

23

annual of advertising art

THE ART DIRECTORS CLUB OF NEW YORK



Annual of
AUTHOR
Advertising Art

TITLE
23 1944

DATE
LOANED

BORROWER'S NAME

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23

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THE ART DIRECTORS CLUB OF NEW YORK



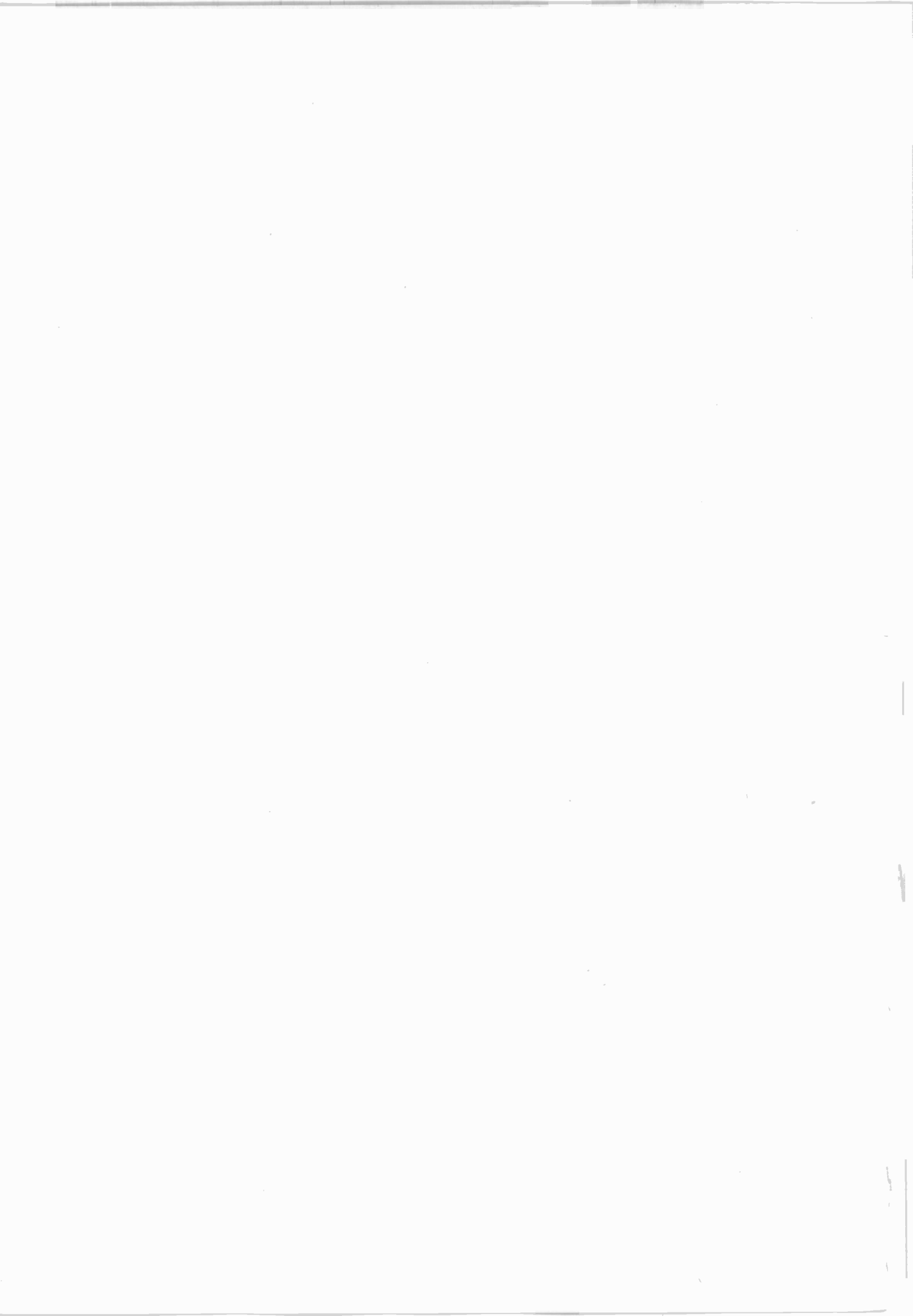


WAR BOND POSTER

...the most important thing you can do for the war effort is to buy War Bonds and War Stamps. They are the backbone of our fighting forces. Buy them today!

New York Chapter





Sue Kelly

23

annual of advertising art

REPRODUCTIONS FROM THE NATIONAL EXHIBITION
OF ADVERTISING ART SHOWN AT ROCKEFELLER
CENTER GALLERIES ON MAY 15 TO JUNE 3RD OF
1944 . . . BY THE ART DIRECTORS CLUB OF NEW YORK

PUBLISHED FOR THE ART DIRECTORS CLUB OF NEW YORK
BY WATSON-GUPTILL PUBLICATIONS, INC.

advertising and non-selling BY M. F. AGHA



Some twenty years ago an American Engineer was telling a Red Commissar about a new labor-saving device that was supposed to cut man-hours practically in half.

“That’s nothing,” said the Commissar: “we have a Department Store in Moscow that used to employ eight hundred people; now one man is doing all the work.”

“Incredible!” said the Engineer: “how does he do it?” “Very simple,” said the Commissar: “he stands all day long in the main entrance and keeps on repeating: NO GOODS TODAY, NO GOODS TODAY, NO GOODS TODAY . . .”

On one hand, the task of an Advertising Art Director in the War Economy seems to be as easy as the task of the Russian Department Store Doorkeeper; on the other hand, as Josh Billings used to say, not so fast.

The sudden change from Hard Selling to Soft Pedaling; from Moving the Goods to Building Up the Prestige; from titillating the Pride of Ownership to stimulating Civic Virtue—is apt to try man’s soul, and sometimes his sense of humor.

The Future Historian will have many juicy tidbits to liven up his chapter on ADVERTISING AND NON-SELLING IN 1943-1944. It is easy to be amused:

by the High Official of the Office of Civilian Requirements who congratulated a group of Advertising men on the SMALLER demand for durable goods and appliances which resulted from their efforts;

by a store that advertised items which are NOT for sale (because of shortages or low stocks) so as to save customers the trouble of hunting for nonexistent articles;

by a commercial photographer who was commissioned to take a color

picture for a fountain pen advertisement—and could not do it, because neither he, nor the Agency, nor the Manufacturer could find a pen to photograph;

by another photographer who was taking a picture of a girl for a lingerie ad and was asked to spotlight her face and to keep her undies in the shadow, “because otherwise somebody might get the idea of buying the lingerie.”

However, before you laugh, remember that there are still enough fountain pens around to sign checks for all the lingerie you might decently require; and for that no small measure of thanks is due, among other factors, to the new non-selling advertising.

Advertising delivers a different message now; and it is perhaps natural to expect that this message will be delivered in a new and different way. On the other hand, here again, not so fast.

Advertising Art, which gives a visual existence to the message (selling or otherwise) grows and develops much in the same way as a spoken language of a nation: both depend for their usefulness on the fact that everybody understands them instinctively and instantaneously.

Changes in languages are slow, delayed and seldom fundamental; tremendous upheavals affect them often no more than trifling fads. Jive slang had probably as much of an influence on the English Language as the G.I. slang. The same people use and misuse both—and still speak English; and the same people look at the popular imagery of Advertising Art.

Advertising Art, during the Non-Selling Hiatus, did not blossom out into a new, strange and wonderful flower with a capital A; but it managed, in spite of unprecedented mechanical difficulties, in spite of drastic and bewildering changes in policy, to preserve continuity and to maintain the standards of quality; and therein lies the best proof of its vitality and strength.

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OFFICERS, 1943 - 1944

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First Vice President RALPH MUTTER

Second Vice President GARRETT P. ORR

Secretary ARTHUR HAWKINS, JR.

Treasurer WILLIAM L. LONGYEAR

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MEHEMED FEHMY AGHA

FRANK HOCTOR

PAUL R. LANG

A. HALPERT

BOOK COMMITTEE: Loren Stone, *Chairman*

Arthur Hawkins, *Business Manager*, Lawrence Olson, Rolf Jenson

This Annual Designed by Harry O'Brien



color illustrations



ART DIRECTORS CLUB MEDAL

artist: Peter Helck
art director: Kurt Josten
client: Pacific Mills
agency: Williams & Saylor, Inc.



THE BATTLE OF ELM SWEEET

and with other...
 The...
 The Pacific Mills...
 Williams & Saylor, Inc.

PACIFIC *factory* **FABRICS**



How Great the Promise!

THE AIRLINES OF THE UNITED STATES

AWARD FOR DISTINCTIVE MERIT

artist: *James R. Bingham*

art director: *Edward A. Rodgers*

client: *Air Transport Association*

agency: *Erwin, Wasey & Co., Inc.*





artist: Robert Riggs
art director: John H. Tinker
client: Reynolds Metal
agency: J. Walter Thompson Co.



REYNOLDS ALUMINUM:

**BROKE THE BOTTLENECK
OF WARPLANE PRODUCTION**

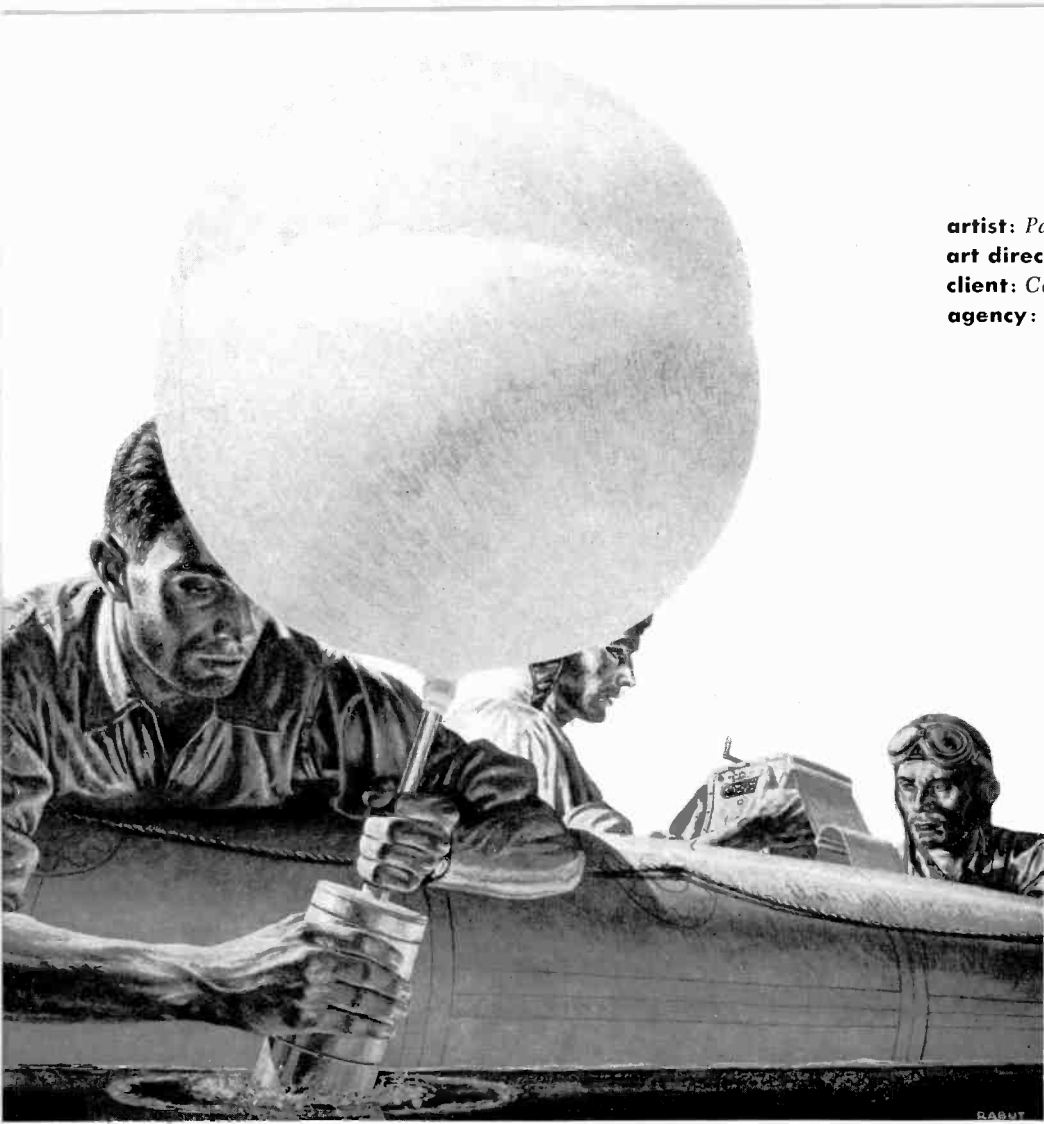
It was the first time in the history of the world that a single metal had been used for the entire structure of a warplane. Reynolds Aluminum, the only aluminum producer in the world, had broken the bottleneck of warplane production.

ALUMINUM METAL OF THE FUTURE
 The aluminum metal of the future will be the aluminum metal of today. It is the only metal that can be used for the entire structure of a warplane. It is the only metal that can be used for the entire structure of a warplane.

IT HAS TAKEN LONG YEARS TO GET TO THIS POINT
 It has taken long years to get to this point. It has taken long years to get to this point. It has taken long years to get to this point.



IT HAS TAKEN LONG YEARS TO GET TO THIS POINT...



artist: Paul Rabut
art director: Harold Olsen
client: Continental Can Company
agency: Batten, Barton, Durstine & Osborn, Inc.

The amazing can... THAT BLOWS UP A BALLOON THAT CARRIES UP AIR AERIAL THAT RADIOS AN SOS!

Remember, you say it's the best ever!

This can is used for a new type of ball for the aviation market. In the top of the can is a ball. This ball is attached to a line which is a small balloon. When you say it smaller you, when you say it smaller you, it is a balloon. The balloon will be inflated by the air that blows up the can.

The balloon will be inflated by the air that blows up the can. The balloon will be inflated by the air that blows up the can. The balloon will be inflated by the air that blows up the can.

It gets there - safe - in cans

CONTINENTAL CAN COMPANY
 1800 Canal St. N. New York City
 617-1 129 171 1000 - 100 1000 1000



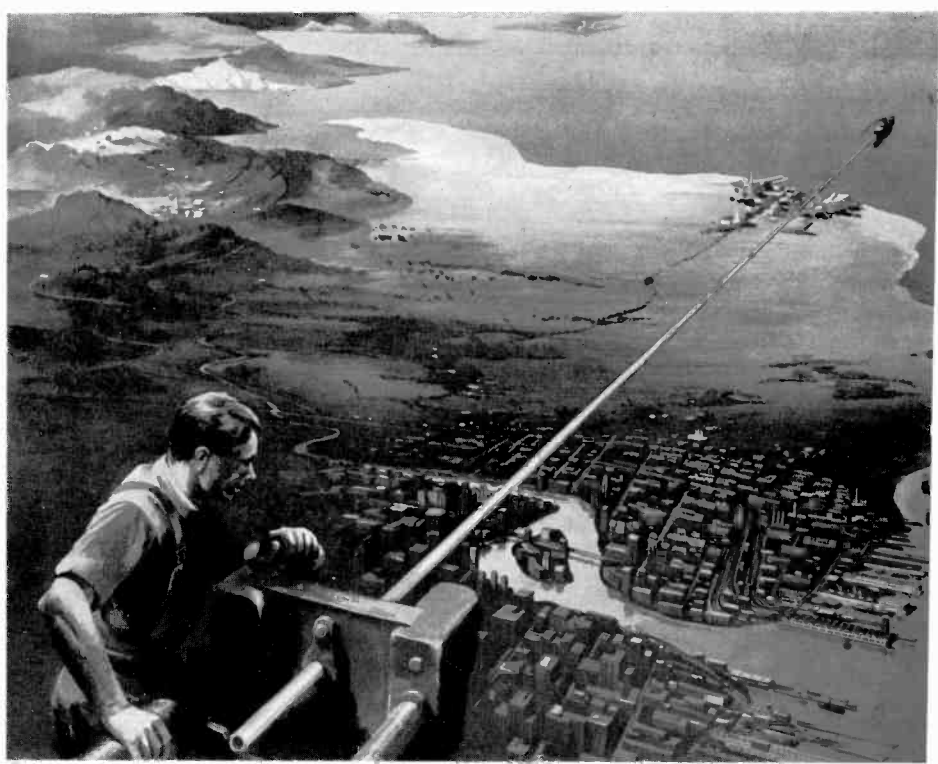
STRETCHING BRASS

A man in a dark shirt is working with a long, thin rod or pipe. The rod is being stretched or bent. The man is looking at the rod with a focused expression. The background shows an industrial setting with various pipes and machinery.



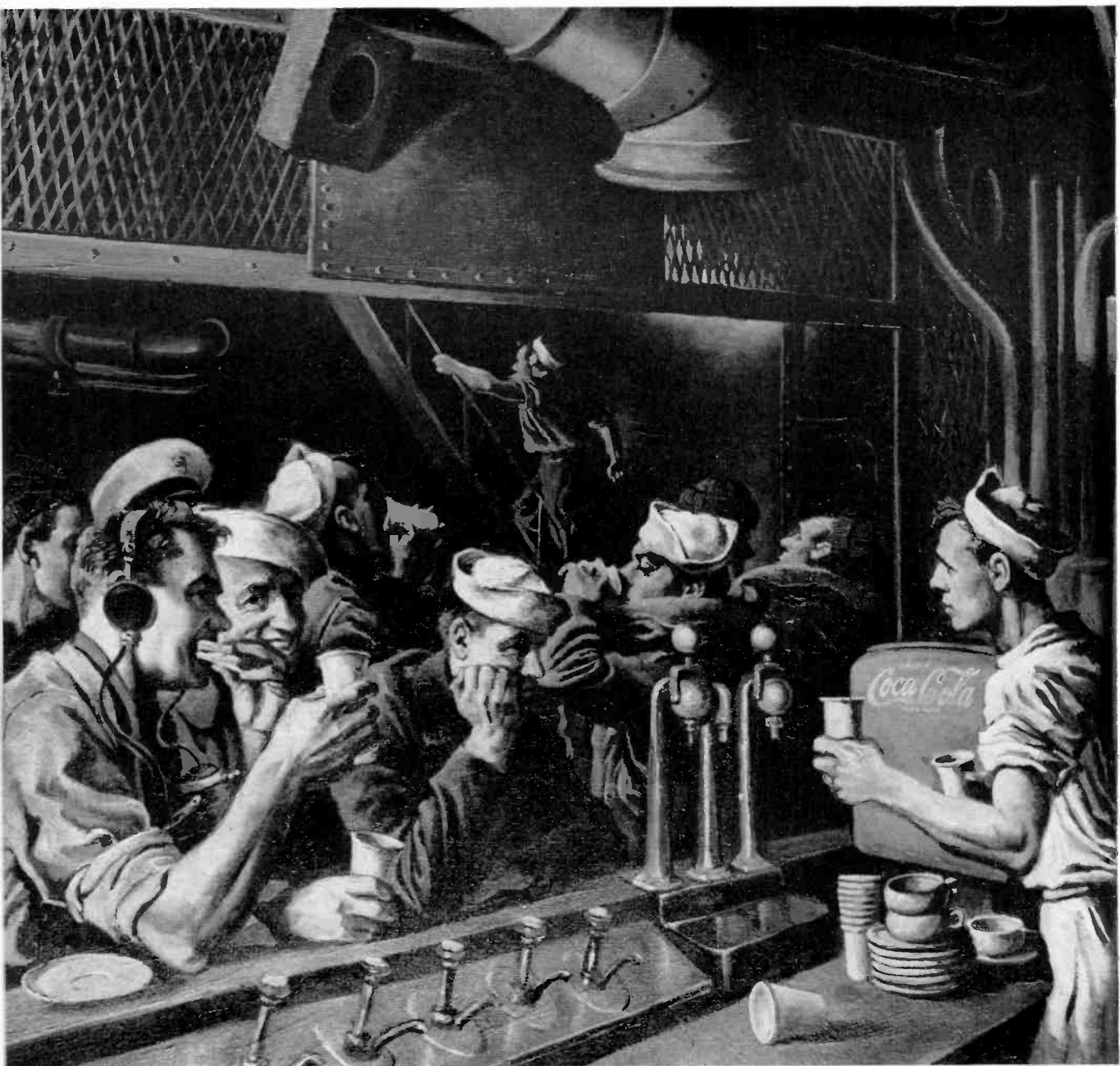
Shell Industrial Lubricants

artist: Everett Henry
art director: Adelaide Stevens
client: Shell Oil Company, Inc.
agency: J. Walter Thompson Co.





artist: *Georges Schreiber*
 art director: *Paul Smith*
 client: *The Coca-Cola Company*
 agency: *D'Arcy Advertising Company*





artist: Mortimer Wilson
art director: Charles Faldi
client: General Foods Corp.
agency: Benton & Bowles



artist: John Atherton
art director: Larry Stults
client: Universal Match Corp.
agency: Westheimer and Company





artist: *John Vickery*
art director: *Paul F. Berdanier, Jr.*
client: *Pan American Airways*
agency: *J. Walter Thompson Co.*



artist: Edmund Giesbert
art director: Larry Stults
client: Cutler-Hammer, Inc.
agency: Kirkgasser-Drew



China saved a century

when the American Clippers brought China modern air-transport services five years ago

PAN AMERICAN WORLD AIRWAYS
Wings of Progress

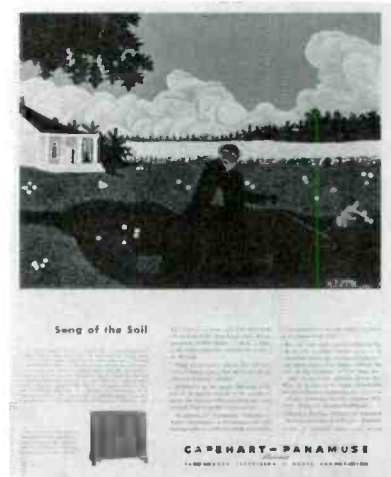


artist: *William Pachner*
art director: *Douglas Boyd*
client: *Wyeth, Inc.*
agency: *Compton Advertising, Inc.*





artist: *Horace Pippin*
art director: *Walter Reinsel*
client: *Farnsworth Television & Radio Corp.*
agency: *N. W. Ayer & Son, Inc.*





artist: Salvador Dalí
art director: Ted Sandler
client: Schiaparelli
agency: Lennen & Mitchell



artist: Marcel Vertès
art director: Ted Sandler
client: Schiaparelli
agency: Lennen & Mitchell



artist: Carl Erickson
art director: Betty Godfrey
client: Coty, Inc.
agency: J. D. Tarcher & Co.

artist: G. R. Davis
art director: D. Coyle
client: Munsingwear
agency: Kenyon & Eckhardt, Inc.



Mother waded a Flag

She is the one who saved the world
 From the hands of a mad tyrant,
 Who had planned to burn the world,
 And to rule the world with a rod of iron.
 She is the one who saved the world
 From the hands of a mad tyrant,
 Who had planned to burn the world,
 And to rule the world with a rod of iron.
 She is the one who saved the world
 From the hands of a mad tyrant,
 Who had planned to burn the world,
 And to rule the world with a rod of iron.
 She is the one who saved the world
 From the hands of a mad tyrant,
 Who had planned to burn the world,
 And to rule the world with a rod of iron.

MUNSINGWEAR





artist: Ben Stahl
art director: Paul Roman
client: Bell Aircraft Corp.
agency: Addison Vars Company





artist: Melbourne Brindle
art director: Paul Smith
client: Quaker State Motor Oil
agency: Kenyon & Eckhardt, Inc.



None but the finest . . . with a Vengeance!

When you think of the finest... you think of Quaker State Motor Oil. It's the oil that's been used by the finest pilots and the finest ships in the world. It's the oil that's been used by the finest men in the world. It's the oil that's been used by the finest... with a vengeance!

Quaker State Motor Oil is the finest... with a vengeance! It's the oil that's been used by the finest pilots and the finest ships in the world. It's the oil that's been used by the finest men in the world. It's the oil that's been used by the finest... with a vengeance!

Quaker State Motor Oil is the finest... with a vengeance! It's the oil that's been used by the finest pilots and the finest ships in the world. It's the oil that's been used by the finest men in the world. It's the oil that's been used by the finest... with a vengeance!





artist: Jack Welch
art director: Donald Sternloff
client: The Travelers Insurance Company
agency: Young & Rubicam, Inc.



Can you build the U. S. S. Texas?

The artist is a native son of the U.S.A. He is a well known cartoonist and has been in the business for many years. He has written and illustrated many books and has been a member of the National Cartoonists Society. He is a member of the American Society of Illustrators and the National Association of Professional Cartoonists. He is a member of the National Academy of Art and the National Academy of Design. He is a member of the National Academy of Sciences and the National Academy of Letters. He is a member of the National Academy of Music and the National Academy of Drama. He is a member of the National Academy of Poetry and the National Academy of Prose. He is a member of the National Academy of Painting and the National Academy of Sculpture. He is a member of the National Academy of Architecture and the National Academy of Landscape Architecture. He is a member of the National Academy of Music and the National Academy of Drama. He is a member of the National Academy of Poetry and the National Academy of Prose. He is a member of the National Academy of Painting and the National Academy of Sculpture. He is a member of the National Academy of Architecture and the National Academy of Landscape Architecture.





THE ART DIRECTORS CLUB MEDAL

TO LIEUTENANT COMMANDER McCLELLAND BARCLAY, ARTIST

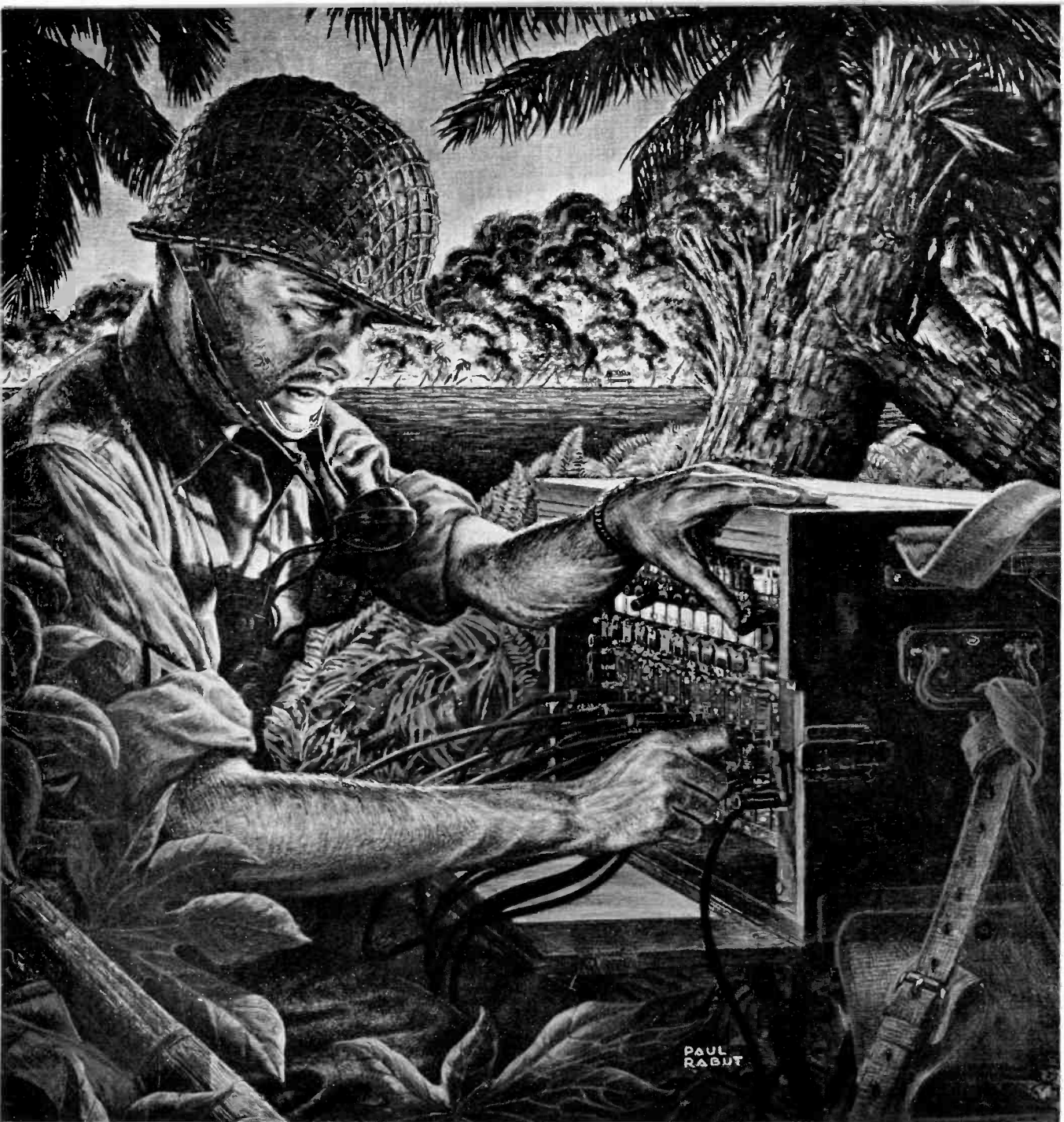
in recognition of his long and distinguished record in editorial illustration and advertising art and in honor of his devotion and meritorious service to his country as a commissioned officer of the United States Navy, which lists him as missing in action in the South Pacific.



artist: Fred Ludekens
art director: Arthur Swin
client: Nash Kelvinator
agency: Gejer, Cornell & Newell, Inc.



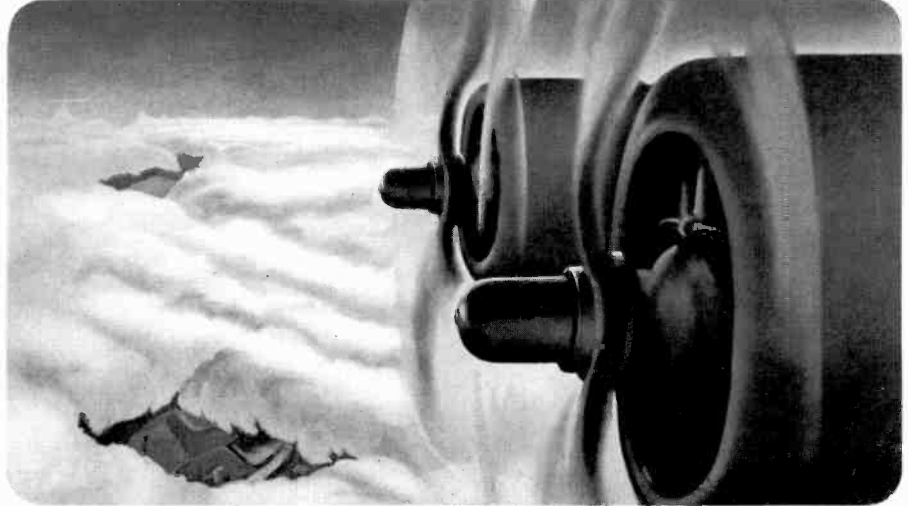
artist: McClelland Barclay
art director: Alfred T. Sneden
client: Koppers Company
agency: Batten, Barton, Durstine & Osborn, Inc.



artist: *Paul Rabut*
art director: *Charles Hagn*
client: *Western Electric Company*
agency: *Newell Emmett Company*



Western Electric



artist: Glen Mitchell
art director: Lester Jay Loh
client: International Salt Co., Inc.
agency: J. M. Mathes, Inc.

**FOR THEY ARE THE SALT
 OF THE SKY**



...the salt is harvested from the evaporation of seawater. The salt is then refined and packed in bags for use in the various industries of the world. It is the salt of the sky, the salt of the earth, the salt of the sea. It is the salt of life, the salt of the sun, the salt of the moon. It is the salt of the stars, the salt of the planets, the salt of the universe. It is the salt of the future, the salt of the past, the salt of the present. It is the salt of the world, the salt of the world, the salt of the world.

artist: John Atherton
art director: Fred H. Stickle
client: Koppers Company
agency: Batten, Barton, Durstine & Osborn, Inc.

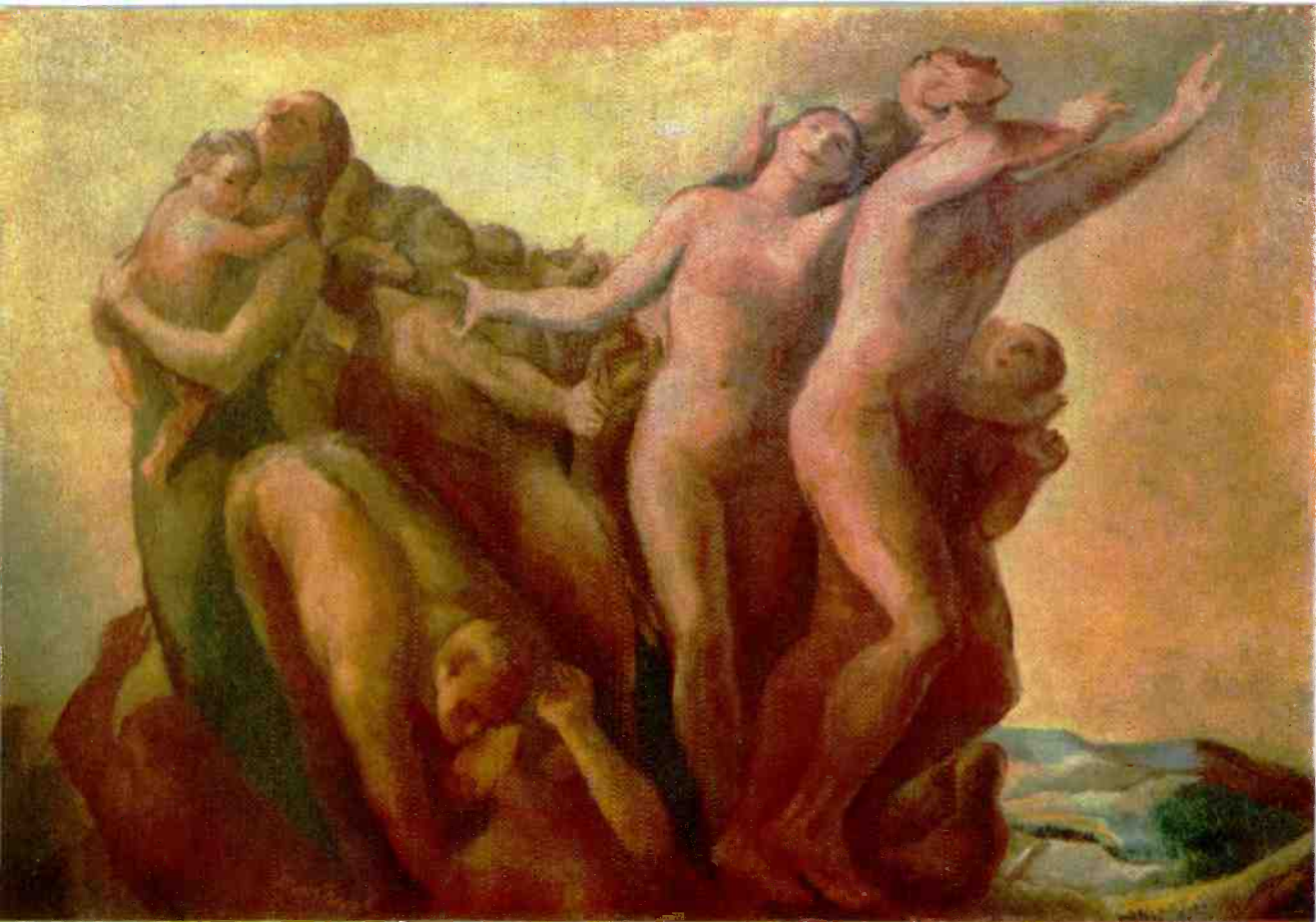


**IT TOOK TEN MILLION YEARS
 TO MAKE A LUMP OF COAL**

...the coal is formed from the remains of plants and animals that lived in the swampy forests of the prehistoric world. It is the coal of the sky, the coal of the earth, the coal of the sea. It is the coal of life, the coal of the sun, the coal of the moon. It is the coal of the stars, the coal of the planets, the coal of the universe. It is the coal of the future, the coal of the past, the coal of the present. It is the coal of the world, the coal of the world, the coal of the world.



The industry that serves all industry... **KOPPERS**



artist: *Lewis Daniel*
art director: *Walter Reinsel*
client: *Farnsworth Television & Radio Corp.*
agency: *N. W. Ayer & Son, Inc.*



artist: *Fred Ludekens*
art director: *Arthur Surin*
client: *Nash Kelvinator*
agency: *Geyer, Cornell & Newell, Inc.*





artist: Rockwell Kent
 art director: Alfred C. Strasser
 client: The Curtis Publishing Company
 agency: MacFarland, Aveyard & Company

**"IN THE ROAR OF AN ENGINE,
 I HEAR THE BEATING OF YOUR HEART"**

It's true, you hear the roar of the engine. But you also hear the beating of your heart. The Kelvinator is the only refrigerator that can be heard. It's the only one that can be heard in the roar of an engine. It's the only one that can be heard in the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart.

NASH-KELVINATOR
 The Kelvinator is the only refrigerator that can be heard. It's the only one that can be heard in the roar of an engine. It's the only one that can be heard in the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart.

HIS GIFT TO YOU

Christmas is a time when we give gifts to others. But the best gift we can give is the gift of our hearts. The Kelvinator is the only refrigerator that can be heard. It's the only one that can be heard in the roar of an engine. It's the only one that can be heard in the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart. It's the only one that can be heard in the roar of an engine and the beating of your heart.



artist: Paul Tchelitchev
art director: Walter Reinsel
client: Farnsworth Television & Radio Corp.
agency: N. W. Ayer & Son, Inc.





The Wartime Shopper by Helen E. Hokinson

"I can't stop now, girls. My grocer's new stock of Parkay Margarine has just arrived!"

Maybe you've been lucky. Maybe your food dealer can always supply you with Parkay Margarine for delicious, delicious, delicious bread for Frost! Fact is, many dealers can't keep up with the demand. Wartime conditions have created a shortage. And the market of Parkay, is doing everything possible to keep your dealer well supplied. What's your dealer's motto—buy Parkay wherever you can! In emergency, besides being an excellent source of food energy, every pound of Parkay contains 9,000 (or 8.7-8.9) units of Vitamin A.

Made by the makers of Minute Tapioca Salad Dressing

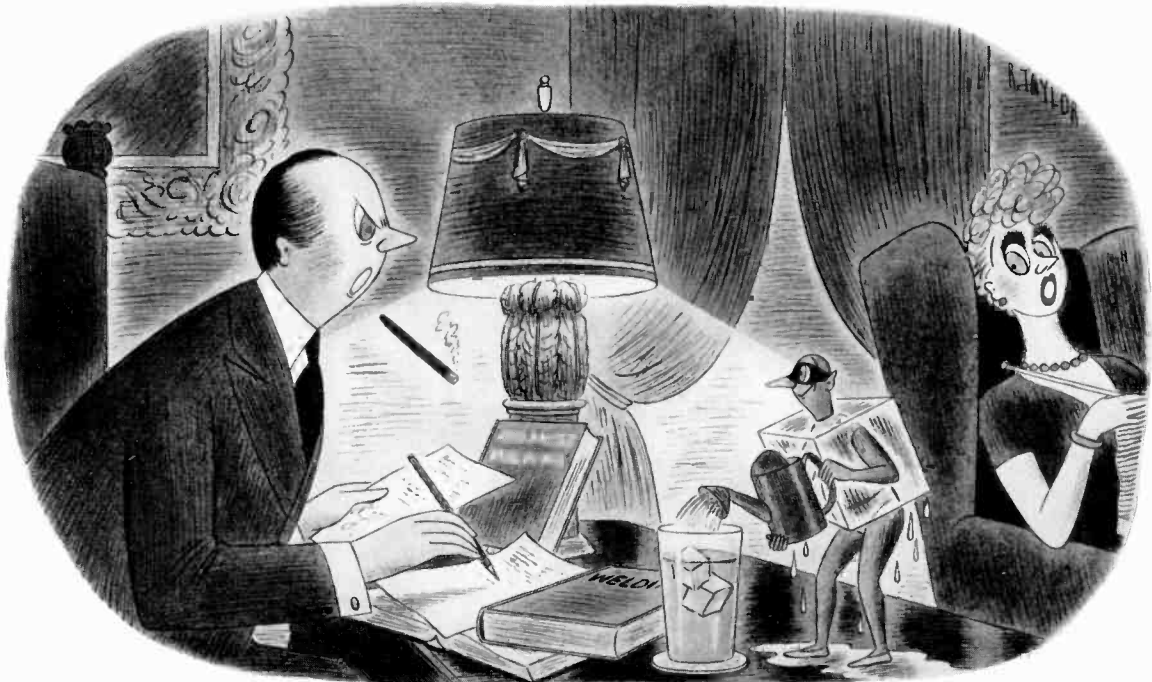
artist: Helen E. Hokinson
art director: Harvey W. Olsen
client: Kraft Cheese Company
agency: Needham, Louis & Brorby, Inc.

Canada Dry

CANADA DRY WATER-GRAPE ALE

100 PERCENT CIDER

artist: Richard Taylor
art director: Lester Jay Loh
client: Canada Dry Ginger Ale, Inc.
agency: J. M. Mathes, Inc.



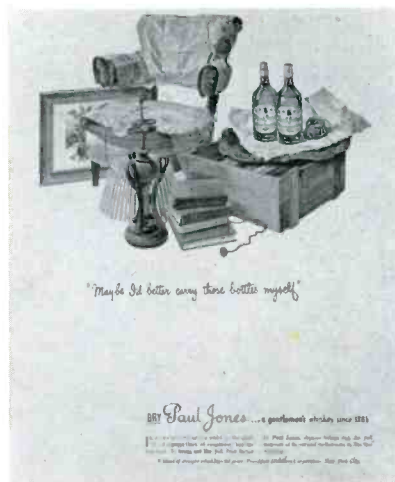


artist: Peter Helck
art director: Kurt Josten
client: Pacific Mills
agency: Williams & Saylor, Inc.





artist: *Everett Henry*
art director: *Jack Anthony*
client: *Frankfort Distilleries Corp.*
agency: *Young & Rubicam, Inc.*



"Maybe I'd better carry these bottles myself."

DRY Paul Jones ... a gentleman whiskey since 1821.
 It's a Scotch Whisky as pure as the hills.
 It's a Scotch Whisky as smooth as silk.
 It's a Scotch Whisky as strong as the steel.
 It's a Scotch Whisky as sweet as the honey.
 It's a Scotch Whisky as good as the gold.
 It's a Scotch Whisky as true as the stars.
 It's a Scotch Whisky as brave as the lions.
 It's a Scotch Whisky as noble as the kings.
 It's a Scotch Whisky as brave as the lions.
 It's a Scotch Whisky as noble as the kings.

artist: *Everett Henry*
art director: *Arthur T. Blomquist*
client: *RCA Victor*
agency: *J. Walter Thompson Co.*



artist: *G. Peterdi*
art director: *W. B. Golovin*
client: *Wm. P. Goldman & Bros.*
agency: *Willard B. Golovin Company*



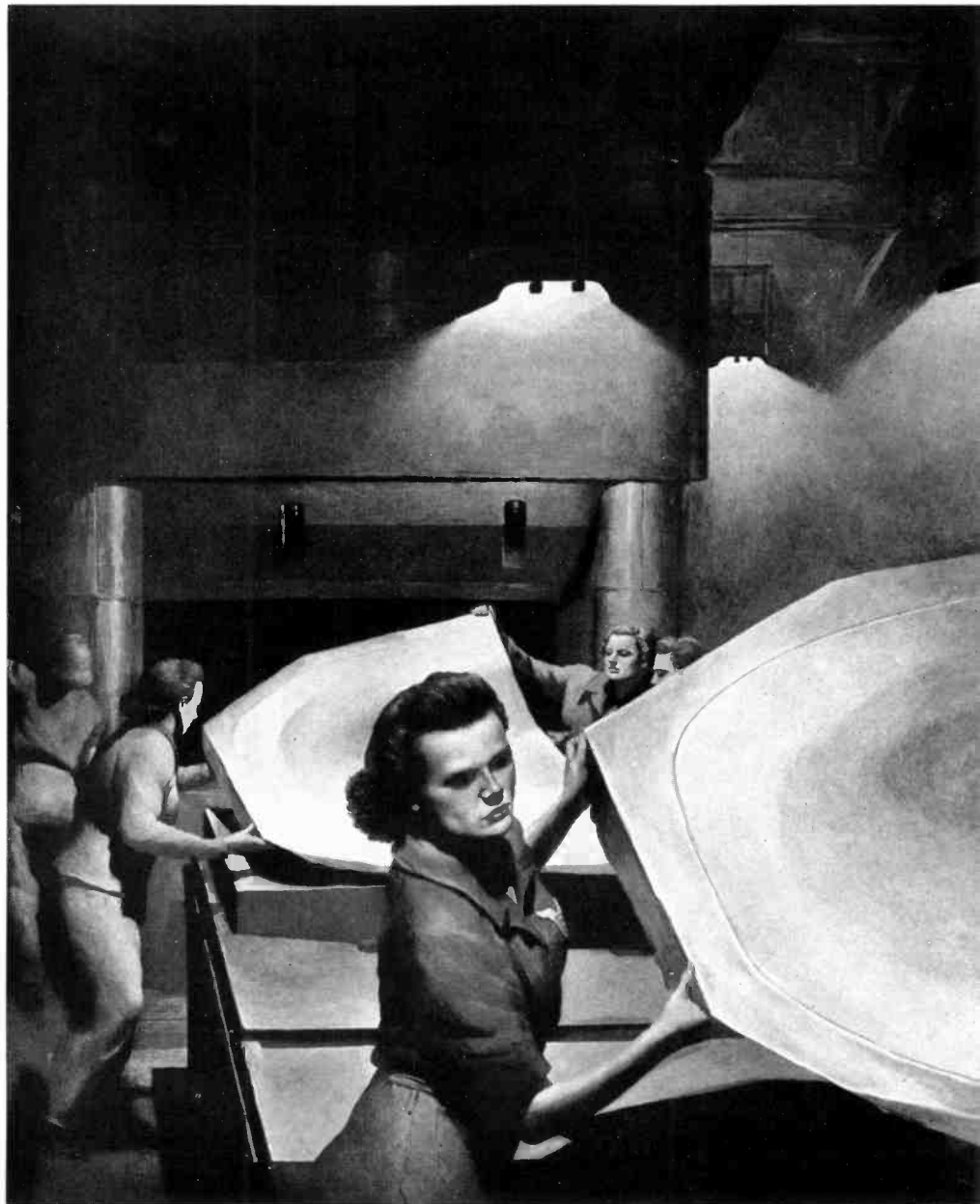
HEAR THEM ONLY ARTISTS EXCLUSIVELY ON VICTOR RED SEAL RECORDS

Casals, Goossens, Novotna



These three amazing talents are heard on Victor Red Seal Records. The world's greatest artists are on Victor Red Seal Records. The world's greatest artists are on Victor Red Seal Records.

THE WORLD'S GREATEST ARTISTS ARE ON VICTOR Red Seal Records



artist: Robert Riggs
 art director: John H. Tucker
 client: Reynolds Metal
 agency: J. Walter Thompson Co.



REYNOLDS ALUMINUM:

A NEW IDEA RELEASES THE IDLE 30%

REYNOLDS ALUMINUM COMPANY
 1000 ALUMINUM BUILDING
 PITTSBURGH, PA.
 PHILADELPHIA, PA.
 CINCINNATI, OH.
 CLEVELAND, OH.
 DETROIT, MI.
 KANSAS CITY, MO.
 MEMPHIS, TN.
 MILWAUKEE, WI.
 MINNEAPOLIS, MN.
 NEW YORK, NY.
 OMAHA, NE.
 PHOENIX, AZ.
 PORTLAND, ME.
 RICHMOND, VA.
 ST. LOUIS, MO.
 TAMPA, FL.
 WASHINGTON, D.C.





artist: *S. Greco*
art director: *S. Greco*
client: *Catalin Corporation*
agency: *Walter J. Gallagher*



artist: Bernard Lamotte
art director: Paul Darrow
client: DeBeers Consolidated Mines, Ltd.
agency: N. W. Ayer & Son, Inc.

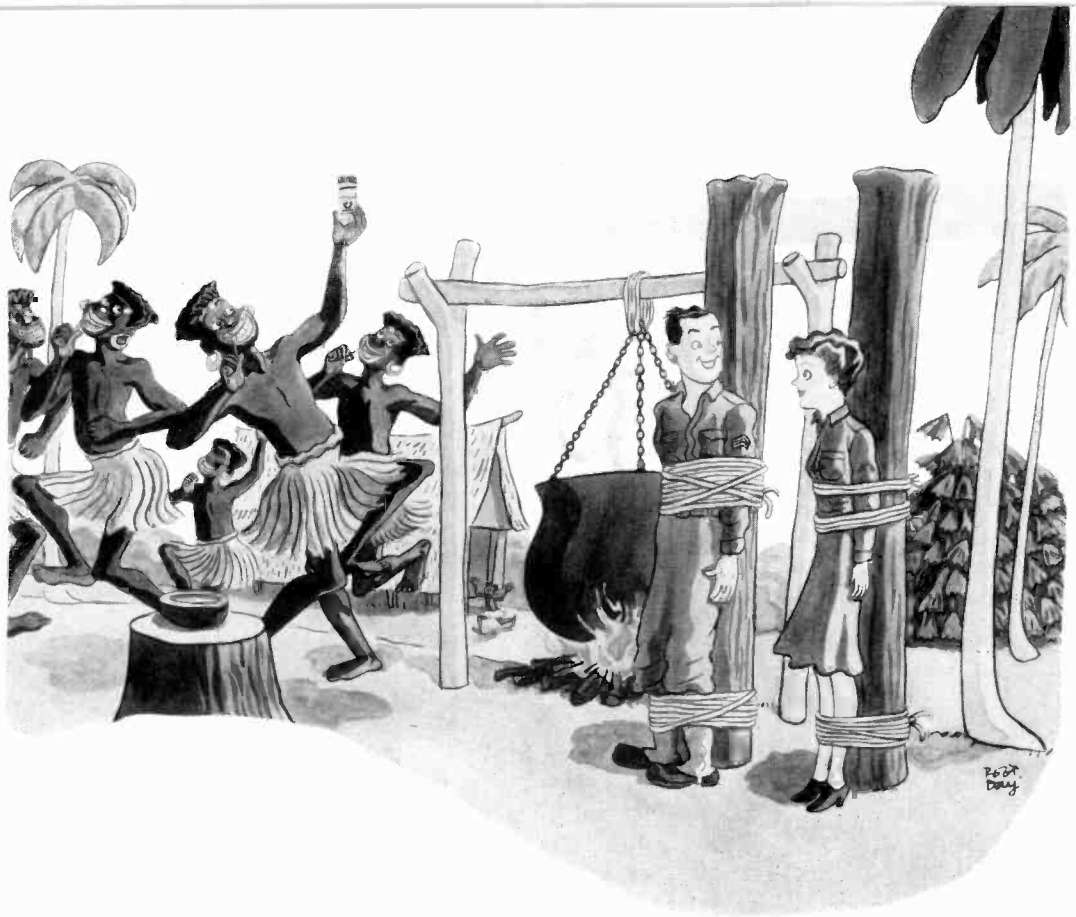
artist: Ben Stahl
art director: Paul Roman
client: Bell Aircraft Corp.
agency: Addison Vars Company



Stalingrad Story

The greatest battle of the war...
 The German army...
 The Russian army...
 The battle of Stalingrad...
 The city of Stalingrad...
 The German army...
 The Russian army...
 The battle of Stalingrad...
 The city of Stalingrad...



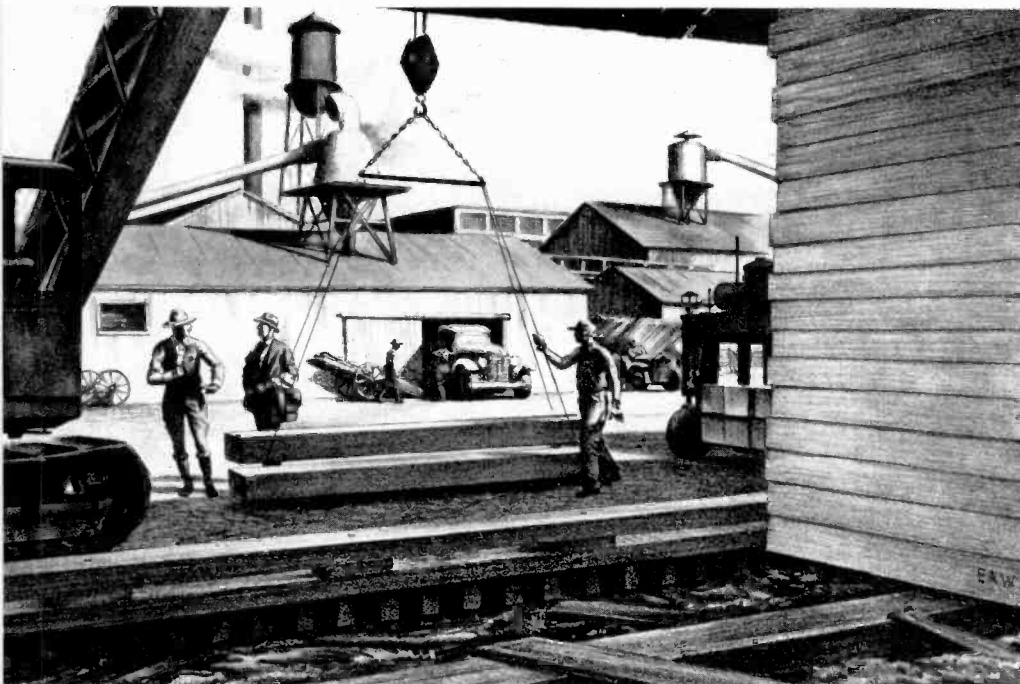


artist: Robert Day
art director: Douglas Boyd
client: Kolynos Tooth Powder
agency: Compton Advertising, Inc.

"They'd rather do that than eat."
 EVERYBODY GOES FOR THAT BRAND-NEW FLAVOR!

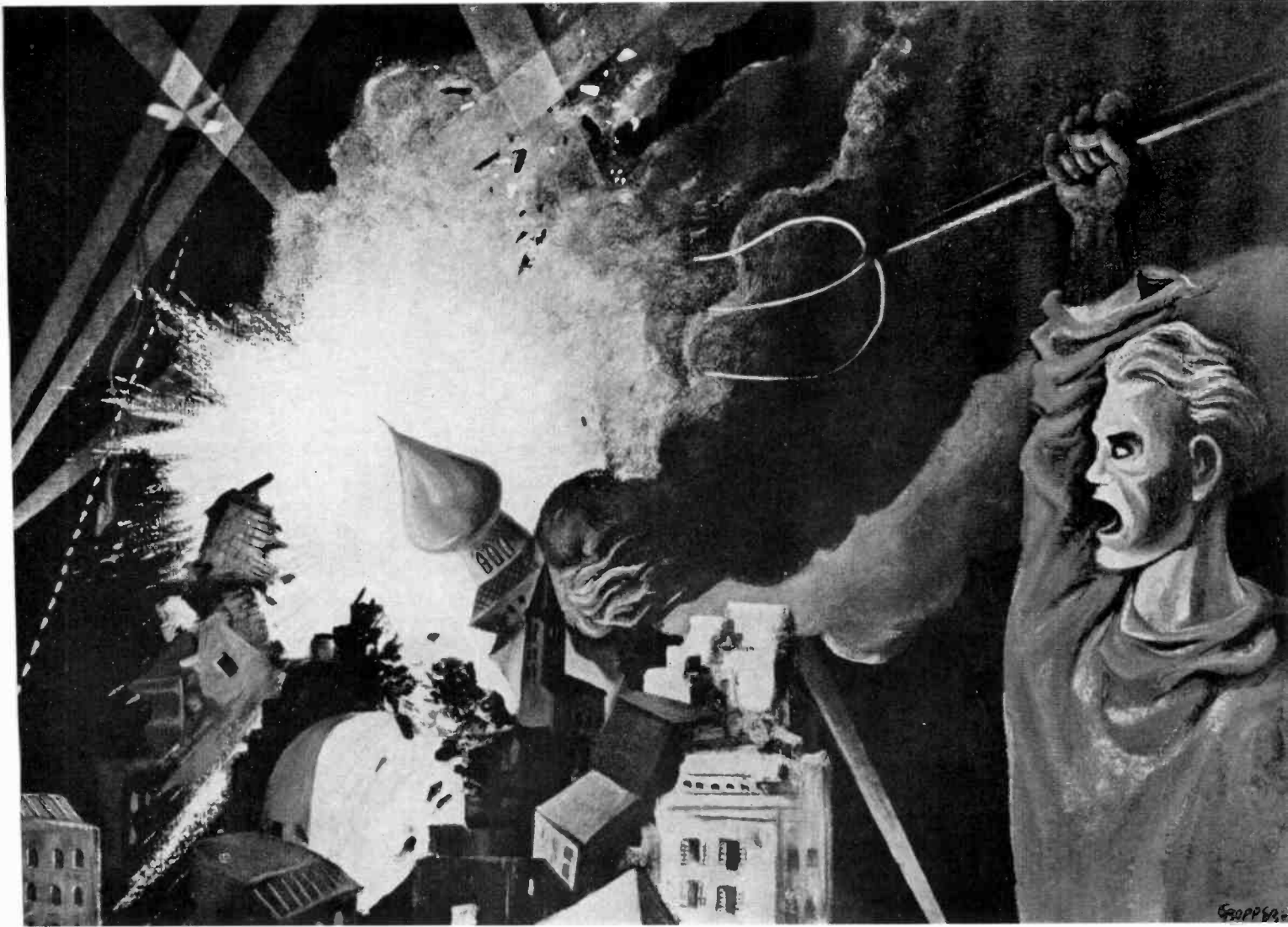
1. "I had you with me in a small boat..."
 2. "I had you with me in a small boat..."
 3. "I had you with me in a small boat..."
 Kolynos
 Cleans CLEAN - Tastes KEEN!

artist: Edward A. Wilson
art director: King Rich
client: Chase National Bank
agency: Albert Frank-Guenther Law, Inc.



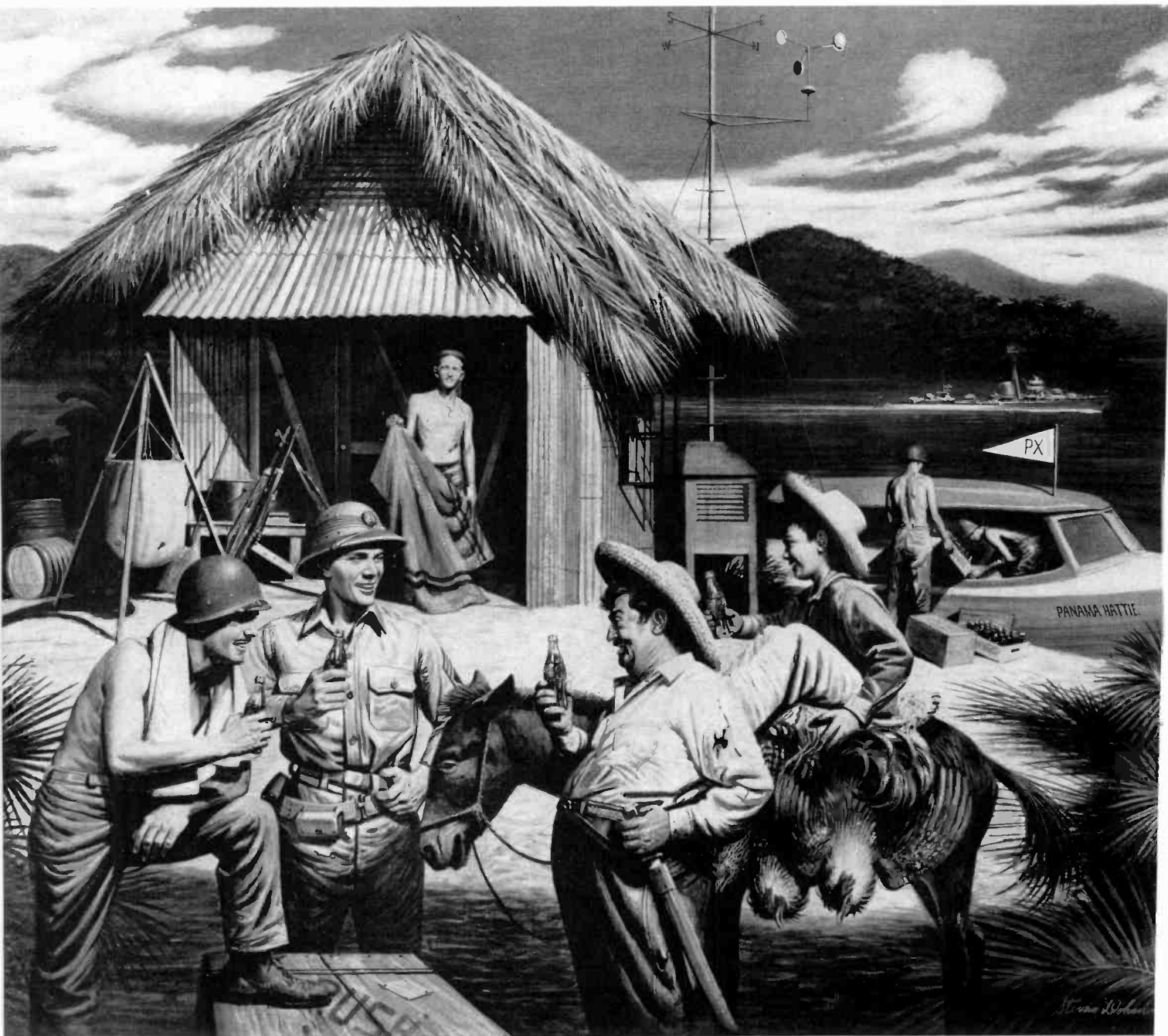
"You can Bow that White Oak...with our Hands!"

It is the only...
 The Chase National Bank
 OF THE CITY OF NEW YORK



artist: *William Gropper*
art director: *Walter Reinsel*
client: *Farnsworth Television & Radio Corp.*
agency: *N. W. Ayer & Son, Inc.*





artist: *Stevan Dohanos*
art director: *Paul Smith*
client: *The Coca-Cola Company*
agency: *D'Arcy Advertising Company*

Have a Coca-Cola = ¿Qué Hay, Amigo?



...or making pals in Panama

Coca-Cola is the most popular soft drink in the world. It's a refreshing, invigorating beverage that's enjoyed by millions of people in over 200 countries. In Panama, it's especially popular. Why? Because it's the perfect drink for the hot, sunny climate. It's also a great way to make new friends. After all, there's nothing like sharing a cold Coca-Cola with a local friend. So next time you're in Panama, don't forget to grab a bottle of Coca-Cola. You'll be making pals in no time.





"Don't be mad, Mabel...
SEE IF IT ISN'T WORTH WAITING FOR!"

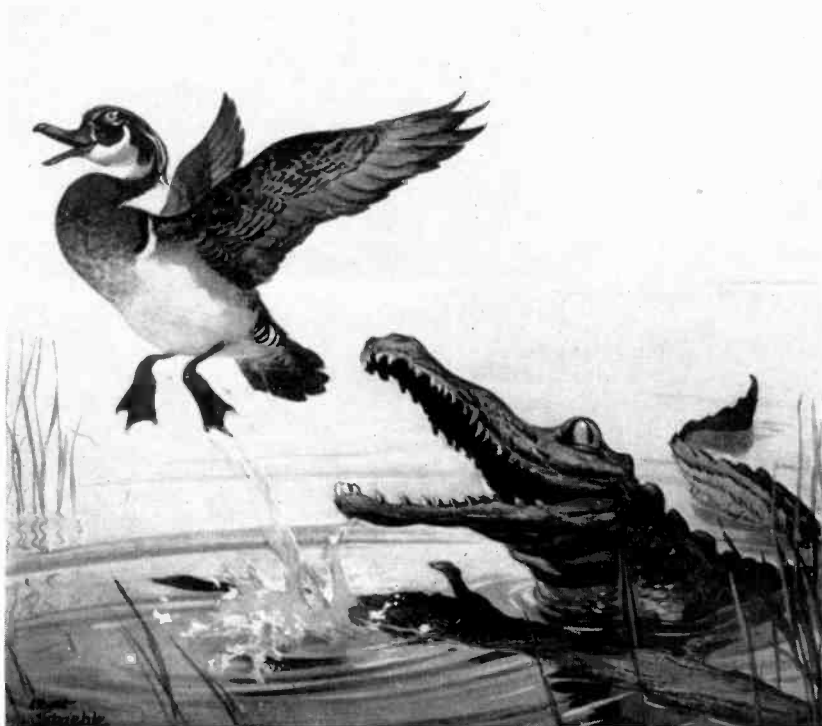


1. "Don't be mad, Mabel... see if it isn't worth waiting for!"

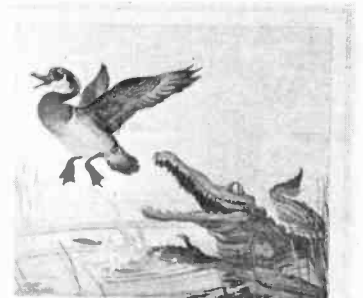


Cleans CLEAN - Tastes KEEN!

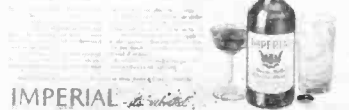
artist: Robert Day
art director: Douglas Boyd
client: Kolynos Tooth Powder
agency: Compton Advertising, Inc.



artist: Albert Staehle
art director: George B. Croll
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.



That's why Rationing was born



IMPERIAL



artist: Everett Henry
 art directors: Thos. H. Collard; Albert S. Giesecke
 client: Hawaiian Pineapple Co., Ltd.
 agency: N. W. Ayer & Son, Inc.

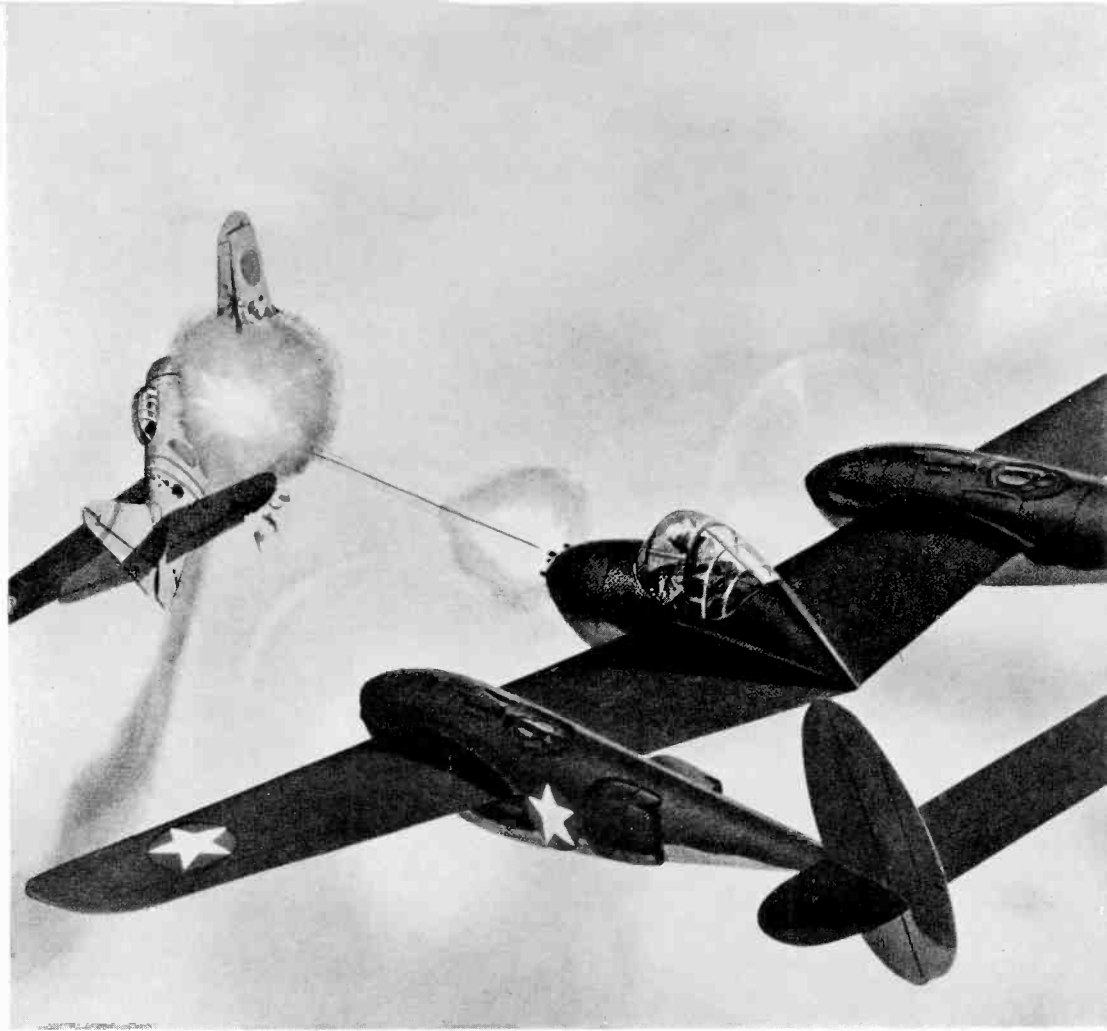




THE SABOTEUR THAT WORKS UNDER WATERS

Many years ago...
 The industry that serves all...
 KOPPERS

artist: *John Atherton*
art director: *Albert O. Jenkins*
client: *Koppers Company*
agency: *Batten, Barton, Durstine & Osborn, Inc.*



artist: John S. Osler
art director: Wynn Belford
client: General Motors
agency: D. P. Brother & Co., Inc.



artist: Roy Collins
art director: George B. Croll
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.





artist: *John Gannam*
art director: *Edward A. Rodgers*
client: *Air Transport Association*
agency: *Erwin, Wasey & Co., Inc.*





artist: Peter Lauck
art director: Paul Darrow
client: DeBeers Consolidated Mines, Ltd.
agency: N. W. Ayer & Son, Inc.



artist: Coby Whitmore
art director: Rudolf Czufin
client: Ralston Purina Company
agency: Gardner Advertising Company



artist: *V. Bobri*
art director: *Peirce Johnson*
client: *Avon Products, Inc.*
agency: *Monroe F. Dreher, Inc.*





artist: Jerry Farnsworth
art director: MacGregor Ormiston
client: McCall's Magazine
agency: Federal Advertising Agency, Inc.



artist: Dean Cornwell
art director: Gordon Aymar
client: Wyeth, Inc.
agency: Compton Advertising, Inc.





The Lady who lives in the shade of the "Quaker's Button Tree"

There is a quiet beauty about this picture. It is a study in contrast. The old woman, with her white hair and wrinkled face, sits in the center. She is surrounded by a group of large, fluffy stuffed animals. The lighting is soft, highlighting the textures of the woman's clothing and the fur of the animals. The background is dark, making the central figures stand out.



artist: Haddon Sundblom
art director: Gordon Aymar
client: Wyeth, Inc.
agency: Compton Advertising, Inc.

MADE IN FRANCE BY THE ASSOCIATED FASHIONISTS OF NEW YORK

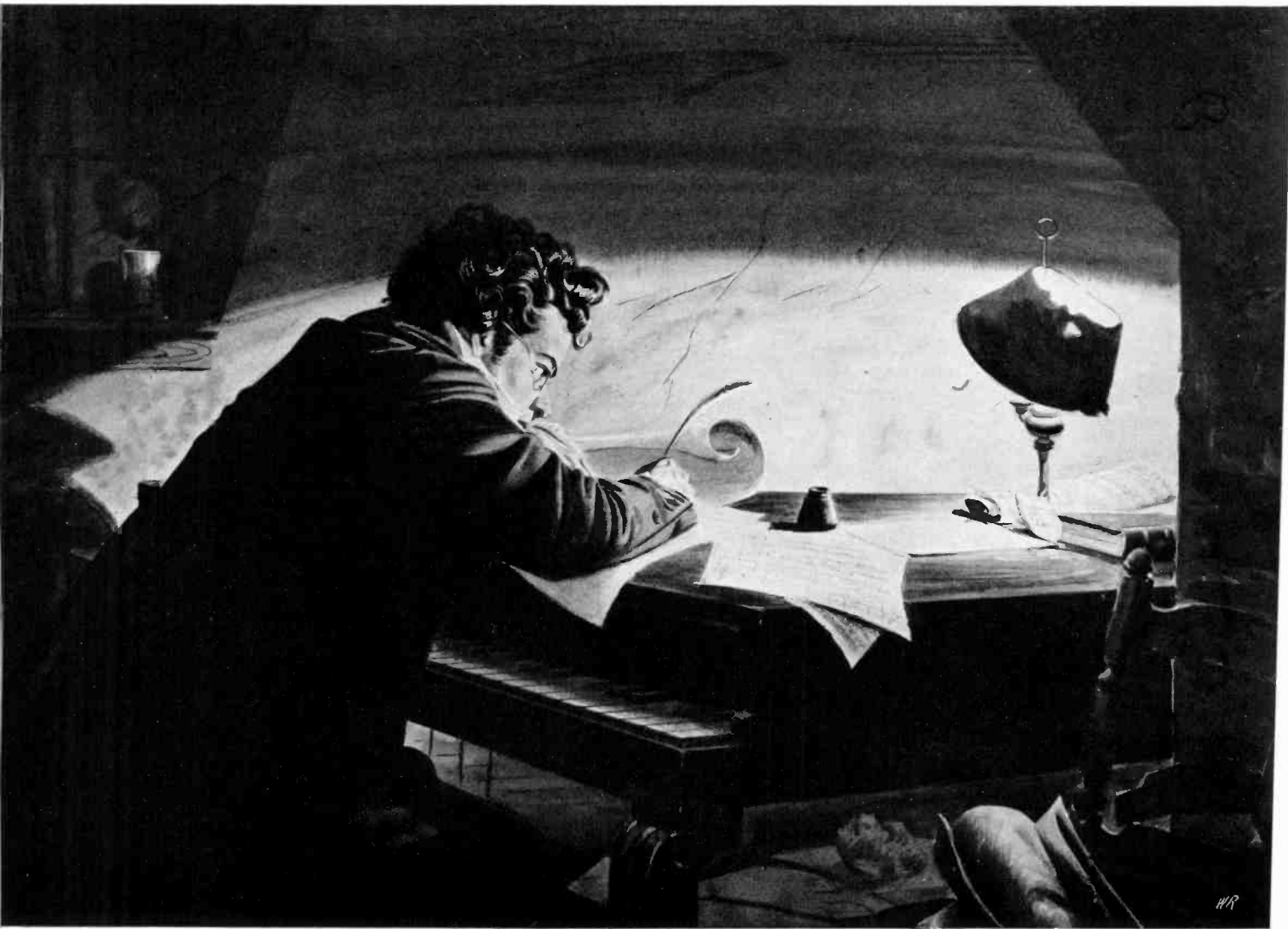
HE the builder of houses

SHE the maker of homes

McCall's

artist: John Koch
art director: MacGregor Ormiston
client: McCall's Magazine
agency: Federal Advertising Agency, Inc.





artist: *Walter Richards*
art director: *Elmo Anderson*
client: *The Magnavox Company*
agency: *Maxon, Inc.*

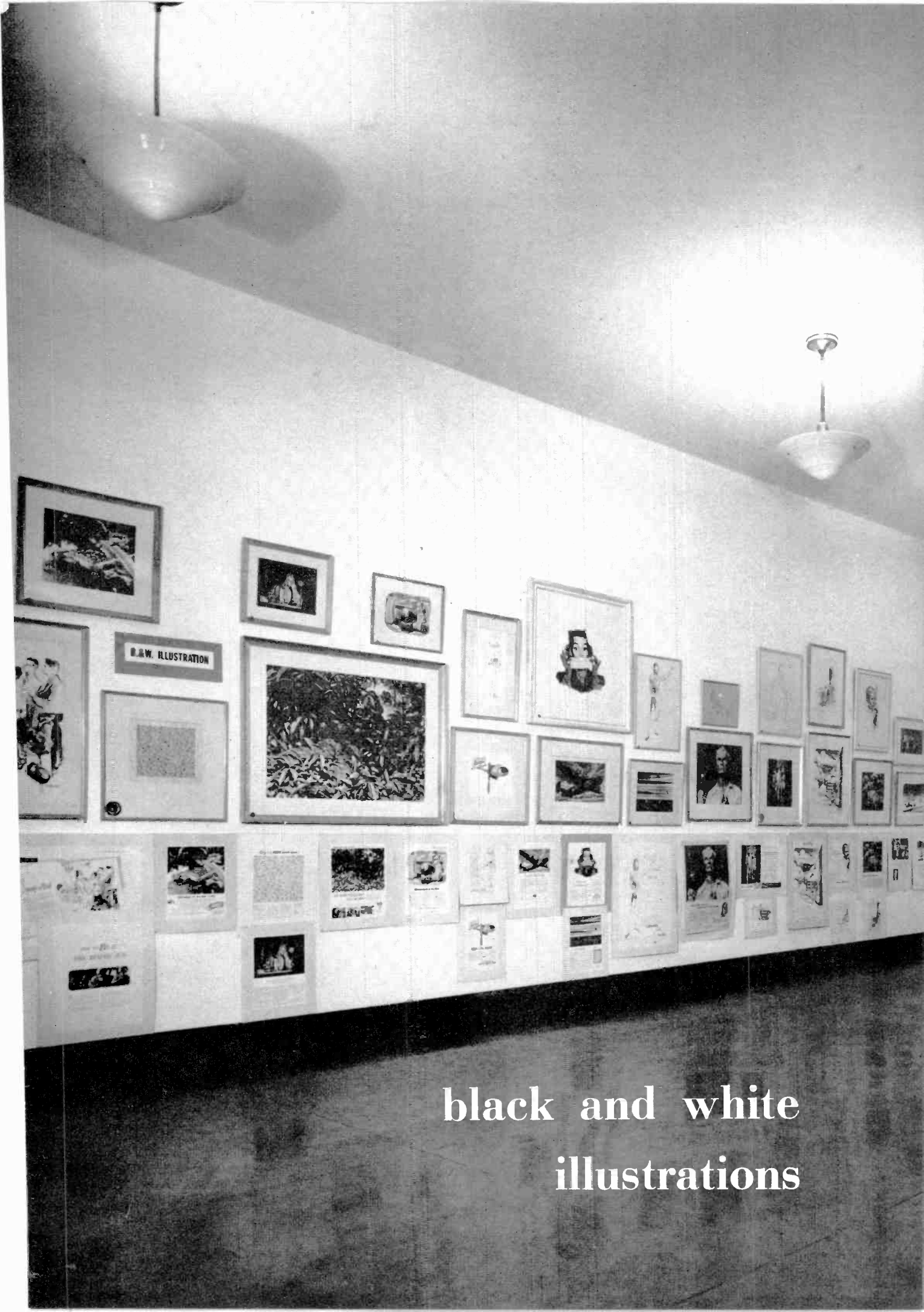


Only 20 Cents for Music that is Immortal.

The music of the past is the greatest of all. It is the music that has inspired the greatest of composers and has given the world its most beautiful melodies. It is the music that has been the source of the greatest of art and has been the inspiration of the greatest of artists. It is the music that has been the source of the greatest of joy and has been the inspiration of the greatest of hearts. It is the music that has been the source of the greatest of love and has been the inspiration of the greatest of souls. It is the music that has been the source of the greatest of life and has been the inspiration of the greatest of all.

Magnavox. *The source of your world.*



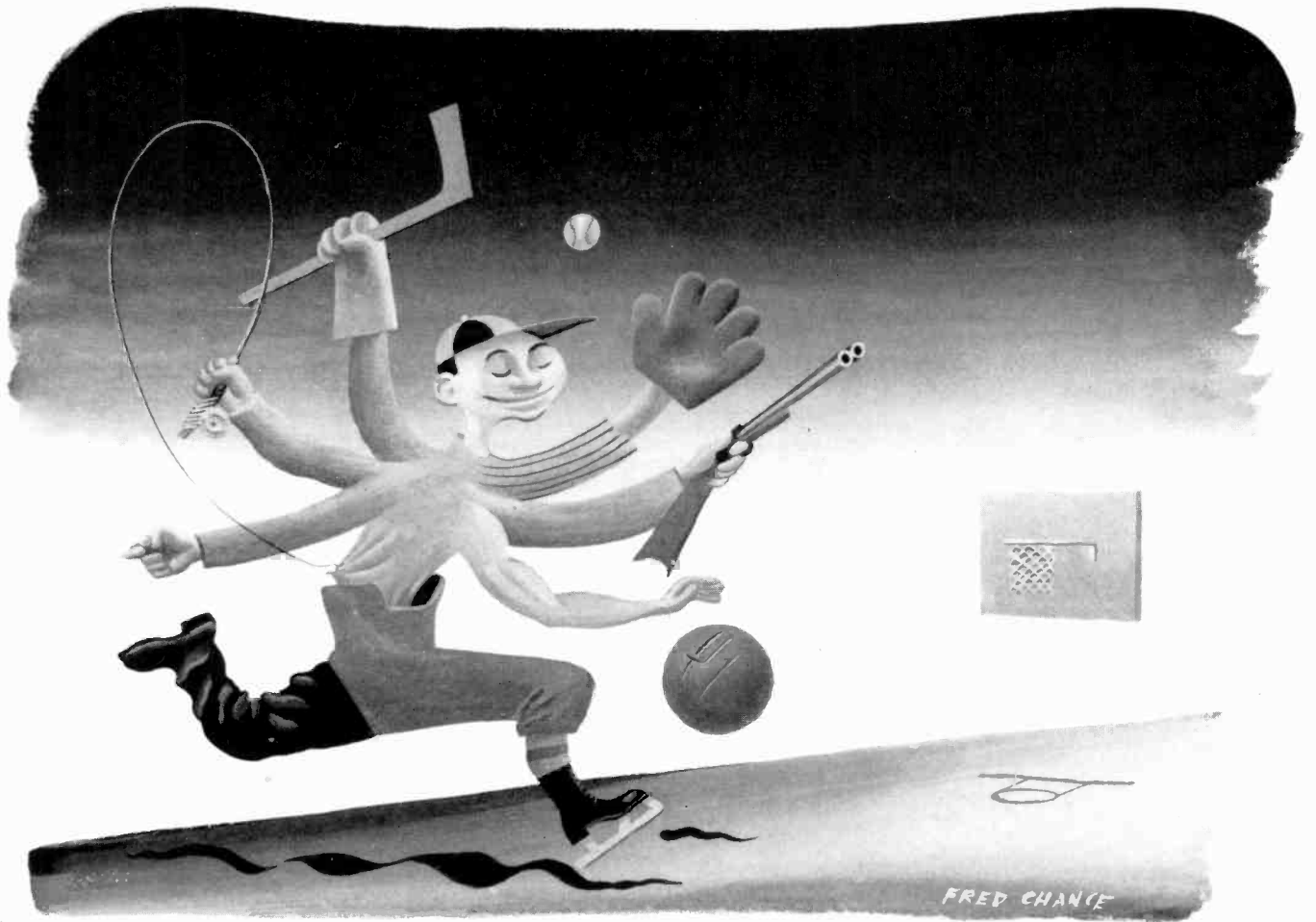


black and white
illustrations



AWARD FOR DISTINCTIVE MERIT

artist: R. R. Bouché
 art director: Juke Goodman
 client: Saks Fifth Avenue



This is our Jack-of-all-sports...

WCCO
 1100 WEST 7TH ST.
 MINNAPOLIS, MINN. 55402

Good Neighbor in the Northwest

artist: Fred Chance
art director: Victor Trasoff
client: Station WCCO



artist: Robert G. Harris
art director: Harvey Cushman
client: Cannon Mills, Inc.
agency: Young & Rubicam, Inc.

"I kiss 'em
 —and that's that!"

A woman who is kissed by a man...
 (Small text describing the scene and the product's benefits)

If you're a man...
 (Small text describing the product's benefits)

If you're a woman...
 (Small text describing the product's benefits)

If you're a man...
 (Small text describing the product's benefits)

(Small text describing the product's benefits)

*Cannon
 Facial Soaps*

(Small text describing the product's benefits)

artist: Robert Riggs
art director: Lester Jay Loh
client: International Salt Co., Inc.
agency: J. M. Mathes, Inc.





*HOW TO BEAT
THE RISING SUN*

...the sun is a constant enemy of the soldier in the tropics. It is not only a source of heat and discomfort, but it is also a source of danger. The sun's rays can cause sunburn, dehydration, and heatstroke. To protect himself from the sun, the soldier must use proper sun protection. This includes wearing a wide-brimmed hat, using sunscreen, and seeking shade whenever possible. The soldier must also stay hydrated and avoid alcohol and caffeine, which can lead to dehydration. By following these guidelines, the soldier can beat the rising sun and stay healthy and ready for action.

"The bush that creeps on hills!"

SLIDE FASTENERS PROVE INDISPENSABLE
TE. P. ... F. N 123 WATS

TALON

artist: *Harold Von Schmidt*
art directors: *Daniel W. Keeffe; Herbert Noxon*
client: *Slide Fasteners, Inc.*
agency: *McCann Erickson, Inc.*



artist: Earle Goodenow
art director: Earle Goodenow
client: RCA Victor
agency: Kenyon & Eckhardt, Inc.

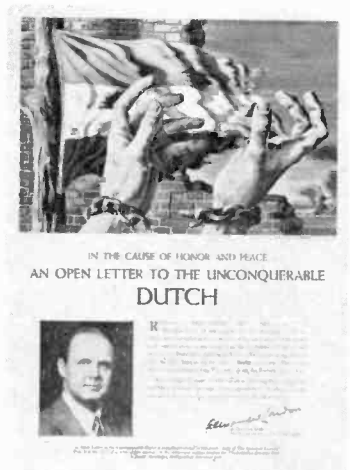


artist: Roy Spreter
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company





artist: Amos Sewell
art director: Gerald Link
client: War Finance Committee
agency: Kenyon & Eckhardt, Inc.





What's it Like
to Die?

4th
War
Loan

artist: John Atherton
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company






A President is Born

It is a scene of tenderest love and devotion. The mother, with her hair pulled back, gazes down at her newborn child, who lies peacefully in the cradle. The father, standing by the cradle, looks on with a proud and loving expression. The room is dimly lit, with a soft glow from a lamp, creating an intimate and peaceful atmosphere.

THE CHESAPEAKE AND OHIO LINE

4-10-1945

artist: Robert Philipps
art director: C. Barnes
client: The Chesapeake & Ohio Lines
agency: Kenyon & Eckhardt, Inc.

"Me—I'm one of the W-I-V-E-S!"



Cosmo Parade Shorts

© 1945 Kenyon & Eckhardt, Inc.



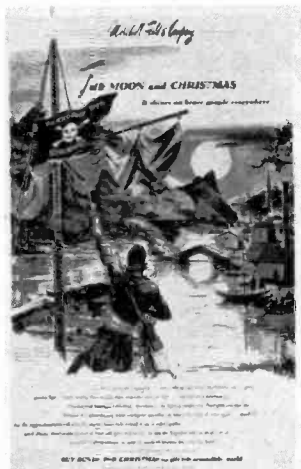
artist: Ruth Conerly Smith
art director: Frances Owen
client: Marshall Field & Company



FROM THE HEART OF FREE AMERICA
 AN OPEN LETTER TO THE LINCOLN, ENLARGEABLE
 GREEKS



I am writing you this letter in the hope that it will be read by you and your family. I am writing it to you because I am a Greek and I know how you feel about the Greeks. I know how you feel about the Greeks because I have lived in America for many years and I have seen how you feel about the Greeks. I know how you feel about the Greeks because I have seen how you feel about the Greeks. I know how you feel about the Greeks because I have seen how you feel about the Greeks.

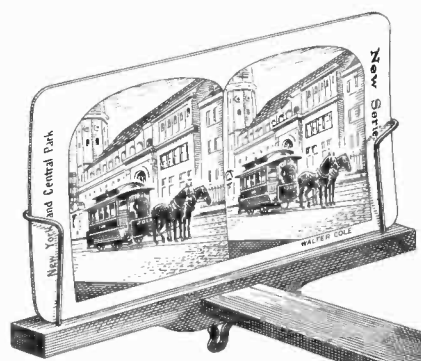




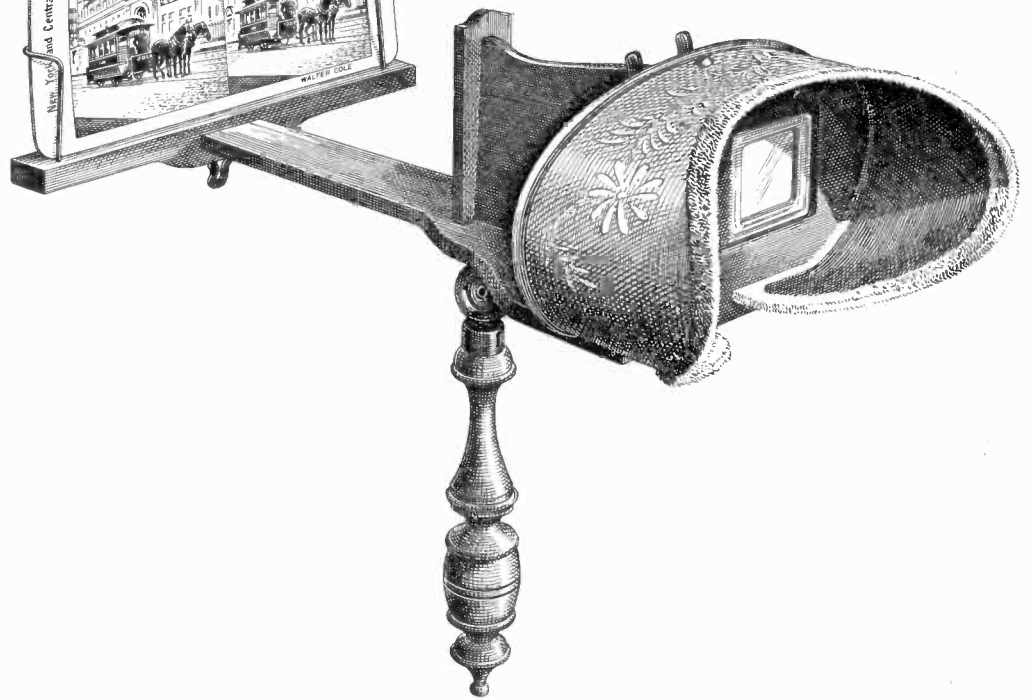
artist: *Melbourne Brindle*
art director: *Alfred C. Strasser*
client: *The Curtis Publishing Company*
agency: *MacFarland, Aveyard & Company*



Under the big Guinea stars... a man thinks a lot



artist: *Walter Cole*
art director: *Charles Hugn*
client: *General Electric Company*
agency: *Newell Emmett Company*



THIS? A WAR WEAPON?

Refrigerated and dehumidified air conditioning is the only method of making a room comfortable in any season. It is a modern, scientific method of air conditioning.

With its many uses in homes and in business, it is the only method of making a room comfortable in any season. It is a modern, scientific method of air conditioning.

In the winter, it keeps the room warm and comfortable. In the summer, it keeps the room cool and comfortable. It is a modern, scientific method of air conditioning.

Air Conditioning by GENERAL ELECTRIC



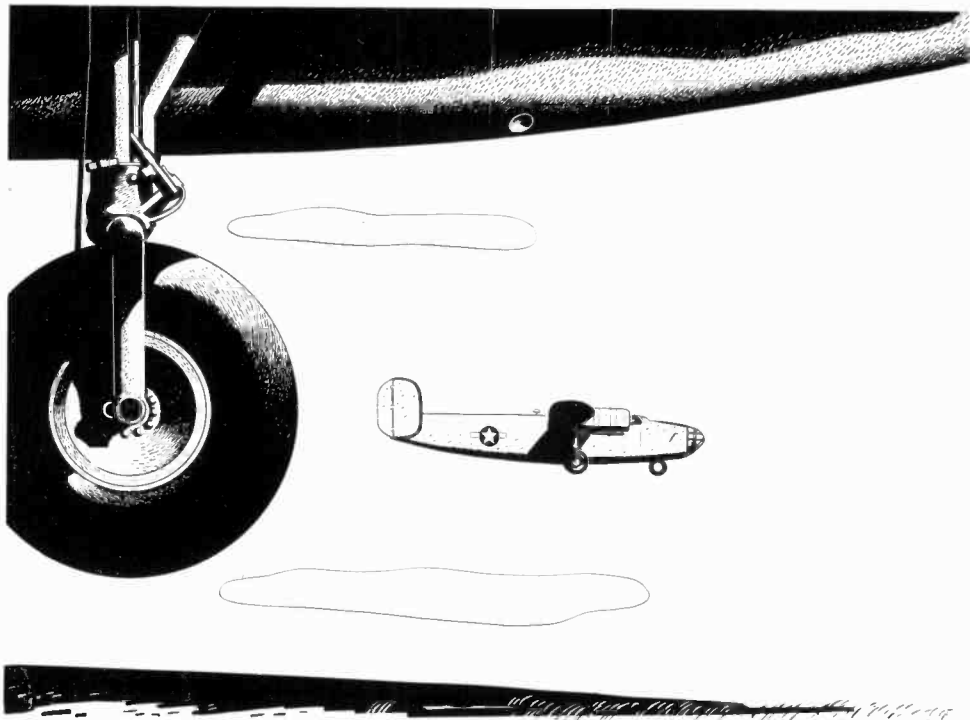
artist: Richard Taylor
art director: W. Frederic Clark
client: Fels & Co.
agency: S. E. Roberts, Inc.



artist: Hank Berger
art director: David S. Block
client: Seaman Bros., Inc.
agency: J. D. Tarcher & Co.



artist: Paul Schweinberg
 art director: Tom Ross
 client: Follansbee Steel Corporation
 agency: Ketchum, MacLeod & Grove



artist: William Auerbach-Levy
 art director: Arthur Deerson
 client: Seagram Distillers Corp.
 agency: Warwick & Legler, Inc.



ROAR FOR MORE BLORE!
 It's a known fact that the only world-famous Mr. Bloore is the world-famous one. I don't doubt that you're all aware of this. So, when you're looking for a good one, you'll want to look for the one who's been around for a long time.

MOST PLEASING
Today
MOST PLEASING
Tomorrow

Seagram's 7 Crown

For the best in any combination light but always satisfying with the never-fading blend from Seagram's precious stocks of rare whiskies and patented "soft-rolled" grain neutral spirits and still methods in combination to create whiskies.

For the Best Quality Say Seagram's and be Sure

Manufactured by SEAGRAM BROTHERS DISTILLERS, INC. 100 WALL STREET, NEW YORK 5, N.Y. BOTTLED BY SEAGRAM BROTHERS DISTILLERS, INC. 100 WALL STREET, NEW YORK 5, N.Y. BOTTLED BY SEAGRAM BROTHERS DISTILLERS, INC. 100 WALL STREET, NEW YORK 5, N.Y.

Profit by Follansbee's pre-forged aircraft quality steels

For investment aircraft equipment manufacturers only. Our steels are just what you need to be the highest quality for aircraft service. We are approved, just have your best. Our products quality is an assurance for name and electric furnace steel of aircraft quality.

Follansbee also works on a variety of other equipment through the exclusive PRE-Forging process—

forming of super alloy steels in billets, resulting in a more homogeneous structure than rolling the ingot. Small heat sizes result in uniform and close dimensional tolerances throughout the lot.

For the range of all today and tomorrow which call for high quality alloy steels, you can profit by identifying Follansbee PRE-Forged steel.

FOLLANSBEE STEEL CORPORATION
 PITTSBURGH, PENNSYLVANIA

Sales Offices: New York, Rochester, Cleveland, Detroit, Milwaukee, St. Louis, Chicago, St. Paul, Minneapolis, San Francisco, Los Angeles, Portland, Seattle, Tacoma, Seattle, Portland, Vancouver, British Columbia, Canada, Phoenix, Toronto, Ottawa and Montreal, W. G. Telephone: 222-2222. Cable: FOLLANSBEE STEEL CO. PITTSBURGH, PA. U.S.A.

artist: Frank Beaven
 art director: John E. Jamison
 client: National Carbon Company, Inc.
 agency: J. M. Mathes, Inc.





artist: Robert Thompson
art director: Jack Russell
client: Cohn-Hall-Marx Co.
agency: Pettingell & Fenton, Inc.

artist: Carl S. Wilson
art director: Deane Uptegrove
client: Tubize Rayon
agency: Alley & Richards





"The Shell that was loaded with Words"
 Fletcher Martin, 1943

artist: Fletcher Martin
 art director: Clare Barnes
 client: Kenyon & Eckhardt, Inc.
 agency: Kenyon & Eckhardt, Inc.

The Shell that was loaded with Words

This is one of the few, or at any rate, the only hand-drawn and inked illustrations of war.

These forty words of peace are very important. They come from an American shell that was fired upon the enemy from the air in Tunisia, and are the only words that were ever fired from a shell.

It is of these words that we are writing. When they were fired, they were the only words that were ever fired from a shell. They include instructions on how to get to the beach, where and when.

In fact, four out of five shells were fired from the air, and the rest were fired from the ground.

From the first to the last, the words were fired at the moment of war. After that time it has passed, and with the rest of history, but the message of peace is still.

Eighty years ago, in the United States, through the efforts of a publisher, the words were first published in a newspaper. It is now being published in a book, and it is now being published in a book, and it is now being published in a book.



"The Shell that was loaded with Words"
 Fletcher Martin, 1943

And right here at home, we have been able to accomplish more with these words than the enemy has been able to accomplish on his own home front by any means.

The whole force of advertising—paid in the United States and abroad—has been applied to spread the word of these words, to ensure the message of peace, to ensure the message of peace, to ensure the message of peace.

at that moment, to help sell and create something to which we are all working, to help us create something to which we are all working, to help us create something to which we are all working.

Advertising's job at the war is not done. It will not be done until we have won the war. It will not be done until we have won the war. It will not be done until we have won the war.

KENYON & ECKHARDT
 Advertising
 110 N. W. 10th St.
 Miami, Fla.
 110 N. W. 10th St.
 Miami, Fla.

artist: Edwin Georgi
 art director: Edward Fischer
 client: The Prudential Insurance Co.
 agency: Benton & Bowles



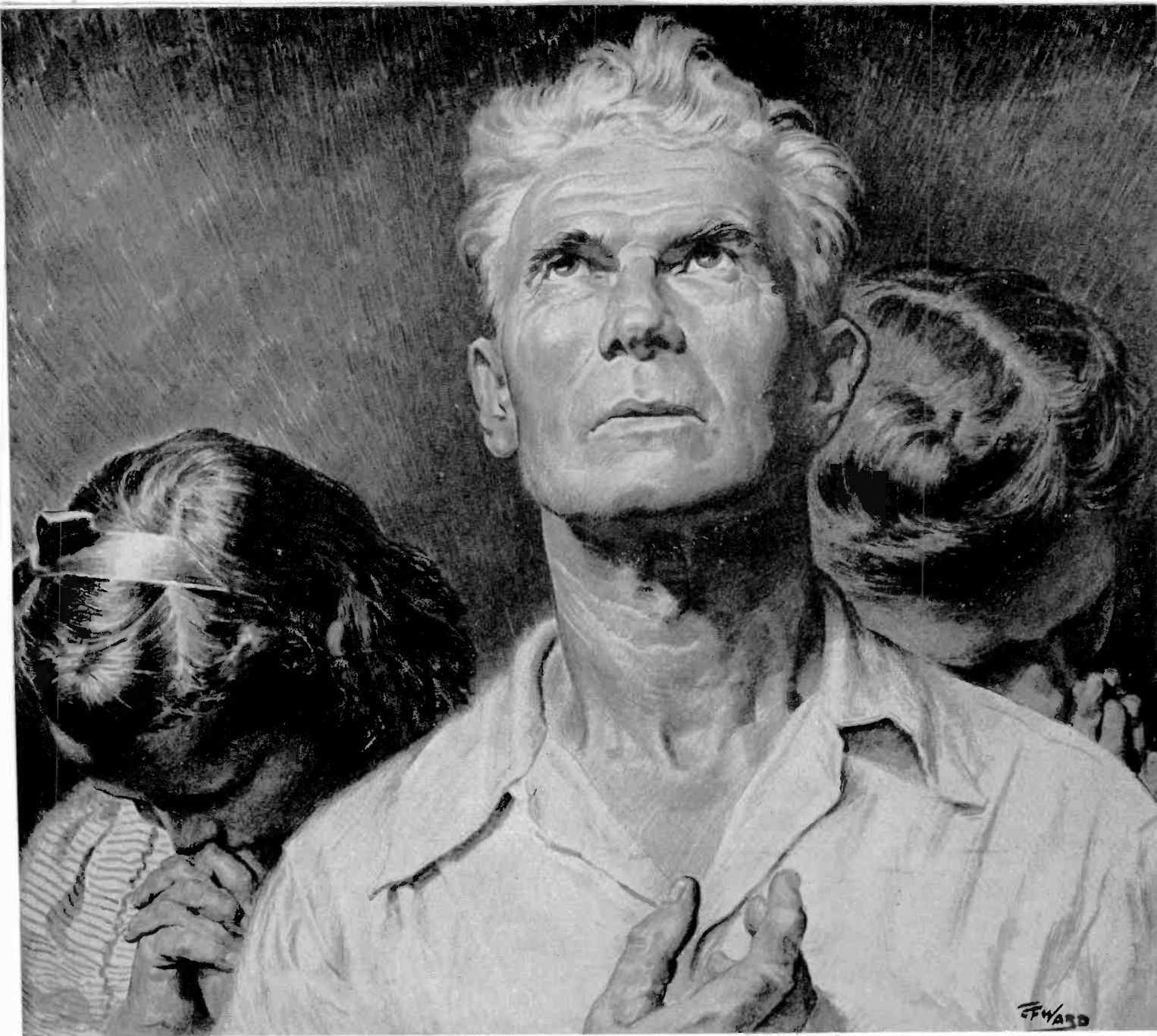
Remember when you said "I Do..."

The time just past is filled with memories of the joy and happiness of the wedding day. The time just past is filled with memories of the joy and happiness of the wedding day. The time just past is filled with memories of the joy and happiness of the wedding day.

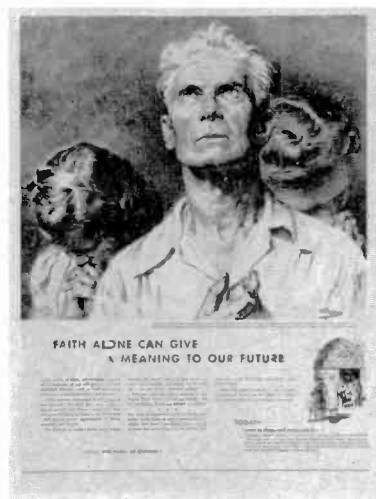


THE SCENE BELONGS TO THOSE WHO DISPLAY US IT

THE PRUDENTIAL
 Insurance Company of America
 100 N. 10th St.
 Newark, N.J.



artist: *Ed Ward*
art director: *Arthur T. Blomquist*
client: *United Church Concess*
agency: *J. Walter Thompson Co.*





artist: Fred Ludekens
art director: Hans Sauer
client: Food Conservation
agency: Lennen & Mitchell



What's Your Thanksgiving Menu?
 What's your Thanksgiving menu? It's a question that's on the minds of millions of Americans. The answer is simple: a meal that's both delicious and nutritious. That's why we've developed a special Thanksgiving menu for you. It's a menu that's full of flavor and variety. It's a menu that's perfect for your family. It's a menu that's just what you need for Thanksgiving.

FOOD
 FOR THE HOLIDAYS

SPANISH TAKE AWAY

artist: Everett Henry
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company



IS HER TRAIL HOUR OF DARKNESS
AN OPEN LETTER TO THE UNCONQUERABLE POLES

M...





"THE FLAME GOES ON... and says that's important"



artist: Ruth Conerly Smith
art director: Frances Owen
client: Marshall Field & Company

artist: Rockwell Kent
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company





artist: *Robert Riggs*
art director: *Leonard Lionni*
client: *Evening Bulletin*
agency: *N. W. Ayer & Son, Inc.*



SOMETHING BIG IS ON THE MOVE

A herd of elephants, with young ones, is seen in a thicket of branches and leaves. The elephants are shown in various poses, some looking towards the viewer, others partially obscured by the branches. The style is highly detailed and textured, characteristic of mid-20th-century magazine illustrations.



Reaching for the moon

Collins, Miller & Hutchings, Inc. Photo Engineers
 940 West Madison Avenue Chicago
 March 1955

artist: John Averill
art director: John Averill
client: Collins, Miller & Hutchings, Inc.

Marshall Field & Company



It's all a part of growing

Marshall Field & Company

artist: Dorothy P. Christy
art director: Frances Owen
client: Marshall Field & Company



ONE THIRD OF A NATION

THE BARRETT DIVISION

McCann Erickson, Inc.

artist: James R. Bingham
art director: Daniel W. Keeffe
client: The Barrett Division
agency: McCann Erickson, Inc.





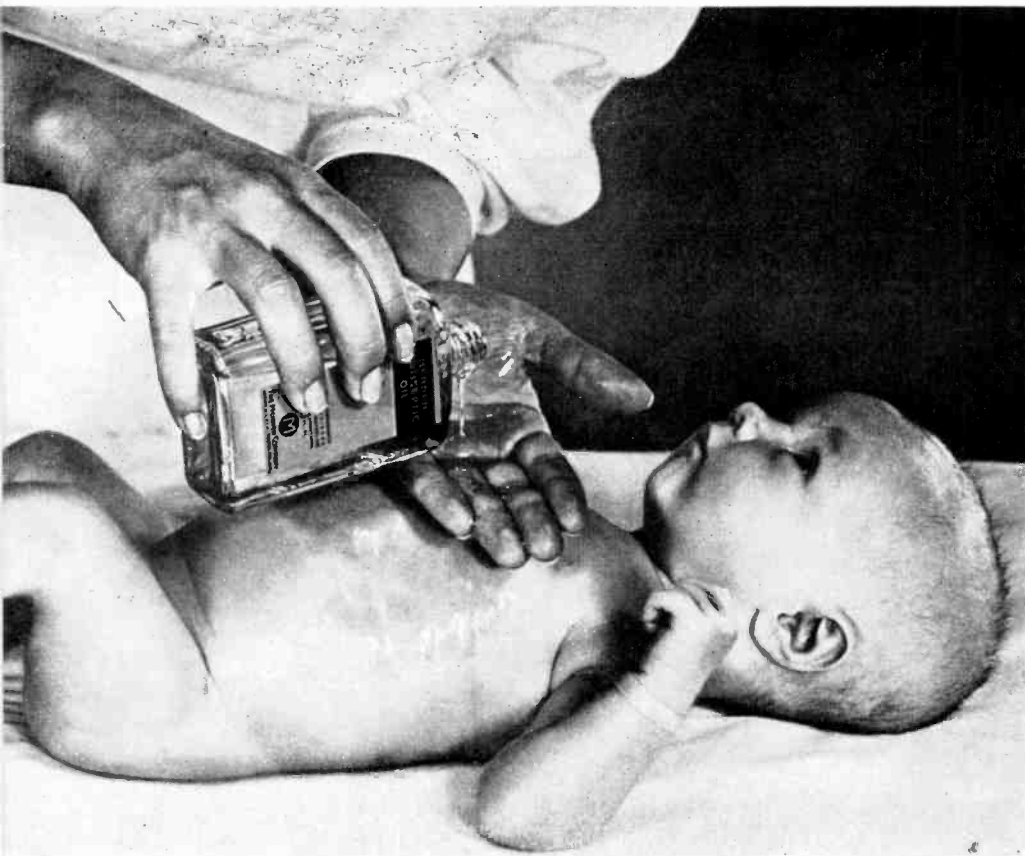
color photographs



artists: *Kenneth H. Dunshee; Lenny Lautenberger*
art director: *King Rich*
client: *Home Insurance Co.*
agency: *Albert Frank-Guenther Law, Inc.*



artist: Wynn Richards
art director: Rudolf Wetterau
client: The Menmen Company
agency: H. M. Kiesewetter Adv. Agency, Inc.





artist: Ruzzie Green
client: Dobbs Hats
agency: Abbott Kimball Company, Inc.



AWARD FOR DISTINCTIVE MERIT
artist: Valentino Sarra
art director: Richard S. Chenault
client: Hercules Powder Company
agency: Fuller & Smith & Ross, Inc.





artist: James Viles

art director: Hal Johns Benson

client: American Cyanamid Company

agency: Hazard Advertising Company

artist: John Rawlings (Vogue Studios)
client: Seidenbach's
agency: Abbott Kimball Company, Inc.

artist: Hoyningen-Huene
art director: Willard Fairchild
client: Enka Rayon
agency: Carl Reimers Company



Street **CHINA CASH**
of **CHINA CASH**
of **CHINA CASH**
 This is the story of the high imagination of women who are the greatest designers of the day. The designer who has made the most of the fashion of the day.
 It was just a year ago that she was only a girl in a dress.
 It was just a year ago that she was only a girl in a dress.
 It was just a year ago that she was only a girl in a dress.
Seidenbach's

artist: Tom Kelley
art director: Jack Luccaire
client: Woodbury Powder
agency: Lemmen & Mitchell



How her Stunning Ivory Skin-Tone can be... **YOURS**

WOODBURY POWDER





artist: Clarence Welsh
art director: Robert S. Cox
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.



artist: Paul D'ome
art director: Leonard Lionni
client: General Electric Company
agency: N. W. Ayer & Son, Inc.



Radio Eyes
 All it's necessary to do is look at the picture and you'll know what's going on. That's the new Radio Eyes... the new way to see the picture and hear the music. It's the new way to see the picture and hear the music. It's the new way to see the picture and hear the music.





artist: Robert Weitzen
art director: Willard Fairchild
client: Enka Rayon
agency: Carl Reimers Company

artist: Leon De Vos of Underwood & Underwood
art director: Leon Karp
client: Goodyear Tire & Rubber Co.
agency: N. W. Ayer & Son, Inc.



artist: Maxwell F. Coplan
art director: Robert S. Cox
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.



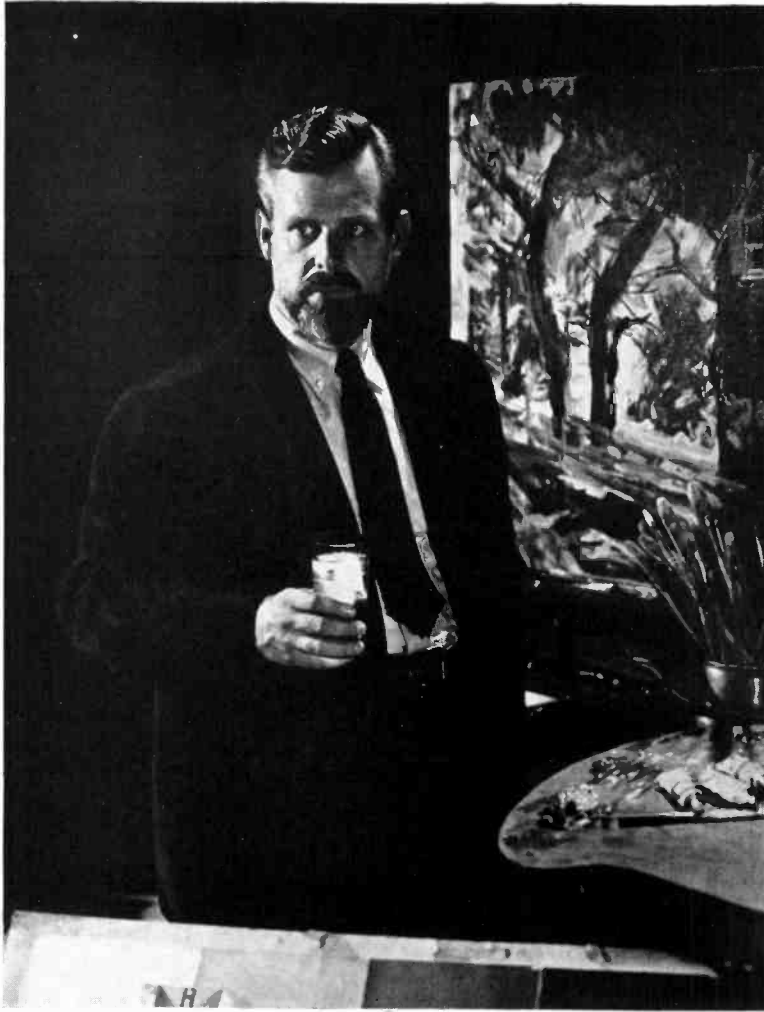
artist: Victor Keppler
art director: Richard S. Chenault
client: Hercules Powder Company
agency: Fuller & Smith & Ross, Inc.



Safeguarding the Signal of Hope

HERCULES
 CARBONATE ACETATE
 HERCULES POWDER COMPANY - WILMINGTON, DELAWARE





artists: Hiller; Leon De Vos of Underwood & Underwood
art director: Wesley Loveman
client: Calvert Distillers Corp.
agency: Ceyer, Cornell & Newell, Inc.



The Man of Mystery LORD CALVERT
 ...
 ...
 ...



"SECRET AGENTS" not so Secret
 to Kodak's special-purpose films



...
 ...
 ...

artist: Anton Bruel
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.





artist: John Rawlings
art director: Paul Darrow
client: Forstmann Woolen Co.
agency: N. W. Ayer & Son, Inc.



artist: Louise Dahl-Wolfe
art directors: Max Stoller; George Elliott
client: Duplex Fabrics Corp.
agency: Irving Serwer Advg.





artist: James Viles
art director: Edward Fischer
client: Columbia Recording Corp.
agency: Benton & Bowles



THE PADAMNI... THE JOYCE OF OUR TIME

Joseph Szigeti

COLUMBIA Masterworks RECORDS

artist: John Rawlings (Vogue Studios)
art director: Stuart Campbell
client: Wallace Silvermiths
agency: The Wesley Associates



ROSE POEY

WALLACE



artist: John Rawlings (Vogue Studios)
art director: Stuart Campbell
client: Wallace Silvermiths
agency: The Wesley Associates



artist: Ruzzie Green
art director: Winslow H. Case
client: Liggett & Myers Tobacco Company
agency: Newell Emmett Company

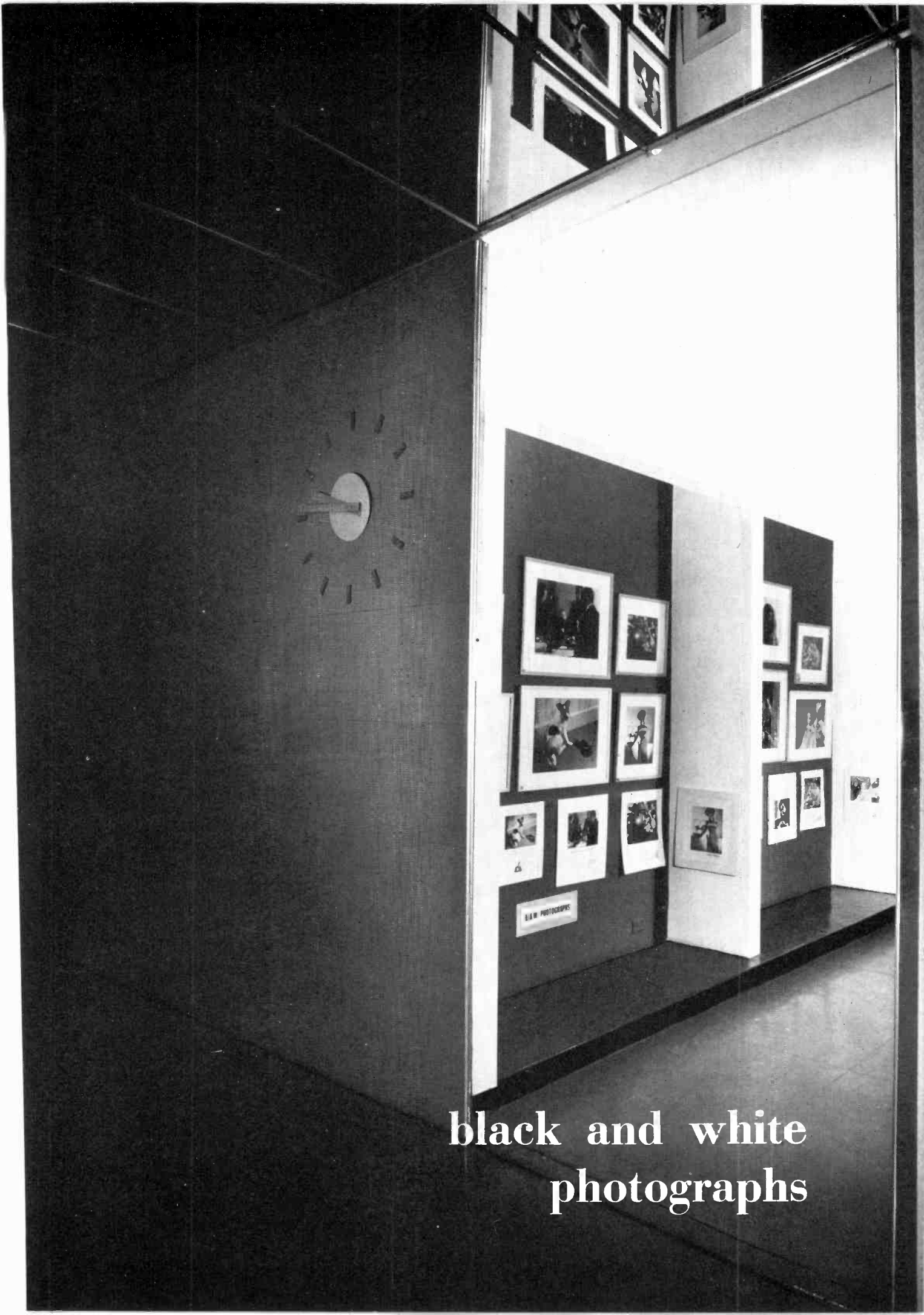


artist: Valentino Sarra
art director: Wesley Loveman
client: Calvert Distillers Corp.
agency: Geyer, Cornell & Newell, Inc.



artist: James Viles
art director: Edward Fischer
client: Columbia Recording Corp.
agency: Benton & Bowles





**black and white
photographs**



They look queer, up to them, but the rest of the table doesn't think so. They're looking at a snapshot of their own men in uniform. It's a real life snapshot, something you can take in the dining hall or in the mess hall. It's a real life snapshot, something you can take in the dining hall or in the mess hall.

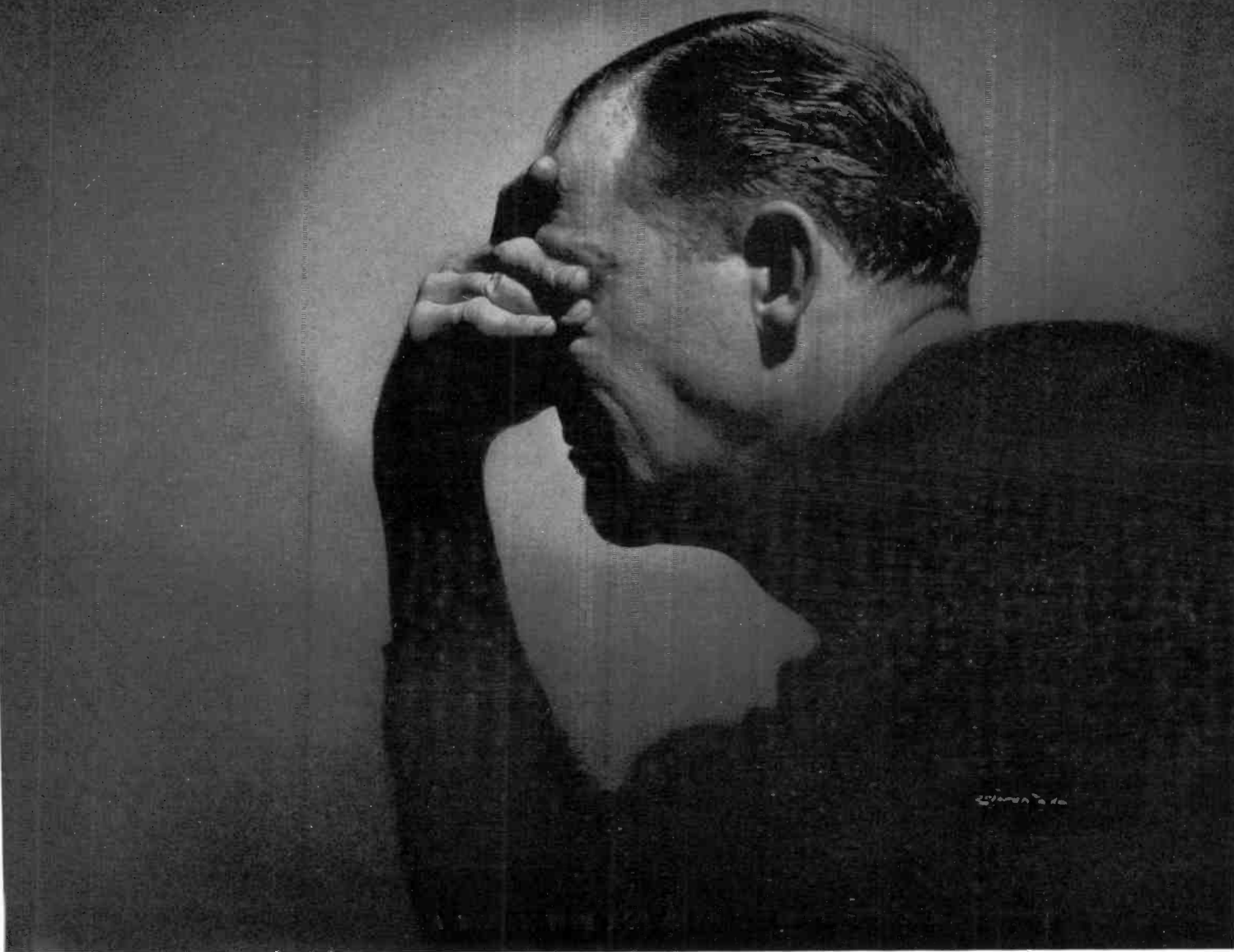
See him in SNAPSHOTS

Kodak

AWARD FOR DISTINCTIVE MERIT

artist: Valentino Sarra
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.





ART DIRECTORS CLUB MEDAL

artist: *Lejaren A. Hiller of Underwood & Underwood*

art director: *Hans Sauer*

client: *Better Vision Institute*

agency: *Lennen & Mitchell*




Surprise Blackout!

© 1954 Better Vision Institute. All rights reserved. Printed in the U.S.A. by Underwood & Underwood, Inc., New York, N.Y. This advertisement is not a prescription. For information, write to Better Vision Institute, 100 E. 42nd St., New York 17, N.Y.



BETTER VISION INSTITUTE, INC.
100 E. 42nd St., New York 17, N.Y.



JUST A BOY AND A SOLDIER? LOOK AGAIN!

*This is a Picture
of the Four Freedoms*

The meaning of the Four Freedoms is simple. It is the freedom of speech, the freedom of religion, the freedom from want, and the freedom from fear. These are the four essential freedoms upon which the world must build if it is to have a chance of lasting peace. They are the four essential freedoms upon which the world must build if it is to have a chance of lasting peace. They are the four essential freedoms upon which the world must build if it is to have a chance of lasting peace.

THE END HAS COME! IT IS HERE! BUT EVERY SECOND YOU LIVE!

AWARD FOR DISTINCTIVE MERIT

artist: *Associated Press*

art director: *Jeanette Moser*

client: *Bloomingdale's*



WHAT ARE YOU DOING WHEN I LEFT YOU

What are you doing when I left you? The question is asked in a way that is both simple and profound. It is a question that every man who has ever loved another man should ask himself. It is a question that every man who has ever loved another man should ask himself.

What are you doing when I left you? The question is asked in a way that is both simple and profound. It is a question that every man who has ever loved another man should ask himself. It is a question that every man who has ever loved another man should ask himself.

It is a question that every man who has ever loved another man should ask himself. It is a question that every man who has ever loved another man should ask himself.

The National Printing Co. 1941

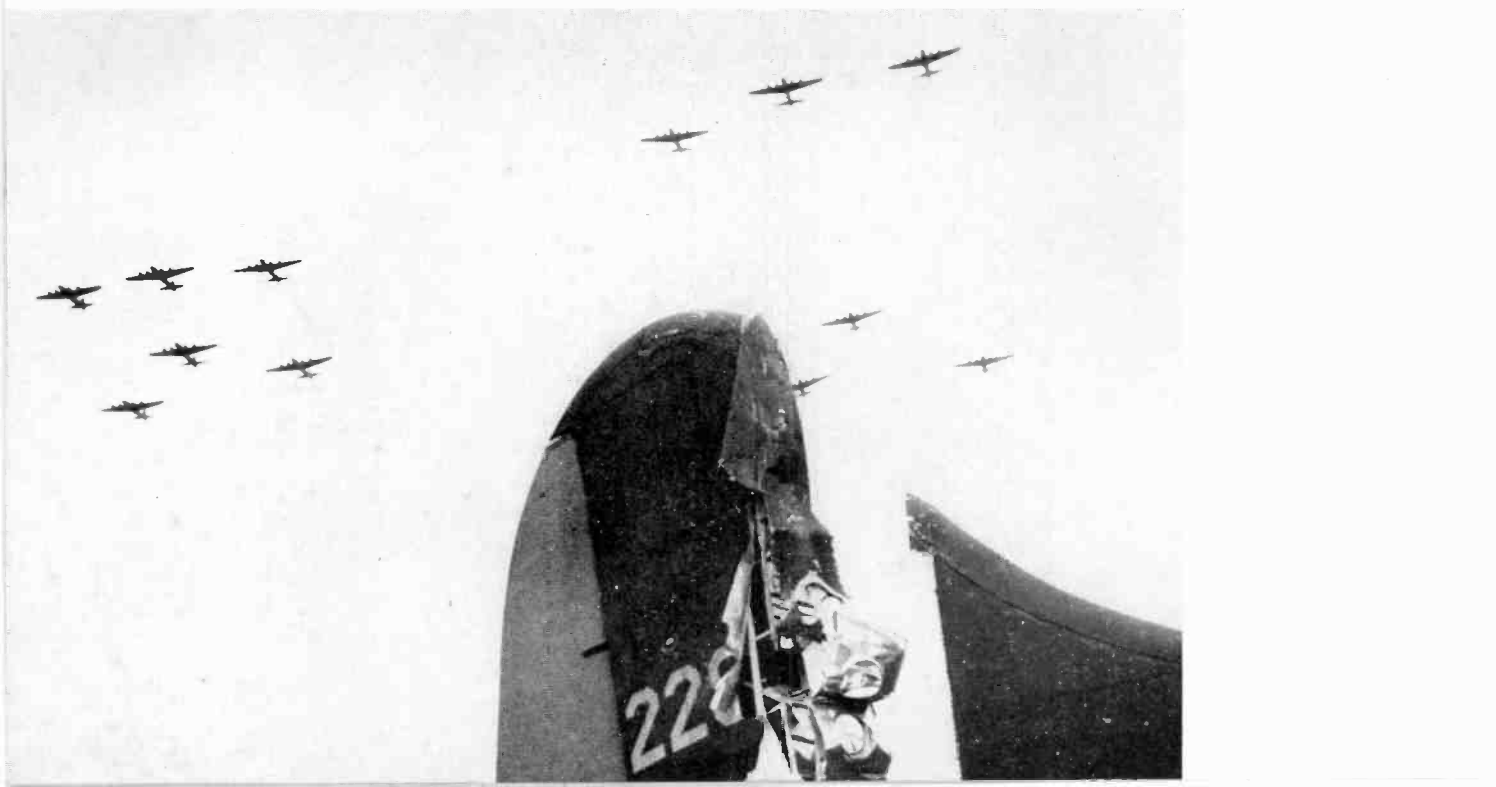
artist: Leo Aarons
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aceyard & Company

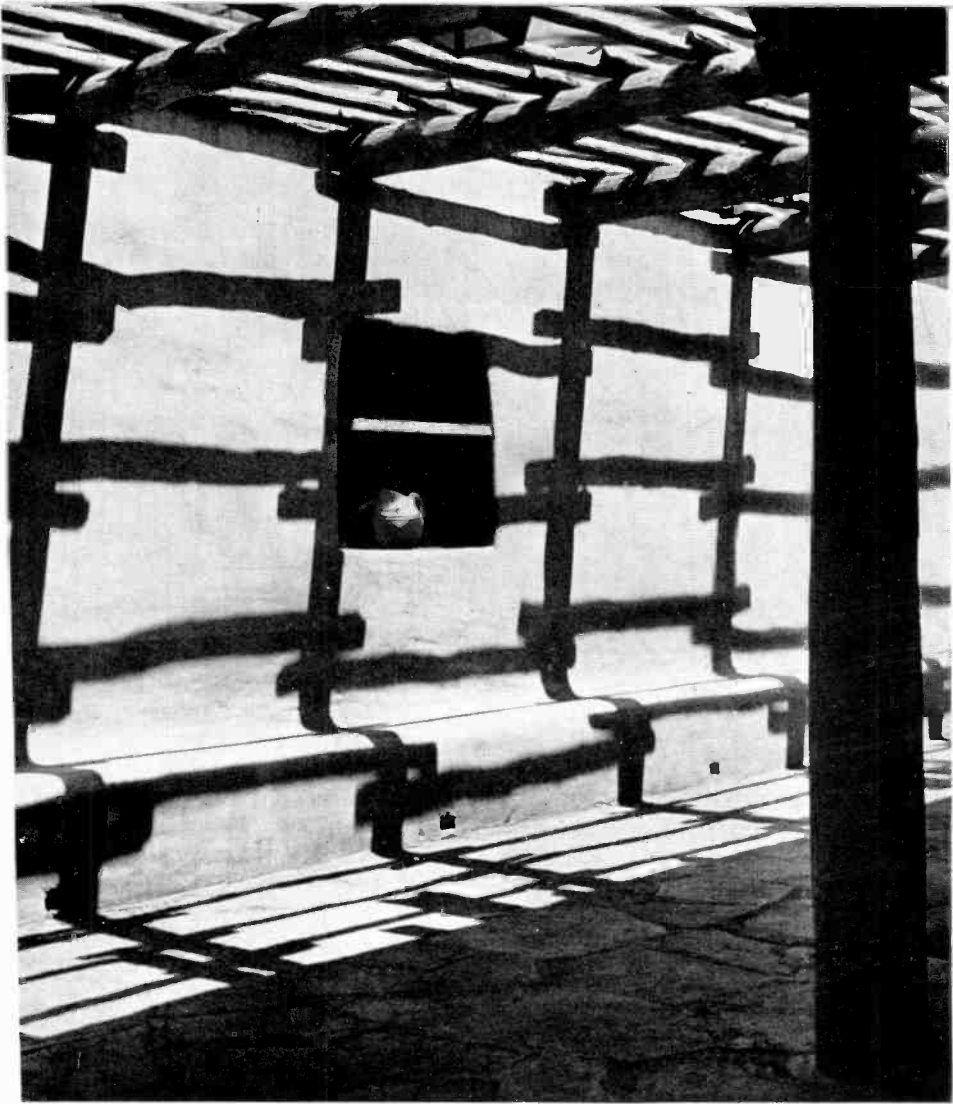


"How can they come back?"

How can they come back? The question is asked in a way that is both simple and profound. It is a question that every man who has ever loved another man should ask himself. It is a question that every man who has ever loved another man should ask himself.

artist: U.S. Signal Corps
art director: Paul Darrow
client: Boeing Aircraft Co.
agency: N. W. Ayer & Son, Inc.





art director: V. J. Brosnahan
 client: Metropolitan Sunday Newspapers, Inc.
 agency: L. E. McGivena & Co., Inc.

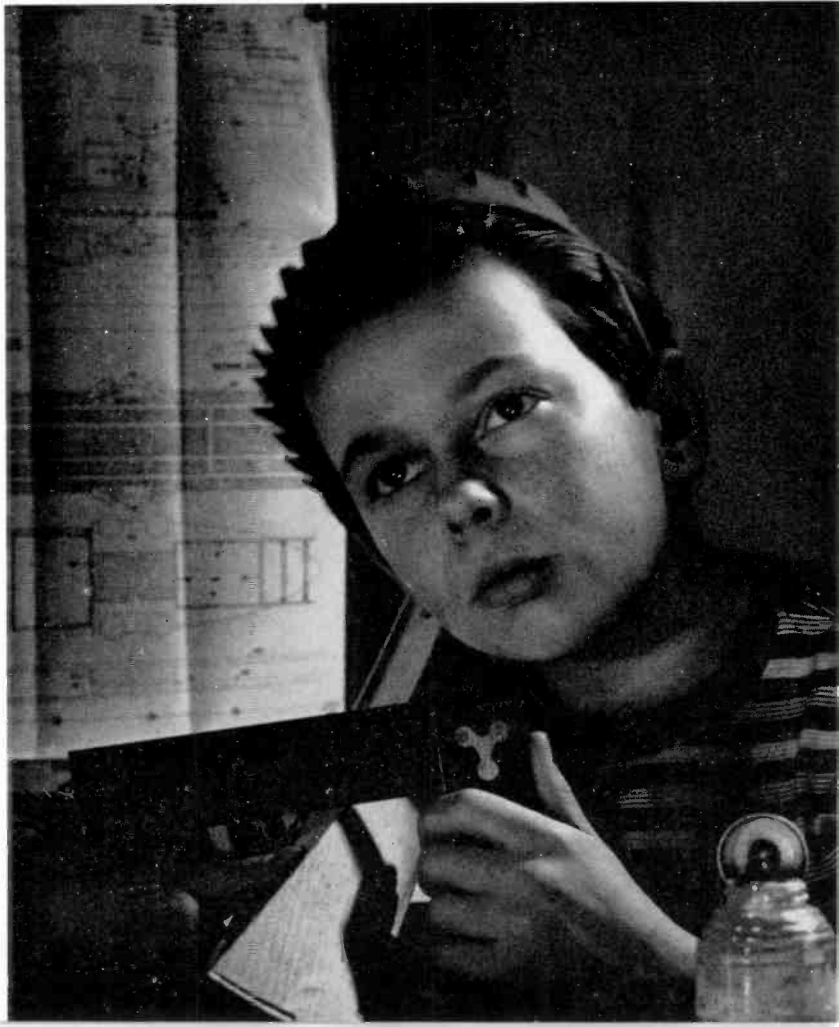


When I grow up...
 THE PRUDENTIAL



THE FUTURE BELONGS TO THOSE WHO PREPARE FOR IT

artist: Ensminger, Harry Watts Studio
 art director: Edward Fischer
 client: The Prudential Insurance Co.
 agency: Benton & Bowles





artist: Valentino Sarra
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.



artist: Tony Venti
art director: Kurt Josten
client: Pacific Mills
agency: Williams & Saylor, Inc.





artist: *Richard Beattie*
art director: *John De Nero*
client: *New York Central System*
agency: *Foote, Cone & Belding*



artist: *Richard Beattie, Harry Watts Studio*
art directors: *Charles Faldi; Edward Fischer*
client: *The Prudential Insurance Co.*
agency: *Benton & Bowles*





artist: John Rawlings (Vogue Studios)
client: The Wm. H. Block Company
agency: Abbott Kimball Company, Inc.





"Why does our wine turn sour, M. Pasteur?"

It was not until Louis Pasteur discovered the cause of the souring of wine that he was able to answer the question of why wine turns sour.

For centuries it was the belief of the wine makers that "yeast" was the cause of the souring of wine.

But Pasteur's experiments showed that the cause of the souring of wine was not yeast, but bacteria.

By his experiments Pasteur showed that the cause of the souring of wine was not yeast, but bacteria.

At first, Pasteur's discovery was not accepted by the wine makers.

But Pasteur's experiments showed that the cause of the souring of wine was not yeast, but bacteria.

By his experiments Pasteur showed that the cause of the souring of wine was not yeast, but bacteria.

By his experiments Pasteur showed that the cause of the souring of wine was not yeast, but bacteria.

It was not until Louis Pasteur discovered the cause of the souring of wine that he was able to answer the question of why wine turns sour.

For centuries it was the belief of the wine makers that "yeast" was the cause of the souring of wine.

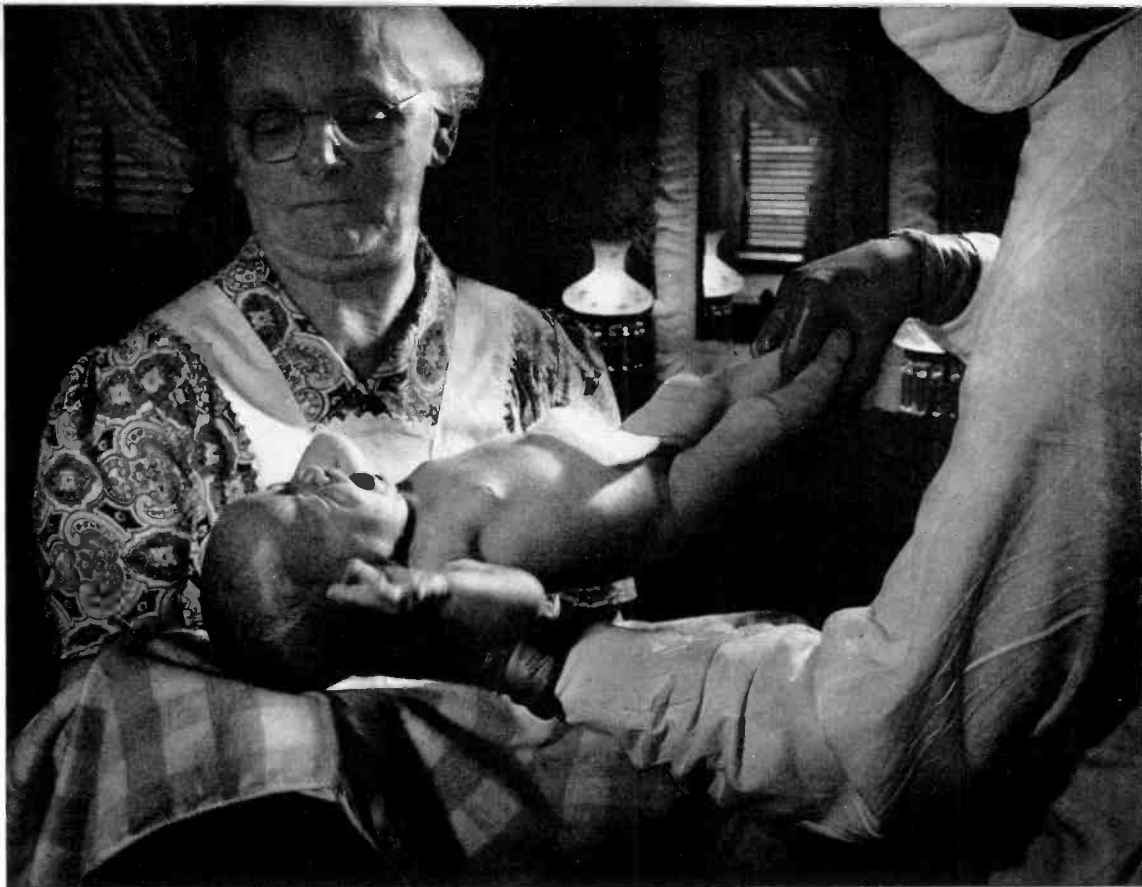
But Pasteur's experiments showed that the cause of the souring of wine was not yeast, but bacteria.

By his experiments Pasteur showed that the cause of the souring of wine was not yeast, but bacteria.

By his experiments Pasteur showed that the cause of the souring of wine was not yeast, but bacteria.



artist: Victor Keppler
art director: Paul Darrow
client: National Dairy Products Corp.
agency: N. W. Ayer & Son, Inc.



artist: Valentino Sarra
art director: Arthur T. Blomquist
client: Scott Paper Co.
agency: J. Walter Thompson Co.



BABIES WITHOUT HOSPITALS

If you are a mother, you know that the most important thing in your life is the health of your children. You know that the best way to keep them healthy is to have them examined by a doctor regularly. But what if you live in a remote area where there are no hospitals or doctors? What if you are poor and cannot afford to travel to a distant town for medical care? This is the problem that the Scott Paper Co. is trying to solve. They have developed a new type of paper that can be used to make portable hospitals. These hospitals are small, light, and easy to carry. They contain everything you need to take care of a sick child. They are made of Scott Paper Co. paper, which is strong and durable. They are also made of paper that is safe and sanitary. They are the perfect solution for the problem of babies without hospitals.

Scott Paper Co.

art director: V. J. Brosnahan
client: Metropolitan Sunday Newspapers, Inc.
agency: L. E. McGiverna & Co., Inc.



Sunlight and Shadow

The sun is shining brightly on a large tree. The sunlight filters through the leaves, creating a pattern of light and shadow on the ground. A person is standing on a platform high up in the tree, looking down at the ground. The scene is peaceful and serene.

Metropolitan Group



artist: Pagano, Inc.
art director: Richard Reins
client: The Sparks-Withington Company
agency: Brooke, Smith, French & Dorrance, Inc.



"Shep will show 'em!"

This is the most important thing you can do for your business...
 Proper lighting is the key to success in any business...
 We understand...
 All of us have been...
 We believe we have...
 The light will...
 Please...
 Customers...
 Just order...



SPARTON

THE SPARTON...
 THE SPARKS-WITHINGTON COMPANY...



A partial list of leading stores in cities over 20,000 that stock with you the benefits of The Sparton...
 [List of store names and addresses follows in small print]



artist: Mac Ball Studios
art director: John Tinker
client: Standard Oil Co. of New Jersey
agency: McCann Erickson, Inc.



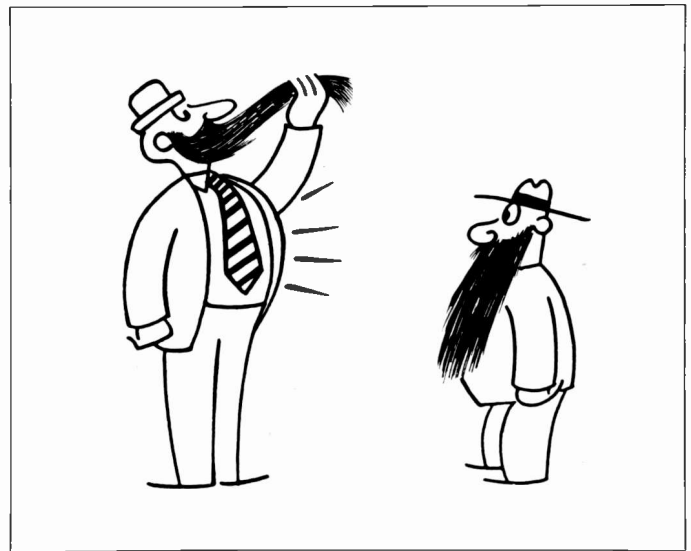
"Home"...

For every...
 The things...
 The...
 [Small text and logo for Esso]



CONTINUITIES

continuities



ART DIRECTORS CLUB MEDAL

artist: *Otto Soglow*

art director: *Edward F. Molyneux*

client: *Pepsi-Cola Company*

agency: *Newell-Emmett Company*



AWARD FOR DISTINCTIVE MERIT

artist: Charles Bracker

art director: John Zavinak

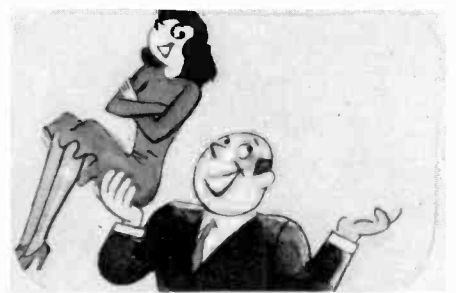
client: Calvert Distillers Corp.

agency: Lemmen & Mitchell





artist: Mal Eaton
 art director: Jack Anthony
 client: General Foods Corp.
 agency: Young & Rubicam, Inc.

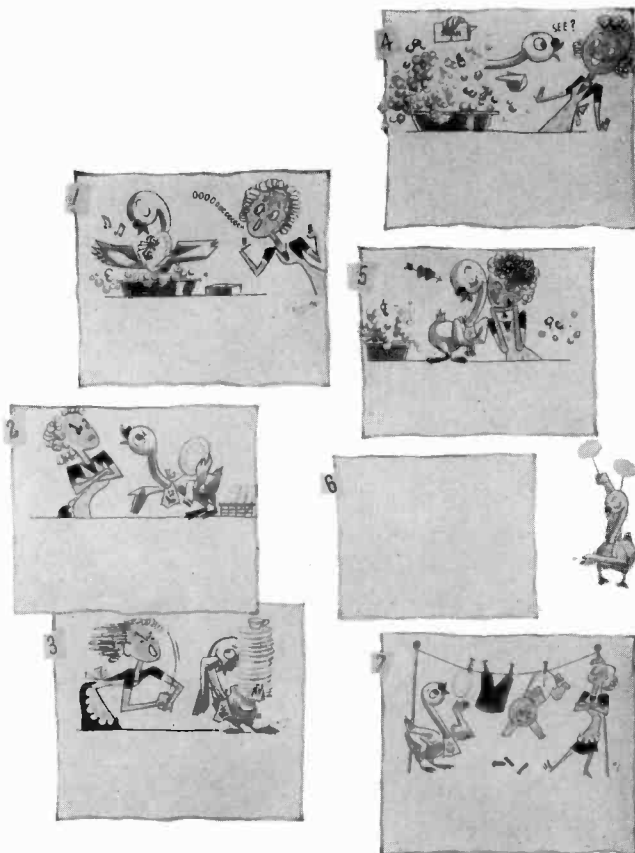


artist: John Averill
 art director: George C. Adams
 client: Life
 agency: J. Walter Thompson Co.





artist: Samuel Josephs
 art director: Samuel Josephs
 client: Grumman Aircraft Engineering Corp.
 agency: L. E. McGivena & Co., Inc.



artist: Mac Shepard
 art director: Fred S. Sergenian
 client: Lever Brothers Company
 agency: Young & Rubicam, Inc.

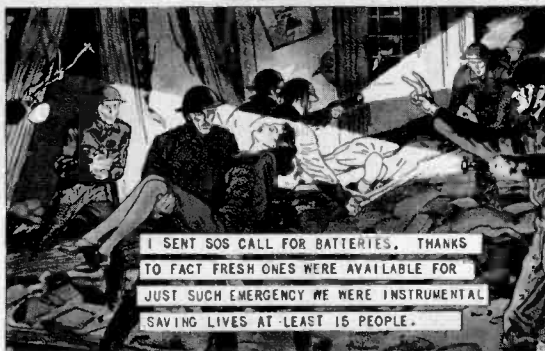
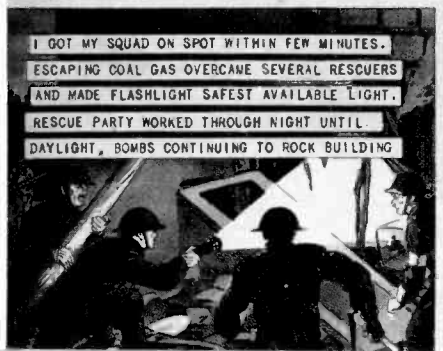
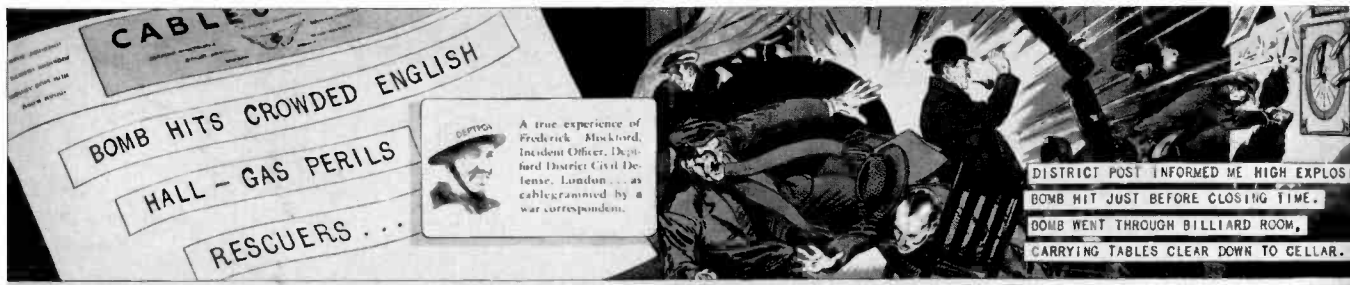




artist: John Averill
art director: George C. Adams
client: Life
agency: J. Walter Thompson Co.



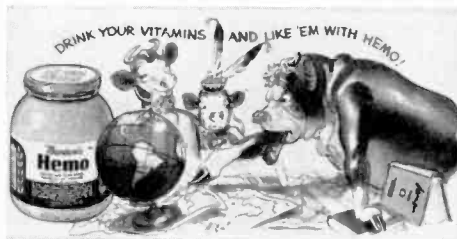
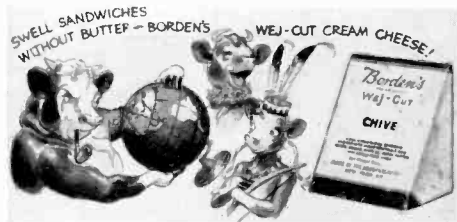
artist: Howard Williamson
art director: John E. Jamison
client: National Carbon Co., Inc.
agency: J. M. Mathes, Inc.

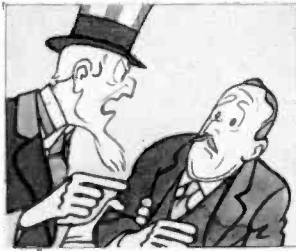


Keep your batteries ready for emergencies
 Mr. Muckford's experience—like many such others that have come out of England—is typical of the many emergencies that call for the use of a flashlight. Any kind of open flame would have ignited the coal gas, blinding attempt at rescue.
 For your own protection, as well as to conserve materials so still needed else where in this war, follow the suggestions and instructions of your local District Council. Reduce the day-by-day use of your flashlight to a minimum. Make the batteries last longer!
NATIONAL CARBON COMPANY, INC.
 30 East 42nd Street, New York
 Part of Union Carbide and Carbon Corporation
 The word Eveready is a registered trade mark of National Carbon Company, Inc.
FRESH BATTERIES LAST LONGER...
Look for the DATE-LINE



artist: Walter Early
art director: Robert E. Wilson
client: The Borden Company
agency: Young & Rubicam, Inc.





Consider the Case of
J. Noodle McSpoon
 (a man born 500, twice too soon!)

Post Toasties

Get a good breakfast
 -do a little post!

artist: *George Price*
 art director: *Robert Shaw*
 client: *General Foods Corp.*
 agency: *Young & Rubicam, Inc.*

GALLIPOLI,
 VERDUN, YPRES,
 FLANDERS, CRETE,
 SIDI BARRANI,
 TOBRUK, EGYPT,
 TUNISIA,
 GRAF SPEE....

...THE NZ IN ANZAC
 STANDS FOR NEW ZEALANDERS...
 THEY'RE TOUGH FIGHTERS....

... NEW ZEALANDERS LOVE SPORTS.
 THEY SAY THEIR THREE "R'S" ARE RACING,
 RUGBY AND "RASSLING".

"A COW OF
 A TRAY!!"

"A CORKER!!"

THE NATIVES ARE TOUGH, PROUD,
 DIGNIFIED AND FRIENDLY....

...NEW ZEALANDERS ARE PIONEERS. THE
 MEN CAN DO ANYTHING FROM COOKING
 AND SEWING TO BREAKING IN A HORSE...

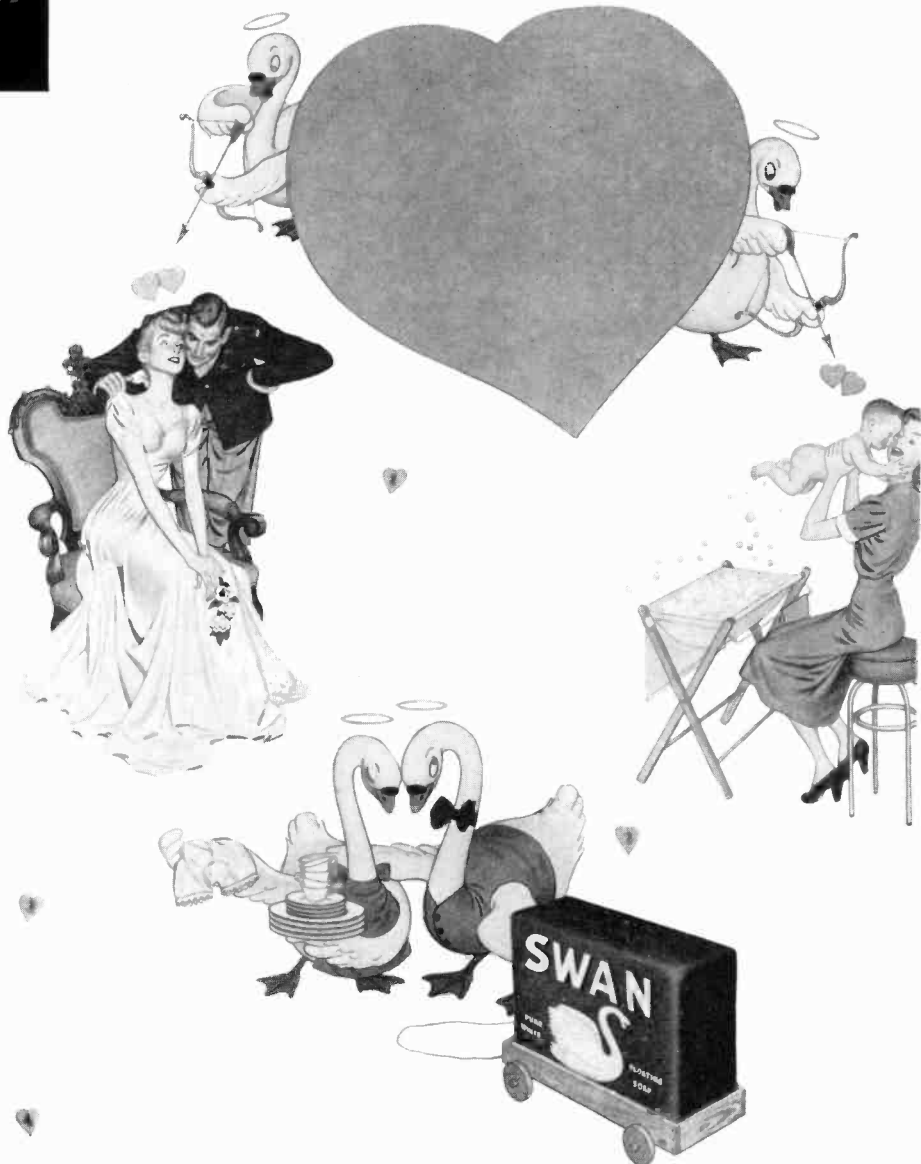
...AND HAVE A "COKE"
 HAS COME TO MEAN
 "GOOD LUCK, NEIGHBOR!!"

artist: *Noel Sickles*
 art director: *Paul Smith*
 client: *The Coca-Cola Company*
 agency: *D'Arcy Advertising Company*



artist: Ruzzie Green
art director: Robert Bode
client: Singer Sewing Machine Company
agency: Young & Rubicam, Inc.

artist: Glen Fleischmann
art director: Fred S. Sengenian
client: Lever Brothers Company
agency: Young & Rubicam, Inc.





*I'm on the swing shift...
and the kitchen shift!*

NO WONDER DISHWASHING GOT BE DOWN...
UNTIL IVORY SNOW CAME INTO MY LIFE!

1. I've been on kitchen duty for 12 hours. Now I'm on the swing shift. I'm tired, my hands are sore, and I've got a headache. I need something to help me get through this shift.

2. I heard that Ivory Snow is the best dishwashing soap. I bought a box and tried it. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

3. I'm glad I found Ivory Snow. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

4. I'm glad I found Ivory Snow. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

IVORY SNOW For Speedier Dishwashing For Softer White Hands



artist: Harry Beckhoff
art director: Charles Faldi
client: Procter & Gamble
agency: Benton & Bowles



1. I'm glad I found Ivory Snow. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

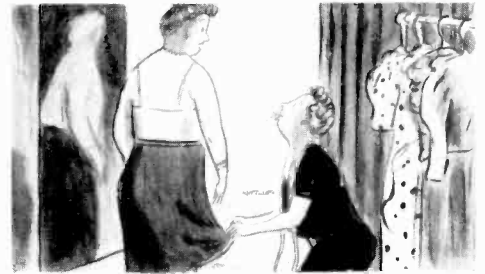
2. I heard that Ivory Snow is the best dishwashing soap. I bought a box and tried it. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

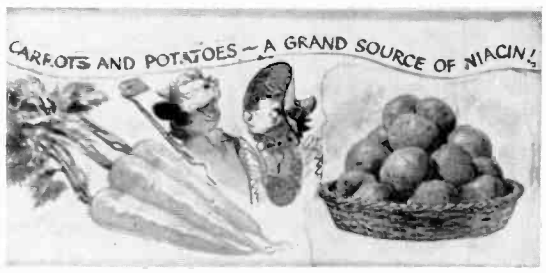
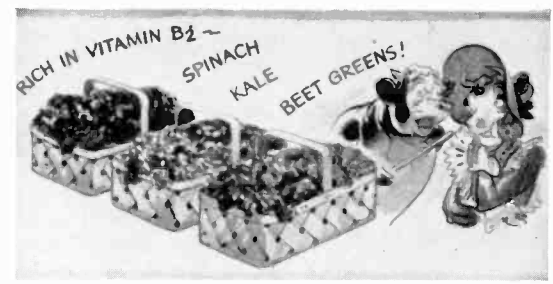
3. I'm glad I found Ivory Snow. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

4. I'm glad I found Ivory Snow. It's so easy to use, it makes the dishes so clean, and it's so gentle on my hands. I'm glad I found it!

JANFORIZED

artist: Helen E. Hokinson
art director: Walter Glenn
client: Cluett, Peabody & Co., Inc.
agency: Young & Rubicam, Inc.





artist: Walter Early
 art director: Robert E. Wilson
 client: The Borden Company
 agency: Young & Rubicam, Inc.



artist: Arthur Sarnoff
art director: J. Burton Stevens
client: Bristol-Myers Company
agency: Pedlar, Ryan and Lusk, Inc.

"Why does that red head
always pick on my date!"

MUM
 MUM is the only skin cream that is...
 MUM is the only skin cream that is...
 MUM is the only skin cream that is...





posters, covers, displays



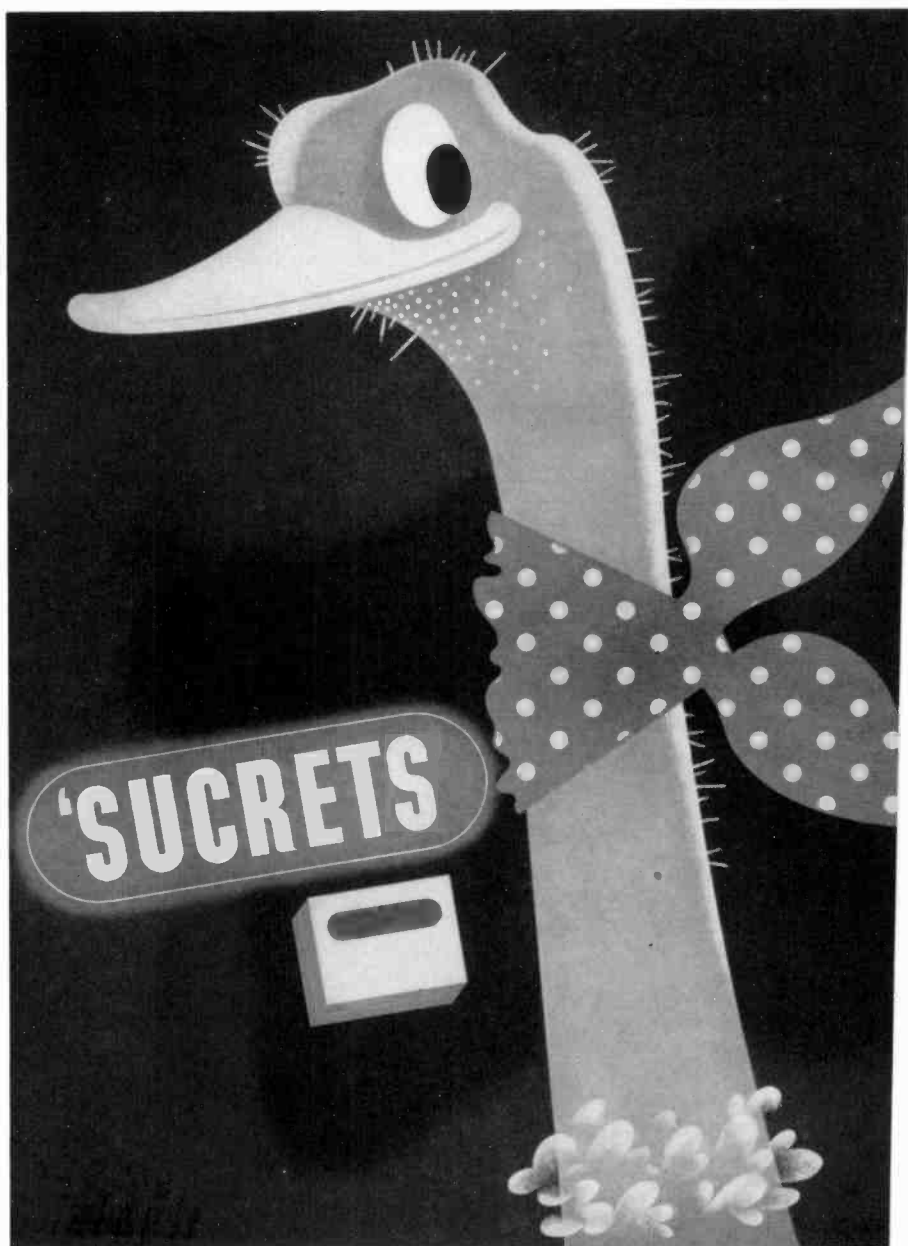
ART DIRECTORS CLUB MEDAL

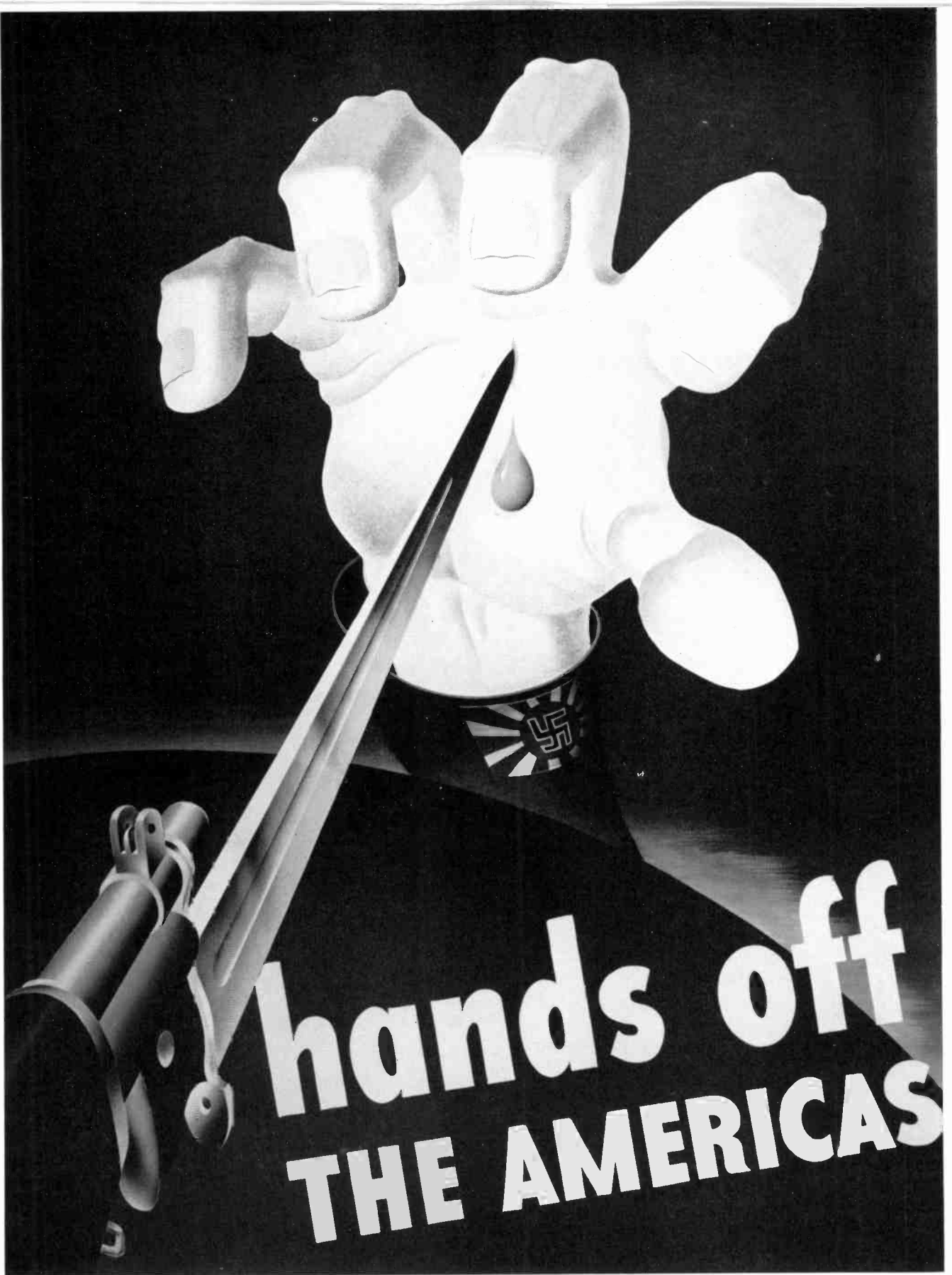
artist: Joseph Binder

art director: Leo J. Stahl

client: Sharp & Dohme

agency: Niagara Lithograph Company





AWARD FOR DISTINCTIVE MERIT

artist: *John A. Gaydos*

art director: *John A. Gaydos*

client: *Coordinator of Inter-American Affairs*

GIVE US THIS DAY



Support the
NATIONAL WAR FUND
through your local community campaign

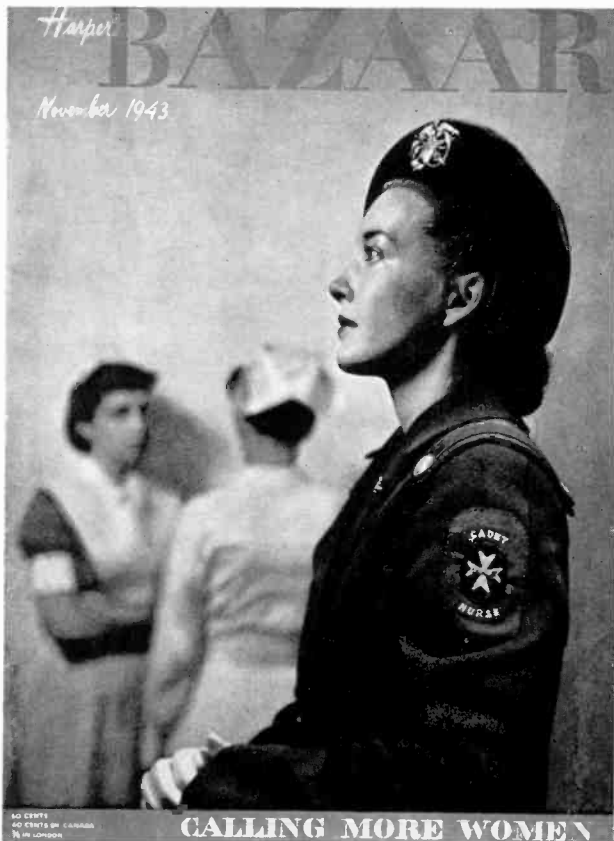
AWARD FOR DISTINCTIVE MERIT

artist: *Harold von Schmidt*

art director: *Herbert Noxon*

client: *National War Fund*

agency: *McCann Erickson, Inc.*



artist: *Louise Dahl-Wolfe*

art director: *Alexey Brodovitch*

client: *Harper's Bazaar*

publisher: *Hearst Magazines, Inc.*



artist: *Jon Whitcomb (Lt.)*

art director: *William O. Chessman*

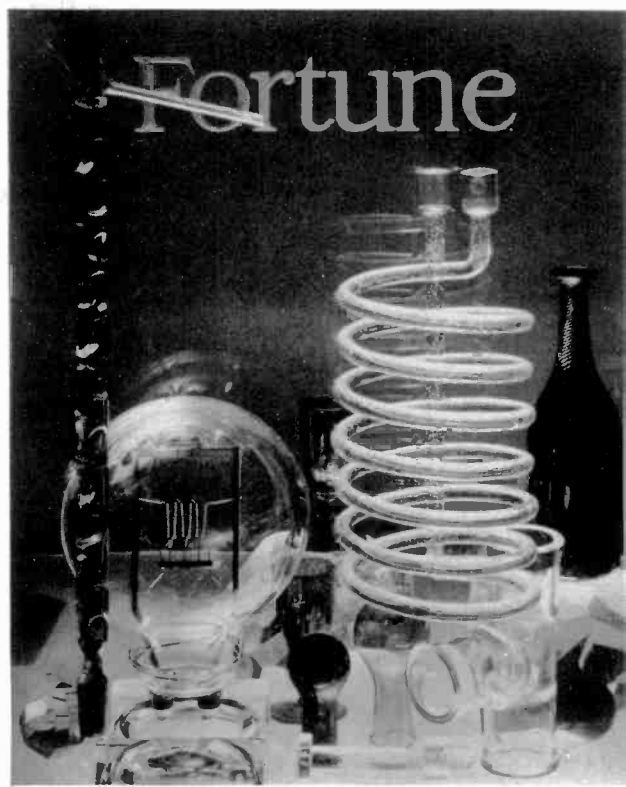
client: *Collier's*

publisher: *Crowell-Collier Publishing Co.*

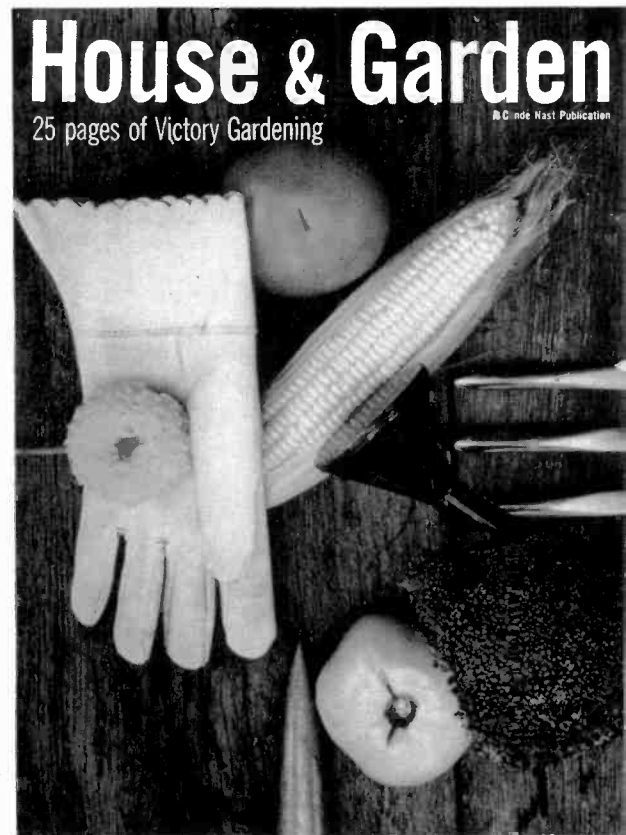
artist: Salvador Dali
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.



artist: John Falter
art director: Edwin Eberman
client: Look, Inc.



artist: Peter Vard
art director: Peter Piening
client: Fortune Magazine
publisher: Time Incorporated



artist: Irving Penn
art director: Wolf Feiler
client: Vogue
publisher: Condé Nast Publications, Inc.

AMERICA HAS PLENTY IF IT IS USED WISELY!



artist: John Atherton
art director: Peirce Johnson
client: U.S. Army Conservation Program
agency: Monroe F. Dreher, Inc.

artist: James Montgomery Flagg
art director: Harry F. O'Brien
client: Columbia Broadcasting System

HARRY JAMES

TUES., WED., THURS.,



WABC



880
COLUMBIA
NETWORK

artist: Fred Chance
art director: Harry F. O'Brien
client: Columbia Broadcasting System

VERA LANE

SATURDAY



WABC



880
COLUMBIA
NETWORK



artist: Frank Bauman
art director: Edwin Eberman
publisher: Look, Inc.



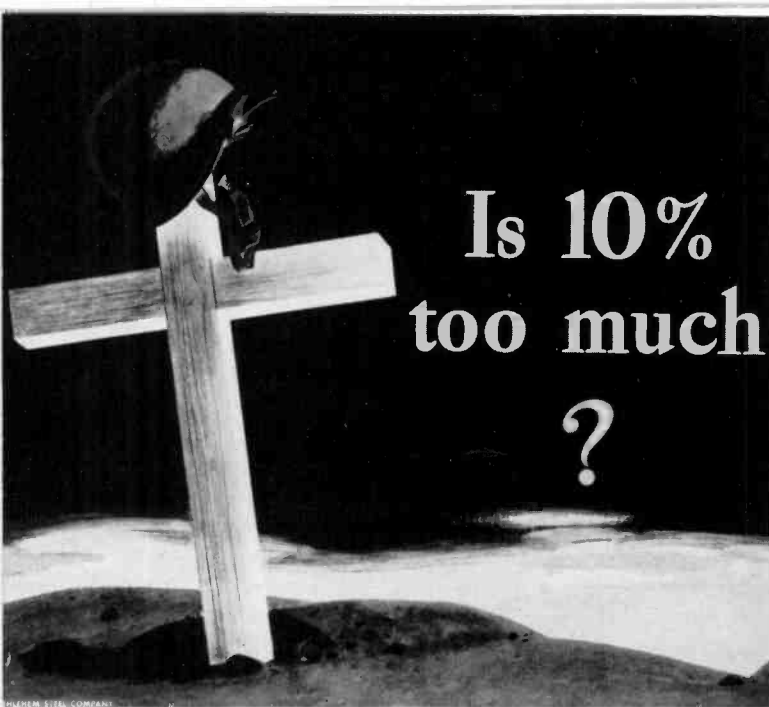
artist: Erik Nitsche
art director: Erik Nitsche
client: Home & Food
publisher: Phillip Andrews Publishing Co.



artist: Erik Nitsche
art director: Erik Nitsche
client: Home & Food
publisher: Phillip Andrews Publishing Co.



artist: Marcel Vertès
art director: Alexey Brodovitch
client: Harper's Bazaar
publisher: Hearst Magazines, Inc.



Is 10%
too much
?

artist: *Howard Willard*
art director: *Hoyt Howard*
client: *Bethlehem Steel Corp.*
agency: *The Jefferson Co.*

artist: *Herbert Bohnert*
art director: *Walter B. Geoghegan*
client: *Gulf Oil Corporation*
agency: *Calkins & Holden*



artist: *International News Photos*
art director: *Erik Nitsche*
client: *Air News*
publisher: *Phillip Andrews Publishing Co.*



artist: *Oakley Reynolds*
art director: *Gerald Link*
client: *Fat Salvage Committee*
agency: *Kenyon & Eckhardt, Inc.*



booklets and direct mail



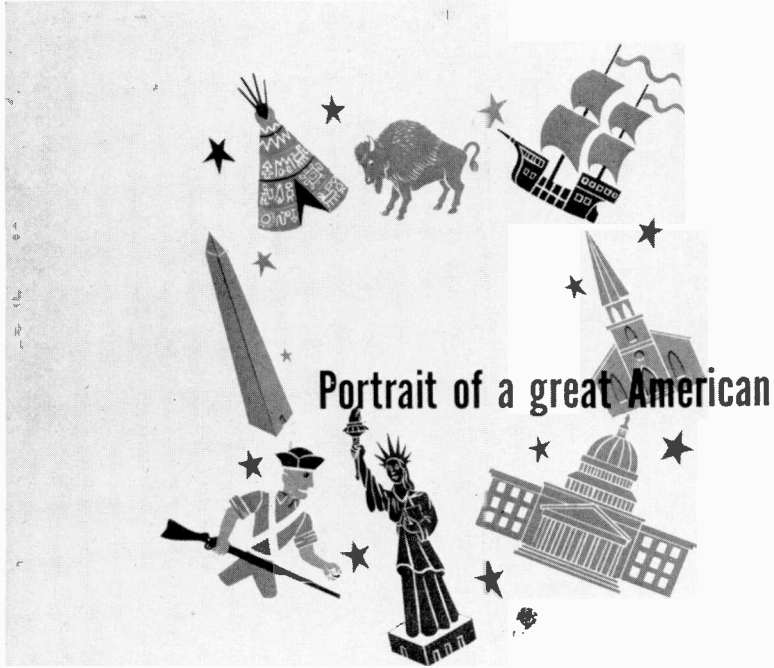
Aberle Ballet

ART DIRECTORS CLUB MEDAL

artists: *Suzanne and Lucerne McCullough*

art directors: *Suzanne and Lucerne McCullough*

client: *Aberle, Inc.*



AWARD FOR DISTINCTIVE MERIT

artist: James Flora

art director: Harry F. O'Brien

client: Columbia Broadcasting System

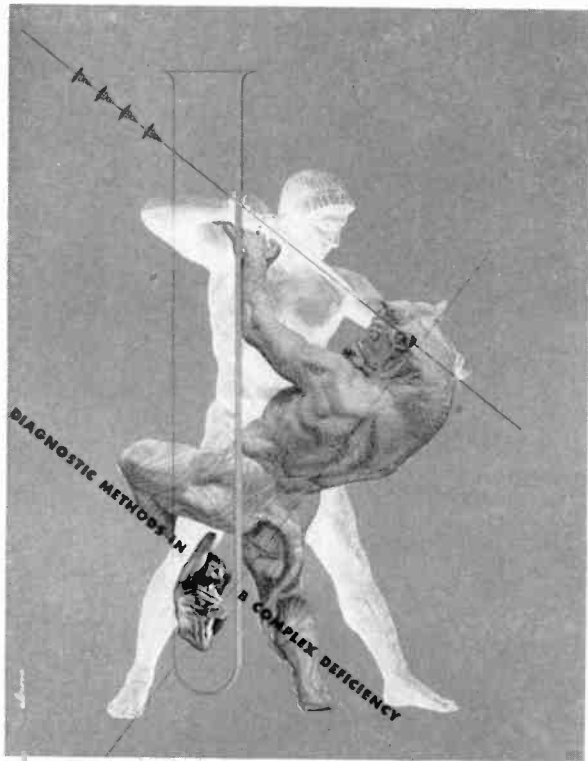


AWARD FOR DISTINCTIVE MERIT

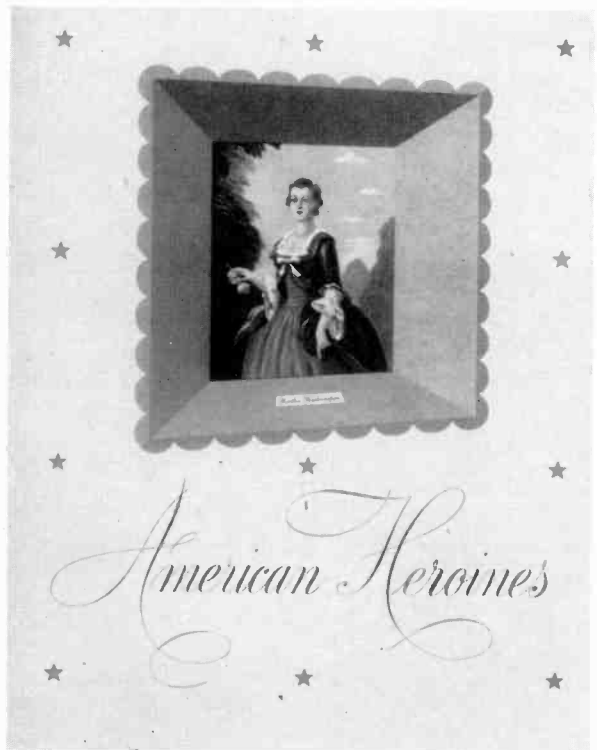
artists: Bamberger Staff & Muky Studios

art directors: Morris Rosenblum; Edward Turano

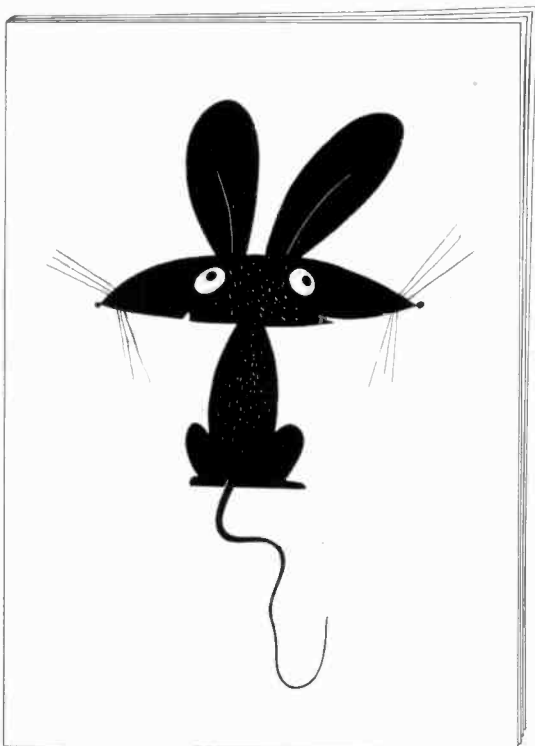
client: L. Bamberger and Company



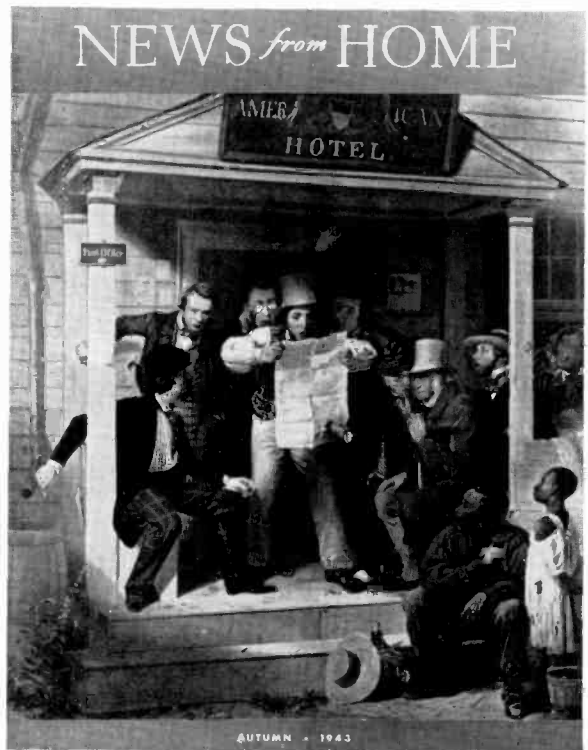
artist: Alexander Ross
art director: Alexander Ross
client: White Laboratories, Inc.
agency: Davis-Delaney, Inc.



artist: V. Bobri
art director: Monroe F. Dreher
client: Avon Products, Inc.
agency: Monroe F. Dreher, Inc.



artist: Fred Chance
art director: Victor Trasoff
client: Station WBT



artist: King Rich
art director: King Rich
client: Home Insurance Co.
agency: Albert Frank-Guenther Law, Inc.



artists: Taylor Poore; David Mink; Leslie Saalburg
art director: Dan Smith
client: Hart Schaffner & Marx
agency: Batten, Barton, Durstine & Osborn, Inc.

artist: James Flora
art director: James Flora
client: Columbia Recording Corp.
publisher: Columbia Recording Corp.



artist: Edward Penfield
art director: Harry B. Beck
client: The Beck Engraving Co.



artist: Jerry Wagner
art director: Jerry Wagner
client: Celanese Corporation of America

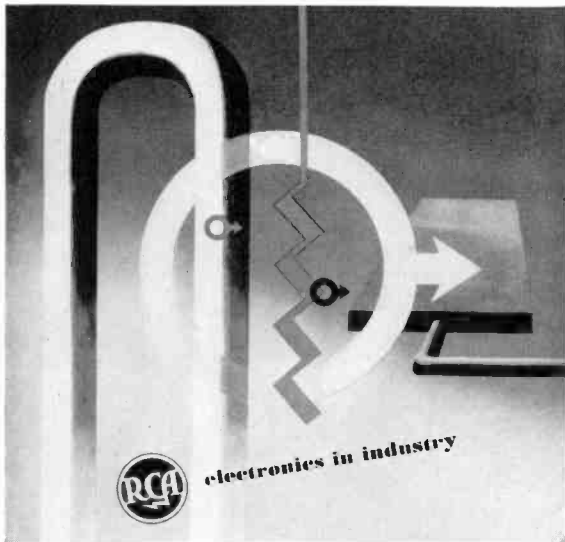


Horse and Buggy Days

THE BECK CALENDAR FOR

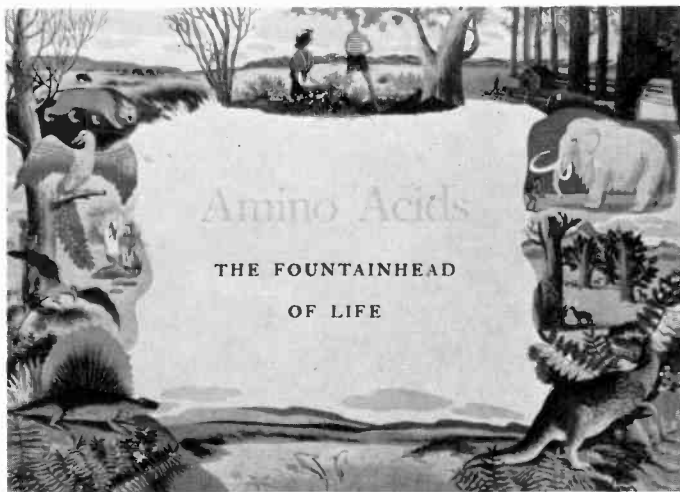
1944

With Twelve Drawings by
 EDWARD PENFIELD



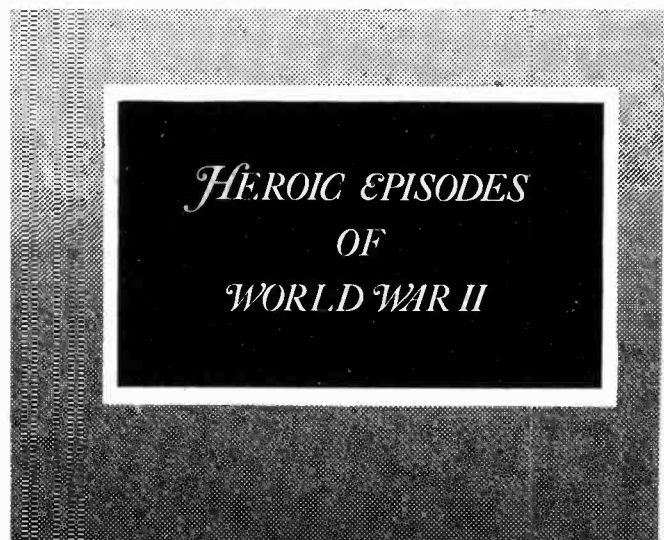
artist: *Matthew Leibowitz*
art director: *Matthew Leibowitz*
client: *Radio Corporation of America*

art director: *Bradbury Thompson*
client: *West Virginia Pulp & Paper Company*
agency: *Rogers-Kellogg-Stillson, Inc.*



artist: *Florence Stephenson*
art director: *Jack Frost*
client: *Frederick Stearns, Inc.*
agency: *MacManus John & Adams*

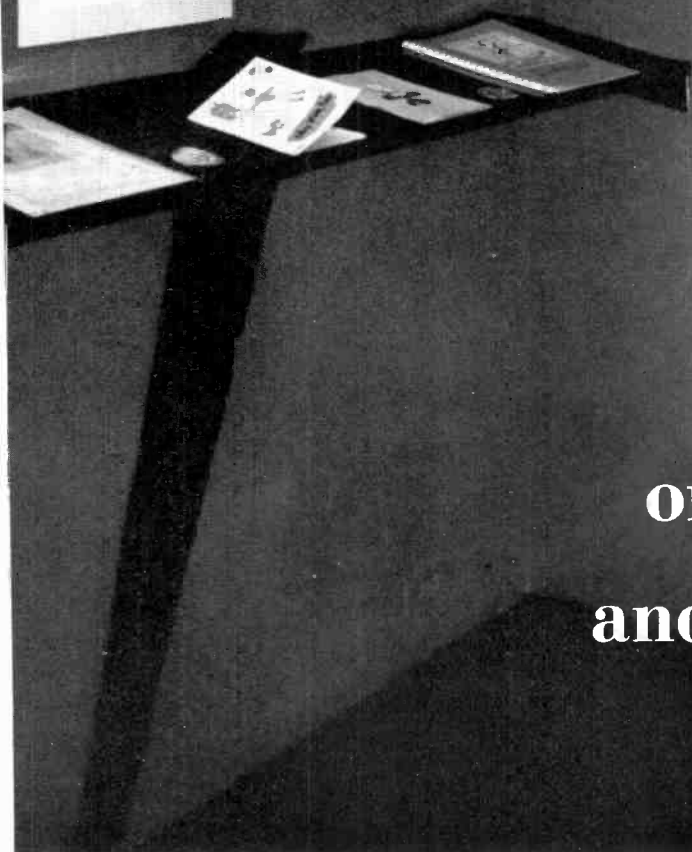
art director: *Tony Palazzo*
client: *Esquire Magazine*
publisher: *Esquire, Inc.*





PACKAGE DESIGN

ORNAMENTAL DESIGN

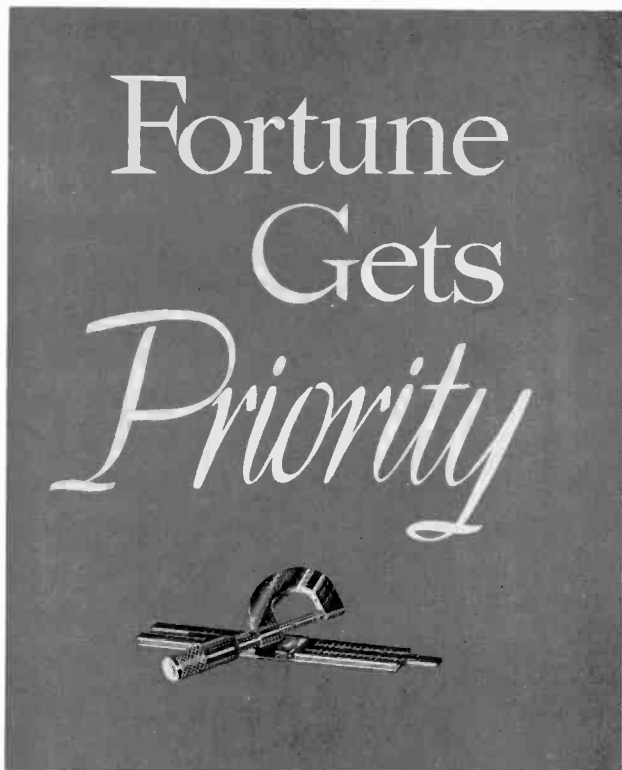


ornamental design
and package design



AWARD FOR DISTINCTIVE MERIT

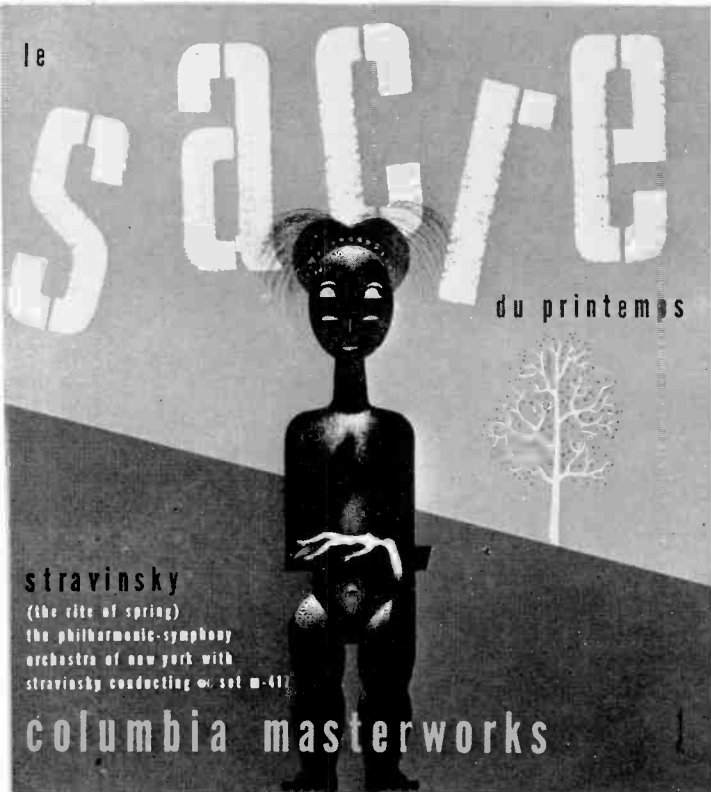
artist: *Arnold Roston*
art director: *Arnold Roston*
client: *Mutual Broadcasting System*



artists: *Hal Zamboni; H. Lawrence Hoffman*
art director: *Hal Zamboni*
client: *Fortune Magazine*
publisher: *Time Incorporated*



artist: *Needham & Grohmann Art Dept.*
art director: *H. Nelson Kent*
client: *Hotel Belmont Plaza*
agency: *Needham & Grohmann, Inc.*

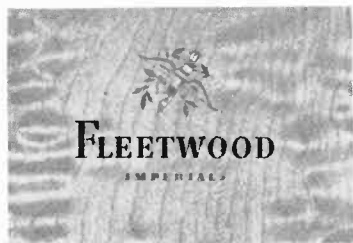


AWARD FOR DISTINCTIVE MERIT

artist: Alex Steinweiss
 art director: Alex Steinweiss
 client: Columbia Recording Corp.
 publisher: Columbia Recording Corp.



artist: Alex Steinweiss
 art director: Alex Steinweiss
 client: Columbia Recording Corp.
 publisher: Columbia Recording Corp.

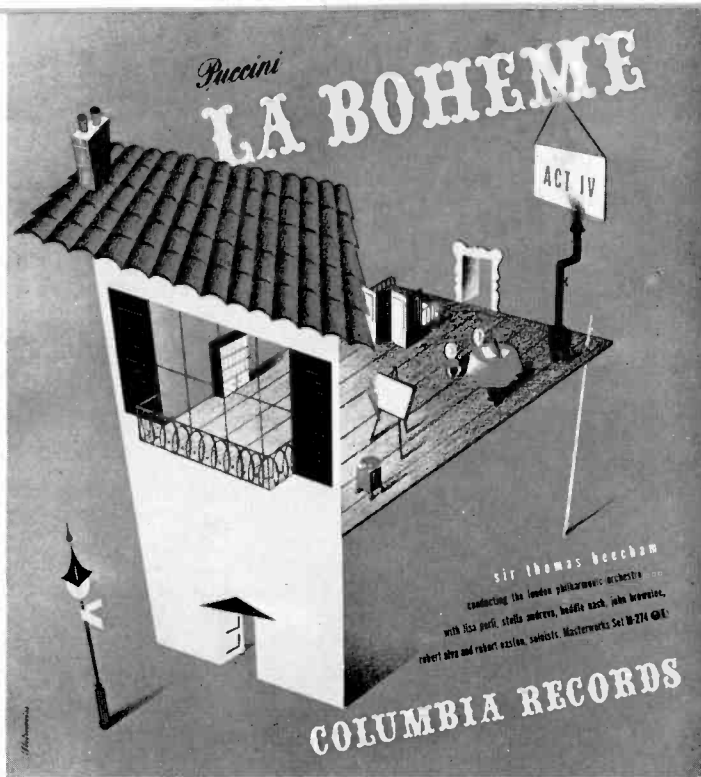


AWARD FOR DISTINCTIVE MERIT

artist: Edward Diehl
 art directors: Stanford Briggs; Edward Diehl
 client: The Axton-Fisher Tobacco Co.
 agency: McCann Erickson, Inc.

artist: Libbie Lovette
 art director: Joseph Gering
 client: Wyandotte Chemical Corp.
 agency: N. W. Ayer & Son, Inc.





artist: Alex Steinweiss
art director: Alex Steinweiss
client: Columbia Recording Corp.
publisher: Columbia Recording Corp.

artists: Toni Bonagura; Erwin Smith
art director: Norman Vickery
client: "Old Discovery" Distilleries
agency: St. Georges & Keyes, Inc.



artist: Frank H. Riley
art directors: James T. Mangan; Frank H. Riley
client: Mills Warrior
publisher: Mills Industries, Incorporated

artist: Edward Diehl
art directors: Stanford Briggs; Edward Diehl
client: The Axton-Fisher Tobacco Co.
agency: McCann Erickson, Inc.



*Never has
 anyone surpassed
 this famous blend
 from the Old South
 It is ALL WHISKEY..
 all mellow... all
 smooth, light and
 delicious!*





editorial art



AWARD FOR DISTINCTIVE MERIT

artist: *Earl Blossom*

art director: *William O. Chessman*

client: *Collier's*

publisher: *Crowell-Collier Publishing Co.*



artist: *Pio Junco*

art director: *Budd Hemmick*

client: *Good Housekeeping Magazine*

publisher: *Hearst Magazines, Inc.*



ART DIRECTORS CLUB MEDAL

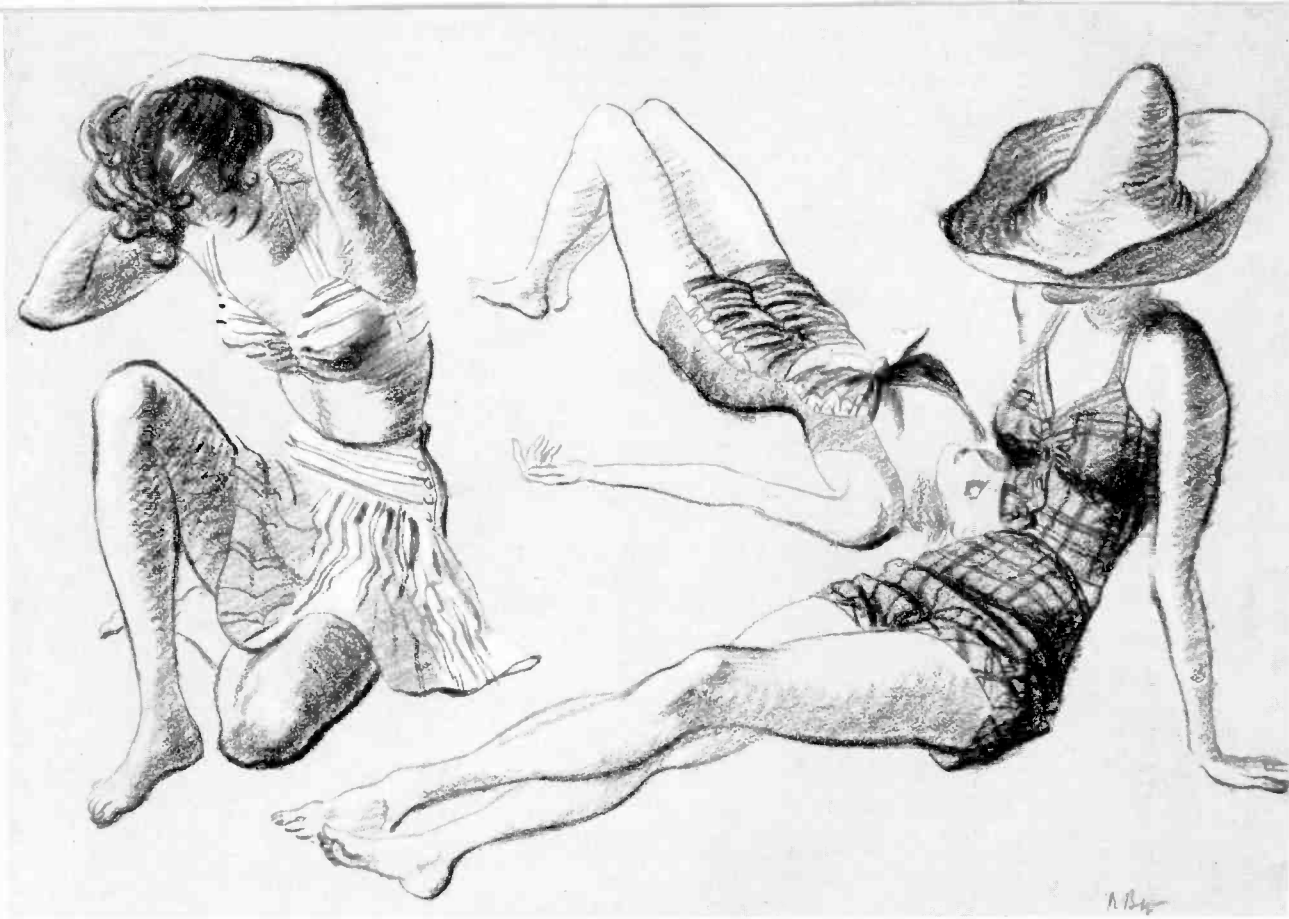
artist: *J. Thompson*

art director: *Edwin Eberman*

client: *Look, Inc.*

artist: *Al Parker*
art director: *Budd Hemmick*
client: *Good Housekeeping Magazine*
publisher: *Hearst Magazines, Inc.*





artist: *Count R. B. Willaumez*
art director: *Alexander Liberman*
client: *Vogue*
publisher: *Condé Nast Publications, Inc.*



artist: *U.S. Army Hawaiian Div.*
art director: *Edmond Witalis*
client: *Cosmopolitan Magazine*

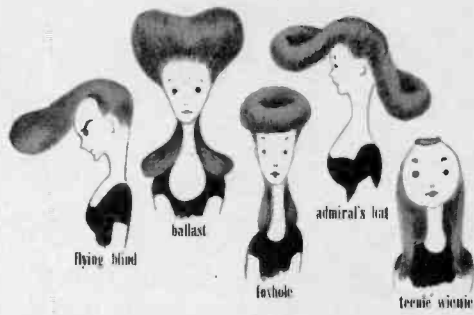
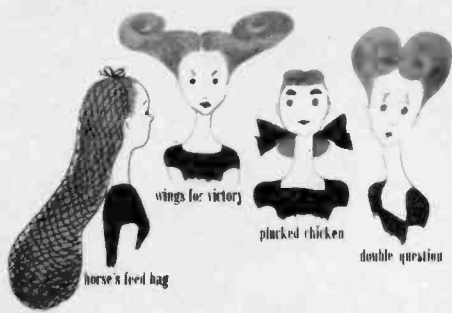


artist: Carl Erickson
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.

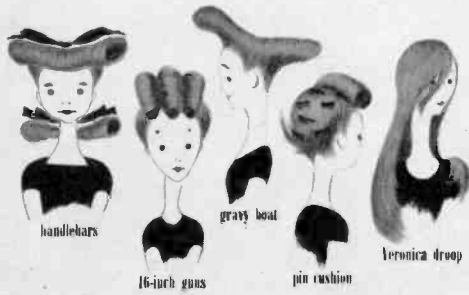


artist: Wallace Morgan
art director: William O. Chessman
client: Collier's
publisher: Crowell-Collier Publishing Co.





HAIR RAISING HEAD LINES OF 1943



artist: Kathleen Morrissey
art director: Cipe Pineles
client: Glamour
publisher: Condé Nast Publications, Inc.

artist: International News Photos
art director: Edwin Eberman
client: Look, Inc.

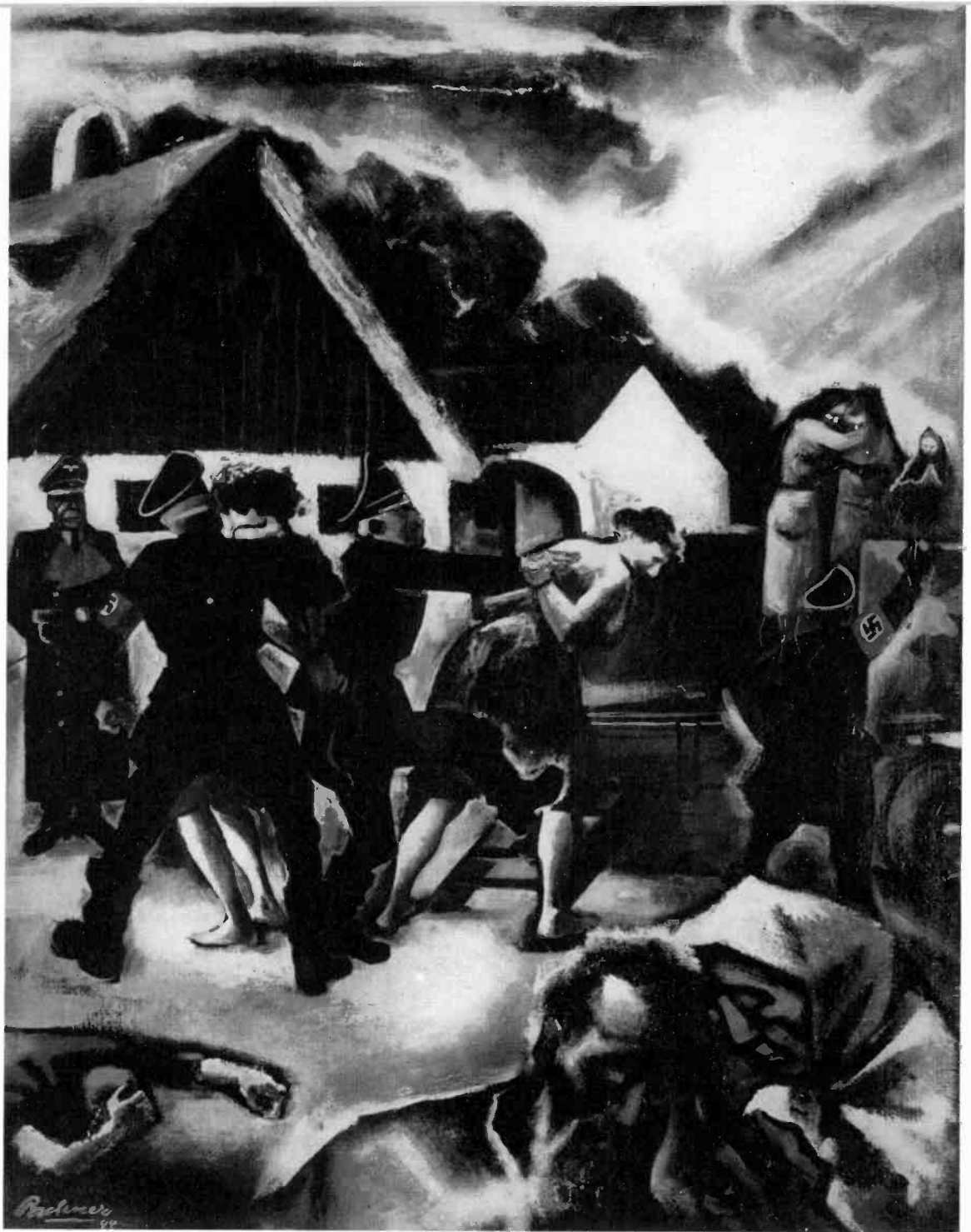




artist: Al Parker
art director: Budd Hemmick
client: Good Housekeeping Magazine
publisher: Hearst Magazines, Inc.



artist: Louise Dahl-Wolfe
art director: Alexey Brodovitch
client: Harper's Bazaar
publisher: Hearst Magazines, Inc.



artist: *William J. Pachner*
art director: *William Chessman*
client: *Collier's*
publisher: *Crowell-Collier Publishing Co.*



artist: *Sergé Balkin*
art director: *Alexander Liberman*
client: *Vogue*
publisher: *Condé Nast Publications, Inc.*

artist: *Gjon Mili*
art director: *Alexander Liberman*
client: *Vogue*
publisher: *Condé Nast Publications, Inc.*



artist: *Harold Rhodenbaugh*
art director: *Edwin Eberman*
client: *Look, Inc.*

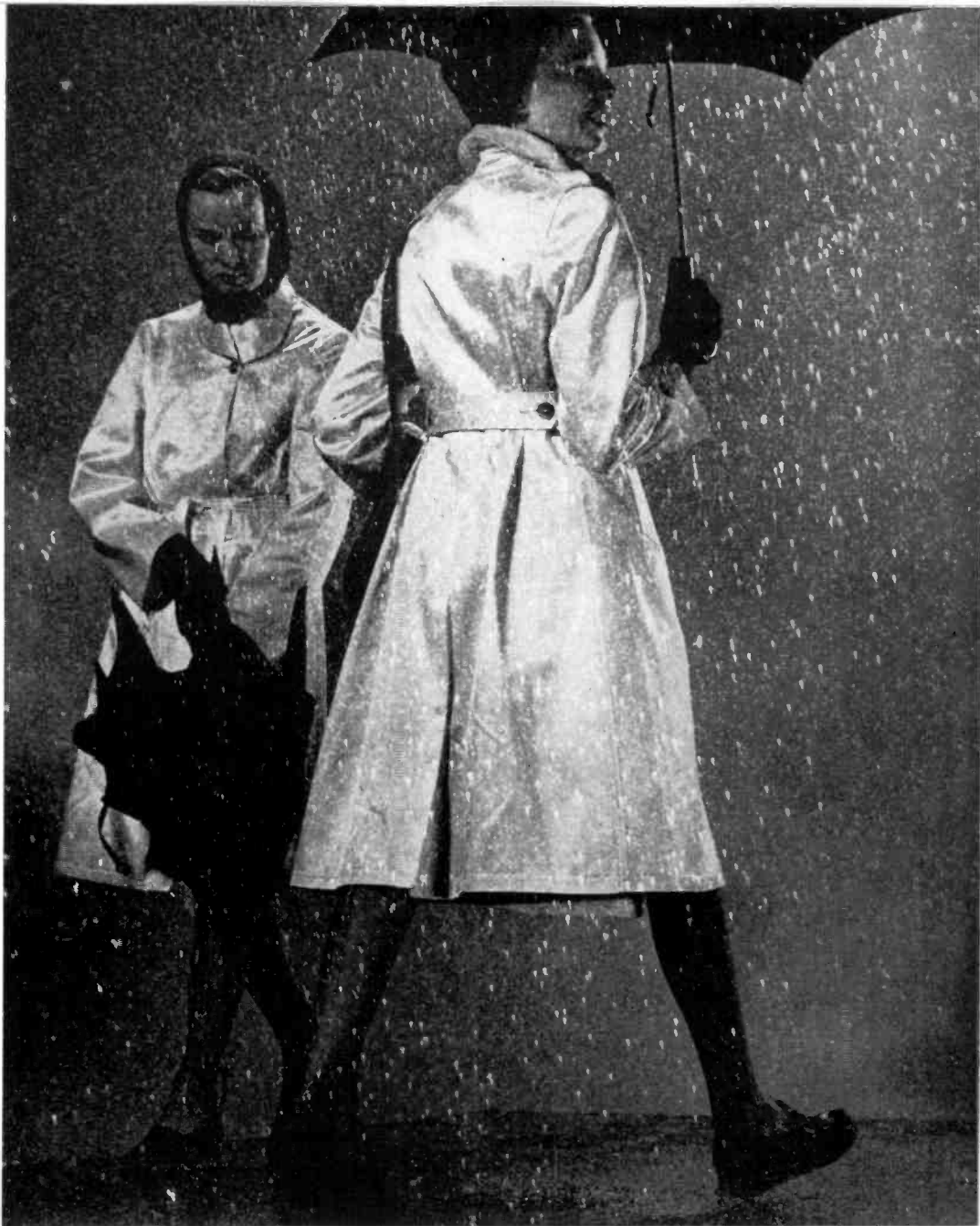




artist: *H. I. Williams*
art director: *Budd Hemmick*
client: *Good Housekeeping Magazine*
publisher: *Hearst Magazines, Inc.*

artist: *Gjon Mili*
art director: *Cipe Pineles*
client: *Glamour*
publisher: *Condé Nast Publications, Inc.*





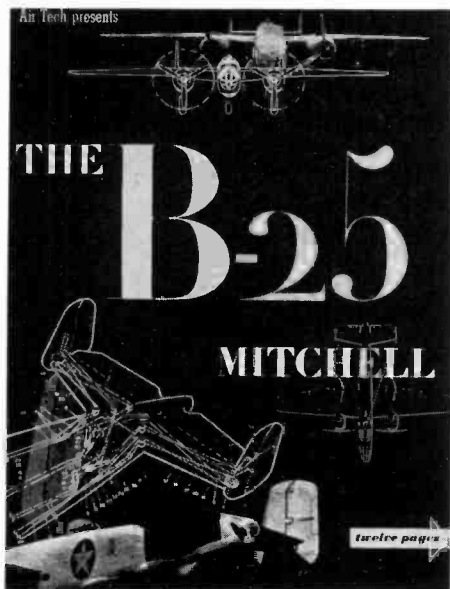
AWARD FOR DISTINCTIVE MERIT

artist: *Gjon Mili*

art director: *Alexander Liberman*

client: *Vogue*

publisher: *Condé Nast Publications, Inc.*

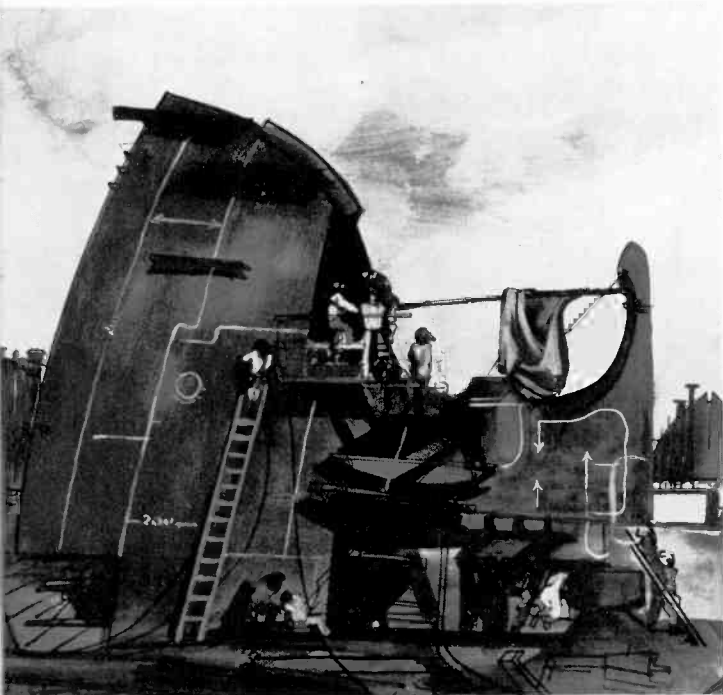


artist: *Erik Nitsche*

art director: *Erik Nitsche*

client: *Air Tech*

publisher: *Phillip Andrews Publishing Co.*



AWARD FOR DISTINCTIVE MERIT

artist: Rico Lebrun
art director: Peter Piening
client: Fortune Magazine
publisher: Time Incorporated



artist: Miné Okubo
art director: Peter Piening
client: Fortune Magazine
publisher: Time Incorporated



artist: Edna Eicke
art director: Wolf Feiler
client: House & Garden
publisher: Condé Nast Publications, Inc.



artist: *Sgt. John Bushemi*
art directors: *Sgt. Art Weithas; Sgt. Ralph Stein*
client: *Yank, the Army Weekly*
publisher: *U.S. Army*



artist: *Sgt. Georg Meyers*
art director: *Sgt. Art Weithas*
client: *Yank, the Army Weekly*
publisher: *U.S. Army*

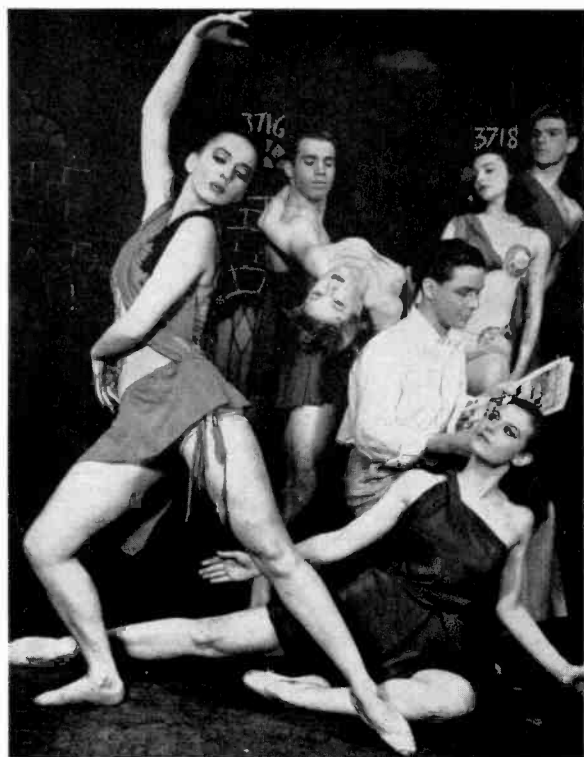
AWARD FOR DISTINCTIVE MERIT

artist: *Sgt. Robert Greenhalgh*
art director: *Sgt. Art Weithas*
client: *Yank, the Army Weekly*
publisher: *U.S. Army*



artist: *Cpl. Jack Ruge*
art director: *Sgt. Art Weithas*
client: *Yank, the Army Weekly*
publisher: *U.S. Army*

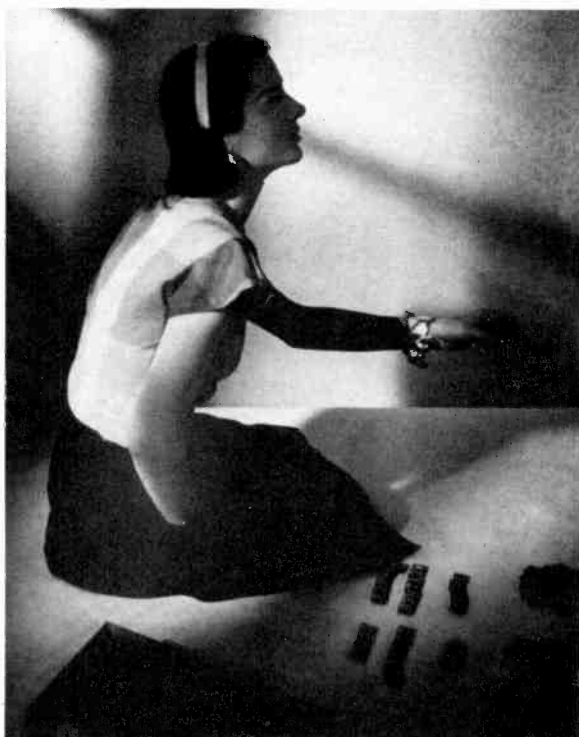




artist: Karger-Pix
art director: U. L. Calvosa
client: Collier's
publisher: Crowell-Collier Publishing Co.



artist: John Rawlings
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.



artist: Bohrmann Horst
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.



ART DIRECTORS CLUB MEDAL

artist: Sergé Balkin
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.

artist: *Andre Kertesz*
art director: *Cipe Pineles*
client: *Glamour*
publisher: *Condé Nast Publications, Inc.*



artist: *Ruzzie Green*
art director: *James S. Yates*
client: *Saturday Evening Post*
publisher: *Curtis Publishing Co.*



artist: *Anton Bruehl*
art director: *Wolf Feiler*
client: *House & Garden*
publisher: *Condé Nast Publications, Inc.*





artists: Harry Henderson; Sam Shaw
art director: U. L. Calvosa
client: Collier's
publisher: Crowell-Collier Publishing Co.



artists: J. and M. Gibbs
art director: Lester Beall
client: Bride's Magazine
publisher: Bride's House, Inc.



artist: H. Landshoff
art director: Alexey Brodovitch
client: Harper's Bazaar
publisher: Hearst Magazines, Inc.

artist: *Rouben Samberg*
art director: *Alexey Brodovitch*
client: *Harper's Bazaar*
publisher: *Hearst Magazines, Inc.*



artist: *H. Landshoff*
art director: *Alexey Brodovitch*
client: *Harper's Bazaar*
publisher: *Hearst Magazines, Inc.*



artist: *Ernest Walker*
art director: *Wolf Feiler*
client: *House & Garden*
publisher: *Condé Nast Publications, Inc.*





artist: *Sergé Balkin*
art director: *Wolf Feiler*
client: *Vogue*
publisher: *Condé Nast Publications, Inc.*

artist: *Ruzzie Green*
art director: *James S. Yates*
client: *Saturday Evening Post*
publisher: *Curtis Publishing Co.*



artist: *H. Landshoff*
art director: *Alexey Brodovitch*
client: *Harper's Bazaar*
publisher: *Hearst Magazines, Inc.*



artist: *Earl Oliver Hurst*
art director: *William O. Chessman*
client: *Collier's*
publisher: *Crowell-Collier Publishing Co.*

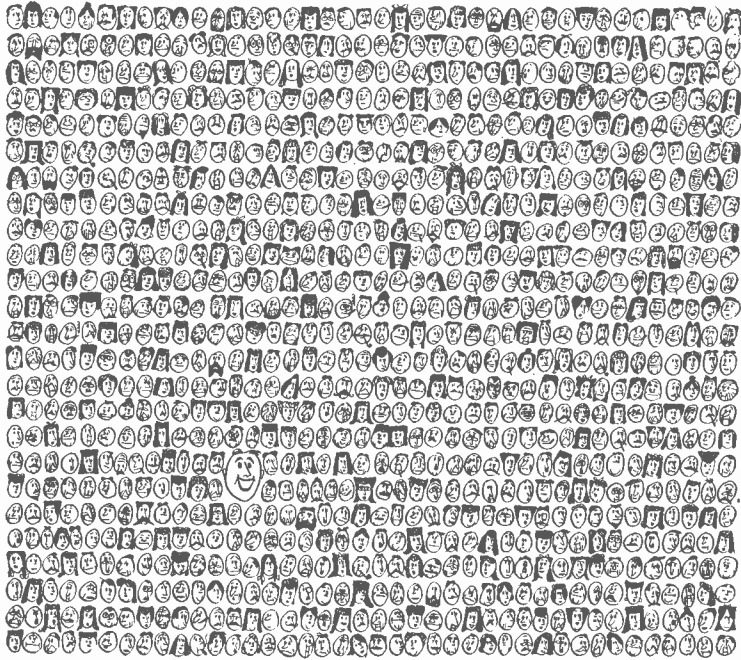




DESIGN OF COMPLETE ADVERTISEMENTS

design of complete
advertisement

Only 1 in 1000 would know !



AWARD FOR DISTINCTIVE MERIT

artist: Leonard Lionni
 art director: Leonard Lionni
 client: 154 Electric Light and Power Companies
 agency: N. W. Ayer & Son, Inc.

WE were going to make a survey, 1000 interviews. Then we had a better idea.

"Why bother all those busy people? Probably not more than one of them would know the answer, because it's something they take for granted. . . . Let's just print it here and save a lot of time!"

So here's the question: "What's the smallest item, and BIGGEST bargain in most family budgets?"

And here's the answer in one word: "Electricity."

Look at the last item in these recent cost-of-living figures from the U. S. Bureau of Labor Statistics (re-printed at right). Considering how many household jobs electricity does daily, that's a rather startling statistic.

Then remember that electricity is still sold at low pre-war prices—remember that the average U. S.

family gets about twice as much electricity for its money as it did 15 years ago—and you'll realize that there's no bigger bargain today!

(Of course, if you already knew all this, you're pretty smart. In fact, you're that one in a thousand!)

* How "Report in the States," outstanding most program of the week, every Tuesday evening, 9:30, 2:30 P.M., Columbia Broadcasting System.

DON'T WASTE ELECTRICITY JUST BECAUSE IT ISN'T RATIONED

WHERE THE WORKERS' MONEY GOES

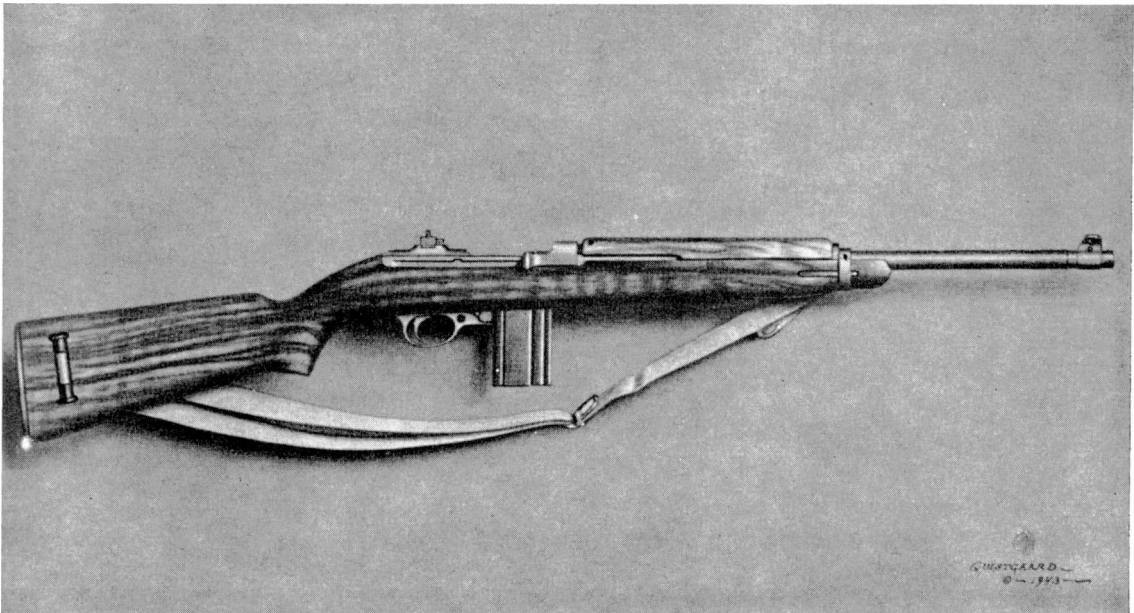
(Warlike Cost of Living Index, wage earners, 26 cities, U. S., Bureau of Labor Statistics)

FOOD	47.6%
RENT	17.3
CLOTHING	12.1
MISCELLANEOUS	19.2
FUEL AND ICE	4.7
HOUSEHOLDINGS	3.1
ELECTRICITY	1.8
Total	100%

154 ELECTRIC LIGHT AND POWER COMPANIES*
 * Names on request from this magazine. SELF-SUPPORTING, TAX-PAYING BUSINESSES

AWARD FOR DISTINCTIVE MERIT

artist: Johan W. de R. Quistgaard
 art director: Ralph Mutter
 client: Underwood Elliott Fisher Company
 agency: Marschalk and Pratt Company

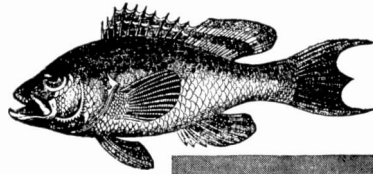


Design for Victory

We are proud to be one of the largest manufacturers of the U. S. Carbine, Caliber .30 M-1, the streamlined simplicity and efficiency of which inspired the artist, Johan W. de R. Quistgaard, to call this painting "Design for Victory."

Underwood Elliott Fisher Company One Park Avenue, New York 16, N. Y.

WAR PRODUCTS: U. S. Carbines, Caliber .30 M-1—Aircraft Instruments—Gun Parts—Ammunition Components—Fuses—Primers—and Miscellaneous Items.
 PEACETIME PRODUCTS: Underwood No. 5, Standard and Portable Typewriters—Accounting Machines—Adding-Figuring Machines—Payroll Machines—Ribbons, Carbon Paper and Miscellaneous Supplies.



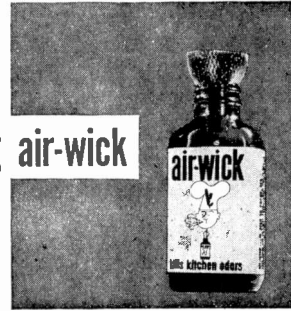
cooking sea food?

quick-acting air-wick

kills all

unpleasant

kitchen odors!



air-wick is the only household product of its kind that contains "activated" Chlorophyll... makes indoor air country-fresh... air-wick is fully protected by U.S. patent no. 2,326,672.

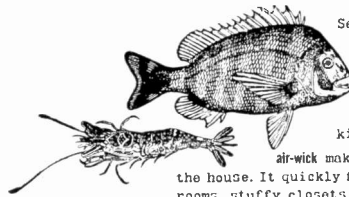
AWARD FOR DISTINCTIVE MERIT

artist: Paul Rand

art director: Paul Rand

client: Seeman Bros., Inc.

agency: Wm. H. Weintraub & Co., Inc.

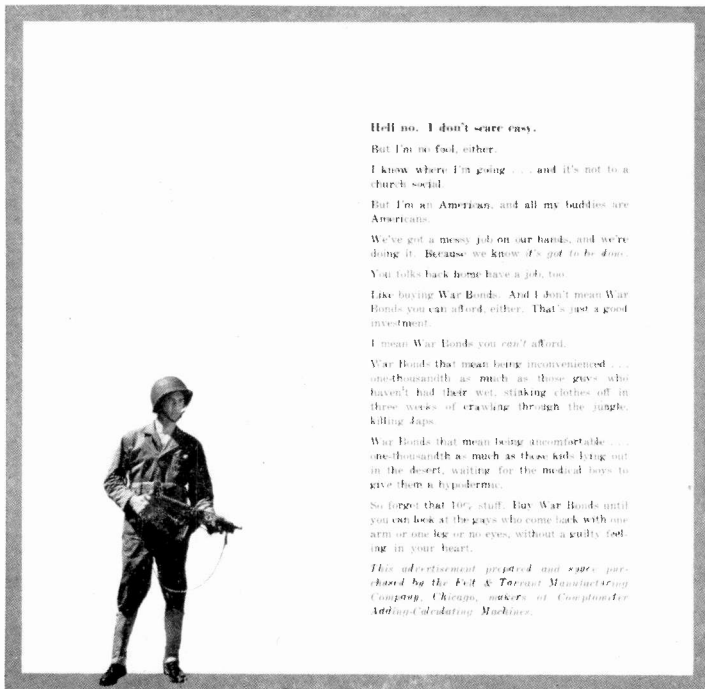


Sea food is plentiful, non-rationed and good for you. Everyone should eat more of it. And you don't have to worry about fish odors if you use air-wick... the sensational new product, containing "activated" Chlorophyll. For air-wick kills all unpleasant kitchen odors.

air-wick makes indoor air country-fresh all through the house. It quickly freshens bathrooms, smoke-filled living rooms, stuffy closets; helps to eliminate fresh-paint smells. air-wick is incredibly simple to use. Just uncap the bottle; pull out the wick and air-wick goes to work. It's so economical, too. A bottle lasts so long that it costs only a cent or so a day. And it's non-rationed.

Order air-wick today, at your grocery, drug, variety, hardware, chain or department store.

Seeman Brothers, Inc., NYC, distributors of *White Rose* Tea, Coffee, Canned Foods *Pique* Kitchen Magic.



Hell no. I don't scare easy.
 But I'm no fool, either.
 I know where I'm going... and it's not to a church social.
 But I'm an American, and all my buddies are Americans.
 We've got a messy job on our hands, and we're doing it. Because we know *it's got to be done*.
 You folks back home have a job, too.
 Like buying War Bonds. And I don't mean War Bonds you can't afford, either. That's just a good investment.
 I mean War Bonds you *can't* afford.
 War Bonds that mean being inconvenienced... one-thousandth as much as those guys who haven't had their wet, stinking clothes off in three weeks of crawling through the jungle, killing Japs.
 War Bonds that mean being uncomfortable... one-thousandth as much as those kids lying out in the desert, waiting for the medical boys to give them a hypodermic.
 So forget that 10¢ stuff. Buy War Bonds until you can look at the guys who come back with one arm or one leg or no eyes, without a guilty feeling in your heart.
 This advertisement prepared and space purchased by the Felt & Tarrant Manufacturing Company, Chicago, makers of Compaqueter and other calculating Machines.

AWARD FOR DISTINCTIVE MERIT

artist: Ben Rose

art director: Leonard Lionni

client: Felt & Tarrant Manufacturing Co.

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

SCARED, KID?



"That," the jury said, "is your milder, better-tasting cigarette..."



When you try new Fleetwood, you will find the taste of a milder, better-tasting cigarette. This is because Fleetwood has a milder, better-tasting taste than any other cigarette. It is made from the finest tobacco leaves and is packed in a special way to keep it fresh and mild. It is a cleaner, finer smoke. All with less tar and nicotine. Fleetwood also brings you extra protection against moisture, odor, and taste.

...that it stings and teeth. This is because it is made from the finest tobacco leaves and is packed in a special way to keep it fresh and mild. It is a cleaner, finer smoke. All with less tar and nicotine. Fleetwood also brings you extra protection against moisture, odor, and taste.

FLEETWOOD
A CLEANER, FINER SMOKE

© 1958 FLEETWOOD BY THE AXTON-FISHER TOBACCO CO. "THREE OF TRADITION" • 100% TOBACCO

artist: George Hughes
art directors: Daniel W. Keefe; Herbert Noxon
client: The Axton-Fisher Tobacco Co.
agency: McCann Erickson, Inc.

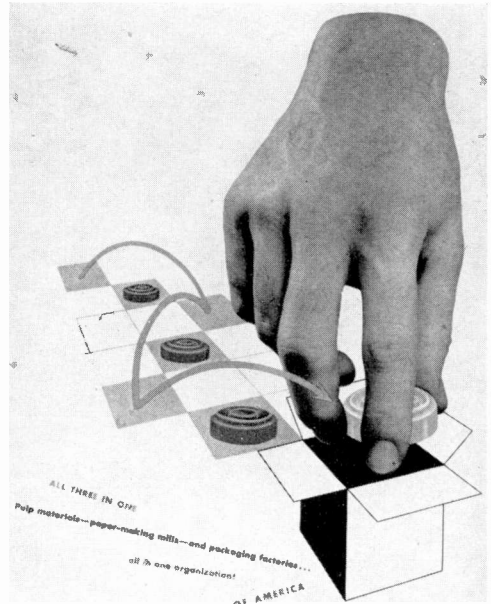
STRANGE NEW WAYS...

In the past five years, old style methods of reporting have been turned topsy-turvy. A new kind of reporting was badly needed, one which went beyond the bare facts about... and explored the meaning of the news. Newsweek pioneered in this new kind of reporting. It has become famous for its news... significant paragraphs... its objective presentation of news facts... its signed opinions of authority on politics, business, economics, military affairs... and its authoritative predictions of things to come, in the Foreign... and in Postwar Horizon articles. All that, plus on-the-spot news direct from the fighting fronts, signed by top-flight war correspondents! What happened? Plenty! Newsweek circulation jumped 24 per cent... in five short years up to more than half a million. And its exciting response jumped... among general magazines... from twenty-second to fifth place! No wonder it's been called a publishing miracle.

A WELL-INFORMED PUBLIC IS AMERICA'S GREATEST SECURITY



artist: Dixon-Joyce Studios
art director: A. F. Marshall
client: Newsweek Magazine
agency: McCann Erickson, Inc.



artist: Matthew Leibowitz
art director: Leonard Lionni
client: Container Corporation of America
agency: N. W. Ayer & Son, Inc.

"WHERE DO I COME IN?"

"Do you think you have troubles? Look at me!"

"Up to now, a fire engine has always had a place where a dog could ride along and take charge of things. But then these war emergency postmen came along for air road protection... and there's no room for a dog anywhere!"

"Oh, I'd admit they're a good idea... and I'm glad the Chrysler people designed and built 'em."

"They tell me thousands of the doggone things are scattered all over the country now. Cause Chrysler even made 'em the handy to protect motorists... and a lot more have gone overboard."

"Simple as opera, too. Nearly anybody can run one... don't need trained operators. And 100 gallons a minute sure can lay the dust."

"That where do I come in? Guess maybe I'll join Dogs for Dusters, and patrol the coast. After all, though, that's my problem. And I'll solve it... if you promise to buy War Bonds while I'm gone!"

THE CHRYSLER FIRE TRUCKER

The Chrysler Fire Truck was an entirely new idea, originally designed for fire and auto-alarms of compact, mobile, pumping equipment in areas most vulnerable to an attack.

The Fire Truck is built around the same strong, dependable engine used by power-plant and other Chrysler products. It's a 100-horsepower engine with the moving parts made of chrome-plated steel. It's a 100-horsepower engine with the moving parts made of chrome-plated steel. It's a 100-horsepower engine with the moving parts made of chrome-plated steel.

THIS IS JUST ONE MORE CHRYSLER WARRIOR contribution which results directly from the fundamental pioneering leadership of Chrysler Division.

WAR PRODUCTS OF CHRYSLER DIVISION
Chrysler Division, Chrysler Corporation, 1000
Broadway, New York 10, N.Y.

CHRYSLER
STILL AN ENTIRELY SEPARATE

THE NATION-WIDE CHRYSLER DEALER NETWORK IS YOUR BEST GUARANTEE FOR THE BEST VALUE AND SERVICE ON WHEELS

artist: Albert Staehle
art directors: Daniel W. Keefe; Herbert Noxon
client: Chrysler Division of Chrysler Corp.
agency: McCann Erickson, Inc.

the man who screwed the nut
 that fastened the bolt
 that held the wheel
 that turned the crank
 that started the engine
 that ran the thingumabob

WAS LATE TODAY

Reason: his clock broke down. The man who so much about being late, having his pay docked and getting dirty looks from the whole assembly line, that he almost tossed Big Ben out of the window. That is, until he realized alarm clocks were so scarce as beefsteak. Then he thought better of it. He brought Big Ben to Bamberger's Repair Center to see whether there was any hope for him. We looked the big fellow over from stem to stern, examined his ticker, oiled his springs, reprimanded his face and hands. When we finished he was feeling better than ever. That's one of the things we like about our work. When people get through with us they feel better than ever. They may come in to get a clock repaired, or a snugg-suit for their kids, or a chair for the living room. But when they get home from "One of America's Great Stores," they look back on it as a satisfying experience.

L. BAMBERGER & CO.
 ONE OF AMERICA'S GREAT STORES

artist: Lawrence Olson
 art directors: Morris Rosenblum; Albert Schneider
 client: L. Bamberger & Company

True Yesterday
PLYMOUTH BUILDS GREAT CARS
 In Trust for Tomorrow

artist: Marley Hodgson
 art director: Leon Karp
 client: Plymouth Division of Chrysler Corp.
 agency: N. W. Ayer & Son, Inc.

the words she's dying to hear

Tell her

Her: "Thought and eyes."
 Her: "What are you doing?"
 Her: "The words every woman dreams of
 "You can still get TALON FASTENERS!"

YES, FRIENDS!... In these wet working days there's nothing quite so close to a woman's heart as the slide fastener she knows best... needs more for extra warmness home-sewing the Talon fastener!

SO HERE'S A PROPOSAL!... Why not tell her you carry Talon fasteners? Tell her gently... but firmly... in every way you can... in windows... corners... displays... by word-of-mouth... but tell her over... and very best!

Talon SLIDE FASTENERS
 Distributed by SLIDE FASTENERS, INC.
 400 Lexington Avenue, New York, N.Y.

artist: Donald G. Calhoun
 art director: Rollin Smith
 client: Slide Fasteners, Inc.
 agency: McCann Erickson, Inc.

Lend a hand... he gave one

There's a certain kind of man who is always ready to lend a hand... he gives one.

It's a man who is always ready to lend a hand... he gives one.

It's a man who is always ready to lend a hand... he gives one.

It's a man who is always ready to lend a hand... he gives one.

artist: Gray-O'Reilly
 art director: Alfred Anthony
 client: Revere Copper & Brass, Inc.
 agency: St. Georges & Keyes, Inc.



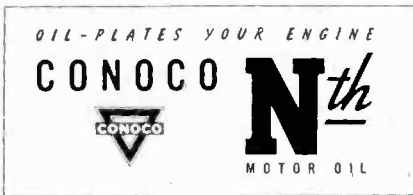
- and what hungers for your engine? - ACID!

Acid has a brutal bite. You may not think of it chewing up your engine very much at a time. But remember — there may be too much time now! Rationing forces your car to take extra time off. And you've never yet left your engine standing without acid inside. The last breath of your engine, each time you stop it, is reeking with poison fumes and liquid that can't be all exhaled. Any amateur chemist could tell you that these products of combustion are acid. But when you used to drive a lot, at speeds that got your engine normally hot, you kept interrupting acid's chance to do damage. Today however, with infrequent driving, and with shorter runs often leaving your engine quite cool, acid has become a big wartime hazard in the engine you cannot replace.

You can never keep out that last acid breath, but you can make it a whole lot less risky, by having your engine's insides oil-plated. All you need is a change to popular-priced Conoco Nth motor oil... patented oil that OIL-PLATES.

You know that chromium-plating checks the corrosive attack of water. In general that's the idea for checking corrosive acid by giving your

engine internal OIL-PLATING. Conoco Nth gets the ability to OIL-PLATE from the strong bonding power of its special added synthetic. This encourages even the steepest inner surfaces to faithfully keep ahead of OIL-PLATING—to curb acid's appetite for as much of the time as you can. Time to change to Conoco Nth at Your Mileage Merchant's Conoco station —today. Continental Oil Company



artist: Albert Dorne
art director: Lester Rondell
client: Continental Oil Company
agency: Ceyer, Cornell & Newell, Inc.

soups are eatier when they taste meatier

new way to add meatier flavor to casseroles, stews, soups, gravies

Super soup, full of rich, meaty flavor! Get it with little or no meat—add extra "meaty" flavor with Pique Kitchen Magic. It's the one thing to use instead of old-fashioned meat stock. Add it to clear soups or panes, or to canned soups to give a home-made taste. Pique Kitchen Magic is a vegetable protein seasoning, but it has an appetizing meat-like flavor that's a godsend for stews, gravies, casseroles, when you're trying to make every pound of meat taste like two. It's appetizing and takes no reason, poses. Try it today. Product of Seaman Brothers, Inc. White Rose Quality Foods.

PIQUE KITCHEN MAGIC

Presented by "PEAK"

artist: David S. Block
art director: Joe Kaufmann
client: Seaman Bros., Inc.
agency: J. D. Tarcher & Co.

The man was shouting... I tried to be a brave, thick-skulled fellow, squaring my jaw and leaning...
 Tom, my husband, had shuddered into a paroxysm of...
 and an electric impulse had leapt from paroxysm...
 We were arrested, when suddenly the door bell rang. There stood a...
 woman and man with a box...
 "You're a cloud-chaser," he said. "Look like you've got a pretty bad cloud..."
 "I have been handed on the card," I read. "I, Friendly, Amos, in Mutual...
 Liability Insurance Company..."
 "That's a meeting to worry about," he said. "You mustn't be so very..."

"Shoo cloud... shoo cloud!" shouted Mr. Friendly



It would be all so simple... Now you can see the search easily for your usual insurance...
 with American Mutual's new... All insurance that is well up to a plane...
 protected... when you're in trouble... We'll be in and keep the peace of mind that comes...
 from proper protection. Remember... American Mutual is guarding the lives, legs, and...
 and property of those who live here. For more information, call our office...
 or write us at 248 W. Pennsylvania. For a free, All American Plan, write to Dept. 602...
 American Mutual Liability Insurance Company, 248 W. Pennsylvania, Boston, N.Y. N.Y.

AMERICAN MUTUAL... the first American liability insurance company

artist: John Tinker
art director: John Tinker
client: American Mutual Liability Ins. Co.
agency: McCann Erickson, Inc.

artist: John Rosmini
art director: Hadumodt Bostelmann
client: New York Dress Institute, Inc.
agency: J. Walter Thompson Co.

WHERE Young Ideas BEGIN...

It's a young people's world—the young in heart, regardless of age. For today, youth isn't measured by years, but by the things you do, the way you walk and talk, the way you do your hair, the dress you wear.

You may have a string of beaux or be the mother of three. But if stars dance in your eyes, there are New York Junior Creations for you—in a countless variety of styles designed for all who get a kick out of life—who appreciate superb quality.

New York Junior Creations come in sizes 9 to 17—a perfect fit for all whose figures are still in the "teen." Nowhere else in the world could such fashions be born except in New York—where young ideas begin.

NEW YORK DRESS INSTITUTE

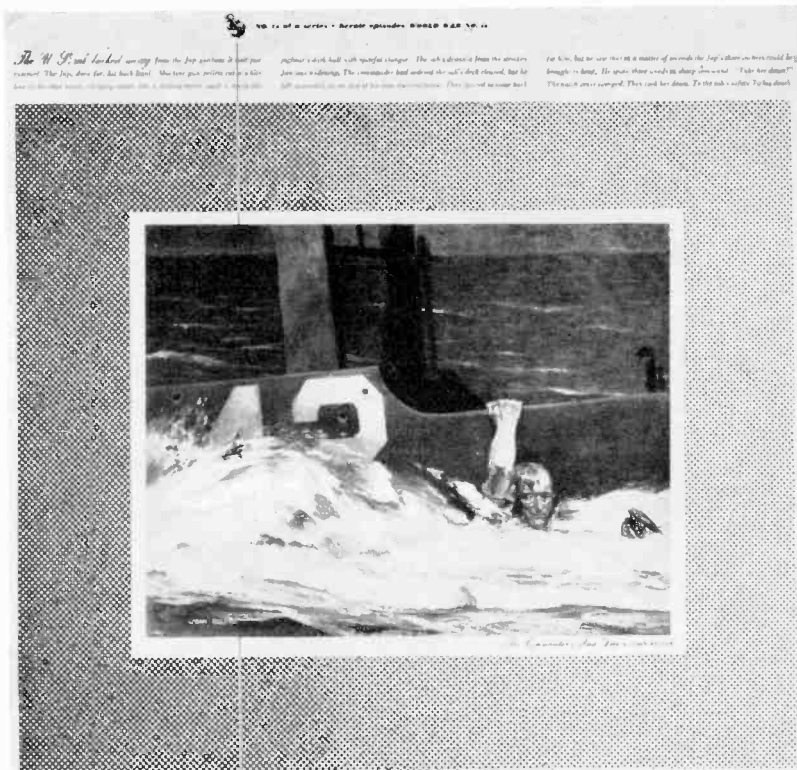


artists: Shirley Plaut and The New York Times-Studio
art director: Shirley Plaut
client: The New York Times



artists: Shirley Plaut; Ewing Krainin
art director: Shirley Plaut
client: The New York Times

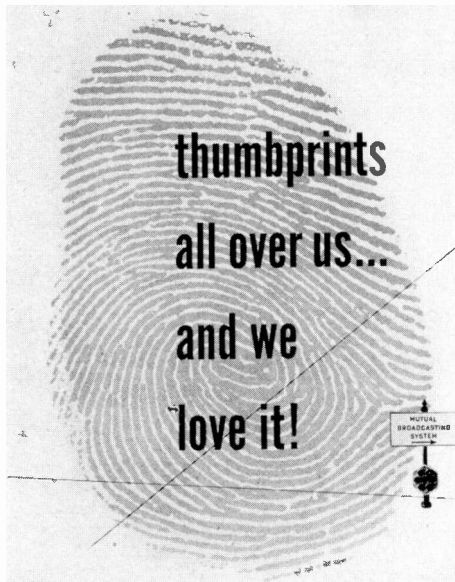
artist: Lt. John Falter (j.g.)
art director: Tony Palazzo
client: Esquire Magazine
publisher: Esquire, Inc.



"three little words that will ring in America's ears forevermore"

Esquire

A FAVORED MAGAZINE OF FIGHTING MEN

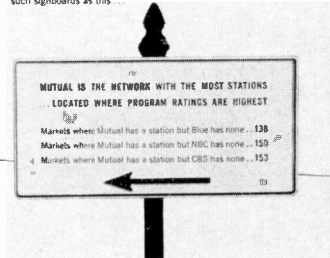


Radio research has lately set up a lot of new signposts, and lot of people have been thoughtfully thumbing the fresh paint on them. Some were erected by advertisers, some by agencies, some by networks — but they all stem from findings like these.

- 1 Just about the surest way to deliver a message in any market is to use a radio station located within that market.
- 2 Network programs enjoy much higher ratings in markets where there are fewer competing stations.

Since all these varied signposts converge unmistakably on our house and since they've already led many advertisers to leave inquisitive thumbprints around here, we've bundled the works into a tidy little volume called "Fresh Paint" on which the ink is now drying.

When you get your copy, please apply your own thumbprint to such signboards as this...



artists: Arnold Roston; Black Star
art director: Arnold Roston
client: Mutual Broadcasting System, Inc.



artist: Hank Berger
art director: David S. Block
client: Seeman Bros., Inc.
agency: J. D. Tacher & Co.



artist: Jane Turner
art director: Ralph R. Daddio - Dr. Agha, consultant
client: Franklin Simon



Stark-simple black gloves, crushing down at your wrist... cradling your elbow... snaking closest to your shoulder. With all black of course. Starting and superb with burnt beige on patent pink! Gloves, street floor from 2:00 to 7:50



a. d. presidents 1920-1944

1921 “ . . . an exhibition of paintings and drawings not only prescribed by commerce but made for the purpose of stimulating commerce.”

EGBERT G. JACOBSON

1924 “The opportunities which American Industry will afford Art in the form of advertising in the future are unlimited.”

GORDON AYMAR

1927 “There is discernible today in our clothes, our furniture, the interior of our houses, in our motor cars, a search for new beauty.”

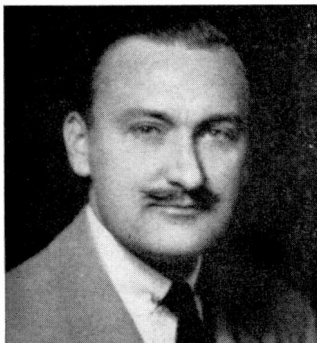
W. H. BEATTY

1939 “Selling with pictures is deciding whether Dali, Hesse or Soglow will sell more of a certain product to its proper market.”

WILLIAM H. SCHNEIDER

1942 “ . . . a crusade that started twenty-two years ago when a small group of men, ambitious for the progress of Art in advertising and industry . . . formed the Art Directors Club.”

WILLIAM A. ADRIANCE



These excerpts from preceding Annuals, the most recent of which is in your hands at this moment, are indications of the awareness and honesty with which the members of the Art Directors Club of New York have worked to raise the taste level in published images. Between wars, they have remained steadfastly dedicated to this goal through periods of unparalleled growth and prosperity, as well as in time of a threatened collapse that caused a general recedence in advertising and publishing.

Today, industry acknowledges gracefully, if belatedly, the sound investment value of beauty and good taste in molding public opinion in both mass and class categories. In modern business, public reaction is noted and catalogued, whether that reaction be to the color of a hair tonic, or the widespread reproduction of an easel painter's masterpiece in popular magazines. The members of the Art Directors Club have watched with satisfaction the gradual rise in the level of public taste . . . a satisfaction well deserved for their part in the naissance of a public appreciation which has already become an important part of the cultural advance of our century.

They will continue to speed this advance.

WILLIAM A. IRWIN,
President, Art Directors Club, 1944

the art directors club

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° *Serving Their Country*

United States Government Office of War Information Bureau of Overseas Publications





One of the most popular posters (produced in London) for France after the German occupation was a Swastika obliterated by streaks of blue, white, and red. When the supply of posters ran out, French patriots “disinfected” the remaining Nazi posters by splashing the hated Swastikas with blue, white and red paint.

The poster which caused such enthusiastic and spontaneous imitation was the work of OWI’s art department, which is responsible for the design, layout and typography of all printed matter disseminated overseas by the Office of War Information. The quantity and variety of this material is considerable, for OWI is the publisher of three “international” magazines, and thousands of pamphlets, leaflets, display matter, posters, labels, stickers and stencils.





The technical problems involved in producing material in more than 22 languages and dialects (Arabic and Persian require reverse pagination; Chinese, Japanese, Urdu and Hindustani need special layout treatment), add up to a full-sized job.

To do the job, OWI has recruited a staff of top-flight art directors and the talent of America's foremost artists. Headed by Tobias Moss, formerly associated with the Condé Nast Publications and assistant art director of Life Magazine, who was called in December, 1941, to organize OWI's art program, the department includes: Bradbury Thompson, former art director of Rogers-Kellogg-Stillson, and art director of Westvaco Inspirations; Alexander Ross, former art director of Davis, Delaney, Inc.; Russian-born Nina Rittenberg, formerly associated with Condé Nast Publications, Norman Bel Geddes, Esquire, Time, Inc., with experience in Germany, Italy and France; Robert Harris, former art director and production manager of Doyle, Kitchen, McCormick; John Wedda, winner of several awards

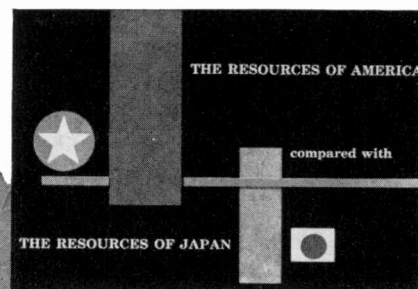
in National Water Color shows and associated with commercial firms in Chicago and Detroit; and Henry Russell, art director for many New York advertising agencies.

Staff artists include Gabriel Audin, William Howard, David Oken, Nat Super and Saul Weil. Others who have served in New York and are now in OWI Outposts or in the Armed Forces include: Milton Ackoff, Nelson Gruppo, Joseph C. Jones, Frank Lieberman, Charles Miller, John Peter, Herbert K. Roan, and Omon Van Dyck.

Many more OWI art directors, layout men, artists, retouchers, and cartoonists are employed in outposts overseas—London, Cairo, Chungking, Bombay, Algiers, Rome, Paris, Brisbane and Sydney—to illustrate tactical material produced on the spot. (Elsewhere in this annual are listed those art directors serving in each country.)

In order to obtain art work best suited for various nationalities the world over—for OWI's art is for propaganda's sake alone—free lance illustrators are called in.

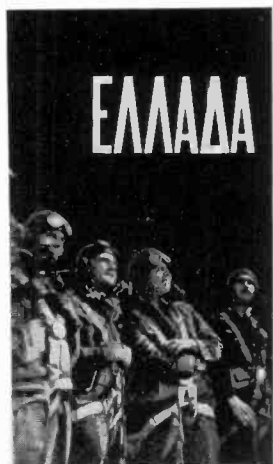
Jean Carlu, the poster artist, has done many posters intended for his native France. Hungarian illustrator and designer André Dugo executes line and wash drawings for OWI publications. Bernard LaMotte, world famed French painter, has been commissioned to do several paintings. Czech book designer Hugo Steiner-Prag is called upon for story headings that reflect old world charm. Otto Muhlfield, Austrian illustrator, has employed his versatility in OWI posters and booklets. Japanese artists Jun Iwamatsu and Bunji Tagawa, and Chinese painter and illustrator Wong Suiling contribute illustrations for material going to the Far East.





For the projection of America, famed American illustrator Rockwell Kent, the noted book artist Howard Willard, advertising illustrators Fred Ludekens and Fred Chance and wood-cut artists Hans Alexander Mueller and Lynd Ward are called upon. Wood engravings, long in eclipse, have been revived by a group of modern American artists of whom Mueller and Ward are two leading exponents, and used with great effectiveness to illustrate many OWI publications.

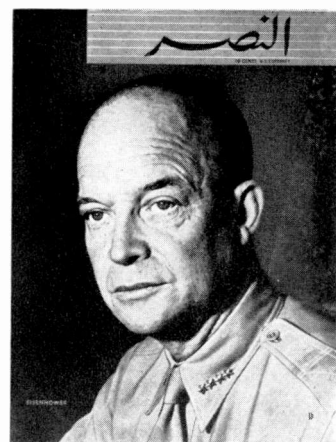
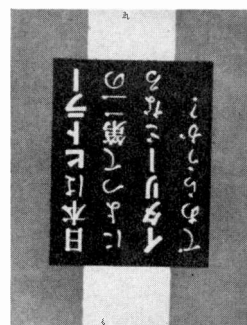
The accompanying pictures illustrate the type and variety of OWI overseas publications. "Victory," OWI's glossy stock picture and text magazine, has virtually pushed its German equivalent "Signal" off the stands in most neutral countries. "USA," a magazine digest, and "Photo Review," a picture magazine printed in the field from plastic plates flown from America, are rapidly approaching "Victory" in popularity.



One-shot booklets are aimed at specific targets. To peoples who have been fed Axis-distorted versions of the American way of life, the OWI sends "Children of the U.S.A.," "Small Town, USA," "Geography of the USA," "Music in the USA," and "How the U. S. Government Works." The war and peace aims of the United States are spread through such publications as "Four Freedoms," and reprints of speeches by leading Americans. To bolster the hope of occupied countries and sway neutrals into the Allied camp during the long months when American production was getting under way and military victories were slow, the OWI turned out such booklets as "Airpower, Weapon of Ultimate Victory," to portray this country's inexhaustible resources in men and material. "John's Book," a propaganda coloring booklet, and "The ABC Primer," which neatly turned the alphabet to a lesson in democracy, were designed for children who had grown up under the shadow of the Nazis. "Since 1939," and "The Battle of Africa" recount the history of the war from an Allied viewpoint. Through its "friendship series," the OWI reminds the peoples of Italy, France, Spain, Sweden and Turkey of the ties between the old world and the new, and the solid basis for continued good relations with the United States.

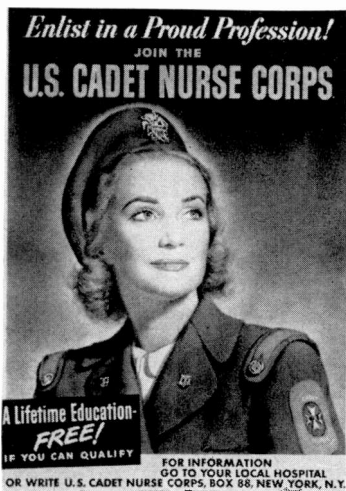
Even in the realm of business, OWI art work has made its contribution. The red, white and blue label "Made in the United States of America," designed by the OWI for American products going to foreign markets, lends a distinctive trademark to American products and increases world familiarity with American goods.

Art, in helping to win the war, has also played an important part in advancing the cause of America throughout the world.



United States Government Office of War Information Domestic Branch Bureau of Graphics





artist: Carolyn Edmundson
gov't agency: U. S. Public Health



artist: James Bingham
gov't agency: War Finance Div.
 Treasury Dept.

On September 15, 1943, the Office of War Information invoked, for the first time, its authority to pass upon all government posters for quality, mechanical specifications, quantity and distribution.

While this authority was implicit in the original Presidential directive creating the agency, it was my feeling that we must be much more than a mere approving (or disapproving) office; that when we did reject a poster because of its artistic inadequacies we must be in a position to offer the submitting agency something better.

This meant we needed artists . . . and artists of unquestioned standing.

We knew there was no basic reluctance upon the part of America's artists to work for their government — there were hundreds of unreproduced paintings in Washington storerooms that bore mute testimony to the artists' willingness — but we knew also that there had been too many false starts, too many posters ordered on whims, too many people with a new layout idea of "V for Victory" or some other well meaning but ambiguous theme that would never garner an extra pound of fat or sell a single war bond.

We were determined to put the activity "on a business basis." To this end, Chester LaRoche, then chairman of the War Advertising Council, called a meeting of representative Art Directors, and outlined our plans for a large government "Art-Pool," whose service would be available, through OWI, to all Government agencies.

Artists were to discontinue making speculative sketches, and a token fee was to be paid for *all* paintings (not in any sense as a reflection of worth but rather as an earnest of serious intent upon the part of the requisitioning agency). OWI was to maintain a skeleton layout staff in Washington and to appoint a New York Art Director as liaison with the Pool, and with the group of Art Directors which has since become an official government Advisory Committee.

Today, virtually every top-flight artist in America is a member of the OWI Art Pool — competence and patriotism are the only criteria of membership. The following pages are offered in evidence of the ability of Government and a highly specialized segment of American business to work together for the common good, when a mutual understanding and sympathy exist.

JACQUES DUNLANY
 Chief, Bureau of Graphics, Office of War Information

September 20, 1944, Washington



artist: Fred Ludekins
 gov't agency: Security of War Information Committee



artist: Wesley Heyman
 gov't agency: Security of War Information Committee

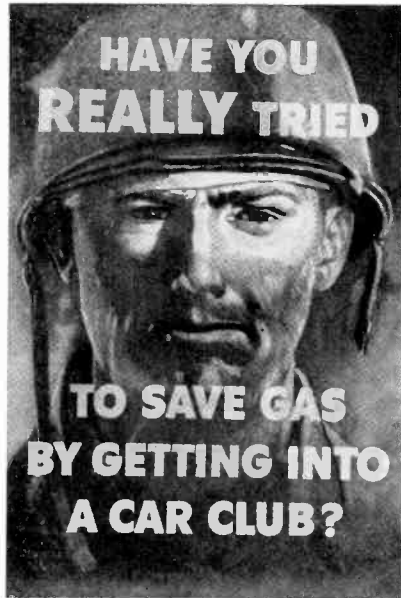
artist: Stevan Dohanos
 gov't agency: Security of War Information Committee

artist: John Atherton
 gov't agency: War Finance Division, U. S. Treasury





artist: Walt Disney
gov't agency: War Manpower Commission



artist: Harold von Schmidt
gov't agency: Office of Price Administration



artist: Victor Keppler
gov't agency: Security of War Information Committee

LESS DANGEROUS



THAN CARELESS TALK

DON'T DISCUSS TROOP MOVEMENTS · SHIP SAILINGS · WAR EQUIPMENT



Longing won't bring him back sooner...

GET A WAR JOB!

SEE YOUR U. S. EMPLOYMENT SERVICE

WAR MANPOWER COMMISSION

artist: Lawrence Wilbur
gov't agency: War Manpower Commission

artist: Albert Dorne
gov't agency: Security of War Information Committee



*If you tell where
he's going...*

**HE MAY NEVER
GET THERE!**

AN OFFICIAL WAR MESSAGE DISTRIBUTED BY THE O. A. I.

artist: *Lt. John Falter, USNR*

gov't agency: *Security of War Information Committee*



artist: *Norman Rockwell*

gov't agency: *War Manpower
Commission*



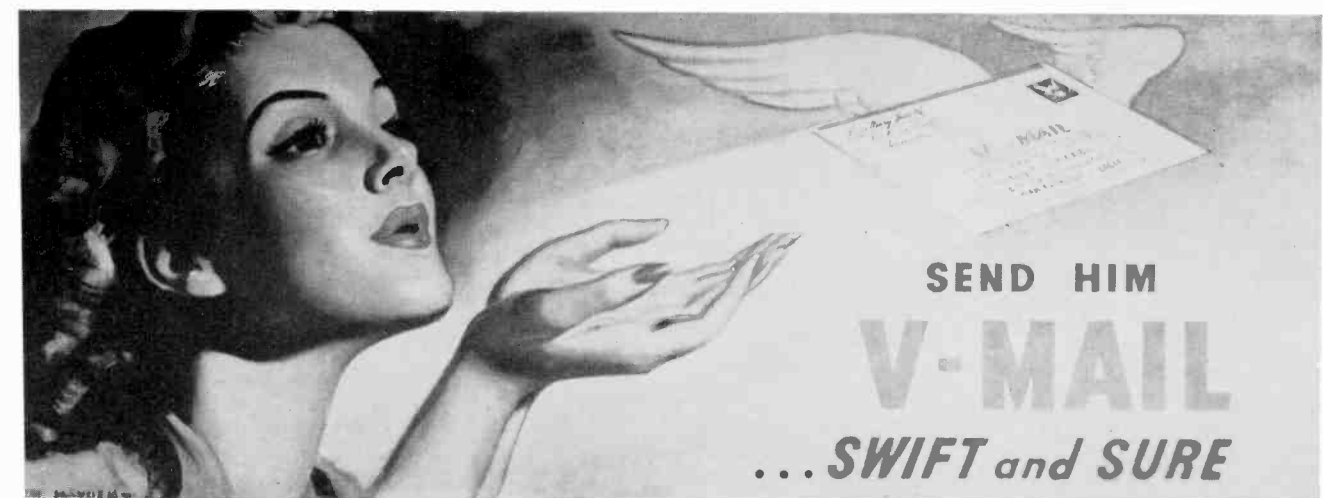
artist: *Jon Whitcomb*

gov't agency: *U. S. Public Health
Service*



artist: *Dean Cornwell*

gov't agency: *Office of Price
Administration*



artist: *Hayden Hayden*

gov't agency: *U. S. Army Postal Service*

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FEDERAL SECURITY AGENCY
HI-423



artist: *Ruzzie Green*

gov't agency: *U. S. Public Health*



artist: *Vernon Grant*

gov't agency: *War Food Administration*

artist: *George Brehm*

gov't agency: *War Food Administration*



artist: *Martha Sawyers*

gov't agency: *War Finance Division
U. S. Treasury*



artist: *Alex Ross*

gov't agency: *War Production Board*



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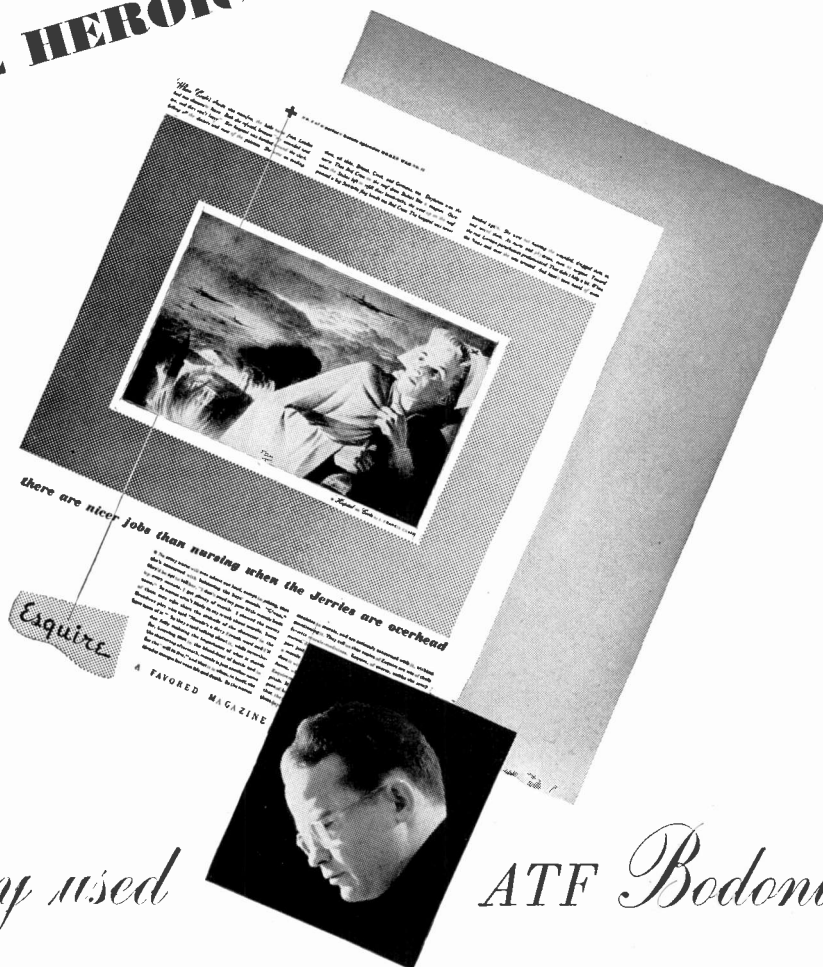


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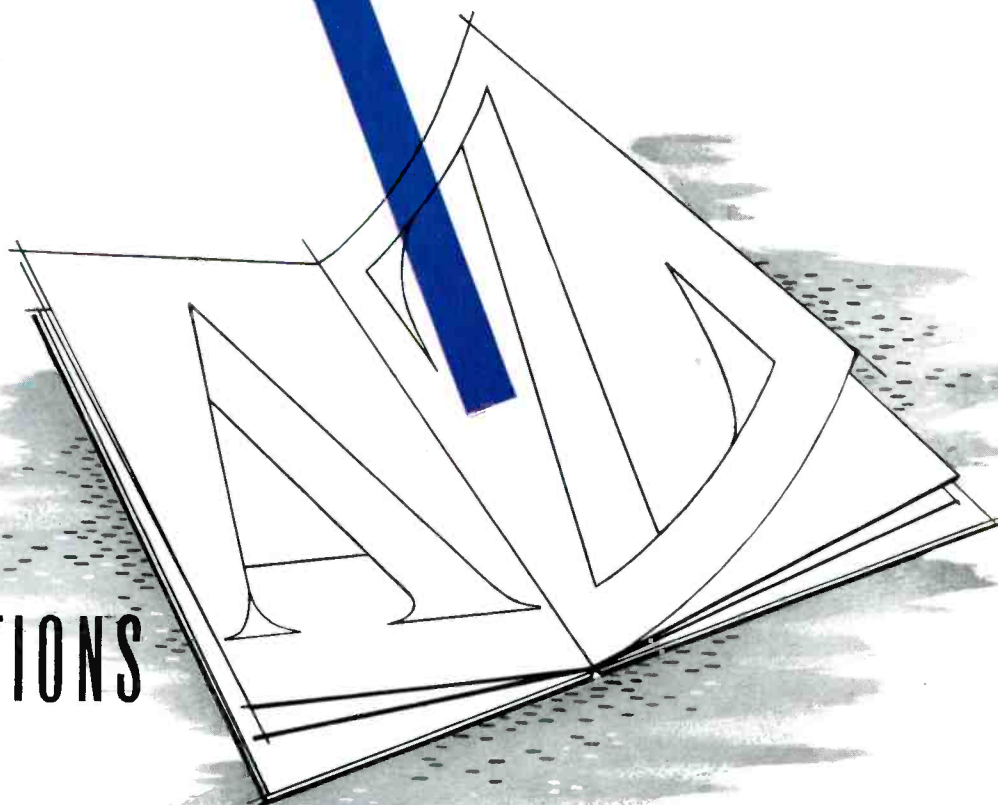
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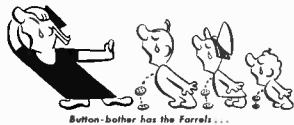
For our purposes—and for yours—it's important that this Index be accurate and complete. Your creative work is an important part of Advertising... and this is an open invitation for you to put your name on record at J. Walter Thompson. Phone or write M. Katherine Wiggins for an interview. Let us know what you've done in the past, are doing today, would like to do in the future.

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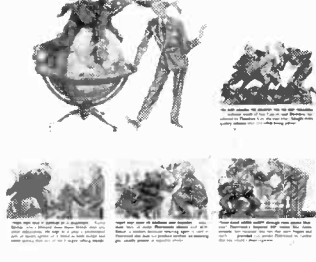
★ STARS INDICATE AWARDS OF DISTINCTIVE MERIT



The Unafraid

It's the only cigarette pack in the world that has been named one of the most beautiful in the world. It's the only pack that has been named one of the most beautiful in the world. It's the only pack that has been named one of the most beautiful in the world.

"All they wanted was the best cigarette in the world!"



FLEETWOOD CIGARETTES

WHERE DO I COME IN?



BREYLER



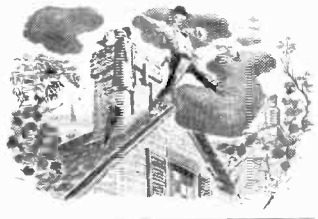
"That" he just said, "is your milder, better-tasting cigarette..."



Wild Rubber via "See Mule" to war!

Remember to the fact, the only American... **CHRYSLER**

"Shoo cloud... shoo cloud!" shouted Mr. Rowley



AMERICAN MUTUAL



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THE SHARED SYSTEM

The Gift of the Magi

CARTISS WRIGHT

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DAGGETT and RAMSDALL

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SILK FASTENERS PROVE INDISPENSABLE

TALON

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Talcom

Home...

Esso

Does Research Handcuff the Creative Man?

The examples of McCann-Erickson work shown on these pages were selected among 1943's outstanding achievements in advertising art and design by the Art Directors Club of New York.

We believe the fact that such an unusually large number of exhibits were chosen from this one agency answers the question: "Does research handcuff the creative man?"

For, at McCann-Erickson, art directors and copywriters work with the guidance of our *Continuing Study of Reader Interest*.

Far from limiting the creative man, this study frees him from doubts and uncertainties by giving him a clear knowledge of certain basic factors in layout, art and copy that help attract and hold people to an advertisement.

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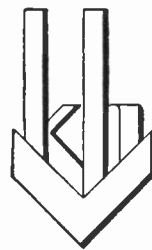
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“no compromise with quality”

Because approximately twenty per cent of our trained personnel is in the Armed Forces we have just gone through a very trying year. We had to hire and train new men—men experienced in the mechanics of the trade but unfamiliar with our exacting requirements which are so important in the execution of good typography. Naturally, our production was slowed down. So, we worked past hours and week ends in order to meet the demands for service. Costs piled up and the expense to us was considerable. Our contact men and executives were on hand at all times and hours to check work, normally delegated to others, in order to avoid mistakes and delays. In short—it has been a big task, and costly, but—through it all and come what may, we make *no compromise with quality*.



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Jaro Fabry

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Robert Crowther

Edward A. Wilson

Robert Bode

Leo Rackow

● **contact:**

● **Harold Shinn**

● **Philip Mitchell**

● **Laura Hardy**

● **Barry Stephens**



WAR AS IT DESTROYS . . . ALSO CREATES

Emergencies of war have sired many new materials and new methods of manufacture and of maintenance. So it has been with Tempo—like many another peace-time organization, a large part of our efforts were turned by war to facilitating war production. Military equipment illustrated in simple and graphic ways in order to make service and repair manuals easy for unskilled people to use, has been our contribution to war production. Emergency following emergency has fostered the development of new methods and new processes of creating these graphic and descriptive illustrations.

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Tempo
INCORPORATED

230 EAST OHIO ST., CHICAGO 11 • DELAWARE 3934



Our Part in this Advertisement

was to supply
the illustration

THE selection of Douglass Crockwell to make this magnificent painting of the emigrant boy was the result of a visit to Art Center by Joseph Fewsmith, of Meldrum and Fewsmith, Cleveland. "Douglass" lives and works in Glens Falls, a town in upper New York State. Even though the three parties to this transaction lived in widely separated localities, it was all very simple.

Art Center is a clearing house for the work of the best free-lance artists in the country, no matter where they are located. In our files are samples from several hundred available through Art Center. This number is steadily increasing because Art Center provides the ideal way of bringing artist and buyer together.

Art Center operates entirely on a commission basis—we employ no artists and are free to call upon any free-lance artist who is best suited for the job and is available. This makes possible recommendations that are entirely unbiased. Art Center employs no salesmen. All work comes unsolicited—by phone, mail or personal visit. We are here to serve you—not to sell you.

There is no one on our staff who has not made a career of some branch of art. Included are three former Art Directors and two Art Secretaries—all with big league experience. Art Center is serving more than 200 clients in all parts of the country.

GEORGE BAKER, *President*

NATIONAL ADVERTISING ART CENTER
420 Lexington Ave. • MUrray Hill 3-4234

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of commercial art materials,

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a { *Most complete facilities for fine hand and machine setting*
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b { *A thoroughly experienced service for the advertiser and publisher*
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KING TYPO • 330 West 42d Street - McGraw-Hill Building • NEW YORK

c { *Over 100 different languages with many display and text faces*
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d { *Set by King... Set by King*  *Set by King... Set by King*
KING TYPOGRAPHIC SERVICE—MEDALLION 3-4423

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



Art Director: Richard Reins

Client: Brooke, Smith, French & Dorrance, Inc.

Advertiser: Sparks-Withington Co.



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★ BACK THE ATTACK... BUY MORE WAR BONDS



This scene is a recently released Paramount Picture, "The Story of Dr. Wassell," a Cecil B. de Mille production.

A further exhibit has just been prepared on offset printing which is available upon request without cost.

For Sensitive Reproduction

Modern Kodachrome photography has proven its excellence in exact recording of color, dimension and detail. The reproduction of Kodachrome requires skillful handling to maintain this fidelity to the original subject.

Rayner Lithographing Co.

2054 W. Lake Street • Chicago 12, Illinois



One way to get a new customer is to buttonhole a good prospect and wear down his resistance by telling him over and over again how good you are. However, the only way to keep this customer, once you get him, is to prove over and over again how good you are. Most of our customers have been with us for years and years and are scattered all over the U.S. A. We really are good photo-engravers and would welcome a chance to prove it.

Collins, Miller & Hutchings, Photo-Engravers

207 North Michigan Avenue, Chicago 1, Illinois

Telephone Franklin 5854

John Averill

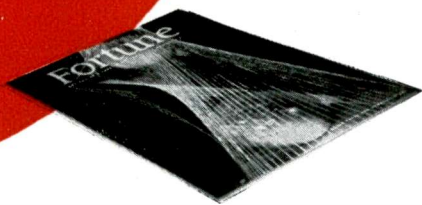
"It has given me much pleasure to see the successful execution of the Underwood Elliott Fisher 'ad'* in this month's issue of FORTUNE. It is always with some trepidation that a painter opens a publication reproducing some of his work, since poor and careless printing may so easily spoil the appearance of his efforts. Though the printing of thousands of reproductions for a magazine may unavoidably appear of some uneven quality, I wish to congratulate you on the general care and intelligence with which your work is done and which has contributed so much to the success and reputation of FORTUNE."

J. W. deR. Quistgaard
New York City

*"DESIGN FOR VICTORY"—PAGE 235, APRIL '44

THE PLEASURE IS MUTUAL

Fine reproduction makes advertiser, agency, artist, publisher and reader mutually happy. It commands attention and, logically, makes advertising more effective. By combining function with beauty in the finest of black and white and four-color reproductions, FORTUNE enhances reader interest in its advertising pages, and augments its editorial purpose by contributing further enlightenment of the field to its audience—the management men of American Business.



DO YOU WAKE UP DULL AND LISTLESS ?



Do you spend sleepless nights worrying about your ads? Do you want to get rid of that haggard look? Many have found instant relief by turning their problems over to Johnstone and Cushing, the art service that specializes in cartoon and continuity artwork. Why don't you try this easy remedy today.

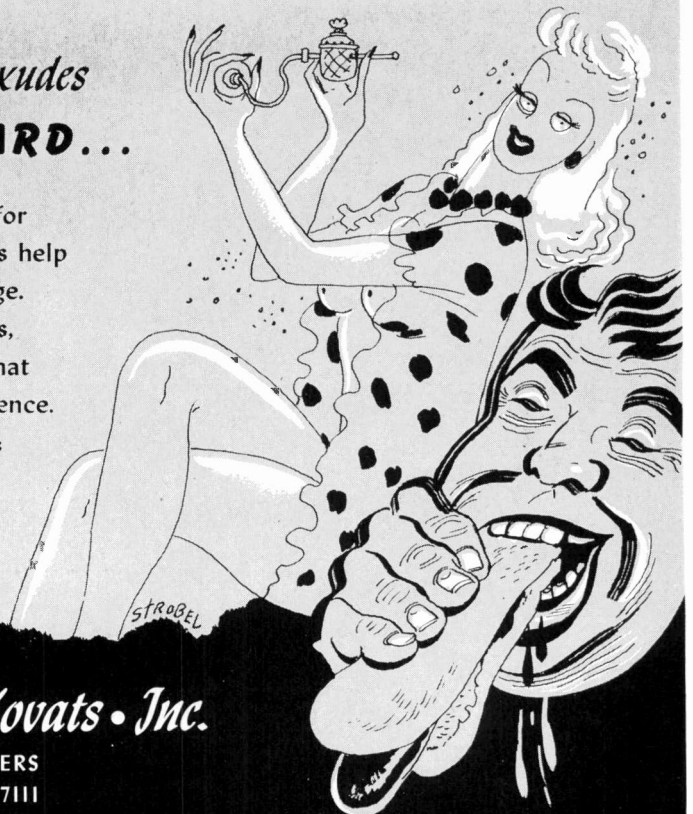
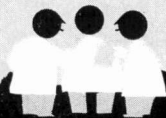
Johnstone and Cushing • 155 East 44 St. • New York 17, N. Y.

*Whether your product exudes
Romance or **MUSTARD...***

... there is a best typeface for your advertising messages. Let us help you select it and use it to best advantage.

We offer a complete line of typefaces, an expert staff, the typographic skill that comes from long and varied experience.

No other typographer can offer more; no advertising typography can be at peak efficiency with less.



Runkle • Thompson • Kovats • Inc.

ADVERTISING TYPOGRAPHERS AND PRINTERS
TELEPHONE WHITEHALL 7111
520 N. DEARBORN ST., CHICAGO 10, ILLINOIS



KIMBERLY DRAWING PENCILS

21 Accurate Degrees
6B to 9H and Tracing 1-2-3-4

KIMBERLY EX — EX B

Intense Black Layout Pencil

"FINEST" COLORED PENCILS

25 Brilliant Colors

FLAT SKETCHING PENCIL

1/8 x 3/8 lead 3 degrees
2B — 4B — 6B

KIMBERLY GRAPHITE STICKS

3 in. long, Square or Rectangular
3 degrees 2B — 4B — 6B

CHARCOAL PENCIL

3 degrees 2B — 4B — 6B

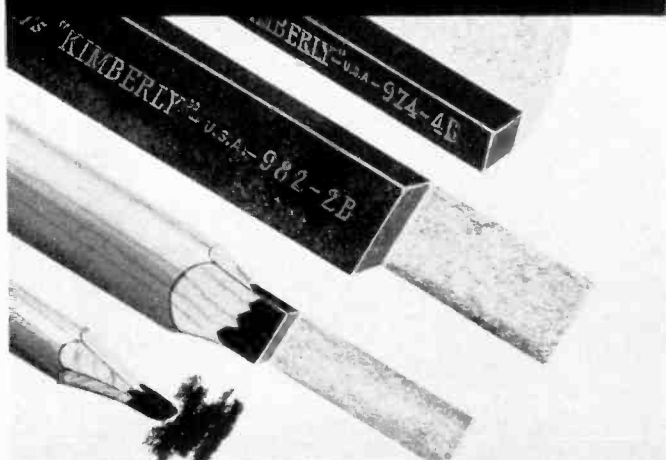
KIMBERLY DRAWING LEADS

for artists' holders
14 degrees, 5B to 7H



THIS DRAWING WAS MADE WITH A 4B KIMBERLY DRAWING PENCIL

KIMBERLY
Quality
DRAWING PENCILS
WITH *Carbo-weld* LEAD



The name KIMBERLY on a Drawing Pencil is equivalent to "Sterling" stamped on silver. They both signify Quality. In Kimberly Drawing Pencils, the inherent qualities lie in the perfect grading and fine, strong Carbo-Weld process lead — lead ground for hundreds of hours, which produces an exceptional smoothness and density.

Many Art Directors and Artists have discovered the ease and economy in using Kimberly Drawing Pencils and the other General products listed above.

Makers of Fine Pencils since 1889
General Pencil Company

67-73 FLEET STREET



JERSEY CITY 6, N. J.

SARRA, Inc.



Black and white and color photographic illustrations.

Motion pictures and slide films for training and sales.

Two studios—expertly staffed, completely equipped—to serve you.

18 East 50th Street, New York

16 East Ontario Street, Chicago



IN THE TEN YEARS, 1935 through 1944, these artists have made this record*
in the annual exhibitions of The Art Directors' Club of New York:

JOHN ATHERTON

EVERETT HENRY

TONI BONAGURA

GRAHAM KAYE

LOUIS BOUCHÉ

ROBERT RIGGS

MELBOURNE BRINDLE

LESLIE SAALBURG

ROBERT FAWCETT

JOHN VICKERY

GLENN GROHE

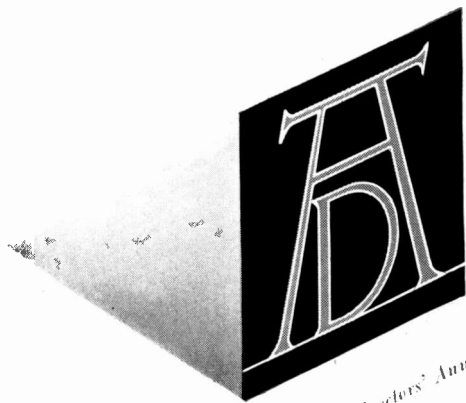
GEORGE WIGGINS

★

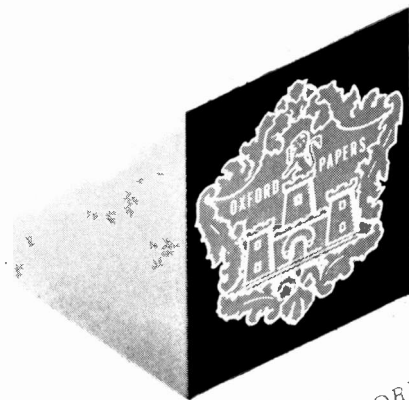
147 ENTRIES . . . 13 AWARDS

JAMES MONROE PERKINS

MEMBER: ARTISTS' AUTHORIZED AGENTS
420 LEXINGTON AVENUE • NEW YORK 17, N. Y.
LEXINGTON 2-7210 • AT NIGHT: REGENT 4-0545



*This, the twenty-third edition of the Art Directors' Annual
of Advertising Art, is printed as have been its predecessors
for many years past on OXFORD POLAR SUPERFINE.*

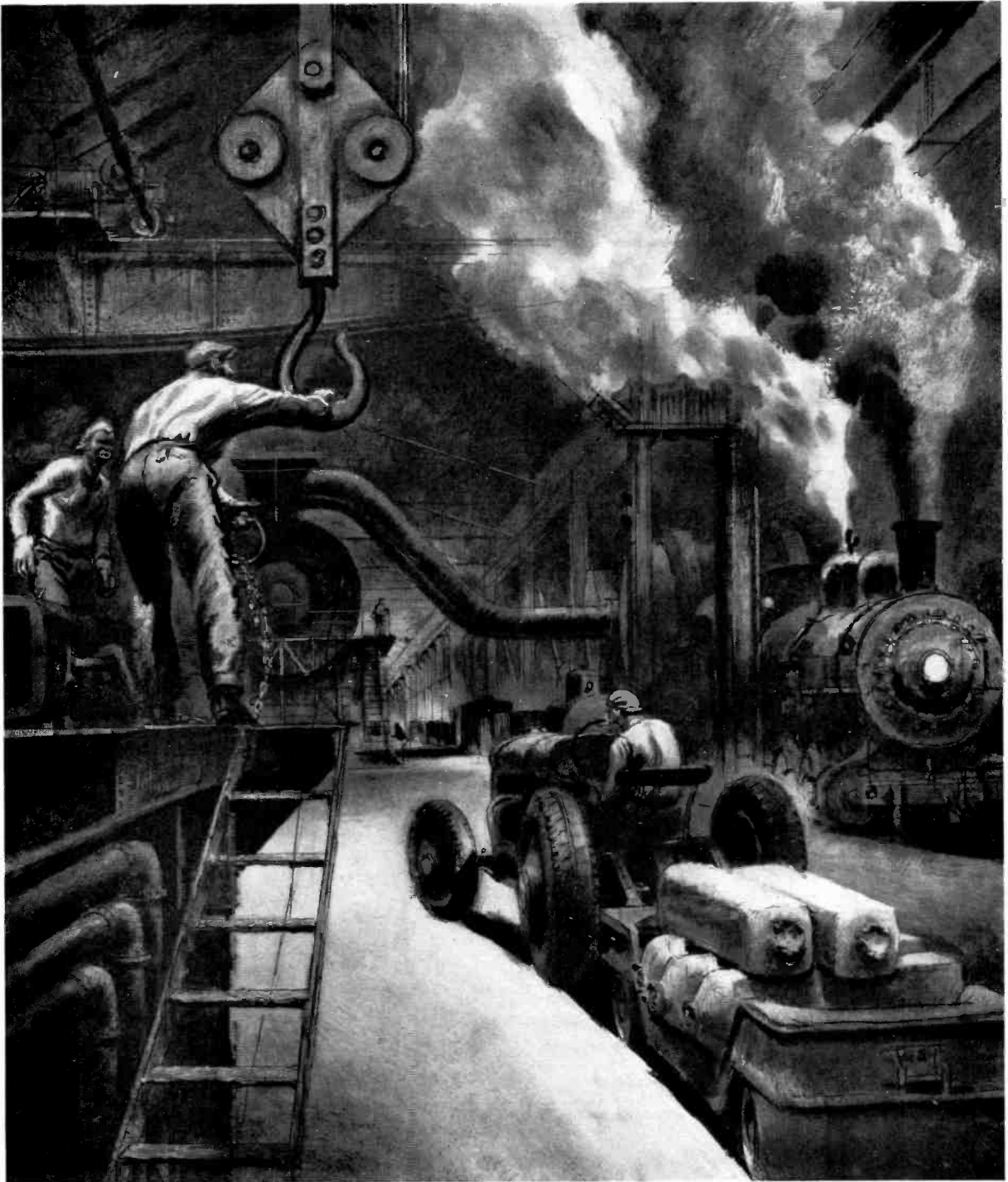


OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio

WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Illinois



**PETER
HELCK**

Art Directors Medal 1931 - '36 - '41 - '44

10 EAST 53 ST
NEW YORK 22
PLAZA 3-7204



"Shep will show 'em!"



SPARTON
Authentic mechanical watch movements

THE SPARTON WAY
The Sparks-Withington Company, Jackson, Michigan
A group of 10 leading watchmakers in other cities... 10,000 that share with you the benefits of The Sparton Way...



This photograph by Pagano, Inc.—one of a series used in a national campaign created by BSF&D for The Sparks-Withington Company—was chosen as the best black and white photograph of the past year by a consumer jury at the 1944 National Exhibition of Advertising Art.

IT HAS BEEN the policy of this organization for many years to work closely with the finest craftsmen and technicians in all branches of the graphic arts, in order to assure the most effective interpretation of those advertising approaches which have the broadest appeal to *people*.

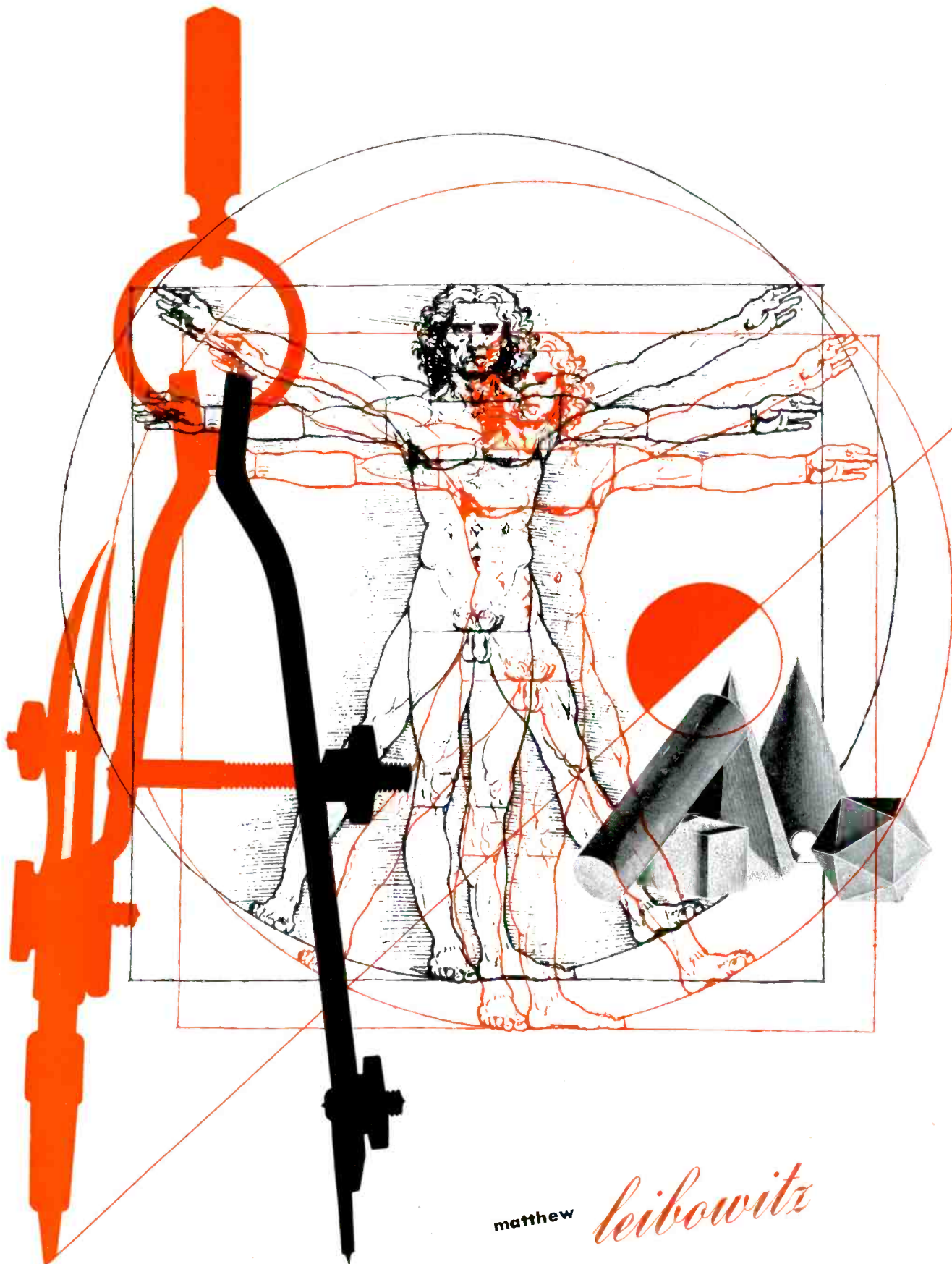
B·S·F & D

BROOKE, SMITH, FRENCH & DORRANCE, INC.

ADVERTISING

DETROIT

NEW YORK



matthew *leibowitz*

lincoln-liberty building philadelphia rittenhouse 5495

see pages 141 and 176

Rahl Studios

VANDERBILT 6-4520

Oskar Barshak

Burmah Burris

Ray Calkins

Raphael Cavaliere

William Cleaver

Phil Dormont

John Kanelous

Ted Koster

Dorothy Monet

Robert Patterson

Ben Prins

Paul Rabut

Herb Saslow



ARTIST: Phil Dormont
AGENCY: Saturday Evening Post

IN SERVICE



Herbert Bender	Andy Padula
Seymour Bender	Vincent Pepi
Morty Besser	Jack Pfeiffer
Harold Crootof	Willard Seymour
Glen Fleischmann	Robert Shaw
Al Muenchen	Dink Siegel
Jerry Mullen	George Withers



ARTIST: Ben Prins
AGENCY: Saturday Evening Post



ARTIST: Oskar Barshak
CLIENT: Saturday Evening Post



ARTIST: Burma Burris
CLIENT: Saks Fifth Avenue



ARTIST: Dorothy Monet
CLIENT: Good Housekeeping Magazine



ARTIST Robert Patterson
 AGENCY Ivy & Ellington



ARTIST: Raphael Cavaliere
 AGENCY: Benjamin Eshleman Co



ARTIST: Herb Saslow
 CLIENT: Good Housekeeping Magazine



ARTIST: Paul Rebut
 AGENCY: Batter, Barton, Durstine, & Osborne



ARTIST: William Cleaver
 AGENCY: Young & Rubicam



Rahl Studios
 551 FIFTH AVENUE • NEW YORK

The EAGLE is a Noble Bird



(And pencil, too—or had you heard?)
 Whose benefits have oft occurred
 To all, including Tax Collectors
 —Yes, and even Art Directors . . .

... NOW SEE THESE THREE:

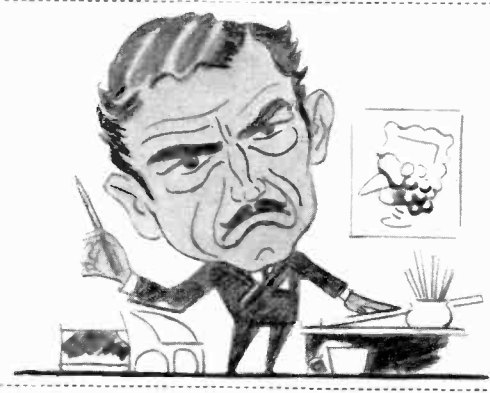


1st DIRECTOR:

Why *must* an account executive
 Always, *always* be direcutive?
 Eighteen roughs I've done *his* way
 And he wants this job by *yesterday!*
 My hands are cramped, and so's my head —
 What I shoulda done was *stood in bed.*

EAGLE:

Nah-h, an *Eagle Draughting* is what you need
 For laying out stuff in a burst of speed —
 It's smooth and strong and black and true,
 It's fast and *right* for a guy like you!



2nd DIRECTOR:

My problem is more or less mystical;
 I'm haunted by Gremlins artistic.
 Degree 2B
 Seems B to me,
 For the grading is frequently *twistical.*

EAGLE:

Turquoise is true in each degree
 . . . Q. E. D.
 I'd buy a few, if I were you,
 . . . P. D. Q.



3rd DIRECTOR:

But what about me and my colored work?
 When the client's wet mitts get it smeared, the . . .
nice fellow.

EAGLE:

LET'S TELL HIM, GANG!



PRISMACOLOR* hits the spot
 36 colors, that's a lot—
 Strong and smooth and insoluble, too,
 PRIS-MACOLOR is the pencil for you
 EAGLE, EAGLE, Eagle, Eagle,
 eagle, eagle, eagle, eagle.
 PRISMACOLOR is the pencil for you!

*Pepsi-Cola is darn good, too.



**Come on Chum,
 Try One . . .**
 Pick the Eagle pencil (or pencils) you need most. Tell us what grade (or color) you want, and we'll send you a sample free, just to prove that the Eagle is also a wise old bird!



People spend part of their time indoors and part outdoors . . .

If you use only indoor media, you are out of touch with people a great part of the day. On the other hand, if you use both indoor and outdoor advertising, you will be in touch with people right AROUND THE CLOCK.

OVER AND OVER AGAIN. POSTER ADVERTISING KEEPS REPEATING YOUR MESSAGE
OUTDOOR ADVERTISING INCORPORATED

NATIONAL SALES REPRESENTATIVE OF THE OUTDOOR INDUSTRY

60 EAST 42nd STREET, NEW YORK 17

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



Through these doors come many of
the country's finest and most effective advertisements
to have their messages skillfully put into type.

To the advertising fraternity this is Typographical Headquarters.

"Here Type Can Serve You"

J. M. BUNDSCHO, Inc.

Chicago

Invest in Victory



Buy War Bonds

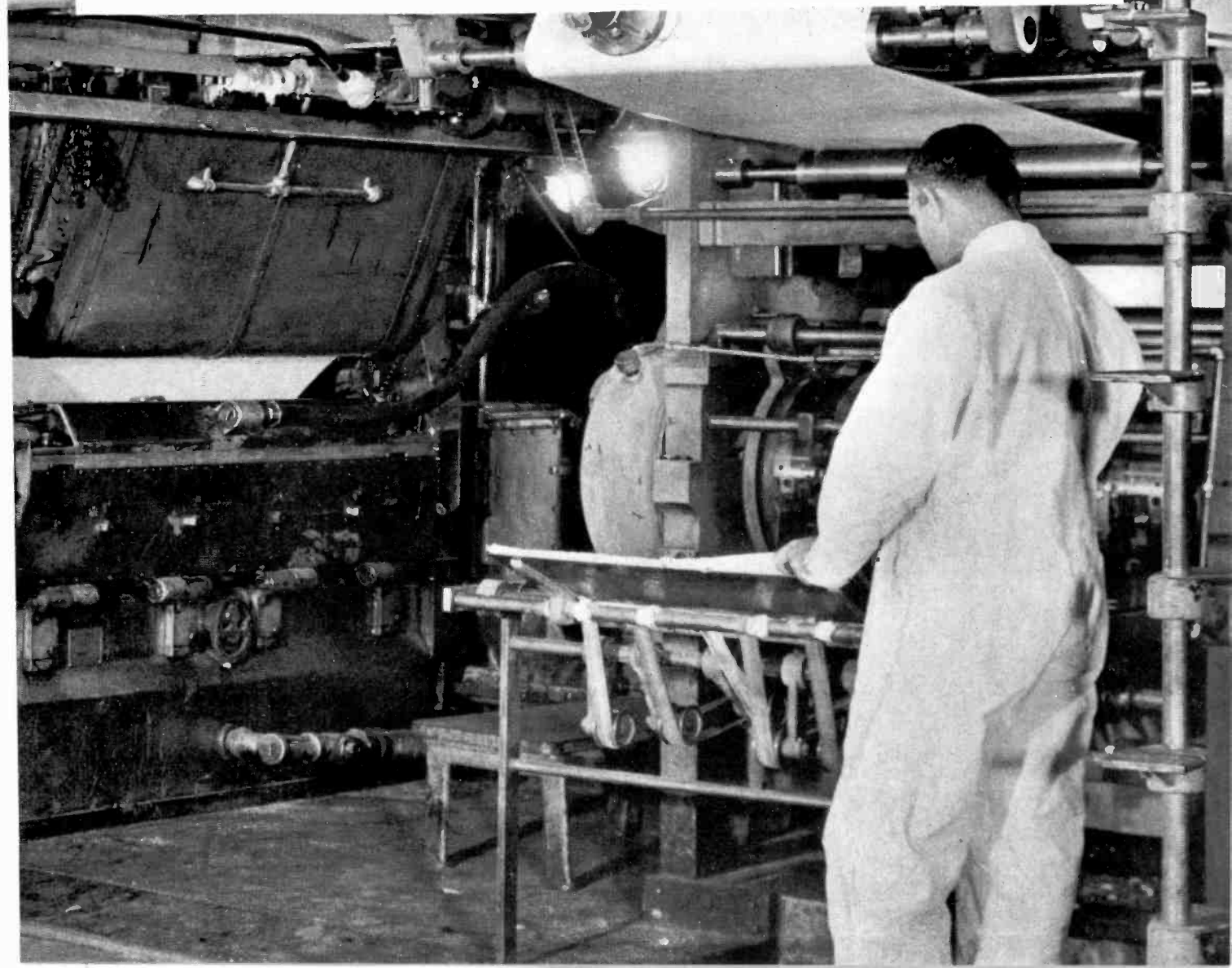
MODERN, HIGH-SPEED MAGAZINE GRAVURE

has added new depth and richness to magazine color printing

— requires no engraver's plates, and saves the time and cost of making them

— makes possible four-color bleed without extra cost — with greater smash per ad.

Collier's, The American Magazine and Woman's Home Companion have led all other magazines in their respective fields in the development of magazine gravure and in offering its advantages to advertisers.





The Way to Reach TOP PEOPLE Everywhere

FOR 10 months now TIME has been examining the reading habits of influential men and women in cities all across the country.

Because local people should best be able to pick their own top fellow-citizens, TIME asked a leading research or advertising agency in each of 10 cities to draw up a list of their town's most influential men and women—and then, on their own letterhead, to ask these leaders two questions:

1. What magazines (all kinds) do you read regularly?
2. What are your first and second choice magazines?

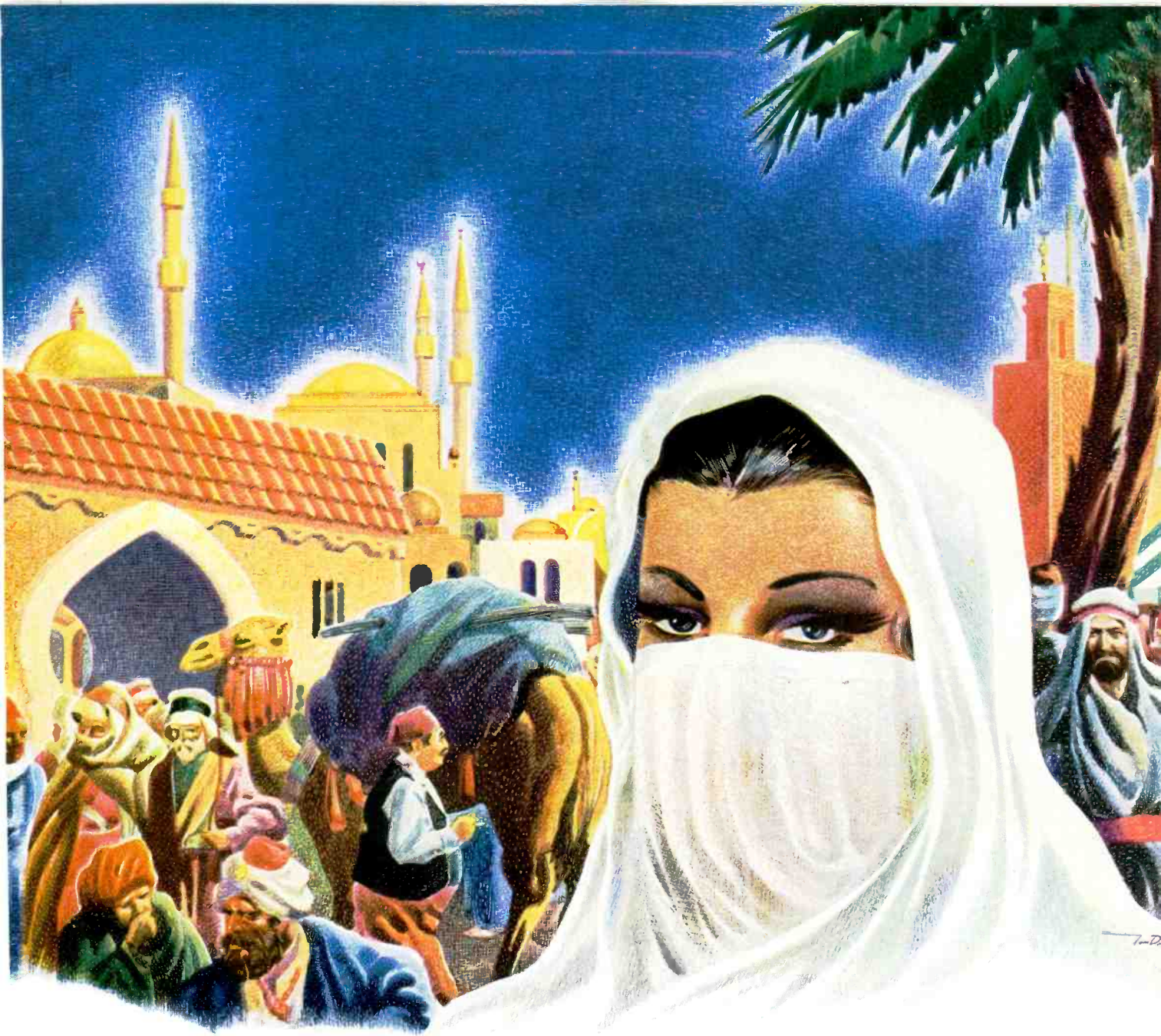
In city after city* the magazine preference of these top-ranking, opinion-forming Americans showed amazing unanimity. A tabulation of 3526 replies (a 61.8% return) shows that more of these top people read TIME regularly than read any other magazine (53.9% of the total).

They prefer TIME by almost 3 to 1 over any other magazine, no matter how large its circulation.

*Evidence—city by city—on request. Adless Reader's Digest excluded.

The way to reach top people everywhere





MEET YOUR NEW NEIGHBOR

Hallicrafters is the world's largest exclusive manufacturer of short wave radio communications equipment. • Today, Hallicrafters is engaged in war production only . . . the 1st exclusive radio manufacturer to receive the Army-Navy Production Award for the 3rd time • Tomorrow, Hallicrafters will build YOUR radio!



BUY MORE BONDS!

This attractive drawing—full color scratchboard work, in Justrite Drawing Ink—demonstrates a new technique which Tom Dolan has developed for Burton Browne Advertising. The illustration is the first in a series of ads created for Hallicrafters, manufacturers of short wave radio equipment.

This method is a new departure from the conventional use of water colors for four color process. Desiring more brilliant tones, Mr. Dolan worked instead with Justrite Colored Drawing Inks, applied by brush, and used a knife for cutting.

Justrite Drawing Ink comes in India Black and twenty-two vibrant waterproof colors.

If you wish to know more about Tom Dolan's technique, write Dept. AA, Louis Melind Company, 362 W. Chicago Ave., Chicago 10, and you will be sent full details, along with a chart showing the Justrite line of colored ink.



LOUIS MELIND COMPANY



ART for Advertising

*A complete staff
of Top-flight Artists
and experienced
representatives serving
Agencies and advertisers
with illustration, design,
layout, lettering and
retouching*

TROEGER-PHILLIPS INC.

67 WEST 44 ST., NEW YORK CITY

MURRAY HILL 2-8707

Won't you step out
for a minute?



Young & Rubicam knows how busy you artists* are today, but perhaps you can take time out long enough to listen to a heartfelt:

"Thank you!"

The co-operation of every artist who has worked with Young & Rubicam recently is deeply appreciated. Often it has meant long and weary hours of overtime to wedge a job into an already-crowded schedule. Yet each artist has always helped us out...when he could possibly find the time to do so.

Thanks, also, to the beginners, the inexperienced and unknown artists who have come in to show their work. Three of Young & Rubicam's art buyers devote a good share of their time to seeing *every* artist who comes in . . . for Young & Rubicam doesn't want to pass up any Hogarths, Rembrandts or unknown geniuses named Smith!

So all artists . . . budding and otherwise . . . are invited to tell what they can do . . . show what they have done.

And to those of you whose work is known and used at Young & Rubicam . . . thanks again for helping out in many a tight jam!

Young & Rubicam, Inc.
ADVERTISING

New York • Chicago • Detroit • San Francisco
Hollywood • Montreal • Toronto

*"Artists," of course, includes photographers and designers, too!



paul d'ome photographers

telephone: PL 3-9633-4 480 Lexington Avenue New York City

PALMOLIVE • R.C.A. VICTOR • GENERAL ELECTRIC • PHILLIPS MILK OF MAGNESIUM
UNITED AIR LINES • COLUMBIA PROTEKTOSITE • AMERICAN MAGAZINE • McCALL
REDBOOK • GOOD HOUSEKEEPING • Contact ALBERT S. WADE



Quality
BINDING

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

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

RUSSELL-RUTTER CO.

461 Eighth Avenue, New York

Binders of Annual of Advertising Art

CHARLES E. COOPER INC.

A D V E R T I S I N G A R T

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william j. arnold
albert baxter
sheilah beckett
albert behar
james bingham
gerald boertzel
craig bollman
hamilton brooks
joseph burke
robert l. chambers
charles c. cooper

howard demarest
george engelert
kenneth fagg
william gillies
larry harris
john hickler
d. t. holcomb
george hughes
winifred job
campbell kinery
stanley klinley
walter kruckan

anton karka
edith vanatham
bob levrering
mitschell marcone
tran mawicks
dwight h. miller
al moore
robert moore
leonard ochmen
paul o'haire
ernest olson
morris pressman
roy price
wimor persell
walter richards
tom schenk
martha stapelford
roberta stephenson
mary tinker
r. e. waltje
coby whitmore
j. g. woods

IN THE ARMED SERVICES

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fred berger
ward brackell
fred j. braner
adolph v. bredman
arthur l. cooper
shelton k. jones
joseph karzorak
james w. schucker
richard schwarzg
j. frederick smith
s. kinford valentine
ion whitcomb



and again this year . . .

Again this year, as in the past twenty-two years, your 23rd Art Directors Annual of Advertising Art was printed with IPI inks.

Other outstanding books like "U. S. Camera Annual," "Kodachrome and How to Use It," "Treasury of Art Masterpieces," "Paragraphs on Printing," by Bruce Rogers, are printed with IPI inks; more than 93 million copies per month of America's leading magazines; newspapers, too, including many Ayer Cup winners.

i pi INTERNATIONAL PRINTING INK

DIVISION OF INTERCHEMICAL CORPORATION
EMPIRE STATE BLDG., 350 FIFTH AVE., NEW YORK 1, N. Y.





ART

J.C. MARTIN

551 5TH AVE. N.Y.C. MU.2-8451

J. M. MATHES
I N C O R P O R A T E D
ADVERTISING
122 EAST 42ND STREET
NEW YORK

OFFICE OF THE PRESIDENT

September 6, 1944

Art Directors Club
115 East 40 Street
New York City

Gentlemen:

This is no time to be smug about the job advertising has done for our country, and for itself, in the past few war years.

On the other hand, there is no question but that advertising has proved itself a vital part of America at war ... and will emerge with a new stature, power and permanence in the country's future economy.

Any advertising job represents teamwork. But for that part of the credit which is rightfully due our Art Directors, my heartiest congratulations.

Very sincerely,



J. M. Mathes

J. M. Mathes



Byron Musser, Inc.

ADVERTISING ART

45 WEST FORTY FIFTH STREET · NEW YORK CITY

PRINTERS



DAVIS, DELANEY, INC.



Color, as reproduced through the medium of letterpress has enabled us to carry many daring, original conceptions of the art director to completion and success. A plant well equipped, plus capable, experienced men who can assume direction at whatever point in production your needs may dictate. Call us when plans are young; that is how we have best served others.

DAVIS, DELANEY, INC. 141 E. 25 ST. NEW YORK 10 N. Y. MU 4 7410

Booklet seen on page 142 of this annual prepared by us for White Laboratories, Inc.

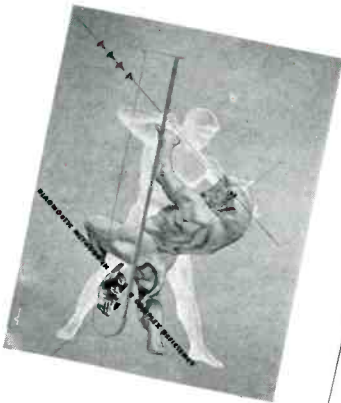
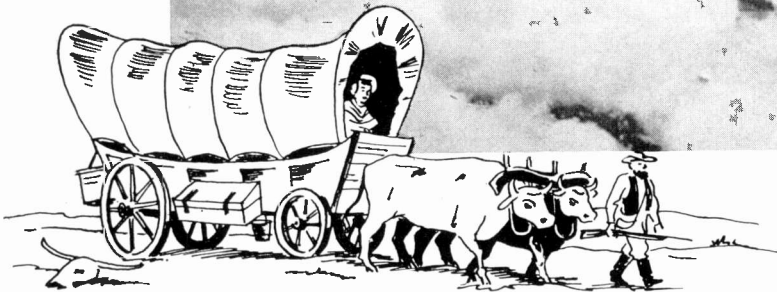




PHOTO COURTESY OF BOEING AIRCRAFT COMPANY



Forty-niner to B-29'er

It's easy to see the progress of transportation . . .
from the days of covered wagons to a B-29
cruising the sky at well over 300-miles an hour.
Reproduction techniques and engraving processes
have also kept pace with today's demand for speed and quality.

Toward even greater progress,
the Detroit Colortype Company has merged its facilities
with the Walker Engraving Corporation of New York City
to give advertisers in both areas more efficient service.

BACK 'EM UP—BUY WAR BONDS



WALKER ENGRAVING CORPORATION

141 East 25th Street, New York 10, N. Y.

661 Plum Street, Detroit 1, Michigan



**art headquarters
of
artists' authorized agents**

345 madison avenue, at 44th

new york 17, new york

telephone: murray hill 47349

**d. rhodes johnson
director**

**we are set up to handle all
advertising art and illustration problems.
over one hundred of the finest artists
in the united states.**



Courtesy American Viscose Corporation through J. M. Mathes, Inc. Awarded Art Directors Club of New York Medal.

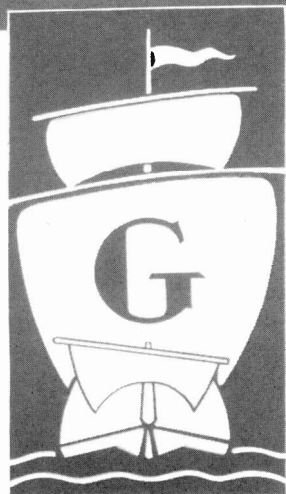
PROCESS PLATES

HALF-TONES

LINE PLATES

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

GRUMBACHER



GRUMBACHER OWL BRISTOL BOARD

answers your need for a good quality, rag content, white Bristol Board, available in both medium and soft surfaces — a board that takes pen, pencil, crayon and brush work well and that can withstand repeated erasings. It is surprisingly moderate in price.

GRUMBACHER INDIA DRAWING INK

meets your demand for an ink which flows from the brush or pen in a clean opaque black on the first stroke. In larger bottles at lower cost.

GRUMBACHER WASH LAMP BLACK

fulfills your desire for a Wash Black that flows well — one with such perfect grinding of pigment that no black particles appear in thinned-out gray tones.

GRUMBACHER RETOUCH GRAYS

provide you with good working qualities in complete tone ranges, in both cool and warm grays.

Joseph Binder's *Design for Advertising* (in color) sent on request.

M. GRUMBACHER 470 WEST 34th STREET, NEW YORK 1 N. Y.

BRUSHES

ARTISTS' MATERIALS

COLORS

Advertising Typography

Hand Set • Monotype • Linotype



THE TYPOGRAPHIC SERVICE COMPANY

DIVISION OF ELECTROGRAPHIC CORPORATION

305 EAST FORTY-FIFTH STREET

NEW YORK 17, N. Y.

This page is set in Times New Roman



MORE! OR LESS!

Call

**MULLER-KING
WEESE STUDIOS**

Photography for Advertising

16 EAST 40 ST., NEW YORK

TELEPHONE:

CALEDONIA 5-8797

LAWRENCE STUDIOS

18 EAST 48th STREET, N. Y. C. 17 • PLAZA 3-9424



HANK BERGER • LOU CUNETTE • ARTHUR DE KUH • HARRY GILL^{*}
FRANK GOLDEN • HARRY KANE^{*} • GEO. KANELOUS • JOE KAUFMAN
BILL KAPRA • HAL KRAVIS • DICK LOOMIS^{*} • ERWIN MANHEIM^{*}
HAL STONE • DICK WILLIAMS • ^{*}In Armed Services

SALES • BERT LANNON^{*} • BEN LAWRENCE



MEN OF CALKINS & HOLDEN
WITH THE ARMED FORCES

JAMES BUCHANAN MOSSMAN
BERTHIER CRANSTON RILEY, JR.
J. WARREN HINES
WILLIAM EDWARD KANE
LAWRENCE WILLIAM NEWQUIST
JOHN JOSEPH HACKETT
GERALD EDWIN DUFFIE
JOSEPH ROBERTS
DANIEL CHARLES WRIGHT
BEECHER RAY LOVEDAY
JAMES CORDELL
E. C. ADAM
GERARD F. CRIMMINS
KENNETH CARL WEBB • DANIEL PETER DATO
JOHN ANTHONY HERVATIN

The staff of Calkins & Holden salutes its members serving with the Armed Forces. The bigger job they are performing for us today deserves the praise and thanks of everyone . . . and when Victory comes . . . it will be "a good job — well done." ★ The gap in our ranks left by them has not been filled. But during trying periods we have been grateful for the able assistance given us by the many artists and their representatives who have worked with us. To them we offer our sincere thanks for their complete cooperation — without which we would have been unable to maintain the high standards of production toward which we strive.

CALKINS & HOLDEN • ADVERTISING • 247 PARK AVENUE • NEW YORK 17, N. Y.



KNAPP ENGRAVING
141-155 EAST 25TH STREET, NEW YORK
MURRAY HILL 4-6870



PRODUCTION MGR

RMSH

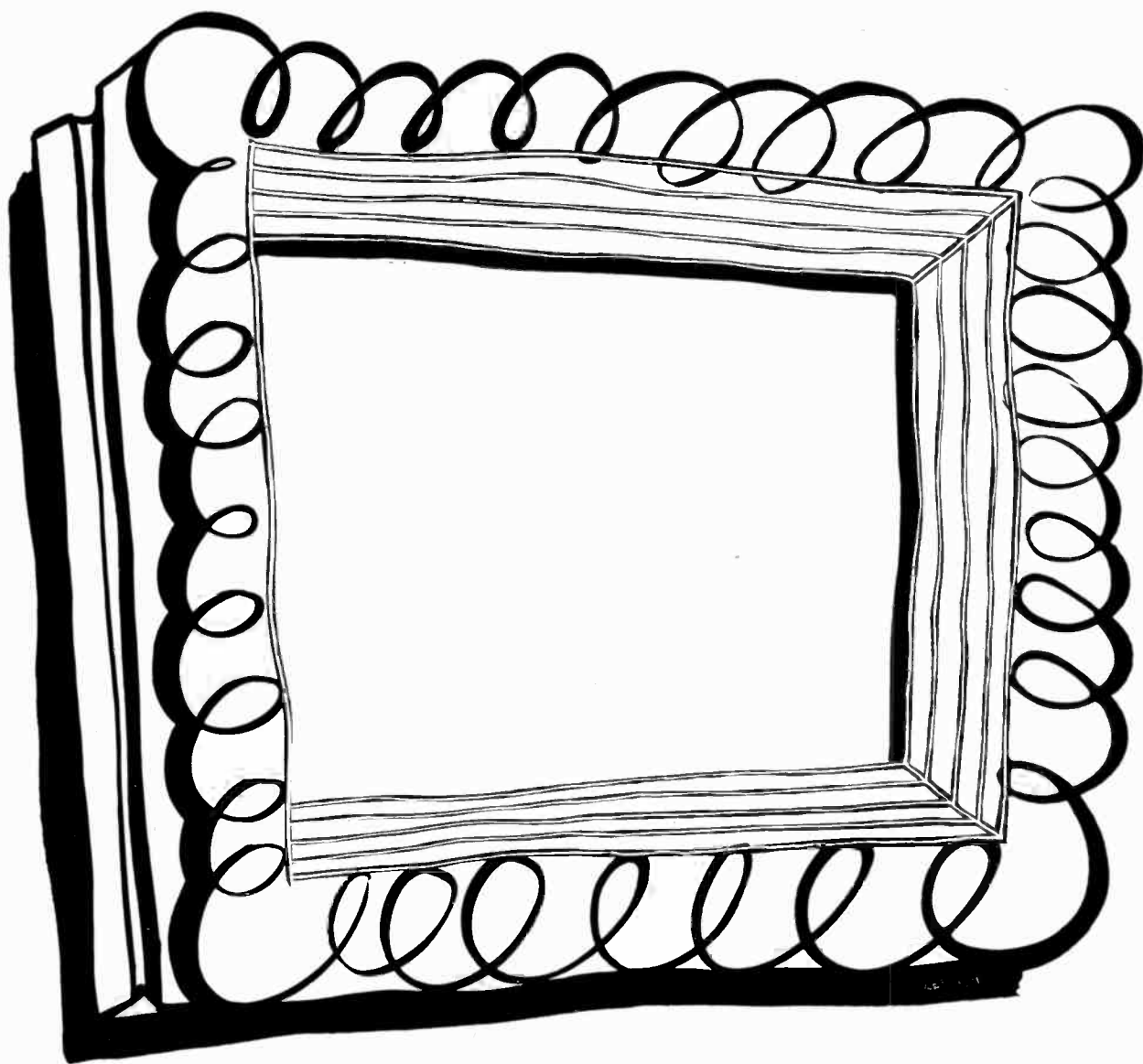
IT'S NO SNAP . . . EVEN FOR KNAPP!

But WHEN BETTER SERVICE IS POSSIBLE, KNAPP WILL GIVE IT.
KNAPP ENGRAVING CO., INC., 141-155 EAST 25TH STREET, NEW YORK, N. Y.
MURRAY HILL 4-6870

a frame alone doesn't make a picture

and service alone

doesn't make an art service



Sutton & O'Brien, Inc.

370 Lexington Avenue, New York

what's in a name?

From time to time, during our 25 years in business, we have been asked, "How did you choose your name?" or "Why didn't you name your business after the men who founded it?"

Twenty-five years ago when this company was organized, the founders chose the name QUALITY because the word was so vitally important in photo engraving and because it represented the kind of work they wanted this company to stand for.

Thus in the naming of the QUALITY PHOTO ENGRAVING COMPANY a principle of doing business was estab-

lished. Perhaps out of its very simplicity the name has made a deep and lasting impression over these past twenty-five years. And today it has become a slogan and a watchword in addition to being a name.

Certainly if we were to choose again today, we could not find any word that would completely express the single most important factor in photo engraving. Today when the use of illustrations has become such a vital force both in education and business, we know there will always be a demand for a house whose name and whose goal are the same.

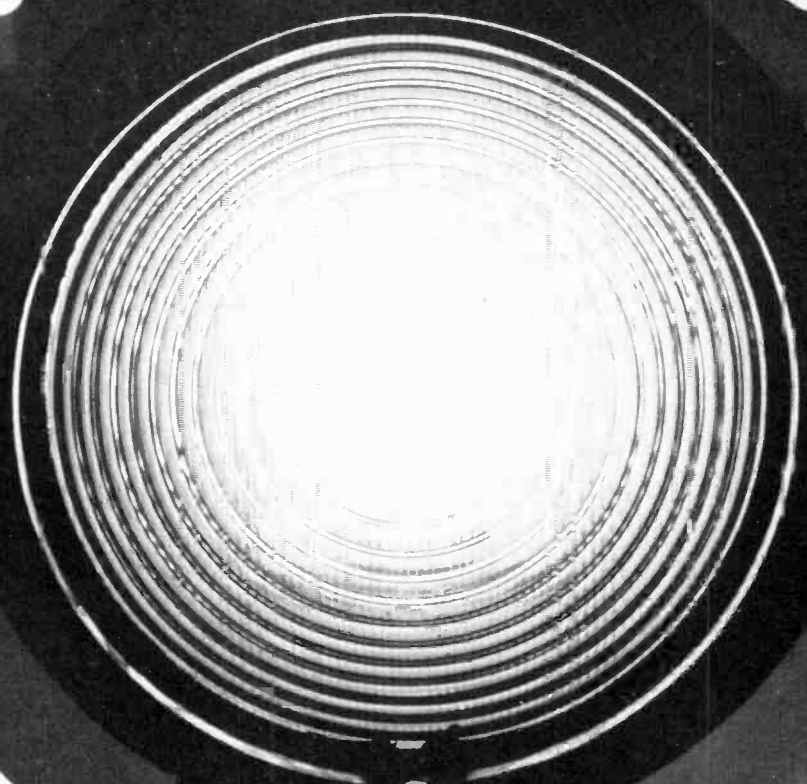
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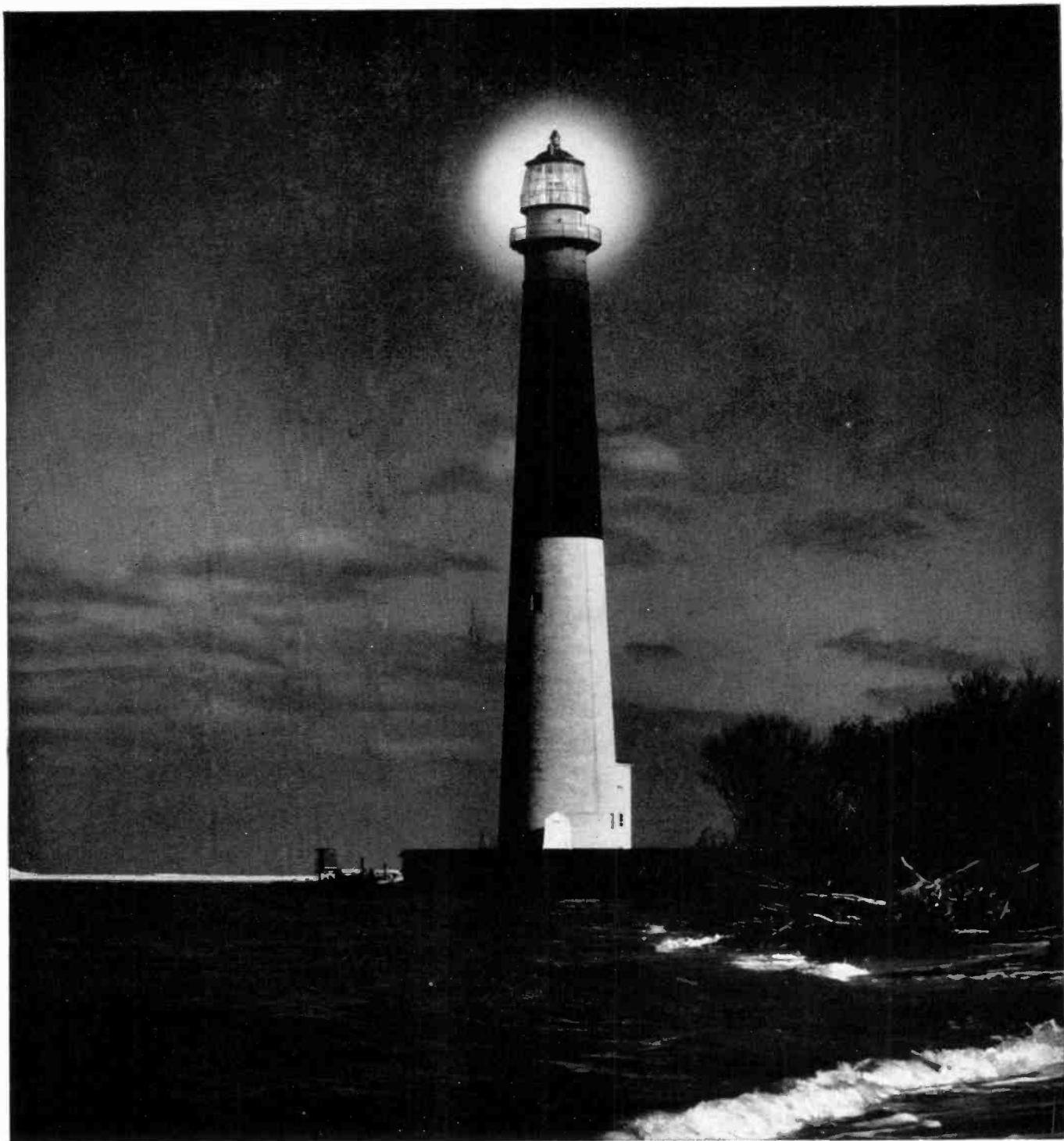
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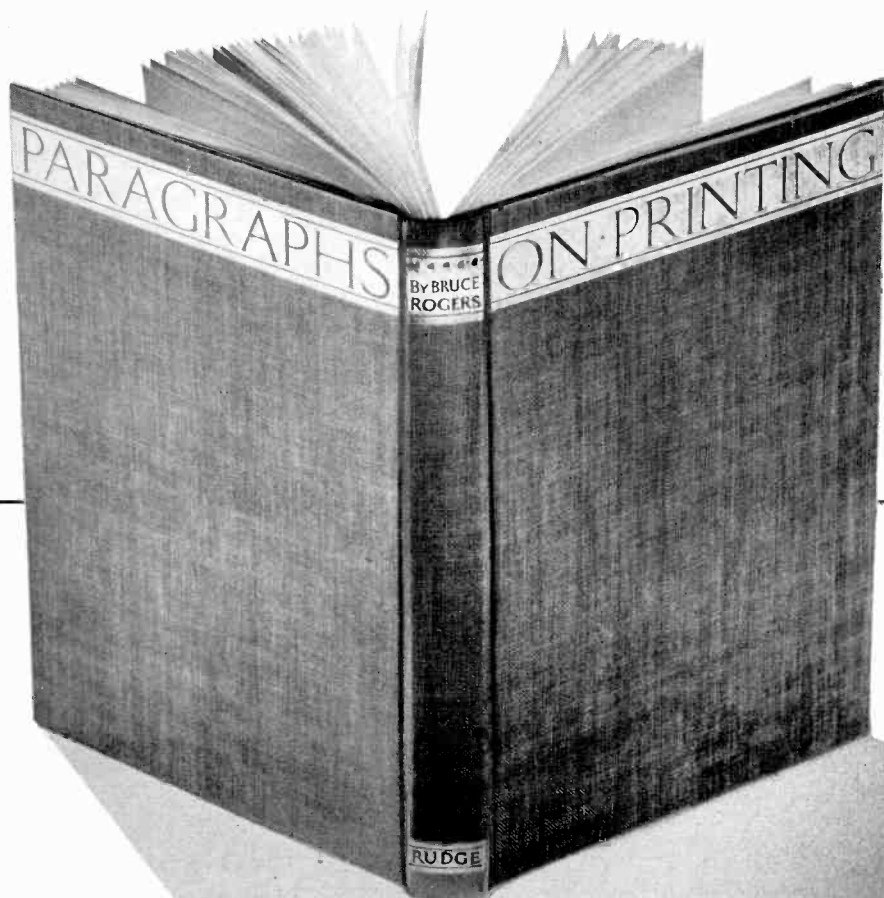
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AGNEW, Clark

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ALLEN, Courtney

251 SICKLES AVE., NEW ROCHELLE, N. Y.
New Rochelle 2-5551
Magazine and Advertising Illustrations, Ships, Marine,
Aviation, General Subjects, in color or black and white.

ANDERSON, Harold

80 WEST 40TH ST., NEW YORK 18, N. Y.
Pennsylvania 6-8833
Human Interest Oils, Characters, Children, Horses
and Dogs.

AVERILL, John

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Superior 9519
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Annuals; also "27" books for examples of my stuff.

BALDRIDGE, Cyrus LeRoy

284 WEST 11TH ST., NEW YORK 14, N. Y.
Watkins 9-0550
Illustrations, Color, Black and White; Far East, Africa,
Persia. War.

BARSCHER, H. J.

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

BATE, Stanley

161 EAST 33RD ST., NEW YORK 16, N. Y.
Lexington 2-4821
Advertising—Magazine Illustration—Technical Sub-
jects—Color—Black and White.

BAUMANN, Ernest F.

67 WEST 67TH ST., NEW YORK 23, N. Y.
TRafalgar 7-3293
Realistic Full Color Oils. Men, Women, Children. 24
Sheet Posters.

BAYER, Herbert

850 SEVENTH AVE., NEW YORK 19, N. Y.
Circle 5-4576
Design for Visual Communication. Advertising—pack-
ages—Industrial Design—Exhibitions.

BECKER, Charlotte

456 RIVERSIDE DR., NEW YORK 27, N. Y.
UNiversity 4-2143
Children and Babies. Drawings and Paintings. Real-
istic or humorous. Advertising, Books, Calendars, etc.

BENDA, W. T.

2 WEST 67TH ST., NEW YORK 23, N. Y.
TRafalgar 4-6299
Illustrations in Black and White and in Color. Cover
Designs, Mural Paintings, Posters, Masks.

BERNHARD, Lucian

1 EAST 53RD ST., NEW YORK 22, N. Y.
PLaza 3-7448
Posters, Trademarks, Packaging, Lettering, Layouts,
Typography.

BIGGS, Geoffrey

131 EAST 47TH ST., NEW YORK 17, N. Y.
Wickersham 2-5981
Illustrations.

BINDER, Joseph

100 CENTRAL PARK SOUTH, NEW YORK 19, N. Y.
Circle 6-5678

BLAISDELL, Elinore

217 WEST 14TH ST., NEW YORK 11, N. Y.
CHelsea 2-2763
Illustration, Wash, Ink; Decorations, Cartoons.

BOBERTZ, Carl

383 MADISON AVE., NEW YORK 17, N. Y.
PLaza 3-7468
Advertising and Magazine Illustration—Color—Black
& White.

BOHNERT, Herbert

243 SOUTH BROADWAY, HASTINGS-ON-HUD-
SON 6, N. Y. • Hastings 1097
Human Interest Illus. and Posters for Magazine, News-
paper, Billboard, Full Color, Black & White, Any Med.

BROEMEL, Carl

140 EAST 46TH ST., NEW YORK 17, N. Y.
Wickersham 2-9300; White Plains 1672
Still Life, Interiors, Exteriors, Fine Arts, Illustration,
All Mediums.

BROWN, Arthur William

33 WEST 67TH ST., NEW YORK 23, N. Y.
TRafalgar 7-2464
Advertising—Magazine Illustration—Color—Black and
White.

CAMPBELL, S(arah) Wendell

65 UNIVERSITY PL., NEW YORK 3, N. Y.
STuyvesant 9-7711
Pen, Ink and Full Color Illustration. Children and Cos-
metic Accounts. Books. Magazines. Animated Animals.

CHAMALIAN, Lillian

500 EAST 80TH ST., NEW YORK 21, N. Y.
REgent 4-8635
Black and White and Color Spot and Story Illustra-
tions. Also Silhouette Diagrams.

COLE, Walter

11 EAST 44TH ST., NEW YORK 17, N. Y.
MUrray Hill 2-0379
Scratchboard, Color and Wash drawings, Industrial
and Still Life Subjects.

COLLINS, Roy H.

PORTLAND, CONN. • Glastonbury 2420
Birds—Landscapes—Figures.

CONROY, C. Harrison

1428 SOUTH PENN SQ. PHILADELPHIA 2,
PENNA. • Rittenhouse 2648
Direct Color Photography Only—Ives Color Processes
—Prints, Separation Negatives, and Lay-Outs.

CORNWELL, Dean

33 WEST 67TH ST., NEW YORK 23, N. Y.
SCHuyler 4-8371
ATwater 9-9157

CRANDELL, Bradshaw

400 EAST 52ND ST., NEW YORK 22, N. Y.
PLaza 3-8717

CROWN, John

7 WEST 14TH ST., NEW YORK 11, N. Y.
MUrray Hill 2-9883
Lettering, Designs.

D'ADDARIO, Thomas

11 WEST 42ND ST., NEW YORK 18, N. Y.
Lackawanna 4-1342
Designer of Packages, Labels, and Displays.

DARLING, Gilbert

29 SUTTON PLACE, SO., NEW YORK 22, N. Y.
PLaza 5-9707
Illustration, Humorous Illustration, Continuities, etc.
Water Color, Wash, Line.

DE VRIES, Dora

141 EAST 56TH ST., NEW YORK 22, N. Y.
PLaza 8-0224
Drawings.

DORNE, Albert

322 EAST 57TH ST., NEW YORK 22, N. Y.
PLaza 3-2410

DUNN, Harvey

TENAFly, N. J. • Englewood 3-1005

DURENCEAU, Andre

ASSOCIATE: KAY KAPLAN, 19 WEST 56TH ST.,
NEW YORK 19, N. Y. • Circle 6-1681
Full Color Paintings—Murals—Illustrations—Adver-
tising Drawings—Posters—Booklets—Displays.

ETIENNE, Frank

194 BOYLSTON ST., BOSTON 16, MASS.
Kenmore 0963
Direct Mail, Advertisements, Packages, Specializing in
Cartoon Illustration.

FISCHER, Anton Otto

WOODSTOCK, ULSTER COUNTY, NEW YORK
Marines, Seascapes, Ships & Sailors. Oil only.

FLEISCHMANN, Glen

59 LOCUST AVE., NEW ROCHELLE, N. Y.
New Rochelle 6-5799

GANNAM, John

33 WEST 67TH ST., NEW YORK 23, N. Y.
ENdicott 2-4964

GEORGI, Edwin

CHESTNUT HILL RD., NORWALK, CONN.
Norwalk 6-4890

GODWIN, Frank

R. D. 1, NEW HOPE, PENNA. • New Hope 3689
Wash, Water Color, Oil, Pen and Ink.

GRANT, Vernon

2151 SHORE BLVD., ASTORIA 5, N. Y.
AStoria 8-8414—No representative.
Gnomes, Humanized Animals, Trade Characters,
Teen-Age Kids.

GREEN, Harry

1261 MERRIAM AVE., WEST BRONX 52, N. Y.
JERome 8-9501
Detail Color Rendering of Textures of All Merchan-
dise, Woven or Knitted Fabrics, Hats, Furs, etc.

HAYDEN, Hayden

405 EAST 54TH ST., NEW YORK 22, N. Y.
PLaza 3-6627
Oil Paintings, Posters and Charcoal Drawings of all
Subjects.

HELCK, Peter

10 EAST 53RD ST., NEW YORK 22, N. Y.
PLaza 3-7204
Winner Art Directors Medal 1931, 1936, 1941, 1944.

HEROLD, Don

155 EAST 42ND ST., NEW YORK 17, N. Y.
MUrray Hill 9-2112
Cartoons in Any Medium. Advertising, Posters, Hu-
morous Illustrations.

HOLDEN, R. J.

NORTH STERLING, CONN. • Danielson 802-14
Illustrator Early Americana—Industries—Travel—
Customs.

ROSE, Carl

ROWAYTON, CONN. • Norwalk 6-6163
Cartoons.

SAMBERG, Rouben

58 WEST 57TH ST., NEW YORK 19, N. Y.
Circle 7-6664
Photography for Advertising.

SAMBROOK, Russell

233 RIDGE ROAD, RUTHERFORD, N. J.
Rutherford 2-0085-M
Human Interest Pictures and Heads.

SCHABELITZ, R. F.

245 EAST 72ND ST., NEW YORK 21, N. Y.
RHineland 4-2172
Illustrations, Advertising Drawings, Full Color, Pen
and Ink.

SCHMIDT, Felix

48 WEST 48TH ST., NEW YORK 20, N. Y.
General Advertising Illustration and Still Life.

SHEPHERD, George

GENERAL MOTORS BLDG., DETROIT 2, MICH.
Agent: Madison 6161. Private Line: Madison 1232
National Advertising—Magazine Illustration—Full
Color—Black and White—Oil, Water Color or Pencil.

SKELLY, Jerry

250 RIVERSIDE DR., NEW YORK 25, N. Y.
ACademy 2-3033
Illustration.

**SMITH, Dorothy Hope
(Mrs. Perry Barlow)**

SYLVAN RD., WESTPORT, CONN.
Westport 2-4300
Babies and Children—Advertising and Portraits.

STAHL, Ben

KATYDID LANE, WESTON, CONN.
Westport 2-2000
Illustrations and Modern Fine Art, Figure and
Landscape.

STARR, Maxwell

54 WEST 74TH ST., NEW YORK 23, N. Y.
TRafalgar 7-0906
Illustrations, Portraits & Posters. Winner National
Mural & Worldwide Poster Competitions.

STEINHILBER, Walter

REFER TO N. Y. CITY PHONE BOOK
Layouts for Ads, Dummies, Displays . . . just what is
your problem?

TAYLOR, R.

AGENT: FRED A. WISH, INC., 12 EAST 41ST ST.,
NEW YORK 17, N. Y. • LExington 2-3789
Humorous Drawings for Advertising.

THOMSON, Robert

15 PAVONIA AVE., ARLINGTON, N. J.
Kearny 2-1964
Fashion—Illustration—Design.

TREIDLER, Adolph

122 EAST 37TH ST., NEW YORK 16, N. Y.
LExington 2-3958
Posters—Magazine and Advertising Illustration—Color
—Black and White.

UTZ, Thornton

737 N. MICHIGAN AVE., CHICAGO 11, ILL.
Superior 3991 and Buckingham 6717

VILES, James

157 EAST 48TH ST., NEW YORK 17, N. Y.
PLaza 8-1744-5

WENCK, Paul

133 WOODLAND AVE., NEW ROCHELLE, N. Y.
New Rochelle 2-5836
Posters, Folders, Portraits, Packages, Anatomical
Drawings. All Mediums in Black & White and Colors.

WICKHAM, W. H.

112 SOUTH 16TH ST., PHILADELPHIA 2, PA.
Rittenhouse 4087 or Clearbrook 1203-W
Animal Illustration, Humanized, Realistic—Humorous
Spots.

WILLARD, Howard W.

340 EAST 63RD ST., NEW YORK 21, N. Y.
REgent 4-6729
I'm *not* good at kissin' or shootin' pitchers.

WILMET, Georges

80 WEST 40TH ST., NEW YORK 18, N. Y.
LACKawanna 4-6747
Industrial Art Counsel, Package and Product Design.

WILSON, Jr., Mortimer

110 WASHINGTON PL., NEW YORK 14, N. Y.

WINSLOW, Dorothy A.

141 EAST 25TH ST., NEW YORK 10, N. Y.
MUrray Hill 4-7410
House Organs, Illustrated Financial Reports, Photo
Montages, Airbrush, Direct Mail and Copy.

WINSLOW, Earle B.

135 EAST 39TH ST., NEW YORK 16, N. Y.
LExington 2-0769
Illustrations for Advertising and Magazine in Color or
Black and White—and Posters.

WOODS, Rex

707 EGLINTON AVE. W., TORONTO, CANADA
Hudson 8138
Magazine Illustration, Posters; Color, Black and
White. Oil. Water Color, Most Mediums.

HOLMGREN, John

50 MORNINGSIDES DR., NEW YORK 25, N. Y.
MONument 2-2155
Advertising—Magazine Illustration—Color—Black and White.

HURLBURT, Allen F.

BALD HILL RD., NEW CANAAN, CONN.
New Canaan 9-0132

HURST, Earl Oliver

329 FOREST RD., DOUGLASTON, L. I., N. Y.
Bayside 9-2028
Magazine Illustration in Lighter Vein. National Advertising Campaigns Planned and Executed.

KORDA, Eugene J.

2 WEST 46TH ST., NEW YORK 19, N. Y.
BRyant 9-9192
Industrial Design—Trade Marks—Exploded Advertising Illustrations.

LAUNE, Paul

40 EAST 51ST ST., NEW YORK 22, N. Y.
PLaza 9-4678
Black and White and Full Color Illustrations for Advertising, Books, Magazines.

LEIBOWITZ, Matthew

LINCOLN-LIBERTY BLDG., PHILADELPHIA 7, PENNA. • Rittenhouse 5495
Surrealist, Symbolic and Abstract Fundamentals Applied Functionally to Advertising Design.

LOCKE, Vance

18 INDIAN PATH, SETAUKET, N. Y.
Setauket 286 M (Murray Hill 3-4234)
Story and Ad Illustrating, Teen Age or Adult Situations, Action.

LOOMIS, Andrew

3305 WILSHIRE BLVD., LOS ANGELES 5, CALIF.
Fairfax 1951
Story, Advertising, Poster, Display Illustrations, Any Medium or Subject. Prefer Idealized American People.

MARGO, Trude

57 WEST 75TH ST., NEW YORK
TRafalgar 7-9536
Black and White, and Full Color Fashion Illustrations. Humorous Drawings.

MAURER, Sascha

246 EAST 46TH ST., NEW YORK 17, N. Y.
Vanderbilt 6-1851
The Modern Poster, Industrial Advertisements, Decorative Design. Art Consultant.

MC CULLOUGH, Suzanne & Lucerne

34 EAST 40TH ST., NEW YORK 16, N. Y.
MURray Hill 6-9266
Full Color and Black and White. Water Color, Pastel, Oil, Pen and Ink. Winner Art Directors Medal 1944.

MINK, Dave

WHITAKER-CHRISTENSON STUDIOS, 660 N. WABASH AVE., CHICAGO, ILL. Whitehall 6809
Full Color or Black and White Illustration for All Advertising Needs. Any Medium.

MITCHELL, Glen

142 EAST 18TH ST., NEW YORK 3, N. Y.
GRamercy 5-5344
Drawings, Paintings, Comprehensives in All Media.

MURAY, Nickolas

18 EAST 48TH ST., NEW YORK 17, N. Y.
Wickersham 2-1752
Photographic Illustrator in Color and Black and White—Unexcelled Artistic and Technical Quality.

NICOLAS, Joep

15 WEST 67TH ST., NEW YORK 23, N. Y.
SCHuyler 4-7025
Phantastical, Allegorical, Surrealistic Eye Catchers. Intriguing Captions. Colors or Black and White.

PETERS, Chas. R.

9 EAST 45TH ST., NEW YORK 17, N. Y.
Vanderbilt 6-1126
Retouching in Color and Black and White for Pictorial and Mechanical Reproduction in all Media.

PETTY, George

1 SUNNY LANE, NORTHBROOK, ILL.
Winnetka 3923
Telephones tenderly rendered.

PLUCER, J.

480 LEXINGTON AVE., NEW YORK 17, N. Y.
PLaza 3-9062 & 3
Sophisticated Photographic Illustrations and Drawings as Seen in Harper's Bazaar and Other Magazines.

PRICE, Norman

920 RIVERSIDE DR., NEW YORK 32, N. Y.
WAdsworth 3-5116
Illustrator: Historical, Human Interest, Dramatic and Pictorial Subjects—Color, Pen and Ink.

PROHASKA, Ray

51 WEST 10TH ST., NEW YORK 11, N. Y.
GRamercy 7-3386
Illustration for Magazine or Advertising in Water Color, Oil Tempera, Black & White or Color.

RABUT, Paul L.

10 EAST 53RD ST., NEW YORK 22, N. Y.
PLaza 3-7204
Illustrations in Color—Black and White. Art Directors Medal 1942. Award for Distinctive Merit 1943.

RAGAN, Leslie

230 PARK AVE., NEW YORK 17, N. Y.
MURray Hill 5-0224
Illustrations & Posters for Industrial Advertising.

RAWLINGS, John

VOGUE MAGAZINE STUDIOS: 480 LEXINGTON AVE., NEW YORK 17, N. Y. • PLaza 3-5266
Fashion Photographs.

REILLY, Frank J.

33 WEST 67TH ST., NEW YORK 23, N. Y.
TRafalgar 7-9432
Full Color and Black and White Paintings for Advertising and Magazine Illustration. All Mediums.

