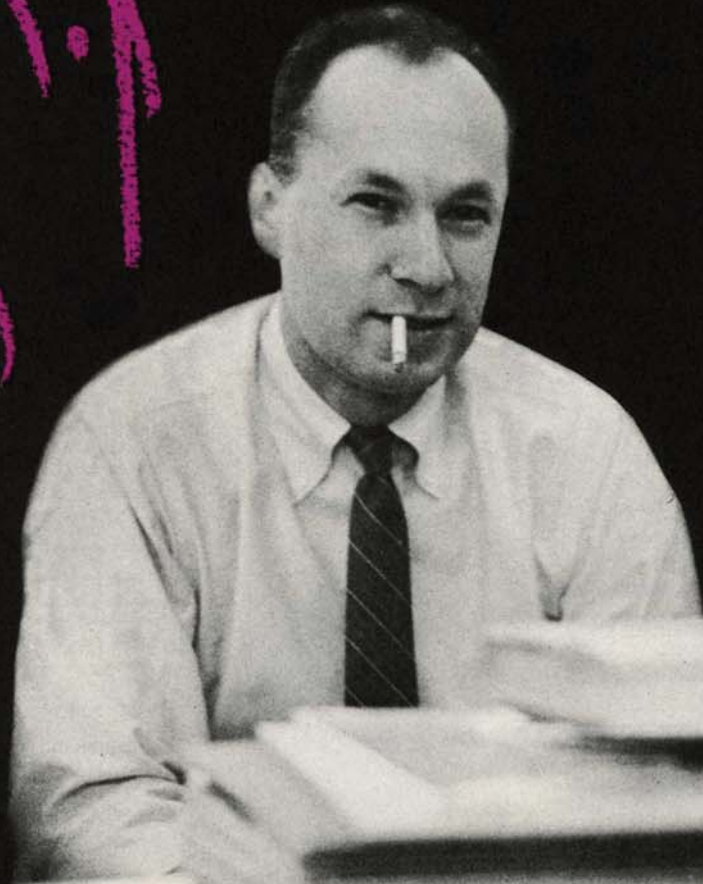


*Arthur Paul*



When asked to talk about myself (CA asked him some 79 questions), I feel colorless. I am nowhere near a Caesar Romero or a Rock Hudson. I do not drive a sports car or climb glaciers on weekends. And I look silly in a beard. As for the Art Director of PLAYBOY, I sound pretty dull.

I was born 35 years ago in Chicago and attended the Institute of Design where I met and married Beatrice Paul. She's done all the PLAYBOY cover collages.

We have two sons who think I work for a rabbit.

# and FRIEND

A wonderful thing, and I believe an unusual thing as far as publications are concerned, is that *Playboy*, although it must as all good things must, maintain its identity through its pages, has variety and surprise as one of its inherent characteristics. Since its beginning I've been trying for—as the contest rules say—"freshness and suitability with neatness."

The *Playboy* look was developed through its own needs and those of my own sense of order. It is obvious, as in the case of Otto Storch at *McCall's* magazine, that the climate an art director works under is as important as the art director's creative ability. If management is not concerned with taste or graphics, it's hopeless. I feel safe in saying that behind every good art director there is comparably imaginative management.

It is absolutely essential that an art director involved in editorial work have a keen sense of drama. He must be aware of the ever-changing receptivity of his audience and the world around him. The exciting work being done today in visual communication is done by designers—be they art directors, publishers, cinematographers, layout men, illustrators, or what have you—they are involved in a total concept.

I have no single favorite artist. Fine artists are used in the magazine as much as possible. They almost always bring freshness and scope to the stories. The designer who continues to show the most imaginative solutions to what might be considered unimaginative material is the one I admire most.

I cannot conceive working at my job only five days a week. While I am usually at the office Monday through Friday, much of the thinking and experimentation for the visual concepts and development of *Playboy* is done just about anywhere.

Art directors must learn to work with young, uninitiated talent. We must always be willing to take the time to teach young people how they can apply their talents to our needs. Instilling confidence and working with young talents is an important part of our responsibility to the



Chu Austin Paul Hermansen  
Paczek Freides

*I have a fine staff working with me consisting of Reid Austin, my associate, who does layout and design work; Joe Paczek, my Assistant Art Director in charge of Art Production; Ellen Hermanson (soon to be Mrs. Paczek), Dorothy Chu, keyline and paste-up, and my Secretary, Mildred Freides.*

profession as well as to the organization we are working for. Too many art schools put into orbit robots who are interested in money alone and have absolutely no chemistry for the work they are doing. In many instances, religious orders are set up around obviously successful



The Photo Department is headed by Photo Editor Vince Tajiri at right and his staff of five, which includes Photographer Don Bronstein on ladder. We have our own photo studio and elaborate darkroom facilities.

16

illustrators and designers. Homage is paid them daily by bad imitations of their work. To keep the graphic field alive and vital, the art schools should develop and guide innate ways of expression by removing standards created by the professionals who had to remove others' standards for their own recognition. The personal touch is absolutely essential and should be encouraged.

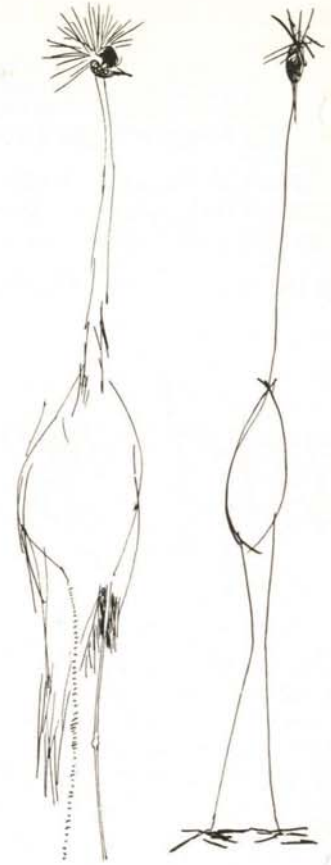
### Job scope

It is my job as Art Director of *Playboy* to maintain a visual point of view of all the material through concepts and attention to details, and to build my own initial architecture of the book. I am in essence responsible for the visual concepts in the book from fact to fiction.

I work very closely with Mr. Hefner (Hugh M. Hefner, editor and publisher), the Editorial, the Photo and the Production Departments.

I buy the art work and photography, design pages as well as covers, direct layout and type approaches, do illustrations and photography, consult on cartoon art, and reproduction quality, assist in Playmate concepts and am involved with the initial thinking in special features such as Playboy's Penthouse, Playboy's Hideaway, the Playboy bed, etc. Many times I have nothing more than a verbal indication of what the feature requires (very little concrete material) on which to develop concepts.

We work at least three months in advance on issues and sometimes six months or more with special features.



### The Paul person

I was interested in art as far back as I can remember, and there has always been a drawing board in my house.

I like jazz, all kinds to a degree, but feel closer to classical music.

I like food interestingly prepared and a martini before dinner. My favorite meal is pot roast.

I am an addict when it comes to movies and could look at anything on film. Even the bad ones interest me.

I can't stand flamboyant clothes—this could change. Anyway I am now rather conservative in dress.

On weekends I usually draw, take photographs, play with my children and read almost all at once. Swimming is the only sport I do with regularity. Recently, I have become interested in skeet shooting again and shooting a target pistol. I enjoy art galleries, Panatella cigars, pipe smoking, cigarette smoking.

I can't get to bed early and I can't resist cellophane-covered cup cakes, which I usually have sent up to my office in a plain wrapper.

Jonathan Winters and Mort Sahl are my favorite comics on TV. Some TV commercials would be worth seeking out if I knew when and where they were going to be shown.

I held no jobs before *Playboy*. After leaving the Institute in 1951, I free-lanced illustration and design for prestige accounts in Chicago until August 1953 when I began putting together that first issue.



Pre-Playboy drawings by Art Paul



Design and illustration for a two-color spread in Today's Health Magazine, 1952



Drawing for "Time for Poetry," children's book illustrated by Paul, published by Scott, Foresman and Company, 1952



*Hugh M. Hefner, Editor and Publisher of Playboy, discusses an art problem with Paul.*

18

## Playboy's past

Mr. Hefner knew what he wanted from the beginning and picked the people he felt could do the job. He came into my studio through a recommendation from a mutual friend who felt I might help him with some illustrations for a new magazine he was planning on publishing. He was going to call it "Stag Party," but changed to *Playboy* before publication.

He asked me when he saw my work on the studio walls whether it was the work of other artists and designers that I liked or my own. I told him it was my own, and he asked me to design and art direct his book. This was in August 1953.

For the first two issues I worked from my studio, and Mr. Hefner worked from his home. We were the only two on the staff. Shortly afterwards Mr. Hefner hired Ray Russell, our Executive Editor, and a secretary, and we moved into one floor of an old brownstone house on the Near North Side at 11 East Superior.

The struggles involved in putting out the first few issues of *Playboy* were mostly with diversification required of Mr. Hefner and myself. We were kind of "jacks of all trades." The first few issues were printed by a small letterpress printer in Rochelle, Illinois. We had to drive 74 miles each month and work through the night making editorial and design decisions as the printer was locking up the pages.

Later, Ray Russell and Joe Paczek (then my assistant) joined us on these trips. Nothing could keep us from going.

It was like "the show must go on." We all identified strongly with what we were doing and had to see each issue through. In that respect we haven't changed much.

Now we are printing in letterpress, rotogravure and offset. Our production manager, John Mastro, does what travelling to printing plants there is to do.

Our staff expanded with the success of the magazine, and within two years we found ourselves occupying the entire brownstone and one floor of a building close by.

We moved to the *Playboy* building on East Ohio three years ago. It was once used as store space by a large manufacturer. It's now completely rejuvenated, redesigned and air conditioned. In seven years our staff has grown from two to 150.

Girls, pleasing to the eye, are sought as secretaries and receptionists for obviously decorative reasons and to enhance the feeling of the good life that *Playboy* represents. We frequently have several Playmates working in the building as receptionists, but most of the pretty girls are drawn from ordinary applicants. These applicants are screened by the fine eye of Theo Frederick, wife of the Associate Publisher, A. C. Spectorisky.

Circulation has increased from the initial 70,000 to a print run in excess of 1,200,000 copies. Advertising billing for 1959 was \$1,500,000, a 300% increase over 1958. Good design apparently agrees with our readers and our advertisers.

## Cover concepts

Cover meetings are held frequently with Mr. Hefner, my associate Reid Austin and myself. At these meetings we dream up concepts, get cover ideas for the coming months.

Covers sometimes can be very simple or very complicated. Our covers must say what the magazine is about. We always have a rabbit symbol or a rabbit collage on the cover. Usually a photograph of a girl on the cover is essential, although we have had covers without girls.

The situation cover is probably the most difficult to put together since it is made up of so many different parts. The bunny collage, for example, with the photograph of a girl against a painted background put together to tell a story can really test ingenuity. With all of these elements,



Photograph by Mort Shapiro



Collage by Beatrice Paul; paintings by Seymour Fleishman, Leroy Neiman and Arnie Kohn



Illustration by Leroy Neiman

it is still essential that the cover have a feeling of sophistication and quality and in some instances look quite logical.

My favorite covers are the simple ones, for these are the hardest to come by with fidelity.

Our readers have become involved in looking for the rabbit on our covers. Sometimes it is a shadow, or a glint in a girl's eye, or a beauty mark on her cheek. I feel that these covers have succeeded in that they have impact, variety, suitability and charm.

I do not dislike reversed type, vignettes, halftones. I feel that most things work if related elements are designed for them.



# THE ROOM OF DARK

*a good fellow in one corner,  
a bad fellow in the other.*

I am a creature that has often been caught enough to tell the other inmates of a hall, or even dozens, to be on their guard against a fellow like me. I am a bad fellow, and the inmates believe these two things will be satisfied, but they are wrong.

The inmates are not their property's slaves or even slaves of their own. They are the slaves of their own minds. They are the slaves of their own imaginations. They are the slaves of their own fears. They are the slaves of their own desires. They are the slaves of their own passions. They are the slaves of their own souls.

There are times for getting the comrades into the Room of Dark. It is a great danger to both men equally, and it is a great danger to both men equally. It is a great danger to both men equally, and it is a great danger to both men equally. It is a great danger to both men equally, and it is a great danger to both men equally.



## SPY STORY

BY ROBERT SHEKELY

It was a long time ago, but I remember it as if it were yesterday. It was a long time ago, but I remember it as if it were yesterday. It was a long time ago, but I remember it as if it were yesterday. It was a long time ago, but I remember it as if it were yesterday. It was a long time ago, but I remember it as if it were yesterday.

I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army.

I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army. I was a young man, and I was in the army.

fiction

