and Spanish in daily voices

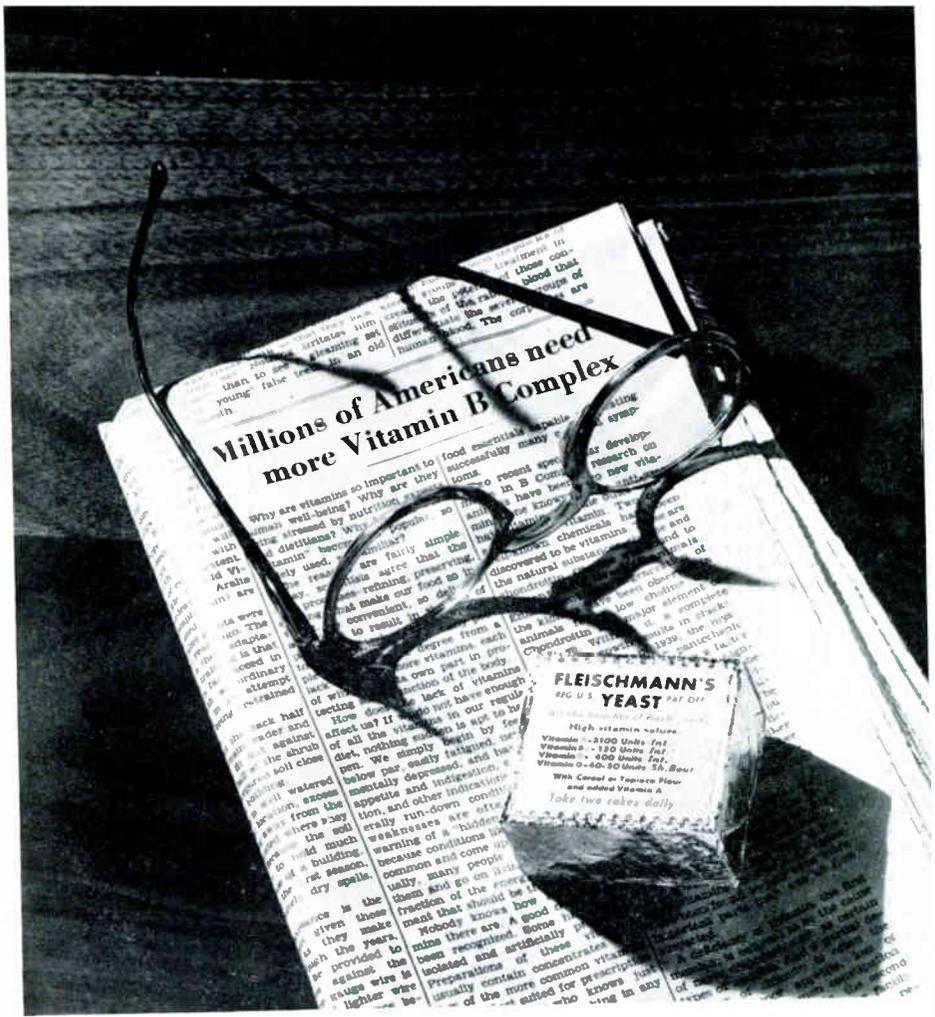
than that of the 4 other largest selling brands tested - less than any of them - according to independent scientific tests of the smoke itself!



Artist: Milburn Rasser
 Art Director: William Strasahl
 Client: R. J. Reynolds Tobacco Co.
 Agency: William Esty & Co., Inc.



Agency: Kenyon & Eckhardt, Inc.
 Artist: DeBrocke Studios
 Art Directors: Gerald Link, John Hill
 Client: Standard Brands, Inc.
 (Fleischmann's Fail Yeast)



To tempt you, to make you want to try the recipe, is art's job
 in food advertising. Skillful use of color
 photography actually makes your mouth water. Use color
 photographs if you possibly can. But use photographs always
 even if they must be black and white. Realistic reproduction
 of food, skillfully presented, is all important.
 Readership and inquiry split-run tests prove this beyond question.

Richard Stanton, Kenyon & Eckhardt, Inc.



READ THE FLEISCHMANN LABEL



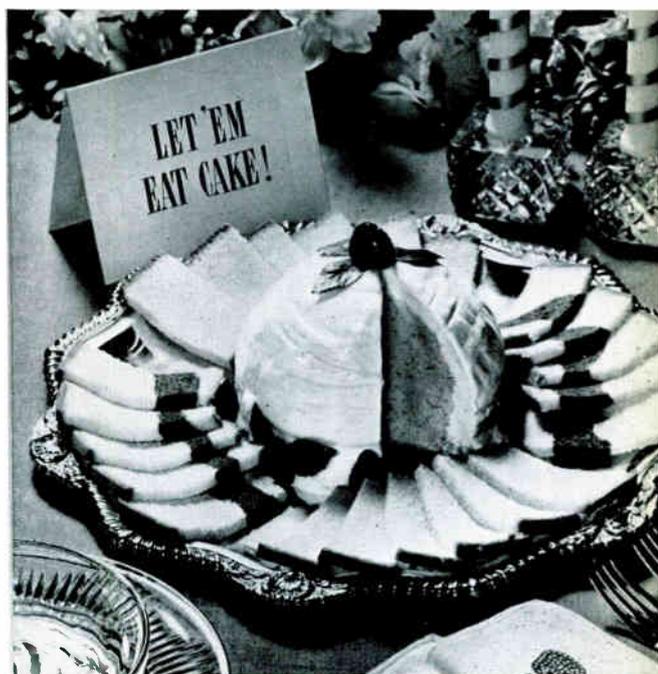
THIS IS THE ONLY YEAST WITH ALL THESE VITAMINS





Artist: Nickolas Muray
 Art Director: Walter L. Stacklin
 Client: Campbell Soup Co.

Artist: Paul Outerbridge
 Art Director: Frank Yelinek
 Client: A & P Bakery Department
 Agency: Paris & Peart



Artist: Girard Gaadenaw
 Art Director: Paul Smith
 Client: Wesson Oil & Snowdrift Sales Co.
 Agency: Kenyan & Eckhardt, Inc.





Artist: N. C. Wyeth
Art Director: John E. Olson
Client: Minnesota Valley Canning Company
Agency: Leo Burnett Company, Inc.



Artist: Dink Siegel
Art Directors: Gerald Link, John Hill
Client: Kellogg Company
Agency: Kenyon & Eckhardt, Inc.



Artists: Richard Beattie, Ray Spreter, Elmare Brawn
 Art Director: Charles Faldi
 Client: General Foods Corporation
 Agency: Benton & Bawles, Inc.



Artist: Robert Riggs
 Art Director: Lester Jay Lah
 Client: International Salt Company, Inc.
 Agency: J. M. Mathes, Inc.

From the land of Hiawatha




Niblets - 

PREPARED BY GENERAL FOODS CORPORATION
 PITTSBURGH, PENNSYLVANIA

Life is richer the more you Savor



Today, in the Famous Maxwell House Blend, Enjoy
 Extra-Flavor Coffee, Mochaes, Mochellins, Baranongas



It makes a
WHILE of a difference
 to a **SARDINE**

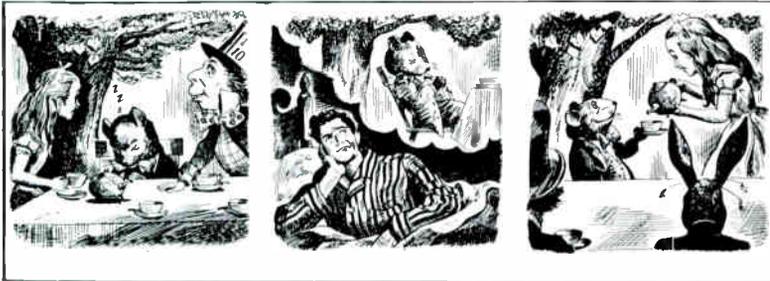




Artist: James Williamson
Art Director: Herbert Bishop
Client: General Foods Corporation
Agency: Young & Rubicam, Inc.



Artist: Wolter Early
Art Director: Robert E. Wilson
Client: The Borden Company
Agency: Young & Rubicam, Inc.



Artist: Rudolph Polts
Art Director: Robert Bode
Client: General Foods Corporation
Agency: Young & Rubicam, Inc.



LIL' ABNER by AL CAPP



Enriched 5 MINUTE and "REGULAR" CREAM OF WHEAT DELICIOUS-NUTRITIOUS

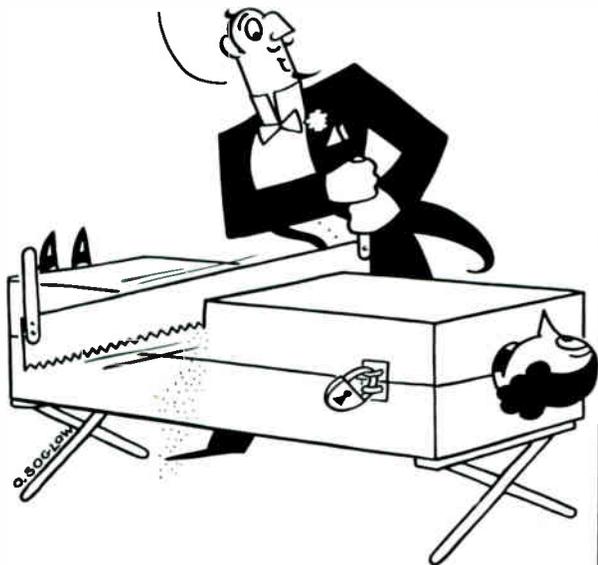
Artist: Hank Berger
 Art Director: Herbert Bishop
 Client: General Foods Corporation
 Agency: Young & Rubicam, Inc.



Artist: Al Capp
 Art Director: Alfred H. Clague
 Client: The Cream of Wheat Corporation
 Agency: Batten, Barton, Durstine & Osborn, Inc.



MISS JONES, REMEMBER, IF YOU BAKE AT HOME, THE ONLY YEAST WITH ALL THESE* VITAMINS IS FLEISCHMANN'S



*Per Cake: **Vitamin A**—2000 Units (Int.) **Vitamin B**,—150 Units (Int.)
Vitamin D—400 Units (Int.) **Vitamin G**—40-50 Units (Sb. Bour.)

All of these vitamins go right into your bread; they are not appreciably lost in the oven. Ask for Fleischmann's Fresh Yeast—with the yellow label.

AND LADY, REMEMBER, IF YOU BAKE AT HOME, THE ONLY YEAST WITH ALL THESE* VITAMINS IS FLEISCHMANN'S



*Per Cake: **Vitamin A**—2000 Units (Int.) **Vitamin B**,—150 Units (Int.)
Vitamin D—400 Units (Int.) **Vitamin G**—40-50 Units (Sb. Bour.)

All of these vitamins go right into your bread; they are not appreciably lost in the oven. Ask for Fleischmann's Fresh Yeast—with the yellow label.

AND LADIES, REMEMBER, IF YOU BAKE AT HOME, THE ONLY YEAST WITH ALL THESE* VITAMINS IS FLEISCHMANN'S



*Per Cake: **Vitamin A**—2000 Units (Int.) **Vitamin B**,—150 Units (Int.)
Vitamin D—400 Units (Int.) **Vitamin G**—40-50 Units (Sb. Bour.)

All of these vitamins go right into your bread; they are not appreciably lost in the oven. Ask for Fleischmann's Fresh Yeast—with the yellow label.

Artist: Otto Soglow

Art Directors: Gerold Link, John Hill

Client: Stondord Brands, Inc.
(Fleischmann's Foil Yeast)

Agency: Kenyon & Eckhardt, Inc.

Public Utilities

Insurance

SECTION 10



Artist: Harrison Miller

Art Director: Rollin Smith

Client: Electric Companies Advertising Program

Agency: N. W. Ayer & Son, Inc.



Artist: William Oberhardt

Art Director: Rager Jaslyn

Client: United Fruit Company

Agency: Wendell P. Caltan Company

Artist: Melbaume Brindle

Art Director: Alfred H. Clague

Client: Northern Pacific Railway

Agency: Batten, Barton, Durstine & Osborn, Inc.



Everyone who pays a bill for the service of a public utility should be interested in knowing where his money goes and something about these institutions. Since almost everyone in our whole country can be included in this great family the art used in the dissemination of this information should be direct in approach, literal in technique and honest in conception. Humor is a good way to get readership, but anything verging on the slapstick should be avoided. Trick layouts which employ the fancier schools of art must give way to a human approach understandable to all readers.

Randolph T. McKelvey
N W Ayer & Son, Inc.



Artist: Edwin Geargi
Art Director: Rager Jaslyn
Client: New Haven Railroad
Agency: Wendell P. Caltan Company



1,000,000 miles away
BUT WHICH WAY?

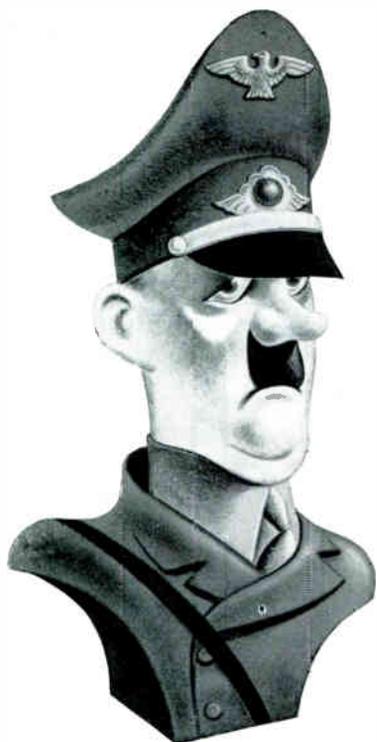
THE NEW HAVEN RAILROAD
1912-13



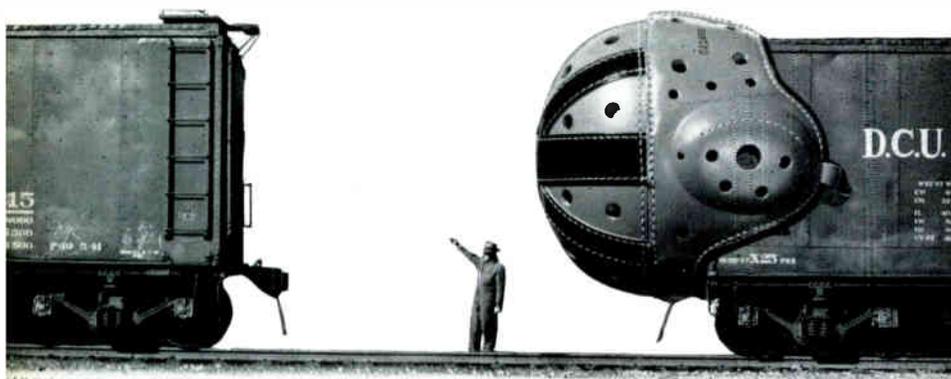
How to make a crusty pillow
cut 3 inch tumor pills



"MAIN STREET OF THE NORTHWEST"



Artist: Peel
 Art Director: Rollin Smith
 Client: Electric Companies Advertising Program
 Agency: N. W. Ayer & Son, Inc.



Artist: Underwood and Underwood
 Art Director: E. W. Rector Wootten
 Client: O. C. Duryea Corp.
 Agency: Fitzgerald Advertising Agency, Inc.



Use all these three together

BY ELECTRIC COMPANIES' STRENGTH
 THROUGH BUSINESS MANAGEMENT

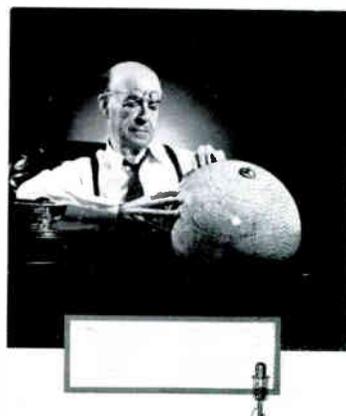


DURYEA (Submer Case) waterproof
 inside from the damaging effects
 of high speed rail-truck wind on

Now DURYEA uses and makes

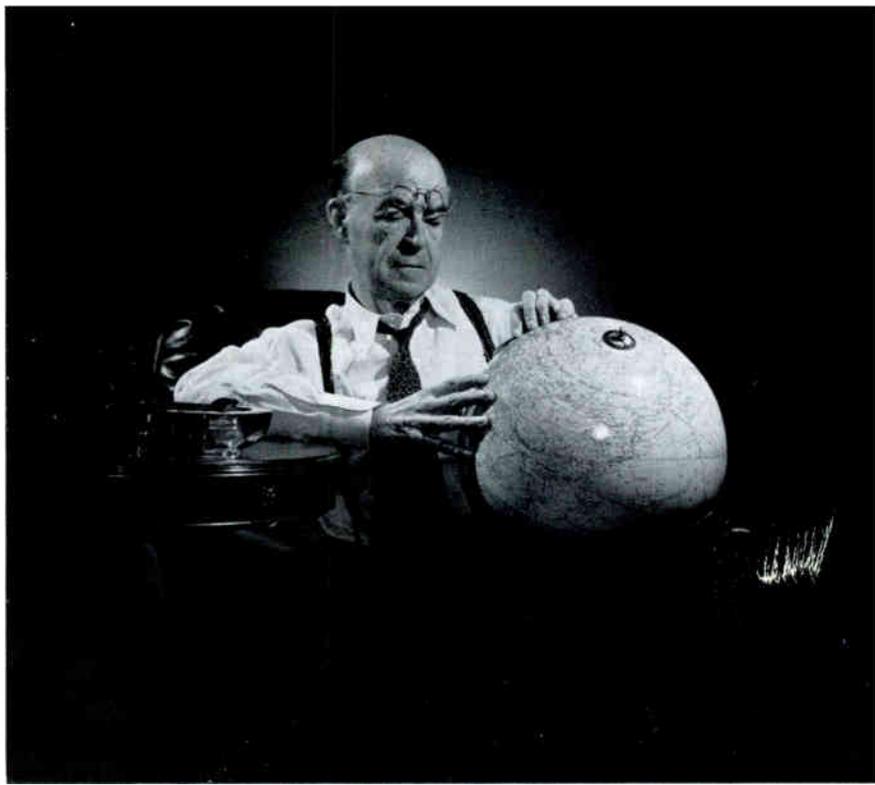
DURYEA *Chascom* UNDERFRAME
 For Freight Cars

THE HEAVY DUTY AND THE PROTECTION OF YOUR



It's right in his hand

Artist: Victor Keppler
 Art Director: Harry F. O'Brien
 Client: Columbia Broadcasting System



Artist: Don Berg
 Art Director: Alfred H. Clague
 Client: Farmers & Mechanics Savings Bank
 Agency: Batten, Barton, Durstine & Osborn, Inc.



Artist: George Withers
 Art Director: John H. Tinker
 Client: American Gas Association
 Agency: McCann-Erickson, Inc.

How many hats should a man buy?




"I helped cook 'em in my kitchen!"

SEE THE GREAT NEW...
 ...

GAS
 ...

Farmers & Mechanics Savings Bank

Now more than ever, people are responding to realism. In war times, we seek something we can trust. Something we can believe. Insurance, in the final analysis, is reassurance to the man or woman who buys it. When all else fails, *this* he can depend on.

Hence, in insurance advertising especially, the art must express this dependability; this trustworthiness in the message, the belief in what is being said. Ads that show (1) real people, identified by name and address, if possible, (2) doing real things, (3) doing them right - if combined with *believable, persuasive copy* - get results.

Art that helps put over its message - believably - is the most successful art.

Richard Manville
Warwick & Legler, Inc.

Artist: Steven Dahanas
Art Director: Robert E. Wilson
Client: The Travelers Insurance Company
Agency: Young & Rubicam, Inc.

Artist: David Hendrickson
Art Director: Robert Bode
Client: The Travelers Insurance Company
Agency: Young & Rubicam, Inc.



Publications

Magazines

SECTION II



Artist: Robert Riggs
Art Director: Paul F. Berdanier, Jr.
Client: The American Weekly
Agency: J. Wolter Thompson Co.



The story that haunted
MARK TWAIN...for a lifetime

**THE AMERICAN
 WEEKLY**

I have seen the execution of a man...
 and the scene which followed...
 the man... the scene...
 the man... the scene...



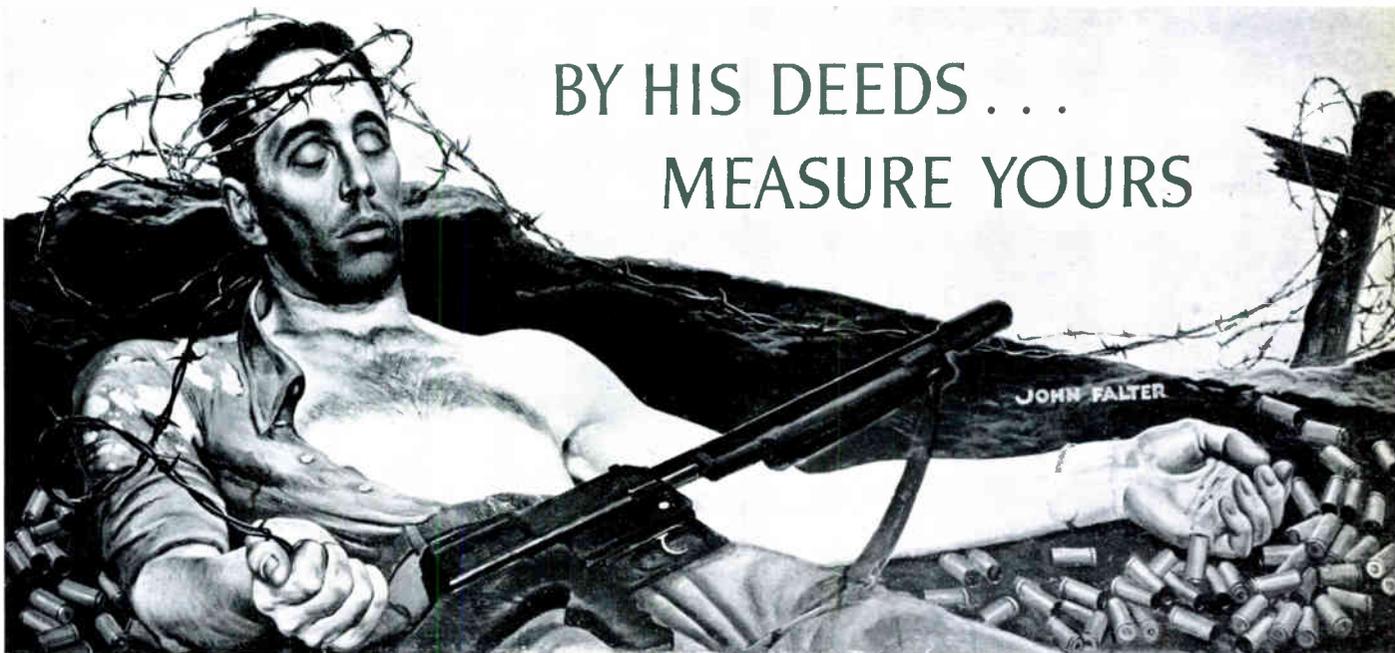
**BY HIS DEEDS...
 MEASURE YOURS**

The... the... the...
 the... the... the...

Plus: The prevailing standards of art in advertising were probably never higher. Even the long neglected line techniques are coming back.

Minus: Too much good art still lost in mediocre layout, by art directors who still plan the picture, ignore the total composition. Too much plodding in old patterns, rubber stamping high observation ads. Too little origination, not enough distinctive styling. Badly needed are designers with better, broader basic education, less disdain of detail including type.

L. E. McGivena
L. E. McGivena & Co., Inc.



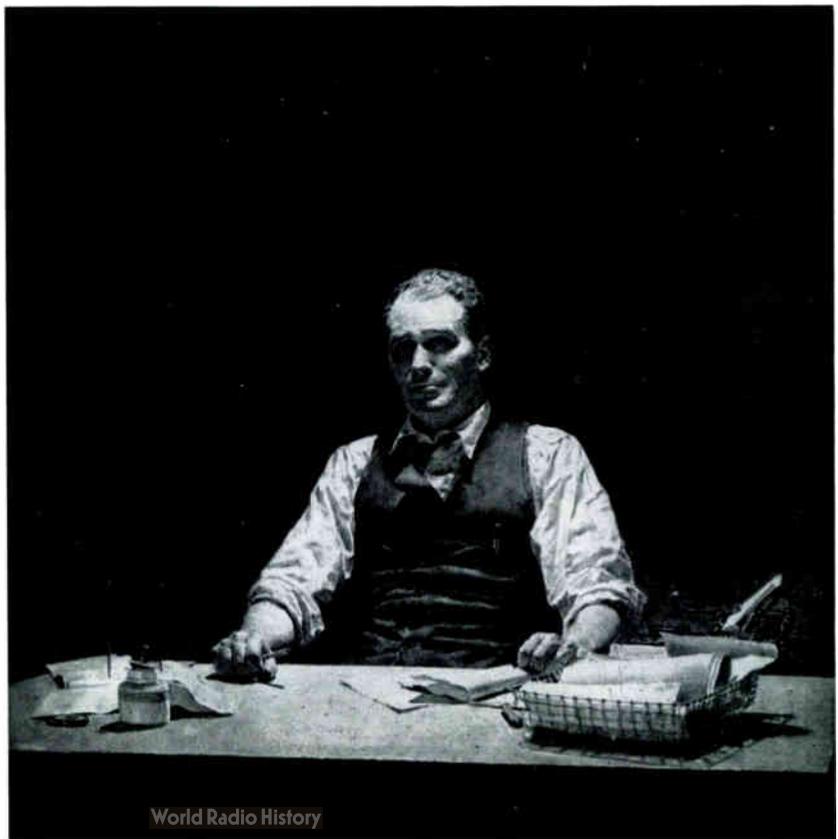
Artist: John Falter
Art Director: Stanford Briggs
Client: Magazine Publishers of America
Agency: McCann-Erickson, Inc.

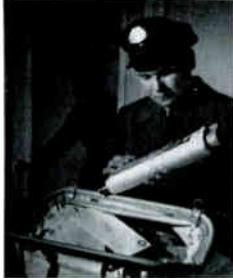
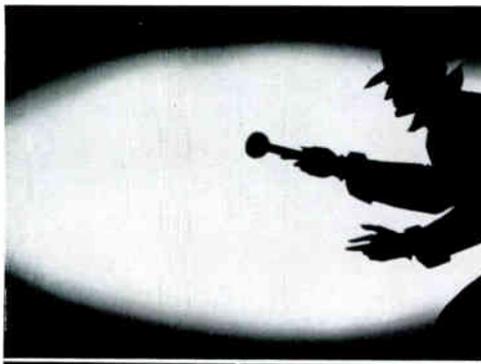
Artist: E. F. Word
Art Director: Elwood Whitney
Client: Hearst Enterprises
Agency: J. Walter Thompson Co.

Artist: Frederic Stonley
Art Director: Stanford Briggs
Client: Mogozone Publishers of Americo
Agency: McConn-Erickson, Inc.



Artist: Dougloss Crockwell
Art Director: Elwood Whitney
Client: Hearst Enterprises
Agency: J. Wolter Thompson Co.

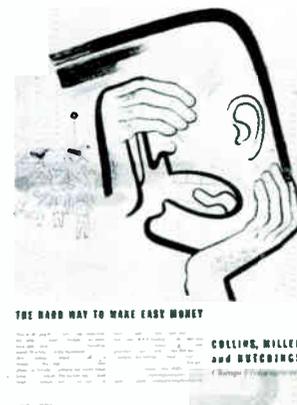


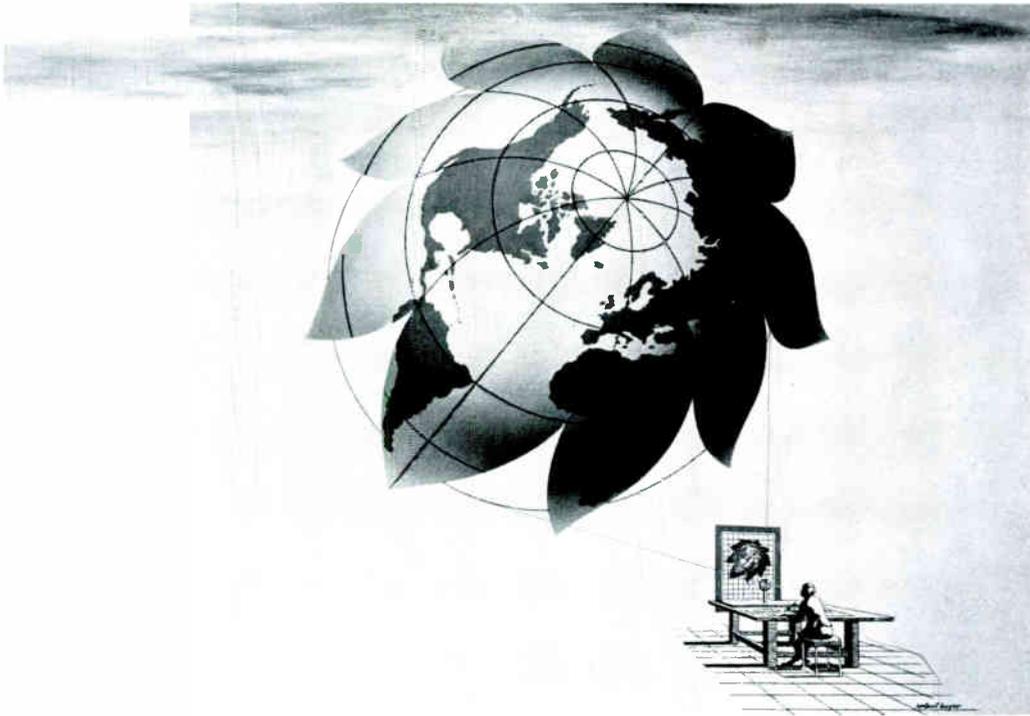


Artist: Victor Keppler
 Art Directors: Harry Payne, John Lynch
 Client: Curtis Publishing Co.
 Agency: Batten, Barton, Durstine & Osborn, Inc.



Artist: Victor Keppler
 Art Directors: Harry Payne, John Lynch
 Client: Saturday Evening Post
 Agency: Batten, Barton, Durstine & Osborn, Inc.

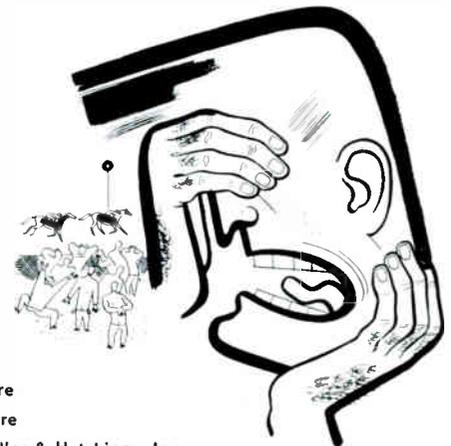




Artist: Herbert Boyer
 Art Director: Rhode Miller
 Publisher: Time, Inc.

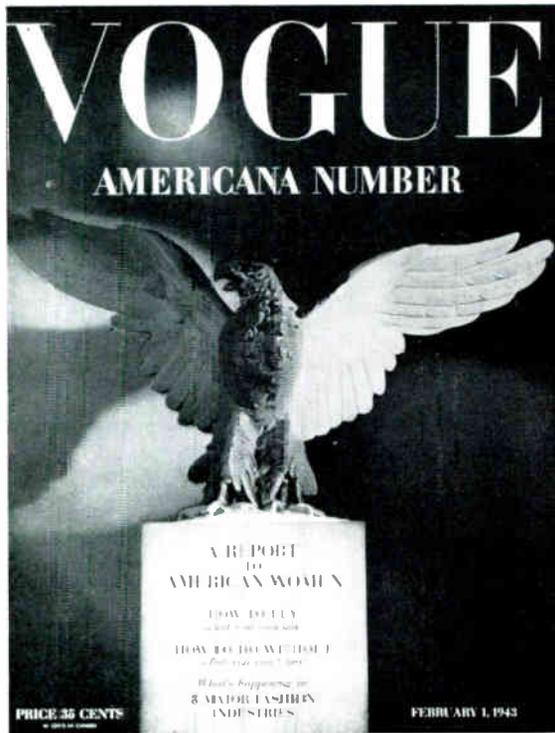


Artist: John Averill
 Art Director: John Averill
 Client: Collins, Miller & Hutchings, Inc.
 Agency: Collins, Miller & Hutchings, Inc.



Artist: Tylor Poore
 Art Director: Tylor Poore
 Client: Collins, Miller & Hutchings, Inc.
 Agency: Collins, Miller & Hutchings, Inc.





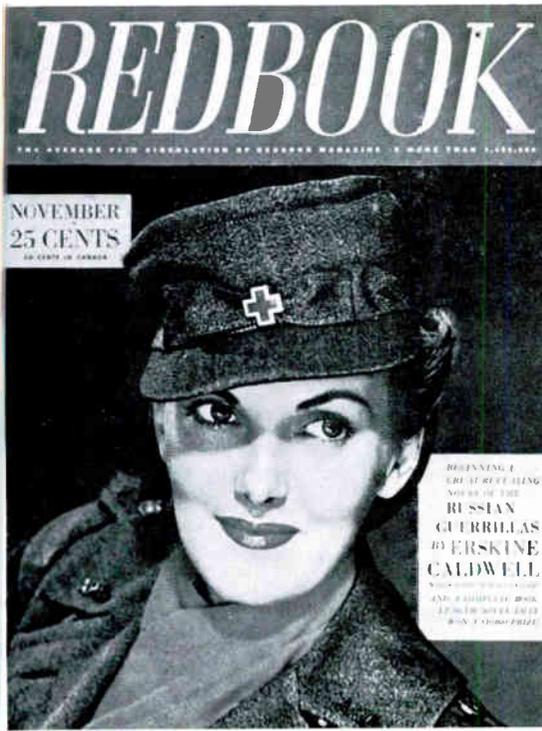
Artist: Alexander Liberman
 Art Director: M. F. Agha
 Client: Vogue
 Publisher: The Condé Nast Publications



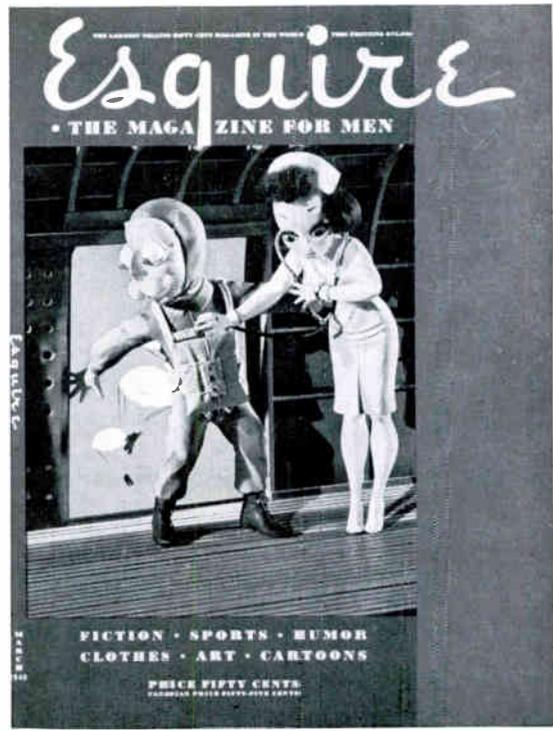
Artist: Bradshaw Crandell
 Art Director: Edmond Witalis
 Client: Cosmopolitan
 Publisher: Hearst Magazines, Inc.



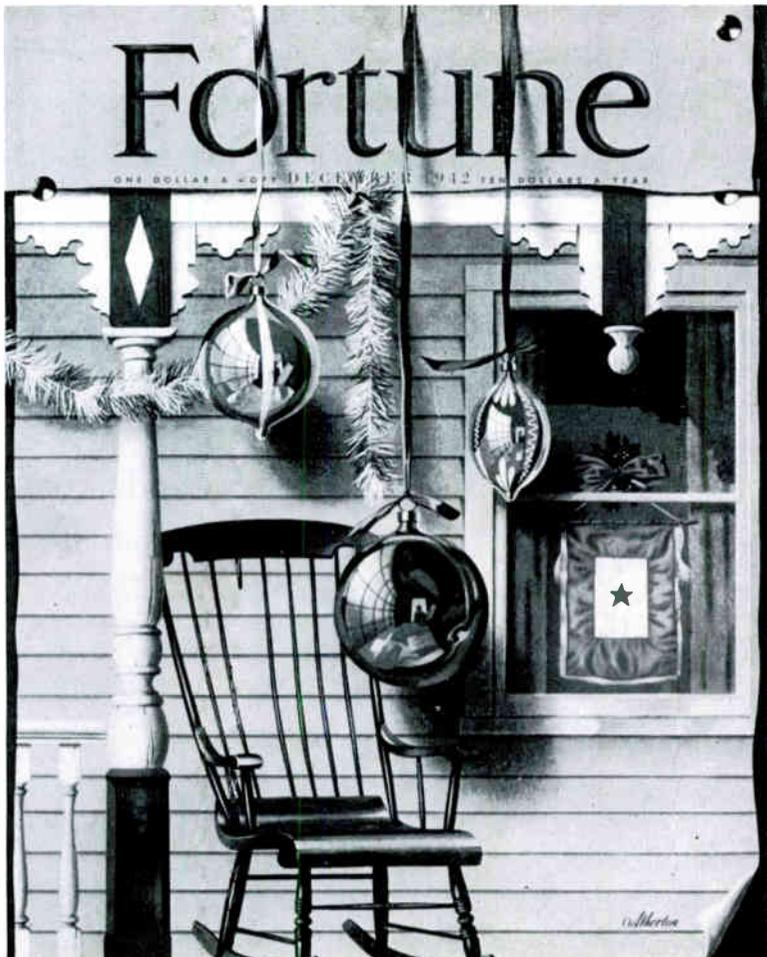
Artist: Louise Dahl Wolfe
 Art Director: Alexey Brodovitch
 Client: Harper's Bazaar
 Publisher: Hearst Magazines, Inc.



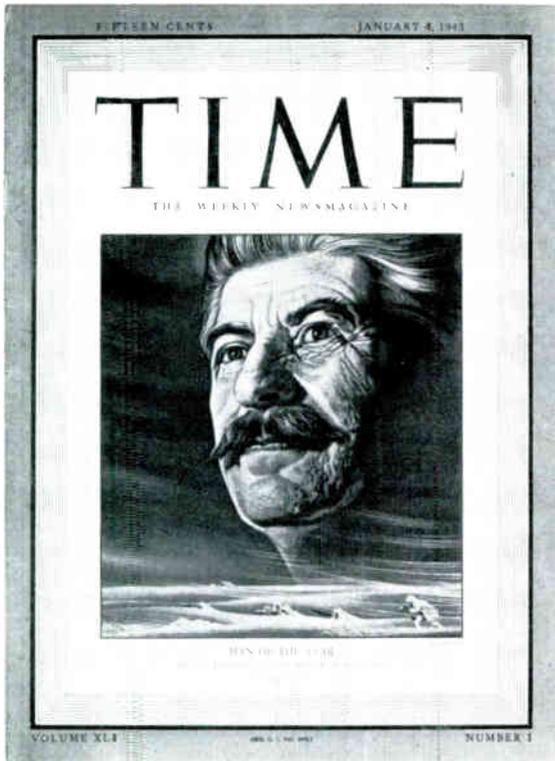
Artist: Ruzzie Green
 Art Director: Jonel Jorgulesco
 Client: Redbook Magazine
 Publisher: McColl Corporation



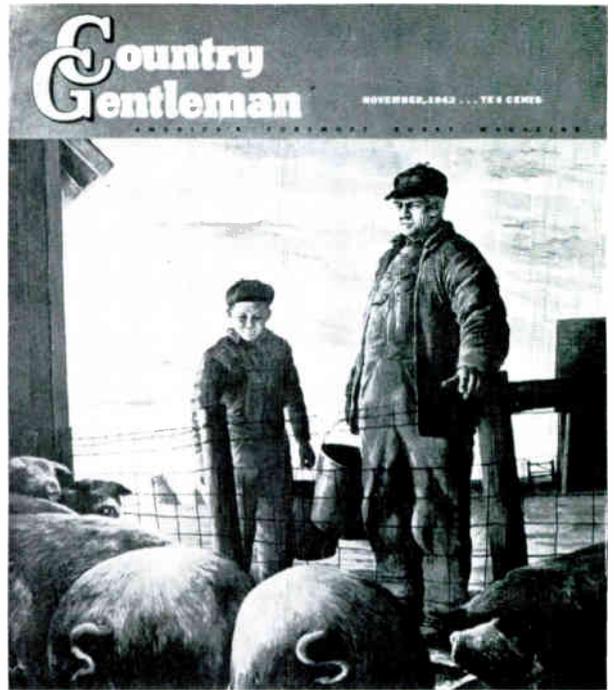
Artist: L. S. Soderstrom
 Client: Esquire, Inc.
 Publisher: David A. Smart



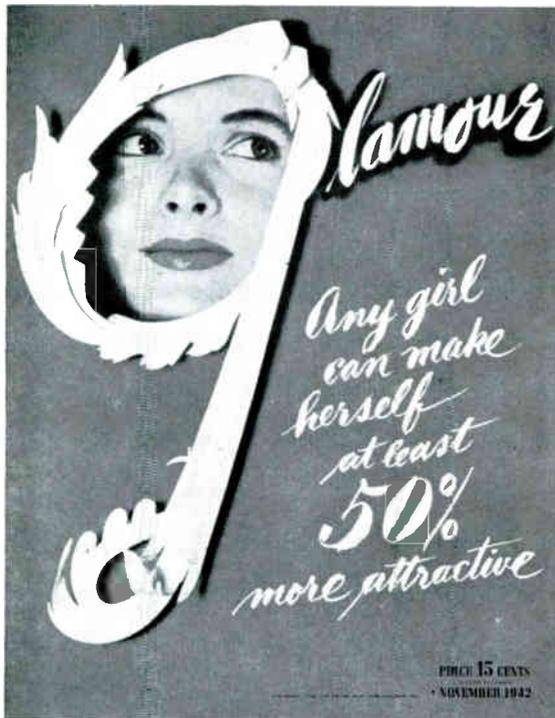
Artist: John Atherton
 Art Director: Peter Piening
 Client: Fortune Magazine
 Publisher: Time Incorporated



Artist: Boris Artzybasheff
 Art Director: Dana Tasker
 Client: Time, The Weekly Newsmagazine
 Publisher: Time, Inc.



Artist: Robert Riggs
 Art Director: John Funk
 Client: Country Gentleman Magazine
 Publisher: Curtis Publishing Co.



Artist: John Rawlings
 Art Director: M. F. Agha
 Client: Glamour
 Publisher: The Condé Nast Publications



Artist: Paul Hesse
 Art Director: Edwin Eberman
 Client: Look Magazine
 Publisher: Look, Inc.



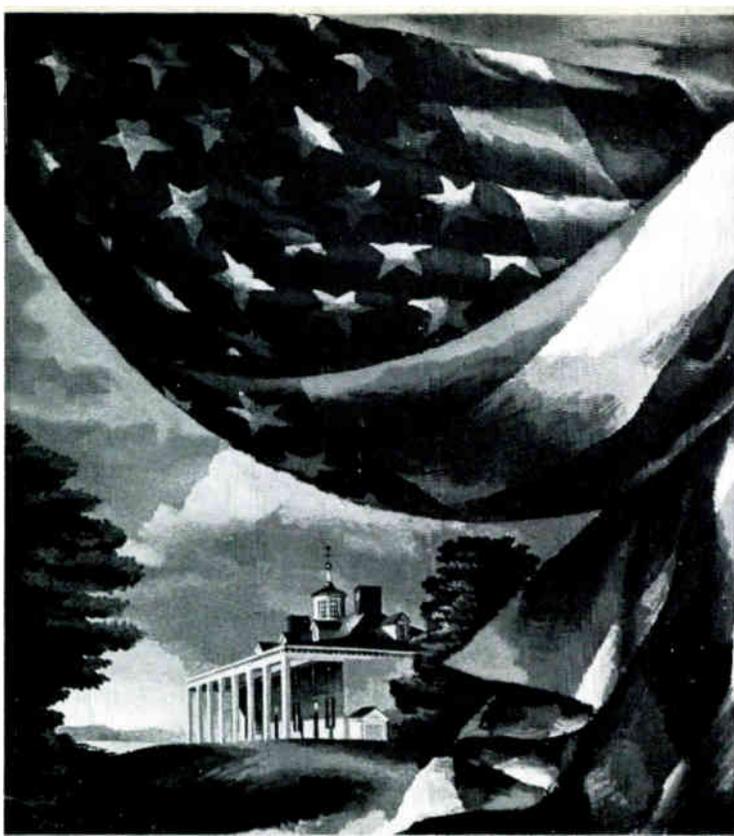
Artist: Al Parker
 Art Director: Frank Eltanhead
 Client: Ladies' Home Journal
 Publisher: Curtis Publishing Company



Artist: Paul Hesse
 Art Director: Harlan Crandall
 Client: True Story
 Publisher: MacFadden Publications, Inc.



Artist: Paul Hesse
 Art Director: William O. Chessman
 Client: Collier's Weekly
 Publisher: Crowell-Callier Publishing Co.



The American Flag Over General Vesperi

Artist: Allen Saalburg
 Art Director: M. F. Agha
 Client: Hause & Garden
 Publisher: The Candé Nast Publications

THIS WEEK

MAGAZINE
 The Sunday Star
 WASHINGTON, D. C.

OCT 25 1942

In This Issue

BOMB-FIGHT WAR
 It's a war on accidents, one killing workers at the rate of 20,000 a year
 by Robert F. Patterson
 10 & 11

WE'RE MAD!
 There's the U.S. And too busy for parties or songs
 by Frederick Hahnlin
 Brennan
 Page 2

ONE AGAINST FOUR
 A brave woman outwits the maulers of her husband
 by Helen Washburn
 Page 4

HE WORLDS SITTING DOWN
 And that's where he shows, says humorist Bob Burdette
 by Irving Wallace
 Page 10

PITCHING WOOD
 Baseball and love tangle up — and each has its winners
 by Arthur Mann
 Page 12

WAR WARRIORS
 General Vesperi has been killed and
 before you know it, the war
 will have been won — the other side
 of industrial production the
 first time in our history.



Artist: Pagana, Inc.
 Art Director: Edward F. J. O'Connell
 Client: This Week Magazine
 Publisher: United Newspapers Corp.



Artist: William Ward
 Art Director: Ralph O. Ellsworth
 Client: Parents' Magazine
 Publisher: Parents' Institute, Inc.

Photographic

Cinema

SECTION 12



Artist: Underwood & Underwood
 Art Director: J. Erwin Porter
 Client: Bausch & Lomb Optical Co.
 Agency: Charles L. Rumrill & Co.



Nine Young Men With Eyes Accord to Nine
 BAUSCH & LOMB

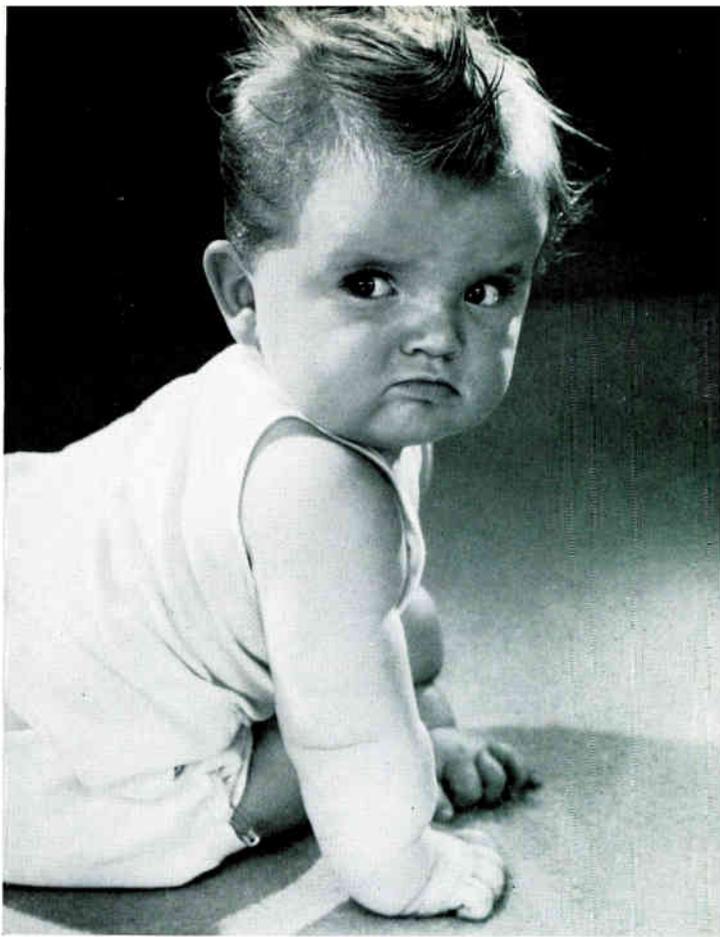


HOME MOVIES
 ON CHRISTMAS
 NIGHT
 CINE-KODAK

Artist: Anton Bruehl
Art Director: Paul F. Berdanier, Jr.
Client: Eastman Kodak Co.
Agency: J. Walter Thompson Co.



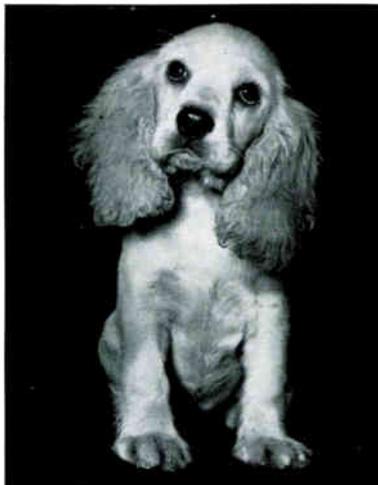
Artist: Valentino Sarra
Art Director: Elmer Lasher
Client: U. S. Camera
Agency: T. J. Maloney, Inc.



Artist: Ruth A. Nichols
Art Director: Robert E. Wilson
Client: Agfa Ansco Corporation
Agency: Young & Rubicam, Inc.



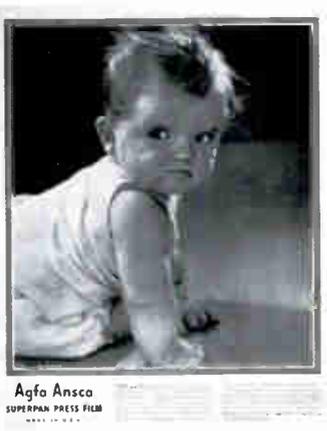
Artists: Cleland Clark, Don Buker, James A. McMahon,
Eastman Kodak Co.
Art Directors: Paul F. Berdanier, Jr., Edith Lewis
Client: Eastman Kodak Co.
Agency: J. Walter Thompson Co.



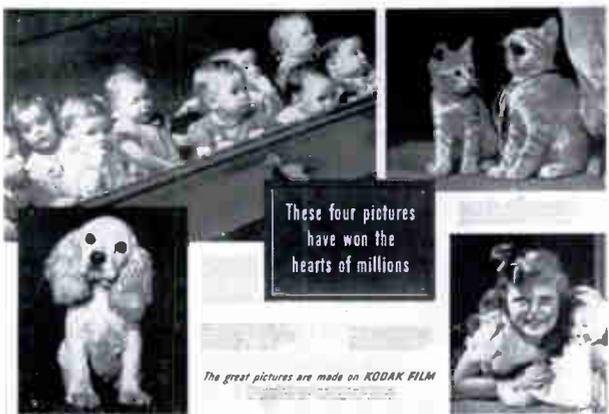


Artist: Harve B. Wobbe
 Art Director: Robert E. Wilson
 Client: Agfa Ansco Corporation
 Agency: Young & Rubicam, Inc.

Artist: Ulric E. Meisel
 Art Director: Robert E. Wilson
 Client: Agfa Ansco Corporation
 Agency: Young & Rubicam, Inc.

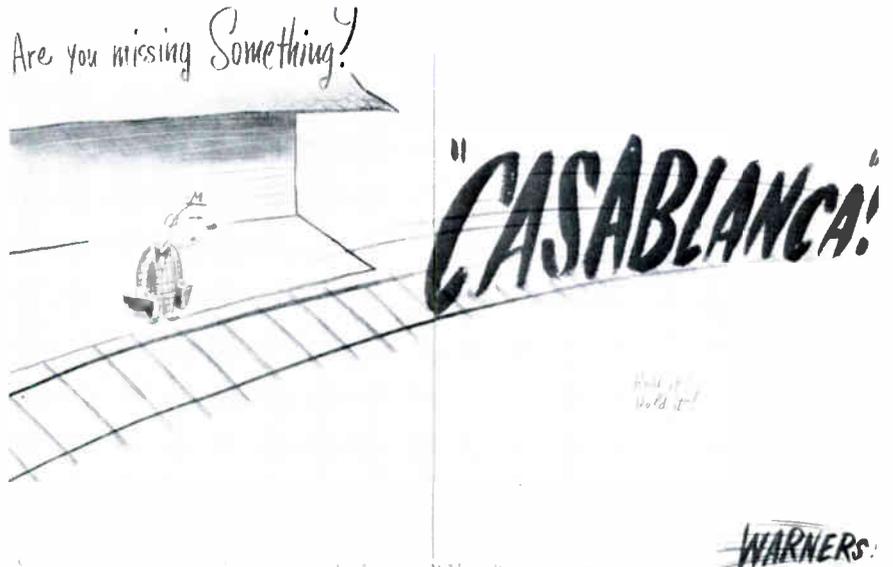


Agfa Ansco
 SUPERMAN PRESS FILM

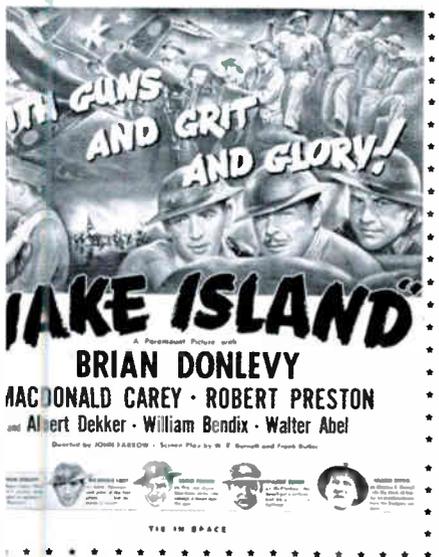


Art Director: William Schneider
 Client: RKO Radio Pictures
 Agency: Donohue & Coe, Inc.

Client: Warner Brothers
 Agency: Motion Picture Daily



Art Director: John Van Orman
 Client: Paramount Pictures
 Agency: Buchanan & Co., Inc.



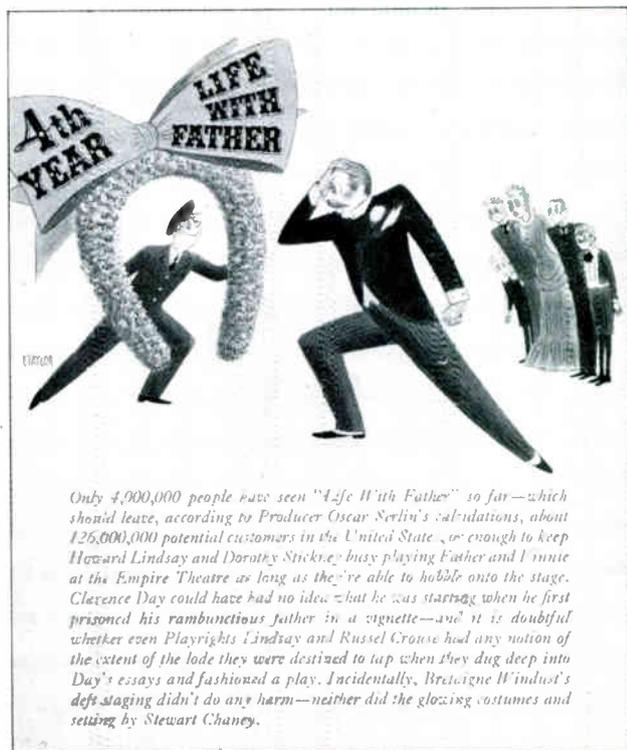
Artist: Hy Rubin
 Art Director: Louis Shanfield
 Client: Twentieth Century-Fox
 Agency: Kayton-Spiero Company

Artist: Art Department, Twentieth Century-Fox
 Art Director: Louis Shanfield
 Client: Twentieth Century-Fox
 Agency: Foote, Cone & Belding



Artist: Fritz Siebel
 Art Director: J. Van Orman
 Client: Paramount Pictures
 Agency: Buchanan & Co., Inc.

Artist: R. Taylor
 Client: Metro-Goldwyn-Mayer
 Agency: Donahue & Coe, Inc.



Liquor, Soft Drinks

Beer, Wine

SECTION 13

Artist: John Falter
Art Director: Herbert Bishop
Client: Frankfort Distilleries, Inc.
Agency: Young & Rubicam, Inc.



**Liquor is a controversial product - supported or tolerated
by a majority, violently opposed by a
fanatical minority. This fact, without dictating the
type of artwork to be used in liquor advertising, does
establish what, in my opinion, is the one
supreme criterion for all such artwork - namely, good taste.**

John B. Rosebraak
Young & Rubicam, Inc.



Artist: De Brocke Studio
 Art Directors: Hubert F. Townsend, Robert S. Cox
 Client: Hiram Walker, Inc.
 Agency: Sherman K. Ellis & Company, Inc.



A question for a man
 arriving on the Clipper



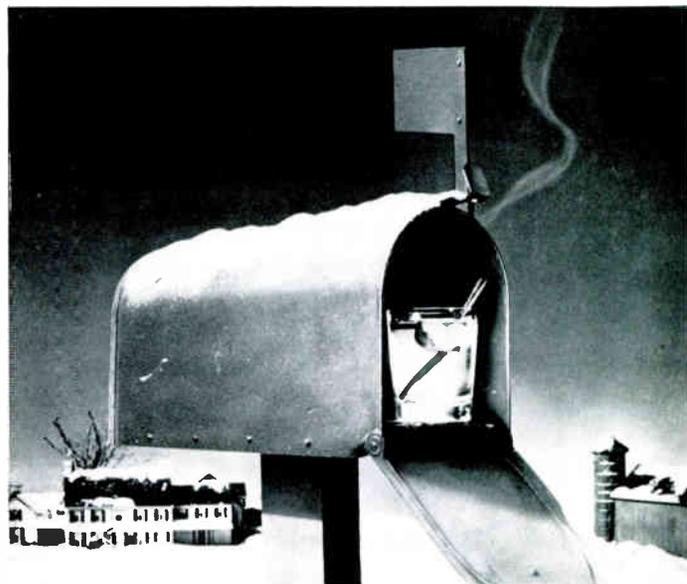
YOU'VE NEVER TASTED SUCH WHISKEY
 AS TODAY'S **FOUR ROSES!**





Artist: Clarence Welsh
 Art Director: Hubert F. Townsend
 Client: Hiram Walker, Inc.
 Agency: Sherman K. Ellis & Company, Inc.

Artist: Anton Bruehl
 Art Director: Herbert Bishop
 Client: Frankfort Distilleries, Inc.
 Agency: Young & Rubicam, Inc.





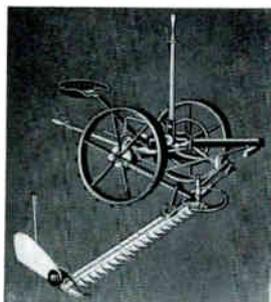
Artist: Anton Buehl
 Art Director: Robert S. Cox
 Client: Hiram Walker, Inc.
 Agency: Sherman K. Ellis & Company, Inc.



Artist: Ernest Knee
 Art Director: Hubert F. Townsend
 Client: Hiram Walker, Inc.
 Agency: Sherman K. Ellis & Company, Inc.



Artist: Boris Artzybasheff
 Art Director: Walter Glenn
 Client: Frankfort Distilleries, Inc.
 Agency: Young & Rubicam, Inc.



Artist: Paul Rand
 Art Director: Paul Rand
 Client: Schenley Distillers Corp.
 Agency: Wm. H. Weintraub & Co., Inc.

CORONET V.S.O. BRANDY AND SODA





Artist: Walter Young
 Art Director: Jules L. Menghetti
 Client: Canada Dry Ginger Ale, Inc.
 Agency: J. M. Mathes, Inc.

Artist: Paul Rand
 Art Director: Paul Rand
 Client: Schenley Distillers Corp.
 Agency: Wm. H. Weintraub & Co., Inc.



Know your M's



Know Martini & M's

The Beer of the M's
M&M



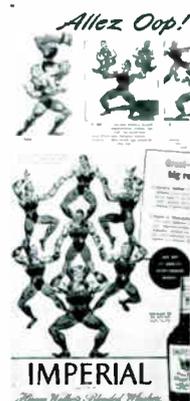
A WHISKY THAT NEEDS NO LABEL

JOHNNIE WALKER

Artist: Chas. E. Bracker
 Art Director: Wallace W. Eltan
 Client: Calvert Distillers Corp.
 Agency: Lennen & Mitchell

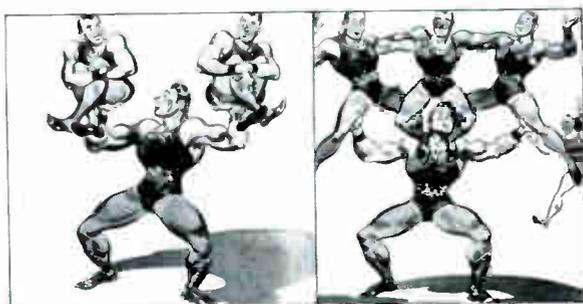


Artist: Chas. E. Bracker
 Art Director: Wallace W. Eltan
 Client: Calvert Distillers Corp.
 Agency: Lennen & Mitchell





Artist: Albert Darne
 Art Director: Hans Sauer
 Client: Carstairs Bras. Distilling Co.
 Agency: Lennen & Mitchell



Artist: Albert Darne
 Art Director: George B. Croll
 Client: Hiram Walker, Inc.
 Agency: Sherman K. Ellis & Company



"In black and white, we'll demonstrate
 Why Happy Blendings simply great!"



"What'll we call the Act boys
 — GORKZAPOPPIN'?"

See the new CARSTAIRS White Seal
 THE PERFECTLY BALANCED BLEND



The soft drink industry must never forget that it sells a mass market product . . . with as broad (or broader)

a market as any product of American Industry.

Hence, much of this industry's advertising Art has been the

pretty girl variety . . . and rightly so. But don't

overlook the fact that it is a soft drink manufacturer

that for several years has gone to our great art museums

for their prized canvases by our best men

. . . to make them into calendars for their mass market customers.

And that same manufacturer has employed the talents of

such men as Peter Arno, Otto Soglow, Robert Day,

and Jay Irving to bring a new brightness to the advertising

pages of America . . . being richly rewarded for a

courageous belief that the commercial can be sugar-

coated in printed advertising as well as over the air.

William Reydel

Newell-Emmett Company



"One chicken salad on white. . . one Pepsi-Cola . . . and come out of the kitchen if you want to see something."

Artist: Otto Soglow

Art Director: Edward F. Molyneux

Client: Pepsi-Cola Company

Agency: Newell-Emmett Compa

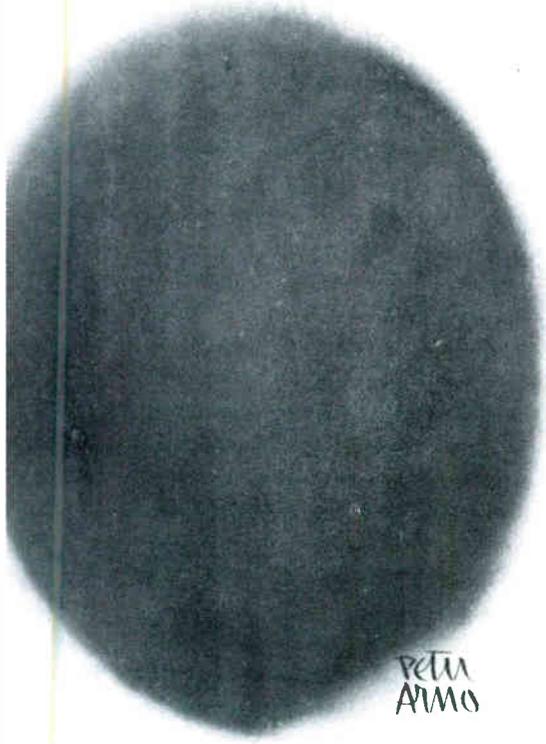


Artist: Rube Goldberg

Art Director: Edward F. Molyneux

Client: Pepsi-Cola Company

Agency: Newell-Emmett Company



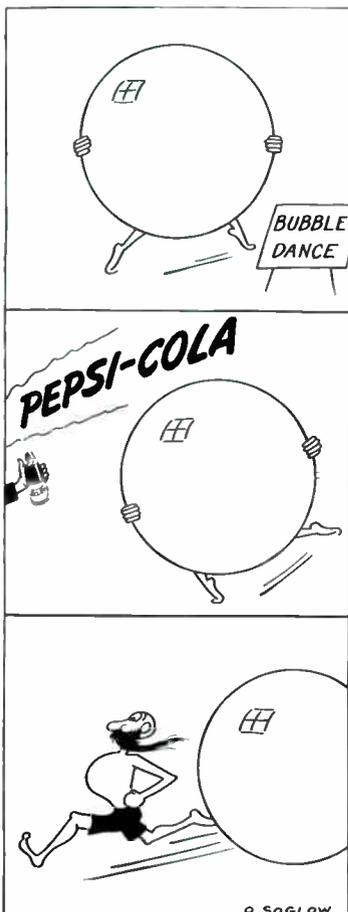
PETER ARNO



PETER ARNO

"Ladies and gentlemen... immediately following the all clear the management will serve Pepsi-Cola in the Sert Room."

"Gash! This all seems like a wonderful dream!"



O. SOGLOW



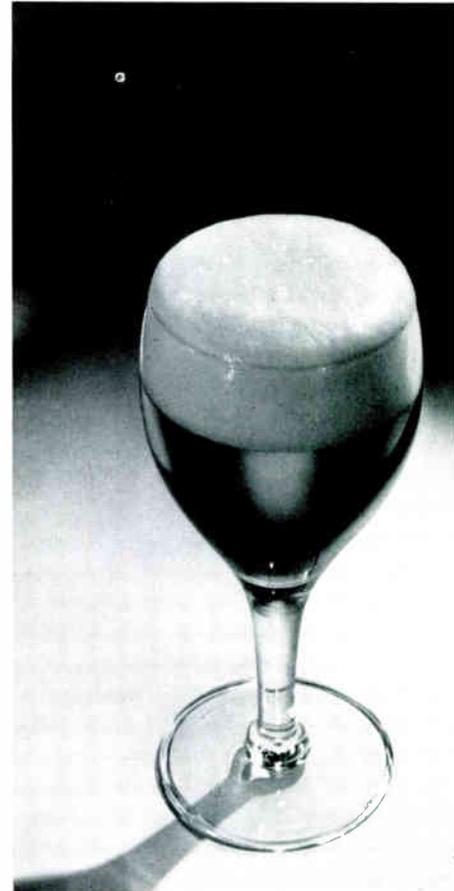
O. SOGLOW



O. SOGLOW



Artist: Douglass Crockwell
 Art Director: Arthur T. Blomquist
 Client: Brewing Industry Foundation
 Agency: J. Wolter Thompson Co.



Restraints and regulations imposed on beer and wine advertising have been a blessing in disguise. For they have resulted in the exploration of illustrative themes which might otherwise never have been born.

Most effective, in this writer's opinion, are those campaigns which indelibly impress product identification on the mind and memory of the reader.

Examples: The Ballantine 3-ring cartoons; the Pabst Blue Ribbon Town characters; the Cresta Blanca girl with her purple-grape coiffure.

Henry Legler
 Worwick & Legler, Inc.

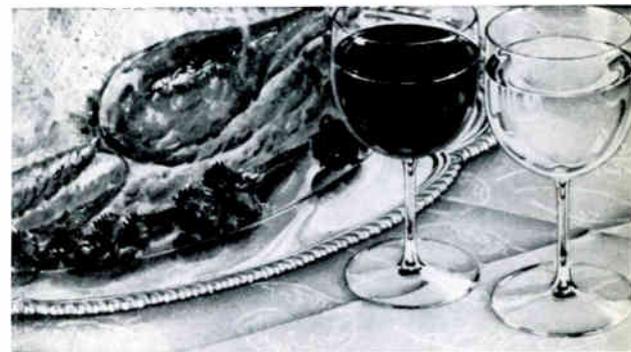


Wine - (especially in holiday)

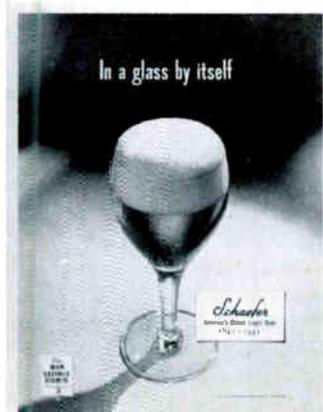
Small text and graphics at the bottom of the page, including a small image of a wine bottle.



Artist: Victor Keppler
 Director: Harry Payne
 Client: F & M Schaefer Brewing Co.
 Agency: Batten, Barton, Durstine & Osborn



Artists: Haddon Sundblom (Main Illustration)
 Gerald Wright (Still Life)
 Art Director: Edward J. Burke
 Client: Wine Advisory Board
 Agency: J. Walter Thompson Co.





Artist: Joseph Feher
Art Director: Caesar Ferri
Client: Hiram Walker, Inc.
Agency: Sherman K. Ellis & Company, Inc.

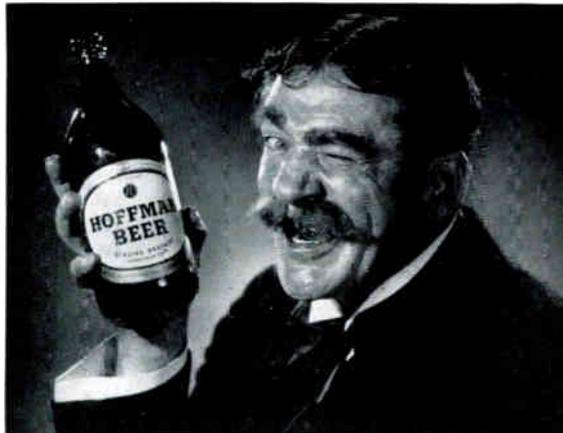


Artist: Marcel Vertes
Art Director: Paul Rand
Client: Cresta Blanca Wine Co. (Schenley's)
Agency: Wm. H. Weintraub & Co., Inc.



Artist: Paul Rand
 Art Director: Paul Rand
 Client: Dubonnet Corporation (Schenley's)
 Agency: Wm. H. Weintraub & Co., Inc.



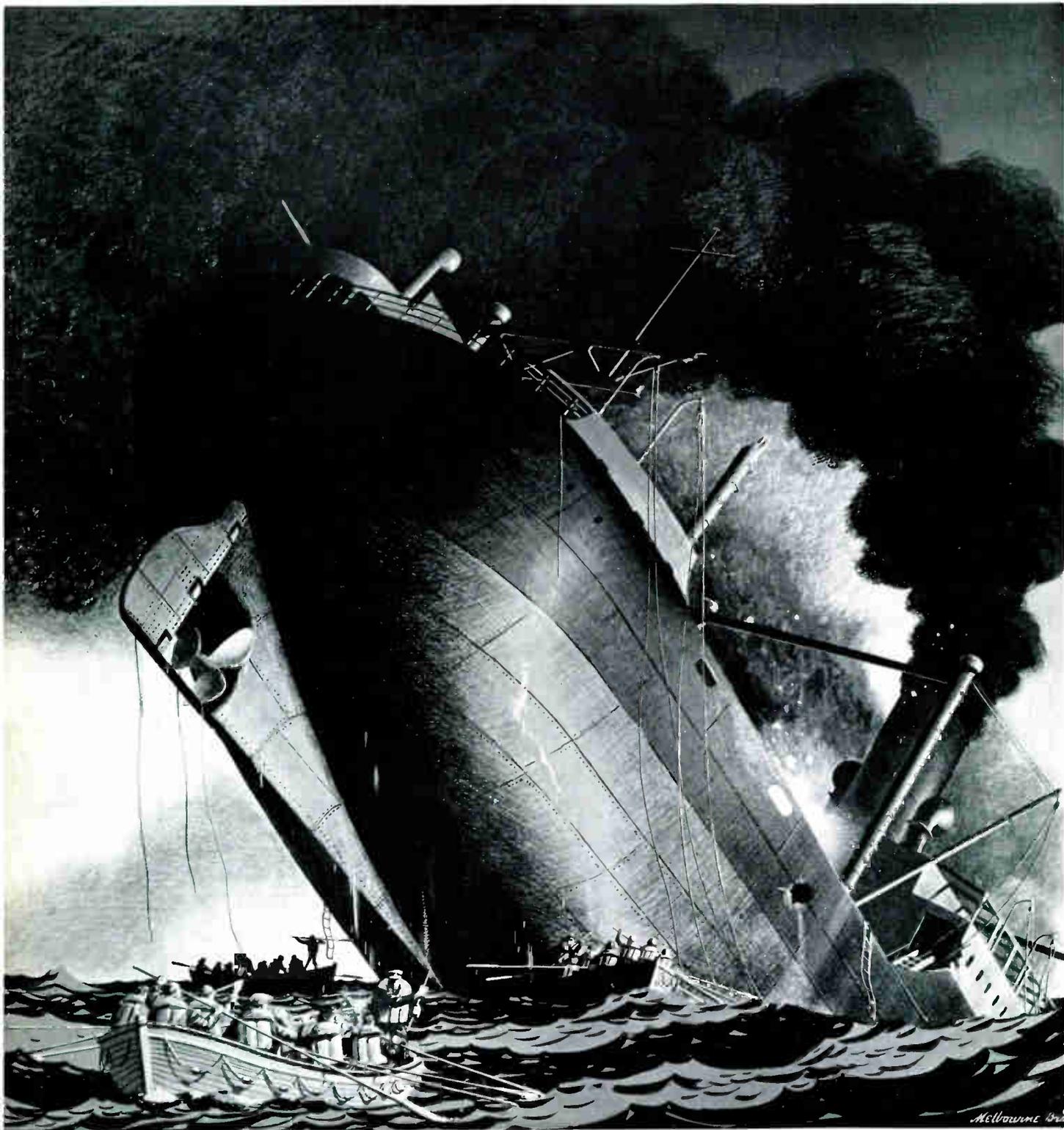


Artist: Ben De Brocke
Art Director: Harry Olsen
Client: Hoffman Beverage Company
Agency: Batten, Barton, Durstine & Osborn



Posters

SECTION 14



Artist: Melbourne Brindle
Art Director: Paul Smith
Client: John B. Stetson Company
Agency: Kenyon & Eckhardt, Inc.



Artist: Edwin Georgi

Art Director: Paul Smith

Client: John B. Stetson Company

Agency: Kenyon & Eckhardt, Inc.

In time of war there is a tendency to get down to rock bottom and reduce things to their basic elements, which I think is one of the main reasons for the importance attached to posters. We must remember that one of the quickest, clearest, surest ways of conveying ideas to the people is through the medium of one of man's first inventions—pictures; and I regard posters essentially as pictorial presentations of messages to the people. Their dramatized illustrations, terse word messages, package presentation, color, and simplicity give them power to attract attention and to make a strong impression on the consumer over and over again to gradually gain acceptance for the product being advertised.

Hanford Main

Loose-Wiles Biscuit Company

Artist: Glenn Grohe
Art Director: Paul Smith
Client: John B. Stetson Company
Agency: Kenyon & Eckhardt, Inc.



"Nine Lives" for your engine!



CONOCO
Nth
MOTOR OIL

Artist: Albert Staehle
Art Director: Lester Rondell
Client: Continental Oil Company
Agency: Tracy, Locke, Dawson, Inc.



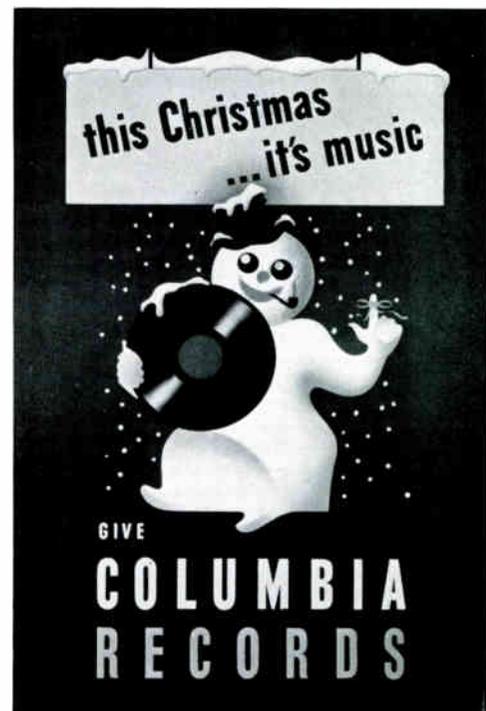
Change now
to Summer Oil

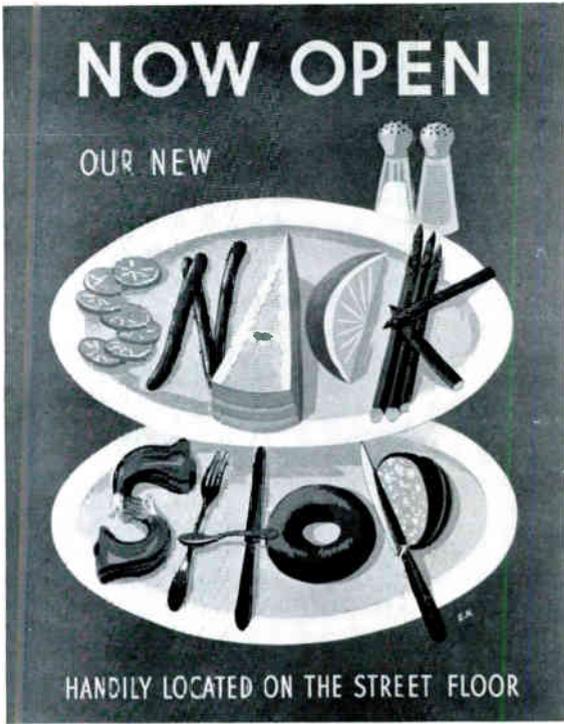
Artist: Howard Scott
Art Director: Herbert R. Noxon
Client: Standard Oil of New Jersey
Agency: McCann-Erickson, Inc.

Artist: Ben Nason
Art Director: Wilbur B. Downes
Client: New Haven Railroad
Agency: Wendell P. Colton Co.



Artist: Alex Steinweiss
Art Director: Alex Steinweiss
Client: Columbia Recording Corp.





Artist: Erik Nitsche
 Art Directors: Howard K. Richmond, Albert Hermon
 Client: Bloomingdale's



Artist: Homer Hill
 Art Directors: Leigh Allen, Richard T. Solmon
 Client: R. H. Macy & Co., Inc.

Imperial whiskey is never fiery
 — it's "velvety"



Artist: Albert Stoehle
 Art Director: George B. Croll
 Client: Hiram Wolker, Inc.
 Agency: Sherman K. Ellis & Co., Inc.

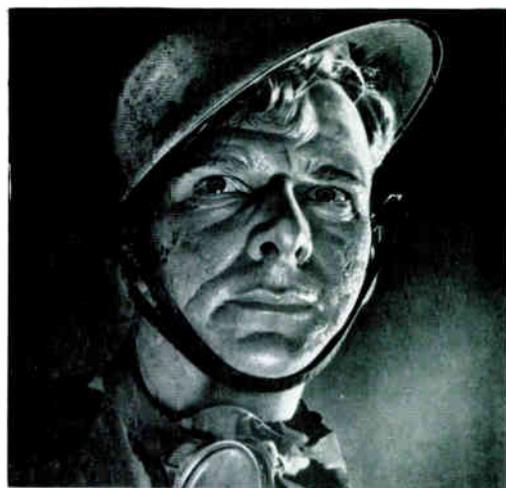
Imperial whiskey never stings
 — it's "velvety"



Artist: Albert Stoehle
 Art Director: George B. Croll
 Client: Hiram Wolker, Inc.
 Agency: Sherman K. Ellis & Co., Inc.



Artist: Walter Richards
 Art Director: Gerald Link
 Client: Committee of Glycerine and Associated
 Industries of Salvage Waste Fats, Inc.
 Agency: Kenyon & Eckhardt, Inc.



"You make 'em, buddy . . . we'll use 'em . . . and how! We're all soldiers together. Our victories in battle come right after your victories in production."

PROD FOR ICTORY!

Artist: Graphic Illustrators
 Art Director: B. W. Schenker
 Client: The Sheldon-Claire Company
 Agency: B. W. Schenker



Artist: Ruzzie Green
 Art Director: Winslow Cose
 Client: Liggett & Myers Tobacco Co., Inc.
 Agency: Newell-Emmett Company



Artist: George Shepherd
 Art Director: Richard Reins
 Client: Goebel Brewing Company
 Agency: Brooke, Smith, French & Darrance, Inc.

Artist: Herbert Bohnert
 Art Director: Walter Geoghegan
 Client: Gulf Oil Corporation
 Agency: Calkins & Holden

Christmas Greetings



to our
Boys



Artist: Herbert Bohnert
 Art Director: Walter Geoghegan
 Client: Gulf Oil Corporation
 Agency: Calkins & Holden

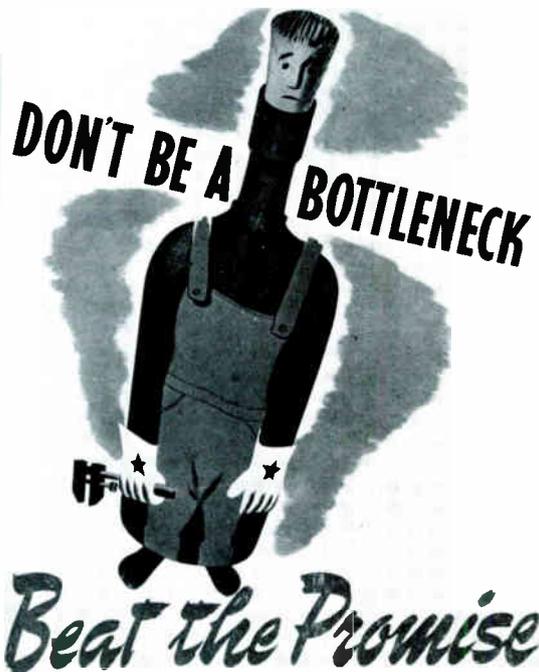
For long service



Gulflex
LUBRICATION
for your car

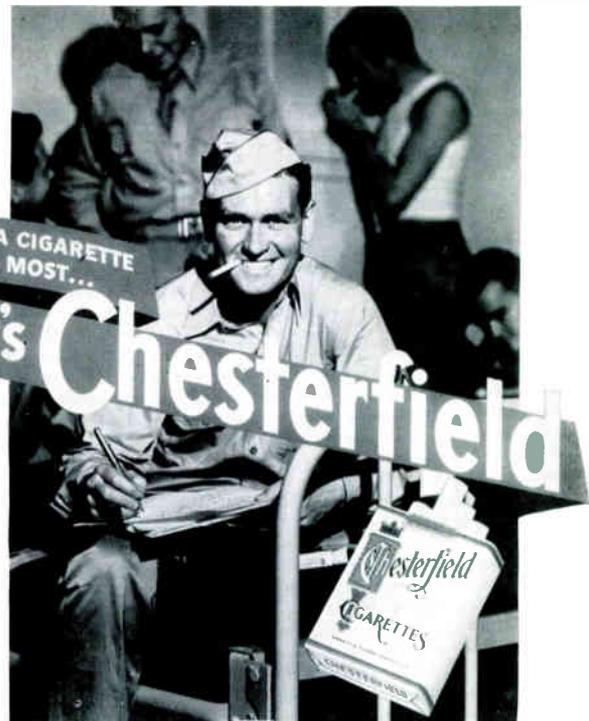
Artist: Joseph Krush
 Art Director: H. M. Rundle
 Client: RCA Victor Division of
 Radio Corporation of America
 Agency: Foote, Cone & Belding

Artist: Adolph Treidler
 Art Director: Adolph Treidler
 Client: American Telephone & Telegraph Co.





Artist: Ronald McLeod
 Art Director: Harry Payne
 Client: The F. & M. Scheafer Brewing Co.
 Agency: Batten, Barton, Durstine & Osborn



Artist: Ruzzie Green
 Art Director: Winslow Case
 Client: Liggett & Myers Tobacco Co., Inc.
 Agency: Newell-Emmett Company

Artist: Hayden Hayden
 Art Director: Edward F. Molyneux
 Client: Loose-Wiles Biscuit Company
 Agency: Newell-Emmett Company



Propaganda

SECTION 15



Illustration has contributed increasingly during the last year to the forcefulness of propaganda advertising.

The war has inspired the nation's artists, just as it has our engineers and industrialists, to outdo themselves in creative effort. War advertising shows growing evidence that its objectives are being more clearly defined before preparation of art and copy. Advertising art - particularly that using poster and cartoons techniques that most powerfully present single ideas - is being more and more skillfully employed to translate these war objectives into compelling social and economic forces.

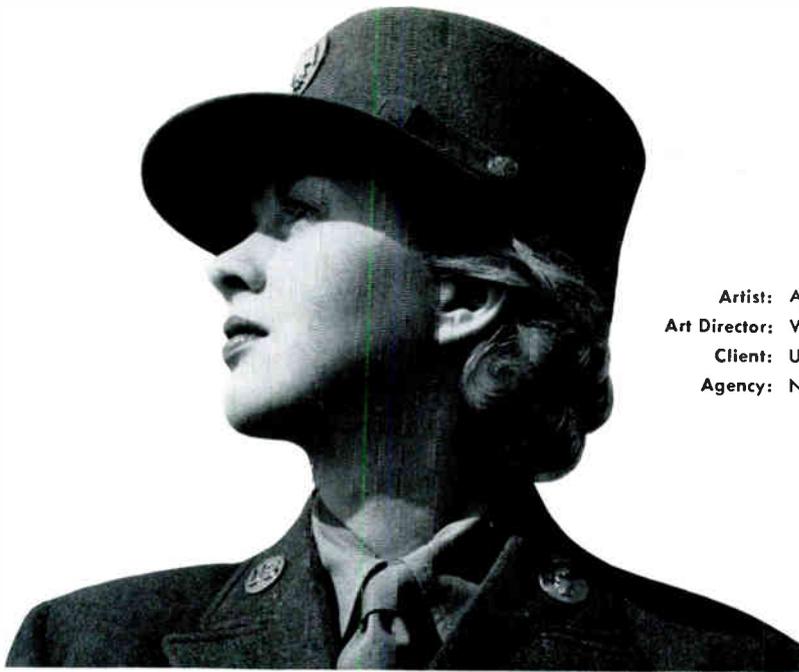
Carl Byair

Carl Byair and Associates, Inc.



Would you *damn* tell him
what you gave?

GIVE 2 DAYS' PAY
WAR CHES



Artist: Army Photographer
 Art Director: Walter Reinsel
 Client: U. S. Army
 Agency: N. W. Ayer & Son, Inc.

Artist: Pennebaker and Ryan, Inc.
 Director: Rudolf Czufin
 Client: Greater St. Louis War Chest
 Agency: Gardner Advertising Company



Artist: DeBrocke Studios, International News Photo
 Art Director: Gerald Link
 Client: Committee of Glycerine & Associated
 Industries of Salvage Waste Fats, Inc.
 Agency: Kenyon & Eckhardt, Inc.



WHAT WE DO IN THE WAAC

.....

U.S. Army

.....

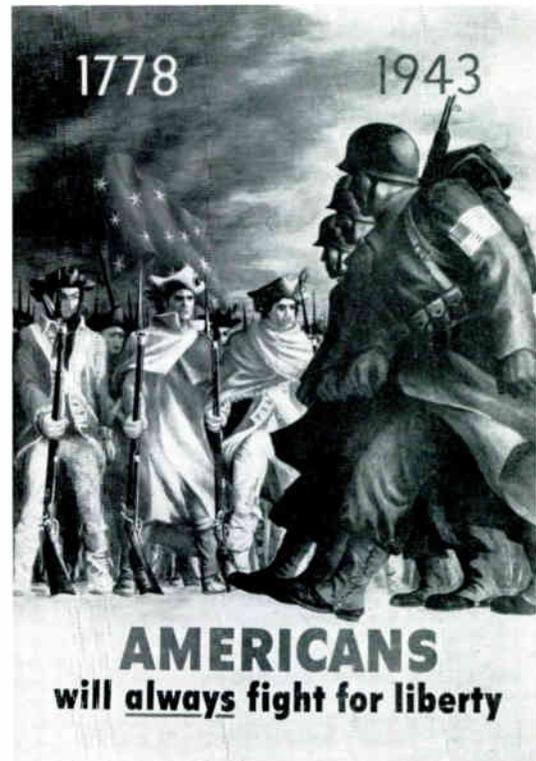
Lady, Don't Throw Out That Grease!
 It'll Make Gunpowder to Stop the Japs!

SAVE WASTE FATS TO MAKE EXPLOSIVES





Artist: Allen Saalburg
Government Agency: Office of War Information



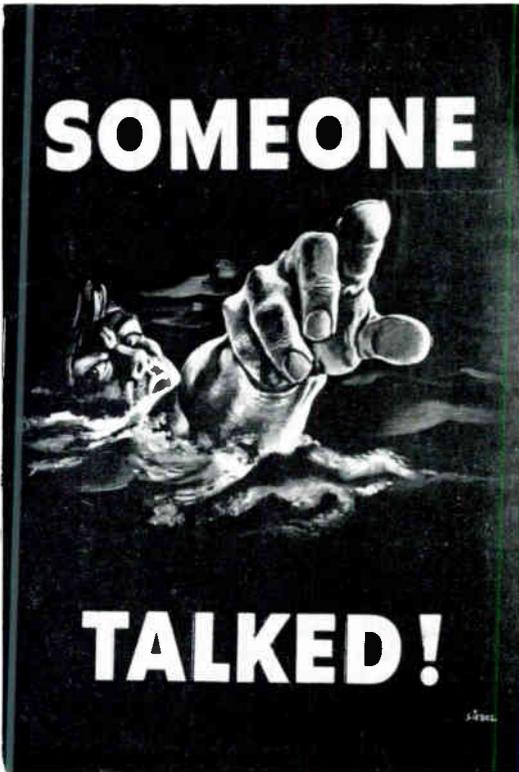
Artist: Bernard Perlin
Government Agency: Office of War Information

Artist: Joseph Hirsch
Government Agency: United States Treasury Department



Artist: John Vickery
Government Agency: Office for Emergency Management

War Posters



Artist: Frederick Siebel

Government Agency: Office of War Information

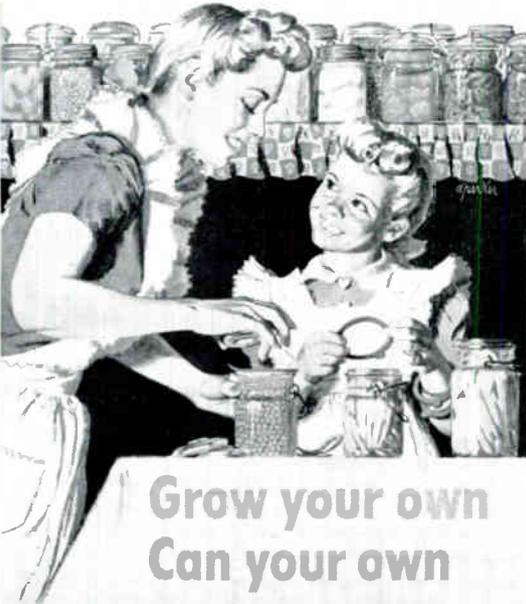
They've got more important places to go than you!...



Artist: Walter Richards

Government Agency: Office for Emergency Management

"We'll have lots to eat this winter, won't we Mother?"

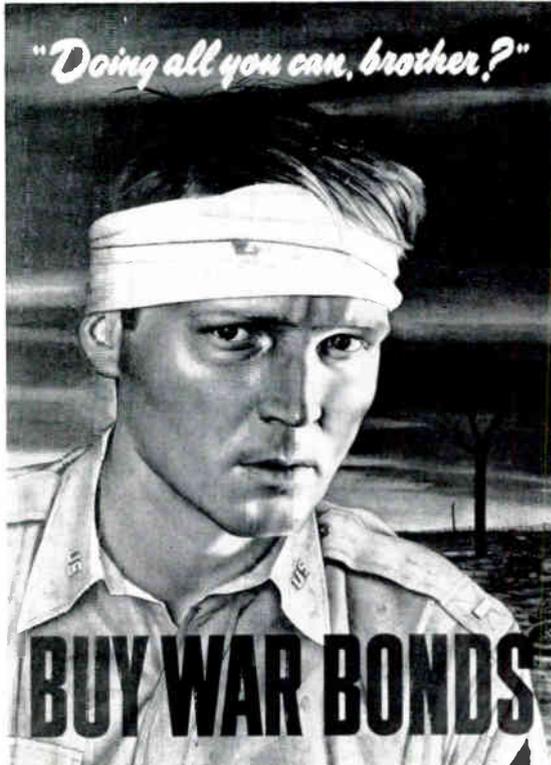


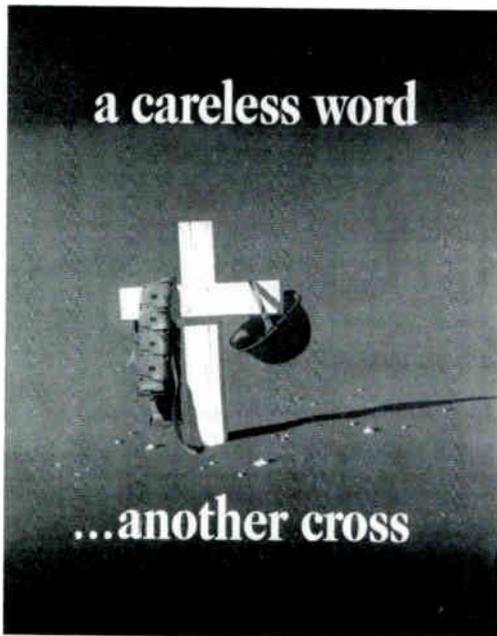
Artist: Al Parker

Government Agency: Office of War Information

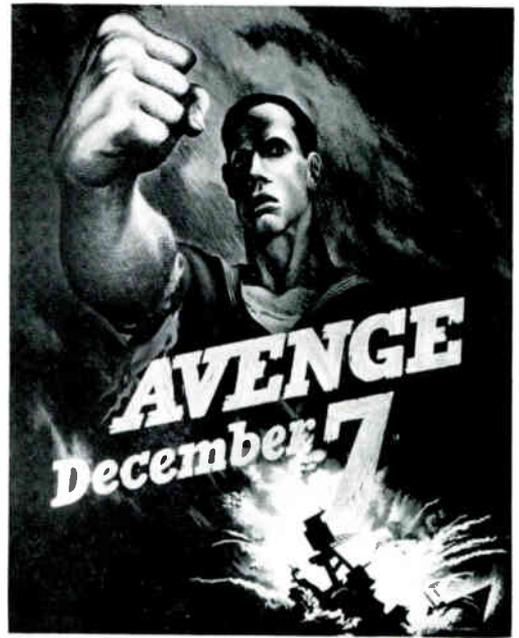
Artist: Robert Sloan

Government Agency: Office of War Information





Artist: John Atherton
Government Agency: Office of War Information



Artist: Bernard Perlin
Government Agency: Office of War Information



Artist: Harold von Schmidt
Government Agency: United States Army



Artist: Norman Rockwell
Government Agency: United States Army

Booklets

Indices

Advertisements

SECTION 16

CARRY ON

WITH *Linweave*



Artist: Sittler & Lindstrom
 Art Director: E. H. Bean
 Client: Linweave Association
 Agency: Linweave Association

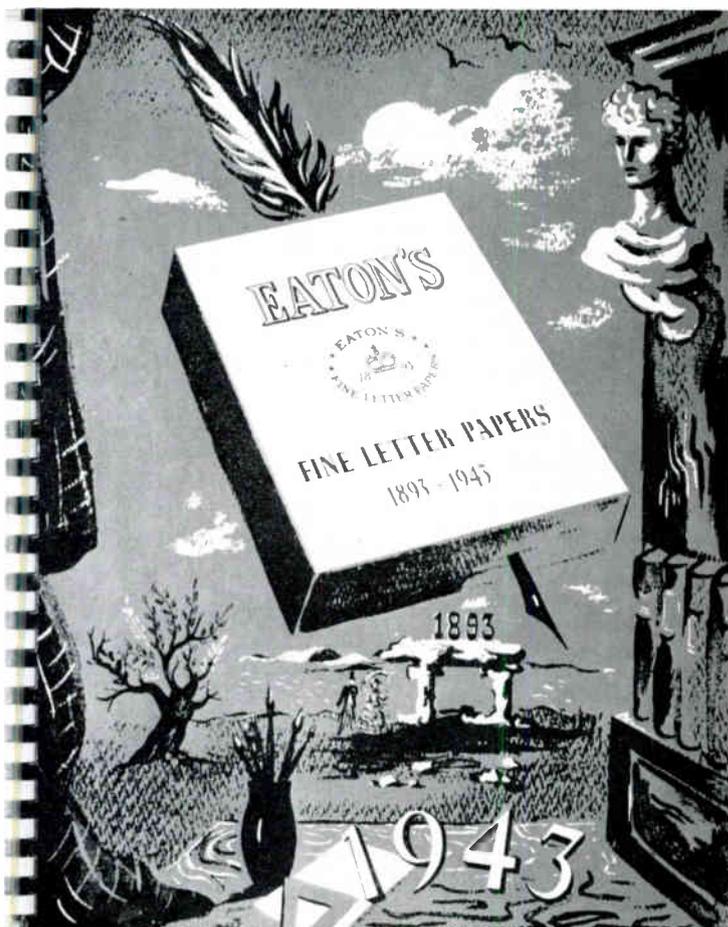
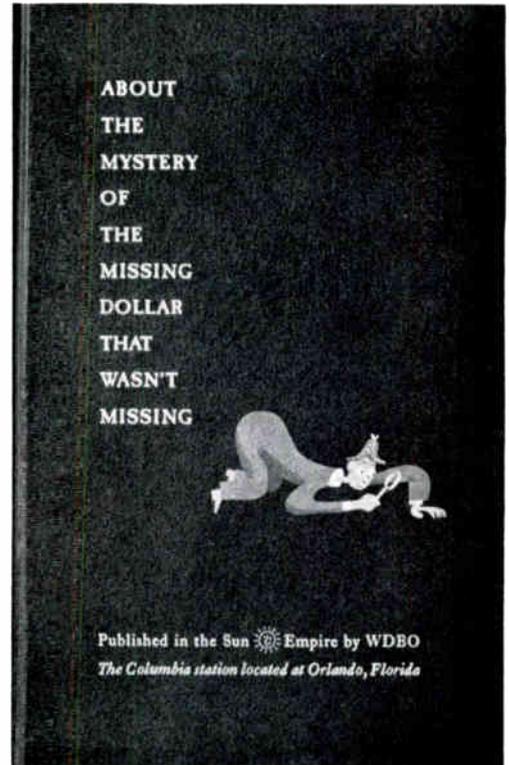


Artist: G. Peterdi
 Art Director: W. B. Golovin
 Client: Aberle, Inc.
 Agency: Willard B. Golovin Co.

They say Architecture is frozen Music. I say booklets are Plastic Arts (and their cousins) melted down together. Everything goes in this pot: from girdle-maker's Bernhard to boiler-maker's Girder, from Dali to Ballet, from Gutenberg to Annenberg, from Bauhouse to Gashouse. The ingredients change subtly from year to year and yet, the resulting brew remains, more so than in any other form of advertising, the essence of the Year's trends in Arts and Decorative Elegancies. A booklet is a little world in itself; a designer of the booklet is permitted (or so I am told) an almost godlike independence in creating it; and this is why he often looks upon his handywork and finds it good; and this is why we often agree with him.

M. F. Agha
Editor

Artist: Fred Chance
Art Director: Ernest Capabianca
Client: Columbia Broadcasting System

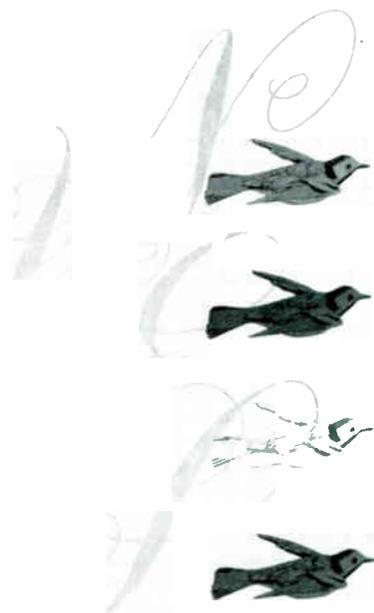


Artist: Galavin Art Staff
Art Director: W. B. Galavin
Client: Eaton Paper Corp.
Agency: Willard B. Galavin Co.



Artists: Oriosto Nardozi, Leno Rue,
Elliat Clorke (photograph)
Art Director: Oriosto Nardozi
Client: Nolde & Horst Soles Co.

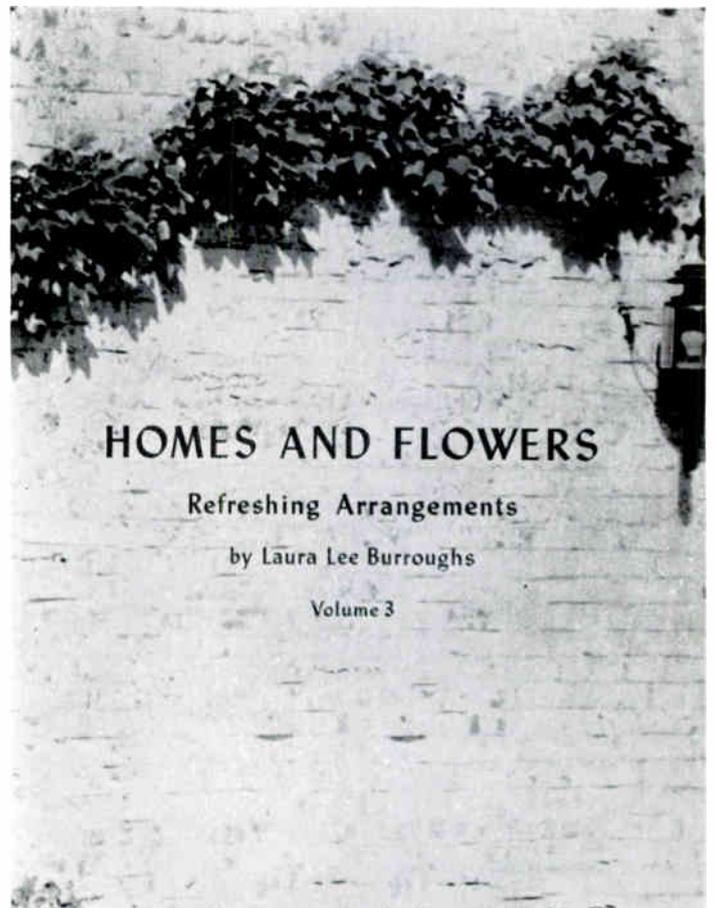
Artist: Bird from Old Print Shop
Alexander Kohn (lettering)
Art Director: Oriosto Nardozi
Client: Nolde & Horst Sales Co.

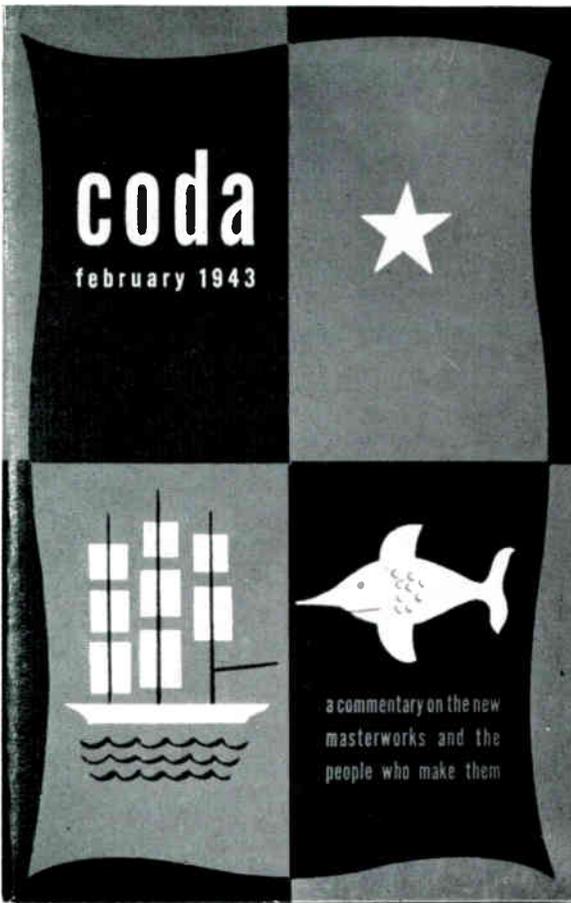




Artist: Leslie Jacobs
Art Director: Lester Beall
Client: Hotel Pierre

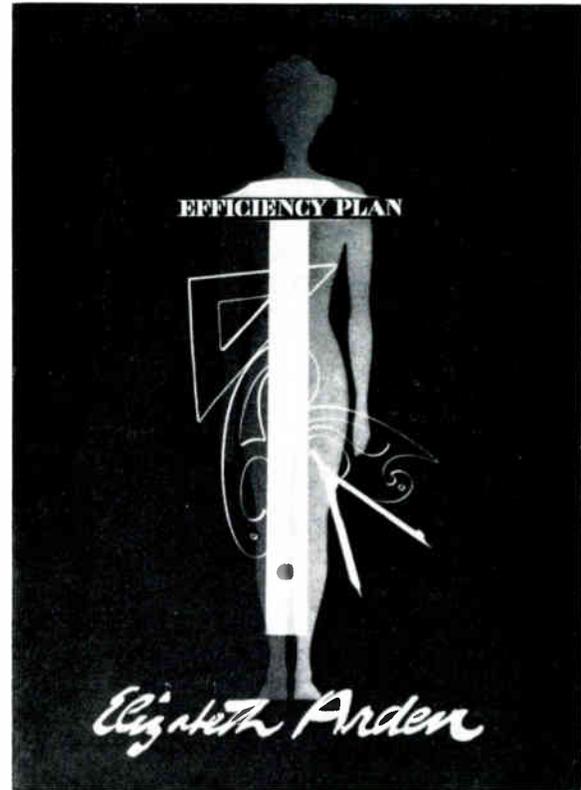
Artist: Dickson W. Pierce
Art Director: Harry F. Lambert
Client: The Coca-Cola Company
Agency: D'Arcy Advertising Company





Artist: James Floro
 Art Director: Alex Steinweiss
 Client: Coda

Artist: Irving Penn
 Art Director: Betty Godfrey
 Client: Elizabeth Arden



Artist: Joe Jones
 Art Director: Bert Roy
 Client: Abbott Laboratories





Art Directors Club

Officers 1943-1944

President
William A. Irwin

1st Vice President
William Strosahl

2nd Vice President
J. Gilbert Sutton

Secretary
John Jamison

Treasurer
William L. Longyear

Executive Committee
Loren B. Stone
Deane Uptegrove
M. F. Agha
Paul R. Lang

Officers 1942-1943

President
William A. Adriance

1st Vice President
William A. Irwin

2nd Vice President
Cecil Baumgarten

Secretary
Paul R. Lang

Treasurer
William L. Longyear

Executive Committee
Lester Jay Loh
Ralph Mutter
Loren B. Stone
Deane Uptegrove

William A. Adriance
M. F. Agho
Alfred A. Anthony
A. Armondo
Gordon C. Aymar
Richard Bach
Franklin D. Boker
Roland Boum
Cecil Baumgarten
Lester Beall
Charles W. Beck, Jr.
Horry B. Beck
Poul F. Berdonier
Park Berry
Arthur T. Blomquist
Robert W. Bode
Fred Bonogura
James C. Boudreau
Fred J. Brouer
Francis E. Brennon
Stanford Briggs
Melbourne Brindle
Dee Carlton Brown
W. Lourence Bunnagor
Carl Burger
Hermon F. Burns
Rod Butterworth
J. H. Coholin
Eornest Elmo Colkins
Joseph Componoro
Heyworth Campbell
Stuort Compbell
Henry J. Castello
Poul B. Covonagh
Guy Gaylor Clark
Hol Clark
Rene Clorke
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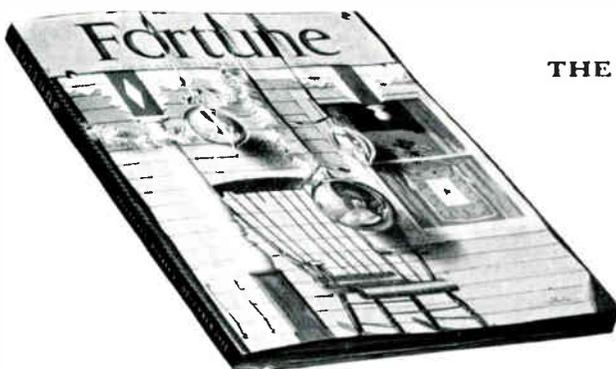


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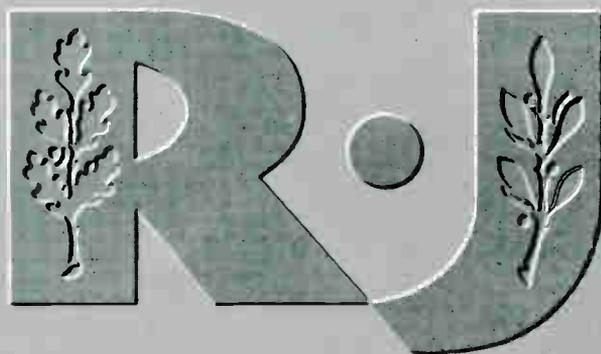
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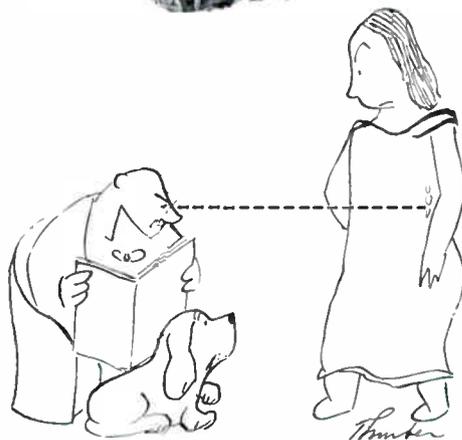
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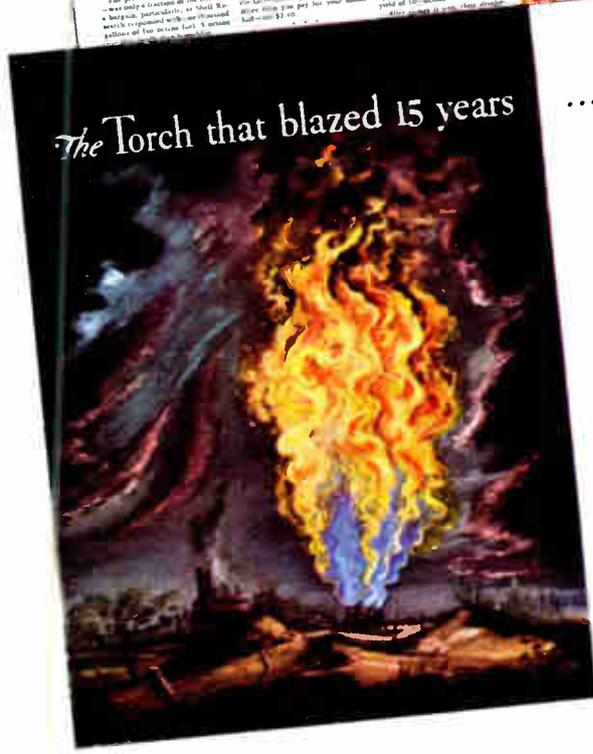
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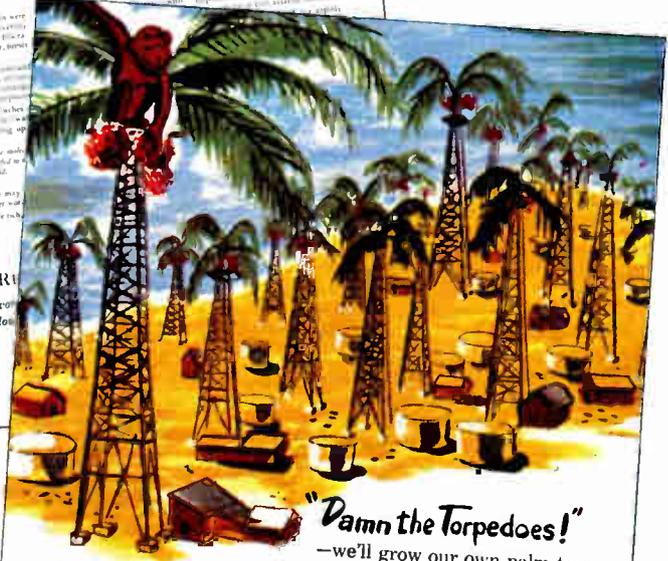
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... is OUT

A torch is often a symbol...
 The torches which blazed for years...
 Cracking revealed "waste gas"...
 SHELL RESEARCH
 SWORD OF TODAY
 PLUCKER OF TOMORROW

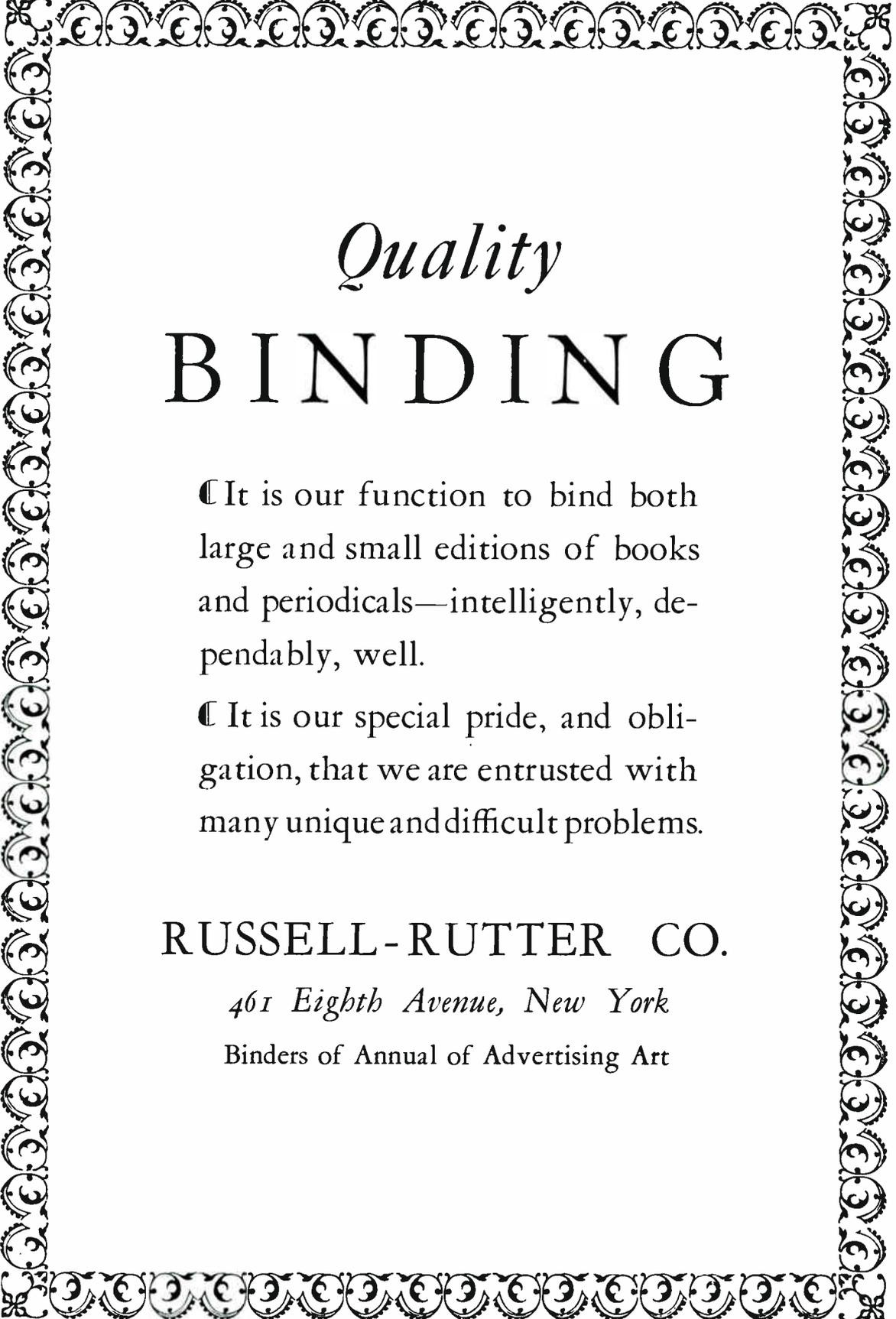


"Damn the Torpedoes!"
 —we'll grow our own palm trees

It was a matter of convenience...
 When the torpedoes began to...
 The result was that Shell...
 SHELL

BUY WAR BONDS

Walker Engraving Corporation . . . 141 East 25th Street, New York City



Quality
B I N D I N G

☪ It is our function to bind both large and small editions of books and periodicals—intelligently, dependably, well.

☪ It is our special pride, and obligation, that we are entrusted with many unique and difficult problems.

RUSSELL-RUTTER CO.

461 Eighth Avenue, New York

Binders of Annual of Advertising Art

PHOTOGRAPH BY PAGANO FOR AN ADVERTISEMENT FOR SEALRIGHT CO., INC.



pagano
INCORPORATED

STUDIOS: 206 EAST 65th STREET • NEW YORK CITY • RHineland 4-6400

and how

about a medal
for the art
director who has
never* phoned at
5:15 on Friday
saying "hold
everyone, we've got
19 comps. on the
fall campaign
to be in at
9:00 Monday! I'm
starting to lay
them out now!"

THE ADVERTISING ART SERVICE OF

Levine & Purfield

370 LEXINGTON AVE • LEXINGTON 2-3536

*well, hardly ever!



PEOPLE KEEP WONDERING

People keep wondering what the three little printers in the R·T·K trademark are talking about.

Some, of course, say *Women*, Well, could be. Men do.

Others say *Advertising*. Could be, too. There's a lot of talk about that around here.

There are a good many other guesses . . . and we won't spoil the game by telling.

But one thing is certain. The three little men are *not* standing there uttering quotable old saws about fine typography.

Everyone here believes that really fine typography and printing speak for themselves.

Nice thing is, our customers all agree. More and more of them every year.



RUNKLE • THOMPSON • KOVATS • INC
Advertising Typographers and Printers

520 NORTH DEARBORN STREET
CHICAGO 10, ILLINOIS

KNOWING *WHAT* WE DEFEND IS IMPORTANT, TOO



RALPH
ILIGAN

During World War I, the boys of the truth
man class at Harrisburg (Pennsylvania) Academy
were told to write a comparison on the Wash-
ington Monument.
The teacher gave out paper with a line
writing on it. The paper was folded for one day,
giving the length of the state, number of steps to
the top, how long it took to build and how many
people were in every year. His defense was that
"I tried to tell you all of these and what it meant."
We think he succeeded.

NATIONAL ASSOCIATION OF MANUFACTURERS

The Washington Monument is built of stone contributed by all the nations of the earth to honor the founder of this republic. From Arlington, across the river, where sleep the men who died for freedom, it looks like a giant spike which God might have driven into this earth, saying, "Here I stake a claim for the home of Liberty."

WM. BROWN MELONEY, V.

NATIONAL ASSOCIATION OF MANUFACTURERS

One of a series of six Defense Posters painted by Ralph Iligan for National Association of Manufacturers. The posters were reproduced in four-color process, with an extra plate for border, by Sterling Engraving Company, 304 East Forty-fifth Street, New York, N. Y.





BEAUTIFUL IMPRESSIONS BY OFFSET

Ours is a medium-size, flexible offset shop. Every element that goes into a job (art work, photos, type, color, etc.) is first carefully checked for faithful printing results, and then expertly supervised thru every phase of reproduction. The result has been that more and more quality business has come to us by recommendation rather than by solicitation.

229 W. 28th ST., NEW YORK 1, N. Y. • TEL.: PENNSYLVANIA 6-5380

See us for your Art Materials

Having served the Graphic Arts profession for the last decade with high quality Artist Rubber Cement and Frisket Cement, we are now in a position to serve this clientele with a complete line of Artist Materials and supplies.

**VISIT OUR NEW STORE AT 314 N. MICHIGAN AVE.,
OR WRITE FOR CATALOG.**

SS Rubber Cement Co.
ARTISTS MATERIALS
314 NORTH MICHIGAN AV
CENTRAL 337
CHICAGO 1, ILL

WHETHER it's photographs or illustrations . . .
retouching or lettering . . . we have a well-
trained staff to do the job. It *has* done the job, over
a period of years, for these outstanding agencies:

TED BATES, INC.

BENTON & BOWLES, INC.

COMPTON ADVERTISING, INC.

SHERMAN K. ELLIS & COMPANY, INC.

WILLIAM ESTY & COMPANY

FOOTE, CONE & BELDING

LENNEN & MITCHELL, INC.

NEWELL-EMMETT COMPANY

RUTHRAUFF & RYAN, INC.

J. WALTER THOMPSON COMPANY

WARWICK & LEGLER, INC.

YOUNG & RUBICAM, INC.

**50
east**

42

NEW YORK 17

N Y

**HARRY WATTS
STUDIOS** *illustration
lettering
photography
retouching*



Telephone Mt. Gray Hill 2-2620

FOUR COLOR
DUOTONE
BEN DAY
BLACK & WHITE

Quality

PHOTO-ENGRAVING COMPANY
INCORPORATED
216 EAST 45TH STREET · NEW YORK

DIRECTORS
D. ORANS
FRID WOLF
M. ORANS

July 16, 1943

Mr. William A. Irwin
President Art Directors Club
247 Park Ave.
New York City

Dear Mr. Irwin:-

Dave Orans has asked me to write you regarding our advertisement in the Art Directors Annual.

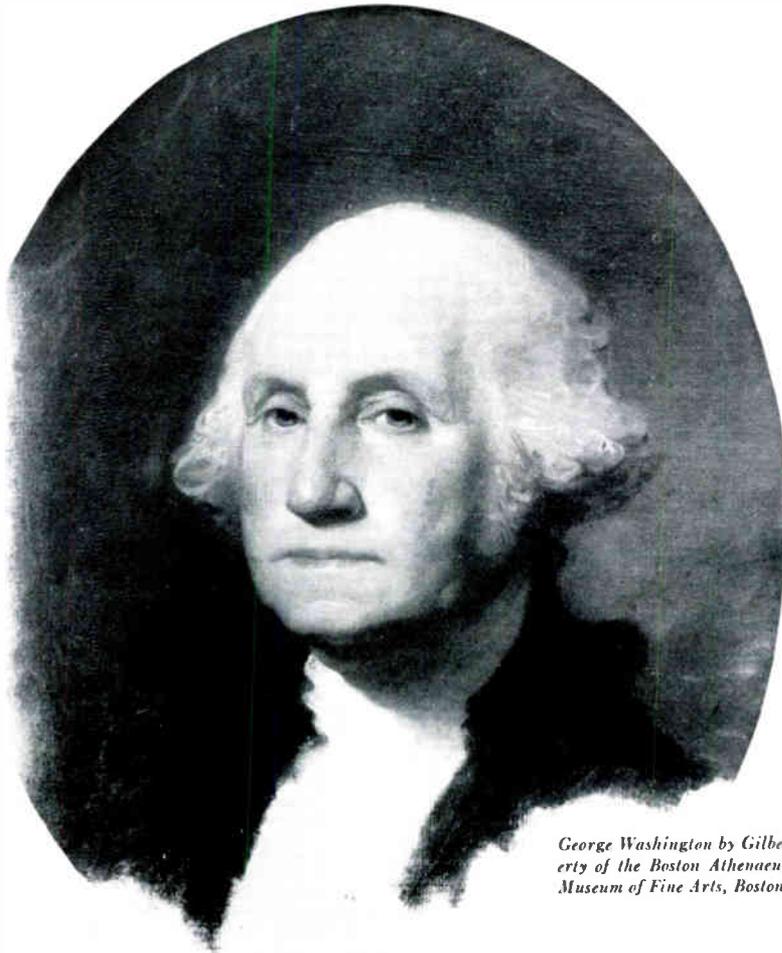
It is a tradition with us to reproduce one of Dave's water colors each year, and send them to our friends as a Christmas greeting.

This year will be no exception, but it will be smaller in size, about 8 x 10 inches. Many of your subscribers are familiar with Dave's barns; to those who are not it will be our pleasure to send one if they want it.

The illustration at the top of this page is a black and white halftone of the 1943 subject which will be reproduced in 4 colors.

We are taking all the present day hazards in stride; it is true there are numerous limitations with which we are all familiar, but one thing remains unchanged, the results are synonymous with our name.

Sincerely,
Fred Wolf
QUALITY PHOTO ENGRAVING CO. INC.



George Washington by Gilbert Stuart, the property of the Boston Athenaeum, exhibited in the Museum of Fine Arts, Boston.

Is this a good advertisement?

The layout is good. The art (Stuart's Washington, in case you hadn't noticed) is rated fairly high up the list.

But the *purpose* of this page is *not* to display nice type proportions or fine art. Its purpose is to persuade the reader of the ability of this organization to *sell* goods.

We do *not* sell copy, layouts, art work as such. We use them as *tools* to sell the goods and services of clients to likely prospects.

Therefore, no amount of fine layout, fine art and fine writing is *enough*. We believe the function of the commercial writer, art director and artist is to work as a *team of interpreters*.

Some very effective interpretation is done with halting words and a clutter of not very fine art. *Other* interpretations call for the very reverse.

And so, if we have made the point here of this company's ability to interpret and project an idea, *this is a good advertisement*. Otherwise it is valueless, despite any claim to artistic quality.

* * *

The J. Walter Thompson Company maintains 18 offices strategically located throughout the world. *In North America:* New York, Chicago, San Francisco, Los Angeles, Hollywood, Montreal, Toronto, Latin-American Division, New York. *In South America:* Buenos Aires, São Paulo, Rio de Janeiro. *In . . .* London, Johannesburg, Capetown, Bombay, Calcutta, Sydney and Melbourne.

ARE YOUR *type showings* COMPLETE
AND UP-TO-DATE?



The red **Book of American Types** should be at the right hand of every Art Director. For in this book and its Supplement is shown the world's best lettering, cast in easy-to-get, easy-to-use foundry type. Copies are available to key people; please write on your letterhead and indicate your position.

Single-sheet showings of types, initials and monograms are available to type specifiers. Layout men use them to trace from; production men select proper sizes from their complete showings. Just let us know which types you most frequently use and we'll gladly send you single-sheet showings.

The **Handy Index of American Types**, showing single-line specimens of 258 designs, arranged by style, weight and width, is offered to those who have need for such a condensed, organized showing of faces. It's yours for the asking.

Showings of new, timely typecuts — ornaments and other materials cast in type to save you time and money — will be sent on request. Tell us which ones you want (we'd like you to have one of each):

- | | | |
|---------------------------|-------|--|
| Arrows | Fists | V-for-Victory Typecuts |
| Slocum Seals | | Transportation Typecuts |
| Typographic Spots | | Industrial Typecuts |
| Medical Signs | | Christmas Ornaments |
| Military Insignia | | Alpha-blox |
| Civilian Defense Insignia | | Patriotic Typecuts (flags, shields, stars, eagles) |
| Calendars | | |

ATF is interested in the job you do. Call on us whenever we can be of help.

American Type Founders · Elizabeth 3, New Jersey

Branches and dealers in principal cities

Baptiste & Sanchez

Chrysler Building, Mu 6-1661

- Herman Giesen*
- Elmo Anderson*
- John Clifton*
- Duncan Coburn*
- Kath Coleman*
- Walter Herrington*
- F. Parke Johnson*
- Claudine Nankivel*
- John Rosmini*
- Steele Savage*
- Symeon Shimin*
- Bettina Steinke*
- Ruskin Williams*

James Monroe Perkins

420 Lexington Ave., Le 2-7210

- John Atherton*
- Robert Benney*
- Toni Bonagura*
- Louis Bouche*
- Melbourne Brindle*
- Gilbert Darling*
- Robert Fawcett*
- Glenn Grohe*
- Everett Henry*
- Josef Kotula*
- Arthur Palmer*
- Robert Riggs*
- Allen Saalburg*
- Leslie Saalburg*
- George Wiggins*

Celine Brevannes

299 Madison Avenue, Va 6-1180

- Frank Brandt*
- Ozni Brown*
- Jack Coggins*
- Fred Cooper*
- Jean Coquillot*
- Roger Duvoisin*
- James Hobbins*
- Maurice Kursh*
- Barry Mayer*
- Roger Vernam*

Nathaniel Pousette-Dart

10 West 47th Street, Br 9-8138-39

- Jean Carlu*
- Ottmar Gaul*
- Ruth Gikow*
- Howard Hardy*
- Gustav Jensen*
- Walter Klett*
- Robert Leonard*
- Jeannette Marcouse*
- Millard McGee*
- A. Petruccelli*
- R. F. Schabelitz*
- Buk Ureich*
- Ili Williams*
- Russel Wright*

George F. Brophy

103 Park Avenue, New York, Ca 5-7560

- E. P. Couse*
- B. Dankorsky*
- H. Eldridge*
- H. F. Roese*
- K. W. Thompson*
- John Milligan*
- H. E. Bischoff*
- Fred Siebel*

Emy St. Gaudens

219 E. 49th Street, Pl 9-4050-4051

- Susan Bush*
- John De Groot*
- Raphael De Soto*
- Tod Draz*
- Jamie Knapp*
- Oscar Ogg*
- William Sharp*
- C. H. De Wit*

A. González R.

369 Lexington Avenue, Mu 3-6965

- William Heaslip*
- Jerome G. Rozen*
- Armando Seguso*
- George J. Rozen*
- Bernard Genibene*
- A. Blashko*
- C. Ivar Gilbert*
- Doris Spiegel*
- Joseph Burges*

Gilbert Tompkins

21 West 47th Street, Br 9-5242

- James Allen*
- Saul Bolasni*
- Arthur William Brown*
- Francis Criss*
- Albert Dorne*
- Steve Grout*
- George Giusti*
- Paul Hawthorne*
- Richard Hook*
- Percy Leason*
- Frank Lemon*
- Ernie Metz*
- Harrison Miller*
- Rudy Pott*
- Roy Spreter*

Margaret Gossett

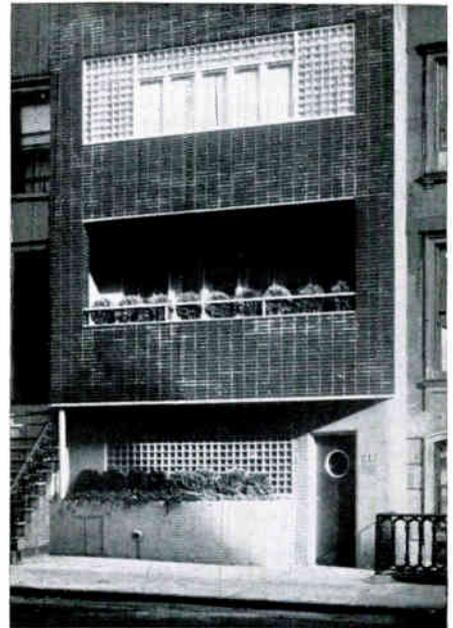
535 Fifth Avenue, Mu 2-9548

- Jeanne Bendick*
- Elinore Blaisdell*
- da Costa*
- Dauber*
- Hilda Frommholz*
- Ellen Hillman*
- Eleanor Willson*
- George Fulton*
- George Maas*
- Toni Robin*

Robert T. Worman

369 Lexington Avenue, Mu 4-8309

- Richard Priest*
- Dorothy Thompson*
- Nell Reppy*
- Linda Card*
- Charlotte Arnell*
- Bryan Forsyth*
- Helen Liedloff*
- Winold Reiss*



Art Headquarters

of Artists Authorized Agents

219 East 49th Street, New York City

PLaza 9-4762

D. Rhodes Johnson, Director

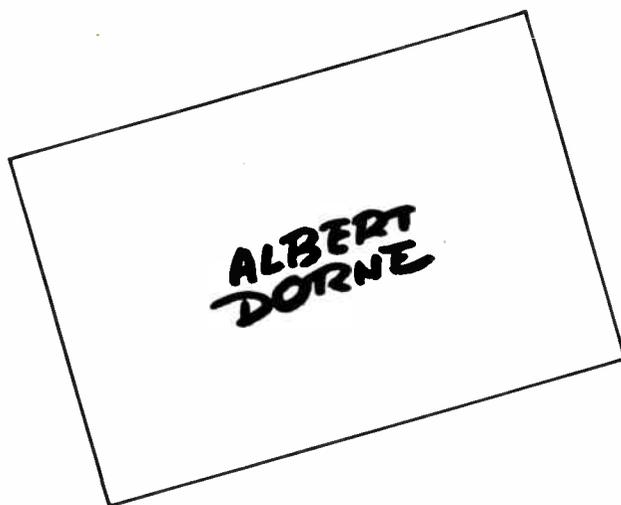
Art Headquarters is a service for the convenience

of art buyers outside of New York City.

In New York City each artist

is represented by his agent.





advertising drawings

146 east 49th street

new york city

plaza 3-2410

peekskill, new york

peekskill 3630



INVITATION—This is a cordial invitation to the creative interests serving advertising to make sure that we have intimate contact with your work and that we know of your recent achievements, your plans as projected for the future . . .

ARTISTS—We are interested in knowing the work of all young artists and seeing the new work of our older friends. We maintain consecutive exhibitions of artists' work in our several offices . . .

PHOTOGRAPHERS—The best of you know that the future holds almost unlimited possibilities for the camera. We want to know what you are doing, what you plan to do—in black and white, in duo-tone and in color.

PACKAGE DESIGNERS & DISPLAY ARTISTS—Many of our accounts now use a great number of displays . . . and we are always interested in packaging. Come in and show us what you are doing in all phases of this collateral material.

Foote, Cone & Belding

*New York: 247 Park Avenue
Chicago: 919 North Michigan Avenue
Los Angeles: 601 West Fifth Street
San Francisco: 235 Montgomery Street*

Typography

that sets up an ideal...



Recognized throughout the nation as the leaders in their industry, every member of this Association assures you the finest typographical work and service, the most intelligent execution and interpretation of your layout ideas, sound counseling on the handling of any typographical problem as well as excellent craftsmanship. Especially at this time it is to your advantage to use the many and varied resources of our members. Any member listed will be pleased to discuss your typographical work with you.

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.

ALBERT ABRAHAMS, *Executive Secretary*, 461 Eighth Avenue, New York City

Members

AKRON, OHIO
The Akron Typesetting Co.

BALTIMORE, MD.
The Maran Printing Co.

BOSTON, MASS.
The Berkeley Press
H. C. McMennamin

BUFFALO, N. Y.
Axel Edward Sahlin
Typographic Service

CHICAGO, ILL.
J. M. Bundscho, Inc.
The Faithorn Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.

CINCINNATI, OHIO
The J. W. Ford Co.

CLEVELAND, OHIO
Bohme & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.

DALLAS, TEXAS
Jaggars-Chiles-Stovall, Inc.

DAYTON, OHIO
Dayton's Typographic Service

DENVER, COLO.
The A. B. Hirschfeld Press

DETROIT, MICH.
The Thos. P. Henry Co.
George Willens & Co.

INDIANAPOLIS, IND.
The Typographic Service Co., Inc.

KALAMAZOO, MICH.
Claire J. Mahoney

LOS ANGELES, CAL.
Samuel Katz, Typographer

MILWAUKEE, WIS.
Arrow Press
George F. Wamser,
Typographer, Inc.

NEW YORK, N. Y.
Ad Service Co.
Advertising Agencies' Service
Company, Inc.

Advertising Composition, Inc.
Artintype, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
Diamant Typographic Service, Inc.
A. T. Edwards Typography, Inc.
Empire State Craftsmen, Inc.
Frost Brothers, Inc.
Graphic Arts Typographers, Inc.
Huxley House
King Typographic Service Corp.
Master Typographers, Inc.
Morrell & McDermott, Inc.

George Mullen, Inc.
Chris F. Olsen, Inc.
Frederic Nelson Phillips, Inc.
Frederick W. Schmidt, Inc.
Superior Typography, Inc.
Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.
Typographic Designers, Inc.
The Typographic Service Co.
Kurt H. Volk, Inc.

PHILADELPHIA, PA.
Walter T. Armstrong, Inc.
John C. Meyer & Son
Progressive Composition Co.

PORTLAND, ORE.
Paul O. Giesey, Advertising
Typographer

ST. LOUIS, MO.
Brendel Typographic Service
Warwick Typographers, Inc.

SAN FRANCISCO, CAL.
Taylor & Taylor

SEATTLE, WASH.
Frank McCaffrey's Acme Press
of Seattle

MONTREAL, CANADA
Fred F. Esler, Ltd.

★ ★ ★ **BUY WAR BONDS TO YOUR FULL LIMIT** ★ ★

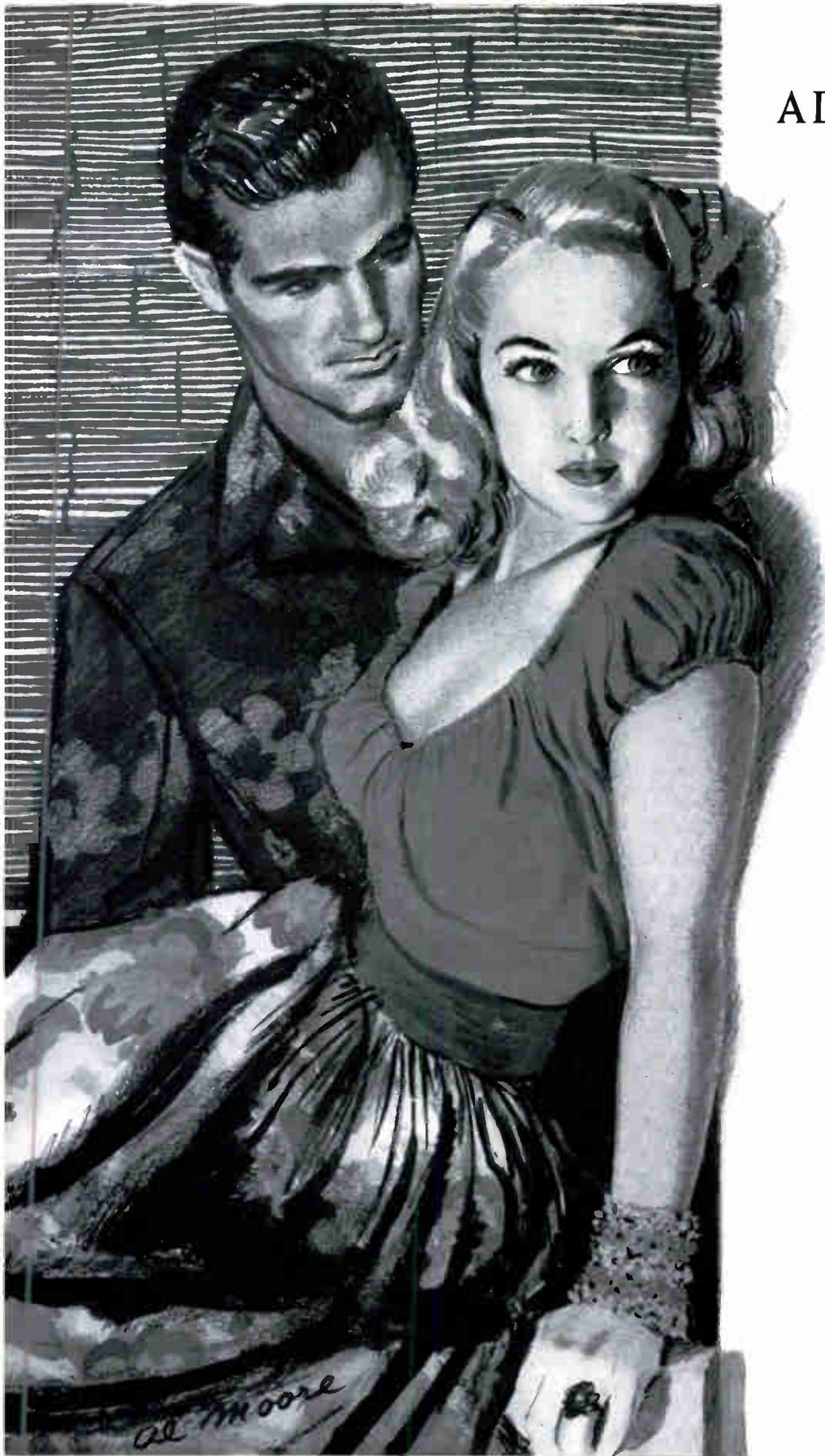
This advertisement will appear in
22nd THE ART DIRECTORS ANNUAL OF ADVERTISING ART

ADVERTISING ART

JOANNE ADAMS
WILLIAM ARNOTT
AL BAXTER
FRED BERGER
JAMES BINGHAM
GERALD BOERTZEL
HAMILTON BROOKS
JOSEPH BURKE
ROBERT L. CHAMBERS
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GEORGE ENGLERT
KENNETH S. FAGG
WILLIAM S. GILLIES
JOHN HICKLER
D. B. HOLCOMB
GEORGE HUGHES
STANLEY KLIMLEY
WALTER KRAKAU
ANTON KURKA
EDITH LAWDHAM
MITCHELL MARCONE
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PAUL O'HAIRE
MORRIS PRESSMAN
JOHN PRINK
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SALLY QUINN
WALTER RICHARDS
TOM SCHENK
ROBERTA STEPHENSON
MARY TINKER
R. E. WETTJE
COBY WHITMORE
J. G. WOODS

★ IN THE ARMED SERVICES:

TEASDALE BARNEY
WARD BRACKETT
FRED J. BRAUER
ADOLPH E. BROTMAN
ARTHUR T. COOPER
SHOLTEN B. JONES
JAMES W. SCHUCKER
RICHARD SCHWARZ
J. FREDERICK SMITH
S. BINFORD VALENTINE
JON WHITCOMB



CHARLES E. COOPER, INC.

155 EAST 44th STREET, NEW YORK

TELEPHONE: VANDERBILT 6-2630

Exclusively through

BARRY

Tom Hall

Robert W. Crowt

Seymour Ball

Marshall Frantz

Fredric Varady

Wendell Kling

James Kelly

Leo Rackow

Sam Berman

• • • *Edward A. Wilson*

John Alan Maxwell

Geoffrey Biggs

Slayton Underhill

Lyman Anderson

Harvey McClelland

John Holmgren

William Pachner

Arvid Gramatky

STEPHENS

Artists

Representatives,

480 Lexington Avenue,

New York, N. Y.

Magazine illustration and

advertising art

Contact:

Harold Shinn

Philip Mitchell

Barry Stephens



In the armed forces:

Jaro Fabry

Ken Cowhey

Seymour Thompson

John Floherty, Jr.

John Dinan



... that's not so!

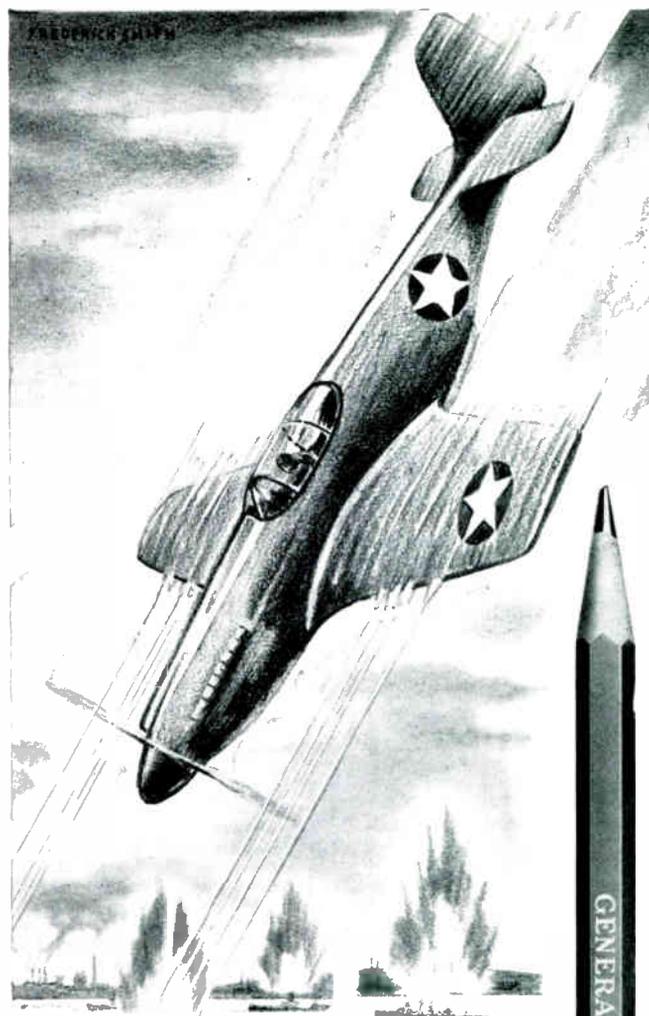
No, it's absolutely untrue that our editors and our contributors to *AMERICAN ARTIST* cuss at each other and jump up and down and pull hair because they sometimes chance to hold opposite opinions . . . No indeed! . . . Tch! . . . Tch! . . . On the contrary each and every contributor feels free to express his opinions as frankly as he pleases. One says this and one says that, without fear or favor.

That's why *AMERICAN ARTIST* offers such vital and such well balanced content—something stimulating, entertaining or illuminating for every reader, with particular attention to the plain everyday problems of the artist, whether in the fine or the commercial field. Its artist-writers get right down to brass tacks, discussing the pros and cons of those things they themselves know best. Not in high-hat language, but in plain American.

That's why *AMERICAN ARTIST* is the most widely read of any art magazine. That's why it has the largest circulation of any. That's why you would like it . . .

And it's yours for only \$3.00 a year (10 issues).

AMERICAN ARTIST
330 WEST 42nd STREET
NEW YORK 18, N. Y.



GENERAL  Carbo-weld
KIM-BER-LY
DRAWING PENCILS

To demonstrate the unusual versatility of Kimber-ly Drawing Pencils, a 4B was the only degree used to execute this drawing. General's Carbo-Weld process strengthens the lead sufficiently to maintain a good point with reasonable pressure—at the same time producing rich blacks and delicate grays.

General produces other items for the Art Director and Artist — square and flat graphite sticks, oval sketching pencils, a special black layout pencil, a large variety of colored pencils and Kim-ber-ly refill drawing leads for holders, available in 14 degrees (5B to 7H).

Write to Dept. A., mentioning your supply dealer, for a free trial pencil.

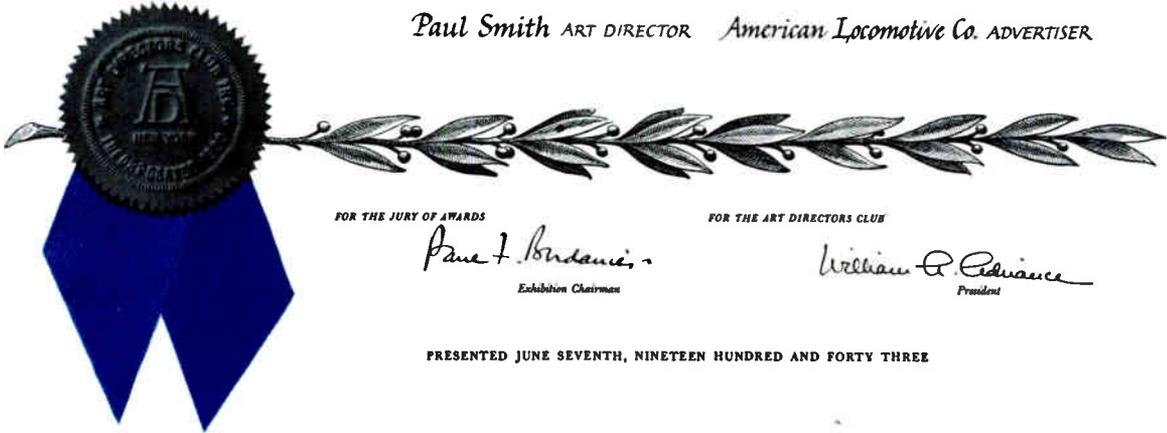


Makers of Fine Pencils since 1889
General Pencil Company
JERSEY CITY  NEW JERSEY

TWENTY SECOND ANNUAL EXHIBITION
OF ADVERTISING ART
ART DIRECTORS CLUB

The Art Directors Club Medal

To *John F. O'Reilly* ARTIST
Color Photography *Kenyon & Eckhardt, Inc.* AGENCY
Paul Smith ART DIRECTOR *American Locomotive Co.* ADVERTISER



FOR THE JURY OF AWARDS

Paul F. Boudanier
Exhibition Chairman

FOR THE ART DIRECTORS CLUB

William A. Edvance
President

PRESENTED JUNE SEVENTH, NINETEEN HUNDRED AND FORTY THREE

GRAY-O'REILLY
PHOTOGRAPHIC
ILLUSTRATORS
480 LEXINGTON AVE.



Every one of the twenty-two issues of the Annual of Advertising Art has been printed with IPI inks.



Other outstanding books like "U. S. Camera Annual," "Kodachrome and How to Use It," "Treasury of Art Masterpieces," "Paragraphs on Printing" by Bruce Rogers, are printed with IPI inks; 93 million copies per month of America's leading magazines; newspapers, too, including this year's Ayer winner, "The Christian Science Monitor," which has used IPI inks exclusively for 20 years.

INTERNATIONAL PRINTING INK

Division of Interchemical Corporation

EMPIRE STATE BUILDING, 350 FIFTH AVENUE, NEW YORK 1, N. Y.

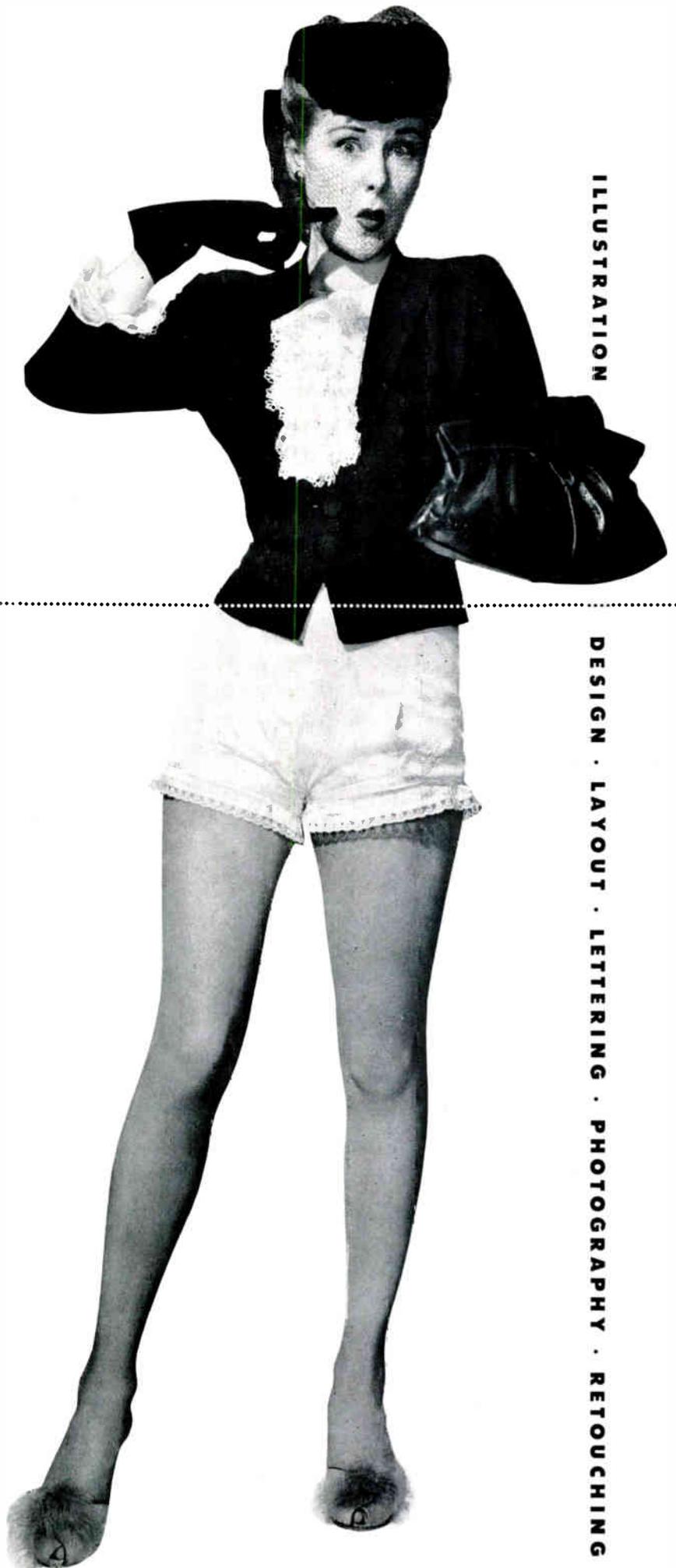
**IT'S THE
COMPLETE ENSEMBLE
THAT COUNTS**

In advertising art, as well as in personal appearance, the ensemble complete and properly related makes for a unified whole . . . assures advertising being finished, and result-producing . . . not half dressed.

Kling Studios provide the entire ensemble, *every* art function, with the quality *and* service that give your advertising a fully clothed effect. May we demonstrate why you should be included in our growing list of distinguished clients?

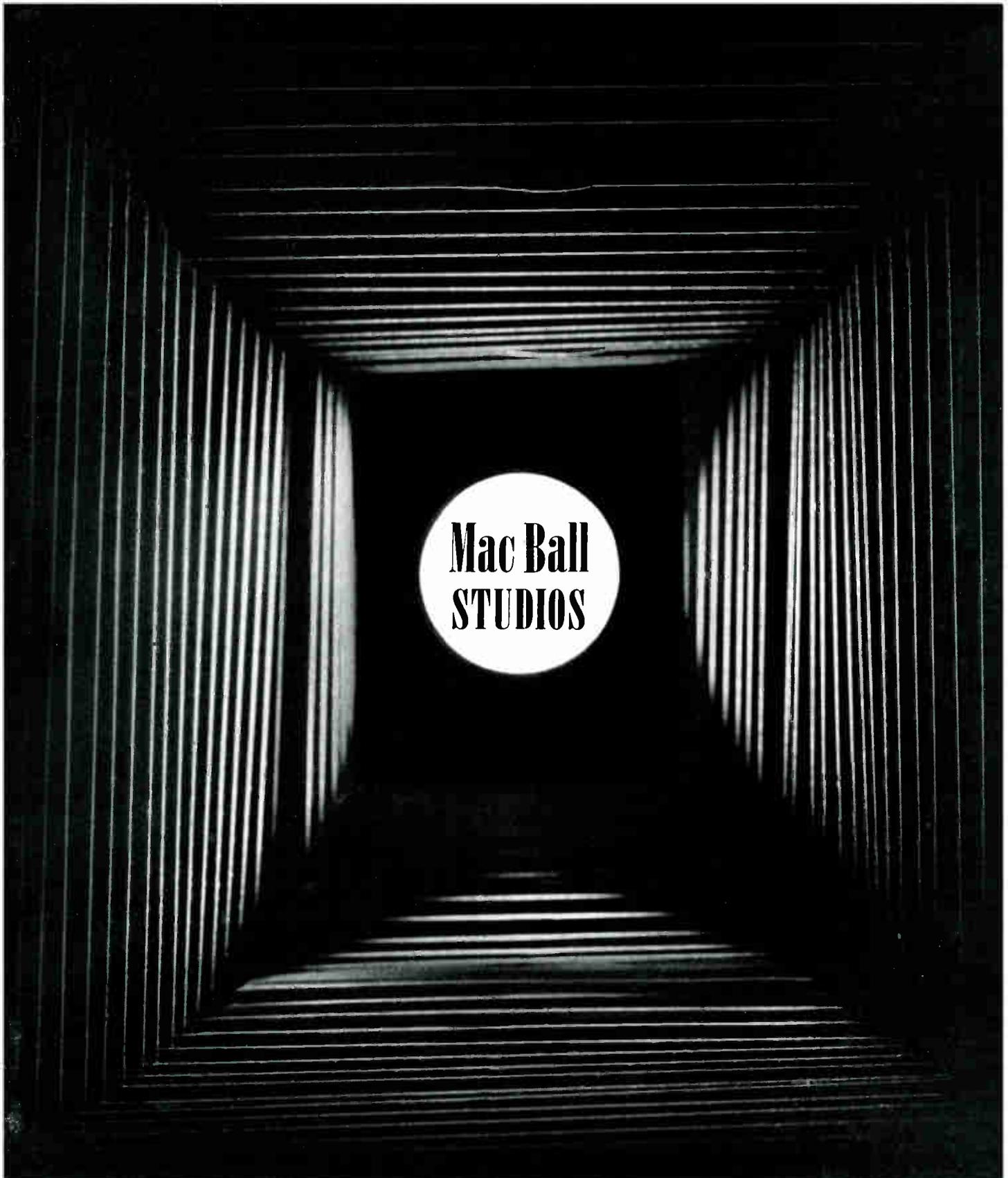
**KLING
STUDIOS**

CHICAGO
NEW YORK
INDIANAPOLIS
MINNEAPOLIS
CLEVELAND



ILLUSTRATION

DESIGN · LAYOUT · LETTERING · PHOTOGRAPHY · RETOUCHING



**Mac Ball
STUDIOS**

PHOTOGRAPHY

480 LEXINGTON AVENUE, N. Y. 17

PLAZA 5-0863-4

World Radio History



May we suggest that
a medal also be struck
for the Art Directors
Club in recognition of
its good work on behalf
of advertising.



M · MATHES, Incorporated

Advertising

EAST 42nd STREET · NEW YORK, N. Y.



News from —

NATIONAL ADVERTISING

MURRAY HILL 3-4234

art center, INC.

graybar building, 120 lexington avenue, new york c

for your information

EVERY TWO OR THREE WEEKS Art Center sends out a very informal letter to a list of artists and art buyers. In appearance it is similar to this page. In it we touch lightly on current events, especially those pertaining to art. As Art performs an important part, through advertising, in the promotion of business enterprises, we occasionally comment on business.

WE ALSO REPORT on trends of the art market, trials of the artists and, like W. W., dish out whatever succulent bits of gossip we are able to pick up. Also there are brief human interest stories; side lights on artists and other interesting people and - when we think you are about to doze - we try to wake you up with some yarn that is making the rounds. The following are excerpts from previous letters.

- April 3, 1942 - - "WE HAVE A HUNCH that a substantial volume of advertising will be done by an entirely new group of advertisers. Tremendous expansion in their business, due to war demands, has created opportunities for them to advertise that never before existed."
- July 10, 1942 - - "MAXFIELD PARISH to most of us is just a tradition. You may be surprised to know he is living somewhere up in Vermont. He turns out for commercial purposes, one picture a year only. For this one picture he is paid \$7500 by a large calendar house - and probably gets it in at the last moment."
- January 15, 1943 - "THE BUSINESS OUTLOOK is good. Advertising is the advance scout of business. It is also the barometer of business expectancy. There is much activity reported among the Agencies and several of them who were hit pretty hard tell us that their situation has completely changed - for the better. According to Printers' Ink, the use of art work will increase, partly because of the restrictions on photographic material."
- February 16, 1943 - "THE 1943 EDITION OF THE SOCIETY OF ILLUSTRATORS' SHOW was a boisterous parade of color, salty humor, and lady-skin. The acts had good lines and the girls, swell curves. While the menu served is for those who like plenty of seasoning and their meat either rare or practically raw, most of the acts are spiced with a sense of humor that works directly on the belly muscles and helps digest some of the less palatable morsels. It's a man's dish, served by men, but garnished with savory femininity."
- May 21, 1943 - - "THE MOTHER OF A MODEL always accompanied her glamorous daughter when the girl sat for artists. She explained that her daughter had been raised in a cloistered atmosphere and was very innocent. Proudly boasting that the young lady was so well versed in the scriptures she could answer almost any Biblical question, the artist was asked to put her to a test. Pondering for a moment, he queried, "Miss Vera, could you tell me who was the first man?" Vera's green eyes flashed with anger. "How dare you ask me that!" she said.
- August 28, 1942 - - "BE CAREFUL WHAT YOU SAY and whom you say it to. Don't spread sensational stories - part of them might be true. Remember - a zoologist doesn't need the whole skeleton to tell what kind of an animal it is. Much can be told from the jawbone of an ass."

ALONG WITH THESE various items we try to get in a plug or two for Art Center. As we employ no salesmen, we depend pretty much on the letters to acquaint art buyers with what we have to offer. The plugs go something like this

ART CENTER IS a general market or clearing house for the work of free-lance artists. Here, at one central source, Art Directors can find almost any kind of art work for commercial purposes that might be needed. The best type of work is produced by free-lance artists because they are able to specialize. They work in their own studios, in widely separated areas, and for this reason Art Center is a logical place to contact them.

IN OUR FILES are samples of several hundred of the top artists in the country - we may safely say the majority. It is our business to know which are best suited to do certain jobs, their price range and availability. This, of course, helps greatly to facilitate and accelerate the production of art work. We arrange, whenever possible, for the artist to contact the client direct. Out-of-town Agencies, by making the necessary time allowance, can provide their clients with exactly the same quality of art work as is used by New York Agencies.

IF YOU BUY ART WORK and are not on our mailing list, write us on your letterhead, and we will be glad to send you the letters. If you care to tell us something about your prospective art requirements, it will not obligate you in any way.

SARRA, Inc.

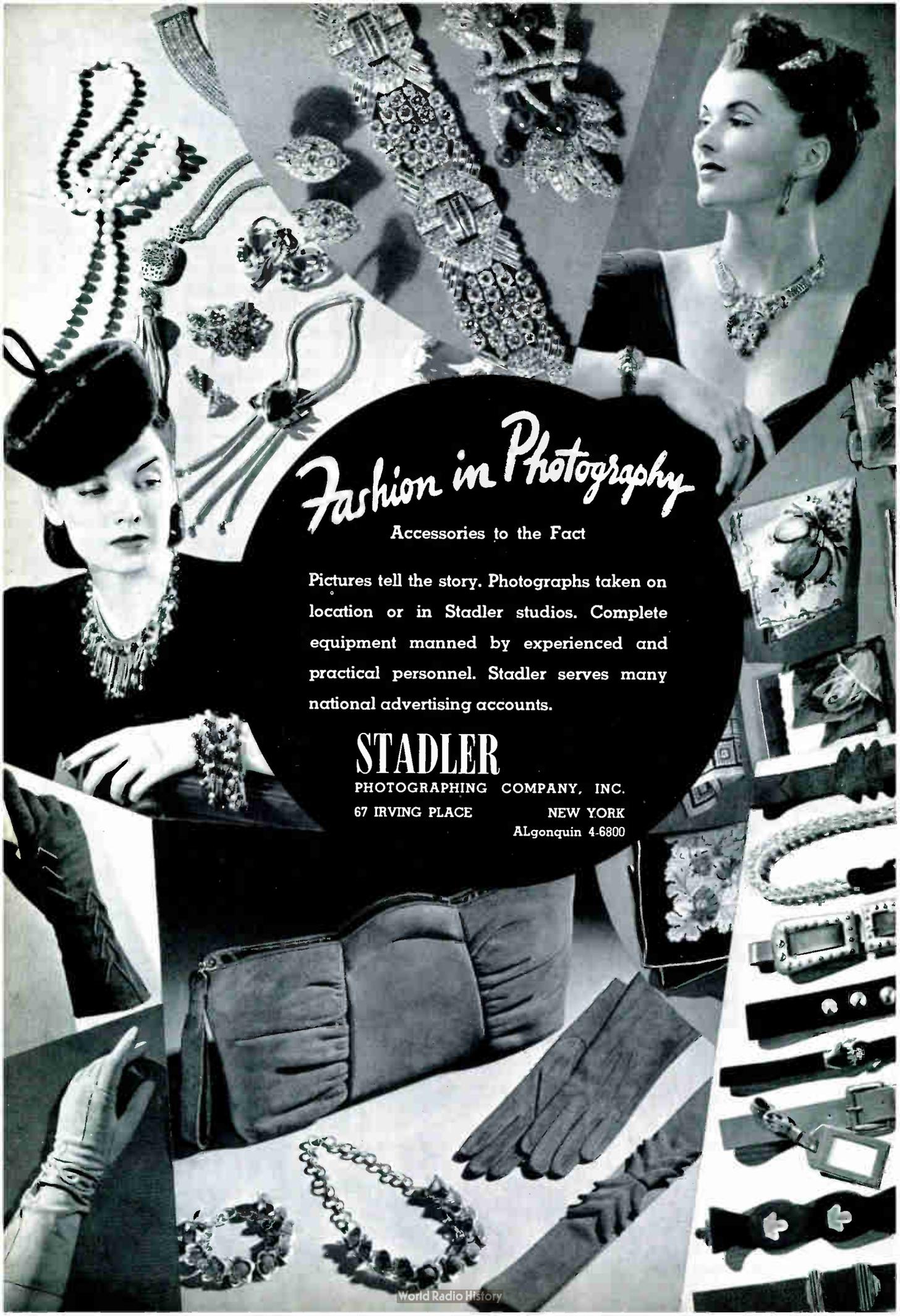


Black and white and color photographic illustrations.

Training, educational and sales promotion films.

Two studios to graphically sell the greatest country and its products.

***18 East 50th Street, New York
16 East Ontario Street, Chicago***



Fashion in Photography

Accessories to the Fact

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

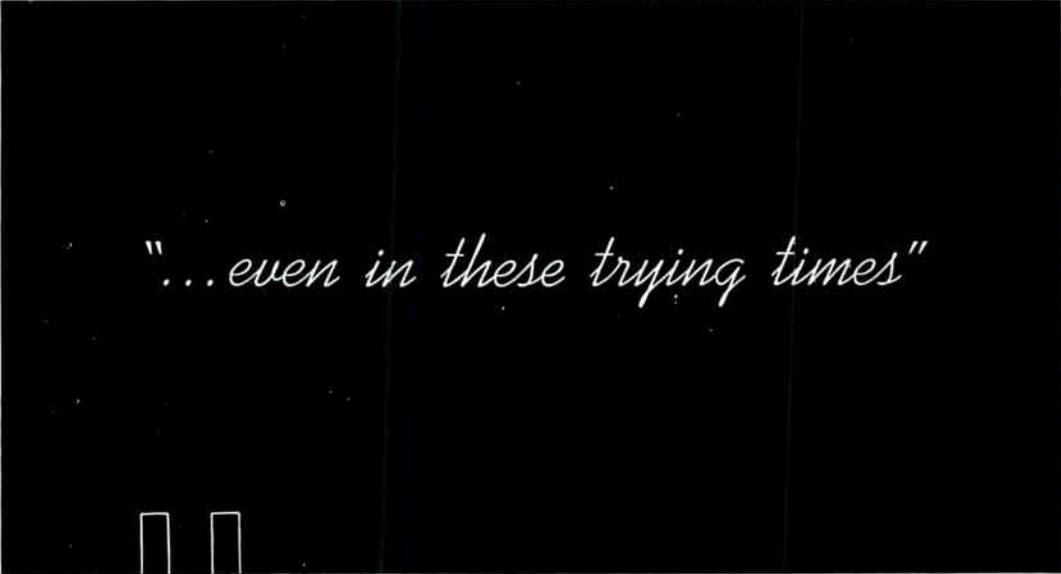
STADLER

PHOTOGRAPHING COMPANY, INC.

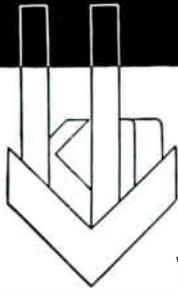
67 IRVING PLACE

NEW YORK

ALgonquin 4-6800



"...even in these trying times"



We have set quite a few of the prize-winning advertisements through the many years, and we did this work during the regular course of business. These jobs were not done with a view towards winning particular honors. Prize-winning typography is our everyday practice...even in these trying times.

Art directors, and others interested, will find a wealth of inspirational material in the exhibition now being held in our galleries. Daily from 9 a.m. to 5 p.m. Monday through Friday. No admission charge.

KURT H. VOLK, INC · *Typography* · 228 EAST 45TH STREET · NEW YORK



JOHN ATHERTON
 ROBERT BENNEY
 TONI BONAGURA
 LOUIS BOUCHE
 MELBOURNE BRINDLE
 GILBERT DARLING
 ROBERT FAWCETT
 GLENN GROHE
 ★ EVERETT HENRY
 JOSEF KOTULA
 ARTHUR PALMER
 ROBERT RIGGS
 ALLEN SAALBURG
 LESLIE SAALBURG
 GEORGE WIGGINS

IN OUR COUNTRY'S SERVICE:

- ★ 1ST. LT. WITTICH HOLLOWAY, U. S. A.
- ★ CADET ALFRED LOWRY, U. S. M. S.
- ★ PVT. ARTHUR PALMER, U. S. A.
- ★ PVT. ROY BESSER, U. S. A.
- ★ ROBERT FAWCETT, O. W. I., OVERSEAS

JAMES MONROE PERKINS
 MEMBER: ARTISTS' AUTHORIZED AGENTS
 420 LEXINGTON AVE., N. Y. C. LEX 2-7210

KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK

a { *Most complete facilities for fine hand and machine setting*
 MONOTYPE—LINOTYPE—LUDLOW AND TYPE-FOUNDRY

KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK

b { *A thoroughly experienced service for the advertiser and publisher*
 REPRODUCTION PROOFS FOR GRAVURE AND OFFSET

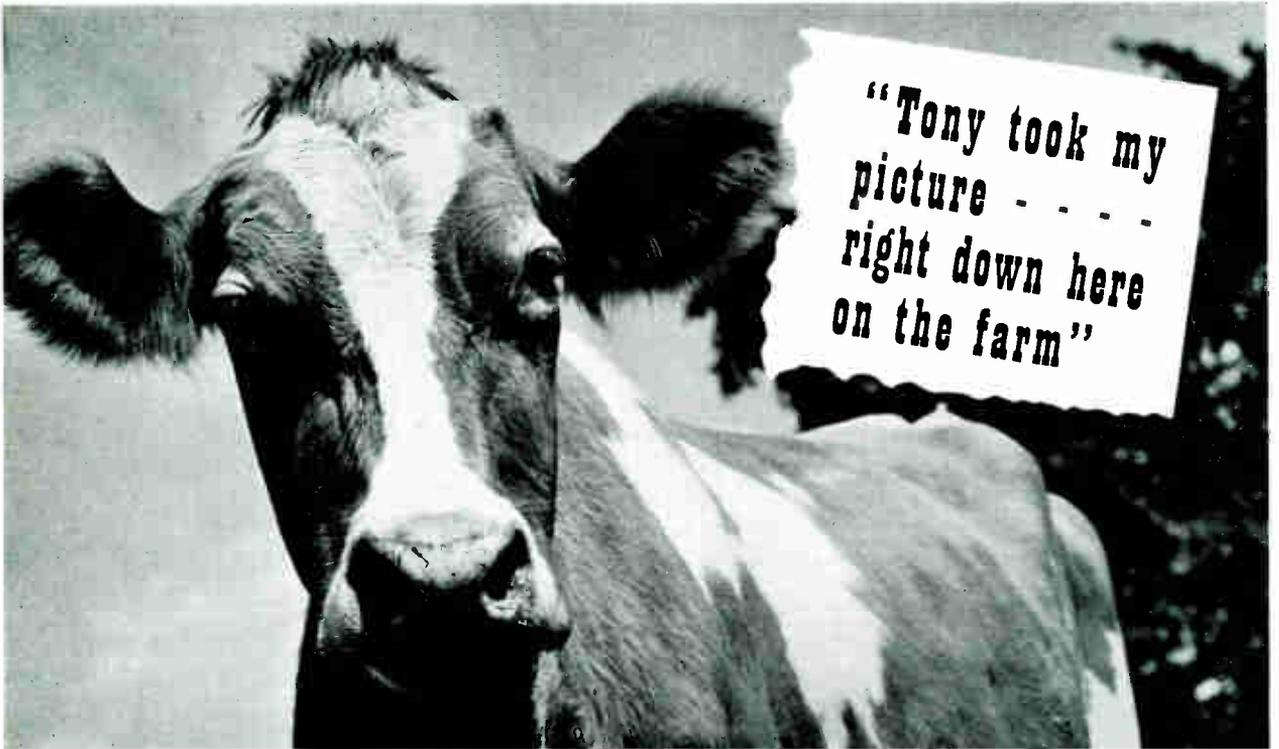
KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK

c { *Over 100 different languages with many display and text faces*
 TECHNICAL AND FOREIGN LANGUAGE DIVISION

KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK

d { *Set by King... Set by King*  *Set by King... Set by King*
 KING TYPOGRAPHIC SERVICE—MEDALLION 3-4423

KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK



Idea conception and versatility in photographic illustrations - - - executed with a knowledge and understanding of the art director's problem.

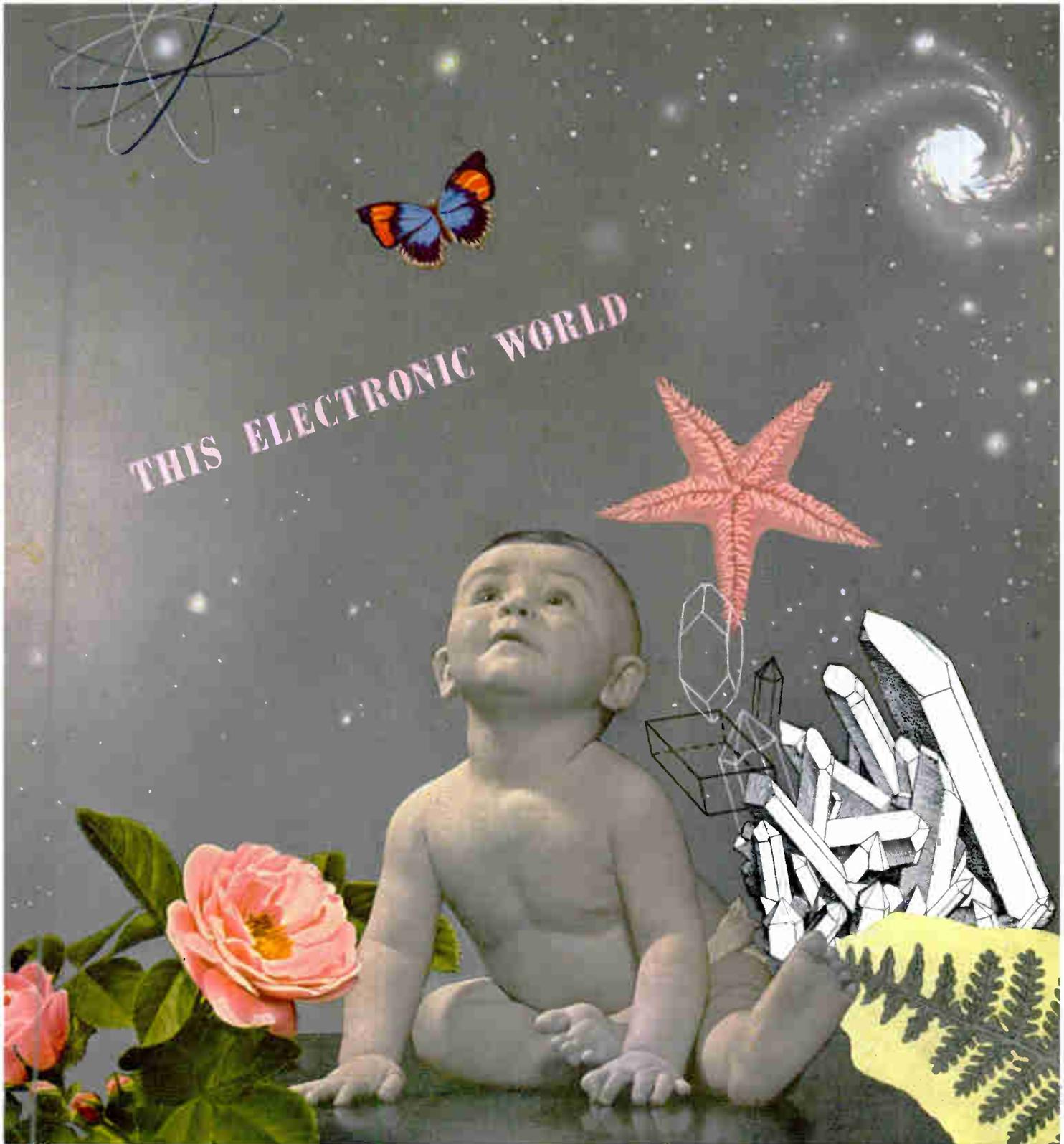
Tony Ventti
 142 EAST 39th ST., N. Y. C.
 MURRAY HILL 3-5048



Strips for Action!

FOR MORE THAN ELEVEN YEARS WE HAVE SPECIALIZED IN PRODUCING CARTOONS, CONTINUITY STRIPS AND ILLUSTRATIONS FOR THE LEADING ADVERTISING AGENCIES.

JOHNSTONE and CUSHING
 155 EAST 44th STREET NEW YORK CITY



An illustration from the booklet acclaimed as one of the finest presentations of a scientific subject for the lay mind. Created by N. W. Ayer & Son, Inc., designed by Herbert Bayer (Leonard Lionni, art director), and printed by Davis, Delaney, Inc., New York, "Electronics: A New Science for a New World," blends in distinguished fashion the talents of artist, writer, typographer, engraver and printer. It received the 1943 Art Directors Club award for Distinctive Merit.

A REPRODUCTION OF THE COVER APPEARS ON PAGE 38 OF THIS ANNUAL

THIS TWENTY-SECOND ANNUAL OF
ADVERTISING ART WAS PRINTED BY

GUIDE PRINTING COMPANY, INC.

The Kalkhoff Press



GOOD PRINTERS SINCE 1902

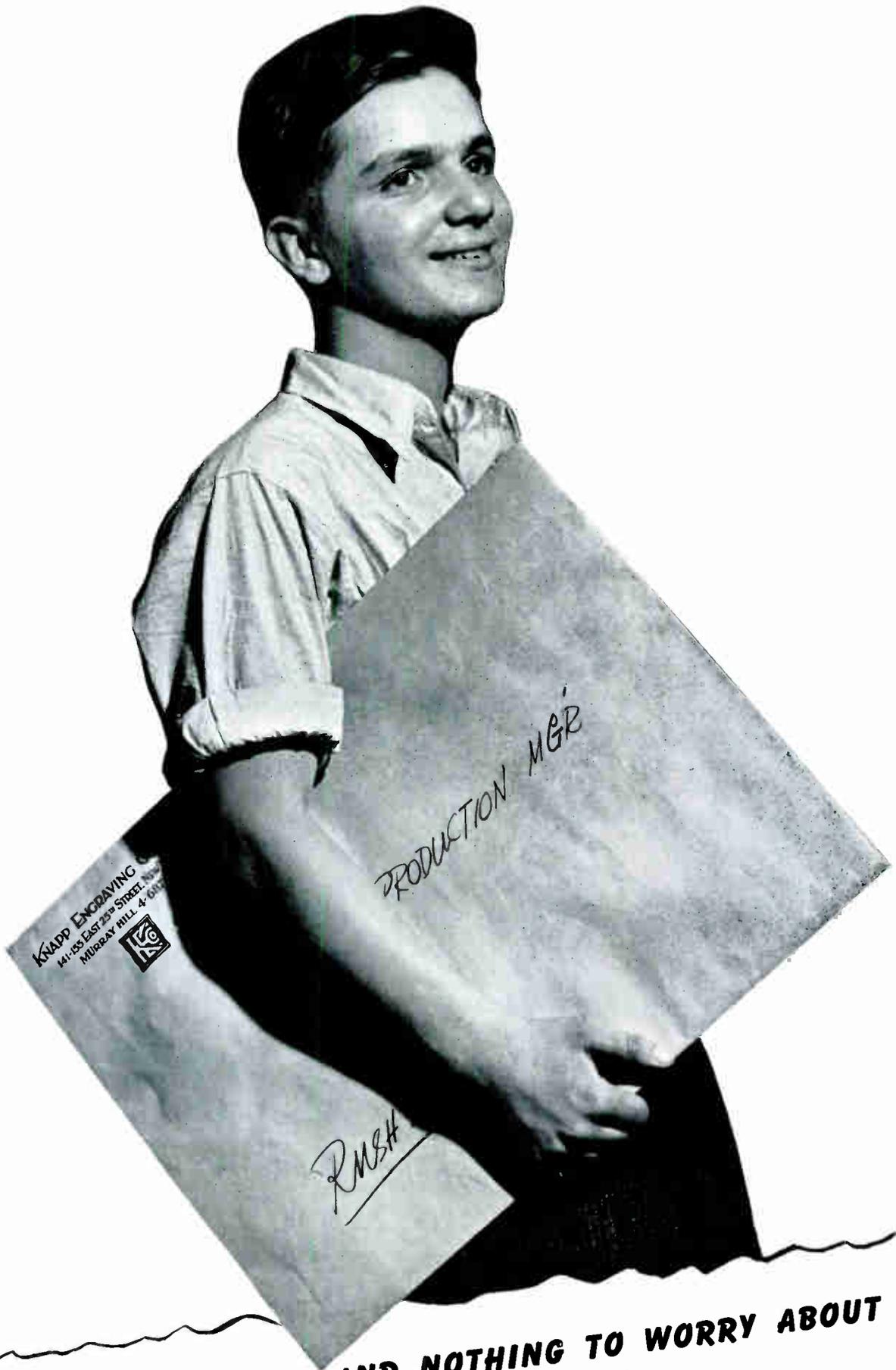
Publications . House Organs . Catalogs . Booklets
Folders . Brochures . Black and White . Color . Process

Complete Facilities with Day and Night Service

Composing Room — Press Room — Bindery

216 EAST 45 STREET, NEW YORK 17, N. Y.

MUrray Hill 2-7350



**RIGHT ON TIME... AND NOTHING TO WORRY ABOUT
...IT'S FROM KNAPP!**

KNAPP ENGRAVING CO., INC. 141-155 EAST 25TH STREET, NEW YORK, N. Y.
MURRAY HILL 4-6870

Someone once said,
“When each task is a challenge,
there’s no work
that’s a task”.

We like to think that
something of this philosophy
will always be evident
in our service.
War and events may change
our personnel, but we are determined
they will not affect
the aims upon which we built
this group of artists.

We look forward to the
challenge of each new day . . .
to an even closer
association with the
art directors whose talents
will help to solve them.

Sutton & O'Brien, Inc.

370 Lexington Ave., New York

Ashland 4-7525



D
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Courtesy of National Advertising Art Center, Inc., New York City

Arthur Blomquist, Art Director, J. Walter Thompson Co.

Painting by Douglas Crockwell

Users of photo-engraving will be interested in a striking group of recent Powers specimens. These reproductions may be reviewed in your own office without obligation. Just

call PENNSYLVANIA 6-0600. Get the fascinating merchandising and production stories back of the preparation of these champions of color and speed.

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

Again!

**OXFORD POLAR SUPERFINE IS THE PAPER ON WHICH
THIS ANNUAL IS PRINTED — AS ITS DISTINGUISHED
PREDECESSORS HAVE BEEN FOR MANY YEARS PAST.**



Oxford Paper Company, 230 Park Avenue, New York 17, N. Y.

Western Sales Office: 35 East Wacker Drive, Chicago 1, Ill.

Planning a campaign?



Call
MULLER-KING
Studios

PHOTOGRAPHY FOR ADVERTISING

16 EAST 40th STREET
NEW YORK CITY

Telephone:

CAledonia 5-8797-8730

U. S. ARMY FIELD RATION K
DINNER UNIT

CONTENTS:

1 CAN DEFENSE BISCUITS
1 CAN COMPRESSED GRAHAM BISCUITS
1 CAN LUNCHEON MEAT

1 TUBE CONCENTRATED BOVILLON
1 STICK CHEWING GUM
1 PKG. DEXTROSE TABLETS

Don't ration your ideas

FOR EVERYONE  THE OUTSTANDING

4 Strong Points with Art Directors & Illustrators

GRUMBACHER

1 Owl Bristol Board

The Kid surface is for water color, pencil, crayon, etc. The High Plate surface (smooth) is for drawing ink use. One, two, three or four ply. Order a sample set of eight sheets, 23"x29"\$1.40

GRUMBACHER

3 India Drawing Ink

Are you looking for an ink that is really opaque? Does not crawl. Gives greater coverage. Doesn't become gritty. Does not clog. One ounce bottle25¢
Four ounce bottle85¢

GRUMBACHER

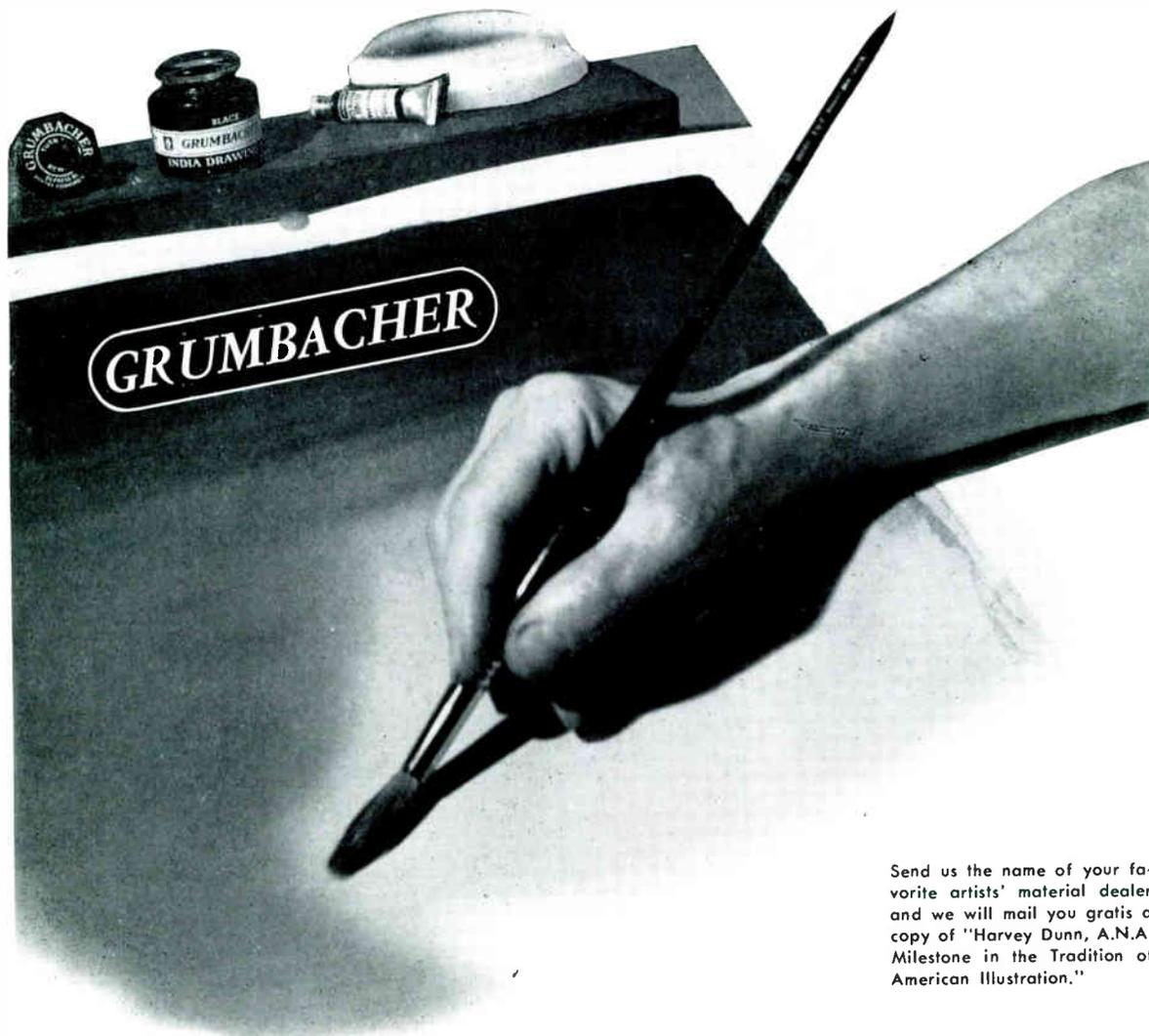
2 Wash Lamp Black

Gives all gradations of tone and spreads evenly—with no hard edges. The color tone is permanent. Assures perfect reproduction. The secret is in its perfect binder. Whole tube 30¢; No. 6 tube ($\frac{3}{4}$ " x $3\frac{1}{8}$ ") 65¢

GRUMBACHER

4 # 197 Red Sable Brush

The finest we make. In seamless nickel ferrules and on ebony finished handles. Extreme point-holding qualities. Full of life and spring. For Retouchers and Professional Artists. In twelve sizes.



Send us the name of your favorite artists' material dealer and we will mail you gratis a copy of "Harvey Dunn, A.N.A. Milestone in the Tradition of American Illustration."

M. GRUMBACHER 470 WEST 34th ST., NEW YORK, N. Y.
BRUSHES ARTISTS' MATERIAL COLORS

Artists Available

BARSCHEL, H. J.

AGENT: H. J. FYBEL, 23 WEST 74TH ST., NEW YORK 23, N. Y. • SCHuyler 4-6426
Posters, Ads, Magazines, Promotional pieces, Direct Mail, Lettering. Modern. Any medium incl. Airbrush Technique.

BEALL, C. C.

7 GLENN RD., LARCHMONT, N. Y. • LARCHMONT 2-3997 or 2-4444

"They don't want my address if they don't know what I do."

BEALS, Victor

10 WEST 47TH ST., NEW YORK 19, N. Y. • BRyant 9-8438
Booklets and brochures planned and designed. War production posters and subjects. Photos posterized.

BEATTIE, Richard I.

100 EAST 42ND ST., NEW YORK, N. Y. • CAledonia 5-7617
Black and White. Color Photographic Illustrations. Accredited by War Department.

BELDEN, Charles J.

16740 GULF BOULEVARD, ST. PETERSBURG 6, FLORIDA • ST. PETERSBURG 99-942
Photographs of western cattle, sheep, cowboy and horse scenes. Available for assignments in Florida.

BINDER, Joseph

100 CENTRAL PARK SOUTH, NEW YORK 19, N. Y. • Circle 6-5678
Design and Illustration for posters, advertisements, displays, packaging, trademarks, exhibits.

BOHNERT, Herbert

243 SOUTH BROADWAY, HASTINGS-ON-HUDSON, N. Y. • HASTINGS 1097
Illustrations, Human Interest, Poster, Magazine, Newspaper, Full color, Black & White, Any medium.

BREHM, George

176 E. 71ST ST., NEW YORK, N. Y. • BUtterfield 8-4673
Summer address, June 1st to Oct. 1st: CHILMARK, MASS. Tel.: CHILMARK 829
Human Interest Illustrations & Posters — Oil, Charcoal.

CAMPBELL, S(arah) Wendell

65 UNIVERSITY PL., NEW YORK, N. Y. • STuyvesant 9-7711
Pen and Ink and Full Color Illustration. Children and Cosmetic Accounts, Books, Magazines, Animated animals.

CORNWELL, Dean

33 West 67TH ST., NEW YORK 23, N. Y. • SCHuyler 4-8371
Full Color Paintings and Illustrations for Advertising in Oil Egg Tempero on Gesso Ground.

DECKER, Richard

LOCKWOOD RD., RT. #1, RIVERSIDE, CONN. • OLD GREENWICH 7-0100
Cartoon Illustrations.

DE VRIES, Dora

141 EAST 56TH ST., NEW YORK, N. Y. • Plaza 8-0224
Drawings

ENABNIT, Merlin

7319 JONES AVE., N.W., SEATTLE, WASH. • SUNSET 3377
Specializing in stream line girls — creator of the famous Merlin Girl Pin Ups — London Sketch Magazine.

ENSMINGER, H. Foster

480 LEXINGTON AVE., NEW YORK, N. Y. • Plaza 3-8294
Black & White — Color Photographic Illustrations.

ERICSON, Eric

STUDIO: 144 East 45TH ST., NEW YORK 17, N. Y. • MUrray Hill 2-1583
Cartoons in any medium, original ideas for any subject, Humorous Illustrations and Spots.

FALLS, Charles B.

FALLS VILLAGE, CONN. • CANAAN (CONN.) 154 RING 2
Illustrations, Advertising drawings, Posters, Mural Decorations, Decorative Designs.

GRANT, Vernon

2151 SHORE BLVD., ASTORIA, N. Y. • AStoria 8-8414
Gnomes — Humanized Animals — Trade Characters — Jitter-Bugs.

HARRISON, Walter L.

70 WEST JEFFERSON DAVIS AVE., MONTGOMERY, ALA. • Telephone 8923
Architectural & Mechanical subjects, Lettering, Designs. Pen and Ink, Water Color and Crayon.

HEINRICH, Roy F. (RFH)

186 RIVERSIDE DRIVE, NEW YORK, N. Y. • SCHuyler 4-7009
Illustrator, specializing in black and white and two color illustrations for national advertising.

HELCK, Peter

10 EAST 53RD ST., NEW YORK 22, N. Y. • Plaza 3-7204
Winner Art Directors Medal 1931, 1936, 1941.

HOLDEN, R. J.

NORTH STERLING, CONNECTICUT • DANIELSON 802-2
Primitive and rural New England. Specializing in pencil and water color.

HOLLAND, Hollis

216 EAST 45TH ST., NEW YORK, N. Y. • MUrray Hill 2-2026
Layout, Lettering, Calligraphy.

HOLMGREN, John

50 MORNINGSIDE DRIVE, NEW YORK 25, N. Y. • MOnument 2-2155
Advertising — Magazine Illustration — Color — Black and White.

HORWITZ, Louise McMahan

18 NORTH TAYLOR AVE., ST. LOUIS, MO. • NEWstead 4280
Painter (museum exhibitor); illustrator; designer novel direct mail advertising ideas. N. Y. agent.

Artists Available — continued

JOHNSON, W. Parke

17 EAST 42ND ST., NEW YORK, N. Y. • VANDERBILT 6-3814
Scratchboard.

KELLEY, Tom

736 NORTH SEWARD ST., HOLLYWOOD, CALIF. • GR-6831
Kelley, Tom (Photographer) Hollywood.

KING, Joel

6 EAST 45TH ST., NEW YORK, N. Y. • MURRAY HILL 2-5988
Illustrations.

KIRSTEIN, Richard C.

900 NORTH 102ND ST., SEATTLE, WASH. • KE 2901
Scientific Illustration, Industrial Design — Machine and Textbook
Illustrations — any media.

KNIGHT, Clayton

310 EAST 44TH ST., NEW YORK 17, N. Y. • MURRAY HILL 4-4800
Magazine and advertising Illustrations — specializing in Aviation.

KORDA, Eugene J.

2 WEST 46TH ST., NEW YORK, N. Y. • PLAZA 8-0789
Industrial Design, Industrial Illustrations, Visual Aids for Catalogs
and Industry.

LOW, Joseph

ART CENTER, INDIANA UNIVERSITY, BLOOMINGTON, IND.
Decorative Drawings and Designs, Layout, Package and Textile
Design.

MAURER, Sascha

246 EAST 46TH ST., NEW YORK 17, N. Y. • VANDERBILT 6-1851
Modern pasters, displays, covers, booklets of distinction, decorative
and industrial design, Art Consultant.

NASH, Jim

JIM NASH STUDIO, 405 EAST 54TH ST., NEW YORK, N. Y. •
PLAZA 3-0334
Industrial Designers and Packaging Specialists.

NICHOLS, Dale

ROUTE #2, BOX 345, TUCSON, ARIZONA • TUCSON 0195-R5
Illustrations in any medium; Typographic Design; Calligraphy,
Eighteenth Year in Advertising.

PAUS, Herbert

P. O. BOX 317, MAMARONECK, N. Y. • MAMARONECK 2935
Covers — Pastors — Illustration.

PETTY, George

1 SUNNY LANE, NORTHBROOK, ILL. • WINNETKA 3923

POINTER, Priscilla

17 EAST 42ND ST., NEW YORK, N. Y. • VANDERBILT 6-3814
Commercial illustration. Specialty — babies and children — any
medium.

PORCHER, Peggy

35-50 77TH ST., JACKSON HEIGHTS, N. Y. • NEWTOWN 9-3842
Custom designed figurines for collectors, advertisers, display and
ceramics. Realistic or stylized.

PRATT, Inga Stephens

32 WEST 58TH ST. • PLAZA 5-3595
Fashion Drawings, Illustrations, Spot Drawings, Color and Black
and White.

PRICE, Norman

920 RIVERSIDE DR., NEW YORK, N. Y. • WADSWORTH 3-5116
Free Lance Illustrator: historical, and human interest subjects;
color, ink.

RABUT, Paul L.

10 EAST 53RD ST., NEW YORK, N. Y. • PLAZA 3-7204
Illustrations in Color and Black and White. Art Directors Medal
1942. Award for Distinctive Merit 1943.

RAGAN, Leslie

230 PARK AVE., NEW YORK, N. Y. • MURRAY HILL 5-0224
Adv. Illustration, Paster. Color, Black & White. Industrial, Marine,
Landscape, Figure.

ROSE, Carl

ROWAYTON, CONN. • NORWALK 6-6163
Cartoons.

RUDOLPH, Norman Guthrie

• MURRAY HILL 2-0582 OR LONGACRE 5-7344
Advertising Art — specializing in Watercolor.

SALTER, George

40 EAST 10TH ST., NEW YORK 3, N. Y. • GRAMERCY 5-3491
Book, Booklet and Pamphlet: Calligraphic or Typographic Design,
Illustration. Trade Mark, Lettering.

SAMBROOK, Russell

233 RIDGE RD., RUTHERFORD, N. J. • RUTHERFORD 2-0085M
Human Interest Subjects — Oil, Charcoal Heads.

SOGLOW, Otto

330 WEST 72ND ST., NEW YORK, N. Y. • ENDICOTT 2-7725
Cartoons While You Wait.

TEPPER, Saul

1 WEST 67TH ST., NEW YORK 23, N. Y. • ENDICOTT 2-7160
Illustrator.

TOMASO, Rico

RYE, N. Y. • RYE 2280
Illustration.

WOBBE, Harve

41 WILCOX AVE., EAST ORANGE, N. J. • ORANGE 5-5998
Creative photographer for advertising and illustrating in color
or black and white. Studio or location.

