



Suddenly a delightful Continental Custom is sweeping America!

It's vermouth as a straight drink... and men and women who instinctively choose the finer things reach for Martini & Rossi—the finest vermouths in the world. Whether they champion tall drinks, whether they're sippers or tea swirlers, Martini & Rossi vermouth offers something for each of them—as a delightful dry aperitif or a sweet drink to follow dinner. Chilled... with soda... or "on the rocks," the quality of Martini & Rossi is most apparent. Alone in the glass, it reveals the subtleties of expert blending—the combining of vintage wine with the infusion of more than 30 varieties of herbs—all in strict accordance with a secret formula, unchanged and unsurpassed for generations. • *Benefield Importers, Ltd., N.Y.*



MARTINI & ROSSI
IMPORTED VERMOUTH
SWEET OR EXTRA DRY



BACKGROUND—WILHAUER'S BOLD NEW VETERAN'S MEMORIAL CENTER EVERY WINDOW OF EVERY PONTIAC IS SAFETY PLATE GLASS

BOLD PONTIAC

PONTIAC MOTOR DIVISION OF GENERAL MOTORS CORPORATION

▲ Martini & Rossi 1958 Fashion photography is the new influence on aspirational magazine advertising

▲ Pontiac 1958 On location photography that reinforces the brand image

MAD DOGS AND AD-BIZ-MEN

Those days of wine and roses

THE BRITISH fell in love with the first C4 television series of *Mad Men*, that urbane look at the world of Madison Avenue advertising at the dawn of the 1960's. Brooks Brothers suits, button-down collars, with Chivas Regal on tap all day and martini lunches – against a backdrop of beehive hair and stiletto heels – what was there not to like? The current series has not done so well following a move to Sky Atlantic (creator Matthew Weiner left it a little bit too long) but the time gap was plugged neatly by a Taschen boxed twin pack: *Mid-Century Ads: Advertising from the Mad Men Era*, surveying the Fifties and Sixties.

Marshall McLuhan noted that 'advertising is the cave painting of the 20th century', and the imagery and theoretic of visual manipulation in the print media does make for interesting reading, as the static Fifties dissolved



▲ American Airlines 1953 The graphic artist reigns supreme

into the swinging decade of colour magazine supplements – and then morphed again into commercial television. That halcyon period – before television's sixty-second

'mini-movies' – spawned its own galaxy of heroes and milestone images. In the USA, it was Bill Bernbach (1911-1982) of Doyle Dane Bernbach. His pioneering campaign for Volkswagen

(selling a Nazi car in a Jewish town' - George Lois) is the stuff of legend. In the UK, it was heroin addict Robert Brownjohn (1925-1970) actually born in the US of British parents. He worked for McCann Erickson in London, where his graphic sensibilities were heavily influenced by the Bauhaus and László Moholy-Nagy.

The accent of these volumes is essentially American, a world leader in the whole concept of 'advertising'. As the Sixties opened for business, the graphic artist remained a key ingredient of print ads, and leafing through the pages of volume one (*The Fifties*) it is not difficult to see where CalArts graduate Eric Fischl got started. Pioneered by the *New York Times*, by the time the colour supplements were launched in the UK (in 1962, *Sunday Times*) photography was the dominant element and world class lensmen were tempted in by the excessive amounts of money available in this brave new world. Ads became full page, as opposed to small etched blocks, and full colour in response to the developments in lithographic print technology.

The overwhelming dynamic was: smoking, drinking and eating. With a 21st century eye the images seem overwhelmingly sexist in the *Me Tarzan – You Jane* idiom. But the real

gems still have the power to surprise and engage. Ads then were as they are now – aspirational – it is just that aspirations have changed. But what has not changed is the basic fact that ads work! 'Running a business without advertising is like winking at a girl in the dark', said S.H. Britt, 'you know what you are doing, but no one else does!' As television ushered in a global market, where image quashed language as the prime element, a new breed of mad men emerged. But the frontier days were over. There is no

'The overwhelming dynamic was: smoking, drinking and eating.'

such thing as a golden time', says UK ad-guru John Hegarty, 'if you have an idea it can transform the industry – anytime'. Maybe so. But remember the days when: 'Andy Warhol flies Braniff...'



MID-CENTURY ADS: ADVERTISING FROM THE MAD MEN ERA
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