

28

28 ANNUAL

OF ADVERTISING

AND EDITORIAL ART

REPRODUCTIONS

FROM THE EXHIBITION

HELD BY THE

ART DIRECTORS CLUB OF NEW YORK

AT THE MUSEUM OF MODERN ART

MARCH 15 TO APRIL 17 1949

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DESIGN OF THE 28TH ANNUAL BY GEORGE KRIKORIAN

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ARTHUR HAWKINS, JR. SEC.-TREASURER—NEW YORK



The battle between buckeye and good taste has been raging in art since the first drawings on the walls of prehistoric caves. It has left its mark on the 28th Annual Exhibition of Advertising and Editorial Art sponsored by the Art Directors Club of New York and held at the Museum of Modern Art.

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

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

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

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

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

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

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

Where the appeal is aimed at an elite audience, or the purpose is to

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

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

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

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

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

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

A handwritten signature in black ink that reads "Lester Rondell". The signature is written in a cursive, flowing style with a large initial 'L'.

Lester Rondell, *President of the Art Directors Club of New York*



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

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

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

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

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

Monroe Wheeler, Chairman of the Jury
Director of Exhibitions and Publications, Museum of Modern Art

*Seven thousand three hundred and twenty entries were submitted for the Twenty-Eighth Annual National Exhibition of Advertising and Editorial Art. A jury representing fields of art, business and advertising selected two hundred and forty-two pieces for inclusion in the show. The Advisory Board chose twenty-eight for awards and medals. Four hundred and twenty-four art directors and friends attended the presentation of awards at the Hotel Waldorf-Astoria in New York. Sixty thousand people viewed the exhibition at the Museum of Modern Art. * * * Of all that this book is a record.*



Jury members Harry O'Brien, Charles Coiner, Henry-Russell Hitchcock, and Monroe Wheeler studying entries for the 1948 Exhibition. Only work published during the period February 15, 1948 to February 15, 1949 was submitted.



Members of the Advisory Board, Peirce Johnson, Nathaniel Pousette-Dart, William Irwin, Heyworth Campbell, Paul Smith with Committeeman Will Burtin examine the jury's selections for the Art Director's Club medals and awards.



Arthur Hawkins, Jr., William Irwin, Peirce Johnson, Nathaniel Pousette-Dart, Winifred Karn, Will Burtin, Paul Smith and Lester Rondell, Committee and Advisory Board members in discussion before taking the vote on awards.



Chairman Arthur Hawkins, Jr. introducing the speakers at the annual Awards Luncheon held in New York's Hotel Waldorf-Astoria. At this time medal and certificate winners were announced and presented.

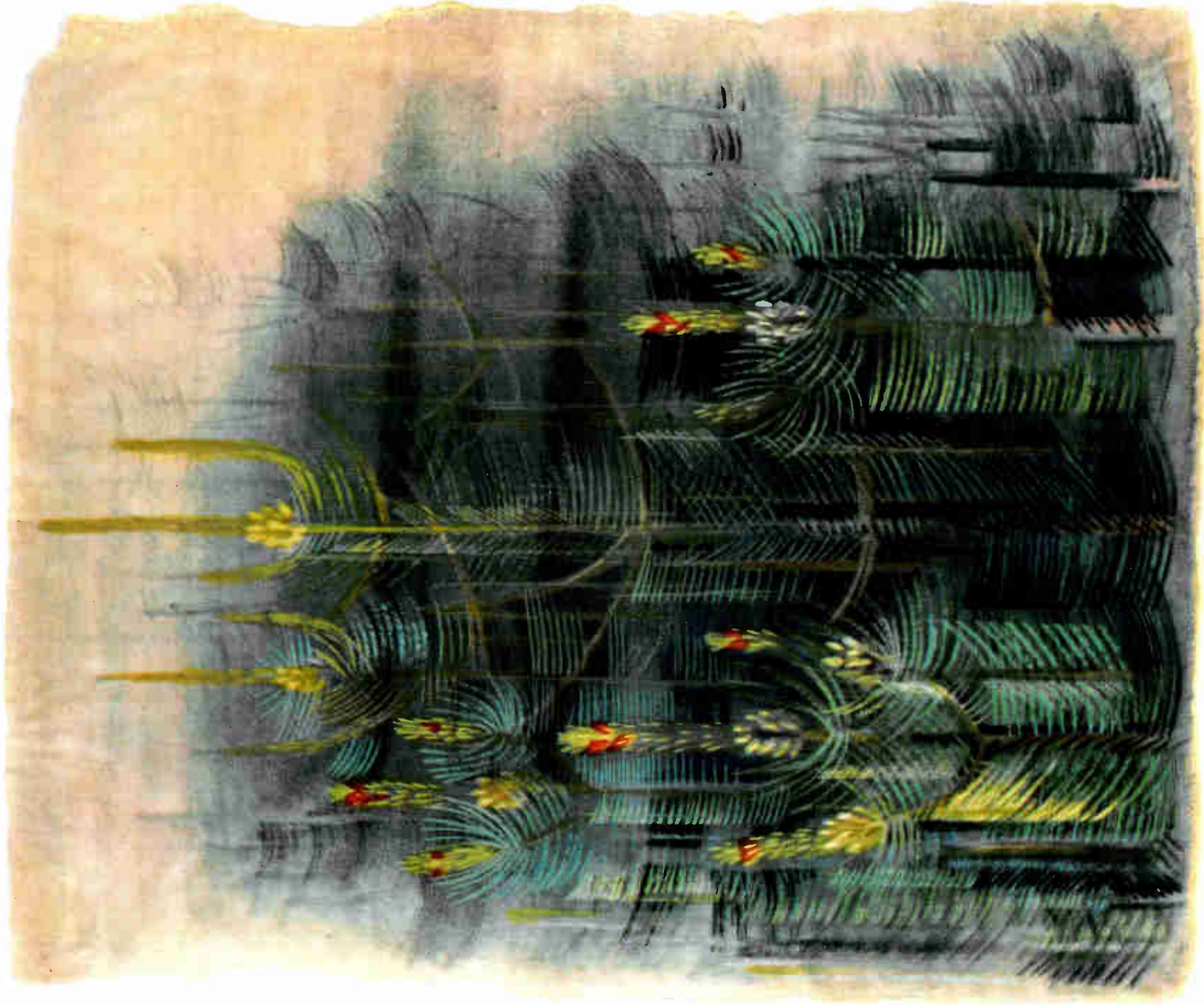


Gordon Aymar presenting to Charles Coiner, Vice-President of N. W. Ayer & Sons, the National Art Directors Club Medal. In a poll taken of U. S. Art Directors he was voted the most outstanding Art Director of the year.



Workmen erecting panels for the Twenty-Eighth Exhibition of Advertising and Editorial Art in the Museum of Modern Art. After the show in New York the exhibit was routed to museums and schools throughout the country.

I / MAGAZINES



Artist - Morris Graves, native of Oregon

OREGON — annual purchases: \$ 1 1/3 billion — mostly packaged.

CONTAINER CORPORATION OF AMERICA



ART DIRECTORS CLUB MEDAL
TO MORRIS GRAVES
FOR MAGAZINE ADVERTISING ART

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

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

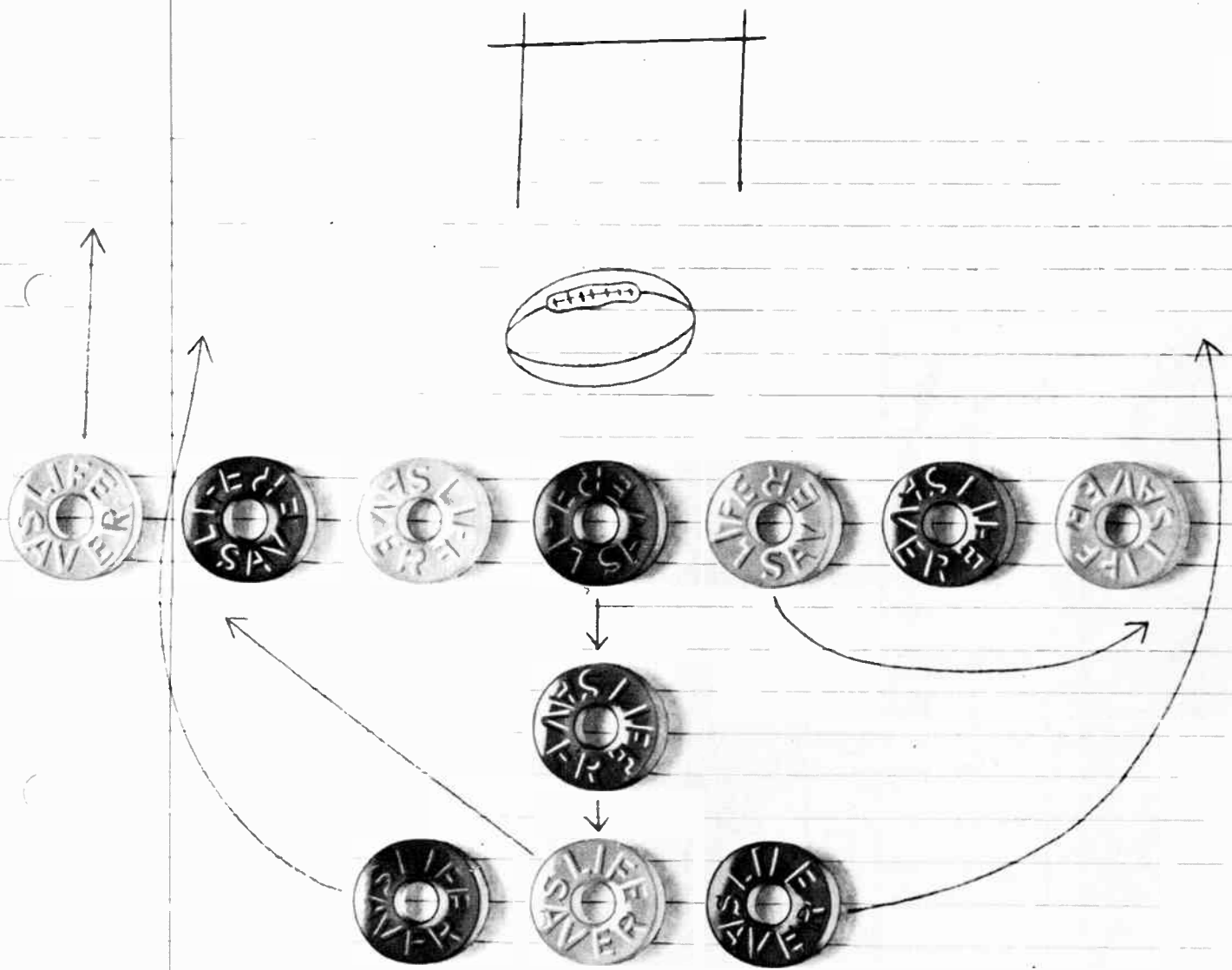
The painting was made with chalk and opaque water color on very thin rice paper. The paper being so much a part of the picture, was reproduced as part of the design.

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

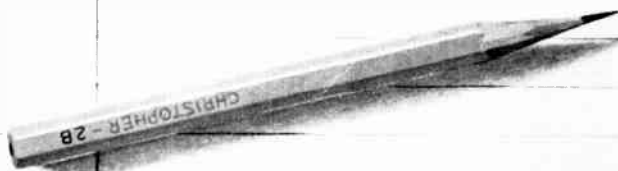
The Container Corporation, justly proud of their collection, incorporates each series into an exhibition which is circulated to the larger museums throughout the United States. Invitations to the exhibitions are sent out to all Container Corporation representatives who, in turn, invite customers, prospects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

1

ART DIRECTOR LEO LIONNI
AGENCY N. W. AYER & SON, INC.
ADVERTISER CONTAINER CORP. OF AMERICA



All-American Flavor Team



The candy with the hole... still only 5¢

ART DIRECTORS CLUB MEDAL
TO HARLOW ROCKWELL
FOR DESIGN OF COMPLETE UNIT
IN MAGAZINES

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

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

Several layouts were made including the more obvious one using a blackboard or slate. The black background tended to kill the color in the candies. When white was chosen, a surface more interesting than a plain magazine page was needed; hence the sheet of notebook paper. If the candies with their shadows were to appear as if actually resting on this surface, it seemed logical to show the package in a similar manner; also to show the pencil which had drawn the lines and written the headline. HARLOW ROCKWELL

2

ARTIST ROBERT GEISSMANN
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER LIFE SAVERS, INC.



Artist - C. F. Korten, native of Michigan

MICHIGAN—annual purchases: \$5½ billion—mostly packaged.

CONTAINER CORPORATION OF AMERICA



AWARD OF DISTINCTIVE MERIT
TO LEO LIONNI
FOR DESIGN OF COMPLETE UNIT
IN MAGAZINES

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

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

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

3

ARTIST C. F. KORTEN
AGENCY N. W. AYER & SON, INC.
ADVERTISER CONTAINER CORP. OF AMERICA



**AWARD OF DISTINCTIVE MERIT
TO VICTOR KEPPLER
FOR MAGAZINE ADVERTISING ART**

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

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

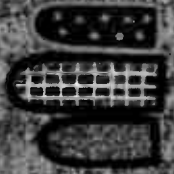
Assembling the props for this particular shot presented something of a problem. Even after extensive searching, some of the rarer European cheeses could not be located in foreign food shops. They were finally found in Macy's. H. A. SMITH



How to plant a notion -

*When you all the time are looking for a new
advertising idea, you only need to remember
one thing: the more you know about the
product, the better you can sell it.*

HARRIS-SEYBOLD COMPANY *Manufacturers of News-Print Paper*



AWARD OF DISTINCTIVE MERIT
TO LEMUEL B. LINE
FOR MAGAZINE ADVERTISING ART

The silver Concho of the Southwest's Indians gave this shoe its name, its adornment—and suggested the mood and design of the layout.

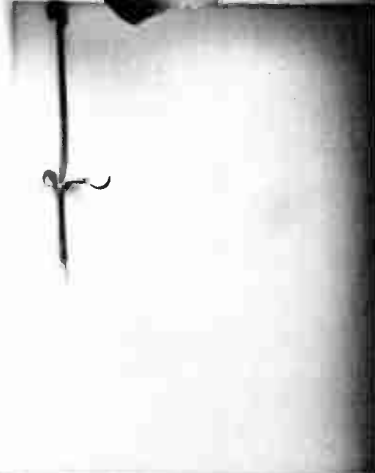
Earth colors of the desert country were used in the background panels. (We used pastels on rough paper to obtain the desired dry sandy texture.) The tempera drawings by Lemuel Line, inspired by the simple stylized designs found in Pueblo pottery were handled as “sandpaintings.”

For these paintings, part of elaborate rituals, the earth is the canvas, variously colored sands are the paints—and the completed design is destroyed at sunset. Mr. Line's “sandpaintings,” fortunately, were more permanent. JEAN LAYTON



5

ART DIRECTOR JEAN LAYTON
AGENCY N. W. AYER & SON, INC.
ADVERTISER JOYCE SHOE CO., INC.



**AWARD OF DISTINCTIVE MERIT
TO LEE BATLIN AND ROUBEN SAMBERG
FOR MAGAZINE ADVERTISING ART**

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

We wanted an ad that was clean and fresh looking; that would have a relationship to the magazine it was to appear in. We tried not to think of it as something with a pretty frame around it but rather what it was . . . a bleed page in VOGUE . . . that it would be facing its toughest competitors on the next page. It would have to have enough emphasis on the visual to create reader interest and be freely enough stated to leave room for their imagination. An association with good taste was an important consideration . . . the rest just happened! LEE BATLIN

Greater influences every phase of contemporary fashion

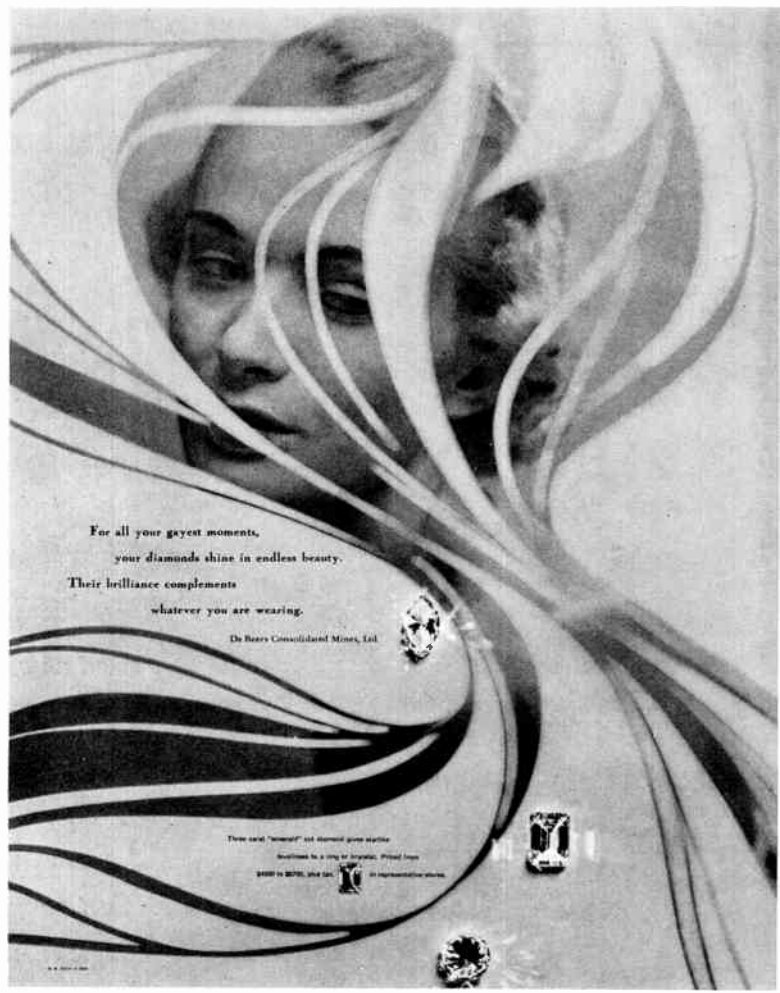


Greater influences every phase of contemporary fashion . . . cutting and creases, draped up the grand . . .
ble, Douglas Morgan found it all in a flash . . . the agency for the . . .
also will be very soon. Shirley Fabrics Corporation, 1100 Broadway, New York, N. Y.

6

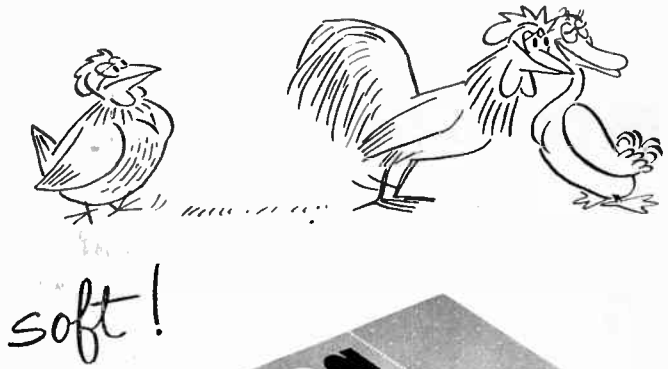
**ART DIRECTOR LEE BATLIN
AGENCY HARRY SERWER, INC.
ADVERTISER SHIRLEY FABRICS CORPORATION**

7
 ART DIRECTOR PAUL W. DARROW
 ARTIST HERBERT MATTER
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER DEBEERS CONSOLIDATED MINES, LTD.



8
 ART DIRECTOR PAUL DARROW
 ARTISTS ARTHUR WILLIAMS, BEN SOMOROFF
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER DEBEERS CONSOLIDATED MINES, LTD.





Thirsty! stronger!
-- in the One-or-Many box!



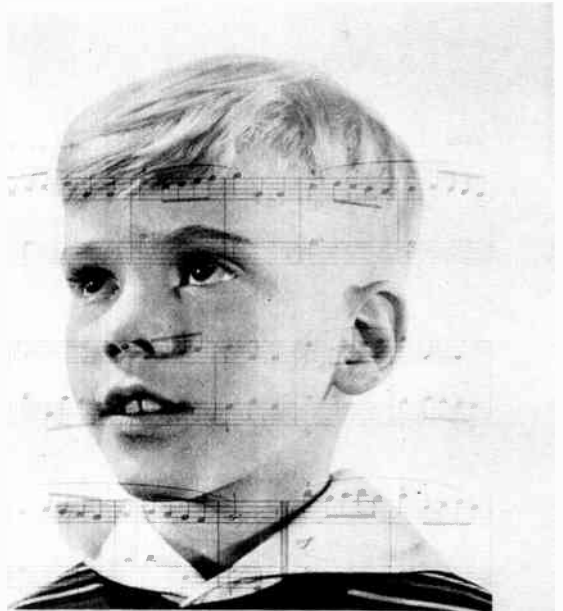
With the wide, wide opening, you don't HAVE to use tissues... at a time. You can use ONE tissue or MANY at once! Simply remove lid and open for use. Many tissues, each up to a month's supply, fit in one pocket. Personal Products Corporation, Madison, N. E. Chicago and San Francisco.

9

ART DIRECTOR LEO LIONNI
ARTIST E. NOFZIGER
AGENCY N. W. AYER & SON, INC.
ADVERTISER PERSONAL PRODUCTS CORP.

10

ART DIRECTOR PAUL W. DARROW
ARTIST TANA HOBAN
AGENCY N. W. AYER & SON, INC.
ADVERTISER STEINWAY & SONS



Listening to the world's music



HOROWITZ won the Grammy award 1957. He is virtually all the great piano talent. American pianist in California. First Piano Awarded (1957). First Piano Award (1957).
Steinway & Sons, Artur Schnabel, Hand Solo, "The Friends of John Walter and Mary Mary more
the 1958 music awards and music departments of leading colleges. For the "Steinway"
the example, you'll find them in the "Steinway" for the name of a world
Steinway representative through our 400 telephone numbers

Your child sees his budding world around him — the small animals, the great trees that fill his enchanted wonderland. But, if he is to live a deeply rewarding life he will also know the world of the world. This is the world that music nurtures, so wise parents will help their children to look at life through music.

Here lies the great benefit of a Steinway in the home. To your child, the Steinway's glorious singing tone, its responsive action, its magnificent presence are an endless source of inspiration. And the Steinway endures so incredibly that it is actually the most economical of pianos. Much, whether grand or exquisite Vertical, is a lasting investment for your children, and your children's children. See your Steinway representative about prices, terms and date of delivery. Steinway & Sons, Steinway Hall, 100 West 57th Street, New York 19.

STEINWAY
THE INSTRUMENT OF THE FUTURE

Greetings, Göteborg!

The time is come to wish good cheer—
In spite of all the snow we fear!
So—hails from Sweden to Cockin,
We'd like to send this message on!

Mean Christmas, every business here—
In Cape Town, Calcutta, Spokane!
To Mexico City, Africa, Panama—
And many of 'em in Canada!

Men offices in Ohio, Norway,
Even on all-out holidays!
Likewise San Pedro and St. Paul—
A happy New Year to you all!

We hope that peace will soon be had—
From Rangoon to Rio and round again—
And that craft firms and industries
Will flourish with real prosperity!

Accounting, we'll build a ring—
To production—may the Agency "up!"
May New York, New York, New Orleans
Ring new records on our machines!

A hand, as well, to Cardiff, Wales—
Here's to a better year to follow!
Now to Ottawa (Ont.) and Oshawa—
Wishing—Winnipeg—Wolfe!

Men most annual statements, balance,
In everything that you would change!
May your balance balance to the air,
Paris—San Francisco—Helsinki!


Could we forget to tip the scales,
To our good friends at Copenhagen?
Or Cleveland, Caspary, Casanovi,
Stock City, Stockholm and Seabury?

Men Belfast, Birmah, Birmingham—
(In England or in Alham?)
And Paris, Porto Alegre, Perth—
Flint and Flannan and Ft. Worth!

All— from Alton (A) to Zurich (Z)
We'd trust and wish the best to ye!
But we're running low on this libretto—
And so we still use special substitutes!

If you enjoy the whole world, too,
When it's their figures work the do—
In the Axis and Axis, Japan and Java
Who want Comptometer machines!

Clarens, follow, for a job well done,
You'll find men—and machines!
And to the girls—before we go—
A kin beneath the mistletoe!



More info on Page 8. Largest manufacturing Co. Chicago, and sole distributor in U.S. Comptometer Division, 100 N. LaSalle St., Chicago 42, Ill.

© 1945 The Comptometer Division and has a list of the top 100 cities where the world where there are Comptometer schools and offices.

11

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



"There was once a king's son in a far-off land ...

*... No one had such beautiful and magical lands as he had
 In them he could read about everything that happened in the world,
 and see it all in the most wonderful pictures.*

*Only the Prince could enjoy such royal pleasures as Hans Christian Andersen's
 tales told. But this Christmas you can give your little prince a rich
 and delightful gift of the whole world in which we live— the LIFE International!*

*Every beautiful LIFE picture—the story of most of all nations and the things they do
 ... of the way they live and work and play— their hopes and fears—their languages
 and ways. LIFE provides a faithful view of the stirring spectacles of the world in
 action— where its readers can see to see the U.S.A. in all its variety.
 And LIFE will bring a reminder of you and our thoughtful Christmas remembrance
 throughout the whole year ahead. LIFE is a thoughtful remembrance
 and reminder of gift. In many countries it is the gift for subscriptions
 for friends living in your own country. A remaining list of countries for a list of
 LIFE offers on to your newspaper, add 10c and enter on page 8.*

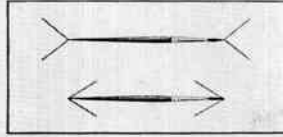


If you cannot see it, it is given and your order will be mailed on page 8.

12

ART DIRECTOR RICHARD GANGEL
ARTIST RICHARD GANGEL
AGENCY TIME, INC.
ADVERTISER LIFE INTERNATIONAL

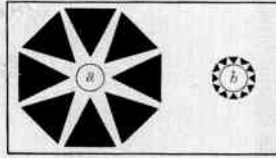
Can you believe your eyes?



Which is longer?



Which is taller?



Which is larger?

If you take the word of your own two eyes about these test pictures, they will probably tell you that the top point finish is longer—the right ladder is taller—the circle labeled "B" is larger.

And so they look!

But, alas, your eyes are apt to play you tricks—even on easy problems. And when it comes to really tough ones—like you often find in business—you can't depend on 'em at all.

Too frequently they'll make you think a model's larger than a mountain—or a margin's long instead of short—and you check the figures!

For figures—as furnished by Comptometer's machines—soon put the proper focus on any fallacy. They're accurate, objective, immune from "optical illusions." You're sure that every business pursuit is exactly as it seems—when you see it through Comptometer Brand Adding-Calculating Machines!

COMPTOMETER
ADDING-CALCULATING MACHINES

Made under the Pat. & Copyright of Comptometer Corporation, 1720 N. Paulina Street, Chicago 12, Illinois

13

ART DIRECTOR LEON KARP
ARTIST HORACE PAUL
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knows
this
town!

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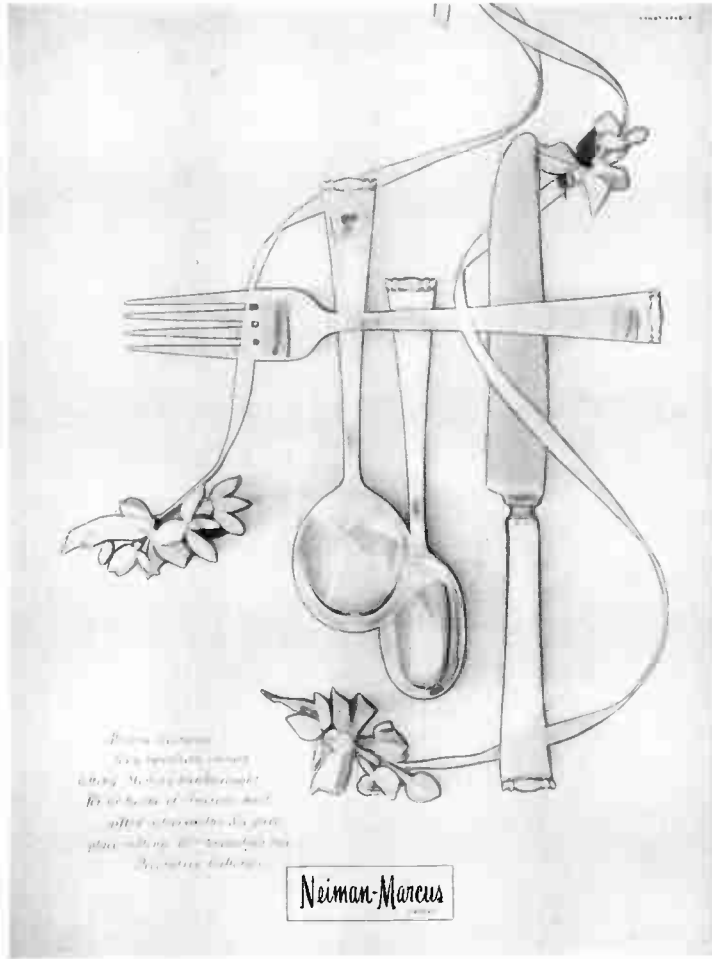
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PUBLICATION CUE MAGAZINE



FASHION'S NAME FOR PERSIAN...FEATHERLITE BRAND

You'll see it everywhere in evening gardens... that most facile of fur—Featherlite Brand Persian Lamb. And by Hollander. Persian only the rare beauty and glowing highlight of a flock draped. Coats that rest effortlessly on the shoulders in winter when the winds that lay down. And this is only a taste for Featherlite Brand Persian Lamb. You'll find it in elegant, shimmering, and look in urban, festive occasions. Your furrier will proudly show you more. The furs sold by Hollander for lasting, freedom... as suitable to Persian nights.

FEATHERLITE BRANDTM by HOLLANDER



*There is no more
any speciality in
the world of silverware
than the quality of
the silverware. It is
the quality of the
silverware that
makes it a pleasure
to use.*

Neiman-Marcus

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ARTIST JOHN RAWLINGS
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ADVERTISER A. HOLLANDER & SON, INC.

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ARTIST ERNST BEADLE
AGENCY J. R. FLANNAGAN
ADVERTISER NEIMAN MARCUS COMPANY

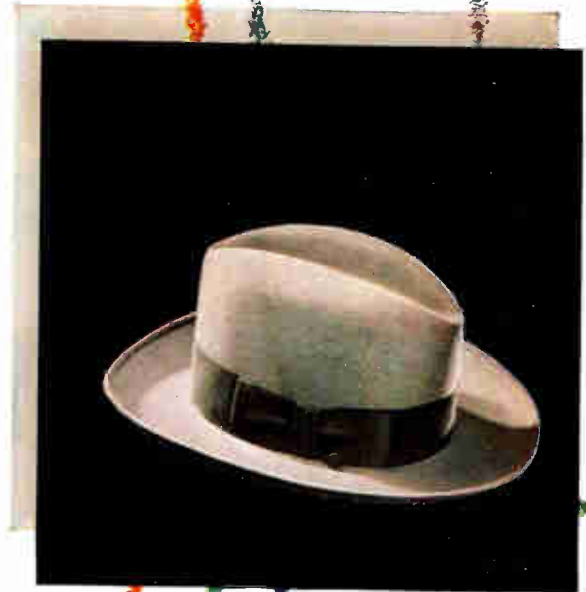
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ARTIST PAUL RAND
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Disney, Hatmaker since 1885

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

*Hat illustrated :
Oxford 20, other
models by Mr. Disney
8.50 to 50.00*



Paul Rand



How to avoid being a Monster (GREEN-EYED TYPE)

MEET THE GREEN-EYED MONSTER called Jealousy—the fellow who envies the get-up-and-go of *other* folks' cars in cold weather.

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



40¢ per U. S. Quart including Federal Lubricating Oil Tax

QUAKER STATE OIL REFINING CORPORATION, OIL CITY, PA.
Member Pennsylvania Grade Crude Oil Association

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ARTIST FRED SIEBEL
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ADVERTISER QUAKER STATE OIL REFINING CORP.

19

ART DIRECTOR HARLOW ROCKWELL
ARTIST ROBERT GEISSMANN
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER LIFE SAVERS, INC.



Question: Which one of these fruit flavors don't you get when you get this?

Answer: Yes - we have no banana!

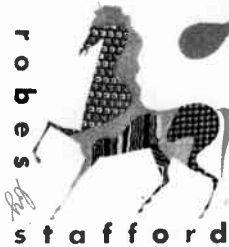


**You'll knock
him for a loop
with a
stafford[®] robe**

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

father's day

June 20...



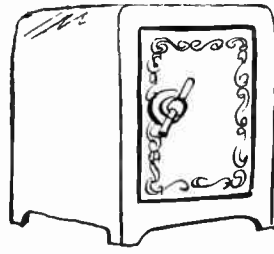
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ART DIRECTOR	PAUL RAND
ARTIST	PAUL RAND
AGENCY	WM. H. WEINTRAUB ADV. AGENCY
ADVERTISER	GOODMAN & THEISE, INC.

Preview of the '49 Ford



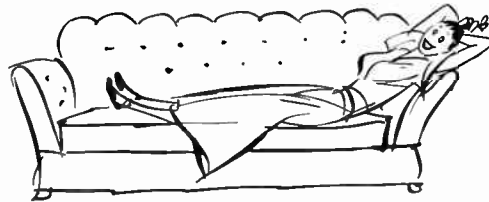
Safe A wonderful new "Lifeguard" Body—59% more rigid! Lower, too, with a "dream car" silhouette!



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



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



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



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

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



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

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



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

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



I can hardly wait myself . . . to show you "The Car of the Year!" Watch for the date!

This Idea Holds Water

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

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

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

The product is a special asphalt emulsion, injected under low pressure through an especially designed nozzle. It may be driven down thirty, forty feet or more. Then comes the shot of asphalt emulsion containing a chemical to break it at the right time, and place a barrier where you want it.

With injections two to five feet apart—depending on the type of soil—the emulsion re-forms into large bulbs of asphalt, producing a watertight underground dam.

No trenches or pits to dig... no dirt to move... it's all done with "needles!"

Shell's pioneering in asphalts derived from petroleum is behind Shellperm—that plus the imagination to conceive and perfect this new way to use asphalt. As the idea expands and new applications are formed this process promises to become an important tool of conservation and economy.

Shellperm is only one achievement by which Shell Research demonstrates leadership in the petroleum industry, and in petroleum products. Wherever you see the Shell name and trade mark, Shell Research is your guarantee of quality.

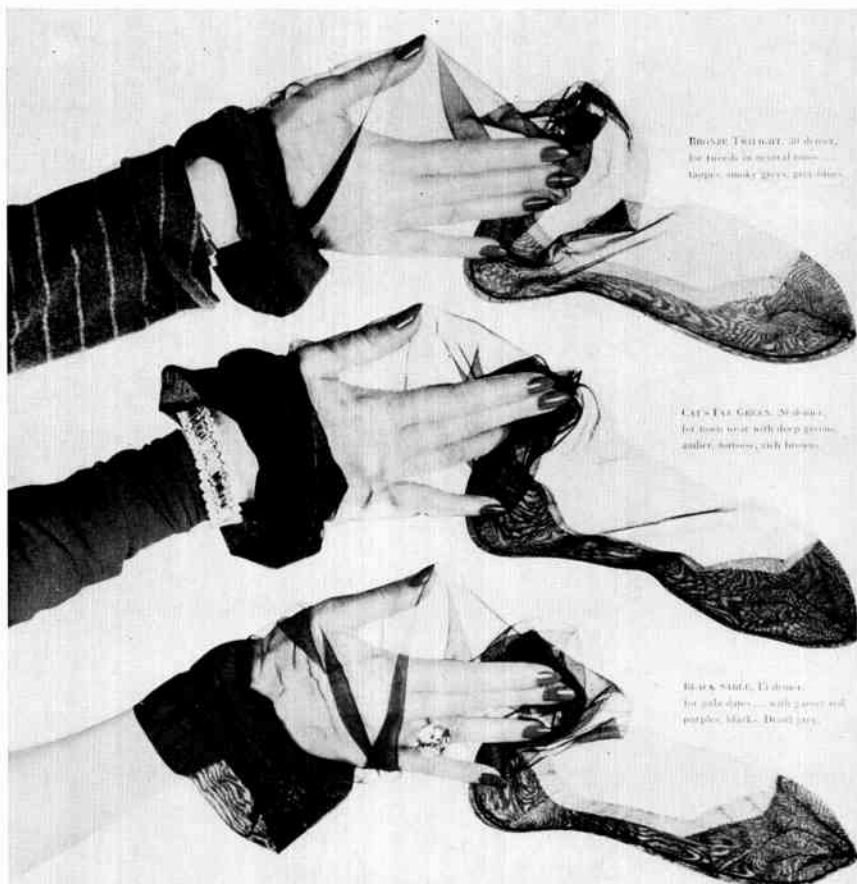


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ART DIRECTOR ARTHUR T. BLOMQUIST
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ADVERTISER SHELL OIL COMPANY, INC.

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ART DIRECTORS HARLOW ROCKWELL, JAMES ELLIOTT
ARTIST JOHN RAWLINGS
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER CANNON MILLS, INC.



TRUSSARDI TURTLE, 30 denier,
for travel in neutral tones...
darker, smoky greys, grey blues.

CAT'S PAW GREEN, 50 denier,
for town wear with deep green,
amber, tortoise, such browns.

BE-ON-SHIRT, 15 denier,
for party dates... with gayer red,
purple, black. Dressy party.

not just nylons...but a Wardrobe of Cannon Nylons

CANNON NYLONS for every occasion... that's the newest idea in stocking shopping! And here, Cannon presents a morning, noon and night line, in colors designed to melt right into smart fall fashions.

Beautifully sheer (even in lammaslike deniers). Full-fashioned. Proportioned lengths. And made with Cannon's same joyful elasticity that means extraordinary ankle fit! Start building your Cannon Nylon Wardrobe today. Cannon Mills.





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ARTIST JOHN RAWLINGS
ART DIRECTOR ARTHUR P. WEISER
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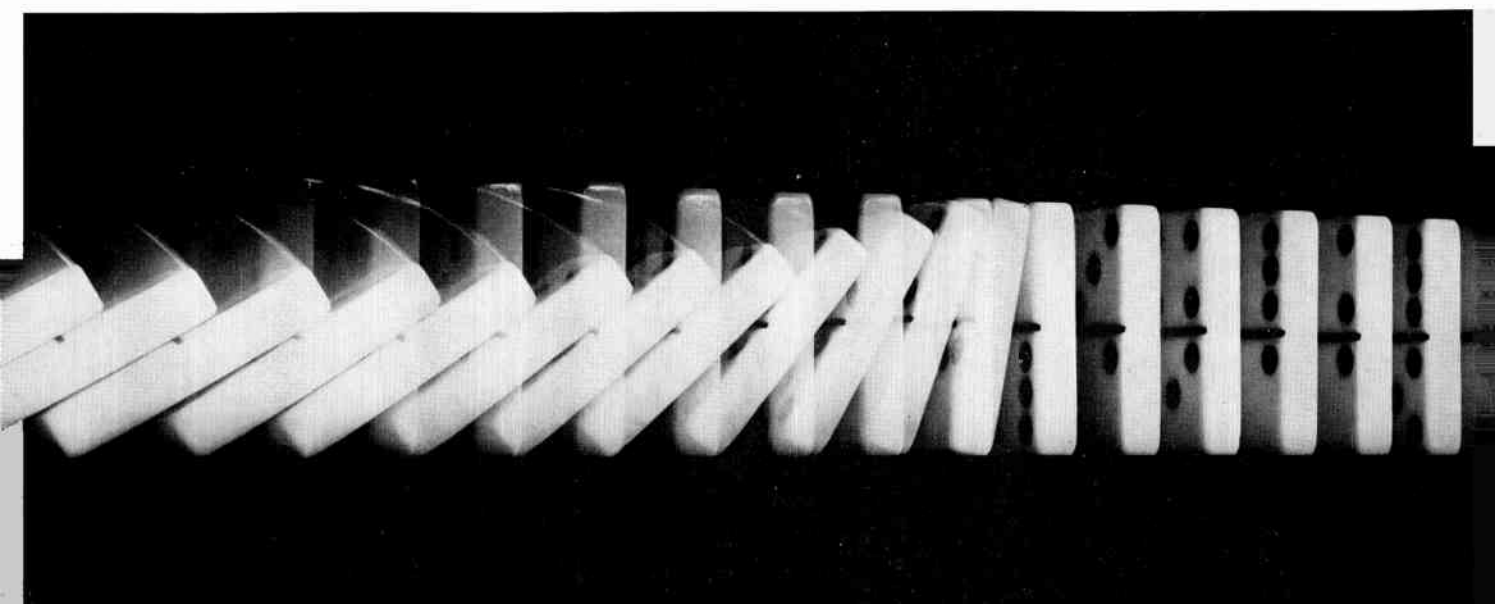
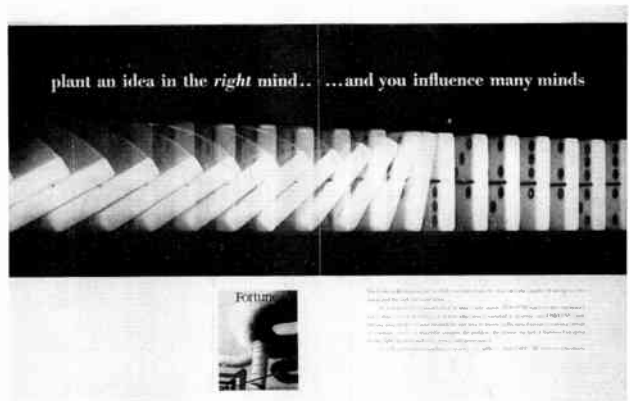
STAINSTICK DOES MORE FOR YOU

It's a wonder how many people are still using old-fashioned lipstick. Stainstick is the new lipstick that stays on your lips all day long. It's the only lipstick that won't smudge, rub off, or fade. It's the only lipstick that won't dry out your lips. It's the only lipstick that won't make your lips look like a desert. It's the only lipstick that won't make your lips look like a clown. It's the only lipstick that won't make your lips look like a clown. It's the only lipstick that won't make your lips look like a clown.

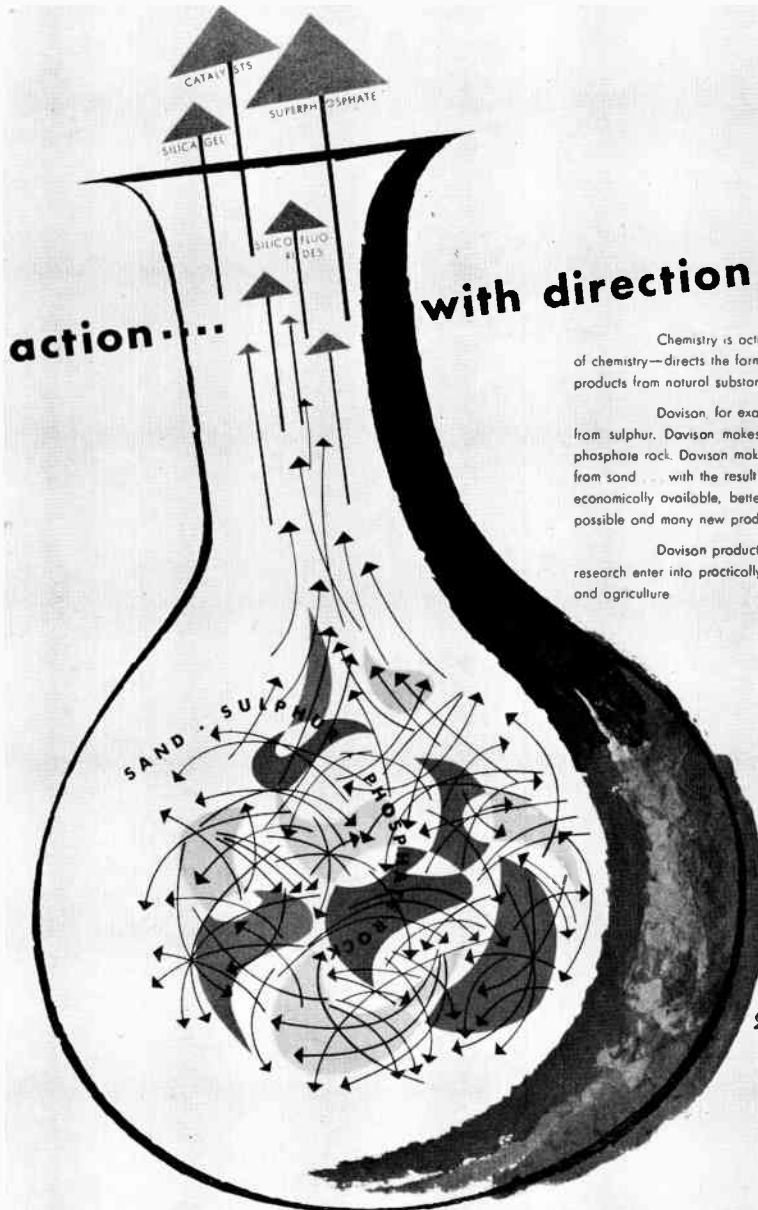


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ARTIST PETER NYHOLM
ART DIRECTORS HARRY F. O'BRIEN, ROBERT W. COWAN
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 ADVERTISER THE DAVISON CHEMICAL CORP.



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

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

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

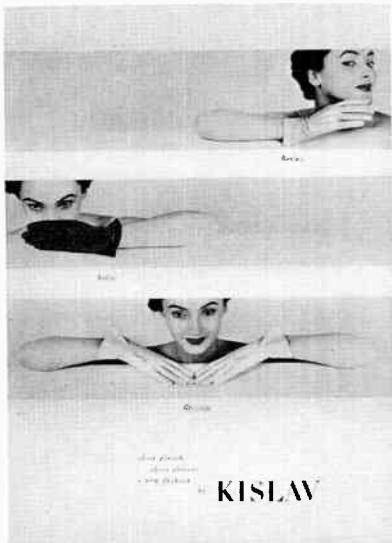
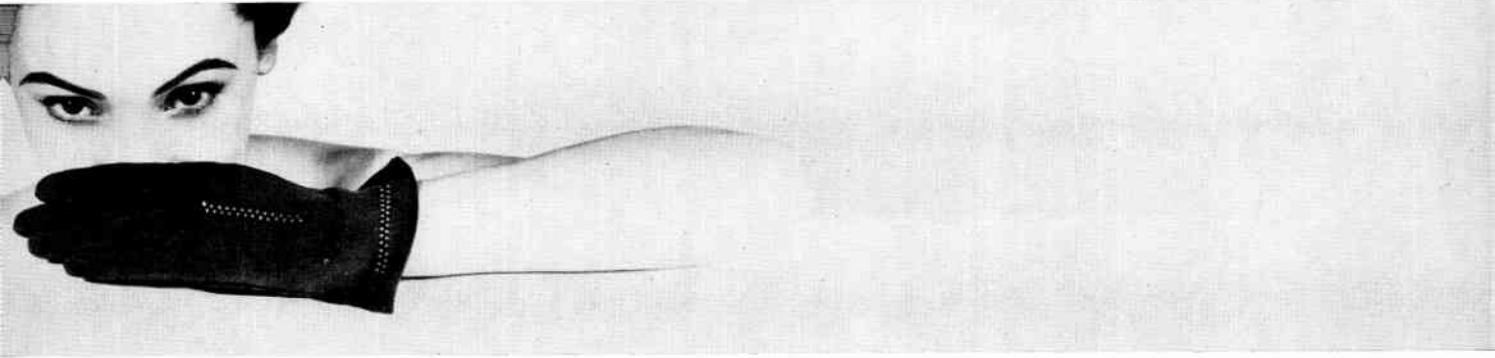
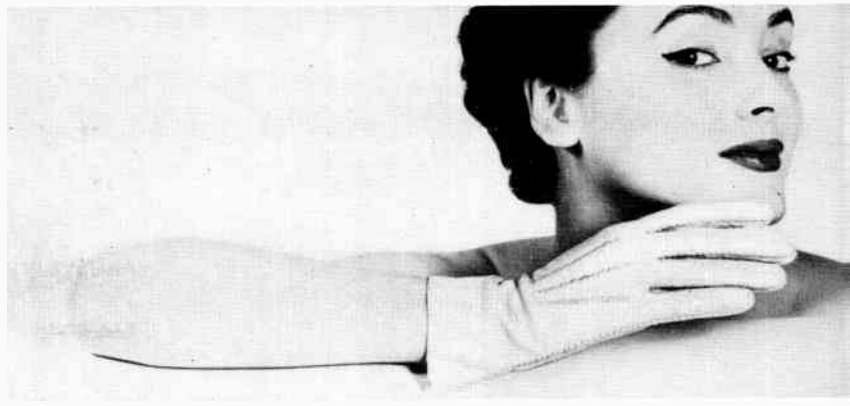
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THE DAVISON CHEMICAL CORPORATION



BALTIMORE 3, MARYLAND

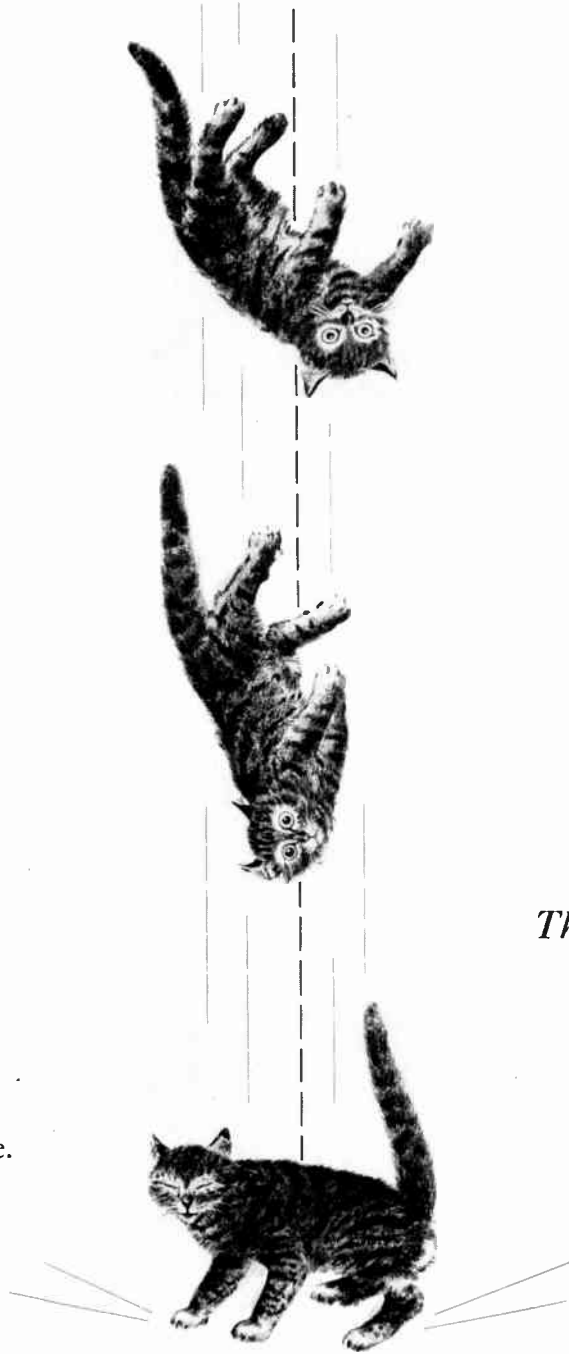
PROGRESS THROUGH CHEMISTRY



27

ARTIST MITCHELL BLISS
ART DIRECTOR AMBROSE J. KENNEDY
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ADVERTISER NORMAN BLUM CO.

Cats
seldom
stumble,
tumble,
slip
or
topple.
When
they
do
they
always
seem
to
land
on
their
feet.
Not
so
with
humans.
Hence
accident
insurance.
You
need
the
best.



MORAL: INSURE IN

The Travelers

INSURANCE COMPANY
HARTFORD, CONN.
THE BEST IN ACCIDENT
INSURANCE SINCE 1864

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ARTIST FEODOR ROJANKOVSKY
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER THE TRAVELLERS

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AGENCY DORLAND, INC.
ADVERTISER F. DUCHARNE SILK COMPANY



summer prints by

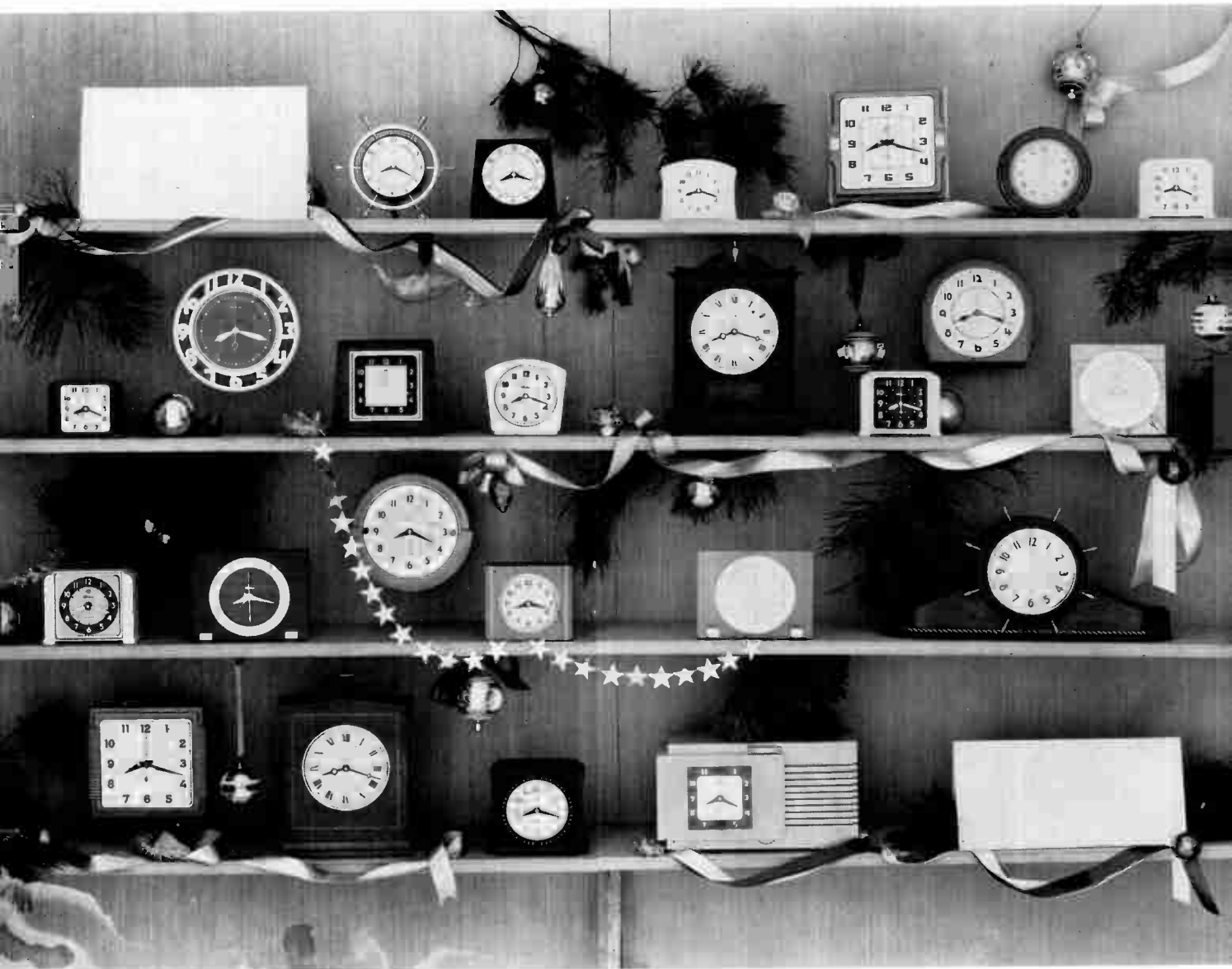
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631 S. Westmoreland Avenue, Los Angeles 5 • 16-20 Rue Drummond, Montreal
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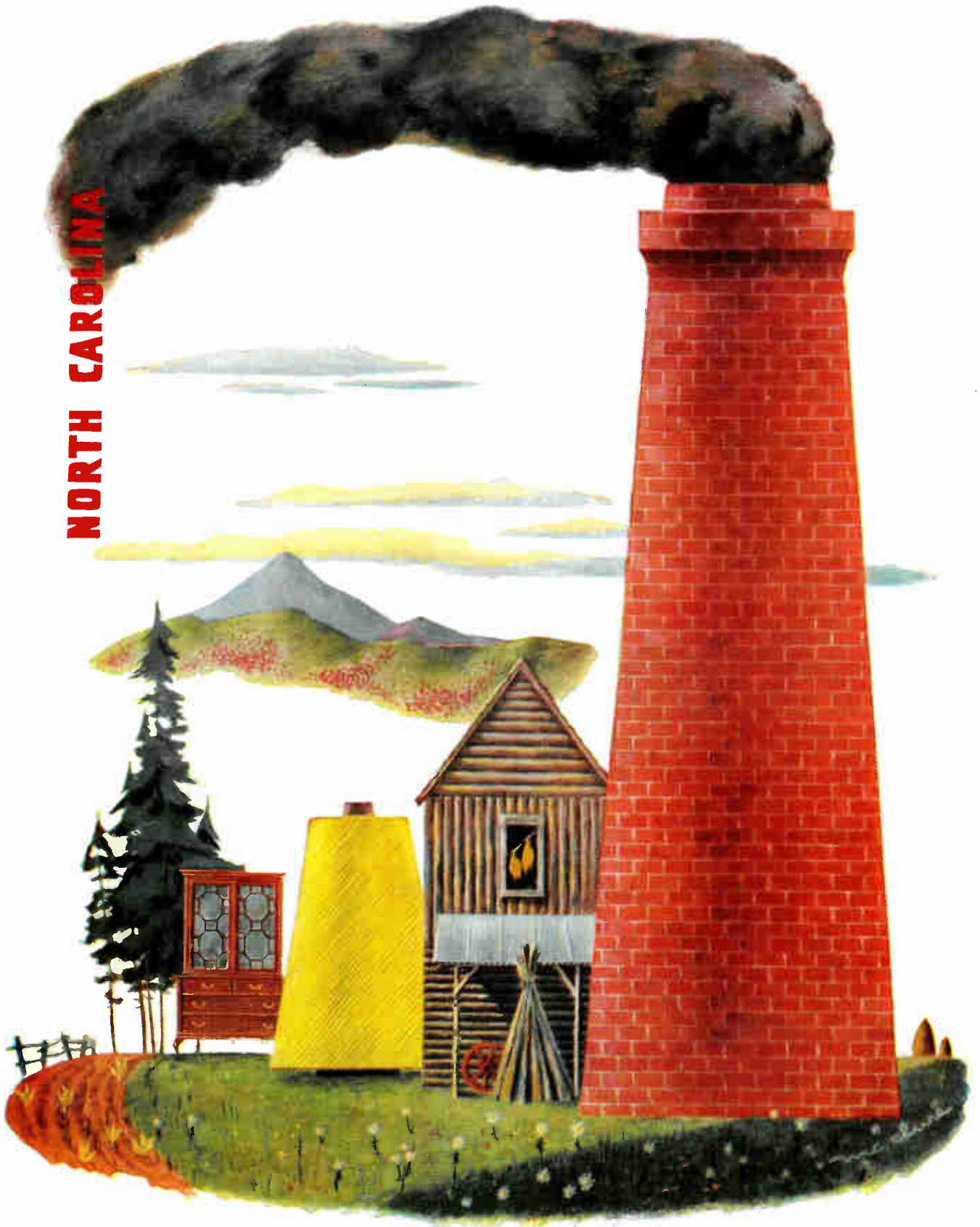
ARTIST JOHN RAWLINGS
 ART DIRECTOR ARTHUR P. WEISER
 AGENCY GREY ADVERTISING AGENCY, INC.
 ADVERTISER BURLINGTON MILLS, INC.



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ARTIST BEN SOMOROFF
 ART DIRECTOR EDITH JAFFY
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER TELECHRON, INC.

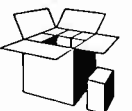
NORTH CAROLINA



Artist - Herbert McClure, native of North Carolina

NORTH CAROLINA — annual purchases: \$2 billion — mostly packaged.

CONTAINER CORPORATION OF AMERICA



< 33

ART DIRECTOR JEAN LAYTON
ARTIST HERBERT MCCLURE
AGENCY N. W. AYER & SON, INC.
ADVERTISER CONTAINER CORP. OF AMERICA



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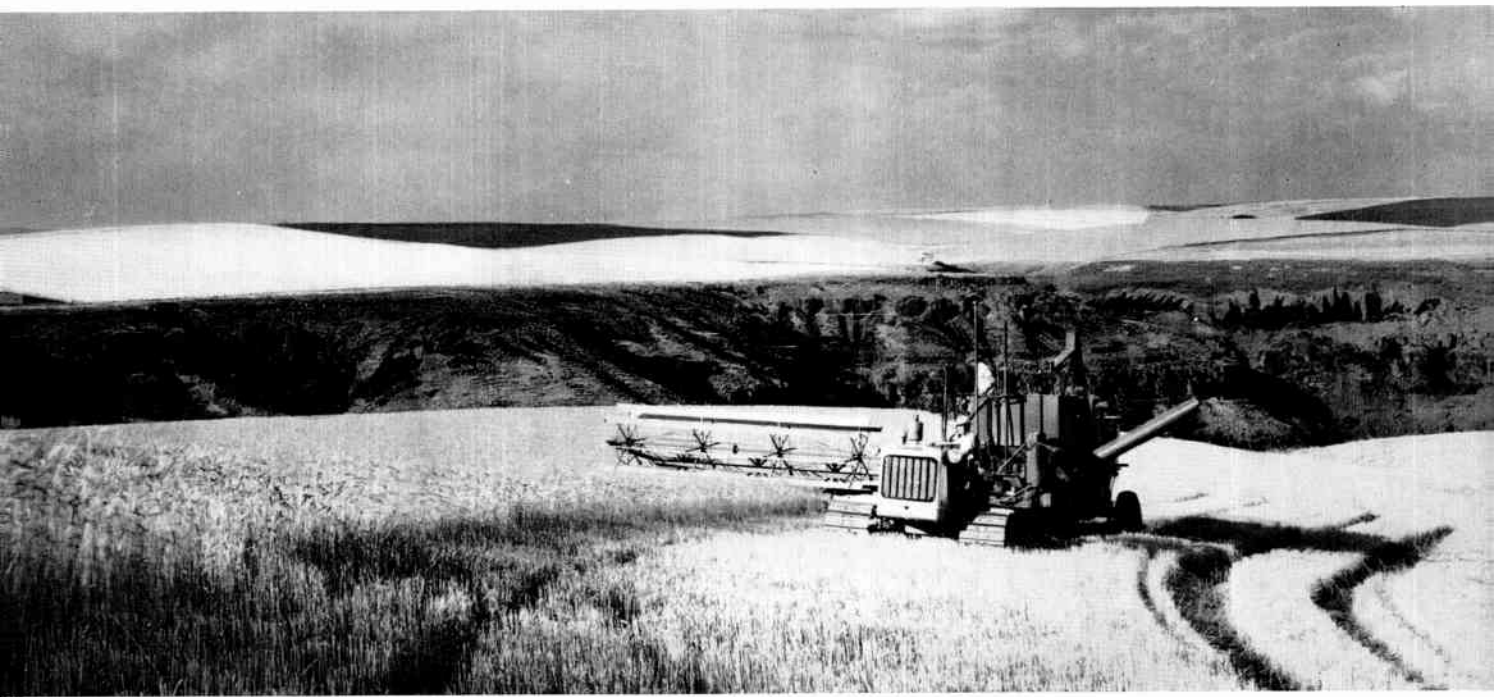
ARTIST BEN ROSE
ART DIRECTOR WILLIAM GOLDEN
ADVERTISER C.B.S.



35

ARTIST JOHN RAWLINGS
ART DIRECTOR ARTHUR P. WEISER
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BATTLEFIELD OF PEACE

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The combine harvester is a masterpiece of engineering, designed to harvest crops efficiently and reliably. It features a powerful diesel engine, a large grain tank, and a sophisticated threshing mechanism. The combine is built to withstand the rigors of long hours in the field, ensuring that farmers can harvest their crops with confidence and peace of mind.

CATERPILLAR DIESEL

Caterpillar Diesel engines are known for their power, durability, and fuel efficiency. They are the heart of many of the world's most important pieces of machinery, providing the energy needed to get the job done.

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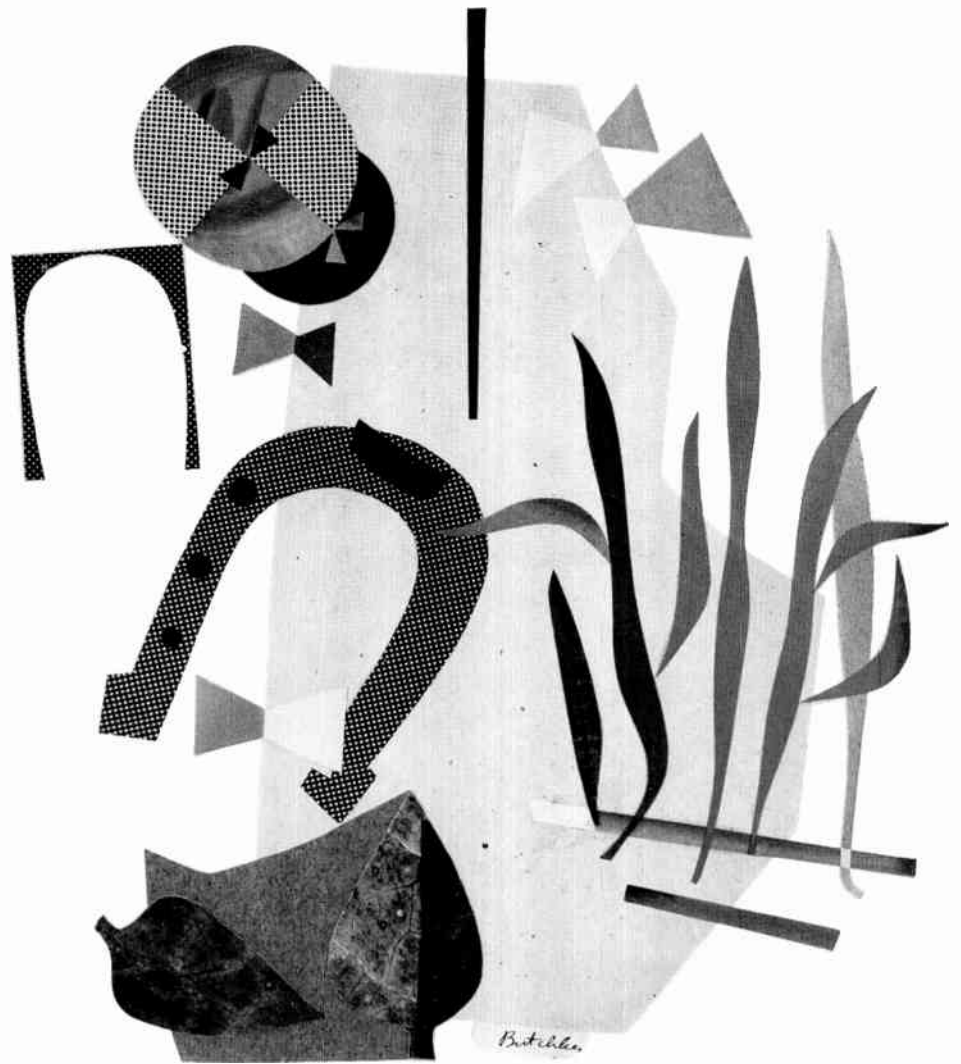
ARTIST VICTOR KEPPLER
 ART DIRECTOR DON SHURE
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 ADVERTISER MANHATTAN SHIRTS

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ARTIST DICK WHITTINGTON
 ART DIRECTOR NICK SILVA
 AGENCY ABBOTT KIMBALL CO.
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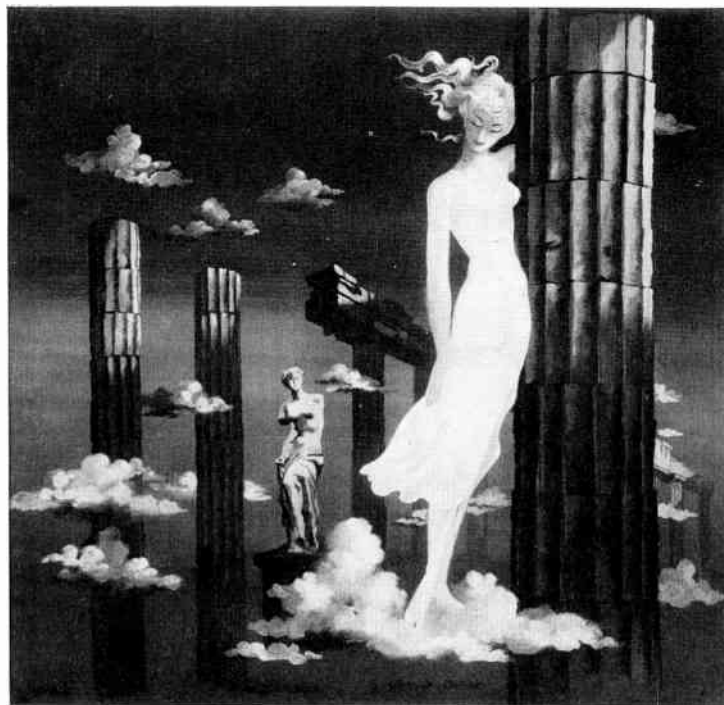
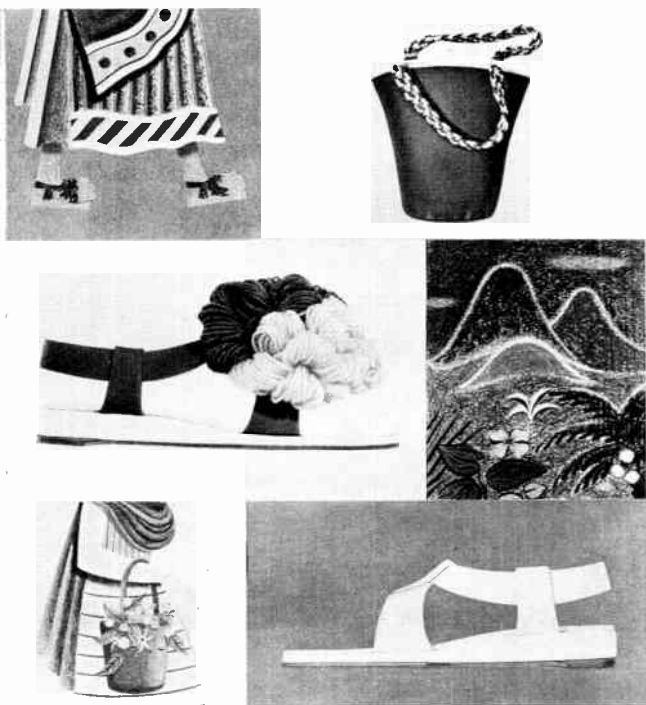
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ARTIST SYDNEY BUTCHKES
ART DIRECTOR LEO LIONNI
AGENCY N. W. AYER & SON, INC.
ADVERTISER CONTAINER CORP. OF AMERICA





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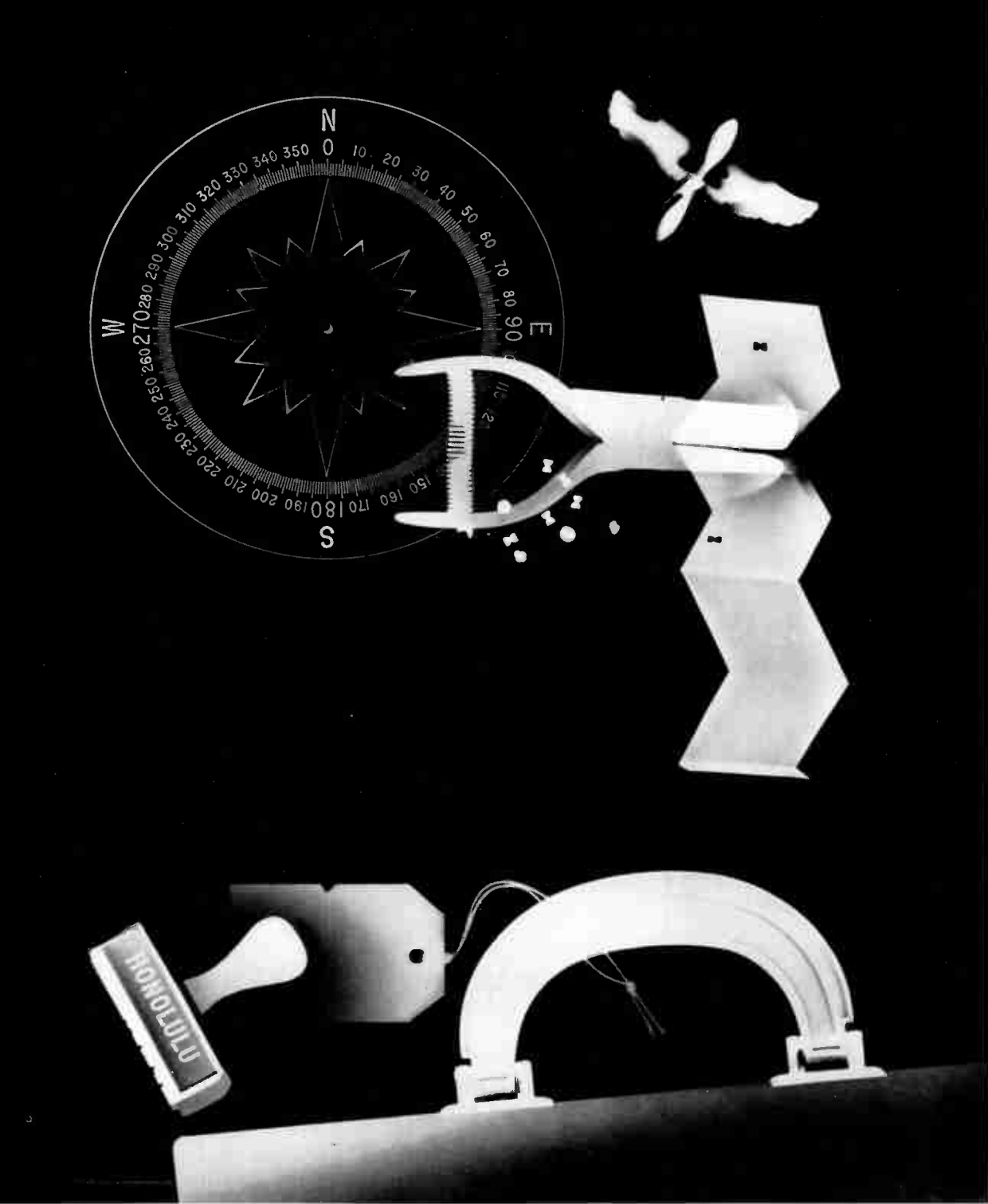
ARTISTS AL BAXTER, S. B. VALENTINE
ART DIRECTOR WALLACE W. ELTON
AGENCY J. WALTER THOMPSON COMPANY
ADVERTISER FORD MOTOR COMPANY

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

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AGENCY J. WALTER THOMPSON CO.
ADVERTISER TEXTRON, INC.



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 ART DIRECTOR MILTON WEINER
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 ADVERTISER CARRIER CORPORATION



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ARTIST ERIK MILLER
AGENCY FOOTE, CONE & BELDING
ADVERTISER LOCKHEED AIRCRAFT CORP

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ARTIST TEEN BECKSTED
ART DIRECTOR WILLIAM B. WOOD
AGENCY N. W. AYER & SON, INC.
ADVERTISER CATERPILLAR TRACTOR CO.



Highways ahead

CATERPILLAR DIESEL

SEEK THE LEADER IN THE NEW
NEW CATERPILLAR DIESEL TRACTORS
EQUIPMENT THROUGH THE WORLD

Air
power
is
peace
power

U. S. A. F. C. D. S. P. 1
L. A. B. E. L. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

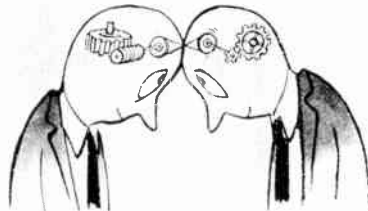
LOCKHEED

AIRCRAFT CORPORATION
BOSTON, MASSACHUSETTS
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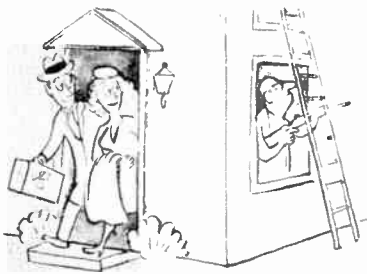




By seeing a bit more clearly . . .



by analyzing a bit more carefully . . .



by planning a bit more thoroughly . . .



by creating a bit more skillfully . . .



by judging a bit more wisely . . .

it's possible to
produce advertising that
moves more merchandise
per dollar invested.

YOUNG & RUBICAM, INC.

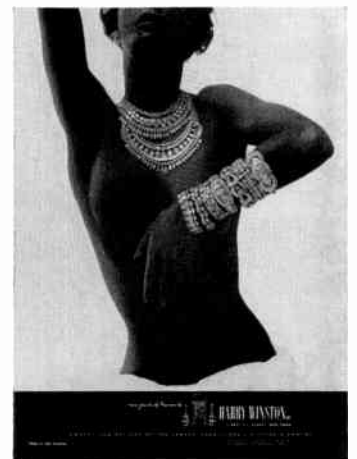
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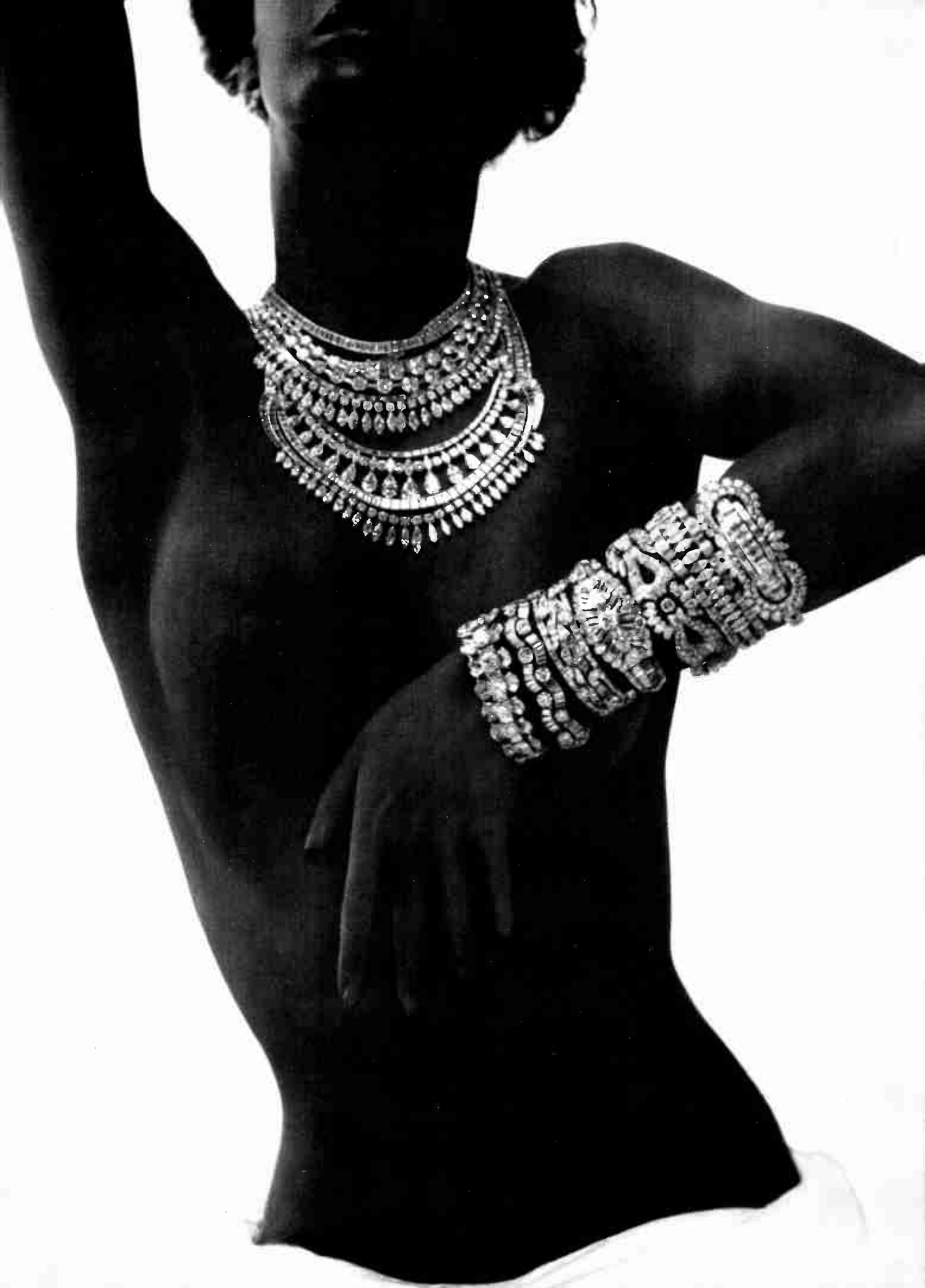
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ARTIST SAM COBEAN
ART DIRECTOR FRED SERGENIAN
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER YOUNG & RUBICAM, INC.

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ARTIST JOHN RAWLINGS
ART DIRECTOR WILBUR L. THOMAS
AGENCY THOMAS & DELEHANTY, INC.
ADVERTISER HARRY WINSTON, INC.



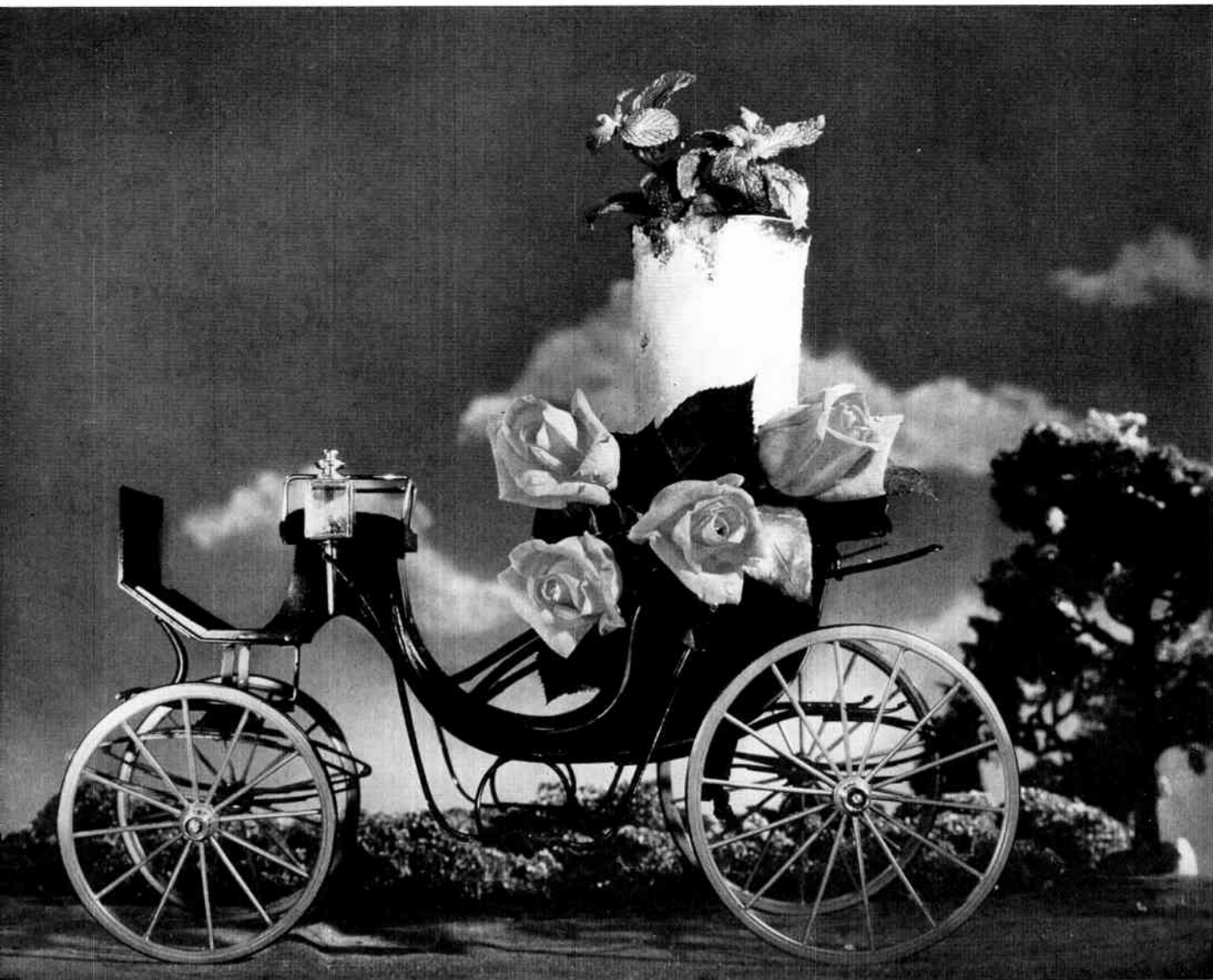




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ARTIST GENE FENN
ART DIRECTOR VIRGINIA THOREN
AGENCY THE ALBERT WOODLEY COMPANY
ADVERTISER MUTATION MINK BREEDERS ASSN.





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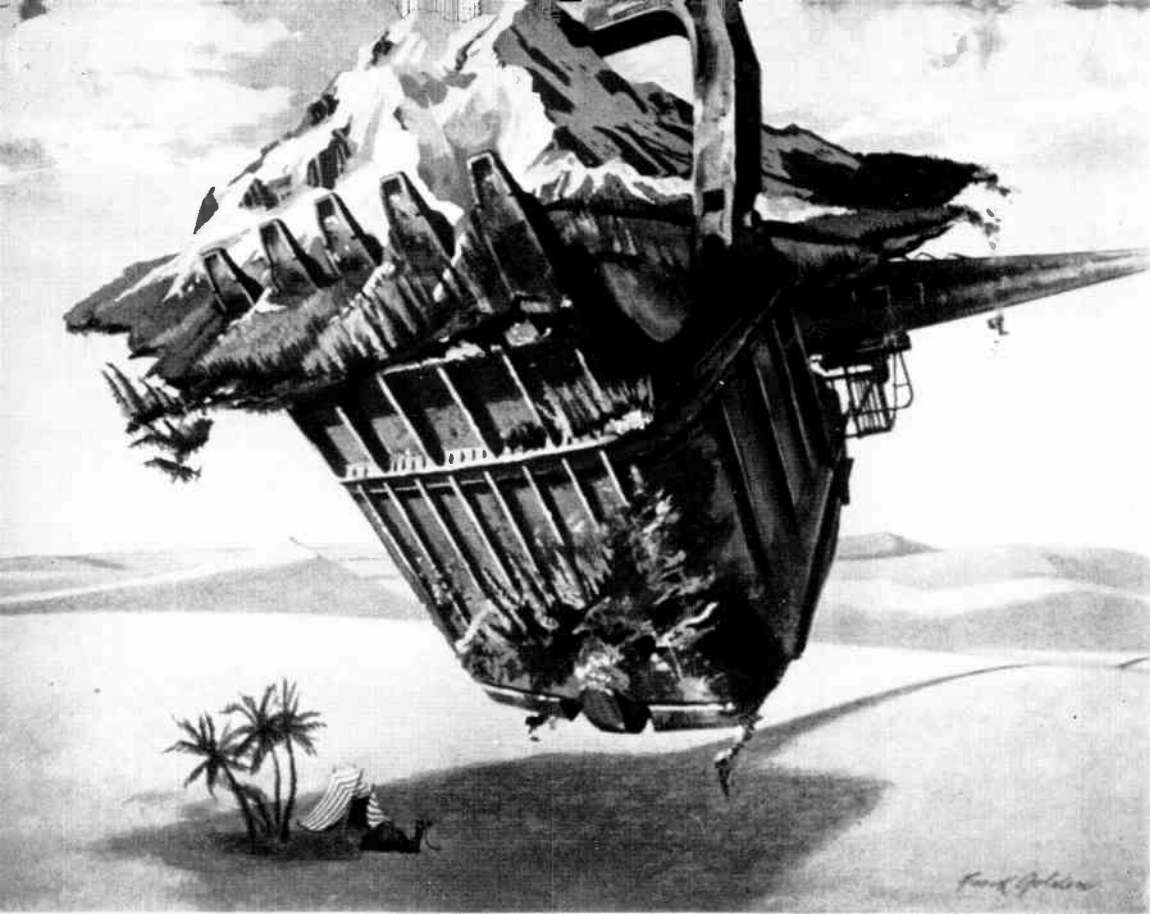
ARTIST ANTON BRUEHL
ART DIRECTOR WALTER GLENN
AGENCY YOUNG & RUBICAM, INC.
ADVERTISER FRANKFORT DISTILLERS



Ambassador from Dixie

FOUR ROSES





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ART DIRECTOR FRANK GOLDEN
ARTIST ADELAIDE STEVENS
AGENCY J. WALTER THOMPSON COMPANY
ADVERTISER SHELL OIL COMPANY, INC.



51

ARTIST HI WILLIAMS
ART DIRECTOR JOHN H. TINKER, JR.
AGENCY MCCANN-ERICKSON, INC.
ADVERTISER NATIONAL BISCUIT COMPANY

Say Hello to a high-powered Breakfast!

THIS VALUÉ FULL FLAVOR-FULL HEARTY WHOLE WHEAT



Move the mountain to Mohammed

Shell Industrial Lubricants



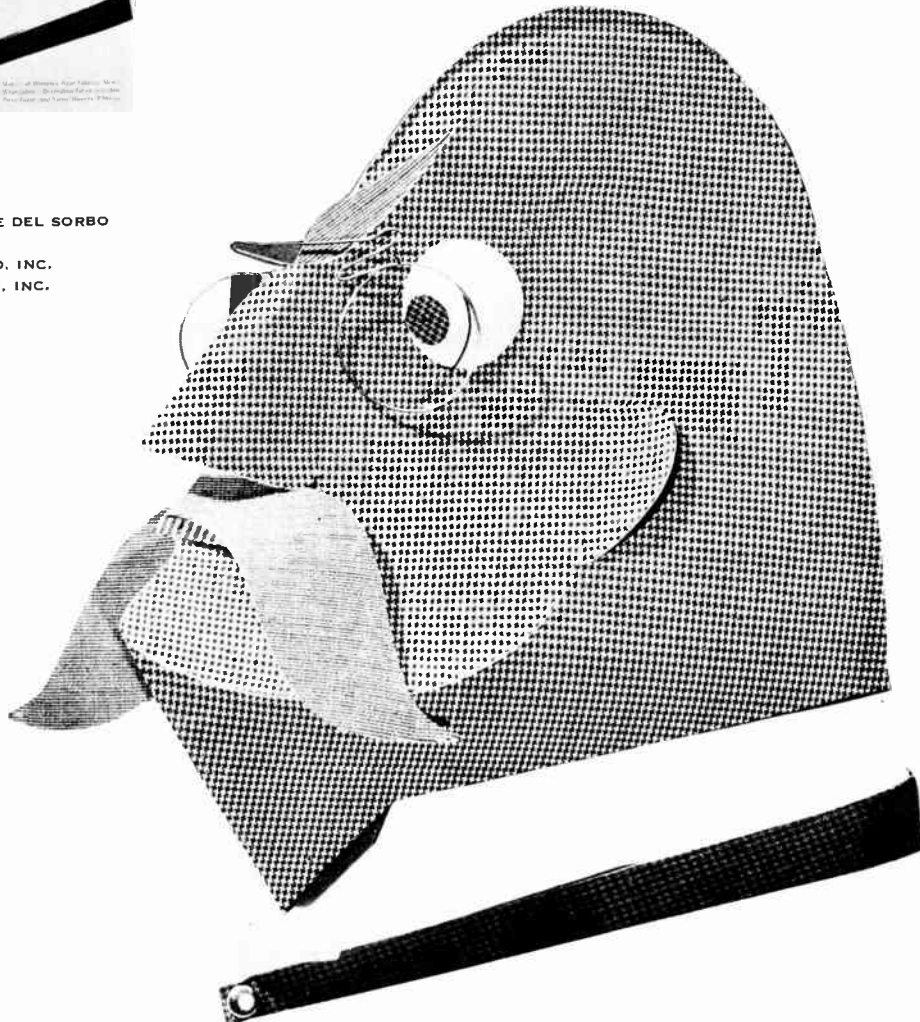
SHELL INDUSTRIAL LUBRICANTS

"of course my checks are good!"
growled the colonel

Burlington Mills

52

ARTISTS TADEUS LIPSKI, JOE DEL SORBO
ART DIRECTOR DANIEL DE KOVEN
AGENCY HIRSHON-GARFIELD, INC.
ADVERTISER BURLINGTON MILLS, INC.





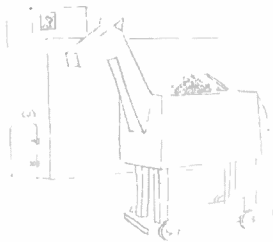
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ARTISTS PAGANO-BLUESTONE
 ART DIRECTOR EDMUND SMITH
 AGENCY J. WALTER THOMPSON COMPANY
 ADVERTISER THE UNITED PLAYING CARD COMPANY

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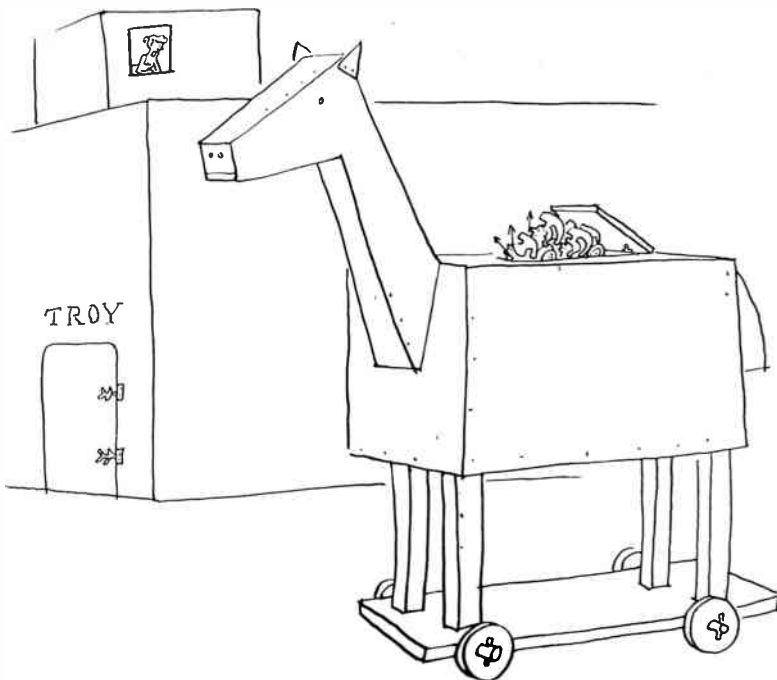
ARTIST ROY MCKIE
 ART DIRECTOR ROY MCKIE
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 ADVERTISER LADIES' HOME JOURNAL

Never Underestimate the Power of a Woman!



See the Power of the Trojan Horse Here!

JOURNAL



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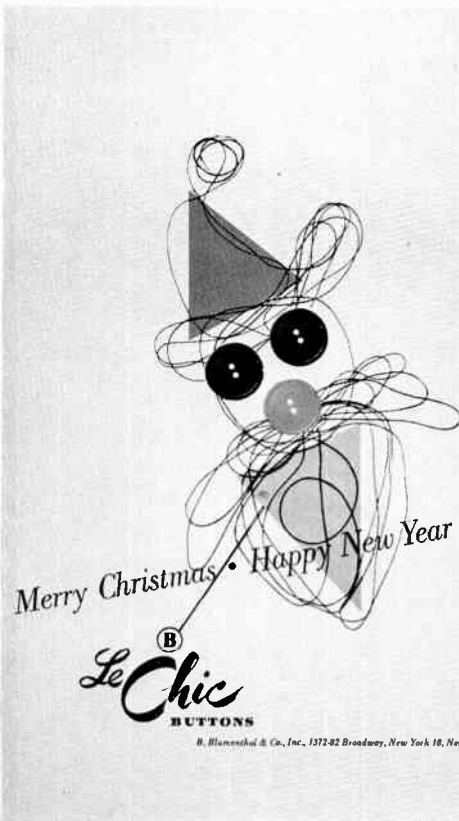
ARTIST ANDRE DURENCEAU
 ART DIRECTOR RONALD JOHNSTONE
 AGENCY YOUNG & RUBICAM, INC.
 ADVERTISER THE TRAVELLERS



Why Balistes gets a lettin' alone

The Balistes is a fish that is well known for its ability to change its color to match its surroundings. This is a survival mechanism that allows it to blend in with its environment and avoid predators. The Balistes is a member of the Balistidae family and is found in tropical and subtropical waters. It is a popular species among aquarium enthusiasts due to its unique color-changing abilities. The Balistes is a highly intelligent fish and is capable of solving complex problems. It is also a very social fish and often forms large schools. The Balistes is a very hardy fish and is able to tolerate a wide range of water conditions. It is a very popular species in the aquarium trade and is available in many colors and patterns. The Balistes is a very interesting and beautiful fish that is well worth keeping in a home aquarium.

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 The Travellers Insurance Company, Ltd. is a member of the Travellers Group, which includes The Travellers Life Insurance Company, The Travellers Fire Insurance Company, The Travellers Marine Insurance Company, The Travellers Accident Insurance Company, The Travellers Health Insurance Company, The Travellers Life Insurance Company, The Travellers Fire Insurance Company, The Travellers Marine Insurance Company, The Travellers Accident Insurance Company, The Travellers Health Insurance Company.



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ART DIRECTOR ROBERT T. GAGE
 ARTIST ROBERT T. GAGE
 AGENCY GREY ADVERTISING AGENCY, INC.
 ADVERTISER B. BLUMENTHAL & CO., INC.

57

ARTIST JOHN ATHERTON
 ART DIRECTOR HERBERT A. SMITH, JR.
 AGENCY FULLER & SMITH & ROSS, INC.
 ADVERTISER WESTINGHOUSE ELECTRIC CORP.

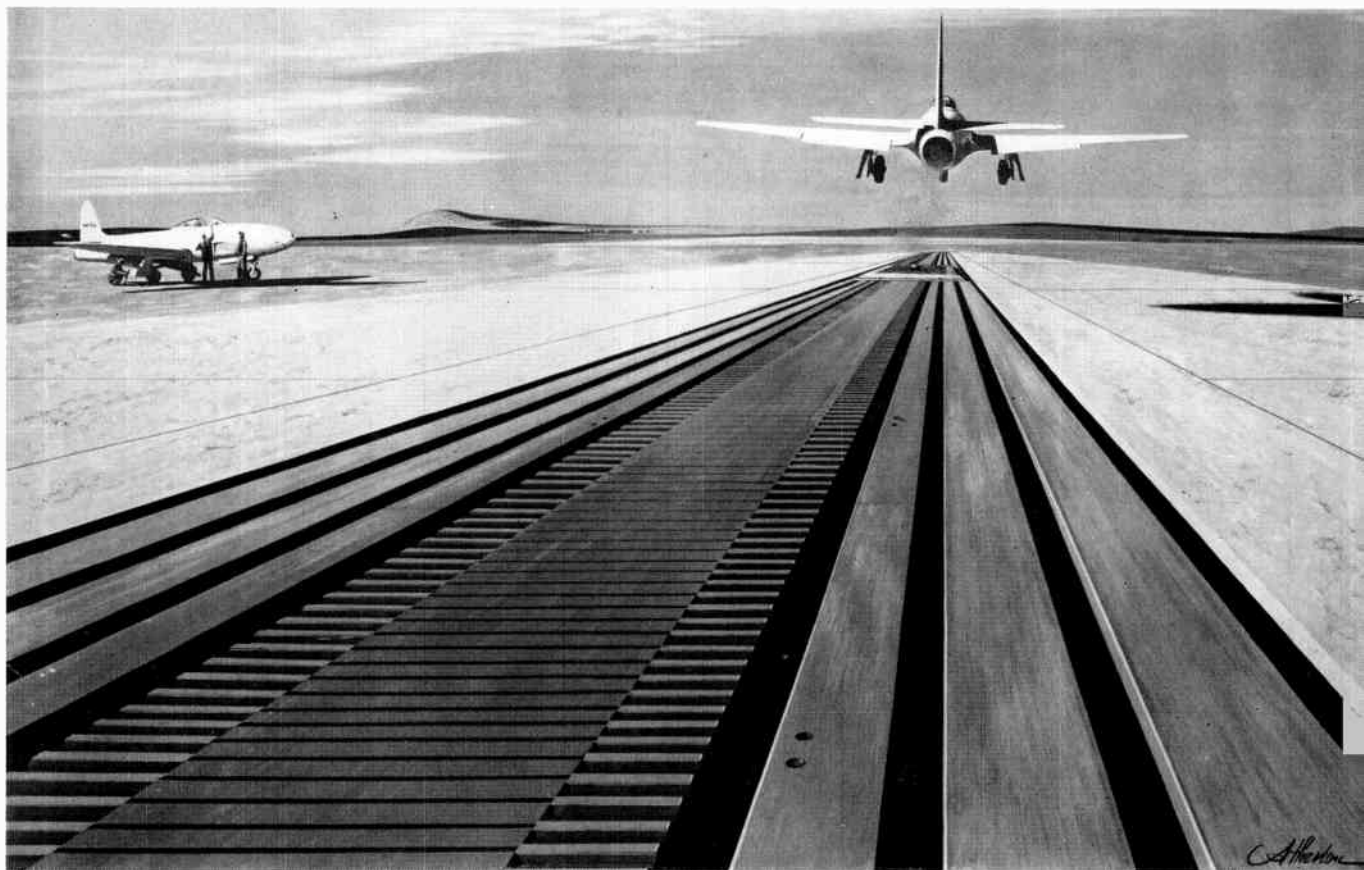


YOU CAN BE SURE...IF IT'S Westinghouse

PICTURE OF A MOTOR 1500 FEET LONG

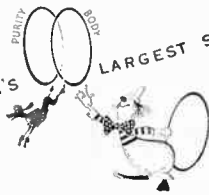
Picture of a motor 1500 feet long. The picture is a black and white photograph of a runway with a large airplane in the distance. The runway is made of wooden planks and has several dark, parallel lines running down its center. The airplane is a large, multi-engine aircraft, possibly a bomber or transport plane, and is positioned on the runway. The sky is clear and light-colored. The overall composition is a classic example of perspective in photography.

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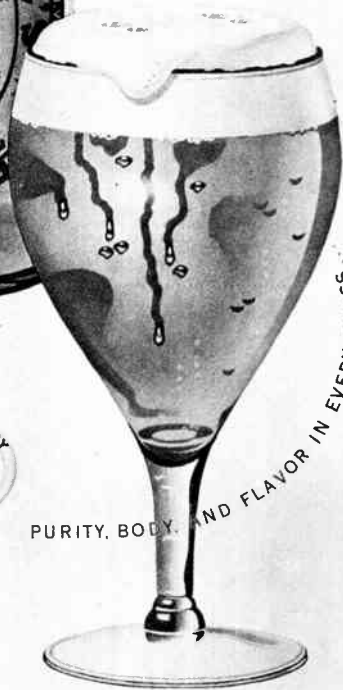




PURITY, BODY, AND FLAVOR IN EVERY GLASS...



AMERICA'S LARGEST SELLING ALE... PURITY, BODY, AND FLAVOR IN EVERY GLASS...



AMERICA'S LARGEST SELLING ALE

PURITY, BODY, AND FLAVOR IN EVERY GLASS...

58

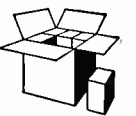
ART DIRECTOR JOHN COOK
ARTISTS FRED SIEBEL, CARL PAULSON
AGENCY J. WALTER THOMPSON COMPANY
ADVERTISER P. BALLANTINE & SONS



Mark Tobey - Artist

WASHINGTON—annual purchases: \$1½ billion—mostly packaged.

CONTAINER CORPORATION OF AMERICA



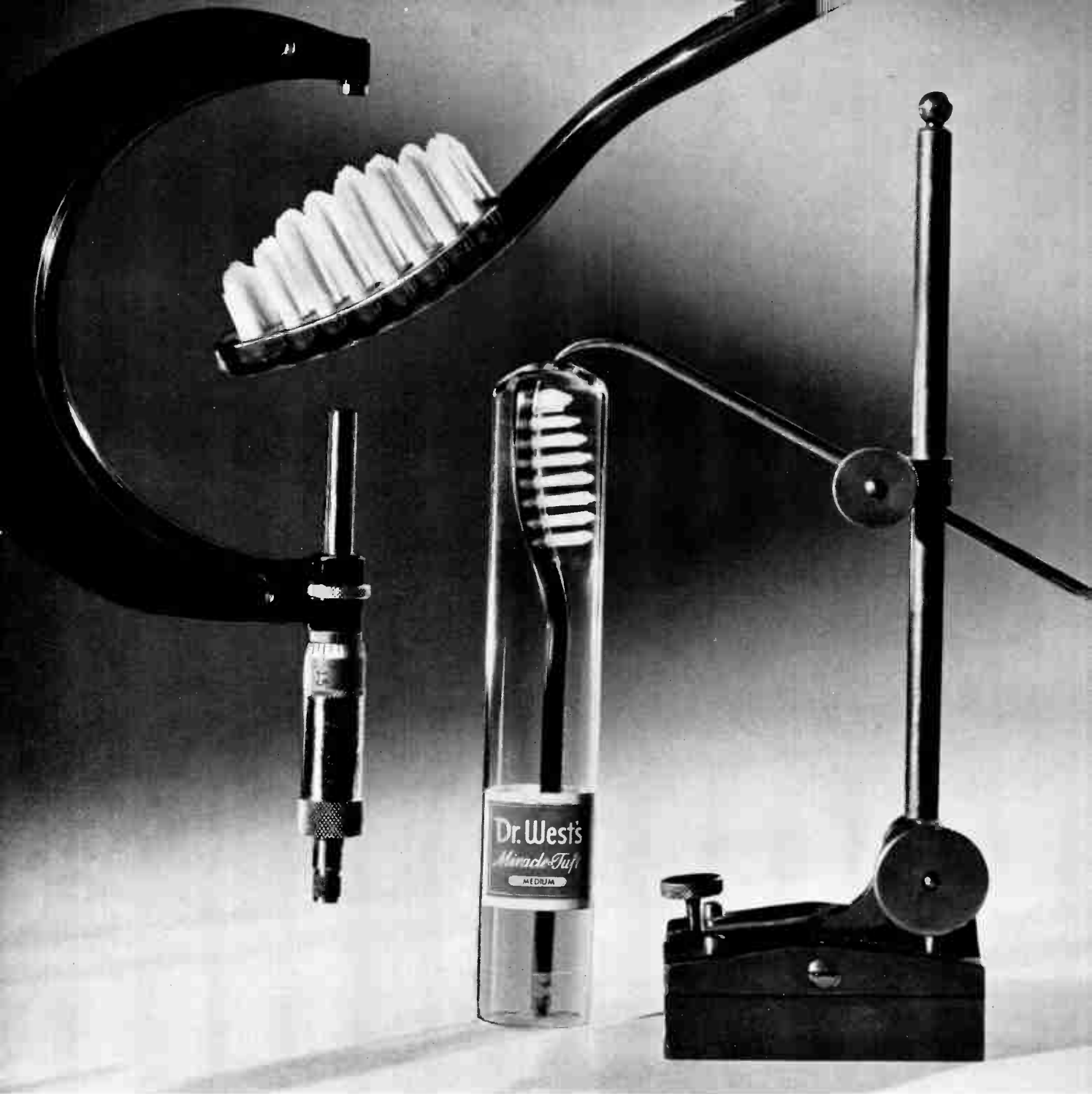


59

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

60

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



61

ARTIST MARTIN BAUMAN
ART DIRECTORS F. W. BOULTON, G. R. ALLEN
AGENCY J. WALTER THOMPSON COMPANY
ADVERTISER WECO PRODUCTS COMPANY



Bright as Easter... gay as spring

...and a woman in a long, patterned dress...
 ...and a woman in a long, patterned dress...
 ...and a woman in a long, patterned dress...

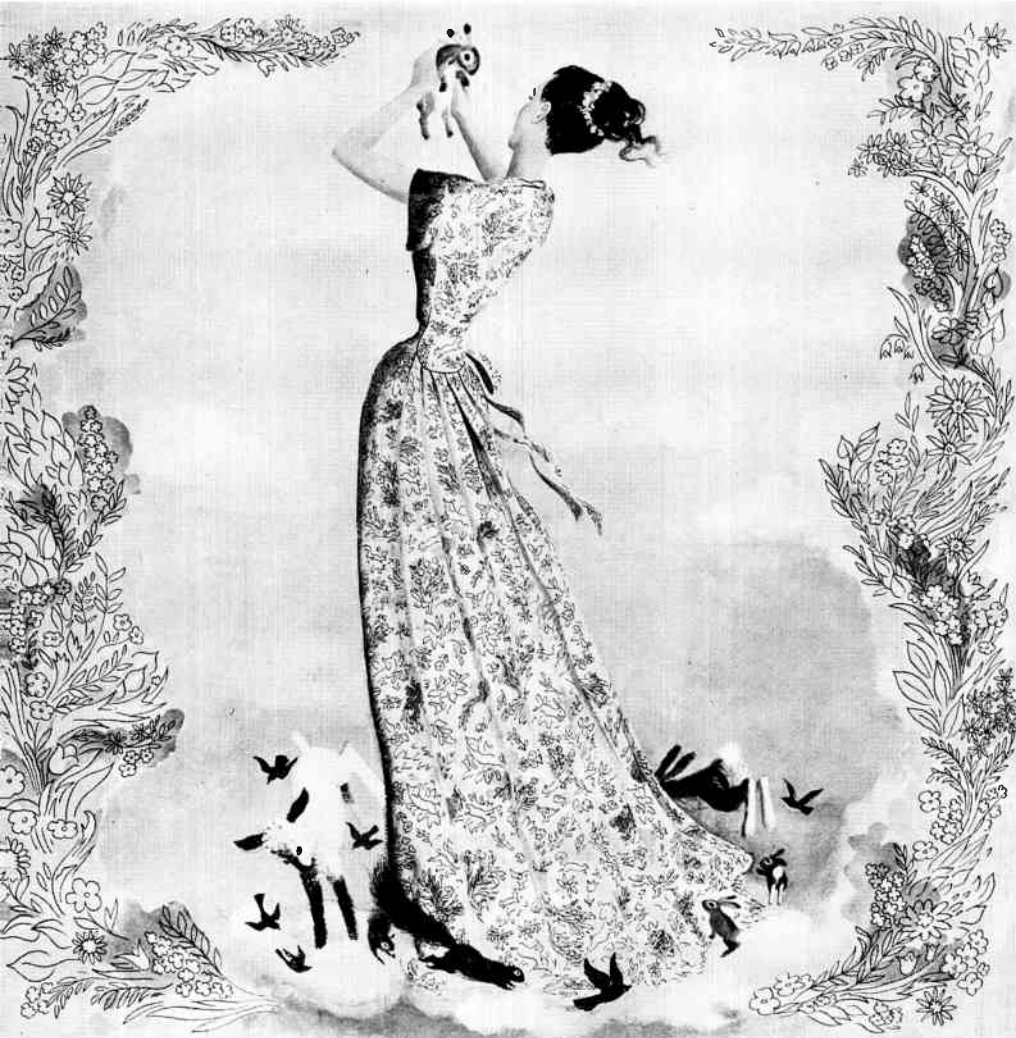
TEXTRON



\$1,700,000,000 from investors
 for new telephone facilities
 in the last two years

Investment in telephone facilities in the United States...
 ...and a woman in a long, patterned dress...
 ...and a woman in a long, patterned dress...
 ...and a woman in a long, patterned dress...

BELL TELEPHONE SYSTEM




62

ART DIRECTOR LEON KARP
 ARTIST BEN ROSE
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER AMERICAN TEL. & TEL. CO.

63

ARTIST FRED SIEBEL
 ART DIRECTOR ARTHUR T. BLOMQUIST
 AGENCY J. WALTER THOMPSON COMPANY
 ADVERTISER TEXTRON, INC.



Bright treasure
for dream castles

Gifts from our
Decorative Galleries
carefully selected
for their originality,
their craftsmanship,
their earthbound prices

Cigarette butler... 12.00*

3-in 1 coffee service (sugar bowl,
creamer and two-cup
coffee pot)... 15.00*

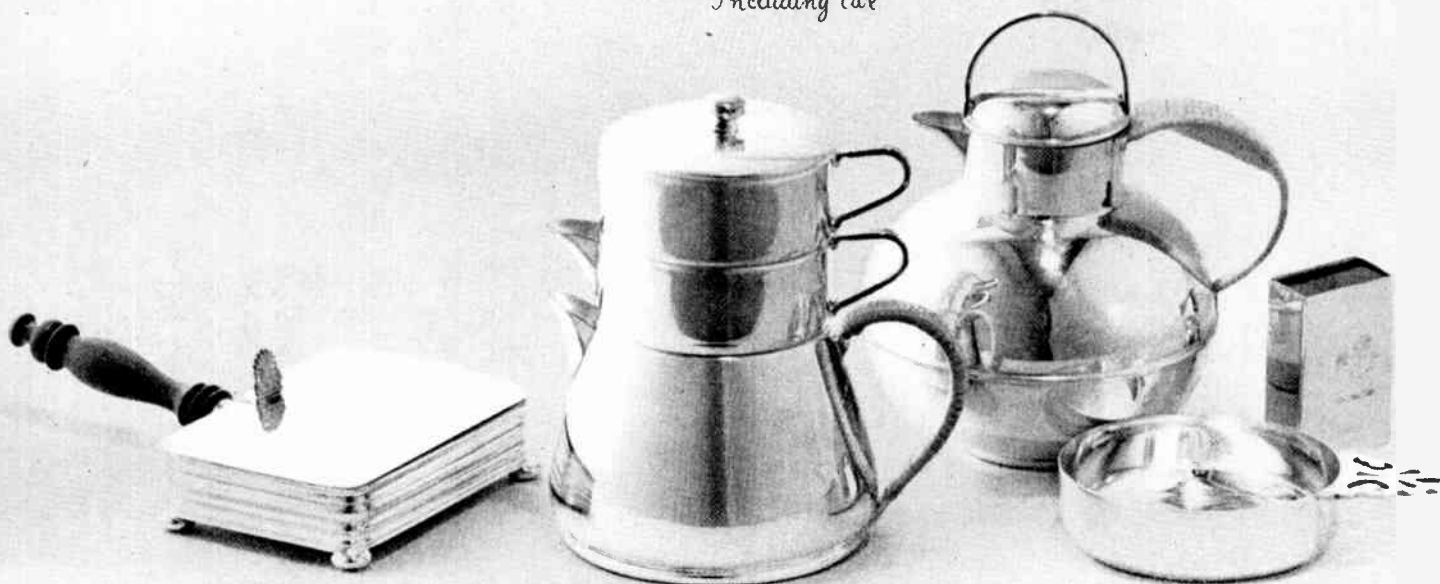
Guernsey jug... 12.00*

Porringer ash tray... 4.80*

Match box... 1.80*

Silver plated

*Including tax



Neiman-Marcus

DALLAS

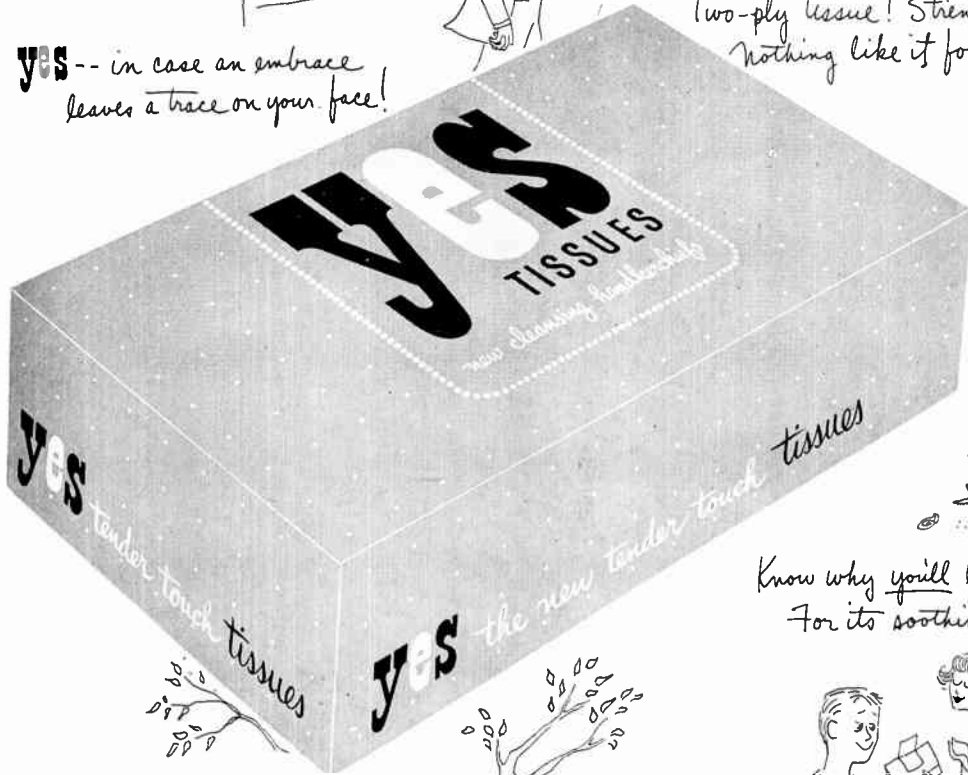
ARTIST ERNST BEADLE
ART DIRECTORS BERNARD T. GRANT, KAY KERR
AGENCY J. R. FLANNAGAN
ADVERTISER NEIMAN MARCUS COMPANY



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

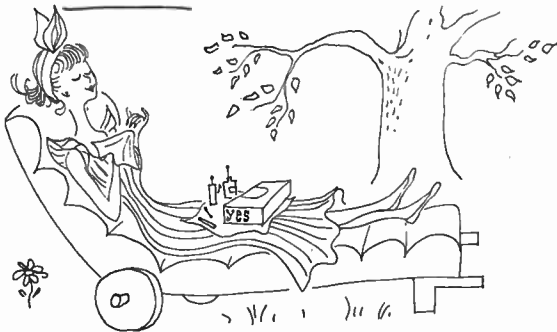


Two-ply tissue! Strength twofold! Nothing like it for a cold!



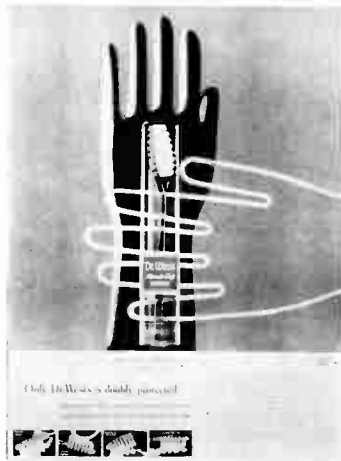
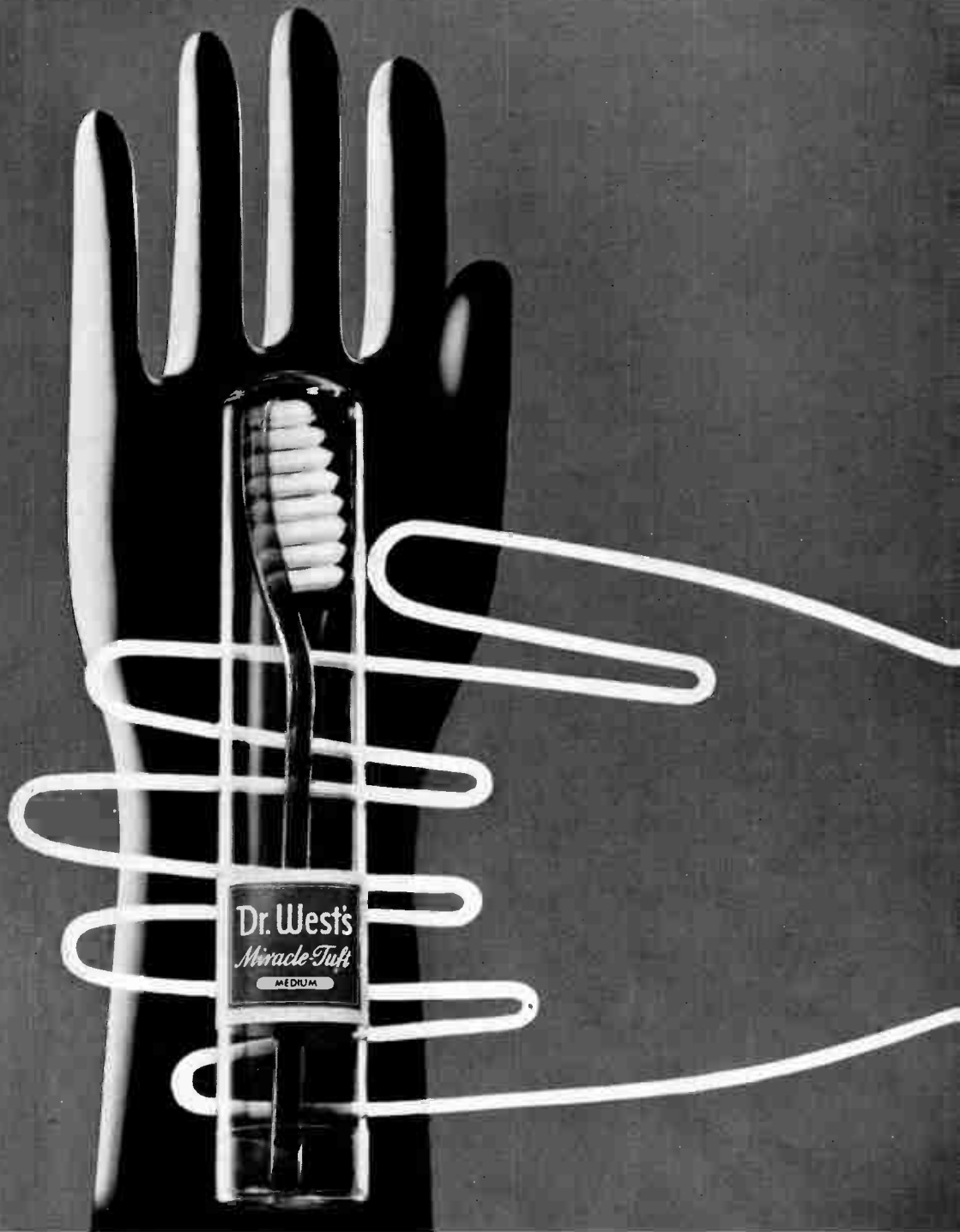
Know why you'll like YES so much? For its soothing, tender touch!

For manicuring, YES is slick -- absorbent! Polish wipes off quick!



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

ARTIST GINNIE HOFMANN
ART DIRECTOR MILTON WEINER
AGENCY N. W. AYER & SON, INC.
ADVERTISER PERSONAL PRODUCTS CORP.



66

ARTIST MARTIN BAUMAN
 ART DIRECTORS F. W. BOULTON, G. R. ALLEN
 AGENCY J. WALTER THOMPSON COMPANY
 ADVERTISER WECO PRODUCTS COMPANY

II / NEWSPAPERS



HIGH is the word for ohrbach's fashions...

LOW

is the word for ohrbach's prices...

14th Street facing Union Square

Store hours: 10:00 am to 7:00 pm, except Thursdays 12 noon to 6:30 pm

in Newark, Market and Halsey Streets

Store hours: 10:00 am to 7:00 pm, except Wednesdays 10:00 am to 6:00 pm

"A business in millions... a profit in pennies"

**ART DIRECTORS CLUB MEDAL
TO ROBERT T. GAGE
FOR DESIGN OF COMPLETE UNIT
IN NEWSPAPERS**

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

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

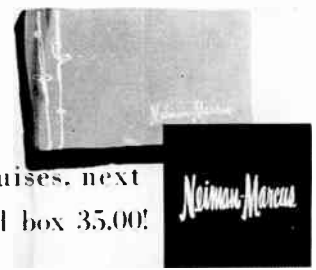
This ad was used in Los Angeles as part of a pre-opening campaign for Ohrbach's new store. Did it do a job? All we can report is that so many thousands came to the opening that the store had to close ten minutes after it opened. ROBERT GAGE

67

ARTIST JOE DE CASSERES
AGENCY GREY ADVERTISING AGENCY, INC.
ADVERTISER OHRBACH'S

They're sensational! Hot and
 natty, tailored for us by Loreh of
 Inlita. The denims in red, gold,
 green, or copper, with the shimmer and
 glimmer coming from underlying
 gold threads. The beautiful gold cotton
 goes with them all! The six pieces in the
 matching denim covered box 35.00 —
 or you can buy them separately like this:
 Box 2.50. Shorts, 1.95. Faded pants, 5.95.
 Jacket, 10.95. Skirt, 1.95. Blouse, 1.95
 *Sizes 10 to 16
 *Sports Shop, Second Floor

iridescent denims! A brand new light on winter vacations, cruises, next
 summer! Very effective under a Christmas tree—the six pieces and box 35.00!



Naiman Marcus

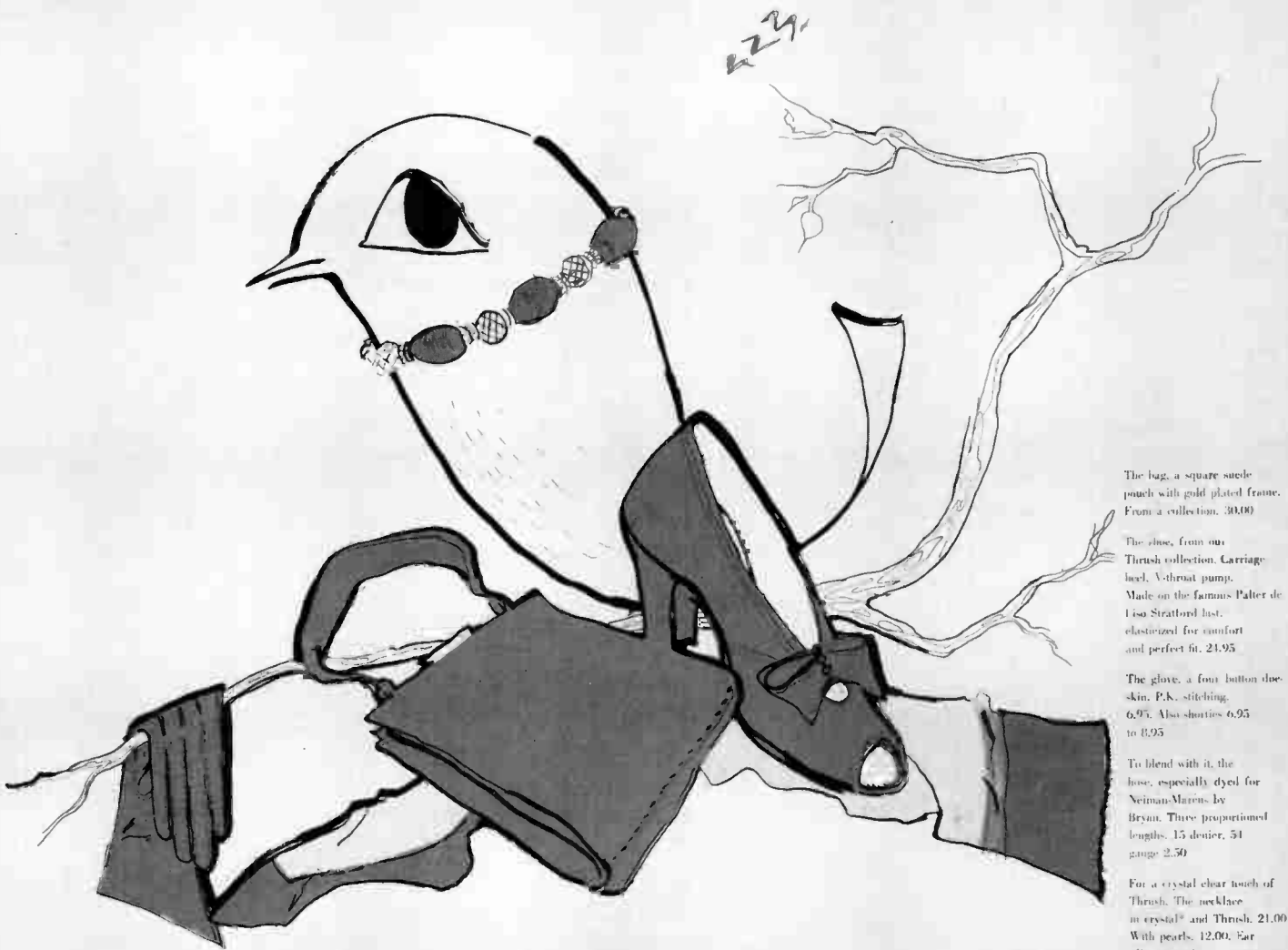
AWARD OF DISTINCTIVE MERIT
TO MERLE BASSETT
FOR FASHION ART IN NEWSPAPERS

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

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

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

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



The bag, a square suede pouch with gold plated frame. From a collection. 30.00

The shoe, from our Thrush collection. Carriage heel, V-throat pump. Made on the famous Palter de Uso Stratford last, elasticized for comfort and perfect fit. 24.95

The glove, a four button doe-skin. P.K. stitching. 6.95. Also shorts 6.95 to 8.95

To blend with it, the hose, especially dyed for Neiman-Marcus by Bryant. Three proportional lengths. 15 denier, 54 gauge 2.50

For a crystal clear touch of Thrush, The necklace in crystal* and Thrush. 21.00 With pearls. 12.00. Ear clips. 6.00 inc. tax *pseudo crystal, of course.

First Floor Shops

The # 1 accessory color of the season, "Thrush". Migrating into every smart wardrobe. This time in a collection of creamy suedes.

Neiman-Marcus

AWARD OF DISTINCTIVE MERIT
TO MERLE BASSETT
FOR PRODUCT ART IN NEWSPAPERS

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

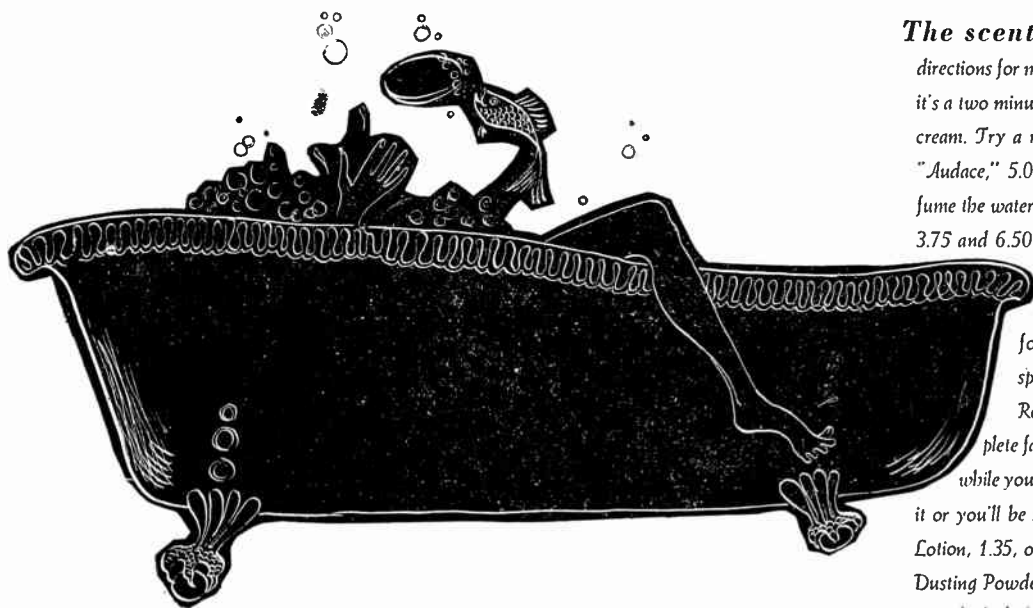
This ad was one of four color ads introducing a new Fall tone called "Thrush." This section was to be on accessories. Now stockings, shoes and gloves can look very inanimate at 6:35 and it's very difficult to use an art treatment to feature the merchandise rather than a treatment that's all style in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

70

ART DIRECTOR WILLIAM TAUBIN
ARTISTS TINO NIVOLA, BEN SCHULTZ
ADVERTISER FRANKLIN SIMON

71

ART DIRECTOR CHARLES GRUEN
ARTIST CHARLES GRUEN
ADVERTISER NEIMAN MARCUS COMPANY



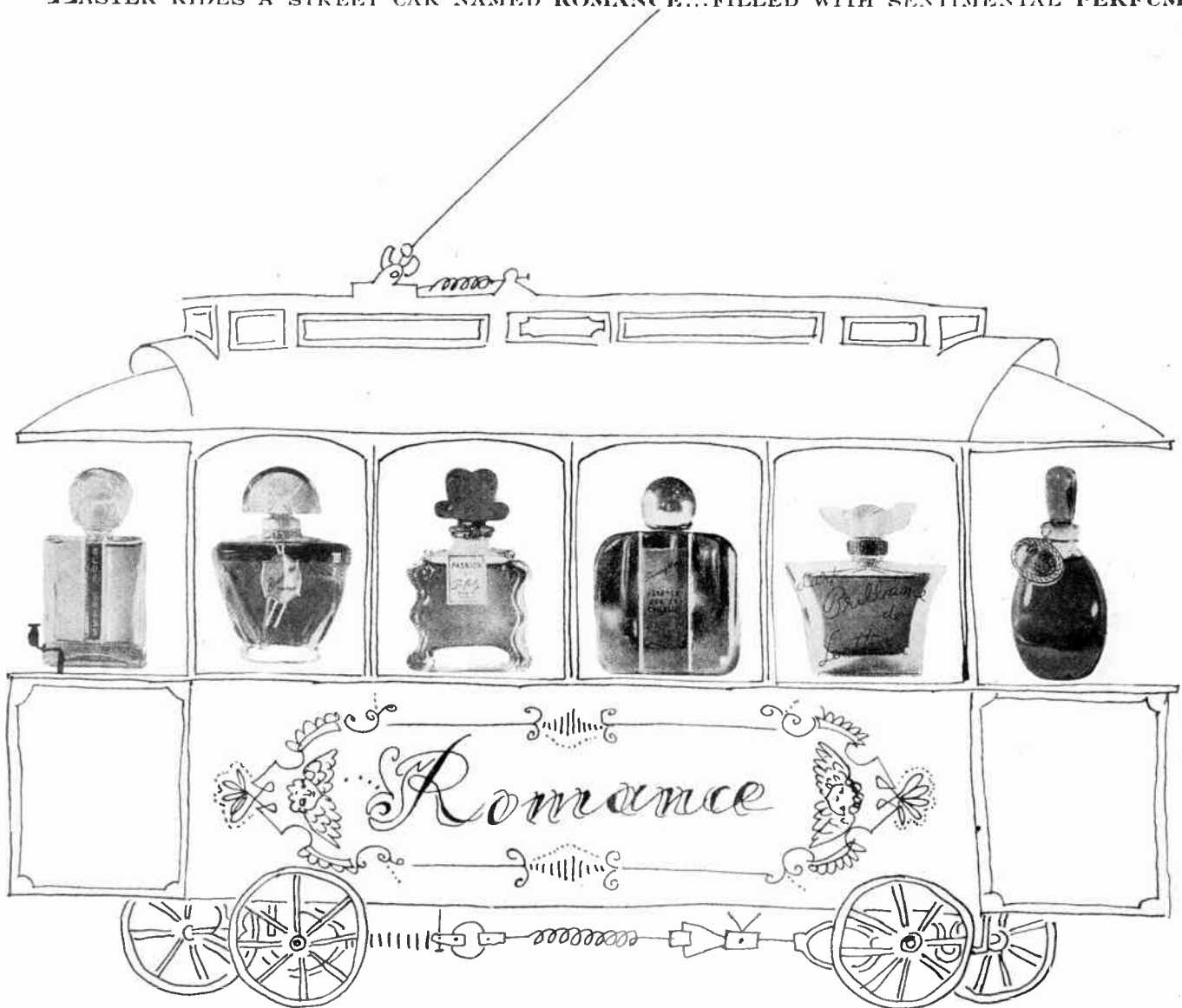
The scented soak. Here are the N-M directions for making the most of your tub, whether it's a two minute quickie or an hour's soak in sweet cream. Try a rub-down of Antoine's Body Mist "Audace," 5.00. Now Cleopatra, soften and perfume the water with Matchabelli's Abano Bath Oil, 3.75 and 6.50, or Elizabeth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

Prices plus tax.

Neiman-Marcus



EASTER RIDES A STREET CAR NAMED ROMANCE... FILLED WITH SENTIMENTAL PERFUMES.

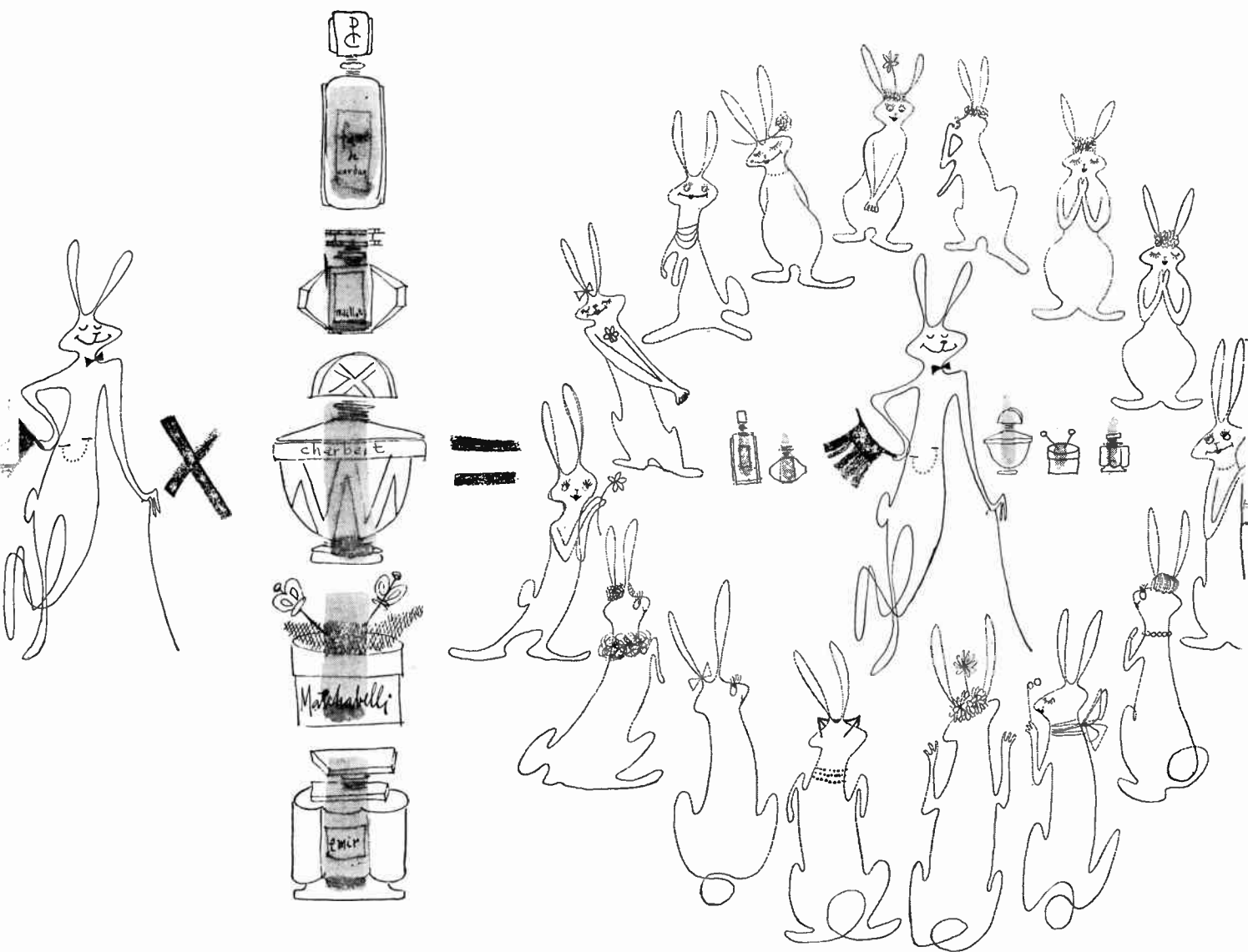


Gross by Elizabeth Arden, 4.50 to 20.00 Breathless by Charbert, 2.00 to 14.00 Passion de Zolaly, 2.75 to 21.50 Shining Hour Essence eau de toilette by Jacqueline Cathron, 5.00 Dark Brilliance de Lenthalic, 5.00 to 75.00 Frenzy by Corday, 2.75 to 18.00

One bunny, some bunny equals much much love
...and honey for our Easter Bunnies to give (depends on the variety of cream)

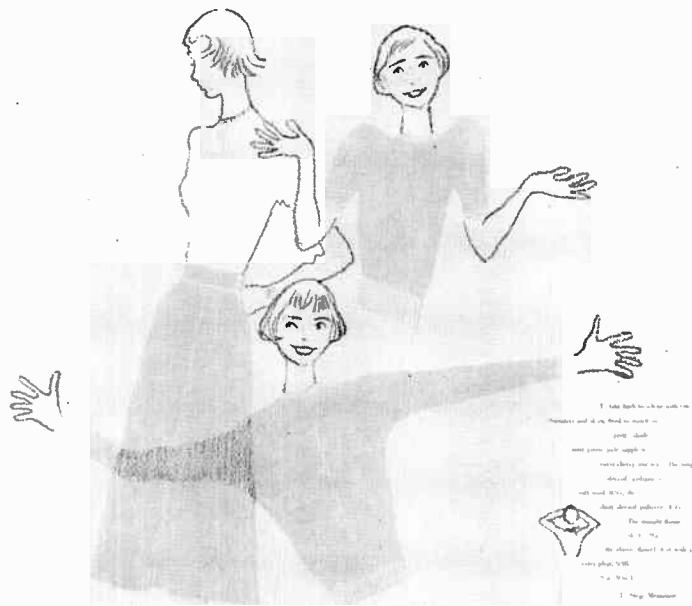
*Carole's Kiss perfume \$12.50 3.33 100 ml 3.33 fl. oz.
 Milla's Kiss perfume \$12.50 3.33 100 ml 3.33 fl. oz.
 Chérie's Kiss perfume \$12.50 3.33 100 ml 3.33 fl. oz.
 Fraise Matchabelli perfume \$12.50 3.33 100 ml 3.33 fl. oz.
 Déesse's Kiss perfume \$12.50 3.33 100 ml 3.33 fl. oz.
 All other Kiss perfumes 100 ml 3.33 fl. oz.*

Bonwit Teller
New York Boston Philadelphia



72

ARTIST BERNARD PFRIEM
 ART DIRECTOR RALPH DADDIO
 ADVERTISER BONWIT TELLER



Mint Green—just one of the wonderful colors in matching sweaters and skirts from our Jr. Shop Treasury of second-semester separates!



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



73-74

ART DIRECTOR CHARLES GRUEN
 ARTIST MERLE BASSETT
 ADVERTISER NEIMAN MARCUS COMPANY

Ark of Gratitude...



Today the people of New York Harbor... are the... of... (The text is partially obscured and difficult to read in this scan.)

From France comes the ark of gratitude... of those and more translated into a spirit of gratitude to the people of America.

The people of France... with a sense of French... together to help... the great thing that France... has done... well that the people of France... could be stronger.

For the people of France... All the hearts... of the people of France...

For the people of France... they have... to give... to the people of America...

At the people of France... the people of America...

Vive la France!

for high fashions...



at low prices...



it's Ohrbach's

1101 Street facing Union Square
Market and Halcyon Streets, Newark



"A business in millions... a profit in pennies"

75

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

76

ART DIRECTOR ROBERT T. GAGE
AGENCY GREY ADVERTISING AGENCY, INC.
ADVERTISER OHRBACH'S

77 >

ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. H. WEINTRAUB ADV. AGENCY
ADVERTISER KAISER-FRAZER CORPORATION

One
of
America's

Greatest
Success
Stories!

There are many yardsticks by which the amazing success of Kaiser-Frazer may be measured. There is the fact that in two years the K-F engineering-production team built and shipped more automobiles than any 'independent.' The fact that in just 100 working days, Kaiser-Frazer changed the traditional 'Big Three' of the automobile world to *The Big 4* of today. But even more significant is the success of the Kaiser and Frazer cars themselves. These fine automobiles brought a concept of motor car design, performance, comfort, and value so new to the medium-price field that today they are *the most copied cars in history!* To keep up with the demand, Willow Run is now producing 4 cars every 3 minutes...yet Kaiser-Frazer wasn't even in production 26 months ago! It's a miracle, yes. A miracle in the best American tradition. It couldn't have happened any place else on earth!

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

★ Built, sold and delivered more cars in two years than any new automobile plant in history!

★ Now making 4 cars every 3 minutes, all day, every day!

★ Originators of the most copied cars in history!

★ Largest "independent"...now, the old 'Big Three' is *The Big 4!*

★ One of the largest Dealer-Service organizations in the world!



The prize of 1949
is the pride of Willem Ruus

The hand-crafted

New FRAZER Manhattan!

-powered by the Thunderhead

-charged by the Multiple Manifold

-paced by the Overdrive

One of America's greatest success stories!

Kaiser-Frazer Corporation



inspired by the
following K.F. dealers.

A. H. & C. Co.
 A. J. & C. Co.
 A. L. & C. Co.
 A. M. & C. Co.
 A. N. & C. Co.
 A. O. & C. Co.
 A. P. & C. Co.
 A. Q. & C. Co.
 A. R. & C. Co.
 A. S. & C. Co.
 A. T. & C. Co.
 A. U. & C. Co.
 A. V. & C. Co.
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78

ART DIRECTOR PAUL RAND
 ARTIST PAUL RAND
 AGENCY WM. H. WEINTRAUB ADV. AGENCY
 ADVERTISER KAISER-FRAZER CORPORATION

79

ART DIRECTOR WILLIAM GOLDEN
 ARTIST C.B.S. PHOTOGRAPHIC DEPARTMENT
 ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

The crew of the *Albatross* has long struggled to deliver news to the "outer limits" of the world. Now, it has a new ally in the *Albatross* car. The car is a new kind of car. It is a car that is built to last. It is a car that is built to be used. It is a car that is built to be a part of your life.



Where do we go from here...

The crew of the *Albatross* has long struggled to deliver news to the "outer limits" of the world. Now, it has a new ally in the *Albatross* car. The car is a new kind of car. It is a car that is built to last. It is a car that is built to be used. It is a car that is built to be a part of your life.

What frontier does it tell?

It tells what the future is. It tells what the future is. It tells what the future is. It tells what the future is. It tells what the future is.

And the evidence is cumulative that CBS is leading the way in pushing back this frontier. It is leading the way in pushing back this frontier. It is leading the way in pushing back this frontier.

As the New York Times put it in its recent comments of radio's progress:

"In original programming CBS was far and away the leader. In a way marked by equal talk about lifting radio's standards CBS was really doing something."

Here are a few of the series of our program types of CBS' consistent contributions to American radio listeners:

THE FRANK SINATRA SHOW - Made history in getting to the millions and the millions of people who love to hear the voice of the King of Swing.

THE BOB HOPE SHOW - The most popular comedy series in the history of radio.

THE BOB HOPE SHOW - The most popular comedy series in the history of radio.

THE BOB HOPE SHOW - The most popular comedy series in the history of radio.

The Columbia Broadcasting System
where 45,000,000 people gather every week.



Sure, Television's amazing

-and it's practical, too!

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



CBS-TV

NOW OPERATING IN 19 MAJOR MARKETS

80

ART DIRECTOR WILLIAM GOLDEN
ARTISTS JAN BALET, MORT RUBENSTEIN
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

81

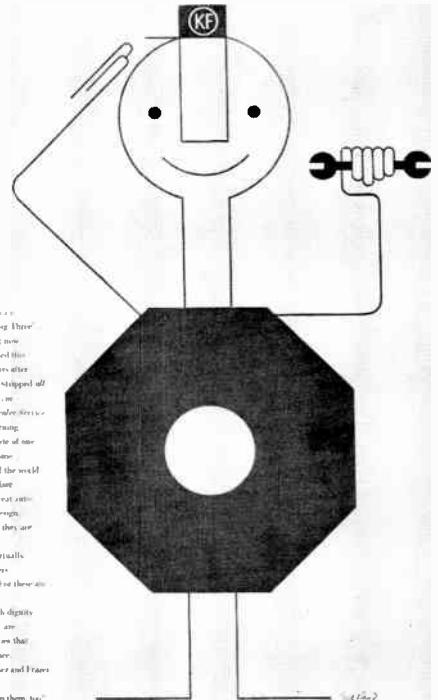
ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. H. WEINTRAUB ADV. AGENCY
ADVERTISER KAISER-FRAZER CORPORATION

Even in service...it's

**The
big 4
now!**

First results from the new American automobile world consisted of "The Big Three" and a handful of "independents". But now it's "The Big 4". Kaiser-Frazer joined this miracle in 1954 working days, two years after absolute zero. Kaiser-Frazer had not shipped all the long established "independents" — no production deliveries — even as the new organization. Early Willow Run is turning out new Kaisers and Frazers at the rate of one every 3 1/2 seconds, for shipment in some 11000 h. It holds an ever better world profit this amazing record in the Kaiser and Frazer car factories. The great automobiles set such high standards of design, performance, comfort and value that they are now the most copied cars in history.

Now see the "Kaiser-Frazer look" in virtually every new car. But don't mistake Kaisers and Frazers in one thing else again. For these are the handwork of free men working together in complete confidence, with dignity and in mutual respect. As such, they are endowed with certain inherent qualities that no amount of mismanagement can reproduce. So it is no mere coincidence that Kaiser and Frazer owners are so proud of their cars. The men who build them take pride in them, too!



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

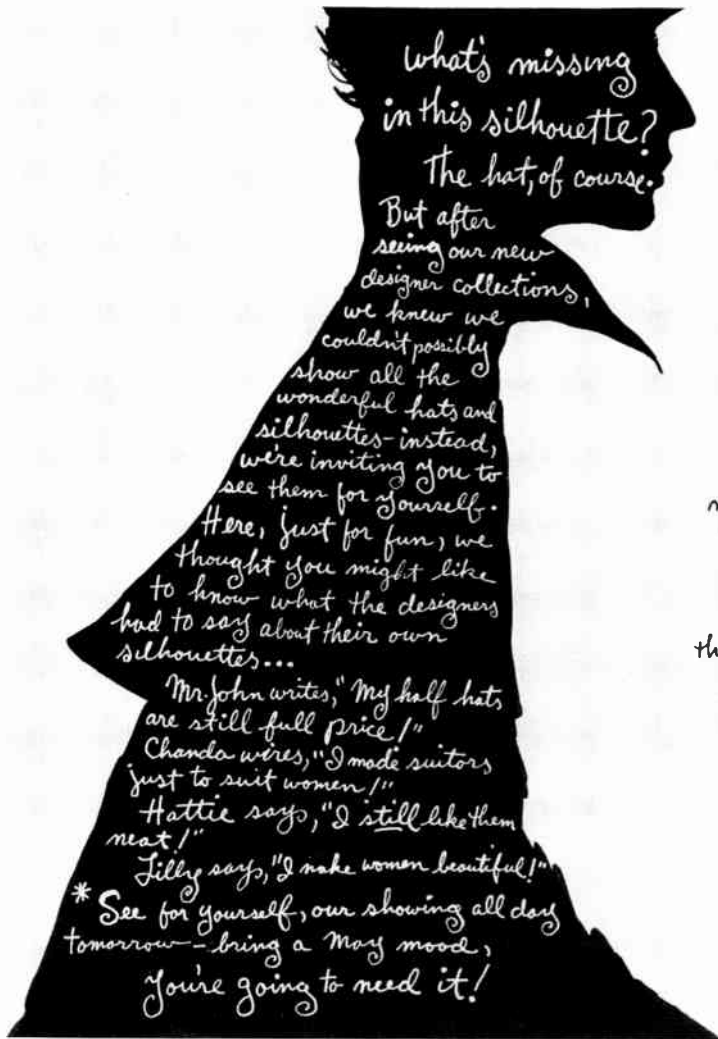
★ Built, sold and delivered more cars in two years than any new automobile plant in history!

★ Are making 4 cars every 3 minutes, all day, every day!

★ Originators of the most copied cars in history!

★ Largest "independent"...now the old "Big Three" is The Big 4!

★ One of the largest Dealer-Service organizations in the world!



millinery



Salon

third

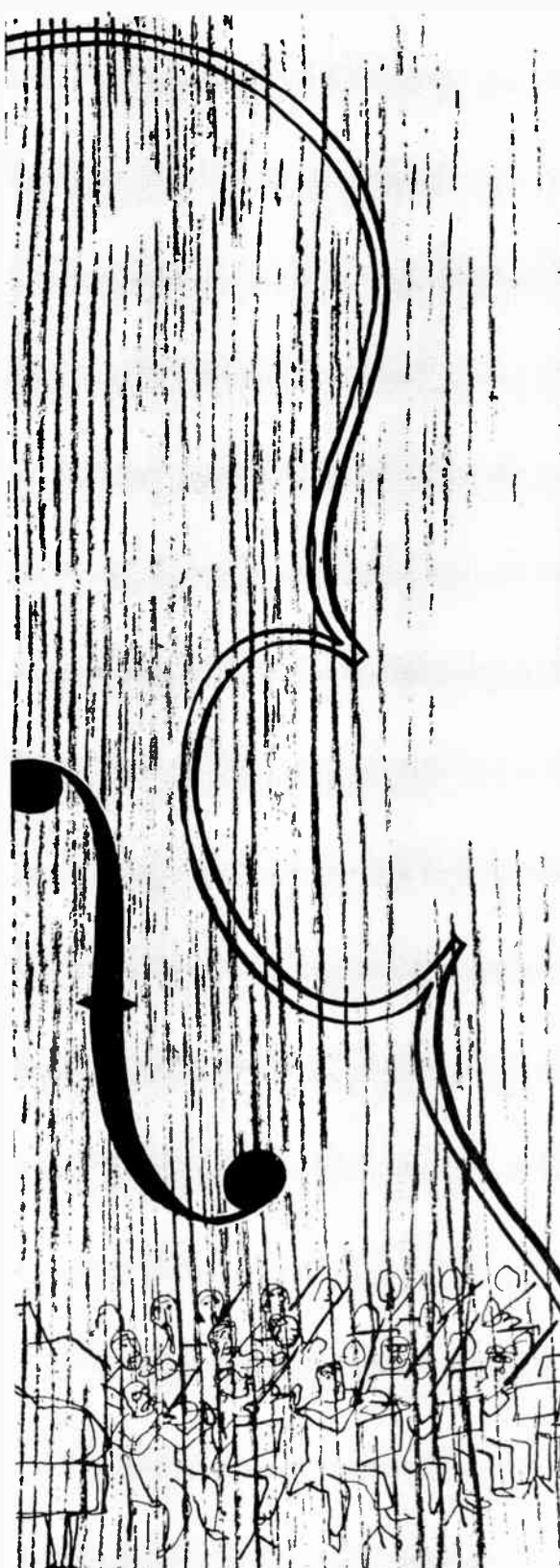
floor

82

ART DIRECTOR CHARLES GRUEN
 ARTIST MERLE BASSETT
 ADVERTISER NEIMAN MARCUS COMPANY

83 >

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



INVITATION

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

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
with introductions and comments by *Mr. Deems Taylor*

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

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

AND YOU ARE ALSO INVITED TO
"WEEK-END WITH MUSIC"

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

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

This 107th Season of the Philharmonic is broadcast under the sponsorship of
Standard Oil Company (New Jersey)
30 Rockefeller Plaza, New York 20, N. Y.



Our Neiman Marcus decorator combines French provincial with modern design in a box of colors of the rainbow put a new light on French Provincial and places it all against an egg-shell white background, and comes out with a touch of country from bedroom with such a fresh spring air it'll make you want to redecorate! A room really worth seeing on our Division 5000's model room, Fourth Floor.

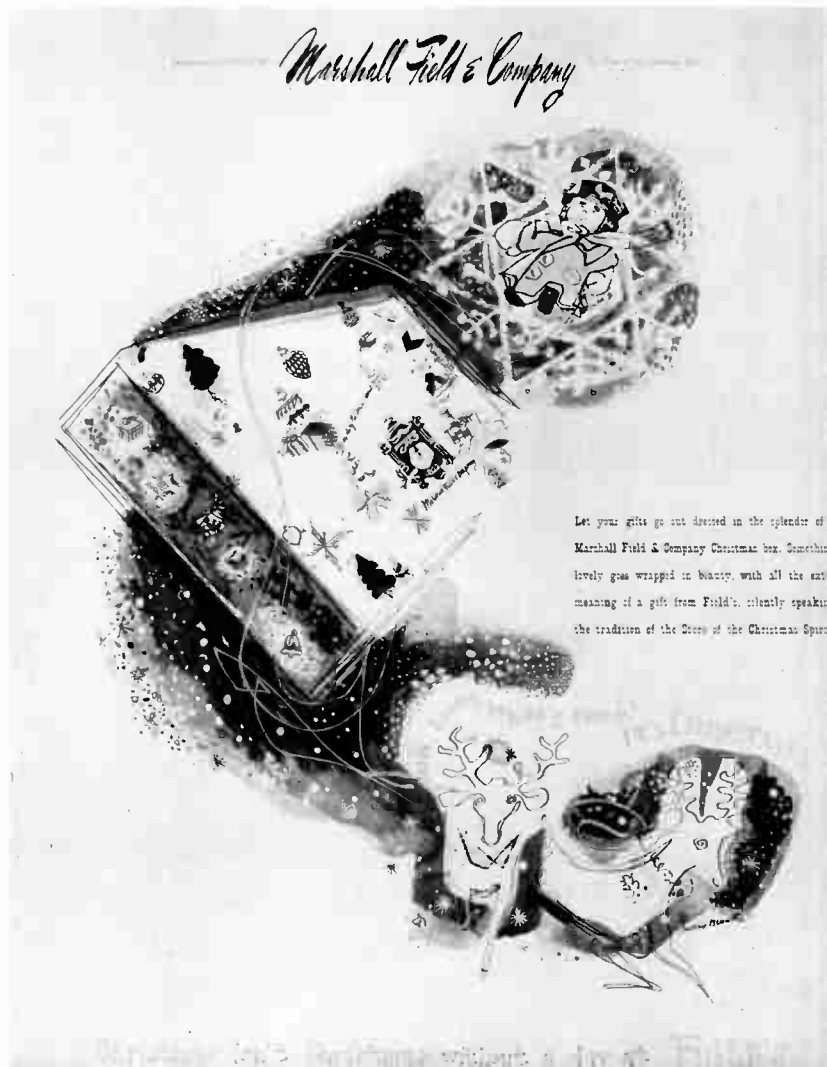


84

ART DIRECTOR CHARLES GRUEN
 ARTIST MARGARET NEAL
 ADVERTISER NEIMAN MARCUS COMPANY

85

ART DIRECTOR FRANCES OWEN
 ARTIST RAINEY BENNETT
 ADVERTISER MARSHALL FIELD AND COMPANY



Let your gifts go out dressed in the splendor of Marshall Field & Company Christmas boxes. Something lively goes wrapped in beauty, with all the extra meaning of a gift from Field's, silently speaking the tradition of the Store of the Christmas Spirit.



86

ARTIST SYLVIA BRAUERMAN
 ART DIRFCTOR JUKE GOODMAN
 ADVERTISER SAKS FIFTH AVENUE

SOPHIE:
synonym
 for
 evening



SAKS FIFTH AVENUE

GRECIAN



Fashions to make your wardrobe complete for the
 day-after-the-party dress of the year of
 fashion. Fashion, elegance, the spirit
 of interest to that culture in the world today.
 See it on the fashion magazine in
 volume 16 - 18 page 100 - 100 page 100
 design team, Agatha push, 1 inch long
 It was shown with black, or even rather accessories
 On display too, the long has most of
 light brown polka-dots, 10 to 10
 size 10 1/2 - The polka-dots are with 1 inch
 better pattern, black show 10 to 10 page 100 75
 Younger 100 100, 1 inch long



Neiman-Marcus fashions create a trend from the immortal culture of Greece



more of this wonderful color
 subtle in a
 beautiful tone
 elegant look
 classic dress, 1 inch long
 beautiful the dress
 more elegant, 10 75
 2 inches round 100
 100



87

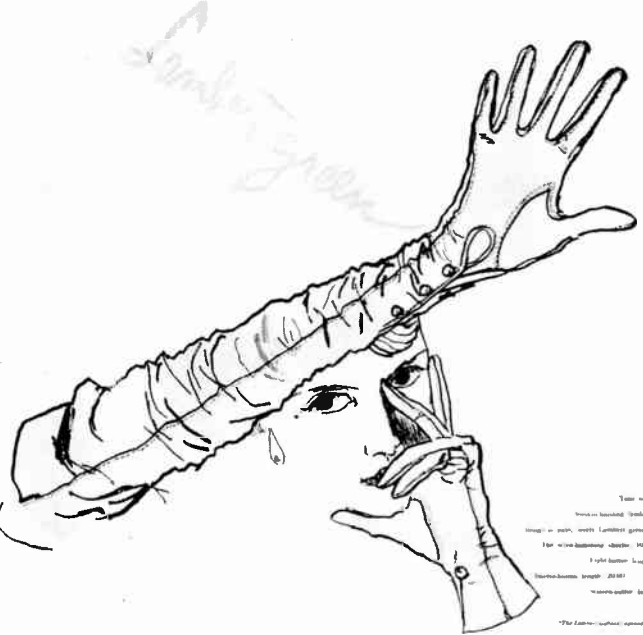
ARTIST MERLE BASSETT
 ART DIRECTORS DOROTHY MAROTIAN, CHARLES GRUEN
 ADVERTISER NEIMAN MARCUS COMPANY

1948 FIFTEENTH NEWS



88

ARTIST MERLE BASSETT
 ART DIRECTOR CHARLES GRUEN
 ADVERTISER NEIMAN MARCUS COMPANY



These are the gloves of the
 fashion world. They are the
 most beautiful gloves of the year.
 They are the gloves of the year.
 They are the gloves of the year.
 They are the gloves of the year.
 They are the gloves of the year.
 They are the gloves of the year.



Dallas' most famous color—in two new appearances! At your fingertips, in Andre S. David's cameo toned gloves! And the Lambert Gardens!



89

ARTIST SYLVIA BRAUERMAN
ART DIRECTOR JUKE GOODMAN
ADVERTISER SAKS FIFTH AVENUE

for growing children and shrinking budgets...



"A business in millions... a profit in pennies"

*11th Street facing Union Square
Market and Hudson Streets, Newark*

ohrbachs'

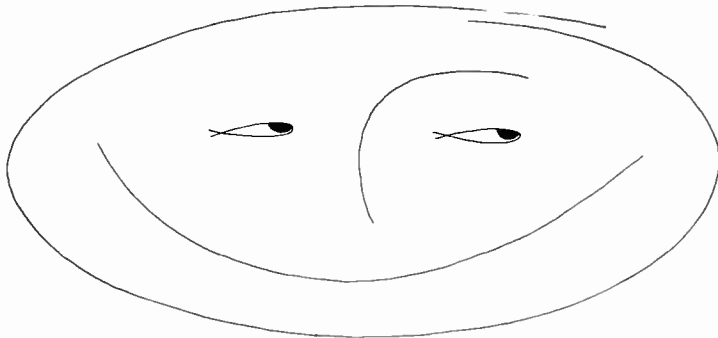
children's
wear
from



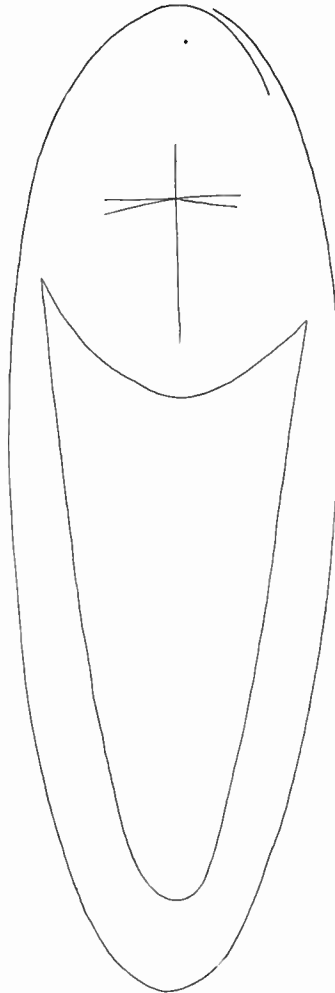
90

ART DIRECTOR ROBERT T. GAGE
ARTIST JOE DE CASSERES
AGENCY GREY ADVERTISING AGENCY, INC.
ADVERTISER OHRBACH'S

III / TRADE PERIODICALS



“what’s so funny?”



“LIFE WITH LUIGI” IS FUNNY: ^{Very funny!}

Luigi is now on the air making friends by the millions. For Luigi is mass-audience programming, charged with sales-provoking laughter. But it's more than superb character-and-situation comedy. It has the fresh impact of friendly satire of a salty vein of Americana. Starring J. Carroll Naish, it is produced with the adroit skill of Cy Howard who built "My Friend Irma" into its top-20 rating.

AND “MY FAVORITE HUSBAND” IS FUNNY*

For Lucille Ball is one of the great "natural" comedies in showbusiness, playing the lead in a rambunctious husband-and-wife comedy situation tailored for big audiences. It covers "the war between men and women." It is the work of Jess Oppenheimer, one of the top craftsmen of radio comedy (and chief writer and director of the Fanny Brice show). *Variety* calls it "slick radio." So does the audience. And so will a sponsor.

"Luigi" and "Husband" are two CBS Package Programs, conceived and built in the same creative workshop that produced 21 other CBS Package Programs, now successfully serving 18 different sponsors today. In other words, they're top network programs. And having them on the air, fully developed, should make many kinds of people happy, including two alert advertisers.

**Consist to raise on 1 P.M. to 10:00 P.M. E.-T. Tuesdays*
***Consist to raise on 1 P.M. to 7:30 P.M. E.-T. Saturdays*

CBS PACKAGE PROGRAMS

ART DIRECTORS CLUB MEDAL
TO WILLIAM GOLDEN
FOR DESIGN OF COMPLETE UNIT
IN TRADE PERIODICALS

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

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

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

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

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

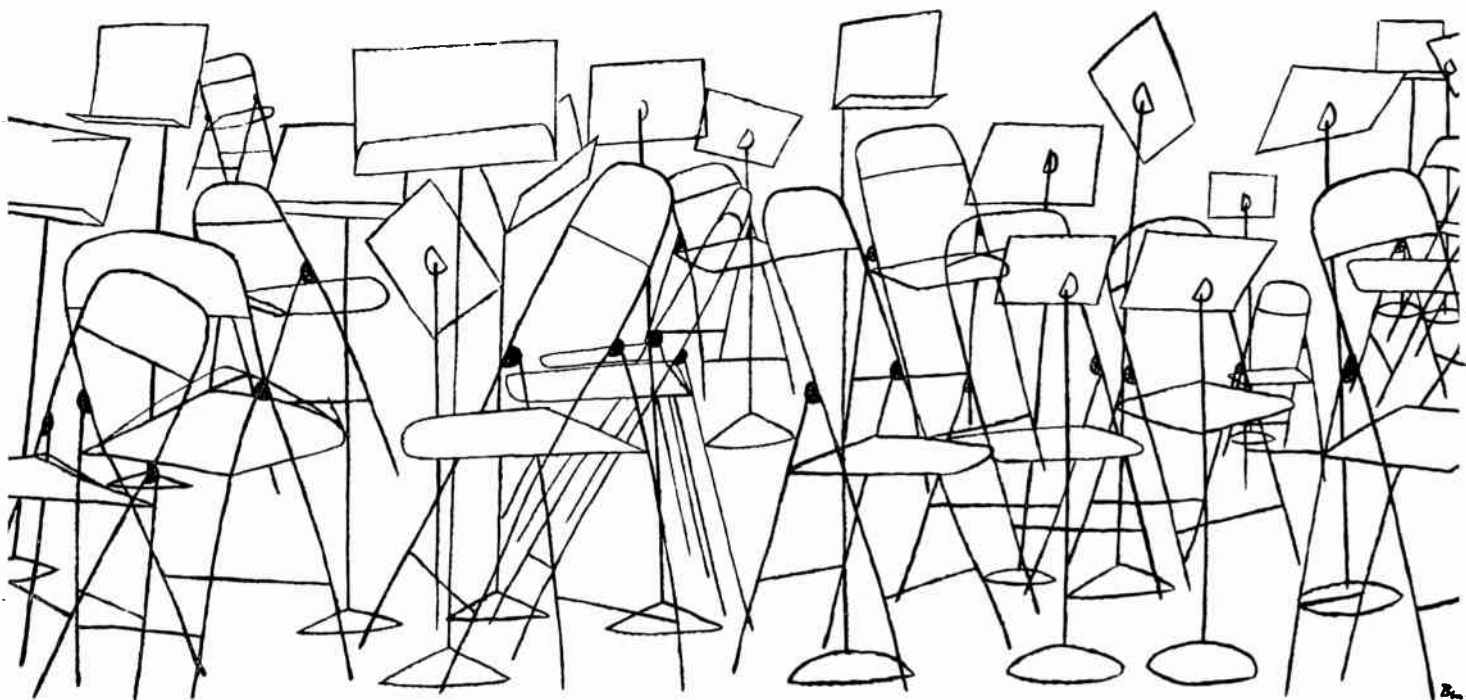


ART DIRECTORS CLUB MEDAL
TO ADRIAN SIEGEL
FOR ART IN TRADE PERIODICALS

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

*From his vantage point in the cello section, Siegel has succeeded in capturing a brilliant gallery of action shots. Since he literally knows the score, his photographs are not accidental candids, but selected for mood and dramatic effect, as in this typical Toscanini demand for *pianissimo*.* ALLEN F. HURLBURT



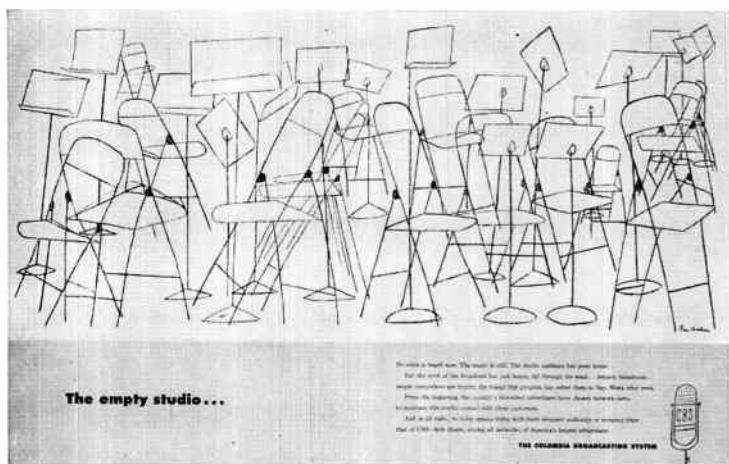


**AWARD OF DISTINCTIVE MERIT
TO BEN SHAHN
FOR ART IN TRADE PERIODICALS**

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




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



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

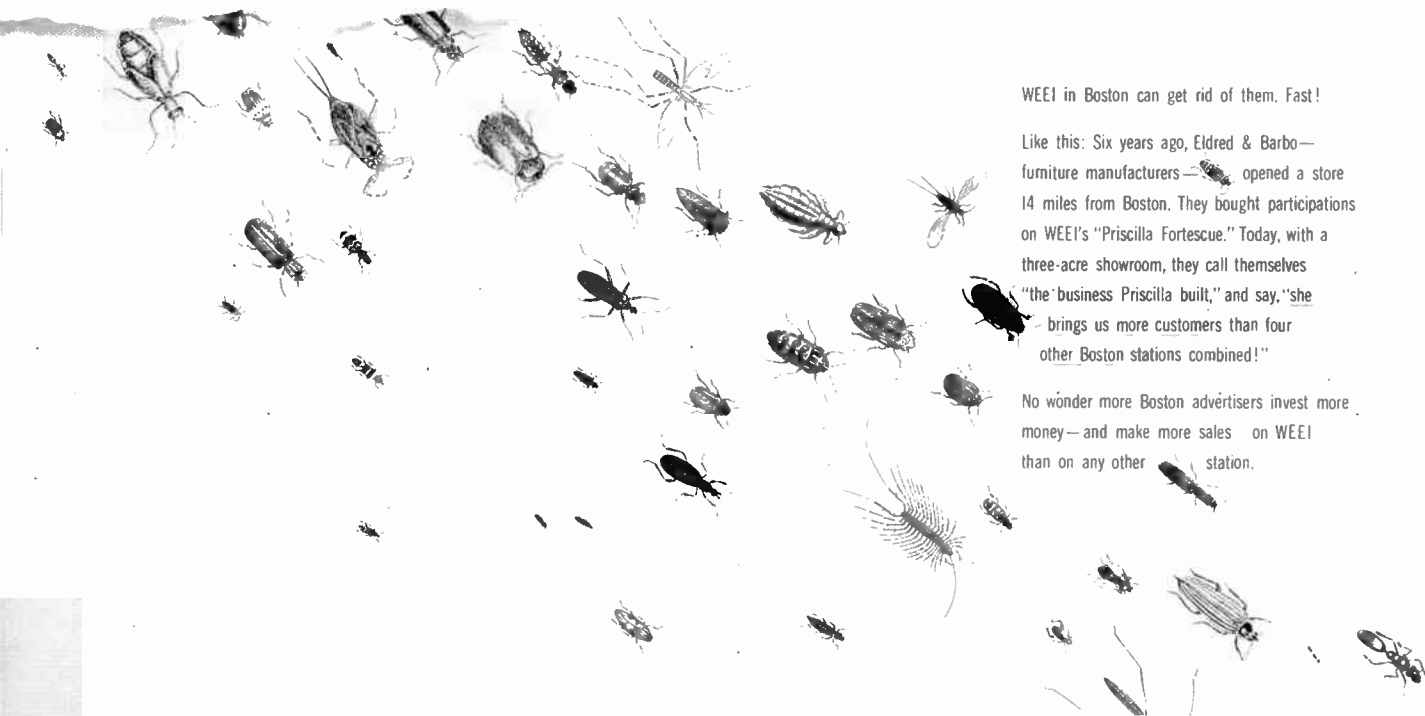


Bugs in your Boston Budget?

WEEI in Boston can get rid of them. Fast!

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

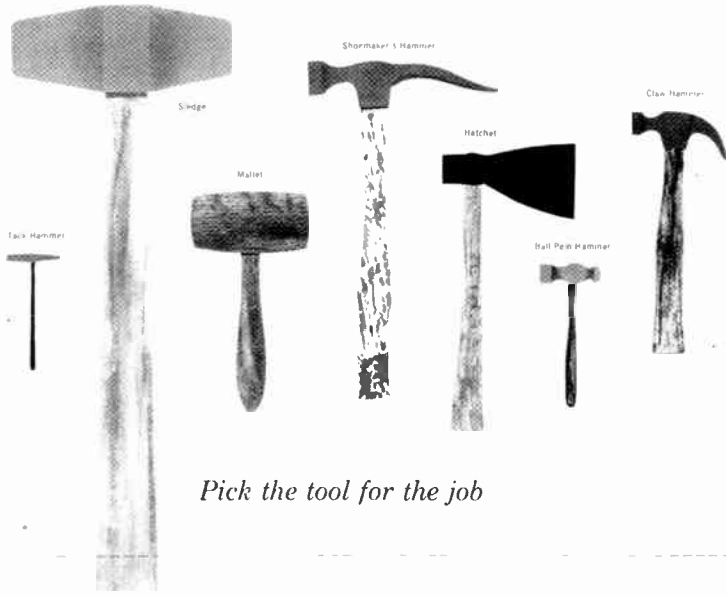
No wonder more Boston advertisers invest more money—and make more sales  on WEEI than on any other  station.



AWARD OF DISTINCTIVE MERIT
TO WILLIAM GOLDEN
FOR DESIGN OF COMPLETE UNIT
IN TRADE PERIODICALS

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

By the time I got back to CBS I found to my great dismay that there wasn't an art director in America who hadn't had a crack at fussing with old prints. So I thought I'd forget all about them. I did too, until a series of ads for WEEI came along. I had a slight struggle with myself . . . finally decided they could be much brighter than the bar-charts the Station Manager wanted. And I had to get them out of my system anyway. So I made five of them in a hurry, and I'll try not to do it again. WILLIAM GOLDEN



Pick the tool for the job

*more effective
because
they're more
selective*

You could drive nails with a sledge - hit or miss. But you wouldn't. For hitting nails - or reaching sales - you'd pick the tool designed expressly for the job. • Keep hammering away at your market. But to drive your point home, use the specialized Haire publication that goes directly, exclusively to your specific market. Then you hit the nail on the head - with no waste motion.

The **HAIRE** *Specialized Merchandising Magazines*

HOUSE FURNISHING REVIEW • HOME FURNISHINGS MERCHANDISING • LINENS AND DOMESTICS • CROCKERY AND GLASS JOURNAL
CORSET AND UNDERWEAR REVIEW • FASHION ACCESSORIES • INFANTS & CHILDREN'S REVIEW • HANDBAG BUYER
LUGGAGE & LEATHER GOODS • NOTION AND NOVELTY REVIEW • AIRPORTS & AIR CARRIERS • COSMETICS AND TOILETRIES

HAIRE PUBLISHING COMPANY • 1170 Broadway, New York 1 • Boston • Pittsburgh • Chicago • Detroit • St. Louis • Los Angeles • Atlanta • London

95

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

96

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

Each key does a specific job



*more effective
because
they're more
selective*

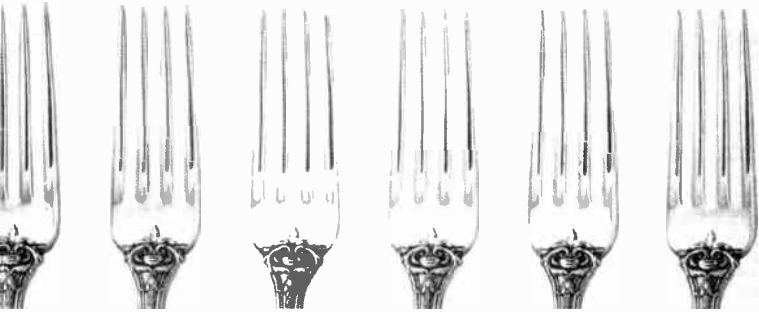
Get the key that's cut out for the job, that fits in the groove that turns the track. Then it's a snap to open the door and walk right in. • Each Haire publication is cut out to do a specific job for you. Each is the specialized key that says "open sesame" to a specialized market.

The **HAIRE** *Specialized Merchandising Magazines*

HOUSE FURNISHING REVIEW • HOME FURNISHINGS MERCHANDISING • LINENS AND DOMESTICS • CROCKERY AND GLASS JOURNAL
CORSET AND UNDERWEAR REVIEW • FASHION ACCESSORIES • INFANTS & CHILDREN'S REVIEW • HANDBAG BUYER
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HAIRE PUBLISHING COMPANY • 1170 Broadway, New York 1 • Boston • Pittsburgh • Chicago • Detroit • St. Louis • Los Angeles • Atlanta • London

House Beautiful leads all magazines in silverware advertising

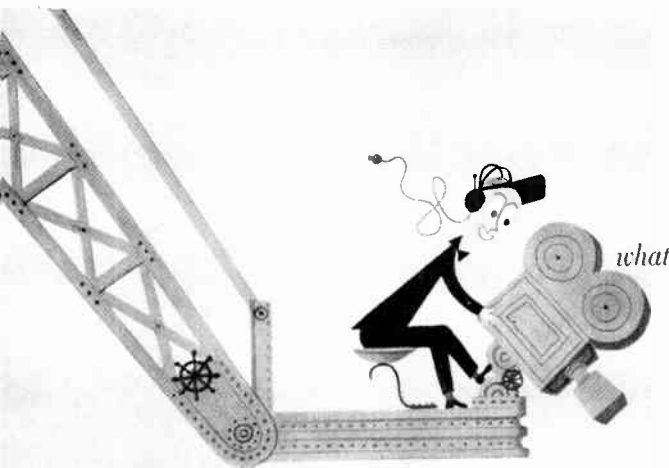


97

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

98

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



what

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

short time ago, Fact Finders-Associates, Inc. made a survey in one of Los Angeles' leading department stores to determine magazine audience ACTIVITY at the POINT-OF-SALE where home furnishings and equipment are sold. Among questions asked shoppers selected at random in these departments were:

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

and that's how it was discovered that proportionately more HOUSE BEAUTIFUL readers are prompted into action in home furnishings departments of retail stores, than readers of any other magazine.

The Pay-Off's at the Point-of-Sale: It follows then, that a magazine can only be as effective an advertising medium, as its audience is ACTIVE at the point-of sale. In Los Angeles, for instance, HOUSE BEAUTIFUL delivers circulation only:

1 of House Magazine	B	100,000 (1.50) 10 times as much influence per copy
2 of "	C	34,000 "
3 of more than "	D	14,000 "
1 of Woman's Mag	A	102,500 "
1 of "	B	54,500 "
1 of "	C	61,400 "
1 of "	D	124,500 "

*Note: Another 8 weeks' Magazine Fair is being run in this city.

Leading us to conclude: that while some magazines have more circulation (in numbers) than HOUSE BEAUTIFUL—

and some may even have richer readers—the happy medium for home furnishings and equipment advertisers is:

not in multi-million circulation magazines, whose readers, though ready and willing, operate so close to the base-living-cost line, they are *unable* to make major expenditures for home improvement—

nor in magazines which claim circulations largely among the almost-multi-millionaires, who are already surfeited with capital goods—

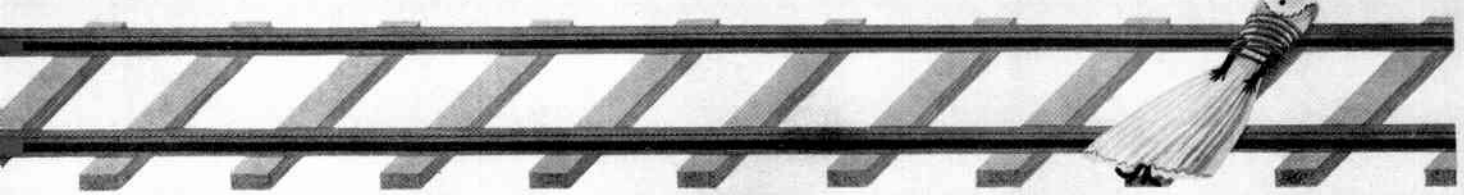
BUT in HOUSE BEAUTIFUL Magazine—which selects its circulation (by reason of editorial concentration *and* a premium price) and each month delivers more than

525,000 families (with above-average income—and CASH to spend) at the peak of their accumulative-purchasing power. And whose basic interest in improving their homes and their living conditions is certified by their avid, regular readership of America's most authoritative home magazine.

want to check your media S. A.?

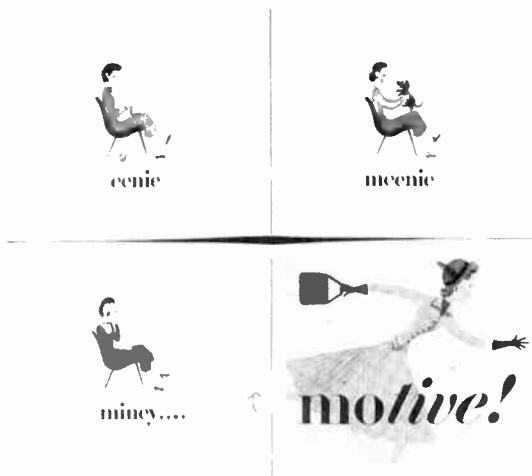
Then send for a HOUSE BEAUTIFUL representative today. He'll explain this new method of media evaluation (based on Fact Finders' survey of 3500 shoppers, personally interviewed at the point-of-sale in major home furnishings departments of 12 leading department stores)—and show you why S. A. is a vital factor in making national advertising pay.

why *House Beautiful* of course!



99

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



[Faint, illegible text from a newspaper clipping, likely a testimonial or advertisement for House Beautiful.]

House Beautiful

100

ART DIRECTOR SEYMOUR DOUGLAS
 ARTIST JOSEPH KAROV
 AGENCY FAIRCHILD PUBLICATIONS
 ADVERTISER RETAILING DAILY

how do you judge a business paper? Do you like to review the verdicts of other advertisers before you make your decision? Then weigh this evidence carefully: Every year for the past 11 years, advertisers have spent more money in Retailing Daily than they have in the next nine home furnishings business papers combined! Why? Simply because, year after year, they've had proof that it says:

THE NATIONAL BUSINESS DIRECTOR'S
 SPECIAL ADVERTISING VERDICT
 RETAILING DAILY IS THE MOST EFFECTIVE HOME FURNISHINGS BUSINESS PAPER IN THE COUNTRY

THAT'S WHY ADVERTISERS ONLY
 WELCOME THE MAIL - THAT LOW FLOOR LIST

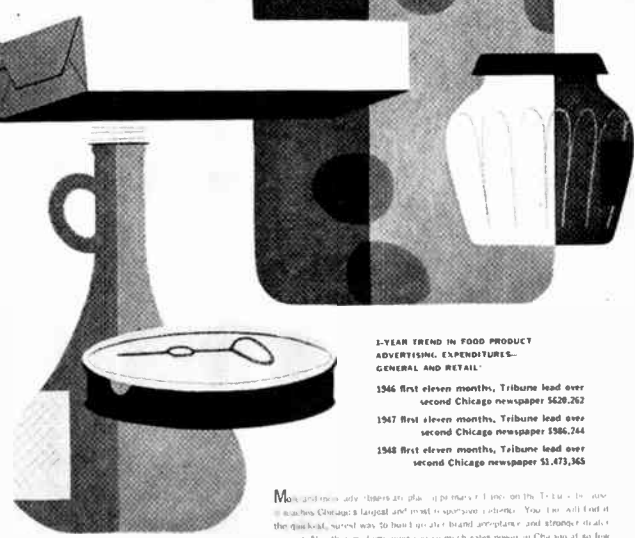
Advertising them every **Retailing Daily... America's No. 1 Home Furnishings Business Paper**

CHICAGO TRIBUNE

FIRST IN FOOD BY OVER

MILLION

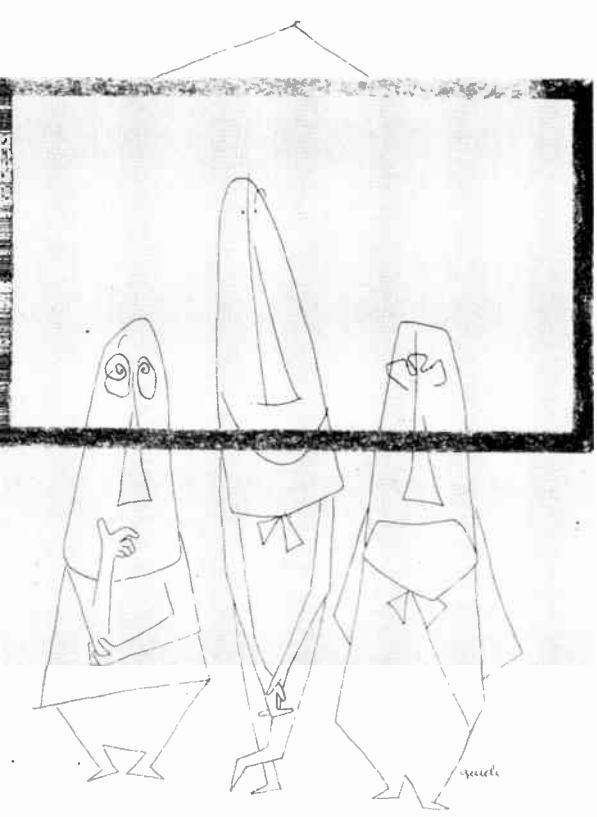
DOLLARS



**3-YEAR TREND IN FOOD PRODUCT
ADVERTISING EXPENDITURES—
GENERAL AND RETAIL**

1946 first eleven months, Tribune lead over
second Chicago newspaper \$629,262
1947 first eleven months, Tribune lead over
second Chicago newspaper \$586,744
1948 first eleven months, Tribune lead over
second Chicago newspaper \$1,473,365

More and more advertising agencies are turning to the Tribune for advertising space in Chicago's largest and most influential newspaper. You can still find it the quickest, surest way to build greater brand acceptance and stronger dealer support. For better medium gives you so much sales power in Chicago at so few a cost. Rates per line per 100 ads. in circulation are among the lowest in America.



fourth annual **EXHIBITION** of west coast advertising art
Feb. 24th • mar. 16, 1949, associated american artists galleries
1916 santa monica blvd., beverly hills, california
sponsored by the art directors club of los angeles

< 101

ART DIRECTOR EDITH JAFFY
ARTIST ELSIE REBER
AGENCY N. W. AYER & SON, INC.
ADVERTISER CHICAGO TRIBUNE

If you sell



And they come in cotton, they belong in the April issue of Seventeen magazine—all the fashion pages are devoted to cotton, for Seventeen knows teens love cotton* and Seventeen gives its more than 2,000,000 readers what they want in April. How about you?

*Ask us for money to prove it

seventeen

"It Comes In Cotton" issue—Advertising closing dates Color-February 3 B&W-February 10.

102

ART DIRECTORS ESTELLE ELLIS, ROSALIND TAYLOR
ARTIST NAIAD GIBLAN
AGENCY TRIANGLE PUBLICATIONS, INC.
ADVERTISER SEVENTEEN MAGAZINE

103

ART DIRECTORS GERALD NOVORR, ROBERT GUIDI
ARTIST ROBERT GUIDI
ADVERTISER ART DIRECTORS CLUB OF L. A.



104

ARTIST SERGE BALKIN
 ART DIRECTOR LEROY F. LUSTIG
 AGENCY LUSTIG ADVERTISING AGENCY
 ADVERTISER SERBIN, INC.

105 >

ARTIST ERICH KASTAN
 ART DIRECTOR WILLIAM GOLDEN
 ADVERTISER C.B.S.





...it's so easy to listen

*You should have seen his eyes
when I pointed it!*

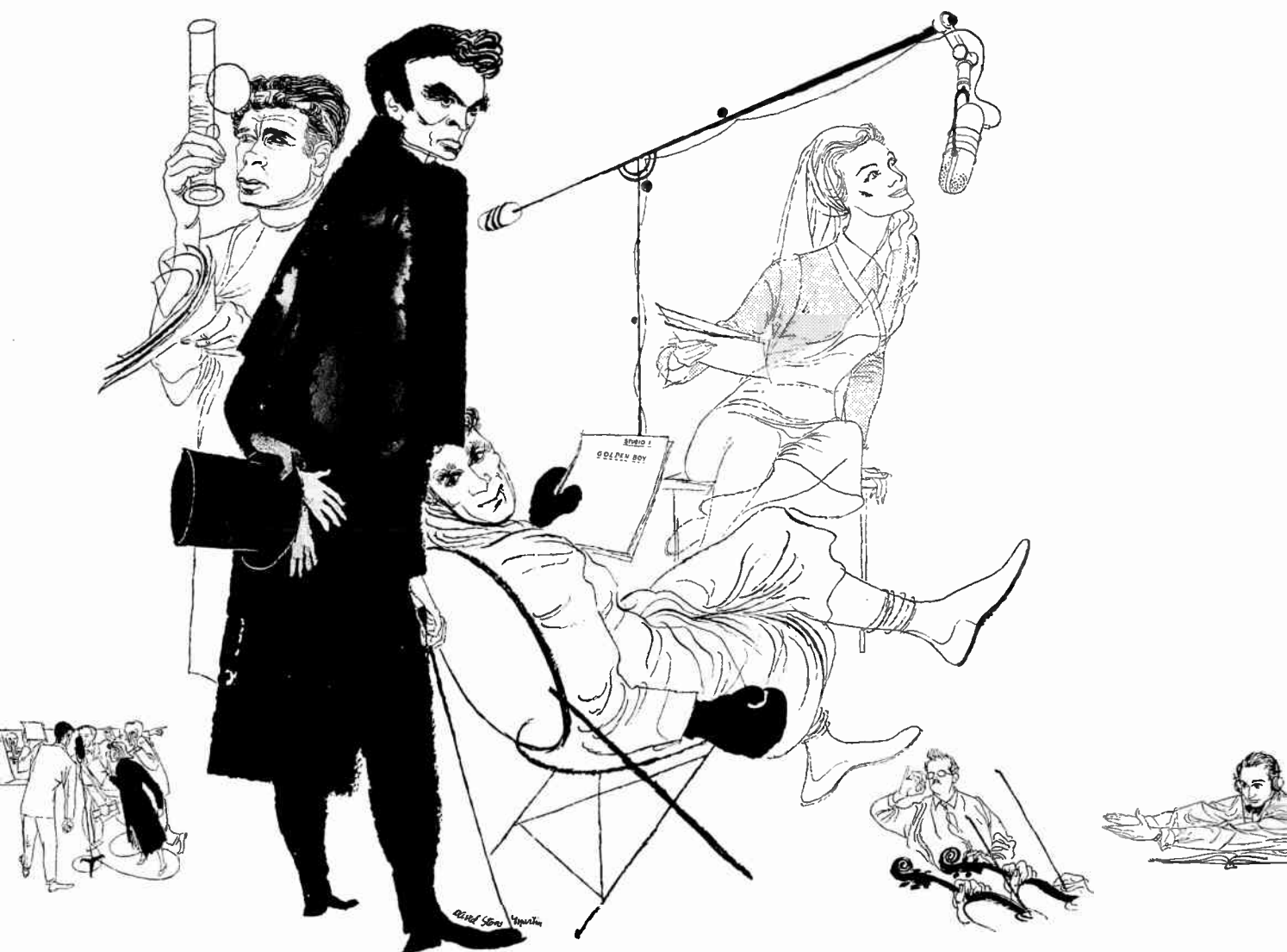
M. W. B. ...
The ...
The ...
The ...
The ...
The ...

COMPYOMETER
... ..



106

ARTIST ROY MCKIE
ART DIRECTOR LEON KARP
AGENCY N. W. AYER & SON, INC.
ADVERTISER FELT & TARRANT MFG. CO.



107

ARTIST DAVID STONE MARTIN
ART DIRECTOR WILLIAM GOLDEN
ADVERTISER C.B.S.

This is Big Radio

For an advertiser a better product is also the best of the kind.

There's nothing else in the world like Big Radio. It's the only place where you can get the most out of your advertising. It's the only place where you can get the most out of your advertising. It's the only place where you can get the most out of your advertising.

A CHS FM MADE PROGRAM



108

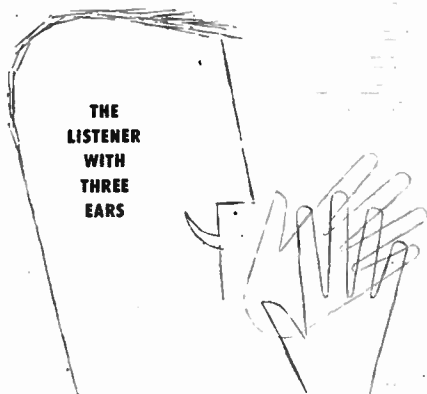
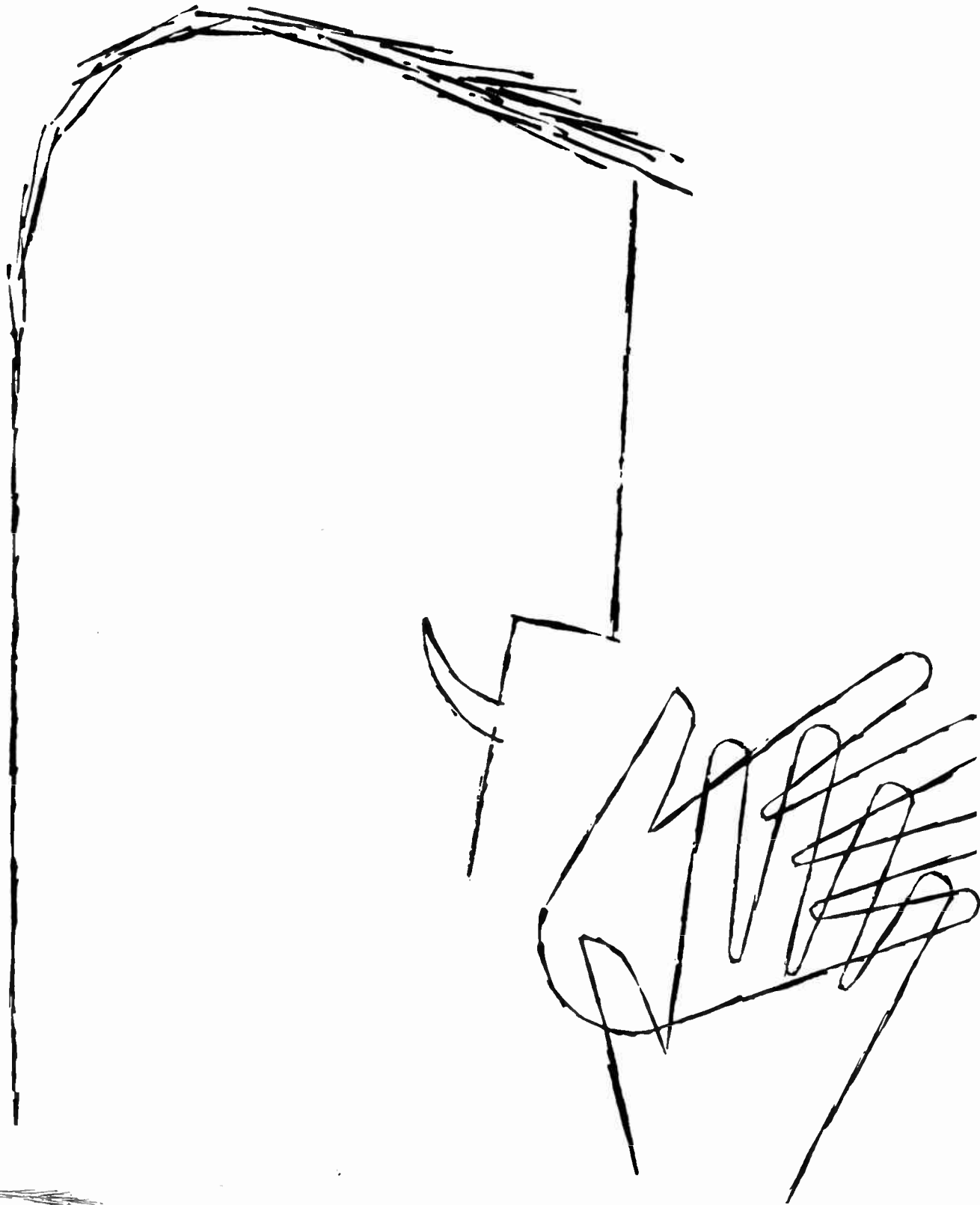
ARTIST LUCIO LOPEZ-REY
 ART DIRECTORS BEN COLLINS, C. P. ELSTON
 ADVERTISER WEST VIRGINIA PULP AND PAPER CO.

A PROVERBIAL FARM

The illustration depicts a scene of a Noah's Ark, a large wooden structure on the right, with animals and people on board. A ramp leads from the ark down to a dense forest of animals, including elephants, giraffes, and various birds. A large, gnarled tree with many birds is on the left. The scene is set on a riverbank with a body of water in the background.



WEST VIRGINIA
 EXPERIENCED FOR PROTECTIVE MEMBER 100



**THE
LISTENER
WITH
THREE
EARS**

In program that shows that...

...the artist's skill is not only in the drawing but in the selection of the subject matter. The artist's hand is the eye of the camera, and the artist's mind is the brain of the camera. The artist's soul is the heart of the camera.

In program that shows that...

...the artist's skill is not only in the drawing but in the selection of the subject matter. The artist's hand is the eye of the camera, and the artist's mind is the brain of the camera. The artist's soul is the heart of the camera.

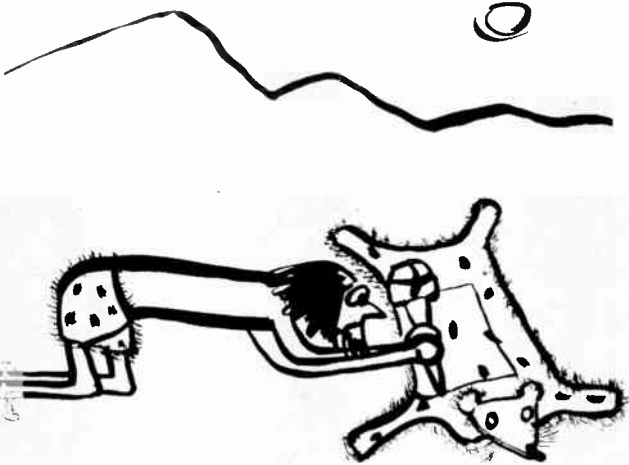
In program that shows that...

...the artist's skill is not only in the drawing but in the selection of the subject matter. The artist's hand is the eye of the camera, and the artist's mind is the brain of the camera. The artist's soul is the heart of the camera.

Columbia Broadcasting System

109

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



LESS TROUBLE TODAY

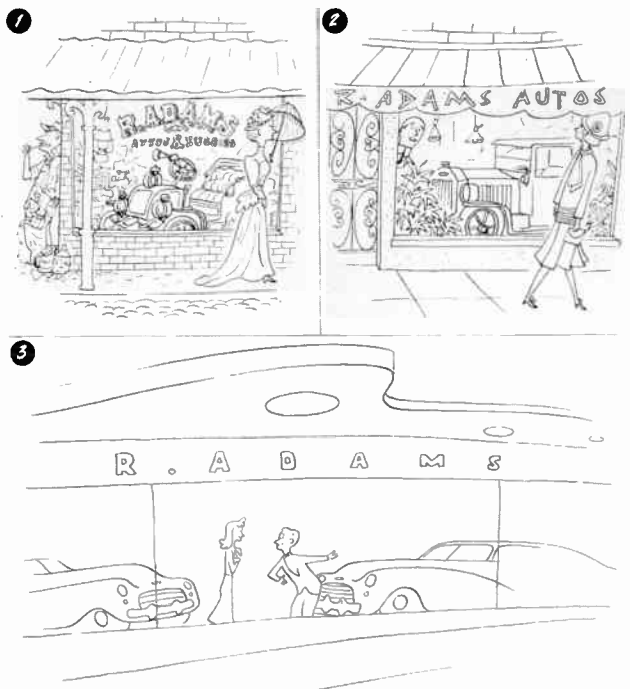
The gentleman above carved his underwear out of a leopard's skin. This era's males have less trouble—and more comfort. Our client, the P. H. Hanes Knitting Company, sees to it that their sub-surface garb is insured for quality and fit by the famous Hanes label. For 38 years we have enjoyed a close-knit affiliation with this textile leader. Effective advertising is the result, advertising that maps out the shortest route between merchant and shopper.

N. W. AYER & SON, INC.

Philadelphia New York Chicago Detroit San Francisco Hollywood Boston Honolulu

110

ARTIST ALICE MEISENHEIMER
 ART DIRECTOR ALICE MEISENHEIMER
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER N. W. AYER & SON, INC.

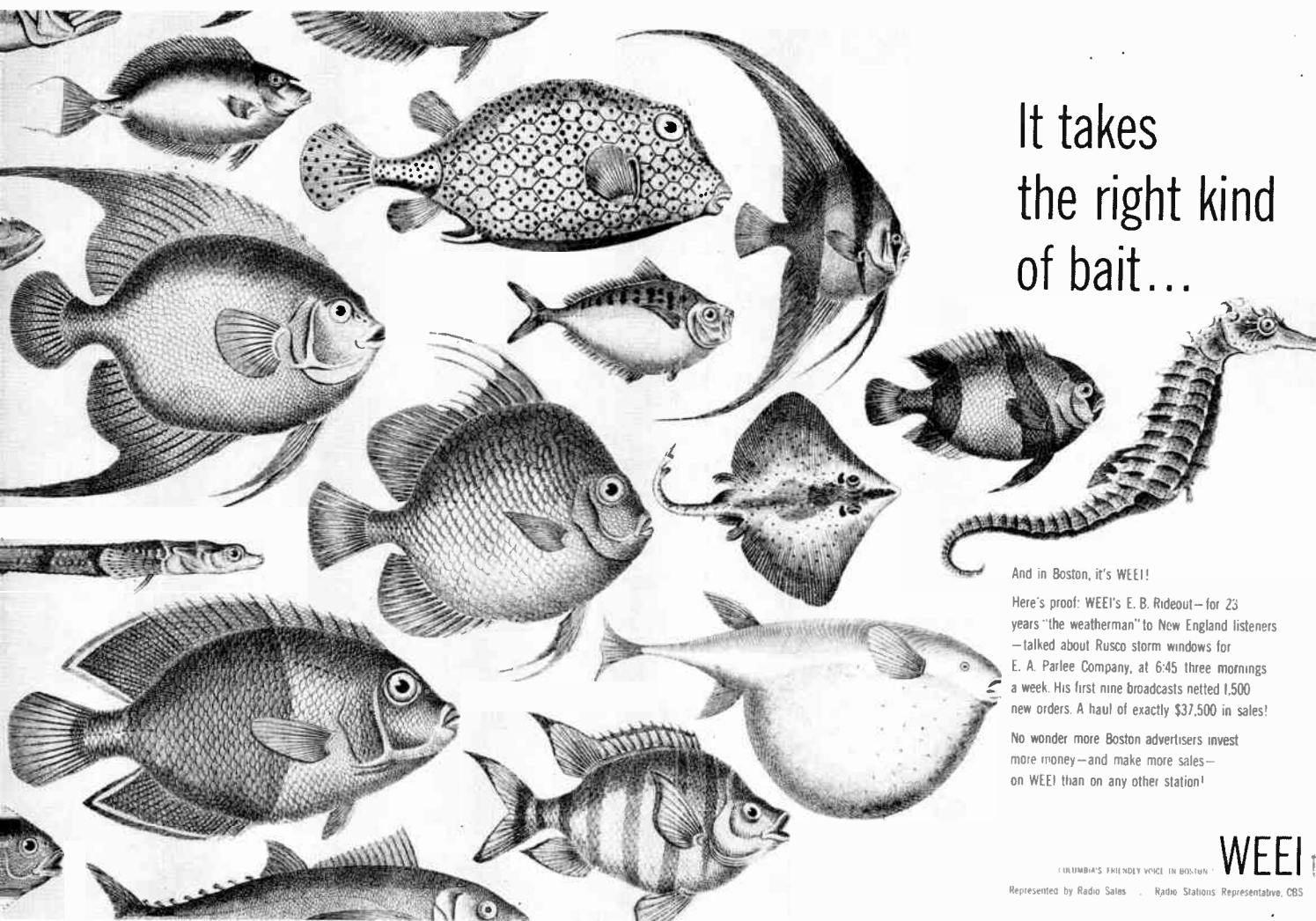


Ladies' Home Journal, the greatest and most popular magazine in the world, is published weekly by the Ladies' Home Journal Company, 1000 Chestnut Street, Philadelphia, Pa. The magazine is published by the Ladies' Home Journal Company, 1000 Chestnut Street, Philadelphia, Pa. The magazine is published by the Ladies' Home Journal Company, 1000 Chestnut Street, Philadelphia, Pa.

Ladies' Home **JOURNAL**

111

ARTIST ROY MCKIE
 ART DIRECTOR MILTON WEINER
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER LADIES' HOME JOURNAL



It takes
the right kind
of bait...

And in Boston, it's WEEI!

Here's proof: WEEI's E. B. Rideout—for 23 years "the weatherman" to New England listeners—talked about Rusco storm windows for E. A. Parlee Company, at 6:45 three mornings a week. His first nine broadcasts netted 1,500 new orders. A haul of exactly \$37,500 in sales!

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station!

COLUMBIA'S FRIENDLY VOICE IN BOSTON
WEEI
Represented by Radio Sales . . . Radio Stations' Representative, CBS

112

ART DIRECTOR WILLIAM GOLDEN
ARTIST OLD ENGRAVINGS
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.



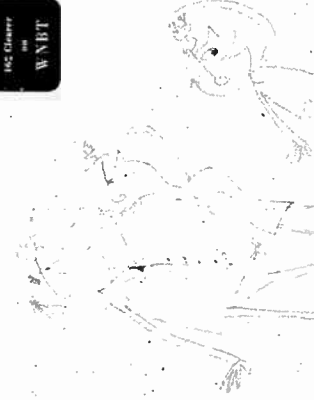
113

ARTIST RICHARD ERDOES
ART DIRECTOR FREDERICK VEIT
ADVERTISER NATIONAL BROADCASTING COMPANY

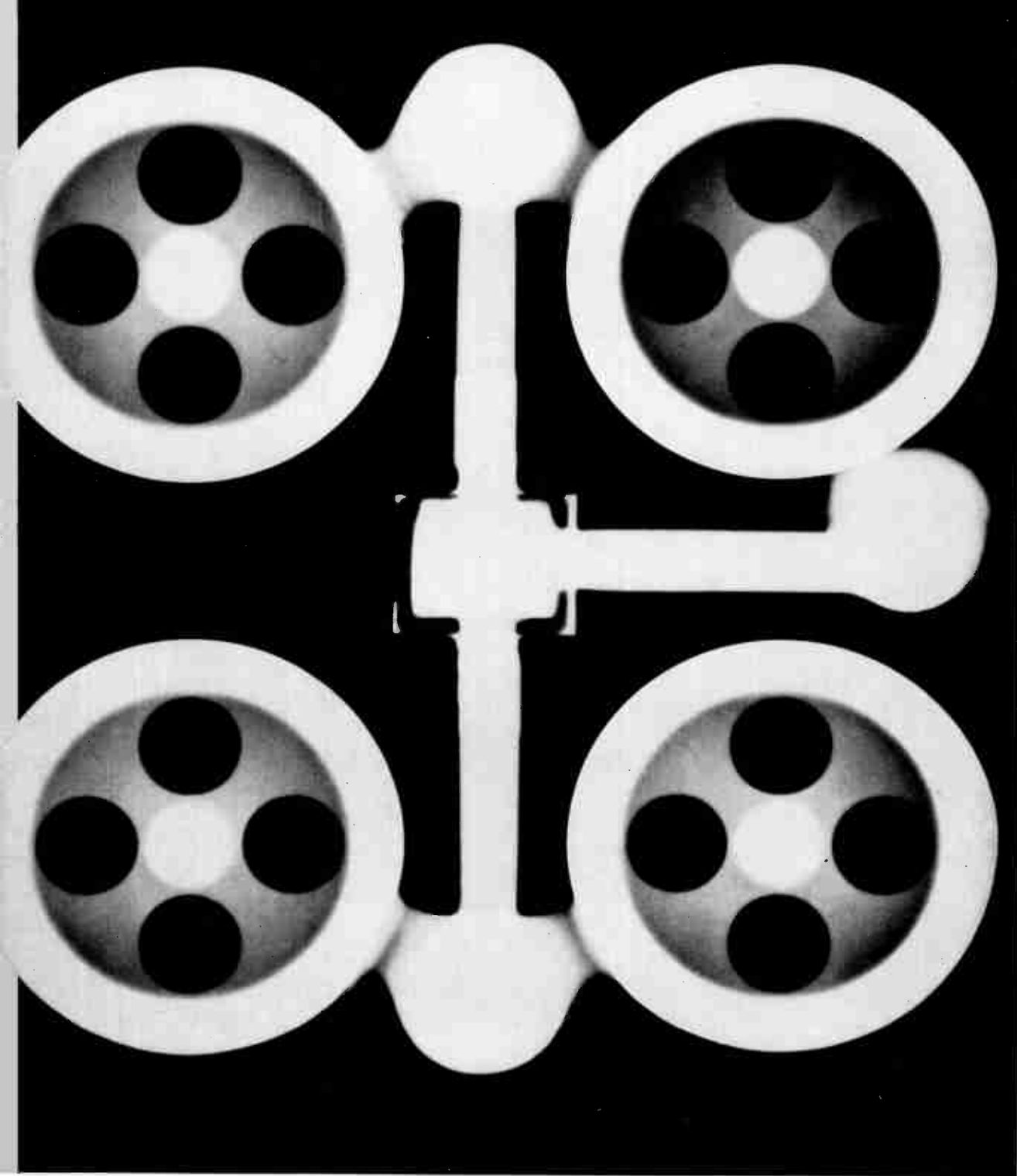
clearcast



three to one

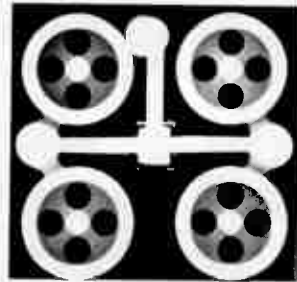


VHC Television



114

ARTIST CAMPBELL-WYANT & CANNON
 ART DIRECTOR HOWARD HENRY
 AGENCY N. W. AYER & SON, INC.
 ADVERTISER GENERAL ELECTRIC X-RAY CORP.



This shows you what money looks like

GENERAL ELECTRIC
 X-RAY CORPORATION

IV / SMALL ADS



"and what did Walter Winchell say?"

"'bravorchids!'"

*New Stages, Inc. presents
"The Respectful Prostitute"
Cort Theatre*

ART DIRECTORS CLUB MEDAL
TO ERIK NITSCHÉ
FOR DESIGN OF COMPLETE UNIT
IN SMALL ADS

The ad shown is one of a series, which was originally conceived for York Caramels. The caption read, “. . . care for a caramel?”/“Yes, if it’s a York!” The ads got laughs in the agency, but were taken as a gag and were never shown to the client.

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

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

Nothing can be said about the technique, as there is none—and anything goes. One ad shows Charlemagne asking a nude girl, another—bearded Cossaks asking each other, and another—a giant asking a midget on a stepladder. The formula is adaptable to any product—literally, on wheels, or liquid—and, it is impossible to run out of situations. It was unfortunate that the campaign had to be of limited duration, but that—of course—is the destiny of all theatrical advertising. The limited duration of both theatrical and motion picture advertising, perhaps, is the reason why so little effort is being applied to these fields.

Any unorthodox scheme, in theatrical promotion, therefore draws much stronger attention than it would in any other advertising field. ERIK NITSCHÉ

**White
Rose
Tea**

a little makes a lot!

**hearty!
delicious!**

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

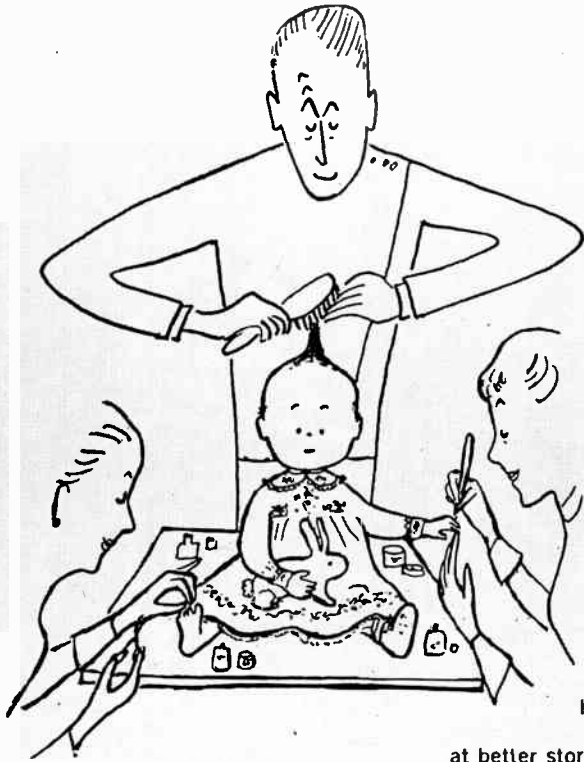
Here, we had the problem of stopping the reader and registering the product name in small space in competition with much larger ads. The arresting quality of abstract forms as a display vehicle for slug and slogan was a solution arrived at on a functional basis and did an effective job.

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

116

ARTIST DAVID S. BLOCK
AGENCY J. D. TARCHER & CO., INC.
ADVERTISER SEEMAN BROS., INC.

you can't baby a baby too much



whether she's 1
21
or simply
not telling,
give her

Yolande
handmades

baby things, lingerie, blouses

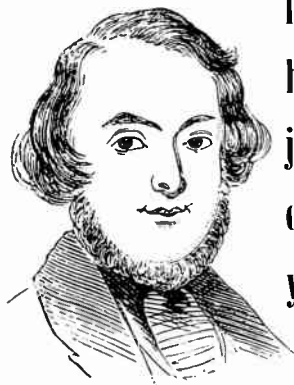
at better stores everywhere

117

ART DIRECTOR	EDWARD ROSTOCK
ARTIST	BURMA BURRIS
AGENCY	IRVING SERWER ADV., INC.
ADVERTISER	YOLANDE CORP.

there are two ways
of working out Carpet Color Schemes...
making up your mind
from what
you can find...
or the Kaufman

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



Kaufman carpet co. inc.

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

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

118

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

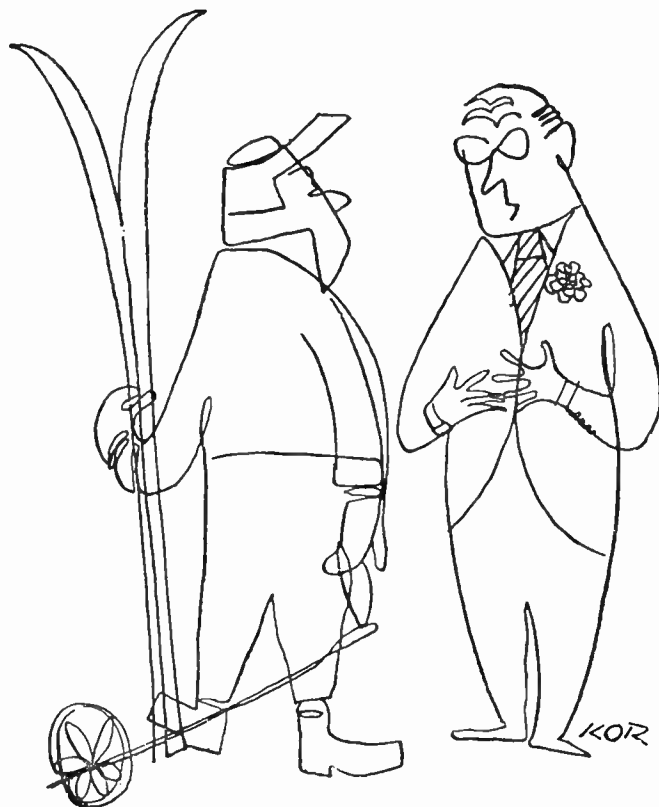
119

ART DIRECTOR IRVING MILLER
ARTIST JOE SCHINDELMAN
ADVERTISER C.B.S.

A half-hour of
"suspense"
wired for
High Tension!

The kind
of radio you
can't forget!

EVERY THURSDAY AT 00:00 P.M. • dial 0000 • CBS **WAAA**



"Of course it is cool here at A&S, Mr. Storeh, but your wife *must* have exaggerated a teensy bit!"

120-121

ART DIRECTOR HOWARD CHANLER
 ARTIST KENNETH O. RICHARDS
 ADVERTISER ABRAHAM & STRAUS, INC.

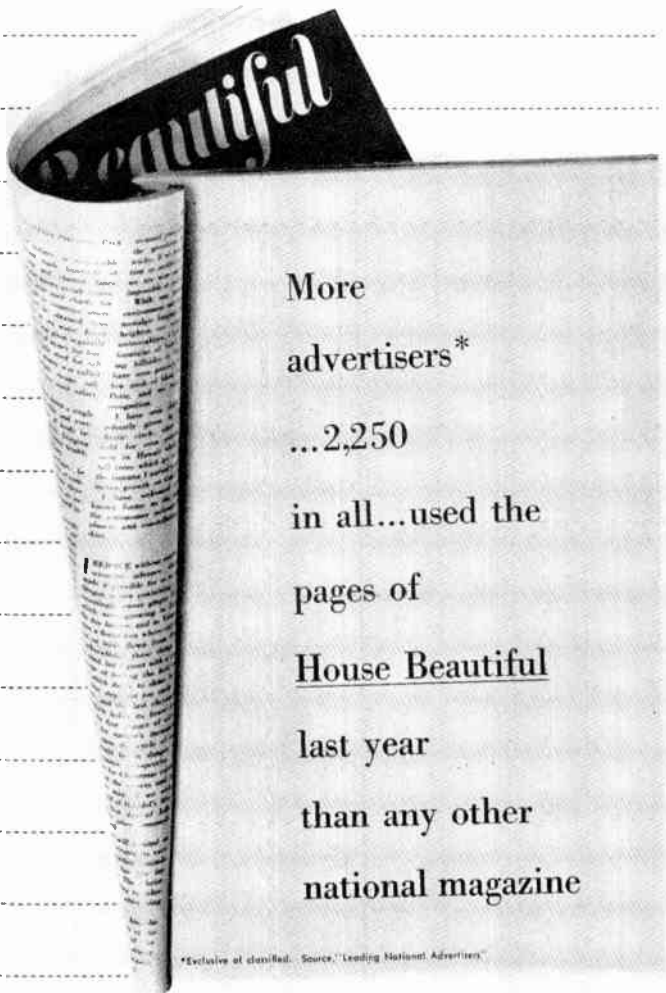


122

ART DIRECTOR ALLEN F. HURLBURT
 ARTIST JOHN GRAHAM
 AGENCY NATIONAL BROADCASTING COMPANY
 ADVERTISER NATIONAL BROADCASTING COMPANY



"Well, it may surprise you to learn there are other ways of keeping cool—shopping at Air-Conditioned A&S for instance!"



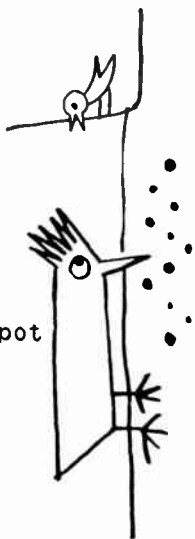
Better your home... Better your living

123

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

124

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



Horace
 Heidt
 has the
 no. 1 spot

**0 PM SUNDAY
 on WXXX**

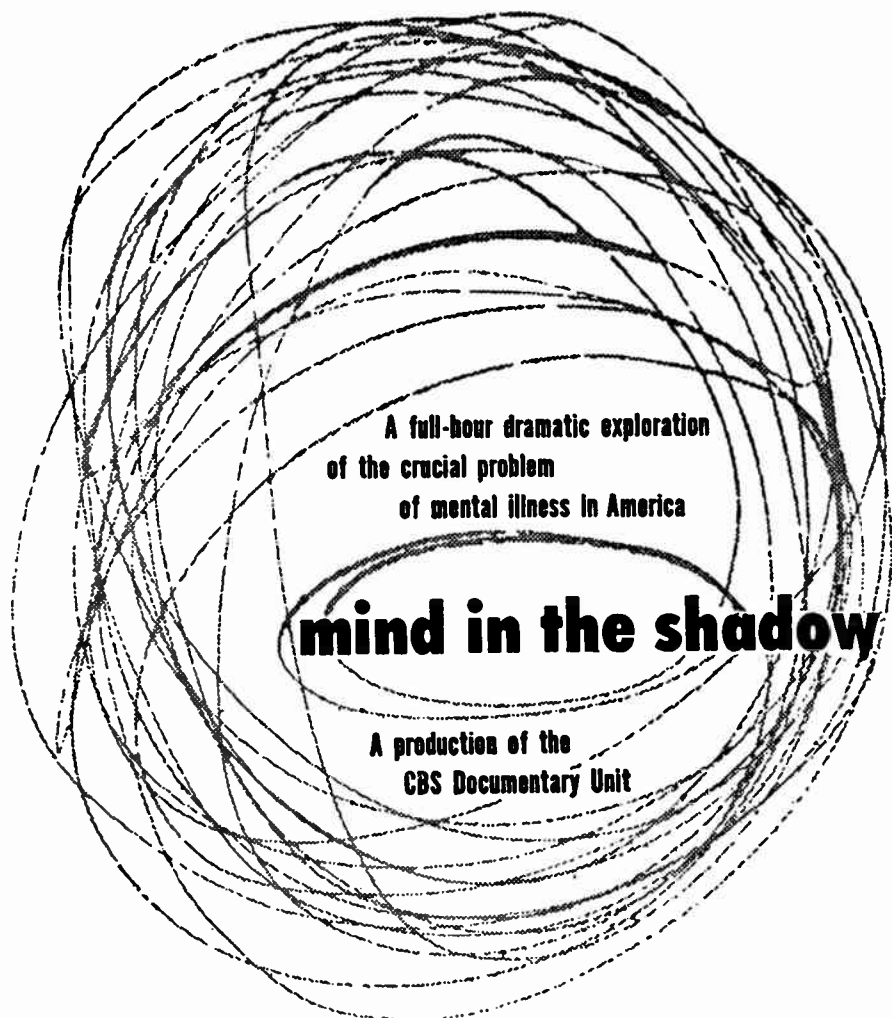
When that rainy day comes

you'll be mighty glad

you bought  U.S. Savings Bonds

Kolmer-Marcus

BROADWAY AT 38TH STREET



A full-hour dramatic exploration
of the crucial problem
of mental illness in America

mind in the shadow

A production of the
CBS Documentary Unit

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

125

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

126

ART DIRECTORS RICHARD ACKERMAN, ABRAM GREISS
ARTIST CHARLES CLEMENT
AGENCY MORTON FREUND ADVERTISING, INC.
ADVERTISER KOLMER · MARCUS



"and what did William Hawkins say?" "a starkly dramatic play."

New Stages, Inc. presents
"The Respectful Prostitute"
Cort Theatre

127

ART DIRECTOR ERIK NITSCHÉ
ARTIST ERIK NITSCHÉ
AGENCY ERIK NITSCHÉ STUDIO
ADVERTISER DAVID HEILWEIL

V / BOOKLETS / DIRECT MAIL

how to cook a dragon



ART DIRECTORS CLUB MEDAL
TO ALLEN HURLBURT AND W. VAN BELLEN
FOR DESIGN OF COMPLETE UNIT
IN BOOKLETS

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

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

128

ARTIST WALTER VAN BELLEN
ADVERTISER NATIONAL BROADCASTING COMPANY



ART DIRECTORS CLUB MEDAL
TO DAVID STONE MARTIN
FOR ART IN BOOKLETS AND DIRECT MAIL

The drawing on exhibition was originally made for one of a series of ads about CBS "Package Programs" (programs conceived and produced by CBS).

We used one large drawing of the leading or most expressive characters, and three or four small ones with captions that described other aspects of the program, in an effort to give a rounded description.

I designed the mailing piece around the content of four of these ads, with some ten additional drawings by David Stone Martin, who illustrated the ad series.

The drawing for "Studio One" was supposed to identify it as a dramatic program with important performers.

Mr. Martin was given old photographs of some of the actors in the roles they had played, but as usual, made something wholly surprising and fine out of them. WILLIAM GOLDEN

129

ART DIRECTOR WILLIAM GOLDEN
ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

*The Directors of A-D Gallery take pleasure in presenting
an exhibition of designs by **Will Burstin**
from November 9, 1948 to January 14, 1949*

*The Gallery is located at 130 West 46th Street, Room 309
and open from 10 a.m. to 5:30 p.m.
Mondays through Fridays.*



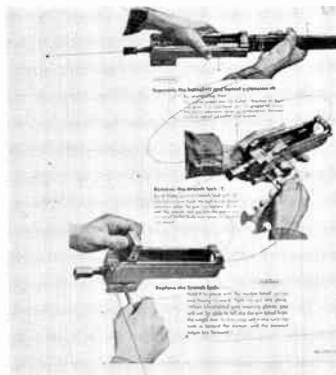
AWARD OF DISTINCTIVE MERIT
TO WILL BURTIN
FOR DESIGN OF COMPLETE UNIT
IN BOOKLETS AND DIRECT MAIL

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

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

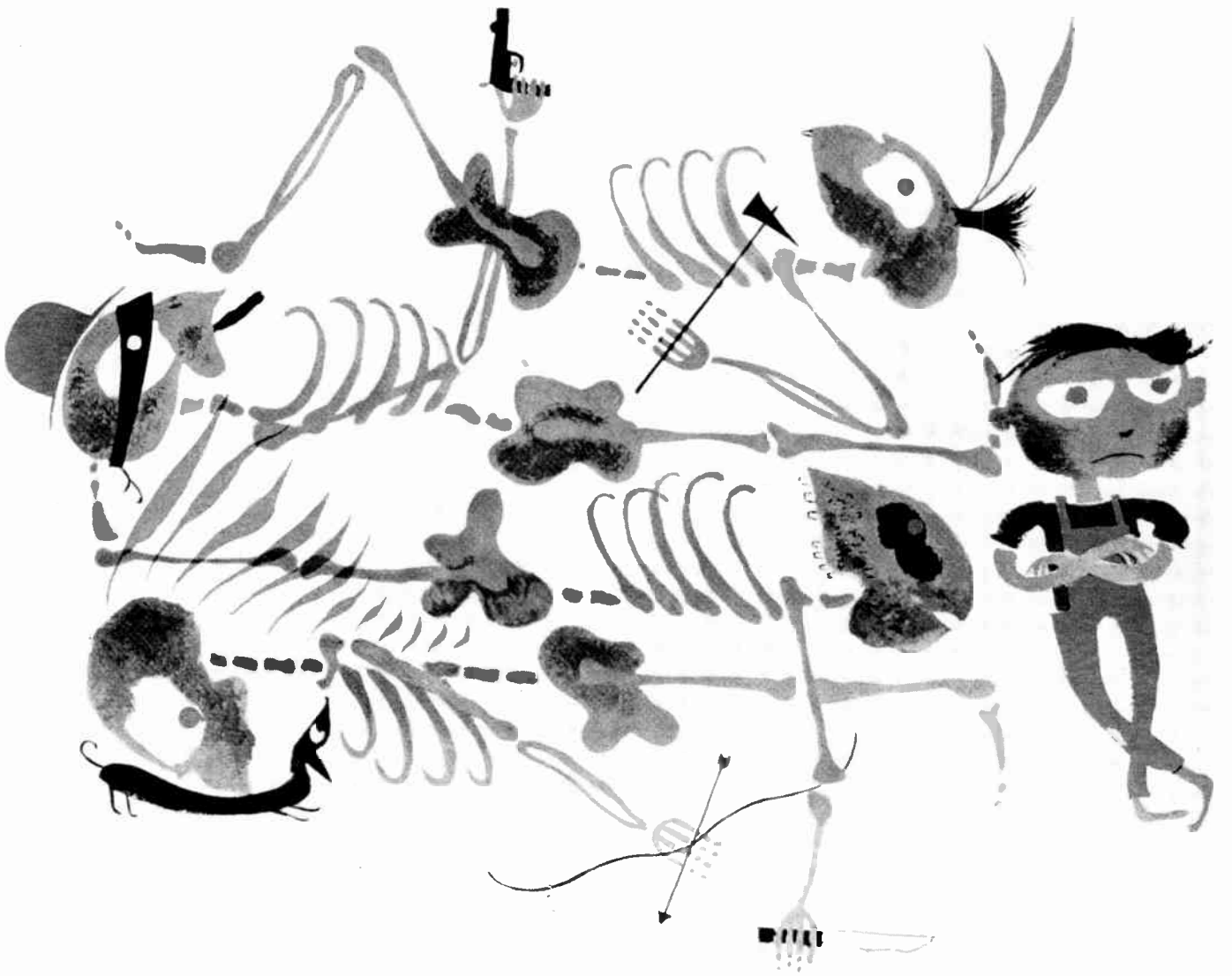
As the booklet was aimed at designers, advertising people and students of the graphic field, thin tissue overlays carrying the text were inserted between the solid pages, to establish associative connections with a material all these people use daily.

These semi-transparent tissue sheets also provided an opportunity to employ front and back surfaces for additional small scale demonstration, by printing white ink over selected areas, on which the halftones were based. WILL BURTIN



130

ARTIST WILL BURTIN
AGENCY DAVIS, DELANEY, INC.
ADVERTISER A-D GALLERY



AWARD OF DISTINCTIVE MERIT
TO WALTER VAN BELLEN
FOR ART IN BOOKLETS AND DIRECT MAIL

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

To use a naturalistic style in illustrating fantasy would be to lose the whimsical effect entirely. Instead we preferred a simple, decorative, almost primitive style which would express the multiple feeling of childhood adventure and humor; the drawings were rendered in gray with bright accents in blue, red, and green. WALTER VAN BELLEN



131

ART DIRECTORS ALLEN HURLBURT, WALTER VAN BELLEN
ADVERTISER NATIONAL BROADCASTING COMPANY

132

ART DIRECTOR J. LEONARD
ARTISTS MUNI LIEBLEIN, CHARLES BRODMAN
ADVERTISER WINTHROP PRODUCTS, INC.

destruye los triquinanos,
restaura la flora bacilar,
fáctico normal, aumenta el
depósito celular de glucó-
geno, acidifica el medio va-
ginal y refuerza la mucosa.

triquinosis curada completa de la leu...

PICATYL
MARCA REGISTRADA

133

ART DIRECTORS H. LON ROSS, LADISLAV SUTNAR
ARTIST LADISLAV SUTNAR
AGENCY SUTNAR AND HALL
ADVERTISER KAY, INC.

how to relate your dealers' current needs
to your advertising objective

dealer cooperation—the vital factor in sales

134

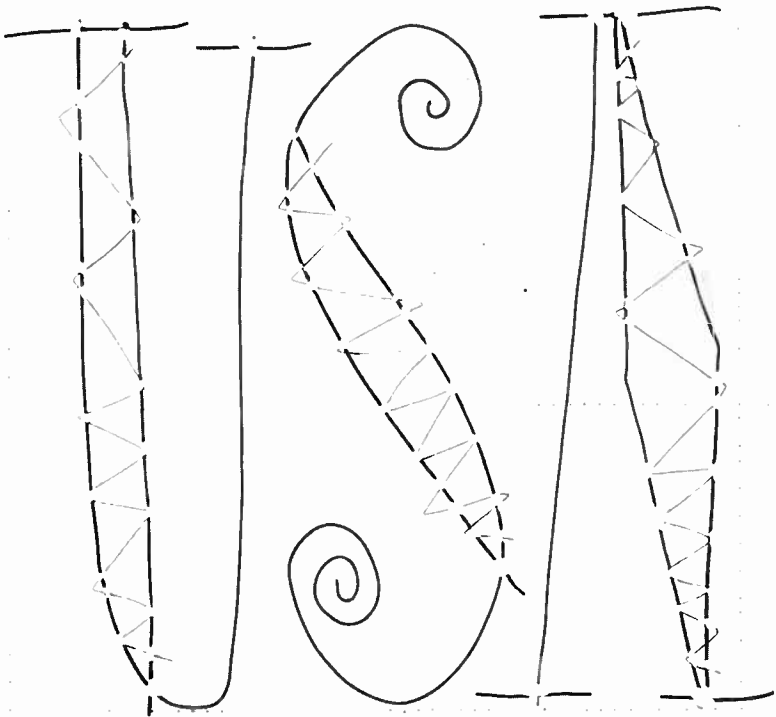
ART DIRECTORS JOSEPH LOW, HORTENSE MENDEL
ARTIST JOSEPH LOW
ADVERTISER THE COMPOSING ROOM, INC.



radio

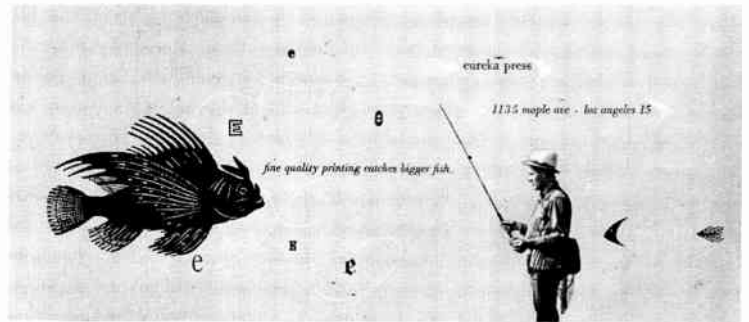
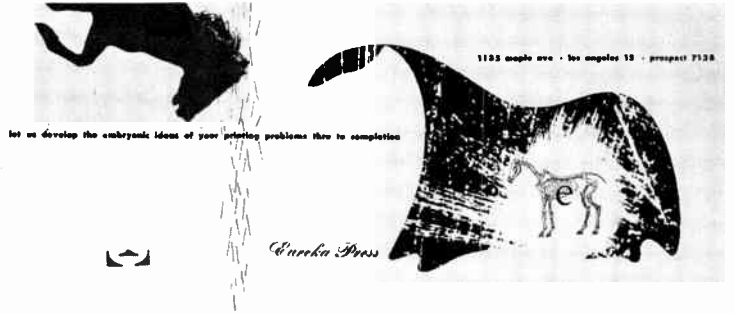
135

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



136-137

ARTIST JEROME GOULD
ART DIRECTOR JEROME GOULD
ADVERTISER EUREKA PRESS



PERLOWIN STUDIOS INC. NOW UNDER
THE MANAGEMENT AND DIRECTION OF
JAN FOMEL AND JAMES PERLOWIN
212 W. 41 ST. N.Y. 18. BR. ANT. 9-7725



merry
Christmas
and a
happy new year



138

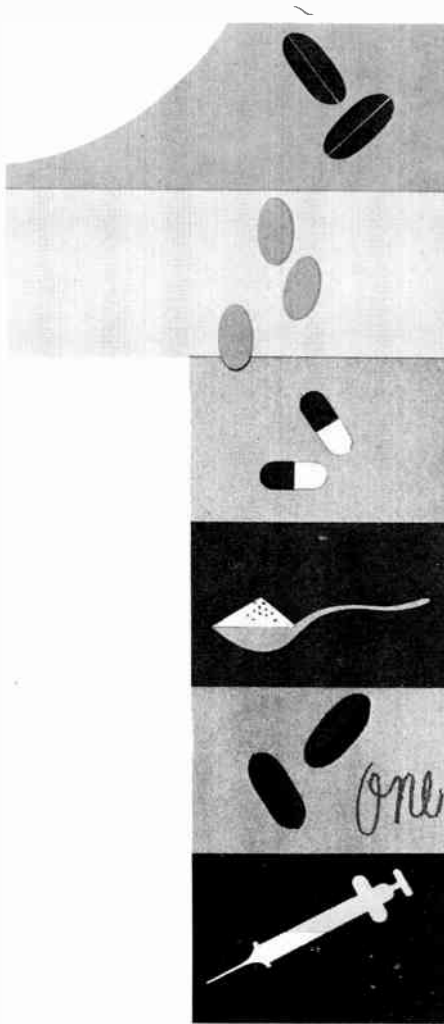
ART DIRECTOR LEE BATLIN
ARTIST LEE BATLIN
ADVERTISER PERLOWIN STUDIOS, INC.



LB SI

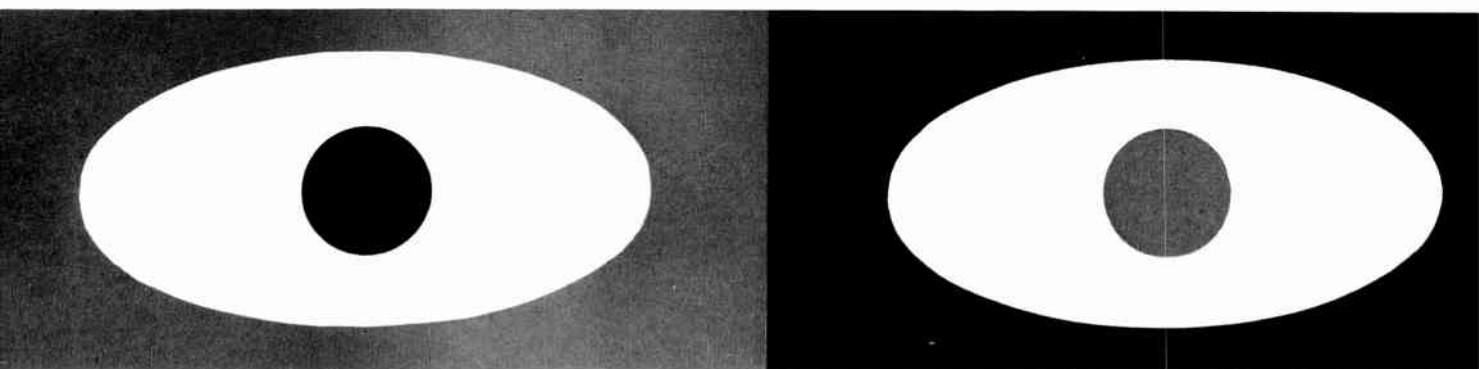
139

ART DIRECTOR LESTER BEALL
ARTIST LESTER BEALL
ADVERTISER SOCIETY OF ILLUSTRATORS



140

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

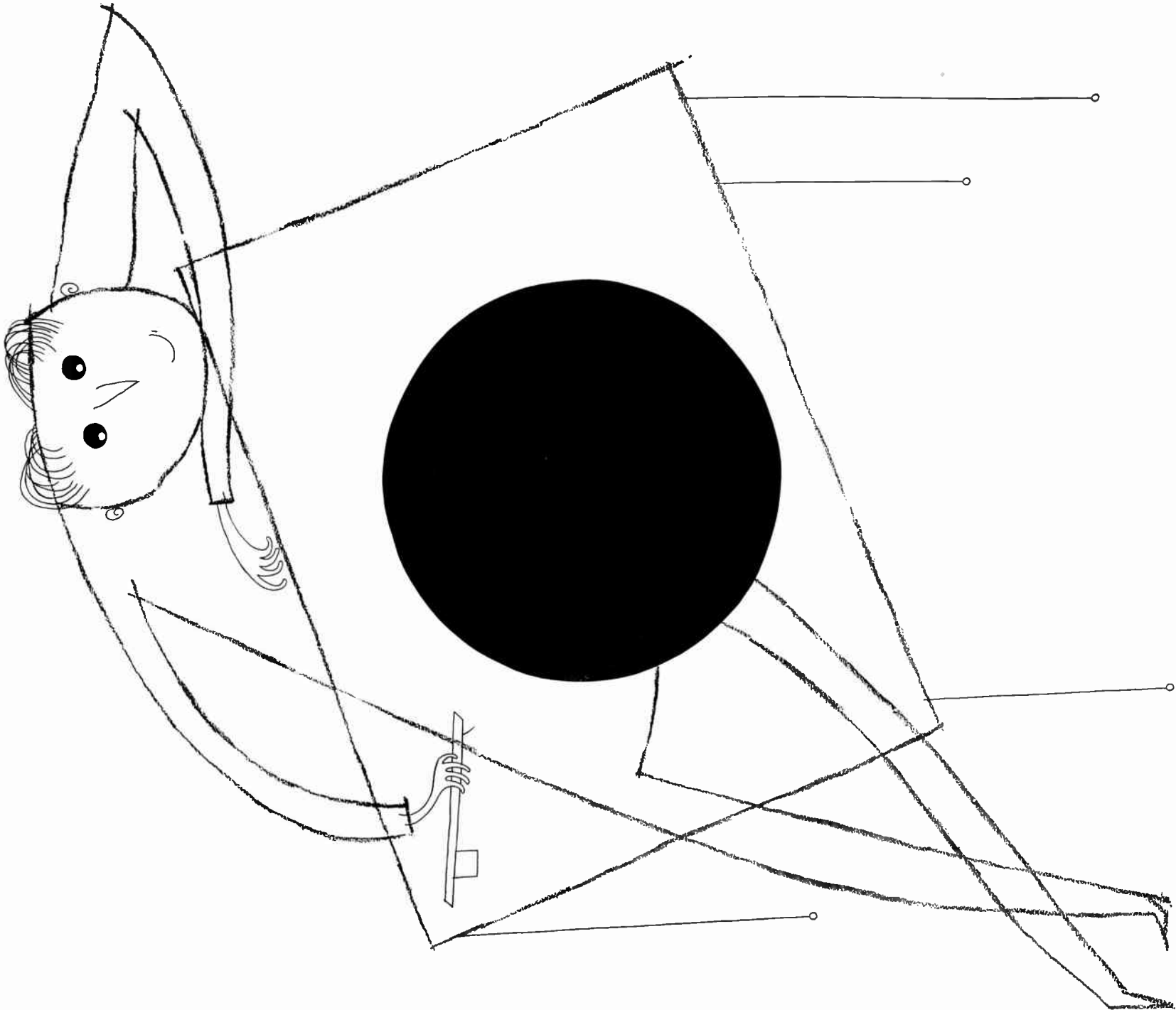


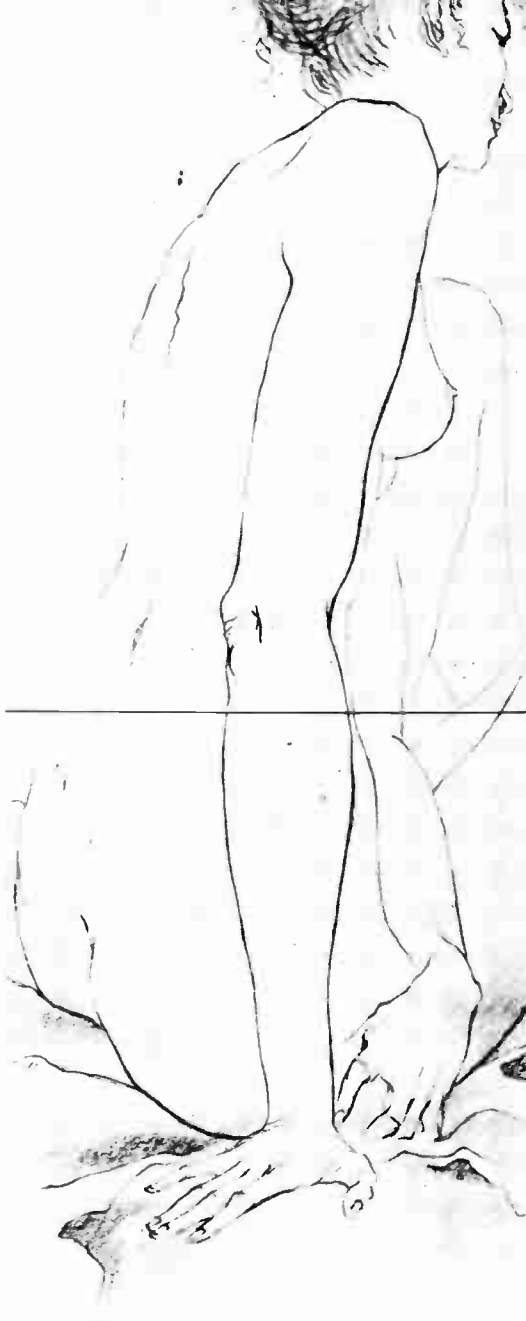
141

ART DIRECTOR E. A. ADAMS
ARTIST SALLIE EAGER KUBLY
ADVERTISER THE ART CENTER SCHOOL

142

ARTIST WALTER VAN BELLEN
ART DIRECTOR WALTER VAN BELLEN
ADVERTISER NATIONAL BROADCASTING COMPANY





THE ART CENTER SCHOOL

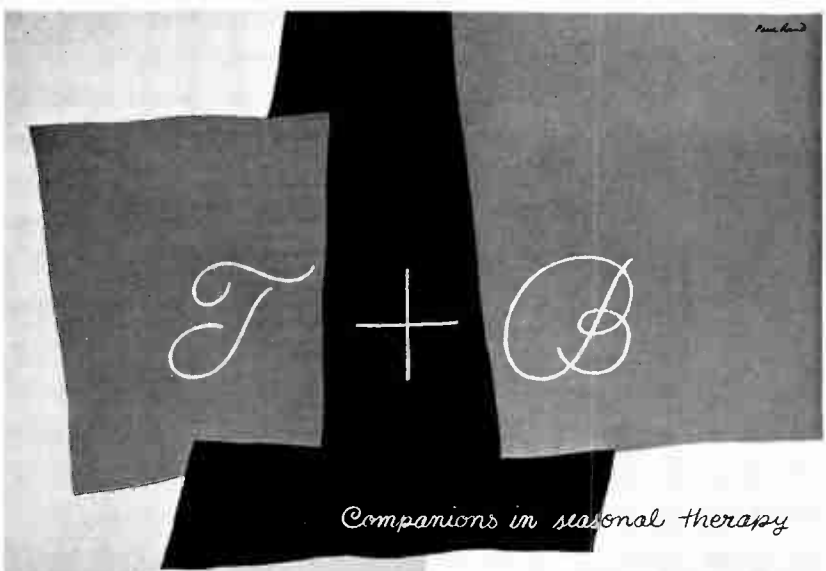
PHOTOGRAPHY DEPARTMENT
NIGHT SCHOOL

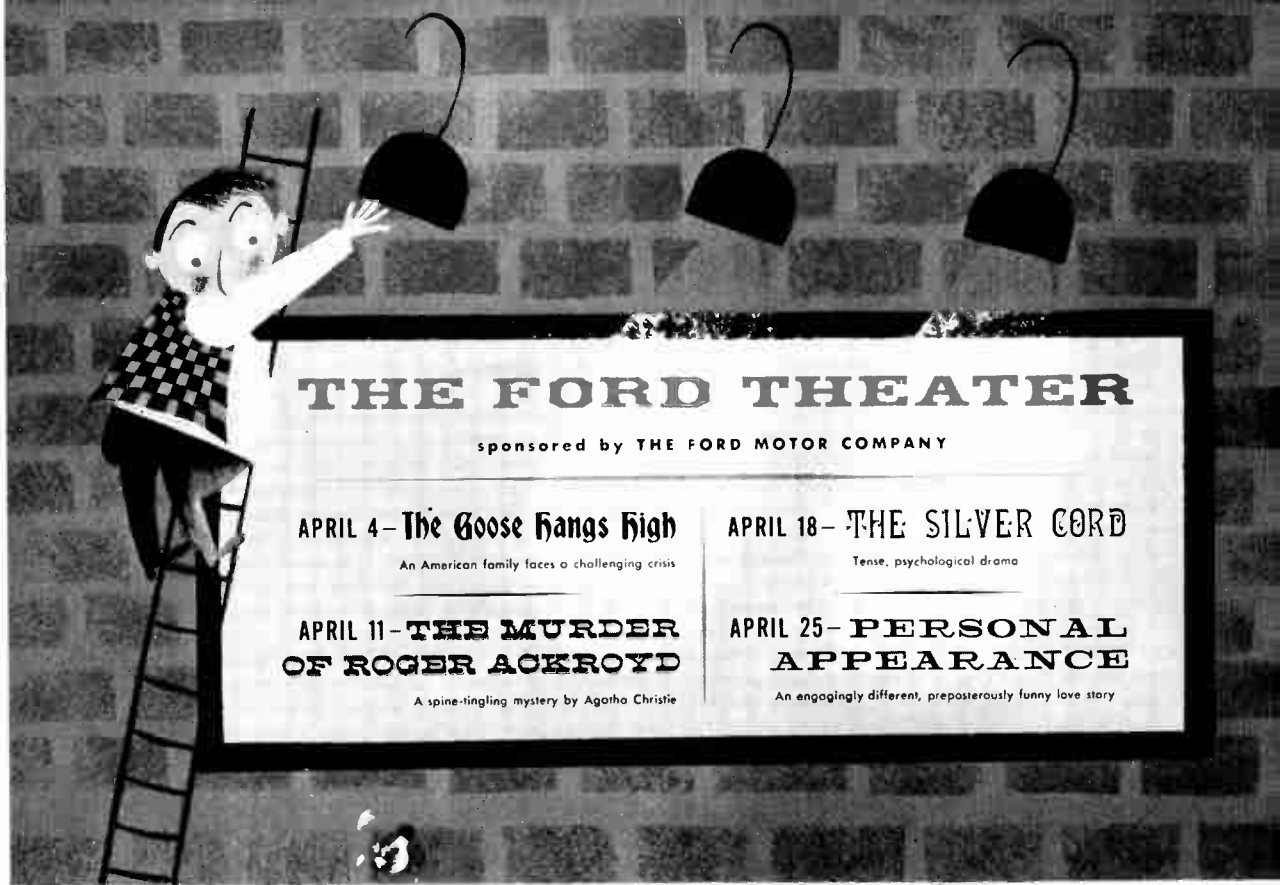
143

ART DIRECTOR E. A. ADAMS
ARTISTS DON KUBLY, GLORIA McVEIGH
ADVERTISER THE ART CENTER SCHOOL

144

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





THE FORD THEATER

sponsored by THE FORD MOTOR COMPANY

APRIL 4—**The Goose Hangs High**

An American family faces a challenging crisis

APRIL 18—**THE SILVER CORD**

Tense, psychological drama

APRIL 11—**THE MURDER
OF ROGER ACKROYD**

A spine-tingling mystery by Agatha Christie

APRIL 25—**PERSONAL
APPEARANCE**

An engagingly different, preposterously funny love story

145

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

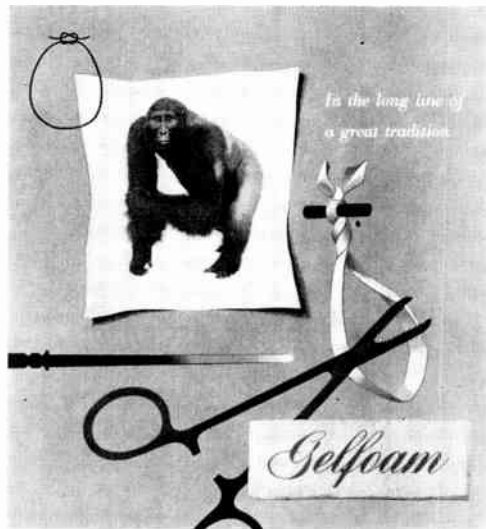
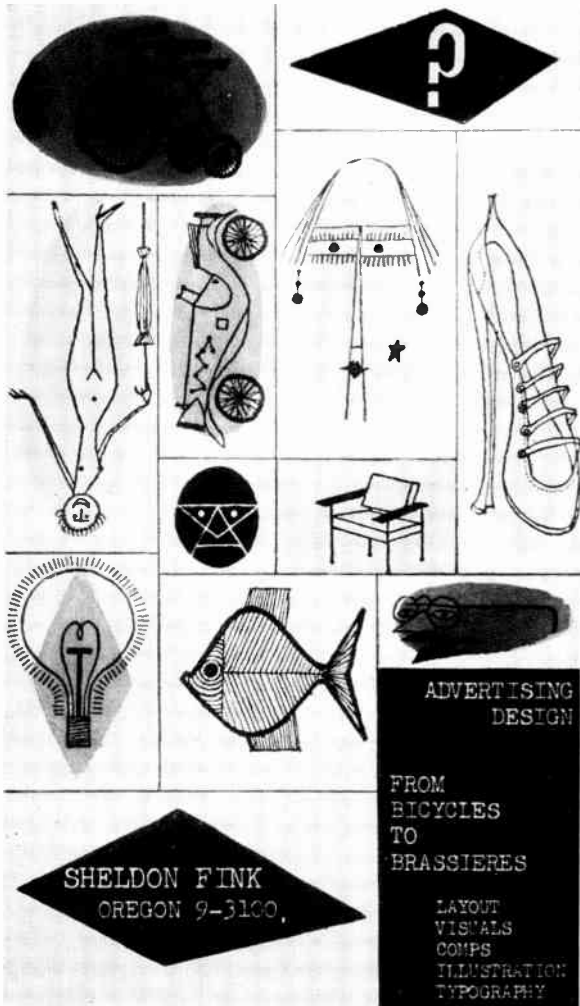
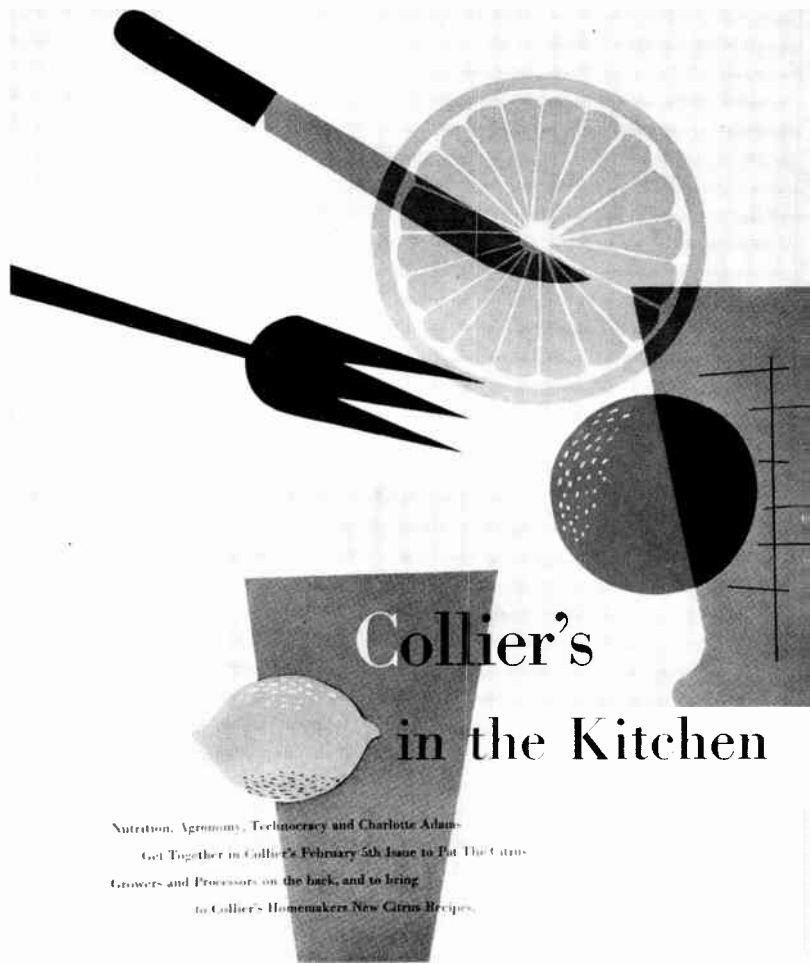
146

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

“Tomectin”

for simple diarrheas

147
 ART DIRECTOR WILLIAM A. WEBER
 ARTISTS WILLIAM A. WEBER, ABNER GRABOFF
 AGENCY COLLIER'S PROMOTION DEPT.
 ADVERTISER COLLIER'S



148
 ART DIRECTOR VICTOR TRASOFF
 ARTISTS VICTOR TRASOFF, HAL FIEDLER
 AGENCY WM. DOUGLAS MCADAMS, INC.
 ADVERTISER THE UPJOHN COMPANY

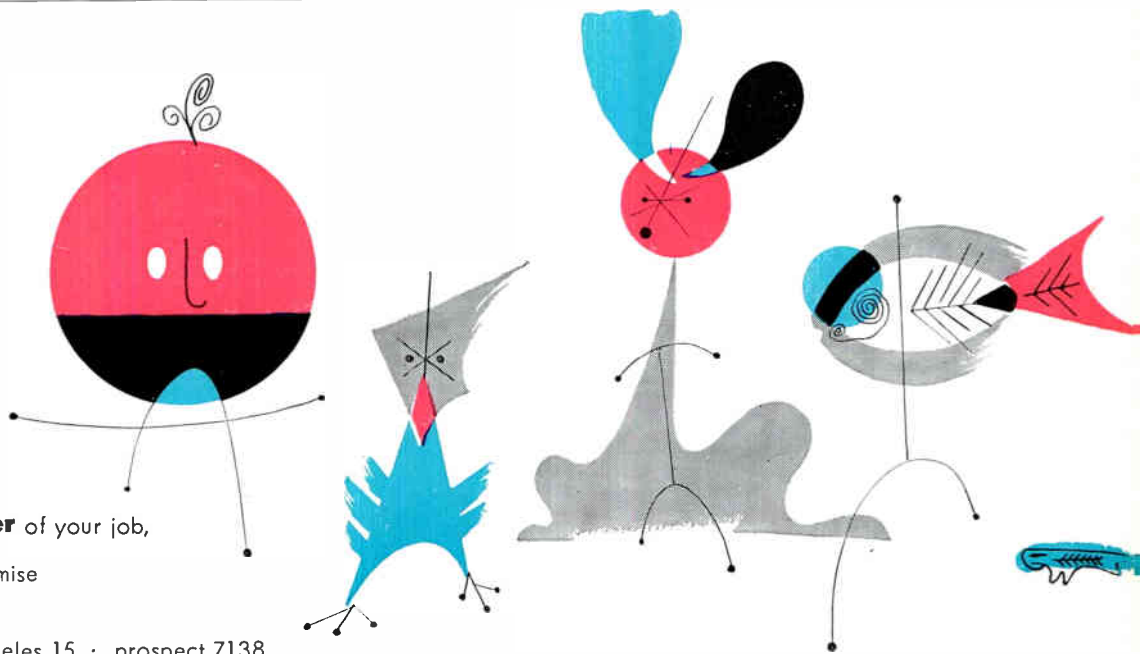
149
 ART DIRECTOR SHELDON FINK
 ARTIST SHELDON FINK
 ADVERTISER SHELDON FINK

© 1968 Eureka Press



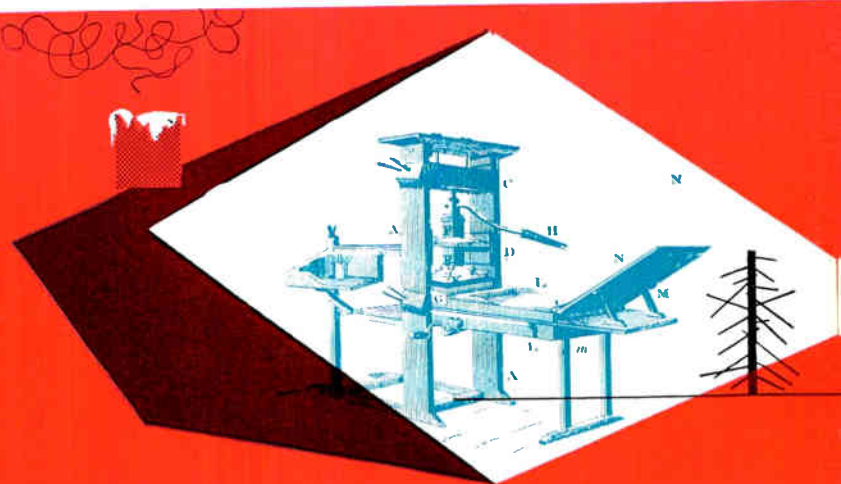
regardless of the **character** of your job,
 printing should be your first premise

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SEASON'S GREETINGS

eureka press

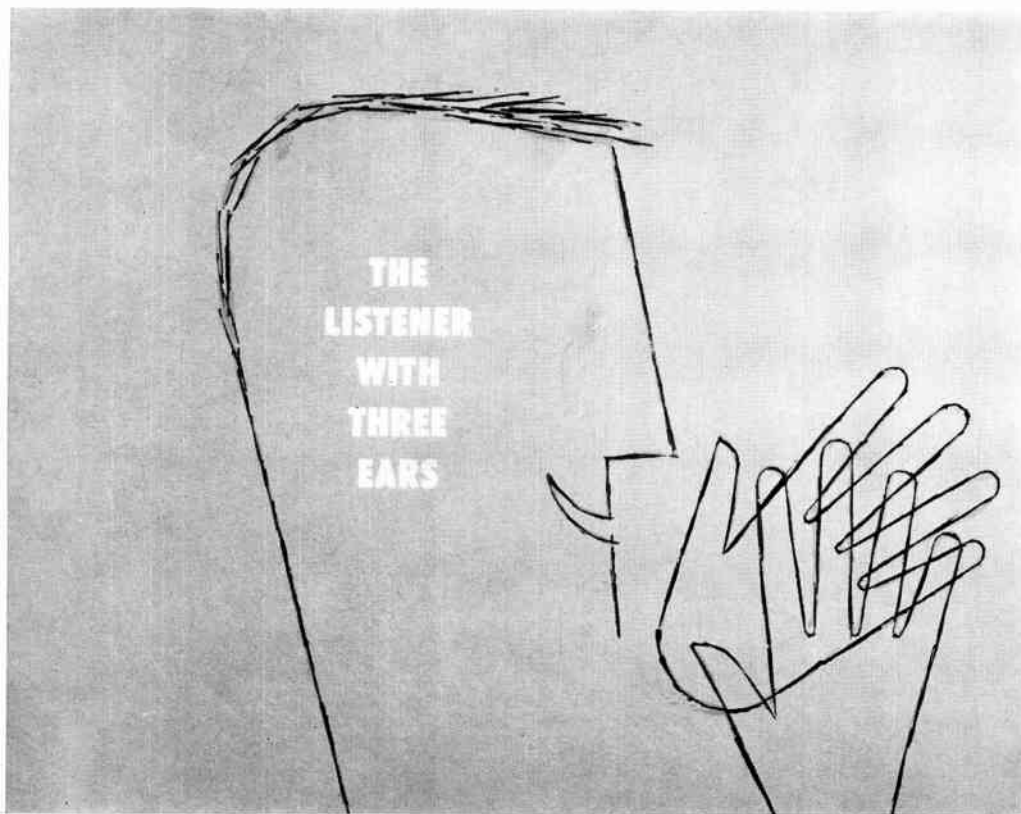


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from card to catalog

150-151

ART DIRECTOR JEROME GOULD
 ARTIST JEROME GOULD
 ADVERTISER EUREKA PRESS

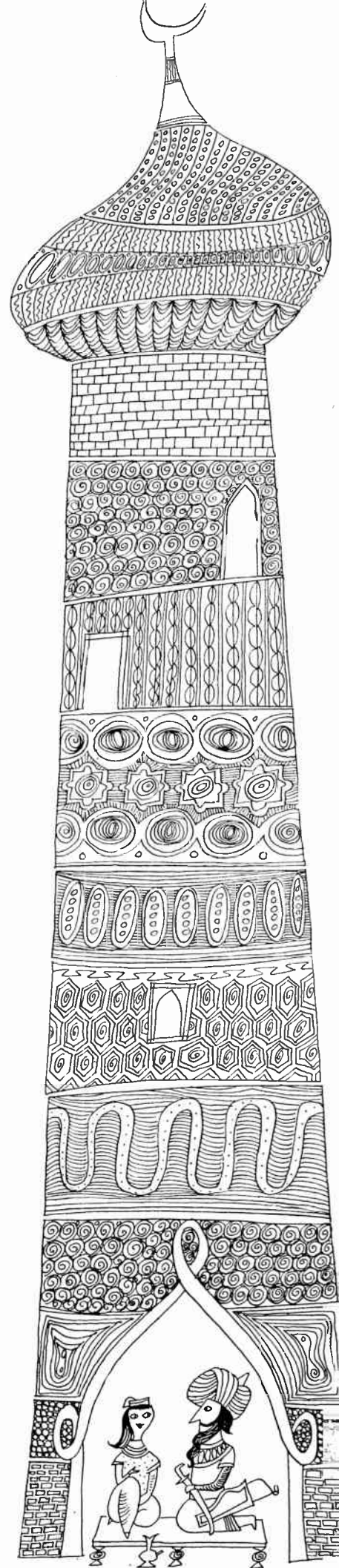


152

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

153

ARTIST RICHARD ERDOES
ART DIRECTOR GEORGE KALMAR
PUBLISHER TIME, INCORPORATED
PUBLICATION TIME MAGAZINE





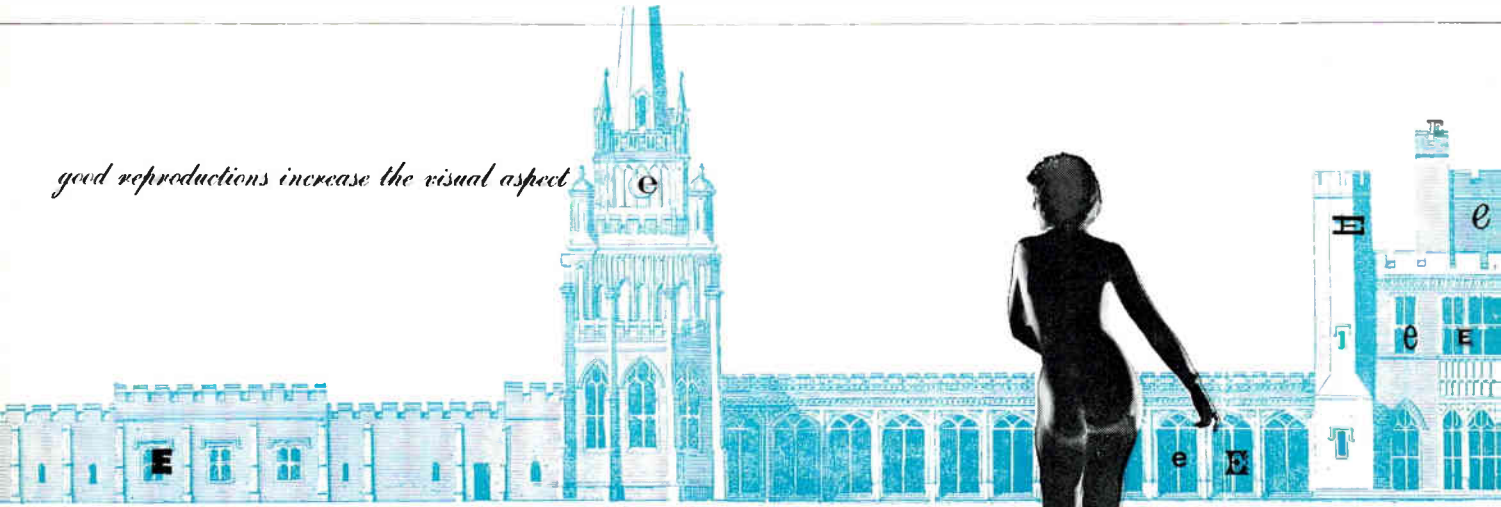
154

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

155

ART DIRECTOR JEROME GOULD
ARTIST JEROME GOULD
ADVERTISER EUREKA PRESS

good reproductions increase the visual aspect



for fine quality printing Eureka Press

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the Jefferson Co • New York City 17
424 Madison Ave • PLaza 8-2455

*Our designers
use brain work
when doing their
spade work*



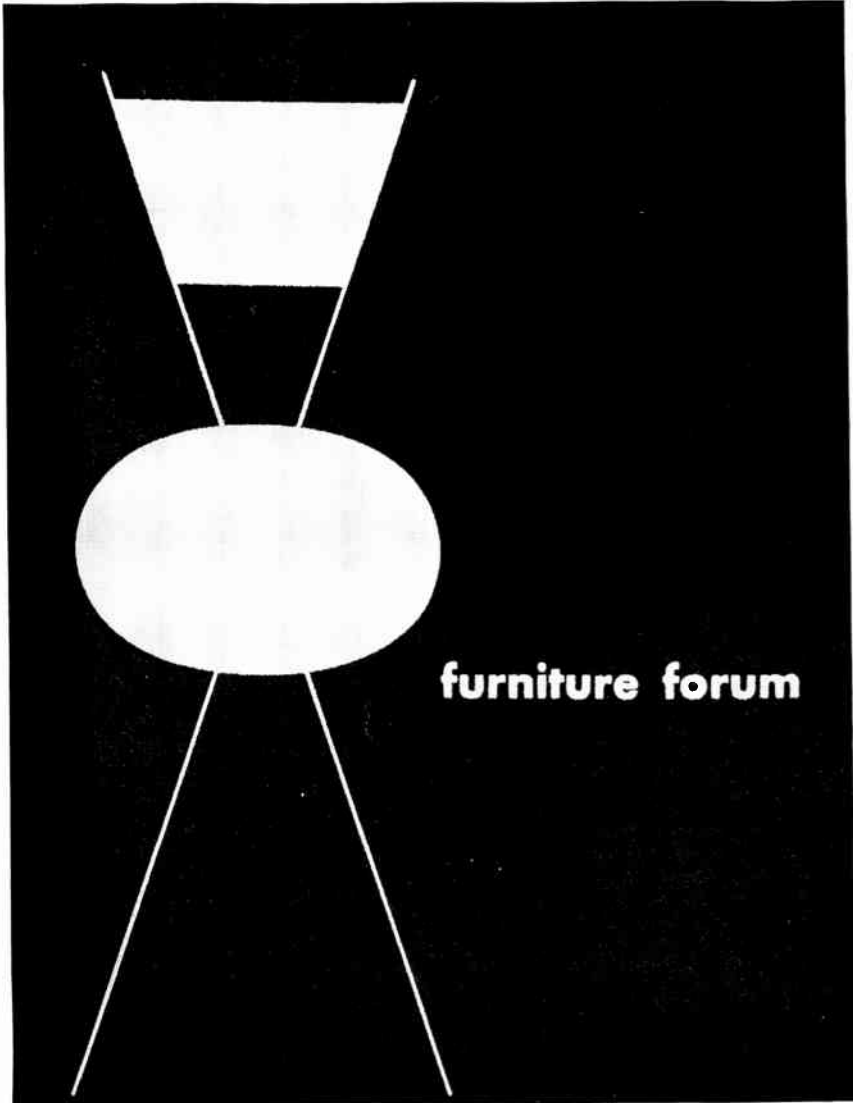
... that's why

we can create distinctive promotion pieces for you



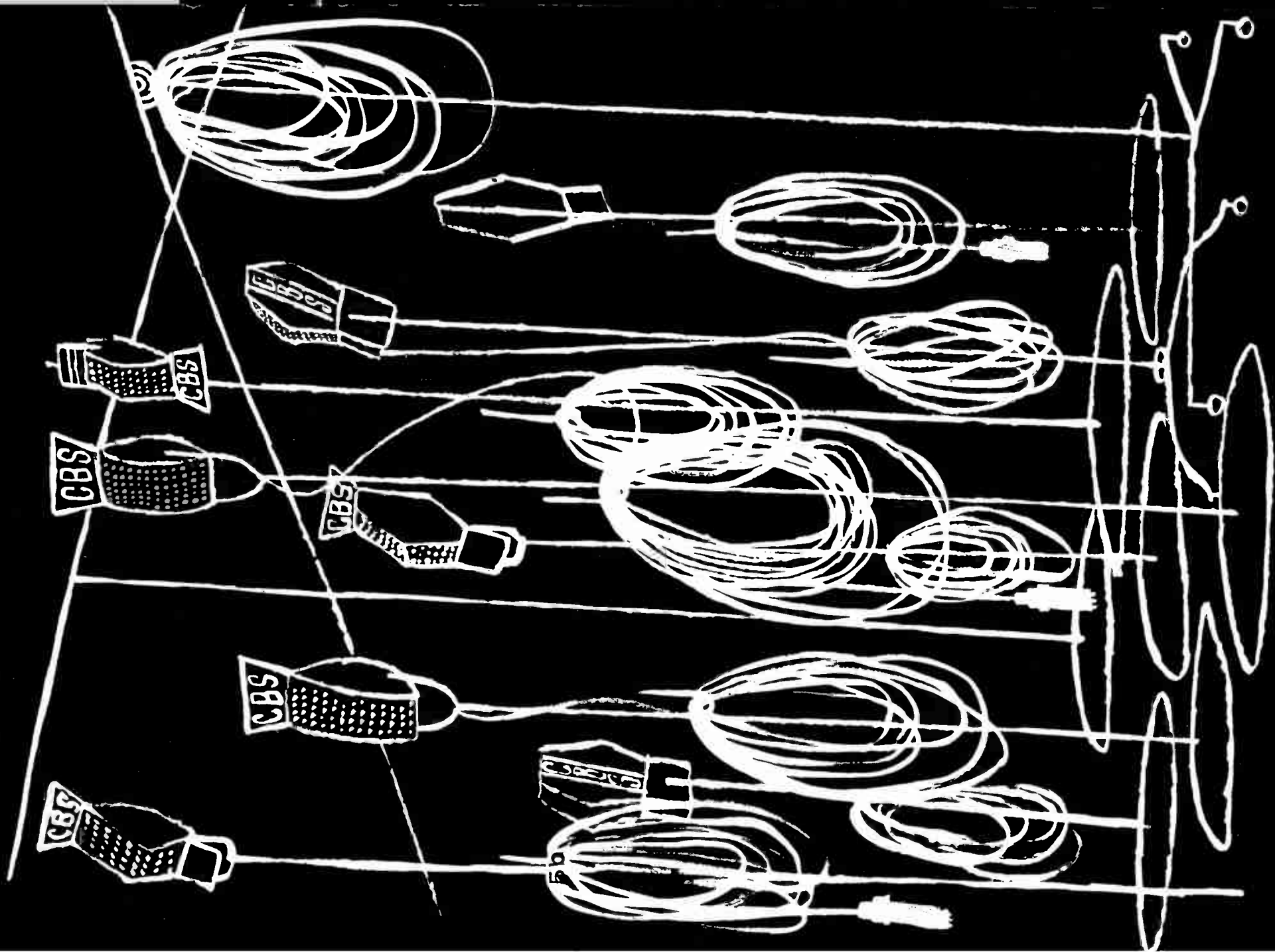
156

ART DIRECTOR JOHN CIAMPI
ARTIST JOHN CIAMPI
ADVERTISER JEFFERSON COMPANY



157

ART DIRECTOR	DON KUBLY
ARTIST	DON KUBLY
PUBLISHER	HOLLIS G. CHRISTENSEN
PUBLICATION	FURNITURE FORUM



ARTIST BEN SHAHN

ART DIRECTOR WILLIAM GOLDEN

ADVERTISER COLUMBIA BROADCASTING SYSTEM, INC.

VI / POSTERS

CAR CARDS

DIORAMAS

CALENDARS

WIPE OUT

DISCRIMINATION



**AGAINST RACES
RELIGIONS**

ON THE JOBS

IN RESTAURANTS IN HOUSING

CIO says "WIPE OUT DISCRIMINATION"

AWARD OF DISTINCTIVE MERIT
TO MILTON ACKOFF
FOR DESIGN OF COMPLETE UNIT
IN POSTERS

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

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

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

The problem of racial and religious discrimination is a weighty one and translating it into visually effective symbols was somewhat difficult. However, there was a lighter side in the execution of this poster. That was in trying to achieve the spontaneous, uninhibited childlike quality in the writing. My weapons were a box of penny chinks (now three cents), a bottle of Scotch (still \$5.75) and my left hand. MILTON ACKOFF

159

ARTISTS MILTON ACKOFF, BEN ROSE
AGENCY NATIONAL LABOR SERVICE
ADVERTISER CONGRESS OF INDUSTRIAL ORGANIZATIONS



KERWIN H. FULTON MEDAL
TO COMDR. JOHN B. SHIPMAN, USN
FOR DESIGN OF COMPLETE UNIT
IN POSTERS

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

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

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

160

ARTIST REX REICHERT
ADVERTISER NAVY DEPARTMENT



The pride
of Willow Run

FRAZER

Paul Rand

161-162-163

ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. H. WEINTRAUB ADVERTISING AGENCY
ADVERTISER KAISER-FRAZER CORPORATION



Kaiser Frazer

One of
America's
greatest
success
stories!

The pride of 1949
is the pride of Willow Run

- the hand-crafted

new **FRAZER** *Manhattan*

- powered by the Thunderhead

- charged by the Multiple Manifold

- paced by the Overdrive

Kaiser-Frazer Corporation, Willow Run, Michigan

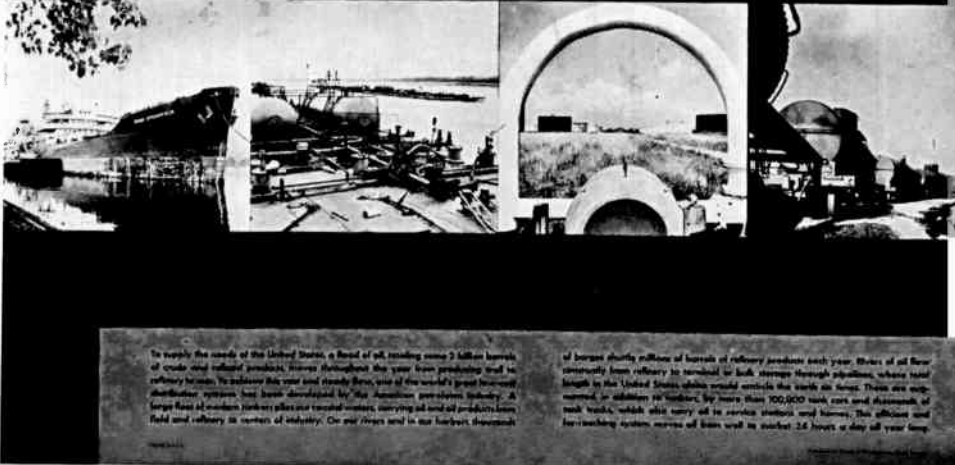
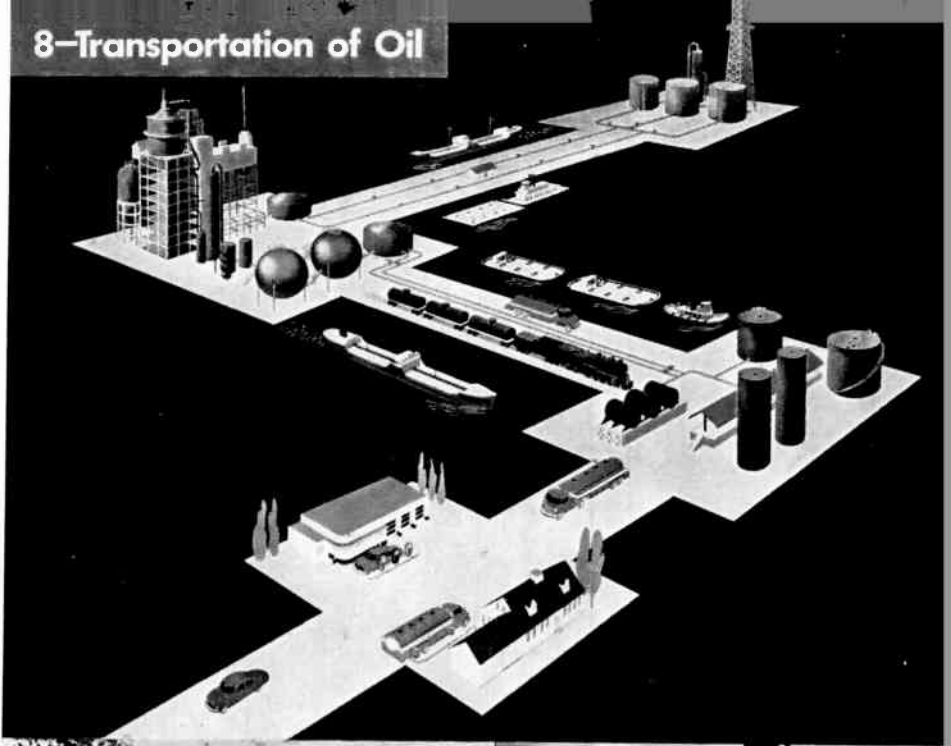


One of America's greatest success stories



Frazer

8-Transportation of Oil



To supply the needs of the United States, a fleet of oil tankers carries some 2 billion barrels of crude and refined products across the world throughout the year from producing and to refinery bases. To deliver this vast and steady flow, one of the world's great four-wheel distribution systems has been developed by the American petroleum industry. A large fleet of modern tankers plus our terminal system, carrying oil and oil products from field and refinery to centers of industry, to our highways and to our harbors, discharges

of barrels about 100 million barrels of refinery products each year. Most of all flow constantly from refinery to terminal to bulk storage through pipelines, whose total length in the United States alone would circle the earth six times. These are equipped, in addition to tankers, by more than 100,000 tank cars and thousands of rail trucks which also carry oil to service stations and homes. The efficient and far-reaching system moves oil from well to market 16 hours a day all year long.

Lockheed Constellation



Tried and Proven - 4000 million passenger mil

164

ART DIRECTOR CARL MAAS
ARTIST LADISLAV SUTNAR
ADVERTISER STANDARD OIL COMPANY OF N. J.

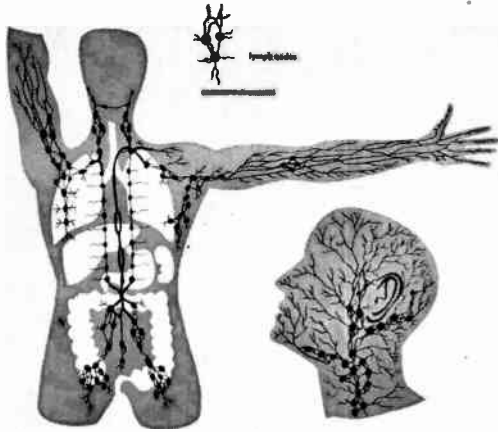
165

ART DIRECTOR JOHN GROEN
ARTIST JO HENNINGER
AGENCY FOOTE, CONE & BELDING
ADVERTISER LOCKHEED AIRCRAFT CORPORATION

Shop early in the week...

at **Kaufmann's**

we close summer Saturdays at one



**PATHWAYS
USED BY
CANCER
CELLS
ON THE
MOVE**

△ **166**

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

167

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

168

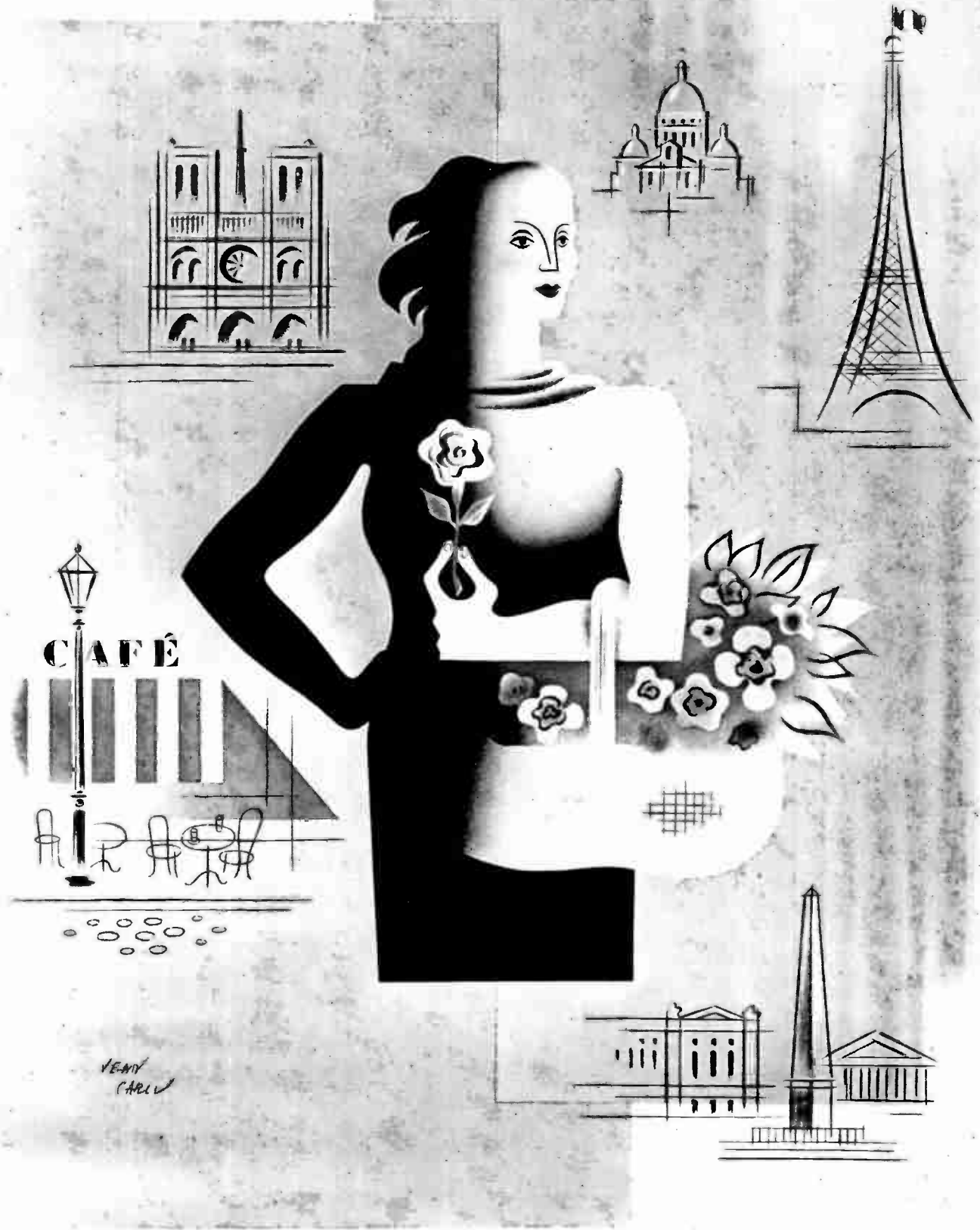
ART DIRECTOR PAUL RAND
ARTIST PAUL RAND
AGENCY WM. H. WEINTRAUB ADVERTISING AGENCY
ADVERTISER FRANK H. LEE COMPANY

LEE
pre-
shaped

*in regular
and long ovals*

*The crease
that
can't be*

FLY TO FRANCE



NEW
PARIS



PAN AIR DO BRASIL



PAN AMERICAN WORLD AIRWAYS SYSTEM

169

ART DIRECTOR MELVILLE E. STONE 2D
ARTIST JEAN CARLU
ADVERTISER PAN AMERICAN WORLD AIRWAYS

VII / HOUSE ORGANS



MODERN MADONNA
by Clara Kluge

AWARD OF DISTINCTIVE MERIT
TO BERT RAY
FOR DESIGN OF COMPLETE UNIT
IN HOUSE ORGANS

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

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

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



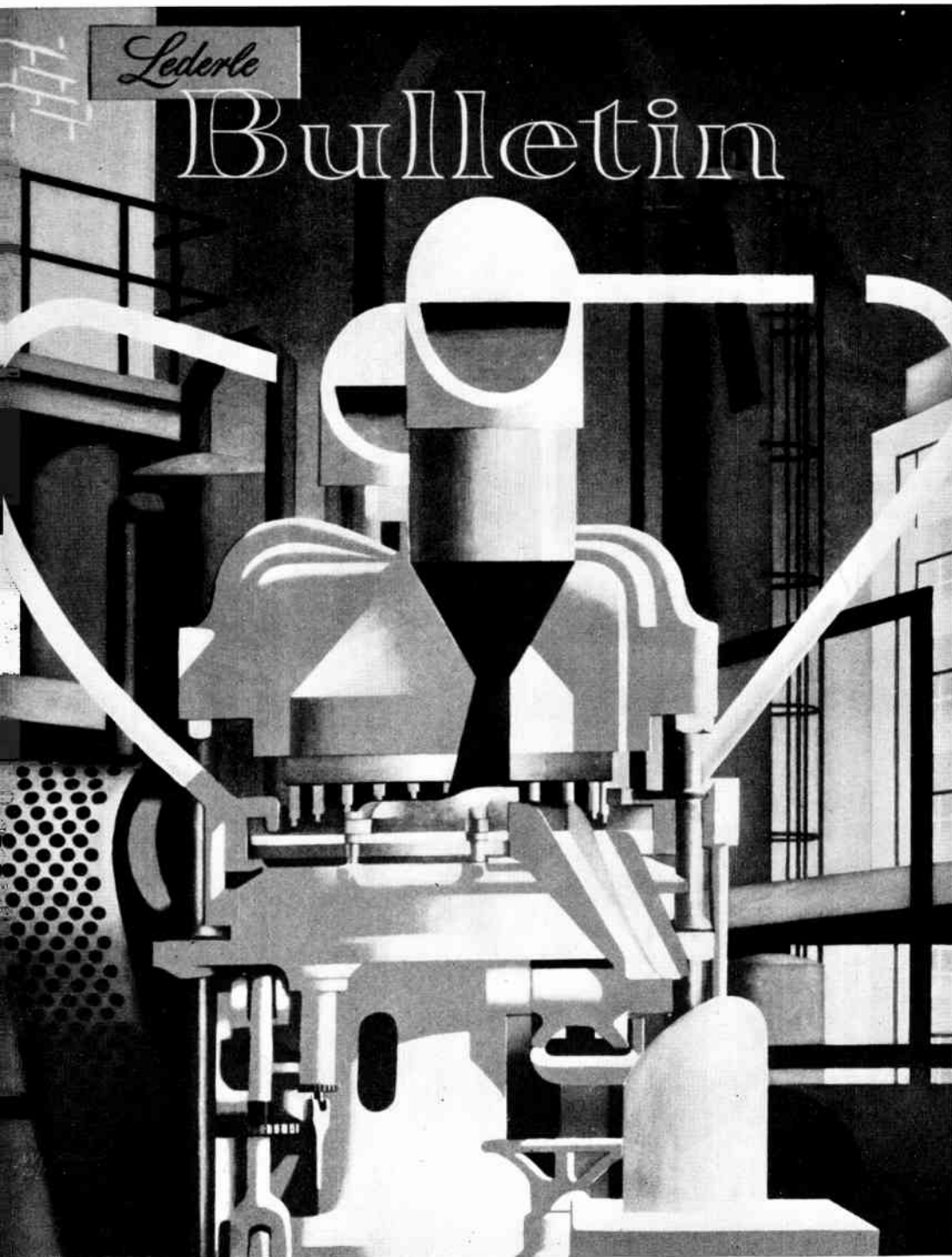
170

ADVERTISER ABBOTT LABORATORIES

What's New
SPECIAL CHRISTMAS EDITION 1954

Lederle

Bulletin



171

ART DIRECTOR DR. DAVID A. BRYCE
ARTISTS HERBERT LUBALIN, WEIMER PURSELL
AGENCY SUDLER & HENNESSEY
ADVERTISER LEDERLE LABORATORIES DIVISION
AMERICAN CYANAMID COMPANY

The Lamp

NOVEMBER 1948



Oil on a Louisiana Farm

172

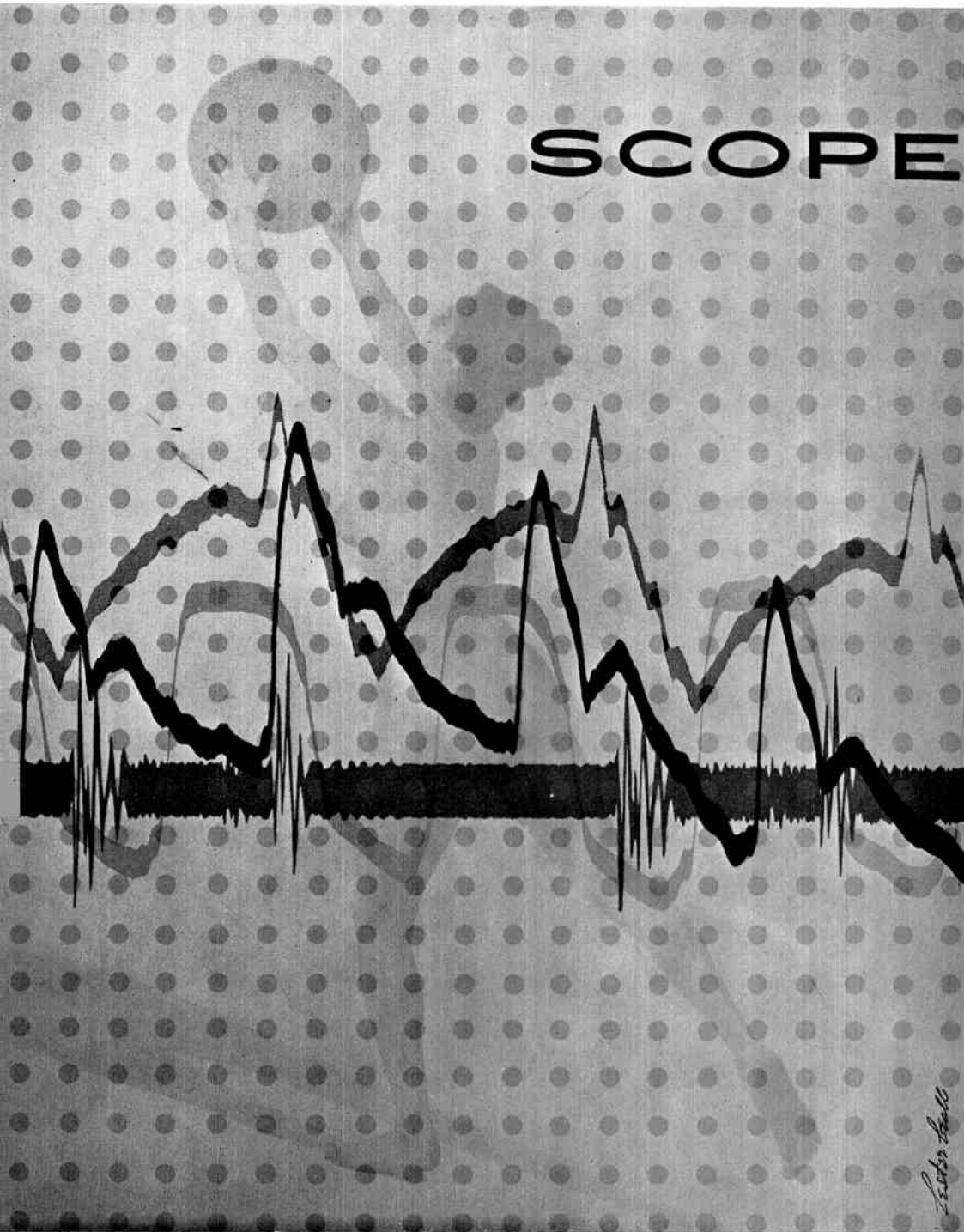
ART DIRECTOR CHARLES TUDOR
ARTIST DON BURNS
ADVERTISER STANDARD OIL CO. OF NEW JERSEY

SCOPE



173

ART DIRECTOR LESTER BEALL
ARTIST LESTER BEALL
ADVERTISER THE UPJOHN COMPANY



174

ART DIRECTOR LESTER BEALL
ARTIST LESTER BEALL
ADVERTISER THE UPJOHN COMPANY

SCOPE



cancer

175

ART DIRECTOR LESTER BEALL
ARTISTS LESTER BEALL, JOHN GIBBS
ADVERTISER THE UPJOHN COMPANY

VIII / PERIODICALS



ART DIRECTORS CLUB MEDAL
TO A. LIBERMAN AND PRISCILLA PECK
FOR DESIGN OF COMPLETE UNIT
IN PERIODICALS

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

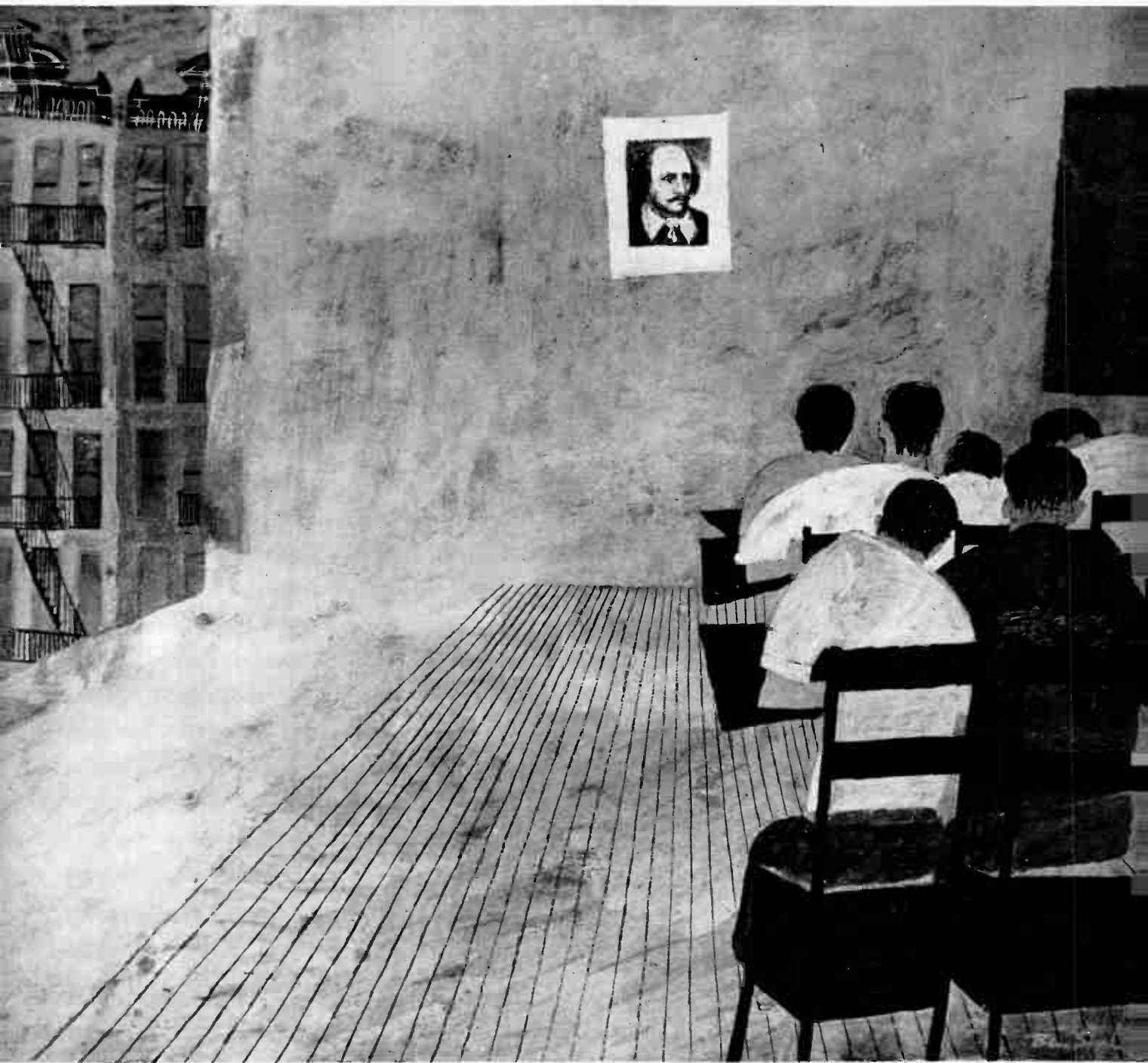
Thanks to progress in colour photography, modern engraving, technical improvement in inks, and printing, it is now possible to give the printed page a new and exciting colour dimension. The restraint in the layout and typography of these pages was justified by a desire that nothing should detract from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

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



176

ARTISTS CONSTANTIN JOFFE, RAYMOND BURNIER
PUBLISHER THE CONDE NAST PUBLICATIONS, INC.
PUBLICATION VOGUE



ART DIRECTORS CLUB MEDAL
TO BEN SHAHN
FOR ART IN PERIODICALS

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

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

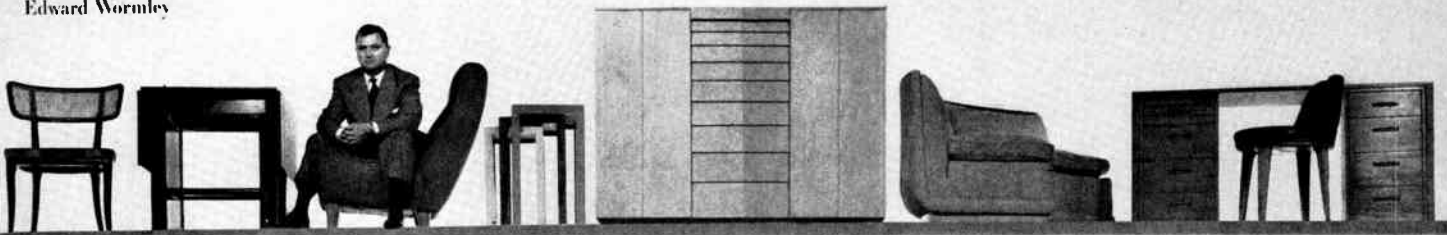
The painters were urged not to "talk down" to their audience—to do nothing they wouldn't exhibit in their galleries.

Most of the assignments turned out successfully. This one by Ben Shahn is, I think, the best. CIPE PINELES

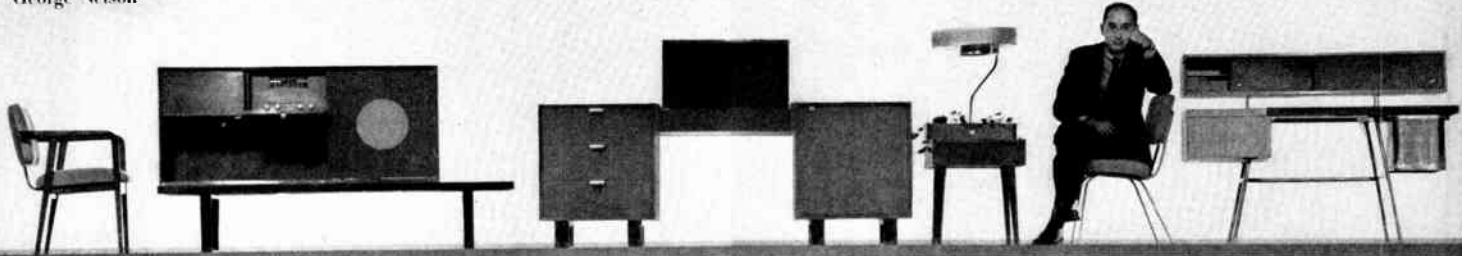
177

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

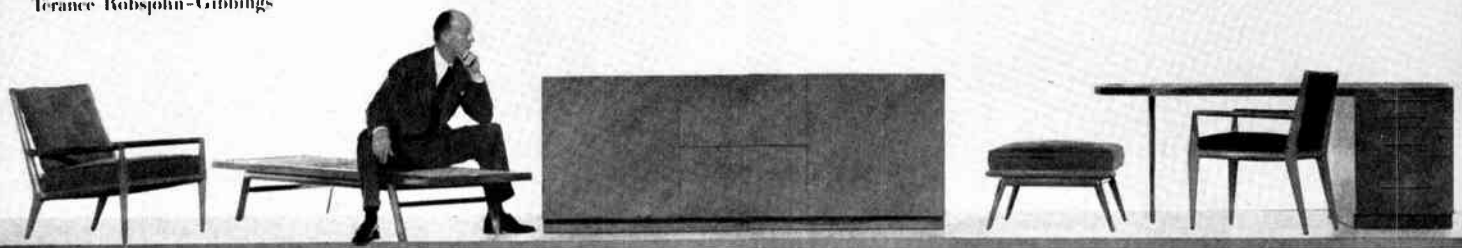
Edward Wormley



George Nelson



Terance Robsjohn-Gibbins



AWARD OF DISTINCTIVE MERIT
TO CHARLES TUDOR AND BERNARD QUINT
FOR DESIGN OF COMPLETE UNIT
IN PERIODICALS

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

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

Our presentation of this kind of thing has made journalistic history, in our opinion—and this opinion may be justified by the fact that the public's demand for reprints of these stories has far exceeded our supply. CHARLES TUDOR/BERNARD QUINT



178

ARTIST ARNOLD NEWMAN
PUBLISHER TIME, INC.
PUBLICATION LIFE



AWARD OF DISTINCTIVE MERIT
TO IRVING PENN
FOR ART IN PERIODICALS

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

179

ART DIRECTORS ALEXANDER LIBERMAN, PRISCILLA PECK
PUBLISHER THE CONDE NAST PUBLICATIONS, INC.
PUBLICATION VOGUE



**AWARD OF DISTINCTIVE MERIT
TO AL PARKER
FOR ILLUSTRATION IN PERIODICALS**

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

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

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

180

ART DIRECTOR WILLIAM FINK
PUBLISHER THE CURTIS PUBLISHING COMPANY
PUBLICATION LADIES' HOME JOURNAL

Fortune



MAY 1948

Giaretti

THE TOOLS OF SYNTHETICS

AWARD OF DISTINCTIVE MERIT
TO GEORGE GIUSTI
FOR MAGAZINE COVER ART

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

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

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

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

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

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

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

THE BEAUTIFUL FACTORIES

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

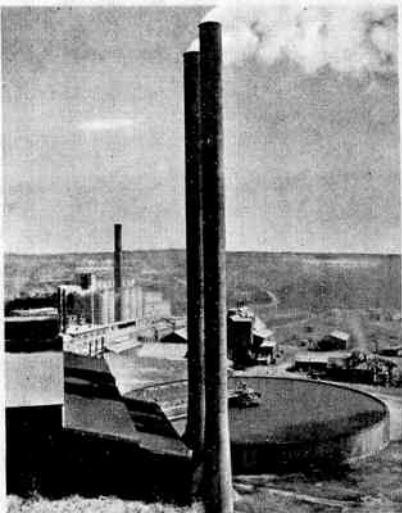
Recently plants have appeared in the American landscape more than ever before. When first they were mere hazy outlines, or a distant glow, or a bright point of light in the distance, they were the harbinger of a new factory, a new plant, a new world. The new factories are changing the American countryside with their beauty. In their towers, chimneys, and smokestacks, they are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty.

They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty. They are a new beauty, a new beauty.



HOUSTON MILL, HOUSTON, TEXAS
The recently completed Houston Mill is a new landmark in the Houston skyline. The mill's design is a blend of modern industrial and traditional architectural styles.

The Houston Mill is a new landmark in the Houston skyline. The mill's design is a blend of modern industrial and traditional architectural styles.



ELYSIAN MILLS, PORTLAND, OREGON

The Elysian Mills is a new landmark in the Portland skyline. The mill's design is a blend of modern industrial and traditional architectural styles.

The Elysian Mills is a new landmark in the Portland skyline. The mill's design is a blend of modern industrial and traditional architectural styles.

182

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

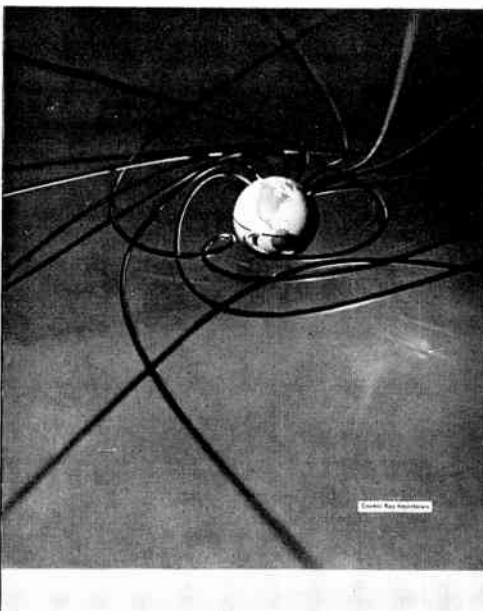


COSMIC

Radiations from outer space open another frontier in atomic physics

The study of cosmic rays is one of the most rapidly advancing fields in modern physics. These rays, which originate in outer space, have been found to consist of a variety of particles, including protons, neutrons, and mesons. The study of these rays has led to the discovery of new particles and has provided insights into the structure of matter and the forces of nature.

Cosmic rays show the tracks of magnetic fields. The study of these rays has led to the discovery of new particles and has provided insights into the structure of matter and the forces of nature.

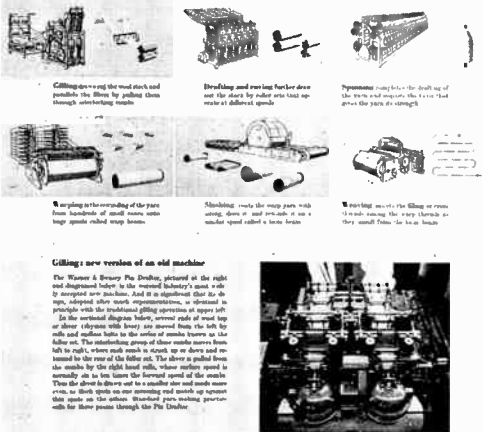


Cosmic rays show the tracks of magnetic fields. The study of these rays has led to the discovery of new particles and has provided insights into the structure of matter and the forces of nature.

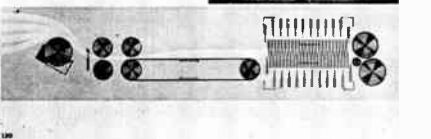
183

ART DIRECTOR WILL BURTON
ARTISTS GEORGE GIUSTI, EZRA STOLLER
PUBLISHER TIME, INC.
PUBLICATION FORTUNE

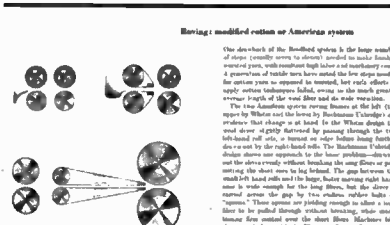
Making worsted cloth from yarn spun on the traditional Bradford system



The Bradford system is a traditional method of spinning worsted cloth. It involves several steps, including spinning the yarn, drafting the fibers, and finishing the cloth. The process is highly skilled and requires a deep understanding of the materials and the machinery involved.



This is a photograph of a textile machine used in the Bradford system. It is a highly skilled and requires a deep understanding of the materials and the machinery involved.



This is a photograph of a textile machine used in the modified Bradford system. It is a highly skilled and requires a deep understanding of the materials and the machinery involved.

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Ice-cream taste

It is not enough to say that the druggist is to the American what the pub is to the Britisher, the sidewalk cafe to the Parisian, the coffeehouse to the Greek. It is all of these, and something more, a cornerstone of the American home and a guarantee of American morality.

The druggist, like some green-eyed household god, presides at births, deaths and marriages, and is called upon at almost every other decisive moment in his customer's life. It is the druggist who answers the night bell to dash out the pain pills for a sick baby; it is the druggist who wraps up the riding alcohol—and now days the heat lamps—that revive the flagging warmth in the limbs of the aged. It is the druggist who sells the boy his first bottle of skin cream for an ornate comb, and the young girl her very first bubble bath and nail polish, guaranteed to make the phone ring at



The original modern druggist's shop (reminiscent of the New York Historical Society). Now new drug stores are copying the motif of the original's built-in American motif.

all hours, issuing jet-endless fascinating invitations.

The procession of merchandise along druggist counters provides an accurate mirror of the manners of the day: Havana cigars were sold long before cigarettes were considered respectable; balms and hair oils preceded toilet glass; in the opening post-World War I days when "people of all colors" began to buy automobiles, goggles and machine straps appeared on the counters; a lecture on the use of place of the customer that had to be stuck in a glass jar, only to be reproduced by a chemical house preservative mixing set.

It is at the druggist's that all tastes meet, and at the druggist's that the American taste is first formed—be chocolate or vanilla, for the doctor's cure is the kind with blades, for a honey perfume or light fluid soap, for the extravagant looking of a woman's face.

There's a little to say in the house that doesn't remain more than a memory to the future, that was purchased in the druggist. The all-time favorite that the druggist should have the finest druggist for the most successful, perhaps also the best house, might and make for a more beautiful world, for a more beautiful and beautiful girl, for a more beautiful world, for a more beautiful and beautiful girl, for a more beautiful world.



the adaptable Casserole

A package of peas in the casserole? It's a great look alike; good to the head it looks, good to the neck it smells. What other cooking should it be made enough to taste to the table as it? What other dish does it look like for so many kinds? Meat or fish dishes, chosen sometimes, all show off to their best in the casserole. Small portions of expensive foods stretch to main-course servings, when combined with less costly ingredients. Leftovers? You'll never imagine them when you serve them in a casserole. And what other dish makes cooking and serving so easy? Why, a casserole about twice itself—just put all the makings in the dish, pop it in the oven and you're done. No stirring or heating or waiting needed. The frozen last-minute addition called for, it won't crowd waiting in the oven if dinner is delayed. If it's appearing at a party, it can be made in advance, put in the oven to finish cooking just before refreshment time. When you bring it to the table you need no extra serving platters. (P.S.—See double-recipe!)

This practically perfect pot has given its name to a whole school of cookery. In fact, any combination of foods, baked in an oven-proof dish and served in it, is called a casserole. It can be a creamy blend of meat (or fish or eggs or vegetables or poultry) and a sauce, topped with cheese and crumbs. It can be an even-stew of meat, vegetables and potatoes. It can be a merger of a starch such as macaroni, noodles, spaghetti or rice with various meats, vegetables, cheese. The list of foods that can be combined is almost endless.

Across the page you see the makings of one simple casserole. Ham and mushrooms, green peas and cheese for its main ingredients. Milk and butter to measure it. Parsley and onion for flavoring. Parsley stalks and potato to give it bread-crumbs for a topping. These make a few casserole combinations. But they're not the only possibilities. See—next to each one of our basic ingredients we've listed some of the other foods you can use in casserole cookery—other meats, other starches, different vegetables, a whole galaxy of flavorings. You'll notice we've given no alternatives for salt and pepper (they belong in every casserole) and none for onions because we're of the school of thought that think's onions are indispensable in most "combination" dishes.

The casserole is the perfect dish for a girl with imagination. She can experiment with various seasonings, try out different combinations, limited only by the contents of her kitchen cabinet. A few general points to remember always: cover the casserole or the food won't stick to the sides. Use enough liquid to keep your dish (continued on page 189)



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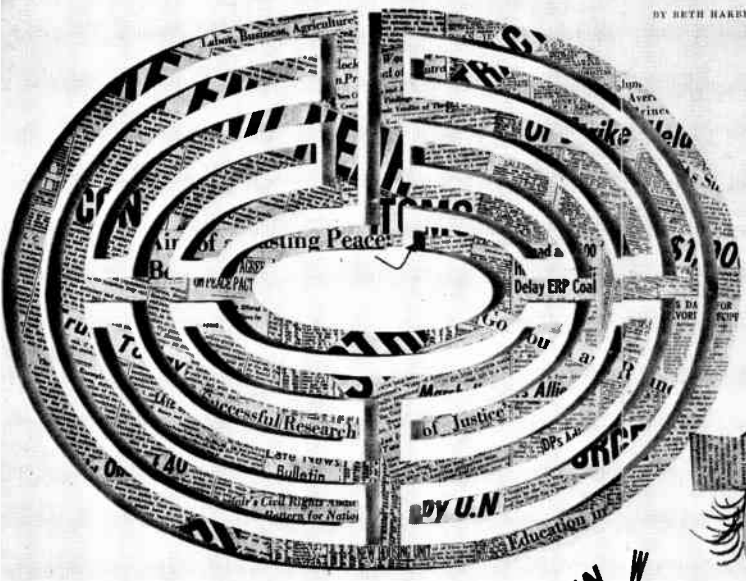
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BY BETH HARBEN

How to Read a Newspaper

Is it a bewildering maze?
You can find your way through it if you
learn to read thoughtfully



How's your "Fog Index" these days? Quick town—who is H.J. Paterson Thomas? What is the "Fog Index"? Why do hundreds of people climb Mt. Palomar in California every day? To get closer to your own back yard, name the Congressman who speak and vote for you in the United States Senate and House of Representatives.

Your score is your own secret, but if you draw a blank on these questions, your "Fog Index" is higher than it should be. We don't intend to be stuffy about it, but a steep F. I. means you might as well be walking around with your head in a bag.

To tear all that bag and dangle some of that meat, there's nothing quite so effective as a thorough reading of a good newspaper, not once a week, or just before a Current Events exam, but every single day, as faithfully as you brush your teeth. This daily ritual is a ticket for a front-row seat to the greatest show of all time: the Present and the Future. But give special note to the vigorous emphasis on daily.

A newspaper is a chronicle of what's going on in the world outside home. It is set apart from other forms of reading matter by its accuracy. Events race ahead so rapidly that even so a reporter is putting what he thinks are the finishing touches to a yarn, his copy may already need rewriting to make it a truer account of the very latest developments.

Large metropolitan newspapers are organized to speed the news into print within minutes. Constant change is routine. No matter how the first edition comes up we get from the press than the reporter is back at his typewriter, freshening his story for the next edition.

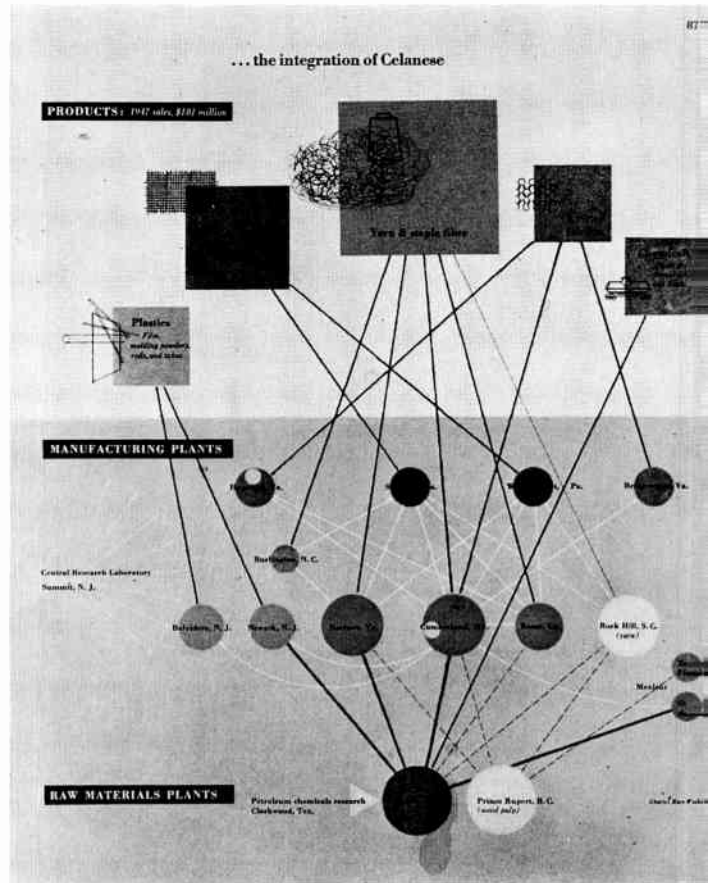
In an afternoon newspaper with many editions, each edition may be different. The make-up of the paper keeps shifting as early front-page stories are often moved back and are sometimes dropped out to give sufficient room to newer news. The men who deal in deadlines know that nothing can be staler than what happened yesterday. Today's paper is alive—today. Tomorrow it can be used to line the pantry shelves or to make a fireman's hat for baby brother, but it is no longer news. The events that the paper records, recent as they are, are already history.

Some people are newspaper-shy. It's fairly simple to identify them. They're the people who either never buy a paper at all, or who at the end of the day have their newspapers crumpled back to page two. That's as far as they go, often because of their poor reading habits. Beginning with the headlines in the upper left-hand corner of the first page, they work their way down to "continued on page twenty-seven." Obviously, but with a feeling of frustration and annoyance, they turn to twenty-seven to complete the story. Then back to page one again and a slow journey down the second column. It's no wonder that before long, with so many pages still unrolled, they give up. What a huge task, they think, to wade through that ocean-of-words!

True, a big daily newspaper is a lot of words. The average reader would take from eight to ten hours to plod through all the printed matter in a large metropolitan paper. However, no one is expected to absorb a newspaper in its entirety. You don't need to for a working knowledge of today's world.

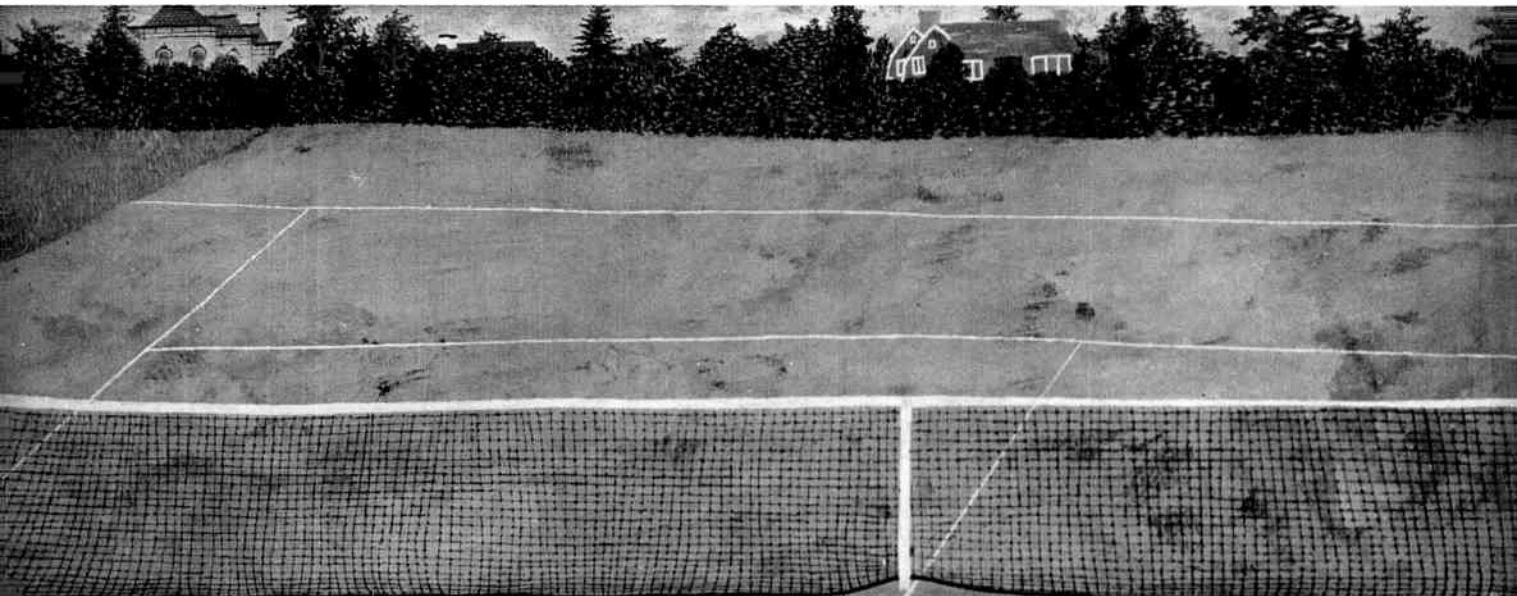
A newspaper is often compared to a menu. Tantalizing headlines are designed, like the first course of a meal, to tease your appetite on to heartier food. In this case, the main dish is the body of the news served up in the (continued on page 188)





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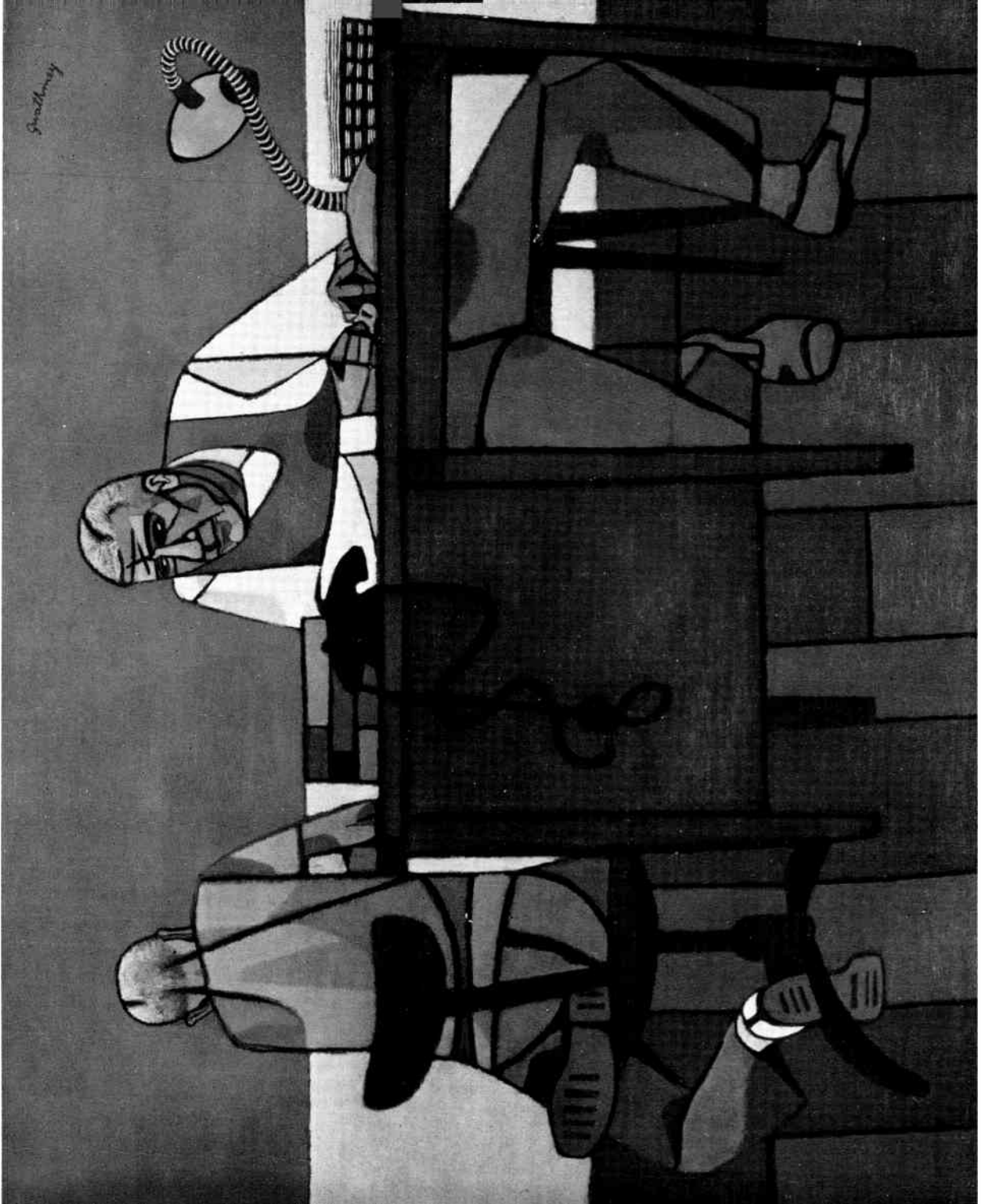
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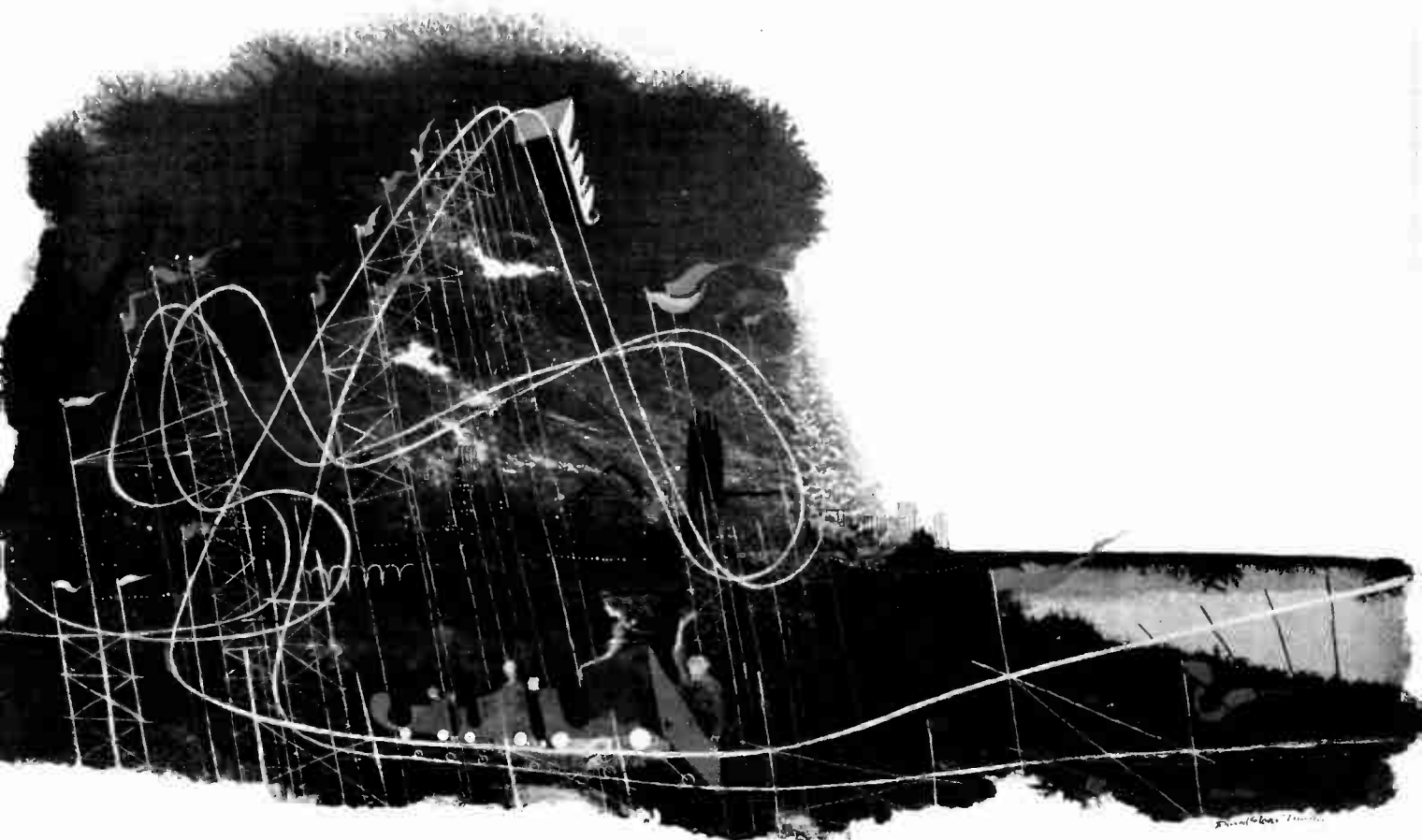
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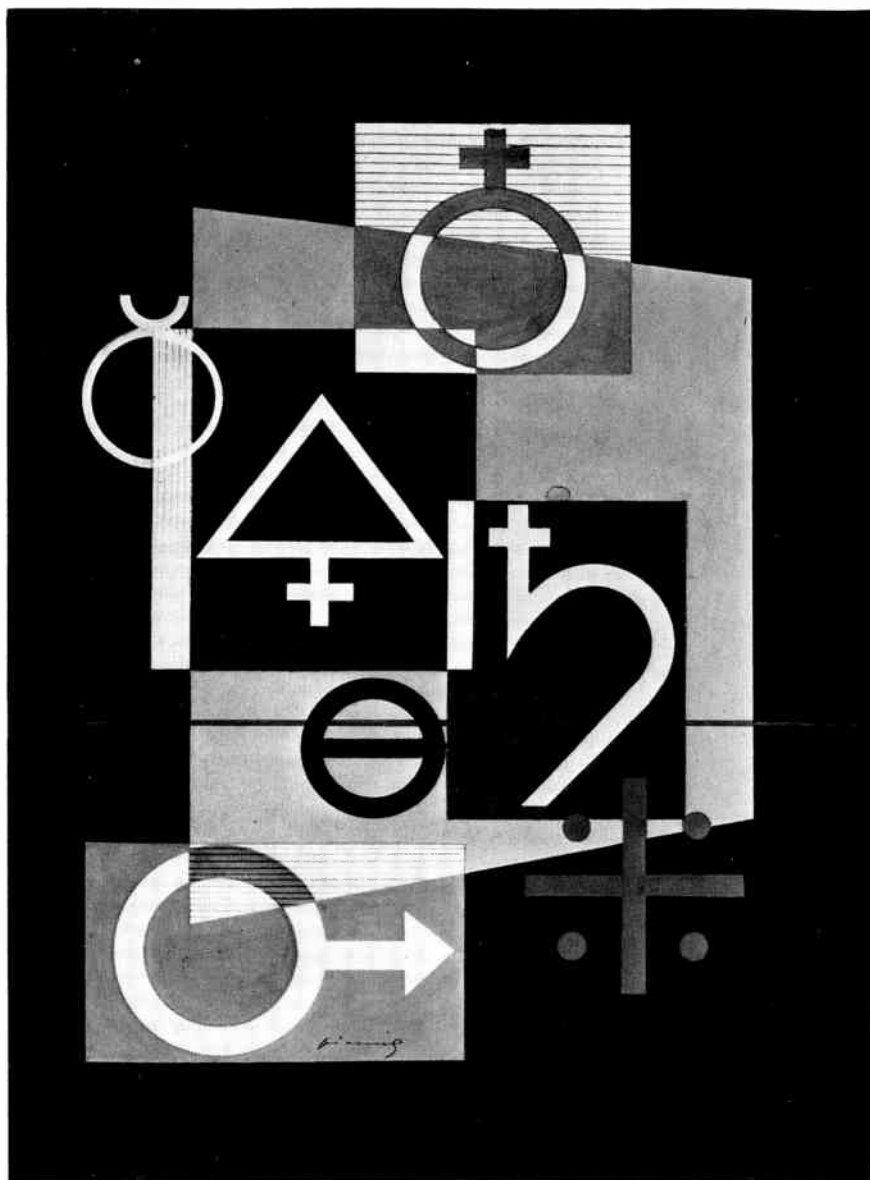
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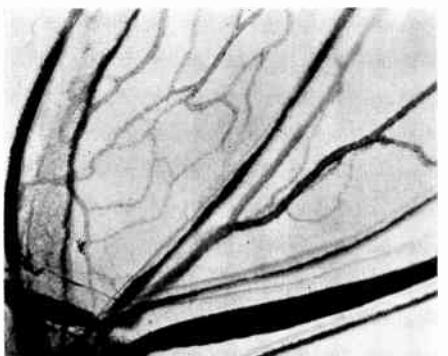
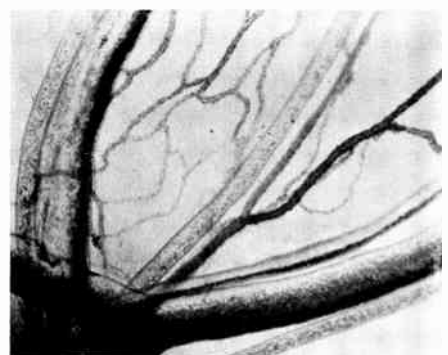
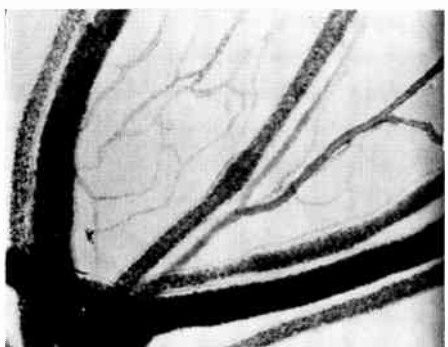
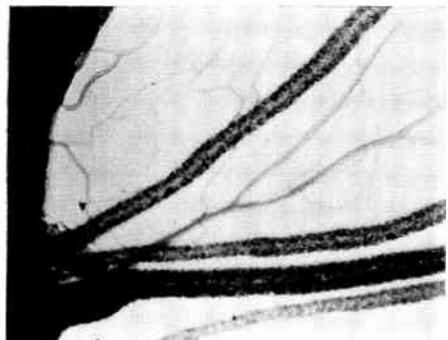
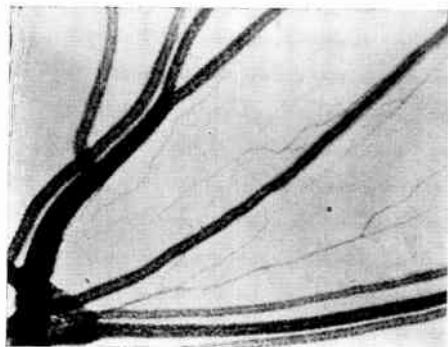
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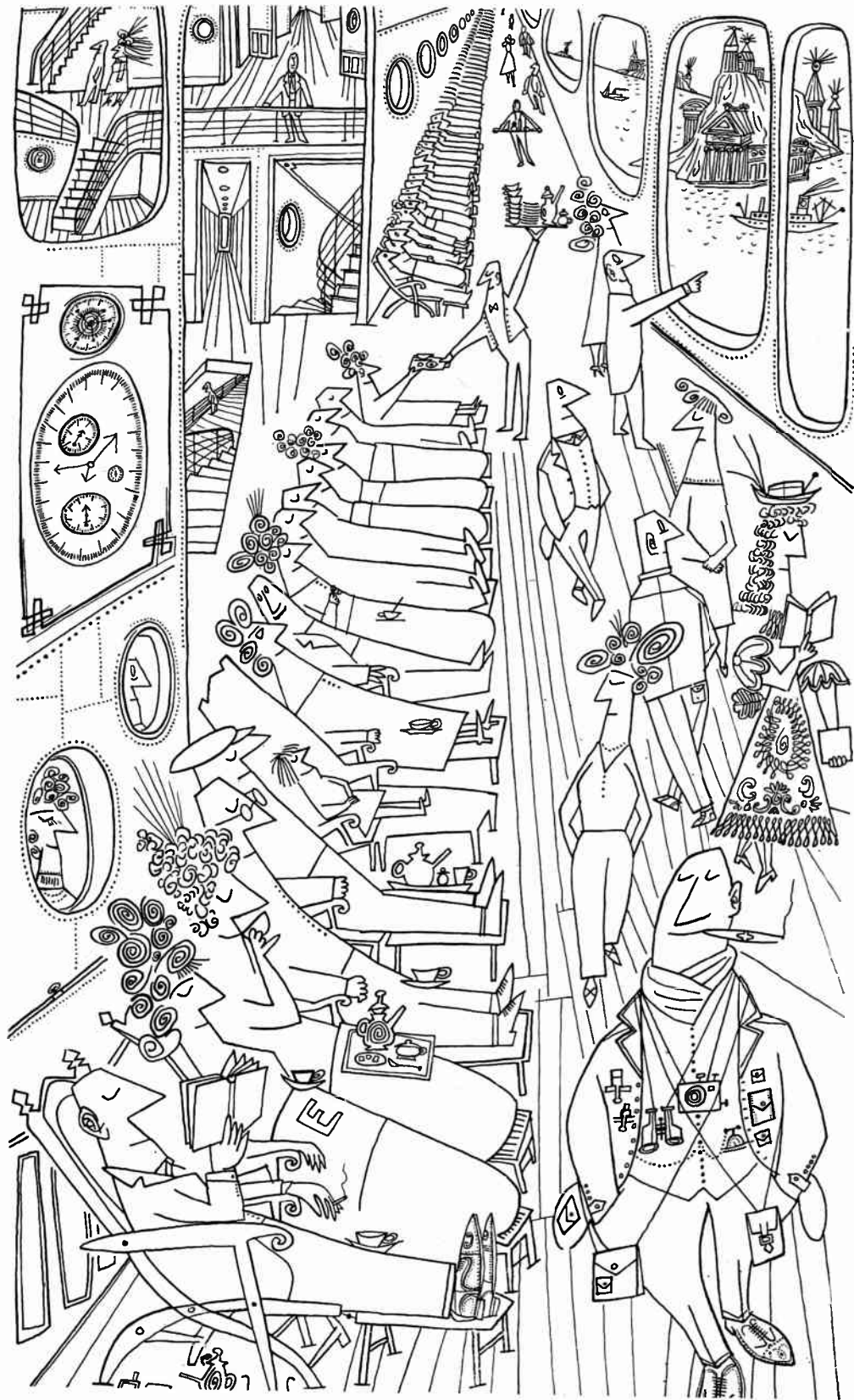
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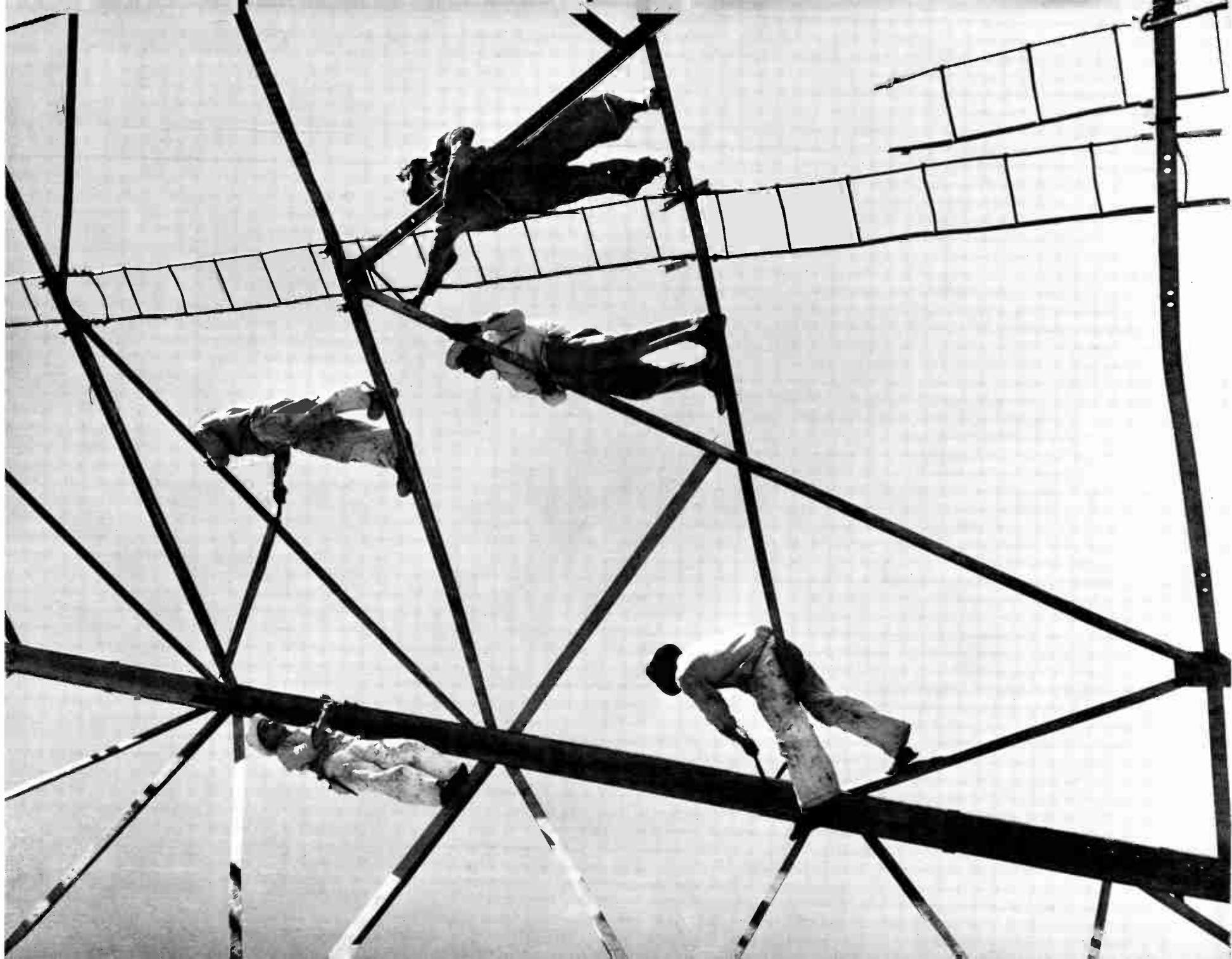
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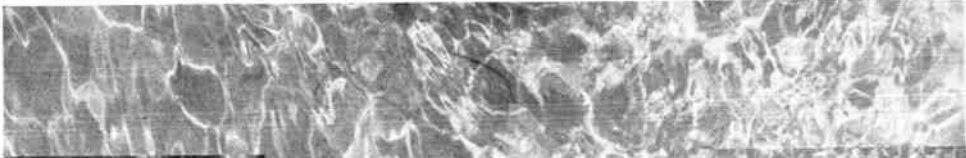
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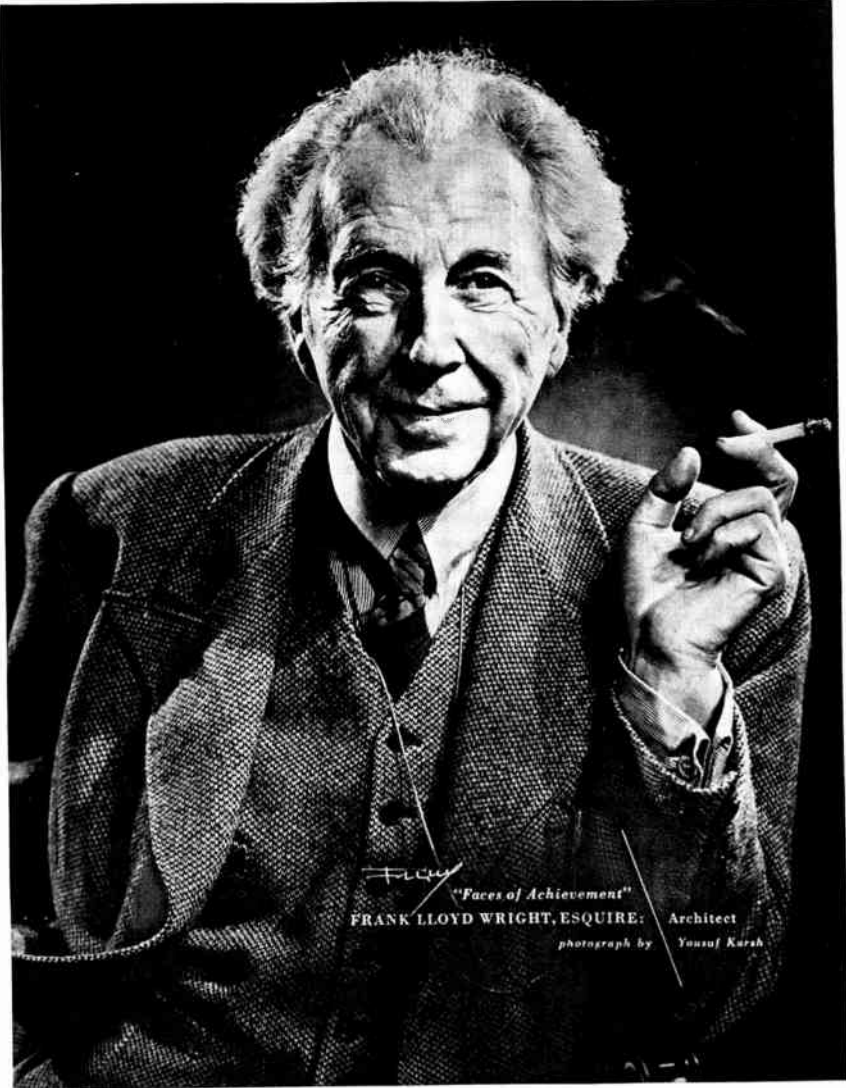
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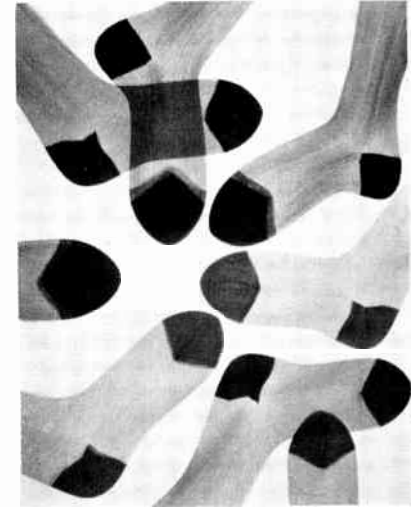
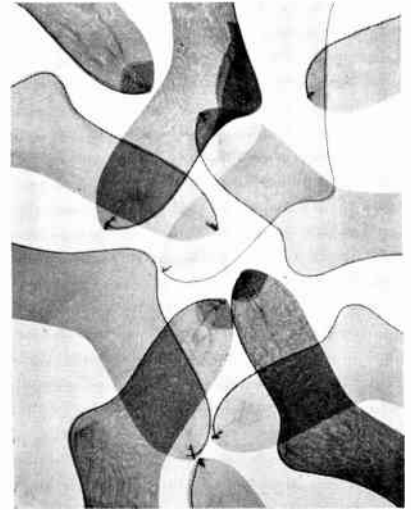
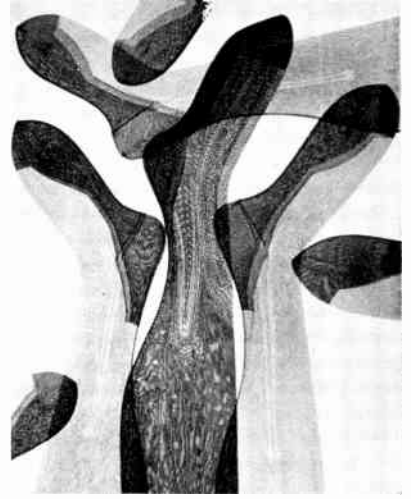
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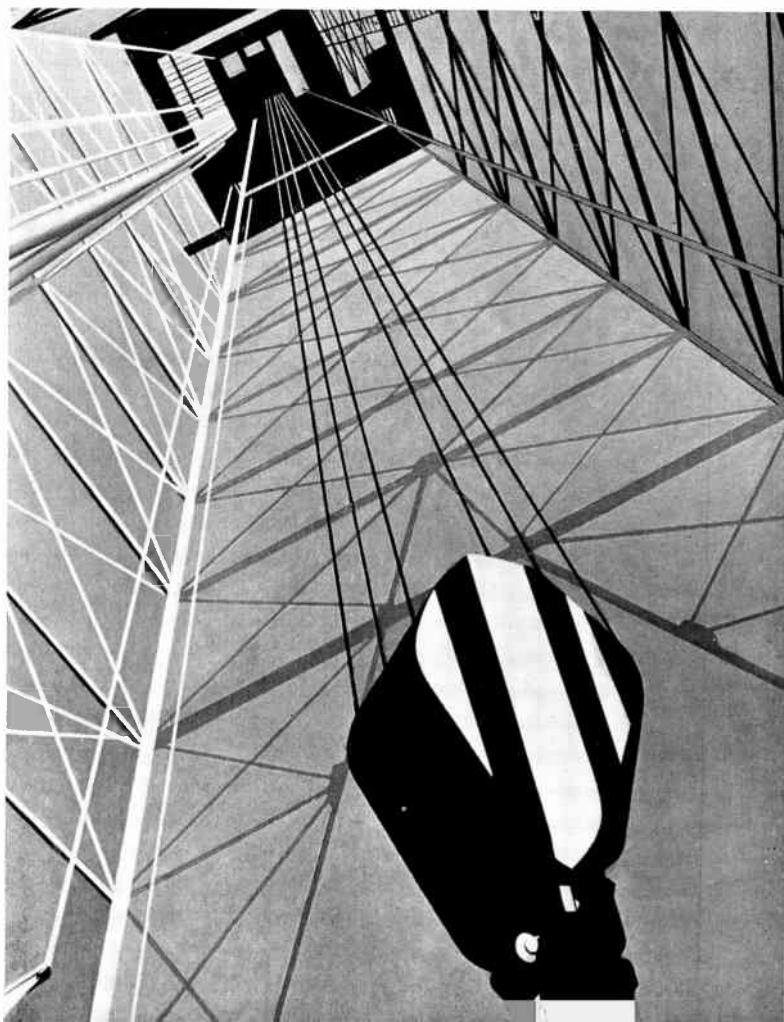


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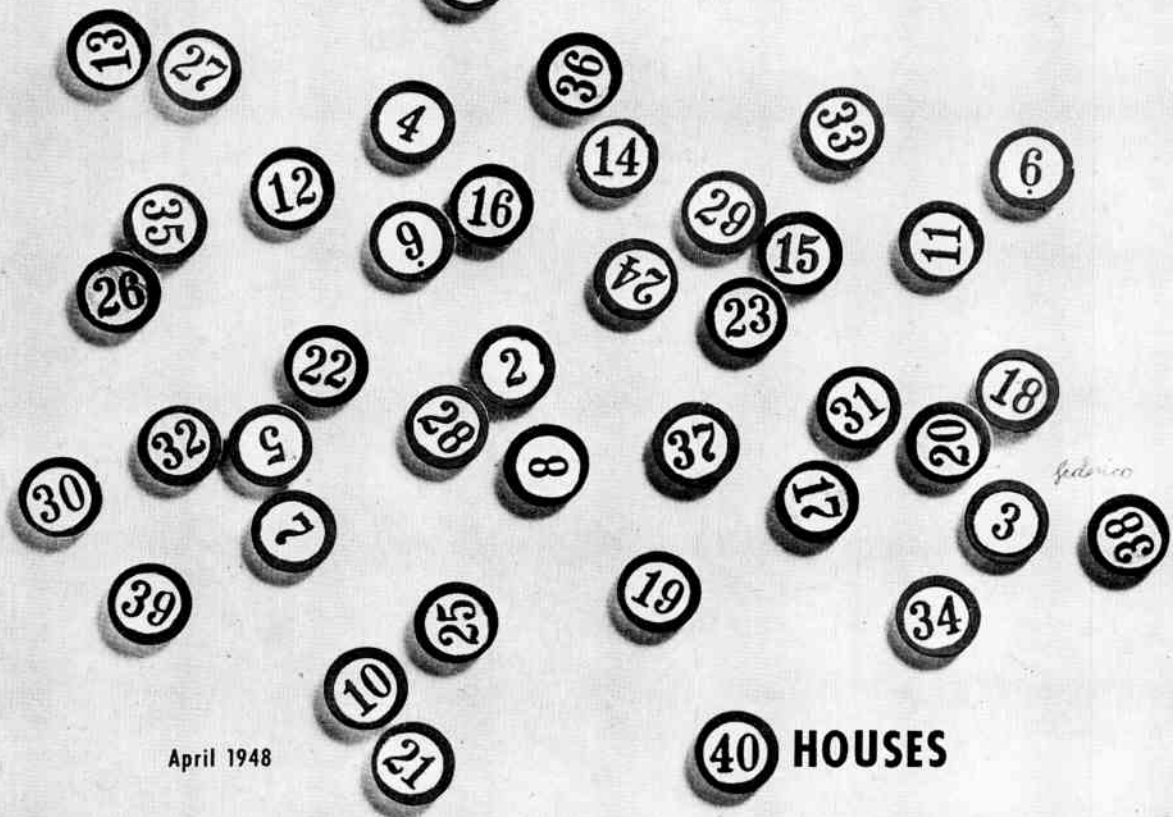




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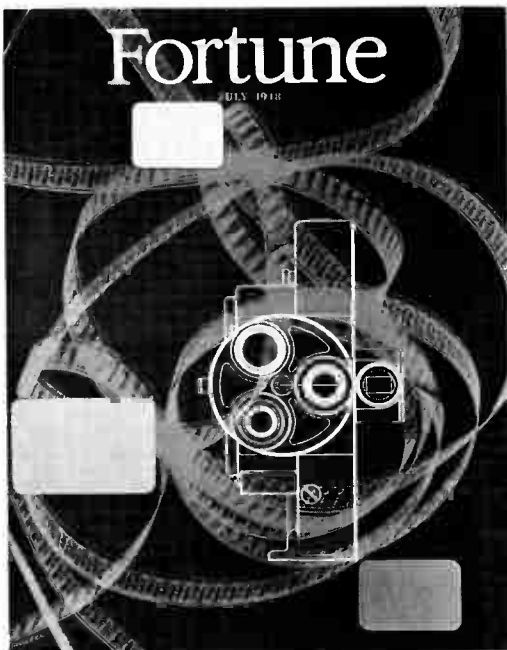
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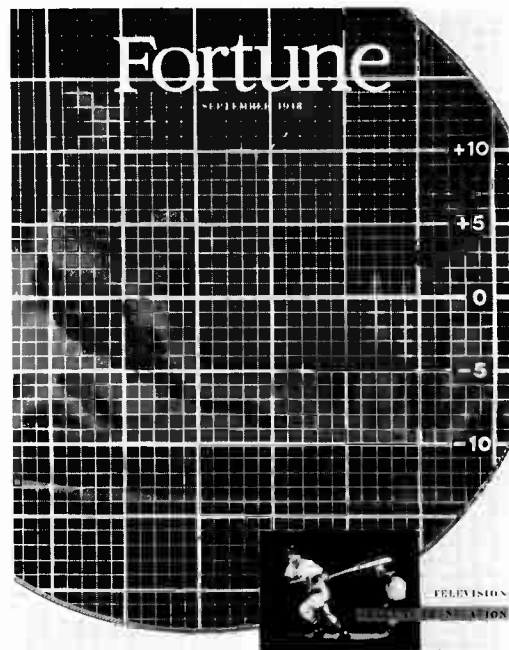
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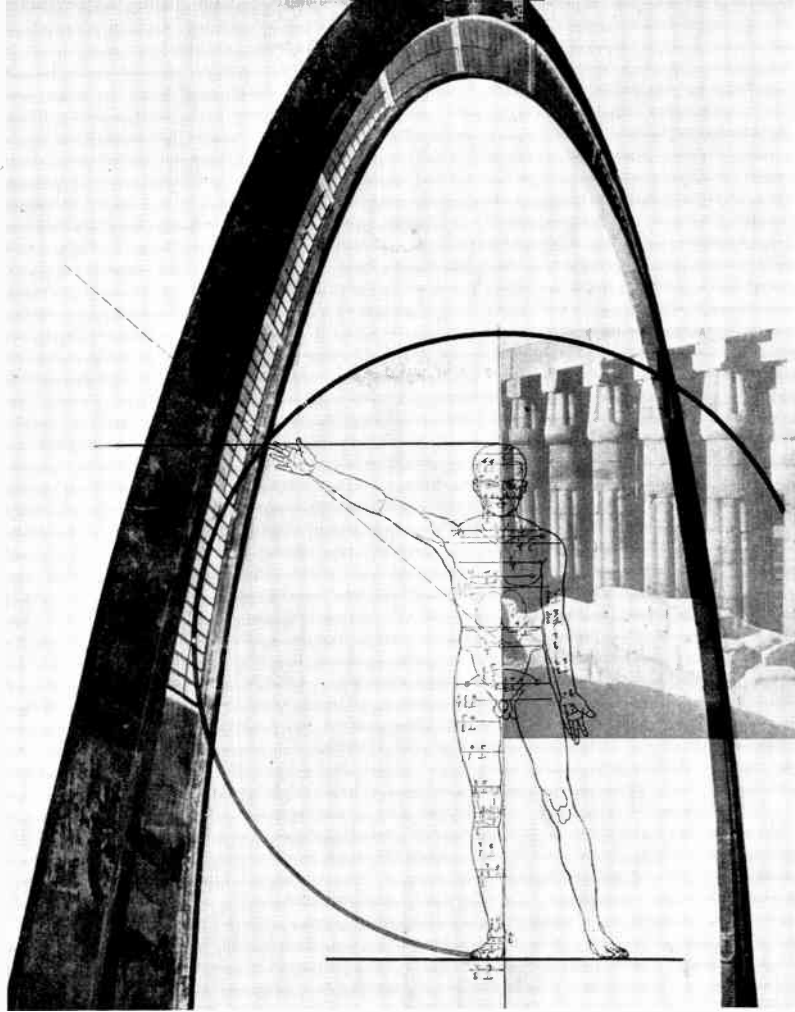
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CLOWNS IN CLOVER
By BILLY ROSE



BUMPER BABY CROP NOW GETS ITS FIRST SCHOOL CLOTHES (PAGE 41)

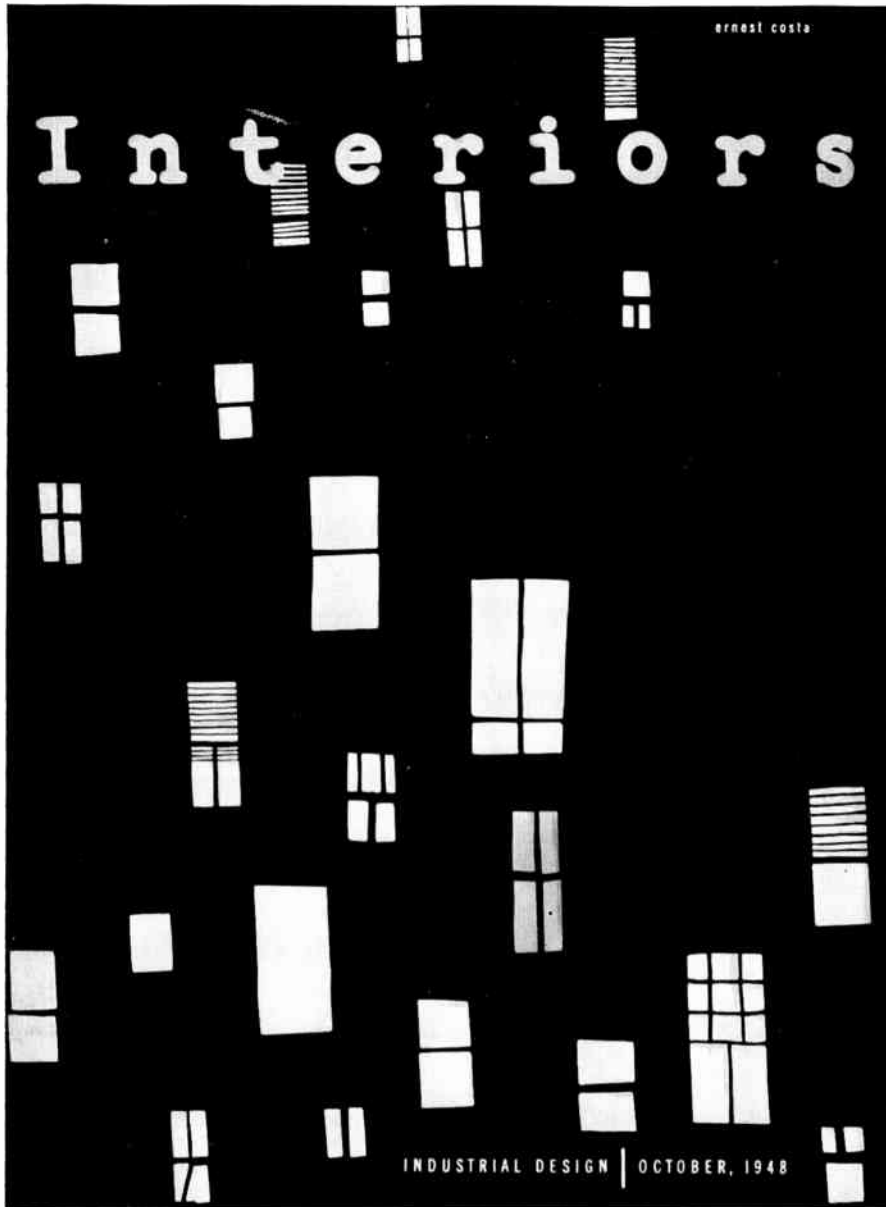
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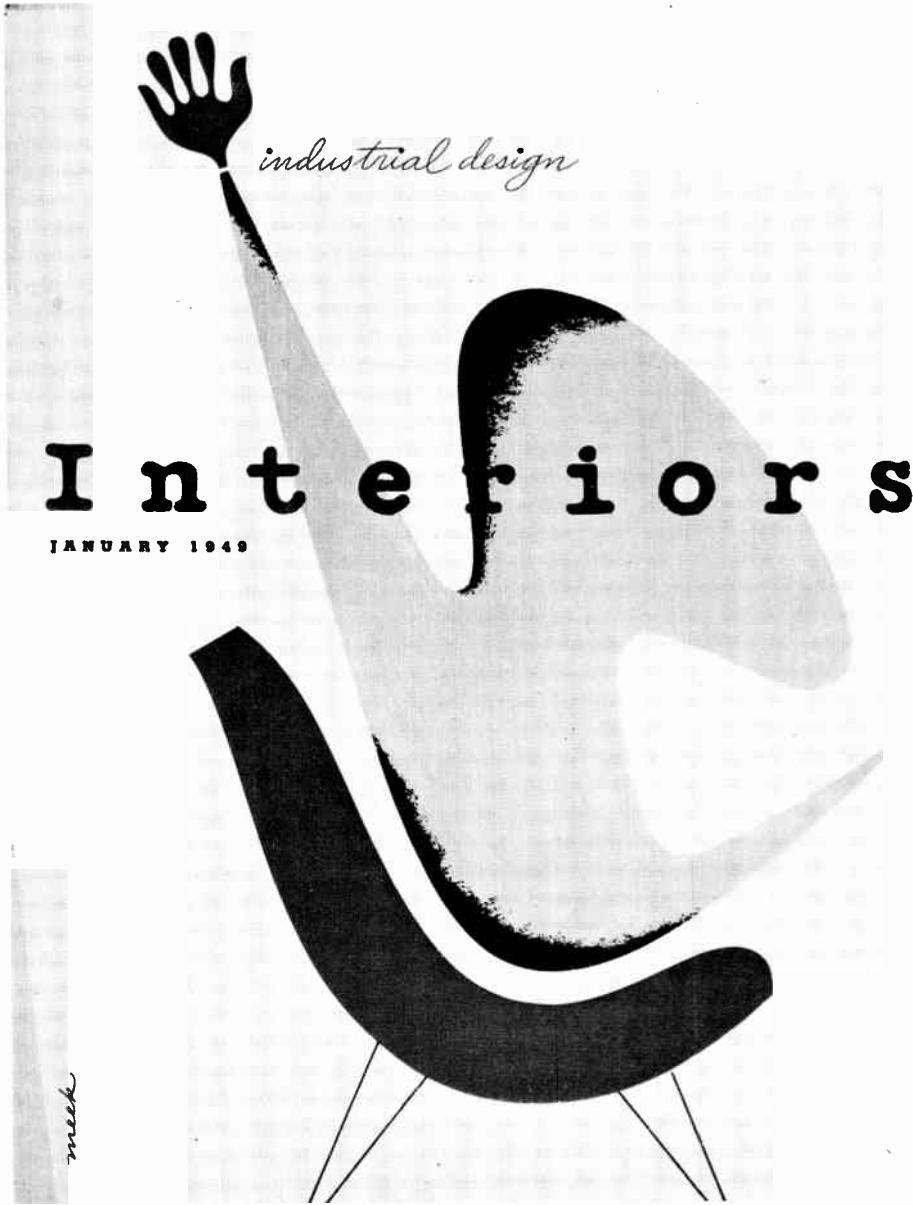
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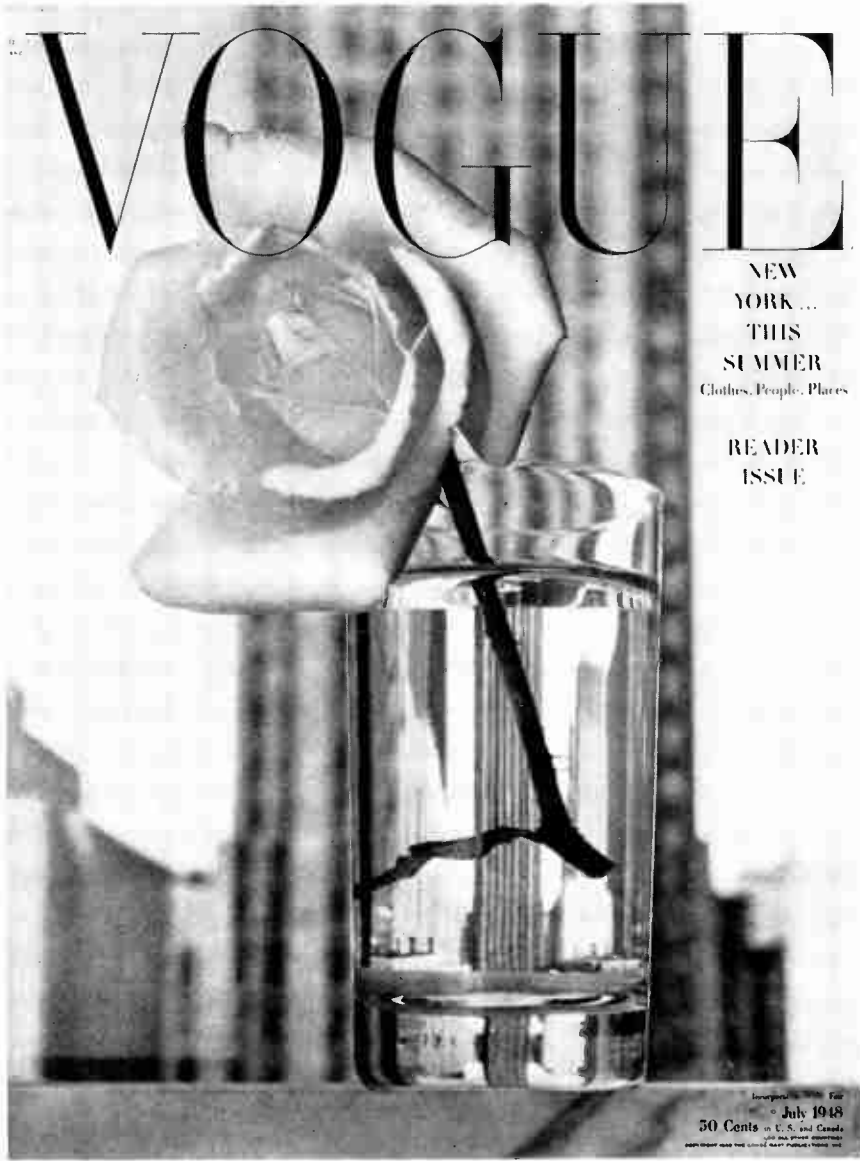
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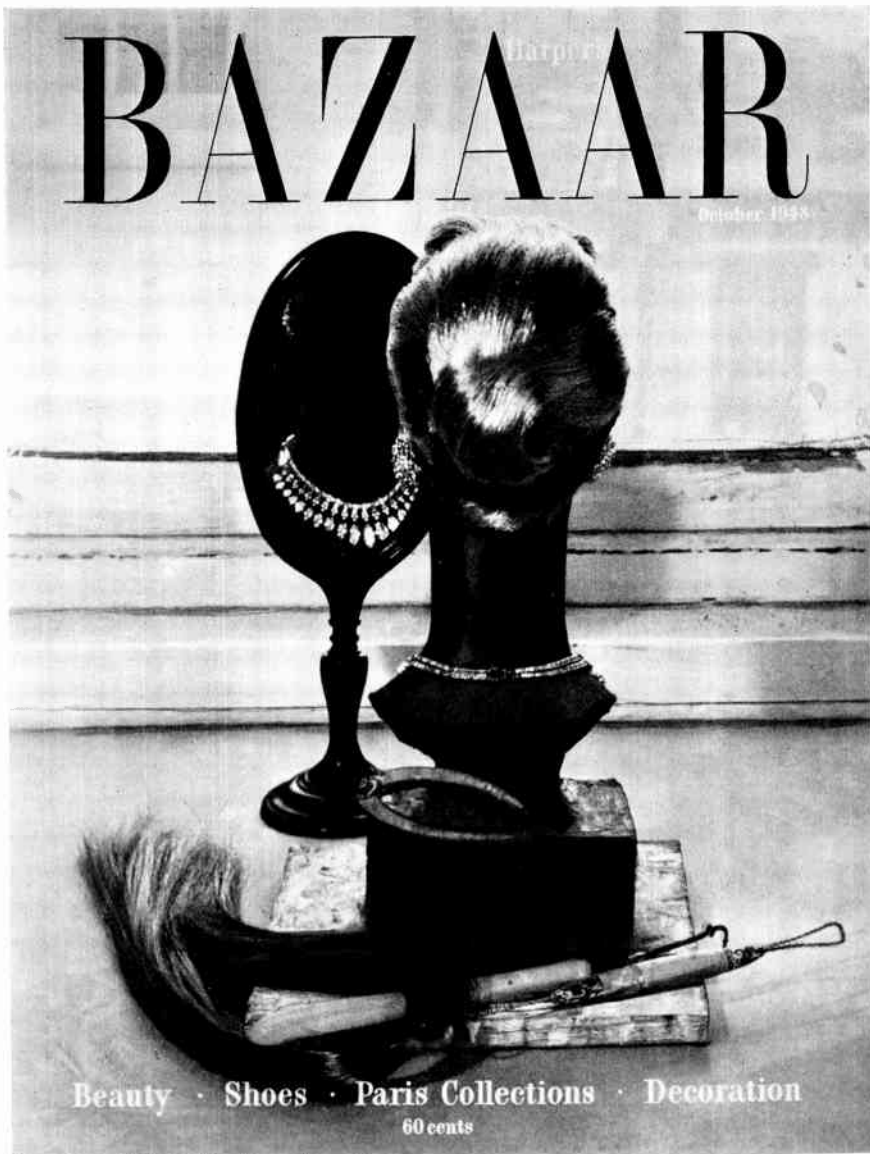
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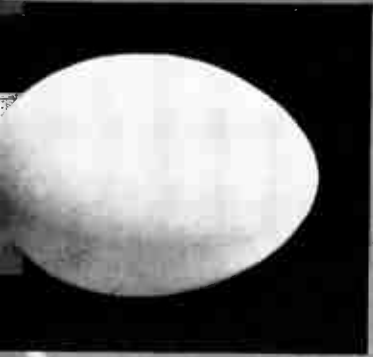
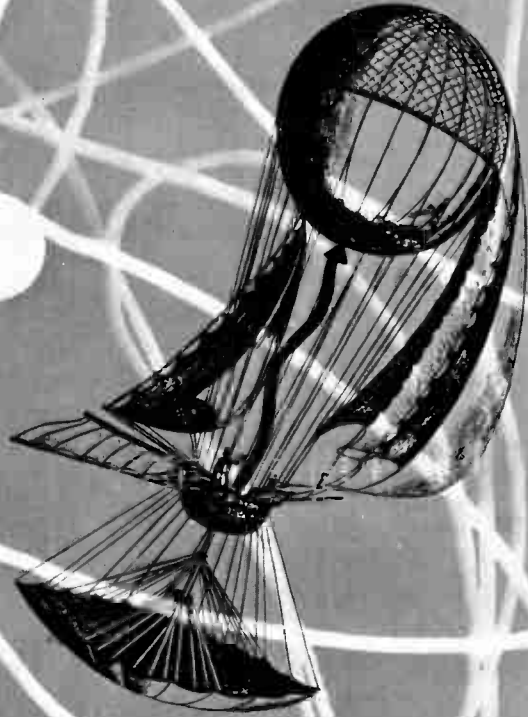
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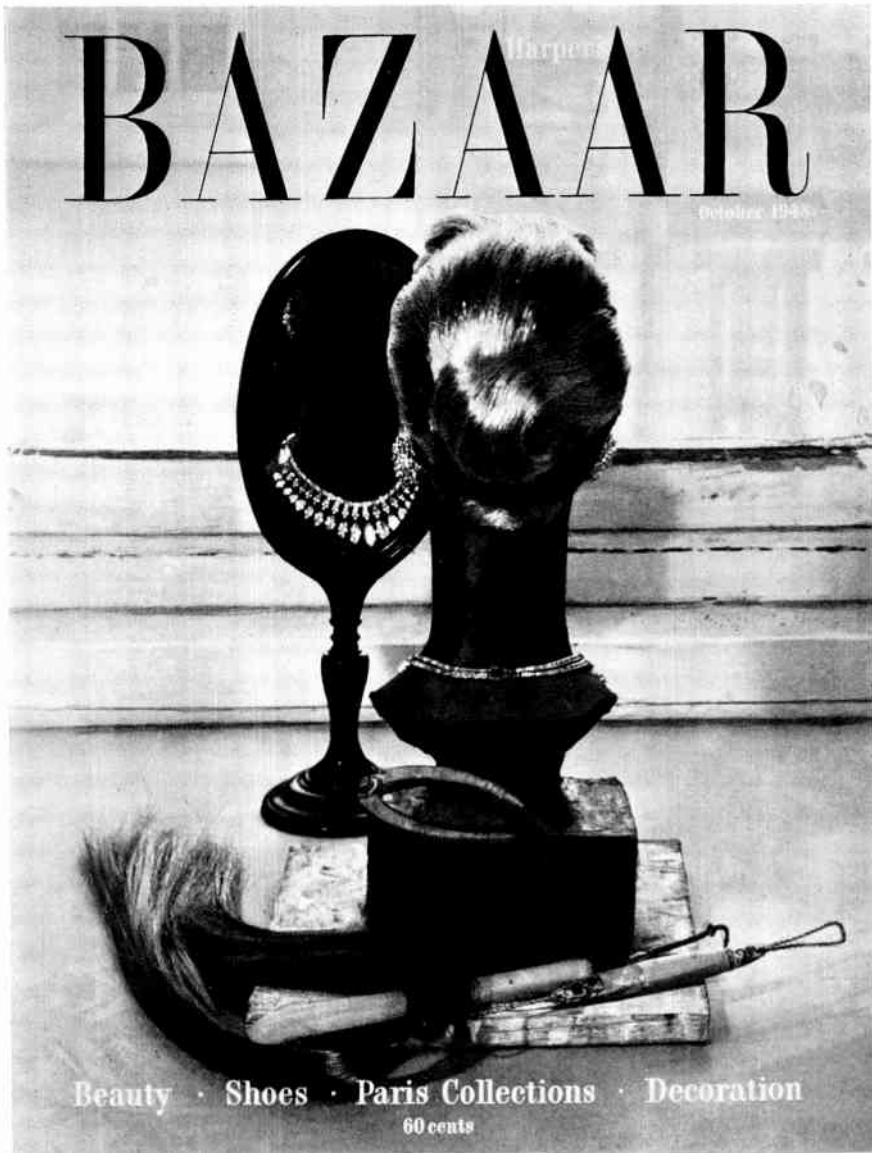


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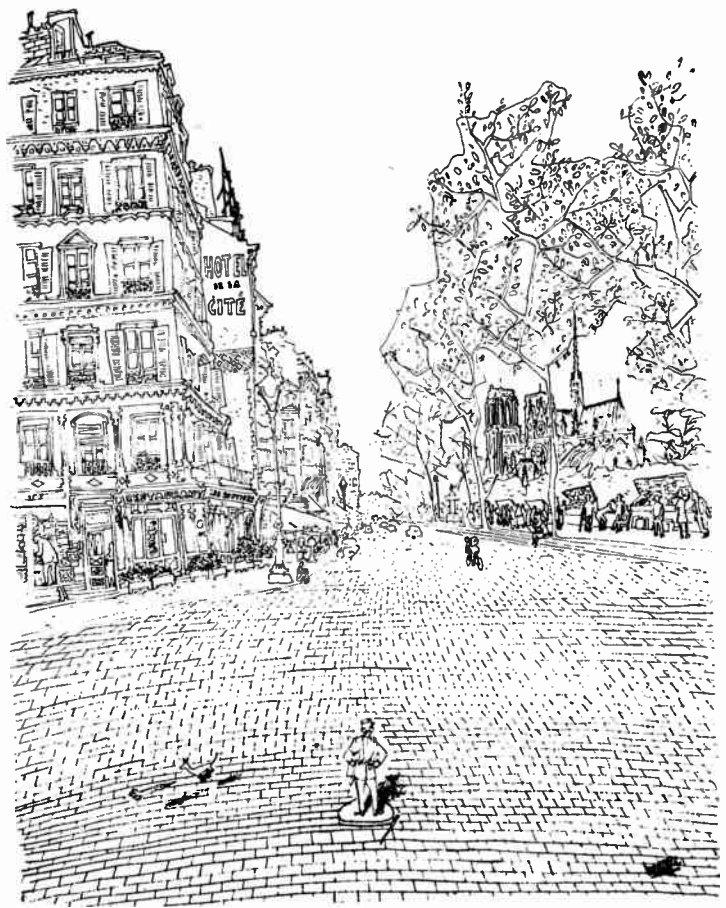
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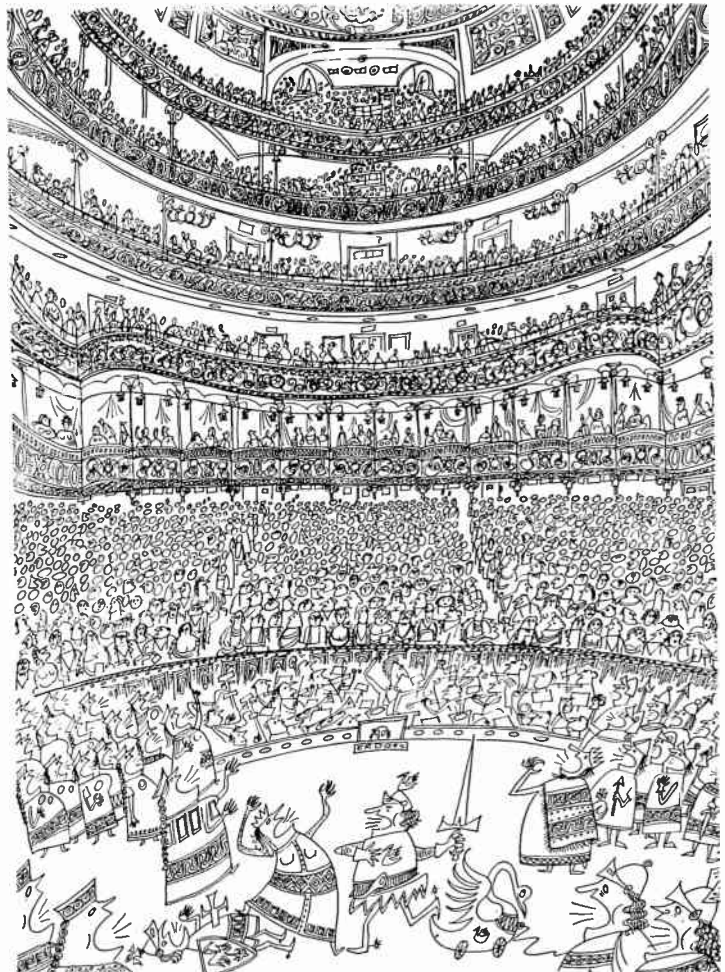
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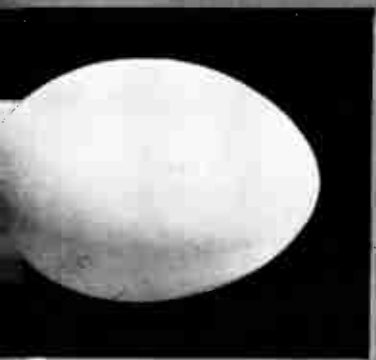
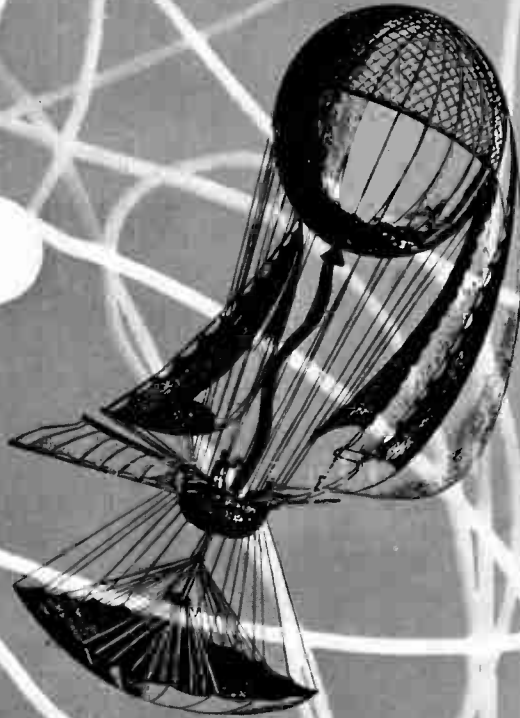
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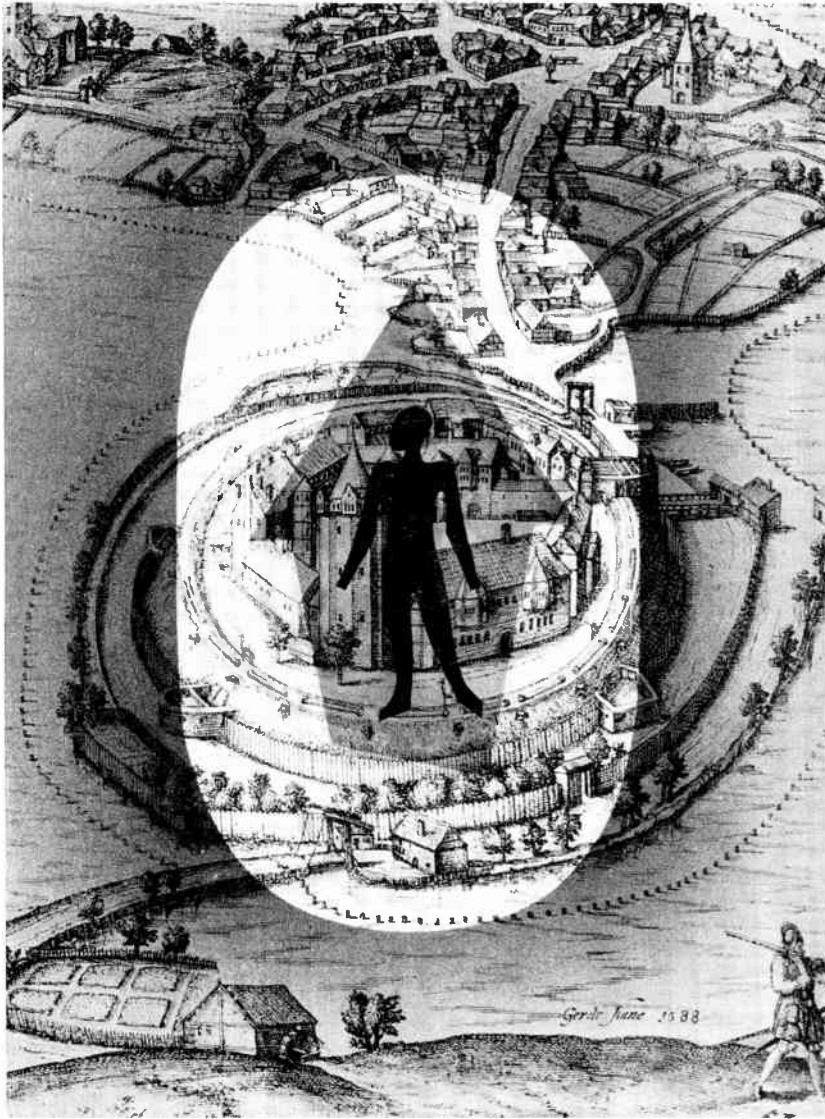


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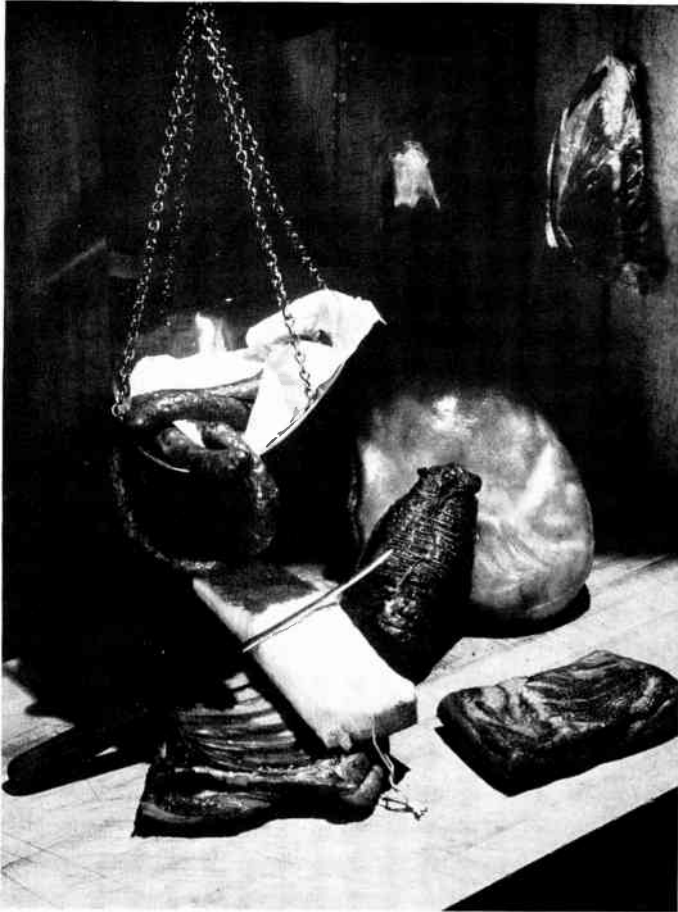


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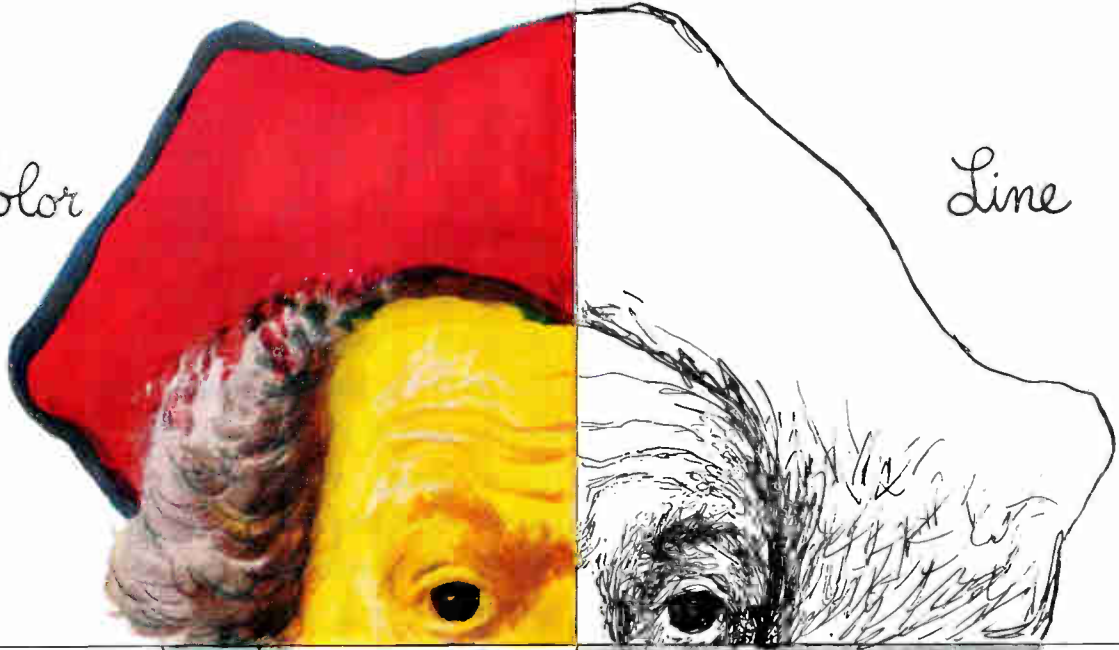
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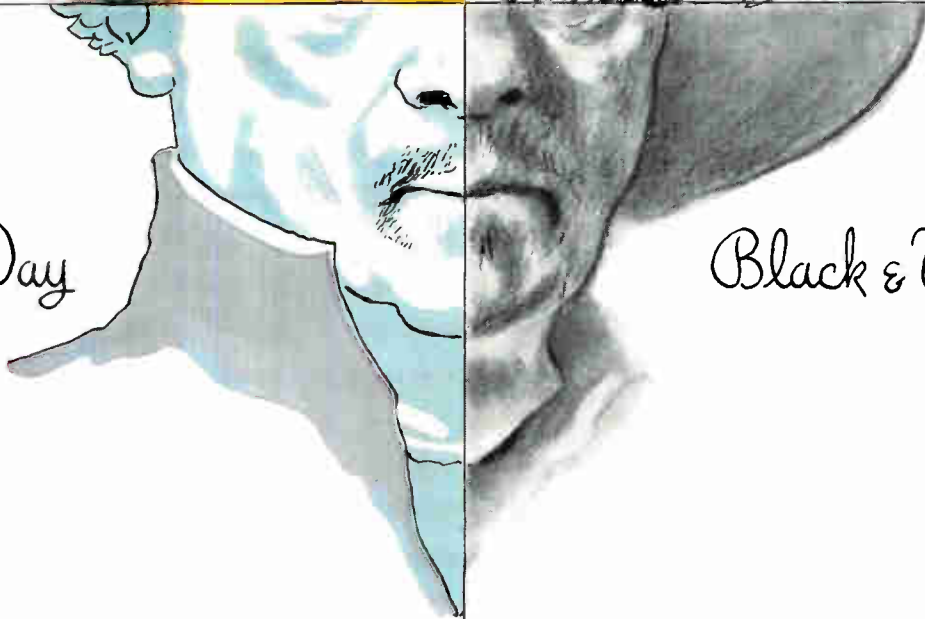
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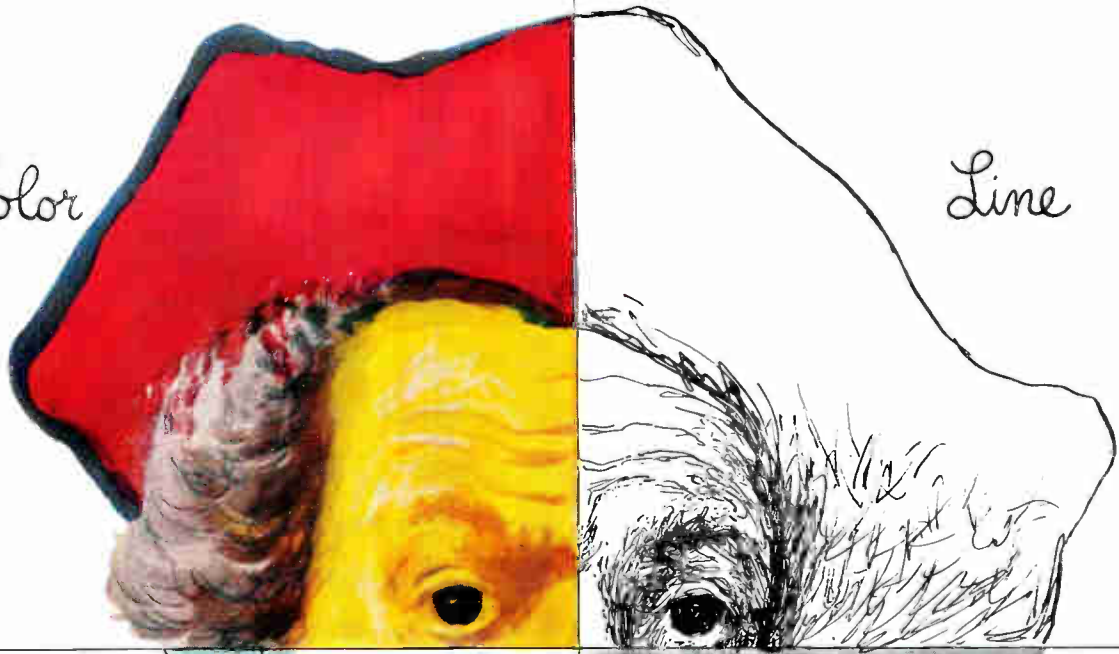
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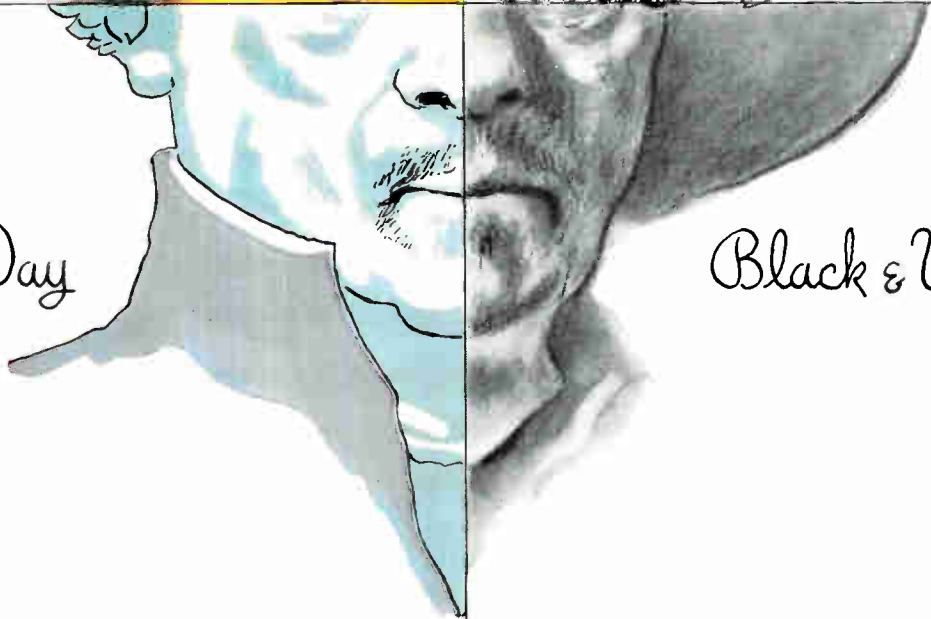
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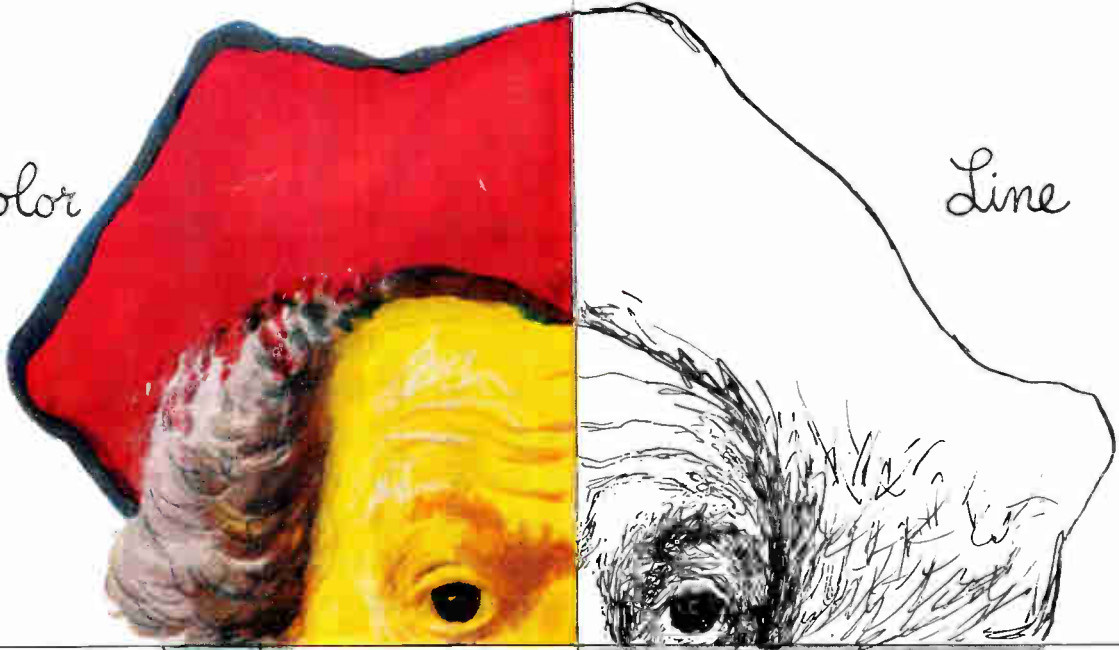
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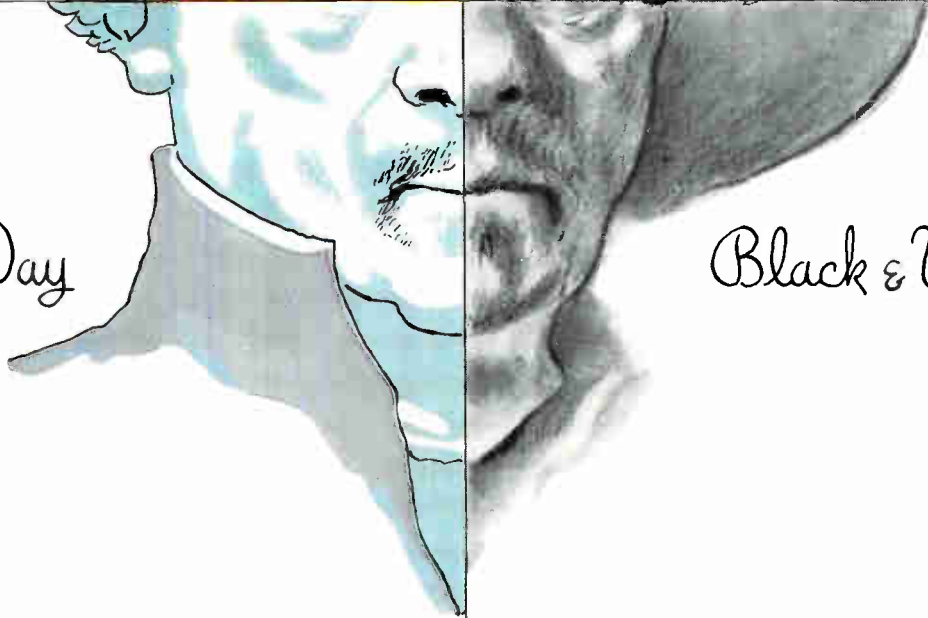
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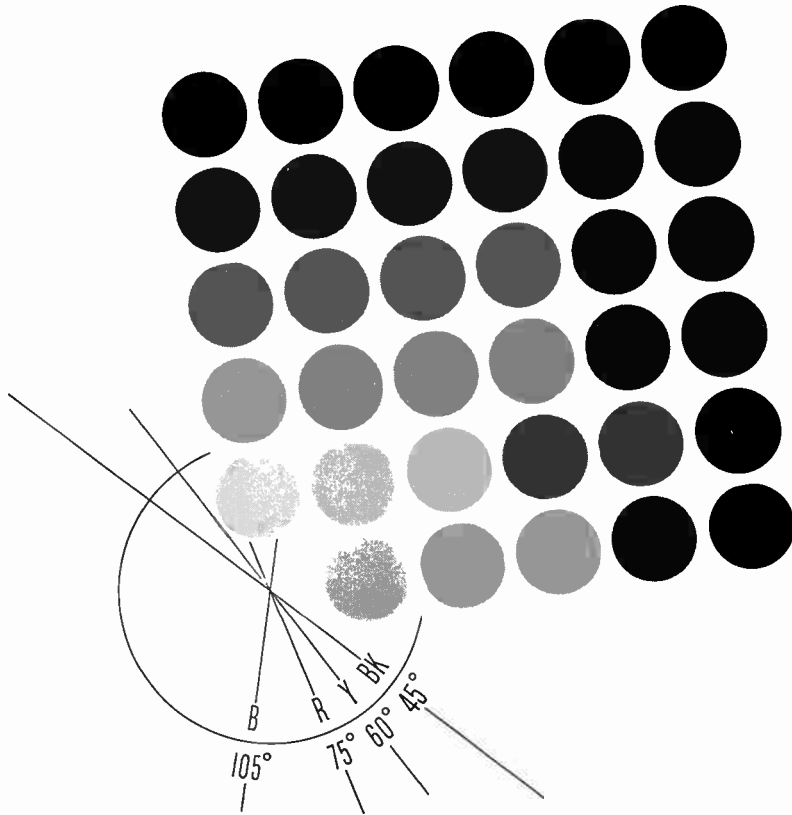


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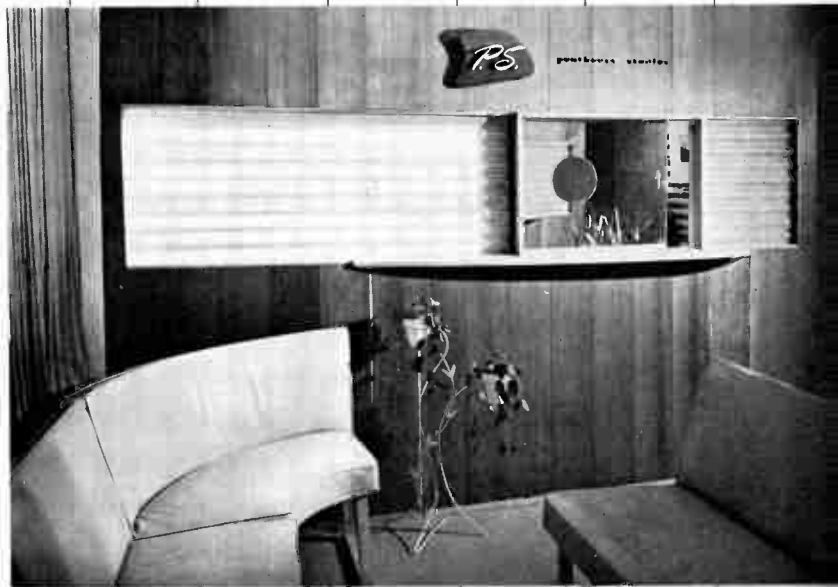
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PENTHOUSE STUDIOS

A COMPLETE ART AND PRODUCTION SERVICE • 118 WEST 57th STREET, NEW YORK 19, N.Y. • PLAZA 7-5310

pity poor Timothy.....or

THE CASE OF THE FIDGETY DIGITS

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

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

Timothy's sadder. Timothy's wiser.
Timothy's now one more advertiser
Who makes it a rule, as fast as he can
To bring his art problems right over to Beacon.

BEACON STUDIOS

216 EAST 49 ST., NEW YORK 17, N. Y.

MURRAY HILL 8-2900



Like to see our ~~etchings~~ engravings?

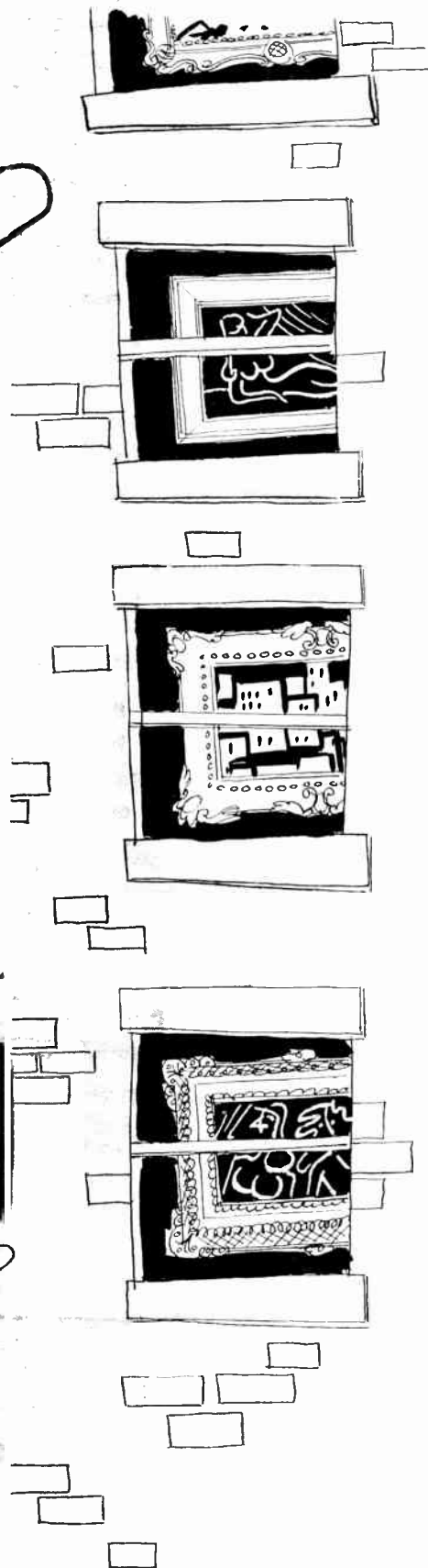
Frankly—we have some *beauts!* The kind art directors and production men go for in a big way.

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

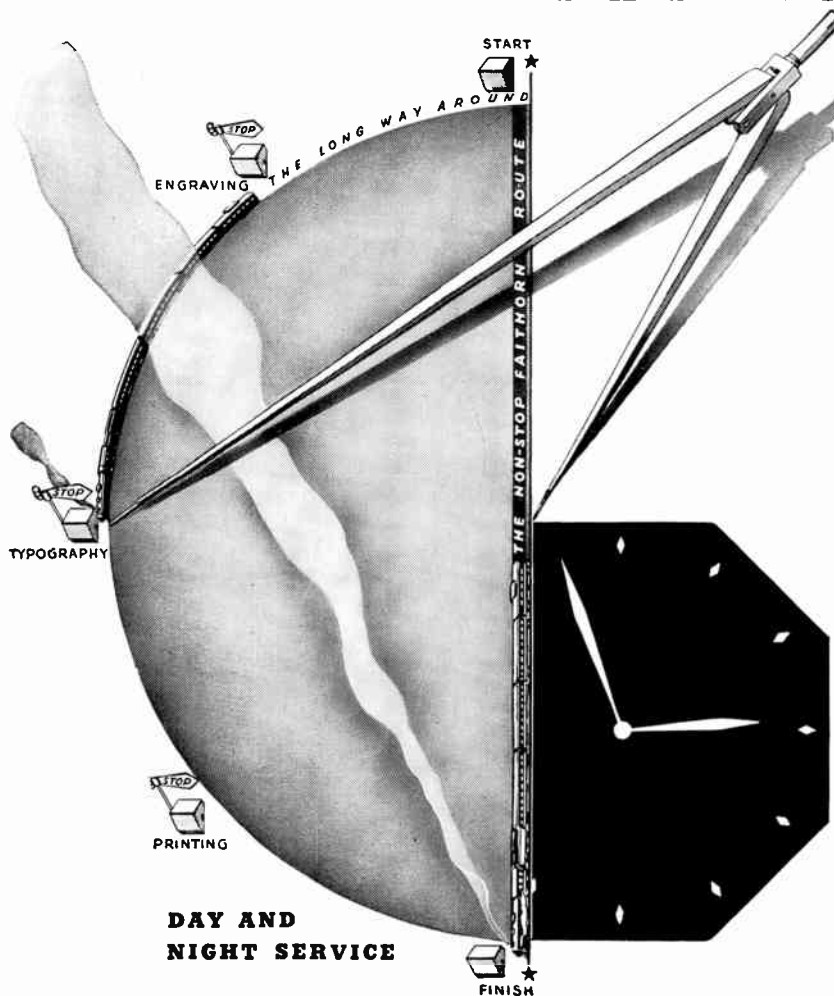
Here's one: Our experimental laboratories in New Rochelle, N. Y. are constantly developing revolutionary techniques in color composing.

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

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



THE *Shortest* DISTANCE BETWEEN TWO POINTS IS A STRAIGHT LINE



To the lovesick swain the longest way 'round may be the shortest way home. But to the advertiser who gets places ahead of competition, the longest way 'round is nothing but a pain in the neck... Which is one reason for the popularity of Faithorn non-stop, non-detour service—the shortest distance between the birth of a good idea and the completion of a perfect job... If lost time and motion in the production of advertising have no place in *your* scheme of things; if skilled handling of every detail, accelerated and reduced in cost by complete concentration under one roof, appeals to you, you'll like Faithorn service... Just travel one job over this smooth, direct route and judge advantages by *results*.

Faithorn service and prices must also be reasonable; or we wouldn't be handling so many important accounts.

Always the Finest at Faithorn

**FINEST ENGRAVING
FINEST TYPOGRAPHY
FINEST PRINTING**

You can use one or all—just as you wish, but all are here, ready to serve you... Speed, economy and satisfaction assured.

TIME.. *"He who gains Time, gains everything"*

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

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

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

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



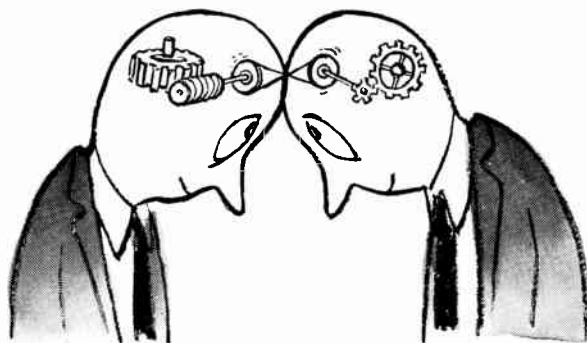
FAITHORN is the only concern in Chicago that offers this COMPLETE SERVICE... a definite saving of TIME, TROUBLE and MONEY.

FAITHORN CORPORATION

AD-SETTING • ENGRAVING • PRINTING • 400 NORTH RUSH STREET, CHICAGO 11 • WHITEHALL 4-2300



By seeing a bit more clearly ...



by analyzing a bit more carefully ...



by planning a bit more thoroughly ...



by creating a bit more skillfully ...



by judging a bit more wisely ...

... it's possible to
produce advertising that
moves more merchandise
per dollar invested.

YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit Hollywood
San Francisco Montreal Toronto Mexico City London



From Hearst's
International
Cosmopolitan

bruce stevenson

representing

- | | |
|------------------------------|---|
| JACK BETTS | <i>Comics, light illustration</i> |
| WARREN BAUMGARTNER | <i>Illustration</i> |
| GEORGE DAVIES | <i>Cartoons, lettering</i> |
| AL GABRIELE | <i>Illustration</i> |
| LEO HIRSHFIELD | <i>Cartoonist</i> |
| DON MOSS | <i>Decorative Still life...Illustration</i> |
| WILLIAM A. SMITH | <i>Illustration</i> |



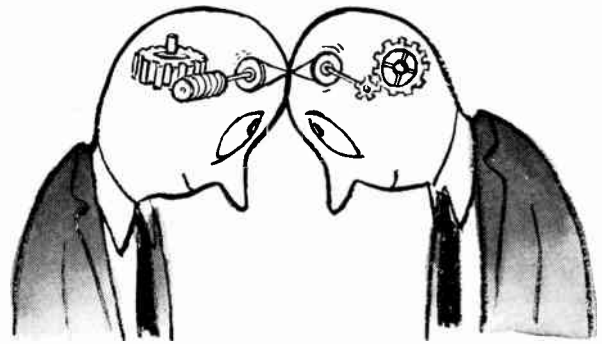
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Curtis Publishing Co.

415 Lexington Avenue
New York, N. Y.
Vanderbilt 6-2342





By seeing a bit more clearly ...



by analyzing a bit more carefully ...



by planning a bit more thoroughly ...



by creating a bit more skillfully ...



by judging a bit more wisely ...

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moves more merchandise
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YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit Hollywood
San Francisco Montreal Toronto Mexico City London



From Hearst's
International
Cosmopolitan



Courtesy of
SATURDAY EVENING POST
Curtis Publishing Co.

bruce stevenson

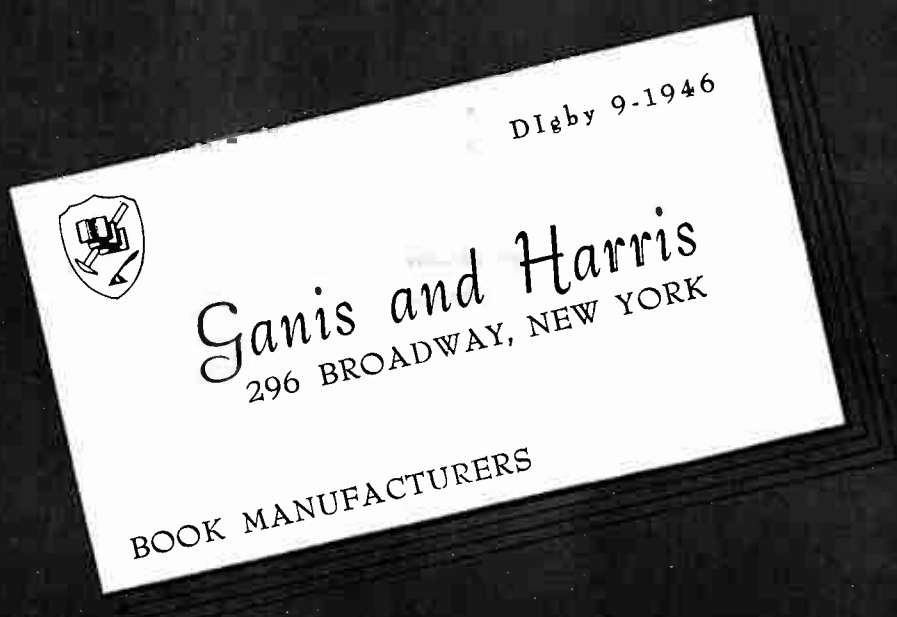
representing

- | | |
|------------------------------|---|
| JACK BETTS | <i>Comics, light illustration</i> |
| WARREN BAUMGARTNER | <i>Illustration</i> |
| GEORGE DAVIES | <i>Cartoons, lettering</i> |
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| DON MOSS | <i>Decorative Still life...Illustration</i> |
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Bill Fernim
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Bob Johnson
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INTERNATIONAL POSTER ANNUAL '48 - 49

Publication of this volume was inspired by the wish so often expressed by experts to see the best posters of the year from several countries collected into one book. Judging by the numerous proposals and hints received, the annual should supply a badly felt want, despite the many books already devoted to applied graphic art or to the work of independent artists. It is intended as a complete and readily accessible collection of documents, affording a comprehensive picture of international poster art, and forming a handy book of reference and an outstanding, stimulating and useful professional manual.

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

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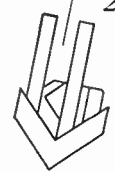
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expressed in art and copy ·
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Director of Typography

ARTHUR T. BLOMQUIST
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J. Walter Thompson Company, N. Y.

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say these two aces at J.W.T.

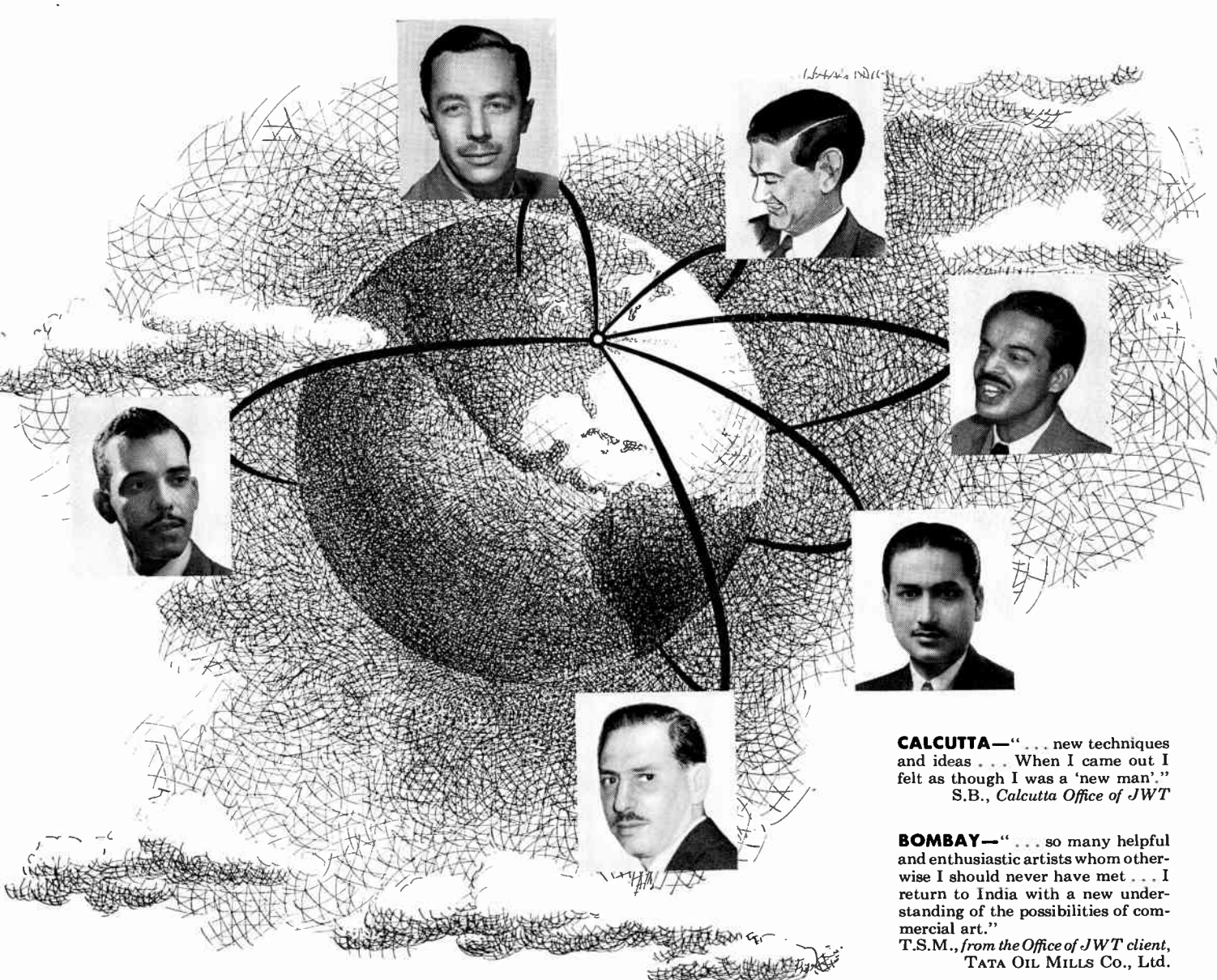
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For every mood or subject or idea, there is a soundly designed, expressive ATF type that "just suits."

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200 Elmora Avenue, Elizabeth B, New Jersey

Write us on your letter-head and we will put your name on our mailing list to receive Type Specimen folders and other material on type and ideas for its use.



...they went home stimulated

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eating*

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The Easiest Cake
*you ever remember
baking*

...AND YOU CAN GET THEM IN THE
2 FLAVORS AMERICA LIKES BEST!
White and Chocolate Fudge

**MILK IS ALL YOU ADD to the
2 NEW Pillsbury CAKE MIXES**

Easiest way in the world to make fine cakes!

LETTERING INC
"process" lettering

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

**Boston's best taste no better
than Chicago baked beans...**

Chicago baked beans

Meister Bräu

LETTERING INC
"process" lettering

...and nowhere can better beer
be brewed than in Chicago

Meister Bräu
The Master Brew

**"You can't
serve a finer
glass of beer"**

LETTERING INC
"process" lettering

Art Director: James Roth
 Agency: Batten, Barton, Durstine and Osborn, Inc.
 Advertiser: Peter Hand Brewery Co.



Does it “belong”?

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

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

These messages have been hung in schoolrooms, factories, and offices. Reprint requests have run into hundreds of thousands. Statesmen have commended them; citizens have been stirred by them. They have won awards. And they have

purchased readership at well below average cost for the insurance field.

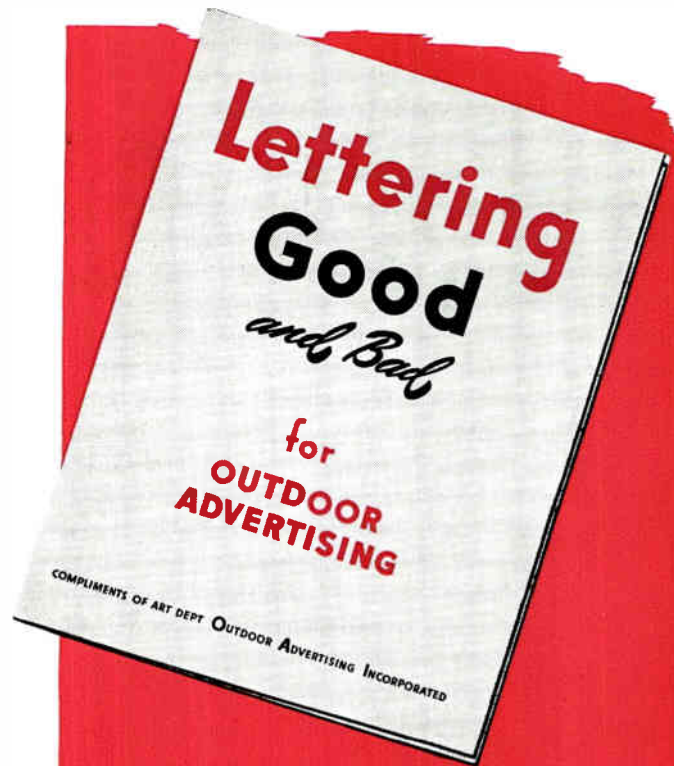
We see a moral in all this. It proves, we think, that *everything* which has the power to move people has a place in advertising’s kit of tools.

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

the Art Directors of
McCann-Erickson, Inc.



**memo to
the art
director**



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

For a copy, or other data on outdoor advertising art . . . write our Art Department



OUTDOOR ADVERTISING INCORPORATED

National Sales Representative of the Outdoor Industry

60 East 42nd Street, New York 17, N. Y.

ATLANTA · BOSTON · CHICAGO · CLEVELAND · DETROIT · HOUSTON · LOS ANGELES · PHILADELPHIA · ST. LOUIS · SAN FRANCISCO · SEATTLE

meyers

curved photostats

plastik photostats

photostats for the graphic arts industry

elastik photostats

camera composition

photo murals

american blueprint company, inc.

booklet on request

304 MADISON AVENUE, NEW YORK 17, N. Y. • CALL VANDERBILT 6-0033



leader in the field

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

FAVOR RUHL & CO., INC.

NEW YORK • CHICAGO



**tops
in photo-
engraving**

laurence inc.

547 south clark street • chicago • telephone WAbash 2-6284

GRAPHIS

INTERNATIONAL JOURNAL FOR GRAPHIC AND APPLIED ART

AMSTUTZ & HERDEC, GRAPHIS PRESS, ZURICH, SWITZERLAND



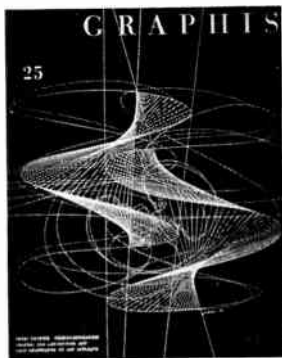
No. 21

William Blake, The Visionary in Bookcraft
An Iranian Manuscript of XIII Century
Ballet—Refuge of the Unrealistic Theatre
The Enchanted World of J. D. Malclès
Graphic Art in Old Brittany
Frank Pick's influence on design in England
Visual Information in Exhibitions
Graphic Art in the Atom World



No. 23

Chagall—Etchings
The Parisian Ballet Programmes
Ronald Searle—a British Cartoonist
Alvin Lustig—cover designs
Early American Advertising
DRU—An English design Co-operative
Lou Bunin—His new method in Trick Film Production
Herbert Leupin
Indian Miniatures
Beautiful Denmark in Posters



No. 25

Hans Fischer: Illustration to the Fables of La Fontaine
Richard Lindner
Design for Music—Record Covers
Lettering and Architecture
On Types and Ornaments
The Danish illustrator Paul Hoyrup
Surrealist Festival Decorations
Exhibition Posters by Modern French Artists
UNO Poster of the Year Contest

World famous authorities say of GRAPHIS:

LESTER BEALL, *Designer, Photographer and Lecturer on Advertising Art, (New York)*: "No art book comparable in printing quality and material could possibly be sold at your price. In short it seems to be that GRAPHIS is a definite must to every designer and illustrator who hopes to keep abreast of what is going on in the graphic art world today."

ASHLEY HAVINDEN, *Art Director, Crawfords Advertising, (London)*: "The world stands greatly in need of inspiration, and, as far as artists and designers are concerned, I can't help feeling that GRAPHIS is making a great contribution, not only in uplifting their hearts, but in giving them very practical stimulation at the same time."

KJELD ASRIID, *Graphic Institute, (Copenhagen)*: "With the greatest admiration for and interest in your eminent graphic journal, and in recognition of the great importance this journal has in the international exchange of ideas and experiences among graphic artists . . ."

CASSANDRE, *(Paris)*: "I say of GRAPHIS that it is at the moment the best magazine of its kind in Europe. At a time when we are all—paradoxically—more or less imprisoned within our frontiers, this international breath of fresh air is more than ever indispensable."

SIR KENNETH CLARK, *Director of the National Gallery, (London)*: "It is edited with unusual intelligence and vitality. Every number is fresh and entertaining, and gives a remarkably fair picture of the condition of modern art."

LESTER B. BRIDHAM, *Secretary, Art Institute of Chicago*: ". . . congratulate you on the excellent magazine GRAPHIS which you publish. It is certainly the most beautiful magazine in the world, and all of us at the Art Institute continue to admire the wonderful illustrations and expert craftsmanship which produce it."

C. C. STEWART, *Art Director of Rolph-Clark-Stone Ltd., (Toronto)*: ". . . the material selected by your editors covers a much broader range than in any other journal of a similar nature heretofore. The fact that GRAPHIS displays work, both ancient and modern, from all parts of the world and in a wide variety of techniques and mediums makes it a most valued journal for everybody associated with advertising and the graphic arts . . ."

ART AND INDUSTRY, *(London)*: "GRAPHIS is an outstanding piece of work. We envy its luxurious page size, the quality and number of its pages, the excellence of its photography, engraving, typography and printing—the evidence of pride in craftsmanship. Here is the quality, the vision and the scale of production we aspire to . . ."

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

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

Size: 9¼ by 11¾ in. Available from No. 14 on, with the exception of Nos. 18 and 22.

Subscription fees for U.S.A. and Canada:

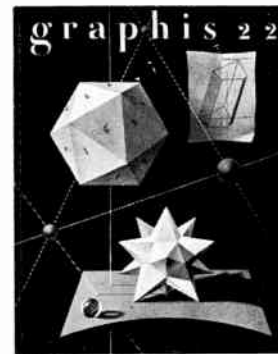
For six numbers \$14.00 For twelve numbers \$26.00.

Private subscriptions for U.S.A. and Canada to be booked through:

DR. CHARLES HEITZ

16 WEST 90TH STREET
NEW YORK 24, N. Y.

TRafalgar 7-5680



No. 22

Ben Shahn
Interrelations in Modern Graphic Presentation
American Overseas Airlines
The Early Pottery of Islam
Graphic Art in Old Swiss Mill Sacks
Calixte (Paris), Advertising and Elegance
Reflections on original Lithography
Schoolroom Pictures
A young painter in his old days



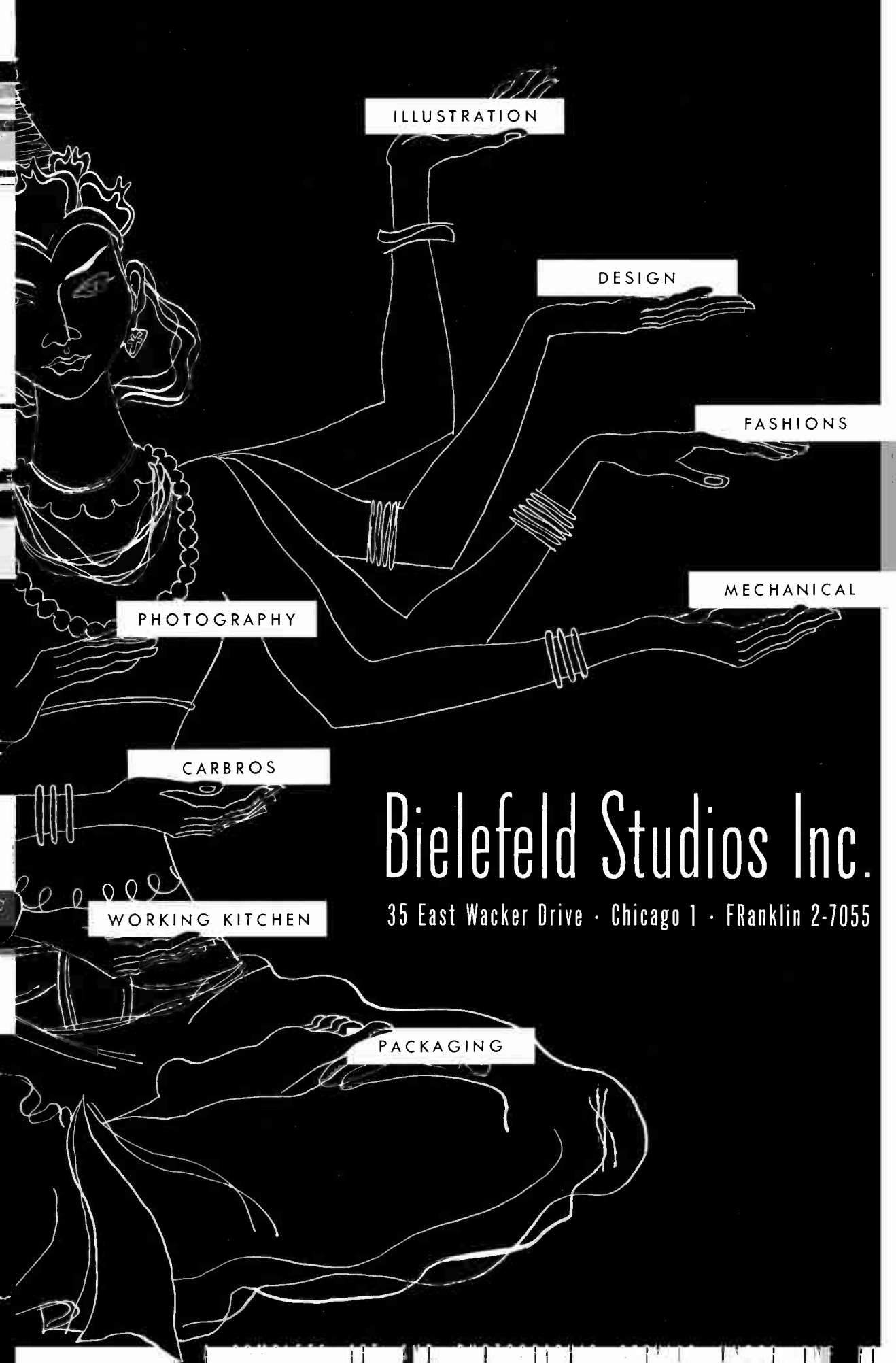
No. 24

Picasso: Illustrations to the Sonnets of Gongora
A. D. Club Exhibition, New York 1948
The Ornament of the Book of Kells (VIII & IX Century)
Ladislav Sutnar: Catalog Design
Fred Chance
Poster Art in Post-War Poland
Chinese Paper-Cuttings
International Window Display
Shaefer-Art



No. 26

Rouault. Miserere
The Church of Assy
Saul Steinberg
London Transport—A Poster Tradition
Advertising Radio: Radio Advertising
George Giusti
Cecilia Staples' window decoration
Tarot Packs
Modern Packs & Playing-Card Tradition
Salon de l'Imagerie Française
Czech Posters



ILLUSTRATION

DESIGN

FASHIONS

MECHANICAL

PHOTOGRAPHY

CARBROS

WORKING KITCHEN

PACKAGING

Bielefeld Studios Inc.

35 East Wacker Drive · Chicago 1 · FRanklin 2-7055

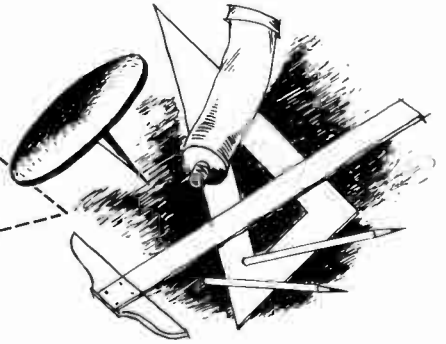
EVERYTHING FOR THE

Artist

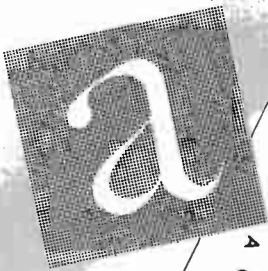
Complete lines of nationally advertised materials for the professional artist as well as the student. Everything from a thumb tack to a complete set of oil paints, including a vast stock of art books... and our own private brand of S. S. Rubber Cement and Frisket Cements. *Prompt, personal, courteous service.*



*Visit the new
and only Artists'
Supply store on
Michigan Avenue.*



S.S. RUBBER CEMENT CO. 310 N. MICHIGAN AVE., CHICAGO 1, ILL.

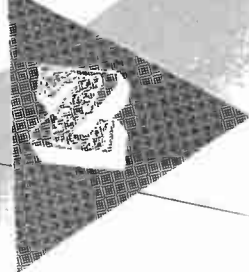


107 WEST WACKER DRIVE • CHICAGO 1, ILL. •



A COMPLETE SERVICE OF ART IN ADVERTISING

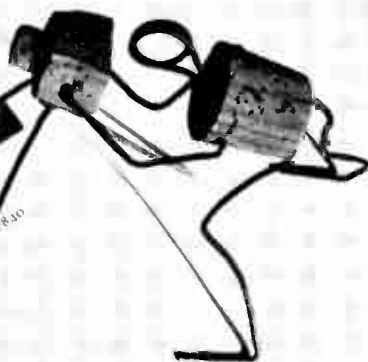
CENTRAL 6-4310



Victor Koppke 250 East 41 Street - New York City 17 - Murray Hill - 830

1949

Thanks to all those
in advertising who
have made it possible
to keep my efforts
before the public
for the past 20 years.
Victor Koppke





RAWLINGS

KAMENS
 HOWARD
 HOIE
 HANKE
 GEARY
 GABY
 FORINO

DESIGN
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MECHANICAL
 SCHEME

CHAP
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ILLUSTRATION
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 HUMOROUS
 DECORATIVE
 FASHION

KIDD
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 D. S. MARTIN

COLORTONING
 RETOUCHING

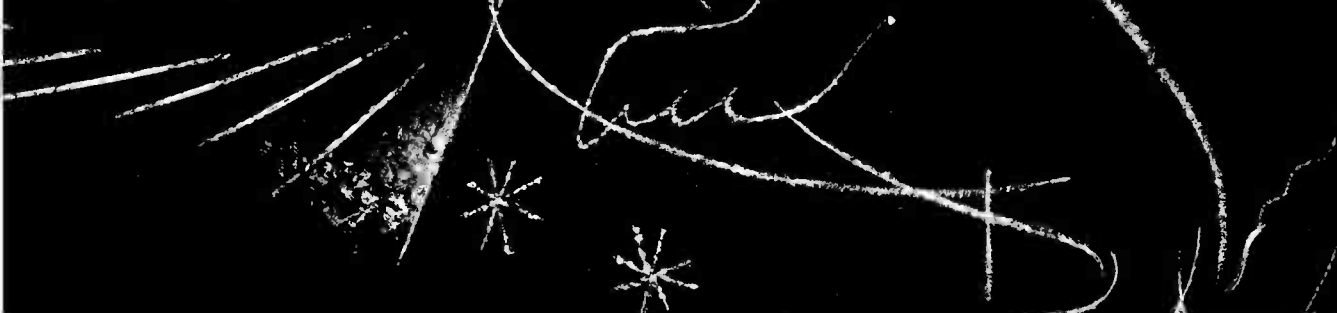
V. MARTIN
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INTERIOR
 EXTERIOR
 STILL LIFE

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the seals of perfection

ster Rossin Associates Inc.
 369 Lexington Ave., N. Y.



ADVERTISING

needs to be Smart as well as Legible

"Art directors, for years now of consequence in high councils, have been among the good friends of typographers at court. Only moderately type-conscious in earlier days—as weren't we all!—they have come to use type as an element in design, not merely to tolerate it as an intrusion, which is a good thing for typographers and a good thing for advertising. Of all typographers' customers, art directors and production managers are the most persistently querulous about things as they are, the most impatient for the next novelty—in spite of a decent veneration for the classics—and the most potent advance agents for changing typographic styles.

They have long seen, with typographers, that advertising needs to be smart as well as legible," so wrote the late Oswald Cooper, famed typographer and designer of the well-known Cooper faces.

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



Advertising Typographers Association of America, Inc.

"Typography that sets up an ideal"

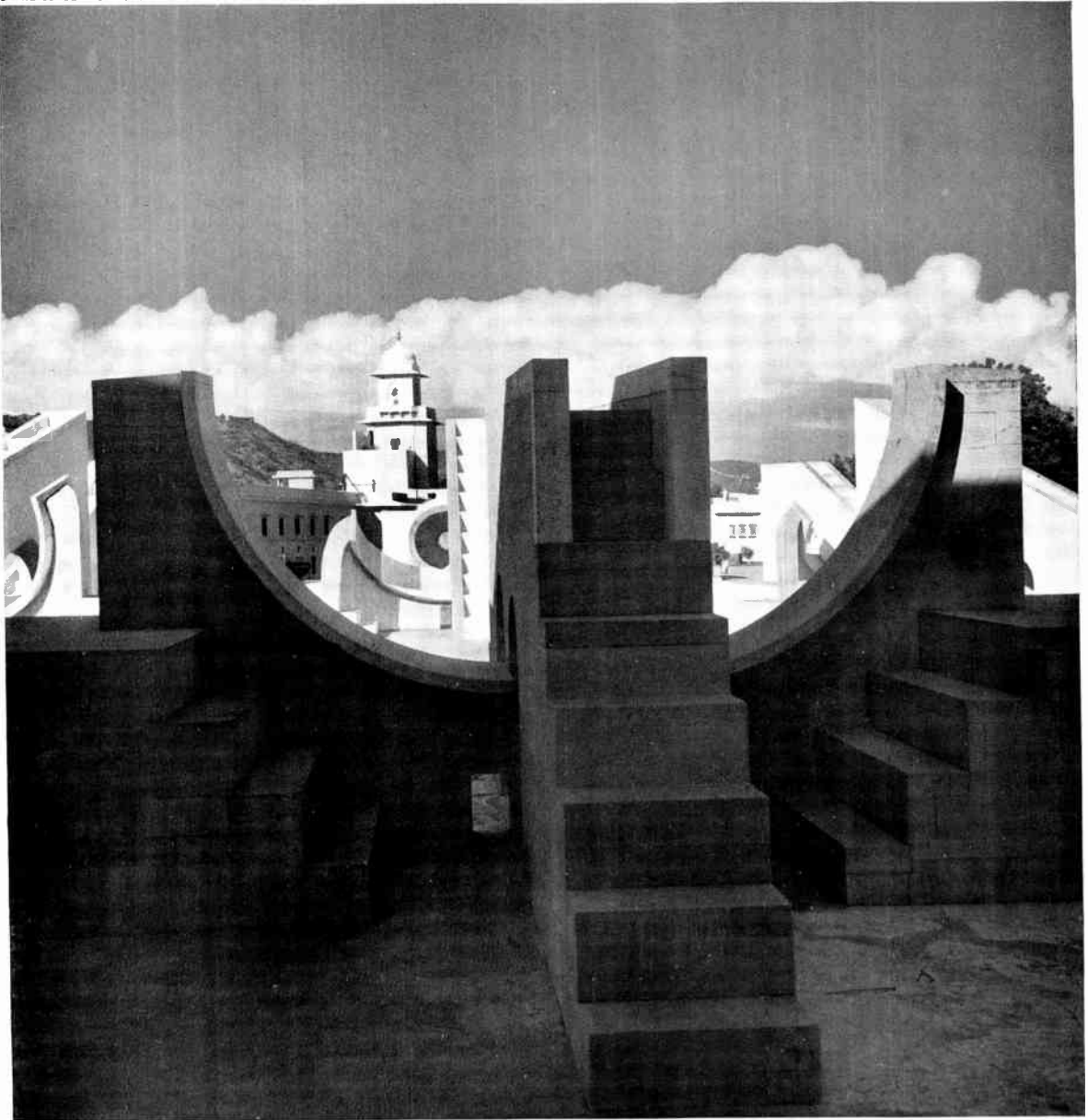
AKRON, O.
The Akron Typesetting Co.
ATLANTA, GA.
Higgins-McArthur Company
BALTIMORE, MD.
The Maran Printing Co.
BOSTON, MASS.
The Berkeley Press
H. G. McMennamin
BUFFALO, N. Y.
Axel Edw. Sahlin Typographic Service
CHICAGO, ILL.
J. M. Bundscho, Inc.
The Faithorn Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Co.
CINCINNATI, O.
The J. W. Ford Company
CLEVELAND, O.
Bohme & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.
COLUMBUS, O.
Yaeger Typesetting Co., Inc.

DALLAS, TEX.
Jaggars-Chiles-Stowall, Inc.
DAYTON, O.
Dayton Typographic Service
DENVER, COLO.
The A. B. Hirschfeld Press
DETROIT, MICH.
The Thomas P. Henry Co.
Fred C. Morneau Co.
George Willens & Co.
INDIANAPOLIS, IND.
The Typographic Service Co., Inc.
KALAMAZOO, MICH.
Claire J. Mahoney
LOS ANGELES, CAL.
William Carnall
The House of Hartman
MILWAUKEE, WIS.
Arrow Press
George F. Wamser, Typographer
MINNEAPOLIS, MINN.
Duragraph, Inc.

NEW YORK, N. Y.
Ad Service Company
Advertising Agencies' Service Co., Inc.
Advertising Composition, Inc.
Arntype, Inc.
Associated Typographers, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
The Composing Room, Inc.
Composition Service, Inc.
Diamant Typographical Service, Inc.
A. T. Edwards Typography, Inc.
Empire State Craftsmen, Inc.
Graphic Arts Typographers, Inc.
Huxley House
Imperial Ad Service
King Typographic Service Corp.
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Morrell & McDermott, Inc.
Chris F. Olsen, Inc.
Frederic Nelson Phillips, Inc.
Royal Typographers, Inc.
Frederick W. Schmidt, Inc.
Harry Silverstein, Inc.
Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.

NEW YORK, N. Y. (Cont'd)
Typographic Designers, Inc.
The Typographic Service Co.
Vanderbilt-Jackson Typography, Inc.
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NEWARK, N. J.
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William Patrick Co., Inc.
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Progressive Composition Co.
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Typographic Service, Inc.
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Martin & Pettitt, Inc.
Frank McCaffrey's Acme Press

EXECUTIVE OFFICES, 461 EIGHTH AVENUE, NEW YORK CITY 1 • ALBERT ABRAHAMS, EXECUTIVE SECRETARY



THE "WIND PALACE." JAIPUR CITY, INDIA. PHOTOGRAPHED FOR VOGUE BY CONSTANTIN JOFFÉ

THE
CONDÉ NAST PUBLICATIONS INC.

VOGUE HOUSE & GARDEN GLAMOUR

VOGUE PATTERN BOOK THE CONDÉ NAST PRESS

VOGUE STUDIOS CONDÉ NAST ENGRAVERS

480 LEXINGTON AVENUE • NEW YORK CITY

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EXCLUSIVE REPRESENTATION BY RAHL STUDIOS



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Raphael Cavaliere

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Glen Fleischmann

Lilyan Gabriel

Dorothy Monet

Al Muenchen

Robert Patterson

Ben Prins

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Willard Seymour

Fred Siebel

Dink Siegel

Walter Skor

George Withers

CONTACT

Phil Rahl

Norm Heffron

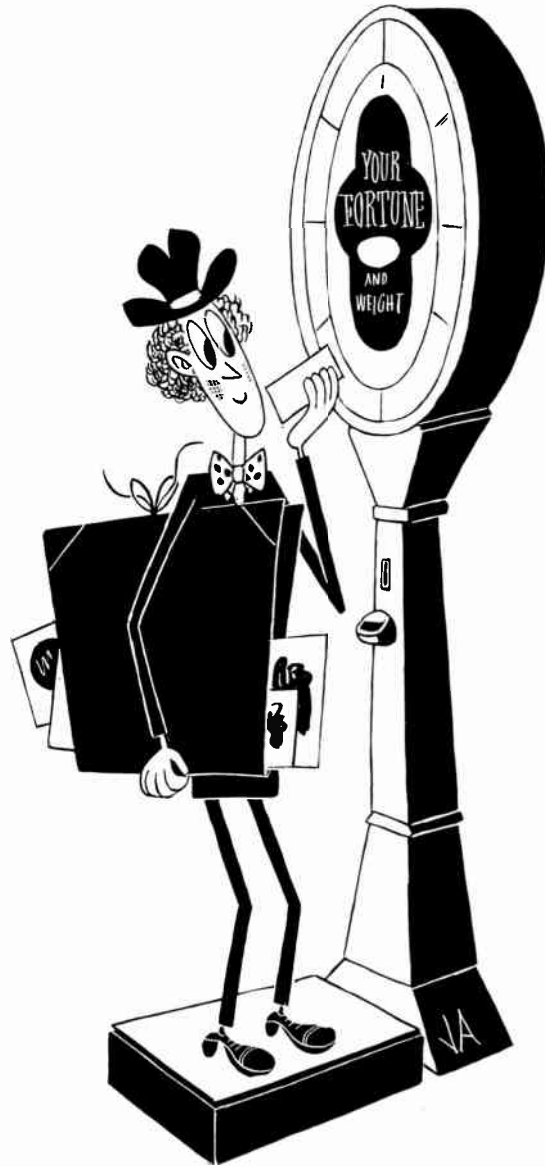
Willard Seymour

Leo Vallen

RAHL STUDIOS



551 FIFTH AVE., N.Y.C. • VA 6-4520



*“Good fortune awaits the artist whose stuff is reproduced by
America’s finest photoengraver, Collins, Miller & Hutchings, Inc.*

207 North Michigan Avenue, Chicago 1.”

☆



☆

a

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

a

*Art directors,
Knowing this,
Like a shop
They're sure won't miss*

S

*Strictly, that
Is why the top
Agencies prefer
Our shop.*

C

*Competent,
The work we do
Makes their type dreams
All come true.*

ARTHUR SARNOFF

Charles Loggitt

ROSE HARRIS

FRANK BENSIN

67 WEST 44TH STREET

American Artists

NEW YORK 18, N. Y.

Garland

John McClelland

Michael

HAROLD ANDERSON

Walter M Baumhofer

Bradford (Grandol)

Giesen

ANDRE III LOUIS

Louise Bee

HARDIE GRAMATEY

Arthur

Robert W. Douglass

Franklin

E. CHIRIACH

★

CONTACT

CELIA MENDELSON

SIDNEY MENDELSON

★

TELEPHONE

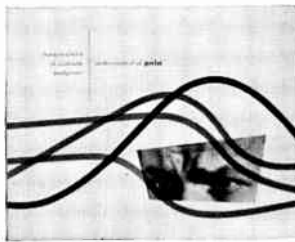
MURRAY HILL 2-2462-3



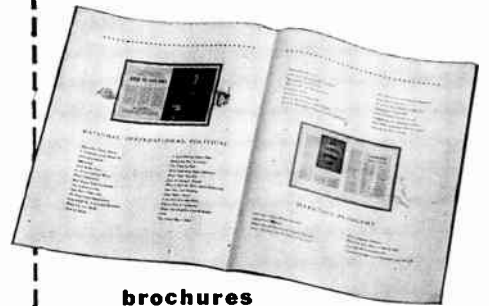
sales literature



fine color printing



booklets



brochures



*done with distinction
and
dispatch*

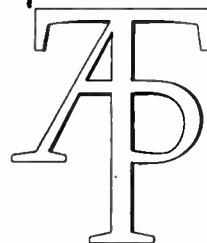


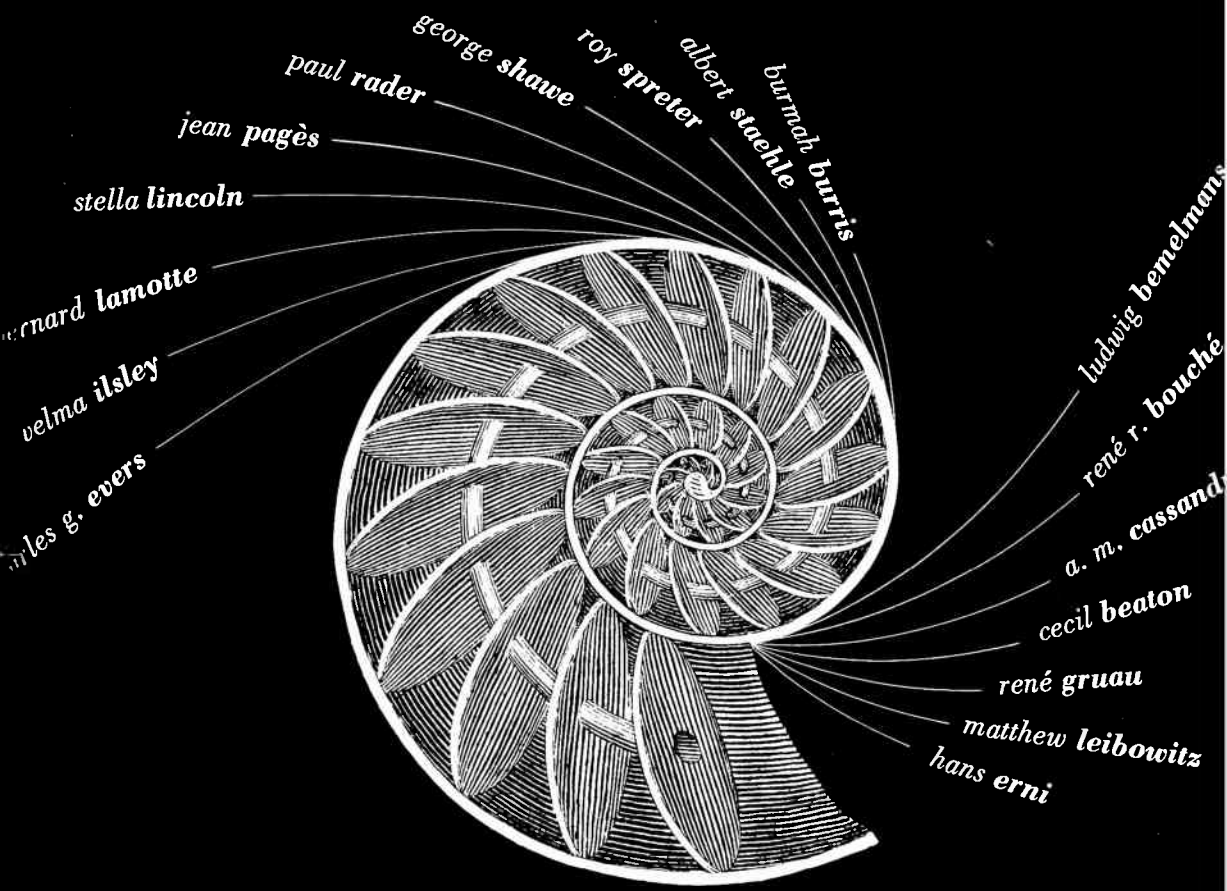
annual reports

TRI-ARTS PRESS, INC.

for 35 years—advertising typographers,
service printers & designers to advertisers & public relations men

227 East 45th Street, New York 17. Mu 7-7262





plaza 5 6697

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realistic approach to
Design for Use...
in the fields of
Motion Picture Design,
Advertising Art,
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Sculpture

Los Angeles 6, California

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MAIL SERVICE Co.**

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Spring 7-6820**

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Photo-Offset
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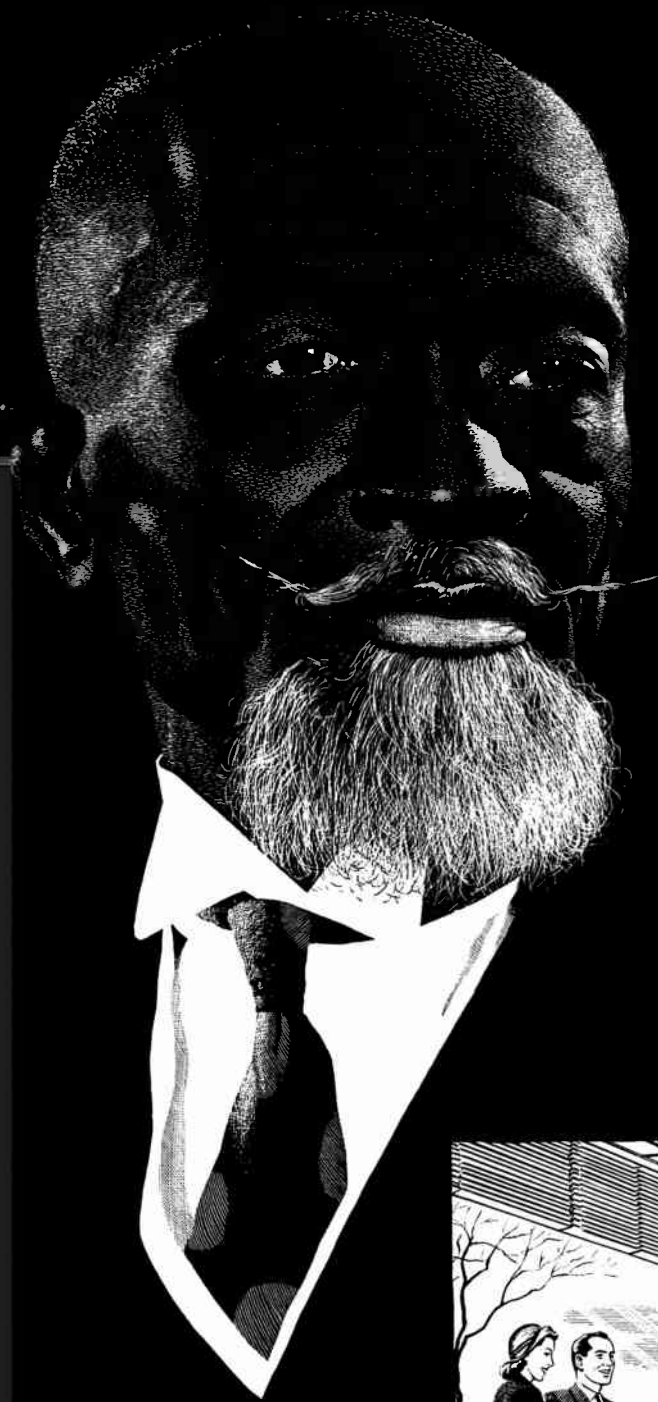
COOPER INC.

ADVERTISING ART

136 EAST 57TH STREET

NEW YORK 22, N. Y.

PHONE PLAZA 3-6880



NATHAN BERMAN

226 SOUTH 15th STREET, PHILADELPHIA 2, PA., PENNYPACKER 5-7374



Artists Representative

FRANK A.

LAVATY

39 East 51 Street, New York 22, N. Y.

PL. 8-1863

*Roland Coe
George de Lara
Harry Levin
Richard Howard
Bill Kapra
Leydenfrost
Somyas
Alex Steinweiss
Otto Storch
Dorothea Tanning
F. Texidor
"Suzanne" Thul*

Drawings for television

HEINZ

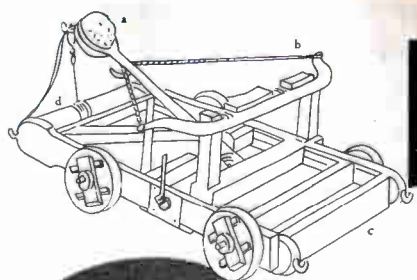
Art

**114 EAST 32nd STREET, NEW YORK 16
MURRAY HILL 5-5791**

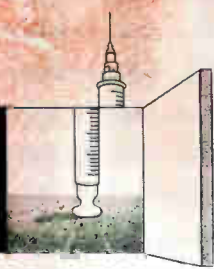


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* copywriter's manuscript needed only

THIS IS . . . "POWERS COLOR"

Come and visit our completely modernized color plant and see how Powers equipment and Powers craftsmen engrave the plates to your particular requirements ▼ ▼

C A L L P E N N S Y L V A N I A S I X - 0 6 0 0

Courtesy American Viscose Corporation through J. M. Mathes, Inc.

Avisco[®]
RAYON



"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

Jewelry by Van Cleef & Arpels

Representing

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J. Francis Chase. Gilbert Darling. A. M. Fitzpatrick.

Howard Forsberg. Bill Gregg. Tom Hall. Charles Hawes.

Lowell Hess. Michel Kady. Van Kaufman. Harold Koskinen.

Jim Lockhart. Dave Mink. Harry Nuse. Bernard Pertchik.

Leo Rackow. Wesley Snyder. Fred Steffen.

Ren Wicks. Fritz Willis . . .

Contact

Le Ora Thompson

Seymour Thompson

Reggie Witalis

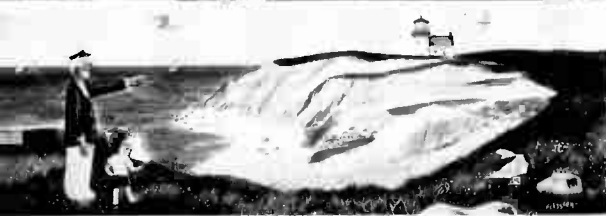
Tom White

Bob Blossom

*Thompson
Associates*

102 East Fortieth Street, New York 16, N. Y. • Murray Hill 5-7469

in Los Angeles Contact Thompson Wilson, Inc. • in Chicago Contact Verne Smith, Inc.




REDBOOK
Your Hair *Problem Husband*
 Make better coffee everytime in a **SILEX** Coffee maker



- ★ BOB BAGNASCO
- ★ ROBERT BRANDAU
- ★ HARRY BROCKE
- ★ FRANK CECELIN
- ★ ROBERT DAY
- ★ SCOTT EVANS
- ★ GEORGE GREENE
- ★ EDWARD GRESSLEY

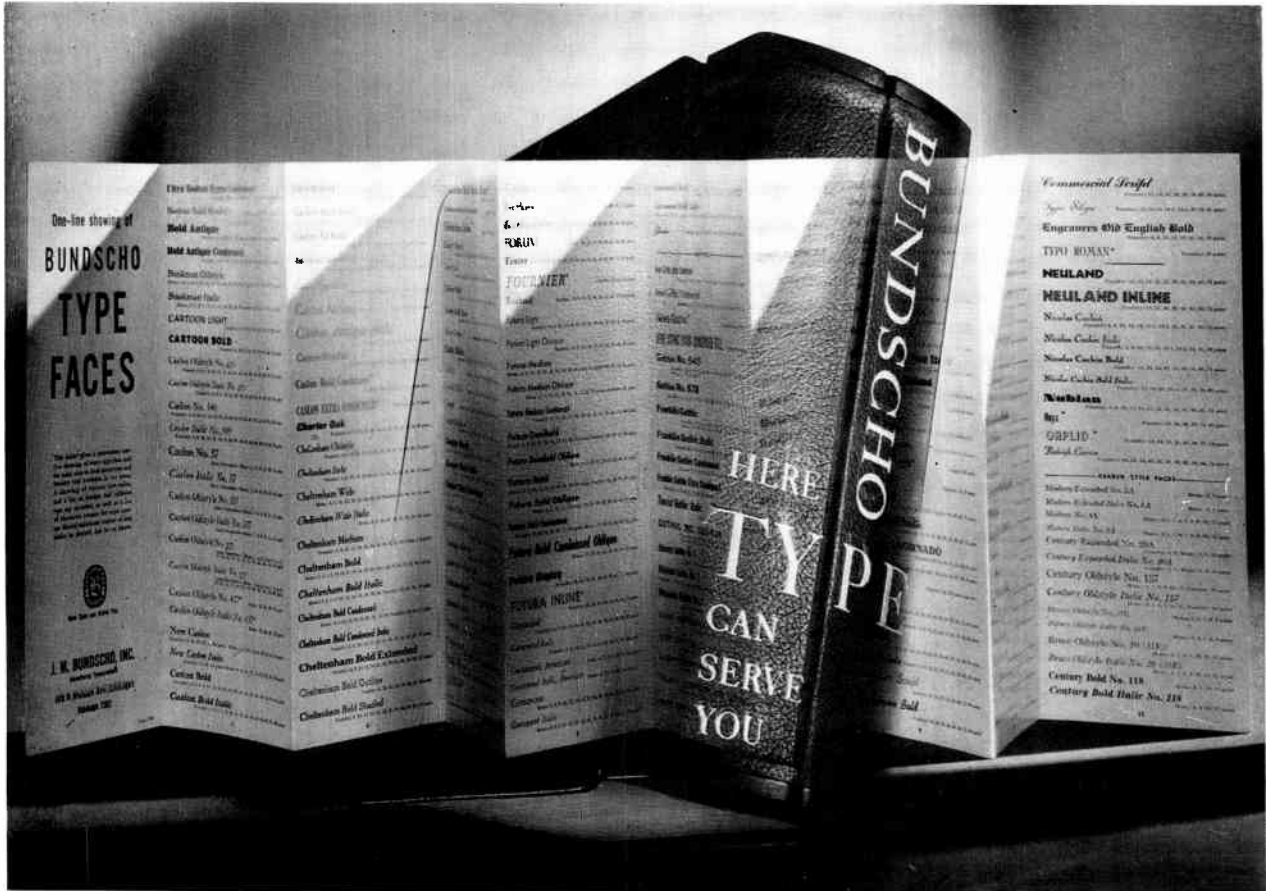


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- Contact
- ★ EDWARD DINUNZIO
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MU-3-7525
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 INC.
 370 Lexington Avenue, N.Y.C. 17

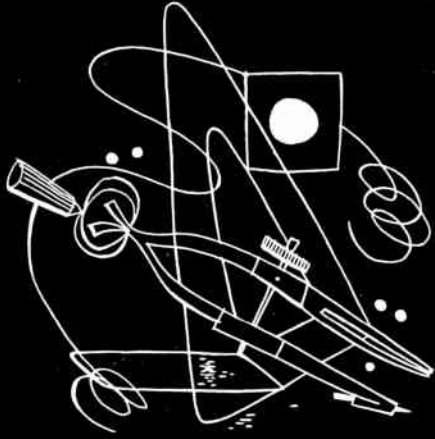




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J. M. BUNDSCHO, Inc.

180 North Wabash Ave., Chicago 1



roy **G**ermanotta, inc.

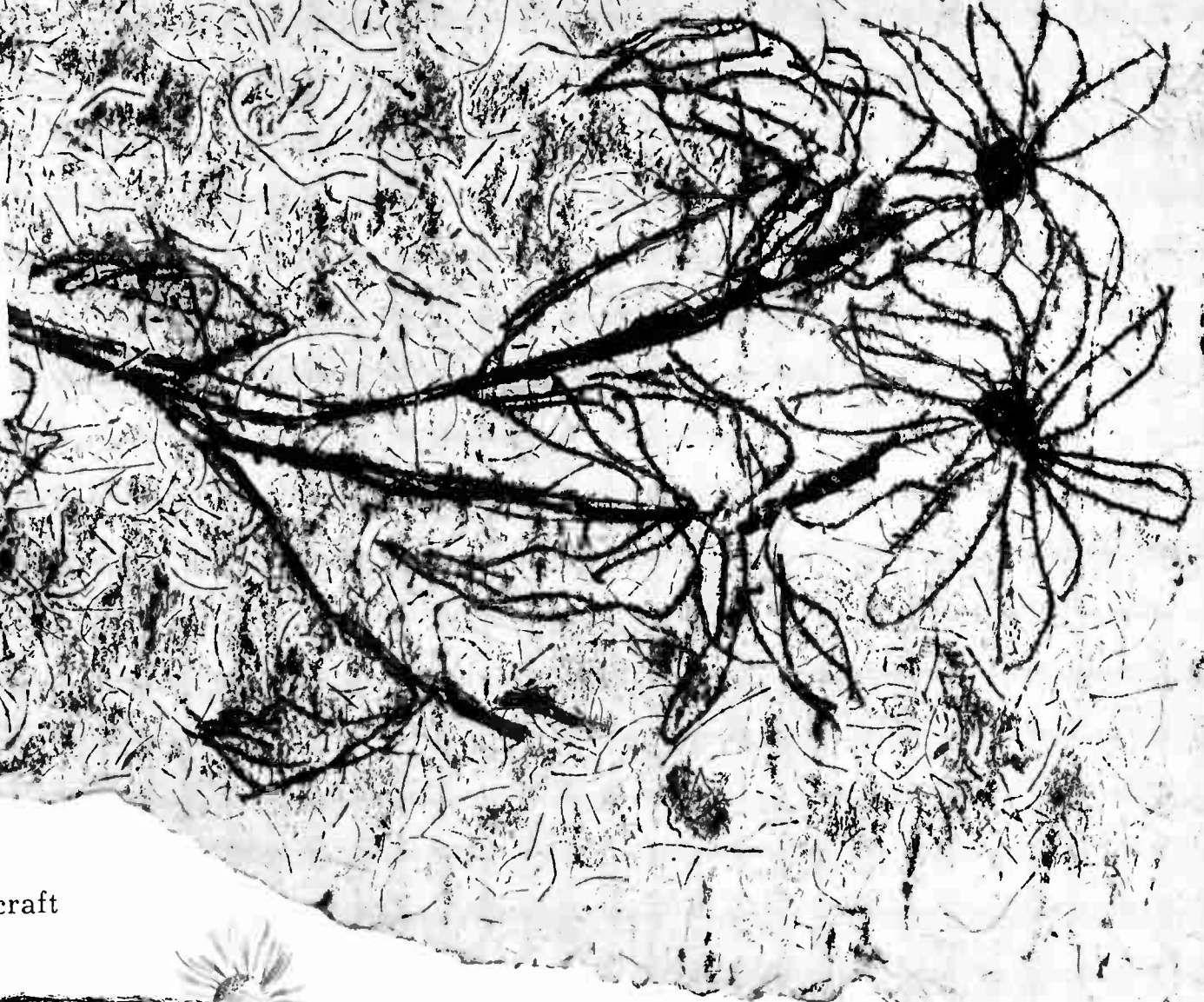
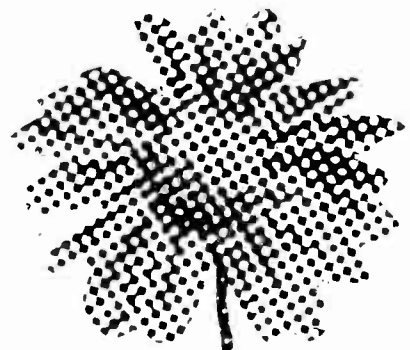
advertising art

40 EAST 49th ST.

NEW YORK CITY

ELDORADO 5-7155

A dense collage of various comic strips and advertisements. The strips include "Fingerprints!", "A Paper That Won't Burn!", "19 Mile Warning", "Bite Size", "Foxy for Perfume! ... It Didn't Bring Bob", "Coran Comes Down the Cold Demons", "Cold Wherry", "Mentholatum", "Lawyer Wins Case with Wife's Help", "Bowls 'em Over!", and "Lipton Tea". The text "JOHNSTONE & CUSHING Cartoons and Continuities NEW YORK" is overlaid in a large, bold, black banner across the bottom right of the collage.



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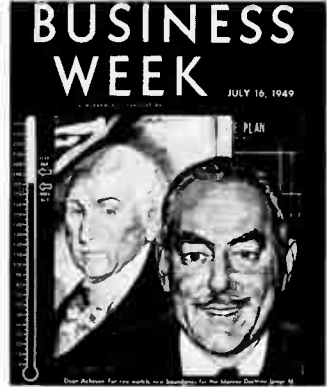
harry watts inc.
Illustrators
 50 EAST 42 STREET, NEW YORK
 MURRAY HILL 7-4350



FRANK LACANO



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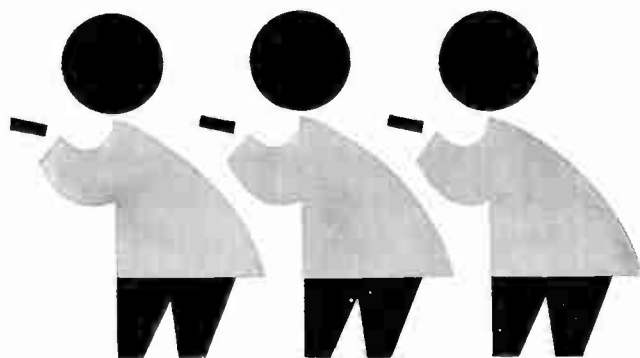
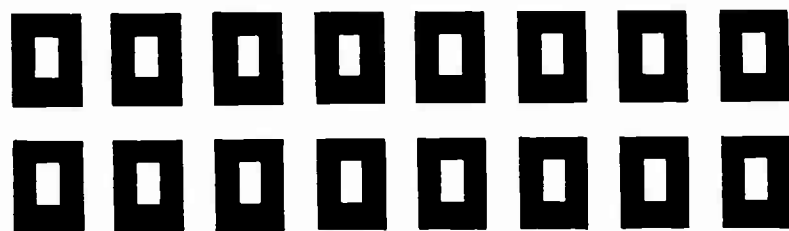
How to win advertising awards

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

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

RTK Runkle • Thompson • Kovats • Inc

Advertising Typographers and Printers • 520 North Dearborn Street, Chicago



DESIGNED BY A FAMOUS ARTIST FOR ARTISTS

DOHANOS

Artists Cabinet



Holds all standard Art Supplies,
full-size sheets Strathmore, Whatman
Board and large tissue pads. Length
44 ins. Height to Bakelite Top 20 ins.
Top 36 x 25½ ins. Drawers inside
23½ x 30½ x 3½ ins.

Accepted by artists, art directors,
studios and agencies as the most
PRACTICAL and MODERN piece of
furniture that has ever been designed
for the artist. Solidly built of selected
walnut veneer in natural hand-
rubbed finish. Black Bakelite Top.
Ideal for the office or home studio.

Also available in bleached mahogany

Write for complete information

HAMILTON DWIGHT COMPANY

136 East 57th Street, New York 22, N. Y.

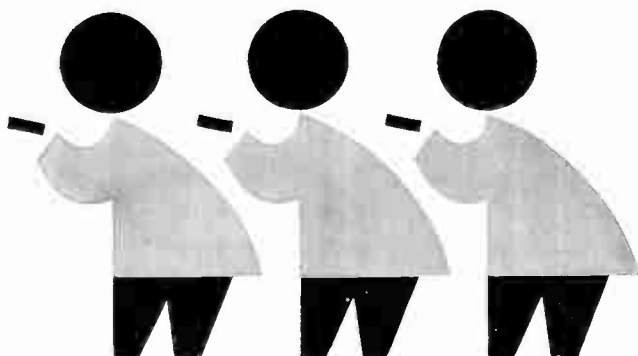
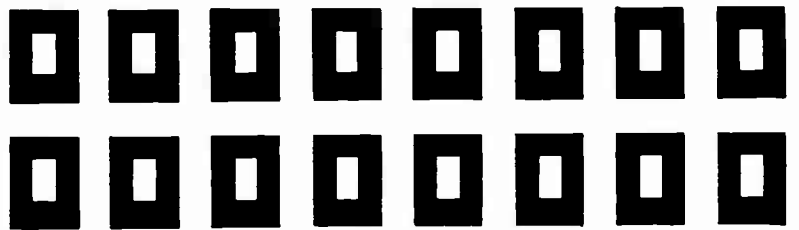
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When you're puzzled about a picture-

WE CAN PLEASE YOU very well on run-of-the-mill assignments...but we're particularly delighted (and you will be, too) when you throw the hard ones at us... pictures that require special ingenuity and versatility... those jobs that need that extra something to bring them off *just* right. Don't take our word for it. Don't even be convinced by the scores of agencies and national advertisers who regularly entrust us with their most important work. Try us—and see for yourself. Call...

Tony Venti

152 East 40th Street, N.Y. 16
MUrray Hill 3-5048-9

Advertising Photography

EDWARD C. VENTI



DESIGNED BY A FAMOUS ARTIST FOR ARTISTS

DOHANOS

Artists Cabinet



Holds all standard Art Supplies,
full-size sheets Strathmore, Whatman
Board and large tissue pads. Length
44 ins. Height to Bakelite Top 20 ins.
Top 36 x 25½ ins. Drawers inside
23½ x 30½ x 3½ ins.

Accepted by artists, art directors,
studios and agencies as the most
PRACTICAL and MODERN piece of
furniture that has ever been designed
for the artist. Solidly built of selected
walnut veneer in natural hand-
rubbed finish. Black Bakelite Top.
Ideal for the office or home studio.

Also available in bleached mahogany

Write for complete information

HAMILTON DWIGHT COMPANY

136 East 57th Street, New York 22, N. Y.



Gray Reilly

PLAZA 3-1531

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NEW YORK, N. Y.

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a common purpose...to produce
the best possible art

Verne Smith
inc.

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New York Representative: **THOMPSON Associates**

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Francis Chase

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MCDOWELL-BRADSHAW • ARTISTS' REPRESENTATIVES

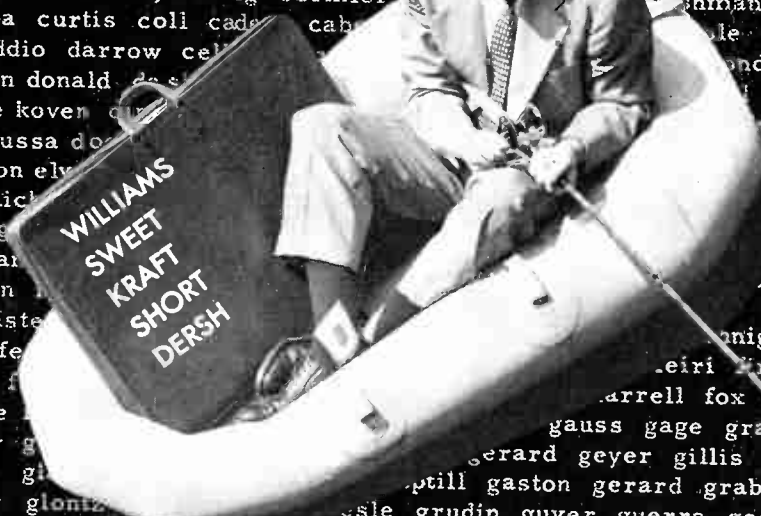
CONTACT

BARRIE McDOWELL

DAVID BRADSHAW

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 arkan biasi brown brigham basch burger burgeos bickel berry berstein blatt braley bush beyea ber
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 enault carlu calkins campanaro cass campbell carlyie campbell castello cerullo chery christ
 ristle clark clarke cline cabledick collins clark cowan collins coyle crandall croll
 chessman childrey craig cormier shman coleman coquillot czufin cottrell cassens
 han capa curtis coli cader cab cerullo cain carlyie cohen clapp cappo c
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 ehl dixon donald des dorne dravneck drewry dunn dusek di cra
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 ad hedges heiffel hiller hipwell hurrell horte hefner heller hillier hanka hagstrom hochreiter harring
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 ndel mcdonald meck morris meyer merrin merty new mccarthy
 chel moss ed moss mitchell monley mengh ew mullend
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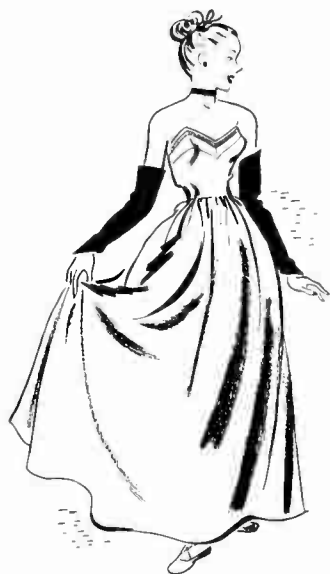
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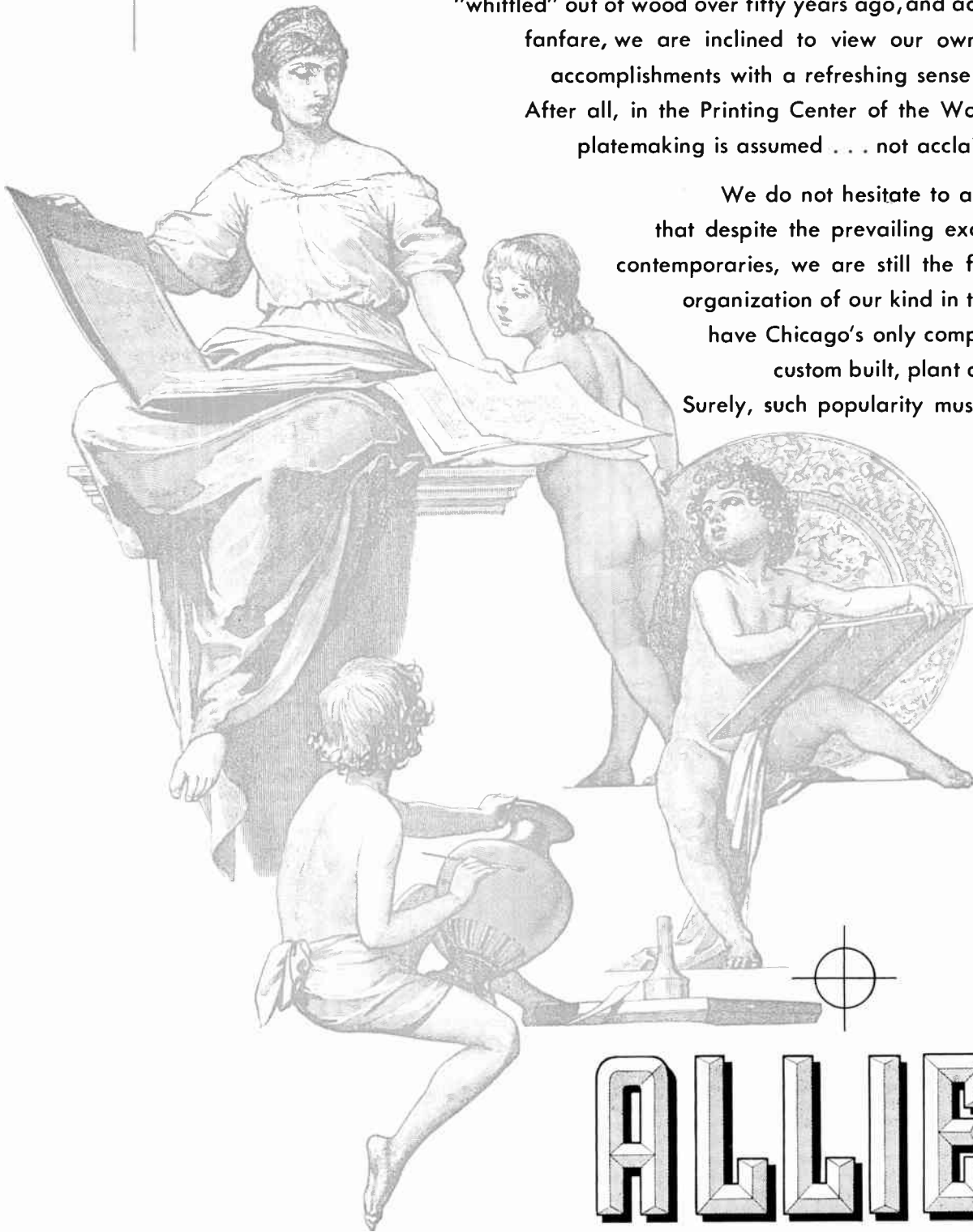
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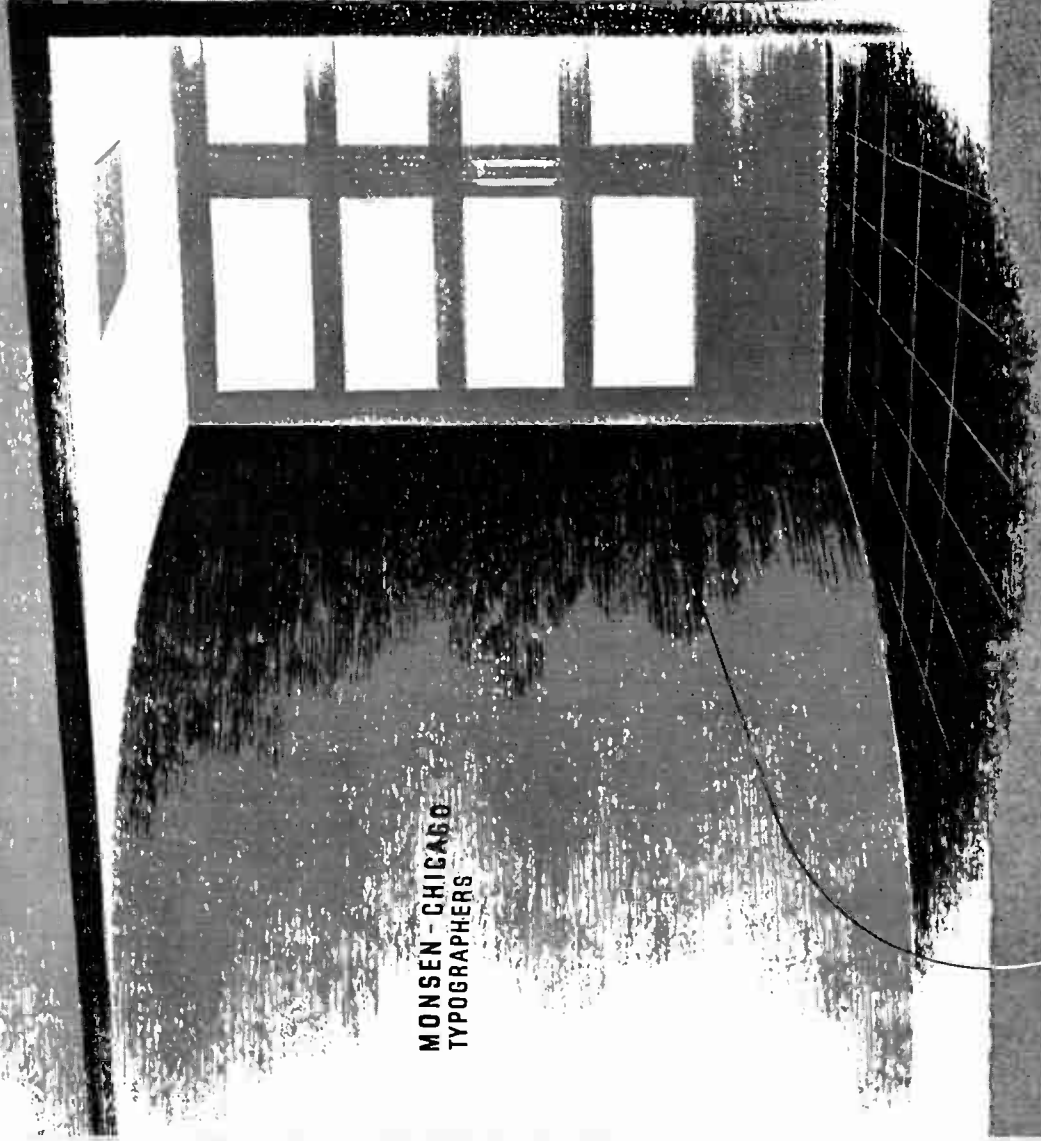
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HANZL · HANZL, INC.

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MUrray Hill 5-8065

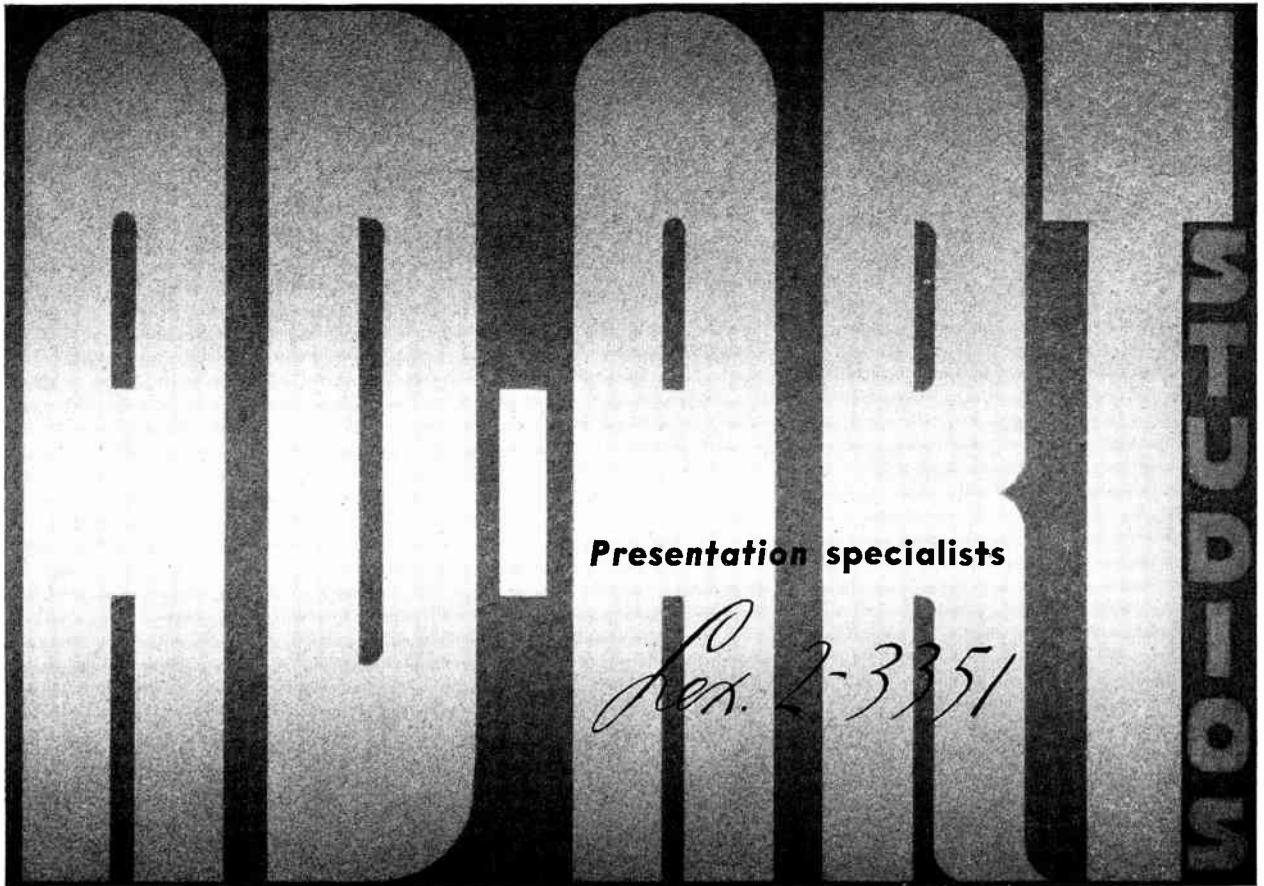
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Jan Balet
James Blood
Baldwin Griffin
Alan Hale
William Heyer
John Isom
Henry Luhrs
Margaret Nielsen
Albert Pucci
Charles Rosner
Louise Rumely
Carmine Zeccardi

Representatives:

Fred H. Hanzl
William F. Hanzl
Dudley Franklin

ROBERT MOORE	GEORGE KANELOUS	JOHN VICKERY	ROBERT SMITH
STUART HAMILTON	JOHN MOODIE	HERBERT McCLURE	JOHN GROTH
WILLIAM SIMS	RICHARD GREEN	DAGMAR VO	EUGENE BLATZ
RAY FAVATA	HILDA GLASGOW		GEORGE KANELOUS
JOHN VICKERY	ROBERT		JOHN MOODIE
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DAGMAR VO			HILDA GLASGOW
ROBERT MOODIE			ROBERT SMITH
STUART HAMILTON		HERBERT McCLURE	JOHN GROTH
WILLIAM SIMS		DAGMAR VODICKA	EUGENE BLATZ
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PLAZA 8-1994

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ZIPES, April

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MURRAY HILL 5-7100

Illustration . . . Teen-Agers . . . Booklets . . . Black and White . . . Color

art directors

BRÉVANNES, Céline

299 MADISON AVENUE, NEW YORK 17, N. Y.
VANDERBILT 6-1180

Artists' Representative

ERMOYAN, Souren

607 FIFTH AVENUE, NEW YORK 17, N. Y.
MURRAY HILL 8-0772

Consultant Art Director, Editorial and Advertising Design

KLUSS, William F.

10 W. 48TH STREET, NEW YORK 19, N. Y.
PLAZA 7-2672

Consulting Art Director

SACKETT, De Forest

410 S. MICHIGAN AVENUE, CHICAGO 5, ILL.
HARRISON 7-7269

Advertising Design, Package Design, Art Direction

HANZL · HANZL, INC.

420 LEXINGTON AVE., NEW YORK 17, N. Y.

MUrray Hill 5-8065

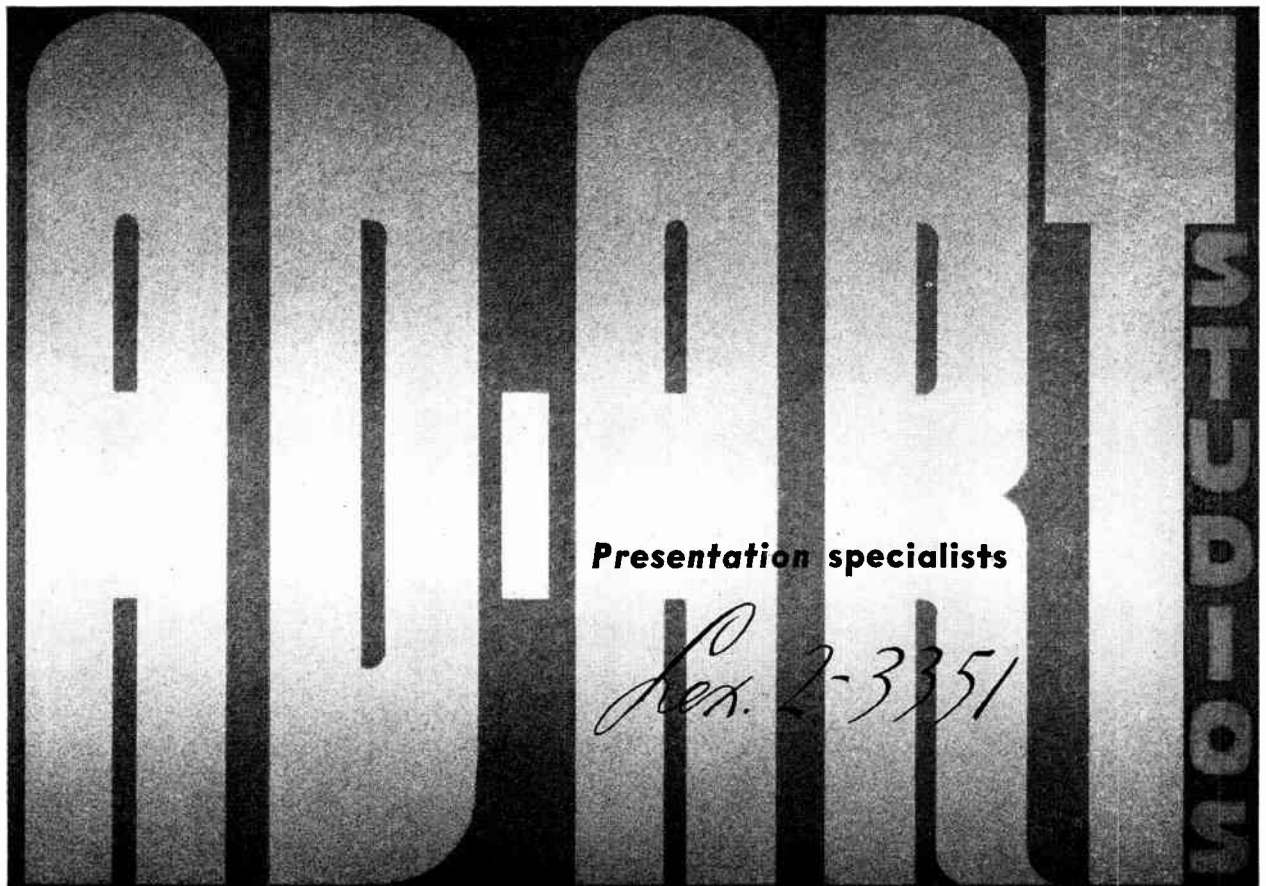
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Dudley Franklin

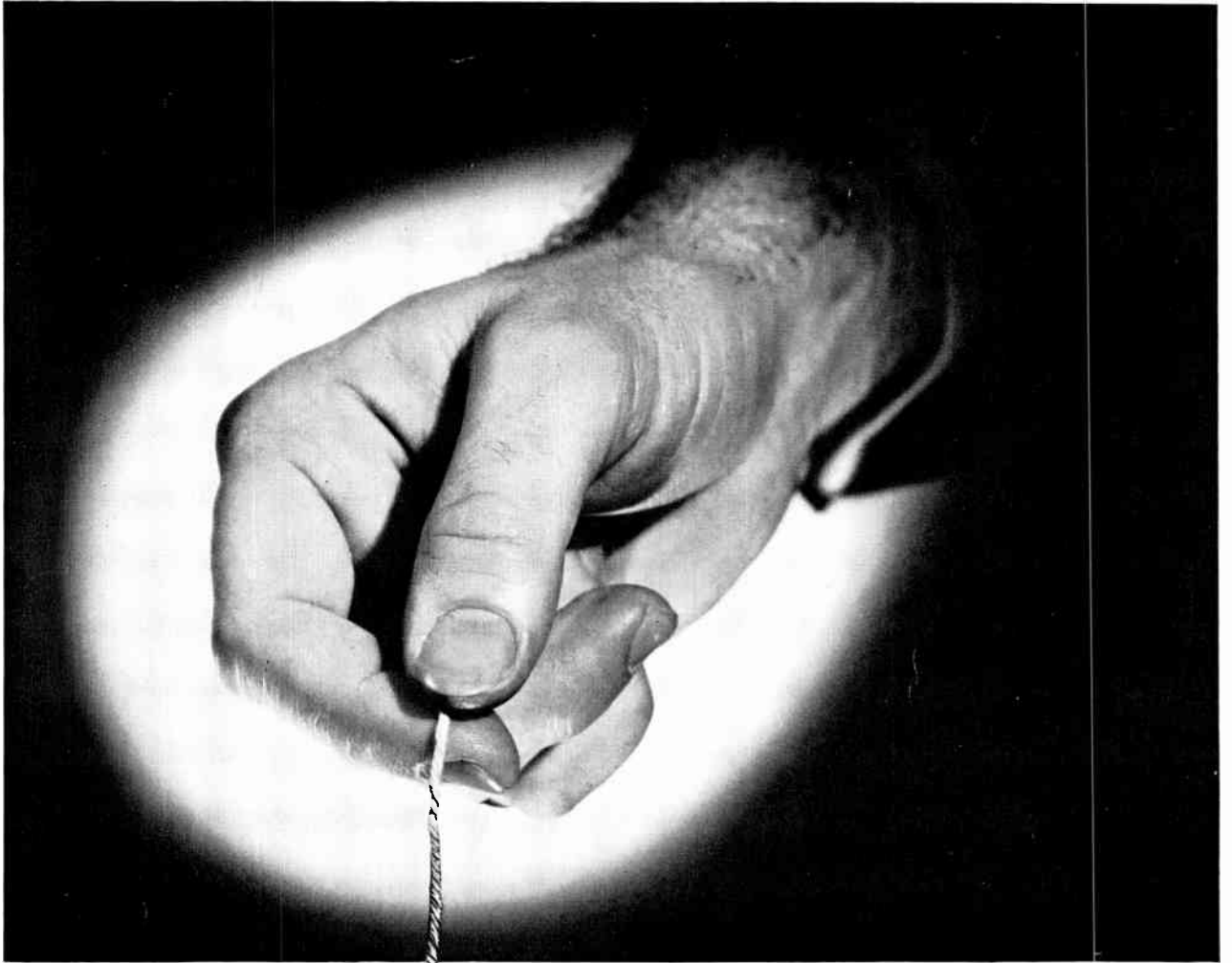
ROBERT MOORE	GEORGE KANELOUS	JOHN VICKERY	ROBERT SMITH
STUART HAMILTON	JOHN MOODIE	HERBERT McCLURE	JOHN GROTH
WILLIAM SIMS	RICHARD GREEN	DAGMAR VO	EUGENE BLATZ
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HERBERT McCLURE			RICHARD GREEN
DAGMAR VO			DA GLASGOW
ROBERT MOODIE			ROBERT SMITH
STUART HAMILTON		HERBERT McCLURE	JOHN GROTH
WILLIAM SIMS		DAGMAR VODICKA	EUGENE BLATZ
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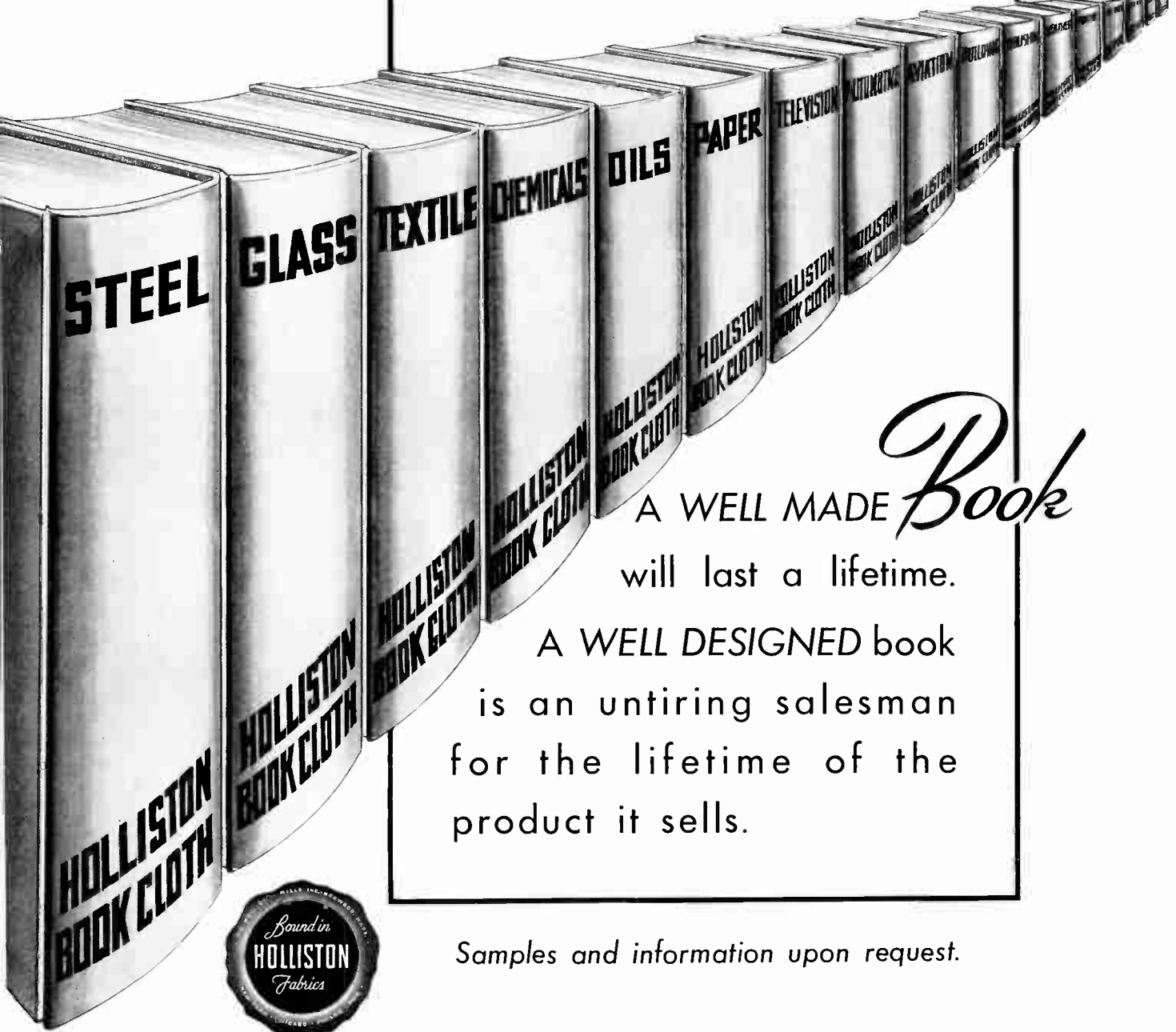
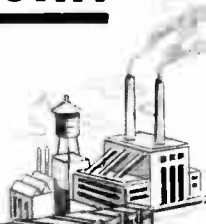
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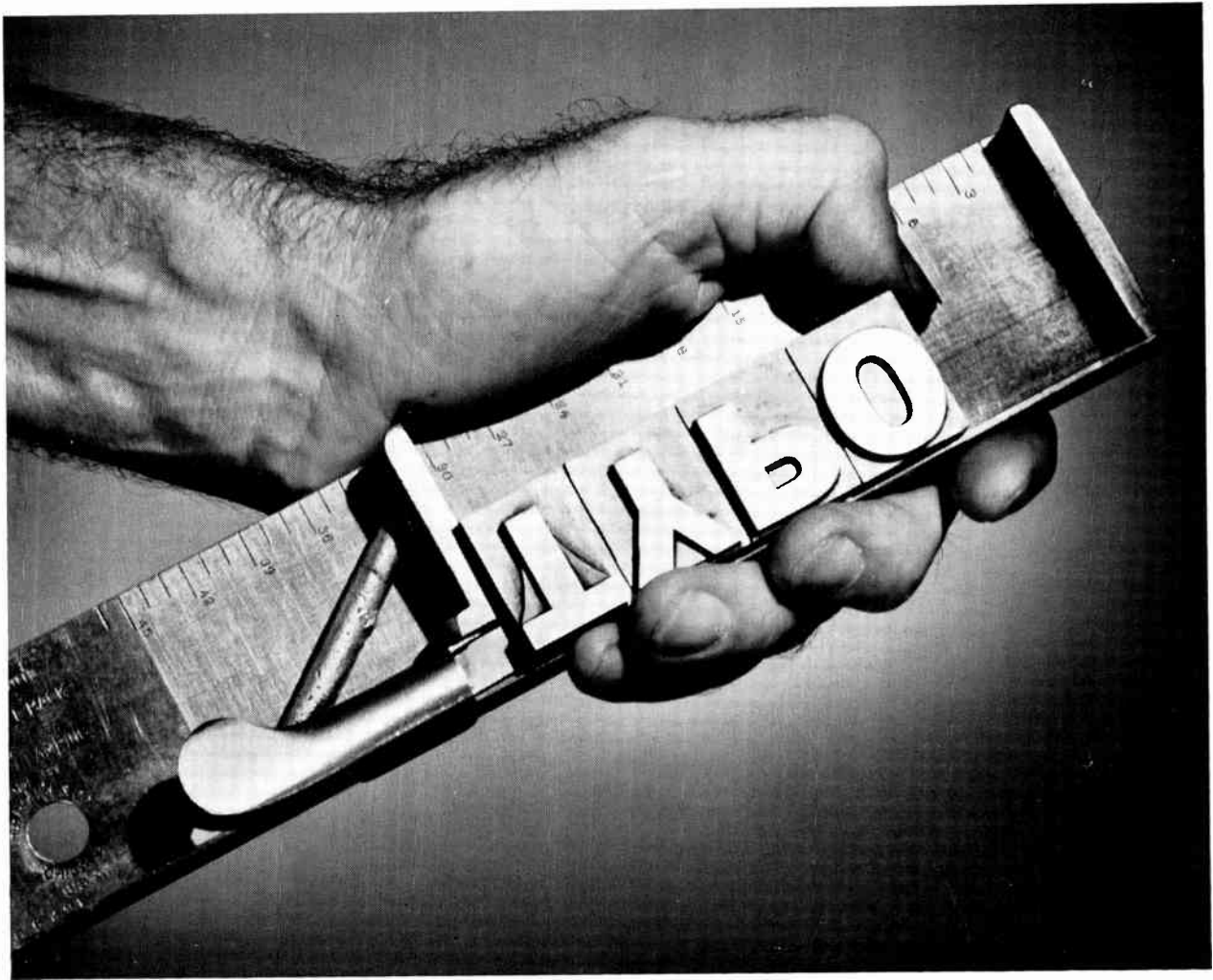
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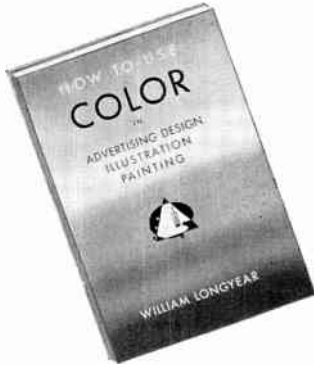
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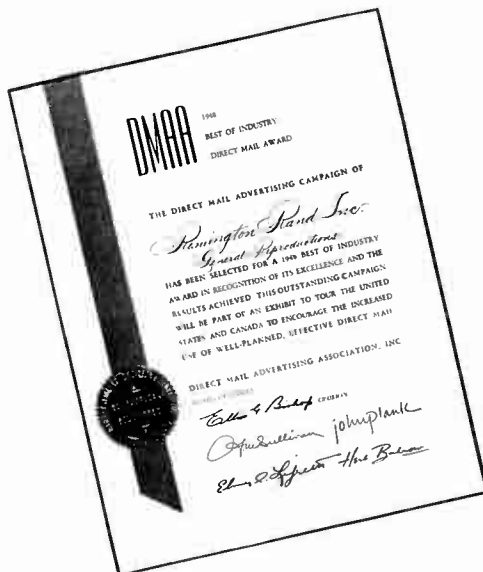
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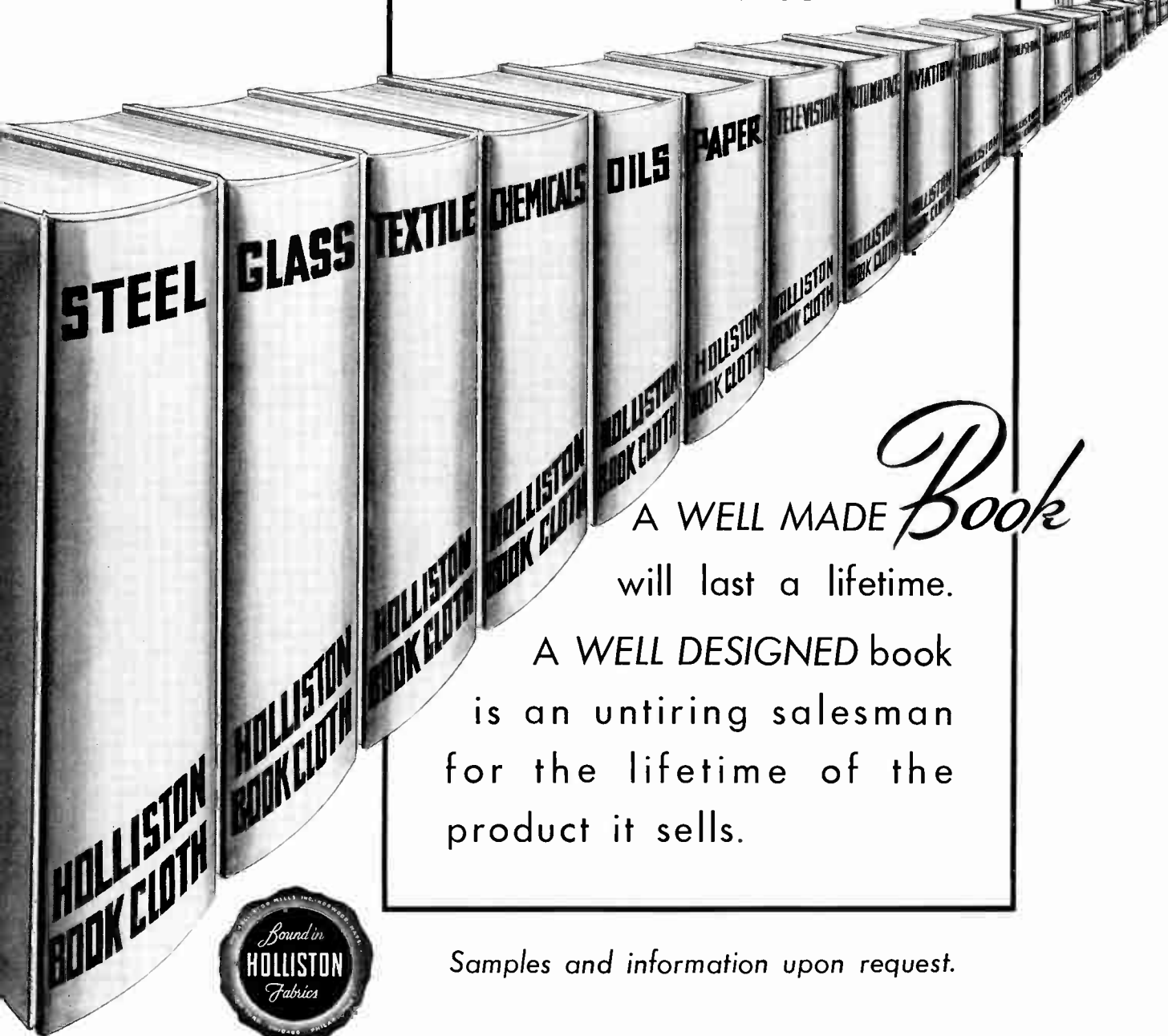
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LAPPERT, Jack

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LESCHIN, Samuel

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Design

MAYLORD, Kim

P. O. BOX 518, WELLSTON STATION, ST. LOUIS 12, MO.

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Layouts—Sketches

METZL, Ervine

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Architectural, Graphic Design

NAAR, Constance Joan

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PLAZA 5-9224

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White or Color—for Line Engraving or Halftone

NEALE, Sidnee Hubbard

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NEUBAUER, Robert G., Inc.

355 HANOVER STREET, BRIDGEPORT, CONN.
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PRICE, Norman

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WADSWORTH 3-5116

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Historical or Human Interest Subjects*

PETERS, Charles R.

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MURRAY HILL 7-7320

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Mechanical. Illustration, Drawings, Lettering and
Mechanicals*

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PLAZA 3-7204

*Illustrations in Color and Black and White—Art
Directors Medal 1942, 1946—Distinctive Merit
1943*

REMINGTON, Shad

71 ROMANO DRIVE, DUMONT, NEW JERSEY
DUMONT 4-4261

Cowboys, Indians, Frontier, and Just Boys

RIEGGER, L. L.

78 CHATTERTON PARKWAY, WHITE PLAINS, N. Y.
WHITE PLAINS 9-8407

Fashion, Advertising, Magazine Illustration

ROSE, Carl

ROWAYTON, CONNECTICUT
NORWALK 6-6163

Cartoons

ROWAT, Evelyn

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VANDERBILT 6-1180

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RUDOLPH, Max H.

370 LEXINGTON AVENUE, NEW YORK 17, N. Y.
LEXINGTON 2-3538

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SAATY, Wallace

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CIRCLE 7-3900, EXT. 646

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SCHUCKER, James W.

QUAKERTOWN, RD 3, BUCKS COUNTY, PA.
QUAKERTOWN 344 J 1

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GENERAL MOTORS BUILDING, DETROIT 2, MICHIGAN
TRINITY 5-1232 or BIRMINGHAM 1884

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SICKLES, Noel

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2-6032

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SKIDMORE, Thornton D.

37-12 85TH STREET, JACKSON HEIGHTS, L. I., N. Y.
HAVEMEYER 4-4961

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STEINWEISS, Alex

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COLUMBUS 5-0450

Advertising and Industrial Design

STERNBERG, Charlotte Joan

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MERIDEN 5-8792

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STOESSEL, Henry Kurt

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MURRAY HILL 3-6557

Editorial and Advertising Illustration

SUTNAR, Ladislav

Sutnar & Hall

307 EAST 37TH STREET, NEW YORK 16, N. Y.
MURRAY HILL 6-1784-5

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Catalogs, Posters, Package Design*

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WESTPORT, CONNECTICUT
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Illustration