

COMMUNICATION ARTS

TWENTY-ONE DOLLARS

CA91

ADVERTISING ANNUAL

CONFERENCES, SEMINARS

ILLUSTRATION ANNUAL, 1992 ILLUSTRATION ANNUAL

Magazine (ISSN 0010-3519) is published eight times a year: February, March/April, May/June, July, August, September, October, November, December, by Coyne & Blanchard, Inc., 410 Sherman Avenue, Palo Alto, California 94306.

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COMMUNICATION ARTS

VOLUME 33, NUMBER 7, ADVERTISING ANNUAL 1991

Editor and designer
Patrick Coyne

Executive editor
Jean A. Coyne

Associate designer
Stephanie Steyer

Managing editor
Anne Telford

Production manager
Scott Perry

Production
Ron Niewald
Scott Teaford

*Advertising and
circulation director*
Michael Krigel

Retail sales
Art Carbone

Administrative assistant
Nancy Hagemann

Editorial assistant
Sue Sprinkle

Subscription manager
Vickie Perry

Subscription
Nina Bland
Kim Jones

Traffic manager
Vernon Carter

Founder
Richard Coyne

Contributors
Maxwell Arnold
Byron Ferris
Mark Fulton
Mike Hicks
Jim Johnston
Marty Neumeier
Robert A. Parker
Rhodes Patterson
Mill Roseman
Dugald Stermer

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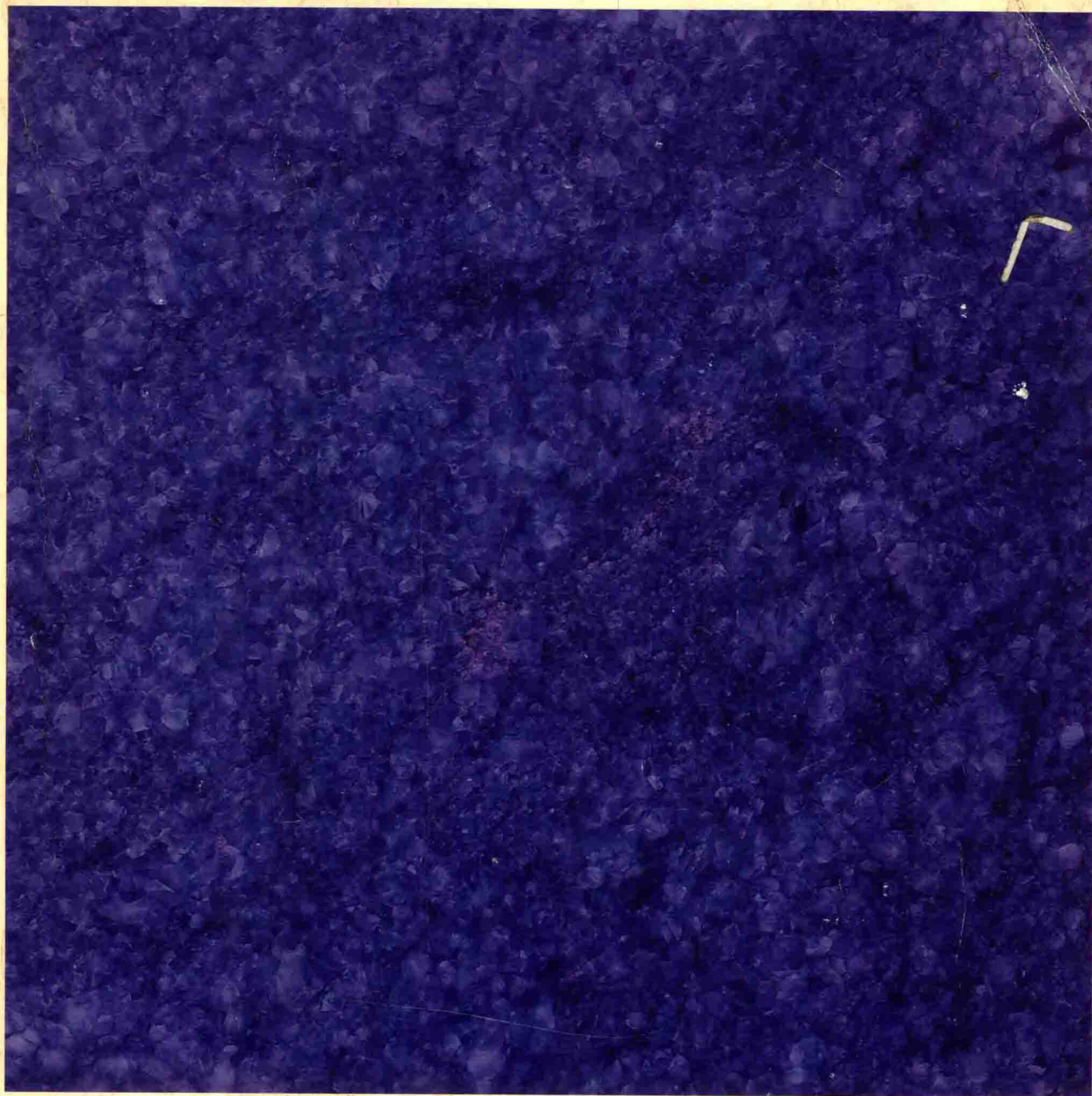
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CONSUMER MAGAZINE ADS

1

Bob Brihn, art director
Bruce Bildsten, writer
Pat Burnham, creative director
Rick Dublin, photographer
Fallon McElligott (Minneapolis), agency
Porsche Cars North America, client

2

Michael Kadin, art director
Jim Garaventi, writer
David Lubars, creative director
Dave Jordano, photographer
Leonard Monahan Lubars & Kelly
(Providence, RI), agency
Keds, client

3

Fred Hammerquist, art director
Hugh Saffel, writer
Rod Kilpatrick, creative director
Rod Walker/Ed Lowe, photographers
Cole & Weber (Seattle), agency
K-2 Corporation, client

Imagine the stud fees we'd get if it was a race horse.

Since its introduction in 1974, the Porsche 911 Turbo has given birth to an entire generation of hopeful imitators. None of them even came close.


Considering these bloodlines, it should be no surprise that the new Porsche 911 Turbo is already being hailed as the next benchmark of contemporary supercars.

Made in extremely limited numbers, it combines the remarkable refinement of the new

generation Carrera 2 with the blistering performance of a 316-horsepower turbocharged engine, all wrapped in a legendary muscular body that has steadfastly defied imitation.

We invite you to come see it, along with our entire family of new Porsches.

After all, if this is the head of the family, imagine how beautiful the offspring are.

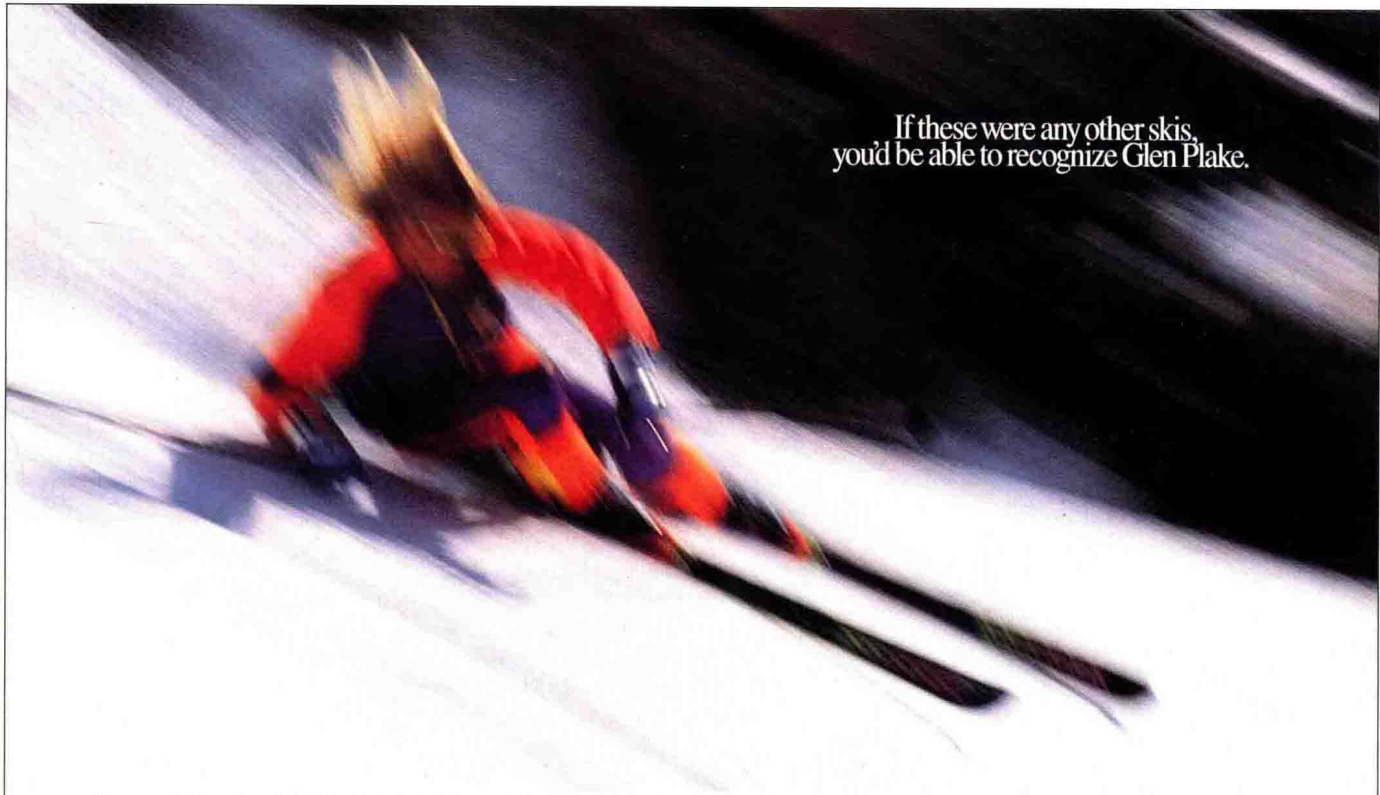
They're attractive and repelling at the same time.

Our men's Mainsail features innovative, lightweight microfiber fabric that's water repellent to keep your feet dry. A removable cushion insole keeps your feet comfortable. Available in hard to resist lace-up and slip-on styles.

KEEN'S

They Feel Good.

© 1991 The Keen Corporation.



If these were any other skis, you'd be able to recognize Glen Plake.

Raw speed. Pure adrenalin. With its Triaxial® Braiding and titanium, this ski is not for everyone. But if you prefer life as a blur like our friend Glen, the TNC is your ski.

TNC COMP 7.3 ULTRA SLAYER

K2 A Kaituma Industries company



PHOTOGRAPH BY THE STONE ISLAND PHOTOGRAPHY © 1991 BUGLE BOY INDUSTRIES, INC.

FEW THINGS WILL
MAKE YOU
WANT TO TAKE
THEM OFF.

Bugle Boy Co.



PHOTOGRAPH BY THE STONE ISLAND PHOTOGRAPHY © 1991 BUGLE BOY INDUSTRIES, INC.

FEW THINGS WILL
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WANT TO TAKE
THEM OFF.

Bugle Boy Co.

AVAILABLE AT THE STORES EVERYWHERE ©1999 BUGLE BOY INDUSTRIES INC.



FEW THINGS WILL MAKE YOU
WANT TO TAKE THEM OFF.

Bugle Boy Co.

CONSUMER MAGAZINE ADS

1 (single and part of series)

Cathi Mooney, art director/creative director

Michael Barti, writer

Matthew Rolston, photographer

Mandelbaum Mooney Ashley (San Francisco), agency

Bugle Boy Industries, client

2 (series, includes 1)

Cathi Mooney, art director/creative director

Michael Barti, writer

Matthew Rolston, photographer

Mandelbaum Mooney Ashley (San Francisco), agency

Bugle Boy Industries, client

3

Barbara Scardino, art director

Daniel Russ, writer

Bill Westbrook, creative director

Jim Erickson, photographer

Earle Palmer Brown (Bethesda), agency

Geico Insurance, client

If you think seat belts will wrinkle your outfit, imagine what your dashboard will do to it.

Try really hard and you can find lots of excuses for not wearing seat belts. For example, "they're too uncomfortable." Or how about "don't worry, this car is built like a tank." Of course, there is always a tried and true excuse, you may even have used it yourself: "I'm just going to go to the store and back."

The problem is, none of them holds any water. Because an accident at even relatively low speed can kill you or cause serious injury. In fact, most accidents happen within 5 miles of home at under 40 miles an hour. The National Transportation Safety Board estimates in 1989 alone, seat belts could have saved nearly 12,000 lives. That's like saving the lives of an entire community with a simple, basic precaution.

By advocating automotive safety, GEICO has not only been able to help save people money, we've been able to help save people. It'll be a while before every car is equipped with today's lifesaving technologies. In the meantime, keep buckling up. Who knows? One day you might be our customer.

GEICO

We have only one policy. Safety.



Home Office: Washington, DC 20076 (301) 580-2500

THE ART OF FIRE STARTING.

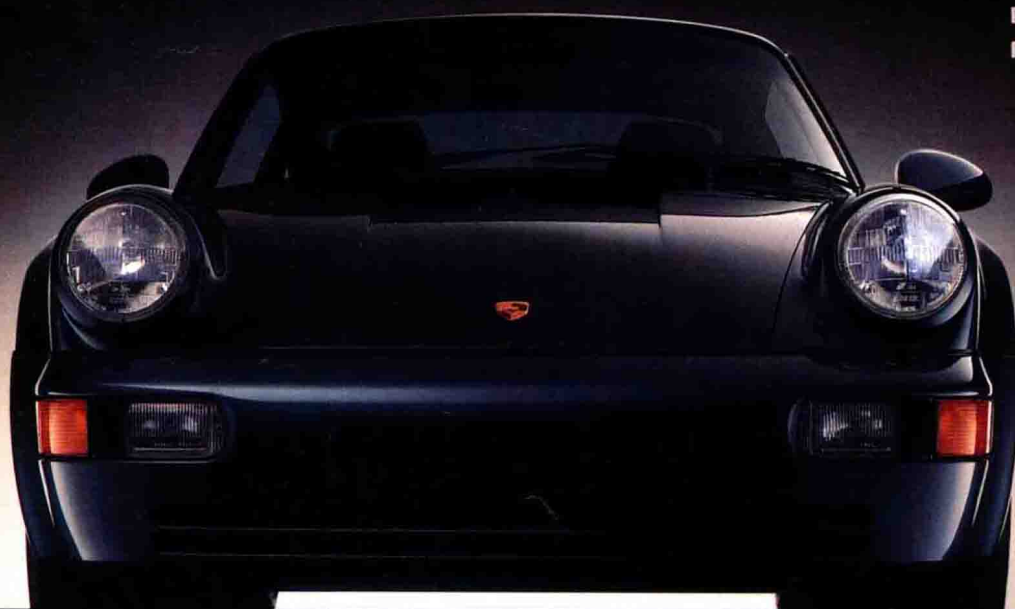


The hottest fires are
kindled by a word,
sparked by a glance,
and fanned by a touch.
Later, the burning
embers should be
banked overnight with
another sip of Martell.

MARTELL



COGNAC. L'ART DE MARTELL.
SINCE 1775



Product benefits:

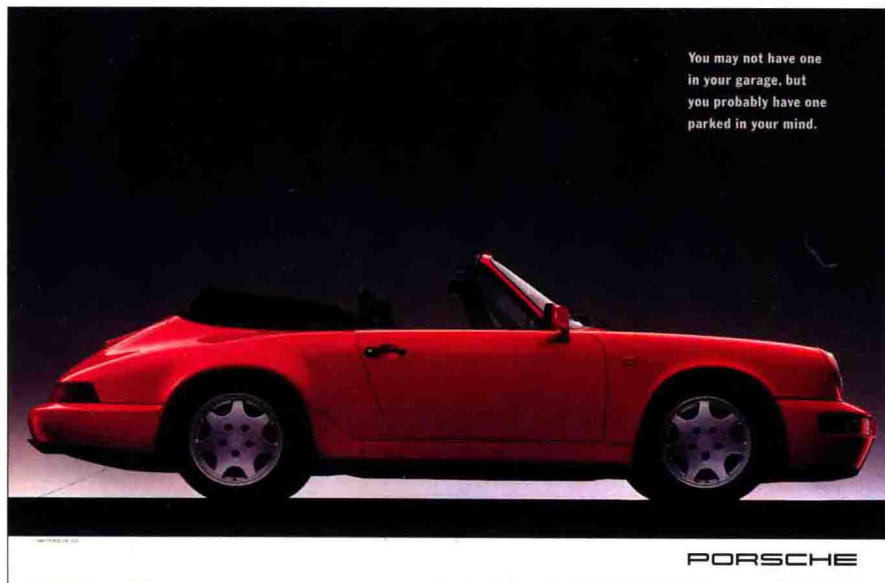
Too fast.

Doesn't blend in.

People will talk.

PORSCHE

3



CONSUMER MAGAZINE ADS

1

Jack Mariucci/Amy Levitan, art directors
Bob Mackall, writer
Jack Mariucci/Bob Mackall, creative
directors
Cheryl Koralik, photographer
DDB Needham Worldwide (New York),
agency
Joseph E. Seagram & Sons, Inc., client

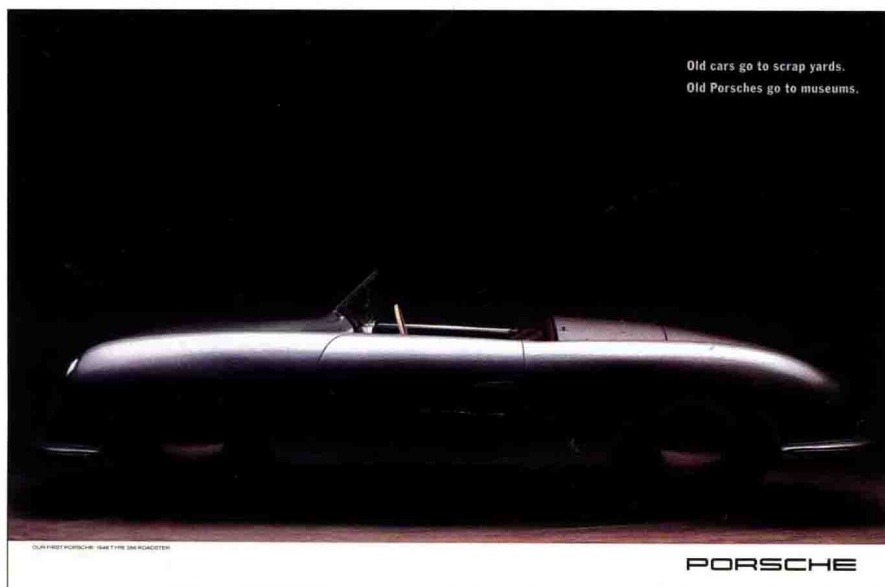
2 (single and part of series)
Tom Lichtenheld, art director
Bruce Bildsten, writer
Pat Burnham, creative director
Shawn Michienzi, Marvey!,
photographer
Fallon McElligott (Minneapolis), agency
Porsche Cars International, client

3 (single and part of series)
Tom Lichtenheld, art director
Bruce Bildsten, writer
Pat Burnham, creative director
Daniel Jouanneau, photographer
Fallon McElligott (Minneapolis), agency
Porsche Cars International, client

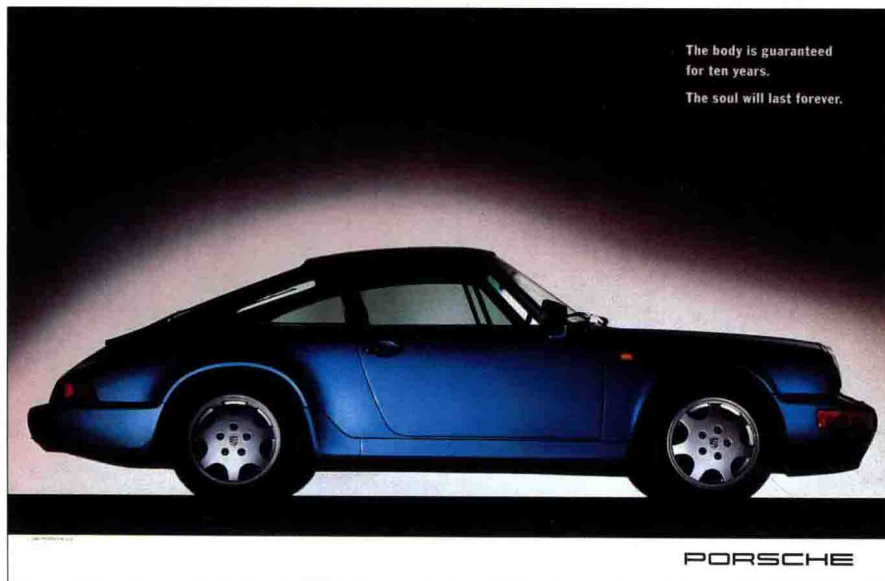
4 (single and part of series)
Tom Lichtenheld, art director
Bruce Bildsten, writer
Pat Burnham, creative director
Andreas Burz, photographer
Fallon McElligott (Minneapolis), agency
Porsche Cars International, client

5 (series, includes 2, 3 and 4)
Tom Lichtenheld, art director
Bruce Bildsten, writer
Pat Burnham, creative director
Shawn Michienzi, Marvey!/
Daniel Jouanneau/Andreas Burz/
Lester Bookbinder, photographers
Fallon McElligott (Minneapolis), agency
Porsche Cars International, client

4



5





This is not 19th century French porcelain.



It's a sheet.



Even in the worst weather, you can still drop off the kids, do the shopping, pick up the laundry, take the dog to the vet, stop by the bank, pick up the kids, go to the post office and take the kids to piano lessons. Sorry. The Mazda MPV 4WD can rob you of one of your best excuses for staying in all day.

That's just the way it goes when you've got push-button, shift-on-the-fly four-wheel drive coupled with a powerful V6 engine. And a rear-wheel Anti-lock Brake System helps make sure your stops are smooth and controlled.

We also include touches like theater-style seating, optional rear passenger heating and a side door that opens like a car door instead of a van door.

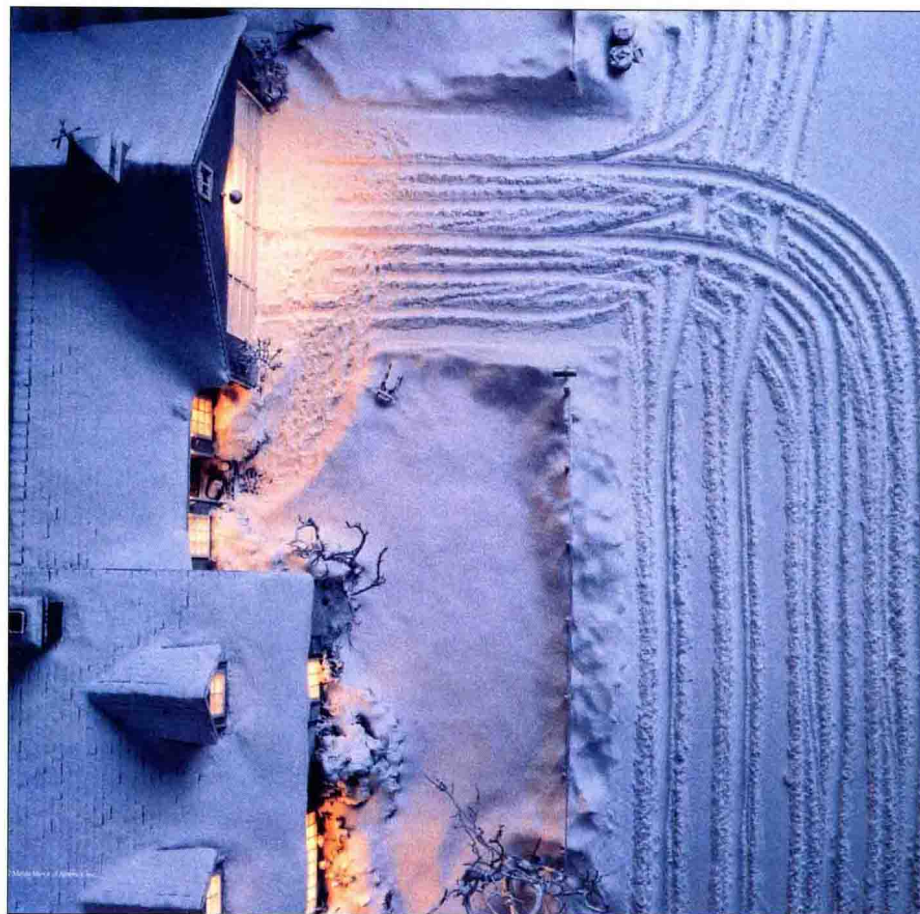
Think about heading down to visit your Mazda Dealer and the Mazda MPV 4WD right now, while the weather's good.

That way, you'll be able to visit your grocer, your dry cleaner, your banker or just about anyone else when the weather's bad.

36-MONTH/50,000-MILE WARRANTY No-deductible, "bumper-to-bumper" protection. See your dealer for limited warranty details. For a free brochure on any new Mazda, call toll-free, 1-800-345-3799. **MPV 4WD**



mazda
IT JUST FEELS RIGHT.®



3



There are 76
photographs
in this issue.

.....
If we presume
each was shot
at a shutter
speed of 1/125th
of a second,
then you have
just seen the
combined total of
six-tenths of
a second in time.

.....
It is quite a
world, isn't it?

.....
To those of you
who saw it
so clearly,
for an instant,
well done.



CONSUMER MAGAZINE ADS

1

Brian Stymest, art director
Rona Oberman, writer
Sean Fitzpatrick, creative director
David Bishop, photographer
McCann-Erickson (New York), agency
Wamsutta/Pacific Home Products, client

2

Laura Della Sala, art director
Doug Reeves, writer
Bryan Birch/Ed Cole, creative directors
Gary McGuire, photographer
Foote, Cone & Belding/Orange County
(Santa Ana, CA), agency
Mazda Motors of America, Inc., client

3

Kirk Souder/Steve Stone, art directors
David Fowler, writer/associate creative director
Ralph Ammirati, creative director
Robert Ammirati, photographer
Ammirati & Puris, Inc. (New York), agency
Nikon, Inc., client

4

Kris Salzer, art director
Laurie Sinclair Fritts, writer
Alan Lawrence, creative director
Galen Rowell/E. Jane Armstrong/stock, photographers
Elgin Syferd/DBB Needham (Seattle), agency
JanSport, client

4

YOU'RE LATE. THE MEETING STARTED 20 MINUTES AGO.

I'M TIRED OF CLEANING UP AFTER YOU.

WHEN WAS THE LAST TIME YOU BALANCED YOUR CHECKBOOK?

YOU HAVEN'T GOT LIFE INSURANCE YET?

YOU DON'T MIND WORKING THIS WEEKEND, DO YOU?

OUR ANNIVERSARY WAS YESTERDAY.

GET IN HERE, MUFFY JUST THREW UP ON THE COUCH.

WHY CAN'T YOU BE MORE LIKE ELLIOT?

HAVE IT ON MY DESK TOMORROW.

IS THAT GRAY IN YOUR HAIR?

KELLY GOT A "D" IN MATH.

THE CLIENT HATES IT.

JANSPORT
GET OUT WHILE YOU CAN.

1

John Morrison, art director
Joel Mitchell, writer
Jack Supple, creative director
Carmichael Lynch (Minneapolis), agency
Minnesota Opera, client

2

Bill Karow, art director
Dan Balazs, writer
Bill Borders, creative director
Michael Jones, photographer
Borders, Perrin & Norlander (Portland, OR), agency
Port of Portland, client

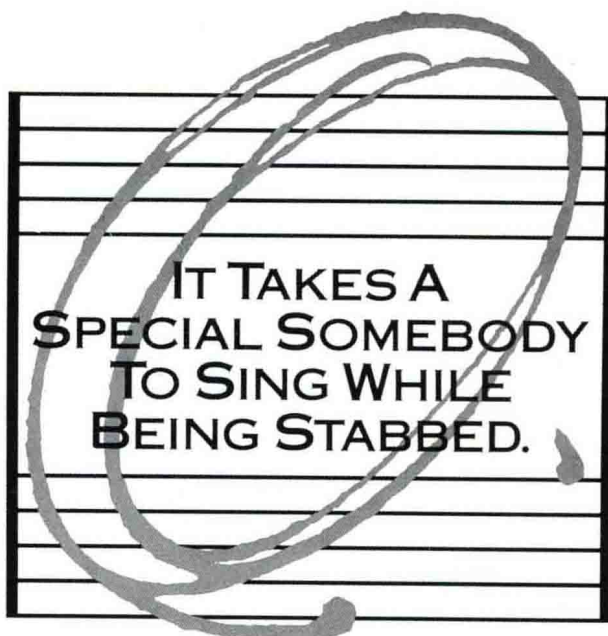
3

Mark Arnold/Brad White, art directors
Dan Roettger/Joe Clipner, writers
Lloyd Wolfe, creative director
Jim Arndt, photographer
TBWA (St. Louis), agency
Ralston Purina Dog Foods, client

4

David Sharpe/Scott Dube, art directors
Michael Paul/Ron MacDonald, writers
Michael Paul/David Sharpe, creative directors
Bruce Horne, photographer
SMW Advertising (Toronto), agency
Lexus, client

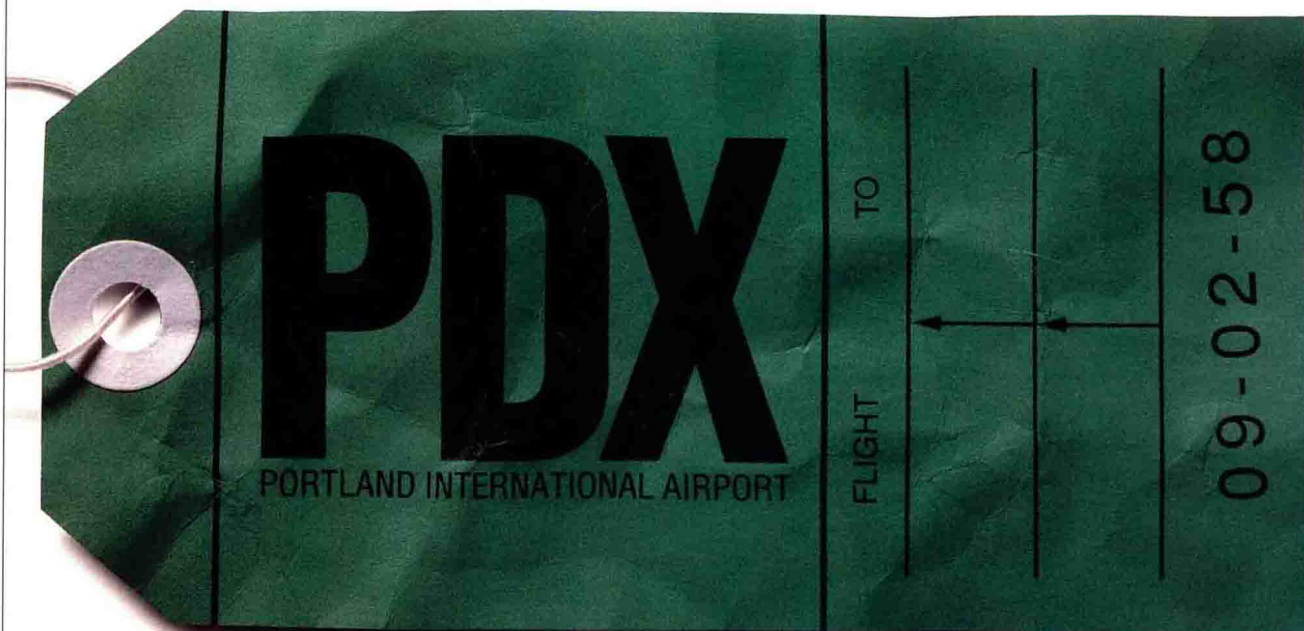
1



THE MINNESOTA OPERA

The 1990-91 Season: Norma • The Aspern Papers • Carmen • Così fan tutte. Call 333-6669 for season tickets.

2



CLBRTNG R 50TH BRTHDY.

The Port of Portland thanks all those who have made Portland International Airport a proud gateway of the Pacific Rim. Through your support, we now handle 200,000 flights a year, provide direct connections to over 100 cities worldwide, and offer facilities uncommon in even larger airports. From a new Airtrans

cargo center to an inviting Oregon Market promenade. As PDX expands with Portland and the **PORTLAND** Northwest, we do so with a concern for efficiency, the environment, and your comfort. **INTERNATIONAL AIRPORT** We've helped get you where you're going for 50 years. But you've helped get us where we are today.

How to keep a dog looking for birds instead of the pick-up truck.

Any reasonable hunter would admit that, out here, your dog is the one doing most of the work.

A good pointer can run 20 miles for every 5 his owner walks.

It's no jog in the park, either. In and out of brambles, over and under logs, trailing scent through enough bogs, barbed-wire fences and sharp-cut sileage to make a triathlon look like a cakewalk.

But if he hasn't stoked up on the extra nutrition a working dog needs, your dog can flat run out of gas before you run out of birds.



When it comes to nutrition for hunting dogs, no dog food, no matter where it's bought, brings more to the table than Purina® Puppy Chow®, Dog Chow®, and HiPro dog foods.

Extra nutrition should start extra young with hunting dogs.

Because the last thing you want is to shortchange developing bones, muscles, and nosepower you'll be relying on years later.

Puppy Chow provides all the



extra protein, calcium and iron needed to help a pup reach the potential his papers promise.

It also supplies those extra calories he'll burn. Especially if his first year's training calls for

a lot more than playing catch with a rubber ball.

Once a hunting dog is grown, he needs a dog food that's not only 100% nutritionally complete and balanced, but highly digestible.

So more nutrition ends up in the dog than on your lawn.

Purina Dog Chow leads the pack with a full 1650 digestible calories to the pound.



Its balanced formula contains 43 essential nutrients. Including a healthy 21% protein to help keep a dog's muscles, bones and foot pads tougher than the terrain.

For the hunter who likes to get

the most out of a box of shells, and expects as many rounds out of his gun dog, Purina developed an even higher octane dog food.

Purina® HiPro Dog Meal.

With 29% more protein than the average dog food, HiPro helps build muscles and the red blood cells needed to fuel those muscles.

It also delivers all 43 essential vitamins, minerals and nutrients, and packs more energy per pound than the bulk of dog foods on the shelf. 1750 digestible calories.

There are only three kinds of hunting dogs. Growing. Full-grown. And full-bore.

By now, you no doubt have an idea which of these brands from Purina is right for your kind of dog and your style of hunting.

Combine it with good training and the right conditioning, and you're bound to have less trouble keeping that gun dog pointed safely in the right direction.

Away from the truck.

Field tested, time proven.



© 1989 Kellogg-Purina Company

"Every driver has his own dream of luxury, and most don't dare dream this high. 'World's finest' is an elusive crown to capture, but the Lexus LS400 is definitely in the running." *Car and Driver, September 1989*

"The LS400 is going to change all the rules in the upscale car marketplace." *Vancouver Province, June 1, 1990*

"I've had the chance to compare the LS400 with the Mercedes 420SEL and BMW 735i on a track, and it's head and shoulders above both of these cars." *Vancouver Province, June 1, 1990*

"Imagine a high-speed cloud with a leather interior." *Car and Driver, September 1989*

"These guys have thought of everything." *Road & Track, September 1989*

"The LS400 is a pioneering vehicle." *Automobile Magazine, January 1989*

"The car's overall silence was astonishing." *USA Today, June 20, 1989*

"This is quite possibly the smoothest, most refined drive-line that isn't on the drawing board." *Motor Trend, August 1989*

"The Lexus V8 and its nearly vibration-free driveline simply set a new standard for combining horsepower with civility." *Road & Track, September 1989*

A Luxury High-Performance Car So Far Ahead Of Its Time Even Its Reputation Arrives Months Ahead.

"The Lexus people felt they had nothing to hide, rather a lot to show off. They were right." *Motor Trend, August 1989*

"The engine is as tempting as sin. It'll push you through the wind with an ease normally reserved for things with wings." *Car and Driver, September 1989*

"There appears to be nothing that hasn't been done the very best way it could possibly be done." *Winning Post Press, June 17, 1990*

"The Lexus is absolutely fantastic, a miracle really, for a big car like this..." *Charles Dutoit, Conductor, Montreal Symphony Orchestra, as quoted in Vanity Fair, November 1989*

"The LS400 clearly asserts Lexus as a world power in luxury sedan design—a contender not a pretender." *Motor Trend, August 1989*

"Breathtaking." *Motor Trend, August 1989*

"Service intervals will be infrequent, upkeep costs will be low and the overall quality will be unsurpassed." *Automotive Industries, August 1989*

"I am an admitted admirer of the products of Mercedes and BMW, but I hope they are taking a very close look at Japanese rivals like this." *Vancouver Sun, June 29, 1990*

"One word I bring away from my 4-day experience with the Lexus LS400: 'Harmony'" *AutoWeek, June 26, 1989*

"When you are driving comfortably, quietly and apparently effortlessly, at speeds well above 100 mph on W. Germany's speed-limitless Autobahns, you realize what an engineering tour de force this big sedan is." *Popular Science, September 1989*

"The LS400 is as good or better than cars that cost tens of thousands of dollars more." *Hamilton Spectator, August 1989*

"There's a new player on the field, and a very good one." *Road & Track, September 1989*

"...one of the best cars in the world." *Fortune, August 14, 1989*

"In conclusion I think that even Mr. Daimler and Mr. Benz would have to respect this car for its engineering excellence and consummate comfort. Consumers will be hard-pressed to find a car as capable as the 1990 Lexus LS400." *Leisure Ways, June 1990*

After seven years of exhaustive effort by over 1400 of Toyota's finest engineers, Lexus introduces what may be the finest luxury sedan ever built. Much has been said about this incredible vehicle. If you'd like to hear more, call 1-800-26-LEXUS.

LEXUS
Coming Oct. 3

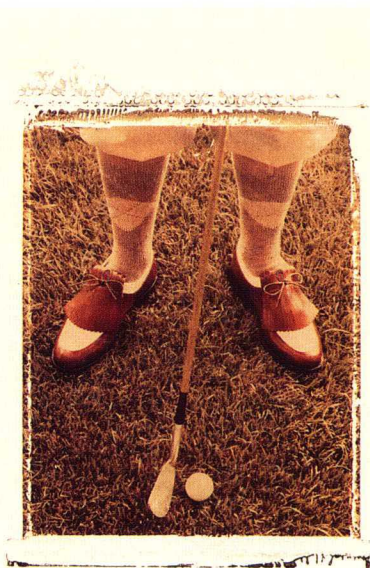




Our engineers have discovered how to boil saltwater at 72°.

For over half a century, they've been setting performance standards. Now, they're setting the water on fire with a line of Mercury engines that's been totally redesigned over the past six years. Year after year, Mercury dominates offshore racing. For example, in last year's Offshore Pro Stock and Stock classes, Merc power took both national and world titles.

The heat and salt of competition like this is the toughest test for an outboard. And everything we learn from offshore racing goes into making Mercury a better engine in saltwater. To discover what that kind of power and durability feels like, just get yourself a Mercury. And then fire it up. Set The Water On Fire.



In a sport where you spend so much time looking at your feet, you should like what you see.



The Marines say Parris Island is the world's toughest boot camp. We beg to differ.

Everyone knows it takes weeks of hell to turn out a few good Leathernecks.

But how many people know what it takes to turn out a few good leather boots? Boots as waterproof as canteens, yet as comfortable as slippers.

You can find out fast at the world's toughest boot camp. A place called Timberland.

There we have devised tests that make the Chinese water torture seem like a walk in the park.

In one particularly grueling ordeal, we put a mass of water behind pieces of boot leather.

We then flex the leather again and again, simulating the movements the human foot might make were it slogging through a similar mass of water deep in no man's land.

After flexing each piece sixteen thousand times, we accept only one result. No leakage whatsoever. A single drop and the leather is rejected. No appeals, no second chances.

The truth is, rejections don't happen very often. Our method of waterproofing leather has been perfected

over a period of twenty years, and it's the most expensive process known to man.

First, we cherry-pick the world's leather supply, selecting only the cream of the crop. Then we flood every fiber of the leather, inside and out, with a special silicone waterproofing agent. We do this during the actual tanning so as not to miss a single space big enough for a water molecule to sneak in.

(We could practice shortcuts, such as brushing the surface of the leather with silicone. But then we'd be like any other boot company.)

Another torture test involves our so-called "boot within a boot," your ultimate insurance of dry, comfortable feet under the worst, wettest, coldest conditions.

The boot within a boot is actually a sock constructed of waterproof Gore-Tex® Thinsulate® insulation and smooth Cambrelle.

We take this innocent-looking sock and give it the infamous bubble test. We fill it with air, submerge it in a glass water tank, and we watch. One air bubble and the sock is sacked. Period.

Besides these and a multitude of other trials and tests, we construct our boots by impermeably bonding the upper to the midsole, creating a water-tight cradle around your foot. We keep seams to a minimum, and sew each stress point with no fewer than four rows of waterproof nylon lock stitching.

So, when a size 12 guide boot says Timberland on it, you know you can put it through anything.

Because it's already been there.



Boots, shoes, clothing, wind, water, earth and sky.



A good leather coat should have two arms and fifty feet.

In this world, there are many things that can be mass-produced.

But not a coat like this.

Not a coat that requires over fifty feet of the finest calfskin available anywhere on earth. Calfskin so perfect it can be tanned as is with vegetable oils.

Never painted or color corrected.

Not a coat whose every square inch has undergone the most expensive, most effective waterproofing known to man. A process in which we flood the leather with a special waterproof compound while it is being tanned in the drum, not afterwards.

This is the only technique that insures total penetration of the waterproofing agent. The only technique good enough for a garment that bears our name.

Not a coat whose comfort seems to increase the more you put it under the

stress of active use. Because of the extra feet of calfskin, the extra hours of tailoring we spend opening up the back and shoulder dimensions. Adding features such as two-piece underarm gussets to maximize your freedom of movement.

And certainly not a coat whose detailing is so meticulous that every zipper is milled and tumbled smooth so as to not injure the leather, every button is genuine horn or brass, and every button-hole is both calfskin bound and clean-finished with stitching inside and out.



In leather coats that lack this latter feature, shreds of lining will begin to emerge in a matter of months. But Timberland designers do not think in terms of months. They take a longer view of product longevity. Setting their sights on

a decade or two. Or more.

There is a method to our madness, and it is perfectly clear. We will do anything for the extra comfort and confidence of our customers.

Confidence, for example, that getting caught in a sudden downpour won't spoil your day or your valuable calfskin investment. Confidence that on the night your buddy spills a beer on your sleeve, you'll need to do nothing more than find a little water and a sponge.

The way we see it, consumer confidence is as hard to come by in this age of shoddy products, as the world's highest quality calfskin.

Like our leather coats and jackets, it can't be mass-produced.



Boots, shoes, clothing, wind, water, earth and sky.

CONSUMER MAGAZINE ADS

1

Brian Kroening, art director
Rob Wallace, writer
Ed Des Lauriers/Don Terwilliger/Clint Clemens, photographers
Campbell-Mithun-Esty (Minneapolis), agency
Mercury Marine, client

2

Woody Kay/Greg Bokor, art directors
Kara Goodrich, writer
Woody Kay, creative director
Myron, photographer
Pagano Schenck & Kay (Providence, RI), agency
Dexter Shoe Company, client

3 (single and part of series)
Brian Fandetti, art director
Paul Silverman, writer/creative director
George Petrakes, photographer
Mullen (Wenham, MA), agency
The Timberland Company, client

4 (single and part of series)
Brian Fandetti, art director
Paul Silverman, writer/creative director
George Petrakes, photographer
Mullen (Wenham, MA), agency
The Timberland Company, client

5 (series, includes 3 and 4)
Brian Fandetti, art director
Paul Silverman, writer/creative director
George Petrakes, photographer
Mullen (Wenham, MA), agency
The Timberland Company, client



This shoe has 342 holes. How do you make it waterproof?

Wherever you look in our footwear line, you find holes.

You find wingtips with scores of stylishly arranged perforations.

You find handsewns with scores of needle holes. Moccasins. Canoe moccasins. Boat shoes. Ultralights for easy walking. Lightweight comfort casuals for weightless walking.

Built by a lesser waterproofer, each of these styles has enough openings to admit a deluge.

But we're the Timberland company, and you have to understand where we got our start. Over twenty years ago, we were exclusively a boot manufacturer, and we were the first people to successfully produce line leather sporting boots that were totally waterproof.

The lessons we learned then are why we're able, today, to build wingtips and handsewns you could go wading in.

Lesson one. Select only the cream of the world's leather crop, then spend the money to impregnate every pore with silicone at the same time the leather is

being tanned in the drum. (We leave the shortcuts to our competitors, the ones who merely brush the surface with silicone after the leather is tanned. And the consequences, unfortunately, we leave to their customers.)

Lesson two. Be inventive. It takes more than one technology to stop water.

For example, to build a waterproof wingtip, we take a page right out of the old Timberland bootmaker's manual. We bond the upper directly to the midsole, creating an impermeable seal around your foot.

Then we build a special umbrella under those stylish wing perforations. It's actually a "shoe within a shoe."

A bootie lining of our softest saddle glove leather, fully waterproofed with silicone. Guaranteed to stop a monsoon.

Handsewns require a different solution, but one that also harks back to our boot days, when we became an early collaborator of the W.L. Gore

Company, creators of waterproof, breathable Gore-Tex fabric.

To waterproof the needle holes of a handsewn moc, we use an exclusive technique in which

Timberland saddle glove leather is laminated to a Gore-Tex bootie. Once we place this inside the moc, you have a shoe that's an open and shut success. Open to air and shut tight to water. Climate-controlled, in other words, both inside and out.

So even if it never leaves the canyons of Wall Street, every Timberland waterproof shoe owes its character to a world that will never see a sidewalk. The canyons, tundras and marshlands where our boots were born.

Which makes Timberland shoes more than waterproof.

They're water proven.



Boots, shoes, clothing, wind, water, earth and sky.