Art Directors
Annual of Advertising
and Editorial Art

ART DIRECTORS CLUB OF NEW YORK
Annual of Advertising and Editorial Art

Reproductions from the Annual National Exhibition of Advertising and Editorial Art shown at the Grand Central Galleries from June 1 to 19, 1948

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The past year has forcibly demonstrated that, as markets become more competitive, advertising must be changed to meet new conditions as they arise. Now that consumer goods are more in evidence everywhere, there has been a decrease in name advertising and greater emphasis placed upon product identification and the actual demonstration of the appearance or use of the product in advertising art. In fact, an award, new this year, is for illustration showing product; and some of the finest exhibits are in this category.

Along with this trend there has been a corresponding decrease in the use of so-called fine art which was so much in evidence at last year's Art Directors' Show. There may be more than one reason for this. For one thing, with a few brilliant exceptions, when non-commercial artists are called upon to produce a picture for advertising they seem to be unable to produce art which is either good easel painting, or good advertising art. The fine-arts man in many cases seems to approach the commercial problem with a special kind of condescension. He seems to feel that commercial work somehow destroys the validity of his gallery painting and so he brings only a half-hearted or even an insincere attitude to his advertising art. In all justice, though, it should be said that many of the failures of the fine-arts painter are due to the imposition of needless and frivolous restrictions upon him by the client or
agency. As Cabell says, it is "either over the reader's head or beneath his notice—and in any case it is a question of marksmanship." The fact remains that the commercial men have the advantage of experience and training when it comes to advertising art, no matter how much the idealists wish it were not true.

Another trend seems to be the increased use of creative layout imagination to spark up the selling message at the expense of the well-known and, we might add, well-worn, readership techniques.

Ever since advertisers learned to substitute psychology for the sledge-hammer and use creative talent to move merchandise instead of astronomical space appropriations, management has been concerned with increasing the effectiveness of advertising. But, unwilling to leave the measurement of this effectiveness to guesswork or personal opinion, it turned to research.

Dedicated to the theory that the act of buying can be reduced to a conditional reflex, Hooper ratings, Gallup polls, Starch reports, Nielsen surveys, and all the various forms of sidewalk sampling have declared a year-round open season on consumers. Thanks to the pollsters, advertisers now know more about the reading and listening habits, tastes, preferences, buying urges and general psychological make-up of the average American than anyone except possibly Dr. Kinsey.

Many advertising agencies have based their whole advertising strategy upon the findings of these groups with the result that so-called readership devices were used so frequently that they lost their freshness and power. The point of diminishing returns was reached. They were putting the chart before the course.

What they lost sight of was that these scientific methods were measuring devices only, and that, while they could measure Bing Crosby's popularity to the last decimal point, they couldn't isolate the secret of Crosby's charm. Hollywood was one of the first victims of this kind of formula thinking. Its assembly-line movies, aimed at box-office past performance, found themselves playing to empty houses while the British and Italian non-formula pictures literally stole the show.

Astute advertisers were quick to sense the need for a return to creative rather than push-button thinking. They realized that a readership survey is, after all, only a barometer which, as Mark Twain said, is an instrument that tells us what kind of weather we are having. They realized that a measuring device was useless to them unless they had something for it to measure. In a market which had become more competitive than at any time since 1941, management was unwilling to settle for the old formulae. They demanded something new.

The 27th Annual Exhibition of Advertising Art reveals some of the results of this decision. There has been a resurgence of fresh techniques, new approaches, original creative thinking in the advertising of the past two years. The art director's special genius as a manipulator of visual symbols, his talents for setting the selling idea in fresh perspectives have been used as never before. And it has paid off.

Of course, the art director cannot take sole credit for this. But the increased scope of creativity revealed in this exhibition symbolizes the new philosophy of management to look forward, not backward.

Finally, how about research? It still remains the great measuring tool in the advertiser's kit. It continues to fulfill its invaluable function, it measures the effectiveness of advertising, it checks on the performance of creative talent, it holds up standards to the profession, it furnishes guide-posts in the form of successful precedent to the planner of advertisements. But management has learned one thing: although a racing form is a wonderful thing, it will never replace the horse.
What Good is an Art Director?

By Harry F. O'Brien

Illustrations by Lombard C. Jones

Sometimes I think the average person knows more about nuclear fission and the sex life of the starfish than he does about an Art Director’s reason for existence.

Maybe (and some people seem to think so) an Art Director shouldn’t exist. Maybe he’s a luxury, an organizational frill. But after 20 years spent in advertising — and particularly promotion — I’m convinced that the Art Director has a clear-cut function in life. And one that even a lot of Art Directors themselves don’t appreciate.

Using the frequently-frowned-on negative approach, perhaps a good way to start is by pointing out a few of the things Art Directors shouldn’t be. . . .

They shouldn’t be “quacks.” There is nothing mystic about good, sound design — about layouts that work, and art treatments that are right for the job they’re intended to do. Mumbo-jumbo . . . although, alas, there is lots of it . . . should not be part of our craft.

An Art Director doesn’t have to try to be the whole show, either. It’s his obligation to spark ideas, to use his experience and skill in co-ordinating the work of others. When he tries to do everything himself, the results invariably suffer.
There's the other extreme, too. The Art Director who lets himself become too much of an executive—who drifts away from the real creative work that is the guts of his profession—might as well go into the meat packing business. You can't do the job right by pushing buttons or delegating the real brain-churning part of the work to subordinates.

Another kind of Art Director seems to be flowering rather profusely these days—the one who operates on a production line basis. Problem “Q” always takes Solution “62-B.” He has no sense of creation, no change of pace and, apparently, no concern over the fact that his ideas are about as static as grandpa's hitching post.

People who work this way, under the guise of “Art Directors,” might as well be hired for something constructively useful like, say filling inkwells or giving new luster to doorknobs. They can call themselves “Art Directors” until the equator freezes over, but they'll still never make the grade.

I like to think that the bona fide Art Director is better described as a “Director of Art.” A matter of prissy semantics, perhaps—but that's what he really is. In my
mind, he's a little like the orchestra conductor who times and leads the efforts of a group of experts, each a specialist in his own right, so as to produce a harmonious and pleasing whole.

He doesn't try to play all the instruments himself. But — because he understands the over-all theme behind the piece being presented — he can help the orchestra to produce a distinctive interpretation.

The orchestra conductor gets a pretty free hand with his activities. A lot of people don't sit on his shoulder and beat on his head, telling him what to do. He stands or fails on what he achieves. It should be the same with an Art Director. He can't achieve outstanding results if he lets his creative instincts be muddied with the notions, coercions, irrelevant orders and extraneous ideas of a flock of other people.

An Art Director is either an Art Director or he isn't. If he is, then his recommendations are respected and considered seriously. When a doctor writes out a prescription for you, you don't try to change it. You assume he knows what he's talking about. If his services fail to make you better, you get another doctor. Same way with Art Directors.

But, unfortunately, there is too much meddling, changing and adding to what — at the start — may have been a clean, good piece of promotion or advertisement. Everyone innately thinks he's an expert. Anyone in the producing end of advertising knows and appreciates what I mean.

The Art Director too seldom gets a free hand. Often he has to be a super-salesman with his higher-ups before he can make what he knows is a good idea stick. The old human habit of dotting the "i's" and crossing the "t's" is universal. Everybody wants to get into the act. What can we do about it?

After a lot of years worrying about it, I've decided that much of the trouble Art Directors run into — the meddling, do-what-I-say-young-man suggestions that louse up good design and art treatment of advertising and promotion — can be avoided by a few simple rules. Some of them deal with how you present an idea; some of them with how far you've developed your idea when you present it.

Too many ideas — good or bad — are led into the ring too young. This happens for a variety of reasons, but the biggest is that often the Art Director is not particularly sure of himself or (because of past unhappy beatings) not sure of the tack he's traveling on. So first of all, you Art Directors take enough time and brain-beating to work out something you feel is genuinely good. Then develop it the way your heart and knowledge of good design dictates.

Get the approved copy into type whenever you can. Carry your layout through to a clear comprehensive. Watch out for vague roughs that are visually inadequate. Try to imbue the job with all the conviction and striking persuasion you want the finished product to radiate. Be sure you're sold on it solidly yourself — and then stand behind it!

Nobody ever became a good Art Director by saying "yes sir" all the time. If you try to incorporate everybody's ideas, you'll soon feel like a chameleon on a piece of scotch plaid. You won't be happy. You won't be an Art Director. You'll be an office boy.

All right, you sigh — what's the first step in being an honest-to-God Art Director? I think it goes quite a ways beyond the drawing board. It goes back to the actual birth of the idea.

What happens in most agencies and company advertising departments? The Art Director gets a piece of typewritten copy. There may be a memo with it that says, approximately, "Here is copy for . . ." Then it proceeds to let you know, at long last, what's in the wind, where the ad will run, what size it should be, and a few other prefabricated facts. No explanation, usually, of the full strategy behind it.

You might as well be getting a package of dehydrated carrots with instructions for letting them soak. And, too often, there's a line that warns you the deadline for this piece is within the next 48 hours and you better well make it or else — what I like to call the "Boris Karloff technique."
This way the Art Director gets no opportunity to do more than dash off a rough layout devoid of thinking or fresh concept, hurried, conventional in appearance. This he must present in dishevelled state to the wolves who pencil all over the margins and impose changes that are often the product of their individual opinions rather than based upon any sound knowledge of what is or isn’t good advertising layout.

The upshot of such a brass-jangling session is usually the establishment of a full, meticulous set of instructions which are handed back to the Art Director — a man, mind you, who is supposed to have some creative intelligence. They contribute small opinions on everything . . . facial expressions in the finished art . . . make the package bigger . . . make the headline bigger . . . make the product name hit the reader in the eye . . . get all five children in front face, and — while you’re at it — better reduce the size of the illustration because we have to make the copy longer. That’s the part of the ad that sells, you know, ha ha . . .

So another egg gets itself laid with all the resounding clarity of a wet sponge falling on a feather bed. Why? Because you can’t tie an artist’s hands with the same kind of direction you’d give to a carpenter who’s making a set of bookshelves for your living room. You can’t divorce copy from art, design from contents, purpose from technique. There must be unity, from original conception to the finished product. And the Art Director — if he is to achieve unity — must be in on the job all the way.

He can’t step into the assignment at some convenient point en route and be expected to do anything great. He should sit with the planning board that takes the fundamental problem and determines what it needs in the way of advertising or promotion remedy. If he knows his business, he can contribute a good many thoughts that may be of value in laying out an approach or even a full campaign. In short, the Art Director must function as a creative partner and not as a mechanical lackey who isn’t sure — or doesn’t care — what is expected of him.

The same thing applies in the Art Director’s relations with the artists he works with. And by “artists” I mean the kind of men and women who can make or break the finest layout or design job. If they’re good, then they have the imagination and ability to implement the Art Director’s ideas with something very special and distinctive of their own.

Bring the artist you intend to use in on the development of the idea. Give him a chance to give you your money’s worth. Don’t make a re-write artist out of him. The Art Director — let us never forget — must have the full confidence of the artist he works with. That’s the only way he’ll get fullest co-operation and results.

One thing I’m hepped about is the establishment in any advertising campaign of a small experimental budget that Art Directors can fall back upon when getting artists to develop potentially suitable ideas. For a small consultation fee, most good artists are willing to play around with ideas while they are still in their infancy — which leads to far better work when the time comes for the finished job.

There’s another important point. Let’s bounce such childish petulance about: “That’s my idea. I thought of it. Aren’t I clever, though?” I subscribe to the slogan of a well-known advertising executive who says: “A good idea doesn’t give a damn who has it!” Teamwork does the job — and without teamwork you sooner or later get nothing but trouble.

Look at the success of men like Jack Tinker at McCann-Erickson, Charlie Coiner at N. W. Ayer, Art Blomquist of J. Walter Thompson, Paul Smith at D’Arcy, — and a good many others. They’ve learned not only how to be part of the team, but to play a starring position on it through their own leadership and willingness to give credit to everyone who works with them.

Emphasizing the belief that the Art Director should stand on his own hind legs and be an Art Director, I hope no one gets the impression that I think he should buck the advertising manager, account executive or client. He won’t have to if he
shows a real interest in their problems. Usually they have plenty of problems and are delighted to share a few. And, after you've made a few good suggestions — and proven that you're right a few times — you'll soon find that mutual consultation becomes a natural and friendly routine.

You have to be more than an art man, too. Follow the trade publications. Brush up on product facts, merchandising and research, public reaction to advertising trends. Find room in your heart for an appreciation of copy. And if you discover that people around your shop don't appreciate the importance of good layout — educate them to it. Learn how good typography is an integral part of design. Look up some of the latest readership surveys that prove how important the picture — and visual appearance — is. The Art Department today carries a major load of the freight in any successful advertising operation. But, before you start feeling smug, remember also that it carries a major load of the responsibility.

What should the Art Director do to advance himself today? The requirements are not too hard. Let's run over them —

(1) Read the trade press. Keep up with your own business and what the other boys are doing.

(2) Get to understand and follow all readership surveys. Particularly watch, whenever possible, how they deal with your own ideas of good advertising.

(3) Enter the various contests conducted by Art Directors' Clubs and other organizations — study the prize winners.

(4) Always be an artist as well as an Art Director. Keep up with artists' groups. Be their friend and advisor. Their respect for you is so valuable it's invaluable.

(5) Be sure you see all young artists who want to show you their work. There's a wealth of fresh talent in the world, and the Art Director has an obligation to find and encourage it.

(6) Never forget — although you're in a creative field — that you are also a business man. What you do costs real money and never shows a truly tangible profit. Make what you create effective as well as good. If it's good, people will talk. And good talk is a kind of bonus — for the client and you.

In recent years, the Art Director has started on his way toward becoming an important guy. Plenty of big agencies realize his worth. Today you see Art Directors heading up major departments of agencies, some of them employing hundreds of people. You see Art Directors moving into vice presidencies and advertising managerial directorships, sitting on important planning boards, working direct as account executives with top clients.

Today you can't land, or hold, smart advertisers without good art directing. The fellow who knows his job is the one who helps his agency keep big accounts or his company keep ahead of its competition. He's talent of managerial proportions, and his ceiling for achievement is unlimited.

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Contents

1-72 Design of Complete Advertising Unit
   Magazines
   Trade Periodicals
   Newspapers
   Small Ads
   Booklet and Direct Mail
   Car-Cards and Posters
   Point-of-Sale Display

73-149 Advertising Art
   General Illustration
   Product Illustration
   Fashion and Style
   Humor, Continuities, Cartoons

151-165 Design of Complete Editorial Unit
   Magazines
   House Organs

167-214 Editorial Art
   General Illustration
   Fashion and Style
   Humor, Cartoons, Caricatures
Design of Complete Advertising Unit
FOREWORD
This is a story about a radio program familiar to millions of people and broadcast regularly over the facilities of the Columbia Broadcasting System.

It is told primarily because no better a brings into sharp relief the strange role which radio plays, or can play, in modern society. It is also told because those strange elements of this society—the listener, the broadcaster, and the advertiser—find it possible for radio to fulfill this role.
Once in every art director's life a piece of copy drops into his lap that's better than a thousand words. Then he resists his normal instinct for burying the copy under a lot of "bright" visual tricks. All this piece seemed to need was a clean, important frame for an important story. The art had to look effortless, yet authoritative; the text dominant, but inviting. The drawings by Jean Pages were the result of 30 done directly in ink from life. I wanted the titles to look as if they had been written in a foreign hand like the notations of the classic European composers. I sampled the handwriting of about 20 music copyists. It had all the charm of the writing on your gas bill. So I poured three Martinis into a famous New York art director who can write in any language including Arabic; gave him a pen and the back of an old envelope, and got my 8 words in 30 seconds. And that's how fine lettering is made.

William Golden

1 Direct Mail
art director William Golden
artist Jean Pages
advertiser Columbia Broadcasting System, Inc.
AWARD FOR DISTINCTIVE MERIT

Ralph Daddio

Merchandise rendering plays a very important role in retail advertising, since immediate sales response is the necessary goal. A pretty picture alone is not enough. Besides its intangible "prettinesses"—the illustration must be the most enticing portrayal of the goods it wants to sell. The technique of art work is a reflection of the type of merchandise and mood of the layout. Tod Draz, the artist, in this instance scored on all of these important points.

Ralph Daddio

2 Newspapers

art director Ralph Daddio
artist Tod Draz
advertiser Bonwit Teller
It's fabulous...

it leaves me breathless

it's got the French touch...

our perfumes by Charbert...

Bonwit Tell er
this is the way Gimbels
sells to New York women

Selected by Gimbels to sell to New York women
is The New York Times. In 1946, Gimbels spent more money
and used more space in The New York Times than in
any other standard sized newspaper.

This was not done by chance. The New York Times
was first in 1946 in the Manhattan department store classification in both
dollar advertising expenditures and total advertising linage.

Department stores have spent millions to learn how to
sell in New York. Apply their tactics to your problems.
Place The New York Times first on your advertising schedules.

The New York Times
"all the news that's fit to print"
AWARD FOR DISTINCTIVE MERIT

George Krikorian

This Gimbels ad was one of a series designed for The New York Times using department stores as a theme. Their purpose was plain, simple and not glamourous: to tell prospective Times advertisers how department stores were using Times-space.

From the visual standpoint, we considered it important to retain our own Times identity and yet to characterize each store mentioned. For example, in the Saks Fifth Avenue advertisement we chose objects of unmistakeable class appeal; the Macy ad showed the famous Macy balloons. And Gimbels, though they handle some mighty expensive items, we considered as a store of mass appeal. Thus the famous old blue-plate, the stock umbrella, modern chair, and the inexpensive ground floor trinket.

No layout tricks, inventions or devices were considered. We hoped to make the page look as straightforward as it read. What design there is exists unconsciously in the objects themselves and their arrangement with the type.

George Krikorian

3 Trade Periodicals
art director George Krikorian
artist George Krikorian
advertiser The New York Times
At the outset, the discussion was made to get as far as possible from the well-worn formula for carpet advertising: a wide-angle shot showing a lonesome woman in evening gown, viewing about three acres of carpet with a mixture of pride, aristocratic reserve and genteel melancholy, who is probably wondering why her husband hasn’t come home yet, to take her out to a nice, comfortable saloon with sawdust on the floor. The problem was primarily that of establishing the manufacturer’s name as a maker of fine carpets and to establish a backlog of prestige against which hard selling could be done at the point of purchase. Although the Lees Company is well over a century old and has high acceptance with the trade, the brand name “Lees” was unknown to consumers, being only recently adopted. Therefore the immediate aim was to build up brand recognition with secondary objectives being to imply style leadership, illustrate the product specifically and tie it in with the label as it would be found in the store.

We decided to use the familiar flying carpet motif as a symbol of the emotional life that a fine carpet would presumably give its new owners but to handle it with a high-style humorous touch that could imply fashion leadership in the manner of the leading department stores and other top-flight retail outlets.

The swatch idea allowed us to not only present a closeup of the product and to identify the ads as unmistakably carpet ads and not some other home furnishing, and also provide the point of purchase identification of the actual label. The handling of the label also contributed to the sense of levitation as did the airy, assymmetrical typography.
Those Heavenly Carpets by Lees

When you work out your decorative scheme, naturally you choose fine carpet for the foundation. And that brings you to a Lees— for beautiful design, resilient wool, and color in the modern manner. The carpet shown is Skyline in Tropical Green.
AWARD FOR DISTINCTIVE MERIT

Lee Batlin

Function of the design was to transmit emotional excitement of color into graphic form since we were literally selling fabric in colors selected by consumers in a national survey of their color tastes. The problem was twofold . . . the book, for which this is the cover, was to be distributed just before the summer therefore it was necessary to create a feeling of seasonal change coupled with that of color excitement. The content of the illustration was a natural outgrowth of starting with a rose, the client's trademark, and adding the few symbols of summer to contribute visual interest to an otherwise hackneyed subject. I used a small (2\(\frac{1}{4}\)" x 3\(\frac{3}{4}\)") camera, experimenting with reflected light to achieve the desired rough, grainy feeling to the photo. The limited budget called for color overlays and for the layout I naturally turned to cellophane. In printing it I found that the sparkle of the cellophane was necessary to contrast with the diffused photo quality and finally hit on spot varnishing the color which is the closest I've come to imitating cellophane in transparent overlays.

Lee Batlin

5 Display Design
art director Lee Batlin
artist Lee Batlin
agency Harry Serwer, Inc.
advertiser J. Rosenholz, Inc.
A NEW SLANT ON COLOR...BY ROSEWOOD
SUBWAY POSTERS

PERFORM DAILY BEFORE FIVE MILLION PAIRS OF EYES

E. McKnight Kauffer
AWARD FOR DISTINCTIVE MERIT

Jefferson Tester

E. McKnight Kauffer's winning one-sheet poster design was one of a series of twelve one-sheet designs created by various poster artists commissioned by New York Subways Advertising Co., Inc. as the core of its 1947-48 advertising campaign. Kauffer's winning design was the first of the series, and like the others, was reproduced in mailing pieces, and business magazines, and displayed in full size in the subways of New York.

Copies of the Kauffer poster and others of the series have been much in demand. They will be part of an exhibit of American poster art in Vienna and will also be in a similar exhibit in Japan. Many art schools and colleges also have put them on display.

The purpose of the series, like that of a card series which preceded it, was to encourage advertisers to collect full value from their subway advertising by having original designs done expressly for this medium by the most capable poster artists within the limits of their budgets.

Jefferson Tester

6 Posters

art director Jefferson Tester
artist E. McKnight Kauffer
advertiser New York Subways Advertising Co., Inc.
My primary objective in designing this advertisement was to express a gay, lighthearted mood—to appeal to the reader's holiday spirit. Both in art treatment and in overall design, I sought to stimulate an active desire for travel, excitement, entertainment—and relaxation. For this reason, I discarded the square layout formerly used and adopted the more dominant vertical column. Naturally a great deal of the success of this advertisement and others in the campaign is due to the wonderful freshness of Barbara Bender's copy and to the co-operation and vision of the agency's account group and of the client. Although it represented a considerable departure from precedent, the series was enthusiastically received on all sides. Perhaps the truest indication of its effectiveness as advertising lies in the fact that the Chateau Frontenac has been fully booked since the first advertisement appeared.

Joseph Wallace

7 Small Ads
art director Joseph Wallace
artist Harry Diamond
agency Kenyon & Eckhardt, Inc.
advertiser Canadian Pacific Hotels
New loves in old Quebec. Together for the first time, explore the countryside in a calèche. Even the moon will look excitingly new, seen from your window in the Château Frontenac...where honeymooners find friendly hospitality...unobtrusive, gracious service.

Reservations: see your Canadian Pacific Agent, or write the Hotel Manager.

Château Frontenac

A Canadian Pacific Hotel
In Friendly Old Québec
Jantzen makes the world swim
This poster owes its success to Al Parker and a tremendous bogey, practically an injunction to keep the facts of life from a certain women's club in a certain city in Ohio. Jantzen Knitting Mills has been very successful with previous posters based on the formula of a dominating girl's figure, a man, a romantic situation, dynamic layout. At the same time, the girl's swim suit and the man's trunks must be dramatized sufficiently to permit merchandising by six thousand or more retailers. Al Parker was selected to paint the poster because of his genius for interpreting youth, romance and smartness in fine painting.

The "women's club" bogey hung heavily over design conferences and many wonderful sketches went into the wastebasket. "A girl can't be lying on the beach, on a raft, on the sand . . . not if there's a man within a hundred yards of her" . . . "A girl can't be sitting on a man's shoulder, however wonderful the design" . . . "A man can pull a girl from a raft, yes . . . but by the leg . . . oh no!" . . . And so on, and so on, until finally a design gay and young and romantic enough to get attention, safe enough to pass the censors. And so to painting . . . and so to posting.

Elizabeth Eyerly

8 24-sheet Posters

art director  Elizabeth Eyerly
artist  Al Parker
agency  Botsford, Constantine & Gardner
advertiser  Jantzen Knitting Mills
Magazines

9

art director
Edward Rostock

artist
John Rawlings

agency
Irving Serwer Advertising, Inc.

advertiser
Duplex Fabrics Corporation

10

Magazines

art director
Paul Dentrow

artist
Ruth Nichols

agency
N. W. Ayer & Son, Inc.

advertiser
Steinway & Sons
11 Magazines

art director  Paul Darrow  
artist  Vogue Studios, Arthur Williams  
agency  N. W. Ayer & Son, Inc.  
advertiser  De Beers Consolidated Mines, Ltd.

12 Magazines

art director  Paul Darrow  
artist  Ernest Beadle  
agency  N. W. Ayer & Son, Inc.  
advertiser  De Beers Consolidated Mines, Ltd.
13 Magazines
art director Ted Sandler
artist Marcel Vertes
agency Robert W. Orr & Associates, Inc.
advertiser Parfums Schiaparelli, Inc.

14 Magazines
art director Paul Rand
artist Paul Rand
agency Wm. H. Weintreub
advertiser Disney, Inc.

15 Magazines
art director Albert Herman
artist Harry Brown
agency Alfred J. Silberstein,
Bert Goldsmith, Inc.
advertiser Castlecliff, Inc.
Wherever women meet, the talk is fashion — and Market Square is really a conversation piece. A much talked about fabric of long-proven qualities. A rayon tropical that’s crease-resistant. A single fabric that knows all seasons and almost all moods. A firmly woven, full-bodied fabric of whippy texture. Of crisp, fresh handle and sunny color. Of modest price. Yes, you’ll meet Market Square everywhere — in suits, in casual dresses, in sportswear, and "by the yard." You’ll find it in better stores everywhere.
The thrill begins before the seals are broken... something exciting is meant for you. The promise is there...in Field's delicate Christmas box. When the box is Field's, you always find a loving and lovely gift inside, your Christmas wish fulfilled.

Field's has hundreds of thousands of Christmas boxes, in almost a hundred sizes. They'll hold every gift from a droplet charm to a sumptuous table case. On whatever floor you buy your gifts, the same beautiful box is our share in your present. When you shop at Field's there can be no doubt... the box is the finishing touch to your gift! (If you want to gild the lily, our Gift Court specialists in custom-wrapping, which is done at a reasonable price.)

Christmas isn't Christmas without a day at Field's.
17 Magazines
art director  Ted Sandler
artist  Marcel Vertes
agency  Robert W. Orr & Associates, Inc.
advertiser  Parfums Schiaparelli, Inc.

18 Magazines
art director  James G. Sherman
artist  Ruzzie Green
agency  McCann-Erickson, Inc.
advertiser  Coca-Cola Export

19 Magazines
art director  Frances Owen
artist  Rainey Bennett
advertiser  Marshall Field & Company

20 Magazines
art director  Arthur P. Weiser
artist  Beatrice Pinsley
agency  Grey Advertising Agency
advertiser  Schnefel Bros. Corp.
Fashion begins with COHAMA Fabrics
in silk... in rayon... in wool

21 Magazines

art director Richard Kimble, Clifford Lozell
artist D. L. Baldwin
agency Foote, Cone and Belding
advertiser Cohn, Hall, Marx Co.

22 Magazines

art director Charles Porter
artist Lyman Emerson
agency Foote, Cone and Belding
advertiser Cohn, Hall, Marx Co.
The Leader to Holland
the Leader at Home
Lockheed Constellation

23 Magazines
art director: John Groen
artist: Elmer Plummer
agency: Foote, Cone and Belding
advertiser: Lockheed Aircraft Corp.

21 Magazines
art director: Erik Nitsche
artist: Erik Nitsche
agency: Dorland, Inc.
advertiser: David & John Anderson, Ltd.
23 Magazines
art director George M. Feilles, Sam Fink
artist Sam Fink
agency Kudner Agency, Inc.
advertiser National Distillers Products Corp.

26 Magazines
art director Bert Greene
artist Bert Greene
publisher Vogue Magazine
advertiser I. Miller & Sons, Inc.

27 Magazines
art director Paul Rand
artist Paul Rand
agency Wm. H. Weintrub
advertiser Staffordwear, Inc.
28 Magazines
art director Hoyt Howard
artist Sophie Theodore
agency Gardner Advertising Co.
advertiser Johnson-Stephens & Shinkle Shoe Co.

29 Magazines
art director Albert Herman
artist Harry Brown
agency Alfred J. Silberstein,
Bert Goldsmith, Inc.
advertiser Castlecliff, Inc.

30 Magazines
art director Robert K. Bellamy
artist Robert K. Bellamy
agency Ray Aistrian & Assoc., Inc.
advertiser John Walther Fabrics, Inc.
31 Magazines
art director Muriel Johnstone
artist Horst P. Horst
agency The Albert Woodley Co.
advertiser I. Magnin & Company

32 Newspapers
art director Chuck Gruen
artist Chuck Gruen
advertiser Neiman-Marcus Company

Our shocking Christmas stocking
in pink or chartreuse felt
* filled to the knee
with goodies
6.95
33 Magazines
art director
Virginia Thoren
artist
Marie de Marsan
agency
The Albert Woodley Co.
advertiser
Blum's of California

31 Magazines
art director
Paul Rand
artist
Paul Rand
agency
Wm. H. Weintraub
advertiser
Robeson Cutlery Company

35 Magazines
art director
Paul Rand
artist
Paul Rand
agency
Wm. H. Weintraub
advertiser
Kaufmann's Department Stores
36  Magazines
art director  Erik Nitsche
artist  Erik Nitsche
agency  Dorland, Inc.
advertiser  David & John Anderson, Ltd.

37  Magazines
art director  Leon Karp
artist  Lemuel Line
agency  N. W. Ayer & Son, Inc.
advertiser  Felt & Tarrant Manufacturing Co.
MINNESOTA—annual purchases: $2 1/4 billion—mostly packaged.
39 Trade Periodicals
art director Albert F. Quinlan
artist William Woeger
agency Gardner Advertising Company
 advertiser Monsanto Chemical Company

40 Trade Periodicals
art director George Elliott
artist Jerome Snyder, George Elliott
agency George Elliott Company
 advertiser Le France Undergarments

41 Trade Periodicals
art director Tom Quinn, Bill Rienecke
artist Phil Allen
agency Kenyon & Eckhardt, Inc.
advertiser Tennessee Eastman Corporation
about Pine City (pop. 2,000)

... the man it sent to the State Legislature...

... and WCCO

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42 Trade Periodicals

art director William Golden, Irving Miller
artist Bernard Perlin
advertiser Columbia Broadcasting System, Inc.

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43 Magazines

art director Paul Rand
artist Paul Rand
agency Wm. H. Weintraub
advertiser Kaufmann's Department Stores
Modern art 5,000 years ago
44 Direct Mail
art director Bradbury Thompson
artist Bradbury Thompson
advertiser West Virginia Pulp and Paper Company
publication Westvaco Inspirations for Printers

45 Direct Mail
art director Lester Beall
artist Picasso, Matisse, Braque, Calder, de Chirico
advertiser Museum of Modern Art

46 Direct Mail
art director Chuck Gruen
artist Sophia Fatseas
advertiser Neiman-Marcus Company

fabrics first in Vogue

47 Direct Mail
art director Alexander Liberman
art editor Miki Denhof
artist Irving Penn
advertiser The Conde Nast Publications, Inc.
48 Trade Periodicals

art director   Joseph Gauss, James D. H. Buckham
artist         Suzanne Thul, Bonagura Studios
agency         Hazard Advertising Company
advertiser     Givaudan-Delawanna, Inc.

49 Trade Periodicals

art director   William R. Claxton
artist         Jerry Ehrlich
agency         Lambert & Feasley, Inc.
advertiser     Phillips Petroleum Company
from the perfumer's palette

GIVAUDAN-DELAWANZA

what's New?

Kay Dunhill Blouses

now showing: our summer collection
Kay Dunhill Inc., 1350 Broadway, N.Y.C.

art director: Walter Howe
artist: Walter Howe
advertiser: Art Directors Club of Chicago

art director: Edward Rostock
artist: Bettmann Archive
agency: Irving Serwer Advertising, Inc.
advertiser: Kay Dunhill Incorporated

art director: Walter Howe
artist: Walter Howe
advertiser: Art Directors Club of Chicago

annual exhibition
at the
Art Institute of Chicago
May 20 to June 2, 1947
when a fellow needs a present, ours Christmas-eve—
we offer to Bonwit’s 7th Ave. gift shop: it's strictly—
filled with all the gifts all the perfume at various hours.

it's open now, as some we...no one noticed then.

Bonwit Teller

52 Newspapers
art director Ralph Daddio
artist Bernard Pfriem
advertiser Bonwit Teller

53 Trade Periodicals
art director John Averill
artist John Averill
advertiser Collins, Miller & Hutchings, Inc.
How do you figure Women and Love?
Capes! Always a dramatic fashion thrust! There's something about the regal sweep of them that stopped even the strongest men in history!
60 Trade Periodicals
art director William Golden
artist Roy Doty
advertiser Columbia Broadcasting System, Inc.

61 Direct Mail
art director Dot Marootian, Chuck Gruen
artist Frank Randt
advertiser Neiman-Marcus Co.

61 Direct Mail
art director Robert D. Tucker
artist William Fleming
advertiser Abbott Laboratories International Company

62 Small Ads
art director Elsie Nydorf
artist Margaret Neilsen
agency J. D. Tarcher Company, Inc.
advertiser Seeman Brothers Company
63 Direct Mail
art director Allen F. Hurlburt
artist Joe Kaufman
advertiser National Broadcasting Company

64 Direct Mail
art director Alexander Liberman
art editor Miki Denhof
artist Miki Denhof
advertiser The Conde Nast Publications, Inc.
66 Direct Mail

art directors: William Golden, Irving Miller
artist: Joseph Low
advertiser: Columbia Broadcasting System, Inc.

43

Don't go to a
talking dog

Look in the
Yellow Pages—

for

your

classified

Telephone

Directory—

for

Refrigerators
Restaurants
Roofing Materials
or almost anything else

65 Small Ads

art director: Howard Henry
artist: Boris Drucker
advertiser: N.W. Ayer & Son, Inc.
THE LEADER TO MEXICO
THE LEADER AT HOME
LOCKHEED CONSTELLATION

The Constellation, swift symbol of Lockheed leadership, certifies you the advanced comfort and efficiency of new air travel. World's leading air transport... the Lockheed Constellation... flying the leading schedules of distinguished airlines at home and abroad. Your travel agent or leading airline has all details. Make certain your ticket reads Constellation—there is only one leader.

LOOK TO LOCKHEED FOR LEADERSHIP
YEARS AHEAD IN THE SCIENCE OF FLIGHT
© 1947, LOCKHEED AIRCRAFT CORP.
Your advertisement in
will be opposite
a full
editorial page
that
will be
totally read
by nearly
3,000,000 —
and
in CORONET's
known families
alone!

And CORONET's
rates are the
lowest multi-million
magazine rates
in history.
2,000,000
GUARANTEED
CIRCULATION

art director  Tony Palazzo, Herbert Ackerman
artist  Walter Cole
publication  Coronet

art director  Richard Ackerman
artist  H. Enfield Studio, Ewing Krainin
agency  Morton Freund Advertising, Inc.
advertiser  S. L. Gilbert Company, Inc.

art director  Edward Boehmer
artist  Rainey Bennett
advertiser  Collins, Miller & Hutchings, Inc.

ad director  John Groen
artist  Harold Kramer
agency  Foote, Cone and Belding
advertiser  Lockheed Aircraft Corp.
GEORGE ELLIOTT...art and design for industry... 515 Madison Avenue, New York 22, N.Y., PLaza 3-5797

direct mail, package styling
posters
displays
publication layout and design

71 Direct Mail
art director George Elliott
artist George Elliott
advertiser George Elliott

72 Newspapers
art director David S. Block
artist Caesar Cirigliano
agency J. D. Tercher Co., Inc.
advertiser Old Hickory Dist. Corp.

It is praised to the SKIES!

A Veritable El Dorado of TASTE,
Full-Bodied SMOOTHNESS & Incomparable FLAVOR!

A TRIUMPH in Mix'd Drinks,
Mint Juleps & With Branch Water!

OLD HICKORY
Kentucky Bourbon

A Fine Old Bourbon with A Fine Old Name!

OLD HICKORY STRAIGHT BOURBON WHISKY
73 Trade Periodicals
art director  John Averill
artist  John Averill
advertiser  Collins, Miller & Hutchings, Inc.

74 Direct Mail
art director  Ray Sullivan
artist  Ray Sullivan
agency  Ray Sullivan
advertiser  Charles Falk

75 Direct Mail
art director  Alexander Liberman
art editor  Miki Denhof
artist  Leslie Jacobs
advertiser  The Conde Nast Publications, Inc.
76 Direct Mail
art director William Golden
artist Culver Service
advertiser Columbia Broadcasting System, Inc.

77 Direct Mail
art director Gene Federico
artist Gene Federico
publisher Time, Incorporated
publication The Architectural Forum
beethoven:
concerto in d major
for violin
and orchestra

Joseph Szigeti, violin

78 Display Design
art director: Alex Steinweiss
artist: Alex Steinweiss
advertiser: Columbia Records, Inc.

79 Posters
art director: Alex Steinweiss
artist: Alex Steinweiss
advertiser: Columbia Records, Inc.

...the Architectural Forum will come to you with the Season's Greetings from:
MAGIC HOUSE OF PRINTING

Classic periodicals, handsomely prepared with strong type and beautiful, graceful illustrations, these are indices of design inherited by this nation from famous early Americans. Here the Thomas Jefferson who designed Monticello, Andrew Hamilton, leading Colonial lawyer, who planned Independence Hall; New York's Doctor Paine, who carved engravings for coins and shields in his Fulton Street Shop. Woven of personal design in a heritage, are which is shown these day in America's printing craftsmanship, in which America leads all of the world, not only in the quantity but in the standards of graphic excellence. Magic to be centered in the present even as in the past are the printing houses of our nation today.

81 Direct Mail
art director Bradbury Thompson
artist Bradbury Thompson, Gene Fenn, William M. Harnett
advertiser West Virginia Pulp and Paper Company
publication Westvaco Inspirations for Printers

82 Posters
art director Robert M. Jones
artist James Flora
advertiser Columbia Records, Inc.

83 Trade Periodicals
art director William Golden, Irving Miller
artist Jan Bale, Mortimer Rubenstein
advertiser Columbia Broadcasting System, Inc.
The new 1967 KMOX-CBS Listener Diary Study proves that KMOX is the way-in-front favorite of an overwhelming majority of listeners in St. Louis and throughout mid-America.

This KMOX study is an accurate measurement of listening habits and preferences throughout the KMOX 47-county Day-Night-Primary Area. The most comprehensive ever undertaken in this territory, it uses the CBS Listener Diary technique with balloting conducted by C. E. Hosmer. According to this independent research organization...

From 6:00 a.m. to 6:00 p.m., KMOX has the largest audience during 5 1/2 of the 324 daytime quarter-hours...more "firsts" than any other St. Louis station! From 6:00 p.m. to midnight, KMOX has more listeners than any other St. Louis station during 4 of the 48 nighttime quarter-hours...more "firsts" than its closest competitor! During the entire week, KMOX has the lion's share of the audience during more than half of the total 492 quarter-hours...is in first place more often than all other St. Louis stations combined!

Once again KMOX is the people's choice. Which is why KMOX should be your choice.

Get in touch with us or Radio Sales to pick the KMOX availability that will make your product a mid-America favorite.
Direct Mail

art director: William Golden
artist: Ben Shahn
advertiser: Columbia Broadcasting System, Inc.

fear begins at forty
87 Newspapers
art director Ralph Daddio
artist Isabel Bertram
advertiser Bonwit Teller

88 Direct Mail
art director Walter Van Bellen
artist Walter Van Bellen
advertiser National Broadcasting Company
89 Direct Mail
art director Robert Pliskin
artist Robert Pliskin
agency Abbott Kimball Company
advertiser Strathmore Paper Company

90 Display Design
art director David Stone Martin
artist David Stone Martin
agency Asch Studio
advertiser Disc Company of America

91 Newspapers
art director Alexander Liberman
art editor Miki Denhof
artist Rene B. Willaumez
advertiser The Conde Nast Publications, Inc.
BROWNIE McGHEE BLUES

art director  David Stone Martin
artist       David Stone Martin
agency       Asch Studio
advertiser   Disc Company of America

192 Display Design
Trade Periodicals

art director: Allen F. Hurlburt, Walter Van Bellen
artist: Sam Berman
advertiser: National Broadcasting Company

Display Design

art director: Robert M. Jones
artist: Robert M. Jones
advertiser: Columbia Records, Inc.

Trade Periodicals

art director: George Krikorian
artist: George Krikorian
advertiser: The New York Times

it takes two needles to knit a sweater but only one newspaper to make profits better

And that newspaper, as you well know, is The New York Times, where your advertising dollars' buy consumers. When you advertise in The New York Times you are reaching a market that will pay you in increased business. Ask any advertiser. The New York Times is New York's leading men's wear medium. Find out more.
When you think of having your Persian coat re-modeled, think of HARMER BRAND custom Revitalizing. This simply amazing, custom method cleans the fur, restores the lustre, tightens the curl, softens the skins, makes it easier to match new pelts to old. Your own furrier knows how to prepare the coat for Revitalizing before sending it to us. Consult him today and wear an enchanting new dressmaker coat next season.
99 Trade Periodicals
art director Arthur Hawkins, Jr.
artist William Rittase
agency Alley and Richards, Inc.
advertiser Cast Iron Pipe Research Assoc.

100 Newspapers
art director Paul Rand
artist Paul Rand
agency Wm. H. Weintraub
advertiser John David Stores

100 Small Ads
art director Arthur Hawkins, Jr.
artist Arthur Hawkins, Jr.
agency Alley & Richards, Inc.
advertiser Williams Importers

how delicious can Creme de Menthe be?

Cordials
Bardinet

[Image of a bottle of Cordials]
103 Small Ads
art director Vincent Benedict
artist Stuart S. Graves
agency Gray & Rogers
advertiser Bell Telephone Company of Pennsylvania

104 Small Ads
art director William Golden, Irving Miller
artist Joe Schincelman
advertiser Columbia Broadcasting System, Inc.

A Sunday Date with
THE HOUR
OF CHARM
and Phil Spitalny's
All-Girl Orchestra

WAAA 00:00 p.m. 0000 on your dial
105 Trade Periodicals
art director Paul Rand, Helen Federico
artist Helen Federico
agency Wm. H. Waintraub
advertiser Kaufmann's Department Stores

106 Trade Periodicals
art director Howard F. Bertkau
artist Mac Ball Studios
agency J. M. Mathes, Inc.
advertiser Bakelite Corporation

107 Trade Periodicals
art director David W. Fletcher
artist Valentino Sarra
advertiser Kiesewetter Orchid Gardens

Do these "show-off" items show you anything?

KIESEWETTER
Orchid Gardens
E. C. KIESEWETTER, JR., GREENWICH, N. Y.

This is an orchid seedling tube.
108 Trade Periodicals
art director George W. Higgins
artist Joseph Chenoweth, Daisy Stillwell, Sylvester Livolsi
agency Hazard Advertising Co.
advertiser Davis & Geck, Inc.

ROMANTIC SHADES OF YESTERYEAR...
Petticoats and Camisoles, Blushes and Little "Nippers"

109 Newspapers
art director William Taubin
artist Ben Schultz, Wm. Taubin, Nicky Gibson
advertiser Franklin Simon
110 Direct Mail

art director Arnold Roston
artist Pablo Picasso, Albrecht Durer,
RKO Radio Pictures, Photo Studios,
Arnold Roston

publisher Marquardt & Company, Inc.
publication Design & Paper
HALF A "QUEEN" FOR SALE

III Direct Mail
art director  David A. Bryce
artist  Herbert Lubalin
agency  Sudler & Hennessey
advertiser  Lederle Laboratories

III Trade Periodicals
art director  Arnold Roston
artist  Arnold Roston, Dallas Studios
advertiser  Mutual Broadcasting System

III Trade Periodicals
art director  William Golden
artist  Ray Komai, Lou Dorfsman
advertiser  Columbia Broadcasting System

III Trade Periodicals
art director  Erik Nitsche
artist  Erik Nitsche
agency  Monroe Greenthol Co., Inc.
advertiser  Universal Pictures, Inc.

III Trade Periodicals
art director  David A. Bryce
artist  Herbert Lubalin
agency  Sudler & Hennessey
advertiser  Lederle Laboratories

III Trade Periodicals
art director  William Golden
artist  Ray Komai, Lou Dorfsman
advertiser  Columbia Broadcasting System, Inc.

III Trade Periodicals
art director  Erik Nitsche
artist  Erik Nitsche
agency  Monroe Greenthol Co., Inc.
advertiser  Universal Pictures, Inc.
115 Newspapers
art director Frances Owen
artist Francis Foley
advertiser Marshall Field & Company

115 Newspapers
art director Paul Rand
artist Paul Rand
agency Wm. H. Weintraub
advertiser Frank H. Lee Company

117 Magazines
art director Harvey W. Olsen
artist H. I. Williams
agency Needham, Louis & Brorby, Inc.
advertiser Derby Foods, Inc.
118 Newspapers

art director: Paul Rand
artist: Paul Rand
agency: Grey Advertising Agency, Inc.
advertiser: Ohrbach's
120 24-Sheet Posters
Art director: Wilbur Smart
Artist: Haddon H. Sundblom
Agency: D'Arcy Advertising Company
Advertiser: The Coca-Cola Company

121 24-Sheet Posters
Art director: Leroy F. Lustig
Artist: Robert Osborn
Agency: Lustig Advertising Agency
Advertiser: Radio Station WHK

Have a Coke

The MUSIC on WHK sends me!

122 24-Sheet Posters
Art director: Wallace W. Elton
Artist: Crockett Johnson
Agency: J. Walter Thompson Company
Advertiser: The Ford Motor Company

SEE YOUR FRIENDLY FORD DEALER
123 Posters

Art Director: Lyman Powers
Artist: Marcel Olis
Agency: Foote, Cone and Belding
Advertiser: California Fruit Growers Exchange

124 24-Sheet Posters

Art Director: John A. Cook
Artist: Jack Wittrup
Agency: J. Walter Thompson Company
Advertiser: The Ford Motor Company

125 24-Sheet Posters

Art Director: Herbert Noonan, Edward Graham
Artist: Dal Holcomb, Carl Paulson
Agency: McCann-Erickson, Inc.
Advertiser: Tivoli Brewing Company
126 24-Sheet Posters
art director Lyman Powers
artist Bill Tara
agency Foote, Cone and Belding
advertiser Union Oil Company of California

127 24-Sheet Posters
art director Edward F. Molyneux
artist Lou Chap
agency Newell-Emmett Company
advertiser Pepsi-Cola Bottling Company

128 24-Sheet Posters
art director Lyman Powers
artist Bill Tara
agency Foote, Cone and Belding
advertiser Union Oil Company of California

Next time try the train

Safe

The friendly Southern Pacific
**129 24-Sheet Posters**

*Art director*  
Commander John B. Shipman, USN

*Artist*  
Rex Reichert

*Advertiser*  
Navy Department

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**130 24-Sheet Posters**

*Art directors*  
Herbert Naxon, Edward Graham

*Artist*  
Howard Scott

*Agency*  
McCann-Erickson, Inc.

*Advertiser*  
Atlas Supply Company

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131 Posters
art director Elizabeth Eyerly
artist Joseph Binder
agency Botsford, Constantine & Gardner
advertiser Jantzen Knitting Mills

132 Posters
art director Jefferson Tester
artist Jean Carlu
advertiser New York Subways Advertising Co., Inc.

STOP 'EM TO SELL 'EM
SUBWAY POSTERS
133 Posters
art director Eugene Payor
artist George Greb
agency Einson-Freeman Company, Inc.
advertiser Fruit Industries, Inc.

134 Posters
art director Hector A. Donderi, Wesley Heyman
artist Wesley Heyman, Roy Germanotta, Inc.
advertiser United States Rubber Company—U. S. Royal Tires

GO safely...
comfortably
on

U.S. ROYAL DE LUXE TIRES
135 Display Design
art director Ray Sullivan
artist Ray Sullivan
advertiser Trojan, Inc.

136 Posters
art director Harry C. Haas
artist Charles Franc, Tony Abruzzo
agency Einson-Freeman Co., Inc.
advertiser R.C.A. Victor Company

137 Posters
art director David Millard
artist Van Beek Industries
agency Walter Weir, Inc.
advertiser Parfums Degas

138 Posters
art director George A. Phillips
artist Otto Freund, Royer & Roger
agency Kindred, MacLean & Company, Inc.
advertiser Cluett, Peabody & Co., Inc.
Advertising Art
ART DIRECTORS CLUB MEDAL

Martin W. Carrick

The picture on the opposite page is one of a series of twelve painted by Rojankovsky for the Morrell 1948 calendar. This 12-sheet calendar has, for many years, been produced by Ketterlinus for John Morrell & Co., meat packers. Its twelve pictures illustrate a central theme.

Through the years the calendar has become something of a national institution, and both Morrell and Ketterlinus give the most careful consideration to the selection of a theme and to an artist whose style is most suited to its development.

The theme selected for 1948 was Fairy Tales, and the calendar which proved to be extraordinarily popular, carried twelve scenes from familiar fairy stories, known and loved by old and young alike.

Feodor Rojankovsky, distinguished illustrator of children’s books, was commissioned to paint the pictures—a happy choice, for his style is unique and fascinating and the charm of his interpretations recreates the image of our childhood dreams. A great lover of animals and birds, his whimsical expressions and attitudes with which he endows them are a joy to all.

Martin W. Carrick

139 General Illustration
artist Feodor Rojankovsky
art director Martin W. Carrick
advertiser John Morrell & Company
ART DIRECTORS CLUB MEDAL

Allen F. Hurlburt

Radio is a medium in which sound alone conveys ideas, and when these ideas are translated into pictorial representation, imagination must be the dominant force. Certainly there would be nothing suggesting the chills of a radio "whodunit" in a literal illustration of studio, scripts, actors and mechanical sound effects.

The series of which this advertisement is a part was designed to give maximum freedom to the artist. Joe Kaufman has handled the art work from the start of the campaign and with imagination bordering on fantasy has managed to convey the spirit of a dozen programs ranging from "One Man's Family" to "Truth or Consequences."

In the Mystery Theater ad it was decided to combine all possible ingredients of the chillers that stalk the airways—then to add a twist by having the macabre characters listening to their own radio program. The headline, "It happened on NBC," was handled in a photographic distortion of the Bulmer italic which has been standard for the series.

Allen F. Hurlburt
Humor
artist Joe Kaufman
art director Allen F. Hurlbut
advertiser National Broadcasting Company
The story behind the Ballantine "frosty bottle and glass" is a very simple one.
We had used a number of product illustrations in our Ballantine advertising, which even so exacting a client considered excellent. But back in the summer of 1946, when a new campaign was in preparation, we decided we must have a painting of a bottle and glass that would be the most thirst-provoking one that had ever been done.
We had been watching Carl Paulson's work and felt that he might be just the man to pack an extra measure of thirst appeal into our illustration—so we had him try his hand at it.
And, as you know, he came back with a "dream bottle and glass"... as cool and frosty and alluring as the bottle and glass a tired, parched man dreams of along toward the end of a sizzling day in midsummer.
You'll be interested to know that a whole new campaign has now been built around the Ballantine bottle and glass. It broke in the April issues of Life, Collier's, Look and Time.

John Cook
America's Largest Selling Ale
I got the assignment for this series of drawings from Bill Golden in the form of a thumb-nail sketch and a stern admonition to fill the spread with people—not just shapes, but people drawn in complete detail. I was completely enthusiastic about the idea. It would make an ad that could hardly fail to catch the reader’s eye, make him stop, examine, and of course read the copy!

The drawing was shown to a research outfit, long experienced in readership surveys. They said: “This cartoon is lacking in several major high reader-interest characteristics, such as dominance, sharp black and white contrasts, etc.” . . . But the client followed the hunch of the art director and ran the series.

Me? I’m on the side of the Art Directors in their battle with the “predictors.”

Nice to know the A. D. Club is, too.

Roy Doty
AWARD FOR DISTINCTIVE MERIT

David Stone Martin

Although the design elements and orientation of my pictures are almost always similar, the technical methods and treatments are eclectic and sometimes vary greatly from picture to picture. I've never regarded this as a fault because I have always felt that drawing methods are calligraphic (sic) tools or languages and the artist should be able to use the representational as well as the most overtly non-objective at will. This drawing is the result of the conscious use of closely related methods which I felt suited to showing impending tragedy mixed with a depravity and fear. The picture of Montgomery is a composite of many photos of him pushed closer to the way he appeared in “Night Must Fall” rather than his more recent suave parts. William Golden and I agreed that his characterization of the depraved and shrewd youth was more significant for our purpose. The fleeing figure is derived from a sketch I made of a man running across a vacant lot in the Bowery, what he was running from I do not know but I'm sure it was something fearful.

David Stone Martin
AWARD FOR DISTINCTIVE MERIT

Maurice G. Sholle

This first advertisement, in a new campaign for American Silk Mills, began with a few important (and what seemed at first, difficult) things to accomplish.

A new logotype was to be introduced and powerfully presented. Fashion leadership and prestige was to be expressed. It was to be first and last a fabric (not a fashion) advertisement.

Working directly with the president of American Silk Mills, Milton Rubin, and Lois Ullman, promotion manager . . . I designed the three dimensional “A” and triangular format that have become identified with Amermill advertising throughout the country. Hal Reiff, the photographer, achieved this dramatic photograph by using translucent acetate inside the camera.

The finished fashion from Pattullo supplies the drama and prestige. The fabric emerges dominant. The freedom of motion in the photograph gives perfect expression to the entirely modern character of the mill that signs the message.

Maurice G. Sholle
Perfume advertisements appear quite frequently on retail advertising schedules. As a result the approaches have been many and varied. The ads have been handled whimsically, romantically, sensuously and seasonally, etc.

In preparing the Charbert advertisement, there were three scents to play with: “Fabulous,” “Breathless,” “The French Touch.” Visually, they reminded me of the famous “hear no . . . see no . . . speak no . . .” which when slightly (?) altered became three beautiful women and their reactions to three beautiful perfumes.

The art execution caught completely the spirit of this thought.

Ralph Daddio
AWARD FOR DISTINCTIVE MERIT

Kurt Josten

“Coffee’s Ready” is one of a series of ads selling Pacific sheets. This series started with the idea of appealing to the reader by showing vignettes of human interest in the bedroom—at the same time prominently displaying sheets.

From a layout point of view the basic format was foolproof. Human interest figures and a large expanse of sheet bleeding off the page allowed the headline and copy to be surprinted without vitiating the effect as a whole.

Success depended upon a particularly sensitive artist with impeccable taste. John Gannam was the answer to the art director’s prayer. He took hold from the beginning and devoted to the job the sincerity and integrity for which he is noted.

Kurt Josten

146 General Illustration
artist John Gannam
art director Kurt Josten
agency Williams & Saylor
advertiser Pacific Mills
Sunday morning. A wisp of coffee fragrance drifts through your dreams... and presently hubby's good-morning kiss announces breakfast.

One of the special pleasures of Sunday morning is the chance to enjoy a few more moments' blissful slumber. These delightful Pacific Sheets add immeasurably to your everyday comfort. They're soft and white as a cloud—yet the firm, close weave gives them washday stamina.

These fine sheets don't just grow; they are designed. Their balanced construction puts comfort and service qualities in perfect proportion. They are made in several grades, suitable for every bed in the house.

Pacific Balanced Sheets are sold by better stores from coast to coast. Next time you buy, ask for them by name.

Free booklet: "The story of Pacific Balanced Sheets". Drop a card to Pacific Mills, 214 Church Street, New York 13
147 General Illustration
artist Lawrence Beall Smith
art director Bert Ray
advertiser Abbott Laboratories

148 General Illustration
artist Fletcher Martin
art director Bert Ray
advertiser Abbott Laboratories
149 General Illustration
artist William Gropper
art director Bert Ray
advertiser Abbott Laboratories
General Illustration

artist: Rene Robert Bouche
art director: Arthur Weithas
agency: Blaker Advertising Agency
advertiser: Elizabeth Arden Sales Corp.
151 General Illustration
artist Frank H. Kirchner
art director William Wood
agency N. W. Ayer & Son, Inc.
advertiser Caterpillar Tractor Co.

152 General Illustration
artist Julian Binford
art director Leon Karp
agency N. W. Ayer & Son, Inc.
advertiser Webster Tobacco Company, Inc.
153 General Illustration
artist Robert Riggs
art director Edith Jaffy
agency N. W. Ayer & Son, Inc.
advertiser Wyandotte Chemicals Corporation

154 General Illustration
artist James Flora
art director Jean Layton
agency N. W. Ayer & Son, Inc.
advertiser Container Corporation of America
155 General Illustration
artist Edgar Miller
art director Leonard Lionni
agency N. W. Ayer & Son, Inc.
advertiser Container Corporation of America

156 General Illustration
artist Homer Hill
art director Len Bastrup
advertiser Wyeth, Incorporated
157 General Illustration
artist Warren Baumgartner
art director Charles Faldi
agency Benton & Bowles, Inc.
advertiser Maxwell House Coffee Division
General Foods Corporation

158 General Illustration
artist C. Ivar Gilbert
art director Charles Faldi
agency Benton & Bowles, Inc.
advertiser Maxwell House Coffee Division
General Foods Corporation

159 General Illustration
artist Paul Sample
art director Charles Faldi
agency Benton & Bowles, Inc.
advertiser Maxwell House Coffee Division
General Foods Corporation
160 Fashion and Style

artist Constantine Joffe
art director Arthur P. Weiser
agency Grey Advertising Agency, Inc.
advertiser Waldes Kohinoor, Inc.
161 General Illustration
artist Franklin Boggs
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser Chase & Sanborn

162 General Illustration
artist David Stone Martin
art director Elwood Whitney
agency Foote, Cone & Belding
advertiser The American Tobacco Company
163 General Illustration
artist  Haddon Sundblom
art director  Arthur T. Blomquist
agency  J. Walter Thompson Company
advertiser  United States Brewers Foundation
164 General Illustration
artist Haddon H. Sundblom
art director Wilbur Smart
agency D'Arcy Advertising Company
advertiser The Coca-Cola Company

165 General Illustration
artist John Clymer
art director J. H. Tinker, Jr.
agency McCann-Erickson, Inc.
advertiser Chrysler Corporation
General Illustration

artist: Ben Stahl
art director: Harlow Rockwell
agency: Young & Rubicam, Inc.
advertiser: International Silver Co.
167 General Illustration
artist
Fred Siebel
art director
Norman Byrcn
agency
Benton & Bowles, Inc.
advertiser
Can Manufacturers Institute

168 General Illustration
artist
John Gannam
art director
Kurt Josten
agency
Williams & Saylor, Inc.
advertiser
Pacific Mills

169 Humor
artist
Forrest Crooks, Halleck Finley
art director
John A. Cook
agency
J. Walter Thompson Company
advertiser
P. Ballantine & Sons
170 General Illustration
artist Steven Dohanos
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser United States Brewers Foundation

171 General Illustration
artist Steven Dohanos
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser United States Brewers Foundation
172 General Illustration

artist: John Falter
art director: Arthur T. Blomquist
agency: J. Walter Thompson Company
advertiser: United States Brewers Foundation
173 General Illustration
artist John Clymer
art director J. H. Tinker, Jr.
agency McCann-Erickson, Inc.
advertiser Chrysler Corporation

174 General Illustration
artist Hananiah Harari
art director Armin Seiffert
agency MacManus, John & Adams, Inc.
advertiser The Dow Chemical Company
175 General Illustration
artist Peter Helck
art director Walter J. Reagles
advertiser General Electric Company

176 General Illustration
artist Coby Whitmore
art director Jack Anthony
agency Young & Rubicam, Inc.
advertiser Cluett Peabody, Inc.
Arrow Division
177 General Illustration
artist R. York Wilson
art director James E. Collier
agency McKim Advertising Ltd.
advertiser O'Keefe's Brewing Co., Ltd.
178 General Illustration
artist Harold von Schmidt
art director Daniel Keefe
agency McCann-Erickson, Inc.
advertiser John Hancock Mutual Life Insurance Co.

179 General Illustration
artist Ben De Brocke
art director Gene Davis
agency La Roche & Ellis, Inc.
advertiser Hiram Walker & Sons
180 General Illustration
artist David Stone Martin
art director William Golden and Mortimer Rubenstein
advertiser Columbia Broadcasting System, Inc.

181 General Illustration
artist Nickolas Muray
art director H. Mitchell Havemeyer
agency Hazen Advertising Company
advertiser American Cyanamid Company
182 General Illustration
artist Ruzkie Green
art director Walter Glenn
agency Young & Rubicam, Inc.
advertiser International Silver Co.

183 General Illustration
artist Harold von Schmidt
art director Daniel Keefe
agency McCann-Erickson, Inc.
advertiser John Hancock Mutual Life Insurance Co.
184 General Illustration
artist Arthur Ziegert
art director David S. Block
agency J. D. Tarcher Co., Inc.
advertiser United Jewish Appeal

185 General Illustration
artist Roy Mason
art director Martin W. Carrick
186 General Illustration
artist Bernard Brussel-Smith
art director Bernard Brussel-Smith
 advertiser The Type House

187 General Illustration
artist Ben Rose
art director Paul Darrow
agency N. W. Ayer & Son, Inc.
advertiser National Dairy Products Corp.
188 General Illustration

artist  Joseph W. McDermott
art director  Ben Collins
advertiser  The Beck Engraving Company
189 General Illustration
artist Harold von Schmidt
art director Daniel Keefe
agency McCann-Erickson, Inc.
advertiser John Hancock Mutual Life Insurance Co.

190 General Illustration
artist Ruuzie Green
art director George McAndrew
agency Benton & Bowles, Inc.
advertiser Pepperell Manufacturing Co.
192 Humor

artist  Bill Tara
art director  Bill Tara
agency  Conners & Company
advertiser  Conners & Company

symptom: wake up screaming?

Your symptoms have just forced you to the wall through 100° advertising and drastically shorter work hours. They are of your bedsides glaring. Why have nightmares less much? They need it.

cure: Conners & Co
advertising agency  Los Angeles
8800 Sunset Blvd  NY 7390
193 Fashion and Style
artist Toni Frissell
art director Maurice G. Sholle
agency Sterling Advertising
 advertiser Julius Garfinckel & Co.

194 Humor
artist Jim Cantwell
art director Jim Cantwell
advertiser Columbia Broadcasting System, Inc.
195  Humor
artist  Jan Bale
art director  John E. Olson
agency  Leo Burnett Company, Inc.
advertiser  Carling's Red Cap Ale

196  Fashion and Style
artist  John Rawlings
art director  Edward Rostock, Max Stoller
agency  Irving Serwer Advertising, Inc.
advertiser  Duplex Fabrics Corporation
197  Fashion and Style
artist Charlotte Joan Sternberg
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser Textron, Inc.

198  Fashion and Style
artist Evelyn Rawet
art director Edward G. Jaccoma
agency Cecil & Presbrey, Inc.
advertiser Julius Kayser
199 Product Illustration

artist Rouben Samberg
art director Lee Ballin
agency Harry Serwer Inc.
advertiser Verney Worsted Company
200 General Illustration
artist John Rawlings
art director Dorothy Gaffney
agency Abbott Kimball Co., Inc.
 advertiser Nettie Rosenstein
205 Product Illustration
artist Francis H. Tichenor
art director William Wood
agency N. W. Ayer & Son, Inc.
advertiser Caterpillar Tractor Company

206 Fashion and Style
artist Annabel Hagyard
art director Juke Goodman, Robert Hack
advertiser Saks Fifth Avenue
207  Fashion and Style
   artist  John Rawlings
   art director  Dorothy Gaffney
   agency  Abbott Kimball Co., Inc.
   advertiser  Fur Farmers of North America

208  Humor
   artist  Bill Charmatz
   art director  Allen F. Hurlbut
   advertiser  National Broadcasting Company
209 Product Illustration
artist Jan Balet, Harry Green
art director Paul Smith
agency D'Arcy Advertising Company
advertiser James Lees & Sons Company

210 Fashion and Style
artist Fred Siebel
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser Textron, Inc.
211 Product Illustration

artist  Harry Bluestone
art director  Edmund J. Smith
agency  J. Walter Thompson Company
advertiser  The United States Playing Card Company
212 Humor
artist Fred Chance
art director George Krikorian
advertiser Bureau of Advertising

213 Fashion and Style
artist Alan Fontaine
art director Richard Ackerman
agency Morton Freund Advertising, Inc.
advertiser Deitsch Bros.
214 Fashion and Style
artist Jane Turner
art director Juke Goodman, Robert Hack
advertiser Saks Fifth Avenue

215 Fashion and Style
artist Horst P. Horst
art director Arthur P. Weiser
agency Grey Advertising Agency, Inc.
advertiser Schnefel Brothers Corp.
216 Fashion and Style

artist John Rawlings
art director Lester Beall
agency Abbott Kimball Co., Inc.
advertiser Nettie Rosenstein
217 Fashion and Style

artist  Rolf Tietgens
art director  Arthur P. Weiser
agency  Grey Advertising Agency, Inc.
advertiser  Lehn & Fink

218 General Illustration

artist  Nick Lazernick
art director  Walter Reinsel
agency  N. W. Ayer & Son, Inc.
advertiser  American Telephone & Telegraph
(Bell Telephone System)
219 Humor
artist Bill Chermatz
art director Ralph Daddio
advertiser Bonwit Teller

220 Fashion and Style
artist Carl Ericson
art director Beverly S. Gussin
agency J. D. Tarcher Company, Inc.
advertiser Coty, Inc.
221 General Illustration
artist Mrs. Dorothy Christy
art director Miss Frances Owen
advertiser Marshall Field & Company

222 Humor
artist Lombard C. Jones
art director Walter P. Lloyd
publisher Crowell-Collier Publishing Co.
publication Woman's Home Companion
223 Product Illustration
artist Victor Keppler
art director Charles Roth
agency Batton, Barton, Durstine & Osborn
advertiser General Mills

224 Fashion and Style
artist John Rawlings
art director Bert Emmert
agency McCann-Erickson, Inc.
advertiser Revlon Products Corporation
225 Product Illustration
artist Victor Keppler
art director W. B. Hall
agency Creative Agency
advertiser Bower Roller Bearing Company

226 Humor
artist Lou Dorfsman
art director William Golden, Irving Miller
advertiser Columbia Broadcasting System, Inc.
Humor

artist
Ray Komai

art director
William Golden

advertiser
Columbia Broadcasting System, Inc.

Product Illustration

artist
Victor Keppler

art director
Kenneth Paul

agency
Batten, Barton, Durstine & Osborn

advertiser
Ethyl Gasoline

Springtime is January
Product Illustration

artist Ian Campbell
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser Textron, Inc.
A famous cow posed for this picture!
How to get fine lamb every time...

Swifts

Just look for a Swift brand
SWIFTS PREMIUM or
SWIFTS SELECT
right on the meat!
Humor
artist Richard Erdoes
art director Frederick Veit
advertiser National Broadcasting Company

Humor
artist Ray Sullivan
art director Ray Sullivan
agency H. S. Crocker
advertiser San Francisco Grand Jury
237 Fashion and Style
artist Ernst Beadle
art director Juke Goodman
advertiser Saks Fifth Avenue
We took an hour in 'Studio One'...

...and captured the country!

Humor
artist Bill Tara
art director Lyman Powers
agency Foote, Cone and Belding
advertiser Purex Corporation
210  Fashion and Style
artist Isabel Bertram
art director Ralph Daddio
advertiser Bonwit Teller

211  General Illustration
artist Bernard Perlin
art director William Golden, Irving Miller
advertiser Columbia Broadcasting System, Inc.
212 Humor
artist Boris Drucker
art director Carol Stewart Roberts
agency N. W. Ayer & Son, Inc.
advertiser Cannon Mills, Inc.

243 General Illustration
artist Jean Pages
art director William Golden
advertiser Columbia Broadcasting System, Inc.
Treasures to Give a Traveller

Fashion and Style
artist Ernst Beadle
art director Juke Goodman
advertiser Saks Fifth Avenue
215 Humor
artist Miss Burmah Burris
art director Jule Goodman
advertiser Saks Fifth Avenue

...not at least tice. They are well-meaning.
they wear from SAKS FIFTH AVENUE...
246 General Illustration
artist Lynd Ward
art director Arthur Hawkins, Jr.
agency Alley and Richards, Inc.
advertiser U. S. Pipe and Foundry Co.

247 Humor
artist Joe Keulman
art director Howard Henry
agency N. W. Ayer & Son, Inc.
advertiser Electric Light and Power Companies
Design of Complete Editorial Unit
pick

your potato
taters, spuds, everywheres, you name them—but make the most of them—especially now.

What's your potato-cutting tool? I go around and do my job. I use the tool I found in the tool shed at school. I use it to make my potato masks. It's a great tool for making potato masks. I use it to make masks for my friends. I use it to make masks for my family. I use it to make masks for everyone. I use it to make masks for everyone.
I didn’t “design” this spread, it just happened. The food editor said: “I want to do a story on potatoes but they are too ugly for pictures.” I thought they were pretty, so I dug out my kitchen tools, bought ten cents worth of potatoes, painted them on a double page size sheet of paper, indicated the type layout, and left town.

(total time 1½ hours)

Two weeks later, when finished art was needed, I went about the job more seriously. I nursed the potatoes, considered the type more carefully and then tore the whole thing up. The rough was more fun.

(total time 18 hours)

As far as I know the feature didn’t cause a run on potatoes, but made our food department, which had been weaned on color photography, happy.

Cipe Pineles
Exercising her immortal prerogative, fashion reserves a current silhouette, popular pyramid on its point. *Left: A huge wool coat by Hattie Carnegie, wide above, progressively slimmer and slimmer through body.

Two wide lapels are underscored.

* Below: Afternoon of a feather—osprey sports skyward of a softly tapered tricorn made to order at Bergdorf Goodman.

Jacquard dress rolls back onto lovely, bare shoulders. Very tight; three-quarter sleeves. The bodice is cut.

A Mark Mourning design, Bergdorf Goodman.
YOU'RE NOT STUCK WITH YOURSELF!

250 Editorial Design
art director
Alexey Brodovitch
artist
Lillian Bassman
publisher
Ernst Beadle
publication
Hearst Magazines, Inc.
publisher
Junior Bemis

By Dorothy King Thompson

Even when you're not even the same collection of some
paragraphs and right you've been tending the palette for
something better than another. Every year, at least
four to eight, has passed as you have required to close
yourself and stop both into a basically unintended

You can change the way you look, but basically a complete new environment is
impossible. It appears as though you would want every single bad look you
had. It's bad and you know you have. And you can't change that. It's
good, but you know nothing. But you must get the whole thing right. It
has to be more, more.

This book of high lightning once has taken a little while, and it may be done.
Look at this picture on this page, the area, the woman's face, and the animal's
eyes. She's more, as people wanted to see. In happiness, a little longer happiness than we
hoped. Then you will want something more and something more in it, not

Let's begin with the room. There has been a wretchedness in the


155
The Lady from Medicine Lodge

by Alan Hynd

8, in August moving in 1890 a formidable-looking
big man of forty-five Paramount a wide-brimmed and a
broad-shouldered cowboy of splendid deportment,
with the quiet dignity of a man who has lived the
life of a cowboy. He was a man of few words, and
his speech was marked by a certain reserve that
made him a man of mystery to the few who knew
him. He was a man of great power, and his presen-
ted a powerful figure. He was a man of great
strength and courage, and he was a man of
great determination.

The man's name was Carry Noxon, a
medicinal man, a medicine man, a
man of the medicine lodge, a
man of the black lodge, a
man of the medicine lodge,

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man of the medicine lodge, a
man of the black lodge, a
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man of the medicine lodge, a
man of the black lodge, a
man of the medicine lodge,
Hannigan looked as much out of place in the white-lapelled room as aConnection in a boudoir. Without removing a moccie he gave the impression of struggling to get out of the hard white bed. The room was lighted by a single electric lamp, not enough to reveal the moat out a are. The靠谱 ate him apart, too. The room was also not made, and they were rigged instruments-HE hongs from Hannigan's chair up and over a bed on which two thin mattresses lay. Hannigan had placed metal weights on the sides of them, and the weights were the only grey things in the room.

"How do you stand?" I asked attention. I had thought I'd said that thing. I had nodded to him when I entered the room, and then I had sat down and begun looking at the room. "How do you stand?" Hannigan said. He looked at the ceiling as he talked. "If you never in a hurry I'll have the mean loving you a fine room as your own. It's really the only way to love a person. "Some of us love a walk, and then a walk in the park. There were a little link in the paper, till looking at the ceiling, he snatched his ash with the church of his cigarette hand and believed. "Shy,esser! Don't I feel just deadly."

"Like this long-armed drop here deadly I feel."

One of the more she mumbled up alongside the bed, a tall pink and healthy girl with a smooth ruffle of legs up. The rather she had gone up and stopped a U-shaped trip around Hannigan's back meandering and putting the sheet. She straightened from her work in spasms ofティムペ孫 peril. "Cor-

paled Hannigan," she said.

Hannigan leaned back with a broad-

"Yes," he said.

"My sentiment him amount'y. You understand him-amount'y and interpreting and analyzing and figuring. Then you were silent, and then he the street have bad work to do because she left the cuppa once very closely."

"Who are you, woman? I said about the room," he picked a mechanical hand at sex, and I made it and shook it. I never though Hannigan would shake hand with me.

The day Hannigan and I made our first parachute, we at Fort Ben-

ning, Georgia, he and I were jump

ning (Continued on page 121)
Mother
and Daughter
Team
for Beauty

It's built up from their stabilization. Be sure that the seat is a snapped, gently placed on the seat. Sit down, your body relaxed, and your body is supported. Your body weight is on your seat. The seat is slightly lower than the seat that was with you. Slope your seat forward and back, and sit straight. Place your feet on the floor, and your feet are relaxed. Your feet are relaxed, and your feet are on the floor. Place your hands on your lap, and your hands are relaxed. Your hands are relaxed, and your hands are on your lap.

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MEET YOUR ENEMY

In the back and in every corner, you hear the drums and you feel the heat. The air is thick with the smell of sweat and the sound of the beat. The people are moving in unison, their movements like a dance. They are building something, something that will change the world. They are building a city, a city of dreams. They are building a future, a future that will be bright and shining. They are building a reality, a reality that will be real and true. They are building a world, a world that will be perfect. They are building a dream, a dream that will come true. They are building a future, a future that will be bright and shining. They are building a reality, a reality that will be real and true. They are building a world, a world that will be perfect. They are building a dream, a dream that will come true. They are building a future, a future that will be bright and shining. They are building a reality, a reality that will be real and true. They are building a world, a world that will be perfect. They are building a dream, a dream that will come true.
THE AMERICAN BAZAAR

A picture gallery of the chief activity of Americans—selling things to one another.

Men, women, and children are engaged in the art of American merchandising. Goods, home trinkets, and fancies, are turned out in every possible variety. Advertising is everywhere. The caption on each picture at the bottom of page 162 will give you an idea of the kind of merchandise advertised. In the following pages, you can see the results of the efforts of these people to make you buy. The pictures are all reproduced from a series of photographs taken by the American Bazaar photographers. The captions are written by the American Bazaar writers. The pictures are printed by the American Bazaar printers. The whole operation is under the supervision of the American Bazaar director.

The American Bazaar is a weekly periodical devoted to the study of the art of American merchandising. It is published under the direction of Will Burtin, publisher, and edited by Will Burtin, editor. It is printed by Time Incorporated, publisher of Fortune.

162

257 Editorial Design

art director Will Burtin
artist Will Burtin
publisher Time Incorporated
publication Fortune
Editorial Design

art director: Bradbury Thompson
artist: Gene Fenn
publisher: Street and Smith Publications, Inc.
publication: Mademoiselle
Editorial Art
ART DIRECTORS CLUB MEDAL

Irving Penn

In working for the editorial pages of a magazine we believe in letting the artist's imagination create as freely as possible and so no specific designs or careful plans are laid in advance. The general problem is outlined to the artist. In this case we were planning a frontispiece for a farm issue and Penn was asked to compose what to him would be the most symbolic picture of a farm kitchen.

Alexander Liberman

261 General Illustration
artist Irving Penn
art director Alexander Liberman
art editor Wolfgang Fyler
publisher The Conde Nast Publications, Inc.
publication House & Garden
Girls' dance party for club or friends

This is the year! Start all the day in the second round and dress up as you would for a party with a definite theme. So wind up your February fun race in American Birthdays and Valentine's Day style with a Leap-Year Leap-Back at Camelot's, the Renaissance had a way for this, and so do we. Whether the mantles are decorated with silk ribbon, the balloons with paper garlands, or the lamps with paper lanterns, decorate the doors and windows with streamers. A collection of paper hats, flags, and masks to satiate the whims of guests. Then set the stage for your party. If you and your club want to plan for a big theme, it is possible to dress up your guests—including wagon wheels, sticks, feathers, harvest, and velvet. You and your guests will not go wrong from heavy cardboard and hang them round the walls. Leave dried tree branches here and there in the corners. Unwind an artificial moon and stars. Turn all charming silvers into starlight for the finishing touch. Your gym is huge! Good. Mark the room off in sections bound by thick rug or crepe-linen made from organdy. Set three or four acute, for dancing, next to or in front of the sign with the sign of some famous "American," Dead Men's Chest, Sleep Rock, Chasing, Cow's Horn Creek and Gold Nugget Poo. Not enough space? Tape the corners of your banquet into the walls on part of the doors, add boxes and wagon-wheel cut-outs, and your stage is set. In any sized room, set the place of all breakable lamps and cups, curio chairs and stands of music books. Instead, line up steel boxes, barrels or kegs if you can wrangle them from your fruit dealer or hardware store. Your deviations set the party mood long before the evening begins. Get together with the girls and give each an invitation to send to her own date. Nothing elegant, just one ruled white paper and letter your message in red and ink like this. "To be your," and your turn to do the asking. I'm going to meet you on Feb. 28 at Judy's house. I'll be waiting for you at eight, do you be ready. And wear boomerang duds and good routine shoes. You'll need mine.” Put each costume on a separate
The Party was no great problem. Last year I witnessed the finest party kids could give. The gaiety was genuine and there was so much good clean fun that it was easy to think back and to remember what the gang looked like. Naturally, the contents of the story helped a great deal too, in illustrating the proceedings. That the illustration got such a fine reception was the biggest surprise to me. God bless the teen-agers, art directors and good old Cipe.

Jan Balet

ART DIRECTORS CLUB MEDAL

Jan Balet

"The Party" was no great problem. Last year I witnessed the finest party kids could give. The gaiety was genuine and there was so much good clean fun that it was easy to think back and to remember what the gang looked like. Naturally, the contents of the story helped a great deal too, in illustrating the proceedings. That the illustration got such a fine reception was the biggest surprise to me. God bless the teen-agers, art directors and good old Cipe.

Jan Balet

ART DIRECTORS CLUB MEDAL

Jan Balet
AWARD FOR DISTINCTIVE MERIT

Irving Penn

The preliminary discussion with Penn gave him the essentials of the problem. We were to have a portfolio of six pages showing the latest fabrics and fashions. He very logically evolved a unity of background in which his fantasy could work freely. The layout was never planned in advance. We let the document dictate the presentation.

Alexander Liberman
AWARD FOR DISTINCTIVE MERIT

Robert Frank

This was one of the first photographs taken by Robert Frank after his arrival in the United States. He had been in the country a month and was a newcomer to Junior Bazaar. He had heard that the editors were preparing a New York issue. Uncommissioned, he wandered along Central Park South, just after a heavy summer rainfall. At the corner near the Plaza, he snapped the amazing puddle reflections of the great buildings there. The editors used it to illustrate their lead article New York Is Up To You in the September, 1947 issue.
AWARD FOR DISTINCTIVE MERIT

Horst P. Horst

As to this corset photograph by Horst! Again, we had a problem of a portfolio on the basic American fashion industries. Each section was to start with a full-page photograph symbolizing the newest trend and, at the same time, the general symbol. In very vague terms a general mood was discussed—again, with the ever-present fear of influencing the artist too much and preventing his creativeness to operate freely.

Alexander Liberman

265 Fashion and Style
artist Horst P. Horst
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue
AWARD FOR DISTINCTIVE MERIT

Robert Osborn

We wanted a fun feature for our vacation issue. Since MEN are the most important part of any girl’s vacation, we made a record of typical ladies’ room post-vacation chatter. Then I called Bob Osborn. On an icy March day we sat in the plush Condé Nast reception room, and he promised to put my fragmentary “comments” into biting portraits. Some days later (he always keeps a deadline!) he brought in his sketches and convulsed the office. Although we originally planned to use the drawings in brown, the color seemed to take the edge off them, so they stayed black and white.

(I was pleased to see this spread later, drawing crowds to a little haberdashery window in the Village, where it was used with a beachwear display.)

Tina S. Fredericks

266 Humor
artist Robert Osborn
art director Alexander Liberman
art editor Tina Fredericks
publisher The Conde Nast Publications, Inc.
publication Glamour
Saul Steinberg's scrapbooks are amazing. In going over them one day Alexey Brodovitch, art director of Harper's Bazaar, decided that among the "doodles" were some of the artist's most interesting drawings. *Maestro* was published without relation to any feature, but simply to show a new phase of the artist's talent. The ageless Venus was also discovered in Steinberg's scrapbooks and grabbed off forthwith to be the frontispiece of a beauty issue. She appeared, looking slightly surprised at herself, as the illustration of an article entitled *How Old Are You?* in the April, 1947 issue. Thus Steinberg relieved the editors of the practically impossible problem of finding an alluring model of middle age, and lent the quality of surprise and humor to a subject too often handled in too dead earnest.
268 General Illustration
artist Ben Shahn
art director Will Burtin
publisher Time Incorporated
publication Fortune

269 General Illustration
artist Karl Zerbe
art director Will Burtin
publisher Time Incorporated
publication Fortune
273 Humor
artist Saul Steinberg
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publishation Vogue
Daphne

he exhibitionist
273 General Illustration
artist Irving Penn
art director Alexander Liberman
art editor Wolfgang Fyler
publisher The Conde Nast Publications, Inc.
publication House & Garden

274 Fashion and Style
artist John Rawlings
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

275 Fashion and Style
artist Erwin Blumenfeld
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue
278  Fashion and Style
artist  Clifford Coffin
art director  Alexander Liberman
art editor  Priscilla Peck
publisher  The Conde Nast Publications, Inc.
publication  Vogue

279  Fashion and Style
artist  Francesco Scavullo
art director  Ralph Daddio
publisher  Triangle Publications
publication  Seventeen Magazine
280 General Illustration
artist Leonard McCombe
art director Herman Bollin
publisher Ziff-Davis Publishing Company
publication Photo Arts

281 General Illustration
artist Diane & Allan Arbus
art director Alexey Brodovitch
art editor Tina Fredericks
publisher The Conde Nast Publications, Inc.
publication Glamour

282 Humor
artist (Saul) Steinberg
art director Alexey Brodovitch
publisher Harcourt Brace Jovanovich
publication Harper's Bazaar
283  General Illustration  
artist  Honore Sharrer  
art director  Will Burtin  
publisher  Time Incorporated  
publication  Fortune  

284  General Illustration  
artist  Evaline Ness  
art director  Ralph Daddio  
publisher  Triangle Publications  
publication  Seventeen Magazine
289 General Illustration
artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

290 Fashion and Style
artist Serge Balkin
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue
CROQUET: AN OLD-TIMER GOES MODERN

Want to keep your crowd busy and happy these hot days? Croquet combines skill and excitement with a deliberate pace that lets you stay cool and pretty. Play without fuss—and anyone can play.

"Afterthoughts" she had never seen such a thunderstorm

ground of her life in which were

for the croquet lawn. The croquet

wet her dandies and the croquet

were themselves up, and each in their

and hat's gone in "afterthoughts." Thrice in my afterthoughts

though croquet may be to give the better after "Afterthoughts" provided, uttered is the year after "afterthoughts" that men, sometimes in it. There have been times in

"Afterthoughts"'s book is about the croquet, and

"Afterthoughts" is the year after "afterthoughts" prescribed, prescribed;

"Afterthoughts" is the year after "afterthoughts" prescribed;

and homely to one another over the windows. An old rule

was none too. "We have known changes clearly

"Afterthoughts" is the year after "afterthoughts" prescribed;

"Afterthoughts". 

Chlorine water: You're playing around in the

and be a clipper. The phrases are taken

the croquet lawn. If you take the next sentence apart for

for the croquet lawn. If you take the next sentence apart for

for the croquet lawn. If you take the next sentence apart for
General Illustration

303

artist  Julio de Diego
art editor  James Yates, Susan Yates
publisher  Curtis Publishing Company
publication  Holiday Magazine

304

artist  Norman Rockwell
art director  Richard S. Chenault
publisher  Crowell-Collier Publishing Co.
publication  The American Magazine
306 Fashion and Style
artist Erwin Blumenfeld
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

307 Fashion and Style
artist Herman Landshoff
art director Bradbury Thompson
art editor Priscilla Peck
publisher Street & Smith Publications, Inc.
publication Mademoiselle

308 General Illustration
artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue
309 Fashion and Style
artist Sara Johns
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar

310 Fashion and Style
artist Richard Avedon
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar
316 General Illustration
artist Fenno Jacobs
art director Will Burtin
publisher Time Incorporated
publication Fortune

317 Fashion and Style
artist John Engstead
art director Bradbury Thompson
publisher Street and Smith Publications, Inc.
publication Mademoiselle
318 Humor
artist Jean Carlu
art director Jean Carlu
publisher Henry H. Reichhold
publication Musical Digest

319 Humor
artist Robert Osborn
art director Will Burtin
publisher Time Incorporated
publication Fortune

320 Humor
artist Al Hirschfeld
art editor James Yates, Susan Yates
publisher Curtis Publishing Company
publication Holiday Magazine
THE ART DIRECTORS CLUB OF NEW YORK

1947 [A] 1948

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A. Marshall
Raymond M. Martin
C. B. Mayshark
Louis Menza
William Messerschmidt
Dixon M. Meuller
David Lyle Millard
Beaver W. Mills

215
PHILIP T. MITCHELL
EDWARD F. MOLYNEUX
JAMES L. MONLEY
TOM THROCK MORTON
TOBIAS MOSS
EDWARD F. MOTTERN
JUDSON K. MULFORD
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William Stocklin
Hubert F. Townsend
J. Robert Trumbauer
Norman Vickery
George A. Welch
Sidney A. Wells
Gordon M. Wilbur
Frank Chapman Williams
Richard D. Williams
216
artists

Abruzzo, Tony, 72
Allen, Phil, 32
Amos, James, 57
Arbus, Diane & Allan, 191, 199
Archive, Bettmann, 37
Atherton, John, 31
Avedon, Richard, 154, 208
Averyll, John, 38, 47, 139
Baldwin, D. L., 24
Baliet, Jan, 8, 50, 118, 127, 171
Balkin, Serge, 196, 210
Bartoli, Jose, 202, 203
Bartram, Isabel, 55, 145
Batlin, Lee, 10
Baumgartner, Warren, 96
Beadle, Ernest, 19, 143, 147, 155
Beaton, Cecil, 210
Bellamy, Robert K., 27
Bennett, Rainey, 23, 45, 124
Berman, Sam, 56
Binder, Joseph, 70
Binford, Julian, 93
Bluestone, Harry, 128
Blumenfeld, Erwin, 187, 206
Boggs, Franklin, 98
Bonagura Studios, 36
Bouche, Rene Robert, 92, 183
Brader, Betty, 40
Braque, 35
Breitenbach, Joseph, 140
Brown, Harry, 20, 27
Brusell-Smith, Bernard, 113
Brustar, Gordon, 68
Burris, Miss Burmah, 123, 148
Burtin, Will, 162
Calder, 35
Campbell, Ian, 138
Carlu, Jean, 70, 139, 213
Carrick, Martin W., 75
Chance, Fred, 129
Chap, Lou, 68
Charmatz, Bill, 126, 133
Chenoweth, Joseph, 61
Chilton, Frank L., 51
Christy, Mrs. Dorothy, 134
Cirielliano, Caesar, 46
Clemens, Fay, 57
Clymer, John, 100, 106
Coffin, Clifford, 189
Cole, Walter, 45
Crooks, Forrest, 103
Culver Service, 48
Daddo, Ralph, 160, 161
Dalas Studios, 63
De Brocke, Ben, 109
De Chirico, 35
Decker, Richard, 124
De Diego, Julio, 204
De Marsan, Marie, 29
Denhoff, Miki, 42
Diamond, Harry, 14
Dohanos, Steve, 104
Dorfsman, Lou, 63, 136
Dotty, Roy, 42, 81
Draz, Tod, 4, 87
Drucker, Boris, 43, 146
Durer, Albrecht, 62
Eakin, Jane, 160
Ehrlich, Jerry, 36
Eicke, Edna, 210
Elliott, George, 32, 46
Emerson, Lyman, 24
Enfield, H., Studio, 45
Engstead, John, 212
Erodes, Richard, 142
Ercison, Carl, 133, 188
Falter, John, 105
Fatseas, Sophia, 35
Federico, Gene, 48
Federico, Helen, 60
Fenx, Gene, 50, 164
Fink, Sam, 26
Finley, Halleck, 103
Fleming, William, 41
Flora, James, 50, 57, 94
Foley, Francis, 64
Fontaine, Alan, 129
Franc, Charles, 72
Frank, Robert, 174
Freund, Otto, 72
Frissell, Toni, 117
Fujikawa, Gyo, 59
Gannon, John, 88, 103
Germanotta, Roy, Inc., 71
Gibson, Nicky, 61
Gilbert, Ivan C., 96
Goodenow, Earle, 65
Graves, Stuart S., 59
Green, George, 71
Green, Harry, 8, 127
Green, Ruzzie, 23, 111, 115
Greene, Bert, 26
Groppe, William, 91
Gruen, Chuck, 28
Haggard, Annabel, 125
Harari, Hananah, 106
Harnett, William M., 59
Hawkins, Arthur, Jr., 58
Helck, Peter, 107, 212
Heyman, Wesley, 71
<table>
<thead>
<tr>
<th>Advertiser or Publication</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbott Laboratories, Inc.</td>
<td>41, 90, 91</td>
</tr>
<tr>
<td>American Cyanamid Company</td>
<td>110</td>
</tr>
<tr>
<td>American Magazine, The</td>
<td>204</td>
</tr>
<tr>
<td>American Silk Mills, Inc.</td>
<td>84</td>
</tr>
<tr>
<td>American Telephone &amp; Telegraph (Bell Telephone System)</td>
<td>132</td>
</tr>
<tr>
<td>American Tobacco Company, The</td>
<td>98</td>
</tr>
<tr>
<td>Anderson, Ltd., David &amp; John</td>
<td>25, 30</td>
</tr>
<tr>
<td>Architectural Forum, The</td>
<td>48</td>
</tr>
<tr>
<td>Art Directors Club of Chicago</td>
<td>37</td>
</tr>
<tr>
<td>Atlas Supply Company, Inc.</td>
<td>69</td>
</tr>
<tr>
<td>Bakelite Corporation, Inc.</td>
<td>60</td>
</tr>
<tr>
<td>Ballantine &amp; Sons, P.</td>
<td>78, 103</td>
</tr>
<tr>
<td>Basch &amp; Company, Herman</td>
<td>57</td>
</tr>
<tr>
<td>Beck Engraving Company</td>
<td>114</td>
</tr>
<tr>
<td>Bell Telephone Company of Pennsylvania</td>
<td>59</td>
</tr>
<tr>
<td>Blums of California</td>
<td>29</td>
</tr>
<tr>
<td>Bonwit Teller, Inc.</td>
<td>43, 53, 57, 133, 145</td>
</tr>
<tr>
<td>Bower Roller Bearing Company</td>
<td>136</td>
</tr>
<tr>
<td>Bureau of Advertising</td>
<td>129</td>
</tr>
<tr>
<td>Burlington Mills Corporation, Duplex Div., 21</td>
<td></td>
</tr>
<tr>
<td>California Fruit Growers Exchange, 67</td>
<td></td>
</tr>
<tr>
<td>Canadian Pacific Hotels, Inc.</td>
<td>14</td>
</tr>
<tr>
<td>Can Manufacturers Institute, 103</td>
<td></td>
</tr>
<tr>
<td>Cannon Mills, Inc.</td>
<td>146</td>
</tr>
<tr>
<td>Carlingo's Red Cap Ale</td>
<td>118</td>
</tr>
<tr>
<td>Cast Iron Pipe Research Assoc., 58</td>
<td></td>
</tr>
<tr>
<td>Castlecliff Inc., 27</td>
<td></td>
</tr>
<tr>
<td>Caterpillar Tractor Co., Inc.</td>
<td>93, 125</td>
</tr>
<tr>
<td>Chase &amp; Sanborn, 98</td>
<td></td>
</tr>
<tr>
<td>Chesapeake &amp; Potomac, 43</td>
<td></td>
</tr>
<tr>
<td>Chrysler Corporation, 100</td>
<td>106</td>
</tr>
<tr>
<td>Cluett, Peabody &amp; Co., Inc., 72</td>
<td></td>
</tr>
<tr>
<td>Cluett, Peabody, Inc., Arrow Division, 107</td>
<td></td>
</tr>
<tr>
<td>Coca-Cola Company, The</td>
<td>66, 100</td>
</tr>
<tr>
<td>Coca-Cola Export, 23</td>
<td></td>
</tr>
<tr>
<td>Cohn, Hall, Marx Co., 24</td>
<td></td>
</tr>
<tr>
<td>Collins, Miller &amp; Hutchings, Inc.</td>
<td>38, 45, 47</td>
</tr>
<tr>
<td>Columbia Broadcasting System, Inc., 3, 33, 42, 43, 48, 50, 52, 59, 63, 81, 82, 83, 110, 117, 136, 137, 144, 145, 146</td>
<td></td>
</tr>
<tr>
<td>Columbia Records, Inc., 49, 50, 56, 57</td>
<td></td>
</tr>
<tr>
<td>Connors &amp; Company, 116</td>
<td></td>
</tr>
<tr>
<td>Container Corporation of America, 31, 94, 95</td>
<td></td>
</tr>
<tr>
<td>Coronet, 45, 214</td>
<td></td>
</tr>
<tr>
<td>Cosmopolitan Magazine, 136, 157, 198</td>
<td></td>
</tr>
<tr>
<td>Coty, Inc., 133</td>
<td></td>
</tr>
<tr>
<td>David Stores, John, 58</td>
<td></td>
</tr>
<tr>
<td>Davis &amp; Geck, Inc., 61</td>
<td></td>
</tr>
<tr>
<td>De Beers Consolidated Mines, Ltd., 19</td>
<td></td>
</tr>
<tr>
<td>Deitsch Bros., 129</td>
<td></td>
</tr>
<tr>
<td>Derby Foods, Inc., 64</td>
<td></td>
</tr>
<tr>
<td>Design &amp; Paper, 62</td>
<td></td>
</tr>
<tr>
<td>Disc Company of America, 54, 55</td>
<td></td>
</tr>
<tr>
<td>Disney, Inc., 20</td>
<td></td>
</tr>
<tr>
<td>Dow Chemical Company, The, 106</td>
<td></td>
</tr>
<tr>
<td>Duplex Fabrics Corporation, 18, 118</td>
<td></td>
</tr>
<tr>
<td>Electric Light and Power Companies, 149</td>
<td></td>
</tr>
<tr>
<td>Elizabeth Arden Sales Corp., 92</td>
<td></td>
</tr>
<tr>
<td>Elliott, George, 46</td>
<td></td>
</tr>
<tr>
<td>Ethyl Gasoline, 137</td>
<td></td>
</tr>
<tr>
<td>Evening Bulletin, 124</td>
<td></td>
</tr>
<tr>
<td>Falk, Charles, 47</td>
<td></td>
</tr>
<tr>
<td>Felt &amp; Tarrant Manufacturing Co., 30</td>
<td></td>
</tr>
<tr>
<td>Ford Motor Company, The, 66, 67, 139</td>
<td></td>
</tr>
<tr>
<td>Fortune, 162, 182, 192, 212, 213</td>
<td></td>
</tr>
<tr>
<td>Franklin Simon, 61</td>
<td></td>
</tr>
<tr>
<td>Fruit Industries, Inc., 71</td>
<td></td>
</tr>
<tr>
<td>Fur Farmers of North America, 126</td>
<td></td>
</tr>
<tr>
<td>Garfinckel &amp; Co., Julius, 117</td>
<td></td>
</tr>
<tr>
<td>General Electric Company, 107</td>
<td></td>
</tr>
<tr>
<td>General Mills, 135</td>
<td></td>
</tr>
<tr>
<td>Gilbert Company, Inc., S. L., 45</td>
<td></td>
</tr>
<tr>
<td>Givaudan-Delawanna, Inc., 36</td>
<td></td>
</tr>
<tr>
<td>Good Housekeeping Magazine, 202, 203, 214</td>
<td></td>
</tr>
<tr>
<td>Hancock Mutual Life Insurance Co., John, 109, 111, 115</td>
<td></td>
</tr>
<tr>
<td>Harper's Bazaar, 154, 180, 191, 208</td>
<td></td>
</tr>
<tr>
<td>Holiday Magazine, 197, 202, 203, 204, 213</td>
<td></td>
</tr>
<tr>
<td>International Silver Co., 101, 111</td>
<td></td>
</tr>
<tr>
<td>Jantzen Knitting Mills, 17, 70</td>
<td></td>
</tr>
</tbody>
</table>
JOHNSON-STEPHENS & SHINKLE SHOE CO., 27
JUNIOR BAZAAR, 155, 174
KAUFMANN'S DEPARTMENT STORES, 29, 33, 60
KAY DUNHILL INCORPORATED, 37
KAYSER, JULIUS, 120
KETTERLINUS LITHO. MFG. CO., 112
KIESEWETTER ORCHID GARDENS, 60
LA FRANCE UNDERGARMENTS, 32
LEDERLE LABORATORIES, 63
LEE COMPANY, FRANK H., 64
LEEMING & CO., INC., THOS., 59
LEES & SONS COMPANY, JAMES, 8, 65, 127
LEHN & FINK, 132
LOCKHEED AIRCRAFT CORP., 25, 45
MADEMOISELLE, 158, 200, 206, 212
MADEMOISELLE'S LIVING, 159, 164
MAGNIN & COMPANY, I., 28
MARSHALL FIELD & COMPANY, 23, 64, 124, 134
MAXWELL HOUSE COFFEE, DIVISION GENERAL FOODS CORPORATION, 96
MEAD CORPORATION, THE, 51
MILLER & SONS, INC., I., 26
Monsanto Chemical Company, 32
MORELL & COMPANY, JOHN, 75
MUSEUM OF MODERN ART, 35
MUSICAL DIGEST, 213
MUTUAL BROADCASTING SYSTEM, 63
NATIONAL BROADCASTING CO., 39, 40, 43, 53, 56, 77, 126, 142
NATIONAL DAIRY PRODUCTS CORP., 113
NATIONAL DISTILLERS PRODUCTS CORP., 26
NAVY DEPARTMENT, 69
NEIMAN-MARCUS COMPANY, 28, 35, 40, 41
NEW YORK SUBWAYS ADVERTISING CO., INC., 13, 70
NEW YORK TIMES, THE, 7, 56
NEW YORK WORLD-TELEGRAM, 51
O'KEEFE'S BREWING CO., LTD., 108
OLD HICKORY DIST. CORP., 46
ORBACH'S, 65
PACIFIC MILLS, 88, 103
PARFUMS DEGAS, 72
PARFUMS SCHIAPARELLI, INC., 20, 23
PEPPERELL MANUFACTURING CO., 115
PEPSI-COLA BOTTLING COMPANY, 68
PHILLIPS PETROLEUM COMPANY, 36
PHOTO ARTS, 191, 205
PUREX CORPORATION, 144
RADIO STATION WHK, 66
R.C.A. VICTOR COMPANY, 72
REVLON PRODUCTS CORPORATION, 135
ROBESON CUTLERY COMPANY, 29
ROSENZWEIG, J., 10, 123
ROSENSTEIN, NETTIE, 122, 131
SASK FIFTH AVENUE, 39, 123, 125, 130, 143, 147, 148
SAN FRANCISCO GRAND JURY, 142
SCHNEFEL BROS. CORP., 23, 130
SEEMAN BROTHERS COMPANY, 41
SEVENTEEN MAGAZINE, 153, 160, 161, 171, 189, 192, 197
SOUTHERN PACIFIC COMPANY, 68
STAFFORDWEAR, INC., 26
STAR BRUSH MANUFACTURING CO., INC., 139
STEINWAY & SONS, 18
STRATHMORE PAPER COMPANY, 54
SWIFT & COMPANY, 140, 141
TIENNEE EASTMAN CORPORATION, 32
TEXTRON, INC., 120, 127, 138
TIVOLI BREWING COMPANY, 67
TROJAN, INC., 72
TYPE HOUSE, THE, 113
UNION OIL COMPANY OF CALIFORNIA, 68
UNITED JEWISH APPEAL, 112
UNITED NATIONS WORLD, 165
UNITED STATES BREWERS FOUNDATION, 99, 104, 105
UNITED STATES PLAYING CARD COMPANY, THE, 128
UNITED STATES RUBBER COMPANY—U. S. ROYAL TIRES, 71
UNIVERSAL PICTURES, INC., 63
U. S. PIPE AND FOUNDRY CO., 149
VERNEY WORSTED COMPANY, 121
VOGUE MAGAZINE, 26, 163, 172, 176, 183, 184, 187, 188, 189, 193, 194, 196, 199, 201, 206, 209, 210
WALDES KOMINOFF, INC., 97
WALKER & SONS, HIRAM, 109
WALTHER FABRICS, INC., JOHN, 27
WEBSTER TOBACCO COMPANY, INC., 93
WESTVACO INSPIRATION FOR PRINTERS, 35, 50
WEST VIRGINIA PULP AND PAPER COMPANY, 35, 50
WILLIAMS IMPORTERS, 58, 141
WOMAN'S HOME COMPANION, 39, 134
WYANDOTTE CHEMICALS CORPORATION, 94
WYETH, INCORPORATED, 95

220
agencies and publishers

ABBOTT KIMBALL COMPANY, 54, 122, 126, 131
ALBERT WOODCO THE, 28, 29
ALFRED J. SILBERSTEIN, 20, 27
ALLEY AND RICHARDS, INC., 58, 141, 149
ASCH STUDIO, 54, 55
AUSTRIAN & ASSOC., INC., RAY, 27
AYER & SON, INC., N. W., 18, 19, 30, 31, 43, 93, 94, 95, 113, 124, 125, 132, 149
BATTON, BARTON, DURSTINE & OSBORN, 135, 137
BENTON & BOWLES, INC., 96, 103, 115
BERT GOLDSMITH, INC., 20, 27
BLAKER ADVERTISING AGENCY, 92
BOSTFORD, CONSTANTINE & GARDNER, 17, 70
BURNETT COMPANY, INC., LEO, 118
CECIL & PRESBREY, INC., 120
CHIRUG, JAMES THOMAS, 139
CONNERS & COMPANY, 116
CREATIVE AGENCY, 136
CROCKER, H. S., 142
CROWELL-COLLIER PUBLISHING CO., 39, 134, 204
CURTIS PUBLISHING COMPANY, 197, 202, 203, 204, 213
D'ARCY ADVERTISING COMPANY, 8, 63, 66, 100, 127
DORLAND, INC., 25, 30
EINSON-FREEMAN COMPANY, INC., 71, 72
ELLIOTT COMPANY, GEORGE, 32
FREUND ADVERTISING, INC., MORTON, 45, 129
FOOTE, CONE AND BELDING, 24, 25, 45, 67, 68, 98, 144
GARDNER ADVERTISING CO., 27, 32
GLAMOUR, 179, 191, 194, 199, 200, 209
GRAY & ROGERS, 51, 59
GREENHOL CO., INC., MONROE, 63
GREY ADVERTISING AGENCY, 23, 65, 97, 130, 132
HAZARD ADVERTISING COMPANY, 36, 61, 110
HEARST MAGAZINES, INC., 154, 155, 156, 157, 174, 180, 191, 198, 202, 203, 208, 214
HOUSE & GARDEN, 169, 187, 210
KELLY NASON INCORPORATED, 57
KENYON & ECKHARDT, INC., 14, 32
KETTERLINUS LITHO. MFG. CO., 75
KINDRED, MACLEAN & COMPANY, INC., 72
KUDNER AGENCY, INC., 26
LAMBERT & FEASLEY, INC., 36
LA ROCHE & ELLIS, INC., 109
LUSTIG ADVERTISING AGENCY, 66
MACMANUS, JOHN & ADAMS, INC., 106
MARQUARDT & COMPANY, INC., 62
MATHES, INC., J. M., 60
MCADEMS, INC., WILLIAM DOUGLAS, 59
McCANN-ERICKSON, INC., 23, 67, 69, 100, 106, 109, 111, 115, 135
McKIM ADVERTISING LTD., 108
NEEDHAM, LOUIS & BRORBY, INC., 64
NEWELL-EMMETT COMPANY, 68
REICHOLD, HENRY H., 213
SERWER, INC., HARRY, 10, 121, 123
SERWER ADVERTISING, INC., IRVING, 18, 21, 37, 118
STERLING ADVERTISING, 84, 117
STREET AND SMITH PUBLICATIONS, INC., 158, 159, 164, 200, 206, 212
SULLIVAN, RAY, 47
TARCHER COMPANY, INC., J. D., 41, 46, 112, 133
TIME, INCORPORATED, 48, 162, 182, 192, 212, 213
TRIANGLE PUBLICATIONS, 153, 160, 161, 171, 189, 192, 197
UNITED NATIONS WORLD, 165
WEINTRAUB, WM. H., 20, 26, 29, 33, 58, 60, 64
WEIR, INC., WALTER, 72
WILLIAMS & SAVLO, 88, 103
YOUNG & RUBICAM, INC., 101, 107, 111
ZIFF-DAVIS PUBLISHING COMPANY, 191, 205
# 27th annual advertisers

The 27th Annual of Advertising Art contains an unprecedented number of advertisements. The editors feel that the annual's value as a working reference book is enhanced by this section—a "Who's Who" in graphic art.

<table>
<thead>
<tr>
<th>A-1 Composition Company, 282</th>
<th>Eastman Kodak Company, 243</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising Agencies' Service Company, Inc., 279</td>
<td>Einson-Freeman Co., Inc., 239</td>
</tr>
<tr>
<td>Advertising Typographers Association of America, Inc., 312</td>
<td>Faithorn Corporation, 230</td>
</tr>
<tr>
<td>Artena Photo Engraving Co., 224</td>
<td>Favor Ruhl &amp; Co., Inc., 264</td>
</tr>
<tr>
<td>American Artists, 267</td>
<td>Feather and Feather School of Design, 290</td>
</tr>
<tr>
<td>American Type Founders, 231</td>
<td>Fitzgerald, Ed., 240</td>
</tr>
<tr>
<td>Aronson, Irene, 318</td>
<td>Flexo-Lettering, 319</td>
</tr>
<tr>
<td>Art Center School, The, 287</td>
<td>Fortune, 339</td>
</tr>
<tr>
<td>Baldwin Paper Co., 342</td>
<td>Friedlander, Maurice, 270</td>
</tr>
<tr>
<td>Barnes Press, Inc., 344</td>
<td>Friedman, A. I., Inc., 240</td>
</tr>
<tr>
<td>Beacon Studios, 257</td>
<td>Gallery Press, The, 327</td>
</tr>
<tr>
<td>Beck Engraving Company, The, 250</td>
<td>Gans and Harris, 346</td>
</tr>
<tr>
<td>Bielefeld Studios, Inc., 291</td>
<td>General Pencil Company, 238</td>
</tr>
<tr>
<td>Brewer-Cantelmo, Co., 334</td>
<td>Germanotta, Roy, Inc., 276</td>
</tr>
<tr>
<td>Brown, Arthur, 336</td>
<td>Gould, John, 241</td>
</tr>
<tr>
<td>Bundscho, J. M., Inc., 268</td>
<td>Graphis, 333</td>
</tr>
<tr>
<td>Byrnes, L. W. &amp; Company, 280</td>
<td>Grauman, C. R., Studio, 322</td>
</tr>
<tr>
<td>Calkins &amp; Holden, 233</td>
<td>Gray-O'Reilly, 321</td>
</tr>
<tr>
<td>Chouinard Art Institute, 282</td>
<td>Hagstrom's, 344</td>
</tr>
<tr>
<td>Colliet Photo-Engraving Company, 298</td>
<td>Hamilton Dwight Company, 308</td>
</tr>
<tr>
<td>Collins, Miller &amp; Hutchings, Inc., 263</td>
<td>Hanley Studios, 246</td>
</tr>
<tr>
<td>Condé Nast Publications, Inc., The, 226</td>
<td>Hanzl-Hanzl, 332</td>
</tr>
<tr>
<td>Cooper, Charles, E., Inc., 307</td>
<td>Heinz, 343</td>
</tr>
<tr>
<td>Crafton Graphic Co., 325</td>
<td>Heiser, Stephen, 306</td>
</tr>
<tr>
<td>D'Arcy Advertising Company, 248</td>
<td>Holling Studio, 286</td>
</tr>
<tr>
<td>Davis, Delaney, Inc., 329</td>
<td>Holliston Mills, Inc., The, 331</td>
</tr>
<tr>
<td>Diamant Typographic Service, Inc., 328</td>
<td>Hurrell, George, Inc., 273</td>
</tr>
</tbody>
</table>

---
ILLUSTRATORS STUDIOS, 260
ILLUSTRO, Inc., 286
INSTITUTE OF COMMERCIAL ART, INC., 234, 235
INTAGLIO SERVICE CORPORATION, 305
INTERNATIONAL PRINTING INK, 265
JAHN & OLLIER ENGRAVING CO., 272
JEFFERSON CO., THE, 249
JOHNSON, DANN RHODES, 320
JOHNSTONE AND CUSHING, 228
KLING STUDIOS, INC., 314, 315
LAURENCE, INC., 277
LAVATY, FRANK A., 269
LAW, ROBERT O., COMPANY, 326
LEES, JAMES AND SONS, CO., 303
LEIBOWITZ, MATTHEW, 296
LETTERING, INC., 289
LOCKWOOD AGENCY, INC., 256
LOMAC PHOTOS, INC., 261
MACBALL STUDIOS, 302
MARTIN, J. C., STUDIOS, 271
MATHES, J. M., INC., 299
MAYSHARK AND KEYES, INC., 278
McCANN-ERICKSON, INC., 299
McDowell Bradshaw, 264
McGrath ENGRAVING CORPORATION, 256
MERIT STUDIOS, INC., 318
MONSEN, 311
MUSNER, BYRON, INC., 254, 255
NATIONAL ADVERTISING ART CENTER, INC., 288
NEW YORK-PHILADELPHIA SCHOOL OF DESIGN, 316
OUTDOOR ADVERTISING INCORPORATED, 244
OXFORD PAPER COMPANY, 251
PAGANO, INC., 225
PANEPINTO BROTHERS, 253
PARSON'S SCHOOL OF DESIGN, 270
PATTERSON-WITTRUP, 310
PENTHOUSE STUDIOS, 315
PERKINS, JAMES MONROE, 309
PHOTOCOLOR STUDIOS, INC., 316
PHOTO-LETTERING, INC., 290
PINSON, PAUL, 300
PITMAN PUBLISHING CORPORATION, 340
PLASTIC BINDING CORPORATION, 304
POWERS PHOTO ENGRAVING CO., 284
PRATT INSTITUTE, 285
PURFIELD-SHEPARD, INC., 242
QUALITY PHOTO ENGRAVING CO., 338
RAWLINGS, 324
REYNOLDS METALS CO., 347
ROLAND COMPANY OF ADVERTISING ART, INC., THE, 283
ROSSINI, JOHN, 252
ROSSIN, LESTER ASSOCIATES, INC., 247
RUNKLE-THOMPSON-KOVAR, INC., 227
RUSSELL-ANDERSON, 228
RUSSELL-RUTTER CO., 233
RUSO, F. A., INC., 262
RYDER, FREDERIC, COMPANY, 246
RYECROFT-HUGHES, 336
SARRA, INC., 345
SCHREINER-BENNETT, INC., 266
SEVENTEEN MAGAZINE, 330
SHIVA ARTISTS' COLORS, 341
S. S. RUBBER CEMENT CO., 306
STEPHENS, BARRY, 294
STEPHENS-HALL-BIONDI, 295
STERLING ENGRAVING COMPANY, 297
SUMMERS STUDIO, 252
SUNDBLOM, JOHNSTON AND WHITE, INC., 346
SUPERIOR STUDIOS, INC., 341
SUTTON, GILBERT, INC., 274, 275
TEMPO, INCORPORATED, 317
THOMPSON ASSOCIATES, 301
THOMPSON, J. WALTER, COMPANY, 237
TUDOR TYPOGRAPHERS, 342
TYPE HOUSE, INC., THE, 258
TYPOGRAPHIC SERVICE CO., THE, 281
VENTI, TONY, 337
VOGUE WRIGHT STUDIOS; INC., 232
VOLK, KURT H., INC., 245
WALKER ENGRAVING CORPORATION, THE, 292
WATTS, HARRY, INC., 293
WHEELOCK, J. STUDIO, 280
WORLD-WIDE MAIL SERVICE CO., 326
YOUNG & RUBICAM, INC., 259
The tight-rope walker exhibits a rare combination of balance, poise and complete mastery of his art. It takes skill to perform his act—and it takes years to develop it.

There is more to engraving than just mechanical equipment. Fine engraving calls for skilled craftsmen to use this equipment properly. Men with years of experience and sincere devotion to their craft. The kind of men who form the Aetna organization. Aetna engravings have the unmistakable mark of superiority that skilful attention to every detail imparts. We are proud of every cut that leaves our plant—proud of our dependable service—proud of our splendid customer-relations over a period of 27 years.
For several years we have produced the photography for the advertising of Congress Cards. It is gratifying to be associated with the J. Walter Thompson Company and their client in the preparation of these unusual and distinctive campaigns.
The Condé Nast Publications Inc.

Detail from a Penn photograph, Vogue, July, 1947

VOGUE HOUSE & GARDEN GLAMOUR

VOGUE PATTERN BOOK THE CONDÉ NAST PRESS

VOGUE STUDIOS CONDÉ NAST ENGRAVERS
WE TAKE ORDERS FROM ART DIRECTORS

RTK
RUNKLE-THOMPSON-KOVATS-INC
ADVERTISING TYPOGRAPHERS and PRINTERS
520 NORTH DEARBORN STREET, CHICAGO 10
russell-anderson

designers
Sensible design with attention to
time and costs, expert typographic
mark-up and printing supervision.
A complete and dependable service.

London Towers, 461 West 23rd Street, New York 11. N.Y., WA tkins 9-9176-7

WE DON'T WIN MANY AWARDS... BUT
WE DO PRODUCE ADVERTISING CARTOONS AND CONTINUITY STRIPS
THAT CONSISTENTLY ACHIEVE HIGHEST READERSHIP

EIGHTEEN CONSECUTIVE YEARS OF EXPERIENCE
155 EAST 44TH STREET • NEW YORK 17 • MURRAY HILL 2-6236
These four prize-winning advertisements from the 1947 Annual Advertising Awards competition stand as evidence that good art direction, hand-in-hand with good art, plays a major part in producing outstanding campaigns. **McCANN-ERICKSON, INC.** is sincerely appreciative of the able and willing cooperation it has enjoyed throughout the year from the artists with whom it has worked.
THE Shortest DISTANCE BETWEEN TWO POINTS IS A STRAIGHT LINE

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

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

Always the Finest at Faithorn
FINEST ENGRAVING
FINEST TYPOGRAPHY
FINEST PRINTING

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

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

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

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

Faithorn Ad-Setting, Engraving and Printing Departments operate DAY AND NIGHT. These added hours at your disposal should prove valuable to you—tremendously so on jobs which cannot be delayed even one hour without risking a heavy loss in dollars for your concern. Try us!
A MODERN type design of the utmost utility that blends harmoniously with almost any other face.

ATF Spartan is ideal for reproduction by any process, on any stock, maintaining its maximum character and legibility under both negative and positive photo-engraving.

The three graduated weights of ATF Spartan, and now the newest arrival, Spartan Black Condensed, all are accompanied by companionate Italics. All members of the ATF Spartan family, together with their useful accessories, perfectly match their Linotype counterparts in the body sizes, and also project the design characteristics throughout the full series from 6 to 120 point. Write for showings of these faces, including complete alphabets, to

American Type Founders
200 Elmora Avenue, Elizabeth B, New Jersey
Branches in Principal Cities
America's Largest
Complete Art
and
Photographic Studios
The most compelling and lasting impressions are those received visually.

Because this is true, advertising art has performed a genuine service in influencing Americans to buy better and live better, and the efforts of the Art Directors Club to improve the standards of visual advertising have always claimed our interest and our support.

CALKINS & HOLDEN • 247 PARK AVENUE • NEW YORK
opportunity
for advanced study at home
with your favorite famous artist

Shortly after the first of January, 1949, working artists and qualified art students are to have a rare opportunity for advanced study in commercial art and illustration.

Each of the thirteen famous artists and illustrators on the faculty of The Institute of Commercial Art has prepared a 12-lesson course for home study on "How I Make a Picture". In each of the thirteen courses one artist will present through comprehensive text and illustration his own individual method and technique in picture making.

Each student enrolled in one of these advanced courses will be given assignments for doing original work and will receive supervised criticism of his work by the artist himself.

Even though these are home study courses, each artist can accept only a limited number of students. These special courses are open only to working artists or advanced students whose present work qualifies them for acceptance. Enrollments will be accepted for each special course in the order in which they are received until the limit has been reached.

Write to the Institute for full information on its advanced courses.

Institute of Commercial Art, Inc.
Westport, Conn.

THE FAMOUS ARTISTS' COURSE in Commercial Art and Illustration
Younger students and art-talented beginners can now apply for the Institute's Famous Artists' Course—a basic home-study course in commercial art and illustration; 24 lessons, with more than 1,000 specially created drawings. This new and unique course teaches the modern techniques essential to success in commercial art and illustration. Write to the Institute for booklet containing full information about The Famous Artists' Course.
A complete art-wise organization
Have you had your “show” at JWT?

- The “gallery” at the New York office of the J. Walter Thompson Company is a continuing show of the newest and best in art and photography . . . a medium through which all of our people, copywriters and representatives as well as art directors, can be reached with the greatest possible effectiveness . . . and at a time when they are not too busy to take a really good look.

If you have not yet exhibited here, or if you have developed new techniques and abilities, you are cordially invited to show us your work. (Phone MUrray Hill 3-2000 for an appointment.) Then if it appears that a “show” would be mutually advantageous, we will set it up as soon as possible. The exhibit space is customarily booked about sixty days in advance.
GENERAL'S
Drawing Pencils
CORRECTLY SUITED TO EVERY DRAWING PURPOSE

MULTICHROME COLORED DRAWING PENCILS 50 Brilliant Colors,
available in sets of 12-24-36-48 assorted colors

KIMBERLY DRAWING PENCILS 22 degrees, 6H to 9H—Tracing 1-2-3-4 and—

KIMBERLY EXTRA B Intense Black Layout Pencil

GENERAL'S CHARCOAL PENCIL 3 degrees, 2B-4B-6B

GENERAL'S CARBON DRAWING PENCIL 8B-BBB

GENERAL'S CARBON BLACK DRAWING PENCIL 8B-BBB

GENERAL'S SKETCHING PENCIL 3 degrees, 2B-4B-6B

GENERAL'S "KIMBERLY" u.s.a. 529-

GENERAL'S "KIMBERLY" u.s.a. 514-A

KIMBERLY GRAPHITE STICKS 3" long—rect. 1/4" x 1/8"
50. 1/4" x 1/4"—3 degrees, 2B-4B-6B

TRADE MARK

Buy them from your dealer

GENERAL PENCIL COMPANY 67-73 FLEET STREET, JERSEY CITY 6, N. J.
May 26, '48

Mr. N. J. Leigh
Einon-Freeman Co., Inc.
Long Island City, N.Y.

Dear Mr. Leigh—

The reproductions of "Spring Tryout" have arrived. They are really astonishing. I don't believe I've ever seen any hitherto photographic reproductions which are equal in quality as good or which are as accurate. They are good enough to send as Christmas presents and with that in mind I have set for as many as you can afford to send me. I can easily use twenty-five. But send me what you can.

Endingly

THOMAS HART BENTON

*MR. BENTON refers to the 30" x 21½" reproduction of his painting "Spring Tryout" made by Einon-Freeman as a gift print last Christmas. (Might even have some copies still. If you'd like one, just write.) While we rarely get art for reproduction as fine as a Thomas Benton painting—we reproduce all art just as faithfully...because effective display requires the best—and gets it here!... Einon-Freeman Co., Inc.

Starr & Borden Aves., Long Island City, New York
the shape of
things to come...

Bright-eyed manufacturers are constantly coming up
with ideas for improving artists' equipment and
tools. You'd be amazed at some of the blue prints
our scouts have recently looked at. Some look good;
some don't. But you can be certain that
when these plans come to maturity—when we're
sure that the new product will be of
real service to you—you'll find it here.

a. i. friedman incorporated
artists' materials, picture framing & prints
20 east 49 street, new york 17, n. y. PLaza 5-3326
JOHN GOULD
ILLUSTRATOR
Advertising & Editorial
combining human interest with

AUTOMOBILES
AEROPLANES
ARCHITECTURE
INTERIORS
MACHINERY
LOCOMOTIVES
RAILROADS
TRUCKS, ETC.

AGRICULTURAL &
INDUSTRIAL
SUBJECTS

Authenticity of reference material and accuracy of details based on a system of collaboration with a staff of advisers in industry, agriculture, railroading and industrial design.

Studio: 80-37 221 STREET, QUEENS VILLAGE 8, N.Y.
Telephone: HOllis 4-0318
KODAK Fluorescent Water Colors are made specifically for commercial artists to use when making watercolor sketches or wash drawings for photomechanical reproduction.

Any commercial artist who uses water colors can use Kodak Fluorescent Water Colors. The simple technique of their use can be mastered quickly and easily.

Artwork prepared with these colors is ideally suited for reproduction. Each color's fluorescence is in direct proportion to the amount of color correction it requires to be faithfully reproduced with four-color process inks. Faithful reproduction is further aided by the fact that only those colors which can be reproduced by standard four-color process inks are included in the palette.

Complete sets of twenty Kodak Fluorescent Water Colors, or individual replacement colors, are available from your Kodak Graphic Arts dealer. To make certain that you and your artists know the many advantages which the Kodak Fluorescence Process offers, write today for your free copy of the booklet, "The Kodak Fluorescence Process," illustrated below.
If keeping your product in the public eye is important to you in selling... then the medium for you is POSTER ADVERTISING.

"Year after year we have used poster advertising to present the style and beauty of our swim suits to all the people"... JANTZEN KNITTING MILLS

OUTDOOR ADVERTISING INCORPORATED

NATIONAL SALES REPRESENTATIVE
OF THE OUTDOOR INDUSTRY

60 EAST 42ND STREET
NEW YORK 17, N.Y.

ATLANTA • BOSTON • CHICAGO • CLEVELAND • DENVER • DETROIT • HOUSTON • LOS ANGELES • PHILADELPHIA • ST. LOUIS • SAN FRANCISCO
there is hardly anything in the world that some man cannot make a little worse and sell a little cheaper and the people who consider price only are this man's lawful prey

kurt h volk inc
good typography
228 east 45th street new york
HANLEY STUDIO
420 Lexington Avenue
New York 17, N. Y.

A GENERAL ADVERTISING ART SERVICE

LEXington 2-0530
LESTER ROSSIN ASSOCIATES INC.

369 LEXINGTON AVENUE, NEW YORK 17, N.Y.
MURRAY HILL 3-9729

DIRECT MAIL 27th Art Directors Show
42 years of merchandising

and advertising service

to a select group

of leading

American institutions

D'Arcy Advertising Company

New York
St. Louis
Cleveland
Atlanta
Toronto
Mexico City
Havana
advertising
art
for firms that require fine design
in their sales promotion material,
booklets, presentations and house organs
Several generations have passed since we started business in 1896. In each of them we have planted, in the form of apprentice training, "the trees to benefit another generation." In pursuing this practice we are perpetuating a tradition which has its roots in the ancient art of wood-engraving, the craft from which our business sprang. Thus, in our shops today, we have seventy-three men who learned their trade under the tutelage of senior Beck craftsmen over twenty-five years ago and who now, in turn, are instructing our engravers and printers of the future . . . This cumulative skill, passed down from generation to generation, insures the maintenance of our reputation for fine quality in the production of Beck engravings, Beck letterpress and Beck gravure.

The Beck Engraving Company
The finest in commercial art deserves the finest of high-quality papers. That is why—this year, as for many years past—the Art Directors' Annual of Advertising Art has been printed on Oxford Paper Company’s
A special service for art in advertising — a service which offers to the artist, the agency and the advertiser intelligent cooperation in solving his problems.
artist: FERRUCCIO PANEPINTO
agency: KETCHUM, INC.

Medical Drawings - Illustration - Layout for Ethical Pharmaceuticals

STUDIOS - 809 NORTH 63RD STREET - PHILADELPHIA - 31 - PA
Color, value, detail create a good picture.

Color for color, value for value, detail for detail create a good reproduction.

We know this, we get this, we give this to you in McGrath engravings of black and white, full color or Kodachrome . . . .
beacon builds a dream house...

Here is a haven for dreamers. Ride in on your cloud and 45 earthy designers, artists, illustrators, typographers and thinkers will blandly make your dream a reality. (i.e. when you want the climax to be a vigorous campaign, an eye-brow lifting layout, a compelling presentation, a sparkling poster or package design.)

Come to Beacon’s dream house for:
- illustrations
- presentations
- layouts
- slide films
- booklets
- lettering

B E A C O N  S t u d i o s  2 1 6  E. 4 9 t h  S t . ,  N .  Y . 1 ,  N .  Y . —  M U  8 - 2 9 0 0
"REMEMBER THAT TIME IS MONEY"

Benjamin Franklin's Advice to a Young Tradesman

Franklin's timeless maxim goes double for the buyer of typography. Time and the consummate skill of the typographer's hand is what he is buying. At The Type House, the standards of performance are high enough to rate an accolade from "Ben" himself... and that may be the reason we're serving many of the most critical agencies and advertisers in the city.

THE TYPE HOUSE, INC. • 62 West 47th Street, New York 19, N. Y., LUXemburg 2-0466
By digging a little deeper... by probing a little further...

by scouting a little wider... by worrying a little longer...

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

by thinking a little harder...
The many skilled hands at Russo Studios, all functioning under one roof, are thoroughly trained to do a specialized job. For instance, our photostatic departments are represented by men who handle no other branch of work but photostatic reproduction. The same holds true of our complete photographic departments. Our studios for original illustration are devoted exclusively to that province. Each man is a creative artist with a distinctive technique in a designated sphere. Russo Studios, plants and shops have the hands, minds and equipment to give you the best... artistically and commercially.
CM&H
Chicago
photo-engravers

The proof of the pudding is in the eating. Until you see our proofs from your own copy anything we say here is just a bunch of words ★ Collins, Miller & Hutchings Inc.,

207 North Michigan Avenue, Chicago 1
Since the year 1903 when FAVOR Ruhl & Co., Inc. was established, the management has always strived to maintain a high standard of merchandise, a courteous and prompt service. What ever your needs, be you professional or student, buy FAVOR Ruhl & Co., Inc. art supplies, and that same courteous and prompt service extended to our patrons over the years can be yours today.

Sincerely and Best Wishes,

FAVOR RUHL & CO., INC., NEW YORK • CHICAGO

HANDWORK* BY
Annabelle Forsch
Jay Robinson
Ed Vebell
Dick Bauer
Arthur Kroft
Winslow Williams
Bernie Liphmann
Don Beck
Erica Egan
Stanley Melzoff
Carroll Jones

FOOTWORK BARRIE MCDOWELL DAVID BRADSHAW ANN FOR RUMPFF

mcdowell bradshaw

ARTISTS REPRESENTATIVES • NEW YORK 41 W. 47th PLAZA 7-6932 • PHILADELPHIA AUDUBON 5-1422}

*Top advertising artwork of course
AN UNUSUAL KIND OF CONTEST . . . blowing on an egg . . . was photographed above by Ray Platnick. Another kind of contest, which doesn't photograph so startlingly, is that of overcoming the complex problems of modern, quality, half-

MAKES A FELLOW STOP AND THINK . . . when he realizes that IPI inks have been used to print every edition of Art Directors Annual since its inception. IPI inks have also been used to print such other fine examples of the printing art as

tone and color printing. More than one hundred million copies of national magazines and countless millions of copies of this country's leading newspapers are printed with IPI inks. Oh yes, and so is this edition of Art Directors Annual.

The Treasury of Art Masterpieces, Flower Prints and Their Makers, Masterpieces in Color and U. S. Camera Annual. Photograph below taken by Keith W. Jones. IPI, Division of Interchemical Corporation, 350 Fifth Ave., New York I.
Art for YOUR sake . . . is our business. You can stop worrying, when we start hurrying.

Artfully yours—

Schreiner * Bennett, Inc.
360 North Michigan Avenue • Chicago I, Illinois • CE6-4955
A Complete Advertising Art Service
Since 1935 the 1,500 page Bundscho Type Book has become the Typographical "Bible" to the advertising business, as well as to everyday users of Bundscho Typography. For those of you who are not everyday users of our service we issue a 20 page "One Line Specimen Folder" which gives a one line showing of all the type faces contained in our large book. We will gladly send you a copy without charge.

J. M. BUNDSCHO, Inc.
180 North Wabash Ave., Chicago 1
FRANK A. LAVATY • artist's representative • 39 East 51st Street, N. Y. 22, N. Y.

Assistant Contact: Herbert Kauffman
PARSONS
School of Design
136 East 57th Street, New York 22, N.Y.

OFFERS COURSES IN
INTERIOR DESIGN
ADVERTISING DESIGN
FLAT DESIGN
COSTUME DESIGN
COSTUME ILLUSTRATION
TEACHER TRAINING
ALSO PROGRAMS LEADING TO A DEGREE OF BACHELOR OF SCIENCE

A NON-PROFIT INSTITUTION UNDER AN ABSOLUTE CHARTER GRANTED BY THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

ILLUSTRATION BY MAURICE FRIEDLANDER

Thomas Alva Edison as a young boy experimenting in the laboratory in the basement of his home.
Essence of the artist's vision and technique, etched on letterpress plates.
From drawing board to a page in a publication is a crucial journey for your four-color creations. Whether the journey ends happily—with brilliant reproduction as true to the art work as humans can make it—depends on the eye and hand of that key man, the color etcher.

The skilled color etchers at Laurence see themselves as PARTNERS of each art director, artist and photographer whose work they interpret. They are as eager as you are to reach perfection—the artistic fulfillment of sound advertising ideas in strict compliance with the mechanical requirements of publications.

“Let’s call Laurence” is another way of saying, “Let’s get it done RIGHT.”

For quality photo-engraving LAURENCE, INC. CHICAGO
Can you answer 15 of these questions?

(Underline the answer that comes closest to being the correct definition)

1. A wash drawing is one that is:
   a) painted with oil colors  b) painted with transparent black water color  c) painted in a washtub

2. Most commercial art studios are composed of:
   a) artists, salesmen and bookkeepers  b) artists, models and dressing rooms  c) airbrush men, stenographers and porters

3. A bleed page is one that:
   a) has the ink running off the edges  b) needs a band-aid  c) has been printed by a hemophiliac printer

4. A double spread ad is one that:
   a) has a picture of a double bedspread  b) needs spreading due to poor circulation  c) is spread across two pages

5. Condensed Gothic may be defined as:
   a) Rheimes Cathedral after it was bombed  b) a narrow single thickness letter  c) a single letter to a narrow thickhead

6. Bodoni type refers to:
   a) a type of Italian tenor  b) an old-style type face  c) a new-style type of face

7. A layout artist is:
   a) an undertaker  b) one who lays out ads  c) one who lays out doors

8. A comprehensive is known as:
   a) a complete job  b) an incomplete job  c) an incomplete job that has been completed

9. If an art director is in a jam at 5 o'clock:
   a) he sends the job to a studio  b) he has two Martinis at Longchamps  c) he does the job himself

10. A broadside is:
    a) a fat model  b) a 21-gun salute  c) a 3-fold job

11. An insertion date is:
    a) a date that has been inserted  b) an insertion that has been dated  c) the closing date

12. Billing may be described as:
    a) that which goes with cooing  b) the amount of money spent  c) the spending that has mounted up

13. A logotype is:
    a) a client's name  b) a lazy printer  c) the art director's name

14. A continuity artist is one who:
    a) draws continuously  b) draws strips  c) strips

15. Ben Day may be defined as:
    a) a character out of Mark Twain  b) a lot of little dots  c) a cousin to Rob Roy

16. An airbrush is:
    a) an English hairbrush  b) an ethereal instrument  c) a little tube that shoots out paint and air

17. A retoucher is one who:
    a) borrows money twice  b) paints on photographs  c) photographs on paint

For the correct answers to these and any other questions concerning current art problems, call or write:

Mayshark and Keyes, Inc.
ADVERTISING ART
30 West 57th Street, New York 19, N.Y.
COLUMBUS 5-6161
"It is in the striving for perfection that the craftsman becomes worthy of his good reputation."

Anonas

ADVERTISING AGENCIES' SERVICE COMPANY, INC.

CREATIVE TYPOGRAPHERS

216 East 45th Street, New York 17, N.Y.

Vanderbilt 6-0590
Artwork

—As an important means to the end—is part of our service of handling the complete advertising job for clients who seek greater results from sales promotion.

L. W. BYRNES & COMPANY • CHICAGO
WRIGLEY BUILDING • TELEPHONE SUPERIOR 7030
T is for TYPO

— the friendly abbreviation used by Presidents of top advertising agencies, switchboard operators, messenger boys... No other name in the business carries so much assurance of fine advertising typography, service far beyond the ordinary relationship of buyer and seller—service that sometimes denies that "impossible" exists... Size has much to do with our ability to perform. Long years have built up our physical equipment, but, more important, have given us expert knowledge for all phases of our work... You will like the efficient friendly service of Typo.

THE TYPOGRAPHIC SERVICE CO.
303 EAST FORTY-FIFTH STREET
NEW YORK 17, N. Y.
memo
to:
art directors

If you admire fresh viewpoints, professional skills and adult approaches to technical problems . . . you'll enjoy meeting any CHOUINARD graduate. Each student has been guided to full professional development by many of the best practicing professionals.

from: chouinard art institute

a non-profit organization

2723 West Sixth Street, Los Angeles, California
arresting

the most elusive Ideas

capturing

Mood
Style
Tempo

that has been our record since 1925

THE Roland

COMPANY OF ADVERTISING ART, INC.

1270 SIXTH AVENUE, N. Y. 20, N. Y., COLUMBUS 5-6667

A Complete Art Service • LAYOUT • LETTERING • DESIGN • ILLUSTRATION • RETOUCHING
KNOW HOW

National Advertisers like Simmons realize the importance of every detail in preparing an Advertising Campaign. That is why they enthusiastically endorse the exactness and skill of Powers Color Work. It sells Beauty Rest® and in turn sells Young and Rubicam to Simmons which sells Powers to Y. & R. A hint to the wise is sufficient. Let us help you sell your product with our Color, Black and White and Benday. You may not think Engravers "Know How" helps make satisfied clients but try it and you'll be sold too.

In our Reproduction Plant alone, 2022 years of Powers acquired "Know How" stand ready to solve your every problem. 9 men with 30 years service, 32 men with 20 years service and 35 men with 10 years service. If they could stretch end to end our first Vice President would have been an Ancient Roman.
THE ART SCHOOL
PRATT INSTITUTE

SELECTED STUDENTS
PROFESSIONAL FACULTY
THOROUGH TRAINING

Advertising Design
Illustration
Industrial Design
Interior Design
Architecture
Art Education
Textile Design

PROFESSIONAL GRADUATES
CALL THE PLACEMENT OFFICE—MAIN 2-2200
ILLUSTRO
INC.
230 EAST OHIO STREET
CHICAGO 11, ILLINOIS
Del. 3825

A studio completely equipped and staffed to produce...

- Photography
- Color Toning
- Mechanical Illustration
- Retouching

In black and white or color

COLOR Retouching — Full Color from Black and White...
Color Retouching and Kodachrome Retouching...
Duplicate Art... Duotone Color Copy

BLACK and WHITE Retouching and Mechanical Illustration

CREATIVE Layout and Illustration

COMPLETE Production and Assembly

A 26 page presentation describing our services is available to art buyers
The Art Director Looks at Schools

The Art Center School is a school for adults who wish to pursue a professional career. Each student is given fine technical training, discovers his capabilities and the fields in which to apply them—assumes professional stature. He learns not only by demonstration but by producing in workshop classes... by performance. The student is trained by instructors who do what they teach—the training parallels professional practice. This advertisement is addressed to Art Directors in need of well-trained artists with fresh viewpoints. Your correspondence will be welcomed.
Art Center is a clearing house where the work of nationally known freelance artists and photographers, plus a great many talented newcomers, is available to art buyers throughout the country.

NATIONAL ADVERTISING ART CENTER, INC.
GRAYBAR BUILDING - NEW YORK CITY 17 - MURRAY HILL 3-4234

ILLUSTRATED BY
LÁSZLÓ KÖTH
Heading effectiveness is increased through thoughtful use of lettering. This is lettering produced photographically by artists.

This is lettering, carefully and correctly rendered for assembly to your order.

This is lettering, dependable, constant, fast, inexpensive.

There are hundreds of useful Lettering Inc Styles to choose and use in our new catalogs.

This is lettering, excellent in quality, same-priced by the word regardless of style.

This is lettering, with facility, by mail or phone and by representative.

**LETTERING INC**

75 E. Wacker Drive  **CHICAGO, 1**
State 2-2860

119 W. 57th Street  **NEW YORK, 19**
Circle 6-0135

220 Richmond Street, W.  **TORONTO**
Elgin 7843

**PHILADELPHIA**
Phone: Locust 4-3663

---

**Centennial of Gold Discovery**

**FOR THAT GORGEOUS LOOK**

**Lastex...the Miracle Yarn**

**Collector's pieces**

**Strawberry Shortcake**

**MAGNESIUM**
lightest of all structural metals

**DURALUMIN**

Lettering Inc produces more lettering than any other organization in the world.
"The One Source of everything in photo-lettering— is Photo-Lettering, Inc." 216 east 45 New York

The South's leading Art School

feather and feather

Established in nineteen thirty three

Filling the artistic needs of this fabulous, booming Southwest with personnel thoroughly trained in the fundamentals of design, drawing and color, as required in the professional field. Catalog on request.

3917 MONTROSE BLVD. • HOUSTON, TEXAS
Bielefeld Studios, Inc.
35 E. Wacker Drive
Chicago

A complete service in art and photography

- Layout
- Illustration
- Lettering & Design
- Packaging

- Retouching & Toning
- Photography
- Working Kitchen
1411 walnut street, philadelphia 2
STERLING
ENGRAVING COMPANY
NEW YORK
COLOR PROCESS • BLACK AND WHITE • BEN DAY • LINE

COMMERCIAL • PICTORIAL • MEDICAL • SCIENTIFIC

304 EAST 45TH STREET, NEW YORK 17, N.Y.

TELEPHONES: MURRAY HILL 4-0715 TO 0726

MEMBER PHOTO-ENGRAVERS BOARD OF TRADE OF NEW YORK
MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

PHOTO-ENGRAVING FOR
MAGAZINES
NEWSPAPERS
TRADE PAPERS
BROADSIDES
BOOKLETS
BROCHURES
CATALOGS
PAPER BOXES
DISPLAYS
LABELS
POSTERS
YEAR BOOKS
CAR CARDS
The art of engraving is faithfully to minor the original. We at Collier's do this as expertly as skilled craftsmen and modern equipment can perform.
Call it the symbol of achievement ... the coin of reward

... but mostly call it the seed of inspiration! For here is an ever-present force behind the level of excellence in advertising.

Its influence can never be measured ... because it is a compelling force for all, winners and non-winners alike.

J. M. MATHES, INC.

Advertising

122 East 42nd Street, New York 17, N.Y.
Contiguous

Humorous Drawings

AD Freeman Church AGENCY Dancer-Fitzgerald-Sample for General Mills

Paul Pinson • 333 North Michigan • Chicago 1, Illinois
Telephone ANdover 3-3337
We're Proud

TO REPRESENT:

James Bingham
Reynold Brown
Elmo Brule
Earl Cordrey
Gilbert Darling
Caroline Edmundson
A. M. Fitzpatrick
Al Freudeman
Hardie Gramatky
Charles Hawes
Lowell Hess
Homer Hill
Van Kaufman
Harold Koskinen
Harry Nuse
Wesley Snyder
Bill Tara
Ren Wicks
Fritz Willis

AND IN LOS ANGELES:

Bill Bosche
Wilson Cutler
Burton Freund
Harper Goff
James Hansen
Gordon Legg
Elmer Plummer
Willis Pyle
Per Ruse
Joe Smith
Gene Thurston
Ted Van Deusen

CONTACT:
Le Ora Thompson
Seymour Thompson
Reginald Witalis
Thomas White, Jr.
Robert Blossom
Betty Lee Wilson
Helen Moore

Thompson
Associates

102 EAST 40TH STREET, NEW YORK 16, N. Y.

Murray Hill 5-7499 • ORegan 9-4277
for your best photography
Pardon us for bragging—but the Lees 1948 advertising campaign really didn’t lose any time working up a terrific head of steam. Right off the bat in February, with the first full-color advertisement in the series—we won a great big king-size blue ribbon. Meaning, we got First Award in the New York Art Directors Show for the best design of any advertisement to appear in magazines (including Sunday magazine sections of newspapers) during the year 1947 through March 15, 1948.

Recently you saw the third advertisement in this Oscar-winning series in The Saturday Evening Post. And you’ll be seeing it soon in other national magazines and Sunday magazines in most metropolitan newspapers.
Ask Us or Any of Our Plastic Binding Licensees to Show You Actual Samples of All Six Popular Styles

PLASTICO PLASTIC BINDINGS

POPULAR STYLES featuring PLASTICO PLASTIC BINDINGS

PLASTIC BINDING CORPORATION
Originators of Plastic Binding in America
Main Office, 732 Sherman Street
Chicago 5, Illinois
Licensees Everywhere

Ask For
PLASTICO BINDERS
by Name
FOLKS, MEET Wilbur-

Wonderful fellow! Odd looking? Naaah!
He’s just checking color proofs!

Dark glasses guarantee a dim view. Hoss blinkers block out sidelights and Powers models.
Ear muffs intercept salestalk and stuff.

Dandy disguise, too, when clients or account men are looking for him.

Wilbur, you might say, is the Einstein of engraving buyers ... man with the microscopic eye, and a camera conscience.

He plasters proofs with comments on light distortion, film thickness, emulsion, chrome content, dot disparity ... causes hardened card-holders to punch out early and snivel over double Scotches in some dark saloon. But...

"Wonderful... just wonderful!"

That’s all Wilbur said last week when he saw Intaglio’s color proofs of the new gravure ads.

In fact, that’s all Wilbur said last week!

No words, from nobody, do we value more.
Because Wilbur is a very tough customer, and his kind word is harder to come by than a Graphic Arts Award!

FOR A DOZEN YEARS Intaglio has been preparing gravure copy for reproduction ... and satisfying tough customers!

Getting better every year, too! And helping gravure printers to do a better job.

Send us the original art, text proof, pattern, schedule of publications and sizes ... and your gravure production problems are over!

Advance proofs are available for approval.

Positives preserving maximum values ... modified when necessary to meet mechanical requirements of individual publications, assure fine reproduction in the whole list. And printers know they can rely on Intaglio positives.

Before publication pre-prints of gravure advertisements for dealer distribution and merchandising — are available at lower cost, on Intaglio’s unique new multiple proving press . . .

When gravure art is also used in letterpress, we make superior process plates from the gravure negatives, save time and expense . . .

With day and night operation, both in Chicago and New York plants . . . Intaglio gives better service . . . and processes more gravure copy, editorial and advertising, full-color and monotone . . . than any other organization . . .

For the best in gravure, come first to . . .

Intaglio SERVICE CORPORATION
America’s First Gravure & Letterpress Servicers
NEW YORK: 305 E. 46th St. • CHICAGO: 731 Plymouth Ct. • PHILADELPHIA: Land Title Bldg
DETROIT: Intaglio-Cadillac Incorporated, 4240 Fourteenth Ave.
our own private brand of pre-war quality artist rubber cement and special frisket cement . . . which enjoy national distribution.

Prompt, personal, courteous service.

S. S. RUBBER CEMENT CO.
314 N. MICHIGAN AVENUE, CHICAGO 1, ILL.
ILLUSTRATED BY BERNARD D'ANDREA

charles e. Cooper, inc.

ADVERTISING ART

136 EAST 57th ST., NEW YORK 22, N.Y. PHONE PLAZA 3-6880
Holds all standard Art Supplies, full-size sheets Strathmore, Whatman Board and large tissue pads. Length 44 ins. Height to Bakelite Top 20 ins. Top 36 x 25½ ins. Drawers inside 23½ x 30½ x 3½ ins.

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

Ideal for the office or home studio.

Also available in bleached mahogany

Write for complete information

HAMILTON DWIGHT COMPANY
136 East 57th Street, New York 22, N. Y.
High-goal team:

JOHN ATHERTON
MELBOURNE BRINDLE
HARRY DIAMOND
PIOTR DIMITRI
ROBERT FAWCETT
ROBERT GEISSMANN
GLENN GROHE
EVERETT HENRY
GRAHAM KAYE
MICHAEL MITCHELL
ROBERT RIGGS
LESLIE SAALBURG
NOEL SICKLES
KENNETH THOMPSON
GEORGE WIGGINS

Representative:

JAMES MONROE PERKINS
420 Lexington Ave., New York 17, N. Y.
LEXington 2-7210
PATTERSON • WITTRUP

LORAN PATTERSON, Representative

Charles Andres  Ralph Von Lehmden
Ariane Beigneux   Vic Livoti
John Clymer       Robert Lougheed
Henry H. Huber    Philip Lyford
Nick Hufford      Amos Sewell
Dorsett Jordan    Robert Skemp
Paul Kafka        Al Snyder
Al Kortner        Jack Wittrup

Robert Peyraud, Representative

184 EAST 72nd STREET   RHINELANDER 4-6600
+ Carefully screened personnel
+ Proofreaders that also check "color" and "squareness"
+ A follow-through service department
+ Layout department of type styling
+ Linotype composition that rivals finest hand-set
+ True letter spacing with cut-in letters and careful consideration of widows and rivers
+ Type set to fit curves and circles without necessity of art assembly
+ Pressroom perfection

**plus factors in your typography?**
+ "Kiss" of ink impressions for flawless "etch" proofs
+ Cellophane proofing for art overlays or film positives
+ Multicolored proofing
+ Fast, courteous pick-up with special handling for valuable art work
+ Round-the-clock operation
+ Handbook of type styles for easier type selection
+ A friendly spirit of enthusiastic cooperation on every job

**you'll find**
the nation's finest typographic service
at

Monsen

* Chicago
22 EAST ILLINOIS STREET

* Los Angeles
928 SOUTH FIGUEROA STREET
IN THE TWENTY-ONE YEARS of its existence the Advertising Typographers Association of America has been rendering a vitally important service to advertising. In this time, advertising agencies, advertising managers and buyers of printing have come to know and appreciate that

**ATA SERVICE MEANS:**

...the finest workmanship;
...the most skillful craftsmen;
...the most modern equipment;
...the greatest assortment of type faces;
...experts who keep in close touch with all advertising trends;
...familiarity with art directors' and production men's problems;
...understanding of the relation of type to message;
...an appreciation of that often-used word—RUSH;
...meeting dead-lines;
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MURRAY HILL 2-1765
Heads and Figures, Oil and Pastel

CORNWELL, Dean
33 WEST 67TH STREET, NEW YORK 23, N. Y.
SCHUYLER 4-837—ATWATER 9-9157
Paintings for Advertising, Free Time After April 1949

COSGRAVE II, John O'Hara
11 CRANBERRY STREET, BROOKLYN 2, N. Y.
MAIN 4-2375
Industrial Illustrations, Landscapes, and Nineteenth Century Steamships and Sailing Vessels
CRANDELL, Bradshaw  
400 EAST 52ND STREET, NEW YORK 22, N. Y.  
PLAZA 3-8717  
Heads and Figures, Oil or Pastel

CUTLER, Merritt  
R.F.D. 21, SOUTH NORWALK, CONN.  
NORWALK 6-0005  
Scratchboard—Color, Still Life, Creative Advertising and Editorial Illustration

CUTLER, Wilson  
756 SOUTH BROADWAY, LOS ANGELES 14, CALIF.  
TUCKER 7804  
Humorous Illustrations—Editorial and Commercial; Black and White and Color

DAHLLBERG, Edwin L.  
424 MADISON AVENUE, NEW YORK 17, N. Y.  
ELDORADO 5-3882  
Figure Illustration: Color—Black and White

DAVIS, Orvil  
2 BEEKMAN PLACE, NEW YORK 22, N. Y.  
PLAZA 3-4716  
Consultant Art Director—Designer

DE DONATO, Emil  
[Deacon Advertising Art]  
331 WEST 51ST STREET, NEW YORK 19, N. Y.  
PLAZA 7-4418  
Contact Man

DE SALYO, Cosmo  
216 EAST 57TH STREET, NEW YORK 22, N. Y.  
PLAZA 3-1645  
Still Life

DIEHL, Edward  
39 EAST 51ST STREET, NEW YORK 22, N. Y.  
PLAZA 9-4162  
Designer, Packaging and Product Development, Trade Marks, Lettering and General Design Assignments

EBOLI, Frank A.  
104 EAST 52ND STREET, NEW YORK 22, N. Y.  
PLAZA 3-5766  
Retouching in Color, Black and White, Carbro; for Magazines, Display Posters, Catalogues

ENGLE, Al  
280 RUMSON ROAD N. E., ATLANTA, GA.  
CHEROKEE 6089 or WALNUT 6565 EXT. 246  
Drawings of Aerial Views, Industrial Plants, Street Scenes, People, Historical. Color—Black and White

ETIENNE, Frank  
154 BOYSTON STREET, BOSTON 16, MASS.  
LIBERTY 2-1643  
Humorous Illustration and Advertising Design

FENN, Gene  
300 EAST 27TH STREET, NEW YORK 16, N. Y.  
LEXINGTON 2-1997  
Photographer

FIELD, J. M.  
119 WEST 23RD STREET, NEW YORK 11, N. Y.  
WATKINS 9-5165  
Modern Packaging and Product Designer

FLESSEL, Creig  
155 EAST 44TH STREET, NEW YORK 17, N. Y.  
MURRAY HILL 2-6236  
Illustrations and Continuities

GAYDOS, John A.  
140 CABRINI BLVD., NEW YORK 33, N. Y.  
WADSWORTH 8-4363  
Fine, Advertising Art—Editorial Illustration—Color, Black and White

GIUSTI, George  
4445 POST ROAD, NEW YORK 63, N. Y.  
KINGSBRIDGE 3-3250

GOTLIEB, Jules  
YORKTOWN HEIGHTS, N. Y. (BOX 134)  
CIRCLE 6-7657 or YORKTOWN HEIGHTS 394  
Illustrations, Black and White and Color; Book and Magazine; Advertising

GOULD, John  
80-37 221ST STREET, QUEENS VILLAGE 8, N. Y.  
HOLLIS 4-0318  
Figures, Human Interest Combined with Industrial, Merchandise, and Agricultural Subjects

GRANT, Vernon  
503 EAST MAIN STREET, ROCK HILL, S. C.  
ASTORIA 8-8414 or ROCK HILL 1998  
Fantasy, Gnomes, Humanized Animals, Humorous Illustrations, Covers, Posters

GRAVEN, Will  
155 EAST 44TH STREET, NEW YORK 17, N. Y.  
VANDERBILT 6-4995  
Advertising and Magazine Illustration—Color—Black and White

GRAVES, Stuart S.  
43 WEST 55TH STREET, NEW YORK 19, N. Y.  
COLUMBUS 5-0247 or WHITE PLAINS 9-2081J  
Posters, Cartoons, Trade Characters

HARVEY, Merrill  
43 MILLS STREET, MORRISTOWN, N. J.  
MORRISTOWN 4-0635  
Interiors, Still Life, Spots—Color, Wash or Line

HELCK, Peter  
10 EAST 53RD STREET, NEW YORK 22, N. Y.  
PLAZA 3-7204  
Winner Art Directors Medal N. Y. 1931, 1936, 1941, 1944, Chicago 1947

HELGUERA, Leon  
551 FIFTH AVENUE, NEW YORK 17, N. Y.  
MURRAY HILL 2-1695  
Advertising Illustration, Latin-American Subjects, Posters, Cartoons, Stamp Designs

350
HERMAN, J. J.
40 WEST 40TH STREET, NEW YORK 18, N. Y.
PENNSYLVANIA 6-9180
Designed Lettering and Lettered Designs

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

JOHNSON, M. Martin
555 SOUTH PARISH PLACE, BURBANK, CALIF.
CHARLESTON 0-1855
Advertising and Editorial Design—Illustration,
Decorative and Realistic

JONES, Bob
CARTBRIDGE, WESTPORT, CONN.
WESTPORT 2-5779
Illustrative Photography—Color and Black and
White

JONES, Lombard C.
93 PARK AVENUE, NEW YORK 16, N. Y.
MURRAY HILL 9-0670
Humorous Drawings, Decorative Spots and Bor-
ders. Booklet Layout, Design and Illustration

KAUNUS, A. John
304 EAST 50TH STREET, NEW YORK 22, N. Y.
ELDORADO 5-5365
Humorous and Decorative Illustrations—Cartoons
—Water Colors—Wood Cuts

KELLEY, Mark E., Jr.
10 FOREST STREET, CAMBRIDGE 40, MASS.
ELIOT 4-0078
Humorous Illustration

KLEP, Rolf
WILMOT ROAD, NEW ROCHELLE, N. Y.
NEW ROCHELLE 2-5328
General Illustration: Marine, Aeronautical, Tech-
nical, Maps

KUMME, Walter
250 FIFTH AVENUE, NEW YORK 1, N. Y.
MURRAY HILL 6-3958
Decorative and Realistic Illustration, Color or
Black and White, Including Scratch Board

LAPPERT, Jack
11 EAST 44TH STREET, NEW YORK 17, N. Y.
MURRAY HILL 2-0379
Creative Lettering and Design

LESCHIN, Samuel
545 FIFTH AVENUE, NEW YORK 17, N. Y.
MURRAY HILL 2-7433
Layouts, Lettering, Package Design, Covers, Gen-
eral Design

LOGES, Herbert R.
57 PARK AVENUE, NEW YORK 16, N. Y.
MURRAY HILL 4-4366
Designer — Packaging — Posters — Consultant Art
Director

LOOMIS, Andrew
3305 WILSHIRE BLVD., LOS ANGELES 15, CALIF.
FAIRFAIR 9-0670
Quality Illustration for the Better Job, Estimates

MARCHANT, Edward
225 WEST 34TH STREET, NEW YORK 1, N. Y.
LONGACRE 5-8189
Modern Design and Illustration of Brochures, An-
nual Reports, Posters, Trade Marks

MAURER, Sascha
STUDIO: 246 E. 46TH STREET, NEW YORK 17, N. Y.
VANDERBILT 8-1581
RESIDENCE: GAYLORDSVILLE, CONN.
NEW MILFORD 583 W
Posters, Displays, Ads, Covers, Trademarks, Travel
—Sports—Industry—Water Color—Airbrush

METZL, Ervine
20 PARK AVENUE, NEW YORK 16, N. Y.
MURRAY HILL 3-4692
“Anything But Erls”

MOCK, L. F.
31 BETHUNE STREET, NEW YORK 14, N. Y.
CHELSEA 2-7983
Illustration—Still Life, Technical, Industrial, In-
teriors, Architectural

MURLEY, Malcolm L.
452 5TH AVENUE, NEW YORK 18, N. Y.
LACKAWANNA 4-2090
Advertising Illustration, Color, Black and White
Ethereal Line and Wash for Fashion Appeal

MURAY, Nickolas and Associates
18 EAST 48TH STREET, NEW YORK 17, N. Y.
PLAZA 5-1752
Photographer

NAAR, Constance Joan
309 EAST 55TH STREET, NEW YORK 22, N. Y.
PLAZA 5-9224
Portraits—Character and Likeness—Black and
White—Color—for Line Engraving or Halftone

NETTER, Frank H.
EAST NORWICH, LONG ISLAND, N. Y.
OYSTER BAY 178
Medical and Anatomical Illustrations—Highly Sci-
entific and Also Simplified and Stylized

OLIN, Milton
545 FIFTH AVENUE, NEW YORK 17, N. Y.
VANDERBILT 6-3017
Lettering from A to Z, Layouts, and Creative De-
sign
PALTRIDGE, Snow
5 Tudor City Place, New York 17, N.Y.
Murray Hill 6-5764
Retoucher of Kodachrome, Ectochrome, Color Separations

PAULSON, Carl
60 East 42nd Street, New York 17, N.Y.
Murray Hill 2-2800
Poster Design, Still Life, Displays

PETERS, Charles R.
9 East 45th Street, New York 17, N.Y.
Vanderbilt 6-1126
Retouching, Color, Black and White, Pictorial and Mechanical. Illustration, Drawings, Lettering and Mechanicals

PHILLIPS, Ken & Andrew A.
81 Fresno Street, Springfield 4, Mass.
Springfield 2-9832
Spots—Illustrations—Packaging

PIANE, Al
332 East 53rd Street, New York 22, N.Y.
Plaza 5-0535
Cartoons, Humorous Illustrations, Posters

PINSON, Paul
333 North Michigan Avenue, Chicago 1, Ill.
Andover 3-3337
Humorous Illustrations

PRATT, Inga Stephens
32 West 58th Street, New York 19, N.Y.
Plaza 5-3995
Fashion Illustration—Black and White, and Color

PRICE, Norman
920 Riverside Drive, New York 32, N.Y.
Wadsworth 3-1116
Story and Advertising Illustration, (Historical Preferred) Color, Black and White, Pen

RABOY, Mac
Goldens Bridge, N.Y.
Katonah 542 W
Full Illustration—Scratchboard

RABUT, Paul
10 East 53rd Street, New York 22, N.Y.
Plaza 3-7204
Illustrations in Color and Black and White—Art Directors Medal 1942, 1946—Distinctive Merit 1943

RACKOW, Leo
43 West 56th Street, New York 19, N.Y.
Circle 5-8148
Modern Design—Illustration—Posters

RAGAN, Leslie
Harbor Hill, Worton, Md.
Chestertown, Md. 9-5075
Advertising Illustration

RIEGGER, L. L.
78 Chatterton Parkway, White Plains, N.Y.
White Plains 9-8407
Fashion, Advertising, Magazine Illustration

ROBERTS, Lawrence F.
2 East 42nd Street, New York 17, N.Y.
Murray Hill 2-1355
Visualizer, Comprehensives, Art Direction, Ideas, Window Displays, and Modern Packaging

RUDOLPH, Norman Guthrie
34 South 16th Street, Philadelphia 2, Pa.
Locust 7-5638
Advertising and Editorial Illustration

RYAN, Tom
8881 W. Pico Blvd., Los Angeles 5, Calif.
Crestview 5-9995
Still Life, Poster, Magazine, and Point of Purchase

SAATY, Wallace
Wellington Hotel, 7th Ave. & 55th St., N.Y. 19, N.Y.
Circle 7-3900 Ext. 646
Advertising and Magazine Illustration in Full Color or Black and White

SACKETT, De Forest
410 S. Michigan Avenue, Chicago 5, Ill.
Harrison 7-7269
Advertising Design, Package Design, Art Direction

SALTER, George
40 East 10th Street, New York 3, N.Y.
Gramercy 5-3491
Books, Trademarks, Letterheads, Calligraphy

SAMBROOK, Russell
233 Ridge Road, Rutherford, N.J.
Rutherford 2-0085
Human Interest

SEVERANCE
10 Forest Street, Cambridge 40, Mass.
Trowbridge 6-7381
Editorial and Advertising Illustration—Color and Black and White

SHEPHERD, George
General Motors Bldg., Detroit 2, Mich.
Madison 1232 or Birmingham 1884
All Media—Automobiles, Horses, Dogs. Posters; Advertising and Editorial Illustration

SICKLES, Noel
80 Myrtle Avenue, Westport, Conn.
Westport 2-6032
Editorial and Advertising Illustration
Representative: James Monroe Perkins
SKIDMORE, Thornton D.
37-12 85TH STREET, JACKSON HEIGHTS, L. I., N. Y.
HAYEMEYER 4-4961
Magazine and Advertising Illustration: Color and Black and White

STAPELFELDT, Karsten
50 EAST 42ND STREET, NEW YORK 17, N. Y.
murray hill 7-4320
Product Illustration, Layout, Design

STEINMETZ, Joseph Janney
310 LAUREL STREET, SARASOTA, FLA.
sarasota 2342
Color Photography: in Studio and Throughout South and Caribbean; Fashion, Beach and Water, Circus

STEINWEISS, Alex
120 CENTRAL PARK SOUTH, NEW YORK 19, N. Y.
columbus 5-0450
Advertising and Industrial Design

STERNBERG, Charlotte Joan
168 LAMBERT AVENUE, MERIDEN, CONN.
meriden 2935-3
Decorative Advertising Art, Design, Portraits in Tempera and Scratchboard

SUTNAR, Ladislay
SUTNAR AND HALL
307 EAST 37TH STREET, NEW YORK 16, N. Y.
murray hill 6-1784
Magazine and Advertising Layouts, Illustrations, Catalogs, Posters, Package Design

TARA, Bill
LOS ANGELES: 816 WEST 5TH STREET—VANDIKE 5470
NEW YORK 17: 102 E. 40TH ST.—MURRAY HILL 5-7469
Humorous Illustrations, Cartoons

TOMASO, Rico
MADISON, CONN.
madison 715
Illustration—Magazine and Advertising

TREIDLER, Adolph
122 EAST 37TH STREET, NEW YORK 16, N. Y.
LEXINGTON 2-3958
Magazine and Advertising Illustration—Color, Black and White—Travel Posters and Illustration

TROOP, Miriam
44 EAST 65TH STREET, NEW YORK 21, N. Y.
REGEN 4-7972
Editorial and Advertising Illustrations, Color, Black and White

WADSWORTH, Caroline D.
111 EAST 80TH STREET, NEW YORK 21, N. Y.
rhinelander 4-6662
Portraits, Still Life, Landscapes, Compositions for Advertising

WARD, Richard, Jr.
270 PARK AVENUE, NEW YORK 17, N. Y.
plaza 5-9000
Realistic and Humorous Illustration

WILSON, Edw. A.
PAME T HEAD, TRURO, MASS.
w ellfleet 175 R 2
Book, Advertising Illustration—Color and Black and White

WOODS, Rex
707 EGLINTON AVENUE, WEST, TORONTO, CANADA
orchard 4763
Illustration for Magazine, Advertising, Posters; Color, Black and White, Watercolor, Oil, Tempera

YOUNG, Walter
246 EAST 46TH STREET, NEW YORK 17, N. Y.
vanderbilt 6-1851—HOME: KATONAH 439-5
Still Life, Interiors, Industrial Subjects

ZAMBONI, Hal
40 EAST 49TH STREET, NEW YORK 17, N. Y.
plaza 5-8773
Advertising Design, Typographical Layout, Package and Display Design

ZERBO, Bill
59 EAST 52ND STREET, NEW YORK 22, N. Y.
Point of Purchase Advertising, Window Display, Counter Cards, Packages

ZIPES, April
20 EAST 35TH STREET, NEW YORK 16, N. Y.
murray hill 5-7100
Illustration...Teen-Agers...Booklets...Black and White...Color

art direction

FLYNN, J. Walter
40 EAST 49TH STREET, NEW YORK 17, N. Y., SUITE 505
ELDORADO 5-1085 or HASTINGS 5-0869
Art Direction for Magazines, House Organs, Booklets, Promotion Pieces and Advertising

GAVASCI, Alberto Paolo
238 FOURTH AVENUE, NEW YORK 3, N. Y.
OREGON 3-0465
Consultant Art Director for Publications, Manufacturers, Design, Layout, Complete Art Service

KORDA, Eugene J.
2 WEST 44TH STREET, NEW YORK 19, N. Y.
luxembourg 2-1078
Designer: Business Interiors—Products, Packages—Visual Training Manuals

LEIBOWITZ, Matthew
1411 WALNUT STREET, PHILADELPHIA 2, PA.
rittenhouse 6-5495
Art Director, Designer