23

annual of advertising art

THE ART DIRECTORS CLUB OF NEW YORK
<table>
<thead>
<tr>
<th>DATE LOANED</th>
<th>BORROWER'S NAME</th>
<th>DATE RETURNED</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DATE LOANED</td>
<td>BORROWER'S NAME</td>
<td>DATE RETURNED</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------</td>
<td>---------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
annual of advertising art
THE ART DIRECTORS CLUB OF NEW YORK
annual of advertising art

reproductions from the national exhibition

of advertising art shown at rockefeller center galleries on may 15 to june 3rd of 1944 . . . by the art directors club of new york

published for the art directors club of new york
by watson-guptill publications, inc.
Some twenty years ago an American Engineer was telling a Red Commissar about a new labor-saving device that was supposed to cut man-hours practically in half.

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

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

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

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

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

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

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

by a commercial photographer who was commissioned to take a color
picture for a fountain pen advertisement—and could not do it, because neither he, nor the Agency, nor the Manufacturer could find a pen to photograph;

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color Illustrations</td>
<td>7</td>
</tr>
<tr>
<td>Black and White Illustrations</td>
<td>55</td>
</tr>
<tr>
<td>Color Photographs</td>
<td>83</td>
</tr>
<tr>
<td>Black and White Photographs</td>
<td>101</td>
</tr>
<tr>
<td>Continuities</td>
<td>117</td>
</tr>
<tr>
<td>Posters, Covers, Displays</td>
<td>131</td>
</tr>
<tr>
<td>Booklets and Direct Mail</td>
<td>139</td>
</tr>
<tr>
<td>Ornamental and Package Design</td>
<td>145</td>
</tr>
<tr>
<td>Editorial Art</td>
<td>149</td>
</tr>
<tr>
<td>Design of Complete Advertisement</td>
<td>167</td>
</tr>
</tbody>
</table>
OFFICERS, 1943-1944

President WILLIAM A. IRWIN
First Vice President RALPH MUTTER
Second Vice President GARRETT P. ORR
Secretary ARTHUR HAWKINS, JR.
Treasurer WILLIAM L. LONGYEAR

EXECUTIVE COMMITTEE

MEHEMED FEHMY AGHA
FRANK HOCTOR
PAUL R. LANG
A. HALPERT

BOOK COMMITTEE: Loren Stone, Chairman

Arthur Hawkins, Business Manager, Lawrence Olson, Rolf Jenson

This Annual Designed by Harry O'Brien
color illustrations
ART DIRECTORS CLUB MEDAL

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

artist: Harry Anderson
art director: Gordon Aymar
client: Wyeth, Inc.
agency: Compton Advertising, Inc.
AWARD FOR DISTINCTIVE MERIT

artist: James R. Bingham
art director: Edward A. Rodgers
client: Air Transport Association
agency: Erwin, Wasey & Co., Inc.
artist: Robert Riggs
art director: John H. Tinker
client: Reynolds Metal
agency: J. Walter Thompson Co.
artist: Melbourne Brindle
art directors: Robert E. Wilson; Bert Lester
client: The Travelers Insurance Company
agency: Young & Rubicam, Inc.
artist: Georges Schreiber
art director: Paul Smith
client: The Coca-Cola Company
agency: D'Arcy Advertising Company
artist: Mortimer Wilson
art director: Charles Faldi
client: General Foods Corp.
agency: Benton & Bowles

artist: John Atherton
art director: Larry Stults
client: Universal Match Corp.
agency: Westheimer and Company
artist: John Vickery
art director: Paul F. Berdanier, Jr.
client: Pan American Airways
agency: J. Walter Thompson Co.
artist: Edmund Giesbert
art director: Larry Stults
client: Cutler-Hammer, Inc.
agency: Kirkgasser-Drew
artist: William Pachner
art director: Douglas Boyd
client: Wyeth, Inc.
agency: Compton Advertising, Inc.
artist: Horace Pippin
art director: Walter Reinsel
client: Farnsworth Television & Radio Corp.
agency: N. W. Ayer & Son, Inc.
**artist:** Salvador Dali  
**art director:** Ted Sandler  
**client:** Schiaparelli  
**agency:** Lennen & Mitchell

---

**artist:** Marcel Vertès  
**art director:** Ted Sandler  
**client:** Schiaparelli  
**agency:** Lennen & Mitchell
artist: Carl Erickson
art director: Betty Godfrey
client: Coty, Inc.
agency: J. D. Tarcher & Co.

artist: G. R. Davis
art director: D. Coyle
client: Munsingwear
agency: Kenyon & Eckhardt, Inc.
artist: Ben Stahl
art director: Paul Roman
client: Bell Aircraft Corp.
agency: Addison Vars Company
artist: Melbourne Brindle
art director: Paul Smith
client: Quaker State Motor Oil
agency: Kenyon & Eckhardt, Inc.
artist: John Atherton  
art director: Adelaide Stevens  
client: Shell Oil Company, Inc.  
agency: J. Walter Thompson Co.
artist: Andre Duronceau
art director: Donald Sternloff
client: The Travelers Insurance Company
agency: Young & Rubicam, Inc.

artist: Boris Chaliapin
art director: Rocco di Marco
client: The Magnavox Company
agency: Maxon, Inc.
artist: Jack Welch
art director: Donald Sternloff
client: The Travelers Insurance Company
agency: Young & Rubicam, Inc.
THE ART DIRECTORS CLUB MEDAL
TO LIEUTENANT COMMANDER McCLELLAND BARCLAY, ARTIST

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

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

artist: McClelland Barclay
art director: Alfred T. Sweeney
client: Koppers Company
agency: Batten, Barton, Durstine & Osborn, Inc.
artist: Paul Rabut
art director: Charles Haga
client: Western Electric Company
agency: Newell Emmett Company
artist: Glen Mitchell
art director: Lester Jay Loh
client: International Salt Co., Inc.
agency: J. M. Mathes, Inc.

artist: John Atherton
art director: Fred H. Stickle
client: Koppers Company
agency: Batten, Barton, Durstine & Osborn, Inc.
artist: Lewis Daniel
art director: Walter Reinsel
client: Farnsworth Television & Radio Corp.
agency: N. W. Ager & Son, Inc.

artist: Fred Ludekens
art director: Arthur Surin
client: Nash Kelvinator
agency: Geyer, Cornell & Newell, Inc.
artist: Rockwell Kent
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aseyard & Company
artist: Paul Tchelitchew
art director: Walter Reimsel
client: Farnsworth Television & Radio Corp.
agency: N. W. Ayer & Son, Inc.
artist: Helen E. Hokinson
art director: Harvey W. Olsen
client: Kraft Cheese Company
agency: Needham, Louis & Brorby, Inc.

artist: Richard Taylor
art director: Lester Jay Loh
client: Canada Dry Ginger Ale, Inc.
agency: J. M. Mathes, Inc.
artist: Peter Helck
art director: Kurt Iosten
client: Pacific Mills
agency: Williams & Saylor, Inc.
artist: Everett Henry
art director: Jack Anthony
client: Frankfort Distilleries Corp.
agency: Young & Rubicam, Inc.
artist: Everett Henry
art director: Arthur T. Blomquist
client: RCA Victor
agency: J. Walter Thompson Co.

artist: G. Peterdi
art director: W. B. Golovin
client: Wm. P. Goldman & Bros.
agency: Willard B. Golovin Company
artist: Robert Riggs
art director: John H. Tinker
client: Reynolds Metal
agency: J. Walter Thompson Co.
**artist:** Bernard Lamotte  
**art director:** Paul Darrow  
**client:** DeBeers Consolidated Mines, Ltd.  
**agency:** N. W. Ayer & Son, Inc.

**artist:** Ben Stahl  
**art director:** Paul Roman  
**client:** Bell Aircraft Corp.  
**agency:** Addison Vars Company
artist: Robert Day
art director: Douglas Boyd
client: Kolynos Tooth Powder
agency: Compton Advertising, Inc.

artist: Edward A. Wilson
art director: King Rich
client: Chase National Bank
agency: Albert Frank-Guevher Law, Inc.
artist: William Gropper
art director: Walter Reinsel
client: Farnsworth Television & Radio Corp.
agency: N. W. Ayer & Son, Inc.
artist: Irving Nurick
art director: Gordon Aymar
client: Procter & Gamble
agency: Compton Advertising, Inc.

artist: Gustaf Tenggren
art director: Edward Fischer
client: General Foods Corp.
agency: Benton & Bowles
artist: Robert Day
art director: Douglas Boyd
client: Kolynos Tooth Powder
agency: Compton Advertising, Inc.

artist: Albert Staehle
art director: George B. Croll
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.
In 1501, Christopher Columbus found pineapple growing in the West Indies Island of Guadalupe, according to Peter Martyr (1525-1556), historian of the New World. True that wild pineapple can, in fact, be rare, was quite different from the varieties fruit grown in Hawaii today.

First record of pineapple in the Hawaiian Islands dates from 1813. Don Francisco de Paula y Martin, abbot to Hawaii's great Kupu Kaohehane V, wrote of planting pineapple in his garden. The pineapple, once a far cry from the garden, steadily grown on the plantations.

Clipper Ships in the Gold Rush Days carried fresh pineapples from Hawaii to San Francisco.

Long centuries before Capt. Cook's discovery, exploring Polynesians reached Hawaii in their great outrigger canoes.

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

[45]
artist: John Atherton
art director: Albert O. Jenkins
client: Koppers Company
agency: Batten, Barton, Durstine & Osborn, Inc.
artist: John S. Osier
art director: Wynn Belford
client: General Motors
agency: D. P. Brother & Co., Inc.

artist: Roy Collins
art director: George B. Croll
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.
artist: John Gannam
art director: Edward A. Rodgers
client: Air Transport Association
agency: Erwin, Wasey & Co., Inc.
artist: Peter Lauck
art director: Paul Darrow
client: DeBeers Consolidated Mines, Ltd.
agency: N. W. Ayer & Son, Inc.

artist: Coby Whitmore
art director: Rudolf Czufin
client: Ralston Purina Company
agency: Gardner Advertising Company
artist: V. Bobri
art director: Peirce Johnson
client: Avon Products, Inc.
agency: Monroe F. Dreher, Inc.
artist: Jerry Farnsworth
art director: MacGregor Ormiston
client: McCall's Magazine
agency: Federal Advertising Agency, Inc.

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

artist: John Koch  
art director: MacGregor Ormiston  
client: McCall's Magazine  
agency: Federal Advertising Agency, Inc.
artist: Fred Ludekens
art director: Arthur Surin
client: Nash Kelvinator
agency: Geyer, Cornell & Newell, Inc.
artist: Walter Richards
art director: Elmo Anderson
client: The Magnavox Company
agency: Maxon, Inc.
black and white illustrations
ART DIRECTORS CLUB MEDAL

artist: Robert Riggs
art director: Paul F. Berdanier, Jr.
client: Pan American Airways System
agency: J. Walter Thompson Co.
AWARD FOR DISTINCTIVE MERIT

artist: R. R. Bouché
art director: Juke Goodman
client: Saks Fifth Avenue
artist: Fred Chance
art director: Victor Trasoff
client: Station WCCO
THE Grandeur THAT Was Rome

In the days of the Caesars, the culture of the universe centered in Rome. These mighty tales have been told symbolically in pictures, poetry, and the music of the spheres. The story is told with grace and dignity, the grandeur of Rome will never die.

S NATHAN & COMPANY

AWARD FOR DISTINCTIVE MERIT

artist: Hans Moller
art director: Dorothy Schlesinger
client: S. Nathan & Co., Inc.
agency: Frank Best & Co., Inc.

artist: Margaret Nielsen
art directors: John Gibbs; Lester Beall
client: Cone Automatic Machine Co., Inc.
agency: Henry M. Loudon
artist: Robert G. Harris
art director: Harvey Cushman
client: Cannon Mills, Inc.
agency: Young & Rubicam, Inc.

artist: Robert Riggs
art director: Lester Jay Loh
client: International Salt Co., Inc.
agency: J. M. Mathes, Inc.
HOW TO BEAT THE RISING SUN

artist: Harold Von Schmidt
art directors: Daniel W. Keefe; Herbert Noxon
client: Slide Fasteners, Inc.
agency: McCann Erickson, Inc.
artist: Leonard Lionni
art director: Leonard Lionni
client: 154 Electric Light and Power Companies
agency: N. W. Ayer & Son, Inc.

Only 1 in 1000 would know!
artist: Earle Goodenow
art director: Earle Goodenow
client: RCA Victor
agency: Kenyon & Eckhardt, Inc.

artist: Roy Spreter
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company
artist: Amos Sewell
art director: Gerald Link
client: War Finance Committee
agency: Kenyon & Eckhardt, Inc.
What's it Like
to Die?

artist: John Atherton
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company
artist: Burmah Burris
art director: Juke Goodman
client: Saks Fifth Avenue

artist: Robert G. Harris
art director: Walter Glenn
client: Cannon Mills, Inc.
agency: Young & Rubicam, Inc.
artist: Douglass Crockwell
art director: Walter J. Reagles
client: General Electric Company

artist: Robert Riggs
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company
AN OPEN LETTER TO THE UNCONQUERABLE GREEKS

artist: Ruth Conerly Smith
art director: Frances Owen
client: Marshall Field & Company
artist: Jack Welch
art director: Fred Bonagura
client: Philips Export Corporation
agency: Erwin, Wasey & Company, Inc.

artist: James Gilchrist
art director: Loyd Weed
client: Ford Motor Company
agency: Maxon, Inc.
artist: Melbourne Brindle
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company

artist: Walter Cole
art director: Charles Hagn
client: General Electric Company
agency: Newell Emmett Company
artist: Richard Taylor
art director: W. Frederic Clark
client: Fels & Co.
agency: S. E. Roberts, Inc.

artist: Hank Berger
art director: David S. Block
client: Seeman Bros., Inc.
agency: J. D. Tarcher & Co.
The snake said to Eve in his sly little way:

"I tempted with apples may bode in My Day
But note that these 'Tempters' by Kimball are handy
I find that as 'Tempters' they surely are dandy."

artist: Trude Margo
art director: Dorothy L. Scher
client: J. H. Kimball, Inc.
agency: Lester Harrison Assoc.

artist: Perry Peterson
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company
artist: Paul Schweinberg
art director: Tom Ross
client: Follansbee Steel Corporation
agency: Ketchum, MacLeod & Grove

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

artist: Frank Beaven
art director: John E. Jamison
client: National Carbon Company, Inc.
agency: J. M. Mathes, Inc.
artist: Robert Thompson
art director: Jack Russell
client: Cohn-Hall-Marx Co.
agency: Pettingell & Fenton, Inc.

artist: Carl S. Wilson
art director: Deane Uptegrove
client: Tubize Rayon
agency: Alley & Richards
The Shell
that was loaded
with Words

Remember when you said "I Do..."
artist: Ed Ward
art director: Arthur T. Blomquist
client: United Church Canvass
agency: J. Walter Thompson Co.
artist: Fred Ludekens
art director: Hans Sauer
client: Food Conservation
agency: Lennen & Mitchell

artist: Everett Henry
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aveyard & Company
artist: Ruth Conerly Smith
art director: Frances Owen
client: Marshall Field & Company

artist: Rockwell Kent
art director: Alfred C. Strasser
client: The Curtis Publishing Company
agency: MacFarland, Aceyrd & Company
artist: Dorothy P. Christy  
art director: Frances Owen  
client: Marshall Field & Company

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

artist: James R. Bingham  
art director: Daniel W. Keele  
client: The Barrett Division  
agency: McCann Erickson, Inc.
artist: Melbourne Brindle
art director: Daniel W. Keeje
client: Chrysler Corp.
agency: McCann Erickson, Inc.

artist: Louis Harold
art director: Walter R. Peters
client: Lambert Pharmacal Co.
agency: Lambert & Feesley, Inc.
color photographs
artists: Kenneth H. Dundsee; Lenny Lautenberger
art director: King Rich
client: Home Insurance Co.
agency: Albert Frank-Guenther Law, Inc.
AWARD FOR DISTINCTIVE MERIT

artist: Williams, U.S. Army
art director: Léon Karp
client: Goodyear Tire & Rubber Co.
agency: N. W. Ayer & Son, Inc.
artist: Ruzzie Green
client: Dobbs Hats
agency: Abbott Kimball Company, Inc.

AWARD FOR DISTINCTIVE MERIT

artist: Valentino Sarra
art director: Richard S. Chenault
client: Hercules Powder Company
agency: Fuller & Smith & Ross, Inc.
artist: James Viles
art director: Hal Johns Benson
client: American Cyanamid Company
agency: Hazard Advertising Company
artist: Leon De Vos of Underwood & Underwood
art director: Wesley Lovemum
client: Culvert Distillers Corp.
agency: Geyer, Cornell & Newell, Inc.
artist: Anton Bruehl
art director: Leon Karp
client: Goodyear Tire & Rubber Co.
agency: N. W. Ayer & Son, Inc.

artist: Nickolas Muray
art director: Hal Johns Benson
client: American Cyanamid Company
agency: Hazard Advertising Company
artist: John Rawlings (Vogue Studios)
client: Seidenbach's
agency: Abbott Kimball Company, Inc.

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

artist: Tom Kelley
art director: Jack Lucoque
client: Woodbury Powder
agency: Lennen & Mitchell
artist: Clarence Welsh
art director: Robert S. Cox
client: Hiram Walker & Sons, Inc.
agency: Sherman K. Ellis & Co., Inc.
artist: Robert Weitzen
art director: Willard Fauschild
client: Enka Rayon
agency: Carl Reimers Company
**Goodyear Tire & Rubber Co.**

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

---

**Hiram Walker & Sons, Inc.**

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

---

**Hercules Powder Company**

**artist:** Victor Keppler  
**art director:** Richard S. Chenault  
**client:** Hercules Powder Company  
**agency:** Fuller & Smith & Ross, Inc.
artist: Joffe (Vogue Studios)
art director: Stuart Campbell
client: Farel Destin, Inc.
agency: Abbott Kimball Company, Inc.

artist: Bohrmann Horst
art director: Kurt Josten
client: Pacific Mills
agency: Williams & Saylor, Inc.
artists: Hiller; Leon De Vos of Underwood & Underwood
art director: Wesley Loveman
client: Calvert Distillers Corp.
agency: Geyer, Cornell & Newell, Inc.

artist: Anton Bruehl
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.
artist: John Rawlings
art director: Paul Darrow
client: Forstmann Woolen Co.
agency: N. W. Ayer & Son, Inc.

artist: Louise Dahl-Wolfe
art directors: Max Stoller; George Elliott
client: Duplex Fabrics Corp.
agency: Irving Serwer Advg.
artist: James Viles  
art director: Edward Fischer  
client: Columbia Recording Corp.  
agency: Benton & Bowles

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

artist: Ruzzie Green
art director: Winslow H. Case
client: Liggett & Myers Tobacco Company
agency: Newell Emmett Company
artist: Valentino Sarra
art director: Wesley Loveman
client: Calvert Distillers Corp.
agency: Geyer, Cornell & Newell, Inc.

artist: James Viles
art director: Edward Fischer
client: Columbia Recording Corp.
agency: Benton & Bowles
black and white photographs
AWARD FOR DISTINCTIVE MERIT

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

artist: Lejaren A. Hiller of Underwood & Underwood
art director: Hans Sauer
client: Better Vision Institute
agency: Lennen & Mitchell
AWARD FOR DISTINCTIVE MERIT

artist: Associated Press
art director: Jeannette Moser
client: Bloomingdale's
artist: Victor Keppler
datactor: Paul Darrow
client: National Dairy Products Corp.
agency: N. W. Ayer & Son, Inc.

artist: Victor Keppler
datactor: Donald B. Bowman
client: The Employers' Group
agency: Sutherland-Abbott
When I grow up...

THE PRUDENTIAL

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

art director: V. J. Bronnahan
client: Metropolitan Sunday Newspapers, Inc.
agency: L. E. McGivern & Co., Inc.
artist: Valentino Sarra
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.

artist: Tony Venti
art director: Kurt Josten
client: Pacific Mills
agency: Williams & Saylor, Inc.
artist: Richard Beattie
art director: John De Nero
client: New York Central System
agency: Foote, Cone & Belding

artist: Richard Beattie, Harry Watts Studio
art directors: Charles Faldi; Edward Fischer
client: The Prudential Insurance Co.
agency: Benton & Bowles
artist: John Rawlings (Vogue Studios)
client: The Wm. H. Block Company
agency: Abbott Kimball Company, Inc.
artist: Robert Yarnall Richie
art director: Paul Darrow
client: Boeing Aircraft Co.
agency: N. W. Ayer & Son, Inc.

artist: Paul Hesse
art director: Walter Glenn
client: International Silver Company
agency: Young & Rubicam, Inc.
artist: Official U.S. Navy Photograph
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.

artist: Philippe Halsman
art director: Paul F. Berdanier, Jr.
client: Eastman Kodak Co.
agency: J. Walter Thompson Co.
artist: Mac Ball Studios
art director: John Tinker
client: Standard Oil Co. of New Jersey
agency: McCann Erickson, Inc.

artist: Victor Keppler
art director: Donald B. Bowman
client: The Employers' Group
agency: Sutherland-Abbott
artist: Valentino Sarra
art director: Arthur T. Blomquist
client: Scott Paper Co.
agency: J. Walter Thompson Co.

art director: V. J. Brosnahan
client: Metropolitan Sunday Newspapers, Inc.
agency: L. E. McGivern & Co., Inc.
artist: Pagano, Inc.
art director: Richard Reins
client: The Sparks-Withington Company
agency: Brooke, Smith, French & Dorrance, Inc.

"Shep will show 'em!"

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

artist: Otto Soglow
art director: Edward F. Molyneux
client: Pepsi-Cola Company
agency: Newell-Emmett Company
AWARD FOR DISTINCTIVE MERIT

**artist:** Donald G. Calhoun  
**art director:** Daniel W. Keefe  
**client:** Scovill Manufacturing Co.  
**agency:** McCann Erickson, Inc.
AWARD FOR DISTINCTIVE MERIT

artist: Charles Bracker
art director: John Zwinak
client: Calvert Distillers Corp.
agency: Lennen & Mitchell
artist: Mal Eaton
art director: Jack Anthony
client: General Foods Corp.
agency: Young & Rubicam, Inc.

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

TRUE or FALSE?
artist: Samuel Josephs
art director: Samuel Josephs
client: Grumman Aircraft Engineering Corp.
agency: L. E. McGivna & Co., Inc.

artist: Mac Shepard
art director: Fred S. Sergenian
client: Lever Brothers Company
agency: Young & Rubicam, Inc.
Keep your batteries ready for emergencies

BOMBS HIT CROWDED ENGLISH HALL — GAS PERILS

I got my squad on spot within five minutes. ESCAPING COAL GAS OVERCAME SEVERAL RESCUERS AND MADE PULVERIZATION SAFE AVAILABLE LIGHT. RESCUE PARTY WORKED THROUGH NIGHT UNTIL DAYLIGHT, JOWNS CONTINUING TO ROCK BUILDING.

I SENT 50 CASH CALL FOR BATTERIES. THANKS TO FAST TURNS ONES WERE AVAILABLE FOR JUST SUCH EMERGENCY. MY NAME, INSTRUMENTAL IN SAVING LIVES AT LEAST IS PEOPLE.

NATIONAL CARBON COMPANY, INC.
30 East Thirtieth, New York

END OF LINE CABLE, WITHIN 24 HOURS.

FRESH BATTERIES BEST FODDER... Long for the DATE-LINE.
Consider the Case of J. Noodle McSpoom
(a man feels sick, sees a bowl)

GALLIPOLI, VERDUN, Ypres, FLANDERS, CRETE, SIDI BARRANI, TOBRUK, EGYPT, GRAFT SPEE.

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

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

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

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

...AND HAVE A 'COKE' HAS COME TO MEAN "GOOD LUCK, NEIGHBORS."

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

artist: Noel Sickles
art director: Paul Smith
client: The Coca-Cola Company
agency: D'Arcy Advertising Company
artist: Harry Beckhoff  
art director: Charles Faldi  
client: Procter & Gamble  
agency: Benton & Bowles

artist: Helen E. Hokinson  
art director: Walter Glenn  
client: Cluett, Peabody & Co., Inc.  
agency: Young & Rubicam, Inc.
UM
C 4ARD CABBAGE. AND 'TURNIP GRE.
AND POTA-10L.S. A
RAND
Nay!
 lowers
CARROTS

MATOES FOR VITAtvii

artist: Walter Early
art director: Robert E. Wilson
client: The Borden Company
agency: Young & Rubicam, Inc.
artist: Albert Dorne
art director: Daniel W. Keefe
client: The Axton-Fisher Tobacco Co.
agency: McCann Erickson, Inc.
"Why does that red head always pick on my donut?"

artist: Arthur Sarnoff
art director: J. Burton Stevens
client: Bristol-Myers Company
agency: Pedlar, Ryan and Lusk, Inc.
posters, covers, displays
ART DIRECTORS CLUB MEDAL
artist: Joseph Binder
art director: Leo J. Stahl
client: Sharp & Dohme
agency: Niagara Lithograph Company
AWARD FOR DISTINCTIVE MERIT

artist: John A. Gaydos
art director: John A. Gaydos
client: Coordinator of Inter-American Affairs
AWARD FOR DISTINCTIVE MERIT

artist: Harold von Schmidt
art director: Herbert Noxon
client: National War Fund
agency: McCann Erickson, Inc.

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

artist: Ion Whitcomb (Lt.)
art director: William O. Chessman
client: Collier’s
publisher: Crowell-Collier Publishing Co.
artist: Salvador Dali  
art director: Alexander Liberman  
client: Vogue  
publisher: Condé Nast Publications, Inc.

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

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

artist: Irving Penn  
art director: Wolf Feiler  
client: Vogue  
publisher: Condé Nast Publications, Inc.
AMERICA HAS PLENTY
IF IT IS USED WISELY!

Don't waste precious materiel!

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

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

artist: James Montgomery Flagg
art director: Harry F. O'Brien
client: Columbia Broadcasting System
artist: Frank Bauman
art director: Edwin Eberman
publisher: Look, Inc.

artist: Erik Nitsche
art director: Erik Nitsche
client: Home & Food

artist: Erik Nitsche
art director: Erik Nitsche
client: Home & Food

artist: Marcel Vertès
art director: Alexey Brodovitch
client: Harper's Bazaar
publisher: Hearst Magazines, Inc.
Is 10% too much?

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

Greetings to our boys

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

For Gunpowder

artist: Oakley Reynolds
art director: Gerald Link
client: Fat Salvage Committee
agency: Kenyon & Eckhardt, Inc.
booklets and direct mail
ART DIRECTORS CLUB MEDAL

artists: Suzanne and Lucerne McCullough
art directors: Suzanne and Lucerne McCullough
client: Aberle, Inc.
Awards for Distinctive Merit

*Artist:* James Flora
*Art Director:* Harry F. O'Brien
*Client:* Columbia Broadcasting System

*Artists:* Bomberger Staff & Mury Studios
*Art Directors:* Morris Rosenblum; Edward Turano
*Client:* L. Bamberger and Company

They Draw, Too
artist: Alexander Ross
art director: Alexander Ross
client: White Laboratories, Inc.
agency: Davis-Delman, Inc.

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

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

artist: King Rich
art director: King Rich
client: Home Insurance Co.
agency: Albert Frank-Guenther Law, Inc.
artists: Taylor Poore; David Mink; Leslie Saalburg
Art director: Dan Smith
Client: Hart Schaffner & Marx
Agency: Batten, Barton, Durstine & Osborn, Inc.

artists: Jerry Wagner
Art director: Jerry Wagner
Client: Celanese Corporation of America

artist: James Flora
Art director: James Flora
Client: Columbia Recording Corp.
Publisher: Columbia Recording Corp.

artist: Edward Penfield
Art director: Harry B. Beck
Client: The Beck Engraving Co.
artist: Matthew Leibowitz
art director: Matthew Leibowitz
client: Radio Corporation of America

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

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

art director: Tony Palazzo
client: Esquire Magazine
publisher: Esquire, Inc.
ornamental design
and package design
AWARD FOR DISTINCTIVE MERIT

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

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

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

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

**AWARD FOR DISTINCTIVE MERIT**

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

**artist:** Libbie Lotte  
**art director:** Joseph Gering  
**client:** Wyandotte Chemical Corp.  
**agency:** N. W. Ayer & Son, Inc.
artist: Alex Steinweiss
art director: Alex Steinweiss
client: Columbia Recording Corp.
publisher: Columbia Recording Corp.

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

artist: Edward Diehl
art directors: Stanford Briggs; Edward Diehl
agency: McCann Erickson, Inc.

artists: Tonni Bonagura; Ervin Smith
art director: Norman Vickery
client: "Old Discovery" Distilleries
agency: St. Georges & Keyes, Inc.
editorial art
AWARD FOR DISTINCTIVE MERIT

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

artist: Pio Junco
art director: Budd Hemmick
client: Good Housekeeping Magazine
publisher: Hearst Magazines, Inc.
ART DIRECTORS CLUB MEDAL
artist: J. Thompson
art director: Edwin Eberman
client: Look, Inc.

artist: Al Parker
art director: Budd Hemmick
client: Good Housekeeping Magazine
publisher: Hearst Magazines, Inc.
artist: Count R. B. Willaumez
art director: Alexander Liberman
client: Vogue
publisher: Condé Nast Publications, Inc.

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

artist: Wallace Morgan
art director: William O. Chessman
client: Collier's
publisher: Crowell-Collier Publishing Co.
HAIR RAISING HEAD LINES OF 1943

artist: Kathleen Morrisey
art director: Cipe Pineles
client: Glamour
publisher: Conde Nast Publications, Inc.

artist: International News Photos
art director: Edwin Eberman
client: Look, Inc.
artist: Al Parker
art director: Budd Hemmick
client: Good Housekeeping Magazine
publisher: Hearst Magazines, Inc.

artist: Louise Dahl-Wolfe
art director: Alexey Brodovitch
client: Harper's Bazaar
publisher: Hearst Magazines, Inc.
artist: William J. Pachner
art director: William Chessman
client: Collier's
publisher: Crowell-Collier Publishing Co.

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

artist: Harold Rhodenbaugh
art director: Edwin Eberman
client: Look, Inc.
artist: H. I. Williams
art director: Budd Hemmick
client: Good Housekeeping Magazine
publisher: Hearst Magazines, Inc.

artist: Gjon Mili
art director: Cipe Pineles
client: Glamour
publisher: Conde Nast Publications, Inc.
AWARD FOR DISTINCTIVE MERIT

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

artist: Erik Nitsche
art director: Erik Nitsche
client: Air Tech
AWARD FOR DISTINCTIVE MERIT

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

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

artist: Edna Eicke
art director: Wolf Feiler
client: House & Garden
publisher: Condé Nast Publications, Inc.
artist: Sgt. John Bushemi
art directors: Sgt. Art Weithas; Sgt. Ralph Stein
client: Yank, the Army Weekly
publisher: U.S. Army

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

AWARD FOR DISTINCTIVE MERIT
artist: Sgt. Robert Greenhalgh
art director: Sgt. Art Weithas
client: Yank, the Army Weekly
publisher: U.S. Army

artist: Cpl. Jack Ruge
art director: Sgt. Art Weithas
client: Yank, the Army Weekly
publisher: U.S. Army
artist: Karger-Pix
art director: U. L. Calvosa
client: Collier's
publisher: Crowell-Collier Publishing Co.

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

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

ART DIRECTORS CLUB MEDAL
artist: Sergé Balkin
art director: Alexander Liberman
client: Vogue
publisher: Conde Nast Publications, Inc.
artist: Andre Kertesz
art director: Cipe Pineles
client: Glamour
publisher: Condé Nast Publications, Inc.

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

artist: Anton Bruehl
art director: Wolf Feiler
client: House & Garden
publisher: Condé Nast Publications, Inc.
artists: Harry Henderson; Sam Shaw
art director: U. L. Calvosa
client: Collier's
publisher: Crowell-Collier Publishing Co.

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

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

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

artist: Ernest Walker
art director: Wolf Feiler
client: House & Garden
publisher: Condé Nast Publications, Inc.
artist: Ruzzie Green
art director: James S. Yates
client: Saturday Evening Post
publisher: Curtis Publishing Co.

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

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

artist: Earl Oliver Hurst
art director: William O. Chessman
client: Collier's
publisher: Crowell-Collier Publishing Co.
design of complete advertisement
Only 1 in 1000 would know!

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

"Why bother them people? Probably no one does that of their own accord because it's something they take for granted.... just posted it here and save a lot of time!"

So here's the question: "What's the smallest item and biggest bargain in your family's budget?"

1 in 1000 people had an answer: "Electricity." And here's the answer in one word: "Electricity."

Look at the last item in these recent sampling figures from the U.S. Bureau of Labor Statistics for any household jobs electricity does daily, and you can figure out what a really good bargain electricity is.

There's no bigger bargain today! (Of course, if you already knew all this, and you're pretty smart, why are you that one in a thousand?)

So here's the question: "What's the item anti BIGGEST bargain in your family's budget?"

And here's the answer in one word: "Electricity." Look at the last item in these recent sampling figures from the U.S. Bureau of Labor Statistics for any household jobs electricity does daily, and you can figure out what a really good bargain electricity is.

There's no bigger bargain today! (Of course, if you already knew all this, and you're pretty smart, why are you that one in a thousand?)

So here's the question: "What's the smallest item and biggest bargain in your family's budget?"

1 in 1000 people had an answer: "Electricity." And here's the answer in one word: "Electricity."

Look at the last item in these recent sampling figures from the U.S. Bureau of Labor Statistics for any household jobs electricity does daily, and you can figure out what a really good bargain electricity is.

There's no bigger bargain today! (Of course, if you already knew all this, and you're pretty smart, why are you that one in a thousand?)

So here's the question: "What's the smallest item and biggest bargain in your family's budget?"

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

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

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

Design for Victory

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

Underwood Elliott Fisher Company
370 Park Avenue, New York 16, N. Y.
cooking sea food?
quick-acting air-wick
kills all unpleasant kitchen odors!

AWARD FOR DISTINCTIVE MERIT
artist: Paul Rand
art director: Paul Rand
client: Seeman Bros., Inc.
agency: Wm. H. Weintraub & Co., Inc.

Sea food is plentiful, non-rationed and good for you. Everyone should eat more of it. And you don't have to worry about fish odors if you use air-wick...the sensational new product, containing "activated" Chlorophyll. air-wick is the only household product of its kind that contains "activated" Chlorophyll...makes indoor air country-fresh all through the house. It quickly freshens bathrooms, smoke-filled living rooms, stuffy closets; helps to eliminate fresh-paint smells. air-wick is incredibly simple to use. Just uncap the bottle; pull out the wick and air-wick goes to work. It's so economical, too. A bottle lasts so long that it costs only a cent or so a day. And it's non-rationed.

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

SCARED, KID?
"That," the jury said, "is your milder, better-tasting cigarette!..."

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

strange new ways...

"Where do I come in?"

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

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

artist: Albert Staehle
art directors: Daniel W. Keefe; Herbert Noxon
client: Chrysler Division of Chrysler Corp.
agency: McCann Erickson, Inc.
In peacetime, the plywood business will find its most stable market in New York City.

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

artist: Seymour Thompson
art director: Alfred Anthony
client: The New York Times
agency: St. Georges & Keyes, Inc.

In peacetime, the plywood business will find its most stable market in New York City.

artist: Paul Rand
art director: Paul Rand
client: Dubonnet Corp.
agency: Wm. H. Weintraub & Co., Inc.

In peacetime, the plywood business will find its most stable market in New York City.

artists: Paul Rand; E. McK. Kauffer
art director: Paul Rand
client: Goodman & Thiese, Inc.
agency: Wm. H. Weintraub & Co., Inc.
the man who screwed the nut that fastened the bolt that held the wheel that turned the crank that started the engine that ran the thingumabob WAS LATE TODAY
THE LONELY
LIGHT
IN THE HOUSE
NEXT DOOR

artist: Stevan Dohanos
art director: John Tinker
client: John Hancock Life Ins. Co.
agency: McCann Erickson, Inc.

artist: Leslie Gill
art director: Daniel W. Keefe
client: Daggett and Ramsdell
agency: McCann Erickson, Inc.

artist: Nicholas Riley
art director: Daniel W. Keefe
client: Curtiss-Wright Corp.
agency: McCann Erickson, Inc.

artist: Donald G. Calhoun
art director: Rollin Smith
client: Slide Fasteners, Inc.
agency: McCann Erickson, Inc.
- and what hungers for your engine?—ACID!

And has a brutal bite. You may not think of it chewing up your engine very much at a time. But remember—there may be too much time now—Rationing forces you to take extra care. And you’ve never had your own engine standing without acid inside. The last breath of your engine, each time you stop, is seeking with prairie hones and liquid that can’t be all exhaust. Any amateur chemist could tell you that these products of combustion are acid. That when you need to drive a bit, at steady speed, get your engine normally hot, you keep interrogating acid’s chance to do damage. Truly, even, with intermittent driving, and with shorter stops when leaving your engine quite cool, acid has become a big menace made harmless you can’t resist.

You can never keep out that hot acid breath but你 can make it a whole lot less risky. By keeping your engine’s internal oil clean. All you need is a change to patented Conoco's oil—personnel all that it is.

You know that chemists-guard checks the corrosion attack of acids. In general that’s the idea for checking corrosion acid by giving your engine internal oil playing. Conoco Oil gets the ability to repel from the drawing beverage present to normal-additives present. This removes even the residual carry over sufficient to faithfully keep acid out of your engine. It makes acid a annoyance by sputtering of the time you can. The time to change to Conoco Nth Motor Oil. Conoco Oil prevents unexpressed lubrication. Conoco Oil prevents unexpressed lubrication. Conoco Oil prevents unexpressed lubrication.

artist: John Tinker
art director: John Tinker
agency: McCann Erickson, Inc.

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

soups are catier when they taste meatier

new way

to add meatie flavor
to casseroles,
stews, soups,
graves

PIQUE KITCHEN MAGIC

artist: David S. Block
art director: Joe Kaufmann
client: Seeaman Bros., Inc.
agency: J. D. Tarcher & Co.
**Outflank him?**

**artist:** Elmore Brown  
**art director:** Lester Rondell  
**client:** Continental Oil Company  
**agency:** Geyer, Cornell & Newell, Inc.

**NO HARA-KIRI!**

**artist:** Glen Grohe  
**art director:** Lester Rondell  
**client:** Continental Oil Company  
**agency:** Geyer, Cornell & Newell, Inc.

**COLOR now shows which vitamins you need!**

**artist:** Erwin Blumenfeld  
**art director:** William A. Irwin  
**client:** The Anacin Company (Benefax)  
**agency:** Dancer-Fitzgerald-Sample
This little piggy stayed home...

The New York Times Magazine

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

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

Esquire

artist: Lt. John Falter (j.g.)
art director: Tony Palazzo
client: Esquire Magazine
publisher: Esquire, Inc.
Radio programs have come up a lot of new signposts, and a lot of
artists have been thoughtfully thumbing the thumbprint on them.
Some were motored by advertisers, some by agencies, some by
their staffs - but they all seem to be the same.

1. Just about the surest way to deliver a message is not only to
write a radio station's thumbprint in the market.
2. Network programs are any much higher in markets where
there are zero competing stations.

Some of these surest thumbprints come naturally on the
air and some they've already led many advertisers to think in
creative thumbprints around them. and everyone thinks they
are a big hit, so these are called "radio Art" on which the idea is a new thing.

When you got your copy, please apply your own thumbprint to
such situations as this:

---

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

---

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

---

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

artist: Erik Nitsche  
art director: Erik Nitsche  
client: Universal Pictures

artist: Albert Dame  
art director: Lester Rondell  
client: Continental Oil Company  
agency: Geyer, Cornell & Newell, Inc.
1921  "... an exhibition of paintings and drawings not only prescribed by commerce but made for the purpose of stimulating commerce."

EGBERT C. JACOBSON

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

GORDON AYMAR

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

W. H. BEATTY

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

WILLIAM H. SCHNEIDER

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

WILLIAM A. ADRIANCE

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

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

They will continue to speed this advance.

WILLIAM A. IRWIN,
President, Art Directors Club, 1944
the art directors club

OFFICERS, 1944-1945

President WILLIAM A. IRWIN • First Vice President RALPH MUTTER • Second Vice President GARRETT P. ORR • Secretary ARTHUR HAWKINS, JR. • Treasurer WILLIAM L. LONGYEAR

EXECUTIVE COMMITTEE

MEHEMED FEHMY AGHA • FRANK HOCTOR • PAUL R. LANG • A. HALPERT

EXHIBITION COMMITTEE

Chairman JOHN ZWINAK

WILLIAM A. ADRIANCE • M. F. AGHA • FRANKLIN D. BAKER • STUART CAMPBELL • GEORGE B. CROLL • HECTOR DONDERI • EDWIN EBERMAN • SOUREN ERMOSAN • CHARLES FALDI

EDWARD FISCHER • LEJAREN A. HILLER • FRANK HOCTOR • ABRIL LAMARQUE • FRED LUDEKENS • GILBERT TOMPKINS • EDWARD F. MOTTERN • TONY PALAZZO • NATHANIEL POUSETTE-DART • PAUL RAND • GEORGES WILMET • WINIFRED G. KARN, Exhibition Secretary

RESIDENT MEMBERS

*GEORGE C. ADAMS
WILLIAM A. ADRIANCE
MEHEMED FEHMY AGHA
JEWETT ALLEN
ALFRED A. ANTHONY
A. ARMANDO
GORDON C. AYMAR
RICHARD BACH
FRANKLIN D. BAKER
ROLAND BAUM
CECIL BAUMGARTEN
LESTER BEALL
HARRY B. BECK
CHARLES W. BECK, JR.
HAL JOHNS BENSON
PAUL F. BERDANIER, JR.
PARK BERRY
ARTHUR T. BLOMQUIST
*ROBERT W. BODE
PHILLIPS D. BOOTH
JAMES C. BOUDEAU
ROBERT J. BOYD
*FRED J. BRAUER
*FRANCIS E. BRENAN
STANFORD BRIGGS
MELBOURNE BRINDLE
DEE CARLTON BROWN
W. LAURENCE BUNNAGAR
*CARL BURGER
HERMAN F. BURNS
ALBERT BURWINKLE
ROD BUTTERWORTH
NORMAN BYRON
J. H. CAHALIN
EARNEST ELMO CALKINS
JOSEPH CAMPANARO
HEYWORTH CAMPBELL
STUART CAMPBELL
HENRY J. CASTELLO
PAUL B. CAVANAGH
GUY GAYLER CLARK
HAL CLARK
RENE CLARKE
*MAHLON A. CLINE
CHARLES T. COINER
EUGENE F. COLE
W. ARTHUR COLE
BENJAMIN F. COLLINS
*EDWARD COLLINS
HUGH I. CONNET
JOHN A. COOK
HARLAN CRANDALL
GEORGE B. CROLL
JOHN CURRIE, JR.
FLORIAN R. DEPPE
EDWARD P. DIEHL
ROCCO DI MARCO
*KENWOOD DIXON
*HECTOR A. DONDERI
ALBERT DORNE
LESTER DOUGLAS
RUDOLPH DUSEK
EDWIN EBERMAN
RALPH O. ELLSWORTH
*WALLACE W. ELTON
ROBERT J. C. ENGEL
SOUREN ERMOSAN
CHARLES FALDI
*ARTHUR M. FARWELL
EDWARD FISCHER
*J. WALTER FLYNN
ROBERT FOSTER
B. DEXTER FREEMAN
EDWARD C. FREVERT
L. W. FROHLICH
TONY GABLIK
O. A. GABSON
WALTER B. GOGHEGAN

*Serving Their Country
CARL H. GEORGI
EDWIN A. GEORGI
*SANFORD E. GERARD
JOSEPH GERING
JOE GEYER
RICHARD B. GILLIS
JUKE GOODMAN
*ED GRAHAM
HAROLD H. GRANDY
GEORGE GRELLER
WALTER RAYMOND GROTZ
GERARD GUARCH
LURELLE V. A. GUILD
A. HALPERT
HARRY HARDING
HORACE W. HARDY
ARTHUR HAWKINS, JR.
*JAMES D. HERBERT
LEJAREN HILLER
GRANT I. HIPWELL
FRANK HOCTOR
A. M. HUNTINGTON
ROBERT A. HURD
WILLIAM A. IRWIN
*JOHN JAMISON
THOMAS W. JARVIS
ROLF JENSEN
PEIRCE JOHNSON
*ROBERT ARTHUR JONES
ROGER JOSLYN
*MORRIS H. KATES
*MYRON W. KENZER
*MAX E. KILLE
ABRIL LAMARQUE
PAUL R. LANG
JOHN J. LARKIN
ELMER LASHER
ALEXANDER LIBERMAN
LEONARD LIONNI
*RICHARD LOCKWOOD
LESTER JAY LOH
*LEONARD LONDON
WILLIAM L. LONGYEAR
CLIFFORD COLMAN LOZELL
LEONARD E. LUCE
FRED LUDEKENS
CHARLES ELWOOD MAHONY
JAMES K. MALONEY
RAYMOND M. MARTIN
*C. B. MAYSHARK
ROBERT McCALLUM
HARRIS D. McKinney
WILLIAM A. McNABB
LOUIS MENNA

DIXON M. MEULLER
E. MIKKLESEN
DAVID MILLARD
PHILIP T. MITCHELL
EDWARD F. MOLYNEUX
JAMES MONLEY
KENNETH E. MORANG
*TOBIAS MOSS
EDWARD F. MOTTERN
JUDSON K. MULFORD
JACOB A. MUNCH
NICKOLAS MURAY
LOUIS MUSGROVE
BYRON J. MUSser
RALPH MUTTER
LLOYD B. MYERS
BEN NASH
THOMAS NEARY
J. H. NEEBE
WALTER K. NIELD
HERBERT R. NOxON
WM. OBERHARDT
HARRY F. O'BRIEN
LAWRENCE OLSON
BIBERT P. ORR
SYDNEY OXBERRY
TONY PALAZZO
*WILLIAM PAXTON
*LOUIS C. PEDLAR
WALTER R. PETERS
NATHANIEL POUSSETTE-DART
DANIEL J. PURFIELD
HENRY B. QUINAN
PAUL R.AND
BERT RAY
WALTER J. REAGLES
SHELDON REED
KING RICH
EDWIN C. RICOTTA
FRANC RITTER
EDWIN A. ROBERTs
HARRY ROCKER
LESTER RONDELL
MORRIS L. ROSENBLOUm
JOHN S. RUSSELL
*DONALD RUTHER
IGNATZ SAHULA
LEONARD A. ST. LOUIS
HANS SAUER
BERNARD SAXON
W. H. SCHNEIDER
FRANK H. SCHROEDER
HOWARD SCOTT
RALPH H. SEBERHAGEN

MARK SEELEN
FRED SERGENIAN
WILLIAM SHELDON
*JAMES SHERMAN
WILBUR SMART
FREDERICK A. SMITH
JACK SMITH
LANN B. SMITH
ROGER McELHOne SMITH
ALEX D. SNIFFEN
WILLIAM SPORER
ROY E. SPRETER
LEO J. STAHL
WILLIAM B. STEIN
ROBERT T. STEWART
WALTER STOCKLIN
ROBERT WILSON STONE
LOREN B. STONE
ALFRED C. STRASSER
WILLIAM STROSAHl
DAVID L. STRUMF
J. GILBERT SUTTON
LOUIS SZALAY
*BRADBURY THOMPSON
JOHN HEPBURN TINKER
GILBERT TOMPKINS
*HUBERT F. TOWNSEND
ADOLPH TREIDLER
VINCENT TROTta
J. ROBERT TRUMBAUER
DEANE UPTEGROVE
JOHN A. VAN ORMAN
NORMAN VICKERY
KURT H. VOLK
WALTER A. WAGENER
*EVERETT WALSH
ARTHUR P. WEISER
ARTHUR WEITHAS
SIDNEY A. WELLS
W. E. WHEATON, JR.
PAT J. WHITE
WALTER WHITEHEAD
ELWOOD WHITNEY
GORDON M. WILBUR
FRANK CHAPMAN WILLIAMS
GEORGES WILMET
RONALD L. WILSON
ROY WINKLER
EDMOND V. WITALIS
RICHARD H. WOOLFOLK
FRANK YELINEK
JOHN ZWINAK

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

The poster which caused such enthusiastic and spontaneous imitation was the work of OWI’s art department, which is responsible for the design, layout and typography of all printed matter disseminated overseas by the Office of War Information. The quantity and variety of this material is considerable, for OWI is the publisher of three “international” magazines, and thousands of pamphlets, leaflets, display matter, posters, labels, stickers and stencils.
The technical problems involved in producing material in more than 22 languages and dialects (Arabic and Persian require reverse pagination; Chinese, Japanese, Urdu and Hindustani need special layout treatment), add up to a full-sized job.

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

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

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

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

Jean Carlu, the poster artist, has done many posters intended for his native France. Hungarian illustrator and designer André Dugo executes line and wash drawings for OWI publications. Bernard LaMotte, world famed French painter, has been commissioned to do several paintings. Czech book designer Hugo Steiner-Prag is called upon for story headings that reflect old world charm. Otto Muhlfeld, Austrian illustrator, has employed his versatility in OWI posters and booklets. Japanese artists Jun Iwamatsu and Bunji Tagawa, and Chinese painter and illustrator Wong Suiling contribute illustrations for material going to the Far East.
For the projection of America, famed American illustrator Rockwell Kent, the noted book artist Howard Willard, advertising illustrators Fred Ludekens and Fred Chance and wood-cut artists Hans Alexander Mueller and Lynd Ward are called upon. Wood engravings, long in eclipse, have been revived by a group of modern American artists of whom Mueller and Ward are two leading exponents, and used with great effectiveness to illustrate many OWI publications.

The accompanying pictures illustrate the type and variety of OWI overseas publications. “Victory,” OWI’s glossy stock picture and text magazine, has virtually pushed its German equivalent “Signal” off the stands in most neutral countries. “USA,” a magazine digest, and “Photo Review,” a picture magazine printed in the field from plastic plates flown from America, are rapidly approaching “Victory” in popularity.
One-shot booklets are aimed at specific targets. To peoples who have been fed Axis-distorted versions of the American way of life, the OWI sends “Children of the U.S.A.,” “Small Town, USA,” “Geography of the USA,” “Music in the USA,” and “How the U. S. Government Works.” The war and peace aims of the United States are spread through such publications as “Four Freedoms,” and reprints of speeches by leading Americans. To bolster the hope of occupied countries and sway neutrals into the Allied camp during the long months when American production was getting under way and military victories were slow, the OWI turned out such booklets as “Airpower, Weapon of Ultimate Victory,” to portray this country’s inexhaustible resources in men and material. “John’s Book,” a propaganda coloring booklet, and “The ABC Primer,” which neatly turned the alphabet to a lesson in democracy, were designed for children who had grown up under the shadow of the Nazis. “Since 1939,” and “The Battle of Africa” recount the history of the war from an Allied viewpoint. Through its “friendship series,” the OWI reminds the peoples of Italy, France, Spain, Sweden and Turkey of the ties between the old world and the new, and the solid basis for continued good relations with the United States.

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

Art, in helping to win the war, has also played an important part in advancing the cause of America throughout the world.
Enlist in a Proud Profession! JOIN THE
U.S. CADET NURSE CORPS
On September 15, 1943, the Office of War Information invoked, for the first time, its authority to pass upon all government posters for quality, mechanical specifications, quantity and distribution.

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

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

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

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

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

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

Jacques DunLany
Chief, Bureau of Graphics, Office of War Information

September 20, 1944, Washington
LOOK OUT
LOOSE TALK
OUR CARELESS TALK CAN KILL

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

...because somebody talked!

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

AWARD

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

EXTRA WAR BONDS

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

OR CARELESS TALK

5th WAR LOAN
Our soldiers are sticking to their guns
STICK TO YOUR JOB!
WAR MANPOWER COMMISSION
artist: Walt Disney
gov't agency: War Manpower Commission

HAVE YOU REALLY TRIED
TO SAVE GAS
BY GETTING INTO
A CAR CLUB?
artist: Harold von Schmidt
gov't agency: Office of Price Administration

don't discuss troop movements - ship sailings - war equipment

dont be a job hopper

WANTED!
Her careless talk costs lives
artist: Victor Keppler
gov't agency: Security of War Information Committee

LESS DANGEROUS

GETTING won't bring him back sooner...
GET A WAR JOB!
SEE YOUR U.S. EMPLOYMENT SERVICE
artist: Lawrence Wilbur
gov't agency: War Manpower Commission

Than careless talk
If you tell where he's going...
HE MAY NEVER GET THERE!

artist: Lt. John Falter, USNR
gov't agency: Security of War Information Committee

artist: Norm Rockwell
gov't agency: War Manpower Commission

artist: Jon Whitecomb
gov't agency: U.S. Public Health Service

artist: Hayden Hayden
gov't agency: U.S. Army Postal Service

artist: Ion Whitcomb
gov't agency: U.S. Public Health Service

artist: Hayden Hayden
gov't agency: U.S. Army Postal Service
JOIN THE
U. S. CADET NURSE CORPS
U. S. PUBLIC HEALTH SERVICE

THERE ARE NOW MORE THAN 100,000 CADET NURSES

A lifetime education in a proud profession with
depenses paid...for high-school graduates who qualify

For information go to your local hospital or write
U. S. Cadet Nurse Corps, Box 88, New York N. Y.

artist: Ruzzie Green
gov't agency: U. S. Public Health

artist: Vernon Grant
gov't agency: War Food Administration

artist: George Brehm
gov't agency: War Food Administration

artist: Martha Sweevers
gov't agency: War Finance Division
U. S. Treasury

artist: Alex Ross
gov't agency: War Production Board

EAT THE PLENTIFUL FOODS

...for that extra punch

YOUR GROCER WILL TELL YOU WHAT THEY ARE

Push the Platter Clean

Don't Waste Food

You can't afford to miss EITHER!

Buy Bonds Every Payday

Save Waste Paper

Sort and Bundle
BROWN PAPER, BAGS, CORRUGATED BOXES
WASTEBASKET SCRAPPS
OLD NEWSPAPERS
OLD MAGAZINES
<table>
<thead>
<tr>
<th>Agencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alley &amp; Richards, 75</td>
</tr>
<tr>
<td>Andrews Publishing Co., Phillip, 137, 138, 159</td>
</tr>
<tr>
<td>Ayer &amp; Son, Inc., N.W., 19, 30, 32, 39, 41, 45, 49, 62, 80, 85, 90, 92, 94, 97, 105, 106, 111, 114, 147, 168, 169, 170, 172</td>
</tr>
<tr>
<td>Batten, Barton, Durstine &amp; Osborn, Inc., 12, 27, 29, 46, 143</td>
</tr>
<tr>
<td>Benton &amp; Bowles, 15, 43, 76, 98, 100, 107, 109, 127</td>
</tr>
<tr>
<td>Best &amp; Co., Inc., Frank, 59</td>
</tr>
<tr>
<td>Bride's House, Inc., 164</td>
</tr>
<tr>
<td>Brooke, Smith, French &amp; Dorrance, Inc., 116</td>
</tr>
<tr>
<td>Brother &amp; Co., Inc., D. P., 47</td>
</tr>
<tr>
<td>Calkins &amp; Holden, 138</td>
</tr>
<tr>
<td>Columbia Recording Corp., 143, 147, 148</td>
</tr>
<tr>
<td>Compton Advertising, Inc., 9, 18, 40, 43, 44, 51, 52</td>
</tr>
<tr>
<td>Crowell-Collier Publishing Co., 134, 150, 153, 156, 162, 164, 166</td>
</tr>
<tr>
<td>Curtis Publishing Co., 163, 166</td>
</tr>
<tr>
<td>Dancer-Fitzgerald-Sample, 175</td>
</tr>
<tr>
<td>D'Arcy Advertising Company, 14, 42, 125</td>
</tr>
<tr>
<td>Davis-Delaney, Inc., 142</td>
</tr>
<tr>
<td>Dreher, Inc., Monroe P., 50, 136, 142</td>
</tr>
<tr>
<td>Ellis &amp; Co., Inc., Sherman K., 44, 47, 92, 94</td>
</tr>
<tr>
<td>Erwin, Wasey &amp; Co., Inc., 10, 48, 70</td>
</tr>
<tr>
<td>Esquire, Inc., 144, 176</td>
</tr>
<tr>
<td>Federal Advertising Agency, Inc., 51, 52</td>
</tr>
<tr>
<td>Foote, Cone &amp; Belding, 109</td>
</tr>
<tr>
<td>Frank-Guenther Law, Inc., Albert, 40, 84, 142</td>
</tr>
<tr>
<td>Fuller &amp; Smith &amp; Ross, Inc., 87, 94</td>
</tr>
<tr>
<td>Gallagher, Walter J., 38</td>
</tr>
<tr>
<td>Gardner Advertising Company, 49</td>
</tr>
<tr>
<td>Geyer, Cornell &amp; Newell, Inc., 26, 30, 53, 89, 96, 100, 174, 175, 178</td>
</tr>
<tr>
<td>Golovin Company, Willard B., 36</td>
</tr>
<tr>
<td>Harrison Assoc., Lester, 73</td>
</tr>
<tr>
<td>Hazard Advertising Company, 88, 90</td>
</tr>
<tr>
<td>Hearst Magazines, Inc., 134, 137, 150, 151, 155, 158, 164, 165, 166</td>
</tr>
<tr>
<td>Jefferson Co., The, 138</td>
</tr>
<tr>
<td>Kenyon &amp; Eckhardt, Inc., 21, 23, 63, 64, 66, 76, 138</td>
</tr>
<tr>
<td>Ketchum, MacLeod &amp; Grove, 74</td>
</tr>
<tr>
<td>Kimball Company, Inc., Abbott, 86, 91, 95, 110</td>
</tr>
<tr>
<td>Kirkgass-Drew, 17</td>
</tr>
<tr>
<td>Lambert &amp; Feasley, Inc., 82</td>
</tr>
<tr>
<td>Lennen &amp; Mitchell, 20, 78, 91, 103, 120</td>
</tr>
<tr>
<td>Loudon, Henry M., 59</td>
</tr>
<tr>
<td>MacFarland, Averyard &amp; Company, 31, 63, 65, 68, 71, 73, 78, 79, 106</td>
</tr>
<tr>
<td>MacManus John &amp; Adams, 144</td>
</tr>
<tr>
<td>Marschalk and Pratt Company, 168</td>
</tr>
<tr>
<td>Mathes, Inc., J. M., 29, 33, 60, 74, 123</td>
</tr>
<tr>
<td>Maxon, Inc., 25, 54, 70</td>
</tr>
<tr>
<td>McCann Erickson, Inc., 61, 81, 82, 113, 116, 119, 129, 134, 147, 148, 170, 172, 173, 174</td>
</tr>
<tr>
<td>McGivena &amp; Co., Inc., L. E., 107, 115, 122</td>
</tr>
<tr>
<td>Mills Industries, Incorporated, 148</td>
</tr>
<tr>
<td>Needham &amp; Grohmann, Inc., 146</td>
</tr>
<tr>
<td>Needham, Louis &amp; Brorby, Inc., 33</td>
</tr>
<tr>
<td>Newell Emmett Company, 28, 71, 99, 118</td>
</tr>
<tr>
<td>Niagara Lithograph Company, 132</td>
</tr>
<tr>
<td>Pedlar, Ryan and Lusk, Inc., 130</td>
</tr>
<tr>
<td>Pettingell &amp; Fenton, Inc., 75</td>
</tr>
<tr>
<td>Roberts, Inc., S. E., 72</td>
</tr>
<tr>
<td>Rogers-Kellogg-Stillson, Inc., 144</td>
</tr>
<tr>
<td>Reimers Company, Carl, 91, 93</td>
</tr>
<tr>
<td>St. Georges &amp; Keyes, Inc., 148, 171, 172</td>
</tr>
<tr>
<td>Serwer Adv., Irving, 97</td>
</tr>
<tr>
<td>Sutherland-Abbott, 105, 113</td>
</tr>
<tr>
<td>Tarcher &amp; Co., J. D., 21, 72, 171, 174, 177</td>
</tr>
<tr>
<td>Thompson Co., J. Walter, 11, 12, 16, 24, 36, 37, 56, 77, 96, 102, 108, 112, 115, 121, 123, 174</td>
</tr>
<tr>
<td>TIME Incorporated, 135, 146, 160</td>
</tr>
<tr>
<td>U. S. Army, 161</td>
</tr>
<tr>
<td>Vars Company, Addison, 22, 39</td>
</tr>
<tr>
<td>Warwick &amp; Legler, Inc., 74</td>
</tr>
<tr>
<td>Weintraub &amp; Co., Inc., Wm. H., 169, 171</td>
</tr>
<tr>
<td>Wesley Associates, The, 98, 99</td>
</tr>
<tr>
<td>Westheimer and Company, 15</td>
</tr>
<tr>
<td>Williams &amp; Saylor, Inc., 8, 34, 95, 108</td>
</tr>
<tr>
<td>Young &amp; Rubicam, Inc., 13, 25, 26, 35, 60, 67, 110, 121, 122, 124, 125, 126, 127, 128</td>
</tr>
</tbody>
</table>
advertisers

Aberle, Inc., 140
Air News, 138
Air Tech, 159
Air Transport Association, 10, 48
American Cyanamid Company, 88, 90
American Mutual Liability Ins. Co., 174
Anacin Company, The, (Benefax), 175
Avon Products, Inc., 50, 142
Axton-Fisher Tobacco Co., The, 129, 147, 148, 170
Bamberger and Company, L., 141, 172
Barrett Division, The, 81
Beck Engraving Co., The, 143
Bell Aircraft Corp., 22, 39
Belmont Plaza, Hotel, 146
Bethlehem Steel Corp., 138
Better Vision Institute, 103
Block Company, The Wm. H., 110
Bloomingdale’s, 104
Boeing Aircraft Co., 106, 111
Borden Company, The, 124, 128
Bride’s Magazine, 164
Bristol-Myers Company, 130
Calvert Distillers Corp., 89, 96, 100, 120
Canada Dry Ginger Ale, Inc., 33
Cannon Mills, Inc., 60, 67
Catalin Corporation, 38
Chrysler Corp., 82
Chrysler Division of Chrysler Corp., 170
Celanese Corporation of America, 143
Chase National Bank, 40
Chesapeake & Ohio Lines, The, 66
Cluett, Peabody & Co., Inc., 127
Coca-Cola Company, The, 14, 42, 125
Cohn-Hall-Marx Co., 75
Collier’s, 134, 150, 153, 156, 162, 164, 166
Collins, Miller & Hutchings, Inc., 81
Columbia Broadcasting System, 136, 141
Columbia Recording Corp., 98, 100, 143, 147, 148
Cone Automatic Machine Co., Inc., 59
Container Corporation of America, 170
Continental Can Company, 12
Continental Oil Company, 174, 175, 178
Coordinator of Inter-American Affairs, 133
Cosmopolitan Magazine, 152
Coty, Inc., 21, 171
Curtis Publishing Company, The, 31, 63, 65, 68,
71, 73, 78, 79, 106
Curtiss-Wright Corp., 173
Cutler-Hammer, Inc., 17
Daggett and Ramsdell, 173
DeBeers Consolidated Mines, Ltd., 39, 49
Destin, Farel, Inc., 95
Dobbs Hats, 86
Dubonnet Corp., 171
Duplex Fabrics Corp., 97
Eastman Kodak Co., 96, 102, 108, 112
Electric Light and Power Companies, 62, 168
Employers’ Group, The, 105, 113
Enka Rayon, 91, 93
Esquire Magazine, 144, 176
Evening Bulletin, 80
Farnsworth Television & Radio Corp., 19, 30, 32,
41
Fat Salvage Committee, 138
Fels & Co., 72
Felt & Tarrant Manufacturing Co., 169
Field & Company, Marshall, 69, 79, 81
Follansbee Steel Corporation, 74
Food Conservation, 78
Forstmann Woolen Co., 97
Ford Motor Company, 70
FORTUNE Magazine, 135, 146, 160
Frankfort Distilleries Corp., 35
Franklin Simon, 177, 178
General Electric Company, 68, 71, 92
General Foods Corp., 15, 43, 121, 125
General Motors, 47
Glamour, 154, 158, 163
Goldman & Bros., Wm. P., 36
Goodman & Thiese, Inc., 171
Good Housekeeping Magazine, 150, 151, 155, 158
Goodyear Tire & Rubber Co., 85, 90, 94
Grumman Aircraft Engineering Corp., 122
Gulf Oil Corporation, 138
Hancock Life Ins. Co., John, 173
Harper’s Bazaar, 134, 137, 155, 164, 165, 166
Hart Schaffner & Marx, 143
Hawaiian Pineapple Co., Ltd., 45
Hercules Powder Company, 87, 94
Home & Food, 137
Home Insurance Co., 84, 142
House & Garden, 160, 163, 165
International Salt Co., Inc., 29, 60
International Silver Company, 110
Kenyon & Eckhardt, Inc., 76
Kimball, J. H., Inc., 73
Kolynos Tooth Powder, 40, 44
Koppers Company, 27, 29, 46
Kraft Cheese Company, 33
Lambert Pharmacal Co., 82
Lever Brothers Company, 122, 126
Life, 121, 123
Liggett & Myers Tobacco Company, 99
Look, Inc., 135, 137, 151, 154, 157
Magnavox Company, The, 25, 54
McCall’s Magazine, 51, 52
Menen Company, The, 86
Metropolitan Sunday Newspapers, Inc., 107, 115
Munsingwear, 21
Mutual Broadcasting System, 146, 177
Nash Kelvinator, 26, 30, 53
Nathan & Co., S., Inc., 59
National Carbon Company, Inc., 74, 123
National Dairy Products Corp., 105, 114
National War Fund, 134
New York Central System, 109
New York Dress Institute, Inc., 174
New York Times, The, 171, 176
Newsweek Magazine, 170
“Old Discovery” Distilleries, 148
Pacific Mills, 8, 34, 95, 108
Pan American Airways, 16, 56
Pepsi-Cola Company, 118
Philips Export Corporation, 70
Plymouth Division of Chrysler Corp., 172
Procter & Gamble, 43, 127
Prudential Insurance Co., The, 76, 107, 109
Quaker State Motor Oil, 23
Radio Corporation of America, 144
Ralston Purina Company, 49
RCA Victor, 96, 63
Reynolds Metal, 11, 37
Revere Copper & Brass, Inc., 172
Saks Fifth Avenue, 57, 67
Saturday Evening Post, 163, 166
Schiaparelli, 20
Scott Paper Co., 115
Scovill Manufacturing Co., 119
Seagram Distillers Corp., 74
Seeman Bros., Inc., 72, 169, 174, 177
Seidenbach's, 91
Sharp & Dohme, 132
Shell Oil Company, Inc., 12, 24
Singer Sewing Machine Company, 126
Slide Fasteners, Inc., 61, 172, 173
Sparks-Withington Company, 116
Standard Oil Co. of New Jersey, 113, 116
Stearns, Frederick, Inc., 144
Travelers Insurance Company, 13, 25, 26
Tubize Rayon, 75
Underwood Elliott Fisher Company, 168
United Church Canvass, 77
Universal Match Corp., 15
Universal Pictures, 178
U. S. Army Conservation Program, 136
Vogue, 135, 152, 153, 156, 157, 159, 162, 166
Walker & Sons, Hiram, Inc., 44, 47, 92, 94
WBT, Station, 142
Wallace Silversmiths, 98, 99
War Finance Committee, 64
WCCO, Station, 58
Western Electric Company, 28
West Virginia Pulp & Paper Company, 144
White Laboratories, Inc., 142
Woodbury Powder, 91
Wyandotte Chemical Corp., 147
Wyeth, Inc., 9, 18, 51, 52
Yank, the Army Weekly, 161
artists

Aarons, Leo, 106
Anderson, Harry, 9
Associated Press, 104
Atherton, John, 15, 24, 29, 46, 65, 136
Auerbach-Levy, William, 74
Averill, John, 81, 121, 123
Balkin, Sergé, 156, 162, 166
Ball Studios, Mac, 113, 116
Bamberger Staff, 141
Barclay, McClelland, 27
Bauman, Frank, 137
Beattie, Richard, 109
Beaven, Frank, 74
Beckhoff, Harry, 127
Berger, Hank, 72, 177
Binder, Joseph, 132
Bingham, James R., 10, 81
Black Stur, 177
Block, David S., 174
Blossom, Earl, 150
Blumenfeld, Erwin, 175
Bobri, V., 50, 142
Bohnert, Herbert, 138
Bonagura, Toni, 148
Bouché, R. R., 57
Bracker, Charles, 120
Brindle, Melbourne, 13, 23, 71, 82
Brown, Elmore, 175
Bruehl, Anton, 90, 96, 163
Burris, Burmah, 67
Bushiemi, Sgt. John, 161
Calhoun, Donald G., 119, 172, 173
Chaliapin, Boris, 25
Chance, Fred, 58, 136, 142
Christy, Dorothy P., 81
Cole, Walter, 71
Collins, Roy, 47
Coplan, Maxwell F., 94
Cornwell, Dean, 51
Crockwell, Douglass, 68
Cunette, 175
Dahl-Wolfe, Louise, 97, 134, 155
Dali, Salvador, 20, 135
Daniel, Lewis, 30
Davis, G. R., 21
Day, Robert, 40, 44
De Vos, Leon, 89, 94, 96
Diehl, Edward, 147, 148
Dixon-Joyce Studios, 170
Dohanos, Stevan, 42, 173
D'Ome, Paul, 92
Dorne, Albert, 129, 174, 178
Durenceau, Andre, 25
Dunshee, Kenneth H., 84
Early, Walter, 124, 128
Eaton, Mal, 121
Eicke, Edna, 160
Ensinger, 107
Erickson, Carl, 21, 153, 171
Falter, Lt. (j.g.) John, 135, 176
Farnsworth, Jerry, 51
Flagg, James Montgomery, 136
Fleischmann, Glen, 126
Flora, James, 141, 143
Fuller, M., 178
Gannam, John, 48
Gaydos, John A., 133
Georgi, Edwin, 76
Gibbs, J. and M., 164
Giesbert, Edmund, 17
Gilchrist, James, 70
Gill, Leslie, 173
Goodenow, Earle, 63
Gray-O'Reilly, 172
Greco, S., 38
Green, Ruzzie, 86, 99, 126, 163, 166
Greenhalgh, Sgt. Robert, 161
Grohe, Glen, 175
Gropper, William, 41
Halsman, Philippe, 112
Harold, Louis, 82
Harris, Robert G., 60, 67
Helck, Peter, 8, 34
Henderson, Harry, 164
Henry, Everett, 12, 35, 36, 45, 78
Hesse, Paul, 110
Hiller, Lejaren A., 96, 103
Hodgson, Marley, 172
Hoffman, H. Lawrence, 146
Hokinson, Helen E., 33, 127
Horst, Bohrmann, 95, 162
Hoyningen-Huene, 91
Hughes, George, 170
Hurst, Earl Oliver, 166

International News Photos, 138, 154

Joffe, 95
Josephs, Samuel, 122
Junco, Pio, 150

Karger-Pix, 162
Kauffer, E. McK., 171
Kelley, Tom, 91
Kent, Rockwell, 31, 79
Kepler, Victor, 94, 105, 113, 114
Kertesz, Andre, 163
Koch, John, 52
Krainin, Ewing, 176

Lamotte, Bernard, 39
Landshoff, H., 164, 165, 166
Lauck, Peter, 49
Lautenberger, Lenny, 84
Lebrun, Rico, 160
Leibowitz, Matthew, 144, 170
Lionni, Leonard, 62, 168
Lovette, Libbie, 147
Ludekens, Fred, 26, 30, 53, 78

Margo, Trude, 73
Martin, Fletcher, 76
McCullough, Suzanne and Lucerne, 140
Meyers, Sgt. Georg, 161
Mili, Gjon, 157, 158, 159
Mink, David, 143
Mitchell, Glen, 29

Moller, Hans, 59
Morgan, Wallace, 153
Morrissey, Kathleen, 154
Muko Studios, 141
Muray, Nickolas, 90

Needham & Grohmann Art Dept., 146
New York Times Studio, 176
Nielsen, Margaret, 59
Nitsche, Erik, 137, 159, 178
Nurick, Irving, 43

Okubo, Miné, 160
Olson, Lawrence, 172
Osler, John S., 47

Pachner, William J., 18, 156
Pagano, Inc., 116
Parker, Al, 151, 155
Penfield, Edward, 143
Penn, Irving, 135
Peterdi, G., 36
Peterson, Perry, 73
Philipps, Robert, 66
Pippin, Horace, 19
Plaut, Shirley, 176
Poore, Taylor, 143
Price, George, 125

Quistgaard, Johan W. de R., 168

Rabut, Paul, 12, 28
Rand, Paul, 169, 171
Rawlings, John, 91, 97, 98, 99, 110, 162
Reynolds, Oakley, 138
Rich, King, 142
Richards, Walter, 54
Richards, Wynn, 86
Richie, Robert Yarnall, 111
Riggs, Robert, 11, 37, 36, 60, 68, 80
Riley, Frank H., 148
Riley, Nicholas, 173
Rhodenbaugh, Harold, 157
Rose, Ben, 169
Rosmini, John, 174
Ross, Alexander, 142
Roston, Arnold, 146, 177
Ruge, Cpl. Jack, 161

[199]
Saalburg, Leslie, 143
Samburg, Rouben, 165
Sarnoff, Arthur, 130
Sarra, Valentino, 87, 100, 102, 108, 115
Schreiber, Georges, 14
Schweinberg, Paul, 74
Sewell, Amos, 64
Shaw, Sam, 164
Shepard, Mac, 122
Sickles, Noel, 125
Smith, Erwin, 148
Smith, Ruth Conerly, 69, 79
Soglow, Otto, 118
Spreter, Roy, 63
Stahl, Ben, 22, 39
Staehle, Albert, 44, 170
Steinweiss, Alex, 147, 148
Stephenson, Florence, 144
Sundblom, Haddon, 52
Taylor, Richard, 33, 72
Tchelitchew, Paul, 32
Tenggren, Gustav, 43
Thompson, J., 151
Thompson, Robert, 75
Thompson, Seymour, 171
Tinker, John, 174
Turner, Jane, 177, 178
Underwood & Underwood, 89, 94, 96, 103

U. S. Army, Hawaiian Div., 152
U. S. Navy, 112
U. S. Signal Corps, 85, 106
Vard, Peter, 135
Venti, Tony, 108
Vertès, Marcel, 20, 137
Vickery, John, 16
Viles, James, 88, 98, 100
Vogue Studios, 91, 95, 98, 99, 110
Von Schmidt, Harold, 61, 134
Wagner, Jerry, 143
Walker, Ernest, 165
Ward, Ed, 77
Watts Studio, Harry, 107, 109
Weitzen, Robert, 93
Welch, Clarence, 92
Welch, Jack, 26, 70
Whitcomb, Lt. Jon, 134
Whitmore, Coby, 49
Willard, Howard, 138
Williamez, Count R. B., 152
Williams, 85
Williams, H. I., 158
Williamson, Howard, 123
Wilson, Carl S., 75
Wilson, Edward A., 40
Wilson, Mortimer, 15
Zamboni, Hal, 146
LIFE or STILL LIFE

A studio devoted to the art of photographic illustration, using both the large and small aperture opening. We cater to the meticulous buyer of fine photography. Illustrations are taken both in action and repose, in color or black and white.

HENRY DRAVNEEK STUDIOS, 480 LEXINGTON AVENUE · NEW YORK 17, N. Y. · EL. 5-1640-1
He says: "Here is one family of ATF type doing a beautiful job by itself. It harmonizes masterfully with today's modern layouts and illustrations. A contrasting note that adds just a touch of documentary quality to story and picture is given by the few words in ATF Typo Script."

Eminent specifiers of type constantly find their most inspired moods best reflected by the expressiveness, adaptability, and soundness of design of ATF's wide range of faces. The Metropolitan Museum of Art considered this nationally recognized series of more than fifty newspaper and trade magazine advertisements so smart and original that it asked for proofs of them all.
Pictures tell the story. Photographs taken on location or in Stadler studios. Complete equipment manned by experienced and practical personnel. Stadler serves many national advertising accounts.

STADLER
PHOTOGRAPHING COMPANY, INC.
67 IRVING PLACE       NEW YORK
ALgonquin 4-6800
We take special pride in producing presentation portfolios, which are distinctive, different . . . and promptly executed to meet your deadline. Our studio facilities include a complete art staff, typography, and the ability to interpret your art problems. Please consider our qualifications for your next important presentation.

Telephones: Murray Hill 2-8511, 8180, 9666

BEACON STUDIOS • NEW YORK
415 Lexington Avenue, New York 17, N. Y.
An invitation from J. Walter Thompson

Information on Advertising Art—organized and intelligently directed—is a working tool for Art Directors, Artists, Clients. Such information, here at JWT, is compiled and indexed with that thought foremost—under the direction of M. Katherine Wiggins—in a new and up-to-the-minute catalog of Art in Advertising.

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

The J. Walter Thompson Company maintains 19 offices strategically located throughout the world.


In South America: Buenos Aires, São Paulo, Rio de Janeiro, Santiago.

Does Research Handcuff the Creative Man?

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

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

For, at McCann-Erickson, art directors and copywriters work with the guidance of our Continuing Study of Reader Interest. Far from limiting the creative man, this study frees him from doubts and uncertainties by giving him a clear knowledge of certain basic factors in layout, art and copy that help attract and hold people to an advertisement.

The McCann-Erickson Continuing Study is based on a detailed analysis of 40,000 magazine and newspaper advertisements, covering a 10-year period. We'd be glad to show you how it might be helpful in preparing your own advertising. Just write or call any of our offices.

McCANN-ERICKSON
ADVERTISING

New York • Boston • Cleveland • Detroit • Chicago • Minneapolis • San Francisco
Los Angeles • Portland • Hollywood • Toronto • Montreal • London
Buenos Aires • Rio de Janeiro • São Paulo • San Juan, P.R.
ILLUSTRATION
LETTERING
DESIGNING

CHATHAM STUDIO
45 WEST 45TH STREET, NEW YORK CITY 19, N. Y.

N. B. FEUERMAN  PHONE BRYANT 9-5372-3

The Art School
PRATT INSTITUTE

Professional Courses

ARCHITECTURE
ILLUSTRATION
ART EDUCATION

ADVERTISING DESIGN
INTERIOR DESIGN
INDUSTRIAL DESIGN

Thoroughly trained graduates in demand for
their good taste and good judgment
RESOLVED...

“no compromise with quality”

Because approximately twenty per cent of our trained personnel is in the Armed Forces we have just gone through a very trying year. We had to hire and train new men—men experienced in the mechanics of the trade but unfamiliar with our exacting requirements which are so important in the execution of good typography. Naturally, our production was slowed down.

So, we worked past hours and week ends in order to meet the demands for service. Costs piled up and the expense to us was considerable. Our contact men and executives were on hand at all times and hours to check work, normally delegated to others, in order to avoid mistakes and delays. In short—it has been a big task, and costly, but—through it all and come what may, we make no compromise with quality.
exclusively through

Barry Stephens
artists representatives

480 Lexington Avenue, New York Chicago

Wickersham 2-5981
Fredric Varady

Geoffrey Biggs

George Stephen

Lyman Anderson

John Alan Maxwell

Slayton Underhill

Marshall Frantz

Harold Sherman

Richard Sargent

Harvey McClelland

Jaro Fabry

Seymour Thompson

Robert Fink

Sam Berman

W. C. Griffith

○ contact:

○ Harold Shinn

○ Philip Mitchell

○ Laura Hardy

○ Barry Stephens

William Pachner

Mario Cooper

Flora M. Smith

Hardie Gramatky

Miriam Troop

John Holmgren

Thornton Utz

Tom Hall

Seymour Ball

Wallace Morgan

Wendell Kling

Robert Crowther

Edward A. Wilson

Robert Bode

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

This increased skill is reflected in every phase of art that Tempo produces—layout, product design, art and photography. We think that no other creative organization can offer such a skilled and comprehensive service.
Our Part in this Advertisement

was to supply the illustration

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

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

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

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

George Baker, President
National Advertising Art Center
420 Lexington Ave. • Murray Hill 3-4234
we maintain an up-to-date stock of commercial art materials,

latest selection of art books

you're always welcome to browse around

send for our catalog and sample supplements
Art Director: Richard Reins
Client: Brooke, Smith, French & Dorrance, Inc.
Advertiser: Sparks-Withington Co.
Behind the awards you will find the careful, skillful and excellent work of the members of the Advertising Typographers Association of America, Inc., to whom "Typography That Sets Up an Ideal" means all that it implies.

Now and for the past eighteen years, agencies, advertising managers and careful buyers of printing over the country know and use A.T.A. service which gives them excellent workmanship, the most skilled craftsmen, the finest modern equipment, the greatest assortment of usable type faces, a real interpretation of their Art Directors’ and Production Men’s Ideas, and even in these most difficult days, a sureness of service that can be relied upon, reasonable prices, good taste, and a sense of proportion.

If you are not now using one of our members on your advertising, get in touch with one right away and find out just how he can be of service to you.
This scene is a recently released Paramount Picture, "The Story of Dr. Wassell," a Cecil B. de Mille production.

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

For Sensitive Reproduction

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

Rayner Lithographing Co.
2054 W. Lake Street  ·  Chicago 12, Illinois
One way to get a new customer is to buttonhole a good prospect and wear down his resistance by telling him over and over again how good you are. However, the only way to keep this customer, once you get him, is to prove over and over again how good you are. Most of our customers have been with us for years and years and are scattered all over the U.S.A. We really are good photo-engravers and would welcome a chance to prove it.

Collins, Miller & Hutchings, Photo-Engravers

207 North Michigan Avenue, Chicago 1, Illinois

Telephone Franklin 5854
"It has given me much pleasure to see the successful execution of the Underwood Elliott Fisher 'ad' in this month's issue of FORTUNE. It is always with some trepidation that a painter opens a publication reproducing some of his work, since poor and careless printing may so easily spoil the appearance of his efforts. Though the printing of thousands of reproductions for a magazine may unavoidably appear of some uneven quality, I wish to congratulate you on the general care and intelligence with which your work is done and which has contributed so much to the success and reputation of FORTUNE."

J. W. deR. Quistgaard
New York City

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

THE PLEASURE IS MUTUAL

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

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

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

Whether your product exudes Romance or MUSTARD...

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

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

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

Runkle·Thompson·Kovats·Inc.
ADVERTISING TYPOGRAPHERS AND PRINTERS
TELEPHONE WHITEHALL 7111
520 N. DEARBORN ST., CHICAGO 10, ILLINOIS
KIMBERLY DRAWING PENCILS
21 Accurate Degrees
6B to 9H and Tracing 1-2-3-4

KIMBERLY EX—EX B
Intense Black Layout Pencil

“FINEST” COLORED PENCILS
25 Brilliant Colors

FLAT SKETCHING PENCIL
⅛ x ⅜ lead 3 degrees
2B — 4B — 6B

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

CHARCOAL PENCIL
3 degrees 2B — 4B — 6B

KIMBERLY DRAWING LEADS
for artists’ holders
14 degrees, 5B to 7H

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

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

General Pencil Company
67-73 FLEET STREET JERSEY CITY 6, N.J.
Black and white and color photographic illustrations.

Motion pictures and slide films for training and sales.

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

18 East 50th Street, New York
16 East Ontario Street, Chicago
In the ten years, 1935 through 1944, these artists have made this record* in the annual exhibitions of The Art Directors' Club of New York:

John Atherton        Everett Henry
Toni Bonagura        Graham Kaye
Louis Bouché         Robert Riggs
Melbourne Brindle    Leslie Saalburg
Robert Fawcett       John Vickery
Glenn Grohe          George Wiggins

* 147 Entries...13 Awards

James Monroe Perkins

Member: Artists' Authorized Agents
420 Lexington Avenue • New York 17, N.Y.
Lexington 2-7210 • At Night: Regent 4-0545
This, the twenty-third edition of the Art Directors' Annual
of Advertising Art, is printed — as have been its predecessors
for many years past — on OXFORD POLAR SUPERFINE.
Art Directors Medal 1931 - '36 - '41 - '44

10 EAST 53 ST
NEW YORK 22
PLAZA 3-7204
This photograph by Pagano, Inc.—one of a series used in a national campaign created by BSF&D for The Sparks-Withington Company—was chosen as the best black and white photograph of the past year by a consumer jury at the 1944 National Exhibition of Advertising Art.

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

lincoln-liberty building philadelphia rittenhouse 5495

see pages 141 and 176
**IN SERVICE**

Herbert Bender
Seymour Bender
Marty Besser
Harald Crootof
Glen Fleischmann
Al Muenchen
Jerry Mullen

Andy Pudala
Vincent Pepi
Jack Pfeiffer
Willard Seymour
Dink Siegel
George Withers

**ARTIST:** Phil Dormont  
**AGENCY:** Saturday Evening Post

**ARTIST:** Ben Prins  
**AGENCY:** Saturday Evening Post

**ARTIST:** Oskar Barshak  
**CLIENT:** Saturday Evening Post

**ARTIST:** Burma Burris  
**CLIENT:** Saks Fifth Avenue

**ARTIST:** Dorothy Monet  
**CLIENT:** Good Housekeeping Magazine
(And pencil, too—or had you heard?)
Whose benefits have oft occurred
To all, including Tax Collectors
—Yes, and even Art Directors . . .

... NOW SEE
THOSE THREE:

1st DIRECTOR:
Why must an account executive
Always, always be directive?
Eighteen roughs I've done his way
And he wants this job by yesterday!
My hands are cramped, and so's my head—
What I shoulda done was stood in bed.

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

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

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

3rd DIRECTOR:
But what about me and my colored work?
When the client's wet mitts get it smeared, the . . .
nice fellow.

EAGLE:
LET'S TELL HIM, GANG!

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

*Pepsi-Cola is darn good, too.

EAGLE PENCIL COMPANY, 703 East 13th St., N. Y.
EAGLE PENCIL COMPANY OF CANADA, LTD., TORONTO
People spend part of their time indoors and part outdoors...

If you use only indoor media, you are out of touch with people a great part of the day. On the other hand, if you use both indoor and outdoor advertising, you will be in touch with people right AROUND THE CLOCK.
Through these doors come many of the country's finest and most effective advertisements to have their messages skillfully put into type.

To the advertising fraternity this is Typographical Headquarters.

"Here Type Can Serve You"

J. M. BUNDSCHO, Inc.
Chicago

Invest in Victory  Buy War Bonds
MODERN, HIGH-SPEED MAGAZINE GRAVURE

has added new depth and richness to magazine color printing

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

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

Collier’s, The American Magazine and Woman’s Home Companion have led all other magazines in their respective fields in the development of magazine gravure and in offering its advantages to advertisers.
For 10 months now TIME has been examining the reading habits of influential men and women in cities all across the country.

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

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

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

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

The Way to Reach TOP PEOPLE Everywhere

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

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

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

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

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

LOUIS MELIND COMPANY
ART
for Advertising

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

TROEGER-PHILLIPS INC.
67 WEST 44 ST., NEW YORK CITY
MURRAY HILL 2-8707
"Artists," of course, includes photographers and designers, too!

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

"Thank you!"

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

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

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

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

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

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

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

RUSSELL-RUTTER CO.

461 Eighth Avenue, New York

Binders of Annual of Advertising Art
Again this year, as in the past twenty-two years, your 23rd Art Directors Annual of Advertising Art was printed with IPI inks. Other outstanding books like "U. S. Camera Annual," "Kodachrome and How to Use It," "Treasury of Art Masterpieces," "Paragraphs on Printing," by Bruce Rogers, are printed with IPI inks; more than 93 million copies per month of America's leading magazines; newspapers, too, including many Ayer Cup winners.

INTERNATIONAL PRINTING INK

DIVISION OF INTERCHEMICAL CORPORATION
EMPIRE STATE BLDG., 350 FIFTH AVE., NEW YORK 1, N. Y.
Art Directors Club
115 East 40 Street
New York City

Gentlemen:

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

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

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

Very sincerely,

J. M. Mathes
"the works," gentlemen

"the works," kling studios
Color, as reproduced through the medium of letterpress, has enabled us to carry many daring original conceptions of the art director to completion and success. A plant well equipped and capable, direction at whatever point your needs may dictate, and an experienced, capable, and well-managed production staff are the credentials of Davis, Delaney, Inc., for serving you. That is how we have served others. Call us when plans are young. That is how we serve well.

Davis, Delaney, Inc.
141 E. 25 St.
New York 10, N.Y.
MU 4-7410
Forty-niner to B-29'er

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

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

345 madison avenue, at 44th
new york 17, new york
telephone: murray hill 47349

we are set up to handle all
advertising art and illustration problems,
over one hundred of the finest artists
in the united states.
GRUMBACHER OWL BRISTOL BOARD
answers your need for a good quality, rag content, white Bristol Board, available in both medium and soft surfaces — a board that takes pen, pencil, crayon and brush work well and that can withstand repeated erasings. It is surprisingly moderate in price.

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

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

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

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

M. GRUMBACHER 470 WEST 34th STREET, NEW YORK I N. Y.
BRUSHES ARTISTS' MATERIALS COLORS
Advertising
Typography
Hand Set · Monotype · Linotype

THE TYPOGRAPHIC SERVICE COMPANY
DIVISION OF ELECTROGRAPHIC CORPORATION
305 EAST FORTY-FIFTH STREET
NEW YORK 17, N. Y.

This page is set in Times New Roman
MORE! OR LESS!

Call
MULLER-KING
WEES STUDIOS
Photography for Advertising
16 EAST 40 ST., NEW YORK
TELEPHONE:
CALEDONIA 5-8797
HANK BERGER • LOU CUNETTE • ARTHUR DE KUH • HARRY GILL*
FRANK GOLDEN • HARRY KANE* • GEO. KANELOUS • JOE KAUFMAN
BILL KAPRA • HAL KRAVIS • DICK LOOMIS* • ERWIN MANHEIM*
HAL STONE • DICK WILLIAMS • *In Armed Services
SALES • BERT LANNON • BEN LAWRENCE
The staff of Calkins & Holden salutes its members serving with the Armed Forces. The bigger job they are performing for us today deserves the praise and thanks of everyone ... and when Victory comes ... it will be "a good job — well done."  The gap in our ranks left by them has not been filled. But during trying periods we have been grateful for the able assistance given us by the many artists and their representatives who have worked with us. To them we offer our sincere thanks for their complete cooperation — without which we would have been unable to maintain the high standards of production toward which we strive.
IT'S NO SNAP... EVEN FOR KNAPP!

But WHEN BETTER SERVICE IS POSSIBLE, KNAPP WILL GIVE IT.
a frame alone doesn't make a picture

and service alone
doesn't make an art service

Sutton & O'Brien, Inc.

370 Lexington Avenue, New York
what's in a name?

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

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

Thus in the naming of the QUALITY PHOTO ENGRAVING COMPANY a principle of doing business was established. Perhaps out of its very simplicity the name has made a deep and lasting impression over these past twenty-five years. And today it has become a slogan and a watchword in addition to being a name.

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

Quality is more than a name.
ALBERT DORNE

Advertising Drawings
322 East 57th St., New York 22, N.Y.
Plaza 3-2410

A. HALPERT CARTOONS
VA 6-0373 19 W 44 N.Y. 18
SPECIAL COMMUNICATION

The magnitude of American industry and its need for great numbers of workers require a special form of communication. House magazines admirably fill this need. The physical make-up of the house-organ or magazine has much to do with its influence and success. Pictorial illustrations especially should be faithfully reproduced. The finest results are assured with letterpress printing and doubly assured with Sterling photo-engraving.
BRUCE ROGERS  
Dean of American typographic designers

Said TIME MAGAZINE:  
"...the nation's No. 1 printing and book designer,  
73-year-old Bruce Rogers."

"...one of the  
handsomest books ever published in the U. S.—  
a Rogers-designed, Rogers-authored textbook."

208 pages—more than 100 reproductions—inserts—$10.00 per copy
An indispensable tool for every typographic designer

WILLIAM E. RUDGE'S SONS  
225 VARICK STREET, NEW YORK 14, N. Y.
(publishers of Paragraphs on Printing) specialize in the planning,  
design and production of advertising and promotional literature.  
Letterpress — Sheet-fed gravure — Color Offset

The Rudge Trade Mark  
now stands for three generations of distinguished printing
artists available

ADAMS, George
202 EAST 44TH ST., NEW YORK 17, N. Y.
MUrray Hill 2-4463
Color Photography.

AGNEW, Clark
NORFIELD RD., WESTPORT, CONN.
WEstport 2-2080
Paintings, Drawings, Illustrations.

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

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

AVERILL, John
155 EAST ONTARIO STREET, CHICAGO, ILL.
SUperior 9519
Please refer to this and previous volumes of A. D. Annuals; also "27" books for examples of my stuff.

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

BARSCHEL, H. J.
AGENT: H. J. FYBEL, 23 WEST 74TH ST., NEW YORK 23, N. Y.
SChuyler 4-0426

BATE, Stanley
161 EAST 33RD ST., NEW YORK 16, N. Y.
LEXington 2-4821

BAUMANN, Ernest F.
67 WEST 67TH ST., NEW YORK 23, N. Y.
TRafalgar 7-3293

BAYER, Herbert
850 SEVENTH AVE., NEW YORK 19, N. Y.
CIRCLE 5-5758

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

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

BERNHARD, Lucian
1 EAST 33RD ST., NEW YORK 22, N. Y.
PLaza 3-7448
Posters, Trademarks, Packaging, Lettering, Layouts, Typography.

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

BINDER, Joseph
100 CENTRAL PARK SOUTH, NEW YORK 19, N. Y.
CIRCLE 6-5678

BLAISDELL, Elinore
217 WEST 14TH ST., NEW YORK 11, N. Y.
CHelsea 2-2798
Illustration, Wash. Ink; Decorations, Cartoons.

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

BOHNERT, Herbert
243 SOUTH BROADWAY, HASTINGS-ON-HUDSON 6, N. Y. • Hastings 1097
Human Interest Illus. and Posters for Magazine, Newspaper, Billboard, Full Color, Black & White, Any Med.

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

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

CAMPBELL, S(arah) Wendell
65 UNIVERSITY PL., NEW YORK 3, N. Y.
STuyvesant 9-7711

CHAMALIAN, Lillian
500 EAST 80TH ST., NEW YORK 21, N. Y.
REgent 4-8635
Black and White and Color Spot and Story Illustrations. Also Silhouette Diagrams.
<table>
<thead>
<tr>
<th>Artists Available — Continued</th>
</tr>
</thead>
</table>

**COLE, Walter**
11 EAST 44TH ST., NEW YORK 17, N. Y.
Murray Hill 2-0879
Scratchboard, Color and Wash drawings, Industrial and Still Life Subjects.

**COLLINS, Roy H.**
PORTLAND, CONN. • Glastonbury 2420
Birds—Landschapes—Figures.

**CONROY, C. Harrison**
1428 SOUTH PENN SQ. PHILADELPHIA 2, PENNA. • Rittenhouse 2645
Direct Mail, Advertisements, Packages, Specializing in Cartoon Illustration.

**CORNWELL, Dean**
33 WEST 67TH ST., NEW YORK 23, N. Y.
SChuyler 4-8371
ATwater 9-9157

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

**CROWN, John**
7 WEST 14TH ST., NEW YORK 11, N. Y.
Murray Hill 2-9883
Lettering, Designs.

**D'ADDARIO, Thomas**
11 WEST 42ND ST., NEW YORK 18, N. Y.
LaCawanna 4-1842
Designer of Packages, Labels, and Displays.

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

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

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

**DUNN, Harvey**
TENAFLY, N. J. • Englewood 3-1005

**DURENCEAU, Andre**
ASSOCIATE: KAY KAPLAN, 19 WEST 56TH ST., NEW YORK 19, N. Y. • Circle 6-1681

**ETIENNE, Frank**
194 BOYLSTON ST., BOSTON 16, MASS.
Kenmore 6963
Direct Mail, Advertisements, Packages, Specializing in Cartoon Illustration.

**FISCHER, Anton Otto**
WOODSTOCK, ULSTER COUNTY, NEW YORK
Marines, Seascapes, Ships & Sailors. Oil only.

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

**GANNAM, John**
33 WEST 67TH ST., NEW YORK 23, N. Y.
ENdickott 2-4964

**GEORGI, Edwin**
CHESTNUT HILL RD., NORWALK, CONN.
Norwalk 6-4890

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

**GRANT, Vernon**
2151 SHORE BLVD., ASTORIA 5, N. Y.
ASToria 8-5141 — No representative.
Gnomes, Humanized Animals, Trade Characters, Teen-Age Kids.

**GREEN, Harry**
1261 MERRIAM AVE., WEST BRONX 52, N. Y.
JErome 8-9501
Detail Color Rendering of Textures of All Merchandise, Woven or Knitted Fabrics, Hats, Furs, etc.

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

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

**HEROLD, Don**
155 EAST 42ND ST., NEW YORK 17, N. Y.
Murray Hill 9-2112
Cartoons in Any Medium. Advertising, Posters, Humorous Illustrations.

**HOLDEN, R. J.**
NORTH STERLING, CONN. • Danielson 802-14
Illustrator Early Americana—Industries—Travel—Customs.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROSE, Carl</td>
<td>ROWAYTON, CONN. • Norwalk 6-6163</td>
<td>Cartoons.</td>
<td></td>
</tr>
<tr>
<td>SAMBERG, Rouben</td>
<td>58 WEST 57TH ST., NEW YORK 19, N.Y.</td>
<td>Circle 7-6664. Photography for Advertising.</td>
<td></td>
</tr>
<tr>
<td>SAMBROOK, Russell</td>
<td>233 RIDGE ROAD, RUTHERFORD, N.J.</td>
<td>Rutherford 2-0085-M Human Interest Pictures and Heads.</td>
<td></td>
</tr>
<tr>
<td>SCHABELITZ, R. F.</td>
<td>245 EAST 72ND ST., NEW YORK 21, N.Y.</td>
<td>RInnelander 4-2172 Illustrations, Advertising Drawings, Full Color, Pen and Ink.</td>
<td></td>
</tr>
<tr>
<td>SKELLY, Jerry</td>
<td>250 RIVERSIDE DR., NEW YORK 25, N.Y.</td>
<td>Academy 2-3033 Illustration.</td>
<td></td>
</tr>
<tr>
<td>SMITH, Dorothy Hope (Mrs. Perry Barlow)</td>
<td>SYLVAN RD., WESTPORT, CONN.</td>
<td>Westport 2-4300 Babies and Children—Advertising and Portraits.</td>
<td></td>
</tr>
<tr>
<td>STAHL, Ben</td>
<td>KATYDID LANE, WESTON, CONN.</td>
<td>Westport 2-2000 Illustrations and Modern Fine Art, Figure and Landscape.</td>
<td></td>
</tr>
<tr>
<td>STEINHILBER, Walter</td>
<td>REFER TO N.Y. CITY PHONE BOOK</td>
<td>Layouts for Ads, Dummies, Displays . . . just what is your problem?</td>
<td></td>
</tr>
<tr>
<td>TAYLOR, R.</td>
<td>AGENT: FRED A. WISH, INC., 12 EAST 41ST ST., NEW YORK 17, N.Y.</td>
<td>LExington 2-3789 Humorous Drawings for Advertising.</td>
<td></td>
</tr>
<tr>
<td>UTZ, Thornton</td>
<td>737 N. MICHIGAN AVE., CHICAGO 11, ILL.</td>
<td>Superior 3991 and Buckingham 6717</td>
<td></td>
</tr>
<tr>
<td>VILES, James</td>
<td>157 EAST 48TH ST., NEW YORK 17, N.Y.</td>
<td>PLaza 8-1744-5</td>
<td></td>
</tr>
<tr>
<td>WENCK, Paul</td>
<td>133 WOODLAND AVE., NEW ROCHELLE, N.Y.</td>
<td>New Rochelle 2-5836 Posters, Folders, Portraits, Packages, Anatomical Drawings. All Mediums in Black &amp; White and Colors.</td>
<td></td>
</tr>
<tr>
<td>WILLARD, Howard W.</td>
<td>340 EAST 63RD ST., NEW YORK 21, N.Y.</td>
<td>REnt 4-6729 I'm not good at kissin' or shootin' pitchers.</td>
<td></td>
</tr>
<tr>
<td>WILMET, Georges</td>
<td>80 WEST 40TH ST., NEW YORK 18, N.Y.</td>
<td>LAckawanna 4-6747 Industrial Art Counsel, Package and Product Design.</td>
<td></td>
</tr>
<tr>
<td>WILSON, Jr., Mortimer</td>
<td>110 WASHINGTON PL., NEW YORK 14, N.Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WINSLOW, Dorothy A.</td>
<td>141 EAST 25TH ST., NEW YORK 10, N.Y.</td>
<td>MUrill Hill 4-7410 House Organs, Illustrated Financial Reports, Photo Montages, Airbrush, Direct Mail and Copy.</td>
<td></td>
</tr>
<tr>
<td>WINSLOW, Earle B.</td>
<td>135 EAST 39TH ST., NEW YORK 16, N.Y.</td>
<td>LExington 2-0769 Illustrations for Advertising and Magazine in Color or Black and White—and Posters.</td>
<td></td>
</tr>
<tr>
<td>WOODS, Rex</td>
<td>707 EGLINTON AVE. W., TORONTO, CANADA</td>
<td>Hudson 8138 Magazine Illustration, Posters; Color, Black and White. Oil, Water Color, Most Mediums.</td>
<td></td>
</tr>
</tbody>
</table>
artists available — continued

HOLMGREN, John
50 MORNINGSIDE DR., NEW YORK 25, N. Y.
MOment 2-2155
Advertising—Magazine Illustration—Color—Black and White.

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

HURST, Earl Oliver
329 FOREST RD., DOUGLASTON, L. I., N. Y.
Bayside 9-2028

KORDA, Eugene J.
2 WEST 46TH ST., NEW YORK 19, N. Y.
Bryant 9-8192
Industrial Design—Trade Marks—Exploded Advertising Illustrations.

LAUNE, Paul
40 EAST 51ST ST., NEW YORK 22, N. Y.
Plaza 9-4676
Black and White and Full Color Illustrations for Advertising, Books, Magazines.

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

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

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

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

MAURER, Sascha
246 EAST 46TH ST., NEW YORK 17, N. Y.
Vanderbilt 6-1851

MC CULLOUGH, Suzanne & Lucerne
34 EAST 40TH ST., NEW YORK 16, N. Y.
Murray Hill 6-9266

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

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

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

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

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

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

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

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

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

RABUT, Paul L.
10 EAST 53RD ST., NEW YORK 22, N. Y.
PLaza 3-7204

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

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

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