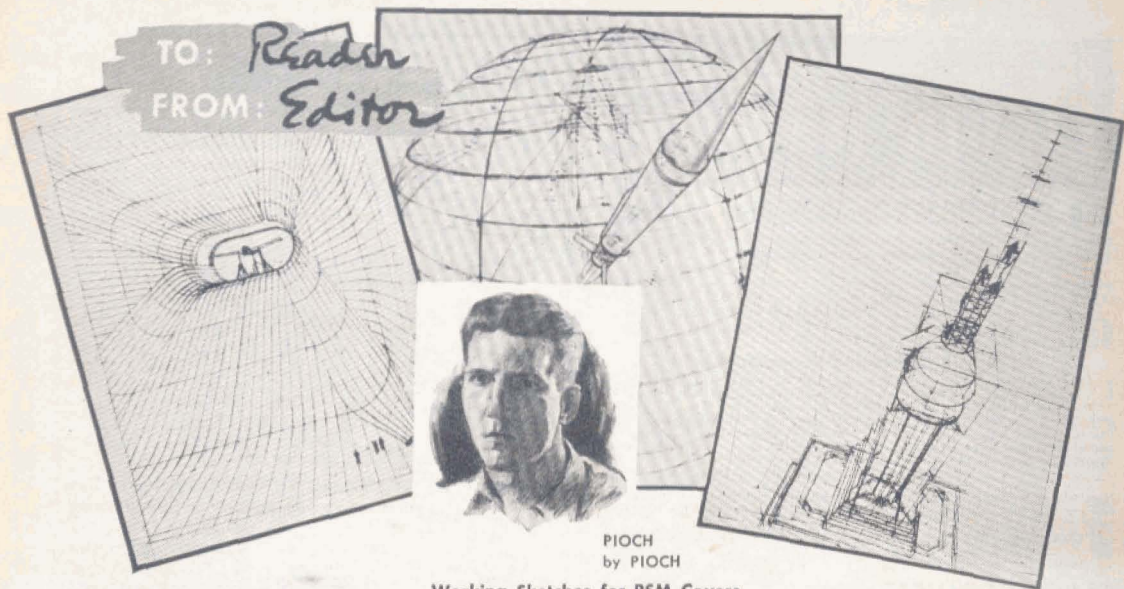


TO: *Reader*
FROM: *Editor*



PIOCH
by PIOCH

Working Sketches for PSM Covers

Cover Story

A MAGAZINE cover has many jobs. It must identify the magazine. It must signal old friends that a new issue is out, and gain new readers by its timeliness in their interest. As the show window of the magazine, like the displays at the main entrance of Macy's, Marshall Field's, or your local hardware store, it must indicate the magazine's character and give a clue to its contents.

It should be familiar—yet new. It should catch the eye of the racing commuter without shocking the delicate after-dinner sensibilities of the settled subscriber. Of course, its subject should appeal to a wide variety of persons and its artistic handling should be nothing less than perfect.

That, however, is only the half of it for *Popular Science Monthly*. For you readers have an uncanny eye for accuracy. In addition to all the usual qualifications, PSM covers also have to have a technical faithfulness that makes a blueprint look like a child's drawing.

A PSM cover must have a subject that is important as well as interesting or decorative. The cover of this issue, for example, is really a full-color frontispiece for the story about what wind tunnels mean to you as an air-line passenger, a private flier, or even a taxpayer who licks an airmail stamp.

Like the Wac Corporal, which soared across the May cover, and the helicopter view of the Empire State television antenna on the June cover, the cave of the winds on this July cover is the work of an artist named Ray Pioch, who understands PSM's necessities of art with accuracy.

Pioch, now 29, has been handling a brush since childhood. An art apprentice on the *Toledo Blade*, he studied drawing and painting nights in Toledo, and in Chicago at the Art Institute. He worked for General Motors in the department where the shape of cars begins. In the Navy, he served in the famous Training Aids Development Center, which did so much in the conversion of civilians into the men who watched the dials in the turrets and control rooms.

A Pioch cover is engineered as carefully as a railroad curve. And the cover on this issue was an engineering exercise in perspective. There was only one way to give you an idea of the size of this biggest man-made nostril, and that was in the comparative size of the men standing just inside the door and those working under the real airplane in the test section.

I can testify that Ray Pioch has conveyed the impression of gloomy immensity that envelops anyone who stands inside this tunnel, because I was there. As an artist, he has created a feeling no camera could capture, with a technical accuracy a photographer would envy.