



**34**



# 3

# 4

To all who were able to attend the 34th Annual Exhibition and to all who could not . . . we invite you to go through this “second showing” with us . . . to enjoy again, or for the first time, a viewing of the complete collection of the year’s best.

**alberto paolo gvasol**



## **the president speaks...**

For the past thirty-five years the Art Directors Club of New York has been responsible for exhibiting and preserving in the form of its Annual, the only continuous history of Art and Design in the publishing and advertising field.

Through the years, members and other professional men have expended tremendous amounts of time and energy to collect, select, judge, exhibit and publish entries that are considered the finest examples of art and design for commercial and editorial purposes.

It has been a difficult and many times a heartbreaking labor of love. Only when you realize that every year throughout the years, good times or bad, a probable yearly average of forty-five art directors, artists, and photographers, have spent five, six, or seven nights, too often into the small hours of morning, hammering out the Exhibition and Awards from some

eight to ten thousand entries that the country's top advertising, publishing, and promotional men have first pre-selected and submitted as their best efforts, do you begin to appreciate the immensity and importance of the job.

The advertising, publishing, educational, and commercial art professions owe a debt of gratitude to these men and to the Annual Committees who have given so freely of their time, energies, and talents, to make this record of applied art and design an economic reality.

The business world, too, owes an added debt to these men, for intelligently analyzing, anticipating, predicting, publishing, and influencing trends in visual communication that, properly applied to the ever changing patterns of advertising, have been largely responsible for solving many of industry's complex marketing problems. -

**julian m. archer**



**editor-designer of the 34th annual**

*Alberto Paolo Gavasci*

*Advertising layout spread Robert Gage*

*Advertising art spread Frederick H. Roberts*

*Editorial layout spread Wallace F. Hainline*

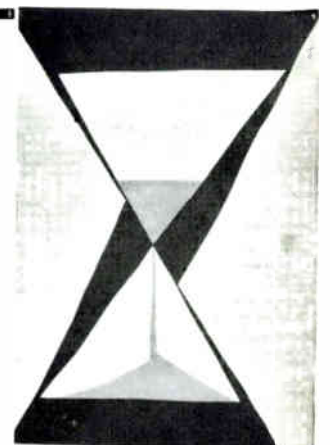
*Editorial art spread Lester Beall*

*Posters-Point of sale spread Ladislav Sutnar*

*Direct Mail-Booklets spread Alberto Paolo Gavasci*

*Television art spread Georg Olden*

*Cover design George Giusti*



# 34

annual of

advertising  
and  
editorial art  
and design

art directors club  
of new york

**annual committee**

*editor-designer*

*chairman  
co-chairman  
board member  
finance  
publicity*

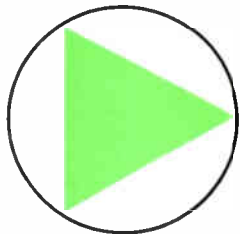
*design assistant  
editorial assistant  
production manager  
advertising manager*

**exhibition committee**

*designer of exhibition*

*chairman  
vice-chairman  
vice-chairman  
selections*

*advisory*



*publicity*

*finance  
promotion design  
hanging*

ALBERTO PAOLO GAVASCI

FREDERICH H. ROBERTS  
MARTIN STEVENS  
MAHLON CLINE  
ROBERT MCCALLUM  
JOSEPH CLARK

RACHELE GAVASCI  
MARYANNE KEARNEY  
HAROLD VURSELL  
JANE SNEYD

GEORGE GIUSTI

VINCENT DE GIACOMO  
WILLIAM H. BUCKLEY  
ARNOLD ROSTON  
WILLIAM DUFFY  
ROBERT PLISKIN  
MARTIN STEVENS  
GEORGE KRICKORIAN  
GORDON C. AYMAR  
LESTER RONDELL

JOHN A. SKIDMORE  
EDWARD R. WADE  
JOHN PETER  
WOLFGANG BECK  
MATTHEW HENRY BASILE  
KING RICH  
GEORGE OLDEN

*awards luncheon* ARTHUR HAWKINS, JR.  
*traveling exhibition* RUFUS BASTIAN  
WILLIAM LONGYEAR  
ACY R. LEHMAN  
GEORGE GIUSTI  
LESLIE M. KAY  
*board member* WILLIAM LONGYEAR



**1954-55 officers**

*president*  
*first vice-president*  
*second vice-president*  
*secretary*  
*treasurer*

*executive committee*

**national society**

*president*  
*secretary-treasurer*  
*advisory council*  
*advisory council*  
*corresponding representative*

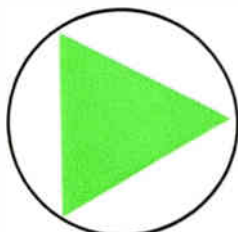
**advisory board**

*executive secretary*  
*assistant secretary*

**1955-56 officers**

*president*  
*first vice-president*  
*second vice-president*  
*secretary*  
*treasurer*  
*executive committee*

*executive secretary*



JULIAN M. ARCHER  
ROBERT WEST  
GEORGE SAMERJAN  
WILLIAM L. LONGYEAR  
MAHLON A. CLINE

BRADBURY THOMPSON  
ROY W. TILLOTSON  
C. EDWARD CERULLO  
PAUL R. LANG

WALLACE W. ELTON  
CECIL BAUMGARTEN  
GORDON C. AYMAR  
ARTHUR HAWKINS, JR.  
GARRETT P. ORR

ROY W. TILLOTSON, *chairman*  
M. F. AGHA  
JULIAN M. ARCHER  
GORDON C. AYMAR  
STUART CAMPBELL  
WALTER B. GEOGHEGAN  
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WILLIAM A. IRWIN  
JOHN JAMISON  
PEIRCE JOHNSON  
LESTER JAY LOH  
EDWARD F. MOLYNEUX  
HARRY O'BRIEN  
JOSEPH B. PLATT  
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LESTER RONDELL  
PAUL SMITH  
LOREN B. STONE  
DEANE UPTEGROVE

WINIFRED G. KARN  
JANET K. BREWSTER

FRANK BAKER  
BRADBURY THOMPSON  
WALTER GROTZ  
BERT W. LITTMANN  
MAHLON A. CLINE  
C. EDWARD CERULLO  
PAUL R. LANG  
JULIAN M. ARCHER  
RUDOLPH DUSEK  
GEORGE SAMERJAN  
WINIFRED G. KARN

**Jury members**

CLARK AGNEW  
JOHN AVERILL  
GORDON C. AYMAR  
LESTER BEALL  
RICHARD BEATTIE  
RENÉ ROBERT BOUCHE  
F. W. BOULTON  
GENE DEITCH  
SUREN ERMOYAN  
ROBERT FAWCETT  
GENE FEDERICO  
LESLIE GILL  
WALLACE F. HAINLINE  
BUDD HEMMICK  
THOMAS HOLLYMAN  
ALLEN F. HURLBURT  
CONSTANTIN JOFFE  
DORIS LEE  
JOSEPH LOW  
ARNOLD NEWMAN  
CIPE PINELES  
MORRIS L. ROSENBLUM  
MARK SHAW  
G. DON SHURE  
NOEL SICKLES  
LADISLAV SUTNAR

*executive secretary* WINIFRED G. KARN



# 1

## advertising layout

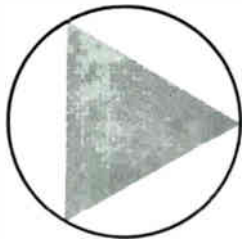
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# 8

**art directors club  
 of new york**  
  
**advertising**  
  
**index of ads**  
  
**artists available**  
  
**general index**  
  
**telephone**

## **special awards**

In 1954 the Art Directors Club was proud to establish a group of new awards, voted to men and women who, while not themselves art directors, have made outstanding contributions to the presentation of graphic art and design by encouraging art directors to work in the best possible creative climate.

We present  
this year's notables . . .  
Congratulations!



**dorothy shaver**

*President of Lord & Taylor,  
for the inspiration and  
encouragement given to the  
Art Directors of Lord & Taylor,  
resulting in the high and  
consistent standard of  
excellence in its advertising  
and promotion.*



**edna woolman chase**

*Editor Emeritus of Vogue,  
for the inspiration and  
encouragement given to the  
Art Directors of Vogue,  
resulting in the high and  
consistent standard of excellence  
in its visual appearance.*



**charles g. mortimer**

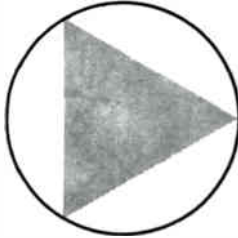
*President and Director  
General Foods Corporation,  
for the inspiration and  
encouragement given to the  
Art Directors of General Food  
advertising, resulting in the  
high and consistent standard  
of excellence in its visual  
appearance.*



**stanley resor**

*President of J. Walter  
Thompson Company,  
for the inspiration and  
encouragement given to the  
Art Directors of  
J. Walter Thompson, resulting  
in the high and consistent  
standard of excellence in the  
advertisements produced  
for its clients.*



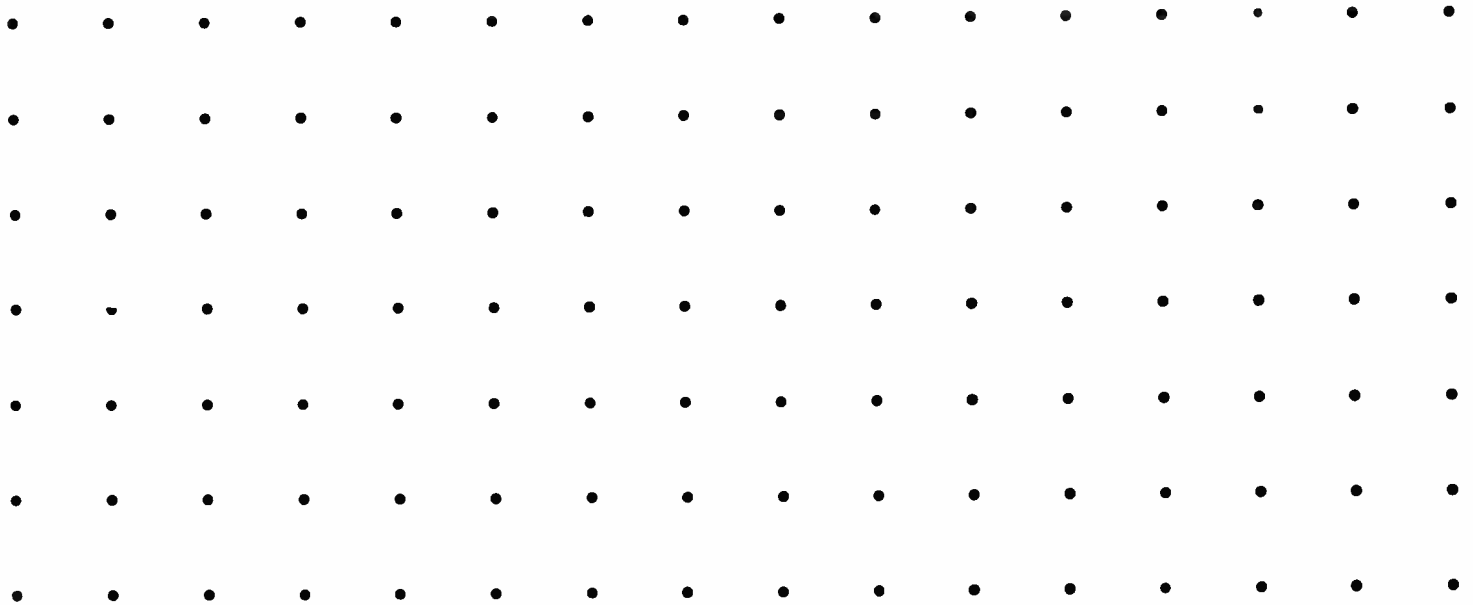


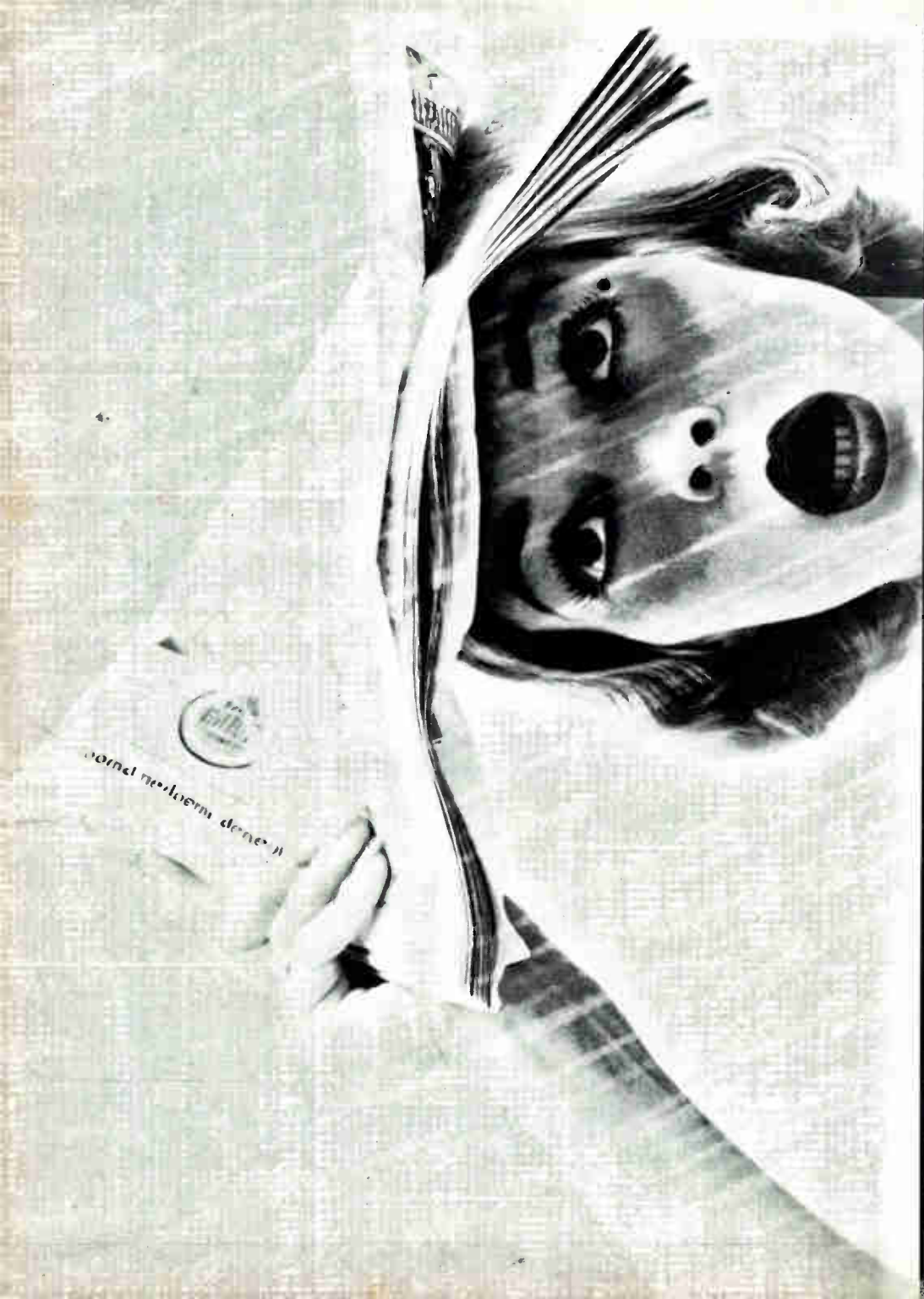
**"...good taste is a volatile thing"**



*classifying entries*

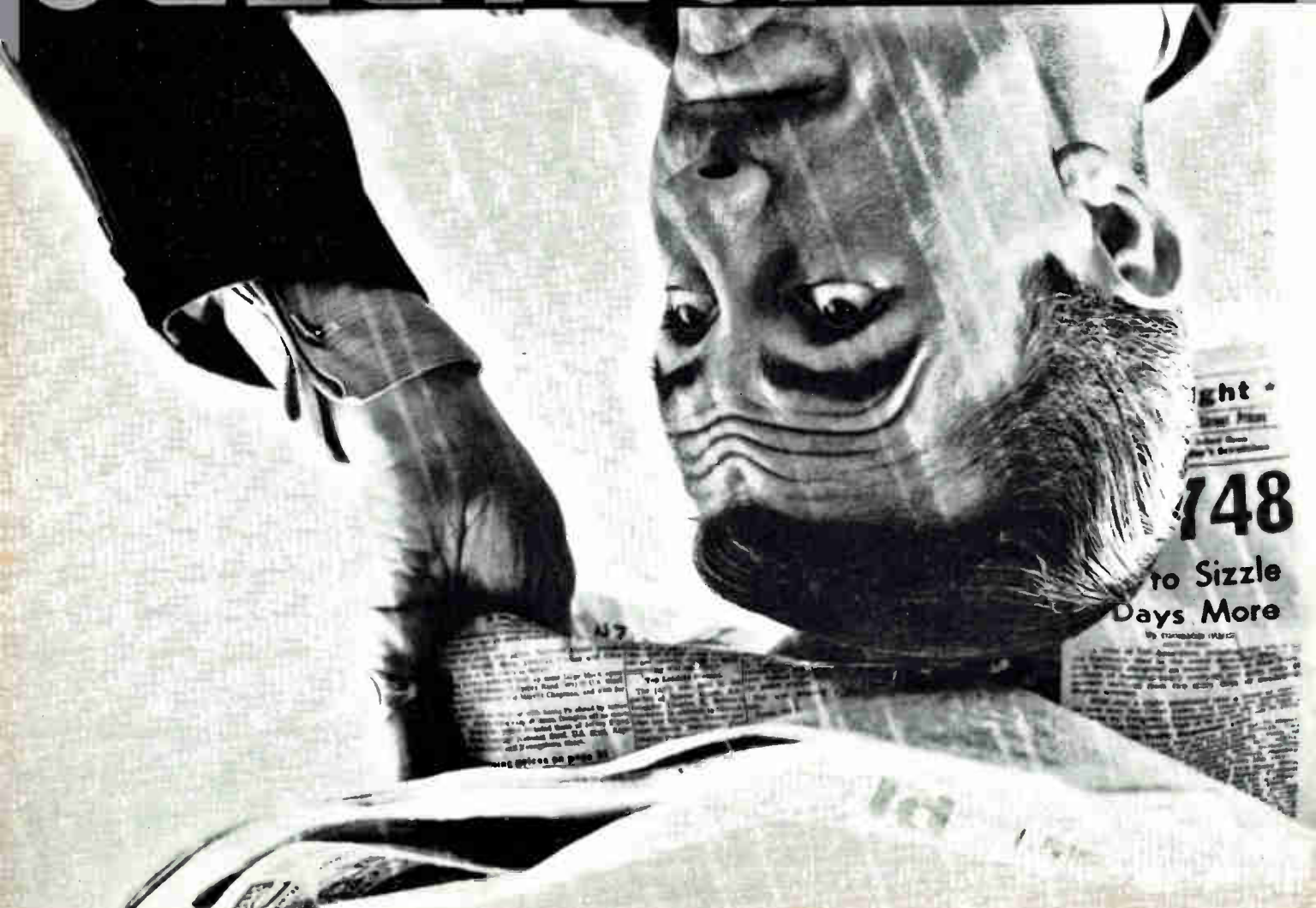
1





**MAGAZINE AN**

# NEWSPAPERS



Night •  
New Film  
The 's' Generation  
**748**  
to Sizzle  
Days More  
By [unreadable]



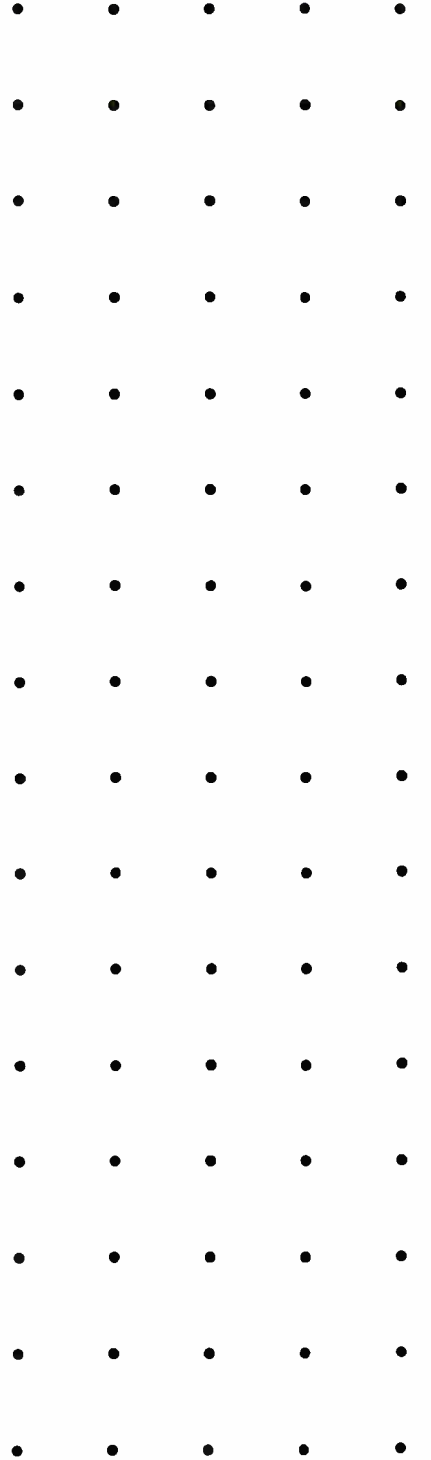
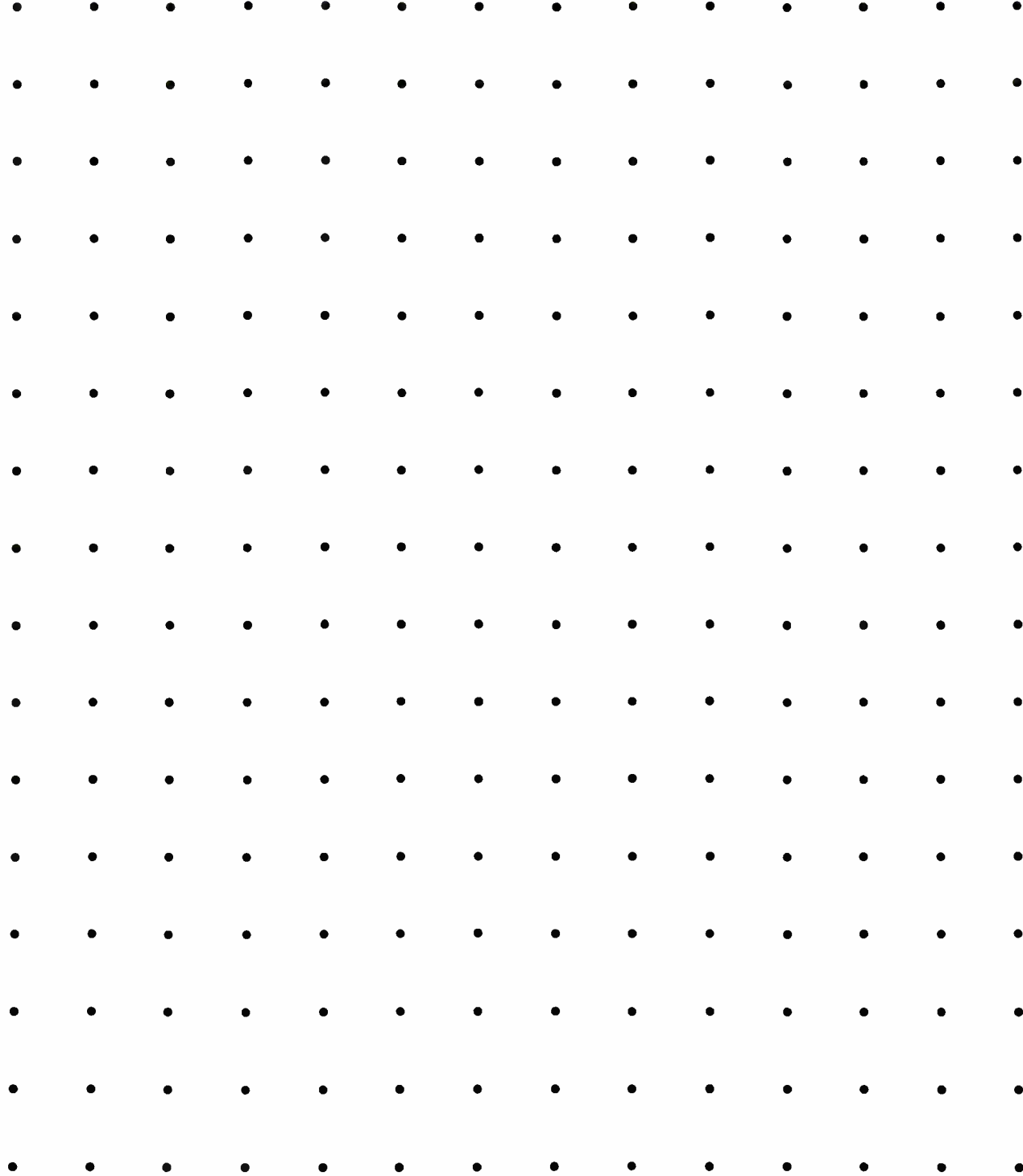
**robert gage**

*art director  
doyle dane bernbach, inc.*

## **advertising layout**

Good taste is a volatile thing. What is good taste in one set of circumstances may be bad taste in another. Taste is even affected by the hands on the clock. Good taste in the morning can be bad taste at night. An art director should therefore, never be self-conscious about his taste. It can paralyze his creativeness. He can live in such fear of offending as to become sterile and passive in his graphic efforts. And, this to me is a greater sin than to be guilty of an occasional lapse of manners. Working within the confines of accepted good taste may make an art director feel safe, but that very feeling of safety may be his greatest obstacle to vitality and originality. If he is to contribute to the growth of graphic communications, he must break through this prison of convention and express himself freely. Good taste can (and often does) make bad advertising.







Tony the Tiger would give the



stripes off his back for...



## Kellogg's Sugar Frosted Flakes

Tony might lose his stripes—but never his grin. Not while he's got his Kellogg's Sugar Frosted Flakes! Lots of folks feel the same. That's because these big, crunchy flakes of corn are covered all over with Kellogg's secret sugar frosting. Have some? Tony says "They're Gr-r-real!"



**BIG GAME.** Hunt up a pencil and join these dots with lines. Hmmm! You'll see Tony, the famous Sugar Frosted Flakes tiger, showing how fearlessly fond he is of a new kind of breakfast that's fun to eat.

Tony the Tiger says: "Gr-r-real!"

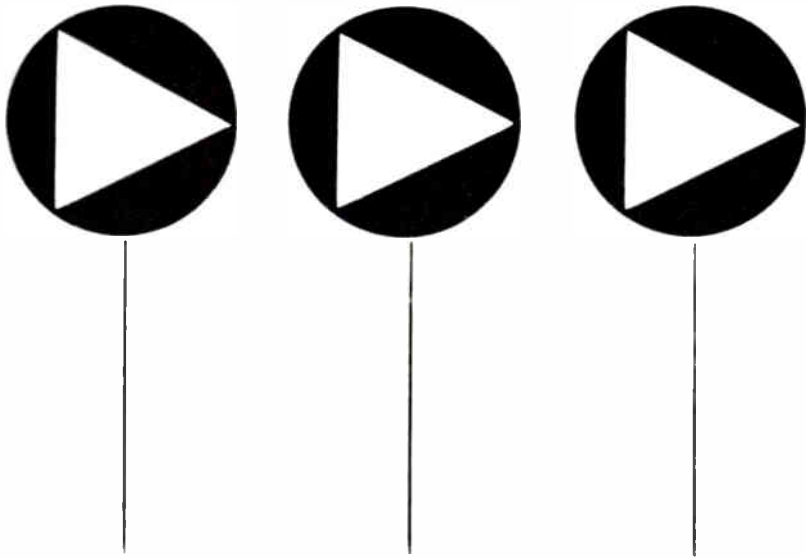
Smart folks will finish this picture with a spoon. Their starting point is the flavor of these bigger, crisper flakes of corn that sparkle all over with Kellogg's secret sugar frosting. Gr-r-real!

**Kellogg's SUGAR FROSTED FLAKES**

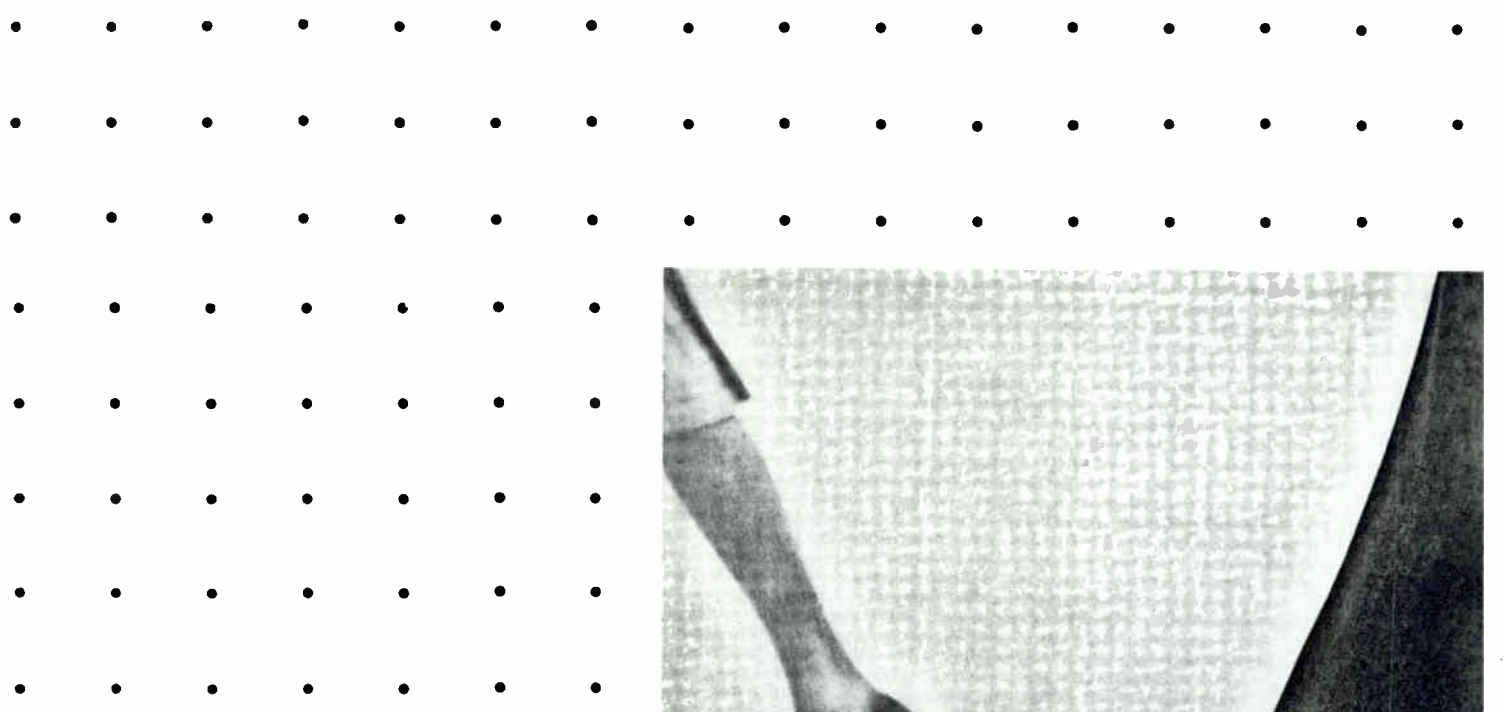
**3**  
 art director NORMAN HOUK  
 artists ALICE AND MARTIN PROVENSEN  
 photographer E. VAN BAERLE  
 agency LEO BURNETT COMPANY, INC.  
 advertiser KELLOGG COMPANY

**4**  
 art director NORMAN HOUK  
 artist JACK KAPES  
 photographer E. VAN BAERLE  
 agency LEO BURNETT COMPANY, INC.  
 advertiser KELLOGG COMPANY





1  
*art director* ALEXANDER MOHTARES  
*photographer* MARK SHAW  
*agency* ANDERSON & CAIRNS, INC.  
*advertiser* MELVILLE SHOE CORPORATION

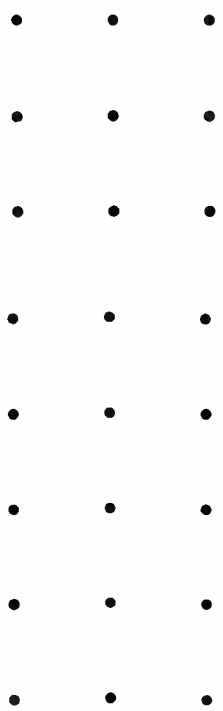


You don't know  $\frac{1}{150}$  of the story

At least not from this one picture. Granted this is a handsome shoe, a smart U-wing-tip, it's only one of over 150 Thom McAn styles we have for you to choose from. And there's something else about this picture, it really doesn't do full justice to the Thom McAn quality. That leather looks good only because it is good. So are the workmanship and the styling. There's comfort there, too, and miles and miles of wear. You can't see all that, but it's there. It's what makes a good shoe. And don't

forget, when it comes to that - *never* else can you get what you get at Thom McAn: a good shoe that's also the most sought-after shoe in the whole country. Remember that when you're ready to buy. Thom McAn - so good, it's the best-selling shoe in all America. 5793

**Thom McAn**  
Member of Melville Shoe Corporation



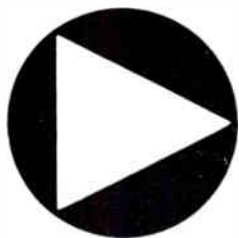
**EPICETUS**  
on philosophy

Here is the beginning of philosophy :  
 a recognition of the conflicts between men,  
 a search for their cause,  
 a condemnation of mere opinion . . .  
 and the **DISCOVERY OF A STANDARD OF JUDGMENT.**  
*Discourses, First Century A. D.*

**CONTAINER CORPORATION OF AMERICA**

**2**  
*art director* WALTER REINSEL  
*artist* LEO LIONNI  
*agency* N. W. AYER & SON, INC.  
*advertiser* CONTAINER CORPORATION OF AMERICA

● ART DIRECTORS CLUB MEDAL



Tony the Tiger would give the

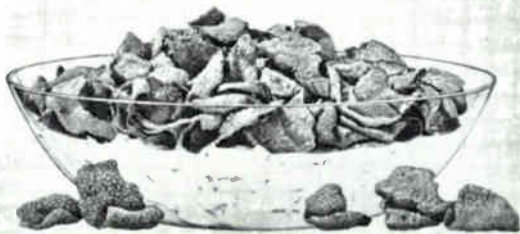


stripes off his back for...



## Kellogg's Sugar Frosted Flakes

Tony might lose his stripes—but never his grin. Not while he's got his Kellogg's Sugar Frosted Flakes! Lots of folks feel the same. That's because these big, crunchy flakes of corn are covered all over with Kellogg's secret sugar frosting. Have you? Tony says, "They're Gr-r-reat!"



**BIG GAME.** Hunt up a pencil and join these dots with Tony the Tiger! You'll see Tony, the famous Sugar Frosted Flakes tiger, showing how breakfast food he is of a new kind of breakfast that's fun to eat.

Tony the Tiger says: "Gr-r-reat!"

Smart folks will finish this picture with a spoon. Their starting point is the flavor of these bigger, crisper flakes of corn that sparkle all over with Kellogg's secret sugar frosting. Gr-r-reat!

**Kellogg's SUGAR FROSTED FLAKES**

**3**  
*art director* NORMAN HOUK  
*artists* ALICE AND MARTIN PROVENSEN  
*photographer* E. VAN BAERLE  
*agency* LEO BURNETT COMPANY, INC.  
*advertiser* KELLOGG COMPANY

**4**  
*art director* NORMAN HOUK  
*artist* JACK KAPES  
*photographer* E. VAN BAERLE  
*agency* LEO BURNETT COMPANY, INC.  
*advertiser* KELLOGG COMPANY

**PROTECTION FOR THE WHOLE FAMILY**

Prudential life insurance can assure the good things in life for your family if you aren't here . . .  
 a home, an education, the comforts you provide for them now.  
 Or it can make your own retirement years financially carefree.

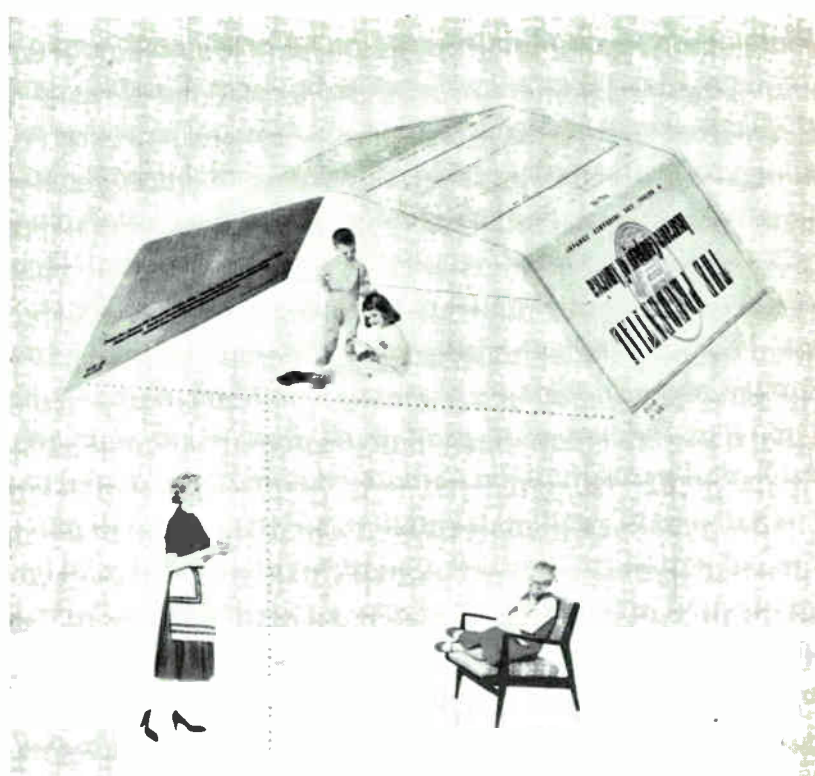
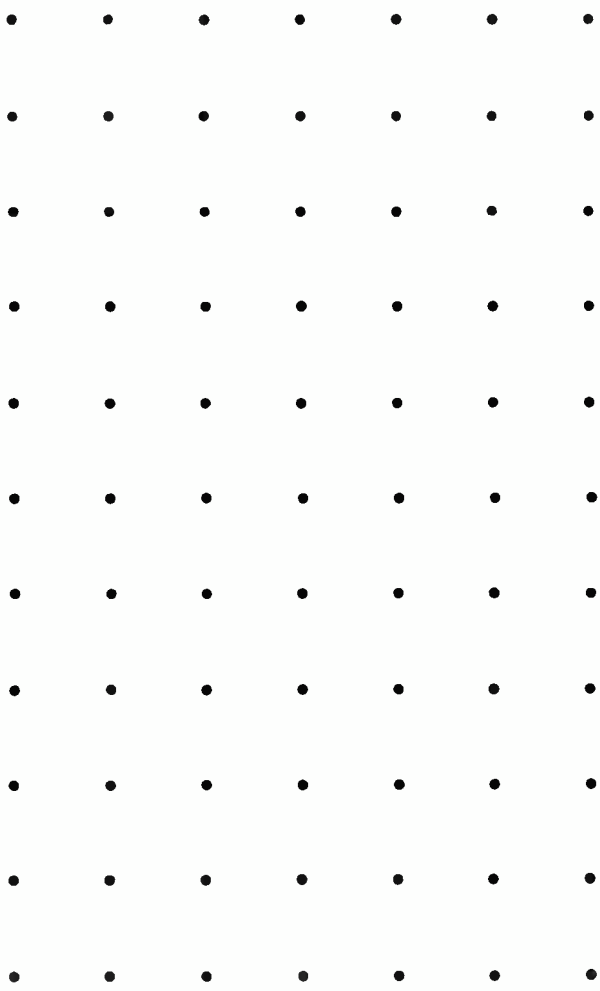


see your **PRUDENTIAL AGENT**



**5**

*art directors* PAUL SMITH, MARCE MAYHEW  
*artist* MARCE MAYHEW  
*photographer* WILLIAM HELBURN  
*agency* CALKINS & HOLDEN, INC.  
*advertiser* PRUDENTIAL LIFE INSURANCE COMPANY



**A ROOF OVER YOUR FAMILY IF YOU'RE NOT HERE**

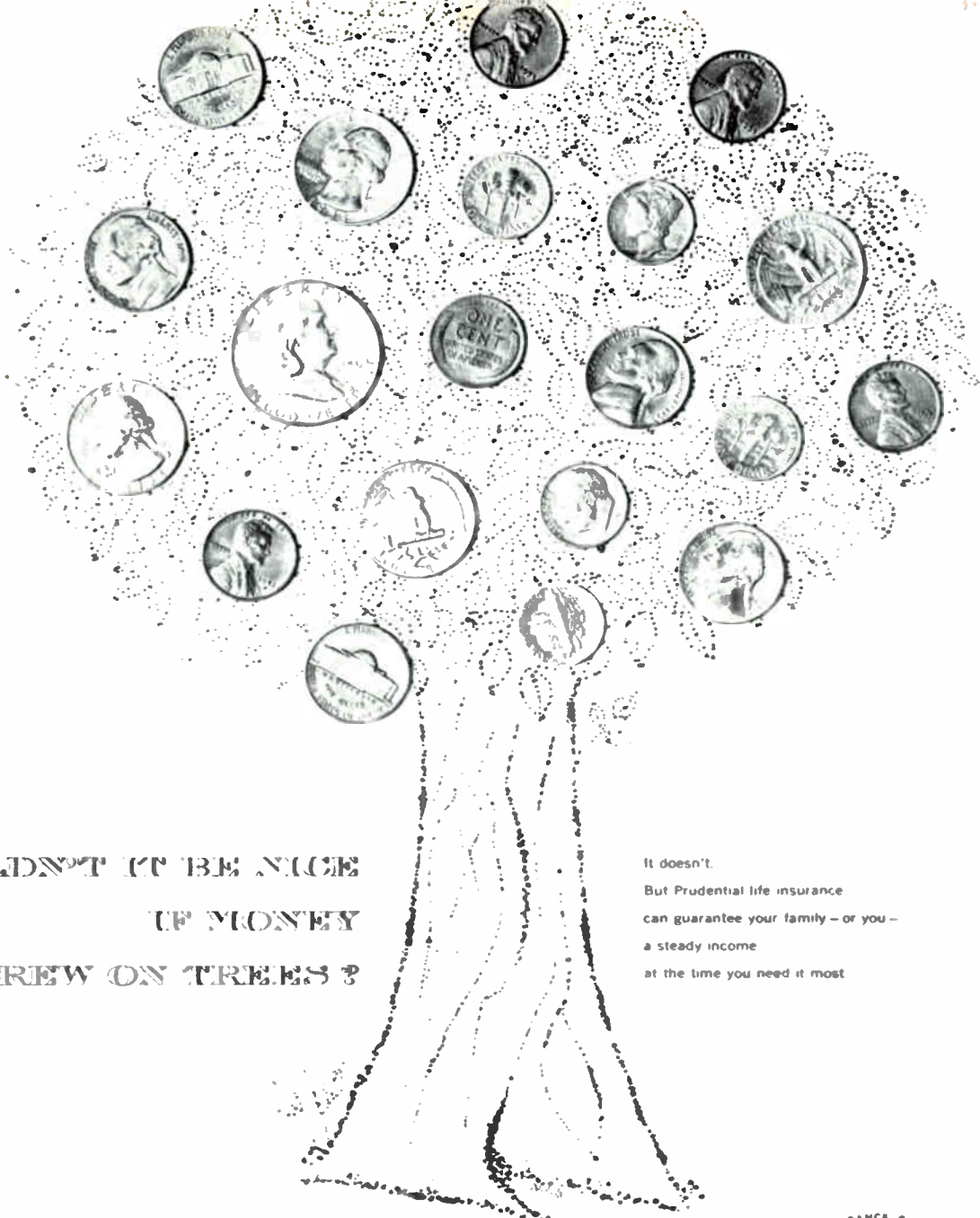
Prudential life insurance will provide them with money to pay the **PILOT** or mortgage when they need their home most.

see your **PRUDENTIAL AGENT**



**6**

*art directors* PAUL SMITH, MARCE MAYHEW  
*artist* MARCE MAYHEW  
*photographer* TONY PAPPAS  
*agency* CALKINS & HOLDEN, INC.  
*advertiser* PRUDENTIAL LIFE INSURANCE COMPANY



WOULDN'T IT BE NICE  
 IF MONEY  
 GREW ON TREES?

It doesn't.  
 But Prudential life insurance  
 can guarantee your family - or you -  
 a steady income  
 at the time you need it most

See your **PRUDENTIAL AGENT**



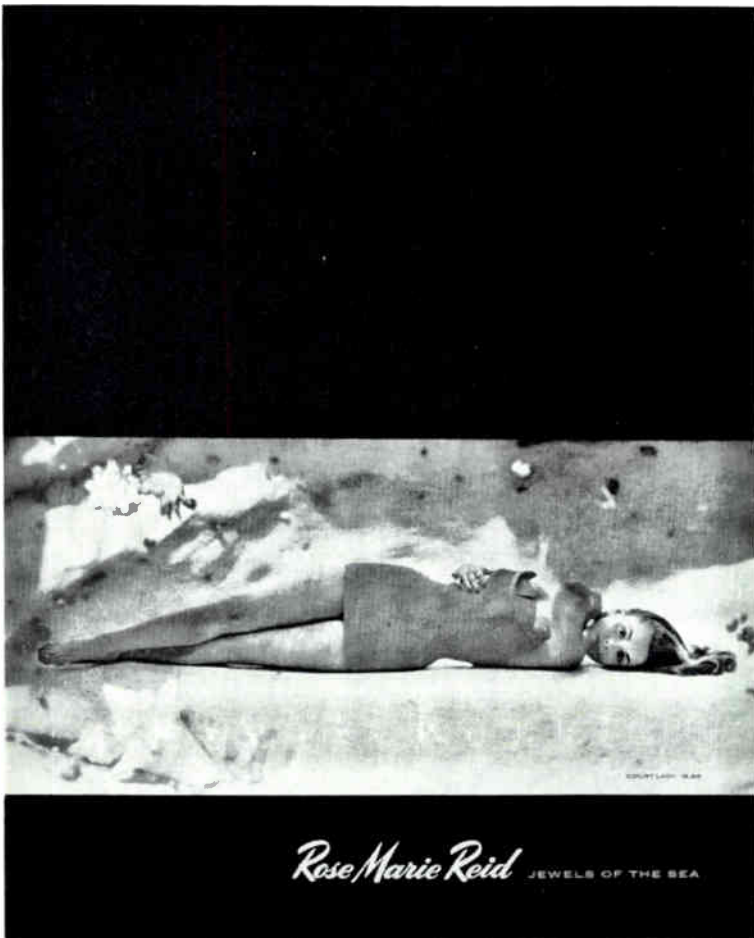
LIFE INSURANCE • ANNUITIES • SICKNESS & ACCIDENT INSURANCE • GROUP INSURANCE • GROUP PENSIONS

**7**

*art directors* PAUL SMITH, LESLIE SILVAS  
*artist* LESLIE SILVAS  
*photographer* INTAGLIO SERVICE CORPORATION  
*agency* CALKINS & HOLDEN, INC.  
*advertiser* PRUDENTIAL LIFE INSURANCE COMPANY

■ AWARD FOR DISTINCTIVE MERIT





8

*art directors* JACK ROBERTS, GLORIA KAMBERG  
*photographers* RENE AND BERYL WILLIAMS  
*agency* CARSON ROBERTS, INC.  
*advertiser* ROSE MARIE REID

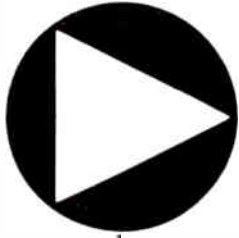


NEW BABY? NEW BILLS? Then, see the Man from Manhattan for a Personal Loan. Friendly service, no red tape at BANK OF THE MANHATTAN COMPANY.

©1954 PERIODICALS COMPANY

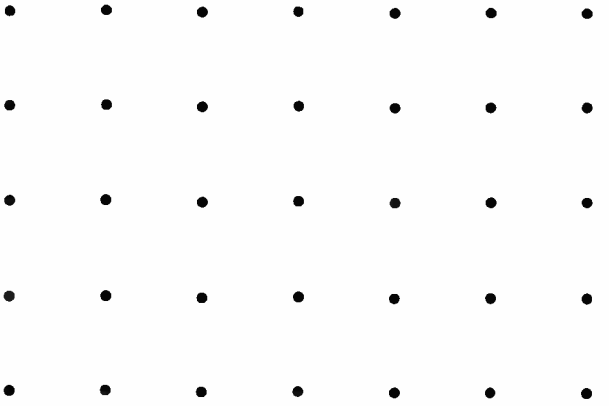
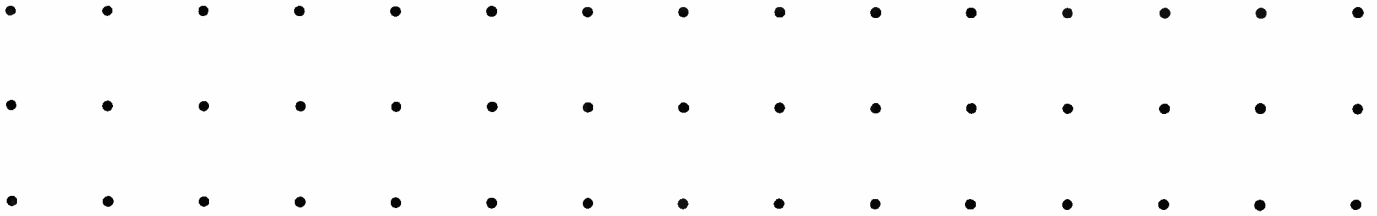
9

*art director* HOWARD WILCOX  
*artist* HOWARD WILCOX  
*agency* CUNNINGHAM & WALSH, INC.  
*advertiser* BANK OF THE MANHATTAN COMPANY



10

*art director* ROBERT GAGE  
*photographer* WILLIAM HELBURN  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* COLE OF CALIFORNIA



11

*art director* ROBERT GAGE  
*photographer* WILLIAM HELBURN  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* MAX FACTOR

all 21 pictures and cards on this page can be carried on view

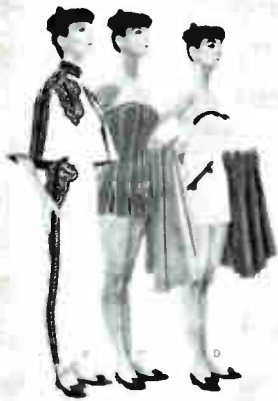
in the Convertible by  
**BUXTON**  
*best for your money*

12

*art director* ROBERT GAGE  
*artist* IRVING PENN  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* BUXTON, INC.

# exciting

is the word for the Spanish beach fashions by Cole



# Cole

of California

A. The crowd gasps when you bare yourself to danger in the braided mallet. B. All-black matched with madder-red. Superb, skin-tight Lastex woven by Hafeez especially for Cole. \$17.95

B. You make a killing in the magnificently braided one-piece torero leisure suit—with cape that flaps off for bare-shouldered bravado. Celanese Cellbrook sharkskin. \$75.00

C. You maiden the main animal with your red, red, red hip-pleated like a flamenco-dancing dress. Mallinson nylon made with Chemstrand rayon. \$35.00

D. You got a deafening "olé!" for the brave braiding on a slim Tormentor shorts suit—narrow as a sheath and decorated right and left with real pockets. Rosenstein Lastex. \$19.95

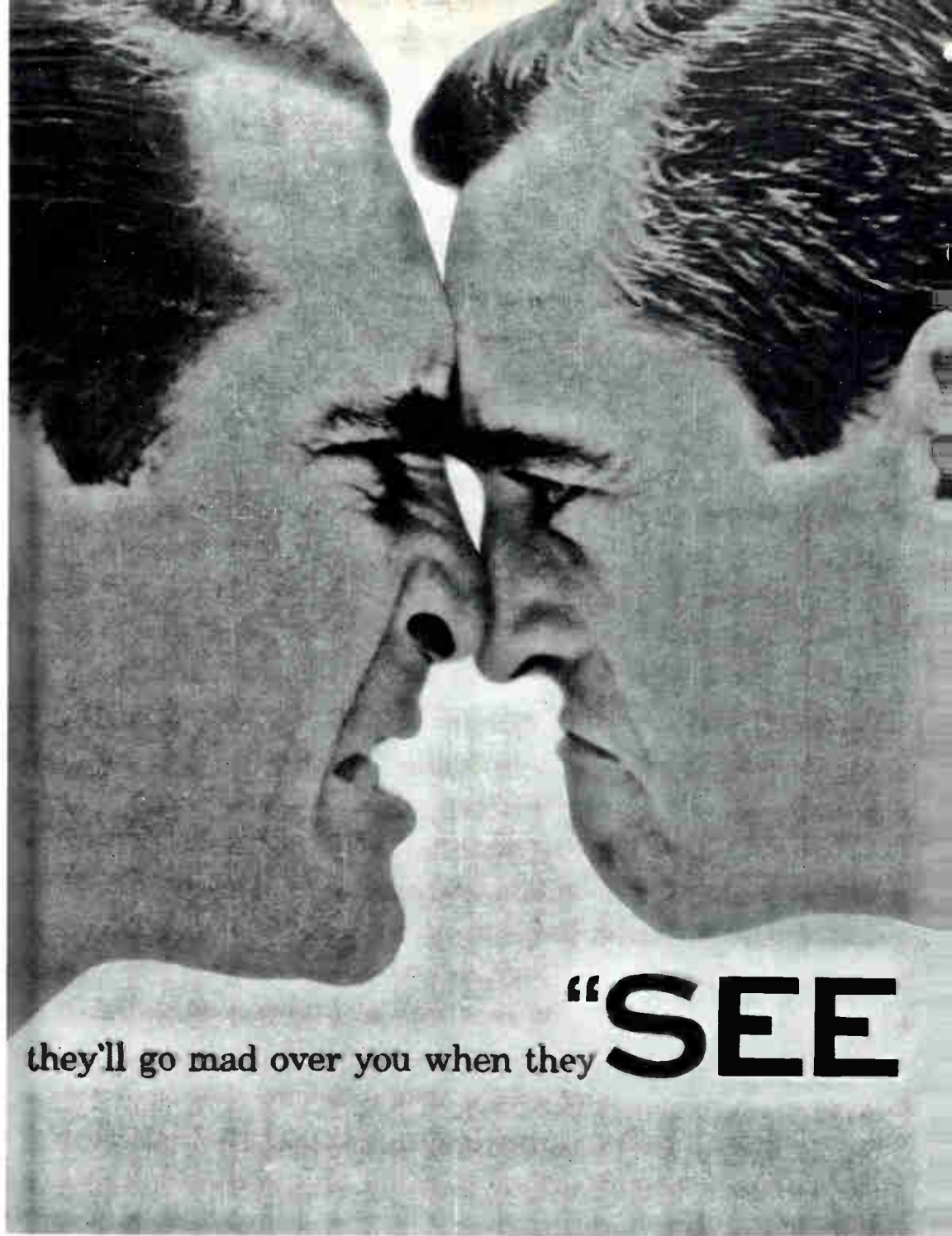


surrounds  
you with  
an air of  
excitement

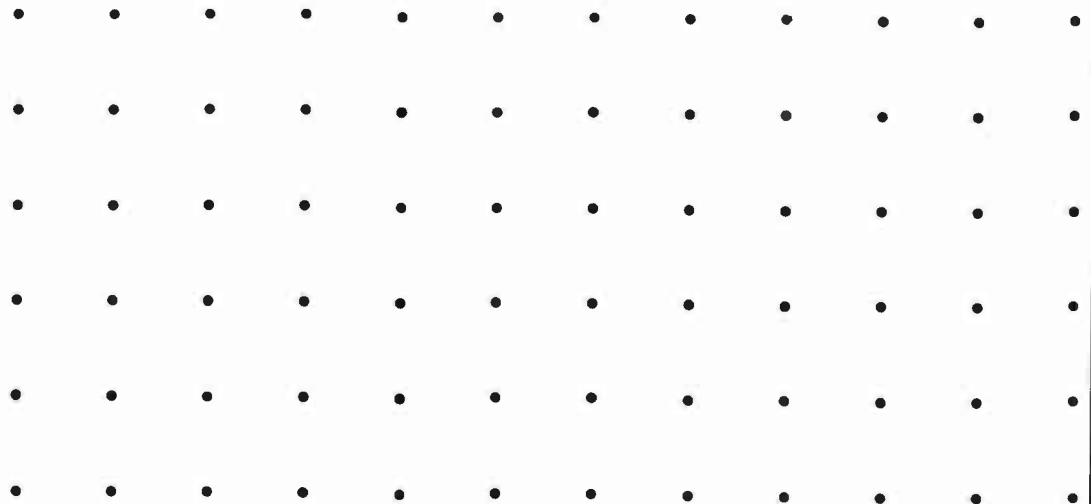
# ELECTRIQUE

an unforgettable fragrance introduced to  
America for the first time by Max Factor

From the  
famous capital  
of the world comes Electricque  
thrilling new essence whose clinging fragrance  
makes the very air around you glow  
with an excitement. To fight up the fight... with only one line to go!  
perfum. \$15... perfume bottle \$2.50... deodorant perfume (not shown) \$1.50  
Also available in... see from... \$2.00 to \$4.75... \$3.00 per ounce (not shown)



they'll go mad over you when they **"SEE**



Looking for trouble? Wear "See Red"...  
the maddening new lipstick color by  
Max Factor. But careful—don't start  
anything you can't finish! \$1.10 plus tax.

**RED**"

a hot-tempered new red in  
**MAX Factor's** Color-fast lipstick

the only *see-saw* type lipstick with "stay-on texture"



**13**

*art director* ROBERT GAGE  
*photographer* WILLIAM HELBURN  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* MAX FACTOR

● ART DIRECTORS CLUB MEDAL





Edward Wormley Designs for Dunbar, Bensenville, Indiana. Showrooms: New York, Boston, Chicago, Kansas City, Los Angeles, Seattle

**14**

*art director* ALVIN CHERESKIN  
*photographer* DONALD MACK  
*agency* HOCKADAY ASSOCIATES, INC.  
*advertiser* DUNBAR FURNITURE CORPORATION

■ AWARD FOR DISTINCTIVE MERIT



We perch our case on just one fact:



For a TREAT instead of a TREATMENT...enjoy Old Gold's fine and friendly tobaccos!

FOR MORE THAN 100 YEARS people have found cordive enjoyment and relaxation in good tobacco. And since 1904, the makers of OLD GOLD Cigarettes have been respected for the finest tobacco quality and craftsmanship.

OLD GOLD'S fine and friendly tobaccos... like its King Size... are blended to give the ultimate in smoking pleasure. Whether you smoke Kings or Regulars...

OLD GOLD IS THE TRUE NAME FOR FINE TOBACCO!

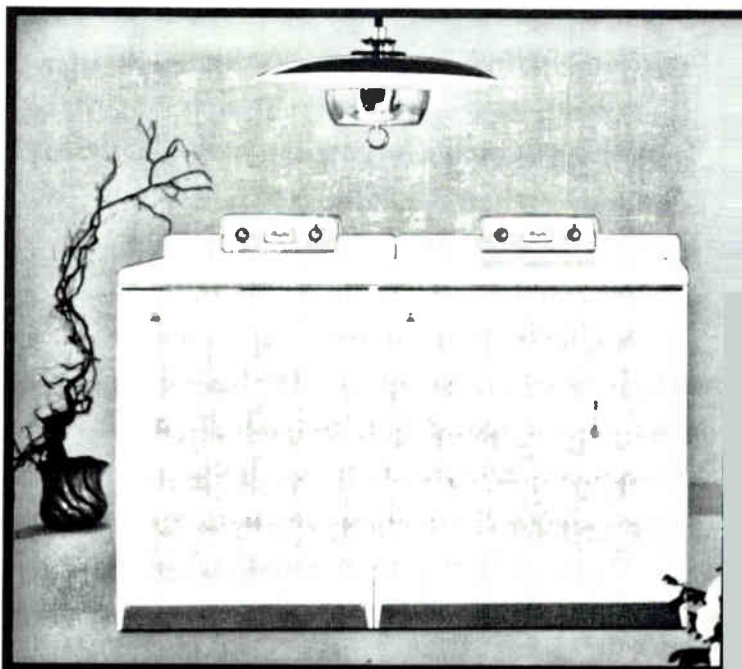
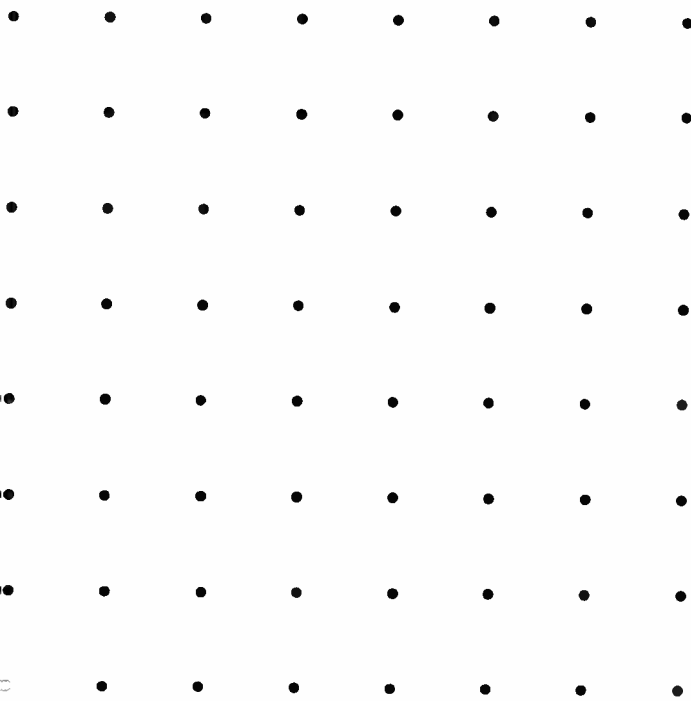


17

art director HANS SAUER  
photographer IRVING PENN  
agency LENNEN & NEWELL  
advertiser P. LORILLARD CO., OLD GOLD

18

art director JAMES SHERMAN  
photographer WILLIAM PELL  
agency McCANN-ERICKSON, INC. (CHICAGO)  
advertiser THE MAYTAG COMPANY



new! beautiful styled for years to come!

# MAYTAG ADVANCED

New automatic washer saves hot water...up to 9 gallons per washing!

New automatic dryer keeps your rooms free from lint and moisture



art director JAMES SHERMAN  
photographer EDWARD VAN BAERLE  
agency McCANN-ERICKSON, INC.  
advertiser SWIFT & COMPANY



You get only the tender center slices



in Swift's Premium Bacon...



slow-smoked the old-fashioned way!



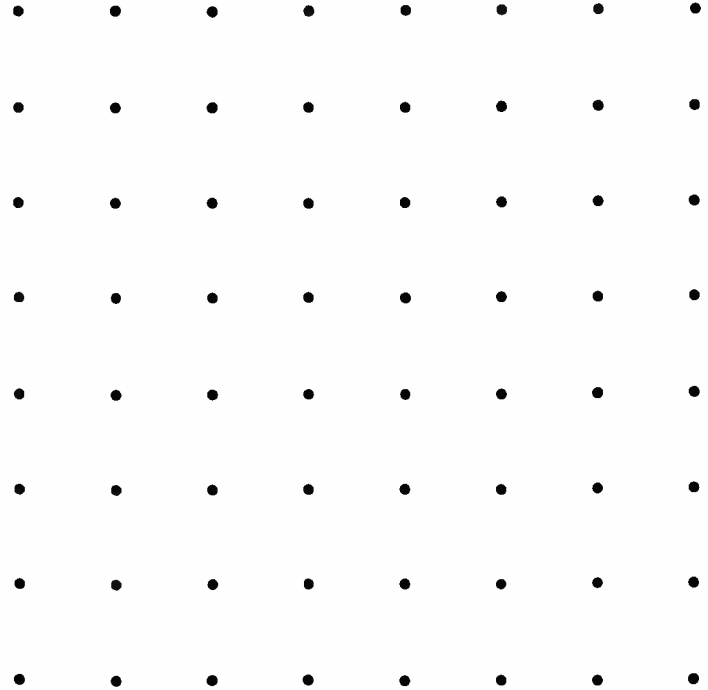
To be sure of the best in bacon... always look for the name SWIFT'S PREMIUM on the package!



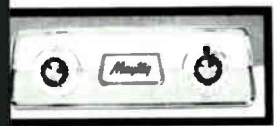
Automatic Water Level Control - Selects the amount of water to use for each load. No need to measure or fill. The water level is automatically adjusted to the load.

Cleanest clothes - The Maytag Automatic clothes washer has a special agitator that cleans clothes better than any other machine.

New dress dress all fabric clothes - The Maytag Automatic clothes washer has a special cycle for dress clothes. It washes and dries dress clothes in one cycle.



# AUTOMATICS matching washer and dryer



Behold these beauties! You're looking at the newest of the new washers and dryers - the strikingly handsome Maytag Automatics. These are so advanced in styling and engineering they will stay new and efficient for years to come. And beneath the lovely, flowing lines you'll find the kind of hard-to-value that only Maytag can deliver. Buying a Maytag has been a habit with

American homemakers for over 60 years. During that time more than 8 million Maytags have been sold for more than any other make.

FOR FIFTY YEARS  
**MAYTAG**  
MAYTAG VAN DYKE CO.

THE ADVANCED AUTOMATIC CONTROL PANEL



Here's Spaghetti Sauce with meat—the way Italians make it

FRANCO-AMERICAN spaghetti is a thing of itself. It's made with the finest ingredients available. And you've got yourself a real feast!

It's made with the finest ingredients available. And you've got yourself a real feast!

It's made with the finest ingredients available. And you've got yourself a real feast!



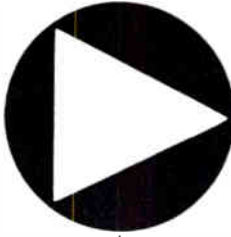
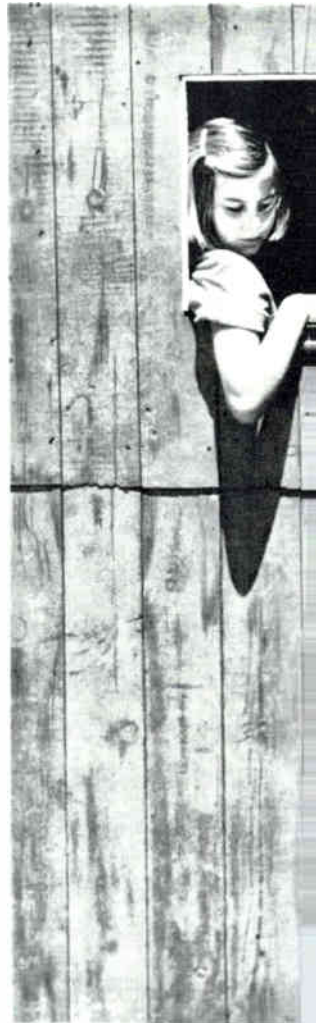
**FRANCO-AMERICAN**  
Spaghetti Sauce with MEAT

**20**  
*art director* ROLLIN C. SMITH, JR.  
*photographer* PAUL D'OME  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* CAMPBELL SOUP COMPANY

Helena Rubinstein  
 presents the new

*AMERICAN*  
 LOOK

...the new American Look...  
 ...the new American Look...  
 ...the new American Look...



**21**  
*art director* WILLIAM BINZEN, JR.  
*photographer* PAUL RADKAI  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* METROPOLITAN BOTTLING COMPANY

**22**  
*art director* RALPH BRESWITZ  
*photographer* RICHARD AVEDON  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* HELENA RUBINSTEIN, INC.



**23**  
*art director* EDWARD ROSTOCK  
*photographer* BILL WARD  
*agency* IRVING SERWER ADVERTISING, INC.  
*advertiser* I. MILLER & SON, INC.



### His First Schweppes

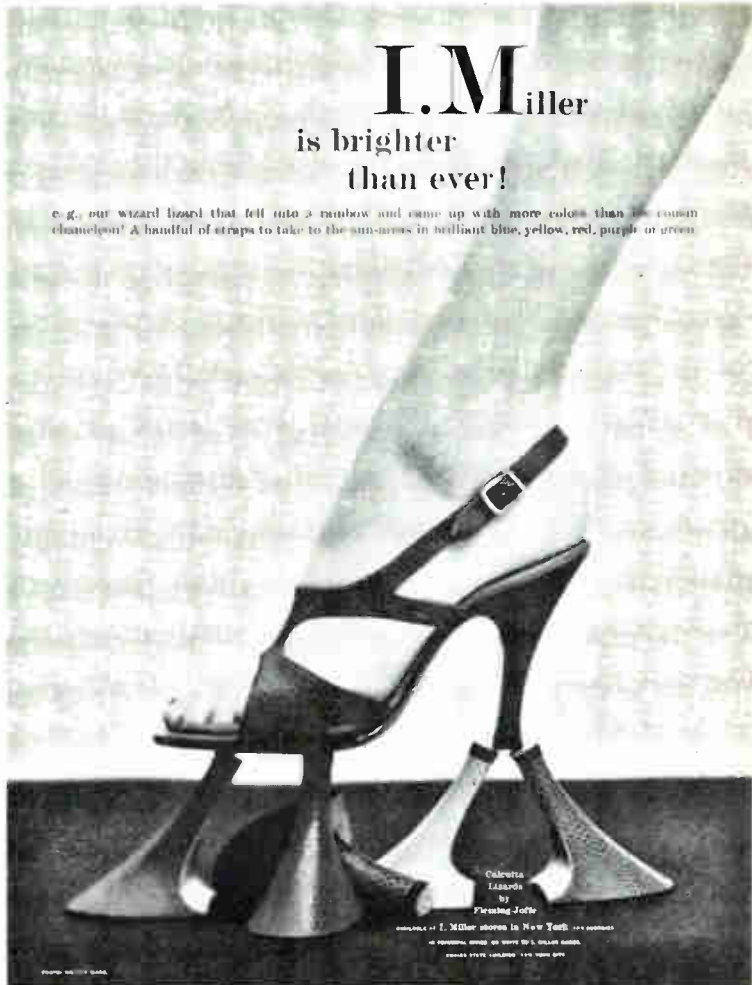
**T**his is a photograph of an American boy, Bill, sitting in a chair, holding a glass of Schweppes. He is looking at the camera with a smile. The background is a rustic wooden wall. To the right of the text is a small image of a Schweppes bottle.



## I. Miller

is brighter  
than ever!

e.g., our wizard lizard that fell into a rainbow and came up with more colors than the common chameleon! A handful of straps to take to the sun-arms in brilliant blue, yellow, red, purple or green.





**24**  
*art director* WM. TAUBIN  
*photographer* WINGATE PAINE  
*agency* DOUGLAS D. SIMON ADV., INC.  
*advertiser* L'AIGLON

**25**  
*art director* WM. TAUBIN  
*photographer* WILLIAM HOLBURN  
*agency* DOUGLAS D. SIMON ADV., INC.  
*advertiser* L. A. WYNER, INC.



26

art director WILLIAM H. BUCKLEY  
 photographer HERBERT MATTER  
 agency J. WALTER THOMPSON COMPANY  
 advertiser FORD DIVISION, FORD MOTOR COMPANY

Only V-8 with V-8 engine in its field—with low-friction design and fork-in-edge combustion chambers for the most advanced V-8 power in the industry.

Only Full-Joint Front Suspension in its field—with weight-balanced, Hydro-Coil Front Springs for a far smoother ride on all roads.

Only car in its field with so many Trend-Setting advancements—such as Center-Fit fueling, submersed spark and brake pedals and signal lights for oil and generator.

Only Fulljoint Body in its field—with sound insulation under the hood, floor and fenders—and air around for much greater comfort and quiet.

Only car in its field with so many features that are found in expensive cars—such as full vinyl-look dash, padded brake lining and glass-free hood-exception.

Only car in its field with such high resale value. Analysis of used car prices shows that Ford cars return more of their original cost on resale than any comparable car.

*and you'll*

G<sub>2</sub> E<sub>1</sub> T<sub>1</sub> A<sub>1</sub> F<sub>4</sub> O<sub>1</sub> R<sub>1</sub> D<sub>2</sub>

Your Ford Dealer invites you to take a Test Drive

27

art director HAROLD SMILEY  
 artists WHITAKER-GUERNSEY, SCHARON-SANDERS  
 agency J. WALTER THOMPSON COMPANY (CHICAGO)  
 advertiser PARKER PEN COMPANY

**How New Is New?**

Hold this wonderful pen in your hand and you'll marvel at its sleek simplicity. Uncap it and it's ready to write on a beautifully contrived point you hardly see... a point that writes like velvet on velvet; that smooth. Writes 50,000 words on a single filling. A pen with one moving part. A miracle of eliminating the obvious, concealing the ugly, emphasizing the important. Now is the time to get one, for inside this pen is so much that's brand new...



Special subways men of the all new Parker "51" Pen

- 1. ELECTRO-POLISHED POINT—even the slit in the pen nib is polished. Smoothest ever.
- 2. SIMPLE 3-PRESS FILLING—takes in 50,000 words at a time.
- 3. PLASTIC INK BAG—no rubber parts to fail.
- 4. NON-DROP INK FLOW—assured by ink trap and silver breather tube.
- 5. FAMOUS PLATINUM TIP—"wears in to your way of writing."

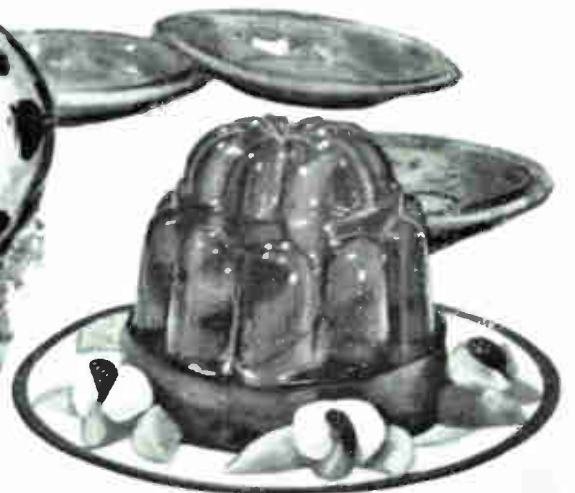
The new Parker "51" Pens, \$12.50 and up. Parker "21" Pens, \$5.00 to \$10.00. All items factory housed nears The Parker Pen Company, Janesville, Wisconsin, U.S.A.; Toronto, Canada.



When I'm eating Jell-O  
I wish I were a leopard

...because then everyone  
would see that Jell-O—  
delicious Jell-O—really  
hits the spot

Now's the  
time for



Copyright 1981, General Foods Corp.

JELL-O IS A REGISTERED TRADE-MARK OF GENERAL FOODS CORP.

28

*art director* JACK M. ANTHONY  
*artist* JACK WELCH  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GENERAL FOODS CORPORATION, JELL-O

■ AWARD FOR DISTINCTIVE MERIT



29

*art director* CARL G. LINS  
*photographer* IRVING PENN  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GENERAL FOODS CORPORATION, JELL-O



NOW! PERFECT BANANA CREAM PIE  
IN HALF THE TIME!

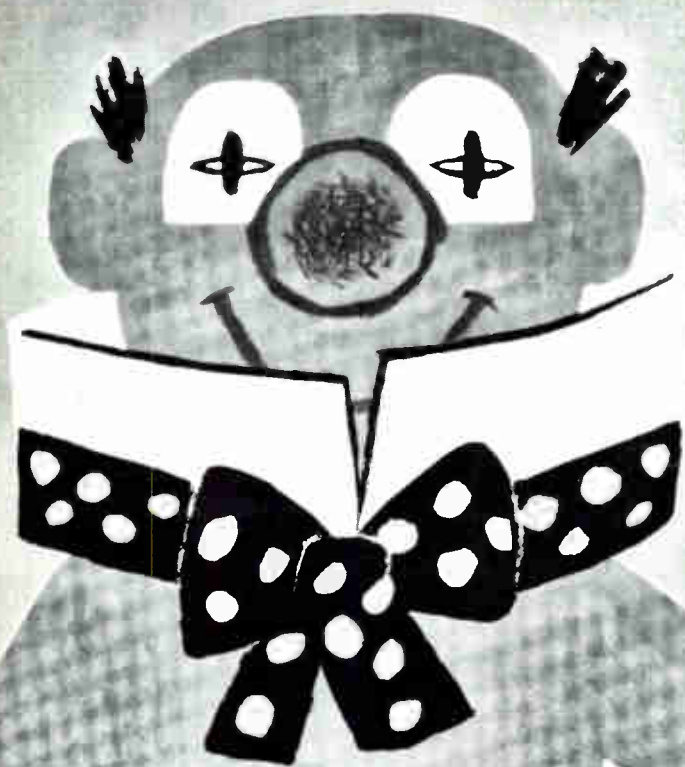
1. Make a pie shell
2. Add sliced bananas
3. Pour in creamy Jell-O Vanilla Pudding and Pie Filling
4. Sit down and enjoy it

**JELL-O**  
PUDDING *and*  
PIE FILLING

JELL-O is a registered trademark of General Foods Corporation

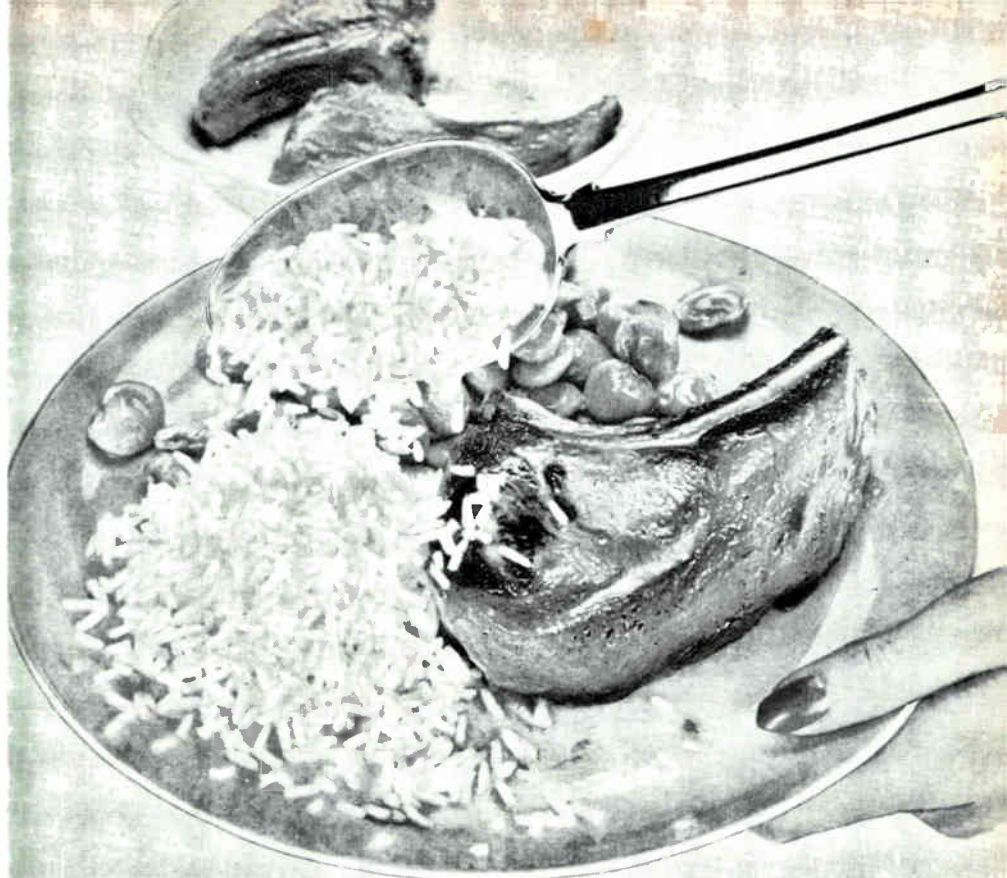
**YOU GET FUN  
OUT OF**

**LIFE**



*savignac*





For easy days...

Perfect Rice Without Cooking!



1. It's prepared instantly. Just add Minute Rice to boiling water!
2. It's trouble-free. No washing! No boiling! No draining! No sticky pans!
3. It's foolproof. White, fluffy delicious rice—perfect every time!
4. It's just plain good eating—the easiest way to round out a well-balanced meal!

Product of General Foods

**30**  
*art director* HUGH E. WHITE  
*artist* RAYMOND SAVIGNAC  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* LIFE MAGAZINE

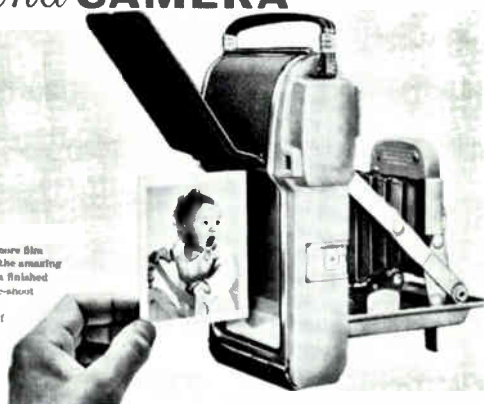
■ AWARD FOR DISTINCTIVE MERIT

**31**  
*art director* CARL G. LINS  
*photographer* IRVING PENN  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GENERAL FOODS, MINUTE RICE



NO  
TIME  
LOST  
sending films to a darkroom

you get a finished picture in a minute out of the  
**POLAROID<sup>®</sup> Land CAMERA**



No more days of waiting while you wonder, "Did I get it?" No more film wasted repeating the same shot just to make sure. In 60 seconds the amazing Polaroid Land Camera develops, prints, and puts in your hand a finished picture. You see exactly how you did it—and you have time to re-shoot if you choose. You never touch messy tanks or liquids; you pull a clean, dry print right out of the back of the camera. And if you'd like copies or enlargements, you can get them . . . easily and inexpensively. Only one camera in the world can, besides this modern photographic miracle—the Polaroid Land Camera. Ask your dealer to show you the smaller, lighter, lower-priced Highlander. See how superb, lasting black-and-white pictures can be made in a minute with this magnificent instrument.

**32**

art director HELMUT KRONE  
photographer BECKER-HOROWITZ STUDIO  
agency DOYLE DANE BERNBACH, INC.  
advertiser POLAROID CORPORATION

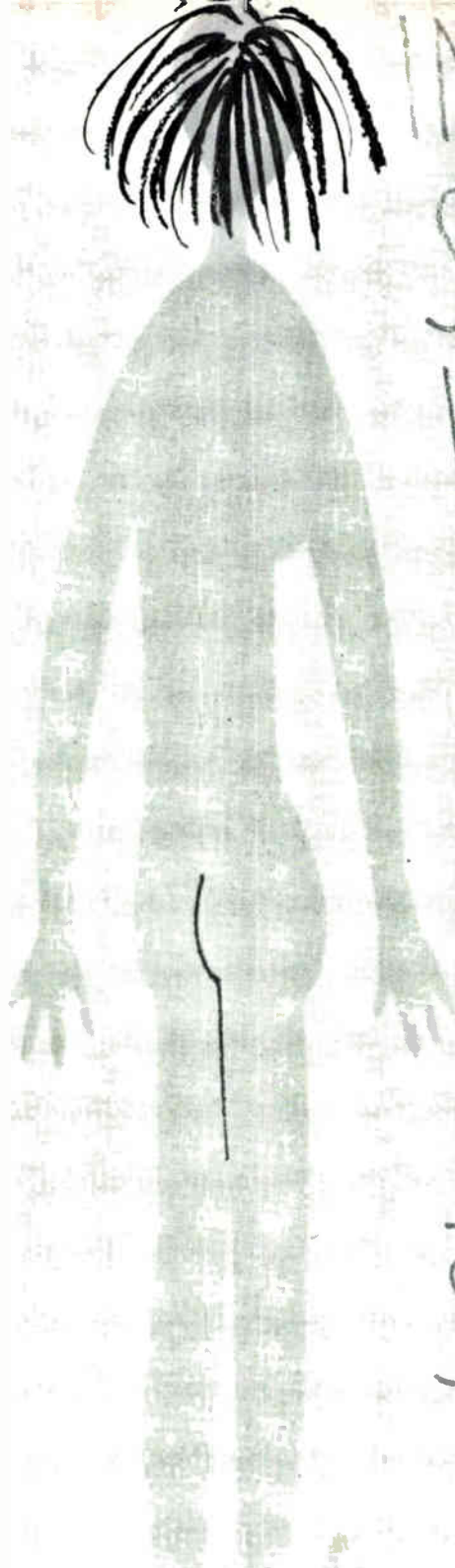


**33**

art director GRACE JONES  
artist V. BOBRI  
agency J. R. FLANAGAN AGENCY  
advertiser HANES HOSIERY, INC.

**34**

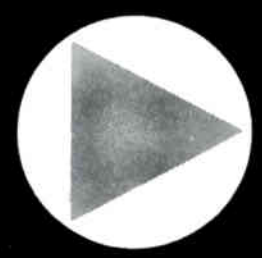
art director LOUIS-MARIE EUDE  
artists PAUL DANNHEISER, LOUIS-MARIE EUDE  
agency MARGARET MACY ADV. CO.  
advertiser SCHWARTZ & BENJAMIN, INC.



IN 13000 BC  
SMART WOMEN  
WORE NOTHING  
IN 1954 AD  
SMART WOMEN  
WEAR NOTHING BUT  
SEAMLESS  
STOCKINGS BY

*Jane's*

hhi



35

art director BERNARD GOLDBERG  
artist TOM MORROW  
agency THE ROCK MORE COMPANY  
advertiser THE BALANCE CORSETS, INC.

36

art director ARTHUR SELLER  
photographer BECKER-HOROWITZ STUDIO  
agency YOUNG & RUBICAM, INC.  
advertiser ROYAL TYPEWRITER COMPANY

■ AWARD FOR DISTINCTIVE MERIT



The Royal touch is the light touch



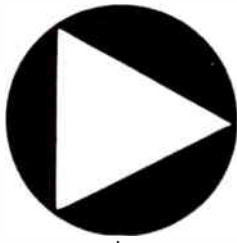
We don't say that you'll finish up the day fresher than you began, if you use a Royal. But we do say that typing on this most resp-

onsive of typewriters is easy and rewarding. Ask for a free trial. Tell the boss Royal is preferred 4 to 1 by people in business who type.

**ROYAL** standard typewriter

World's largest manufacturer of typewriters... standard, portable, electric... makers of Roytype Business Supplies





**37**

*art director* MILTON ACKOFF  
*photographer* PETER DIMITRI  
*agency* WM. H. WEINTRAUB & CO., INC.  
*advertiser* RONSON CORPORATION

**38**

*art director* LEONARD KARSAKOV  
*artist* DAVID STONE MARTIN  
*agency* THE BRESNICK COMPANY, INC.  
*advertiser* SECURITY MUTUAL LIFE INSURANCE COMPANY

**39**

*art director* LEONARD KARSAKOV  
*artist* DAVID STONE MARTIN  
*agency* THE BRESNICK COMPANY, INC.  
*advertiser* SECURITY MUTUAL LIFE INSURANCE COMPANY



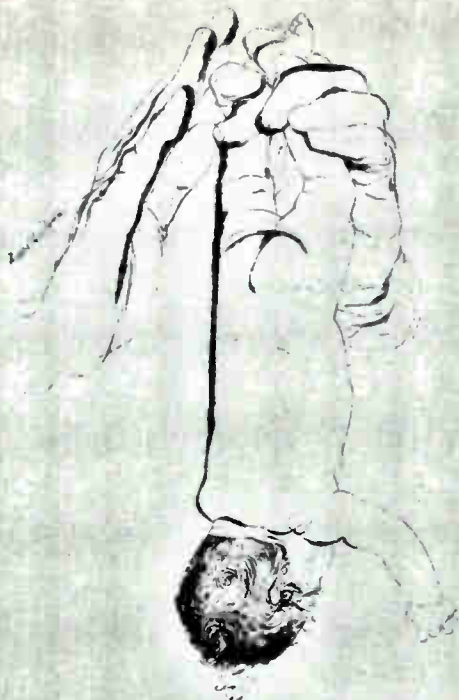
### *Ronson's new table lighters*

*Sleek and elegant...*



*Each design in the Ronson "Award Series" is a signed original from the studio of one of the world's outstanding designers. Each is topped by the revolutionary "Golden Plume", adding its gleaming elegance to the lighter. And each will be issued only in a limited edition which will never be repeated.*

*Designs shown: by Harold Sitterle, in precious porcelain; executed in Europe by world-famous Rosenthal Porcelain, 32.50 and 27.50, others from 20.00*



### FATHER'S DAY

Fathers talk to us every day and they talk as fathers. They may be the fathers of new-born children or of established families. But they ask substantially the same question: "What's the best plan of insurance for my family and myself?"

If you are a father our answer may interest you. We have a new program that helps you build a modest "family man's estate." Working within your present income, and making use of your present insurance and Social Security benefits, we can develop with you a program that will give your family money to meet final expenses and outstanding bills; pay off the mortgage and help

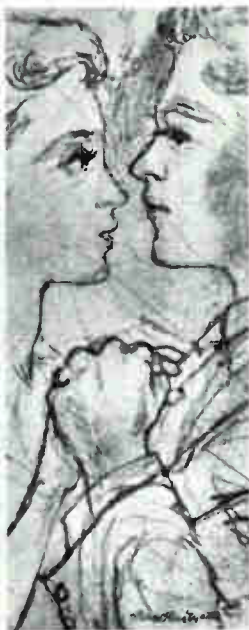
send your children to college. It also provides a regular family income while your children are growing up.

If you are disabled because of sickness or accident, it pays you an income. If you live, your "family man's estate" provides for your own retirement.

We call this new program "The Compromise." If a Security Mutual Life representative is listed in your directory, phone him and he will tell you more about it. Or write to us and we will. Security Mutual Life Insurance Company, Binghamton, New York.

It would seem like a contradiction of the advertisement's title, but the man in the drawing is not hanging upside down. He is simply standing on his head, a common pose for a man in a suit who is thinking hard.

*The entire world is sometimes found in a single face — and Valentine's Day is especially  
for those who know as well that this is so. And, with the knowing, goes the wish  
to build the future . . . together. We are here to help you plan for it — in the way  
best suited to your wishes. Security Mutual Life Insurance Company, Binghamton, New York.*





ix 1954  
a Television Index January-October 1954

**40**

*art director* WILLIAM GOLDEN  
*artist* KURT WEIHS  
*producer* CBS TELEVISION  
*advertiser* CBS TELEVISION

■ AWARD FOR DISTINCTIVE MERIT

**41**

*art director* WILLIAM GOLDEN  
*photographer* ARIK NEPO  
*producer* CBS TELEVISION  
*advertiser* CBS TELEVISION



# 8 years of television

At the end of 1954, after just eight years of unprecedented expansion, network television again demonstrated that it was the most effective sales force in America by reaching larger audiences than any other medium of mass communications.

During 1954 the number of U.S. television homes increased to 32,500,000.

In 1954 the network identified by this symbol

- won the highest average ratings\* of any broadcasting network - 11% higher at night, 85% higher during the day
- broadcast the most popular\* programs in television - an average of 6 of the top 10 at night, all of the top 10 during the day
- grew from 157 to 202 stations, while the number of stations carrying the average nighttime commercial program increased by 44%
- reached its audiences at the lowest cost per thousand\*\* in network television
- earned the largest investment ever committed to a single advertising medium... **The CBS Television Network**



How to make the most remarkable impression on the human mind is the subject of a current debate among the advocates of mass communication media.

It started with the subject of radio and the claim that the living voice had a magical power to action, because it could not only penetrate with human penetration, give it the greater emphasis your message required, and make every hair a hairline.

The advocates of the printed page have their arguments as well as the radio and hold that in addition to the authority of the printed word, the use of pictures could assist, clarify, make a point and a device to help that the spoken word alone could never achieve.

Now the appearance of television, the latest mass communication medium. Will it be a participant in it, but nobody knows for sure. For we have never heard anyone who studied television's impact - even before it began.

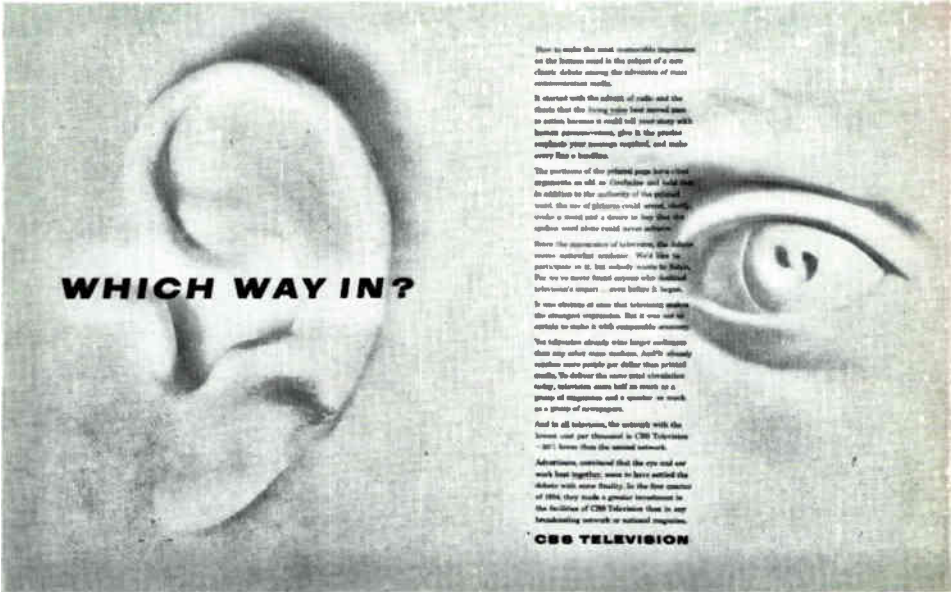
It was obvious at once that television makes the strongest impression, that it was not only capable to make it with comparable accuracy.

The television already was being recognized that only when mass media. And it already existed more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And to all television, the network with the lowest cost per thousand in CBS Television - 1954 lower than the national network.

Advertisers, convinced that the eye and ear work best together, seem to have noticed the difference with more reality. In the few months of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

**CBS TELEVISION**





42

art director HELMUT KRONE  
photographer BECKER-HOROWITZ STUDIO  
agency DOYLE DANE BERNBACH, INC.  
advertiser POLAROID CORPORATION

43

art directors STUART W. WELLS, JR., BERNARD T. GRANT  
photographer ERWIN BLUMENFELD  
agency J. R. FLANAGAN COMPANY  
advertiser THE DAYTON COMPANY, PHILIP MANGONE



smile  
please

you're  
going  
to see  
your  
finished  
picture  
in  
60 seconds

The Polaroid Land camera is a...  
picture...  
camera...  
thanks...

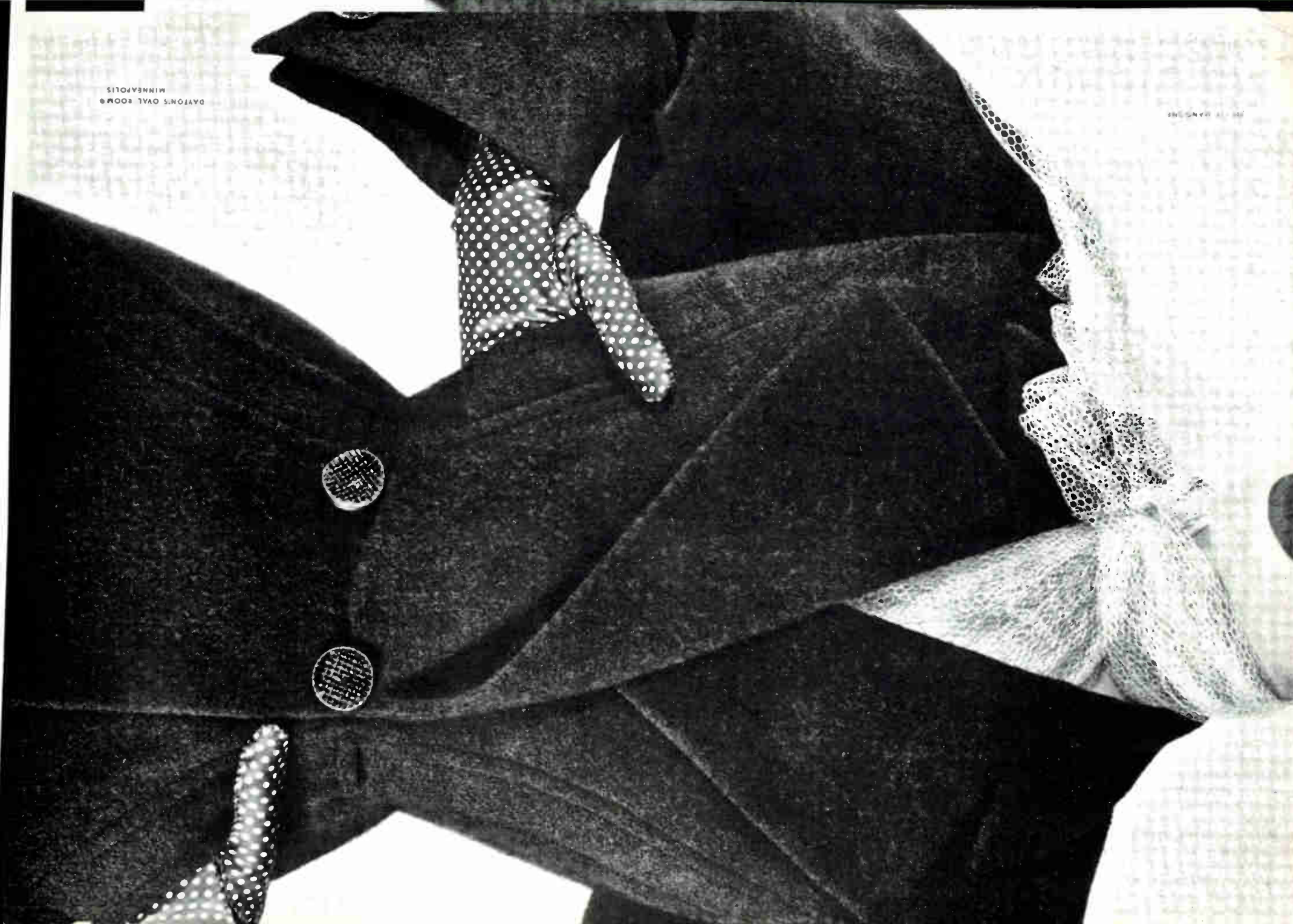


Polaroid Land camera...  
lighter...  
60 seconds...

**POLAROID** Land CAMERA

DAYTON'S OVAL ROOM  
MINNEAPOLIS

THE HANGING



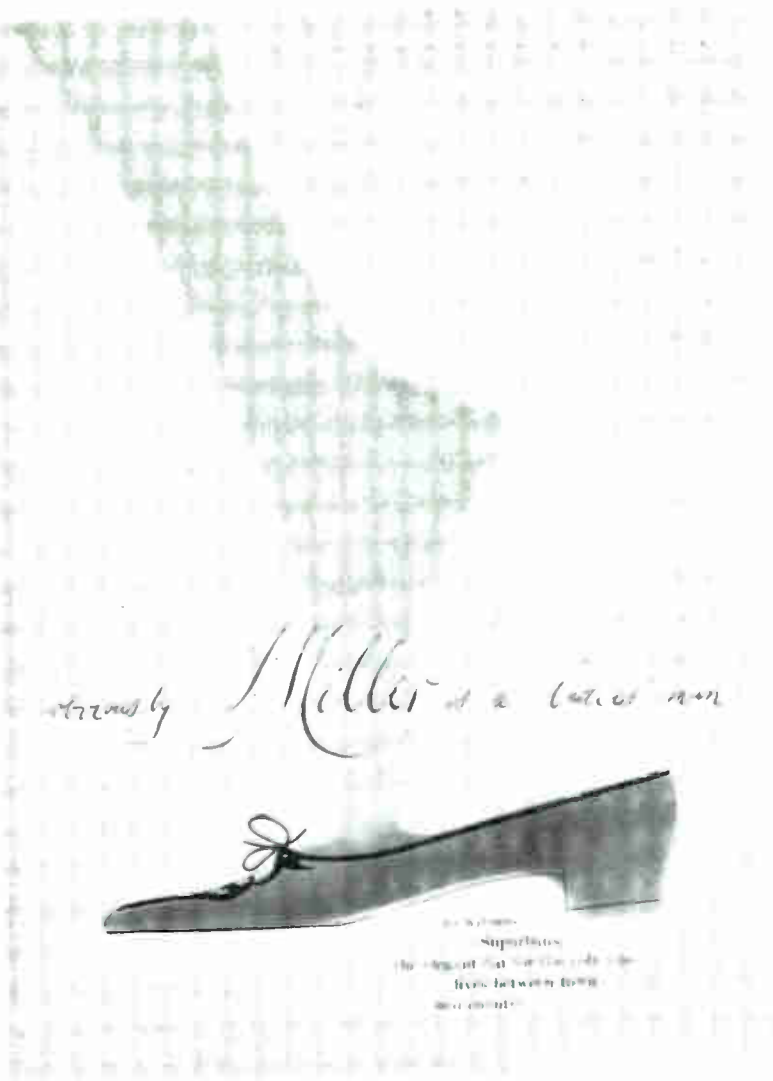
**47**  
*art director* EDWARD ROSTOCK  
*photographer* WINGATE PAINE  
*agency* IRVING SERWER ADVERTISING, INC.  
*advertiser* M. SLOAT COMPANY



*Sloat*

STITCHED BIAS PLEATED TWIST DRESS • HEAVY DENSE EYES OR BROWN SUITS & CO. 40-42 W. 47TH ST. N.Y.C. 19

**48**  
*art director* EDWARD ROSTOCK  
*artist* MARY SUZUKI  
*photographer* DONALD MACK  
*agency* IRVING SERWER ADVERTISING, INC.  
*advertiser* I. MILLER & SON, INC.



*I. Miller & Son*

Supplies  
 the largest and finest quality  
 leathers between Boston  
 and Chicago

DAVTON'S OVAL ROOM  
MINNEAPOLIS

PHOTO: MANDON





**44**

*art director* ARTHUR SHIPMAN  
*photographer* TODD WALKER  
*agency* MADDEN & SHIPMAN  
*advertiser* FRANK BROTHERS

There are those who dispute which contemporary design is most perfect...  
 but all agree the finest selection of contemporary furniture comes from Frank Bros.

*Chair Price Discount at Frank's*

Alameda wood chair by Saar 29.95  
 Teak and birch chair by Hans Wegner 39.95  
 Teak and birch chair with cane seat by Hans Wegner 49.95  
 Teak and birch chair by Hans Wegner 39.95  
 Teak chair in teak with cane seat by Hans Wegner 39.95  
 Teak and birch chair with cane seat 29.95  
 Teak and birch chair with cane seat 29.95  
 Teak and birch chair with cane seat 29.95

**FRANK BROS**

2600 American Ave., Long Beach, California, Long Beach 4-8137 Branch 5-3709 - Open Monday and Friday Evenings until 9.

**TOTALLY NEW! "SILVER SCULPTURE"  
 BY REED & BARTON**

Here is a dramatic new sterling pattern that actually is sculptured silver. Its lights and shadows, the glory of its pure metal, look excitingly different every time you set the table.

"Silver Sculpture" is Reed & Barton's answer to "form follows function" in American table-ware. Its soft, sculptural beauty is fresh, new-looking. Yet its flowing lines allow you plenty of originality if you like to use traditional dress.

To create this unique pattern, silver artists shaped a "figure" as a sculptor would in stone or bronze. They cast and refined from the gleam of the solid silver metal!

The result is a pattern of many moods. Wonderful to live with, because it rarely looks the same any twice. And it is the kind of form your fingers love to feel.

This brilliant new pattern by Reed & Barton, famed New England silversmiths, is new to you. A six piece place setting is \$12.50. For literature, see your silverware dealer or write Reed & Barton, Dept. 314, Taunton, Mass.

**45**

*art director* VINCENT DI GIACOMO  
*photographer* BEN ROSE  
*agency* OGILVY, HENSON & MATHER, INC.  
*advertiser* REED & BARTON, INC.

**46**

*art directors* BERNARD GILWIT, TED SANDLER  
*photographer* CARL PERUTZ  
*agency* ROBERT W. ORR & ASSOCIATES, INC.  
*advertiser* THE PAN-AMERICAN COFFEE BUREAU

■ AWARD FOR DISTINCTIVE MERIT



## A tired nurse takes a "Coffee-break"

A surgeon's eyes, signalling. A tray of shining instruments. A nurse's hand, responding to each brief command. Soon, the anxious hour passes. Her mask comes down, revealing the solemn lines of strain. Then somebody says: "Wouldn't you like a cup of coffee?" — and the lines become a smile. Coffee! Who doesn't know what satisfaction it brings? A cup so cheerful, a lift so welcome, a taste so good that nothing takes its place.

Coffee! Heartly, friendly, bracing, any hour of the day. During your day, too, "wouldn't you like a cup of coffee"? So much pleasure — for only pennies a cup. At home, and on the job, enjoy coffee often — and make coffee right! Use 2 level tablespoons (or 1 Standard Coffee Measure) for every cup. Give yourself a "Coffee-break"! Think better, work better, feel better. PAN-AMERICAN COFFEE BUREAU, 120 Wall St., New York 5, N. Y.

*There is nothing so satisfying as a cup of good coffee*

47

art director EDWARD ROSTOCK  
photographer WINGATE PAINE  
agency IRVING SERWER ADVERTISING, INC.  
advertiser M. SLOAT COMPANY

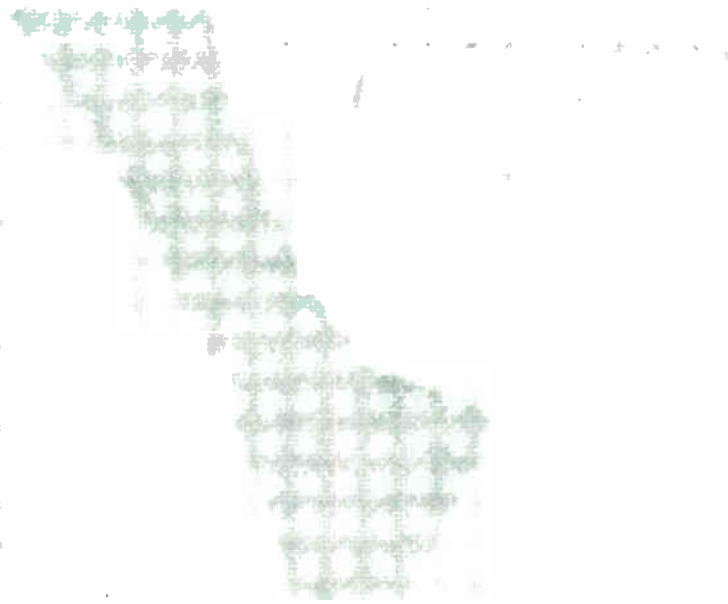


Sloat

STYLED BY BOB PLEATED TWISD... HARMONIAL GRAY OR BROWN... M. S. SLOAT COMPANY

48

art director EDWARD ROSTOCK  
artist MARY SUZUKI  
photographer DONALD MACK  
agency IRVING SERWER ADVERTISING, INC.  
advertiser I. MILLER & SON, INC.



travels by Miller is a better man



as witness  
Superlatives,  
the elegant flat for the lady who  
lives between town  
and country

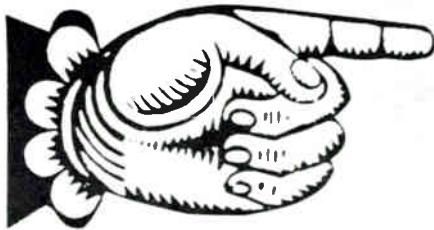


**BEHOLD**

our brilliant aggregation  
of Talent!

**THREE THRILLING HOURS**

OF ORIGINAL COMICALITIES



**SATURDAY NIGHT ON**

**NBC-TV**

**FEATURING**

the Kings and Queens of Hilarity  
guaranteed to Revive, Renovate, and  
Revitalize the Sagging Spirits

*The capers of a most clever couple*

**ETHEL & ALBERT**

*The merry mishaps of a mighty mite*

**MICKEY ROONEY**

*Fabulous fun with a frantic ex-fighter*

**THE DUKE**

*The irresistible, impulsive, incomparable*

**IMOGENE COCA**

*The one, the only*

**JIMMY DURANTE...**

*alternating with dancing, dashing*

**DONALD O'CONNOR**

*A great new entertainer, worthy member of this classic and unequalled retinue*

**GEORGE GOBEL**

*And to play, sing and dance to the favorite ballads of the nation*

**YOUR HIT PARADE**

THESE ENTERTAINERS ARE THE ONLY ENTERTAINERS WHO ARE ENTERTAINERS WHO ARE ENTERTAINERS WHO ARE ENTERTAINERS WHO ARE ENTERTAINERS

And as a special added attraction ...

Every fourth Saturday, 9:00 to 10:30 pm, a stupendous 90 minute

NBC "LIVE" COLOR SPECTACULAR "MAX LIEBMAN PRESENTS"

THESE ENTERTAINERS ARE THE ONLY ENTERTAINERS WHO ARE ENTERTAINERS WHO ARE ENTERTAINERS WHO ARE ENTERTAINERS

**SOLO OUT!**

Each and every booth is already taken and will be crisscrossed full of wondrous wares to be sold during the stupendous congregation of the public Saturday nights on

**NBC TELEVISION**

**49**

art director

BOB DOLOBOWSKY

artist

IRV BAHRT

agency

GREY ADVERTISING AGENCY, INC.

advertiser

NATIONAL BROADCASTING COMPANY



# I'm so mad I could cry!



Did you know that a cotton dress shrinks two whole sizes after a few washings?

Don't run this risk! Always be sure you see "Sanforized" on your cotton with your very own eyes. Make even your favorite salesgirl show you the "Sanforized" label before you buy.

A "Sanforized" cotton can never, never shrink out of fit . . . out of style.

## Sanforized

SAVES THE STYLE . . .  
PROTECTS YOU AGAINST SHRINKAGE!

50

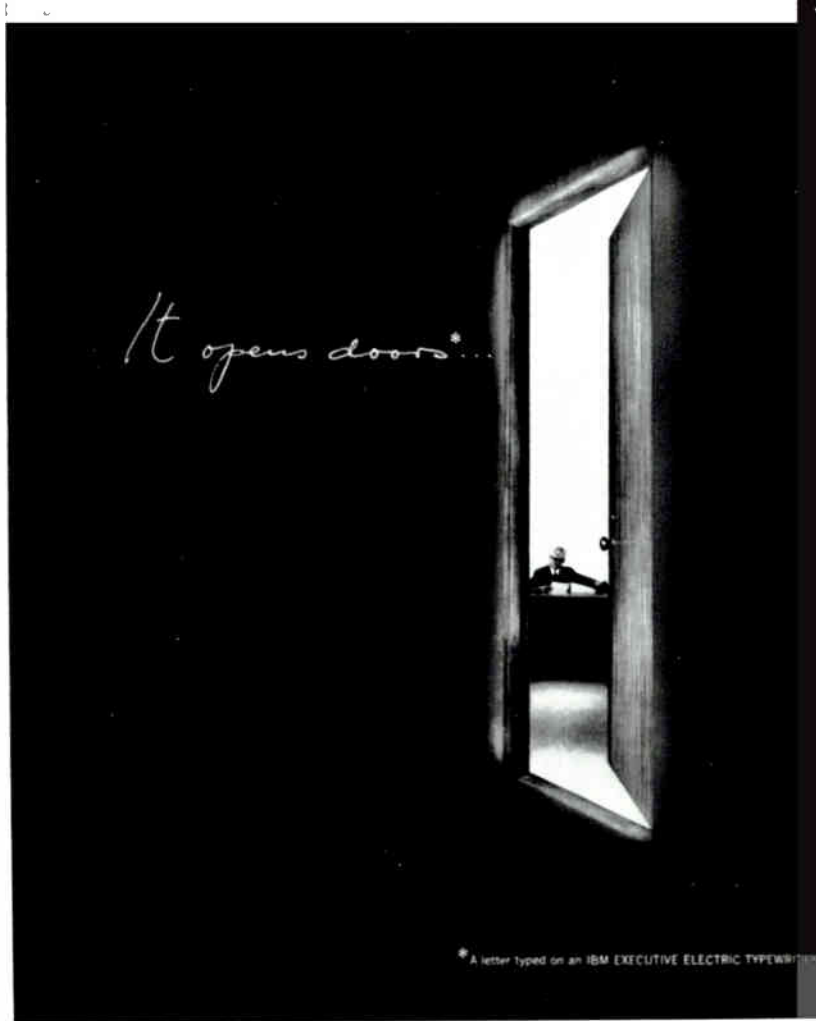
art director CARL S. HARRIS  
photographer MILTON GREENE  
agency YOUNG & RUBICAM, INC.  
advertiser CLUETT PEABODY & CO., INC.

51

art director PETER MEHLICH  
photographer PETER MEHLICH  
agency CECIL & PRESBRY, INC.  
advertiser FORTUNE MAGAZINE

52

art directors GEORGE KRICKORIAN, LOUIS SILVERSTEIN  
photographer ARNOLD NEWMAN  
publisher THE NEW YORK TIMES PROMOTION DEPT.  
publication THE NEW YORK TIMES



\*A letter typed on an IBM EXECUTIVE ELECTRIC TYPEWRITER

George began his career as a reporter for the New York Times. He was one of the first to report on the atomic bomb. He was also one of the first to report on the death of Franklin D. Roosevelt.

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### Reporter in the Pew




The New York Times

Old MacDonald had a farm,  
 Ee-I-ee-I-oh!  
 And on this farm he had a house,  
 Ee-I-ee-I-oh!  
 With cold drafts here, damp walls there,  
 Here a breeze, there a chill—  
 Everywhere a fuel bill.  
 Old MacDonald had a farm,  
 Ee-I-ee-I-oh!



Old MacD. rebuilt his farm,  
 Ee-I-ee-I-oh!  
 Now cold and damp can do no harm,  
 Ee-I-ee-I-oh!  
 With Temlok here and Temlok there,  
 Here it's snug, there it's tight—  
 Everywhere it's just right!  
 Now MacDonald loves his farm,  
 Ee-I-ee-I-oh!



Armstrong's Temlok® Sheathing builds valuable vent-round insulation into a house. Made of tough, asphalt-impregnated wood fibers, it cuts fuel bills in winter, air-conditioning costs in summer. And Temlok strengthens as it insulates. The large, easy-to-handle boards are quickly nailed to the framework, saving labor costs. Ask your building-materials dealer for complete information. 



Send for free booklet, "A Package of Ideas for Your New Home." It's filled with suggestions on building materials and methods. Write Armstrong Cork Company, 5410 Clark St., Lancaster, Penna.

**ARMSTRONG'S TEMLOK**  
 One of the building materials made by the makers of Armstrong's Linoleum

**53**  
*art director* WILLIAM H. GALE  
*artist* AURELIUS BATTAGLIA  
*agency* BATTEN, BARTON, DURSTINE & OSBORN, INC.  
*advertiser* ARMSTRONG CORK COMPANY

**54**

*art director* LESTER BEALL  
*artist* LESTER BEALL, JR.  
*photographers* LESTER BEALL, WILLIAM H. JOLI  
*agency* EDWARD GRACEMAN ASSOCIATES  
*advertiser* THE TORRINGTON MANUFACTURING COMPANY

■ AWARD FOR DISTINCTIVE MERIT

**55**

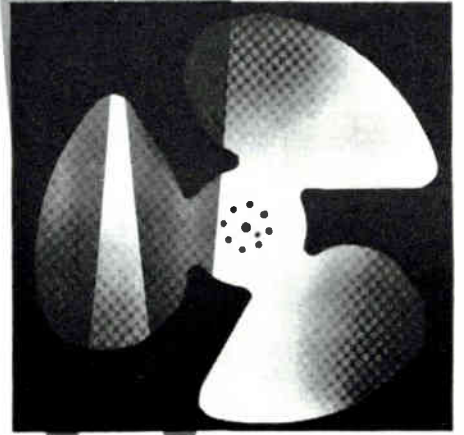
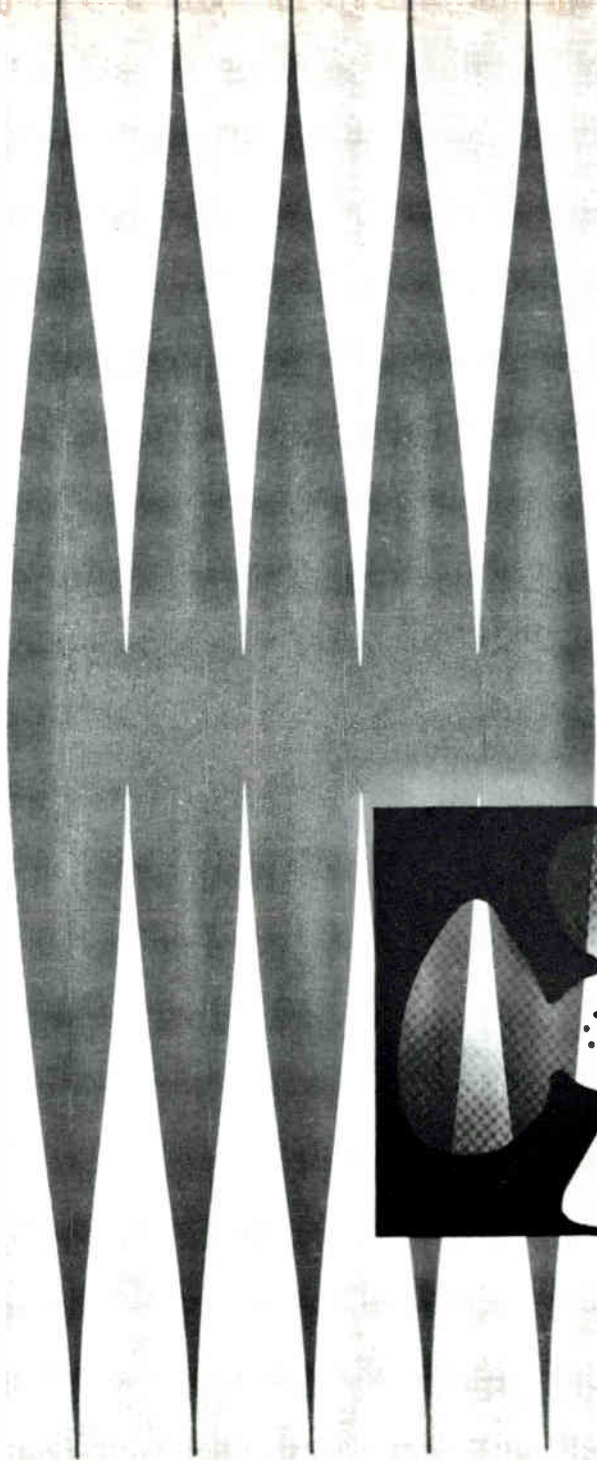
*art director* GENE FREDERICO  
*photographer* WYN MOROZ  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* INNOCENTI CORP., LAMBRETTA DIVISION

you  
 take  
 the  
 car...

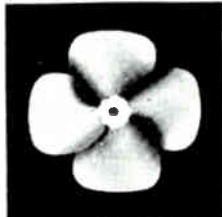
I'll  
 take  
 the  
 Lambretta!



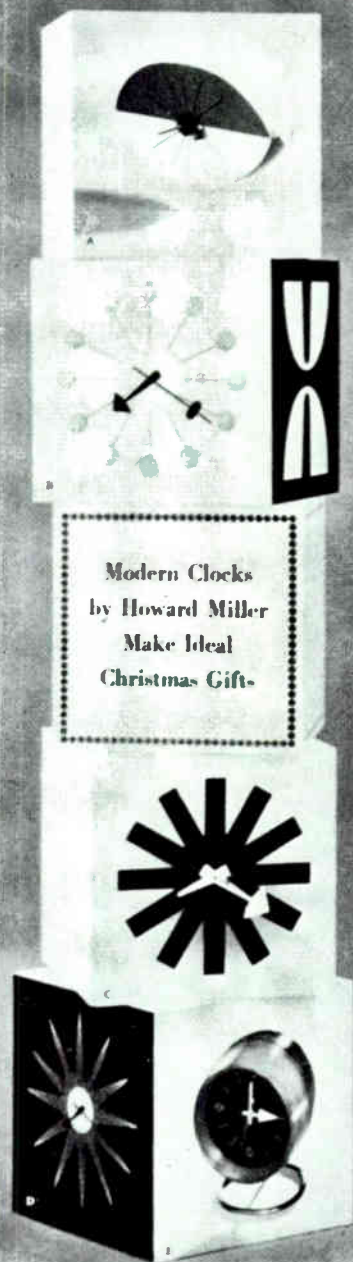
Push a button and off you glide to the club, to the 8:02, to Math class, to the supermarket. You'll be the smartest thing on wheels when you drive the Lambretta, Italy's darling, America's newest love! For information or your nearest dealer, call or write Lambretta Div., Innocenti Corp., 350 Fifth Avenue, N.Y. BR 9-8476



The older and more experienced a manufacturer becomes, the more he appreciates that success is not solely a matter of producing a fine product at a fair price. Rather it is the sum total of all the services, great and small, which he renders to his customers day by day and throughout the years.



THE  
**TORRINGTON**  
**MANUFACTURING COMPANY**  
TORRINGTON, CONNECTICUT  
VAN NUYS, CALIFORNIA · OAKVILLE, ONTARIO

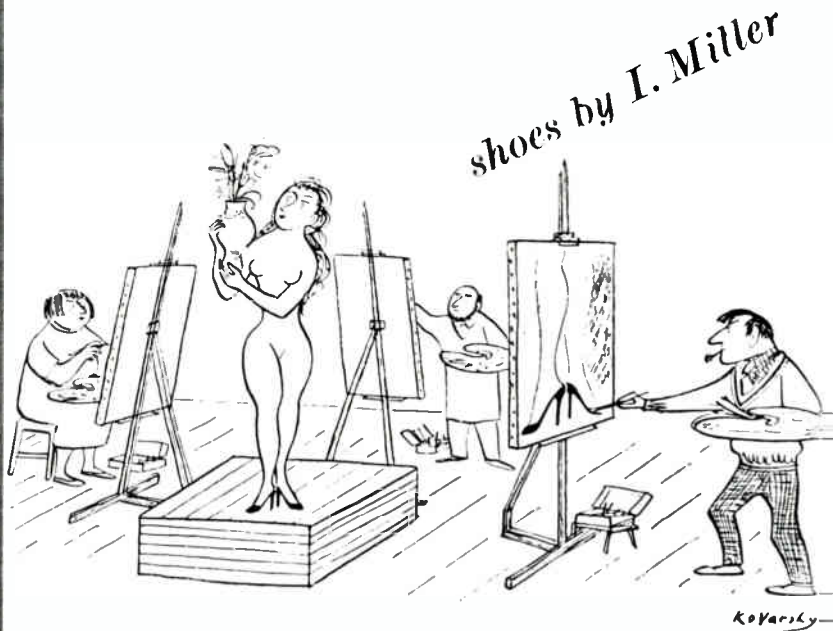


Modern Clocks  
by Howard Miller  
Make Ideal  
Christmas Gifts

#2219: \$19.90; #4755: \$30; #2213: \$14.75; #2214: \$25; #4765: \$25  
At better stores everywhere. Write Department NY-124 for free brochure.  
Prices subject to 10% Federal Excise Tax

**THE HOWARD MILLER CLOCK COMPANY, ZEELAND, MICH.**

Lamps, Clocks, Fire Tools  Designed by George Nelson



**56**

*art director* GEORGE NELSON  
*photographer* MIDORI  
*agency* ALFRED AUERBACH & ASSOCIATES  
*advertiser* HOWARD MILLER CLOCK COMPANY

**57**

*art director* EDWARD ROSTOCK  
*artist* ANATOLE KOVARSKY  
*agency* IRVING SERWER ADVERTISING, INC.  
*advertiser* I. MILLER & SON, INC.

**58**

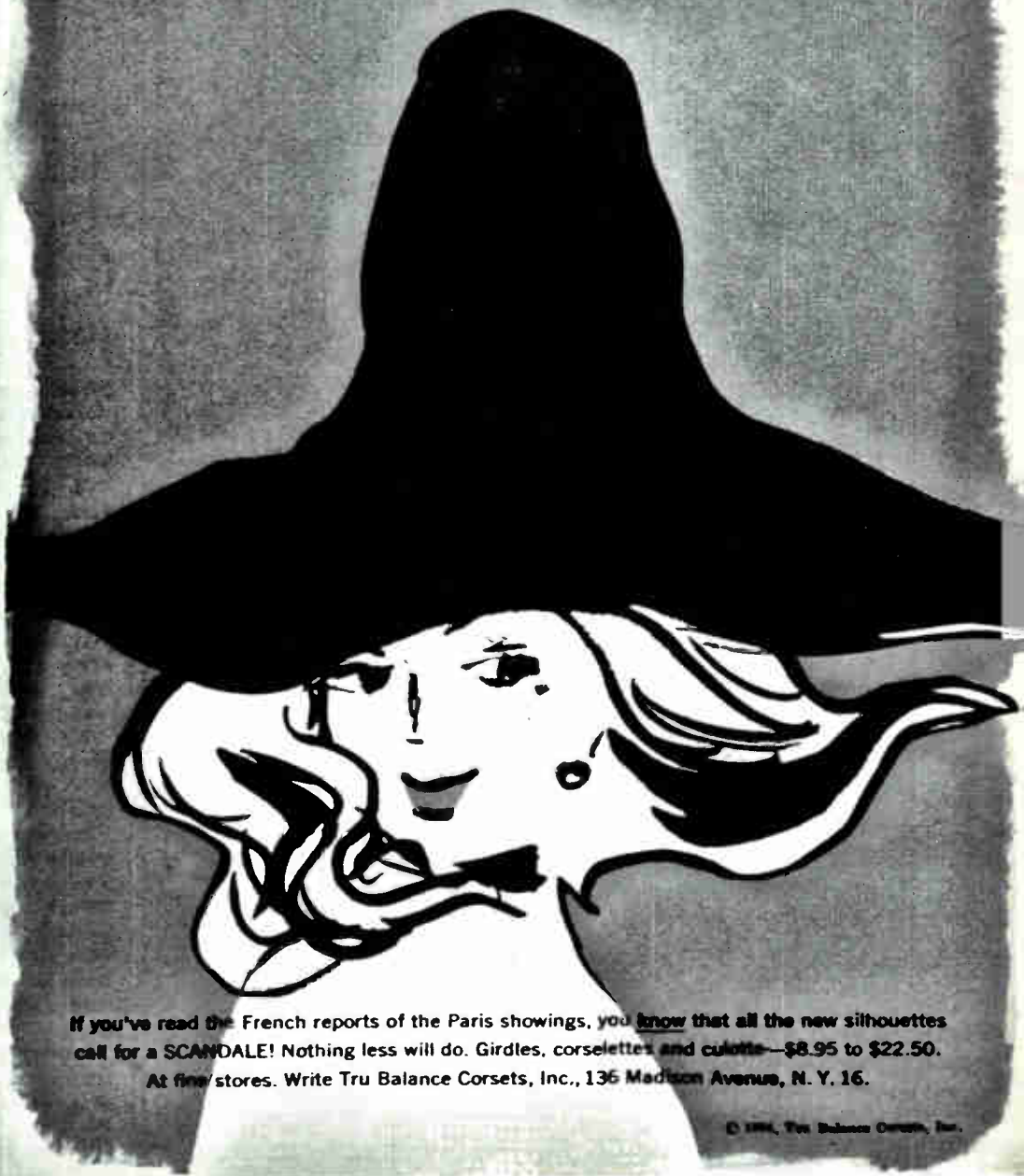
*art director* BERNARD GOLDBERG  
*artist* TOM MORROW  
*agency* THE ROCK MORE COMPANY  
*advertiser* THE BALANCE CORSETS, INC.

I feel I've got nothing on when I'm in a

# SCANDALE

by Tru Balance®

France's most famous girdles now in America!



If you've read the French reports of the Paris showings, you know that all the new silhouettes call for a SCANDALE! Nothing less will do. Girdles, corselettes and culotte—\$8.95 to \$22.50. At fine stores. Write Tru Balance Corsets, Inc., 136 Madison Avenue, N. Y. 16.



**LOGY LOUIE**



**LOUIE FELT HORRIBLE...**  
because he woke up headache and legs  
due to the need of a laxative.



**LOUIE WAS ALL THUMBS**...  
when he started thinking and thought he'd  
most of the day to find a punk that



**WIFEY KNEW BEST**...  
and bought him sparkling Sal Hepatica.  
The new Sal Hepatica and just



**LOOK AT LOUIE SMILE**  
He feels so good and so well now. You  
can see the difference in his smile.



**TAKE SPARKLING SAL HEPATICA  
...AND SMILE!**  
It has an added laxative quality  
without the harsh effects of  
stronger laxatives. It's the  
Swedish... at all times.

**59**  
*art director* DANA CAIRNS  
*artist* BUD SIMPSON  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* SAL HEPATICA, BRISTOL-MYERS

**60**  
*art director* ANN BRYAN  
*artist* JUNE DICKSON  
*advertiser* NEIMAN MARCUS

**61**  
*art director* CLARK MADDOCK  
*artist* TED GORKA  
*agency* McCANN-ERICKSON, INC.  
(CLEVELAND)  
*advertiser* SOHIO







*Neiman Marcus*

in various flavors:  
peppermint pink, strawberry  
red, avocado, banana, vanilla, fresh orange,  
Bahama Blue, saddle tan, navy or black.  
It's N.M.'s favorite basic moccasin in hand-crafted calfskin  
with an extra narrow heel and like walking on the wind.  
Wonderful with Bermudas and long socks, your sightseeing  
shortsuits, campus skirts. Take two pairs, they're  
fun! At Princeton Center or Young's Pet World  
fourth floor downtown.

**razzle-tassel 12.95**

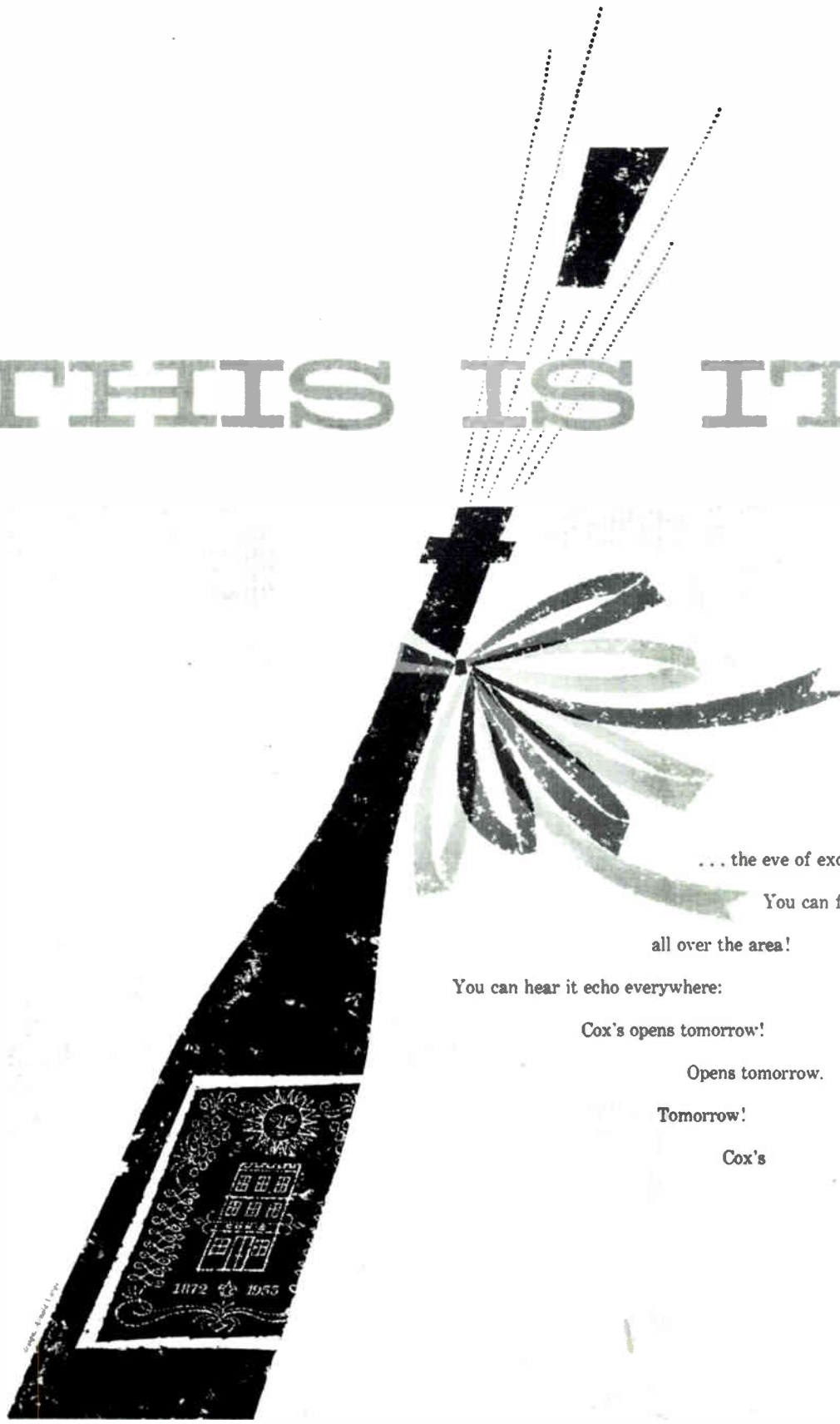


"HIGH"

IN  
SOHIO

SERVICE!

# THIS IS IT!



... the eve of excitement.

You can feel it in the air . . .

all over the area!

You can hear it echo everywhere:

Cox's opens tomorrow!

Opens tomorrow.

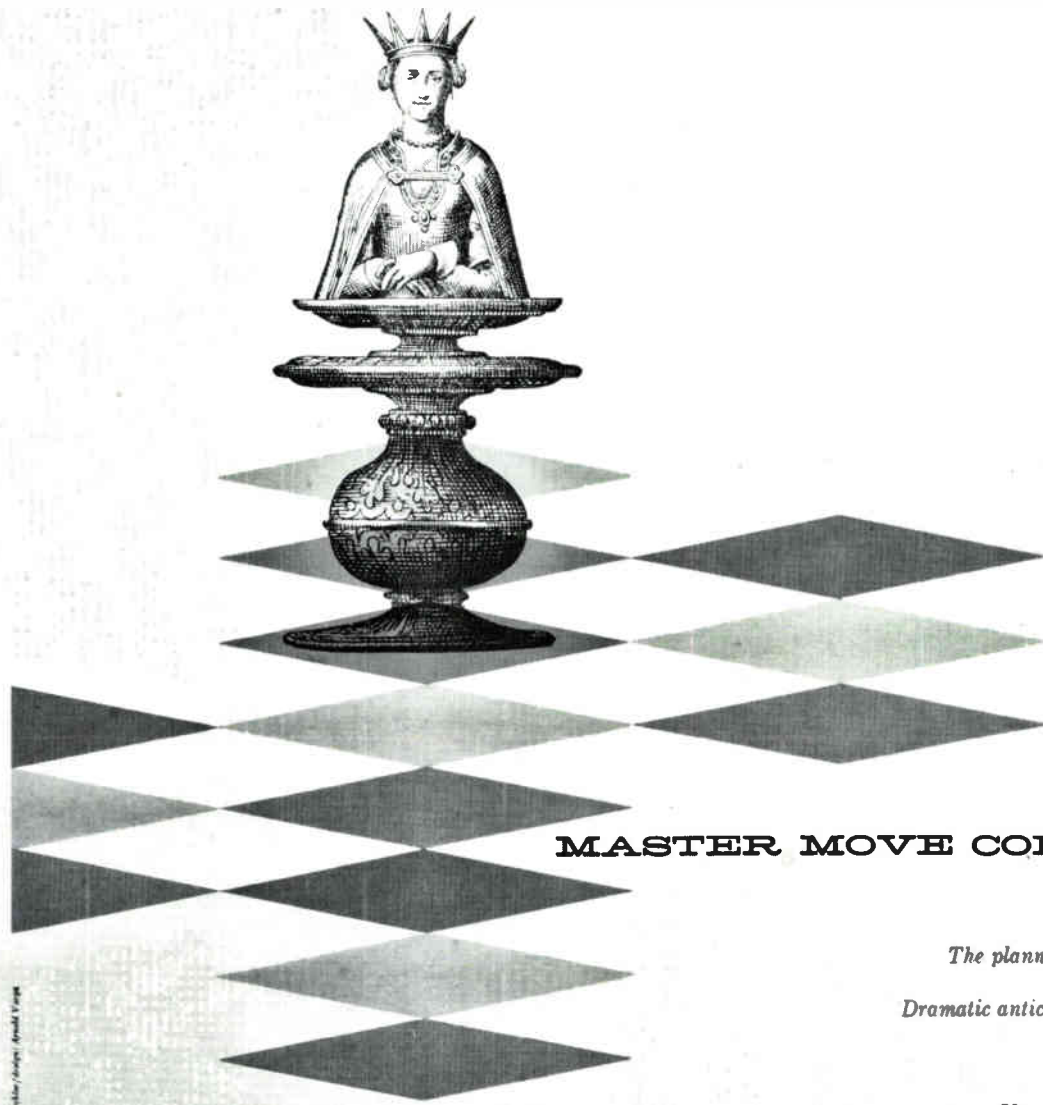
Tomorrow!

Cox's

62

*art director* ARNOLD VARGA  
*artist* ARNOLD VARGA  
*advertiser* COX'S, INC.

● ART DIRECTORS CLUB MEDAL



**MASTER MOVE COMING UP**

*...and everything's set.*

*The planning's a part of the past.*

*Dramatic anticipation fills the present.*

*And the future?*

*Very soon now, the big move.*

*It's yours to enjoy.*

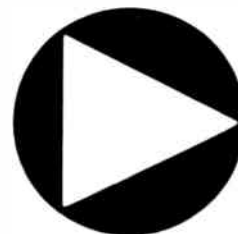
Check **COX'S**

antique chess piece—Bettman Archives/Archie/Arnold Varca

**63**

*art director* ARNOLD VARCA  
*artists* ARNOLD VARCA, THE BETTMAN ARCHIVES  
*advertiser* COX'S, INC.

■ AWARD FOR DISTINCTIVE MERIT





*Something fresh and wonderful!*

*all-new* **PLYMOUTH '55**

Biggest car of the low-price 3... Powerful new V-8 and 6 engines... new chassis... new Metal-in-Motion Styling... The all-new Plymouth is the car to measure against. This year, of all years, look at all 3.

CHOICE OF THESE TOP POWERPLANTS

V-8	75
V-6	70
V-4	65
I-6	60



On display Wednesday, November 17, at all Plymouth dealers

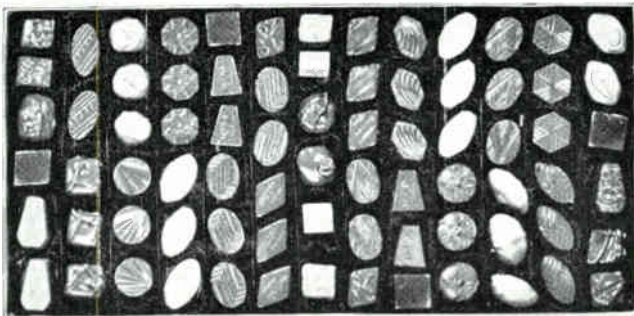
*a great new car for the YOU M. IN ME ART*



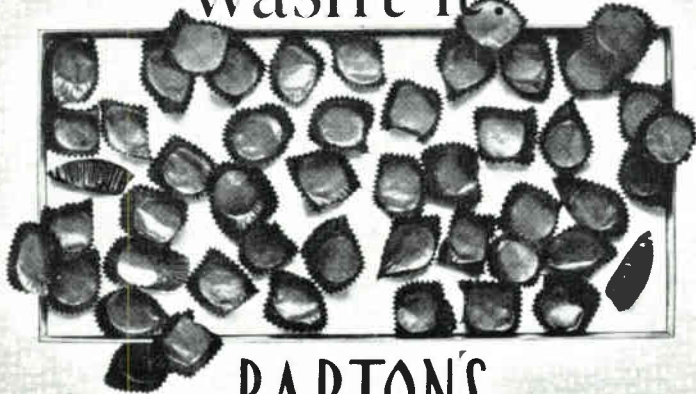
**64**

*art director* DON KUBLY  
*photographer* IRVING PENN  
*agency* N. W. AYER & SON, INC.  
*advertiser* PLYMOUTH DIVISION, CHRYSLER CORPORATION

delicious...



wasn't it?



**BARTON'S**  
*bonbonniere*  
 Continental Chocolates

Frames for Continental Chocbonniere and Continental Ice Cream  
 There are 33 Barton's Continental Chocolate Shops in New York, Philadelphia,  
 Chicago and San Antonio, Illinois. Mail Order Department  
 and Factory, 40 DuSable Ave., Brooklyn 1, N. Y. **OPEN SUNDAY**

**65**

*art director* HELMUT KRONE  
*photographer* TONY FICALORA  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* BARTON'S CONTINENTAL CHOCOLATES

66

art director LAWRENCE ZINK  
artist WILLIAM MELVIN  
agency THE RALPH H. JONES COMPANY  
advertiser CROSLY BROADCASTING CORPORATION

WLW radio  
has the  
lowest  
advertising  
cost of any  
media

67

art director ANN BRYAN  
artist JOHN ROGERS  
advertiser NEIMAN MARCUS

CROSLY BROADCASTING CORPORATION  
sales offices:  
New York · Cincinnati · Dayton · Columbus · Atlanta · Chicago

Neiman-Marcus

dessine par Evins à Paris! Une chaussure  
de style tres continental, talon fin, le bout  
effilé, quelques onces de daim noir,  
faconnees à la main 45.00

Traditional line-up—David Evans is here today through Saturday, with the marvelously elegant women going hand-in-hand in Paris—plus 225 other new designs! Meet him in our Show Salon, second floor, downtown only





This is a picture of a distinguished grocer loading a case of Schweppes Quinine Water into Commander Whitehead's Rolls. The old family retainer looks on with approval, because as long as he can remember, Schweppes has been the only mixer for an authentic Gin-and-Tonic. MORAL: Go buy yourself a case of Schweppes, and celebrate the arrival of summer.

Going places? On a budget? Fly American Aircoach \$98<sup>00</sup> to Washington  
 \$66<sup>00</sup> to New York. In big, fast DC-6's



DALLAS-FORT WORTH '67" MEMPHIS '68" NASHVILLE '64"

**AMERICAN AIRLINES** INC.

**68**

*art director* WILLIAM BINZEN, JR.  
*typographer* KURT H. VOLK, INC.  
*photographer* PAUL RADKAI  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* METROPOLITAN BOTTLING COMPANY

- AWARD FOR DISTINCTIVE MERIT
- ★ TYPOGRAPHIC AWARD

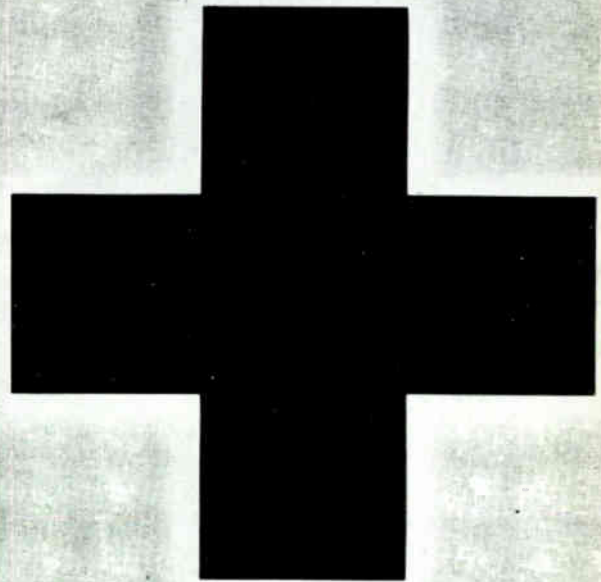
**69**

*art director* SUREN ERMOYAN  
*photographer* BEN SOMOROFF  
*agency* RUTHRAUFF & RYAN  
*advertiser* AMERICAN AIRLINES, INC.

**70**

*art director* JEFF WILKS  
*advertiser* J. W. ROBINSON

- AWARD FOR DISTINCTIVE MERIT



*Your contribution plus our contribution*

*equal the effectiveness of the RED CROSS*

*JWRobinson*

Today on **RADIO**

0:00 pm *City Hospital*

0:00, 0:00 pm *Allan Jackson-News*

0:00 pm *The Peter Lind Hayes Show*

0:00 pm *Let's Pretend*

0:00 pm *Football Roundup*

Dial 0000  
CBS Radio

**WAAA**

71


art director LOUIS DORFSMAN  
typographer ADVERTISING COMPOSITION, INC.  
artist CALVIN ANDERSON  
producer CBS RADIO  
advertiser CBS RADIO

★ TYPOGRAPHIC AWARD

72

art director WILLIAM GOLDEN  
producer CBS TELEVISION  
advertiser CBS TELEVISION



TODAY AT 0:00 PM  
WAAA-TV, CHANNEL 00   
NEBRASKA VS. DUKE

**THE  
ORANGE  
BOWL  
GAME**

A GILLETTE CAVALCADE OF SPORTS FEATURE





# ALLAN JACKSON

Saturdays  
00:00 PM  
00:00 PM  
00:00 PM

The world—at your fingertips!  
Weekend news coverage that's fast, accurate, complete...  
WAAA Dial 0000 CBS Radio

Sundays  
00:00 AM  
00:00 PM  
00:00 PM  
00:00 PM

# ROBERT TROUT

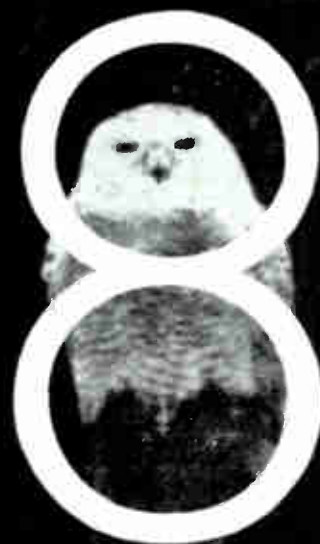
73

*art director* LOUIS DORFSMAN  
*artist* CALVIN ANDERSON  
*producer* CBS RADIO  
*advertiser* CBS RADIO

74

*art director* HERSHEL BRAMSON  
*agency* LAWRENCE C. GUMBINNER  
ADV. AGENCY, INC.  
*advertiser* KOLMER-MARCUS

open until



tonight

**Kolmer-Marcus**

Men's Clothing • Hats • Haberdashery • Shoes  
Open other days until 5:30 • B'way at 37th St.

75

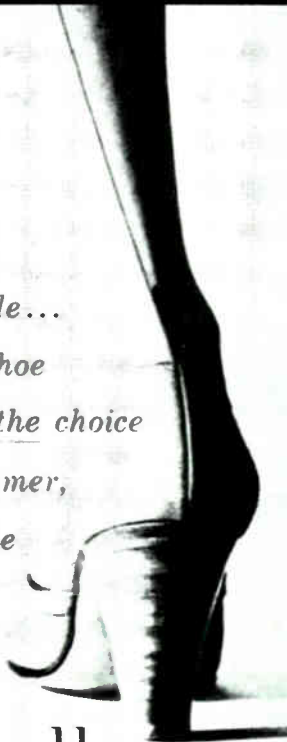
*art director* SARA GIOVANITTI  
*photographer* BEN SOMOROFF  
*publisher* STREET & SMITH PUBLICATIONS, INC.  
*publication* MADEMOISELLE

76

*art director* LOUIS SILVERSTEIN  
*artist* WALTER EINSEL  
*publisher* THE NEW YORK TIMES, PROMOTION DEPT.  
*publication* THE NEW YORK TIMES

■ AWARD FOR DISTINCTIVE MERIT

*Mademoiselle...  
where the shoe  
always fits the choice  
young customer,  
custom-made  
for you!*



Mademoiselle

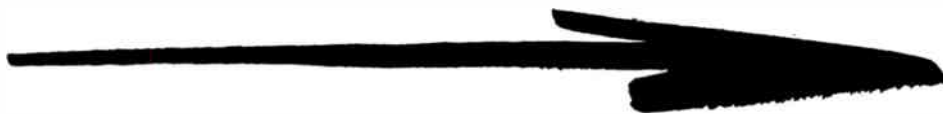
*for the 18-to-30 market... a Street and Smith Publication*



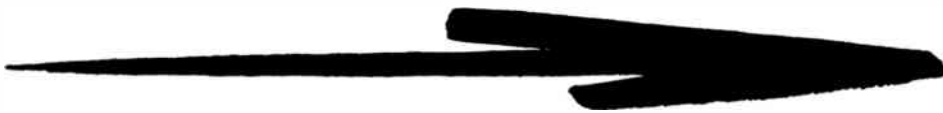
## FOR SALE Country Property

See the big selection advertised  
in The New York Times—New  
York's leader in farm advertis-  
ing. Today and every day in the  
Classified Pages.

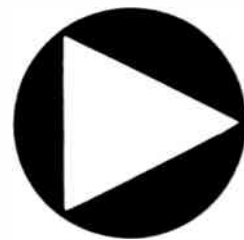
Coming soon



in the '55 FORD



THUNDERBIRD STYLING

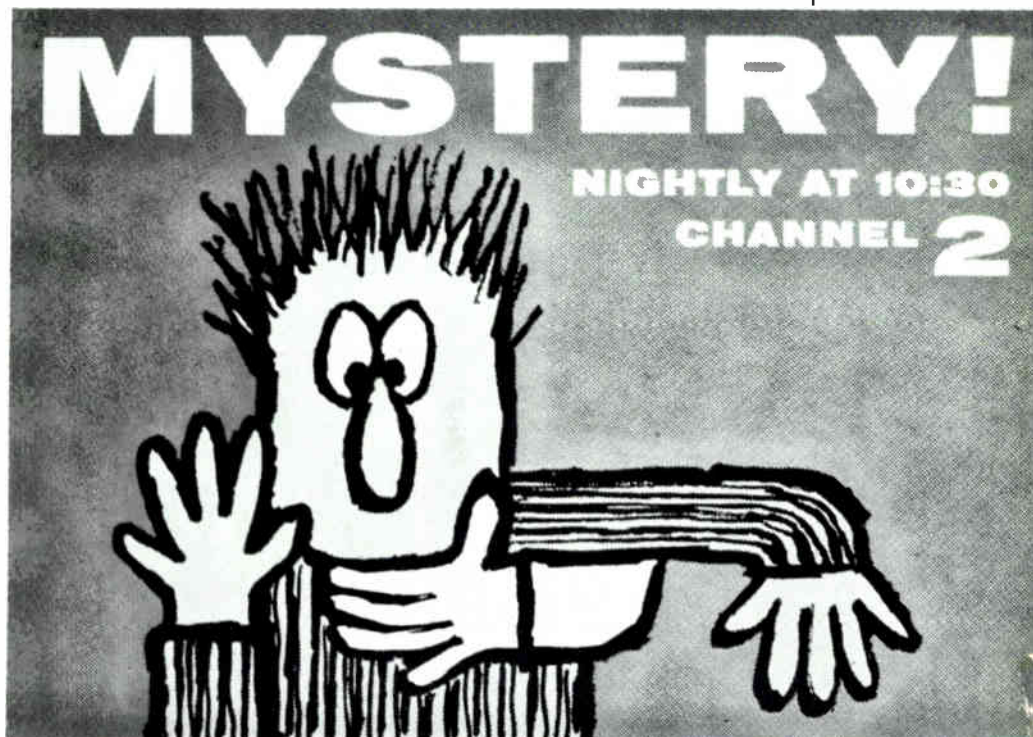


77

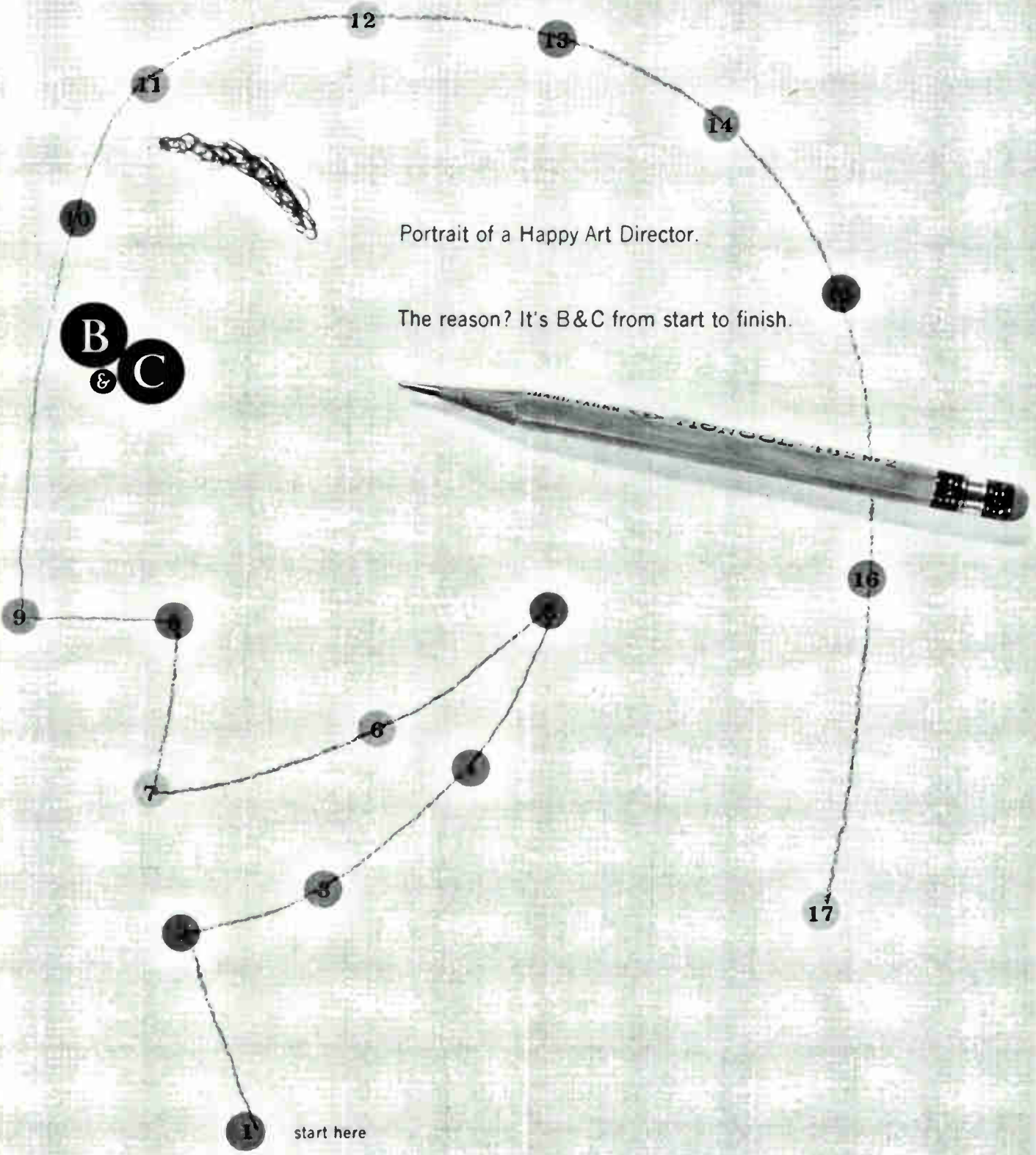
*art director* WILLIAM H. BUCKLEY  
*artist* SAM MARSH  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* FORD DIVISION, FORD MOTOR COMPANY

78

*art director* ROBERT GUIDI  
*artist* ROBERT GUIDI  
*producer* TRI-ARTS  
*advertiser* KNXT-CBS TELEVISION, L. A.



MON-CITY DETECTIVE, TUES-SCOTLAND YARD, WED-INTERNATIONAL POLICE  
THURS-THE ADVENTURES OF THE FALCON, FRI-TALES OF TOMORROW



Portrait of a Happy Art Director.

The reason? It's B&C from start to finish.

**B**  
&  
**C**

**1** start here

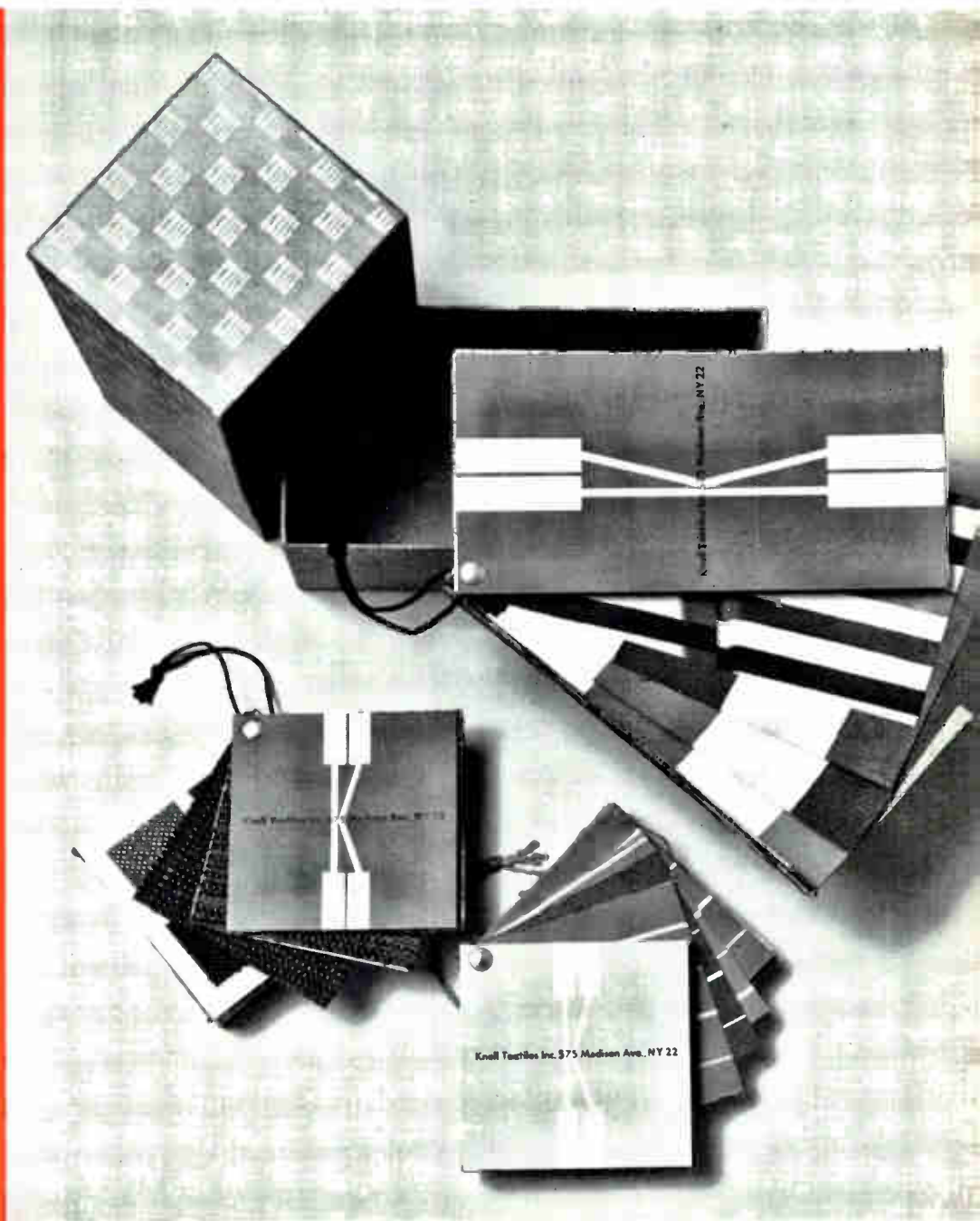
79

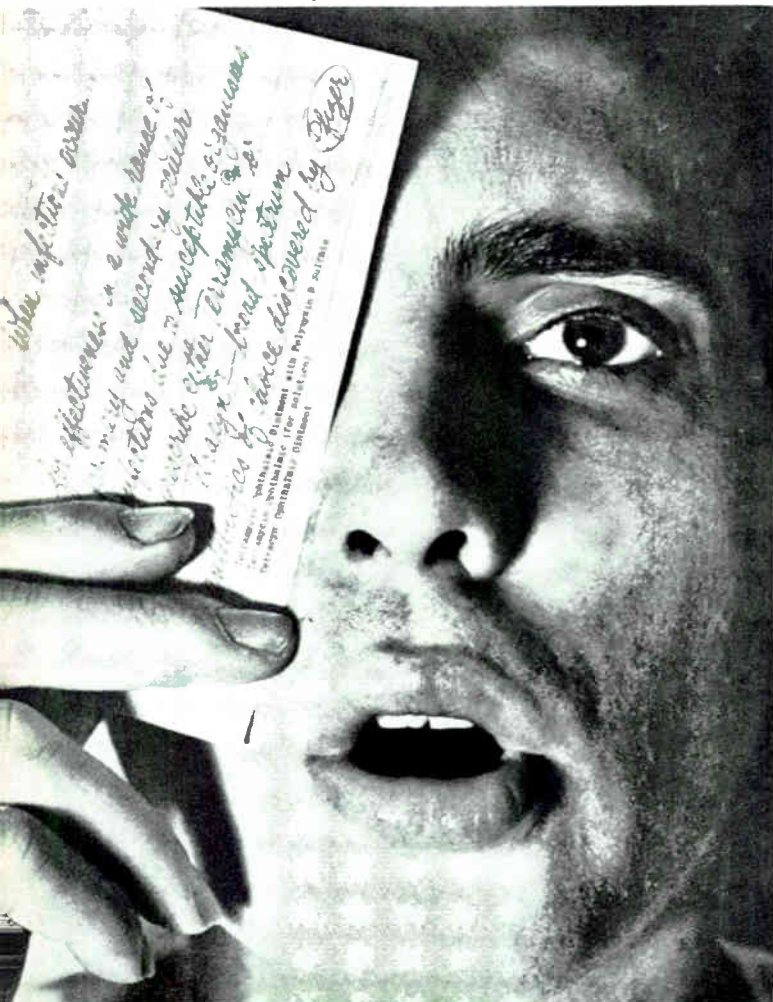
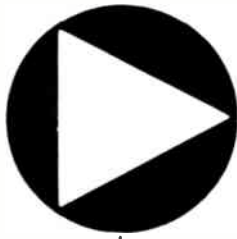
*art director* ADVERTISING DESIGNERS  
*artist* KENNETH PARKHURST  
*agency* HAL STEBBINS, INC.  
*advertiser* BROWN & CALDWELL

■ AWARD FOR DISTINCTIVE MERIT

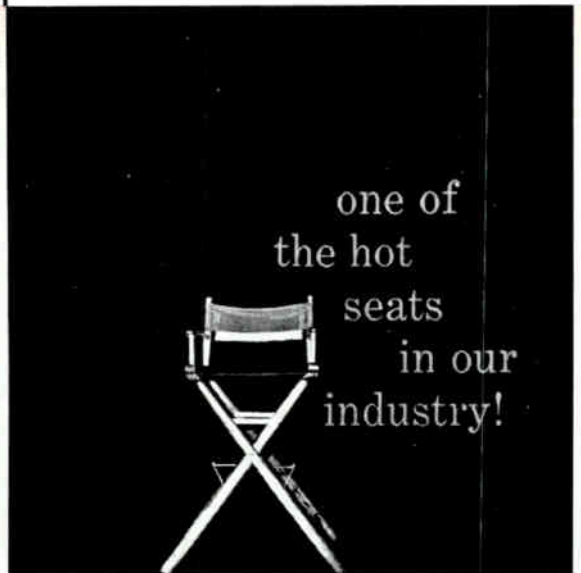
80

*art director* HERBERT MATTER  
*photographer* HERBERT MATTER  
*agency* THE ZLOWE COMPANY  
*advertiser* KNOLL TEXTILES, INC.





81



*A motion picture comes from many hands and hearts. A distributor, who receives the finished film honors and understands the responsibility of all the creative talent who participate. From Producer to bit player, all are important. ROBERT MERRICK, who was the director of "Apache" and "Vera Cruz" (which opened to SRO business, Christmas Day at the Capitol Theater) has now completed his assignment as producer-director of "Kiss Me Deadly," for United Artists release.*

**83**

*art director* SAUL BASS  
*photographer* SAUL BASS  
*advertiser* UNITED ARTISTS FILM CORPORATION

**84**

*advertiser* HARRY ZELENKO, MARION ZELENKO  
*photographer* MARION ZELENKO  
*agency* WILLIAM D. McADAMS, INC.  
*advertiser* CHAS. PFIZER & CO., INC.

**85**

*art director* SAUL BASS  
*photographer* MAX YAVNO  
*advertiser* CLEARY, STRAUSS & IRWIN

■ AWARD FOR DISTINCTIVE MERIT

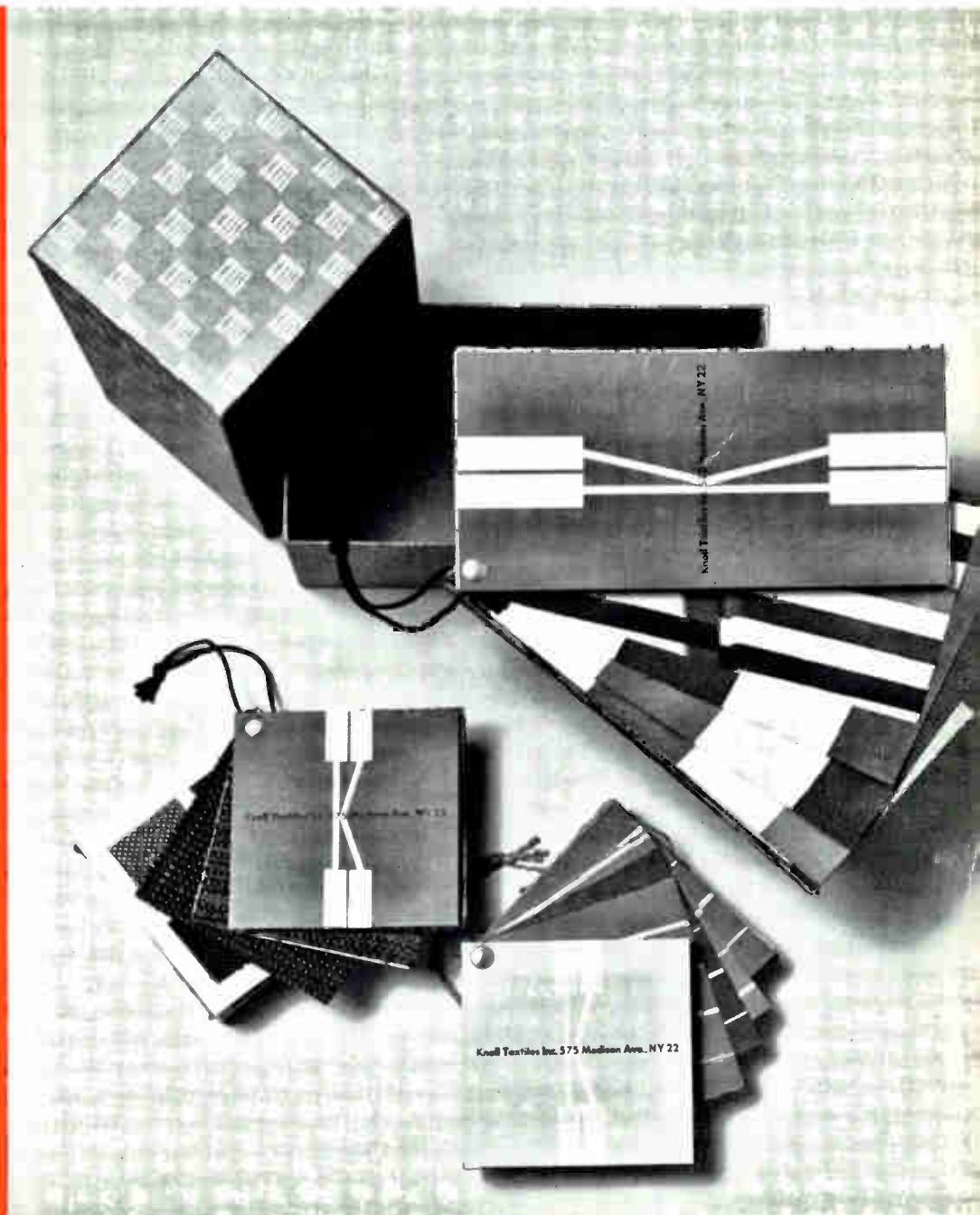
79

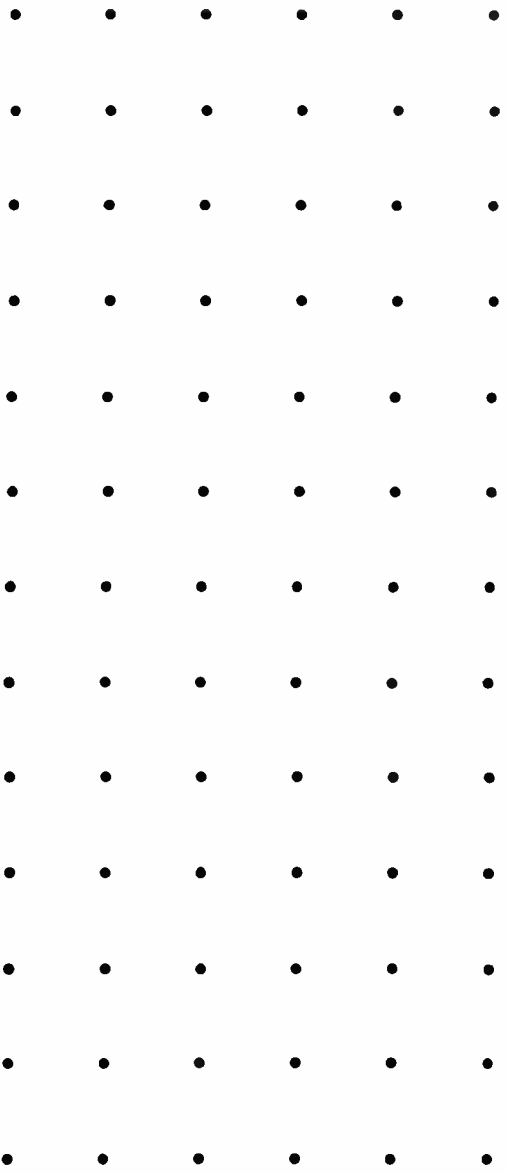
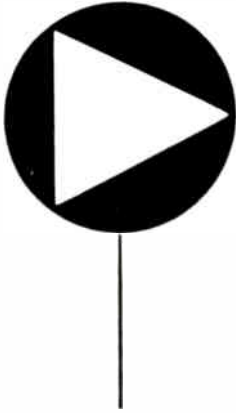
*art director* ADVERTISING DESIGNERS  
*artist* KENNETH PARKHURST  
*agency* HAL STEBBINS, INC.  
*advertiser* BROWN & CALDWELL

■ AWARD FOR DISTINCTIVE MERIT

80

*art director* HERBERT MATTER  
*photographer* HERBERT MATTER  
*agency* THE ZLOWE COMPANY  
*advertiser* KNOLL TEXTILES, INC.





**81**

*art director* LEONARD RUBEN  
*photographer* MAC BALL STUDIO  
*agency* LESTER ROSSIN ASSOCIATES, INC.  
*advertiser* LEDERLE LABORATORIES

**82**

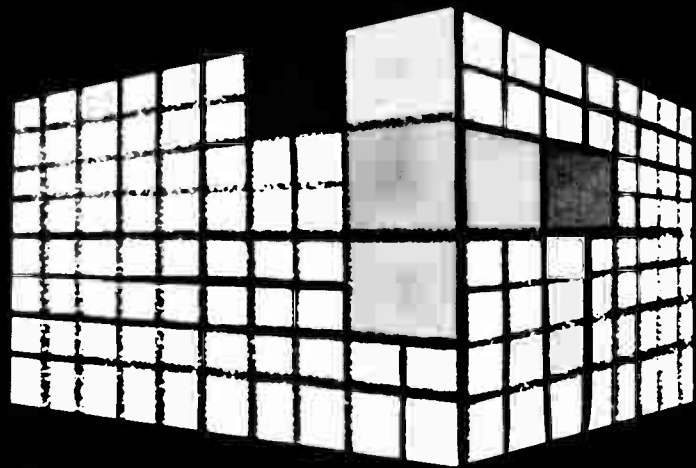
*art director* JAY GENSER  
*artist* JAY GENSER  
*producer* RUDER & FINN ASSOCIATES  
*advertiser* THE BETTINGER CORPORATION

**PALATABILITY**

acceptance, combined with broad-spectrum effectiveness. Each teaspoonful contains 125 mg. AUREOMYCIN.

**AUREOMYCIN<sup>®</sup> CALCIUM SYRUP**  
Chlortetracycline

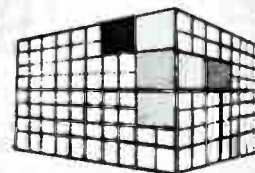




*The Bettinger Corporation, with the most diversified equipment in the architectural porcelain enamel field, offers architects a complete service: design, color consultation, laboratory controlled production, construction engineering and product integration, installation.*

### *The Most Respected Name in Architectural Porcelain Enamel*

- FIRST in porcelain enamel curtain wall construction
- FIRST in prefabricated mechanically assembled porcelain panels
- FIRST in porcelain enamel-on-steel murals
- FIRST in engineered porcelain for church steeples
- FIRST in ceramic-on-steel tile (Vest)
- FIRST in ceramic-coated magnetic steel chalkboard (Armorply)
- FIRST in porcelain-on-steel roofing and siding (V-CORR)
- FIRST in architectural engineered porcelain enamel on aluminum
- FIRST in establishing a separate architectural and color engineering department



### **The Bettinger Corporation Family of Companies**

**The Bettinger Corp.**  
Waltham, Mass.  
Home Office

**Toledo Porcelain Enamel Products Company**  
Toledo, Ohio

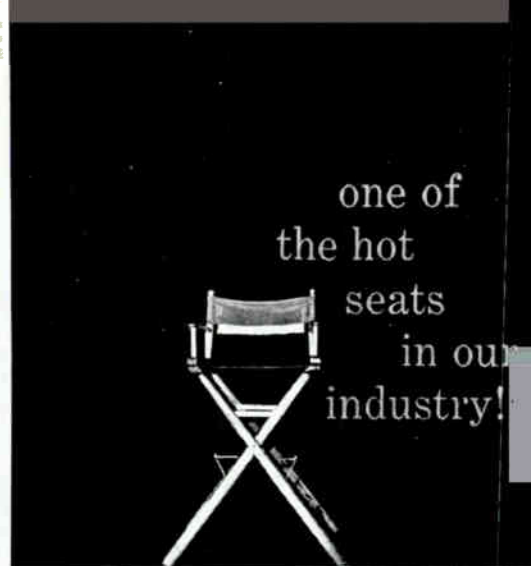
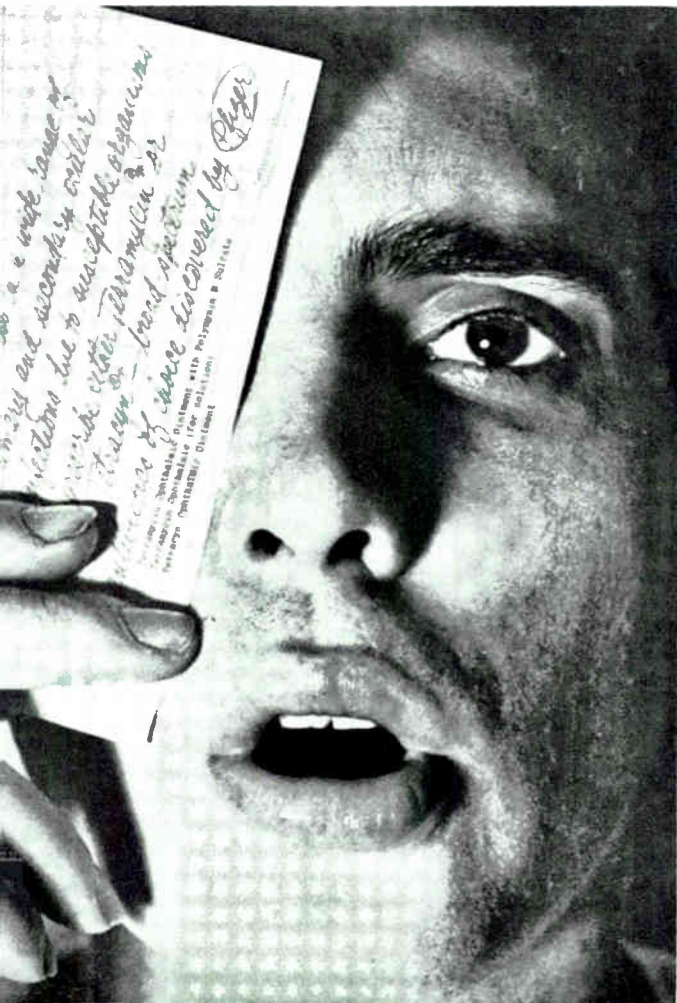
**Porcelain Enamel Products Corp.**  
Rehoboth, Ma.

**Sico, Inc.**  
(Panel Cores)  
Portsmouth, N. H.

**Halrick Inc.**  
(Porcelain on Aluminum)  
Dartmouth, Conn.

and  
in  
Canada

**Graham Bell, Ltd.**  
Steepleton, U.K.



*A motion picture comes from many hands and hearts. A distributor, who receives the finished  
knows and understands the responsibility of all the creative talent who participate. From  
Producer to bit player, all are important. RUTH WELLS, who was the director of "Ap  
and "Vera Cruz" (which opened to SRO business, Christmas Day at the Capitol Theater) ha  
completed his assignment as producer-director of "Kiss Me Deadly," for United Artists ret*

**83**

*art director* SAUL BASS  
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*advertiser* UNITED ARTISTS FILM CORPORATION

**84**

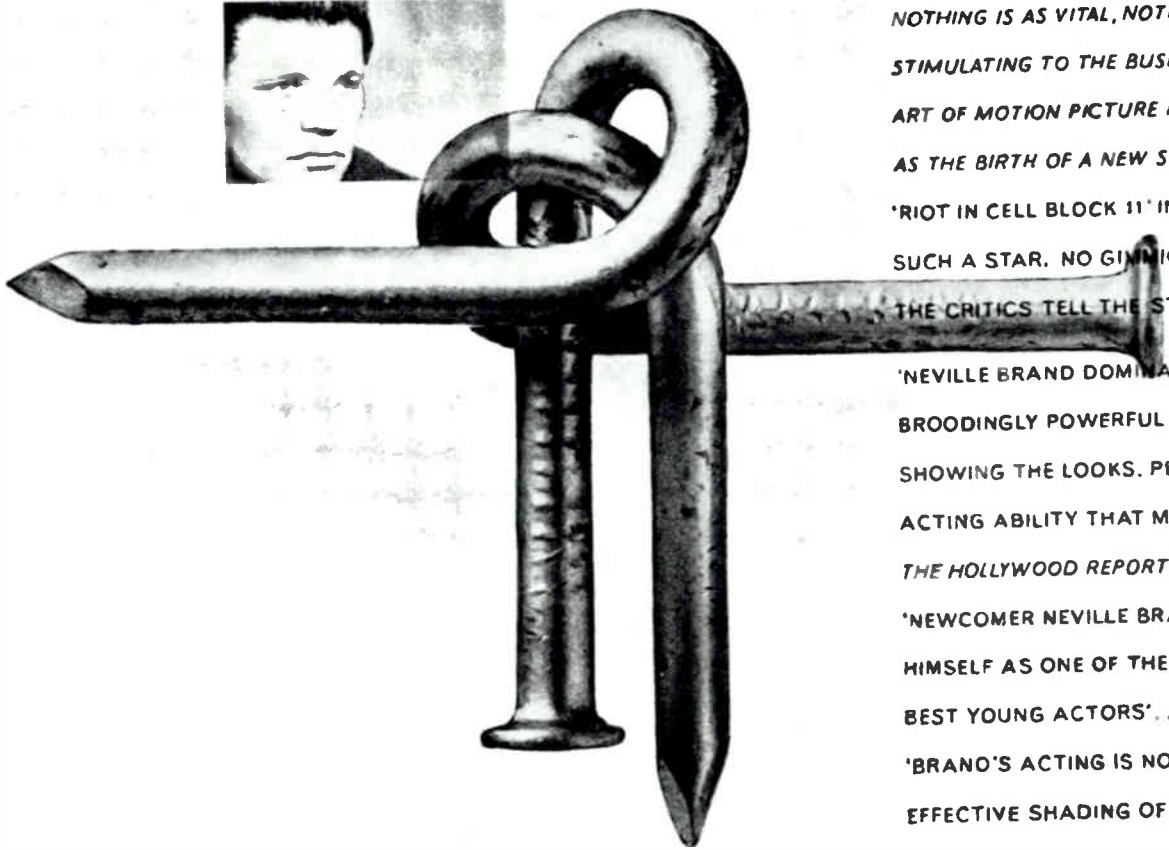
*advertiser* HARRY ZELENKO, MARION ZELENKO  
*photographer* MARION ZELENKO  
*agency* WILLIAM D. McADAMS, INC.  
*advertiser* CHAS. PFIZER & CO., INC.

**85**

*art director* SAUL BASS  
*photographer* MAX YAVNO  
*advertiser* CLEARY, STRAUSS & IRWIN

■ AWARD FOR DISTINCTIVE MERIT

## Gimmick?



HOLLYWOOD HAS HERALDED THE BIRTH OF A WIDE VARIETY OF TECHNICAL INNOVATIONS THESE PAST FEW YEARS...

SOME OF THESE HAVE BEEN GIMMICKS. OTHERS WILL ENDURE AS VITAL AND STIMULATING CONTRIBUTIONS TO THE ENTERTAINMENT INDUSTRY...

NONETHELESS, THIS IS A GOOD TIME TO REMEMBER ONE INDISPUTABLE FACT... NOTHING IS AS VITAL, NOTHING IS AS STIMULATING TO THE BUSINESS AND THE ART OF MOTION PICTURE MAKING AS THE BIRTH OF A NEW STAR...

'RIOT IN CELL BLOCK 11' INTRODUCES SUCH A STAR. NO GIMMICK THIS... THE CRITICS TELL THE STORY...

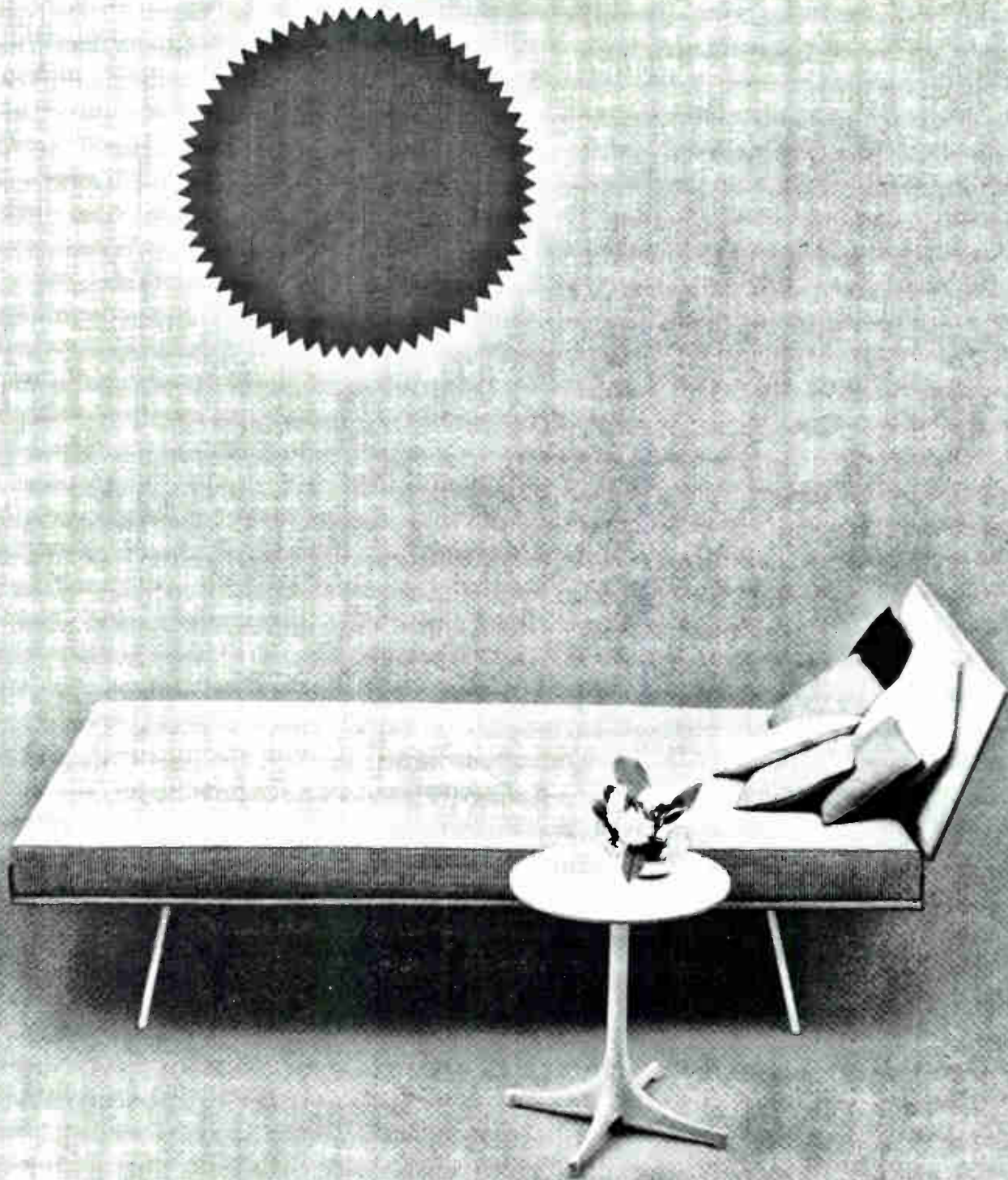
'NEVILLE BRAND DOMINATES WITH HIS BROODINGLY POWERFUL PORTRAYAL... SHOWING THE LOOKS, PERSONALITY AND ACTING ABILITY THAT MAKES STARS'... THE HOLLYWOOD REPORTER

'NEWCOMER NEVILLE BRAND ESTABLISHES HIMSELF AS ONE OF THE INDUSTRY'S BEST YOUNG ACTORS'... FILM DAILY

'BRAND'S ACTING IS NOT ONLY EFFECTIVE SHADING OF FACE AND VOICE BUT IN EVERY MOVEMENT OF HIS BODY'... NEW YORK DAILY NEWS

'A BRILLIANT DELINEATION BY NEVILLE BRAND'... NEW YORK DAILY MIRROR

'NEVILLE BRAND DOES A SUPERB JOB'... JOHN McCARTEN, THE NEW YORKER



FIRST AWARD FROM THE AMERICAN INSTITUTE OF DECORATORS TO GEORGE NELSON'S THIN-EDGE BED... A NEW DESIGN WHICH ELIMINATES UNNECESSARY BULK WHILE RETAINING DEEP COMFORT. ON VIEW AT ALL HERMAN MILLER SHOWROOMS

HERMAN MILLER ZEELAND, MICHIGAN

SHOWROOMS: NEW YORK, CHICAGO, GRAND RAPIDS, KANSAS CITY, LOS ANGELES • WRITE TO DEPT. I-84 FOR FREE COPY OF "A CROSS SECTION OF HERMAN MILLER FURNITURE"

...read as they will  
 (or can) most people  
 still find it easier to listen...



Once upon a time, the world was a much smaller place. And whenever someone had something to say, all he did was speak up.

But soon people began to get out of earshot. And Communication became more and more difficult.

Till one day one man sat down on his stone, and chipped out something called writing. Then someone else passed along, decoded this sculpture, and reading came into the world. Lo! The primitive one-step process of talking and listening had been replaced with something more complex.

But it wasn't replaced after all. For read as they will (or can) most people still find it easier to listen. And people who want to get a message across still find it easier, and more effective, to talk.

Especially now that one medium of communication can carry a message to everyone: Radio. In 115 million places. The easiest, yet most powerful means of telling everybody that's ever been devised.

Radio is intimate, personal, persuasive. And when it's the voice of an old friend, people suspect what they hear.

Radio is rhythm, music, sound effects—all the things that are fun to hear over and over. Things that are hard to forget.

Radio, in short, is sound. And being sound, radio moves over

stop at

time. As soon as the entertainment comes to a stop, the sales message immediately begins. The message is hard to miss. And since radio moves one group of words at a time, the sales points can't be slipped over.

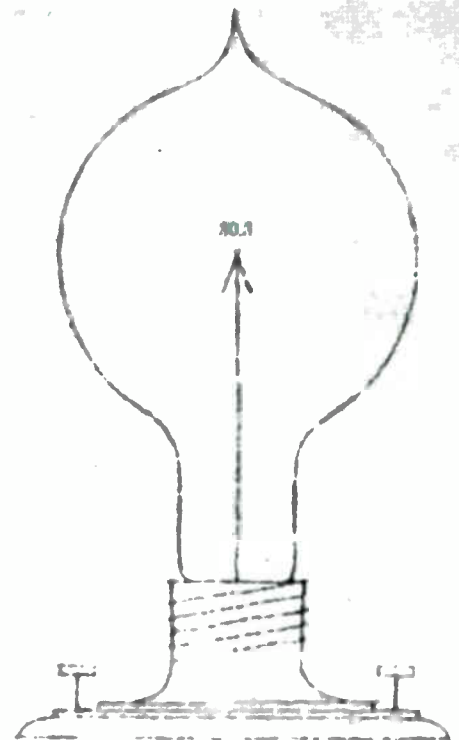
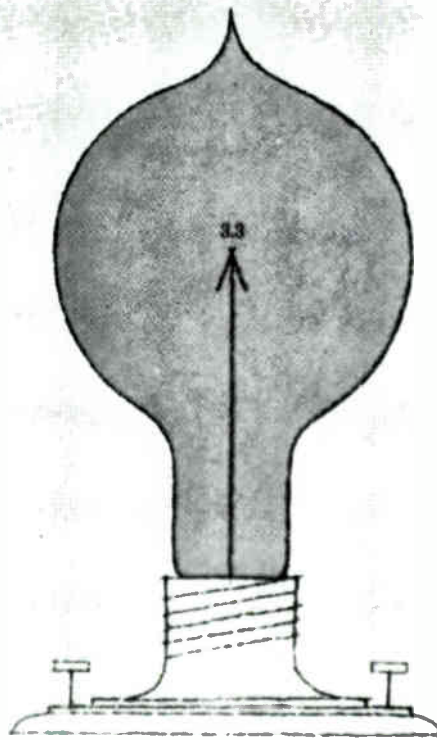
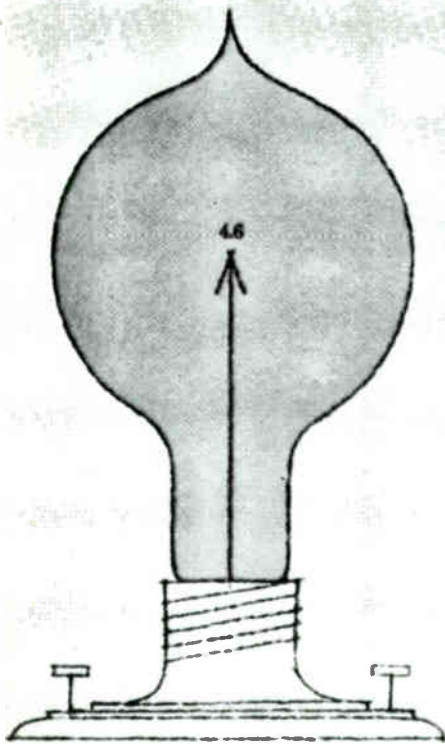
Today, there's one place in radio where sound sells best, and that is CBS Radio. Presenting more of America's top programs... over more of the nation's best stations... CBS Radio is heard by bigger audiences than anywhere else in radio.

And offering the lowest cost for every sales message delivered, it's CBS Radio whose more of the top national advertisers are heard. So many, with so much to say, that CBS Radio leads all other networks in billings for the fifth consecutive year.



**86**  
 art director GEORGE NELSON  
 photographer MIDORI  
 agency ALFRED AUERBACH ASSOCIATES  
 advertiser HERMAN MILLER FURNITURE COMPANY

**87**  
 art director LOUIS DORFSMAN  
 artist OLD ENGRAVING  
 producer CBS RADIO  
 advertiser CBS RADIO

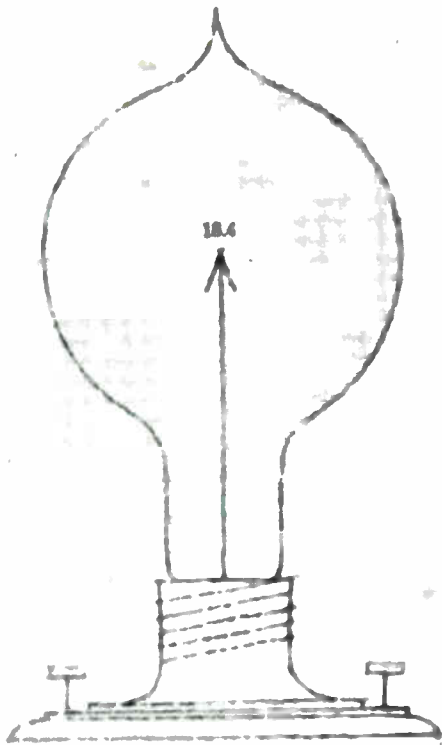


The number right inside the bulb is the rating of light in all four networks shown together on TBS Television where it was a higher TV-index rating than on all the other networks combined.

This was a major television network for the first time in the history of the TV industry. For a network to have a higher rating than any other Sunday night program is simply not heard of. That every advertiser knows, makes the television value of advertising a single program with the strength possible elsewhere.

Actually, the strength of the network is not the only thing to consider. The strength of the network is the TV-index rating. For in the major markets where networks compete, and especially can be directly compared, the average program on TBS Television, day or night, comes in with the highest rating of all the other networks.

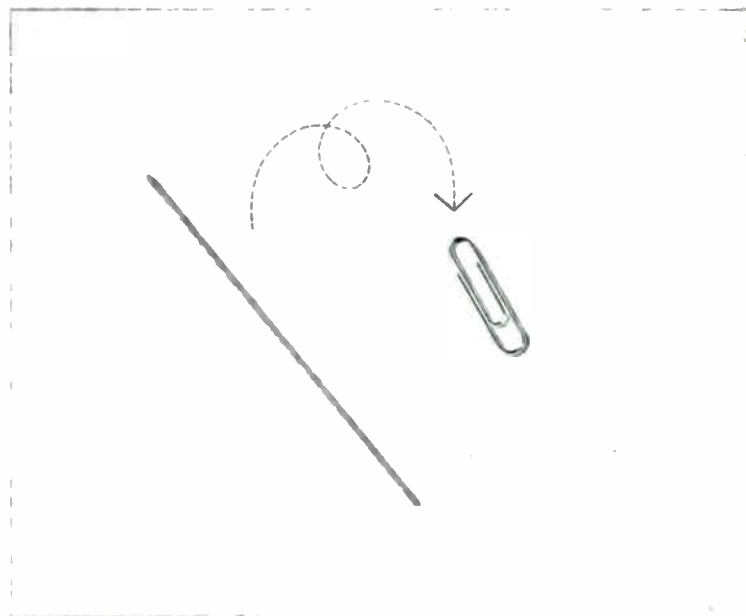
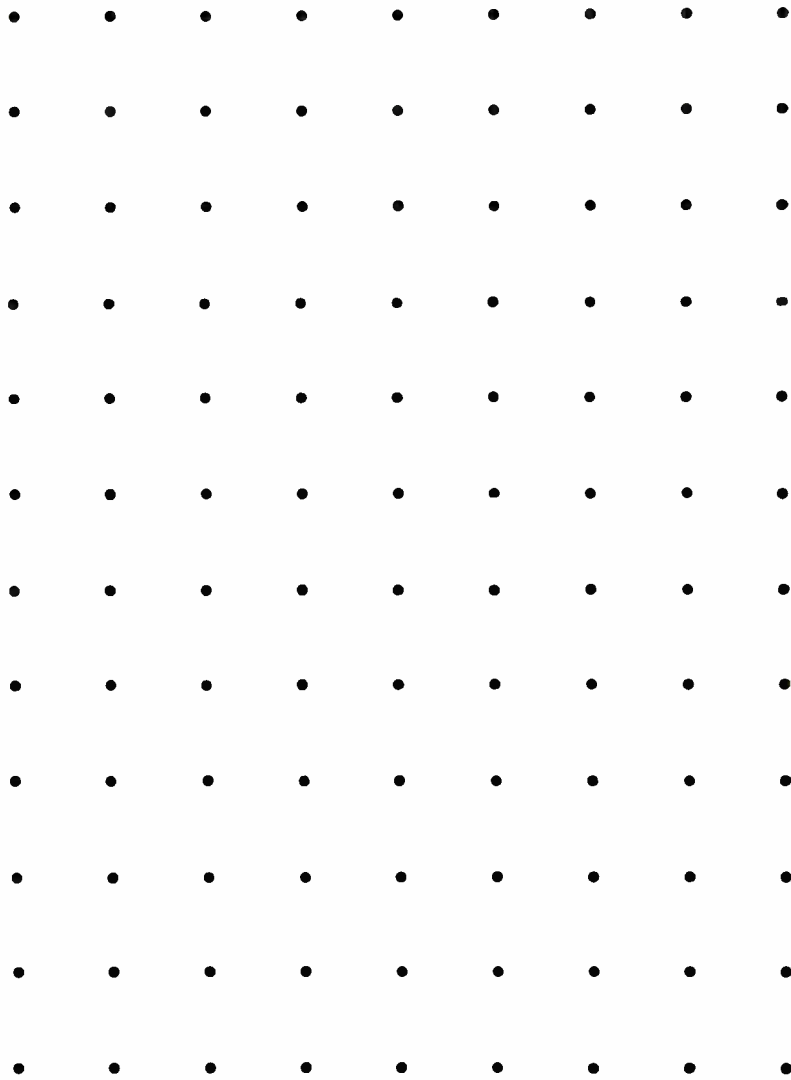




**88**  
*art director* WILLIAM GOLDEN  
*artist* KURT WEIHS  
*producer* CBS TELEVISION  
*advertiser* CBS TELEVISION

■ AWARD FOR DISTINCTIVE MERIT

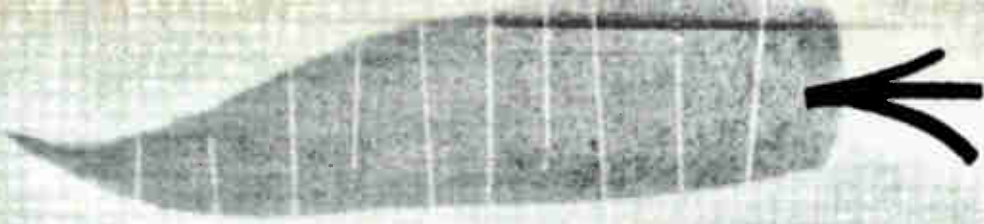
**89**  
*art director* HERBERT BRIGGS  
*artist* KEN THOMPSON  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* YOUNG & RUBICAM, INC.



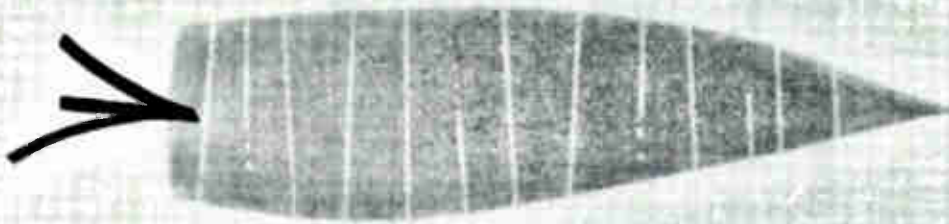
All it takes is the right twist

An ingenious twist turns a piece of wire into a highly useful object.  
 And an ingenious twist can often turn an ordinary advertising campaign into one that produces extraordinary sales results. If you know how to make the twist . . . and when.

**YOUNG & RUBICAM, INC.**  
 Advertising • New York • Chicago • Detroit • San Francisco • Los Angeles  
 40 Avenue of the Americas • New York 10, N.Y.



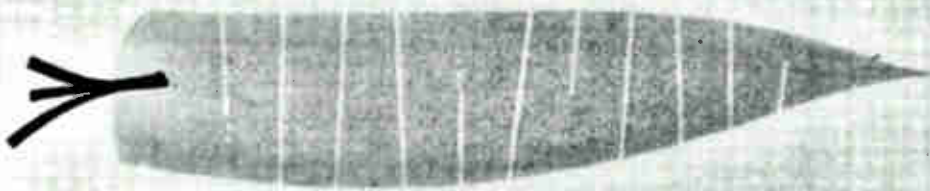
**BOUND TO BE**



**WORTH MORE**



**AT MARKET**



*... when they're shipped in wirebounds by Martin. They dress up the pack, protect, ice perfectly. Martin Wirebounds cost less, deliver better.*



**MARTIN BOX CO.**



SALES OFFICES:

Whittier, Calif.  
San Jose, Calif.  
Oakland, Ore.  
Seattle, Wash.  
Toledo, Ohio  
Roseland, La.



**AIRWAY HYPERSENSITIVITY** (except Addison's disease)

**COLLAGEN DISEASES:** Rheumatoid arthritis • Disseminated lupus erythematosus • Psoriasis • Dermatomyositis • Scleroderma • Pemphigus

**ENDOCRINE:** Cushing's syndrome

**ALLERGIC STATES:** Serum sickness • Status asthmaticus • Intractable hay fever • Exfoliative dermatitis • Acute drug sensitivity

**INFLAMMATIONS OF THE EYE**

**ACUTE RHEUMATIC FEVER**

**SYPHILIS**

**Purified Corticotropin Gel** ("National") equivalent in clinical activity to 10 U.S.P. units corticotropin (i.e., vials of 1 cc. & 5 cc.) and to 100 U.S.P. units (i.e., vials of 1 cc.) Special purification lessens the possibility of producing sensitization. Effective for 24 hours or more following subcutaneous or intramuscular injection. Not for intravenous use.

**ACTH-unit (National)**—20 U.S.P. units corticotropin (i.e., vials of 2 cc. and 10 cc.) For intravenous or intramuscular use.

for diseases of **STRESS**

# ACTH



*Purified corticotropin gel*

**THE NATIONAL DRUG COMPANY**

*One National Avenue, Philadelphia 11, Pa.*

**90**

*art director* CAL FREEDMAN  
*artists* CAL FREEDMAN, ART GOODMAN  
*agency* BYRON H. BROWN AND STAFF  
*advertiser* MARTIN BROTHERS BOX COMPANY

■ AWARD FOR DISTINCTIVE MERIT

**91**

*art directors* MATTHEW LEIBOWITZ, EDMOND G. THOMAS  
*artist* MATTHEW LEIBOWITZ  
*agency* CHEW, HARVEY & THOMAS  
*advertiser* THE NATIONAL DRUG COMPANY

**92**

*art director* SEYMOUR CHWAST  
*artist* SEYMOUR CHWAST  
*publisher* PUSH PIN STUDIOS  
*advertiser* STERLING ENGRAVING COMPANY

since 1902



**sterling**

Engraving Company

304 E. 45 Street, N. Y., MU 4-0715 to 0726



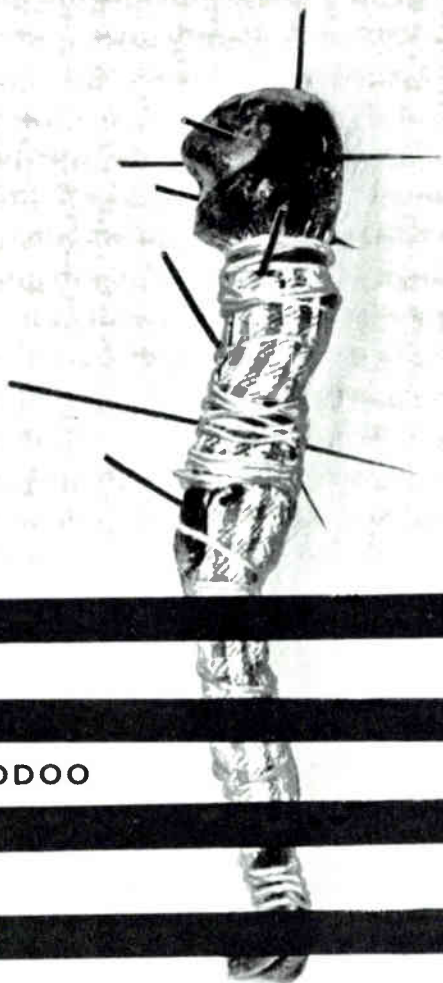
*Economy, beauty  
and quality  
are built into  
Glide sliding  
aluminum windows  
and doors.  
Glide windows  
and doors  
are guaranteed  
for the life  
of the building.  
In design,  
engineering,  
and craftsman-  
ship, the  
architect and  
builder know  
there is no  
equal to Glide.*

**GLIDE**  
WINDOWS, INC.

93

*art director* SAUL BASS  
*photographer* SAUL BASS  
*advertiser* GLIDE WINDOW COMPANY

SKETCH DOLL FROM THE COLLECTION OF RALPH



**NO VOODOO**

*... just plain talent and hard work solving problems in art and design for industry. DICK DANNLR representing, SAUL BASS, BRUCE BUTTE, GLENN GROTH, M. HAIBERSTADT, LOWELL HERRERO, BILL HYDE, STORYBOARD ASSOC., & REN WICKS, 605 Washington Street, San Francisco, YUkon 2-0665*

AN ADVERTISING AGENCY

**94**

*art director* SAUL BASS  
*photographer* TODD WALKER  
*advertiser* DICK DANNER & ASSOCIATES

■ AWARD FOR DISTINCTIVE MERIT

**95**

*art director* HERB LUBALIN  
*photographer* LESTER BOOKBINDER  
*agency* TED BATES & COMPANY  
*advertiser* CBS COLUMBIA

**DO NOT DROP  
GLASS FRAGILE**

a division of the Columbia Broadcasting System

MODEL NO. SERIAL NO.

**CBS COLUMBIA TELEVISION**

**DO NOT DROP  
GLASS FRAGILE**

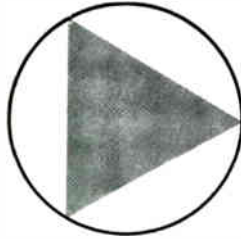
a division of the Columbia Broadcasting System

MODEL NO. SERIAL NO.

**We've got plenty of something!**

Inside these cartons is the hottest new line of TV sets you ever did see. We'll be unpacking them in Room 11-106, Chicago Merchandise Mart, June 21-July 1. Better be there.

**CBS-Columbia Full Fidelity Television Sets**



**“advertising and editorial art is symbolic of the times”**



*jury members at work*



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**frederick h. roberts**

*manager, art and production  
shell oil company*

## advertising art

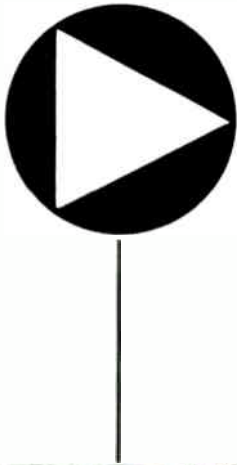
Ever since newspapers and magazines became an integral part of our everyday life and times, advertising and editorial art has reflected the way we live. It has become symbolic of a way of life. When life was more leisurely, we had ample time to give this art our undivided attention. Ads were almost story-vignettes with lengthy copy and picturesque, detailed artwork. They were to be followed from the first word to the final period. As time went on, however, everything speeded up. Scientific and technical developments provided us with a variety of inventions not only to improve our working conditions but also to multiply our means of diversion. The automobile, radio, motion pictures, television—all vie with one another for our time and attention. Advertising art has changed to keep up with the times. Illustrations and design became more streamlined; copy brief and more explicit. The idea was to catch the eye. Visual appeal became a must. The message had to come quickly, and right to the point. Today, advertising and layout artists are developing even more modern ideas, pioneering new techniques. Photography, artwork, type and design are being experimented with in fresh, unusual approaches. The results are truly exciting. . . .

**34**

Progressive art directors have accepted the challenge of changing times. Their work will not only continue to keep pace with these times; it will anticipate the mood and needs of the audience of the future. As an art form, it will make its position even more secure.







**97**  
 art director BERT EMMERT  
 photographer RICHARD BEATTIE  
 agency McCANN-ERICKSON, INC.  
 advertiser CHRYSLER SALES DIVISION, CHRYSLER CORPORATION

**98**  
 art director EDWARD G. JACCOMA  
 photographer IRVING PENN  
 agency CECIL & PRESBRY  
 advertiser INTERNATIONAL BUSINESS MACHINES CORPORATION



**EVER SEE A BETTER-LOOKING CAR...AT ANY PRICE ?**

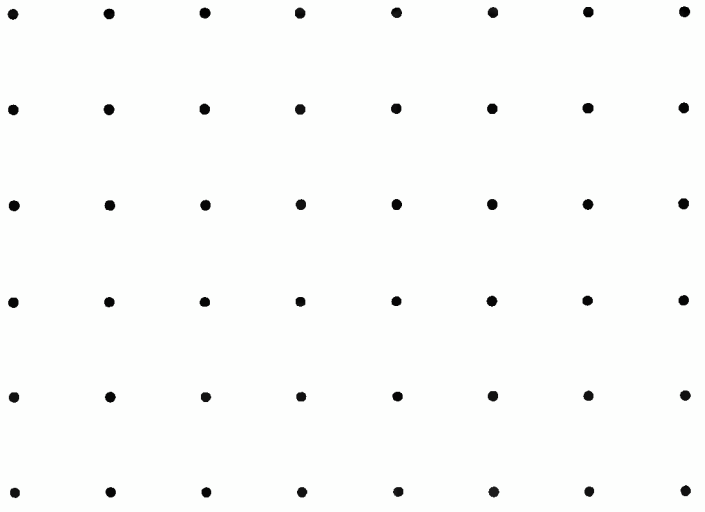
- The biggest car in the Chrysler family
- The most beautiful car in the Chrysler family
- The most powerful car in the Chrysler family
- The most comfortable car in the Chrysler family
- The most economical car in the Chrysler family
- The most stylish car in the Chrysler family
- The most modern car in the Chrysler family
- The most popular car in the Chrysler family

...at first sight... that is the almost universal  
 reaction of those who have seen the all-new 1955  
 Plymouth. Indeed, if you can resist the spell of  
 this seductive modern car, it may well be said that  
 you really are seeing to heart.

The 1955 Plymouth is a masterpiece of modern  
 engineering design. Its sleek, forward-sweeping  
 lines give it the air of a well-tuned  
 streamlined car. Its 150-hp. 200-cu-in. V-8  
 power plant is the most powerful ever fitted to a  
 sedan. Its 100-hp. 170-cu-in. V-6 power plant is the  
 most powerful ever fitted to a sedan.

**ALL-NEW PLYMOUTH '55**

See it... get it... look at your Plymouth dealer... or just now see for YOURS IN HEART



*Dash...*



**96**  
 art director DON KUBLY  
 photographer IRVING PENN  
 agency N. W. AYER & SON, INC.  
 advertiser PLYMOUTH

THERE'S A SWAGGER AND SWEEP in the contours of this car that...  
 the most powerful car in the Chrysler family...  
 the most comfortable car in the Chrysler family...  
 the most economical car in the Chrysler family...  
 the most stylish car in the Chrysler family...  
 the most modern car in the Chrysler family...  
 the most popular car in the Chrysler family...

and look  
 THE POWER OF LEADERSHIP IS YOUNG IN A Beautiful Chrysler



**MANY HAPPY  
RETURNS\***

Just a tap of your little finger on the IBM return key, and the carriage glides back swiftly, smoothly, electrically . . . 400 times easier than on a manual typewriter!

This is one of the many energy-saving reasons why a whole hour's typing on an IBM requires less energy than 3 minutes on a manual.

**IBM**

electric typewriters

... less work per word

\*For the average typist, 268,000 times a year



The Merry-Go-Round Bowl, designed by Sidney Waugh and engraved in brilliant crystal by the artisans of Steuben. Presented by the President of the United States to Her Majesty, Queen Elizabeth, on the occasion of her marriage.

MADE AT THE CORNING GLASS CENTER • CORNING, NEW YORK



STEUBEN GLASS

718 FIFTH AVENUE • NEW YORK 15, N.Y.

99

*art director* DORIS BRINKERHOFF  
*photographer* TOSH MATSUMOTO  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* STEUBEN GLASS

100

*art director* CARL LINS  
*engraver* KNAPP ENGRAVING  
*photographer* IRVING PENN  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GENERAL FOODS, INC.,  
 JELL-O PUDDING AND PIE FILLING

☆ EXCELLENCE IN ENGRAVING

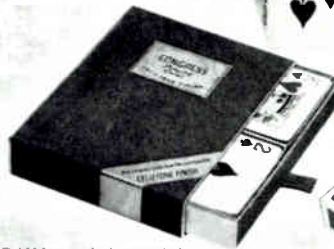
101

*art directors* EDMUND J. SMITH, BERNARD S. OWETT  
*artist* JOE KAUFMAN  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* UNITED STATES PLAYING CARD COMPANY



World's most amazing  
**ENTERTAINMENT**  
 Bargain!

Or all pretenses, nothing's taken hold like cards! 8-out of 10 plus the ace spurt oldies and youngsters enjoy together. Its variants are endless. Because because you're not just a spectator; it's "do-it-yourself" amusement! Pick up some new Congress or Bicycle packs today - your biggest entertainment buy!



The lady's favorite are these luxury, guaranteed dealer return edge finish the gold! Likewise, men's favorite is Colonial Finish - superior in deal and shuffle.



The most elegant favorite for drinks, do not play - with just the right one and slip for extra multiplying glamour!

The great card games old and new, in the 250-page "World's Best of Card Games" - Book 137 - now with some more and address to Dept. 008, The United States Playing Card Co., Cincinnati 16, Ohio. In Canada, send for an order to International Playing Card Co., Waterloo, Ont.

**CONGRESS and BICYCLE** Playing Cards



**102**

*art director* WILLIAM H. BUCKLEY  
*artist* LESLIE SAALBURG  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* FORD DIVISION, FORD MOTOR COMPANY

103

art director WALTER P. GLENN  
photographer IRVING PENN  
agency YOUNG & RUBICAM, INC.  
advertiser FRANKFORT DISTILLERS, FOUR ROSES

● ART DIRECTORS CLUB MEDAL



**Which?** Tall, short, or "on the rocks"—a drink of Four Roses is its own best salesman. Taste it... and you'll find out more about Four Roses' subtle, soothing and distinctive flavor than words or pictures could ever tell.

At the bar, or in the store—just ask for Four Roses—the brand that has won an envied position with men who know greatness in whiskey.

FRANKFORT DISTILLERS COMPANY, N.Y.C. BLENDED WHISKEY 86.8 PROOF 60% GRAIN NEUTRAL SPIRITS.



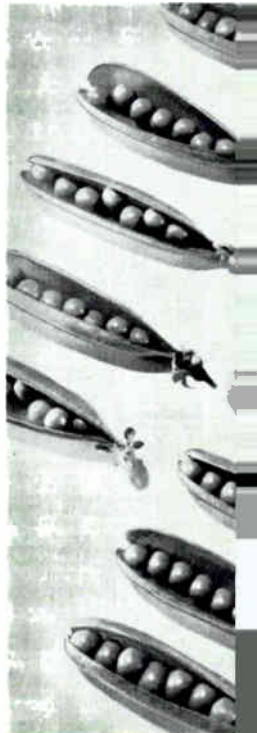
THE ONE THING YOU CAN'T GET IN ANY OTHER WHISKEY THE FLAVOR OF

**FOUR ROSES**



104

art director THOMAS W. HECK  
photographer H. FOSTER ENSMINGER  
agency YOUNG & RUBICAM, INC.  
advertiser BORDEN COMPANY

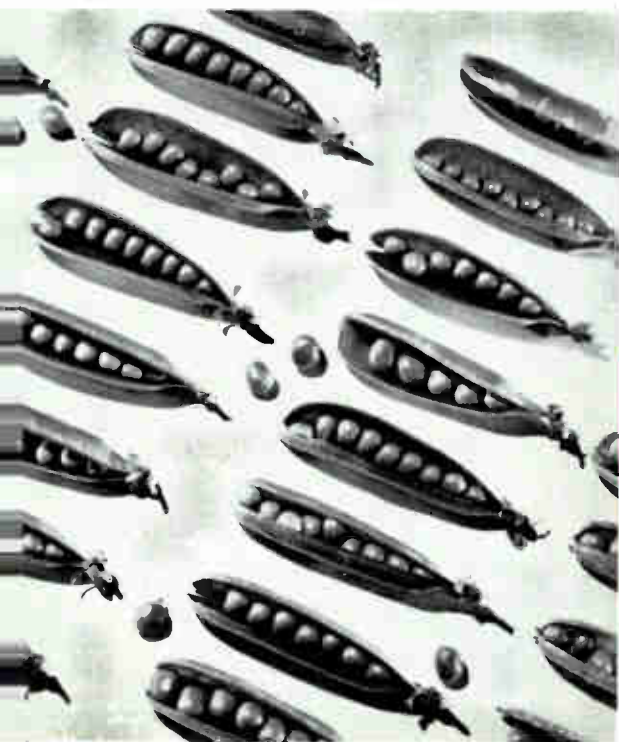
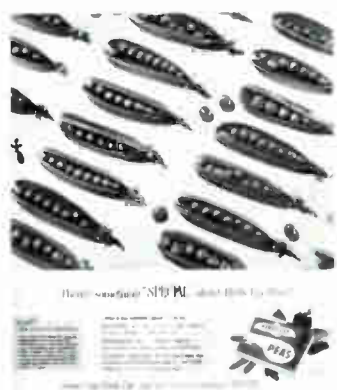


105

art director ROBERT WHEELER  
photographers RENE AND BERYL WILLIAMS  
agency YOUNG & RUBICAM, INC.  
advertiser HUNT FOODS, INC.

106

art director JACK M. ANTHONY  
photographer ANTON BRUEHL STUDIO  
agency YOUNG & RUBICAM, INC.  
advertiser GENERAL FOODS CORPORATION,  
BIRDS EYE



give hamburgers  
a grand new taste

### make Fancy Pants Hamburgers

Of course, you don't need special recipes for Hunt's Tomato Sauce—you can simply add it to your own favorites.

For example, when you fix just plain hamburgers, brown one side, turn, and pour in a can of Hunt's. When they're done, the sizzling hot sauce will be deliciously blended with the meat juices.

As for Fancy pants Hamburgers, they're really special! Men love them because Hunt's adds honest-

ingoodness tomato flavor. 100% tomato—no "soups" flavo—no starch fillers. The beautiful color and rich flavor tell you why it's America's favorite. Try it!

- 1 lb. chopped beef
- 2 tablespoons fat
- 1 slice sharp cheese
- 1 can Hunt's Tomato Sauce

Season beef and form into 8 thin hamburger cakes. Place slices of cheese on four of the hamburger

cakes. Cover them with the remaining four and pinch the edges together to enclose the cheese completely. In a skillet brown the cakes on one side in hot fat. Turn them and pour over them 1 Can Hunt's Tomato Sauce. Simmer for 8 to 10 minutes, basting occasionally. Serves piping hot. Makes four servings.



Hunt—for the best



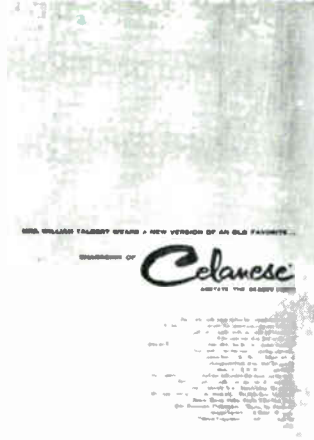
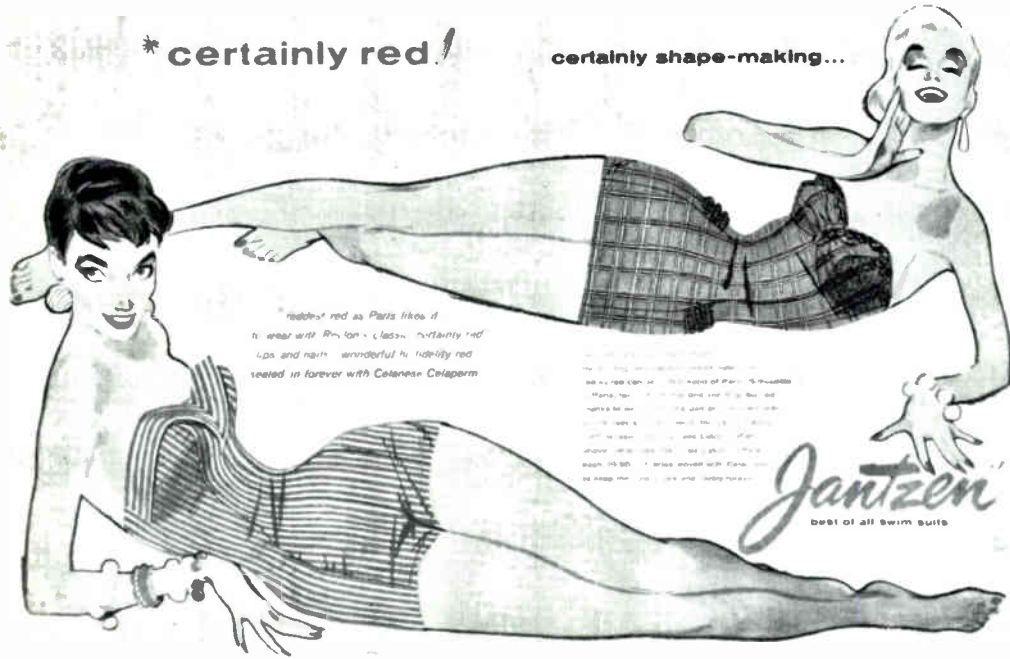
DELICIOUS RECIPES! One on the back of every can of Hunt's Tomato Sauce. Look for them at your grocer's! Hunt Foods, Inc., Fullerton, California

107

art director ELIZABETH EYERLY  
artist ROBERT YEMME  
agency BOTSFORD, CONSTANTINE & GARDNER  
advertiser JANTZEN, INC.

\* certainly red!

certainly shape-making...



108

art director MARTIN STEVENS  
photographer JOHN RAWLINGS  
agency ELLINGTON & COMPANY  
advertiser CELANESE CORPORATION



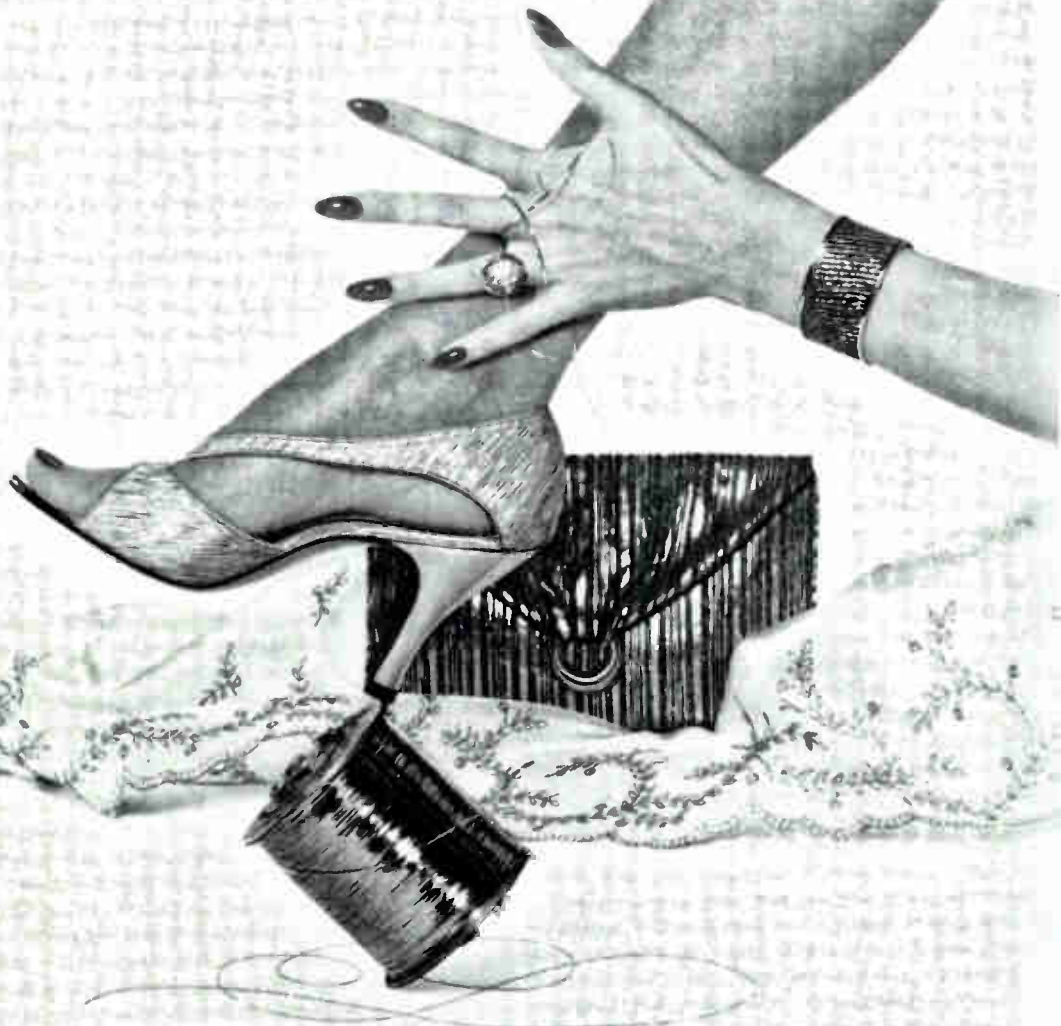




111

*art director* ALEXANDER MOHTARES  
*photographer* JOHN RAWLINGS  
*agency* ANDERSON & CAIRNS, INC.  
*advertiser* THE DOBECKMUN COMPANY

The thread of the story is LUREX

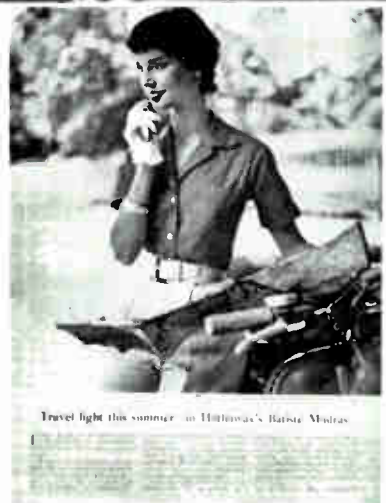


ACCESSORIES TO THE TIME in fabrics woven of gold Lurex —holiday splendor, pointing up the Lurex trend that runs through all fashion. E. Miller shoe in Celanese acetate. Cabletutz bag in silk tweed by Hirsch, bracelet by Zentall in a Dorothy Liebes fabric, both at Lord & Taylor. Emily Wetherby scarf in DuKay embroidery at Henri Bendel. Lurex, non-tarnishing metallic yarn, made only by *The Dobeckmun Company, Cleveland 1, Ohio • New York: 350 Fifth Ave. • London • Amsterdam*



**112**

*art director* DANIEL W. KEEFE  
*photographer* MARK SHAW  
*agency* McCANN-ERICKSON, INC.  
*advertiser* AMERICAN RAYON INSTITUTE, INC.



Travel light this summer in Hilltop's Barbra Modras



113

*art director* VINCENT DI GIACOMO  
*photographer* MARK SHAW  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* C. F. HATHAWAY & COMPANY

● ART DIRECTORS CLUB MEDAL



RAYON plus fashion on the beach

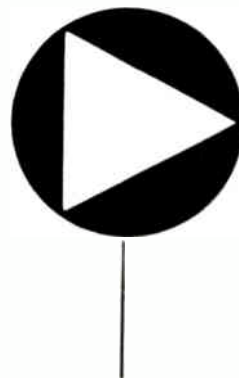


**114** *art director* VINCENT DI GIACOMO  
*engraver* BECK ENGRAVING  
*photographer* PAUL RADKAI  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* C. F. HATHAWAY & COMPANY

■ AWARD FOR DISTINCTIVE MERIT  
☆ EXCELLENCE IN ENGRAVING



art director VINCENT DI GIACOMO  
 photographer MARK SHAW  
 agency OGILVY, BENSON & MATHER, INC.  
 advertiser WM. HOLLINS & COMPANY



## English nannies swear by Viyella®

**F** AITHFUL English nannies feel about Viyella rather the way an English butler feels about the family silver. Being able to show a nursery wardrobe full of this luxurious, soft, light flannel sets them up a notch in Nannydom.

Viyella (rhymes with hi-fella) is woven in England from a mixture yarn of lamb's wool and long-staple Egyptian cotton. It wears and washes wonderfully. Clothes of Viyella can be handed down from elder

brother or sister to younger—in natural succession, year after year.

Many American youngsters are now getting to know the name Viyella even before they can say "space cadet." Your children will love the bright colors and cozy warmth of this imported fabric. Here's how nursery Viyella comes: Tartan shorts, sizes 1-4, \$3.95—3-6x, \$4.95. Solid color shirts, sizes 1-4, \$4.95—3-6x, \$5.95. Tartan skirts, sizes 1-4, \$4.95—

3-6x, \$5.95. Tartan weskits, sizes 1-4 and 3-6x, \$2.95. Tartan slacks, sizes 1-4, \$5.95—3-6x, \$6.95. (These prices are approximate.) Also, children's Viyella berets and caps.

All styles are available in solid colors and a handsome choice of tartans.

For the name of your nearest store, write William Hollins & Co., Inc., 347 Madison Avenue, New York, or phone MUrray Hill 4-7230.






*Lucretius on achieving contentment*

*The greatest wealth is to live content with little,  
for there is never want where the mind is satisfied.*

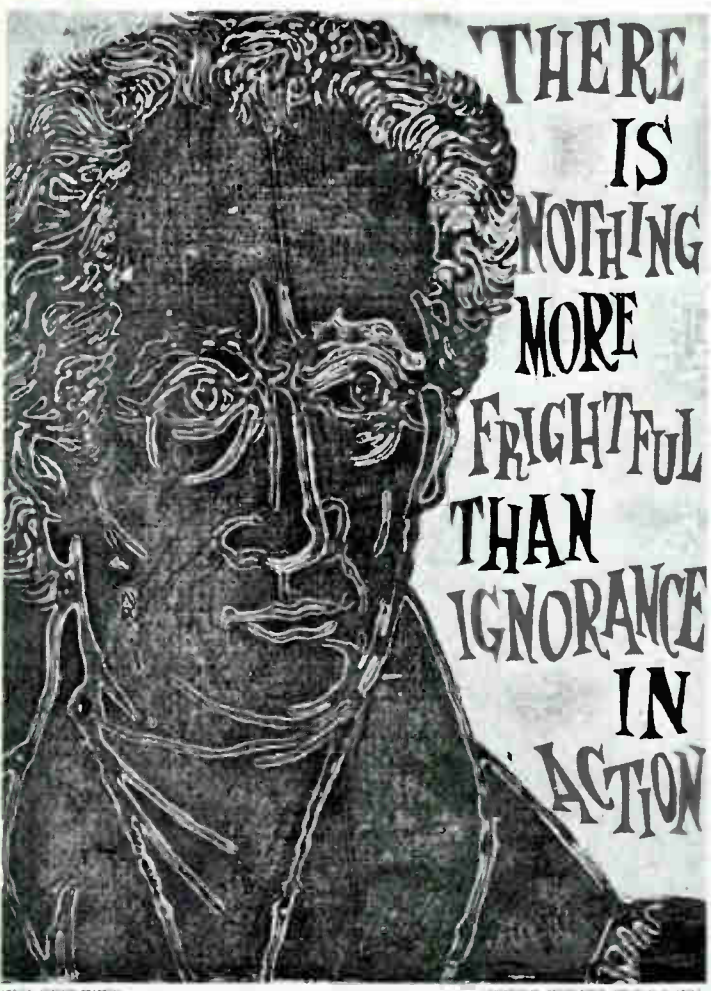
*De Rerum Natura, 17 B. C.*

Container Corporation of America 

**116**

*art director* WALTER REINSEL  
*photographer* HERBERT MATTER  
*agency* N. W. AYER & SON, INC.  
*advertiser* CONTAINER CORPORATION OF AMERICA

GOETHE on ignorance



**117**


*art director* WALTER REINSEL  
*artist* ANTONIO FRANCONI  
*agency* N. W. AYER & SON, INC.  
*advertiser* CONTAINER CORPORATION OF AMERICA

Great Ideas of Western Man... ONE OF A SERIES

**118**

*art director* PAUL DARROW  
*photographer* IRVING PENN  
*agency* N. W. AYER & SON, INC.  
*advertiser* DEBEERS CONSOLIDATED MINES

● ART DIRECTORS CLUB MEDAL

Container Corporation of America 





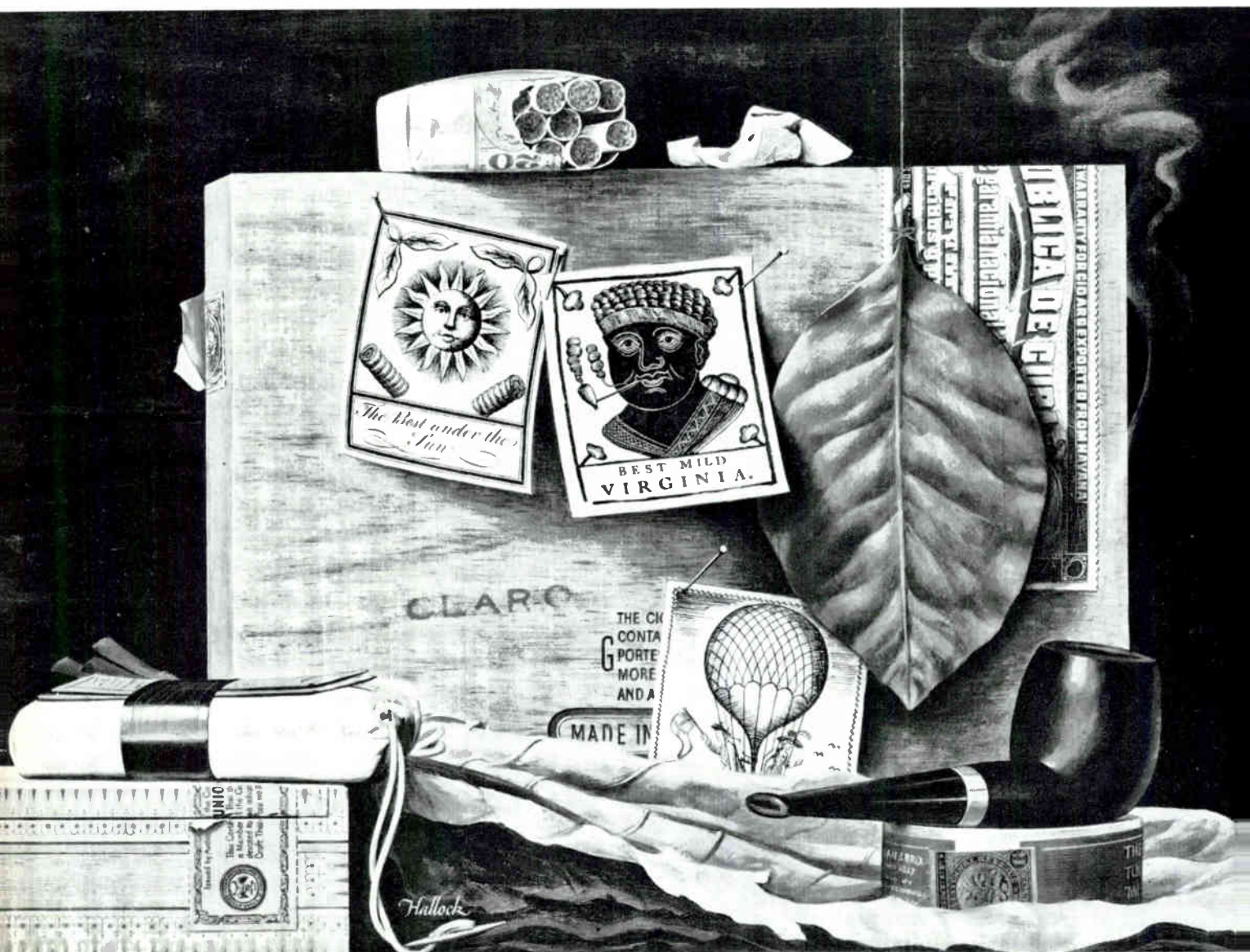
© 1954 DEWEY & CO. INC.

*There is a brief, enchanted time for  
lovers when all their world is bright with dreams.  
Happily, they may recall it always, in the  
lights of her engagement diamond.*



1 carat \$25 to \$85      1/2 carat \$12 to \$40  
1 carat \$100 to \$1700      1 carat shown \$1300 to \$3500  
Average prices for top grade engagement  
diamonds unmounted offered by reputable  
dive jewelers in July 1954. All in tax.

# A DIAMOND IS FOREVER



119

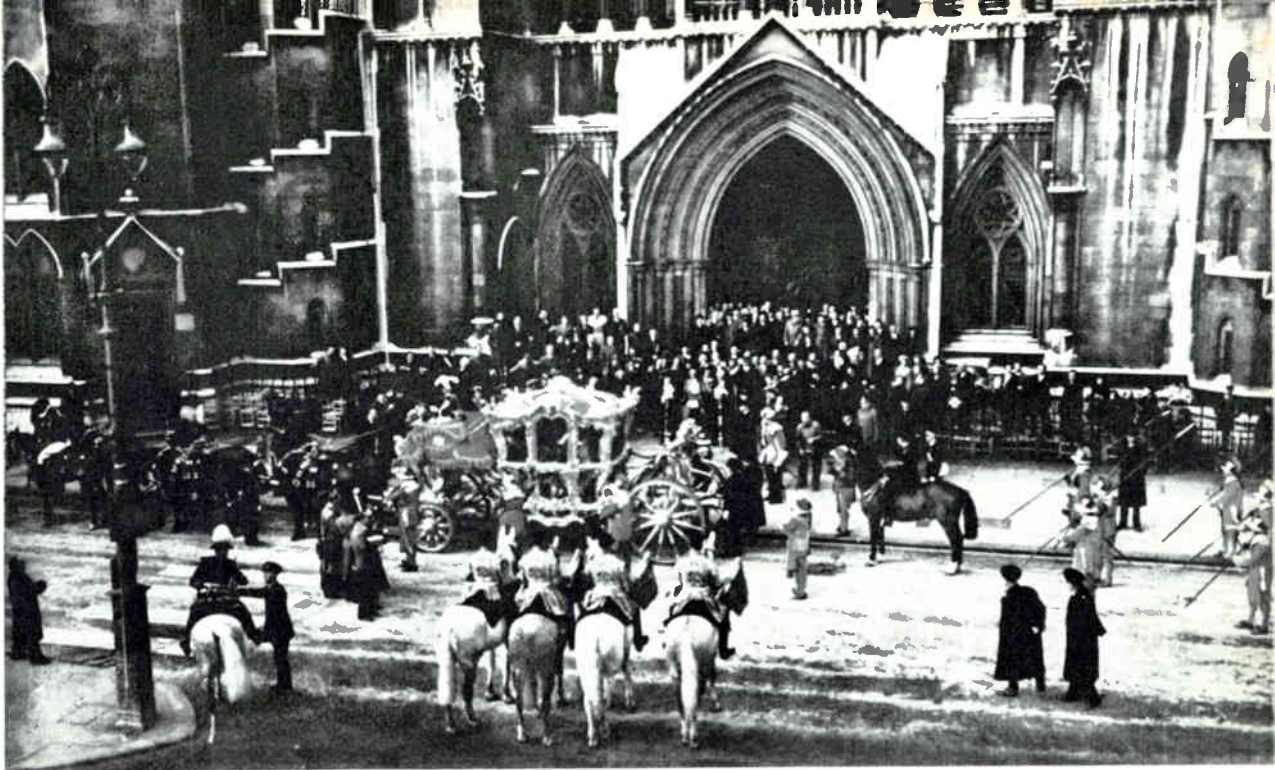
art director HARRY PAYNE  
 artist ROBERT HALLOCK  
 agency BATTON, BARTON, DURSTINE & OSBORN, INC.  
 advertiser NATIONAL CITY BANK OF NEW YORK

■ AWARD FOR DISTINCTIVE MERIT



See copies in *Allegro Opus* for inspiration. Page 154





**Good news for everyone  
who saw the Coronation  
on Television**

If the special value of this and 12 other films, which have been made available to the public in the U.S.A. in the form of a special offering by the New York Times, is to be enjoyed, it is suggested that you purchase the complete set of 13 films for \$12.50.



**120**

*art director* WILLIAM BINZEN, JR.  
*photographer* PAUL RADKAI  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* METROPOLITAN BOTTLING COMPANY

**121**

*art director* VINCENT DI GIACOMO  
*photographer* BRITISH TRAVEL ASSN. PHOTOGRAPHIC UNIT  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* BRITISH TRAVEL & HOLIDAYS ASSOCIATION





122

*art director* HERSCHIEL BRAMSON  
*photographer* BERT STERN  
*agency* LAWRENCE C. GUMBINNER ADV. AGENCY  
*advertiser* SMIRNOFF VODKA





**123**

*art directors* ARTHUR T. BLONQUIST, PAUL SHIVELY  
*artist* JOHN GANNAM  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* UNITED STATES BREWERS FOUNDATION



In this friendly, freedom-loving land of ours... *Beer Belongs—Enjoy It!*

BEER AND ALE—AMERICA'S BEVERAGES OF MODERATE USE  
Sponsored by the United States Brewers Foundation... © Illustrated 1962

**124**

*art directors* WILLIAM B. WOOD, SCOTT RUNGE  
*photographer* JAMES G. KARL  
*agency* N. W. AYER & SON, INC.  
*advertiser* CATERPILLAR TRACTOR COMPANY

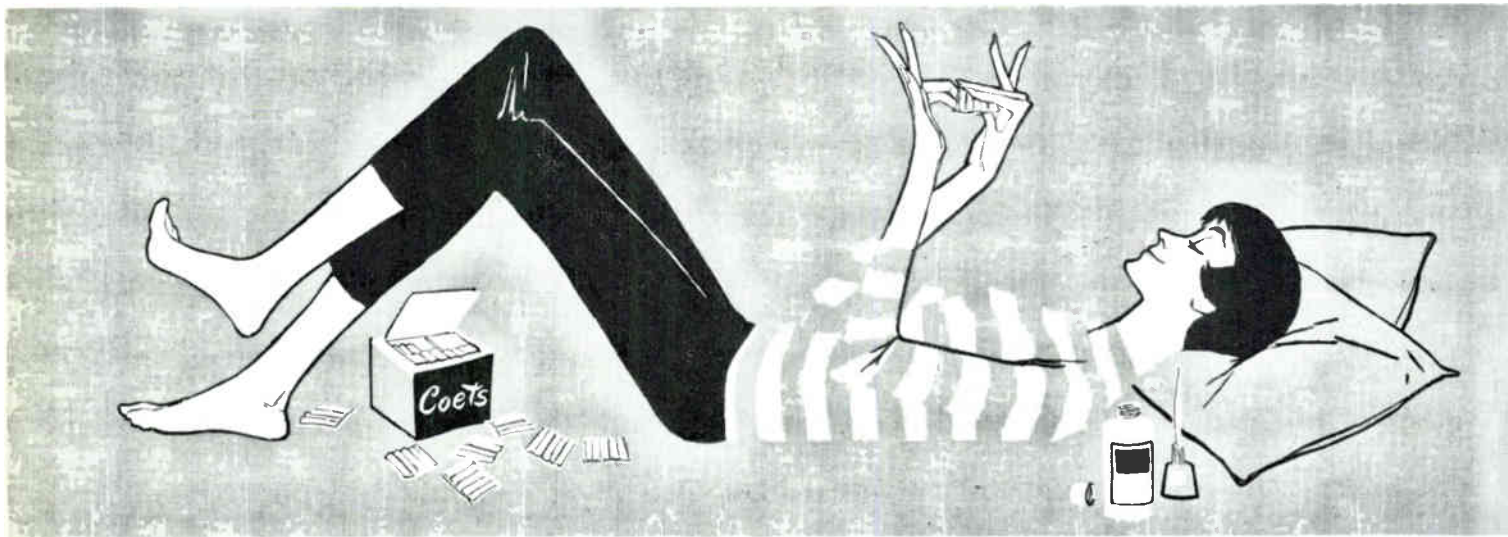


Licked!

**CATERPILLAR**



# Beauty tricks and beauty treats



the treat...

the trick

the treat...

the trick

the treat...

the trick

the treat...

the trick



Revlon's new Non-Stain Lipstick "Luscious" Lipstick



So, the sheer and the color! Danpen's Color in solid water Press on lips. The new color dry! Color's quilted cotton squares are "read up" in time!



Existing eye make-up looks in black with full colors!



For a smooth face powder is added with a soft color. Then wipe away excess with another Coets Coets in your purse and have a fresh powder puff each time!



New Non-Stainage Nail Enamel Remover in Revlon.



Substrate Coets, quilted cotton squares, with the remover Press firmly on and Hold for a few seconds. Then wipe off nail enamel quickly and neatly!



New strips of makeup are an ideal eye spot it off!



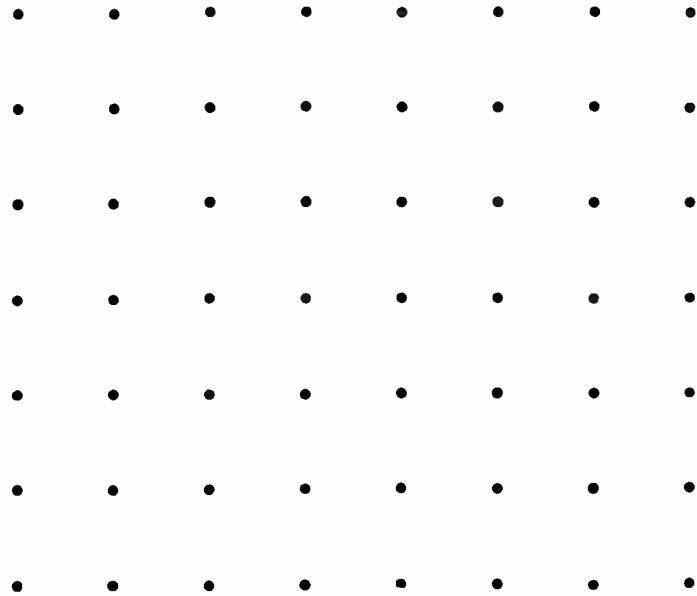
Keep delicate face off your cheek. Hold a soft color under your eye when you apply makeup Coets are perfect on the eye's "treat-off"!

# Coets

Quilted Cotton Squares

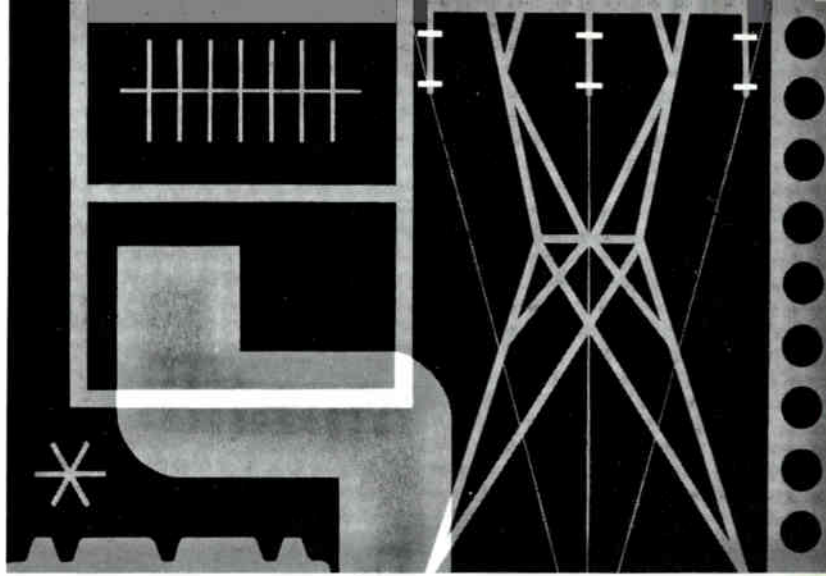
Available at your favorite store

Box of 40 - 23¢ Box of 80 - 43¢



125

art director THOMAS W. HECK  
artist BETTY BRADER  
agency YOUNG & RUBICAM, INC.  
advertiser PERSONAL PRODUCTS, COETS



### Aluminum ... and The National City Bank of New York

*It has come from an emperor's table to yours on a flood of electricity*

Aluminum is the most abundant metallic element in the earth's crust. Yet for many years after it was first extracted in 1825 it was so hard to refine that it cost more than gold. In fact, Napoleon III served his most important guests on plates of aluminum, rather than gold, silver or porcelain; and leading Fifth Avenue jewelers displayed bits of aluminum in their windows.

Today, aluminum is the world's second metal in volume cubic feet, and fifth in tonnage, being outranked only by steel, copper, lead and zinc. In the last forty years, North American production has

expanded over ninety times from 21,000 tons in 1910 to 1,900,000 tons in 1953!

Key to this phenomenal growth was the discovery in 1886 of an electric method for refining aluminum. This process requires ten kilowatt hours of electricity to produce one pound, earning for aluminum the title of "packaged electric power." Aluminum's tremendous use in transportation, in home building and other construction, in household appliances, and on the farms and throughout industry adds to the comfort, economy and convenience of our daily life.

National City provides banking services for aluminum producers and fabricators, as for all elements of American business. Our officers are fitted by training and experience to help you with your varied business problems as well as to take care of your day-to-day banking needs.

When you make National City "your bankers," you draw on world-wide facilities and on more than 140 years of banking experience. In this country we have correspondent banks in every state, and 89 branches in Greater New York. To serve you wherever, we have 87 branches and correspondent banks in every commercially important city of the free world. For more about the advantages of serving the world through one bank account write:

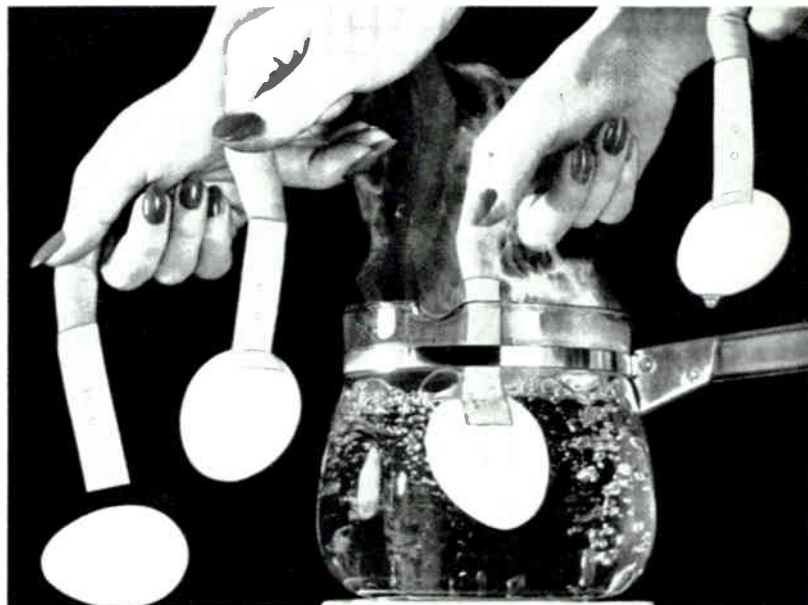
The National City Bank of New York  
56 Wall Street, New York, N.Y.

First in World Wide Banking

126

art director HARRY PAYNE  
artist CLARENCE CARTER  
agency BATTEN, BARTON, DURSTINE & OSBORN, INC.  
advertiser NATIONAL CITY BANK OF NEW YORK

Never before a bandage that sticks like this!



127

art director ARTHUR CADY  
photographer STUDIO ASSOCIATES  
agency YOUNG & RUBICAM, INC.  
advertiser JOHNSON & JOHNSON, BAND AID

**BAND-AID** with **Super-Stick**  
Plastic Strips

No other bandage stays on so well - or stays so neat

JOHNSON-JOHNSON

WON'T LOOSEN IN WATER





131

*art directors* JACK SKOLNIK, TED SANDLER  
*photographer* RICHARD AYEDON  
*agency* ROBERT W. ORR & ASSOCIATES, INC.  
*advertiser* THE ANDREW JERGENS COMPANY

■ AWARD FOR DISTINCTIVE MERIT



Discover how pretty you really are! New Woodbury Soap is enriched with 7 face cream oils



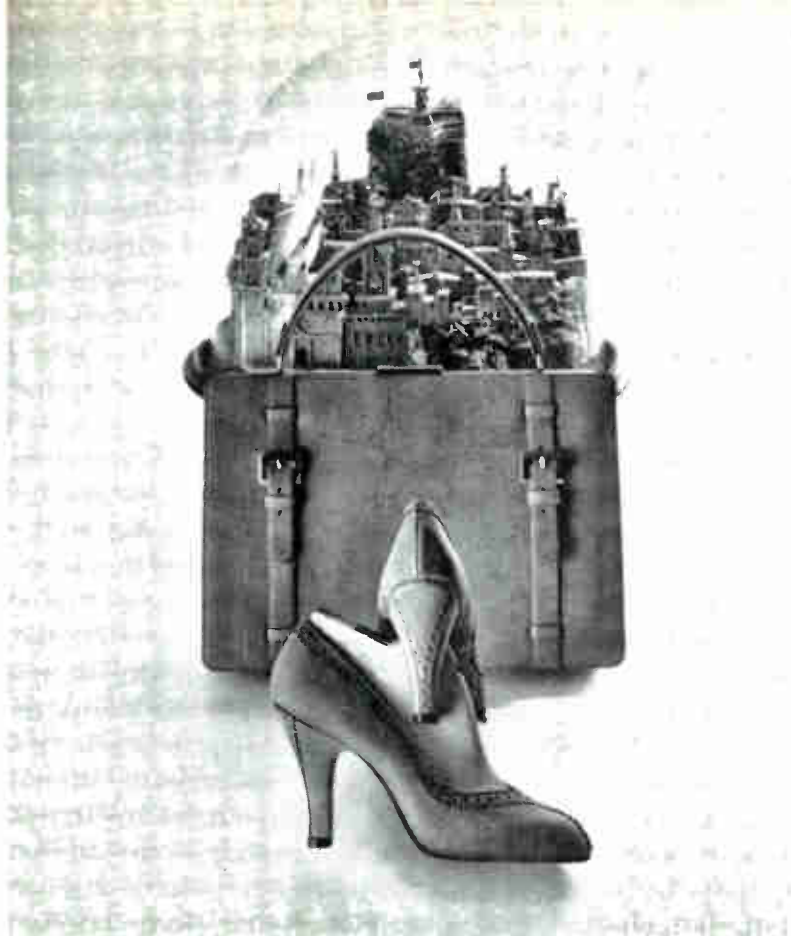


NEIMAN MARCUS

132

*art directors* KAY KERR, BERNARD T. GRANT  
*engraver* KNAPP ENGRAVING CO.  
*photographer* ERNST BEADLE  
*agency* J. R. FLANAGAN  
*advertiser* NEIMAN-MARCUS

☆ EXCELLENCE IN ENGRAVING







**HERE  
COMES  
THE BRIDE . . .  
REMEMBER?**

The years *do* slip by. Shortly after you were married, you bought some insurance to protect your wife. Maybe you added more when your first child was born. But look — your family is growing up, and the girl you married is now also a woman with many responsibilities. We can help you make use of your present insurance to build a new program that will make it possible for your wife to meet those responsibilities and take care of herself and the children.

This program gives you a modest "family man's estate." If you should die, your family gets money for immediate needs. Then the program takes care of the mortgage on your home. It pays your family an income over the years while your children are growing up. And it provides for their education.

If you are disabled because of sickness or accident, it pays you an income. If you live, it becomes your own retirement program.

We call this new program "The Compiler."  
If a Security Mutual Life representative is listed in your directory, phone him. He will tell you more about it. Or write to us and we will.

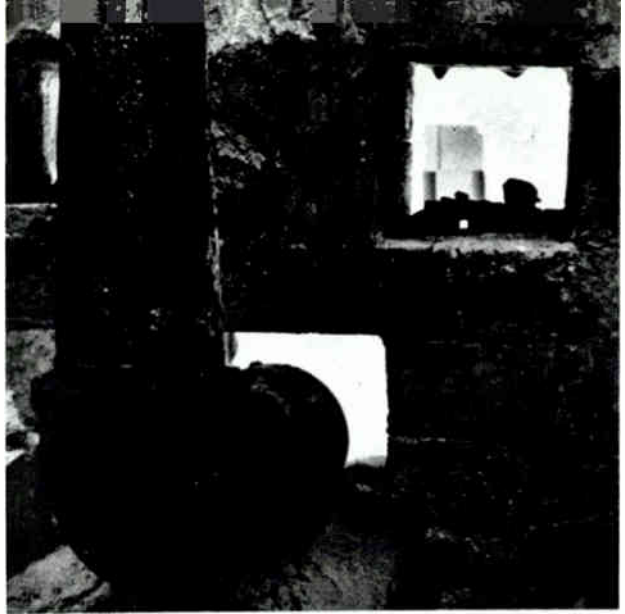
Security Mutual Life Insurance Company, Binghamton, New York

Would you like a reproduction of this memorable David Stone Martin drawing? It is printed without our message, on fine paper suitable for framing. Just write to us. There is no obligation.

**136**

*art director* LEONARD KARSAKOV  
*artist* DAVID STONE MARTIN  
*agency* THE BRESNICK COMPANY, INC.  
*advertiser* SECURITY MUTUAL LIFE INSURANCE COMPANY

■ AWARD FOR DISTINCTIVE MERIT



Throughout America, industry improves production... thanks to **GAS**

This is a brick kiln inside, bricks are being heated by gas at a temperature of 2100° Below, converting to Clay, the Mr. Savage (Mid) brick Company had problems of temperature control, labor costs, poor design, and a lengthy recovery time firing cycle. With Gas, the cycle is reduced to 48 hours, a 50% temperature up. It is more and labor costs are down.

and the kiln is perfectly clean. Tiles the bricks are light cream in color, and harder and more workable than ever before. Throughout all industry, Gas is the most economical and satisfactory method of heat processing. That's reason enough for discussing your product, in problems with your Gas Company's industrial specialist. Write us for Gas Information.

**137**

*art director* TOM ROSS  
*photographer* CLYDE HARE  
*agency* KETCHUM MACLEOD & GROVE, INC.  
*advertiser* AMERICAN GAS ASSN.



**138**

*art director* HOWARD HENRY  
*photographer* BEN ROSE  
*agency* N. W. AYER & SON  
*advertiser* ELECTRIC LIGHT & POWER COMPANY

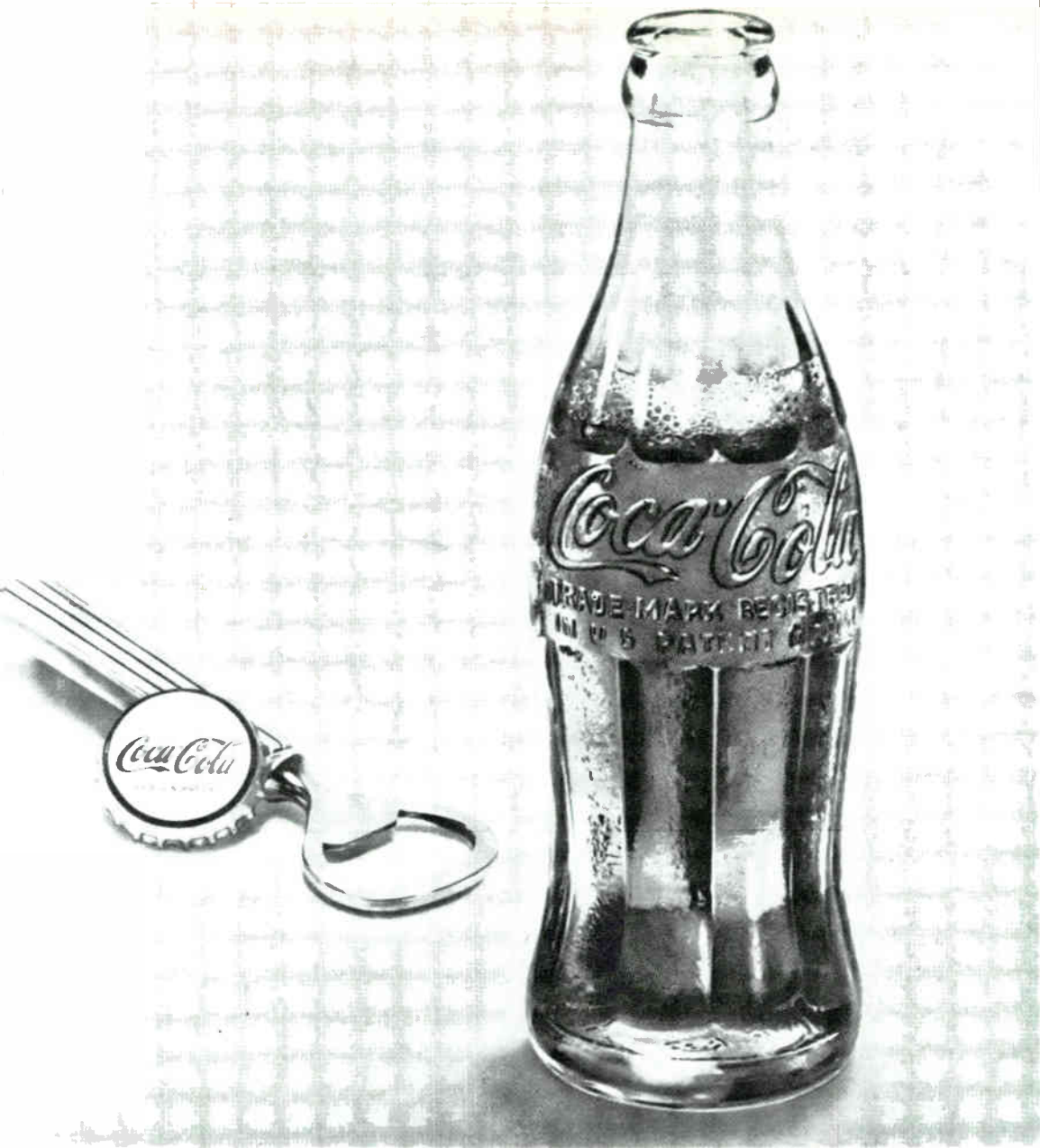




### Who ate my Post Toasties?

Have a yellow bag who broke  
up with me with the awful habit. When  
I asked to see him it's not to Post Toasties  
but to see me up close to see how  
so sweet and special. So sorry for the other. Mother  
did tell me you want since she's not here  
For production and...





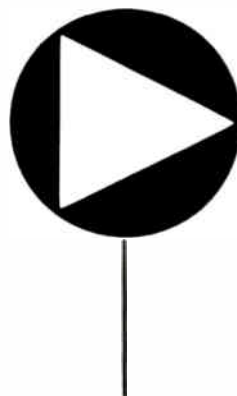
**139**

*art director* J. ALAN ROCKMORE  
*artist* WHITNEY DARROW  
*agency* BENTON & BOWLES, INC.  
*advertiser* GENERAL FOODS CORPORATION, POST TOASTIES

■ AWARD FOR DISTINCTIVE MERIT

**140**

*art directors* JAMES O. RANKIN, DANIEL LOIZEAUX  
*photographer* IRWIN BLUMENFELD  
*agency* HILTON AND RIGGIO, INC.  
*advertiser* COCA-COLA BOTTLING COMPANY OF NEW YORK, INC.





**8 LIQUID COOLING SYSTEMS**

When summer heat saps your strength, sip a tall, cool one from HARVEY'S comprehensive collection of long drinks. We recommend four classics and a novelty:

- ... brisk and effervescent gin and tonic
- ... delicious silver fizz
- ... well-chilled mint julep
- ... perky pineapple punch
- ... versatile daiquiri on the rocks

Our 86th Year and Better Than Ever

Let's go to  
Air Conditioned

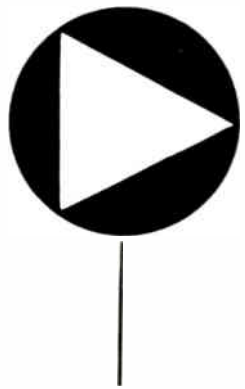
*Harvey's*

1187 Connecticut Ave.  
Washington, D. C.  
*Host to the Hayflower Band*



**141**

art director GENE HOOVER  
 artist THOMAS E. HUTCHENS  
 agency HENRY J. KAUFMAN & ASSOCIATES  
 advertiser HARVEY'S





# CHANEL N° 3



it's history now,  
the impact of the  
chanel look and  
how it's going to  
influence your life.

here we're still unfolding  
all the facets of it ...  
now we've come to the  
sheath and the way  
she would have it  
more towering than you  
probably remember it,  
black jersey that  
recalls a dignity that  
has been missed.  
or this same jersey  
sheath with a chanel-like  
tailored white shirtwaist,  
a clean kind of look,  
simple...succinct,  
overwhelmingly female.  
10 to 18, 22.95  
second floor and all  
jm stores

JOSEPH  
MAGNIN

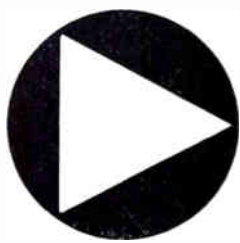
**143**  
*art director* MARGET LARSEN  
*artist* BETTY BRADER  
*advertiser* JOSEPH MAGNIN CO., INC.

**142**

*art director* MARGET LARSEN  
*artist* BETTY BRADER  
*advertiser* JOSEPH MAGNIN CO., INC.



# CHANEL N° 2



# BLUES

Introducing Charles of the Ritz' new beachcomber colors created especially for our Bahama Blues resort fashion! For the green-ringed Bahama Sea shades and golden tanned skins, there's the vibrant Coral Shell lipstick and rouge and stunning Sea Green eyeshadow, shown here. With the Bahama Sky true blues, wear clear Pink Shell lipstick and rouge, and shade your eyes with silvery Bahama Blue eyeshadow. Lipstick 1.50, rouge 1.25, eyeshadow 1.25 plus tax. Take a trip downtown to our Bahama Blue world before you go south, and let Miss Mildred Griffin, Ritz representative, show you how to apply this new beauty excitement! At Preston Center, or Tolerino Shop, first floor, downtown.



**144**  
*art director* ANN BRYAN  
*designer* BETTY FRASER  
*artist* MEG NEAL  
*advertiser* NEIMAN-MARCUS

**145**  
*art director* SILAS SPITZER  
*photographer* BERT STERN  
*advertiser* WEBER & HEILRONER

● ART DIRECTORS CLUB MEDAL



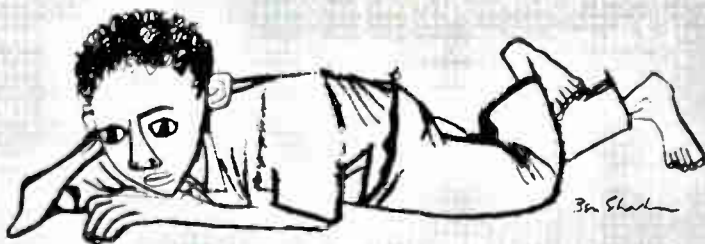
**FORGIVEN THE MAN.** A life lived with a certain grace. The world is a better place for his presence. He is a man who has made a difference in the lives of many. He is a man who has made a difference in the lives of many. He is a man who has made a difference in the lives of many.

WEBER AND HEILRONER





CAUTION  
BEWARE OF  
NATIVES



**Tonight at 10:30 on channel 2**  
**"SEE IT NOW,"** edited by Edward R. Murrow  
and Fred W. Friendly, presents the first of a two-part  
**Report on South Africa**

Sponsored by **ALCOA**, THE ALUMINUM COMPANY OF AMERICA



**SUDDENLY, EVERYONE'S DRINKING VODKA**

The evidence is piling up: *all year long* we discovered Smirnoff Vodka... and loving it! It makes the world's smoothest Martinis... *direct at the desk*... in tomato juice... in orange juice... or in soft drinks. Smirnoff mixes *just*... *never* shows them a deli... *only* flavor. It's always delicious, always... *because you breathe it.*

**Smirnoff**  
VODKA

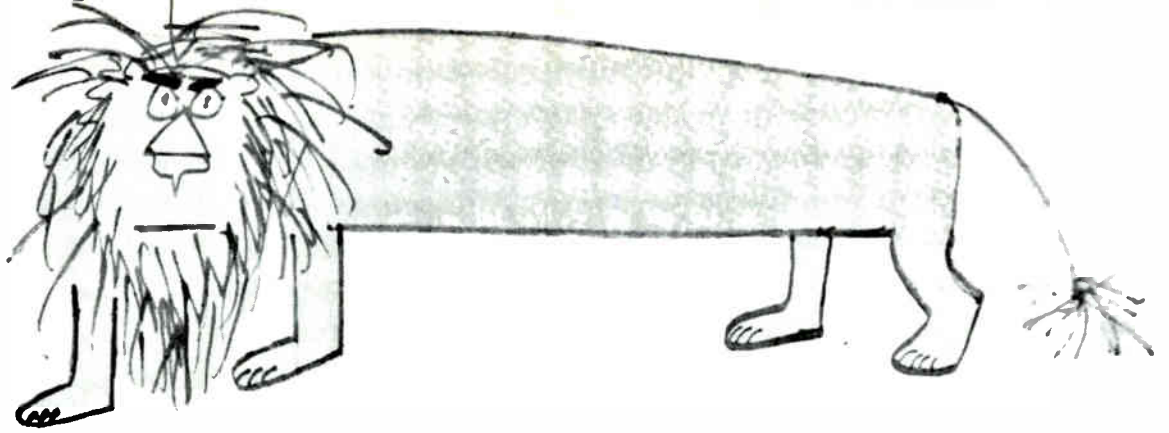
SMIRNOFF VODKA IS 40% ALC/VOL (80 PROOF). © 1998 SMIRNOFF VODKA. ALL RIGHTS RESERVED.

**146**  
art director WILLIAM GOLDEN  
artist BEN SHAHN  
producer CBS TELEVISION  
advertiser CBS TELEVISION

■ AWARD FOR DISTINCTIVE MERIT

**147**  
art director HERSHEL BRAMSON  
photographer BERT STERN  
agency LAWRENCE C. GUMBINNER  
advertiser C. F. HEUBLEIN & COMPANY,  
SMIRNOFF VODKA



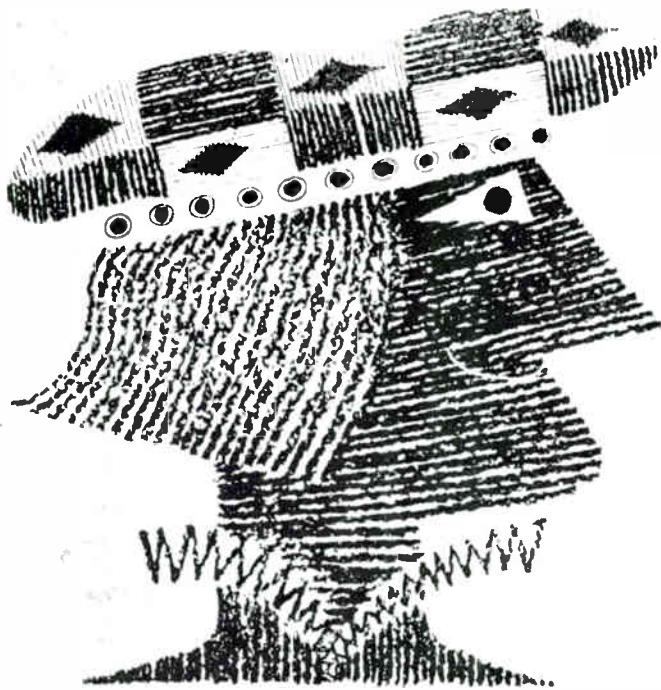


**148**

*art director* ARTHUR SHIPMAN  
*artist* ARTHUR SHIPMAN  
*agency* MADDEN & SHIPMAN  
*advertiser* FRANK BROTHERS

**149**

*art director* LOUIS SILVERSTEIN  
*artist* BILL SOKOL  
*advertiser* THE NEW YORK TIMES,  
PROMOTION DEPT.



**150**

*art director* ARNOLD VARCA  
*artist* ARNOLD VARCA  
*advertiser* COX'S, INC.

## Report on Men's Wear

A complete magazine devoted to news and information about men's clothing and furnishings. If you're in the trade, make sure you see it. Your best customers will.

Next Sunday in The New York Times



keep your eye on cox's



GALLERY OF EMOTIONS



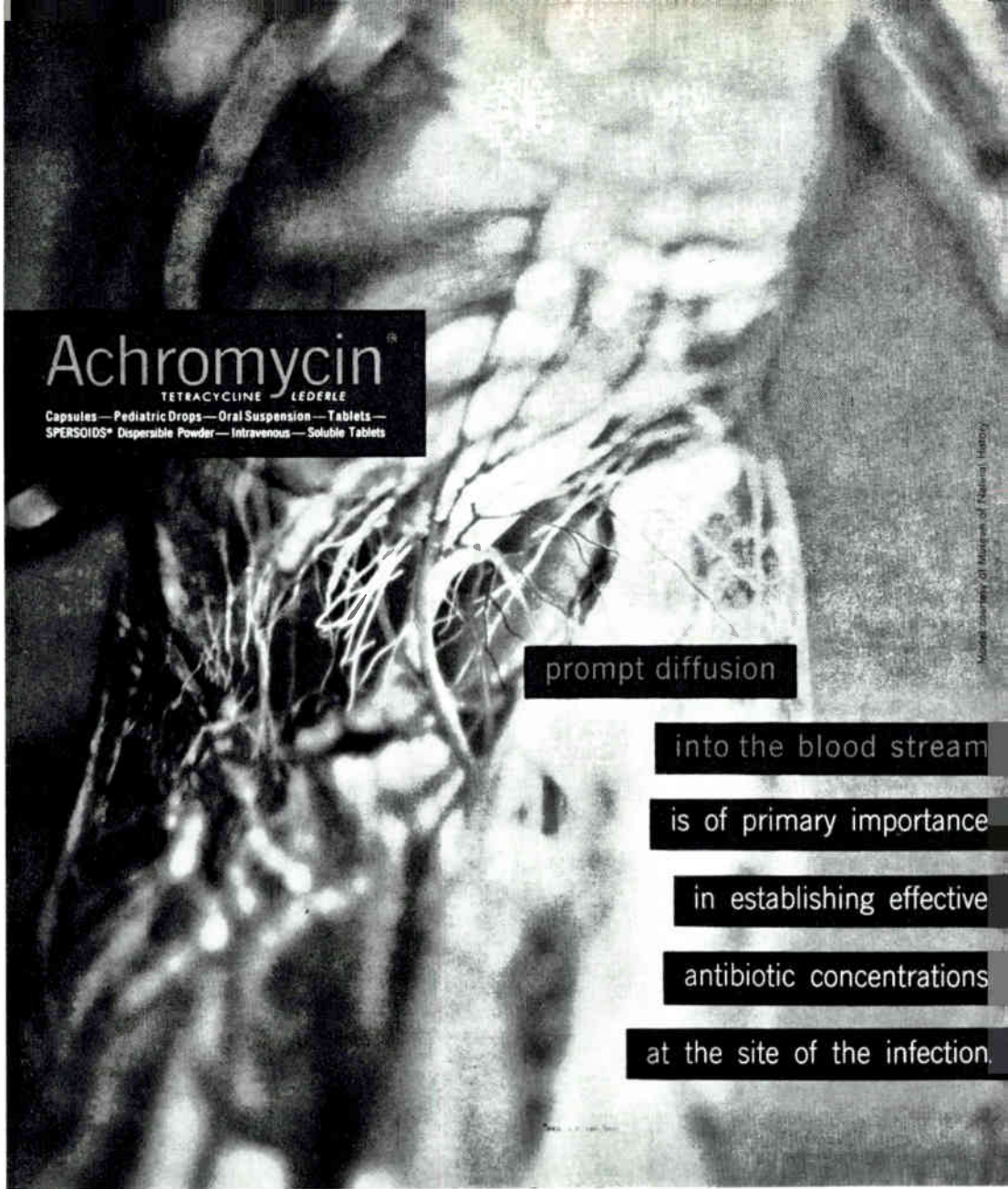
**151**

*art director* HUGH WHITE  
*photographer* WAYNE MILLER  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* LIFE MAGAZINE

**152**

*art director* LEONARD RUBEN  
*photographer* WALTER SILVER  
*agency* LESTER ROSSIN ASSOCIATES, INC.  
*advertiser* LEDERLE LABORATORIES





# Achromycin<sup>®</sup>

TETRACYCLINE LEDERLE

Capsules — Pediatric Drops — Oral Suspension — Tablets —  
SPERSOIDS<sup>®</sup> Dispersible Powder — Intravenous — Soluble Tablets

prompt diffusion

into the blood stream

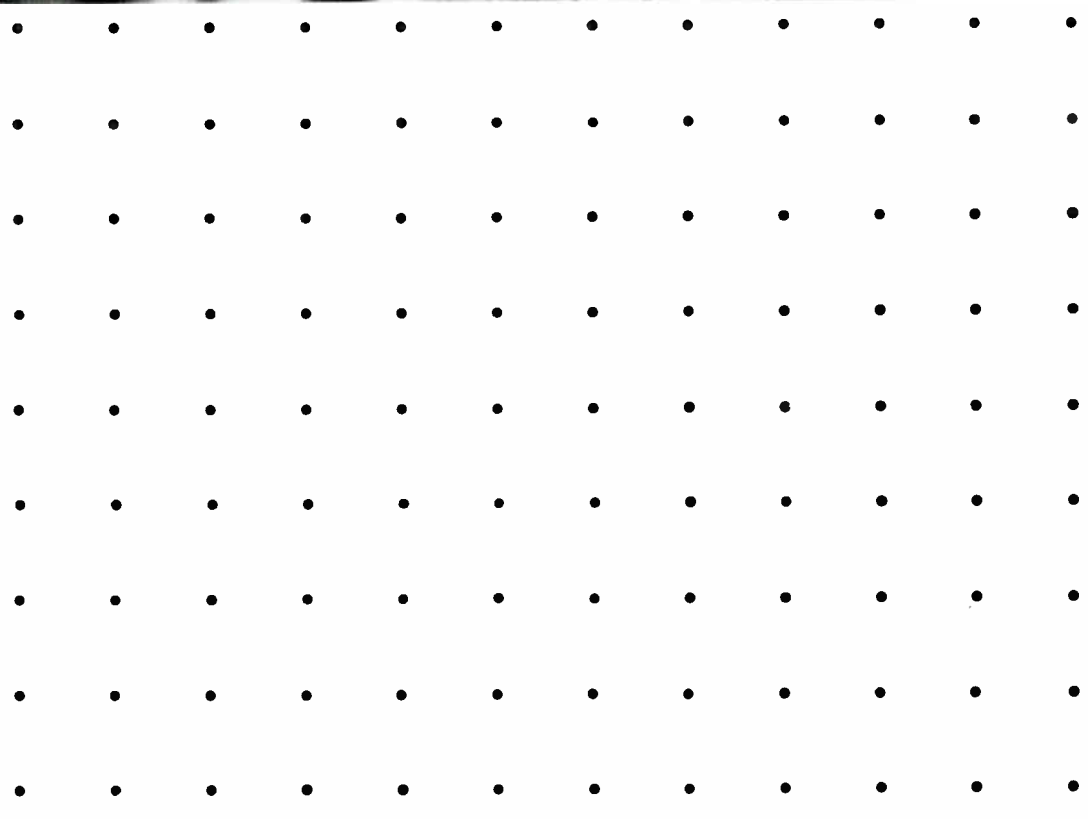
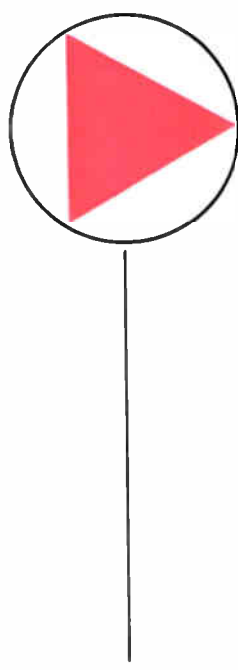
is of primary importance

in establishing effective

antibiotic concentrations

at the site of the infection.

Model courtesy of Ministry of National Health



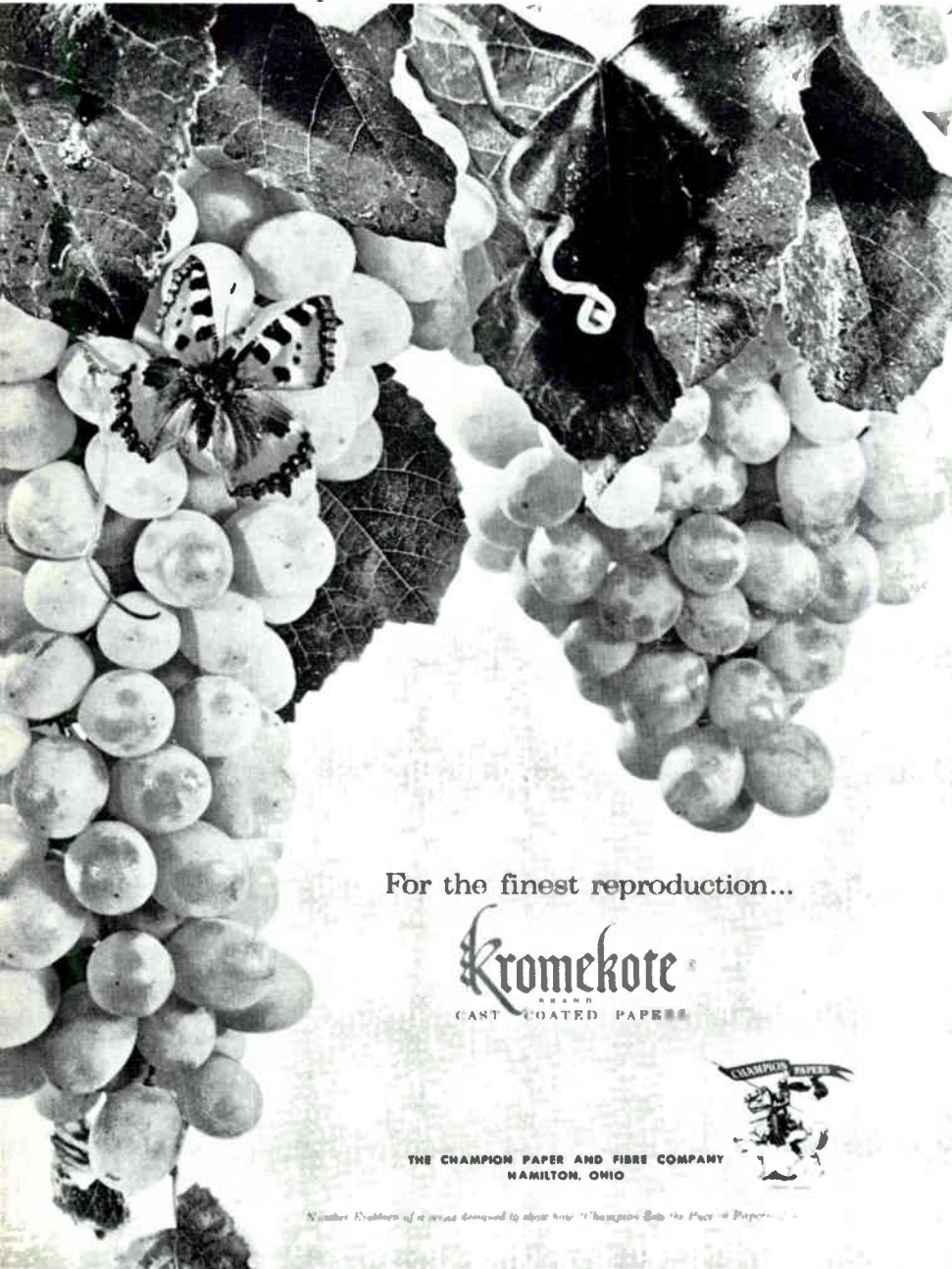


**153**

*art director* ALGER B. SCOTT  
*photographer* ALBERT GOMMI  
*agency* CAMPBELL-EWALD COMPANY (DETROIT)  
*advertiser* CHAMPION PAPER AND FIBRE CO.

**154**

*art director* ALGER B. SCOTT  
*photographer* ALBERT GOMMI  
*agency* CAMPBELL-EWALD COMPANY (DETROIT)  
*advertiser* CHAMPION PAPER AND FIBRE COMPANY



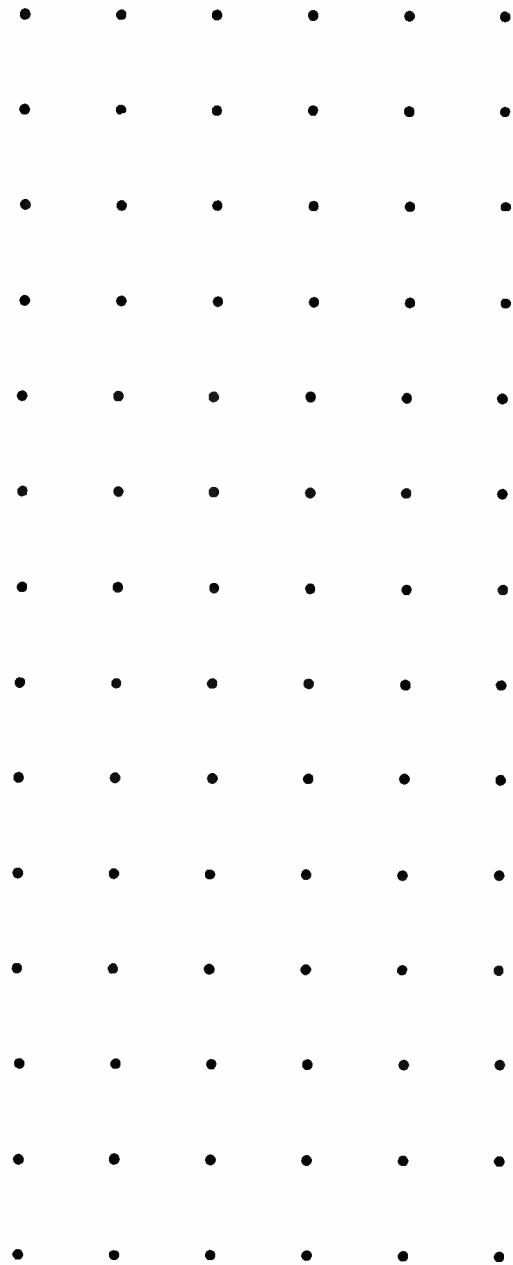
For the finest reproduction...

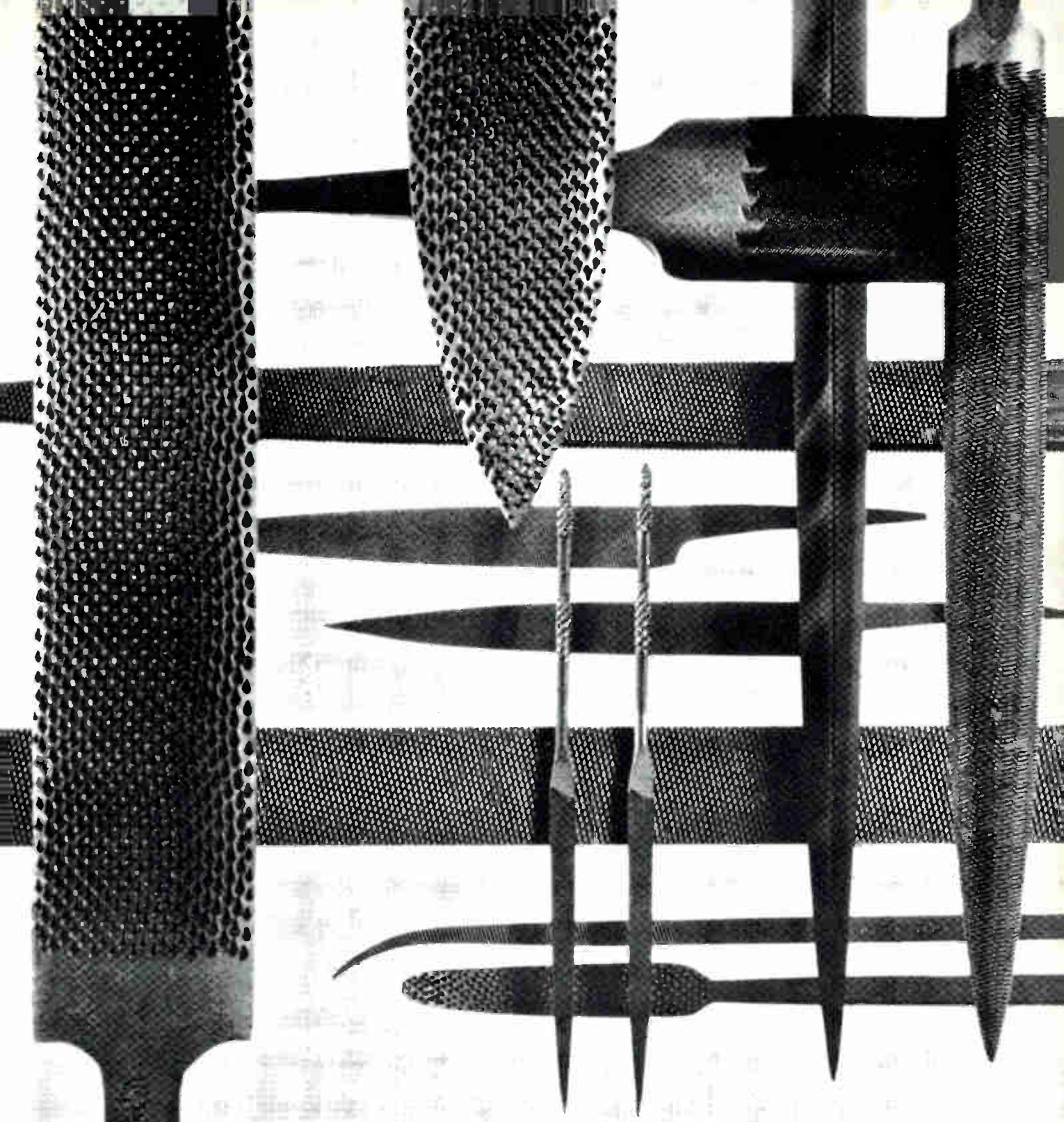
**Kromekote**  
BRAND  
CAST COATED PAPER

THE CHAMPION PAPER AND FIBRE COMPANY  
HAMILTON, OHIO



Number Kromekote of a series designed to show how Champion Cast Coated Paper is printed.





For the finest reproduction...

**Kromekote**  
BRAND  
CAST COATED PAPERS



THE CHAMPION PAPER AND FIBRE COMPANY, HAMILTON, OHIO

*Number Number of a series designed to show how "Champion Sets the Pace in Paper's King"*





fluid can be controlled...

In cardiac disease the control of body fluids  
is of paramount importance in therapy. DIAMOX,  
by inhibiting carbonic anhydrase and thereby  
increasing urinary output, is a new diuretic principle ...  
effective orally ... for prolonged use.

DIAMOX  
Acetazolamide Lederle



## Hearts are always young

Oldsters come—and recall, heartfully, the days of their youth. Youngsters come and find themselves heart and soul in the good old days when bicycles were built for two—and more. That's today's wide-screen entertainment as it fulfills the audience—entertainment based on new techniques in production, processing, projection. The Eastman Technical Service for Motion Picture Film is helping the industry master these techniques. Branches at strategic centers. Inquiries invited.

## and gay—on the new, wide, wide screen

Address: Motion Picture Film Department

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

East Coast Division  
342 Madison Avenue  
New York 17, N. Y.

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

West Coast Division  
4705 Santa Monica Blvd.  
Hollywood 38, California



157

art director RICHARD HURD  
photographer RALPH BARTHOLOMEW  
agency J. WALTER THOMPSON COMPANY  
advertiser EASTMAN KODAK COMPANY

158

art directors WALTER GEOGHEGAN, CHARLES ADORNEY  
photographer DON ALLEN  
agency CALKINS & HOLDEN, INC.  
advertiser FIRMENICH OF CANADA, LTD.

159

art director WILLIAM GOLDEN  
photographer DON BRIGGS  
producer CBS TELEVISION  
advertiser CBS TELEVISION

■ AWARD FOR DISTINCTIVE MERIT

imitation vanilla bean flavor by Firmenich

*the direct and authentic copy achieved by original research*

Vanilla Bean Flavor by Firmenich stems from the vanilla bean. By original research, its components and desirable characteristics have been isolated, identified, and synthesized. By patient and painstaking laboratory techniques, they have been reconstructed for you in a precise and potent flavor material with all the aromatic qualities of the original. Vanilla Bean Flavor by Firmenich comes to you as an economical replacement of pure vanilla extract, of pure vanilla, or to use in combination, in the manufacture of all products that you flavor with this most popular of flavors.

**FIRMENICH OF CANADA, LIMITED**  
346 WALLACE AVENUE, TORONTO

FIRMENICH INCORPORATED - 280 WEST 104th STREET - MINNAPOLIS, MN 55402-11  
FIRMENICH GERMANY - 4123 KUNIGSHEIMSTRASSE - DUISBURG - GERMANY  
FIRMENICH PARIS - 100 BOULEVARD DES FILLES DU CALVAIRE - PARIS - FRANCE



## Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing — at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest — willingly — from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the network's compete — and popularity can best be compared — CBS Television consistently wins the largest average audience — 11 per cent larger at night, and 27 per cent larger in the daytime.\*

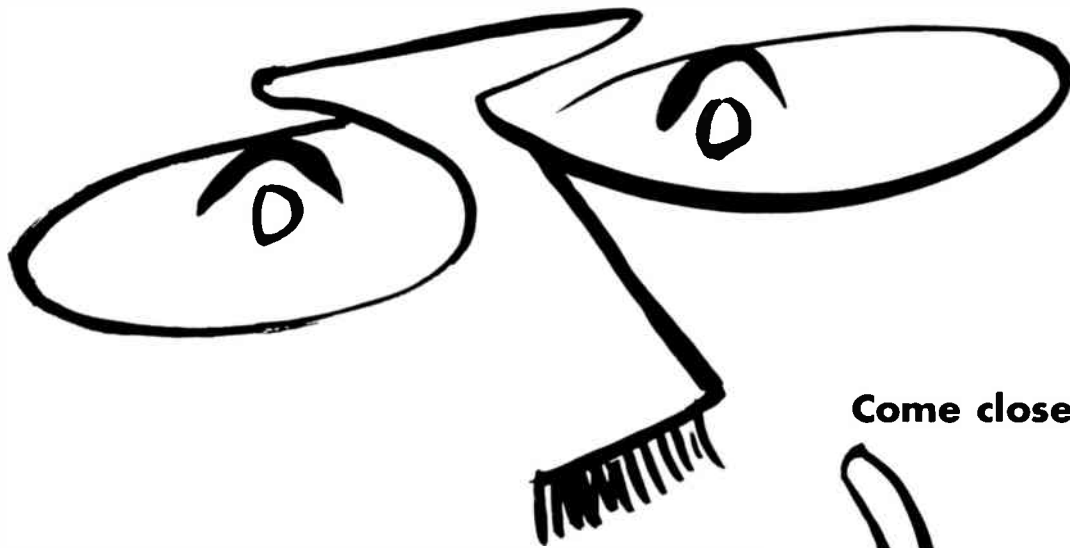
Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings\*\* — and a headstart in sales.

That's why their investment in CBS Television for the first quarter was over 45 per cent greater than a year ago. (And in 1953 it was the greatest in brand advertising history.) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

**CBS TELEVISION**

\*For the first nine months of the year, the average audience of CBS Television programs was 11 per cent larger than that of the leading network, and at the same time over the leading network, there was a 27 per cent increase in the highest rating on CBS Television.



**Come closer, won't you?**



There, just close enough to see inside your suit customers' pocketbooks. Where the bankbooks fatten while the hunt for a good buy goes on. (Which, this fall, could be till clearance.) Now, go **see the new suitings woven with rayon:** menswear grays, chalk stripes, frosted. In suits that are more than likely to **start your customers spending early.** Sure to! They're big fashion news. At all the important resources, too. And **backed in August and September by the American Rayon Institute's new, powerful, national ad campaign.** And magazine and newspaper editorials. And some of the finest stores in the country. You can **tie in** with any one of the nationally advertised suits. Or all. Or others of your choice. **The campaign base is broad.** Any way you go about it, **it will bring you closer to a big season.**

**A suit promotion of the American Rayon Institute, 350 Fifth Avenue, New York 1, N. Y.**

*To plan direct tie-in, or get resource information, call Jeanne Pierre at OX 5-6390*



**160**  
*art director* DANIEL W. KEEFE  
*artist* LUDWIG BEMELMANS  
*agency* McCANN-ERICKSON, INC.  
*advertiser* AMERICAN RAYON INSTITUTE, INC.

■ AWARD FOR DISTINCTIVE MERIT

folklore colors in fabrics... luxury-tanned by Einiger...

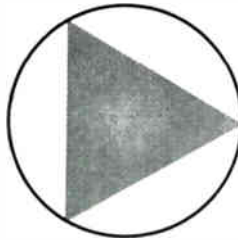
Einiger

**161**  
*art director* WM. TAUBIN  
*artist* JEROME SNYDER  
*agency* DOUGLAS D. SIMON ADV., INC.  
*advertiser* EINIGER MILLS, INC.

**162**  
*art director* CARL FISCHER  
*photographer* CARL FISCHER  
*agency* SUDLER & HENNESSEY, INC.  
*advertiser* ART IN ADVERTISING



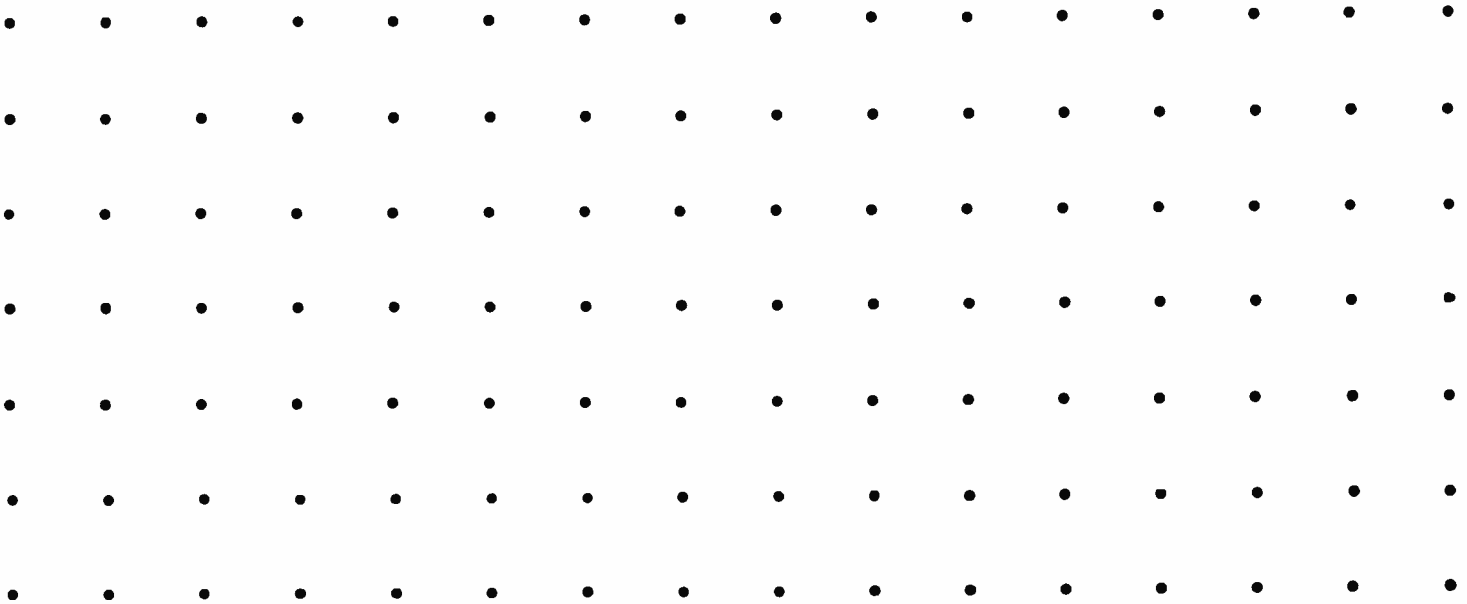
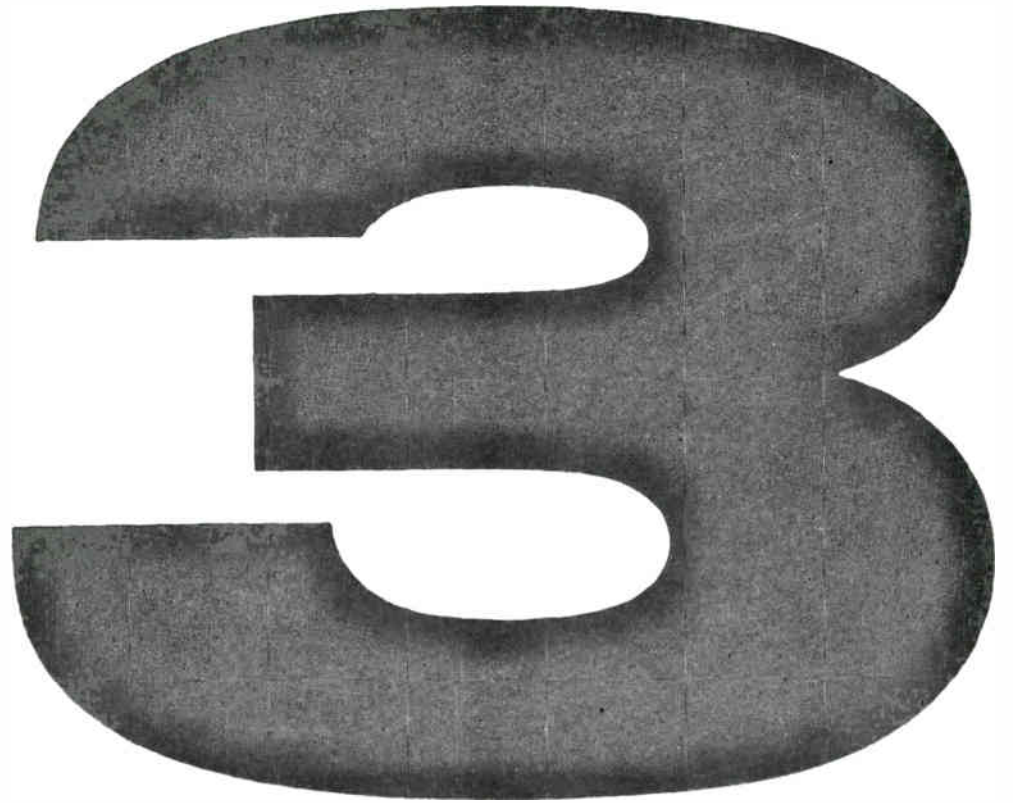
Art in Advertising  
reaches the man  
who makes the decisions !

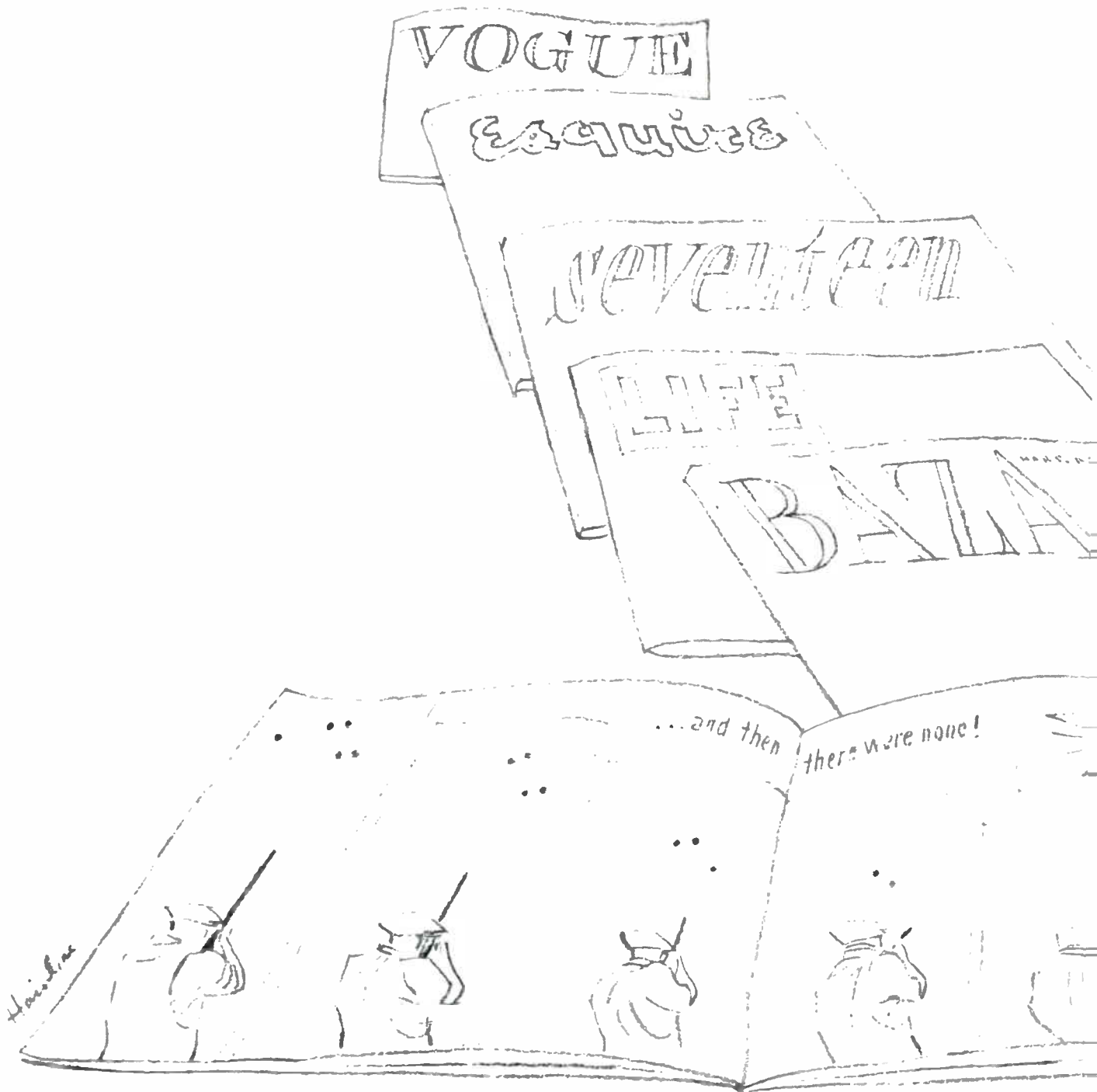


**“ magazine design today - a transition from word thinking to visual thinking ”**



*indecision*





*The target is to make the layout as obvious as possible, which is what LOOK and the other magazines above did with their prizewinning designs.*

# EDITORIAL LAYOUT

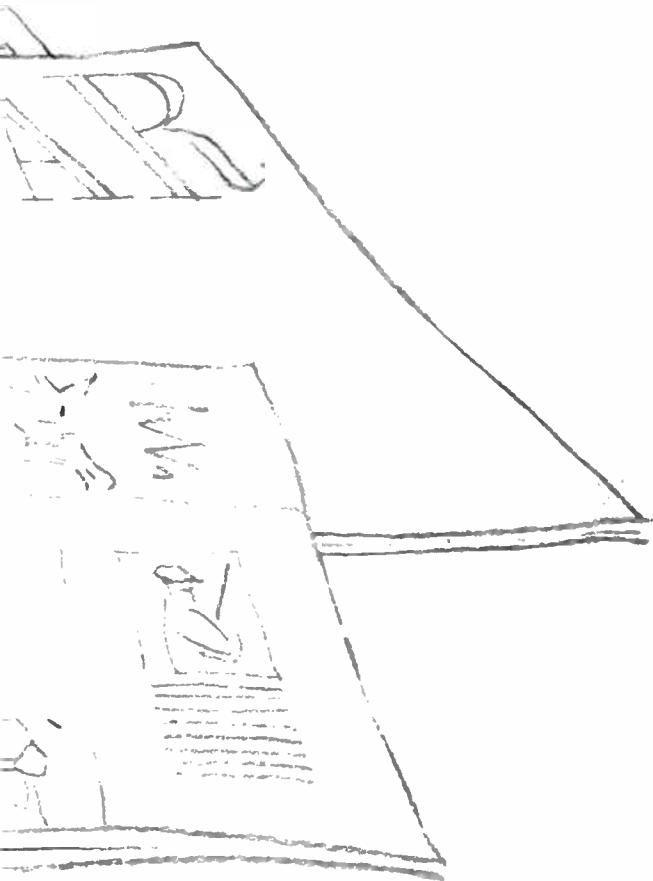
The magazine design and layout of today reflect the big change in the editorial field in the last 25 years—a transition from word thinking to visual thinking.

While editors of the past thought in terms of the message only, today's editor and art director know that the contents, while still all important, must be presented in a visually attractive form.

There has been a definite change in the relationship between illustration and text. The trend today is to illustrate the message visually where possible and to use supplementary text to expand the message for those who want more details.

Why does this change in emphasis from words to pictures assume such importance now? In the first half of the Twentieth Century we

*(continued on following page)*





**wallace f. hainline**

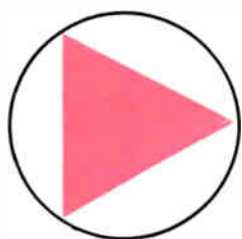
*art director  
house beautiful magazine*

## **editorial layout**

have had a period of technical development unprecedented in history. We are living in the period of the automobile, the radio and television, and these and many other technical achievements consume a certain amount of the potential readers' time.

Therefore, with all the competition for the readers' interest, it is imperative that the magazine editor and art director plan their publication for the fast, comprehensive communication of ideas.





**163**

*art directors* SUREN ERMOYAN, GUIDO JAMES  
*photographer* PAUL D'OME  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

**164**

*art director* HENRY WOLF  
*artist* BOTTICELLI, BETTMANN ARCHIVES  
*publisher* ESQUIRE, INC.  
*publication* ESQUIRE MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT

**165**

*art directors* SUREN ERMOYAN, GUIDO JAMES  
*photographer* PAUL D'OME  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

**166**

*art director* CHARLES TUDOR  
*photographer* TOM YEE  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE

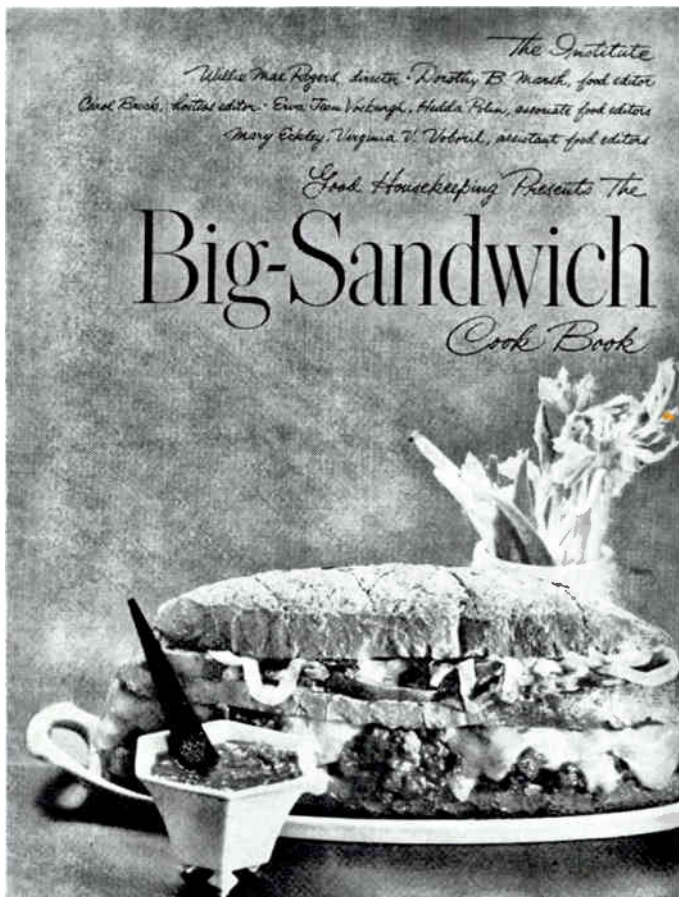


The beauty contests, the art galleries, and the publicity boys will never part the amateur from that noblest pursuit of all—the contemplation of beauty



**venus perceived**







# I REMEMBER A CHURCH

*First in an occasional series of articles about different churches,  
by different people who have loved them*

One Sunday at church I sat behind a woman whose devotions were hampered by the two small and lively sons who accompanied her. The boys sat beside each other at first, but it quickly became evident that this was an arrangement perilous to this mother's peace of mind, not to mention the other worshippers in the vicinity. So she placed herself between them, as a buffer. That worked a little better, but not much. I watched the culprits with interest and fell to wondering whether I had been as unruly when my mother first took me to church.

Probably, yes, although I had no brother my own age to collaborate with in mischief. I do not remember the incident, but I have been told that the first time my mother took me to Mass, at the age of four or five, I came to the point immediately by asking, in a loud voice, "Where is God?" I already knew Him, I said prayers to Him each night, and now that I had come to visit Him at His house, it seemed only fair that He should appear and welcome me. My mother whispered that He was in the tabernacle on the altar, and she probably added that I was to be quiet, like a good boy, and not drop the five cents she had given me to put in the plate when Mr. Mulqueen or Mr. Shea passed it.

Going to church was not a chore. It was a new and exciting experience. There was always something going on that was interesting and colorful. The flowers and lighted candles on the altar and the vestments of the priest stirred my imagination, and *[Continued on page 220]*

BY FRANK SULLIVAN

*Good Housekeeping November 1964. The Magazine America Lives By*

**167**

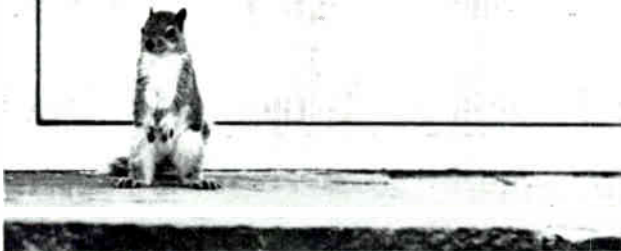
*art director* SUREN ERMOYAN  
*photographer* BEN ROSE  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

**168**

*art directors* ALEXANDER LIBERMAN,  
PRISCILLA PECK  
*photographer* IRVING PENN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

■ AWARD FOR DISTINCTIVE MERIT

# Little Squirrel Lost



*This mixed-up kid doesn't know he's a squirrel.*

**169**

*art director* ALLEN F. HURLBURT  
*photographers* JIM AND PAT POND  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE



*He thinks humans are fun to play with . . .*

A little girl found a lost baby squirrel in the woods and took him home with her. There, he grew up without any playmates except people. Not having a mother to guide him he was unaware that this environment was an unusual one for growing squirrels. In fact, unless he had peered in a mirror when no one was looking, he couldn't have known much about squirrels at all, there weren't any others in the little girl's neighborhood. So, he had to make do with just people. The little squirrel seemed happy enough. He ate peanuts, clambered over the children and played around the house. But sometimes, in the evening, a softness, he just sat on the doorstep, with his paws on his knees and a faraway look in his eyes.



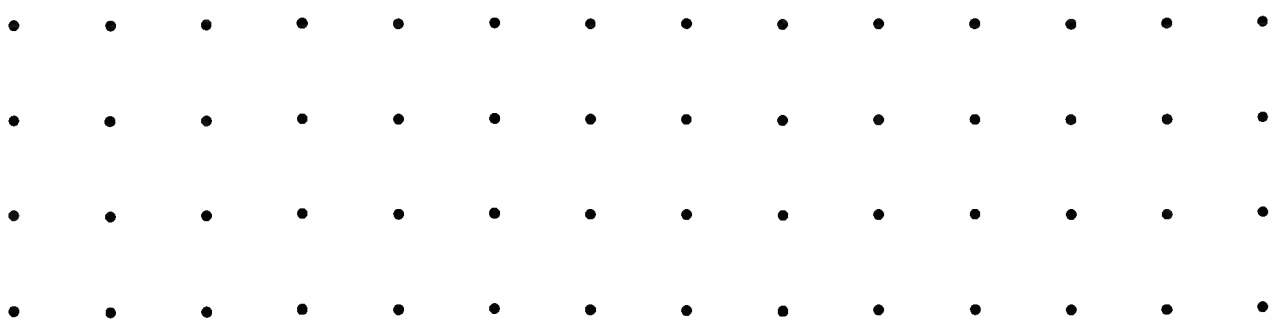
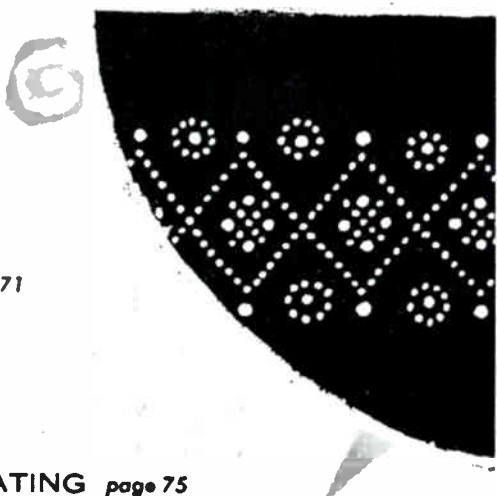
THE WOMAN'S DAY  
1954

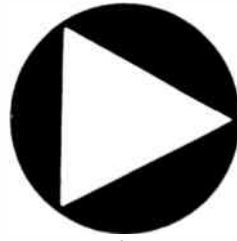


SUMMER  
COOKBOOK

- 62 MENUS *pages 62 and 75*
- 10 APPETIZERS, RELISHES *page 64*
- 10 BEVERAGES *page 64*
- 11 BREADS *page 65*
- 28 DESSERTS *page 65*
- 43 MAIN DISHES *pages 67 and 75*
- 25 SALADS, DRESSINGS *page 70*
- 18 SANDWICHES, SPREADS, SAUCES *page 71*
- 16 SOUPS *page 72*
- 27 VEGETABLES *page 73*

PLUS 1 DAY'S COOKING: 3 DAYS' EATING *page 75*





**170**

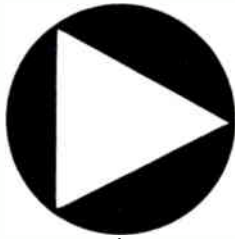
*art directors* KIRK C. WILKINSON, PHILLIP DYKSTRA  
*artist* ARNAUD MAGGS  
*publisher* WOMAN'S DAY, INC.  
*publication* WOMAN'S DAY



**171**

*art director* HENRY WOLF  
*artist* CLAYRE DURANI  
*publisher* ESQUIRE, INC.  
*publication* ESQUIRE MAGAZINE





172

art director HENRY WOLF  
 photographer BEN SOMOROFF  
 publisher ESQUIRE, INC.  
 publication ESQUIRE MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT

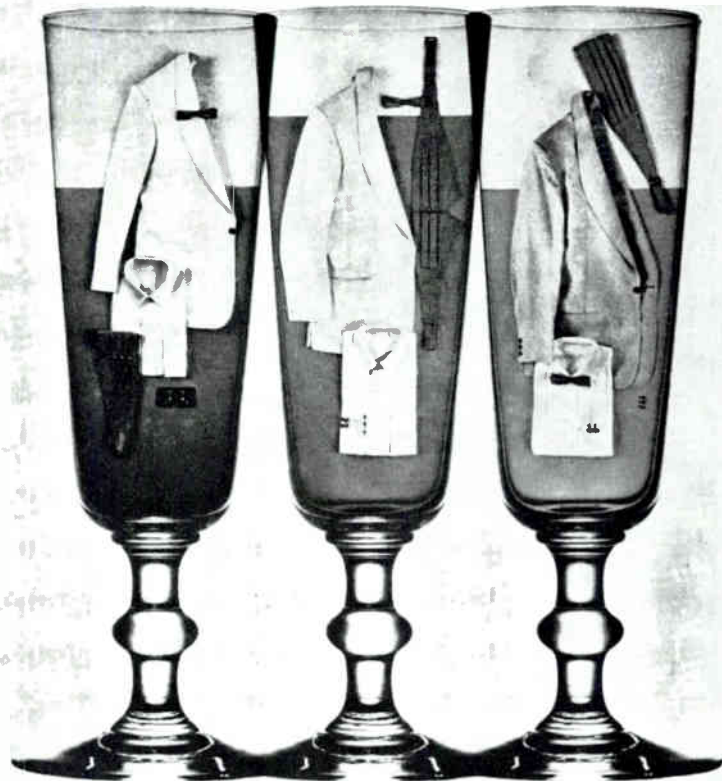
173

art director HENRY WOLF  
 photographer BEN ROSE  
 publisher ESQUIRE, INC.  
 publication ESQUIRE MAGAZINE

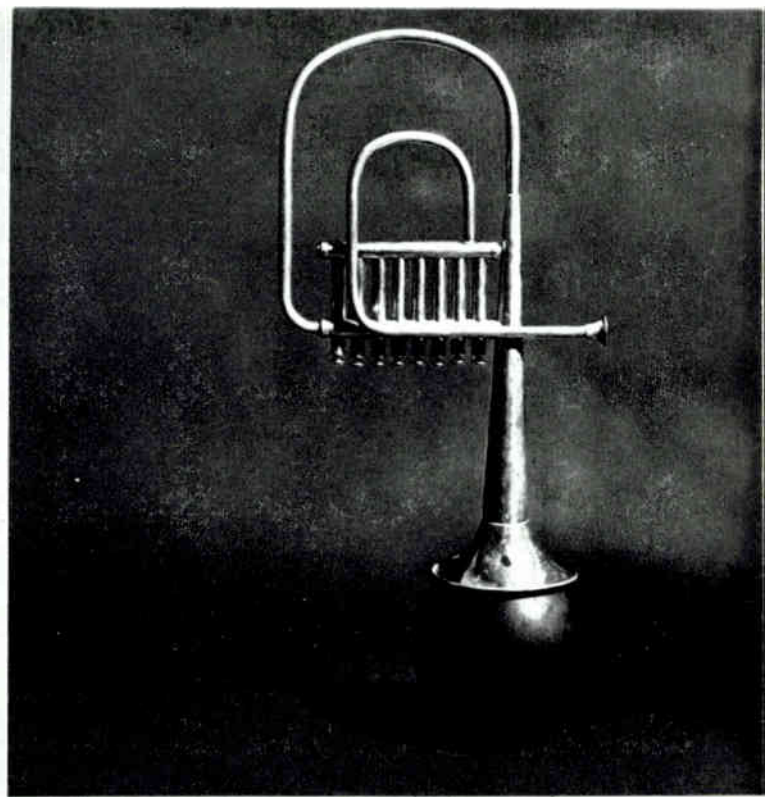
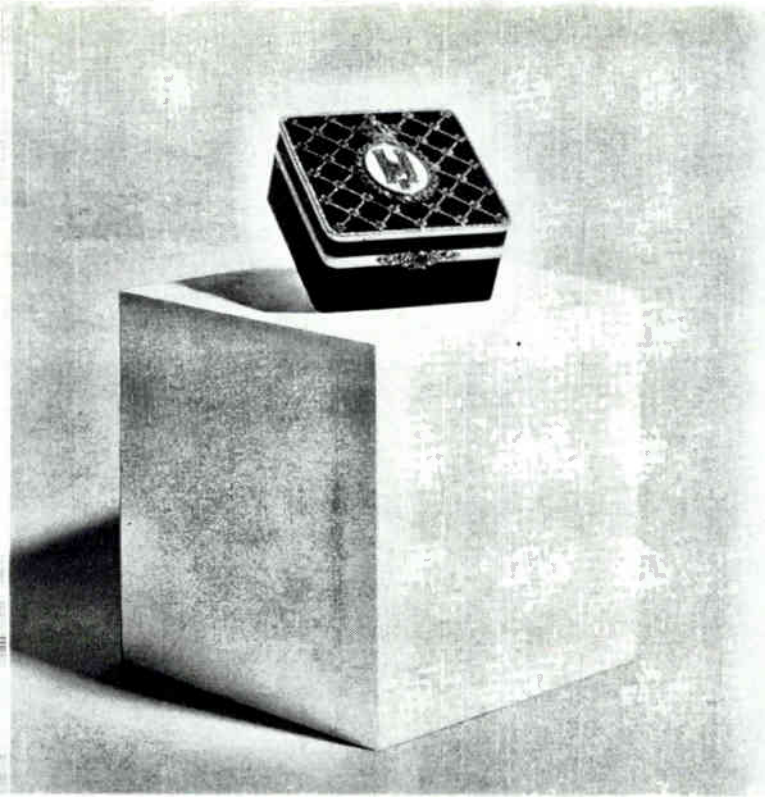
■ AWARD FOR DISTINCTIVE MERIT

The perfect guest knight, sallying out to do battle across  
 low and hollow the arena room, can be happily amused  
 by these unique and fashion-fresh color connections that no  
 one will mistake him for the steward or an errant bartender.  
 Hence the glenier's tabern run to drowse as much as fever.  
 Almost anything you resist from parfait colors is likely  
 to be in good taste. The black-silk jacket, below, is a  
 natural for crushed-raspberry tie and summerboard, without  
 self links and studs. On the opposite page is a crushed-  
 strawberry jacket tempered by summercoat and tie of grey  
 silk chantage and grey-past jewelry. The center jacket  
 looks more conventional—but notice that it is not white,  
 but the color of French vanilla ice cream, so that it blends  
 with a summercoat and tie of gold chantage (plus blue and  
 gold jewelry) without looking gaudy. The last dinner coat  
 is inspired by crushed blueberries, and the accessories are  
 a modified version of the same tone. All are of silk and Orlon,  
 with texture that matches the colors in smooth ribbons.

PARFAIT COLORS

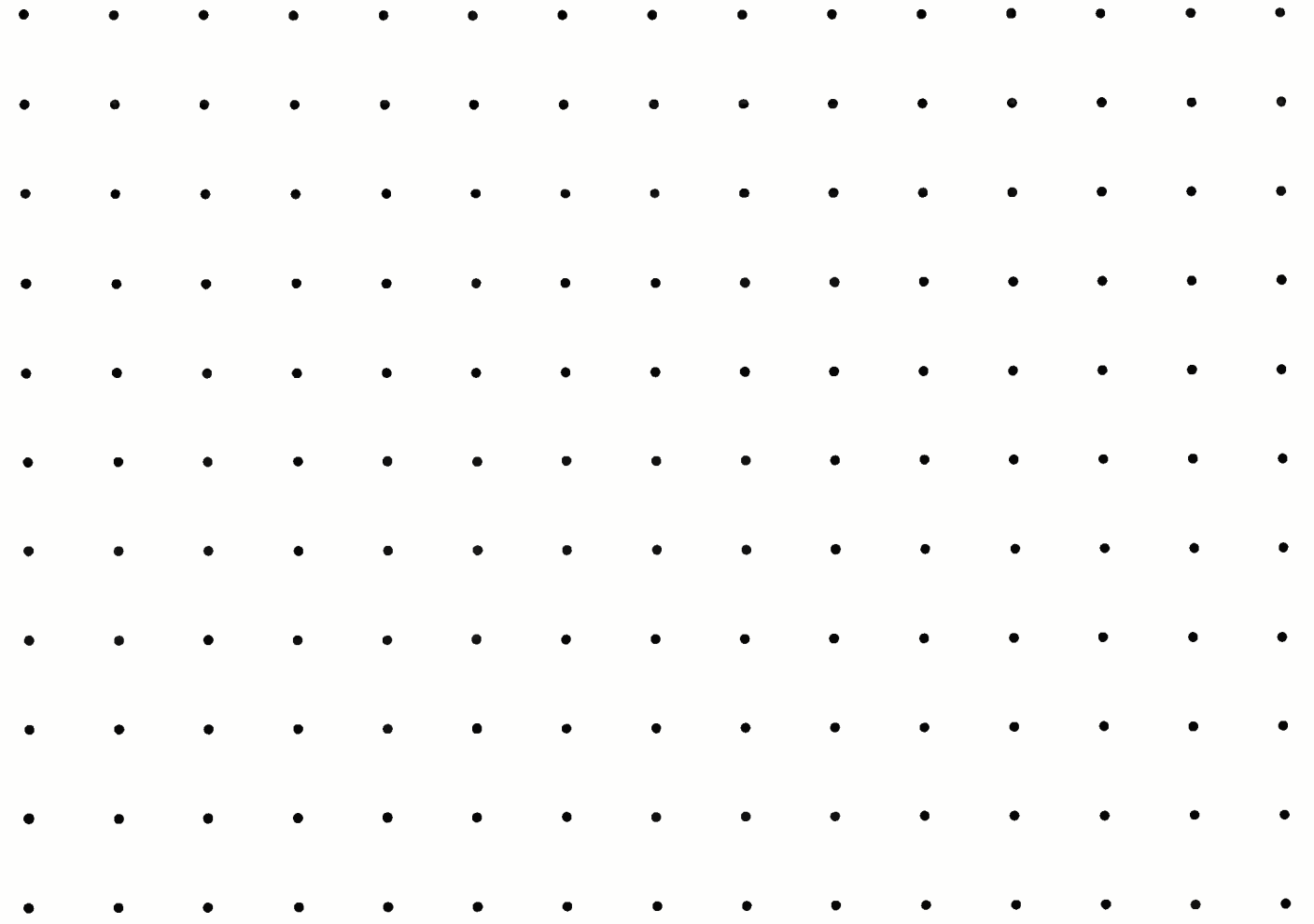


PHOTOGRAPHY BY BOB BARR



ONLY \$9,509.99-

It's greatly apparent of the royal approach to Christmas giving, whether it be luxury or whims. Nicholas II, for example, sent the trunks of the 180 to a French ambassador only because it was exactly what he felt like wearing and, besides, it spoke rather well for his own taste. While a small box probably wasn't what Ambassador Baerlein needed most at the moment, we assume he was quite touched by the Fabergé creation of gold, sapphire and diamonds monogrammed Nicholas II, you recall: (If this is what you're searching for, it's at New York's 1 La Voile House.) The royal approach works equally well with a simple gift like the \$10 toy car displayed above. Find something you like, and whatever comes out will take it over.





174

art director SUREN ERMOYAN  
 artist COBY WHITMORE  
 publisher HEARST CORPORATION  
 publication GOOD HOUSEKEEPING

175

art director ART KANE  
 photographer PETER DIMITRI  
 publisher TRIANGLE PUBLICATIONS  
 publication SEVENTEEN MAGAZINE



Forever-But Not Enough

Big date in sight

Little town of... in the... of... were given

Shouldn't seem... to... had better go

Look ready and... to... behind the door

My... floor!... to... of...

This... going to be a wonderful evening... at...

I... to keep my eyes off him but at... hand

BY DAVE BARBER

She... first... of... of...

He... and... of... of...

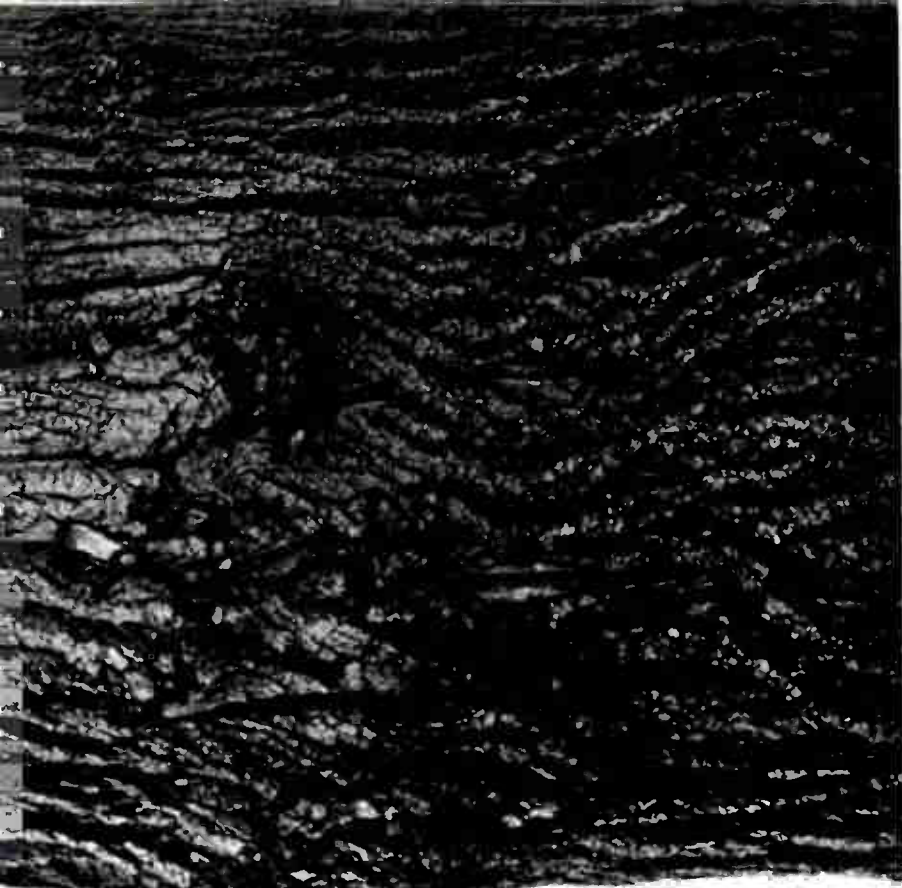
but... of... of...

The... of... of... of...

So... of... of... of...

Neither... of... of... of...





## Strong young wings can take you to the heart of your ambition

When you're young, you're full of energy and ideas. You're full of ambition and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all.

You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all.

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You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all. You're full of energy and you want to do it all.

*Edward H. Thompson*

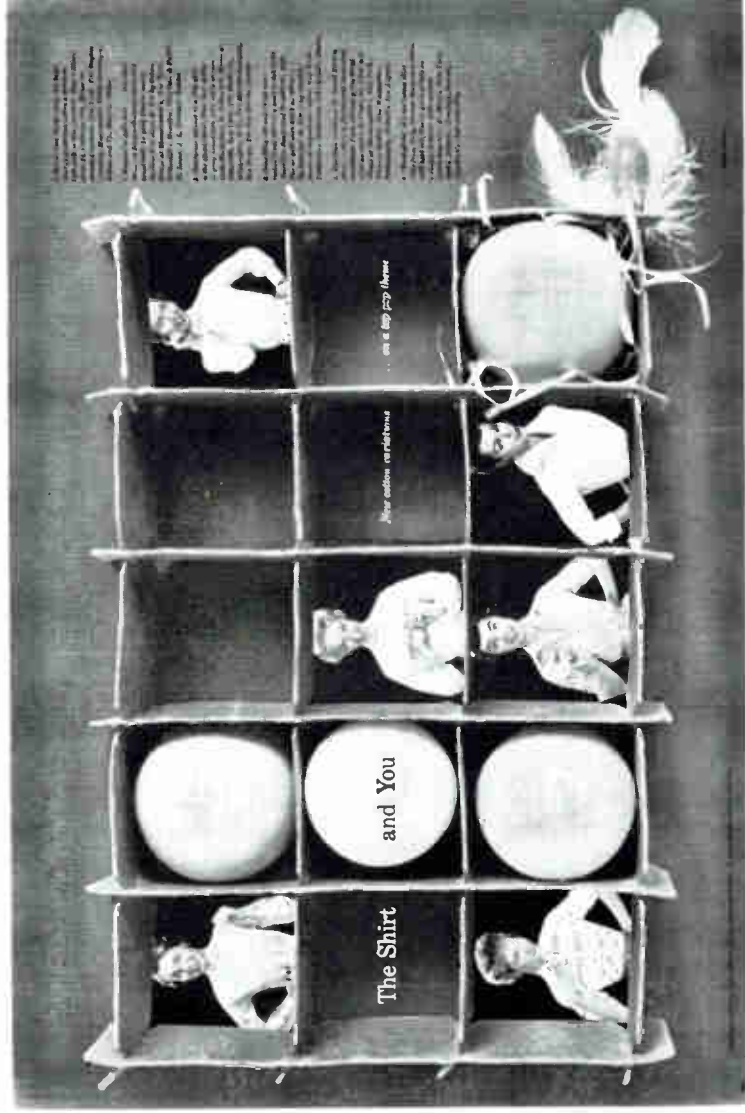
176

*art director* ART KANE  
*typographer* TYPOGRAPHIC SERVICE CO.  
*photographer* HEN ROSE  
*publisher* TRIANGLE PUBLICATIONS  
*publication* SEVENTEEN MAGAZINE

- ART DIRECTORS CLUB MEDAL
- ★ TYPOGRAPHIC AWARD

177

*art director* ART KANE  
*photographer* PETER DIMITRI  
*publisher* TRIANGLE PUBLICATIONS  
*publication* SEVENTEEN MAGAZINE



## The Kinder Winds— And Their Newborn Allies

• Today you enjoy the breeze on a wind that glips your face and dashes against you in a chilly tantrum.

Tomorrow may meet you with softness: an assumed little gust that plays tricks in your hair, warms and lifts a new vigor within you. This is March: shifting, squalling, swelling—swelling with temperament.

March that marks the nadir in almost everyone's good looks.

For in this month, it has been said, women are at their best beautiful. First of all, your skin and your circulation have suffered one change of climate, from mild autumn to harsh winter.

Second, they have been continually shocked and dried by split-second changes from icy air to artificial heat.

If you've been away, you've borne two more abrupt climate changes—going and coming—which affect the sensitive functionings of your skin and hair.

Plus the dehydrating and thickening of your skin's outer layer from burning winds on the ski slopes, glare and heat in the tropics, or scorching sun on the desert.

• Now the good-tempered spring winds are beginning to blow once more—with their tonic power to spur the circulation of your blood, to soothe the complex workings of all the minute glands and nerves and tissues your skin is composed of.

In this near-millennium of cosmetic research, they have a host of new allies to help them prepare the way before the hot fall tide of spring breaks out, in its abrupt, American fashion.

• A liquid sunon of lanolin and vitamin A, to wear night and day—this helps to melt surface dryness and lubricates deep below the surface as well.

• Lanolin creams and lotions to keep your hair shiny and supple, your scalp healthily lubricated and flexible.

• A clear lotion containing silicone (new magic word), for hands and other chapping areas. This protects your skin with a lubricating, moisture-repellent coating before you touch water; leaves it free to breathe as well.

• A toter-coat that goes on over lipstick to produce a shining look...and also protects against wind and cold. For more facts about these and other new allies, turn to page 206.



RICHARD AVEDON



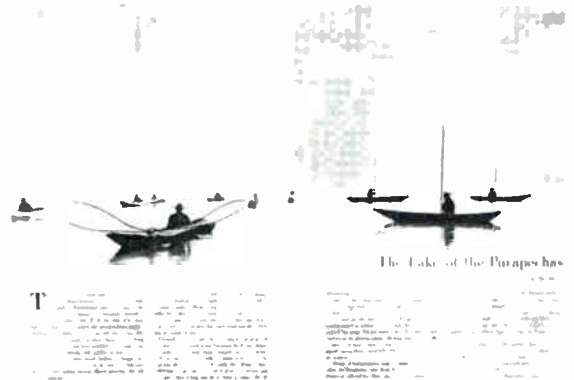
178

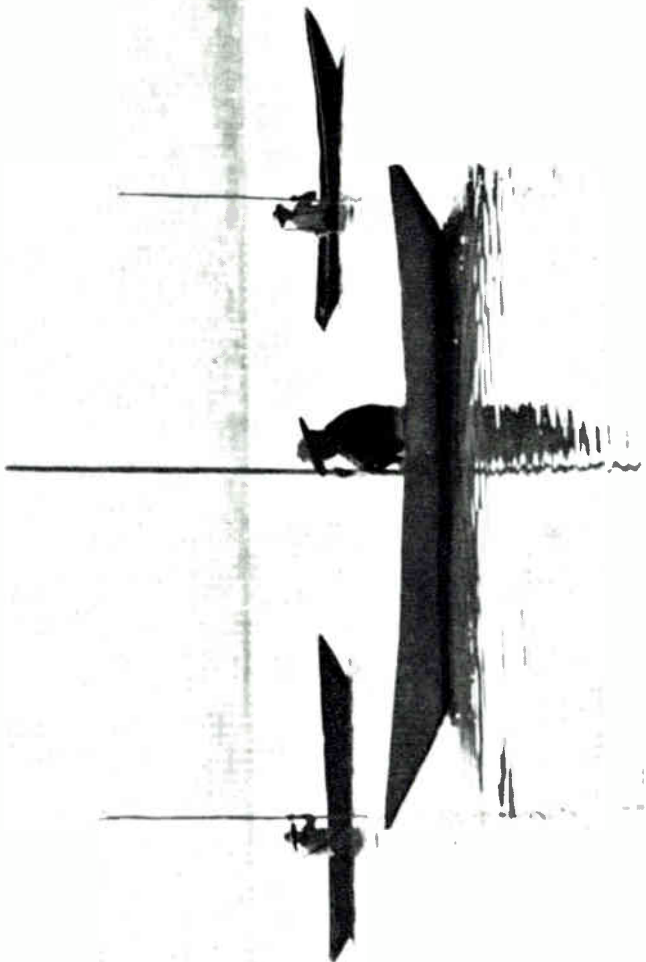
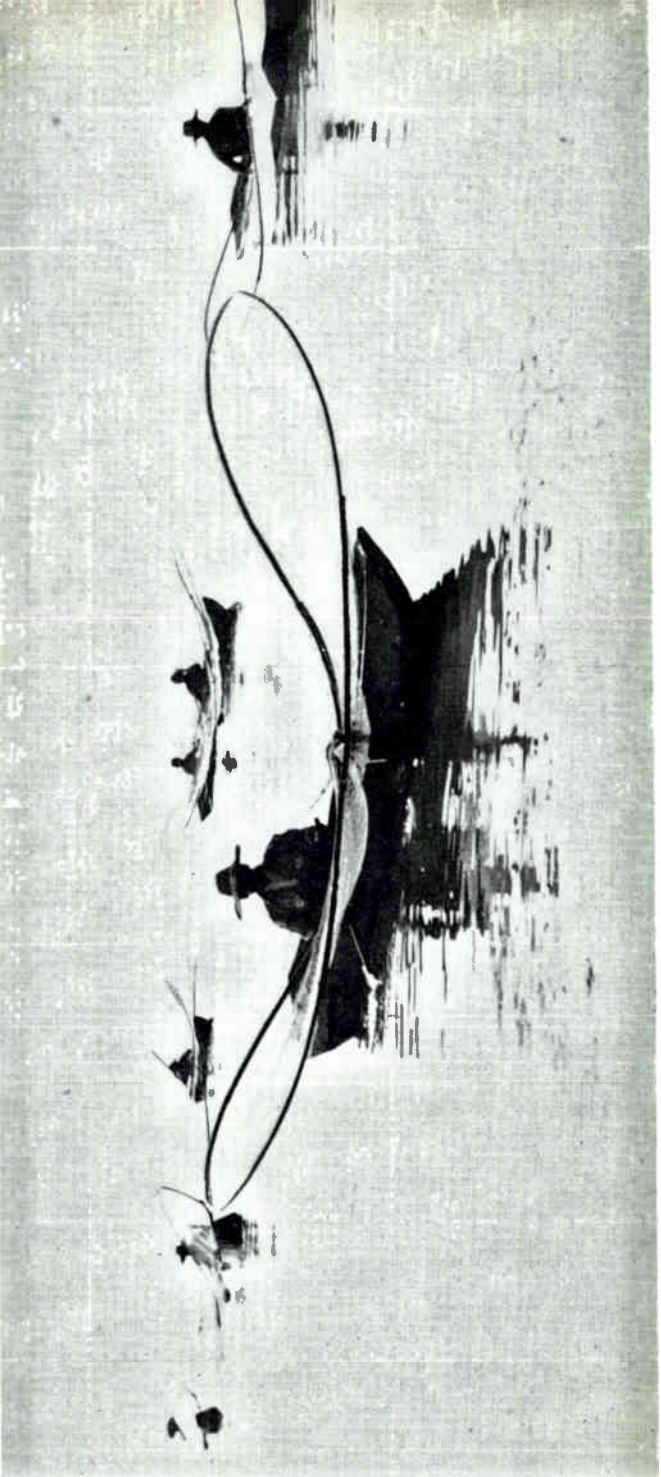
*art director* ALEXEY BRODOVITCH  
*photographer* RICHARD AVEDON  
*publisher* HEARST CORPORATION  
*publication* HARPER'S BAZAAR

179

*art director* ALEXEY BRODOVITCH  
*photographer* FERENC BERKO  
*publisher* HEARST CORPORATION  
*publication* HARPER'S BAZAAR

■ AWARD FOR DISTINCTIVE MERIT







**180**

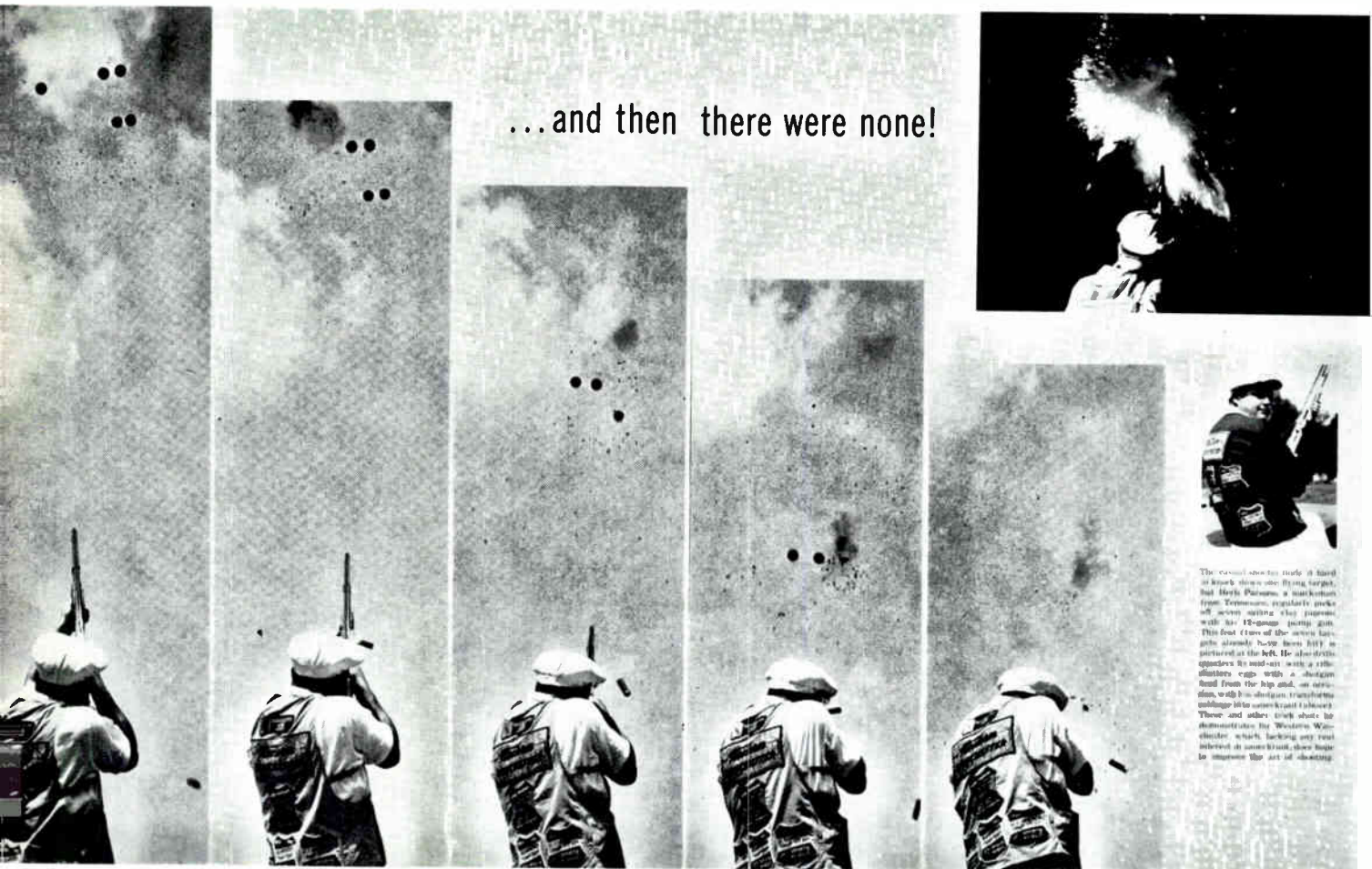
*art directors* ALLEN F. HURLBURT, LEONARD JOSSEL  
*photographer* DOUG JONES  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE

● ART DIRECTORS CLUB MEDAL

**181**

*art director* ANTHONY T. MAZZOLA  
*typographer* CUNEO PRESS  
*artist* ANDREW WYETH  
*publisher* HEARST CORPORATION  
*publication* TOWN & COUNTRY

★ TYPOGRAPHIC AWARD



...and then there were none!

The crowd shouts made it hard to knock down one flying target, but Herb Putnam, a marksman from Tennessee, regularly picks off seven using the papers with his 12-gauge pump gun. This feat (one of the more famous stunts) has been fully re-created at the M.F. He also holds a record in mid-air with a rifle slung on his back with a shotgun held from the hip and, on occasion, with his shotgun transformed into a rifle (the same kind to be sure). There and other stunts about his demonstrate the Western Wanderer, which, lacking any real talent in marksmanship, has been to improve the art of shooting.

**182**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* WILLIAM KLEIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

BY CHRISTINE WESTON



I have a book of 27 letters in 10 pages, printed in black on a cream-colored paper. It is a book of letters, and it is a book of letters. It is a book of letters, and it is a book of letters. It is a book of letters, and it is a book of letters.

Thank you, Mr. Weston. I think you are right. I think you are right. I think you are right. I think you are right. I think you are right. I think you are right. I think you are right. I think you are right.

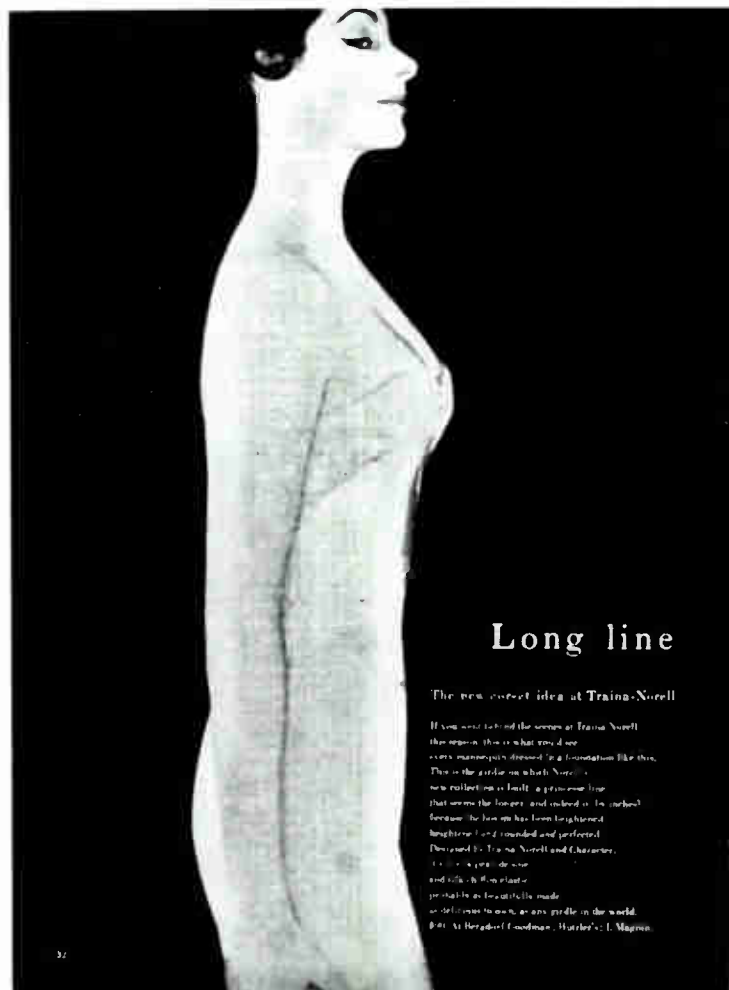
He says she has been writing in the duck blind since she was a child. He says she has been writing in the duck blind since she was a child. He says she has been writing in the duck blind since she was a child.

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He says she has been writing in the duck blind since she was a child. He says she has been writing in the duck blind since she was a child. He says she has been writing in the duck blind since she was a child.



### Long line

The new correct idea at Trina-Norell

If you want behind the scenes at Trina-Norell the answer lies in what you find on every manuscript drawer in a foundation like this. This is the garden on which Norell's new collection is built: a feminine line that wears the longer and indeed is, in itself, because the line has been lightened, brightened, and rounded and perfected. Designed by Trina-Norell and Charlotte. It is a girl's dress and it is a girl's dress, possibly a girl's dress, or perhaps a girl's dress, or perhaps a girl's dress. It is a girl's dress, or perhaps a girl's dress, or perhaps a girl's dress.



### of Americans:

The news of hip-length stockings

Bridging the gap between stockings and girdle for the first time in off-stage fashion history: more stocking—a good few or six inches more. Designed by Heyan, these stop at nothing but the hip, where they meet a most wonderful invention: a pair of power net shorts, made especially by Warner's for the new hi-length stockings, with hidden garters suspended from inside. What will this combination mean to fashion in a full length sense? The answer comes before model of a completely smooth thigh line for narrow skirts. The stockings, named, girls, pronounced to cling closely to the leg. \$2.50. Girdle, \$11. Hoth or Hoth's Teller, Jahan Garbunkel, Neiman-Marcus, Hallock's & White.



**The sculptured coat**  
softest wool chinchilla,  
belted in back

Very feminine (shown in white) of the  
softest wool chinchilla, belted in back.  
Made in France. Made  
in France. Made in France. Made in France.  
Made in France. Made in France. Made in France.  
Made in France. Made in France. Made in France.

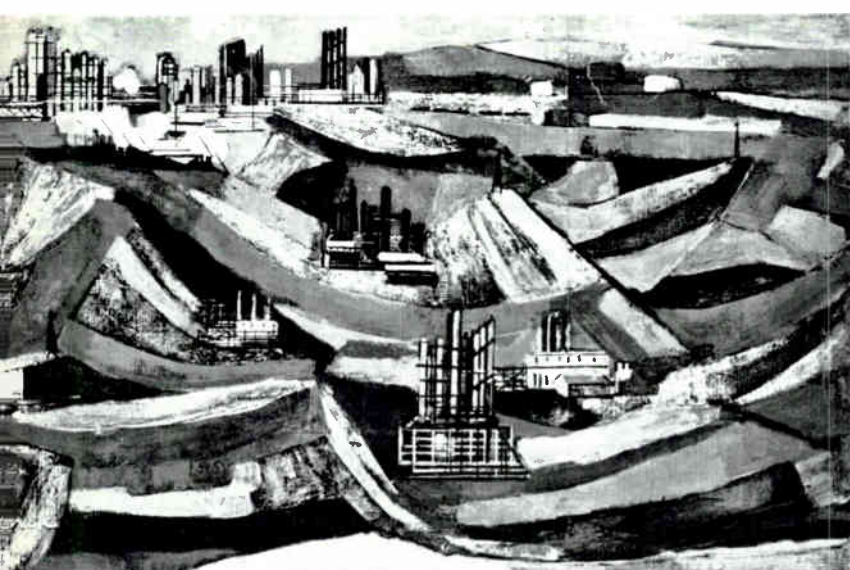
Shown for the first time in France  
by  
Walter  
and  
Company  
of  
Paris  
and  
New  
York  
City

**The high-button suit**  
diamond weave tweed with  
a touch of velvet

Very elegant suit of diamond weave  
tweed with a touch of velvet.  
Made in France. Made in France.  
Made in France. Made in France.  
Made in France. Made in France. Made in France.

**183**  
art director CIPE PINELES  
photographer WILLIAM HELBURN  
publisher STREET AND SMITH PUBLICATIONS, INC.  
publication CHARM MAGAZINE

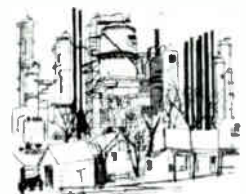
**184**  
art director LEO LIONNI  
artist FREDERICK FRANCK  
publisher TIME, INC.  
publication FORTUNE



**The Billion-Dollar Look  
of Phillips Petroleum**

When at last a unique problem is solved here in the  
United States, it is a triumph for Phillips Petroleum  
Company. The solution is a new type of gasoline  
which is superior to all other gasolines. It is  
the result of a long and costly research program  
conducted by Phillips Petroleum Company.  
This new gasoline is now being marketed by  
Phillips Petroleum Company under the name of  
Phillips 66. It is a gasoline which is superior  
to all other gasolines. It is a gasoline which  
is the result of a long and costly research  
program conducted by Phillips Petroleum  
Company.

To show you the 1941 Buick for 15 months a day, at the  
Phillips Petroleum Company, we have built a Buick  
which is the most advanced Buick ever built.  
It is a Buick which is the result of a long and  
costly research program conducted by Phillips  
Petroleum Company. It is a Buick which is  
superior to all other Buicks. It is a Buick  
which is the result of a long and costly  
research program conducted by Phillips  
Petroleum Company.



This is a typical refinery of the Phillips Petroleum Company. It is a refinery which is the result of a long and costly research program conducted by Phillips Petroleum Company.



Phillips Petroleum Company has built a Buick which is the most advanced Buick ever built. It is a Buick which is the result of a long and costly research program conducted by Phillips Petroleum Company.



**The bloused jacket suit**  
soft wool,  
belted with calf-skin

Note: This suit is made of soft wool, belted with calf-skin. Made in U.S.A. by [unreadable].



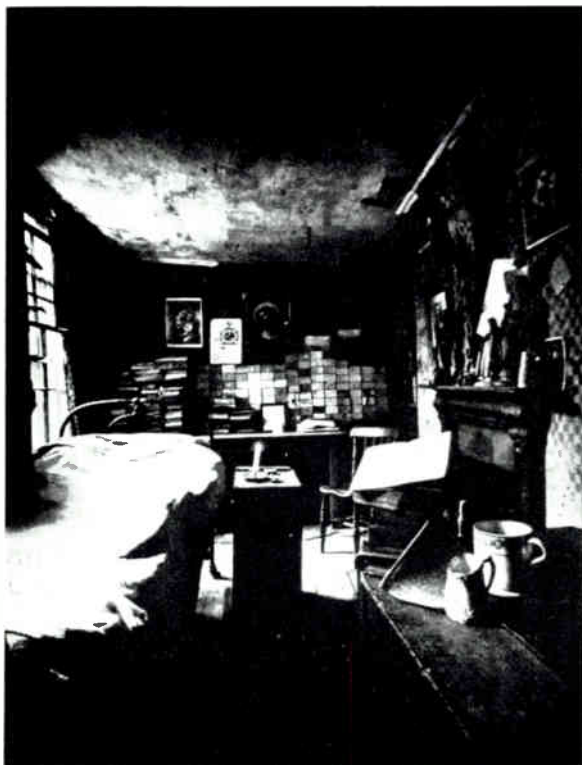
**The Norfolk jacket suit**  
muted tweed,  
pleated shoulder to hem

Note: This suit is made of muted tweed, pleated shoulder to hem. Made in U.S.A. by [unreadable].

185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195

**185**  
art directors BERNARD QUINT, CHARLES TUDOR  
photographer GJON MILI  
publisher TIME, INC.  
publication LIFE MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT



Where the gunman first cast his shadow

The man in the suit was the first to be seen in the room. He was sitting at the desk, looking at the window. The room was dimly lit, and the atmosphere was tense.





Number 1 in a series. With this extraordinary view of Georges Braque, the great French painter, Vogue begins a new series on living masters in art, all with photographs and text by Alexander Liberman. These articles are part of his forthcoming book, to be published by Skira. Next in the series, a feature on Rouault in the November 10 issue.

# BRAQUE

BY ALEXANDER LIBERMAN

**Y**ou are shut off from the outside world. You are in a world all its own, Braque's world. It is warm, the light is diffused. It is like standing in a luminous womb. The Vauvrayville studio of Georges Braque is an immense room with a high ceiling, every ray of light carefully softened and controlled. There is no clear glass in the windows, it is all opaque, milk glass. There is an entrance hall; inner glass in this room. The traditional north light has been abandoned and the warmth of the sun penetrates the studio. The walls are white, the curtains are white, the floor is covered with a straw mat. The impression is of certain calm, cleanliness, and order. Everything is preserved; each space has its allotted function in this highly organized creative factory.

Braque has divided his studio into many areas, like the stage of the masters dramas in the Middle Ages. Areas for engraving, for drawing and water color, for relaxation, and the largest one for painting. There are several easels; one easel in the studio looks like parts of the studio and the other is a complete unit. The palette looks like the palette; the walls look like the paintings, the objects, wherever they are, look like forms that have struck and inspired Braque's eye. In and hanging in various parts of the studio are shapes that are repeated in his canvases. One painting has a large bird on the wall; the shape of the bird is cut out in white; in another place a flower is cut out wherever you look there are bouquets

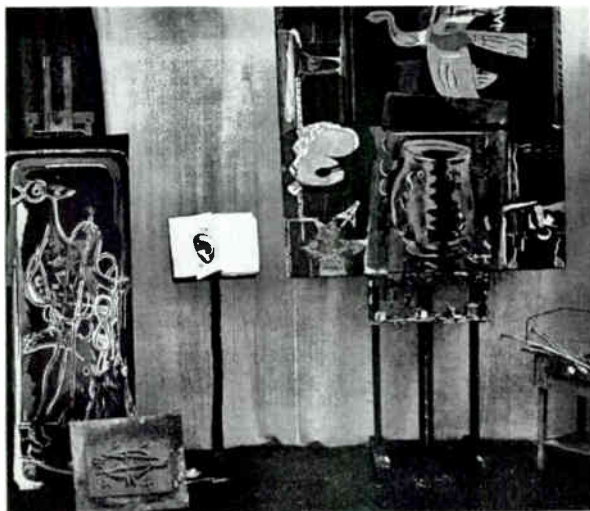
of flowers. They are small as all the spots of color in the studio are small and they correspond to the small spot of red on his monochromatic grey palette. It seems as if he is led by a small color revolution to make more use of the smaller of the studio. Any larger bouquets in the room are monochromatic; dried corn, dried thistles. The bouquets are like preserved Braques with their intense composition and painted designs.

There are numerous sources of visual inspiration in his studio. In Paris he has rubber plants, decorated Platonian shells, Egyptian sculpture in the country, hanging on one wall, in a large Indian rug of red and gold. Scattered around are pieces of wood, crab shells, pebbles, starfish. Although Braque has shut himself away from the outside world, he has surrounded himself with reminders of nature, carefully selected, as though filtered through his mind when brought into the studio. Groups of outdoor memorabilia, like a group of starfish, pebbles, and art, create harmonies which Braque can transmute into totally different still-lives. In this way the painter of a bouquet of flowers and a egg takes on the form brought in from the beach, the little wire stands that he has built himself stand several of his bouquets, reminiscent of early African work. Next to his own sculpture, lying on the table, is the top pink shell of a crab on which nature has drawn its own design. There is a resemblance between the two; the artist has discovered one of the elements of nature and transposed it into his work. This is the purpose in Braque's study of flowers, shells, stones, birds of trees, of everything. (Continued on page 119)

GEORGES BRAQUE in the garden of his summer home at Vauvrayville, Normandy.

VOGUE, OCTOBER 1, 1954

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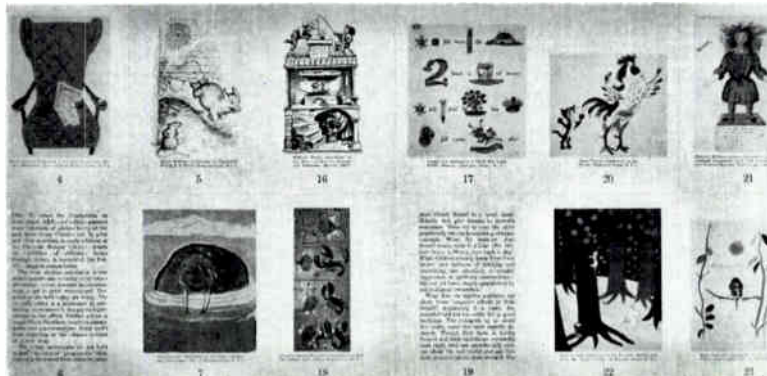


186

art directors  
photographer  
publisher  
publication

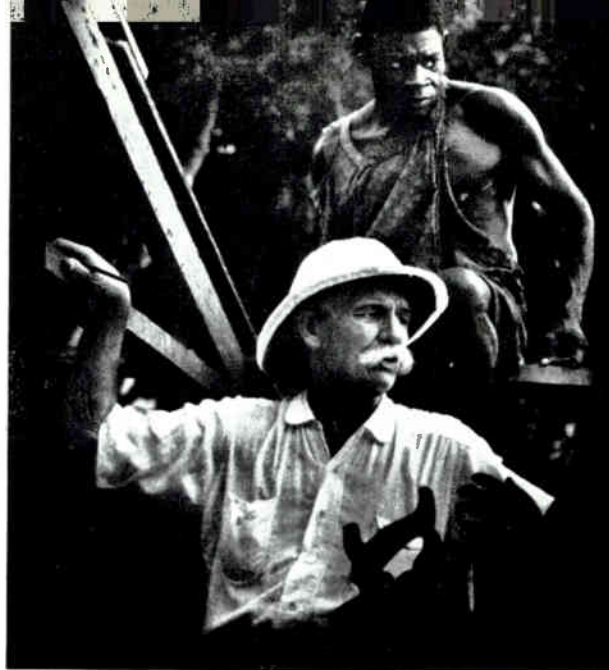
ALEXANDER LIBERMAN, PRISCILLA PECK  
ALEXANDER LIBERMAN  
CONDÉ NAST PUBLICATIONS, INC.  
AMERICAN VOGUE

● ART DIRECTORS CLUB MEDAL





**187**  
*art directors* CHARLES TUDOR, BERNARD QUINT  
*photographer* W. EUGENE SMITH  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE



## A Man of Mercy

Africa's misery turns saintly Albert Schweitzer into a driving taskmaster

"No one knows me," Albert Schweitzer has said, "who has not known me in Africa." In Normans last week, where he had come to acknowledge a Nobel Peace Prize, crowds jammed streets to cheer a great figure of our time. As they cheered they were convinced that they knew him well: he is the humanitarian, warm and sensible. In full command he had turned away from brilliant success as a pianist, writer and musician to bury himself as a missionary doctor in Africa.

All this was truth—but admirers who have followed Dr. Schweitzer to French Equatorial Africa know a different man. There, amid primitive conditions, Europe's saint is forced to become a remote, driving man who rules his hospital with paternalistic authority. For those seeking the gentle philosophy of the legend, he has a hard answer: "We are too busy fighting pain." There he turns back to the suffering and the work that make up the African world of Albert Schweitzer.

Photographed for LIFE by W. EUGENE SMITH

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**188**  
*art director* BRADBURY THOMPSON  
*artist* CHILDREN'S BOOK ILLUSTRATORS  
*publisher* THE ART FOUNDATION PRESS, INC.  
*publication* ART NEWS

## Design Portfolio III



John Tenniel's *Cheshire Cat*, in *Alice in Wonderland* by Lewis Carroll.

## Children's Book Illustration

By Eleanor C. Munro

If the child is really father to the man, it would be hard to tell from the looks of the world he lives in today. It is distinctly labeled "for children" and only grown-ups must keep off the grass. The industries which keep it a stylish world keep it stylishly childish, and this applies to the pictures which are made for the books for the children.

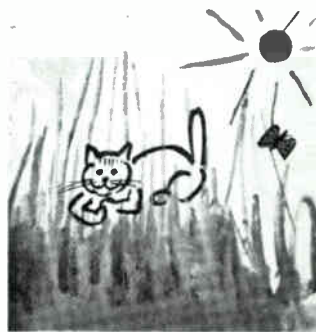
Children's books and their illustrations used to be cast in terms of the adult world, to which their readers aspired. Most people had fewer theories about the nature of childhood. Children were looked at as rather serious beginners at adulthood; the lessons their pic-

1

ture-books taught reflected this concern with the paths to a parent's paradise. Little gentlemen don't spit at their mothers [No. 24], said one. Gentlemen don't go around looking like porcupines [No. 21], nor do they hoist their snack through the chimney [No. 16]. Even when children were introduced to fantasy, that fantasy involved a shift of possible happenings in the real world. Drawings and engravings were faithful to the rules of the tale. The Cheshire Cat sat with his grin in a real tree. Pinocchio, in a real whale's gullet, and the wind in the willows, though it carried the voices of Rat and Mole, was like any wind in a real tree. So with illustrations for Aesop and Grimm, for Miss Muffet and Tom Thumb.

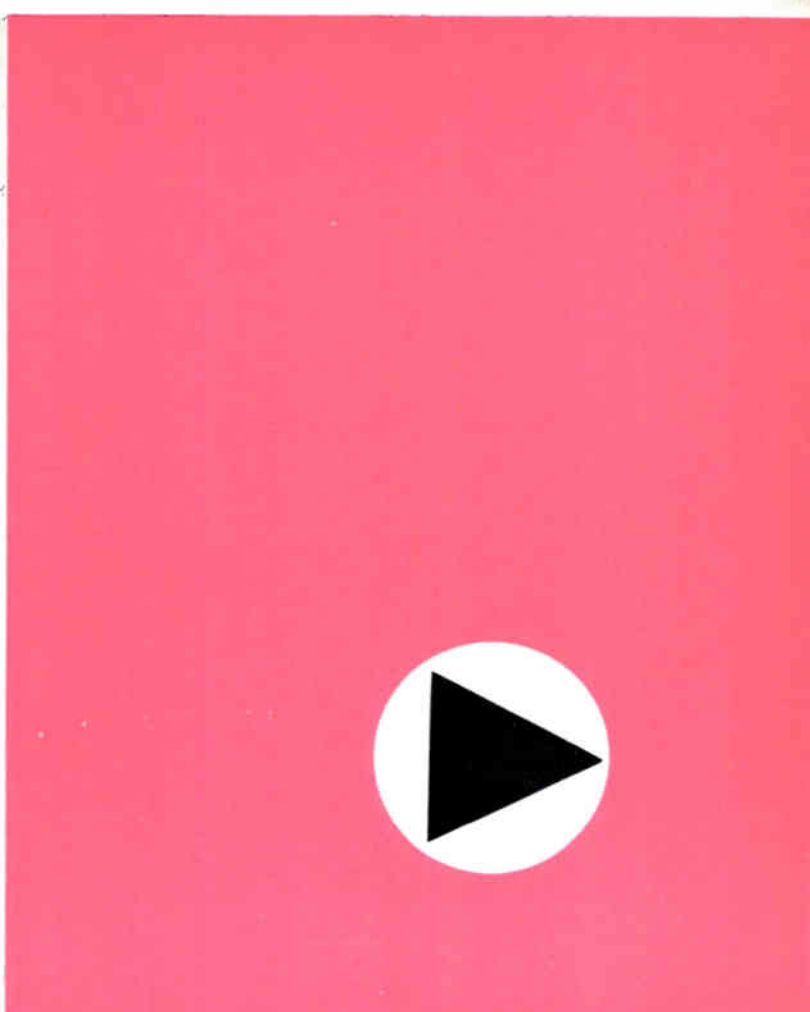
But in recent decades, art made for children has changed. It has become Juvenile Art. The trend may have begun with Gauguin, but it has far more to do with professional Creative

2



A. Birchaum illustration in his *Green Eyes* (Capitol, Irvington on Hudson, N. Y.).

3





*First of all, love is a thing of curiosity*

*"Piper's contemplation of beauty is her path to the man - but in this he guesses. He can't read that situation in the other - until Piper in this chapter - 1. Piper finally explains - but around with her a situation - but the explanation - we see her in Piper's 2. He is about to be struck by it and it is Piper's love for contemplation that is -"*

*... and it is complicated*

*The story of these two beautiful women are naturally mysterious to men and love is ultimately the Piper's understanding that he would enjoy seeing what is in Piper's eyes - 3. But in the chapter of Piper's answer proper - the boy's art to Piper and not himself get a look like - if wanted Piper would only reveal to him - Piper, but he has got -"*



*Christmas presents under glass. The bottles are made of clear glass, some of them a really fine quality.*

**189**

*art director* ALLEN F. HURLBURT  
*photographer* GENE KAMMERMAN  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE

**190**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* HERBERT MATTER  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

**192**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* CLIFFORD COFFIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

■ AWARD FOR DISTINCTIVE MERIT



*Fortune*

*January 1955*

1930  
1955  
1980

*Fortune's Twenty-Fifth Anniversary Year*  
*Beginning Three Series on "The American Breakthrough"*  
*The New Economy The New Management The New Goals*

*Also in this issue, twenty other timely articles— See page 1*



**193**

*art director* LEO LIONNI  
*artist* FLORENCE BEZRUTCZYK  
*publisher* TIME, INC.  
*publication* FORTUNE

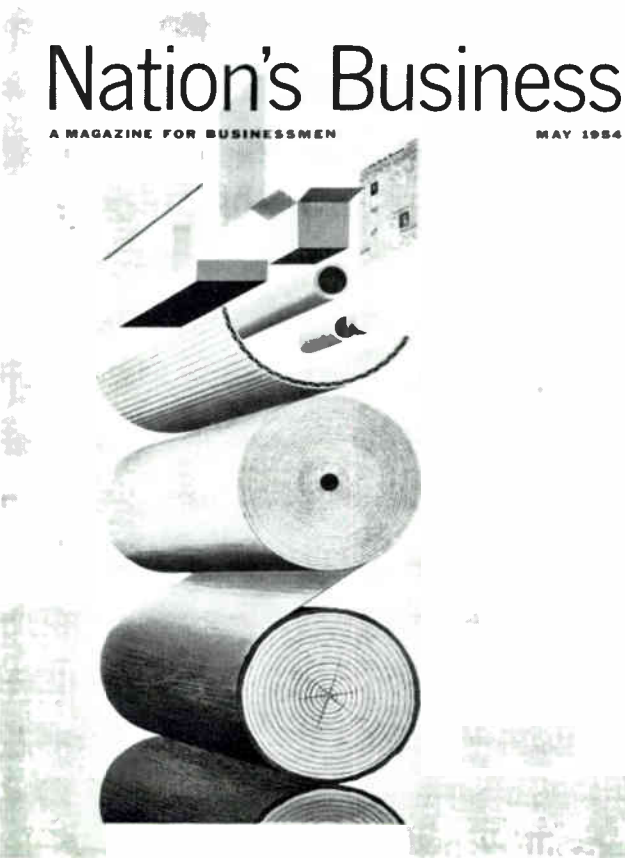
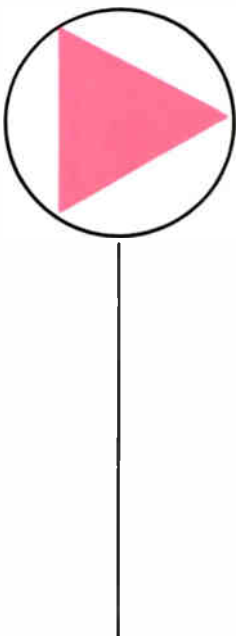
**194**

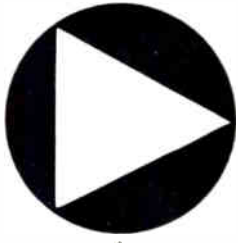
*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* CLIFFORD COFFIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

■ AWARD FOR DISTINCTIVE MERIT

**195**

*art director* RALPH PATTERSON  
*artist* ERIK NITSCHÉ  
*publisher* NATION'S BUSINESS MAGAZINE  
*publication* NATION'S BUSINESS MAGAZINE





**196**

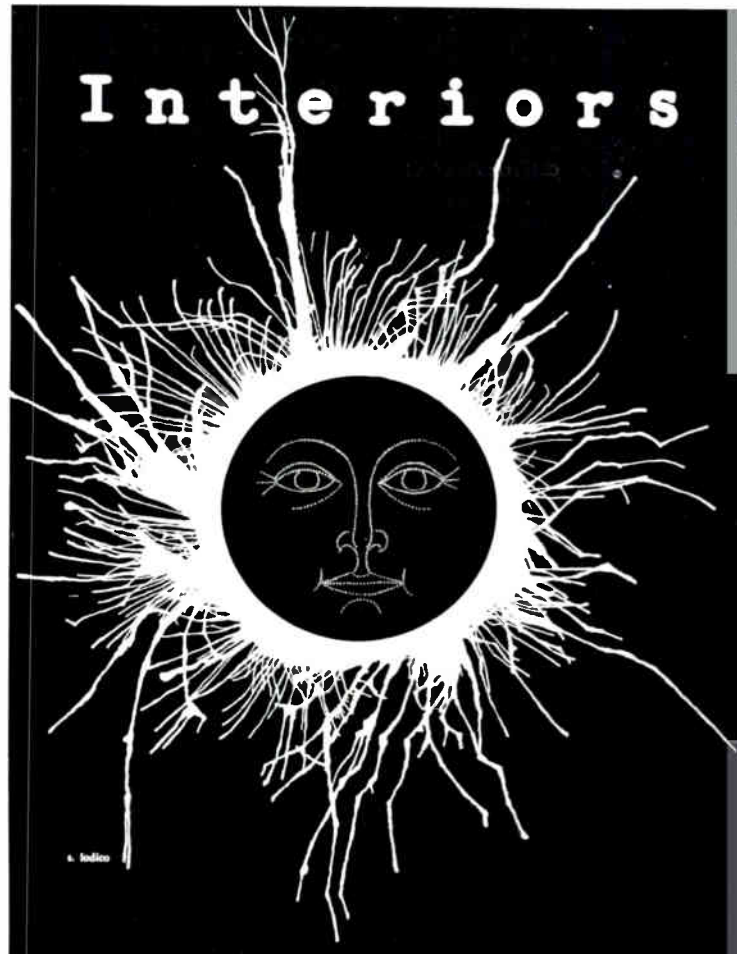
*art director* HERB LUBALIN  
*artist* HERB LUBALIN  
*publisher* SUDLER & HENNESSEY, INC.  
*publication* ART IN ADVERTISING

**197**

*art director* ALDO GIARGULA  
*artist* SALVATORE LODICO  
*publisher* WHITNEY PUBLICATIONS  
*publication* INTERIORS

# ART IN ADVERTISING

August 1954, Vol. 1 No. 2, 35 cents



**198**

*art director* DONALD R. RUTHER  
*artist* WALTER H. ALLNER  
*designer* WALTER H. ALLNER  
*publisher* MODERN PACKAGING CORPORATION  
*publication* MODERN PACKAGING MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT

# MODERN PACKAGING

The background of the cover is a textured, light grey-green color. Overlaid on this are several large, bold, white and black geometric shapes. A prominent white shape, resembling a stylized letter 'A' or a similar abstract form, is positioned in the upper right. Below it, a thick black diagonal band cuts across the frame. Another white shape, similar to the first, is located in the lower left, partially overlapping the black band. The overall composition is dynamic and modern.

**FEBRUARY 1955**

*IN THIS ISSUE: Canning is America's biggest  
and most widespread packaging industry*



# The PSFS Savings Show

Featuring SECURITY and the GOOD THINGS in LIFE

Cast of more than  
**770,000**  
People

138<sup>th</sup> ANNUAL STATEMENT

Jan.  
**I**  
1955

THE PHILADELPHIA  
SAVING FUND  
SOCIETY

**PSFS**

199

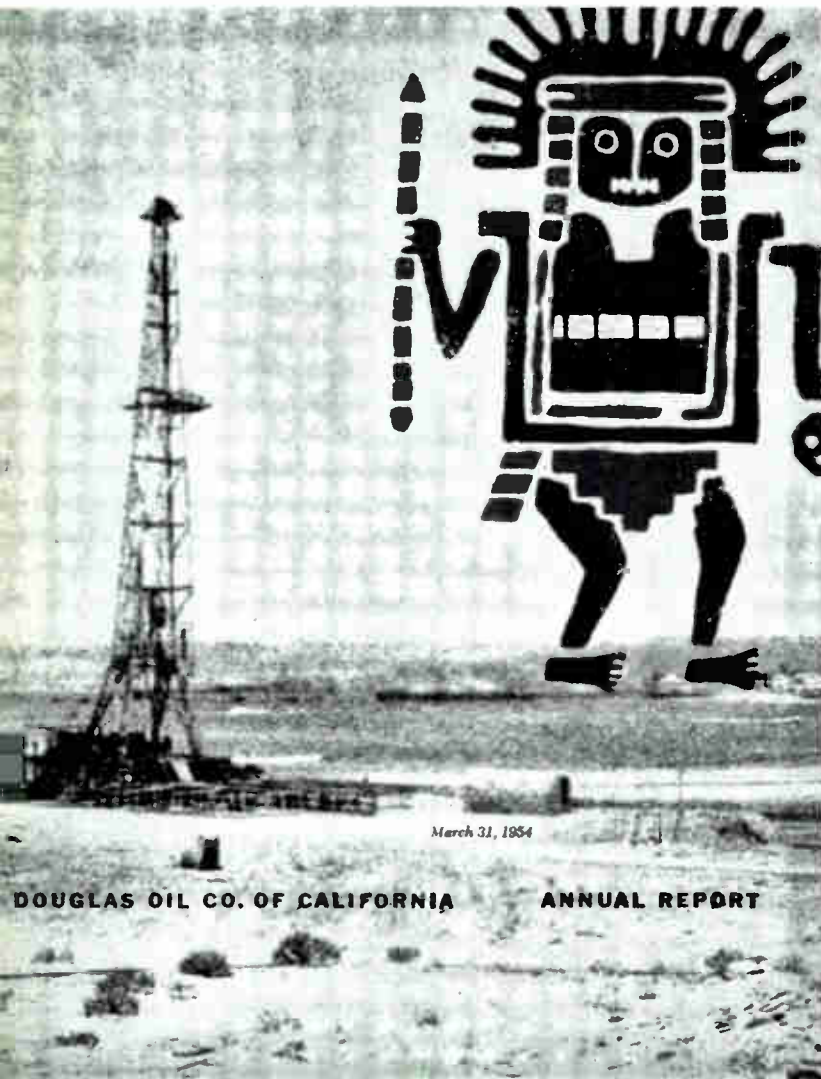
*art director* VINCENT BENEDICT  
*artist* BORIS DRUCKER  
*agency* GRAY & ROGERS  
*advertiser* THE PHILADELPHIA SAVING FUND SOCIETY

200

*art director* ROBERT L. STEINLE  
*artist* KENNETH PARKHURST  
*agency* ARTHUR FORSTALL & COMPANY  
*advertiser* DOUGLAS OIL COMPANY OF CALIFORNIA

201

*art director* J. K. FOGELMAN  
*artist* EUGENE KARLIN  
*photographer* KETURAH BLAKELY  
*advertiser* CIBA



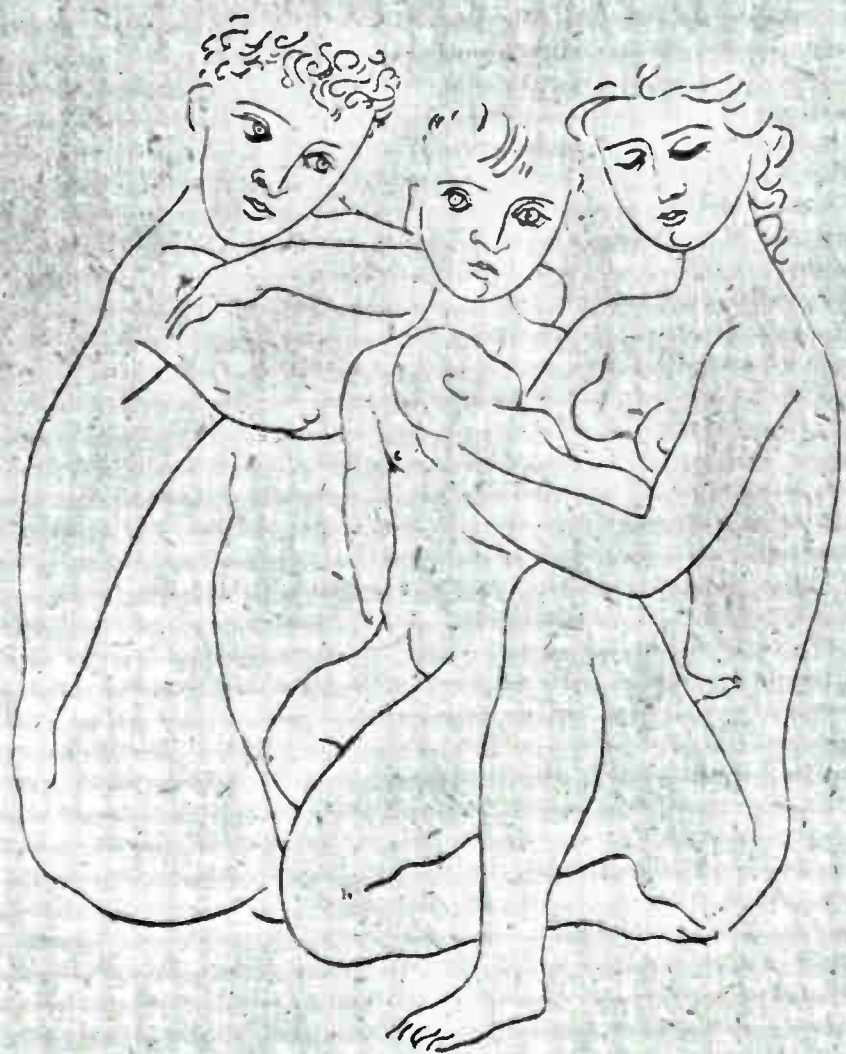
March 31, 1954

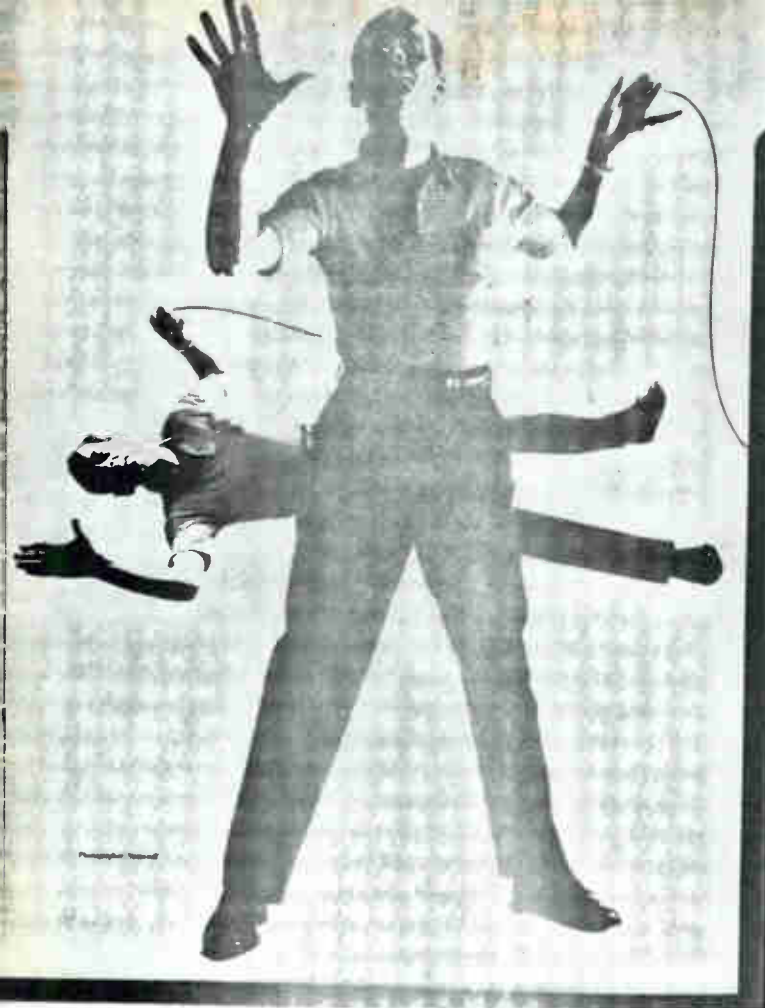
DOUGLAS OIL CO. OF CALIFORNIA

ANNUAL REPORT



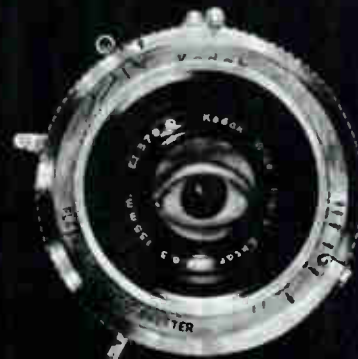
# C I B A





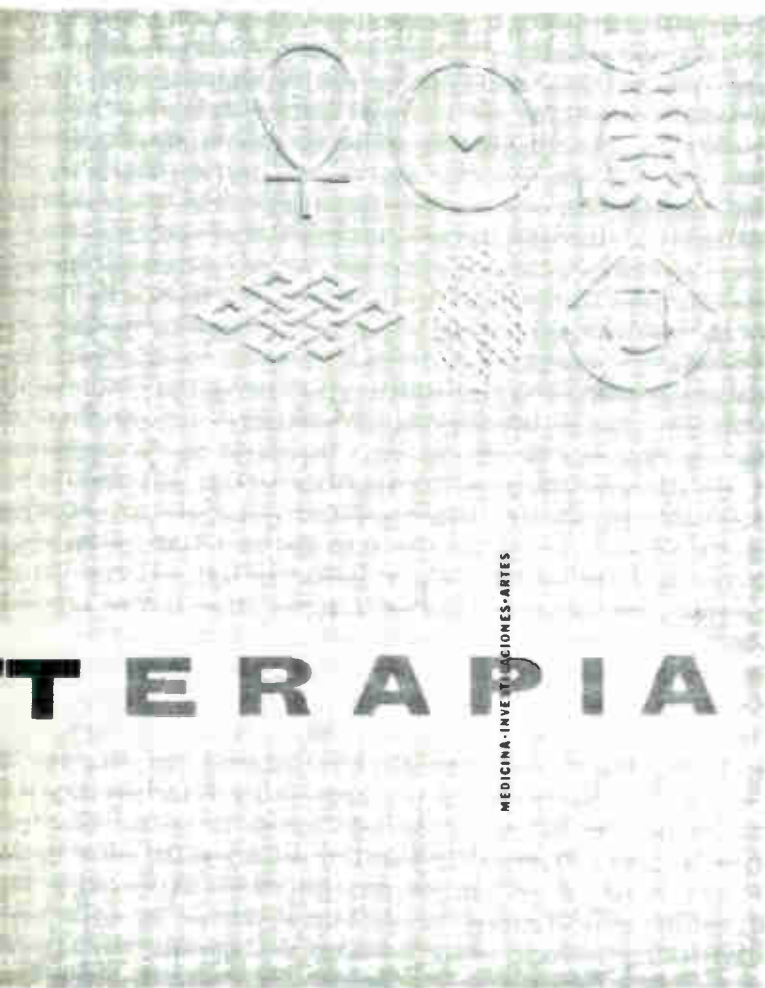
Inspirations for Printers

WESTVACO



Engineered 1961 by

West Virginia Pulp and Paper Company



202

*art director* BRADBURY THOMPSON  
*artist* BRADBURY THOMPSON  
*publisher* WEST VIRGINIA PULP AND PAPER CO.  
*publication* WESTVACO INSPIRATIONS FOR PRINTERS NO. 198

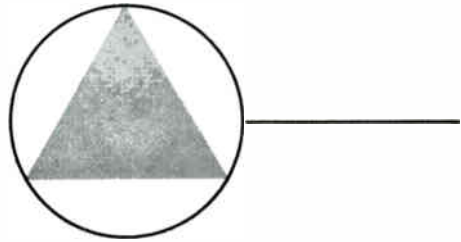
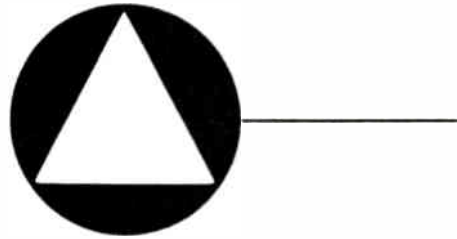
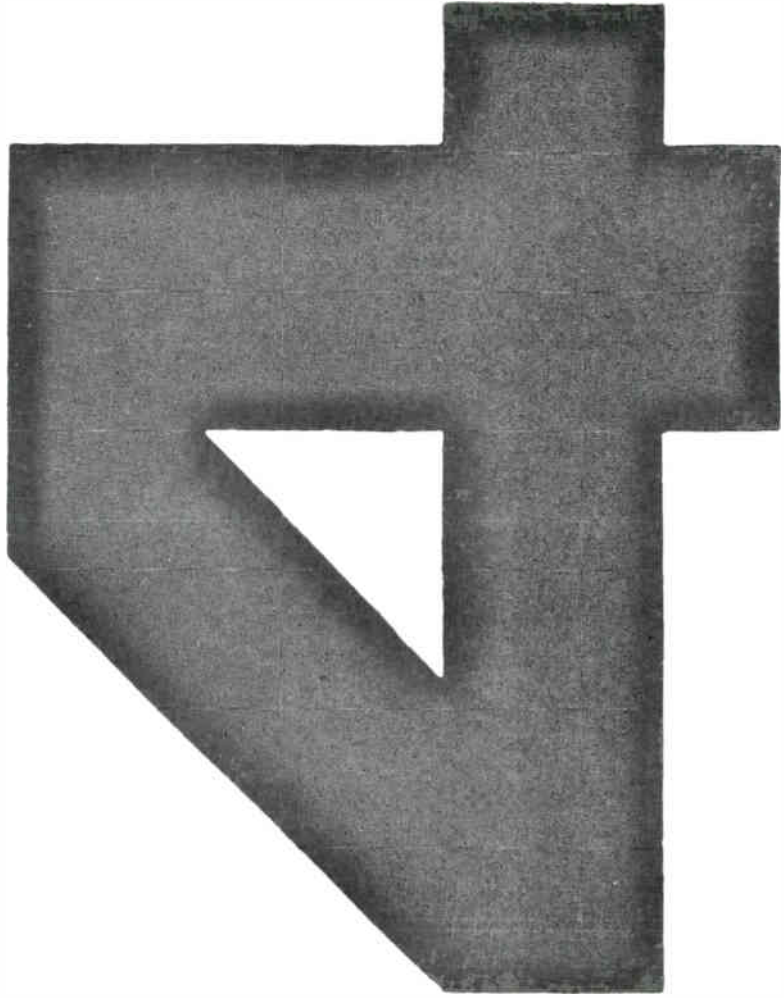
● ART DIRECTORS CLUB MEDAL

203

*art director* WILL BURTIN  
*artist* WILL BURTIN  
*photographer* BODO WUTH  
*publisher* LABORATORIOS LIFE (QUITO, ECUADOR)  
*publication* TERAPIA (LIFE)

■ AWARD FOR DISTINCTIVE MERIT







**“recognizable images - a pre-requisite of editorial art”**



**lester beall**

*designer*

## **editorial art**

Editorial art has primarily long manifested itself as a literal translation of the written message it accompanies. This manifestation has been characterized in the main by careful delineation of detail, often carried to such extremes that the basic purpose of the illustration has been forgotten, and, therefore, the intended mood-image is blurred or nullified.

Although some illustrators have used the naturalistic idiom to achieve expressionistic impressions clearly defined from this tradition, they are unfortunately still in the minority.

Oddly enough, it is the camera, the instrument of supreme and incisive picturization, that today, in the hands of the creative photographer, is leading in the search for a new philosophy of editorial visual projection. For the photograph, even though distorted or surfeited

with unnaturalistic colors, still retains a sense of contact with the realistic world around us. This contact, with at least partially recognizable images, appears to be a likely prerequisite of editorial art for some time to come.

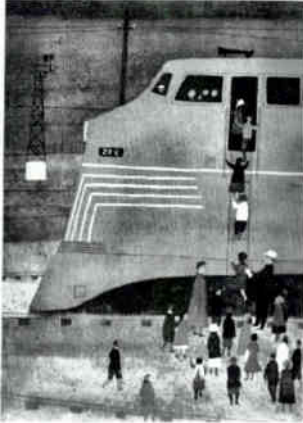




204

*art director* CIPE PINELES  
*artist* DORIS LEE  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* CHARM MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT





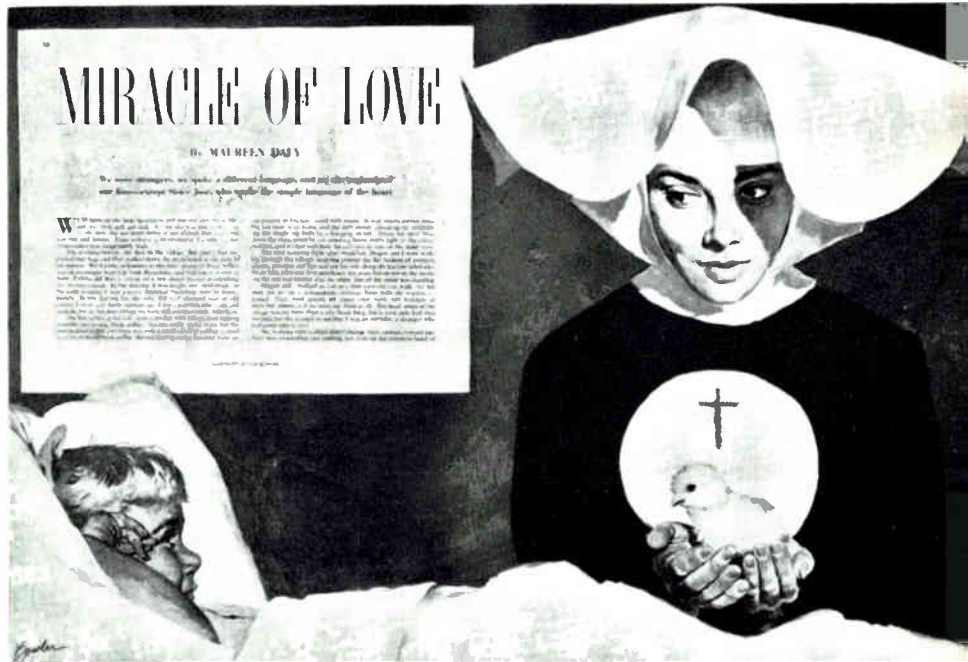
205

art director JOHN C. PELLEW  
artist JOE BOWLER  
publisher THE CROWELL-COLLIER PUBLISHING CO.  
publication COLLIER'S



206

art director JOHN C. PELLEW  
artist ROBERT FAWCETT  
publisher THE CROWELL-COLLIER PUBLISHING CO.  
publication COLLIER'S





**207**

*art director* ROBERT C. ATHERTON  
*artist* AUSTIN BRIGGS  
*publisher* HEARST CORPORATION  
*publication* COSMOPOLITAN

**208**

*art director* HENRY WOLF  
*artist* JOHN GROTH  
*publisher* ESQUIRE, INC.  
*publication* ESQUIRE MAGAZINE





**THE SPLENDOR AND THE SPEED**

Illustration by Gustav Rehberger. Copyright 1934 by Hearst Corporation. All rights reserved. Published by Hearst Corporation, New York, N.Y.



**209**

*art director* J. WALTER FLYNN  
*artist* GUSTAV REHBERGER  
*publisher* EVERYWOMAN'S INC.  
*publication* EVERYWOMAN'S MAGAZINE



**210**

*art director* SUREN ERMOYAN  
*artist* WALTER SKOR  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING





We sat and talked and talked, oblivious of the rain.

BY ADELA ROGERS DE JOHNS ILLUSTRATED BY JERNA B. CAROLLO

*He I wanted was the man  
who wasn't my husband  
I was as cold-blooded  
as a murderer*

It was this when I was walking up the street on my way to market and there he was looking in the window of a shop. He had on gray flannels and a dark blue shirt, and the sunlight lit his hair. I just stood there staring at the back of his head and the right ear and the line of his cheek that I knew so well.

After all these months.

For all of them I'd wondered what it would be like if I saw him again. I wondered whether I would ever see him again so long as I'd loved and how I'd love it if I didn't see him. But it would be like it I did. Maybe if I saw him

again things would be different, maybe he'd suffered as much as I had. Maybe there was a way out.

I wondered how I'd feel and how he'd feel and how we'd treat each other. I mean, whether we'd speak or smile, or find ourselves in each other's arms again without meaning to, or whether we'd pretend we didn't see each other at all. Whether there would be people around, in some ridiculous place like a gas station or a drugstore. Or whether we'd meet alone in the garden by moonlight, though I didn't see how that could happen. No, if he stuck to what he'd said the night we parted.

But of course I couldn't help just running into him on the street when I didn't even know he was back in town,

and I was walking along quietly in the sunshine, going about my shopping the way I did every morning. And then there he was. Nobody could bar him from walking on a public street. Or me either.

My heart gave a thump all by itself, as though it were something that didn't belong to me, and it kept on thumping so hard it scared me. I stopped.

A woman with a little girl bumped into me and gave me a dirty look, but I couldn't have moved if it had been a truck.

Faint I thought, What is going to happen now? There he is. A few feet away. A minute he will turn around and I'll see his face, his eyes. (Continued on page 270)

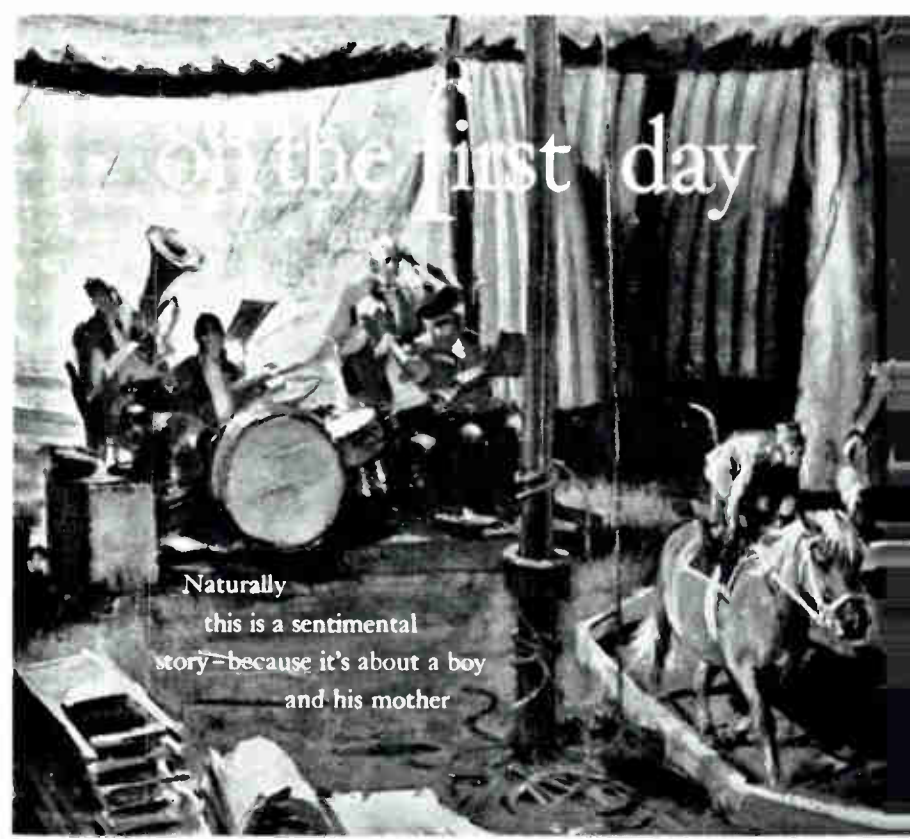
**211**

art director SUREN ERMOYAN  
 artist BERNARD LA MOTTE  
 publisher HEARST MAGAZINES, INC.  
 publication GOOD HOUSEKEEPING

■ AWARD FOR DISTINCTIVE MERIT

**212**

art director SUREN ERMOYAN  
 artist JOHN GANNAM  
 publisher HEARST CORPORATION  
 publication GOOD HOUSEKEEPING



Naturally  
 this is a sentimental  
 story—because it's about a boy  
 and his mother



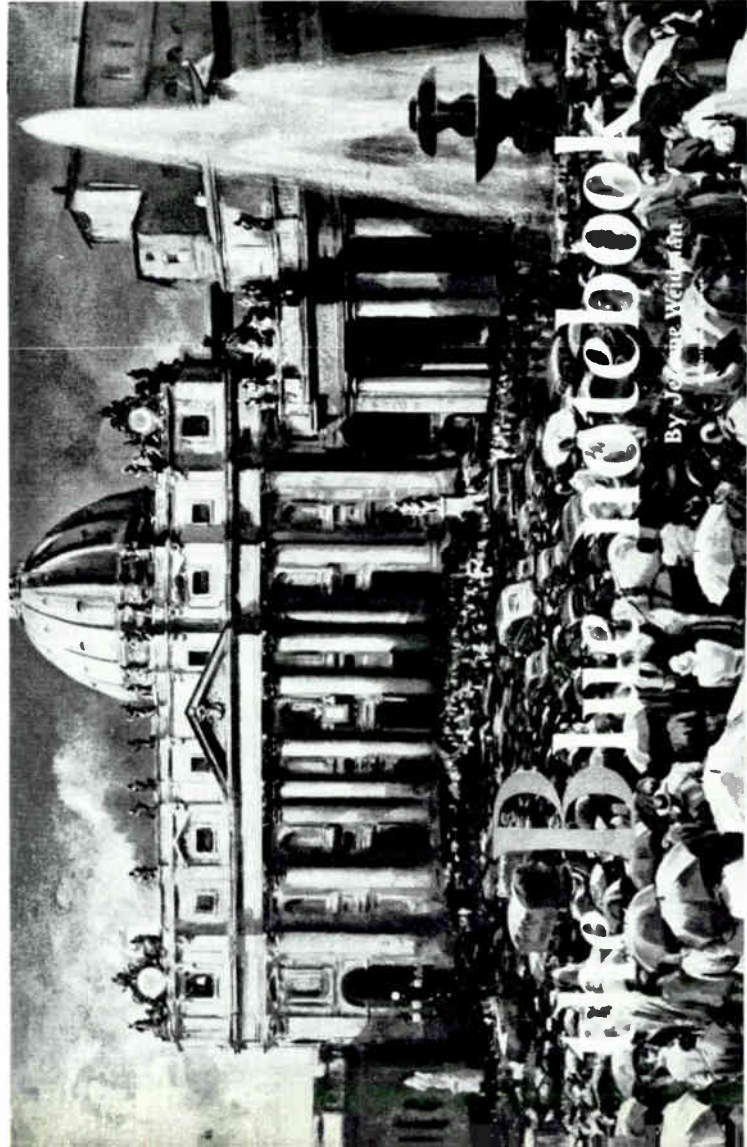
The West on Carroll Street



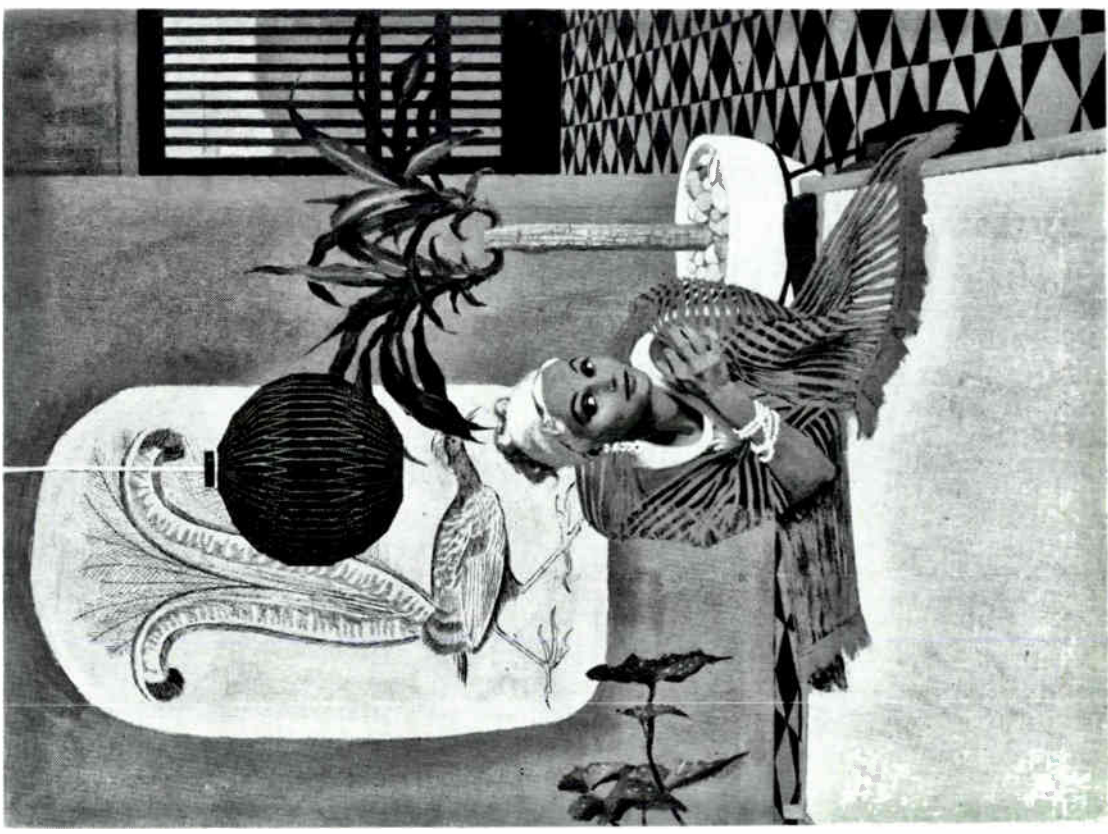
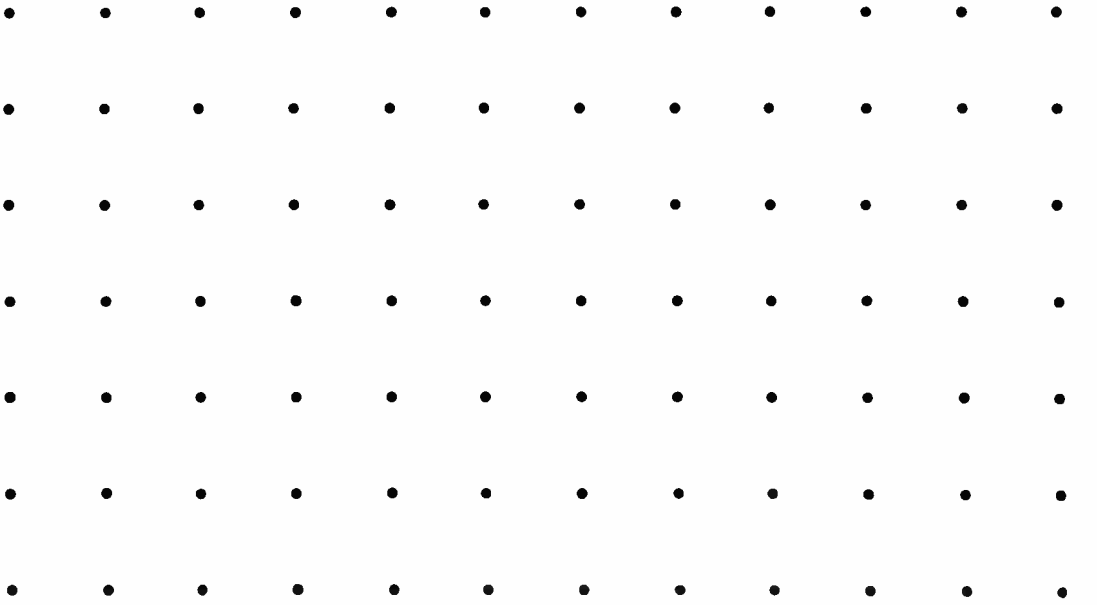
**213**

*art director* CIPE PINELES  
*artist* BEN SHAHN  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* CHARM MAGAZINE

● ART DIRECTORS CLUB MEDAL



You Don't Have Notebook Yourself. It Contains A Peculiar Message. What is Your Obligation? →





**214**

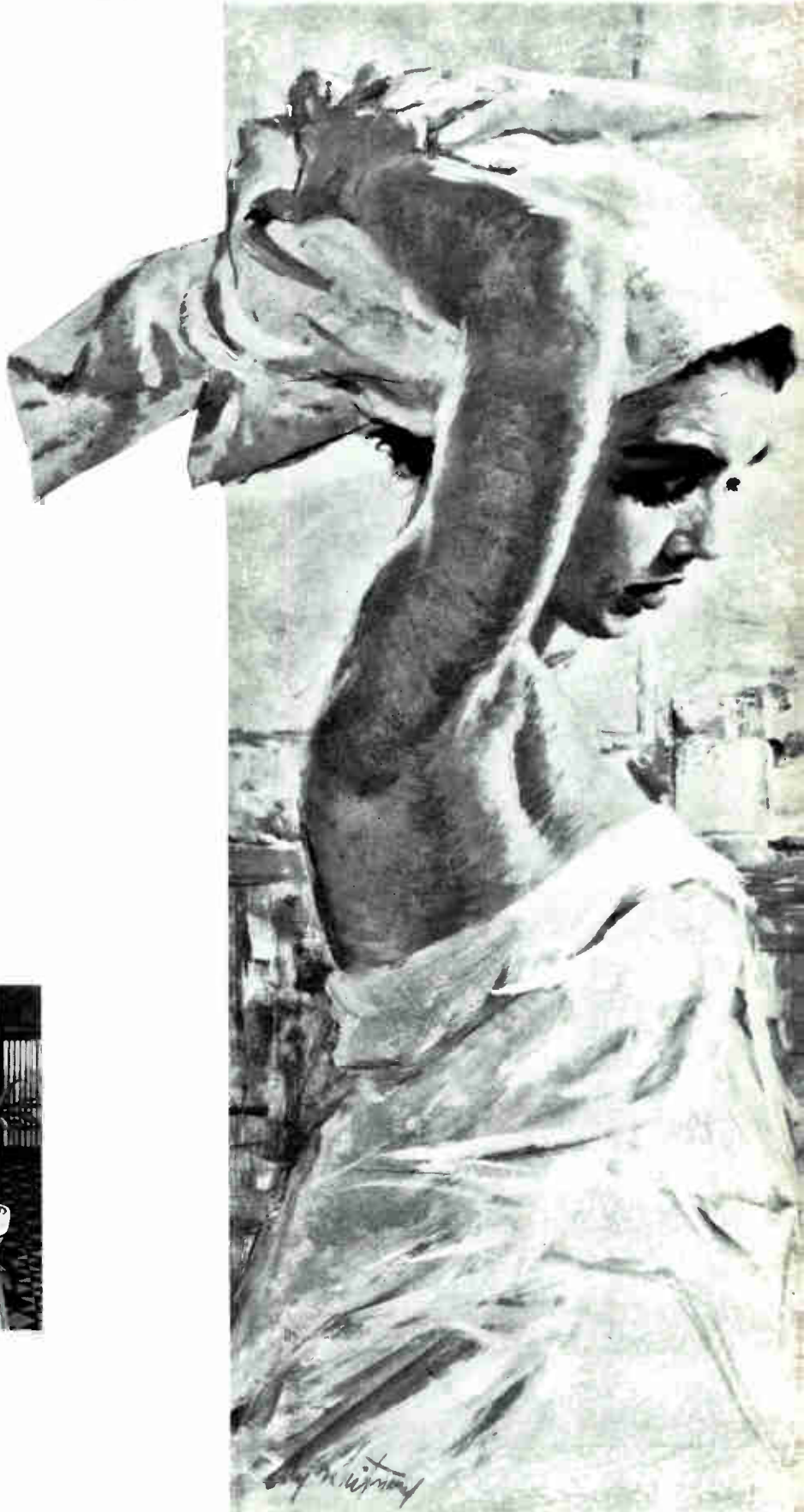
*art director* SUREN ERMOYAN  
*artist* JOHN GANNAM  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

**215**

*art director* SUREN ERMOYAN  
*artist* AL PARKER  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

**216**

*art director* SUREN ERMOYAN  
*artist* COBY WHITMORE  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING





The Race  
For the  
Donkerbos  
Diamonds

BY JOHN KARL  
Illustration by James Hill







**THE TALE OF PARADISE ISLAND**  
 BY FRANK KILKER  
 (Text continues in columns)

**217**

*art director* FRANK KILKER  
*artist* JOE DEMERS  
*publisher* CURTIS PUBLISHING COMPANY  
*publication* SATURDAY EVENING POST

**218**

*art director* GENE ALIMAN  
*artist* JAMES HILL  
*publisher* MACLEAN-HUNTER  
*publication* MACLEAN'S MAGAZINE

**219**

*art director* ART KANE  
*artist* DORIS LEE  
*publisher* TRIANGLE PUBLICATIONS  
*publication* SEVENTEEN MAGAZINE

● ART DIRECTORS CLUB MEDAL



**Welcome Home, Marie**

(Text of the article 'Welcome Home, Marie' follows in columns)



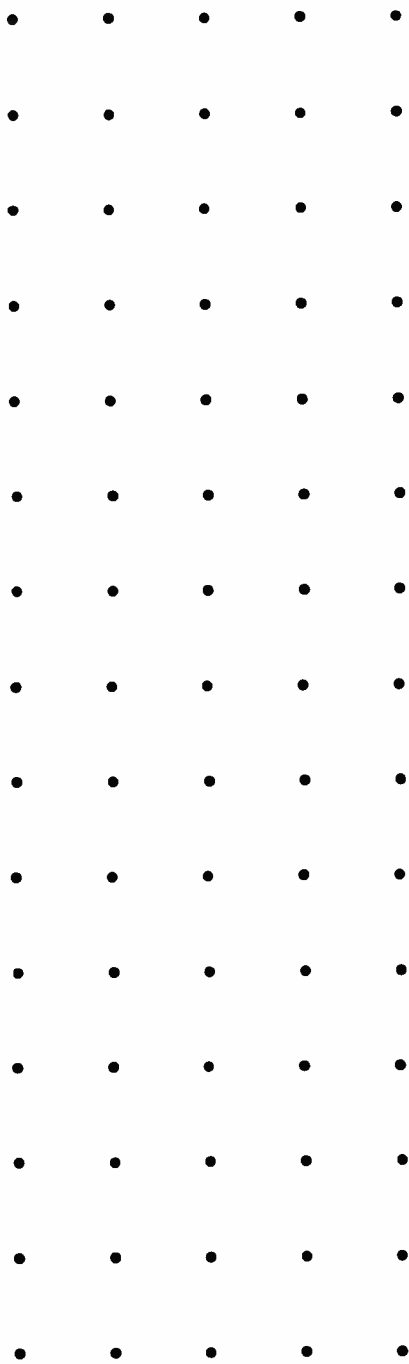
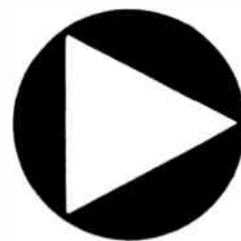
220

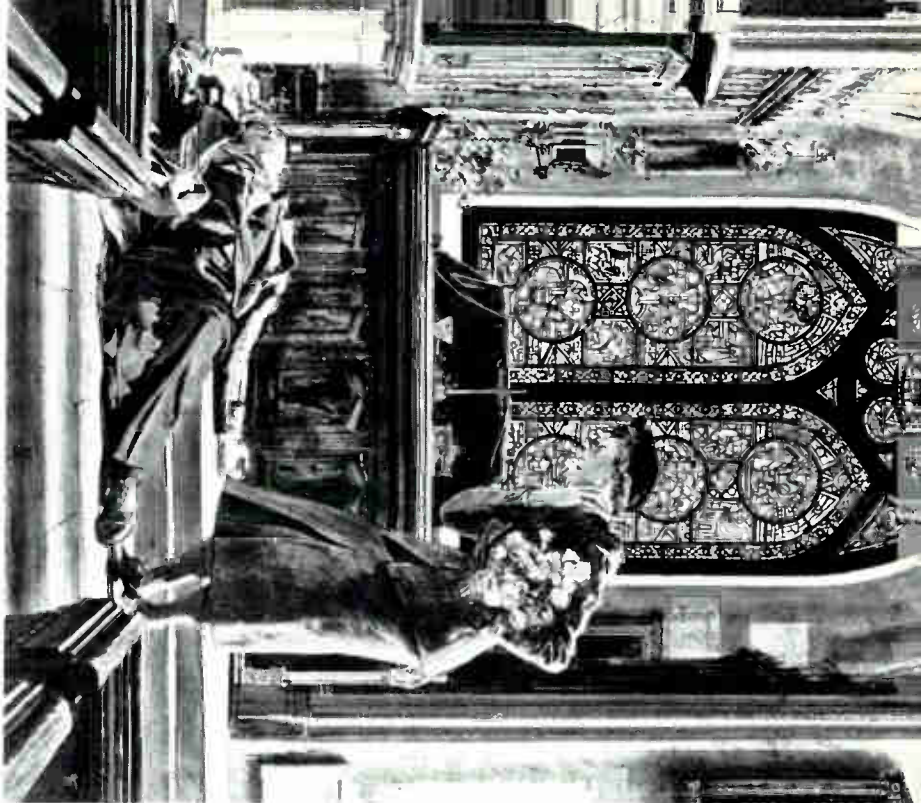
*art director* ART KANE  
*artist* SOL LEWITT  
*publisher* TRIANGLE PUBLICATIONS  
*publication* SEVENTEEN MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT

221

*art director* EDWARD F. O'CONNELL  
*artist* LUDWIG BEBELMANS  
*publisher* UNITED NEWSPAPERS CORPORATION  
*publication* THIS WEEK MAGAZINE





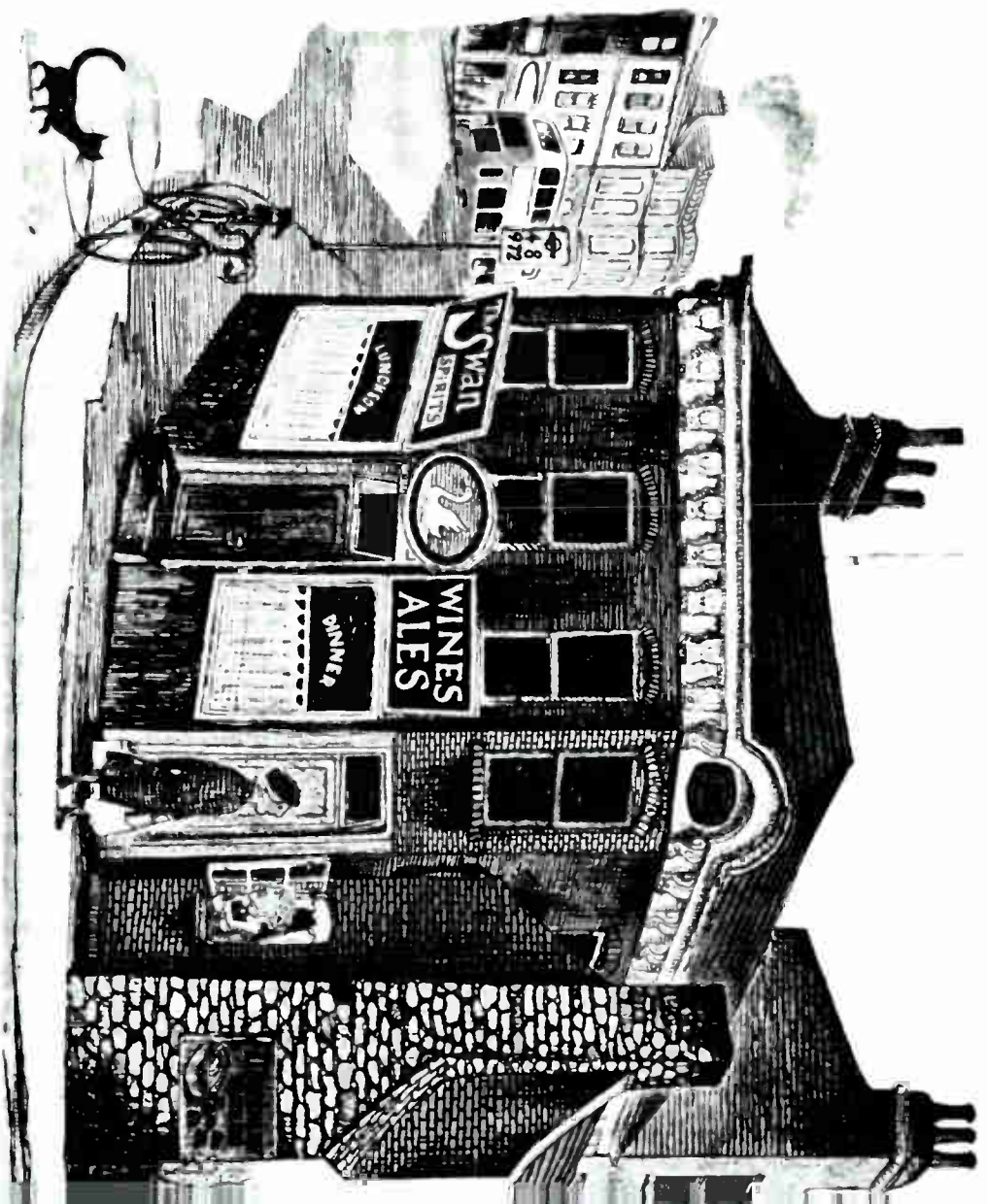
222

*art director* EDWARD F. O'CONNELL

*artist* ROBERT FAWCETT

*publisher* UNITED NEWSPAPERS CORPORATION

*publication* THIS WEEK



223

art directors KIRK C. WILKINSON, SIGRID ALBERS  
artist ERIK BLEGVAD  
publisher WOMAN'S DAY, INC.  
publication WOMAN'S DAY



### Foolish Kate

A story by MARY MORTON





224

art director CIPE PINELES  
 artist EVALINE NESS  
 publisher STREET AND SMITH PUBLICATIONS, INC.  
 publication CHARM MAGAZINE

THE HATS

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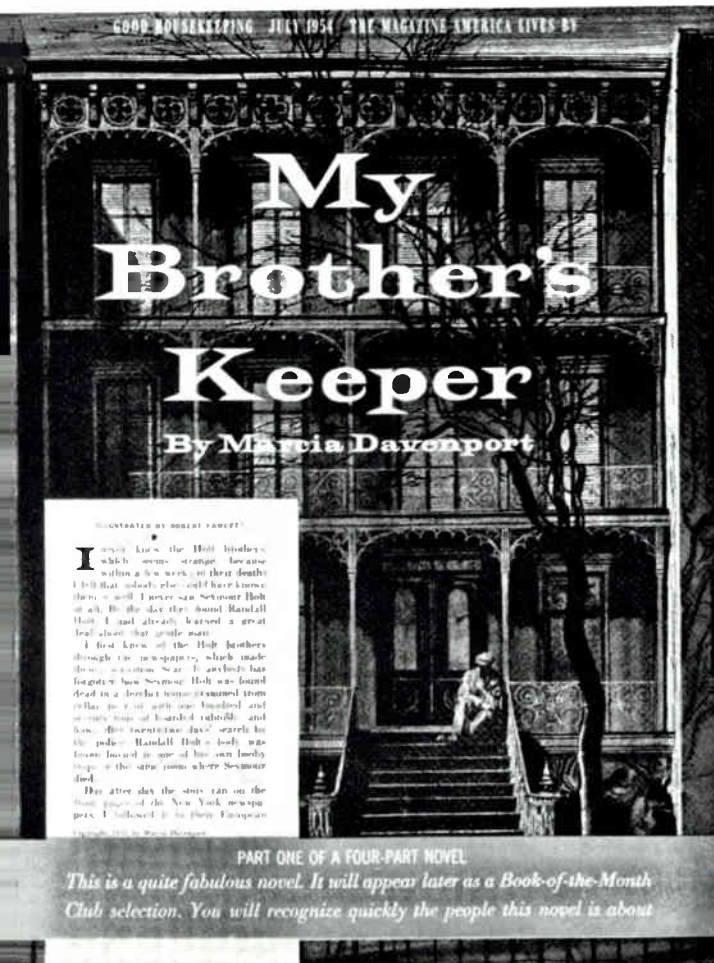




**225**  
*art director* SUREN ERMOYAN  
*artist* HOMER HILL  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING



**226**  
*art director* SUREN ERMOYAN  
*artist* ROBERT FAWCETT  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING



**227**  
*art director* SUREN ERMOYAN  
*artist* ROBERT FAWCETT  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING



**M**other was an accomplished smuggler. It is hard to believe that she was the sort of woman who would not be seen about her city and a few shilling Canadian citizens. She looked emaciated in her emaciated body. Her control when my father was transferred from Toronto to the border city of Windsor.

Further brought a large, pleasant house on the river front with a view of the city of Detroit. The place had belonged to a romance, one it may be that a spirit of anti-romance still lingered in the air, but it was a home — an elegant — having kitchen contains that led to Mother's downfall.

She took the intention straight into town to go shopping, a little indulgent at having to pay double fare because of level of the air, but in all Windsor she could not find the sort of yellow ruffled curtain that she had in mind.

She looked across the post-pennonarrow river toward Detroit, and it occurred to her that in addition to its magnificent skyscrapers Detroit must also have stores. Now Detroit might be only a scant five-minute ferry ride away, but in spirit it might as well have been on the other side of the world. My mother's people had been United Empire Loyalists, and even yet she was indignant every time she thought of the War of 1812. Moreover, she was during Prohibition days, when the going on in Detroit as reported by the Sunday supplements, were enough to frazzle one's hair.

The curtains however were never seen in Mother's social life since, in a new neighborhood, their absence meant she was not yet willing to receive callers.

After some troubled consideration Mother deposited her market and walked through the gate and onto the river. It was a pleasant rule that almost smoothed her face. When she got off the boat an American immigration officer asked very cautiously where she was from and how long she intended to stay in Detroit. She told him about the yellow ruffled curtains, but he didn't seem interested.

For the first time in her life Mother stood on foreign soil, and, as she said afterward, she felt quite homesick. It gave her the queerest feeling to see people who looked and talked like Canadians but weren't. Not, of course that it was their fault.

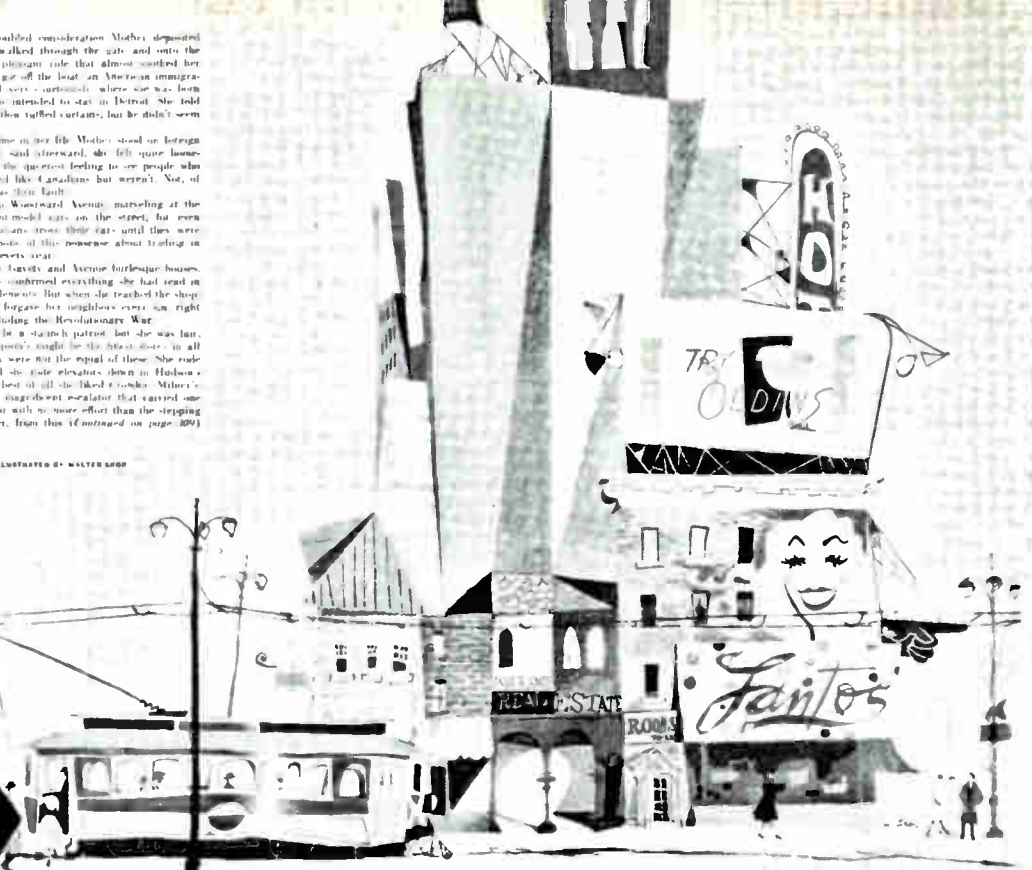
She walked up Woodward Avenue, marveling at the number of recent model cars on the street, but even prosperous Canadians drove their cars until they were worn out with some of the nonsense about trading in on a new model every year.

She passed the furrows and Avenue furberque houses, and their poster confirmed everything she had read in the Sunday supplements. But when she reached the shopping center, she forgave her neighbor's car, son right back to and including the Revolutionary War.

Mother might be a staunch patriot but she was fat. Fat's and Simpson's might be the best stores in all Canada, but they were not the equal of these. She rode elevators up and she rode elevators down in Hudson's and Kere's, but just at all she liked to look at Simpson's. Simpson's had a magnificent escalator that carried one from floor to floor with no more effort than the stepping on, and moreover, from this (Continued on page 109)

ILLUSTRATED BY WALTER BISH

**THE  
LADY  
IS  
A  
SMUGGLER**



*To live dangerously! Ah, that is the life — not so much for the gain as for the excitement of it!*

**THINGS  
I Can't Explain**

If you've ever had the strange, momentary feeling that a loved one far away is in trouble or danger, you'll appreciate the experiences of this famous author and his amazing mother  
by Octavus Roy Cohen

**T**HE most amazing thing that ever happened to me involved my mother. It wasn't a single occurrence, really, but a series of incidents extending over a period of years. Looking back on them, then, from a pattern. They also pose a question, though what the answer may be I probably will never know.

The episode most sharply etched in my mind occurred when I was a young man newly out of college. I was employed as a civil engineer by the Tennessee Coal, Iron & Railroad Company in Birmingham. At that time, and assigned to field work near the little mining town of Mulga.

For months I lived alone in a tent, doing minor technical work on a project that much later resulted in the construction of a burg dam. Each evening I walked into Mulga, where I ate, at what they called then hotel along with a group of miners. Then the landlady would set me up a midnight lunch, consisting invariably of rough fried chicken and soggy biscuits, which I would carry to my tent in an old yard bucket.

My tent was on the top of a high hill about two miles from Mulga. It was, late fall, and I walked alone in darkness, lurching my lunch bucket in my hand and an unlighted lantern in the other. A woodman had advised me that while a lantern would illuminate the immediate area about me, it would destroy my sense of direction.

My work required getting up two or three times a night and scrambling down a hill to a creek to take readings on the depth and flow of the water. Before long I learned to bow a footpath for a certain distance, turn off onto another path, and eventually stumble over the ear tapes of my tent.

This worked fine until one cold November night when I tripped off on the wrong path. Believing I was on the right road, I walked blindly. And then suddenly the world dropped from beneath my feet. I had reached a cliff long

before I should have arrived at my tent had I been on the right path. Not knowing the cliff was there I simply stepped off into space. I made a frantic grab and luckily caught hold of a stout bush I held on desperately, suspended over a sheer drop which must have killed me had I let go of the bush. I heard the clatter and crash of my lantern and lunch bucket as they hit the bottom of the ravine.

I dived myself back to safety and made my way eventually to my tent. I stretched out on my iron cot, covered myself with blankets, and for the first time started to shake with terror. The danger was behind me, but for the first time I realized what would have happened had I not been fortunate enough to catch hold of the bush.

I slept very little that night. The next morning I was cheered by the sunbath. I returned to the place where I had so nearly plunged to death. Far below I could see the remains of my lunch bucket and lantern. I walked slowly into Mulga, stiff, frightened, and now very definitely hungry.

The telephone operator at the railroad station flagged me down. There was a telegram for me. It was from my mother, who was living again in old home, Charleston, South Carolina, many hundreds of miles away. The message said: "Prize was, essentially, southern railway, all right with you. Have son in arms several days. Love."

I regarded the wife as a coincidence, but it caused me to wonder. As a family we had little money and were not accustomed to telegraphing each other casually. I sent my mother a message saying that I was in the shape and that I had written her a couple of days previously.

Two days later I received a letter from Charleston. It went, in part, like this:

I hope my telegram did not disturb you. Son, but about one o'clock last night I had a sudden feeling that you had been in an accident or had been taken ill. Your father insisted that I was silly to wire you, but the apprehension I had experienced was so vivid that I telegraphed anyway. You see, I recalled two other times when you had undergone injury or danger and I sensed trouble long before I knew it. Was he you will remember the time the mail boat sagged and also the occasion when you smashed your knee playing football.

That brought me up short. I recalled vividly the two events to which she referred.

The first had happened several years before, when I had gone sailing with a friend in his unseaworthy catboat. The weather was threatening, but we were too young and foolish to be afraid. We headed out toward the straits which mark the channel leading from Charleston harbor to the ocean.

We ran into a small storm. The boat was caught in a sudden squall and capsized. We were towed far from land to attempt to swim to shore, and the idea of abandoning



my friend's boat was unthinkable, so we sat on the capsized craft and shivered while we were slowly swept out to sea.

By the time we were taken in tow by a fishing boat with a powerful motor, we were two thin, frightened hulk. The owner towed us to the pier separating Sullivan's Island from the Isle of Palms. He helped us get our craft into the tranquil waters of the pier, where we beached it, and then bailed it out.

We left it there safely anchored. Completely miserable we found the beach home of an old near resident who gave us something to eat and hot cocoa to drink. We caught the trolley to Mt. Pleasant, and from there crossed on the ferry to Charleston.

I reached home at about the time I would have arrived had there been no near-disaster. I scrambled in the back seat and changed to dry clothes. That (Continued on page 91)



**228**

*art director* SUREN ERMOYAN  
*artist* WALTER SKOR  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING

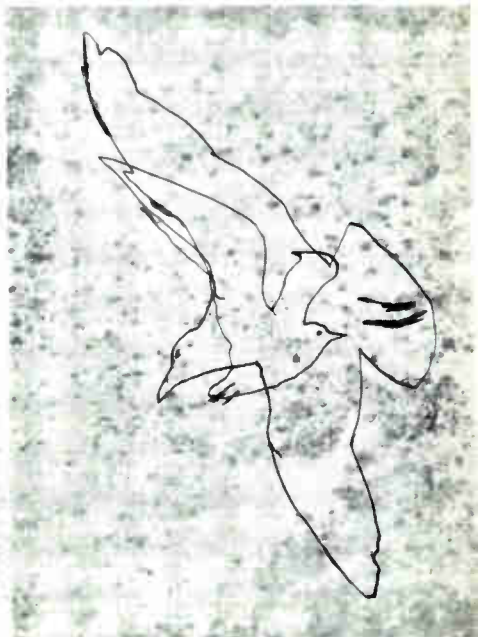
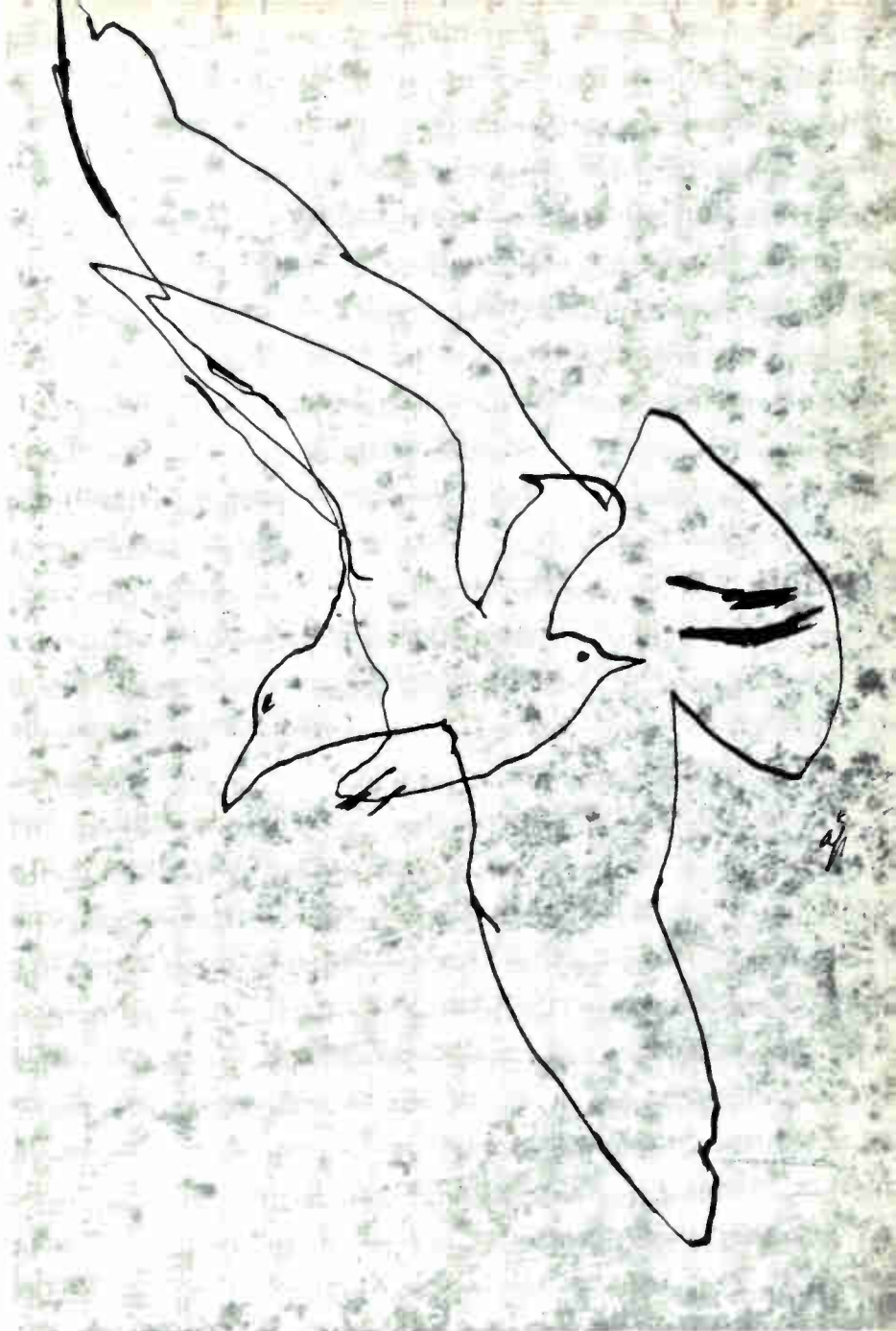
**229**

*art director* FRANK ROSSI  
*artist* DAVID STONE MARTIN  
*publisher* CROWELL COLLIER PUBLISHING CO.  
*publication* AMERICAN MAGAZINE

**230**

*art director* ANTHONY T. MAZZOLA  
*artist* AL PARKER  
*publisher* HEARST CORPORATION  
*publication* TOWN & COUNTRY

● ART DIRECTORS CLUB MEDAL



# THE WOMAN OF BABYLON STREET

BY HERRI BAUMANN

231

art director ANTHONY T. MAZZOLA  
 artist JOHN GROTH  
 publisher HEARST CORPORATION  
 publication TOWN & COUNTRY

232

art directors KIRK C. WILKINSON, JEANNE HAMMOND  
 artist FLETCHER MARTIN  
 publisher WOMAN'S DAY, INC.  
 publication WOMAN'S DAY

● ART DIRECTORS CLUB MEDAL

In a book which she wrote years afterward she styled herself "the Saint-Helene adventures." There is an odd mixture of humility and arrogance in this frank consideration of her life, and this contradiction is of a piece with her prodigious talents. Her family was by no means left to one man but shared out, and it was also by flunged line to enter into a world which was the scene of the great or more great. But she had a taste for the fair and was bored by drabness.

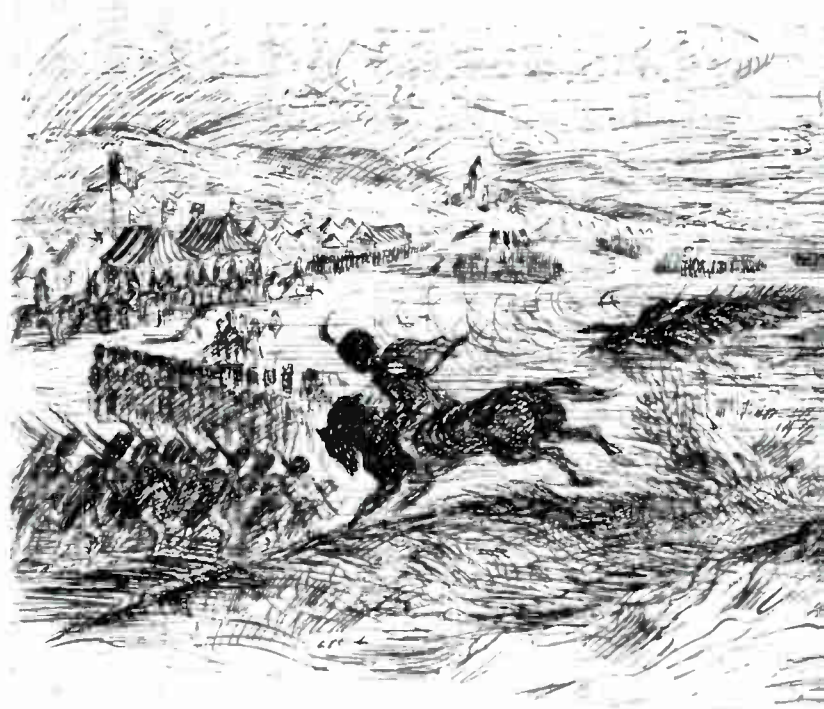
She was slender but very strong with a figure so splendid that the Milanese poets wrote madrigals, and she had gold letters upon satin, to its separate charms. She was over-whelming rather than enchanting, but she wasn't married. A daughter of Count and Countess Leopold Ferdinand, Countess of Csics Werlow in Hungary, she had been married very young to one of the richest noblemen of Poland who, she is telling in her book simply as Monsieur Van M...

She walked out on this complaisant husband when Van M...

...leave for the world, but taking a young Frenchman...  
 ...M... she cut and...  
 ...M... she...  
 ...M... she...  
 ...M... she...

...M... she...  
 ...M... she...  
 ...M... she...  
 ...M... she...

...M... she...  
 ...M... she...

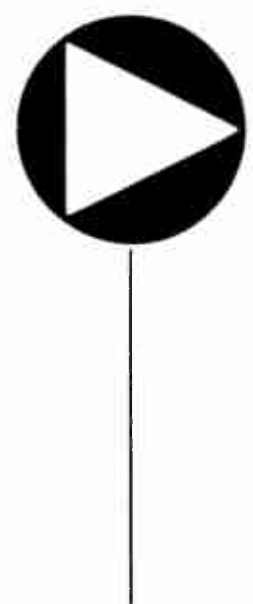


RIDE FOR YOUR MONEY



...  
 ...  
 ...







233

*art director* CIPE PINELES

*artist* GREGORIO PRESTOPINO

*publisher* STREET AND SMITH PUBLICATIONS, INC.

*publication* CHARM MAGAZINE

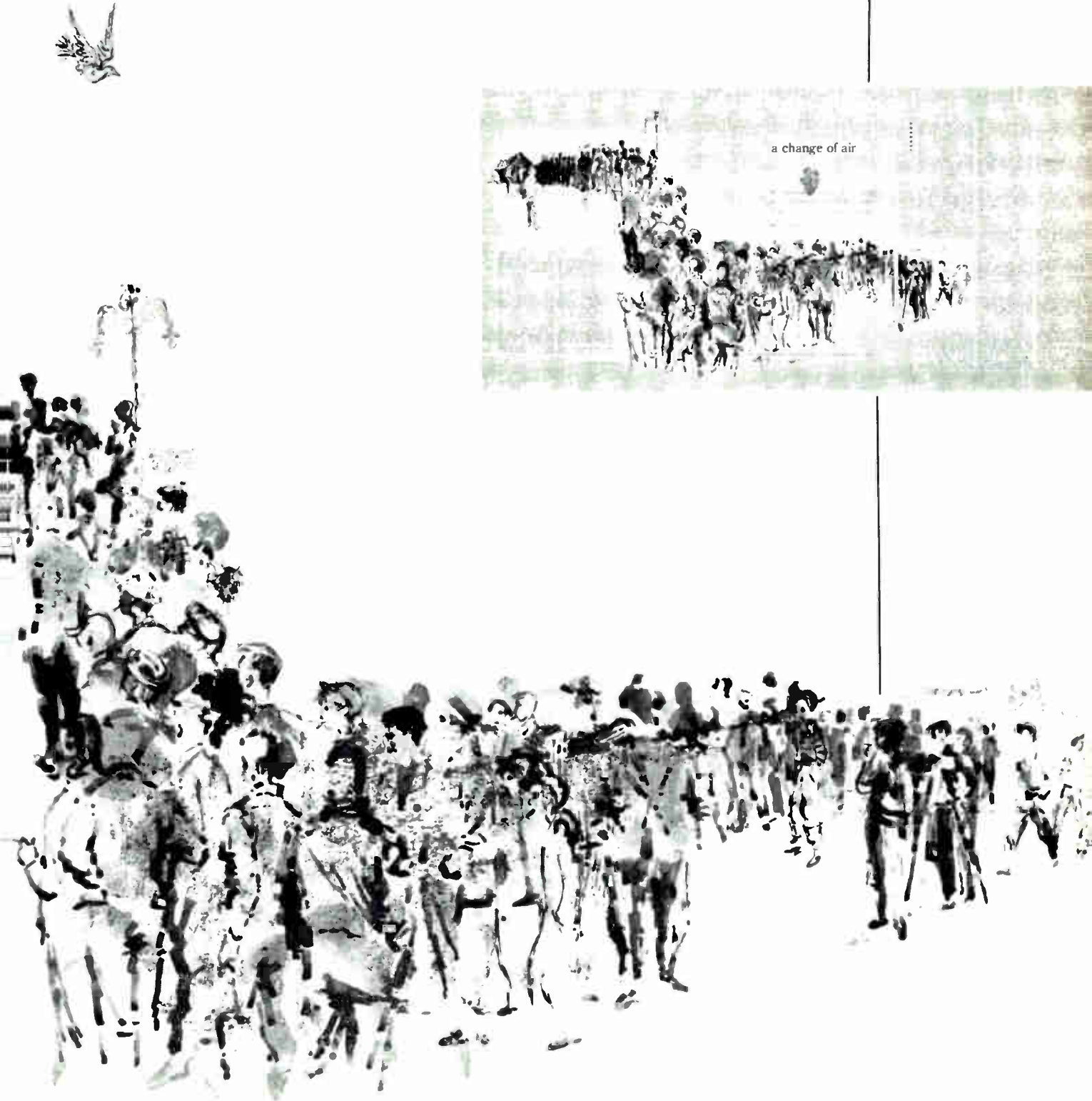


*1 Cup of Rose Petals*

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234

*art director* ARTHUR PAUL  
*artist* LEROY NEIMAN  
*publisher* HMH PUBLISHING COMPANY, INC.  
*publication* PLAYBOY MAGAZINE





**The Season Between**

It was a cold day in New York City, and the wind was blowing from the north. The man in the jacket was looking down at his hands, which were tucked into his pockets. The woman next to him was looking at him with a concerned expression. She was wearing a dark coat and a hat. The man's jacket was made of a heavy material, possibly leather or a similar synthetic material. It had a wide, belted waist and a high collar. The woman's coat was more traditional, with a fur collar and a hat. The scene was set on a city street, with buildings and other people visible in the background. The overall mood was one of quiet tension and uncertainty.

Los Dáni's and Appalo

© 1960 by Peter Arno

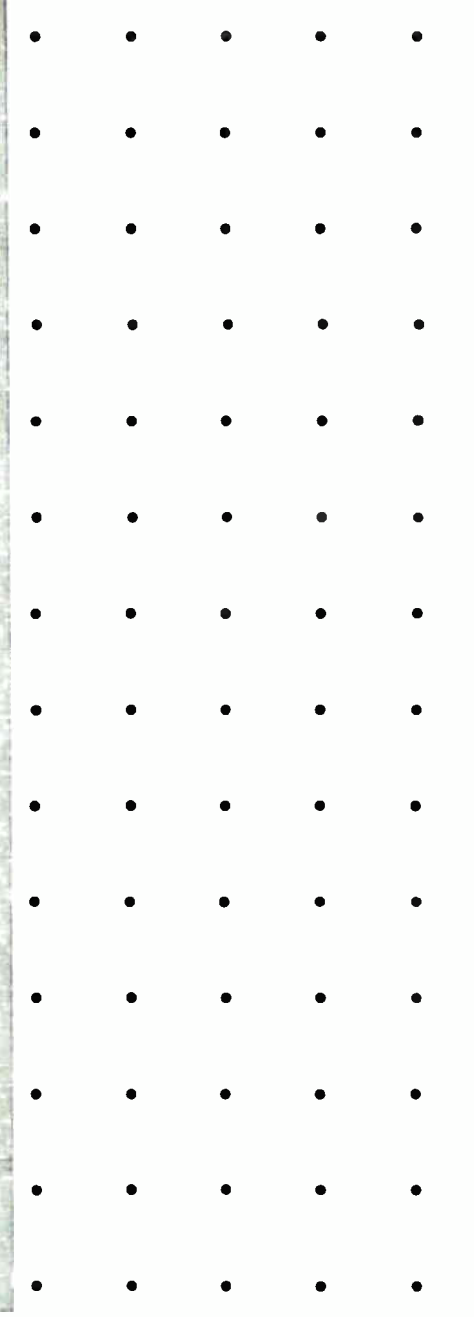
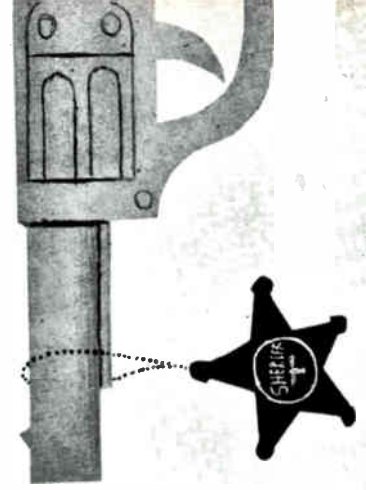


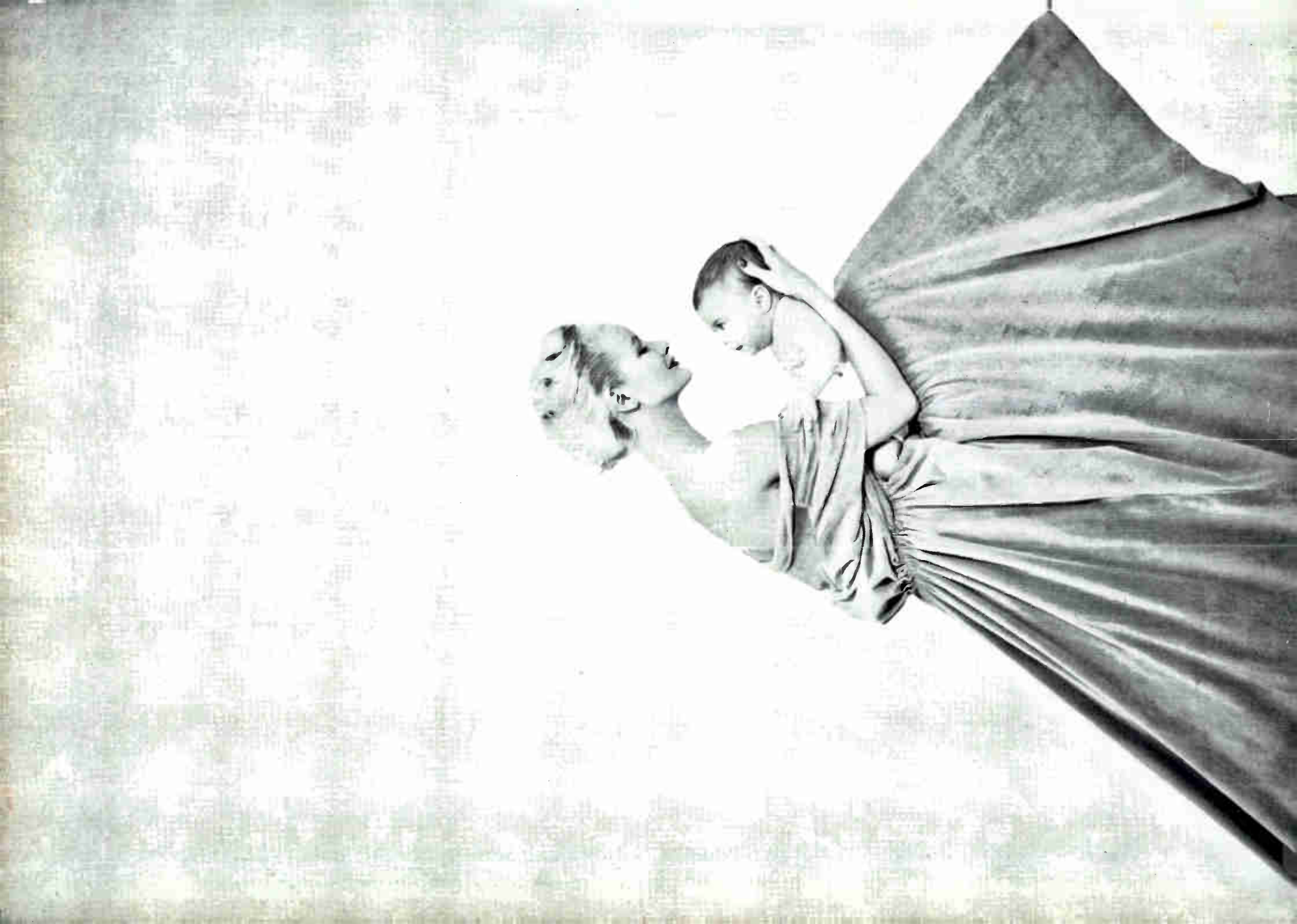
**235**  
*art director* ART KANE  
*engraver* INQUIRER GRAVURE DIVISION  
*artist* JEROME WITKIN  
*publisher* TRIANGLE PUBLICATIONS  
*publication* SEVENTEEN MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT  
 ☆ EXCELLENCE IN ENGRAVING



**236**  
*art director* BURTON CHERRY  
*photographer* HAROLD F. WALTER  
*publisher* CONTEMPORARY PUBLICATIONS, INC.  
*publication* CHICAGO







237

art director ALEXEY BRODOVITCH  
 photographer RICHARD AYEDON  
 publisher HEARST CORPORATION  
 publication HARPER'S BAZAAR

• ART DIRECTORS CLUB MEDAL

238

art directors ALEXANDER LIBERMAN, PRISCILLA PECK  
 photographer ERWIN BLUMENFELD  
 publisher CONDÉ NAST PUBLICATIONS, INC.  
 publication AMERICAN VOGUE



239

art director BRADBURY THOMPSON  
 photographer STEPHEN COLHOUN  
 publisher STREET AND SMITH PUBLICATIONS, INC.  
 publication MADAMEISELLE MAGAZINE



**240**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* CLIFFORD COFFIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



**241**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* FRANCES McLAUGHLIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



**242**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*artist* ERIC (CARL ERICSON)  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE


■ AWARD FOR DISTINCTIVE MERIT

**243**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*engraver* CONDÉ NAST ENGRAVERS  
*artist* RENE BOUCHE  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

■ AWARD FOR DISTINCTIVE MERIT

☆ EXCELLENCE IN ENGRAVING



## Evening changes: make them up

**O**n these pages, evening dresses for faces—the idea, a change from everyday. Above, colour set in platinum—Helena Rubinstein's night lights dazzler. A sapphire eye-pencil draws a half circle over the blue-mascara-ed lashes, and the arc is filled with blue shadow. The same pencil draws a well-defined outline for brilliant lipstick which then blends into it. And the platinum? It's an eye shadow, all shimmer, to go over the blue lids, but also out-of-bounds: to mix with the rouge, to shine over the lipstick. Effect? Glowing.

**R**ight—that's right, green powder. It's lightly filmed over the usual complexion make-up—and the change is immediate. Suddenly, the skin shows a translucent brilliance—not green, but whiter than white. Marie Earle's "Lotus Lily."

KRISTINA



**244**

*art director* CIPE PINELES  
*photographer* BEN ROSE  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* CHARM MAGAZINE

● ART DIRECTORS CLUB MEDAL

**245**

*art director* CIPE PINELES  
*photographer* JAMES VILES  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* CHARM MAGAZINE

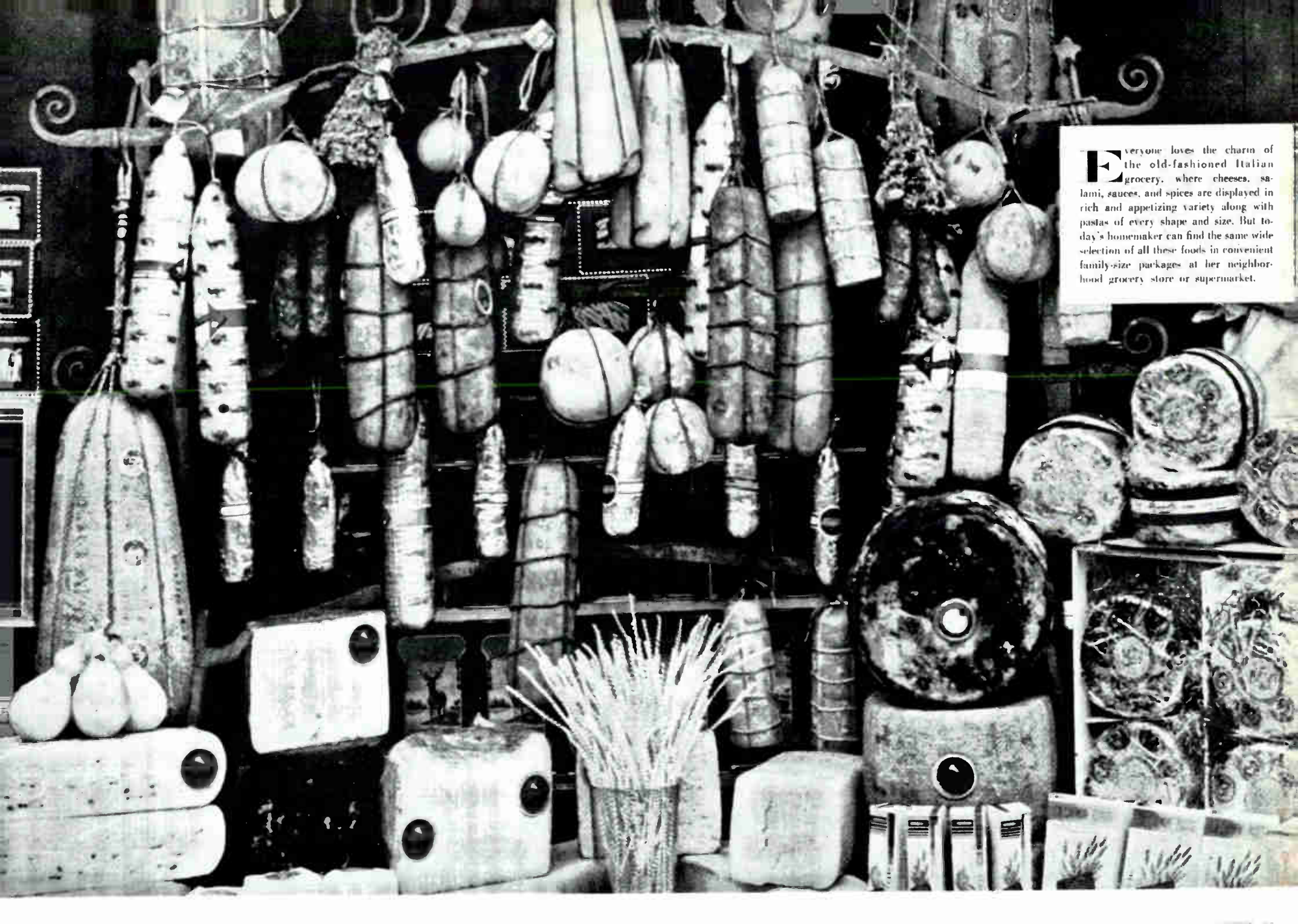


**246**

*art director* J. WALTER FLYNN  
*photographer* GEORGE LAZARNICK  
*publisher* EVERYWOMAN'S MAGAZINE, INC.  
*publication* EVERYWOMAN'S MAGAZINE







**E**veryone loves the charm of the old-fashioned Italian grocery, where cheeses, salami, sauces, and spices are displayed in rich and appetizing variety along with pastas of every shape and size. But today's homemaker can find the same wide selection of all these foods in convenient family-size packages at her neighborhood grocery store or supermarket.

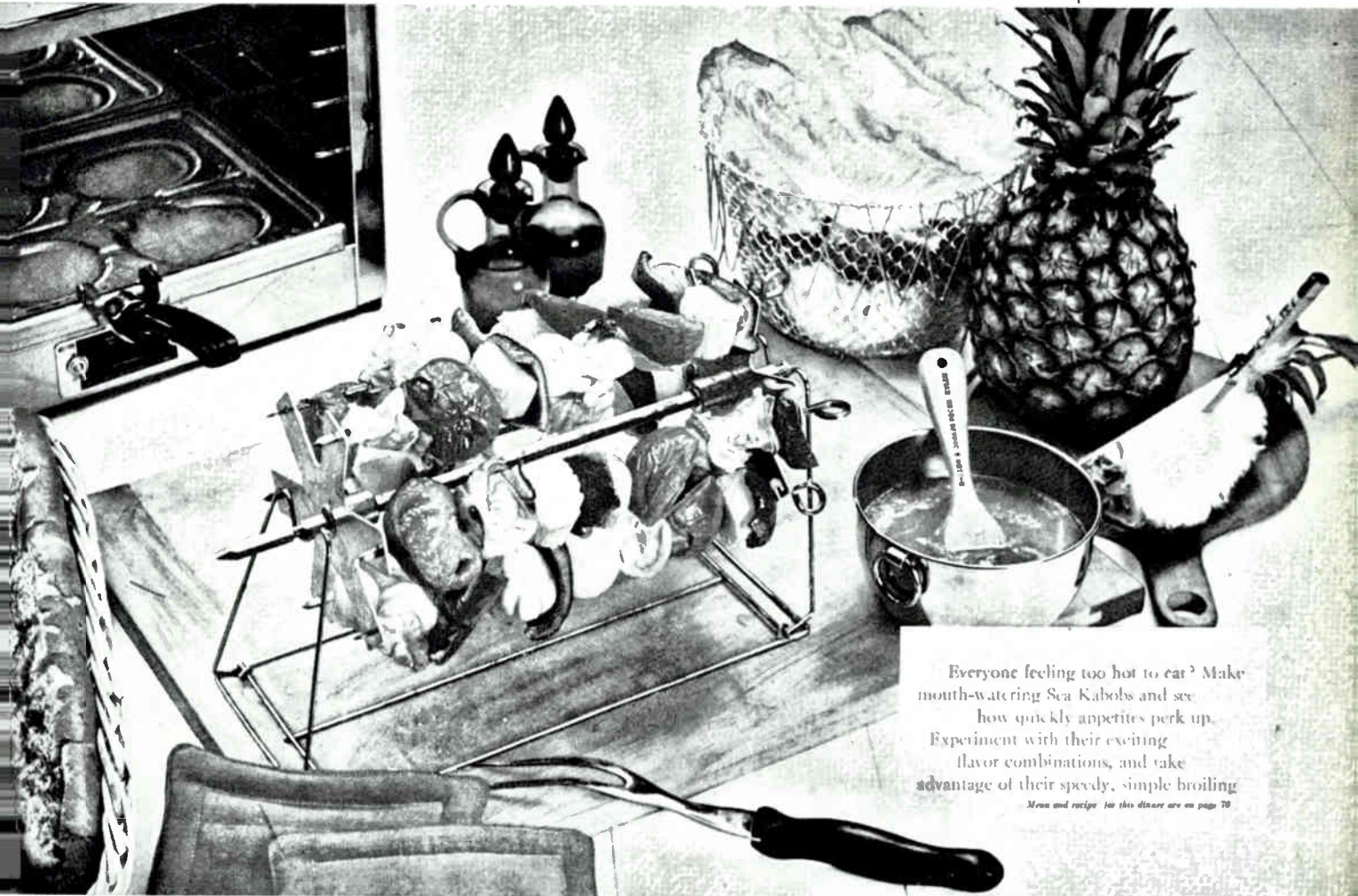
**247**

*art directors* SUREN ERMOYAN, GUIDO JAMES  
*photographer* PAUL D'OME  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING



**248**

*art directors* SUREN ERMOYAN, GUIDO JAMES  
*photographer* PAUL D'OME  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING



Everyone feeling too hot to eat? Make mouth-watering Sea Kabobs and see how quickly appetites perk up. Experiment with their exciting flavor combinations, and take advantage of their speedy, simple broiling

*Menu and recipe for this dinner are on page 70*



PHOTOGRAPH BY DAVID HILL FOR LOOK MAGAZINE

**249**

*art directors* ALLEN F. HURLBURT, VERNE NOLL  
*photographer* DAVID HILL  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE

**250**

*art directors* ALEXANDER LIBERMAN, WOLFGANG FYLER  
*photographer* IRVING PENN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* HOUSE & GARDEN

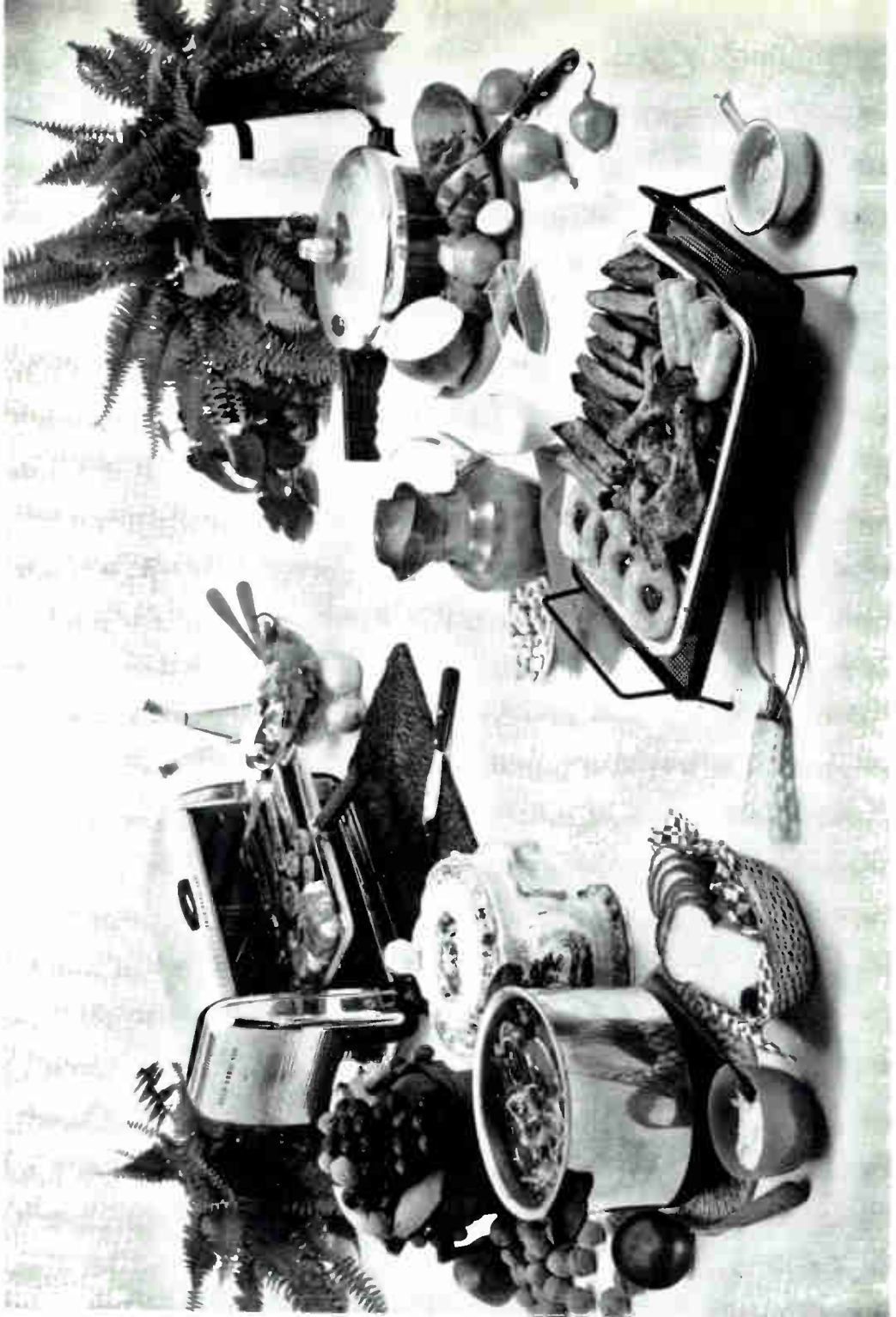
■ AWARD FOR DISTINCTIVE MERIT

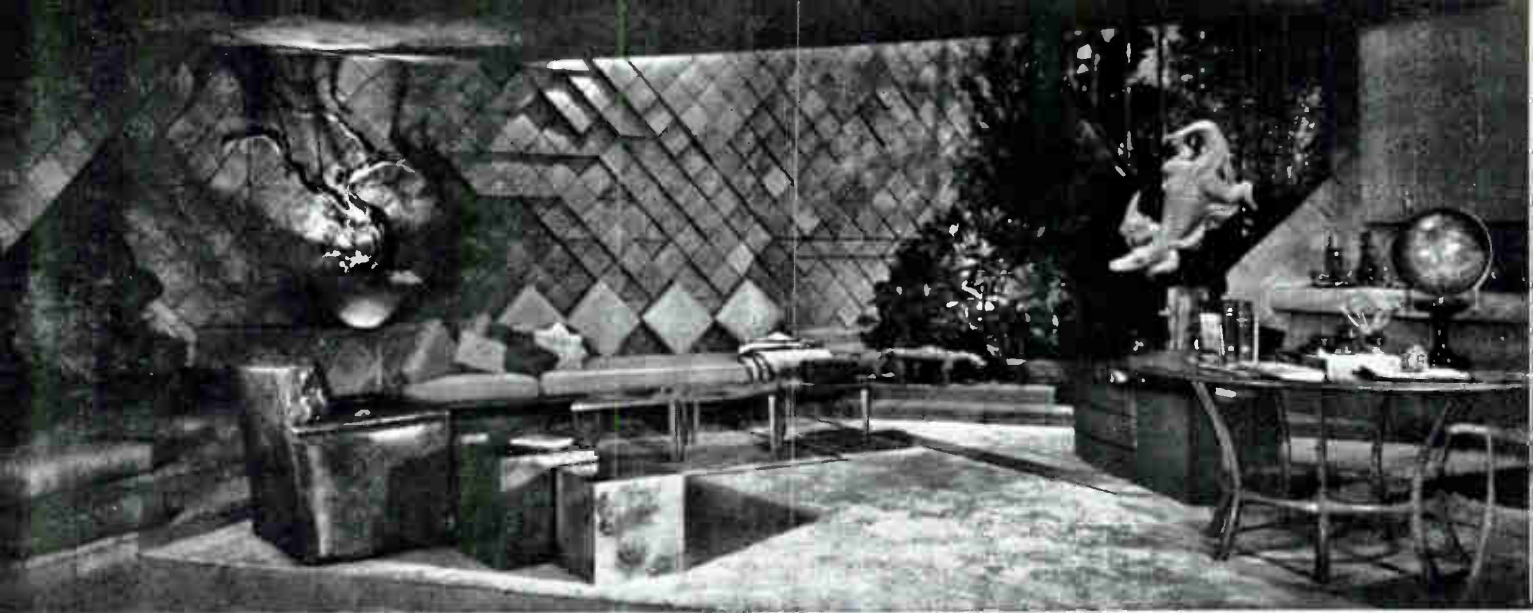
**251**

*art directors* SUREN ERMOYAN, GUIDO JAMES  
*photographer* PAUL D'OME  
*publisher* HEARST CORPORATION  
*publication* GOOD HOUSEKEEPING









**HOW TO LOOK AT THIS ROOM:**

- ▶ See how a common building material of diamond setting repeats in the inside finish.
- ▶ Notice how the architecture and decoration harmonize and relate to each other. The diamond lattice and X lines of the screen table will be repeated in the floor plan, sofa, rug, high tables, chairs, and final planting scheme. An excellent example of integration in design to produce unity and character—the highest quality design concept is.
- ▶ Notice how the lighting fixture and the plants and flowers in the walls, and light coming on the table-top just covers top of table.
- ▶ Look at the five pieces of specially designed and commissioned art: the alligator fountain and its relatives with space over the bar, the concrete bowl by the fireplace, the biggest bowl. The bronze tables of terrazzo and minerals repeat the architectural motif and reflect the owner's chief interest, which is ornithology.



**252**  
*art director* WALLACE F. HAINLINE  
*photographer* MAYNARD PARKER  
*publisher* HEARST CORPORATION  
*publication* HOUSE BEAUTIFUL

**253**  
*art directors* ALEXANDER LIBERMAN,  
 WOLFGANG FYLER  
*photographer* WILLIAM GRIGSBY  
*publisher* CONDE NAST PUBLICATIONS, INC.  
*publication* HOUSE & GARDEN



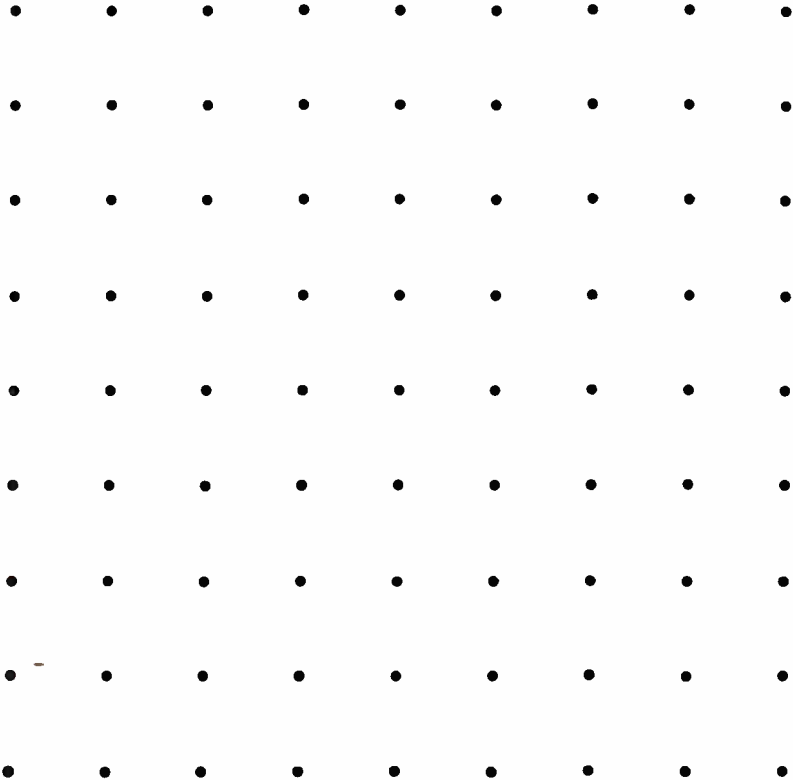
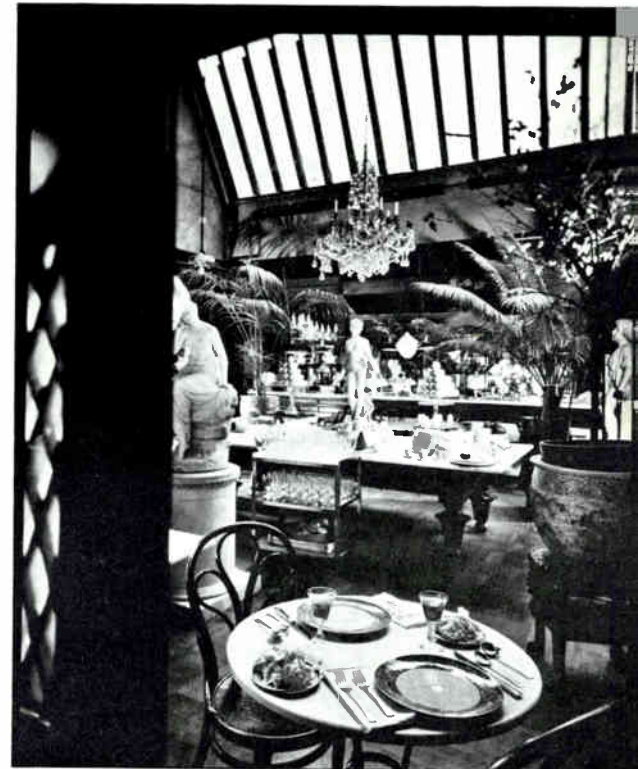
**254**

*art directors* ALEXANDER LIBERMAN, WOLFGANG FYLER  
*photographer* TOM LEONARD  
*publisher* CONDE NAST PUBLICATIONS, INC.  
*publication* HOUSE & GARDEN

**255**

*art director* MICHAEL LOWE  
*photographer* ERNEST SILVA  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* LIVING FOR YOUNG HOMEMAKERS

● ART DIRECTORS CLUB MEDAL



# A house of surprises

*Sleeping balconies, bookshelves... low-steeple and a half-glass wall... an outside-outside garden with food closet inside... an open-air living room... a dormitory... a faultless kitchen...*

As a further surprise, the hill, limiting house-owners from outside, is only one story high. But from the back it is a generous two and a half stories, every foot of it put to family use. Architect Carl Koch, of Cambridge, Massachusetts, who designed it for his own family, wanted ample space at minimum expense, as well as an interior that could be developed step by step. The ambitious dormitory, now used by the older children, is a possible future dining room or studio. Still later, when the children are grown, the house can be adapted again to family change with the whole first floor being converted into an apartment. It is a complete, thoroughly sensible plan, a flexible house for an entire lifetime.



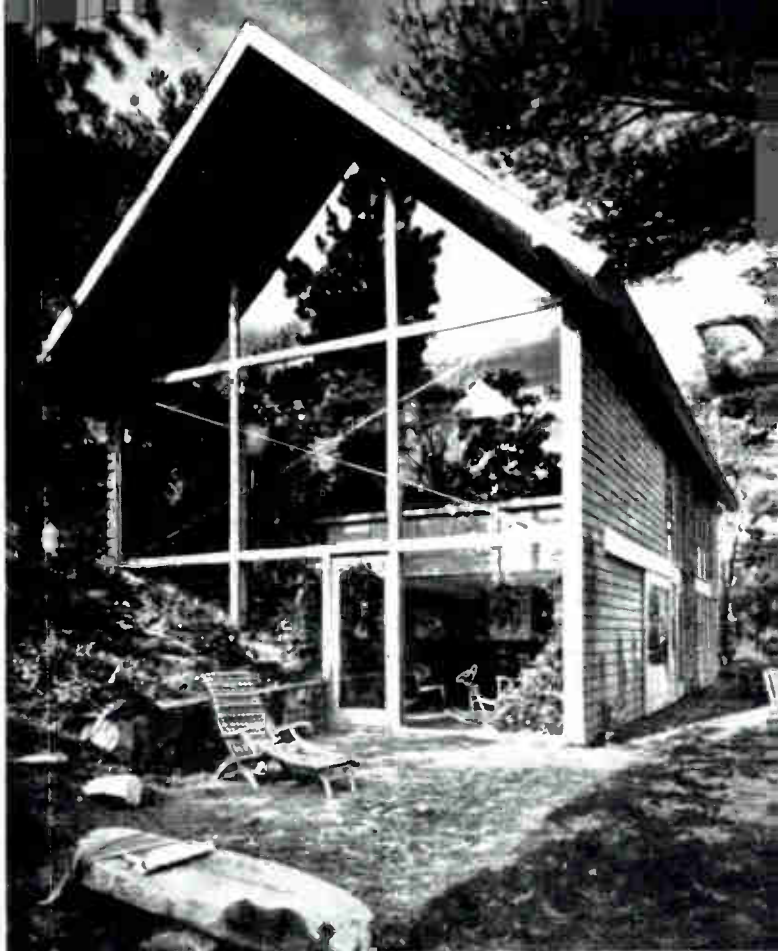
Floor Plan



Floor Plan



These glass windows wall the living room, dining room, kitchen, and breakfast room. The house is built on a hillside, and the garden is built into the slope. The house is built on a hillside, and the garden is built into the slope. The house is built on a hillside, and the garden is built into the slope.



## REGIONAL ROOMS



WESTING CHAIR

## THE COAST'S ORIENTAL STYLE

California style has been called 'regional' by the press, and indeed it is. The style is based on the climate and the life of California. It is a style that is based on the climate and the life of California. It is a style that is based on the climate and the life of California.



JAPANESE SCROLL



256

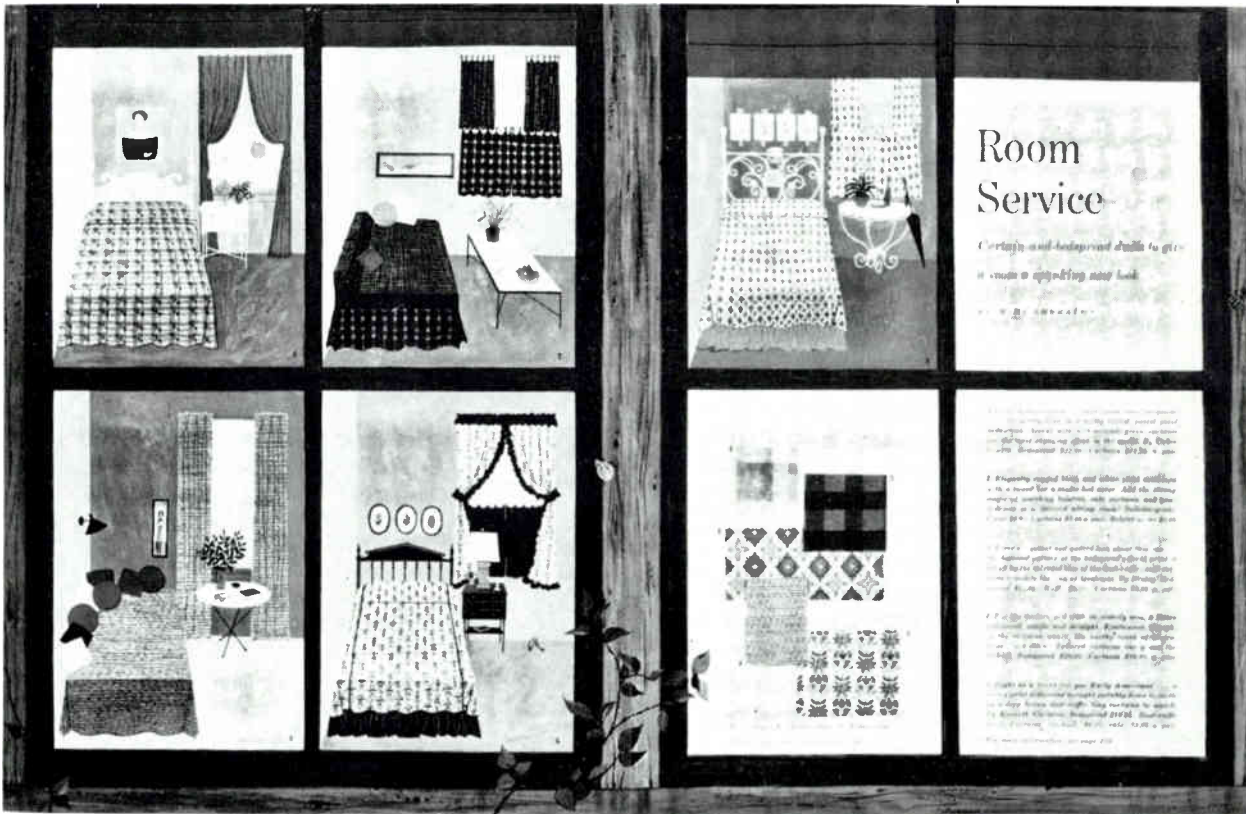
art director OTTO STORCH  
photographer EZRA STOLLER  
publisher McCALL CORPORATION  
publication McCALL'S MAGAZINE



257

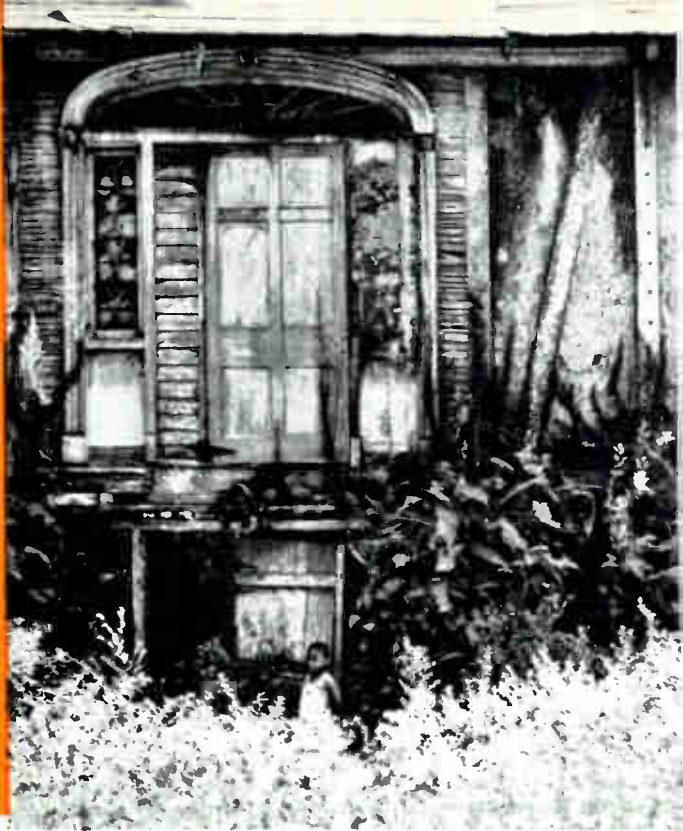
art director CHARLES TUDOR  
photographer BEN ROSE  
publisher TIME, INC.  
publication LIFE MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT



258

art director ART KANE  
artist LORRAINE FOX  
publisher TRIANGLE PUBLICATIONS  
publication SEVENTEEN MAGAZINE



## DePalma's Affair with Mercedes

*During his legendary career, Big Ralph drove three Mercedes racing machines with spectacular success, winning two Vanderbilt Cups, an Indianapolis 500 and more other events than he can remember today*

by Russ Catlin

*Illustrated by Peter Helk*

**O**llie DePalma's racing career was legendary. He won the Indianapolis 500, the Vanderbilt Cup, and the 24 Hours of Le Mans. He was a three-time winner of the Vanderbilt Cup, a two-time winner of the Indianapolis 500, and a three-time winner of the 24 Hours of Le Mans. He was a three-time winner of the Vanderbilt Cup, a two-time winner of the Indianapolis 500, and a three-time winner of the 24 Hours of Le Mans. He was a three-time winner of the Vanderbilt Cup, a two-time winner of the Indianapolis 500, and a three-time winner of the 24 Hours of Le Mans.

Mercedes was attracted to winning Italian drivers because, through both ability and ability to wear out a driver's nerves, the

In the village of St. Martinville on Breton Place stands the statue of Evangeline Labadie (right), the "Tragic Heroine of Longfellow's well-known poem."



# ACADIA COUNTRY

Text and pictures by BRADLEY SMITH

The old farm is now buried in trees, stands a long way from the highway, a few feet from its county-declared site, records nearly forgotten. In its place, at the end of the Acadians, of the Bayou La Pêche Acadians and the Acadians, of a distinctive people, Acadians, lived here for many years. They did not find the old farm to be sure, but that was the work of the Creoles, the aristocrats. Not so, the Acadians, the last residents, for those were squatters. Negroes who, both in the old times and the most recent soiling times, had they moved to a shack out behind leaving a site that to stay where guests, but no one else.

If the Acadians were not the second French "wave" into Louisiana, they are in many ways to this day the most remarkable and most assimilated people in the United States. The Cajun, he does not relish an outsider calling him that, but they keep in his old ways, and speak an ancient patois, which is making Frenchmen can follow. On Saturdays, he goes to his all-night dances, his *fofofo* that is grotesque, and on Sunday to Mass, singing by those who is as in the old times, the heart of the community.

They are a stubborn people. There was the first

French colony to survive in Canada for 15 years after Britain seized Acadia in 1710 and retained it. Now known as the Acadians, they refused to give the oath of allegiance to the King of Great Britain, an impetuous British governor ruthlessly uprooted them. Their houses were burned and their lands seized. Some of them were sent to other parts of the world, and scattered throughout America. But they would not stay scattered; they gave up their culture. Almost none of them remained, and few today to find their roots in Louisiana, they still a French possession, are reestablished their lives.

It was left to a New England poet who never visited Louisiana to establish the Acadians as American folk here. They will take you today to the grave of an orphan girl named Emeline Labadie, the "Evangeline" of Longfellow's famous poem who sought her lover, Louis, throughout the long trek from Acadia. But the Yankees poet, they say, had everything else a little wrong. The real Evangeline was an old woman who found her husband and he did not die in the arms after the accepted Victorian manner. Instead, still in Acadia, she ended her quest with a disreputable man, had married another woman.

## 259

**art director** IRWIN GLUSKER  
**photographer** BRADLEY SMITH  
**publisher** AMERICAN HERITAGE PUBLISHING CO.  
**publication** AMERICAN HERITAGE

## 260

**art directors** AL ALLARD, NORMAN KENT  
**artist** PETER HELCK  
**publisher** FAWCETT PUBLICATIONS  
**publication** AUTO YEARBOOK

## 261

**art directors** CHARLES TUDOR, BERNARD QUINT  
**photographer** ELIOT ELISOFON  
**publisher** TIME, INC.  
**publication** LIFE MAGAZINE



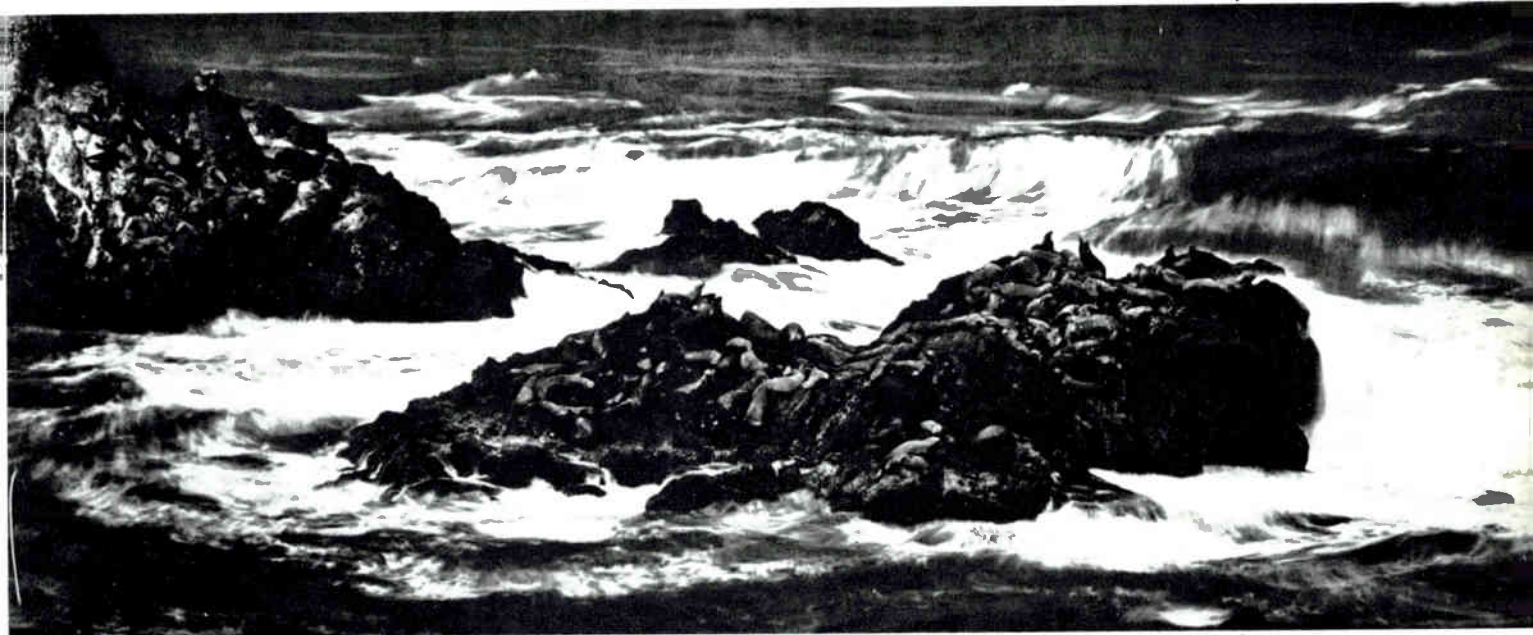
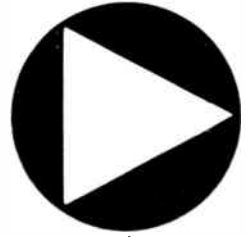




**262**

*art director* CHARLES TUDOR  
*photographer* RALPH CRANE  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE

● ART DIRECTORS CLUB MEDAL



**263**

*art director* CHARLES TUDOR  
*photographer* J. R. EYERMAN  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE



**264**

*art director* CHARLES TUDOR  
*photographer* ELIOT ELISOFFON  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE

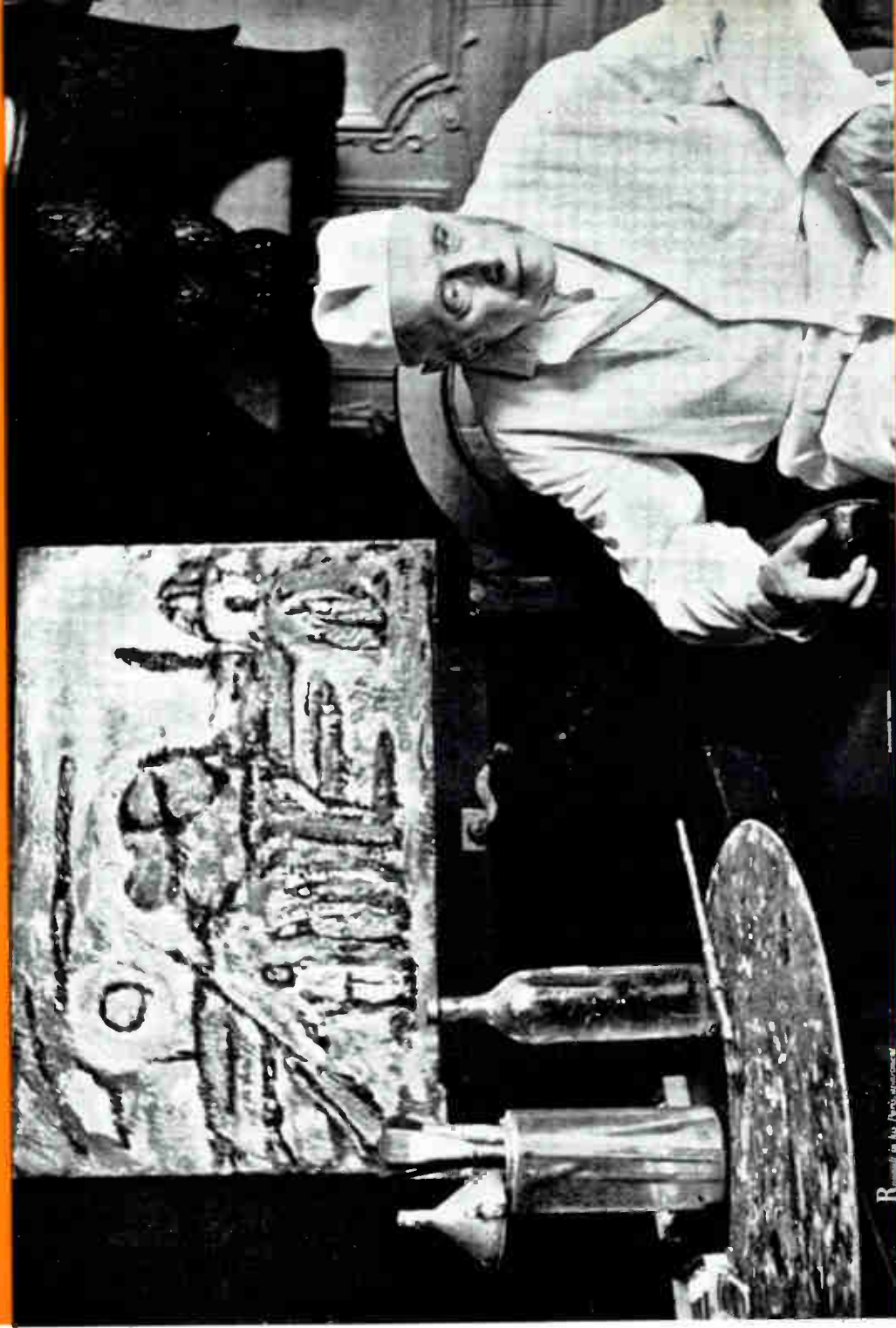
**265**

*art director* JEROME SNYDER  
*photographer* HY PESKIN  
*publisher* TIME, INC.  
*publication* SPORTS ILLUSTRATED

**266**

*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*photographer* ALEXANDER LIBERMAN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

■ AWARD FOR DISTINCTIVE MERIT





**267**  
*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*artist* RENE BOUCHE  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE

**268**  
*art directors* ALEXANDER LIBERMAN, PRISCILLA PECK  
*artist* RENE BOUCHE  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



Age of Man, Aristotle, Confucius, also an eating  
 Lessons, a return, ultimate ending



## AMID ALL THIS

For though simply to eat is wonderfully sweet,

It is a human (or dog's) theme, the commonest of human themes. I repeat, now absorbed and from all right human beings part to engage (presumably) about millions of times a day. I'm sure you would have agreed that it is a common theme that the U.S. which annually spends \$7.5 billion a year on food depends this million a year on materials, products and other forms of energy which it needs to help digest that food. Americans are surrounded with evidence that they are enormously capable at producing food as the first and following pages show. But at the simple natural process of digesting that food, the U.S. is unfortunately inefficient, as the accompanying picture suggests.

It is also remarkably inefficient considering the natural capacity of the human stomach to store food, and that probably 25% of the population suffers from it periodically. Yet when past-practical discomfort results, the average U.S. abdomen, its owner is humanly happy. This is "gas on the stomach," "cramps or stomach ache" following his stomach to be annoyed or to be in motion. When dining is left over in a burning sensation at the location, he settles it often with considerable success by "heating" it. If he finds himself belching, he takes his garments or walks to the toilet that the next does stomach gas and when he suffers an attack of food on his breath, he sometimes sets it down to too much acidity which, conceivably, could be the cause but usually is not. All of these self-diagnoses, made or not based on misperceptions.

### Thirty feet of uncertainty

INDIGESTION is really a catch-all word without precise meaning. It is the result of pressure and one that signifies a variety of discomforts in the human abdominal pain, heartburn, hyperacidity, gas, cramps, nausea, that follow on the passage of food through the approximately 30 feet of human plumbing that comprises the human digestive system. This system, the purpose of which is to convert food into assimilable nutrition, starts in the mouth, where food and saliva begin the process of breaking down the solids by converting

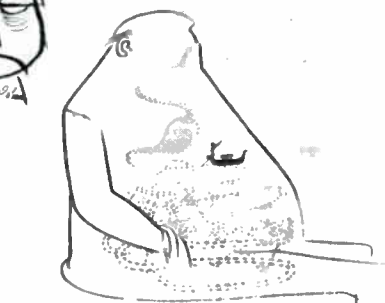
## PLENTY—OUCH!

the ultimate question, of course, is digestion

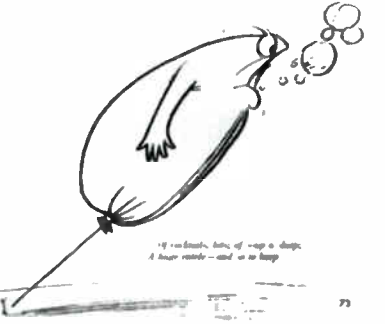
them into a soft mass. This then moves down a throat passage (pharynx) and esophagus to the stomach, which is located directly below the rib cage and a little on the left-hand side. Except for alcohol the stomach, which is otherwise a soft, does not accumulate food itself but churns it into a gruel-like liquid and mixes it with hydrochloric acid and enzymes.

Unappreciated to the contrary, the stomach seldom contains more than a small portion of gas even when one has over-eaten of rich food. The gas that people complain of is actually air, usually swallowed in small amounts with their food (although some evidently gulp quantities of air as a nervous habit). The air is normally absorbed to the blood or passes through the intestines. When a sufferer takes hydrochloric acid to rid himself of it, he actually causes gas in the stomach by moving acid with acid (the stomach is hydrochloric). When he lets him up this extra gas he eventually gets a feeling of relief. "Heartburn" is usually caused by a soft liquid stomach's regurgitation of gastric juices of food fragments into the gullet or esophagus, and has nothing to do with the heart, which is unobtainable in either gastric products or gases.

The most distal stomach by one's own contraction and relaxation, a process called peristalsis, inches and leaves the food along into the small intestine which is some 20 feet of alkaline tubing (everything is alkaline from here out) in the middle of the abdomen. The small intestine fills most of the abdominal cavity. In it the food mixes with secretions from the alpha-pancreas, liver and intestinal glands and is then accumulated into the blood stream. When the stomach, which is larger than the small intestine, passes along to it food particles that are spoiled, irritating or inconveniently large, the intestine's peristalsis is much increased so vigorously that it hurts the owner's sufferer's cramps. People usually associate cramps with the stomach, they almost never occur there but in the intestine. When a food fragment is one reason or another is simply too great a burden for the small intestine, the intestine sends a reflex signal to the stomach. The stomach becomes flaccid and temporarily still, allowing time to study the process of digestion takes some four to ten hours.



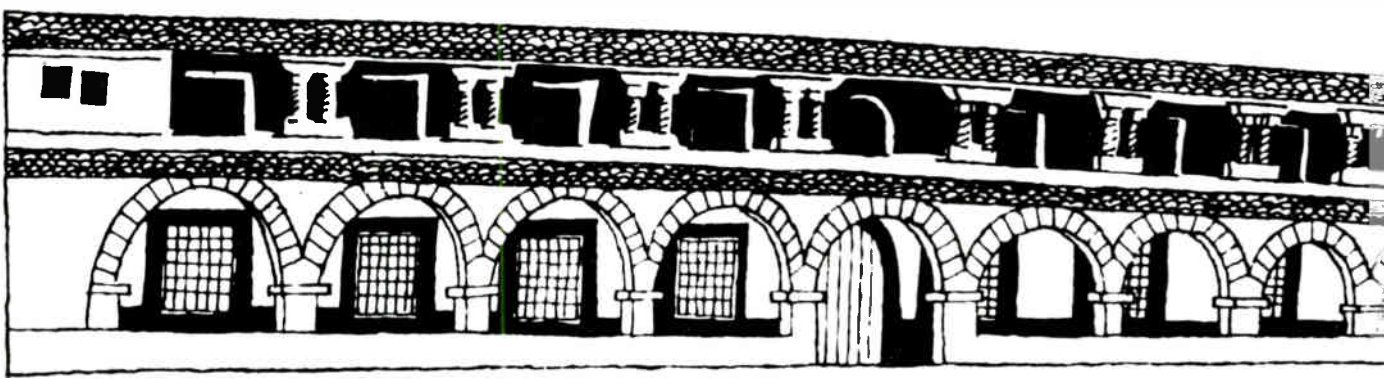
The obligatory rest, a few of our eating,  
 is an un-great meal though for for eating



It is indeed, bits of -up a dump,  
 A huge outside - and so to keep

Illustration: 1957 to show how food is  
 like looking off an elevated bridge

269  
 art director CHARLES TUDOR  
 artist ROBERT OSBORN  
 publisher TIME, INC.  
 publication LIFE MAGAZINE





Only a young woman of strong faith and character can dedicate her life to the law and order of God.

### BEHIND CONVENT WALLS

By McKEWEN WHELAN

When a young girl from a Manhattan suburb entered a convent last fall a New York convent was being prepared to her surprise. She is going to be a nun. Her parents, who are well-to-do, had been told that she could not be a nun because she had a certain quality that was not desired for the life of a nun.

She is now in the U. S. with her parents, but she has been offered a place in the convent. She is going to be a nun. Her parents, who are well-to-do, had been told that she could not be a nun because she had a certain quality that was not desired for the life of a nun.

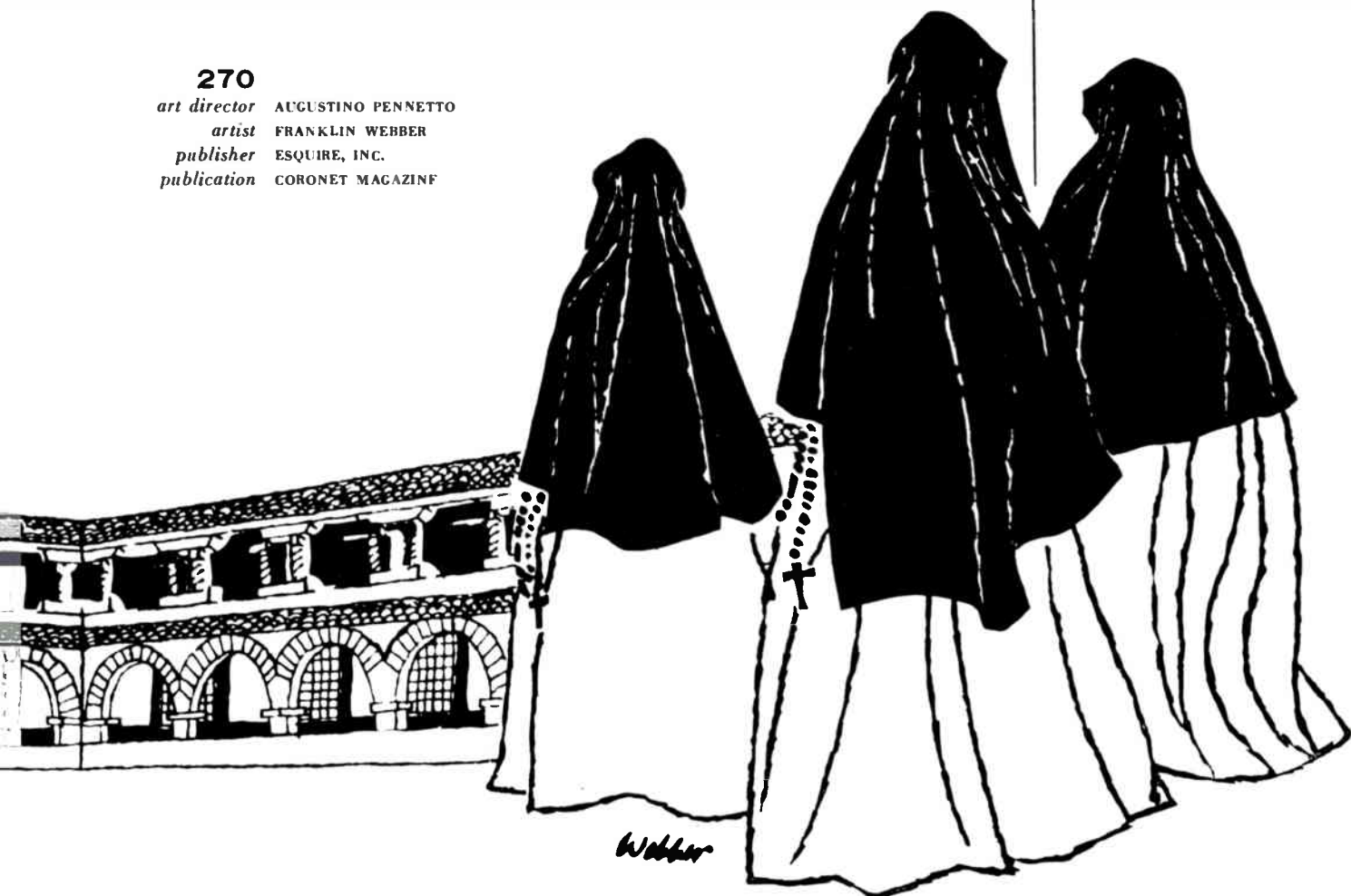
...overall, 18 months the women have to try to get into a life of a woman, strong, mature, young, a young girl, and she must show the hands of others through the hands of an order. It is not a matter of being a nun, but of being a woman. It is not a matter of being a nun, but of being a woman. It is not a matter of being a nun, but of being a woman.

a new member into their order because it is hoped she will be equipped with a fresh stock of both ideas.

They can be active, too. Sister Mary Roberts, a young nun who does social work at the Madonna House settlement in the heart of Manhattan's Lower East Side, has been named as manager of the house's social work. She is going to be the director of the house's social work.



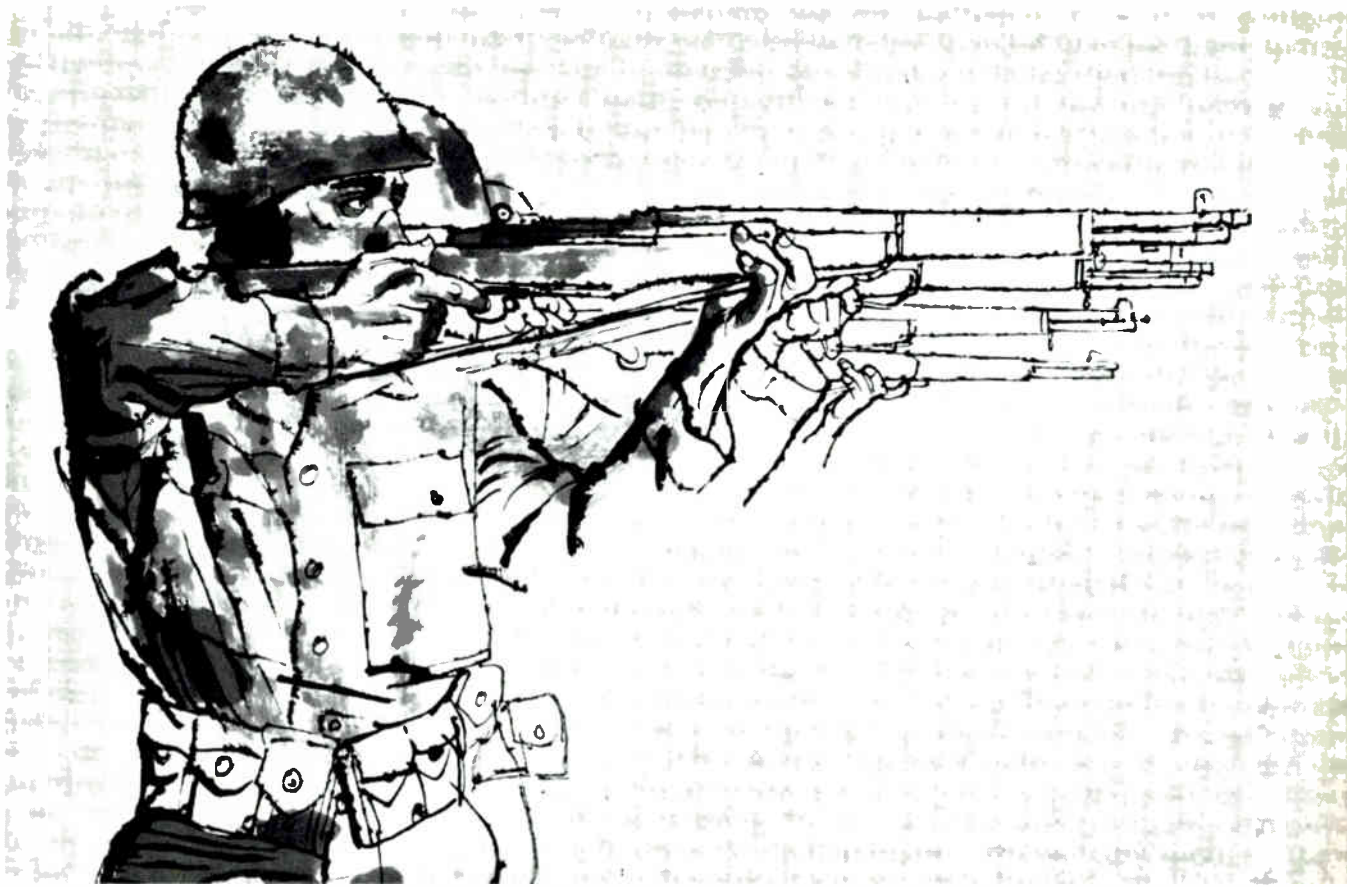
**270**  
 art director **AUGUSTINO PENNETTO**  
 artist **FRANKLIN WEBBER**  
 publisher **ESQUIRE, INC.**  
 publication **CORONET MAGAZINE**



*Webber*



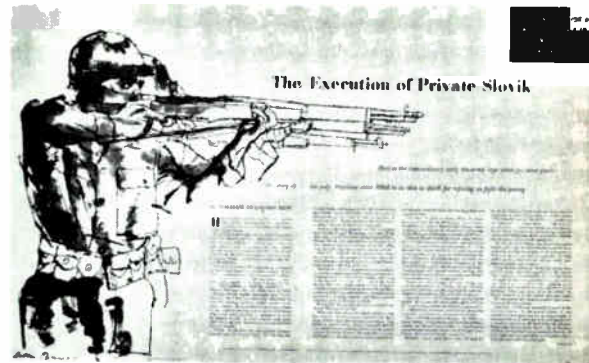




**271**

*art director* ALLEN F. HURLBURT  
*artist* AUSTIN BRIGGS  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT



**272**

*art director* CONRAD W. WIENK  
*photographer* GARY WINOGRAND  
*publisher* HILLMAN PERIODICALS, INC.  
*publication* PAGEANT



# New Light On Eating Problems



WHEN she's anxious and worried a friend of mine eats more than when she's not. Once, when one of her legs caught his foot in his bath and she nervously omitted the doctor, she ate a pound of chicken she told me, without even realizing what she was doing. This friend is fat. I have another who is slender to the point of anorexia—she reaches for cigarettes more often than she does for food. I know a little boy who's never eaten a bite of meat in his life. And a little girl who appears to live on soft drinks and quantities of milk. I know a child, his parents recently divorced, who eats constantly, and has put on ten pounds in the past month. All of us know people like these who periodically or habitually seem to eat as much out of emotional hunger as out of physical. Or refuse to eat not because they lack appetite, but to fulfill some emotional need. Yes, food and eating for all of us are tied up with emotional gratification. For all of us, food means security and comfort as well as an end to physical hunger. For infants and children especially, food means love and to be fed means to be loved. ("What is a mother?" psychiatrists asked disturbed children in the course of working with them. "She gives you food" said most of the children.) Trouble in the shape of eating disturbances arises when the emotional needs of eating cease to outweigh the physical, not once in a while (which is true of all of us), but continuously.

The number of children who suffer from more or less severe eating disorders is disturbingly large. Twenty-four percent of all pediatric cases, say two well-known authorities, Doctors O. Spitzer and Gerald H. Parnon, consist of the emotional disorders of eating and appetite. Moreover, "Many pediatricians consider the age 'that never' (5-7) child has had some more or less marked disturbance in eating by the time he attains seven years."

What goes wrong? What contributes to this widespread picture of eating disorder? To find out, first take a look at the way eating and food habits normally develop.

No parent has to be reminded that an infant, new in his life, is an old conservative. He sets out to set routine even

If you worry because you feel your child is not eating as he should we suggest that you try out the three all-important suggestions contained in this article

BY HELEN FRYER  
Author of "Belgian Babies" and "The Art of Ability"

If he's on a self-demand routine. If the nipple is changed if he's changed from bottle to cup, if his bottle is hungrier than usual, he's likely to express his displeasure in an uncertain way.

When he's between six months and a year old, he begins to find pleasure in teasing with his food, poking its texture, poking it with experimental fingers, bringing it wearily to his elusive mouth, biting nervously at the bottle or the breast. Babies do this instinctively because their fingers are growing more dextrous. In support finger-feeding is a necessary preliminary step to accomplish self-feeding just as crawling is to walking. Troublesome as the man a baby makes in this preparation to feed himself, doubtless he may to keep the baby from the floor and wash his clothes, the man a just and parcel of the development stage he is in. If we interfere with it too much, it is wholly against the baby from whatever is his normal setting, smothering and pouring we are setting up a roadblock in the way of healthy eating habits.

When he's about a year and a half, a baby's appetite is apt to decrease, and stay decreased through his second and third years. Again this is part of a developmental process. The rapid growth and accelerated changes has come to an end. Dislike of food often comes in the wake of this slowing up. Lingering preferences develop, preferences for the soft, moist and mildly acidic. Take away these well-liked foods, a 19-month-old confronted with a new, whose consistency is softer than usual. The result? The too round. The too small? About eight months who a short while before happily accepted everything put before them.

The color, form and consistency of food a child considers to be a part of the age. Still we from our point of view, he eating habits are, rather by ritual, taken and unquestioned. All common to an age. He may be making all other moves, do mean that the same dish he served over and over again daily without real consideration as to what



273

art directors  
artist

RALPH O. ELLSWORTH, MATTHEW H. BASILE,  
THOM LAFFERTY

publisher  
publication

ART SEIDEN  
PARENTS' INSTITUTE, INC.  
PARENTS' MAGAZINE



## Whose Homework

is it Anyway?

Should this help with it? And I've been mean.

The teacher will see this, and I'll be in a right way.

unhappy. But she got it.

( )

274

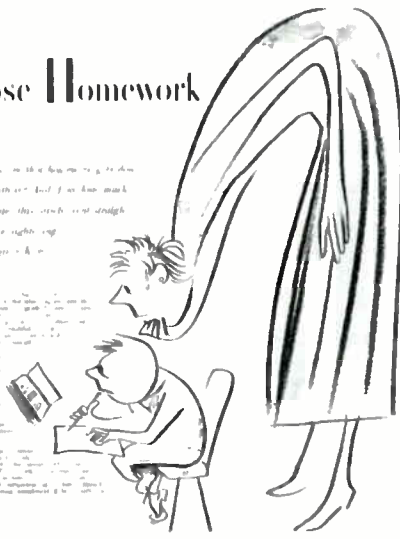
art directors  
artist

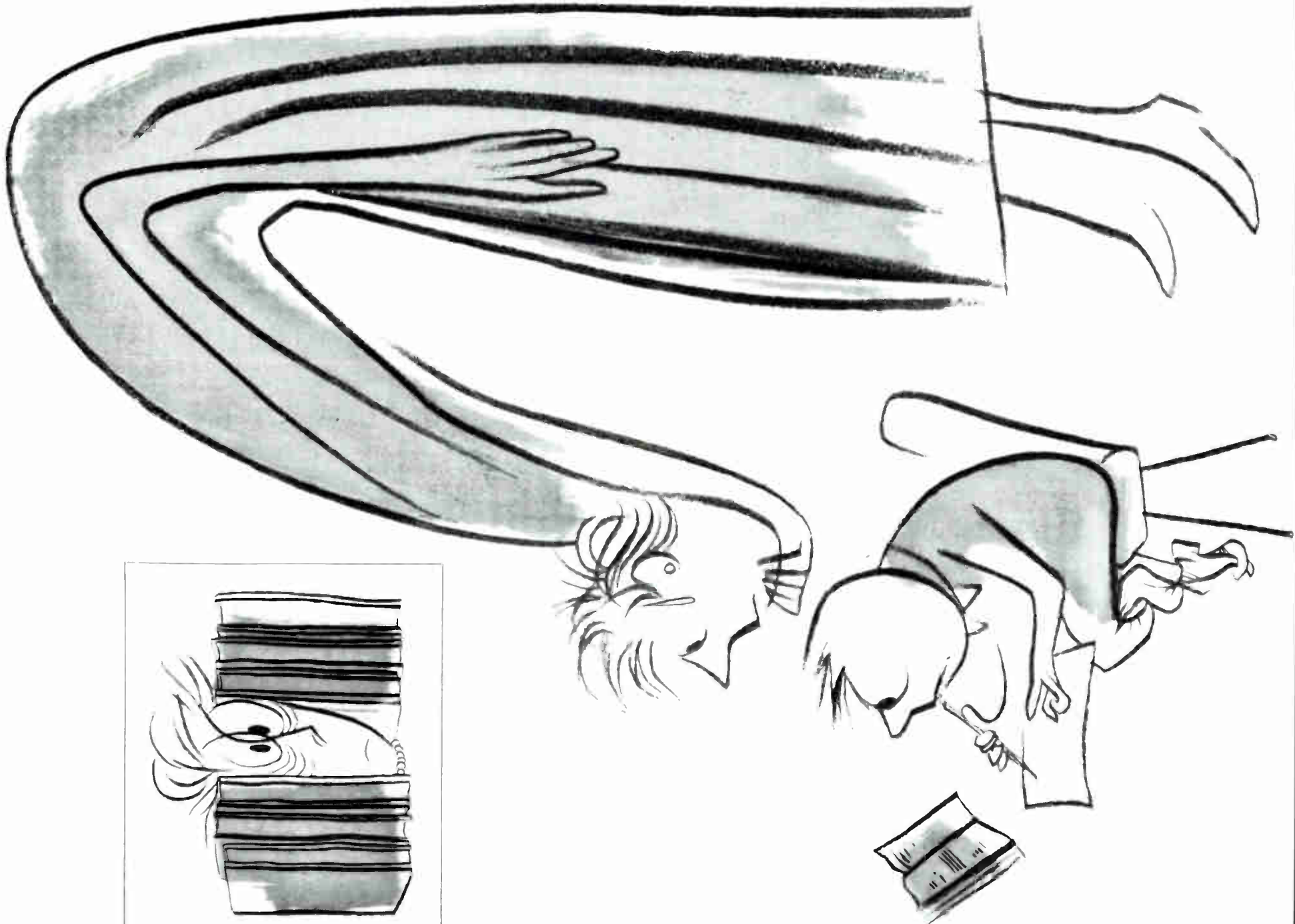
RALPH O. ELLSWORTH, MATTHEW H. BASILE  
ROBERT C. OSBORN

publisher  
publication

PARENTS' INSTITUTE, INC.  
PARENTS' MAGAZINE

● ART DIRECTORS CLUB MEDAL







Gian-Carlo Menotti, composer, librettist, and director of the extraordinary *The Saint of Bleeker Street*.

drawn specially for Vogue by René Bouché.

**275**

*art directors* ALEXANDER LIBERMAN. PRISCILLA PECK  
*artist* RENE BOUCHE  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



276

*art director* CIPE PINELES  
*photographer* DAVID VESTAL  
*publisher* STREET AND SMITH  
PUBLICATIONS, INC.  
*publication* CHARM



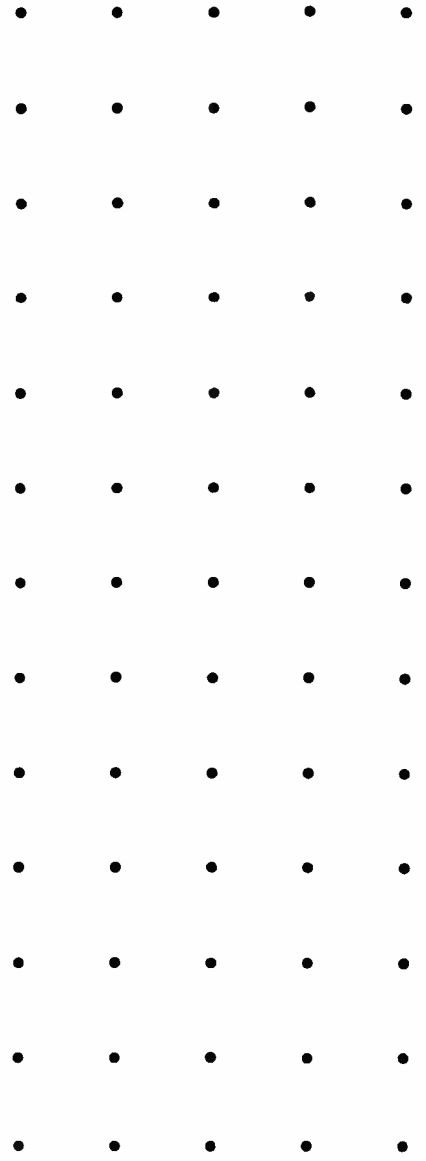
Children  
Cook for  
Christmas



**277**

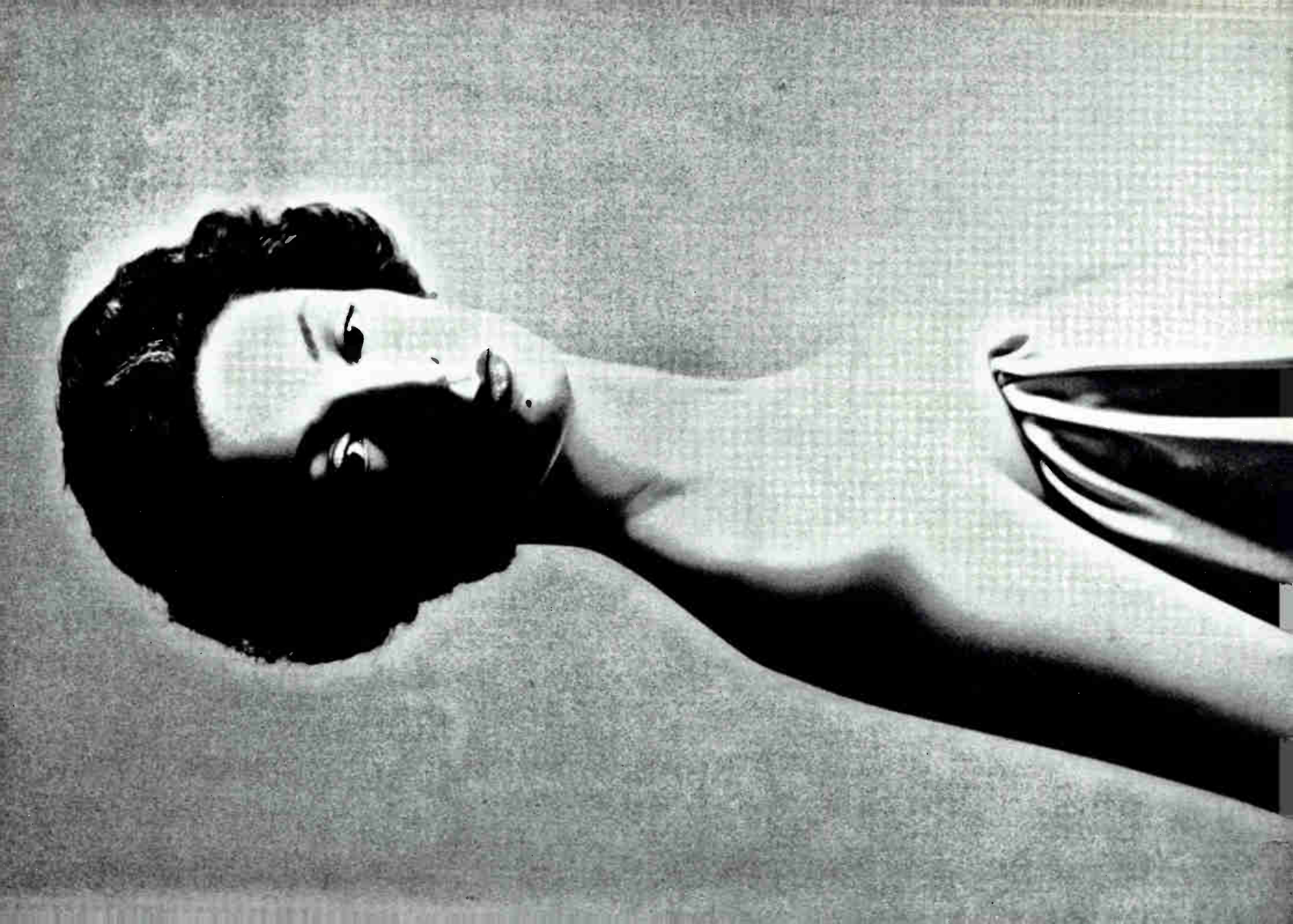
*art director* ALEXEY BRODOVITCH  
*photographer* RICHARD AVEDON  
*publisher* HEARST CORPORATION  
*publication* HARPER'S BAZAAR

● ART DIRECTORS CLUB MEDAL



**278**

*art director* ALEXEY BRODOVITCH  
*photographer* GLEB DERUJINSKY  
*publisher* HEARST CORPORATION  
*publication* HARPER'S BAZAAR



279

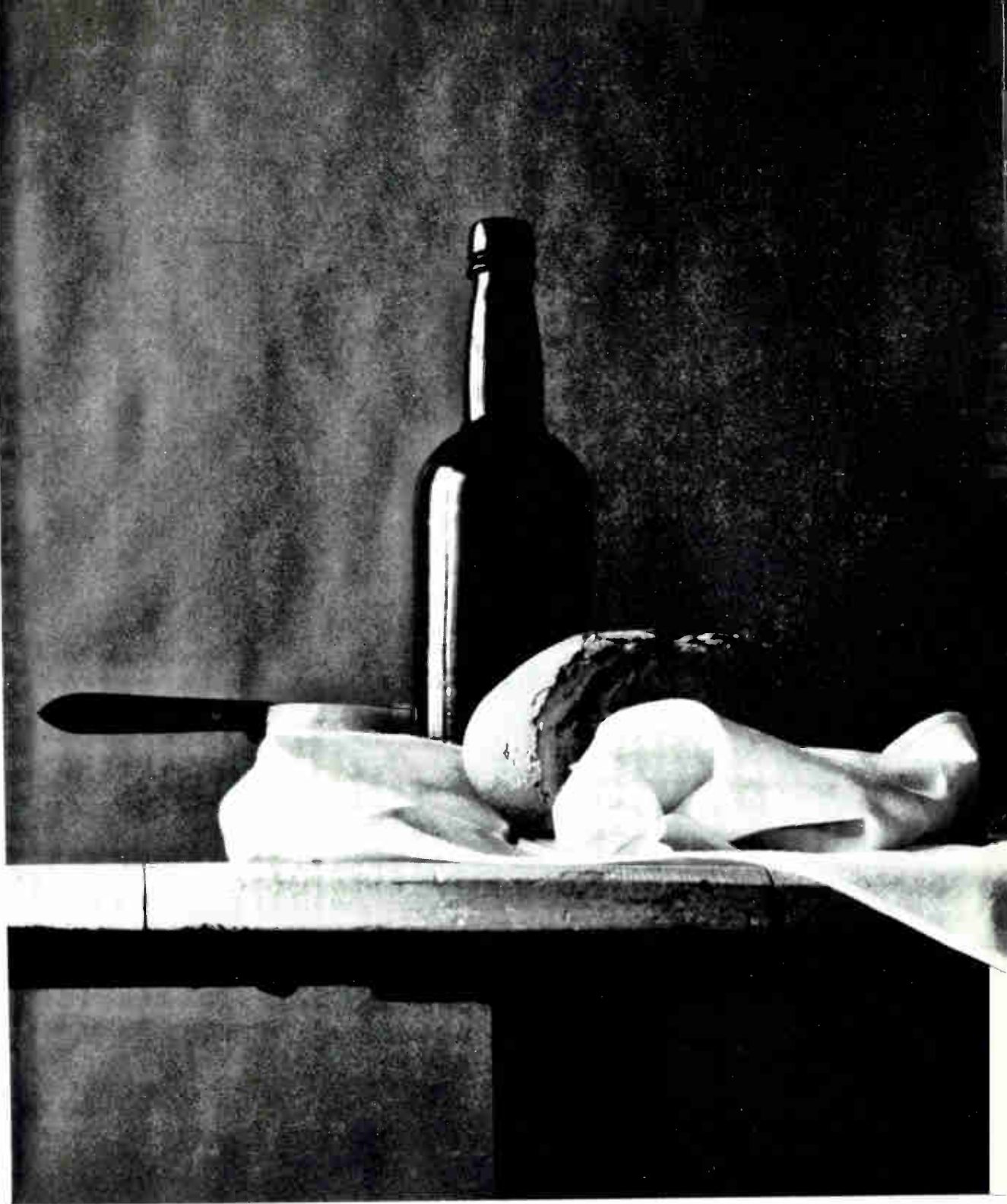
*art director* BERT STERN  
*photographer* BERT STERN  
*publisher* NORMAN K. WINSTON  
*publication* FASHION & TRAVEL MAGAZINE



**F**ashion is a language of the body. It is a language that is constantly changing, constantly evolving. It is a language that is born of the imagination, of the desire to express oneself, to be different, to be unique. It is a language that is born of the need to conform, to belong, to be part of a group. It is a language that is born of the desire to please, to attract, to seduce. It is a language that is born of the desire to be seen, to be noticed, to be remembered. It is a language that is born of the desire to be free, to be independent, to be self-sufficient. It is a language that is born of the desire to be happy, to be content, to be at peace. It is a language that is born of the desire to be loved, to be cherished, to be valued. It is a language that is born of the desire to be beautiful, to be graceful, to be elegant. It is a language that is born of the desire to be powerful, to be strong, to be confident. It is a language that is born of the desire to be wise, to be knowledgeable, to be respected. It is a language that is born of the desire to be successful, to be prosperous, to be happy. It is a language that is born of the desire to be a woman, to be a woman who is beautiful, graceful, elegant, powerful, wise, successful, happy. It is a language that is born of the desire to be a woman who is a woman.

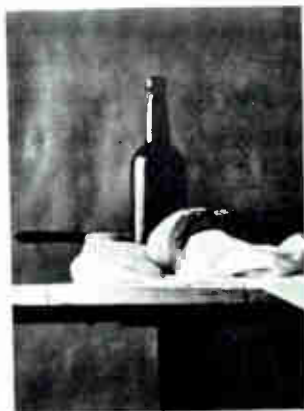
**YOU ARE  
FASHION**





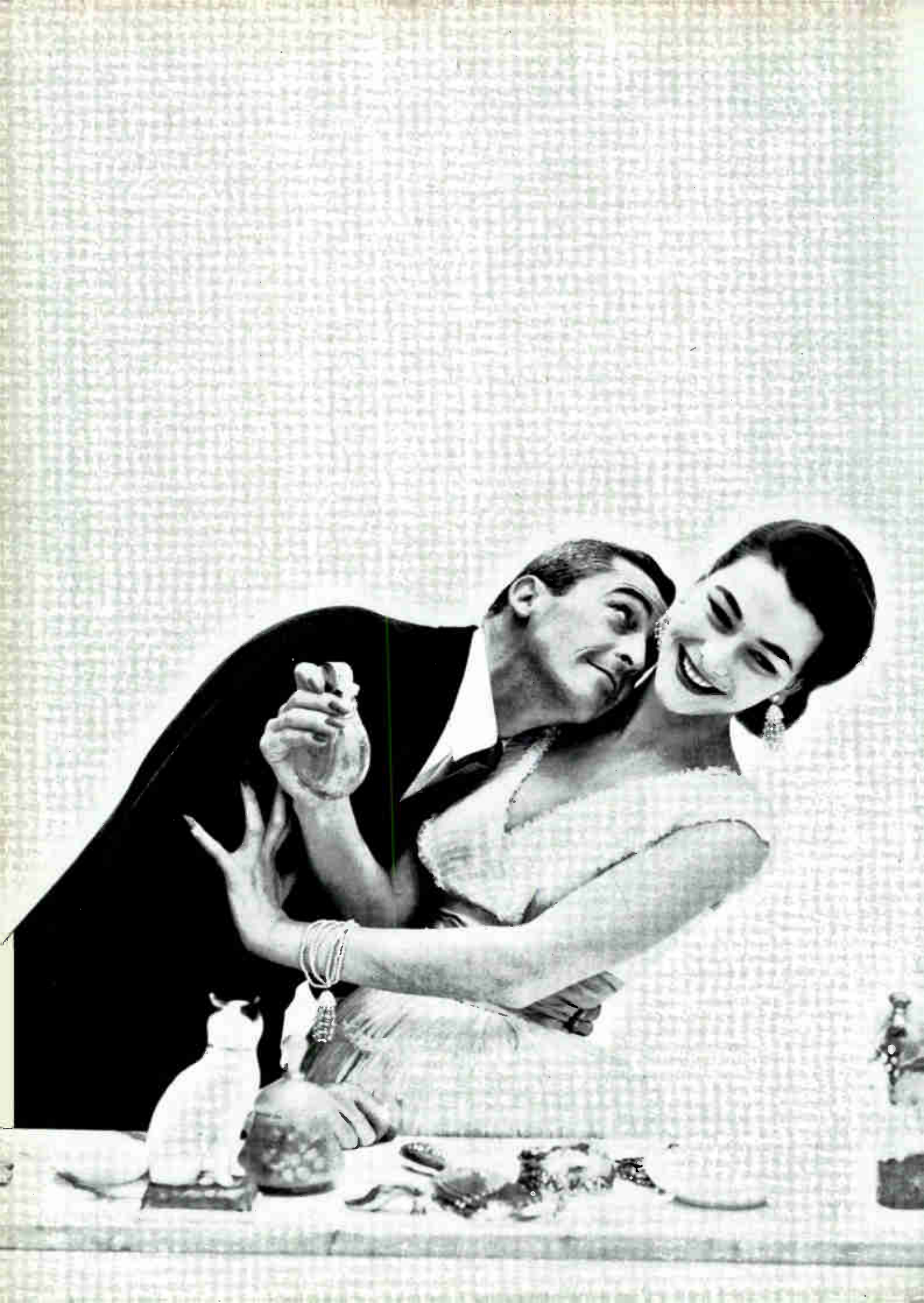
AND...

Small, dense text block, likely a list or index of items related to the still life.



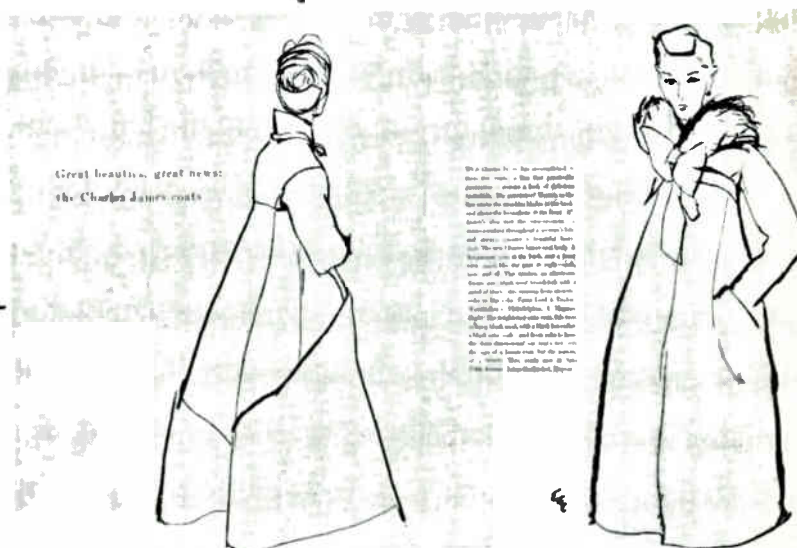
**280**

*art director* HERT STERN  
*photographer* HERT STERN  
*publisher* NORMAN K. WINSTON  
*publication* FASHION & TRAVEL MAGAZINE



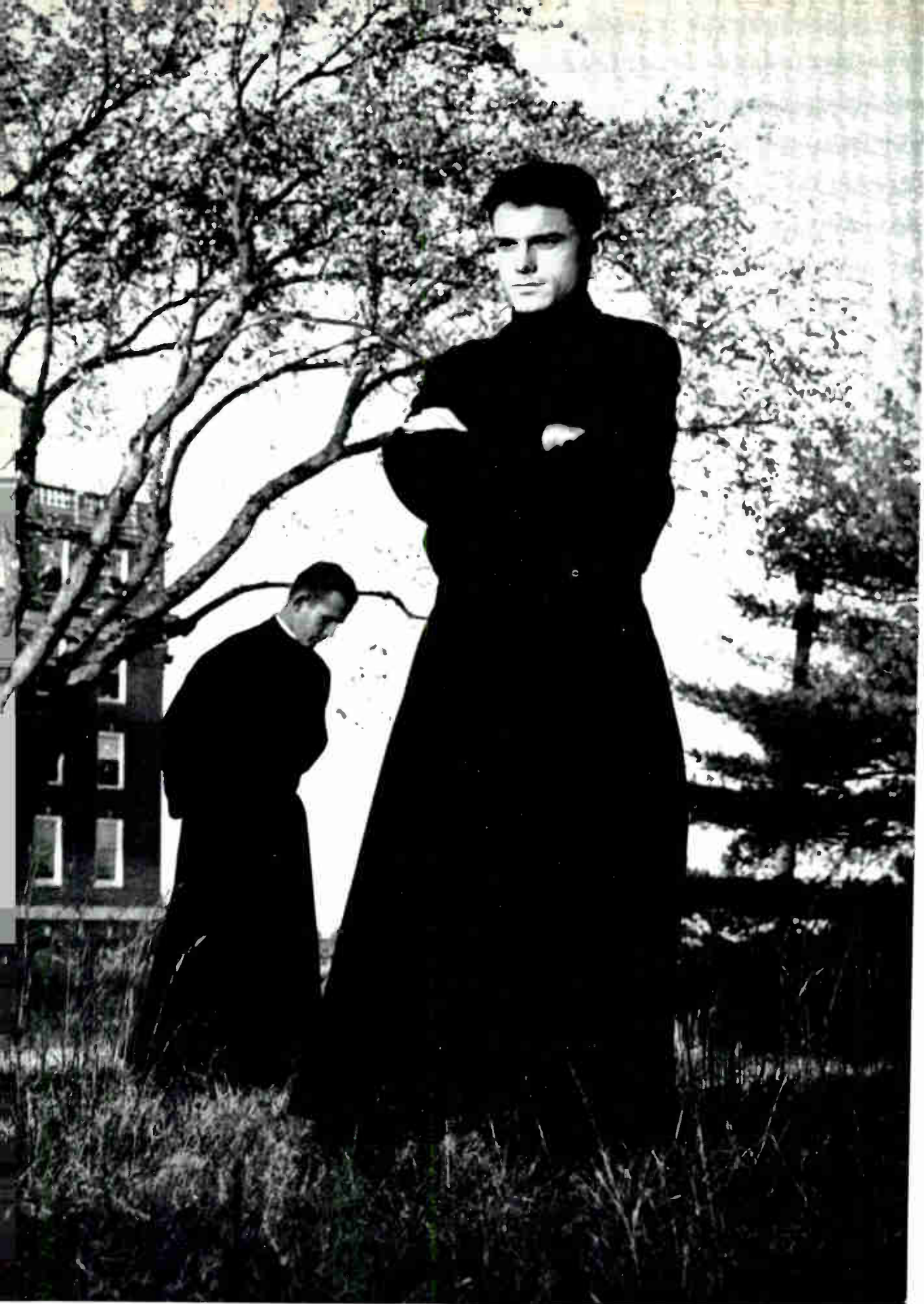


**282**  
*art directors* ALEXANDER LIBERMAN,  
 PRISCILLA PECK  
*artist* ERIC (CARL ERICSON)  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



**281**  
*art director* BRADBURY THOMPSON  
*photographer* MARK SHAW  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* MADEMOISELLE MAGAZINE

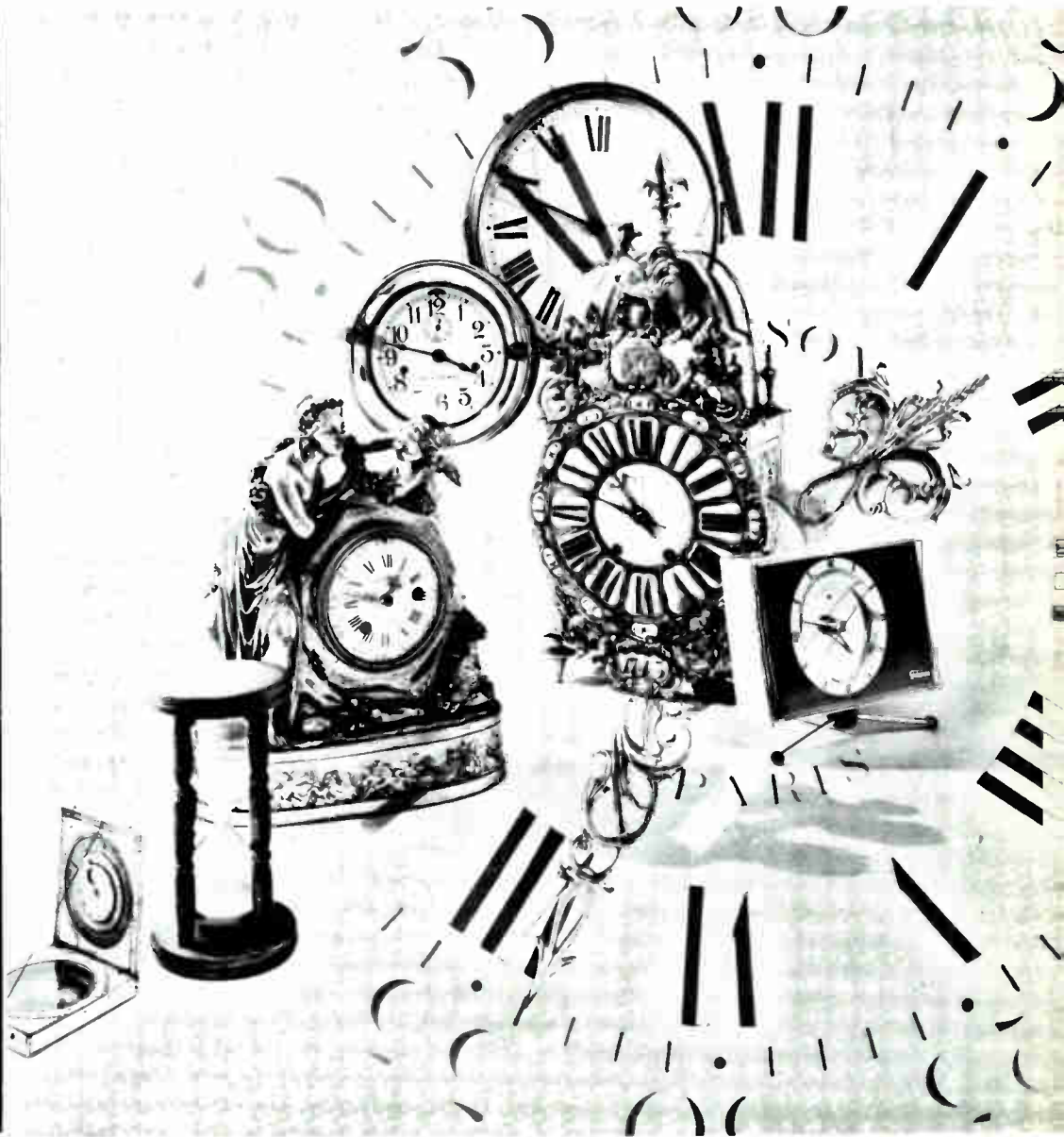
■ AWARD FOR DISTINCTIVE MERIT



283

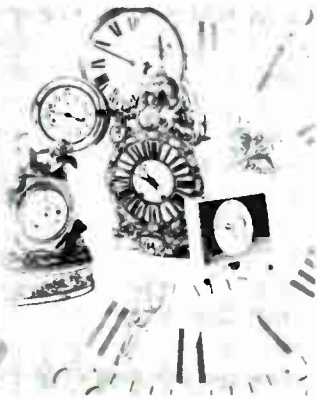
*art directors* BERNARD QUINT, CHARLES TUDOR  
*photographer* MARGARET BOURKE-WHITE  
*publisher* TIME, INC.  
*publication* LIFE MAGAZINE

■ AWARD FOR DISTINCTIVE MERIT



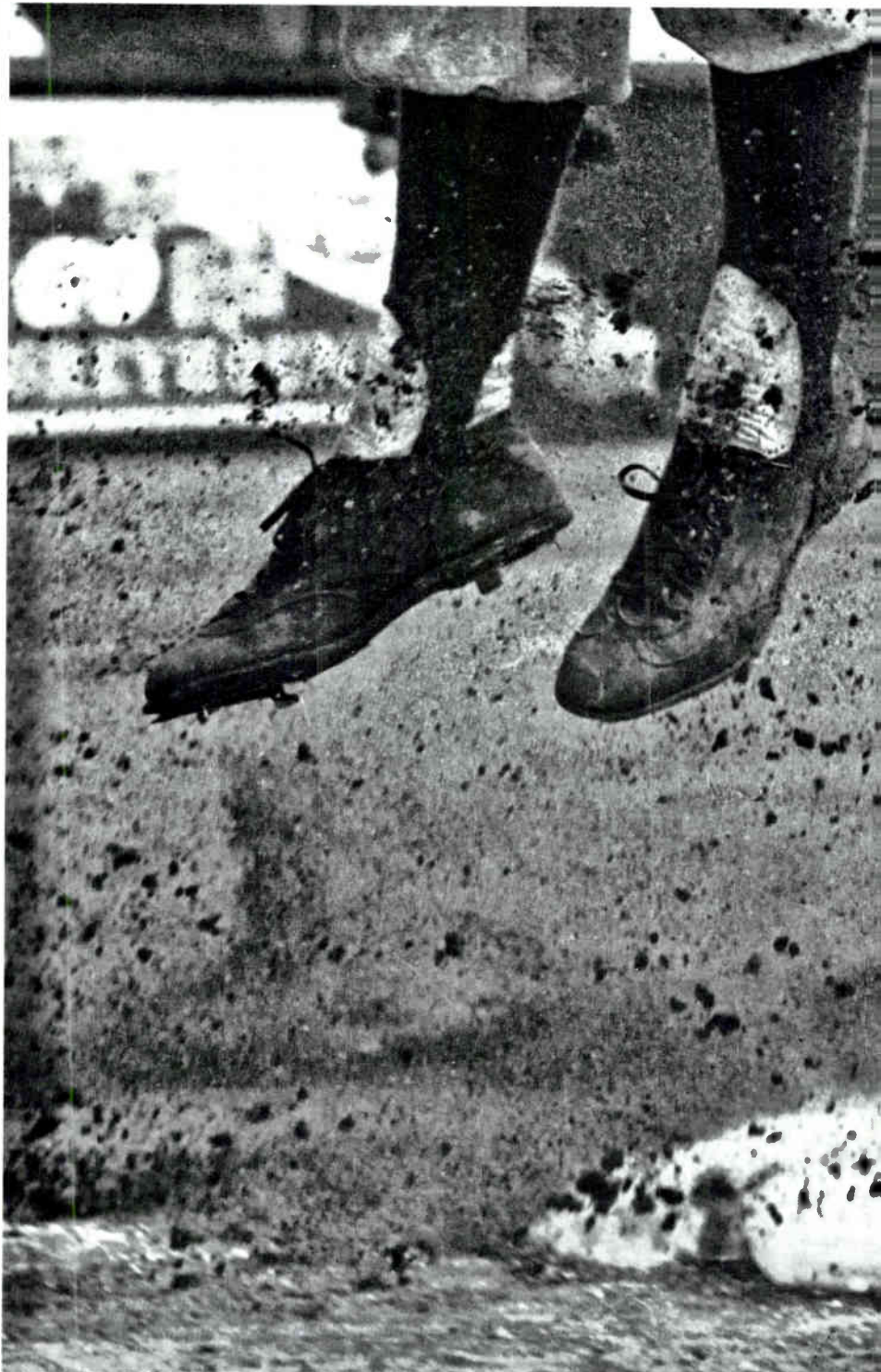
What is your spare time worth?

THE QUESTION is not whether you have spare time, but what you do with it. For many of us, the answer is "nothing." We are so busy that we have no time to spare. But for others, spare time is a precious commodity. They use it to read, to travel, to learn, to create. They know that spare time is what makes life worth living.



284

*art director* MICHAEL LOWE  
*photographer* JOHN NICHOLS  
*publisher* STREET AND SMITH PUBLICATIONS, INC.  
*publication* LIVING FOR YOUNG HOMEMAKERS



**285**

*art director* MICHAEL LOWE  
*photographer* JOHN STEWART  
*publisher* STREET AND SMITH  
PUBLICATIONS, INC.  
*publication* LIVING FOR YOUNG HOMEMAKERS

286

*art director* ALLEN F. HURLBERT  
*photographer* PAUL SIEGEL  
*publisher* COWLES MAGAZINES, INC.  
*publication* LOOK MAGAZINE

● ART DIRECTORS CLUB MEDAL

The year's best sports pictures



art director GIL WALKER  
artist GIL WALKER  
publisher JOHNS HOPKINS UNIVERSITY  
publication JOHNS HOPKINS MAGAZINE

SOVIET FORCE:  
WHAT IT PORTENDS

We must reckon with this grim force the United States,  
Russian Communists say, must—and must—develop

By GIL WALKER

The use of force is essential to the development of the Soviet Union, the Communists say. It is essential to the development of the Soviet Union, the Communists say. It is essential to the development of the Soviet Union, the Communists say. It is essential to the development of the Soviet Union, the Communists say.

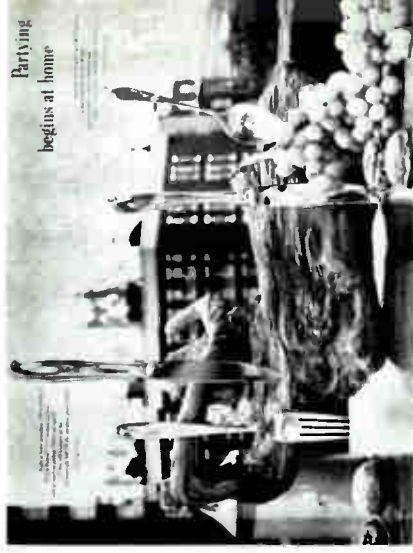






288

art director BRADHUR Y THOMPSON  
photographer SOMORHOFF  
publisher STREET AND SMITH PUBLICATIONS, INC.  
publication MADEMOISELLE MAGAZINE



# ART NEWS

FOUNDED 1902

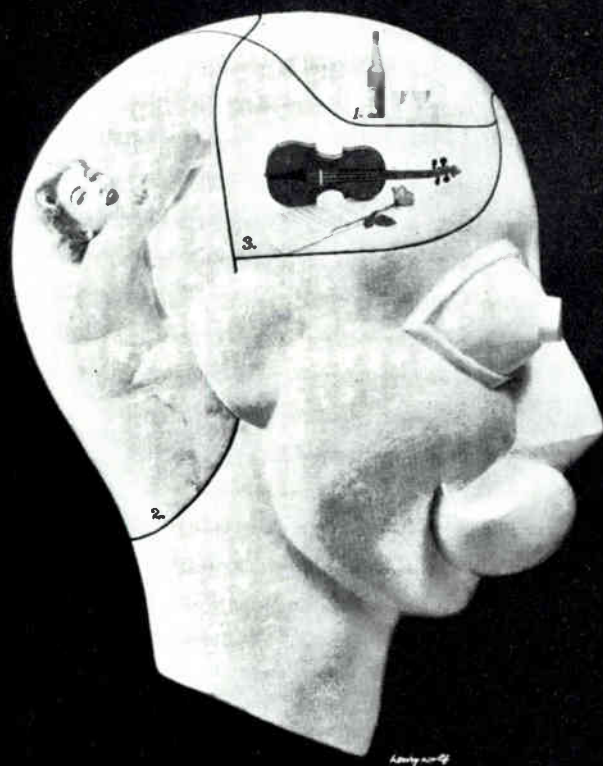
Including  
Design portfolio  
number 3

December 1954  
One dollar



# Esquire

THE MAGAZINE FOR MEN



**289**

*art director* BRADBURY THOMPSON  
*artist* HANS HOFFMAN  
*publisher* THE ART FOUNDATION PRESS, INC.  
*publication* ART NEWS

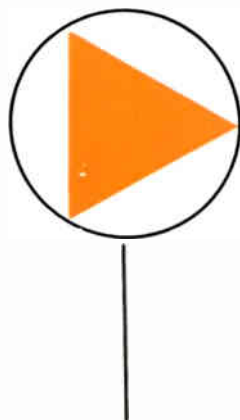
■ AWARD FOR DISTINCTIVE MERIT

**290**

*art director* HENRY WOLF  
*artists* BEVERLY WEINER, HENRY WOLF  
*photographer* DAN WYNN  
*publisher* ESQUIRE, INC.  
*publication* ESQUIRE MAGAZINE

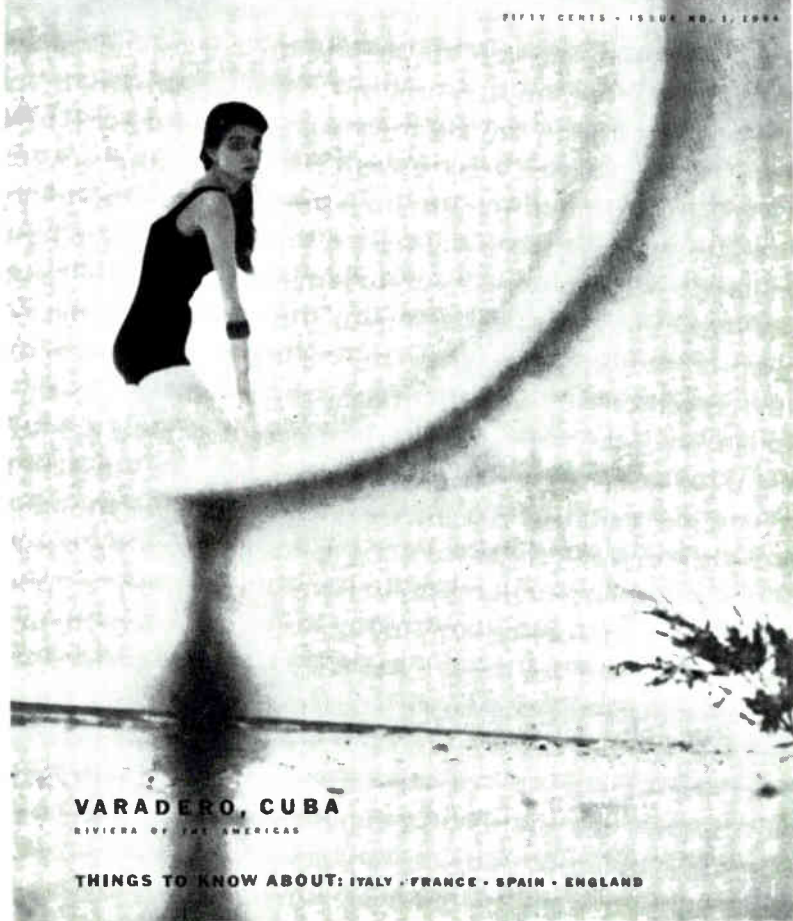
**291**

*art director* BERT STERN  
*photographer* BERT STERN  
*publisher* NORMAN K. WINSTON  
*publication* FASHION & TRAVEL



## FASHION & TRAVEL

FIFTY CENTS • ISSUE NO. 1, 1984



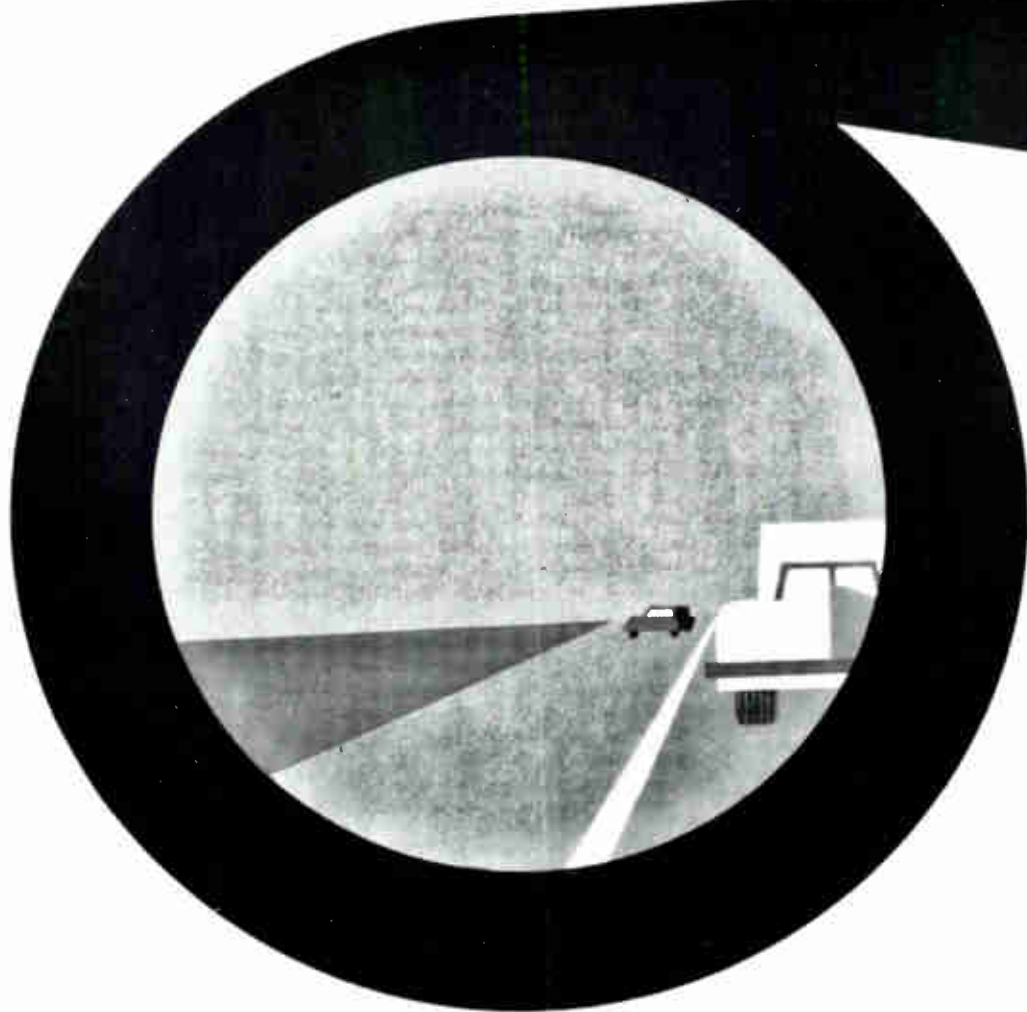
VARADERO, CUBA

DIVIERA OF THE AMERICAS

THINGS TO KNOW ABOUT: ITALY • FRANCE • SPAIN • ENGLAND

# Fortune

September 1954



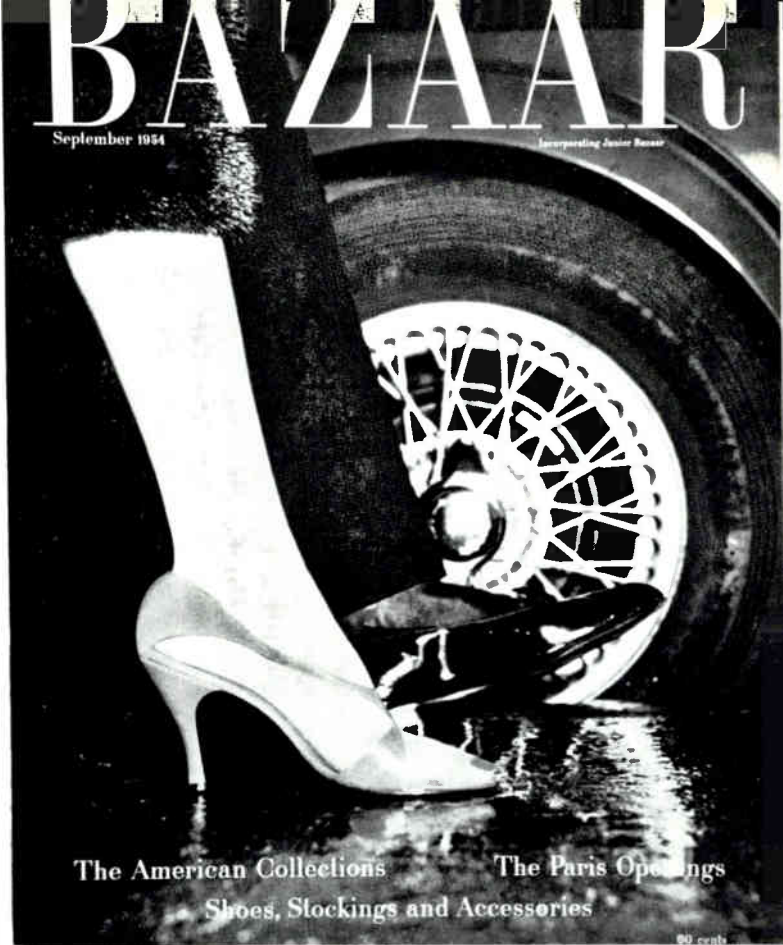
*Ginsch*

*In this issue:*

*A new series on The Dynamic Market for Capital Goods  
Boom on the Delaware  
New Gasolines: Boon or Ballyhoo?*

*Ford's Fight for First  
The Duke of Nevada*

*And twenty other timely articles — see page 1*



**292**

*art director* LEO LIONNI  
*artist* GIORGIO GIUSTI  
*publisher* TIME, INC.  
*publication* FORTUNE MAGAZINE

● ART DIRECTORS CLUB MEDAL

**293**

*art director* ALEXEY BRODOVITCH  
*photographer* RICHARD AVEDON  
*publisher* HEARST CORPORATION  
*publication* HARPER'S BAZAAR

**294**

*art directors* ALEXANDER LIBERMAN,  
 PRISCILLA PECK  
*photographer* CLIFFORD COFFIN  
*publisher* CONDÉ NAST PUBLICATIONS, INC.  
*publication* AMERICAN VOGUE



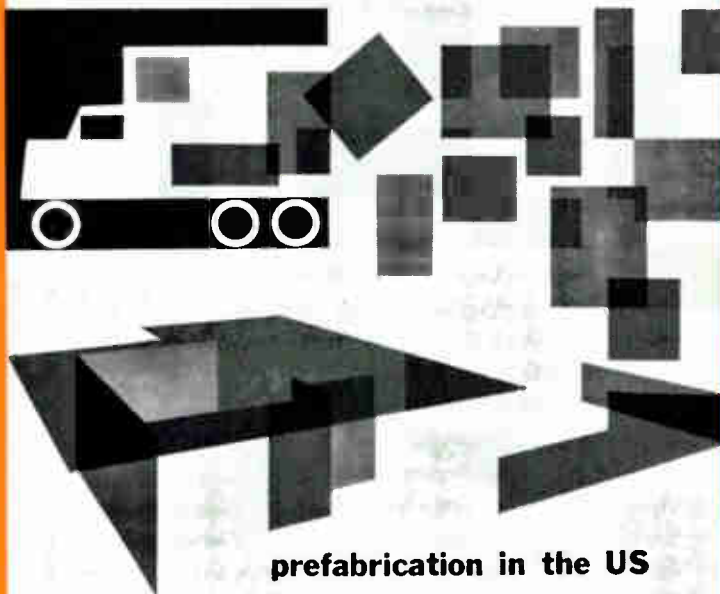
What does prefabrication mean to everybody in the building industry?

A roundup of prefab design » 100 new products and components » 120

The dealer situation » 122 and how prefabrication affects

the conventional builder » 136

Directory of prefab house manufacturers and associated party manufacturers » 154



## prefabrication in the US

295

*art director* MADELAINE THATCHER  
*artist* ADRIAN TAYLOR  
*publisher* TIME, INC.  
*publication* HOUSE & HOME

296

*art director* BRADBURY THOMPSON  
*artist* BRADBURY THOMPSON  
*publisher* WEST VIRGINIA  
PULP AND PAPER COMPANY  
*publication* WESTVACO INSPIRATIONS  
FOR PRINTERS NO. 198

297

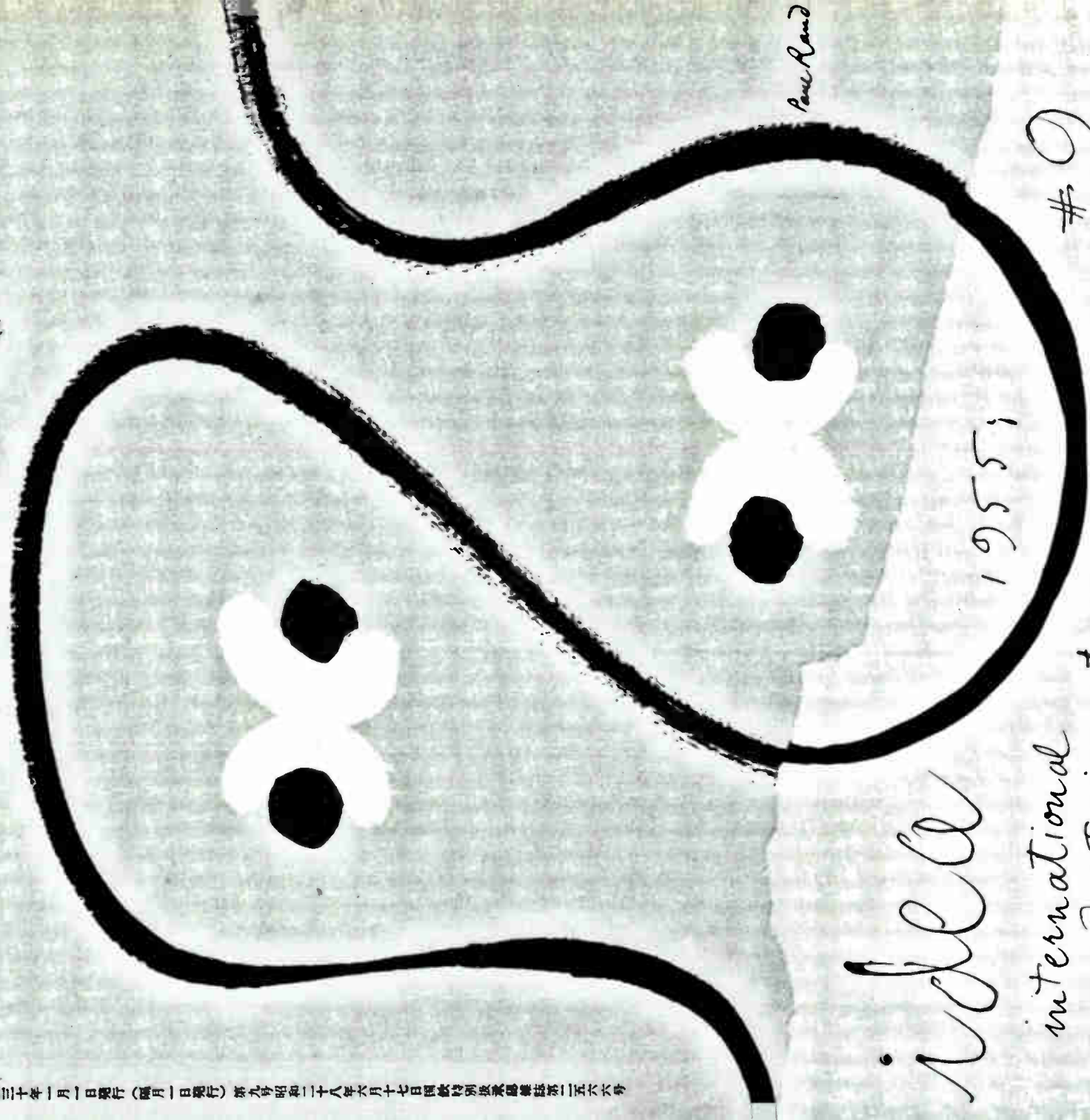
*artist* PAUL RAND  
*publisher* SEIBUNDO-SHINKOSHA  
PUBLISHING CO., LTD.  
*publication* IDEA, THE MAGAZINE  
OF INTERNATIONAL ADV. ART

■ AWARD FOR DISTINCTIVE MERIT



アキアキ

昭和三十年一月一日発行(毎月一日発行)第九号昭和二十八年六月十七日創刊特別広告欄第二五六六号



Paul Rand

#9

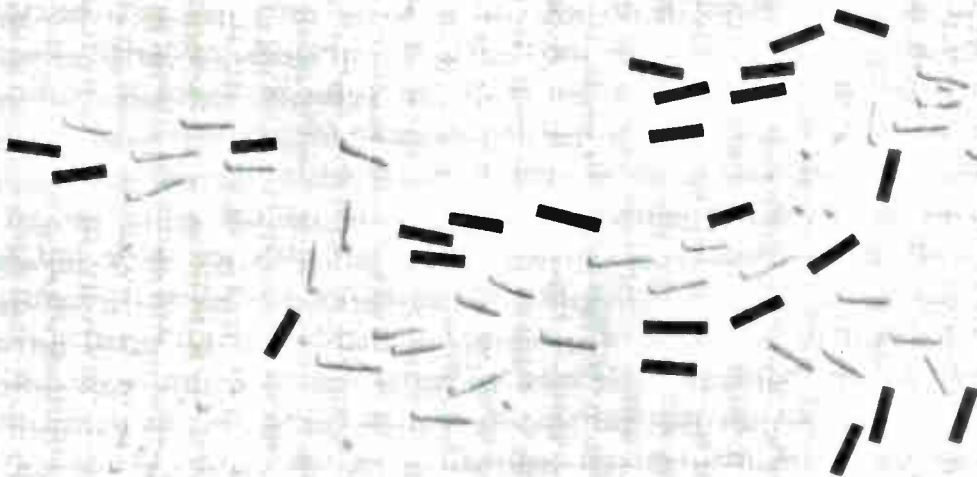
1955;

*idella*

*international  
advertising art*

誠文堂新光社

THE COOPER UNION ART SCHOOL PUBLICATION







THE DOBECKMUN COMPANY

annual report

53

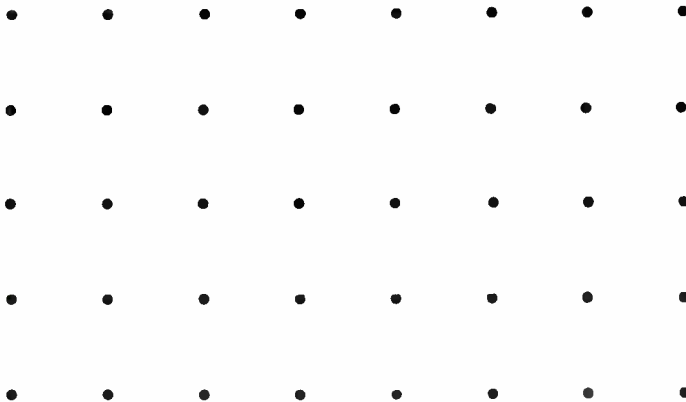


**298**  
*art director* PAUL MAYEN  
*artists* LILA KRONSTADT, HERBERT M. ROSENTHAL,  
 CAROLYN GOLDBERG  
*publisher* THE COOPER UNION ART SCHOOL  
*publication* THE COOPER UNION ART SCHOOL PUBLICATION

■ AWARD FOR DISTINCTIVE MERIT

**299**  
*art director* ERIK NITSCHKE  
*artist* ERIK NITSCHKE  
*agency* GOTHAM ADVERTISING  
*publication* GENERAL DYNAMICS

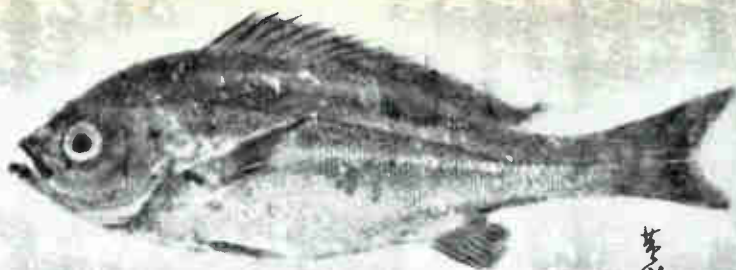
**300**  
*art director* WALTER BANDELOW  
*artist* WALTER BANDELOW  
*advertiser* DOBECKMUN COMPANY



art director WILL BURTIN  
artists ISSHU NACATA, KOYO INADA  
publisher THE UJOHN COMPANY  
publication SCOPE  
● ART DIRECTORS CLUB MEDAL

LEISHA (SALMON)

(*Sebastes marmoratus*)  
Like all fishprints on these two pages this gyotaku was made by the indirect method. Ink has been applied to damp rice paper placed on top of the fish.



鮭魚拓

AMANOIIBIKI

(*Pseudolabrus japonicus*)  
Parrot fish of the wrasse family, common in Southern Japan. The teeth are modified to form a sharp beak. The fish feeds on mollusks and corals. A difficult catch. A line with wire leader is used.

AMAGATAI

(*Branichistegus japonicus*)  
A brownlike fish abundant on the Eastern coast of the Izu Peninsula. Usually weighs between one and two pounds but four pounds has been caught.

HAKE

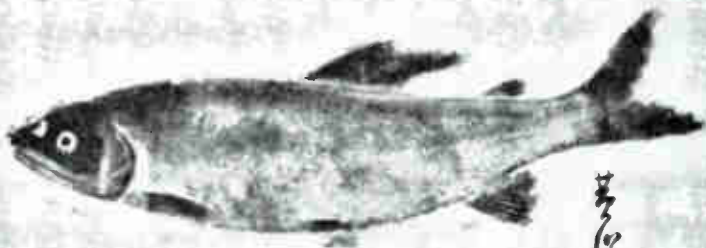
(*Pleuronectes trilineatus*)  
An excellent food fish caught close to shore in Southern Japan. Three bands follow the length of the olive colored body.

WHITENET

(*Akareus bicoloratus*)  
Of the halibut family. Found in coastal waters of Northern Japan. Color dark grey. The young have eyes on both sides. Later, left eye migrates to right side.

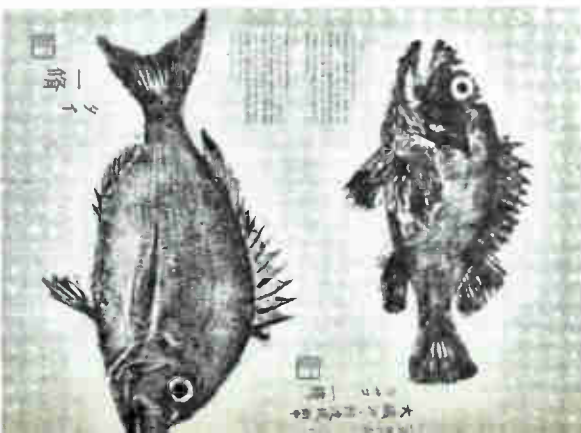
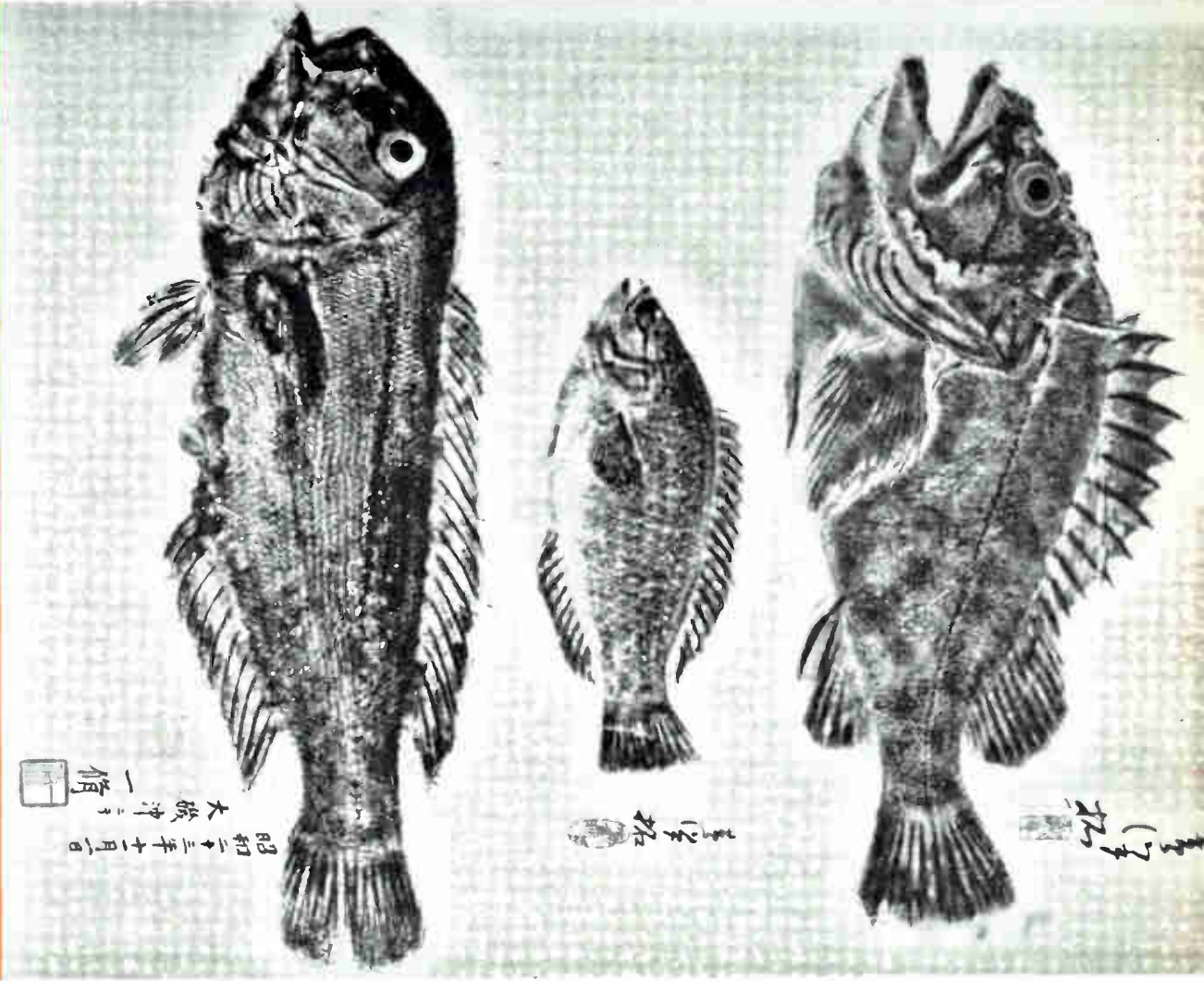
AYU

(*Plecoglossus altivelis*)  
Japan's favorite game fish. Lives in the sea but spawns in rivers. About one foot in length. Takes dry fly. Opening day of the Ayu season is a national event.

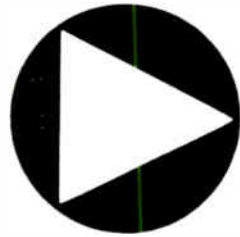
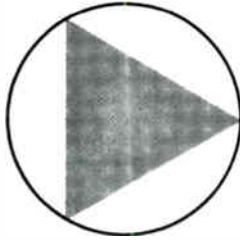


アユ拓





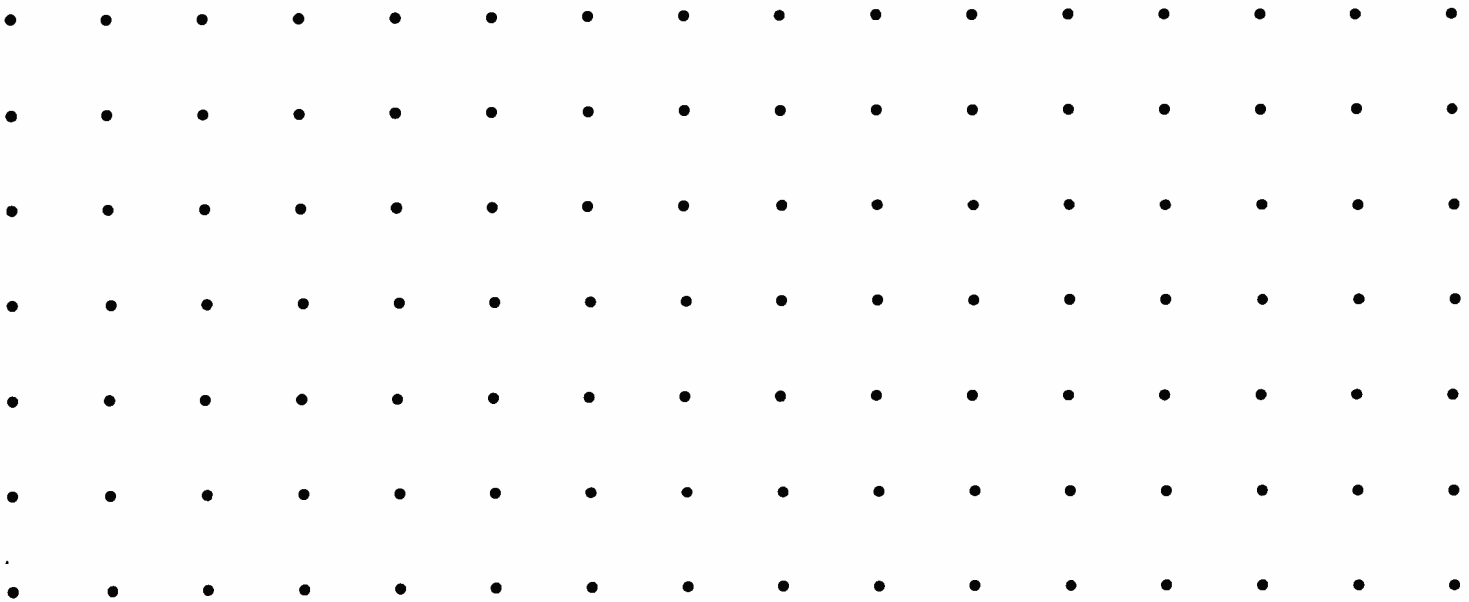
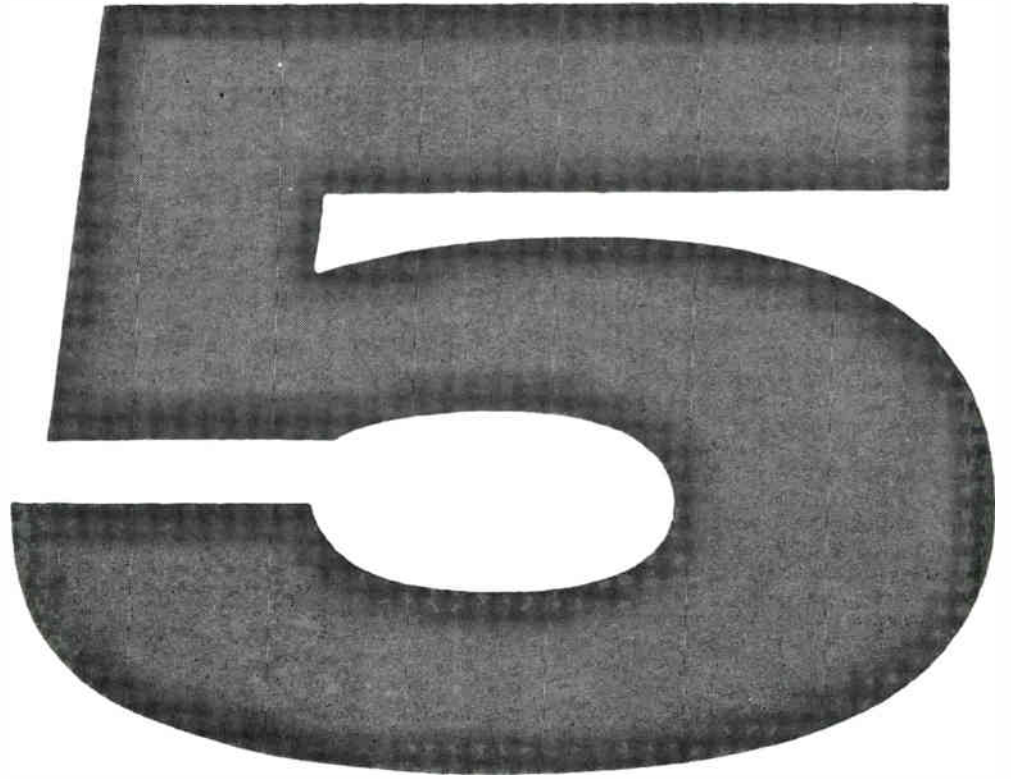
302  
*art director* BRADBURY THOMPSON  
*artist* BEN ROSE  
*publisher* WEST VIRGINIA PULP AND PAPER COMPANY  
*publication* WESTVACO INSPIRATIONS FOR PRINTERS NO. 198

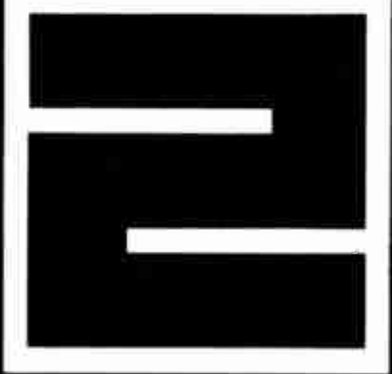


**"...point of sale design - answer, to automation"**

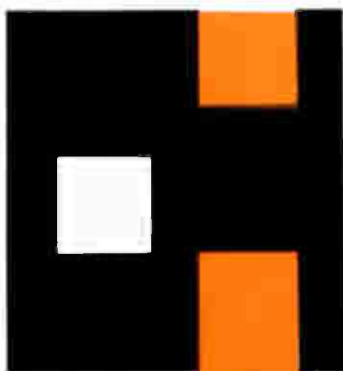


*hanging the show*





*posters—point of sale*





**ladislav sutnar**

*designer*

## **posters - point of sale**

“Answer to automation” a recent Young & Rubicam, Inc. advertisement asserts that automation holds the promise of greater production at lower cost, but presents as great a problem as business has ever faced in how to sell all we can make.—“For its answer to automation, advertising offers the creative human brain. From its lumps and creases will come the fresh, clear convincing selling ideas that will help American business move all the goods automation can turn out—and have people asking for more.”

In the new impersonal mass selling era, the burden to manufacture customers will not be limited to strong preselling done by advertising. It will also necessitate, more than ever before, planned tie-ins of a product's promotion in mass selling media outside of the point of purchase, and all sorts of devices of new potentials that will be used as selling aids at the actual point where a product is sold.

But, even in view of the new developments, the fact remains that all the point-of-sale devices, the display, the package, the poster, are physical things apprehended by the eye.

The commercial success of such devices, therefore, depends chiefly on the quality of their visual presentation. However, point of sale design has a more immediate appeal, to

convert such attention into on the spot buying action. So visual directness is of utmost importance. As in advertising, new factors of retailing of tomorrow will offer the designer and the art director new challenging opportunity. Creative minds will meet the challenge.







*Allegretto quasi Andantino.*

*Love's a hate*

*love an' anybody's an-ge' child. An'*

*he es me his dia-mon' d. An' I mo*

*ma can his da*

OTTO PREMINGER PRESENTS

# CARNegie

CINEMASCOPE • COLOR BY DELUXE • D

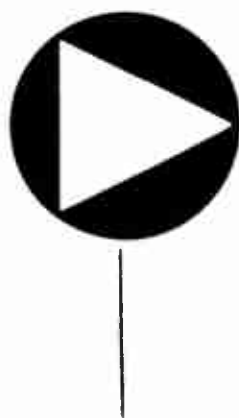
**303**

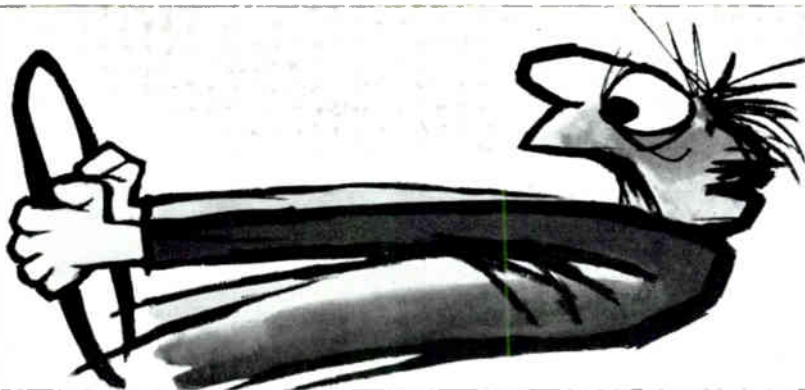
art director SAUL BASS  
artist AL KALLIS  
advertiser TWENTIETH CENTURY FOX FILM CORP.

● ART DIRECTORS CLUB MEDAL



ROTHY DANDRIDGE · HARRY BELAFONTE · PEARL BAILEY





Next time  
try the train

**Southern Pacific**



**304**

*art director* FREDERICK COLE  
*artists* ROBERT GUIDI, DON HAMER  
*agency* FOOTE, CONE & BELDING (SAN FRANCISCO)  
*advertiser* SOUTHERN PACIFIC COMPANY



**305**

*art director* RICHARD KOZLOW  
*artist* RICHARD KOZLOW  
*agency* LUCKOFF & WAYBURN, INC. (DETROIT)  
*advertiser* TWIN PINES FARM DAIRY

306

art director GENE FOSTER  
artist DON MOSS  
agency BATTEN, BARTON, DURSTINE & OSBORN, INC.  
advertiser CHRYSLER CORPORATION, DE SOTO DIVISION

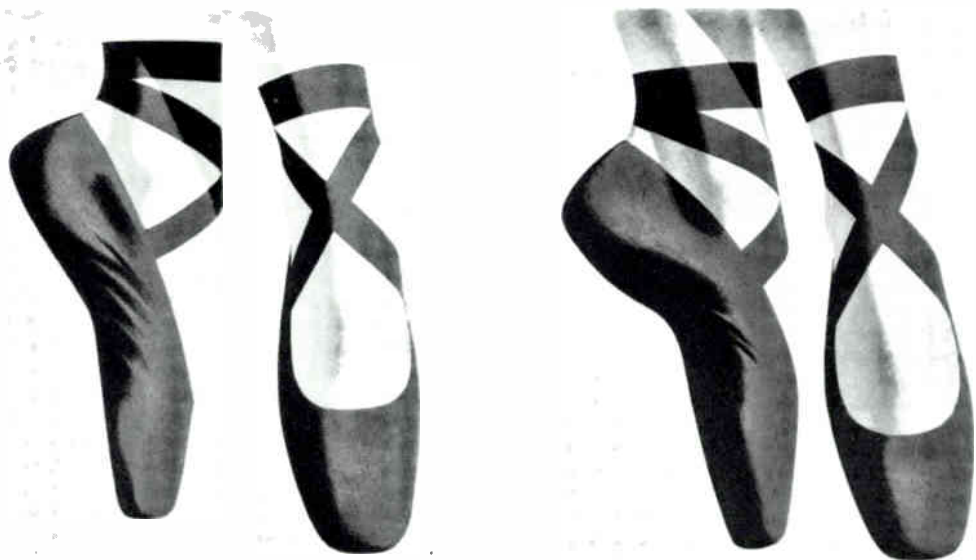
307

art director JAMES N. HASTINGS  
artist JIM HANSEN  
agency CAMPBELL-EWALD COMPANY (DETROIT)  
advertiser CHEVROLET DIVISION, GENERAL MOTORS

**Hot as a**



**The new  
DE SOTO**



**nimble  
as the new  
Chevrolet**



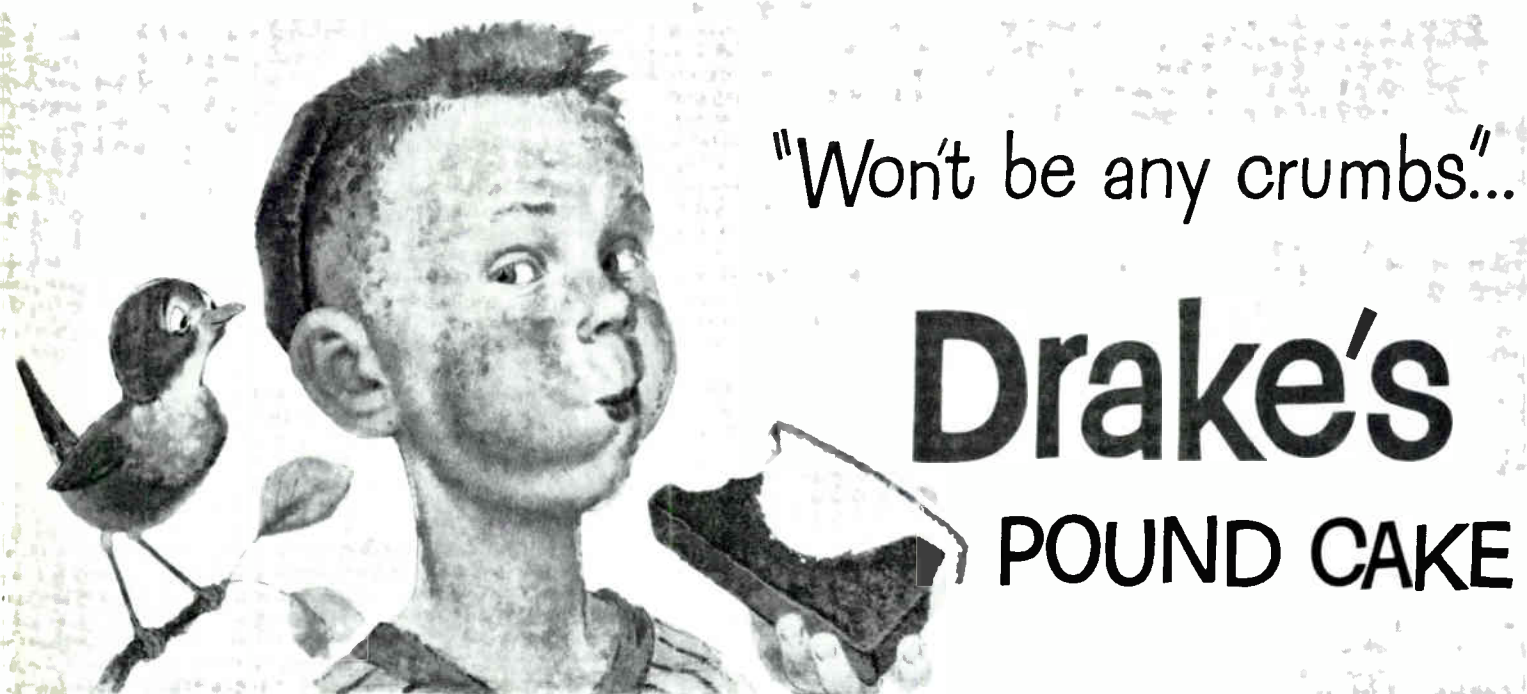
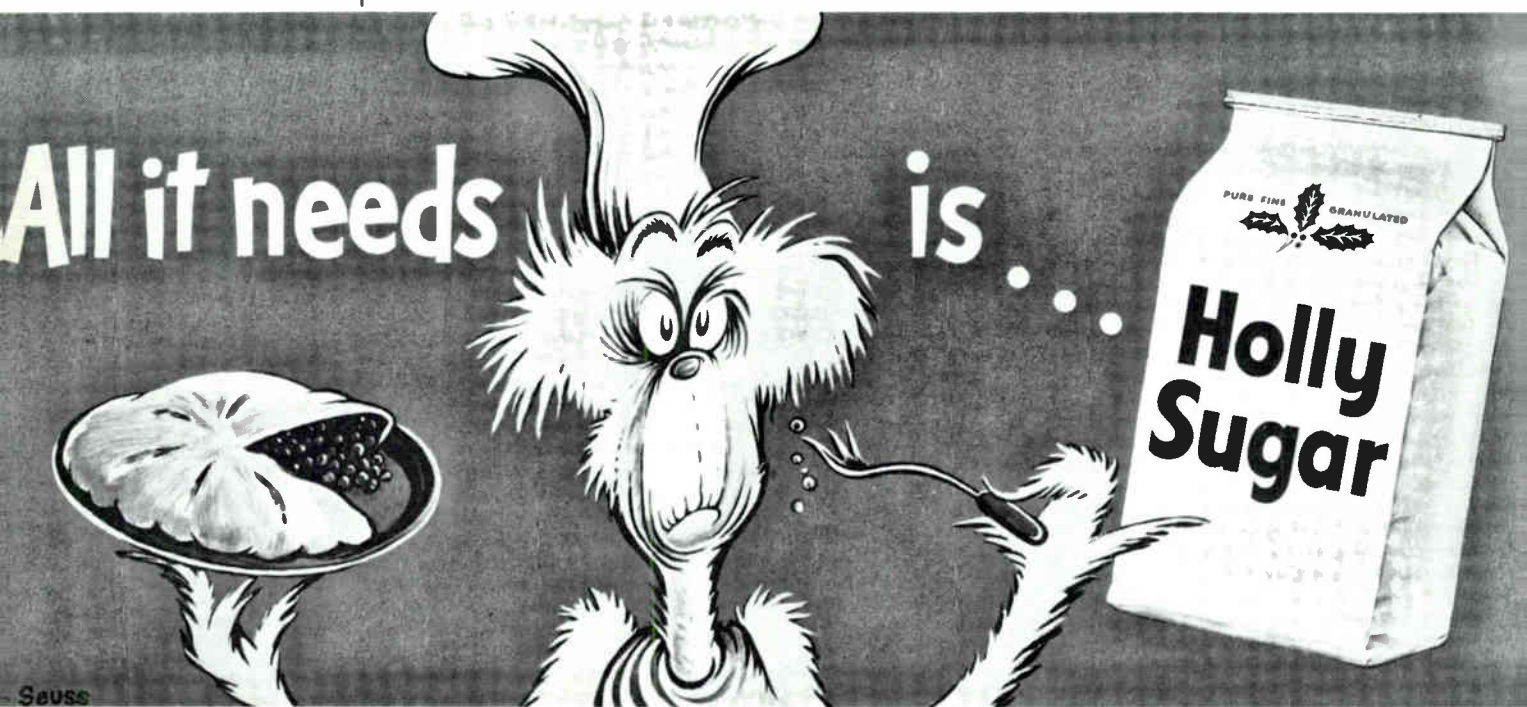
**308**

*art director* DAVID ROSE  
*artists* DR. SEUSS, BOB POOLE, HARRY JACOBS  
*designer* DR. SEUSS, DAVID ROSE  
*agency* MOGGE-PRIVETT, INC.

**309**

*art director* ARTHUR SELLER  
*artist* JACK WELCH  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* BORDEN COMPANY, DRAKE'S

▲ KERWIN H. FULTON MEDAL



# 14 Million

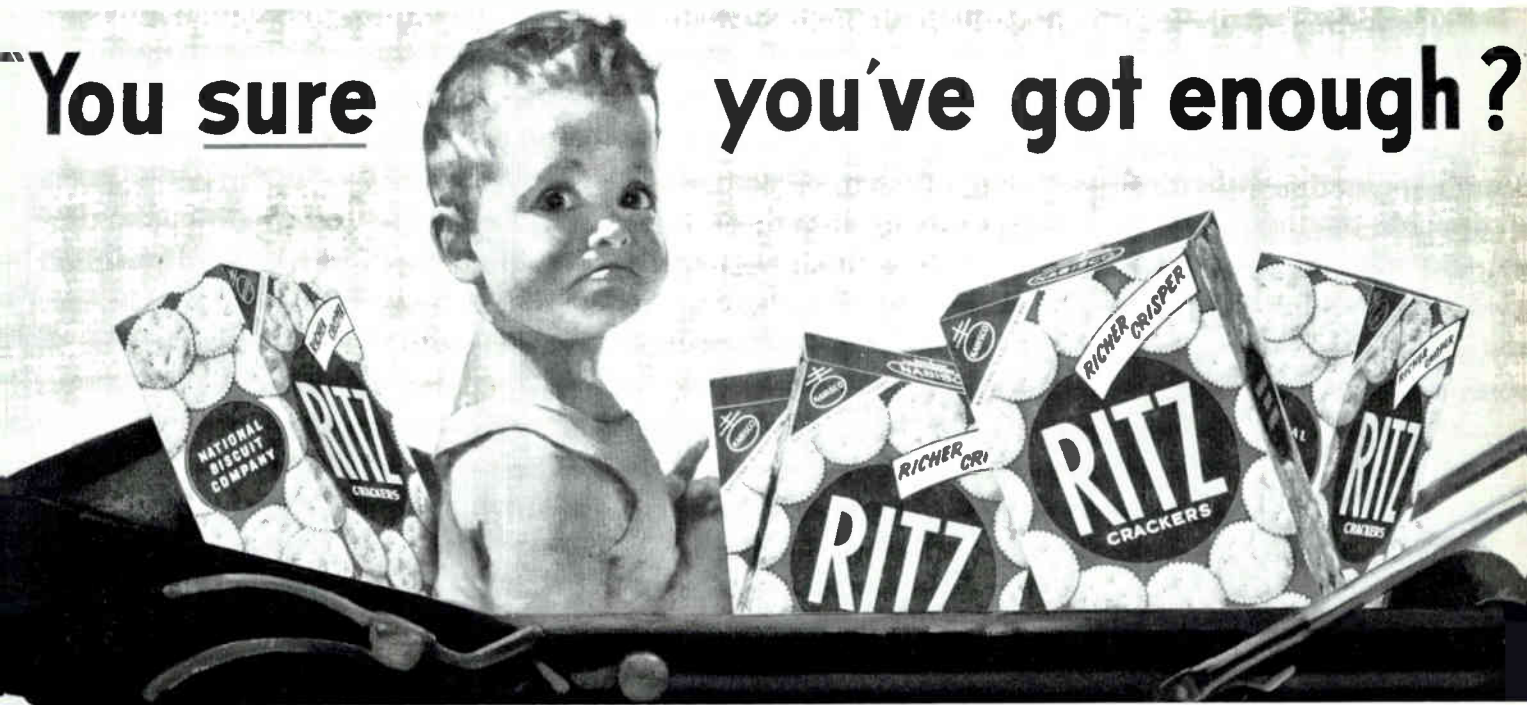
# V-8 FORDS



# WOW!

**You sure**

**you've got enough?**



**310**

*art director* WALLACE W. ELTON  
*artist* SCOTT JOHNSTON  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* FORD DIVISION, FORD MOTOR COMPANY

**311**

*art director* HERBERT NOXON  
*artist* ROY SPRETER  
*agency* McCANN-ERICKSON, INC.  
*advertiser* NATIONAL BISCUIT COMPANY



**312**

*art directors* SAM FINK, ROBERT TOMPKINS  
*artist* TED WRIGHT  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* UNION OIL COMPANY

**313**

*art director* HUGH WHITE  
*artist* RAYMOND SAVIGNAC  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* LIFE MAGAZINE

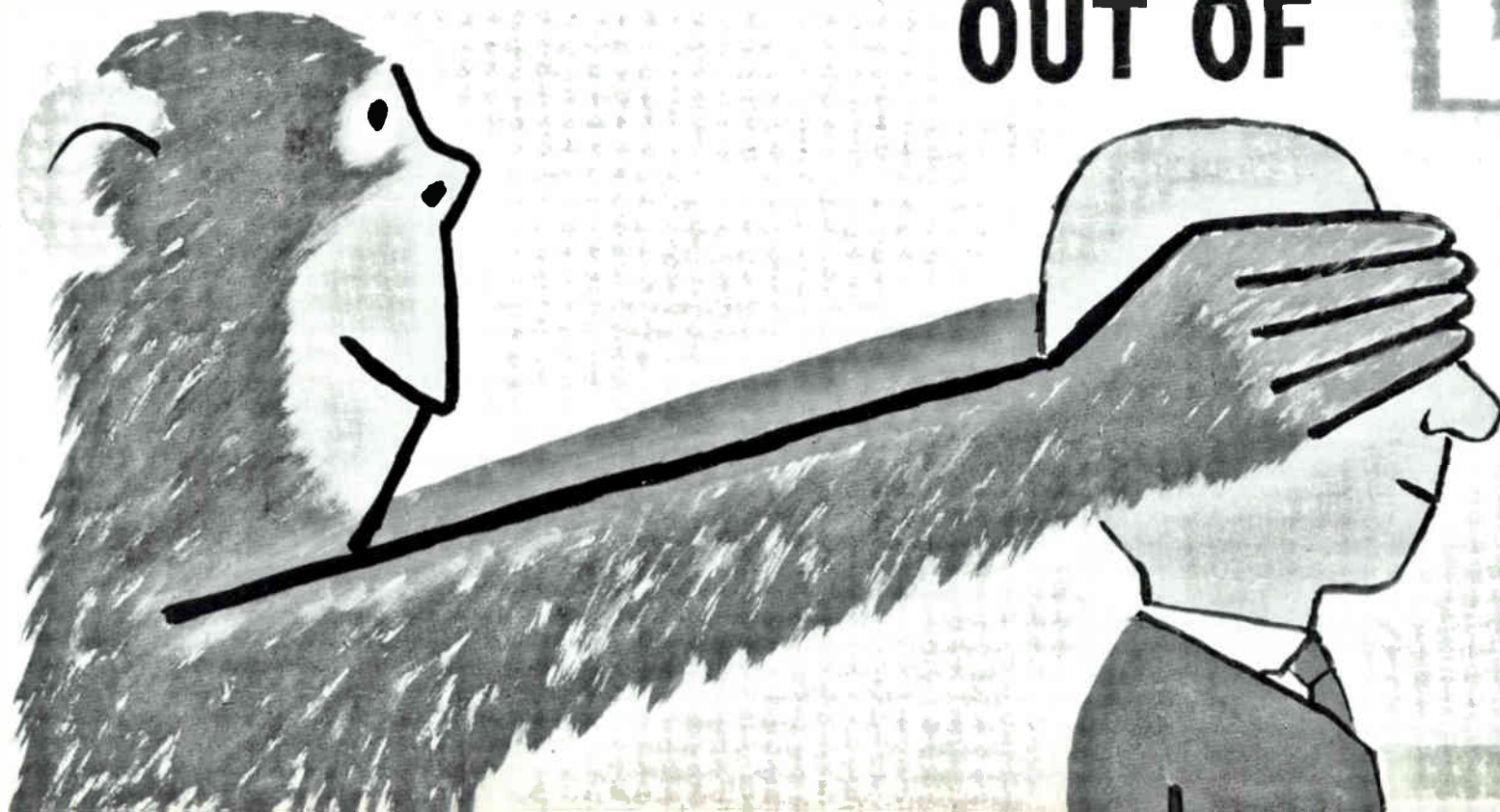
■ AWARD FOR DISTINCTIVE MERIT



YOU GET SURPRISE

OUT OF

LIFE



314

art director ROBERT STOLLER  
photographer WYN MOROZ  
agency GILBERT ADV. AGENCY  
advertiser MEYERS MAKE GLOVES

315

art director JAMES FREW  
artist JAMES FREW  
agency CARSON ROBERTS, INC.  
advertiser KORET OF CALIFORNIA



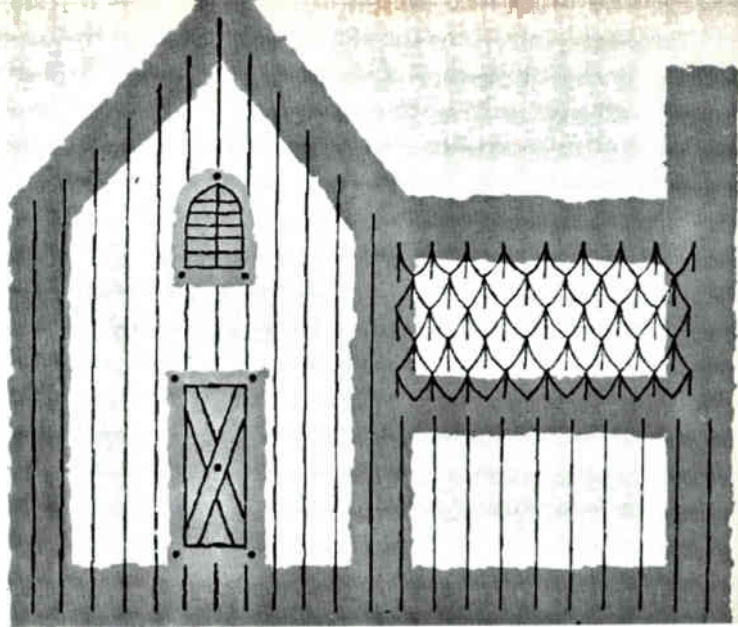
YES, they're **MEYERS MAKE** finest gloves for men and women

KORET OF CALIFORNIA'S

Koretigans



# Buying a home? You'll find more to choose from in The New York Times



**316**

*art director* LOUIS SILVERSTEIN  
*artist* WALTER EINSEL  
*publisher* THE NEW YORK TIMES PROMOTION DEPT.  
*publication* THE NEW YORK TIMES

**317**

*art director* RICHARD E. BYE  
*artist* BOB GILL  
*publisher* R. R. BOWKER COMPANY  
*publication* PUBLISHERS WEEKLY



**Children's**

**BOOKS**

Promote them in the Spring Children's Book Number

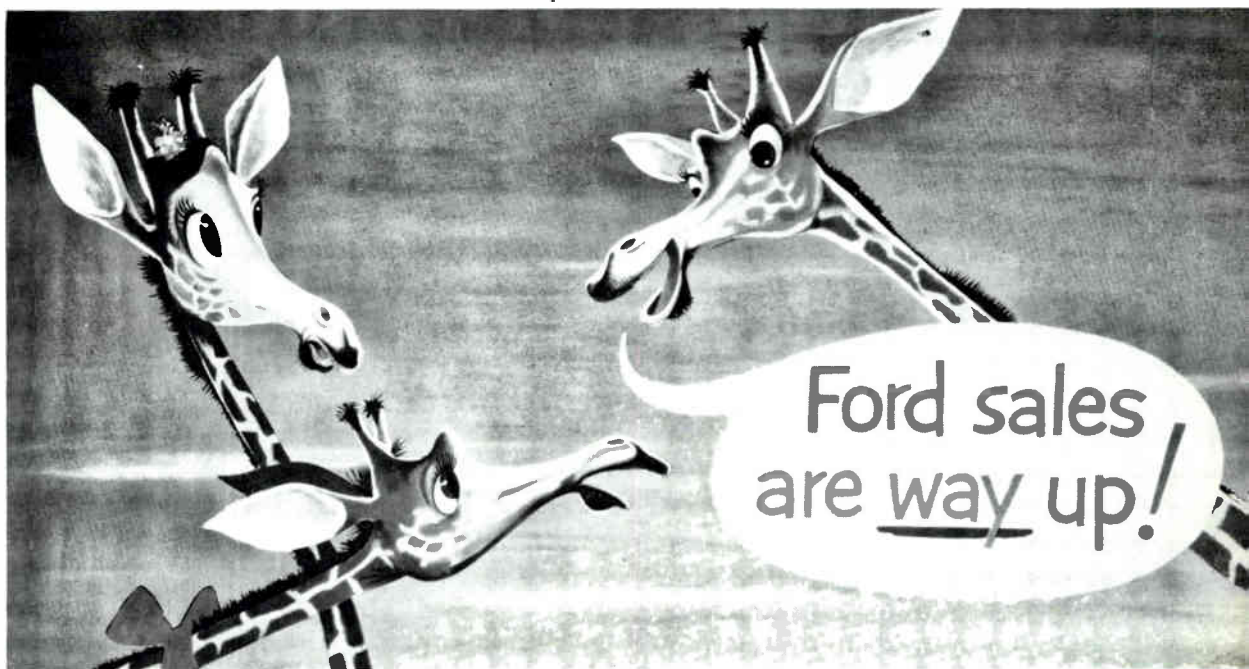
*move!*

PUBLISHERS' WEEKLY FEB. 12 Deadline Jan. 31 For copy to set Feb. 7 for complete plates

A hand-drawn illustration featuring a child's head with a large white oval on the forehead containing the word "Children's". Below the head is a book with "BOOKS" on the cover. At the bottom is a sailboat with "move!" on the sail. The background is a textured, greyish-blue. At the bottom, there is a line of small text: "PUBLISHERS' WEEKLY FEB. 12 Deadline Jan. 31 For copy to set Feb. 7 for complete plates".



LATE  
**DAILY NEWS**  
NEW YORK'S ACTUAL MORNING NEWS  
**GIANTS CAGE EAGLES**  
**RANGERS RIP HAW**  
Perhaps in a Field  
**BOMBED**  
**ED MINE**



**318**

*art director* HOWARD WILCOX  
*photographer* HOWARD ZIEFF  
*agency* CUNNINGHAM & WALSH, INC.  
*advertiser* THE DAILY NEWS

- ART DIRECTORS CLUB MEDAL

**319**

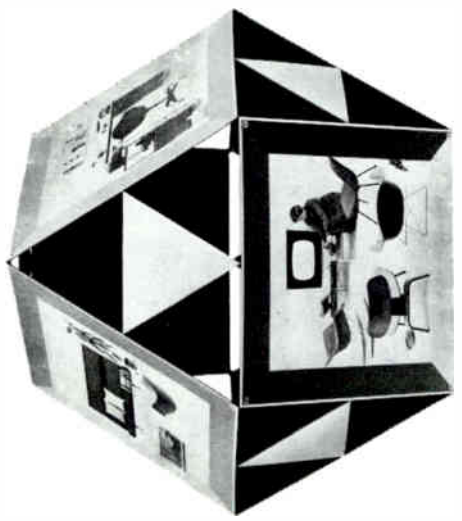
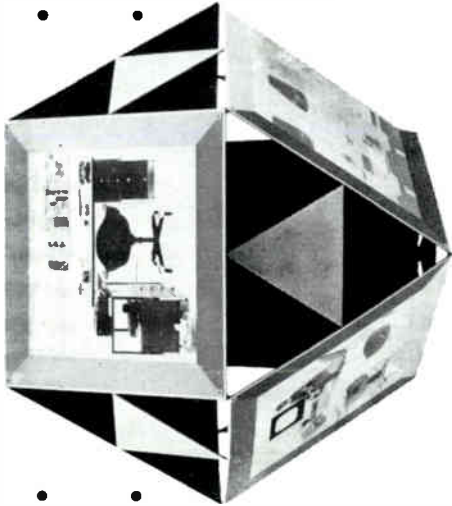
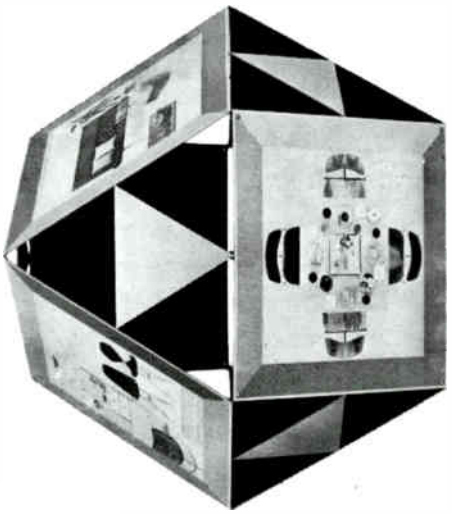
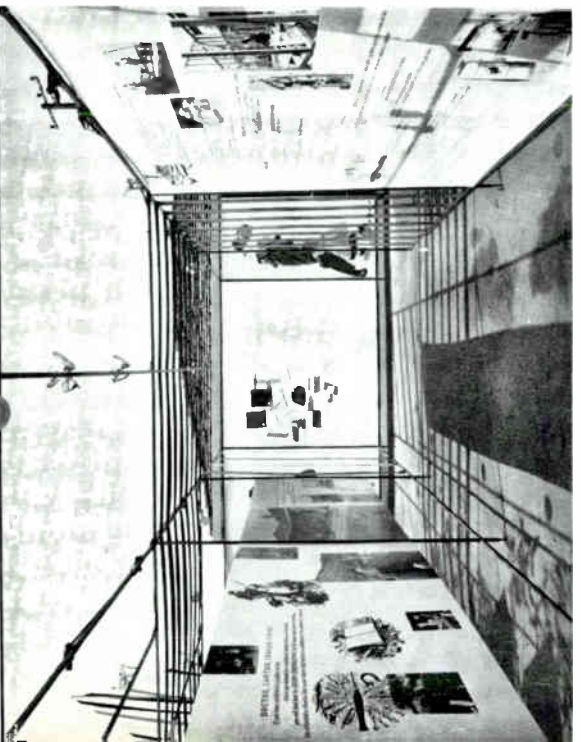
*art director* WILLIAM H. BUCKLEY  
*artist* FRED SIEBEL  
*agency* J. WALTER THOMPSON COMPANY  
*advertiser* FORD DIVISION, FORD MOTOR COMPANY

**320**

*art director* FRITZ BROSIUS  
*photographer* FRANKLIN WEBRER  
*advertiser* TIME, INC.

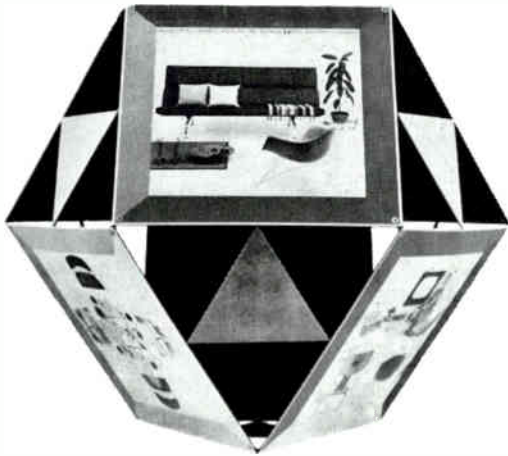
- AWARD FOR DISTINCTIVE MERIT





**321**

*art director* U'DELL S. MADDEN  
*artists* U'DELL S. MADDEN, CARLOS DINIZ,  
TODD WALKER  
*agency* MADDEN & SHIPMAN  
*advertiser* KEMBO CORPORATION



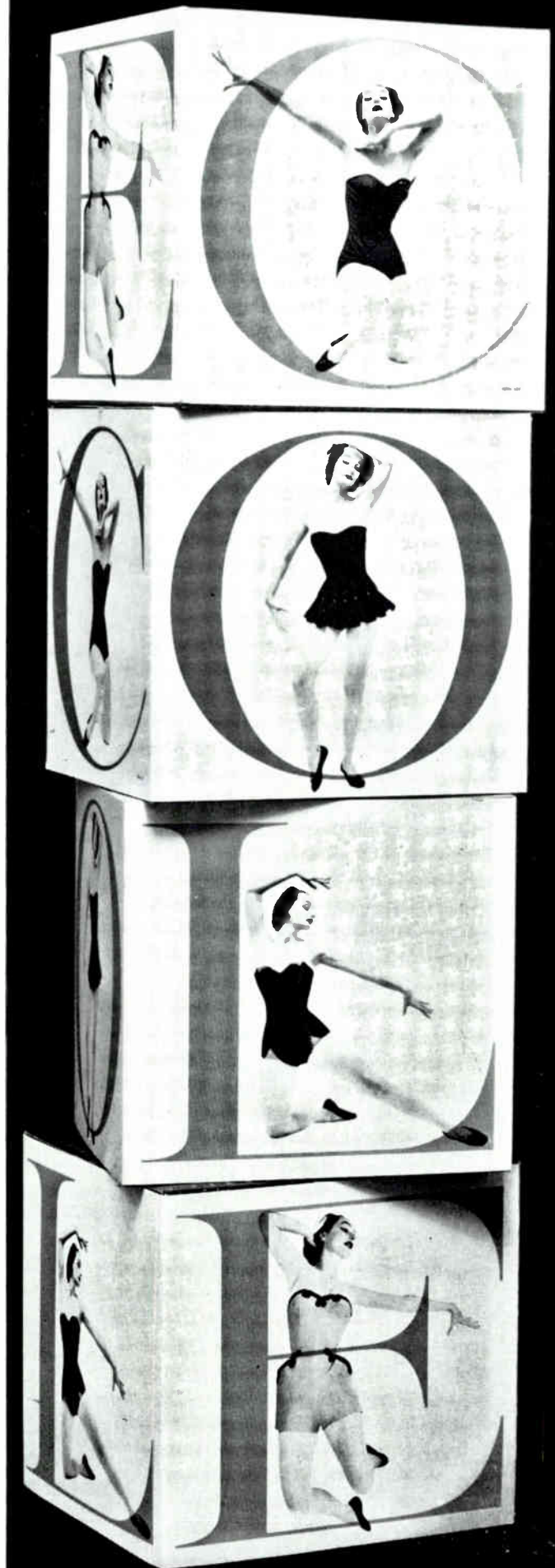
**322**

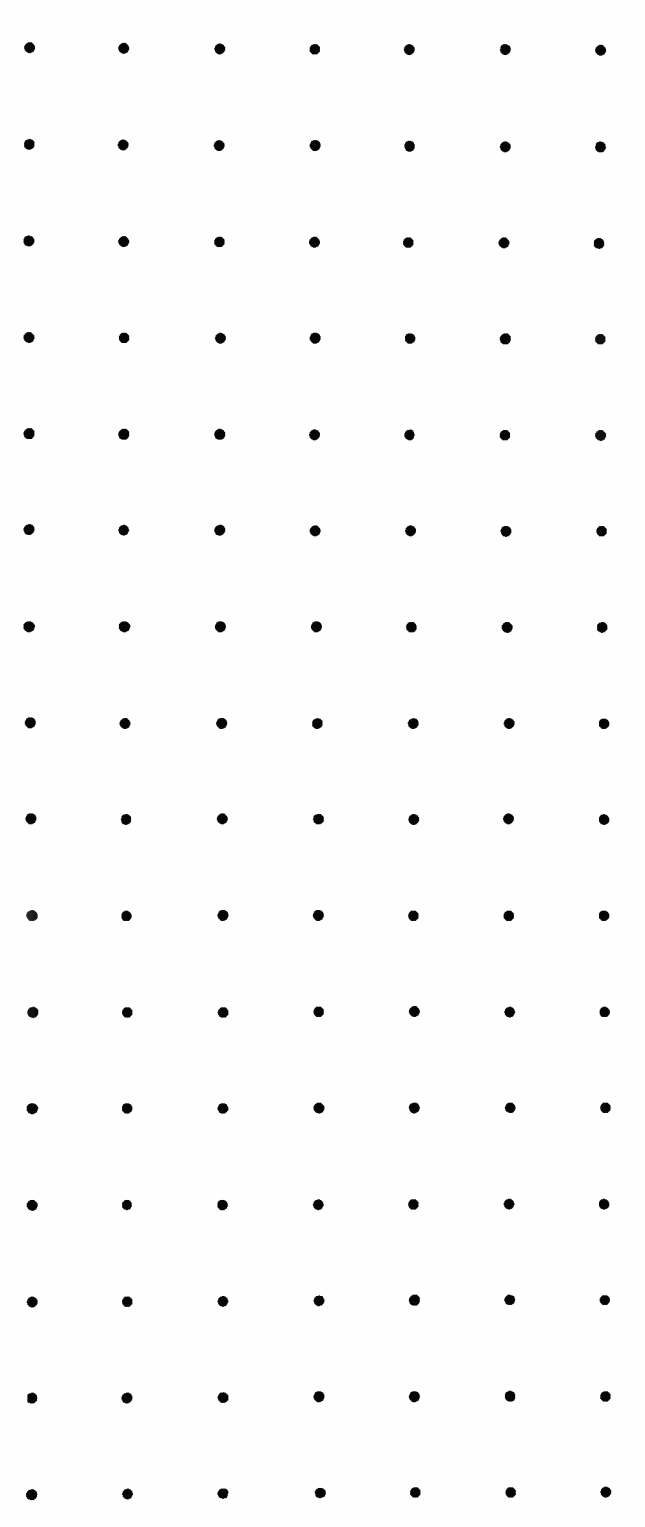
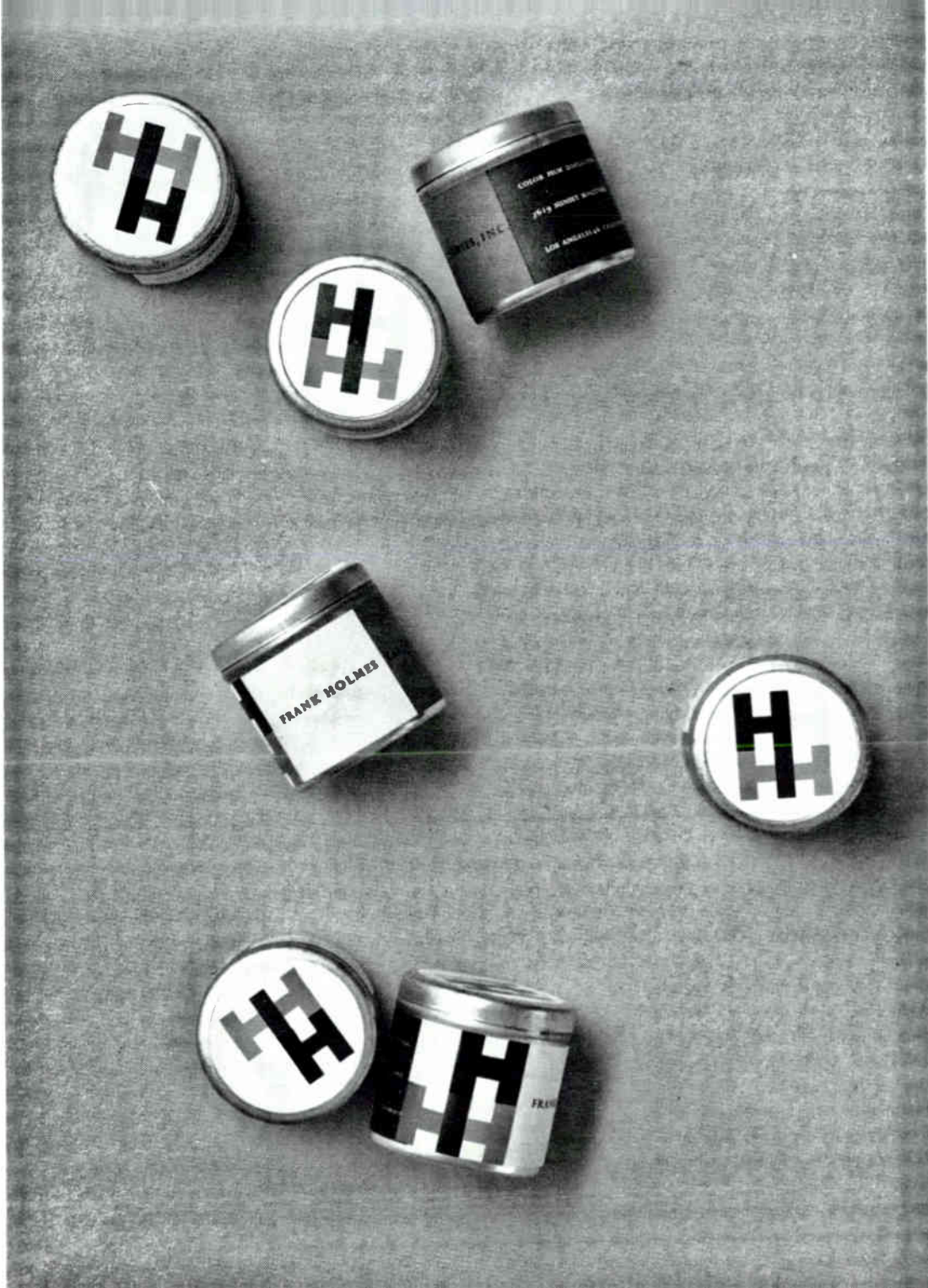
*art directors* CHARLES KRATKA, DEBORAH SUSSMAN  
*artist* DEBORAH SUSSMAN  
*designer* CHARLES EAMES  
*agency* CARTER & GALANTIN  
*advertiser* HERMAN MILLER FURNITURE CO.

**323**

*art director* VERABEL TREMBLAY  
*designer* JOHN LEE  
*photographer* JOHN LEE  
*advertiser* COLE OF CALIFORNIA

■ AWARD FOR DISTINCTIVE MERIT







# HOUSE HOP

**THE LOU STEIN TRIO-**  
 featuring Jimmy Crawford on Drums  
 Milt Hinton on Bass

GOODY GOODY CHERRY WHY DO I LOVE YOU? ALL OF ME  
 DIMAM THERE'LL BE SOME CHANGES MADE  
 THIS CAN'T BE LOVE TRUCKIN'  
 ON THE SUNNY SIDE OF THE STREET  
 HEAR TO ME ROSE ROOM INDIANA



**324**  
 art director SAUL BASS  
 artist SAUL BASS  
 advertiser FRANK HOLMES LABORATORIES, INC.  
 ■ AWARD FOR DISTINCTIVE MERIT



**325**  
 art director S. NEIL FUJITA  
 photographer ALFRED GEISCHIEDT  
 producer COLUMBIA RECORDS

**326**  
 art director S. NEIL FUJITA  
 artist BEN SHAHN  
 producer COLUMBIA RECORDS

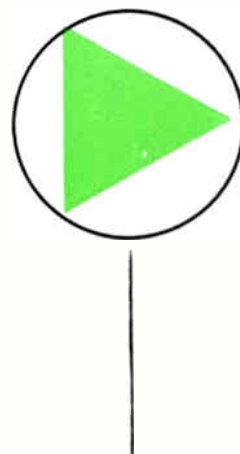
**327**  
 art director BURT GOLDBLATT  
 photographer BURT GOLDBLATT  
 publisher BETHLEHEM RECORD COMPANY  
 ■ AWARD FOR DISTINCTIVE MERIT

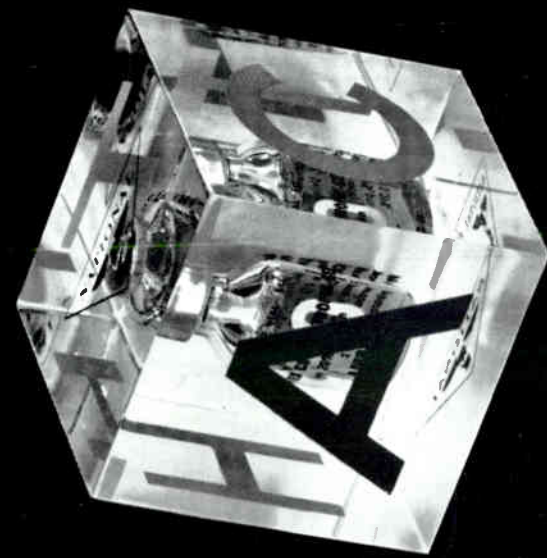
ML 4897 BERLIOZ COLUMBIA MASTERWORKS

TE DEUM **Lp**

BERLIOZ  
 TE DEUM

Op. 22. For Triple Chorus, Solo Tenor and Orchestra. ROYAL PHILHARMONIC ORCHESTRA, SIR THOMAS BEECHAM, Bart., Conductor. ALEXANDER YOUNG, Tenor. LONDON PHILHARMONIC CHOIR (Chorus Master: Frederick Jackson) and the DULWICH COLLEGE BOYS CHOIR. Denis Vaughan, Organist.

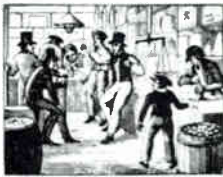






# The Old Country Store

BY GERALD CARSON



CARL CARMER says:

"I am wholly enthusiastic about Gerald Carson's THE OLD COUNTRY STORE. The book is a major contemporary contribution to American social history. His pleasant, casual treatment combines with his understated, rather economical sentences in a style entirely appropriate to his subject matter. The current of fascinating detail never slackens. The research which the author has done is prodigious and from it he has constructed a definitive, comprehensive study."

OXFORD UNIVERSITY PRESS  
314 Fifth Avenue, New York 11, New York

The Old Country Store



## The Old Country Store

BY GERALD CARSON

The first of the book is the American social history of the country store, the merchant who, in an unpretentious way, bartered store goods for local produce and under the sign of a simple sign served the people. He could write a letter for a customer, draw a note, extract a loan from a customer, and the whole company under the sign served an Independence Day. He had the affairs of a bank and lodge, he had a small restaurant with a grill and a table, a few boxes of cigars. The store store gave the community a center, heart, and nerve. The store merchant was a first great evidence for the country might get along without a store or career but an unending of how it could ever hope to become a shop without a store.

In February 1935 Carson had a meeting in rural New York, and, particularly of great value from the country store, he was a store merchant of our country who have memories that are precious. They are often forgotten in the store, and they are a store merchant of the past.

Gerald Carson has done a job, with all the help of the country store, in the store life of the small community. He has done a job, in the store life of the small community. He has done a job, in the store life of the small community.

Gerald Carson has done a job, with all the help of the country store, in the store life of the small community. He has done a job, in the store life of the small community. He has done a job, in the store life of the small community.

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Gerald Carson has done a job, with all the help of the country store, in the store life of the small community. He has done a job, in the store life of the small community. He has done a job, in the store life of the small community.

This is the only comprehensive study of a subject that...  
...the...  
...the...  
...the...



GERALD CARSON...  
...the...  
...the...  
...the...

...the...  
...the...  
...the...  
...the...

...the...  
...the...  
...the...  
...the...

328

art directors MATTHEW LEIBOWITZ, EDMOND G. THOMAS  
artist MATTHEW LEIBOWITZ  
agency CHEW, HARVEY & THOMAS  
advertiser THE NATIONAL DRUG COMPANY

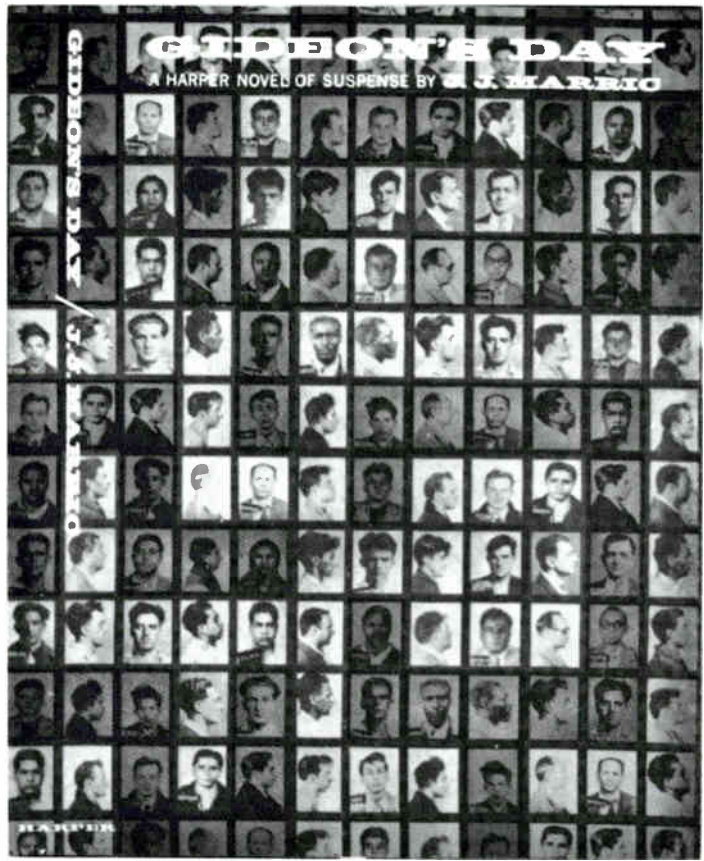
● ART DIRECTORS CLUB MEDAL

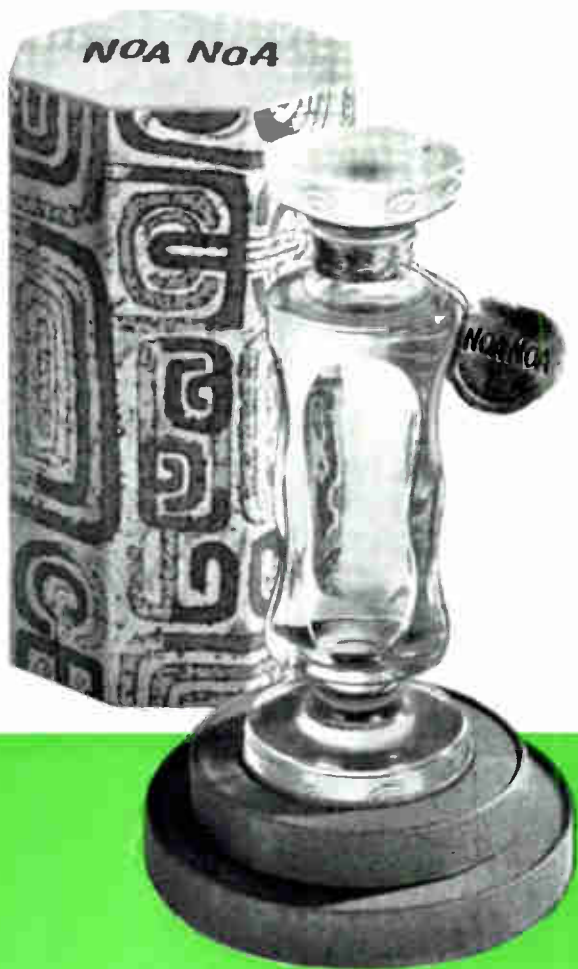
329

art director JOHN BEGG  
photographer PAUL D'OME  
publisher OXFORD UNIVERSITY PRESS  
publication THE OLD COUNTRY STORE

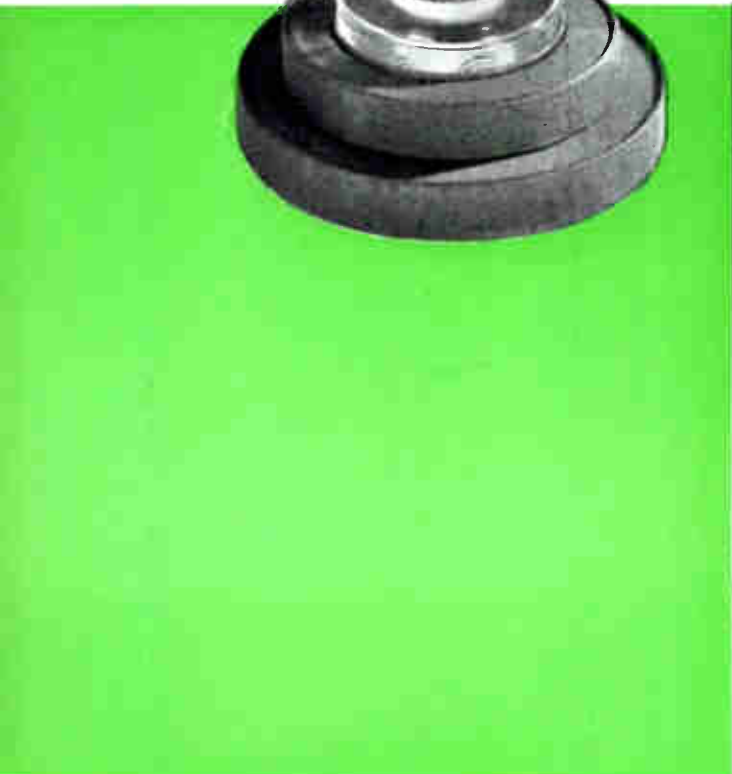
330

art director JOAN KAHN  
artist EDWARD SOREL  
designer EDWARD SOREL  
publisher HARPER BROTHERS  
publication GIDEON'S DAY





**331**  
*art director* ERIC DE KOLB  
*artist* ERIC DE KOLB  
*producer* HELENA RUBINSTEIN, INC.



**332**  
*art director* R. M. JONES  
*photographer* IRV BAHRT  
*designers* HERB LURALIN, CARL FISCHER  
*publication* R.C.A. VICTOR

**333**

*art director* GEORGE TSCHERNY  
*artist* GEORGE TSCHERNY  
*publisher* F. A. PRAEGER

**334**

*art directors* ROBERT GUIDI, HARRY PACK  
*artist* ALEX D. PAOLA  
*photographer* PAULINE ANNON  
*producer* TRI-ARTS  
*advertiser* CONTEMPORARY RECORDS, INC.

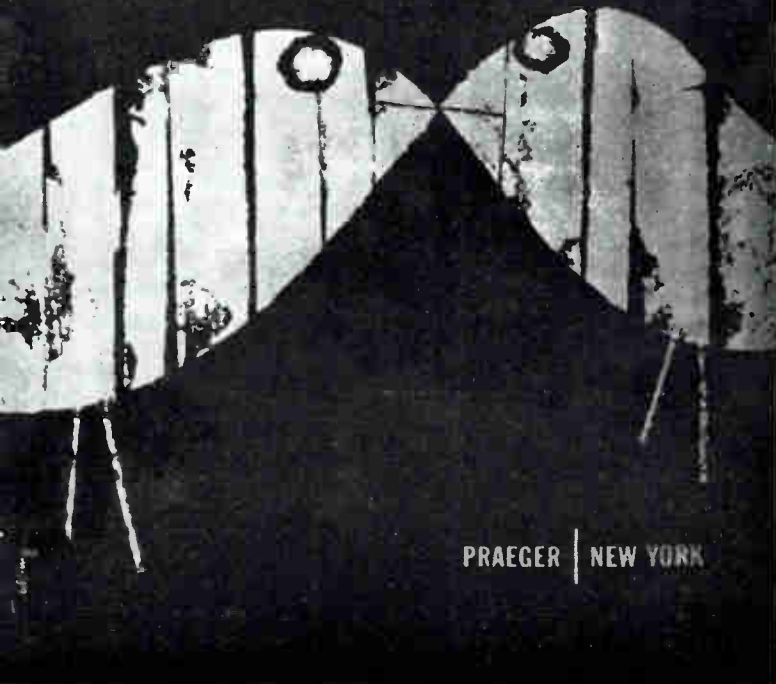
**DIG MEL HENKE**

CONTEMPORARY C6001



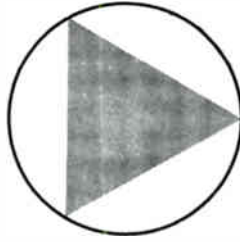
MAURICE BURTON D.Sc.

# animal courtship



PRAEGER | NEW YORK

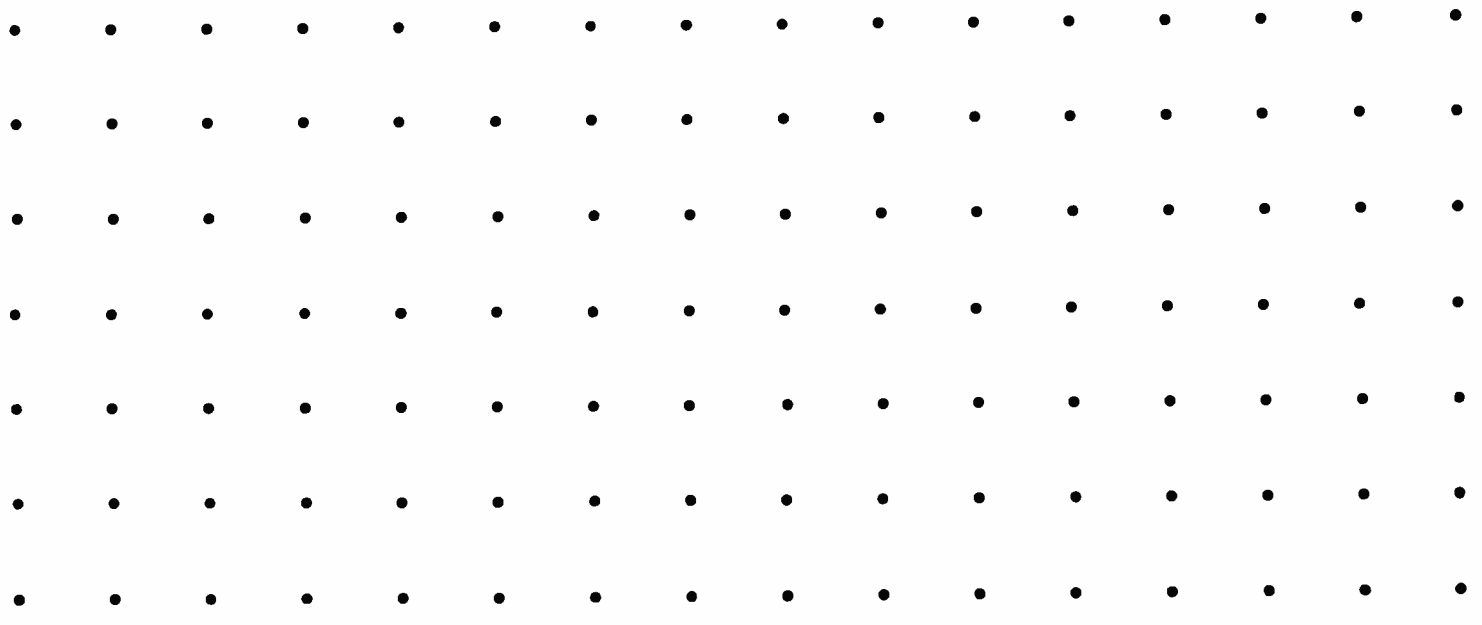
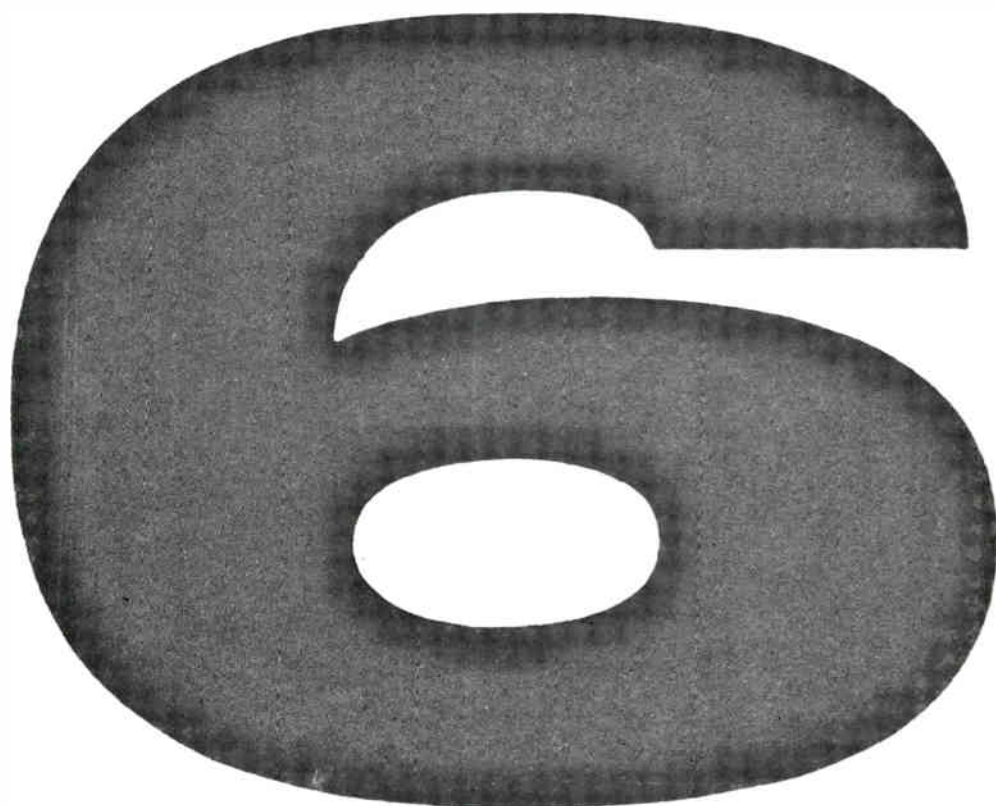




**“direct mail–booklets ... versatile, imaginative tools in telling and selling”**



*viewing the show*









DIRECT MAIL - BOOKLETS



**alberto paolo gavasci**

*consultant art director*

## **direct mail - booklets**

“Here’s your birthday card, Daddy,” said my little son, then four years old. Taking the envelope he extended, I opened it to find the drawing you see reproduced on the previous page. There in a simple, warm, visible way my son presented me with a birthday greeting I have never forgotten. Young as he was, he felt to express his love and birthday message in an impressive way. Out of the need he discovered a form of direct mail. His child-like drawing spoke volumes. It was direct mail in all its values: it interpreted his thought, conveyed a message heart-warmingly to me and sold me on my place in his regard. It also sold me on the unique characteristics of direct mail. Here is a medium unrivalled by any other in personal appeal. A direct mail piece or booklet is distributed directly to an individual to be looked over out of normal curiosity, to hold his attention by its power of presentation, plus of course, the extent of his interest in the information it contains. Here is an opportunity to appeal to many senses simultaneously through

the use of arresting design and artwork, perfumed inks, sample enclosures and a host of other provocative, compelling means which are being created constantly by art directors today to inform, persuade and motivate the sponsor’s market. Consequently, this form of advertising offers us one of our most versatile and imaginative tools in telling and selling ideas, services and products.





**335**

*art director* WILLIAM GOLDEN  
*artist* DAVID STONE MARTIN  
*producer* CBS TELEVISION  
*advertiser* CBS TELEVISION



**336**

*art director* WILLIAM GOLDEN  
*artist* RENE ROBERT BOUCHE  
*producer* CBS TELEVISION  
*advertiser* CBS TELEVISION

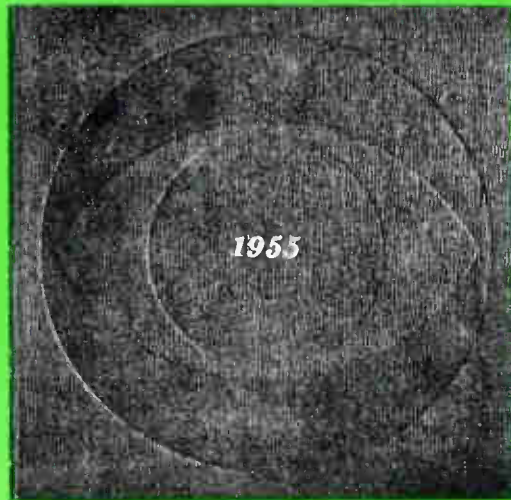
● ART DIRECTORS CLUB MEDAL



# A TELEVISION NOTEBOOK

with drawings by René Bouché

CBS TELEVISION  
1955



Monday / 26

September 26

October 2

Saturday / 1

Tuesday / 27

Wednesday / 28

Thursday / 29

Sunday / 2





**SUMMERTIME  
AND THE  
LISTENING  
IS EASY**



**337**

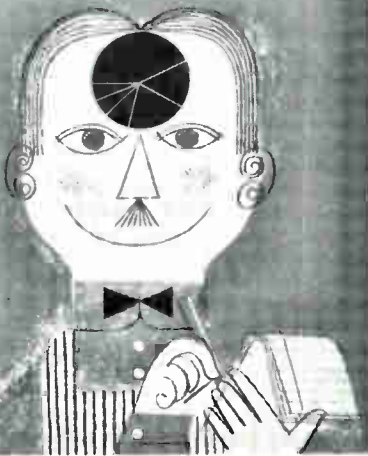
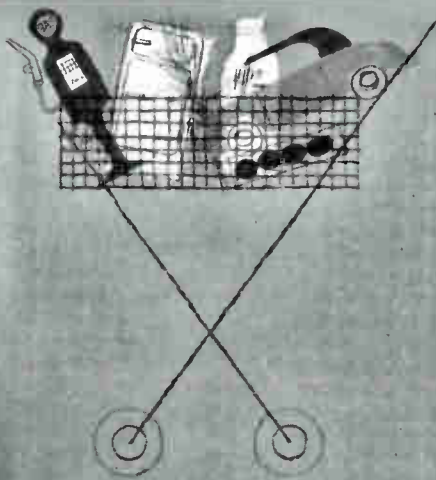
*art director* LOUIS DORFSMAN  
*photographer* SOL MEDNICK  
*advertiser* CBS RADIO

**338**

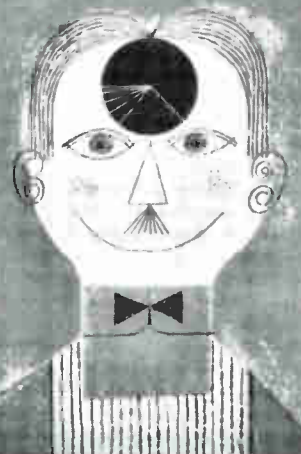
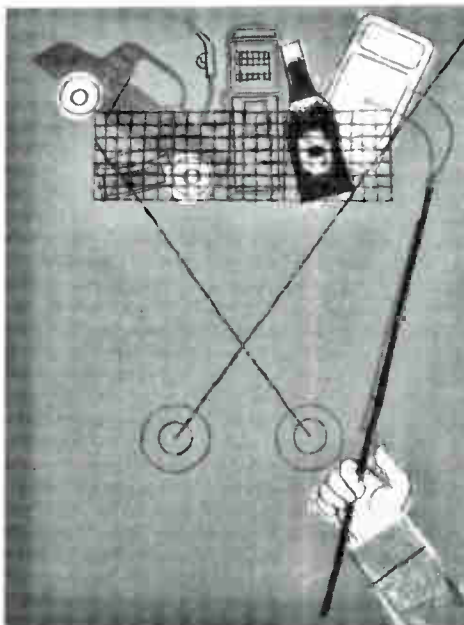
*art director* WILLIAM GOLDEN  
*artist* RUDI BASS  
*designers* RUDI BASS, KURT WEIHS  
*advertiser* CBS TELEVISION



How the average dealer would allocate a million advertising dollars:



How the average dealer ranks advertising media in sales efficiency:





**339**

*art director* JAMES R. POWELL  
*artist* SEYMOUR ROBINS  
*publisher* CURTIS PUBLISHING COMPANY  
*publication* HOLIDAY MAGAZINE





**340**

*art director* ARNOLD ROSTON  
*photographer* JOE ROSENTHAL, U. S. MARINE CORPS  
*producer* GENERAL TELERADIO, INC.  
*advertiser* GENERAL TELERADIO, INC., FILM DIVISION



**“UNCOMMON VALOR”**  
**UNCOMMON VALOR**

### UP...from the floor

Reversing a 10 year sales decline one drug product showed an 18% increase after 60 days on MUTUAL, a 10% for the total year. Greatest sales gains were in the 20 top salesmen markets!

### UP...to their ears

The product cost: of all things, \$100. The advertiser wanted leads. The first MUTUAL broadcast: rates in 3,500 and in hold tight: 13 weeks, 48,000! Man had to advertise for extra salesmen.

### UP...to the listeners

"Do you believe the McCann-Erickson hearing should be continued on the ground level? Only a MUTUAL advertisement could get you out in front of 10,000 listeners!"

### UP...single-handed

It may seem a little "Silly" but clients' products are well up among 25% for the year. This is one success story you can't share with anyone. MUTUAL was the only one used!



### LIFT...MISTER?

Our agency's advertising...  
...and...  
...and...

...and...  
...and...

...and...  
...and...

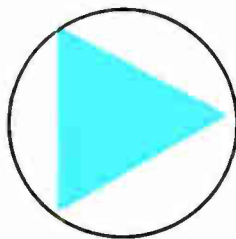
...and...  
...and...

...and...  
...and...

**MUTUAL BROADCASTING SYSTEM**

**341**

*art director* ARNOLD ROSTON  
*typographer* FREDERICK NELSON PHILLIPS  
*artist* ROY MCKIE  
*agency* GENERAL TELERADIO, INC.  
*advertiser* MUTUAL BROADCASTING SYSTEM, INC.

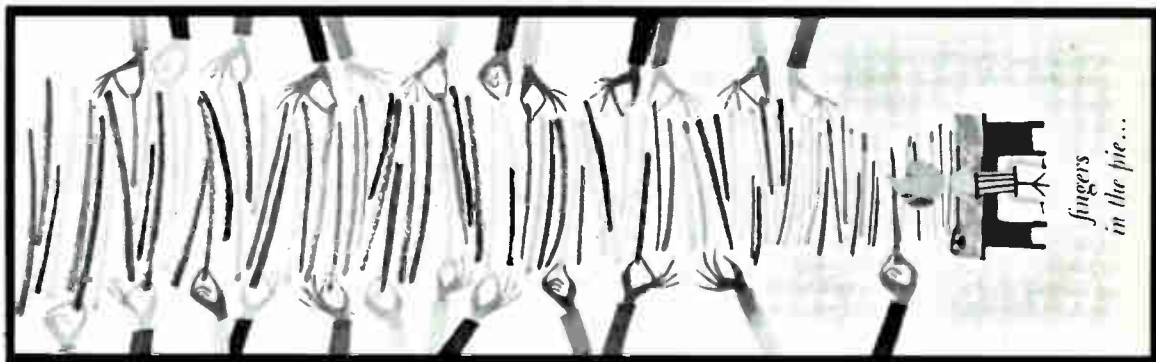


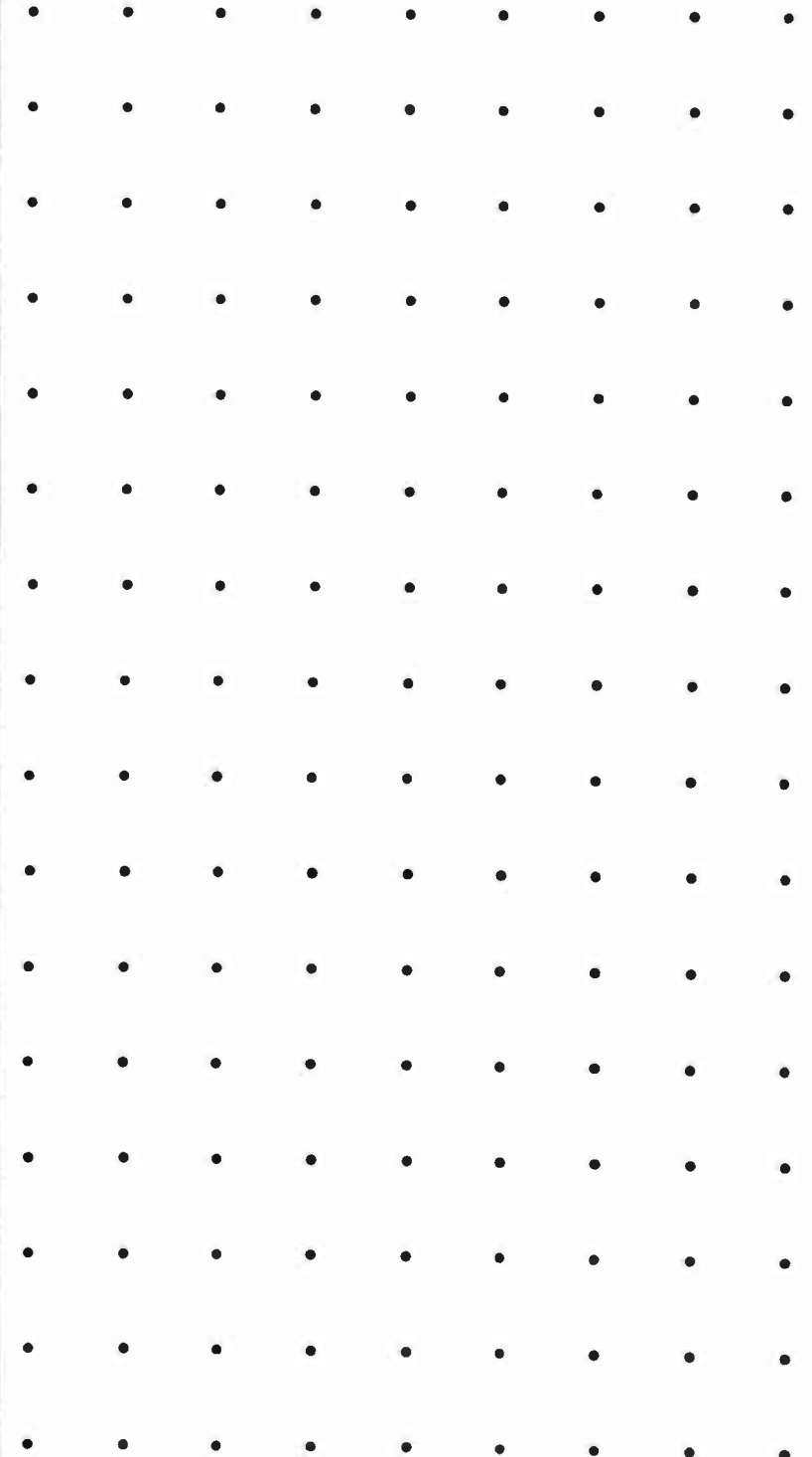
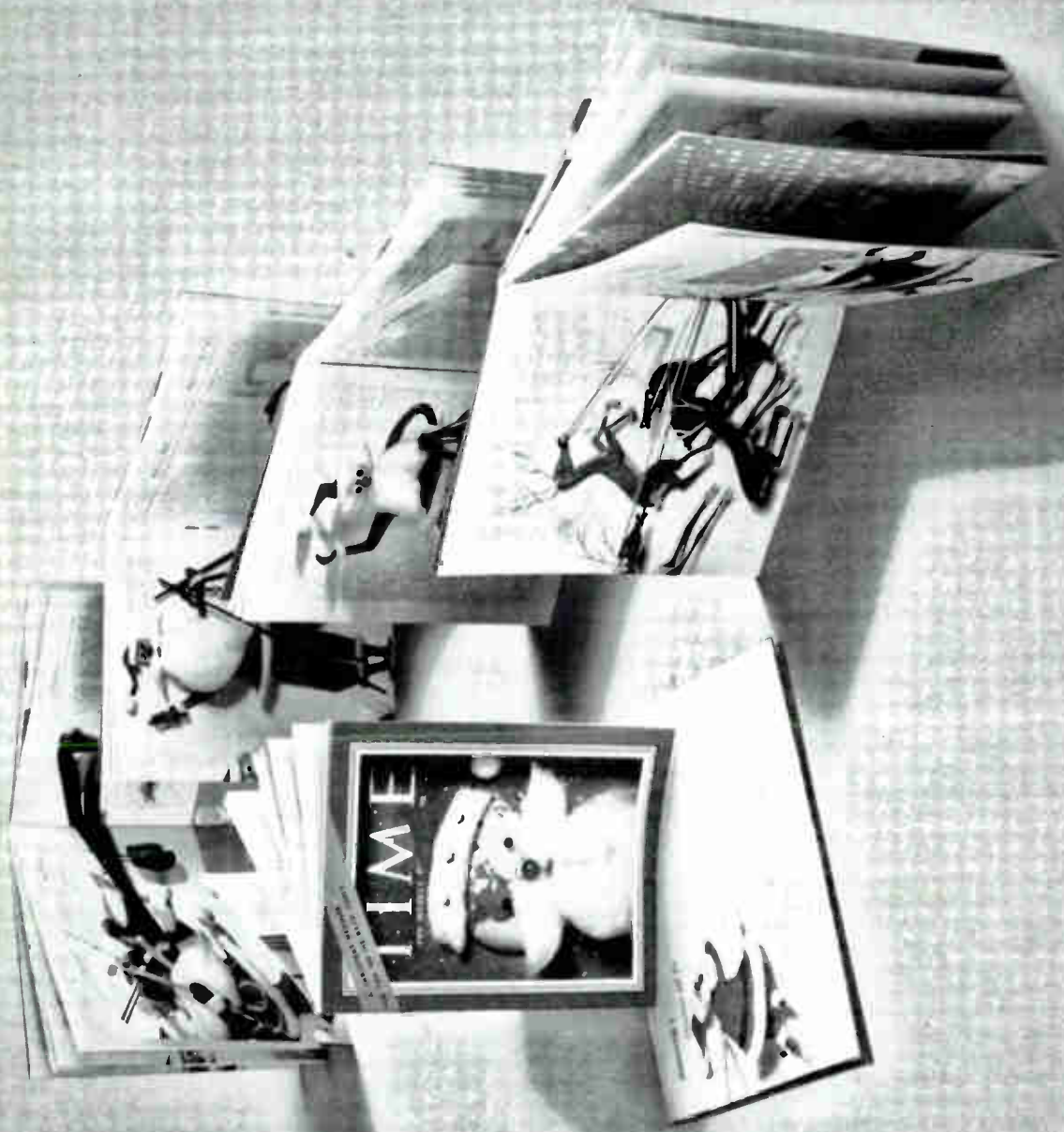


342

art director HERB LUBALIN  
 artist ED KY SAR  
 agency SUDLER & HENNESSEY, INC.  
 advertiser KIP E OFFSET PROCESS CO., INC.

■ AWARD FOR DISTINCTIVE MERIT





**343**

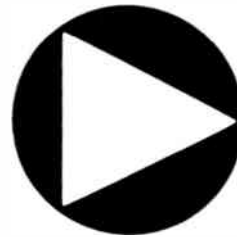
*art director* RICHARD GANGEL  
*artist* SEYMOUR ROBINS  
*publisher* TIME, INC.  
*publication* TIME MAGAZINE

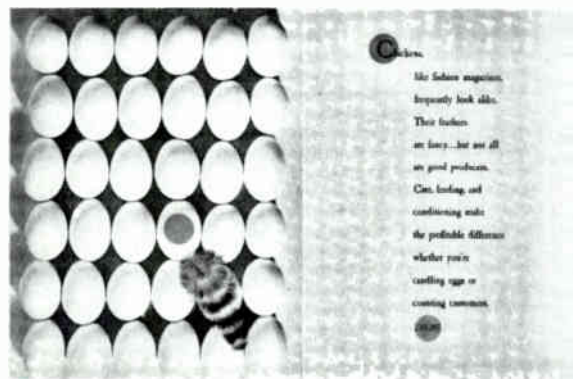
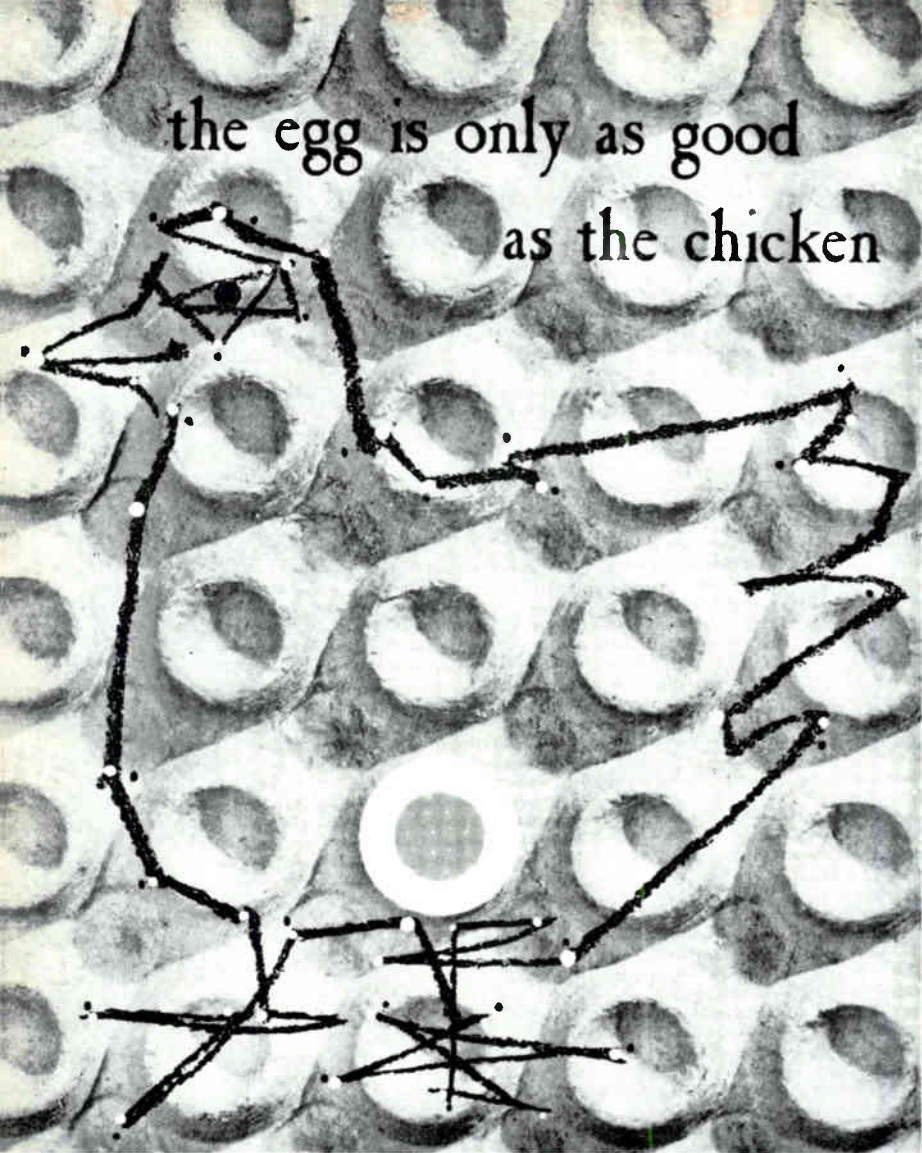


**344**

*art director* WALTER VAN BELLEN  
*artist* WALTER LEFMAN  
*photographer* BETTMANN ARCHIVES  
*producer* GRAPHIC WORKSHOP  
*advertiser* M. H. LAVORE COMPANY

■ AWARD FOR DISTINCTIVE MERIT





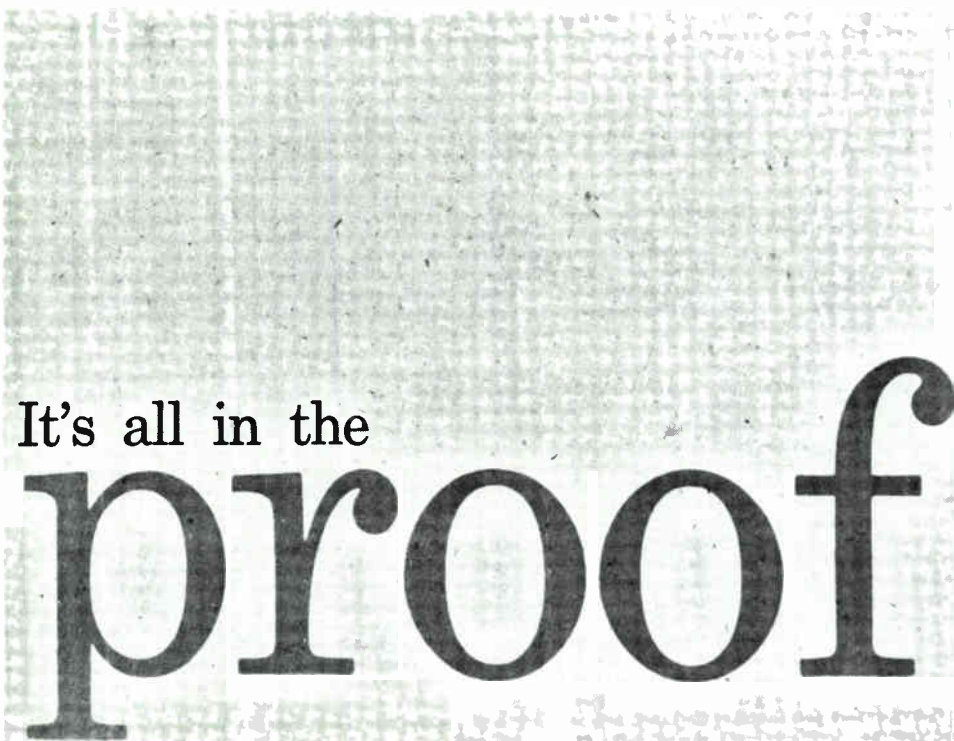
**345**

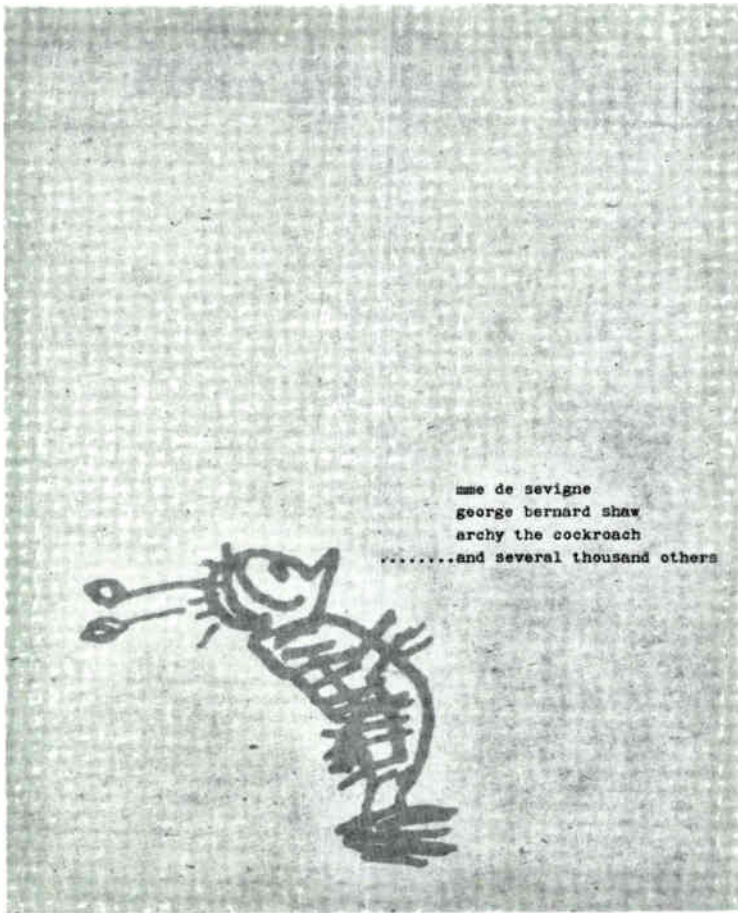
*designer* TOM COURTOS  
*artist* TOM COURTOS  
*publisher* STREET AND SMITH  
PUBLICATIONS, INC.  
*publication* CHARM MAGAZINE  
PROMOTION DEPT.

■ AWARD FOR DISTINCTIVE MERIT

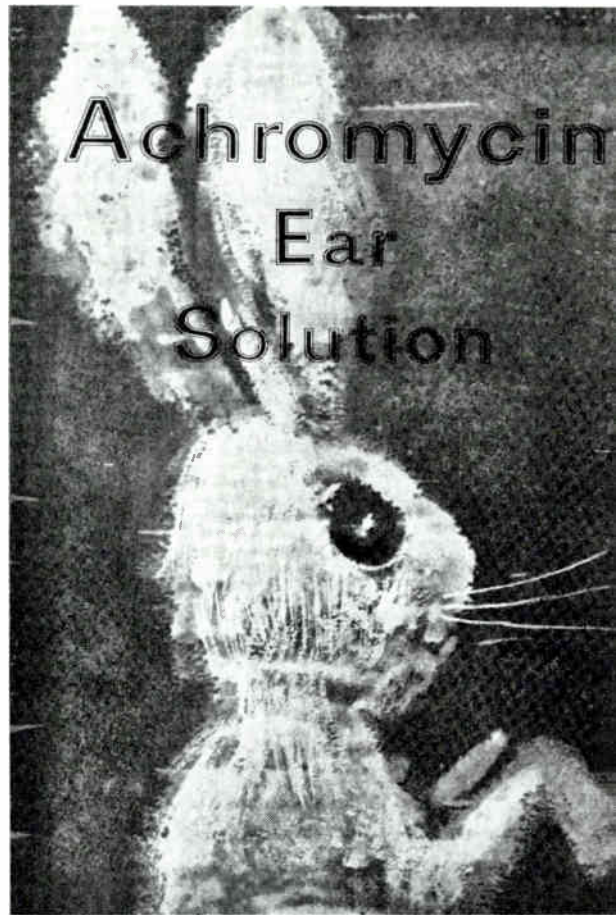
**346**

*art director* LOUIS SILVERSTEIN  
*artist* LOUIS SILVERSTEIN  
*publisher* THE NEW YORK TIMES  
PROMOTION DEPT.  
*publication* THE NEW YORK TIMES





**347**  
*art director* RICHARD CUMMINGS  
*artist* COURTESY OF DOUBLEDAY & COMPANY  
*publisher* TIME MAGAZINE  
*advertiser* TIME



**348**  
*art director* LESTER ROSSIN  
*artist* LEONARD RUBEN  
*agency* LESTER ROSSIN ASSOCIATES, INC.  
*advertiser* LEDERLE LABORATORIES



In the first six months of 1954, The New York Times carried more liquor advertising than any other New York newspaper

here's the record:

# REPORT ON RADIO

**349**

*art director* LOUIS DORFSMAN  
*advertiser* CBS RADIO

**350**

*art director* SARA GIOVANITTI  
*designer* BEN ROBINSON  
*artist* EUGENE KARLIN  
*publisher* STREET & SMITH  
PUBLICATIONS, INC.  
*publication* MADEMOISELLE

■ AWARD FOR DISTINCTIVE MERIT

**351**

*art director* BEN ROBINSON  
*artist* BEN ROBINSON  
*advertiser* BEN ROBINSON







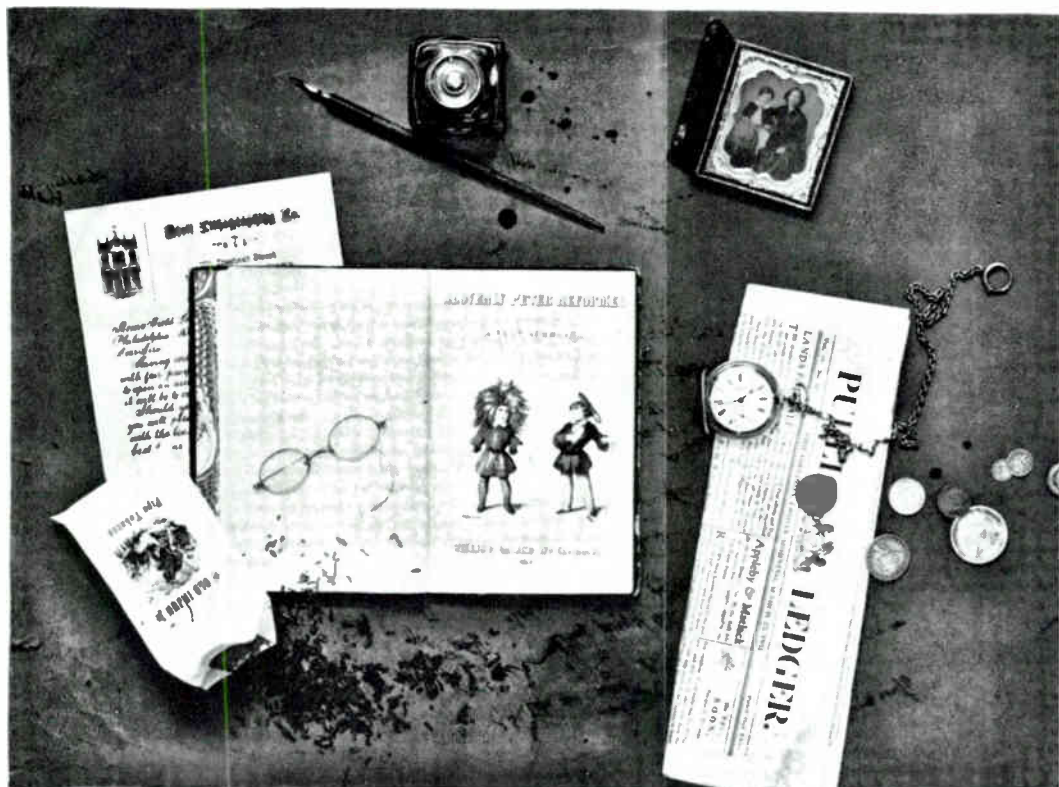
# any prospects?

BEN ROBINSON

DRAWINGS, DESIGNS AND LAYOUTS: PL 9-2080

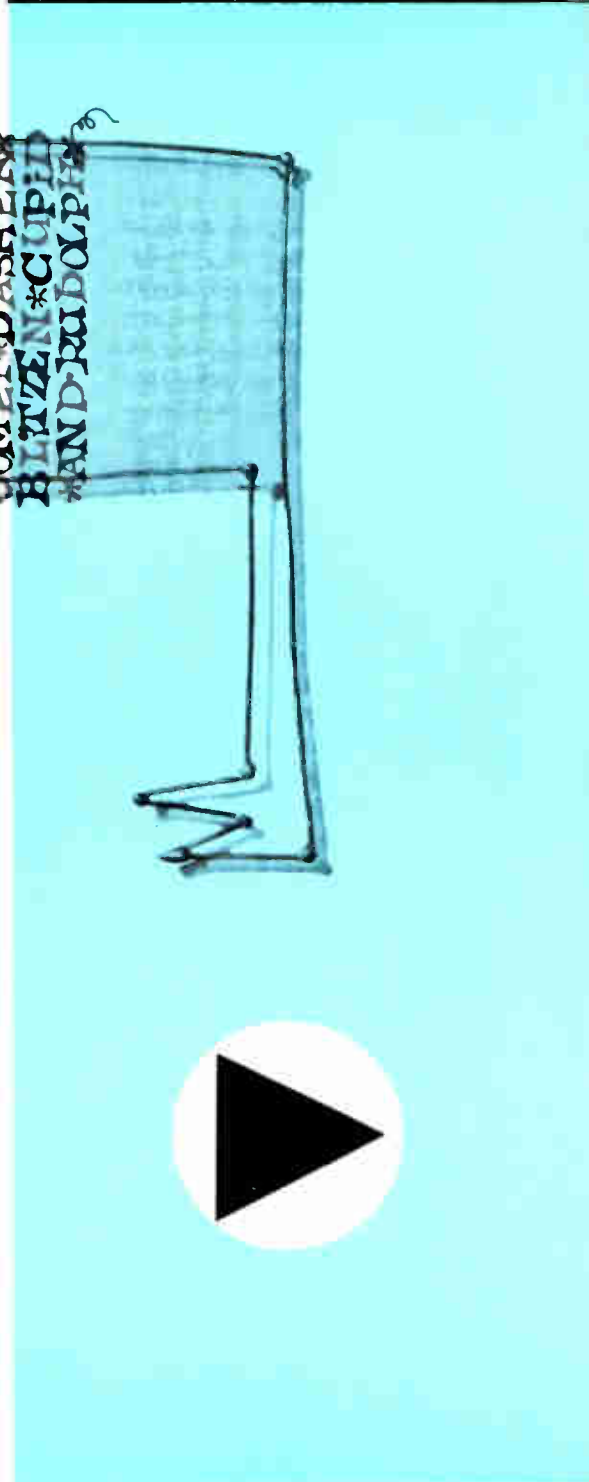
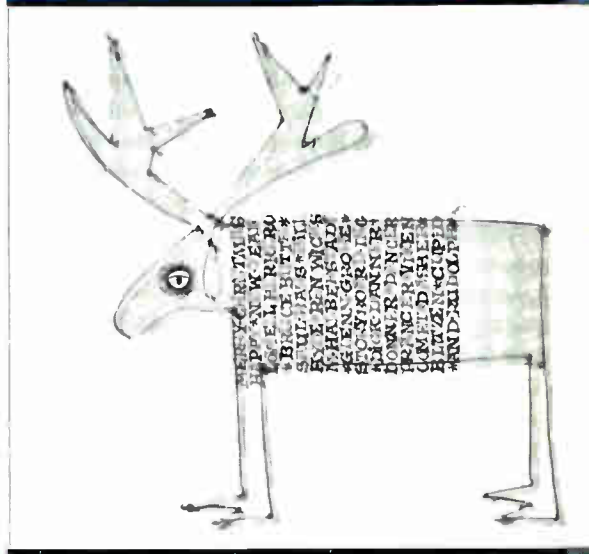
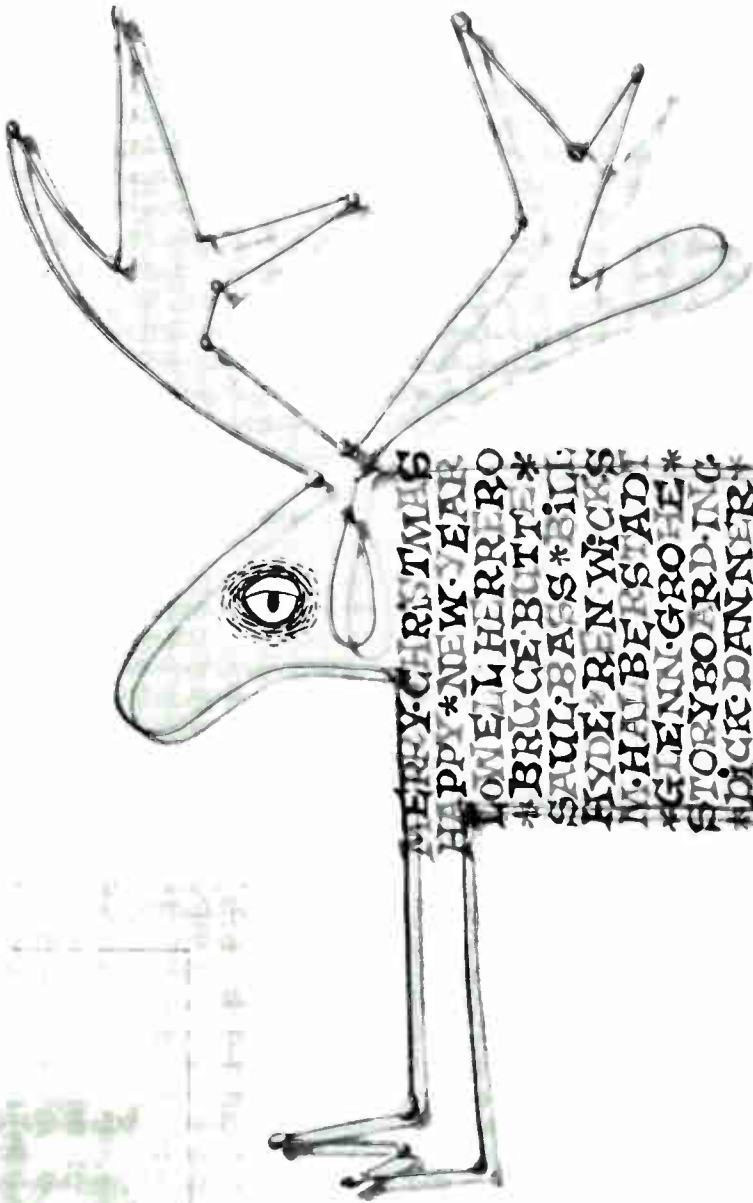


**352**  
 art director F. W. GOESSLING  
 artist HANS MOLLER  
 publisher ABBOTT LABORATORIES  
 publication WHAT'S NEW



353

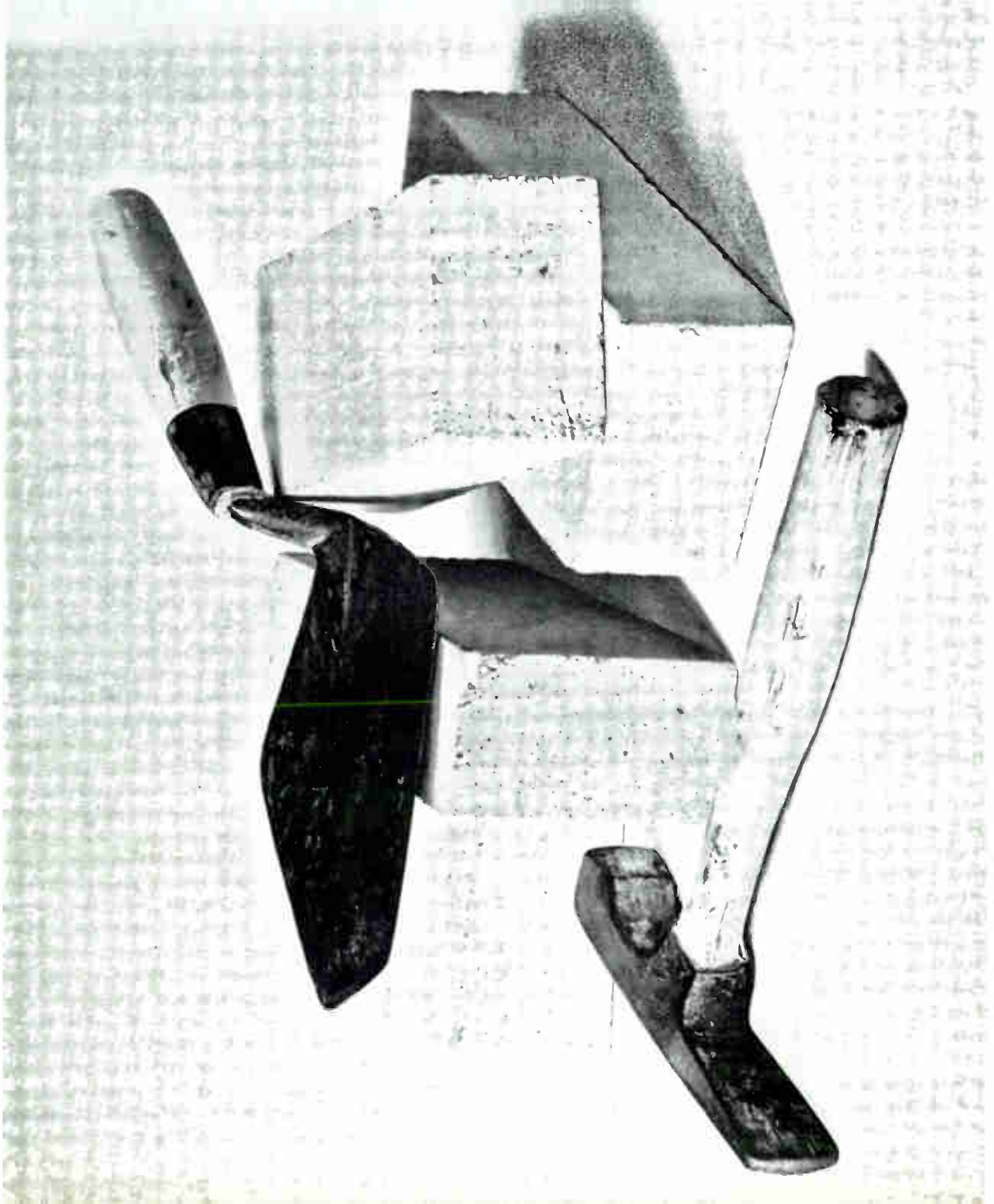
art director LOWELL HERRERO  
artists LOWELL HERRERO, BILL HYDE  
advertiser DICK DANNER



35  
MORE AND MORE YEARS  
Brett  
Lithographing  
Company

354

art director SAUL BASS  
photographer TODD WALKER  
advertiser BRETT LITHOGRAPHING COMPANY



Doctors report on a  
recent medical discovery  
of vital importance to  
women who are dieting

**355**

*art director* GUSTAVE SIGRITZ  
*artist* AGNES POTTER LOWRIE  
*agency* MUMM, MULLAY & NICHOLS, INC.  
*advertiser* THE IRONSIDES COMPANY

● ART DIRECTORS CLUB MEDAL

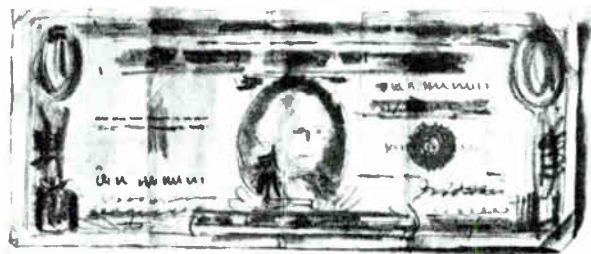
**356**

*art director* HERB LUBALIN  
*photographer* SOL MEDNICK  
*agency* SUDLER & HENNESSEY, INC.  
*advertiser* MORSE INTERNATIONAL, INC.





NEW YORK NEWS, 220 EAST 42<sup>ND</sup> STREET, NEW YORK 17, N. Y.



**357**

*art director* WORTH BRIGGS  
*artist* HOWARD STABIN  
*advertiser* NEW YORK DAILY NEWS

**358**

*art directors* STUART WILLIAMS, FRANK WAGNER  
*artist* ALBERT GAY  
*agency* SUDLER & HENNESSEY, INC.  
*advertiser* GEORGE A. BREON & COMPANY



DRAWING BY ALBERT GAY

*Physician-supervised conception control*

optimal method: *physical barrier plus chemical barrier*

optimal means: *flat spring diaphragm and jelly*



**LANTEEN<sup>®</sup>**

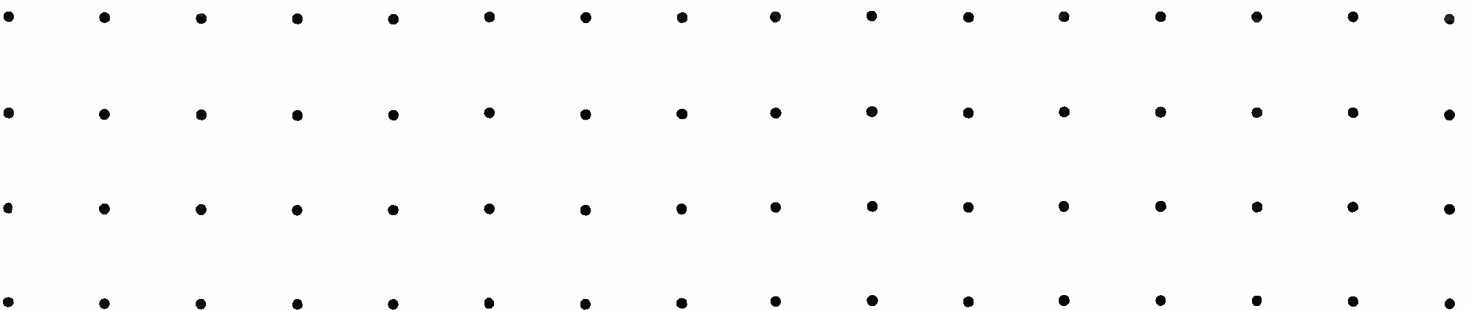
formula: Ricinoleic acid ..... 0.50%  
 Hexylresorcinol ..... 0.10%  
 Chlorothymol ..... 0.0077%  
 Sodium Benzoate and Glycerin in a Tragacanth base

Time-tested products for the most effective method



# museé des arts

Le Chien Andalou (1929) scenario by Bunel and Salvador Dali » Fog (1943) produced by Walt Disney for the bureau of aeronautics » **Glens Falls Sequence** (1946) produced by Douglas Crockwell Works of Calder (1950) photographed and directed by Herbert Matter » **Blacktop** (1952) directed by Charles and Ray Eames » » » There will be an exclusive showing of these films to members of the art department March 31 at 5:15, third floor.







**359**

*art director* ARTHUR HARRIS  
*artist* ARTHUR HARRIS  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* YOUNG & RUBICAM, INC.

■ AWARD FOR DISTINCTIVE MERIT

**360**

*art director* HERB LUBALIN  
*artist* ROY MCKIE  
*agency* SUDLER & HENNESSEY, INC.  
*advertiser* THE WM. S. MERRELL COMPANY



take the line of least resistance with the most irresistible line of little girl lingerie by style undies

they've told us... we want to tell you... about hundreds of letters from happy mothers... comments and compliments from satisfied buyers... they all add up and prove... that this is a line that is irresistible to the consumer (they buy and buy and come back for more) that is profitable and pleasing to the stores (they reorder and reorder) and is so complete that there is something here for everyone... in styles that delight the eye... in the finest fabrics on the market with the kind of detailing...trimming... workmanship that they've come to expect from style undies... this is the "New Look" line with the most depth... the widest coverage... so much variety... full sizing... above all down to earth pricing. Here are just a few styles from the finest... most complete collection ever presented...



**Striders**...twirls prettily in a Value bodice top, lace and beading trim, flared EVERGLAZE® cotton skirt with lace trim at hemline. White only. Sizes 1 to 3. Style 2307, \$10.75.



**Bills curtesy**... Nylon hairshirt slip with bodice of 40 denier nylon tulle, nylon net trim. Two flared skirt with nylon net overruffle with lace, ribbon beading and bows. White with pink trim or all White. Sizes 1 to 3. Style 7192, \$22.50. Available in 3R to 14 Slip and Petticoat



**her royal highness**... regal in her princess 2 goss slip of EVERGLAZE® cotton, lace beading and nylon net trim on neckline. Skirt has soft ruffle with beading. The back is shirred elastic for better fit. White. Sizes 3R to 12. Style 2527, \$15.75



**pretty picture**... a masterpiece with three tiered nylon tulle skirt and nylon tulle bodice set off at neckline with nylon shirred net and nylon net straps. White or Pink. Sizes 3R to 12. Style 7304, \$15.75.

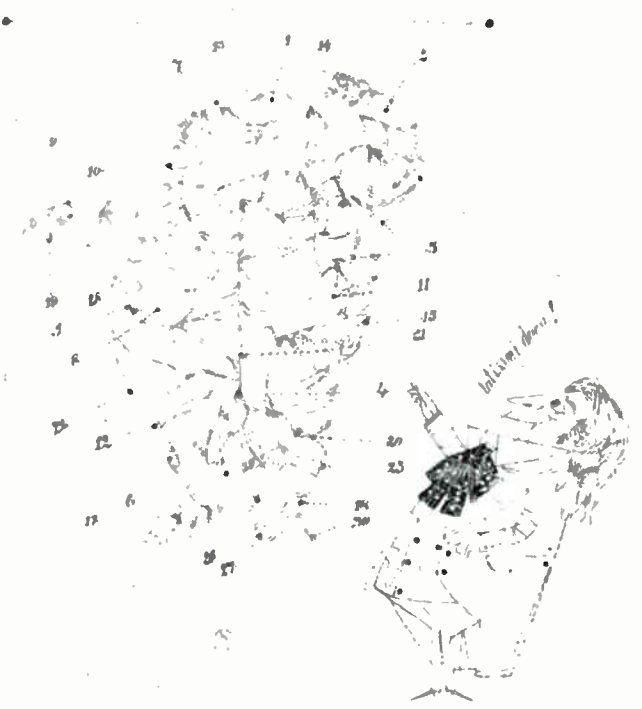


**gay lady**... swishing delightfully in a slip with nylon tulle skirt with two ruffles of lay net forming waistband. Nylon tulle top with lace ruching, beaded trim and lace straps. White. Sizes 3R to 14. Style 7118, \$30.00

**Little goddess**... as this slip with ruffled pink edge with ruffles and Blue Matching c



1974  
100 West 33rd St., New York 18, N. Y.



Like Grey knew anatomy...

COMART KNOWS PROMOTION!

Like the good doctor who authored the bible of the biceps, we realize it's often necessary to probe under the surface to get to the real meat of a subject. We are professionals at uncovering a publication's strong points — and strengthening its weak ones. Let us put muscles on your media messages.

361

art director ALFRED PELL  
artist MARILYN MACKLIN  
agency WILLIAMS ADVERTISING AGENCY  
advertiser STYLE UNDIES

362

art director WILLIAM BACKALENICK  
artist JEROME SNYDER  
advertiser COMART ASSOCIATES

363

art directors JOSEPH CARPINI, TONY SCHWARTZ  
artist JOSEPH CARPINI  
advertiser FOLKWAYS RECORD AND SERVICE CORP.

● ART DIRECTORS CLUB MEDAL



**Aggr and agice** - in the blue and white striped cotton. Trimmed with lace and ribbon. Size 4 to 14. Style 704. \$22.50



**White flannel** - and oh-so-bouncy in this nylon net look with tricot aplique panel and nylon tulle undershirt. Net over tulle and embroidered nylon net flounce. Trimmed with pink embroidered net. Size 4 to 14. Style 705. \$22.50



**Miss. merlot** - spreads her adorable slip of EYEGLAZE® cotton with exquisite embroidered bodice. Inc. hand ribbon beading and bow. Three tiered skirt with embroidered hemline. White. Size 4 to 14. Style 706. \$22.50



**Miss. gowns**... and so proudly showing off her EYEGLAZE® and coral printed broadcloth pajama. Striped jacket trimmed with solid pique pan collar and pockets. Solid broadcloth trousers. Too Pink, Aqua and Blue. Size 4 to 14. Style 704. \$22.50



**Miss. flirt** - and how charming she looks in this canvas of nylon elastic that doubles as her first bra with adjustable shoulder straps, elastic lace trim and bow on neck. The bottom flounce of nylon tricot. White. Size 4 to 14. Style 199. \$13.75. Available in girls' sizes 4 to 14.



**Miss. gowns** - reveals a peek-a-boo EYEGLAZE® cotton. All over embroidered eyelid bodice with ribbon beading, half elastic back and adjustable shoulder straps. White. Size 4 to 14. Style 2410. \$22.50

**Miss. flirt** - and how charming she looks in this canvas of nylon elastic that doubles as her first bra with adjustable shoulder straps, elastic lace trim and bow on neck. The bottom flounce of nylon tricot. White. Size 4 to 14. Style 199. \$13.75. Available in girls' sizes 4 to 14.

**Miss. gowns** - reveals a peek-a-boo EYEGLAZE® cotton. All over embroidered eyelid bodice with ribbon beading, half elastic back and adjustable shoulder straps. White. Size 4 to 14. Style 2410. \$22.50

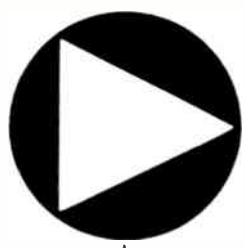
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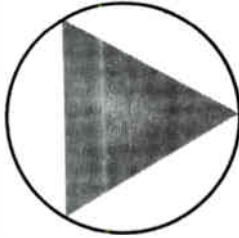
Bridgewater, So Dak  
November 9, 1950

Dear Sir:  
If you are interested in exchanging wires, 15 minutes, let me know.

If you like folk music, like cow-boy songs, and others, well that's what I do I play my own guitar & sing.

Let me know if you interested. If not than ignore this letter.  
Yours very truly,  
Erwin J. Walter

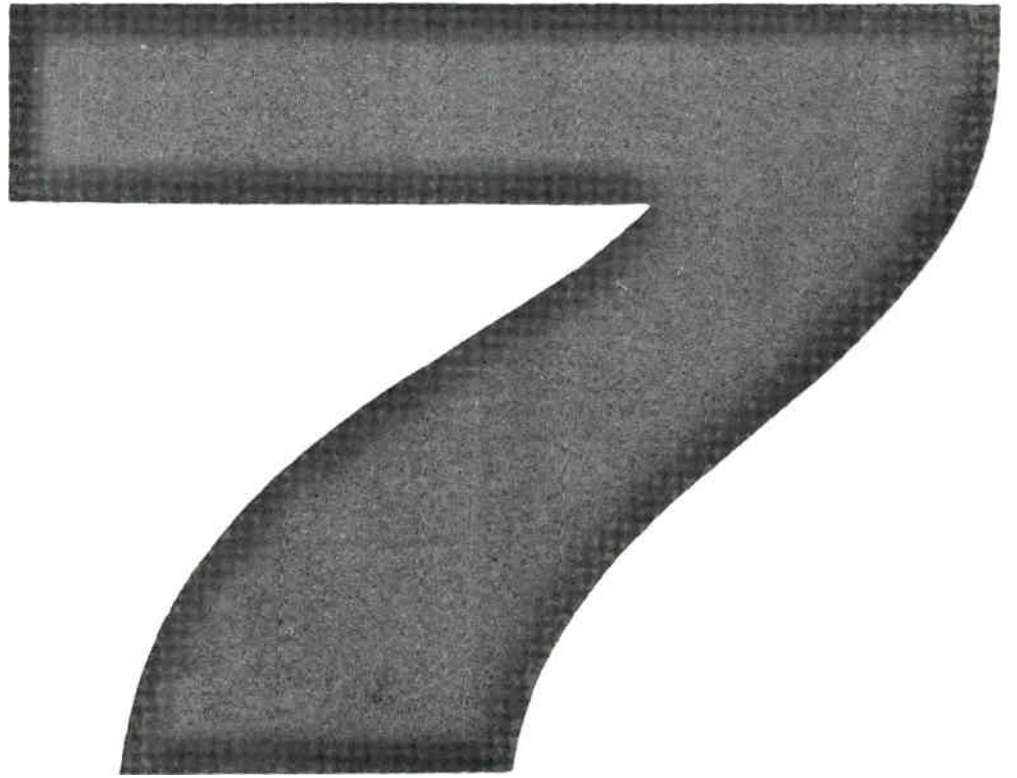




**"...this year's crop of winners...exciting television art"**



*TV panel discussion*



# Advertising and Editorial Art



# TELEVISION COMMERCIALS





**georg olden**

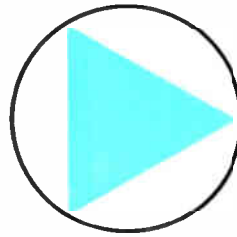
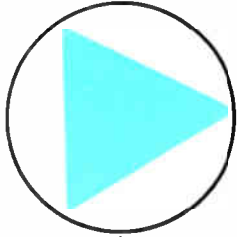
*director of graphic arts  
cbs television*

## **television art**

When television art made its bow in the Annual a scant six years ago, the judging of 59 entries, I am told, required a mere two days. This year a haggard but happy jury wound up in a shade under two weeks after wading through 647 entries to arrive at the following 43 exhibits. I don't really know whether or not they were happy but they should have been judging by the fruits of their labors. This year's crop of winners are unusually exciting television art. In nearly all exhibitions of this type great design, even "precious," art is abundant but one has grounds for breaking out the heralds and trumpets if a single real honest-to-goodness pace-setting departure is detected in any category. This year in television I feel there are no less than three. So that the reader shall not be deprived of the pleasure of discovering them for himself when he sees them "on air," they shall remain nameless.







**364**

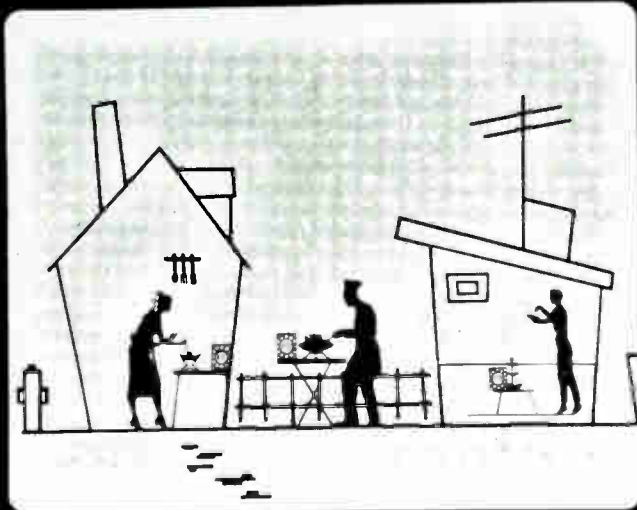
*art director* CHAUNCEY F. KORTEN  
*producer* BLAKE JOHNSON  
*agency* KENYON & ECKHARDT, INC.  
*advertiser* FORD MOTOR CO., LINCOLN DIVISION



**365**

*art director* S. ROLLINS GUILD  
*producer* ELLIOT UNGER ELLIOT  
*agency* McCANN-ERICKSON, INC.  
*advertiser* NATIONAL BISCUIT CO.

■ AWARD FOR DISTINCTIVE MERIT



**366**

*art director* ROBERT DAVIS  
*producer* M.P.O. PRODUCTIONS INC.  
*agency* OGILVY, BENSON & MATHER, INC.  
*advertiser* HELENA RUBENSTEIN

**367**

*art director* DAN CONTENT  
*producer* AUDIO PRODUCTIONS  
*photographer* VICTOR LUKENS  
*agency* BENTON & BOWLES, INC.  
*advertiser* PROCTER & GAMBLE—CAMAY



**368**

*art director* RICHARD REINS  
*producers* WALT DISNEY, WILLARD SMITH  
*photographer* WALT DISNEY STUDIOS  
*agency* BROOKE, SMITH,  
FRENCH & DORRANCE (DETROIT)  
*advertiser* HUDSON MOTOR CO.



**369**

*art director* DIRK CONTENT  
*producer* STUDIO CITY TELEVISION  
PRODUCTIONS INC.  
*photographer* JACK RUSSELL  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GOODYEAR RUBBER CO.



**370**

*art director* S. ROLLINS GUILD  
*producer* CARAVEL FILMS, INC.  
*agency* McCANN-ERICKSON, INC.  
*advertiser* NATIONAL BISCUIT (LORNA DOONE)



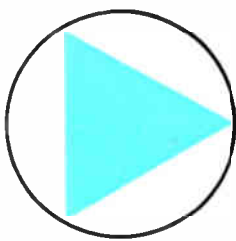


**371**

*art directors* JOHN HUBLEY, LEO LANGLOIS  
*producer* STORBYBOARD, INC.  
*artist* ABT HABBITT  
*agency* MAXON, INC.  
*advertiser* H. J. HEINZ CO., WORCESTERSHIRE SAUCE

● ART DIRECTORS CLUB MEDAL





**372**

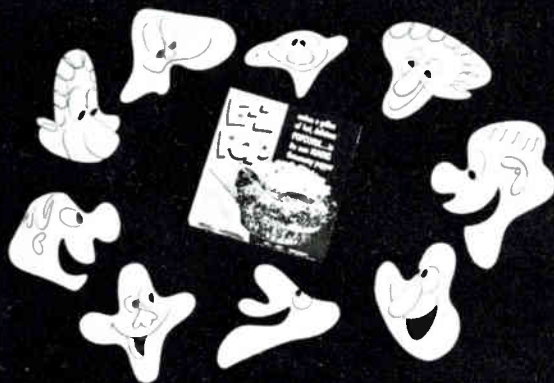
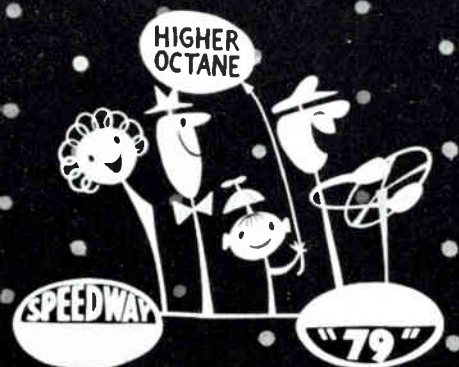
*art director* JOHN HUBLEY  
*producer* STORYBOARD, INC.  
*artists* EMERY HAWKINS, ARNOLD GILLESPIE  
*agency* W. B. DONER AND COMPANY  
*advertiser* SPEEDWAY PETROLEUM CO.

■ AWARD FOR DISTINCTIVE MERIT

**373**

*art director* JOHN HUBLEY  
*producer* STORYBOARD, INC.  
*artists* ART HABBITT, PAUL JULIAN  
*agency* W. B. DONER AND COMPANY  
*advertiser* FEINGENSON BROS.

■ AWARD FOR DISTINCTIVE MERIT



**374**

*art director* JOHN HUBLEY  
*producer* STORYBOARD, INC.  
*artist* STAN WALSH  
*agency* W. B. DONER AND COMPANY  
*advertiser* TOP POP PRODUCTS, E-Z POP POPCORN

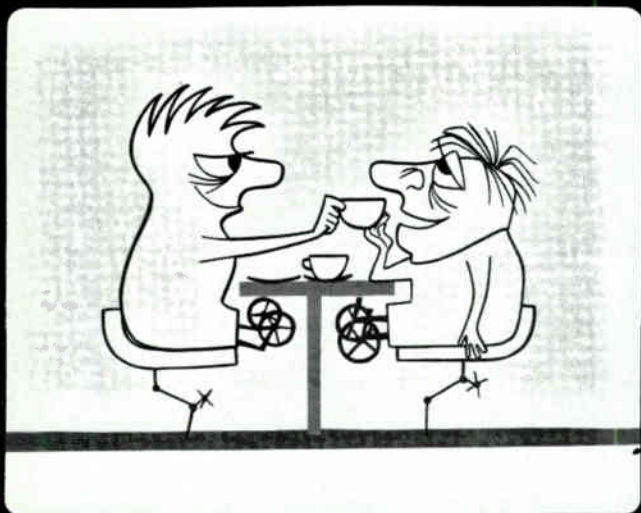


**375**

*art directors* JOHN H. BAXTER, JOHN H. WILLMARTH  
*producer* FIVE-STAR PRODUCTIONS  
*agency* EARLE LUDGIN & COMPANY  
*advertiser* McLAUGHLIN'S INSTANT COFFEE

**377**

*art directors* JOHN HUBLEY, BOB GUIDI  
*producer* STORYBOARD, INC.  
*artist* BILL MELENDEZ  
*agency* J. WALTER THOMPSON CO.  
*advertiser* FORD DEALERS ASSOCIATION OF SOUTHERN CALIFORNIA



**376**

*art directors* ROBERT O. BACH, NORMAN TATE  
*producer* STORYBOARD, INC.  
*artists* BOB GUIDI, STAN WALSH  
*agency* N. W. AYER & SON, INC.  
*advertiser* HILLS BROS. COFFEE, INC.





**378**

*art directors* LEO SALKIN, NORM FERGUSON  
*producers* STEPHEN BOSUSTOW,  
UNITED PRODUCTIONS OF AMERICA  
*photographer* JACK ECKES  
*agency* GARDNER ADVERTISING COMPANY  
*advertiser* GROVE LABORATORIES, BROMO QUININE

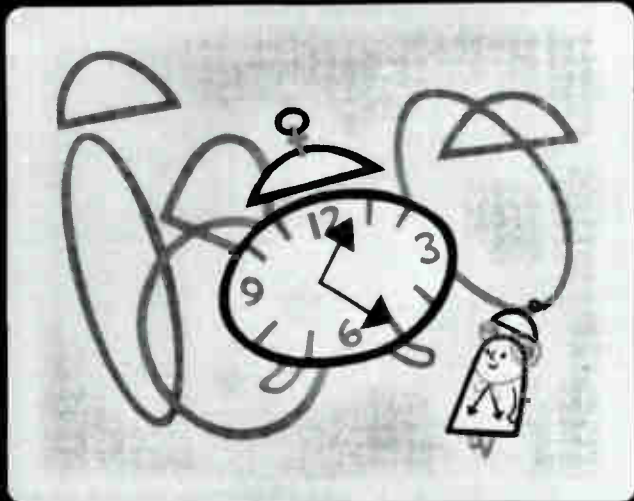
**379**

*art directors* BOB GUIDI, JOHN HUBLEY  
*producer* STORYBOARD, INC.  
*artist* C. L. HARTMAN  
*agency* CHARLES R. STUART  
*advertiser* BANK OF AMERICA, NATIONAL TRUST & SAVINGS



**380**

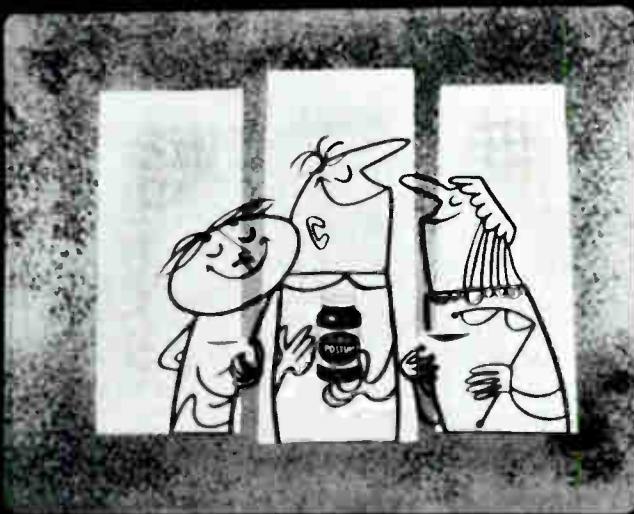
*art director* WILLIAM T. HURTZ  
*producer* SHAMUS-CULIHANE PRODUCTIONS  
*agency* CARSON-ROBERTS  
*advertiser* MITCHELL BEER



**381**  
*art directors* GENE DEITCH, JACK SIDEBOTHAM  
*producer* UNITED PRODUCTIONS OF AMERICA  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* GENERAL FOODS, JELLO INSTANT PUDDING

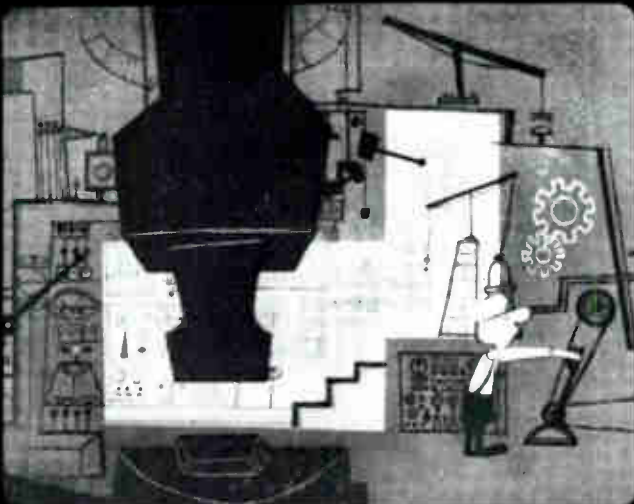
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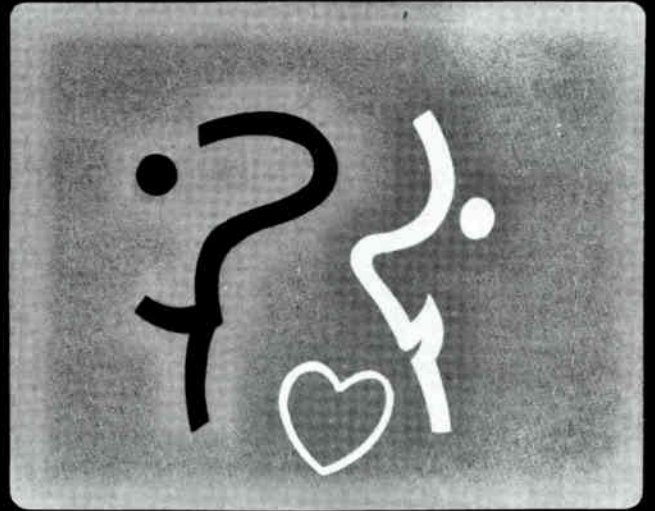
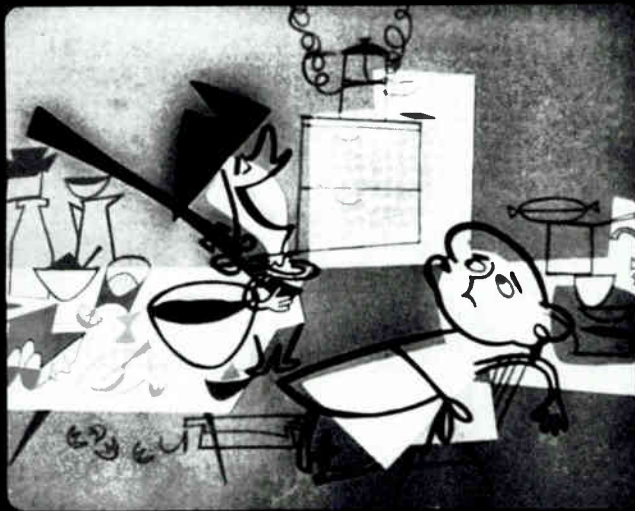
**382**  
*art director* MARVIN KUNZE  
*producer* RAY PATIN  
*artist* FRED MADISON  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* POSTUM



**383**  
*art director* MARVIN KUNZE  
*producer* STORYBOARD, INC.  
*artists* C. L. HARTMAN, STAN WALSH  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* PIELS BEER

**384**  
*art director* LAWRENCE BERGER  
*producer* UNITED PRODUCTIONS OF AMERICA  
*agency* BATTEN, BARTON, DURSTINE & OSBORN, INC.  
*advertiser* PAL BLADES





**385**

*art director* JACK SIDEBOTHAM  
*producer* UNITED PRODUCTIONS OF AMERICA  
*artist* GENE DEITCH  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* MINIT MAN FROSTING

**386**

*art directors* JACK SIDEBOTHAM, GENE DEITCH  
*producer* UNITED PRODUCTIONS OF AMERICA  
*artist* GENE DEITCH  
*agency* YOUNG & RUBICAM, INC.  
*advertiser* ELGIN WATCH CO.

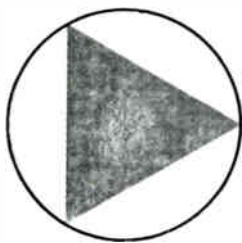


**387**

*art directors* ALEX ANDERSON, DAVE BASCOM, SAM HOLLIS, DAN BONFIGLI  
*producer* TV SPOTS  
*agency* GUILD, BASCOM & BONFIGLI ADVERTISING  
*advertiser* ROSEFIELD PACKING COMPANY—SKIPPY PEANUT BUTTER

● ART DIRECTORS CLUB MEDAL





**388**

*art director* S. ROLLINS GUILD  
*producer* T. V. GRAPHICS  
*animation director* KEN WALKER  
*agency* McCANN-ERICKSON, INC.  
*advertiser* NATIONAL BISCUIT CO. (RITZ)

**389**

*art director* GEORG OLDEN  
*producer* DEPICTO FILMS  
*artist* WILLIAM BUNCE  
*agency* COLUMBIA BROADCASTING SYSTEM TV  
*advertiser* WCBS-TV NEW YORK

**390**

*art director* WILLIAM R. DUFFY  
*producer* TELEVISION MAT SERVICE INC.  
*artist* RAYM ASSOCIATES, INC.  
*agency* McCANN-ERICKSON, INC.  
*advertiser* CHRYSLER CORP., CHRYSLER DIVISION

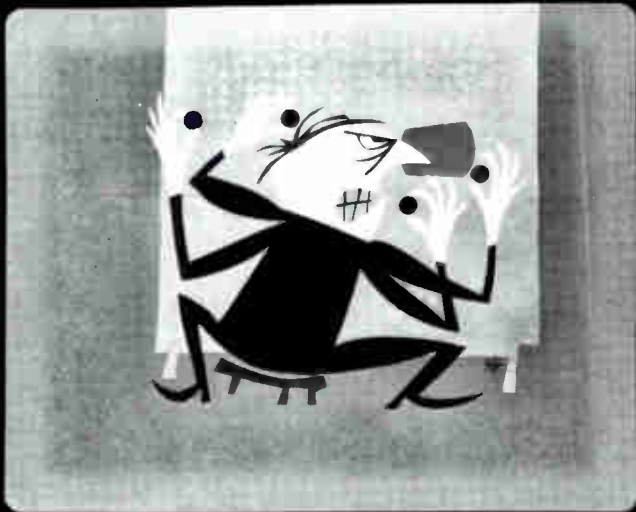
■ AWARD FOR DISTINCTIVE MERIT

**391**

*art director* HERB LUBALIN  
*producer* FRED POLANGIN  
*artist* GERRY GERSTEN  
*agency* TED BATES & COMPANY  
*advertiser* CBS COLUMBIA

**392**

*art director* LAWRENCE BERGER  
*producer* FILM GRAPHICS  
*agency* BATTEN, BARTON, DURSTINE & OSBORN, INC.  
*advertiser* SCHAEFER BREWING CO.



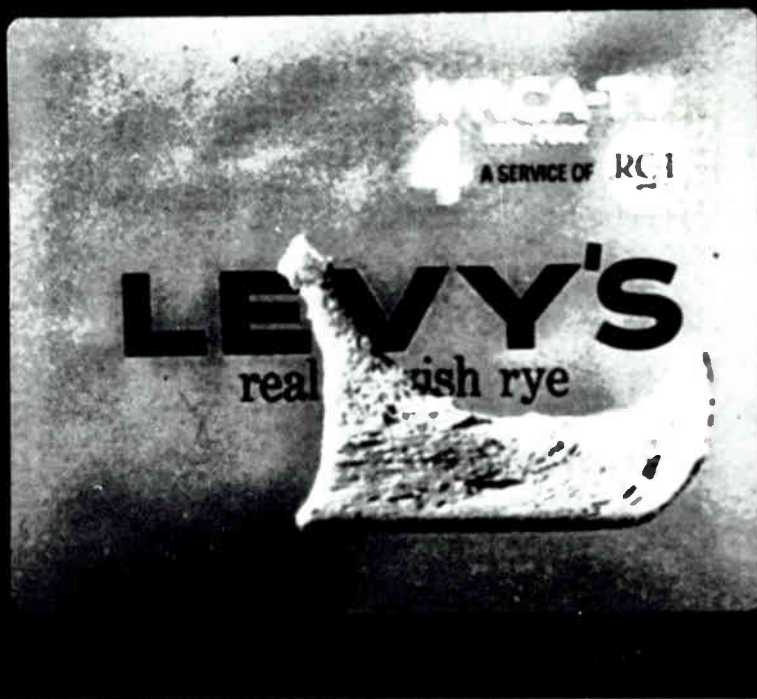
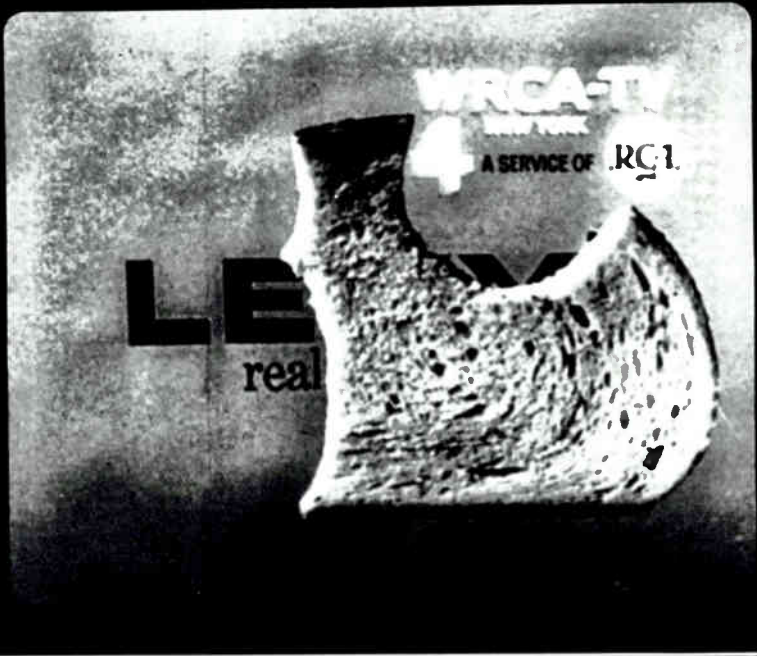
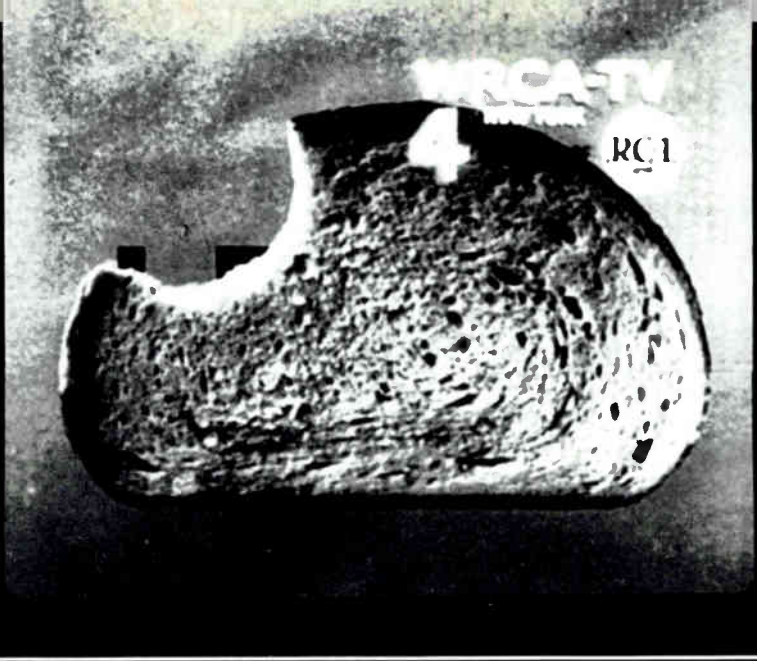
for  
real  
enjoyment

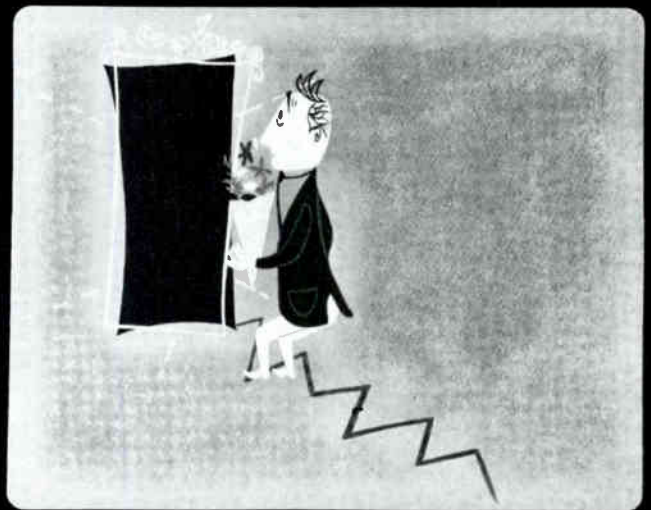
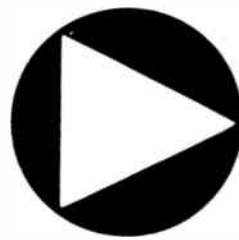
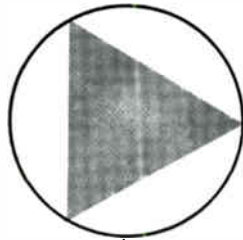
WRCA-TV  
4 NEW YORK  
A SERVICE OF



**393**

*art director* ROBERT GAGE  
*producer* FILMWRIGHT PRODUCTIONS, INC.  
*photographer* BURGI CONTNER  
*agency* DOYLE DANE BERNBACH, INC.  
*advertiser* HENRY S. LEVY & SON, INC.





**394**  
*art director* GENE DEITCH  
*producer* UNITED PRODUCTIONS OF AMERICA  
*artists* LU GUARNIER, FRED CRIPPEN  
*agency* DANCER-FITZGERALD-SAMPLE  
*advertiser* BAB-O

**395**  
*art director* GENE DEITCH  
*producer* UNITED PRODUCTIONS OF AMERICA  
*artists* CHRIS ISHII, LU GUARNIER  
*agency* KENYON & ECKHARDT, INC.  
*advertiser* MENNEN



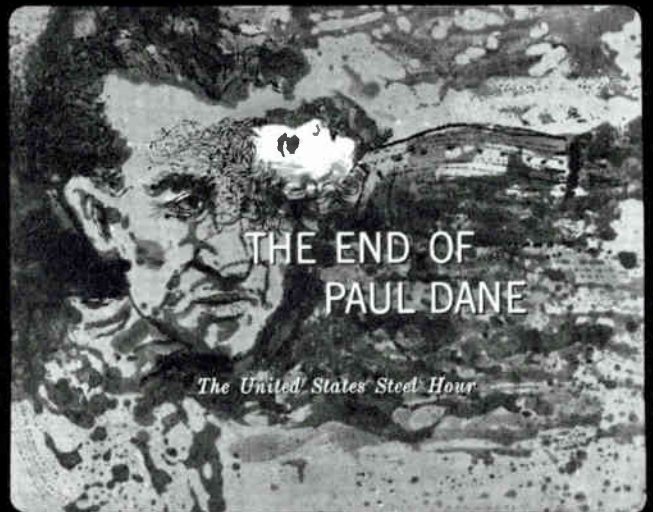
**396**

*art director* ANDREW ROSS  
*artist* BYRON GOTO  
*agency* ABC TELEVISION NETWORK  
*advertiser* ABC TELEVISION NETWORK

**397**

*art director* ANDREW ROSS  
*artist* BYRON GOTO  
*agency* ABC TELEVISION NETWORK  
*advertiser* UNITED STATES STEEL HOUR

■ AWARD FOR DISTINCTIVE MERIT

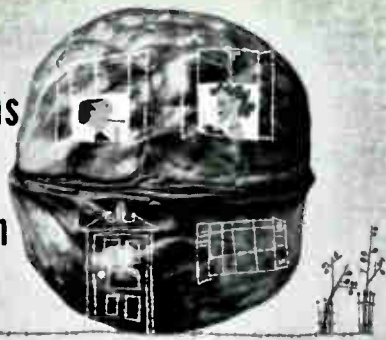


**398**

*art director* GEORGE OLDEN  
*producer* COLUMBIA BROADCASTING SYSTEM TV  
*artists* THIRTY ARTISTS  
*advertiser* CBS STUDIO ONE

■ AWARD FOR DISTINCTIVE MERIT

Burns  
and  
Allen



CBS TELEVISION

399

*art director* GEORG OLDEN  
*producer* NATIONAL STUDIOS  
*artist* ELEANOR BUNIN  
*advertiser* COLUMBIA BROADCASTING SYSTEM TV

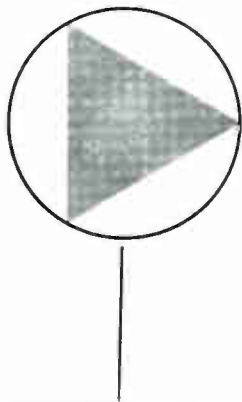
400

*art director* GEORG OLDEN  
*producer* COLUMBIA BROADCASTING SYSTEM TV  
*artist* ALBERT KAYTOR  
*advertiser* COLUMBIA BROADCASTING SYSTEM TV



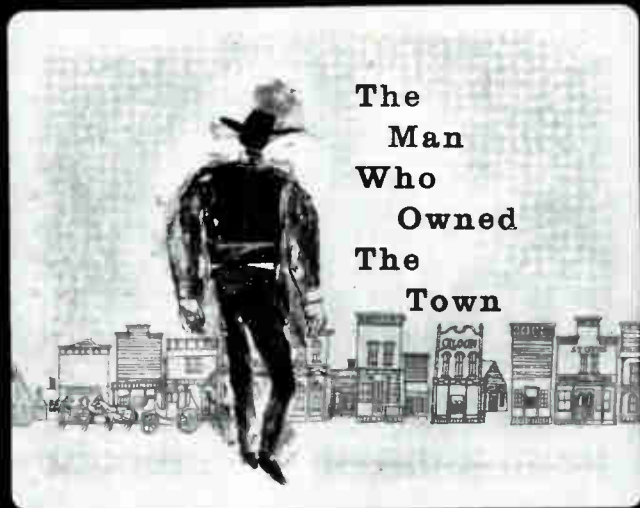
*Beat the Clock*

CBS  
Television



CRIME IN  
the STREETS

THE ELGIN CLUB



The  
Man  
Who  
Owned  
The  
Town

**402**

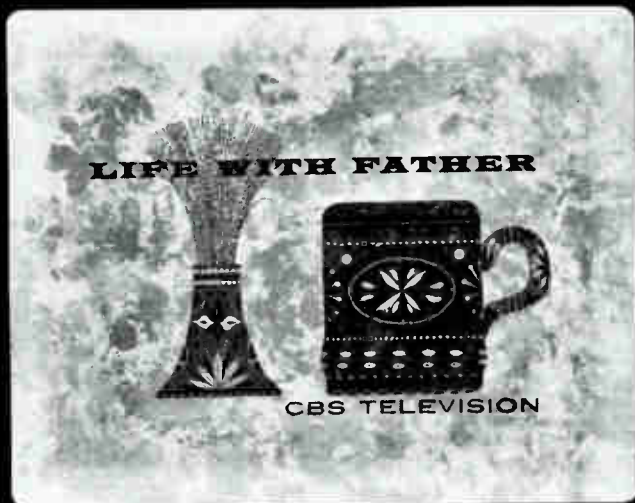
*art director* GEORGE OLDEN  
*producer* COLUMBIA BROADCASTING SYSTEM TV  
*artist* JAMES CARAWAY  
*advertiser* CBS STUDIO ONE

**403**

*art director* GEORGE OLDEN  
*producer* COLUMBIA BROADCASTING SYSTEM TV  
*artist* JASON KIRBY  
*advertiser* COLUMBIA BROADCASTING SYSTEM TV

**401**

*senior graphic artist* HY BLEY  
*producer* NATIONAL STUDIOS  
*agency* ABC TELEVISION NETWORK  
*advertiser* ABC TELEVISION NETWORK



LIFE WITH FATHER

CBS TELEVISION



**404**

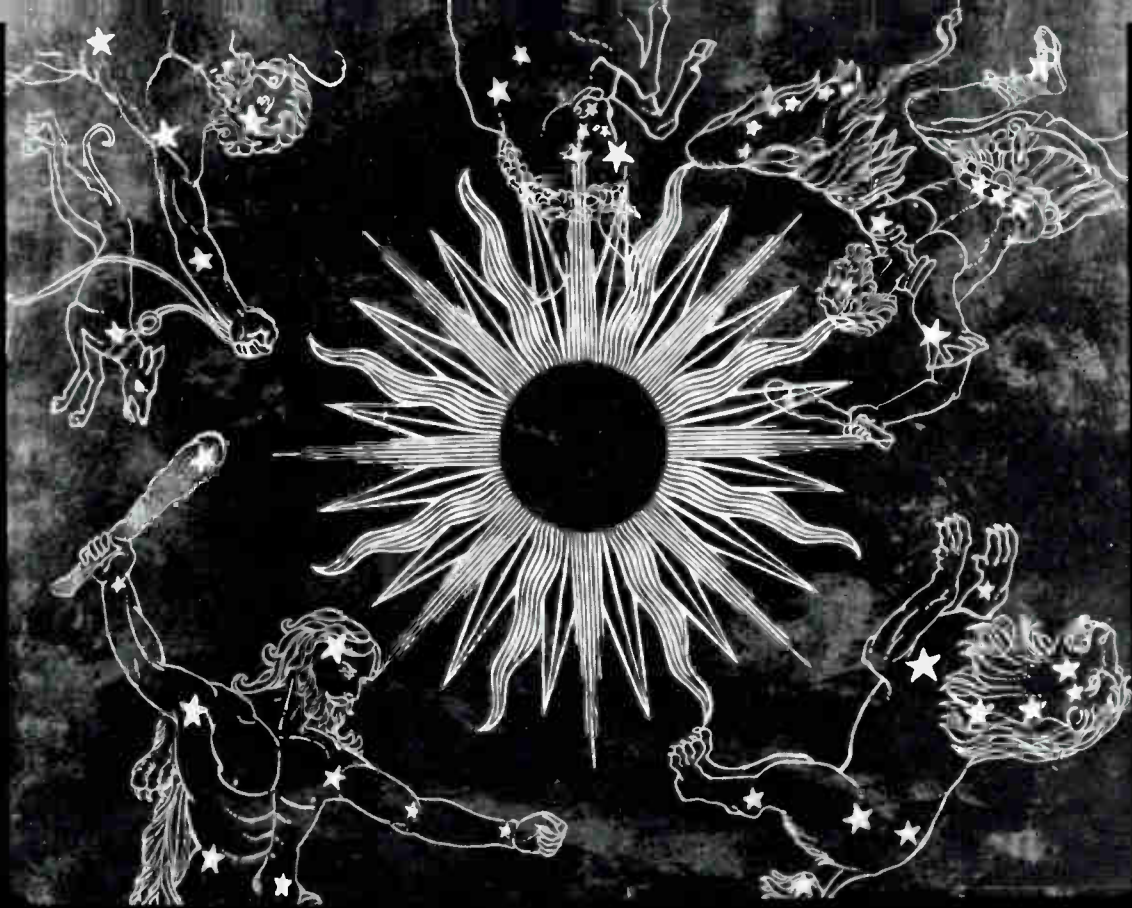
*art director* S. ROLLINS GUILD  
*producer* UNITED PRODUCTIONS OF AMERICA  
*animation director* GENE DEITCH  
*agency* McCANN-ERICKSON, INC.  
*advertiser* NATIONAL BISCUIT CO.

■ AWARD FOR DISTINCTIVE MERIT



**405**

*art director* WILLIAM R. DUFFY  
*producer* TELEVISION MAT SERVICE INC.  
*artist* RAYM ASSOCIATES INC.  
*agency* McCANN-ERICKSON, INC.  
*advertiser* MENNEN CO.

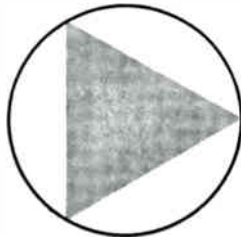


**406**

*art director* GENE DEITCH  
*producer* UNITED PRODUCTIONS OF AMERICA  
*artists* CHRIS ISHII, JACK GOODFORD  
*advertiser* FORD FOUNDATION-RADIO TV WORKSHOP

**THE END**

# art directors club of



**a**  
 RICHARD S. ACKERMAN  
 GEORGE C. ADAMS\*  
 M. F. AGHA  
 CLARK AGNEW  
 AL ALLARD  
 JEWETT ALLEN  
 ALFRED A. ANTHONY  
 JULIAN M. ARCHER  
 MERLE ARMITAGE  
 GORDON C. AYMAR

**b**  
 RICHARD F. BACH  
 WARD S. BADMAN  
 HUGH BAILEY  
 FRANK BAKER  
 STEPHEN BAKER  
 PAUL J. BARBUTO  
 DON BARRON  
 MATTHEW HENRY BASILE  
 RUDI BASS  
 RUFUS A. BASTIAN  
 LEN BASTRUP  
 CHARLES BAUER, JR.  
 ROLAND L. BAUM\*  
 CECIL BAUMGARTEN  
 LESTER BEALL  
 CHARLES W. HECK, JR.\*  
 WOLFGANG BECK  
 HAL JOHNS BENSON\*  
 LAURENCE KEY BENSON\*  
 PARK BERRY  
 JOSEPH BINDER  
 JAMES BIRNIE, JR.\*  
 JAMES D. BISHOP  
 ROBERT H. BLATTNER  
 ROBERT BLEND  
 DAVID S. BLOCK  
 ARTHUR T. BLOMQUIST  
 ROBERT W. BODE  
 GEORGE WARREN BOOTH  
 PHILLIPS D. BOOTH\*  
 JOHN MILNE BOOTHROYD\*  
 JAMES C. ROUDREAU  
 HAROLD A. ROWMAN  
 WILLIAM R. BOWMAN  
 DOUGLAS BOYD  
 SIMEON BRAGUIN  
 FRED J. BRAUER  
 EDWARD J. BRAVO  
 FRANCIS BRENNAN  
 WILLIAM P. BROCKMEIER  
 MARC BRODY  
 DEE CARLTON BROWN\*  
 BERNARD BRUSSEL-SMITH  
 WILLIAM H. BUCKLEY  
 WALTER J. BUDD  
 CARL BURGER  
 HERMAN F. BURNS\*  
 WILL BURTIN  
 ROD BUTTERWORTH

**c**  
 J. H. CAHALIN  
 EARNEST ELMO CALKINS  
 JOSEPH CAMPANARO  
 STUART CAMPBELL  
 JEAN CARLU  
 PAUL CARLYLE

HENRY J. CASTELLO  
 PAUL B. CAVANAGH\*  
 C. EDWARD CERULLO  
 JOHN V. CHERRY  
 WILLIAM O. CHESSMAN  
 CHRISTIAN G. CHRISTENSEN  
 LEO CHRISTLE  
 JAMES E. CLARK, JR.  
 JOSEPH A. CLARK  
 RENÉ CLARKE  
 MAHLON A. CLINE  
 CARL COBBLEDICK  
 CHARLES T. COINER\*  
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 W. ARTHUR COLE  
 BENJAMIN F. COLLINS\*  
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 W. GLENN COOPER\*  
 ROBERT W. COWAN  
 DEAN COYLE  
 FREEMAN CRAW  
 GEORGE R. CROLL  
 JOHN H. CURRIE, JR.  
 RUDOLF CZUFIN\*

**d**  
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 ROYAL DADMUN\*  
 WILLIAM F. DAHLMANN  
 W. FREELAND DALZELL  
 NAT DANAR  
 HERBERT L. DAUGHERTY  
 LUIS DAUSSA  
 DAVID DAVIDIAN  
 ERIC DE KOLB  
 JOSEPH R. DEL SORBO  
 DON DE MARCO  
 PETER E. DENARDO  
 FLORIAN R. DEPPE\*  
 MICHELE DE SANTIS  
 DONALD DESKEY  
 EDWARD P. DIEHL  
 VINCENT DI GIACOMO  
 ROCCO DI MARCO\*  
 KENWOOD DIXON  
 GERALD DOE  
 PETER DONALD  
 LOUIS N. DONATO  
 HECTOR A. DONDERI  
 ALBERT DORNE  
 HENRY DRAVNEEK  
 EARLE A. DREWRY  
 WILLIAM DUFFY  
 VINCENT J. DUNN  
 RUDOLPH DUSEK

**e**  
 HENRY EASTLAND  
 EDWIN EBERMAN  
 BERNARD ECKSTEIN  
 PETER EDGAR  
 JAMES PARK ELLIOTT  
 RALPH ELLSWORTH  
 WALLACE W. ELTON  
 FRANK ELTONHEAD  
 ROBERT J. C. ENGEL  
 GEORGE D. ERREN  
 SUREN ERMOYAN  
 LOUIS-MARIE EUDE

**f**  
 GEORGE M. FAILES  
 CHARLES FALDI  
 GUNNARD H. FAULK  
 JACK FEATHERSON  
 LEONARD FELLOWS  
 MICHAEL FENGA  
 EDWARD LEE FISCHER  
 CHARLES K. FITZPATRICK  
 JAMES R. FLORA  
 J. WALTER FLYNN  
 JAMES K. FOGLEMAN  
 ROBERT FOSTER  
 CHARLES J. FREERICKS  
 ERNEST FREY  
 L. W. FROHLICH

**g**  
 ROBERT GAGE  
 EDWARD GAMBALE  
 JOSEPH T. GAUSS  
 ALBERTO P. GAVASCI  
 DONALD GELB  
 WALTER B. GEOGHEGAN  
 CARL H. GEORGI  
 EDWIN A. GEORGI  
 JOSEPH GERING\*  
 JOE GEYER  
 RICHARD B. GILLIS  
 GEORGE GIUSTI  
 WALTER GLENN  
 SEYMOUR R. GOFF  
 JUKE GOODMAN  
 ED GRAHAM  
 JOSEPH GRONER  
 WALTER GROTZ  
 CHARLES GRUEN  
 NELSON GRUPPO  
 GERARD GUARCH  
 LURELLE V. A. GUILD  
 ARTHUR L. GUPTILL

**h**  
 ROBERT H. HACK  
 SYD HAHNER  
 WALLACE F. HAINLINE  
 A. HALPERT  
 THURLAND HANSON\*  
 HENRY MITCHELL HAVEMEYER  
 ARTHUR HAWKINS, JR.  
 ELDRIDGE D. HEDGES  
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 JAMES D. HERBERT\*  
 IRA HERRICK  
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 JOHN J. HILL, JR.  
 LEJAREN Å HILLER  
 A. RUSSELL HILLIER  
 GRANT I. HIPWELL  
 FRANK HOCTOR  
 HOYT HOWARD  
 A. M. HUNTINGTON\*  
 ALLEN F. HURLBURT

**i**  
 HOWARD C. IMHOFF  
 WILLIAM A. IRWIN

## J

EDWARD G. JACCOMA  
JOHN JAMISON  
HARRY JANSON  
ROLF JENSEN  
JOHN B. JOHNSON  
PEIRCE JOHNSON  
BOB JONES  
ROBERT A. JONES  
ROGER JOSLYN

## K

GEORGE O. KALMAR  
M. R. KAUFMANN  
LESLIE MICHAEL KAY  
TOM S. KEIL  
AMBROSE J. KENNEDY  
NORMAN KENT  
MYRON W. KENZER  
JOHN KIELY  
CLE KINNEY  
FRANK E. KNIGHT  
WILLIAM KNUDSEN  
WILLIAM KOLLIKER  
OSCAR KRAUSS  
GEORGE KRIKORIAN

## L

ABRIL LAMARQUE  
PAUL R. LANG  
ORESTES S. LAPOLLA  
JOHN J. LARKIN  
ELMER LASHER  
W. STUART LEECH  
ACY R. LEHMAN  
JAMES J. LEINDECKER  
ANDREW LESSIN  
ALEXANDER LIBERMAN  
REEVE LIMEBURNER  
BERT W. LITTMANN  
FRANK A. LIVINGSTON, JR.  
RICHARD LOCKWOOD  
LESTER JAY LOH  
JACK LOHMAN  
JACK G. LONG  
WILLIAM L. LONGYEAR  
ARTHUR T. LOUGEE\*  
FRED LUDEKENS\*  
OSCAR LUNDEN  
LAURENCE LUSTIG

## M

EDMUND MAREIN  
BRUCE J. MARENCO  
AL MARSHALL  
RAYMOND M. MARTIN  
JAMES A. MATHIEU  
C. B. MAYSHARK\*  
ANTHONY T. MAZZOLA  
LOUIS MENNA  
CALVIN MERRICK  
WILLIAM MESSERSCHMIDT  
EUGENE MILBAUER  
CHARLES F. MILLER  
BEAVEN W. MILLS  
PHILIP T. MITCHELL  
EDWARD F. MOLYNEUX  
JAMES L. MONLEY  
KENNETH E. MORANG\*  
WM. R. MORRISON  
THOMAS THROCK MORTON

LESTER A. MOSER  
TOBIAS MOSS  
EDWARD F. MOTTERN  
NORMAN B. MULLENDORE  
JACOB A. MUNCH\*  
NICKOLAS MURAY  
GERALD M. MUSCOTT  
BYRON J. MUSSER  
RALPH MUTTER  
LLOYD B. MYERS\*  
ROBERT McCALLUM  
CHARLES E. McCURDY  
JOHN T. McGOVERN  
IRWIN McKOY  
THOMAS F. McMANUS

## N

THOMAS NEARY  
JOE H. NEEBE  
ANDREW K. NELSEN  
JEROME S. NIDLETTE  
WALTER K. NIELD  
ERIK NITSCHKE  
VERNE NOLL  
HERBERT R. NOXON

## O

WM. ORERHARDT  
HARRY F. O'BRIEN  
GEORG OLDEN  
ERNEST M. OLSEN  
LAWRENCE OLSON  
GARRETT P. ORR  
NILS OSTBERG  
SYDNEY OXBERRY

## P

TONY PALAZZO  
PAUL E. PARKER, JR.  
WILLIAM PAXTON\*  
JOHN PETER  
WALTER R. PETERS  
JACK LIONEL PFEIFFER  
JOSEPH B. PLATT  
ROBERT PLISKIN  
WILLIAM T. POMPILIO  
J. ERWIN PORTER\*  
NATHANIEL POUSETTE-DART  
CARL F. PRIBUS  
DANIEL J. PURFIELD

## Q

TOM QUINN

## R

PAUL RAND  
SHELDEN REED  
WM. H. REINHARDT  
EDWARD RETHORN  
PAUL D. REUSCH  
KING RICHI  
EDWIN C. RICOTTA  
FRANC RITTER  
HERBERT ROAN  
ALEXANDER WILLIAM ROBBIE  
BRUCE E. ROBERTS  
EDWIN A. ROBERTS  
FREDERICK H. ROBERTS  
JAMES CAMPBELL ROBERTSON\*  
GEORGE ROCHE

HARRY ROCKER  
JULIAN ROCKMORE  
HARLOW ROCKWELL  
LEONARD A. ROMAGNA  
PAUL ROMAN  
LESTER RONDELL  
MORRIS L. ROSENBLUM  
RICHARD ROSS  
ARNOLD ROSTON  
JACK ROTHMAN  
HENRY N. RUSSELL  
DONALD RUTHER  
RUSSELL F. RYPSAM

## S

EVERETT W. SAHRBECK  
LEONARD A. ST. LOUIS\*  
GEORGE SAMERJAN  
TED SANDLER  
HANS SAUER  
EDWIN C. SAUTER\*  
BERNARD SAXON  
RICHARD F. SCHMIDT  
WILLIAM H. SCHNEIDER  
RICHARD SCHRODER  
BARNEY SCHULTZ  
FRANK R. SCOPPA  
HOWARD SCOTT  
RALPH H. SEBERHAGEN  
MARK SEELEN  
ARTHUR SELLER  
FRED SERGENIAN  
WILLIAM SERIO  
GEORGE SHEALY  
WILLIAM SHELDON  
CHARLES SILVER  
JOHN A. SKIDMORE  
JACK SKOLNIK  
WILBUR SMART  
EDMUND J. SMITH  
FREDERICK A. SMITH  
GEORGE L. SMITH  
JACK J. SMITH  
LANN B. SMITH  
PAUL SMITH  
ROBERT SHERRICK SMITH  
ROGER McELHONE SMITH  
ROLLIN C. SMITH  
MICHAEL J. SMOLLIN  
ALEX D. SNIFFEN  
CARL R. SODI  
ALAN M. SOLOWAY  
BEN SPIEGEL  
WILLIAM MCK. SPIERER  
HARVEY A. SPOONER  
ROY F. SPRETER  
LEE J. STAHL  
KARSTEN STAPELFELDT  
ALEXANDER STAUF  
WILLIAM B. STEIN  
ALFRED B. STENZEL  
ROBERT K. STEPHENS  
MARTIN STEVENS  
WALTER STOCKLIN\*  
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LOREN B. STONE  
ROBERT WILSON STONE  
OTTO STORCH  
WILLIAM STROSAHL  
LADISLAV SUTNAR

J. GILBERT SUTTON  
CLARENCE SWITZER  
LOUIS SZALAY

## T

SALVATORE J. TAIBBI  
HAROLD D. TANNAR  
MELCON TASHIAN  
NORMAN TATE  
LOUIS THOMMES  
BRADBURY THOMPSON  
SEYMOUR THOMPSON  
ROY W. TILLOTSON  
JOHN HEPBURN TINKER  
GILBERT TOMPKINS  
HUBERT F. TOWNSEND  
IRVING TRABICH  
VICTOR TRASOFF  
ADOLPH TREIDLER  
VINCENT TROTTA  
FREDERICK TRUCHSESS  
J. ROBERT TRUMBBAUER\*  
ROBERT J. TUCKER  
CHARLES W. TUDOR  
EDWARD TURANO

## U

DEANE UPTEGROVE

## V

ANTHONY J. VACCARI  
WALTER VAN BELLEN  
ERNEST VANDA  
ROBERT VELDE  
KURT H. VOLK

## W

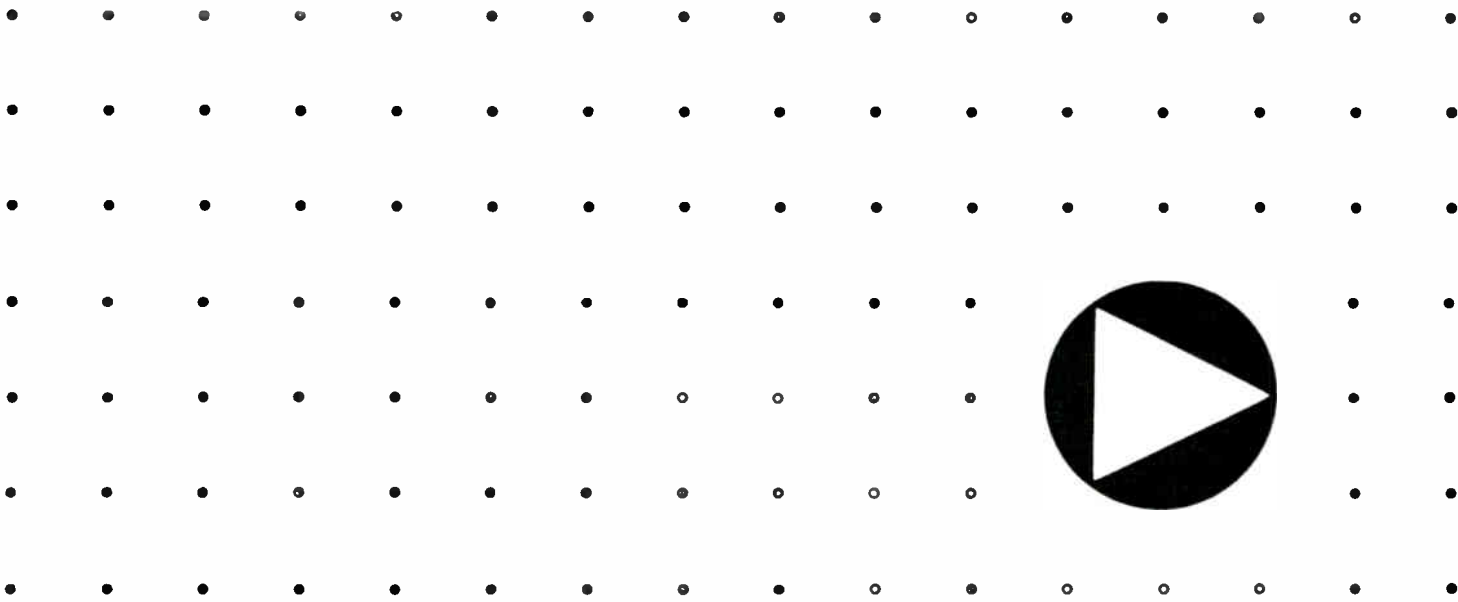
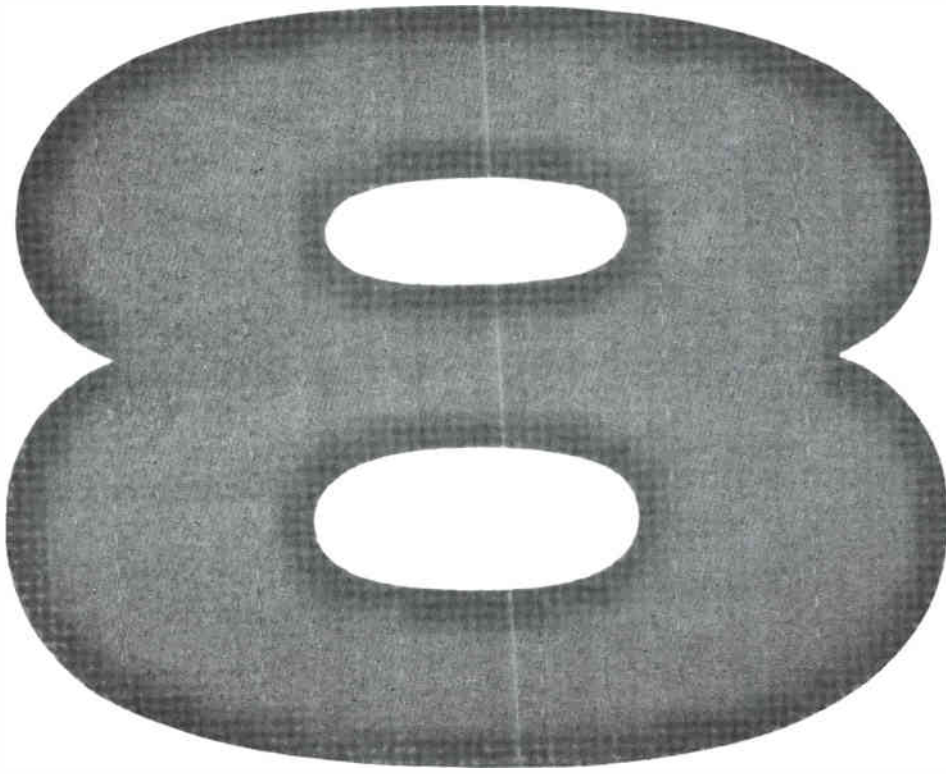
EDWARD R. WADE  
WALTER A. WAGENER  
JOSEPH O. WALLACE  
EVERETT WALSH  
RICHARD J. WALSH, SR.  
JOHN WEDDA\*  
TYCHO R. WEIL  
ABBOT A. WEISBORD  
ARTHUR WEITHAS  
GEORGE A. WELCH\*  
SIDNEY A. WELLS\*  
ROBERT WEST  
NED WHEATON  
JERE H. WHITEHEAD  
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GORDON M. WILBUR\*  
KIRK C. WILKINSON  
FRANK CHAPMAN WILLIAMS\*  
RICHARD D. WILLIAMS\*  
GEORGES WILMET\*  
RONALD L. WILSON  
EDMUND WITALIS  
RICHARD H. WOOLFOLK

## Y

FRANK YELINEK  
ROBERT W. YOUNG

## Z

JACK ZASORIN  
THEODOR ZIESMER



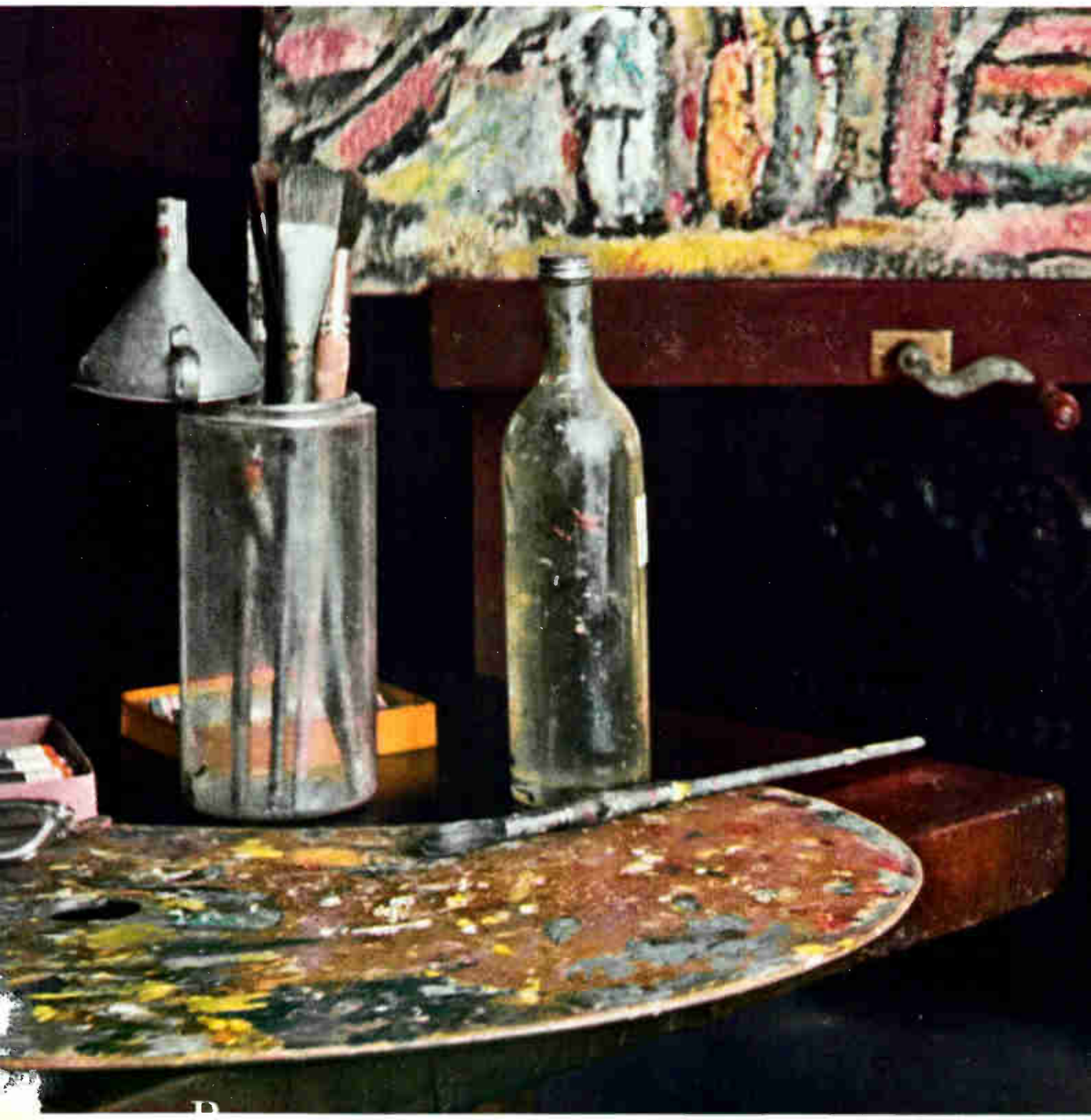


THE CONDÉ NAST PUBLICATIONS INC.

VOGUE • HOUSE & GARDEN • GLAMOUR • VOGUE PATTERN BOOK

THE CONDÉ NAST PRESS • CONDÉ NAST ENGRAVERS

Detail from a photograph of Rouault's Paris Studio — by Alexander Liberman





*Kurt H. Volk, Inc., Typographers*

*Telephone: MUrray Hill 2-1839*

*228 East Forty-fifth Street, New York 17*



**Some plain talk  
from Austin Briggs  
about studying Art  
at home . . .**

I THINK that most artists who feel the need for more art study don't realize that the only practical answer to their need is *home study*. The practicing artist just can't afford to spend his time going to and from and attending classes during his valuable working hours. But hours spent with a "morgue" and clips alone don't make the brilliant performer. It's the *knowledge* and *thinking* that go into producing creative pictures that separate the men from the boys in advertising and editorial art.

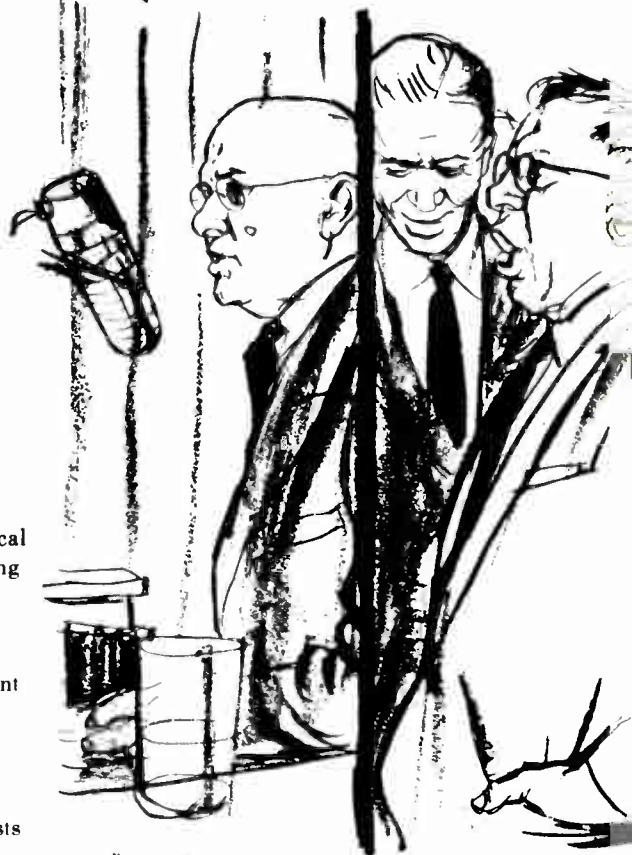
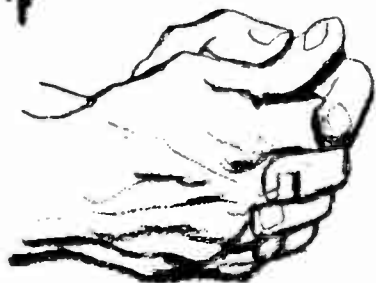
That's why home study with the Famous Artists Schools makes so much good sense for the artist who wants to move up. Here, in *one* school, you benefit from the combined creative know-how and skill, the techniques and short cuts of America's 12 Most Famous Artists. You work in your own home or studio—as fast as you want and when you want.

We don't work overnight miracles. But the Famous Artists Career Course gives you the most return for your time. And that makes it the easiest thing you can do to help your talent and skill to mature.

If you work for a living . . . if you'd like to earn a better living through better pictures . . . write us today.

*Austin Briggs*

FAMOUS ARTISTS SCHOOLS, INC.  
Westport, Connecticut





**we are proud of the many**  
**lasting friendships**  
**made with our clients**  
**during twenty-five years**  
**as an art service**

**HARRY WATTS ASSOCIATES, INC.**  
50 EAST 42nd STREET, NEW YORK 17, N. Y.

# 3

## great color-bearers

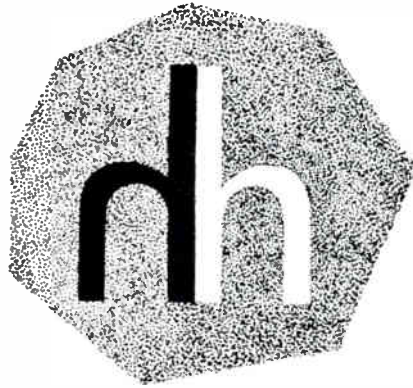


Broad strokes of imagination, plus the finest 4-color gravure reproduction processes in publishing today, enable Crowell-Collier magazines to lead the industry in the graphic presentation of editorial content in color.

The Crowell-Collier Publishing Company

Publishers of The American Magazine, Collier's, Woman's Home Companion  
640 Fifth Avenue, New York 19, N. Y. 202 West High Street, Springfield, Ohio





# HANZL • HANZL

I N C.

420 LEXINGTON AVE., NEW YORK 17, N. Y.

## *ADVERTISING ART*

Jan Balet

Ruth A. Boshler

Joseph R. Crapanzano

Thomas W. Ecay

Margaret Fleming

Walter Frame

Baldwin Griffin

John E. Isom

Henry Luhrs

Albert E. Nolan

Jane Oliver

A. S. Packer

Albert J. Pucci

Charles Rosner

Louise Rumely

## *REPRESENTATIVES*

William F. Hanzl

Frederic H. Hanzl

MUrray Hill 5-8065



## “Nobody has an option on an idea”

The man who said that is on the right. Jim Hastings. He's a top-drawer art director in any book, and he works at Campbell-Ewald.

Both men are working on an idea. The man at the left, Pete Booth, is a copy group head.

The picture illustrates graphically what Jim means when he says:

“There's fun in this business when you get the right people together . . . then you get the right freedom of expression.”

For no one has an option on an idea.

“An idea,” says Jim, “can come from copy or from art. No difference. They both deal with images, either words or pictures.”

“A real good ad comes along when the transition from picture to copy is so smooth you don't notice it. It's a unit. One image.”

And that's why he says: “Copy and art ought to fall in love with each other. We're dead without them . . . they're dead without us.”

But Jim's world of creativity is tempered by statements like this:

“We're in business. We have to be practical . . . we sell merchandise. We can't be precious about our words and pictures.”

“The best picture—or the best ad— isn't worth a dime if it isn't focused on the selling problem.”

Jim believes all that. We brought him here two years ago to make his beliefs part of ours, to help create advertising built on that creative philosophy. He was in the vanguard of our new creative group. We want their challenging ideas —they want the challenge.

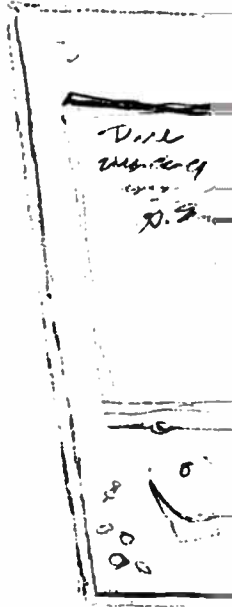
They're quite a bunch to have working for you—we know it, and so do our clients.

### **CAMPBELL-EWALD Advertising**

Detroit • New York • Chicago • Los Angeles  
San Francisco • Washington  
Atlanta • Dallas • Kansas City

*Talented artists backed by fine studio service*

Jim Bama  
Teosdole Borney  
Albert Boxter  
Sheilah Beckett  
Edward Berkovitz  
Arthur Blanc  
Woyne Blickenstaff  
Joe Bowler  
Barboro Briggs  
Lynn Buckhom  
Robert Chambers  
John Cornick  
Arthur T. Cooper  
Charles E. Cooper  
Donald Crowley  
Bernard D'Andrea  
John Del Gotto  
Joe DeMers  
James Dwyer  
Freeman Elliott  
Kenneth Fagg  
Lorraine Fox  
Nino Giarratano  
Remie Homon  
Robert Handville  
John Hickler  
Alfred Jaeger  
Robert Jones  
William Kautz  
Henry Koehler  
John Kuntz  
Anton Kurka  
Robert Lovin  
Mary Lou Lenger  
Robert Levering  
Mitchell Marcone  
Robert Meyers  
Mark Miller  
Robert McColl  
Spencer Perlstein  
Philip Pizzi



# CHARLES E.

## *Advertising Art & Photography*

Daniel Price  
Jack Rondall  
Kendall Rossi  
James Schaeffing  
Hons Schmidt  
Richard Schwarz  
Robert Smith  
Leonard Steckler  
Robert Swanson  
Stanley Wagner  
Robert Watkins  
Jon Whitcomb  
Coby Whitmore  
Thomos Whitmore  
William Whittingham  
Whitney Williams  
Ben Wohlberg  
Robert Young



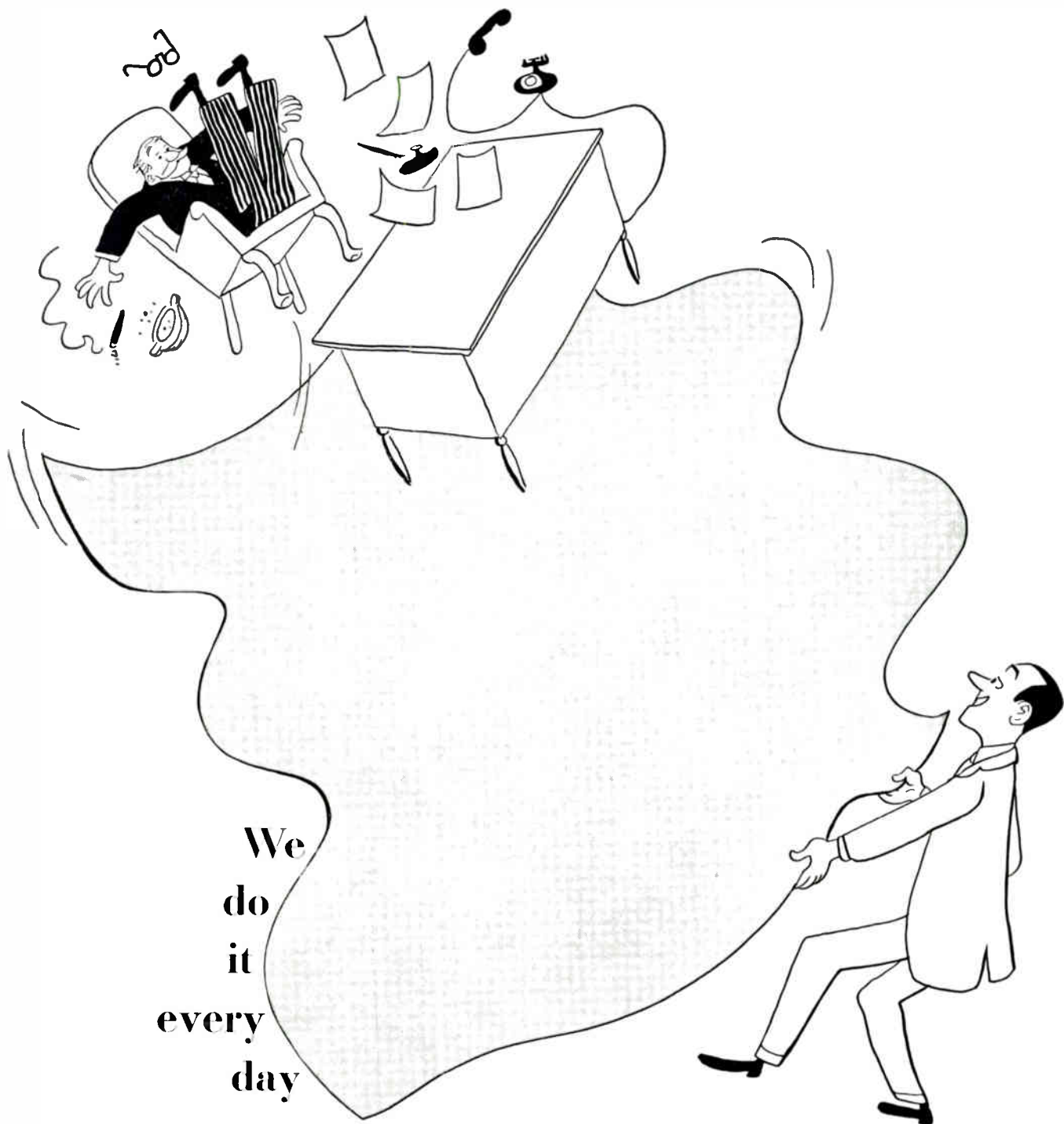


James Dwyer has been with our organization for ten years, a tribute to harmony that brings you the best in Advertising Art.



COOPER, Inc.

11 HOLLAND AVE. • WHITE PLAINS, NEW YORK • White Plains 8-7738



We  
do  
it  
every  
day

Pulling the rug out from under the established concepts and preconceived ideas of advertising is healthy exercise for any agency. And it's surprising (*or maybe it isn't*) how often it results in better advertising for that agency's clients.

**Young & Rubicam, Inc.**

Advertising • New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • Mexico City • London

**NOW... PHOTOGRAPHY**

You are now looking at the 2-story main salon of Chicago's most modern photographic studio. Here at Feldkamp-Malloy you'll find the newest equipment, the most advanced lighting and camera techniques. Add to this, that combination of ingenuity and flair known as "The F-M slant" and you have... photography that brings the selling point to life!

**SLANT**

**ALL THIS—AND 11 OF NEW YORK'S TOP PHOTOGRAPHERS, TOO!**

If it's the New York touch you want, Feldkamp-Malloy's got it. We are exclusive Midwest representatives for 11 of New York's finest. The names tell the story! We can arrange to have them handle your assignments in the East, or bring them to Chicago so you can oversee the shooting on location or in Feldkamp-Malloy's magnificent new photographic studios.

**HORST P. HORST**  
*High fashion and still life*

**FRANCESCO SCAVULLO**  
*Young fashions*

**PEDRO GUERRERO**  
*Interiors and exteriors*

**INGEBORG DEBEAUSACQ**  
*Romantic situations*

**GEORGE KARGER**  
*Theatrical personalities*

**JOHN STEWART**  
*Foods and beverages*

**VICTOR KEPLER**  
*Hard goods*

**LESLIE ROUSSEAU**  
*Intimate apparel*

**STUART BECKER**  
*Young fashions*

**TOM PALUMBO**  
*Young fashions on location*

**ALFRED GESCHEIDT**  
*Interpretative photography*

**FELDKAMP-MALLOY, Inc., ANNOUNCES A NEW SERVICE... PHOTOGRAPHY**

*that brings the SELLING POINT to life!*

You're familiar, of course, with "The F-M slant" in art... it's that restless, driving urge always to seek out the *fresh* approach.

Well, now you can have it in photography, too! For Feldkamp-Malloy now offers complete photographic services under the supervision of Mr. Jack LaBash.

Jack LaBash has devoted better than half his life to his art. Former affiliations read like a Who's Who of photography. Art directors know him as a tireless experimenter.

Jack, as you might expect, has surrounded himself with a staff of aces and the most modern equipment and facilities. Result: photography that brings the *selling point* to life.

We'd like to show you what "The F-M slant" can do. For Foods, Fashions, Still life, Appliances, Special effects, Location shots. Just give us a call.

**FELDKAMP-MALLOY, Inc.**

185 NORTH WABASH AVENUE  
CHICAGO 1, ILLINOIS  
TELEPHONE: ANdover 3-0833

*Complete Photographic and Art Services*

Ektachrome  
Dye Transfer  
Flexichrome  
Black & White

Advertising Art  
Displays  
Point of Sale  
Direct Mail  
Television Art  
Package Design

# Town & Country

A MONTHLY MAGAZINE OF DISTINCTION.

PUBLISHED CONTINUOUSLY SINCE 1846.

GRATEFULLY ACKNOWLEDGES THE AWARD

OF

# The Art Directors Club Medal

FOR EDITORIAL ART

AND THE

# Award for Typographic Excellence

FOR THE YEAR 1955

ART DIRECTOR • ANTHONY MAZZOLA



PHOTOGRAPHY BY CHARLIE KERLEE FOR CADILLAC

Green fields, city lights, and the beginning of a sale. Color

photography is the realistic way to believability . . . catching the eye, setting the mood, and implementing the *raison d'être* of all advertising.



**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

## \* DISTINCTION

### 14 BESTS

in the 34th Annual  
Exhibition of the New York  
Art Directors Club

### 119 BESTS

in the past 12 annual  
exhibitions of the New York  
Art Directors Club

## \* DEPENDABILITY

In the past 12 months  
we have designed and  
produced art for

**2106** advertisements

**1551** mailing pieces

**872** point-of-sale units

a completely  
integrated staff

#### illustrators

BLOSSOM  
CACCIOLA  
COLE  
DAUBER  
GABY  
GILL  
GORSLINE  
HANKE  
HURST  
KIDD  
KOVARSKY  
MAC MINIGAL  
D. STONE MARTIN  
V. MARTIN  
MEDVEY  
J. MEOLA  
MUTZ  
PEREIDA  
PERL  
PROHASKA  
F. SCHMIDT  
SCHWINN  
SHYDER  
VICKERY  
WHEATLEY  
WILLARD  
E. A. WILSON  
WINZENREID

#### designers

KAMENS  
POWERS  
RUBEN  
WOOLWISER

#### letterers

LAPIDUS  
NERNOFF  
SILVERMAN

#### retouchers

flexichrome  
color toning  
dye transfers

FORINO  
FREITAG

#### production traffic

DELFINO  
HAAS  
PEARSONS  
STUBBS

#### contact

FERRUZZI  
NABSTEDT  
ROSSIN  
A. SCHMIDT

#### photographic group

BREITENBACH  
BUBLEY  
CALLAHAN  
COFFIN  
LIBSOHN  
ROTHSTEIN

#### contact

MOOS

## LESTER ROSSIN ASSOCIATES INC

369 Lexington Ave., New York 17  
MUrray Hill 3-9729

\* more important than  
our renown for

### DISTINCTION

we prize our  
reputation for

### DEPENDABILITY

Ray Prohaska



## **HERE** Type Can Serve You...

"here" is J. M. Bundscho, Inc., leaders in Advertising Typography for nearly forty years...

## Here **TYPE** Can Serve You...

the faces to fit, the sizes to suit,  
and the experience to choose right...

## Here Type **CAN** Serve You...

because we follow your instructions  
with understanding and we love our work...

## Here Type Can **SERVE** You...

because letters and words, put together  
right, are the strongest way in the  
world to influence people into action...

## Here Type Can Serve **YOU**...

you are the man who made the layout  
...the one who has the biggest  
professional stake in the right type job.



**FOR FINE TYPOGRAPHY**



**Tudor**

**TYPOGRAPHERS**

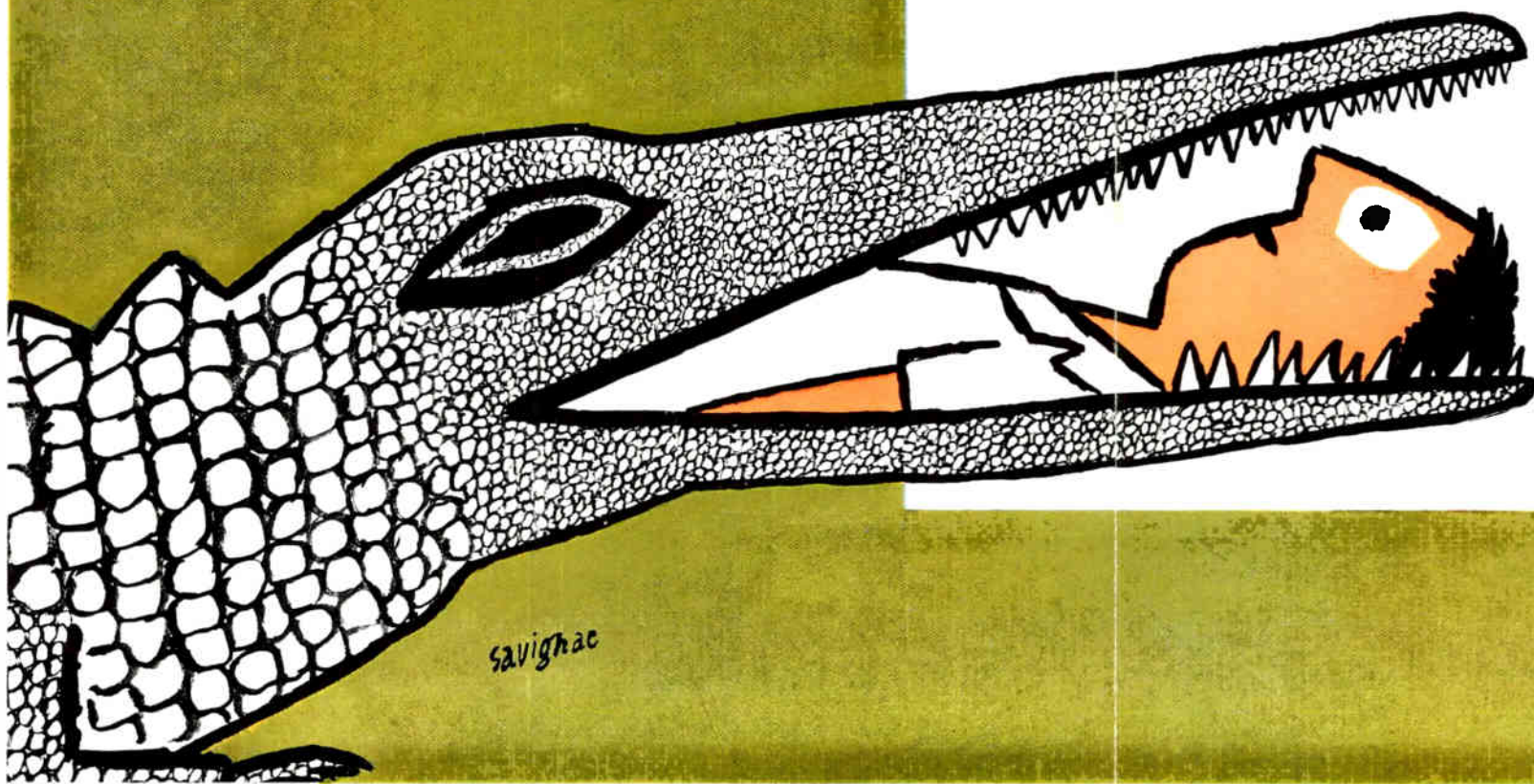
*Murray Hill 5-1042*

305 EAST 45th STREET • NEW YORK 17



**YOU GET EXCITEMENT  
OUT OF**

**LIFE**







Contact:  
Stephan Lion  
Richard Hollander  
Jim Anderson  
Bob Fischer  
Jim Fuller

Detroit  
Representative:  
Mack Stanley

Exclusive  
Representation:  
Walter H. Allner  
Everett Barlow  
Bradford Boobis  
Donalds Brun  
Peter Dimitri  
Hans Erni  
Ernest Fairhurst  
Simon Greco  
Gerd Grimm  
Pete Hawley  
Stan Klimley  
Herbert Leupin  
Walter Linsenmaler  
Athos Menaboni  
Jean Pagès  
Welmer Pursell  
Paul Rabut  
Walter Richards  
Bob Riger  
Jean Van Saun  
George Shaw  
Frank Soitesz  
René Aillaumez (RBW)

# stephan lion, incorporated

advertising art...  
serious or gay  
sophisticated or simple —  
and always  
commanding

stephan lion, incorporated - 145 East 52nd Street, New York 22, New York, Telephone PLaza 9-3490

**WILL IT SIZZLE OR FIZZLE?** That depends.

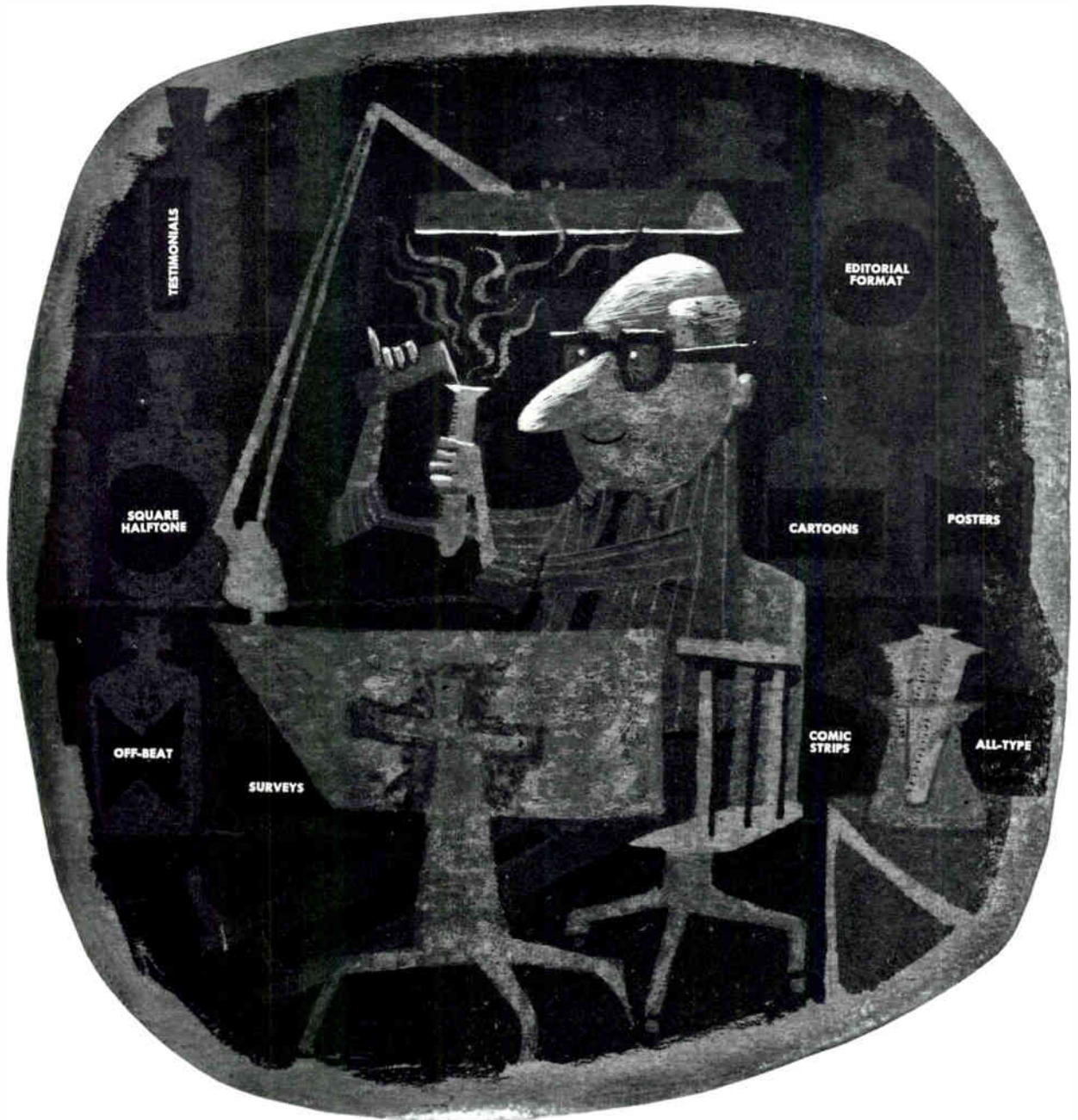
Depends on your insight into what makes people tick.

On your courage to be different.

On your skill to be graphically distinguished.

When all three wind up in the creative solution—look out.

The impact will be felt for miles around.



**CALKINS & HOLDEN, INC. 247 PARK AVENUE NEW YORK 17 ADVERTISING**



## *It's not in the bag...*

Nowhere in a camera bag is the real key to a good picture. For good pictures depend on the talent of good photographers —the kind of talent LOOK photographers draw on to breathe drama and warmth and originality into LOOK photographs. And talent is *never* in the bag.

**LOOK**

*Camera bag used by Look photographer Frank Bauman during 18 years of assignments involving a total of 1,100,000 travel miles.*



Largest audited circulation of any art magazine

# ART NEWS

Founded 1902

The Art Foundation Press, Inc.

654 Madison Avenue, New York 21, N. Y.

ART NEWS [monthly magazine]

ART NEWS Annual

ART NEWS Design Portfolio

ART NEWS Book Service

\* ART NEWS cover design, December 1951

Painted by Hans Hofmann

Art Directors Club Award for Distinctive Merit

Hans Hofmann 54

**Sarra** . . . specialists in visual selling in black & white and color . . .

**Photographic Illustration**

**TV Commercials**

**Motion Pictures**

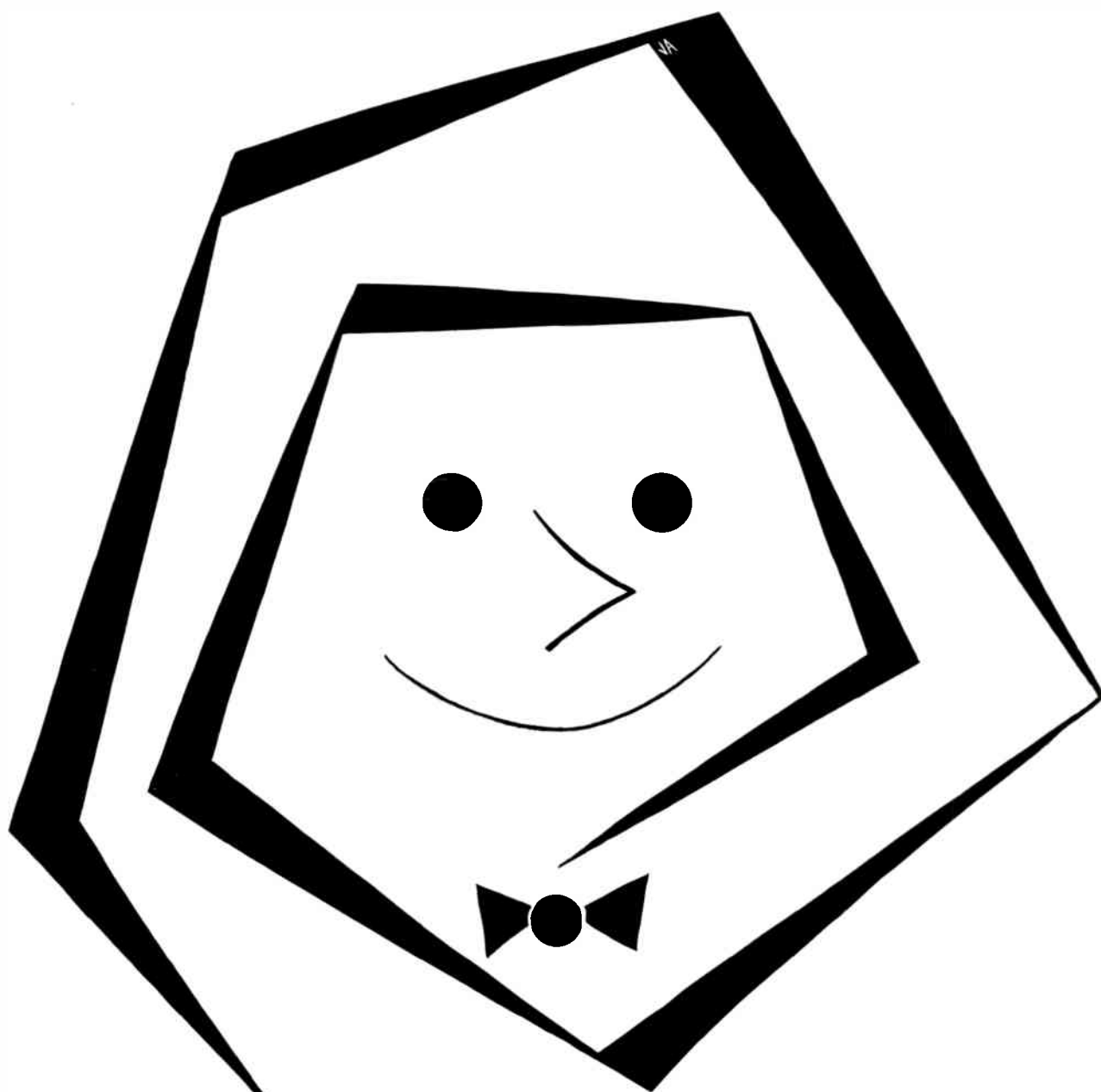
**Sound Slide Films**

**SARRA** INC.



Sarra always shoots to sell

**New York** 200 East 56th Street  
**Chicago** 16 East Ontario Street



*From our very beginning our aim has been high . . .*

*to produce only the best possible photoengravings. It gives us great pleasure to think of our plant with its fine equipment and superb craftsmen, a combination that is unsurpassed.*

*Our greatest reward is the smile of complete satisfaction on a client's face.*

**Collins, Miller & Hutchings, Inc.**

*America's finest photoengraving plant for letterpress and gravure*

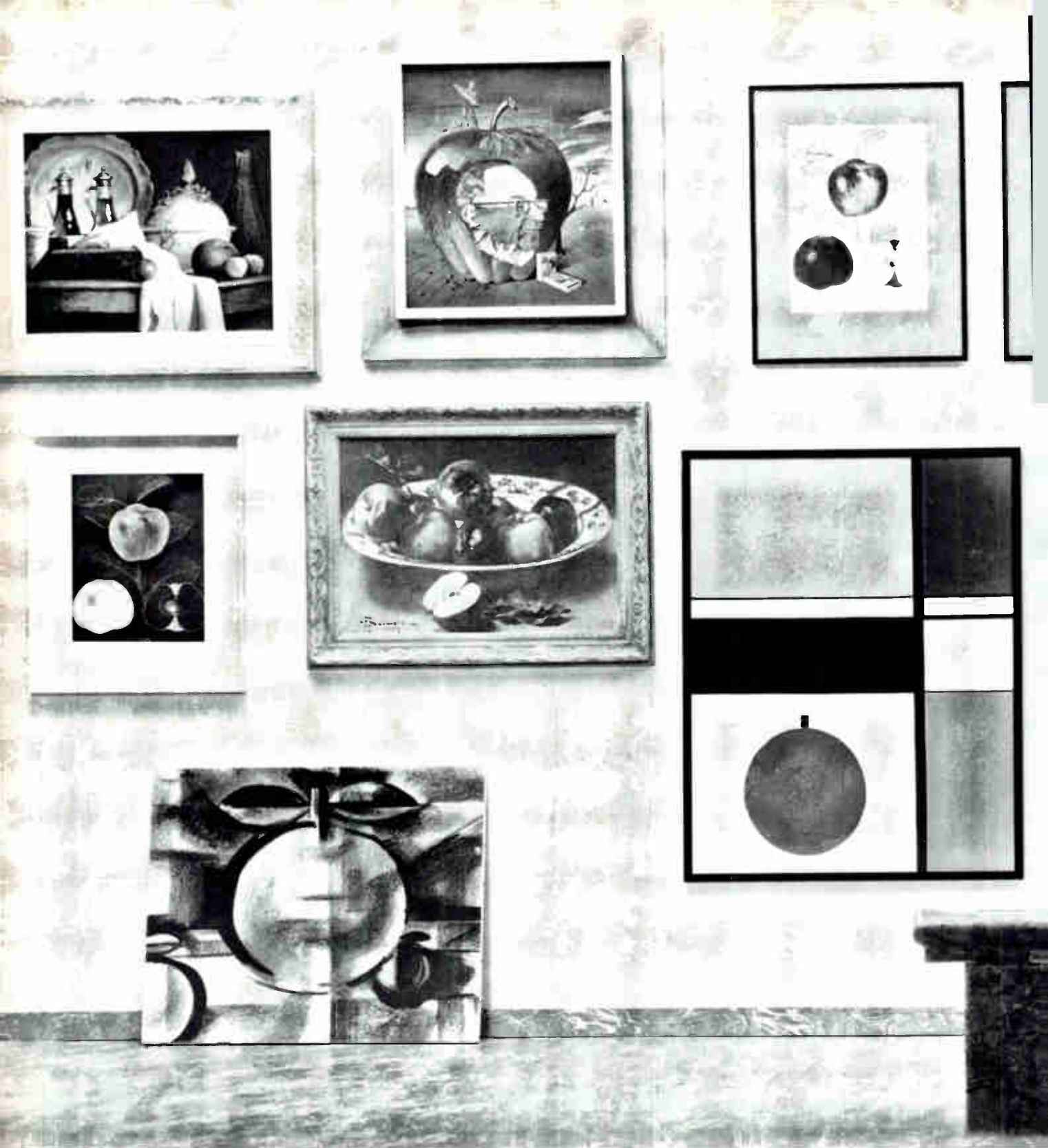
333 West Lake Street, Chicago 6





ALWAYS LIKE TO LOOK AT  
OTHER PEOPLE'S PICTURES





*No matter how you slice it - We want to see it*

Berkeley said there are as many worlds as there are observers. We think there are as many ways to illustrate an idea as there are illustrators -- or photographers. Whether you are a



No, this isn't our reception room — but we do have a bowl of apples. If you don't get an order, at least you can eat!

latter-day Leonardo or a pre-school finger painter -- please bring those samples in!

LEO BURNETT COMPANY, Inc.



Whose Homework

is it Anyway?

parents to see that homework gets done?  
to help with it? And if so, how much?  
to make sure the paper's neat enough  
to get the only thing  
that are given here

When you have a new student...  
the first thing you should do is...  
the second thing you should do is...  
the third thing you should do is...  
the fourth thing you should do is...  
the fifth thing you should do is...  
the sixth thing you should do is...  
the seventh thing you should do is...  
the eighth thing you should do is...  
the ninth thing you should do is...  
the tenth thing you should do is...



*Ralph O. Ellsworth  
Matthew H. Basile*

# WE LIKE THE FEELING

We like the feeling of winning the coveted 1955 Art Directors Club Medal for Non-Fiction Editorial Art...We like the feeling of knowing that our art, no less than our editorial guidance, gives Parents' Magazine's 1,675,000 mother-readers the best there is...We like the feeling of being told, as this award so generously does, that our readers are getting the best. PARENTS' MAGAZINE

67 WEST 44th STREET

American  
Artists

NEW YORK 18, N. Y.

★

CONTACT

CELIA MENDELSON

SIDNEY MENDELSON


RICHARD MENDELSON

ALBERT SIRIANNI

★

TELEPHONE

MURRAY HILL 2-2462-3



harold anderson  
walter baumhofer  
erik blegvad  
francis chase  
ernest chiriaka  
john clymer  
wm. pene du bois  
gwen fremlin  
herman giesen  
lionel gilbert  
hardie gramatky  
robert g. harris  
george hughes  
fletcher martin  
john mc clelland  
perry peterson  
arthur sarnoff  
j. frederick smith  
peter stevens  
andrew wyeth  
maxwell coplan

*artists*

*photographer*

# Service, *Quality,* Correct Costs

are all yours when you use a member of the Advertising Typographers Association of America, Inc. on your typographical work.

**Service** with intelligent handling from modern well-equipped shops that use their type and equipment to your advantage always!

*Quality* with sound experience to interpret your most complicated layouts and additional type counsel at no extra premium to you!

**Correct Costs** that are genuine because of accurate cost methods and type experience, billed to you at lowest practical charges.

If you are not using one of our members on your work, it will pay you to get in touch with the one nearest you for full information. Why not do it now?



*Advertising Typographers Association  
of America, Inc.*

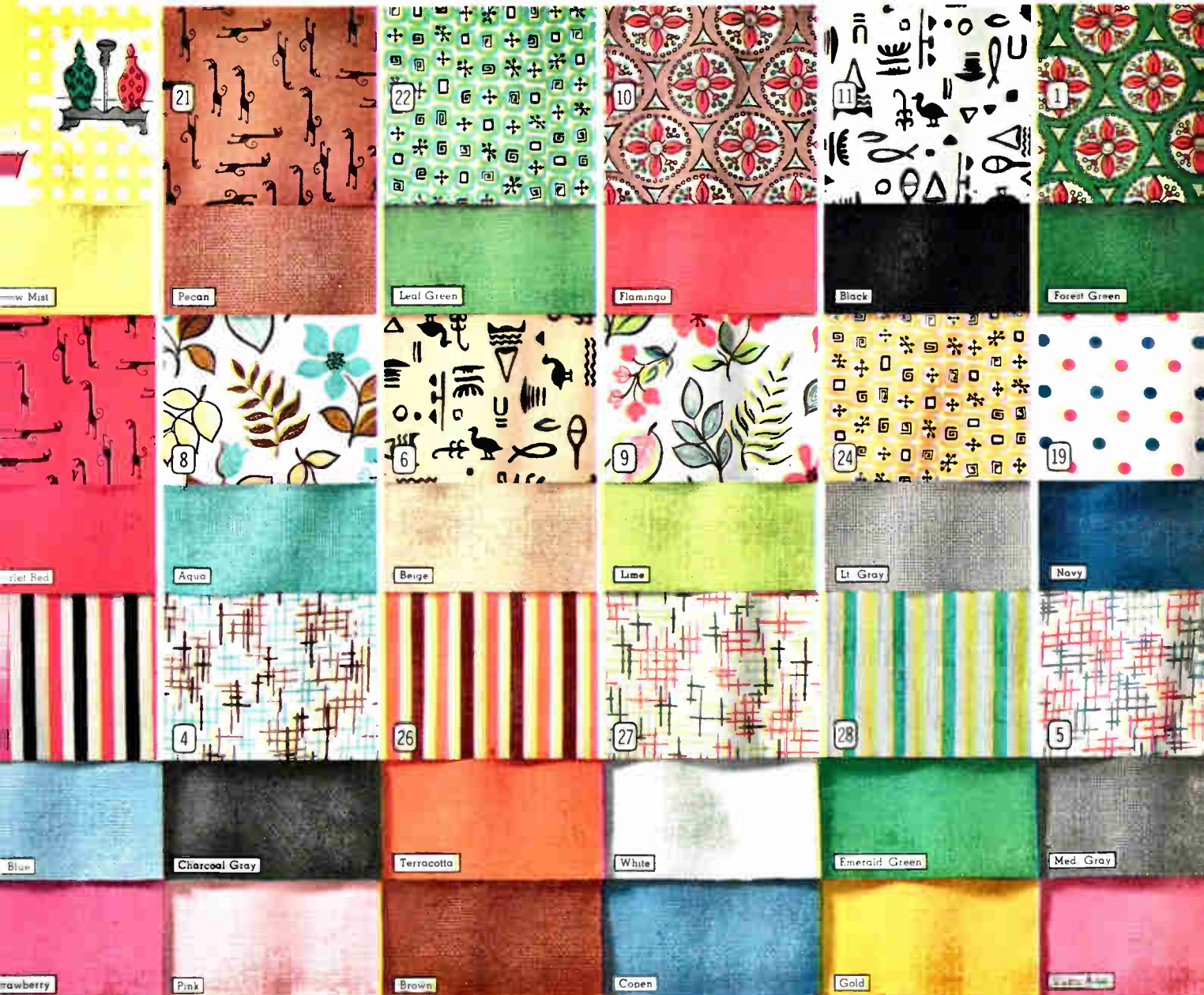
Executive Offices: 461 EIGHTH AVENUE, NEW YORK CITY 1  
GLENN C. COMPTON, Executive Secretary

## Advertising Typographers Association of America, Inc.

AKRON, O.  
The Akron Typesetting Co.  
ALBANY, N. Y.  
Composition Corporation  
ATLANTA, GA.  
Higgins-McArthur Company  
BALTIMORE, MD.  
The Maran Printing Co.  
BOSTON, MASS.  
The Berkeley Press  
Machine Composition Co.  
H. G. McMennamin  
BUFFALO, N. Y.  
Axel Edw. Sahlin Typographic Service  
CHICAGO, ILL.  
J. M. Bundscho, Inc.  
The Faithorn Corp.  
Hayes-Lochner, Inc.  
Runkle-Thompson-Kovats, Inc.  
Frederic Ryder Company  
CINCINNATI, O.  
The J. W. Ford Company  
CLEVELAND, O.  
Bohme & Blinkmann, Inc.  
Schlick-Barner-Hayden, Inc.  
Skelly Typesetting Co., Inc.  
COLUMBUS, O.  
Yaeger Typesetting Co., Inc.  
DALLAS, TEX.  
Jaggers-Chiles-Stovall, Inc.  
DAYTON, O.  
Dayton Typographic Service  
DENVER, COLO.  
The A. B. Hirschfeld Press  
DETROIT, MICH.  
Arnold-Powers, Inc.  
The Thomas P. Henry Co.  
Fred C. Morneau Co.  
George Willens & Co.  
INDIANAPOLIS, IND.  
The Typographic Service Co., Inc.  
KALAMAZOO, MICH.  
Claire J. Mahoney  
LOUISVILLE, KY.  
The J. W. Ford Company  
MILWAUKEE, WIS.  
Arrow Press  
MINNEAPOLIS, MINN.  
Duragraph, Inc.  
NEW YORK, N. Y.  
Ad Service Company  
Advertising Agencies' Service Co., Inc.  
Advertising Composition, Inc.  
Artintype, Inc.  
Associated Typographers, Inc.  
Atlas Typographic Service, Inc.  
Central Zone Press, Inc.  
The Composing Room, Inc.  
Composition Service, Inc.  
Diamant Typographic Service, Inc.  
A. T. Edwards Typography, Inc.  
Empire State Craftsmen, Inc.  
Graphic Arts Typographers, Inc.  
Huxley House  
Imperial Ad Service  
King Typographic Service Corp.  
Lino-Craft Typographers, Inc.  
Master Typo Company  
Morrell & McDermott, Inc.  
Chris F. Olsen  
Frederic Nelson Phillips, Inc.  
Philmac Typographers, Inc.  
Royal Typographers, Inc.  
Frederick W. Schmidt, Inc.  
Harry Silverstein, Inc.  
Supreme Ad Service, Inc.  
Tri-Arts Press, Inc.  
Typographic Craftsmen, Inc.  
The Typographic Service Co.  
Vanderbilt-Jackson Typography, Inc.  
Kurt H. Volk, Inc.  
NEWARK, N. J.  
Barton Press  
William Patrick Co., Inc.  
PHILADELPHIA, PA.  
Walter T. Armstrong, Inc.  
Alfred J. Jordan, Inc.  
Progressive Composition Co.  
Typographic Service, Inc.  
PORTLAND, ORE.  
Paul O. Giesey Typographer  
ST. LOUIS, MO.  
Warwick Typographers, Inc.  
SEATTLE, WASH.  
The Deers Press  
Frank McCaffrey's  
SYRACUSE, N. Y.  
Syracuse Typesetting Co., Inc.  
TORONTO, CANADA  
Cooper & Beatty Limited

# Quality studio

Color process engraving direct from merchandise is known to result in superior quality of tone, maximum clarity, sharp detail and excellent photographic rendition of color value. The combination of studio and engraver under one management with undivided responsibility is producing color process work unequalled for fidelity of reproduction.



ENGRAVINGS BY QUALITY . . . REPRODUCED HERE BY COURTESY OF MONTGOMERY WARD & COMPANY

# Quality

PHOTO ENGRAVING COMPANY, INC.

216 EAST 45 STREET

NEW YORK 17, N. Y.

MURRAY HILL 2-2620






*seventeen*

art kane





**SUDLER &  
HENNESSEY'S  
REPUTATION  
IS BUILT  ON  
A PRACTICAL  
 APPROACH  
TO CREATIVE  
ADVERTISING  
PROBLEMS **

*Sudler & Hennessey, Inc., 130 East 59 Street, New York 22, N.Y., Plaza 1-1250*



SOMOROFF

Book jacket of *The Fiction Factory, Or From Pulp Row to Quality Street*, by Quentin Reynolds, Random House.  
 This is the story of 100 years at Street and Smith, the oldest publishing firm under original family ownership in the United States.  
 Cover illustrations, above, include those by J. C. Leyendecker and Howard Chandler Christy



## STREET & SMITH PUBLICATIONS INC

MADEMOISELLE

CHARM

LIVING FOR YOUNG HOMEMAKERS

YOUNG MEN

ASTOUNDING SCIENCE FICTION

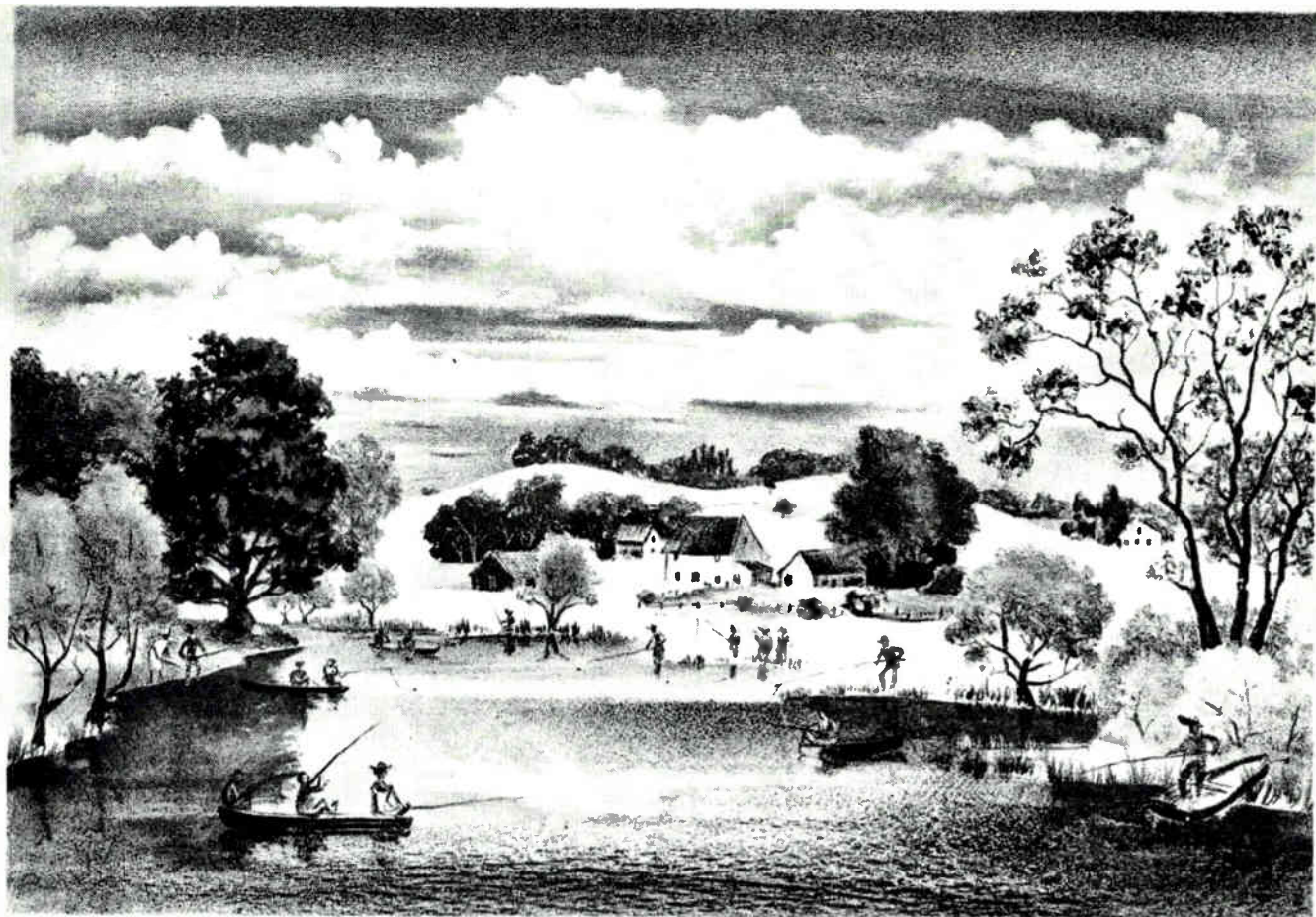
FOOTBALL ANNUAL

BASEBALL ANNUAL

WOMEN'S MODERN HOME ALMANAC

AIR PROGRESS

MODEL ANNUAL



SUMMER DAY, a lithograph by Adolf Dehn.

## Artemis Text and Cover

With the unmistakable quality of a genuine felt finish and the luxury of a wide, feather deckle edge, the clear white and seven delightful Artemis colors can add an extra note of distinction to booklets, brochures and business announcements . . . Text and cover weights . . . deckle or plain edge . . . for finer printing by letterpress and offset.



Mohawk  
Paper Mills

# Jack

---

John A. Cairns, President of Anderson & Cairns, started his advertising agency in July 1930—right on the downshoot of the Depression. Appropriations were small in those times: a service organization really was a service organization. Jack Cairns learned the hard way how to get the most for his clients' money. He's never considered advertising as an end in itself. Regards it as a management tool on a par with other tools of management for the dual purpose of increasing profits and adding to the advertiser's stature as a business enterprise. At Anderson & Cairns, advertising plans are always made in the perspective of the over-all sales, merchandising, public relations and profit picture. A one-time copywriter, Jack Cairns believes that some of the best "copy" today is being written in research laboratories and that the impact of science is constantly changing the relationship between buyers and sellers in most industries. If you'd like to know more about Anderson & Cairns and what we can do for your advertising, call MU 8-5800 and ask for Jack Cairns.

---

**ANDERSON & CAIRNS, INC.**  
ADVERTISING

130 East 59th Street • New York 22, N.Y.

# Julia

---

At Anderson & Cairns, Julia Morse is an eloquent spokeswoman for the woman's point of view. An account executive who is strictly accountable for making sales for clients, a fashion expert who is never frivolous about fashion, Julia knows that beauty and the search for beauty are compelling factors in a woman's life and in her buying. In retail stores, in promoting a fashion publication, in creating acceptance for a new textile fiber, she has demonstrated that good taste goes with good sales figures. Julia gets a big bang out of working for clients like Lurex, Dynel, Hadley Sweaters, International Silk Ass'n., Lanella, and Cranston Print Works. If you'd like to know more about us and how we can add the "woman's angle" to your advertising, pick up the phone and ask for Julia Morse. The number is MUrray Hill 8-5800.

---

**ANDERSON & CAIRNS, INC.**  
ADVERTISING

130 East 59th Street • New York 22, N.Y.

# Abe

---

Abe Fisher, Treasurer of Anderson & Cairns, came to the company "in a temporary capacity" . . . 25 years ago. In all that time, the agency has never failed to discount a bill. Its sound financial structure is built on careful cost-analysis. Profit and loss statements are prepared every month, on every account. Treasurer Fisher always knows how things stand—and maintains working capital sufficient to the agency's needs . . . and its clients'. Credit Abe with A&C's solid credit! Abe Fisher doesn't believe in one-man agencies—or even five-man agencies. At present, 1/5 of Anderson & Cairns employees are stockholders. Eventually, all with more than two years' service can be part owners of the company. If you'd like to know more about us at Anderson & Cairns, and what we can do for your advertising, pick up the phone and ask for Abe Fisher. The number is MUrray Hill 8-5800.

---

**ANDERSON & CAIRNS, INC.**  
ADVERTISING

130 East 59th Street • New York 22, N.Y.

# Ev

---

Everett Hencke, Director of Art at Anderson & Cairns, heads up one of the most talented and talked-about art departments in the agency field today. His versatile group won the first awards for advertising in national magazines, newspapers AND trade magazines in a recent art directors' competition. But Ev doesn't believe in art solely for art's sake. His love of line and design is accompanied by a passion for mathematics . . . the simple arithmetic of clients' sales. Hencke was a protege of the late, great Dick Chenualt, who pointed to Ev's success as a tribute to his teaching. A prize-winning water colorist in his spare time, Ev once taught advertising layout at Columbia. Ran his own art service for two years, serving top advertisers. Typical Hencke day: Eight to eight. If you'd like to know more about Anderson & Cairns and what we can do for your product, give us a ring. The number is MU 8-5800. Ask for Ev Hencke.

---

**ANDERSON & CAIRNS, INC.**  
ADVERTISING

130 East 59th Street • New York 22, N.Y.

The readers  
can't appreciate  
the saving...



No doubt about it . . . you can usually get some processor to do your gravure production at a lower cost than Intaglio. But if the positives and plates do not deliver full value on the press, the readers can't appreciate your production saving. Your client, his salesmen and his dealers won't be happy about it, either.

Gravure processing is a matter of time — and judgment. Our cameramen, developers, printers, etchers, finishers and proofers have the judgment developed by nineteen years of experience. Nobody at Intaglio will skimp the extra few minutes or half hour that add up to the best possible job. And with preparation

and space costs what they are today, only the best production is good enough for gravure.

As a matter of fact, Intaglio first established, and still maintains, the reproduction standards of gravure. And Intaglio standards still bring us the lion's share of gravure production — in excess of 15,000 orders last year!

More than three hundred experienced craftsmen, working three shifts in three strategically located shops, ensure quality production and the fastest service.

When you entrust the job to Intaglio, you get the best! Our six offices are at your service.

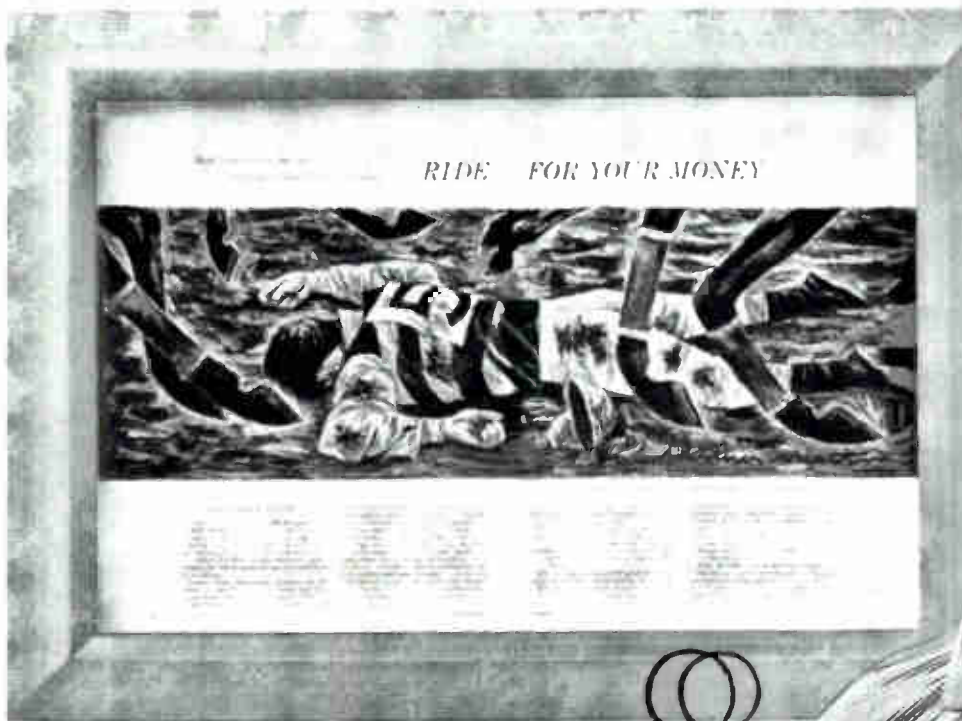


## Intaglio Service CORPORATION

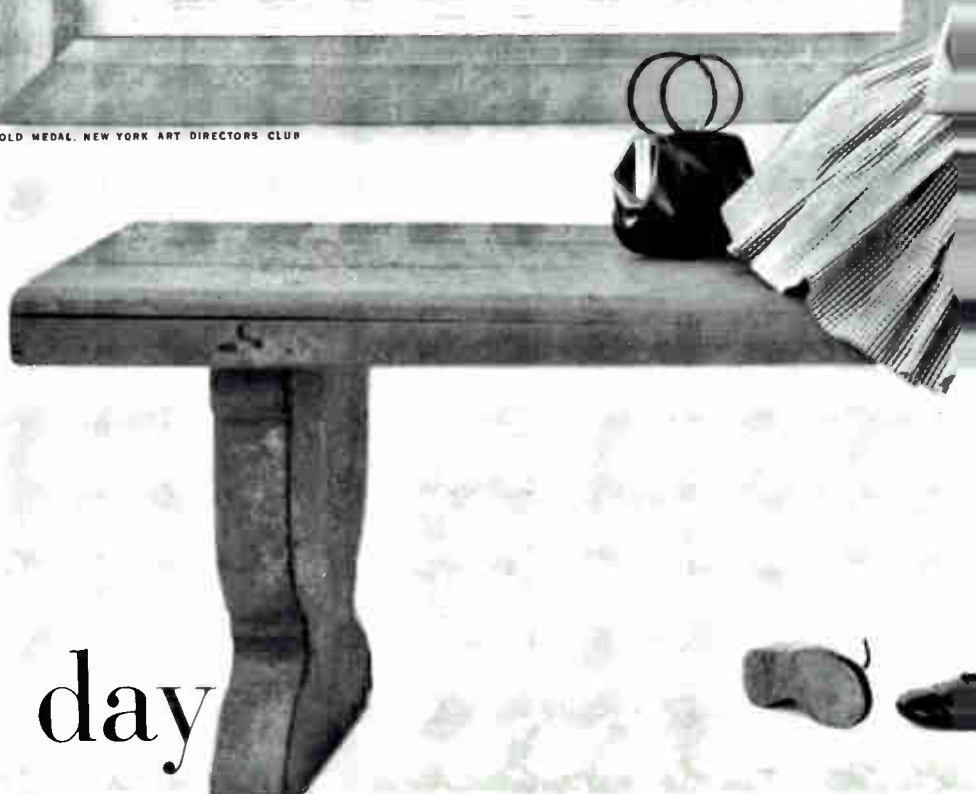
*America's First Gravure and Letterpress Servicers*

*Executive offices: 305 East 46th St., New York; New York plant: 33-01 Hunterspoint Ave., Long Island City, N. Y.—731 Plymouth Court, Chicago—  
1835 Lewis Tower Bldg., Philadelphia—Intaglio-Cadillac, Inc., 4240-14th Ave., Detroit—  
369 Pine St., San Francisco—1932 Hyperion Ave., Los Angeles*

she goes out to get woman's day because...



GOLD MEDAL, NEW YORK ART DIRECTORS CLUB



woman's day  
goes all out to bring her the  
...and prize-winning reproduction

make mine chocolate.  
woman's day

GOLD MEDAL PHILADELPHIA ART DIRECTORS CLUB

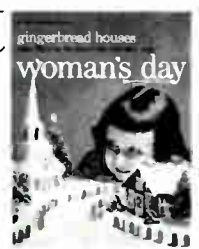
Shy-Guy McFane

A story by OWEN CAMERON

make mine chocolate  
woman's day

© 1955, WOMAN'S DAY, INC.

best... in prize-winning art





PHOTOGRAPH BY PHOTOGRAPHY PLACE

The door is always open to new ideas  
in the Kenyon & Eckhardt Art Departments

KENYON & ECKHARDT INC., ATLANTA • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • PHILADELPHIA • SAN FRANCISCO • TORONTO



# INTERIOR DESIGN

*Editor and Publisher*  
HARRY V. ANDERSON

*Managing Editor*  
LEE CANNON

*Executive Editor*  
SHERMAN R. EMERY

*Art Director*  
ALBERTO PAOLO GAVASCI

*Production*  
ARTHUR J. LILIENTHAL

*Circulation*  
RUTH M. ROGERS

*Staff Photographer*  
JAMES VINCENT

*Business Manager*  
AUGUST R. PASSETTI

*Advertising Manager*  
LESTER DUNDES

*Advertising Representative*  
HAL LIEBER

*West Coast Representative*  
The HUNTER-  
TEWKSBURY CO.  
155 Montgomery Street  
San Francisco 4, Calif.  
Tel: EXbrook 2-0167

638 South Van Ness Ave.  
Los Angeles 5, Calif.  
Tel: DUnkirk 4-7352

*London Correspondent*  
HENRY G. DOWLING  
211 Tottenham Court Road,  
London W. 1., England

VOLUME 26

NUMBER 12

DECEMBER 1955

Interior Design magazine is

proud to have had its

Art Director

ALBERTO PAOLO GAVASCI

chosen to design

the 34th Annual of Advertising

and Editorial Art and Design.

*Harry V. Anderson*

editor and publisher

TO THE INTERIOR DESIGNING PROFESSION ONLY COVERING RESIDENTIAL  
NONRESIDENTIAL OR CONTRACT INTERIORS • NO NEWSSTAND CIRCULATION

INTERIOR DESIGN, founded in 1932 by Harry V. Anderson, published monthly by Interior Design Publishing Company, Inc., 34 North Crystal St., East Stroudsburg, Pa. Address all communications to: Executive and Editorial Office: 201 East 58th Street, New York 22, N. Y. Telephone PLaza 5-7291. Cables: ANDEEC New York. Teletype: New York 1-2034. Harry V. Anderson, President; Samuel C. Park, Jr., Vice-President; Lester Dundes, Vice-President; Frank S. Streeter, Treasurer; John J. B. Shea, Secretary. Subscription \$4.00 for one year; \$7.00 for two years, \$9.00 for three years, in U. S. and Possessions, and in Canada; Foreign: \$10.00 for one year. Single copies, to subscribers 75 cents. Contract Design issues \$1.00 each. When changing address, give the old and the new with postal zone number, if any and allow five weeks for change. Manuscripts are sent at owner's risk and will be returned only when accompanied by a stamped self-addressed envelope. Entered as second-class matter June 25, 1954 at post office at East Stroudsburg, Pennsylvania, under the act of March 3rd, 1879. Title Registered U. S. Patent Office. INTERIOR DESIGN, The Decorator's Digest. Copyright © 1955 by Interior Design Publishing Company, Inc. All rights reserved.



Member of Audit Bureau of Circulations



Member of The Associated Business Publications



**National Studios** | all your television needs on **ONE** channel

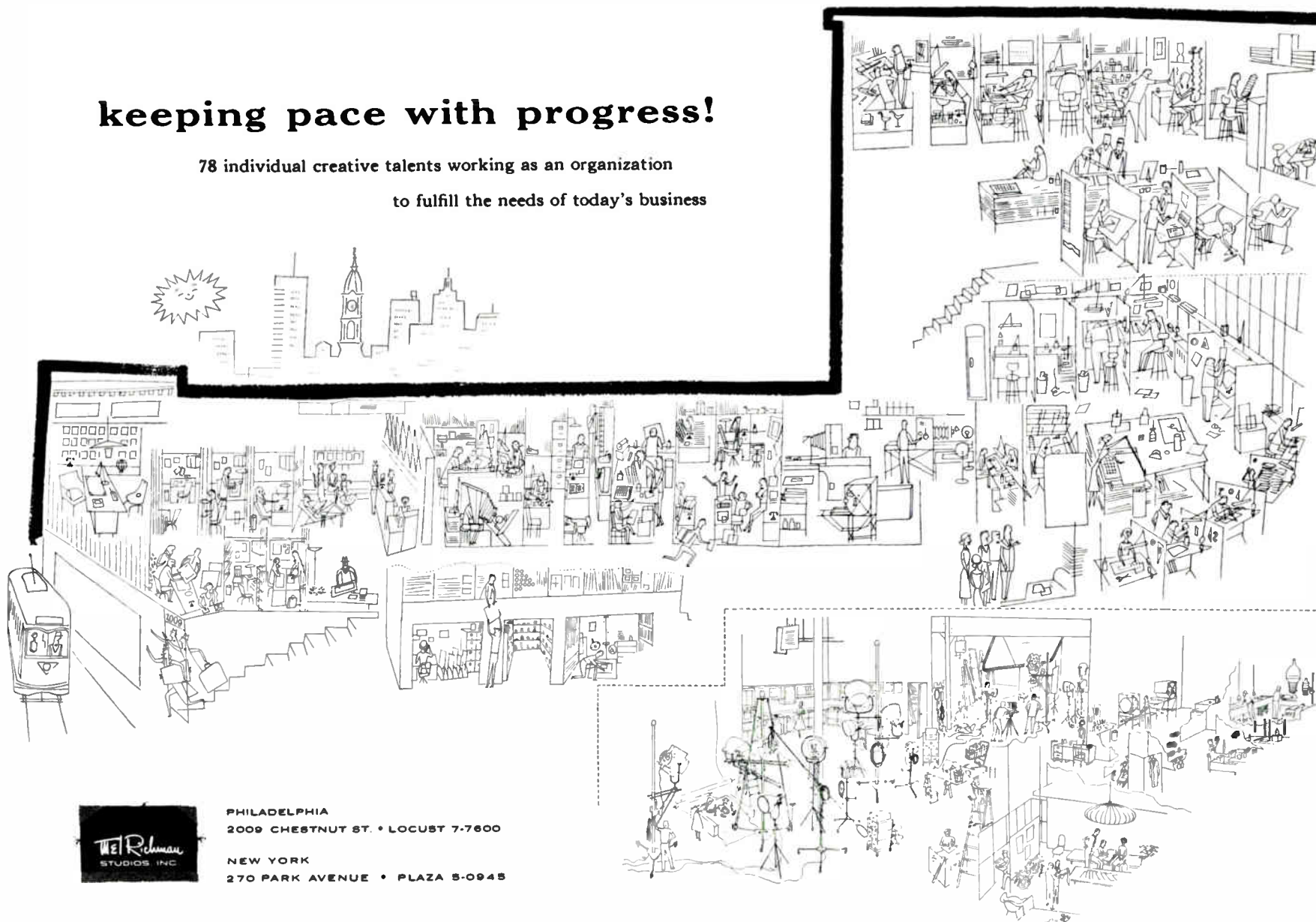
*flip cards  
enlargements  
hot press, slides, telops  
animatics, crawls  
mailing facilities*

*145 West 45th Street, New York 36, N. Y. JUdson 2-1926, 7, 8*

# keeping pace with progress!

78 individual creative talents working as an organization

to fulfill the needs of today's business



PHILADELPHIA  
2009 CHESTNUT ST. • LOCUST 7-7600

NEW YORK  
270 PARK AVENUE • PLAZA 5-0945

WALKER  
DELIVERS  
FAITHFUL  
REPRODUCTION



**WALKER ENGRAVING CORPORATION**

141-55 East 25th Street, New York 10, N. Y.  
Murray Hill 9-5353

**HEINZ**


*Art*

**114 EAST 32<sup>nd</sup> STREET, NEW YORK 16  
MURRAY HILL 5-5791**



**SPECIALIZING  
IN WINDOW DISPLAYS  
LIGHT and MOTION**





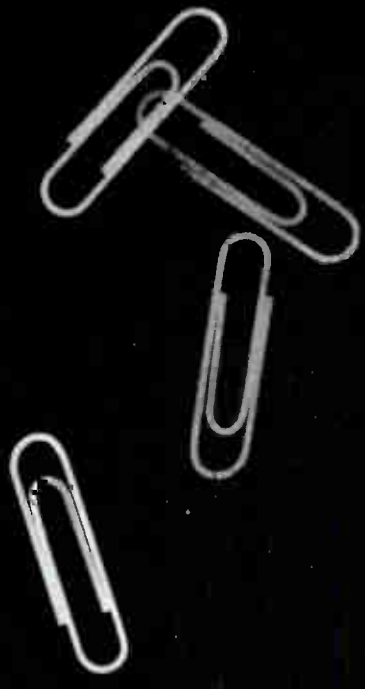
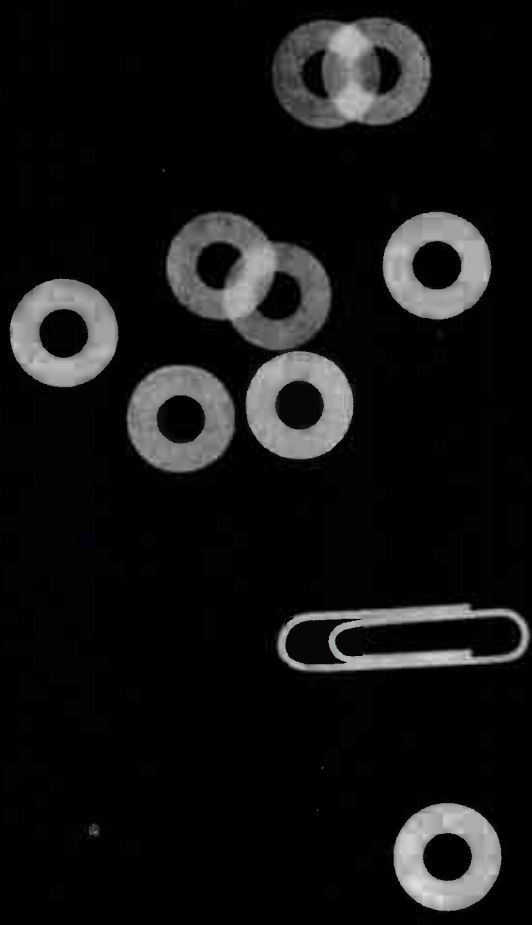
Like the lovely egg,  
so mysteriously pregnant with promise,  
so wonderfully simple in form,  
an idea  
cannot be handled too carefully!  
For there is nothing  
so exquisitely painful  
as the hollow anguish that is left  
when an idea,  
from its fragile perfection  
is suddenly just a mess.

....SO!

*to all of you, who help us handle the  
fragile raw material of our business... ideas!  
thanks for your brilliant and thoughtful  
cooperation in 1955.*

*Jack Tinker*

**MCCANN-ERICKSON, INC.** New York, Boston,  
Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco,  
Los Angeles, Portland and offices throughout the world.



# PRATT INSTITUTE

SELECTED STUDENTS  
PROFESSIONAL FACULTY  
THOROUGH TRAINING  
PROFESSIONAL GRADUATES

# THE ART SCHOOL

ADVERTISING DESIGN  
ART TEACHER EDUCATION  
ILLUSTRATION  
INDUSTRIAL DESIGN  
INTERIOR DESIGN

CALL THE PLACEMENT OFFICE  
MAIN 2-2200  
BROOKLYN 5, NEW YORK

JUNE GRADUATES AVAILABLE FOR INTERVIEW DURING MONTH OF MAY



CAT: by **CHARCO 6B**  
BACKGROUND: by **CHARCO 4B**  
HEADLINE LETTERING: by **CHARCO 2B**  
SUBHEAD LETTERING: by **CHARCO HB**

# AT LAST ! A SMOOTHER, BLACKER CHARCOAL PENCIL

that takes and holds  
sharp points!

**NO HARD SPOTS . . .** no knots . . . no grain.  
*Powdered charcoal, scientifically purified,  
makes this lead amazingly smooth  
even in the firm HB grade!*

**THE BLACKEST BLACK** you've ever seen!  
*A special process changes the normal brownish cast  
of charcoal to true jet black!*

**UNBELIEVABLY STRONG,** long-wearing leads!  
Even the extra-soft 6B will point in a jiffy  
in your pencil sharpener and  
withstand pressure on the flat!

**UNIFORM GRADING,** perfectly spaced!  
Four separate formulae create four distinct,  
dependable degrees of hardness.

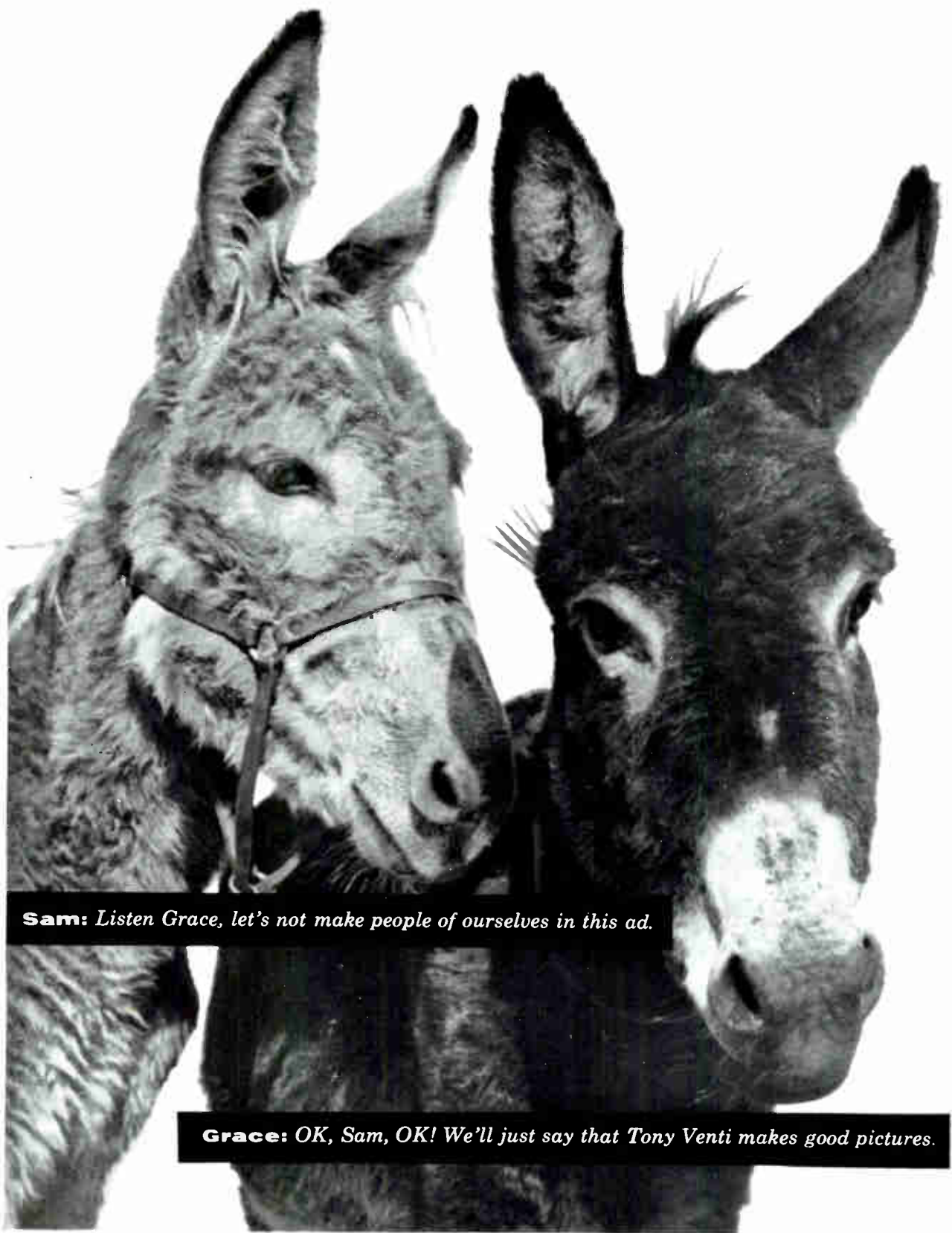
WRITE FOR FREE SAMPLE,  
naming this magazine, your dealer, and the degree you desire.



**Eagle Pencil Company**  
New York • London • Toronto  
Mexico City • Sydney

# Charco





**Sam:** *Listen Grace, let's not make people of ourselves in this ad.*

**Grace:** *OK, Sam, OK! We'll just say that Tony Venti makes good pictures.*

152 East 40th St., N. Y. 16, Murray Hill 3-5048-9

**Tony Venti**



**DAY-GLO<sup>®</sup>**

...a new outlet for the creative spirit!

The picture you saw on the preceding page was printed by offset lithography on Fire Orange Crocker DAY-GLO<sup>®</sup> Coated Paper.\* Perhaps you saw in it other exciting possibilities for creative expression. We invite you to try them.

There's high satisfaction in working with DAY-GLO. It lets your creativity flow in new, adventurous channels. Of course, this holds true not only for Crocker DAY-GLO Coated Paper, but for all these other DAY-GLO products as well:

**Bulletin Color System**  
**Screen Process Colors**  
**Cardboards**  
**Gummed Papers and Labels**  
**Pressure-Sensitive Papers**  
**Blotting Papers**  
**Spray Paints**  
**Flock**  
**Banner Satin**  
**Water Colors**  
**Art Layout Papers**

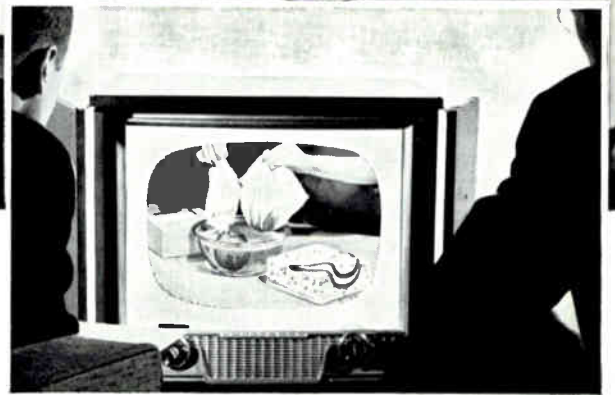
We'll be glad to send you color charts and detailed information about any and all of these DAY-GLO products. Write, wire or phone Switzer Brothers, Inc. (the originators of daylight fluorescent colors), 4732 St. Clair Avenue, Cleveland 3, Ohio.

\*Manufactured under Switzer patents Nos. 2,498,592 and 2,475,529.



Here was a new kind of paper napkin developed by the Scott Paper Company. It was strong even when wet. Creative imagination devised a series of tests to dramatize this "wet strength." But, which of these tests would be *most* dramatic to TV audiences? Experiments were made on a "live" camera in the Thompson TV Workshop...

While these tests were being made in our Workshop they were being viewed under *actual broadcast conditions* on television sets in J. Walter Thompson Company's office. Thus, it was possible to pick the most effective demonstration... the famous Scottkins "apple dunking" test



## The J. Walter Thompson Company TV Workshop helps give the answer —how best to dramatize the product's advantages

The J. Walter Thompson Company Television Workshop is now over a year old.

A fully equipped studio, the Workshop has a Dage television camera, sound motion picture cameras and projectors, and sets lighted by batteries of Kleigs.

A closed-circuit cable connects the Workshop with sets in the Thompson office. Thus, when a new commercial is being created in the Workshop, the whole group of J. Walter Thompson people

concerned can watch its development.

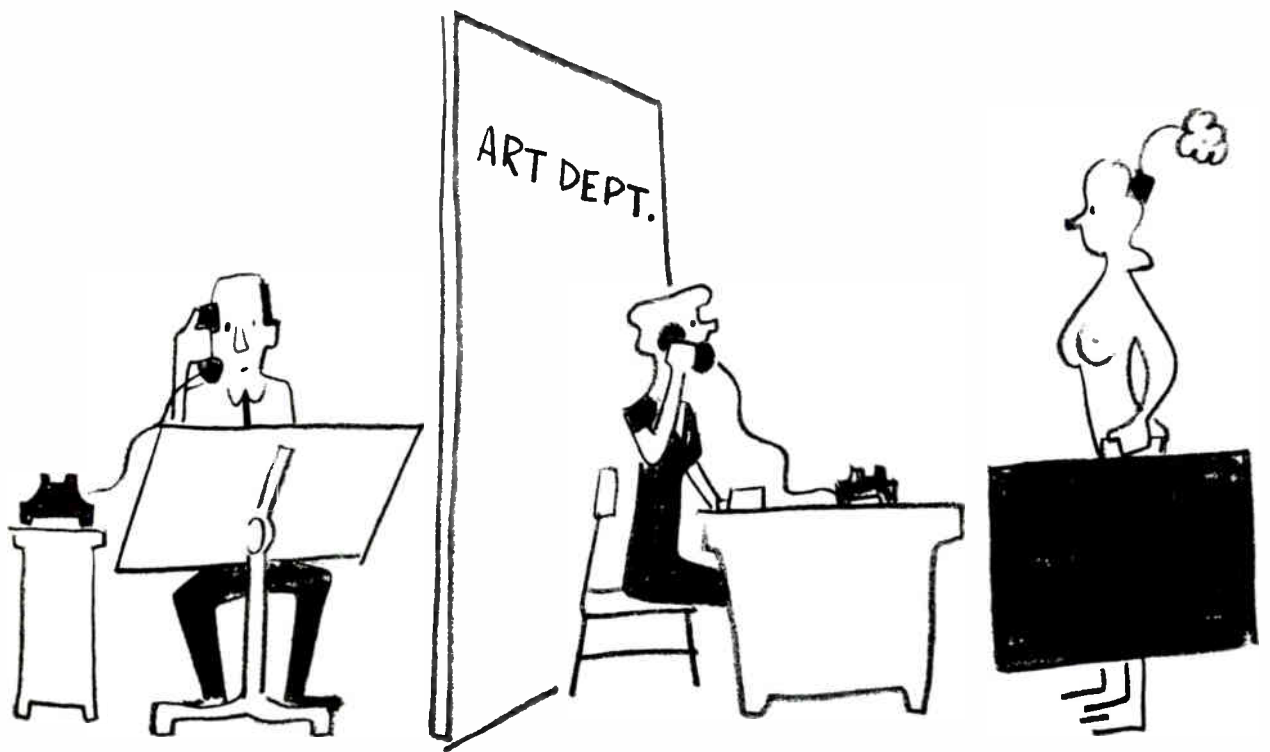
On sets in the office they see the commercial as it would appear in an *actual television broadcast*. This saves time and money, since each step is checked by the group as work progresses.

The group can make sure the product *looks right* on television. They can help select models. Any flaws in the commercial can be picked out and quickly eliminated—*before* incurring the costs of finished production.

Because the Television Workshop

serves as a "proving ground" where the creative minds and the technical minds can work out problems together, even the *best* ideas are given an *additional lift*. The end result is more *effective* commercials, made to a higher standard of quality.

**J. WALTER THOMPSON COMPANY**  
New York, Chicago, Detroit, San Francisco, Los Angeles, Washington, D.C., Miami, Montreal, Toronto, Mexico City, Buenos Aires, Montevideo, Rio de Janeiro, São Paulo, Santiago (Chile), London, Paris, Antwerp, Frankfurt, Milan, Johannesburg, Cape Town, Bombay, Calcutta, New Delhi, Sydney, Melbourne.



**WE'RE NEVER TOO BUSY** to see new faces, to look at new ideas. Mathes art directors belong to the "let's try a fresh approach" school. This is not art for art's sake. It is art for advertising's sake. You can see the results in sound advertisements . . . *and sales records.* J. M. MATHES, INC., *Advertising*, 260 Madison Ave., New York 16, N. Y.

# Perkins



# Lavaty

45 East 51st Street, New York 22, N. Y.  
ELdorado 5-0910



- |                      |                      |
|----------------------|----------------------|
| Mary Baker           | Gene Jarvis          |
| Ward Brackett        | Gordon Jones         |
| Melbourne Brindle    | Birney Lettick       |
| Paul Calle           | * Frances McLaughlin |
| George de Lara       | Walter Murch         |
| Harry Devlin         | Michael Ramus        |
| Rowland Emett        | Robert Riggs         |
| Eric (Carl Erickson) | Harlow Rockwell      |
| Robert Geissmann     | Leslie Saalburg      |
| * Leslie Gill        | Noel Sickles         |
| Jack Hearne          | Kenneth Thompson     |
| Everett Henry        | James Williamson     |
| Richard Howard       | • Scottie Gardner    |
|                      | • Virginia Rowland   |

\* Photography



**STERLING** PHOTOENGRAVINGS have been made for more than fifty years. In that time great changes have come about in advertising, especially in the physical appearance of the publication ad and in the publication itself. A degree of excellence has been attained unequalled in any other country. Credit for this improvement must go to the art di-

rector. It is his knowledge and fine, taste that make advertising attractive, readable and result-producing. His interest goes beyond the clients' approval of finished art. It extends to the printed page and comparison of the reproduction with original copy.

Selection of high quality photoengravers by production executives assures the art director that the

printed page will match his art with the greatest fidelity. Sterling's reputation is built on this motive: "*Photoengravings of Sterling quality.*"

**STERLING ENGRAVING COMPANY**

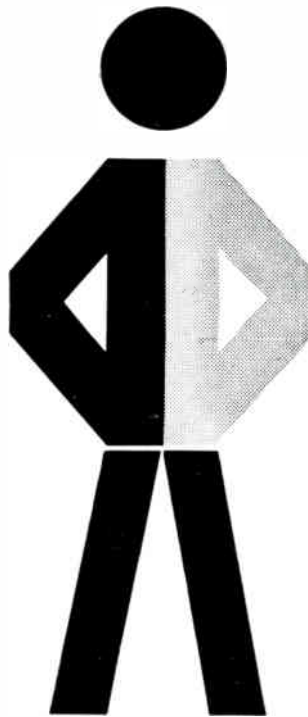
*Specialists in Photoengraving for Advertising Agencies and the Packaging Industry*  
**304 EAST 45th STREET, NEW YORK, N. Y.**  
*(Adjacent to the United Nations Group)*

**PHILADELPHIA OFFICE: 1015 CHESTNUT STREET**



MIDTOWN SKYLINE FROM EAST RIVER . . . 1, UNITED NATIONS GROUP . . . 2, STERLING ENGRAVING COMPANY





## ***equipped for quality...***

We see things in their worst light so they'll always look good to you. Our Macbeth Overhead Lamp illuminates press proofs with both true "north light" and ultra-high-red incandescent light. When we compare press sheets to engraver's proofs and color swatches, by day or by night, we check color-match under both lighting extremes. Only this way can we be sure the colors will match under any conditions. Constant Macbeth-checking of sheets assures you of color accuracy throughout your entire run. The Macbeth Overhead Lamp helps us to produce quality color work every time. It is another reason why you should call Davis, Delaney when you want "Better Printing for Better Selling."



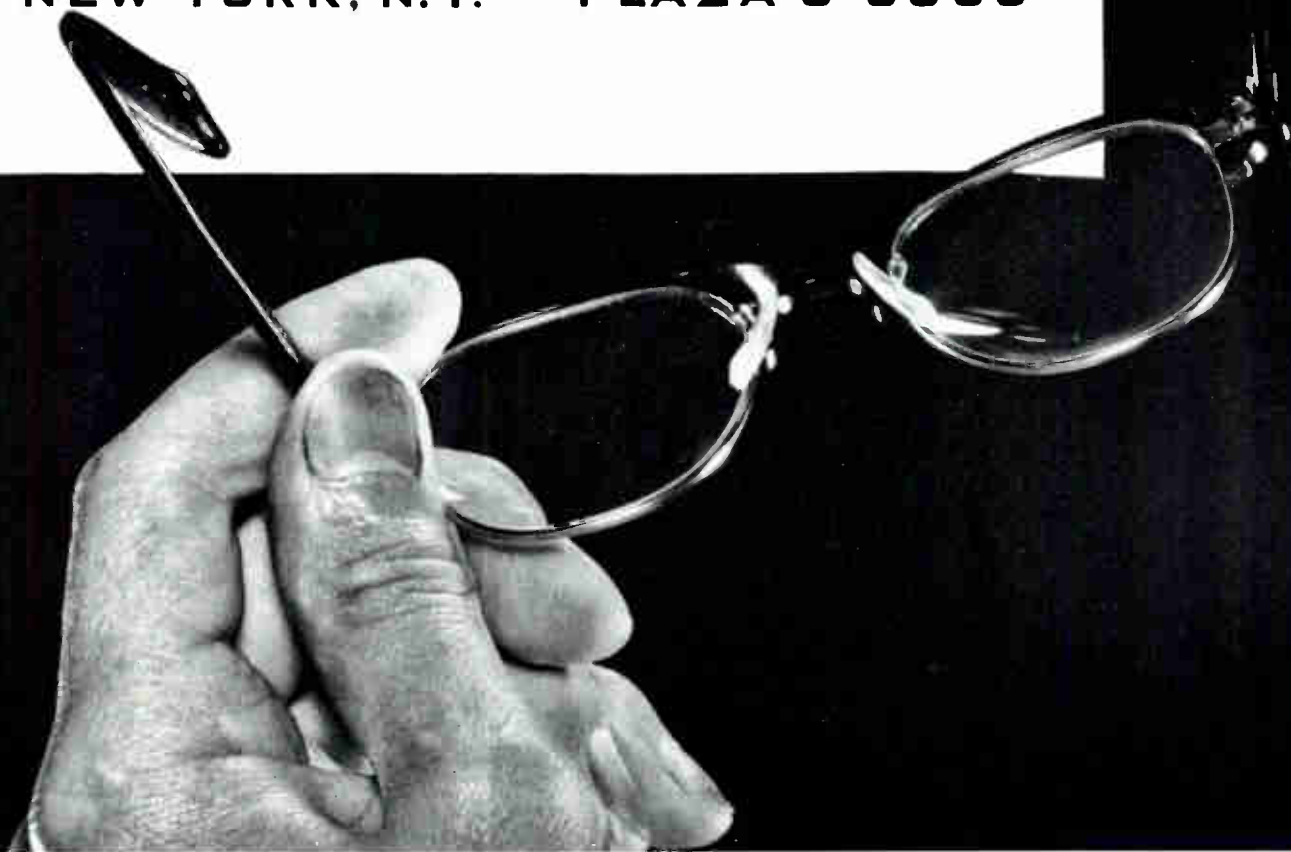
Bernard Hoffman Photo

**DAVIS, DELANEY, INC.**



*141 E. 25th St., New York, 10, MUrray Hill 6-2500 • In Philadelphia: 1518 Walnut St., Phila. 2, PEnnypacker 5-1877*

**B  
E S T  
B Y T E S T  
P H O T O S B Y  
M A C B A L L S T U D I O S  
4 8 0 L E X I N G T O N A V E N U E  
N E W Y O R K , N . Y . P L A Z A 5 - 0 8 6 3**





In Outdoor Advertising, maximum "SEE-POWER" is achieved through simplicity and strength of design and brief word copy that gets right to the point.

We, in Outdoor Advertising Incorporated, are ready to assist National Advertisers and Advertising Agencies in getting maximum "SEE-POWER" in their Poster and Paint designs.

This assistance is rendered by specialists experienced in creating Outdoor Advertising...and is free of charge.

Ideas and rough color sketches are yours for the asking, to help you present your basic message with the strength and simplicity that Outdoor Advertising affords.



## **OUTDOOR ADVERTISING INCORPORATED**

**NATIONAL SALES REPRESENTATIVE OF THE OUTDOOR MEDIUM  
60 EAST 42ND STREET, NEW YORK 17, N. Y.**

**ATLANTA • BOSTON • CHICAGO • DETROIT • HOUSTON • LOS ANGELES  
PHILADELPHIA • ST. LOUIS • SAN FRANCISCO • SEATTLE**

# Tri-Arts Press, Inc.

331 East 38 Street

New York 16, N. Y.

MURRAY HILL 6-4242

*Advertising typography & printing\**

\*for people

## A Miss is a Mess

don't miss . . . call WECO  
for Flexichrome



WECO STUDIOS • 14 EAST 39th STREET • MU 5-1864

## Quality FLEXICHROME Printers



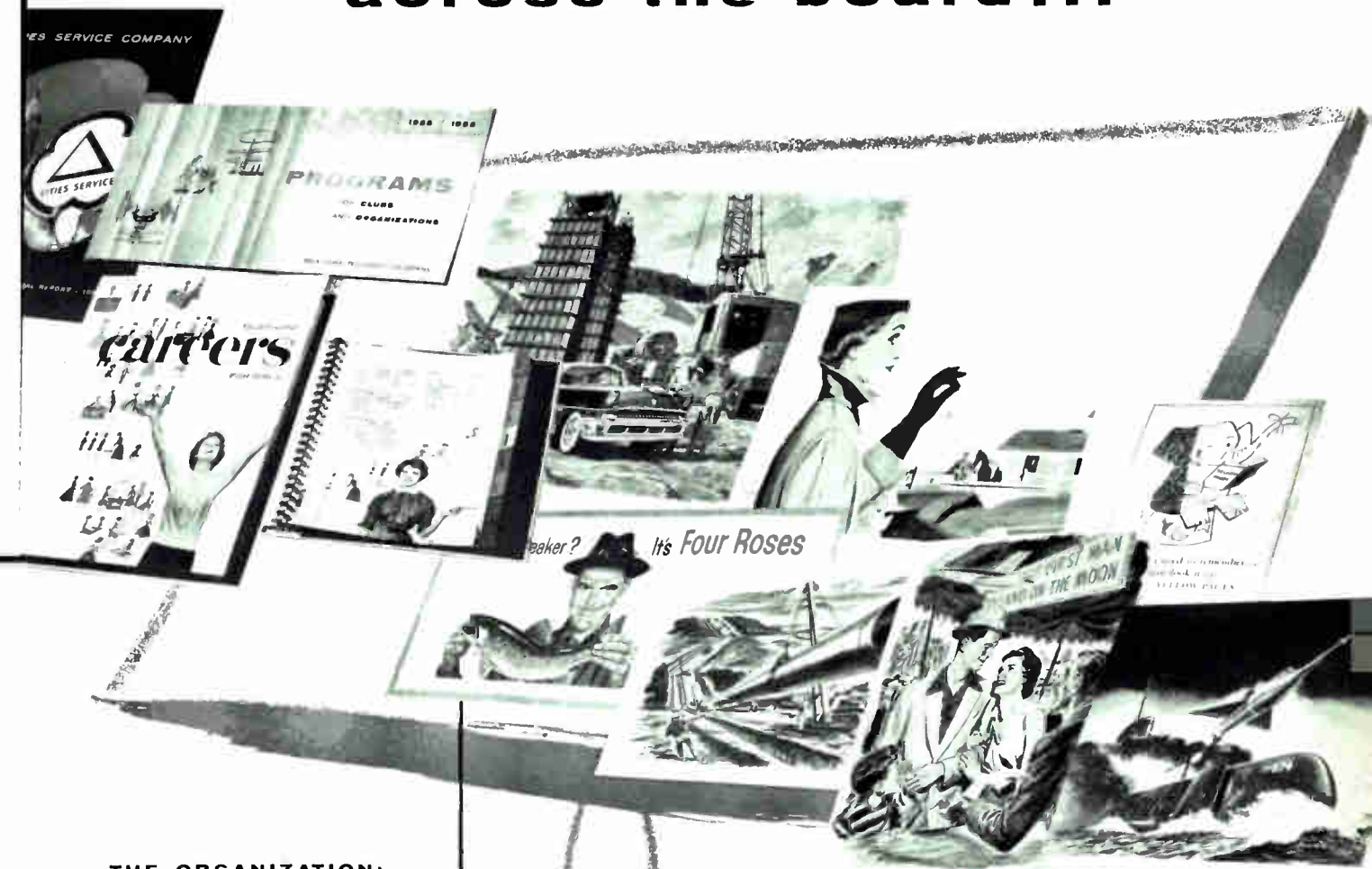
SERVICE  
DEPENDABILITY  
UNLIMITED PRINT SIZE

SAVE TIME WITH  
THE RIGHT PRINT

**TECH PHOTO LABS.**

14 EAST 39th ST., N. Y. C. • MU 3-5052

across the board...



**THE ORGANIZATION:**

- FRANK CECELIN
- ROBERT DAY
- ED GRESSLEY
- JOHN HARRINGTON
- JAMES JORDAN
- DOM LUPO
- HARRY MACE
- GURNEY MILLER
- DICK MORRILL
- HARRY O'BRIEN
- BUD PARKE
- GIL SUTTON
- PAUL WEBB
- GEORGE WITHERS

**30 YEARS' EXPERIENCE** in supplying art to direct, editorial and agency accounts

**A CREATIVE DEPARTMENT** headed by Harry F. O'Brien

**THE SERVICES** of a smart, practical and complete staff

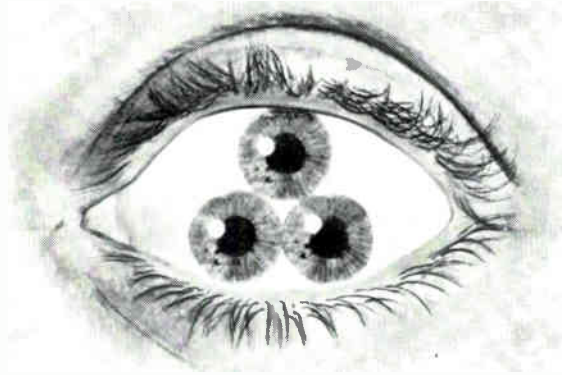
**THE TALENTS** of nationally known artists

**A HIGHLY SKILLED CONTACT GROUP**, all with an experienced art background

**the complete  
art service**

**GILBERT SUTTON, INC.**

370 Lexington Avenue, New York 17, N. Y.  
MUrray Hill 3-7525



For that special assignment... Designers **3** ART FOR ADVERTISING

115 WEST 45TH STREET • NEW YORK 36, N. Y. • JUDSON 2-5093

**TIME**

the expert knowledge, good taste, unique sources, and excellent facilities of this studio and its skilled staff can save you this most precious of all things . . . Try us on your next layout and see why our reputation is growing so steadily . . .

**albert gommi studios**  
PHOTOGRAPHY

305 EAST 47th ST. N. Y. 17, N. Y.  
ELDORADO 5-7650



# AD 21 Awards 1954 Televis ion spots Story

board, Inc., 35 West  
53rd St., N. Y. 19, 8490 Mel  
rose Ave., Hollywood 46. John  
Hubley, Bob Guldí, Les Goldman, Bill  
Bernal, Art Babbitt, Gene Deitch, Stan Walsh, Arnold  
Gillespie, C. L. Hartman, Emory Hawkins, Bill Little  
John, Charles McElmurry, Jerry Novius, R. O. Blockman



a creative studio full of talent  
specializing in sales promotion and  
merchandising arts—  
designers and planners of special booklets—  
distinctive annual reports—  
effective point of sale material—  
outstanding package design—  
Unusual displays and posters and  
complete production services

— STOESSEL STUDIO —

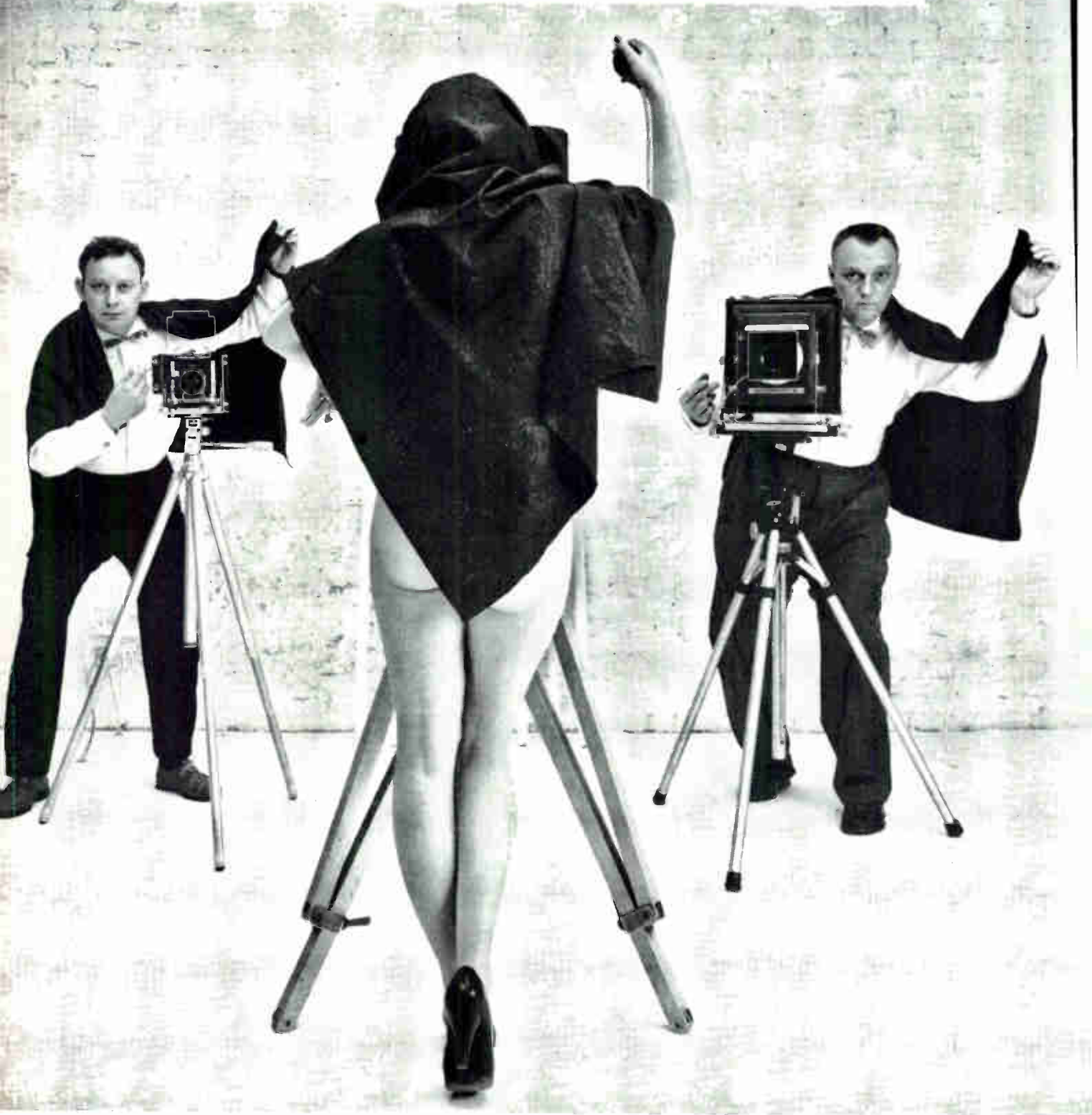
21 west 45th street  
circle 6-3968

## QUESTION

*Is a focusing cloth  
an absolute essential  
in taking good photographs?*

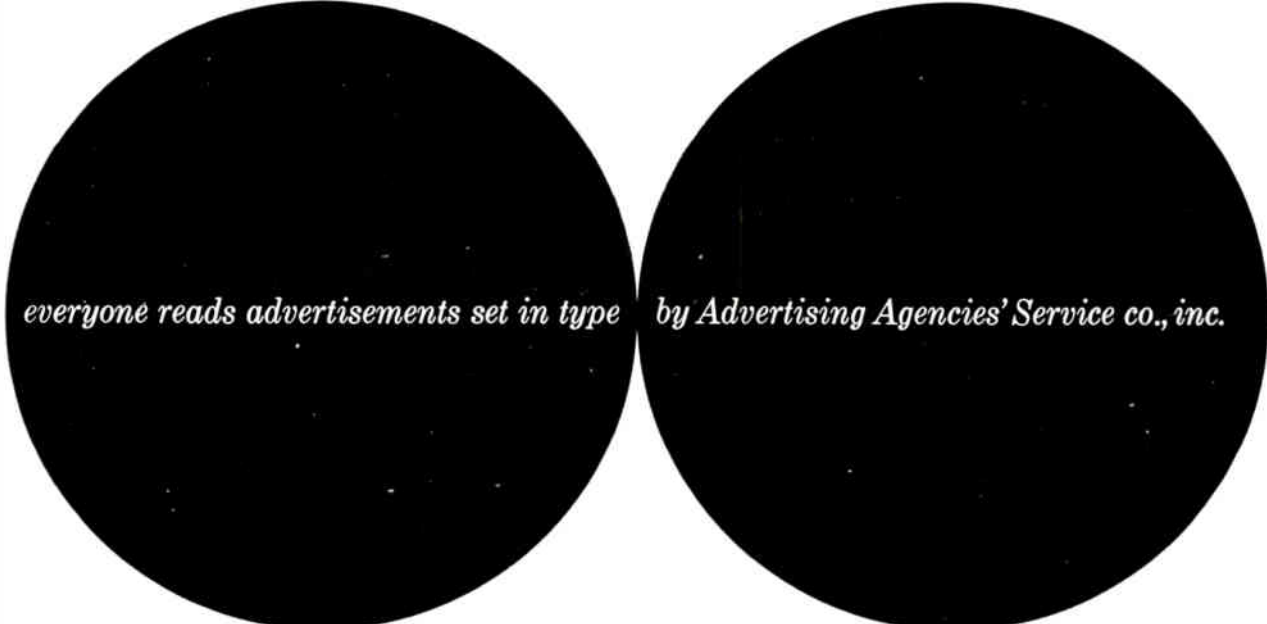
## ANSWER

*A focusing cloth helps  
but the real essential is  
who is underneath it.*



*Reprints of this questionnaire and a brochure of samples may  
be obtained by phoning or writing to Henry Dravneek Associates  
214 East 41 St., N.Y.C. 17, Oxford 7-2166. Ask for Bill Stone or Henry D.*



Two large, solid black circles overlap horizontally. The text is centered across the gap between them.

*everyone reads advertisements set in type by Advertising Agencies' Service co., inc.*

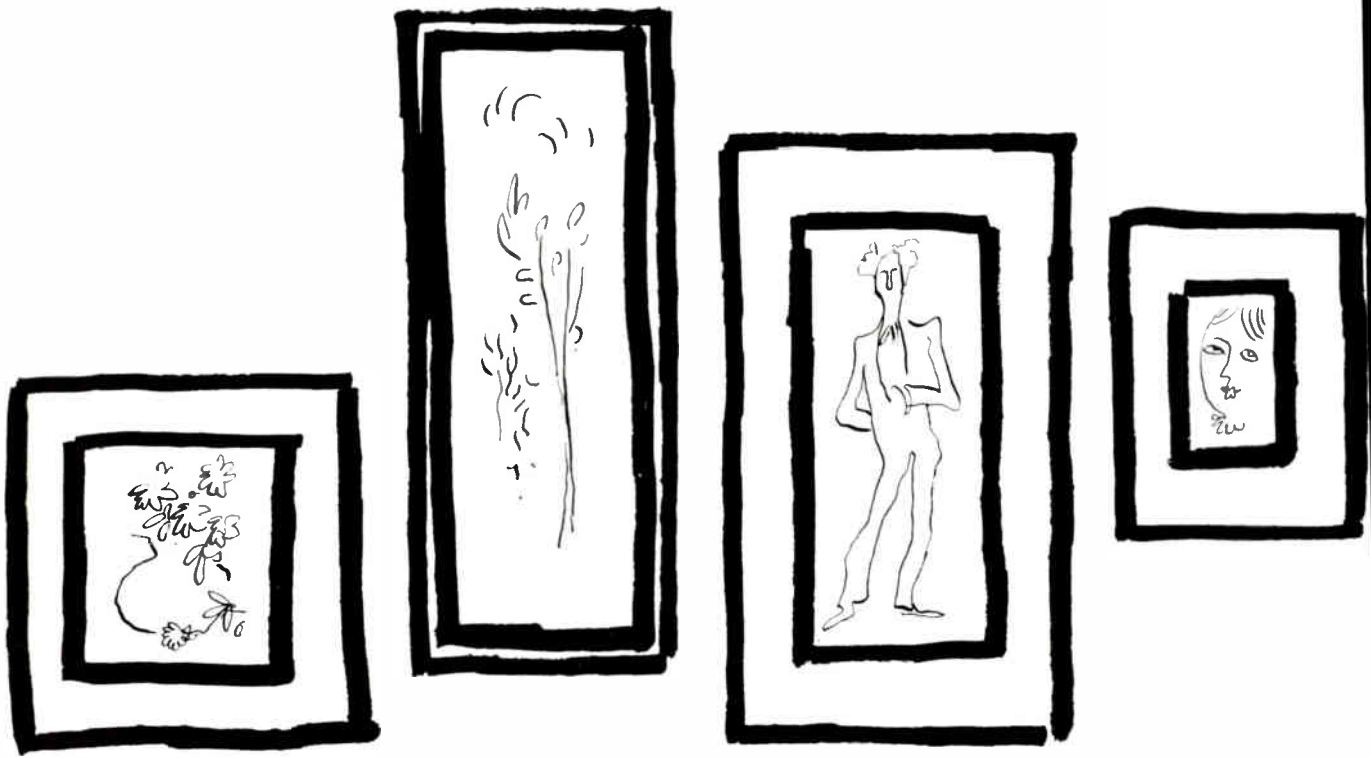
*creative typographers*

*phone*

*VAnderbilt 6-0590*

*216 east 45th street*

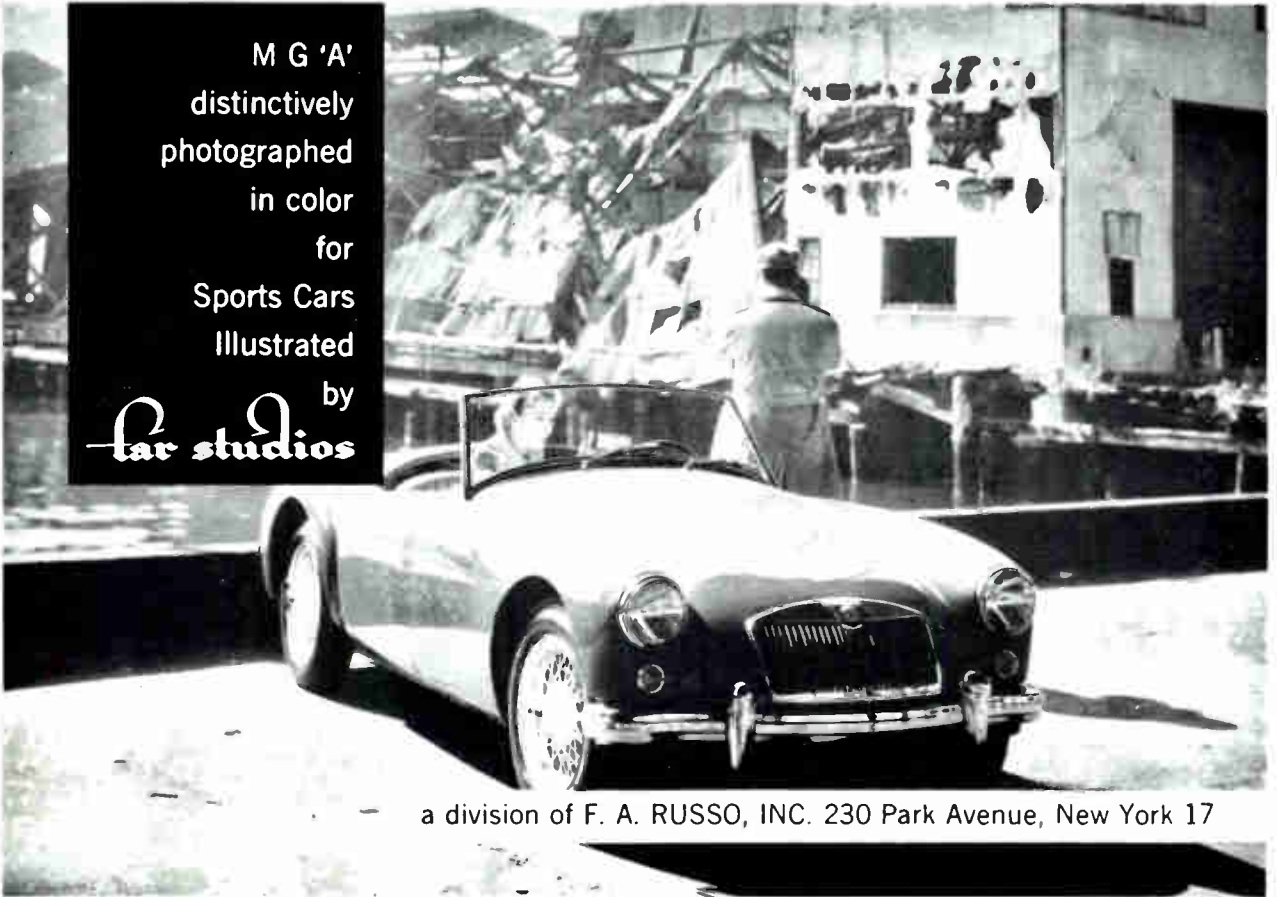
*new york 17, n. y.*





*“Refreshing, very refreshing”*

M G 'A'  
distinctively  
photographed  
in color  
for  
Sports Cars  
Illustrated  
by  
*lar studios*



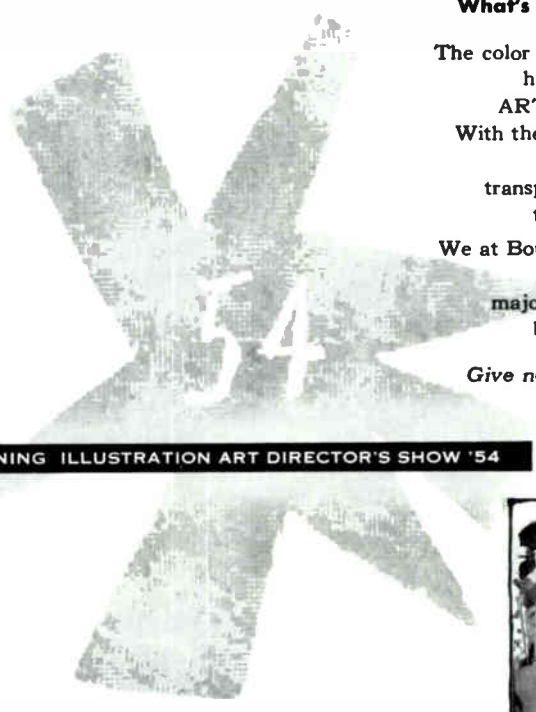
a division of F. A. RUSSO, INC. 230 Park Avenue, New York 17

THE PROOF OF THE ENGRAVING IS IN THE PRINTING.®

*Majestic* PHOTO ENGRAVING CO., INC.

305 EAST 46TH STREET,  
ELDORADO 5-2670

b  
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s



PRIZE WINNING ILLUSTRATION ART DIRECTOR'S SHOW '54

**What's different about this prize winner?**

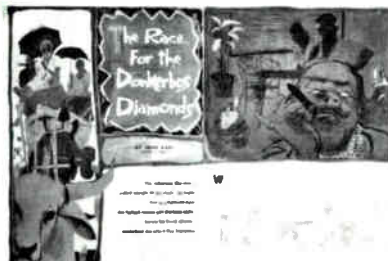
The color separations for this full-color, halftone illustration were **MADE BY THE ARTIST** with Bourges color overlays.

With these materials he was assured of faithful reproduction—while their exciting transparent color qualities helped him create this unusual work of art.

We at Bourges are proud of young Canadian artist James Hill who has won his first major awards with Bourges illustrations in both this year's and last year's show.

*Give new scope to your talent with Bourges art materials.*

**Available at all Leading Art Dealers**



"The Race for the Donkerbos Diamond" illustration for Maclean's Magazine, by JAMES HILL

140 East 39th Street  
New York 16, New York

*MUrray Hill 3-8625*

**AD** *Art Department Incorporated*

*A complete studio service*

Design  
Illustration  
Lettering  
Retouching  
Mechanicals

*two publications which are  
read by Art Directors  
and designers  
in 52 countries  
of the world —*

and 51% of them are in the U.S. alone!

# GRAPHIS (magazine)



Every issue of **GRAPHIS** magazine is filled with inspiring ideas so that Art Directors and designers in almost every country have come to rely upon it as *the* standard reference guide to contemporary trends in advertising and the graphic and applied arts all over the world. They know that whenever good, and exciting, work is being produced, **GRAPHIS** will be there to record it for them. A year's subscription (6 issues) costs \$14; two years (12 issues) \$26; single copies \$3. Order from your bookseller, the Swiss Bank Corporation, 15 Nassau Street, New York 5, or (in case of difficulties) direct from the publishers.

# GRAPHIS ANNUAL

**GRAPHIS ANNUAL** presents an animated report of a world-wide survey of the printed publicity of 19 countries. **GRAPHIS ANNUAL** throws into relief the asset of the introduction of art into advertising, not only the purely pictorial, but the skilful coordination of image, text, form and balance. The editorial essay analyses and summarises current trends; the 755 illustrations, 66 of which are reproduced in colour, are accompanied by a running commentary in English, French and German. **GRAPHIS ANNUAL** is not a "Digest" of **GRAPHIS** but a complementary volume exclusively devoted to Advertising Art. Only a very few of its illustrations have been shown before in **GRAPHIS** magazine. 210 pages, cloth bound, size 9½" x 12", \$12.50.

*Distributed world-wide by:*

USA: Hastings House, 41 East 50th Street, New York 22  
ENGLAND: Sylvan Press, Museum House, Museum Street, London W.C.1.  
BRITISH EMPIRE: Amstutz & Herdeg, 45 Nüscherstr., Zurich (Switzerland)  
FRANCE: Editions Parallèles, 172 rue Pelleport, Paris XXe  
GERMANY: Carl Gabler, GmbH, Kaufingerstr. 10, München

*All other countries, the Publishers:*

**AMSTUTZ & HERDEG · GRAPHIS PRESS · ZURICH · SWITZERLAND**



*Peterson*

DYE  
TRANSFER

CIRCLE 7-1747

149 WEST 54<sup>TH</sup> STREET, NEW YORK 19, N. Y.

CARBRO  
GRAPHIC ARTS  
SEPARATIONS

DUPLICATES  
FROM  
TRANSPARENCIES  
OR  
ARTWORK

FACSIMILE  
OF  
ALTERATIONS  
OF COLOR

COMBINATIONS  
OF ALL KINDS

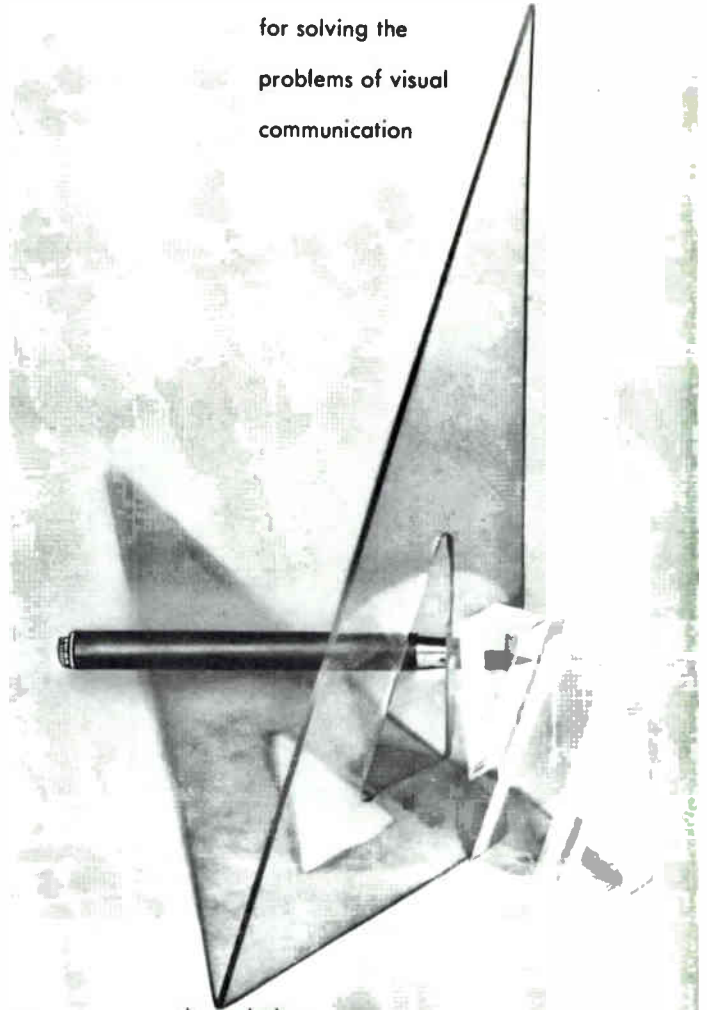
our

**creative design**

provides a

**graphic emphasis**

for solving the  
problems of visual  
communication



consultant designers

**to Business, Advertising, Industry**

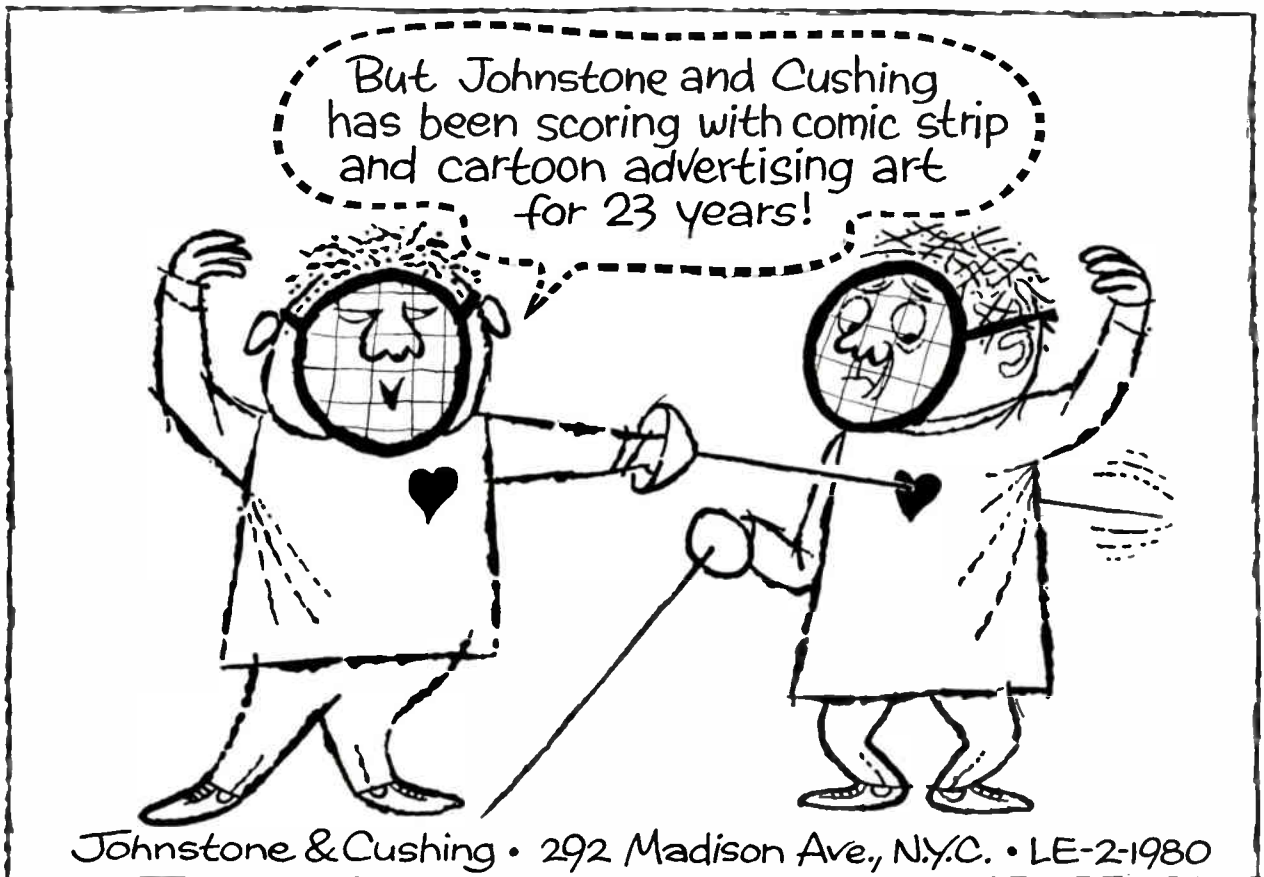
**HAL ZAMBONI & ASSOCIATES**

218 madison avenue, new york 16

MURRAY HILL 4-1692 • 4-1720



**Creative layout for sales**  
**Careful planning for production**  
**Creative Art Direction for design**  
**Careful supervision for accuracy**







*A GROUP of men with the taste and knowledge to design type layout in advertisements of all kinds . . . Good compositors—enough of them to set all the advertisements you need in less time than you would expect . . . Type, machines, equipment, messenger service—everything that helps to promote the speed you demand in the time we need to produce good composition*

**THE TYPOGRAPHIC SERVICE COMPANY**

**305 EAST FORTY-FIFTH STREET  
NEW YORK 17, N. Y.**

# 34

TH  
ANNUAL  
OF  
ADVERTISING  
AND  
EDITORIAL  
ART

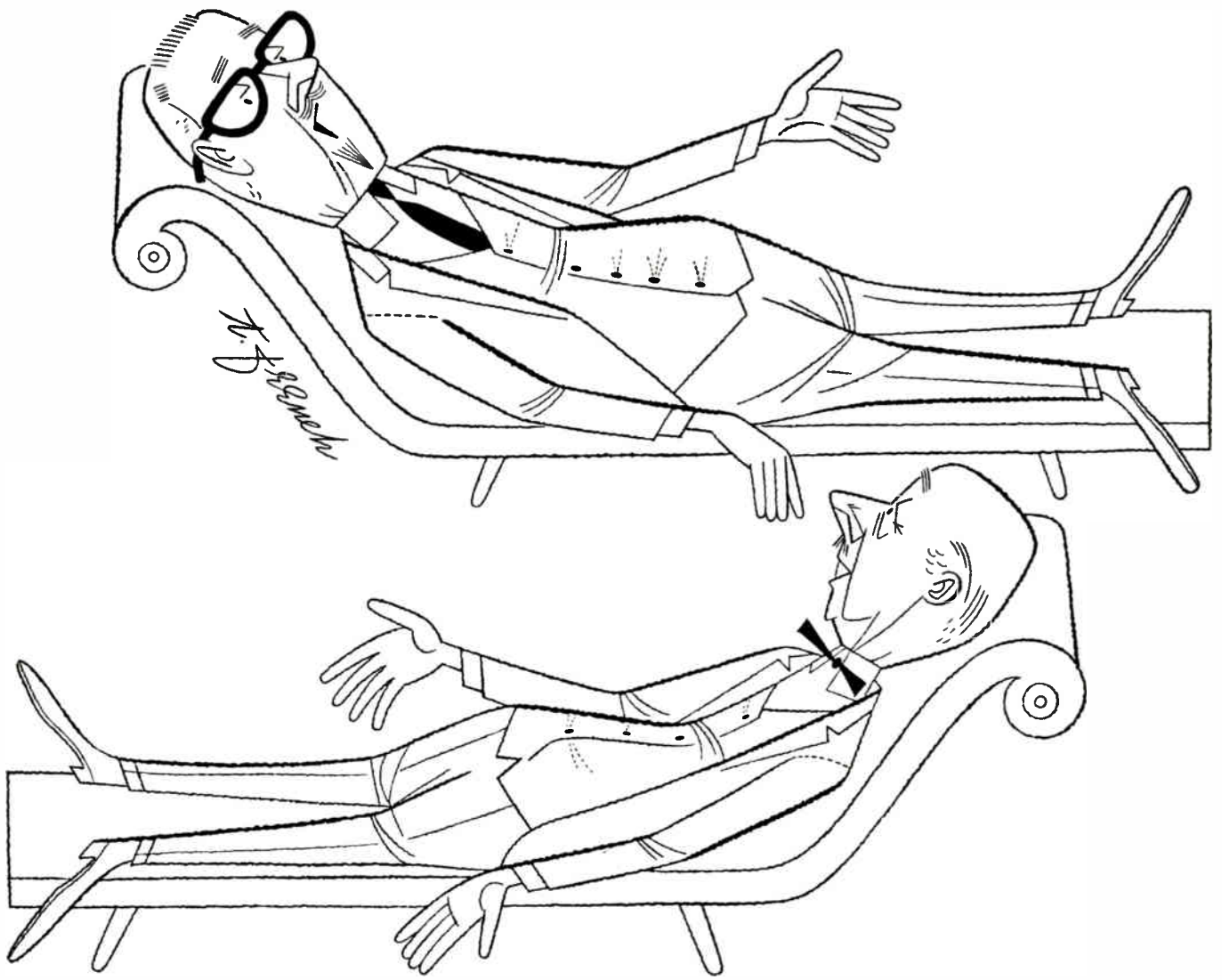
*again* \_\_\_\_\_

## COMPOSITION PRINTING AND BINDING

by American Book-Stratford Press, for over a half century  
the foremost book manufacturer in America. A complete  
plant, designed to fulfill the utmost in quality and service.



AMERICAN BOOK-STRATFORD PRESS, INC.  
75 VARICK STREET • NEW YORK 13, N. Y. • WALKER 5-7600



## **S T A T E   O F   M I N D**

Proficiency in craftsmanship springs from a state of mind. In our case a well-balanced, scientific approach to the problems of engraving and printing provides production economies for our customers without loss to the standard of quality for which we are known.

**The Beck Engraving Company**



Philadelphia 6, 7th and Sansom Sts., New York 17, 305 E. 45th St., Boston 16, Statler Office Bldg.

**KURSHAN  
&  
LANG**

color service  
for dye transfer  
color prints



Color prints for comprehensives and finished art... made directly from your transparencies or art work and enlarged or reduced exactly to your specifications.

Cut retouching and engraving costs... with Kurshan & Lang reproduction quality color prints. Extra copies for presentation or exhibition can be obtained at a fraction of original print cost.



Quantity prints for display, distribution, salesman's samples... We have one of the finest color laboratories in the east plus the facilities to produce quantities of color prints at reasonable rates.

We invite inquiries... Our complete services include Custom Ektachrome Processing, Flexichrome, Duplicate Transparencies, Color Slides, copying art work, Carbro Prints, Ektacolor, Separation Negatives.

*Associate: Leonard Zoref*

**KURSHAN & LANG  
COLOR SERVICE**  
10 EAST 46th ST., N. Y. 17 • MU 7-2595



**hagstrom's  
services**

- A**dvertising Art
- P**hoto Retouching
- C**ommercial Photography
- P**hotographic Murals
- G**eneral Drafting
- T**echnical Manuals
- L**.B.M. and Varityping
- P**hotostats
- D**isplays and Mounting
- M**aps and Map Printing

**HAGSTROM COMPANY**  
INCORPORATED

311 BROADWAY EST. 1916 NEW YORK 7, N.Y.  
Publishers of  Hagstrom Maps

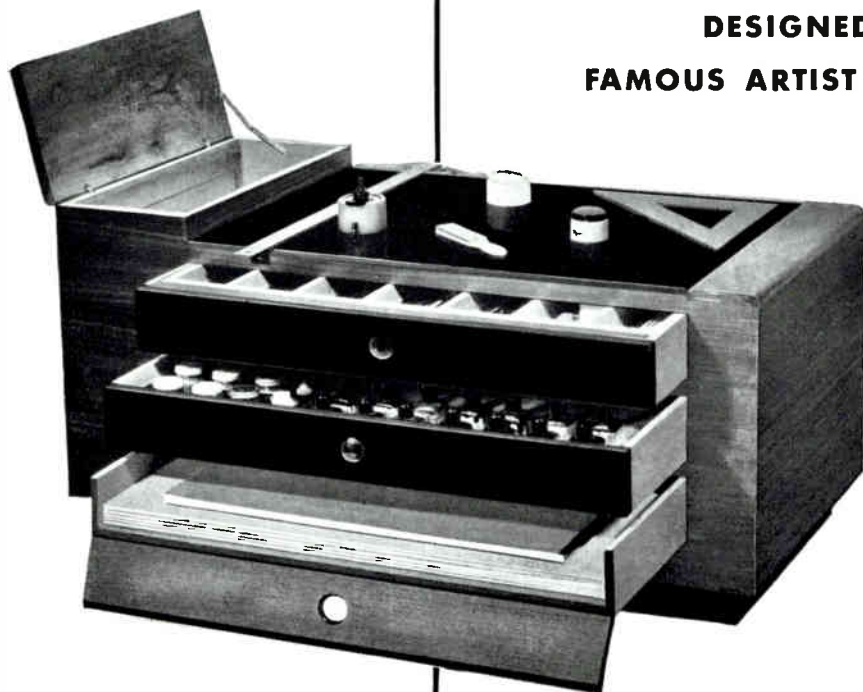
telephone **CO**rtlandt 7-8790

# America's Finest...

## DOHANOS

## Artist Cabinet

DESIGNED BY A  
FAMOUS ARTIST FOR ARTISTS



### **A partial list of satisfied purchasers:**

Albert Dorne  
Jon Whitcomb  
Coby Whitmore  
Bernie D'Andrea  
Kudner Agency, Inc.  
Benton & Bowles, Inc.  
Roy S. Durstine, Inc.  
J. Walter Thompson Co.  
N. Y. Life Insurance Co.  
The Milwaukee Journal  
Charles E. Cooper Art Studio  
MacManus, John & Adams, Inc.  
The Philadelphia Inquirer  
John Henry Topp Studio  
New Holland Machine Co.  
Biow, Beirn, Toigo, Inc.  
D'Arcy Advertising Co.  
Joe De Mers  
Alex Ross  
Al Moore

Holds all standard Art Supplies, full-size sheets Strathmore, Whatman Board, large tissue and lay-out pads.

Accepted by artists, art directors, studios and agencies as the most Practical and Modern piece of furniture that has ever been designed for the artist.

Dimensions: Length 44 in. Height to Formica Top 20 in. Top 36 x 25½ in. Drawers inside 23½ x 30½ x 3 in. Solidly built of selected walnut veneer in natural hand rubbed finish. Ideal for the office or home studio. Also available in natural Korina finish.

MANUFACTURED BY

**HAMILTON DWIGHT CO., Inc.**

*Artists' Materials*

254 East 57th Street, New York 22, N. Y.

# cloth-bound books are treasured

People respect cloth-bound volumes so highly that they keep them on their shelves for years — for ready reference, rereading or attractive appearance.

So always design cloth-bindings for fine books — distinctive brochures — superior catalogs — distinguished annuals — and for all messages destined to be treasured. Cloth-bound volumes demand attention — never are ruthlessly discarded.

Holliston offers you the widest and choicest selection of grades — colors — and finishes of binding fabrics. We'll be happy to send you samples.

This 34th ANNUAL OF ADVERTISING AND EDITORIAL ART is bound as always in a HOLLISTON BINDING FABRIC.

## THE MAKING OF BOOKBINDING FABRICS

You will enjoy this picture story of how cotton is transformed into colorful — durable — desirable Book Binding Fabrics.



### THE MAKING OF BOOKBINDING FABRICS

*Write us for your  
FREE copy of this  
cloth-bound book.*

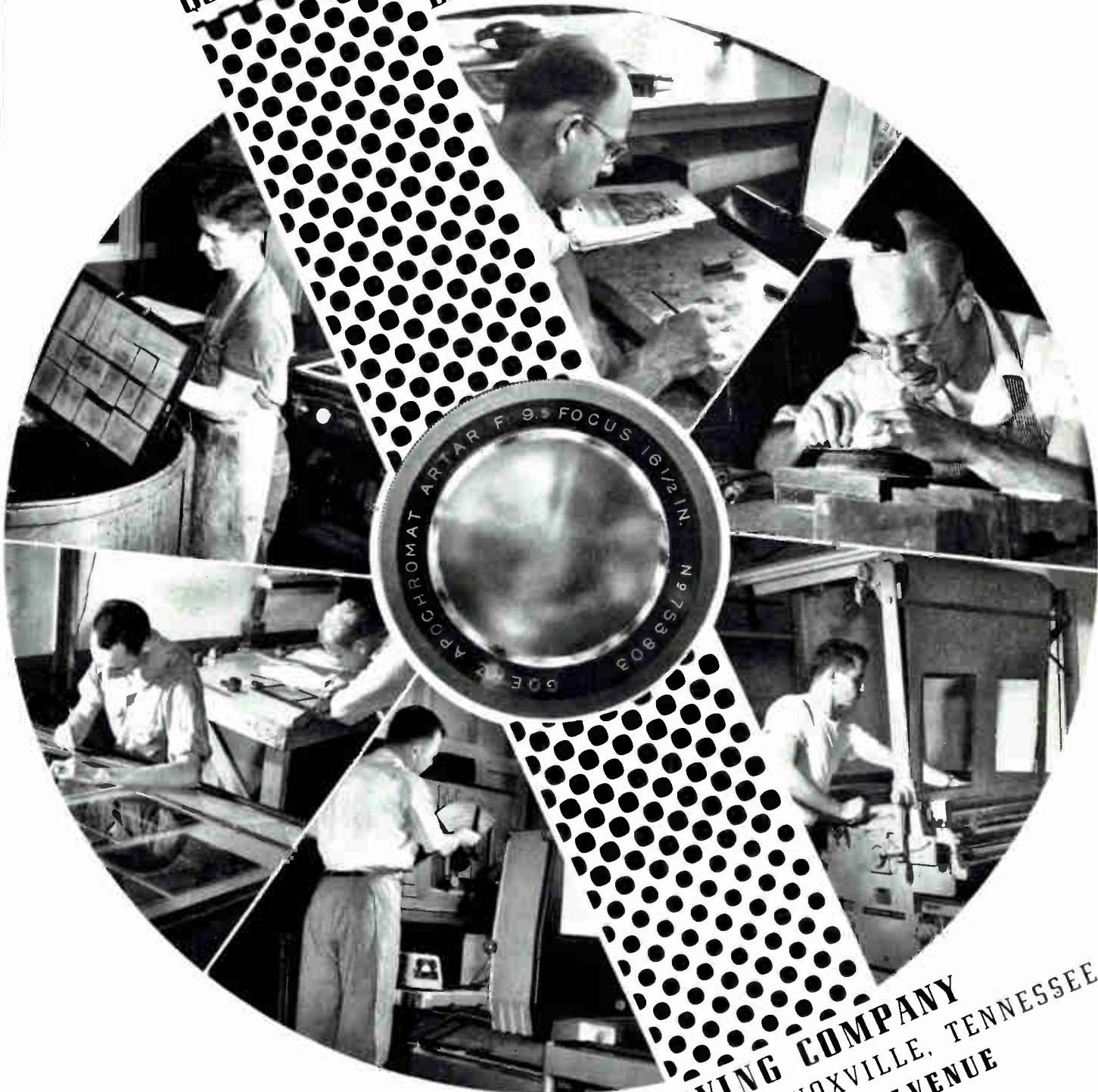
THE  
**HOLLISTON MILLS**  
INC.

NORWOOD • MASSACHUSETTS  
NEW YORK • PHILADELPHIA • CHICAGO

*Manufacturers of Bookbinding Fabrics*

Tracing Cloths, Coated and Impregnated Fabrics, Insulating Cloth Base, Rubber Hallands, Map Cloth, Photo Cloth, Reinforcing Fabrics, Sign, Label and Tag Cloths.

**Quality Plates for Advertising and Publications,  
Either Letterpress or Offset**



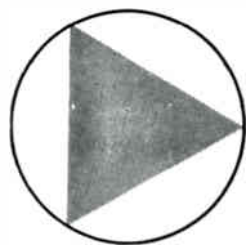
**CAPPER ENGRAVING COMPANY**  
105-107 W. CUMBERLAND AVE., KNOXVILLE, TENNESSEE  
NEW YORK OFFICE: 505 FIFTH AVENUE  
PHONE MURRAY HILL 7-0170



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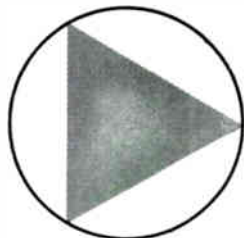
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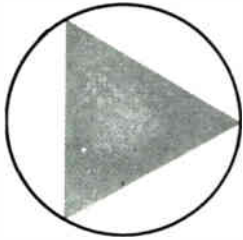
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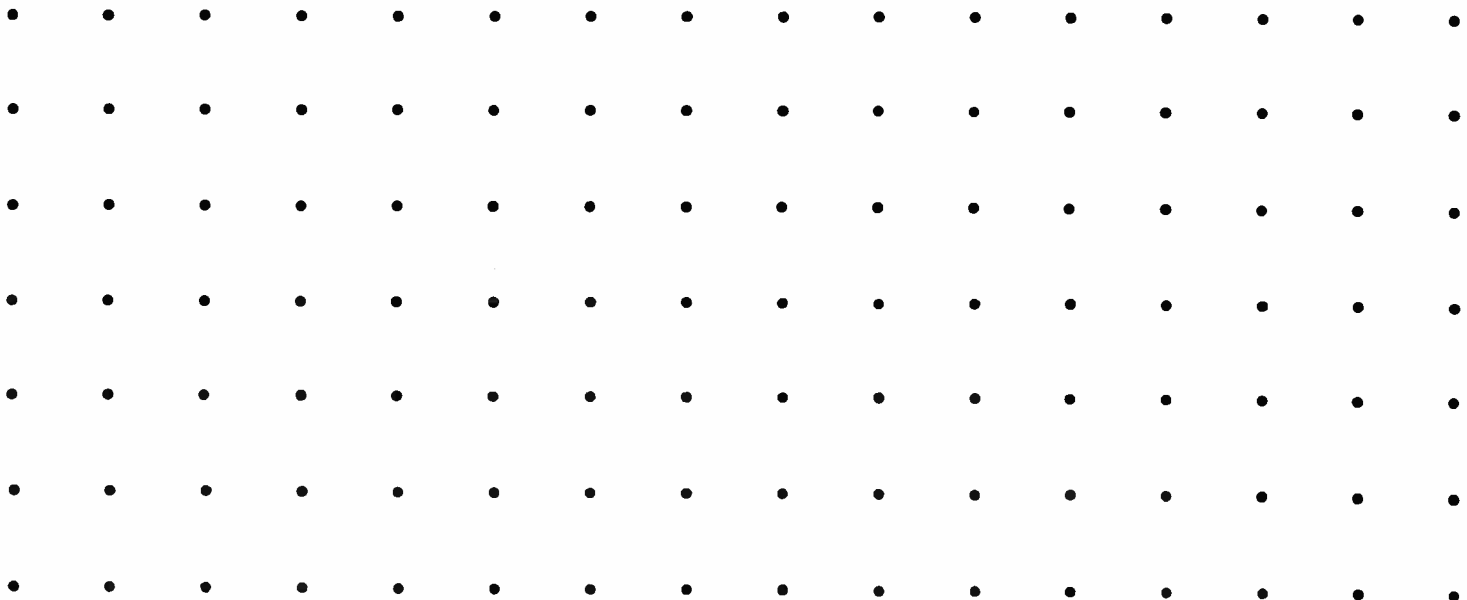


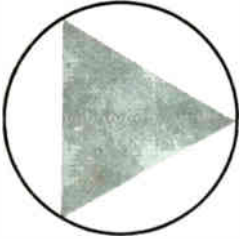
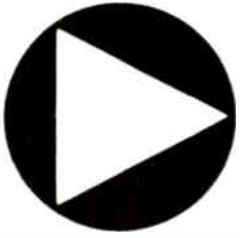


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**34th annual committee**





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<i>jacket paper</i>	WARREN WHITE OFFSET COATED
<i>end leaf paper</i>	HAMILTON VELLUM
<i>type faces</i>	TEXT, BODONI BOOK
<i>display type</i>	NUMERALS, LINOTYPE GOTHIC NO. 25 MERCANTHALER LINOTYPE, INC. ANNONCE GROTESQUE NUMERALS, ANNONCE GROTESQUE TYPEFOUNDRY AMSTERDAM
<i>engravings</i>	CAPPER ENGRAVING CO., INC., TENNESSEE
<i>type, setting, binding</i>	AMERICAN BOOK-STRATFORD PRESS, INC.
<i>presswork</i>	AMERICAN BOOK-STRATFORD PRESS, INC., COATED STOCK HALLMARK PRESS INC., JACKET AND ENDLEAVES
<i>cover</i>	HOLLISTON MILLS, ROXITE LS VELLUM
<i>cover cloth</i>	TRIGGS COLOR PRINTING CORP., CLOTH COVER

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*production* H. D. VURSELL, MANAGER

*advertising* JANE SNEYD, MANAGER





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