twentieth annual of advertising art
INTRODUCTION

by Loren B. Stone

PRESIDENT OF THE ART DIRECTORS CLUB

How many of you can think back twenty-one years and remember more than a few of the events of 1920? In most cases you will recall childish pleasures. However one thing did happen in 1920 and it is mighty important to anyone engaged in the creation of advertising.

In 1920 a few daring men, and they were daring, undertook to create some means by which examples of the best Advertising Art could be recorded — a way to prevent their being forgotten. Those men formed the Art Directors Club and initiated the Exhibition of Advertising Art. From their vision has sprung an unbroken sequence of exhibitions which brought to the advertising profession a recorded series of each year's outstanding advertising art.

This book is the twentieth in that sequence — look upon it with affection — treasure it — it is the only record of the Advertising Art of 1940. Think of that and thank your fellow workers for their efforts, for into the making of this book have gone countless hours of unbiased and unselfish work — work contributed by members of the Art Directors Club who believe that each hour of effort is well worth it if you and you and you can, through this book, find the way to carry the torch of better Art in Advertising. Yes, even through this book to find a way of making each year's advertising effort truer, better and more Artistic.
THE ART DIRECTORS CLUB

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THE EVOLUTION OF AMERICAN ADVERTISING ART

BY NATHANIEL POUSSETTE-DART

"Art is a mode of knowledge, and the world of art is a system of knowledge as valuable to man — indeed more valuable — than the world of philosophy or the world of science."

Art and Society by Herbert Reid

1. EARLY CAVALCADE OF EVENTS

The roots of American advertising art extend back to the very first beginnings of art in this country, which were themselves rooted in the art of Europe. It was English art, however, that exerted the strongest influence on early American art. Her school of portrait painting in particular gave our native painters their initial inspiration. Our development of the art of portrait painting did not, however, reach any heights of esthetic excellence, primarily because it never rose above a slavish imitation of the English school. The most original art that has come down to us from this period is the provincial art. It was practiced by the ordinary people in their homes and by the itinerant and untaught commercial portrait painters who rode up and down the Atlantic seaboard painting pot-boilers for small recompense.

Benjamin West, our first distinguished American painter, inspired by English art, tried to create a manner of painting that would rival the "grand style" of the Venetians. The total result of his strenuous labor was the painting of a number of large academic canvases composed of set and frozen images which functioned merely as dramatic extravaganzas.

Following closely in the wake of English art influence, came successive waves of influence from Spain, Italy, Sweden and Holland.

After the Revolutionary War, when the colonies had freed themselves from the English, we see the first signs of the great migration towards the west and the beginning of the industrial expansion which was to surpass anything the world had so far witnessed.

In this new era of crude power, focused on breaking a way through the new wilderness and wresting a living from it, a set of stalwart artists fought for art and culture. William Morris Hunt, an artist and teacher of vision, disseminated the rudiments of our art culture which are still potent today. Winslow Homer, driven by a stubborn and realistic temperament, began to see the great possibilities in expressing the force, spirit and life of this new fast-growing civilization. Thomas Eakins, John La Farge, and Albert Ryder, each in his own individual way, gave a new impetus to the awakening urge for an American art expression.

It is interesting to note that artists like James Whistler, who were out of sympathy with this new, raw adventure, escaped to their ivory towers in Europe to paint their lovely Japanese fantasies in peace and quiet.

The early American portrait school of painting was brought to an end through the development of photography. Instead of painting portraits in the English romantic fashion, painters began to imitate the effects of photography. The Civil War
IN THE SEVENTEENTH CENTURY in England, John Edwards used the power of design in selling his products.

gave great impetus to illustration, which, in turn, was further helped by the development of the art of wood engraving. Photography also came into its own at this period as a documentary medium, but its use for illustration was limited until the half-tone plate process was perfected.

Following the Civil War came great economic change and social upheaval, precipitated by a widespread scramble for wealth, position and power. A gigantic industrial boom was started. Railroads were quickly thrown across the country, industrial mining towns sprang up everywhere, the nation was on "the make," and speculators, real estate boomers, carpetbaggers and their ilk, swarmed all over, interested only in power and position.

During this period, serious art was forgotten in the maze of scientific and industrial expansion. This was an era of technical efficiency. The men who garnered the wealth spent it lavishly on outward display which exhibited the worst taste the world has ever seen.

Science, through invention, was continually making new machines. Production was speeding up, the problems of distribution were becoming acute, people were flocking to the cities by thousands. These developments laid the foundation for large-scale national advertising. In the late eighties and in the early nineties, the first advertising agencies were formed.

American illustration blossomed forth in old and new magazines. The possibilities of colored reproduction were inspiring Maxfield Parrish, Howard Pyle, Edwin Abbey, Edward Penfield, and a host of other illustrators, to give new life to their pages.

English advertisements, such as the Pear’s Soap one showing a boy blowing bubbles, were giving a sentimental touch to American advertising art. Slogans such as “My mother used Wool Soap,” “I wish mine had,” and “Ask father, he knows,” (Sweet Caporal) were being written. The humorous Sunny Jim breakfast food advertisements stirred up great interest and produced splendid results. Advertisers were beginning to appropriate large sums for such accounts as The Gold Dust Twins, Sapolio, Durham Smoking Tobacco and Gillette Safety Blades, and a good share of this money was being spent on illustrations. Advertising was no longer limited to newspapers and magazines, but was appearing on billboards in horse-drawn cars and in elevated stations.

Most of the art produced for advertising at this time came from the art departments of engraving houses. Here, most of the advertising artists and illustrators received their training and start. The credit must go to George L. Dyer for being one of the first men to realize the importance of using the best and most expensive art available for advertising. A story is told of his commissioning Joseph Leyendecker to paint a large fashion illustration for a national clothing manufacturer without his client’s permission. When the painting was presented, the manufacturer made sarcastic criticisms of it, saying that he could not think of using it. Then Dyer, who was a master salesman, went up to the canvas and put his foot through it. The upshot of this affair was that the client not only paid for the painting destroyed, but that thereafter, Leyendecker was his official artist over a long span of years.

Even in this brief and sketchy review, we can see how America has progressed from a small, provincial government to a gigantic far-flung nation with a system of farming, manufacturing, distribution, and transportation so complicated and organized, that it transcends anything experienced by man. From a primitive state, where every man had to wrest an existence, the nation had arrived at an era of industrial production in which every human being shared in the comforts produced by a highly developed industrial system.

People were gaining more leisure time, the de-
mand for all kinds of necessities was growing, and both men and women were paying more attention to clothes. Women were becoming both beauty and style conscious. Interest in games and sports was developing; interior decoration, gardening and building became the concern of everyone. Automobiles and planes revolutionized the concepts of travel. The “Golden Age” of advertising was at hand.

2. THE REASONS FOR THE FORMING
OF THE ART DIRECTORS CLUB

The Art Directors Club was formed early in 1921 during a period of advertising prosperity. Advertising agencies had grown in twenty-five years from one-man establishments to highly organized companies where every department had become scientifically systematized. All the problems of manufacturing, merchandising, distribution, media, selling, consumer sales-resistance, etc., were being thoroughly studied by the best minds in the advertising business. To perfect better ways of selling through understanding human psychology, university professors were persuaded to accept important positions in advertising agencies.

In this new business development, the art directors were continually becoming more important as the men who coordinated and visualized all the work of the planning and copy departments. Besides this, they were purchasing all the art work and supervising the production done by the mechanical departments.

Richard Walsh, the first president of the Art Directors Club, ably expressed in the foreword of the first Annual Exhibition the status of the art director and the reasons for organizing the club. He said, “During the last fifteen years there has been developed the highly specialized vocation of advising commerce in the use of art and interpreting to art the requirements of commerce. Advertising agencies were among the first to encourage this specialization, but today, ‘art directing’ is a professional and well-defined work, often entirely independent of any other.” The Art Directors Club was organized early in 1921 by a group of men ambitious for the progress of art in advertising and business, who believed they could contribute to the best interests of art and advertising by collective participation in art affairs. The club recognizes as an art director one who counsels in the buying, selling, and creation of art work and whose services have been accepted by any reputable organization. Membership in the club is not limited to men from a particular business, although, at present, the majority of the members are art directors of advertising agencies. The club depends for a great part of its strength upon active members who are employed as art directors for magazine and book publishers, trade publications, art services, lithographers, printers, and engravers; who are free lance artists engaged in a type of commercial illustration which closely parallels the profession of art directing. It is looking forward to the time when its membership will include representative art directors from theatrical and motion picture companies, and from the merchants and manufacturers of textiles, ceramics, art hardware, lighting fixtures, furniture, wall decorations and other products. Its ambition, in short, is to exert an influence for the unification of the creative workers in all industrial arts.

In no sense, however, is the club an organization of special interests or groups of interests. Each member is elected, not as a representative of the business in which he is employed, but as an individual, and is expected to contribute to the work of the club as an individual. Art directing has become a recognized profession, and an art director should form his opinion and shape his conduct according to his professional standards, whatever the business in which he may be at the moment engaged.

It was on such a broad basis and on such high principles that the club was organized.

The first meeting of the club was called by Louis Pedlar, who conceived the idea of forming it. This meeting was attended by about twenty men interested in the advertising field, who became its incorporating members. One of the first
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pieces of business decided upon by the club was the holding of an Annual Exhibition of Advertising Art.

3. HOW WORK IS SELECTED FOR THE ANNUAL EXHIBITION

The First Annual Exhibition of Advertising Art was held in the galleries of the National Arts Club in 1921 from March 2nd to March 31st. Ernest Elmo Caukins, the father of good advertising art, said, in the foreword of the first catalogue, that fifteen years before he had collected and held the first exhibition of advertising art in this country. He went on to say, "There were some good things then, but few compared with now. The significant fact, however, is that the good work then was taken from obscure sources — a color page from a printer's journal, Advertising Ink — the cover of a booklet — an advertisement in an art paper of small circulation. About half of that early show was made up of magazine covers, selected to fill bare walls for lack of enough passably good advertising art."

Conditions had developed and changed to such an extent in the fifteen years following Ernest Caukins' exhibition, that when the first Annual Art Directors Club exhibition was held, it was found necessary to turn down a good deal of excellent work.

Since the first exhibition, the number of works shown has been limited by the number of entries that could be reproduced in the Annual of Advertising Art. Today, the exhibition committees must select from the thousands of proofs offered, about three hundred, the number reproduced in the Annual.

The work for each successive exhibition is chosen in the following manner. First, an announcement is sent out by the exhibition committee to all those who wish to exhibit. They are invited to send in proofs marked for the respective classifications they want their work to appear under, such as mass magazines, class magazines, trade publications, newspapers, etc. The committee then makes choices which, in their opinion, represent the best advertising art done during the year. Up to the present, the work has been picked primarily for its esthetic quality and not for its selling or advertising merit.

F. C. GREGER, Reproduced from the First Annual of Advertising Art. Summing up the English Art Influence.

4. AN ANALYSIS OF THE ART TRENDS IN THE NINETEEN ANNUALS OF ADVERTISING ART

In reviewing these Annuals, it quickly becomes apparent that the progress or development made in advertising during the last twenty years has not resembled a smooth-flowing stream. It soon becomes obvious that there are many complex currents and undertows that affect its direction. Every period in history has its individual character and forces. We are now living through a period that might be styled cubistic, because the whole tendency has been toward simplification and the laying of emphasis on essential form and design rather than on superficial effects.

During the twenty years of American advertising art, we find an evolutionary growth from the naturalism of academic art, to the realism and abstractionism of modern art. From the old concept that art is merely a copy or mirror of nature, we have progressed to a position where we accept art as a creative element in itself. Today very few people are shocked by either distortion or abstraction. Practically all people now realize that pictorial art, like music, should be considered as composition. As the public continually is being conditioned by the best in art, advertisers need no longer refrain from giving it the best quality in everything they produce.

The art work in the first four or five Annuals is definitely conservative. The illustrations are based on English art, and we have seen how such influences have come down to us from American
illustrators like Edwin Abby and Howard Pyle. Harvey Dunn, an illustrious pupil of Howard Pyle, through his competence as a teacher, passed on his heritage of learning to Dean Cornwell and a group of other American illustrators. Frederick Gruger, who is typically English in his spirit and in his feeling for illustration, fashioned his style mainly on the work of the English decorator, Frank Brangwyn. It is interesting to note in this connection that Dean Cornwell, after perfecting a competent style of his own, took such a fancy to Brangwyn's work, that for a certain period it was hard to distinguish it from that of his master.

The layouts for the advertisements in the first four volumes show a great interest on the part of art directors in conventional and historic ornament. The field of design, at that period, was dominated by Walter Teague, who was considered an authority on the different periods of historic design and ornament.

In the fifth and sixth Annuals, the English art influences start to wane, and we begin to notice the infiltration and influence of both German and French design and illustration. This new trend is given direction through the work of such artists as Zeno, Lucien Bernhard, Etienne Drian and Pierre Brissaud. We also begin to notice that modernistic* art is having a direct effect on both layouts and design. Manufacturers are becoming style conscious and aware of the selling power of good design. Immediately, the industrial designer enters the field to give technical advice and artistic guidance.

In the sixth and seventh books, signs appear heralding the great coming of the photographic avalanche. This is the exciting stock market period that preceded the world depression of 1929. With the depression came the slashing and curtailment of appropriations. The wild spending which followed the aftermath of the war had "gone with the wind," and economy and quick selling became the by-words of the advertising world. Advertisers wanted advertisements that would move goods off the shelves quickly. Prestige and long-term selling were gone. To save money, to play sure, the inexpensive photograph became the order of the day. Would-be photographers flocked into the field by the hundreds, and the best of them, to save their own businesses, were forced to produce work of a higher and finer quality. Interesting experimental work in black and white and color was carried on by this group, which was to lift photography to new levels. We see now sure signs of the "Golden Age" of photography.

In the ninth, tenth, eleventh and twelfth volumes, the best in photography is spread before us with splendid examples of color photography reproduced by such masters as Edward Steichen, Anton Bruehl and Paul Outerbridge.

In these same books, a new interest in design on the part of the art directors makes itself felt. The work of Vladimir Bobriansky, Ervine Metz, Frank McIntosh and many other newcomers help to bring a fresh point of view. Also, in the interim, a certain amount of humor has been finding expression in newspaper and magazine advertisements. The amount of this type of advertising grows so rapidly that, by 1934, when the fourteenth Annual appears, it has become the dominant selling medium of expression. This one number is filled with both comic and story-telling cartoon strips, which, in a sense, is a throwback to the elemental humorous advertisements of early days.

A powerful influence from German and French designing starts to impregnate magazine and poster work, as is shown in the fourteenth, fifteenth, and sixteenth volumes. The art directors have definitely become strongly style and design conscious. The reproduced work of Otis Shepard, Cassandre, and Sascha Maurer suggests that the European poster technique is being accepted, revitalizing the whole conception of advertising in the out-door poster field.


*NOTE. In using the word modernistic, I wish to distinguish it from the word "modern." Modernistic means a superficial imitation or expression of modern principles. It is based on tricks of technique rather than on fundamental principles of art.
When we come to the seventeenth, eighteenth and nineteenth Annuals, the fine art painters make their bow. For the first time we see the works of artists like Alexander Brook, Robert Philipp, Thomas Benton, E. C. Henri and Pablo Picasso used as illustrations for advertisements, window displays and booklet covers.

In the space of twenty years advertising has completed the first round of a spiral ascent. The advertising profession, at least superficially, has absorbed the experiments of the "wild men of Paris." The old adage that "the public is always fifty years behind the times in appreciation of any new movement" has lost its meaning. In less than twenty years, the so-called "wild" experiments of the modern artists have been worked into the very fabric of our everyday advertising expression. Words like abstractionism, distortion, surrealism, non-objective art, organization, functionalism, and streamlining, are words which have a common usage and acceptance today. Most of the public have accepted modernism, and the rest, if they do not yet like it, are very much interested in it.

No one need be afraid that extreme modern art is going to be used exclusively in the advertising field from now on; because most business is based on either style or fashion, and they depend primarily on change. Sometimes the fashion goes with the stream of contemporary developments, and sometimes it jumps about in an inconsistent way, now influenced by conservative art, now by Peasant, Indian, or pre-Victorian art.

The whole field of advertising is also strongly influenced by fads and trends. If a certain type of copy, layout, or art is found to produce results, the effect of it generally runs through the whole profession. Examples of this are the editorial types of layouts, the cartoon strip, and the use of photographs for every purpose. When it first became apparent that testimonial advertisements brought results, almost every manufacturer turned to this device. The intelligent manufacturer or advertising agency executive studies not only the psychology of the masses, but harnesses it for his own needs and ends.

In trying to appraise the last few Annuals, we see that the theory of functionalism has been taken over by the advertising profession and has given new life to headlines, copy and art work. There is a new driving power at work in advertising that is emotional. The business man has been convinced that art is a high form of organization, that it has a natural and vigorous appeal, and that it "sells the goods."

In publishing these Nineteen Annuals, the Art Directors Club has created a great historic library of the progress of advertising art. These documents, telling of the development of advertising art, copy and design, will be increasingly valuable to the young student, the illustrator, the advertising man and the art director as the years go by.

The Art Directors themselves have unselshly given much of their time and energy to the performance and accomplishment of this work, and the result is a job well done. They do not plan to rest on their laurels, however, but are already looking into the future, planning greater achievements.

To the artists who have contributed to the Annuals, we extend our appreciation for their splendid work. Since the standard of production of the Annuals has been so high, we also extend our appreciation to all the designers who have helped, all the book committees, the publishers, the engravers, and the printers. The members of the Art Directors Club would also like to salut all the far-sighted and intelligent manufacturers and advertising men who, through their courage, sympathy and understanding, have made the structure and development of advertising art possible.

To these men we dedicate the Twenty Annuals of Advertising Art.
Very few people realize the tremendous task that confronts the judges of the Art Directors show. Each year the quality and the amount of good advertising art seem to be greater due perhaps in some measure to higher standards of public taste and education.

Not only does the Art Directors show serve as an inspiration to artists in the field, but it gives an opportunity to the “man in the street” to see the best type of advertising done in the past year. By bringing the finest work in this way closer to the public, the standards of taste naturally will be raised and bring about a demand for a better grade of commercial art. Thus the advertiser will have to use a type of art work that will please the public in order to sell his merchandise which, of course, is the main purpose of advertising. This transition can not take place suddenly but we feel that the Art Directors exhibitions and these annual books contribute a great deal toward that end.

On the next few pages you will see the award winners as selected by some of the leading men in the profession — men who understand the technical as well as the emotional side of the creative arts.
When Carl Ericson returned from Europe, American Viscose was among the first to bid for his services. Eric, being Eric, has justified their faith with the prize-winning fashion illustration of the year. His life-long influence on the art of his time makes this recognition doubly deserved.
"County Fair" was painted from scratch. No agency sketch to limit the planning of the picture, just some excellent earthy copy and the enthusiasm of the Art Director. Painted in Tempera on Gesso, all of the drawings for it were done "from Nature," being farm neighbors of the artist, their cattle, vehicles, accessories and their landscape.

**ARTIST:** Peter Helck  
**ART DIRECTOR:** Rocco Di Maro  
**CLIENT:** H. J. Heinz Company  
**AGENCY:** Maxon, Inc.

---AWARD FOR DISTINCTIVE MERIT---
Few artists have the opportunity that this painting affords in commercial work. Obviously Mr. Grohe made the most of this chance to really dig into his palette and turn out an illustration with the qualities of a fine painting.

**ARTIST:** Glen Grohe  
**ART DIRECTOR:** Robert E. Wilson  
**CLIENT:** The Travelers Insurance Co.  
**AGENCY:** Young & Rubicam, Inc.
BLACK AND WHITE ILLUSTRATION AWARDS

JURY
Fred G. Cooper
Ralph Whitney
Hugh Ferris

ARTIST: Peter Helck
ART DIRECTOR: Lester Jay Loh
CLIENT: York Ice Machinery Corporation
AGENCY: J. M. Mathes, Inc.
This illustration is an outstanding example of selecting the right man for the right job. The body text, the headline definitely dictate the necessity of securing the craftsman-like thoroughness of a man who can interpret with exacting skill the elements which have made this a Medal Winner. The man, the artist, Peter Helck.
DESIGNERLY, Bobri's art brought interesting relief to a war-steeped atmosphere by employing the ingredients which stirred the fancy, while cleaving to fact, a primary essential for the difficult task set for Matson by world conditions. Thus, Bobri, by his art, created an invaluable public interest in the sales effort.

ARTIST: V. Bobri
ART DIRECTOR: Lloyd B. Myers
CLIENT: Matson Navigation Company
AGENCY: Bowman, Deute, Cummings, Inc.

AWARD FOR DISTINCTIVE MERIT
To me, the most interesting phase in the creation of advertising for Bambergers, has been the faithful adherence to a set of rules, which we set down for ourselves four years ago. These rules include such things as focal point, sweep in layout, pen and ink technique, and Onyx and Bodoni type face. One would think that rules for layout and art work would be very hampering. We, however, have had fun seeing how many different ways we could apply these rules to give us almost invariably a new and fresh-looking advertisement.
Colonel Steichen has here achieved the most elusive objective that can be set for the candid camera in this color shot . . . namely . . . a truthful spiritual interpretation of an original color visual. It embodies amazing fidelity to Hawaii's restful, Polynesian simplicity as "planned" and previsualized. Significantly, it demonstrates the invaluable result of predetermined execution.
LOUISE DAHL-WOLFE has an all too rare sense of composition, which alone should and does help make her one of the country's ace fashion photographers. There is an air of sincerity in her work which makes it convincing and that, plus its dramatic qualities makes it an easy matter to choose Dahl-Wolfe for "the job."

ARTIST: Louise Dahl-Wolfe
ART DIRECTOR: Claude Hard
CLIENT: American Viscose Corp.
AGENCY: J. M. Mathes, Inc.
BLACK AND WHITE PHOTOGRAPH AWARDS

JURY
William Irwin
Peirce Johnson
Edward Steichen

ARTIST: Mac Ball Studios
ART DIRECTOR: Lester Jay Lah
CLIENT: Maryland Casualty Company
AGENCY: J. M. Mathes, Inc.
This photograph is the happy combination of a very timely and interesting subject artistically handled as to lighting effects, composition and the telling of a real story with expression. This little fellow, viewing for the first time the famous Liberty Bell, is registering a natural response; he is not acting. He is real — he is human, and that is why photography was chosen as the medium of illustration, and that is why the photographer chosen was Mac Ball.
This is an example of the photographic cartoon that was devised for Arrow's half-page black-and-white ads. It is in every respect a cartoon, except that it is all done with cameras: exaggerated situation, satirizing a human frailty: in this case, the wearing of dishevelled collars.

ARTIST: Leo Arrows
ART DIRECTOR: Jack Anthony
CLIENT: Cluett, Peabody & Co., Inc.
AGENCY: Young & Rubicam, Inc.
This picture, besides being excellent technically, has a universally intriguing subject, full of human interest. Film advertising is one instance where it is altogether proper to put the cart before the horse: pick a good picture and build the ad around it rather than vice versa.

ARTIST: Lejaren A. Hiller, Underwood & Underwood
ART DIRECTOR: Robert E. Wilson
CLIENT: Agfa Ansco Corporation
AGENCY: Young & Rubicam, Inc.

— AWARD FOR DISTINCTIVE MERIT —
CONTINUITY AWARDS

JUNE
Gordon Ayamar
Wallace Morgan
Byron Musser

ARTIST: Floyd M. Davis
ART DIRECTOR: Gustave Sigritz
CLIENT: General Foods
AGENCY: Young & Rubicam, Inc.
Exaggeration is always good bait to catch interest. Comedy or farce is better box-office than drama. This is the philosophy used for six years on Sanka. Floyd Davis has done many Sanka illustrations and invariably puts just the right touch of comedy and character exaggeration into them.
A LITTLE WEARY of the photographic and wash drawing sequences, a "different" treatment was sought. Therefore this pen-and-ink, Tenniel-like style was worked out, in keeping with the somewhat quaint, somewhat pastoral, pseudo-ingenious copy. Hank Berger supplied just the right dose of charm to the finished drawings.

ARTIST: Hank Berger
ART DIRECTOR: Francis E. Smith
CLIENT: Life Savers, Inc.
AGENCY: Young & Rubicam, Inc.

AWARD FOR DISTINCTIVE MERIT —

COWS and LOVERS
by Will Shakespeare, Jr.
ARROW ADVERTISING is kept light, bright and cheery — in both copy and art treatment. This ad fits into that category: an ad that is pleasant to look at and read. It is also a good example of how a lot of Arrow merchandise is worked right into the copy story and sequence pictures instead of in a dead merchandise panel.

ARTIST: James Williamson
ART DIRECTOR: Jack Anthony
CLIENT: Cluett, Peabody & Co., Inc.
AGENCY: Young & Rubicam, Inc.
The subjects — triangle and T-square — were chosen because they are the most commonly accepted symbols of design and planning, and seemed therefore suitable for an issue devoted to design developments in all fields. The specific technique of presentation adopted — use of actual materials, airbrush, suggestion of transparency, the steel-blue color of the background — developed from the desire to express the growing emphasis on technical precision and the interest in new materials.
PIERRE ROY is one of the most important living French artists. His little oil paintings are done in a supremely realistic, meticulous and yet broad manner, which combines popular appeal with the prestige of ART. He has painted many eminently successful covers for Vogue over a period of the last six years.

— AWARD FOR DISTINCTIVE MERIT —
POSTER  
(Twenty-four Sheet, etc.)

OR CAR-CARD AWARDS

JURY
Norman Bel Geddes
Luigi Lucioni
John Zwingk

ARTIST: Norman Rockwell
ART DIRECTOR: Burton E. Goodloe
CLIENT: P. Ballantine & Sons
AGENCY: J. Walter Thompson Company

The character shown below in Mr. Rockwell's painting for the Ballantine Company is not just a model dressed for the occasion. He is a real Vermonter, a neighbor of the Rockwells and the best "all out" fiddler in Bennington County.
DESIGN OF COMPLETE ADVERTISEMENT AWARDS

JURY
Gordon Aymar
E. McKnight Kauffer
Fred Ludekens
Paul Newman
Loren B. Stone
Gilbert C. Tompkins
Elwood Whitney
AN AWARD FOR DISTINCTIVE MERIT FOR THE BEST DESIGN
OF A COMPLETE ADVERTISEMENT IN CLASS MAGAZINES

The use of photomontage transforms this from the usual formula of square-photograph-plus-slug, to an exciting and sales-provocative fashion advertisement. The photographs here were straight merchandise shots; the striking effect has been achieved through the still unexploited and flexible means, PHOTOMONTAGE.
If you're tired of this and tired of that, come to Childs for lunch today and have KIDNEYS AND MUSHROOMS in Sherry sauce ... and watch your appetite pick up! Plump kidneys ... that's what we use, sliced into little wafers and then sautéed in butter with fresh button mushrooms ... sautéed just the right length of time so the flavors are quite sealed in and not cooked away. And does the sauce make appetites sing? A happy combination of tomatoes and delicate spices and good, mellow Sherry poured in with a lavish hand. Served to you hot as can be, on toast ... so none of that sauce need escape your fork. String beans and fresh orange or corn muffins round out the feast, and it's only $3.50.

Neither fish

Nor

fowl

Childs

sets a good table

AN AWARD FOR DISTINGUISHED MERIT FOR THE BEST DESIGN OF A COMPLETE ADVERTISEMENT IN NEWSPAPERS

The art work in each unit of this campaign was of two types: (1) semi-humorous, to create for Child's a friendly, sophisticated atmosphere, and (2) appetizingly realistic, to help food-conscious copy get action. A different slant for Child's, this campaign attracted a new and younger clientele.

ARTISTS: Harry O. Diamond & Werner Schmidt
ART DIRECTOR: Harry O. Diamond
CLIENT: The Child's Company
AGENCY: Geyer, Cornell & Newell, Inc.
AN AWARD FOR DISTINCTIVE MERIT FOR THE BEST DESIGN OF A COMPLETE ADVERTISEMENT IN BOOKLET

THE IDEA and the sales appeal behind this illustration was the expression of South American cultural and trade influences in American Spring and Summer fashions, due to increased cooperation between the United States and the Latin-American countries. The original art was a collage, or paste-up of cut colored papers. The illustration was reproduced by a screen water-color process on a crude, handmade, textured paper in primitive colors.

ARTIST: V. Bobri
ART DIRECTION: Grace M. Jones
CLIENT: Nolde & Horst Sales Co., Inc.
COLOR
ILLUSTRATIONS
by Dean Cornwell

Color is probably the most individual thing in art. In the short span from Puvis to P.W.A., there have been many fads and styles in color. Despite fads and styles, there exists some very handsome color which dates as far back as the earliest paintings in our museums. With reasonable allowance for chemical changes, dirt, and fading, the greater part looks good today.

Not long ago, the scientist turned the prism inside out, and dumped his findings into the painter’s studio. The results most of us pretty well know. After several years of dark brown asphaltum shadows, it was a novelty to play with the sparkling scales of the spectrum and see sunlight and blue shadows, and to dazzle the eye with “vibrant” dabs of complementary color. The answer to the ultimate success of the system may be judged by today’s swing back to those primitives who struggled along with a few umbers and earth colors dug by hand from the side of an adjacent, friendly mountain. I once heard a gourmet exclaim that the mark of the chef is his soups and sauces. This in turn has been twisted to read, “A colorist is judged by the quality of his greys!”

In viewing the Art Directors 20th Annual Exhibition of Advertising Art, I feel no slavish adherence to any one theory or system, but an exciting freedom, and an ingenious picking and combining of the best of all that has gone before, cleverly under control at all times, and best of all, in every case, the artist expressing himself by means of color, not as so much color, but as a valuable adjunct deftly used to accomplish the one important function, that of attaining the worthy end of pulling off a damned good job, which, to one who knows, is a supreme achievement.
ARTIST: George Hughes
ART DIRECTOR: Lester Jay Loh
CLIENT: Fleischmann Distilling Corporation
AGENCY: J. M. Mather, Inc.
ARTIST: Leon Karp
ART DIRECTOR: Paul Darrow
CLIENT: De Beers Consolidated Mines, Ltd.
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: V. Bobri
ART DIRECTOR: R. Nelson
CLIENT: Koret
AGENCY: Abbott Kimball Company

ARTIST: Walter Frame
ART DIRECTOR: Paul E. Newman
CLIENT: The Texas Company
AGENCY: Erwin, Wasey & Co., Inc.
ARTIST: V. Bobri
CLIENT: Schenley Distillers Corp.
AGENCY: Lord & Thomas, New York

ARTIST: Roy Collins
ART DIRECTOR: Fred Bonagura
CLIENT: Calvert Distillers Corp.
AGENCY: Erwin, Wasey & Co., Inc.
ARTIST: Stevan Dohanos
ART DIRECTION: Arthur A. Surin
CLIENT: Nash Motors Division, Nash-Kelvinator Corp.
AGENCY: Geyer, Cornell & Newell, Inc.
THE CITIES MEN BUILD

ARTIST: Dale Nichols
ART DIRECTORS: Arthur Limbrock & Lord Weed
CLIENT: H. J. Heinz Company
AGENCY: McManus, John & Adams
ARTISTS: Sam Berman & Edward Patston
ART DIRECTOR: William A. Strosahl
CLIENT: P. Ballantine & Sons
AGENCY: J. Walter Thompson Company
ARTIST: Georgia O'Keeffe
ART DIRECTOR: Thomas H. Collard
CLIENT: Hawaiian Pineapple Co., Ltd.
AGENCY: N. W. Ayer & Son, Inc.

ARTIST: Pierre Roy
ART DIRECTOR: Thomas H. Collard
CLIENT: Hawaiian Pineapple Co., Ltd.
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: Robert Riggs
ART DIRECTOR: Robert E. Wilson
CLIENT: The Travelers Insurance Co.
AGENCY: Young & Rubicam, Inc.

ARTIST: Floyd Davis
ART DIRECTORS: Paul Newman & Fred Bonagura
CLIENT: Texas Company
AGENCY: Erwin, Wasey & Co., Inc.
ARTIST: Carl Erickson
ART DIRECTOR: Paul Darrow
CLIENT: Forstmann Woolen Company
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: Geoffrey Biggs
ART DIRECTOR: Alfred A. Anthony
CLIENT: Revere Copper & Brass, Inc.
AGENCY: St. Georges & Keyes, Inc.

ARTIST: Glenn Crohe
ART DIRECTOR: Lester Rondell
CLIENT: Continental Oil Company
AGENCY: Tracy-Locke-Dawson, Inc.
ARTIST: Roy Collins
ART DIRECTOR: Paul E. Newman
CLIENT: Calvert Distillers Corp.
AGENCY: Erwin, Wasey & Co., Inc.
ARTIST: Glenn Grohe
ART DIRECTOR: William Kammer
CLIENT: American Tobacco Company
AGENCY: Young & Rubicam, Inc.

ARTIST: Stevan Dolianos
ART DIRECTOR: Fred S. Sergenian
CLIENT: Gulf Oil Corporation
AGENCY: Young & Rubicam, Inc.
ARTIST: John Atherton
ART DIRECTOR: David S. Block
CLIENT: Cofy, Inc.
AGENCY: J. D. Tucker & Co.
ARTIST: John Falter
ART DIRECTOR: Walter Glenn
CLIENT: American Cigarette & Cigar Co.
AGENCY: Young & Rubicam, Inc.
THE REPRODUCTIONS ON THIS AND THE FOLLOWING PAGES WERE COLOR ILLUSTRATIONS USED IN BOOKLETS, CATALOGS, MENUS, AND DIRECT MAIL

ARTIST: R. B. Willaumez
ART DIRECTOR: Myron Kenner
CLIENT: Bonwit Teller
ARTIST: Walter Quit
ART DIRECTOR: Bert Ray
CLIENT: Abbott Laboratories

ARTIST: Kenneth Stuart
ART DIRECTOR: Frank Eltonhead
CLIENT: Curtis Publishing Company
ARTIST: Amado Gonzalez
ART DIRECTOR: Ray Bethers
CLIENT: American President Lines
AGENCY: Lord & Thomas, San Francisco
ARTIST: Lester Beall
ART DIRECTOR: Lester Beall
CLIENT: Mutual Broadcasting System
AGENCY: George Bijur, Inc.

ARTIST: Donald Calhoun
ART DIRECTOR: John Hepburn Tinker, Jr.
CLIENT: Slide Fasteners, Inc.
AGENCY: McCann-Erickson, Inc.
ARTIST: Anton Refregier
ART DIRECTOR: Bert Ray
CLIENT: Abbott Laboratories

ARTIST: Henry Billings
ART DIRECTOR: Bert Ray
CLIENT: Abbott Laboratories
ARTIST: Erik Nitsche
ART DIRECTORS: Sanford E. Gerard & Maurice Binder
CLIENT: R. H. Macy & Co., Inc.

ARTIST: Arnold Blanch
ART DIRECTOR: Bert Ray
CLIENT: Abbott Laboratories
ARTIST: G. Federico
ART DIRECTOR: G. Federico
CLIENT: Strathmore Paper Co.
AGENCY: Abbott Kimball Company

STRATHMORE BOOK

former STRATHMORE BURLEY BOOK

ARTIST: Lucille Corcos
ART DIRECTOR: Morris L. Rosenblum
CLIENT: L. Bamberger & Co.
BLACK AND WHITE
ILLUSTRATIONS
by Fred G. Cooper

At a meeting of artists several years ago, during the art depression brought on by the advent of photography, the unpopular point was made that photography was not a fad that wouldn't last, but that on the contrary it would get better and stay for keeps. All of which led up to the advice that artists today should avoid photographic realism in their drawings, and confine their efforts to highly individualized interpretations and treatments that no camera could ever hope to supplant.

All of which further leads up to the outstanding characteristic, common to the black-and-white work in particular, in the recent Art Directors Exhibition. The Show was impressive not only from the standpoint of competent craftsmanship (an item that should never be far from number one in any list of considerations), but especially so from the standpoint of inventive, courageous personality. Nothing is more pathetic in the art world than a so-called artist who has nothing more than the manual facility for photographic delineation, without a trace of style or idea. He might just as well, or better, be a dental mechanic or in some other craft in which the sole requirement is precise manual dexterity. He will never prosper in art.

It's true that the material in the Exhibition was weeded out for the occasion, but nevertheless it served as a model of the vitality and independence necessary to produce distinguished, successful commercial art. One of the greatest surprises the writer has had is the wide public acceptance, in all walks of life, of extreme stylization, of extreme economy of line or detail, of extreme departure from photographic accuracy, provided the work has vitality and authority.
ARTIST: Stow Wengenroth
ART DIRECTOR: Lloyd B. Myers
CLIENT: Hawaii Tourist Bureau
AGENCY: Bowman, Holst, MacFarlane, Richardson, Ltd.
ARTIST: Jacob Getlar Smith
ART DIRECTOR: Paul Darrow
CLIENT: De Beers Consolidated Mines, Ltd.
AGENCY: N. W. Ayer & Son, Inc.

ARTIST: Eugene Berman
ART DIRECTOR: Paul Darrow
CLIENT: De Beers Consolidated Mines, Ltd.
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: John Vickery
ART DIRECTOR: Lester Jay Loh
CLIENT: York Ice Machinery Corporation
AGENCY: J. M. Mather, Inc.

ARTIST: Robert Riggs
ART DIRECTOR: Fred S. Sergenian
CLIENT: Parke, Davis & Co.
AGENCY: Young & Rubicam, Inc.
ARTIST: Walter Frame
ART DIRECTORS: Paul E. Newman & Robert Shaw
CLIENT: Calvert Distillers Corp.
AGENCY: Erwin, Wasey & Co., Inc.
“Ooh!” said the codfish... "I had no idea it was so late."
ARTIST: Ervine Metzl
ART DIRECTOR: Harold McNulty
CLIENT: Saturday Evening Post
AGENCY: Batten, Barton, Durstine & Osborn, Inc.

ARTIST: Robert Riggs
ART DIRECTOR: Stuart Graves
CLIENT: Fortune Magazine
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: William Oberhardt
ART DIRECTOR: Paul Smith
CLIENT: Quaker State Motor Oil
AGENCY: Kenyon & Eckhardt, Inc.

ARTIST: Stevan Dohanos
ART DIRECTOR: Herbert Bishop
CLIENT: Frankfort Distilleries, Inc.
AGENCY: Young & Rubicam, Inc.
ARTIST: George Hughes
ART DIRECTOR: Jonel Jorgulesco
CLIENT: Packard Motor Car Co.
AGENCY: Young & Rubicam, Inc.

ARTIST: V. Bobri
ART DIRECTOR: Lloyd B. Myers
CLIENT: Matson Navigation Company
AGENCY: Bowman, Deute, Cummings, Inc.
ARTIST: Alex Steinweiss
ART DIRECTOR: Donald Ruther
CLIENT: Breskin Publishing Corp.
ARTIST: Dean Cornwell
ART DIRECTOR: Deane Uptegrove
CLIENT: United States Pipe & Foundry Company
AGENCY: Alley & Richards Company
ARTIST: Harlow Rockwell
ART DIRECTOR: Dixon M. Meuller
CLIENT: The Barrett Company
AGENCY: McCann-Erickson, Inc.

ARTIST: Richard Hook
ART DIRECTOR: Wallace W. Elton
CLIENT: Felt & Tarrant Manufacturing Co.
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: Dora Abrahams
ART DIRECTOR: Albert F. Snyder
CLIENT: Elizabeth Arden
AGENCY: Blaker Advertising Agency, Inc.

ARTIST: Frederick Chance, Jr.
ART DIRECTOR: Stuart S. Graves
CLIENT: Time, Incorporated
AGENCY: N. W. Ayer & Son, Inc.
The Construction Industry is America's First Line of Defense

LITTLE MAN, WHAT NOW?

The Construction Industry is America's First Line of Defense

HOW?

KOOPERS
are KOOPERS products

ARTIST: Alex Ross
ART DIRECTOR: Harve B. Cushman
CLIENT: Koppers Company
AGENCY: Ketchum, MacLeod & Grove, Inc.
ARTIST: Jane Miller
ART DIRECTOR: Harry O. Diamond
CLIENT: The Child's Company
AGENCY: Geyer, Cornell & Newell, Inc.

ARTIST: Robert Fawcett
ART DIRECTOR: Harry O. Diamond
CLIENT: The Child's Company
AGENCY: Geyer, Cornell & Newell, Inc.
ARTIST: YASUO Kuniyoshi
ART DIRECTOR: Sanford E. Gerard
CLIENT: R. H. Macy & Co., Inc.
ARTIST: Earle Goodenow
ART DIRECTORS: Sanford E. Gerard & Herbert Greenwald
CLIENT: R. H. Macy & Co., Inc.
ARTIST: Dillwyn Thomas
ART DIRECTOR: H. C. Malmquist
CLIENT: Chesapeake and Ohio Lines
AGENCY: McCann-Erickson, Inc.

THE GODS WERE GOOD...

Your idea was turned away in the
Snapper's nest to suit the coming
of new quality to these situations.

The CHESSIE CORRIDOR'S RAW MATERIALS
COLOR
PHOTOGRAPHS
by Dr. M. F. Agha

This year’s jury was faced with the famous problem which is always with us: Should photographs look like paintings? The decision reached, after a long and only moderately polite discussion, was that color photographs should not look like paintings. Among the exhibits were several fine examples of machine-made art; color photographs, obviously inspired by various styles of illustrative art ranging from a Victorian heroic painting, a la Alma Tadema, through pictures attempting to capture sunlight in the decidedly impressionistic manner of a Renoir, and ending by photographs that looked like the work of a fashionable portrait painter.

The jury admitted that these were fine and deserving examples of commercial art, but gave the award to a photograph which looked merely like a color snapshot and nothing else. The idea behind this is that the camera is worthy of a better position in the field of advertising art than just that of a machine for producing imitation paintings; that color photography with its realism, its magic ability of arresting time and preserving fragments of real life, has infinite possibilities of its own; that color photographs have such vitality and such spontaneous, almost physiological appeal, that they do not have to be reminiscent of this or that kind of painting to be good, and that the attempts of exploring the purely photographic possibilities of color photography in advertising should be encouraged with all our might.
ARTIST: Victor Keppler
ART DIRECTOR: Charles Chappell
CLIENT: General Motors
AGENCY: Arthur Kudner, Inc.
ARTIST: Leo Aarons
ART DIRECTOR: Gordon C. Aymar
CLIENT: Procter & Gamble
AGENCY: Compton Advertising, Inc.
ARTIST: Louise Dahl-Wolfe
ART DIRECTOR: Charles Faith
CLIENT: Hudnut Sales Co., Inc.
AGENCY: Benton & Bowles, Inc.

ARTIST: Ruzzie Green
ART DIRECTOR: Carl Lins
CLIENT: Personal Products Corporation
AGENCY: Young & Rubicam, Inc.
ARTIST: Anton Bruehl
ART DIRECTOR: Gustave Sigritz
CLIENT: Florists' Telegraph Delivery Association
AGENCY: Young & Rubicam, Inc.
ARTIST: Walter Neuburg
ART DIRECTOR: David S. Block
CLIENT: Coty, Inc.
AGENCY: J. D. Tarzer & Co.
ARTIST: Powers Reproduction Corp.
ART DIRECTOR: John Hepburn Tinker, Jr.
CLIENT: Congoleum-Nairn, Inc.
AGENCY: McCann-Erickson, Inc.

ARTIST: Underwood & Underwood
ART DIRECTOR: Hubert F. Townsend
CLIENT: Hiram Walker & Sons, Inc.
AGENCY: Sherman K. Ellis & Company
ARTIST: Robert Mack
ART DIRECTOR: Walter Glenn
CLIENT: International Silver Co.
AGENCY: Young & Rubicam, Inc.
ARTIST: Edward Steichen
ART DIRECTOR: Lloyd B. Myers
CLIENT: Matson Navigation Company
AGENCY: Bowman, Deute, Cummings, Inc.

ARTIST: Toni Frissell
ART DIRECTOR: Lloyd B. Myers
CLIENT: Hawaii Tourist Bureau
AGENCY: Bowman, Holst, MacFarlane, Richardson, Ltd.
ARTIST: Paul Hesse Studios
ART DIRECTOR: A. R. Botham
CLIENT: Coty, Inc.
AGENCY: Einson-Freeman Co., Inc.
ARTIST: Frank Feher
ART DIRECTOR: Jack Frost
CLIENT: The Dow Chemical Company
AGENCY: MacManus, John & Adams

ARTIST: Fidelis Harter
ART DIRECTOR: Lloyd Weed
CLIENT: H. J. Heinz Company
AGENCY: Mason, Inc.
ARTIST: Henry Waxman
ART DIRECTOR: Joseph Hochreiter
CLIENT: American Tobacco Co.
AGENCY: Lord & Thomas, New York
ARTIST: Camera Art, Inc.
ART DIRECTOR: Joseph Jawais
CLIENT: Chrysler Corporation
AGENCY: J. Stirling Getchell, Inc.
ARTIST: Leo Aarons Studios
ART DIRECTION: M. Artman
CLIENT: Norwich Pharmacal Co.
AGENCY: Einson-Freeman Co., Inc.

VITAMIN PROTECTION
from the first day
CONFIDENCE
Norwich

[123]
ARTIST: Toni Frissell
ART DIRECTOR: Lloyd B. Myers
CLIENT: Hawaii Tourist Bureau
AGENCY: Bowman, Hobt, MacFarlane, Richardson, Ltd.
ARTIST: H. J. Williams
ART DIRECTOR: Bradbury Thompson
CLIENT: Oxford Paper Company
AGENCY: Rogers-Kellogg-Stillson, Inc.

THE NEW OXFORD WHITE SEAL COATED

THE NEW OXFORD MAINSCHILD COATED
ARTIST: Valentino Sara
ART DIRECTOR: Bert Ray
CLIENT: Abbott Laboratories

ARTIST: Marcel Olis
ART DIRECTOR: Marcel Olis
CLIENT: Sealtest, Inc.
BL ACK A N D W H I T E
PH O T O G R A P H S
by Edward Steichen

There seems to be a lull in the breeze that once blew black and white photography into a leading position in advertising illustration. Most of the jobs now going to monochrome camera work look too much like routine and hack assignments. The endless repetitions of the same subjects with the same old treatments year in year out have reached the status of worn-out vaudeville gags.

The several excellent exhibits, in an all too small group of black and white photography at this Art Directors show, step out of this routine. It was particularly gratifying and encouraging to find that we had awarded the medal to the work of one of the younger and newer photographers in the profession. This job was obviously not in the hack class. A vital and timely idea was back of this stimulating assignment and the photographer came across with an appealing, direct and dramatic illustration, and here-with, a sky-blue delphinium floret for the art director.

Factual representation is generally considered as the back log of the service the camera can render to advertising, and yet, the potentialities of this factual angle have been only partially explored. Except for a few furtive imitations or treatments borrowed from modern paintings, the purely imaginative and more abstract images that could be obtained by the use of photography have been overlooked.

Unexplored fields in photography are not opened up by routine and hack procedure, nor are they born when the most important angle on the job is to get an O. K. in a hurry, nor do they come from old dogs that won't learn new tricks, nor will wishful thinking get us anywhere. Nothing short of "an all out effort" will do.
ARTIST: Mike Roberts
ART DIRECTOR: Robert E. Wilson
CLIENT: Agfa Ansco Corporation
AGENCY: Young & Rubicam, Inc.
ARTIST: Bradford Washburn
ART DIRECTOR: Robert E. Wilson
CLIENT: Agfa Ansco Corporation
AGENCY: Young & Rubicam, Inc.

ARTIST: Garcel Fitz
ART DIRECTORS: Leon Karp & Leonard Lionni
CLIENT: American Telephone & Telegraph Co.
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: Arcan Müller
ART DIRECTOR: William A. Strosahl
CLIENT: Eastman Kodak Company
AGENCY: J. Walter Thompson Company

ARTIST: Leo Aarons
ART DIRECTOR: Jack Anthony
CLIENT: Cluett, Peabody & Co., Inc.
AGENCY: Young & Rubicam, Inc.

ARTIST: Leo Aarons
ART DIRECTOR: Jack Anthony
CLIENT: Cluett, Peabody & Co., Inc.
AGENCY: Young & Rubicam, Inc.
ARTIST: DeBrocke Studios, Inc.
ART DIRECTOR: William A. Strosahl
CLIENT: P. Ballantine & Sons
AGENCY: J. Walter Thompson Company
CONTINUITIES

by Gordon C. Aymar

We all know the pulling power of strips — from continuity to tease — If we believed all the research surveys, there would be no other form of advertising. It is little wonder then that they abound.

But the continuity strip in advertising bears little resemblance to the true continuity strip of the comic page. The editorial strip can meander on day after day. There may be a slight pause of suspense at the end of each strip, but that is all. The advertising strip has ever around its neck the pay-off. Each strip must be a complete sale. It is haunted by two pitfalls — first, the Scylla of springing the sale too soon and belaboring it too long, and second, the Charybdis of offering too much entertainment, too long.

Working within these limits the copywriter and art director must devise capsule entertainment which will jump out and grab you and hold you until you have been inoculated with the sale. And as they say of hot music, it must send and send solidly.

It is a form which tests the art director's ingenuity. He must get his differences by his choice of artist — and there is a real opportunity. And he can invent little tricks and twists — the entertaining lead-in picture and the unusual point of view in a panel.

These principles can be clearly seen in operation in the strips that were selected for exhibition. It is worthwhile finding out what makes them tick.
ARTIST: Albert Dome
ART DIRECTORS: Paul E. Newman & Bob Shaw
CLIENT: Air Transport Association
AGENCY: Erwin, Wasey & Co., Inc.

IT'S EASY TO FLY!
ARTIST: James Williamson
ART DIRECTOR: Gerald Link
CLIENT: Kellogg Company
AGENCY: Kenyon & Eckhardt, Inc.

ARTIST: DeBrocke Studios, Inc.
ART DIRECTOR: Gerald Link
CLIENT: Kellogg Company
AGENCY: Kenyon & Eckhardt, Inc.
ARTIST: George Hughes
ART DIRECTOR: Gustave Sigritz
CLIENT: Frankfort Distilleries, Inc.
AGENCY: Young & Rubicam, Inc.
Who killed this bottle of Paul Jones?

ARTIST: Hank Berger
ART DIRECTOR: Francis E. Smith
CLIENT: Life Savers, Inc.
AGENCY: Young & Rubicam, Inc.
ARTIST: James Schucker
ART DIRECTOR: Alfred Strasser
CLIENT: Ethyl Gasoline Corporation
AGENCY: Batten, Barton, Durstine & Osborn, Inc.
ARTIST: George Hughes
ART DIRECTOR: Herbert Bishop
CLIENT: Packard Motor Car Co.
AGENCY: Young & Rubicam, Inc.
ARTIST: Leslie Saulburg
ART DIRECTOR: Gustave Sigritz
CLIENT: Florists' Telegraph Delivery Association
AGENCY: Young & Rubicam, Inc.
ARTIST: George Inzitte
ART DIRECTOR: Frederick Halpert
CLIENT: Bristol-Myers Co.
AGENCY: Young & Rubicam, Inc.
MAGAZINE COVERS

by Herbert Mayes

The committee’s two awards were made unanimously. Miss O’Keeffe and Mr. Quinan had technical knowledge with which to support their choices. Being without technical knowledge, my own support was emotional only; I am not equipped to judge art on any other basis.

All my publishing life my quarrel with illustrators and art directors has had to do with technical knowledge: their possession of it and my lack of it. If a hand looks too big to me, it is TOO BIG — I don’t care how correct the perspective may be.

Over the period of years that we have worked together, I have battered Gene Davis into submission to my point of view. As a result he thinks I am the world’s worst editor; but I think he has become the world’s best magazine art director. What is surprising is how often something he thinks is good art is something I think the public will like, too.
ARTIST: Lester Beall
ART DIRECTOR: Lester Beall
CLIENT: Abbott Laboratories
ARTIST: Paul Rand
CLIENT: Direction Magazine
POSTERS
by John Zwinak

Posters are big business and a vital force in advertising today. When you consider how many people are involved with the average poster the surprising thing is not how many good posters there are, but why they aren't all bad.

A poster goes through many hands. The man who actually designs it is only one of many minds concerned with the problem of crystallizing into one simple phrase or picture all the ingredients that go into a sales program, satisfy a dealer, and a number of other things.

Posters must be quick, must be obvious, must have impact, and must sell themselves. The one essential thing a poster must have above everything else is a real idea, and that as a rule doesn't come into the lap of the designer, it has to do with advertising strategy. It is only because of this "idea" that we can really come up before it and say that it is a great poster.

The designer must have a complete understanding of the particular problems involved. The best poster obviously is made by the designer who has the greatest knowledge of the advertising problem.

Of this year's crop, Mr. Rockwell's Ballantine Ale poster comes closest to fulfilling all of the things to look for in a prize poster — sly humor, an appealing character, the product in use, and a clean simplicity of type and layout. Subtract the headline "Ah, 3 ring time" and show only the picture and logotype, and you still have a swell poster.
Smooth and quiet... 1941 FORD

ARTIST: John Vickery
ART DIRECTOR: Paul Holder
CLIENT: Ford Motor Co.
AGENCY: McCann-Erickson, Inc.

BIG AS A HOUSE
QUIET AS A MOUSE

ARTIST: Fred Cooper
ART DIRECTOR: Paul Holder
CLIENT: Ford Motor Co.
AGENCY: McCann-Erickson, Inc.

—just can't hear 'em comin'
FORD V8

ARTIST: Albert Staehle
ART DIRECTOR: Paul Holder
CLIENT: Ford Motor Co.
AGENCY: McCann-Erickson, Inc.
The Big car...that stands alone in Economy

MERCURY FOR '41

ARTIST: John Vickery
ART DIRECTOR: Paul Holder
CLIENT: Ford Motor Co.
AGENCY: McCann-Erickson, Inc.

No Third Term!

DEMOCRATS FOR WILLKIE

ARTIST: Howard Scott
ART DIRECTOR: Paul Holder
CLIENT: Democrats for Willkie
AGENCY: McCann-Erickson, Inc.

LONG ON COMFORT
LOW ON COST

ATLANTIC FURNACE OIL

ARTIST: Franklin D. Baker
ART DIRECTOR: Charles Coiner
CLIENT: Atlantic Refining Company
AGENCY: N. W. Ayer & Son, Inc.
Ram full of POWER

Great on the long stretch

Camp information

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

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

ARTIST: William Steig
ART DIRECTOR: Burton E. Goodloe
CLIENT: Shell Oil Co., Inc.
AGENCY: J. Walter Thompson Company
**Eager Power**

**Artist:** Howard Scott  
**Art Director:** Paul Holder  
**Client:** Standard Oil of New Jersey  
**Agency:** McCann-Erickson, Inc.

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**Iced Coffee Cools You Off**

**Artist:** Joseph Binder  
**Art Director:** Clarence A. Barnes, Jr.  
**Client:** Pan American Coffee Bureau  
**Agency:** Arthur Kudner, Inc.

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**Ballantine's Ale & Beer**

**Artist:** Joseph Binder  
**Art Director:** Burton E. Goodloe  
**Client:** P. Ballantine & Sons  
**Agency:** J. Walter Thompson Company
ARTIST: Paul Rand
ART DIRECTOR: Paul Rand
CLIENT: Esquire Apparel Arts

ARTIST: Charles N. Fellnagel
ART DIRECTOR: Robert B. T. Schmuck
CLIENT: U.S. Public Health Service

CANCER
early diagnosis would save 50,000 lives every year
ARTIST: Joseph Binder
ART DIRECTOR: Francis A. Brennan
CLIENT: American Art Week

BUY AMERICAN ART

ART WEEK Nov. 25th - Dec. 1st
A NEW SALON
a new fashion era

ARTIST: Eric Mulvaney
ART DIRECTOR: Morris L. Rosenblum
CLIENT: L. Bamberger & Company

THE DRESS SALON, FASHION CENTER, THIRD FLOOR

ARTIST: Homer Hill
ART DIRECTOR: Morris L. Rosenblum
CLIENT: L. Bamberger & Company
ARTIST: Fisher-McKenzie
ART DIRECTOR: Raymos D. Levy
CLIENT: Pan American Airways System
ARTIST: Lester Beall  
ART DIRECTOR: Lester Beall  
CLIENT: Rural Electrification Administration

ARTIST: Adolph Treidler  
ART DIRECTOR: Charles Coiner  
CLIENT: Bermuda Trade Development Board  
AGENCY: N. W. Ayer & Son, Inc.
ARTIST: V. Bobri
ART DIRECTOR: Grace M. Jones
CLIENT: Nolde & Horst Sales Co., Inc.

SOMBRERO  A SHADED STRAW-TAN STOCKING COLOR

ARTIST: V. Bobri
ART DIRECTOR: Grace M. Jones
CLIENT: Nolde & Horst Sales Co., Inc.
ARTIST: Paul Hesse Studios
ART DIRECTOR: Henry Gorski
CLIENT: P. Ballantine & Sons
AGENCY: Einson-Freeman Co., Inc.

**Cool off!**

BALLANTINE'S BEER

ARTIST: Paul Hesse Studios
ART DIRECTOR: M. Artman
CLIENT: Safeway Stores, Inc.
AGENCY: Einson-Freeman Co., Inc.
DESIGN OF COMPLETE ADVERTISEMENT

by Fred Ludekens

Today we find advertising approaching an exact science. Consumer studies, surveys and various analyses have removed in great measure the "guess" in advertising. Advertisements are constantly being checked against sales and readership, eye cameras and questionnaires. Everything is being analysed but the designer.

The design of an advertisement is not a fixed thing but rather the concept of an individual. His point of departure is a set of facts -- his job to make them work better. To gain attention ... to hold interest ... to attract reading are "musts" that are foremost in his visual imagination. He strives to give a plussage to the idea.

Advertising designers recognize no difference between text, picture and chart -- it is all "copy." All of the parts -- headline, text, pictures, diagrams, charts, signature and white space are all images that must go to work -- every relationship, accent, color and emphasis, is adjusted for effectiveness. It is all correlated into one functional structure -- The Structure Becomes the Design.

It is the designer who creates the structure -- the color, the feel, the impact -- to help make "copy" work. The trained eye can readily distinguish his concept as easily as one can name an artist's work without reading the signature. It is indelibly stamped with his knowledge, experience, taste, character and immediate influences -- it is not without his technique. It is he who reads the score -- who plays the music.
The additional length travels the smoke further

RESULTING IN A NOTICEABLY COOLER AND SMOOTHER CIGARETTE

ARTISTS: Ruth S. Grafstrom & Leslie Gil
ART DIRECTOR: Paul Darrow
CLIENT: Forsmann Woolen Company
AGENCY: N. W. Ayer & Son, Inc.

ARTIST: Glenn Grohe
ART DIRECTOR: William Kammer
CLIENT: American Cigarette & Cigar Co.
AGENCY: Young & Rubicam, Inc.
ARTIST: Peggy Porcher
ART DIRECTOR: Leon Karp
CLIENT: Yardley & Company, Ltd.
AGENCY: N. W. Ayer & Son, Inc.

ARTISTS: V. Bobri, Pettingell & Fenton Art Staff
ART DIRECTOR: Sherman H. Raveson
CLIENT: Elizabeth Arden
AGENCY: Pettingell & Fenton, Inc.
ARTIST: Andre Derain
ART DIRECTOR: Paul Darrow
CLIENT: De Beers Consolidated Mines, Ltd.
AGENCY: N. W. Ayer & Son, Inc.

ARTIST: Joseph Binder
CLIENT: American Can Company
AGENCY: Roth, Schenker & Bernhard, Inc.
At his breakfast, clad in tails,
Claude Hard drags imported snacks.
In his dress or at his table
Things domestic don't appeal.

Flannel? At the thought he wilts,
Still prefers to dine in kilts;
Snap-brim hat? "How crude!" he says,
Putting on his Turkish felt.

Rum? The topic gets up to trade;
Says Claude—"Where else is it made?"
Doesn't know New England's rare
Pilgrim is beyond compare!

Sure New England rum is best!
Don't believe it? Maks this test:
Pour some Pilgrim—note its hue;
Deep, rich-colored, through and through!
Sniff it—note the rare bouquet.
Raise it to your lips—why, say!
Have you ever tasted such
Rich, delicious rum? Not much!
Pilgrim's straight rum—every bit,
Makes some 30 drinks a hit!
Why not get our booklet (free)?
Then—try your get recipe!

"At your dealer's, or
write Box NY-2, The
Fleischmann Distilling

[177]
Meet Straight-Eight enthusiasm!

PACKARD 120
'1038

ARTIST: Paul Rand
ART DIRECTOR: Paul Rand
CLIENT: Esquire, Inc.

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

Place for a salesman at up to $15,000 per year

Big magazine seeks big man...

The major walk of this field is offered by the straight-eights. The straight-eights in their field are regarded as the leaders in their approach, professional and emotional in their performance.

Here is an area free from limitations to the range of your imagination. Be bold, build the car to be the peak of its class, and watch it win for you a lasting sales appeal. For the straight-eights will win for you not only a car, but an enthusiasm. It is a car that can stand up in the executive class of any car, and be chosen without reservation.

Packard is a logical choice. Packard's a logical choice because the Packard Motor Car Company is a logical leader. Packard straight-eights are a model idea of what manufacturer performance should be. The Packard straight-eights are a sure path to success for you in the automobile field.

Packard's a logical choice. The Packard straight-eights are not only a car, but an enthusiasm. A man of enthusiasm is a man of sales appeal. The Packard straight-eights can be the backbone of a big salesman's enthusiasm.

Meet Straight-Eight enthusiasm!

PACKARD 120 '1038

For the man who owns one...

PACKARD 120 '1038

For the man who owns one.

PACKARD 120 '1038

For the man who owns one.

PACKARD 120 '1038

For the man who owns one.

PACKARD 120 '1038

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PACKARD 120 '1038

For the man who owns one.
The greatest names in fashion...
ARTISTS: Ted Sandler & Josephine Von Miklos
ART DIRECTOR: Ted Sandler
CLIENT: Prince Matchabelli, Inc.

ARTIST: Goold Studios
ART DIRECTOR: Eleanor Mayer
CLIENT: Black, Starr & Gotham
AGENCY: Abbott Kimball Company
Herbert is richer

Mortimer is handsomer

BUT

Mortense married George

Harper has a reputation as a conservative, but he does not believe in women's rights. "Women's place," he says, "is in the home."

Mortimer, like most men, was more interested in women's bodies than their minds.

So Mortense chose George. George is a sensible, unassuming young woman who can talk to men and make them feel welcome.

Women choose The New York Times for the same reason Mortense chose George. They say they can trust it because it never falls down on them, regardless of who is in charge at the moment.

The New York Times is the newspaper of record.

ARTISTS: Martin Weber, Arthur Fox, The N. Y. Times Studios
ART DIRECTOR: George Krikorian
CLIENT: The New York Times

ARTISTS: Robt. K. Weitzen
ART DIRECTOR: S. Campbell
CLIENT: Black, Starr & Gorham
AGENCY: Abbott Kimball Company
Because it sells goods profitably
to New York women
The New York Times now leads
in Manhattan department
store advertising

ARTIST: The N. Y. Times Studios
ART DIRECTOR: Arnold Boston
CLIENT: The New York Times

---

the same goes for POWER!

THE FUNDAMENTAL PURPOSE of a station's power is to reach people with radios. The greater the power, the more people the station can reach.

That's elementary. But there's just as elementary a fact that's frequently disregarded:

- power unchecked spreads. The more it spreads, the weaker it becomes.
- Power harnessed and directed multiplies itself.

WOR's power-full 50,000 watts are concentrated, directed, multiplied by means of a directional antenna and unique over-water approach to population concentrations. WOR's power is increased three times by spanning it at population centers; into cities where people listen. It is tucked away from sparsely populated areas on the West and the ocean on the East.

It is specifically designed to reach the greatest group of markets in America with the most power!

WOR --- that power-full station
YOU'RE ONLY HURTING YOURSELF IN THE END!

WHY IT PAYS TO PUSH "TALON" SLIDE FASTENERS

\[\begin{array}{l}
\text{The idea was to sell 25 million Talon fastener nation-wide week after week.}
\text{You can ignore the most powerful national advertising campaigns in the nation counter-trend.}
\text{You can wave in the face of one of the biggest potential markets in chain store history...}
\text{That's your choice!}
\text{But is it sensible...even though you have thousands of different items to worry about...is it smart to do a half-hearted job with a sure winner?}
\text{The point is...hundreds of millions of slide fasteners are being used throughout the country.}
\text{There's a tremendous market for slide fastener replacements!}
\text{Millions of Talon fasteners are being hammered every day of the year. It's easier readers in the U.S.A.}
\text{Every day there's a greater demand for Talon slide fasteners!}
\text{Why not answer this growing demand with more Talon fasteners on your counters...with free window and counter displays?}
\text{Better yet, sell them, and get points?}
\end{array}\]
ARTISTS: LeVine & Purfield
ART DIRECTOR: John Hepburn Tinker, Jr.
CLIENT: Mack Manufacturing Corp.
AGENCY: McCann-Erickson, Inc.

MACK PERFORMANCE

Mack Fire Engine - a great step ahead of the kind you owned. Straight unhurried and steady going... long hours of prosperity to those who use it. Practical fighting forces plus... work. Look at performance...

MACK SERVICE

Those service men make possible... (that's better business. They'll say nothing... the community... those who want... to know that skills 0 and... can't ever be had altogether...)

MACK RESOURCES

The new design and operating resources... turbine. The new Mack... Mack... the... other... Mack... various...

The new Mack... new... various...

MACK MANUFACTURING CORP.

For more reasons... see more...

When production of corpus luteum hormone is inadequate to maintain pregnancy...

ARTISTS: Lester Beall & Milton Ackoff
ART DIRECTOR: Lester Beall
CLIENT: Abbott Laboratories

Progestin, Abbott, dispenses the effect of the corpus luteum hormone. It is injected intramuscularly and is employed in the treatment of hormone imbalance in women in whom the corpus luteum hormone is produced in insufficient amounts, and in those cases where the depressant effect of progesterone on another tone and menstruation is desired; in the treatment of habitual abortion due to inadequate function of the corpus luteum. Progestin has been reported to be of value in certain types of noninvasive dysmenorrhea as it has been reported to be influenced favorably. Progestin, Abbott, is prepared synthetically for the substitution of chorionic and correct the effect of corpus luteum. The hormonal activity is determined by the Physician...
ARTIST: Zoltan Farkas
ART DIRECTOR: Jerry Wagner
CLIENT: Celanese Corporation of America

One of the mermaid's ways to hear the praise of our cooking
prevents me as in sera... FRIED DEEP FRIED SCALLOPS.
And that's just what we're serving this very day for lunch.
You see, Childs uses only those scallops that come from the
deep, cool part of the sea where scallops make a particularly
delicious house. Of course, they're fresh the day you order
them... and not after all day... and they
froz quickly off a blue fish. These crusty loaves and
breads that flavor our special seafood menu. With the
scallops goes a sauce made with a mayonnaise
we make ourselves... mashed potatoes... fresh baked
potato... as much to eat or be eaten...
Starch that we baked today. Remember... lucky
for lunch... and the whole thing comes to only $3.99

ARTISTS: Werner Schmidt & Harry O. Diamond
ART DIRECTOR: Harry O. Diamond
CLIENT: The Child's Company
AGENCY: Geyer, Cornell & Newell, Inc.
The Macy Star

"The dresses can stay, but the hose must GO!"

Artist: Richard Sargent
Art Directors: Sanford E. Gerard & Jack Skolnik
Client: R. H. Macy & Co., Inc.

Sloops
People Wheels
Dinghies
Kayaks
Canoes

Artist: Ian Campbell
Art Directors: Sanford E. Gerard & Bert Emmert
Client: R. H. Macy & Co., Inc.
How many cars will you sell in this market that bought 135,000 last year?

The New York Times

What is "enough advertising"?

For a market that buys 135,000 new cars a year?
ARTIST: Eric Mulvany
ART DIRECTOR: Morris L. Rosenblum
CLIENT: L. Bamberger & Company

ARTIST: Wayne Colvin
ART DIRECTOR: Jules L. Menegetti
CLIENT: Canada Dry Ginger Ale, Incorporated
AGENCY: J. M. Mathes, Inc.
ARTIST: Herbert Matter
ART DIRECTOR: Alexey Brodovitch
CLIENT: Saks Fifth Avenue

ARTIST: Ludwig Bemelmans
ART DIRECTOR: Alexey Brodovitch
CLIENT: Saks Fifth Avenue
Art Director: Budd Hemmick
Client: Buick Motor Division, General Motors Sales Corp.
Agency: Arthur Kudner, Inc.
ARTIST: Lester Beall
ART DIRECTOR: Lester Beall
CLIENT: Columbia Broadcasting System
ARTISTS: Frank McIntosh & Menalkas Selander
ART DIRECTOR: Lloyd B. Myers
CLIENT: Matson Navigation Company
AGENCY: Bowman, Deute, Cummings, Inc.

ARTIST: Louise McPhan Horwitz
ART DIRECTOR: Louise McPhan Horwitz
CLIENT: Von Hoffman Press

ARTIST: V. Bobri
ART DIRECTOR: Grace M. Jones
CLIENT: Nolde & Horst Sales Co., Inc.
raw copy

ARTIST: Ruth Storck
ART DIRECTOR: Frank L. Henahan
CLIENT: Aldus Printers, Inc.

ringing Home the Bacon

ARTIST: Barbara Crawford
ART DIRECTOR: Ben Collins
CLIENT: The Beck Engraving Company

ARTISTS: Paul Rand & Rudy Bass
ART DIRECTOR: Paul Rand
CLIENT: Esquire, Inc.
ARTIST: C. Goodenow
ART DIRECTOR: R. Pliskin
CLIENT: Strathmore Paper Co.
AGENCY: Abbott Kimball Company

ARTIST: Joseph Feher
ART DIRECTOR: William A. Kittredge
CLIENT: R. R. Donnelley & Sons Company
we knew them when
ARTIST: Town Studios
ART DIRECTORS: Harve B. Cushman & James I. Pogue
CLIENT: Koppers Company
AGENCY: Ketchum, MacLeod & Grove, Inc.

ARTISTS: Frank A. Etienne & The Windmann Studios
ART DIRECTOR: Harry Harding
CLIENT: John Hancock Mutual Life Insurance Company
AGENCY: The Bart Press

ARTIST: Russell Patterson
ART DIRECTOR: Sanford E. Gerard
CLIENT: R. H. Macy & Co., Inc.
ARTIST: Jae Leonardo
ART DIRECTOR: Jae Leonardo
CLIENT: Leonardo Studio

ARTIST: Chester of Black Star
ART DIRECTOR: Ted Sandler
CLIENT: Columbia Broadcasting System (CBS)
ARTISTS: Lester Beall & Milton Ackoff
ART DIRECTOR: Lester Beall
CLIENT: Boston & Old Colony Ins. Co.

ARTIST: R. Pliskin
ART DIRECTOR: R. Pliskin
CLIENT: Color Affiliates
AGENCY: Abbott Kimball Company
ARTIST: E. McKnight Kauffer
ART DIRECTOR: Jack Fisher
CLIENT: Lincoln Motor Car Division, Ford Motor Co.
AGENCY: N. W. Ayer & Son, Inc.

ARTIST: Peter Arno
ART DIRECTOR: E. P. H. James
CLIENT: National Broadcasting Company
ARTIST: V. Bobri
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CLIENT: Abbott Kimball Company
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