

33

annual of **advertising and
editorial
art and design**

national **international**

art publicitaire et art éditorial

arte pubblicitaria e disegno editoriale

kunst in werbung und zeitschrift

annonsering och redaktionell konst

33

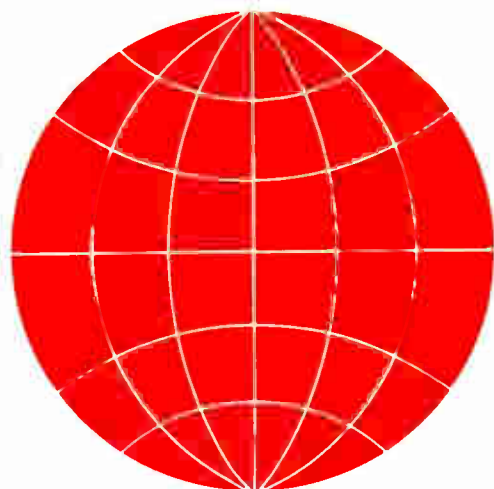
preface so the world may
see us better

avant-propos afin que le monde puisse
mieux nous voir

prefazione affinché il mondo
ci possa vedere meglio

vorwort dass die welt uns
besser sehe

forord så att världen må
se oss bättre



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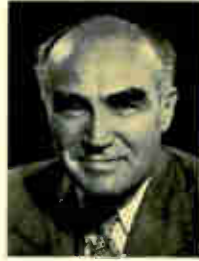
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art directors club medal

to



henry r. luce

editor-in-chief, time, inc.

congratulations for the outstanding presentation of graphic material in life magazine, as one of the most progressive forms of modern pictorial journalism, and sustaining an invaluable public interest in that publication.

félicitations pour la présentation exemplaire du matériel graphique de la revue life, une des formes les plus avancées du journalisme illustré, et pour son habileté à soutenir l'intérêt inestimable du public.

congratulazioni per la insigne presentazione del materiale grafico di life magazine, una delle forme più progredite del giornalismo illustrato moderno, e perchè mantiene vivo l'inestimabile interesse del pubblico in quella rivista.

gratulation fuer die hervorragende darstellung graphischen materials in der zeitschrift life, einer der fortschrittlichsten formen moderner bildberichterstattung, die als solche ein unschaetzbares interesse der allgemeinheit an dieser veroeffentlichung wachhaelt.

gratulationer för utmärkt presentation av grafiskt material i tidskriften life, som en av de mest framåtskridande former av modern pittoresk journalism, som vidmakthåller ett ovärderligt intresse i denna publikation.

artist: leonardo da vinci
italian
fifteenth century
painting: mona lisa
louvre, paris

the awards luncheon

this book records the **33rd** exhibition of the art directors club of new york, held in june, 1954. according to tradition the awards luncheon was on the opening day of the show and this year attended by 675 guests in the grand ballroom of the waldorf-astoria hotel. this photograph shows art directors club president john jamison presenting a medal, as other dignitaries* watch from the stage.

le déjeuner des prix

ce livre rend compte de la **33ième** exposition du art directors club of new york, au mois de juin, 1954. [suite à la page 316]

il banchetto della premiazione

questo libro registra la **33ª** esposizione del art directors club di new york, tenutasi nel giugno [continua a pagina 318]

die preisverteilung

dieses buch berichtet über die **33. ausstellung** des art directors club of new york, die im juni 1954 veranstaltet [fortsetzung auf seite 318]

prisutdelnings lunchen

denna bok protokollför den **33:dje** utställningen av konstdirektörernas klubb i new york, som hölls i juni, [fortsättning på sidan 318]

*
left to right: robert pliskin, lester rondell,
m. f. agha, robert geissmann, frank stanton, john jamison.
photograph by berni schoenfield







art directors club medal

to



henry ford II

president, ford motor company

congratulations for the high and consistent standard of excellence maintained in the over-all concept and execution of ford motor company advertising.

félicitations pour le haut niveau d'excellence maintenu dans la conception générale et dans l'exécution de la publicité pour la ford motor company.

congratulazioni per l'alto e consistente livello di eccellenza sostenuto nell'ideare e realizzare la pubblicità della ford motor company.

gratulation fuer das stetige, ausgezeichnete hohe niveau in grundauffassung und ausfuehrung der ford reklame.

artist: albrecht durer
german
sixteenth century
painting: the artist as a young man
prado, madrid

gratulationer för den höga och konsekventa standarden av mästerskap som bibehållits i helhetsbegreppet och verkställandet av ford motor companiets annonsering.



above: frank eltonhead, norman rockwell, william irwin
below: al parker, lester beall



jury and committee at work



above: charles tudor, richard avedon, juke goodman, charles faldi
below: william buckley, winifred karn, vincent di giacomo



annual committee

editor-designer **bradbury thompson**

chairman **julian m. archer**

business manager **robert mccallum**

editorial associate **frederick h. roberts**

publicity **joseph a. clark**

design assistants **mary coyne**

william howard

editorial assistant **helen mackie**

production manager **harold vursell**

exhibition committee

chairman **suren ermoyan**

vice chairman **vincent di giacomo**

selections **budd hemmick**

edmund witalis

arnold roston

william h. buckley

advisory **roy w. tillotson**

arthur hawkins, jr.

publicity **w. f. dalzell**

tobias moss

nickolas muray

anthony mazolla

finance **wallace f. hainline**

promotion design **robert pliskin**

hanging **arthur weithas**

alfred a. anthony

john johnson

william sheldon

ele kinney

awards luncheon **arthur hawkins, jr.**

traveling exhibition **orestes s. lapolla**

designer of exhibition **herbert matter**

board member **frank baker**

33

annual of advertising and editorial art and design

art directors club of new york

1953-54 officers

president	john e. jamison
first vice president	robert w. cowan
second vice president	wallace w. elton
secretary	robert h. blattner
treasurer	james d. h. buckham

executive committee	frank baker
	a. halpert
	bradbury thompson
	roy w. tillotson

1954-55 officers

president	julian m. archer
first vice president	robert west
second vice president	george samerjan
secretary	william l. longyear
treasurer	mahlon a. cline

executive board	c. edward cerullo
	paul r. lang
	bradbury thompson
	roy w. tillotson

executive secretary	winifred g. karn
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art, design europe

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sweden, by anders beckman
germany, by dr. eberhard holscher
italy, by paolo garretto
great britain, by charles rosner
france, by jean carlu

b

art advertising

honor roll
magazines, three or more colors
magazines, two colors
magazines, black and white
newspapers
trade periodicals
booklets, direct mail

c

art editorial

honor roll
non-fiction, three or more colors
non-fiction, less than three colors
fiction, four colors
fiction, less than four colors
covers
company publications

d

design advertising

honor roll

- magazines, full page, two colors or more
- magazines, full page, black and white
- magazines, less than page, three colors or more
- magazines, less than page, black and white
- newspapers, over 300 lines
- newspapers, 300 lines and under
- trade periodicals
- booklets, direct mail
- posters, 24 sheet
- posters, less than 24 sheet

e

design editorial

honor roll

- magazines, one page
- magazines, two pages
- magazines, section
- company publications

f

art, design television

honor roll

- live commercials
- film commercials
- limited-action commercials

g

index directory

- advertising directory
- index of art directors and designers
- index of artists and photographers
- index of agencies, publishers,
television producers and directors
- index of advertisers and publications
- art directors club membership

33

annual of advertising and editorial art and design

art directors club of new york

national society

president	wallace w. elton
secretary-treasurer	cecil baumgarten
advisory council	gordon c. aymar
advisory council	arthur hawkins, jr.
correspondents	peirce johnson, garrett p. orr
representatives	wallace w. elton, roy w. tillotson

advisory board

chairman	roy w. tillotson
	m. f. agha
	gordon c. aymar
	stuart campbell
	walter b. geoghegan
	arthur hawkins, jr.
	william a. irwin
	john e. jamison
	peirce johnson
	lester jay loh
	edward f. molyneux
	harry f. o'brien
	joseph b. platt
	nathaniel pousette-dart
	lester rondell
	paul smith
	loren b. stone
	deane uptegrove

art directors club medal

to



david ogilvy

president, hewitt, ogilvy, benson & mather, inc.

congratulations for the vision and diligence applied in creating notable advertising, and for the good taste imparted in the execution of advertisements for the clients of hewitt, ogilvy, benson & mather, inc.

félicitations pour l'originalité et l'application apportées à la création de ses admirables projets publicitaires, et pour le bon goût dont témoigne l'exécution de la publicité réalisée pour les clients de hewitt, ogilvy, benson & mather, inc.

congratulazioni per la visione e la diligenza da lui applicate nella creazione di notevoli realizzazioni pubblicitarie, e per il buon gusto cui è improntata l'esecuzione di servizi pubblicitari per i clienti della ditta hewitt, ogilvy, benson & mather, inc.

gratulation fuer seine unermuedliche leistungsfahigkeit, seine gewissenhaftigkeit und voraussicht im schaffen auffallender reklame, und fuer den hervorragend guten geschmack in der ausfuehrung von anzeigen fuer die kunden von hewitt, ogilvy, benson & mather, inc.

gratulationer för den synvidd och uthållighet som lagts i dagen vid skapandet av framstående reklam, och för den goda smak som tagits i bruk vid utförandet av annonser för kunderna hewitt, ogilvy, benson & mather, inc.

artist: gilbert stuart
american of british parentage
eighteenth century
painting: george washington
museum of fine arts, boston

the exhibition

the 33rd exhibition of the art directors club of new york was held in the galleries of the associated american artists. from 11,762 entries submitted from all parts of the united states of america, 423 pieces were selected by a jury of 33 eminent art directors and artists, listed previously. after 3 weeks attendance in the new york gallery, as depicted by these photographs, the exhibition will travel to other cities in this country and europe.

l'exposition

la 33ième exposition du art directors club of new york eut lieu à la galerie des artistes [suite à la page 318]

l'esposizione

la 33ª esposizione del art directors club di new york ebbe luogo nelle gallerie degli artisti americani [continua a pagina 318]

die ausstellung

die 33. ausstellung des art directors club of new york fand in den gallerien der associated american [fortsetzung auf seite 318]

utställningen

den 33:dje utställningen av konstdirektörernas klubb i new york hölls i förenade amerikanska artisters [fortsättning på sidan 318]

photographs by stephen colhoun



art directors club medal

to



frank stanton

president, columbia broadcasting company

congratulations for the vision and encouragement given to the graphic and pictorial presentation of columbia broadcasting company advertising and telecasting.

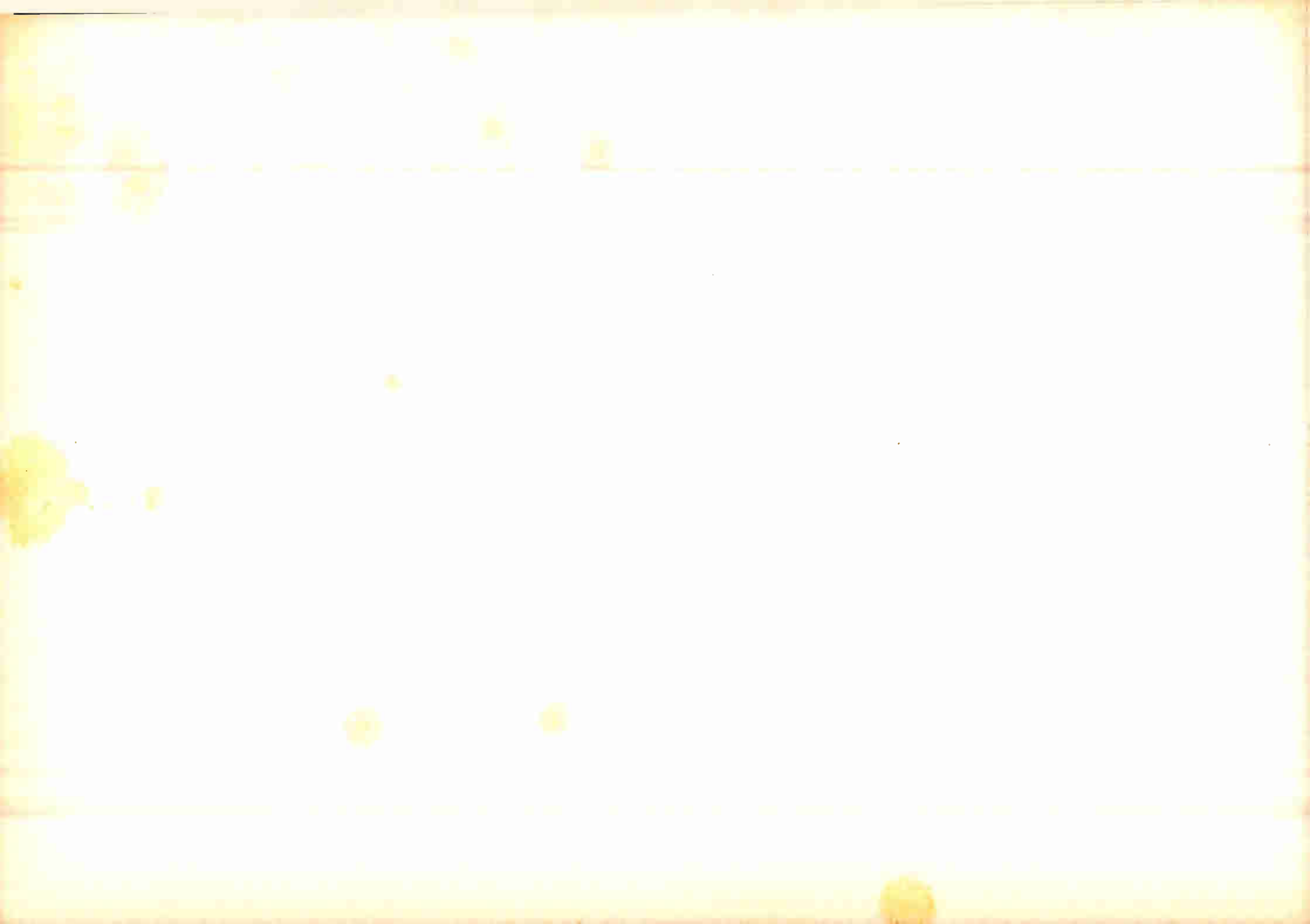
félicitations pour l'originalité de ses conceptions et pour l'encouragement qu'il accorde à la présentation visuelle et graphique des services de publicité et de télévision de la columbia broadcasting company.

congratulazioni per la visione e l'incremento dato alla presentazione grafica e pittorica dei servizi pubblicitari e televisivi della columbia broadcasting company.

gratulation fuer bahnbrechende foerderung der gebrauchsgraphischen und bildlichen darstellung in reklame und fernsehen der columbia broadcasting company.

artist: pablo picasso
french of spanish birth
twentieth century
painting: young girl at the mirror
museum of modern art, new york

gratulationer för den synvidd och uppmuntran som ägnats den grafiska och pittoreska presentationen av columbia broadcasting kompaniets annonsering och t v-utsändningar.



europe

art, design

a

l'art et la publicité en europe

arte e disegno industriale in europa

europäische kunst und gestaltung

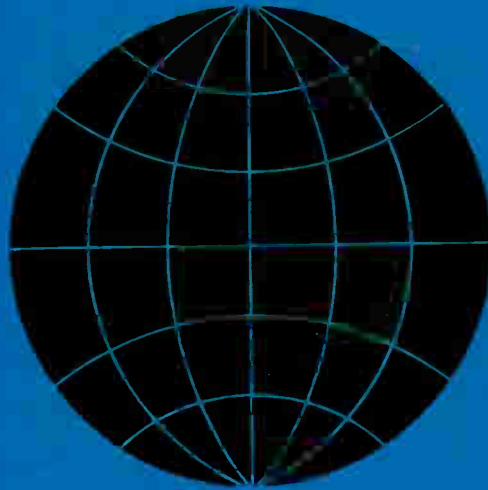
europesk konst och skissering

intercourse painters gain great benefit from traveling over various countries because they thus see many dissimilar paintings, and unusual styles of fanciful and novel works, so that their minds gain assurance and are enriched.

rapports les peintres profitent largement de leurs voyages aux pays lointains, car ils peuvent étudier des peintures différentes, ainsi que les styles insolites d'oeuvres fantaisistes et avancées, leur esprit s'enrichit et s'affirme.

armenini

1536-1609



scambio i pittori traggono grande beneficio dal percorrere vari paesi, perchè in tal modo vedono molte pitture diseguali, e gli stili insoliti di opere nuove e fantasiose, cosicchè le loro menti acquistano fermezza o si arricchiscono.

austausch reisen in den verschiedensten ländern sind für maler von grossem nutzen, denn sie sehen dort die verschiedenartigsten bilder, sowie ungewohnte stile neuer und eigenartiger werke, dadurch werden sie bereichert und gewinnen selbstsicherheit.

samfärdsel en målare drager stor fördel av att besöka olika länder, ty därigenom får han tillfälle att bese särskilda målningar och ovanliga typer och fantastiska och nyckfulla verk. han vinner därigenom säkerhet och blir berikad.

a

art, design **europe**
introduction

greetings to those engaged in advertising and editorial art and design in all countries of the world. the **33rd** annual of the art directors club [continued on page 316]

nos hommages à tous ceux qui s'occupent de publicité et d'art graphique dans tous les pays du monde. la **33ième** exposition du art directors club de new york est [suite à la page 316]

saluti a quanti si occupano di arte pubblicitaria, editoriale e industriale in tutti i paesi del mondo. la **33ª** esposizione annuale del art directors club [continua a pagina 316]

grüsse an die werbeleiter und gebrauchsgographiker in allen ländern der welt! das **33. jahrbuch** des art directors club of new york ist einem besserem [fortsetzung auf seite 316]

hälsningar till alla som äro anställda vid annonserings och redaktionell konst och skissering i alla länder i världen. denna **33:dje** årsbok av [fortsättning på sidan 316]

1
artist josse léonard
advertiser tourist office for the belgian congo
category poster

2
artist libra studio
advertiser economic information service, the hague
category poster

3
artist bort
advertiser center for tourism in san sebastian
category poster

4
artist m. resmor
advertiser turkish maritime bank, istanbul
category poster



a

art, design **europe**

switzerland

while most pictorial advertising may be said to depend for its success on effective collaboration between the agency or art director and the artist, the poster is an exception to the rule. a poster design is almost always the work of a single artist, and is produced without the cooperation of an agency. in this branch of advertising art it is consequently no disadvantage for a country, such as switzerland, to be without the big and ably staffed agencies that are common in the english-speaking world. in fact, the poster is still in switzerland the advertising medium that gives widest scope to the artist's creative vein. there are a number of other circumstances which contribute to the quality of the swiss poster: its restriction to a standard size (90.5 by 128 centimetres, or about 35 by 50 inches) ; its well-organized and orderly [continued on page 318]



author **walter herdeg**

editor and art director,
graphis and graphis annual;
residence, zurich

schweiz

wenn es zutreffen mag, dass das gute gelingen eines werbemittels von der erfolgreichen zusammenarbeit von agentur (art director) und künstler abhängt, so bildet das plakat hier eine ausnahme. der entwurf eines plakates ist fast ausnahmslos die leistung eines einzelnen künstler, die ohne das dazutun einer werbeagentur entsteht. daher wirkt sich in der schweiz das fehlen eigentlicher grosser agenturen mit ihren leistungsfähigen mitarbeiterstäben, wie sie z.b. in den angelsächsischen ländern bestehen, nicht nachteilig aus. so ist denn auch in diesem land das plakat noch immer dasjenige werbemittel, das der entfaltung künstlerischen formwillens den grössten spielraum lässt. weitere gründe, die dem plakatschaffen in der schweiz förderlich sein mögen, sind die beschränkung auf [fortsetzung auf seite 318]

5

designer **donald brun**
artist **donald brun**
advertiser **nomotta**
category **poster**

NOMOTTA



a

art, design **europe**

switzerland

6

designer **donald brun**
advertiser **pro telephon**
category **poster**

7

designer **franco barberis**
advertiser **s. a. giuseppe vanini, lugano**
category **poster**

8

designer **alfred pauletto-bittmann**
advertiser **eiba aktiengesellschaft, basel**
category **booklet**

9

designer **herbert-leupin**
advertiser **ausstellung britischer erzeugnisse
im kongresshaus**
category **poster**

10

art director **john plattner**
designer **walter grieder**
advertiser **konsumvereine der schweiz**
category **trade mark**

11

art director **walter herdeg**
designer **hans hartmann**
publication **graphis**
category **magazine cover**

6

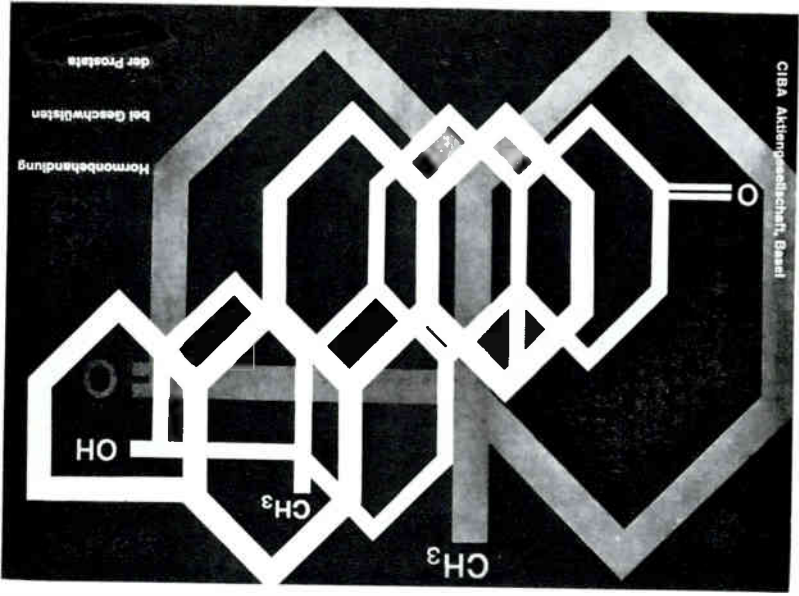


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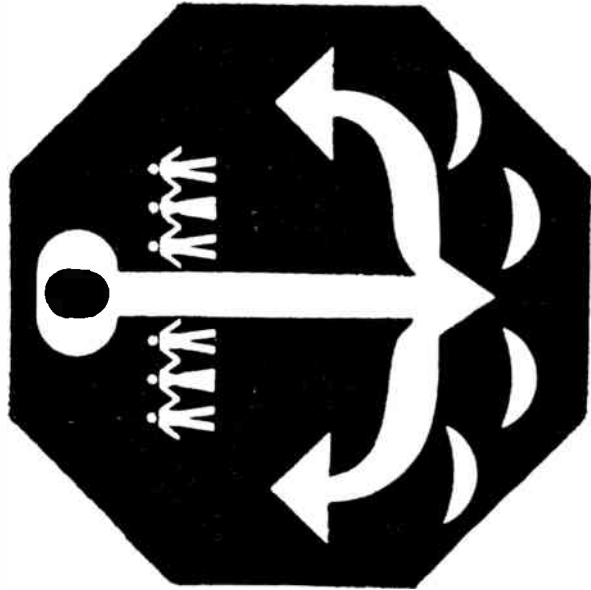
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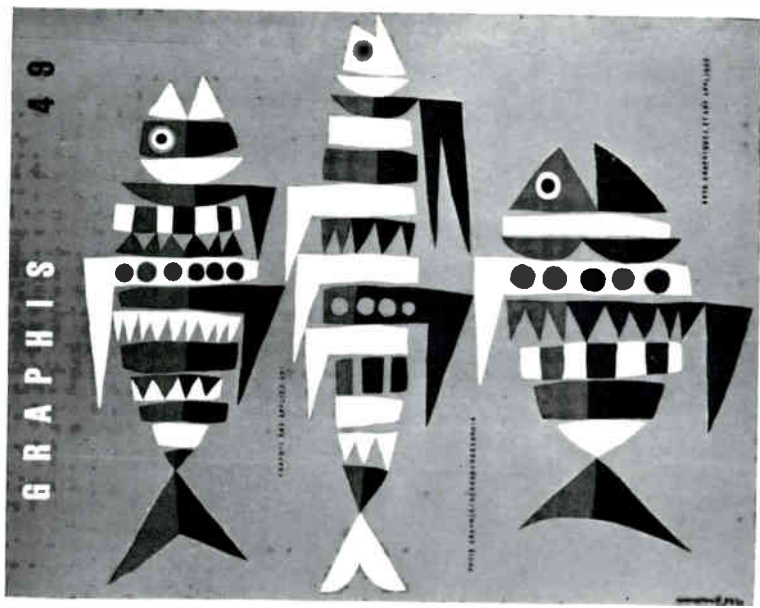
8



10



11



a

art, design europe

sweden

during the last few years sweden has gradually become more advertising minded. this is likely due to the fact that sweden, in view of its size, is a large export country and that it has a keen awareness to international competition. swedish liberal trade policy also creates an ever growing competition within the country between imported articles. even government, the ideal customer of propaganda, makes use of modern techniques in advertising art. research of the market, control of the result, and specialization in many fields, are current phenomena that have contributed to the scientific outlook of advertising art. but where do the designer and the artist enter the picture? with great satisfaction one finds that commercial art of today has met with a freedom and a personal way of expression as never before. [continued on page 320]

sverige

sverige har med åren blivit en allt mer reklamsinnad nation. detta kanske beroende på, att sverige, trots att det är ett litet land, är ett betydande exportland och har en stor internationell konkurrens att taga hänsyn till. vår liberala handelspolitik bidraget även till en växande konkurrens inom landet med utländska varor. men även den ideella propagandan, där staten är stor kund, tager den moderna reklamtekniken till hjälp. marknadsundersökningar och resultatkontroll är aktuella företeelser och specialister på olika områden har bidragit till reklamens vetenskapliga inriktning. var kommer då reklamkonstnären in i sammanhanget? man kan med tillfredsställelse konstatera, att reklamkonsten gått mot större frihet och en personlig uttrycksfullhet, som aldrig förr. hand i hand med de aktuella strömningarna [fortsättning på sidan 320]

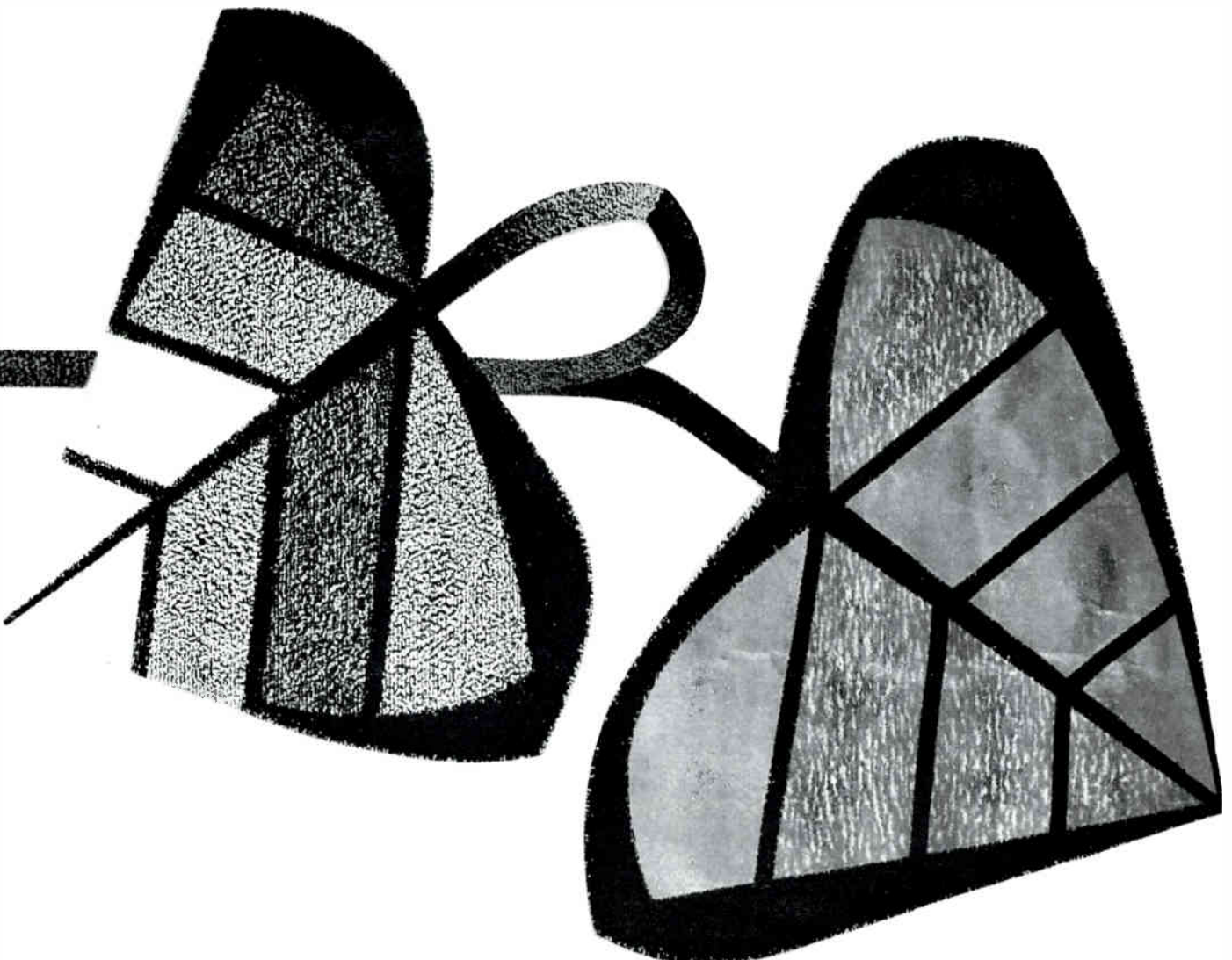


author **anders beckman**

designer, painter, teacher;
consultant to advertising;
residence, stockholm

12

artist **lars bramberg**
advertiser **folksam försäkrar**
category **poster**



ingen
sommar varar ständigt

FOLKSÄM

F Ö R S Ä K R A R

© 1985 BRANVRE

a

art, design **europa**
sweden

13

artist **staffan wiren**
advertiser **international wool secretariat,
swedish dept.**
category **poster**

14

artist **martin gavler**
publication **bar**
category **magazine**

15

artist **lennart ranghusen**
advertiser **collijns**
category **magazine advertisement**

16

artist **anders beckman**
advertiser **skrotkommitten/press & propaganda**
category **poster**

17

artist **martin gavler**
advertiser **general post office**
category **folder**

18

artist **olle eksell**
photographer **kerstin bernhard**
category **magazine pages**

13



SKROT *blir* STÅL



16

BEKANN
17.00
POSTEN I KUNGSVEDSGÅRDEN

ÖNERTA-KALLIS KVINTETT
Bekantare än någon

POSTKILDEBIL
Under ledning av Fr. Forsberg

TANGO POSTALE
Munk, Skarp, Jansson, Jant, Svand, Ekstrand, Berg, Hans, Carlsson

TANGO BOLA / BOLA PÅ BAL
Berg, Skarp, Skarp, Skarp, Skarp

POSTKILDEBIL
Under ledning av Fr. Forsberg

ÖNERTA-KALLIS KVINTETT
Bekantare än någon

Den "Tangokvintett" är en av de mest framgångsrika kvintetterna i världen sedan de 1920. De har spelat på alla de största teaternas scener och har varit i alla de största konsertsalarna i världen. De har varit i alla de största konsertsalarna i världen. De har varit i alla de största konsertsalarna i världen.

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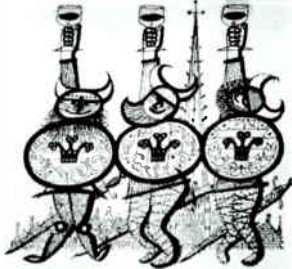


cognac'ens historia

de största källorna till cognac, som i början på 1700-talet varade om i Frankrike, varade länge och blev sedan en del av den stora källan till cognac i Frankrike. De största källorna till cognac i Frankrike varade länge och blev sedan en del av den stora källan till cognac i Frankrike.

Redaktör: Bertil Gustaf
Medarbetare: Carl A. Andersson

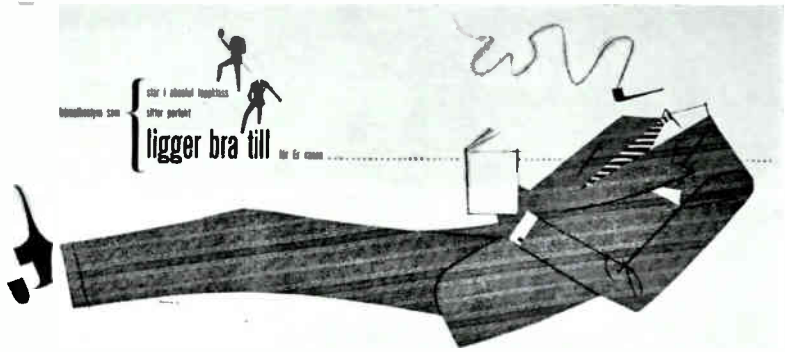
Storvins är en av de största källorna till cognac, som i början på 1700-talet varade om i Frankrike, varade länge och blev sedan en del av den stora källan till cognac i Frankrike. De största källorna till cognac i Frankrike varade länge och blev sedan en del av den stora källan till cognac i Frankrike.



Storvins är en av de största källorna till cognac, som i början på 1700-talet varade om i Frankrike, varade länge och blev sedan en del av den stora källan till cognac i Frankrike. De största källorna till cognac i Frankrike varade länge och blev sedan en del av den stora källan till cognac i Frankrike.



1. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
2. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
3. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
4. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
5. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
6. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-
7. En snygg och praktisk skor i läder med en liten klack och en liten klack. Pris 1.200.-



ligger bra till

Det är en av de största källorna till cognac, som i början på 1700-talet varade om i Frankrike, varade länge och blev sedan en del av den stora källan till cognac i Frankrike. De största källorna till cognac i Frankrike varade länge och blev sedan en del av den stora källan till cognac i Frankrike.

Collijns



a

art, design europe

germany

to make a proper evaluation of german advertising art today, one must recall the past sufficiently to realize that the year 1945 meant an entirely new beginning for it. at the end of hostilities, german applied artists were confronted by a totally disorganized economy, one without any advertising initiative, and with gravely damaged printing facilities. thus they lacked all natural conditions for productive activity. an improvement in working conditions began only with the stabilization of german currency in 1948—as the gradual return to normal economic life brought about increased advertising activity and as damages to the printing industry were repaired. hence german advertising art has had, up to now, only about five years for its rehabilitation. at the beginning, it was doubly difficult to regain lost ground [continued on page 322]



author **dr. eberhard hölscher**

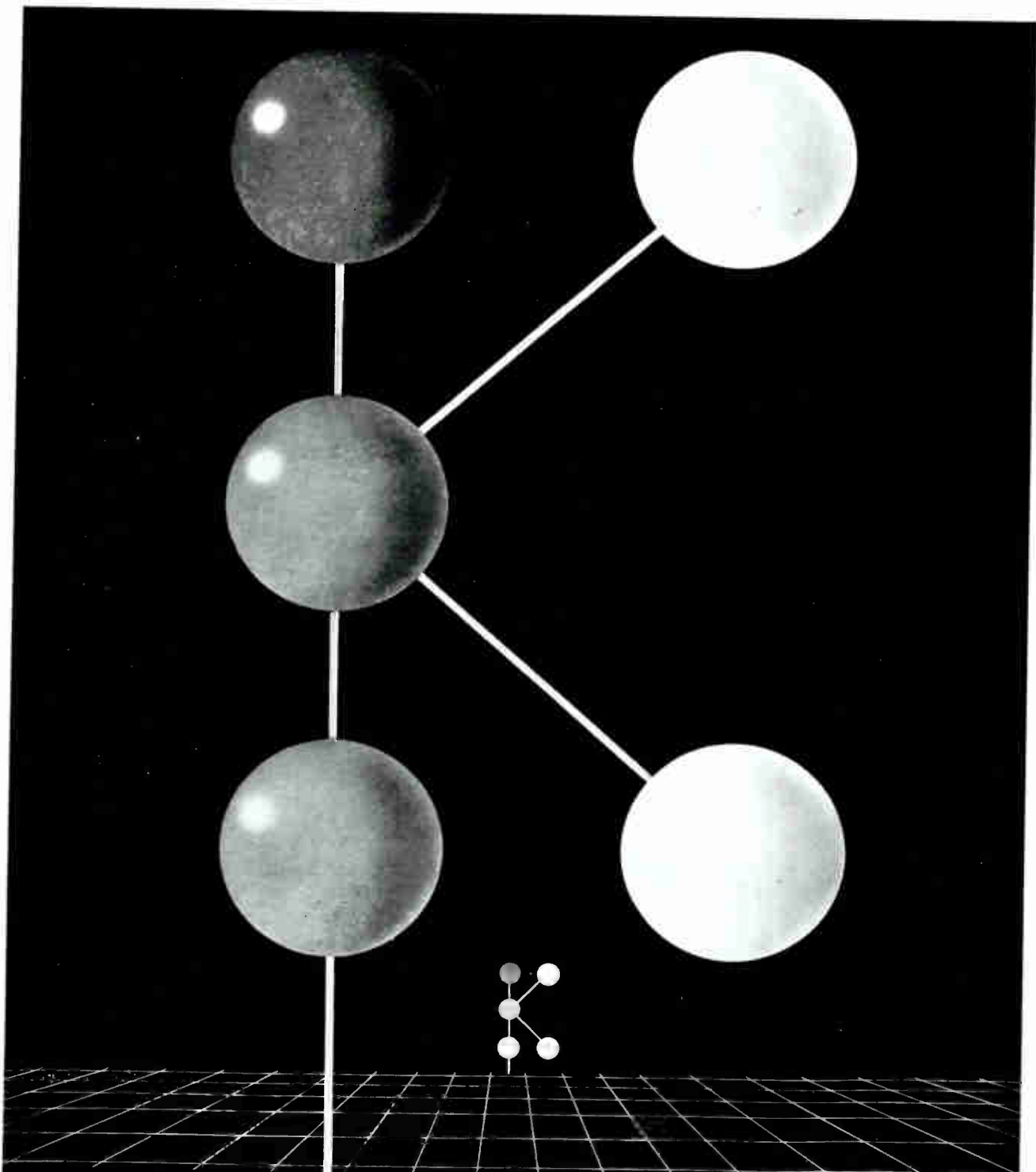
editor, gebrauchsgraphik
president, union of
german applied artists;
residence, münchen

deutschland

um die deutsche werbegraphik der gegenwart richtig zu bewerten, muss man sich rückschauend vergegenwärtigen, dass sie im jahre 1945 vor einem völligen Neubeginn stand. was die deutscher gebrauchsgraphiker nach beendigung der feindseligkeiten-voranden, waren eine total desorganisierte wirtschaft ohne jede werbliche initiative und ein chwer angeschlagenes druckgewerbe. es fehlten ihnen daher alle natürlichen voraussetzungen für ein produktives schaffen. erst die deutsche währungsreform im jahre 1948 führte eine besserung ihrer arbeitsbedingungen herbei, als mit der allmählichen normalisierung des wirtschaftslebens auch wieder eine stärkere werbetätigkeit einsetzte und die schäden im druckgewerbe behoben wurden. der deutschen werbegraphik standen also bisher nur rund fünf [fortsetzung auf seite 322]

19

designer **richard roth**
advertiser **nowea m.b.h.**
agency **dorland g.m.b.h., münchen**
category **poster**



Düsseldorf 11. bis 19. Oktober 1952

Kunststoffe 1952

Fachmesse und Leistungsschau der deutschen Industrie

a

art, design **europe**
germany

20

art director **prof. walter breker**
advertiser **jochum and jungmann, krefeld**
category **magazine cover**

21

designer **herbert zumpe**
advertiser **sprengel g.m.b.h., hannover**
category **newspaper advertisements**

22

art director **dr. baumann**
artist **hanns lohrer**
advertiser **deutsche zentrale für fremdenverkehr**
category **poster**

23

designer **caspar schlötter**
publisher **burda druck u. verlag, offenburg i.b.**
category **magazine cover**

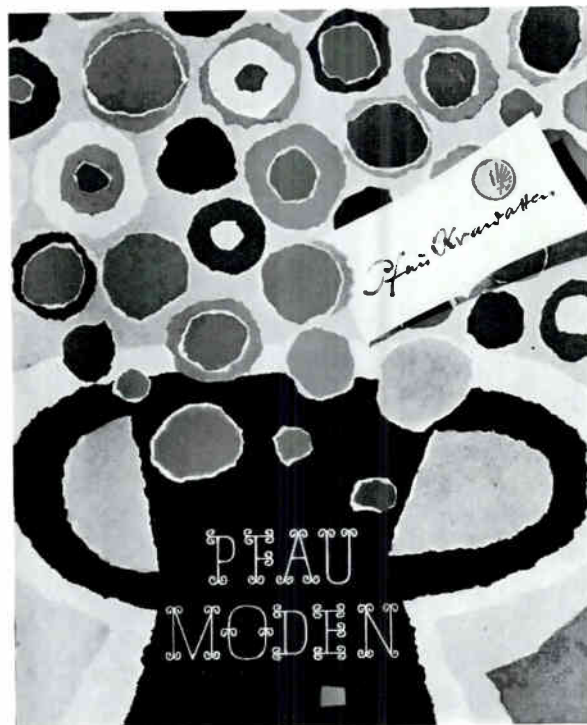
24

art director **a. heinemann**
artist **g. w. hornig**
advertiser **deutsche a.g. für nestle-erzeugnisse**
category **magazine advertisements**

25

art director **dr. eberhard hölscher**
artist **heinz schwabe**
publisher **f. bruckmann k.g., münchen**
category **magazine cover**

20



23

*Wollknäueln
daher so
fein aromatisch*

SPRENGEL
vollknäueln

Wer die allerbesten Knäuel
wird das Sprengel-artige
Sprengel Sprengel
gibt es in 10 verschiedenen
Geschmacksrichtungen
oder auch in gläsernen Dosen
Für den Leckerbissen
enthalten Sprengel
Sprengel Produkte

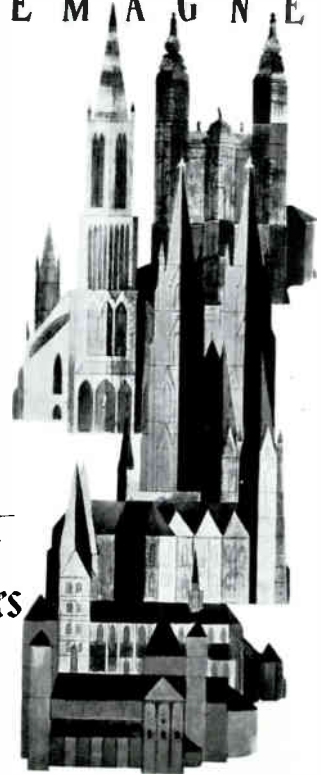
*jede Einzelheit
eine
bestimmte
Überraschung*

SPRENGEL
vollknäueln

Es besteht
dabei in Sprengel
eine feine Produktion
und die Qualität der
Sprengel Produkte
Produkte die nicht nur
oder andere
Sprengel Sprengel
Sprengel und von
den Sprengel Produkten
die Sprengel sind

ALLEMAGNE

Eglises et Cathédrales



NESCAFÉ

Koffeinfrei

IM HAND UMDREHEN BEREITEN SIE IHREN **NESCAFÉ**

GEBRAUCHS GRAPHIK

11
INTERNATIONAL ADVERTISING ART VERLAGSORT MÜNCHEN
53

a

art, design europe

italy

advertising, in the american sense, had its beginning in italy at the end of world war ii, when foreign and domestic free competition was once again possible. although in its infancy, one can nevertheless see a system quite different from that followed in either the united states or england. the principal task of the italian advertising agency is the distribution of the campaign to the press rather than the creation of the campaign itself. this latter task is usually undertaken by the client who commissions the artists and technicians; together, they work under the direction of the owner who generally prefers to be the inspiration and controlling head. several large concerns—olivetti, marzotto, fiat, italian line, etc.—have started advertising departments of their own with artists and technicians who handle entire [continued on page 322]



author **paulo garretto**

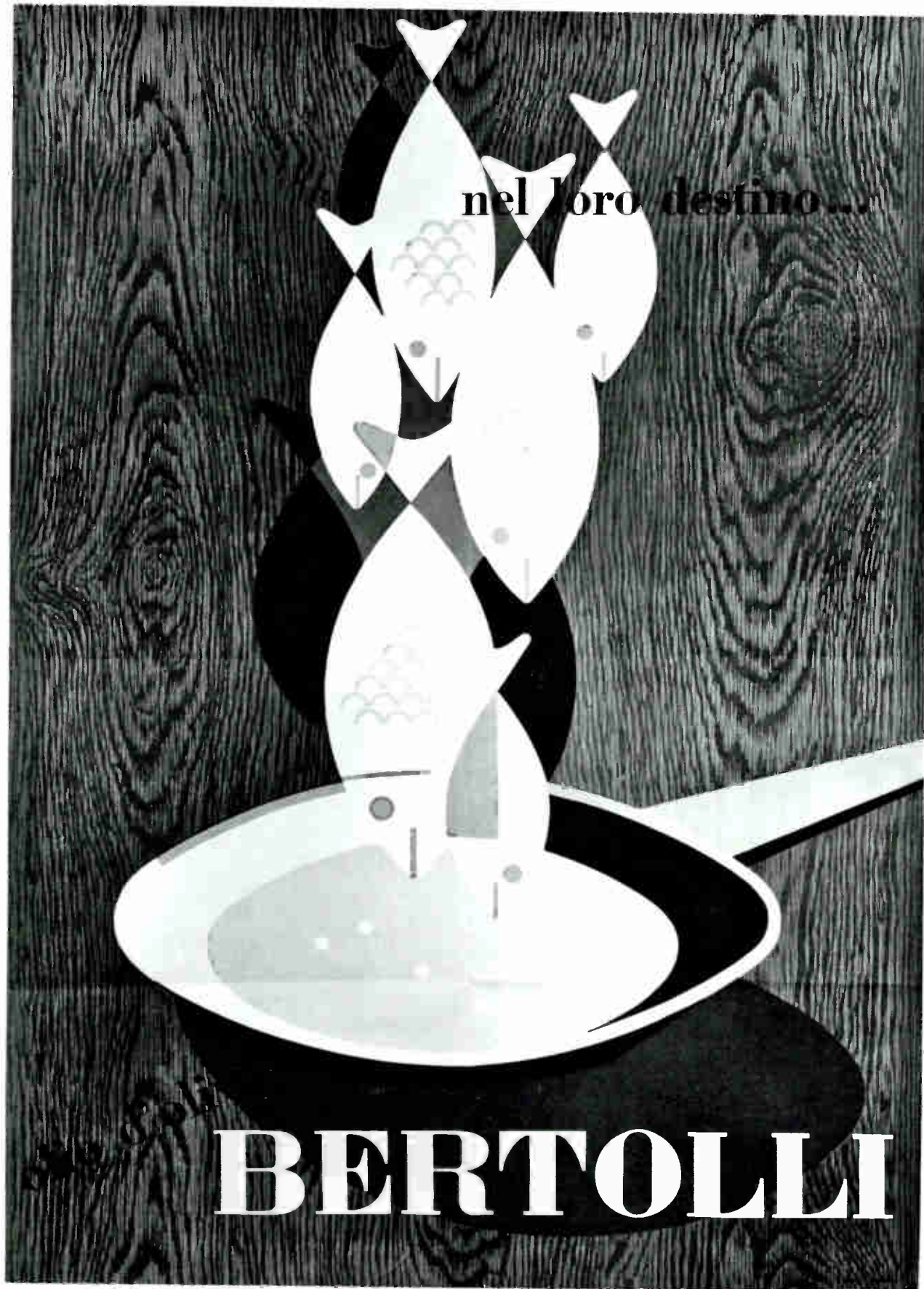
artist, designer, editor;
international contributor
to magazines;
residence, milan, paris

l'italie

la pubblicità, intesa com'è negli stati uniti, si può affermare che è nata in italia alla fine dell'ultima guerra, con il ritorno del paese alla libera competizione commerciale interna ed estera. perciò conviene osservare questa pubblicità tenendo conto del fatto che essa è il prodotto di un'industria pubblicitaria molto giovane che, per giunta, lavora con sistemi tutt'affatto differenti da quelli americani o inglesi. le agenzie pubblicitarie italiane sono soprattutto agenzie di distribuzione della pubblicità alla stampa e di diffusione: raramente si occupano della parte creativa. questa viene svolta da artisti e tecnici che le ditte commerciali assumono o incaricano direttamente della preparazione delle campagne pubblicitarie e, generalmente, devono lavorare sotto l'ispirazione dei dirigenti stessi della ditta. qualche [continua a pagina 322]

26

art director **erberto carboni**
artist **erberto carboni**
advertiser **bertolli oil**
category **poster**



nel loro destino...

BERTOLLI

a

art, design europe

italy

27

art director giovanni pintori
 artist giovanni pintori
 advertiser olivetti
 category magazine advertisement

28

art director bruno caruso
 artist mino maccari
 publisher flaccovio
 publication sicilia
 category magazine page

29

art director michelangelo testa
 designer and artist paolo garretto
 publisher l'editrice
 publication arbiter
 category magazine cover

30

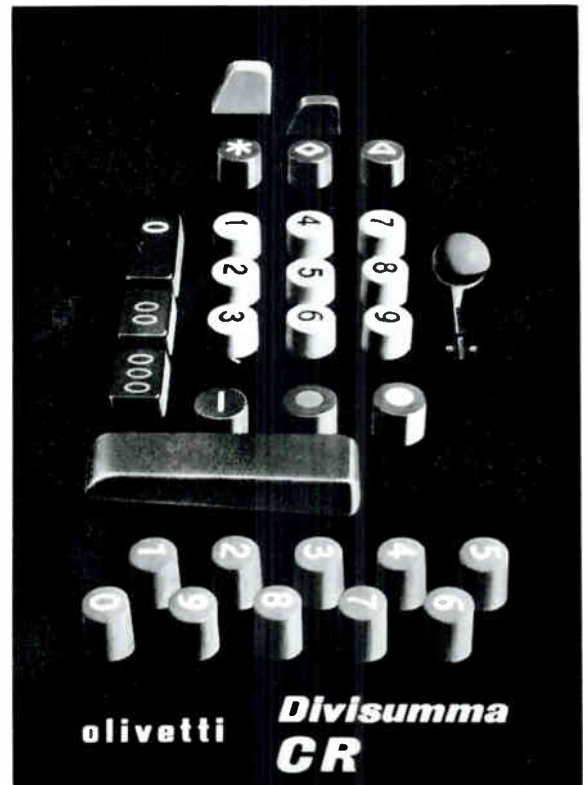
art director leo longanesi
 designer and artist leo longanesi
 publisher longanesi & co.
 publication il borghese
 advertiser cortemaggiore oil co.
 category advertisement

31

art director arnaldo cappellini
 designer franco grignani
 artist carla grignani
 advertiser zignago soap
 category magazine advertisement

32

art director mario merlo
 designer and artist paolo garretto
 agency moneta
 advertiser soda solvay
 category poster





SICILIA OMERIA
di GIOVANNI MARIOTTI

La Sicilia, per un certo tempo, è stata un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera.

Il paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera.

Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera. Un paese di frontiera, per un certo tempo, è stato un paese di frontiera.



a

art, design europe

great britain

it is said that a frenchman once remarked that england has no climate but a lot of weather. this is equally true of british advertising art in 1954. visual expressions of a transitory stage differ widely in various advertising media. keener competition in the market and shrinking purchasing power have driven advertisers to two extremes: pleasing so-called public taste or presenting the public with a surprise. press advertisements clearly play both games: posters have reached their lowest level, while periodicals go as far as to improve the eye-catching appearance of their covers, but not as far as to improve substantially the standard of editorial art in layout and illustration. the hospitality of this annual gives a welcome opportunity to indicate highlights of: **33**, application of the painter's art to abstract poster conception; **34**, bold and contemporary cover picture conveying the pleasure of reading for a weekly of the non-competitive british broadcasting corporation; **35**, perfect balance of layout and design; **36**, originality in periodical advertising illustration combined with extreme tidiness within conventional typographical arrangement; **37**, use of identical illustration for both press advertising and posters, plus superb draughtsmanship and bizarre colouring; **38**, new style in press advertising layout; and **39**, vigorous projection in treatment and colour of the institutional punch character on a magazine cover.

la grande bretagne

c'est un français, dit-on, qui remarquait un jour que l'angleterre n'a pas de climat mais une pléthore de temps. ceci est également vrai de l'art publicitaire anglais en 1954. les expressions visuelles d'une période transitoire [suite page 320]



author **charles rosner**

co-editor, **graphis annual**;
permanent contributor,
penrose annual and **graphis**;
residence, london

33

artist **abram games**
advertiser **imperial tobacco company**
(u.k.)



WILLS'S

CUT GOLDEN BAR

a

art, design **europe**
great britain

34

artist **k. friedeberger**
advertiser **british broadcasting corporation, london**
category **magazine cover**

35

art director **hans schleger**
designer **hans schleger**
agency **mather & crowther ltd.**
advertiser **fisons ltd., felixstowe, suffolk**
category **magazine advertisement**

36

artists **lewitt-him**
text **stephen potter**
agency **clifford bloxham & partners ldt., london**
advertiser **schweppes ltd., london**
category **magazine advertisement**

37

agency **r. anderson, london**
artist **ronald searle**
advertiser **lemon hart rum, london**
category **publication advertisement and poster**

38

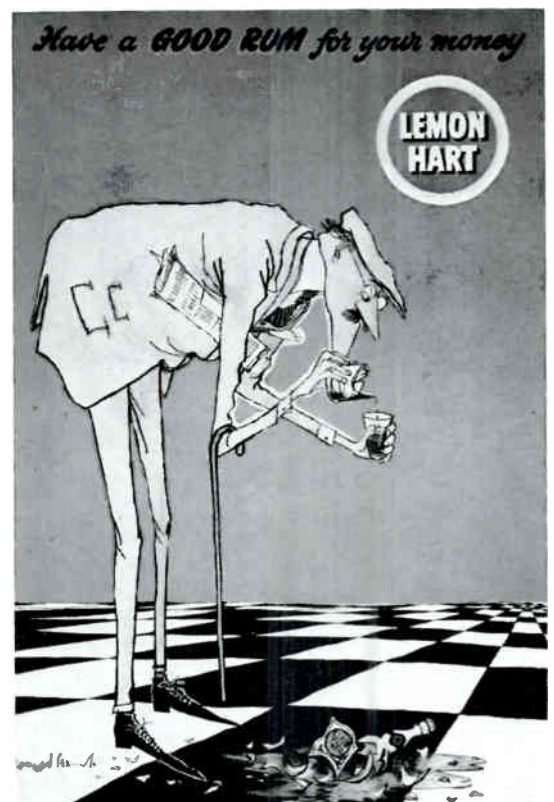
art director **sydney whitcombe**
artist **carlton studio ltd.**
agency **dolan, davis, whitcombe & stewart ltd.**
advertiser **hawker siddeley group**
category **advertising design**

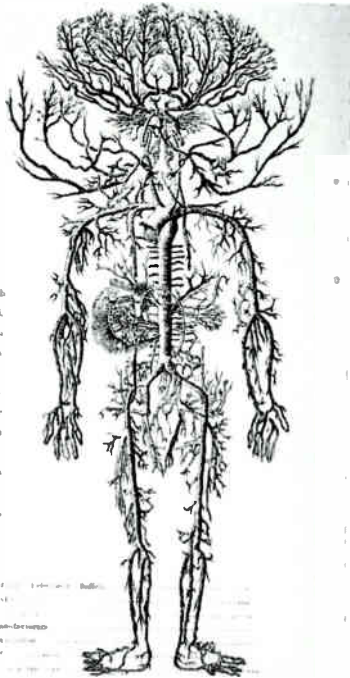
39

art director **russell brockbank**
artist **andré françois**
advertiser **bradbury agnew & co., ltd.**
reproduced by permission of the
proprietors of **punch**
category **magazine cover**

The Listener

Published every Thursday by the British Broadcasting Corporation





man and tree

If nature be kind, a man may live a hundred years or more. Man's knowledge of the chemistry of health is increasing. Through science man is gradually making nature kinder and more predictable. There are in the business of medicine these man's endeavours over the last hundred years has been chemical evidences to cure the world. But they make themselves for medicine and not cure. Plants contribute to Britain's harvest, to both and wealth.

SHOULD BE KNOWN TO ALL

It is also worth noting the steps in man's development at this time. The first preparation is a time of study for the student. Man of Fisons guides to many fields are household names.

it's all in **FISONS** Home



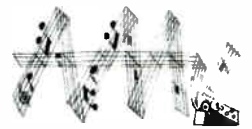
MUSIC AND THE COMMON MAN

Schweppshire shows the Way

4 SPONTANEOUS COLLECTIVE SELF-EXPRESSION

Only music, Schweppshire understands it. It is the only language of the common, of fairly common man. The making of music is not left to the individual. The musical and probably other things are done in a collective way. It is a spontaneous and evolved in the group will by the group will.

In this world there are no personal paths of music. It is a collective thing. It is a collective thing, not by the same way as it is of the common (faded effect of the old) but in the leader and the members but in the "unconscious" of the group. The effect of "spontaneous" music is probably due to the same cause, brought up to the "unconscious" of the group or they, it is not tried to receive four-dimensional.

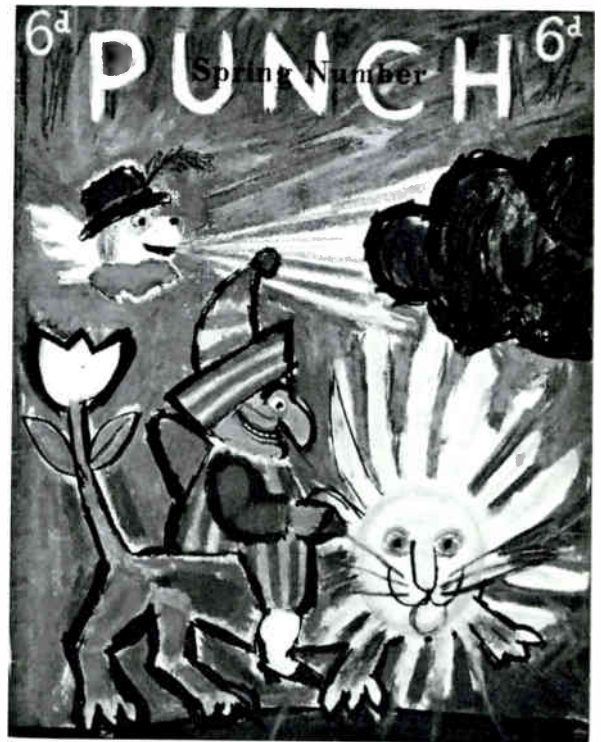


SCHWEPPSHIRE LAYS THE WHOLE DRINK THROUGH

Did you ever design an Aeroplane?

There are many people who have never seen an aeroplane, but they have heard of it. They have seen it in the air, and they have seen it on the ground. They have seen it in the air, and they have seen it on the ground. They have seen it in the air, and they have seen it on the ground.

Hawker Siddeley Group



a

art, design europe

france

this selection of some of the best work done in france since the beginning of 1953 is certainly not definitive. other very interesting creations could just as well have been included, but space is limited. still this choice, if incomplete, does offer an insight to certain tendencies of today in french advertising art. in a general way, the graphic arts in advertising are still impregnated with the spirit of synthesis and of expressive symbolism which characterized them in the period between the two world wars, 1920–40. wit, which in those days relaxed certain rigid compositions into smile, now appears more and more frequently. the symbolic and whimsical character of such advertisements are typically french; they appeal to the public's imagination and keep an unchanging popularity. but certain techniques, [continued on page 320]

la france

la sélection effectuée parmi les meilleures productions réalisées en france depuis le début de 1953 et présentées ici, n'est certainement pas sans appel. d'autres créations, fort intéressantes, mériteraient également d'y figurer. mais l'espace était limité. ce choix, bien qu'incomplet, donne un aperçu de certaines tendances actuelles de l'art publicitaire français. d'une manière générale, l'art graphique dans la publicité reste imprégné du symbolisme expressif et de l'esprit de synthèse qui l'avaient marqué entre les deux guerres, de 1920 à 1940. l'humour qui, déjà à cette époque, tempérait d'un sourire la rigueur de certaines compositions se manifeste aujourd'hui sous une forme de plus en plus débridée. le caractère symbolique et fantaisiste de cette publicité, spécifiquement française, fait [suite à la page 320]



author **jean carlu**

artist, designer, art director;
president. **alliance
graphique internationale**;
residence, **paris**

40

art director **savignac**
artist **savignac**
agency **publications publicitaires
pierre philippe**
advertiser **dunlop**
category **poster**

01/91/00

DUNLOP



a

art, design **europe**
france

41

art director **a. m. cassandre**
artist **a. m. cassandre**
agency **drager frères**
advertiser **guerlain**
category **magazine advertisement**

42

artist **jean-denis malcles**
advertiser **théâtre montparnasse**
category **poster**

43

art director **jean carlu**
artist **jean carlu**
agency **agence de plas**
advertiser **laboratoires a. et m. cazé**
category **poster**

44

art director **jacques nathan**
artist **jacques nathan**
publication **publimondial**
category **magazine cover**

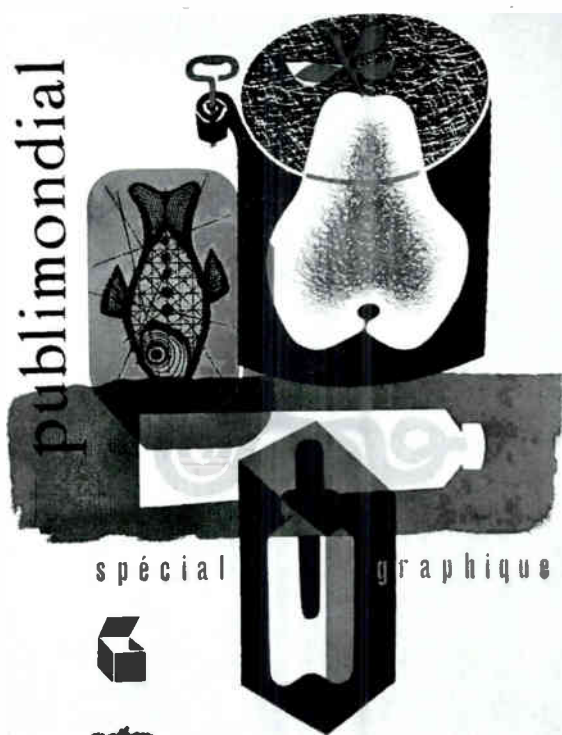
45

artist **chaval**
agency **publicis**
advertiser **pathé-marconi**
category **advertising illustration**

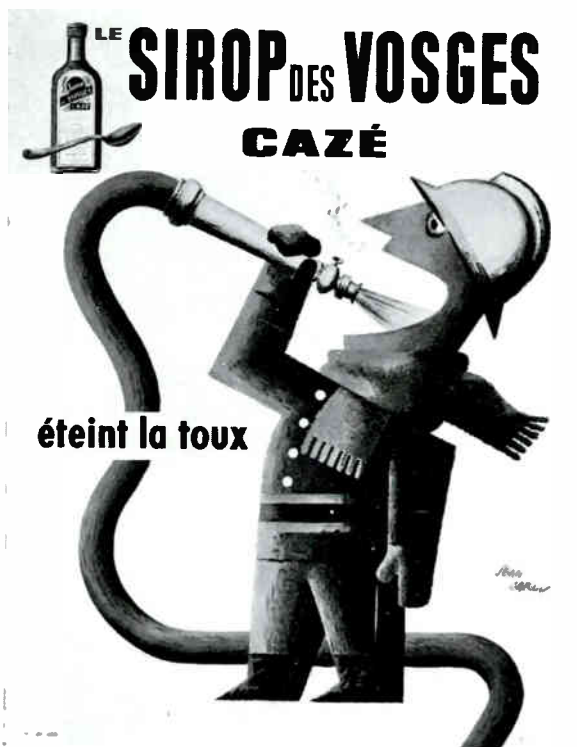
46

art director **jean carlu**
artist **fernand léger**
publication **cenpa**
publisher **cenpa**
category **company magazine cover**

41



44



ENVOYEZ
LA MUSIQUE
PAR LA
POSTE !



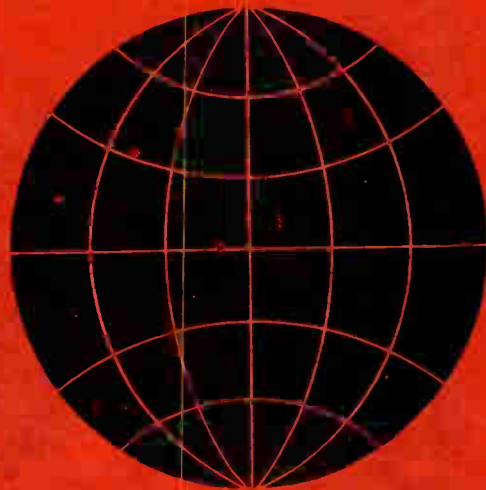
**advertising
art**

10

**art publicitaire
arte pubblicitaria
werbekunst
reklam konst**

reward what more worthy means of drawing
an honorable return from the
fruits of one's labor than to submit it
to the public's judgment and
expect no other reward than the
reception the public is pleased to give?

récompense d'un autre côté, quel moyen plus digne de
tirer un parti honorable du fruit de
son travail que de le soumettre au jugement du
public, et de n'attendre de récompense
que de l'accueil qu'il veut bien lui faire?



dauid

1748-1825

premio quale più degna maniera di trarre un giusto
profitto dai frutti del proprio lavoro
che di offrirlo al giudizio del pubblico senza
attendere altro premio se non il
consenso che il pubblico è disposto a dare?

belohnung gibt es einen besseren weg die rechte belohnung
für die fruchte unserer arbeit zu erreichen,
als den, diesselbe dem urteil der öffentlichkeit
zu unterwerfen, und nichts anderes zu
erwarten, als was das publikum zu geben gewillt ist?

belöning vem kan önska sig en mera värdefull belöning för
frukten av sitt arbete än att hemställa
det till publikens omdöme, fodra ingen annan
lön än det bifall som det behagar publiken att ge?

b

art advertising

honor roll

● medals

art directors, artists

2 carl lins, irving penn

4 gerard guarch, norman rockwell

■ awards

art directors, artists

6 hershel bramson, bert stern

8 walter reinsel, fred conway

10 robert bellamy, richard avedon

12 hershel bramson, bert stern

14 gerald link, beattie-watts studio

16 jack anthony, jack welch

36 art shipman, art shipman

42 stuart w. wells jr., b. t. grant;
erwin blumenfeld

44 art shipman, todd walker

46 jack skolnik, ted sandler; robert monroe

56 glenn j. frost, ross cousins

58 robert staples, robert osborn

60 ann bryan, meg neal

76 robert pliskin, tosh matsumoto

86 william golden, feliks topolski

◆ reproduction

art directors, engravers

14 gerald link, knapp engraving co.

42 stewart w. wells jr., b. t. grant;
knapp engraving co.

71 robert gage, walker engraving corp.



irving penn



norman rockwell

b

art **advertising**
magazines
three or more colors

1



1
art director **carl lins**
photographer **irving penn**
agency **young & rubicam, inc.**
advertiser **general foods corp.**
engraver **knapp engraving co.**

2 ●
art director **carl lins**
photographer **irving penn**
agency **young & rubicam, inc.**
advertiser **general foods corp.**
engraver **beck engraving company**

1



2





b

art advertising

magazines

three or more colors

3



3



4

3
art director **paul smith**
artist **marce mayhew**
agency **calkins & holden, inc.**
advertiser **rand mcnally & co.**
engraver **sterling engraving co.**

4 ●
art director **gerard guarch**
artist **norman rockwell**
agency **kenyon & eckhardt, inc.**
advertiser **ford motor co.**





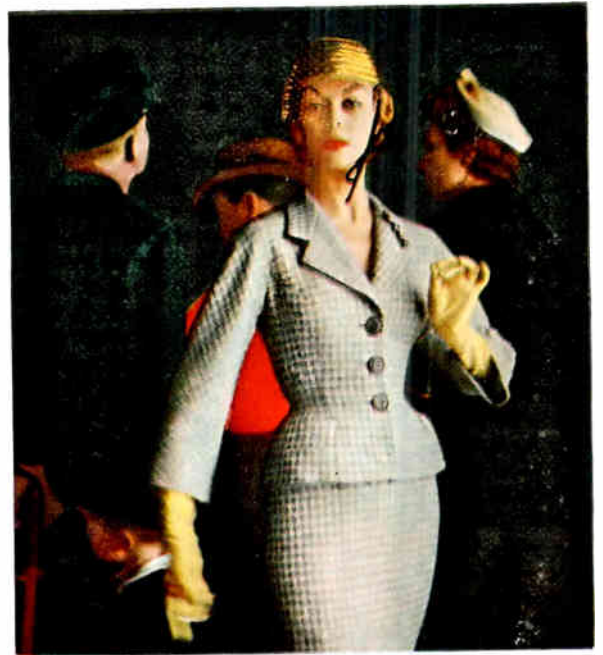
b

art **advertising**

magazines

three or more colors

5



5



6



THE MAN IN THE CHAIR THE SMIRNOFF CASE

Smirnoff

5

art director **james downey**
photographer **william helburn**
agency **carl reimers co., inc.**
advertiser **handmacher-vogel, inc.**
engraver **superior color company**

6 ■

art director **hershel bramson**
photographer **bert stern**
agency **lawrence c. gumbinner adv. agency, inc.**
advertiser **ste. pierre smirnoff fls., inc.**



b

art **advertising**

magazines

three or more colors

7



7

7
art director **walter reinsel**
artist **hazard durfee**
agency **n. w. ayer & son, inc.**
advertiser **container corporation of america**

8 ■
art director **walter reinsel**
artist **fred conway**
agency **n. w. ayer & son, inc.**
advertiser **container corporation of america**



8



b

art advertising
magazines
three or more colors

9



9

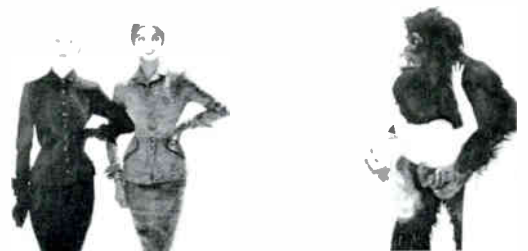
9

art director denis cavanagh
photographer cecil beaton
agency young & rubicam, inc.
advertiser personal products corp.

10 ■

art director robert bellamy
photographer richard avedon
agency sterling adv. agency, inc.
advertiser swansdown

10





b

art **advertising**

magazines

three or more colors

11



11

11

art director **ray pedersen**
photographer **hans lownds**
agency **hewitt, ogilvy, benson & mather, inc.**
advertiser **schweppes (usa) ltd.**

12 ■

art director **herschel bramson**
photographer **bert stern**
agency **lawrence c. gumbinner adv. agency, inc.**
advertiser **ste. pierre smirnoff fls., inc.**



VODKA IS LIFE & OTHER

12



b

art advertising

magazines

three or more colors



13

13

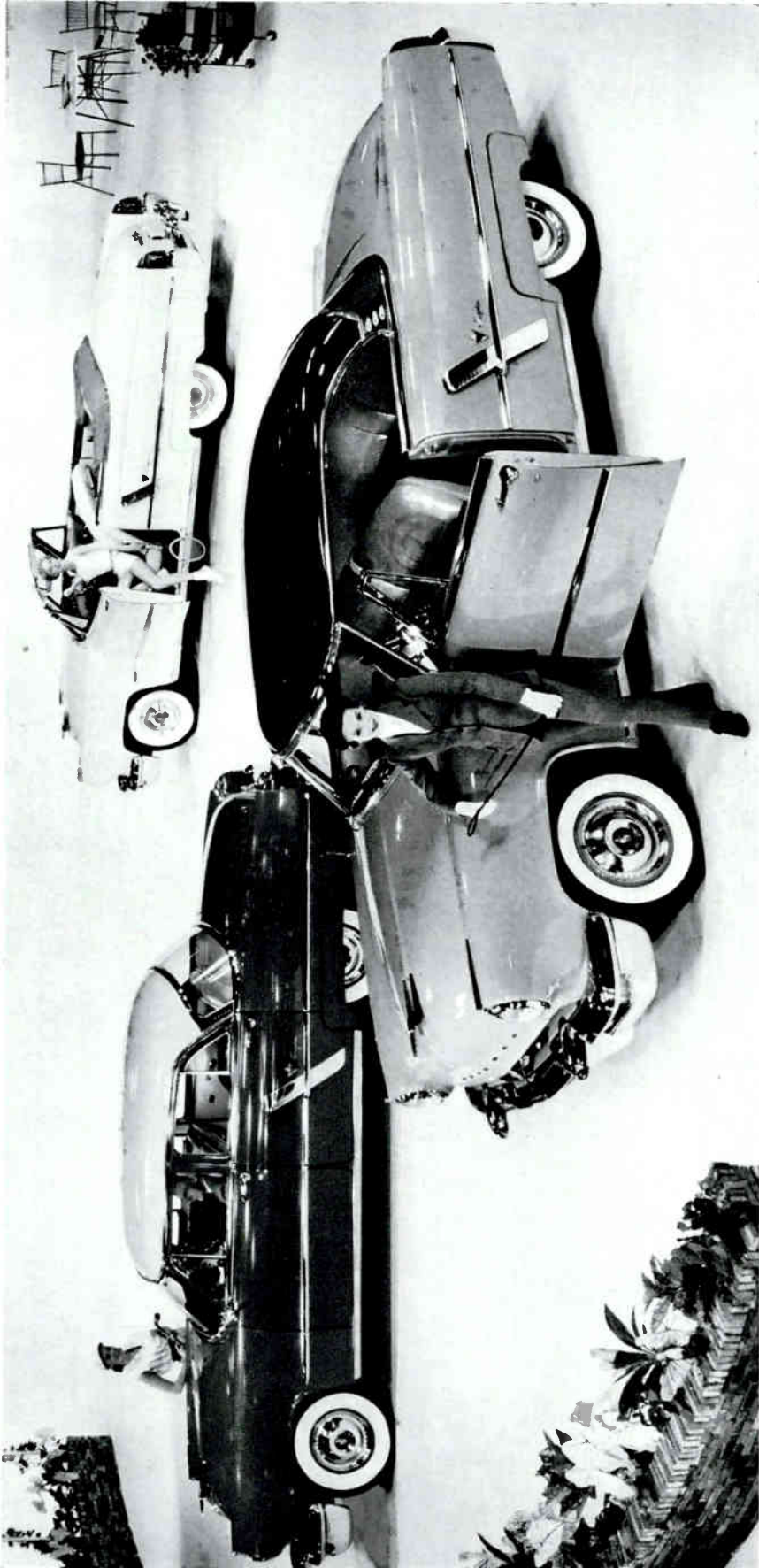
art director **robert pliskin**
 photographer **john rawlings**
 agency **mccann-erickson, inc.**
 advertiser **chrysler corporation**

14 ■ ◆

art director **gerald link**
 photographer **beattie-watts studio**
 agency **kenyon & eckhardt, inc.**
 advertiser **lincoln-mercury division of ford motor co.**
 engraver **knapp engraving co.**



14



b

art advertising
magazines
three or more colors



15



16



15

art director harlow rockwell
artist aurelius battaglia
agency young & rubicam, inc.
advertiser life savers corp.

16 ■

art director jack anthony
artist jack welch
agency young & rubicam, inc.
advertiser general foods corp.



b

art **advertising**

magazines

three or more colors

17

art director **john j. fischer**
artist **al parker**
agency **ruthrauff & ryan, inc.**
advertiser **american airlines, inc.**

18

art director **john j. fischer**
artist **austin briggs**
agency **ruthrauff & ryan, inc.**
advertiser **american airlines, inc.**

19

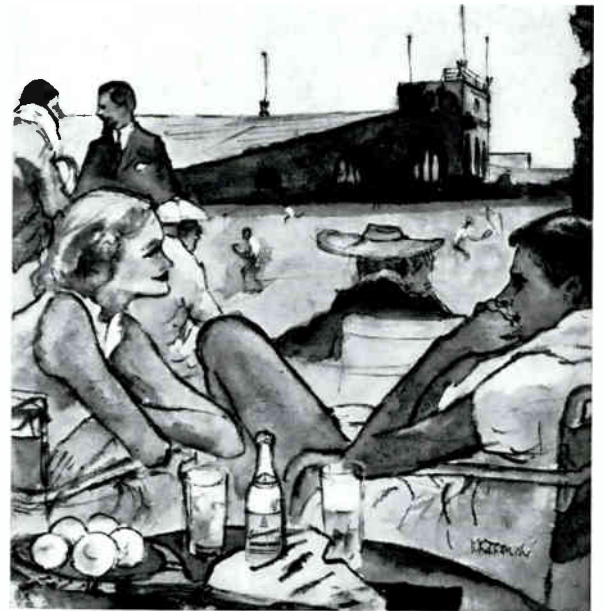
art director **ray pedersen**
artist **rene bouché**
agency **hewitt, ogilvy, benson & mather, inc.**
advertiser **schweppes (usa) ltd.**



More important than getting messy this Christmas

18





b

art **advertising**

magazines

three or more colors

20

art director **daniel w. keefe**
artist **william a. smith**
agency **mccann-erickson, inc.**
advertiser **john hancock mutual life insurance co.**

21

art director **rollin c. smith, jr.**
photographer **richard avedon**
agency **hewitt, ogilvy, benson & mather, inc.**
advertiser **rinso**

22

art director **daniel w. keefe**
artist **john gannam**
agency **mccann-erickson, inc.**
advertiser **john hancock mutual life insurance co.**

23

art director **hans sauer**
photographer **irving penn**
agency **lennen & newell, inc.**
advertiser **p. lorillard company**



20



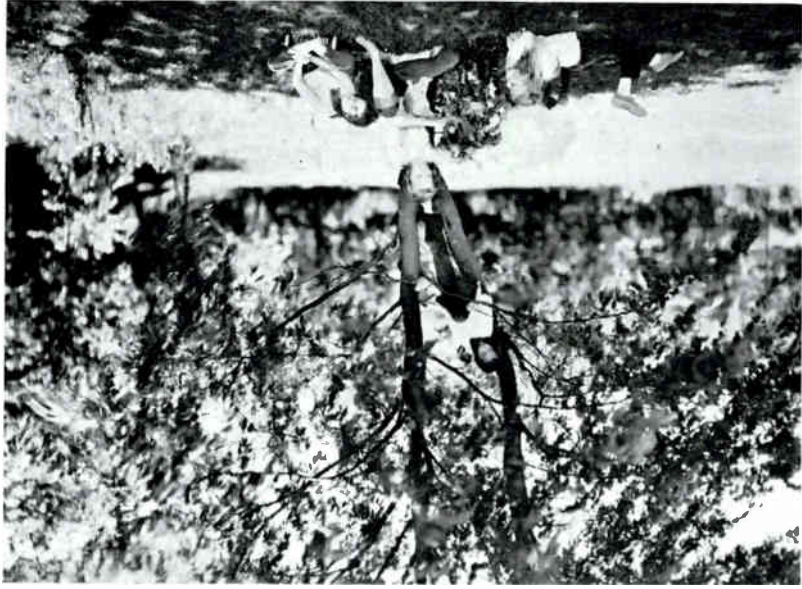
21



22



23



b

art advertising

magazines

three or more colors



24



25



26

24

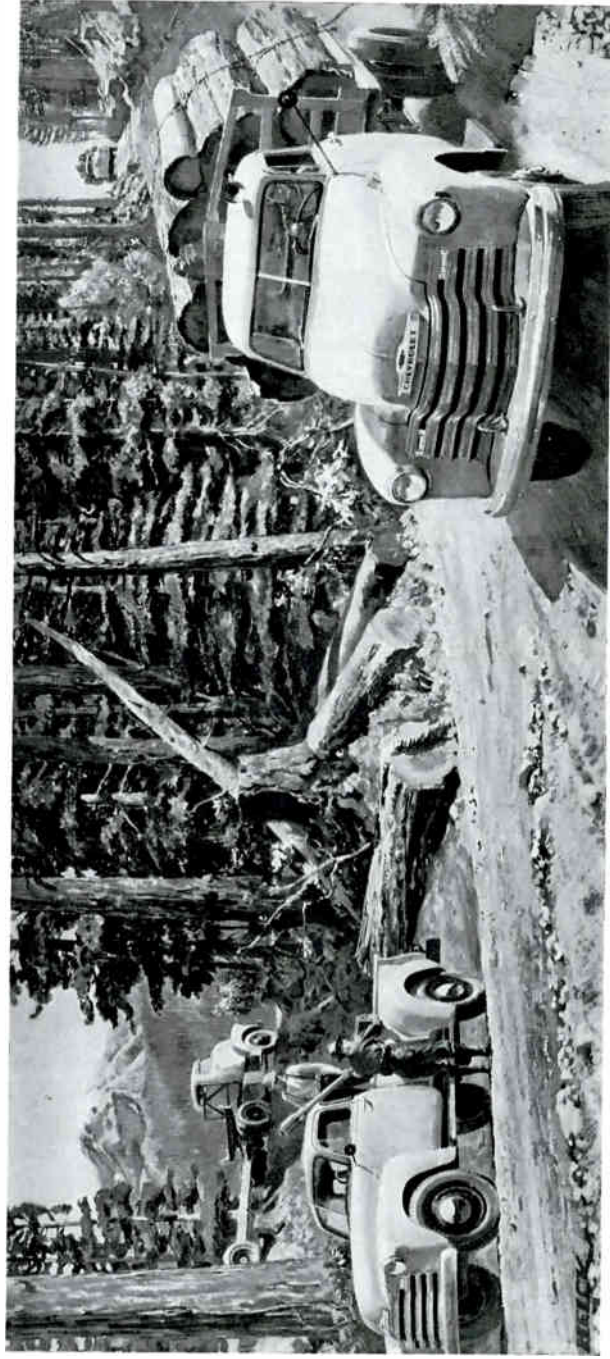
art director halsey davidson
artist peter helck
agency campbell-ewald co., inc.
advertiser chevrolet motor division
general motors corporation

25

art directors arthur t. blomquist, paul shively
artist robert riggs
agency j. walter thompson co.
advertiser shell oil company

26

art director donald f. sternloff
artist james hansen
agency young & rubicam, inc.
advertiser kaiser aluminum & chemical corp.



b

art advertising

magazines

three or more colors

27

art director john cook
artist edward klauck
agency j. walter thompson co.
advertiser ballantine beer

28

art directors william wood, scott runge
photographer james karl
agency n. w. ayer & son, inc.
advertiser caterpillar tractor co.

29

art director william e. baldwin
photographer walter h. wicherley
agency hewitt, ogilvy, benson & mather, inc.
advertiser british travel assoc.

30

art director fred ludekens
artist fred ludekens
agency cole & weber
advertiser weyerhaeuser timber company



Ballantine Beer
...with the flavor that -hell can't hell!

27



How long is our memory?

CATERPILLAR



28



This is changing the world at the speed of light.

29

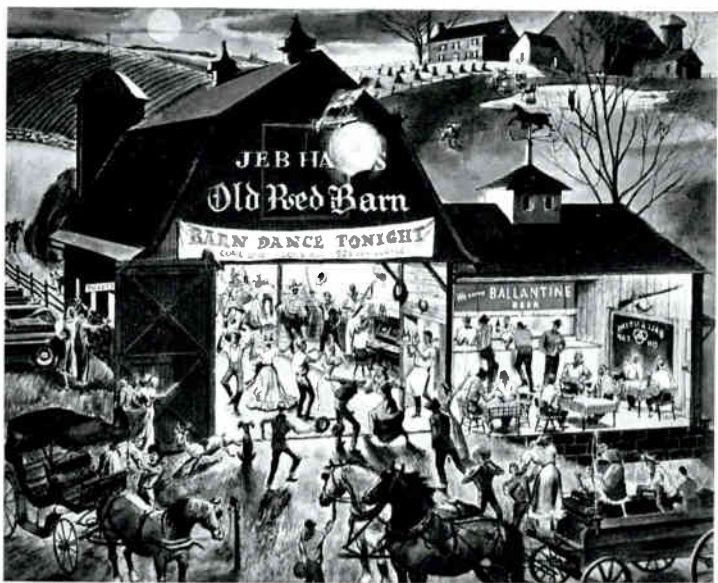


Get the logs before the old on tree falls.



Weyerhaeuser Timber Company

30



b

art advertising

magazines

three or more colors

31

art director **robert gage**
photographer **marty bauman**
agency **doyle dane bernbach inc.**
advertiser **buxton, inc.**

32

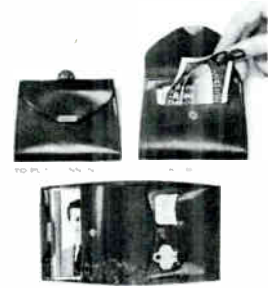
art director **lee batlin**
photographer **wingate paine**
agency **altman-stoller adv., inc.**
advertiser **roman stripe**

33

art director **lester j. loh**
artist **robert brackman**
agency **j. m. mathes, inc.**
advertiser **canada dry ginger ale, inc.**
johnnie walker scotch

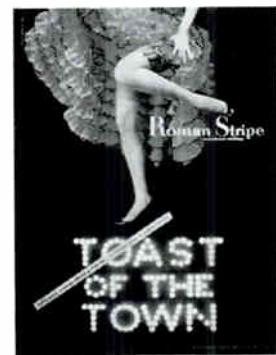
34

art director **don kubly**
photographer **george lazarnick**
agency **n. w. ayer & son, inc.**
advertiser **national dairy products corp.**



31

LADY BUXTON



32

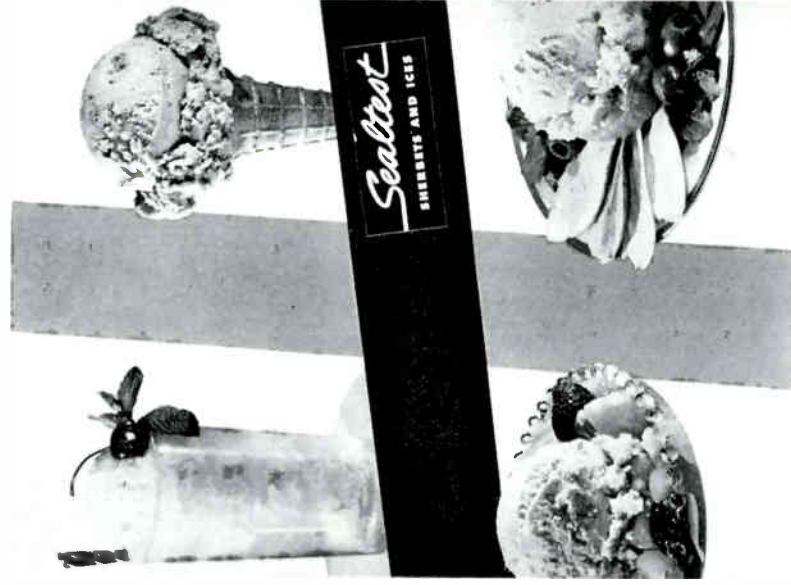
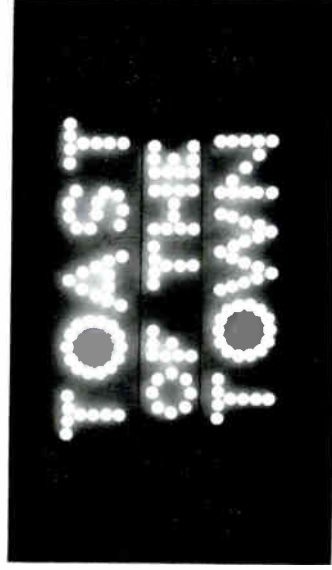
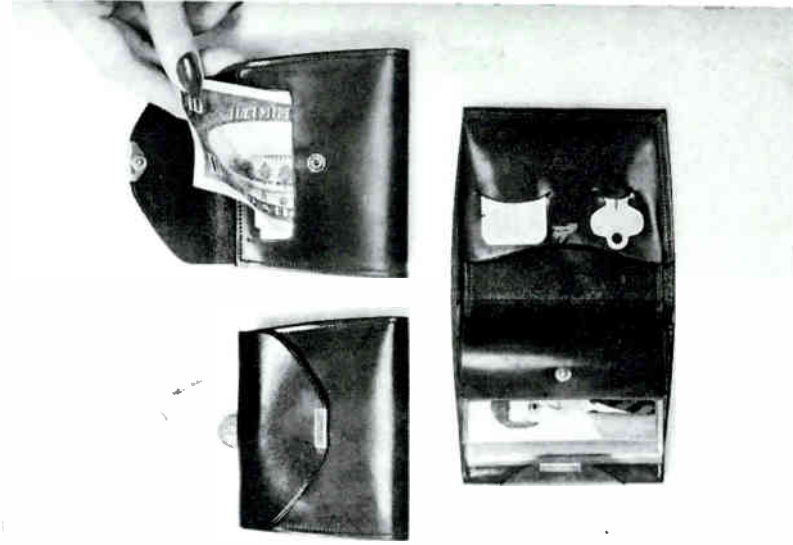


Bed and Bath

33



34



b

art advertising
magazines
two colors

35



35

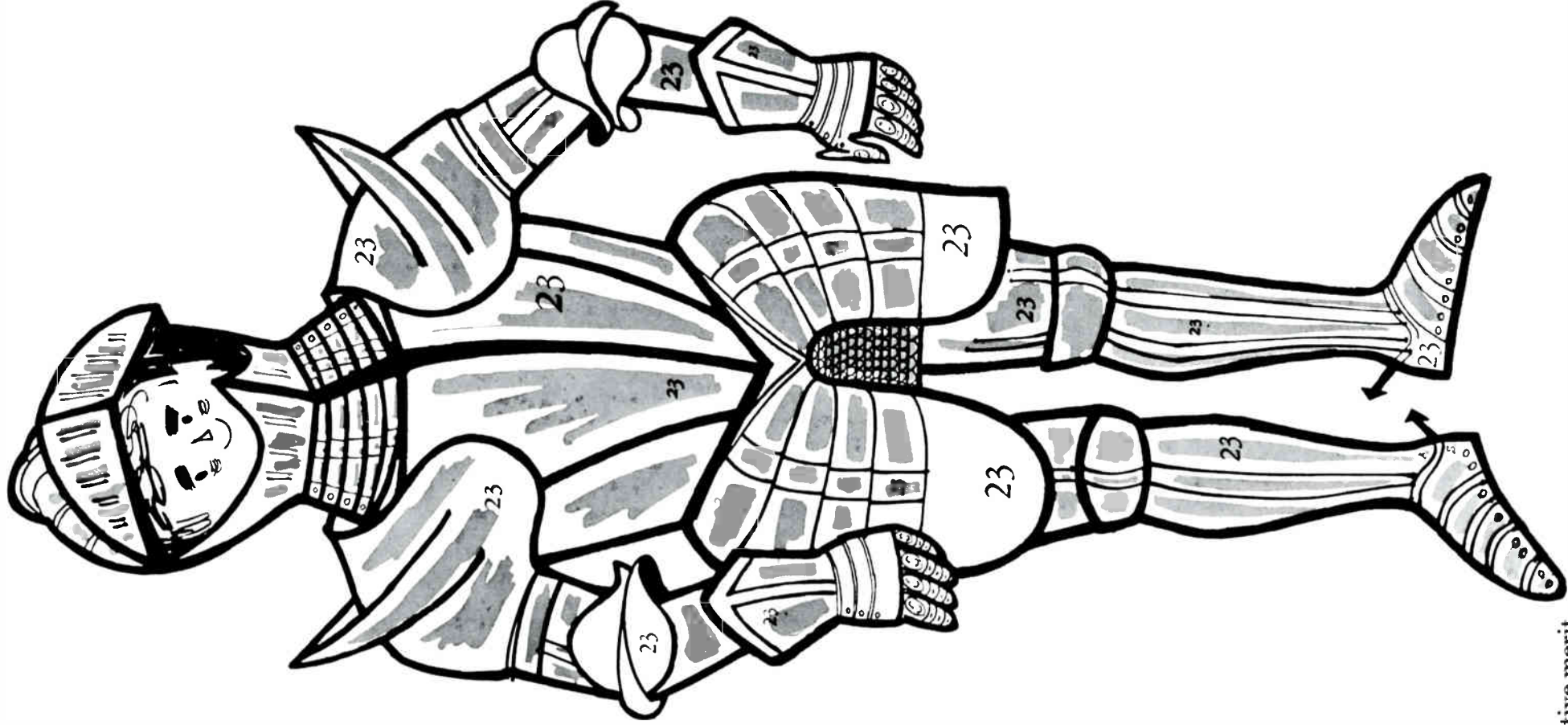


35
art director alfred pell
artist jerome snyder
agency williams advertising agency, inc.
advertiser grossman clothing co.

36 ■
art director art shipman
artist art shipman
agency madden-shipman
advertiser frank bros.

36





b

art advertising
magazines
two colors

37

art director arthur cady
photographer milton greene
agency young & rubicam, inc.
advertiser johnson and johnson

38

art director paul darrow
artist noel sickles
agency n. w. ayer & son, inc.
advertiser lederle laboratories

39

art director dick crockett
photographer henry haberman
agency batten, barton, durstine & osborn, inc.
advertiser lever brothers company

40

art director fred Boulton
artist everett mcneer
agency j. walter thompson co.
advertiser employers mutual of wausau



37



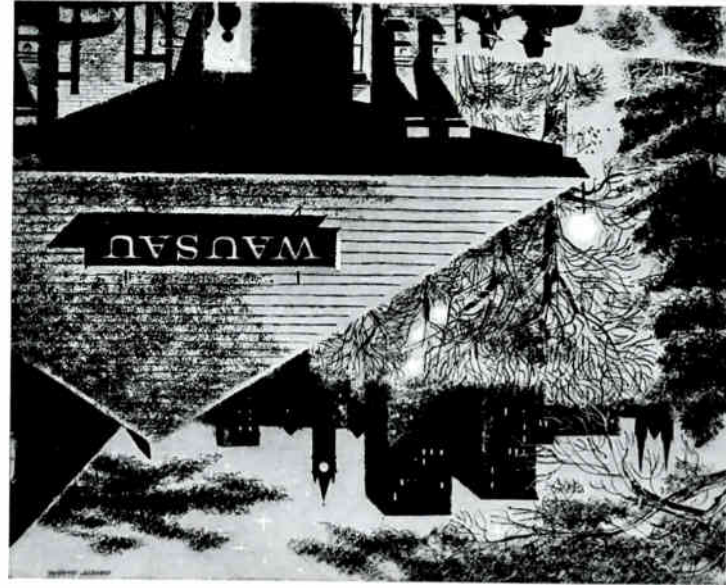
38



39

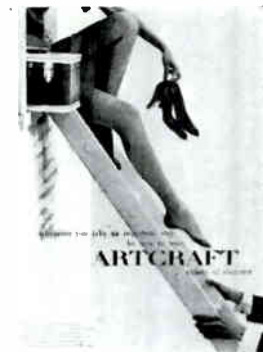


40



b

art advertising
magazines
black and white



41

41

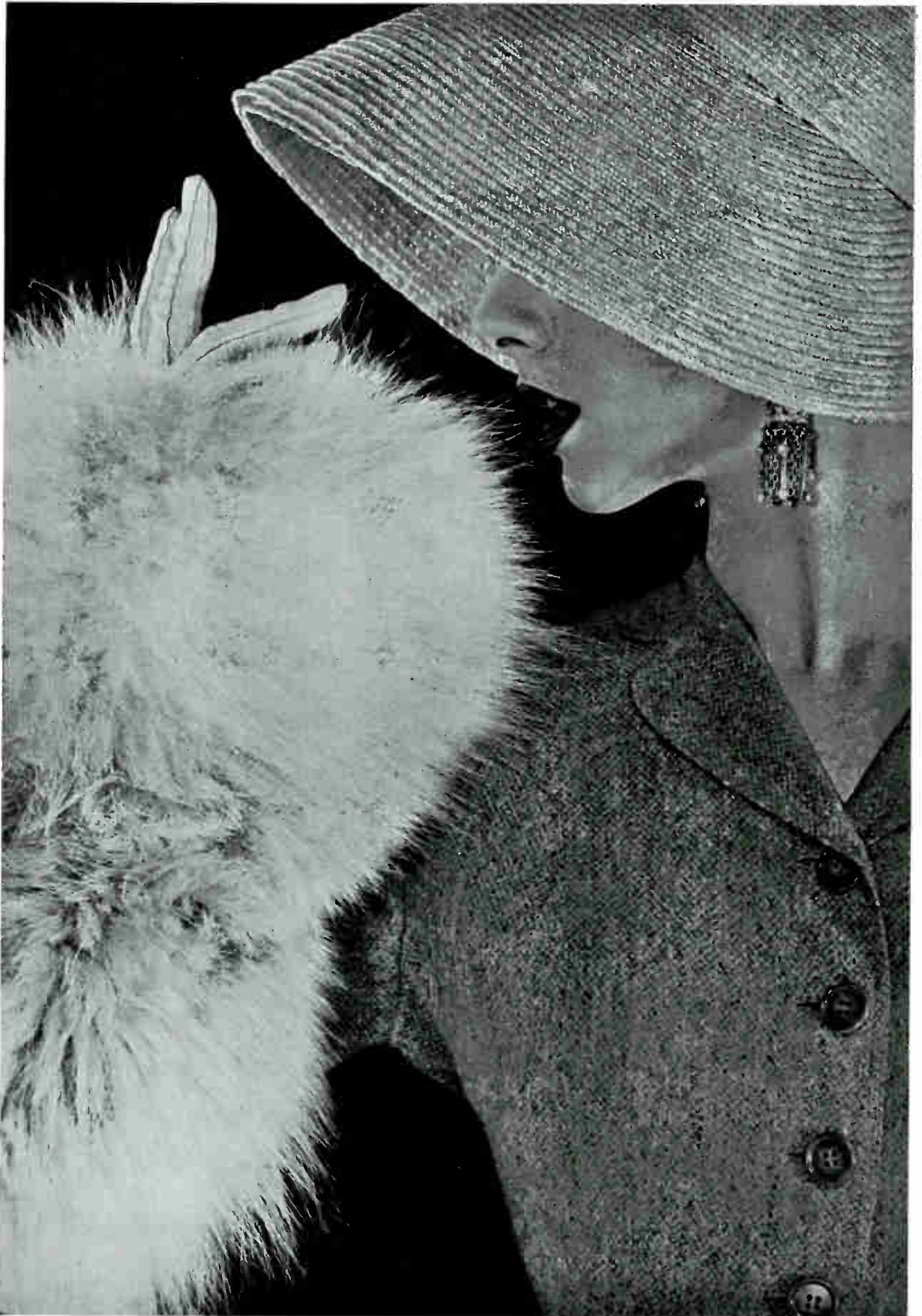
art director william taubin
photographer dick rutledge
agency douglas d. simon adv., inc.
advertiser art craft hosiery

42 ■ ◆

art directors stuart w. wells jr., b. t. grant
photographer erwin blumenfeld
agency james r. flannagan adv.
advertiser the dayton co. oval room, davidow, inc.
engraver knapp engraving co.



42



b

art **advertising**
 magazines
 black and white



43

43

art director **norman geller**
 photographer **wingate paine**
 agency **carl reimers co., inc.**
 advertiser **kramer jewelry**

44 ■

art director **art shipman**
 photographer **todd walker**
 agency **madden-shipman**
 advertiser **frank bros.**



44



b

art advertising
magazines
black and white

45



When it's got to be really white - use Ruscop with Calum.

45

45

art directors vincent di giacomo, rollin c. smith, jr.
photographer mark shaw
agency hewitt, ogilvy, benson & mather, inc.
advertiser lever brothers co.

46 ■

art directors jack skolnik, ted sandler
photographer robert monroe
agency robert w. orr & assoc.
advertiser the andrew jergens company



Your hair has never known such luxury.

WASHING

The Washday Shop is stocked with 7 hair care products.

46



b

art advertising
magazines
black and white

47

art directors paul smith, marce mayhew
artist hans erni
agency calkins & holden, inc.
advertiser rand mcnally & co.

48

art director gene hoover
photographer stephen colhoun
agency henry j. kaufman & associates
advertiser lebow brothers, inc.

49

art directors rupert witalis, ted sandler
artist richard osborn
agency robert w. orr & assoc.
advertiser munson g. shaw company

50

art director vincent di giacomo
photographer ben rose
agency hewitt, ogilvy, benson & mather, inc.
advertiser reed & barton silversmiths



47



48



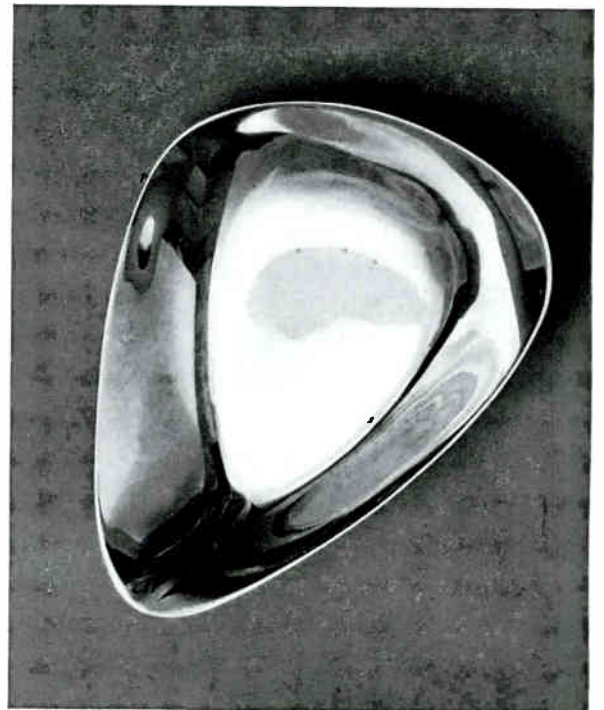
"All one of Healy Press? I'd quit this confounded job if I could get one of this confounded chair!"

49

HEALY PRESS HAS A LOT TO SAY ABOUT THE BEST OF THEM, THROUGH THE PLANTS AND THE GREAT FURNITURE STORES THAT SELL THEM AND THE GREAT STORES THAT SELL THEM. HEALY PRESS HAS A LOT TO SAY ABOUT THE BEST OF THEM, THROUGH THE PLANTS AND THE GREAT FURNITURE STORES THAT SELL THEM AND THE GREAT STORES THAT SELL THEM.



50



b

art advertising
magazines
black and white



51



52

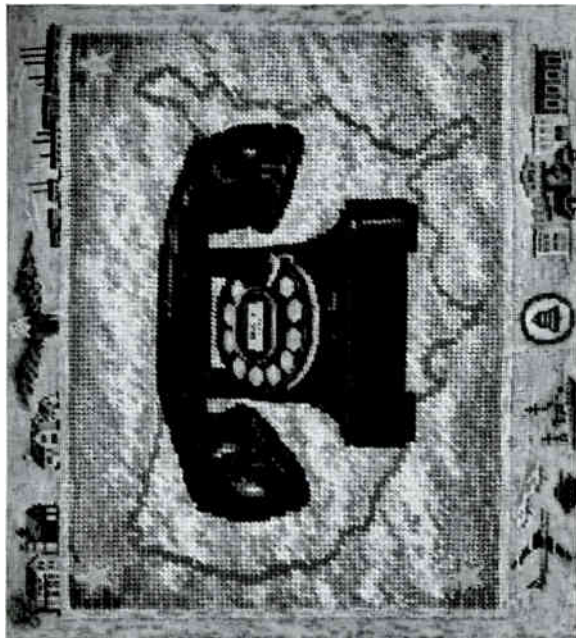
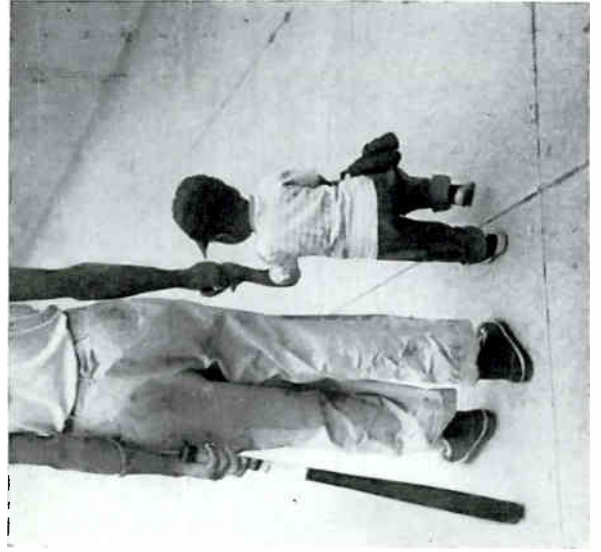
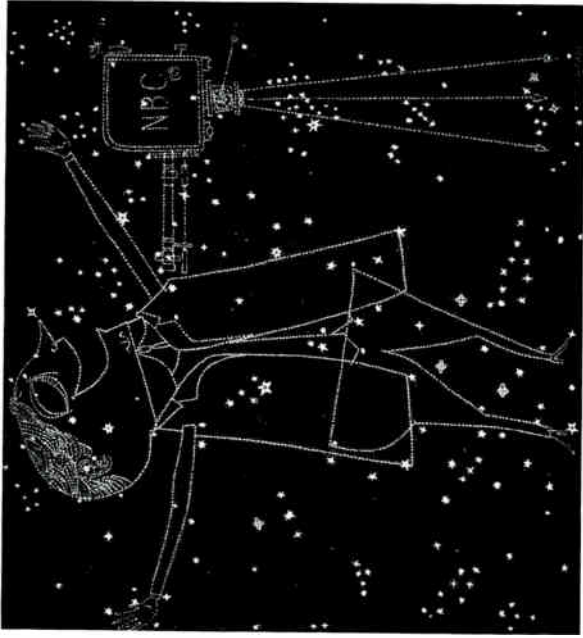


53



54

- 51**
art director **robert dolobowsky**
artist **robert dolobowsky**
advertiser **national broadcasting co.**
- 52**
art director **reeve limeburner**
photographer **ruth orkin**
agency **cunningham & walsh, inc.**
advertiser **e. r. squibb & sons**
- 53**
art director **walter reinsel**
artist **mrs. faith child**
agency **n. w. ayer & son, inc.**
advertiser **american telephone & telegraph co.**
- 54**
art director **william baldwin**
photographer **gene friduss**
agency **kenyon & eckhardt, inc.**
advertiser **chase national bank**



b

art advertising
newspapers



55

art director william h. buckley
photographer richard beattie
agency j. walter thompson co.
advertiser ford motor company

56 ■

art director glenn j. frost
artist ross cousins
agency macmanus, john & adams, inc.
advertiser cadillac motor car co.

Queen of the "hard-tops"



Ford Victoria



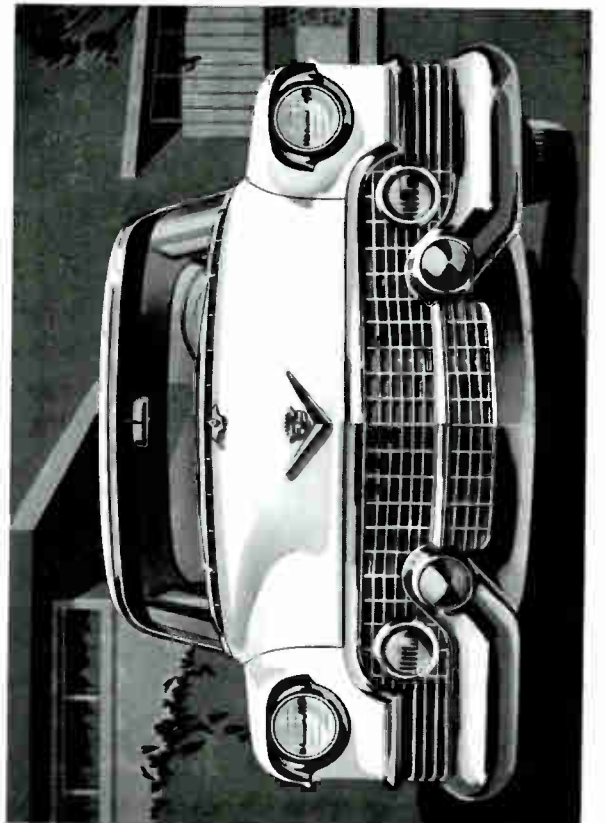
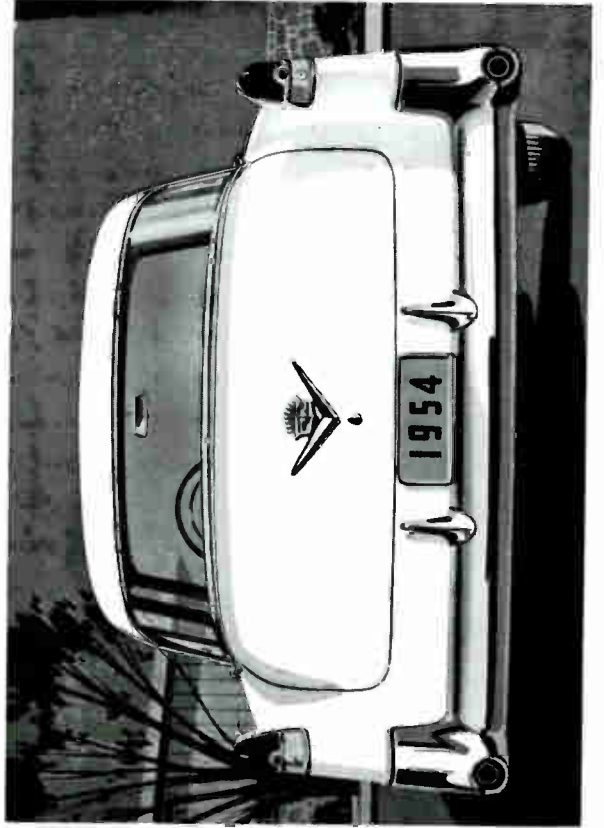
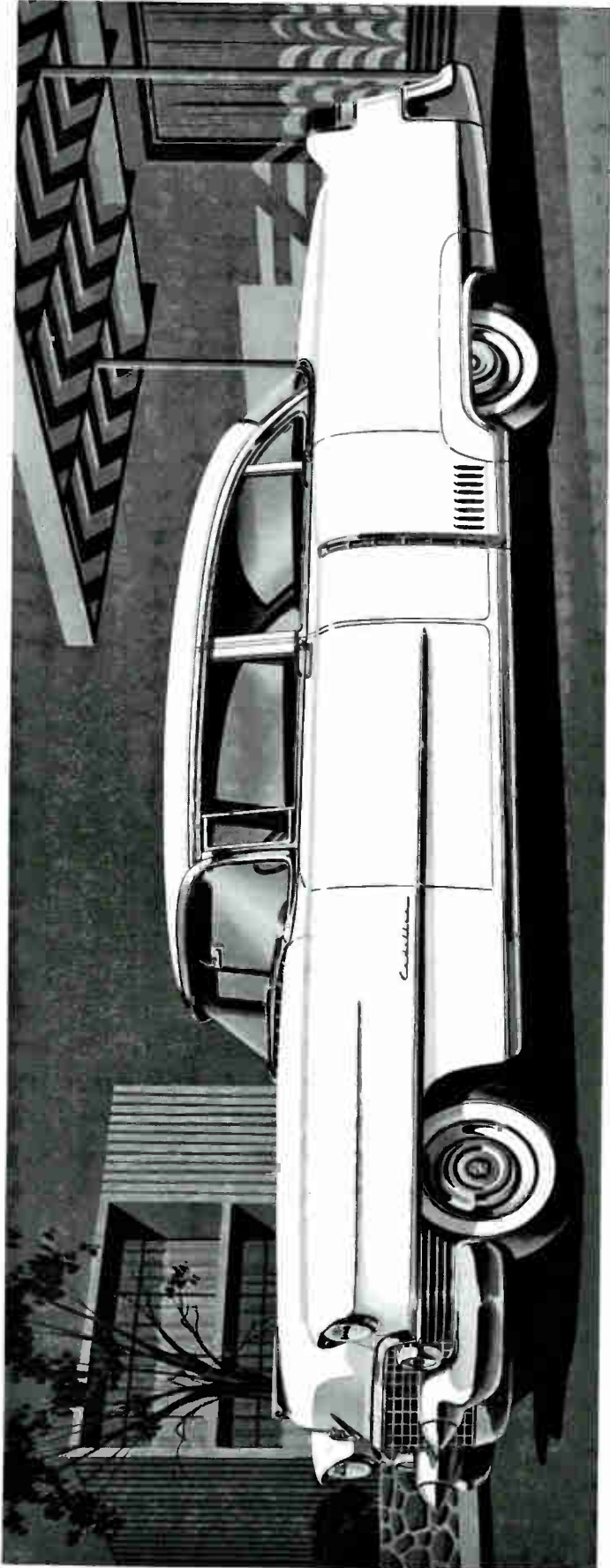
55



Presenting the
1954 CADILLAC



56



b

art advertising
newspapers

57



57

57

art director arnold roston
artist milton hebald
agency general teleradio, inc.
advertiser mutual broadcasting system

58 ■

art director robert staples
artist robert osborn
advertiser bureau of advertising



THE FLAT-FOOTED PRINCE
...the climate is fine
MUTUAL

58



b

art advertising
newspapers

59



59

59

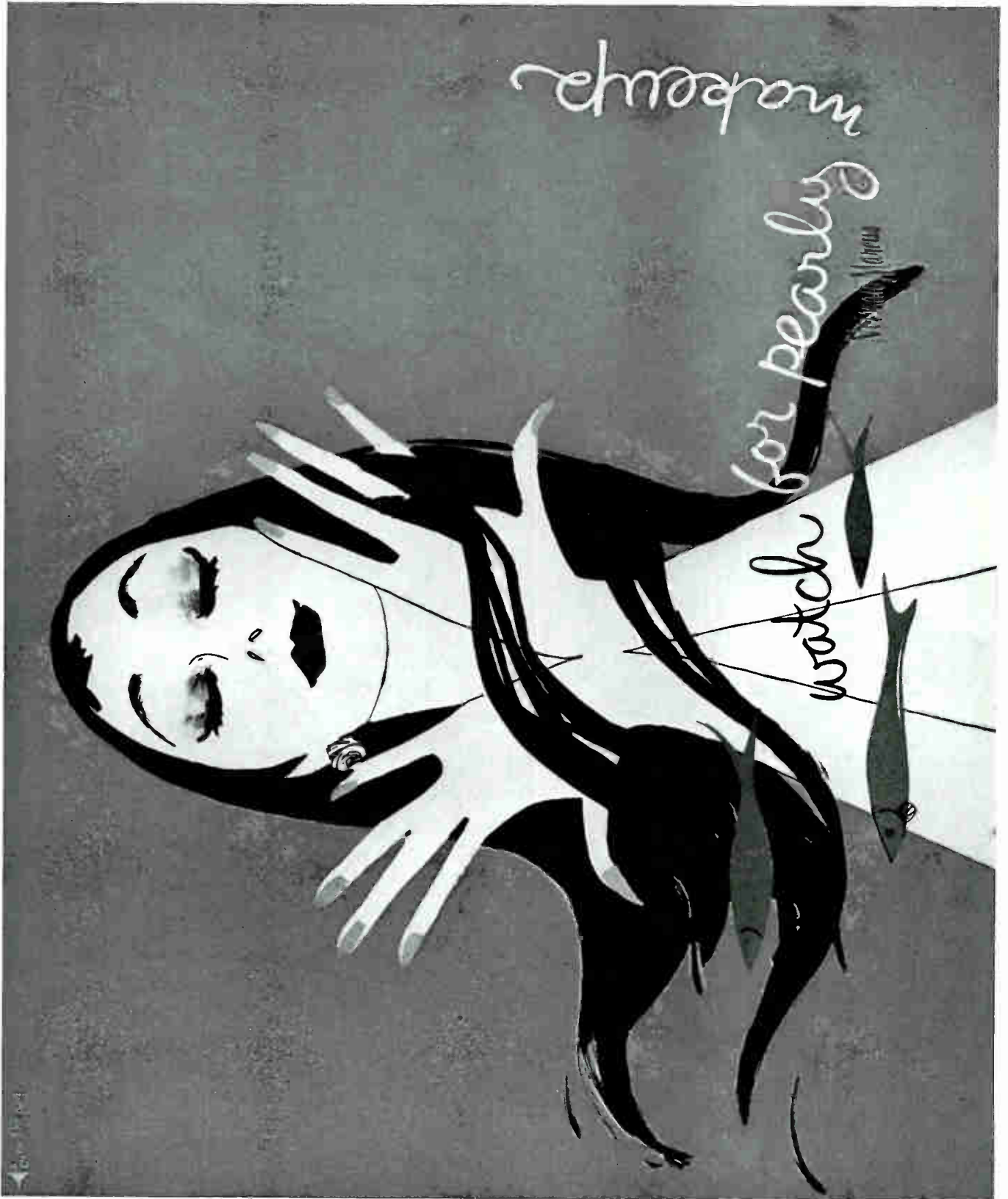
art director ann bryan
artist meg neal
advertiser neiman-marcus

60 ■

art director ann bryan
artist meg neal
advertiser neiman-marcus



60



b

art advertising
newspapers

61

art director ann bryan
artist judy brody
advertiser neiman-marcus

62

art director ann bryan
artist meg neal
advertiser neiman-marcus

63

art director ann bryan
artist judy brody
advertiser neiman-marcus

64

art director louis dorfsman
photographer sol mednick
advertiser cbs radio



61



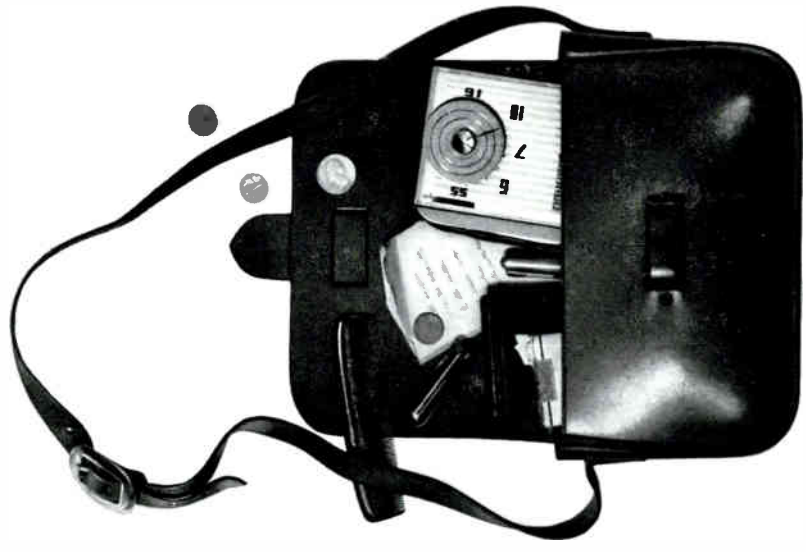
62



63



64



b

art advertising
newspapers

65

art director juke goodman
artist dora de vries
advertiser saks fifth avenue

66

art director sara giovanitti
photographer somoroff
publisher street & smith publications, inc.
publication mademoiselle

67

art director sara giovanitti
photographer somoroff
publisher street & smith publications, inc.
publication mademoiselle

65



65



66





b

art advertising
newspapers

68

art director frances owen
photographer bacon-tirschel, associates
advertiser marshall field & co.

69

art director rocco de marco
photographer david w. fletcher
agency maxon, inc.
advertiser united foundation of metropolitan
detroit

70

art director robert wall
photographer richard avedon
agency mccann-erickson, inc.
advertiser pepsodent division : lever bros.

71 ♦

art director robert gage
photographer howard zieff
agency doyle dane bernbach inc.
advertiser henry s. levy & sons, inc.
engraver walker engraving corp.

68



69



70



71





b

art **advertising**

newspapers

72

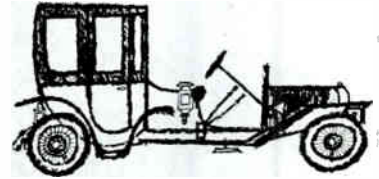
art director **george krikorian**
artist **bill sokol**
publisher **the new york times promotion dept.**
advertiser **the new york times**

73

art director **leonard karsakov**
artist **david stone martin**
agency **bresnick co., inc.**
advertiser **security mutual life insurance co.**

74

art director **william golden**
artist **fritz eichenberg**
advertiser **cbs**



On its
last legs?

If what you get from your buggy are complaints instead of performance it's time to look for a better car. Many solutions are as close to you as the Automobile Exchange in The New York Times. See this big directory of used car values.
TODAY IN THE SPORTS PAGE

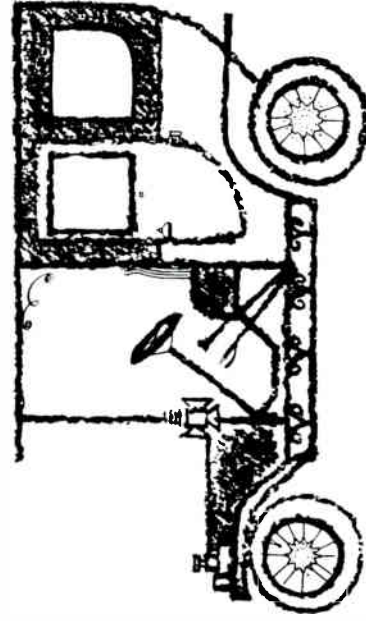
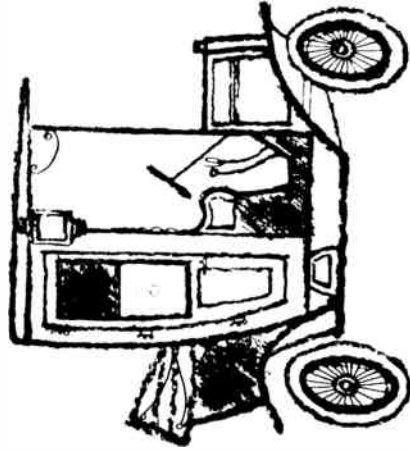
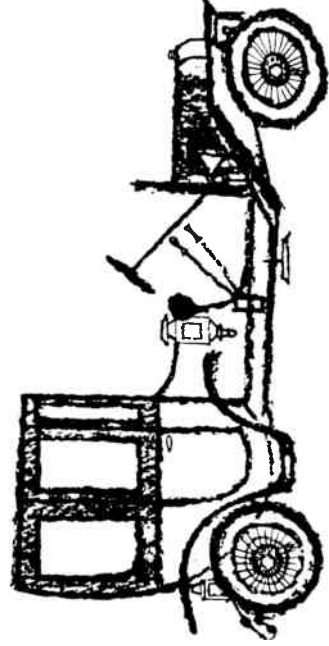
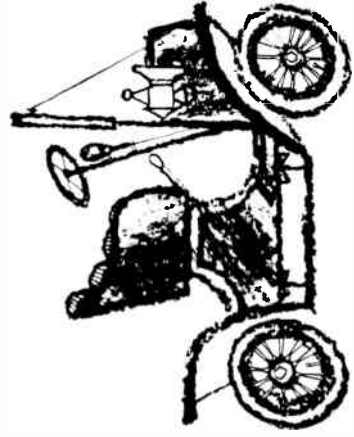
72



73



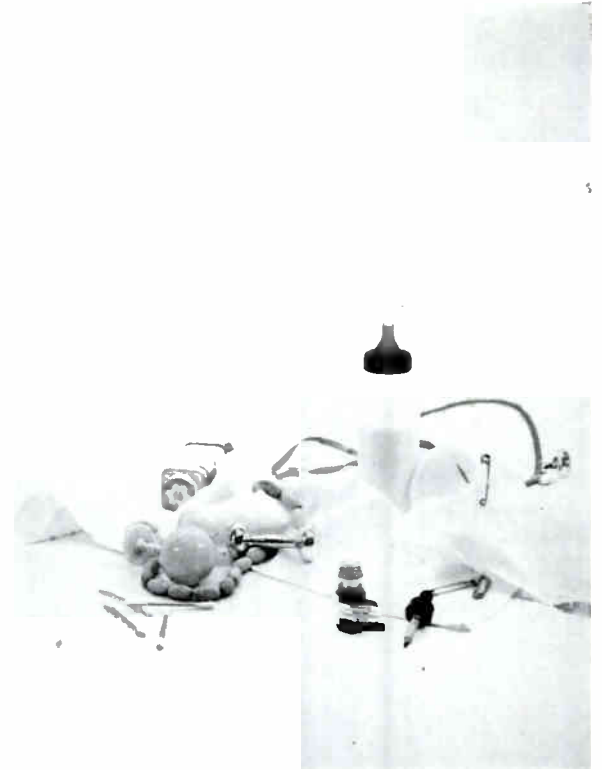
74



b

art advertising
trade periodicals

75



75

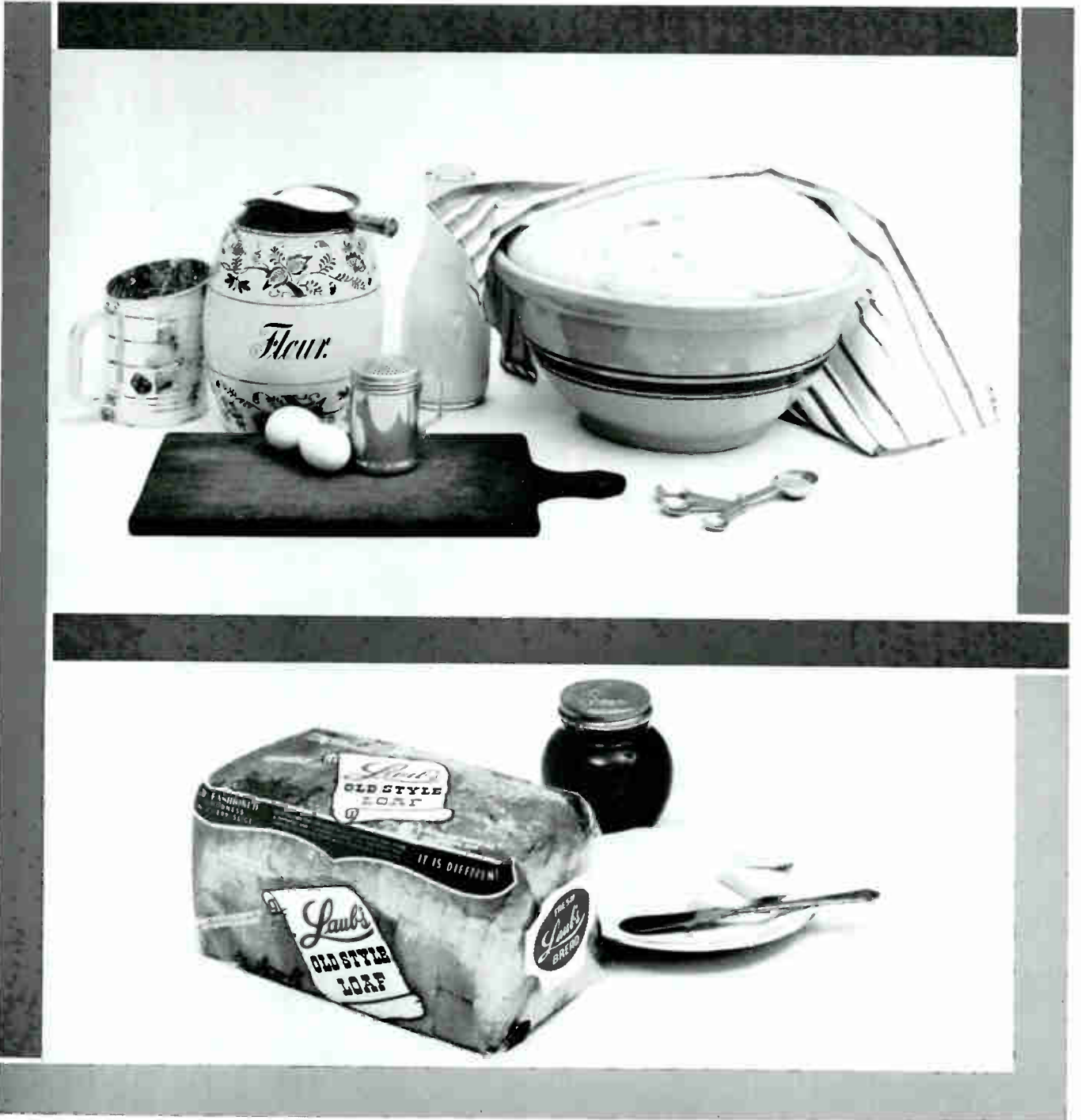


76



art director **harry zelenko**
photographer **alfred gescheidt**
agency **wm. douglas mcadams, inc.**
advertiser **chas. pfizer & co.**

art director **robert pliskin**
photographer **tosh matsumoto**
agency **anderson & cairns, inc.**
advertiser **the dobeckmun company**



b

art advertising
trade periodicals

77

art director **robert pliskin**
artist **andy warhol**
agency **anderson & cairns, inc.**
advertiser **the dobeckmun company**

78

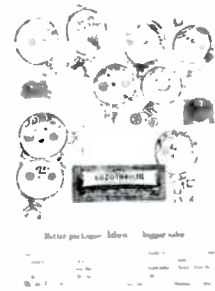
art director **guy rainsford**
artist **roy mckie**
agency **young & rubicam, inc.**
advertiser **general electric company**

79

art director **marce mayhew**
artist **marce mayhew**
agency **calkins & holden, inc.**
advertiser **calkins & holden, inc.**

80

art director **stephen baker**
artists **lester rossin, elizabeth dauber**
agency **cunningham & walsh, inc.**
advertiser **mccall's**



77



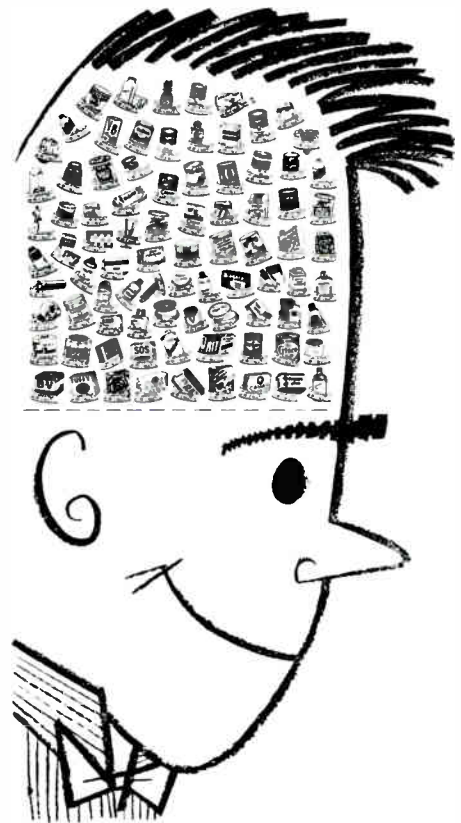
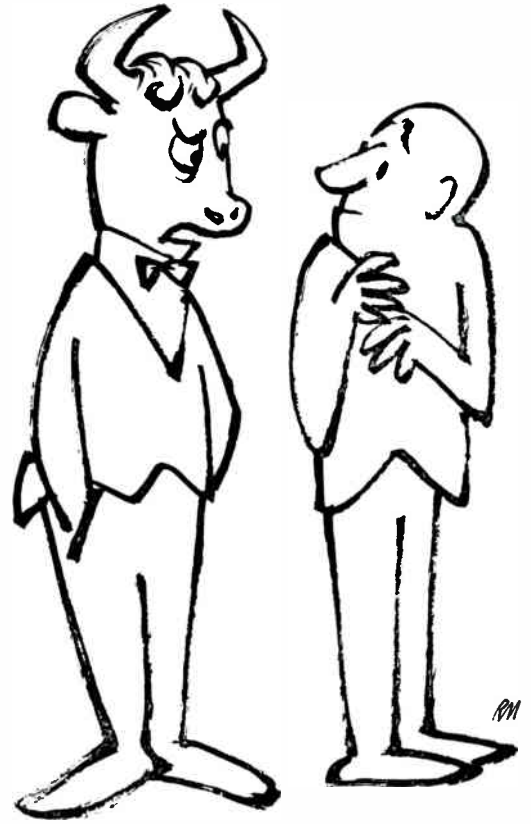
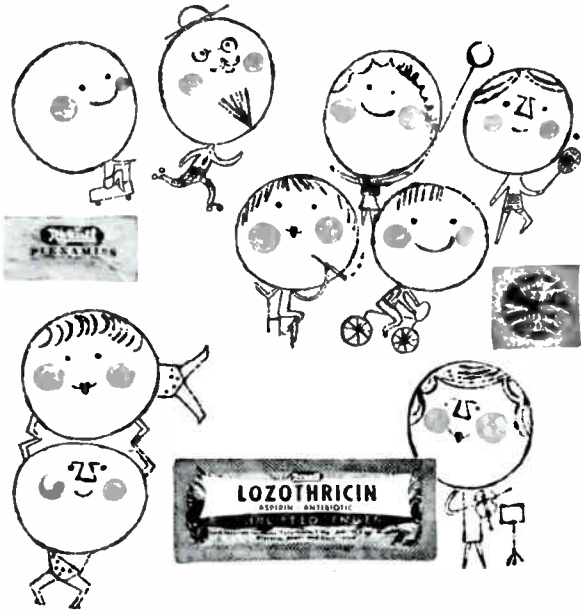
78



79



80



b

art advertising
trade periodicals



illustration
by
Hickory

81



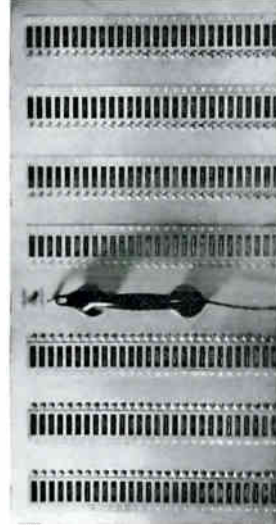
what's hot in the daytime?

©B TELEVISION

82

81

art director lester beall
photographers robert marshall, john gaydos
agency van sant, dugdale & co., inc.
advertiser the glenn l. martin company



82

art director william golden
artist rudi bass
advertiser cbs television

©ANN OF EXPERTS

83

art director irving miller
photographer arthur palmer
producer cbs radio
advertiser the housewives' protective league

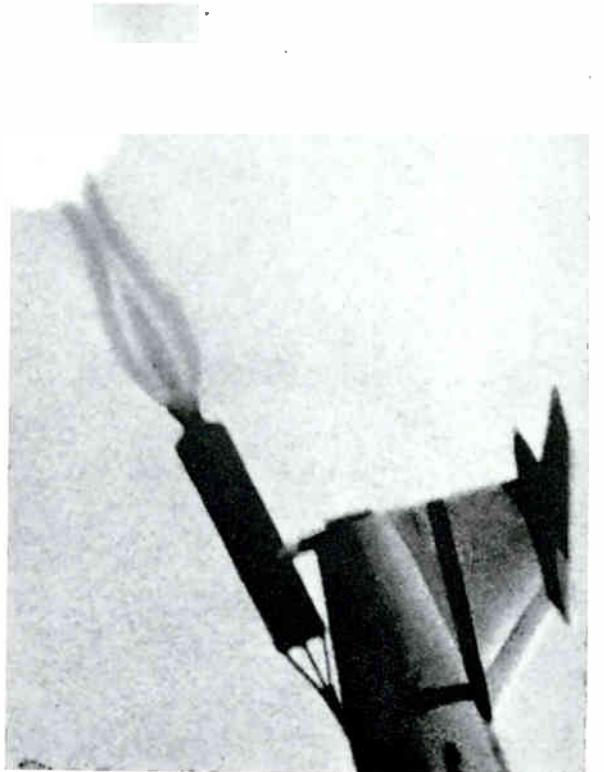
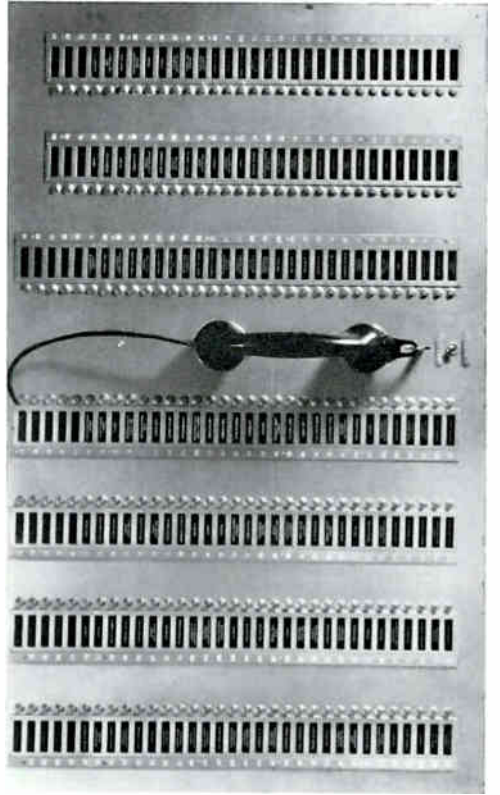
KNXT is the
No. 1 station in the
No. 2 TV market



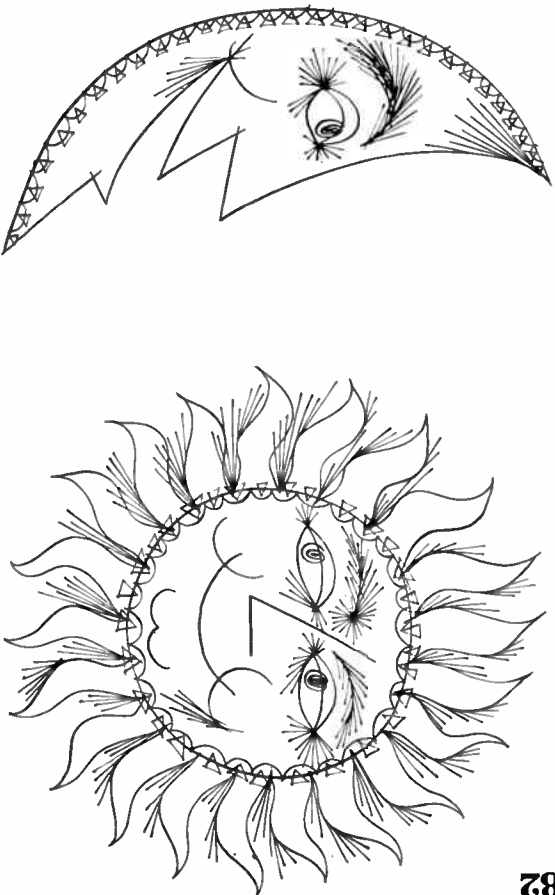
83

art director william golden
artist rudi bass
producer cbs television
advertiser station knxt

84



KNXT is the
No. 1 station in the
No. 2 TV market



b

art advertising

booklets, direct mail



85

art director lester rossin
 artist david stone martin
 advertiser lester rossin associates, inc.

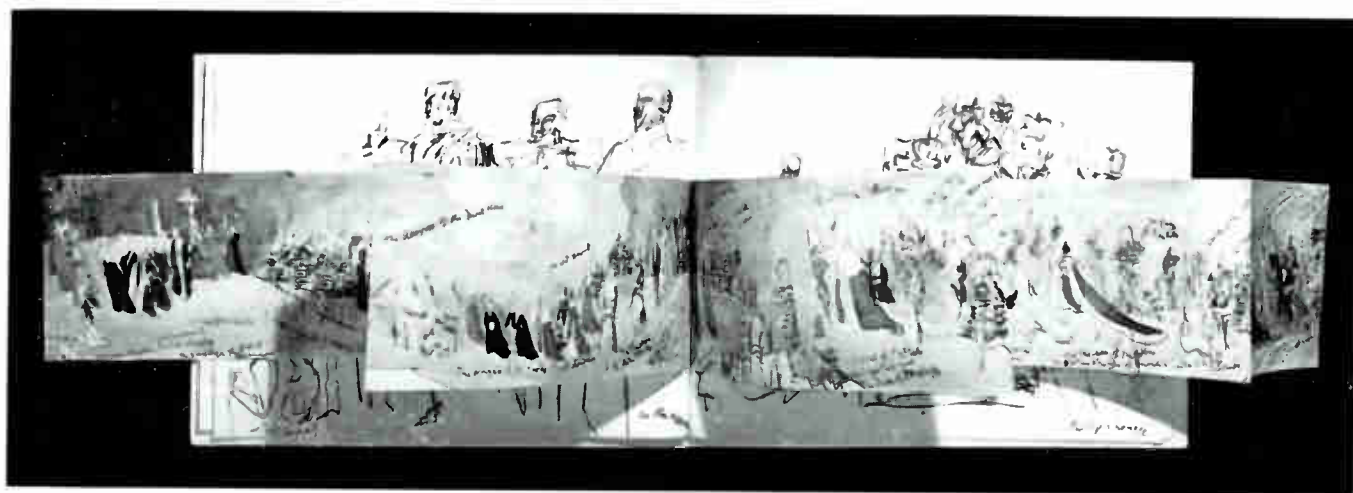
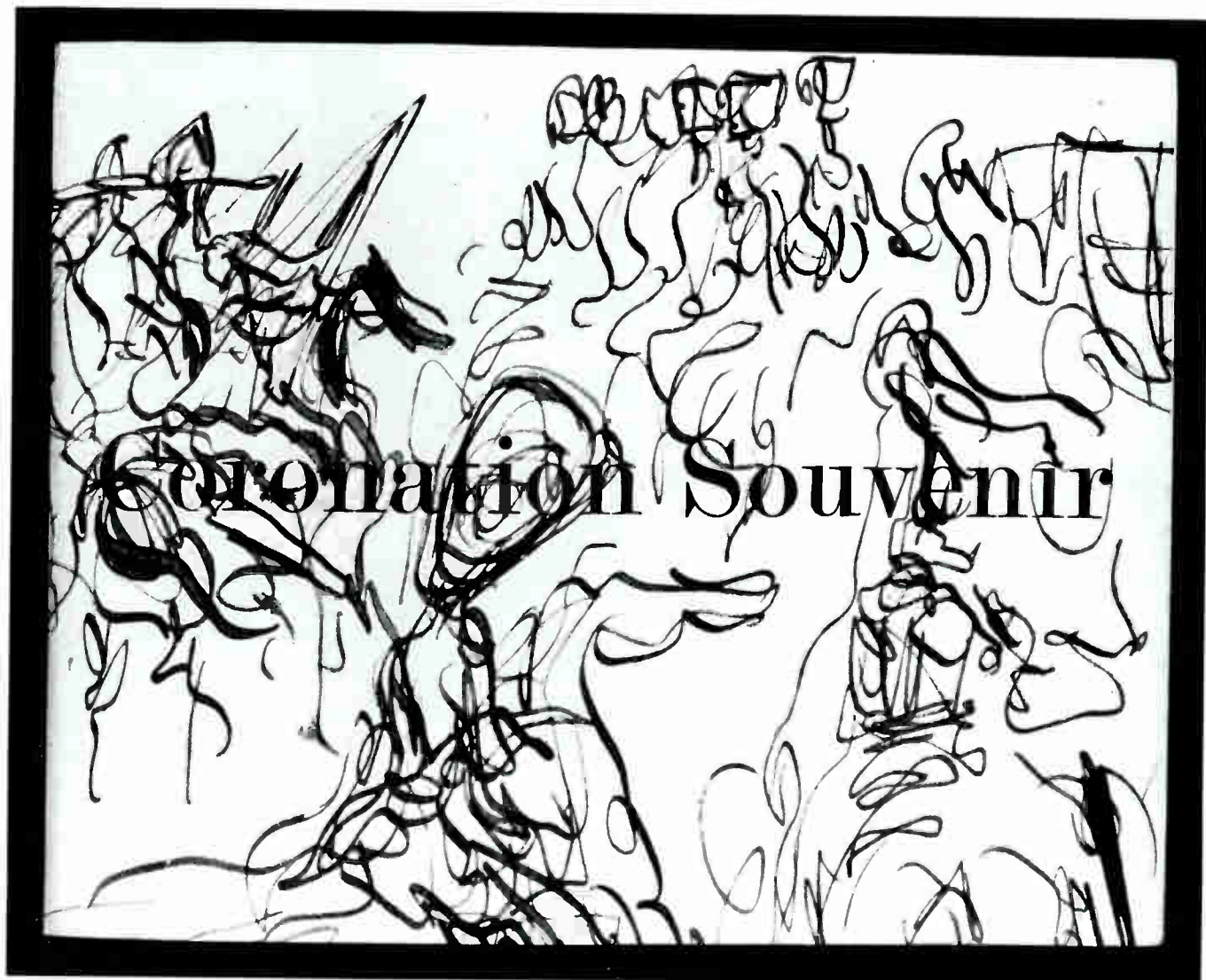
86 ■

art director william golden
 artist feliks topolski
 advertiser cbs television

87

art director louis silverstein
 artist walter einsele
 publisher the new york times production dept.
 publication the new york times





b

art advertising

booklets, direct mail

88

art director **william mck. spierer**
artist **abner graboff**
publisher **metropolitan sunday newspapers, inc.**
publication **metropolitan sunday magazine group**

89

art director **james k. fogleman**
artists **jerome snyder, herb lubalin,
sudler and hennessey**
advertiser **ciba pharmaceutical products, inc.**

90

art director **lester beall**
photographer **peter nyholm**
advertiser **lithographers national association**

91

art director **irving miller**
artist **roy mckie**
producer **cbs radio**
advertiser **radio station wbbm**

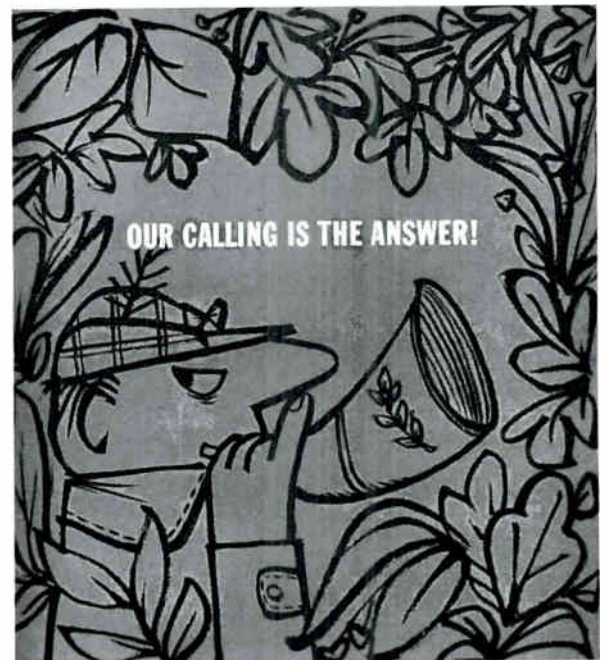
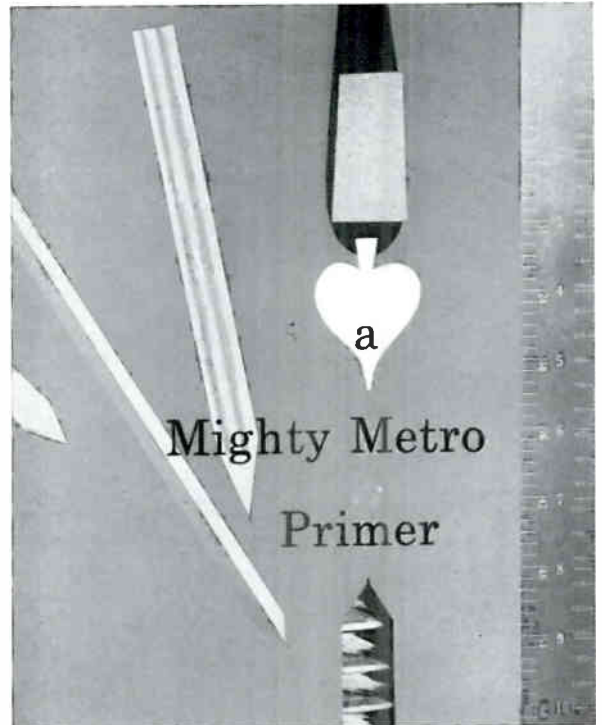
92

art directors **james k. fogelman, herb lubalin**
artists **jason kirby, rudi bass,
herb lubalin, sudler and hennessey**
advertiser **ciba pharmaceutical products, inc.**

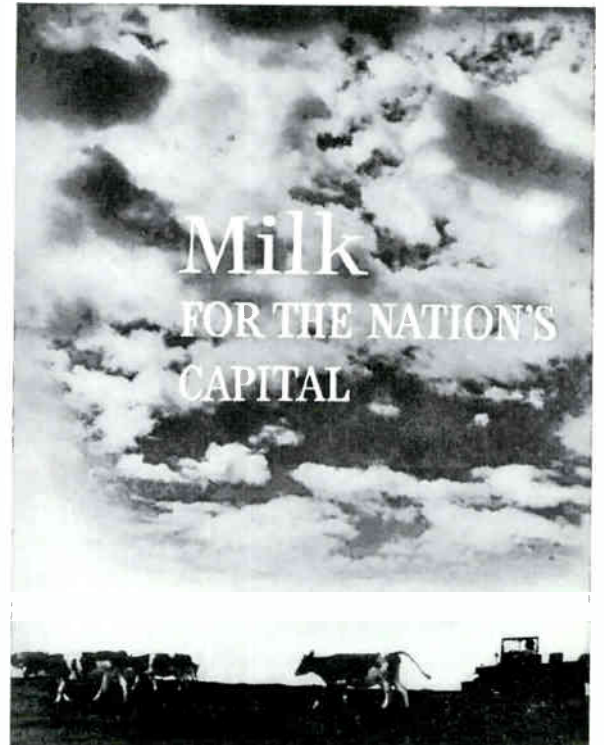
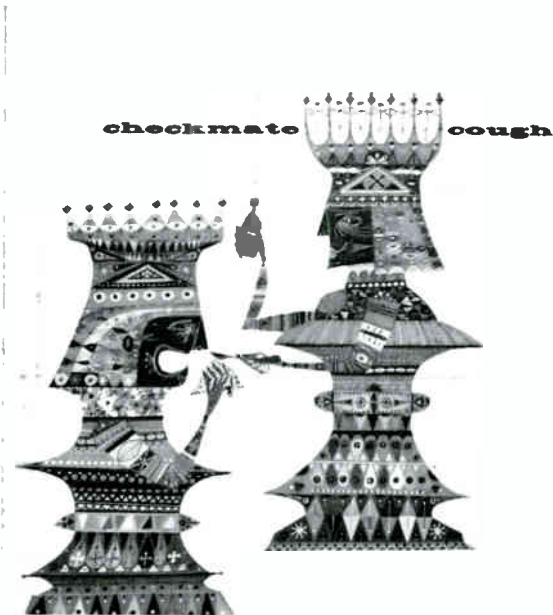
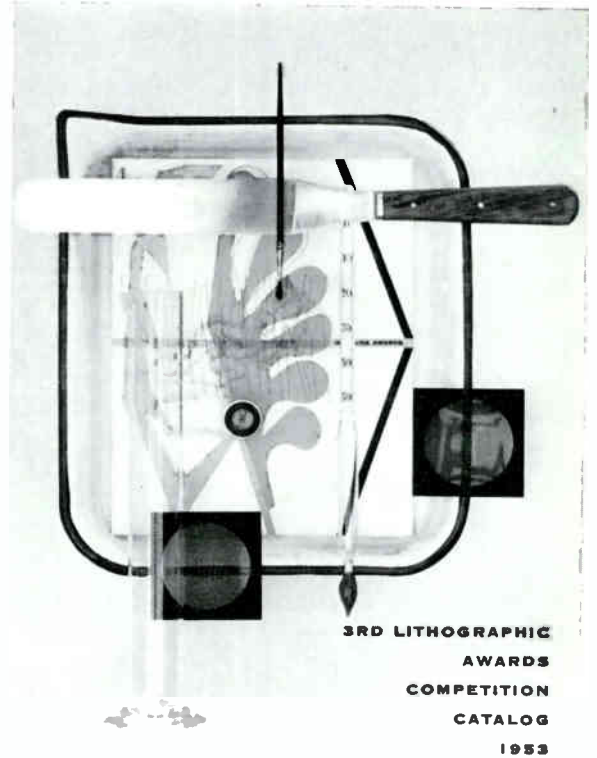
93

art director **gene hoover**
photographer **ed burks**
agency **henry j. kaufman & associates**
advertiser **maryland and virginia milk
producers association**

88



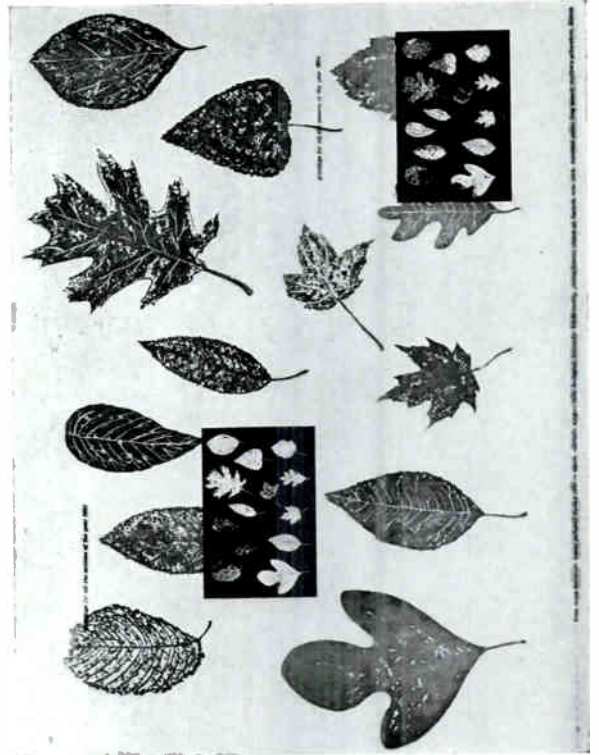
91



b

art advertising

booklets, direct mail



94

art director susan karstrom
 artist susan karstrom
 advertiser susan karstrom

95

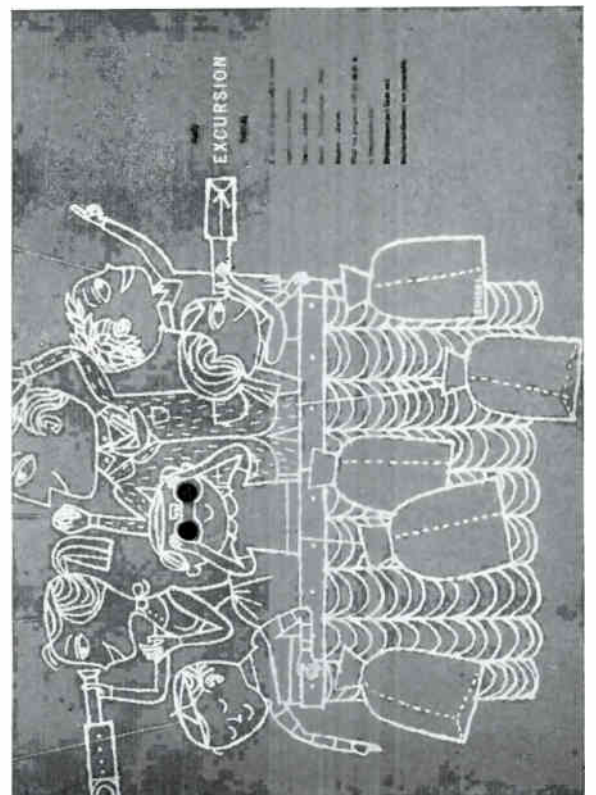
art director william golden
 artist robert g. schneeberg
 advertiser cbs television

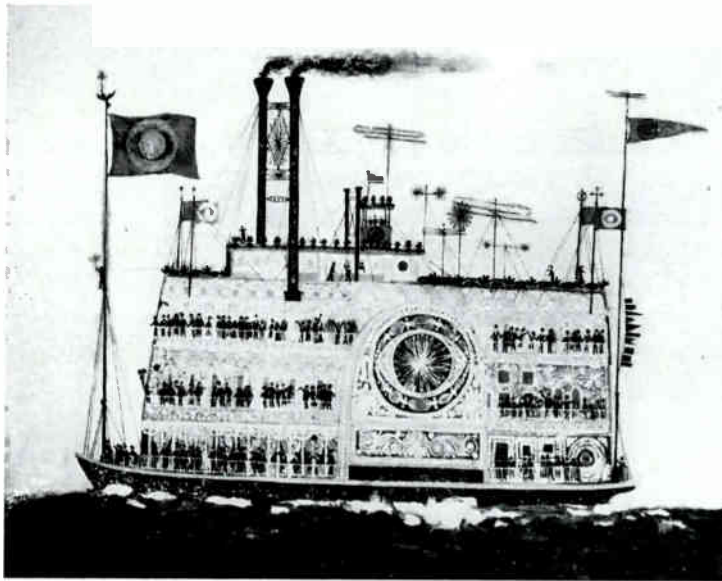
96

art director allen hurlburt
 artist jon buelow
 publisher cowles magazine, inc.
 publication look magazine

97

art director walter van bellen
 artist walter einsele
 advertiser national broadcasting company





FROM COAST TO COAST

it's the best shows that get the warmest welcome

Television today is so much a part of American life as the great shoreboats were to the people of the big overboard.

It fills the same needs, brings the same excitement to more than 27 million families—the welcome it for almost five hours every day.

But whether a show reaches its audience by land, by train—or electronic—mediums, the most important thing to most people is the quality of the show itself.

And it's the show itself that matters most at CBS Television, where leadership in program popularity is the result of a continuous effort to secure and create programs that please people's tastes and opinions' best.

In this 1954 season alone it has presented 20 new programs to its audience... and started the season with a 21% higher average rating than any other network in night and a 25% lead during the day.

This program popularity has specific meaning for advertisers today and tomorrow. For it's a measure of national competitiveness in the markets where you can best measure competition—in major markets whose audience counts... and the audience has a choice of what to see.

Because of this popularity to more and more markets, the CBS Television Network has grown from 76 stations last year to 185 today. And our clients are using an average nighttime network that's 60% larger than a year ago.

This ever widening popularity helps explain why advertising billings on CBS Television are bigger than on any other network during the last ten months of 1954—and bigger than ever before in television history.



It's all done by pictures... Philco Television's Brilliant, Clear, Deep Dimension Picture advertised in LOOK—America's exciting picture magazine...to brighten up your sales picture

editorial

art



art éditorial

arte editoriale

zeitschrift und zeitung illustration

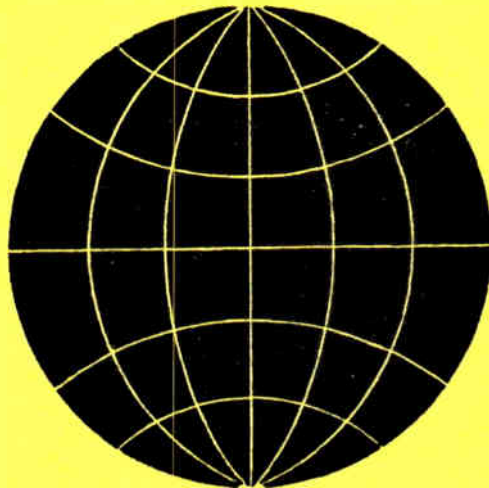
redaktionell konst

individualism so listen to the advice of others,
but follow only what you understand
and can unite in your own feeling.
be firm, be meek, but follow your own
convictions. it is better to be
nothing than an echo of other painters.

individualisme écoutez les observations; mais ne suivez que celles
que vous comprendrez et qui doivent
se fonder dans votre sentiment.—fermeté: docilité—
suivez vos convictions. il vaut mieux
n'être rien que d'être l'écho d'autres peintures.

corot

1796-1875



individualismo ascolta i consigli degli altri, ma segui solo quelli
che intendi e che puoi incorporare
nella tua sensibilità. Sii deciso, sii mansueto,
ma segui le tue convinzioni. è preferibile
essere nulla anzichè essere l'eco di altri pittori.

individualismus höre die ratschläge anderer, aber folge allein
deinem herzen und deinem vorständnis.
sei stark und demütig, aber folge deinem
gewissen. es ist besser niemand
zu sein, als ein nachahmer anderer maler.

individualitet lyssna till andras råd, men följ endast det som
du själv kan förstå och förena med dina
egna känslor. var ståndaktig, var ödmjuk, men följ
din egen övertygelse. det är bättre att
ingenting vara än att vara ett eko av andra målare.

paper: beau brilliant
made in the u.s.a.

C

art editorial honor roll

● medals

art directors, artists

- 2 alexander liberman, priscilla peck;
irving penn
- 55 william o. chessman, john c. pellew;
robert fawcett
- 57 suren ermoyan, al parker

■ awards

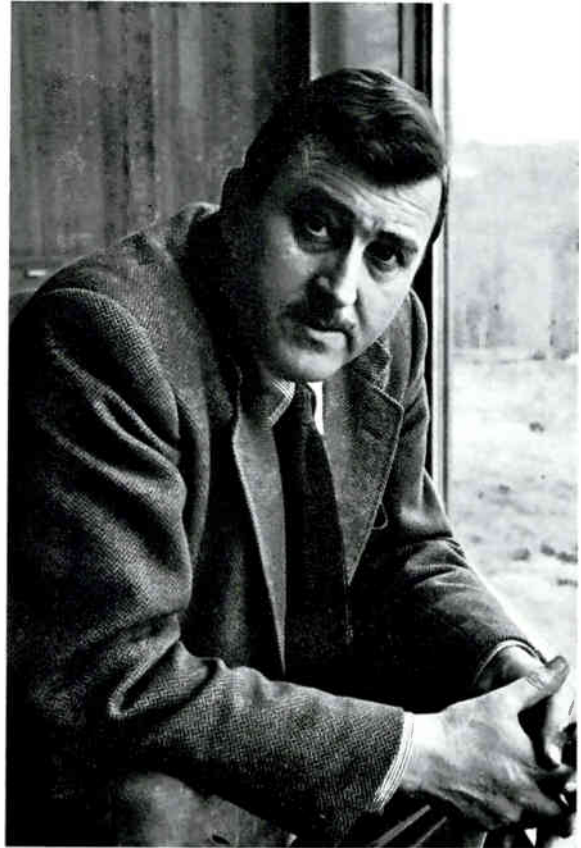
art directors, artists

- 5 charles tudor, ernst haas
- 8 alexander liberman, priscilla peck;
richard rutledge
- 11 art kane, ben rose
- 14 alexey brodovitch, gleb derujinsky
- 34 bradbury thompson, becker-horowitz
- 37 alexander liberman, priscilla peck;
irving penn
- 59 cipe pineles, ben shahn
- 61 art kane, thea friedberg
- 63 cipe pineles, jean watts
- 80 robert c. atherton, al parker
- 83 william o. chessman, john c. pellew;
robert fawcett
- 86 suren ermoyan, austin briggs

◆ reproduction

art directors, engravers

- 12 alexey brodovitch, powers photo engraving co.
- 38 anthony t. mazzola, powers photo engraving co.
- 68 j. walter flynn, cuneo press
- 105 alexander liberman, priscilla peck;
the condé nast engravers



robert fawcett



al parker

C

art **editorial**
non-fiction
three or more colors

1



1

art director **charles tudor**
photographer **ernst haas**
publisher **time, inc.**
publication **life**

2 ●

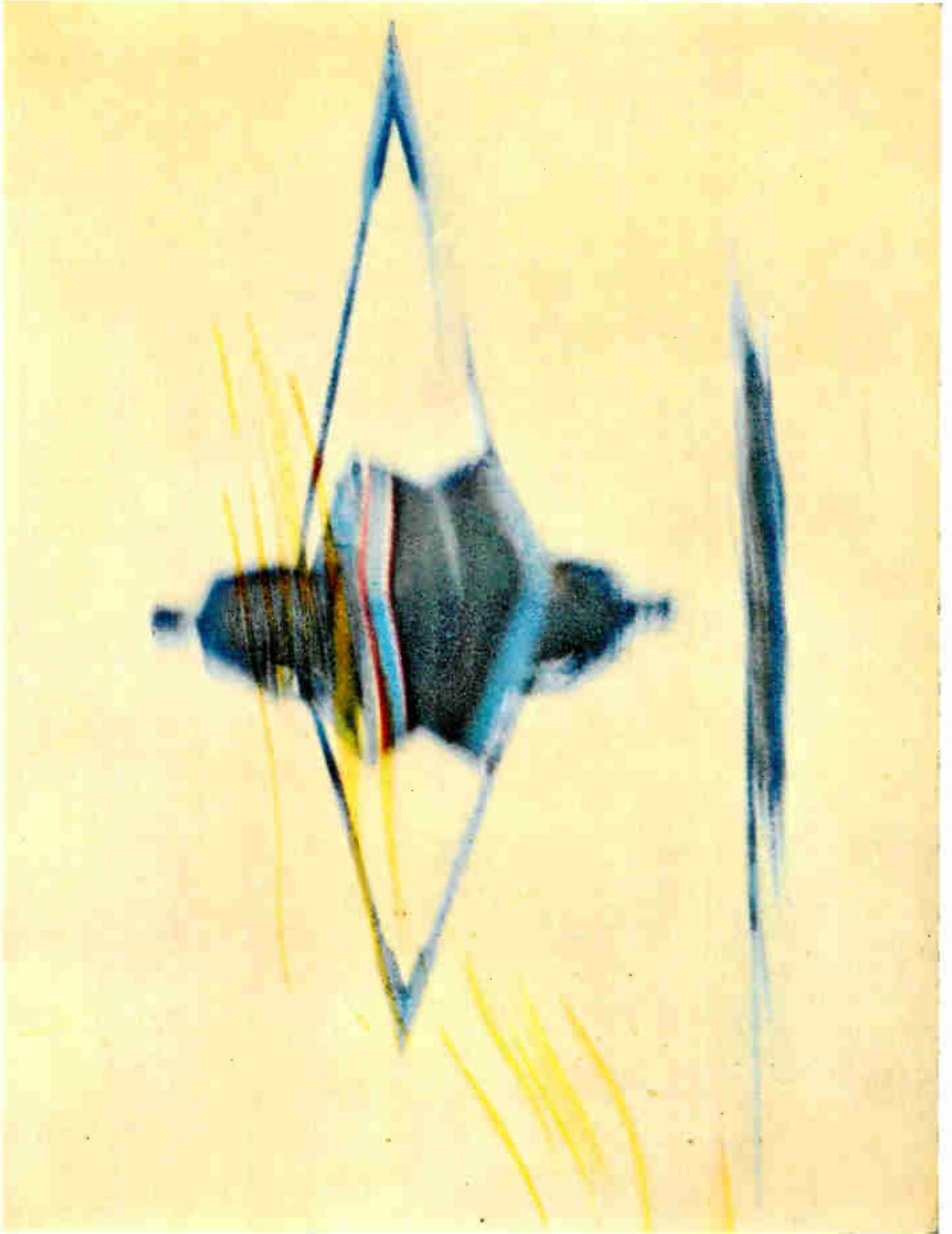
art directors **alexander liberman, priscilla peck**
photographer **irving penn**
publisher **the condé nast publications, inc.**
publication **vogue**

3

art directors **charles tudor, bernard quint**
photographer **eliot elisofon**
publisher **time, inc.**
publication **life**



3



• art directors club medal

C

art **editorial**
non-fiction
three or more colors

4



4

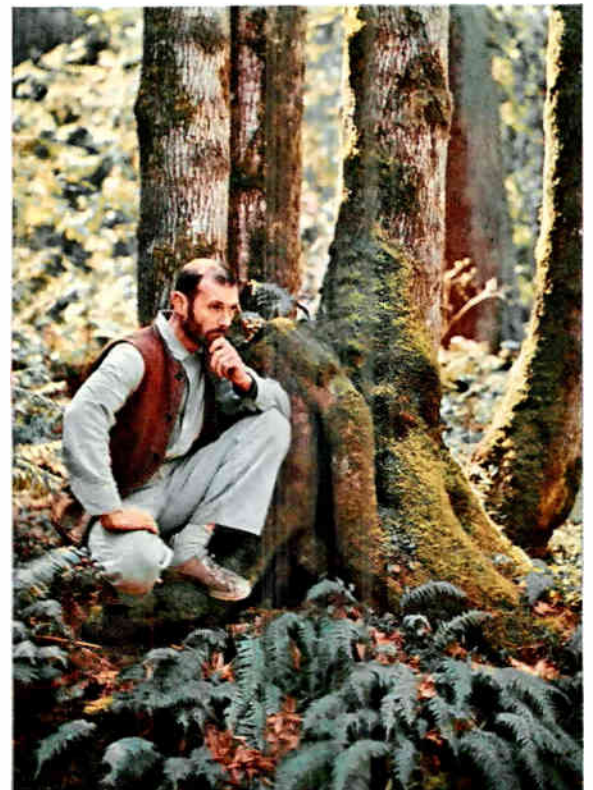
art director **charles tudor**
photographer **ernst haas**
publisher **time, inc.**
publication **life**

5 ■

art director **charles tudor**
photographer **ernst haas**
publisher **time, inc.**
publication **life**

6

art directors **charles tudor, bernard quint**
photographer **eliot elisofon**
publisher **time, inc.**
publication **life**



6



C

art **editorial**

non-fiction

three or more colors

7



7

art director **bradbury thompson**

artist **mary falconer**

publisher **street & smith publications, inc.**

publication **mademoiselle**

engraver **beck engraving company**

8 ■

art directors **alexander liberman, priscilla peck**

artist **richard rutledge**

publisher **the condé nast publications, inc.**

publication **vogue**

9

art directors **alexander liberman, priscilla peck**
photographer **irving penn**

publisher **the condé nast publications, inc.**

publication **vogue**

engraver **the condé nast engravers**



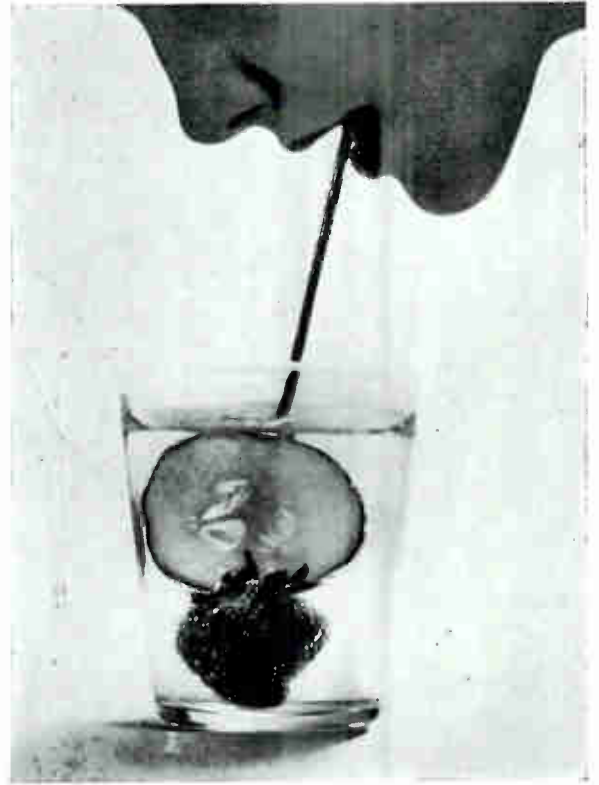
9



C

art editorial
non-fiction
three or more colors

10



10

art director alexey brodovitch
photographer richard vedon
publisher hearst magazines, inc.
publication harper's bazaar

11 ■

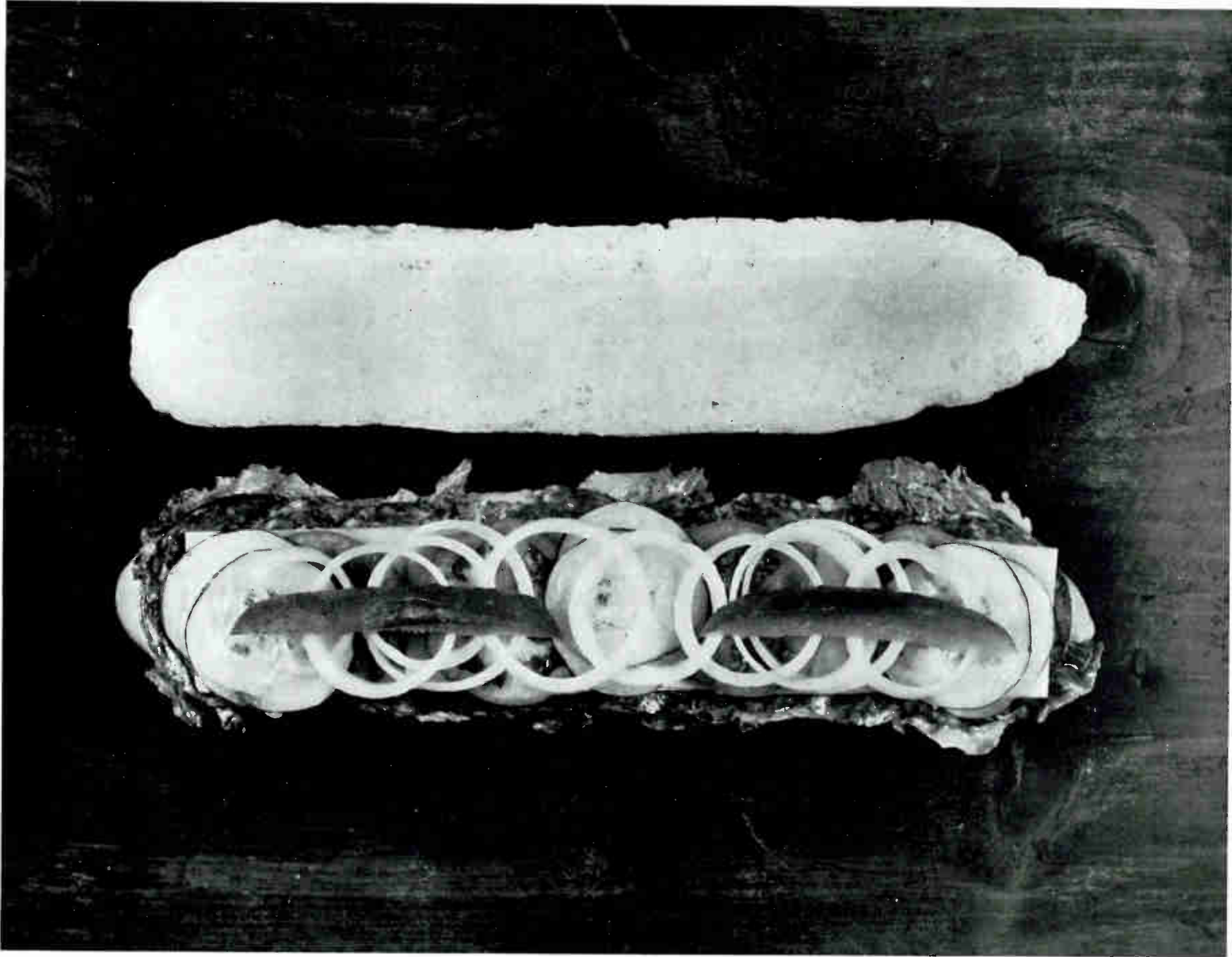
art director art kane
photographer ben rose
publisher triangle publications, inc.
publication seventeen

12 ◆

art director alexey brodovitch
photographer richard vedon
publisher hearst magazines, inc.
publication harper's bazaar
engraver powers photo engraving co.



12 ◆



C

art editorial

non-fiction

three or more colors

13



13

art director alexey brodovitch
photographer richard avedon
publisher hearst magazines, inc.
publication harper's bazaar

14 ■

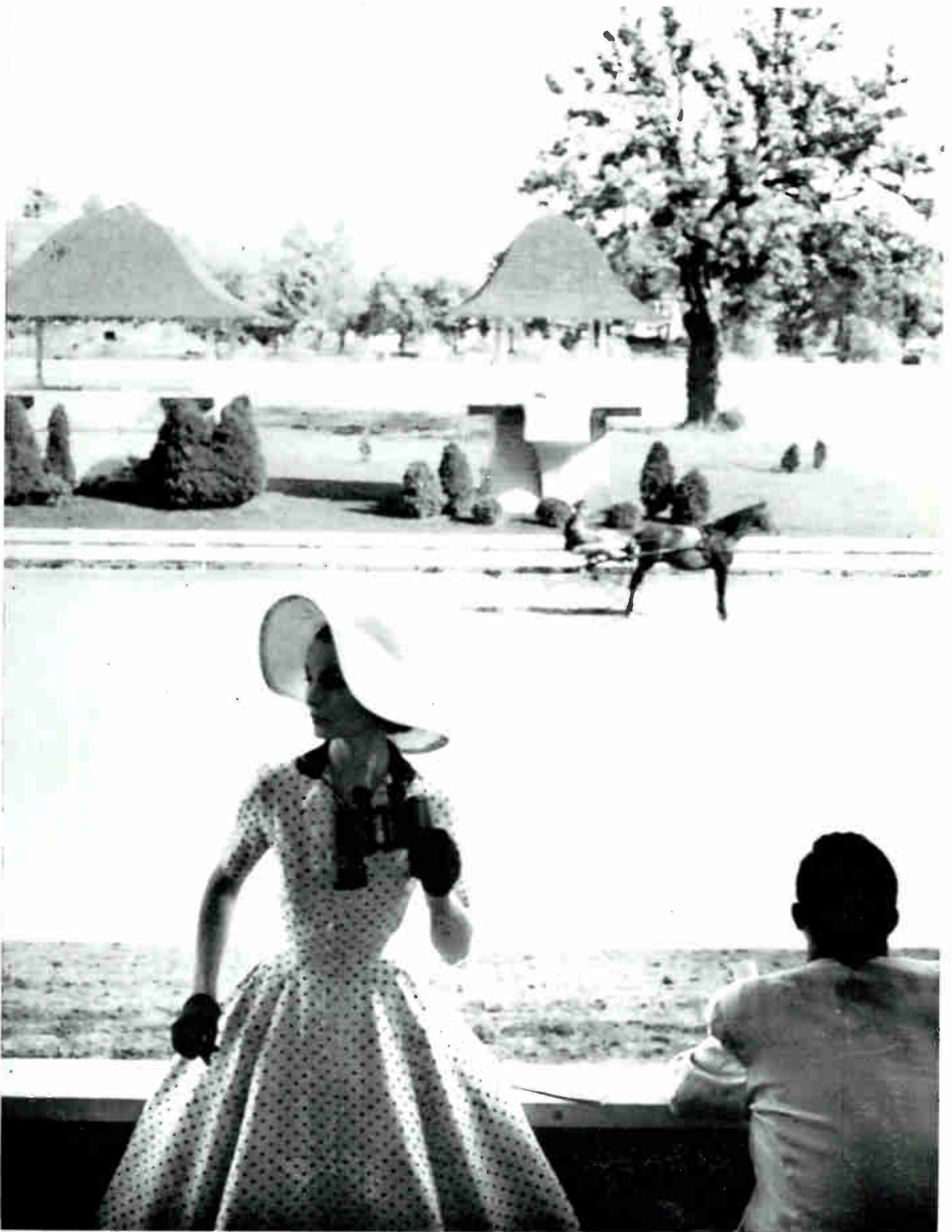
art director alexey brodovitch
photographer gleb derujinsky
publisher hearst magazines, inc.
publication harper's bazaar

15

art directors alexander liberman, robert cato
photographer frances mclaughlin
publisher the condé nast publications, inc.
publication glamour



15



C

art **editorial**

non-fiction

three or more colors

16

art directors **suren ermoyan, gloria griffin**
photographer **edgar de evia**
publisher **hearst magazines, inc.**
publication **good housekeeping**

17

art directors **alexander liberman, robert cato**
photographer **leombruno-bodi**
publisher **the condé nast publications, inc.**
publication **glamour**

18

art directors **alexander liberman, priscilla peck**
photographer **irving penn**
publisher **the condé nast publications, inc.**
publication **vogue**

19

art director **art kane**
photographer **ben rose**
publisher **triangle publications, inc.**
publication **seventeen**

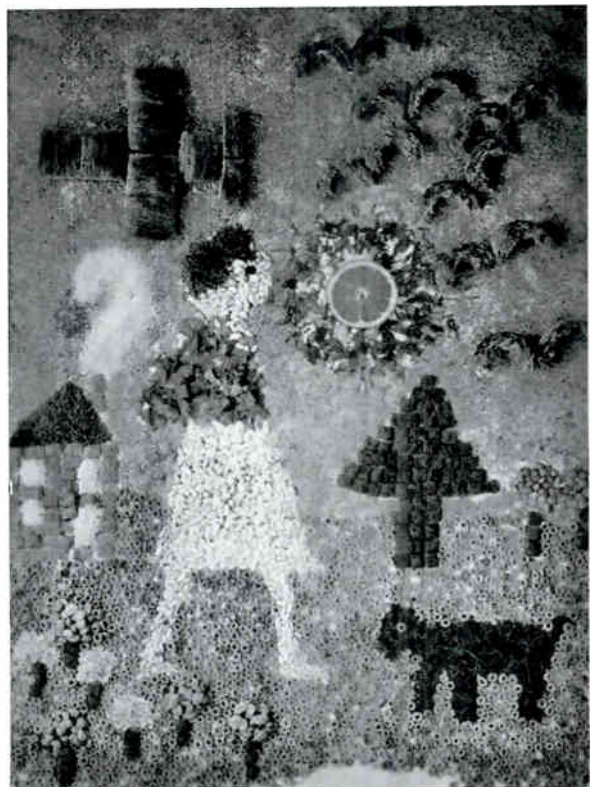
20

art directors **suren ermoyan, guido james**
photographer **edgar de evia**
publisher **hearst magazines, inc.**
publication **good housekeeping**

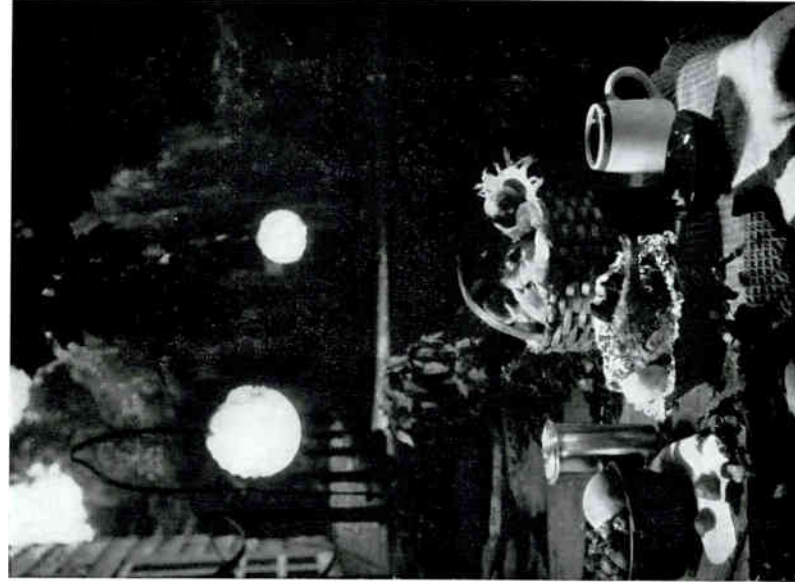
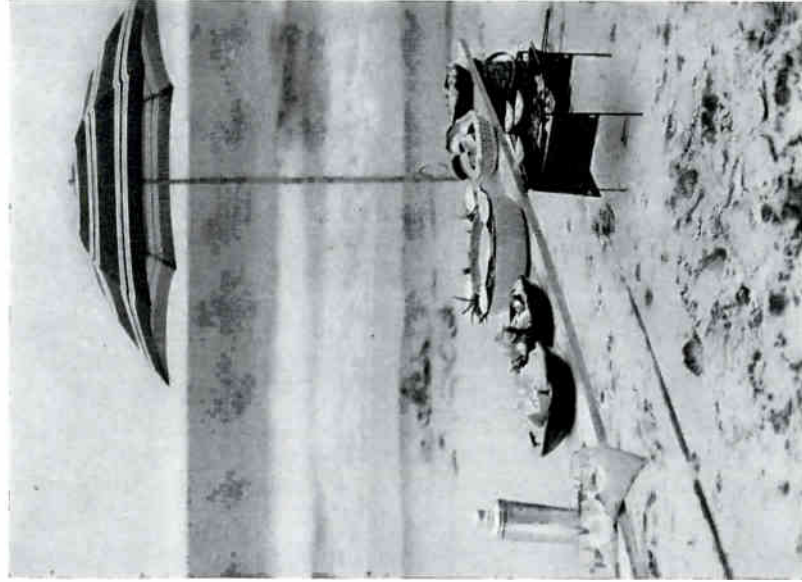
21

art directors **alexander liberman, robert cato**
photographer **frances mclaughlin**
publisher **the condé nast publications, inc.**
publication **glamour**

16



19



C

art **editorial**

non-fiction

three or more colors

22

art directors **alexander liberman, priscilla peck**
 photographer **john rawlings**
 publisher **the condé nast publications, inc.**
 publication **vogue**

23

art directors **suren ermoyan, guido james**
 photographer **paul d'ome**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

24

art directors **alexander liberman, wolfgang fycler**
 photographer **horst p. horst**
 publisher **the condé nast publications, inc.**
 publication **house & garden**

25

art director **alexey brodovitch**
 photographer **richard avedon**
 publisher **hearst magazines, inc.**
 publication **harper's bazaar**

26

art directors **alexander liberman, priscilla peck**
 photographer **irving penn**
 publisher **the condé nast publications, inc.**
 publication **vogue**





C

art **editorial**
non-fiction
three or more colors

27

art director **j. walter flynn**
photographer **george lazarnick**
publisher **everywoman's magazine, inc.**
publication **everywoman's**

28

art director **leo lionni**
photographer **otto maya**
publisher **time, inc.**
publication **fortune**

29

art directors **merle armitage, verne noll**
photographer **tony vaccaro**
publisher **cowles magazines, inc.**
publication **look**

30

art director **leo lionni**
photographer **werner bischof**
publisher **time, inc.**
publication **fortune**

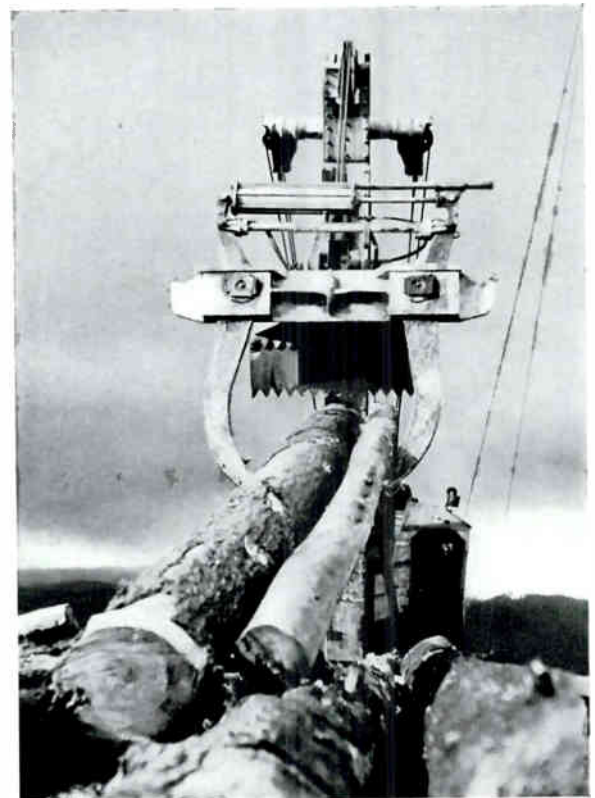
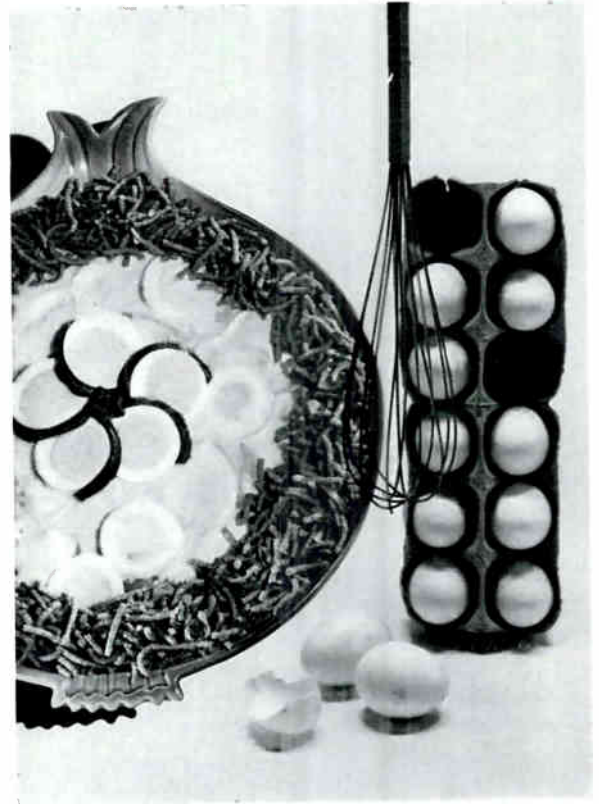
31

art directors **alexander liberman, priscilla peck**
photographer **erwin blumenfeld**
publisher **the condé nast publications, inc.**
publication **vogue**

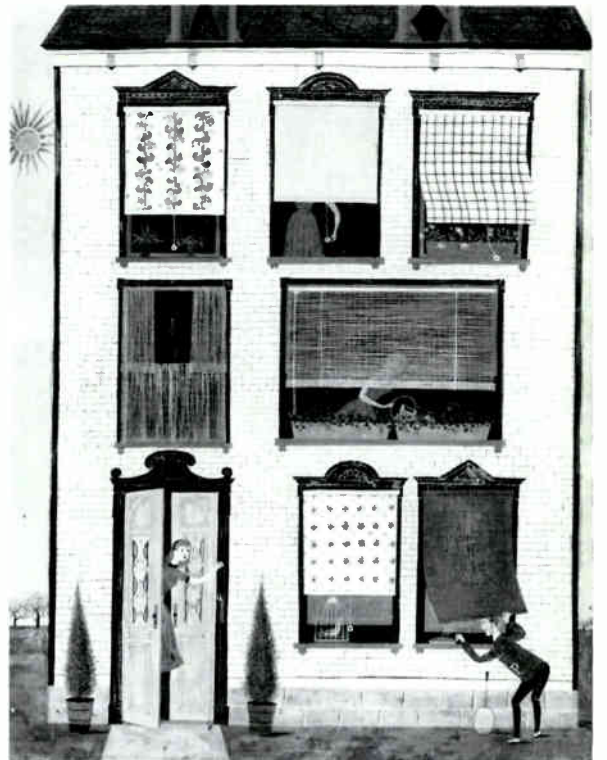
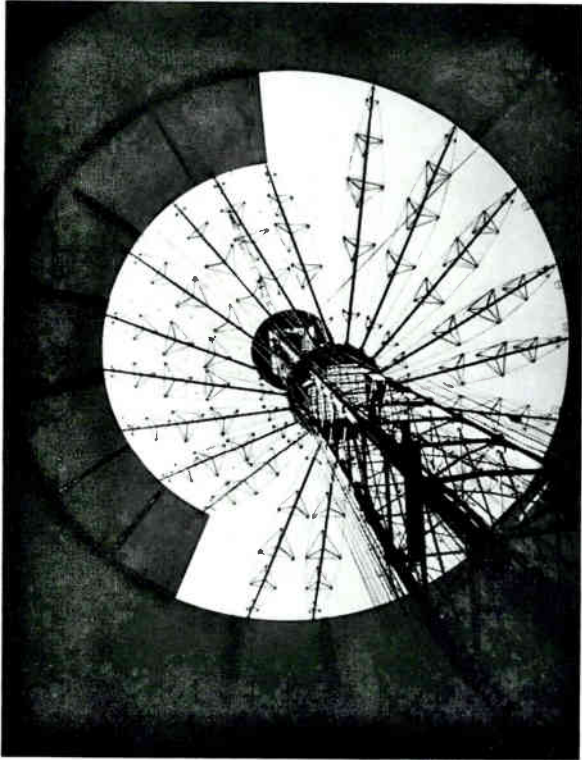
32

art director **art kane**
artist **lorraine fox**
publisher **triangle publications, inc.**
publication **seventeen**

27



30

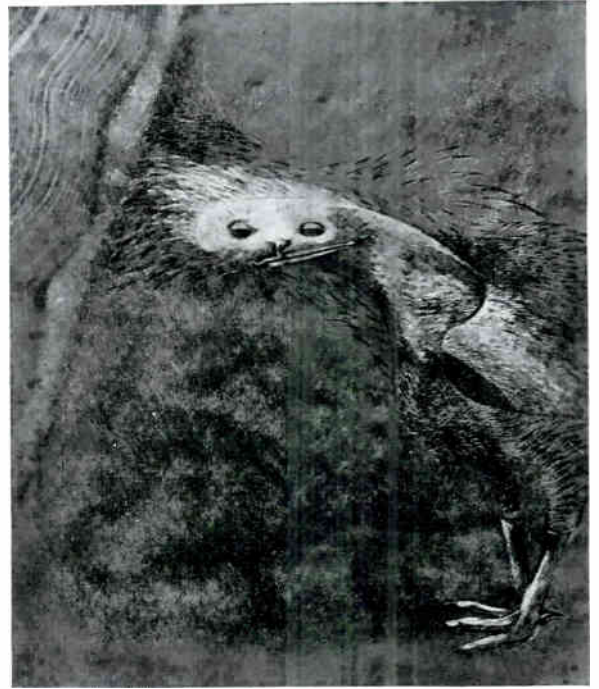


C

art editorial

non-fiction

less than three colors



33

art directors alexander liberman, priscilla peck

artist graves

publisher the condé nast publications, inc.

publication vogue

34 ■

art director bradbury thompson

photographers becker-horowitz

publisher street & smith publications, inc.

publication mademoiselle

35

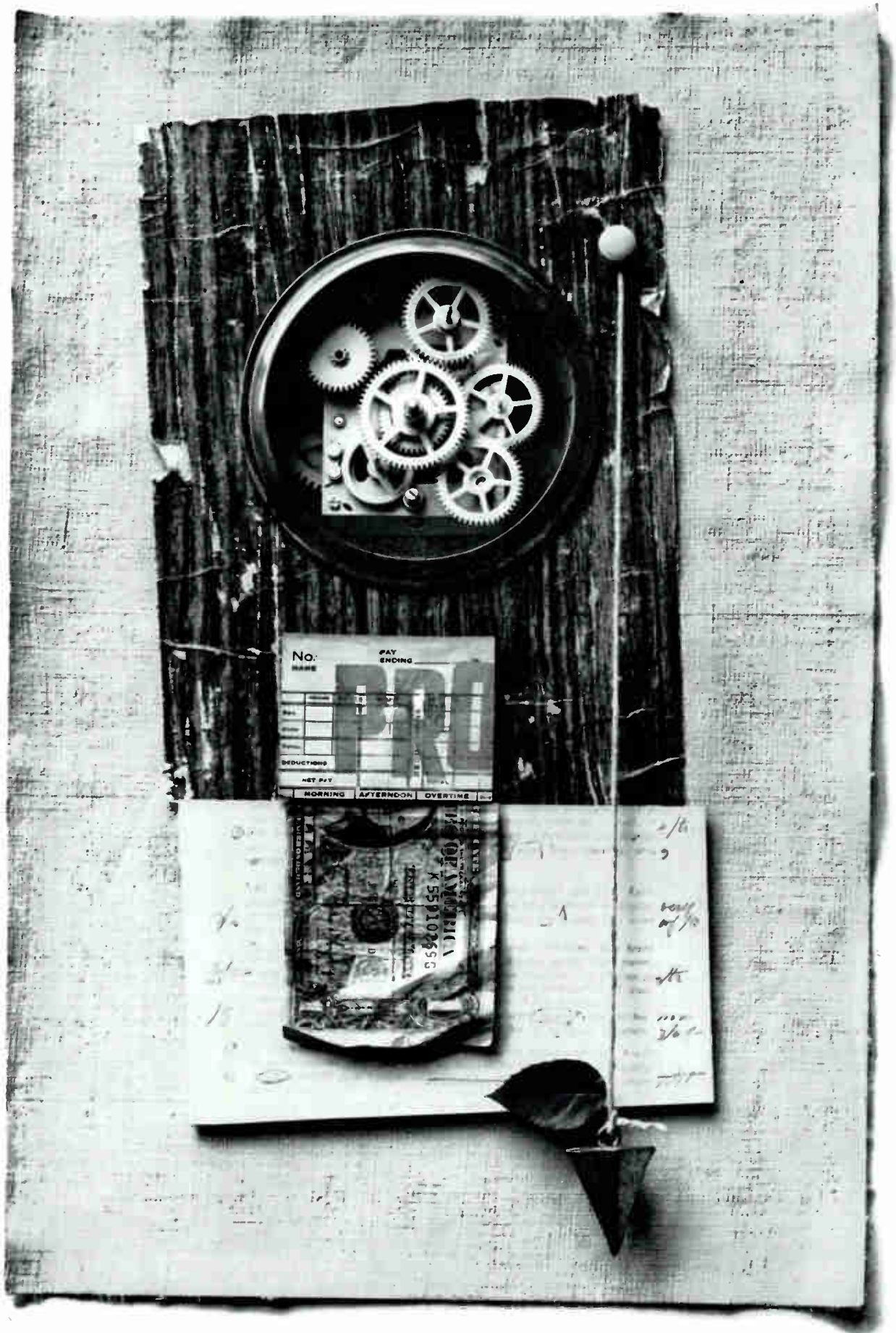
art director joseph w. oliver

artist harry o. diamond

publisher curtis publishing co.

publication holiday





C

art editorial
non-fiction
less than three colors



36

art director alexey brodovitch
photographer brassai
publisher hearst magazines, inc.
publication harper's bazaar

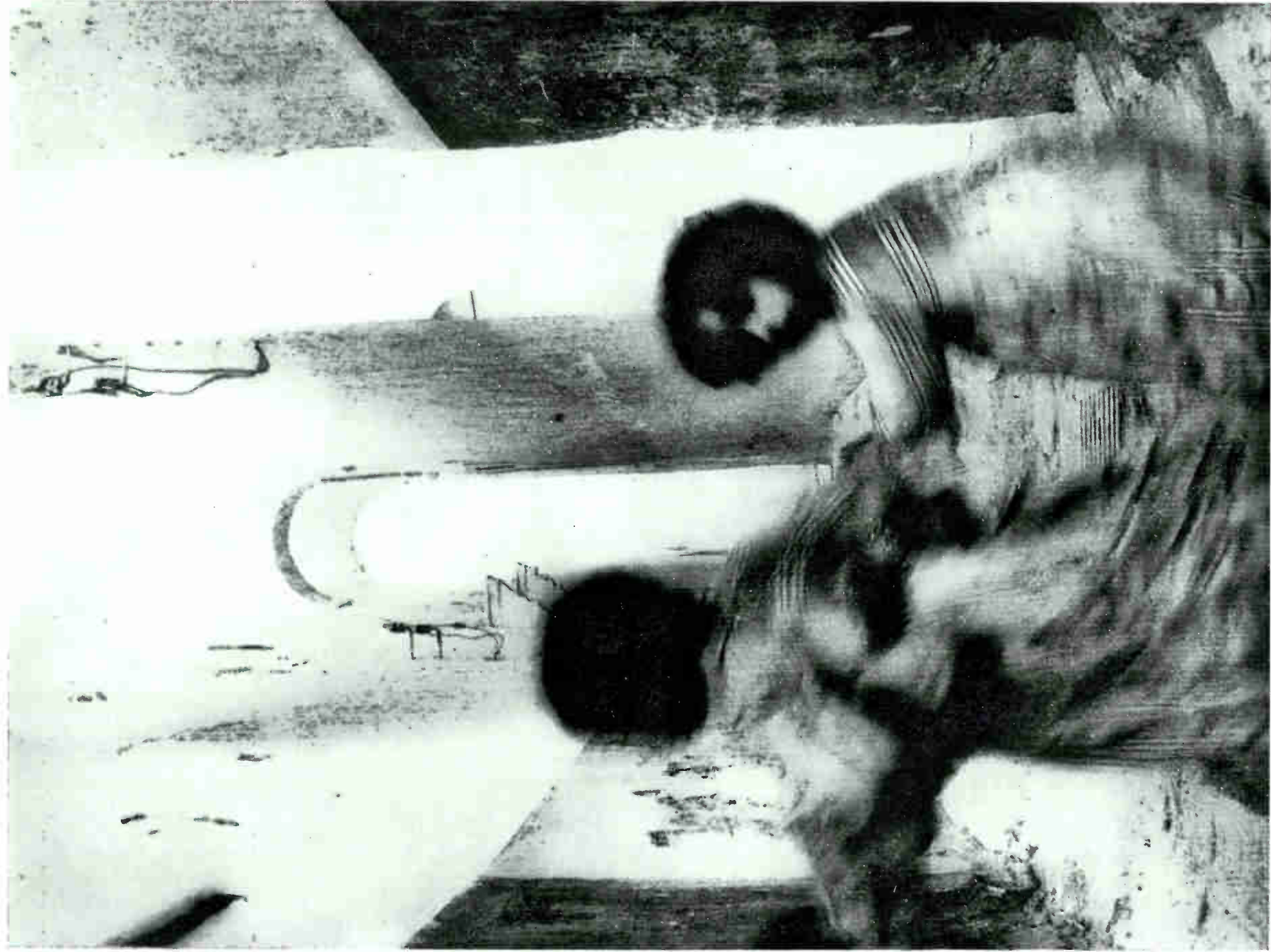
37 ■

art directors alexander liberman, priscilla peck
photographer irving penn
publisher the condé nast publications, inc.
publication vogue

38 ◆

art director anthony t. mazzola
artist ione robinson
publisher hearst magazines, inc.
publication town & country
engraver powers photo engraving co.





C

art editorial

non-fiction

less than three colors

39

art directors **alexander liberman, priscilla peck**
artist **jacovleff**
publisher **the condé nast publications, inc.**
publication **vogue**

40

art directors **alexander liberman, priscilla peck**
artist **rene bouché**
publisher **the condé nast publications, inc.**
publication **vogue**

41

art directors **alexander liberman, priscilla peck**
artist **rene bouché**
publisher **the condé nast publications, inc.**
publication **vogue**

42

art director **joseph w. oliver**
artist **harry o. diamond**
publisher **curtis publishing co.**
publication **holiday**

43

art directors **merle armitage, leonard jossel**
artist **robert osborn**
publisher **cowles magazines, inc.**
publication **look**

39

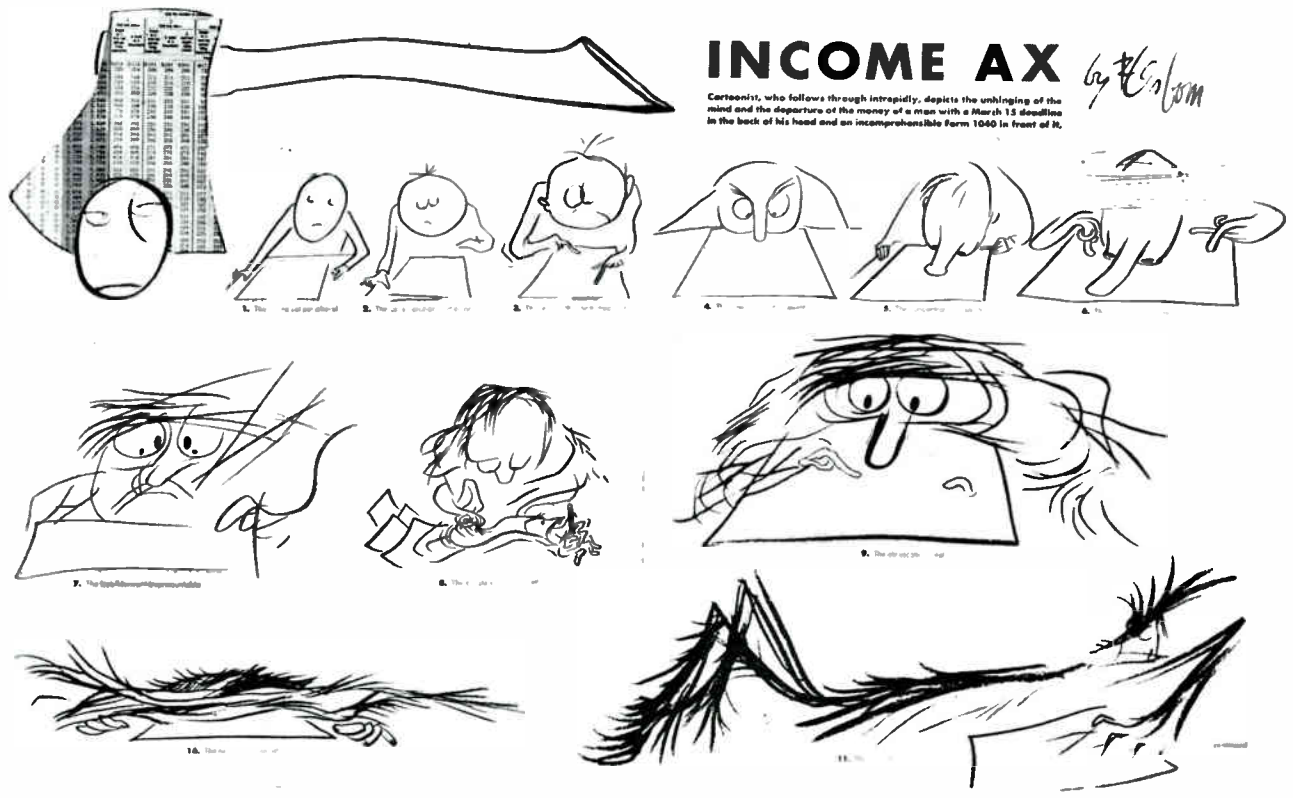


42



INCOME TAX by *Carlson*

Cartoonist, who follows through intrepidly, depicts the unliking of the mind and the departure of the money of a man with a March 15 deadline in the back of his head and an incomprehensible Form 1040 in front of it.



C

art **editorial**

non-fiction

less than three colors

44

art directors **charles tudor, bernard quint**
 photographer **mark shaw**
 publisher **time, inc.**
 publication **life**

45

art director **alexey brodovitch**
 photographer **richard avedon**
 publisher **hearst magazines, inc.**
 publication **harper's bazaar**

46

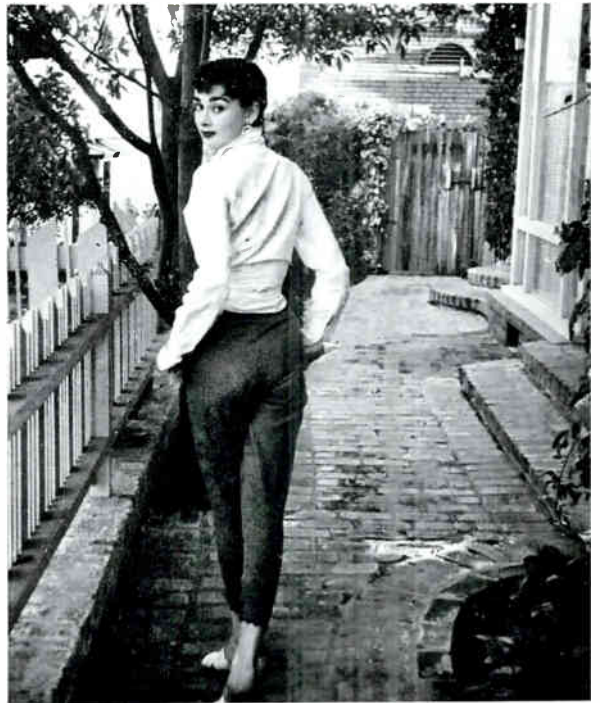
art director **alexey brodovitch**
 photographer **richard avedon**
 publisher **hearst magazines, inc.**
 publication **harper's bazaar**

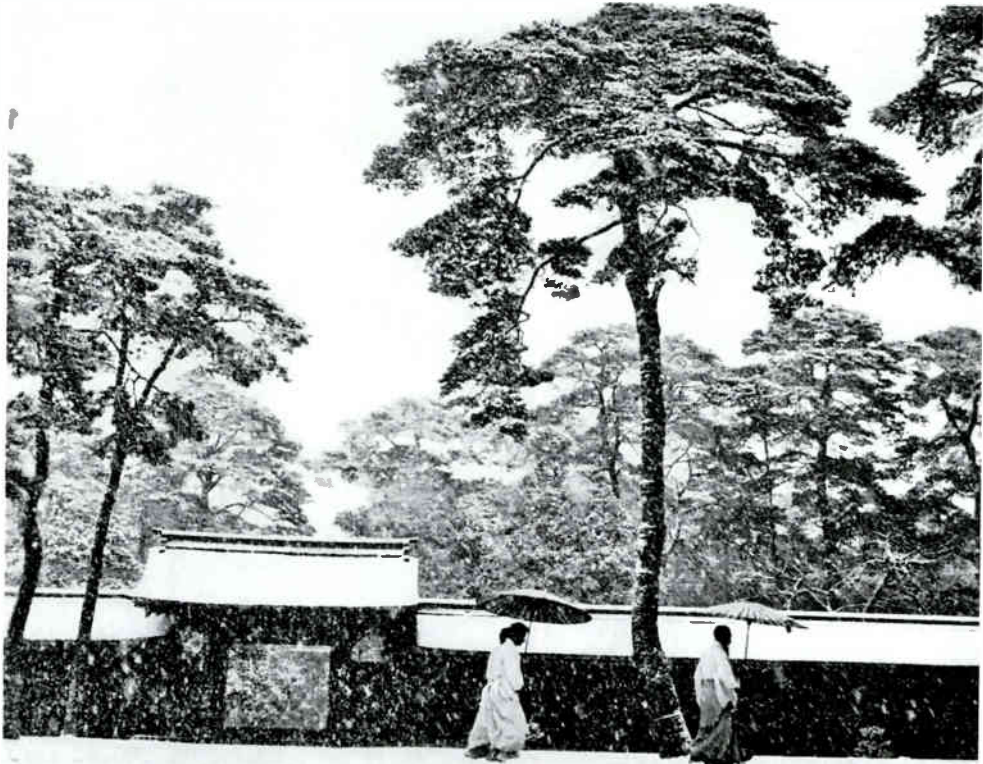
47

art directors **alexander liberman, priscilla peck**
 photographer **erwin blumenfeld**
 publisher **the condé nast publications, inc.**
 publication **vogue**

48

art director **alexey brodovitch**
 photographer **werner bischof**
 publisher **hearst magazines, inc.**
 publication **harper's bazaar**





C

art **editorial**

non-fiction

less than three colors

49

art directors **alexander liberman, priscilla peck**
 artist **carol blanchard**
 publisher **the condé nast publications, inc.**
 publication **vogue**

50

art director **alexander liberman**
 photographer **herbert matter**
 publisher **the condé nast publications, inc.**
 publication **vogue**

51

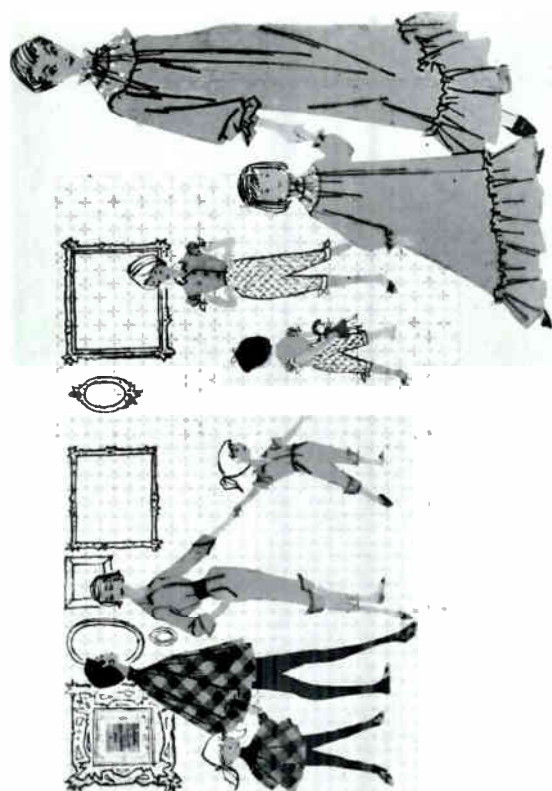
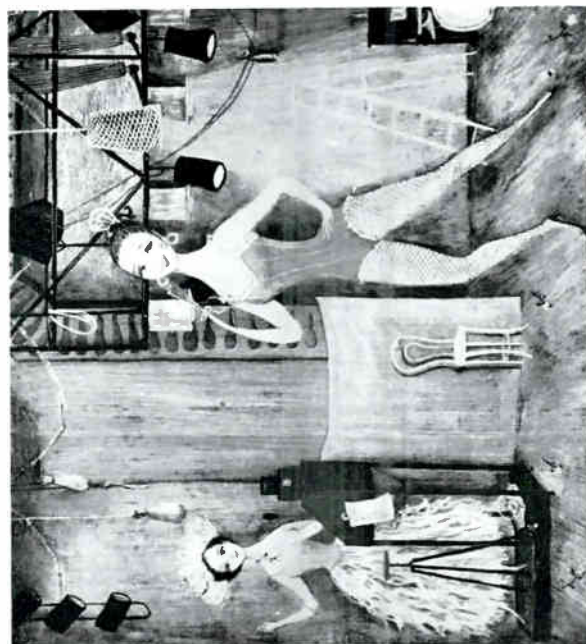
art directors **alexander liberman, priscilla peck**
 photographer **horst p. horst**
 publisher **the condé nast publications, inc.**
 publication **vogue**

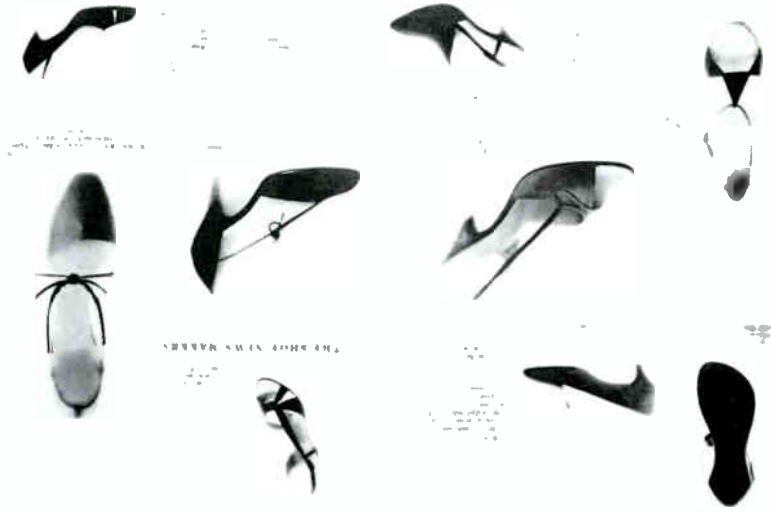
52

art directors **suren ermoyan, richard ewen**
 artist **maribeth olson**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

53

art directors **suren ermoyan, gloria griffin**
 photographer **hal adams**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**



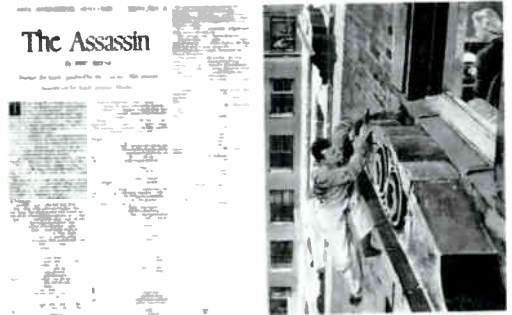


THE SHOE VIEW MARKET



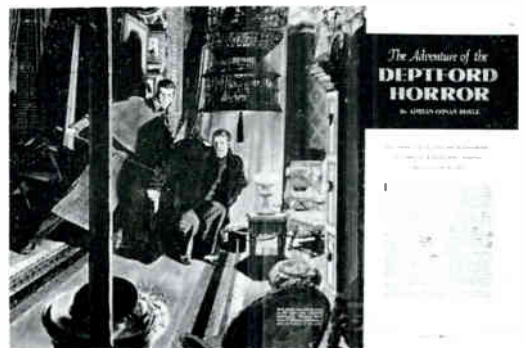
C

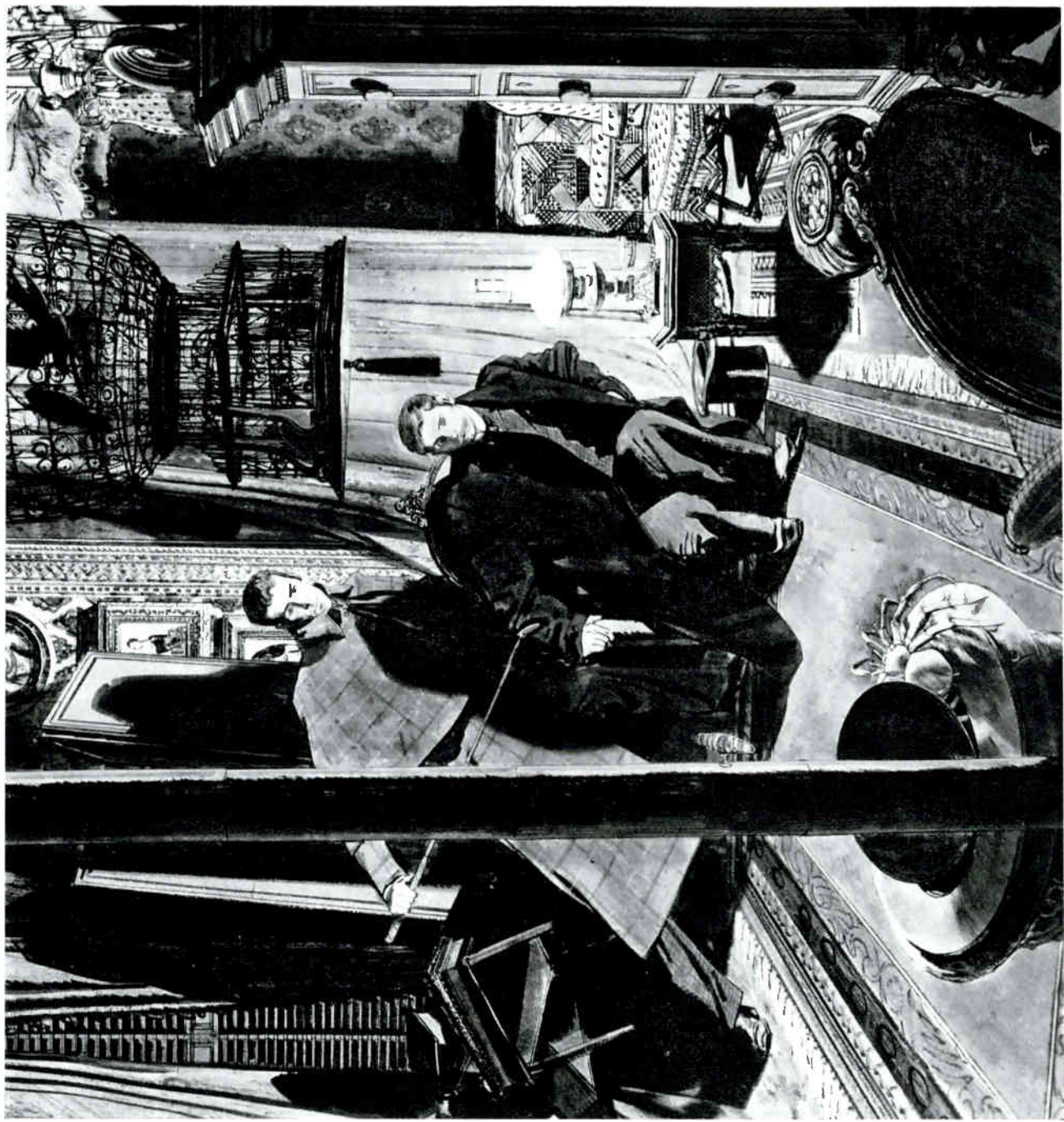
art editorial
fiction
four colors



art director **frank kilker**
artist **austin briggs**
publisher **the curtis publishing company**
publication **saturday evening post**

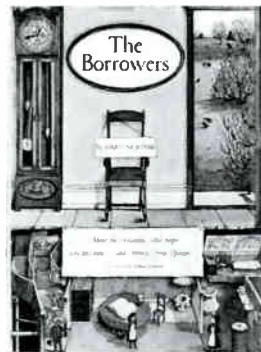
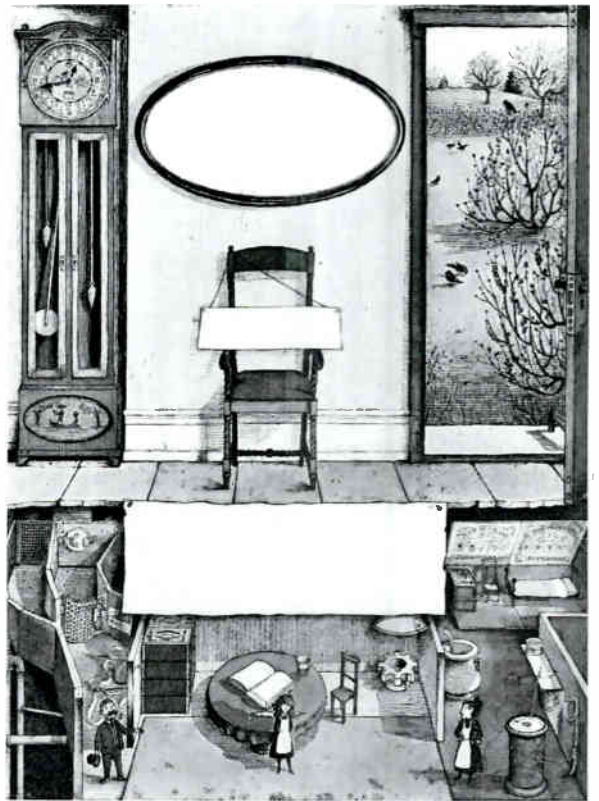
art directors **william o. chessman, john c. pellew**
artist **robert fawcett**
publisher **the crowell-collier pub. co.**
publication **collier's**





C

art editorial
fiction
four colors



56

How do you know what you know?
How do you know what you know?
How do you know what you know?

THE ON
 OF'S PUBLISHING

56
 art directors kirk c. wilkinson, phillip dykstra
 artist erik blegvad
 publisher woman's day, inc.
 publication woman's day

57 ●
 art director suren ermoyan
 artist al parker
 publisher hearst magazines, inc.
 publication good housekeeping



57





C

art editorial
fiction
four colors



The Road to Espa



58

58

art director kirk e. wilkinson
artist fletcher martin
publisher woman's day, inc.
publication woman's day

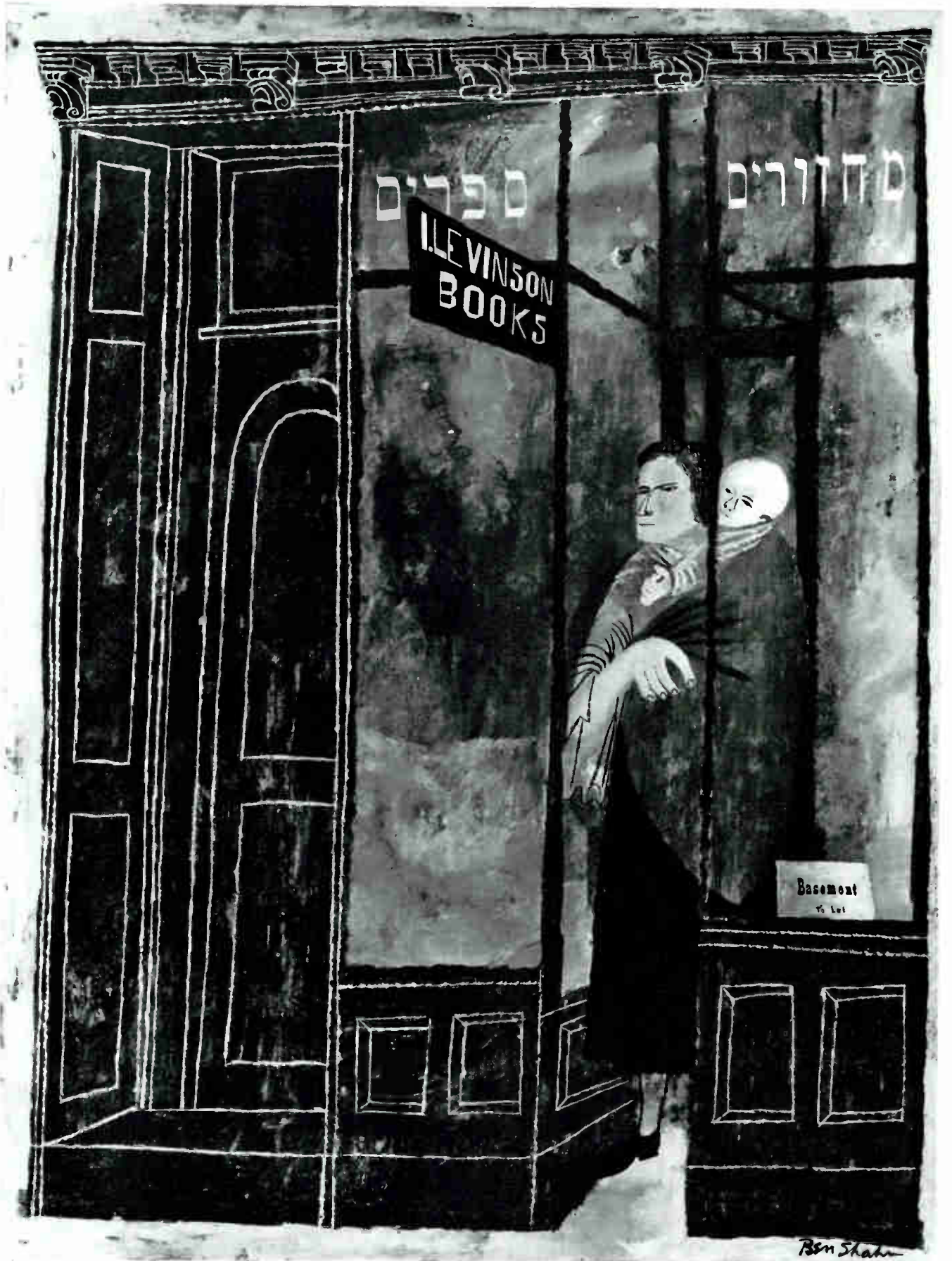
59 ■

art director cipe pineles
artist ben shahn
publisher street & smith publications, inc.
publication charm

THE KLIPPAN



59



C

art editorial

fiction

four colors



HILL-CHUCK
HOUSE



60

art director cipe pineles
artist doris lee
publisher street & smith publications, inc.
publication charm

61 ■

art director art kane
artist thea friedberg
publisher triangle publications, inc.
publication seventeen



3
5

Me and Stanley



C

art editorial
fiction
four colors



From Mother—with Love

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62

62

art director art kane
artist grigory gluckmann
publisher triangle publications, inc.
publication seventeen

63 ■

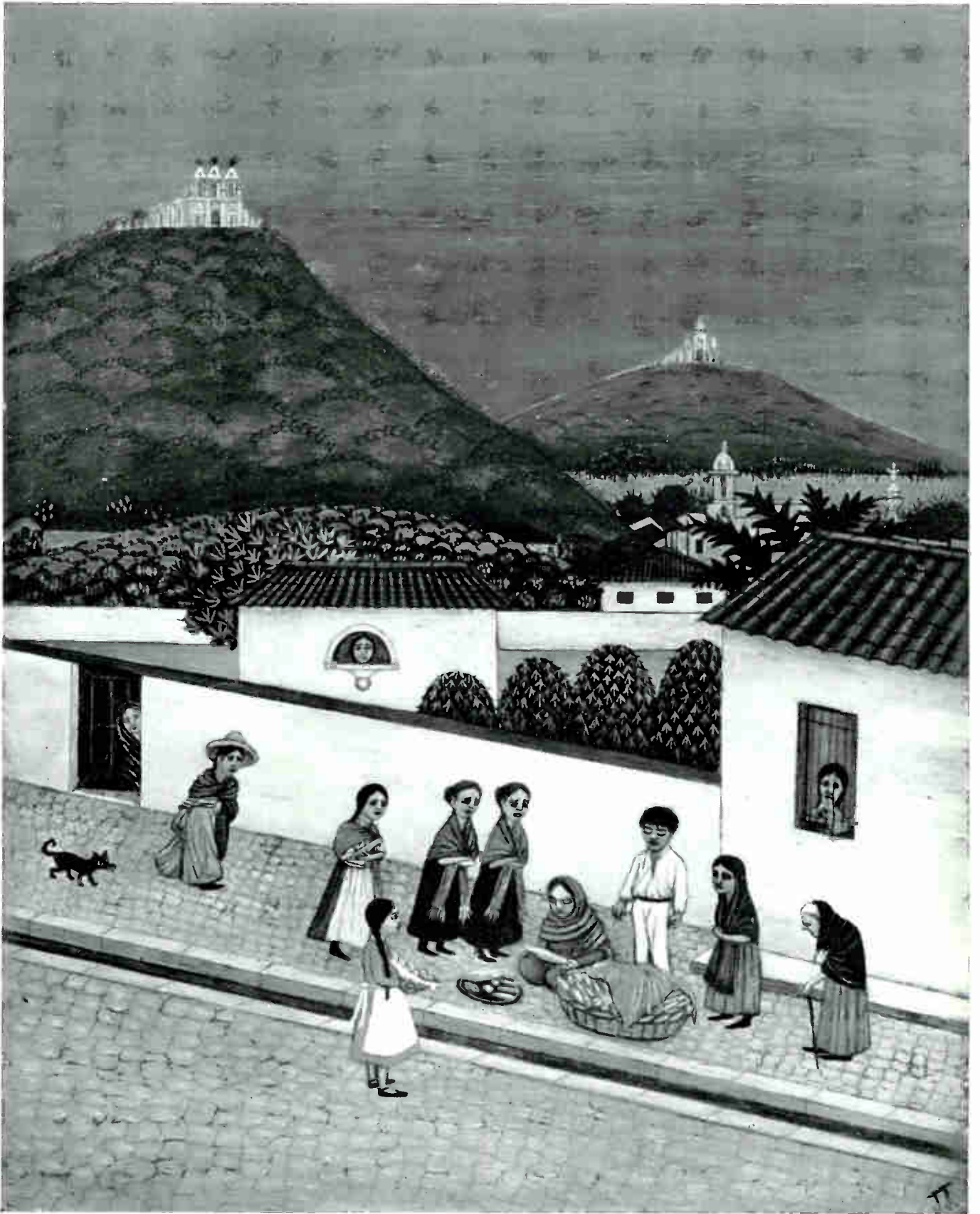
art director eipe pineles
artist jean watts
publisher street & smith publications, inc.
publication charm



The Germ Theory

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63



C

art editorial

fiction

four colors



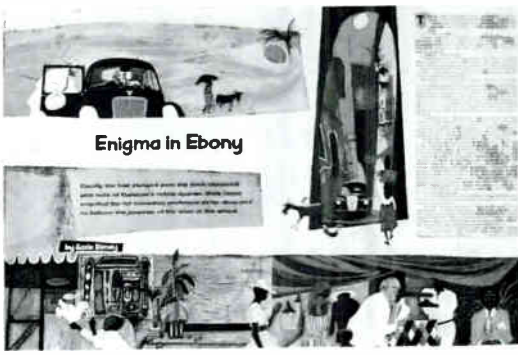
64



65



66



67

64

art director **robert c. atherton**
 artist **al parker**
 publisher **hearst magazines, inc.**
 publication **cosmopolitan**

65

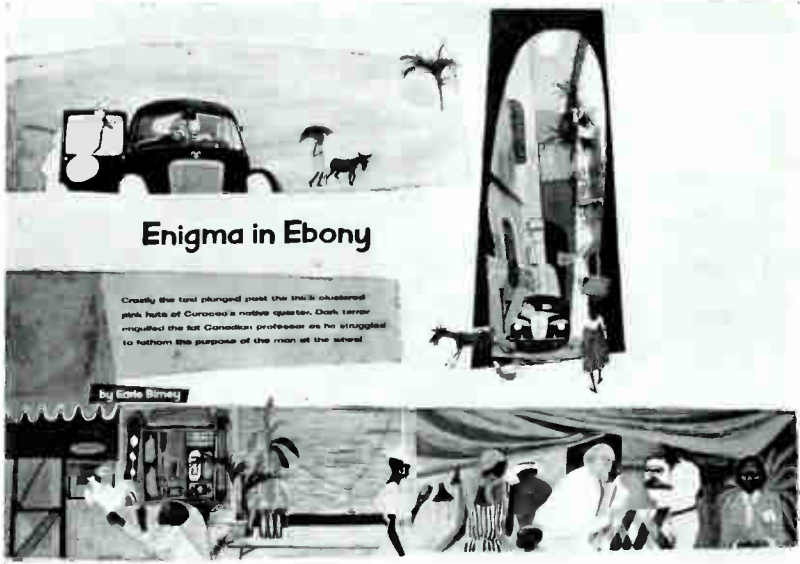
art directors **suren ermoyan, fred lowry**
 artist **coby whitmore**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

66

art director **suren ermoyan**
 artist **joe de mers**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

67

art director **gene aliman**
 artist **james hill**
 publisher **maclean-hunter publishing co., ltd.**
 publication **maclean's**



C

art **editorial**

fiction

four colors

68 ♦

art director **j. walter flynn**
 artist **gustav rehberger**
 publisher **everywoman's magazine, inc.**
 publication **everywoman's**
 engraver **cuneo press**

69

art directors **kirk c. wilkinson, phillip dykstra**
 artist **erik blegvad**
 publisher **woman's day, inc.**
 publication **woman's day**

70

art director **suren ermoyan**
 artist **adolf dehn**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

71

art director **suren ermoyan**
 artist **austin briggs**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

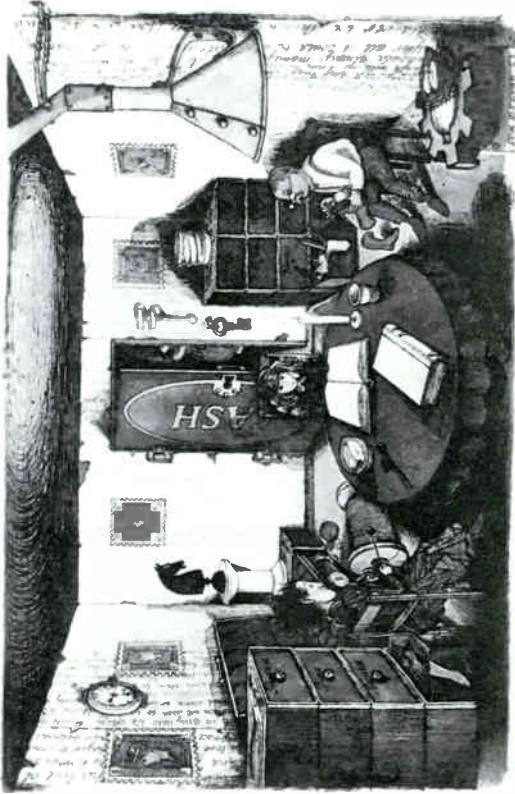
72

art directors **robert h. blattner, veto varlotta**
 artist **david stone martin**
 publisher **the reader's digest association, inc.**
 publication **reader's digest condensed books**

73

art director **frank kilker**
 artist **harold von schmidt**
 publisher **the curtis publishing company**
 publication **saturday evening post**





C

art **editorial**

fiction

four colors

74

art director **art kane**
 artist **ben shahn**
 publisher **triangle publications, inc.**
 publication **seventeen**

75

art director **henry wolf**
 artist **richard lindner**
 publisher **esquire, inc.**
 publication **esquire**

76

art director **art kane**
 artist **rouben tam**
 publisher **triangle publications, inc.**
 publication **seventeen**

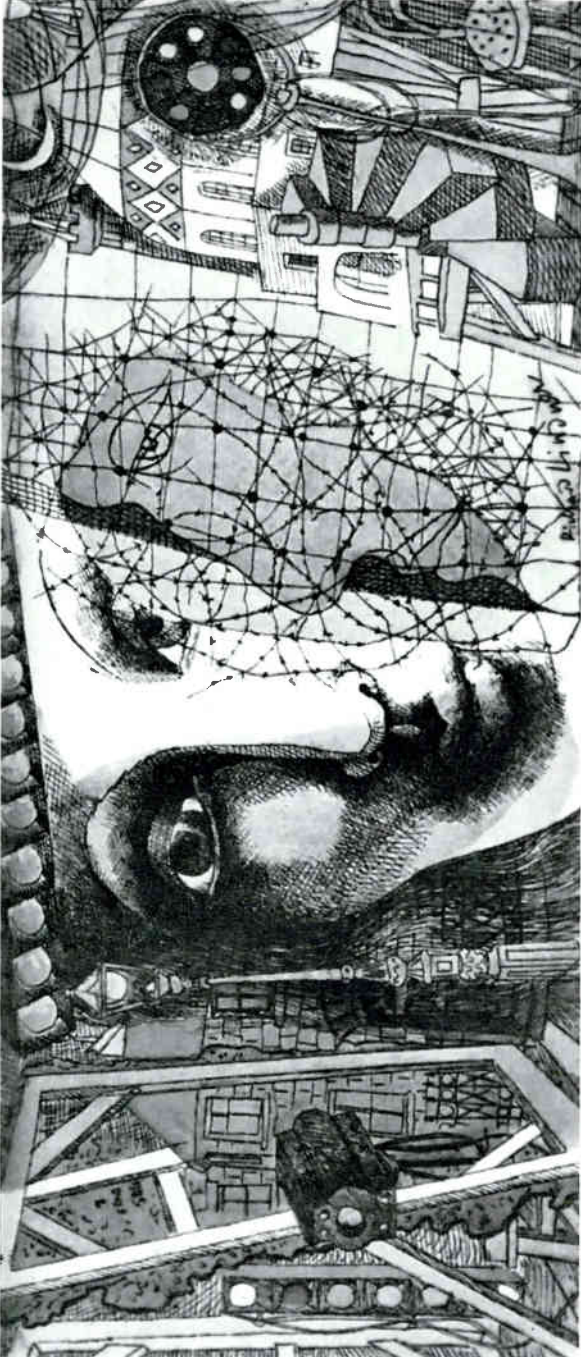
77

art director **robert c. atherton**
 artist **al parker**
 publisher **hearst magazines, inc.**
 publication **cosmopolitan**

78

art director **henry wolf**
 artist **ben stahl**
 publisher **esquire, inc.**
 publication **esquire**





C

art **editorial**

fiction

less than four colors

79



79

art director **bradbury thompson**
artist **joseph low**
publisher **street & smith publications, inc.**
publication **mademoiselle**

80 ■

art director **robert c. atherton**
artist **al parker**
publisher **hearst magazines, inc.**
publication **cosmopolitan**

81

art director **cipe pineles**
artist **david stone martin**
publisher **street and smith publications, inc.**
publication **charm**



81



C

art editorial

fiction

less than four colors



82

art director suren ermoyan
 artist al parker
 publisher hearst magazines, inc.
 publication good housekeeping

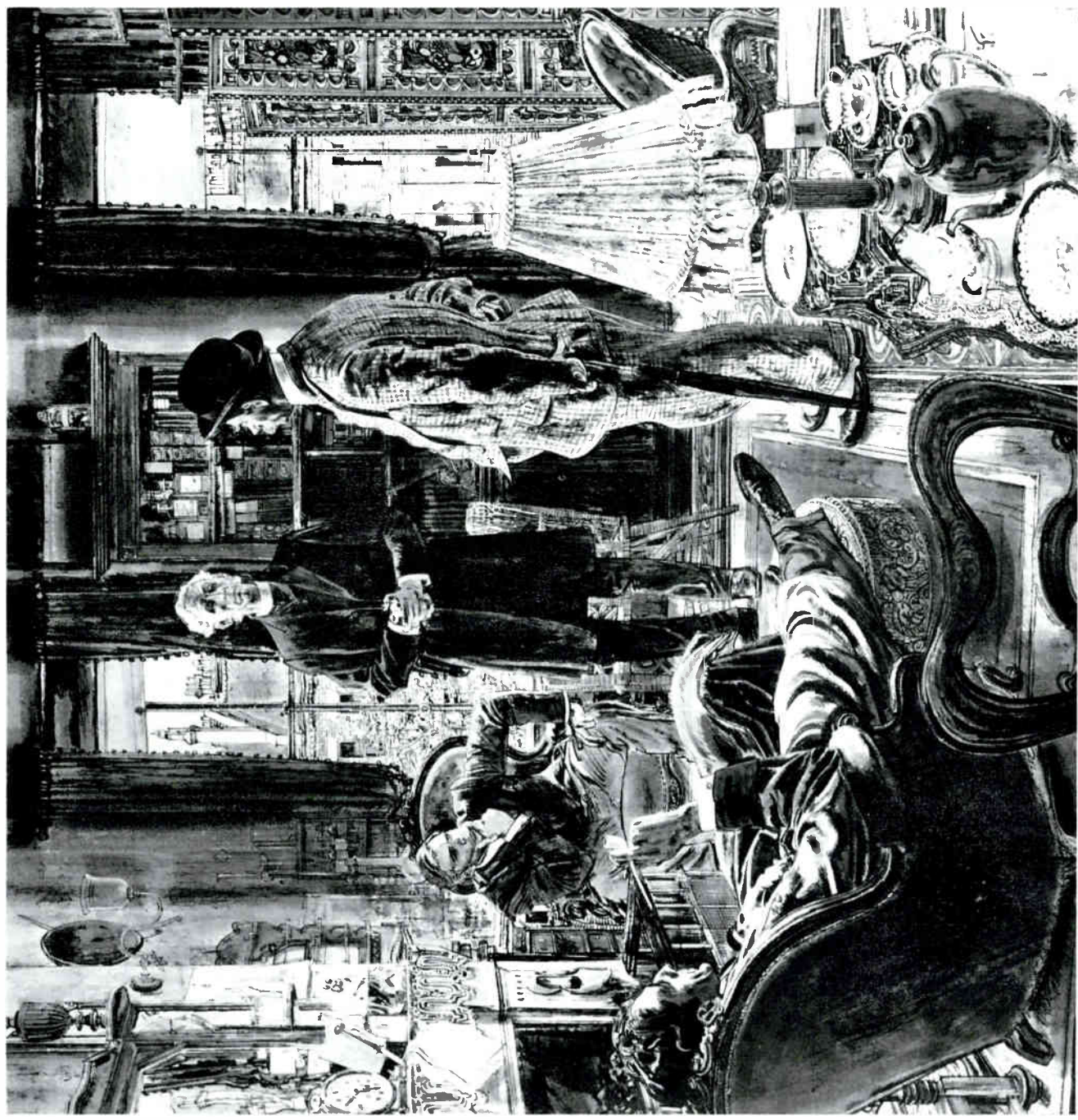
83 ■

art directors william o. chessman, john e. pellew
 artist robert fawcett
 publisher the crowell-collier publishing company
 publication collier's

84

art directors suren ermoyan, fred lowry
 artist austin briggs
 publisher hearst magazines, inc.
 publication good housekeeping



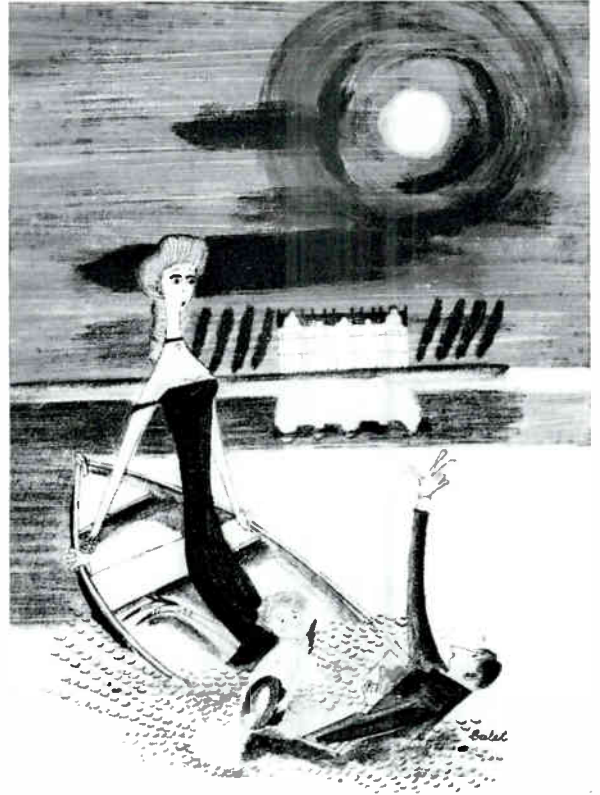


C

art editorial

fiction

less than four colors



85

art director bradbury thompson
 artist jan balet
 publisher street & smith publications, inc.
 publication mademoiselle

86 ■

art director suren ermoyan
 artist austin briggs
 publisher hearst magazines, inc.
 publication good housekeeping

87

art directors ralph o. ellsworth, arlene corren
 artist abner graboff
 publisher parents' institute, inc.
 publication children's digest



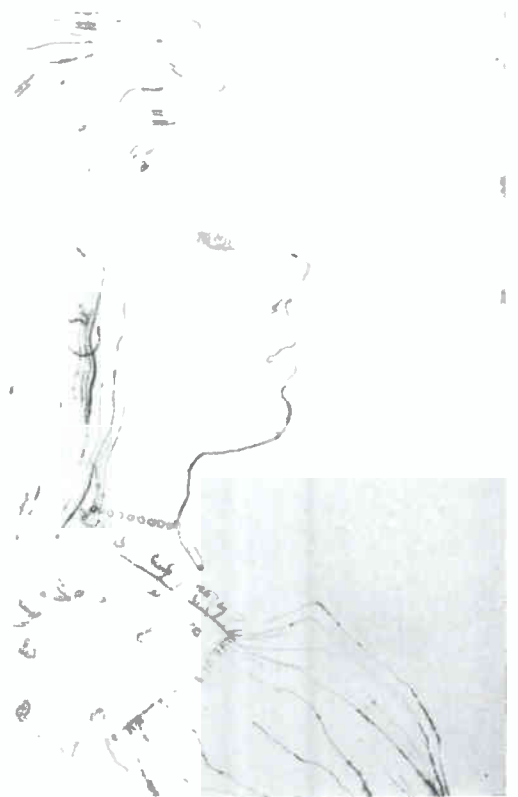


C

art **editorial**

fiction

less than four colors



88

art director **anthony t. mazzola**
 artist **lily cushing**
 publisher **hearst magazines, inc.**
 publication **town & country**

89

art director **art kane**
 artist **erica perl merkling**
 publisher **triangle publications, inc.**
 publication **seventeen**

90

art director **art kane**
 artist **lois bock**
 publisher **triangle publications, inc.**
 publication **seventeen**

91

art director **bradbury thompson**
 artist **jean watts**
 publisher **street & smith publications, inc.**
 publication **mademoiselle**



A single gull hovered lazily above the marsh grass beyond the sea. Just Roberto watched it, her eyes narrowed against the glare of the sun. Behind the gull the sky was the clear, washed blue that comes after a summer storm.

"Good day for fish," she murmured softly.

Dave was before her, scrubbing the deck of the *Patience*.

"Want to try my new reel?"

Just took her eyes away from the gull. It was gliding along the channel, across the blue sand to the distant and shallow edging the ocean.

"Not before you break it in," she said carefully. "I mean the easy way. Just a few and a piece of old shrimp."

"I know what you mean, kid," he said, remembering. "A good day for sleeping in the sun?"

It did not really matter, she told herself. Dave was busy, he could not stop everything and take her fishing

just because it was such a nice day. Dave owned the only charter boat in Bimini, maybe most of the summer people had hired the *Patience* for the afternoon.

She put one foot across her leg and carefully examined a torn place in her blue slippers. "Coming outside this afternoon at all, Dave?"

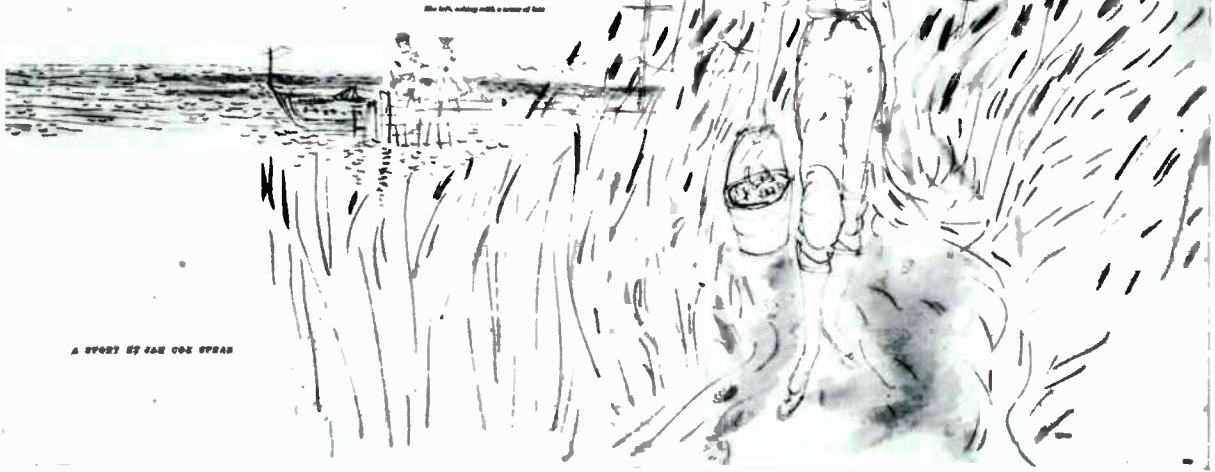
Outside. Out beyond the dunes and the wet, out where the long seavells lifted as far as the eye could see. Sometimes Dave let her take the wheel before they reached the salt, but Juste had never been able to lay the *Patience's* sails as straight and true as Dave did. Like a white string pulled taut on the blue water.

"Not today," Dave said. "I promised Aunt T'd run her over to Gambia."

The dunes were wet and he had tucked his shirt over the wheel. His wide shoulders were brown in the sun, his dark hair tangled with rigger (continued on page 104)

The Gift

Juste decided to give away the thing she most wanted to keep



A SPORT BY DAN COE SPRAN



BY CRISTINE

Respite

They told you that in your absence I live a solitary life, aloof and faithful to you. That I watch for you eagerly, impatiently. Don't believe it. I am neither lonely nor am I faithful. If I seem to be watching, it is not for you.

Don't fly into a rage. Read my letters to the end. You see I don't mind driving you from afar—without you! It won't hurt me if you clutch your fist or shorten a vase. From so far away you look very small to me, just a wraith haunting. You are the dog and I am the cat, high in the tree.

No, I am not watching for you even if so they told you. I am at my window in early afternoon, opening it hastily as I used to when you, coming up the path, followed your hair shadow straight to my balcony.

They told you, if I have not had a little hair shadow wash sleep, it is not because the echo of your footsteps has awakened me. It is because I find it beautiful to look out at dawn upon an empty white path, where not a stray soap or a dead leaf stream are watching glances. Your footsteps and the blue strip of your shadow no longer blot out, on the pure sand, the little honeycombs of birds' feet.

I was waiting for this—the first hour of the day, all mine, to be shared with no one. I used to have only a moment to take an morning revolution, just time to snatch from you the fragrance you brought from your dewy trip across the dunes, before my slippers were closed upon me.

Now the dunes are mine alone and I am free to float my eyes upon my own heavens. It is like an exquisite feast when

loveless sun ignites. It is for this I leave my sleep and my dreams which sometimes were of you. But you not, no longer am I awake than I am ready to forget you!

There is the gulls told you, I go at noon hovering down to the sea. How they spy upon me, don't they? Still, they guess my devotion, my sad, random stroll upon the beach, and they pity my heart raised in silent in search of what? Oh what!

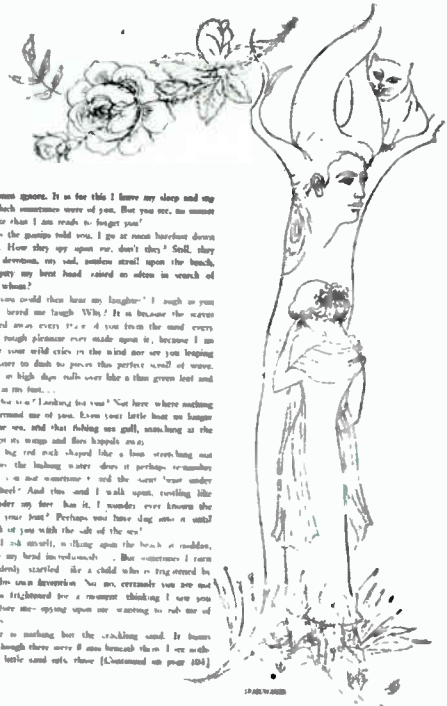
If only you could then hear my laughter! I sigh to you have never heard me laugh. Why? It is because the waves know in secret every time I smile from the sand every smile you might pleasure ever made upon it, because I am longer bear some wild cries in the wind nor see you heaving into the water to drink to prove the perfect swell of wave, which rises on high dunes rolls over like a thin green leaf and melts away as its just.

Warning, but I'm looking for you! Not here where nothing is set to remind me of you. Even your little boat no longer rests on the sea, and that fishing net gull, watching at the billows. Sign it was and then happens now.

But this big red rock shaped like a lion stretching out people into the bathing water, does it perhaps remember you? Have you not sometimes and the water heat under your bare feet? And this and I walk upon, cooling the dry salt under my feet has it, I wonder ever known the promise of your feet? Perhaps you have dug into a shell at his break at you with the salt of the sea!

All this I ask myself, willing upon the beach is colder, and I shake my head in redoubt. But sometimes I turn around suddenly startled like a child who is frightened by a story of his own invention. No, no, certainly you are not here! I was frightened for a moment thinking I saw you standing before me—opening upon me warning to rub me of my thoughts.

No, there is nothing but the crackling sand. It burns my feet as though there were fire beneath them. I see nothing but the little sand sets there (Continued on page 104)



C

art editorial

fiction

less than four colors



92

art director **henry wolf**
 artist **john groth**
 publisher **esquire, inc.**
 publication **esquire**

93

art director **arthur paul**
 artist **franz altschuler**
 publisher **hnh publishing co., inc.**
 publication **playboy**

94

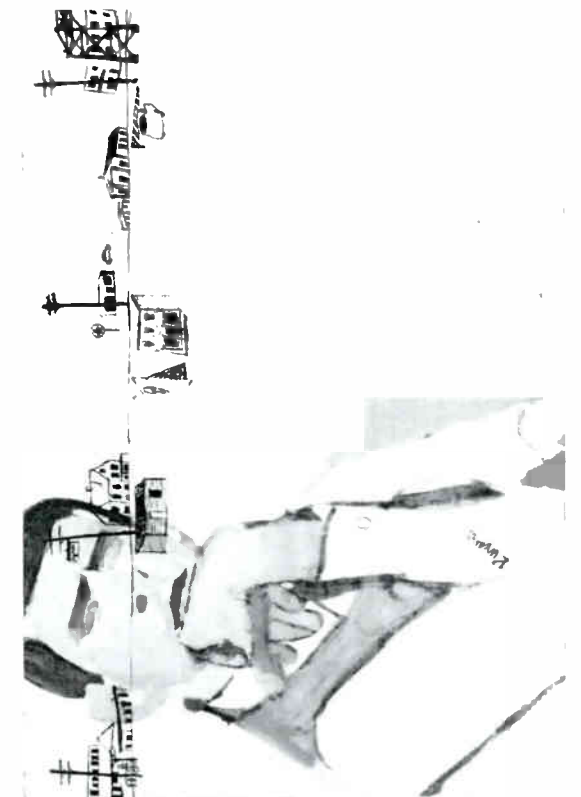
art director **gregory s. bruno**
 artist **brendan lynch**
 publisher **macfadden publications**
 publication **saga**

95

art director **cipe pineles**
 artist **robert weaver**
 publisher **street & smith publications, inc.**
 publication **charm**

96

art director **kirk c. wilkinson**
 artist **fletcher martin**
 publisher **woman's day, inc.**
 publication **woman's day**

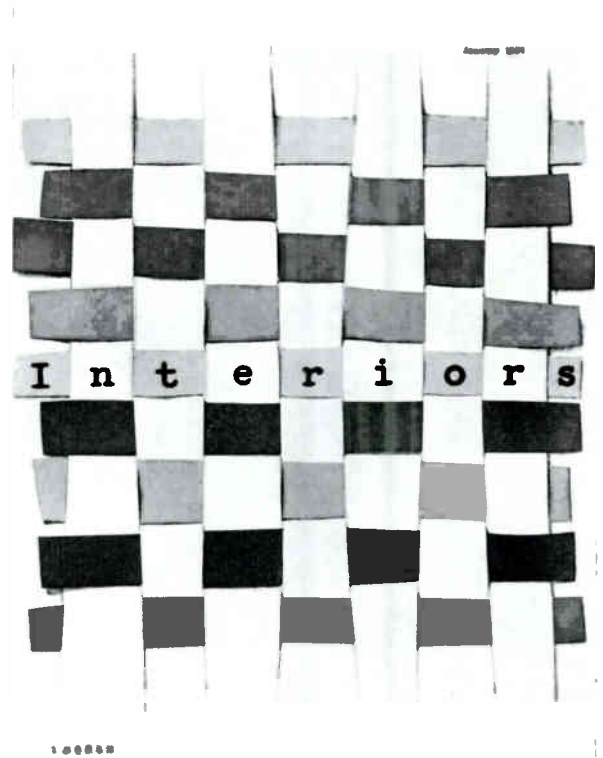
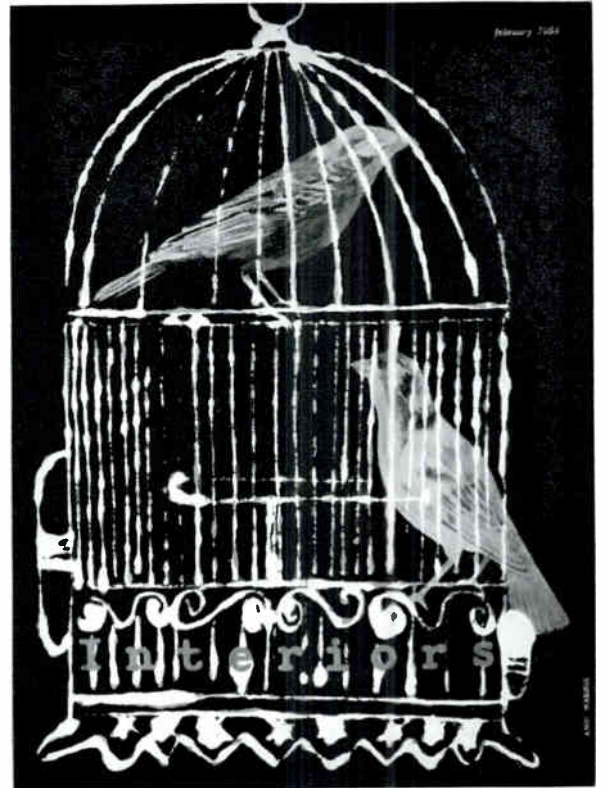




C

art editorial

covers



97

art director aldo giurgola
 artist andy warhol
 publisher whitney publications, inc.
 publication interiors

98

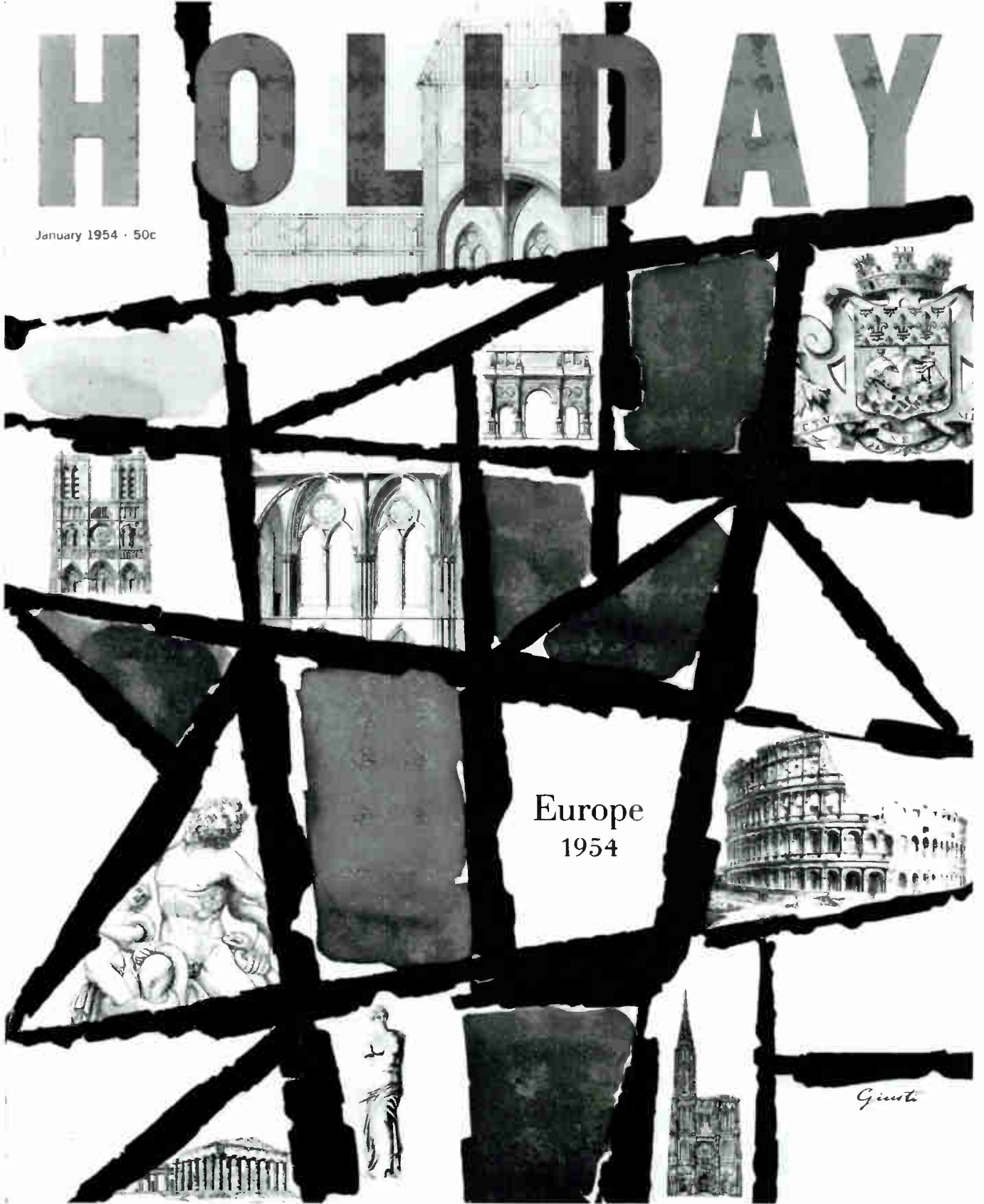
art director joseph w. oliver
 artist george giusti
 publisher the curtis publishing company
 publication holiday

99

art director aldo giurgola
 artist hubert leckie
 publisher whitney publications, inc.
 publication interiors

HOLIDAY

January 1954 · 50c

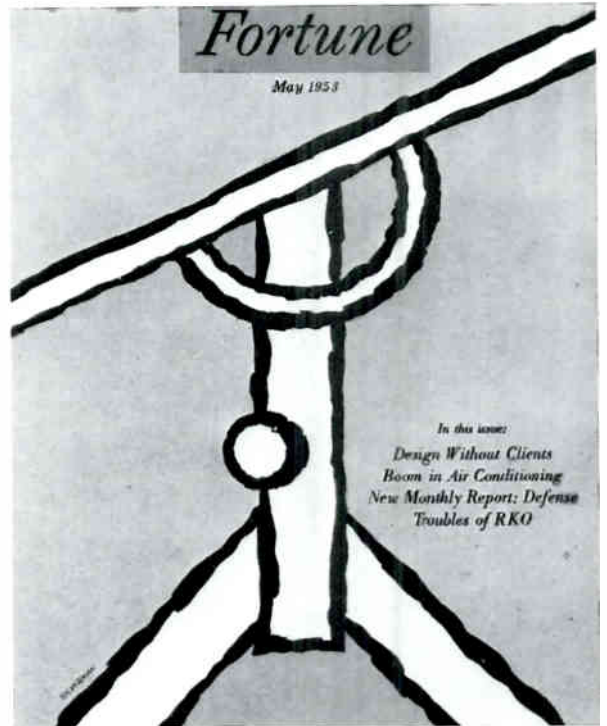


Europe
1954

Giusti

C

art editorial
covers



100

art director leo lionni
artist harold y. silverman
publisher time, inc.
publication fortune

101

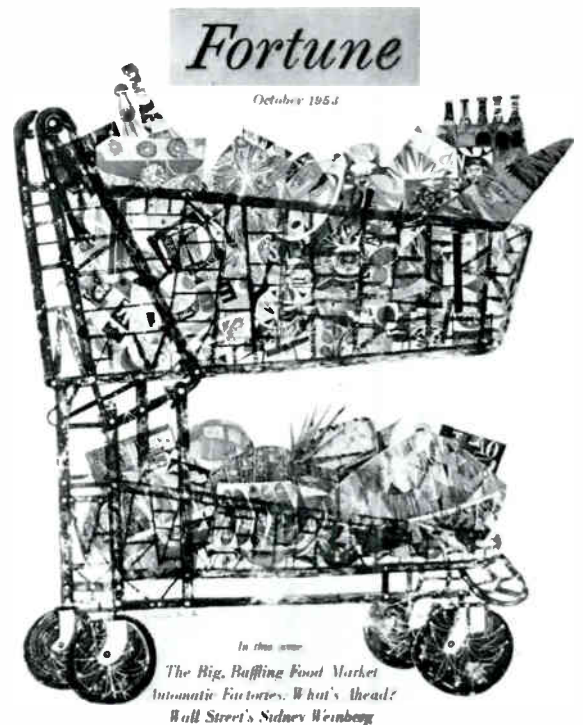
art directors john follis, james h. reed
artists john follis, james h. reed
publisher john d. entenza
publication arts & architecture

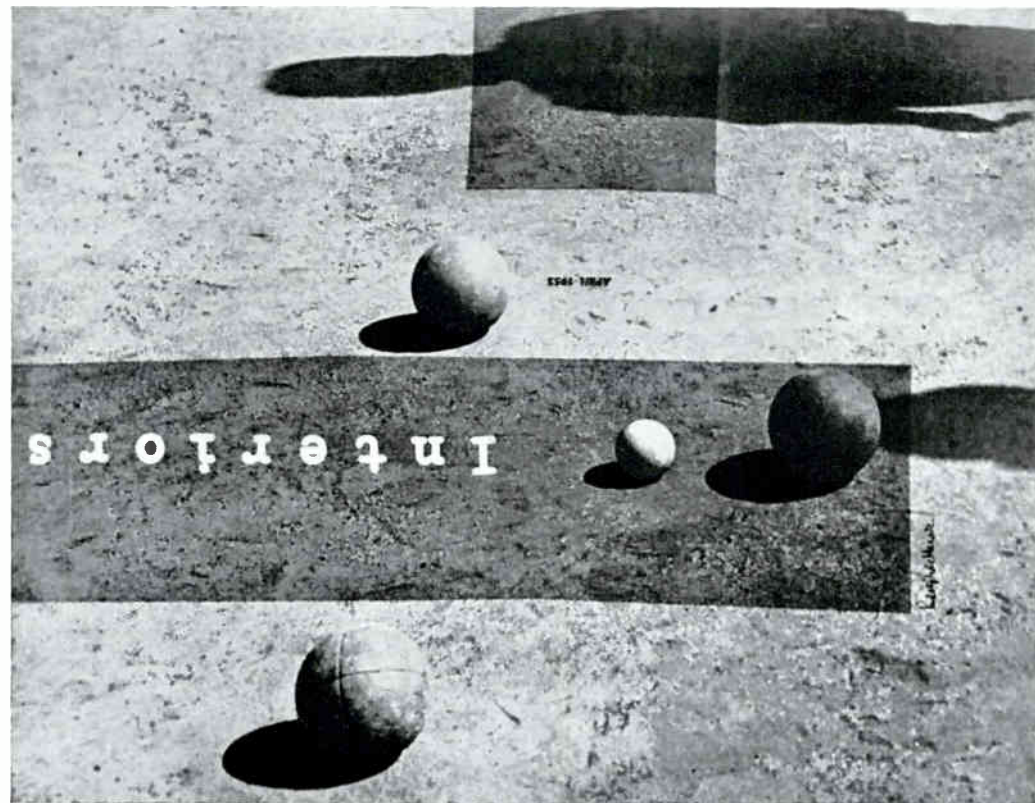
102

art director leo lionni
artist jerome snyder
publisher time, inc.
publication fortune

103

art director aldo giurgola
photographer rudolph de harak
publisher whitney publications, inc.
publication interiors





C

art editorial

covers

104

art directors alexander liberman, priscilla peck
photographer erwin blumenfeld
publisher the condé nast publications, inc.
publication vogue

105 ♦

art directors alexander liberman, priscilla peck
photographer erwin blumenfeld
publisher the condé nast publications, inc.
publication vogue
engraver the condé nast engravers

106

art director alexey brodovitch
photographer richard avedon
publisher hearst magazines, inc.
publication harper's bazaar

107

art director suren ermoyan
photographer leo aarons
publisher hearst magazines, inc.
publication good housekeeping

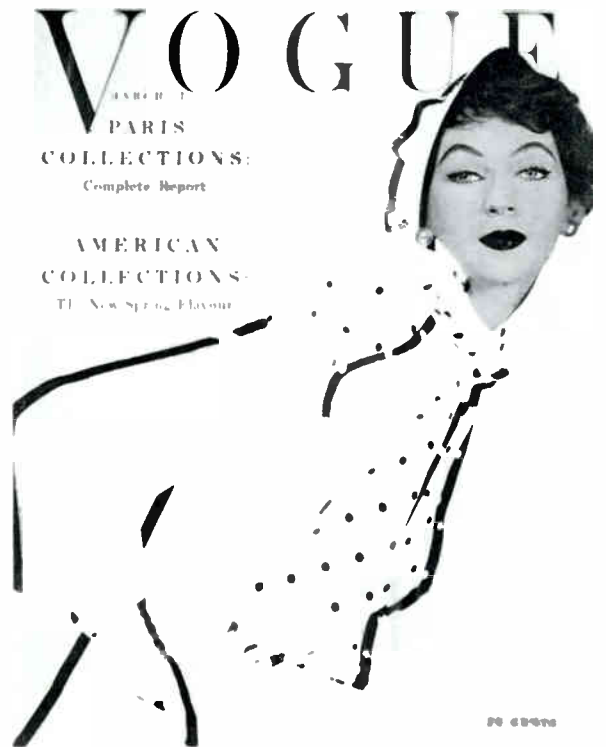
108

art director charles tudor
photographer fritz goro
publisher time, inc.
publication life

109

art director kirk c. wilkinson
photographer robert e. coates
publisher woman's day, inc.
publication woman's day

104



107



C

art editorial

company publications

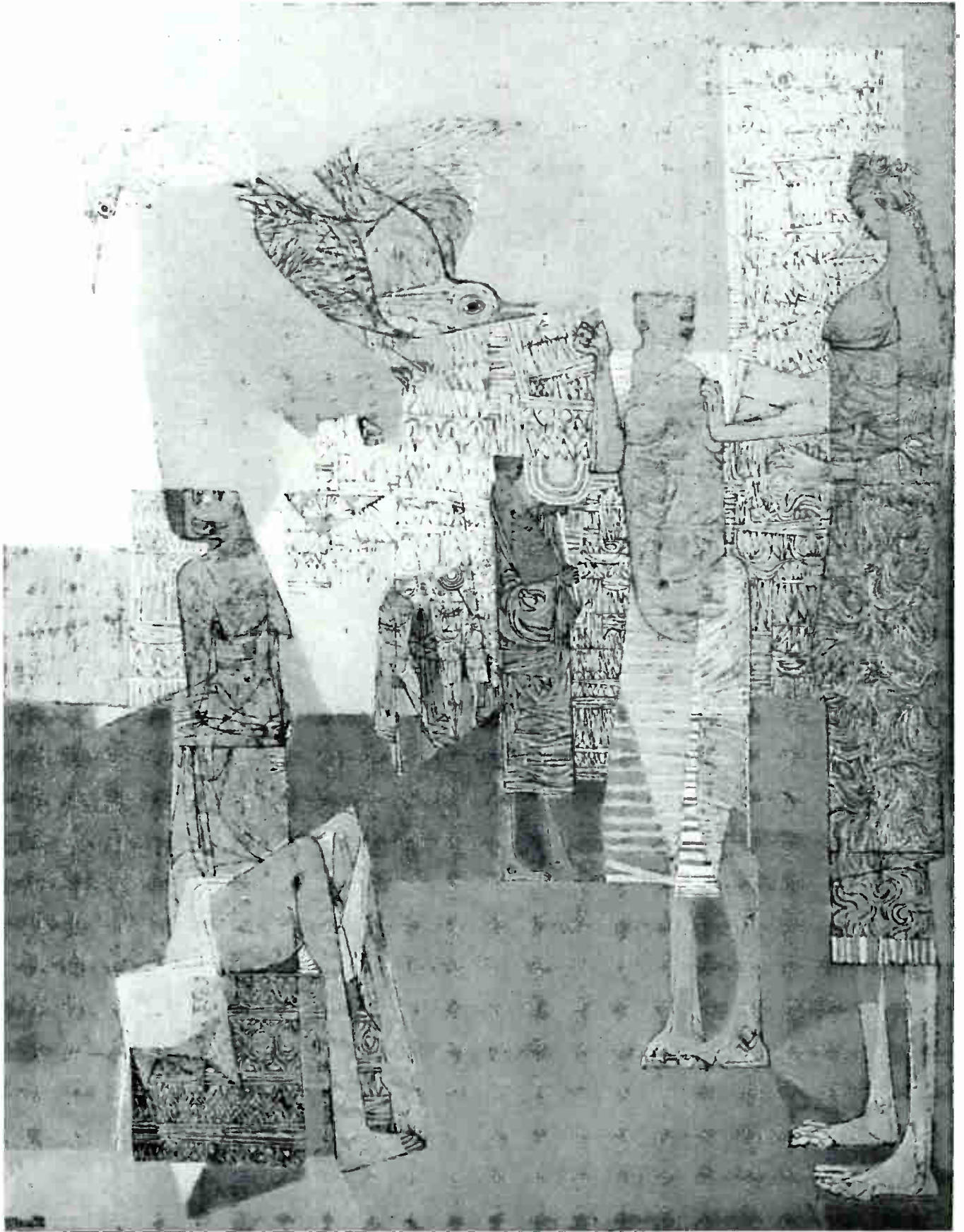


110
 art director **william reedy**
 photographer **milton h. greene**
 advertiser **eastman kodak company**

111
 art director **francis w. goessling**
 artist **wallace reiss**
 publisher **abbott laboratories**
 publication **what's new**

112
 art director **andrew schmith**
 artist **matthew leibowitz**
 advertiser **sharp & dohme**





C

art editorial

company publications

113



113

art director herb lubalin
artist hans erni
agency sudler & hennessey, inc.
advertiser lederle laboratories

114

art director herb lubalin
photographer gjon mili
agency sudler & hennessey, inc.
advertiser lederle laboratories

115

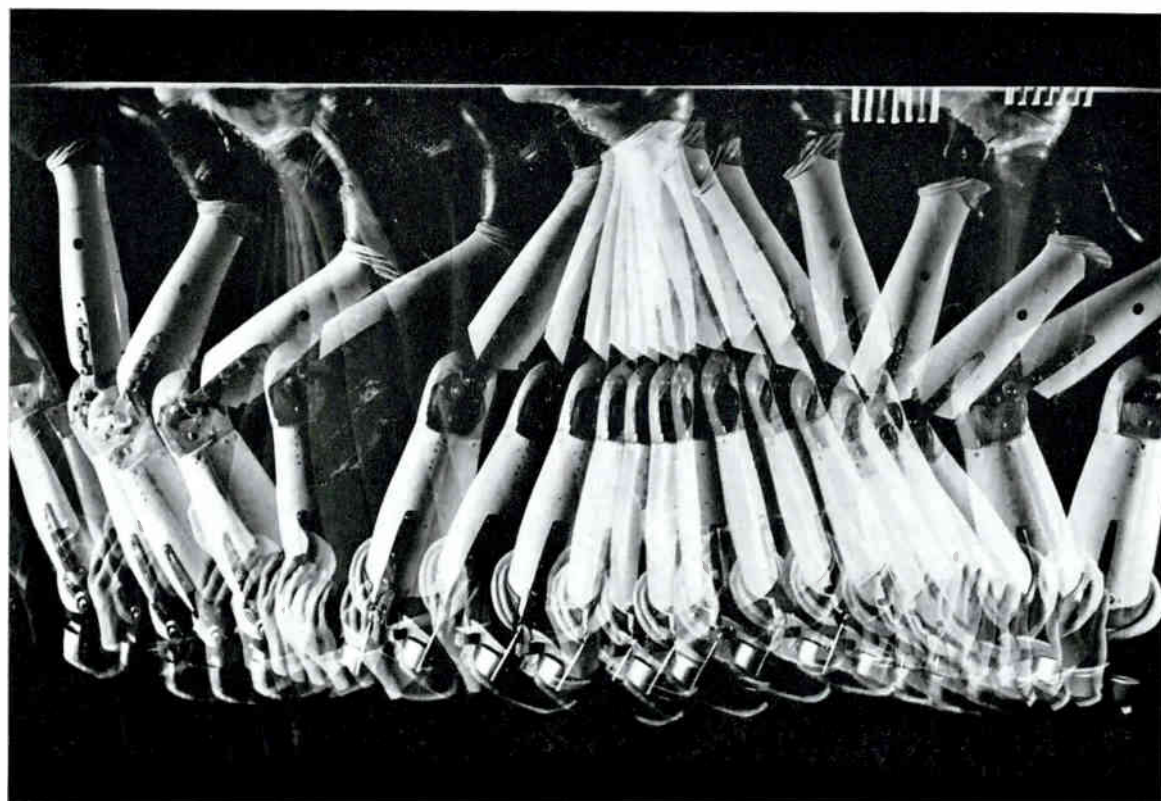
art director herb lubalin
artist joseph lombardero
agency sudler & hennessey, inc.
advertiser lederle laboratories

116

art directors c. p. elston, bradbury thompson
artist john whorf
publisher west virginia pulp and paper company
publication westvaco inspirations for printers



115



advertising
design

ad

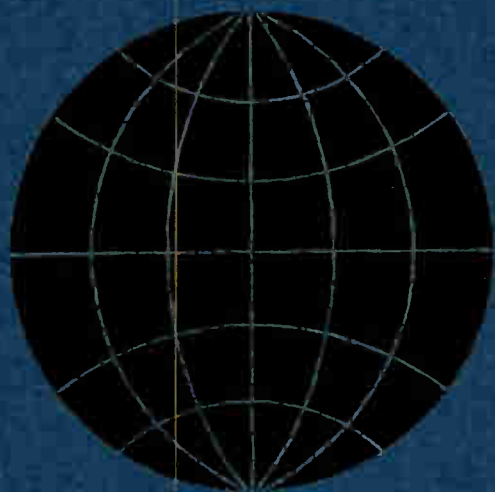
dessin publicitaire
progetto pubblicitario
werbegestaltung
reklam skissering

ideas he is the greatest artist who has embodied,
in the sum of his works,
the greatest number of the greatest ideas.

idées le plus grand artiste est celui qui sait incorporer
dans la somme de ses œuvres
le plus grand nombre des plus grandes idées.

ruskin

1819-1900



idee il più grande artista è colui che ha incorporato,
nella somma delle sue opere,
il più grande numero delle più grandi idee.

ideen derjenige ist der grösste Künstler
der in seinen werken die
grösste summe der grössten ideen vereinigt.

idéer han är den största artist som har infattat
i totalsumman av sitt arbete
det största antal av de största idéer.

paper: douch charcoal blue
made by jans in holland

d

design advertising

honor roll

● medals

art directors, artists

- 2 **robert pliskin, john rawlings**
- 5 **carl lins, irving penn**
- 39 **ambrose j. kennedy, henri janson**
- 63 **ann bryan, renee forsyth**
- 66 **paul rand, paul rand**
- 76 **louis dorfsman, joseph schindelman**
- 84 **advertising designers, kenneth parkhurst;
kenneth parkhurst**
- 87 **harry zelenko; harry zelenko, peter adler**
- 94 **arnold roston, arnold roston**
- 102 **victor trasoff, joseph low**
- 114 **george booth, scott johnston**
- 117 **george booth, scott johnston**

■ awards

art directors, artists

- 8 **leonard karsakov, marty bauman**
- 11 **ralph breswitz, irving penn**
- 14 **john h. fischer, al parker**
- 30 **edward rostock, margaret bednar**
- 42 **william golden, robert cato**
- 54 **salvatore lodico, salvatore lodico**
- 69 **william golden, ben rose**
- 79 **patrick fitzgerald, patrick fitzgerald**
- 90 **harry zelenko, harry zelenko**
- 92 **robert dolobowsky; philippe halsman,
edstan studios**

continued on next page



robert pliskin



carl lins

d

design advertising

honor roll

■ awards continued

art directors, artists

- 96 **arnold roston, milton hebald**
- 104 **joseph gering, joseph gering**
- 106 **arnold roston, milton hebald**
- 109 **seymour chwast; seymour chwast,
reynold ruffins, milton glaser, joseph del valle,
ed sorel, susan foster**
- 119 **tycho weil, hoyt howard, inc.**
- 127 **richard gangel, roy mckie**
- 130 **jerome parker, al parker**

▲ typography

art directors, typographers

- 17 **robert pliskin, george willens and company**
- 19 **gerald link, c. f. korten; huxley house**
- 25 **walter reinsel, s. neil fujita; n. w. ayer & son**
- 84 **advertising designers, kenneth parkhurst;
advertisers composition company**
- 94 **arnold roston; andrew szoeko,
advertising composition inc., photo-lettering, inc.**
- 102 **victor trasoff, advertising composition inc.**

◆ reproduction

art directors, engravers

- 5 **carl lins, knapp engraving co.**
- 26 **paul smith, bill bowman;
intaglio service corporation**
- 45 **gene federico, walker engraving corp.**
- 91 **louis dorfsman, collier photo-engraving company**



ambrose j. kennedy



paul rand



ann bryan



louis dorfman



victor trasoff



harry zelenko



arnold roston



kenneth parkhurst



george booth

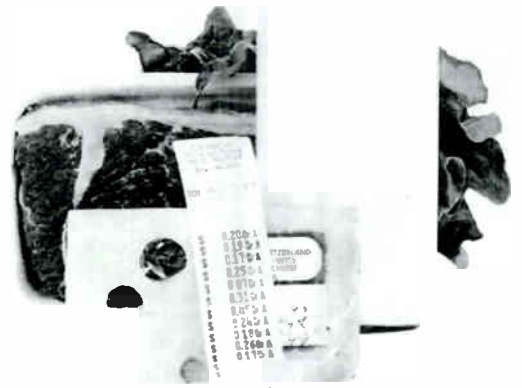
d

design **advertising**
magazines, full page
two colors or more

1

PAID FOR

*by your Prudential protection
when Dad's not here*



*For life insurance that will pay your family
a guaranteed income*

See your **PRUDENTIAL AGENT**



1

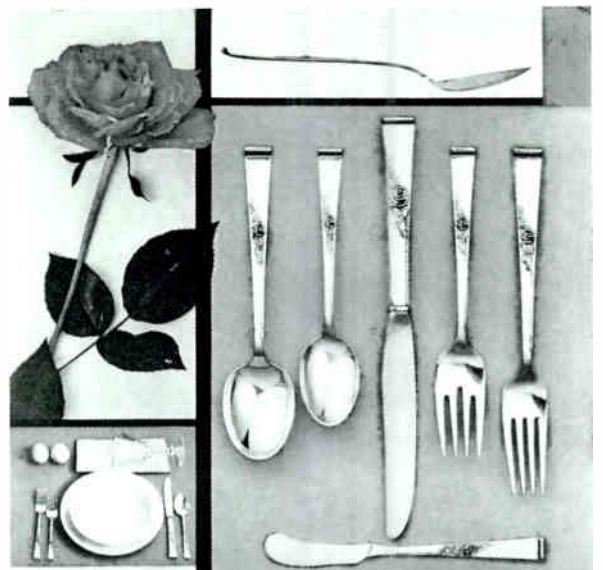
art directors **paul smith. bill bowman**
photographers **becker-horowitz**
agency **calkins & holden. inc.**
advertiser **prudential insurance co. of america**
engraver **intaglio service corporation**

2 ●

art director **robert pliskin**
photographer **john rawlings**
agency **mccann-erickson. inc.**
advertiser **chrysler corporation**

3

art director **vincent di giacomo**
photographer **ben rose**
agency **hewitt. ogilvy. benson & mather, inc.**
advertiser **reed & barton**



Announcing "Classic Rose" by Reed & Barton

New sterling pattern interprets the trend to Romantic Modern in American design



3

Won't you come in?...and feel
the power and perfection of great new

engines



Here, we come to the heart of the matter—the engines that power this drama and dazzle. Chrysler Corporation's hemispherical combustion chamber engines are the first major change in engine design in 25 years. They are of the type used in airplanes, are available in the Dodge, DeSoto, Chrysler, and Imperial, and have a sweeping, matchless power. The Imperial and Chrysler New Yorker Deluxe, for instance, offer you 235 horsepower. This well-spring of power in Chrysler Corporation cars means an engine serenely purring while you're scaling a mountain road . . . an engine that stays fresh and young at maximum use.

In perfect balance with engine power, there is superbly efficient power braking. This is an example of the style and polish in engineering which is the special quality of Chrysler Corporation cars—and which sets them aside from all others.

Stoney on the floor . . . please turn the page



OF COURSE, THERE'S A DIFFERENCE IN CHOCOLATE PUDDINGS!

1. That's why more children eat Jell-O Puddings than any other!
2. Jell-O Pudding treats are so simple* to make!
3. They're double-feature wonders—make glorious puddings or pies that dads love . . . and for mere pennies, too!

**Simple for Summer!*
 Your grocer has many Simple for Summer specials now! Look for them!

JELLO IS A REGISTERED TRADEMARK OF GENERAL FOODS CORPORATION



Vanilla
 Chocolate
 Butterscotch
 Lemon
 Coconut Cream

PHOTO BY PERH

d

design advertising
magazines, full page
two colors or more

7



Any melon worth its salt...



Cantaloupe. Cultivated for over 2000 years. Though originally from Persia, it was brought to the United States by Italy.

Melons. The very sweet, juicy, tender fruit. It is a good source of Vitamin C. Most melons have a thick rind. With Morton's.

is worth Morton's

America's best selling table salt. Made from sea brines in Louisiana. It has a clean, white, fine-grained texture. Available in 5 lb. and 20 lb. bags. Morton's is a registered trademark of Morton Salt Company.



When it rains it pours

7

art director **ernest c. allen**
artists **harriet and bernard pertchik**
agency **needham, louis and brorby, inc.**
advertiser **morton salt company**

8 ■

art director **leonard karsakov**
photographer **marty bauman**
agency **the bresnick co., inc.**
advertiser **garland knitting mills**

9

art director **edmund j. smith**
artists **hanzl-hanzl, inc.**
designer **bernard s. owett**
agency **j. walter thompson company**
advertiser **united states playing card company**

Why does this pack outsell all the rest?



Because men who know cards



know BICYCLE



best!



Enjoy the pleasure of playing with NEW cards

REGULAR - PINOCHLE - BRIDGE
THE UNITED STATES PLAYING CARD COMPANY,
INCORPORATED IN NEW YORK CITY
Philly Card Co. - Windsor, Ont. 1

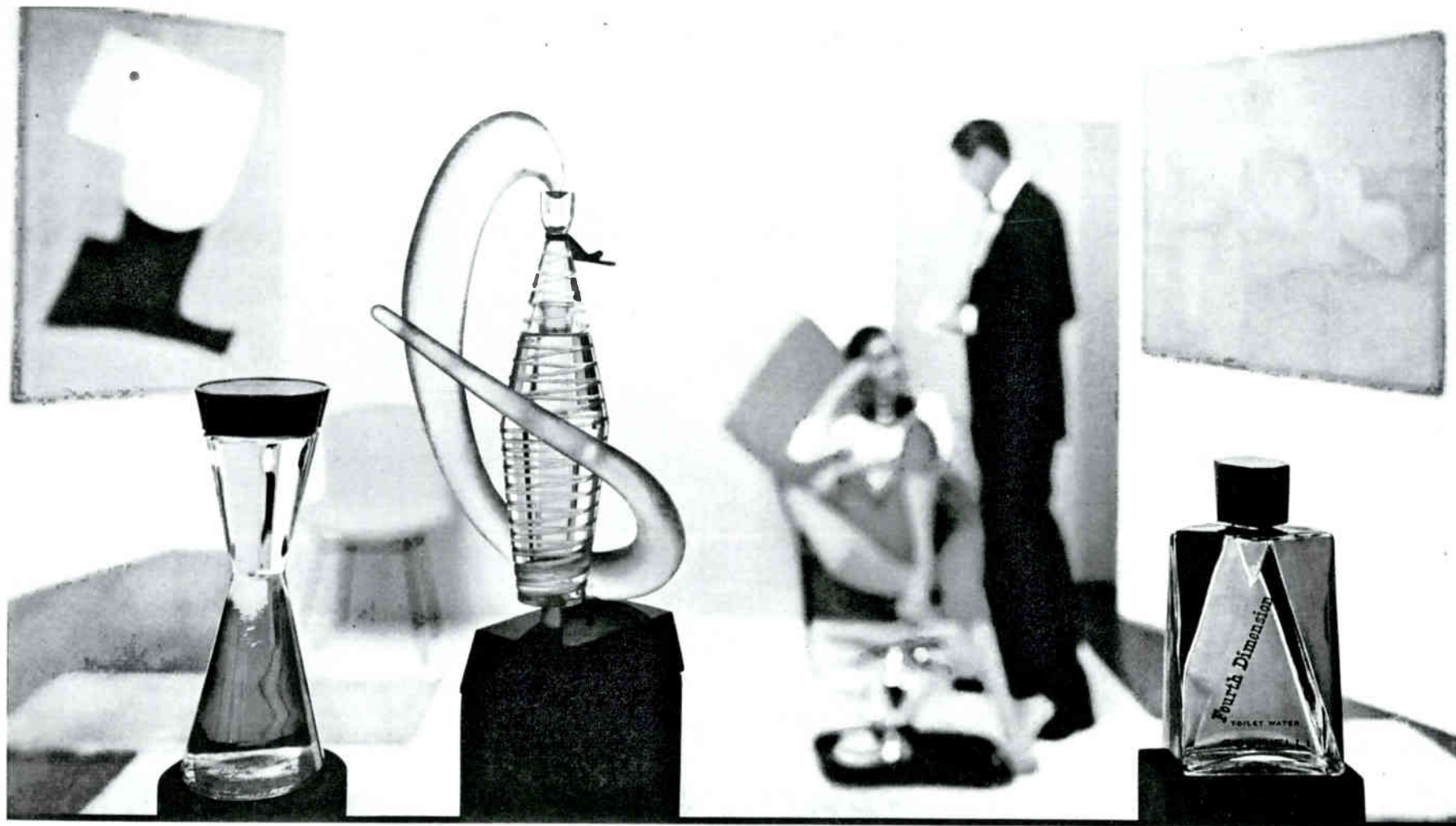
9



One Garland sweater makes you happy; two make you proud; three make a wardrobe. Young women learn this in college, where they live in Garland's classics, date in Garland's designer-originals and dance in Garland's decorated cardigans. That's been going on for years, because Garland has always produced sweaters of impeccable simplicity, in colors that cannot be equalled anywhere for the purity and subtlety of their dyes. In some styles you have your choice of as many as twenty-two of these entrancing Garland colors. \$6 to \$30.

Garland

In the good stores in most cities, and in most college towns. Or write Garland, 1410 Broadway, New York.



Gourielli presents **FOURTH DIMENSION** — a perfume for moderns...complex, high key, exciting

Key to contemporary life are new concepts of space, time, of motion and freedom of spirit. Gourielli's new **FOURTH DIMENSION** is definitely the perfume for today's woman—aggressive, calm, and unlimited in possibilities. For more information, write to Gourielli in emotional

diver. It's a life—a new, wide, iridescent, subtle and multidimensional, different from any perfume you have ever used before. Wearing an aura of **FOURTH DIMENSION** around you will be a new and rewarding experience. You'd applaud the House of Gourielli for having con-

quered the world of perfume presenting you this new, new, new, new perfume. Because a delight to the eye, a delight to the nose, **FOURTH DIMENSION Toilet Water** is 200 mgm. 3.33 FL. OZ. (100 ml.) net wt. At all fine perfumery shops. HOUSE OF GOURIELLI, 61, 53 Street, New York 22, N.Y.

d

design advertising
magazines, full page
two colors or more



13

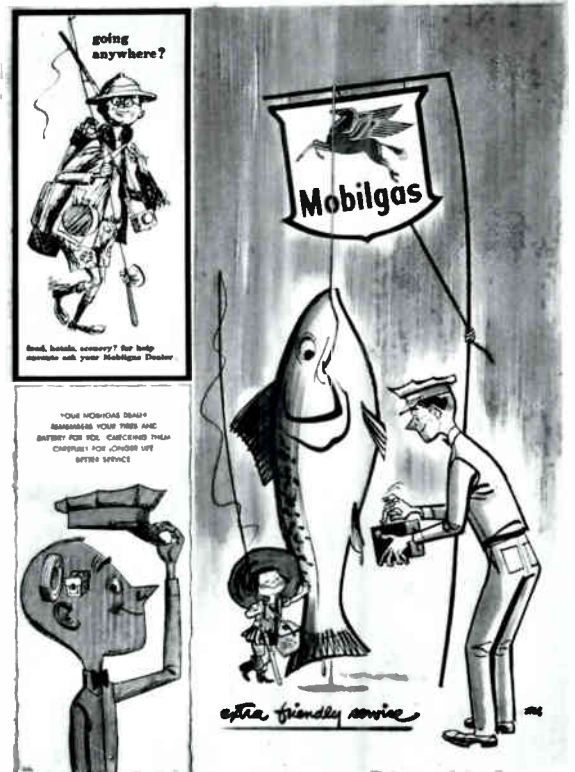
art director edith jaffy kaplan
artist mary blair
agency n. w. ayer & son, inc.
advertiser blue bell, inc.

14 ■

art director john h. fischer
artist al parker
agency ruthrauff & ryan, inc.
advertiser american airlines, inc.

15

art director bill tara
artist bill tara
agency west-marquis, inc.
advertiser general petroleum corporation





A true story about Flagship service
that might happen to any businessman

HE WAS A BUSINESSMAN ON A SPOT, only at first he didn't realize it. Actually the spot was Chicago and he hadn't intended to stop there at all. After six grueling days in New York he'd been out at the airport, ready to Flagship back to California, when the home office called and asked him to stop off in Chicago to see an important prospect.

So here he was, an hour before his appointment, carrying a bag full of dirty laundry and wearing yesterday's soiled shirt. That was why he asked American Airlines Ticket Agent Harry McKenzie, "Where's the nearest place I can buy a clean shirt in a hurry?" Only then did he realize the spot he was in. For McKenzie gently reminded him, "It's Sunday, sir, all the stores will be closed."

Gloomily he outlined to McKenzie the story of his unexpected business in Chicago. McKenzie was a sympathetic man and fortunately a man of action, too. "If you'll tell me your shirt size, sir," he suggested, "maybe I can help you." And then he hurried off.

In an amazingly short time, McKenzie was back, a clean white shirt in hand. (He'd found an American Airlines agent with the same shirt size who lived near the airport.) Five minutes later the passenger emerged from the washroom looking as neat and trim as Easter Sunday and twice as joyous.

All of which answers the question: Should an airline give a passenger the shirt off its back? We, at American, say yes. For this kind of friendly personal service to all our passengers is a cherished tradition of the Flagship Fleet.

REPRODUCED BY THE PAGES

AMERICAN AIRLINES INC.
America's Leading Airline

Should an Airline
give a passenger

The Shirt off its Back?

d

design advertising
magazines, full page
two colors or more

16

art director **william k. allen**
photographer **ralph bartholomew**
agency **cunningham & walsh, inc.**
advertiser **smith-corona, inc.**

17 ▲

art director **robert pliskin**
photographer **john rawlings**
agency **mccann-erickson, inc.**
advertiser **chrysler corporation**
typographer **george willens and company**

18

art director **william rienecke**
photographers **cle clark**
agency **new center studios**
advertiser **kenyon & eckhardt, inc.**
**lincoln-mercury division of
ford motor co.**

19 ▲

art directors **gerald link, c. f. korten**
photographer **cle clark**
agency **kenyon & eckhardt, inc.**
advertiser **lincoln-mercury division of
ford motor co.**
typographer **huxley house**

THE WORLD'S FIRST AND FASTEST PORTABLE

By SMITH-CORONA

This is the portable typewriter that gives big machine performance. This is the portable voted best by those who know typewriters best. And—this is the Smith-Corona portable that every boy and girl in school or college should own—and use, for as little as \$125 a week.

The Smith-Corona portable typewriter is a true workhorse. It's the only portable that gives you the same performance as a big machine. It's the only portable that's voted best by those who know typewriters best. And—this is the Smith-Corona portable that every boy and girl in school or college should own—and use, for as little as \$125 a week.



The Smith-Corona portable typewriter is a true workhorse. It's the only portable that gives you the same performance as a big machine. It's the only portable that's voted best by those who know typewriters best. And—this is the Smith-Corona portable that every boy and girl in school or college should own—and use, for as little as \$125 a week.

12 pictures are worth all
the words you can read!



One drive is worth
a thousand pictures



to bring the wolves out...

riding hood red

a new red...
a ripe young red in
MAX Factor's
Color-fast*
lipstick

Wear Riding Hood Red at your own sweet risk...we warn you, you're going to be followed! It's a rich, succulent red that turns the most innocent look into a tantalizing invitation... \$1.10 plus tax

*Max Factor's Color-fast.
Riding Hood Red stays brilliant, never fades, never dries under lips.

cheer

IT'S NEW! IT'S BLUE!

Dear Mrs. Harris
Finished with a load of
towels and linens only
found one blue Cheer is
There, now blue Cheer is
awful. All spots you
sawed about washed
right out. Tell Mr. H.
that with about this
white hell, read dark
glasses (ha, ha.)
See you next Mon.
Alice

P.S. Like they say it really
works like blue magic.

IT'S NEW! IT'S BLUE! IT'S MAGIC! **cheer**...THE BLUE • MAGIC SUDS

d

design advertising
magazines, full page
two colors or more

24

art director jack allen
artist jack welch
photographer george adams
agency young & rubicam, inc.
advertiser general foods corp.

25 ▲

art directors walter reinsel, s. neil fujita
artist, designer arthur williams
agency n. w. ayer & son, inc.
advertiser container corporation of america
typographer n. w. ayer & son, inc.

26 ◆

art directors paul smith, bill bowman
artist athos menaboni
agency calkins & holden, inc.
advertiser prudential insurance co. of america
engraver intaglio service corporation

27

art director leo lionni
artist leo lionni
agency geyer adv., inc.
advertiser olivetti

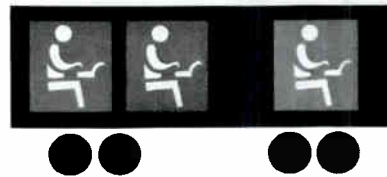
28

art director john j. fischer
artist al parker
agency ruthrauff & ryan, inc.
advertiser american airlines, inc.

When I'm eating Jell-O, I wish I were a rooster

...because then I could crow from dawn to dusk about my favorite dessert!

Now's the time for **JELL-O**
500 BEYONDS PLUMPS



Travel-wise: the **olivetti** "Lettera 22"

Travel-wise: the Olivetti "Lettera 22" is a small, portable typewriter that also makes it a new choice for those who need a portable typewriter. It's a small, portable typewriter that also makes it a new choice for those who need a portable typewriter. It's a small, portable typewriter that also makes it a new choice for those who need a portable typewriter.



There's one reason for its light weight: about 4 pounds and three 1/4 inches of height. The Olivetti "Lettera 22" offers those who need a portable typewriter that also makes it a new choice for those who need a portable typewriter. It's a small, portable typewriter that also makes it a new choice for those who need a portable typewriter.

Olivetti's largest manufacturer of office machines, Olivetti's largest manufacturer of office machines, Olivetti's largest manufacturer of office machines, Olivetti's largest manufacturer of office machines, Olivetti's largest manufacturer of office machines.

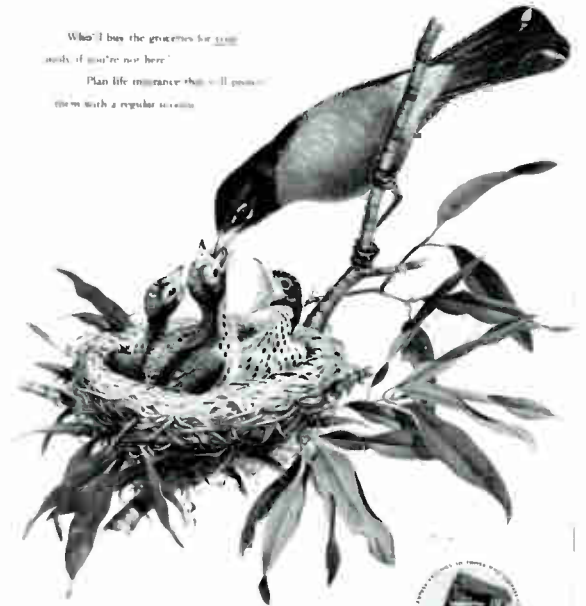
... Learn in the art of happiness

THERE IS NOTHING TOO LITTLE FOR SO LITTLE A CREATURE AS MAN. IT IS BY STUDYING LITTLE THINGS THAT WE ATTAIN THE GREAT ART OF HAVING AS LITTLE MISERY AND AS MUCH HAPPINESS AS POSSIBLE.



Continental Corporation of America

Who'll buy the groceries for your family if you're not here? Plan life insurance that will provide them with a regular income.



See your PRUDENTIAL AGENT



A true story about Flagship travel that might have happened to any couple. A/A

The newlyweds had just begun their trip, but already they faced a

Honeymoon Crisis

Flagship after their Flagship landed them at the Washington D.C. airport the young couple made one phone call after another looking more disconcerted after every call. The young girl in her bright new dress sat disconsolately on her baggage and seemed close to tears back when he repeated back to her.

The young couple were honeymooners and lacked the party. It seems that they'd planned to spend a night and day at their honeymoon trip beginning in Washington before going on to New York but unfortunately they had not arranged reservations in advance. They stayed in Washington and a little frustrated.

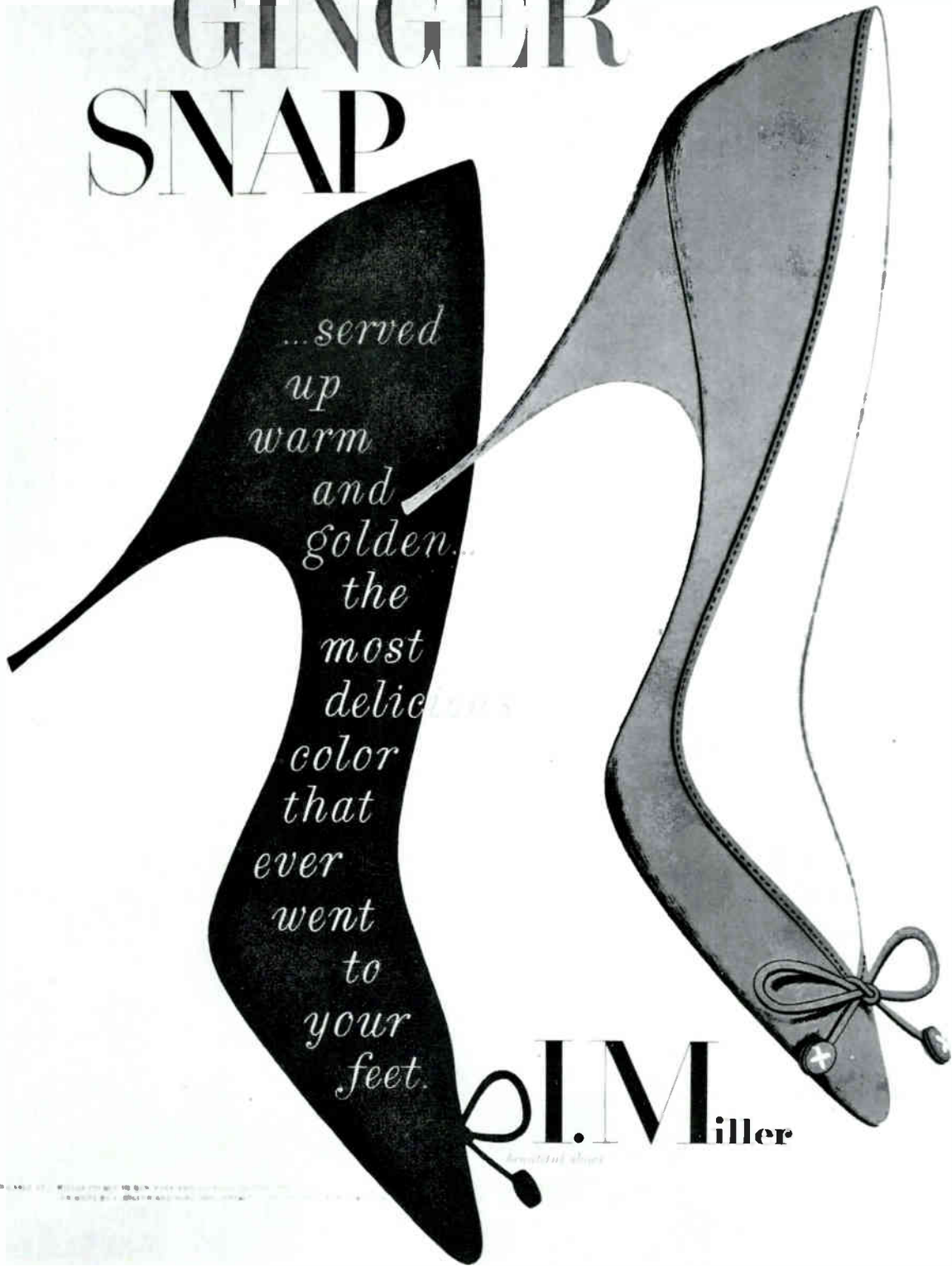
They don't see any accommodation for the night. It was when the young man called the American Airlines Passenger Service Bureau in New York. He had a lot of trouble getting the kind of information he needed. Tom Hughes responded but he couldn't seem to be helpful at all. Hughes made a few calls of his own and found that it was virtually impossible to obtain hotel space in Washington that night. They had to stay. Suppose America could get them accommodations in New York. Would they be willing to fly on tonight and see Washington as they was home? World

They must have been aware of this. Unfortunately New York did the work. The young couple would be staying in New York tonight. The young man was told to call the American Airlines Passenger Service Bureau in New York. He had a lot of trouble getting the kind of information he needed. Tom Hughes responded but he couldn't seem to be helpful at all. Hughes made a few calls of his own and found that it was virtually impossible to obtain hotel space in Washington that night. They had to stay. Suppose America could get them accommodations in New York. Would they be willing to fly on tonight and see Washington as they was home? World

An unusual story? (It's in our rappers.) Naturally American Airlines can't make a perfect record of every hotel booking system. But the story does typify the frantic personal service that passengers get as a cherished tradition of the Flagship Fleet.

American Landing Airline AMERICAN AIRLINES INC.

GINGER SNAP



d

design **advertising**
magazines, full page
two colors or more

32

art director **walter reinsel**
artist **erik nitsche**
agency **n. w. ayer & son, inc.**
advertiser **container corporation of america**

33

art director **grace jones**
artist, designer **bobri**
agency **james r. flanagan adv.**
advertiser **hanes hosiery, inc.**

34

art director **robert gage**
photographer **plucer studio**
agency **doyle dane hernbach inc.**
advertiser **columbia tobacco co.**

35

art directors **e. ellis, r. taylor**
artist **tom courtos**
publisher **street & smith publications, inc.**
publication **charm**

36

art director **harlow rockwell**
designer **tom heck**
artist **robert schneeberg**
agency **young & rubicam, inc.**
advertiser **travelers insurance co.**

37

art director **helen l. greene**
designer **joseph c. mack**
photographer **frank willming**
agency **harold j. siesel company**
advertiser **dunbar furniture corporation
of indiana**



CONTAINER CORPORATION OF AMERICA



CHARM gift subscription saves time and money.

GRAND



Chilli \$4.00

GRAND



Lorette \$4.00

GRANDOE

GRANDOE GLOVES, INCORPORATED • GLOVERSVILLE, N. Y.

d

design advertising
magazines, full page
black and white



THURSDAY 8:00 p.m. Come along with Steve Wilson as he chases headline stories among the bright lights and dark alleys of Big Town.

41

art director **robert guidi**
artists **robert guidi, tri-arts**
advertiser **knxt-cbs television**

42 ■

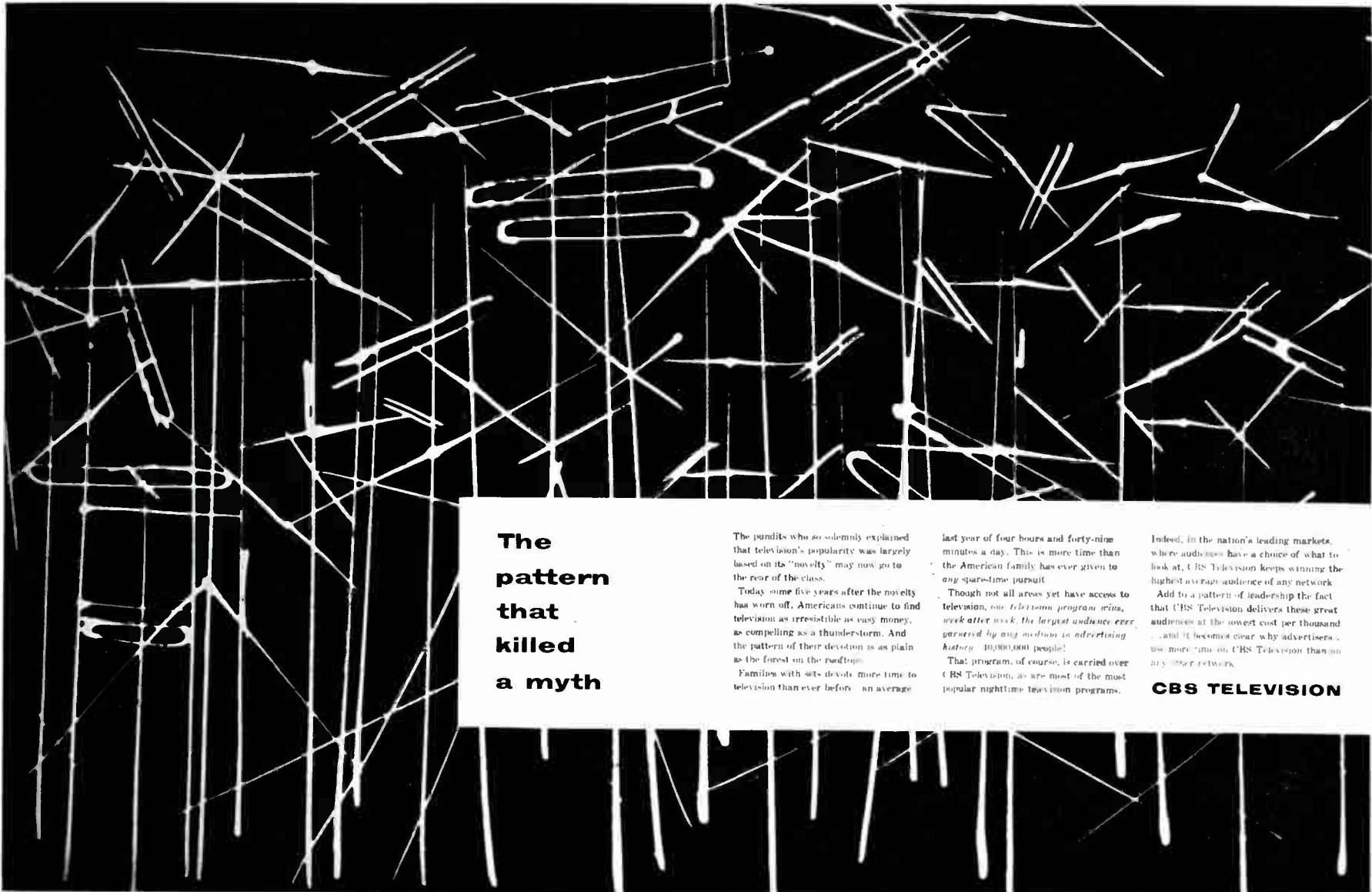
art director **william golden**
photographer **robert cato**
advertiser **cbs television**

43

art directors **david finn, jay genser**
agency **ruder & finn associates**
advertiser **j. s. inskip, inc.**



See this sensational sports car at
J. S. INSKIP, INC.
204 East 46th St. New York 17, N. Y.



**The
pattern
that
killed
a myth**

The pundits who so solemnly explained that television's popularity was largely based on its "novelty" may now go to the rear of the class.

Today, some five years after the novelty has worn off, Americans continue to find television as irresistible as easy money, as compelling as a thunderstorm. And the pattern of their devotion is as plain as the forest on the rooftop.

Families with sets devote more time to television than ever before— an average

last year of four hours and forty-nine minutes a day. This is more time than the American family has ever given to any spare-time pursuit.

Though not all areas yet have access to television, one television program wins, week after week, the largest audience ever garnered by any motion picture advertising history— 10,000,000 people!

That program, of course, is carried over CBS Television, as are most of the most popular nighttime television programs.

Indeed, in the nation's leading markets, where audiences have a choice of what to look at, CBS Television keeps winning the highest average audience of any network.

Add to a pattern of leadership the fact that CBS Television delivers these great audiences at the lowest cost per thousand... and it becomes clear why advertisers use more time on CBS Television than on any other network.

CBS TELEVISION

d

design **advertising**
 magazines, full page
 black and white



44

art director **william taubin**
 photographer **wingate paine**
 agency **douglas d. simon adv., inc.**
 advertiser **L'aiglon inc.**

45 ♦

art director **gene federico**
 photographer **william helburn**
 agency **doyle dane bernbach inc.**
 advertiser **jana handbags, inc.**
 engraver **walker engraving corp.**

46

art director **robert dolobowsky**
 photographer **philippe halsman**
 advertiser **national broadcasting co.**

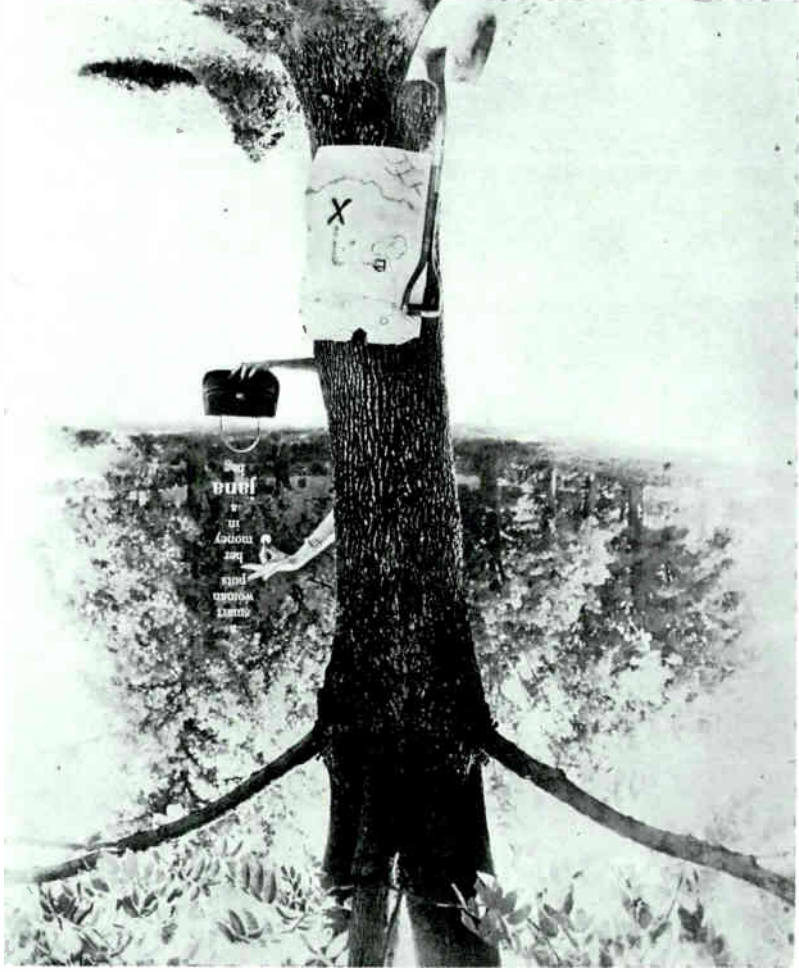
47

art director **john henry**
 photographer **richard avedon**
 agency **jamian advertising & publicity, inc.**
 advertiser **jens risom**

The people vs. Fred:



"Judge For Yourself!" The wizard of wit in the middle . . . between a panel of bright show people and a panel of fan making citizens . . . all judging the acts of professional entertainers. Cash prize. 100,000. **Gad's TV TELEVISION**



RENS RISOM DESIGN, INC., 49 EAST 88 STREET, NEW YORK 22 • ALSO CHICAGO • DALLAS • ATLANTA • WRITE FOR NEW CATALOG

The answer is: Risom



RICHARD ARONSON

d

design **advertising**
 magazines, full page
 black and white



48

art director **maurice g. sholle**
 photographer **william helburn**
 agency **j. g. proctor co., inc.**
 advertiser **frost bros.**

49

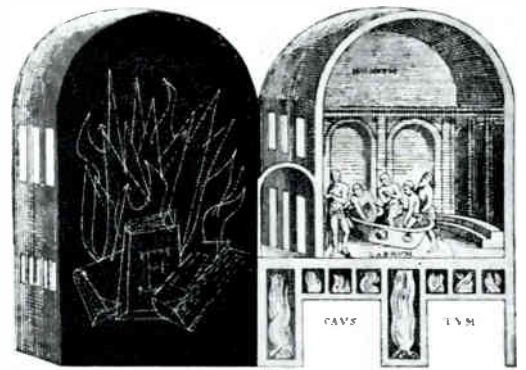
art director **art shipman**
 artist **art shipman**
 agency **madden-shipman**
 advertiser **frank bros.**

50

art director **marce mayhew**
 artists **marce mayhew, bettmann archive,
 calkins & holden, inc.**
 advertiser **rand mcnally & co.**

51

art director **leonard karsakov**
 artist **david stone martin**
 agency **the bresnick co., inc.**
 advertiser **security mutual life insurance company**



HOW TO KEEP WARM IN A TURKISH BATH

One way is to get fire in a library. The Turks tried it in 642 A. D., when, tradition tells us, the Caliph Omar burned the world's greatest library at Alexandria, using its precious manuscripts to heat the Turkish baths.

Knowledge is a perishable commodity, easily lost through man's indifference or carelessness. As publishers of textbooks and monographs it is our job at Rand McNally not merely to print the facts, but to print them with the greatest faithfulness and accuracy. Making fine maps and atlases has taught us the importance of accuracy. It is the distinguishing mark of all we do at Rand McNally, from our railroad tickets and our timetables to our catalogs and maps of reference for American business.



"I did not see thee passing by,
And I will love thee till I die."



St. Valentine's Day reminds us that we talk every day with men whose steadfast, quiet affections for their wives and families are reflected in the plans they make with us. They all ask the same question substantially the same way, "What's the very best thing that insurance can help me do for my family?" We show them how they can make use of their present life insurance, and any accident-and-health insurance, to build a program that not only provides a regular income to their families, but also specified amounts of money for

specified purposes, so that the income stays secure. And we show them how this money can also provide income for their own retirement. We help them do all this with a logical new plan we call "The Compulsor." We can help you do the same thing. 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.

We have drawn the hearts of insurancemen. Below Edward's heart there is the name of the insurance company he chose from among them. If you would like a representative of the one you preferred, looking over coverage on their plans, write to us. There is no obligation, of course.



Did you know that FRANK DROS ANNUAL MERRY CLEARANCE SALE of floor samples includes: removers from well-known factories as Weyman, Miller, Whitehead, Baker and Johnson and that each department is shown in its own separate building? You will, with us, and all are appreciated! Furthermore, there are reductions from 20% to 60% in all departments of the store.

Do you know, after talking here to a friendly representative

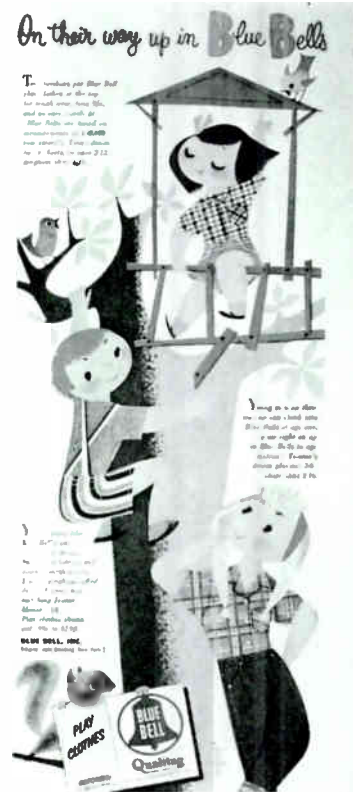
FRANK DROS

3000-Anderson Ave. Long Beach, California. Long Beach 4-8127. No. 646 6 3708. 1-2 11-12-57. reg. 1953 9

d

design advertising

magazines, less than page
three colors or more



52

art director edith jaffy kaplan
artist mary blair
agency n. w. ayer & son, inc.
advertiser blue bell, inc.

53

art director jack roberts
designer gloria nelson kamberg
photographers beryl and rene williams
agency carson-roberts, inc.
advertiser rose marie reid

54 ■

art director salvatore lodico
agency monroe f. dreher adv. agency
advertiser benjamin moore & co.

55

art director jack allen
photographers henry dravneek, albert adams
agency young & rubicam, inc.
advertiser general foods corp.



Serve this Jell-O Salad tonight!



It'll be a snap to make
and sure to please everybody!

Rose Marie Reid JEWELS OF THE SEA

BRILLIANTLY DIFFERENT... INFINITELY FLATTERING...
 THE EDWARDIAN HOURGLASS... EXQUISITELY FASHIONED IN
 OPALESCENT ANTIQUE SATIN... ELABORATED...
 TO CAST A NEW SHADOW ON THE SANDS... \$28.00

AT FINE STORES EVERYWHERE. FOR ILLUSTRATED BROCHURE, WRITE:
 ROSE MARIE REID SWIMSUITS & JEOP. HQ. • LOS ANGELES 48

SHIRTS BY LIPSON. JEOP. HQ. BY JONNY

M

R

E



**CHOOSE
MOORE
PAINTS**

...to brighten
 ...to protect
 ...to renew your home

Benjamin Moore Paints, famous for quality, give your house lasting beauty and rugged protection... cover with a smooth, uniform coat... assure permanence of color.

Your Benjamin Moore Paint Dealer will help to make your house painting easier and more economical this Spring.



Betty Moore

COLOR CONSULTANT

"Write to me for free painting or decorating advice. I'll gladly send you color schemes for the inside or outside of your home."

Betty Moore, 511 Canal St., New York 13, New York

Benjamin Moore  **paints**

d

design advertising

magazines, less than page
black and white

56

art directors rupert witalis, ted sandler
artist richard osborn
agency robert w. orr & associates
advertiser munson g. shaw company

57

art director edward rostock
artist bermah burris
agency irving serwer adv., inc.
advertiser kramer jewelry

58

art director robert dolobowsky
artist robert dolobowsky
photographer philippe halsman
advertiser national broadcasting co.

59

art director robert gage
photographer marty bauman
agency doyle dane bernbach inc.
advertiser buxton, inc.

60

art director leo lionni
artist leo lionni
agency geyer adv., inc.
advertiser olivetti

61

art director leo lionni
artist leo lionni
agency geyer adv., inc.
advertiser olivetti



*"Get out the Noilly Prat, Jonathan!
It's young Master David come home!"*

YOU USE SO LITTLE—WHY NOT USE THE BEST? ITS BODY, BOUQUET AND FLAVOR HAVE BEEN MOST FAMOUS SINCE 1813. NOILLY PRAT FRENCH DRY VERMOUTH SOLE U. S. REPRESENTATIVES MUNSON G. SHAW COMPANY, INC., NEW YORK 17, N. Y.

SOMEONE-
SMART
JUST
CAME HOME



BUXTON
TRAVEL KIT

"People always stare at my Kramer Jewelry"



Creators of The Diamond Look® #3 to #30 **KRAMER** Jewelry
New York, Los Angeles, Paris



... IS THE WORD FOR DINAH

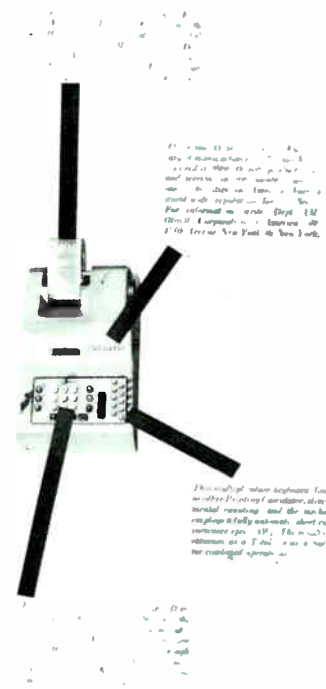
SONGS OLD AND NEW... LILTING BALLADS... ROLLYCING
FOLK SONGS... AND AN OCCASIONAL MOOD IN A MINOR KEY

THE DINAH SHORE SHOW
TUESDAYS AND THURSDAYS AT 7:30 PM, NEW YORK TIME

NBC TELEVISION
A SERVICE OF RADIO CORPORATION OF AMERICA



olivetti



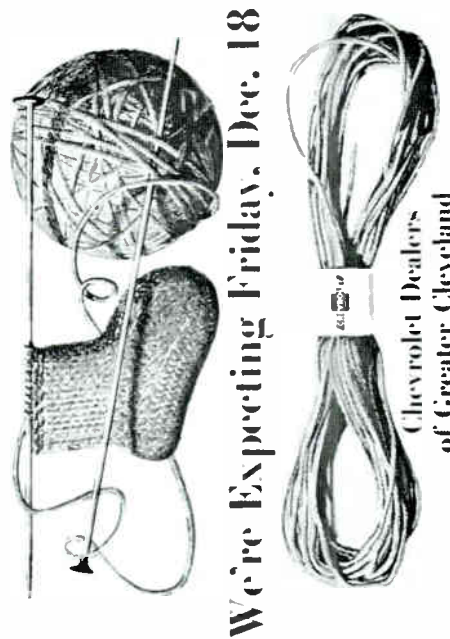
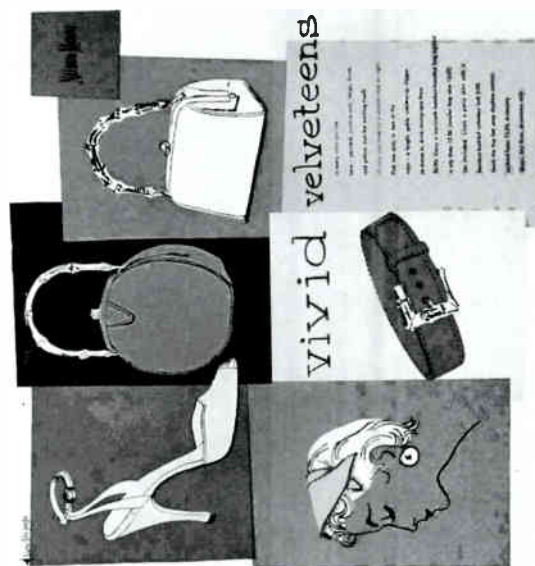
olivetti

d

design advertising
newspapers
over 300 lines

- 62**
art director chuck gruen
artist bob yemne
advertiser neiman-marcus
- 63 ●**
art director ann bryan
artist renee forsyth
advertiser neiman-marcus
- 64**
art director james n. hastings
artists bill tara and jim real
agency campbell-ewald co. inc.
advertiser chevrolet motor division,
general motors corporation

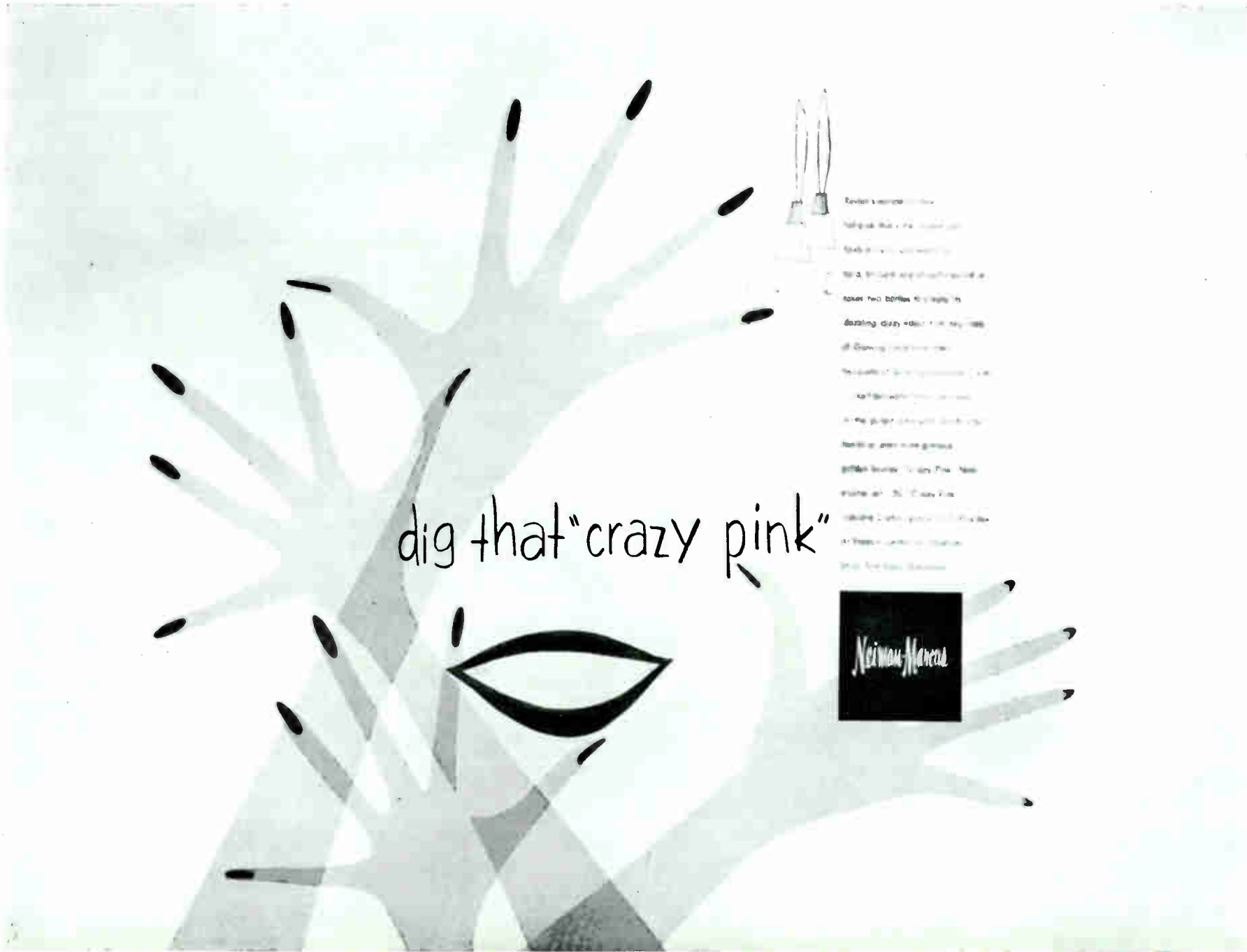
62



We're Expecting Friday, Dec. 18

Chevrolet Dealers
of Greater Cleveland

64



dig that "crazy pink"



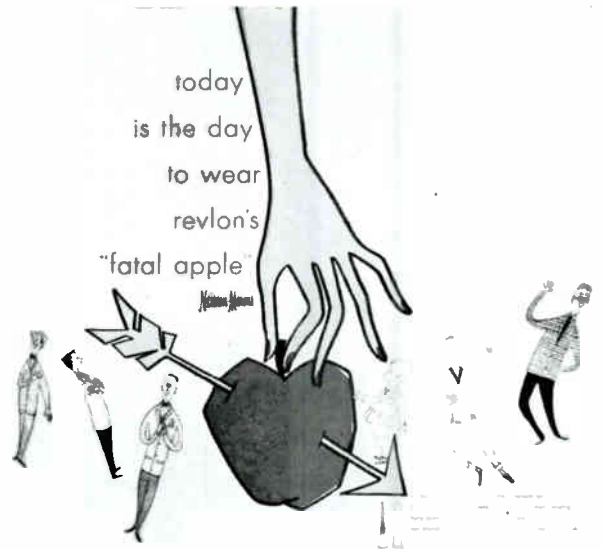
Evil's...
 help...
 look...
 to...
 over...
 dazing...
 of...
 to...
 to...
 in...
 better...
 given...
 when...
 make...
 at...
 that...



d

design advertising
newspapers
over 300 lines

65



65

art director ann bryan
artist renee forsyth
advertiser neiman-marcus

66 •

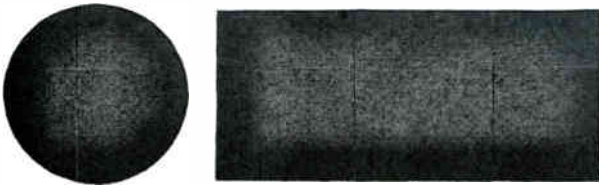
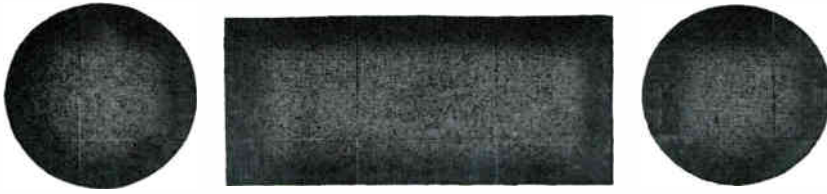
art director paul rand
artist paul rand
agency wm. h. weintraub & co., inc.
advertiser wm. h. weintraub & co., inc.

67

art director robert miller
artist jean layton rapp
agency n. w. ayer & son, inc.
advertiser gordon baking company



67



To the executives and management of the Radio Corporation of America:

Messrs. Alexander, Anderson, Baker, Buck, Cahill, Cannon, Carter, Coe, Coffin, Dunlap, Elliott, Engstrom, Folsom, Gorin, Jolliffe, Kayes, Marek, Mills, Odorizzi, Orth, Sacks, Brig. Gen. Sarnoff, R. Sarnoff, Saxon, Seidel, Teegarden, Tuft, Watts, Weaver, Werner, Williams

Gentlemen: An important message intended expressly for your eyes is now on its way to each one of you by special messenger.

William H. Weintraub & Company, Inc.



Advertising

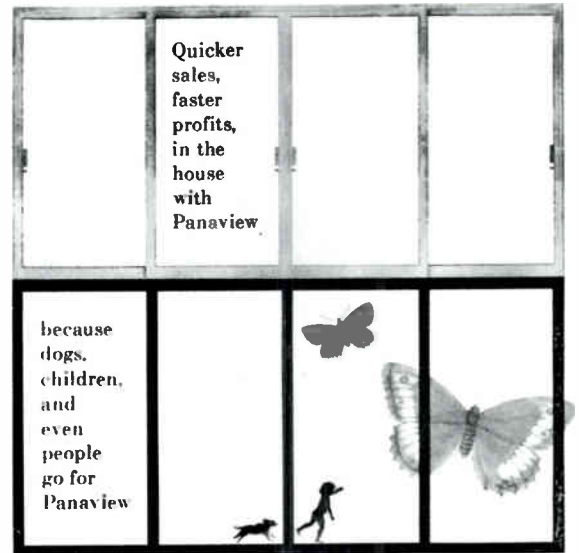
488 Madison Avenue, New York



Paul Rand

d

design advertising
newspapers
over 300 lines



Homeowners and business owners who buy the house with Panaview sliding doors and windows... have a quality that can be recognized at a glance... expert in design and engineering to meet... who's reputation... the beautiful Panaview sliding aluminum doors and windows are part of the answer... with aluminum sliding doors and windows.

PANAVIEW

SLIDING ALUMINUM DOORS AND WINDOWS • 1831 Palms Street, North Hollywood, California

68

art director saul bass
photographer marvin rand
advertiser panaview company

69 ■

art director william golden
photographer ben rose
advertiser cbs television

70

art director robert gage
photographer william helburn
agency doyle dane bernbach inc.
advertiser ohrbach's, inc.



The whisper started 30 years ago... you'd hate to see anyone could... and... I got... Thanks... Their women did... in... Oh... last... uncover... mean... you... into... a... all... By... low... high... mark... and... constantly... for... offers... every... of... large... fresh... He... and... have... million... there... here... the... are... from... the... roof...

A BUSINESS IN MILLIONS • A PROFIT IN PENNIES

OH RBACH'S

NEW YORK • 116 STREET PARKING • MIDT TOWN SQUARE • LOS ANGELES • NEWARK • HARRODT AND HANAU • 270 270

d

design advertising
newspapers
over 300 lines

71

art director robert miller
artists arthur williams, sid steinberg
agency n. w. ayer & son, inc.
advertiser michigan bell telephone co.

72

art directors robert gage, herman bek-gran
photographer howard zieff
agency doyle dane bernbach inc.
advertiser barton's, inc.

73

art director robert gage
photographer howard zieff
agency doyle dane bernbach inc.
advertiser henry s. levy & son

74

art director louis dorfsman
photographer cbs photo department
advertiser cbs radio

**YOU
need it
every
day...**

*Just a little thing —
your toothbrush.
But think of how important
it is to you.*



*It's the same with your telephone.
You rely on it constantly. And it serves
you for only pennies a day. The telephone
is one of your biggest bargains.
And it hasn't gone up in price nearly
as much as most things you buy.*

Worth a lot more than it costs

**Michigan Bell
Telephone Company**

You don't have to like
 the secret to the success of
 the most popular of all
 Continental Chocolate
 products is...
 and you know the answer that
 makes it so popular. The secret
 is...
 Continental's secret. The secret that
 has made it the most popular
 and most loved chocolate
 in the world.

**INFORM HEADQUARTERS THE AMERICANS
 HAVE THE SECRET OF CONFIDENTIAL
 CHOCOLATE**

BARTON'S
 of course, the secret is at
 Continental Chocolate Shops

mouth-watering

LEVY'S
 real Jewish rye
 (with or without seeds)

The Importance of Good Connections...



In radio, any microphone will do. The
 difference is where it's plugged in. For
 the important thing with a microphone
 is who's standing behind it. And on the
 other side, who's listening.

Facts reported for 1952 show that for the
 fifth consecutive year the most popular
 performers continued to gather at
 CBS Radio. And the biggest audience
 more again out front.

CBS Radio has three times as many of
 America's favorite programs as any other
 network combined. And 2.5 per cent
 more listeners than any other net.

Who's - why? The Radio 5 - the largest
 and most important in radio. Why?
 It's the radio store of America's Top Hundred
 advertisers that any other network.

In fact, advertisers brought more than
 100 million in 1952 than the year before,
 and the network is a large part of
 it. In fact, it's important that a great
 deal of it is on CBS.

In fact, it's important that a great
 deal of it is on CBS.

THE CBS RADIO NETWORK

d

design advertising

newspapers

300 lines and under



75

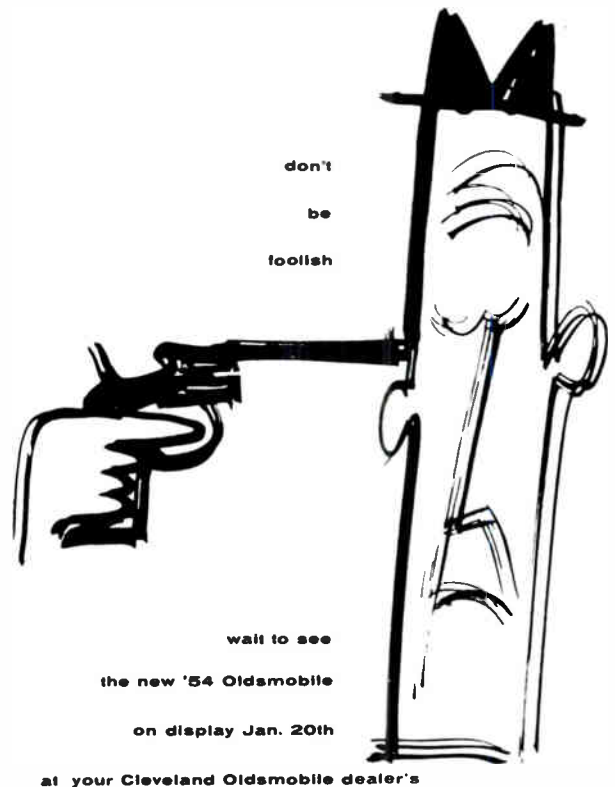
art director robert presnail
 designer alan lefkort
 artist alan lefkort
 agency fuller & smith & ross, inc.
 advertiser oldsmobile dealers of
 greater cleveland

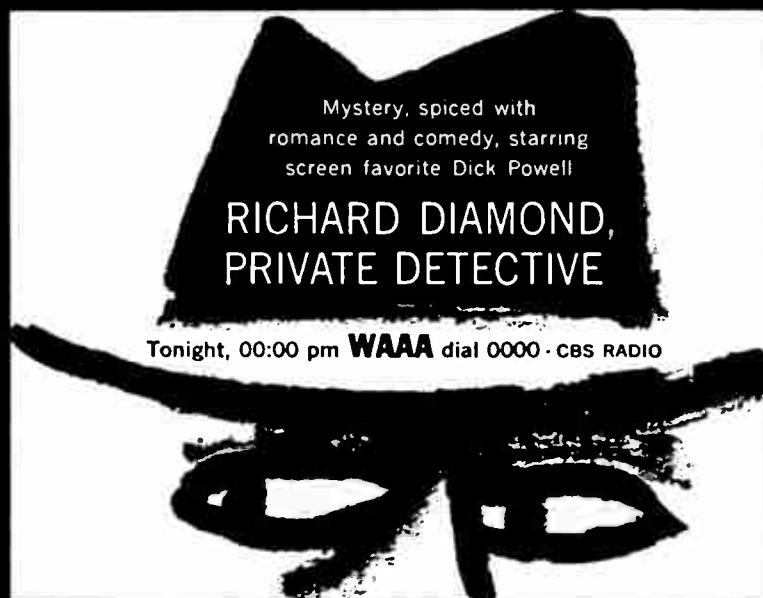
76 ●

art director louis dorfsman
 designer joseph schindelman
 artist joseph schindelman
 advertiser cbs radio

77

art director robert presnail
 designer alan lefkort
 artist alan lefkort
 agency fuller & smith & ross, inc.
 advertiser oldsmobile dealers of
 greater cleveland





d

design advertising
newspapers
300 lines and under

78

art director jerry white
artist jerry white
advertiser a. harris & co.

79 ■

art director patrick fitzgerald
artist patrick fitzgerald
agency washburn & justice
advertiser harbor house

80

art director jerome gould
artist jerome gould
agency thomas e. kemenyffy
advertiser king's cameras

81

art director robert guidi
artists robert guidi, irene trivas, tri-arts
advertiser knxt - cbs television

82

art director william golden
designer kurt weihs
artist kurt weihs
advertiser cbs television

78

beginning
thursday

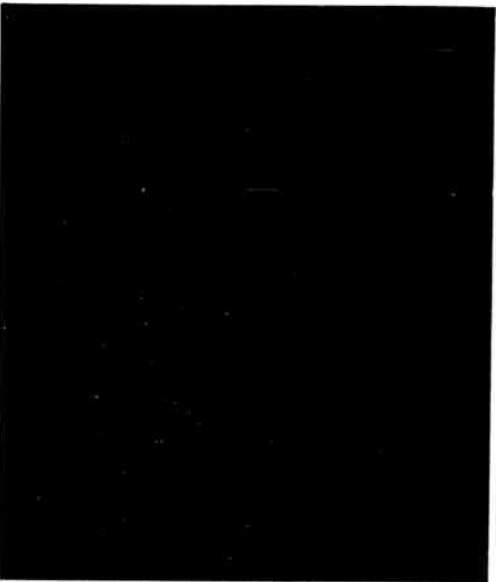
HARRIS'

OCTOBER
PACE-SETTER

SALE



81



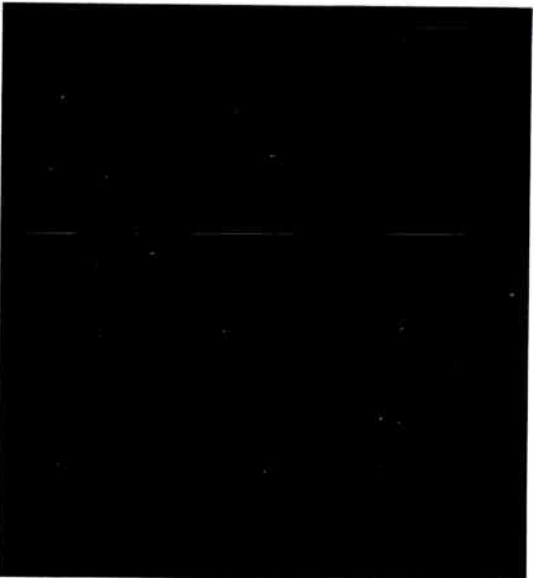
You
bet
your
life



we
serve
Blueprints!



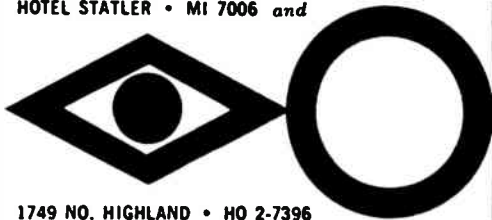
HARBOR HOUSE Restaurant hours
noon to 1 A.M. Cocktail Lounge
Open 'til 2. Free Parking. Foot of
Pacific Highway. Phone: Franklin 6116.



■ award for distinctive merit



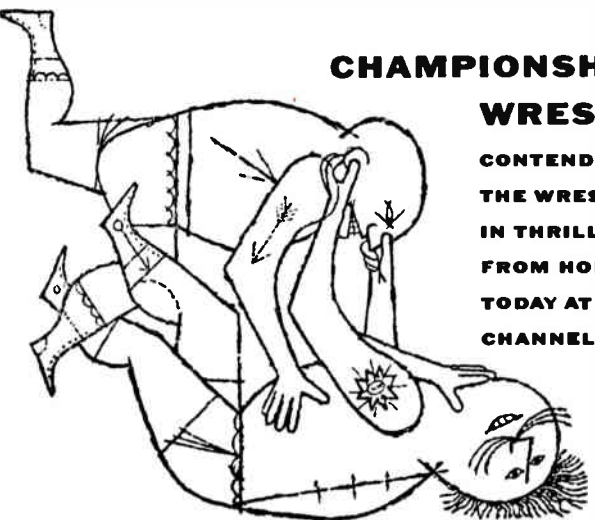
HOTEL STATLER • MI 7006 and



1749 NO. HIGHLAND • HO 2-7396

CHAMPIONSHIP WRESTLING

CONTENDERS FOR
THE WRESTLING CROWN
IN THRILLING ACTION
FROM HOLLYWOOD
TODAY AT 00:00 PM
CHANNEL 00, WAAA-TV

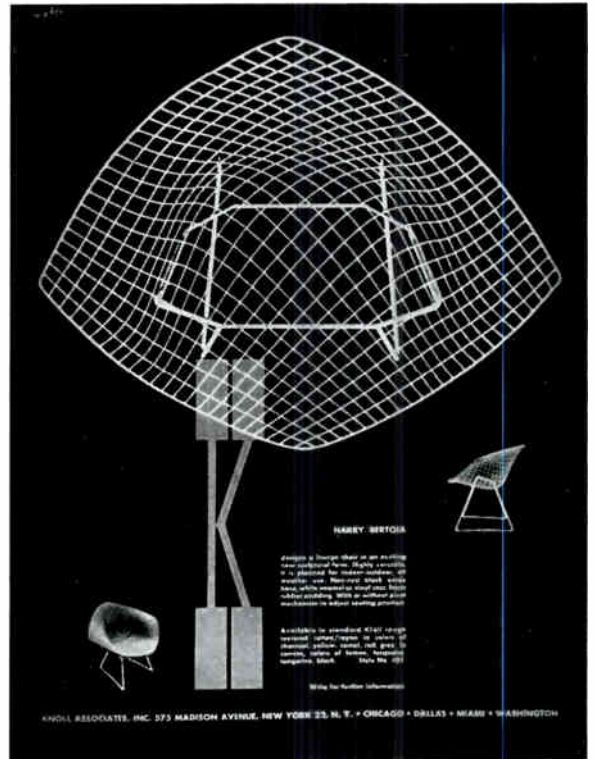


CBS TELEVISION

d

design **advertising**
trade periodicals

83



83

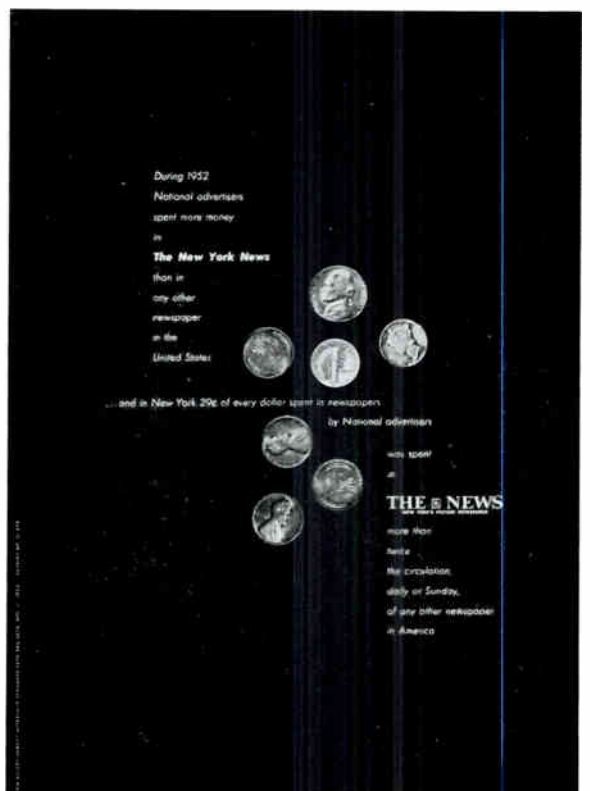
art director **florence knoll**
designer **herbert matter**
artist **herbert matter**
agency **zlowe company**
advertiser **knoll associates**

84 ● ▲

art directors **advertising designers,**
ken parkhurst
designer **ken parkhurst**
agency **hal stebbins, inc.**
advertiser **brown & caldwell**
typographers **advertisers composition company**

85

art director **worth briggs**
artist **howard stabin**
printer **davis, delaney, inc.**
advertiser **new york daily news**

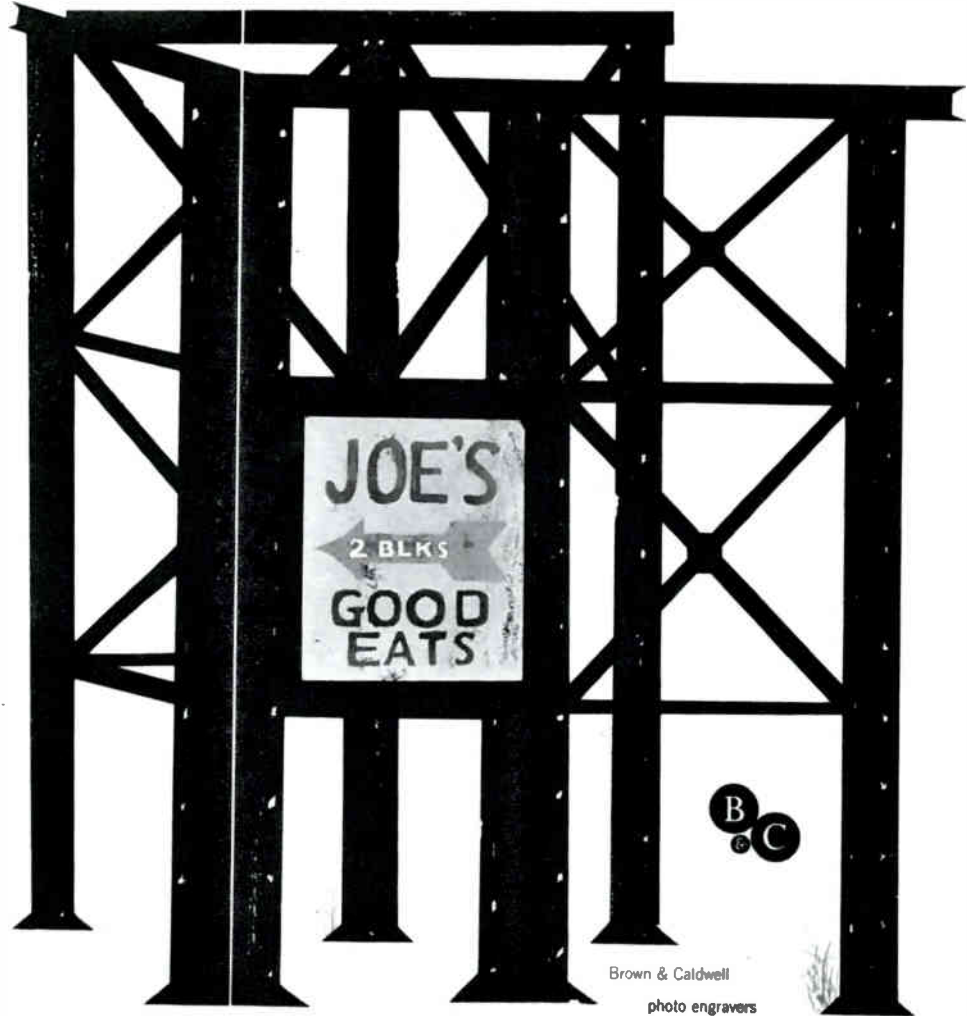


85

MEN

...who do a lot with a little

There are times when color is fundamental when the
ketchup is not spilled all over the landscape. Just a small
spot that has to ring and sell. And the smaller the compass,
the more color craftsmanship you need. Some of the outstanding
jobs at B & C are "little" jobs. We don't turn them down
and we don't turn up our noses at them. Instead we
turn them over to men who know how to do a lot with a
little. Men who give even a primitive plate their professional
blessing. Men who are acknowledged masters of
any color situation. The color champions of the Coast.



Brown & Caldwell

photo engravers

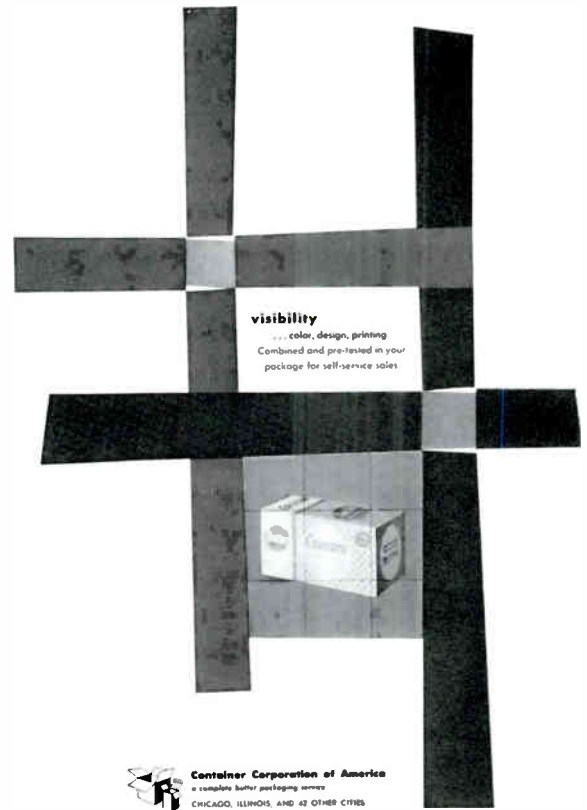
1220 Maple Avenue

Los Angeles 15, California

PRospect 1044

d

design advertising
trade periodicals



86

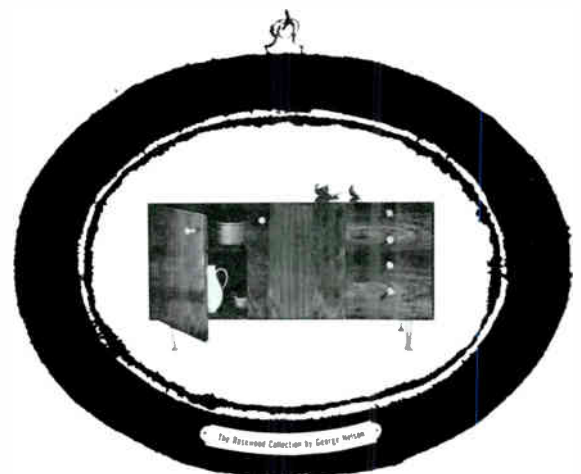
art director **chuck hayden**
artist **milt fisher**
agency **n. w. ayer & son, inc.**
advertiser **container corporation of america**

87 ●

art director **harry zelenko**
artists **harry zelenko, peter adler**
agency **wm. douglas mcadams, inc.**
advertiser **chas. pfizer & co.**

88

art director **george nelson**
designer **george tscherny**
artist **george tscherny**
agency **alfred auerbach associates**
advertiser **herman miller furniture co.**



George Nelson has designed a new series of modern case pieces distinguished by a genuine lightness of line. Pulls of white or black porcelain accent rich rosewood veneers. Many new tables with teak, plastic or rosewood tops complement the series. Important newcomers to "America's Foremost Collection of Modern Furniture."

herman miller, Zeeland, Mich.

Showrooms: 1 Park Ave., New York; 822 Merchandise Mart, Chicago; 1 California Bldg., Grand Rapids; 9110 Beverly Blvd., Los Angeles

PFIZER LABORATORIES *Division, Chas. Pfizer & Co., Inc.*

O
C U
L A R

I N F E C
T I O N S

R E S P O N D

T O B R O A D

S P E C T R U M

T E R R A M Y C I N °

BRAND OF OXYTETRACYCLINE

d

design advertising
trade periodicals

89

art directors jack seiden, mel harris, jack golden
artist designer's 3
photographer weegee
advertiser designer's 3

90 ■

art director harry zelenko
artist harry zelenko
agency wm. douglas mcadams, inc.
advertiser chas. pfizer & co.

91 ◆

art director louis dorfman
photographer sol mednick
advertiser cbs radio
engraver collier photo-engraving company

92 ■

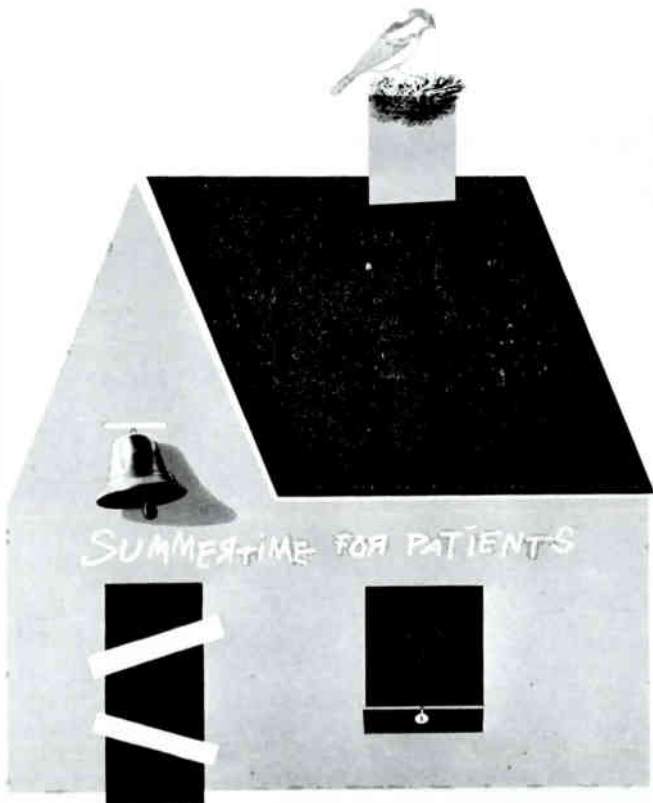
art director robert dolobowsky
photographers philippe halsman. edstan studios
advertiser national broadcasting co.

Photo: A. S. Brown



315 West 45th Street, N.Y.C. 36, N.Y.





Summertime for patients, beginning tomorrow, may often be punctuated medically by need for treatment of cutaneous infections, gastrointestinal disturbances, infected burns, lacerations, maybe a rickettsial infection, and other ills common to these months. In summer, as in other seasons, the vast majority of common infections respond rapidly to therapy with well-tolerated Terramycin. This broad-spectrum antibiotic is available in a wide variety of convenient dosage forms for oral and intravenous administration.

— Terramycin in *MSB*



69,440,000 people follow us every week on
NBC TELEVISION
a service of Radio Corporation of America

d

design advertising
trade periodicals

93

art director jack pfeiffer
artist richard erdoes
agency royal & de guzman
publication nation's business

94 ● ▲

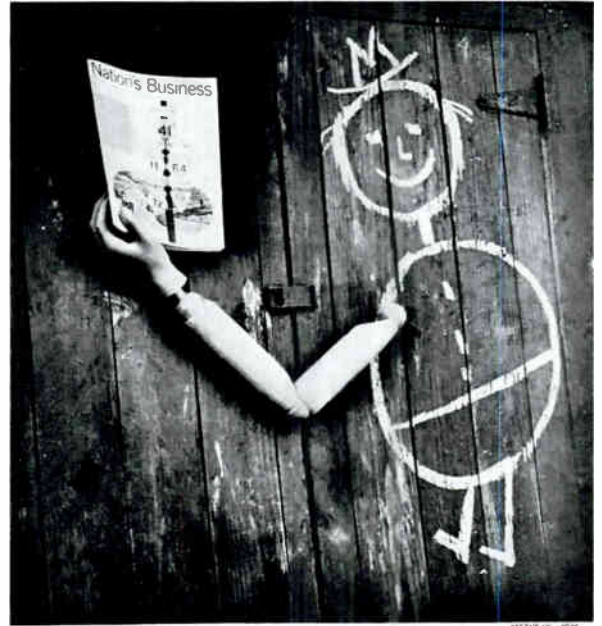
art director arnold roston
artist arnold roston
agency mutual broadcasting system
advertiser wor, new york
typographers andrew szoeki, advertising composition inc.
photo-lettering, inc.

95

art directors elwood i. elwood, kenneth h. lavey
designer william schommer
photographer paul schutzer
agency l. w. frolich & co., inc.
advertiser schenley laboratories, inc.

96 ■

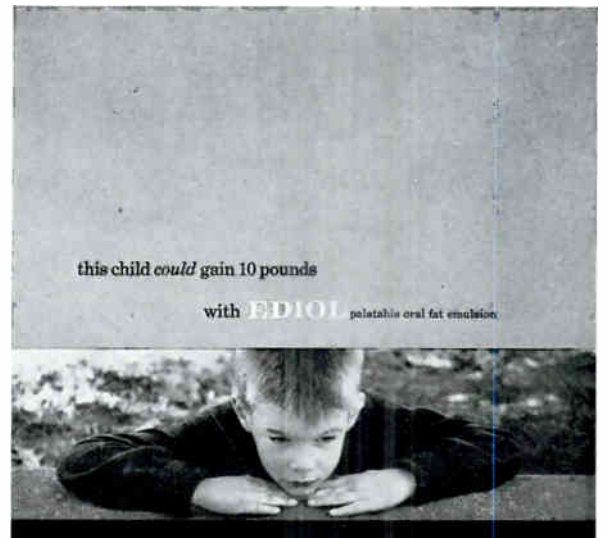
art director arnold roston
artist milton hebald
agency general teleradio, inc.
advertiser mutual broadcasting system



More businessmen read Nation's Business . . . more products . . . more money
and partners . . . more general managers . . . more businessmen in big cities . . . more busi-
nessmen in small towns. Only one "low" here . . . low cost per page per thousand than
any other management or news magazine. Nation's Business, Washington & D. C.



© 1963 by Nation's Business, Inc.



caloric boost
without gastric burden

An unusually palatable dietary additive, EDIOL can be taken alone and also combined with a variety of foods. Just two tablespoonfuls (14.4 cc) of this delicious oral fat suspension provide 100 extra calories. For still higher caloric intake, more may be prescribed as required. EDIOL, increased emulsion of coconut oil (50%) and sucrose (12.5%), supplied in bottles of 16 fluid ounces.

Schenley Laboratories, Inc.
New York, New York

IT WORKS

WOR sells foods, drugs, cosmetics, tobaccos, bird seed and everything else it has ever been asked to sell.

That's why *more* advertisers invest *more* money with WOR than with any other station in the entire country.

WOR *works* because it reaches the largest station audience in America; because it provides personalities who *sell*; and because it delivers *more listeners who actually buy!*

Let us show you how WOR can work for you.

WOR *the New York station where listeners listen and sponsors sell... key station of MUTUAL Broadcasting System*



If the shoe fits...

- for total-U.S. coverage 560 stations in the world's largest network
- for better daytime selling a stronger-than-ever lineup of daytime programs
- for TV-resistance after dark news, music, drama upgraded at peak evening hours
- for dominance of Non-TV America a 2-to-1 listener preference over any other network
- for mass audience, day or night new ways to win cumulative audience, all week long
- for campaign results, '53 style consistent highs in homes-per-dollar performance
- for sales economy, *your* style consistent lows in actual time-and-talent cost
- for maximum flexibility network radio geared to *your* needs today
- for immediate details LOnacre 4-8000 in New York and
WHitchall 4-5060 in Chicago



Mutual Broadcasting System *...built to LAST*

d

design advertising
trade periodicals



Three
ways to
stop a
customer

No need for bear traps or traffic cops to stop customers. Cooper's, Inc. is setting a new merchandising pace in department stores across the land—with this brightly printed cellophane Jockey underwear wrap by Dobeckmun. Better packaging ideas mean bigger sales for Cooper's and hundreds of our customers. They could mean bigger sales for you, too. Call on us. We are ready and eager to serve you.

The Dobeckmun Company, Cleveland 1, Ohio • Berkeley 2, California • Bennington, Vermont

97

art directors **robert pliskin, wade hancock**
artist **john suzuki**
agency **anderson & cairns, inc.**
advertiser **the dobeckmun co.**

98

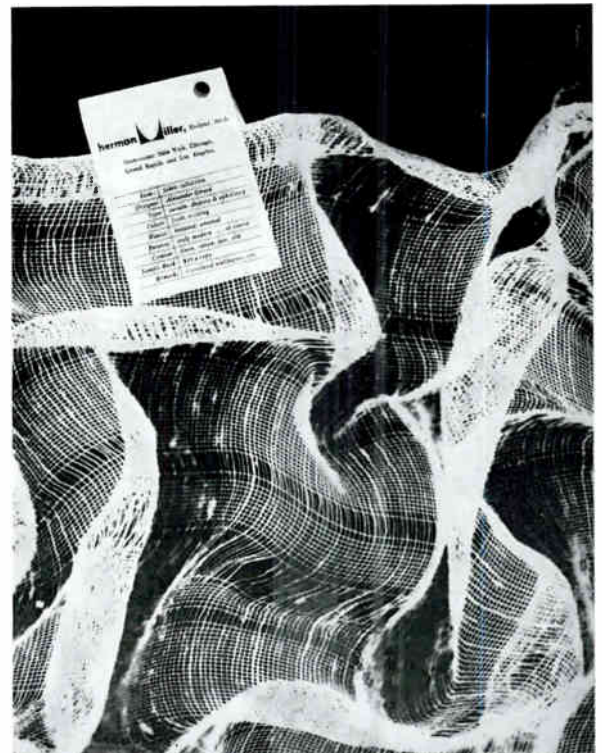
art director **lawrence zink**
artist **charles harper**
agency **ralph h. jones company**
advertiser **crossley broadcasting corp.**

99

art director **george nelson**
designer **george tscherny**
artist **george tscherny**
agency **alfred auerbach associates**
advertiser **herman miller furniture co.**

100

art director **robert gage**
photographer **studio associates**
agency **doyle dane bernbach inc.**
advertiser **the chemstrand corp.**





TACTIC-TRIAD is a revolutionary, new low-cost plan designed to give you WLW's entire circulation — morning, afternoon and night! Tactic-Triad is now moving products of other advertisers in 1/10 of America — why not yours? Ask your WLW man.



...radio...
the nation's station



NEW YORK • CINCINNATI • DAYTON • COLUMBUS • CHICAGO • ATLANTA • HOLLYWOOD

LET'S STRAIGHTEN OUT A FEW FACTS...

There's been a lot of back and forth about wonder-fibers in the last few years about what they can do and what they can't. In the process, a great many fibers have gotten twisted — and a few facts, too. Take Acrilan, for instance.

Now let's face it: you can wrinkle any fabric if you try hard enough. But the fact is: when that fabric is made with Acrilan, it'll wrinkle a lot less. A dress will look a lot crisper after a long day's wear, a pair of slacks will look a lot fresher after a trip in a suitcase if they've made with Acrilan acrylic fiber. And we don't have to tell you: it's that measure of extra performance that really must sell customers.

Customers are moving Acrilan's performance in other directions, too. For Acrilan makes a woman's slacks and dresses (and her husband's shirts, too) wash easily, dry fast, need little or no ironing, and keep their shape through wearing after wearing. Plus all that, Acrilan gives them a fiber's look and a rich, soft, comfortable texture.

As we've said, it's the plus that gets the customer these days. Promote the plus features of Acrilan — and sell for yourself.

ACRILAN

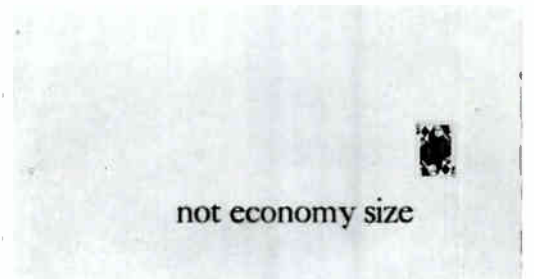
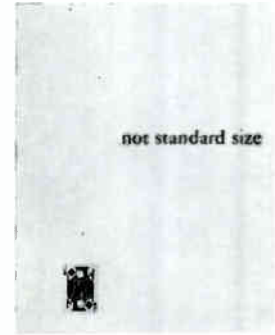
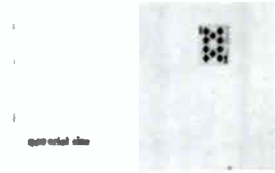
THE FIBER

1110 CHEMURAND CORPORATION, THE VUE, ATLANTA • BULK OFFICE: 150 11TH AVENUE, NEW YORK, N. Y.

d

design **advertising**

booklets, direct mail



with best wishes for 1964

101

art director **norman gollin**
artist **pat gollin**
agency **sudler company**

102 ●▲

art director **victor trasoff**
artist **joseph low**
agency **wm. douglas mcadams, inc.**
advertiser **chas. pfizer & co., inc.**
typographer **advertising composition inc.**

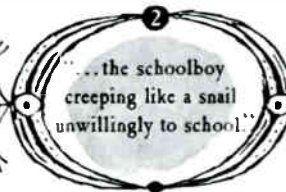
AN
Engaging Exposition
 given in significant Sequence
 together with
 special Interpolations of
 the Original Texts
 By
 the rightly remembered
W^m SHAKESPEARE

Presented
 for the consideration and kindly
 attention of those who would
 Prescribe

TERRAMYCIN

in the treatment of
 infectious Disease throughout

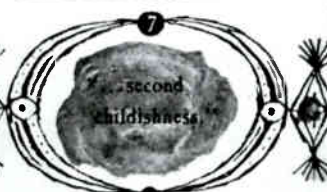
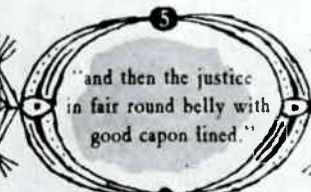
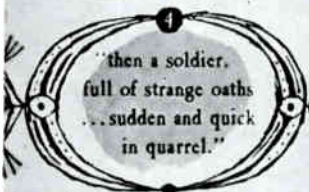
THE
 Seven Ages
 of
MAN



Easy to administer Terramycin Oral Drop best for the most cooing beginning of age

Respect to Terramycin Oral Suspension is measured in but a few of his treasured hours.

patience - she melted - is preoccupied with care welcome the gentleness of Terramycin Sugar Coated Tablets.



today even the bravest type is most amenable to potent, truly broad-spectrum therapy - an advantage unattainable in the Elicobacterium

mature of age and mind, Terramycin Oral Suspension is a treatment to flatter his love of the finer things - Terramycin Capsule to satisfy his respect of civility

well-tolerated, Terramycin respects a "gentle informality of digestion"

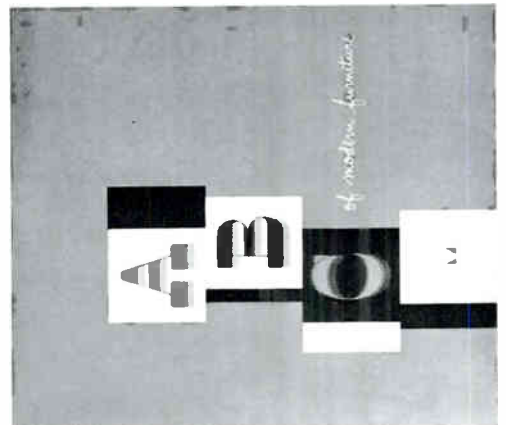
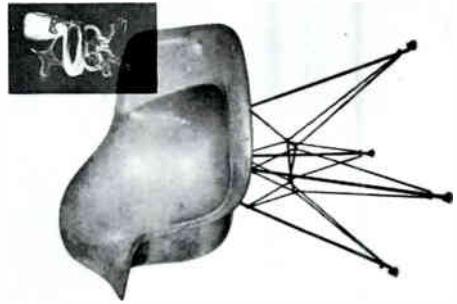
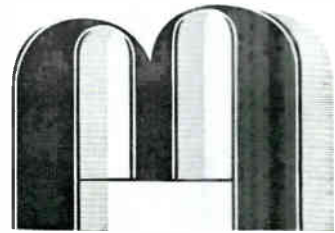
and finally even frailer old grandparents are easily maneuvered into cooperation by the gentlest vibration of effective de-age-frum

d

design **advertising**

booklets, direct mail

what are its characteristics?





103

art director **george nelson**
designer **george tscherny**
artist **george tscherny**
agency **alfred auerbach associates**
advertiser **herman miller furniture co.**

104 ■

art director **joseph gering**
artist **joseph gering**
advertiser **the drake press**

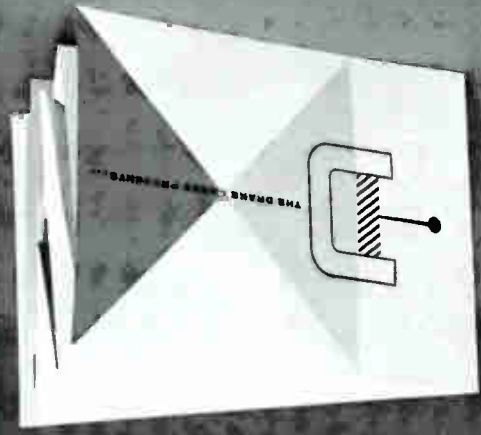
A NEW DIMENSION IN PRINTING

For nearly a quarter of a century, the Circle has been recognized as a place of forward development in quality printing. It is strong, it has no peers, for the first time, this novel and exciting 3-dimensional pop-up folder.

There are no restrictions on the number of ink colors or color of stock except that the paper selected must be heavy enough to give the folder the required rigidity. It can be printed either by letterpress or offset lithography. (This template was printed by letterpress.) If you wish more information about the pop-up folder or would care to discuss any form of the printing, simply telephone the company, return to Dink's printing consultants to call. The accompanying return card is provided for that purpose.

This patented invention permits an engineer to create an unusual printed piece, one that will be retained, valued about and prized long after the ink has faded. It is made by the process of creating by the integration of a circular

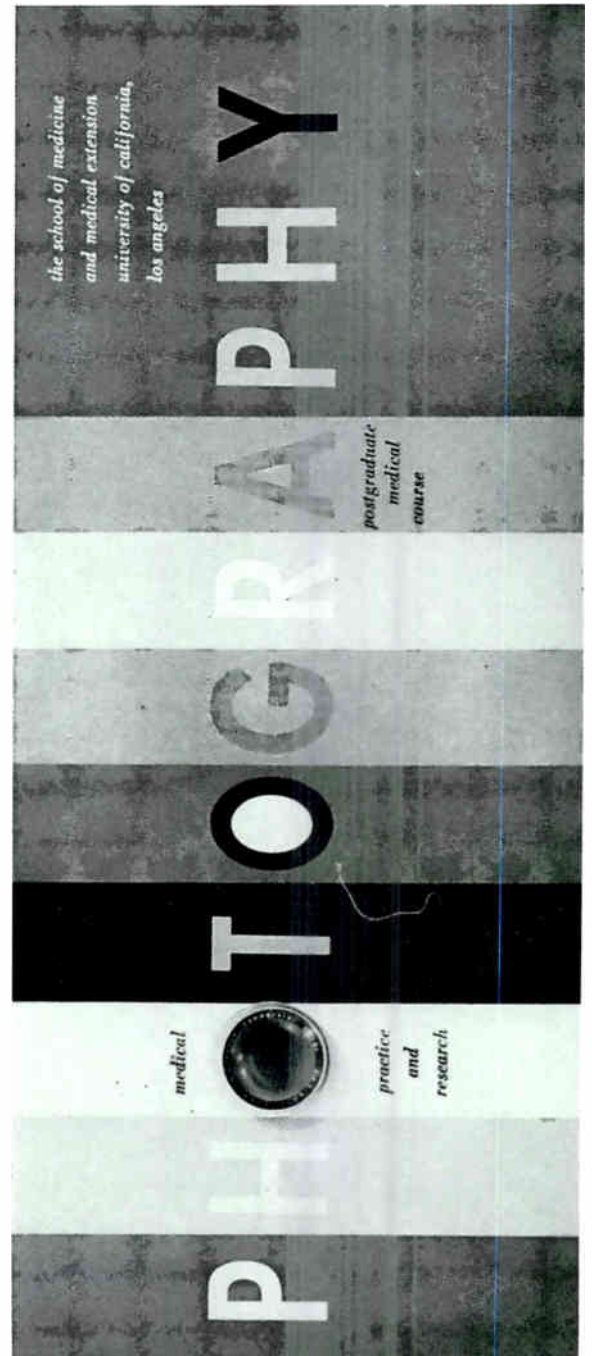


d

design **advertising**

booklets, direct mail

105



105

art director **jerome gould**
artist **jerome gould**
advertiser **university extension,
university of california**

106 ■

art director **arnold roston**
artist **milton hebald**
agency **general teleradio, inc.**
advertiser **mutual broadcasting system**



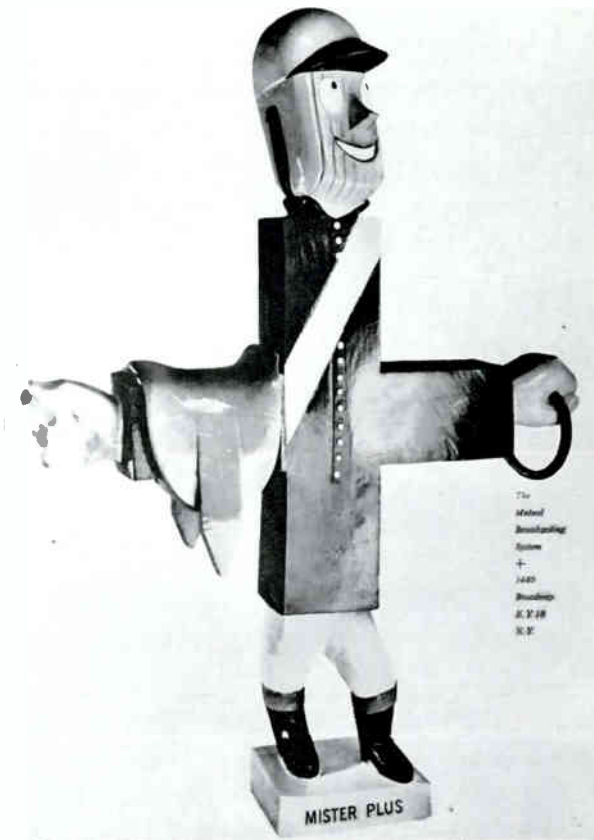
NEED A
STRONGER GRIP
ON AMERICA?

Less competition than brought by any other advertising medium is a hitch in it. It's working so splendidly every on windy days and during many spells. Newspapers are sure but it takes so many of them to get your story into different markets from one to ten. Magazines are mighty fine if only your sales and distribution patterns happened to fit a given publisher's total circulation. And television is tremendous but it still costs so much to reach so small a fraction of your 48-state market.

THERE IS A HITCH

There is even a hitch in network radio, the only true mass medium. All four networks blanket the biggest markets, of course, but recent research reveals that only one of the four really dominates the 17,000,000-family radio audience throughout 'New TV' America largely because the network, single-handedly provides more stations there than the other three combined. Mutual is the one network with this unique plus and timely rate adjustments make Mutual the one network for you to hitch to right now for '68.

MUTUAL
the plus network of 500 affiliates



The Mutual Broadcasting System
+ 1968
Broadcasting
S.P. 18
N.Y.

MISTER PLUS

d

design **advertising**

booklets, direct mail



107

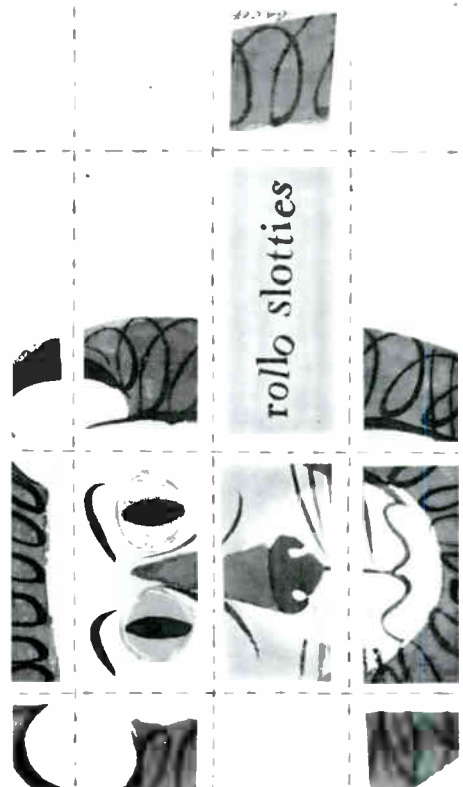
art director **phoebe moore**
 artist **phoebe moore**
 advertiser **jack kapes & associates**

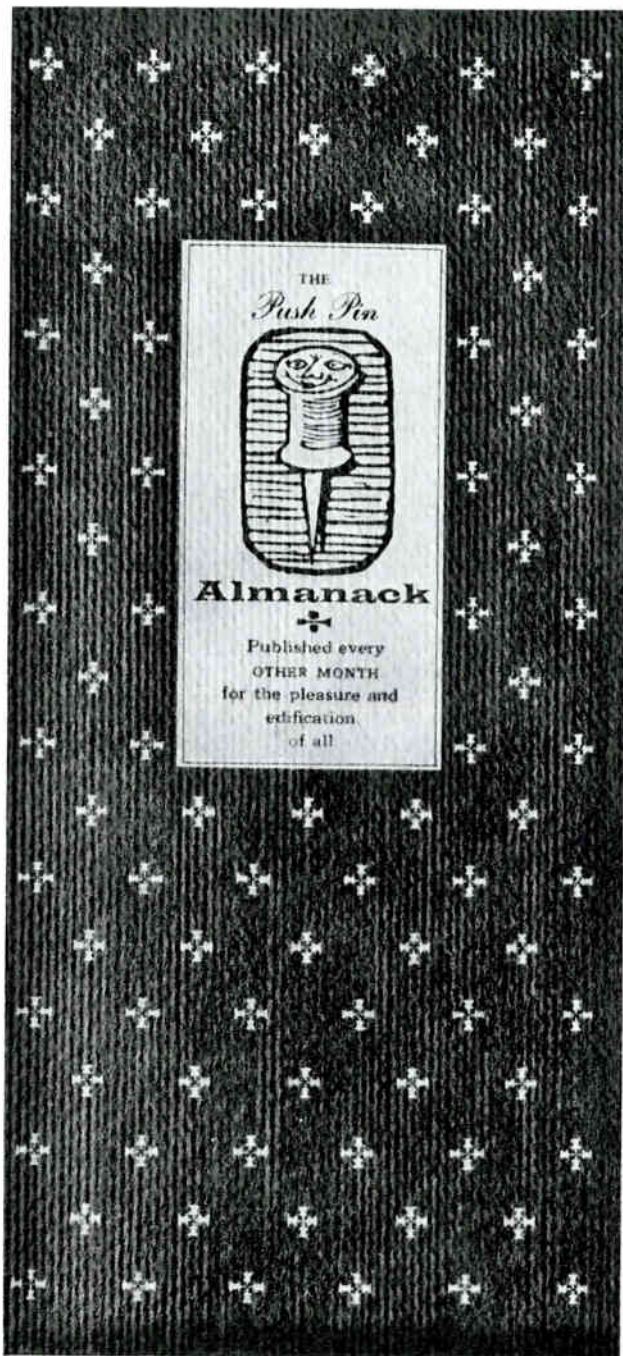
108 ■

art director **seymour chwast**
 artists **seymour chwast, reynold ruffins,
 milton glaser, joseph del valle,
 ed sorel, susan foster**
 agency **koodin-lapow associates**

109

art director **f. peter sachs**
 designer **jan b. balet**
 artist **jan b. balet**
 advertiser **container corporation of america**





PUSH PIN KITCHEN:



Gefulle Fish

- 3 lbs. of fish, White and Yellow Pike Filleted
- 1 egg • salt • pepper
- ¼ cup Matzoh Meal or bread crumbs
- 1 carrot • 3 large onions

Save bones and skin for later use. Grind fillets with one large raw onion. Place in chopping bowl and add one raw egg and ½ cup water. Add about ½ teaspoonful of pepper and one teaspoonful of salt; this will vary with taste. For those who like it, ¼ cup Matzoh meal or bread crumbs will help hold the patties together. Take the bones and the skin and place in the bottom of a pot; add two sliced large onions and one sliced carrot. Add one cup of water and bring to a boil. Going back to the chopping bowl, make sure all ingredients are so well mixed and ground that they are good and fluffy. Then, wet hands and shape the mixture into balls. By this time the pot should be boiling. Place the balls in the boiling liquid and bring to a boil again. Then cover and simmer for about 1½ hours, but remove the cover for the last half-hour. Let cool in the pot. Then remove it and place it on a platter, straining the liquid over the fish. Serve with horse-radish.

FRIDAY'S FOLLIES



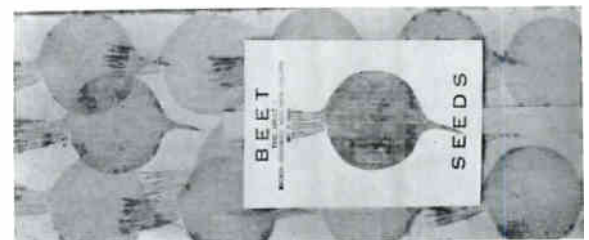
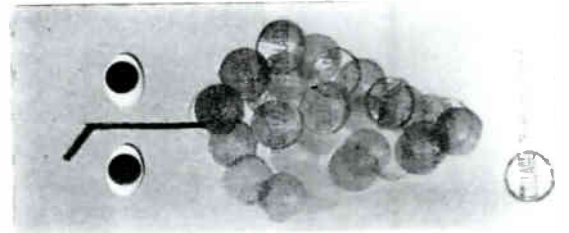
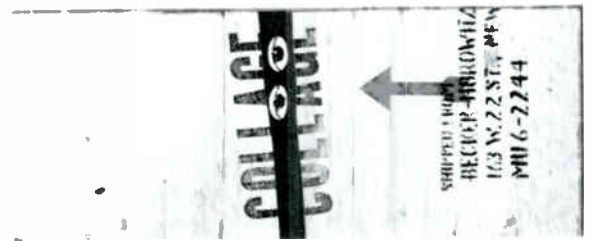
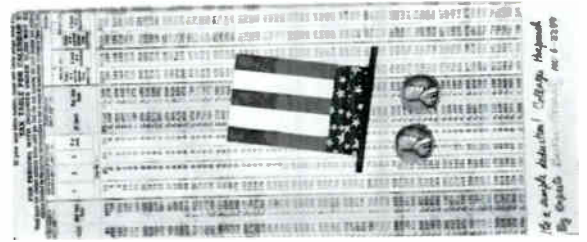
Lobster Fra Diavolo

- 1 1½-pound lobster • 1 clove garlic, minced
- ¾ cup peeled Italian tomatoes • pinch of oregano
- 3 tablespoons olive oil • pinch of red pepper
- 1 tablespoon finely minced parsley
- cooked spaghetti • salt to taste

Have your fish dealer split and clean lobster or, if necessary, follow these directions yourself. Place lobster on its back. Cross the large claws and hold firmly with the left hand. Insert the point of a sharp knife into the lobster at the head and cut the shell open from head to tail. Cut through to the back shell. Remove the stomach and the intestinal vein that runs the length of the tail section close to the back. Do not remove juices or the liver. The liver is the grayish looking meat found in the body cavity which turns pistachio green when it is cooked. Boil for 15-20 minutes depending on the size of the lobster. Remove the meat and cut into pieces. Sauté garlic in olive oil, add remaining ingredients except lobster and simmer about 10 minutes. Add lobster and simmer gently about 5 minutes. Serve over spaghetti cooked "al dente".

d

design advertising
booklets, direct mail



110

art directors becker-horowitz
artists becker-horowitz
advertiser becker-horowitz

111

art director william golden
artist james flora
advertiser cbs television

112

art director william golden
artists 7 children
advertiser cbs television

d

design advertising

posters

24 sheet



113

art director **herbert schiebold**
 artist **herbert schiebold**
 agency **powell-gayek**
 advertiser **plymouth dealers of detroit**

114 ●

art director **george booth**
 artist **scott johnston**
 agency **j. walter thompson company**
 advertiser **ford motor company**

115

art director **clark e. maddock**
 artist **morgan studios**
 agency **mceann-erickson. inc.**
 advertiser **leisy brewing company**



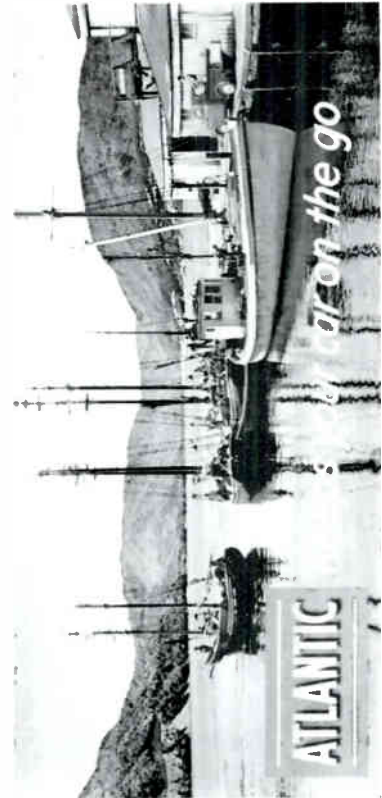


d

design **advertising**

posters

24 sheet



116

art director **don kubly**
 photographer **arthur griffin**
 agency **n. w. ayer & son, inc.**
 advertiser **atlantic refining co.**

117 ●

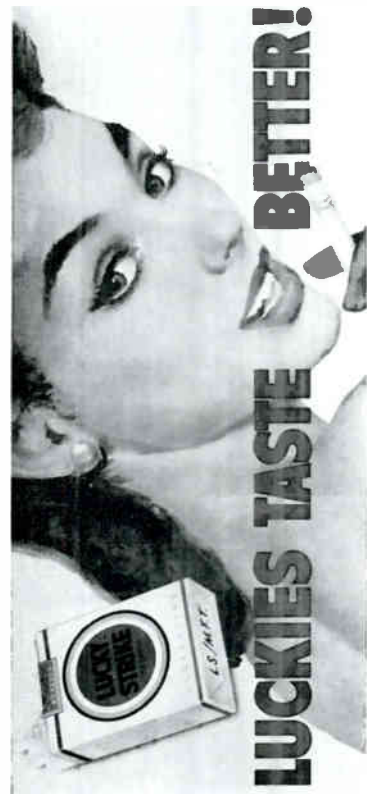
art director **george booth**
 artist **scott johnston**
 agency **j. walter thompson company**
 advertiser **ford motor company**

118

art director **harry olsen**
 artist **coby whitmore**
 agency **batten, barton, durstine & osborn**
 advertiser **lucky strike**

119 ■

art director **tycho weil**
 artist **hoyt howard, inc., advertising art**
 agency **gardner advertising company**
 advertiser **monsanto chemical company,
 merrimac division**





d

design advertising

posters

24 sheet

120

art director wilbur smart
 designer lester beall
 artist jack witrup
 agency d'arcy advertising company
 advertiser the coca-cola company

121

art director hugh white
 photographer milton greene
 agency young & rubicam, inc.
 advertiser time, inc., life magazine

122

art director dick crockett
 photographer henry haberman
 agency batten, barton, durstine & osborn, inc.
 advertiser lever brothers co.

123

art director herbert noxon
 artist howard scott
 agency mceann-erickson, inc.
 advertiser esso standard oil company

124

art director jack anthony
 designer jack allen
 artist leon gregori
 agency young & rubicam, inc.
 advertiser general foods corp.

125

art director bill tara
 artist bill tara
 agency west-marquis, inc.
 advertiser general petroleum corp.



There's something "special"
about Birds Eye Broccoli!



To see life,
read **LIFE**



EXTRA FRIENDLY SERVICE



Wash them with SURF...
they'll smell like sunshine!



d

design **advertising**

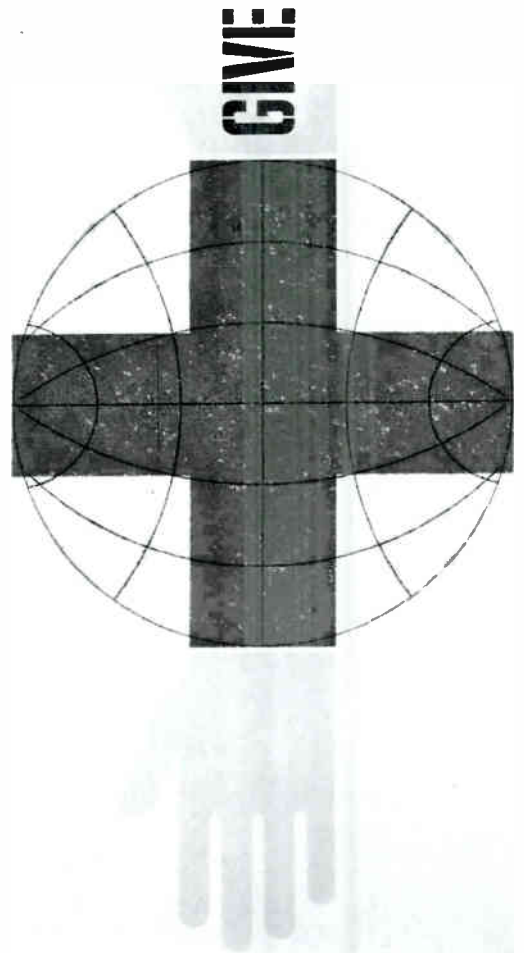
posters

less than 24 sheet

126
 art director **matthew leibowitz**
 artist **matthew leibowitz**
 advertiser **international red cross**

127 ■
 art director **richard gangel**
 artist **roy mckie**
 publisher **time, inc.**
 publication **time magazine**

128
 art director **vincent j. schifano**
 artist **commercial studios**
 agency **kudner agency, inc.**
 advertiser **buick motor div., general motors corp.**





d

design **advertising**

posters

less than 24 sheet

129

art directors **paul smith, george krikorian**
artist **marce mayhew**
photographer **henry ries**
agency **calkins & holden, inc.**

130 ■

art director **jerome parker**
artist **al parker**
advertiser **american airlines, inc.**

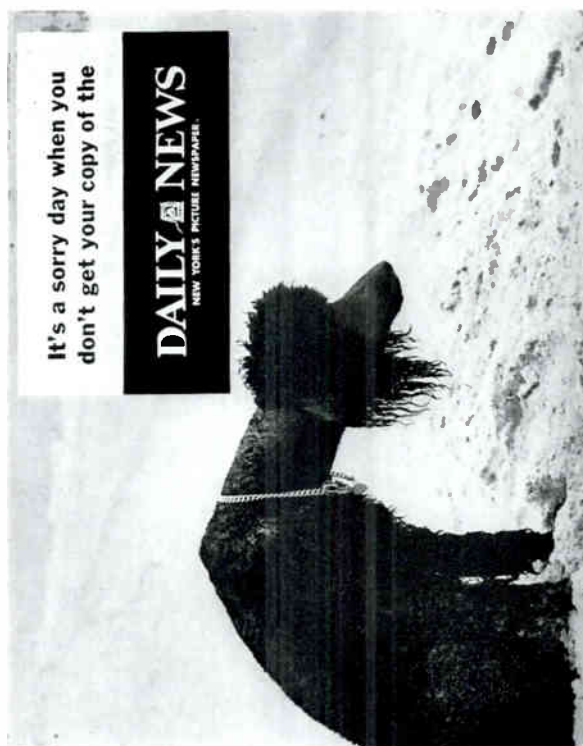
131

art director **howard wilcox**
photographer **gerard oppenheimer**
agency **cunningham & walsh, inc.**
advertiser **new york daily news**

132

art director **michael de vivo**
artist **staff sgt. lawrence brinkman**
agency **j. walter thompson company**
advertiser **united states marine corps**

129



131



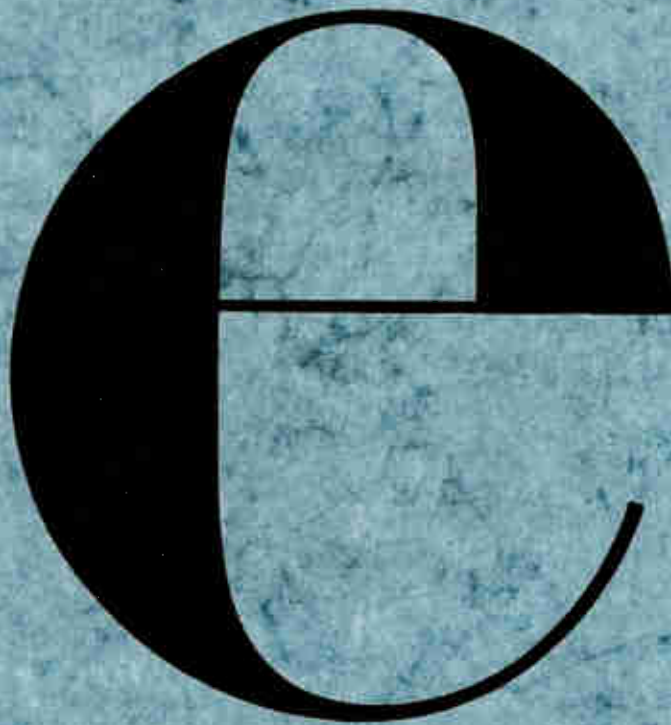
AMERICAN AIRLINES

JOIN THE



MARINES

editorial
design



dessin éditorial

impaginazione

zeitschrift und zeitungsgestaltung

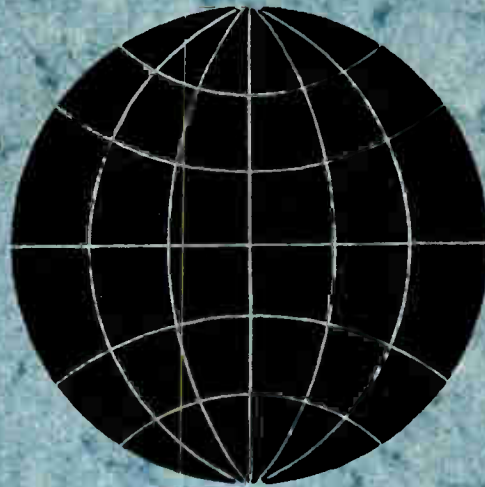
redaktionell skissering

modernness perpetual modernness
is the measure
of merit in
every work of art.

modernité la modernité perpétuelle
est la mesure de la
valeur de toute oeuvre d'art.

emerson

1803–1882



modernismo il perpetuo modernismo è la
misura del merito
in ogni opera d'arte.

das zeitgemässe das ewig-zeitgemässe ist
das maass des
wertes in jedem kunstwerk.

modernitet oupphörlig modernitet är
mättet på värdet
av varje konstnärligt verk.

paper: elephant hide
made in germany

e

design **editorial**

honor roll

● medals

art directors, artists

- 2 suren ermoyan, richard ewen; merle bassett
- 26 alexander liberman, priscilla peck;
priscilla peck

■ awards

art directors, artists

- 5 suren ermoyan, guido james; edgar de evia
- 13 art kane, ben rose
- 16 art kane, ben rose
- 27 alexey brodovitch, richard avedon
- 28 cipe pineles; ben shahn, jan balet,
lucille corcos, richard lindner, albert gay
- 37 will burtin; oswaldo guayasamin, will burtin
- 38 bradbury thompson; bradbury thompson,
william howard, mary coyne,
joe richards, john whorf. doris lee

▲ typography

art directors, typographers

- 29 bradbury thompson; mccall corporation,
photo-lettering, inc.
- 37 will burtin, plantin press

◆ reproduction

art directors, engravers

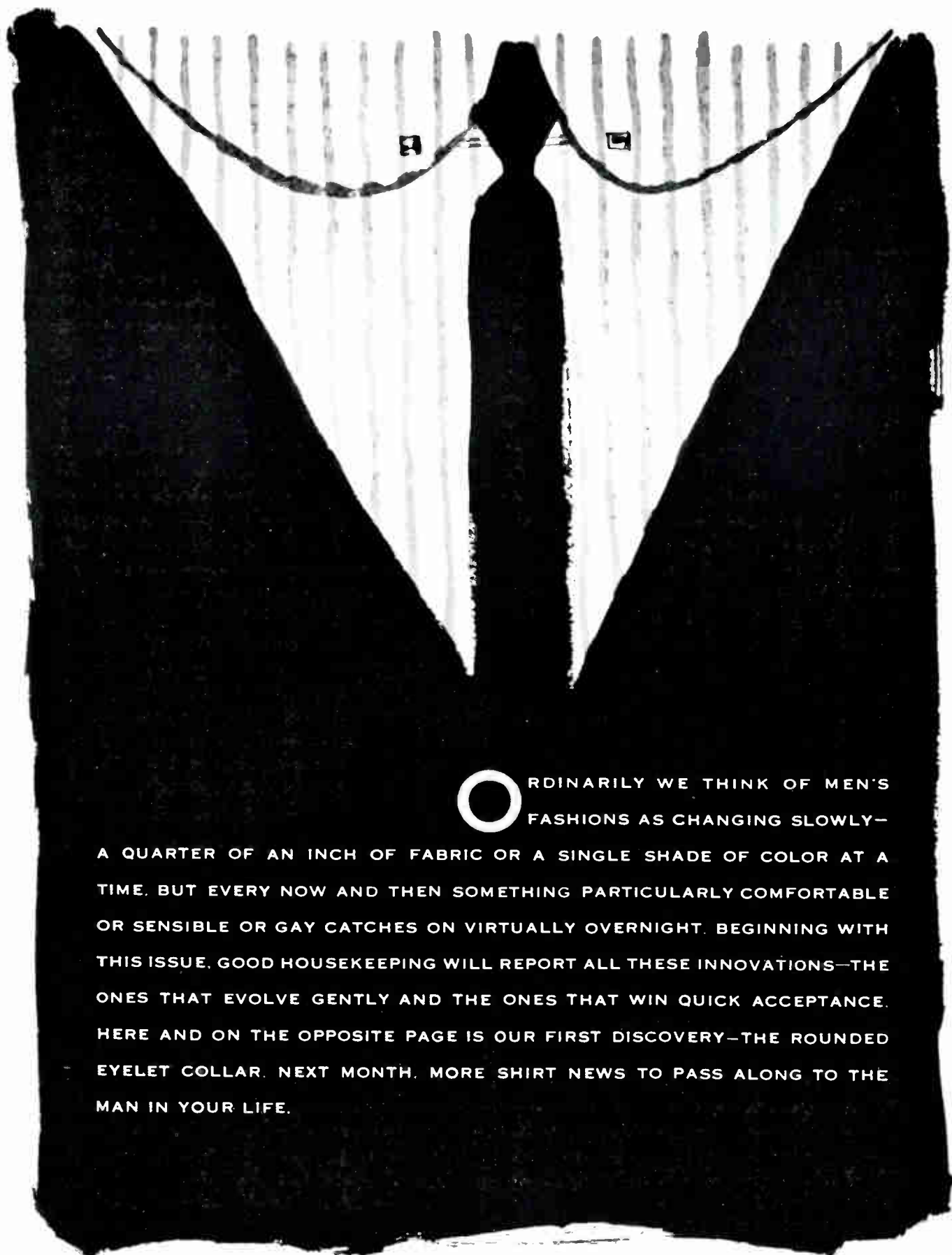
- 4 suren ermoyan, gloria griffin;
superior color company



richard ewen, suren ermoyan



alexander liberman, priscilla peck



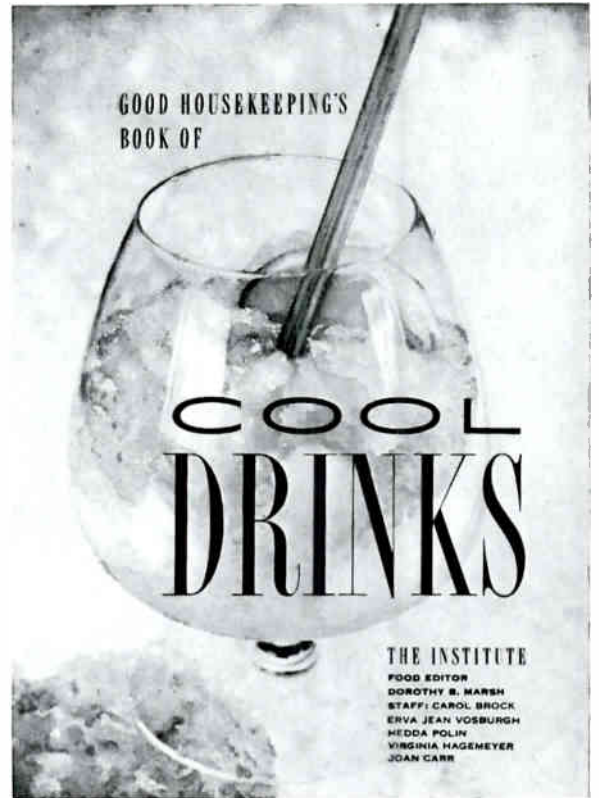
ORDINARILY WE THINK OF MEN'S
FASHIONS AS CHANGING SLOWLY—

A QUARTER OF AN INCH OF FABRIC OR A SINGLE SHADE OF COLOR AT A TIME. BUT EVERY NOW AND THEN SOMETHING PARTICULARLY COMFORTABLE OR SENSIBLE OR GAY CATCHES ON VIRTUALLY OVERNIGHT. BEGINNING WITH THIS ISSUE, GOOD HOUSEKEEPING WILL REPORT ALL THESE INNOVATIONS—THE ONES THAT EVOLVE GENTLY AND THE ONES THAT WIN QUICK ACCEPTANCE. HERE AND ON THE OPPOSITE PAGE IS OUR FIRST DISCOVERY—THE ROUNDED EYELET COLLAR. NEXT MONTH, MORE SHIRT NEWS TO PASS ALONG TO THE MAN IN YOUR LIFE.

e

design editorial
one page

4 ♦



4 ♦

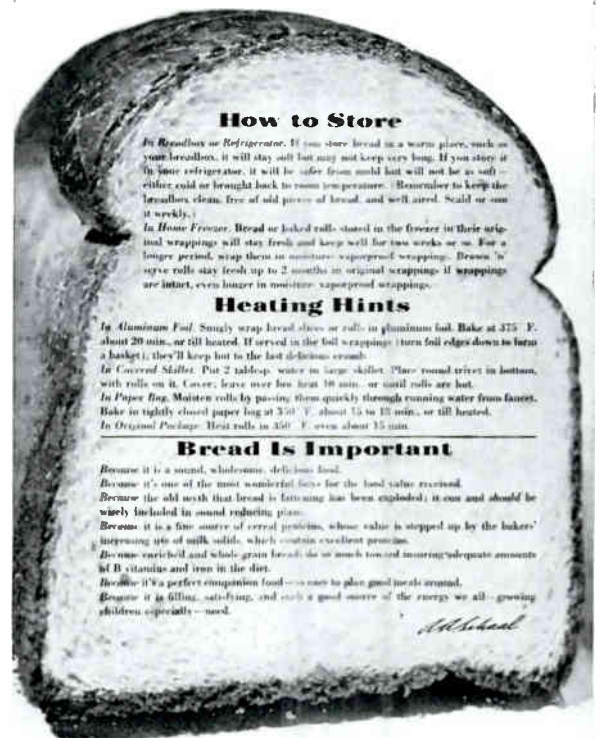
art directors **suren ermoyan, gloria griffin**
 photographer **h. i. williams**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**
 engraver **superior color company**

5 ■

art directors **suren ermoyan, guido james**
 photographer **edgar de evia**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**

6

art directors **suren ermoyan, gloria griffin**
 photographer **h. i. williams**
 publisher **hearst magazines, inc.**
 publication **good housekeeping**



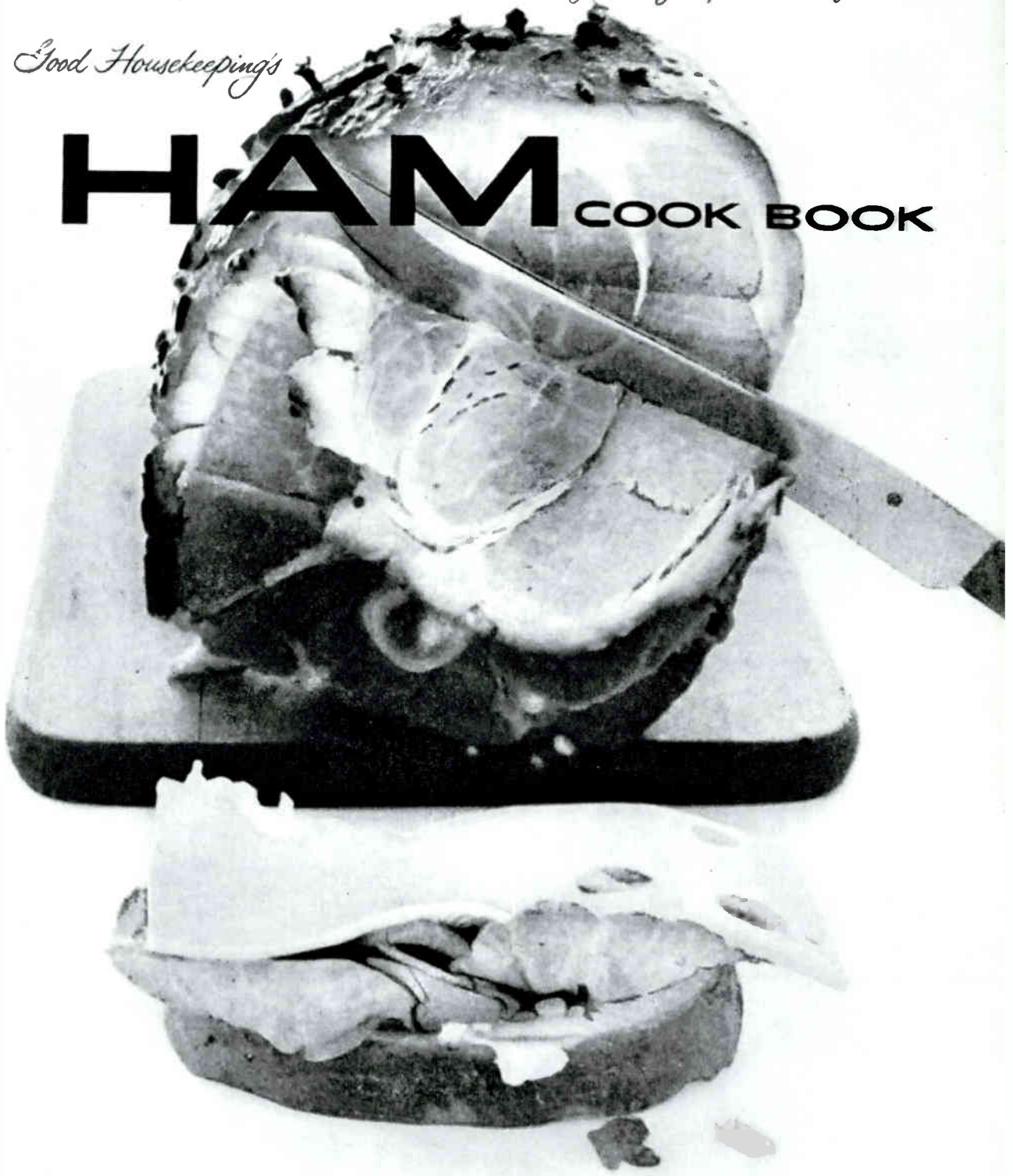
6

The Institute

*Willie Mae Rogers, director • Dowthy B. Marsh, food editor • Carol Brock, hostess editor
Eva Jean Vostburgh, Hedda Polin, associate food editors • Virginia Hagemeyer, assistant food editor*

Good Housekeeping's

HAM COOK BOOK



e

design editorial
one page

7

art director henry wolf
photographer unknown
publisher esquire, inc.
publication esquire

8

art director ralph patterson
artist paul r. hoffmaster
publisher chamber of commerce of the
united states
publication nation's business

9

art director frank j. follmer
artist dale maxey
producer whitaker-guernsey studio
publication the rotarian

10

art director henry wolf
photographer richard litwin
publisher esquire, inc.
publication esquire

11

art director edward r. wade
photographer sovfoto
publisher parade publications, inc.
publication parade



WAGES
SHOULD
HOURLY PENSIONS

CIO WANTS EQUAL VOICE



Union would have right to share in critical decisions of company under the co-determination plan

By COLLIE SMALL

LET'S suppose that you are a businessman employing 100 (or 10,000) people and that the union leader in your plant comes to you with some suggestions. He has always been a reasonable fellow with whom you have had no serious difficulties, but now he proposes that an equal voice with you be given to the workers in hiring and firing.

He also thinks it would be better if the union had the right to decide whether or not you can change your product or the location of your plant.

He further requests that henceforth you submit quarterly financial statements to the union. Finally, he asks that the union have an equal say in determining what manufacturing methods you will use, what systems of distribution you will follow, what production schedules you will maintain, and what price you will charge for your product.

What would you say?

Unless you are aware of an ominous cloud which is smothering over Western Europe and is already casting its long shadows on the

United States, you would conclude that the union leader had gone crazy. You would remind him that the union in your plant is already protected by minimum wage laws, the 40-hour week, health benefits, paid vacations, and all the other guarantees that have stemmed from collective bargaining.

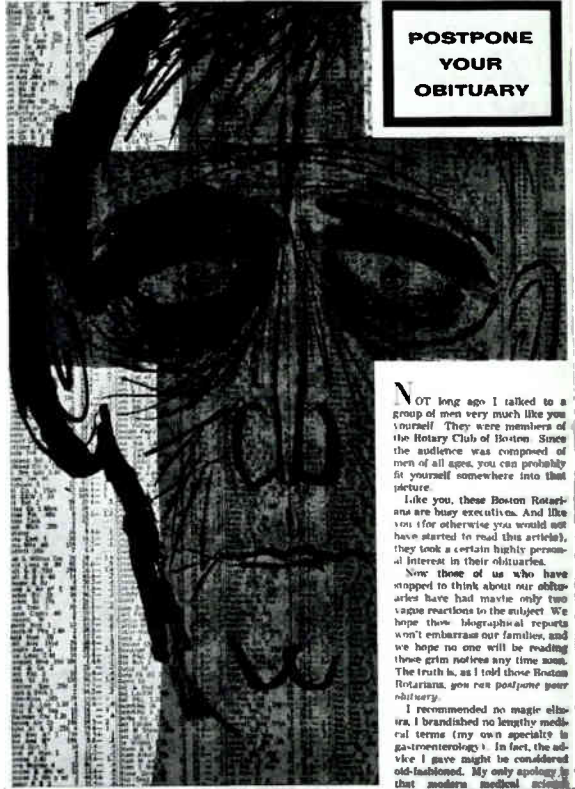
Then you would point out that he was not asking for anything less than the right to run your business. And because the surrender of control is so obviously tantamount to the surrender of ownership, you would say he must be dumb to suggest such a thing. You would flatly refuse to listen to his wild demands.

Curiously enough, the union leader would agree tentatively that he is indeed asking for an equal voice in the operation of your business. Moreover, you would be wrong if you assumed he was a Communist.

He would simply be a disciple of a spreading labor movement called "co-determination," which, in its simplest definition, means the equal participation of labor and management in running a business. Alarmingly

HAYBOSS'S BUSINESS MAY 1962

35



POSTPONE YOUR OBITUARY

NOT long ago I talked to a group of men very much like you (yourself). They were members of the Rotary Club of Boston. Since the audience was composed of men of all ages, you can probably fit yourself somewhere into that picture.

Like you, these Boston Rotarians are busy executives. And like you (for otherwise you would not have started to read this article), they took a certain highly personal interest in their obituaries.

Now those of us who have stopped to think about our obituaries have had maybe only two vague reactions to the subject. We hope these biographical reports won't embarrass our families, and we hope no one will be reading these grim notices any time soon. The truth is, as I told those Boston Rotarians, you can postpone your obituary.

I recommended no magic elixir. I brandished no lengthy medical terms (my own specialty is gastroenterology). In fact, the advice I gave might be considered old-fashioned. My only apology is that modern medical science



Georgi Malenkov

The Russian premier has "very steel brown eyes," says a European diplomat who met him several times. He says Malenkov's "dark eyes" were the only eyes of his in his party's central committee. Malenkov is 5 feet, 7 inches, and weighs 330 pounds.

Lavrenty Beria

Wearing pince-nez, Beria appears very intellectual. "But we all like the head of a secret police," says Mikhalitsky (see story). "It's a good concentration." His eyes are lively. He seems to have the same look as Winston Churchill. But he is known to be cunning.

Vyacheslav Malolov

Many Westerners have seen the gray-eyed Malolov, then one of the other "Big Five" leaders. As Minister of Foreign Affairs, he has traveled widely. They just don't get to meet these other seven yet. Also: Alex. G. Kirk, former U.S. Ambassador to Russia.

Nikolai Bulganin

The eyes of Russia's Minister of War are not particularly striking, according to Mikhalitsky. "These Russians are shocked to learn the decent, ordinary man who could be liked by children around the world," he adds, pointing out that Bulganin is "the military type."

Lezer Kaganovich

The Kremlin's dark-eyed, racing-truckle-chassis look Mikhalitsky's words: "an intellectual like Beria." Mikhalitsky, who has met all these men, says, "There's a kind of stress, a gang-around about in Kaganovich's expression." Mikhalitsky is said to be a relative of Stalin.

10 Russian Eyes

They watch the world from behind Kremlin walls . . .

● Take a good look at the eyes on this page. The minds behind them control nearly a fourth of the world.

They are the eyes of the Presidents of the Council of Ministers of the Union of Soviet Socialist Republics.

Five outsiders have really seen these eyes. The Russian system," says Mikhalitsky, "is not to look you in the eye. They don't even look each other in the eye!"

e

design editorial
two pages

12

art director art kane
artist eugene karlin
publisher triangle publications, inc.
publication seventeen

13 ■

art director art kane
photographer ben rose
publisher triangle publications, inc.
publication seventeen

14

art director art kane
artist jerome snyder
publisher triangle publications, inc.
publication seventeen

So Close

David Lee, author and editor, talks about his first design job.

As a designer, you know that the most important part of your job is to communicate. You have to be able to explain your ideas to your clients, your colleagues, and even to yourself. It's a constant process of negotiation and compromise. But when it comes to your own work, you have to be able to stand up for your vision. That's what makes a good designer a great one. It's not just about the technical skills, it's about the ability to see the world through a different lens. And that's what I've learned from my first design job. It's a lesson that I've carried with me ever since.

David Lee is the author and editor of the book "So Close: A Designer's Journey." He is currently working on his next project, "The Art of Design."



Illustration by Eugene Karlin

A New Look at Your World

Thirty students from four continents, from America and throughout Asia.

A new look at the world. It's not just about the technical skills, it's about the ability to see the world through a different lens. And that's what I've learned from my first design job. It's a lesson that I've carried with me ever since. The world is full of beauty and wonder, and it's our job as designers to capture that beauty and share it with the world. It's a responsibility that we all share, and it's one that we must take seriously. It's not just about the technical skills, it's about the ability to see the world through a different lens. And that's what I've learned from my first design job. It's a lesson that I've carried with me ever since.

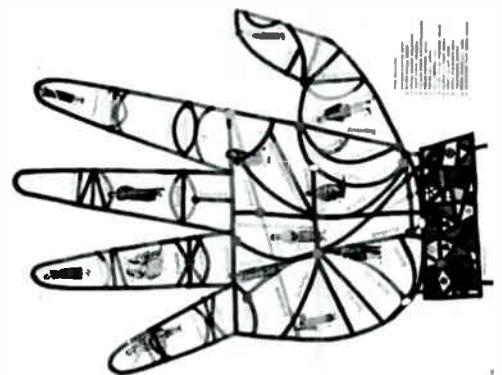


Illustration by Jerome Snyder

Pink Room continued

Close your eyes for just a minute and imagine how the world would look in black and white. . . . We'll wait.

. . . Pretty dull picture, isn't it? Now look around you and note the secret of beauty in almost everything . . . a landscape or a painting, a piece of fabric or a pretty complexion. It's color, of course, and it's exactly the same story in your room. What's the easiest method of getting color into your room? Paint, of course. At the right you see our gamut of rosy colors from pale blush pink to deepest Burgundy, in wonderful paints that work on anything in your room.

Your walls make up the biggest single area to be painted and for them we suggest the water-soluble paints that go on double-quick with a roller. Dust your walls lightly and wash off any grease spots, and you're ready to work. Follow the directions on the can carefully (a cardinal rule, this) and your walls will dry to a smooth, velvety finish in an hour . . . and they're washable, too.

An enamel oil paint should be used on woodwork, furniture and any other surface that's prey to passing fingers. If you dislike a glassy shine, you can add Gloss Modifier to the paint; it cuts the gleam and leaves the paint as durable as ever. Furniture should be sanded lightly and wiped free of dust

before painting. Long brush strokes give a smooth finish and the paint dries in three or four hours. Take drawers out and paint them separately; don't put them back until the paint is completely dry.

If you want a spatter-painted floor such as we've shown in the room on the preceding page, it's easy enough to do. Start by clearing room of furniture and sweeping the floor thoroughly. Begin painting with a sturdy floor enamel at the far end of the room so that you'll eventually end up at the door. Choose a neutral background color, like the gray we used. When the floor is thoroughly dry (in about twenty-four hours) start the spatter decoration, using a toothbrush for each color. Dip the toothbrush into the paint and hit it downward against a pencil or a strong stick. Practice on a piece of paper for a while and you'll discover the size of the spatter varies according to the distance from the brush to the floor. Working in a small area each time, spatter one color and then go on to another color, until the decoration you desire is complete. Repeat gradually, area by area, for rest of floor. Let the floor dry overnight. After a week or so give it a coat of wax to protect the spatter pattern. Wear your oldest sneakers, as you'll find your feet come in for a share of spattering, too.

KEM-GLO ENAMELS

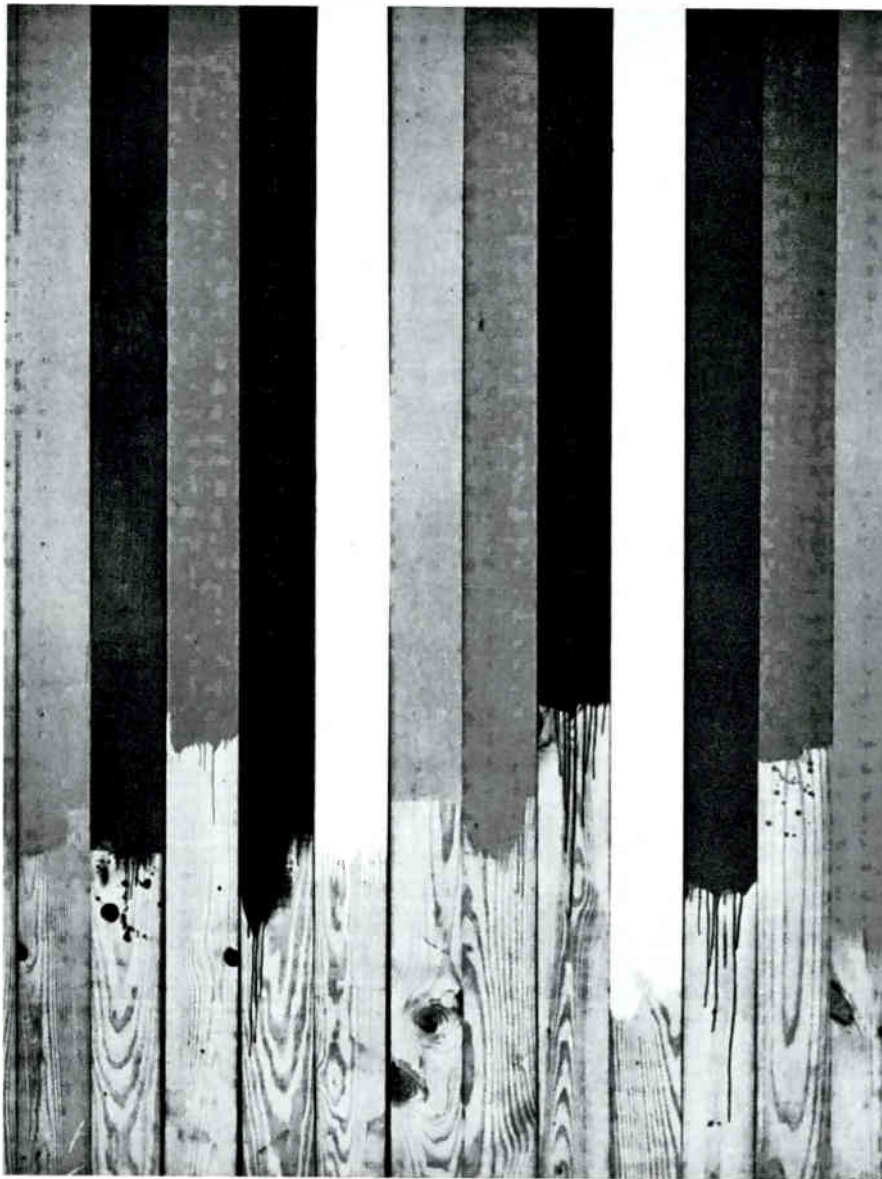
Kem-Glo is the fast-drying, durable finish you'll want on the woodwork and furniture in your room. The first six colors on the opposite page, starting at left, show the pink range. The ready-mixed colors are \$2.52 a quart; custom-mixed colors, \$3.67 a quart. Cut the enamel thin with Gloss Modifier.

WATER-BASED WALL PAINT

Roll on Super Kem-Tone and your walls take on a fresh, rosy hue and are dry in an hour. It's washable and velvet-textured and needs no primer coat. The last six colors are the wall paints you can choose from. Standard colors, \$2.29 a gallon. Custom colors, \$7 a gallon. Roller-Koater for wall painting, \$2.

For more information on these paints, see page 115.

000 0000



e

design editorial
two pages

15

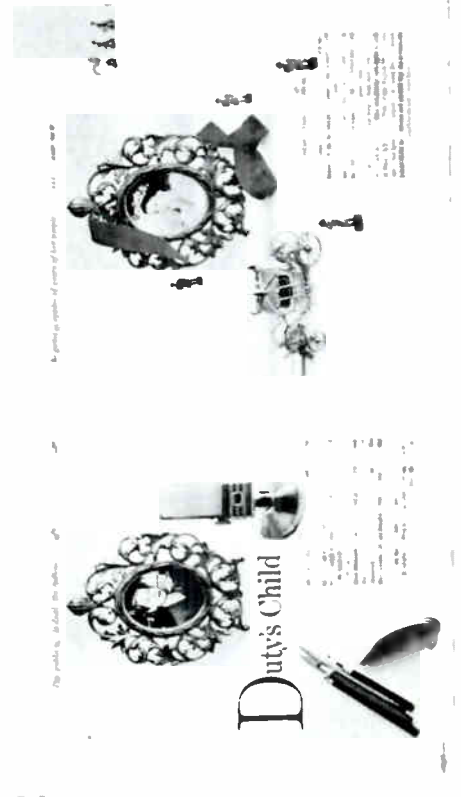
art director art kane
photographer rouben samberg
publisher triangle publications, inc.
publication seventeen

16 ■

art director art kane
photographer ben rose
publisher triangle publications, inc.
publication seventeen

17

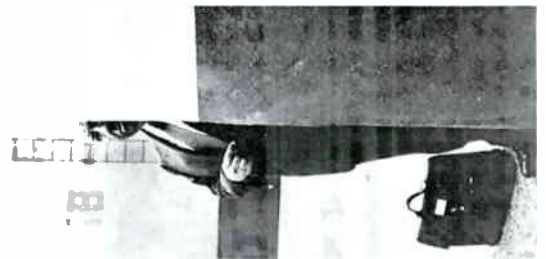
art director henry wolf
photographer sanford roth
publisher esquire, inc.
publication esquire

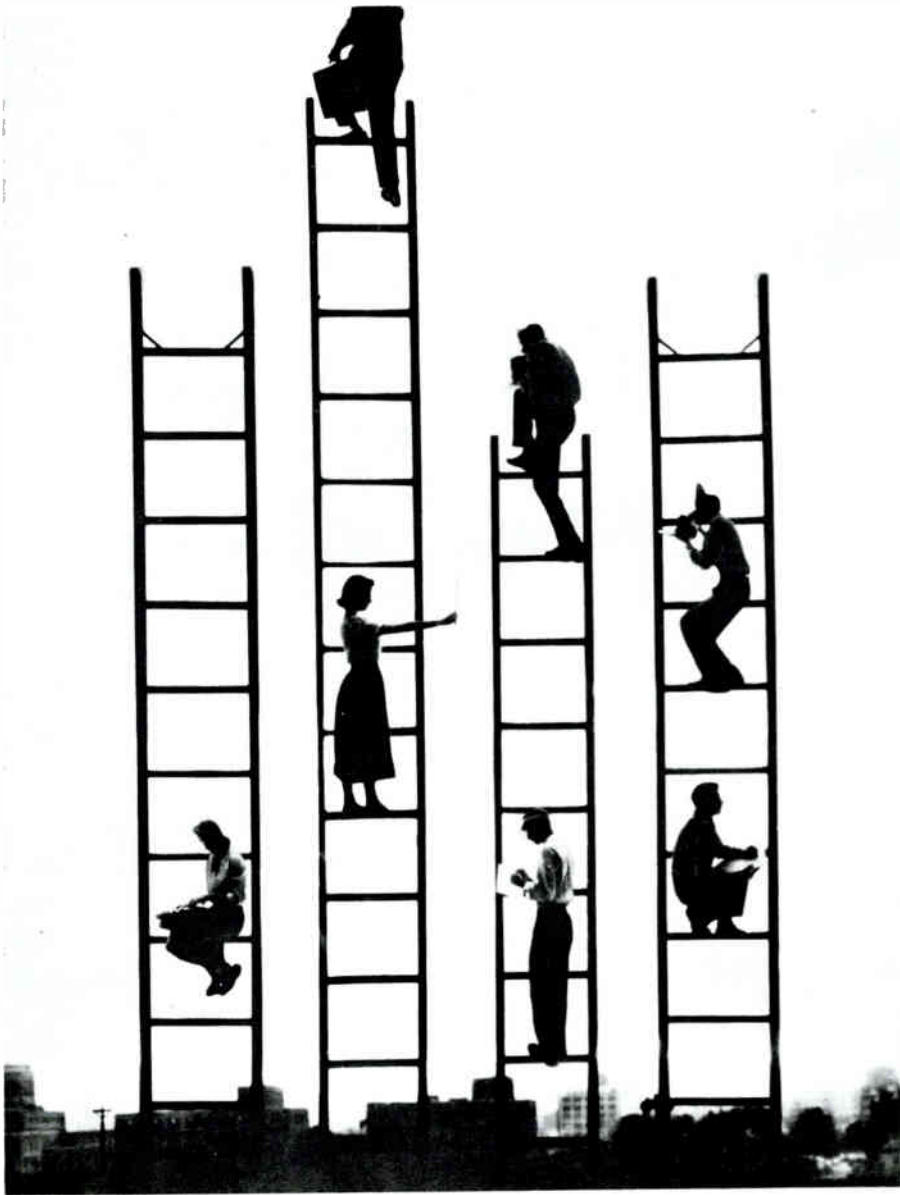


IN THE MEZZANINE

Text columns from the 'IN THE MEZZANINE' section, including a sub-header 'S' and several paragraphs of text.

MURDER





It Is All Yours

and your art, your writing tell us who you are

These contributions . . . these paintings, thoughts, ideas, make-believe worlds of fiction that make up this yearly issue of SEVENTEEN are your heart's blood. And there is nothing like a little heart's blood to judge people by. From the bank of yours that we have collected, we judge your effect on the world you are about to enter and, of course, influence! Will it be a good influence, a negative one, or a bad one? We polled our editors. Here are their findings.

Our Art Director says, "This is an experimental-art age, and it takes an extraordinary talent to shine in it. We found a number of extraordinary talents among our contributors. These young artists may be responsible for a new vision . . . perhaps even a complete return to Renaissance craftsmanship and exquisite drawing. Whatever their effect on their generation, I am sure it will be a strong and positive one."

Our fiction editor, who read more than a thousand manuscripts submitted for our Short-Story Contest, had this

to say: "If teen-agers are irresponsible, careless of realities, frivolous and thoughtless, you would never know it from these manuscripts. There were all sorts of stories on many themes. But most of them were serious. The situations varied from war, reckless driving, and the children of divorce, to growing up and dating. But most of them were characterized by the same earnestness, concern and striving for understanding."

Our All Yours department editor, who sees your fiction, art, articles, poetry, and any kind of dream that can be put down on paper, came to these conclusions: "This generation of teens is no bunch of brooders. They don't moan publicly about how unlucky they were to be born in these times. In all the art they create, positive values are paramount. There is no taint of despair or decadence in any of their work. But it is in their firsthand accounts of their own lives and their own interests that their great potential for constructive (continued on page 100)

e

design **editorial**
two pages

18

art directors **alexander liberman, priscilla peck**
photographer **alexander liberman**
publisher **the condé nast publications, inc.**
publication **vogue**

19

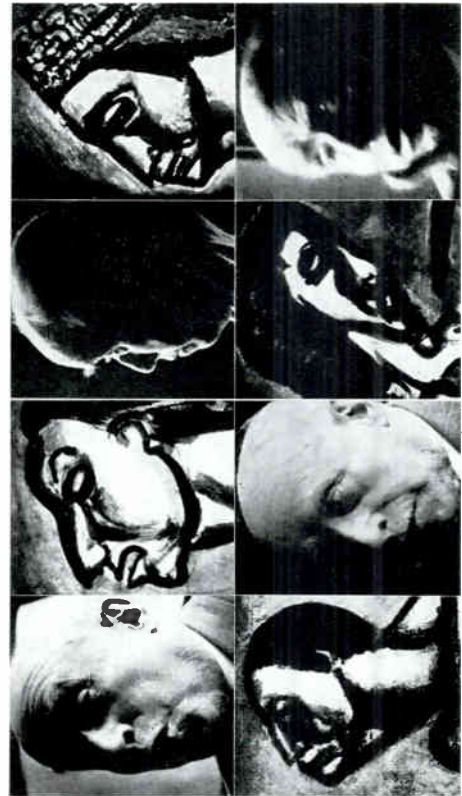
art directors **alexander liberman, robert cato**
photographer **john stewart**
publisher **the condé nast publications, inc.**
publication **glamour**

20

art director **ernest g. scarfone**
photographer **bernie cleff**
publisher **photography publishing corp.**
publication **modern photography**

21

art directors **alexander liberman, priscilla peck**
photographer **richard rutledge**
publisher **the condé nast publications, inc.**
publication **vogue**



THE FACE OF ROUQUET



e

design editorial
two pages

22

art director **henry wolf**
artist **ben shahn**
publisher **esquire, inc.**
publication **esquire**

23

art director **alexey brodovitch**
photographer **richard avedon**
publisher **hearst magazines, inc.**
publication **harper's bazaar**

24

art director **henry wolf**
photographer **dennis stock**
publisher **esquire, inc.**
publication **esquire**

25

art director **cipe pineles**
photographer **ben rose**
publisher **street & smith publications, inc.**
publication **charm**

22

THE PLAYGROUND
BY BEN SHAHN
PHOTOGRAPH BY RICHARD AVEDON
ESQUIRE



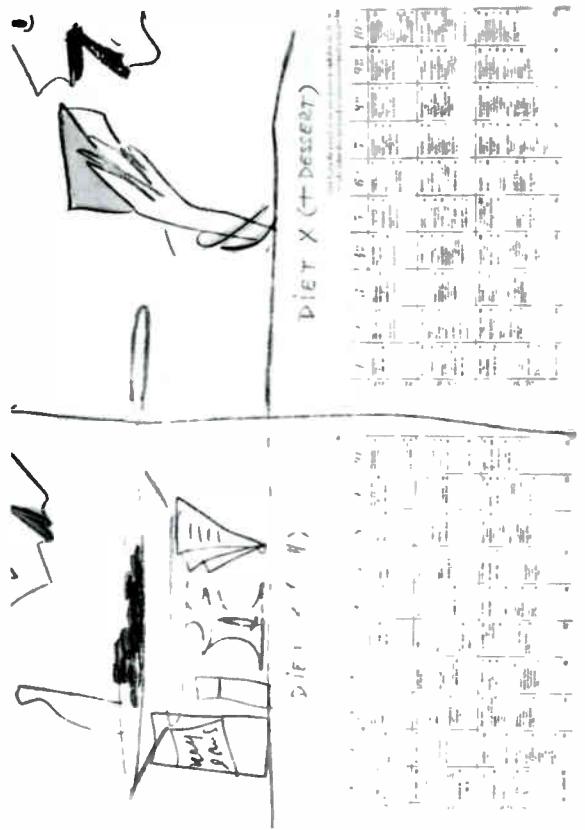
24

IGOR
MAKES A RECORD
BY HENRY WOLF
PHOTOGRAPH BY DENNIS STOCK
ESQUIRE



e

design editorial
section



26 •

art directors alexander liberman, priscilla peck
 artist priscilla peck
 publisher the condé nast publications, inc.
 publication vogue

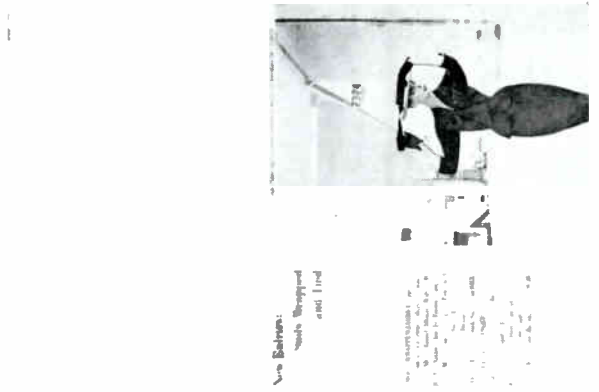
e

design editorial
section

27 ■

art director alexey brodovitch
photographer richard avedon
publisher hearst magazines, inc.
publication harper's bazaar

27 ■



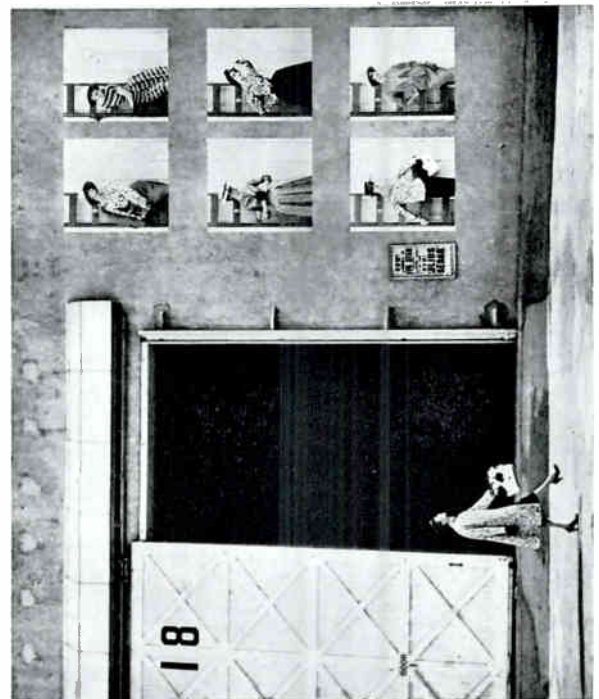
New Beliefs:
"Noble, Stripped
and Free"

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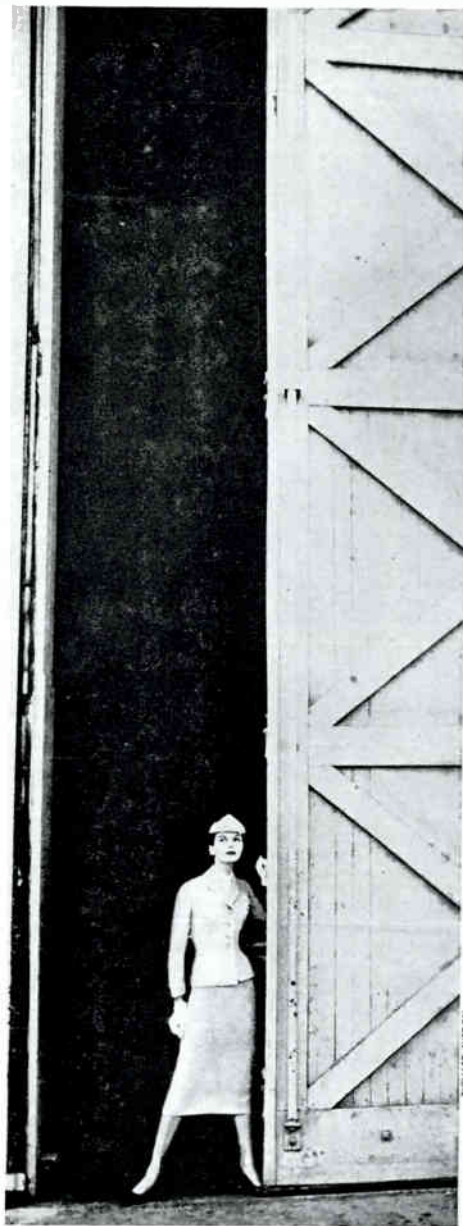


New Fashions:
"Print Everywhere—
Bold and Terrific"

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■ award for distinctive merit



RICHARD A. WELSH

**Initial Entry:
The Lean Tailor-Mades**

SILVER-GRAY HANNED (left): One suit, extra pale, handsomely bound in admirable first-quarter investment. By Lilli Annette, in proportioned slims, Saks-34th, May Company, Los Angeles; Scruffs Vander voort Polka-dotted hat by John Frederics. The suit, about \$85. SILK AND WOOL, MOHAIR (opposite). Newwy, crisp substance flecked with light, handsomely bound and tabbed in white. By Lilli Ann Saks-34th; May Company, Los Angeles. Tiny white toque by Peg Fischer. Pumps (both pages), Evins. Suit, about \$90.
• These pages photographed at Metro-Goldwyn-Mayer's Studios in Culver City, California.

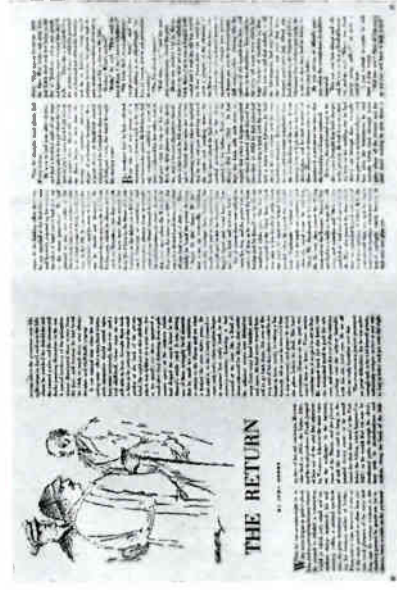
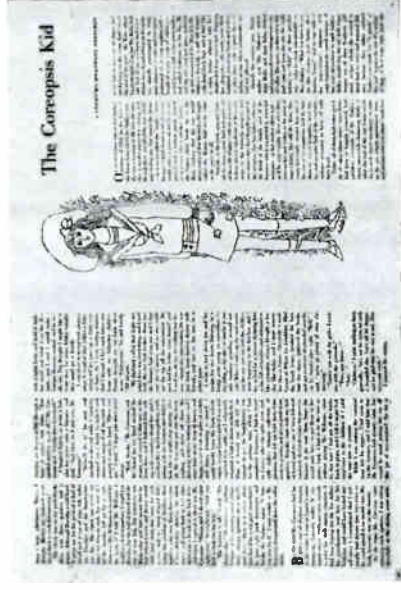
HARPER'S BAZAAR, FEBRUARY 1941





design editorial

section



28 ■

art director cipe pineles

artists

ben shahn, jan balet, richard lindner.

lucille corcos, albert gay

publisher street & smith publications, inc.

publication charm

Consider The Lilies



By Ben Shahn

by Aldous Huxley
with drawings by Ben Shahn

Punchy and frilly, her bedroom looked like the setting for an Amadeus. But, alas, except in the depths of her own imagination, there was nothing very virtuous about poor Paula de Cabanelle.

"Gathering," Bettina Grant said to herself, as she bent over the extraordinarily middle-aged body on the message table—"Gathering," and then, in English, "gathering." And how did one say goodbye? Was "gathered" the right word? Or should it be "gathered"? Bettina omitted "gathered" she whispered. That was not her life's work; that was the reason for her existence. She made a gesture of contemptuous disgust. And yet, in a repulsive kind of way, there was something

honest and quivering moral, all bones and riding habit had a whitebone quart. And she treated her admirers like dogs, like the slaves on her uncle's plantation. But there she met her match, she met Gertrude Birk...

"Her beds"—it was on page 117, near the top—"her beds vibrated to his croon as a Stradivarius responds with poignant music to the touch of a Master." What tripe, what a bourgeois locality! And yet, last night in bed, she had read and reread the passage; had visualized the scene this morning in her bath and while she was taking the hair off her legs with pumice stone; had embroidered upon it all through breakfast. And even now, while her hands were sliding over the plain, even now... idiot, she said to herself angrily, fool! All the more passionately because she knew in advance that she would prove to them she loathed her own weaknesses. As now, as in the past, her mind would go on oscillating between unresolvable fantasy and self-compassion, between sermons and the vulgarist daydream.

From loneliness and the desperate craving for a fiction, she would continue to pass through the all-too-familiar cycle of diffidence, stand-offishness, and universal disappointment, back to embittered outside.

And between these poles extremes lay the whole experience of some time—the life in which, by some malignant destiny, she could never participate, the life out of Gertrude and Lydia. Lost of real people of shared responsibility, of friendship, even that could hardly bring herself to thank the words of love.

Mrs. de Cabanelle let out a deep, voluptuous sigh—and suddenly Bettina was a little girl in a tartan frock leaning over a low brick wall and

scratching the back of an enormous dog with her grandfather's walking stick. And while she scratched and the animal softly grunted, the Baron held her hair and said and went on talking, talking about her father and he adjusted his monocle, about family history (and he stroked the upturned ends of his white mustache), about Gertrude (and he lowered his voice as though he were in church). A Mrs. Grant, it seemed, had fallen at Ovey, in the train of the blind King of Bohemia. On the darker side his child displayed two faults of an inherited form: on the sinister, an engrained nature. But that had all been long, long ago, and somehow the voice sank reverentially almost to a whisper: *Alles was gingliche ist aus der Glorie.*

Only a symbol! Bettina suppressed an impulse to laugh aloud. Everything transitional is only a symbol. Her mother being dead, for example, what had that established? And Hitler? And the concentration camp where her father had died for being a Tolstoyan? And her grandfather's townhouse and called her child names: *Das ist Gertrude*... and then came another little Gertrude—the War. And after the flag-waving and the bands, the symbol of being sent, the day after her fifteenth birthday, to work in a factory making field gray trousers for the conscripts. And then the symbol of old Papa Flaubert, who gave her candy from his own room and a copy of *The Immaculate Conception* and then tried to violate her; the symbol of the two drunken soldiers in the park; the symbol of Fräulein Elm and Bettina could see those crooked teeth, those litten foreheads, the thread of spittle on the thick lips...

Her body stiffened with revulsion. Confused and yet overpoweringly vivid the episodes of her long night-mare came crowding in upon her. Fräulein Elm and the bombing, Frau Elm and the fire, the hoodling in brief collars until it was time for

LA SHAH

BY COLETTE
TRANSLATED BY ANNE MORRIS

It is a male, this lion? Why, certainly it's a male. After all, this isn't the first time I have said a cat, is it? Can't you see what a round head he has and how wide apart his ears are set? And already he has the little muscle of a lion. And have you noticed his paws—how big and strong they are?

You, we had noticed. We had noticed everything, in fact, except what we should have seen. So that at the end of a fortnight our little Persian cat, the Lord Cat—the Shah—was not surprised into a faint at delicate blue coloring, like cigarette smoke, and silver thistle blossoms on the sides.

"A female cat? What are we going to do?"

"What were you going to do if it had been a male?"

"I don't know... Nothing..."

We were going to put a green collar on him, and spin him, I suppose, and name him the Shah.

"Very good, nothing is lost. Name it 'La Shah' put a green collar on him, feed her sugar and milk until she is still and swollen in a full gaiter. Then she will fall asleep on a yellow satin cushion."

She became resigned to anything. The Shah became La Shah. La Shah! As we called her, "My Shah, my little Shah," and we loudly sang the praises of her loveliness: "What a beauty she is, our Shah!" Of course, sensible people that on, people who don't go in for lullabies, colic, and Persian harem regarded us with pitying contempt.

She was indeed a Persian cat, for

it was plain to see her ancestry hailed from distant parts. She grew very fat, more in width than in height. Short-legged, agile, and soft, she had a plume for a tail as long as her body. Her ears were short, and her little nose was as soft as velvet.

When she played, she became very ferocious, and she was given to spouts of anger. She appeared to enjoy her rages as if they were pleasures. With eyes closed, and teeth clenched, she sank her claws violently into her prey. She would turn her face and look up at us without a blink of her eyes, remaining even as if they were like the color of young willows.

She pressed her paws into the thick coat of the collie dog and humped as one would a pat of dough. She was so firmly terms with the great Dane, the bulldog, and even with noisy children that these were certain musical sounds, certain named notes which, though hardly perceptible, seemed to bewitch her, making her hair flip nervously and ripple like watered silk. She snarled widely if someone opened or closed a pair of scissors before her eyes... She was full of Oriental superstition: her fingers raised like a pair of horns would send her throng. But I hung around her neck on her collar, a little rose-colored lock of wool, just to reassure her.

A true female Shah who was in all her ways. A princess of the harem, contented to stay in it. A very beautiful Shah, supple, gracefully modest, and very much occupied with her beauty which grew day by day. Was there ever such a magnificent Shah? Shah colored in the morning, she became perturbed like at noon, and in the light of the sun she was like a pigeon, redoubtful and insouciant, pearl gray, silver and steel. At night she was shadowy, smoky, cloudy, she fluted intelligently, and then herself like a transparent star over the bank of an archipelago. She slipped along the top of the wall like a fish of mother pearl.

Night was the time when we expected her to become a fairy. We hoped for an Oriental with all the

weep, or one of the great or affects to appear. We pleaded with her childishly, calling her by the most fantastic names of literature we even went so far as to call her Schopenhauer! But as the time was not yet come for our marvelous Shah to dawn her mysterious silken robe of fur, her gestures like threads of cigarette, her tail of a blue squirrel, and her claws of polished jade.

"Be very careful don't open her basket on the train!"

"Yes, yes, open the basket as soon as the train starts—otherwise she might have an epileptic fit."

"Give her milk on the train."

"No, no, don't give her milk. She will be sure to be soot."

"And don't unlock her down there for a couple of days. Without doubt she will run away into the fields and you will never see her again."

"How ridiculous! Don't believe it—unlock her as soon as you arrive in the country. A cat as sensible as the Shah will always find her way home."

Weighted down with responsibility, I collected from contradictory admonitions, or set out with our passenger and tyrannical little demagogue fragile jar, our precious Shah—for the gray green season.

Spring seems in such a hurry to rick Britain that often it gets there sooner than in the Irish March just beginning, and already honeycuckles was digging to the crags hanging over the floating surf, opening, dozing and green leaves like an ocean blossoming sea... There were pale cowbirds looking as if they had been de-golded, both with tall red berries, violets and Spanish grass, dry and pink and smelling like apricot blue nana.

There were also workmen: a gang of roofers on the top of one house; men-made carpenters in the bedroom, and in the bathroom two jacob plasterers were laying out a "jazz" with squares of blue and white tiles. In the yard some dandified-looking young men were stirring up a mixture of white ash—praline cream of coconut—over the flame of a forge.

"Good heavens! and the Shah! the

Shah among all these people? She certainly won't see a thing, nor sleep. She will die of fright—she is so delicate! But where is she? Where is the Shah? Oh, where is the Shah?"

The Shah is lost, naturally. First we looked and, next, then to run. By dusk, anxious search in the woods, in the dark hayloft, the nurse collar, the stable, the passage, the rocks around Big Nose Mountain—Little Nose Mountain! We offer rewards to the workmen. We blame the watchdog, and send out the building, who has no sense of smell on an imaginary trail. We listen to the wind, which is still so nothing, except to do our utmost tears. We give vent to bitter reproaches: "It was true, the Shah shouldn't have been let out so soon."

"Who cry? The Shah is lost. I know she could be I had a presentiment when we came here... She should never have been taken away from Paris, on a night as she is. Everything frightens her—a strong light, a gust of wind, a loud voice... our Shah who eats out of a Chinese bowl and drinks from a Venetian glass..."

"Enough! Let us go back to the house and let me sleep in peace for my Shah's beautiful Shah!"

Accordingly, we went solemnly back to the house. At a sudden turn in the path we stood quite still to stare with all our eyes! In the middle of a circle of workmen who were situated on the ground eating their lunch—there, amidst a clump of bushes, seated with head erect and with plaster, blue jackets and faded blouse—there, in two rows of sides and bottles of cheap wine, green papers and wooden-knalled hammers, was our Shah! Very much in our she was smiling, her tail held aloft like a can-de and her mustache twitching, amidst that hubbub of anarchy and coarse laughter. The Shah, the Shah, had been making a performance for the entertainment of the astonished



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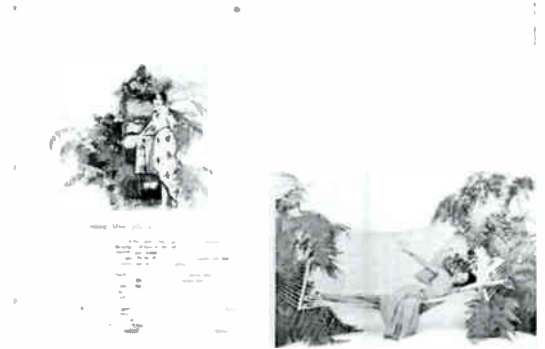


art director **bradbury thompson**
photographer **somoroff**
publisher **street & smith publications, inc.**
publication **mademoiselle**
typographers **mccall corporation, photo-lettering, inc.**

art director **alexey brodovitch**
photographer **henry cartier-bresson**
publisher **hearst magazines, inc.**
publication **harper's bazaar**

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art director alexey brodovitch
photographer richard vedon
publisher hearst magazines, inc.
publication harper's bazaar

32

art director bradbury thompson
artist joan miro
publisher the art foundation press, inc.
publication art news annual

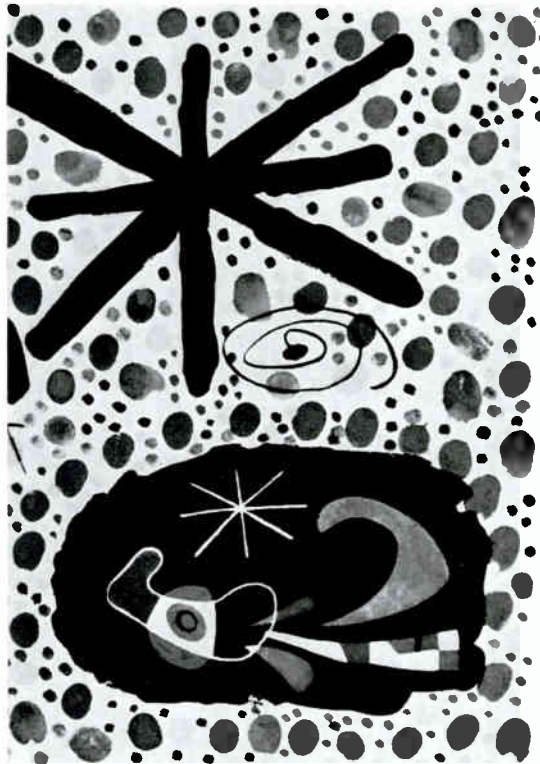




The Blossoming Atmosphere

New light, new life, a new blossoming, the plus an unaccountable step in the dreaming plus small occasions of enchanted reality, are what spirit returns to us.

• The heroine of the evening, glaze is dressed in silver white, a new lace-like cloth of silver lace threads woven into the organdy. Green velvet for the waist, roses are caught in one obscure by Frank Starr. • The Jay Thorpe, John Larkin, J. W. Robinson • Opposite: Kippenhals and English models, particularly noteworthy. Unconcerned when not given for thought, to drop the silver green, more longer, framed in lace, bound at the waist with gams velvet, ribbon. By Yvonne Fain, 3123, Lord and Taylor; Bostons, Wamsutter's, Philadelphia. The center about at her feet by Maxfield, A Lane '33 had from Jarvis Smith.



By James Johnson Flinnery



Miro

Ballantine—1931

the one occasion a few years ago the writer with some friends was planning a trip through Northern Spain, to Miro's home. The caves of Altamira and their paintings were mentioned, Miro, with a volubility unaccounted for him, broke into the conversation: "No, no, don't waste your time; they are too naturalistic."

That Miro must admire the early cave paintings—that he has even been influenced by the paintings in such caves as those of Enlène, Spain, is obvious (compare plate on p. 69). He would be the first to admit it. It is part of his respect for the heritage of tradition and particularly for the heritage of his native Catalonia. But granted Miro's interest in such early art, his expressed boredom with the representational tenets of the artists of Altamira is a far not such to his own pictorial ideal, but also to the evolution of his art.

For Miro's ideal is essentially a pictorial poetry—more strictly perhaps a pictorial lyricism, rather than a descriptive or narrative prose painting. And more than this an interior lyricism which frequently omits the incidental accessories, an elaboration of expression—close to Mallarmé than to Whitman—a pictorial lyricism that grows out of a web of metaphors chosen from a re-creation of chance.

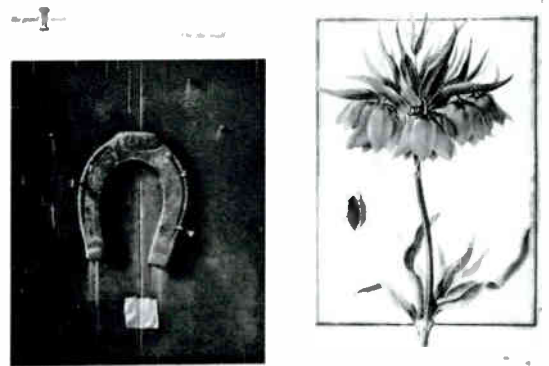
Poetry has, for years, been close to his ambition. He has suggested it himself in his reminiscences of his first contacts with the surrealists around André Masson in the early 'twenties. We see it in his previous efforts since that time to produce "Painting-Flowers" such as "Star" across the front of a *Vegetal* (p. 76). It is evident even in the titles he writes on the backs of his canvases which have so clearly a spiritual relationship to the painting for him, but at the same time are so far from any literal description of its representational content: *Shower Listening to an Organ Playing in a Lodge* (abstract); *8 o'clock, Birds and Stars* (p. 79); *The Love before the Moon*. But such titles and the verbal communication of the inscriptions to his

Continued on page 65

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33



33

art director **bradbury thompson**
artists **various illusionistic painters**
publisher **the art foundation press, inc.**
publication **art news annual**

34

art directors **alexander liberman, priscilla peck**
photographer **irving penn**
publisher **the condé nast publications, inc.**
publication **vogue**



34



The grand Illusion

... All art is an illusion, in the sense that it is a representation of reality, not reality itself. The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.

But all the grand illusions are false, in the sense that they are not real, they are not permanent, they are not perfect. They are only illusions, and they are only useful in the sense that they give us a sense of purpose, a sense of direction, a sense of hope.

... The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.

... The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.

... The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.

... The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.

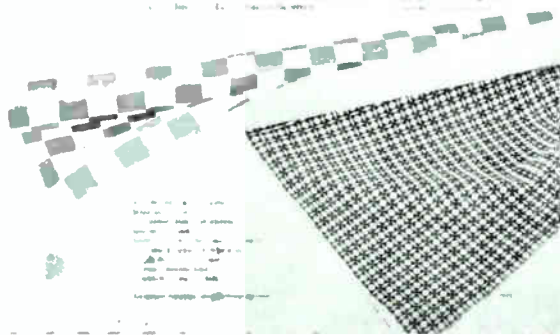
... The grand illusion is the one that is most convincing, the one that is most beautiful, the one that is most useful. It is the illusion of the ideal, the illusion of the perfect, the illusion of the eternal.



DECORATING NEWS a scheme of reds

... The scheme of reds is a bold and daring one, one that is sure to make a statement. It is a scheme that is both beautiful and functional, one that is both practical and artistic. It is a scheme that is both modern and timeless, one that is both new and old. It is a scheme that is both simple and complex, one that is both easy and difficult. It is a scheme that is both beautiful and functional, one that is both practical and artistic.

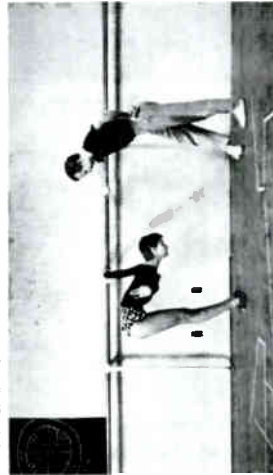
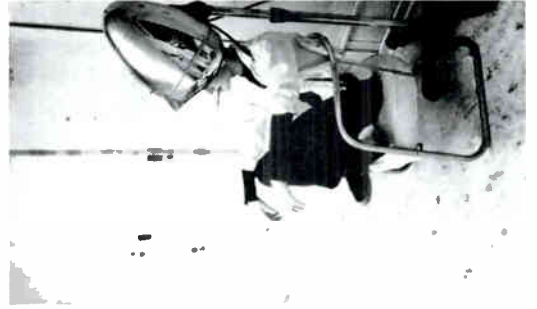
... The scheme of reds is a bold and daring one, one that is sure to make a statement. It is a scheme that is both beautiful and functional, one that is both practical and artistic. It is a scheme that is both modern and timeless, one that is both new and old. It is a scheme that is both simple and complex, one that is both easy and difficult. It is a scheme that is both beautiful and functional, one that is both practical and artistic.



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WHAT BOYS SEE DO
AFTER WORK? WORK



PHOTOGRAPH BY
EARL THEISEN



35

art directors charles tudor, bernard quint
photographer mark shaw
publisher time, inc.
publication life

36

art director allen f. hurlburt
photographer earl theisen
publisher cowles magazines, inc.
publication look

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LOOK

VOLUME 16, NUMBER 2 • JANUARY 24, 1958

SAFARI

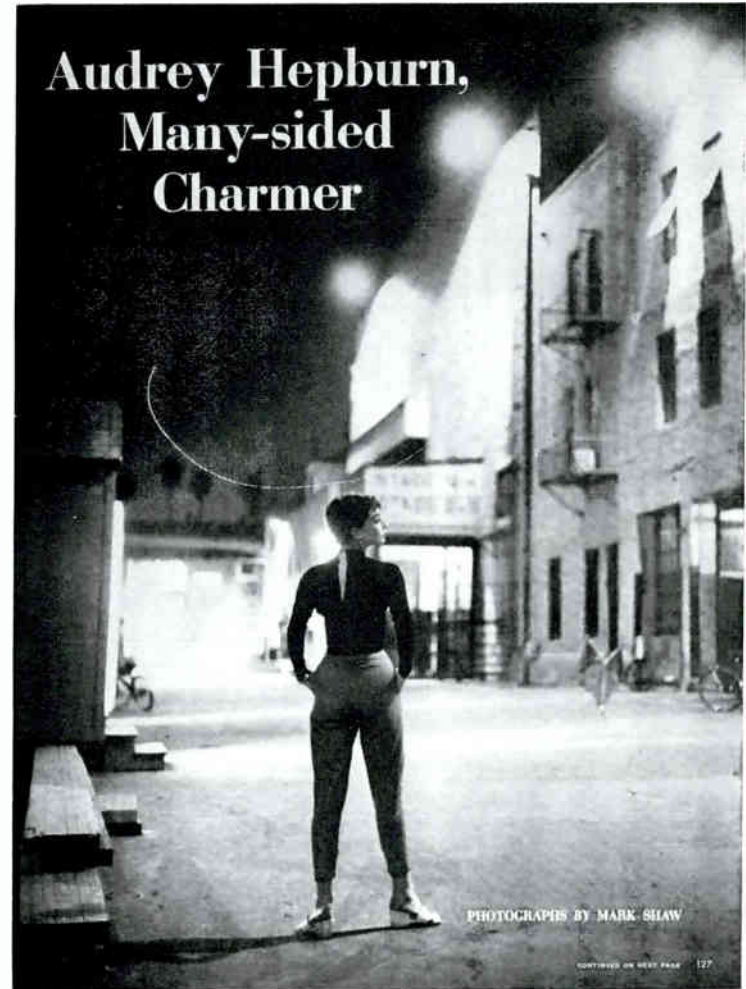
Returning after twenty years to the scene of *The Snows of Kilimanjaro* and *Green Hills of Africa*, Ernest Hemingway is on a five-month journey through East Africa. In the first five weeks, his safari ranged 2,000 miles through the wild Masai country of southern Kenya, by truck, hunting car, jeep and on foot. With him were his wife Mary, a Cuban friend, a white hunter, a game ranger, *Look* photographer Earl Thielen and 22 native scouts and safari attendants.

BY ERNEST HEMINGWAY

Photographed by EARL THIELEN



Audrey Hepburn, Many-sided Charmer



PHOTOGRAPHS BY MARK SHAW

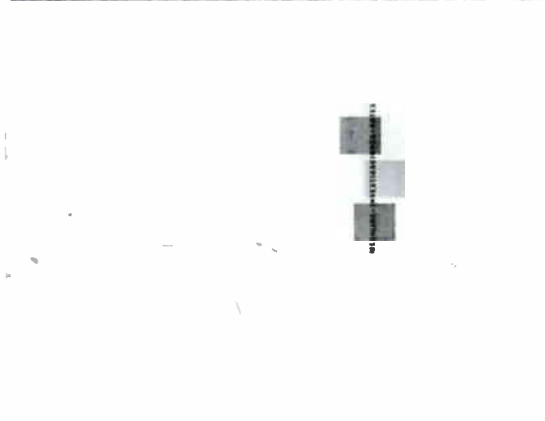
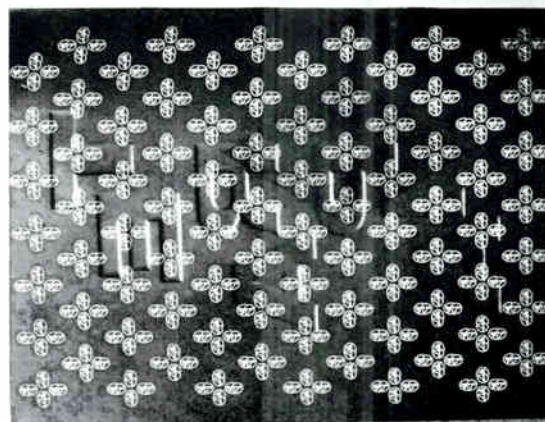
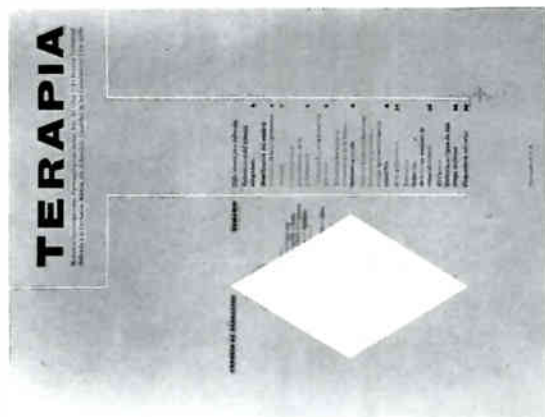
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company publications

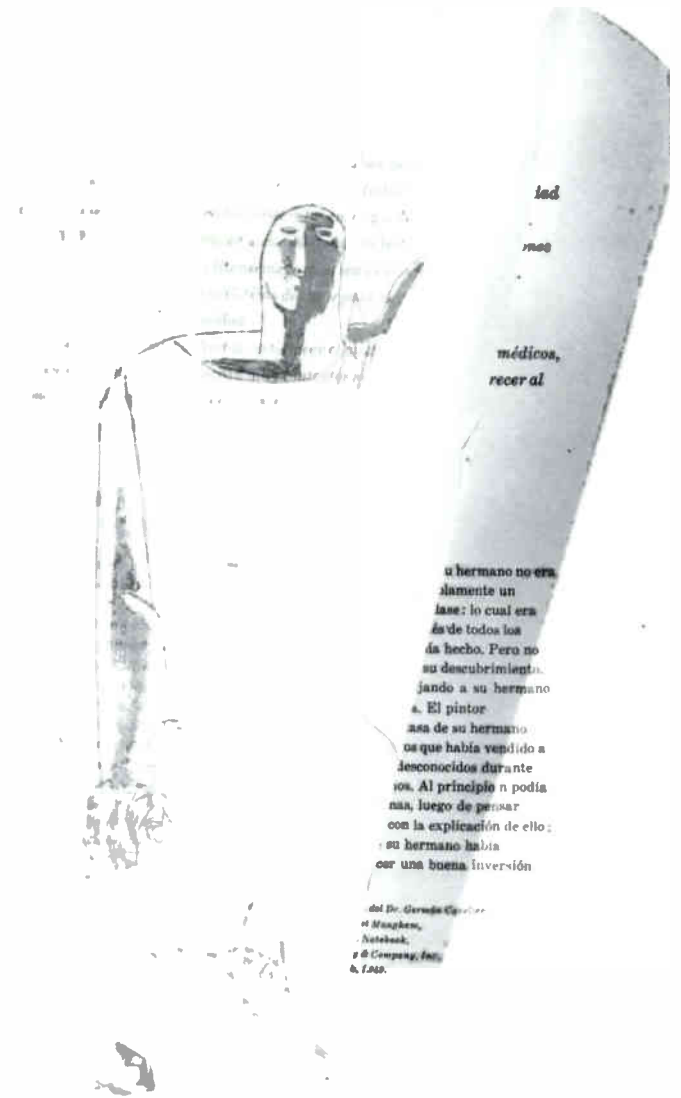
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37 ■ ▲

art director will burtin
artists oswaldo guayasamin, will burtin
photographer bodo wuth
publisher laboratorios life
publication terapia
typographer plantin press

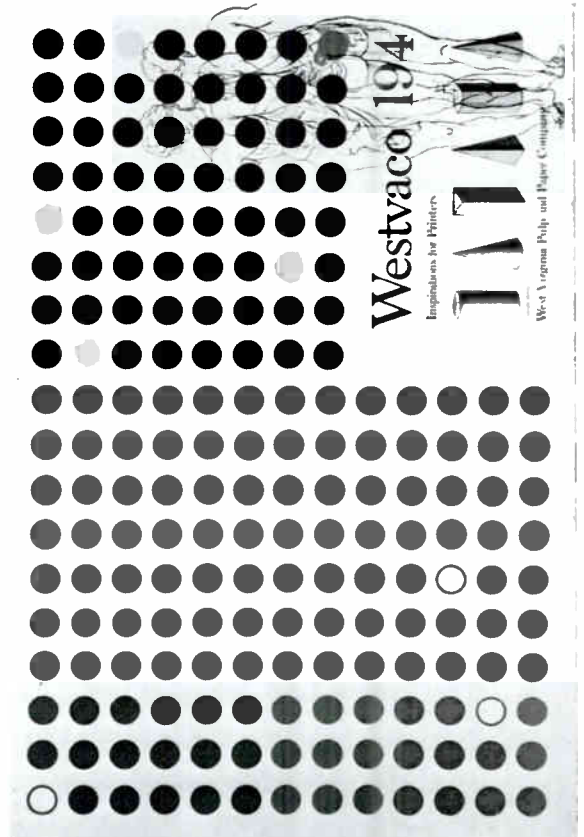
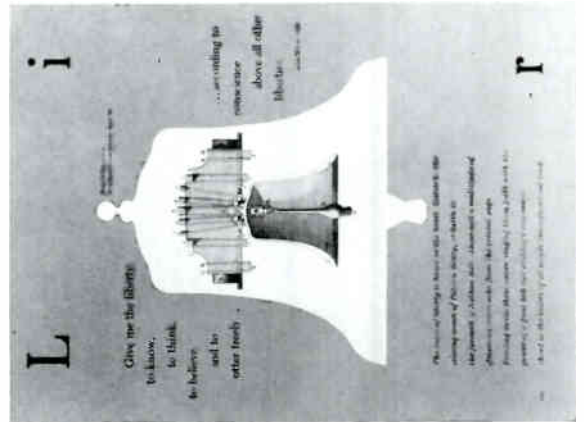
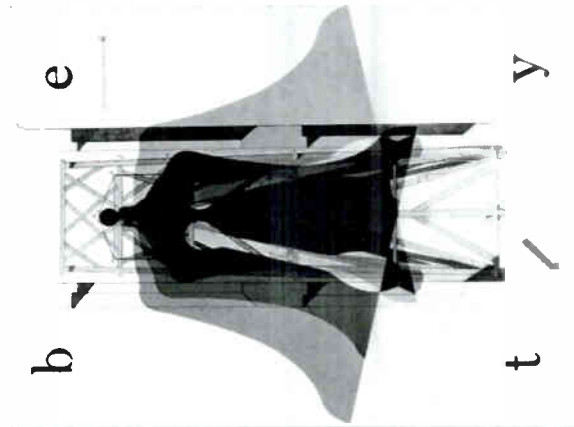
■ award for distinctive merit



e

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company publications

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art director bradbury thompson
artists bradbury thompson,
william howard, mary coyne,
joe richards, john whorf, doris lee
publisher west virginia pulp and paper company
publication westvaco inspirations for printers

■ award for distinctive merit

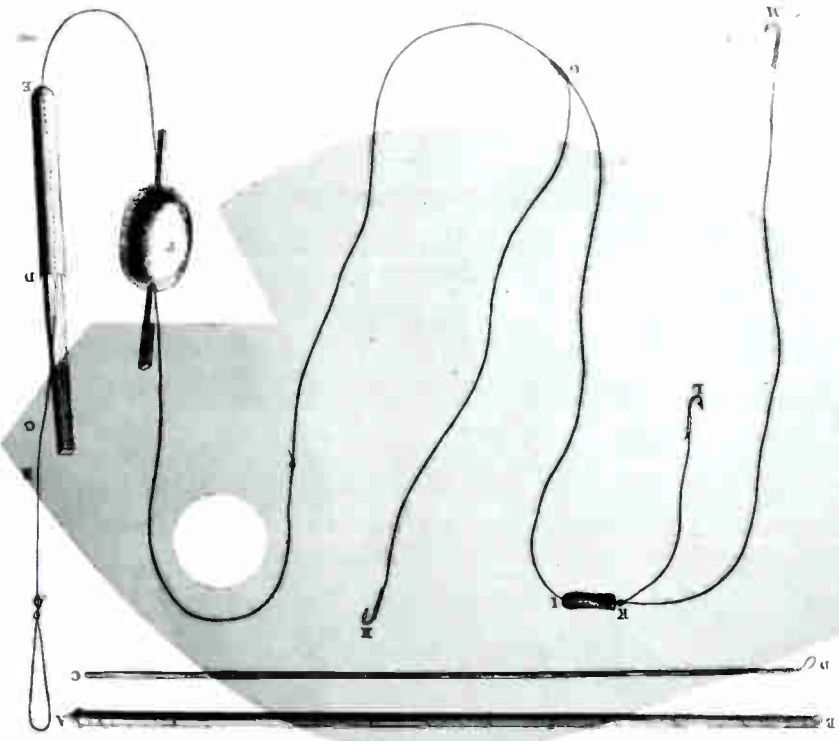
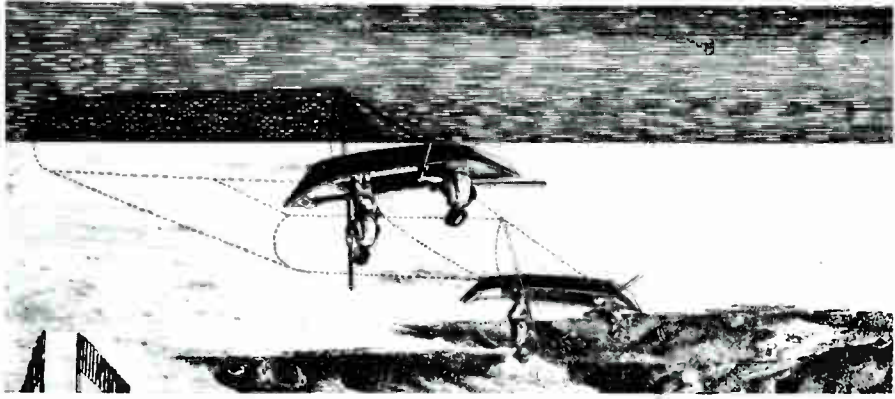
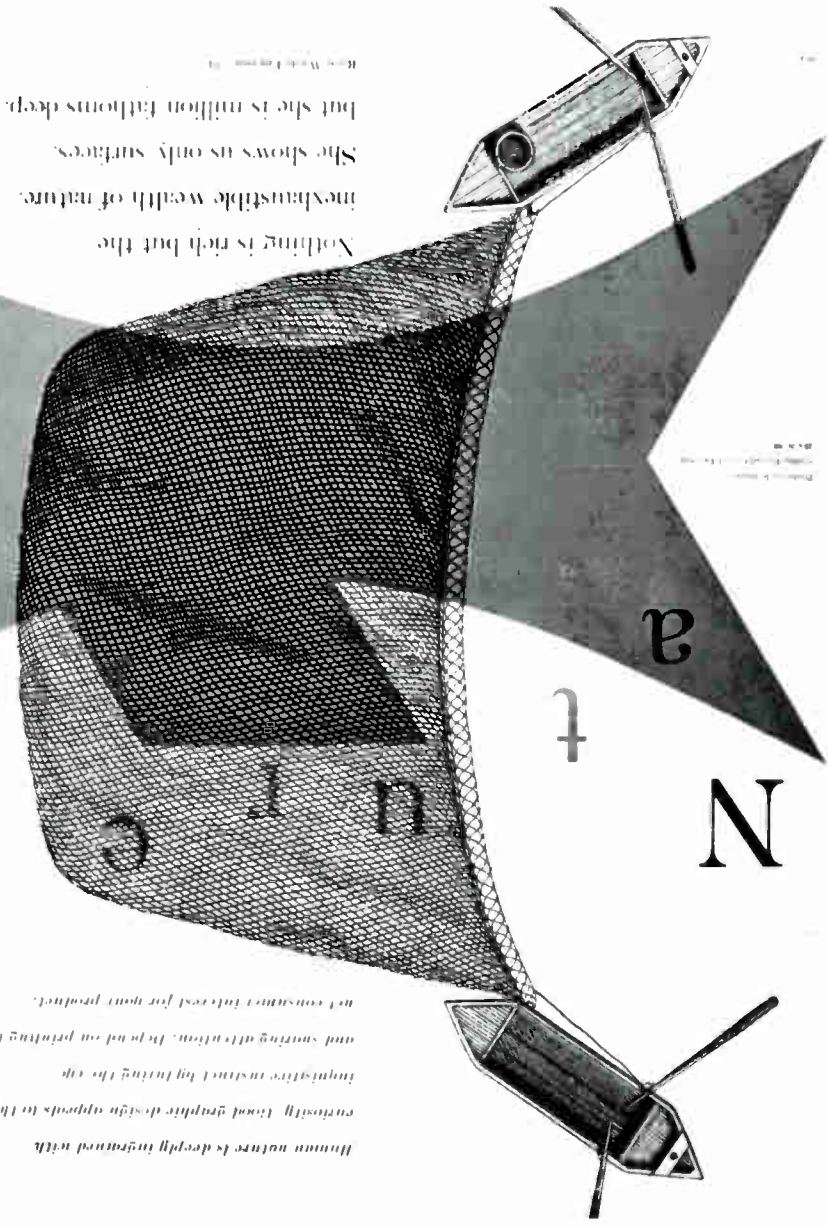


Fig. 1. Fishing net.

Human nature is deeply injured with
 untasteful food which appeals to his
 instinctive instead of his
 and sorting attention. In paid on printing to
 not consider interest for most product.

Nothing is rich but the
 inexhaustible wealth of nature.
 She shows us only surfaces,
 but she is million fathoms deep.



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3

number

3

the new drake impressions

3



39

art director joseph gering, william hirsch
artists joseph gering, seymour mednick,
boris drucker, sol mednick
publisher the drake press
publication the drake impressions no. 3

40

art director louis dorfsman
artist mitzi melnicoff
producer cbs radio
advertiser columbia broadcasting system, inc.



THE COMPANY YOU KEEP

40



Cigar box label and box endpapers

THE ROMANCE OF TOBACCO

The journals of Christopher Columbus record the odd experience of two members of his crew on the evening of November 6, 1492 in the West Indies. Natives were seen inhaling smoke from "burning sticks." Actually they were rolls of crude tobacco wrapped in another tobacco leaf. The Spanish, intrigued, tried 'em, too, and when Columbus introduced this new pleasure to Europe, they were named "segars" after "cicadas" which were long-bodied insects.

The cigar smoking craze reached its height in the 1880's. Those were the really great days of the cigar . . . and the great days of cigar art.

Back in the '80's, the finest color lithographers of the day were employed to create the lush illustrations for cigar box labels. They were given complete freedom and as much time as was necessary to make the lithographic stones. Some of these labels,

ment Head should inform Personnel of each such leave by memo as soon as authorized.

CBS 20-YEAR CLUB

Staff members who have twenty years or more of continuous service with the company automatically become members of the CBS 20-Year Club. Each year at an informal gathering of the Club, new members are presented with an award and a service pin.

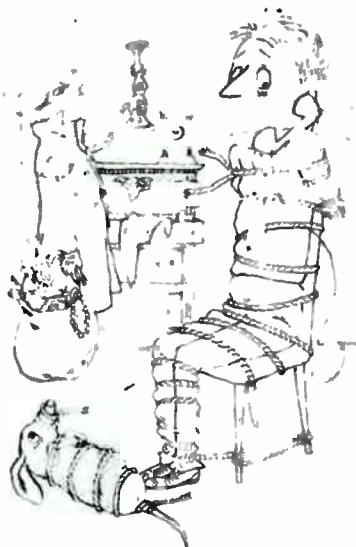
PENSIONS

CBS has a Pension Plan in which office employees are covered. The Company pays the entire cost of the Pension. Basic eligibility requirements are that you be 35 years of age and have been with the Company 30 months, and be earning \$3,000 a year. When you meet the eligibility requirements you will be notified directly by the Pension Plan Administrator and will be given all the details of the plan at that time.

LEGAL ADVICE

If you are in need of legal advice, and do not know where to go, you might be interested in the Legal Referral Service. A list of their offices can be obtained from the CBS, Inc. Legal Department or the Personnel Department.

The Legal Service is a public service supervised by the Bar Association of New York City.



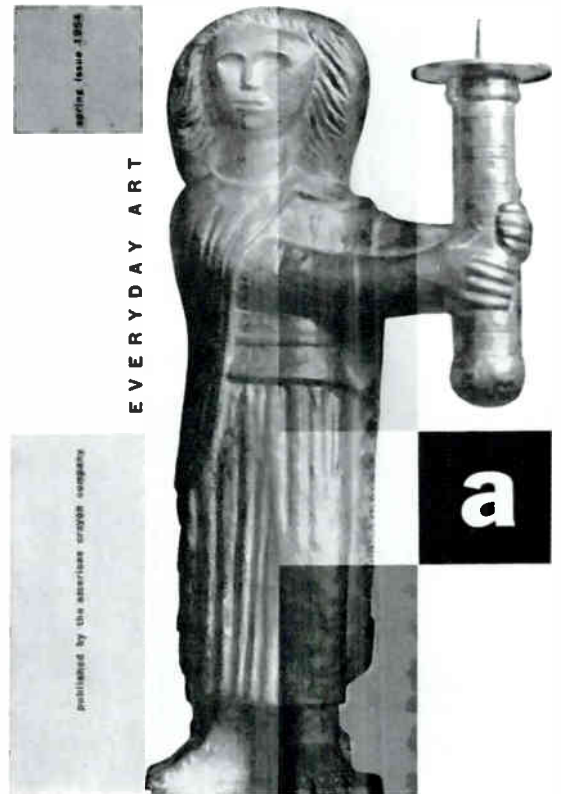
If you are in need of legal advice . . .

e

design editorial

company publications

41



EXAKTA



41

art director emmy zweybruck

designer frederick a. usher, jr.

photographer herbert loebel

publisher the american crayon company

42

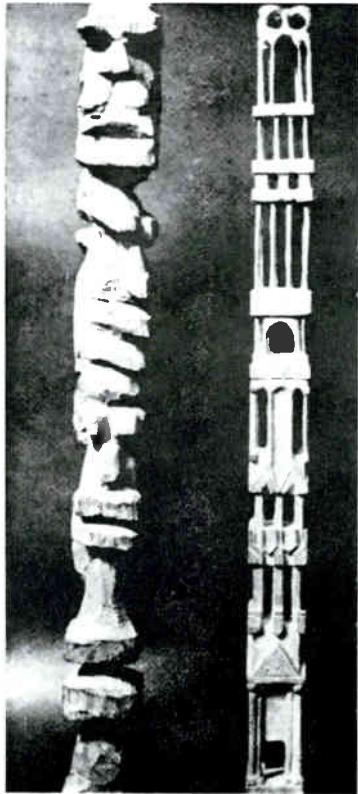
art director leo lionni

photographer george berkowitz

publisher wolf wirgin

publication exakta magazine

42



Mother and Child

The baby's face is
 a world of its own
 with its own
 little world of
 its own.

The mother's face
 is a world of its own
 with its own
 little world of
 its own.

The baby's face
 is a world of its own
 with its own
 little world of
 its own.

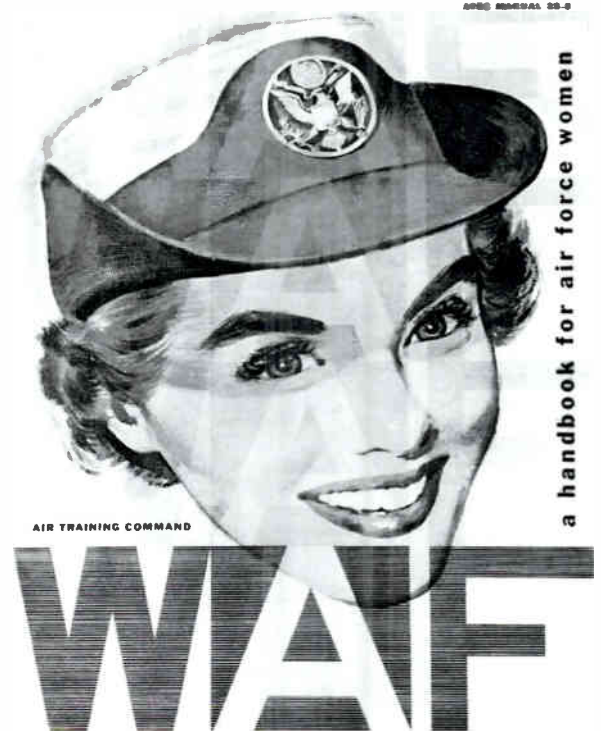
The mother's face
 is a world of its own
 with its own
 little world of
 its own.



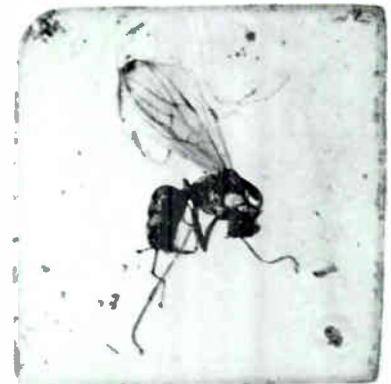
e

design editorial

company publications



SCOPE



43

art director alvin chereskin

artist susy perl

photographers stephen colhoun, otto maya, dan wynn

agency hockaday associates, inc.

advertiser u.s. air force

44

art director will burtin

artist will burtin

photographer ezra stoller

publisher the upjohn company

publication scope

YOU'RE THE GIRL



You're the girl who can do something wonderful with her looks. Do you know why? Because you're in a unique spot - as a WASP. You must have enough real clothing left for the complexion, eyes, body tone! You are active! You know how active! The absolutely ideal foods for clear skin and those eyes need a strong, supple figure come to you in a tray - with someone else standing the cash, and you need vitamins - eat up!

Beyond the waistmaster

It's not just a look - it's up to you. The first step - a franchise will answer! Be a WASP in your own home.

Do you like "be"? Do you like the way she walks?

Talk to her - she'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

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anywhere. You'll be the best

anywhere. You'll be the best

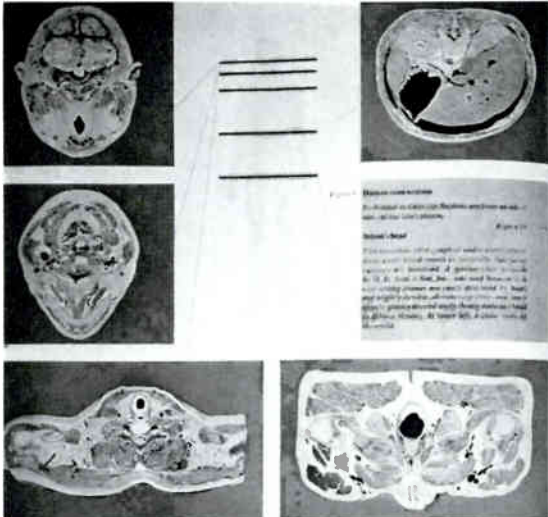
anywhere. You'll be the best

anywhere. You'll be the best

anywhere. You'll be the best

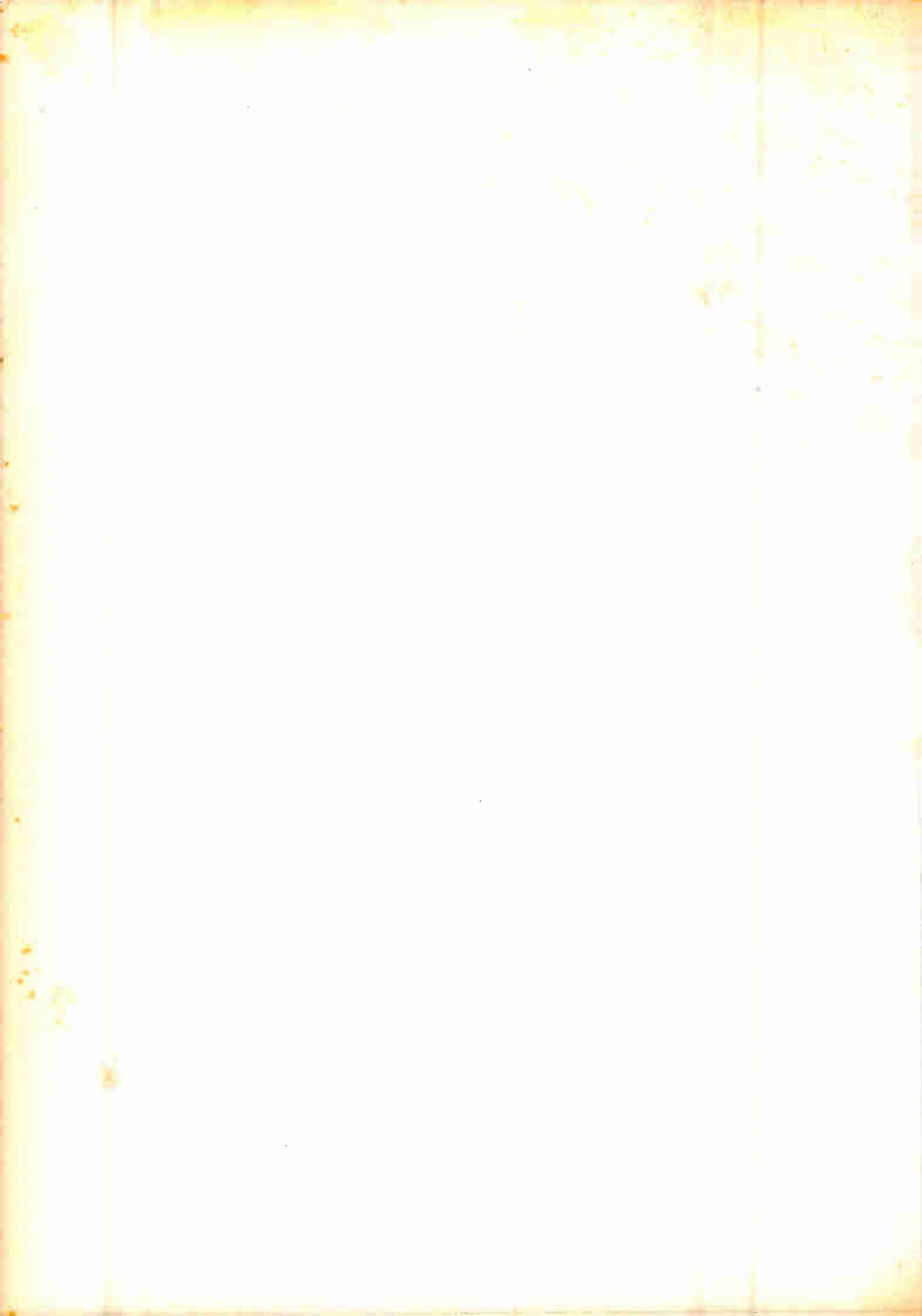
anywhere. You'll be the best

anywhere. You'll be the best



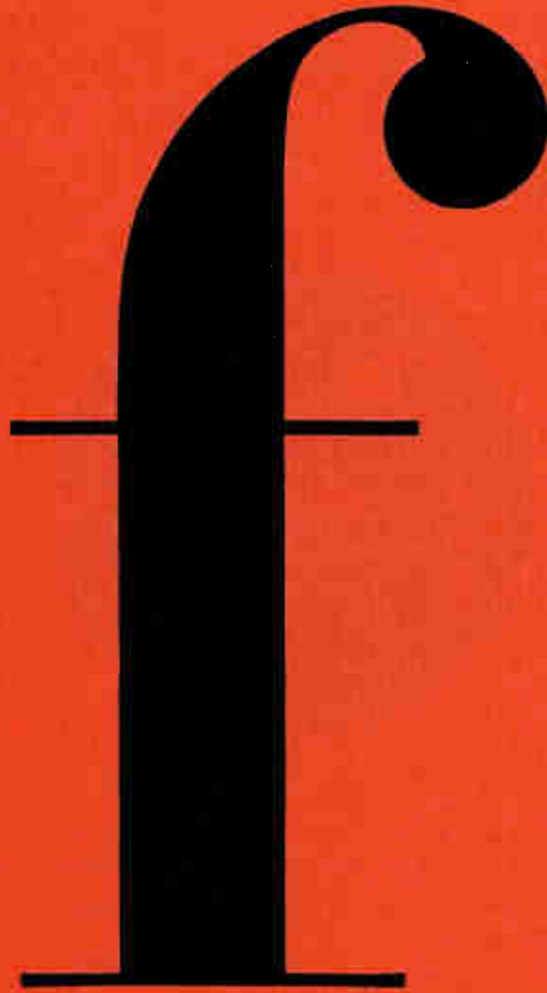
THE DIGESTIVE TRACT
 The digestive tract is the pathway through which food and other substances enter the body and are broken down into nutrients that can be used by the body. The digestive tract consists of the mouth, pharynx, esophagus, stomach, small intestine, large intestine, and rectum. The process of digestion begins in the mouth, where food is broken down into smaller pieces by the action of the teeth and salivary enzymes. The food then moves into the stomach, where it is further broken down by gastric juices. The resulting mixture, called chyme, then moves into the small intestine, where most of the nutrients are absorbed. The remaining material then moves into the large intestine, where water is absorbed and the waste is prepared for elimination through the rectum and anus.





television

art, design



télévision : art et présentation

arte commerciale televisiva

fernsehen : kunst und gestaltung

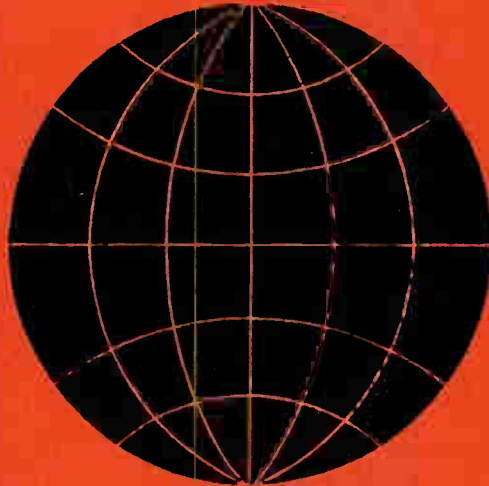
televisionskonst och skissering

perpetuity techniques vary, art stays the same:
it is a transposition
of nature
at once forceful and sensitive.

perpétualité les techniques varient. l'art reste le même:
il est une transposition à la
fois volontaire et sensible de la nature.

monet

1840–1926



perpetuita la tecnica varia, l'arte rimane invariata:
è una trasposizione della
natura, forte e sensitiva a un tempo.

das dauernde die mittel ändern sich, aber die kunst bleibt
dieselbe. es ist eine verwandlung der
natur, gleichzeitig erzwungen und empfindsam.

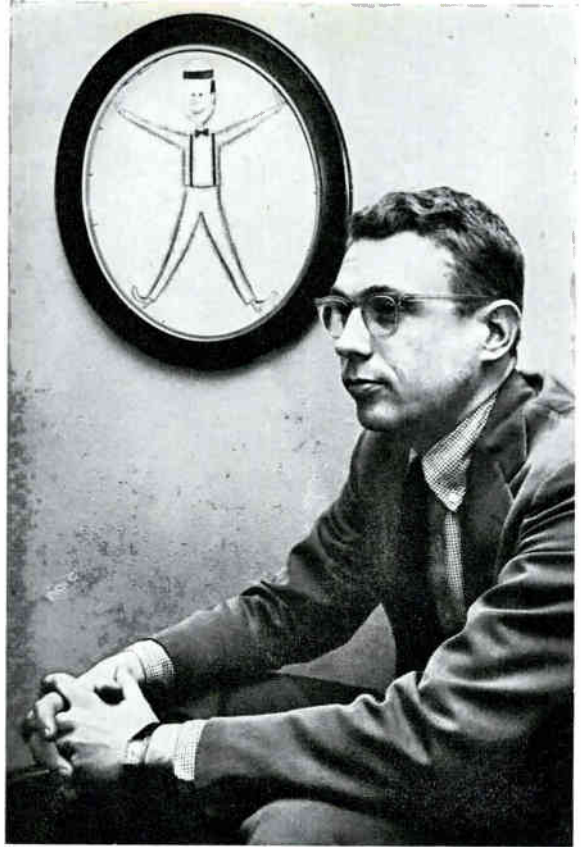
beständighet tekniken växlar, konsten förblir densamma:
det är naturens omkastning,
på samma gång kraftfull och känslig.

paper: **fabriano text**
made by hand in italy

f

art, design **television**

honor roll



jack sidebotham



gene deitch

● medals

art directors, artists

- 2 jack sidebotham, gene deitch;
saul steinberg

■ awards

art directors, artists

- 5 georg olden, georg olden
- 7 loren b. stone, micky schwarz
- 9 gene deitch, kenneth drake
- 11 ted smith, academy productions

f

art, design television

1

art directors georg olden, george fox
artist georg olden
advertiser cbs television

2 ●

art directors jack sidebotham, gene deitch
producer united productions of america
artist saul steinberg
agency young & rubicam, inc.
advertiser jell-o instant puddings

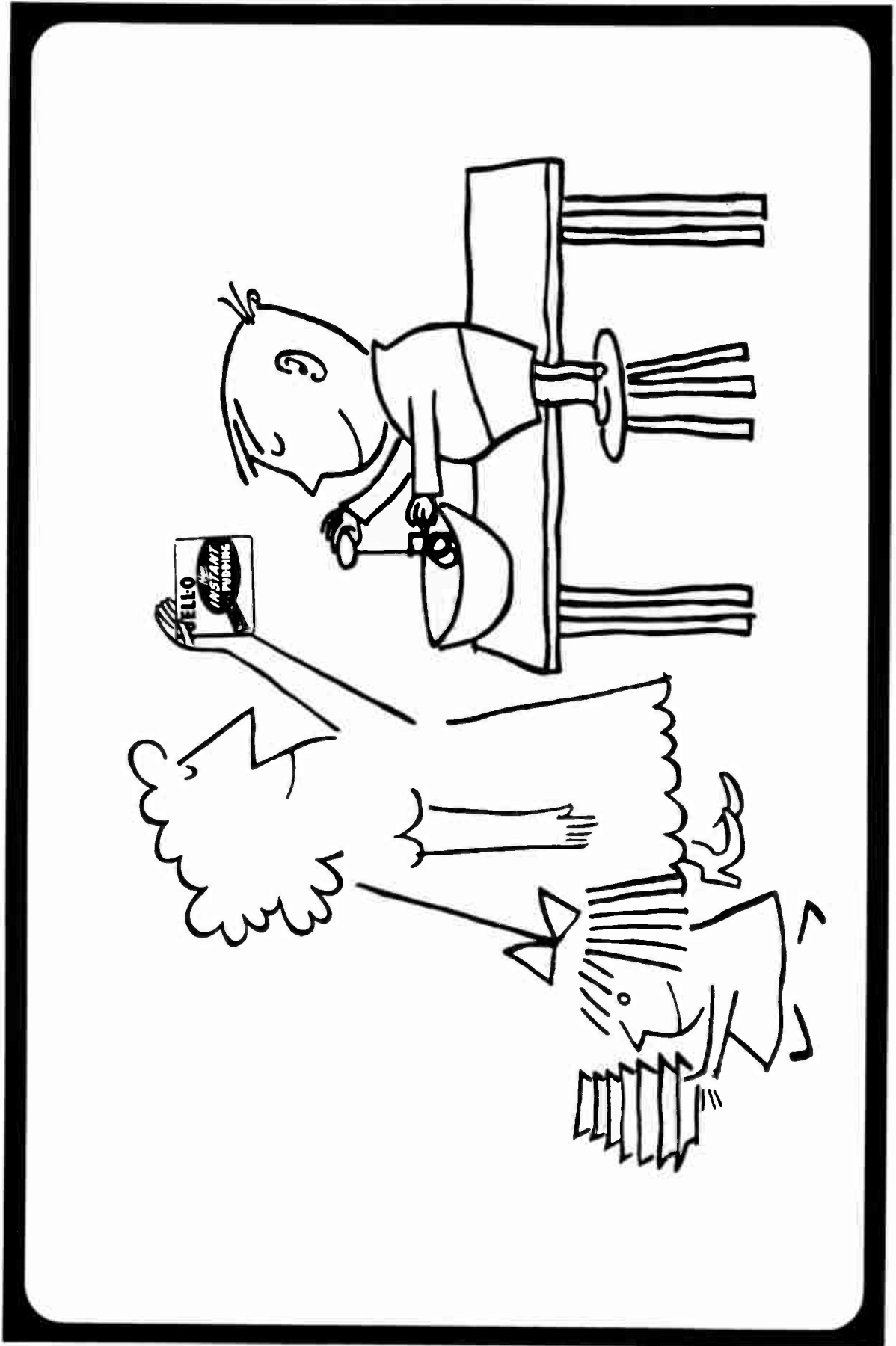
3

art director edward j. bennett
producer national broadcasting company
artist james glenn
advertiser national broadcasting company

1



3



f

art, design television

4

art director s. rollins guild
producer national studios
agency mccann-erickson, inc.
advertiser american safety razor corp.,
ascot lighter division

5 ■

art director georg olden
designer georg olden
advertiser cbs television

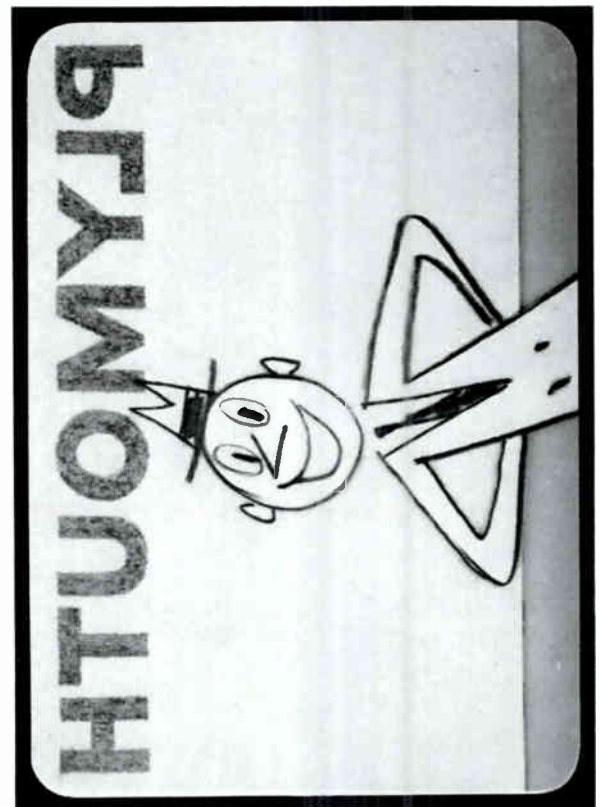
6

art director norman tate
producer academy pictures
artist ray favata
agency n. w. ayer & son, inc.
advertiser plymouth division of
chrysler corp.

7 ■

art director loren b. stone
producer robert lawrence productions, inc.
agency compton advertising. inc.
advertiser procter & gamble company,
ivory soap

4



6

5 ■ award for distinctive merit

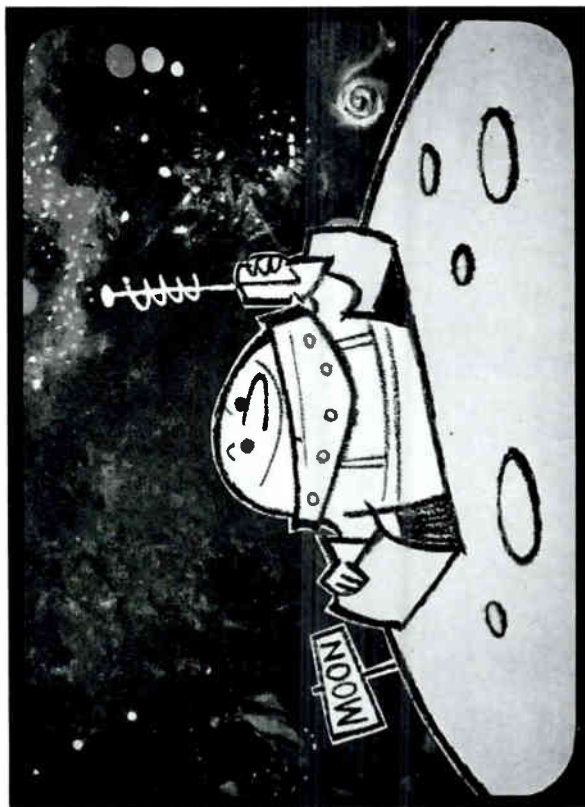


7 ■ award for distinctive merit

f

art, design television

8



8

art director norman tate
producer united productions of america
artist gene deitch
agency n. w. ayer & son, inc.
advertiser gordon baking co.

9 ■

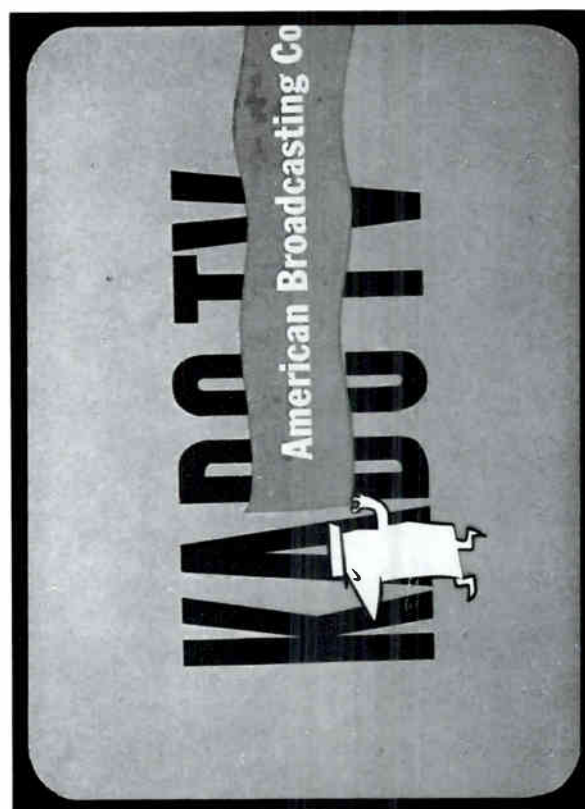
art director gene deitch
producer united productions of america
photographer kenneth drake
advertiser tv radio workshop: ford foundation

10

art director bob guidi
producer tv spots, inc.
artists sam nicholson, bob guidi, tri-arts
advertiser kabc-tv

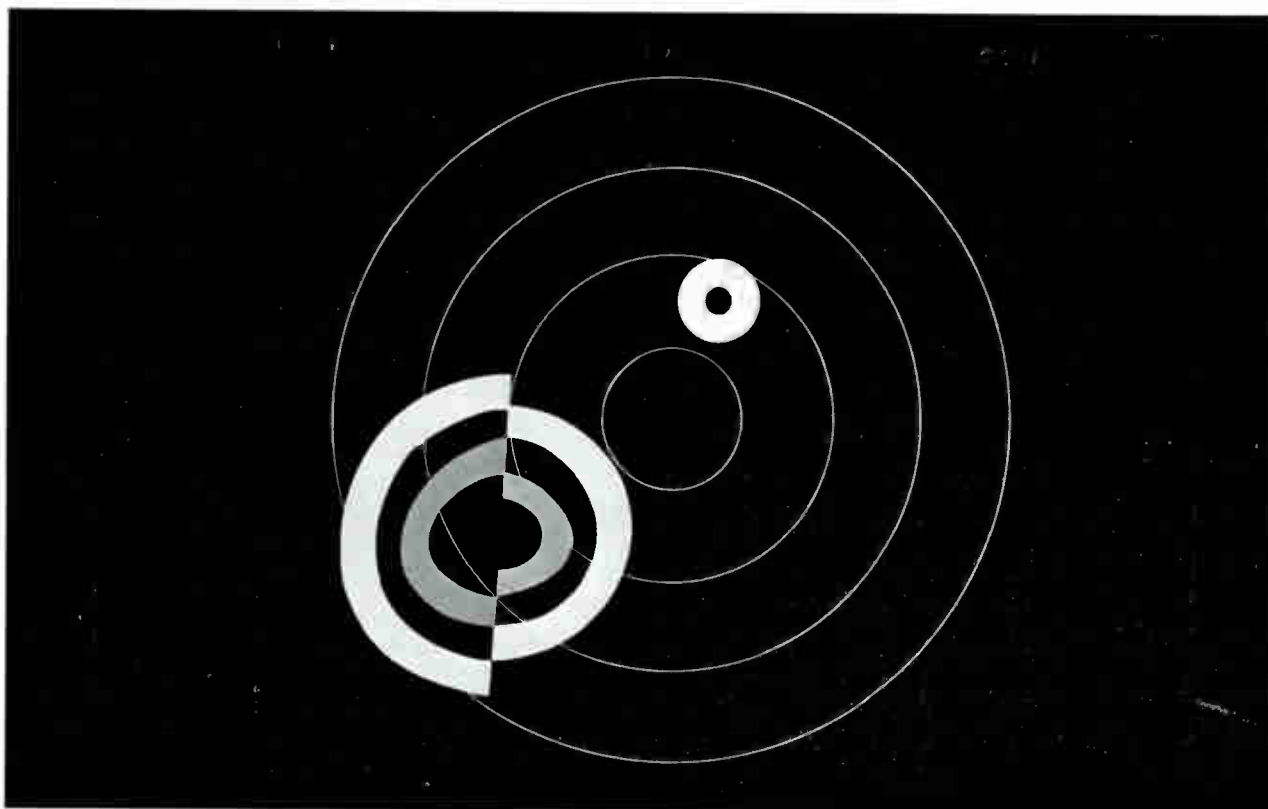
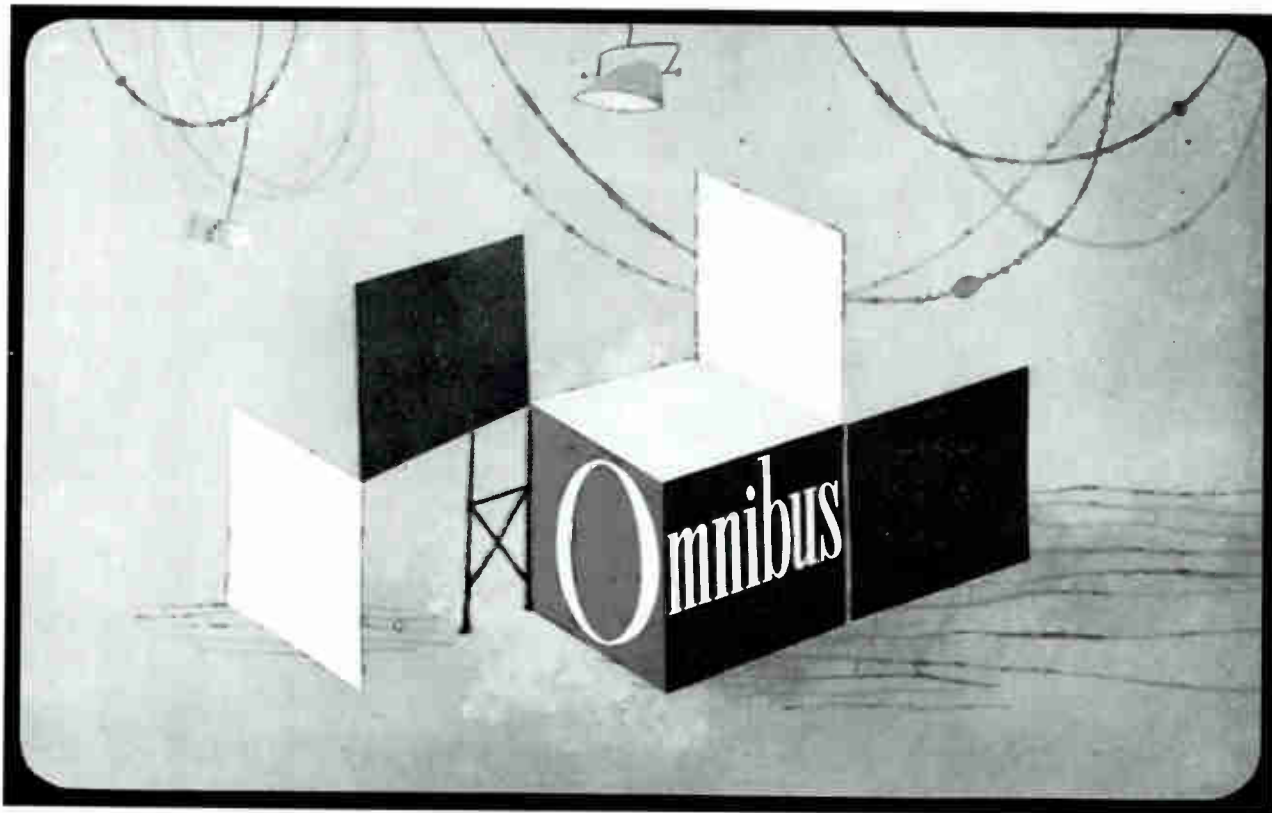
11 ■

supervisor ted smith
producer academy productions
agency j. walter thompson company
advertiser p. ballantine & sons



10

9 ■ award for distinctive merit



11 ■ award for distinctive merit

f

art, design television

12

art director georg olden
designer georg olden
advertiser cbs television

13

art director georg olden
artist howard mandel
advertiser cbs television, studio one

14

art director georg olden
artist david stone martin
advertiser cbs television, studio one

15

art director georg olden
artist georg olden
advertiser cbs television

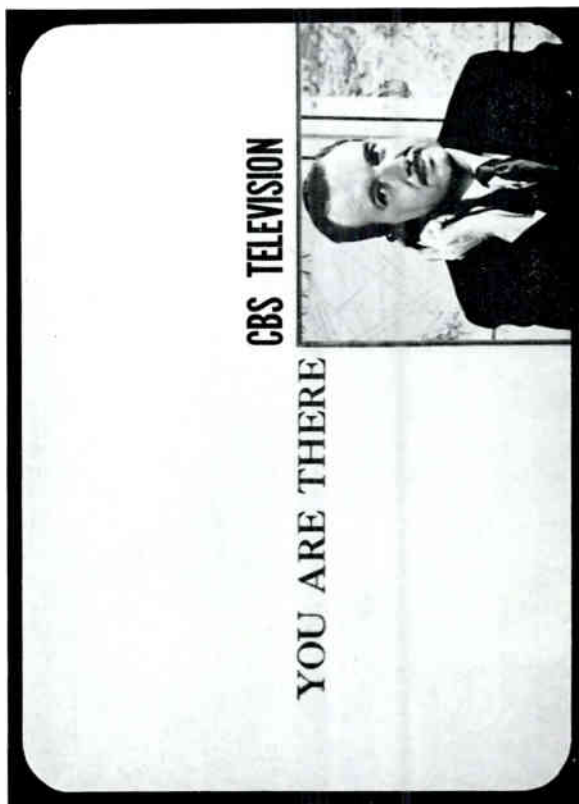
16

art director georg olden
artist david stone martin
advertiser cbs television, studio one

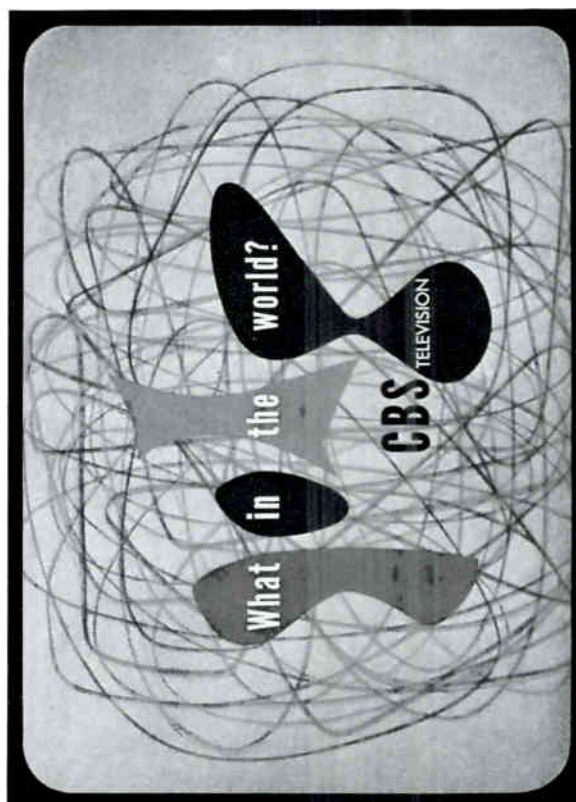
17

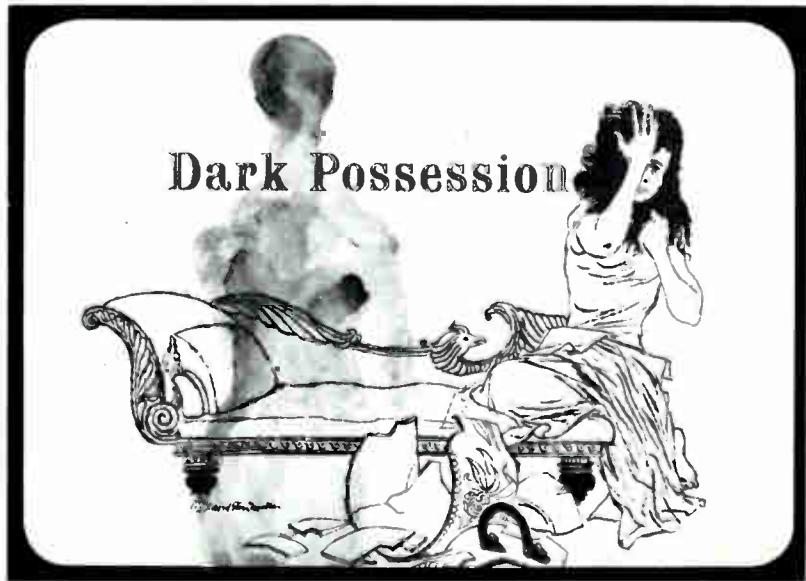
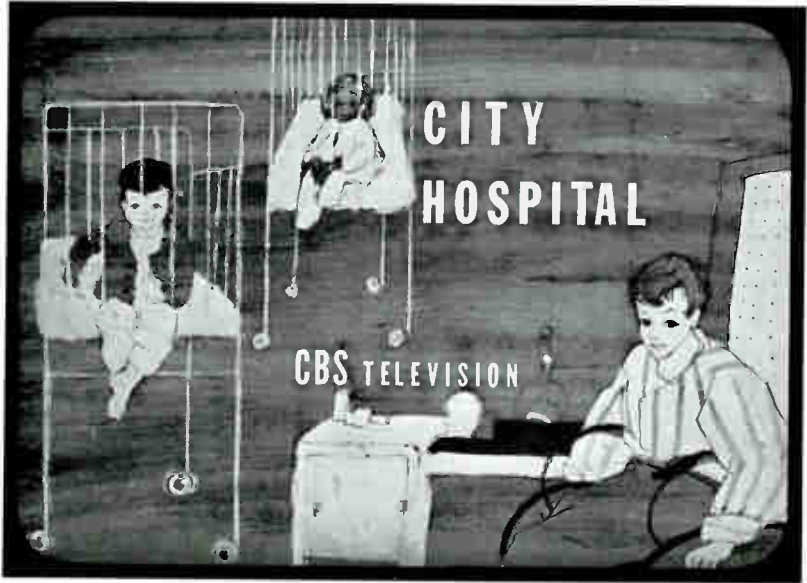
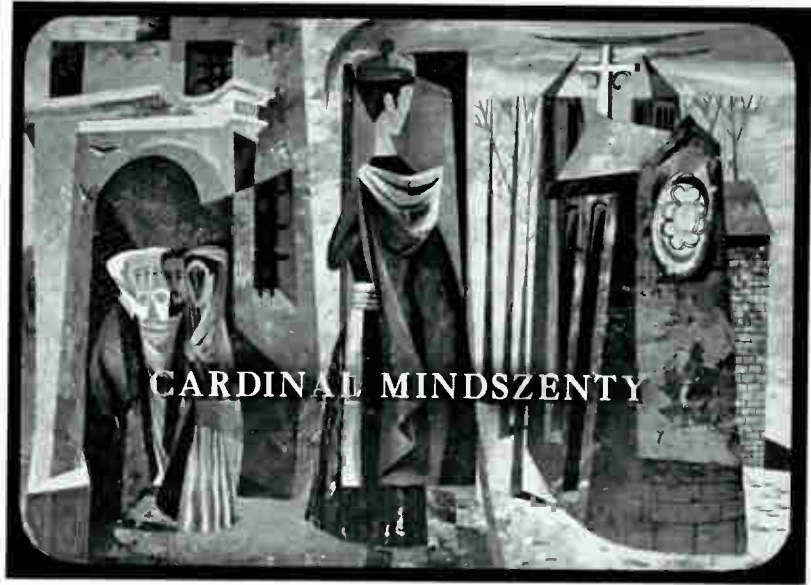
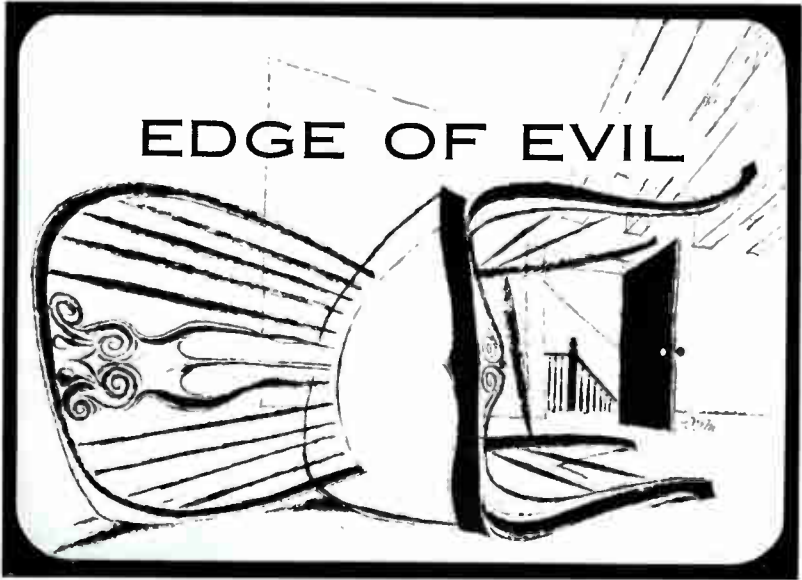
art director georg olden
artist esther finestone
advertiser cbs television

12



15





f

art, design television

18

art director s. rollins guild
producer tv graphics, inc.
artists don towsley, ken walker
agency mceann-erickson, inc.
advertiser lever brothers company:
pepsodent division

19

art directors norman gottfredson, ray patin
producer ray patin productions
artists fred madison, lew keller
agency fitzgerald advertising agency
advertiser jackson brewing co.

20

art director ray lind
producer academy pictures, inc.
agency benton & bowles
advertiser maxwell house coffee

21

art director gene deitch
producer united productions of america
artists paul harvey, george singer
agency calkins & holden, inc.
advertiser prudential insurance company
of america

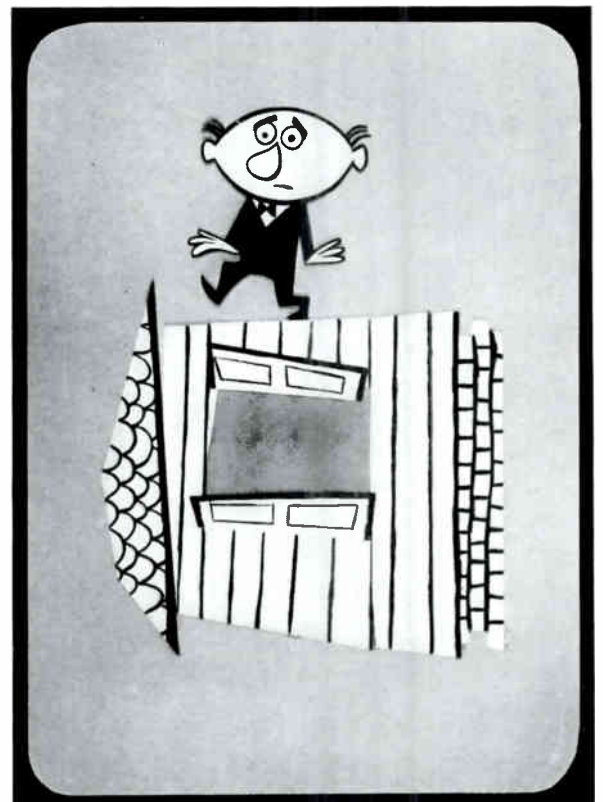
22

art director a. j. grodin
producer academy pictures, inc.
advertiser shulton company, inc.: old spice
shaving cream & lotion

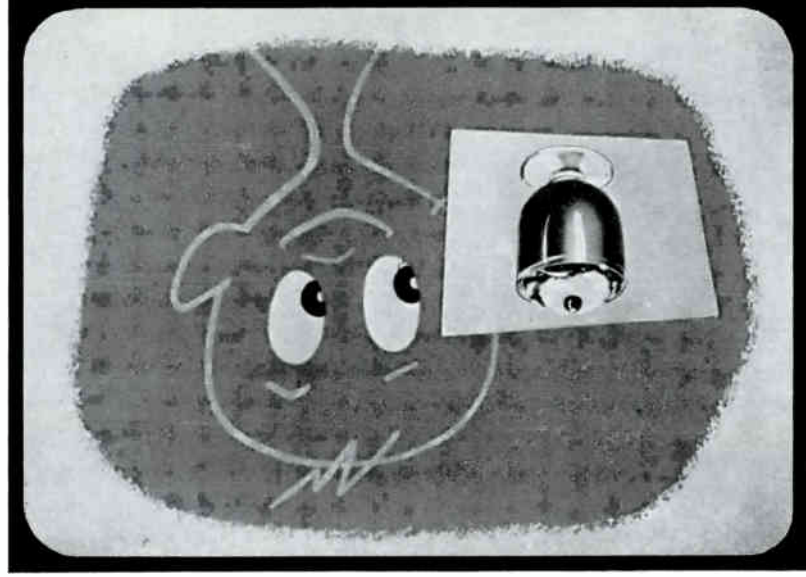
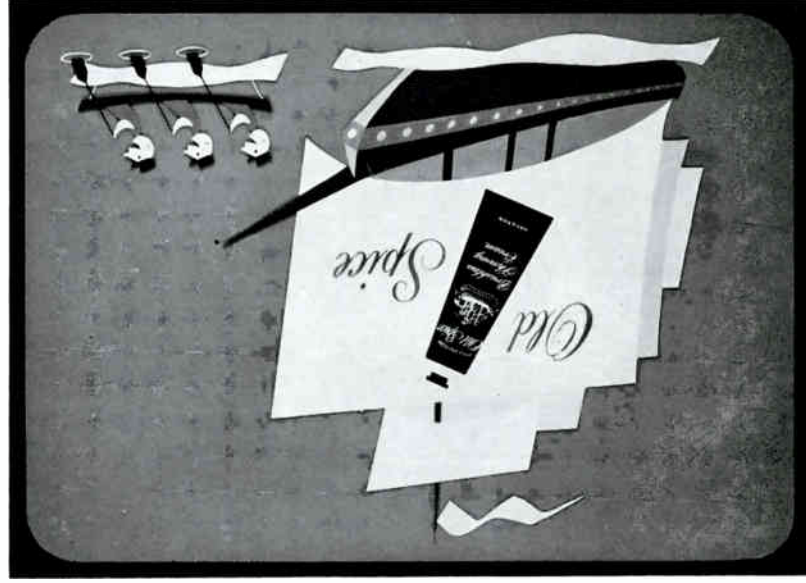
23

art director marvin b. kunze
producer hankinson studios
photographer fred hankinson
agency young & rubicam, inc.
advertiser general foods: jell-o

18



21



f

art, design television

24

art director georg olden
 artist georg olden
 advertiser cbs television

25

art director jerome gould
 producers jerome gould, fletcher markel
 artist john vidnic
 agency needham, louis and brorby, inc.
 advertiser johnson's wax

26

art director william r. duffy
 slide producer q-q-title co.
 artist palmer and littman, inc.
 agency mccann-erickson, inc.
 advertiser stegmaier brewing co.

27

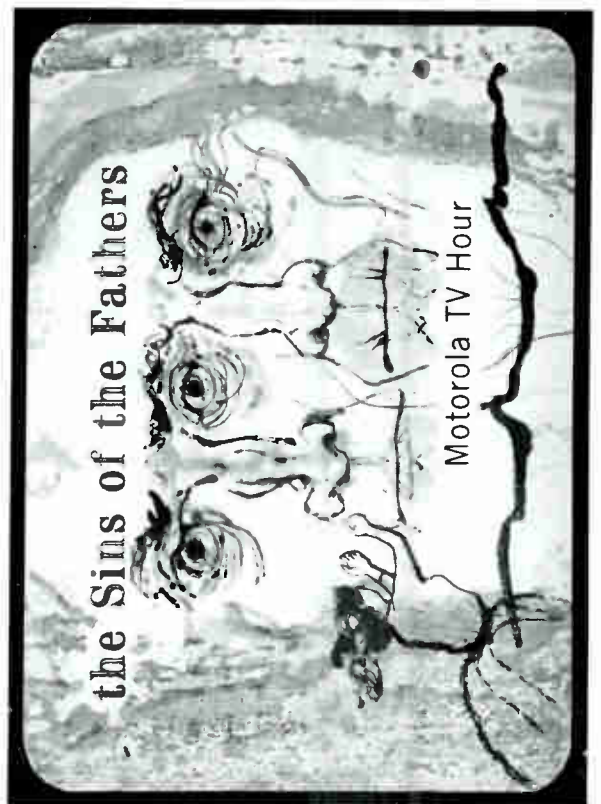
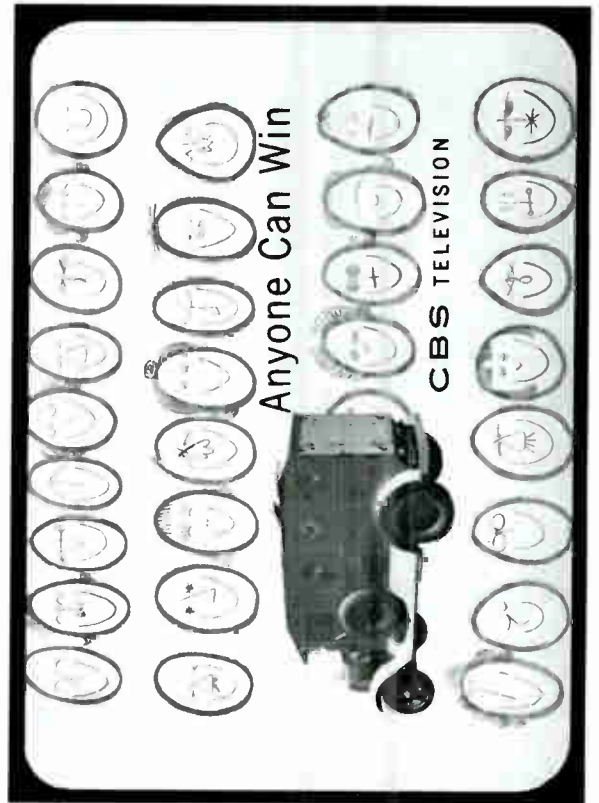
art director andrew ross
 producer superior studios
 artist byron goto
 advertiser american broadcasting company
 television network

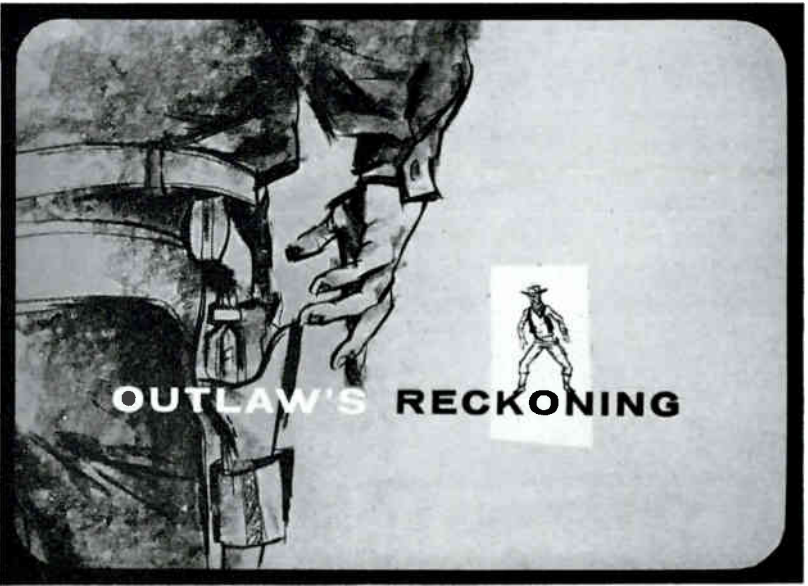
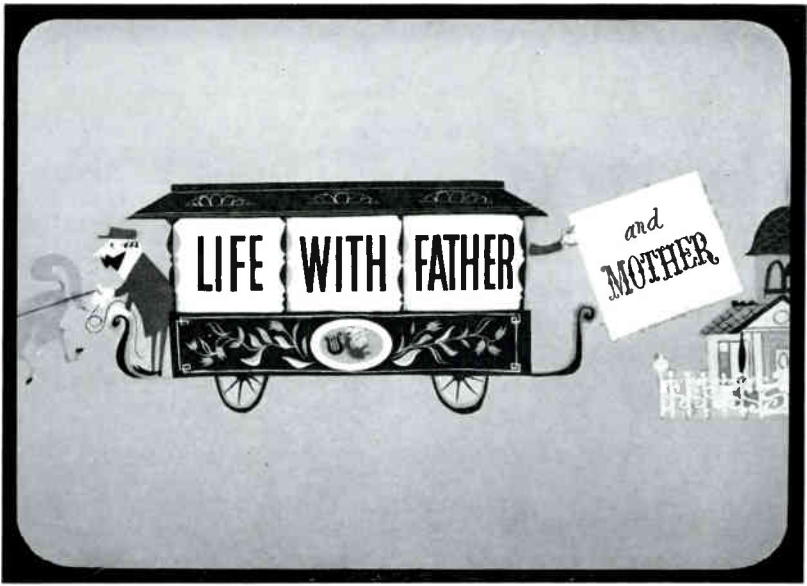
28

art director georg olden
 producer depicto films
 artist georg olden
 advertiser webs-tv, new york

29

art director andrew ross
 producer national studios
 artist hy bley
 advertiser american broadcasting company
 television network





f

art, design television

30

art directors ken snyder, ray patin
producer ray patin productions
photographer william a. fraker
agency batten, barton, durstine & osborn, inc.
advertiser mjb co.

31

art director dan content
producer audio productions
artist russell patterson
photographer victor lukens
agency benton & bowles, inc.
advertiser procter & gamble company

32

art director richard saunders
artist irene ferguson
agency young & rubicam, inc.
advertiser general foods: jell-o pudding
and pie filling

33

art directors michael shore, john hubley
producer storyboard, inc.
artist bill melendez
agency michael shore agency
advertiser muntz tv

34

art director dirk content
producer richard saunders
photographer audio productions
agency young & rubicam, inc.
advertiser goodyear airfoam

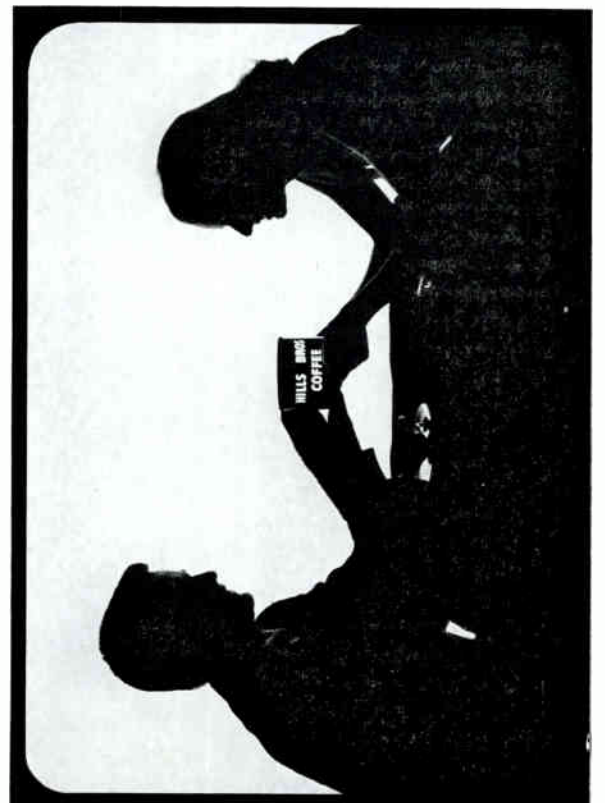
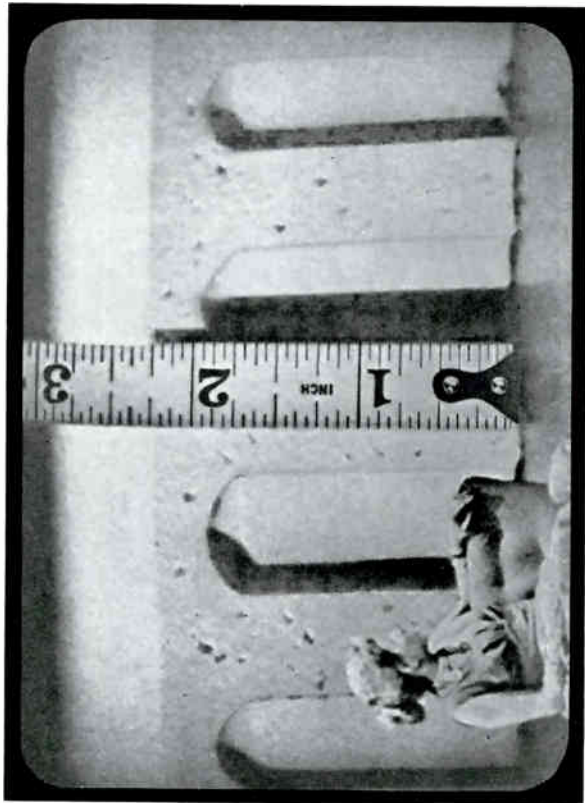
35

art director norman tate
producer peter elger
agency n. w. ayer & son, inc.
advertiser hills bros. coffee

30



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inhalt und adressen verzeichnis

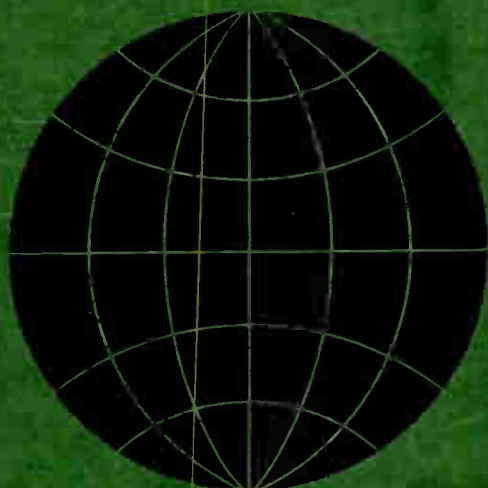
index och adresskalender

creation everything comes from
the universal;
one must partake
in order to give life.

création croyez-le bien, tout part de
l'universel; il faut
embrasser pour vivifier.

rousseau

1812-1817



creazione tutto procede dall'universale;
per dare vita,
bisogna partecipare.

das schöpferische alles kommt aus dem urgrund;
man muss sich der ordnung
unterwerfen um schöpferisch zu sein.

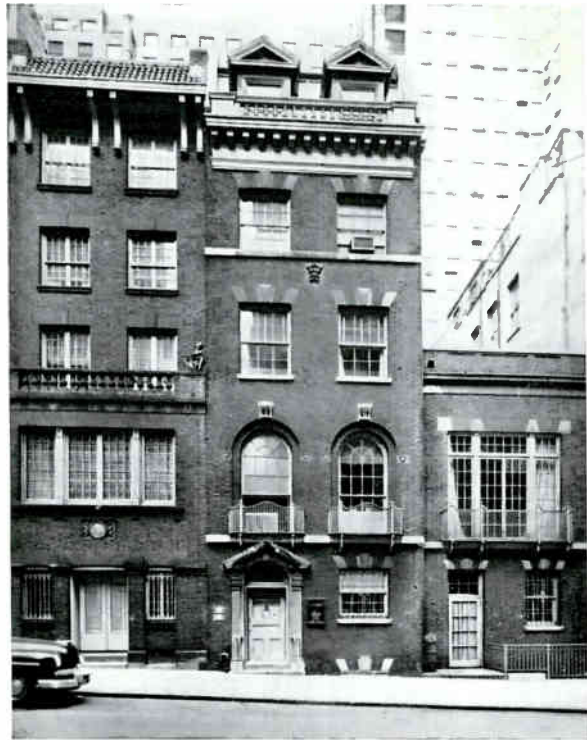
skapelse allting kommer från det universella;
men måste deltaga
om man skall kunna ge liv.

paper: wasame
made by hand in japan

g

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the lounge and conference room



the executive office

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PHOTOGRAPH BY PAUL WING

Good art keeps an advertisement
 glowing in the mind
 long after publication date.

KENYON & ECKHARDT, INC., Advertising

New York • Atlanta • Chicago • Detroit • Los Angeles-Hollywood • Philadelphia • San Francisco • Toronto

about the design of this book

- q. what is the most important point of departure in this book as compared with preceding art directors club annuals?
- a. the plan of presenting the selected art or design. for more than a decade the annual pages have, in general, been planned in attractive, asymmetrical layouts with illustrations of many sizes. in this book a more simple mathematical formula has been conceived.
- q. what is meant by mathematical formula?
- a. basically, the pages are divided into quarters for the presentation of selections other than medal or award winners; the winners occupy full pages. (this plan is followed wherever it has been possible to group all work of a specific category together and yet be economically practical. a few award winners occupy half pages as do some nonwinners. booklets or sections of publications are provided more than other work to make possible the showing of their multiple pages.)
- q. do you believe there are virtues in this new presentation?
- a. yes, this plan assists the designer of the book in making a more equitable presentation for all concerned. it tends to restrict his personal editing to the original intentions of the exhibition jury.
- q. what are other virtues?
- a. this plan prescribes that selections appear in arrangements that are relatively easy to view. they are framed with white much like paintings in a gallery; and in avoiding the practice of bleeding, significant portions are retained in all cases. these arrangements afford a maximum interest in the individual selections and a minimum interest in the design of the annual itself.
- q. why are captions placed apart from the pictures?
- a. as it is necessary to reduce the selections from the original sizes, captions in close proximity would detract from them; in many cases the captions would be larger than the display type of the work.
- q. are there reasons for placing the captions in the same position on each spread, other than for obviously easy reference?

- a. yes, placing the captions in this consistent manner affords a convenient catalogue; this the reader can easily and quickly manipulate with his thumb and without turning full pages.

the basic typography

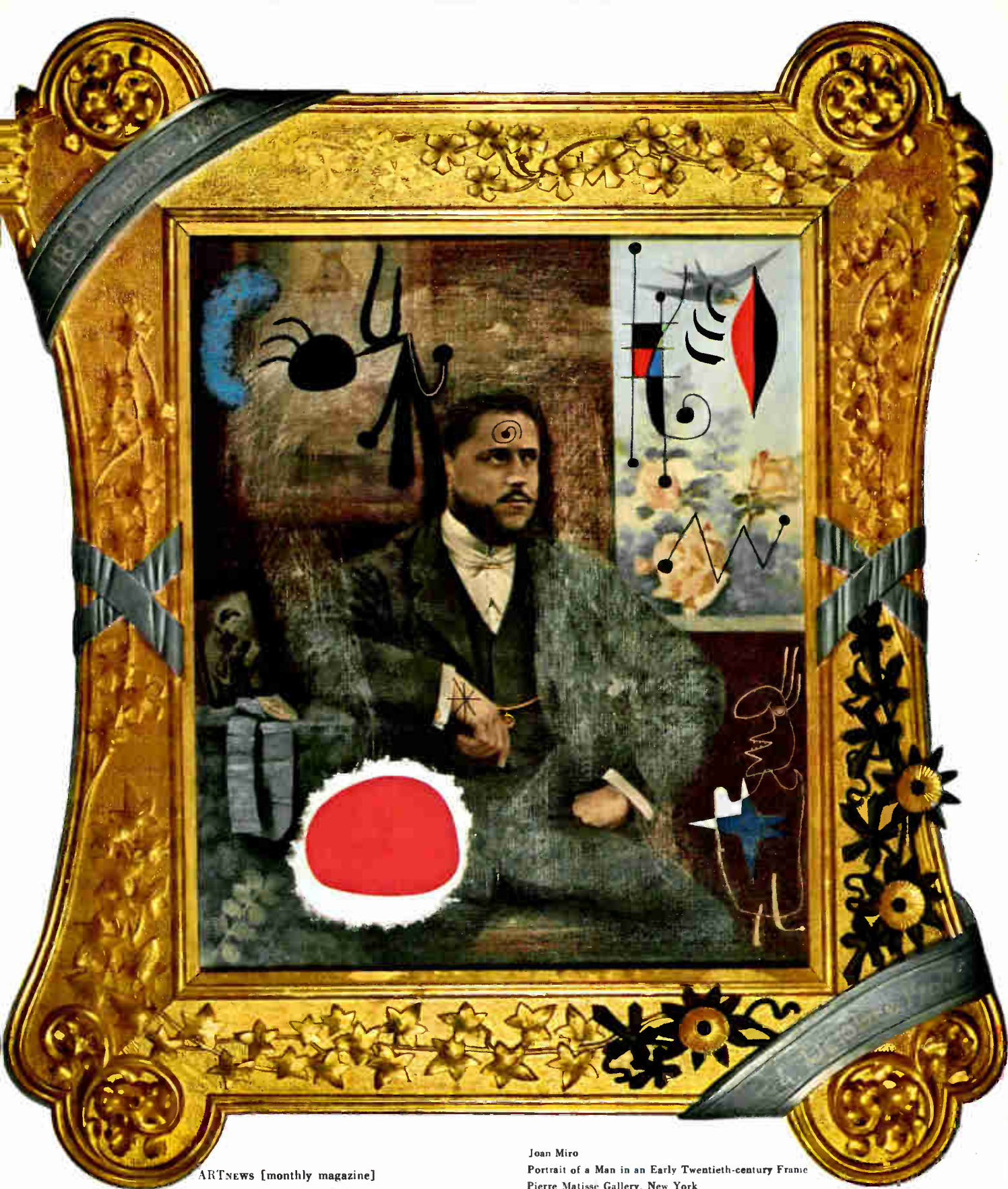
- q. why employ all lower-case type, without traditional capitals?
- a. for such logical reasons as consistency and simplification. there is only one symbol for red cross, whether it is used large or small. there should be only one each for a, b or c.
- q. how is it possible to fulfill the functions of traditional capitals if letters do not vary from the lower-case designs?
- a. one way is to use bold lower-case letters instead of capitals, as has been done in this book. some letters—c, o, s, v, w, x and z—now have only one design; they help prove that letters need not vary.
- q. do you consider this to be as readable as the traditional usage?
- a. there are two reasons why it is not. first, we are not altogether familiar with it. second, the bold letters were not designed specially for this purpose.
- q. how could the bold letters be improved?
- a. some of them are completely adequate now. note that bold letters with ascenders or descenders such as b, d and g perform their functions clearly, while bold e, c and s do not provide enough contrast. improvement could be made in two ways: 1, certain letters could be redesigned to afford more contrast; 2, all bold letters without ascenders or descenders could be increased by proper casting to about the present height of the lower-case t; that letter could be increased to the full height of the ascenders.
- q. except for the fact that this usage of bold lower case instead of capitals is somewhat unfamiliar, could it be more readable than the traditional typesetting?
- a. yes, it undoubtedly could. it requires the learning and comprehension of only one symbol for each letter. with proper improvement in the design of the letters, as suggested, the practice would surely be more readable.

- q. in a previous typographic experiment entitled the monalphabet,* it was suggested that larger, although not bolder, lower-case letters be used instead of capitals to achieve a similar objective. how does that compare with the idea of employing bold letters?
- a. the two plans are fundamentally the same; one might eventually prove more popular than the other.
- q. is either plan available now?
- a. the usage of bold lower-case letters for capitals is immediately available as shown in this book. the typeface here includes light and bold letters and both can be cast on a typesetting machine with the proper "mixer" mechanism commonly available.
- q. how did you specify this setting to the typographer?
- a. this concise way: "bodoni book lower case with bodoni bold lower case instead of capitals."
- q. having completed this experimental typography, can you make a recommendation for improvement that is not embodied in the book?
- a. yes. in prose, bold periods and slight additional word space should be used at ends of sentences to enhance readability. (however, book or lightface punctuation is efficient and more attractive otherwise, especially in listings where many commas and abbreviations appear.)

the typographical style

- q. why, in the headings, didn't you adhere to the use of light letters with bold lower-case letters for capitals?
- a. in headings, the use of all bold-faced words produces more emphasis where needed; in conjunction with light-faced words it presents a more articulate and interesting appearance.
- q. is this an undesirable inconsistency within the original plan already discussed?
- a. it is an added virtue to the basic typographic conception. it provides emphasis in the same way as the use of all capital headings in traditional typography, but without need of changing the basic letter symbols. [continued on page 405]

* westvaco inspirations for printers, number 152, published 1945



ARTnews [monthly magazine]
ARTnews Annual
ARTnews Design Portfolio
ARTnews Book Service
ARTnews National Amateur
Painters Competition

The Art Foundation Press, Inc.
634 Madison Avenue, New York 21, N. Y.

Joan Miró
Portrait of a Man in an Early Twentieth-century Frame
Pierre Matisse Gallery, New York
from Art News Annual xxiii

Largest audited circulation of any art magazine

ART NEWS
Founded 1902

greetings continued

of new york is dedicated to a better global exchange of ideas and techniques. in this interest, the book presents a review of six european countries by an eminent authority of each. it would be worthwhile if space were available to show representative work of all nations on the continent, as suggested by the few representative specimens. also, it would be beneficial to present the work of other continents—such as that shown in recent australian and south american exhibitions, and in the annual of the art directors club of tokyo. reproductions from canada and mexico would be inspirational, too. although the material here is limited in this respect, the astute comments and selections of these six men will surely be a prime inspiration to readers of this yearbook and an aid to world-wide understanding.

nos hommages suite

consacrée à l'avancement des échanges d'idées et de techniques sur un plan global. dans ce but, ce livre présente des études, rédigées par d'éminents spécialistes, sur 6 pays européens. il aurait été utile de montrer ici des oeuvres provenant de tous les pays d'europe et même des autres continents, telles que les réalisations qui figurèrent aux récentes expositions d'australie et d'amérique du sud, et à l'exposition annuelle du club des directeurs artistiques de tokio. des reproductions canadiennes et mexicaines seraient également les bienvenues. bien que le matériel dont nous disposons ici soit limité par le manque d'espace, les commentaires éclairés et les sélections effectuées par les six experts vont sans doute inspirer nos lecteurs et les aider à réaliser une meilleure entente internationale.

saluti continua

di new york è dedicata all'incremento dello scambio globale di idee e tecniche. a questo fine, il libro presenta recensioni di sei nazioni europee, redatte rispettivamente da eminenti e autorevoli personalità locali. sarebbe opportuno, se lo spazio disponibile lo permettesse, mostrare opere rappresentative di ogni nazione del continente europeo, come suggerito dai pochi esemplari rappresentativi riprodotti. sarebbe inoltre opportuno presentare il lavoro di altri continenti—come, ad esempio, quello mostrato in recenti esposizioni australiane e sudamericane, e nella esposizione annuale del art directors club di tokyo. riproduzioni dal canada e dal messico servirebbero, anch'esse, d'ispirazione. sebbene il materiale qui riprodotto sia limitato in questo senso, gli astuti commenti e le selezioni delle sei

personalità che qui di seguito presentiamo saranno indubbiamente sorgente d'ispirazione per i lettori di queste pagine, nonché un valido contributo alla reciproca comprensione dei popoli in tutto il mondo.

grüße fortsetzung

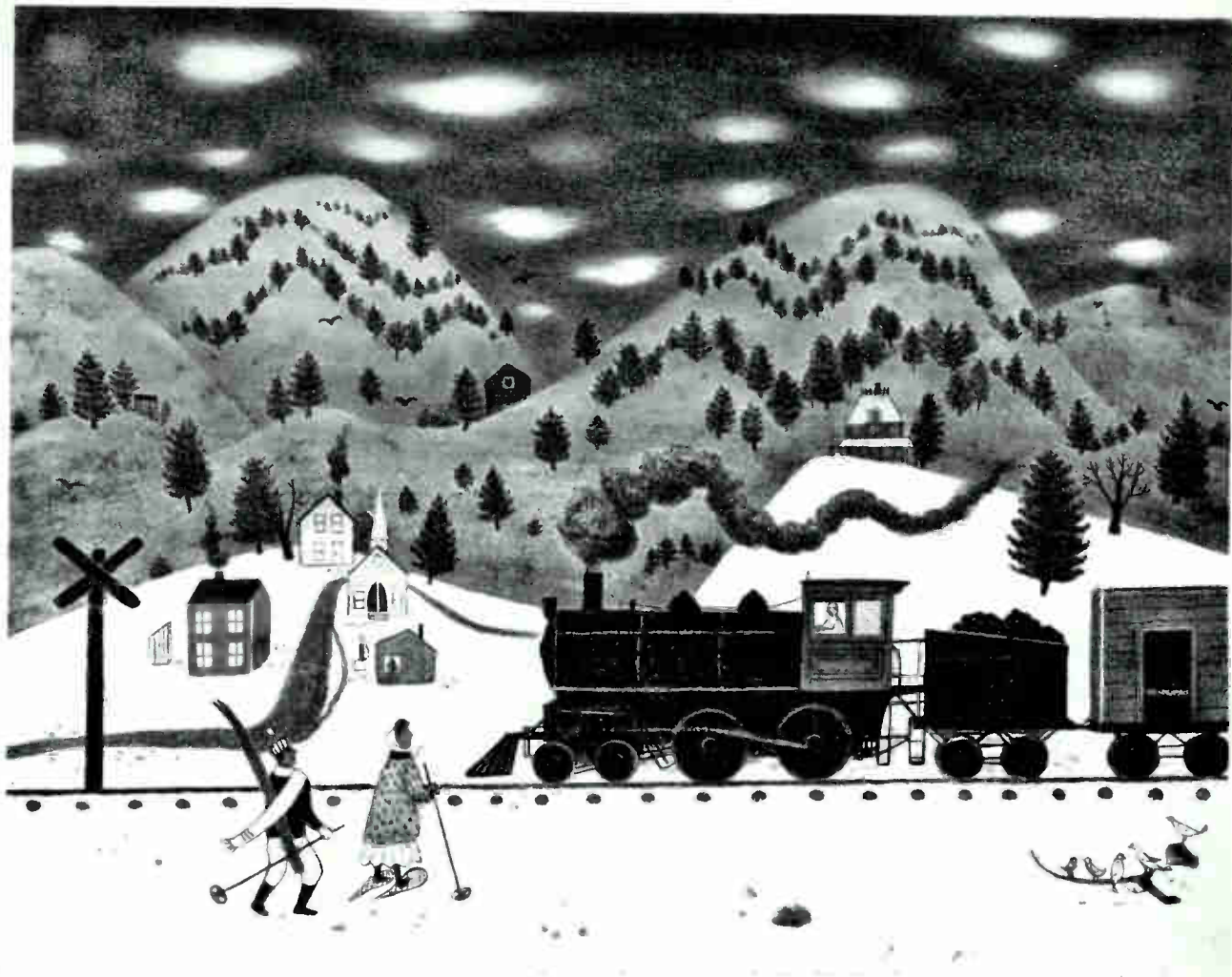
und weltweitem austausch von ideen und techniken gewidmet. in diesem sinne soll dieses buch einen überblick über sechs europäische länder geben, jeweils durch eine führende persönlichkeit der betreffenden nation. es würde sich lohnen, falls platz zur verfügung stände, im sinne der angedeuteten wenigen repräsentativen beispiele, die repräsentativen arbeiten aller europäischen länder zu zeigen. ebenso wäre es lehrreich die arbeiten anderer kontinente abzubilden, wie diejenigen die kürzlich in australischen und südamerikanischen ausstellungen zu sehen waren; sowie in dem jahrbuch des art directors club of tokyo. reproduktionen aus kanada und mexiko wären ebenfalls von bedeutung. obgleich das hier gezeigte material somit beschränkt ist, glauben wir, dass die verständnisvollen kommentare der sechs ausgewählten autoritäten zweifelslos für die leser dieses jahrbuches von einfluss sind, und somit gleichzeitig eine hilfe zum besseren verständnis der nationen untereinander.

hälsningar fortsättning

konstdirektörsklubben i new york är ägnad att åstadkomma ett världsomfattande utbyte av idéer och teknisk skicklighet. i detta intresse presenterar boken en överblick över sex europeiska länder av en framstående auktoritet från varje land. det vore önskvärt, om utrymmet tillät det, att förevisa representativa verk från alla nationer på kontinenten, som några representativa exemplar erinrar om. det vore också värdefullt att presentera andra kontinenters verk—sådana som nyligen förevisades på utställningar i australien och syd amerika samt i konstdirektörernas klubbkalender från tokyo. reproduktioner från kanada och mexiko vore också inspirerande. fastän materialet härvidlag är begränsad så kommer dock de sinnrika kommentarerna och prestationerna av dessa sex män att ge en ovärderlig inspiration till läsaren av denna årsbok samt att underlätta samförståndet i världen.

le déjeuner des prix suite

sivant la tradition, le déjeuner eut lieu le jour du vernissage dans la grande salle de bal de l'hôtel waldorf-astoria. cette année les invités se chiffraient [suite à la page 318]



AFTERNOON TRAIN, *A characteristic lithograph by Doris Lee.*

Mohawk Vellum

Crisp, bright white and eight refreshing colors . . . high opacity and fine felt finish . . . make Mohawk Vellum a popular choice for many pieces of good printing. Surface-sized for offset, its vellum finish is equally well suited for fine impressions by letterpress and gravure.



*Mohawk
Paper Mills*

[suite de page 316]

à 675. la photographie nous montre le président du art directors club, john jamison, qui présente une médaille, tandis que d'autres personnages distingués regardent de l'estrade.

il banchetto della premiazione continua

del 1954. secondo la tradizione, il banchetto della premiazione ebbe luogo il giorno dell'inaugurazione della mostra, nel salone da ballo dell'hotel waldorf astoria, con la partecipazione, quest'anno, di 675 invitati. questa fotografia mostra il presidente del art directors club, john jamison, nell'atto di conferire una medaglia, mentre altre personalità osservano dal palcoscenico.

die preisverteilung fortsetzung

veranstaltet wurde. traditionsgemäß wurde das preisverteilungs-luncheon, an dem 675 gäste teilnahmen im grossen ballsaal des waldorf-astoria hotels gegeben. dieses bild zeigt den vorsitzenden des art directors club, john jamison, wie er eine medaille überreicht, während andere persönlichkeiten von der bühne aus zusehen.

prisutdelnings lunchen fortsättning

månad 1954. enligt gammal sed hölls prisutdelnings lunchen den första dagen av utställningen i åroch drog 675 gäster till festsalen i waldorf-astoria hotellet. bilden visar konstdirektörernas president john jamison när han presenterar en medalj medan andra dignitärer på estraden titta på.

l'exposition suite

associés américains. le jury, nommé en précédence et composé de 33 artistes peintres et directeurs artistiques éminents, choisit 423 oeuvres parmi les 11.762 présentées, provenant de toutes les régions des états unis. après un séjour de 3 semaines à new york, l'exposition fera le tour des principales villes des états unis et d'europe.

l'esposizione continua

associati. delle 11.762 opere presentate, provenienti da ogni parte degli stati uniti, 423 vennero scelte da una giuria composta di 33 eminenti artisti e direttori artistici nominati in precedenza. dopo 3 settimane di permanenza nella galleria newyorkese rappresentata in questa fotografia, la mostra si trasferirà successivamente in altre città degli stati uniti e di europa.

die ausstellung fortsetzung

artists statt. von 11.762 einsendungen aus allen teilen der vereinigten staaten fiel die wahl auf 423. die jury bestand aus den 33 oben erwähnten führenden werbeleitern und künstleren.

utställningen fortsättning

gallerier. av 11.762 anmälningar från alla delar av förenta staterna godkändes 423 st. av en jury bestående av 33 framstående konstdirektörer och artister vilkas namn förut antecknats. efter tre veckors förevisning i new yorks gallerier, som dessa bilder utvisa, flyttar utställningen till andra städer här i landet och europa.

switzerland continued

hanging facilities; its faithful reproduction in hand lithography; its cultivation by the government, which awards prizes for the 24 best posters each year; and last, but not least, is the obviously important part which the poster plays in switzerland's everyday life.

direct mail and publication advertising are in a different position. here the lack of cooperation between the agency and the commercial artist means that the design is often left entirely to the individual tastes of the latter. this tends to detract from its advertising value, which is after all the really crucial factor. exceptions only serve to confirm this general rule. undoubtedly in the case of the press, the limited circulation of swiss newspapers and periodicals is a further drawback.

it is probably no accident that the trade mark is the second domain in which swiss advertising artists have outstanding achievements to their credit. the design of a trade mark, like that of a poster, is essentially a task for the individual artist.

schweiz fortsetzung

ein einheitsformat (90,5 x 128 cm) mit geordneten anschlagflächen, die originalgetreue wiedergabe in handlithographie, der hervorragende druck, ferner die tatsache, dass sich die regierung durch die jährliche prämiierung der 24 besten plakate der kultivierung dieses werbemittels annimmt, und, last but not least, die unverkennbar wichtige rolle, die das plakat im schweizerischen alltagsleben spielt.

anders verhält es sich beim prospekt und beim inserat. hier wirkt sich die fehlende zusammenarbeit zwischen agentur und graphiker und die dem letzteren oft ganz überlassene, meist sehr eigenwillige gestaltung auf die werbewirkung, auf die es ja schliesslich ankommt, eher nachteilig aus, wobei [fortsetzung auf seite 320]



Detail from a Penn photograph, *Sunday on the Seine*, *Vogue*, April 15, 1953.

THE CONDÉ NAST PUBLICATIONS INC.

VOGUE HOUSE & GARDEN GLAMOUR

VOGUE PATTERN BOOK

THE CONDÉ NAST PRESS CONDÉ NAST ENGRAVERS

[fortsetzung von seite 318]

natürlich ausnahmen die regel nur bestätigen. beim inserat kommen erschwerend die verhältnismässig sehr kleinen auflagen der schweizer zeitung und zeitschriften hinzu.

es ist wahrscheinlich nicht von ungefähr, dass die schutzmarke das zweite gebiet ist, auf dem die schweizer graphiker hervorragendes leisten, denn, ähnlich wie beim plakat, ist auch der entwurf einer schutzmarke weitgehend die individuelle leistung eines einzelnen künstler.

sweden continued

parallel with the current impulses in modern art, designers have sought new ways of expression. this has been of great importance to the esthetic result. it has created new personality for the picture, which does something more important than merely draw attention—it makes the public remember it.

many buyers of commercial art have, through the great common interest of modern painting and industrial design, made higher demands on esthetic qualities. the young generation of artists since the war has had access to schools with modern outlook, and this has made hopeful impressions on the production of commercial art.

sverige fortsättning

i modern konst har tecknarna sökt sig nya vägar. detta har haft stor betydelse inte bara för den estetiska utformningen utan framför allt för att ge bilden personlighet, vilket skapar ett minnesvärde—i och för sig viktigare än att bara väcka uppmärksamhet.

många reklampöpare har genom det stora allmänna intresset för modern konst och industrial design fått stora anspråk på bildens estetiska kvalitet. den unga generationen tecknare har efter kriget fått tillgång till skolor med en helt modern inriktning. detta har redan satt hoppfulla spår inom reklamproduktionen.

france continued

basically of american origin, recently have been used in france, with varying success.

extremely encouraging results have been obtained in the field of booklet design where "public relation" methods have created a number of house organs, annual reports, etc. whose graphic expression are an admirable fusion of the american and french psychology. on the other hand, the french versions of american realist formulae seem less successful. one can have but limited enthusiasm for these forms of art, but one must understand that american draftsmen have a long tradition in the craft. french

attempts to adapt it usually end up on walls or in the newspapers with feeble imitations of the blond girls and athletic boys of american advertising. it would be a real pity to conclude that advertising art is not for export.

la france suite

appel à l'imagination du public et semble reconstruire auprès de lui une faveur constante.

mais certaines techniques, d'inspiration essentiellement américaine ont été appliquées récemment en france avec un succès inégal.

d'une part, des résultats très encourageants ont été obtenus dans le domaine de l'édition où les méthodes de "public relations" ont donné naissance à divers "house organs," rapports annuels, etc. dont le graphisme s'accommode admirablement d'une fusion de la psychologie des deux pays.

par contre, la version française des formules réalistes américaines paraît moins heureuse. on peut n'éprouver pour cette forme d'art qu'un enthousiasme mitigé mais on doit reconnaître que les dessinateurs l'exercent aux états-unis avec la maîtrise que donne une longue pratique. en france, les tentatives d'adaptation auxquelles nous assistons aboutissent généralement, sur les murs ou dans la presse, à de pâles imitations des blondes "girls" ou des "boys" vigoureux de la publicité américaine. il serait vraiment regrettable d'en conclure que l'art publicitaire n'est pas un article d'exportation.

la grande bretagne suite

se manifestent sous des formes très différentes à travers les divers moyens de publicité. une concurrence de plus en plus âpre sur le marché et la diminution du pouvoir d'achat ont conduit les annonceurs à deux extrêmes: satisfaire ce qu'il est convenu d'appeler le goût du public ou offrir à celui-ci un élément de surprise. les annonces de presse jouent nettement sur ces deux tableaux; les affiches ont atteint leur niveau le plus bas; quant aux périodiques, bien que leurs couvertures accrochent maintenant beaucoup mieux le regard, ils ne vont pas jusqu'à se lancer dans une amélioration très sensible de la qualité de leur mise en page ou de leurs illustrations.

l'hospitalité de votre album annuel offre une excellente occasion de présenter quelques réalisations intéressantes qui se caractérisent par 33, l'art du peintre appliqué à une conception abstraite de l'affiche; 34, une image contemporaine audacieuse exprimant le plaisir de la lecture pour un hebdomadaire de la british broadcasting corporation; 35, un parfait équilibre du dessin et de la mise en [suite à la page 322]



ALWAYS LIKE TO LOOK AT OTHER PEOPLES PICTURES



[suite de page 320]

page; **36**, une conception originale de l'illustration pour une publicité dans les périodiques, associée à une composition extrêmement bien ordonnée, au sein d'un arrangement typographique conventionnel; **37**, une liaison de la publicité dans la presse et de l'affiche servie par une remarquable science du dessin et un curieux coloris; **38**, un style nouveau de mise en page pour une publicité dans la presse; **39**, une interprétation vigoureuse, par son traitement et sa couleur, du personnage traditionnel de punch pour la couverture d'une revue.

italy continued

campaigns. the success of these companies may encourage other industrialists to follow the lead. but, on the whole, italian advertising campaigns originate with the artists and technicians who present their ideas and, after having them approved, design the layouts and make the illustrations. recently, several foreign advertising agencies, such as j. walter thompson and lintas, have opened offices in italy to investigate the possibilities of working here on american standards. until now, however, they have limited themselves to the advertising of american or english goods. there is reasonable doubt that american or english systems can be successful in italy. the italian public does not like reasoning and long commercials, as convincing as they may be; they are extremely difficult to persuade and like far better to be surprised, amused, and inspired by a synthetic idea or a concise effective slogan. this public wants to be approached with fantasy (just like the french public) and needs to be impressed more than convinced or seduced.

l'italie continua

grande casa ha creato delle vere e proprie organizzazioni pubblicitarie che svolgono interamente il lavoro di creazione e di distribuzione della pubblicità (p.e. olivetti—marzotto—fiat—italian line) assumendo artisti e tecnici di valore in esclusività. il successo che queste iniziative riscuotono potrà incoraggiare altri industriali a seguire l'esempio, ma in genere la pubblicità in italia è il prodotto di un artista che cerca l'idea, lo slogan, scrive i testi, disegna e mette in pagina gli annunci—idea e disegna i manifesti. recentemente qualche grande ditta pubblicitaria straniera ha tentato, con l'apertura di agenzie in italia, di tastare il terreno per vedere se non fosse il caso di intraprendere qualcosa di più importante (j. walter thompson—lintas, p.e.), ma queste agenzie si sono limitate alla pubblicità di prodotti americani o inglesi. e' dubbio, però che i sistemi americani abbiano successo in

italia: il pubblico italiano non ama i lunghi ragionamenti per quanto convincenti essi siano, diffida delle chiacchierate prolisse ed è molto più facilmente sedotto (come il francese, del resto) da una trovata sorprendente, divertente o da uno slogan che colpisce la fantasia. ha bisogno di trovate sintetiche che violino la sua immaginazione, che si impongano per l'originalità più che di argomenti convincenti o seducenti.

germany continued

because wartime casualties had cost many valuable workers, and new, competent successors had to be trained. today german advertising art can again draw on a wide group of efficient specialists whose work meets an international standard. these must, nevertheless, still struggle against considerable difficulties in various areas of advertising because management of business and industry has remained too weighted down by tradition and unsympathetic to new and progressive ideas. on the other hand, there are other areas of advertising—such as travel, tourism and for cultural events—where one already can point to excellent results. thus german advertising art is still in the full process of development. it shows a strong inclination toward progress and experimentation and its principal efforts are concentrated upon the modern creation of posters, prospectuses and advertisements.

deutschland fortsetzung

jahre für ihren wiederaufbau zur verfügung. sie hatte es auch anfangs unso schwerer, das inzwischen verloren gegangene terrain zurückzugewinnen, als durch die kriegsverluste viele wertvollen arbeitskräfte ausgefallen waren und erst wieder ein leistungsfähiger nachwuchs herangebildet werden musste. heute verfügt die deutsche werbegraphik wieder über einen grossen kreis tüchtiger fachkräfte, deren leistungen den internationalen standard erreichen. sie haben allerdings auf manchen gebieten der werbung mit erheblichen schwierigkeiten zu kämpfen, da gerade die auftraggeber des handels und der industrie noch allzu traditionell belastet und allen fortschrittlichen neuerungen wenig zugänglich sind. andererseits aber können heute schon wieder andere gebiete der werbung wie etwa für den fremdenverkehr oder für kulturelle veranstaltungen mit ausgezeichneten ergebnissen aufwarten. die deutsche werbegraphik der gegenwart befindet sich also noch in voller entwicklung. sie zeigt in formaler hinsicht eine offensichtliche neigung zum fortschritt und experiment und erstreckt ihre bemühungen besonders auf die neuzeitliche und moderne durchgestaltung von plakaten, prospekten und anzeigen.

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THING



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Every advertising account entrusted to us,
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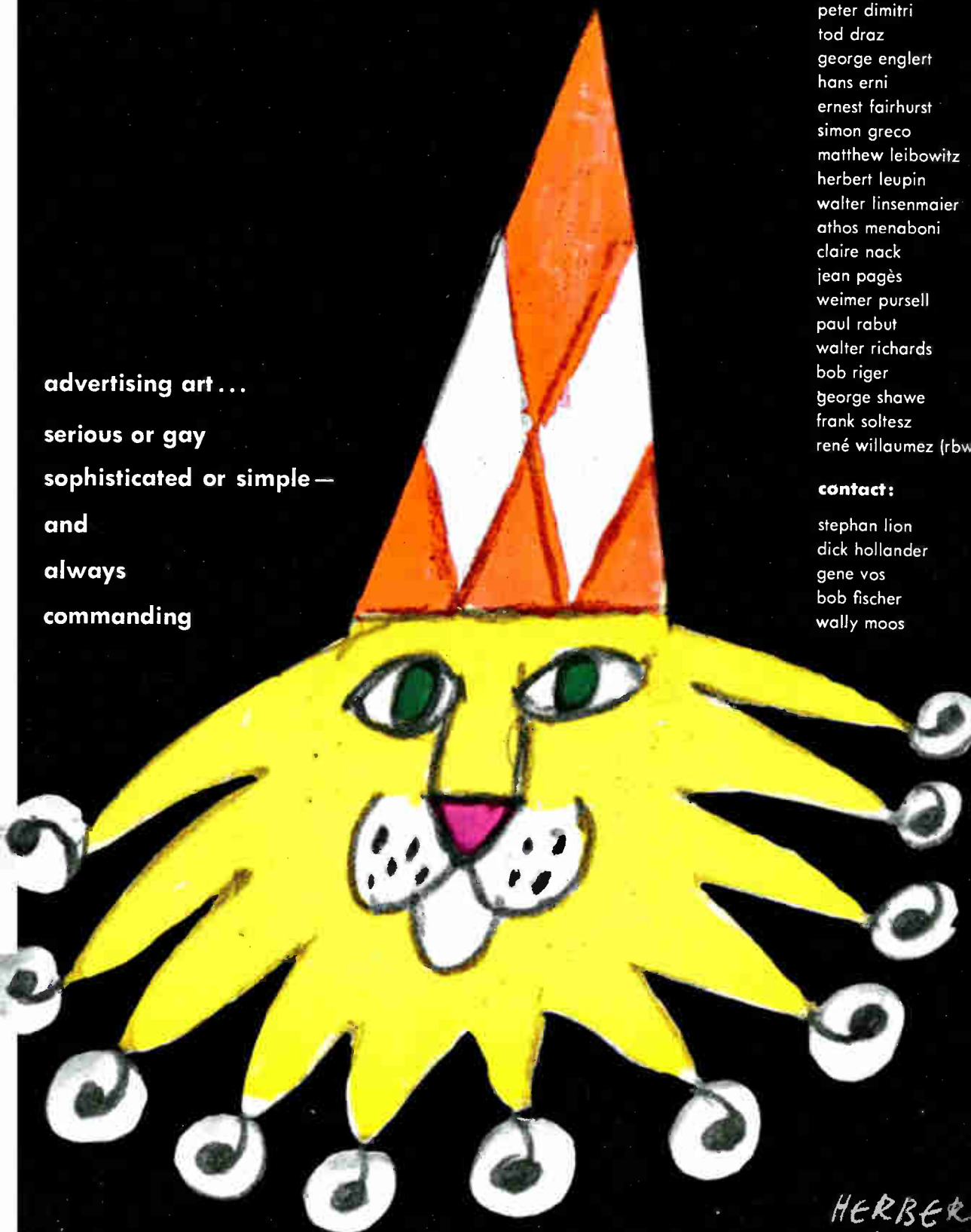
LESTER HARRISON, INC.

ADVERTISING

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peter dimitri
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george englert
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simon greco
matthew leibowitz
herbert leupin
walter linsenmaier
athos menaboni
claire nack
jean pagès
weimer pursell
paul rabut
walter richards
bob riger
george shawe
frank soltesz
rené willaumez (rbw)

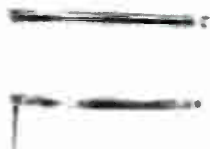
advertising art ...
serious or gay
sophisticated or simple—
and
always
commanding



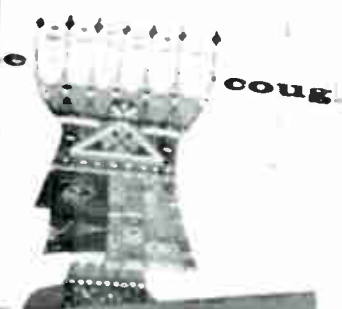
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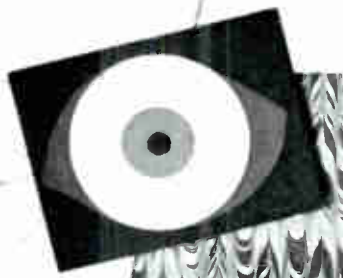
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a new anti

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- Vitamin ZZ



Sudler & Hennessey, Inc
New York City, New York

7C.

*Whether he's a highly skilled craftsman or
a trustworthy messenger boy, if he's one
of the Bundscho Bunch, he's working
for just one thing—excellent typography.*

*So upon every man, no matter the job,
as well as upon our thoroughly equipped
shop, we of Bundscho's have come to rest
this legend: Here Type Can Serve You!*



J. M. Bundscho, Inc., 180 N. Wabash Avenue, Chicago

GETTING THERE IS HALF THE FUN!

Evenings brilliant with gaiety,
dancing, social activities . . . days of continuous pleasure
and relaxation in the wonderful, healthful sea air! Whether you cross
to Europe or cruise to glamorous ports, the problems of the world
fade away and peace and happiness move in
when you go Cunard!

See your Cunard-authorized travel agent and...

GO CUNARD

Four color process engravings by Reiman-Conway Associates Inc.

Advertisement prepared by Kelly, Nason, Inc. for THE CUNARD STEAM-SHIP CO. LTD., Art Director Mr. Albert N. Tiemann, Artist Mr. Charles G. Evers.

photoengraving

REIMAN-CONWAY ASSOCIATES
INC.

305 EAST 46th STREET, NEW YORK 17, N. Y. • MURRAY HILL 8-2343

John S. Conway, President

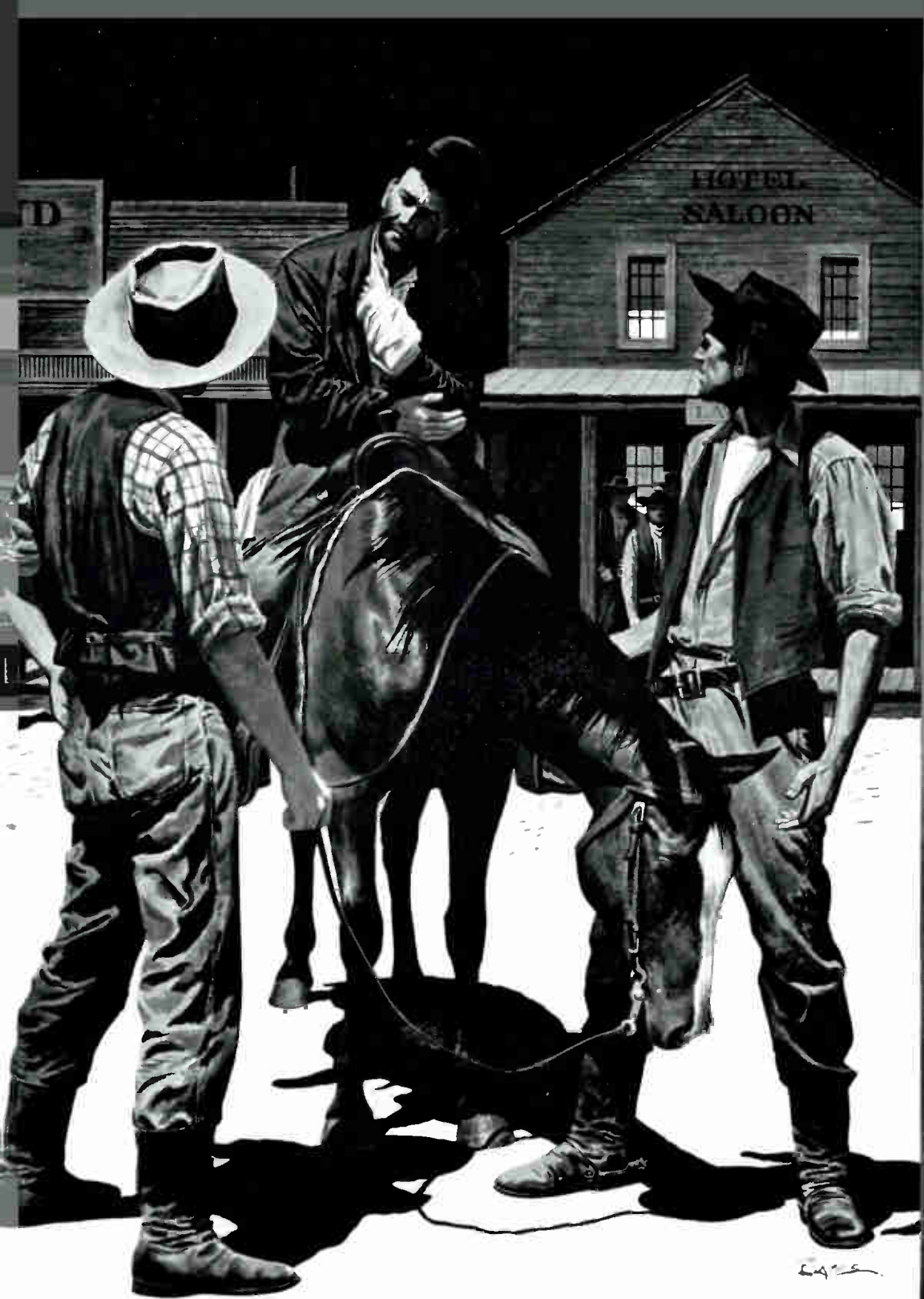


Collins, Miller & Hutchings INC.

AMERICA'S *FINEST* PHOTOENGRAVING PLANT

have a NEW address

S.E. CORNER
Lake & Wacker
CHICAGO 6



Sam Bates decided on a career as an artist after getting his degree in architecture at Cornell University. With time out as a Navy flier during the war, he is now settled in New York. His paintings are used by many national advertisers and editorially by the Saturday Evening Post.

Charles E. Cooper, Inc.

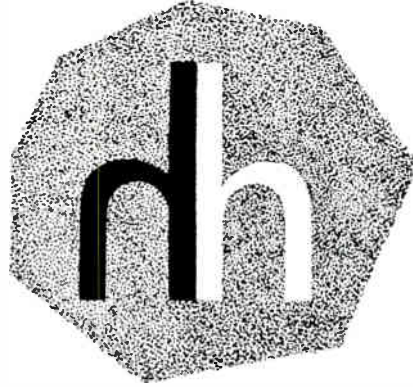
136 E. 57th St., New York 22, N. Y.

*Talented artists backed
by a fine studio service*

Gertrude Baehr
James Bama
Teasdale Barney
Sam J. Bates
Albert Baxter
Sheilah Beckett
Edward Berkovitz
Wayne Blickenstaff
Joe Bowler
Barbara Briggs
Lynn Buckham
Robert Chambers
Arthur T. Cooper
Charles E. Cooper
John Cornick
Donald Crowley
Bernard D'Andrea
John Del Gatto
Joe DeMers
Roy Dening
Anne Donovan
James Dwyer
Freeman Elliott
Kenneth S. Fagg
Lorraine Fox
Nino Giarratano
Malou Gilkes
Remie Hamon
Robert Handville
John Hickler
Alfred Jaeger
Robert Jones
William Kautz
Frederic Kirberger
Henry Koehler
Anton Kurka
Robert Lavin
Robert Levering
Jeanne Maloney
Harold Marchant
Mitchell Marcone
Peter Mastandrea
Barbara Mazanek
Edward Moclair
Robert Meyers
Mark Miller
Robert McCall
Fred Natarus
Spencer Perlstein
Joseph Phillipovitch
Jack Randall
Jim Schaeffing
Frank Schermack
Richard Schwarz
Kenneth Spinney
Leonard Steckler
Robert Swanson
Stanley Wagner
Lorie Waltz
Robert Watkins
Jon Whitcomb
Coby Whitmore
Thomas Whitmore
William Whittingham
Margaret Williamson
Sam Wisnom
Ben Wohlberg

Advertising Art

PLaza 3-6880



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

TO STOP THE EYE

... is to start the sale. The creative photographer stopped you here with Kodak Ektachrome Film, one of Kodak's "Five Ways to Color." Any of the five will help you tell the advertising and editorial story better! The others:

Kodak Flexichrome Process—full photographic color from black-and-white, or changes in existing color.

Kodak Dye Transfer Process—photographic color prints, for display, for color layout, or for reproduction.

Kodak Ektacolor Print Film—duplicate or enlarged transparencies, for display, for sales work, and for color guides.

Kodachrome Film—16 and 35mm color... movies; slides; slide films for selling, advertising, and training.

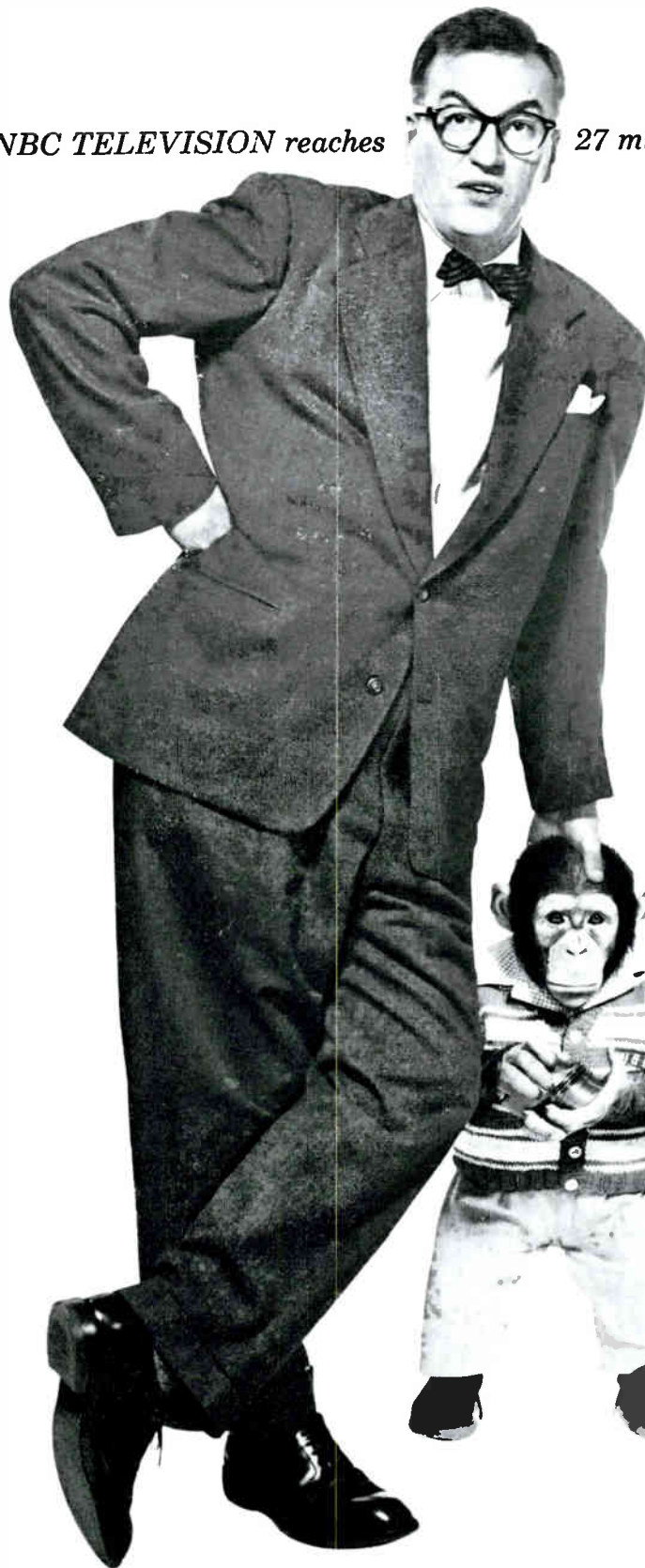
Your photographer knows about all of them.

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

FROM AN EKTACHROME TRANSPARENCY BY H. LANDSHOFF FOR MADEMOISELLE MAGAZINE



"NBC TELEVISION reaches 27 million U. S. homes each week."



"...and that ain't peanuts."

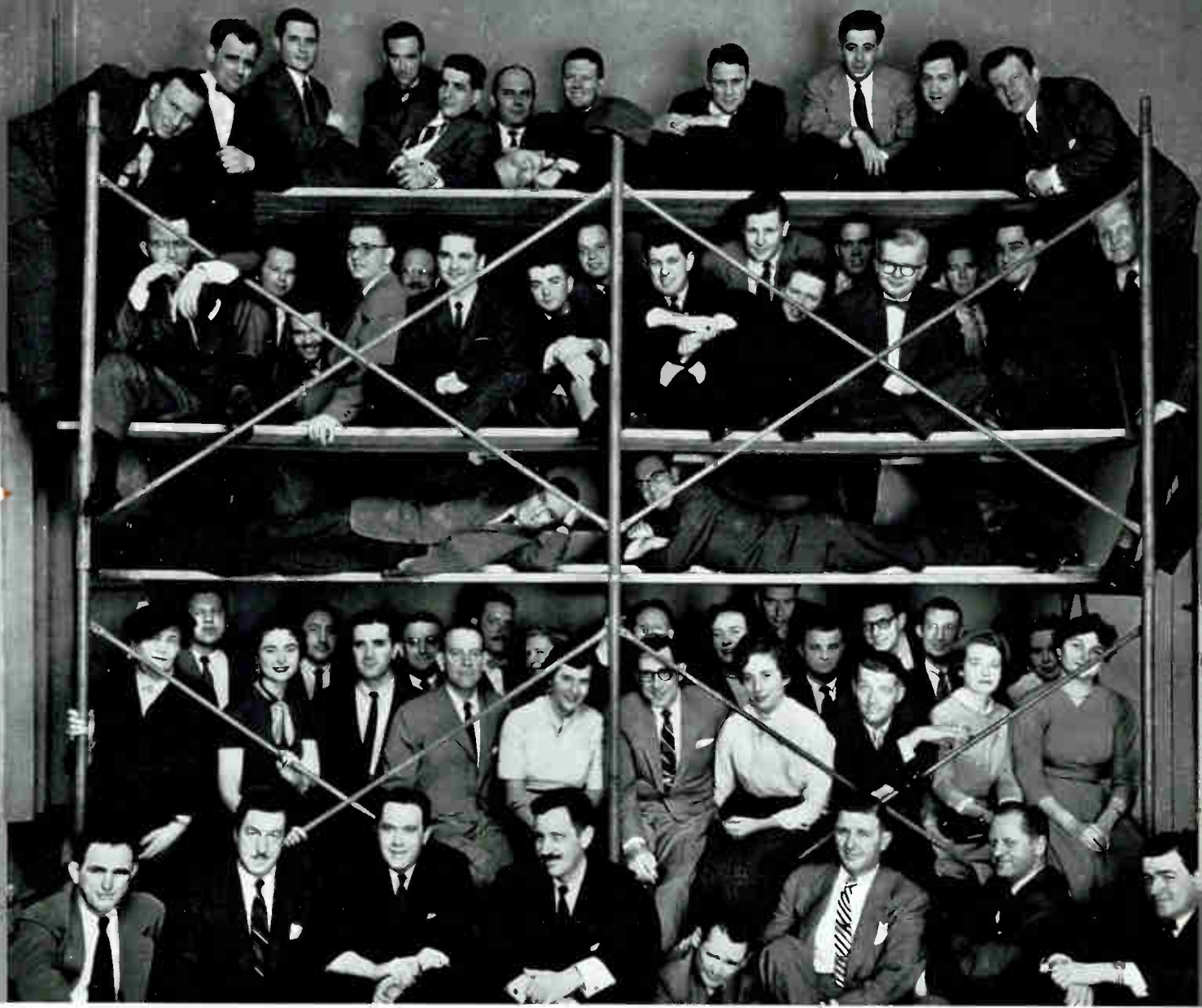


PHOTO BY PENN

This picture was ~~not~~ taken to illustrate an advertisement. The Art Department had it taken as their surprise gift to Young & Rubicam's Vice President and Art Director Fred Sergenian, on his 20th Anniversary with Y+R

It occurred to me that those who have followed Y+R advertising might like to see what one of our 16 departments looks like.

So — here is our New York Art Department — 60 good reasons why advertisements prepared by Young & Rubicam don't look like run-of-the-mill advertising —

S. S. Larmore



IF YOU BELIEVE . . .

that really effective advertising art must
be created by people whose interest,
enthusiasm and flexibility of skills give
you more than just a strong presentation
of ideas . . . if you're looking for
disciplined imagination and *total* response
to your direction, then . . . we believe
we speak your language. Let's talk.



2009 chestnut street • locust 7-7600

philadelphia's most complete studio of advertising art

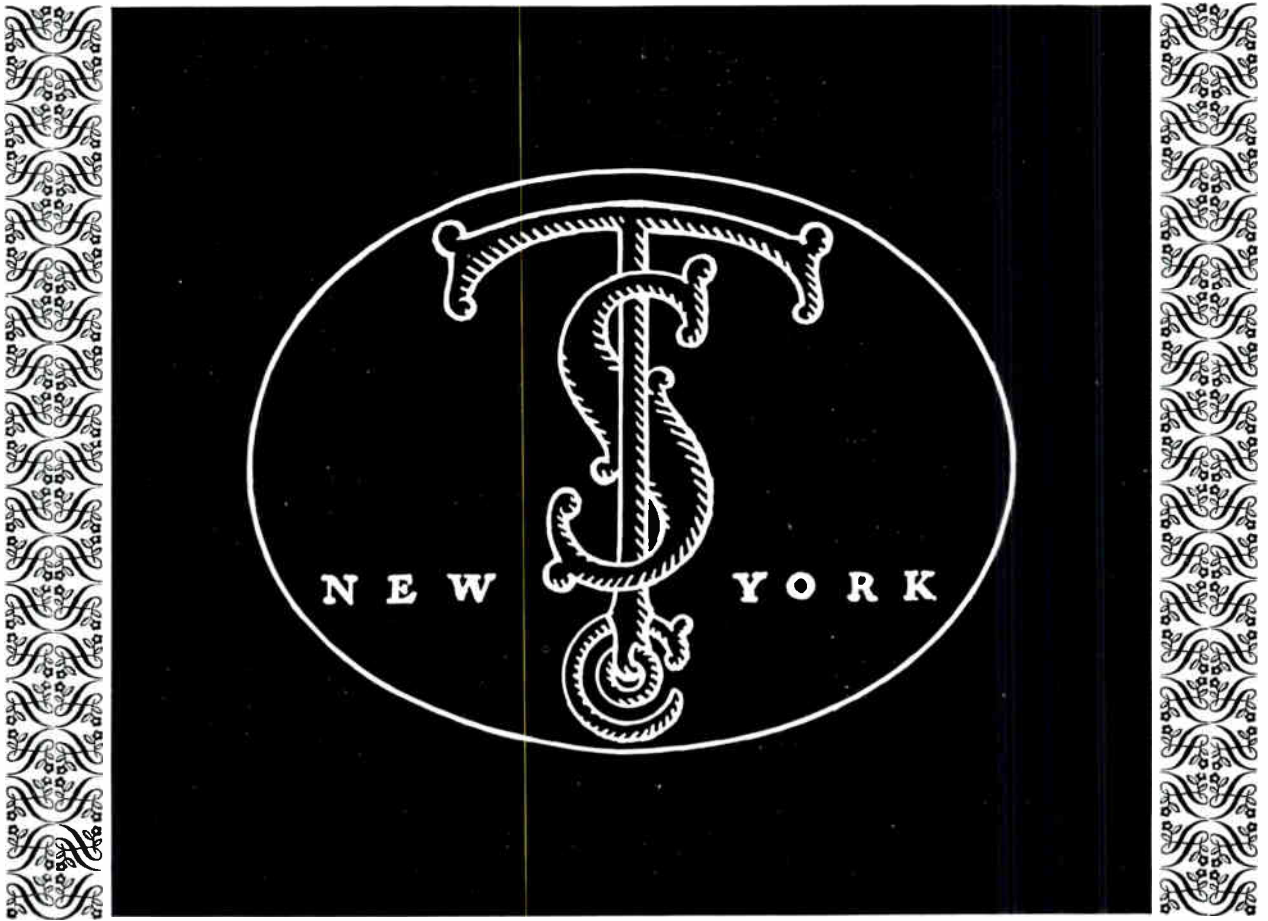


CARTER JONES

TALENT SCOUT. Mathes art directors keep scanning the horizon for new approaches. They are always on the lookout for work with a flair. It is this fresh viewpoint which

makes the difference between advertising that stands still and advertising that stands out . . . *and sells.*

J. M. MATHES, INC., Advertising
260 Madison Avenue, New York 16, N. Y.



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.

a completely
integrated staff:

illustrators

BURRIS
BLOSSOM
BRAZELTON
CACCIOLA
COLE
DAUBER
FERNIE
GABY
HANKE
KIDD
KOVARSKY
MacMINIGAL
D. STONE MARTIN
V. MARTIN
MEDVEY
J. MEOLA
MUTZ
PEREIDA
PORTER
PROHASKA
SCHWINN
SMITH
TAPPER
WHEATLEY
WILLARD
WINZENREID

designers

KAMENS
POWERS
RUBEN
WOOLHISER

letterers

LAPIDUS
NERNOFF
SILVERMAN

retouchers

flexichrome
color toning
dye transfers
*FORINO
FREITAG

mechanical

BRODSKY
KERTOK
*RAYMOND
ROSS
SCHITTONI
WERNER
WOLFE

**production
traffic**

HAAS
*PEARSONS
STUBBS
WINNE

contact

FERRUZZI
NABSTEDT
ROSSIN
SCHMIDT

*group supervisors



WE ARE HONORED

...that our "bests" have surpassed the
100 mark...and that our awards have been
won in every one of the 30 classifications
in the last eleven exhibits of the New York
Art Directors Club. Our sincere appreciation
of these esteemed honors is shared and
expressed by all our talented members.

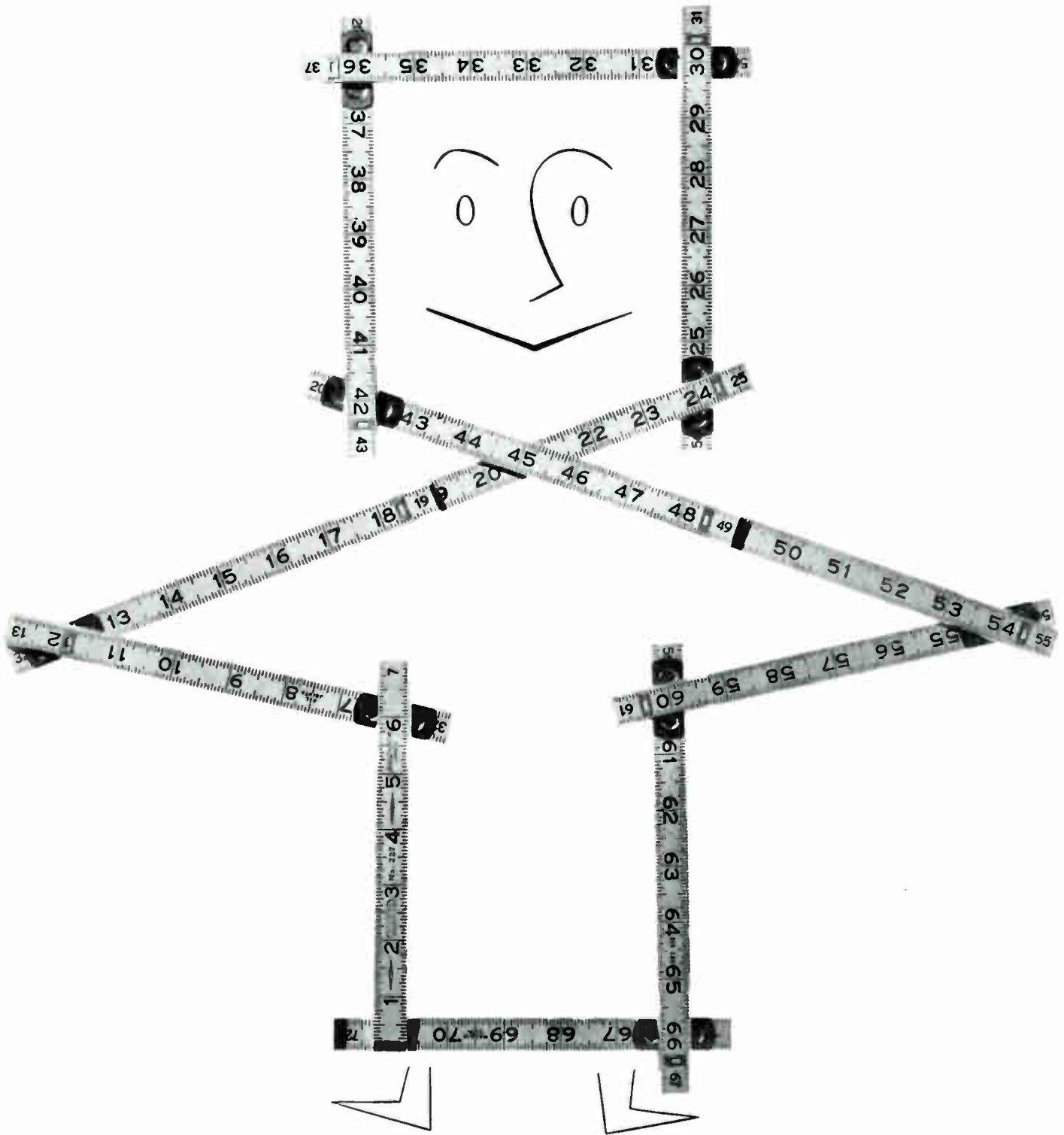
**LESTER ROSSIN
ASSOCIATES INC**

369 Lexington Ave., New York 17
Murray Hill 3-9729

We prize our reputation for
DISTINCTION
and
DEPENDABILITY




if success is your measure.....make Venti your rule



TONY VENTI advertising photography

152 east 40th street · new york 16, new york · murray hill 3-5048-9



**Some plain talk
from
Albert Dorne
about studying Art
at home . . .**

I THINK the most frequent complaint of people who *work* in art is the lack of time to *study* art. Classes are either too far away, or cost too much, or they're held at the wrong time.

That's why home study makes so much sense for the artist who wants to move up. You *can* learn at home. I did. So did many another artist. But don't try to get by on your "morgue" and clips *alone* . . . you can learn a lot more, a lot faster from successful practicing artists.

That's the idea of The Famous Artists Schools. Here, in *one* school, you benefit from the know-how and skill, the techniques and short-cuts of America's 12 Most Famous Artists. You work at home—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 grow.

If you work for a living . . . if you'd like to learn to earn a better living . . . why not *start* now? Write us today.

Albert Dorne

Albert Dorne, President
FAMOUS ARTISTS SCHOOLS, INC.
Westport, Connecticut

Norman Rockwell	Al Parker
Jon Whitcomb	Ben Stahl
Stevan Dohanos	Robert Fawcett
Harold Von Schmidt	Austin Briggs
Peter Helck	Dong Kingman
Fred Ludekens	Albert Dorne

MINAMOTO-NO-YORITORNO

"Minnie"
 Business Major
 Member of fencing team
 Member of wrestling team
 Floral Society
Objective: Proofreader
 A quiet
 and reserved young man

**M. LISA**

"Smiley"
 Home economics major
 Plays lyre and lute
 Dramatic Club
 Glee Club
Objective: Receptionist in Ad Agency
 Will add charm and sweetness
 to any office

BLUE BOY

"B. B."
 Art Major
 Montage collector
Objective: Art Director
 Lays beautiful blue washes

**RENÉ CLARKE**

"Rennie"
 Golf Major
 Waterboy for curling team
Objective: Manager of curling team
 Hardworker, will make good waterboy

MANWITH JUG

"Playboy"
 Machine Shop Major
 Pool Shark
Objective: Production Man
 Tries hard

**APOLLO**

"Living Doll"
 Dramatics Major
 Loves singing, loves Apollo
 loves ambrosia
Objective: Account man in Ad Agency
 Good night sweet prince

THE THINKER

"Mr. I. Q."
 Math Major
Objective: Research Man
 Studious, remembers license numbers

**PAUL SMITH**

"Segovia"
 Music Major
Objective: to be on a mailing list
 Available, wears "37" suit, will travel

WALLY GEOGHEGAN

"Sunshine"
 Humanities Major
Objective: Poet
 Firm handshake

**LAUGHING CAVALIER**

"Duke"
 Sanskrit Major
Objective: Engraver
 Honest, reliable, good alibier

HERCULES

"Muscles"
 Physical Education Major
Objective: Client
 Tears telephone books

**S. MORSE**

"Sparky"
 Engineering Major
Objective: Copywriter
 Doesn't write well, draws beautifully

Compliments of a friend

...A friend of fifty years and more to artists with
 imagination and the skill to convert original
 ideas into advertising that serves and sells

GALKINS & HOLDEN, INC.



faster, economical
Delitone
captures realism

It's amazing that a process could bring unsurpassed realism into your printing and, at the same time, do it faster and at a lower cost than any other color reproduction method. Yet, that's Delitone. The explanation is the same for the extra realism, the extra speed and the extra economy. Delitone is a direct separation process—so the intermediary steps that reduce fidelity and run up working hours and costs are largely eliminated. Your product—or whatever your reproduction subject is—goes directly onto metal via the fewest steps in any process.

Much progress has been made in the printing industry toward this ideal, but only Veritone has achieved the degree of perfection indicated by this illustration. The proof is in the repeated use of Delitone by Abbott Laboratories, Lucien LeLong, Sears Roebuck & Co. and many other imaginative business leaders. The publisher of a leading encyclopedia, for example, has used Delitone for its unmatched depth of detail and life-like reproduction.

Many new uses are being discovered in the publishing field. For instance, in the illustration of children's books Delitone makes sculptured figures look almost stereoptic. May we discuss with you, at your convenience, how Delitone may be put to work for you, getting more realism into your color printing and, at the same time, cutting back your deadlines and your costs?

Veritone

THE VERITONE COMPANY
2701 Lehmann Court
Chicago 14—E.Astgate 7-8885



Want the **quality**
of sheet-fed gravure
for the **cost**
of two-color offset printing?



A glance will show how Duotone by Veritone multiplies the visual effectiveness of the best black-and-white printing that can be put on paper. The proof is before your eyes, above. Compare!

Duotone by Veritone most closely approaches the sought-after ideal of continuous tone reproduction. It provides a full tonal range and rich depth of color. Yet, Duotone by Veritone costs just what two-color printing costs—and if you are already planning to use two colors and you choose a suitable second color, Duotone by Veritone costs nothing.

People such as Magnavox, concerned with expressing luxurious nuances, use Duotone by Veritone again and again. Companies like Inland Steel, Universal Oil, Abbott Laboratories and Sears use it for the impression of very fine quality that it makes. May we give

you some further details and, perhaps, some ideas about how Duotone by Veritone may be employed in some of your own printing ventures?

Veritone is a Chicago offset printing establishment where exceptional craftsmanship and discrimination are the working rule. We undertake all kinds of projects, but only when we are sure we can meet our own self-imposed standards, and then we strive to beat them. Our prices are competitive.

Veritone

THE VERITONE COMPANY
2701 Lehmann Court, Chicago 14 • Eastgate 7-8885



35 YEARS OF SERVICE

*... for
Typography
that meets
the exacting
demands
of advertising
agencies,
telephone
VA 6-0590*

ADVERTISING
AGENCIES' SERVICE
COMPANY, INC.

*Creative
Typography
216 east 45
New York*



MCCANN-ERICKSON, INC. New York, Boston, Cleveland, Detroit, Chicago.

How to remain sane although in advertising

At least once a month the sensible advertising man should lock himself up in a sound-proof room and laugh like hell.

If you are in the creative department you can laugh for hours on end at account executives alone . . .

. . . at the V. P. who approaches every problem with a *completely open mouth!*

. . . at the hearty type who is strong as an ox and *twice* as smart!

And I've always liked that old gag, "He may not be very bright, but he's certainly slow!"

You can laugh at those Madison Avenue characters who actually say things like . . .

"Stop beating the tom-toms in left field!"

"That's a 4-color idea—let's mount it and flap it!"

I am very happy when someone tells me, "Say! This is real NEWSVERTISING!" And when I hear, "Let's keep our feet on solid ground, we're all in the same boat together!" my day is made.

Up periscope! The ball's in your court.

Aside from laughter, the best way to remain reasonably sane is to rely on the wonderful help that people like you give in solving difficult client problems.

When a man can call on the best brains in art, photography, lettering, engraving and typography to "Beef up the buy!" he can afford to "Sit looser!"

The point is . . . I'd like to thank all of you for the great jobs you did for us (and money) this last year. To coin a well-worn phrase, "A friend in need is a friend indeed." And believe me, you need plenty of friends in this business if you hope to stay *sane*.

Bubble, bubble! S-ssss, S-sss! Look Ma, I'm a teapot!

Jack Tinker

Sinowitz

selected students

professional faculty

thorough training

professional graduates

PRATT INSTITUTE

the art school

advertising design

art teacher education

illustration

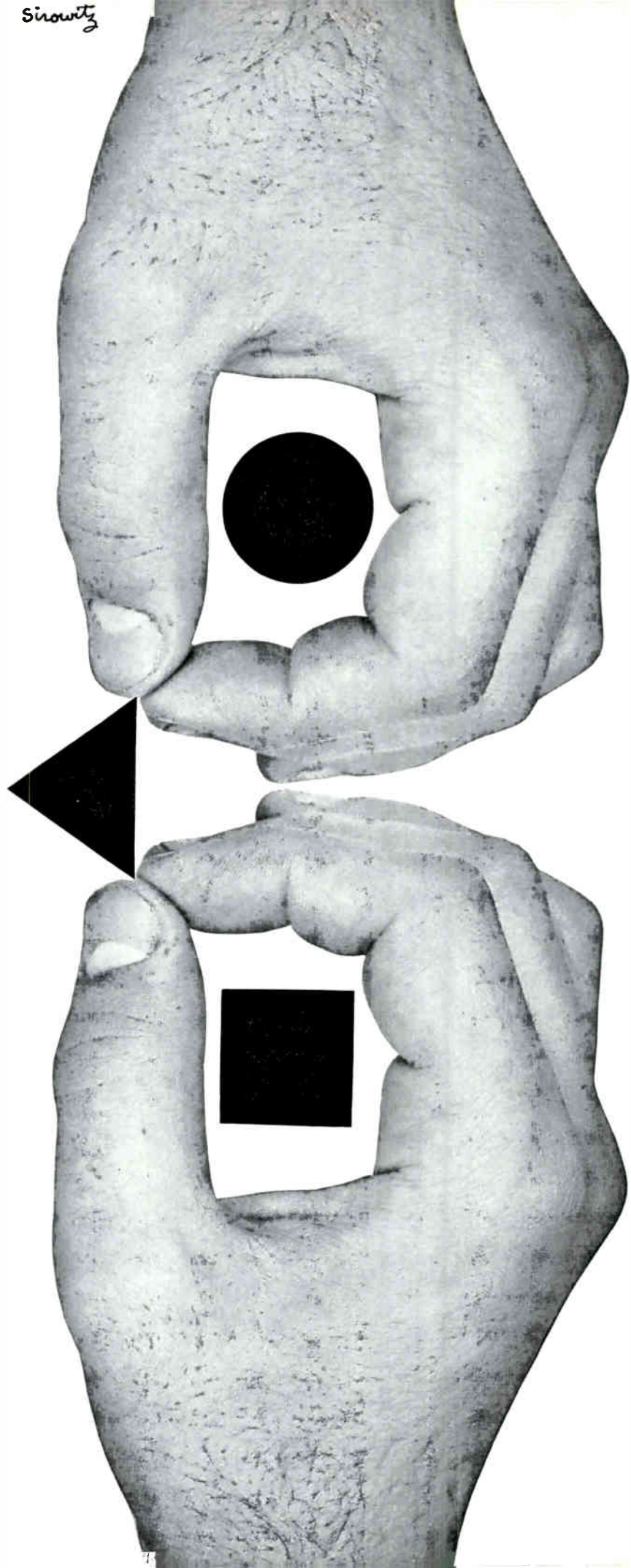
industrial design

interior design

call the placement office

main 2-2200

brooklyn 5, n. y.



if it is done with type

ata

can do it better...

The members of the Advertising Typographers Association of America, Inc. are in a strategic position to render exceptional typographical service for all printed work. Their skilled craftsmen are as conversant with typesetting for reproduction by lithography, offset, planograph or gravure as they are with letter press or the setting of advertisements.

ATA members are specialists in advertising typography, and this specialization extends to every kind of printing. Their superior reproduction proofs, whether on regular proofing paper, acetate, bronze glassine or other required material, enable you to secure the finest results from your printing plates.

The immense inventory of type faces available from ATA members is of particular value in this work. No matter what face you specify, ATA service will usually provide it. ATA's precision setting which involves the most careful and accurate attention to spacing, alignment, the utilization of white space and all the other technical fine points of these master compositors' vast knowledge will impart that touch of distinction to your job. Whatever printing media you select, if type is called for, we can serve you well.

ATA members offer their customers many advantages. In addition to "greatest choice of type faces," you will find highest quality, intelligent service, expert craftsmanship, complete facilities, sound business dealing, uniform practices, type service for all advertising purposes, and finally, but not least, lowest practical costs. And not a single one is ever slighted in doing your job.

The next time you have a typesetting job, or a type styling problem, investigate the company that offers you this imposing list of services.

There is an ATA member near you. Just use the telephone.

AKRON, O.
The Akron Typesetting Co.
ATLANTA, GA.
Higgins-McArthur Company
BALTIMORE, MD.
The Maran Printing Co.
BOSTON, MASS.
The Berkeley Press
H. G. McMennamin
BUFFALO, N. Y.
Axel Edw. Sahlin Typographic Service
CHICAGO, ILL.
J. M. Bunscho, 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.
Jaggars-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, Inc.
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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
TORONTO, CANADA
Cooper & Beatty Limited



**Advertising Typographers
Association
of America, Inc.**

Executive Offices: 461 EIGHTH AVENUE, NEW YORK CITY
GLENN C. COMPTON, Executive Secretary



HAVE PONY WILL TRAVEL



HENRY DRAVNEEK *Associates*

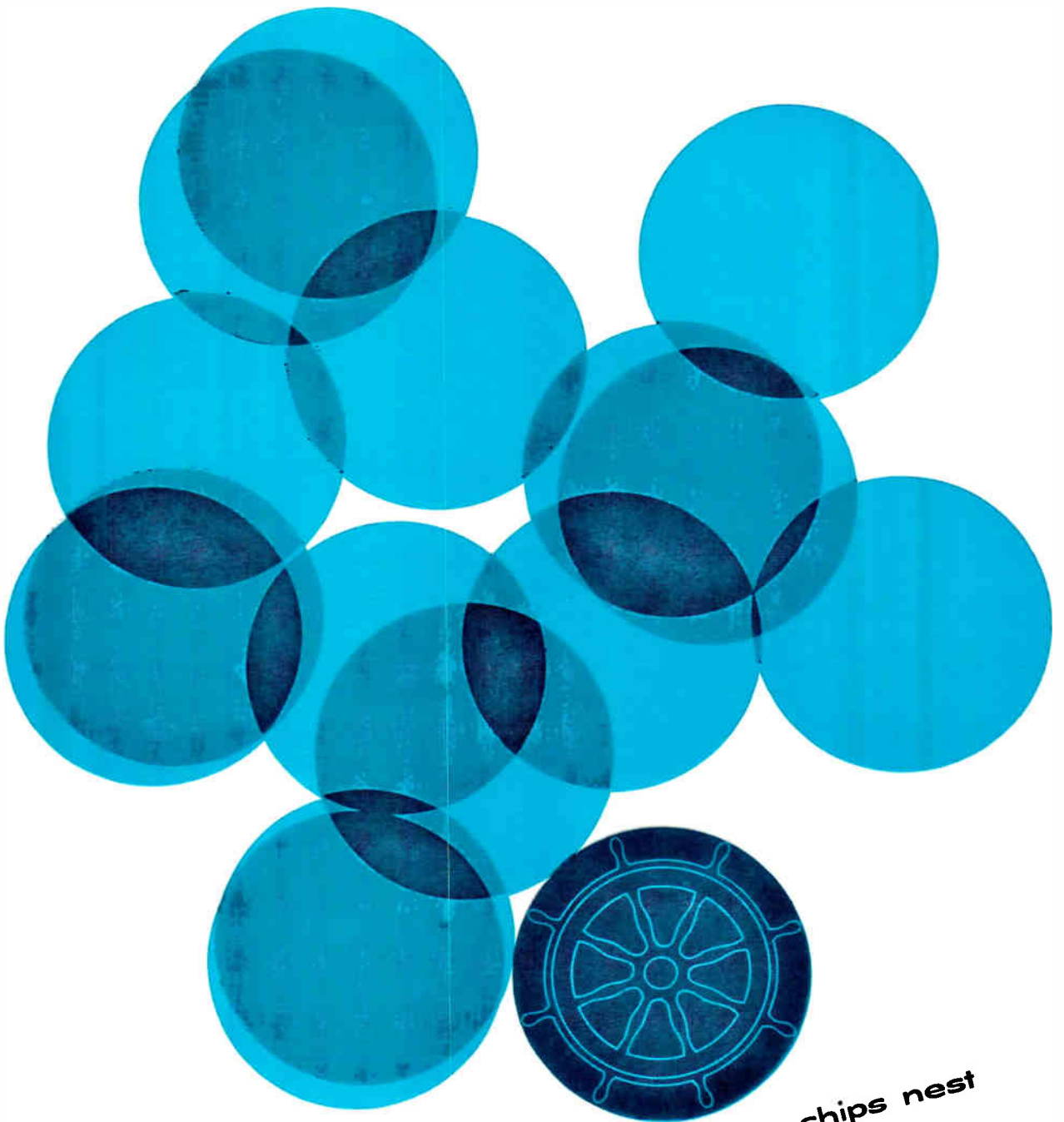
214 EAST 41ST STREET, NEW YORK 17, N.Y. • OXFORD 7-2166

HENRY DRAVNEEK
BILL STONE

*When an artist's work
appears in LIFE—
either in the advertising
or editorial pages—
it will be presented
to more people
in the United States
than through any other
printed medium.*



9 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.



Nobody sings the blues where the blue chips nest



in Chicago...they call it "the F-M slant"

Funny thing about the three-score folks at Feldkamp-Malloy.

They're as different from one another as people in the art business can be. Their backgrounds are different.

So are their viewpoints. So are their techniques and approaches.

Yet they all have one thing in common. And that is a restless, relentless urge always to seek out the fresh slant.

Our designers have it. Our illustrators have it.

Fact is, everybody at Feldkamp-Malloy has it!

In Chicago art circles they call it "the F-M slant."

And the results are pretty exciting. (Or so a number of

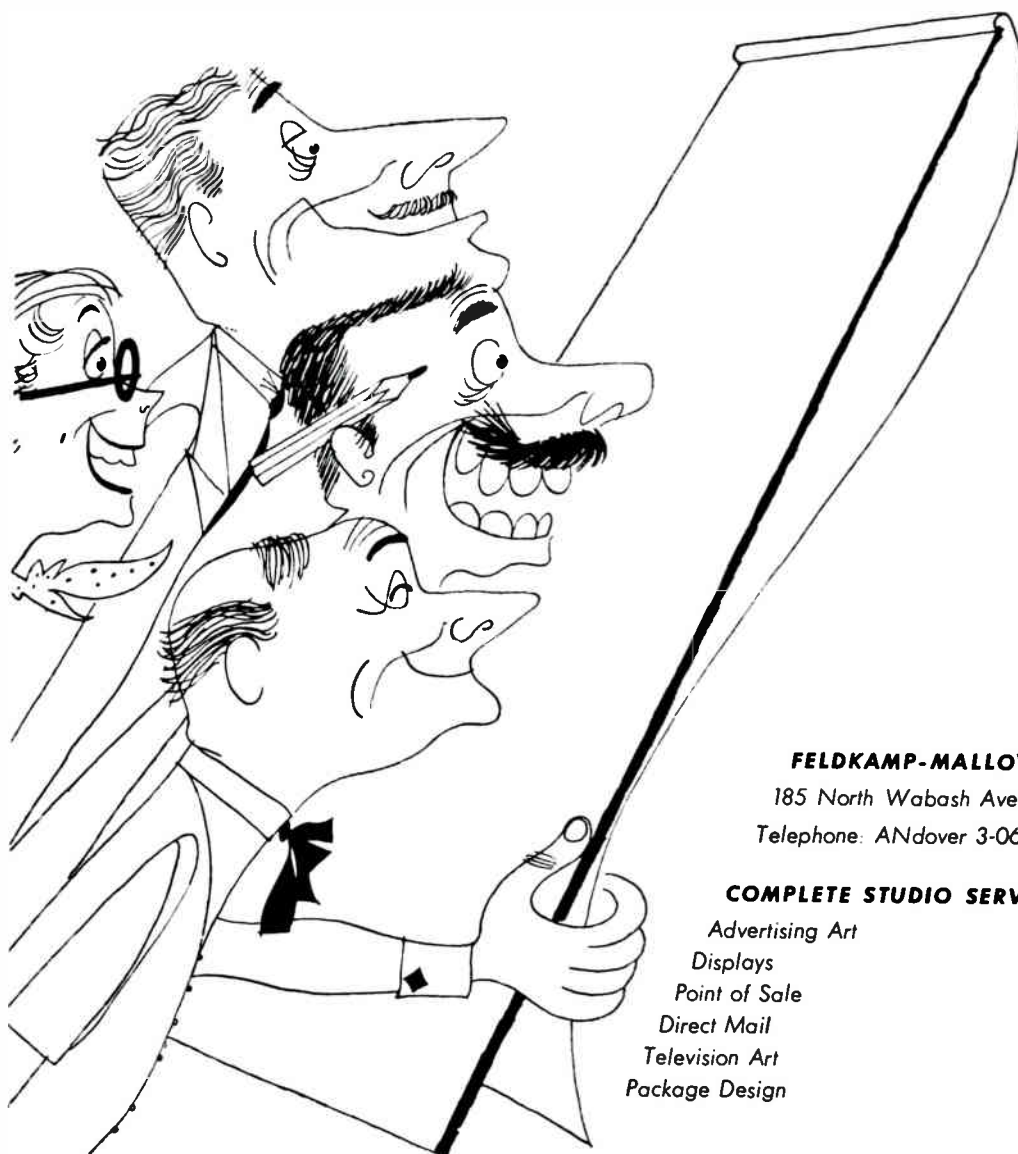
"blue chip" advertisers and their agencies tell us.)

If you would like a demonstration of "the F-M slant,"

give us a call. Feldkamp-Malloy provides

complete studio services for agencies and

advertisers throughout the Midwest.



FELDKAMP-MALLOY, Inc.

185 North Wabash Avenue, Chicago 1, Illinois

Telephone: ANdover 3-0633

COMPLETE STUDIO SERVICES

Advertising Art

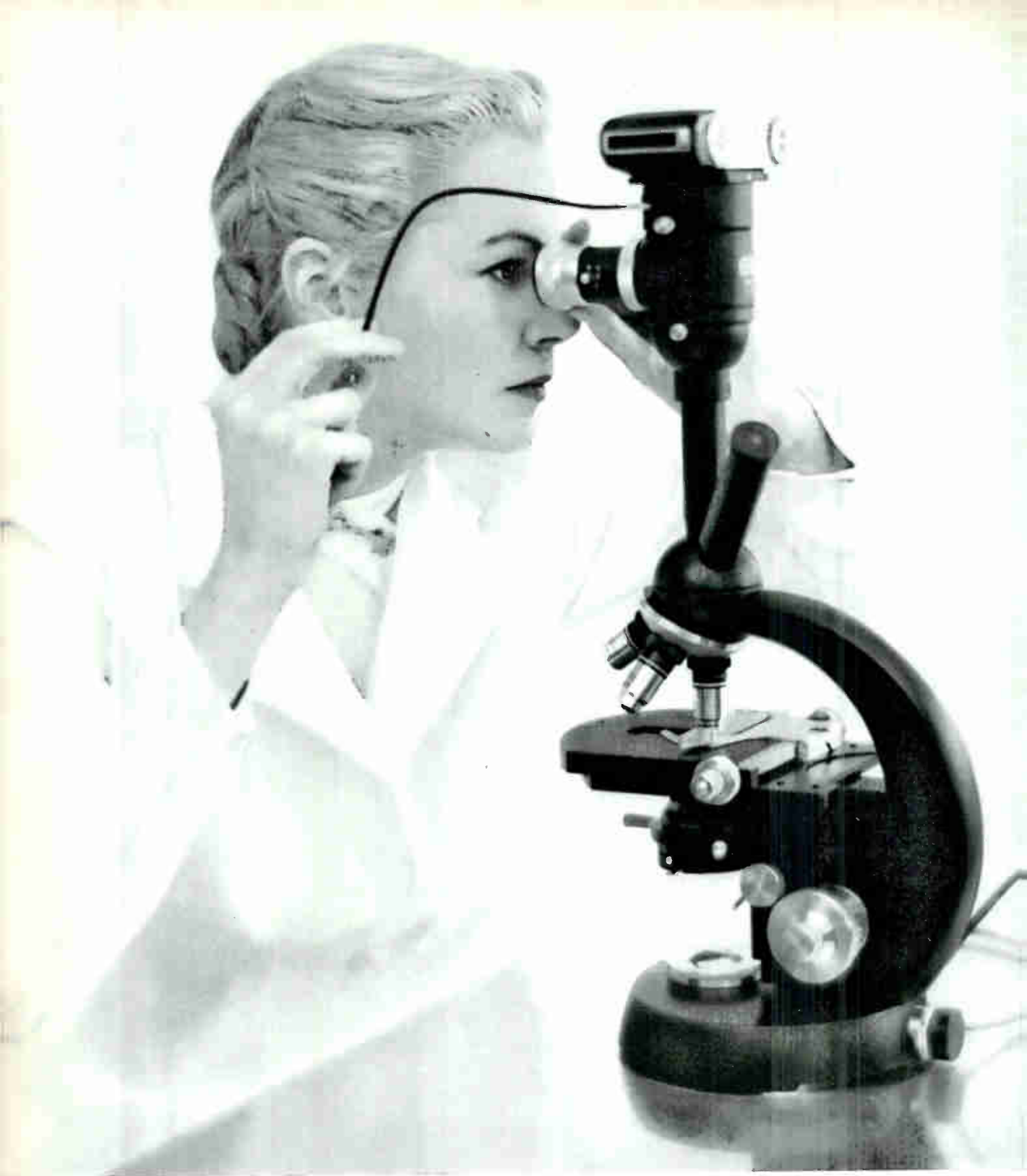
Displays

Point of Sale

Direct Mail

Television Art

Package Design



Charles Kerlee inc.

Photographic Illustration
149 West 54th Street, N. Y. C. . . . CO 5-7605

Charles Kerlee
Charles Weise

Sales

Tom Milson
Joe Gover

~~PETER HARRIS~~
E. CHIRIACKO

André Legitte

HARDIE GRAMATEY

John Clymer

HAROLD ANDERSON

ARTHUR SARNOFF

ERIK BLEGAAD

★

CONTACT

CELIA MENDELSON

SIDNEY MENDELSON

RICHARD MENDELSON

★

TELEPHONE

MURRAY HILL 2-2462-3

Walter M
Baumbach

ANDREW
LOUIS

don winslow

J. Frederick Smith

Arthur

Peter Stevens

Franklin

John McClelland

Hughes

Lionel Gilbert

67 WEST 44TH STREET

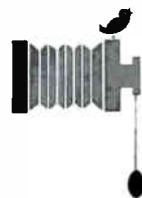
American
Artists

NEW YORK 36, N. Y.

SARRA

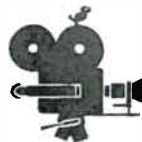
SPECIALISTS IN VISUAL SELLING IN BLACK AND WHITE AND COLOR

IN ADVERTISING ILLUSTRATION



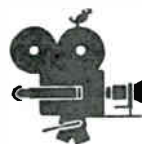
... *SARRA* Always Shoots to Sell

IN TV COMMERCIALS



... *SARRA* Always Shoots to Sell

IN MOTION PICTURES AND SOUND SLIDE FILMS



... *SARRA* Always Shoots to Sell

NEW YORK : 200 East 56th Street • **CHICAGO** : 16 East Ontario Street



A.D.'s. will be glad to know that Fredman-Chaite Studios
 are now able to provide even more extensive art services
 than ever in our own building at 35 West 56th St.
 This fine old address was formerly a Wanamaker residence ...
 we should like to continue with this atmosphere of hospitality ...
 won't you stop-in, whenever you like, for good talk, good friendship.

Art. Chaite



Fredman-Chaite Studios, Inc., 35 W. 56th St., NYC PLaza 7-3131

Illustration

Art Blanc	Orin Kincade
Paul Burns	Stan Klimley
Bob Carden	Frank Lacano
Ruth Clemens	Irv Olson
Ray Doney	K. Stapelfeldt
Art Dormont	Al Tarter

Retouching

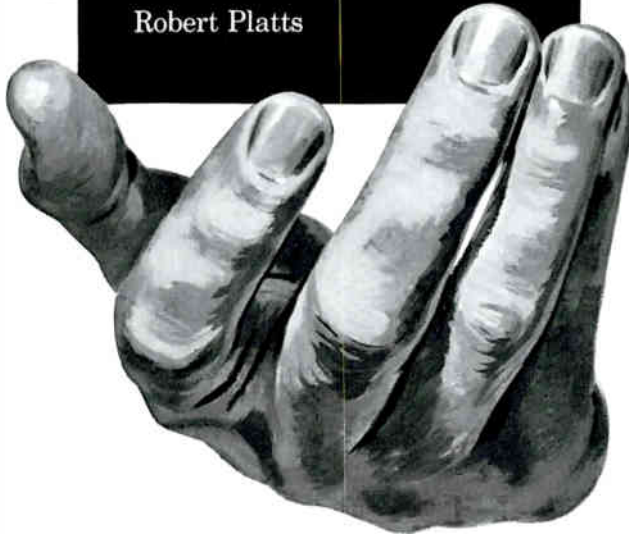
Max Dopson	Jim Holmes
Emil Foernsler	Kathleen Noll
Charles Geyer	Art Ward

Lettering

H. Demarest	Frank Oelkers
Peter Dom	W. Stapelfeldt
Sam Dom	

Mechanicals

Bill Comley	Ira Shapiro
Sid Levenson	Larry Skoglund
Frank Magro	Walt Skoglund
Robert Platts	



Harry Watts, Inc.

50 EAST 42nd STREET
NEW YORK 17, N.Y.
MU 7-4350

CONTACT: Ken Berkes Walter Keely Lou Marco Jack Prink Russ Stafford Bill Stoddard

Again...one of the most remarkable votes of confidence
in the history of American industry



Again in 1952...as in every single year for the last 37 years:
MORE PEOPLE RIDE ON GOODYEAR TIRES THAN ON ANY OTHER KIND

GOODYEAR



Advertising Classics

Not all advertising is transient.

Sometimes, individual advertisements convey to the public a picture of the product so satisfying, so unforgettable, that time and repetition only deepen the appeal.

Of the advertisements that have won encores and repeated their success over years, it is possible here to show only four, and without color. Each is unmistakably an advertising classic.

All agency creations, these advertisements that triumph over time have something else in common. The plates, in every case, were engraved by Beck.

The Beck Engraving Company

Philadelphia 6 • New York 17 • Boston 16





**HAS
THE**

Photoengraving craftsmanship
at its best at your behest



**KNAPP ENGRAVING CO., INC. 141 EAST 25 STREET N. Y. 10
KNAPP COLOR PLATE CO. MURRAY HILL 6-2888**



IDEAS

We're in there Pitching

For National Advertisers and Advertising Agencies to help create effective Outdoor Advertising copy and art.

This service 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 Inc.

National Sales Representative of the Outdoor Industry

60 EAST 42ND ST.

ATLANTA • BOSTON • CHICAGO
LOS ANGELES • PHILADELPHIA



NEW YORK 17, N. Y.

CLEVELAND • DETROIT • HOUSTON
ST. LOUIS • SAN FRANCISCO • SEATTLE

Stop gritting your teeth.



YOU DON'T HAVE TO struggle with black opaque

every time you get an order for a job in separation. KEEP the economy of black opaque . . .



ELIMINATE its guesswork. USE BOURGES TRANSPARENT TRANSOPAQUE

and see what you're doing. TRANSOPAQUE is the special Bourges red-orange overlay that is

transparent to the eye . . .



opaque to the camera (photographs the same as black).

trans+opaque is the only way to prepare separation copy that is still Art, and not just sheer labor. Try it and SEE.



There's a TRANSOPAQUE for every type separation copy . . .

Overlay Sheets for large areas, Adhesive Sheets for spot color,



and Liquid Transopaque for touching up and adding line detail.

Created by **bourges**

Available at your favorite art supply store.

Write for new free booklet on color separation techniques that will save you time and money.

BOURGES, INC. DEPT. 10 80 FIFTH AVENUE NEW YORK 11, N. Y.

Not massive size alone,
impressive though it be...
not mere numbers of talented
people, imposing as the
KLING list is... But a
brilliant blending of top
people and great facilities,
properly directed toward a
really good job for the
client's purpose... that is
the essence of

KLING STUDIOS

- *Advertising art and photography,*
- *General and point-of-sale displays,*
- **Institutional and commercial motion pictures,*
- **Television films and slide films.*
- *Complete sales promotion
programs and merchandising
plans for every requirement.*



***CHICAGO, ILL.**
601 N. Fairbanks Court
DElaware 7-0400



****CHICAGO, ILL.**
1058 W. Washington Blvd.
SEeley 8-4181



****HOLLYWOOD, CALIF.**
1418 N. La Brea
HOLlywood 3-2141

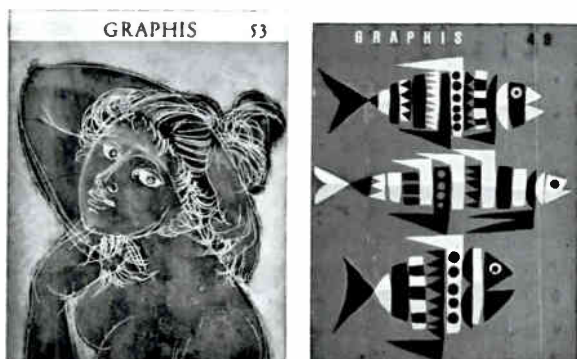


KLING STUDIOS INC.

*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

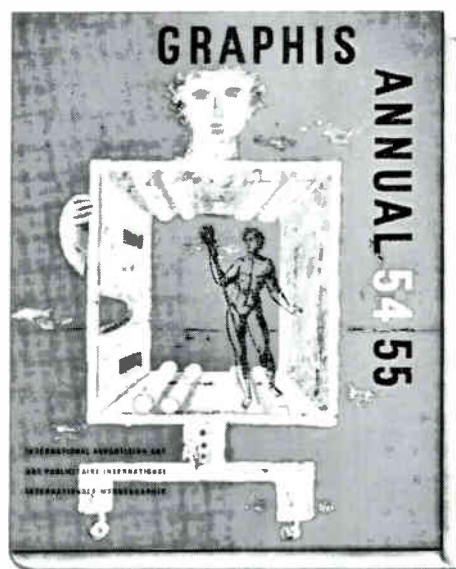
GRAPHIS ANNUAL presents an animated report of a world-wide survey of the printed publicity of 19 countries. **GRAPHIS ANNUAL** throws into relief the asset of the introduction of art into advertising, not only the purely pictorial, but the skilful coordination of image, text, form and balance. The editorial essay analyses and summarises current trends; the 710 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.

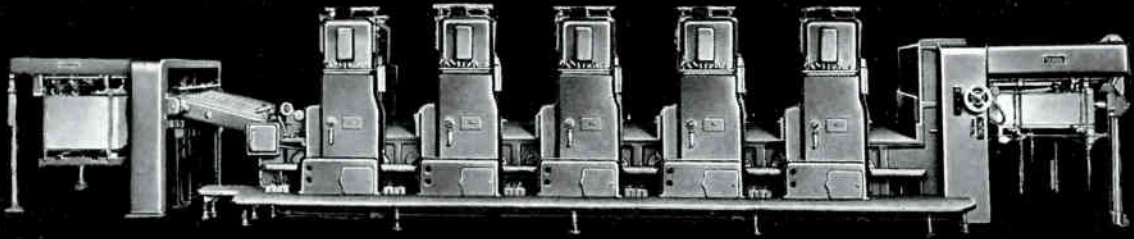
Distributed world-wide by:

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





Dream away

Art Directors—create uninhibitedly!

For now Davis, Delaney's versatile giants—the new 52" x 76" sheet-fed Miehle 5-color rotary presses—will faithfully reproduce your ideas in economical volume printing with the fine quality that has always characterized the work of our plant.

And many, many exclusive features such as an almost infinite combination of fountain splits... perfect register control... ability to run the thinnest sheets... press-scoring while printing... and a host of others—
are more reasons why
Art Directors Love Davis, Delaney!

Tip: When a job is planned especially for these revolutionary presses, you can take advantage of unique features not available on any other equipment. Write or 'phone us for specifications before you put pencil to paper.

 **Davis, Delaney, Inc. / Printers**

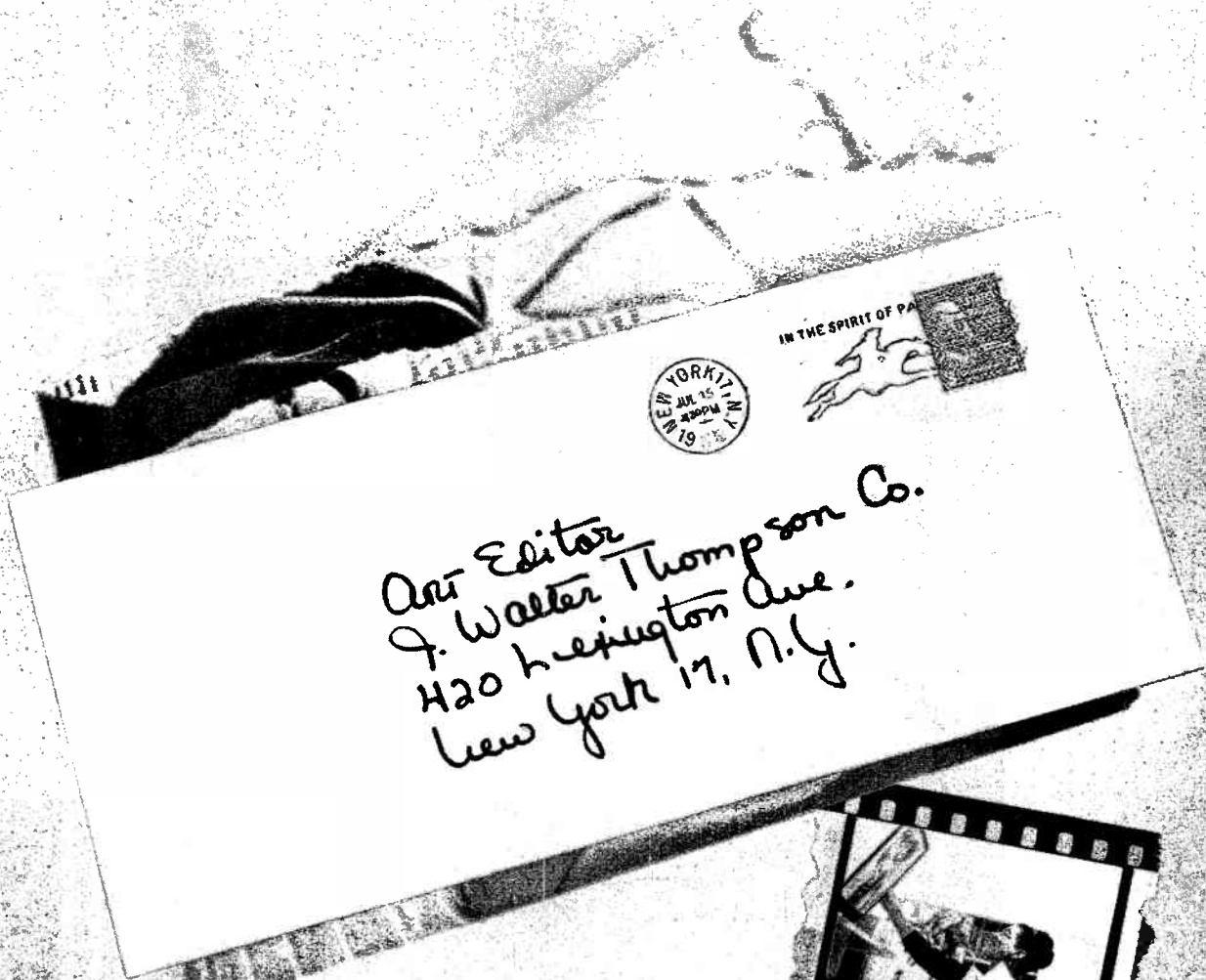
141 East 25th Street, New York 10, N. Y.
Murray Hill 6-2500
In Philadelphia: 1518 Walnut Street
Pennypacker 5-1877

Have we seen your latest?

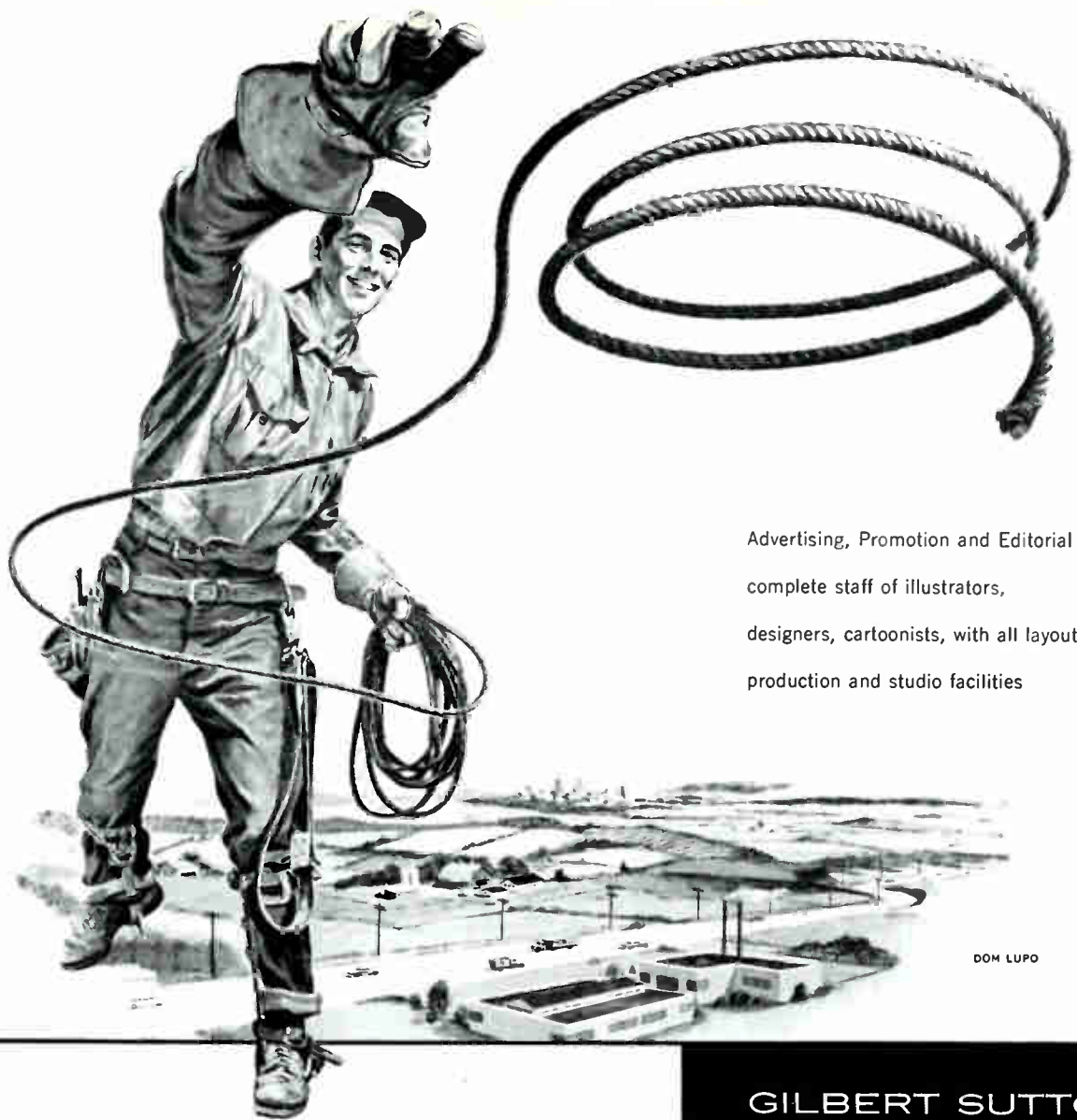


Anything from you ...?

From the oldest names to the newest, the world of art gets a warm welcome here! For technics constantly change... new stars are born every day... and we are always on the lookout for the fresh and fine. That is why it is to your advantage to help us keep our files up to date.



You're in the market when you're in our files



DOM LUPO

Advertising, Promotion and Editorial Art
 complete staff of illustrators,
 designers, cartoonists, with all layout,
 production and studio facilities

GILBERT SUTTON, INC.

370 Lexington Avenue, New York 17, N. Y. • MU 3-7525

AL BRULE



OTIS SERVICE COMPANY OF
 OHIO RABBIT TANNERS INC.
 S. W. ALTON JONES



INSURANCE AND PENSION PROGRAM

FOR BALANCED PARTICIPATION
 AND SECURITY OFFERING



PROMOTION MATERIAL

- AL BRULE illustration
- FRANK CECELIN studio director • lettering
- ROBERT DAY cartoons
- ED GRESSLEY cartoons • design
- DOM LUPO illustration
- HARRY MACE cartoons
- GURNEY MILLER illustration
- DICK MORRILL illustration
- HARRY O'BRIEN art director
- BUD PARKE illustration
- BUD ROSSER continuities • illustration
- GEORGE WITHERS illustration

GURNEY MILLER



*A studio where quality is the
keynote when the call is for
flexichrome, package design,
illustration, lettering and
the numerous other phas-
es of Advertising art*

LANE-BENDER INC.

50 west 53rd street, n.y. 19, n.y.

PLAZA 5-4170



TRIP

TRI-ARTS PRESS, INC.

331 East 38 Street, New York 16, N. Y.

Murray Hill 6-4242

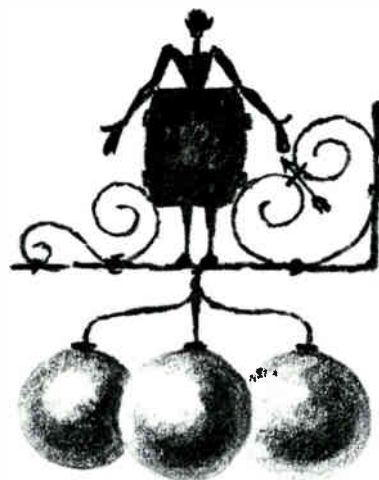
Advertising typography

and

Printing

GOOD SIGNS

for emergencies...



for pleasure...



for "selling" photos...



MAC BALL, 480 Lexington Avenue, New York 17, N.Y., PLaza 5-0863

PARSONS *School of Design*

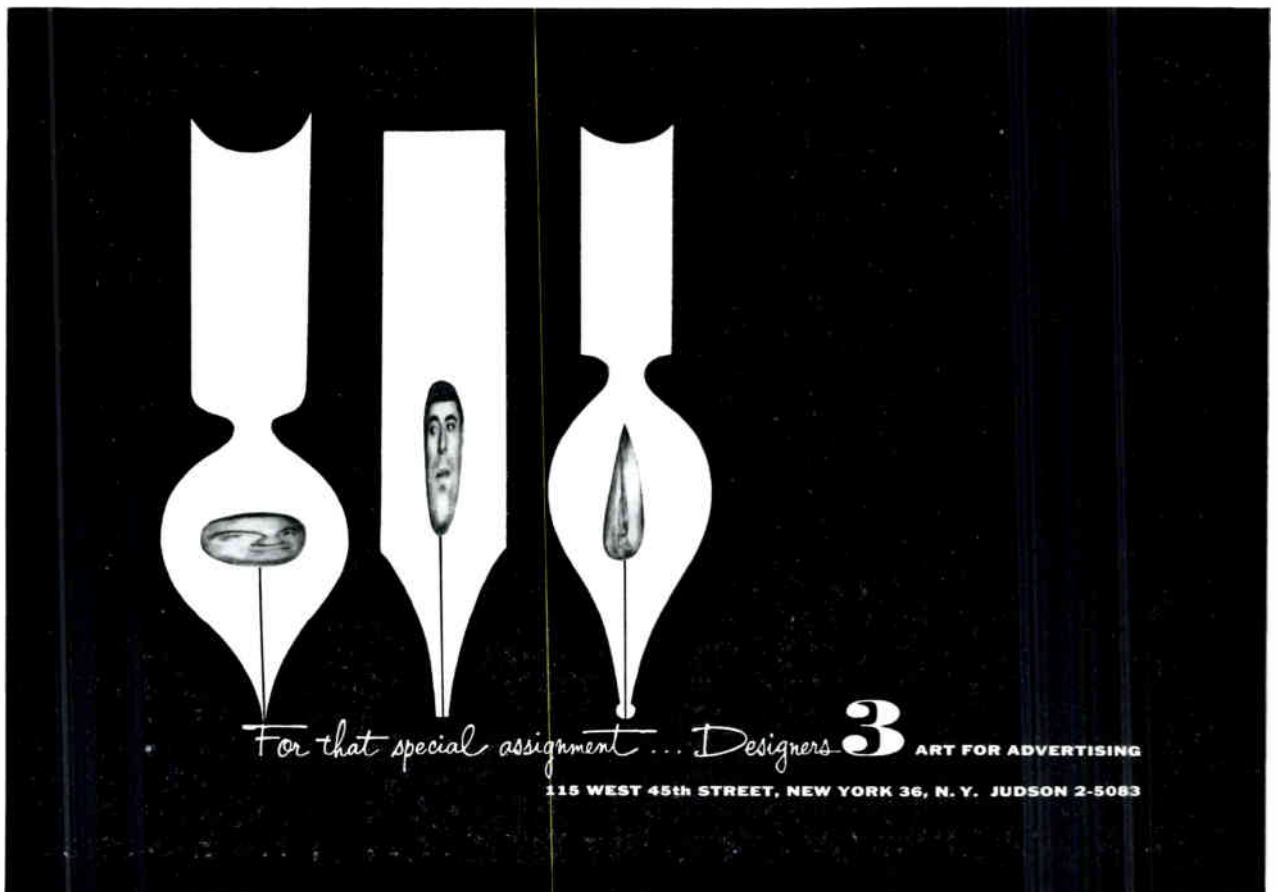
IS PLEASED TO RECOMMEND STUDENTS TRAINED IN

DESIGN IN INDUSTRY
GRAPHIC DESIGN AND ADVERTISING
FASHION DESIGN
FASHION ILLUSTRATION
INTERIOR ARCHITECTURE AND DECORATION

Summer programs are held in New York and Europe

410 EAST 54th STREET, NEW YORK 22 • PLAZA 9-2214

A non-profit institution under an absolute charter granted by the Regents of the University of the State of New York



Ed Fitzgerald *illustrator*
and designer is now at 152 East
Superior Street * Chicago, Ill.

*photo/jim brown
plate/wallace-
miller*

a winner everytime

There is no gamble when you're sure of the finest art materials

1. **The Dalton.** The finest in layout and visuals for any wet or dry media. Translucent.
2. **Ad-Art.** The most widely accepted paper, recognized by its fine-tooth permanent whiteness and economy. Translucent.
3. **Permafilm.** Transparent, self-adhering acetate material which protects permanently.
4. **Frisket-film.** A temporary transparent self-adhering acetate, for air brush masks.
5. **605-16.** Genuine Hammermill bond. Suitable for layouts and visuals.
6. **The Parchment.** General purpose tracing paper used primarily for sketching or overlays.
7. **Art Vel.** A vellum type paper receptive to any drawing media. Translucent.
8. **X-marX.** The perfect register mark. Fast, accurate, convenient.

Every artist, art studio or ad agency finds the exact papers to meet any requirement among the Bienfang varieties numbering in the hundreds.

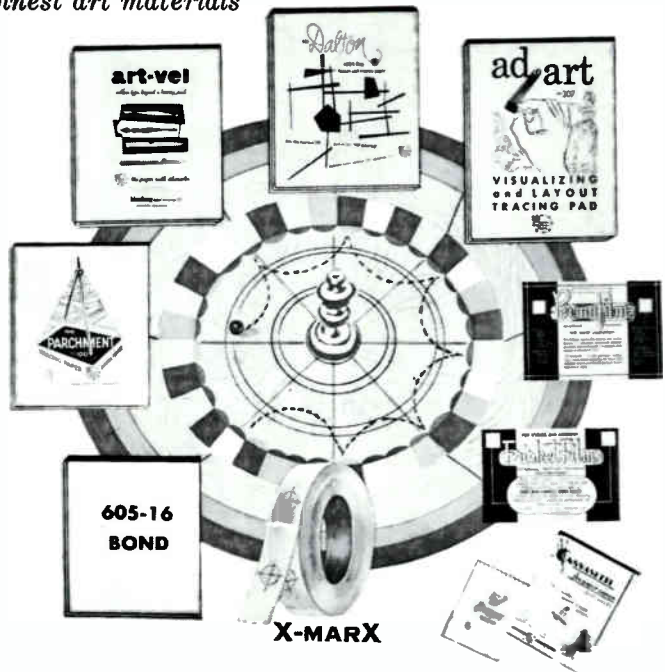
Dependable papers of consistent high quality ideally for the fastidious artist.

Available at your local art dealer or write direct.

Paper samples available.

bienfang

paper company, inc. metuchen, new jersey



Lehigh. A fine drawing paper receptive to all sketching and painting media.

Canvasette. Imitation canvas for oils or casien. Two textures, ivory white and TV gray.

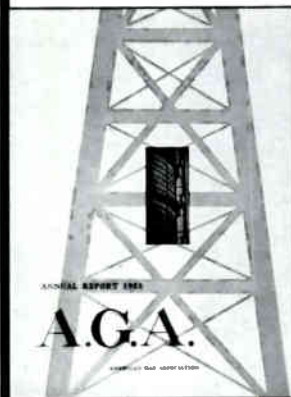
consultant
designers

to

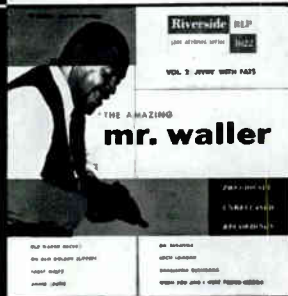
BUSINESS

ADVERTISING

INDUSTRY



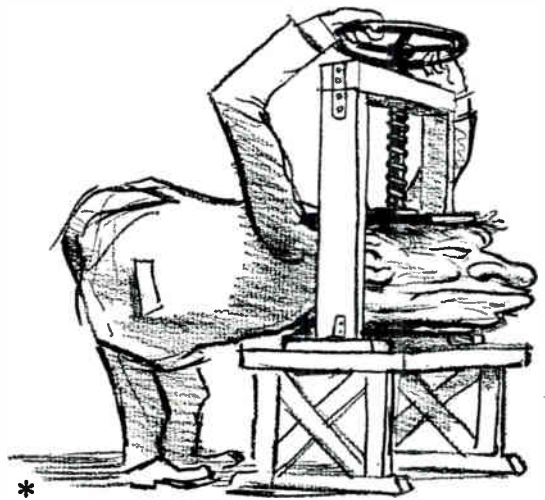
ANNUAL REPORTS
PHARMACEUTICALS
ALBUM COVERS



**Hal Zamboni
& Associates**

218 MADISON AVENUE, NEW YORK 16

MURRAY HILL 4-1692



** ...we go to great pains to produce
the best in advertising art!*

MARY BAKER

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CARL ERICKSON

ROBERT GEISSMANN

JACK HEARNE

EVERETT HENRY

*** MICHAEL RAMUS**

ROBERT RIGGS

LESLIE SAALBURG

NOEL SICKLES

KENNETH THOMPSON

GEORGE WIGGINS

JAMES WILLIAMSON



JAMES MONROE PERKINS

420 LEXINGTON AVENUE, NEW YORK 17

LEXINGTON 2-7210

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

AD

a complete studio service

representatives

Jerry Cummins

Irvin Cummins

Burnyce Brady

James Fannon

Edward Howard

Art Department Incorporated

140 East 39th Street

New York 16, N. Y.

Murray Hill 3-8625

16 EAST 39th STREET, NEW YORK 16, N. Y. Telephone 3-8625

Majestic PHOTO ENGRAVING CO. INC.

THE PROOF OF THE ENGRAVING IS IN THE PRINTING. ©

insist on this label.



It identifies the most popular illustration board in America — famous since 1868 for its dependability in practically all mediums, particularly water color.

At all art suppliers
in 22 x 30"
30 x 40"
20 x 30"
Single or
Double Thick

Charles T. Bainbridge's Sons
12 Cumberland Street
Brooklyn 1, N. Y.

for fast service on comic strips,
cartoons and
special purpose
comic books



Johnstone and Cushing, 292 Madison Ave. N.Y.C.

WALKER
DELIVERS
FAITHFUL
REPRODUCTION



WALKER ENGRAVING CORPORATION

141-155 EAST 25th STREET, NEW YORK
333 FREMONT STREET, SAN FRANCISCO



WE HAVE THE "PROPS"

- ... and the pots*
- ... and the pans*
- ... and the kitchens*
- ... and the lights*
- ... and the cameras*
- ... and the stylists*
- ... and the staff*
- ... and even film*

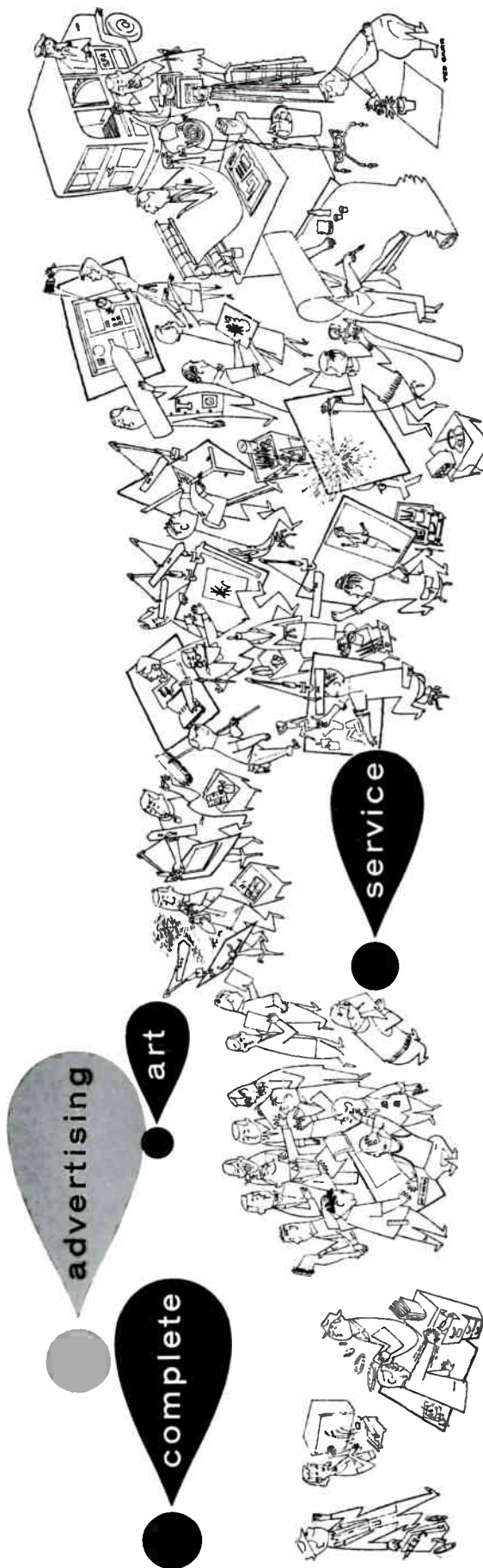
We also have one other thing ...

FOOD KNOW-HOW

A L B E R T G O M M I

P H O T O G R A P H Y

16 EAST 40TH STREET, NEW YORK CITY • MU 9-2095



s. fredrick anderson studios 6620 diversey ave. chicago ill. tuxedo 9-1400

When it comes to you in this envelope
 it's genuine Photo-Lettering!



PHOTO-LETTERING, INC. 216 E. 48 N.Y.C.

TO:
 Mr. Art de Rector
 John Doe, Inc.

The grass is green on both sides



Advertising Art

Art for TV



Complete studio service
 in advertising and TV art

E.G. Shipman 2.11
 415 LEXINGTON AVE.
 NEW YORK 17, N. Y.
 • VA 6-3956-7

..... combined with shop
 for construction of
 three-dimensional displays
 in wood and plastic

Never begrudge a gravure advertisement its Sunday suit...



MANY able men contribute to the advertisements prepared for gravure production. Copywriter, art director, artist, photographer, typographer, and production men give the best of their art, skill, judgment and experience. Whether the reproduction quality of the advertisements in print measures up to the care and effort these men have given depends to a great extent on your choice of gravure processor.

To get quality finished positives, find yourself a shop where the men who do your work—photo-engravers, retouchers, etchers, finishers — are both skilled and dedicated to their jobs. And at Intaglio, more than at any other gravure production company we know,

consistent quality is the constant aim of all the people who work here.

The results speak for themselves... can be readily seen in the pages of leading magazines where Intaglio-made gravure advertisements distinctively reward their creators' efforts.

LEADING production men and art directors rely on Intaglio to process their gravure exposures —both color and monotone. With three hundred skilled craftsmen, on three shifts, in three ideally located plants... Intaglio provides consistent high quality with economy... has done so for seventeen years of pioneer leadership.

Our six offices are at your service.

Intaglio Service CORPORATION

America's First Gravure and Letterpress Servicicers

305 East 46th St., New York—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



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

EVERYONE SAYS WARSAW PICTURES SELL!



Agency—N. W. Ayer
Art Director—Walter Reinsel
Account—A. T. and T.



but do you know of
all the Warsaw facilities?
9 galleries, 3 big enough to
take your largest roomsets,
32 retouchers, 11 stylists
and decorators. Everything
to produce fine photography—
illustration, fashion, interiors.

WARSAW & COMPANY, INC.

40 East 34th Street
New York 16, New York
Lexington 2-1040



- Nick Bongiorno
- Jay Christy
- Hector A. Donderi
- Michael Fenga
- Josephine Germanotta
- George Gray
- Peg Griffiths
- Bill Mahnke
- Louis Marotta
- Ashley Martella
- Tom McGee
- Richard Nostrand
- Larry Ottino
- John Schmidt
- Bernard Springsteel
- Arthur Smith
- Robert Smith
- Jim Triggs

and many associated
free-lance artists

These are the people responsible for the wonderful confidence placed in Roy Germanotta, Inc. by our Art Director Clients



hagstrom's services

- A**dvertising Art
- P**hoto Retouching
- C**ommercial Photography
- P**hotographic Murals
- G**eneral Drafting
- T**echnical Manuals
- D**.B.M. and Varsitying
- 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

Peterson

DYE
TRANSFER

CIRCLE 7-1747

149 WEST 54TH STREET, NEW YORK 19, N. Y.

CARBRO
GRAPHIC ARTS
SEPARATIONS

DUPLICATES
FROM
TRANSPARENCIES
OR
ARTWORK

FACSIMILE
OR
ALTERATIONS
OF COLOR

COMBINATIONS
OF ALL KINDS

HEINZ

Art

**114 EAST 32nd STREET, NEW YORK 16
MURRAY HILL 5-5791**



**SPECIALIZING
IN WINDOW DISPLAYS
LIGHT and MOTION**

Traditional Ideas
and Modern Design
go hand in hand
at **Rheingold**

Few businesses are as encrusted with tradition as that of brewing. And yet, surprisingly enough, there are equally few businesses that are as forward-looking.

The pictures on these pages give you an idea of how successfully Liebmann Breweries, Inc. have married 118 years of brewing tradition with modern design and modern ways.

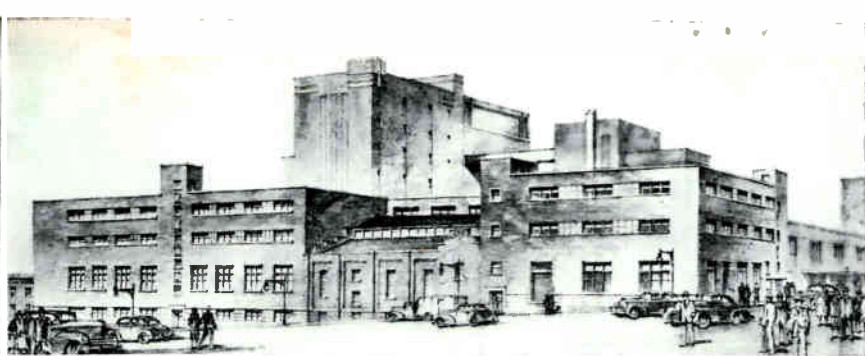
In plant, package, and product, Liebmann Breweries have kept ahead of the field, and are one of the four largest lager beer brewing organizations in the world although their distribution is regional, primarily on the East and West Coasts.



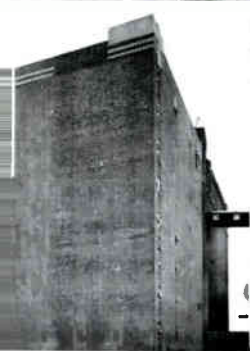
Outstanding packages with a strong "buy me" appeal contribute to Rheingold's success story. New bottle label helped introduce Rheingold to California.

Designer: Raymond Loewy





1, 2, & 3 by Archs. Harley, Ellington & Day; 4 by Archs. Skidmore, Owings & Merrill



2

Several million dollars and five years of continuing work went into the postwar expansion of the Brooklyn Brewery. 1. Stockhouse H; 2. Brew-house; 3. Bottling department; 4. Shipping warehouse.

3



4



Modern bottling shop of San Francisco Brewery.

Arch. William Gladstone Merchant



Modern grain elevator of the Bronx Brewery.

Archs. Harley, Ellington & Day



Cantilever loading platform building Orange, N. J. Brewery.

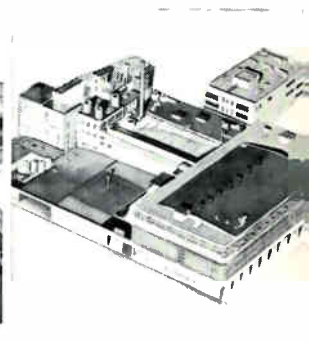
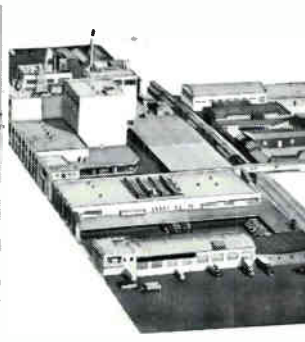
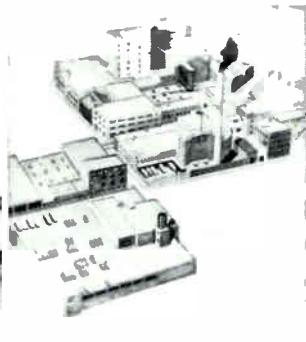
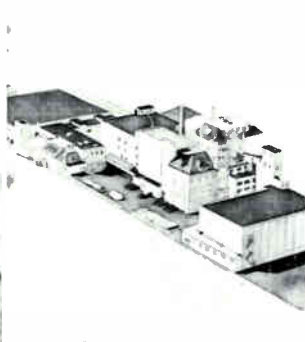
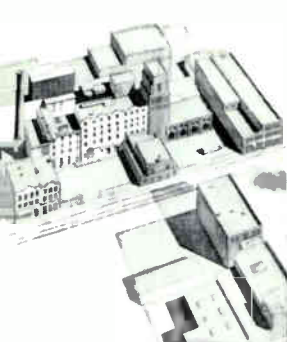
Archs. Harley, Ellington & Day

A series of views of the Los Angeles Brewery. San Francisco and Los Angeles plants were acquired in 1953. The latter is one of the few completely new breweries to be built in the U.S. since Repeal.



Brewhouse, exterior & interior, & one of the Stockhouses (far right)

Arch. James M. Smith



Bronx, New York

Orange, New Jersey

Brooklyn, New York

Los Angeles, California

San Francisco, California

Sketches of the buildings that make up Liebmann Breweries, one of the four largest lager beer brewing organizations in the world.



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 33rd 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 Hollands, Map Cloth, Photo Cloth, Reinforcing Fabrics, Sign, Label and Tag Cloths.

National Studios

a photographic establishment
designed to service your
every television need

Slides

2 x 2, metal, 3¼ x 4, 4 x 5
(B & W or color)

Telops

Flip Cards

Enlargements—all sizes

Crawls

Animatics

Mailing facilities

Station "shared ID" file

Accurate size specifications for
all stations

Slides bound in blank mats for
art studios

4 to 8 hour special service

National services directly most of
the New York television stations,
art studios and advertising
agencies. Over 75 percent of the
transparencies hung in the New
York Art Directors TV section
were made by us. Why not use our
"Know How" to your advantage?

NATIONAL STUDIOS

145 West 45th Street
New York 36, N. Y.
Judson 2-1926-7-8



PRODUCTS FOR THE ADVERTISING ARTIST

E-Z FRISKET

with new rubber base!

Here's a prepared frisket that really works! E-Z Frisket is made with a rubber base adhesive that adheres to photos and drawings and comes off clean. Comes to you ready for use — the cohesive is already on the back. Still skeptical?—write for free sample.

No. 133 — 24" x 5 yds.....\$4.00 roll
No. 134 — 24" x 20 yds.....12.00 roll



TOMKINS TELEPAD

The TV Visualizer Pad!

Used by leading agencies and studios to make neat, orderly TV "storyboards." Each sheet is divided into perforated sections with gray bordered preprinted areas for video and audio continuity. A real time saver!

No. 72A—18 x 24" 50 shts.....\$3.50
No. 72B—18 x 8" 75 shts..... 2.00

ADD-A-TYPE

A quick easy way to set your own type headings. Add-a-type offers a large selection of type faces printed on self-adhering transparent plastic sheets. Only 85¢ per sheet!

Send for complete Add-A-Type catalog.



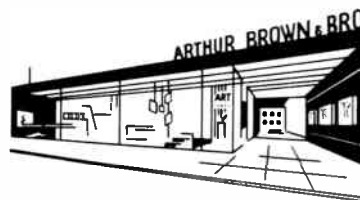
ROTO-TRAY

A revolving receptacle that holds almost every item that can be reached for in a day's work — all within a 10-inch circle. No more cluttered up tabourets or drawing tables!

No. 9893—Roto-Troy\$4.95

SUPERIOR ILLUSTRATION BOARD

Finest quality illustration board used by many of the country's leading artists. Has heavy weight 100% rag content face paper of proven permanence. Find out why distinguished illustrators insist on Superior Illustration Board — send for a sample today.



ARTBROWN PRODUCTS ARE AVAILABLE AT
YOUR LOCAL DEALER or order direct from

ARTHUR BROWN & BRO., INC.
2 West 46th Street, New York 36, N. Y.

*C*olor 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. In the development of this technique to a commercial method for volume production, we have for the past year operated a photographic studio in conjunction with our photo engraving plant.



The combination of studio and engraver under one management with undivided responsibility is producing color process work unequalled for fidelity of reproduction. Problems of texture, brilliance, delicacy of tone and detail heretofore impossible to solve are readily overcome due to the extreme latitude of control available to our photographic staff.

We are equipped to arrange, setup and photograph any type of still life subject ranging in size from the smallest object to a fully decorated room scene.

Our stylist and studio staff are expert in arranging merchandise for the camera, and have

extensive experience working with art directors for creative effects. The methods used result in close conformity with layout or on request we can offer original thinking and approach to display problems.

Within the single limitation that our subjects be still life, our facilities and experience include the entire field of studio and location photography.

Direct engraving is generally priced at less than the combined art and engraving cost of subjects reproduced from transparencies or color prints.

Numerous examples of our work in direct engraving are now available in portfolio form showing the actual material, submission prints, reproductions, and press sheets. You are cordially invited to visit our studio and see our operation at first hand, or we will be glad to show our portfolio by appointment.

Quality

PHOTO - ENGRAVING COMPANY, INC.

216 East 45th Street · New York 17 · Murray Hill 2-2620

SPECIALISTS IN PLATE MAKING FOR ADVERTISING AGENCIES FOR OVER THIRTY-FIVE YEARS

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.



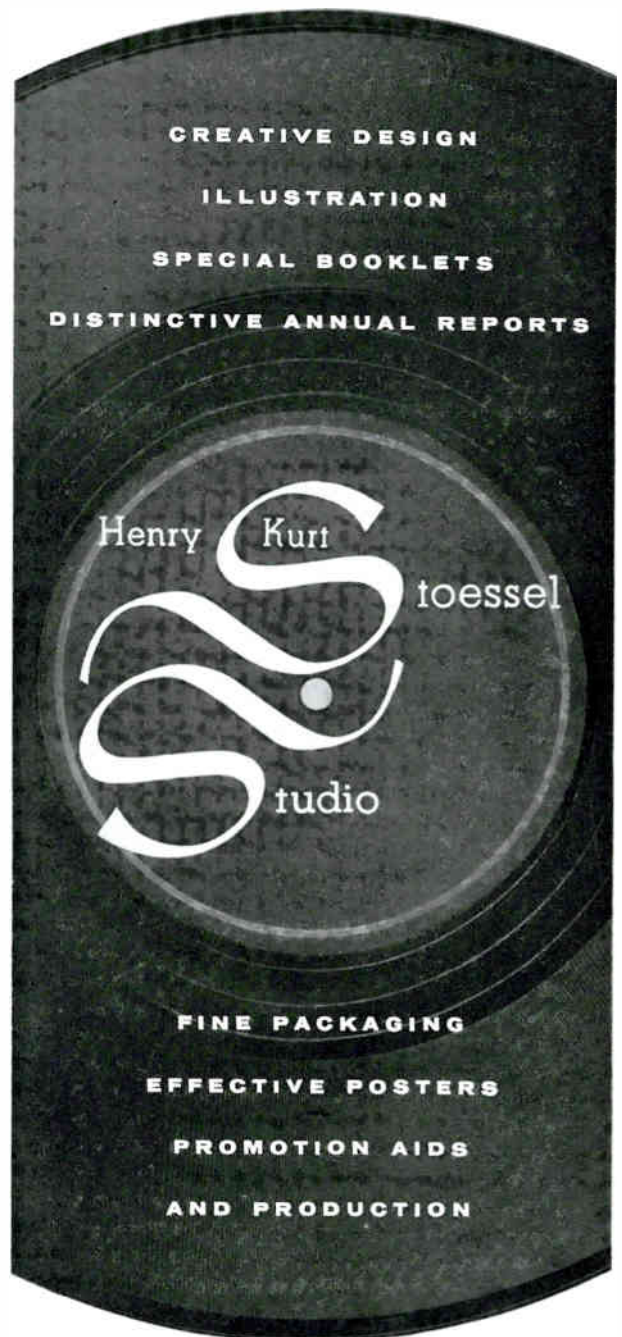
Quantity prints for display, distri-
bution, salesman's samples... We
have one of the finest color
laboratories in the east plus the
facilities to produce quantities of
color prints at reasonable rates.

We invite inquiries...Our complete ser-
vices include Custom Ektachrome Process-
ing, 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

*We're proud of
our record-*



PLaza 8-0086-7

14 East 53rd Street, New York 22, N. Y.



RD
ANNUAL
OF
ADVERTISING
AND
EDITORIAL
ART

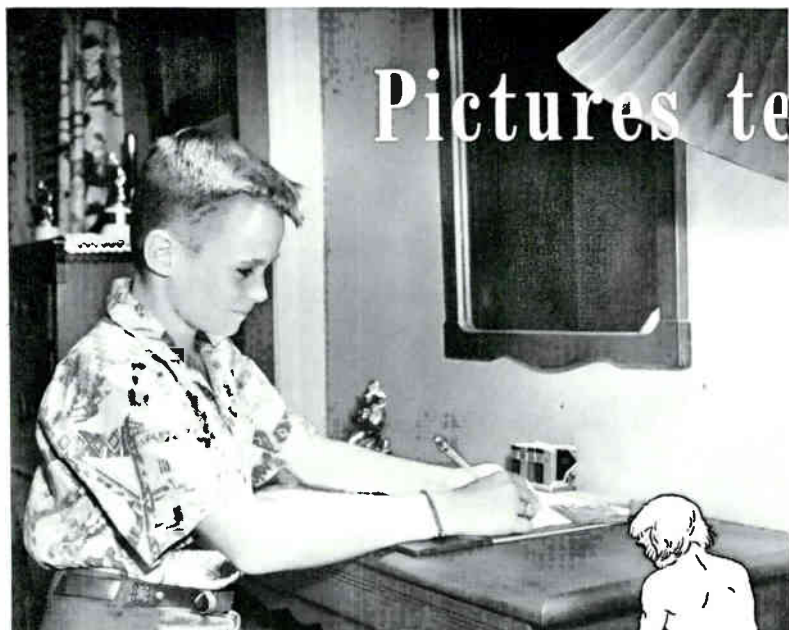
again _____

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



Pictures tell the story

Many centuries before the printed word, man relied upon pictures to convey his thoughts.

Today man still employs pictures to tell his story. It has been said that one picture is as good as a thousand words.

Well equipped engraving plants with skilled craftsmen produce fine printing plates which are used to tell the story quickly and effectively.



CAPPER ENGRAVING COMPANY • P. O. BOX 1110 • KNOXVILLE, TENNESSEE
 NEW YORK OFFICE: 505 FIFTH AVENUE, PHONE MURRAY HILL 7-0170

art director

OR

engraver

HOW A MODERN COLOR LAB WORKS FOR BOTH



ART DIRECTOR OR ENGRAVER submits original copy (transparencies, art, Carbras, Flexichromes) to the lab. Originals are duplicated to exact size of layout. Density, contrast and color corrections are made optically to preserve photographic image.



COLOR CORRECTIONS are also locally controlled. **ART DIRECTOR'S** instructions are carried out to fit the need of the engraver. Backgrounds removed and added. Flesh retouched. Colors strengthened. Shadows opened and highlights softened.



SKILLFUL CUTTING of each color unit to 1/100 of an inch, to the layout, by exacting technicians. Perfect inserts made and complicated butt joints are daily tasks.



ASSEMBLING the color correct, density correct and finished units is the final step. Stripping and butt joints are cemented perfectly by our special process. Layout ratio is held exactly.



PREPARED COLOR COPY is now a single unit. Ready for "one shot" by the engraver. Saving by same focus, same exposure, corrected color. No more worries over retouched Carbras, "over or under" Ektas or weak Flexis.



3 DAYS LATER — Another Color Composite leaves the lab. **PREPARED COPY** designed to give the ultimate in **QUALITY**. We guarantee results.

ROBERT CRANDALL ASSOCIATES, INC.
 222 EAST 46th STREET, NEW YORK 17, N. Y. Telephone MURRAY HILL 2-2253

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index **directory**

artists available

adams, george

202 east 44th street, new york, n.y.
murray hill 2-4463
photography

bloch, georgia t.

316 thornbrook avenue, rosemont, pa.
lawrence 5-6232
illustration; line and color spots

ames, archer

501 madison avenue, new york, n.y.
murray hill 8-3240
retouching in color, and black and white
for reproduction in all media

brauer, fred j.

125 e. 57th st., new york 22, plaza 3-1450
5 rue de l'échelle, c/o expandia, paris 1, france
advertising and industrial design; cons. art
director. annual european assignments in art,
photography; product and fashion research

anderson, lyman

hoydens lane, fairfield, conn.
clearwater 9-8170
illustration

cartoon advertising, inc.

times tower building, new york 36, n.y.
bryant 9-3111
cartoons for tv and other advertising;
also caricatures of guests, for trade shows

bästrup, len

247 east 56th street, new york, n.y.
plaza 9-4946; porter 2-7685; wilton, conn.
production and advertising design;
consultant art director;
packaging; promotion; point of sale

catalano, joseph, studios

207 east 43rd street, new york 17, n.y.
murray hill 2-1579
specializing in art for the advertiser:
annual report; sales presentations; catalogs;
sales campaigns; direct mail promotions; ads

fetko, jon a.

6419 lawndale avenue, philadelphia 11, pa.
pilgrim 5-5038

designer for advertising and industry.
illustrator of abstract, imaginative,
realistic, still life

morgenthaler, chas. a.

5950 degiverville avenue, st. louis 12, mo.
parkview 1-7726

illustrations, sketches, layouts, portraits

gangemi, joseph

1321 arch street, philadelphia 7, pa.
locust 8-1286

lettering, posters, layout

nemiroff, alfred

44 east 50th street, new york, n.y.
plaza 3-2415

men's and boys' fashion illustration,
black and white, and color; catalogs, etc.

graham, laura m.

10 washington square north, new york 3, n.y.
gramercy 3-7240

oil painting; drawings in charcoal, pastel.
specialize: houses, buildings,
musicians, still life, flowers

nichols, jeannette d. [mrs.]

box 955, ogden dunes, gary, ind.
ogden dunes 3894

casein and oil; abstracts;
modern portraits; dune landscapes

kuhn, bob

goodhill road, roxybury, conn.
new milford, elgin 4-7607

outdoor illustration

paulson, carl

60 east 42nd street, new york 17, n.y.
murray hill 2-2800

posters, displays, still life

martino studios

27 south 18th street, philadelphia 3, pa.
rittenhouse 6-5505

all phases of advertising art

peters, charles r.

9 east 45th street, new york 17, n.y.
murray hill 7-7320-1-2

retouching in color, black and white;
pictorial and mechanical. illustration,
drawing, lettering and mechanicals

may, don: design counsel

1709 w. eighth, los angeles 17, cal.
office, dunkirk 8-6838; studio, keystone 5-4352

ideas, words, layouts, art,
art direction, type styling, production

rabut, paul

110 west 54th street, new york, n.y.
circle 7-0762; capital 7-6014, westport, conn.

illustration in color and black and white.
art directors club medal, 1942, 1946;
award for distinctive merit, 1943, 1951

roan, herbert

19 east 48th street, new york 17, n.y.
plaza 5-9640; franklin 4-1544
designer for creative management

weaver, albert

1321 arch street, philadelphia 7, pa.
locust 8-1286
industrial retouching

rosenblatt, alice

tybee place, tuckahoe 7, n.y.
spencer 9-5558
airbrush, lettering, watercolor, oils

williams, bob

116-39 170th street, jamaica 34, new york
laurelton 7-1351
decorative drawings for advertising, editorial
and promotional use; television storyboards;
telops and film; color, black and white

saaty, wallace

wellington hotel, 7th ave. and 55th st.,
new york 19, n.y.; circle 7-3900, ext.656
human interest; glamour; realistic fashion;
advertising and story illustration.
color or black and white

williamson associates

315 alexander street, rochester 4, n.y.
baker 7825-6
complete advertising art service,
including display and packaging design

saco, ken

185 madison avenue, new york, n.y.
murray hill 5-5958
package design;
publication and advertising layout

winik, leon

the studio: 270 park avenue, new york, n.y.
havemeyer 6-0452 or plaza 5-7404
whimsical illustration; cartoons; posters;
editorial and advertising design; strips;
sketches; television spots; record albums; etc.

samerjan, george

80 west 40th street, new york 18, n.y.
longacre 4-7257
designer: editorial, industrial,
art and design

"woffenden"

1321 arch street, philadelphia 7, pa.
locust 8-1286
advertising art studio;
artists representative

sinel, jo

561 clay street, san francisco 11, cal.
sutter 1-7387
industrial design, product, package,
display, graphic arts, exhibits

wrobel, joseph

22 east bellevue place, chicago 11, ill.
water color illustration:
seascape, landscape, hunting and fishing;
opaque or transparent

g

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art directors and designers

artists and photographers

agencies, publishers,

television producers and directors

advertisers and publications



photograph by samuel dinin

the awards luncheon

this is a view from the speakers' platform showing a typical segment of the 675 guests present in the grand ballroom of the waldorf-astoria hotel. john jamison, art directors club president, is here awarding a medal to ann bryant, art director of neiman-marcus.

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frank stanton, president of cbs, here accepts the art directors club medal at the awards luncheon. arthur hawkins, jr., chairman and master of ceremonies, is at his side.

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translation**of this annual**

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 jean carlu
 alfred m. frankfurter
 alice golden
 thomas b. hess
 herman landshoff
 mrs. constantino nivola
 claude de thierry
 rolf tietgens
 ruth l. yorck

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 stephen colhoun
 samuel dinin
 henry dravneek
 jack flynn
 irving penn
 lawrence joseph
 berni schoenfield
 roy stevens
 scovill
 somoroff

english	les français	italiano	deutsch	svenska
art director	directeur artistique	direttore artistico	werbeleiter	konstdirektör
designer	dessinateur	artista commerciale	gebrauchsgraphiker	skisserare
artist	artiste	artista	künstler	konstnär
photographer	photographe	fotografo	photograph	fotograf
agency	agence	agenzia pubblicitaria	werbeagentur	agentur
advertiser	client	inserzionista	kunde	annonserare
publisher	éditeur	editore	verleger	utgivare
publication	publication	pubblicazione	veröffentlichung	publikation
category	catégorie	categoria	kategorie	kategori
magazine	revue	rivista	zeitschrift	tidskrift
newspaper	journal	giornale	zeitung	tidning
advertising	publicité	pubblicità	werbung	annonsering
editorial	éditorial	editoriale	redaktionell	redaktionellt
art	art illustratif	arte illustrativa	kunst	konst
design	dessin	disegno	gestaltung	skiss
switzerland	la suisse	svizzera	schweiz	schweiz
sweden	la suède	svezia	schweden	sverige
germany	l'Allemagne	germania	deutschland	tyskland
italy	l'Italie	italia	italien	italien
great britain	la grande bretagne	gran bretagna	england	storbritannien
france	la france	francia	frankreich	frankrike

the typographical style

[continued from page 314]

- q. then haven't you applied different rules to headings and to body type throughout this book?
- a. yes, these rules are based on separate functions. in body text there is a real need of designating the start of sentences and indicating proper names with bold-faced letters; in these headings there is no need of designating the former.
- q. why, in headings, didn't you use bold-faced letters with the light-faced words to designate proper names such as switzerland?
- a. in headings it is reasonable to employ all light-faced words, if it is reasonable to use all bold-faced words, in a consistent fashion. in this book it was especially so because the headings are all in the nature of listings or single titles rather than long sentences. furthermore, the complete contrast of bold words and light words without black letters is more aesthetically pleasant.
- q. but wouldn't it be more consistent with the basic plan if headings as well as body text used light type with bold letters for capitals?

- a. it would be consistent but perhaps not as efficient or interesting for this problem as the style employed here. each job needs to be analyzed and executed according to particular needs. if headings were long statements or several sentences, the rules for the body text might be applied with reasons of efficiency.

- q. do you have any conclusion about this discussion of style?
- a. only that it, unlike the preceding part of the discussion, which was about a basic plan, simply concerns style. such matters are up to the individual designer and his particular problem.

the grammatical style

- q. in the listings of entries throughout the book, why haven't you adhered to the *chicago manual of style* in such matters as italicizing the names of magazines, such as *good housekeeping*, *life*, et cetera?
- a. in these listings, the word "magazine" appeared directly before *good housekeeping*, *life*, et cetera; therefore it was not necessary to use italics for clarity of meaning. they would have made the listings less readable and less pleasing aesthetically.

- q. why haven't you adhered to the style manual in body text?

- a. this decision was a purely personal, aesthetic one and was not submitted as a progressive idea, as was the lower-case plan of typography. the consistent use of roman and avoidance of italic letters was done in adherence to the style established in the listings and headings, which constitute the main written content of the book. this bowing to aesthetic reasons seemed permissible in a book devoted to art and design and where italics would have contributed little to readability.

the 34th annual

- q. having just completed the 33rd annual, and if you were to do the book next year, would you make any fundamental changes in the design?
- a. yes. the same page size would be maintained to afford library relationship with preceding annuals. however, it would be a horizontal book, bound at the short edge. every page of selections would be divided by a dotted line in the center and accommodate two sizable reproductions.



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 o wm. oberhardt
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 georg olden
 ernest m. olsen
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 nils ostberg
 sydney oxberry
 p tony palazzo
 paul e. parker, jr.
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 william t. pompilio
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 nathaniel pousette-dart
 carl f. pribus
 daniel j. purfield
 q tom quinn
 r paul rand
 shelden reed
 wm. h. reinhardt
 edward reihorn
 paul d. reusch
 king rich
 edwin c. ricotta
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 harlow rockwell
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 richard ross
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 norman tate
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 gilbert tompkins
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 john wedda *
 tycho r. weil
 abbot a. welsbord
 arthur weithas
 george a. welch *
 sidney a. wells *
 robert west
 ned wheaton
 jere h. whitehead
 walter whitehead *
 elwood whitney
 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

colophon

- textured papers** **curtis paper company:**
stoneridge text, blue; made in the u.s.a.
- international paper company:**
ticonderoga text, green, wove; made in the u.s.a.
- stevens-nelson paper corporation:**
dutch charcoal, blue; made in holland
fabriano cover, red; made in italy
natsume, green; made in japan
natsume, red; made in japan
rives, white; made in france
- schlosser paper corporation:**
elephant hide, blue 14; made in germany
- strathmore paper company:**
beau brilliant, lido yellow, made in the u.s.a.
silverflake, white, made in the u.s.a.
- coated papers** **crocker, burbank paper, inc.:**
art gloss, white, made in the u.s.a.
- paper distributors** **the canfield paper company**
hobson miller paper company, inc.
perkins & squier company
schlosser paper corporation
stevens-nelson paper corporation
- typefaces** **text: bodoni book and bodoni bold**
mergenthaler linotype company
- display: bodoni book and bodoni bold**
american type founders
- lettering** **large division page letters:**
tommy thompson
- black engravings** **the beck engraving company**
capper engraving company, inc.
eagle engraving company
- color engravings** **the beck engraving company**
the condé nast engravers
knapp engraving co.
sterling engraving co.
superior color company
- typesetting, binding** **american book-stratford press, inc.**
- presswork** **american book-stratford press, inc.: coated stock**
hallmark-hubner press, inc.: textured stock
- cover cloth** **the holliston mills, inc.: aldine, linen, black**
- production** **h.d. vursell, manager**
jane sneyd, advertising

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paper: rives
made by hand in france

