

17<sup>th</sup> art directors annual of advertising **art**

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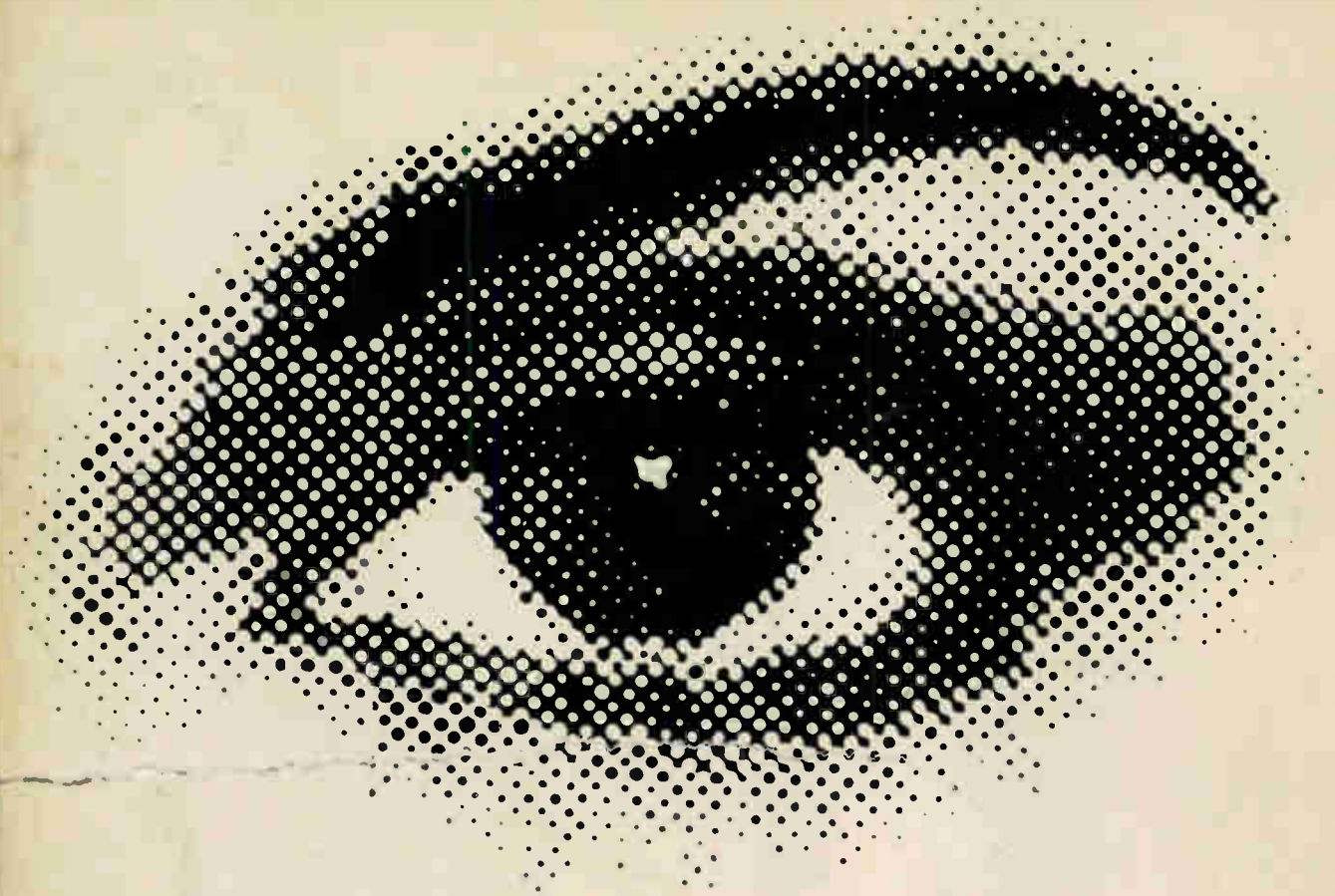
The outstanding accomplishments of art directors, artists and photographers are brought together each year in the ANNUAL OF ADVERTISING ART in order to bring to people a fuller appreciation of art advertising and its value to business. The Annual is the only book containing those pictures and designs chosen by experts, in the annual exhibit held by the Art Directors Club, as the finest display of advertising art in the country for the past year.

This year's edition of the Annual contains for the first time articles on various phases of advertising art written by experts.

Gertrude B. Lane, editor of *The Woman's Home Companion*, has discussed the magazine field. There is an article on booklets and direct mail by W. A. Kittredge and René Clarke of Calkins and Holden has contributed an article on posters. James H. McGraw has covered the trade papers and Charles Coimer has discussed the new trends in typography and layout. These articles make the ANNUAL OF ADVERTISING ART an invaluable handbook for the layman, student and advertising buyer.

**\$5.00**





17<sup>th</sup> art directors annual of advertising

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**17<sup>th</sup>**

**art directors annual of advertising**

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This book is designed for students of advertising art who seek inspiration and instruction in its practical application: for the art director and the advertiser as a book of reference; and for all who would view the progress of art and life in America in one of its most accurate and enduring forms. The 241 illustrations are from the exhibition of The Art Directors Club of America, held in New York, Chicago, and Philadelphia in the Spring of 1938.

**LONGMANS GREEN & COMPANY · PUBLISHERS · NEW YORK**





## introduction

*Walter B. Geoghegan, President, Art Directors Club*

---

We have sampled some peculiar levels of this earth's economic and political strata in the last ten years. They have been the test of our fortitude and courage. They are the price for our coming of age. Such far-reaching changes as these conditions have brought about call for great faith in ourselves, in our institutions and in our professions; for a fresh acknowledgment of our responsibilities.

We, in the advertising profession, have a great responsibility to say what we have to say honestly, sincerely and effectively. We must accept this responsibility and regulate ourselves or be regulated, and we can decide for ourselves which is more pleasant. To say that the pictures in this 17th Art Directors Annual constitute a great contribution to advertising art would be something of an exaggeration. To say that a good job has been done—by our Art Directors, by our advertising agencies—backed up with the courage of our country's advertisers, is believably true.

Pulled up a few rungs on the ladder toward a higher goal, the art in these pages seems to ask in its quiet way, as Sir James Barrie asked of the Red Gowns of St. Andrews: "After all we have shown a good deal of courage—and your part is to add a greater courage to it."

C O P Y R I G H T 1 9 3 8 A R T D I R E C T O R S C L U B

# contents

*Art may be more important* in a layout than copy, but even an art director will admit the need of a word, now and then—especially a kind one. So the pages of this Annual of Advertising Art are opened to some who work with words and, speaking from their own rich and varied experience, they interpret for you the part that art plays in advertising and the numerous parts it is called upon to play.

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## art directors club medal

---

### *color illustration*

*to* ALEXANDER BROOK.

Advertisement designed by  
Art Director Paul Darrow  
for Steinway & Sons, Inc.,  
through N. W. Ayer & Son, Inc.

### *black and white illustration*

*to* MELBOURNE BRINDLE.

Advertisement designed by  
Art Director Lloyd B. Myers for  
Hawaii Tourist Bureau through  
Bowman Deute Cummings, Inc.

### *photographic illustration*

*to* TORHEL KORLING.

Advertisement designed by  
Art Director Charles R. Prilik  
for the Union Central  
Life Insurance Company  
through J. Walter Thompson Co.

### *design of complete advertisement*

*to* LESTER BEALL.

Advertisement illustrated by  
Leslie Gill for  
George Bijur, Inc.

## the barron g. collier medal

### *car cards*

*to* OTIS SHEPARD. Advertisement for  
William Wrigley Jr. Company

## the kerwin h. fulton medal

### *twenty-four sheet posters*

*to* ALBERT STAEHLE.

Advertisement designed by  
Art Directors L. Stanford Briggs  
and Howard Scott,  
for the Standard Oil Co. of N. J.  
through McCann-Erickson, Inc.

# awards

## mass magazines

---

**color illustration** • STEVAN DOHANOS. Advertisement designed by Art Director Robert Wilson for The Travelers Insurance Co., through Young & Rubicam, Inc.

**black and white illustration** • A. M. CASSANDRE. Advertisement designed by Art Director Jack J. Smith for the Container Corporation of America through N. W. Ayer & Son, Inc.

**photographic illustration** • TORHEL KORLING. Advertisement designed by Art Director Charles R. Prilik for The Union Central Life Insurance Company through J. Walter Thompson Co.

**design of complete advertisement** • JOHN ZWINAK. Advertisement illustrated by Stevan Dohanos for Frankfort Distilleries, Inc. through Young & Rubicam, Inc.

## class magazines

---

**color illustration** • STEVAN DOHANOS. Advertising designed by Art Director Robert Wilson for The Travelers Insurance Co., through Young & Rubicam, Inc.

**black and white illustration** • MELBOURNE BRINDLE. Advertisement designed by Art Director Lloyd B. Myers for the Hawaii Tourist Bureau through Bowman Deute Cummings, Inc.

**photographic illustration** • ANTON BRUEHL. Advertisement designed by Art Director Lloyd B. Myers for the Matson Navigation Company through Bowman Deute Cummings, Inc.

**design of complete advertisement** • WALTER REINSEL. Advertisement illustrated by Leslie Saalburg for the Lincoln Motor Co., through N. W. Ayer & Son, Inc.

## newspapers

---

**color illustration** • ALEXANDER BROOK. Advertisement designed by Art Director Paul Darrow for Steinway & Sons, Inc., through N. W. Ayer & Son, Inc.

**black and white illustration** • ERIC MULVANEY. Advertisement designed by Art Director Morris Rosenblum for L. Bamberger & Co.

**design of complete advertisement** • PAUL DARROW. Advertisement illustrated by Alexander Brook for Steinway & Sons, Inc., through N. W. Ayer & Son, Inc.

## for distinctive merit

### trade publications

---

*color illustration* • HOWARD HARDY. Advertisement designed by Art Director Harry Harding for the American Optical Company through The Barta Press.

*black and white illustration* • C. PETER HELCK. Advertisement designed by Art Director Walter Lloyd for the Woman's Home Companion.

*photographic illustration* • ALBERT ADAMS. Advertisement designed by Art Director Robert Geissman for Adams Studios.

*design of complete advertisement* • LESTER BEALL. Advertisement illustrated by Leslie Gill for George Bijur, Inc.

### booklets and direct mail

---

*color illustration* • V. BOBRI. Advertisement designed by Art Director Miss Grace M. Jones for Nolde & Horst Sales Co.

*photographic illustration* • LESTER BEALL. Advertisement designed by Lester Beall for the Sterling Engraving Co.

*design of complete advertisement* • EGBERT JACOBSEN. Advertisement illustrated by Edgar Miller for the Container Corporation of America.

*special award* • FRED HAUCK. Advertisement designed by Fred Hauck for The Country Home Magazine.

*special award program booklets* • CHRISTIAN BERARD. Advertisement designed by Art Director V. A. Hinzenberg for Basil's Ballets Russes through the Nicolas Publishing Co.

### posters and magazines

---

*display posters* • STANLEY CRANE. Advertisement designed by Art Director Morris Rosenblum for L. Bamberger & Co.

*magazine covers* • MIGUEL COVARRUBIAS. Advertisement designed by Art Director M. F. Agha for Vogue.





## advertising art and magazines

*Gertrude B. Lane, Editor, Woman's Home Companion*

---

The appellations “Mass” and “Class,” commonly used to describe certain periodicals, have always seemed to me to have a somewhat snobbish implication. The distinction is largely a matter of size of circulation, price per copy, and quality of paper. (I am not including the “pulp” in these remarks as most of them do not make much of a feature of illustration.) The best of the so-called “mass” magazines are edited on the theory that nothing is too good for the American public, whether art or reading matter.

Many periodicals with circulation figures running into the millions have among their readers large groups representing various levels of income, taste and intelligence, and no illustrator employed by these magazines is required to produce work of an inferior grade. Of course, the purely mechanical problems of rapid printing on less expensive paper must be considered.

There is no real difference in the purpose behind editorial and commercial art: each must sell something to the consumer. The illustrations for editorial features should create a desire on the part of the

reader to explore the merits of the stories and articles. If the reading matter proves disappointing to a sufficiently large proportion of readers the circulation goes down. In commercial art the measure of success is also the consumer. The art must attract the reader to the product, and if that object is achieved the product must prove satisfactory—otherwise diminishing sales will result.

Fortunately for the artist, the public taste in America is improving year by year. This is clearly evident in the Annuals of the Art Directors Club which show a steady advance in quality, imagination and originality.

I do not mean to imply that everyone likes the same thing. The readers of the so-called “class” (or coated paper) magazines are not necessarily unanimous in their approval or disapproval; and there is probably about the same diversity of taste among the readers of the large circulation media.

The editor, however, has many opportunities in the same issue to “sell” the reader: if he doesn’t like one page he may be delighted with another. On the contrary, the advertiser chooses to make only one shot in a given issue and for that reason he must strive for a more universal appeal.

As a matter of fact, commercial art no matter what its psychological approach must primarily attract attention and prove convincing but, unfortunately, one individual’s art is another person’s poison and extreme sophistication is often resented as affected and lacking in sincerity. The responsibility of artist and art director to keep within the understanding of their average clients is self-evident but difficult, as the urge to venture too far into interesting fields of experimentation in the trend of advanced art movements is sometimes irresistible. On the other hand the discerning art director must be alert to changes in public taste so that he avoids the rut of being old-fashioned, static, out-of-date or obsessed by some fancy of his own.

The admirable restraint shown by the Jury in the selection of this Annual Show of Advertising Art is to be highly commended. The more daring and unorthodox examples of art are well within the bounds of good taste and comprehension and those intended for more general widespread approval are most satisfactory in their perfect suitability to reach the average consumer.

As I remarked before, the advance in commercial art shown in these Annuals of the Art Directors Club is so striking that as documents in advertising history no one interested in the subject can afford to be without them.



medal for the best photographic illustration



Artist: Torkel Korling   Art Director: Charles R. Prilik   Agency: J. Walter Thompson Co.   Client: Union Central Life Insurance Co.



Artist: Stevan Dohanos Art Director: Robert Wilson Agency: Young & Rubicam, Inc. Client: Travelers Insurance Co.

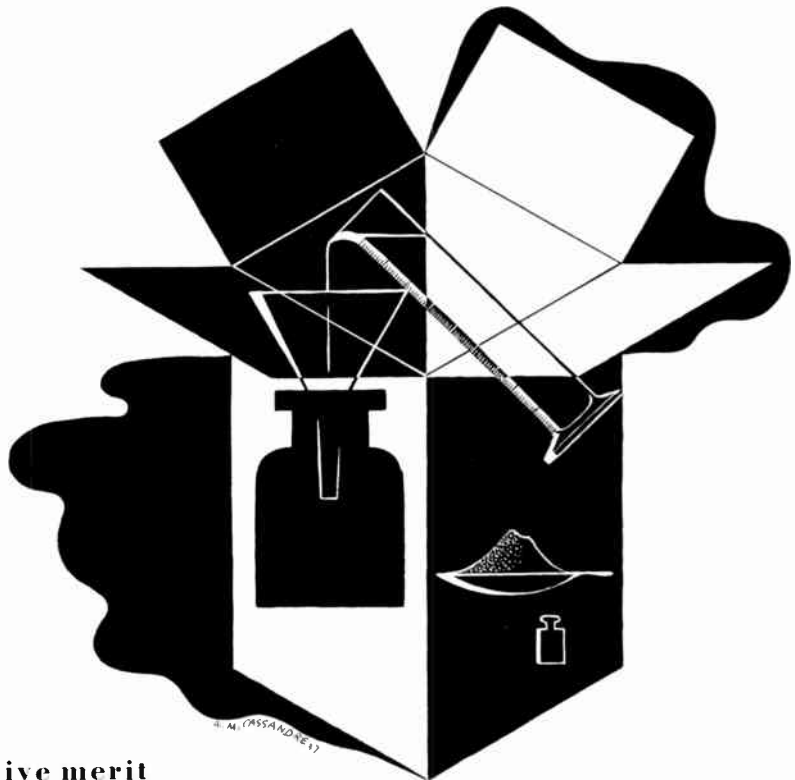
**award for distinctive merit**

<p><b>D</b></p>	 <p><b>D</b> is for discriminating drinkers, who have always demanded the quality of dryness (lack of sweetness) in their champagne, their sherry, and their cocktails, too. And it's this same quality of dryness that so appeals to them in Paul Jones Whiskey.</p>
<p><b>R</b></p>	 <p><b>R</b> is for the robust, old-time flavor of Paul Jones' Every drop is whiskey —distilled slowly by the time-honored, old-fashioned method we've used for over 73 years in making this noble American whiskey.</p>
<p><b>Y</b></p>	 <p><b>Y</b> is for you, who'll like Paul Jones—not only for its keen, brisk dryness—but for the many other forthright qualities that have made it famous as 'A Gentleman's Whiskey' since 1865.</p>

Artist: Stevan Dohanos  
 Art Director: John Zwinak  
 Agency: Young & Rubicam, Inc.  
 Client: Frankfort Distilleries, Inc.

award for distinctive merit

Artist: A. M. Cassandre  
 Art Director: Jack J. Smith  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Container Corporation of America



award for distinctive merit







Artist: Norman Bel-Geddes    Art Director: Paul F. Berdanier  
 Agency: J. Walter Thompson Co.    Client: Shell Oil Co.

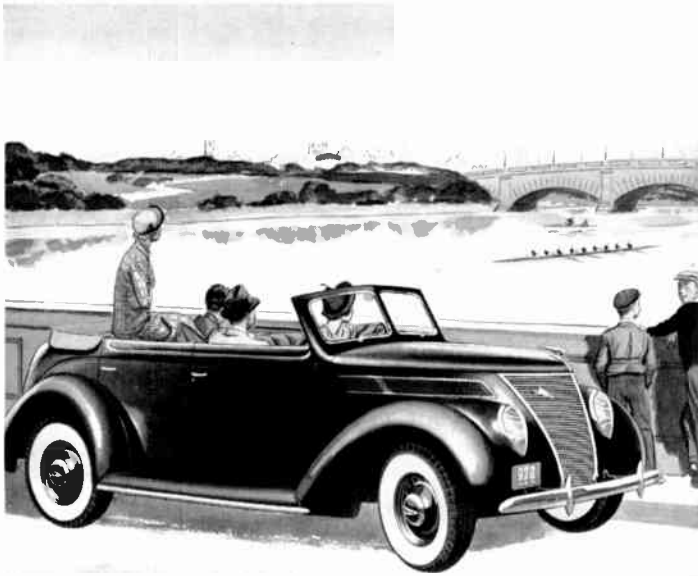
Artist: Robert Mack    Art Director: Carl Lins  
 Agency: Young & Rubicam, Inc.    Client: Personal Products Corp.



Artist: Carola Rust    Art Director: Robert Wilson  
 Agency: Young & Rubicam, Inc.    Client: Agfa Anseo Corporation

Artist: Fred Chance    Art Director: Stuart Graves  
 Agency: N. W. Ayer & Son, Inc.    Client: American Tel. & Tel. Co.





Artist: James W. Williamson  
 Art Director: Thomas H. Collard  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Ford Motor Co.

Artist: George Wiggins  
 Art Director: Wallace W. Elton  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Kellogg Company



Artist: Mac Ball Studio  
 Art Director: H. F. Townsend  
 Agency: Sherman K. Ellis & Co.  
 Client: Gooderham & Worts, Ltd.

Artist: Roy Spreter  
Art Director: Frank Bliss  
Agency: McCann-Erickson, Inc.  
Client: Bon Ami Co.



Artist: Nathaniel Farbman  
Art Directors: L. B. Myers, G. B. Richardson  
Agency: Bowman Deute Cummings, Inc.  
Client: Hawaii Tourist Bureau



Artist: Nickolas Muray  
Art Director: Fred W. Boulton  
Agency: J. Walter Thompson Co.  
Client: The Cream of Wheat Corp.



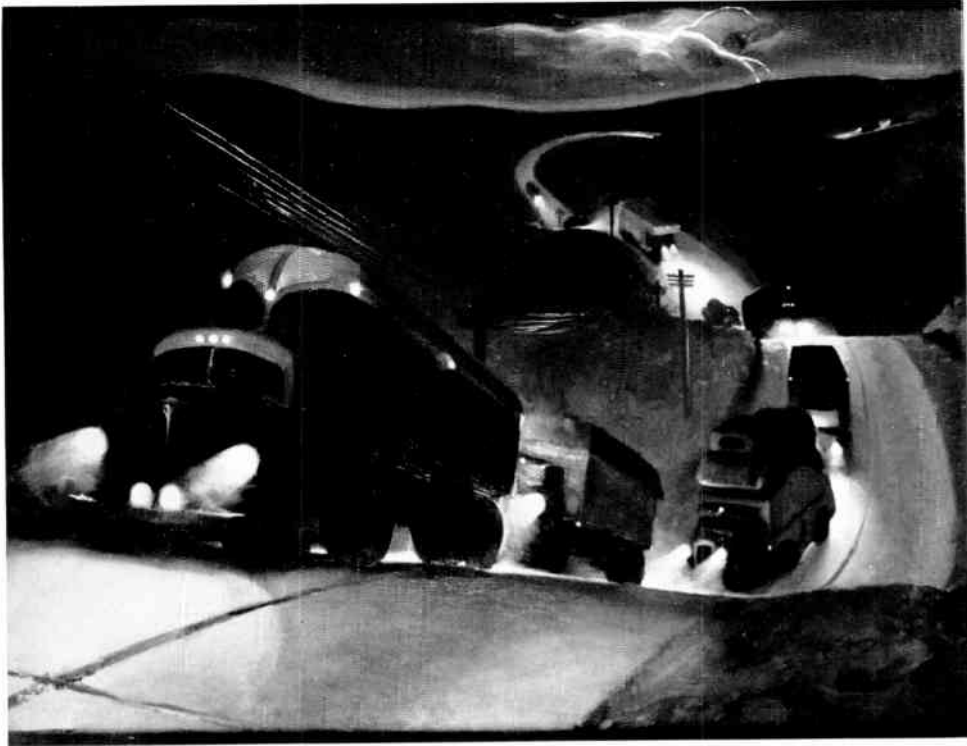
Artists: R. J. Nesmith and Associates  
Art Directors: Harold C. McNulty, I. S. Williams  
Agency: Batten Barton Durstine & Osborn Inc.  
Client: Corning Glass Works



Artist: Nickolas Muray  
Art Director: L. H. Ingwersen  
Agency: J. Walter Thompson Co.  
Client: Swift & Co.



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



Artist: John Falter Art Director: Fred Sergenian Agency: Young & Rubicam, Inc. Client: Gulf Oil Corporation

Art Directors: John B. Breunig, E. Willis Jones  
Agency: Needham, Louis & Brorby, Inc.  
Client: S. C. Johnson & Son, Inc.



Artist: Albert Dorne  
Art Director: Robert Wilson  
Agency: Young & Rubicam, Inc.  
Client: Travelers Insurance Co.

Advertisement

### HOLLYWOOD FEET



Hollywood Feet keep lightly home after hours in arduous practice. These popular feet are the property of popular Betty Grable. The "sandy" even spot beneath the feet in Floor Put — the result of wear on an exceptional floor finish. Yet Floor Put can be prevented — even in homes where there's less dusty scrape and scuff and good over-lace-wood floors (between rugs and in doorways).



#### The Floor Put Story—

The dusty dancing feet are still Betty Grable's. The floor beneath the feet is different — made so by a protective coat of Johnson's Wax. In your own home you can read the threat of Floor Put — enjoy beautiful shimmering floors like that, simply by applying Johnson's Wax a few times a year at a rate of a few cents a room. When you "wax" on you you save your floors.



Love y Betty Grable is one of Paramount's popular stars. She is signed to make us "The Way They Live," a new picture in color. Betty Grable and Betty of make them make their film debut. You can have the McGraw every Monday night over NBC — sponsored by the makers of Johnson's Wax.

A. M. CASSANDRE



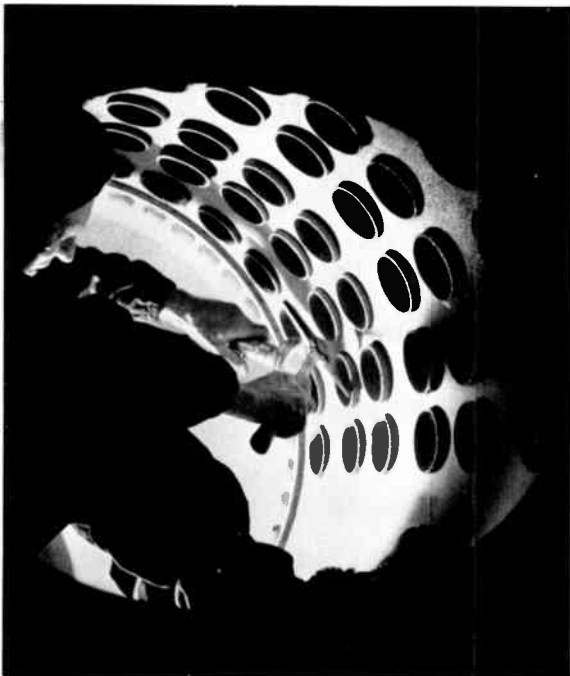
# PINEAPPLE JUICE FROM HAWAII

DOUBLE

Artist: A. M. Cassandre    Art Director: Paul Froelich    Agency: N. W. Ayer & Son, Inc.    Client: Hawaiian Pineapple Co.



Artist: Leo Aarons    Art Director: Herbert Bishop    Agency: Young & Rubicam, Inc.    Client: Frankfort Distilleries, Inc.



Artist: Wm. M. Rittase  
 Art Director: Paul Froelich  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Hartford Steam Boiler Inspection & Insurance Co.



Artist: Ruth Alexander Nichols  
 Art Director: Gordon Aymar  
 Agency: Compton Advertising, Inc.  
 Client: Procter & Gamble



Artists: Jane Miller, Zolten Farkas Art Directors: George E. Greene, Jane Miller  
 Agency: J. R. Flanagan Client: Saks Fifth Avenue



Artist: Floyd Davis  
 Art Directors: L. Stanford Briggs, Daniel W. Keefe  
 Agency: McCann-Erickson, Inc.  
 Client: Talon, Inc.



Artist: Dean Cornwell Art Director: J. T. Franz  
 Agency: Maxon, Inc. Client: Lincoln National Life Insurance Co.

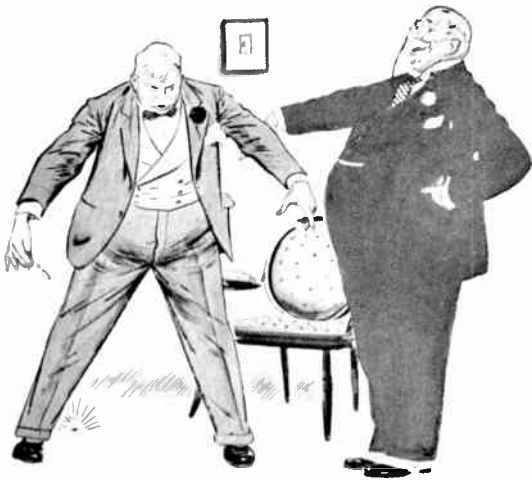


Artist: Floyd Davis  
 Art Director: H. F. Townsend  
 Agency: Sherman K. Ellis & Co.  
 Client: Hiram Walker & Sons, Inc.

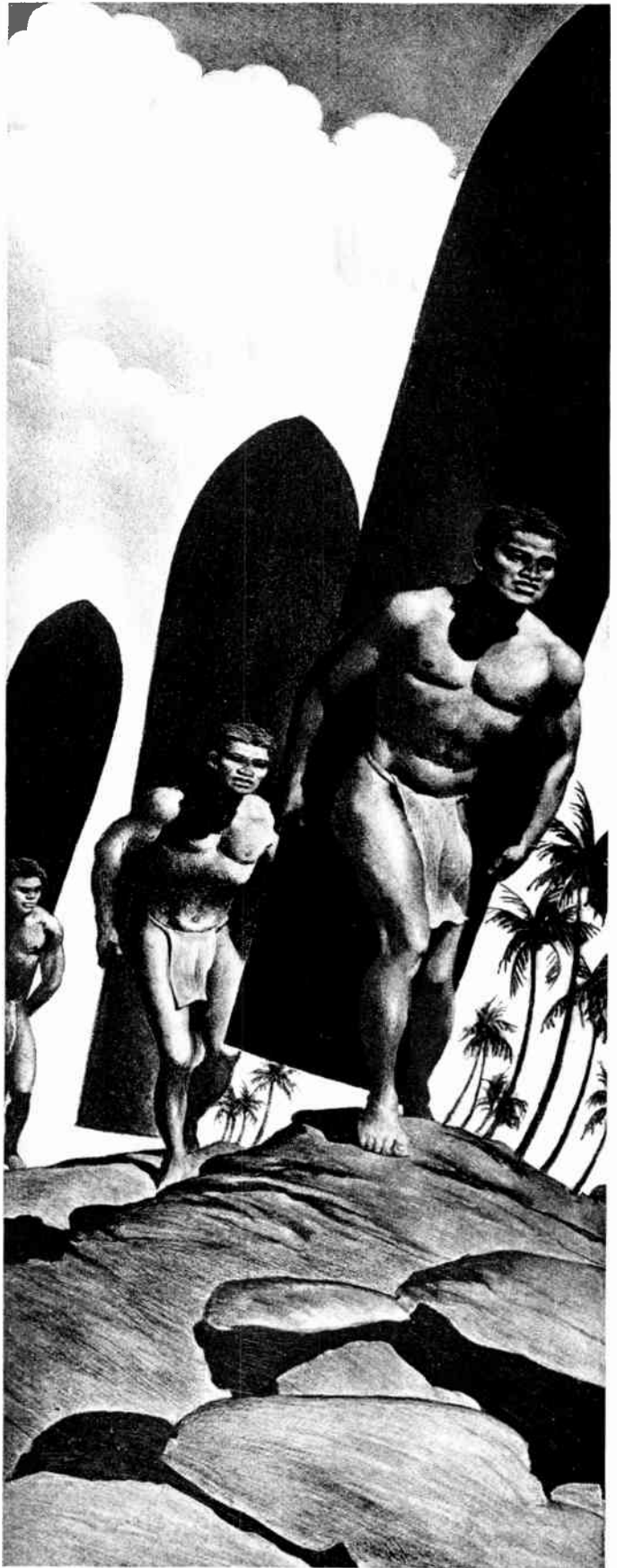




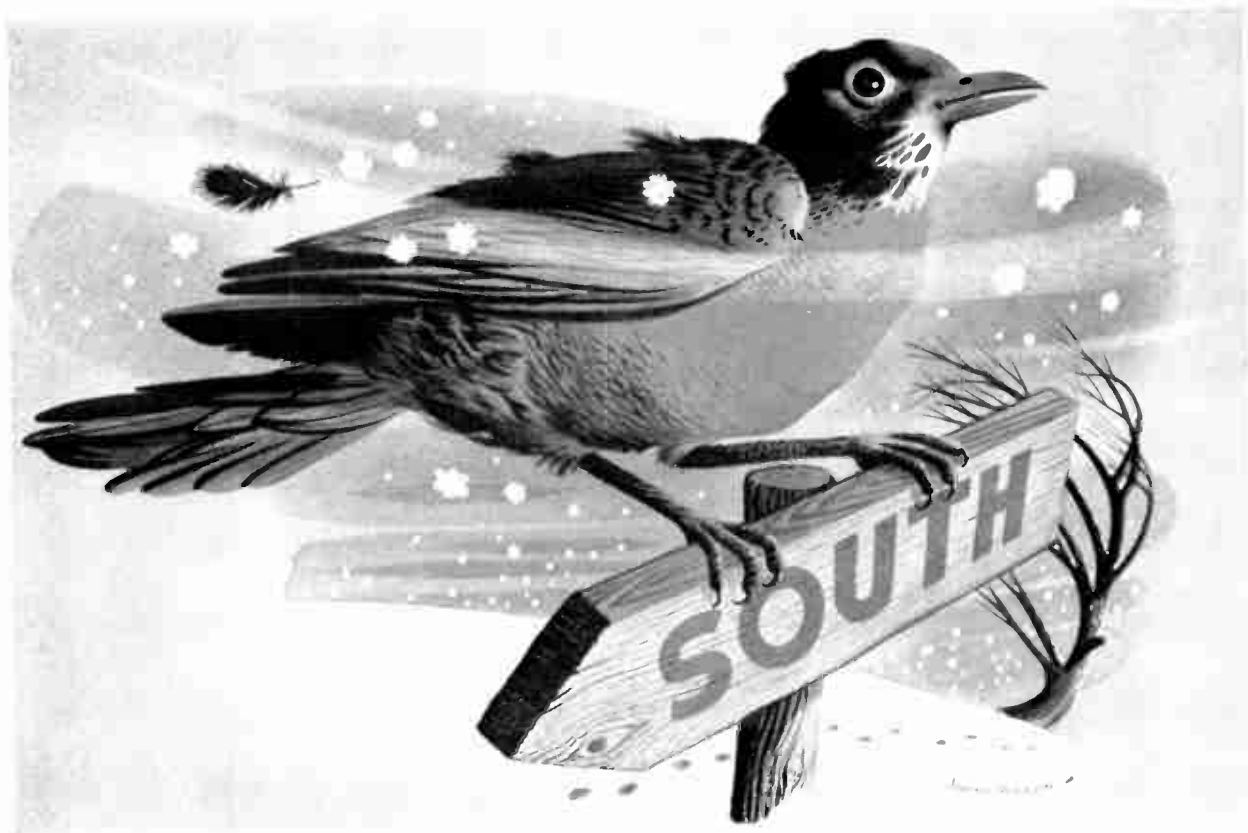
Artist: Floyd M. Davis  
Art Director: Gustave Sigritz  
Agency: Young & Rubicam, Inc.  
Client: General Foods



Artist: Floyd Davis  
Art Directors: L. Stanford Briggs, Daniel W. Keefe  
Agency: McCann-Erickson, Inc.  
Client: Talon, Inc.

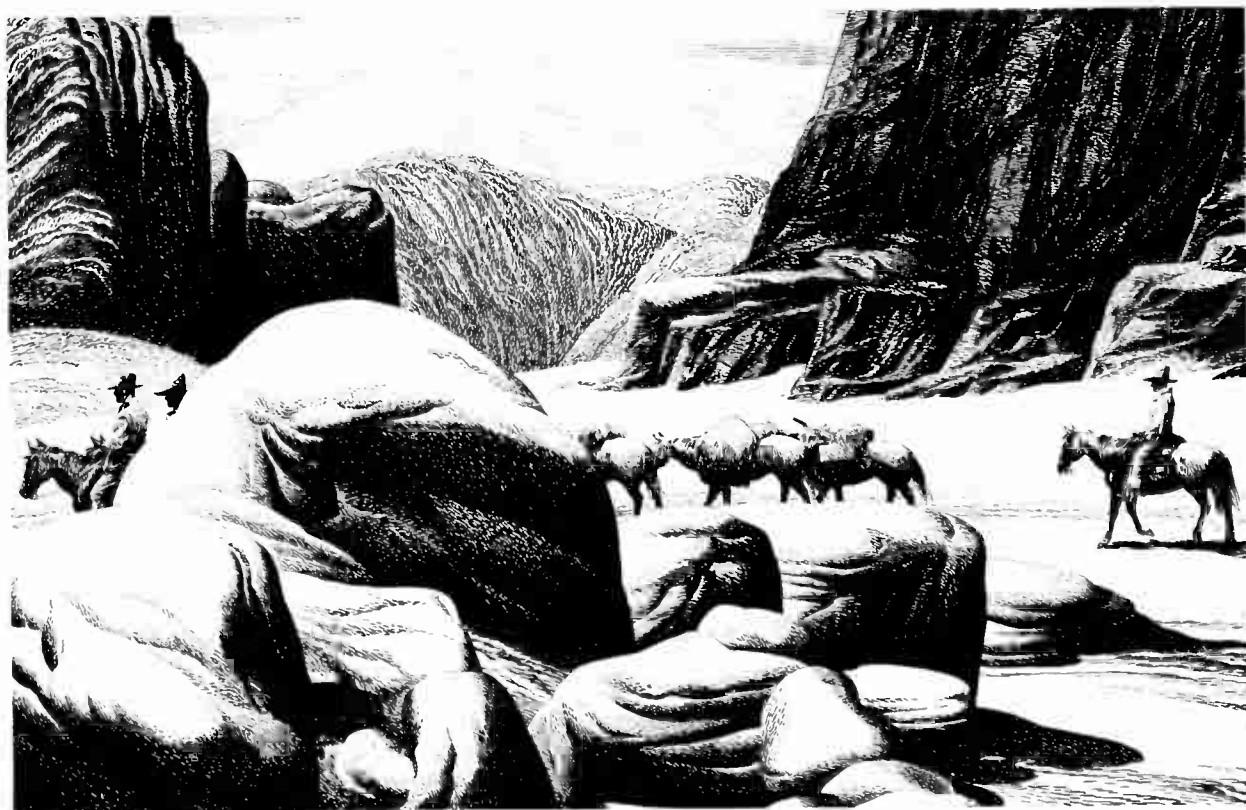


Artist: Robert Riggs  
Art Director: Paul Froelich  
Agency: N. W. Ayer & Son, Inc.  
Client: Hawaiian Pineapple Co.



Artist: Stevan Dohanos Art Directors: Myron C. Perley, Hans Sauer  
Agency: Lennen & Mitchell, Inc. Client: Tide Water Associated Oil Co.

Artist: Sydney E. Fletcher Art Director: Walter B. Geoghegan Agency: Calkins & Holden Client: Sanderson & Porter





Artist: Floyd Davis    Art Director: H. R. Townsend    Agency: Sherman K. Ellis & Co.    Client: Hiram Walker & Sons, Inc.



Artist: Leo Aarons    Art Director: Burton E. Goodloe    Agency: J. Walter Thompson Co.    Client: Shell Oil Co.



Artist: Ray Prohaska    Art Director: Gordon Aymar    Agency: Compton Advertising, Inc.    Client: Procter & Gamble



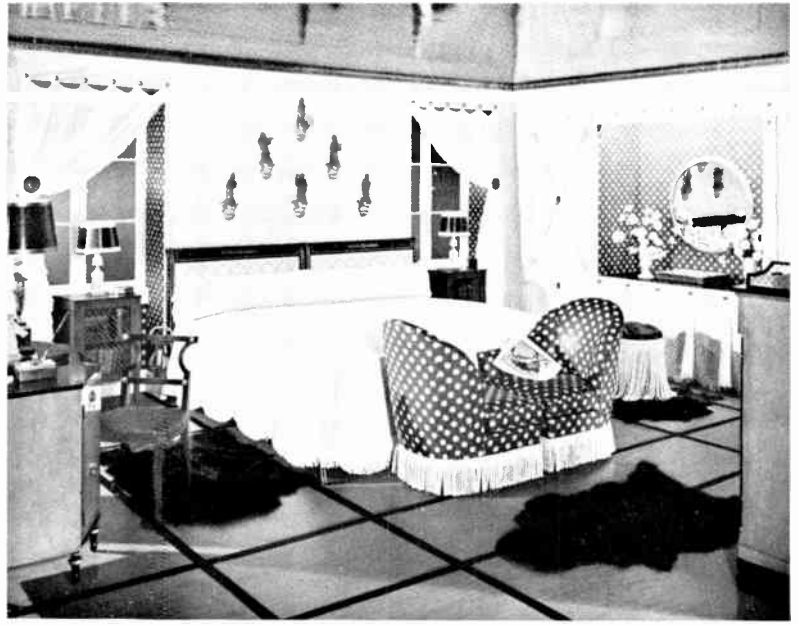


Artist: Ansel Adams    Art Director: Lloyd B. Myers  
Agency: Bowman Deute Cummings Inc.    Client: Hawaiian Sugar Planters Assn.



Artist: James W. Williamson  
Art Director: John Anthony  
Agency: Young & Rubicam, Inc.  
Client: Cluett Peabody & Co., Inc.

Artist: Holmes I. Mettee  
Art Directors: Harold C. McNulty, Henry Bender, Jr.  
Agency: Batten Barton Durstine & Osborn Inc.  
Client: Armstrong Cork Co.



Artist: Robert Fawcett  
Art Director: Lester Jay Loh  
Agency: J. M. Mathes, Inc.  
Client: The Maryland Casualty Co.



Artist: James Snyder  
Art Director: Charles Chappell  
Agency: Arthur Kudner, Inc.  
Client: Fisher Body



# mass magazines

*complete advertisements*



*Debaters of an Independent*



W... ..



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Gulfride

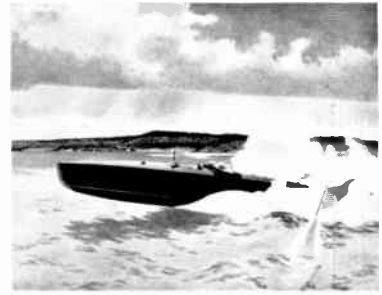




"Glad, Pardon us?"



Dime's right handsome yamtaplers you got a re boss



he Case of the hungry out



APPROX  
SIZES



THE MARYLAND



In the City of TOMORROW... you'll breeze right over coast-to-coast traffic

...but TODAY, 4 miles in 5 are Stop and Go

SUPER-SHELL  
(SHELL)



CATERPILLAR DIESEL POWER



Don't Wait Too Late!  
cold weather may catch you too!

VEEDOL  
FREE-BORING EASY-STARTING



40-10-10



Small text and graphics at the bottom of the page, including a small illustration of a person.



*Progress—  
Express Traffic—  
Local Traffic—  
— each will be given  
a clear path by 1960!*

...and more... **NEEDHAM DEL GODO**  
...and more... **NEEDHAM DEL GODO**

**...but TODAY,  
4 miles in 5 are  
Stop and Go**

**SUPER-SHELL**



**Child's loving gift hurts mother's pride**

**HOW CAN I TELL MOMMY WHAT MRS BROWN SAID?**

**I'LL WRITE HER A BIRTHDAY LETTER AND TELL HER**

**HAPPY BIRTHDAY, MOMMY. HERE'S A LETTER FROM ME**

**DARLING! AND YOU WROTE IT ALL YOURSELF?**

**DEAR MOMMY, I HEARD MRS BROWN SAY YOUR HANDS LOOK DISHWASHERY. SHE SAID YOU SHOUD USE IVORY SOAP. SO I GOT A BIG CAKE FOR YOUR BIRTHDAY TO MAKE YOUR HANDS SOFT WITH LOVE**

**I'M SO MORTIFIED! BUT MY HANDS DO LOOK DREADFUL. WHY DIDN'T I USE IVORY BEFORE—WHEN I KNOW IT'S SO KIND TO MY SKIN!**

**ONE WEEK LATER**

**SMOOTH HANDS NOW—MOMMY!**

Did you know—Ivory Soap costs less to use for dishes than ordinary washes, chips and powders—less than 1¢ a day. Ask for the economical "Large Size."

**IVORY SOAP**

**The plowman no longer plods his weary way**



# Goin' Prospectin'



"Look Mom, anybody'd think this was a new tub..."

**Bon Ami** keeps tubs bright and easy to clean



Could *this* father doubt the continuing need for money every month?

YOU CAN LEAVE \$100 EVERY MONTH FOR 20 YEARS if you're working \$68 a month or more



The UNION CENTRAL LIFE Insurance Company



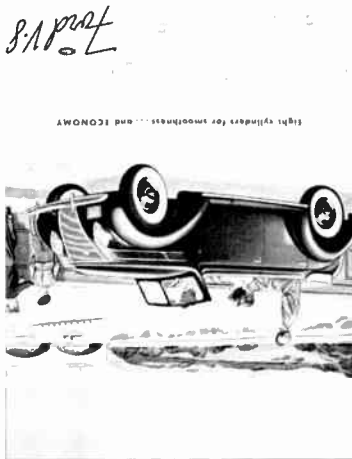
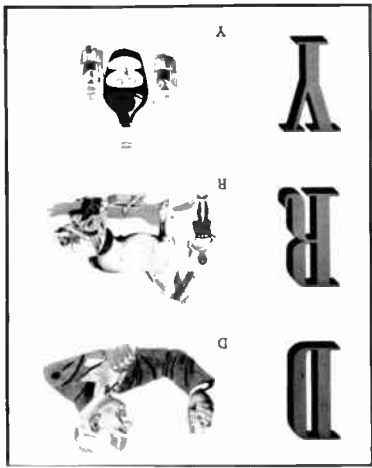
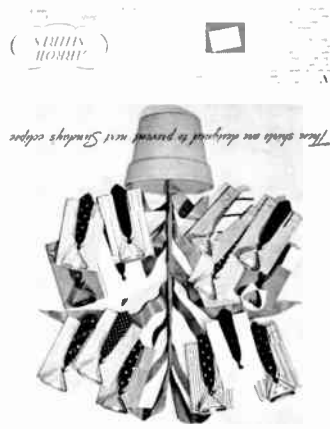
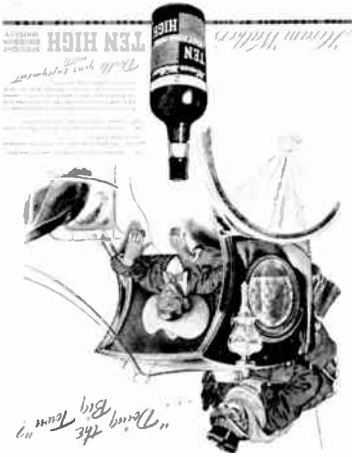
**GURNEY**  
Research in Glass



The Miracle of the Glass Boot

**GURNEY**  
Research in Glass





*The General  
Cried at Daze!*

SANKA COFFEE

*...Laid 'Oy' Cee?*

*Trade your enjoyment  
in THE  
High*

WAKE UP TO NEW IDEAS

ARMSTRONG'S ENDLESS FLOORS

Mountain  
Rescue

By Joseph Francis & Lynn

A

H



FIRST IN RESEARCH



CONTAINER CORPORATION OF AMERICA



WHY BE AT SEA ABOUT SAFETY

THE UNISTEEL TURRET TOP BODY BY Fisher

Give your wardrobe a lift with  
Ivory Prints—all Ivory-washable!

IVORY  
FLAKES

**"It ought to be Compulsory  
on Pants!"**

Millions of men wear  
Aladdin's new, security,  
modest of the 711111  
feature buttons to and  
their own and their

ALADDIN'S New! Polyester  
made in U.S.A.

Told by a woman who must be nice...

...it is the habit of a "Modest"



Artist: Melbourne Brindle  
Art Director: Lloyd B. Myers  
Agency: Bowman Deute Cummings Inc.  
Client: Hawaii Tourist Bureau



medal for the best black and white illustration







Artist: Anton Bruehl    Art Director: Lloyd B. Myers    Agency: Bowman Deute Cummings Inc.    Client: Matson Navigation Co.

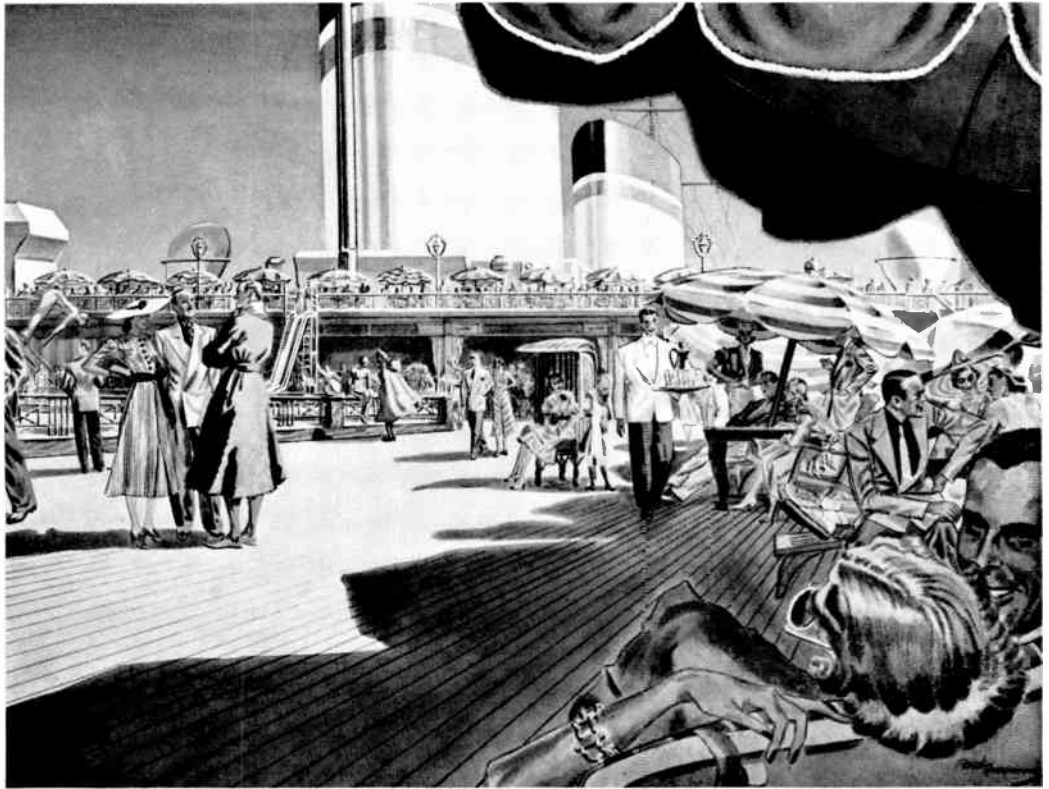
**award for distinctive merit**



Artist: V. Bobri Art Directors: V. Bobri, Robert T. Barr Agency: Nelson Hughes Co., Inc. Client: Parfums Chevalier Garde, Inc.



Artist: Carola Rust  
Art Director: George E. Greene  
Agency: J. R. Flanagan  
Client: Saks Fifth Ave.



Artist: Fred Freeman    Art Director: Roger Joslyn    Agency: Wendell P. Colton Co.    Client: Italian Line



Artist: Edwin A. Georgi  
 Art Director: Edward Evans  
 Agency: Geare-Marston, Inc.  
 Client: J. P. Stevens & Co., Inc.



Artist: V. Bobri  
 Art Director: Franklin Kelley  
 Agency: Maxon, Inc.  
 Client: General Electric Co.



Artist: Robert Weitzen  
 Art Director: George E. Greene  
 Agency: J. R. Flanagan  
 Client: Saks Fifth Ave.



Artist: Henry Waxman  
 Art Director: Abbott Kimball Co.  
 Agency: Abbott Kimball Co.  
 Client: Trifari Krussman and Fishel

Artists: Paul Smith, Arthur O'Neill  
 Art Directors: Stuart Campbell, Jere Whitehead  
 Agency: Kenyon & Eckhardt, Inc.  
 Client: C. G. Gunther's Sons

Art Director: Walter B. Geoghegan  
 Agency: Calkins & Holden  
 Client: Black, Starr & Frost-Gorham, Inc.



Artist: Paul Brown  
Art Director: Edward Evans  
Agency: Geare-Marston, Inc.  
Client: Brooks Brothers



Artist: R. Marshall  
Art Directors: Arthur Deerson, Arthur Weithas  
Agency: Cecil Warwick & Legler, Inc.  
Client: Elizabeth Arden

Artist: Edwin A. Georgi  
Art Director: Roger Joslyn  
Agency: Wendell P. Colton Co.  
Client: Italian Line





Artist: Jacques D'Arcy Art Director: Arthur Deerson  
Agency: Cecil Warwick & Legler, Inc. Client: Elizabeth Arden

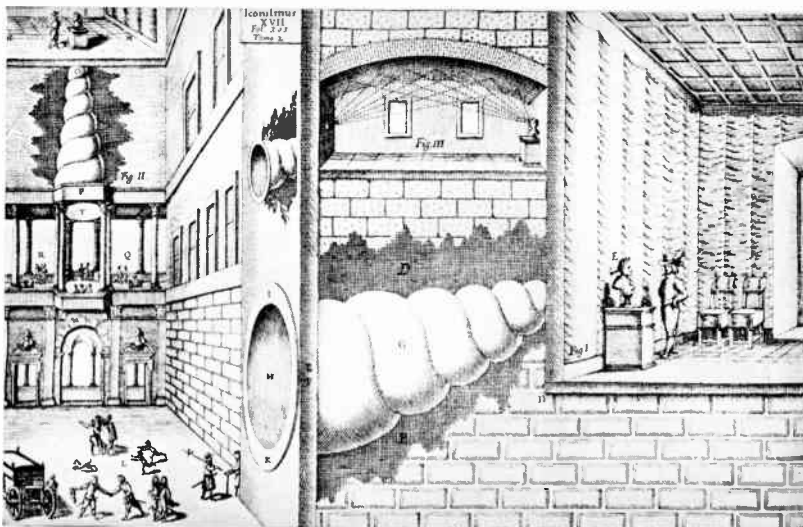
Artist: Ted Sandler Art Director: Ted Sandler Client: Columbia Broadcasting System

## We're not so young

A curiously imaginative fellow in the 17th Century, by the name of Athanasius Kircher, thought up this broadcasting system—so that the intrigued listener in breeches at (A) could hear everything said in the central court (L). The rest of the family could listen, too, with individual “loud-speakers” in each room. ☐ But that was only three centuries ago. Long before that—long before Herr Kircher struggled with giant trumpets—the point and purpose and power of broadcasting had taken form. *In the living voice.* Before history first was scratched

on stone, the voice had grooved an *effortless*, instant path into the mind. That path is re-grooved in every child today—long before he seeks any other communication with the world. And it grows with the adult. ☐ We did not need radio to discover this. Here is what Pliny the Younger said, over eighteen hundred years ago: *“We are more affected by words we hear, for though what we read in books may be more pointed, there is something about the voice that makes a deeper impression on the mind.”* ☐ The truth of Pliny’s shrewd observation has been

amply confirmed in the laboratories of modern science. If you care to weigh the evidence for yourself, we will send you a copy of EXACT MEASUREMENTS OF THE SPOKEN WORD. It is a little book. But it summarizes the work of more than a score of psychologists who, for 34 years, have made comparative studies of the spoken and written word; and who have carefully measured the *impact* made by words, spoken and written. ☐ Their conclusions—which Pliny already knew—are a basic explanation of the *response* which so many millions of listeners make to radio, today.



BROADCASTING SYSTEM OF THE 17TH CENTURY—*from the Bettmann Archives*

BROADCASTING SYSTEM OF THE 17TH CENTURY—*Athanasius Kircher (1601-1680) designed the “Acousticopolis” in 1682, in the shape of ornately sculptured horns “with open mouths.” This dramatic device helped make the entire idea seem mysterious and supernatural to 17th Century listeners. The principles of sound transmission and amplification did the rest!*

COLUMBIA BROADCASTING SYSTEM  
485 MADISON AVENUE • NEW YORK

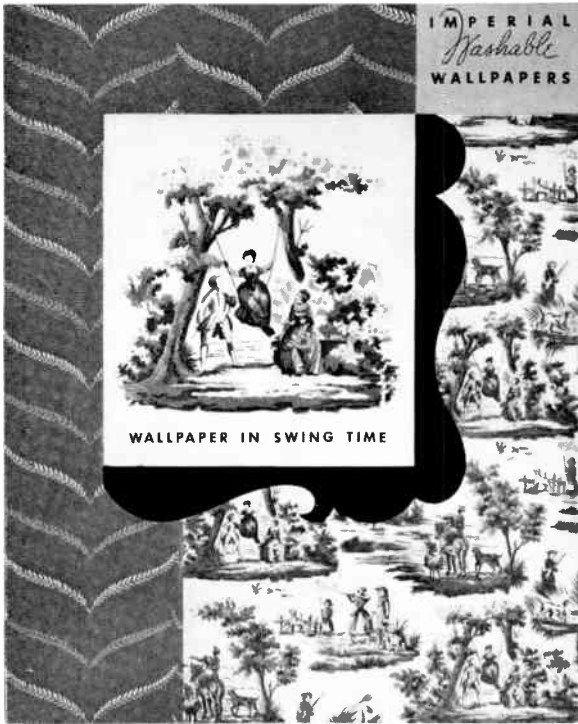


Artist: Miss Helen Jamison Hall    Art Director: Albert Herman    Client: John Wanamaker, New York



Artist: Edwin A. Georgi    Art Director: Edward Evans  
Agency: Geare-Marston, Inc.    Client: J. P. Stevens & Co., Inc.





Artist: Frank Mutz  
 Art Director: J. H. Tinker, Jr.  
 Agency: J. M. Mathes, Inc.  
 Client: Imperial Paper & Color Corp.



Artist: Tom Benrimo  
 Art Director: Abott Kimball  
 Agency: Abbott Kimball Co., Inc.  
 Client: Volupte, Inc.



Artist: Merritt Cutler  
 Art Director: Stanley M. Dusek  
 Agency: Lawrence Fertig, Inc.  
 Client: William Jameson Co., Inc.



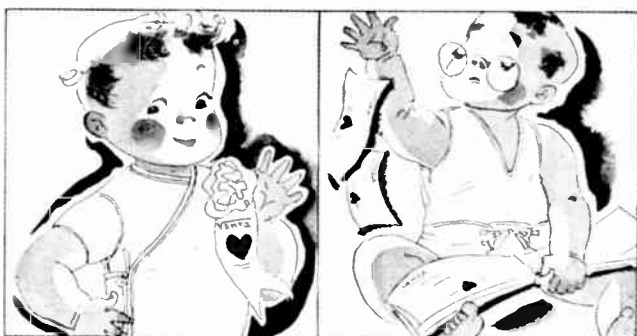
Artist: George Platt Lynes  
 Art Director: George F. McAndrew  
 Agency: Batten Barton Durstine & Osborn Inc.  
 Client: E. I. du Pont de Nemours & Co., Inc.

Artist: Edwin A. Georgi  
Art Directors: Walter B. Geoghegan, Wilfred L. Chaussi  
Agency: Calkins & Holden  
Client: Crane & Company



Artist: A. M. Cassandre  
Art Director: Jack J. Smith  
Agency: N. W. Ayer & Son, Inc.  
Client: Container Corp. of America





*Above, Left*

Artist: Miss Carmen Brown

Art Director: Sanford E. Gerard

Agency: H. B. Humphrey Co.

Client: Earnshaw Knitting Co.

*Above, Right*

Artist: Nickolas Muray

Art Director: George F. McAndrew

Agency: Batten Barton Durstine & Osborn Inc.

Client: E. I. du Pont de Nemours & Co., Inc.

*Below, Right*

Artist: Ruth Sigrid Grafstrom

Art Director: Jules L. Menghetti

Agency: J. M. Mathes, Inc.

Client: American Viscose Corp.



Artist: Arthur O'Neill Studio  
 Art Director: Lester Jay Loh  
 Agency: J. M. Mathes, Inc.  
 Client: American Viscose Corp.

TALK  
 OF  
 THE  
 TOWN . . . HER CROWN TESTED RAYON DRESS



Cocktail Hour . . . and all's well! Captivates the impression she's making in her dress of a **OBORON RAYON** rayon shirt fabric with her monogram on the collar of reds and white in **OBORON TESTED QUALITY** assures an smooth look for many a date. Sizes 16 to 18 \$19.95. **OBORON RAYON** made by **Amura Textile Corporation**, World's Largest Producer of Rayon Yarn.  
 Copyright 1955  
 A Division of Tatem Corporation

LOOK FOR THE **OBORON** TAG  
 . . . AS SEEN AT  
**B. ALTMAN & CO.**

The WALLENDAS—nightly performers of *Kingling Bros.-Barnum & Bailey Circus*.

## MATCHED PAIR

*They have worked and practiced together, over and over, until they perform as one. Their spectacular teamwork, up near the ridges of the Big Top, has held vast crowds in breathless awe.*

Less spectacular, perhaps, but none the less sure is the teamwork of an Otis Elevator and Otis Elevator Maintenance. Both are the products of Otis Elevator Company, both are of Otis quality. Used to working together, each brings out the best in the other. They

well deserve the title of Matched Pair.

An Otis Elevator is built to give sterling service. Otis Maintenance, teaming with that elevator, perpetuates this service indefinitely. Shut-downs for repairs are eliminated almost entirely. The service of older elevators can be restored to original standards—kept there.

If you have an Otis Elevator, it is logical that you have maintenance by the manufacturer of that elevator—Otis Maintenance—available at an economical, flat monthly rate.

**OTIS MAINTENANCE** and you can forget your elevators

Artist: Victor Keppler  
 Art Director: Wallace W. Elton  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Otis Elevator Co.



Artist: Bancker & Birkett Art Director: Ted Sandler Client: Columbia Broadcasting System



Artist: Martin Munkacsi Art Director: Paul Darrow Agency: N. W. Ayer & Son, Inc. Client: Cannon Mills, Inc.

Artist: Edward A. Wilson Art Director: Harvey G. Luce Agency: MacManus John & Adams, Inc. Client: Dow Chemical Co.



Artist: Donahue Studios, Inc.  
Art Director: Lester Jay Loh  
Agency: J. M. Mathes, Inc.  
Client: Maryland Casualty Co.



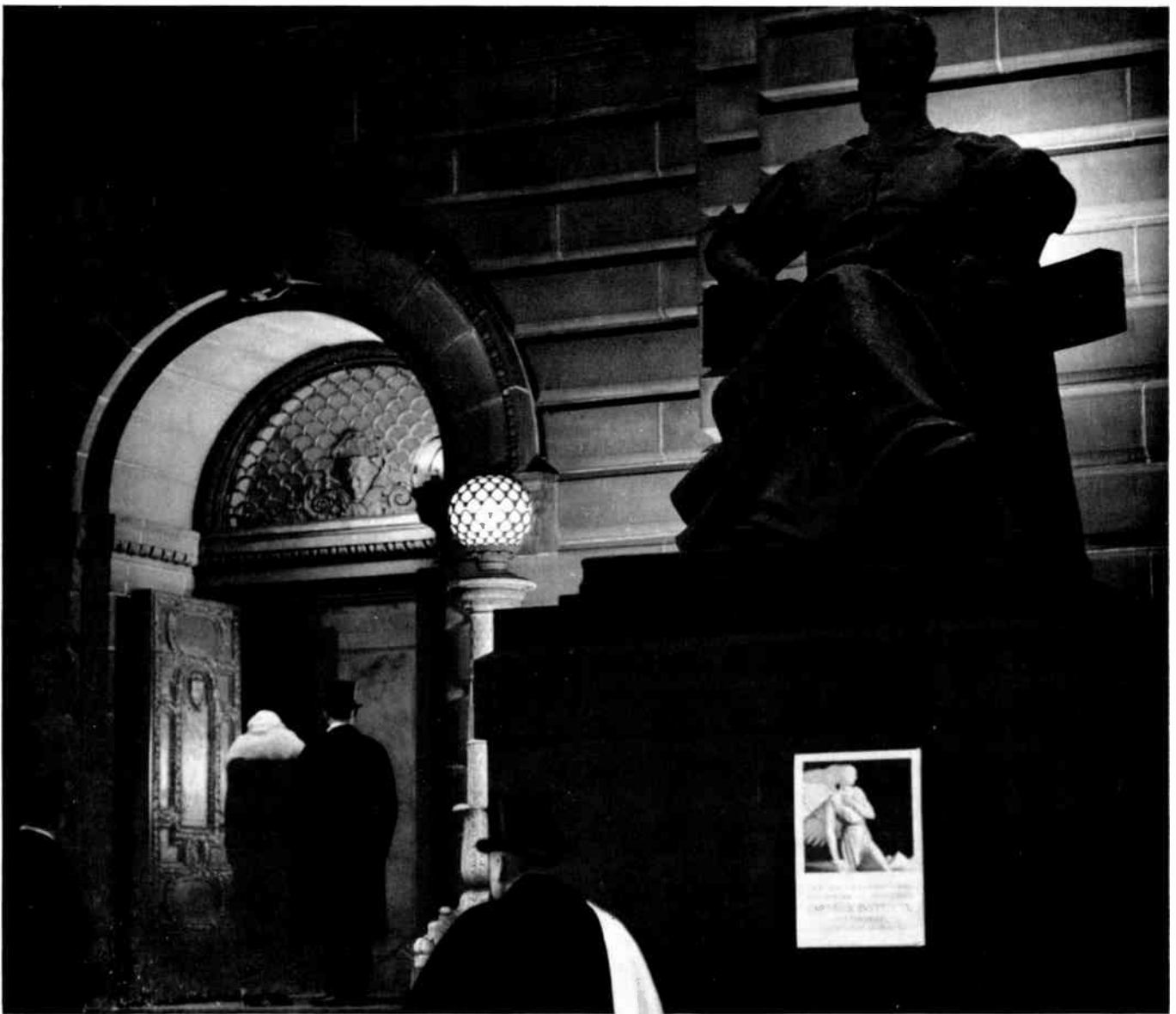
Artist: Edward A. Wilson  
Art Directors: Walter B. Geoghegan, Wilfred L. Chausse  
Agency: Calkins & Holden  
Client: Rag Content Paper Manufacturers



Artist: Miss Helen S. Williams  
Art Director: W. Strosahl  
Agency: J. Walter Thompson Co.  
Client: Eastman Kodak Co.



Artist: Leo Aarons Art Director: John Zwinak Agency: Young & Rubicam, Inc. Client: Packard Motor Car Co.



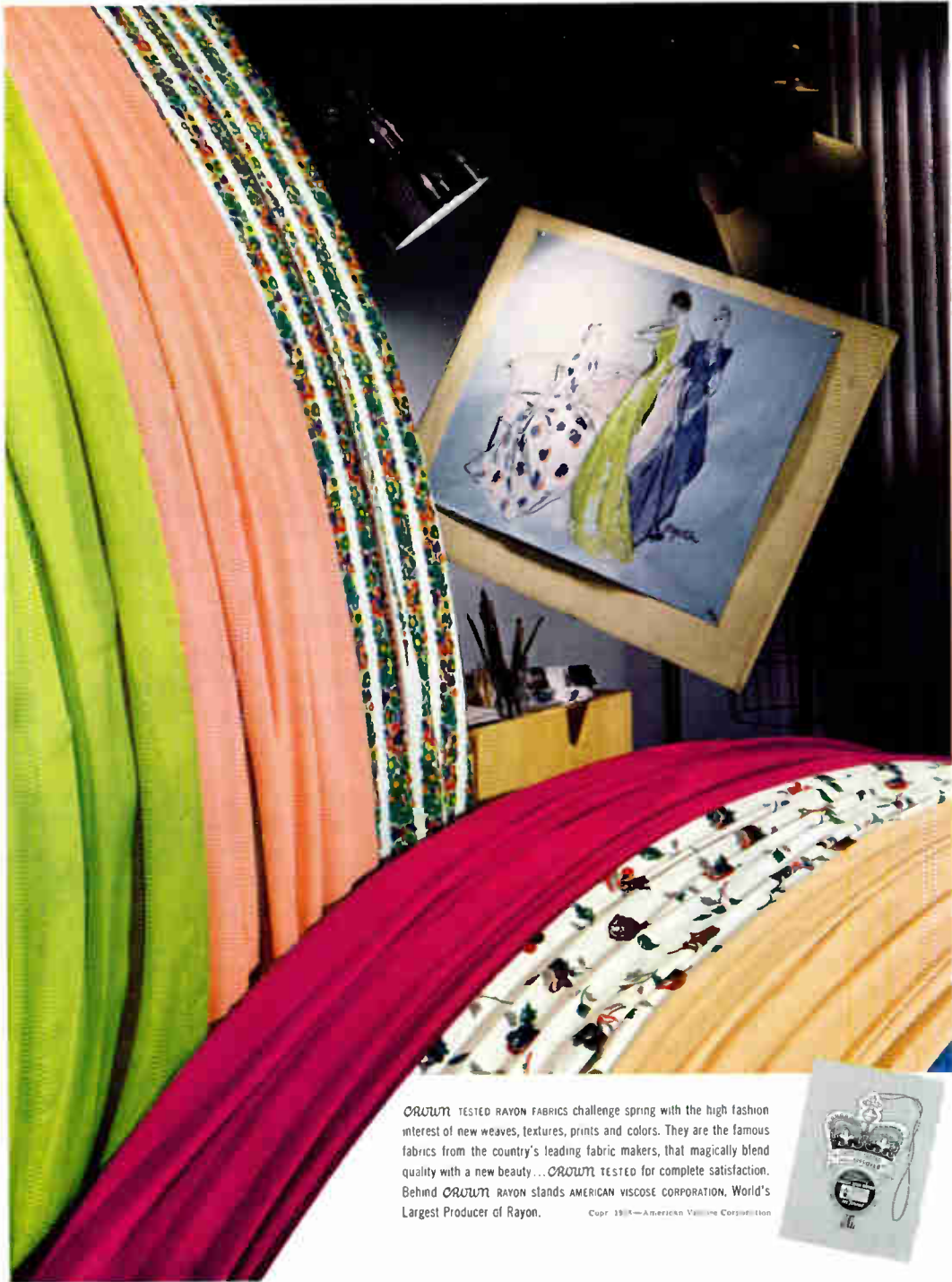




Artist: Edwin A. Georgi  
Art Director: Kenwood F. Dixon  
Agency: Kenyon & Eckhardt, Inc.  
Client: John B. Stetson Co.

Artist: Gordon Ross  
Art Director: Hugh I. Connet  
Agency: Federal Advertising Agency, Inc.  
Client: Thos. A. Edison, Inc.





CROWN TESTED RAYON FABRICS challenge spring with the high fashion interest of new weaves, textures, prints and colors. They are the famous fabrics from the country's leading fabric makers, that magically blend quality with a new beauty...CROWN TESTED for complete satisfaction. Behind CROWN RAYON stands AMERICAN VISCOSE CORPORATION, World's Largest Producer of Rayon.

Copyright 1938 - American Viscose Corporation

Artist: Henry Waxman Studio    Art Director: Lester Jay Loh  
 Agency: J. M. Mathes, Inc.    Client: American Viscose Corp.

Artist: John Duffy Studios, Inc.  
 Art Director: Walter B. Geoghegan  
 Agency: Calkins & Holden  
 Client: Black Starr & Frost-Gorham, Inc.

Brilliant ensemble of diamonds, platinum and large carved emeralds—arresting and bold—this clip, ring and armlet combine an effect of massiveness with extraordinary delicacy of design.



**BLACK STARR & FROST  
 GORHAM**

JEWELERS - SILVERSMITHS - STATIONERS  
 117TH AVE. AT 86TH ST., NEW YORK - 385 CENTRAL AVE., EAST ORANGE  
*Associated with SPAULDING-GORHAM, Chicago*



Artist: Buk Ulreich  
 Art Director: Paul Darrow  
 Agency: N. W. Aver & Son, Inc.  
 Client: Cannon Mills, Inc.

## class magazines

*complete advertisements*



ROCKANUM





Wife of those who hope at your feet—what colored performer made her figure  
The Independent featured picture in Long Island—see the T. with dramatic that was more 4. 1911. Frank Foster



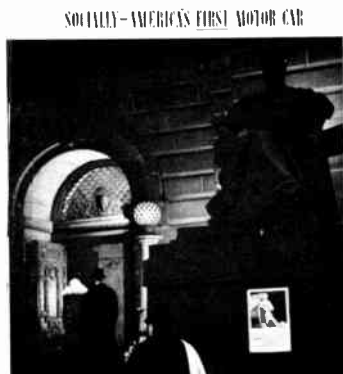
It was an "average" at first  
and our "high" smoking, by



THE NEW MOVIE  
**GENTLEMAN**



ITALIAN LINE



**PACKARD**  
THE FIRST  
THE SUPER-CAR




R

ITALIAN LINE

*Le Grand Carroussel*

One of a series of beautifully colored hand-painted reproductions of earlier original designs from the album in Facsimile, representing a program held by Louis XIV in honor of the birth of the Dauphin. These plates used to cost as high as \$100 for the complete set of twelve.



MADE BY ORDER AUTHORITY OF THE U.S. GOVERNMENT BY ROBERTS & COMPANY, CHICAGO

**BLACK STARR & FROST - GORHAM**

CHICAGO, ILLINOIS

SOLE AGENTS IN THE UNITED STATES AND CANADA FOR THE GORHAM PATENT PROCESSING CO. OF CHICAGO, ILLINOIS

**YOUR HEAD-HEAD IS THE VOICE OF YOUR BUSINESS**



WITH THE LATEST LATEST PAPER


...the most important factor in the success of a business is the quality of the paper used in its operations. The paper must be strong, durable, and easy to handle. It must also be clean and free from any defects. The paper must be able to stand up to the most rigorous conditions of use. It must be able to withstand the heat and moisture of the printing process. It must be able to stand up to the wear and tear of the office. It must be able to stand up to the test of time. It must be able to stand up to the test of the market. It must be able to stand up to the test of the customer. It must be able to stand up to the test of the world.

**BAG CONTENT PAPER MANUFACTURERS**

...the most important factor in the success of a business is the quality of the paper used in its operations. The paper must be strong, durable, and easy to handle. It must also be clean and free from any defects. The paper must be able to stand up to the most rigorous conditions of use. It must be able to withstand the heat and moisture of the printing process. It must be able to stand up to the wear and tear of the office. It must be able to stand up to the test of time. It must be able to stand up to the test of the market. It must be able to stand up to the test of the customer. It must be able to stand up to the test of the world.

**TALK OF THE TOWN**

HER "TESTED" RAYON DRESS



...the most important factor in the success of a business is the quality of the paper used in its operations. The paper must be strong, durable, and easy to handle. It must also be clean and free from any defects. The paper must be able to stand up to the most rigorous conditions of use. It must be able to withstand the heat and moisture of the printing process. It must be able to stand up to the wear and tear of the office. It must be able to stand up to the test of time. It must be able to stand up to the test of the market. It must be able to stand up to the test of the customer. It must be able to stand up to the test of the world.

**A BRIEF ADDRESS TO YOUR LAWYER**



...the most important factor in the success of a business is the quality of the paper used in its operations. The paper must be strong, durable, and easy to handle. It must also be clean and free from any defects. The paper must be able to stand up to the most rigorous conditions of use. It must be able to withstand the heat and moisture of the printing process. It must be able to stand up to the wear and tear of the office. It must be able to stand up to the test of time. It must be able to stand up to the test of the market. It must be able to stand up to the test of the customer. It must be able to stand up to the test of the world.

**Cranic PINE PAPER**

*Blue Grass*



*Light Arden*

*The Smartest Hairs Turn to Copper*



**STETSON HATS**



Interceptors Cost \$15,000 an Hour...

Parfums Chausser Grande for Christmas!



Les de Rome - H.R.H. - Rose & Rose




**Cannon Towels**



**MATCHED PAIR**

...the most popular bicycle in the world...  
 ...the most popular bicycle in the world...  
 ...the most popular bicycle in the world...

OTIS MAINTENANCE



**RECLAMATION**

From city waste paper  
 From empty sheet stock  
 From Southern sheet pulp  
 We make a paper-based product

**CONTAINER CORPORATION OF AMERICA**



*"And now I'll never forget"*

Take a movie camera and you'll really preserve the facts you see



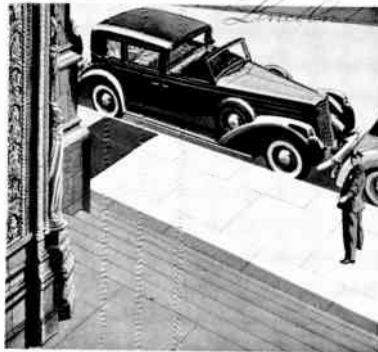
**Kodak**



...the most popular...  
 ...the most popular...  
 ...the most popular...

*Eighth Arden*

12 OLD FASHIONED LONDON W.C.



**APRIL ... is prison**

...the most popular...  
 ...the most popular...  
 ...the most popular...



*Brooks Brothers*

2755 BROADWAY, NEW YORK

...the most popular...  
 ...the most popular...  
 ...the most popular...

**JOHN WARRACKS, NEW YORK-PHILADELPHIA**



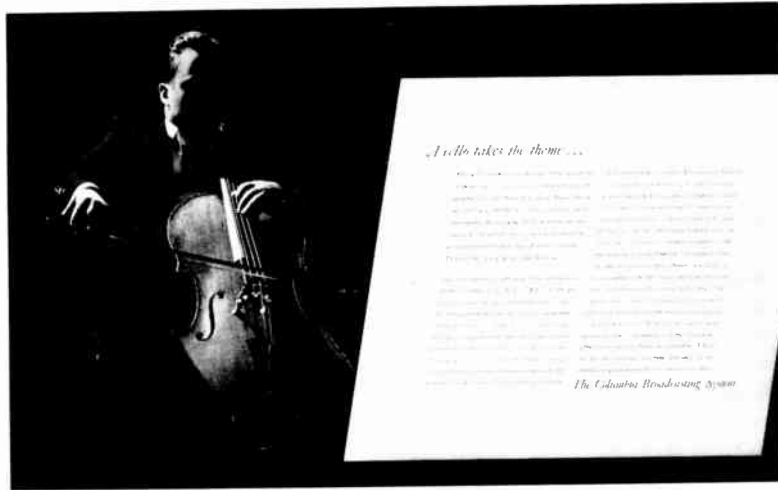
*Stalmiting*  
**SAPROPHYTES!**



du pant rayon



*du pant rayon*



*Alto takes the theme...*

*Alto takes the theme...*

The Cello takes the theme...

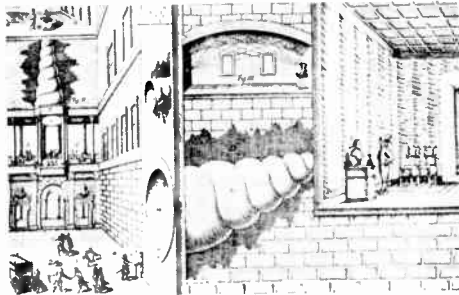
The Cello Broadcasting System

We're not so young

We're not so young

The Cello Broadcasting System

The Cello Broadcasting System



The Cello Broadcasting System







## advertising art and the business paper

*James H. McGraw, Jr., President, McGraw-Hill Publishing Company, Inc.*

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It is a long time since the advertising men and the artists were at each others' throats. There was a time, to be sure, when the advertising man despised the artist as an impractical purveyor of "spinach," with no idea at all of the importance of selling goods. The artist, for his part, was appalled at the typographical and illustrative horrors that filled the advertising pages of the newspapers and magazines. And perhaps we now have a sufficient perspective to admit that they both may have been right.

Then came a new generation of advertising men. And of artists. These new advertising men knew that there was nothing incompatible about advertising and art. They knew that what is useful never suffers at all for being pleasing also. They knew indeed that useful things might be more useful if they were more pleasing. Maybe art *could* help them to advertise goods.

So they set out to become better advertising men by enlisting the help of those who could apply esthetic principles to make their advertising more effective. And the new generation of artists who joined

with them had to do a bit of stalwart pioneering on their own. But, as they persevered and succeeded in making a new place for themselves, other advertising men and other artists saw the light and began to work together for higher standards in advertising presentation.

The new artists also recognized that there was nothing incompatible about art and utility. They knew that the more art could be woven into the everyday lives of the people, the more effectively could it perform its mission. And how could that be any better done than to help raise the esthetic quality of the myriads of contacts that are made every day between the producers and the consumers of the ordinary commodities and services that enter into the life of the people? It is significant that the artists no sooner had their feet well wet in the advertising, than they turned to the goods themselves. So today the styling of every conceivable form of commodity has come to be an established form of artistic expression. But that is another story.

Another powerful help toward this reconciliation of art and advertising was the rise of a new crop of agency men. For the agency men are advertising craftsmen, engaged in seeking out and applying to advertising every device and every skill that might increase its effectiveness in behalf of their clients. So the modern agency, ever an influential factor in shaping advertising practice, helped greatly to foster the enlistment of esthetic treatment as a major element of advertising value.

For a time this trend made itself felt only in the field of consumer advertising. This was quite natural. There the opportunities were more obvious and the field was more fertile. And it was easier for the artist to do a good job with the non-technical products of general consumer appeal. So the first great strides were made in the popular field.

But eventually superior esthetic treatment began to make itself evident in the advertising pages of the business press, frequently mis-called by the more restrictive term "trade press." Today many busi-

ness papers carry in behalf of many accounts advertising pages that, by every artistic criterion, are on a par with those published in any other form of medium. Some of these are presented in this volume.

The business paper, because of its editorial character, automatically selects from amongst all those engaged in any line of business or industry the more alert and progressive group responsible for the management and development of the business. Only a paper staffed by *specialists* in a particular field or business function and written by them to meet the particular needs of the paper's readers can assemble and hold together, in a bond of business interest, those who influence the vast buying activity of the business or industry. By rendering this highly selective and specialized service, the business paper makes it possible for the advertisers of appropriate products to educate and influence these executives and engineers effectively and with high economy.

The artist would do well to remember that the business paper not only reports the news significant to the business of the readers—not only interprets that news and answers the practical question “So what?”—but also digs deeply for underlying trends, fundamental studies, explores new developments, forecasts and crusades. Indeed, the editorial pages of the business paper provide essential background and inspiration to the artist seeking to tell a vital story with his illustration.

If, then, we bear in mind the specific concerns of any particular group within this framework, we can indicate for the artist in advertising something of the requirements that should govern his efforts in preparing business paper advertising illustrations.

In the first place, he should not be deceived into exaggerating those requirements. The industrial executives, technicians and dealers who compose his audience are still human beings. They have the same senses and perceptions as do other human beings and they are just

as sensitive to esthetic influences. To be sure, he will find now and then some technician whose world is bounded by what he can compute with his slide-rule and who will deny the very existence of esthetic principle because he cannot reduce it to a formula. But let the artist pay no attention to him. It all is part of his make-up and, after all, whether he knows it or not, he is just as susceptible as the next fellow to what is esthetically sound. So the artist should not let his matter-of-fact, business-minded audience bluff him out of putting into his business advertisements the best art he has to offer.

It is important to remember, however, that advertising art is, very definitely, art with an immediate purpose. So, in adapting his art to the business-paper reader, the artist should have in mind those distinctive characteristics that must be kept in mind by every copywriter, whether he work in the printed word or by graphical presentation.

For example: It is important always to talk the language of the audience. The copywriter does this by phrasing his message as fully as possible in the vernacular of those to whom he speaks. By the same token, the artist should strive for the subject, tone and tempo in his work that will most surely "click" with his readers. In the business paper he has an exceptional chance to talk directly to a selected group in its own language. Good art will make the most of that opportunity.

Let him remember, too, that he is addressing a critical audience that is prone to "get technical" about matters within its field. So, in selecting subjects for illustrative or decorative purposes in advertising copy he should remember that he cannot get by with some of the "spinach" that might go with a popular audience. This does not mean that an artist enjoys no freedom to conventionalize or to develop unusual technique in addressing the business paper reader. By no means must he stick to photographs or deadly photographic detail. He can go as far as he wants in his technique, but *he must not commit technical absurdities.*

A loom or a crusher evolved from the creative imagination of an artist may lend itself sweetly to some magnificent composition but it may incite the reader—his client's prospect—to raucous laughter. A majestic bridge to delight the artist's eye, having members so proportioned or disposed as to insure its instant collapse—if, indeed, it ever could be erected—may evoke the scornful amusement of the very engineers his client would interest in his story. The business paper offers ample latitude for the full sweep of esthetic treatment but inaccuracies and absurdities that might pass with the crowd do not win a respectful hearing from critical technicians.

The artist should try to tie his art to the product. Time and time again it has been shown the preference goes by product. Even a small and obscure concern can, by effective business-paper advertising, build some specific product into pre-eminence over a kindred product made by some large concern with a more widely known family name. So the advertising man, experienced in selling to business and industry, bears down hard on the product. Likewise, the advertising artist who features the product is likely to register with his sophisticated audience more heavily than the one who takes the easy way. The superficial generality may lend itself to picturization or sweeping display but that will be more art than advertising. In every industrial product and its use there is a theme. The purposeful artist will seek it out and put it to work advertising the product.

It is common knowledge among those who advertise to business and industry that readers remember and cite most frequently copy that illustrates the use of the product. They want to see the product at work under a variety of conditions and, if possible, at a variety of tasks. A graphic portrayal of a product "doing its stuff" is of sure fire interest to those who must make a living out of using or dealing in that product. The artist may use photographs, blueprints, drawings, comics, cartoons, allegories or any other art form he may wish but,

if he is wise, he will adapt his form to portraying the product *at work*. Remember always that these are *business* papers, their readers are *business* men, they are reading for a *business* purpose and the product you are advertising to them must mean *business* to them. So let them see it *at work*, making *more* business or *better* business for them.

Moreover, in portraying the product at work, let it be at work solving some problem of the particular readers you are addressing. A product installed in a chemical plant may be quite interesting and conclusive to the chemical engineer but it may leave the textile plant superintendent cold. The same product in a textile mill would be another story altogether. Many observations show that the most closely read advertisements in business papers are those which help the reader to deal with his own business problems. So the advertiser wants to present his product to the reader in just that light, let the art treatment add its weight to that purpose and not detract from it.

The artist should remember that in a business paper he need not shriek to gain attention. The advertising pages of the business paper are read not by accident but on purpose. It is by means of business paper advertisements that countless engineers and executives purposefully keep posted on new and improved equipment, material and supplies developed for their use. The editorial pages tell them "how;" the advertising pages "with what." Probably in no other medium does the reader find equal purposeful interest in both the editorial and advertising pages. So the artist or copywriter need not strike off into the bizarre just to "be different." If he has something useful and helpful to say, the reader is interested before he says it. Let his art be devoted, then, to giving the reader what he wants—INFORMATION. And in so doing he will produce better advertising as well as better art.



# medal for the best design of complete advertisement



On the occasion when an advertiser is not at all sure how to proceed, it is a good idea to get the help of a professional. In this case, the help of a professional is not only a good idea, but a necessity.

George Bijur, Inc. is a leading advertising agency in New York City. It has a long and distinguished record in the advertising field. It is a company that has been successful for many years.

### Advertising That Opens "Do Not Disturb" Doors

What are the requirements for a successful advertisement? The answer is simple: it must be effective. It must be able to reach the right people at the right time. It must be able to persuade them to take the desired action.

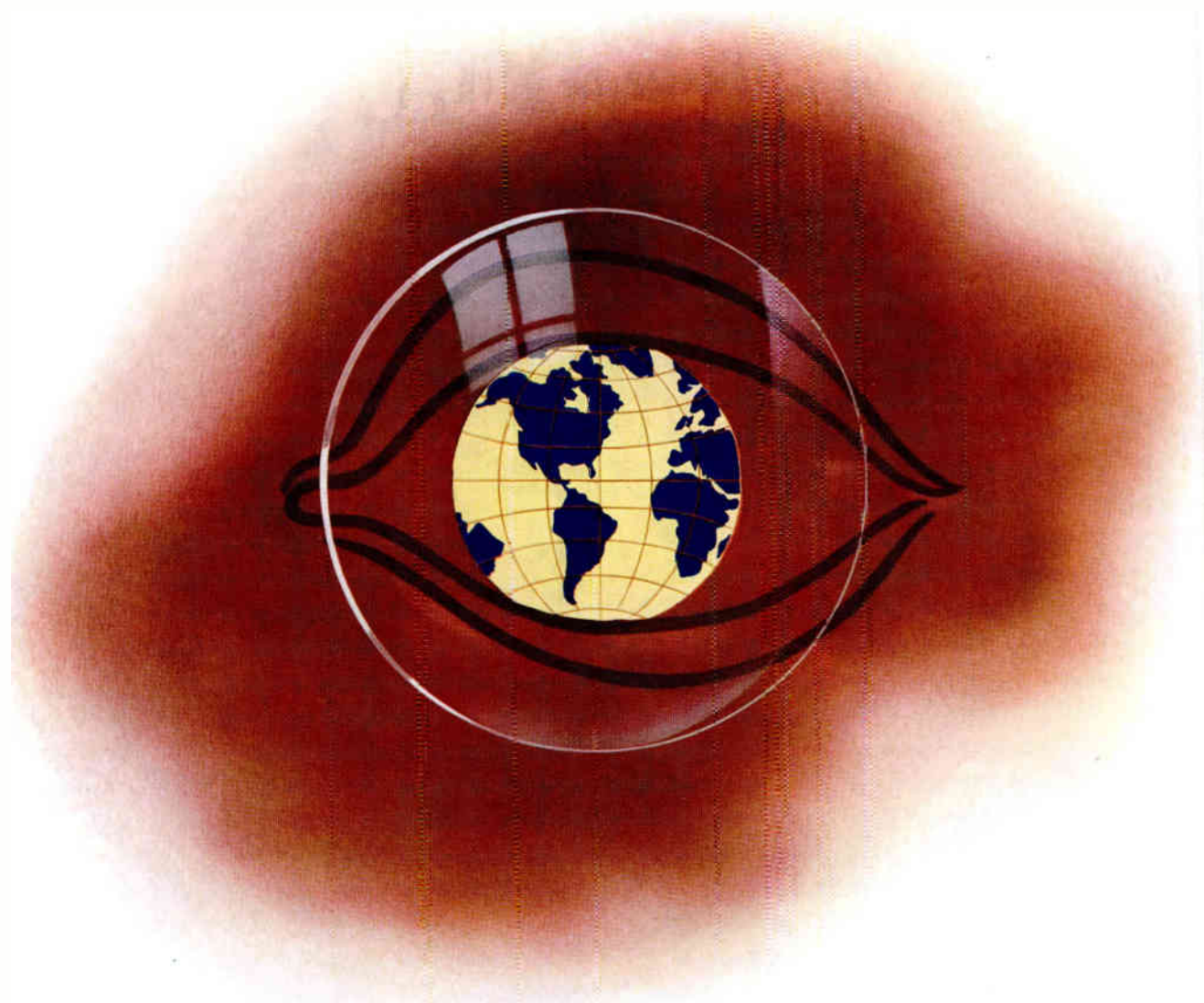
George Bijur, Inc. is a leading advertising agency in New York City. It has a long and distinguished record in the advertising field. It is a company that has been successful for many years.

### How to Make Each \$1000 of Advertising Bring Extra Results

We believe one dollar is worth several when it is properly used. We have the know-how to help you get the most out of your advertising budget. We can help you reach the right people at the right time. We can help you persuade them to take the desired action.

GEORGE BIJUR INC - 9 ROCKEFELLER PLAZA, NEW YORK

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



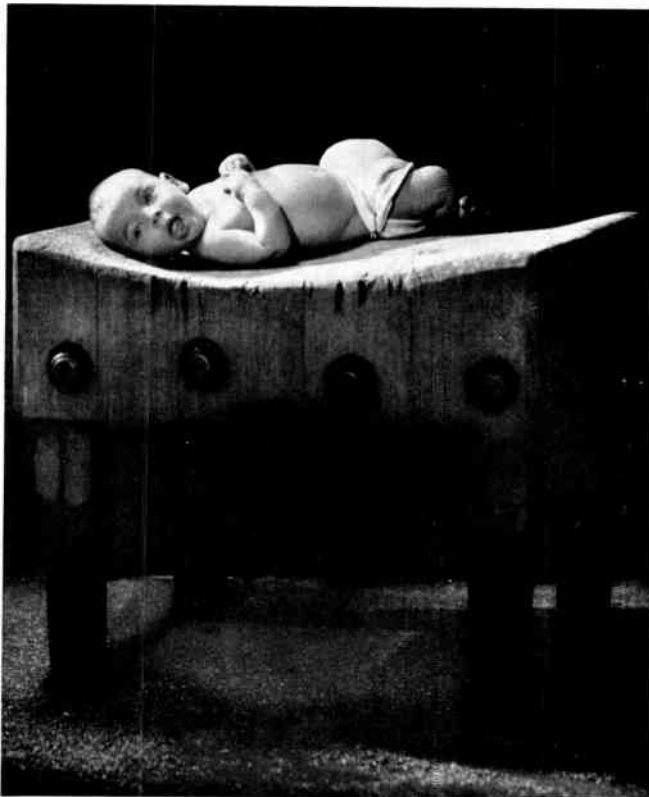
Artist: Howard Hardy    Art Director: Harry Harding    Agency: The Barta Press    Client: American Optical Co.

**award for distinctive merit**



Artist: C. Peter Helek Art Director: Walter Lloyd Client: Crowell Publishing Co.

**award for distinctive merit**



Artist: Albert Adams—Adams Studios Art Directors: Robert Geissman, J. Zwinak Client: Adams Studios

**award for distinctive merit**





Artist: Fritz Siebel Art Director: Maurice A. Kallis Client: Paramount Pictures, Inc.

Artist: Charles Bracker Art Director: W. A. McNabb Agency: Campbell-Ewald of N. Y., Inc. Client: U. S. Rubber Products, Inc.





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

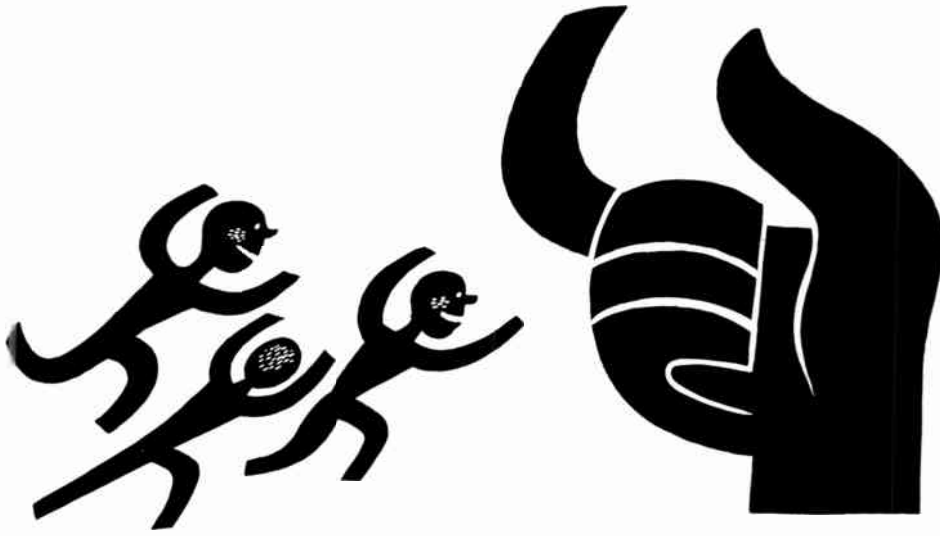


Art Director: John Averill  
Miller & Hutchings, Inc.



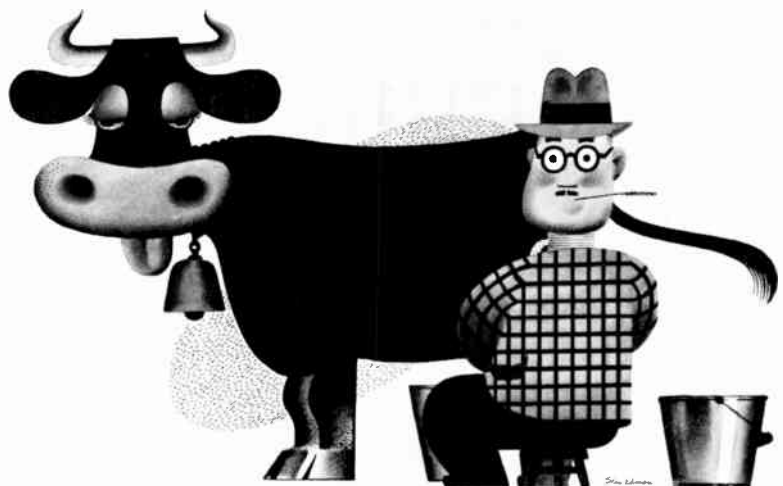
Artist: D. L. Scher    Art Director: W. B. Golovin  
Agency: Willard B. Golovin, Inc.    Client: Ameritex Co.

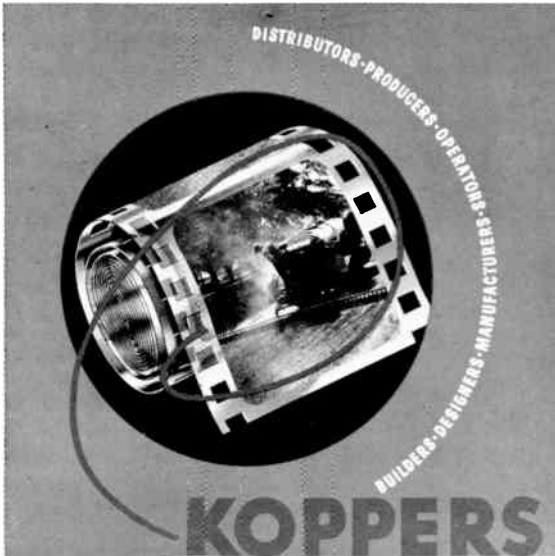
Artist: Stanley Ekman  
Art Director: Roy E. Washburn  
Agency: McCann-Erickson, Inc.  
Client: Borg-Warner Corp.



Artist: John Averill  
Art Director: W. J. Byrnes  
Client: Chicago Tribune

Artist: Stanley Ekman  
Art Director: Roy S. Washburn  
Agency: McCann-Erickson, Inc.  
Client: Borg-Warner Corp.





*Koppers Divisions, Subsidiaries and Affiliates Serving the Public Works Field*

THE KOPPERS COMPANY	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
THE ROAD PAVEMENT DIVISION	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
METAL LINES & ROOFING DIVISION	TELEGRAPH, OHIO	THE KOPPERS COMPANY	PITTSBURGH, PA.
BRIDGE AND RAILROAD	NEW YORK, N.Y.	THE KOPPERS COMPANY	PITTSBURGH, PA.
PIPELINES DIVISION	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.

Art Director: Harvey B. Cushman  
 Agency: Ketchum MacLeod & Grove, Inc.  
 Client: Koppers Company

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



Finally, Nembutal is one of the safest of the barbiturates. This advantage is proved the result of the drug's being so thoroughly purified as to contain a single inactive, perfectly inert impurity. Nembutal's powerful hypnotic and anesthetic qualities are not produced from a drug which, about one-half that required with most other barbiturates, thus greatly reducing the amount of the drug to be eliminated.

Indeed, safety, regularity, and brevity of action are among the features of Nembutal for use not only as a pre-anesthetic but also for the treatment of insomnia, hysteria, neurosis, convulsions, and other nervous conditions, and for the treatment of other nervous and anesthetic conditions.

Nembutal has also been used with success as a supplement to morphine in controlling the pain of early cancer.

Nembutal is supplied through a special prescription plan in a wide variety of forms, the most widely employed of which are the 1/2-grain, 1-grain and 1 1/2-grain tablets. Nembutal Suppositories in 1-grain, 2-grain and 3-grain sizes and Nembutal Syringes which contain 10 grains of the drug per 1 cc. solution. In preparing Nembutal, special care is given to the purity of the material supplied, and the special quality of the preparation. The capsules may be readily identified by their design on the wrapper.

Professional literature is available and requests for literature will be returned.

**NEMBUTAL**  
 SEDATIVE • HYPNOTIC

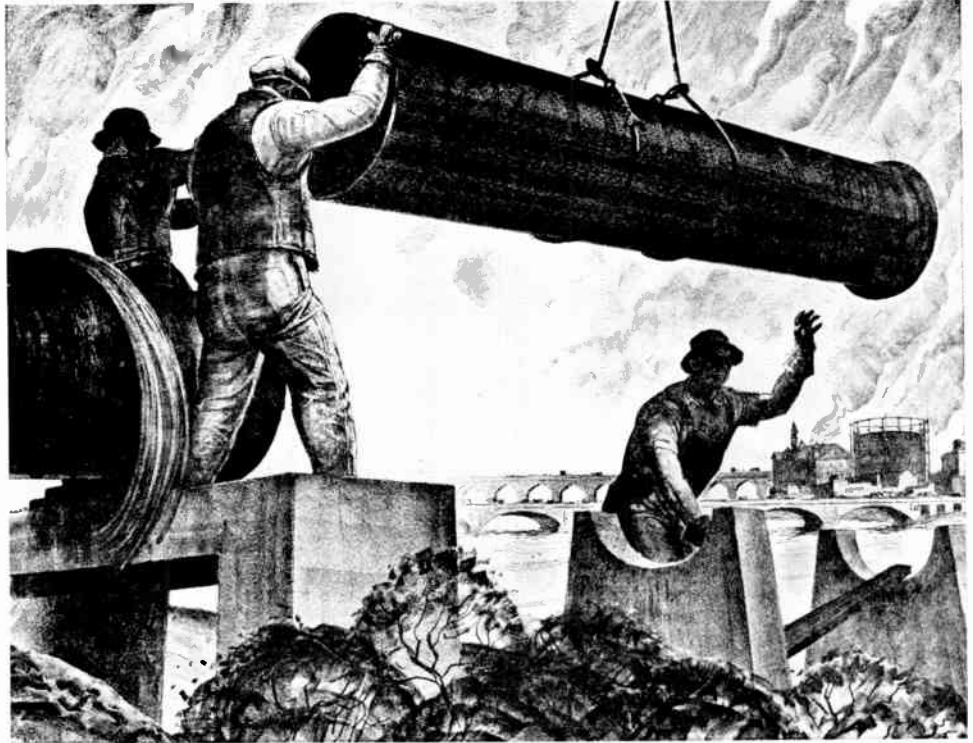


*Koppers Divisions, Subsidiaries and Affiliates Serving the Public Works Field*

THE ROAD PAVEMENT DIVISION	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
THE KOPPERS COMPANY	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
THE KOPPERS COMPANY	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
THE KOPPERS COMPANY	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.
THE KOPPERS COMPANY	PITTSBURGH, PA.	THE KOPPERS COMPANY	PITTSBURGH, PA.

Art Director: Harvey Cushman  
 Agency: Ketchum, MacLeod & Grove, Inc.  
 Client: Koppers Company





Artist: James E. Allen   Art Director: Deane H. Uptegrove   Agency: Alley & Richards Co.   Client: U. S. Pipe & Foundry Co.

Artist: James E. Allen   Art Director: Deane H. Uptegrove   Agency: Alley & Richards Co.   Client: U. S. Pipe & Foundry Co.



# SOLVE THE MYSTERY

Puzzle-solvers, amateur detectives, analysts we give you two questions—and answer both on the page following. (1) "Why the Big Swing to Mutual?"—a topic discussed daily in advertising offices, radio stations, sales meetings. (2) "Which products, broadcasting on Mutual during 1937, are symbolized in product-pictures on right?" Test your ability as a Scotland Yard man... turn the page and check



Artist: Erik Nitsche  
 Art Director: Erik Nitsche  
 Agency: George Bijur, Inc.  
 Client: Mutual Broadcasting System

Artist: David O. Green  
 Art Director: James T. Mangan  
 Agency: Mills Novelty Co. Press  
 Client: Mills Novelty Co.



A PRODUCT OF MILLS NOVELTY COMPANY

← THIS IS THE

GREAT CLOCKER!

The Great Clocker! A modern product to help you capture all the profit business in your territory. Clocker has everything the player has been asking for—compact in design and operation, simple to use, and complete in every respect. There's no worth thing as a disappointing play as it looks over the entire problem...

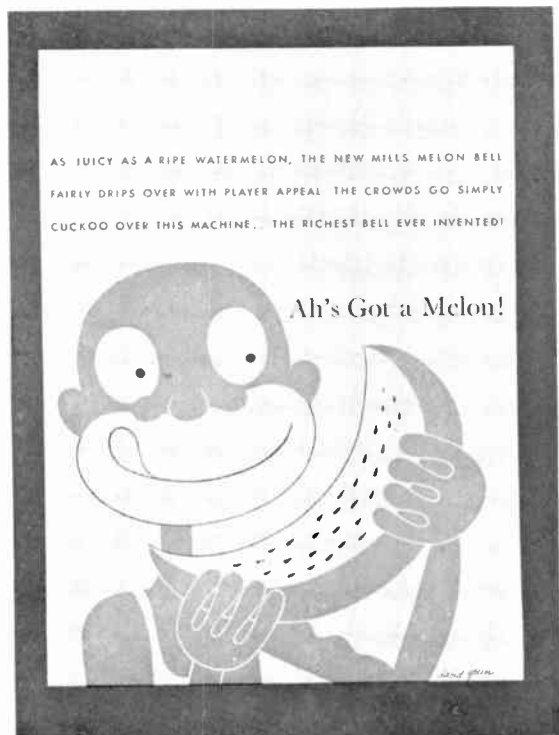


Artist: Jacques Kapralik  
 Art Director: Maurice A. Kallis  
 Client: Paramount Pictures, Inc.



Artist: H. R. Worch  
 Art Directors: A. George Hoffman, Charles W. Folks  
 Agency: Rogers-Kellogg-Stillson Co.  
 Client: West Virginia Pulp & Paper Co.

Artist: David O. Green  
 Art Director: James T. Mangan  
 Agency: Mills Novelty Co. Press  
 Client: Mills Novelty Co.



# Pleasure AND CORSET BUSINESS

HOW TO COMBINE THEM WHILE  
ATTENDING THE OPENINGS IN NEW YORK



When in a subway jam, let it remind you that today there's also a rush for corsets with the Talon slide fastener. Witness the fact that Talon corset fastener sales for the first five months of this year were almost double the sales for the same period of last year.



When doing the night clubs, let it remind you of *l'afternoon* in your corset department back home. Then remember that 80% of the country's leading stores report *l'afternoon* turnover... and that 56% report *fewer* *morning* sales... on corsets closed with the Talon slide fastener!



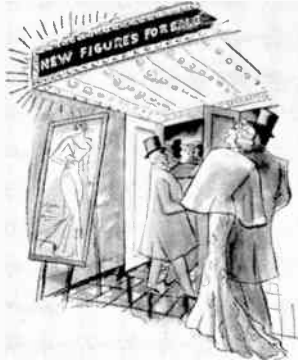
When the cap demands your license, because you've got confused by New York's new traffic rules, let it remind you of a new development in customer demand. To wit... 78% of leading stores report that customers are now demanding—specifically—corsets with slide fasteners!



When you muse on N. Y.'s ever-changing skyline, let it remind you that 64% of the country's foremost stores say that customers are now asking to have corsets changed when they're equipped with the slide-type fasteners—changed to the more convenient Talon slide fastener!



When you view the Metropolitan's Bazaar show, let it remind you of the "classics" of advertising in  *Vogue*, *Harper's Bazaar* and *Ladies' Home Journal*—and the "masterpieces" of window and store displays—that are constantly selling corsets with the Talon fastener to your customers! Why not drop into the Hookless Fastener Co., 21 W. 35th Street, to see the new displays for fall?



When you go to the theatre, let it remind you to stop at the Hookless Fastener office, to see "New Figures for Sale"—the slide film that teaches salespeople how to increase corset sales. 6,450 salespeople and store executives have seen it since April. 138 stores and 32 manufacturers have had it shown to their staffs. And it is now being used in leading corset training schools everywhere.



When you go for a "Gay Nineties" ride in the park, let it remind you of the "old days" just a few years ago when it was hard to get the Talon slide fastener on corsets—and of the fact that today it is offered on foundations for every figure type and every occasion—and in all price ranges!

HOOKLESS FASTENER CO., MFD. PA.

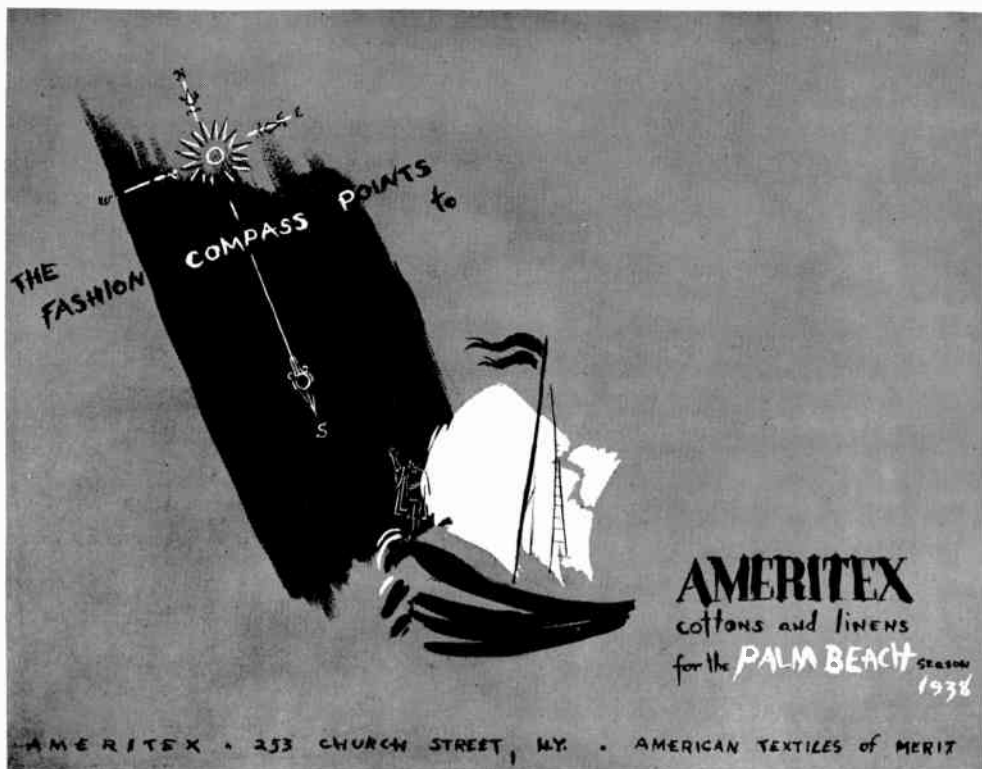
## TALON

### SLIDE FASTENER FOR CORSETS

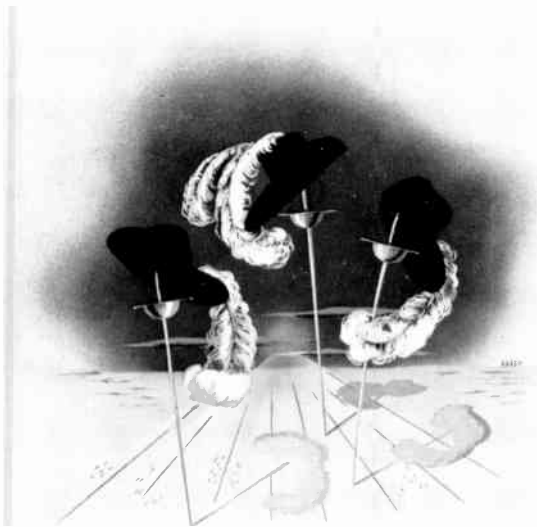
THE ONLY SLIDE FASTENER MADE EXPRESSLY TO MEET THE RIGID REQUIREMENTS OF FOUNDATION GARMENTS

Artist: Barbara Shermund    Art Director: Daniel W. Keefe    Agency: McCann-Erickson, Inc.    Client: Talon, Inc.

Artist: D. L. Scher    Art Director: W. B. Golovin    Agency: Willard B. Golovin, Inc.    Client: Ameritex Co.



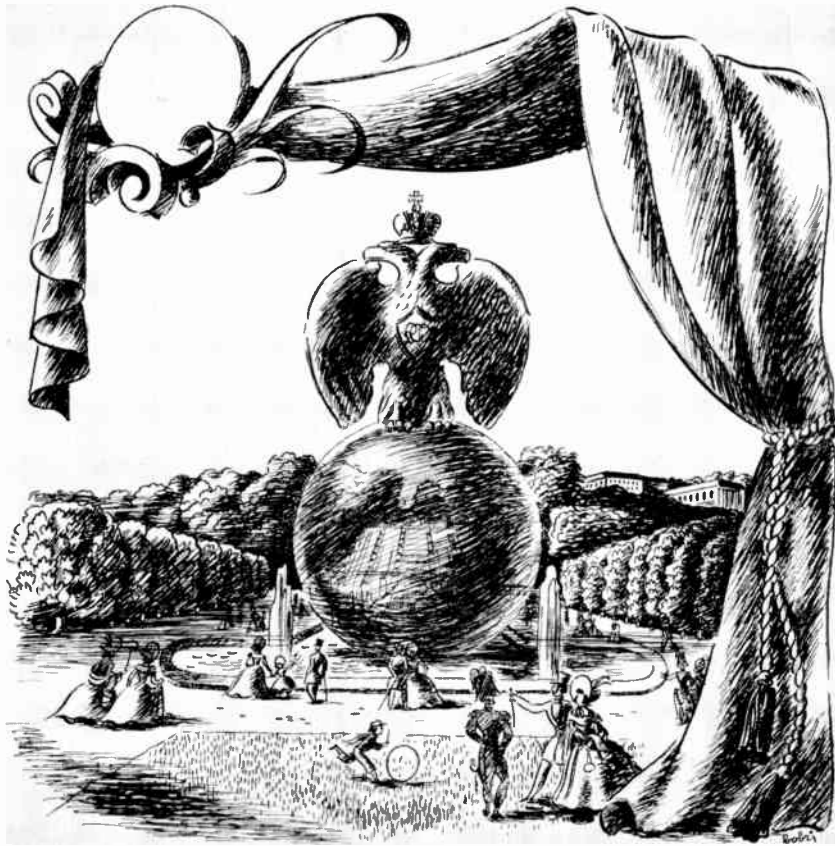
Artist: Bonney-Wol  
Art Director: Abbott Kimball  
Agency: Abbott Kimball, Inc.  
Client: Abbott Kimball, Inc.



Artist: Howard Hardy  
Art Director: Harry Harding  
Agency: The Barta Press  
Client: American Optical Co.



Artist: E. K. Edwards  
Art Director: Scott Runge  
Agency: N. W. Ayer & Son, Inc.  
Client: Caterpillar Tractor Co.



Artist: V. Bobri Art Directors: Robert T. Barr, V. Bobri Agency: Nelson Hughes Co., Inc. Client: Parfums Chevalier Garde, Inc.



Artist: V. Bobri Art Directors: Robert T. Barr, V. Bobri Agency: Nelson Hughes Co., Inc. Client: Parfums Chevalier Garde, Inc.

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

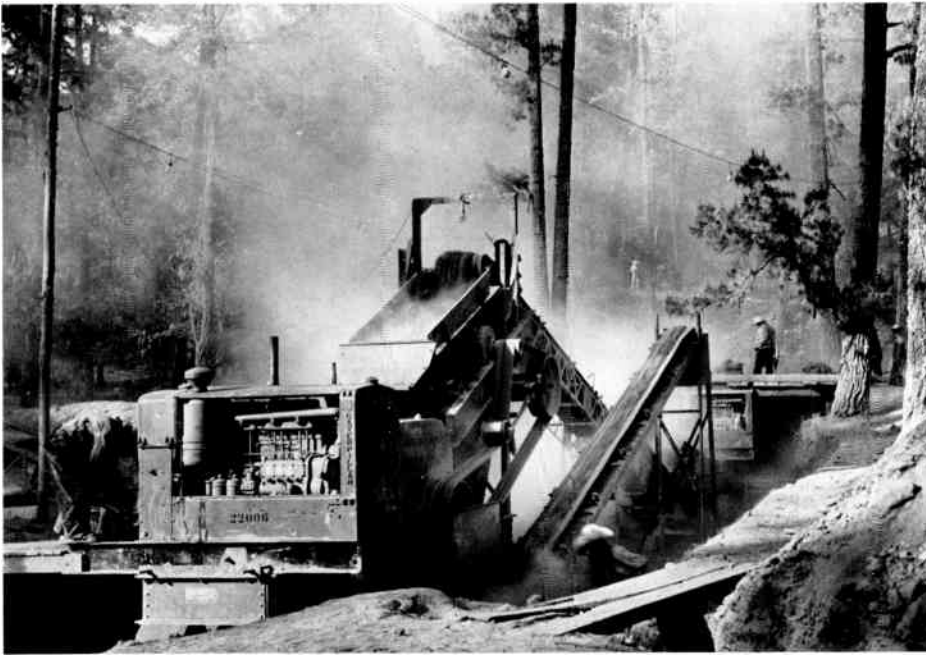


Artist: Mac Shepard  
Art Director: Jules L. Menghetti  
Agency: J. M. Mathes, Incorporated  
Client: American Viscose Corporation



Artist: V. Bobri  
Art Directors: Robert T. Barr, V. Bobri  
Agency: Nelson Hughes Co., Inc.  
Client: Parfums Chevalier Garde, Inc.





Artist: Industrial Photo Service    Art Director: Walter Reinsel    Agency: N. W. Ayer & Son, Inc.    Client: Caterpillar Tractor Co.

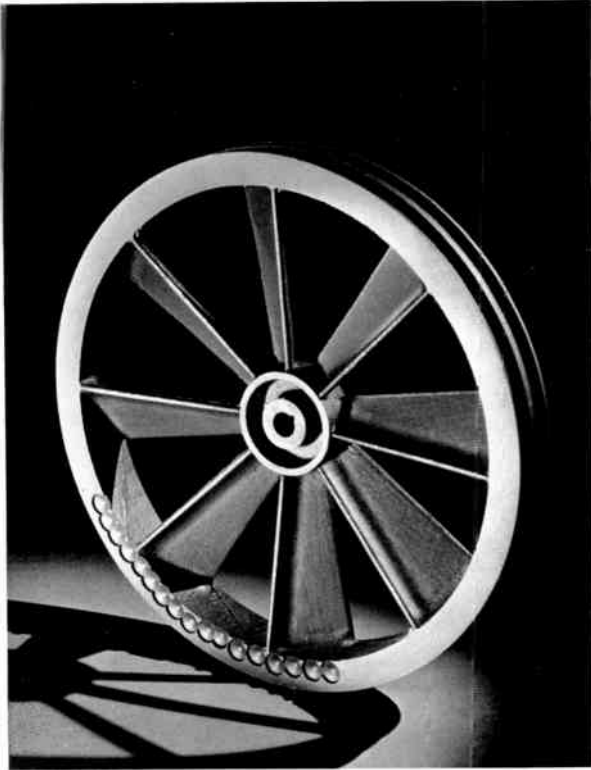


Artist: Henry Herbert Studio  
Art Director: Walter Lloyd  
Client: Crowell Publishing Co.



Artist: E. K. Edwards  
Art Director: Scott Runge  
Agency: N. W. Ayer & Son, Inc.  
Client: Caterpillar Tractor Co.



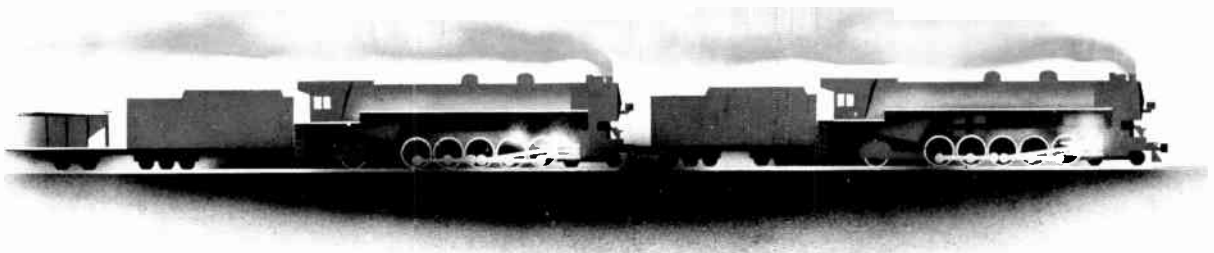


Artist: Torkel Korling  
Art Director: James T. Mangan  
Agency: Mills Novelty Co. Press  
Client: Mills Novelty Co.



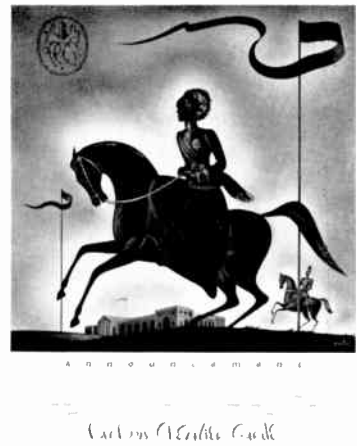
Artist: Robert Yarnall Richie  
Art Director: Vincent Benedict  
Agency: N. W. Aver & Son, Inc.  
Client: Climax Molybdenum Company

Artist: Fred Chance    Art Director: Roy Faulcoer    Agency: N. W. Aver & Son, Inc.    Client: Standard Accident Insurance Co.



# trade publications

*complete advertisements*







NATIONAL SALES CALL FOR LOCALIZED ADVERTISING



The advertising campaign that brings in customers  
in the land that gets a hearing for salesmen

Chicago Tribune  
The advertising campaign that brings in customers in the land that gets a hearing for salesmen



Chicago Tribune  
The advertising campaign that brings in customers in the land that gets a hearing for salesmen

'Pony, mervy, minny, mo.  
Careb a nigger by the to-



At this time, more than ever, the old-fashioned method of picking these customers...  
Chicago, Illinois

Collins, Miller & Hutchings, Inc.  
207 North Michigan Avenue  
Chicago, Illinois



This Is the Fly Wheel

Chicago, Illinois  
CATERPILLAR TRACTOR CO.  
PEORIA, ILL.

All Seasons  
TO "CATERPILLAR" DIESEL TRACTORS



Look Alike



CATERPILLAR TRACTOR CO.  
PEORIA, ILL.



WORLD'S LARGEST MANUFACTURER  
OF DIESEL ENGINES, TRACTOR TYPE  
TRACTORS AND OTHER EQUIPMENT

cast iron

"Ladees an' Gen'elmun

THE AD THAT'S ALL MUSCLE  
If your appropriation outweighs the other fellow's by 2 to 1, sheer gross  
weight opposed to Money Mountain the Bearded Bruner, you need to  
know every trick hold! You can't afford one single sleepy corpse in  
your business body.  
The need ads advanced to the extra speed and each of their headlines,  
the extra bit and tempo of their layouts will wallop Boyger and Beeber

THE AD THAT'S HALF FAT"  
opponents into surprised submissives, you need power powered with  
Plus...radio whose every second vials with THE technique  
Taming down your advertising to each ounce is muscle as but y as  
Poppy's other he's had his approach, so there's A PUNCH IN EVERY PONY  
...there are our specialties. If your advertising budget doesn't seem so  
large as your competitor's, perhaps our testing table can help! CI 64330  
GEORGE BUJUR INC-9 ROCKEFELLER PLAZA-NEW YORK



## advertising art and the newspaper

*Stuart Peabody, Director of Advertising, The Borden Company*

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Whether they are aware of it or not, the compilers of this volume have asked a layman to prepare the introduction to the newspaper section.

The word “layman” is used in relation to advertising art rather than advertising itself. While the present writer can claim complete exoneration as far as any functional association with advertising art is concerned, he must admit to more than twenty years in what is euphemistically called the advertising “game.”

A third of this period was spent in an advertising agency in the capacity of account executive. In those days I recall distinctly knowing pretty much all there was about everything in advertising, including art. Account men are like that.

During the past fifteen years, I have been an advertising manager, and I am not so certain now how much I know about *any* phase of advertising.

I have advised the editors of this, and they have persisted, so I am assuming that they seek the viewpoint of the man who neither creates advertising art nor buys it, but who okays it, w.c., and pays the bills.

I think what the advertiser wants first of all in art for the newspaper medium is speed. That doesn't mean doing the job in a hurry, although I understand artists and art directors are occasionally confronted with such a requirement. What is referred to here is a quality in the drawing which results in a quick grasp of the essentials.

The newspaper is a speed medium; its life is only a few hours, and a newspaper ad must do its job quickly. It must do it thoroughly, too, because many advertisers demand immediate sales from newspapers. The drawing, therefore, must come on stage, play its part, and make way for the sales closer—quickly. It is quite obvious that under these circumstances, speed is essential.

Equally important is simplicity. A newspaper drawing cannot be complicated. It must not require much thought on the part of the reader. It must not go in for any great amount of detail, or for subtlety or nuances.

Another essential for newspaper art is that quality which sets it aside from its competition. Competition—for attention—is probably keener in newspaper than in any other medium, at least so far as any two given pages are concerned. There are, first of all, news-stories, editorial features, by-line columns, cartoons and the like. There are also other advertisements—and all of these are bidding for the reader's eye and mind, which are available for only a few moments at the longest.

So the successful newspaper advertisement must literally jump out from a big page, and art and layout must perform the trick. There is no formula for accomplishing this—the answer may be great restraint, or no restraint whatever—white space or black masses—or it may be general distinction. These qualities are particularly difficult to build into an ad, in view of the requirement for speed and simplicity.

Simplicity has a bearing on another essential—suitability for reproduction. Newsstock won't take a fine screen, and close work of any kind is impractical. It isn't pleasant to lavish time and labor and expense on a job you want to be proud of—only to have it fill up and smudge in the



reproduction. Another tricky phase of making newspaper drawings is the widely varying requirements of the newspapers themselves. Some will take solid blacks—others won't. Some print much better than others and it isn't necessary to be quite so rigid in the requirements for simple open technique. For this reason, it's always well to examine the newspaper list itself before going too far.

All of these requirements and cautions are rudimentary and fairly obvious. They deal in abstraction—yet the problem of how to design and execute a newspaper advertisement is a very practical and concrete one. I think that perhaps the best school at which to learn the answer is the newspaper itself, and that the best teachers are the department stores. They deal with the problem not weekly, but daily, and they have to pay out *now*.

A study of the newspaper advertisements in this book (which won the nod from a group of gentlemen who are rated as experts) and one month's scrutiny of the department store insertions in one daily newspaper will probably yield more clues to the mystery of effective newspaper advertising than the reading of any treatise on the subject—by a layman or otherwise.



medal for the best color illustration



Artist: Alexander Brook    Art Director: Paul Darrow    Agency: N. W. Ayer & Son, Inc.    Client: Steinway & Sons, Inc.

# First Flight



*Music, to children, is like an azure, sunlit sky. In it they long to soar, to stretch young valiant wings. But fledglings cannot fly alone. Wise is the parent who, early in the child's life, encourages a sound musical education. . . . Music means friends, growth, opportunity. It is a stirring in the heart, a dream of things to come. That child is fortune's child, who learns of music's joys . . . who ventures early into new and shining worlds.*



Painted for the Steinway Collection by Alexander Brook

It is perfectly true that the Steinway is the chosen instrument of Hofmann, Hotowitz, Paderewski and Rachmaninoff . . . of virtually every celebrated pianist since Liszt.

But there are innumerable Steinway owners in all walks of life, and of very modest musical attainments, who count the hours they spend at this piano as among the happiest of their lives!

For it is not to genius alone that the Steinway so richly appeals. Its presence adorns not alone the concert hall, the conservatory, the palace, the broadcasting station.

The Steinway is primarily a piano for the home, and for the home of moderate income. Its true function is to satisfy the deep, personal desires of all who love music:

to be a companion; a refuge, if need be; a hearth at which the fires of friendship glow brighter year by year.

### FROM THE FIRST LESSON

Intelligent parents do well to choose the Steinway as the first piano for their children. These are the impressionable years. The young hand must touch keys instantly responsive. The young ear must be attuned to pure, undeviating tones. This piano assures the child of proper training from the start.

Many years ago, Brahms, the great composer, came to a friend, much excited, and told him that he had just played on an unbelievably beautiful instrument. Brahms

said that the piano was extraordinary, and had a tone wholly unlike the tone of other pianos.

The piano was, of course, a Steinway. . . . And it is a Steinway, today, that best belongs in *your* home . . . to be the one, perfect mentor for your children; to inspire them, stir them to new dreams; to bring to you, and all who dwell in your house, a lifetime of pleasure and delight.

THE NEW STEINWAY 885 GRAND PIANO FOR ONLY \$885

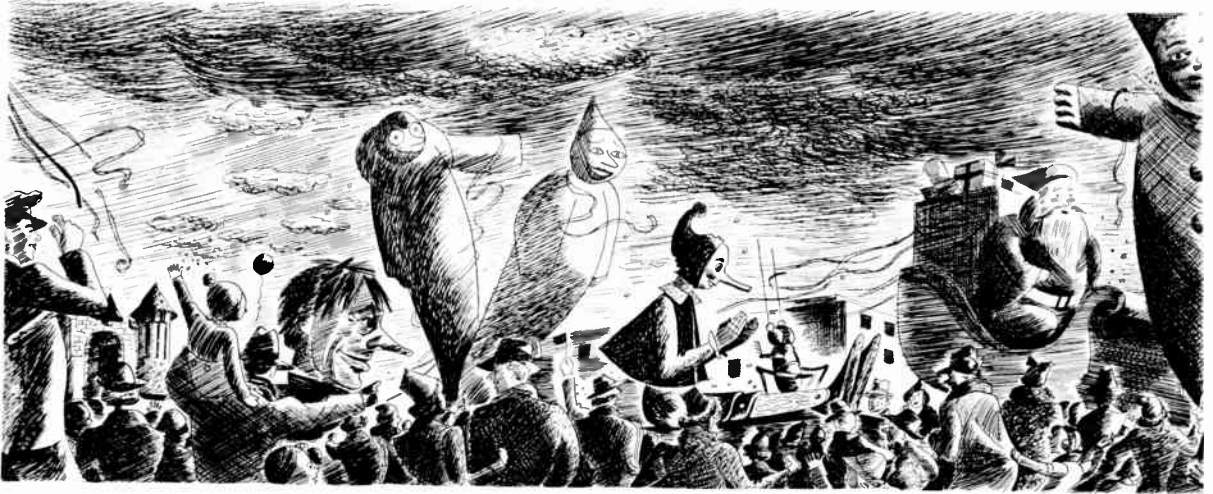
10% down (see page 884) . . . . . Conversion terms for the balance to be arranged. Used pianos are accepted in partial exchange. In New York City, check Steinway Grand Pianos for details only at STEINWAY & SONS, STEINWAY HALL, 104 West 57th Street (just West of Sixth Avenue).

THE INSTRUMENT OF THE IMMORTALS

# STEINWAY

Artist: Alexander Brook    Art Director: Paul Darrow    Agency: N. W. Ayer & Son, Inc.    Client: Steinway & Sons, Inc.

award for distinctive merit



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

**award for distinctive merit**

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





Artist: Floyd Davis  
Art Director: Arthur Deerson  
Agency: Cecil Warwick & Legler, Inc.  
Client: Seagram's Distillers Corp.

**DESPERATE**



Artist: Keith Ward  
Art Directors: Harold C. McNulty  
Kenneth Paul  
Agency: Batten Barton Durstine & Osborn Inc.  
Client: New York Telephone Co.



Artist: Dora Abrams  
Art Director: Myron Kenzer  
Client: Bonwit Teller



Artist: Lester Beall  
Art Director: Lester Beall  
Client: Narragansett Brewing Co.

**Play  
Santa Claus  
to your**

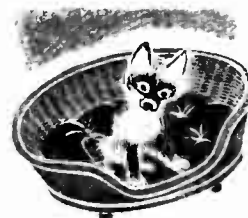


*Reigning cats and dogs*

Don't let your dog go to the bow-wow's Christmas morning, get him a handsome dog diner for his turkey bone, or a Christmas stocking. Offer your cat a catnip filled scratching post or a rubber mouse. Give your friends presents that live and breathe, operatic canaries, parakeets, easily cleaned cages to keep them in, lighted aquariums for their gold fish. Bring in your youngsters to see the finches on the ferris wheel, the monogrammed turtles, the pirate faced mackaws. *Pet shop, third floor, home store.*



**Let your pooch put on the dog**  
*Dog diner.* Two removable bowls in porcelain and enamel, one for chow, one for water, set in a holder. Easy to clean. Ivory color. Bowls 8 in. **1.00**



**Tuck your pup in a basket!**  
*Dog basket.* In sturdy wicker, green, red, yellow or brown with a chemically treated pillow. From 12 in. to 22 in. long. According to size. **2.25 to 7.25**



Artist: F. G. Cooper

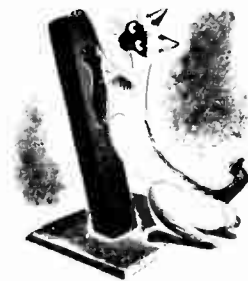
Art Director: C. G. Christensen

Agency: Arthur Kudner, Inc.

Client: Buick Automobile Div. of General Motors



**A present from Santa Claws!**  
*Dog stocking.* Contains a squeaking mouse, a hard ball, a cat's face, a hard bone and a leather bone, a ring, a box of hard canine candy. **1.00**



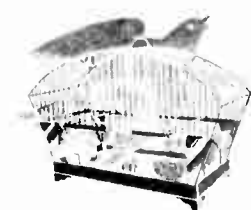
**Keep your cat up to scratch!**  
*Cat post.* Covered in heavy carpeting, filled with catnip, to keep your cat from scratching your precious chair or sofa legs. 22 inches high. **2.50**



**You've heard them on WOR**  
*Master canaries.* All males in fine voice, guaranteed to sing their heads off. The same kind that "chop" so cheerily on WOR every morning. **ca. 6.95**



**A palace for your gold fish!**  
*Glass and chromium aquarium.* Glass sides, chromium plated reinforcements. The lamp keeps your fish healthy all winter. 18 in. by 22 in. **9.95**



**Keep your bird in a colorful cage**  
*Canary parrotcage.* The bottom tray slides out on cleaning day. The stand's 53 in. high. Cage and stand in ivory, green or blue and white. Cage, **5.95** stand, **5.95**



**A bit of the jungle in your home!**  
*Tiny, flaming parakeets.* They twitter like mad. They blaze with colors borrowed from the tropics, yellow, South Atlantic blue, green. **5.00 to 8.50**

Artist: Girard I. Goodenow

Art Director: Albert Herman

Client: John Wanamaker, New York



Artist: Margaret Sommerfeld  
 Art Director: George E. Greene  
 Client: Saks Fifth Avenue

From the Cape, the Mountains, from Magnolia and East Harbor and Marblehead, we have distilled the essence of New England. We have flavored it with local color... the rough salty blue of open water, the splash of hollyhock against weathered shingles, the patterns of fish nets and ropes, the charm of plump, old-fashioned quilting. Blended into a collection of clothes and accessories—the smartest summer formula we know.



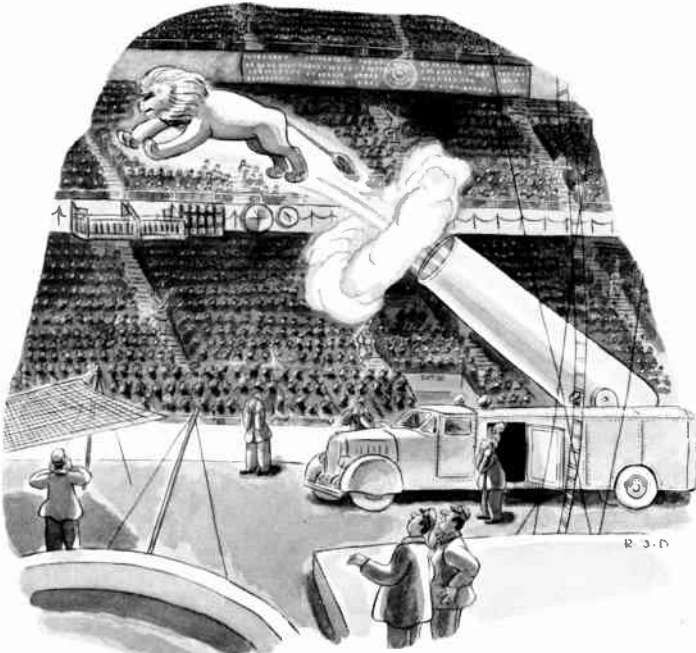
Artist: Eric Mulvaney  
 Art Director: M. Rosenblum  
 Client: L. Bamberger & Co.



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



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



"That's funny. I wonder what became of Mr. Zacchinl."

Artist: Robert J. Day  
 Art Director: Harry Payne  
 Agency: Batten Barton Durstine & Osborn Inc.  
 Client: The New Yorker



Artist: Fred Freeman  
 Art Director: William H. Schneider  
 Agency: Buchanan & Co., Inc.  
 Client: Paton Corp.



Artist: Herbert F. Rouse Art Director: W. E. Wheaton, Jr.  
Agency: Badger and Browning & Hersey, Inc. Client: American Chicle Co.



Artist: Earle B. Winslow Art Director: Arthur Deerson Agency: Cecil Warwick & Legler, Inc. Client: Seagram's Distillers Corp.

# newspapers

*complete advertisements*

*Saks Fifth Avenue*



**The Flowering of New England**

From the Cape, the Mountains, from Weymouth and Bay Harbor and Massachusetts we have distilled the essence of New England. We have blended it with the softest of silks, the finest of wools, the most delicate of laces, the most beautiful of embroideries, the most exquisite of dyes, the most delicate of textures, the most beautiful of patterns, the most exquisite of finishes. Blended into a collection of clothes and accessories of the finest summer formula we have.

L. BAMBERGER & CO.

ONE OF THE CITY'S GREAT STORES

**Put the GIVE OF LIVING STYLES WITH FULL FIBRIES**

Line of Fibres... (text describing fabric quality and fashion trends)

... (faded text describing various dress styles and prices)

L. BAMBERGER & CO.

ONE OF THE CITY'S GREAT STORES

**Sweaters from far and near**

SHORT PAIRS, LONG PAIRS

... (text describing sweater styles and prices)

L. BAMBERGER & CO.

ONE OF THE CITY'S GREAT STORES

**Paris**

**sculptures a new silhouette**

... (text describing the new fashion trends from Paris)

**QUESTIONS OF DRESSES**

The picture below is a reproduction of a picture from the 1911 issue of *The New Yorker*. It was one of the first illustrations to appear in the magazine, and it was one of the first to be reproduced in this issue. Some of the 42 are miniature decorative illustrations, serving as pleasant diversions to those who are impatient with some of the other illustrations, and some are as large as the page dimensions and the expansiveness of the artist will permit.

It takes all kinds of pictures to make up the pictorial material of *The New Yorker*. In this particular instance, we printed some 12,000 illustrations per issue. A lot of the pictures are of the kind called "The New Yorker" style, and they are struck with the traditional lines of the picture.

There is one picture in this issue which is a reproduction of a picture which was the "big" one of all. You know the illustration of the man and woman in the picture of *The New Yorker*. The picture of the man and woman in the picture of *The New Yorker* is a reproduction of a picture which was the "big" one of all. You know the illustration of the man and woman in the picture of *The New Yorker*.

**1917 - Paper 1 under what name of Mr. Linton**

**IT TAKES YOUR BREATH AWAY**      **WHAT?**      **ADAMS CLOVE GUM!**

You'll like it because it's so delicious! Taste it—and then just try to describe this unusually spicy flavor that never bites your tongue but so effectively refreshes your mouth!

And it's true—Adams Clove Gum rids you of breath odors, and it's always handy to me when you need it most.

**ADAMS CLOVE CHEWING GUM**

A FLAVOR FROM THE ISLES OF SPICE

at the Auto Show



that's what they all say!

**Live AND Learn**

Take a lesson from the book of experience. Learn to drink before you drink—and say Seagram's to the tune of an easy, soft, smooth, and delicious as a evening companion—and without any "blue" means. Live well and learn to say Seagram's to

**7 Crown**      **5 Crown**

**THINK AND BE SURE!**

**Seagram's Crown**  
AND BE SURE!



... on where to buy it?

Look in the **CLASSIFIED TELEPHONE DIRECTORY**

**NEW YORK TELEPHONE COMPANY**

**IN ALL THE WORLD . . . NO OTHER COFFEE LIKE THIS**

**Café Rico**  
The after dinner Coffee of Royalty

Call for prices and samples. Write to: **Café Rico**, 100 West 42nd Street, New York 36, N.Y.

**Bonwit Teller**

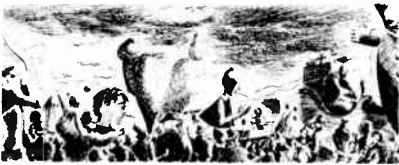
**Helena Rubinstein's formula for THE FORM DIVINE**

With every day's development, the face and figure grow more beautiful. The skin, however, and wrinkles and shadows must necessarily be beautiful snow white flawless. As carefully cared for as is the skin, Helena Rubinstein's BEAUTY KIT provides the most perfect skin care.

Parsons Building, 1200 Broadway, New York 100, N.Y.  
Telephone: MU 2-1100

CELESTINE, MAIN STORE  
Mail and Phone Order: 14th & Liberty Streets

# BAMBERGER'S CHRISTMAS CAVALCADE MOVES ACROSS HEAVEN AND EARTH!



**BY BUS—ACROSS THE EARTH—BAMBERGER'S GREATEST PARADE**

● THE GREATEST CHRISTMAS PARADE IN THE WORLD... ● THE GREATEST CHRISTMAS PARADE IN THE WORLD... ● THE GREATEST CHRISTMAS PARADE IN THE WORLD...



**BY SNOW—ACROSS THE HEAVENS—SANTA CLAUS AND HIS REINDEER**

● SANTA CLAUSE... ● SANTA CLAUSE... ● SANTA CLAUSE...

BY AIR—AND A NIGHT CHILDREN AND ADULTS WILL NEVER FORGET!

**L. BAMBERGER & CO.**

ONE OF AMERICA'S GREAT STORES



## WE DON'T WANT BREAD MONEY

Liquor is a luxury—one of the good things of life, to be bought and enjoyed only after the necessities are provided. Whoever needs bread for himself or his family, should not buy whiskey.

The persons we want for our regular customers have definite incomes and definite obligations. They do not exceed the one nor neglect the other. We make sales to such persons with a clear conscience because Seagram whiskeys are well worth all they cost to those who can afford the luxury of moderate use. We don't want to sell whiskey to anyone who buys it as a sacrifice of the necessities or decencies. Again we say, we don't want bread money! Nor are we being idealistic. The House of Seagram counsels abstinence for some and moderation for all persons, such counsel is good business. We can build abiding prosperity only by the repeat orders of our wise friends.

**THE HOUSE OF SEAGRAM**



The New York State

*Just Play!*

STEINWAY

**catch!**

Catch on... everybody else has... turn to the famous NARRAGANSETT ale. And for a very good reason... it's finer flavor... the result of better brewing. So much more refreshment is yours for the asking when you buy

**FAMOUS**

*Narragansett*

**ALE**

PALM AND BANQUET





## american poster art

*René Clarke, Calkins & Holden*

---

American poster art is essentially different from the poster art of other nations. It is the child of its special limitations and audience and cannot be judged by the standards obtaining elsewhere.

We art directors are all familiar with the criticism of our 24-sheet posters directed at us by visiting foreign artists, and we are familiar with the failure of great European artists to produce satisfactory American posters. It is instructive to inquire into these criticisms and failures to determine the causes.

The American 24-sheet poster (234 in. x 104 in.) was, as its name indicates, derived from the combination of 24 one-sheets, or standard litho stone, 26 x 39 inches. It is the practice in this country to fix the posters on standard wood or metal erections built for that special purpose. Naturally the practical height of these boards was limited, whereas their length could be stretched out somewhat without endangering the stability of the structure. This gives us the long, flat rectangle which is so difficult for the designer to fill properly, accustomed as he is to the more nearly square rectangle of the easel picture. Al-

though these board dimensions were evolved before high-speed traffic became prevalent, it is now found that they suit exactly the conditions of vision to which high speed subjects them.

In Europe and other countries posters are affixed to brick walls, hoardings, kiosks, and structures not primarily designed to hold posters. Therefore, we find poster dimensions of great variety, tending toward the square or vertical rectangle. This permits of more normal arrangements of the elements in the design. These arrangements seem more satisfying to our eyes long accustomed to the proportions of art museum pictures, and it must be remembered that the proportions of the picture were worked out centuries ago as best suited for the subject matter used, largely the human figure.

In foreign countries the message is frequently confined to product names and qualities. It appears that the advertiser attempts only to name his product and its use, and is often content to get attention by symbols or conventionalized forms.

In our more highly competitive market we tend more toward giving a complete word picture of the benefit of the use of our particular product, and get interest with a story-telling picture as opposed to the symbol.

In our search for the story-telling poster we have properly abandoned the flat conventionalized technique of European posters. Three dimensional modeling plays an important part in producing the realism our American audience requires. This development is finely illustrated in the work of Howard Scott, who has gradually discarded his early Hohlwein technique for the fully modeled present-day rendering. It will be noted that at the greater distances at which the American poster is viewed he still achieves the complete silhouette.

All this, of course, is not to say that we should regard our poster art with too much complacency. There is much to be learned from our friends and critics on the other side. This lesson should begin with

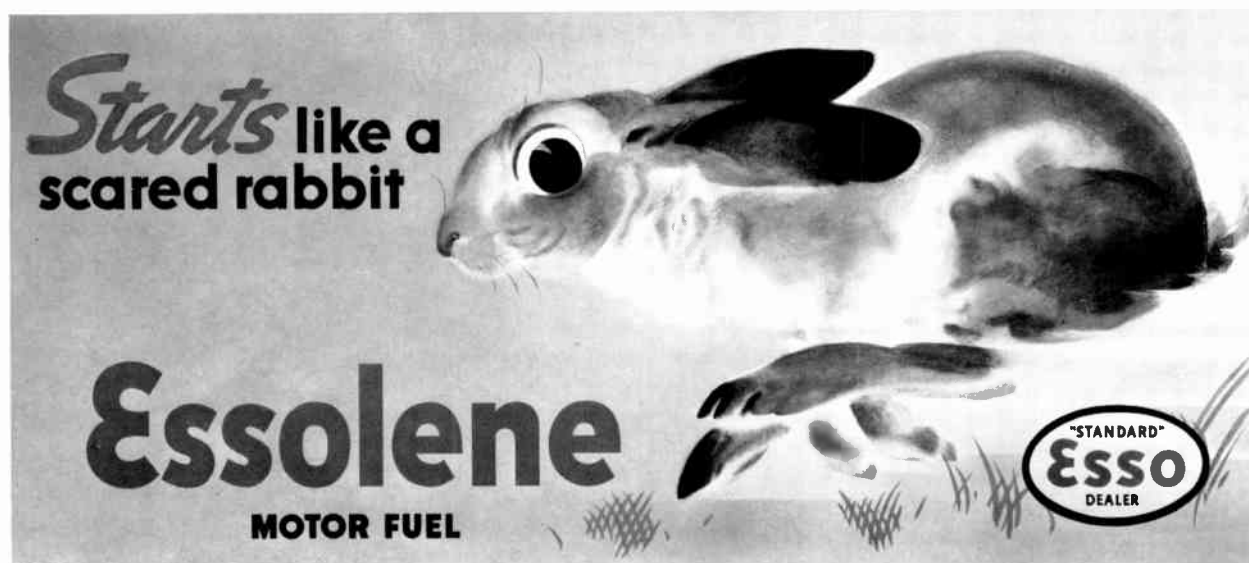
colour. Our American posters, with their over-insistence on the primary colours, have a tendency to vibrate too much in the clear outdoor light of this country. The more sophisticated colour systems of other countries could be adopted by us to advantage, not so much for their artistic value as for their sheer legibility. Yet one could argue that if the blatancy of the primary red, yellow and blue were to be less thinly disguised, the voices of our friends, the Garden Club critics, might tone down proportionally.

Much credit should be given to those art directors who have taken the poster seriously and have created an art adapted to the special limitations of the medium.

This year's exhibit reveals the steady progress made in our poster art which has won it a deserving place beside the more widely acclaimed magazine advertising art of America.



kerwin h. fulton medal for the best twenty-four sheet poster



Artist: Albert Staehle    Art Directors: L. Stanford Briggs, Howard Scott  
Agency: McCann-Erickson, Inc.    Client: Standard Oil Co. of N. J.



Artist: Howard Scott Art Directors: L. Stanford Briggs, Howard Scott  
Agency: McCann-Erickson, Inc. Client: Standard Oil Co. of N. J.



Artist: Howard Scott Art Directors: L. Stanford Briggs, Howard Scott  
Agency: McCann-Erickson, Inc. Client: Standard Oil Co. of N. J.



Artist: Howard Scott Art Directors: L. Stanford Briggs, Howard Scott  
Agency: McCann-Erickson, Inc. Client: Standard Oil Co. of N. J.

Imagin' gettin' paid to drive a  
**LINCOLN ZEPHYR**



Artist: Howard Scott Art Directors: L. Stanford Briggs, Howard Scott  
Agency: McCann-Erickson, Inc. Client: Ford Motor Co.

**Gets long distance**



**MOTOR FUEL**



Artist: Hayden-Hayden Art Director: L. Stanford Briggs Agency: McCann-Erickson, Inc. Client: Standard Oil of N. J.

**Gulfpride**

**MOTOR OIL**



Artist: Herbert Rohnert Art Director: Walter B. Geoghegan Agency: Calkins & Holden Client: Gulf Oil Corp.



**SHELL**

FILL YOURS TOO, SONNY?

**SUPER-SHELL**

*Cuts the cost of  
STOP and GO*

Artist: Leo Aarons    Art Director: Burton E. Goodloe    Agency: J. Walter Thompson Co.    Client: Shell Oil Co.



**ASSOCIATED  
AVIATION ETHYL**  
*puts new life in your car!*

Artist: Fred Ludekens    Art Director: Fred Ludekens    Agency: Lord & Thomas    Client: Tide Water Associated Oil Co.



**EXTRA**

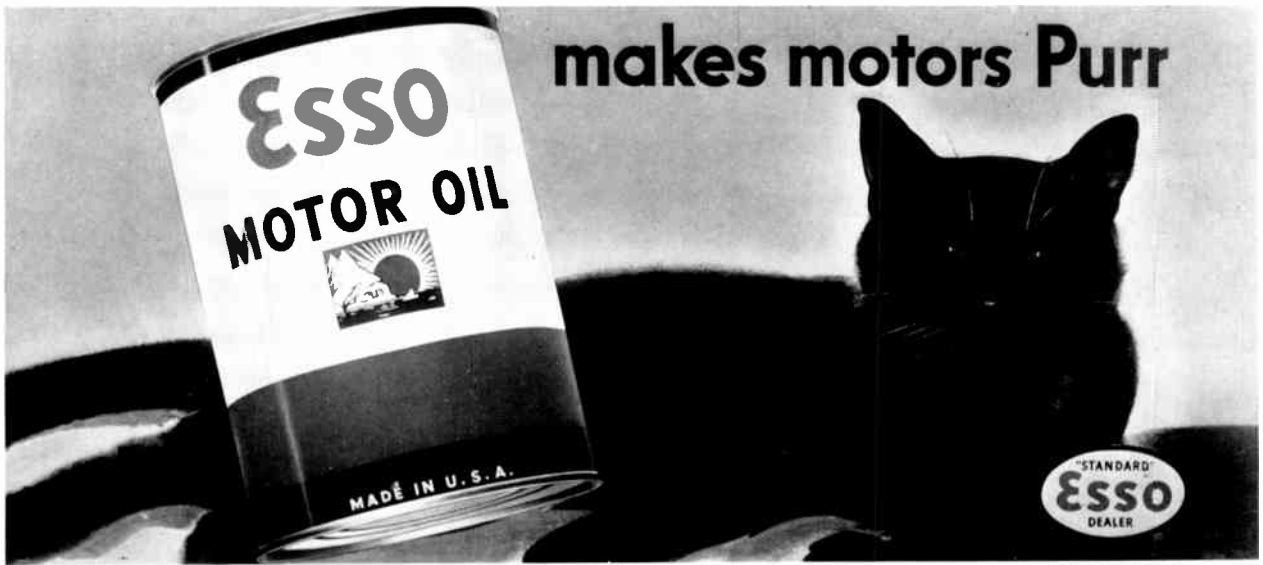
**EXTRA**

**NEW GASOLINE**

**1938  
STANDARD  
RED CROWN**

Artist: Stanley Ekman    Art Director: Roy E. Washburn    Agency: McCann-Erickson, Inc.    Client: Standard Oil (Indiana)





Artist: Albert Staehle Art Director: L. Stanford Briggs Agency: McCann-Erickson, Inc. Client: Standard Oil of N. J.



Artist: Fred Ludekens Art Director: Fred Ludekens Agency: Lord & Thomas Client: M. J. B. Co.



Artist: Robert Gellert Art Director: Walter B. Geoghegan Agency: Calkins & Holden Client: Gulf Oil Co.

Artist: A. M. Cassandre Art Director: Thomas H. Collard Agency: N. W. Ayer & Son, Inc. Client: Ford Motor Co.



Artist: Fred Ludekens Art Director: Fred Ludekens Agency: Lord & Thomas Client: M. J. B. Co.

Artist : Otis Shepard    Art Director: Otis Shepard    Agency: Charles W. Wrigley & Co.    Client: Wm. Wrigley, Jr., Co.



Artist: Dorothy Shepard (Van)    Art Directors: Stephen Skibo, Dorothy Shepard (Van)  
Agency: Morris-Schenker-Roth, Inc.    Client: Premier-Pabst Sales Company

**barron g. collier medal for the best car card**



Artist: Otis Shepard    Client: William Wrigley, Jr. Co.



Artist: Lonie Bee    Art Director: L. Von Hoygendorf    Agency: M. E. Harlan Adv.    Client: Regal Amber Brewing Co.



Artist: Otis Shepard    Client: William Wrigley, Jr. Co.



Artist: Charles Everett Johnson    Art Director: Robert Freeman    Agency: Lord & Thomas    Client: California Fruit Growers Exch.



Artist: Barnaba Photographs Corp.  
 Art Director: Kenneth T. Vincent  
 Agency: Newell-Emmett Co., Inc.  
 Client: Liggett & Myers Tobacco Co.

Artist: Otis Shephard    Client: William Wrigley, Jr., Company



Artist: Roy Spreter    Art Director: Edward L. Fisher    Agency: Benton & Bowles, Inc.    Client: Best Foods Corp.



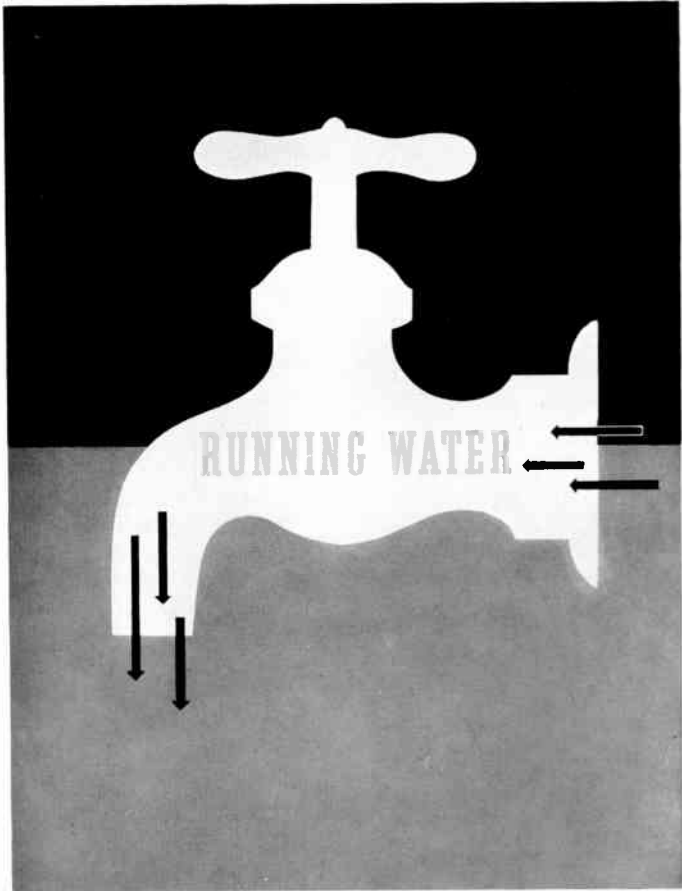


Artist: Stanley Crane    Art Director: M. Rosenblum    Client: L. Bamberger & Co.

**award for distinctive merit**



Artist: Lester Beall  
Art Director: Lester Beall  
Client: Rural Electrification Administration



Artist: Lester Beall  
Art Director: Lester Beall  
Client: Rural Electrification Administration



Artist: Arthur T. Blomquist  
Art Director: Arthur T. Blomquist  
Agency: J. Walter Thompson Co.  
Client: Scranton Lace Co.

ANOTHER PARIS EXPOSITION LACE NET CURTAIN BY SCRANTON



Artist: Arthur T. Blomquist  
Art Director: Arthur T. Blomquist  
Agency: J. Walter Thompson Co.  
Client: Scranton Lace Co.

ANOTHER PARIS EXPOSITION LACE NET CURTAIN BY SCRANTON



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



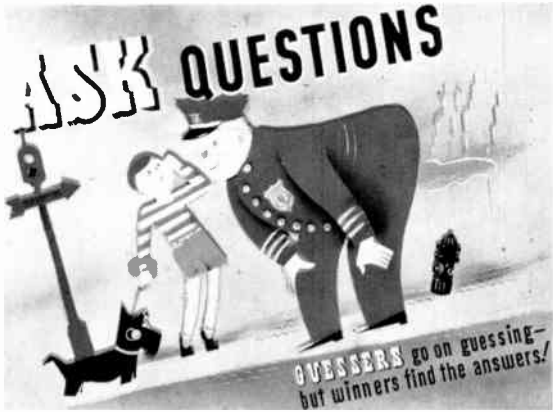


Artist: Ray Bethers  
 Art Director: Ray Bethers  
 Agency: Lord & Thomas  
 Client: Southern Pacific



Artist: Sascha A. Maurer  
 Art Director: Sascha A. Maurer  
 Client: The New Haven Railroad

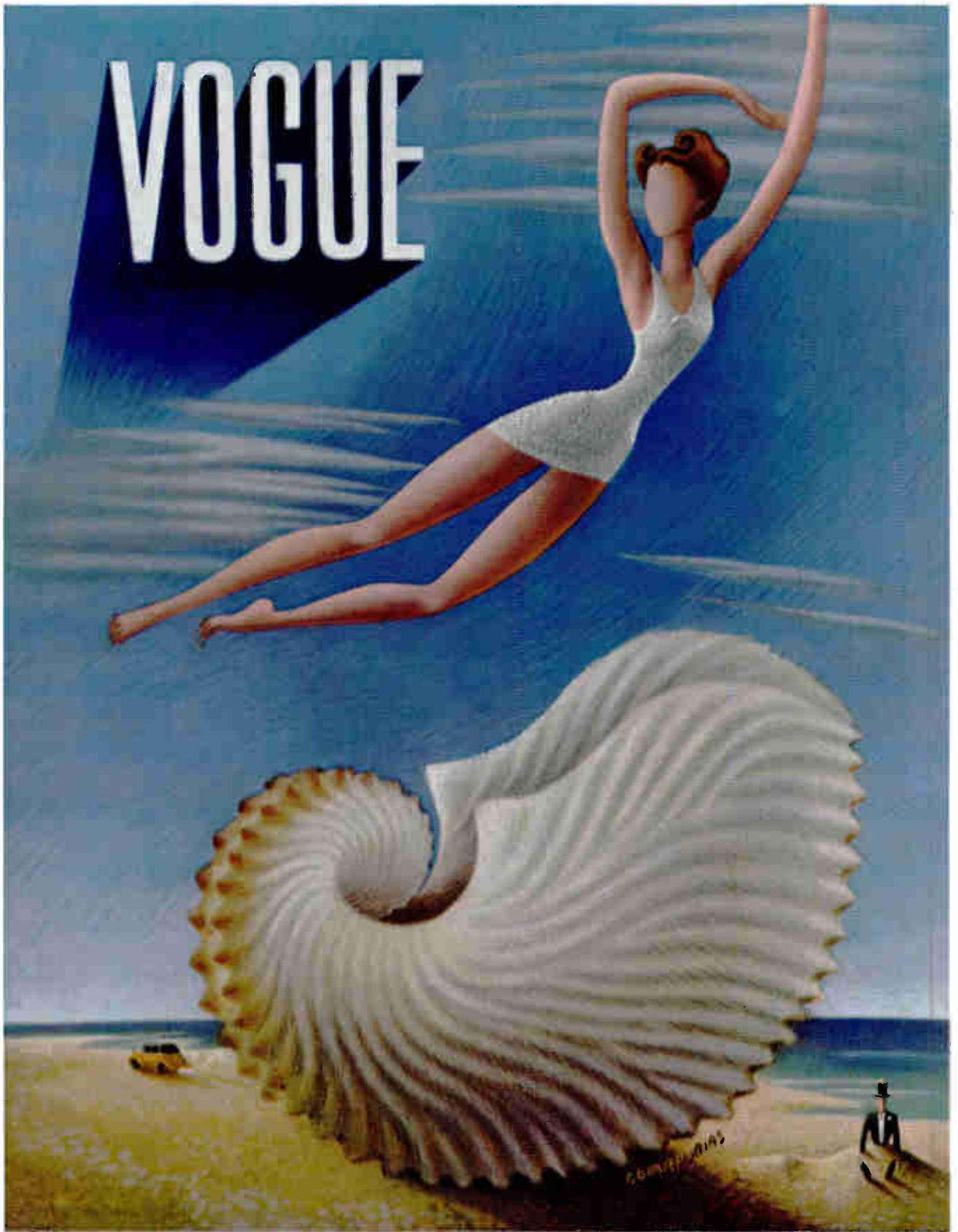
Artist: Paolo Garretto  
Client: Italian Line



Artist: Leo Rackow  
Art Director: C. H. Cunningham  
Client: Franklin Duane Corp.



Artist: Janet Kegg  
Art Director: Mab Wilson  
Client: Saks Fifth Avenue



Artist: Miguel Covarrubias Art Director: Dr. M. F. Agha Client: Vogue

**award for distinctive merit**

Artist: Christian Berard  
Art Director: V. A. Hinzenberg  
Client: Nicolas Publishing Co., Inc.



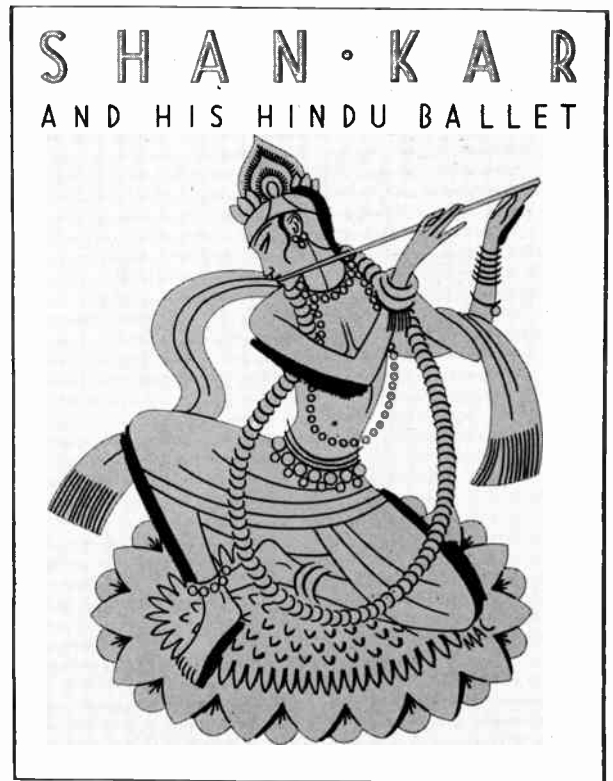
**special award**



Artist: Horst  
Art Director: Dr. M. F. Agha  
Client: Condé Nast Publications, Inc.



Artist: Mariette Lydis  
 Art Director: V. A. Hinzenberg  
 Client: Trudi Schoop Ballet  
 Nicolas Publishing Co., Inc.



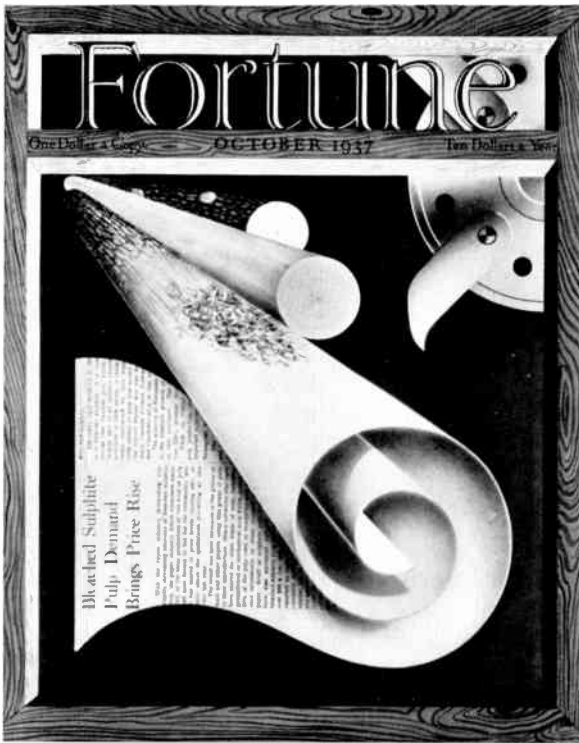
Artist: Frank McIntosh  
 Art Director: V. A. Hinzenberg  
 Client: Shan-Kar Ballet  
 Nicolas Publishing Co., Inc.



Artist: A. M. Cassandre  
Art Director: Alexey Brodovitch  
Client: Harper's Bazaar



Artist: Horst  
Art Director: Dr. M. F. Agha  
Client: Condé Nast Publications, Inc.



Artist: Paolo Garretto  
 Art Director: Eleanor Treacy  
 Client: Fortune (Time, Inc.)



Artist: A. M. Cassandre  
 Art Director: Eleanor Treacy  
 Client: Fortune (Time, Inc.)

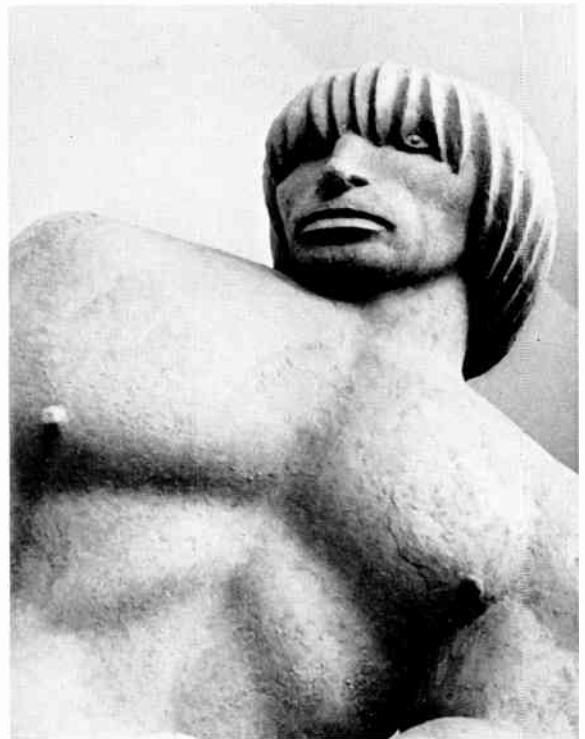


Artist: Fortunato Amato  
 Client: Stage





Artist: Torkel Korling  
Art Director: Howard Richmond  
Client: Life (Time, Inc.)



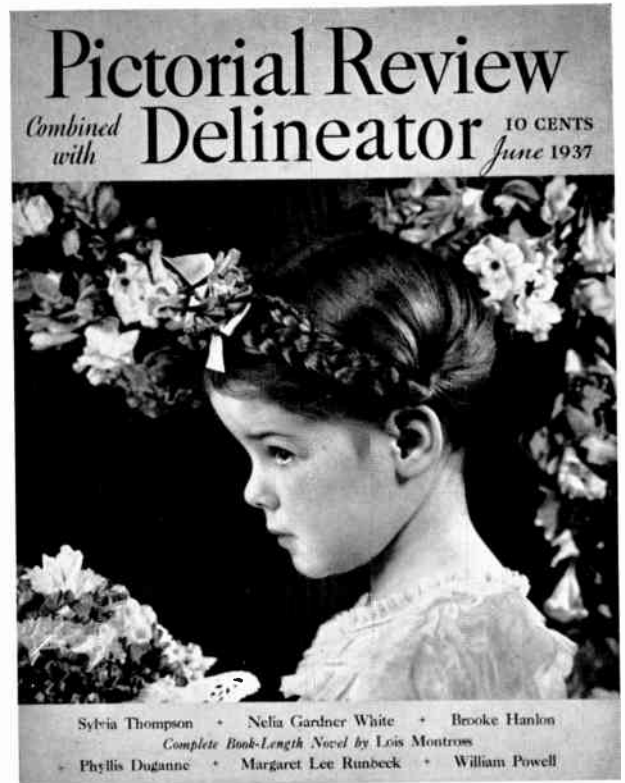
Artist: Alfred Eisenstaedt  
Art Directors: Howard Richmond, Carl Milles  
Client: Life (Time, Inc.)



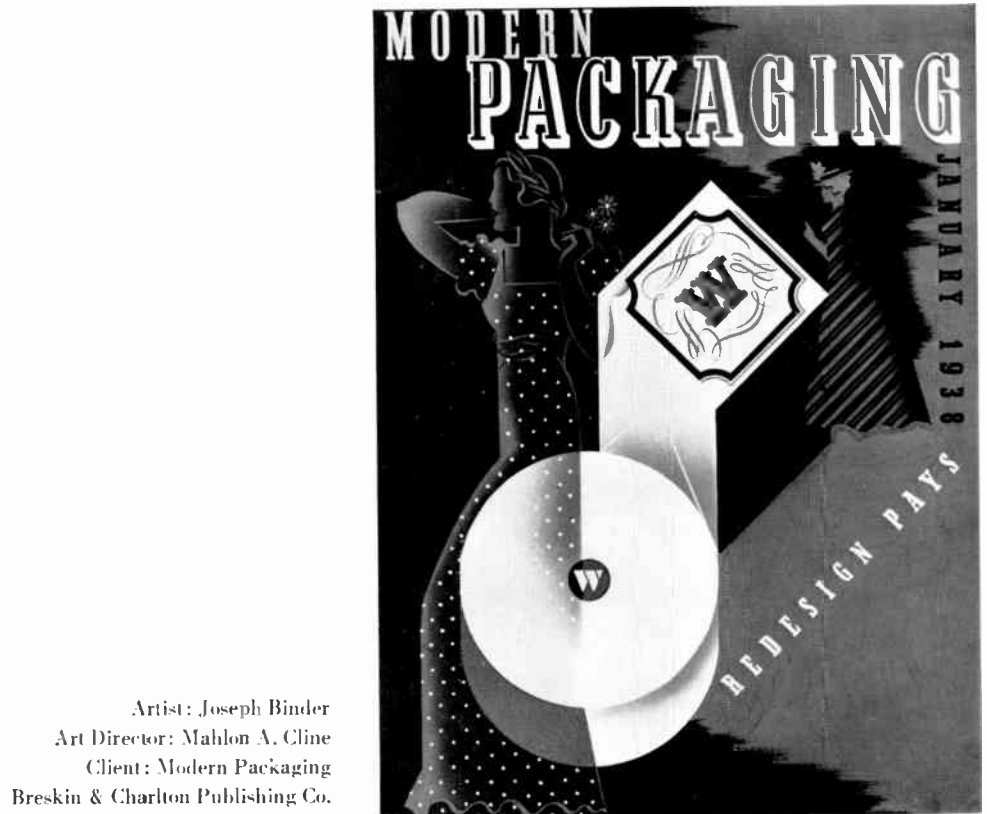
Artist: Thomas Benrimo  
Art Director: Mahlon A. Cline  
Client: Breskin and Charlton Publishing Co.



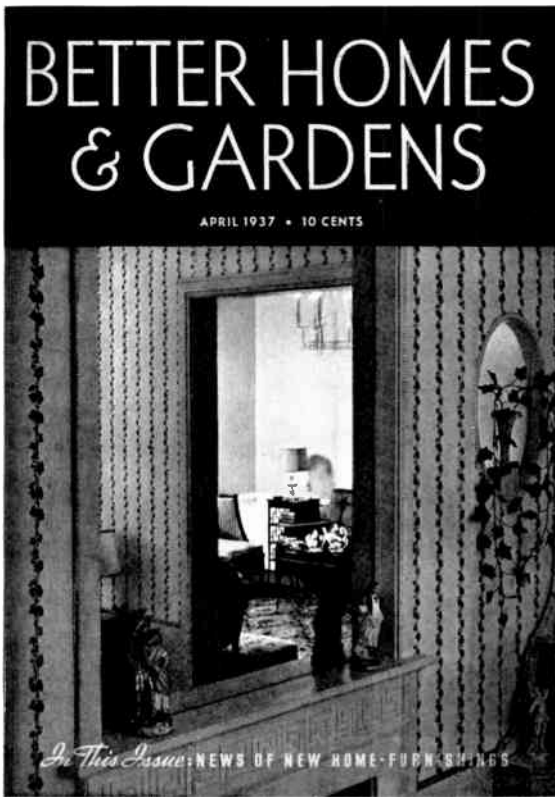
Artist: Anton Bruehl  
 Art Director: Gene Davis  
 Client: Pictorial Review



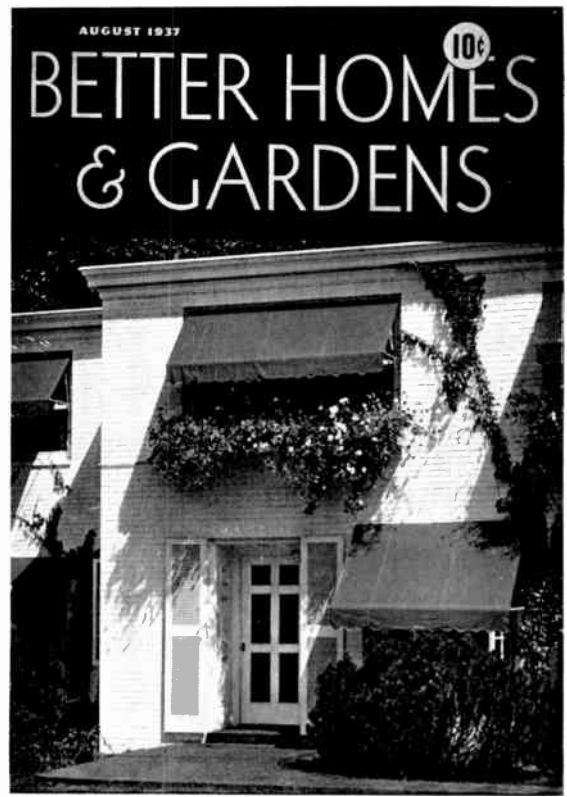
Artist: Anton Bruehl  
 Art Director: Gene Davis  
 Client: Pictorial Review



Artist: Joseph Binder  
 Art Director: Mahlon A. Cline  
 Client: Modern Packaging  
 Breskin & Charlton Publishing Co.

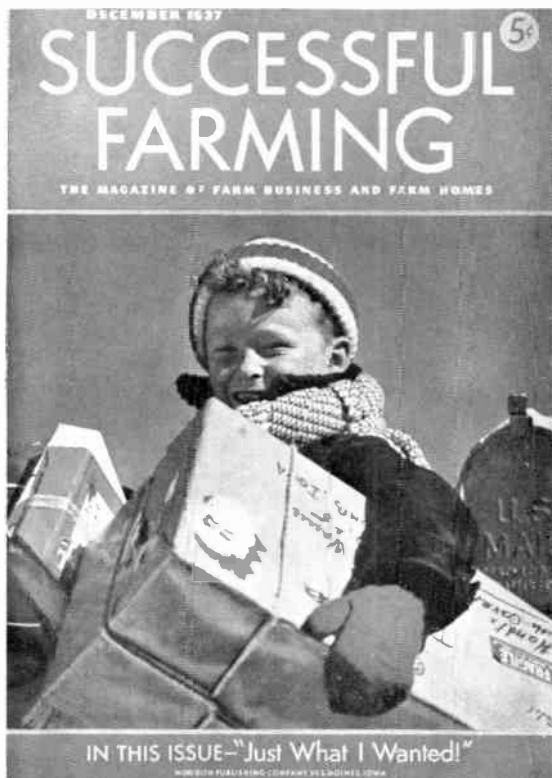


Artist: Charles Kuoni  
 Art Director: Wallace F. Hainline  
 Client: Better Homes & Gardens



Artist: Charles Kuoni  
 R. R. Donnelley & Sons Co. Studio  
 Art Director: Wallace F. Hainline  
 Client: Better Homes & Gardens

Artist: Charles Kuoni  
 Art Director: Wallace F. Hainline  
 Client: Successful Farming



IN THIS ISSUE—Just What I Wanted!  
 WORLD PUBLISHING COMPANY • CHICAGO, ILL.





## booklets, catalogues and direct mail advertising

*William A. Kittredge, R. R. Donnelley & Sons Co.*

---

In the complete advertising and sales effort, booklets, catalogs and direct mail advertising are often used to supplement trade paper, magazine and bill-board advertising. Having aroused the interest of the consumer in the manufactured article for sale, it is usually necessary to enlighten him further about the product and this can be best done in pieces of advertising like folders, booklets and catalogs.

The improvement of the purpose, plan and design of these things has been great during the past few lean years. Copy and plan men, art directors, illustrators, designers and typographers are cooperating more intelligently to make these things clear, strong and convincing. The opportunities for creative invention in this field are unlimited.

Folders and booklets are most often used to completely explain a product and to demonstrate its uses in a way that is not possible within the limits of the advertising page. The buying public likes to be informed in detail about the possible uses of its purchases. Many things are bought by people in remote communities direct from catalogs, of which those of the great mail order houses are the leading

examples. If these catalogs best fulfill their purpose, they must be clear and concise in giving facts, specifications and prices. Most such catalogs are liberally illustrated, and their persuasiveness is largely the result of the kind of art and layout used. Appreciating this fact, the great mail order houses now have art directors, with staffs of artists who carefully plan all of the pages of these books. The improvement of the past ten years has been very great indeed, as a comparison of a book today and ten years ago will show.

Due to the new developments in color photography, and in engraving and printing processes, as well as to the improvement of magazine makeup, layout and arrangement, the makers of catalogs have been able to make a greater appeal than ever before with the use of both black-and-white and color.

There are some goods and services which are for sale and of use to a limited audience. For instance, the books and booklets which are used to advertise radio broadcasting stations and the national magazines go to a comparatively small number of people who can make contracts for radio programs or magazine advertising. The booklet is particularly effective in commanding the respect and attention of this rich buying group.

An examination of the pages in this annual, which show reproductions from booklets, will demonstrate what a fine investment the best art is in such an approach. Many of these things are of such excellent character that they will be preserved and used—not thrown away. Some advertisers making chemical, technical or special products for limited professional groups, find direct mail less wasteful in reaching these groups. This direct mail advertising usually supplements trade paper advertising, aimed to cover the market. The pharmaceutical laboratories are a good example of this and the direct mail advertising coming from these houses is likely to be attractively designed and, in copy, a complete exposition of the products to be sold. One house in

this field has been successful through attention to the better art direction of its advertising. All of the folders, booklets, packages and store displays of this company are such excellent examples of good art that a great good will has been built up for the advertiser.

Practically all of the many articles used in connection with the home and the farm are described in booklets and catalogs. All along the line an improvement is to be noted in these things, chiefly through better illustration, typography and printing.

In European countries, where advertising is known as “propaganda,” wonderful work has been done in the development of direct mail “propaganda”—booklets, catalogs, etc. Because of the influence of these things on all designers in this country, we are now experiencing a kind of booklet design which may be said to be built up on a functional or engineering principle. Such books are composed in a way to most tersely present the message through copy and illustration designed on the page for greatest dramatic effect. In favor of a strong result, all conventions of typography are laid aside. It may be said that in this kind of “international design,” the influence of modern painting is greater than the influence of traditional printing. In fact, many of the modern painters and sculptors of today work with competence in the field of typography.

The greater vitality of contemporary design over traditional design may come from the fact that the designer is today exposed to many more influences and opportunities in different fields of effort. It is not unusual to find a painter who has designed furniture and interiors, who is employed to lay out booklets and catalogs. The results are always more vital than those of a craftsman who has been trained to work in the field of printing only. It has been said that an architect could perhaps design better chinaware than a craftsman in that field because the architect would bring a wider and richer experience and not be too much hampered by tradition.

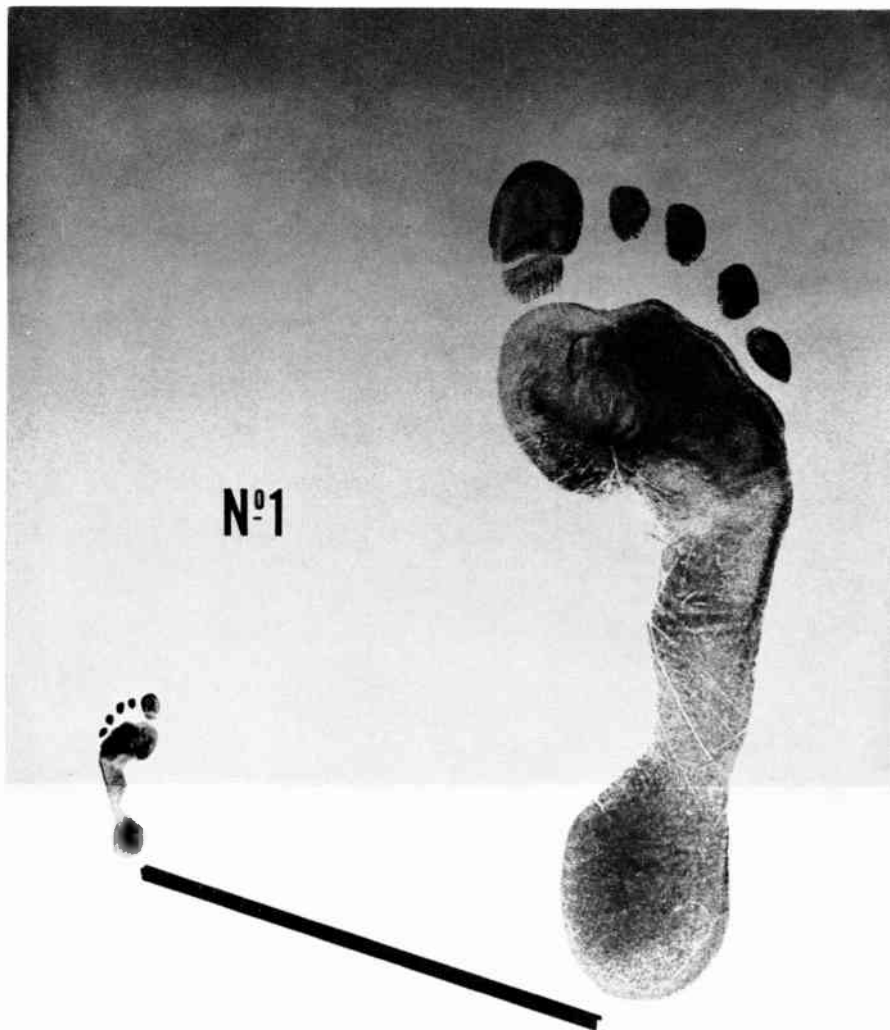
In the world of today, we find fashions and styles fantastic and functional. It is the writer's impression that any approach may be a good one if carried through with force and conviction. In fact, it may be said of some traditional work that it is more likely to attract attention to the message than to the messenger. Too often a booklet designed in a purely functional way becomes a satisfactory sensation to the eye and senses so that one never reads it. The booklet that is made to be read and remembered is a tool or instrument that should not attract too much attention to itself as an essay in design technique. The exceptions to this may be said to prove the rule of it.





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

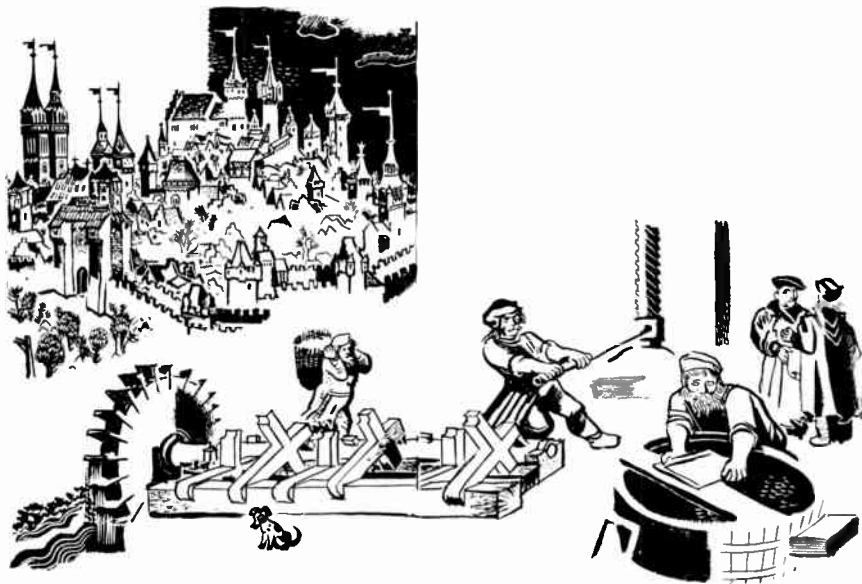
**award for distinctive merit**



**PHOTO ENGRAVING**

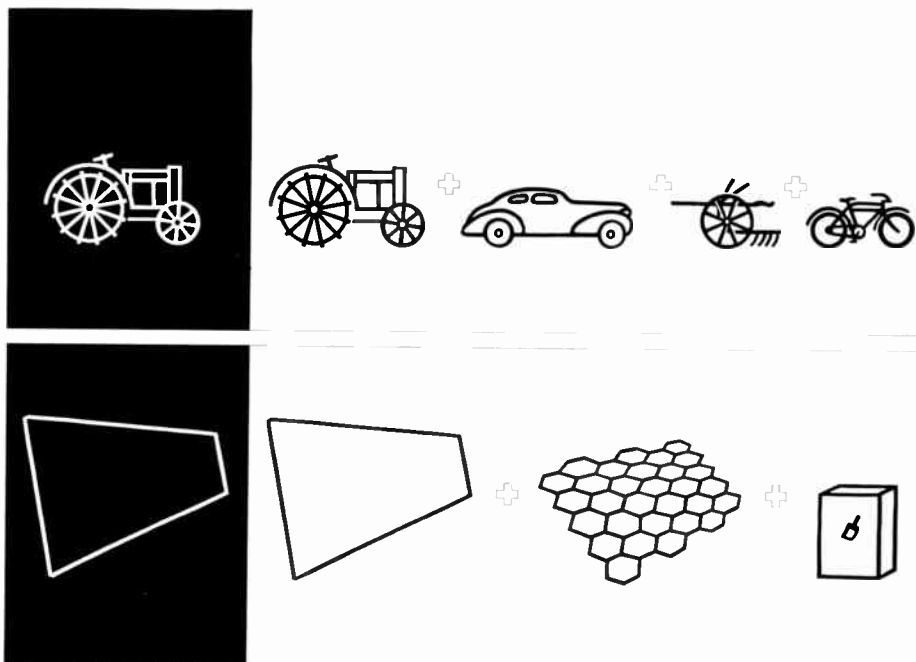
Artist: Lester Beall   Art Director: Lester Beall   Client: Sterling Engraving Co.

**award for distinctive merit**



Artist: Edgar Miller Art Director: Eghert G. Jacobson Client: Container Corporation of America

**award for distinctive merit**

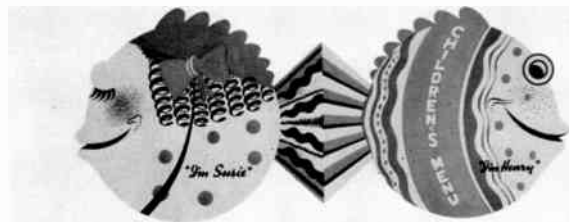


Artist: Fred Hauck Art Director: Fred Hauck Client: Crowell Publishing Co.

**special award**



Artist: J. E. Abbe, Jr.  
 Art Director: George E. Greene  
 Client: Saks Fifth Avenue



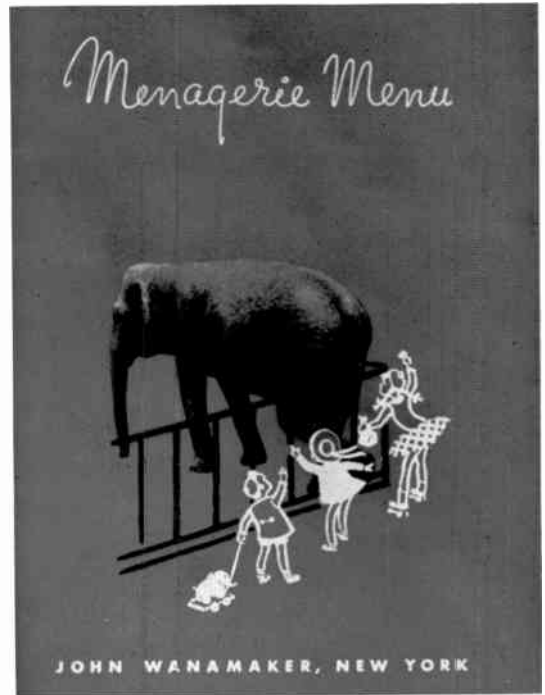
Artist: James G. Sherman  
 Art Directors: Lloyd B. Myers, James G. Sherman  
 Agency: Bowman Deute Cummings, Inc.  
 Client: Matson Navigation Company



Artist: Gaston Sudaka  
 Art Director: Abbott Kimball  
 Agency: Abbott Kimball Co.  
 Client: Strathmore Paper Co



Artist: Ann Eckert Art Director: Albert Herman



Client: John Wanamaker, New York

Artist: Ervine Metzl Art Director: W. L. Bartlett  
Client: International Nickel Co.



Artist: Bates Gilbert Art Director: Matthew Beecher  
Client: National Broadcasting Co.

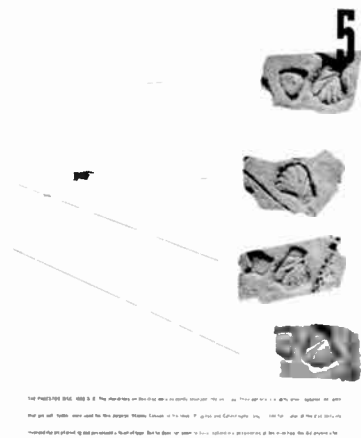




Artist: V. Bobri  
 Art Director: Grace M. Jones  
 Client: Nolde & Horst Sales Co.



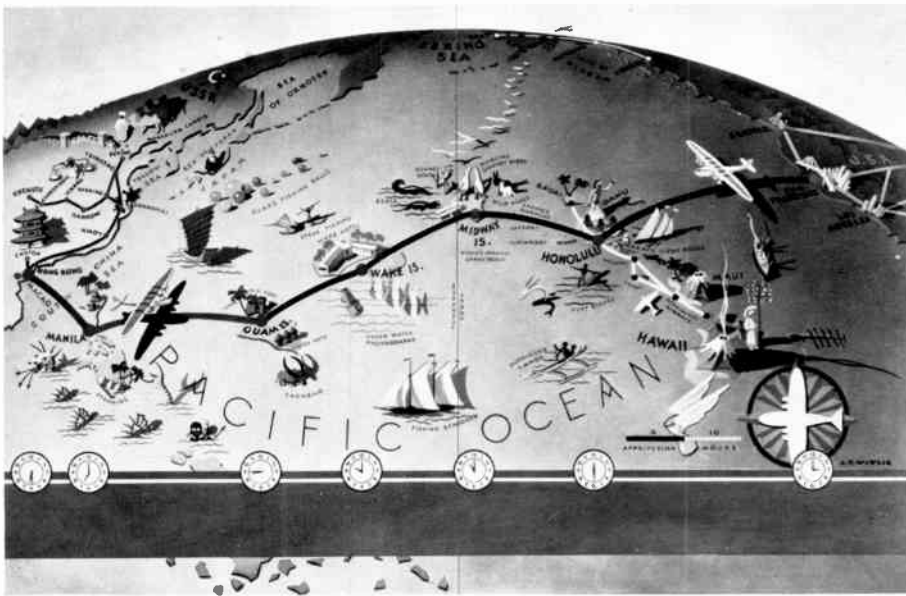
Artist: Lester Beall  
 Art Director: Lester Beall  
 Client: Sterling Engraving Co.







THE PATENT OFFICE HAS GRANTED TO THE UNITED STATES PATENT OFFICE... THE PATENT OFFICE HAS GRANTED TO THE UNITED STATES PATENT OFFICE... THE PATENT OFFICE HAS GRANTED TO THE UNITED STATES PATENT OFFICE...

Artist: Fred Hauck Art Director: Fred Hauck Client: Crowell Publishing Co.

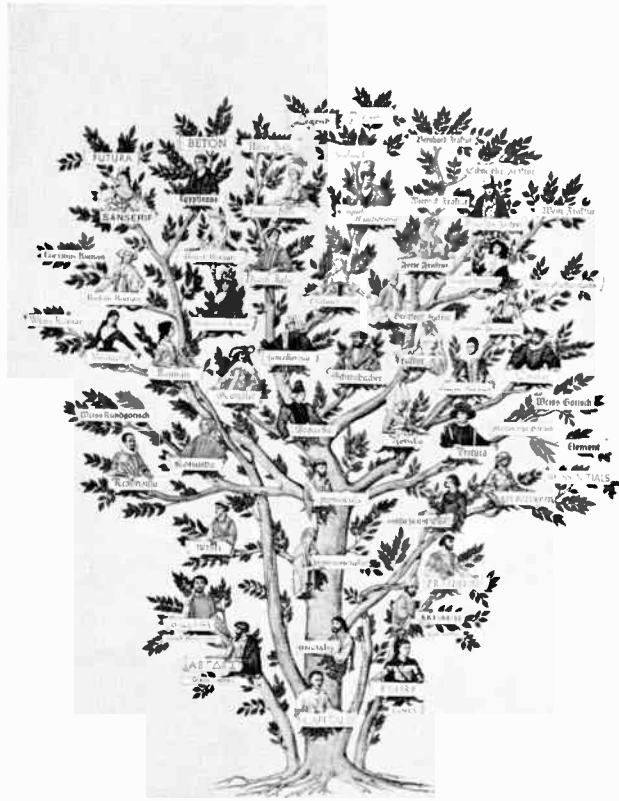
<p>167 100 lb. lambs . . . . . bought</p> <p>A farm tractor</p>	<p>now buy</p> <p>the tractor + a popular priced sedan automobile + a cultivator + a bicycle for the kids</p>
<p>100 lbs. of cotton . . . . . bought</p> <p>224 sq. ft. of Fibre Wallboard</p>	<p>now buy</p> <p>the wallboard + 150 ft. of asphalt shingles + 5 lbs. of calcimine</p>



Artist: James P. Wittlig Art Director: William Van Deusen Client: Pan American Air Ways System

<p><b>P</b> </p> <p><b>PRIMROSE</b> A PETAL TONE FOR WEAR WITH PASTELS. WHITE, BLACK, SILVER, A DELICATE STOCKING SHADE FOR EVENING.</p>	<p><b>T</b></p> <p><b>TEA-TAN</b> A FRENCH NUDE, AFTERNOON SHADE FOR WINE, BLUE, BROWN OR BLACK. THE PERFECT FIVE O'CLOCK COLOR.</p>	<p><b>M</b> </p> <p><b>MALAGA</b> A WINE BEEF FOR VINTAGE TONES. CHERRY, PLUM, BURNUMBY, GOOD WITH ACAJOU RED OR SLATE BLUE.</p>	<p><b>A</b> </p> <p><b>AMBERTAN</b> A FAVORITE BROWN BEEF, BLENDS WITH DARK COSTUME COLORS. BROWN, NAVY, BLACK, THE RIVAL FOR TAMPE.</p>
<p><b>W</b> </p> <p><b>WINTER SUN</b> VIBRANT SHADE FOR AFTERNOON OR EVENING. CONTRASTS VIVID COLORS. BLACK OR WHITE. GOOD WITH GOLD.</p>	<p><b>F</b> </p> <p><b>FOXGLOW</b> A BURNISHED TONE FOR GOLDEN-BROWN, FOR GREY, GREEN OR BLACK. PERFECT BLEND FOR RED FOX FURS.</p>	<p><b>G</b> </p> <p><b>GYPSY BROWN</b> A NEW AUTUMN COLOR FOR BRIGHT WOOLFURS. RED, GREEN, GOLD, BLENDS WITH TANNY BROWN, COPPER, RUST.</p>	<p><b>T</b> </p> <p><b>TAUPE</b> A NAVY NEUTRAL FOR BLACK, GREY, NAVY OR BROWN. STOCKING SHADE FOR THE CONSERVATIVE CUSTOMER.</p>
<p><b>T</b> </p> <p><b>TARA</b> A GEORGIA CLAY COLOR FOR BROWN BROWNS. INTERESTING ACCENT FOR COFFEE BROWN, GREEN OR BLACK.</p>	<p><b>R</b> </p> <p><b>RED LETTER</b> A SLICE TONE, HIGH FASHION SHADE FOR RED-BROWNS. EFFECTIVE WITH COFFEE BROWN, GREEN OR BLACK.</p>	<p><b>A</b> </p> <p><b>ACORN</b> A SOFT BROWN STOCKING SHADE. A BLENDING COLOR FOR OAK &amp; COFFEE BROWNS. GOES WITH FOREST GREENS.</p>	<p><b>S</b> </p> <p><b>SMOKE</b> A LUNA GREY STOCKING SHADE. MAR-MONIES! WITH GREY, BLACK, NAVY. STAPLE COLOR FOR LIMITED DEMAND.</p>

Artist: V. Bohri Art Director: Grace M. Jones Client: Nolde & Horst Sales Co.



Artist: Fritz Kredel Art Director: L. W. Froelich Client: Bauer Type Foundry, Inc.

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

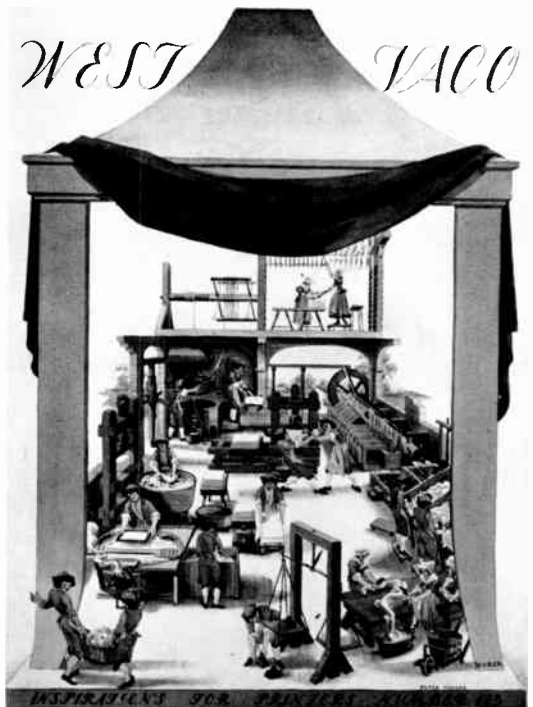




Artist: Paul Rand  
 Art Director: Paul Rand  
 Client: Esquire-Coronet, Inc.



Artist: Walter Lloyd  
 Art Director: Walter Lloyd  
 Client: Crowell Publishing Co.



Artist: H. R. Worch  
 Art Director: A. George Hoffman  
 Agency: Rogers-Kellogg-Stillson Co.  
 Client: West Virginia Pulp & Paper Co.



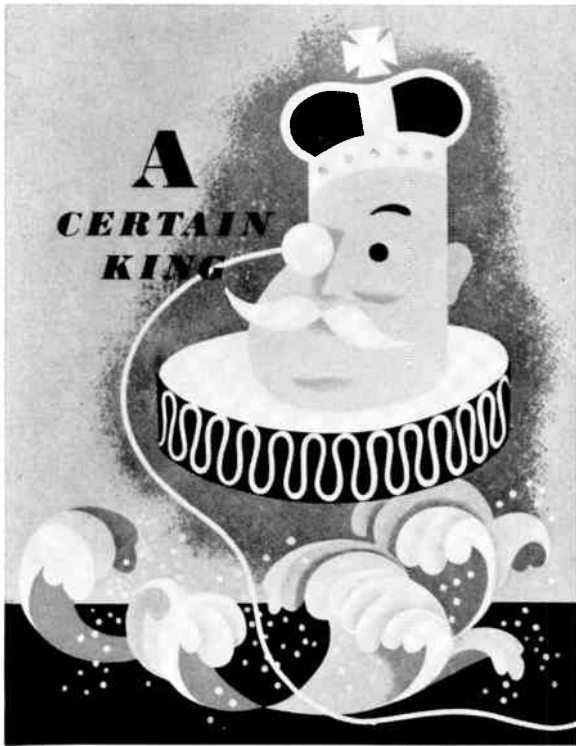
Artist: Herbert Roesse  
 Art Director: Walter Lloyd  
 Client: Crowell Publishing Co.



Artist: Herbert Roesse  
 Art Director: Walter Lloyd  
 Client: Crowell Publishing Co.



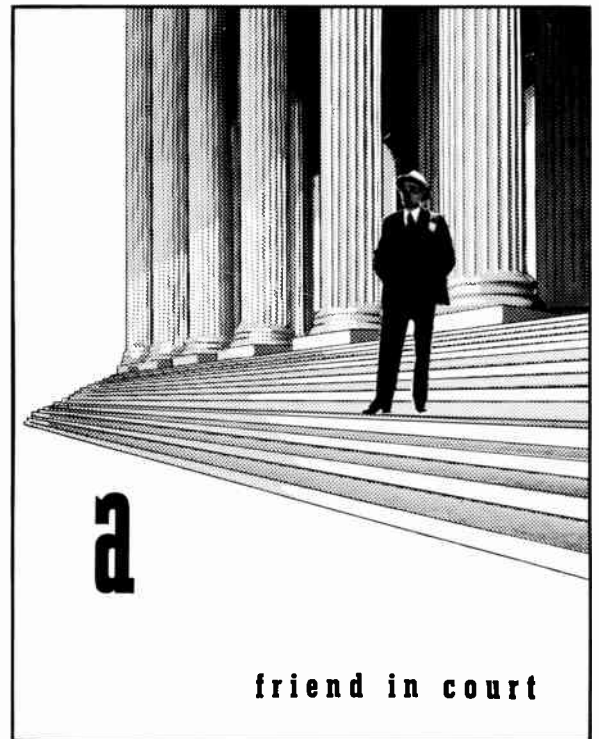
Artists: Cipe Pineles, William Golden  
 Art Director: Ted Sandler  
 Client: Columbia Broadcasting System



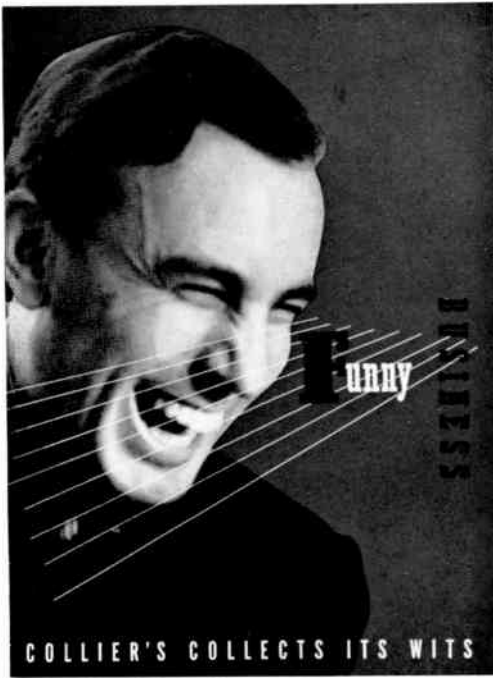
Artist: Fred Chance  
 Art Director: Will Kaplan  
 Agency: John Falkner Arndt & Co.  
 Client: Hotel Traymore



Artist: Fred Chance  
 Art Director: Will Kaplan  
 Agency: John Falkner Arndt & Co.  
 Client: Hotel Traymore



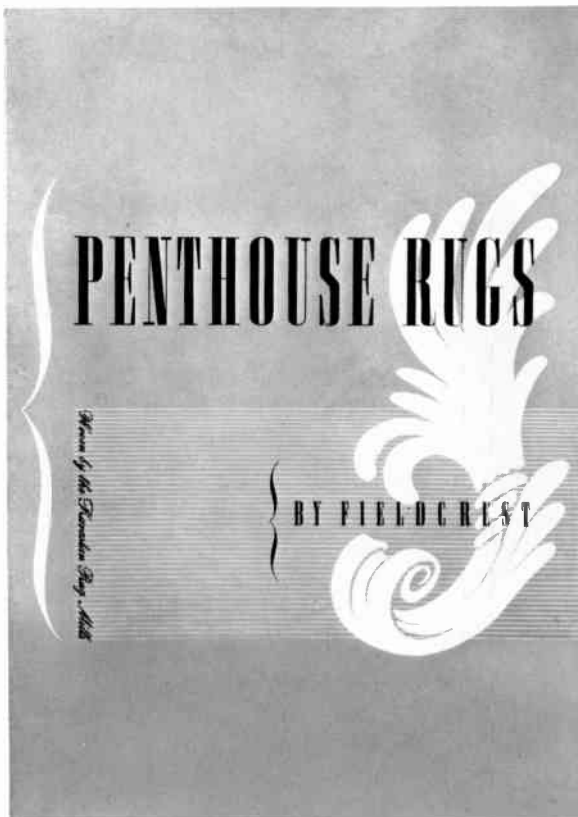
Artist: Lester Beall  
 Art Director: Lester Beall  
 Client: Crowell Publishing Co.



Artist: Lester Beall  
 Art Director: Lester Beall  
 Client: Crowell Publishing Co.



Artist: Lester Beall  
 Art Director: Lester Beall  
 Agency: George H. Hartman  
 Client: Marshall Field & Co.



Artist: Lester Beall  
 Art Director: Lester Beall  
 Agency: George H. Hartman  
 Client: Marshall Field & Co.



Artist: Edgar Miller  
 Art Director: Bert Ray  
 Agency: Runkle-Thompson, Kovats, Inc.  
 Client: Abbott Laboratories



Artists: Luis Hidalgo, Valentino Sarra  
 Art Director: Bert Ray  
 Agency: Runkle-Thompson, Kovats, Inc.  
 Client: Abbott Laboratories



Artist: Nina Novinska  
 Art Director: Abbott Kimball  
 Agency: Abbott Kimball Co., Inc.  
 Client: Neiman-Marcus Co.

**Neiman-Marcus**

DALLAS

THIRTIETH ANNIVERSARY



## new trends in layout and typography

*C. T. Coiner, Art Director, N. W. Ayer & Son, Inc.*

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There are two ways to look at a layout: the plan made when the advertisement is conceived, and the finished page as it appears in the publication. This last is the better, for this is as the layout has been in the mind of the designer from the beginning.

The layout designer no longer thinks merely in terms of pleasant arrangements, but rather of the effective use of the available photographers, artists, designers, cartoonists, etc. Following through and guiding carefully every phase of construction is what makes one layout better than another. The capable layout designer realizes this, and realizes, too, that a layout is, in the end, the work of several people.

Accordingly, he has pushed the possibilities of interpretation far beyond anything thought possible a few years ago. He knows available talent as an architect knows bricks, steel and concrete. An artist is used not only for his draftsmanship or technique, but for the type of subject matter he does best. It might be automobile parts, babies, Hawaiians, or hog cholera.

A lettering designer is used not only for lettering but for a particular

kind of letter—hairline script, imitation type, or selfconscious scrawls. Even photographers, too, become catalogued under “food,” “industrial,” “movie stars,” etc. Many worthwhile artists have received their first paying commission for a fashion drawing and have never since been able to shake the tag “fashion artist.” Indeed, after a few years of drawing fashions, it is debatable whether the artist could drop his fashion mannerisms.

Lin Utang tells a story about the over-specialization in a Chinese Imperial Kitchen: “Once during the collapse of a dynasty, a rich Chinese official was able to secure as his cook a maid who had escaped from the palace kitchen. Proud of her, he issued invitations for his friends to come and taste a dinner prepared by one he thought an imperial cook. As the day was approaching, he asked the maid to prepare a royal dinner. The maid replied that she couldn’t prepare a royal dinner. “What do you do then?” asked the official. “Oh, I helped make the patties for the dinner,” she replied. “Well, then, go ahead and make some nice patties for my guests.” To his consternation, the maid announced, “Oh, I can’t make patties. I specialized in chopping the onions for the stuffing of the patties for the imperial dinners.”

It is only fair to say that the situation of the advertising artist or photographer is different in that he is doing an exceedingly good job of chopping onions and that the Chinese Imperial Kitchen is still running full blast. Much of the credit for this must be given to layout.

The layout designer is a resourceful fellow who determines the variety of the menu. He may not be an “artist at all, but rather, a very good idea man.” He spends more time in getting good finished art than ever before. Adequate art work won’t do—the illustration must be INTERESTING. Layout and typography are no longer pretty or decorative, but rather, “functional” (to use a very much overworked word). The layout designer has found an invaluable ally in the surveys on reader interest. He knows and can prove that readers prefer pictures to text



and that results are often obtainable in direct proportion to the size and interest of the illustration, that a large logotype may mean fewer readers and fewer readers mean a drop in reader identification, that a large reproduction of the product will have the same result. As a result of this knowledge, layouts are simpler and more efficient. This simplicity is something which good layout designers have always fought for.

Copy testing has taught us lessons in typography. We may not know as much about the “art of typography” as we would like, but we know how to dish it up in its most readable form. When copy is read by 75 per cent of the readers in one advertisement, and the same copy is read by only 30 per cent in corresponding space, but with a different type-set, the reason is fairly obvious. It may be the size of type, the style of typeface, the column width or a heavy tint block that is the cause.

Headlines have become simpler. They are shorter and easier to read, and the eye is not distracted by too many sub-heads, captions, price blocks, etc.

You will notice that there is much less text in advertising than there used to be. In many cases, the text has been reduced to captions beneath pictures or cartoons. Since there is less text, it is simply set, very logically—to be read, rather than merely admired.

For those who think typography is a lost art, we recommend the booklet section of the 17th Annual. It is unfortunate that it is impossible to show this work adequately here. A booklet, to be judged properly, must be seen in its entirety. Decorative art and typography in booklets reached a high point in 1937.

Cassandre, whose work is in evidence in three different classes in the 17th Annual Art Directors Show, is a problem to the layout designer. It might be better to say that there is no problem at all, as this artist prefers to do his finished work without benefit of layout. Europe has no such specialization as I have mentioned in the beginning of

this article. (Our Chinese official would raise his own food, prepare it for the kitchen, cook it and then eat it himself.)

Working from other people's layouts is inconceivable to most European artists. They feel that if they are to make the illustration, they should control the typography. It is all one to them. This refusal to work from other people's layouts has helped Cassandre to maintain a very high standard of art, but it has also seriously hampered his acceptance in America. His influence, however, has been considerable.

Layouts this year are direct and to the point. There is no waste motion. The reason for this is that a nice balance has been struck by the layout designer between his judgment as an advertising man and his feeling as an artist. Both layout and typography are not only beautifully handled, but *smart*.

# the art directors club

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## advertising agencies

The advertising agencies named here are represented in this Annual by virtue of craftsmanship. They take the raw materials of advertising—art, copy, layout, the audience to be reached and the media to be employed—and of it fashion finished advertising that sells goods or services and makes profits for their clients. For this they get a commission—and that tantalizing combination of grief and gladness that makes it one of the most interesting enterprises in modern life.

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

Badger, Browning & Hersey, Inc.

Barta Press

Batten, Barton, Durstine & Osborn, Inc.

Benton & Bowles, Inc.

Bijur, George, Inc.

Bowman-Deute-Cummings, Inc.

Buchanan & Co., Inc.

Calkins & Holden

Campbell-Ewald of N. Y. Inc.

Cecil, Warwick & Legler, Inc.

Colton, Wendell P., Co.

Compton Advertising Inc.

Ellis, Sherman K., & Co.

Federal Adv. Agency, Inc.

Fertig, Lawrence, & Co., Inc.

Flanagan, James R., Advertising Agency

Geare-Marston Inc.

Golovin, Willard B., Inc.

Harlan, M. E., Adv.

Hughes, Nelson, Co.

Humphrey, H. B., Co.

Kenyon & Eckhardt, Inc.

Ketchum, MacLeod & Grove, Inc.

Kimball, Abbott, Co., Inc.

Kudner, Arthur, Inc.

Lennen & Mitchell, Inc.

Lord & Thomas

McCann-Erickson, Inc.

MacManus, John & Adams, Inc.

Mathes, J. M., Inc.

Maxon, Inc.

Mills Novelty Co. Press

Morris-Schenker-Roth, Inc.

Needham, Louis, & Brorby, Inc.

Newell-Emmett Co. Inc.

Rogers-Kellogg-Stillson Co.

Runkle, Thompson, Kovats, Inc.

Thompson, J. Walter, Co.

Wrigley, Chas. W., & Co.

Young & Rubicam, Inc.

THIS 17TH ANNUAL OF ADVERTISING ART DESIGNED

by

*Lester Beall*

Introductory and sectional notes by F. Thomson. Printing and engraving by the Beck Engraving Company. Paper supplied by the Oxford Paper Company. Binding by the Russell-Rutter Company. Type set by Huxley House

**book committee**

*art directors club*

GORDON AYMAR

WALTER P. LLOYD

JOSEPH HAWLEY CHAPIN

WALTER B. GEOGHEGAN, *Chairman*

**W**E'VE put the words into a lot of the ads exhibited in this book. We've told the story that's gone with many an artist's beautiful painting and many a photographer's striking photograph. We've taken many an art director's idea and helped to make it come out the way he wanted it. We've put many a copywriter's brain-child into type. We've done our best in typography for many an agency and many a client. Years ago we took as our guiding principle

***"Here Type Can Serve You"***

Each year's accomplishment has made that slogan mean more and has indelibly marked us as Typographical Headquarters for the advertising business.

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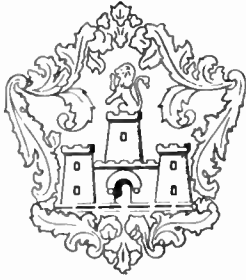
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*The swiftly moving stream of life that is America is reflected in the changing art in advertising. Awareness of these changes and the anticipation of them keep art directors on the alert and their agencies young.*

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CHAS. M. HIGGINS & CO., INC. • 271 NINTH STREET, BROOKLYN, N. Y.

# PICTURE PLAY

SONJA HENIE

A STREET & SMITH PUBLICATION JAN



Artist Alfred Cheney Johnston (Dufay Color Photo)  
Art Director J. Walter Flynn  
Client Picture Play Magazine A Street & Smith Publication

**"HOLLYWOOD'S LITTLE BIG SHOT"—  
THE LIFE STORY OF MICKEY ROONEY**

**JANUARY  
1939  
10  
9d IN ENGL**



## HOLDING TO OLD-TIME STANDARDS

Scientific knowledge has advanced by leaps and bounds since the seventeenth century, when the original of this engraving was made. In those days a "line engraving" had to be cut, laboriously, by hand (intaglio) with a burin, out of solid copper. No desired effect or pictorial demonstration was considered too difficult—not even the amazing combination shown here. How strikingly it stands

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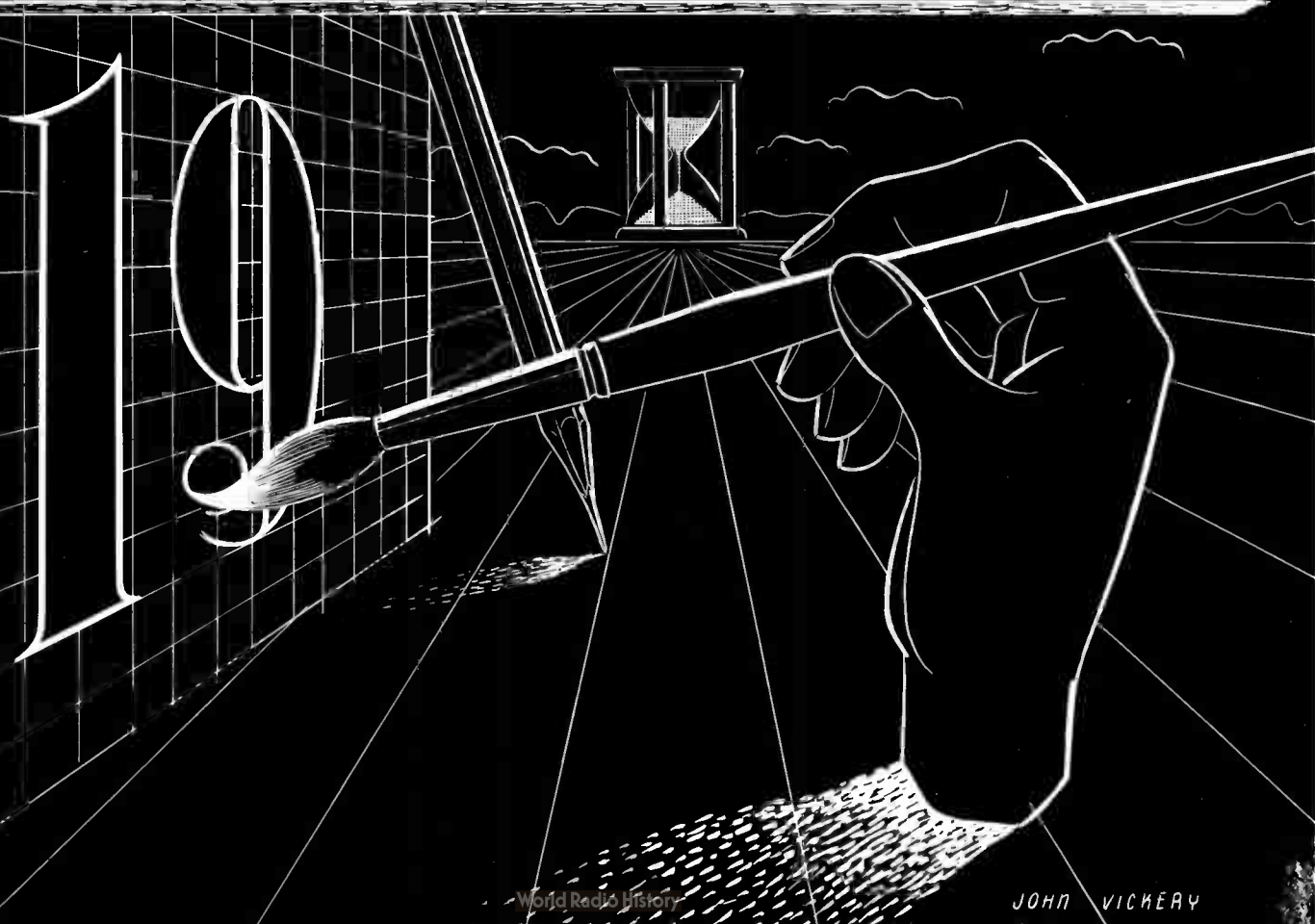


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DESIGNERS AND  
TYPOGRAPHERS



216 EAST 45<sup>th</sup> STREET  
NEW YORK, N.Y.

THE SEVENTEENTH ANNUAL MARKS  
THE NINETEENTH YEAR OF SERVICE  
TO THE ART DIRECTOR AND THE  
ADVERTISING AGENCY BY THIS  
ORGANIZATION **BYRON MUSSER INC., NEW YORK**



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## *The Annual of Advertising Art*

A LEADER IN ITS FIELD



WE ARE ALSO SELECTED BY LEADERS IN MANY  
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CATALOGUES, SAMPLE BOOKS, PORTFOLIOS, AND  
ALL GENERAL BINDING WHERE QUALITY IS AN ASSET

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NEW YORK



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were all made on Bridgeport Engravers Copper

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**BRIDGEPORT ENGRAVERS SUPPLY COMPANY**  
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**ipi**

The sheer joy of the little girl with the baby lamb in this photograph by Maddick-Mead Herrick seems so spontaneous that we are apt to forget the careful consideration of light and composition which achieves this delightful effect. When we see a good printed reproduction, we can be sure that the selection and formulation of inks were important contributions to the final result. As in past ANNUALS, all the inks used in the SEVENTEENTH ANNUAL OF ADVERTISING ART were selected from the standard products and specialties made by International Printing Ink Division of Interchemical Corporation, Dept. A-17, 75 Varick St., N.Y.C.





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