ART DIRECTORS 18TH ANNUAL
This book is designed for art directors, advertisers, artists, students of advertising art, and for all who would view the changing life of our times as reflected in the art of advertising. The 314 illustrations are from the exhibition of the Art Directors Club of America, held in New York, Chicago and Philadelphia in the Spring of 1939.
INTRODUCTION

WALTER B. GEOGHEGAN, President, Art Directors Club

To you—gentle reader and interested looker-on.

This is the eighteenth year that the Art Directors Club has published its Annual of Advertising Art.

This volume, and its seventeen predecessors, form a running record of Advertising Art in this country—art that has achieved capital letters through the sponsorship of the Art Directors Club which was founded to encourage the use of good art in advertising.

Each year has made its contribution to this program and this purpose. This eighteenth volume adds its share; and here it is for your pleasure and profit in reading it, looking at it, and in referring to it. It should—in the light of progress—be better than previous annuals. It should fall short of those to come. For art is life and life is ever moving, ever changing—and for the better, we hope.
For the second time—in this series of Annuals of Advertising Art—words are admitted to partnership with pictures. They give pattern and pause to the book and explain some of the problems the art director is called upon to solve in advertising and selling the products and services of his clients.

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WHAT IS AN ART DIRECTOR?

By WILLIAM H. SCHNEIDER, Art Director, Donahue and Coe, Advertising Agency

Is the art director an artist who does not draw very well, or an executive who does? He occupies a key position in creative advertising and yet the precise nature of his job has rarely been defined. This is probably because of the broad scope of his work and the varying importance attributed to him in different advertising agencies. In some he is considered a facile right hand with a knack for doing rapid chalk talks on a layout pad, in others he has risen to the inner councils of advertising planning and policy. Some art directors are not held to the boundaries of advertising art alone, but apply their talents to problems ranging from merchandising ideas to staging sales conventions.

Whether you think of him as pencil pusher or executive, the fact remains that with the growth of the scientific approach to advertising, layout is no longer an exercise in abstract composition, and the buying of art no simple question of pretty pictures. This Art Directors Annual is testimony to that fact, and it is here that we should re-examine the various facets of the craft and the background the art director brings to it.

HE IS ARCHITECT OF THE AD

Planning the physical appearance of an advertisement involves the use of structural principles similar to those used in planning a modern house. The materials and stresses are different, to be sure, but consideration of purpose, salient features, design and materials are definite and important prob-
lems. The effectiveness of the advertisement is in proportion to the imagination and skill that go into its make-up. Each advertisement demands its proper arrangement of elements, its emphasis on certain factors and subordination of others to attain its maximum efficiency. This planning requires a definite understanding of advertising and psychology, as well as technical facility in composition.

The final layout is a blueprint of the projected advertisement. From this blueprint the advertiser is sold and the buying of finished materials, art, type, and lettering is accomplished. Since purchasing this material often involves considerable expenditure, expert judgment must be used in the selection of the proper artists and mediums of expression.

HE PICKS PICTURES FOR LOW BROWS AND HIGH HATS

The art director must know how to sell merchandise with pictures. To do this he must know what kind of pictures stop people. He must analyze public taste, the kind of art people like as reflected in popular prints, their feeling for furniture and decoration, popular preferences in color and design, and what is fashionable in clothes and accessories. The art values of the laborer, the office worker and the sophisticate have to be analyzed for their points of coincidence and points of difference.

What people look at, and look like, is the art director’s province. He must know the capabilities and capacities of artists, photographers, and designers to anticipate and satisfy these values. Selling with pictures is deciding whether Dali, Hesse, or Soglow will sell more of a certain product to its proper market.

HE ADDS UMPH TO THE WORDS

A message is effective in proportion to the kind of reading it commands. In this, close collaboration of copywriter and art director is essential to a flashing finished product. Many writers have the ability to think in visual concepts and contribute pictorial as well as verbal ideas. Likewise basic ideas for campaigns have often emanated from art directors; and it is usually up to them to discover the picture plus in a piece of copy. It is the art director who through a skillful handling of lettering gives the headline a maximum of emphasis and meaning. His treatment of type extends an invitation to read the message.

The endpoint of creative effort is at its finest when there exists a mutual balance of critical and intellectual effort between writer and artist. Many highly successful and lasting teams, such as Stirling Getchell and Jack Tarleton, William Esty and James Yates, O. B. Winters and Paul Newman, have operated on this basis. Advertising pays off on a unity of copy and art effort.
A DIPLOMAT WITH A PAWNBROKER'S EYE

As liaison officer between the artist and the account executive and his client, the art director must have both tact and patience. Standing between the fire of the man who puts it on paper and the man who knows what he likes is a tough assignment.

I believe the exhibits in this book are a tribute to keen understanding between the artist and art director. This factor is well known to artists who find themselves stimulated by certain art directors, hampered and hamstrung by others. The artist must have confidence in the ability and authority the art director exercises in interpreting art (selling it may be a better term) to the brass hats upstairs. He must have confidence in the logic of the corrections and revisions.

How much is a piece of art worth? Since the first cave man scrawled a reindeer on a cave wall this question has been an irritant. Appraising the value of a drawing in relation to its sales and media importance calls for a pawnbroker's eye. Today this is a field of well established but actually untabulated values. The only guides are past experience, acquaintance with artists and their prices, knowledge of the account, and a sense of what is fair to both artist and client. The relationship among artist, agency and client is balanced on accurate judgment in this field.

THE ART DIRECTOR MUST STUDY REPRODUCTION

Unfortunately the public rarely sees the original advertising art. What it does see is one of a million reproductions. To make this reproduction as nearly as possible a faithful facsimile of the original conception is a matter of scientific mechanics. It demands from the art director a thorough knowledge of paper and ink, of plates and printing. His art, typography and lettering must be planned with the mechanical limitations of publications in mind. Sound layout and direction save time, effort and money in the preparation of the physical ingredients of the advertisement.

By working closely with the mechanical department of his agency, by unifying their experience with his own concept of the finished advertisement, he can make the fullest use of the resources of typographers and engravers.

In this article I have endeavored to define the art director's job. The visual vigor of American advertising is positive evidence of how well he is doing it.
MASS MAGAZINES
US AND OUR
OLD-FASHIONED IDEAS

Art Director: A. G. Limbrock
Agency: Maxon, Incorporated
Client: H. J. Heinz Company

AWARD FOR DISTINCTIVE MERIT
AWARD FOR DISTINCTIVE MERIT


AWARD FOR DISTINCTIVE MERIT


18
Artist: David Hendrickson  
Art Director: Frederick Halpert  
Agency: Young & Rubicam, Inc.  
Client: The Centaur Company

Artist: Albert Dorne  
Art Director: Robert E. Wilson  
Agency: Young & Rubicam, Inc.  
Client: The Travelers Insurance Co.
Artist: Underwood & Underwood  
Art Director: Hubert F. Townsend  
Agency: Sherman K. Ellis & Co., Inc.  
Client: Hiram Walker & Sons, Inc.

Artist: Leo Aarons  
Art Director: Jack Anthony  
Agency: Young & Rubicam, Inc.  
Client: Client, Peabody & Co., Inc.
NO WONDER HIS PATIENTS LOST PATIENCE!

IT SMOKES AS SWEET AS IT SMELLS.

DRENCHED IN M-M-M-MOLASSES!

HEINZ
Oven-Baked BEANS

Artist: Johan Bull
Art Director: Harry Payne
Agency: Batton, Barton, Durstine & Osborn, Inc.
Client: Brown & Williamson Tobacco Corp.

Artist: James H. Gilchrist
Art Director: A. C. Limbrock
Agency: Maxon, Incorporated
Client: H. J. Heinz Company

Artist: Leo Aarons
Art Director: Jack Anthony
Agency: Young & Rubicam, Inc.
Client: Cluett, Peabody & Co., Inc.
Artist: John Atherton
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: The Travelers Insurance Co.

Artist: Victor Keppler
Art Director: Harry Payne
Agency: Batton, Barton, Durstine & Osborn, Inc.
Client: Hamilton Watch Company
ALL BROKEN UP

ANOTHER COLLISION WITH SERIOUS RESULTS

Artist: Charles Dana Gibson
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: The Travelers Insurance Co.

Artist: Victor Keppler
Art Director: Harry Payne
Agency: Burton, Barton, Durstine & Osborn, Inc.
Client: L. R. Squibb & Sons
Artist: Horst
Art Director: Arthur T. Blomquist
Agency: J. Walter Thompson Co.
Client: Pond's Extract Company

Artist: John Paul Pennebaker
Art Director: Wilbur Smart
Agency: The Buchen Company
Client: Northwestern Mutual Life Insurance Co.

Artist: Albert Dorne
Art Directors: Harry Payne, Harold C. McNulty
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Hamilton Watch Company
Artist: Bert Lawson
Art Director: Ted Sandler
Client: Columbia Broadcasting System

Artist: Finley-Jones
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Parke, Davis & Company
Artists: George Hughes, Stevan Dohanos
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Thomas J. Lipton, Inc.

Artist: Fred Ludekens
Art Director: Fred Ludekens
Agency: Lord & Thomas
Client: Californians, Inc.

Artist: Perry Peterson
Art Director: Deane H. Updegrove
Agency: Alley & Richards Company
Client: W. A. Taylor & Co., for Martini & Rossi
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Life Savers, Inc.

Artist: Leo Aarons
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Gulf Oil Corporation

Artist: Albert Doten
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Gulf Oil Corporation
Life as a model taught me...

Get in the habit of saying "Modest!"

The Problem of the Ugly Guest Room
Art Director: William Sirosahl  
Agency: J. Walter Thompson Co.  
Client: Eastman Kodak Company

Art Director: Paul F. Berdanier, Jr.  
Agency: J. Walter Thompson Co.  
Client: J. B. Williams Company
Artist: Peter C. Helck  
Art Director: Fred S. Sergerian  
Agency: Young & Rubicam, Inc  
Client: Gulf Oil Corporation

Artist: Paul Hesse  
Art Director: Gordon C. Ayner  
Agency: Compton Advertising, Inc.  
Client: Procter & Gamble Company
Artists: Joseph Gering, Black Star
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: Time, Inc.

Artist: George Hughes
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: Thomas J. Lipton, Inc.
Artist: James Schucker
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: The Travelers Insurance Co.

Artist: Frank D. Cowles
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: The Travelers Insurance Co.
Artists: A. M. Cassandre, Peter Helck
Art Directors: Charles T. Ciner, Leon Karp
Agency: N. W. Ayer & Son, Inc.
Client: Hawaiian Pineapple Co., Ltd.

Artists: Peter Helck, A. M. Cassandre
Art Directors: Leon Karp, Charles T. Ciner
Agency: N. W. Ayer & Son, Inc.
Client: American Telephone & Telegraph Co.

Text:

Last year, a hurricane hit the Middle West—causing the Ohio Valley, Pennsylvania, Ohio, West Virginia, Maryland, and parts of New England, New York, New Jersey, and a number of other states to experience widespread power outages. Over 500,000 customers lost service. As a result, Hawaiian Pineapple Co., Ltd. invested in a new telephone system to ensure reliable service.

This year, a hurricane hit the East Coast—causing widespread power outages. Over 1.5 million customers lost service. As a result, American Telephone & Telegraph Co. invested in a new telephone system to ensure reliable service.

Real Telephone System
Grass!

more important to America than strikes or taxes

With their frightful kids on growing hands, the most important produce a still valuable home plate. Without this produce in abundance, it is the “base, potent” of America's future and our national economy, the farm, upon which so many depend. The farm is the real backbone of our national economy, the farm is the farm is the farm. If something happens to our farms, there's only one thing to do: We'll have to eat something else. Grass is more important to America than strikes or taxes, it is the basis of our national economy.

Country Gentleman

Art Director: William A. Bown
Agency: McCann Erciess, Inc.
Client: Curtis Publishing Co.
Artist: Underwood & Underwood
Art Director: Hubert F. Townsend
Agency: Sherman K. Ellis & Co., Inc.
Client: Hiram Walker & Sons, Inc.

Artist: James E. Allen
Art Director: Hugh I. Connet
Client: Sinclair Refining Company, Inc.

Artist: Leslie Saalburg
Art Director: Hubert F. Townsend
Agency: Sherman K. Ellis & Co., Inc.
Client: Hiram Walker & Sons, Inc.

Artist: William Rittase
Art Director: Robert E. Wilson
Agency: Young & Rubicam, Inc.
Client: Agfa Ansco Corporation
HERE COME THE FLORIDAS

The palm trees wave their welcome. Spy them from a speeding Florida train; see them as you drive the scenic Florida turnpike. Sit out under their shade on the cool breezy shore of a Florida lake. And always, you’re in Florida — the motion picture state.

Florida oranges, Florida grapefruit, Florida tangerines — these are navel oranges, these are Florida grapefruit, these are Florida tangerines. And just as you’re driving past them, the sun is shining through the leaves. You’re in Florida. And Florida’s orange groves offer the same thrills you’d get at the seaside. Take a look at the orange groves. It’s a sight to see.

Florida, the perfect vacation spot. Florida, the perfect place for your next trip. Florida, the perfect place to live. Florida, the perfect place to drink Florida orange juice.

The Florida Citrus Commission

Artists: Albert Stachle, Glen Grohe
Art Director: Budd Hemmick
Agency: Arthur Kudner, Inc.
Client: Florida Citrus Commission

SNOW BOUND

L’APRÈS-MIDI D’UN HIVER CHAUD

By Henri Matisse

Artists: Herbert Matter
Art Director: Paul Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Province of Quebec
Artist: Holmes L Mettee  
Art Director: Henry Bender, Jr.  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Client: Armstrong Cork Products Company

Artist: Leo Aarons  
Art Director: Gordon C. Aymar  
Agency: Compton Advertising, Inc.  
Client: Procter & Gamble Company

Artist: Dr. Ernst Schwartz  
Art Director: Robert E. Wilson  
Agency: Young & Rubicam, Inc  
Client: Agfa Ansco Corporation
Artist: Edwin A. Georgi
Art Director: Kenneth Paul
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: United States Steel Corporation

Artist: Dan Content
Art Director: Arthur Deerson
Agency: Warwick & Legler, Inc.
Client: Seagram Distillers Corporation

Artist: Lucille Corcos
Art Directors: Lester J. Loh, J. H. Tinker, Jr.
Agency: J. M. Mathes, Incorporated
Client: American Viscose Corporation
Art: Rudolph Dirks  
*Art Directors:* John J. Hill, Edward G. Jacobsson  
*Agency:* Kenyon & Eckhardt, Inc.  
*Client:* Kellogg Company

Art: C. A. Voight  
*Art Directors:* John J. Hill, Edward G. Jacobsson  
*Agency:* Kenyon & Eckhardt, Inc.  
*Client:* Kellogg Company

Art: Paul Webb  
*Art Directors:* John J. Hill, Edward G. Jacobsson  
*Agency:* Kenyon & Eckhardt, Inc.  
*Client:* Kellogg Company

Art: Fontaine Fox  
*Art Directors:* John J. Hill, Edward G. Jacobsson  
*Agency:* Kenyon & Eckhardt, Inc.  
*Client:* Kellogg Company

Artists: Grancel Fitz, Martha Woody, K. Gunnor Petersen  
*Art Director:* Gordon C. Aymar  
*Agency:* Compton Advertising, Inc.  
*Client:* Procter & Gamble Company
COMPLETE ADVERTISEMENTS • MASS MAGAZINES
HEINZ
PINEAPPLE JUICE

HERE COME THE FLORIDAS

DOLE PINEAPPLE GEMS
TRULY HAWAIIAN

WHO SAID
FIJI IS ALL VELVET?

PINEAPPLE ICE CREAM

PINEAPPLE COFFEE
Grass!
more important to America than strikes or taxes

This Year A Hurricane

YOU'RE going to BOTH World's Fairs this year

Birthplace of 8 Billion Dollars
Advertising illustration has shown an amazing development in the years since the first World War. Twenty years ago there were only a handful of men capable of turning out illustrations for advertisements, and in the beginning the stilted and stylized work of this group was the only source of supply.

With the realization that effective illustration was a valuable advertising tool, a new generation of picture-makers sprang up. Their early efforts produced a hodgepodge of advertising pictures—a confusion of techniques often more concerned with manner than subject.

Came 1929—and the cold, gray dawn. Out of it grew a new attitude toward advertising pictures and their importance to advertising. We discovered the appeal of the news photographs. We learned about rotogravure reproduction. We discovered candid camera photography and naturalness in pictures. We found ways to learn what it was that appealed to the public.

Advertising illustration could now be measured in terms of public reaction. Artists became reporters. Readers responded to pictorial realism, photographic truthfulness, sentiment, drama and humor. Agencies studied the problem of what to picture and how. Readers were quizzed, their reactions tabulated, analyses made, deductions drawn.

Today nothing is more important to successful advertising than the pictures used to illustrate
the advertisements. Successful advertising pictures are not the result of trick techniques. Pictures must be clear—obvious—visual expressions of the copywriters' and art directors' ideas.

Today art directors are advertising men, intent on promoting a sale or a service. Today advertising illustrators are men possessed of a skill to attract and explain by their pictures.

Today there are hundreds of competent artists and photographers turning out finer work than was ever turned out before. Their prime concern is that the pictures they create may attract attention and keep them and their talents in demand. They are salesmen and to remain successful they must be as progressive and alert as anyone in business. By active competition, by study and research they must keep up to date.

If advertising illustration is to be a compelling element in the complete advertisement, there can never be a moment of relaxation in this matter of ingenuity and visual impact.

Advertising illustration has made long strides to improve its effectiveness. It is succeeding through a sharpened understanding of the resultful ways of using pictures and by an intelligent search for those elements in pictures which have popular or specific appeals.

As to the number of ways in which creative men can express themselves, no one dare hazard a guess. But with an ever-increasing knowledge of readers, their interests and their habits, the mechanics of advertising illustration are being perfected. The useful application of this tool is up to the art directors.

In this volume are illustrations of some pictures that were made to be salesmen. They were sent into homes of American customers in the newspapers and magazines. They were posted along our highways and placed in street cars and busses, wherever people might notice them. They were sent out by mail.

As to which of these illustrations were good "salesmen," you will have to decide. If you can explain why, you are an advertising expert.
CLASS MAGAZINES
ART DIRECTORS CLUB MEDAL FOR BEST COLOR ILLUSTRATION
Artist: Bilk Urlich
Art Director: Charles T. Cother
Agency: N. W. Ayer & Son, Inc.
Client: Cannon Mills, Inc.

AWARD FOR DISTINCTIVE MERIT

Artist: Victor Keppler
Art Director: Harold C. McNulty
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Corning Glass Works

AWARD FOR DISTINCTIVE MERIT
AWARD FOR DISTINCTIVE MERIT
AWARD FOR DISTINCTIVE MERIT

Artist: Herbert Matter
Art Director: Paul Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Cannon Mills, Inc.
OLD CROW

BOTTLED IN BOND

A TRULY GREAT NAME

Among the World's Great Whiskies

Tradition cannot be built up overnight. Old Crow goes back to the beginnings of Fine Whiskey distilling in Kentucky.

Artist: Kent Studios
Art Director: Stanley Dusek
Agency: Lawrence Fertig & Co., Inc.
Client: National Distillers Products Corporation

AWARD FOR DISTINCTIVE MERIT
Artist: Fred Freeman
Art Director: William H. Schneider
Agency: Donahue & Coe, Inc.
Client: Angostura Wuppermann Corp.

Artist: Henry Waxman
Art Directors: Lester J. Leb, J. H. Tinker, Jr.
Agency: J. M. Mathies, Inc.
Client: American Viscose Corp.
Artist: Leslie Saalburg
Art Director: Walter Reinsel
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company

Artist: Leslie Saalburg
Art Directors: Walter Reinsel, John S. Fischer
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company

Artist: Anton Bruehl
Art Director: Walter Reinsel
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company
Artist: Toni Frissell
Art Director: Eleanor Mayer
Agency: Abbott Kimball Co., Inc.
Client: Charles W. Nudelman, Inc.

Artist: Mac Ball
Art Director: Lester Jay Loh
Agency: J. M. Mathes, Incorporated
Client: Maryland Casualty Company
Artist: Albert Adams, Adams Studios
Agency: Young & Rubicam, Inc.
Client: Frankfort Distilleries, Inc.

Art Director: Herbert Bishop

Artist: C. G. Christensen
Agency: Arthur Kudner, Inc.
Client: General Motors Sales Corporation, Buick Motor Division

Art Director: Budd Hemmick
Dodge knows that American anger can help sell cars.
BL<AK AS TH<E ACE OF SPADES

THAT'S WHY ARTISTS LIKE TO USE HIGGINS INDIA INK

ARTIST: Leman Andel
ART DIRECTOR: Elmo Anderson
AGENCY: Frank Presbrey Company
CLIENT: New York Life Insurance Company

BLACKS

<table>
<thead>
<tr>
<th>COLORS</th>
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<tbody>
<tr>
<td>ALL WATERPROOF</td>
</tr>
<tr>
<td>Yellow</td>
</tr>
<tr>
<td>Orange</td>
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</tbody>
</table>

AMERICAN INDIA INKS

<table>
<thead>
<tr>
<th>WATERPROOF</th>
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<td>Black, Blue, Green, Red, White</td>
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CHAS. M. HIGGINS & CO., INC. - 87, NINTH STREET, BROOKLYN, N. Y.

ARTIST: Walter B. Geoghegan
ART DIRECTOR: Walter B. Geoghegan
AGENCY: Calkins & Holden
CLIENT: Chas. M. Higgins & Co., Inc.

ARTIST: Lyman Anderson
ART DIRECTOR: Elmo Anderson
AGENCY: Frank Presbrey Company
CLIENT: New York Life Insurance Company

ARTIST: Francis Marshall
ART DIRECTOR: Arthur Weithas
AGENCY: Cecil, Warwick & Legler
CLIENT: Elizabeth Arden
Artists: Louise Dahl-Wolfe
Art Directors: Lester Jay Loh, Claude Hurd
Agency: J. M. Mathes, Incorporated
Client: American Viscose Corporation

Artists: Ray Albert, Ehrlich-La Zink, Inc.
Art Director: Eleanor Mayer
Agency: Abbott Kimball Co., Inc.
Client: Revlon Nail Enamel Corporation

Artistic: Elwood Whitney
Agency: J. Walter Thompson Co.
Client: Lever Brothers

Artistic: Harry Brown
Art Directors: Lester Jay Loh, J. H. Tinker, Jr.
Agency: J. M. Mathes, Incorporated
Client: American Viscose Corporation
Artist: Marcel Arthaud
Art Director: Leon Karp
Agency: N. W. Ayer & Son, Inc.
Client: French Line

Artist: Louise Dahl-Wolfe
Art Director: George McAndrew
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: E. I. du Pont de Nemours & Co., Inc.

Artist: James Abbé
Art Director: Myron Kenzer
Client: Bonwit Teller

Artist: Tony Zepf
Art Director: John J. Smith
Agency: N. W. Ayer & Son, Inc.
Client: Container Corporation of America
COMPLETE ADVERTISEMENTS • CLASS MAGAZINES
Her Head in the Clouds

CANNON SHEETS

Yardley's English Lavender

Salted Textile in Cannon Towels

Dexton

Need to have hot late

Handbags in Air

First Class
TRADE PUBLICATIONS
ART DIRECTORS CLUB MEDAL FOR BEST BLACK AND WHITE PHOTOGRAPH

Artist: Marvin Becker
Art Director: Franklin D. Baker
Agency: N. W. Ayer & Son, Inc.
Client: Caterpillar Tractor Co.
AWARD FOR DISTINCTIVE MERIT


AWARD FOR DISTINCTIVE MERIT
Artist: John Scott
Art Director: Walter K. Nield
Agency: Young & Rubicam, Inc.
Client: Young & Rubicam, Inc.

Artist: E. Meerkämper
Art Director: Ben Collins
Client: The Beck Engraving Company

Artist: John Scott
Art Director: Walter K. Nield
Agency: Young & Rubicam, Inc.
Client: Young & Rubicam, Inc.
The rise and fall of "Shall I?"

Art Director: Ross Craufurd
Agency: Bamberger Broadcasting Service, Inc.
Client: IVOR

Avalanches always start at the top.

Art Director: Ross Craufurd
Agency: Bamberger Broadcasting Service, Inc.
Client: WOR

How to make people sit up and do things

The other day one of our agents, postman Winfield (a strapping young lad of thirty), found in his mailscape a fact that he thought was interesting and worth sharing with his friends. He wrote it down on a piece of paper and stuck it on his bulletin board. It was this:

"The other day our agent, postman Winfield (a strapping young lad of thirty), found in his mailscape a fact that he thought was interesting and worth sharing with his friends. He wrote it down on a piece of paper and stuck it on his bulletin board. It was this:

Avalanches always start at the top."

Artist: John Averill, Art Director: John Averill
Agency: George Bijur, Inc.
Client: Advertising & Selling

Advertising & Selling, 10 East 50th Street, New York, N.Y.
to

with

Eventually

NOW

Artist: Lester Beall
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.

IDEAS

that transform apathy into action

Artist: Carl Albrecht
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.

GEOGE BIJUR, INC. - 9 ROCKEFELLER PLAZA - NEW YORK
4 YEARS LATER

**Artist:** Ila' old ki alma
**Art Director:** John B. Breunig
**Agency:** Needham, Louis & Brophy, Inc.
**Client:** Eagle-Picher Lead Company

**Artist:** Edwin Way Teale
**Art Director:** Ben Collins
**Agency:** The Beck Engraving Company
**Client:** E. I. du Pont de Nemours & Co., Inc.

**Artist:** Harold Kramer
**Art Director:** John B. Breunig
**Agency:** Needham, Louis & Brophy, Inc.
**Client:** Eagle-Picher Lead Company

**Artist:** Roy Snow
**Art Director:** T. V. Tinker
**Agency:** Batten, Barton, Durstine & Osborn, Inc.
**Client:** E. I. du Pont de Nemours & Co., Inc.
Artist: Lejaren A. Hiller  Art Directors: David Silver, C. Carroll Adams  Client: Davis & Geck, Inc.

Artist: John Averill  Art Director: John Averill  Client: Collins, Miller & Hutchings, Inc.
to cut costs of distribution

Simplifying distribution and the handling of advertising copy through the use of positive remuneration for service rendered and the
removal of any duplication of a single service can save time and money without at the same time
lowering the quality of the job. If the proper way to improve high quality services is found and
the people in sales to be kept busy, the savings are not only in the cost of advertising copy but
in the cost of printing, mailing, and lowering the cost of materials and machinery.

Art: P. Nyholm
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.

Art: Melbourne Brindle
Art Director: Walter B. Geoghegan
Agency: Calkins & Holden
Client: Sanderson & Porter

Art: Fred R. Archer
Art Director: Elmer R. Lasher
Agency: T. J. Maloney, Inc.
Client: Economics Laboratory, Inc.
**Artist:** Albert Dorne  
**Art Director:** Daniel W. Keefe  
**Agency:** McCann-Erickson, Inc.  
**Client:** Talon, Inc.

**Artist:** Max Hodge  
**Art Director:** Max Hodge  
**Agency:** N. W. Ayer & Son, Inc.  
**Client:** Ford Motor Company

**Artists:** Ledo Studios, Dorothy Monet  
**Art Director:** Robert Engel  
**Agency:** Fuller & Smith & Ross, Inc.  
**Client:** Mark Cross
DEPRESSIVE OF SUCCESSFUL PUBLICIST

Why does everyone say "Yes" to Mrs. Wilson?

SHEER STYLE PAJAMAS

THE EAGLE PICKER LEAD COMPANY

EVEN THE ROMANS KNEW IT!
How to make people sit up and do things

The rise and fall of 'Shall We?'
Art work in advertising attracts attention in the first instance, and creates a favorable attitude on the part of a prospective purchaser. But after attention has been attained, typography must carry on and tell the sales story.

It would, I think, be unanimously agreed that there are two stages of telling a copy story typographically. The first stage is represented by the display lines which seek to enlist the interest of the casual reader in the merchandise or service advertised. The body matter then goes on to elaborate the sales argument at greater length.

The burden on the typography of display, if this display functions successfully, is to deliver a message quickly—or not at all—in this fast-moving world. A like task, but one not quite so difficult, is assigned to the body types carrying the text of the advertisement.

Under these circumstances, we should plan printing to meet the fast-moving tempo of prospective readers. The messages we are called upon to put into type must meet successfully this test: If looked at for a fleeting moment, will they tell the gist of their story?

The printer has at his command one very potent tool to meet these present-day requirements: Display. For display is to the compositor what intonation, inflection, and emphasis are to the orator.

Display serves to index advertising copy for us, making it easier for us to locate offers of mer-
chandise in which we are interested, in just the same way as the tabs or cut-in letters on the edge of a dictionary help us to locate a certain word which we may wish to look up. Within a single advertisement, folder, or booklet, displayed sub-heads lead us directly, without waste of time, to the paragraphs or sections dealing with features with which we may be specially concerned.

Display is, therefore, an important factor in today's composition. Display lines first attract the attention of a reader and then intrigue him to read further into the copy.

Since they do perform so important a function, let those of us who set composition treat our display lines respectfully. Let us make sure the lines we display most emphatically are significant, making the point in the sales message most likely to attract the attention of a reader whose eye is casually roaming across the page.

Make sure they really stop the eye of this reader: that they are large enough and insistent enough to do the job, and not fail because they are half-hearted. There are those who advocate light display and even gray pages, but I cannot throw in with them, when the necessity for commercial return is concerned.

We may here recall the question often asked an advertiser: If lost in a wilderness and calling for help, would you prefer a thousand whispers or one loud shout?

Having attracted attention, let us organize and index the text copy by sub-heads to make it easy for the reader to find the paragraphs dealing with features or points in which he individually is especially interested. Again, we cannot afford to risk a wide expanse of even color type composition.

Above all, let us who set type make sure that when a reader once favors us with a moment's attention, there be no question in his mind as to what our customer has to sell. All of us can recall looking at advertisements and mailing pieces and wondering what on earth they were about, and whether the man who paid for the printing was selling watermelons or real-estate. When our attention is drawn away from one advertisement by some more comprehensible sales story, we can understand that the advertiser who loses out may well be skeptical regarding the "power of print."

After all, print has no power except when it is intelligently planned and executed. Printing which is effective is the only printing for which buyers can afford to pay—for long! And herein we find the strongest argument for the training and building of competent, thinking printers, who realize the potential power latent in the types and matrices which pass between their fingers.

Competent craftsmanship in setting letters into lines is not enough today. Facing new demands
because of the speeded-up tempo of modern living, able compositors must think about the copy they handle, and adapt their practice to these demands. More successful results from the copy they set afford the soundest and most logical approach to increased earning power.

A thoughtful analysis of copy is the surest guide to presenting it eloquently in typefaces. But there remains also to be considered the factor of current style, which changes constantly, though not too rapidly, with changing cycles of taste.

Ten years ago, the influence of "modern" design in the applied arts made itself felt in typography. This influence has brought about a number of changes in the best of our composition in the service of commerce.

First, it has simplified both typefaces and layout. Applied to typefaces, the influence was responsible for the simplification in design observable in the sans serifs, flat serifs, and other modern typefaces. Applied to layout, it has produced the rather severe geometric arrangements which are today so widely used.

The second important result of the modern influence is that the long-cherished central axis of restful typography has gone by the boards, perhaps never to return. It has been supplanted by non-symmetrical layout which is unbalanced rather than balanced, dynamic rather than static, disturbing rather than soothing. The modern typographer endeavors to substitute clarion calls for lullabies.

As to the present trend in typefaces: In spite of repeated rumors that the traditional oldstyle romans are returning to favor, the usage of the best composing rooms and the sales of the typefounders and composing machine manufacturers show modern typefaces still in the ascendant. The flat serifs apparently now lead the sans serifs in popularity, probably because of their higher degree of legibility.

There is a feeling on the part of some authorities that the next typeface family likely to rise to a position of popularity and importance will be a sans serif with strokes of variable weight. Such a typeface will, by reason of "thicks and thins," be far more legible than the monotone sans serifs, and will appear more brilliant. Yet it will retain the simplicity which is the essence of sound modern design.

The skyscraper motif of modern architecture is reflected in the favor with which tall and slender typefaces are now regarded. The newer typefaces being produced are relatively narrower than standard in relation to height, and markedly condensed faces in the Bodoni and and Gothic families are being widely used.
A reaction against the severity of geometric layouts and the simplicity of monotone sans serifs is evidenced by the popularity of scripts. Or perhaps they are used as a foil for severity. At any rate, any good new script typeface is still assured of a warm reception. It is my belief that informality is more attractive than formality in a script used to promote sales.

Prediction of future trends is hazardous, but we know from historic precedent that styles move in cycles. There is on the horizon a "cloud the size of a man's hand" which seems to foretell a return to popularity of some of the decorative typefaces which were consigned to limbo—with appropriate ceremonies—ten years ago.

Of this we may feel certain. No style, however sound or commendable, will last forever. For every action there is a reaction, and perhaps ten years from now we may be inflicted with typography which is ornamental rather than functional. We can then mourn the passing of the clean, lithe simplicity of the present era in which the legibility of type and its functional effectiveness are respected as they have never been in any period past.
NEWSPAPERS
How do YOU make friends?

The Journal is marking the largest audience in its history, Journal readers are participating in one of America's largest human experiences—adays which has resulted in innumerable stories of joy, the Journal in 3 years. Even with these increases, the Journal continues to believe that the kind of friends you acquire is as important as the number of friends you can acquire. That is why we will find none of the methods people and magazines use for making friends discussed here.

By Bargain Bazaars?
By a Fourth of July?
By Ringing Doorbells?
By Exaggerant Gestures?
By You Need a Shipwreck?
By You Make an Effort?

These statements on Journal methods of making friends are not offered as a comment on the number of friends the Journal has been making recently. Under the Journal's total conditions as at the highest point in history—56,000,000 women readers—In the past three years it has increased over 50,000. Among its methods of this increase is one from women who buy the Journal as a whole. The matter how you buy it, the size and nature of this increase are remarkable.

March Journal

Artist: James Thurber  Art Director: Leon Karp

ART DIRECTORS CLUB MEDAL FOR BEST CONTINUITIES AND COMIC STRIPS

March Journal

Artist: R. Williams  Art Director: Myron Kenez  Client: Bonwit Teller

ART DIRECTORS CLUB MEDAL FOR BEST BLACK AND WHITE ILLUSTRATION

March Journal
Sausage Shapes over London can make more Fords go by

Come on, now, don't be so far fetched. How can new air defenses in England have one blessed thing to do with selling an American car to Americans?

It's been changing Americans for some years now. It's changed the people you know—it's changed you. A few years ago, news was a pastime, take it or leave it dig into it around election time and forget it most of the time.

Then things happened. Abroad, dictators ripped out booming phrases of war and ripped up treaties and pacts. At home all the banks closed and a new era opened. Men began to ask other men about new bills, new taxes, new unions, new powers. It began to dawn on people that the news was something happening to them—sitting up there in their business ledgers looking at them, perching on their tractors, making marks or leaving blanks on their sales chests.

And now the news matters as it's never mattered before. Most of all it matters to the most intelligent people. The people with the bigger jobs and paying farms; people in the professions. People with the $599's and $774's for new Fords.

There's nothing casual about their need for the news. They care enough to want all the important news—straight, unsnarled, responsibly told.

So 700,000 of them read TIME. Every week of the year they read TIME—to find out.

And that has plenty to do with selling new models or anything as important to Americans. When you advertise to people who want to find out, who are eager and alert, you're getting your own news of new models, new prices through on the sharpest intensity level you can find anywhere.

And getting it through, in TIME, to people who want to spend their news. Ten doom surveys prove that TIME readers have stability far above the mass average: 83% are of professional or executive status; they make a market that doesn't dissolve under pressure—that stays secure.

It stayed secure the last time there was pressure; during the sox years of Depression I. Advertisers discovered that passenger car advertising rose 141%. Because it paid out, that's why it rose.

What's so all-fired different about Depression III? One market dissolves, another weakens. Still another stands secure—makes a SECURITY BASE for any advertiser. TIME's market stays secure. TIME readers just proved it all over again in a recent survey of 50,000 TIME families. Proved it for any advertiser. Proved it so specifically for passenger car advertisers that it seems like the selling arguments to end all selling arguments:

TIME FAMILIES PLAN TO BUY 91,000 NEW CARS
THE BALANCE OF THIS YEAR
OTHER TIME FAMILIES PLAN TO BUY 268,800 NEW CARS DURING 1939.

What's the price of getting your lick in to this market? Five to ten thousand dollars a page? No, that buys mass circulation. The big money.

A TIME page costs less than $2500; thirteen pages cost $30,050; twenty-six cost $57,050.

That doesn't buy mass circulation—that only puts your news through to 700,000 intellgent TIME families. All of whom want the news and a shocking lot of whom want new cars.
Artists: Jean Spadle
Dora Abrams
Richard Young
Art Director: Myron Kenzer
Client: Bonwit Teller

Artists: Fred Chance, George Connelly
Art Director: John J. Smith
Agency: N. W. Ayer & Son, Inc.
Client: Steinway & Sons
KEEP YOUR EYE ON BANBERGER'S

In Praise of Usuals, which has been more usual this time at Banberger's, which you can find February morning, the usual menu again is expanded to please the New Jersey for the first time.

Then we remember the usual familiar faces at Hasket over coffee. They need the same coffee, same time, same face, but at the face of one's own time is true.

The pride is more than usual. A tower divided into the most powerful individual design in the world.

Also, worthy to note among our spreading and community honors of the great manufacturing cities of the nation;

The usual landmark has been one "out of context's time stories, the found landmark in the world; impelling thousands of people among thousands of thousands.

These are no budding; these are no budding landmark's, but seen in integrated part of the same emerging form.

That fame is still present today. You will find a more example of the striking points behind this form when Banberger's launches the 100th Year-wide Anniversary Sale.

ARTIST: Eric Mulvaney
Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.

SALE STARTS MONDAY JULY 30th

ARTIST: Joseph Feher
Art Director: Joseph Feher
Client: Chicago Tribune

ARTIST: H. Foster Ensminger
Art Director: Paul F. Berdanier, Jr.
Agency: J. Walter Thompson Co.
Client: The Curtis Publishing Co.

108
EVERY Artist: Allen Saalburg
Art Director: Paul W. Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Steinway & Sons

SKYSCRAPER" LOOKS LIKE THIS...

EVERY 3RD Artist: J. W. McManigal
Art Director: William A. Irwin
Agency: McCann-Erickson, Inc.
Client: The Curtis Publishing Co.

COUNTRY GENTLEMAN

Artist: Robert Philipp
Art Director: Paul W. Darrow
Agency: N. W. Ayer & Son, Inc.
Client: Steinway & Sons
Artists: Eric Mulvaney, Thomas Gray
Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.

Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.

Art: Keith Ward
Art Director: Harry Payne
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Borden's Farm Products

Artists: Keith Ward
Art Director: Harry Payne
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Borden's Farm Products

Art: Eric Mulvaney
Art Director: M. L. Rosenblum
Client: L. Bamberger & Co.
GOSH, MORE STARWYCK! I SHOULD THINK A SCREEN STAR WOULD DIE OF JOY BEING SO ADMIRABLE TO EVERYONE.

A SCREEN STAR'S MUCH MORE LIKELY TO DIE OF HARD WORK, MY DEAR.

YES, I SUPPOSE SO, BUT THEN IT MUST BE TERRIBLE TO BE TO ADMIRE ALL THE TIME.

MAYBE YOUR BEING LETTING COSMETICS SCREW DEATH BECAUSE YOU DON'T REMOVE COSMETICS THROUGHOUT SCREEN STARS USE LUX TOILET SOAP BECAUSE IT HAS ACNE-REDUCING PROPERTIES.

9 OUT OF 10 SCREEN STARS USE LUX TOILET SOAP.

Artists: Richard Clemmer, Underwood & Underwood
Agency: George Bijur, Inc.
Client: TIME, Inc.

Shifting the Olympics can shift more Nash gears

Art Director: Elwood Whitney
Artists: George Hurrell, Gilbert Bundy
Agency, J. Walter Thompson Co.
Client: Lever Brothers

TIME * THE WEEKLY NEWSMAGAZINE *
It's a very small number...but a great deal depends on it.

---

Artist: Victor Keppler
Art Director: Harry Payne
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: E. R. Squibb & Sons
PASTE THIS IN YOUR HAT!

Artist: Edward Johnson
Art Director: Fred S. Servanen
Agency: Young & Rubicam, Inc.
Client: Cholestal, Peabody & Co., Inc.

NEW paradise for SMALL FRY

Art: Little John. Appearing in comic books dby the famous
Artist: Russel Patterson. Each of the other eight
Art Director: Herbert S. Lenz
Client: R. H. Macy & Co., Inc.

MACY'S NEW YOUTH CENTRE * 4TH FLOOR

The widest choice of CORRECT clothes for young people in America.

Artists: H. Foster, Ernest. William Sakren
Art Director: Paul F. Bardanian, Jr.
Agency: J. Walter Thompson Co.
Client: General Cigar Co., Inc.

Every Woman wants to be Kissed—

Artist: Henry Thomas van Loon
Art Director: W. W. Yonkers
Agency: Young & Rubicam, Inc.
Client: White Owl 5c
Miles STR-E-T-C-H
-the more STOP and GO
the longer miles grow-

SAVES ON STOP AND GO

Artist: Walter Richards
Art Director: Elwood Whitney
Agency: J. Walter Thompson Co.
Client: Shell Oil Company

Artist: Walter Early
Art Director: Gustave Sigriz
Agency: Young & Rubicam, Inc.
Client: Krueger Brewing Co.
**JERRY ON THE JOB**

**WASH DAY!**

**I HAVE MY CHILD’S LOVE BACK AGAIN!**
WOOING WINNIE

Artist: William Sakren
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: General Foods Corporation

NEW! WONDERFUL!
JELLO PUDDINGS

SOPHISTICATED SWEET TREATS

3 LUSCIOUS FLAVORS
RICh CHOCOLATE - REAL VANILLA
MELLOW BUTTERSCOTCH

SAME LOW PRICE AS JELLO
AT ALL GROCERS

Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: General Foods Corporation

GRUMPY GUS

Artist: William Sakren
Art Director: Fred S. Sergenian
Agency: Young & Rubicam, Inc.
Client: General Foods Corporation

Artist: Joseph King
Art Director: Frederick Halpert
Agency: Young & Rubicam, Inc.
Client: Bristol-Myers Co.
**DOWN OUR STREET**

Oh, Doctor! Down our street coo h! doctor—qo...

My doctor's sick.

Oh! doctor—quick. My doctor's sick.

Tell me, please. He's best.

Crisco pies are light as air. That's right. Noodles, get your share.

You've crisco and you're the best.

It's light and easy to digest.

By Winifred Carter

---

**Oh, Doctor!**

Oh, Doctor! Quick. My doctor is sick.

Tell me, please. He is best.

Crisco pies are light as air.

You've crisco and you're the best.

It's light and easy to digest.

By Winifred Carter

---

**By Rush**

A Woman's Way!

Free advice! Crisco (this super-creamied pure vegetable shortening) is now priced so low that everyone can enjoy crisper, more digestible fried foods, flaniers, more delicious cakes. Get Crisco today. It now costs so little to use Crisco for all your cooking.

---

**VIC & SADE, Radio's Home Folks**

No raise! We get a brass door knocker and extra floor plugs. My hand, Crisco!

---

**A Woman's Way!**

Free advice! Crisco (this super-creamied pure vegetable shortening) is now priced so low that everyone can enjoy crisper, more digestible fried foods, flaniers, more delicious cakes. Get Crisco today.

---

**Vic & Sade, Radio's Home Folks**

No raise! An' we get a brass door knocker and extra floor plugs. My hand, crisco!

---

**A Woman's Way!**

Free advice! Crisco (this super-creamied pure vegetable shortening) is now priced so low that everyone can enjoy crisper, more digestible fried foods, flaniers, more delicious cakes. Get Crisco today.

---

**A Woman's Way!**

Free advice! Crisco (this super-creamied pure vegetable shortening) is now priced so low that everyone can enjoy crisper, more digestible fried foods, flaniers, more delicious cakes. Get Crisco today.
COMPLETE ADVERTISEMENTS • NEWSPAPERS

ANNOUNCING THE STEINWAY PIANO

STEINWAY

FROM MOD TO YOU WITH LOVE

FORTY MINUTES four brand-new babies arrived in
the United States. If you're lucky enough to have
one or more congratulating little people among your
relatives, you might want to congratulate them. And
the best wishes of the Strauss to the Strauss baby... quite
unexpectedly registered... may we add, with the parents, in
tune with the well-intentioned news service. The
cause in Strauss was about to be... The results...
abundant. The Strauss family is now... They were
welcomed in that house for 64 years. We are all
equally human when we do love, remember your own,
the health and happiness of your children. When
you see the Strauss. Then read all about your
 Strauss Farm Products.
WE LIFT OUR GOLDEN CREST VOICES

Please pardon us; singing is a bit out of our line. But we just can't help sending a few lines to you—of glad tidings, and happiness, and good health for this and every season. We'll make good on these good wishes, too, with your kind permission. Just leave it in the hands of your Borden Man. "I'm changing to Golden Crest Vitamin D, the milk with the substantial vitamins in it." Will you, for a happy, healthy Christmas and New Year?

Borden’s Farm Products.

I DREW A SALUTE FROM THE ADMIRAL

Ballantine's Ale & Beer

STANDARD OIL DEALERS

STANDARD'S ANNUAL 4-SECOND SERMON ON SERVICE

FOR HURRY DELIGHT

FOR WORRY STANDARD SERVICE

WHO ATE MY CHEESECAKE FOR FOREIGN Xmas Day?
The Man who Cares says... - Carstairs

A Name of Fine Traditions since 1798

Carstairs... Blended Whiskey of Character

Betch Their Waggin to a Star

"I was a Summer Delivery"

Macy's
BOOKLETS
AWARD FOR DISTINCTIVE MERIT

Artist: M. Martin Johnson  Art Director: M. Martin Johnson  Client: Chicago Art Directors Club

ARTIST: Harry Brown  ART DIRECTOR: Ted Sandler  CLIENT: Columbia Broadcasting System

AWARD FOR DISTINCTIVE MERIT
From Moo
To You
With Love

by Beulah Borden

To You

by Beulah Borden

Artist: Taylor Poore
Art Director: William A. Kittredge
Client: R. R. Donnelley & Sons Co.

Artist: Keith Ward
Art Director: Harry Payne
Agency: Batten, Barton Durstine & Osborn, Inc.
Client: Borden's Farm Products

Artist: Fred Hauck
Art Directors: Fred Hauck, Walter Lloyd
Client: Collier's
Artists: David O. Green, Turkel Korling
Art Director: James T. Mangan
Client: Mills Novelty Company

Artists: Henry Stahlhut, Dorothy Gaffney
Art Director: Dorothy Gaffney
Agency: Abbott Kimball Co., Inc.
Client: Strathmore Paper Company

Artist: Lester Beall
Art Director: Lester Beall
Client: The Sterling Engraving Co.

Artists: Pagano, Inc.
Art Directors: W. L. Rogers, Raymond Levy
Agency: Barnes Press
Client: West Virginia Pulp & Paper Company
FROM PULPWOOD TO PAPER
Show Going On

Inside...

Step Up! Step Up! For the big show. It's colossal—Stupendous—See the eye-filling splendor of the parade of new model announcements! Gaze at the thrilling, sales-winning editorial mid-way... that focuses the buying-attention of more than 2,620,000, affluent, active auto-interested families on the 1939 cars!!! Hurry, Hurry, Hurry... Get in line and get your ticket for the biggest show on earth—THE '39 MOTOR-BUYING SEASON, as produced by the editors of Collier's and America's leading automotive advertisers.

Artist: Fred Hauck  Art Directors: Fred Hauck, Walter Lloyd  Client: Collier's

Artist: V. Bobri  Art Director: Grace M. Jones  Client: Nolde & Horst Sales Co., Inc.

Artist: Fred Hauck  Art Directors: Fred Hauck, Walter Lloyd  Client: Woman's Home Companion

They knew more about cows
Artist: Lester Beall
Art Director: Lester Beall
Client: The Sterling Engraving Co.
Artists: L. W. Froehlich
Art Director: L. W. Froehlich
Client: The Bauer Type Foundry, Inc.

Artists: Lester Beall, Joseph Gering
Art Directors: Lester Beall, Walter Lloyd
Client: Woman's Home Companion

Artist: Erik Nitsche
Art Directors: Robert A. Schmid, Erik Nitsche
Client: Mutual Broadcasting System, Inc.

Artists: Lester Beall, Joseph Gering
Art Directors: Lester Beall, Walter Lloyd
Client: Woman's Home Companion

Artists: L. W. Froehlich
Art Director: L. W. Froehlich
Client: The Bauer Type Foundry, Inc.

Artists: Lester Beall, Joseph Gering
Art Directors: Lester Beall, Walter Lloyd
Client: Woman's Home Companion

Artists: Erik Nitsche
Art Directors: Robert A. Schmid, Erik Nitsche
Client: Mutual Broadcasting System, Inc.

Artists: L. W. Froehlich
Art Director: L. W. Froehlich
Client: The Bauer Type Foundry, Inc.

Artists: Lester Beall, Joseph Gering
Art Directors: Lester Beall, Walter Lloyd
Client: Woman's Home Companion

Artists: Erik Nitsche
Art Directors: Robert A. Schmid, Erik Nitsche
Client: Mutual Broadcasting System, Inc.
Artist: Robert Carroll
Art Directors: Robert A. Schmidt, Robert Carroll
Client: Mutual Broadcasting System, Inc.

Artist: Gene Federico
Art Directors: Stuart Campbell, Gene Federico
Agency: Abbott Kimball Co., Inc.
Client: Abbott Kimball Co., Inc.
A New Specimen of

DONNELLERY

DEEPTONE

A FOUR-COLOR REPRODUCTION OF AN OLD FLOWER PRINT

THE LAKESIDE PRESS

Artist: Walter Howe
Art Director: W. A. Kittredge
Client: R. R. Donnelley & Sons Company

ARTIST: William Golden
Art Director: Ted Sandler
Client: Columbia Broadcasting System

VIENNA
MARCH, 1938

—a footnote for historians from the Columbia Broadcasting System
Artist: Fred Bond
Art Directors: W. A. Kittredge
Willard G. Smythe
Client: R. R. Donnelley & Sons Company

Artist: Howard W. Willard
Art Director: W. A. Kittredge
Agency: R. R. Donnelley & Sons Company
Client: West Virginia Pulp & Paper Company
A SHOP TALK ON POSTERS

By Howard Scott, Poster Designer and Consultant

DEFINITION OF A POSTER

There have been given many definitions of what a true poster is. I venture to add another, perhaps a bit more contemporary. I feel that a poster is an advertisement that exploits a complete situation with true sincerity in a split second. The poster must attract, hold, and in a flash bring home to the reader a complete understanding of the advertiser's message. It must leave a pleasing impression as well as a convincing one. We in America have leaned toward the human interest poster during the last few years. The moving picture, with its tremendous influence, and the great number of purely picture magazines that flood our newsstands have both contributed in shaping the visual conception of the advertiser's audience.

Not so long ago, I had a very interesting talk with A. M. Cassandre, the well-known French poster artist. He has no peers when it comes to design, color and supreme ingenuity. Cassandre is a master of the purely symbolical or, let's say, the modern impact poster. He argued that America had no poster technique. We do nothing but blow up realistic paintings, and because we use them on twenty-four sheet poster panels, we call them posters. I'm sure he must have meant that our posters on the whole are not handled technically in the old flat poster treatment used by most of the Europeans for years. He failed to see that with a simple, powerful pattern, a strong poster can be had and
that any amount of realism within that primary pattern, if painted in its proper key so as not to
destroy the impact of this pattern, adds both to the appeal and story-telling value of the poster. This,
I told him, is America’s poster technique that the masses understand. Exhaustive surveys have been
made of the merits of our point of view and they have proved conclusively that as far as America is
cconcerned we are on the right track in putting on, as I like to call them, one-act plays to a five-second
audience.

USES OF THE POSTER

Right here I would like to say that perhaps the one form of advertising best suited to the speed
and complexity of our modern living is the poster. Its use on the big twenty-four sheet panels, the
three sheet and subway hoardings employs only a part of the space in which good poster advertising
can do its work most effectively. Most people don’t have time to read the lengthy lines of copy that
accompany the average advertisement. They are interested in getting their information in capsule
form—a digest of all things pertaining to their everyday living habits. The picture magazines are
giving the reader his news by way of the picture. Flash, vivid impressions; that is the true mission of
the poster. I believe we shall see the poster technique used more and more in our newspapers, pub-
llications and display fields. It seems a natural vehicle to use in getting the message over to the reader.

CONSTRUCTION OF POSTERS

As to the construction of a poster, this being the most important feature of all, I will try to give a
résumé of what makes it tick. There is no formula in the designing of a prize-winning poster
advertisement. First, and probably the factor contributing most in making a good poster, is that the
agency and its client be in perfect agreement that once twenty-four sheet posters have been decided
on as the media for a campaign, one cannot put everything, including the barnyard hens, into the
design. Also, that there must be taken an entirely separate point of view differing decidedly from that
of newspaper and magazine layout.

Secondly, the poster should be entertaining. The poster is the one form of advertising that
does not give away a “bag of marbles,” so to speak, for the few seconds of indulgence by your audi-
ence. Unlike radio, which gives entertainment along with the commercials, and the newspapers and
magazines, which give you news and fiction, the poster stands solely on its entertainment value as a
compensation to the reader.
There has been some criticism of a so-called "gag-lined" poster's ability to sell. True, you cannot put a magazine ad on a twenty-four sheet poster, as most advertisers try to do. The reading time is too short. But you can pick out one paramount feature of your product, wrap it up with a good "gag" line designed into a well-executed pictorial element, add your product identification and wind up by having a two-listed advertisement that's plugging for you twenty-four hours a day, thirty days out of the month, smacking home on your buying public thousands of quick-selling, pleasing impressions of why your gas starts quicker!

Given a good "gag" line, you should explore every possible composition in your preliminary roughs that will tip the reader off to the selling line long before he is within reading distance of the actual line of copy on your poster. A simple pantomime pattern can pour your reader right into the few words in your message. The success of the poster depends on handling both copy and pictorial elements toward this end. You must trap your audience for a split second and then release it with a concrete impression of your advertisement. Great care should be taken in choosing the actors in your "poster play." Refrain from blatant colors that only tend to chop your design to pieces. Rather a black and white painting with good value relations than a red, white and blue circus poster that leaves you wide open to every garden club addict's contention that you are smearing the landscape with junk. Use restraint and good taste and, above all, simplicity.

THE FUTURE OF THE POSTER

The future of anything, of course, is in the lap of the gods. However, I'll venture to say that given an opportunity, the poster will come into its real place in the years to come. It is surely the streamlined medium of the advertising world, and as such can surely hope for increased importance in the field of propaganda. There is a lack of trained, poster-minded agency executives and artists in this country. However, if the progress made in the last few years can be maintained, we shall surely see the poster graduate from the red-headed stepchild it has been into its rightful place in advertising.
POSTERS AND MAGAZINE COVERS
THE KERWIN H. FULTON MEDAL FOR BEST TWENTY-FOUR SHEET POSTER

Spring POWER

Artist: Albert Staehle  Art Directors: Stanford Briggs, Howard Scott
Agency: McCann-Erickson, Inc.  Client: Standard Oil Company of New Jersey

POWER from 1st to 3rd.

Essolene MOTOR FUEL

Wins on Quality

TWENTY GRAND 10¢
PURITY • BODY • FLAVOR IN EVERY GLASS

BALLANTINE'S ALE & BEER

LOW-COST-PER-MILE

STANDARD RED CROWN GASOLINE
THE BARRON G. COLLIER MEDAL FOR BEST CAR CARD

PURITY - BODY - FLAVOR
IN EVERY GLASS

BALLANTINE'S ALE & BEER

Artist: Joseph Binder    Art Director: Burton E. Goodloe    Agency: J. Walter Thompson Co.    Client: Peter Ballantine & Sons
Treat yourself daily to DOUBLE MINT GUM

Enjoy Healthful Delicious DOUBLE MINT GUM

Artist: Otis Shepard
Art Director: Otis Shepard
Agency: Barron G. Collier Corp.
Client: Wm. Wrigley Jr. Company

Artist: Russie Green
Art Director: Winslow H. Case
Client: Liggett & Myers Tobacco Company

Artist: Otis Shepard
Art Director: Otis Shepard
Agency: Barron G. Collier Corp.
Client: Wm. Wrigley Jr. Company
Artists: Joseph Binder, Everett W. Sahrbeck
Art Director: Everett W. Sahrbeck
Agency: Chas. Dallas Reach Co.
Client: The Koppers Company

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Artists: Irvine Kamens
Art Directors: David S. Block, Halpert Studios
Agency: Brown & Tarcher, Inc.
Client: Seeman Bros., Inc.

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Artists: Joseph Binder, Everett W. Sahrbeck
Art Director: Everett W. Sahrbeck
Agency: Chas. Dallas Reach Co.
Client: The Koppers Company

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Switch to the Modern Fuel
KOPPERS COKE
WIN $1000 FIRST PRIZE IN BIG CONTEST

---

BRINGS CHEER
White Rose Tea

---

WIN $1000 AND 272 OTHER CASH PRIZES
For CHILDREN'S COLDS
Just rub on VICKS
Proved by Two Generations of Mothers

"MERMAID-KNIT" PONIES

BALLANTINE'S
PURITY-BODY-FLAVOR IN EVERY GLASS

Artist: Gilbert Bundy
Art Director: Paul Smith
Agency: Kenyon & Eckhardt, Inc.
Client: Munsingwear, Inc.

Designer: Joseph Binder
Art Director: Burton E. Goodloe
Agency: J. Walter Thompson Co.
Client: Peter Ballantine & Sons
Artist: Texidor
Art Director: Herbert S. Lenz
Client: R. H. Macy & Co., Inc.

Artist: Joseph Binder
Art Directors: Hallas Kenyon, Harold D. Hoopes
Agency: Paris & Peart
Client: A & P Coffee Service

Artist: Sascha A. Maurer
Art Director: Sascha A. Maurer
Client: New Haven Railroad
Artists: Lester Beall, M. Ackoff
Art Director: Lester Beall
Agency: George Bijur, Inc.
Client: George Bijur, Inc.

Artist: Adolph Brotman
Art Director: Herbert S. Lenz
Client: R. H. Macy & Co., Inc.
AWARD FOR DISTINCTIVE MERIT

Artist: Alexey Brodovitch  Art Director: Alexey Brodovitch  Client: Harper's Bazaar

Harper's BAZAAR says

One of These Statements is True:

1. Your skin demands the blue red lipsticks
2. Your skin demands the yellow red lipsticks

Color: 471 Light  CHEERY  NICK DUB  Lathia  'Cherish' American Beauty
Brown: SHEILA  LOUISE PHILLIPS  GLENN  DOROTHY GRAY
Black: ELBAH  GOLD  AUBERT  MCCLINTIC

Artwork and Photography by Edward Steichen
ARTIST: Alexey Brodovitch  
ART DIRECTOR: Alexey Brodovitch  
CLIENT: Harper's Bazaar
AWARD FOR DISTINCTIVE MERIT
Arthur: Louis-Marie Eude
Art Director: Louis-Marie Eude
Client: Town & Country

Artist: Raoul Dufy
Art Director: Louis-Marie Eude
Client: Town & Country

ARTWARD FOR DISTINGUISHED MERIT

Artist: Horst
Art Directors: Horst, M. F. Agha
Client: Vogue
Art Director: Wallace F. Hainline
Client: Better Homes & Gardens

Art Director: Frank Eltonhead
Client: Ladies' Home Journal

Art Director: Peter Martin
Client: The Saturday Evening Post
Artist: Stanley Ekman
Art Director: James A. Shanahan
Client: American Photo-Engravers Association

Artist: Paul Rand
Art Directors: Dr. Robert L. Leslie, Percy Seitlin
Client: Direction

Artist: Charles Egri
Art Director: W. L. Bartlett
Client: International Nickel Company

Artist: H. J. Barschel
Art Directors: Dr. Robert L. Leslie, Percy Seitlin
Client: P. M.
AWARD FOR DISTINCTIVE MERIT

Artist: Raymond DaBoll  Art Director: Bert Ray  Agency: Runkle, Thompson, Kovats, Inc.  Client: Abbott Laboratories

Artist: Howard Hardy  Art Director: Howard Hardy  Client: York Ice Machinery Corporation
"Leave it to me!"

Artist: Robert Shaw  
Art Director: Myron Kenzer  
Client: Bonwit Teller

"Smart Woman’s Angle"

as a Magazine

Artist: Robert Shaw  
Art Director: Myron Kenzer  
Client: Bonwit Teller

It’s Smart

Artist: George Summa  
Art Director: Kenneth Paul  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Client: New York Telephone Company
Artist: Paul Rand
Art Director: Paul Rand
Client: Esquire-Coronet, Inc.

Artist: Paul Rand
Art Director: Paul Rand
Client: Esquire-Coronet, Inc.

Artist: Charles C. S. Dean
Art Director: Charles C. S. Dean
Client: George De Met & Bros.

Artist: Charles C. S. Dean
Art Director: Charles C. S. Dean
Client: George De Met & Bros.
Artist: M. Martin Johnson  
Art Director: Bert Ray  
Agency: Runkle, Thompson, Kovats, Inc.  
Client: Abbott Laboratories

Artist: Thomas Corbett  
Art Director: Dorothy Gaffney  
Agency: Abbott Kimball Co., Inc.  
Client: Strathmore Paper Company

Your passport to  
Whiskey Quality  
Bears this  
famous signature.

Artist: William Driscoll  
Art Director: Charles Chappell  
Agency: Arthur Kudner, Inc.  
Client: National Distillers Products Corporation
Lovely Hands
Speak for themselves

Artist: Charles A. Hunn
Art Director: R. J. Hamon
Agency: Geyer, Cornell and Newell, Inc.
Client: The M.Werk Company

The Lincoln V-12

Artist: Martino Studios
Art Directors: Walter Reinsel, John S. Fischer
Agency: N. W. Ayer & Son, Inc.
Client: Lincoln Motor Company

Take Me Boston to the Party!

Artist: William S. Gillies
Art Director: J. Burton Stevens
Agency: Pedlar & Ryan, Inc.
Client: Ben Burk, Inc.

When heaven was at the corner
of Sycamore and Main

Artist: Sam Marsh
Art Director: Herbert Bishop
Agency: Young & Rubicam, Inc.
Client: Packard Motor Car Co.
Old Mr. Boston
FINE GINS

Artist: M. Martin Johnson
Art Director: M. Martin Johnson
Agency: Runkle, Thompson, Kovats, Inc.
Client: Abbott Laboratories

Mystery

Artist: William S. Gillies
Art Director: J. Burton Stevens
Agency: Pedlar & Ryan, Inc.
Client: Ben Burk, Inc.

ARGENTAL
TRADE MARK
COLLOIDAL SILVER BROMIDE COMPOUND

Abbott

Artist: Tini Bonagura
Art Director: Walter Lloyd
Client: Woman's Home Companion

Walls

Wife
The artist, whether he has sold his soul to commerce or is starving in a garret, has the sublime pleasure of sitting before his finished creation and knowing that all that is before him is of his own handiwork; he has no one to blame but himself for the success or failure of his effort. He has done a one-man job.

On the other hand we designers working for industry share the pride in our creations with many persons. For if we are seriously interested in producing a successful design, not one that merely appeals to our own taste and fancy, we cannot do it alone.

The engineers in the factory are the greatest allies of the designer, for they are the men who can make the designer’s dreams come true. It is not to our interest to draw a splendid picture and say, “Here it is”; but it is our job to help develop and plan a manufacturable product. We cannot do this in the privacy of our drafting rooms. The research laboratory, the engineering departments of our clients, the observations and wishes of the sales and advertising departments, the public to be observed constantly and closely—these must be the tools on our drafting boards, ever more important than our T-squares and paint pots.

To find out what the public wants is probably the most difficult of the designer’s tasks and the one in which the manufacturer expects the greatest guidance. With this responsibility on his shoul-
ders the designer sets out to garner information. It is absurd to think that he is a superman and through his wizardry automatically knows what the consumer will buy. What he must be is a careful observer and he must use his “merchandising hunch” (really a gauge of how far it is best to go), an intangible something learned only after many years of experience.

In an effort to beautify their plumage women will accept the most extreme dictates of the fashion arbiters. The designer for industry has learned to watch the degree of change in women’s fashions and take a hint from it. For instance, the extreme styles in women’s headgear this year were a pretty safe tip-off that they would accept more radical designs in household accessories next season. Shoemakers have had great success with the platform shoe. Yet adding a thick sole and so eliminating the heel is a radical change to force upon a woman’s accessory whose prime claims to fame heretofore have been delicacy and lightness and daintiness. But women accepted the change. Once again the industrial designer can take his cue and, without fear of ruining his client’s sales, suggest more radical designs for other products.

Two World’s Fairs presenting the most modern use of new materials certainly conditioned the public for accepting the use of those materials for application to the things they will purchase next year. The successful designer knows how much of a dose of modernity the public will take. Possibly our greatest errors have been in selling a manufacturer down the river by giving his product too advanced a design—one for which the consumer was not ready.

Perhaps it will be illuminating to follow through on the appearance design of a specific problem and so show how these theories are applied: Cleaning, no matter how easy we make it for the lady, is bound to be drudgery. But psychologically we can make a woman take pride and delight in the implement she uses for her work. The form must be simple and pleasing. I have no sympathy with the thought of applying streamlined shapes to a household utility, but I do believe it can be “clean-lined” in its design. We have a distinct problem in doing a vacuum cleaner. The outward appearance must impress the consumer with ease of operation and the design must silently express the many conveniences within the housing.

Another element at our command is the spectrum. We are aware that everyone, especially women, is consciously or unconsciously swayed by pleasing color combinations. We experiment with pleasant colors on the cleaner and the public reacts far beyond our expectations. In our research we find that women object to weight in an object they have to push around. We discuss the possibilities
of lighter-weight materials with the factory research laboratories and they approve the use of magnesium and various kinds of plastics; we save several pounds—an easily noticeable difference to the purchaser. Women complain that electric cords get tangled in knots when they put their cleaners away. With the assistance of the factory engineers a clip is developed which does away with that nuisance. Rayon has become a magic word in the fashion world. We contact the mills and they develop a bag material containing rayon which conforms to the laboratories' stringent specifications. It brightens up the fabric and the salesman has a word of high style connotation to use on his potential customer.

Our experience has taught us that the seldom exploited sense of touch is not to be ignored. Again returning to the research laboratory we find that rubber and certain types of plastics are more pleasing to touch than other materials, and in further experimenting that some forms are less tiring to hold in the hand than others. This information helps us to produce a more acceptable handle for the vacuum cleaner.

Very briefly I have tried to point out how this business of industrial design is one of co-operation on the part of the designer and his staff with the sales management of the research laboratories, the engineers and the public—all of whom contribute information that the designer must use in his work.

Many words back, at the very beginning of these paragraphs, I explained (envously) how an artist working on canvas is his own master, familiar with and accustomed to his materials and his medium. As these paragraphs progressed I have attempted to point out that the Industrial Designer is but a cog in a wheel in producing a design for a product. He must share his bows (and graciously does) with the countless heads and hands which have contributed to producing the design.
PACKAGE AND PRODUCT DESIGN
AWARD FOR DISTINCTIVE MERIT

**Artist:** Charles C. S. Dean  
**Art Director:** Charles C. S. Dean  
**Client:** George De Met & Bros.

**Artist:** Peter Dom & Associates  
**Art Director:** Arthur T. Blomquist  
**Agency:** J. Walter Thompson Co.  
**Client:** Pond's Extract Company

**Artist:** Charles C. S. Dean  
**Art Director:** Charles C. S. Dean  
**Client:** George De Met & Bros.
Artist: Joseph Gering
Art Director: Lester Beall
Client: Florida Citrus Canners Cooperative

Art: Warren Wheelock
Art Director: Elwood Whitney
Agency: J. Walter Thompson Co.
Client: Pond’s Extract Company
Artist: Sam Marsh  
Art Director: Elwood Whitney  
Agency: J. Walter Thompson Co.  
Client: P. Ballantine & Sons

Artist: Leo Rackow  
Art Director: Morris Rosenthal  
Client: L. Bamberger & Co.
Artists: Irving Asherman, James D. Herbert
Art Director: James D. Herbert
Client: United Cigar-Whelan Stores Corporation

Artists: Joseph B. Platt
Art Directors: Herbert S. Lenz, Paul M. Hollister
Client: R. H. Macy & Co., Inc.

Artist: William Kries
Art Directors: Arthur Weithas, Caesar Ferri
Agency: Cecil, Warwick & Legler
Client: N. Lamon Corliss Co.
Artist: Emil A. Schaadler  
Art Director: Emil A. Schaadler  
Client: American Coating Mills, Inc.

Artist: Donald Hunter  
Art Director: Georges Wilmet  
Agency: Lemen & Mitchell, Inc.  
Client: John H. Woodbury, Inc.

Artist: Gustav Jensen  
Art Director: Gustav Jensen, Park Berry  
Agency: Buchanan & Co., Inc.  
Client: The Paton Corporation
Artist: Harold C. McNally
Art Director: Harold C. McNally
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Richard Hudnut

Artist: George C. Adams
Art Director: Elwood Whitney
Agency: J. Walter Thompson Co.
Client: J. B. Williams Co.

Artist: Frederick Chance
Art Directors: Frederic Suhr, Frederick Chance
Agency: Briggs & Varley, Inc.
Client: Mastin Products, Inc.
Each day more and more advertisements are being planned with regard for readership surveys.

The danger of radio and television absorbing the bulk of advertising funds is reduced as the effectiveness of each published advertisement is increased.

The effects of such activities can result in only one thing: The strengthening of the forces which advertising art have always exerted in influencing public opinion.

This means more work for the artist, a more secure income, and the assurance that the young men who are now entering the advertising art field will have the benefit of the experience of those they succeed.

If you visited the Eastman Kodak exhibit at the World's Fair more than once you may have noticed that in the cavalcade of color each audience reacted the same way as the various subjects were thrown on the giant screen.

If one group of 200 people says "Ah-h-h!" when a picture is shown them, any other similar group of 200 people will do the same.

This trait in human nature makes it possible to ask any representative group of 200 people which of several pictures interests them most and thereby know which picture will most interest 2,000,000 people.

There have developed during the past 10 years many ways of sounding public reaction to the printed page, and there are many new ways being developed today, but all are basically this, in principle, "Let a small sample represent the whole."
In the course of such investigating it is natural that some few picture subjects should be repeatedly found among those which people like most, and other subjects among those which people like least.

Accurate records of such information over a period of years in many thousands of cases becomes a dependable barometer of human interest or boredom.

By this means it is possible to compare a proposed advertisement with the records of many hundreds of similar advertisements and foretell how many people can be expected to see it when later it is published.
The FAMILY-NEEDS FORECAST

...a remarkably simple method for checking your own life insurance against the SEVEN VITAL NEEDS it would have to meet.

Observe by 15% of Men Readers

Observe by 63% of Men Readers

Observe by 8% of Men Readers

Observe by 80% of Men Readers

In examining one group of 1000 advertisements of equal cost it was found that one was observed by only 8% and another by 80% of men readers.

Thorough analysis discloses that there are many factors which cause one advertisement to be seen by 10 times as many as another, one of which is the choice of illustrative subject matter and of layout.

No single factor gives an advertisement high observation or readership, but always a combination of factors.

As an example the four advertisements show one which was observed by 20% of women readers. It pictures a “baby.”

Another was observed by 32%. It pictures a “baby” and has “visual emphasis.”

Another, observed by 55%, pictures a “baby,” plus an “animal,” plus “visual emphasis.”

The fourth, observed by 73%, pictures a “baby” plus an “animal” plus “something unusual happening” plus “visual emphasis.”
An examination of a small group of 250 advertisements shows that the factors in the above chart were present in ratios as represented by the two grey bars.

The dark grey bar represents the number of times the factor occurred among advertisements observed by very few people. The light grey bar, those observed by a great many people.

"Health", "Danger", "Shock", "News", plus visual emphasis give high observation to these advertisements. The one on the right was observed by more than 3 times as many women as average to see advertisements in this product field.

"Humor", "Pathos", "Romance", "Unusual Costumes" plus "Visual Emphasis" in combination are strong factors in getting observation. These advertisements were thoroughly read by an unusually high percentage of women.
"Something Unusual Happening" plus "Visual Emphasis" never fail in combination to get high observation. Whether the technique be old-fashioned or modern, whether the layout be smart or buckeye, the right combination will always win, the wrong combination will always lose.

11% of the women who observed the life insurance advertisement (left) thought it was an Eastman Kodak ad, so much did it resemble the Kodak advertisement (right). Only 1% correctly identified it.

The laws governing the reading habits of average people are constantly at work, and in this case raised the observation 65% above the field average, but lowered the identification by 90%.

The laws governing reading (and seeing) habits are a fascinating study. Armed with sufficient facts it is possible to foretell how many men and how many women will see, read and correctly identify advertisements before they are published.

This advertisement is one of the 52 ads in a magazine which were appraised on the day of publication. The ad was appraised at 40% observation and 11% reading by men, 55% observation and 15% reading by women. When the readership reports from 36 cities in the United States were available 3 weeks later, an average of error of less than 2% was found in the appraisal of the 52 advertisements.

Observed by 38% and read by 12% of Men Readers

Observed by 57% and read by 22% of Women Readers
Índices
INDEX OF ARTISTS

These are the names of the artists whose work you have admired in the preceding pages. Also their addresses, in the event you are an advertiser or art director who would further commend them with a commission. It is this kind of appreciation that keeps Art wearing new shoes and eating regularly.

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

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designed by JOHN ZWINAK
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Type set by KURT H. VOLK, INC.
Printing and engraving by the
BECK ENGRAVING COMPANY

Paper supplied by the OXFORD PAPER COMPANY
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Division of the Interchemical Corporation
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ART DIRECTORS who are not getting in finished drawings and photographs—the interpretation they have labored so hard to visualize successfully;

ART DIRECTORS who are tired of the uncertainty and time waste of giving out a job in several pieces to different studios;

ART DIRECTORS who want photographic interpretation with some experienced regard for atmospheric and emotional impact;

ART DIRECTORS with a difficult technical problem requiring experimentation and ingenuity:

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ART DIRECTORS who are still trying to find understanding craftsmanship and technical excellence in color photography:

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PAGANO, Inc. 1111 1st St., Eldorado 5-6016

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NEW YORK, N. Y.
HIGGINS

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LEAF GREEN 423
TURQUOISE 428
NEUTRAL TINT 425
BLACK 41
WHITE 426
INDIGO 430

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what needle—

which haystack?

The Guild Artists Bureau is a newly organized, independent subsidiary of the Artists Guild—a connecting link between the great market represented by Art Directors and Art Buyers on the one hand and the wealth of talent represented by the 400 Guild members on the other. Its main function is to help the busy Art Director find “that needle in the haystack”—the one available artist who is best able to execute the particular commission he has in mind—at a price that comes within his appropriation.

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