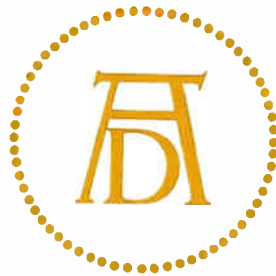




ANNUAL  
OF ADVERTISING AND  
EDITORIAL ART  
AND DESIGN

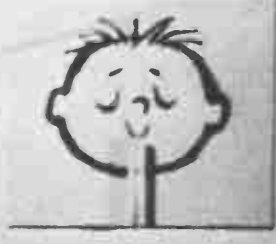


# INTRODUCTION

*Editor* EDWARD R. WADE

*Designer* EDWARD P. DIEHL

<i>Business Manager</i>	Robert McCallum
<i>Executive Board Representative</i>	Robert Gage
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This page seems to be traditionally reserved for someone to write an epitaph for the past exhibition and to give its contents a label.

I don't want to do this because I feel the nicest thing I could say about any show would be that I couldn't spot any common denominator at all—that it was an assembly of the best work of many individuals who don't follow a recipe. Unfortunately I can't get away with this for the simple reason that it isn't true.

Yesterday's daring innovations became today's commonplace and the current formula is always made up of approaches for which many precedents have broken the ice: It is now all right to use a highly blueish Ektachrome in advertising because the account executive can point to many similar advertisements as a passport to this artistic license. The same goes for illustrations which ten years ago would have been dismissed as unfinished sketches; or for a campaign built around a concept which involves the product only humorously or deviously. Credit for the departure should always be shared by the artist who thinks of it and the person who has the vision to publish it. I think that the Club's Awards to Management are a tribute to that fact.

On the other hand, I don't feel that it is only the economic "safety factor" which makes us place such a high value on previous acceptance by a majority. Even among painters of all ages, schools have formed and their output bears a strong stamp of resemblance (and this in cases where commercial success or many-sided approval was of secondary importance). I guess it is just human to conform, and lastingly good work will always be derivative and a part of a slow process of evolution rather than a yearly revolution. Therefore the trend cannot be neatly isolated but should be understood *in context* over a longer period.

And, since I cannot say that this was an exhibit of spontaneous, conflicting individualism, I'd like to believe that we had among the entries many of the best of the currently acceptable and a few exciting departures which will become the precedents for the next several years.



EXHIBITION CHAIRMAN

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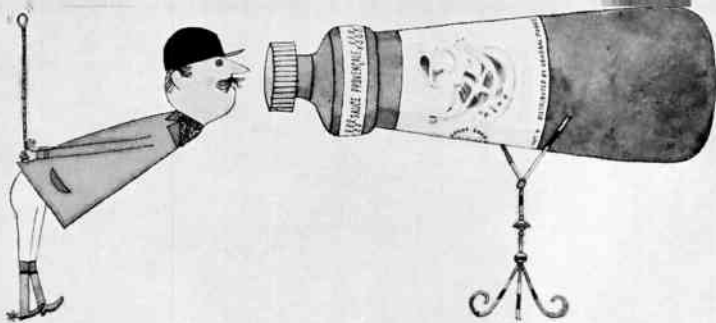


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<b>ANNUAL REPORT</b>		卐



ADVERTISING DESIGN





**Hot-Eyed Gourmet on watch for tardy Saucemen...**

"Vite Alors!" we roared, striking our boot with our riding crop. "Bring the world's rarest sauces for Gourmet Foods, and dally not! Our Saucemen rushed forth. Two years later they returned, wearing proud, manly smiles. And well they might. ☺☺☺"



**FRANCE, Sauce Espagnole.** Owing this versatile sauce is like having tulle to a handyman. Its white wine and veal stock does honor to meats, poultry and even the dearest vegetables.

**FRANCE, Sauce Bigarrade.** A gourmet once said: "A duck served without Sauce Bigarrade is merely a small canoe with legs." This sweet, delicious sauce, redolent of currant jelly and oranges, will help your duck attain his destiny—with full military honors.



**ANGLETERRE, Sauce Provençale.** Contrived of mangoes and other rarities by our own Head Chef, who was awarded a higher hat for achievement. Rich. Reddish-brown. Hot. Thick. Broiled meats and poultry sizzle with delight on being basted, and barbecues become civilized things under its benign influence.



**FRANCE, Sauce Chasseur.** French call it "The Hunter's Sauce." Based on a demi-glace, it is flavorful, rich enough to be taxed out of existence. In its depths swim mushrooms, burgundy and fledgling shallots. Spoon it on the mallards Papa brings down... at the butcher's.



**FRANCE, Sauce aux Fines Herbes.** Featuring the shy truffle and cayenne, this delicate creamy sauce sheds a perceptible halo over your fish filets, poultry roasts, and egg dishes. It is as typical of France as a shrugged shoulder.



**ALSO, creamy Sauce Béarnaise to bless your steaks and chops. Spaghetti- and-meat-sauce addicts will cheer Sauce Bolognaise.**

*R.S. Speed like an antelope to your finest food shops! Buy Gourmet Foods for yourself and for gifts!*

**GENERAL FOODS GOURMET FOODS**  
White Plains, New York

2 Gus WAWPOTICH, art director  
Charles Kirk, photographer  
Ogilvy, Benson & Mather, Inc., advertising agency  
C. F. Hathaway, Inc., advertiser

1 DENNIS KAVANAGH, art director  
Milton Glaser, artist  
Push Pin Studio, designer  
Young & Rubicam, Inc., advertising agency  
General Foods Corp., advertiser



**Hathaway's brainwave—Viyella shirts for Christmas**

Viyella shirts are perfect for Christmas. They are as luxurious as they are. They come in a wide range of colors and textures. They are of guaranteed softness and durability. And all

these shirts are made in America. Hathaway's brainwave is to make sure you have the best of the best. Viyella is made of the finest cotton in the world. It is made of the finest cotton in the world. It is made of the finest cotton in the world. It is made of the finest cotton in the world.



**3** **ROBERT GAGE, art director**  
**Carmen Schiavone, photographer**  
**Doyle Dane Bernbach, Inc., advertising agency**  
**American Export Lines, advertiser**

Our country calls not for the life of ease, but for the life of strenuous endeavor. The twentieth century looms before us big with the fate of many nations. If we stand idly by, if we seek merely swollen, slothful ease, and ignoble peace, if we shrink from the hard contests where men must win at hazard of their lives and at the risk of all they hold dear, then the bolder and stronger peoples will pass us by and will win for themselves the domination of the world. Let us therefore boldly face the life of strife, resolute to do our duty well and manfully; resolute to uphold righteousness by deed and by word; resolute to be both honest and brave, to serve high ideals, yet to use practical methods.

Theodore Roosevelt: from a speech, "The Strenuous Life," delivered in Chicago in 1891  
 Great Ideas of Western Man...one of a series. CONTAINER CORPORATION OF AMERICA



this  
 year  
 you'll  
 have  
 lots of  
 legs

CHEMSTRAND NYLON



**4** **JOHN MASSEY/RALPH ECKERSTROM, art directors**  
**John Massey, designer**  
**N. W. Ayer & Son, advertising agency**  
**Container Corporation of America, advertiser**

**5** **WILLIAM TAUBIN, art director/designer**  
**Wingate Paine, photographer**  
**Doyle Dane Bernbach, Inc., advertising agency**  
**The Chemstrand Corp., advertiser**



Adapted from "The horse" by the artist and the name of a horse, about \$33. Other styles \$2.95 to \$45. Seat at Blue Break Polo Club.

"I have the simplest tastes. I am always satisfied with the best."

**Johnston  
& Murphy**

Division of General Shoe Company, 222 West Street, Philadelphia 3, Penn. Telephone 5-1011

**6** **BERNARD GOLDBERG**, art director/designer  
**Saul Leiter**, photographer  
**Rockmore Company**, advertising agency  
**Johnston & Murphy** (Division of General Shoe Corp.), advertiser



You may not know it but you are looking at one of the most beautiful mountains in the world of Israel.

These are the Israeli citizens, the mountain people who have always been known for their prowess as fighters. In the hills around Mount Carmel and Galilee, where some 20,000 people live in peace and harmony with their Jewish neighbors, they are equally renowned for their carefully cultivated olive groves and orchards. And when you visit one of their picturesque villages, you will discover that the Druze are in the most generous and hospitable of lands.

During the celebrations that will take place this year to mark Israel's 10th Anniversary, one of the highlights will be the Druze "Fantasia," in which they will demonstrate their horsemanship, their skill with the sword, and their dancing "Lebia" (dances to the accompaniment of an oud, a small single-stringed Oriental instrument).

For an experience you will never forget, visit Israel during the 10th Anniversary Year. Write for our travel literature to Israel Government Tourist Office, 317 Fifth Avenue, New York 26, N. Y.

**7** **WILLIAM TAUBIN**, art director/designer  
**Burt Glinn**, photographer  
**Doyle Dane Bernbach, Inc.**, advertising agency  
**Israel Government Tourist Office**, advertiser



Recaptured: the fine art of needlepoint on gloves by Wear-Right

**8** **BERT STEINHAUSER**, art director/designer  
**Elbert Budin**, photographer  
**Doyle Dane Bernbach, Inc.**, advertising agency  
**Wear-Right Gloves, Inc.**, advertiser



THIS IS THE TABLEWARE THAT IS IN THE LOUVRE. HAND-FORGED STAINLESS STEEL WITH CHUNGKING CANE HANDLES. IT'S CALLED TOKE BY

**DANSK**

**9** **ART KANE**, art director/designer  
**Bert Stern**, photographer  
**Irving Serwer Advertising, Inc.**, advertising agency  
**Dansk Designs Inc.**, advertiser



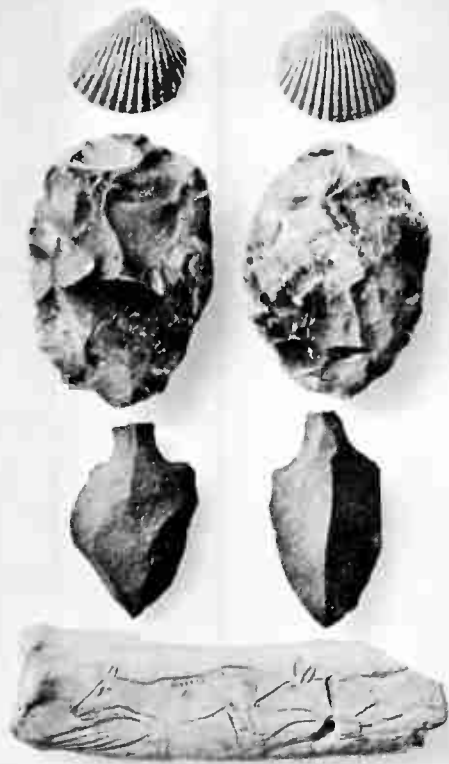
*INDULGE YOUR GOOD JUDGMENT in the Fabulous Fiat... If you buy it as your "second" car you may soon prefer it to your "first." Custom-crafted in Europe, styled in the Italian fashion. Fabulously roomy and comfortable, yet so compact parking is a snap. Series 600 sedan (above) is only 10½ feet long. Fabulously economical—up to 42 miles per gallon. The Fiat 500 delivers up to 53! There are four series, eight models—sedans, sports cars, station wagons. Fabulously low priced... the Fiat 600 above is \$1298\* at port of entry—New York. See your Fiat dealer or phone or write Fiat Motor Co., Inc., 500 Fifth Avenue, New York, New York. Longacre 5-7034... **FIAT***

\*Suggested retail price for cars with black tires, cloth upholstery which are supplied on order; cars with white wall tires, leatherette upholstery immediately available at \$1358. Hub-caps shown extra.

10

AWARD OF DISTINCTIVE MERIT  
AL ANTHONY, art director/designer  
Becker-Horowitz Studio, photographer  
St. Georges & Keyes, Inc., advertising agency  
Fiat Motor Company, Inc., advertiser





Two things are of importance: how speed matters... and how the beauty of the tools...  
 (The text is partially obscured and difficult to read due to the image quality.)

**IBM**

**11** WILLIAM H. BUCKLEY, *art director*  
 Roy Kuhlman, *photographer/designer*  
 Benton & Bowles, Inc., *advertising agency*  
 International Business Machines Corp., *advertiser*

MAGAZINE ADS SINGLE PAGE 3 OR MORE COLORS



**eiderlon** the new wonder-blend knit fabric. makes knit underwear  
 softer than a drift of petals! Eiderlon - a blend of rayon  
 with the gentle "bloom" of combed cotton. A new opaque knit that's wonderfully fine, yet machine  
 washable, machine dryable! Eiderlon has extraordinary absorbency, and a "vibrancy" that make  
 whites whiter, pastels and prints brighter. Look for Eiderlon in panties and other intimate apparel.

**12** ONOFRIO PACCIONE, *art director/designer*  
 Donald Mack, *photographer*  
 Grey Advertising Agency, Inc., *advertising agency*  
 Industrial Rayon Corp., *advertiser*



**13** ART DIRECTORS CLUB MEDAL  
 WILLIAM TAUBIN, *art director/designer*  
 Erich Hartmann, *photographer*  
 Doyle Dane Bernbach, Inc., *advertising agency*  
 Israel Government Tourist Office, *advertiser*

This fresh charm, the French charm... this preoccupation with the sweeties of fashion: spread tucks on a waist hugging jacket, pleated billowy skirt... this insistence on the finest fabrics: Dacron knit to wash, drip-dry and not iron! Blue (shown), pink, navy. Sizes 5 to 15. \$62.50.  
**Lord Taylor** 730 Avenue of the Americas, New York. And at other fine stores everywhere. For nearest store with Dept. T, call 646-1111. ©1964 Broadway. New York, N.Y.

**15** GENE FEDERICO, *art director/designer*  
 William Helburn, *photographer*  
 Douglas D. Simon, *advertising agency*  
 L'Aiglon Apparel, *advertiser*



בפעוד חמש דקות

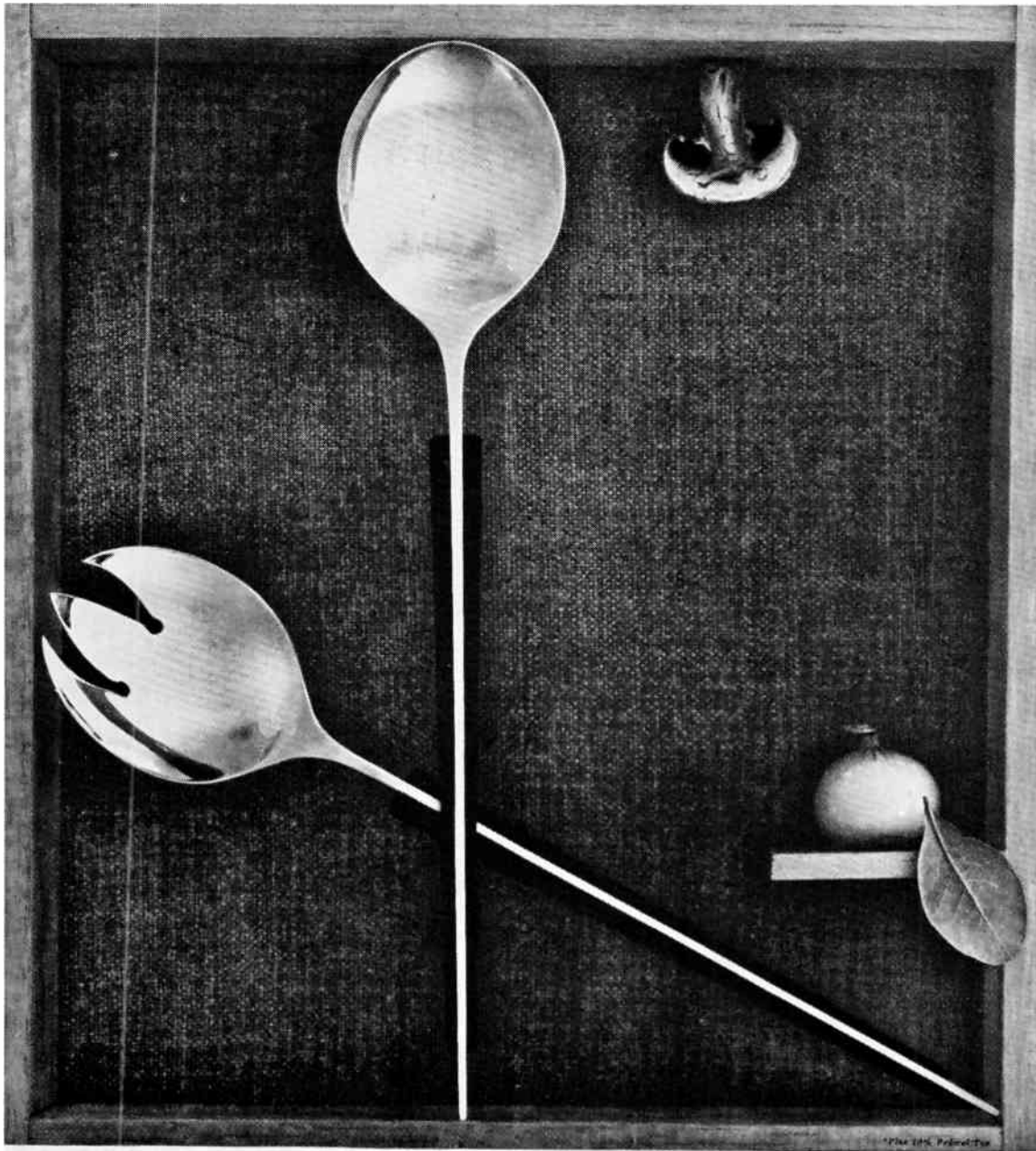
**English translation:** "You're on in five minutes!" It's Willy, the brilliant young mime of Tel Aviv's Theatre Club. This is the "left bank" rendezvous of Israel actors, musicians and artists, who often get into the act themselves for a wonderfully intimate and spontaneous evening. Then everyone goes down to the wine cellar and

they dance the hora and sing folk songs till dawn. Or you can go over to see the Chamber Theatre do Tennessee Williams or Bert Brecht. The Habimah Theatre for the classic "Golem" or "Dybbuk." The great Israel Philharmonic, with soloists of the calibre of Piatigorsky, Rubinstein and Stern. Or an enchanting evening of Yemenite

dances by the Inbal group. You won't find a more singing and dancing people anywhere in the world. And it will be even more exciting in Israel *this year*, when we celebrate our 10th Anniversary. If you would like our travel literature kit, drop us a card. Israel Government Tourist Office, 574 Fifth Avenue, New York 36, New York.







*Sterling by*  
**Celsa**

STERLING SILVER AND BLACK ZYTEL SERVING SET \$16\*

*This precious gift knows no peer in contemporary design . . . in timeless elegance. And the special Christmas box is made to be displayed . . . as a tribute to her good taste—and yours. Celsa Corporation of America, 1 East 57th Street, New York 22, N. Y. Lord & Taylor: New York, N. Y., Bala Cynwyd, Pa., Garden City, N. Y., Scarsdale, N. Y., Neiman-Marcus: Dallas, Houston*

**16** BOB FARBER, *art director/designer*  
Melvin Sokolsky, *photographer*  
Irving Serwer Advertising, Inc., *advertising agency*  
Celsa Corp. of America, *advertiser*

**17** AWARD OF DISTINCTIVE MERIT  
EDSON NEWQUIST, *art director/designer*  
Wingate Paine, *photographer*  
Needham, Louis & Brorby, Inc., *advertising company*  
Peugeot, Inc., *advertiser*



The new Peugeot '403' is an economy car—with room! It has ample leg space in front and rear seats for a family of five or six. And the Peugeot has leatherette seats with foam rubber padding. The 4-cylinder engine has a very lively pick-up, gives 30 miles per gallon and delivers a top speed of over 80 mph. Price? Only \$2175 POE N.Y. and it includes all this: sliding sun-roof, windshield washers, whitewall or Michelin "X" tires, economy 4th gear, heater-defroster, dashboard clock and reclining "sleep-on" seats. See and drive a Peugeot soon.

SOLD AND SERVICED BY OVER 300 RENAULT DEALERS THROUGHOUT THE UNITED STATES  
FOR ILLUSTRATED BROCHURE WRITE PEUGEOT INC. 20 EAST 56TH STREET NEW YORK 22 N.Y.

the new Sportsedan from France!

# PEUGEOT

PRONOUNCED  
POOJ OH



**GRANDMA MOSES: PHOTOGRAPHED WITH A NEW POLAROID LAND FILM.** This is an enlargement of an actual 60-second picture. It was taken with a new film, just introduced, which is twice as sharp as the

previous film. With this latest advance, the Polaroid Land Camera not only gives you pictures in 60 seconds, but pictures of astonishing quality. Polaroid Land Cameras start at \$72.75. The new film can be identified by a star on the box.





You saw them there... waltzing to the music of a cab radio. Or maybe it was a dream... their dream. But for a moment you shared it on **WHISPERING STREETS**. For this new radio drama takes you wherever life leads, makes you part of the people you meet on the way. Each day, as only she can. **BETTE DAVIS** brings you to a new scene... an unforgettable story on Whispering Streets. A different story... a complete story every day. Join her. Monday through Friday on the **CBS RADIO NETWORK**.



"I wouldn't buy any more without a WASTE KING Dishwasher!"



**19** **ROBERT GAGE**, art director/designer  
Wingate Paine, photographer  
Doyle Dane Bernbach, Inc., advertising agency  
C.B.S. Radio Network, advertiser

**20** **LOCKE MILLER**, art director/designer  
Charles Totten, photographer  
Hixson & Jorgensen, Inc., advertising agency  
Waste King Corporation, advertiser



**ABE SCHRADER: AUTHORITY ON CARS AND WOMEN**

To be certain it's authentic, note the set of the silhouette, the character of the proportions. Lean back—if it's the real thing, you never felt more relaxed. An accomplishment—if you know anything about the shift mechanism. Oh, the car? That's a 1901 Columbia Gasoline Runabout. Authoritative box-check tweed, brown & grey or blue & green. Sizes 6 to 16. About \$30. Designed by Belle & Will Saunders. Abe Schrader Corp., 550 Seventh Ave., N. Y. Look & Try. All sizes.

L. S. Stern & Co., Indianapolis, Ind. Distributors all over. Standard, San Francisco, Calif. J. H. Royal, Detroit. 1901's. Development & Chicago. (212) 419-0100. St.

**21** **JOSEPH NISSEN**, art director/designer  
Jerrold Schatzberg, photographer  
Altman-Stoller Advertising, Inc., advertising agency  
Abe Schrader Corp., advertiser



the one coat you need  
**LONDON FOG MAINCOAT**

**18** **ART DIRECTORS CLUB MEDAL**  
**HELMUT KRONE**, art director/designer  
Bert Stern, photographer  
Doyle Dane Bernbach, Inc., advertising agency  
Polaroid Corp., advertiser

**22** **DOMINICK ARBUSTO**, art director/designer  
Aldin, photographer  
Daniel & Charles, Inc., advertising agency  
Londontown Manufacturing Co., advertiser





## 32 World Records in Puerto Rico

THIRTY-TWO WORLD RECORDS were set in Puerto Rico, Aug. 24-25, on the occasion of the 1964-65 season of the Puerto Rico State Fair. The records were set in 15 different sports and events. The records were set in the following events: 1. 100-yard dash, 2. 200-yard dash, 3. 400-yard dash, 4. 800-yard dash, 5. 1,600-yard dash, 6. 3,200-yard dash, 7. 6,400-yard dash, 8. 12,800-yard dash, 9. 25,600-yard dash, 10. 51,200-yard dash, 11. 102,400-yard dash, 12. 204,800-yard dash, 13. 409,600-yard dash, 14. 819,200-yard dash, 15. 1,638,400-yard dash. The records were set in the following events: 1. 100-yard dash, 2. 200-yard dash, 3. 400-yard dash, 4. 800-yard dash, 5. 1,600-yard dash, 6. 3,200-yard dash, 7. 6,400-yard dash, 8. 12,800-yard dash, 9. 25,600-yard dash, 10. 51,200-yard dash, 11. 102,400-yard dash, 12. 204,800-yard dash, 13. 409,600-yard dash, 14. 819,200-yard dash, 15. 1,638,400-yard dash. The records were set in the following events: 1. 100-yard dash, 2. 200-yard dash, 3. 400-yard dash, 4. 800-yard dash, 5. 1,600-yard dash, 6. 3,200-yard dash, 7. 6,400-yard dash, 8. 12,800-yard dash, 9. 25,600-yard dash, 10. 51,200-yard dash, 11. 102,400-yard dash, 12. 204,800-yard dash, 13. 409,600-yard dash, 14. 819,200-yard dash, 15. 1,638,400-yard dash.

**25** **BILL BINZEN**, art director/designer  
 Elliott Erwitz, photographer  
 Ogilvy, Benson & Mather, Inc., advertising agency  
 Commonwealth of Puerto Rico, advertiser

**26** **HERB LUBALIN**, art director/designer  
 Ben Rose, photographer  
 Sudler & Hennessey, Inc., advertising agency  
 Design Center, advertiser



## A BREAK FOR DESIGN

The group of distinguished people not seen in the picture at left met to discuss their one common interest — interior design. Each brought to the conference his own professional, business or industrial needs, to see how they could work together. This, in fact, is the function of the Design Center: to meet the needs of anyone and everyone working in the field of interior design. For the decorator, designer, architect, manufacturer, merchandiser, consumer — for every interested professional and amateur — the Design Center is a new and long-needed point of reference. As one conference member put it: "the Design Center is to interiors what the card file is to the Library of Congress." At the Design Center, for the first time under one roof you will be able to see the latest fabrics, furniture, paint and wallpaper, accessories, floor coverings, building materials and whatever else you need. Because they are all together, you will be able to compare one with the other, see how things look together, work together. For manufacturers, a showcase. For designers, a reference room. For consumers, an idea market. For everyone concerned with interior design, a true center or hub for the field. The Design Center opens tomorrow, September 22nd, in its beautiful new headquarters at 415 East 33rd Street. It will be open for the trade from 9:30 AM to 11:00 AM and for the public from 11:30 AM to 6:00 PM.





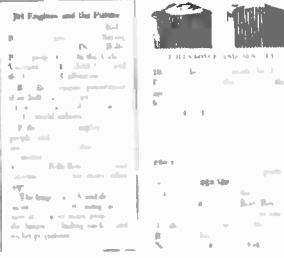
# What makes Rolls-Royce the best car in the world?

"There is really no magic about it—it is merely just an attention to detail," says an eminent Rolls-Royce engineer.

Rolls-Royce cars are the highest quality in the world. They are built by hand in the factory. The work is done with care and attention to detail. The cars are built to last. They are built to be reliable. They are built to be comfortable. They are built to be beautiful. They are built to be the best.

The Rolls-Royce Phantom is a car of distinction. It is a car of class. It is a car of refinement. It is a car of excellence. It is a car of perfection. It is a car of the highest quality. It is a car of the highest class. It is a car of the highest refinement. It is a car of the highest excellence. It is a car of the highest perfection.

The Rolls-Royce Phantom is a car of distinction. It is a car of class. It is a car of refinement. It is a car of excellence. It is a car of perfection. It is a car of the highest quality. It is a car of the highest class. It is a car of the highest refinement. It is a car of the highest excellence. It is a car of the highest perfection.



# 27

ROLLIN C. SMITH, JR., art director/designer  
 Charles Kerlee, photographer  
 Ogilvy, Benson & Mather, Inc., advertising agency  
 Rolls Royce, Inc., advertiser



## America's family shopping cart

It takes broad-shouldered automobiles—our typical American cars—to fit our new ways of living in this country.

Put the groceries in the rear package on the floor, get in the front, and the shopping cart is at your disposal. There's room for your shopping cart in the back. There's room for your shopping cart in the back. There's room for your shopping cart in the back.

Put the groceries in the rear package on the floor, get in the front, and the shopping cart is at your disposal. There's room for your shopping cart in the back. There's room for your shopping cart in the back. There's room for your shopping cart in the back.

# 28

CHAUNCEY F. KORTEN, art director/designer  
 Hans Namuth, photographer  
 Kenyon and Eckhardt, advertising agency  
 Ford Motor Company, advertiser

FORD MOTOR COMPANY THE AMERICAN ROAD BEARINGS, SHOCKS  
**The Ford Family of Fine Cars**  
 FORD THUNDERBOLT - EAGLE - MERCURY - LINCOLN - MERCURY - LINCOLN - MERCURY



## A COAT OF EXCLUSIVE COUNTRY TWEEDS EL ELEGANT CASHMERE OR KASHMOOR

THE ONLY ONE... WITH A WARM THROTTLE AND CLASSIC...  
 ONLY ONE FOR THE FINEST MOMENTS...  
 ONLY ONE FOR THE FINEST MOMENTS...

# 29

EDWARD ROSTOCK, art director/designer  
 Dick Rutledge/Ray Kellman, photographers  
 Ashe & Englemore Adv. Inc., advertising agency  
 Country Tweeds, advertiser



MAY WE SEND YOU AN UNPRINTED BROCHURE?



Herbert Matter

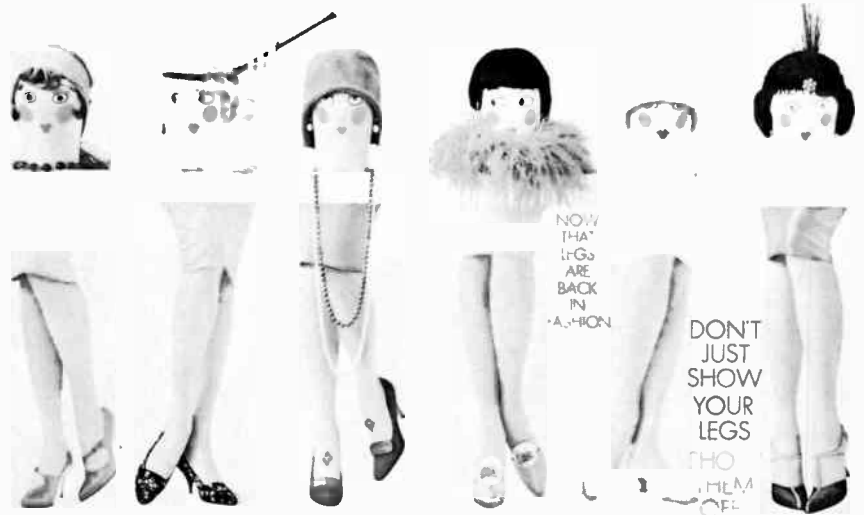


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KNOLL ASSOCIATES, INC. FURNITURE AND SERVICES 375 MADISON AVENUE NEW YORK 17



**30** ART DIRECTORS CLUB MEDAL  
 HERBERT MATTER, *art director/designer/photographer*  
 The Zlowe Company, Inc., *advertising agency*  
 Knoll Associates, Inc., *advertiser*



**31** WILLIAM TAUBIN, *art director/designer*  
 Wingate Paine, *photographer*  
 Doyle Dane Bernbach, Inc., *advertising agency*  
 The Chemstrand Corp., *advertiser*

CHEMSTRAND NYLON 





The octagon on the battle line Lithe, beautiful and bellowing thunder...ten MG A racing cars uncoil from the starters grid at Lime Rock. Try the MG A at J. S. INSKIP, INC., 304 East 64th Street, New York 21, N.Y. (TEmpleton 8-6100) or at any one of 100 authorized dealers in Conn., N.J., N.Y., or R.I. (from \$2,455\*) Telephone today for the name of your nearest authorized dealer

**32** ED BRODSKY, art director  
 Roy Kuhlman, artist  
 Dan Wynn, photographer  
 Ruder & Finn Incorporated, advertising agency  
 J. S. Inskip, Inc., advertiser

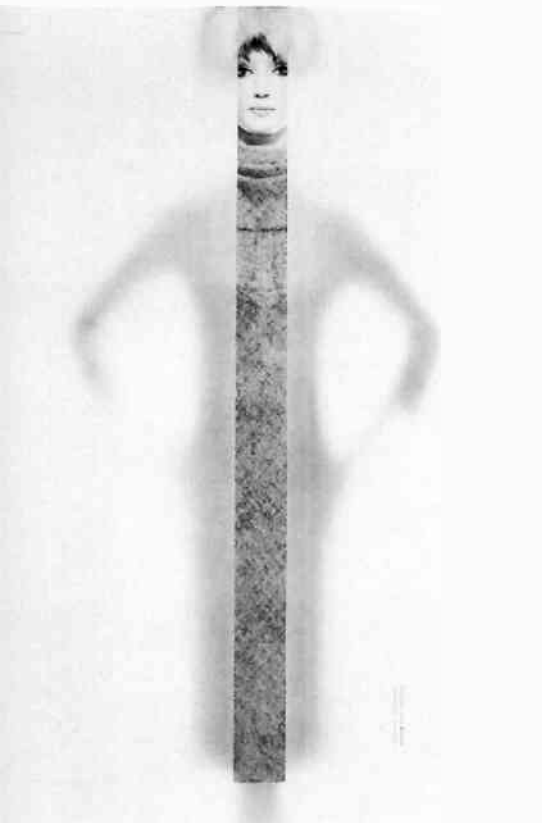
**33**

STUART WELLS/BERNARD T. GRANT, art directors  
 Erwin Blumenfeld, photographer/designer  
 J. R. Flanagan, advertising agency  
 The Dayton Co., advertiser

MAGAZINE ADS—LESS THAN FULL PAGE

**34** HAL DAVIS, art director/designer  
 Lionel Kalish, artist  
 Philip J. Perlman Associates, advertising agency  
 Marum Knitting Mills, Inc., advertiser

**35** SI FRIEDMAN, art director  
 Bruce Elkus, photographer  
 Harold J. Siesel Company, advertising agency  
 Brunovan, Inc., advertiser

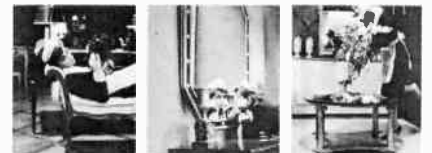


For your fine feathered friends—  
**MARUM**  
 elegant long-wearing Ban-Lon hose

It's a rare bird who won't appreciate your gift of fine Ban-Lon socks by Marum... a choice selection of patterns and colors including this season's most vibrant motif... Ban-Lon socks are soft, comfortable, durable and washable. Guaranteed to fit. Shirts. From \$1. At fine stores everywhere. For the bird... Here, there and everywhere...  
 MARUM KNITTING MILLS, INCORPORATED, 40 EAST 87TH STREET, NEW YORK 17, N.Y.



Jessie thinks that the saloons of Brunovan are as good a place as any to find romance. The finest



French furniture attracts people with taste and money, qualities dear to her heart. Meanwhile,



it's like being back home in one of the grand chateaux, and it's a living thing as she does



with slight devotees of authentic French styling, Jessie is probably not long for feather



living. The furniture will be here, however, awaiting your visit. Ask any decorator or dealer

**BRUNOVAN, INC.** 125 East 57th St., New York, N.Y.



**36** ART DIRECTORS CLUB MEDAL  
HELMUT KRONE, *art director/designer*  
Maurice Bauman, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Schenley Industries, *advertiser*



If you can give a better breakfast... give it!



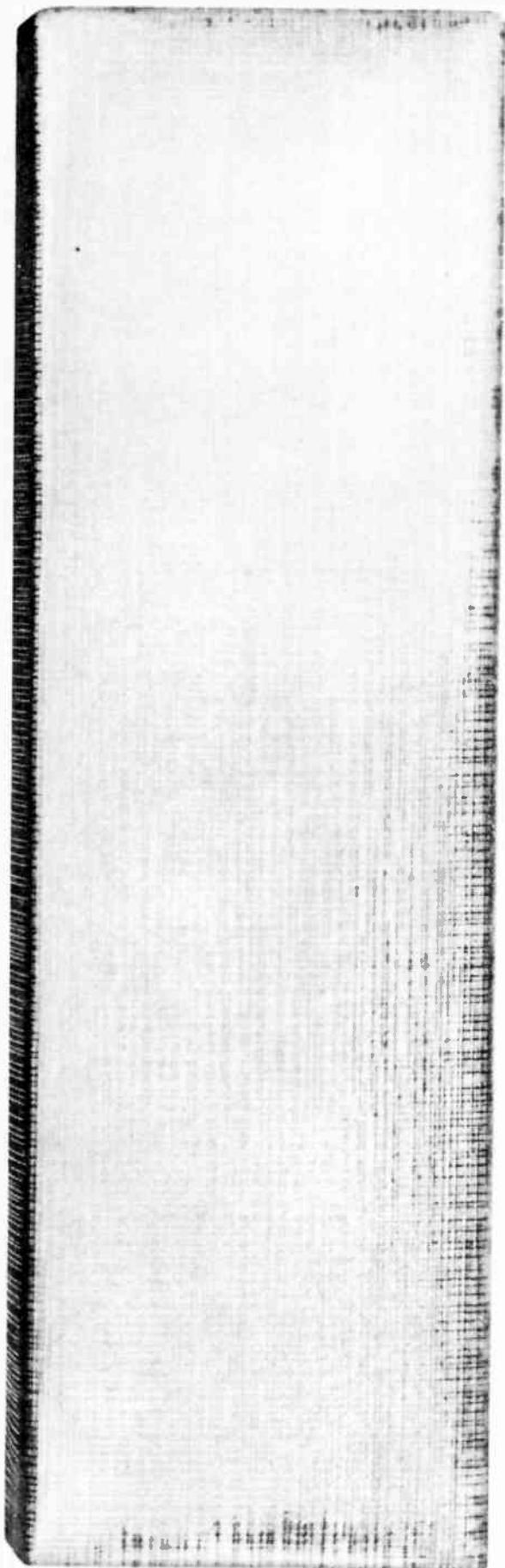
**ABE SCHRADER: AUTHORITY ON CARS AND WOMEN**

Authoritative box-check tweed, brown and grey or blue and green, shaped with Siri. Sizes 6 to 16, about \$50. Designed by Belle and Will Saunders. Abe Schrader Corporation, 530 Seventh Avenue, N. Y. 18 • Lord & Taylor, all stores Jordan Marsh Co., Boston, Mass. • Marshall Field & Co., Chicago, Ill. • Famous Barr Co., St. Louis, Mo.

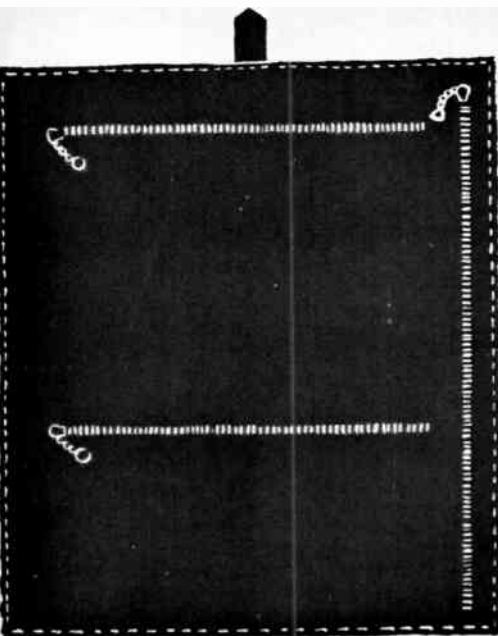
\* Oh, the car? That's a 1901 Columbia Gasoline Runabout.

**37** JOSEPH NISSEN, *art director/designer*  
Jerrold Schatzberg, *photographer*  
Altman-Stoller Advertising, Inc., *advertising agency*  
Abe Schrader Corp., *advertiser*

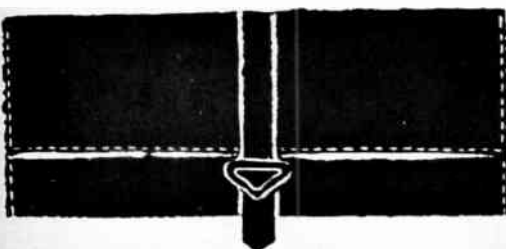
Psst! Hold page up to bright light for an x-ray peek at a great gift.



**38** ROBERT FABIAN, *art director/designer*  
Andy Warhol, *artist*  
I. Miller Salons, *advertiser*



**Travel Folder;** fabulous 15 by 8 inch leather-strapped cotton canvas opens 15 by 21 inches wide. Black, tangerine, surefire red. 18.95 plus 10% tax. Mail or phone. Pinwheel Shop, **I. Miller**

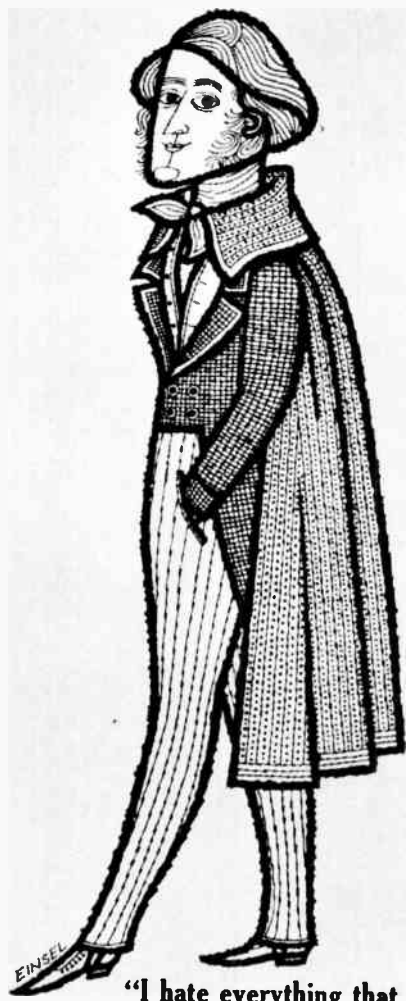


NEW YORK • ATLANTIC CITY • BALTIMORE • CLEVELAND •  
DETROIT • PHILADELPHIA • WASHINGTON • WHITE PLAINS

**39** BEN ROBINSON, *art director/designer*  
Howard Low, *artist*  
George Ancona, *photographer*  
Andrew Geller Shoes, *advertiser*

**gamins** SHORT-HEEL FASHION 19.95 **andrew geller** NEW YORK • CHICAGO





"I hate everything that bears the stamp of imitation," said composer Carl Maria von Weber. He would have liked the unique quality of WQXR. Certainly advertisers do. Results for advertisers like American Mutual Insurance Companies of Boston prove: For WQXR's one million families, nothing takes the place of good music...nothing takes the place of

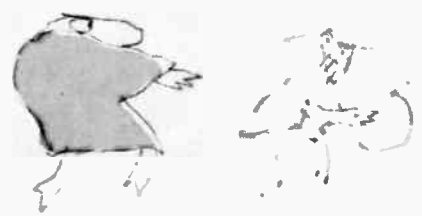
**WQXR**

1560 AM 96.3 FM  
Radio station of The New York Times

40 LOUIS SILVERSTEIN, art director/designer  
Walter Einsel, artist  
New York Times, publisher

41 HAL DAVIS, art director/designer  
R. O. Blechman, designer/artist  
Philip J. Perlman Associates, advertising agency  
Dee Sportswear, Inc., advertiser

What does a Cloak + Dagger man wear under his cloak?



Under his black cloak, the C-man...



... is really a DEE-man

The dashing cloak + Dagger man never says die. He says "DEE." The DEE shirt is such a rugged + goes well with any cloak. It's full-knit + easy to wash + dry.





# Daily Flight

**TO AND FROM ITALY!** Alitalia has increased its transatlantic schedule from 3 to 7 flights a week—because so many people want to visit Italy! They want to feed the pigeons in Venice... throw coins in the fountains of Rome... marvel at the art treasures in Florence... and bask under the blue skies of Capri, Sicily, or Sardinia. And they want to fly Alitalia—where the food, the wine, and the welcome are all so wonderfully Italian! Alitalia has been serving Europe, Africa, South America and the Middle East for 30 years. Now a brand-new fleet of radar-equipped Douglas DC-7C's links Europe with New York and Boston. Only 11 hours across the Atlantic! **ALITALIA** First class or the new, surprisingly inexpensive economy\* accommodations.

THE SUNNIEST SHIPS ALOFT



**ALITALIA**

\*Subject to availability. In New York see your travel agent or Alitalia, 15 East 51st Street. Phone M'Verny Hill 8-8700. Also in Boston, Philadelphia, Chicago, Cleveland and Montreal.



**42** AWARD OF DISTINCTIVE MERIT  
 HERMAN DAVIS, art director/designer  
 Tudor Publishing Company, photographer  
 Yudel Kyler, designer  
 Dowd, Redfield & Johnstone, Inc., advertising agency  
 Alitalia, advertiser

## THE CORONATION OF POPE JOHN XXIII

Today television will bring the coronation of a new Pope within the sight of more people than have witnessed all the coronations in the history of the Papacy. As the solemn and majestic ceremonies unfold before a massed crowd of 600,000 in St. Peter's Square, Eurovision cameras will broadcast the event over an international network to some 30 million television viewers in seven European nations. To enable millions of Americans to see the ceremonies the CBS Television Network will present an hour-long nationwide broadcast highlighting the principal features of the event. Recorded on video tape directly from the Eurovision broadcast, and edited in London with on-the-scene commentary by CBS News Correspondent Winston Burdett, it will be flown by jet plane to America for broadcast immediately following tonight's election coverage by CBS News. It will be repeated tomorrow from 10 to 11 am. Be sure to see this historic broadcast on the CBS Television Network Channel 2.



**43** WILLIAM GOLDEN, *art director/designer*  
John Groth, *artist*  
CBS Television Network, *advertiser*

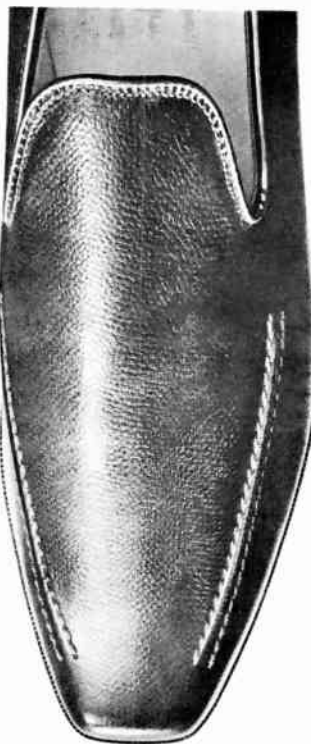


## Moses and The Burning Bush

*(The Story of Pharaoh, Moses, and the Burning Bush)*

*[Faded text, likely a script or detailed description of the scene depicted in the sketch above.]*

**44** LESTER FELDMAN, *art director/designer*  
Ben Shahn, *artist*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Barton's Candy Corp., *advertiser*



THE SQUARE TOE

**45** BEN SPIEGEL, *art director/designer*  
Maurice Bauman, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Melville Shoe Corp., *advertiser*

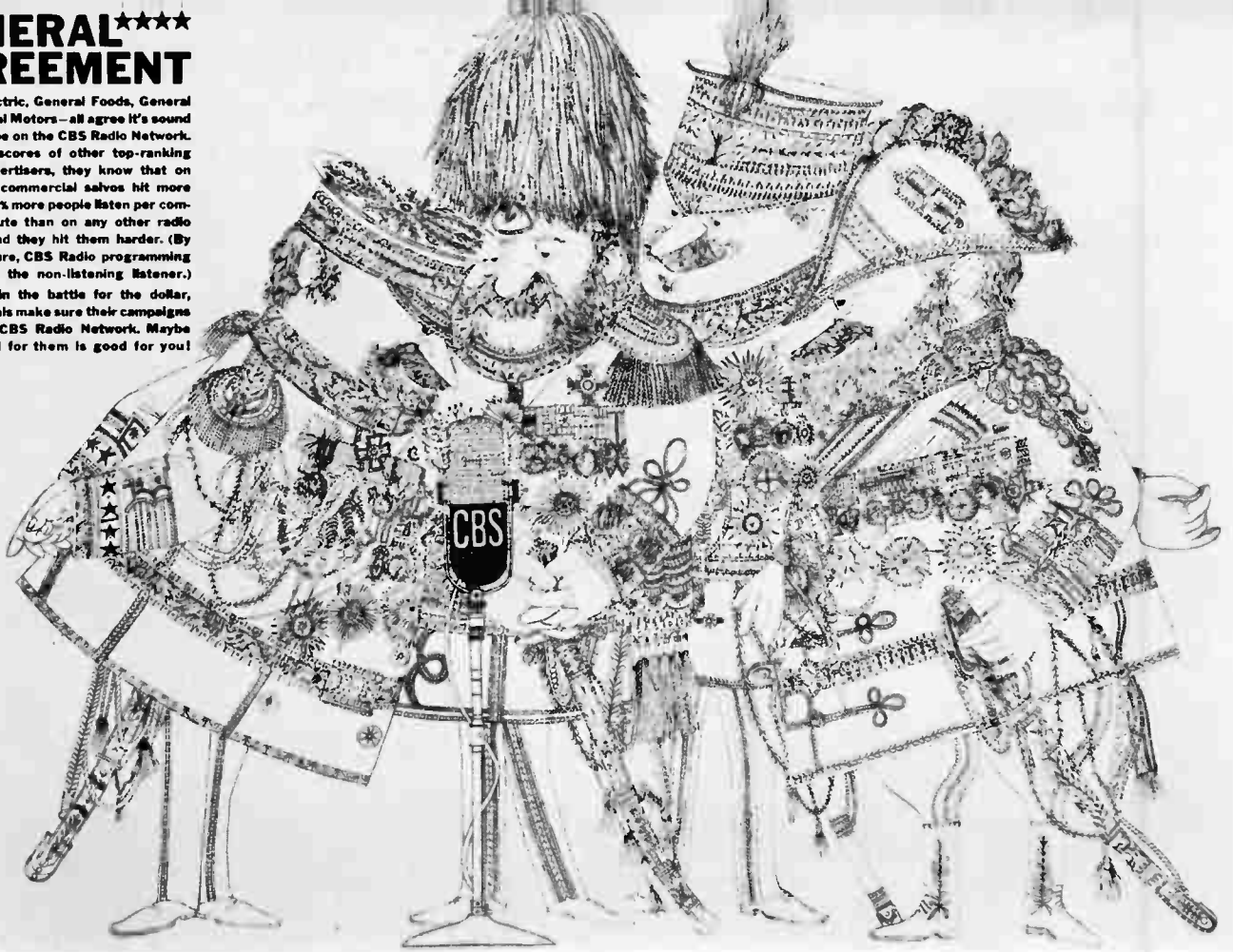
Fastest-growing style idea in men's shoes today!

*[Small text describing the shoe's features and availability.]*

**Thom McAn**

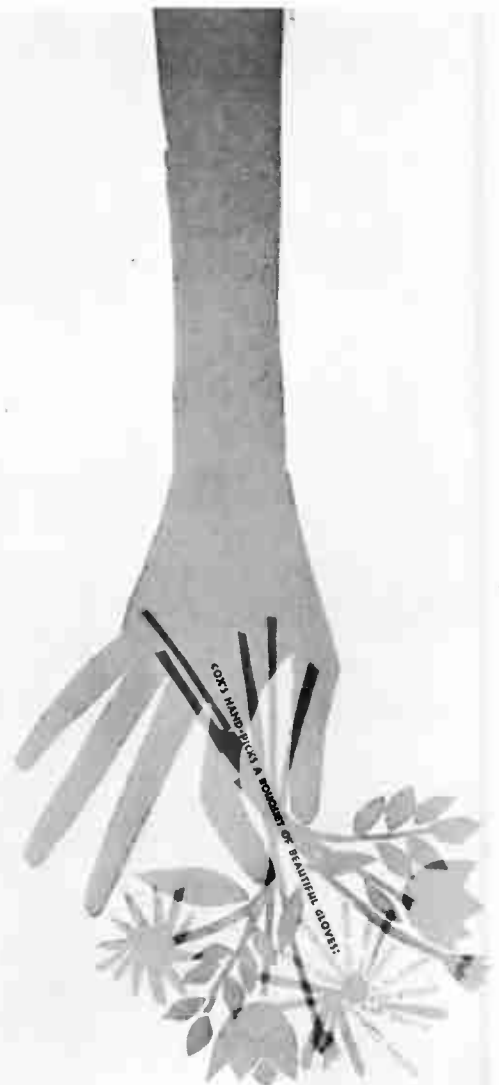
# GENERAL★★★★ AGREEMENT

General Electric, General Foods, General Mills, General Motors—all agree it's sound strategy to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they know that on CBS Radio, commercial salvos hit more listeners (47% more people listen per commercial minute than on any other radio network). And they hit them harder. (By its very nature, CBS Radio programming screens out the non-listening listener.) That's why, in the battle for the dollar, these generals make sure their campaigns are on the CBS Radio Network. Maybe what's good for them is good for you!



46 LOUIS DORFSMAN, *art director/designer*  
Jerome Snyder, *artist*  
CBS Radio, *advertiser*

47 ARNOLD VARGA, *art director/artist/designer*  
Cox's, Inc., *advertiser*





Even Scrooge would smile

Why? Well because of Ohrbach's. Because we... with the old boy's heart is this Ohrbach's...  
 quality of... make? Because we... that it do its...  
 with... and...  
 B...  
 P. S. G...  
 W...  
 WILSHIRE... A BROTHER IN PENNS...

**Ohrbach's**

48 ROBERT GAGE, HELMUT KRONE, art director/designers  
 Wingate Paine, photographer  
 Doyle Dane Bernbach, Inc., advertising agency  
 Ohrbach's, advertiser

23 SKIDOO, KIDDO!

And a rizzamarazzi! It's Cox's for chemistry and all that jazz. Guess who smoothed your Mama in a back to make her the toast of the Tivolis? Yesveee, we did! And we're more than ready to do it again. We've had our Charleston shoes polished for months, just itelini' to get you in the swing. Come on in and pull on a stove-pipe cloche... slip into a bibful of bright beads... ease into a zippy pair of T-traps. And find the rumpy chemise line in slats, dresses, coats... everything it takes to make you the smartest little wren this side of a Short Fit... 23 skidoo, do, do shuffle down to Cox's.



I found out  
 about  
 Joan

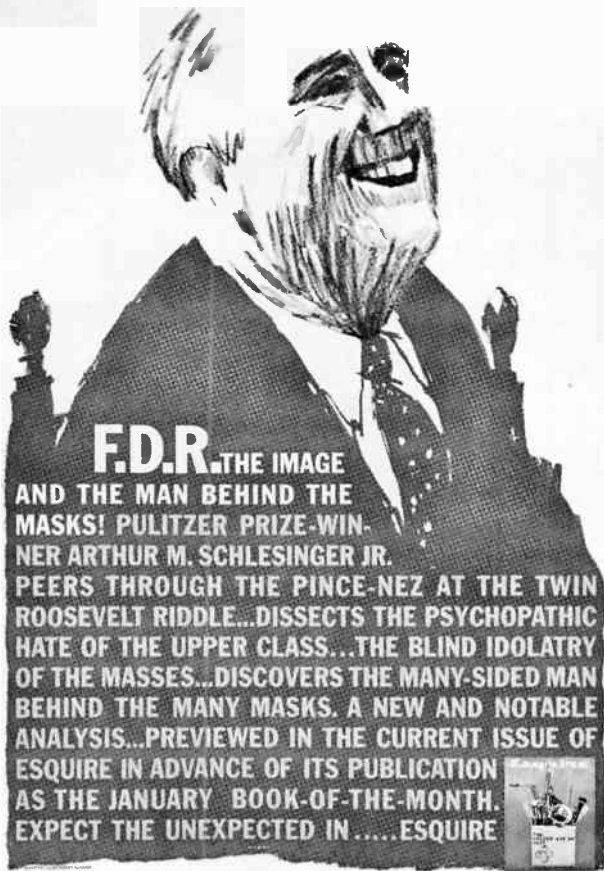
The way she talks, you'd think she was in Who's Who's Who! if you... And she...  
 I found out what's what with her. Her husband own a... Of course she does...  
 bank... not even a bank... Why that police... and Paris...  
 of them... will-to-will...  
 anything? And that city...  
 finding that...  
 with...  
 I found out about...  
 that too, I just happened to...  
 be going her way and I...  
 Joan...  
**Ohrbach's**

31<sup>ST</sup> ST. EMP. STATE BLDG. - NEWARK MARKET & HANSELY - A BUSINESS IN MILLIONS, A PROFIT IN PENNS...

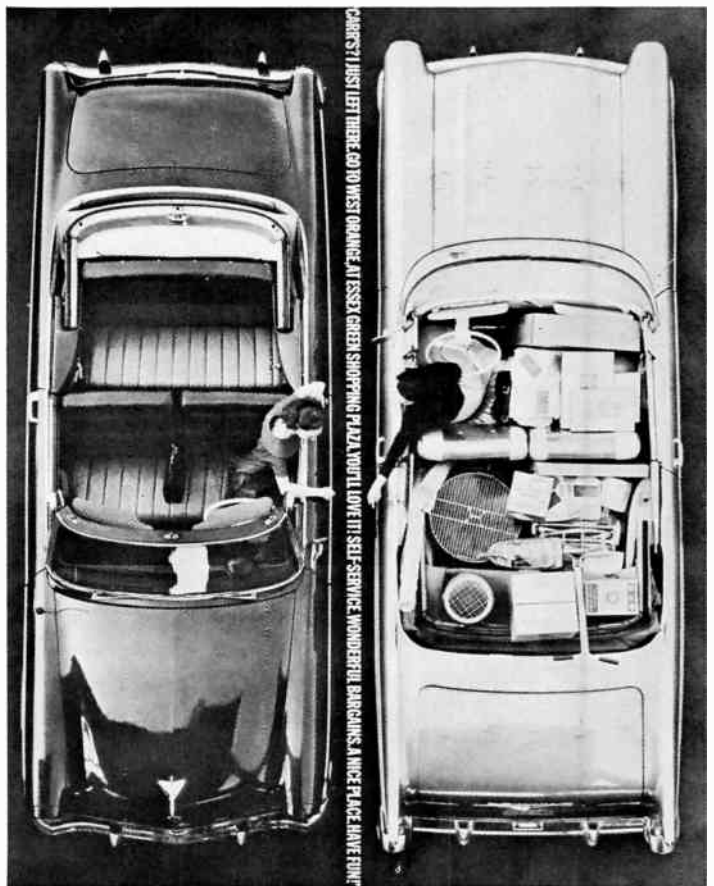
49 ROBERT GAGE, art director/designer  
 Wingate Paine/Walter Chandola, photographers  
 Doyle Dane Bernbach, Inc., advertising agency  
 Ohrbach's, advertiser

50 ARNOLD VARGA, art director/designer/artist  
 Cox's, Inc., advertiser





**F.D.R.** THE IMAGE AND THE MAN BEHIND THE MASKS! PULITZER PRIZE-WINNER ARTHUR M. SCHLESINGER JR. PEERS THROUGH THE PINCE-NEZ AT THE TWIN ROOSEVELT RIDDLE...DISSECTS THE PSYCHOPATHIC HATE OF THE UPPER CLASS...THE BLIND IDOLATRY OF THE MASSES...DISCOVERS THE MANY-SIDED MAN BEHIND THE MANY MASKS. A NEW AND NOTABLE ANALYSIS...PREVIEWED IN THE CURRENT ISSUE OF ESQUIRE IN ADVANCE OF ITS PUBLICATION AS THE JANUARY BOOK-OF-THE-MONTH. EXPECT THE UNEXPECTED IN ..... ESQUIRE



CARR'S TRUNK JUST LET THERE GO TO WEST COAST AT ESSEX GREEN SHIPPING PLAZA YOU'LL LOVE IT! SELF-SERVICE WAGONER! BARGAINS A NICE PLACE HAVE FUN!

**51** ONOFRIO PACCIONE, *art director/designer*  
Harvey Schmidt, *artist*  
Grey Advertising Agency, Inc., *advertising agency*  
Esquire, Inc., *advertiser*

**52** HERB LUBALIN/GEORGE LOIS, *art directors*  
Carl Fischer, *photographer*  
George Lois, *designer*  
Sudler & Hennessey, Inc., *advertising agency*  
Carr's, *advertiser*



**53** PETER R. PALAZZO, *art director/designer*  
Luciana Roselli, *artist*  
Henri Bendel, Inc., *advertiser*

**54** ART DIRECTORS CLUB MEDAL  
WILLIAM TAUBIN, *art director/designer*  
Ewing Galloway, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
El Al Israel Airlines, *advertiser*

Planting over polished floors, or mounting fabulous stars, the chaffron evening dress has never been more grand. Here are four from our magnificent collection of dresses for big evenings. Their laces are richly jeweled, outlined in feathers, beautifully beaded, or outlined with satin... all with melting masses of chaffron shawl. You may order these, or any of the others in the collection in the color of your choice... prices begin at \$275. From our 10 West 57th Street... 10 West 57th Street **Henri Bendel**



Starting  
Dec. 23  
the  
Atlantic  
Ocean  
will be  
20%  
smaller

Watch for the inauguration of the first jet-prop service across the Atlantic, introducing the Bristol Britannia, starting Dec. 23

**EL AL**  
ISRAEL AIRLINES

See your travel agent or: El Al Israel Airlines, 610 Fifth Avenue, New York 20, N. Y. PLaza 1-3100



**56** PETER R. PALAZZO, *art director/designer*  
Mia Carpenter, *artist*  
Henri Bendel, Inc., *advertiser*

**55** LOUIS SILVERSTEIN, *art director/designer/artist*  
The New York Times, *publisher*

Vacation in **Pennsylvania?**  
That's a wonderful spot for a holiday. And for a large choice of accommodations in Pennsylvania, see the Resort and Travel Section of the Sunday New York Times. That's America's biggest vacation guide.

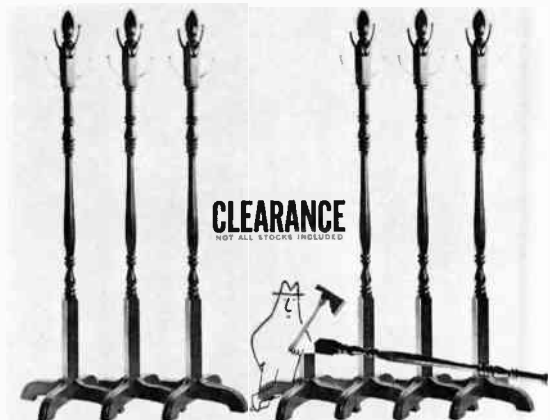


French Dressing for a petite mademoiselle: (Grandmothers, make note.) It's our very own adaptation of the French smock dress done in hand washable velveteen with a button-on collar. In red or black. Sizes 2 to 6x, \$9; sizes 7 to 10, \$10. Not shown, but wonderful with the dress, velveteen tapered pants in red or black to mix or match. Sizes 2 to 6x, \$6; sizes 7 to 10, \$7. Children's department fifth floor. When ordering by mail or phone, please include 45c for sending beyond our delivery area. 10 West 57th **Henri Bendel**

11PM 12PM 1AM 2AM 3AM 4AM 5AM 6AM 7AM nonbarbiturate DORIDEN



**57** GEORGE LOIS/ROY ARON, *art director/designer*  
Sudler & Hennessey, Inc., *advertising agency*  
Ciba Pharmaceutical Products, *advertiser*



EXCELLENT CHOICE OF HICKY-FREEMAN AND GLEN GUARD SUITS  
15% to 20% off; some 30% OVERCOATS—15-20% off; a few at 30%  
SPORTS JACKETS—15% to 30% off HABERDASHERY—15% to 40% off  
SHOES—10% to 30% off; some 50% WOMEN'S FASHIONS—15% to 30% off  
NOTE: no charge for men's clothing alterations

**Kolmer-Marcus**

"because "they won't let you wear it unless it fits"

MEN'S CLOTHING • HATS • HABERDASHERY • SHOES • BOBBYHAY AT 371A STREET • OPEN 9:30 TO 6 P.M. THURSDAY TO 8 P.M.

**58** MANUEL GROSSBERG, *art director/artist*  
Harry Hamburg, *photographer*  
Ed Doree, *designer*  
Lawrence C. Gumbinner Advertising Agency, Inc., *advertising agency*  
Kolmer-Marcus, *advertiser*

ED BRODSKY, art director/artist/designer  
 Dan Wynn, photographer  
 Ruder & Finn Incorporated, advertising agency  
 J. S. Inskip, Inc., advertiser



PUT YOURSELF IN THE DRIVER'S SEAT Handsome is as handsome does. MG offers proven performance and rugged good looks... it's the fun car that means business. See the MG at the International Automobile Show, New York Coliseum, April 5-13. For a trial drive contact J. S. Inskip Inc., 304 E. 64th St., New York 21, N. Y. (TE 8-6100) Or any of more than 100 authorized dealers in Connecticut, New Jersey, New York and Rhode Island.

GEORGE LOIS, art director/designer  
 Sudler & Hennessey, Inc., advertising agency  
 Carr's, advertiser

CHRISTMAS  
 IN  
 JULY  
 &

August



September



October



November



December



January



February



March



April



May



June



IT'S  
 CHRISTMAS

ALL

YEAR

LONG

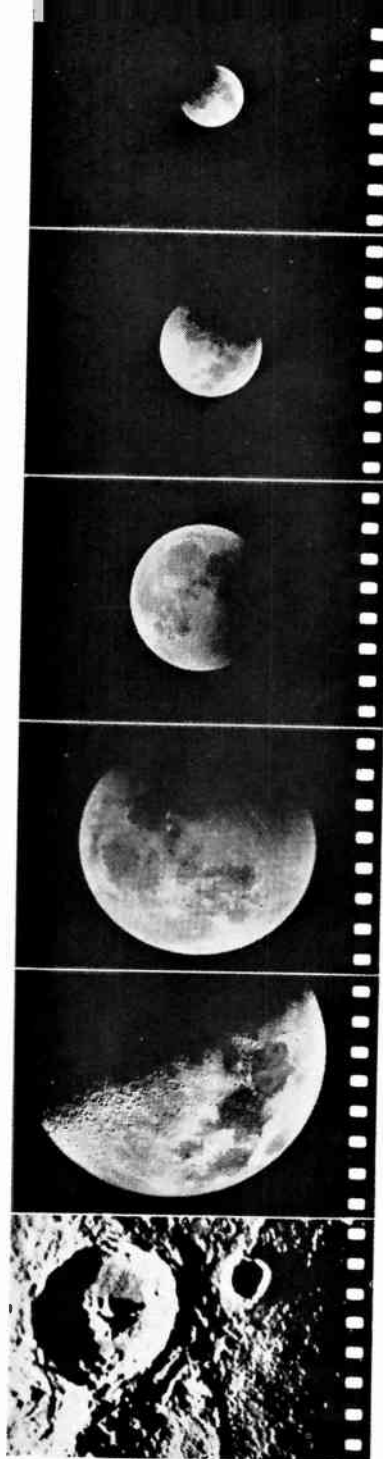
AT

CARR'S

When you buy two of anything at Carr's, one of them is practically a gift!

Your year-round Christmas present to us is the cheerful way you serve yourself.

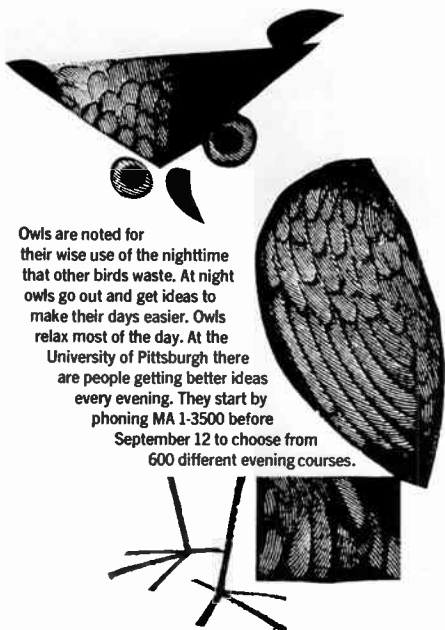
pay cash and carry home the goods. Our year-round Christmas present to you is the nicest selection of items, at half what you pay elsewhere. Come on in any month, and let's exchange gifts!



**DESTINATION MOON**

Out-of-this-world entertainment, as hot as the latest headlines. The most scientifically realistic account ever filmed of man's first flight into outer space... and you are there! Another first New York telecast in color... and black-and-white on THE LATE SHOW® TONIGHT AT 11:15, CHANNEL 2

MORT RUBENSTEIN, art director  
 Wide World Photos, photographer  
 Arne Lewis, designer  
 CBS Television Stations, advertiser



Owls are noted for their wise use of the nighttime that other birds waste. At night owls go out and get ideas to make their days easier. Owls relax most of the day. At the University of Pittsburgh there are people getting better ideas every evening. They start by phoning MA 1-3500 before September 12 to choose from 600 different evening courses.

62 RICHARD S. ODEN, art director/artist/designer  
University of Pittsburgh Evening Division, Publisher  
University of Pittsburgh Evening Division, advertiser



100 LUXURIOUS WINTER  
**COATS**



**\$40.00**

REGULARLY \$85 TO \$149  
Wait till you see them! Imported 100% Cash-  
meres, lush Borgans furrins, genuine leathers  
(some fur-trimmed, pile lined) dressy alpacos,  
novelty wools, broadcloths, Forstmann and  
Anglo fabrics. Beautifully styled, meticulously  
made, once-in-a-lifetime priced! Sizes 8-18,  
14 1/2-22 1/2. There are only 100, so hurry, to  
Buy For Less And Love it at Carr's, Essex Green  
Shopping Plaza, Prospect Ave., W. Orange, N.J.  
Mon. thru Fri., 9 am to 10 pm; Sat. 9 am to 6 pm

**CARR'S**

64 GEORGE LOIS, art director/designer  
Carl Fisher, photographer  
Sudler & Hennessey, Inc., advertising agency  
Carr's, advertiser



63 ARNOLD VARGA, art director/artist  
Harold Corsini, photographer  
Cox's, advertiser

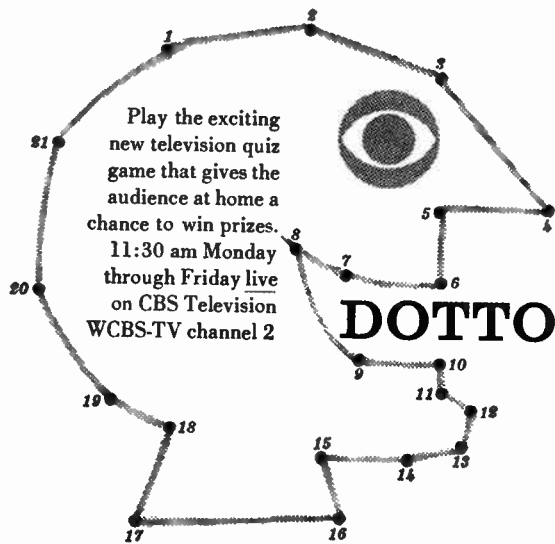
**"WHO  
KILLED  
MICHAEL  
FARMER?"**

The documented study of a gang of teen-age boys who senselessly killed another boy one night last summer in New York...told in the actual words and voices of gang members, parents and juvenile authorities. The implications of this case, and the ensuing trial, concern everyone. You will not find this a comfortable hour of radio. But you will find it an unforgettable one!



Narrator: Edward R. Murrow.  
**DIAL 880: WCBS RADIO, 8:00 PM TONIGHT**

65 LOUIS DORFSMAN, art director  
Robert Weaver, artist  
Joseph Schindelman, designer  
CBS Radio, advertiser



Play the exciting new television quiz game that gives the audience at home a chance to win prizes. 11:30 am Monday through Friday live on CBS Television WCBS-TV channel 2

**DOTTO**

**66** WILLIAM GOLDEN, *art director*  
Kurt Weihs, *artist/designer*  
CBS Television Network, *advertiser*

**67** REBA SOCHIS, *art director/designer*  
Dick Nathan/Gramms Miller, *artists*  
Sochis Advertising and Promotion, *advertising agency*  
Delman Shoes, Inc., *advertiser*



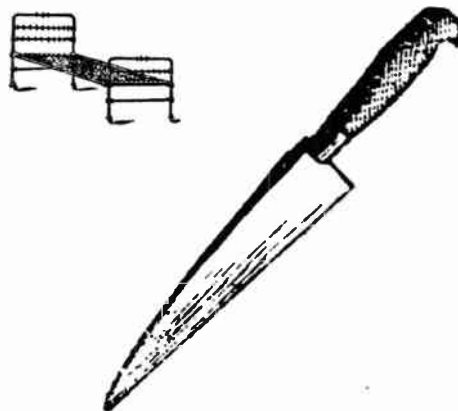
For want of a LAST... the Shoe was lost... The last is where the shoe, first and lastingly, takes shape. It is the form, in wood, of the foot, without which the shoe is wishful thinking. For every foot there is a last, but the Deauville, the Marquise, the Venetian, the Lady Godey, are only the beginning of the distinction that is DELMAN. A Delman last does not simply imitate the form of the foot but transforms it into sculpture. It is more than shape, it is shapeliness. In the last analysis, a DELMAN shoe is its own good form.



The Siren, by Ingenue, steps out of taxis and into restaurants and theatres all over town.. Velvety black suede with a shiny swoosh of silk sash and a skinny, skinny heel... And it comes in navy or brown, too. 17.95 from our Shoestring Collection of sky's-the-limit fashions at shoestring prices!

**I. Miller**  
460 Fifth Ave.

**68** ROBERT FABIAN, *art director/designer*  
Andy Warhol, *artist*  
N. Y. World Telegram & Sun, *publisher*  
I. Miller Salons, *advertiser*



**SHARP RELIEF**

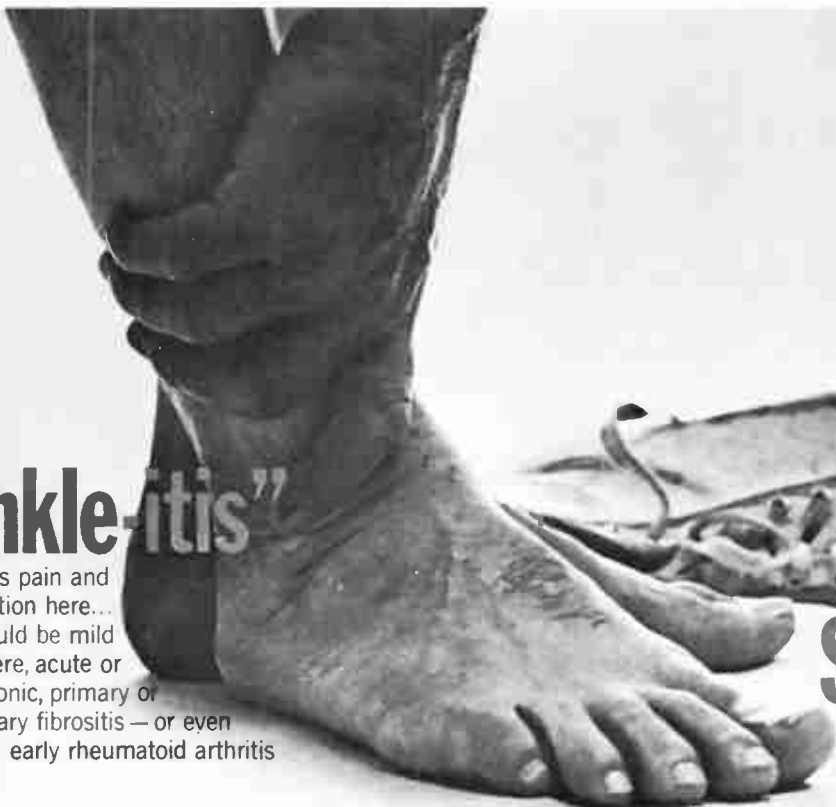
Midwives used to put a knife under the bed to "cut the pain" of childbirth. Sounds foolish, nowadays. But then, we're lucky. We have many wonderful pain-relieving drugs . . . other powerful medications, too. When you're ill, take advantage of the newer, effective medicinals. Seek your physician's advice . . . he's the only one qualified to prescribe for your health. Then, if he recommends medication, come to us for prescription service.

**DEALER'S NAME**

**69** JACK DEWITT, *art director/designer*  
Clem Cykowski, *designer*  
Fuller & Smith & Ross, *advertising agency*  
Eli Lilly Laboratories, *advertiser*

# “ankle-itis”

there's pain and inflammation here... it could be mild or severe, acute or chronic, primary or secondary fibrositis — or even early rheumatoid arthritis

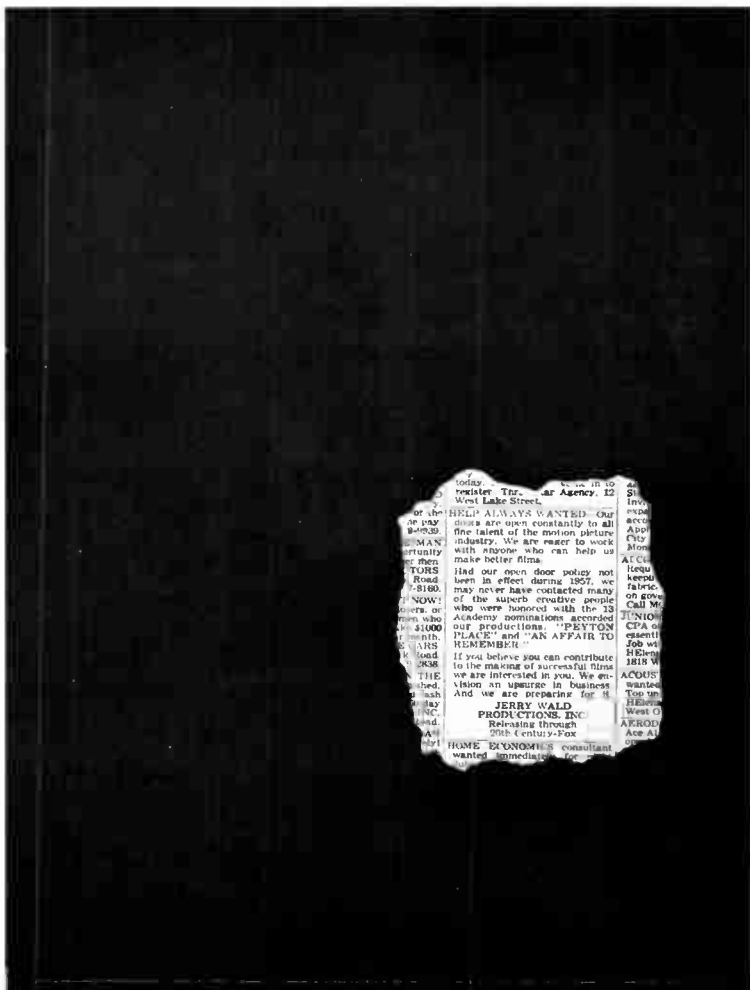


in case it calls for  
**Sigmagen**

Very good...  
 Sigmagen...  
 Schering Corporation...  
 Kenilworth, N.J. 07033

**70** **HERB LUBALIN**, art director/designer  
 Carl Fischer, photographer  
 Sudler & Hennessey, Inc., advertising agency  
 Schering Corporation, advertiser

**71** **MAURICE BINDER**, art director/artist/designer  
 Jerry Wald Productions, advertiser





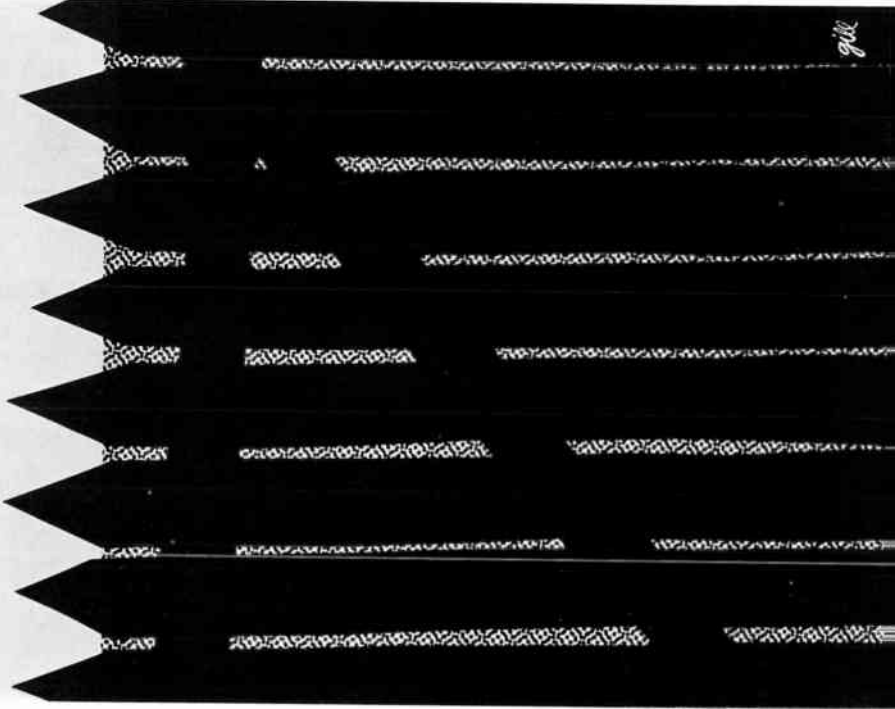
The



72

WILL BURTON, art director/designer  
Keturah Blakely, photographer  
J. M. Mathes, Inc., advertising agency  
Herman Miller Furniture Company, advertiser

Prevented from using full color? You can now get more color and better quality, for less money . . . faster.  
Artistic Reproductions Inc., 29 East 19th Street, New York 3, New York. GRamercy 5-6400



73

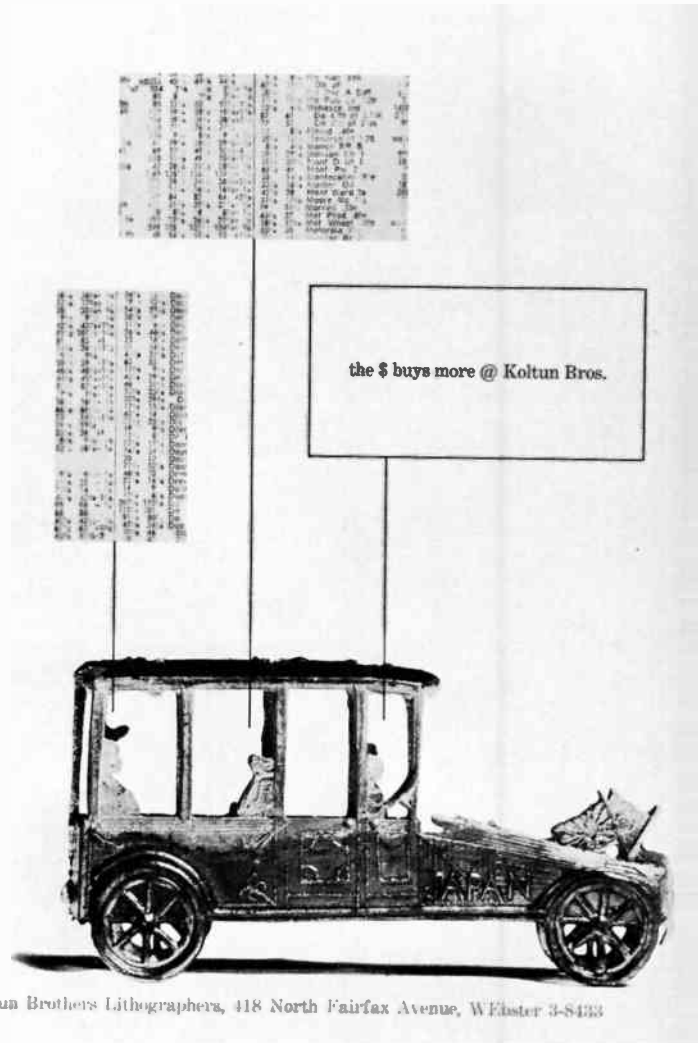
BOB GILL, art director/artist/designer  
Artistic Reproductions, advertiser





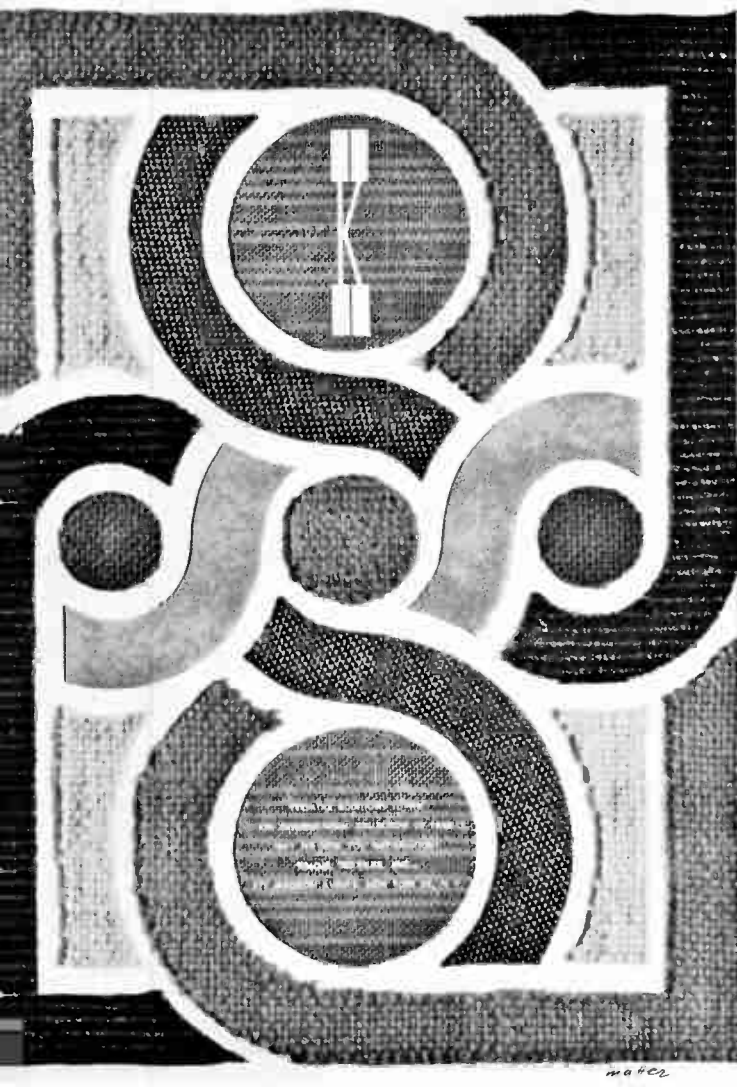
74 ARTHUR D. OBROSEY, *art director/artist/designer*  
 MacManus, John & Adams, Inc., *advertising agency*  
 Dow Chemical of Canada, Ltd., *advertiser*

*Frederick A. Usher, Jr.*

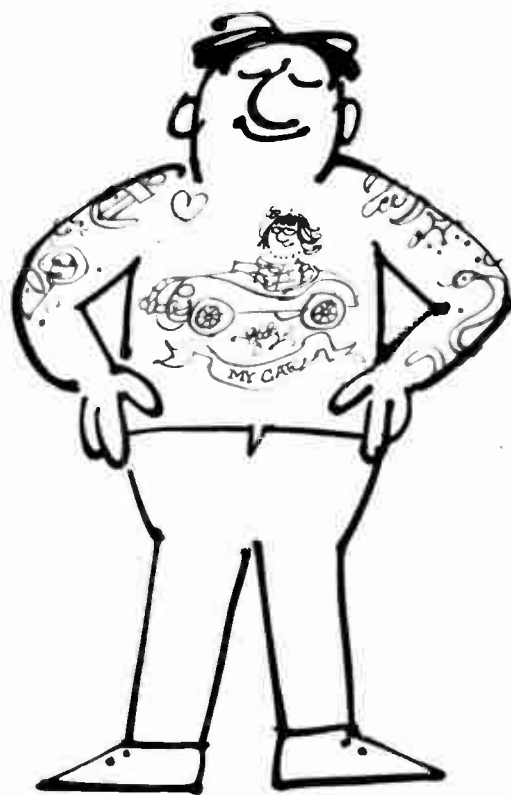


75 FREDERICK A. USHER, JR., *art director/designer/photographer*  
 Marion Sampler, *artist*  
 Koltun Brothers, *advertiser*

Koltun Brothers Lithographers, 418 North Fairfax Avenue, WEster 3-8433



76 HERBERT MATTER, *art director/designer*  
The Zlowe Company, Inc., *advertising agency*  
Knoll Associates, Inc., *advertiser*



New Yorkers do everything other people do. Only more so. For example, they buy more cars than the people in any other market. And you can sell them more cars by using more space more often in **The New York Times** ...**first in New York in automotive advertising**

77 LOUIS SILVERSTEIN, *art director/designer*  
Lou Myers, *artist*  
The New York Times, *publisher*

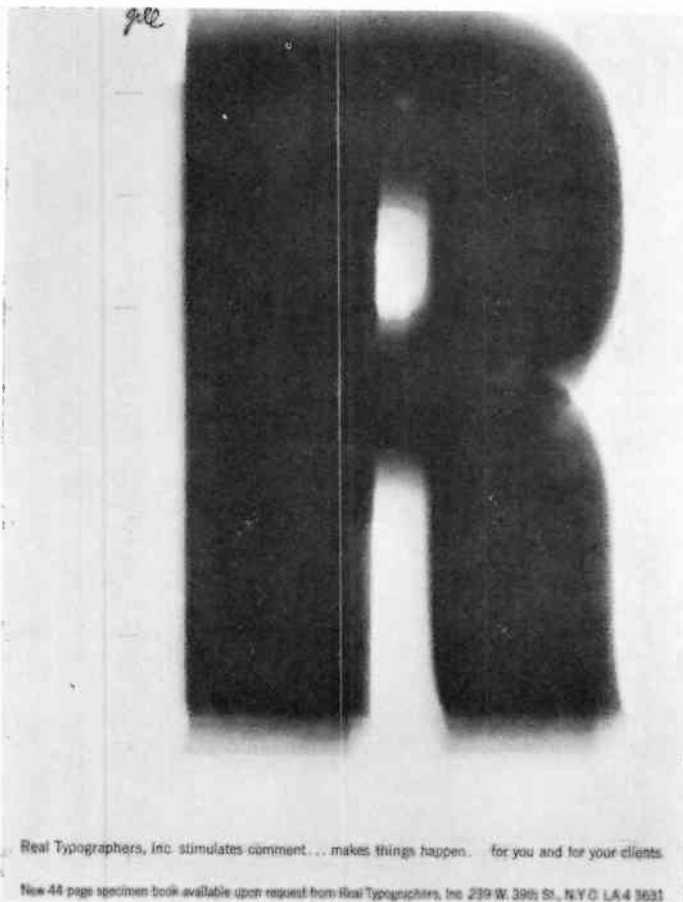


# SCHOOL BUS

New York is children at school. New York is mothers at market. New York is 5 million families growing, needing, wanting, buying. New York is The New York Times. New Yorkers live by it. It serves them with the most news. It sells them with the most advertising.



78 AWARD OF DISTINCTIVE MERIT  
LOUIS SILVERSTEIN, art director/designer  
Robert Frank, photographer  
The New York Times, publisher



Real Typographers, Inc. stimulates comment... makes things happen... for you and for your clients.

New 44 page specimen book available upon request from Real Typographers, Inc. 239 W. 39th St., NYC LA 4 3631

**79** BOB GILL, art director/designer  
Ronnie Rojas, photographer  
Real Typographers, advertiser

To protect the rights of barbers, it is illegal for a surgeon to shave you in the city of London. Barbers, however, under Henry VIII were allowed to continue with minor surgery and dentistry. In fact, they were hacking away at patients in France and Germany for years after it was forbidden in England. The survival barber shop of those days was a scene of incredible chaos. The shop was a refuge for sailors and the cleaning house for men and women. Waiting customers were entertained by low or sad players. Amid this uproar, heads were shaved, teeth were pulled, and men were bled. It is used for lesions to laugh at barber surgeons and hair players in the operating rooms. But those of us in the general field of medicine know the ailments that were accurate along the road to modern medical practice. Progress was painstaking, built on the contributions of dedicated men. We take pride in this development. And at Clinton Laboratories we are justly proud of the modest contributions we have made through Hemoanal and Chemanal. These are natural, integral standard controls. They go through each step of the procedure in parallel with the patient's blood, giving maximum accuracy. Hemoanal is a rapid blood count, which serves to standardize any hemoglobin procedure. Chemanal controls laboratory determinations, from glucose through transaminase, including cholesterol, sodium, albumin, and the globulins.

Complete technical data available on request.

Products of progress from CLINTON LABORATORIES

6010 Wilshire Boulevard, Los Angeles 36, California



**80** LOUIS DANZIGER, art director/designer/photographer  
Clinton Laboratories, advertiser

MR. CESARE CIOTTI IS VERY MUCH ATTACHED TO I. MILLER... 32 YEARS WORTH!  
Mr. Ciotti of the Heel Attaching Department has a natural attachment to I. Miller. If you want to know exactly how heels are attached to shoes, just ask Mr. Ciotti. He'll show you with his own two hands how a heel is shaped and blended into the character of an I. Miller Shoe. Like many of our shoemakers who have been with the company for thirty years and more, Mr. Ciotti believes that a fine shoe is a work of art—made by him and I. Miller.


**I. Miller**  
"where people are always in fashion"



**81** ART KANE, art director/designer  
Bob Gill, artist  
Irving Serwer Advertising Inc., advertising agency  
I. Miller & Sons, Inc., advertiser

# allergic itch

## Dimetane works!

Whatever the allergic symptom, Dimetane provides unexcelled antihistaminic potency and minimal side effects. Dimetane works in certain cases where other antihistamines fail. For your next case of pruritus or urticaria prescribe Dimetane Extentabs (12 mg.), Tablets (1 mg.), Elixir (2 mg./5 cc.), Dimetane-Ten Injectable (10 mg./cc.) or Dimetane-100 Injectable (100 mg./cc.). A. H. Robins Co., Inc., Richmond 20, Virginia, Ethical Pharmaceuticals of Merit Since 1878 

**82** GEORGE LOIS, *art director/designer*  
Carl Fischer, *photographer*  
Sudler & Hennessey, Inc., *advertising agency*  
A. H. Robins & Co., *advertiser*

... put it in VOGUE. Fresh advertising ideas in VOGUE this season will bring you fresh sales results for seasons to come. For 3,000,000 VOGUE readers (the women other women follow) take their fashion ideas from VOGUE. The leading retailers of America stock these fashion ideas... knowing that a supply

of "VOGUE-advertised" products is the very best way to keep up with what smart America wants immediately... what mass America wants later. Advertisers in all fields use VOGUE's power—adding up to more pages of advertising in VOGUE each year than in any other magazine edited for women.

The reason? Look through last season's VOGUE's—whether clothes, travel, liquor, furniture or automobiles—VOGUE's own "deep freeze" held the fresh ideas then that are selling all over America now. fashion is the selling power... Vogue is the fashion power

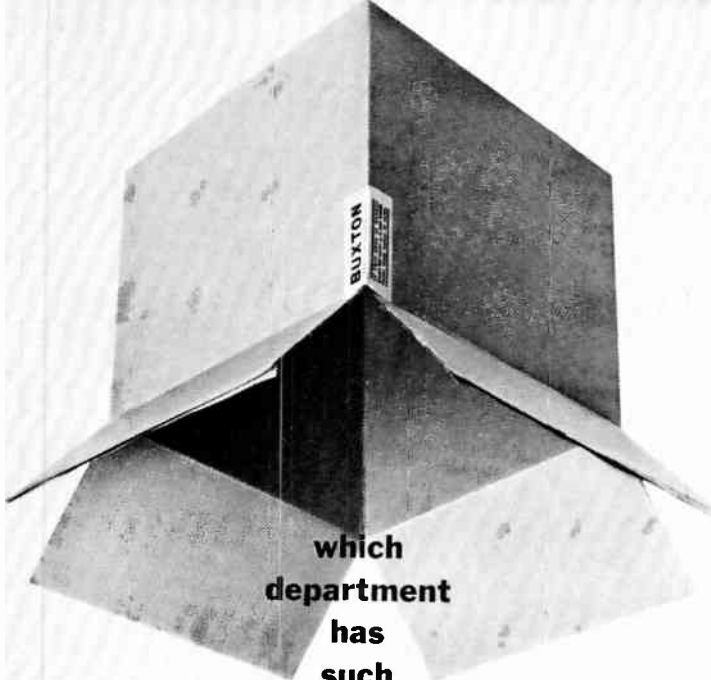
"let's take it out of the deep freeze"...

**84** RICHARD LOEW, *art director/designer*  
Lester Bookbinder, *photographer*  
Conde Nast Publishing Co., Inc., *publisher*  
Vogue Magazine, *advertiser*

word. Inevitable great city.  
Perspicacious ideas that are  
ornaments of intellect...  
laying, meray occurmate.  
Sudler & Hennessey, of vovay.  
The observed of all observers,  
the syncope of all eyes, J&H  
casually create incomparable  
comprehensives, methodious  
mechan. and fast done  
finishes. To say nothing of  
ag: art, folictous photography  
& resplendent retouching.  
Typographic knowings?  
Encyclopedic! Letruring?  
Legendar! What's more, their  
reputation rests on reason,  
practicality & dynamism.

"What's the good word from Madison Avenue?"  
"The good word from Madison Avenue? Madison Avenue?"





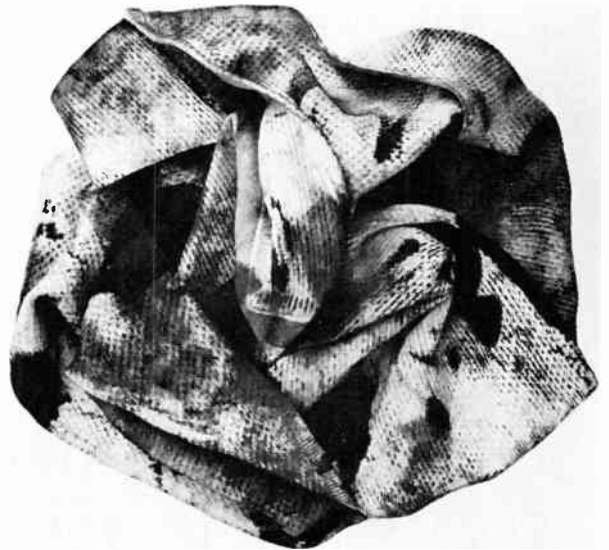
which  
department  
has  
such  
a  
fast  
stock  
turn?

**85** WILLIAM TAUBIN, *art director/designer*  
Len Siegler, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Buxton, Inc., *advertiser*

We'll give you a hint. It's a department with a 4.7 turnover per year. Nearly a full turn again more than the store average. Okay, we'll tell. It's Small Leather Goods. And if this comes as a surprise, read on: Small Leather Goods does an annual volume of \$204 per square foot...with a gross profit of \$92... *better than twice the store average.* Annual mark-up for the department averages 44.7% as against 38.8% for the store. And the merchandise is a low, low 3.3% as against 6.3% for the store. Buxton, the biggest name in the industry, obviously plays an important part in this impressive record. For Buxton brings in more Small Leather Goods dollars with the heaviest advertising support in the business. Recognizing these facts of retail life, stores devote more newspaper page space to Buxton than any other brand. And profit accordingly.

**BUXTON**

\*Adapted from *Wholesale Sales from Departmental Merchandising and Operating Results of 1955*, 1956 edition. Published by the Controller's League, N. R. D. A. Best for your reading.



**86** ROBERT BROWNJOHN, *art director/artist/designer*  
Ivan Chermayeff, *photographer*  
Brownjohn, Chermayeff & Geismar, *advertising agency*  
Colorcraft Lithographers, Inc., *advertiser*

This rag cleaned the presses that printed the finest Annual Reports, Brochures, Displays, Posters, and Magazine insert Pages for America's most discriminating Printing Buyers. In the hands of our Craftsmen it helped us serve the American Thread Company, Curtiss Wright Corporation, DeLaval Separator Company, National Lead Company, Pan American World Airways, Pepsi-Cola Company, Singer Sewing Machine Company, and others. Colorcraft Lithographers, Inc., 177 Varish Street, New York 14, N. Y., CHelsea 3-8289

87

WILLIAM GOLDEN, art director  
Tom Courtos, designer  
CBS Television Network, advertiser

UP

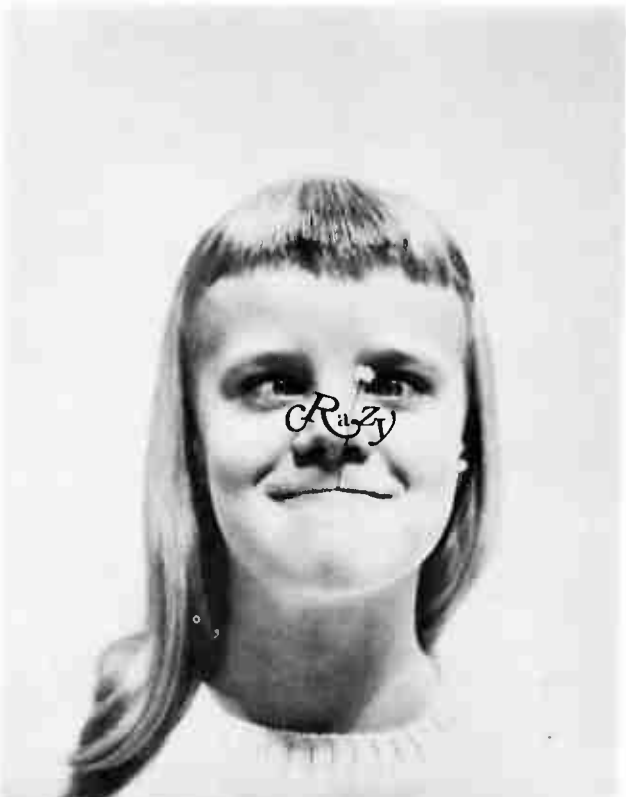
Up goes Los Angeles into the number two spot! Steadily-rising retail sales have made metropolitan Los Angeles the *new number two market* in the nation, up from third position last year. In the KNXT 9 county coverage area, retail sales have increased 621 million dollars in a single year. Television homes and effective buying income have shot up, too... making a combination which can send *your sales* zooming. Tell your story on KNXT, Southern California's number one advertising medium, reaching nearly 60% of all California's people and wealth! Last year, as always, KNXT topped all competition in 7-station Los Angeles, with a better than 27% share of audience and a close to 30% lead over the second station.

KNXT (channel 35) is one of 12 stations included in California's population 500,000+ (radio) television homes 7,476,314 (1973); retail sales \$1,567,142,000 (1973); local advertising sales \$2,889,427,000 (1973); 40% of total sales \$1,156,758,000 (1973); general advertising sales \$1,010,000,000 (1973); effective buying income \$387,700,000 (1973).  
Sources: Sales Management Society of Southern California; Nielsen; A. Nielsen Company; 1973; California Directory 1973; Television Magazine March 1973; March 1974; CBS Television Stations.  
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KNXT

89

ROBERT STOLLER, art director  
William Ward, photographer  
Harriet Romain Advertising, Inc., advertising agency  
Pandora Knitwear, Inc., advertiser



**crazy!** You've just "the greatest!" Our ecclesial optimism has never been more ardently preserved than in the new Fall line. It's the most "The most likely" to succeed in bringing you the most back-to-school business you've ever looked! The most wanted styles... CLASSICS, NOVELTIES, BULKIES and COUNTRY STYLES. The most wanted fibers... wool and every one Pandora spun and quality-controlled from yarn to finished garment. **WOLLEN**... **WOLLEN**... **WOLLEN**... and magnificent *Jackie-Instable*, **BAN LON**® in Pandora's exclusive Thermo-Twist process.

**gone!** Give them space and watch them go... with the biggest all-out send-off in sweater history: "BO in all editions" FULL COLOR, FULL PAGE ADS in the *big-back-in-school* issues of GOOD HOUSEKEEPING, THE NEW YORK TIMES MAGAZINE, AMERICAN GIRL, SEVENTEEN, MADEMOISELLE. Sizes 1 to 4-3 to 6X, 7 to 14, 8 to 14 (pre-teen) 32 to 38 (teen and more). NOW AVAILABLE! Pandora Knitwear Inc., 1107 Broadway, N.Y. 14, Mills, Manchester, N.H.

**Pandora**  
SWEATERS

**clean sweep!**

In 1958, Lestoll's entire advertising budget (\$9,000,000) went into spot television... making this fabulously successful household cleaner the medium's largest single-product advertiser! Amazing, for a client which spent just \$10,000 for advertising in 1954. Even more so, when you consider the fact that Lestoll has no large-scale distribution west of the Mississippi and south of Washington, D. C.

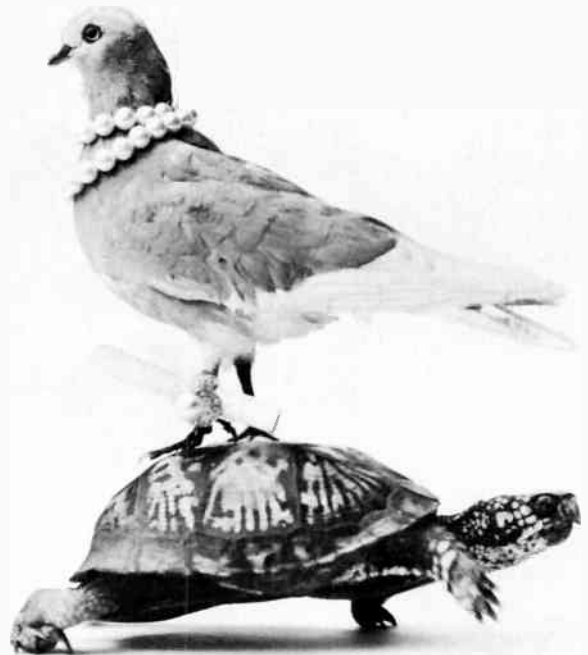
This distribution pattern is one reason Lestoll uses spot television. There's no waste circulation: Lestoll puts its money where the product is. Spot television's combination of sight, sound and motion creates demand, forces distribution, sells. Naturally, the tv stations we represent in New York, Chicago, Philadelphia, Milwaukee, St. Louis and Washington all run Lestoll schedules. (And not hard-to-get announcements in prime time either. Just plenty of low-cost announcements in so-called "fringe" time, 52 weeks a year.)

Ask to see a typical Lestoll schedule. And then let us produce one for you that matches it in economy... and results.

**CBS TELEVISION SPOT SALES**  
Representing: NBC-TV New York, CBS-TV Philadelphia, WFLA-TV Tampa, WFTS-TV Orlando, WTVT-TV St. Petersburg, WWSB-TV West Palm Beach, WISN-TV Milwaukee, WZZM-TV Grand Rapids, WISN-TV Madison, WISN-TV Portland, WZZM-TV Detroit, WISN-TV San Francisco, CBS-TV Portland, WZZM-TV Detroit.

88

MORT RUBENSTEIN, art director  
Irving Elkin, photographer  
Ted Andresakes, designer  
CBS Television Stations, advertiser



C

“send it out local...and it comes back express”

VOGUE on your advertising schedule means you're running on schedule—straight to the heart of smart America. Your products or services—as seen in VOGUE—hit every stop where the pace-setters live, from Portland (Me) to Portland (Ore). You're on the fashion circuit, reaching over 400,000 families who form the most influential concentrate of buying power in America. You've got the inside track into hundreds of the country's leading stores, where buyers and merchandisers

managers look to VOGUE and its fashion power to flash their go-ahead-and-buy signal. You've sent your products or services on the tour that gains them national acceptance. The response comes back direct, and strong, to your factories, offices, and showrooms from every whistle stop and big city in the nation. For when VOGUE readers try your product this season, all America buys it next season. Get your advertising onto the mainline to smart America. Start products moving...

Let VOGUE's persuasive fashion authority take them out. Let VOGUE's unique selling power bring back the results.

**VOGUE**

*the selling power is fashion... the fashion power is Vogue.*

90 RICHARD LOEW, *art director/designer*  
Lester Bookbinder, *photographer*  
Conde Nast Publishing Co., Inc., *publishing co.*  
Vogue Magazine, *advertiser*

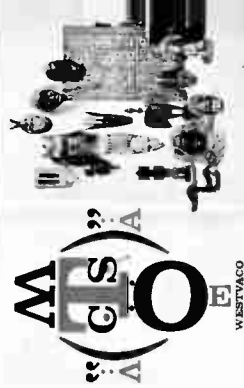


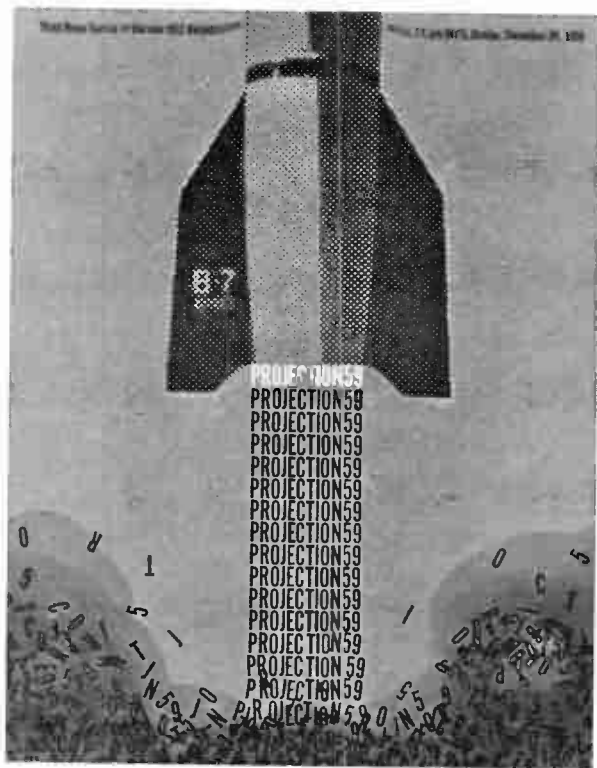
91 CONRAD MALATAK, *art director*  
Roy Kuhlman, *photographer/artist*  
Erwin Wassey, Ruthrauff & Ryan, *advertising agency*  
Lederle Laboratories, *advertiser*



92

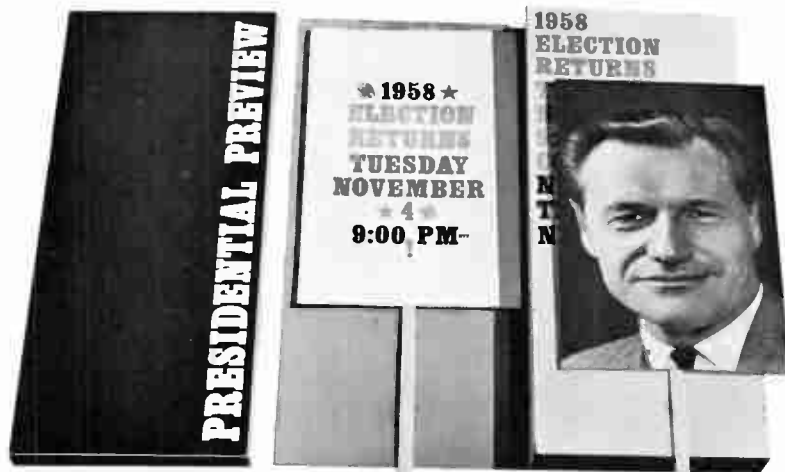
AWARD OF DISTINCTIVE MERIT  
PETER A. PALAZZO, art director/designer  
Mia Carpenter, artist  
Henri Bendel, Inc., advertiser





**93** ANDREW ROSS, art director  
 Irwin Schonhorn, artist/designer  
 NBC Television Network, advertiser

D



**94** JOHN GRAHAM, art director  
 Rick Levine, designer  
 National Broadcasting Company, advertiser



**95** JOHN GRAHAM, art director  
 Becker-Horowitz, photographer  
 Rick Levine, designer  
 National Broadcasting Company, advertiser



**96** BRADBURY THOMPSON, art director/designer  
 Stephen Colhoun/Don Briggs/Somoroff  
 Rollie Guild/Hy Peskin/Yale University/  
 Arnold Newman, photographers  
 West Virginia Pulp and Paper Company, publisher  
 Westvaco Inspirations for Printers No. 210, publisher



# PARKE-DAVIS : EIN BEITRAG ZUR MODERNEN HEILKUNDE

**97** KENNETH H. LAVEY, *art director*  
Raymond Jacobs, *photographer*  
Norman Gorbaty, *Designer*  
L. W. Frohlich & Company, *advertising agency*  
Parke, Davis & Company, *advertiser*

**98** LOUIS DORFSMAN, *art director/artist/designer*  
Ted Andresakes, *artist*  
CBS Radio, *advertiser*

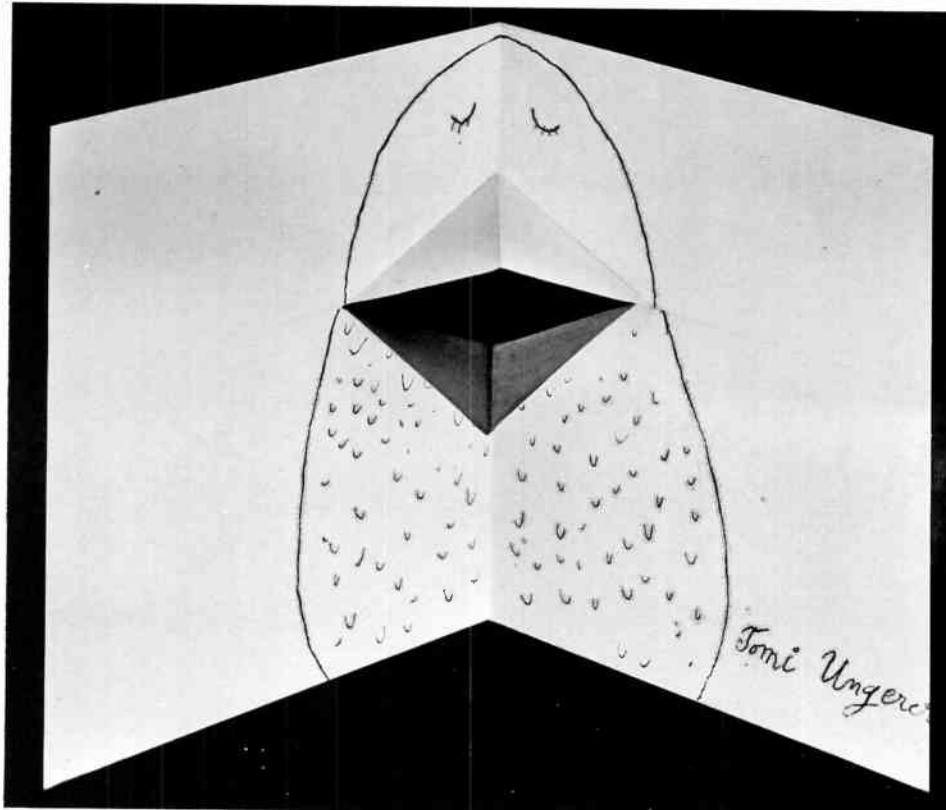
**THE  
BIG  
NEWS  
OF**



Science, missiles, the Middle East, Moscow, the Presidency... all the crosscurrents and new directions of 1957 are here, in the actual voices and sounds of each event. These are the highlights of a year, as reported by CBS News' corps of world-famous correspondents, and as broadcast over the facilities of the CBS Radio Network.

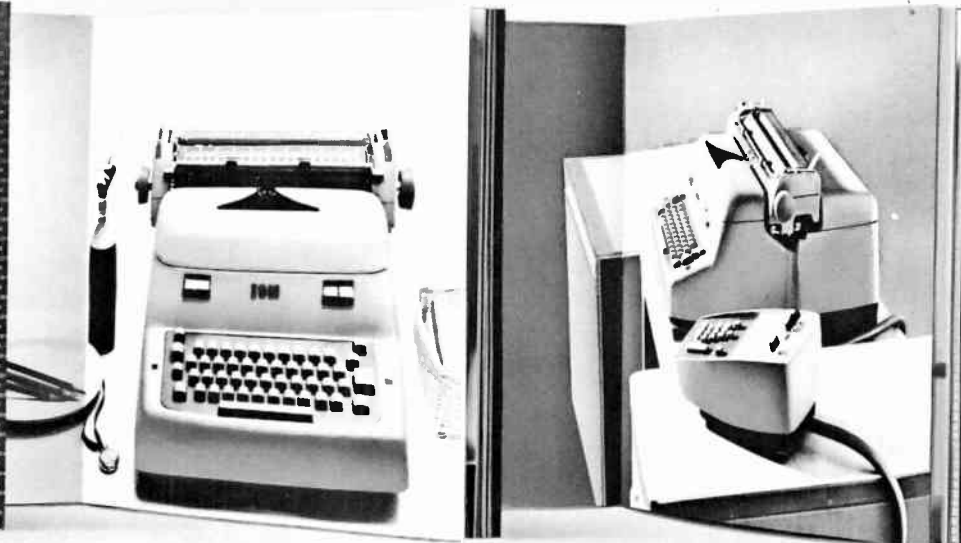
**57**

99 TOMI UNGERER, *art director/artist*  
Tomi Ungerer, *advertiser*



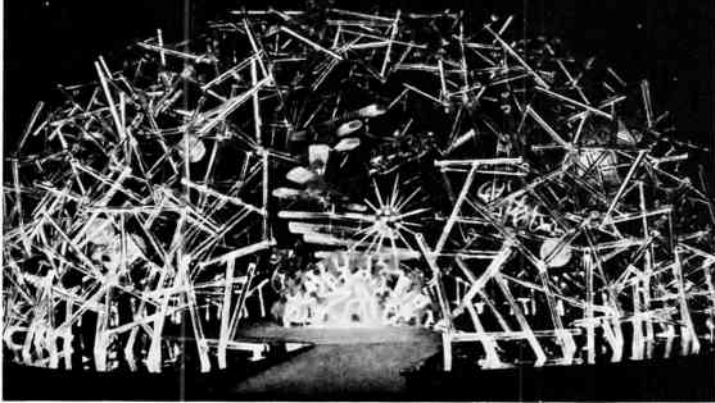
101 IRVING MILLER, *art director/designer/artist*  
Irving Elkin, *photographer*  
IBM-Electric Typewriter Division, *publisher*  
International Business Machine Corp., *advertiser*

3 giant steps...



A SCOPE MONOGRAPH ON CYTOLOGY

# THE CELL



**102** WILL BURTON, *art director/designer*  
Ezra Stoller/Keturah Blakely/G. E. Palade, M.D., *photographers*  
The Upjohn Company, *publisher*  
Scope Monograph, *publication*

**MORE! MORE! MORE!**  
CBS Television Enterprises offers exclusive licensing rights to other entertainment showmasters including:

- CAPTAIN KANGAROO
- TOP DOLLAR
- FOR LOVE OR MONEY
- PLAY YOUR MUNCH
- KEEP TALKING
- EDGE ADVENTURE-Lovell/Thomas
- FERRY MASON
- TO TELL THE TRUTH
- THE LINEUP
- THE GRAY GHOST
- U.S. BORDER PATROL
- WHIRLYBIRDS
- WHAT'S MY LINE

**AROUND THE WORLD IN 80 DAYS**  
PLUS  
*My Fair Lady*

**STEP RIGHT UP**  
and get full details by calling Syd Rubin or Murray Benson at:  
CBS Television Enterprises  
PL-1-2345

**HAVE GUN**  
RICHARD BOONE  
**PALADIN**  
BULL'S EYES  
GALORE

Get your old audience of 42 MILLION viewers on the CBS Television Network

# AUTOMATIC

WASH N WEAR  
OF  
DU PONT  
FIBERS  
HIS LIFE & TIMES



**103** SY LEICHMAN, *art director/designer*  
Sy Leichman, *artist*  
Harris Haft, *photographer*  
KGA, Inc., *advertising agency*  
E. I. Du Pont de Nemours, *advertiser*

104 MORT RUBENSTEIN, art director  
 CBS Photos, photographer  
 Ted Andresakes, designer  
 CBS Television Stations, advertiser



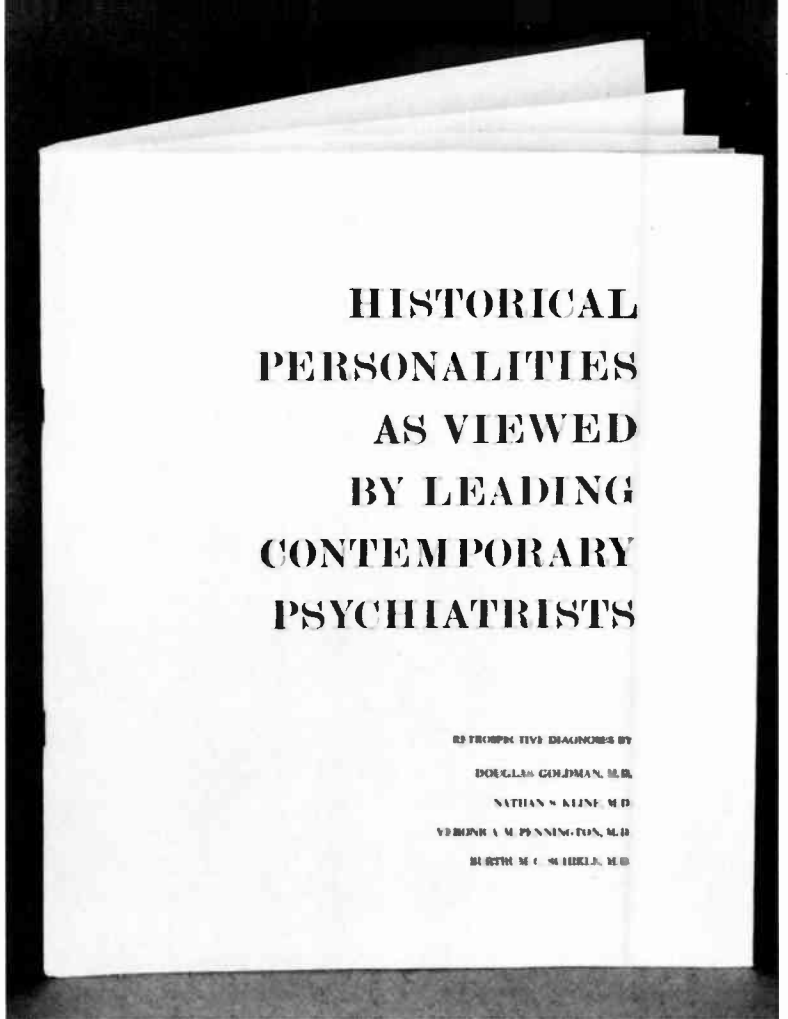
105 LOUIS DORFSMAN, art director/designer  
 Rudi Bass, artist  
 CBS Radio, advertiser



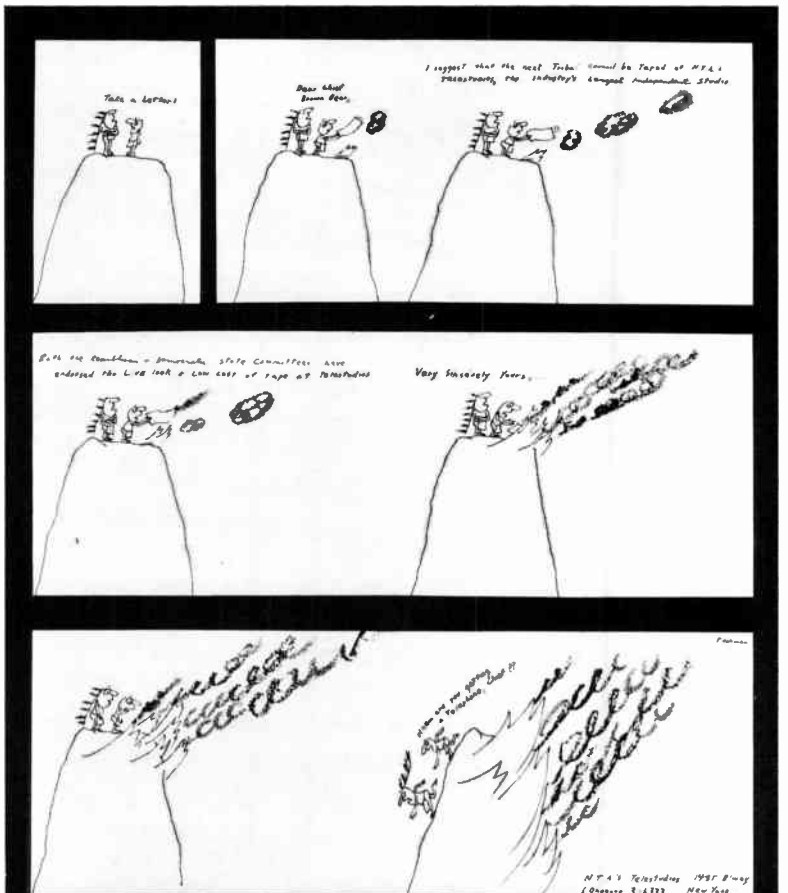
# HISTORICAL PERSONALITIES AS VIEWED BY LEADING CONTEMPORARY PSYCHIATRISTS

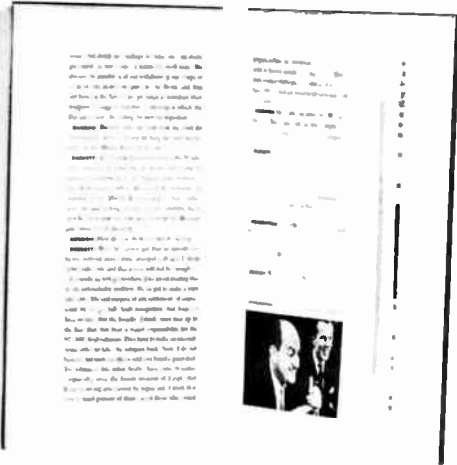
ES TROPICAL TIVE DIAGNOSIS BY  
DOUGLAS GOLDMAN, M.D.  
NATHAN S. KLINE, M.D.  
VERONICA M. PENNINGTON, M.D.  
DI BETH M. C. SCHICKLE, M.D.

**106** KENNETH H. LAVEY, *art director*  
Norman Corbaty, *designer/artist*  
L. W. Frohlich & Company, *advertising agency*  
Schering Corp., *advertiser*



**107** LEONARD SIROWITZ, *art director*  
R. O. Blechman, *artist*  
NTA Telestudios, Inc., *advertiser*





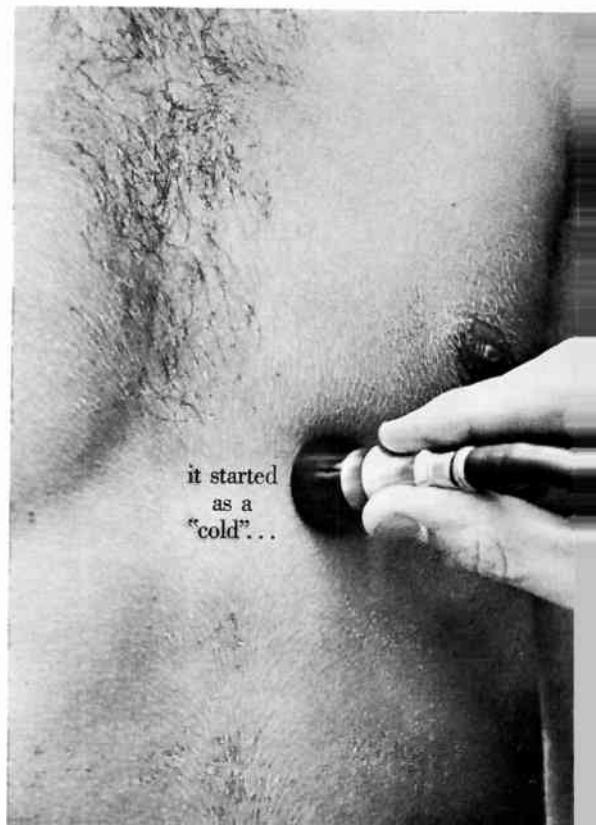
D



**108** WILLIAM GOLDEN, art director  
 CBS Photos, photographer  
 William Golden/Mort Rubenstein, designer  
 CBS Television Network, advertiser

**109** MORT RUBENSTEIN, art director/designer  
 CBS Photos, photographer  
 CBS Television Stations, advertiser

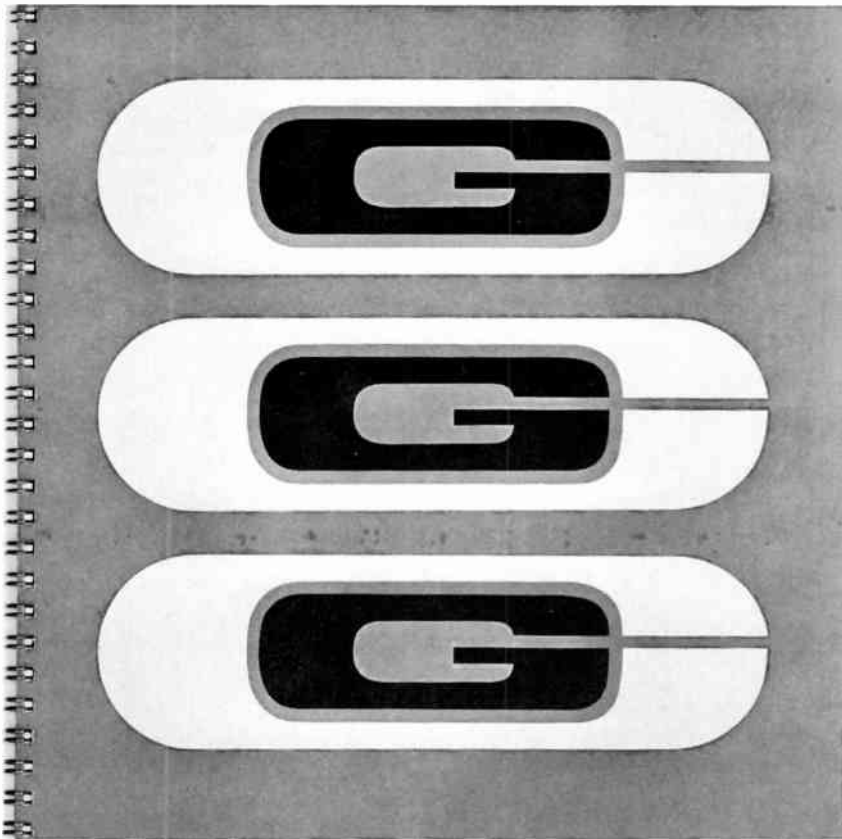
**110** HELEN STAUNTON/WILLIAM BACKALENICK, art directors  
 Edward Wallowitch, photographer  
 William Backalenick, designer  
 Comart Associates, Inc., advertising agency  
 Lederle Laboratories, advertiser





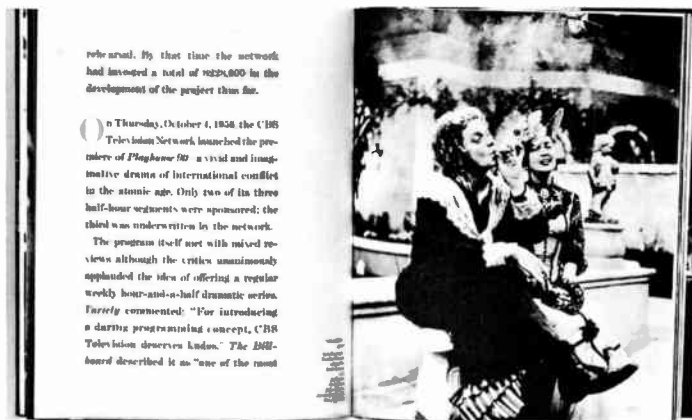
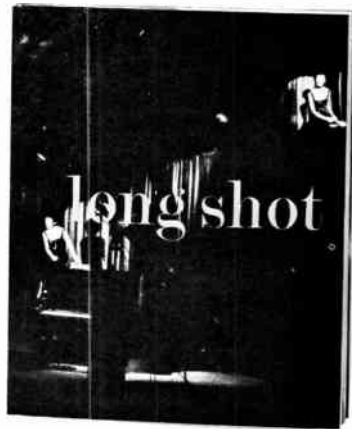
111

RICHARD LOEW, *art director/designer*  
Sidney Mehring, *photographer*  
Conde Nast Publishing Co. Inc., *publisher*  
Vogue Magazine, *publication*



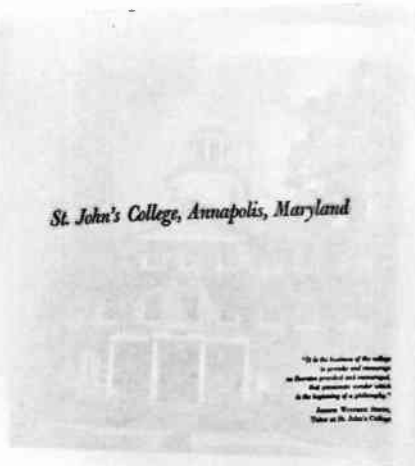
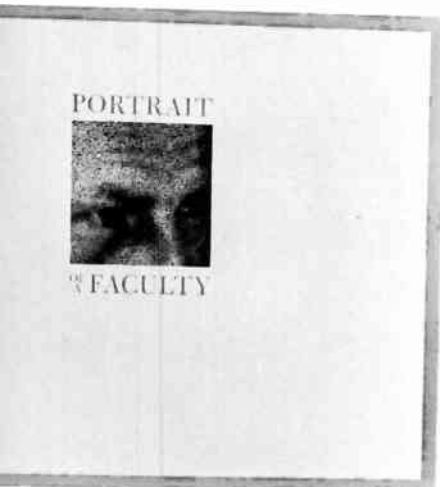
112

LESTER BEALL, *art director/designer*  
Charles Goslin, *artist*  
Connecticut General Life Insurance Co., *advertisement*



D

**114** WILLIAM GOLDEN, *art director/designer*  
 CBS Photos, *photographer*  
 CBS Television Network, *advertiser*



**115** KERN DEVIN, *art director/designer*  
 Kern Devin, *artist*  
 Marion Warren, *photographer*  
 The Barton-Gillet Company, *advertising agency*  
 St. John's College, *advertiser*



**116** PHILIP MEYER, *art director/designer*  
 Fred Witzig, *artist*  
 Cunningham & Walsh, Inc., *advertising agency*  
 The B. F. Goodrich Co., *advertiser*





**117** CLARK L. ROBINSON, *art director/designer*  
Clem Cykowski, *artist*  
McCann-Erickson, Inc., *advertising agency*  
Standard Oil Co. (Ohio), *advertiser*



**118** JOHN FLACK, *art director/designer*  
Lowell Herrero, *artist*  
Cunningham & Walsh, Inc., *advertising agency*  
Calif. Dairy Industry Advisory Board, *advertiser*

119 SAM PORTNOY/HERB MURRIE, *art director/designer*  
Mel Kasper, *photographer*  
W. B. Doner & Co., *advertising agency*  
Atlantic Brewing Co., *advertiser*



CV for me!

E



120 DALE KIRCHHOFF, *art director/designer*  
John Eppensteiner, *artist*  
Gardner Advertising Co., *advertising agency*  
Ralston Purina Company, *advertiser*

PURINA pays off at market



See these great children's classics come to life on television!  
**THE SHIRLEY TEMPLE FILM FESTIVAL**  
 Exciting and educational! Watch it on the NTA Film Network



**121** LEONARD SIROWITZ, art director/designer  
 Norman Tanen, designer  
 Grete Mannheim, photographer  
 NTA Film Network, advertiser

daily  
and  
Sunday

good  
mornings  
begin  
with the  
Inquirer



**122** DON DOVONAN, art director  
 Michael Engelmann, artist/designer  
 Carl Baker, photographer  
 Philadelphia Inquirer, advertiser

**123** MARIO F. RISSO, art director/designer  
 Jerrol Richardson, artist  
 Johnson & Lewis, advertising agency  
 The Langfield Co., advertiser



THE LANGFIELD COMPANY OAKLAND, CALIFORNIA



great sandwiches start and end with  
**LEVY'S**  
 real Jewish rye

**124** ART DIRECTORS CLUB MEDAL  
 WILLIAM TAUBIN, *art director/designer*  
 Wingate Paine, *photographer*  
 Doyle Dane Bernbach, Inc., *advertising agency*  
 Henry S. Levy & Sons, *advertiser*



125 JACK GREGORY, *art director/designer/artist*  
Seymour Mednick, *photographer*  
Philadelphia Museum School of Art, *advertiser*

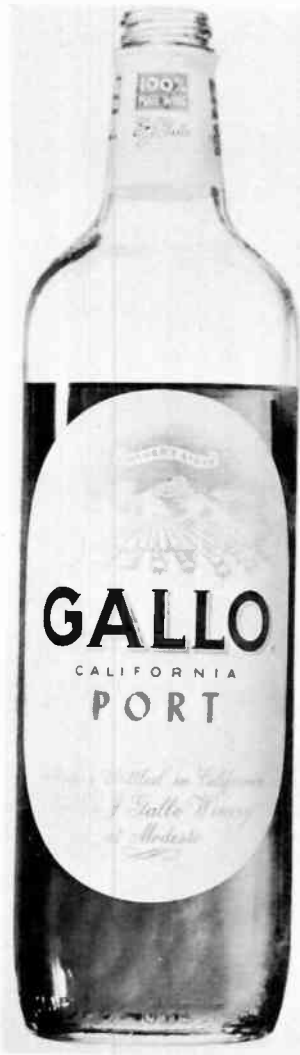


126 JAMES CROSS, *art director/designer/artist*  
System Development Corporation, *advertiser*

127

ROBERT GAGE, *art director/designer*  
Wingate Paine, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Ohrbach's, *advertiser*

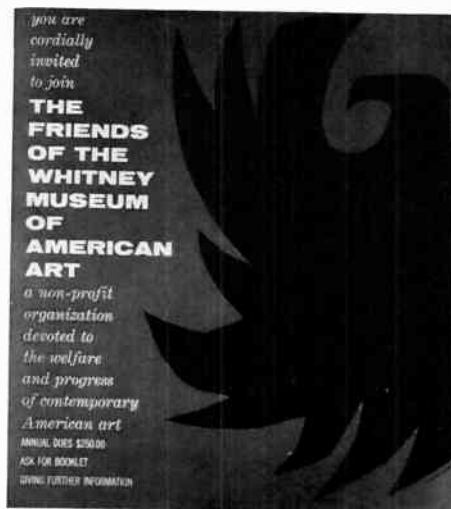




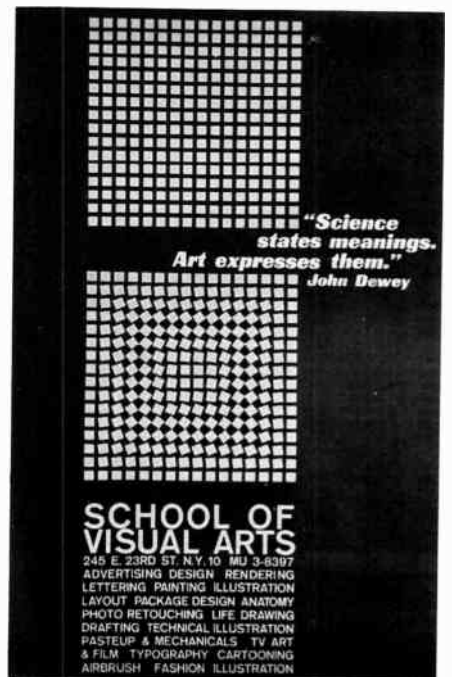
# Ahhhhhhhhhh!



**128** AWARD OF DISTINCTIVE MERIT  
HELMUT KRONE, *art director/designer*  
Pinney Beecher, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
E & J Gallo Winery, *advertiser*

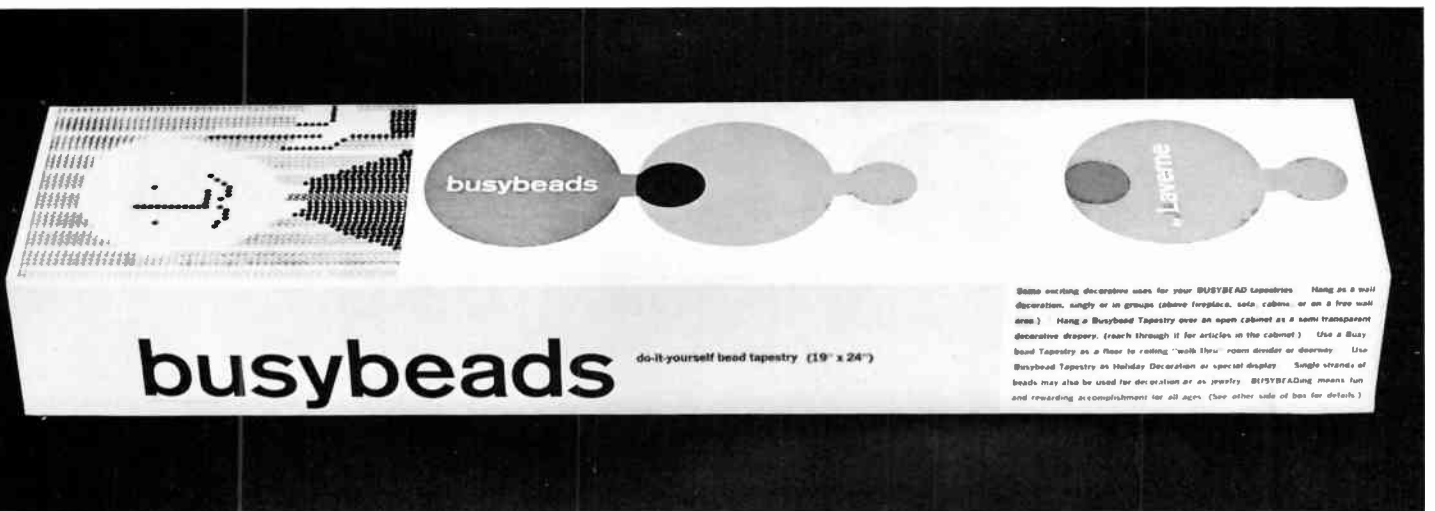


**129** IVAN CHERMAYEFF, *art director/designer/artist*  
Whitney Museum of American Art, *advertiser*



**130** BOB GILL, *art director/designer/artist*  
School of Visual Arts, *advertiser*





**131** JAMES WARD/ARNOLD SAKS, *art directors/designers*  
 Ward & Saks, *advertising agency*  
 Laverne Inc., *advertiser*

**132** CHARLES ATTEBERY, *art director*  
 Herbert Zweig, *designer/artist*  
 L. W. Fröhlich & Co. Inc., *advertising agency*  
 Schenlabs Pharmaceuticals, Inc., *advertisers*





**133** WALTER LANDOR/FRANCIS MAIR  
 Walter Landor & Associates, designers/artists  
 Cerwin Vineyards, advertiser

F

**134** EDWARD C. KOZLOWSKI, art director/designer  
 The Warner Brothers Co. Art Dept., artist  
 The Warner Brothers Co. Package Div., advertising agency  
 Cointreau, Ltd., advertiser





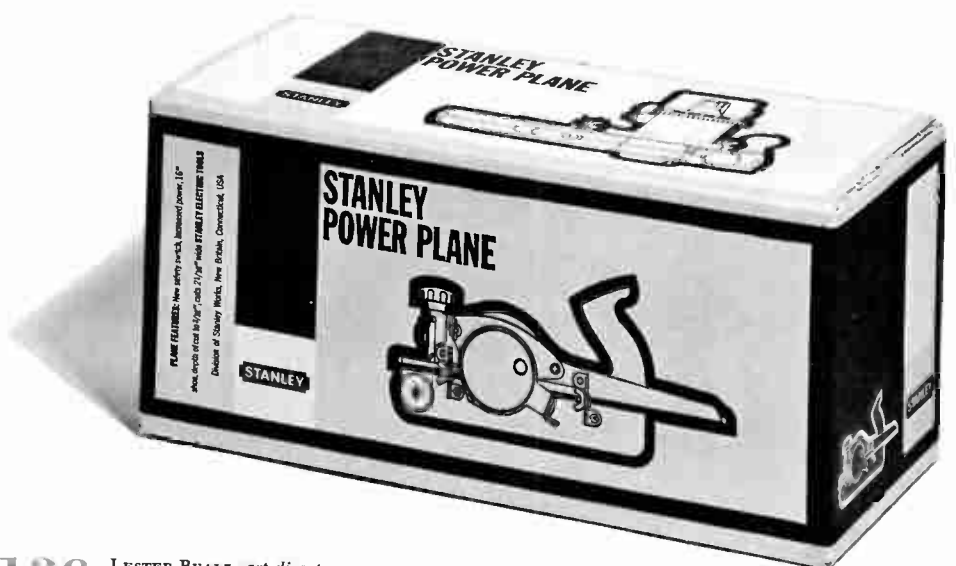
**135** JEROME GOULD, *art director/designer*  
Gould Associates, *artist*  
Arthur Meyerhoff & Co., *advertising agency*  
Louis Milani Foods, Inc., *advertiser*



**136** RUDOLPH DE HARAK, *art director/designer*  
Kurt Versen Company, *advertiser*



**137** REID MILES/ERNEST PIOPPA, *art directors*  
 John Hoernle, *artist*  
 Reid Miles, *designer*  
 William Connors, *photographer*  
 Hoekaday Associates, *advertising agency*  
 Bay Shore Mfg. & Tycora Yarn, *advertisers*



**138** LESTER BEALL, *art director*  
 Richard Rogers, *artist*  
 Lester Beall/Richard Rogers, *designers*  
 Stanley Works—Stanley Elec. Tool Div., *advertiser*

# MONK

*Reid Miles*  
*Prestige 764.3*



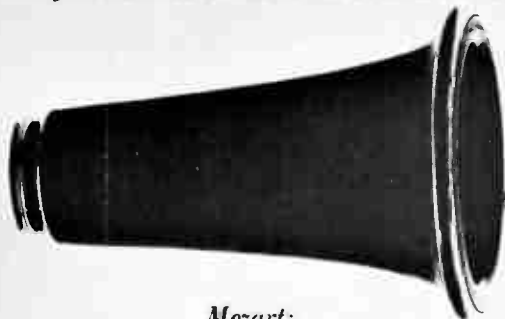
**139** REID MILES, art director/designer  
Reid Miles, artist  
Prestige Records, advertiser

**140** S. NEIL FUJITA, art director/designer  
Hugh Bell, photographer  
Columbia Records, advertiser

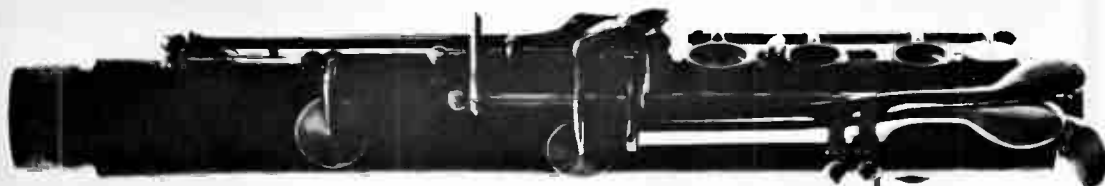
**141** AWARD OF DISTINCTIVE MERIT  
S. NEIL FUJITA, art director/designer  
Seymour Mednick, photographer  
Epic Records, advertiser

LC 3456

*Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, Conductor*

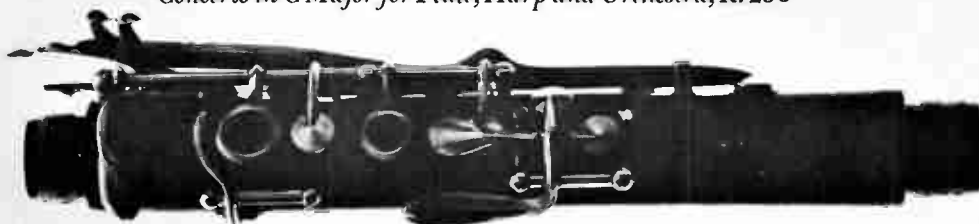


*Mozart:*



*Concerto in A Major for Clarinet and Orchestra, K. 622*

*Concerto in C Major for Flute, Harp and Orchestra, K. 299*



*Bram deWilde, Clarinetist Hubert Barwahser, Flutist Phia Berghout, Harpist*

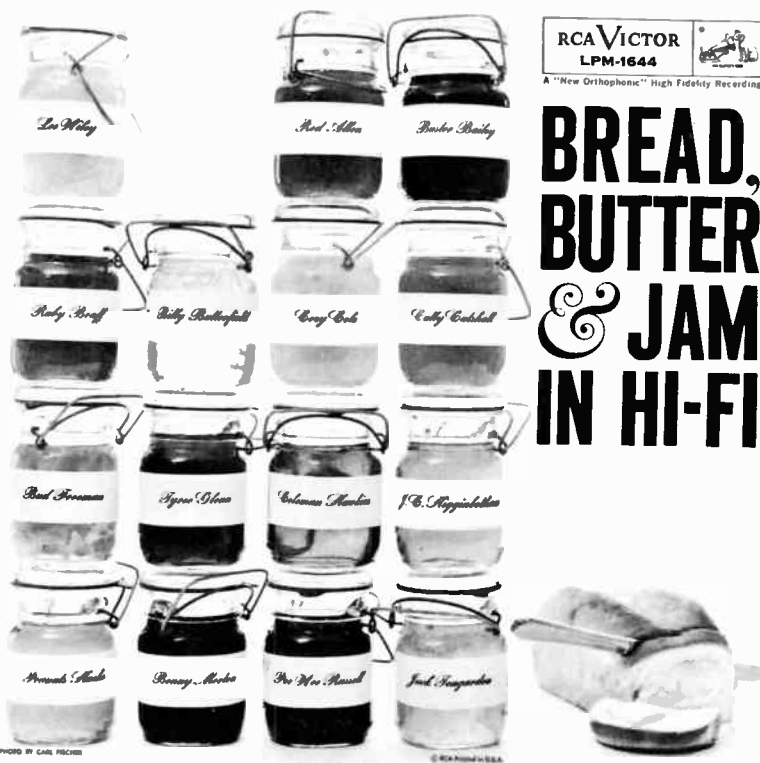




142 ACY R. LEHMAN, art director  
Art Bahrt, artist  
Herb Lubalin, designer  
RCA Victor Records, advertiser

G

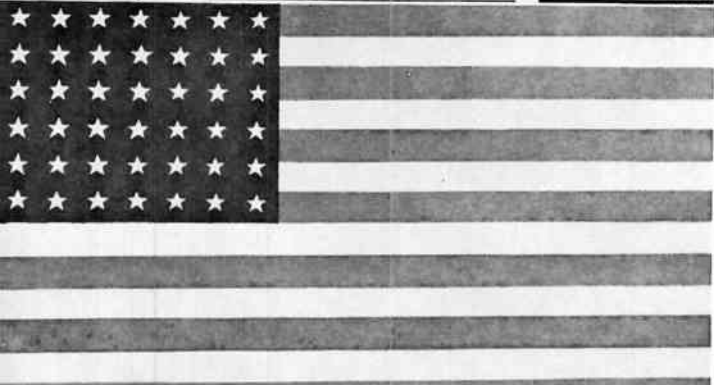
143 ACY R. LEHMAN, art director  
Carl Fischer, photographer/designer  
RCA Victor, advertiser



**BREAD,  
BUTTER  
& JAM  
IN HI-FI**


**TONIGHT! TONIGHT! TONIGHT!**  
**CONCERT!**  
**THE PEOPLE'S FAVORITE!**  
**ALEO. LEWIS**  
**AND HIS**  
**NEW ORLEANS**  
**TOMPERS**

**IT'S HERE AGAIN!**  
**COME ONE, COME ALL!**  
**ADMISSION FREE!**  
**THE CARNIVAL DAYS ARE AT HAND!**  
**PROCLAIMED IN TONES OF THUNDER BY**  
**\*\*\*\*\***  
**BLUE NOTE 1208**  
**\*\*\*\*\***  
**AN ALL STAR CAST!**  
Alvin "Red" Howard Trumpeter  
Jim Robinson Trombonist  
George Lewis Clarinetist  
Ellie Pursey Piano  
Lester "Marty" Williams Bass  
Alvin "Sonny" Payne Drums  
Ray McKinley Vocalist  
**AN EXHILICITATING**  
**ACHIEVEMENT WITHOUT**  
**COUNTERPART OR PARALLEL!**  
**MUSICAL WONDERS BEYOND IMAGINATION!**  
**SPECIAL ADDED FEATURES!**



144 REID MILES, art director/designer/artist  
Blue Note Records, advertiser


CL 1182

COLUMBIA  LP

# TOUCHDOWN!

MR. TOUCHDOWN, U.S.A. • ON BRAVE OLD ARMY TEAM (UNITED STATES MILITARY ACADEMY) • ANCHORS AWAY (UNION STATE NAVAL ACADEMY) • FAR ABOVE (AVONDA WATERS CORNELL UNIVERSITY) • FIGHT ON, PENNSYLVANIA (UNIVERSITY OF PENNSYLVANIA) • THE OLIVE AND THE BLEN (STANFORD UNIVERSITY) • YEA ALABAMA! (UNIVERSITY OF ALABAMA) • HARBOLD WALKS FROM GEORGIA TECH (GEORGIA INSTITUTE OF TECHNOLOGY) • THE WYD OF TEXAS (UNIVERSITY OF TEXAS) • COLLEGIATE • THE VICTORY MARCH (UNIVERSITY OF NOTRE DAME) • YEA WISCONSIN! (UNIVERSITY OF WISCONSIN) • THE VICTOR (UNIVERSITY OF MICHIGAN) • HONA (YON SONG JONG) • FIGHT FOR CALIFORNIA (UNIVERSITY OF CALIFORNIA) • FIGHT ON (UNIVERSITY OF SOUTHERN CALIFORNIA) • FIGHT HONOR (ST. MARY'S COLLEGE) • THE CARDINAL IS REAVING (STANFORD UNIVERSITY) • WHEN THE SAINTS GO MARCHING IN

**PERCY FAITH** and his orchestra and chorus



145 S. NEIL FUJITA, *art director/designer*  
 Jerry Cooke, *photographer*  
 Columbia Records, *advertiser*



"PAICH IS THE PICASSO OF BIG-BAND JAZZ," SAYS ARCHIE. ON THE COAST, PAICH IS MOST. HIS MUSIC MAKES MURALS GROW IN YOUR MIND. PAPER AND PENCIL ARE HIS CANVAS AND BRUSH. LISTEN: HEAR COLORS RUSH. ARCHIE DID. AND RECORDED THE ENGAGING ARRANGING **MARTY PAICH**

146 REID MILES, *art director/designer/artist*  
 Melvin Sokolsky, *photographer*  
 Hockaday Associates, *advertiser*  
 Cadence Records, *advertiser*



147 S. NEIL FUJITA, art director/designer  
Robert Andrew Parker, artist  
Columbia Records, advertiser

G



148 WILLIAM CLAXTON, art director  
Leo Stashin, photographer  
Charles Hyman & Arman Acosta, designers  
Frost & Shaffer Adv., advertising agency  
World Pacific Records, advertiser

Dr. Bergen Evans offers the **Practical Vocabulary Improvement Series** (Narrated by Robert S. Bruce)

nus of leguminous plants, of the tribe *Phaseolaeae*. It is distinguished from the closely related genus *Vigna* by a one-seeded roundish legume, which ripens beneath the ground. The only species, *V. subterranea*, is a native of tropical Africa. It is a creeping herb with long-stalked leaves of three pinnate leaflets and short axillary few-flowered peduncles recurved after flowering. The flowers are of two kinds—one bisexual, small, and pale; the other fertile and apetalous, lengthening, and pushing the young pod into the earth, in which it ripens like a peanut. It is cultivated from Bambara and Guinea to Natal in Africa, and is now naturalized in Brazil and Surinam. Both pods and seeds are edible; they are known as the *Bambara ground-nut*, *earth-pea*, *underground bean*, or *Madagascar peanut*, and are exported into India under the name of *Mossambiquis grain*. See *pebble*, the name in Surinam, and compare *pooper*.

**VOC.** An abbreviation of *vocabulary*.

**vocablo** (vô'ka-bl), *n.* [*F.* *vocablo* = *Sp.* *vocablo* = *Pg.* *vocabulo* = *It.* *vocabolo* = *G.* *vocabul*, < *L.* *vocabulum*, an appellation, a designation, name, *ML.* a word, < *vocare*, call; see *vocation*.] A word; a term; a name; specifically, a word considered without regard to meaning, but merely as composed of certain sounds or letters.

We will next endeavour to understand that *vocablo* or term *lymanus* (that is, a synonym or an explaining) cast upon *Richard*. — *Sir G. Doeh*, *Hist. Rich.* III, v. 668.

A word or two may be spared to the formidable-looking *vocablo* (*Concilioscacaché*, which so excited *Albert's* bile. — *Boete of Proceano* (E. E. T. S., extra ser.), II, 63, note.

**vocabulary** (vô-kab'ü-lä-ri), *s.*; pl. *vocabularies* (-rîz). [*F.* *vocabulaire* = *Sp.* *vocabulario* = *It.* *vocabolario* = *G.* *vocabularium*, < *NL.* *vocabularius*, neut., *ML.* *NL.* *vocabularius* (see *vocabulary*), a list of words, a vocabulary. < *L.* *vocabulum*, an appellation, name, *ML.* word; see *vocablo*.] 1. A list or collection of the words of a language, a dialect, a single work or author, a nomenclature, or the like, arranged usually in alphabetical order and briefly defined and explained; a glossary; a word-book; a dictionary or lexicon; as, a vocabulary of Anglo-Indian words; a vocabulary of technical terms; a vocabulary of Virgil.

I should have ere this have sent you a Transcript of the

2. The words of a language; the sum or stock of words employed in a language, or by a particular person; range of language. — *Johnson*.

His vocabulary seems to have been necessary for the transaction of business.

*P.* From whence are those casual winds called *lawful*? — *T. In the Cornish vocabulary that term signifies to cut.* — *Theophr.* *Botanist*, On Cornwall, p. 6. (*Nares*, I, 313).

Ignominious men have tried to show that in the present English vocabulary there are more Romance words than Teutonic. — *E. A. Freeman*, *Amer. Lects.*, p. 163.

The orator treads in a beaten round; . . . language is ready-shaped to his purpose; he speaks out of a cut and dry vocabulary. — *R. L. Stevenson*, *Virginius* Puerisque, IV.

— *Sym.* 1. *Vocabulary, Dictionary, Glossary, Lexicon, Nomenclature.* A vocabulary, in the present use, is a list of words occurring in a specific work or author, generally arranged alphabetically, concisely defined, and appended to the text; whereas we generally apply the term *dictionary* to a word-book of all the words in a language or in any particular work; thus, we speak of a *vocabulary* to Caesar, but of a *dictionary* of the Latin language, or of architecture, chemistry, etc. An exception to this may be where the words of an author are so fully treated, by derivation, illustration, etc., as to seem to amount to more than a vocabulary; as, a *Homeric dictionary*. A *glossary* is yet more restricted than a vocabulary, being a list and explanation of such terms in a work or author as are peculiar, as by being technical, dialectal, or antiquated; as, a *glossary* to *Chaucer*, *Bunyan*, etc.; a *glossary* of terms of art, philosophy, etc. *Lexicon* was originally and is often still confined to dictionaries of the Greek or Hebrew tongue, but it is also freely applied to a dictionary of any dead or merely foreign language; as, a *German-English lexicon*. A *nomenclature* is a complete list of the names or technical terms belonging to any one division or subdivision of science. — 2. *Flow, Diction*, etc. See *language*.

**vocabulist** (vô-kab'ü-lîst), *n.* [*F.* *vocabuliste*; as *L.* *vocabulum*, a word, + *-iste*.] A writer or compiler of a vocabulary; a lexicographer. — 2. A vocabulary; a lexicon.

The learner can . . . with the *franche vocablo* understand any author that writeth in the *franche* by his own study. — *Palmer*.

**vocal** (vô'kal), *a.* and *n.* [*F.* *vocal*, *vocal* = *It.* *vocale*, < *L.* *vocalis*, sound, rous, as a noun, *vocalis*, a vowel, < *vocare*, call; see *voice*. Cf. *vowel*, a doublet of *vocal*.]

149 ROBERT AMFT, art director/designer/artist  
Vocab Records, advertiser





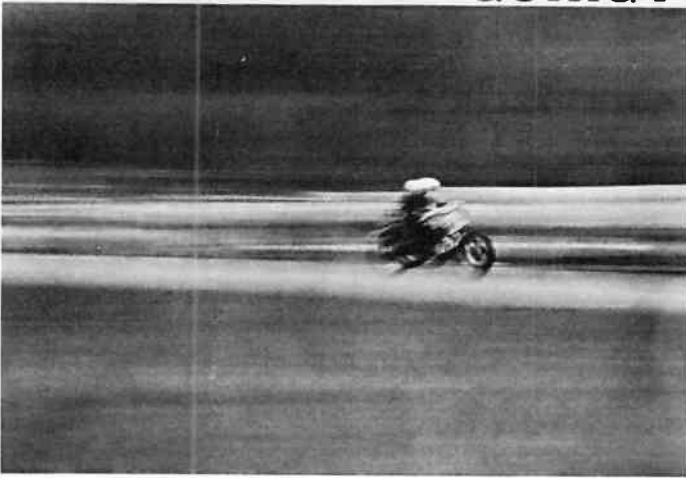


EDITORIAL DESIGN



An analysis by **NORMAN PODKORETZ**

# WHERE IS THE BEAT GENERATION GOING?



150

**ROBERT BENTON**, *art director*  
John Cohen, *photographer*  
Pat Del Vecchio, *designer*  
Esquire Inc., *publisher*  
Esquire Magazine, *publication*

151

**ROBERT BENTON**, *art director*  
Bert Stern, *photographer*  
Norman Schoenfeld, *designer*  
Esquire Inc., *publisher*  
Esquire Magazine, *publication*

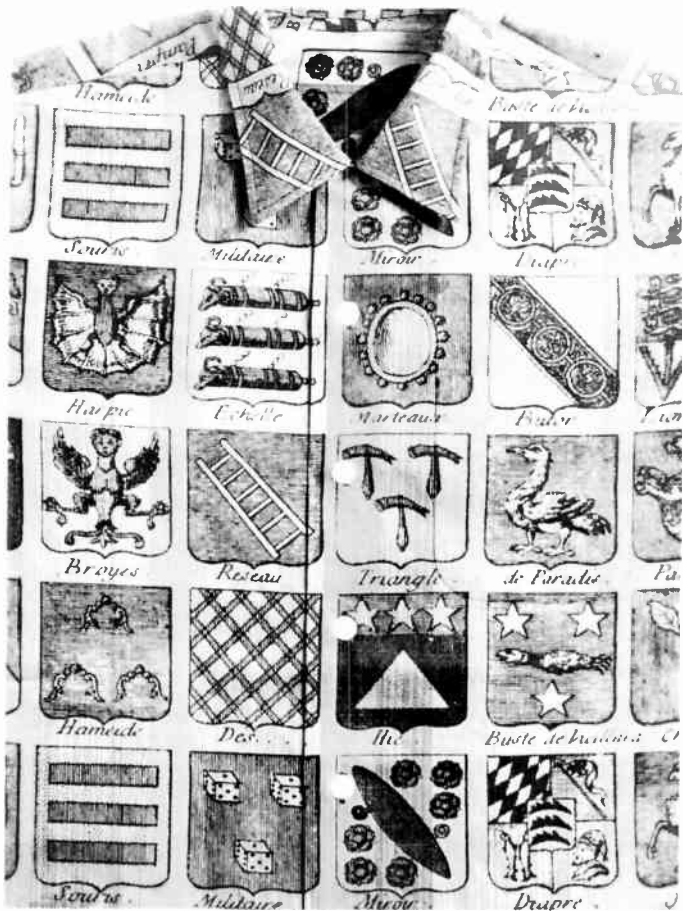


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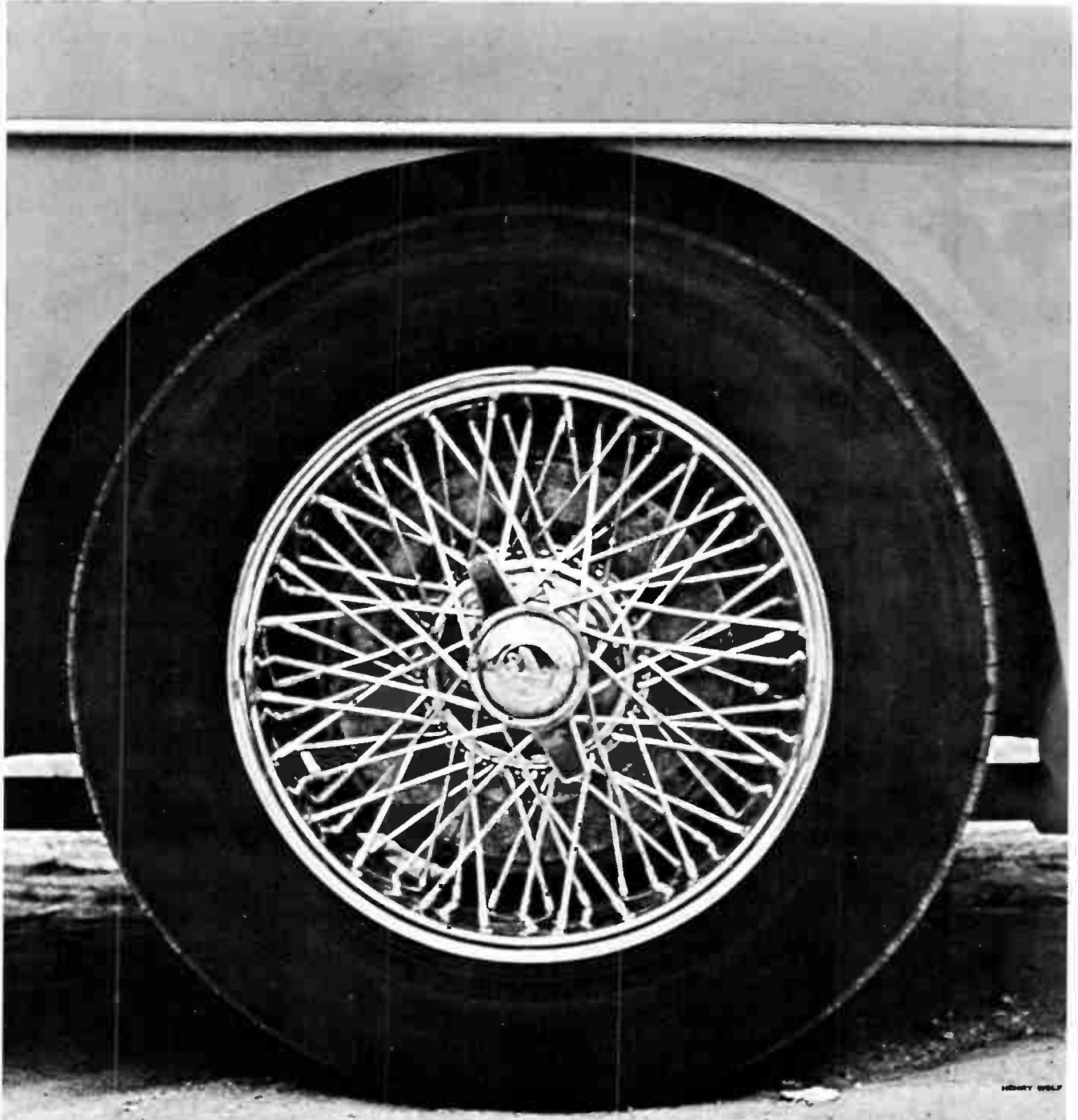
152 ALBERT GREENBERG, *art director/designer*  
Gerald Hochman, *photographer*  
Esquire Inc., *publisher*  
Gentlemen's Quarterly Magazine, *publication*



H



153 ALBERT GREENBERG, *art director/designer*  
Leonard Nones, *photographer*  
Esquire Inc., *publisher*  
Gentlemen's Quarterly Magazine, *publication*



**THE  
AUTOMOBILE'S  
CLASSIC  
DÉCADES:  
A  
PORTFOLIO  
BY  
LESLIE SAALBURG**

AWARD OF  
DISTINCTIVE  
MERIT

**154** AWARD OF DISTINCTIVE MERIT  
HENRY WOLF, art director/photographer  
Esquire Inc., publisher  
Esquire Magazine, publication



**FYI**

Spring-Summer Fashion Report: Watch for Iridescent Lights. Go light—for spring and summer: light in weight, light in color, and light with the new iridescence which is the biggest fashion coup since the sack suit replaced the toga. Iridescence is the ultimate subtlety in weaving which reflects light from only one direction of fiber at a time, imbuing fabric with lively complexity in motion, rich elegance in repose. It's an old trick, but never before adapted to the solid substance of man's apparel. Dark worsteds lose their sobriety but keep their dignity; colors, patterns and tweeds acquire fresh overtones. The fascination of these new fabrics, of course, is that their protean personality is apparent only when you move. On the following pages is a preview of the new, iridescent wool worsteds, silk worsteds and silk-and-chemistry blends that will revolutionize your spring-summer wardrobe—plus the new fashion trends illuminated by these Iridescent Lights: linen will show up with a lustrous look in summer blazers; cotton will get new life shot through with lustrous yarns; white will lend its own form of brilliance to the summer scene in quantity unheard of since the old days of ice-cream pants. • Note: for daylight, candlelight or spotlight, there is almost nothing you can't find today in wash-and-wear fabrics: summer traveling should pose no problems. • Note: trousers are losing their cuffs again, vide the Italian suit. • Note: outside city limits, blue and white will be your top color combination, with banana yellow running a close second. • Note: hats hug the head, sport slim brims, the sennit straw is back, with a snap brim. • Note: you can't avoid noticing the new, square-toed shoes—both in these pages and under the boss's desk—so, enough! Overleaf lies the news in Iridescent Lights.

H

**155** HENRY WOLF, art director/designer  
Esquire Inc., publisher  
Esquire Magazine, publication



# The Americanization of Paris

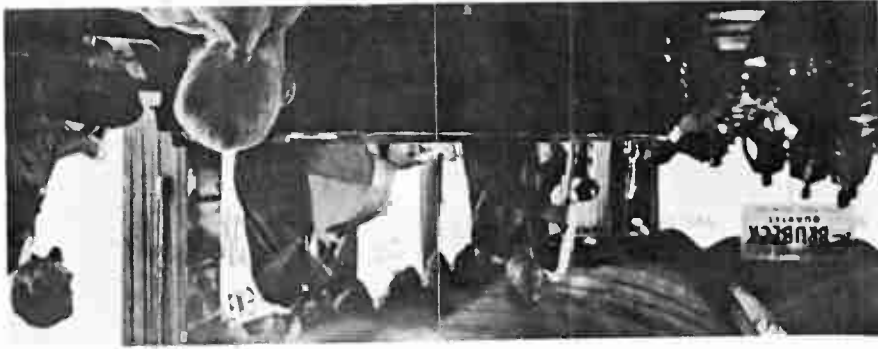
the new French revolution is labeled "Made in U.S.A."

by Robert Wernick  
(drawings by Tomi Ungerer)

**156** HENRY WOLF, art director  
Tomi Ungerer, artist/designer  
Esquire Inc., publisher  
Esquire Magazine, publication

158

HENRY WOLFF, art director/designer  
Bruce Davidson, photographer  
Esquire Inc., publisher  
Esquire Magazine, publication



157

AWARD OF DISTINCTIVE MERIT  
ALAN F. HENNING, art director  
Frank Bannan, photographer  
Covles Magazine, Inc., publisher  
Look Magazine, publication



An ocean of wheat and a sea of cars seeming to stretch beyond the curvature of the earth signify prosperity, employment and industrial evolution in the Midwest









LEFT BANK, RIGHT BANK  
A LESSER  
SOCIOLOGICAL STUDY  
OF THE AMERICAN  
IN PARIS.  
BOTH TOURIST  
AND EXPATRIATE.  
BY ROBERT BENTON  
A LESSER SOCIOLOGIST HIMSELF.

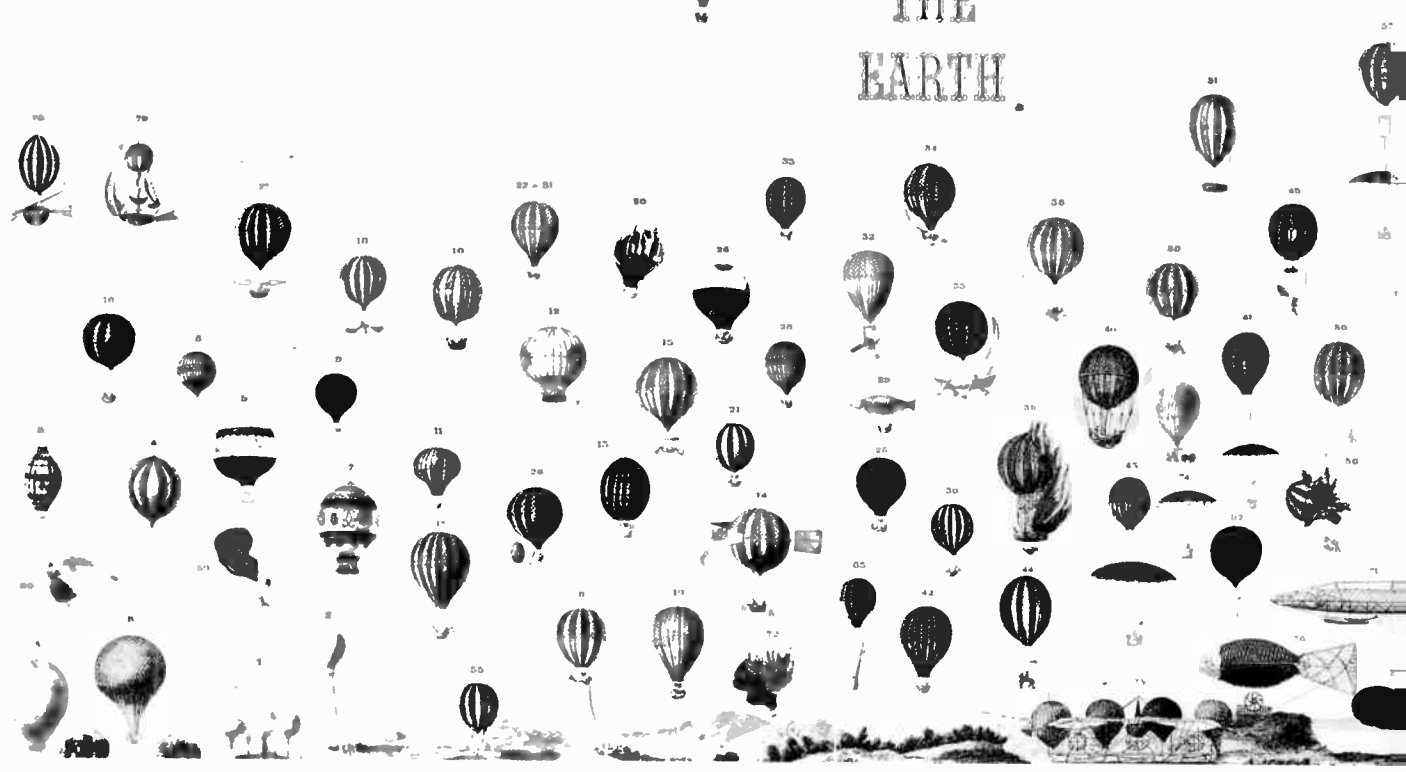
161 HENRY WOLF, art director  
Robert Benton, artist/designer  
Esquire Inc., publisher  
Esquire Magazine, publication



162 AWARD OF DISTINCTIVE MERIT  
IRWIN GLUSKER, art director/designer  
American Horizon, Inc., publisher  
Horizon Magazine, publication

WHEN  
MAN  
FIRST  
LEFT  
THE  
EARTH.

Another repetition of trial and error, man's age-old dream of flying was realized near the end of the eleventh century in the form - or rather forms - of a kite. It is a gift that has been passed on to us by the Chinese. In 1853 ballooning enthusiasts were treated to the Paris-published panorama entitled "Le monde de l'aéronautique". The first balloon was taken in Paris in 1783. It was a hot air balloon, the most and is now every form of human flight. No. 1. Lower left shows a pioneer effort that never got off the ground. Great Father Lanza's scheme in 1670 to lift a "stone head" with lead-filled balloons. No. 2 and 3. Montgolfier's balloons. No. 4. The first flying creature to be carried experimentally aloft. A chicken, a rooster, and a duck. No. 5. The first ascent. Late the same year. Pilâtre de Rozier and the Marquis d'Arlandes. No. 6. The first ascent. Late the same year. Pilâtre de Rozier and the Marquis d'Arlandes. No. 7. The first ascent. Late the same year. 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**163** **BILL PAGE, art director/designer**  
**Bill Page, photographer**  
**St. John Publishing Co., publisher**  
**Nugget Magazine, publication**



Photo: Bill Page

Scotch, there is an assigned taste that has to be like it. If we  
 we've learned that in the Thirties Americans showed their Scotch at a rate  
 of 30 million bottles a year. Last year it was about 1.5 million and the 1950s  
 is on the rise. Two main characteristics of Scotch are its rich flavor  
 and its smoky aroma and tang. These come from the barley malt which is used  
 as a basis for all blends of Scotch. The barley is dried in great ovens and the  
 heat of the process forces the characteristic peat smoke upon it. Scotch appears in many  
 popular drinks — cocktails, Old Fashioneds, Pub Binges, and so on. One  
 of the rarest but most off-the-wall combinations is at the table, one recipe for  
 which is on the next page. Scotch is used constantly on page 171.

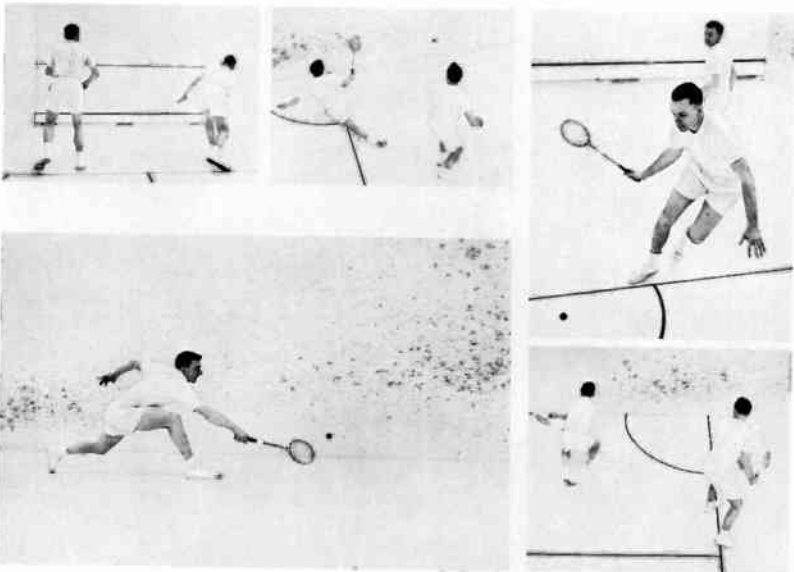
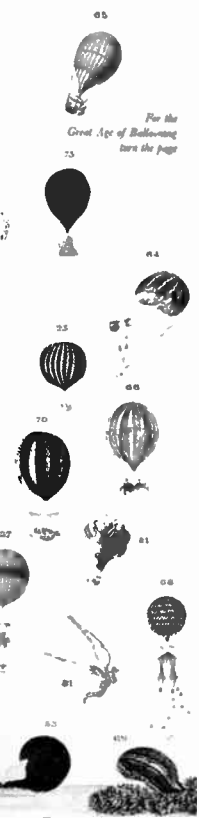
**164** **FRANK ZACHARY/LOUIS R. GLESSMANN,**  
**art directors/designers**  
**Roy Pinney, photographer**  
**Curtis Publishing Co., publisher**  
**Holiday, publication**

OUR TRIBES OF BIRDS

**OUR TRIBES OF BIRDS**

By Donald F. Wilson, Phoenix

Donald F. Wilson was the noted author of "The  
 Bird Book" and "The Bird Book for Children."  
 He has written for many years on birds and  
 their habits, and he has a special interest in  
 the life of the bird in the wild. He has written  
 many books on birds and their habits, and he  
 has a special interest in the life of the bird  
 in the wild. He has written many books on  
 birds and their habits, and he has a special  
 interest in the life of the bird in the wild.



**165** **JEROME SNYDER, art director**  
**Dan Weiner, photographer**  
**H. H. S. Phillips Jr., publisher**  
**Sports Illustrated, publication**

166

ROBERT BENTON, art director/designer  
Robert Benton, artist  
Esquire Inc., publisher  
Esquire Magazine, publication



Stone, that liked to did me in. I just ain't what I used to be. That's all.  
 (Barney and Della react to each other. Both are men of around forty. Barney is a large man. Della is rather small. Barney wears an hat or no hat, and his suit, of a light washable material, is clean but unpressed. His shoes are scuffed and the front collar of his shirt is open at the neck. Della wears the working clothes of a laborer. He is a slight man with large and oval. They are talking as they come on together.)  
 BARNEY (angrily impatient): Don't talk to me no more about it, Dell. I'm telling you to shut up.  
 DELLA: Barney, I'm only tryin' to persuade you to take the doctor's advice.  
 BARNEY: Doctors or no doctors, I'm starvin' here till I find Clara.  
 DELLA: Maybe Clara won't show up, Barney. It's been a long time and...  
 BARNEY: She'll be here, I know Clara.  
 DELLA (hopelessly): Oh, Barney...  
 (When the Two Men sit together on a bench, CHOWS 2 is quick to run to show with an unbuttoned hand.)  
 CHOWS 2: Help a poor widder woman, Sirs. My house burned down last night and I got no money to take care of me and the kids.  
 (The Two Men get up no more interested than they do the house. One fingers for a woman. Something the doctor in the men makes her suspicious and she runs back to CHOWS 1.)  
 CHOWS 2: Oh, God, Sister, I didn't like the smell of three.  
 CHOWS 1: What you mean, Sister?  
 CHOWS 2: I've smelled that smell before and I don't like it. It's that disinfectant they use in them leprosy huts. Before they let you out, they give you clothes that have soaked in it. Oh, God, Sister, it's a frightful smell to me.  
 (She is frightened.)  
 CHOWS 1 (passing the bottle): Compose yourself, Sister. I ain't gonna let you take no back.  
 (CHOWS 2 takes a long swallow of the wine.)  
 DELLA: Barney, the only thing for you to do is get out on that farm. You'd like it there, Barney. Things'd be quiet there and you could relax. There wouldn't be nothin' upset you.  
 BARNEY: There ain't nothin' gonna upset me. I don't need no relax. I'm all right. I'll be.  
 DELLA: Barney, you think you're all right, but you're really not. You're still sick, Barney. The doctors said you was to keep quiet for a long time and not try to do much. They say if you get out and start chasin' girls again and start gettin' mad and excited and excited up again, you'll end up in the san again, in the same ward.  
 BARNEY: I been a long time in that san, and now I gotta have me a woman.  
 DELLA: Clara's no good for you, Barney. You know the old st.  
 BARNEY: Clara loved me once, Dell.  
 DELLA: You don't understand women like Clara, tho-

se. They love everybody once.  
 BARNEY: But Clara's gonna love me again.  
 DELLA: How do figure that?  
 BARNEY: Cause I got love streamin' outta my heart like smoke from a furnace. And I can't let it go to waste. Someone has got to share it.  
 DELLA: You're just buildin' yourself up to a big let-down, Barney. I mean take you out to that farm, where it'd be peaceful and quiet.  
 BARNEY (with sudden ferocity): Mother Dell, I'm gonna call ya. You're worse'n a God damn woman with your advice and warnings and protection.  
 DELLA: Now, Barney, take it easy. I'm not sayin' no more. It's just that I want you to be all right, Barney. You know that it's just that I want you to be all right.  
 BARNEY (rising to full height): God damn you, don't you know you can't make me all right, whatever's the matter with me? Don't you know that every man's gotta find his salvation somewhere inside himself? And that regardless how sick I be, and how nobody up inside me, no amount of pyrexia, no amount of constipation and constipation in general do ever good unless I feel some change in here. (He pounds his breast.) That's where it's gotta come from.  
 DELLA: I know, Barney.  
 BARNEY: And in here (indicating his heart) something won't let me rest, Dell. I find Clara.  
 DELLA: I'm sorry, Barney. I won't say no more.  
 BARNEY: All right, then. Let's sit peacefully and wait till she shows up.  
 DELLA: All right, Barney. Anything you say.  
 (The Two Men sit, looking straight ahead, rather glumly at the sun. BARNEY always wears an expression of trying to figure out some wardrobe problem. Now a young Gals, accordingly pretty, comes out to visit the ladies.)  
 GALS: Have I kept you waiting long?  
 SAILOR: Not very, but it's seemed long.  
 GALS: I got here as fast as I could. I had to lie to the folks to get out of the house. I told them I was going over to Helen's.  
 SAILOR: Gee... it's funny, ain't it?  
 GALS: How'd ya mean?  
 SAILOR: I mean... when I come ashore this time, I didn't realize anything like this was gonna happen.  
 GALS: I know what you mean.  
 SAILOR: Cause I never felt like this before... 'bout a girl. No fool!  
 GALS: I never did either... about a boy.  
 SAILOR: Ernie and I left the boat together... he says he's got plans... I says no... so he tells me he's got Helen might be able to bring a friend... and I almost said, "Don't bother." Then I figured... why not? And I met you.  
 GALS: And I almost didn't go when Helen called and asked me. 'Cause I met Ernie once before and didn't much like him. I just didn't s'pose he could have a friend... as nice as you.  
 SAILOR: Ernie's not a bad guy. kinda loud but...

(She seemed thoughtful) Her! You're the only girl ever told me I was nice.  
 GALS: But you are.  
 SAILOR: No I ain't. Not really. It's just that... Well, when I'm with you, I feel nice... as then I'm not. The rest of the time I'm pretty sorry... I think.  
 GALS: No one's perfect.  
 SAILOR: No.  
 GALS: Gee, I... I have to go.  
 SAILOR: So do I. (A pause) I got till midnight. Couldn't you stay with me till then?  
 GALS: I just can't. I been out here the last three nights and the folks are beginning to suspect something.  
 SAILOR: What the heck? You can do what you want to, can't you?  
 GALS: I... I lied to you. I'm not twenty. I'm... seventeen.  
 SAILOR: Yaw? (And as she nods) I'm eighteen. But I been on my own since I was a kid.  
 GALS: I promised the folks I'd be right back. I don't want 'em to call Helen's and find out I'm not there.  
 SAILOR: Well... I guess this is it.  
 GALS: I guess. Will you write?  
 SAILOR: I never have wrote letters... but I'll try.  
 GALS: Just once in a while. Or just drop a post card that says love.  
 SAILOR: Okay.  
 GALS: ... And... I'll remember you... as long as I live. I know.  
 SAILOR (with a feeling of futility): It just ain't fair. You go along your usual way, feelin' you're happy, when what counts, not count' about too much one way or the other... These people's one day it happens. You fall in love. And it makes your whole life up until then seem kinda pointless... I feel, too.  
 GALS: That's the way I feel, too.  
 SAILOR: And then you can't just go back to your old life. 'Cause it don't seem no good.  
 GALS: No. It don't.  
 SAILOR (longingly): Can't you stay till my boat leaves?  
 GALS (frigidly): I'll get an awful beating if I'm not back soon. My dad gets furious when I'm out late. I... I gotta go now.  
 (The SAILOR takes her to his room and leaves her)  
 SAILOR: Good by!  
 GALS: If you want me to, I'll not take any more notes till you come back.  
 SAILOR: I don't know when I'll come back.  
 GALS (sighing): I just can't bear to think I may never see you again.  
 SAILOR: Well... I'll probably be back in a year or so.  
 GALS: A year!  
 (The GALS runs off now, crying. The SAILOR stands a few moments looking after her, then walks off sadly, as the other director. The CHOWS have watched the entire scene. They cough quietly.)

Della (for the crowd): Can't you girls do anything but laugh?  
 CHOWS 1: Might as well laugh as to cry, Mister.  
 CHOWS 2: Cause if you ever get started crying, you'll never stop.  
 DELLA: It don't sound very respectful.  
 (CHOWS 1 sees a familiar figure in the doorway.)  
 CHOWS 1 (plausibly): Here she comes, Miss La De Da!  
 CHOWS 2: Dressed up in her Sunday best, out to find herself a love-man.  
 CHOWS 1: She don't miss a night. That one! She can't go to sleep without her love-man.  
 (They both catch themselves.) CLARA (Miss La De Da) comes strutting on, wearing a bright pink dress and shoes with high platform heels. BARNEY stands respectfully as she approaches.)  
 DELLA: Let her come to you, Barney. Take my advice (BARNEY remains silent and nervously avert. CLARA's first preoccupation is with the CHOWS.)  
 CLARA: Why don't you old hags go off somewhere and die? (The CHOWS are unimpressed by any remark. They cough.) Why don't you old witches get on your knees and ride off into the sky? (The CHOWS catch her.) Old hags! Too old to have any fun in yourselves. All you can do is sit here making fun of others. There might be a law against it. (The CHOWS continue to cough.) I'll never be like you. I'm still young. And I still got what it takes to make 'em take a second look. And I'm gonna have my fun, too.  
 (The CHOWS catch her again. She ever. Again, CLARA comes closer. BARNEY now must speak.)  
 BARNEY: Clara!  
 CLARA: Hi God! Where'd you come from?  
 BARNEY: They let me go, Clara. First thing I do since come to me you.  
 CLARA: Where did they let you go?  
 BARNEY: This morning.  
 CLARA: You sure you didn't sneak out or break out?  
 BARNEY: Cross my heart, Clara, and hope to die.  
 DELLA: He's on the level, Clara. The doctors told 'em he's okay. He still has to take it easy for a while, but he's okay.  
 CLARA: What if you don't love?  
 BARNEY: This is where we met, Clara. Remember? I come back to get you.  
 CLARA: I told you a hundred times, it's all over. I'm over you and I.  
 BARNEY (with an almost childlike expression of hurt): You don't mean that, Clara.  
 DELLA: Sure she does, Barney. 'Cause, let's be honest. What if you say? (Trying to divert them) Well, I know a place where there's hundreds of good-looking women. Sure I do. Not very far from here, either. What do you say?  
 BARNEY (showing Della aside): Go with Clara. Clara!  
 CLARA: I come back here to get you, Clara. I'm talkin' you with me.  
 CLARA: Says you!  
 BARNEY: I'm a new man, Clara. I got real love in me.



**A**... [The text is extremely faint and illegible, appearing to be a continuation of an article or a very low-quality scan of text.]

**167 HENRY WOLF, art director**  
Robert Benton, designer  
Desmond Russell, photographer  
Esquire Inc., publisher  
Esquire Magazine, publication

**168 HENRY WOLF, art director/designer**  
Palumbo, photographer  
Hearst Magazine, publisher  
Harper's Bazaar, publication



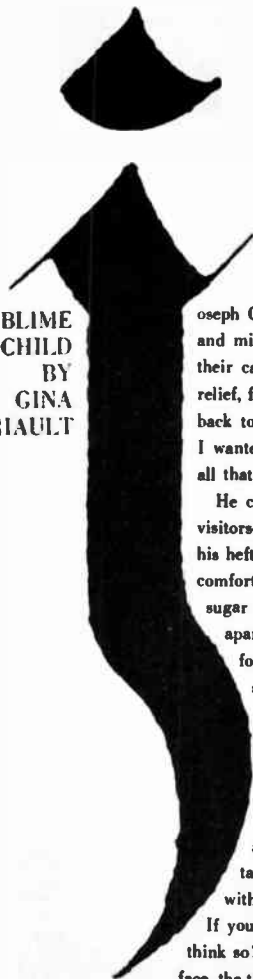
Sitting in the hard peak of her... [The caption text is very small and difficult to read, but it describes the girl's pose and outfit.]



Caught on her calendar, a... [The caption text is very small and difficult to read, but it describes the girl's pose and outfit.]



SUBLIME  
CHILD  
BY  
GINA  
BERRIAULT



Joseph Carmody was conspicuously absent from the funeral of his dear friend and mistress of five years, Alice Lawson. The ladies in black, climbing into their cars in the misty cemetery, liked him less and with a definite sense of relief, for they had admired him only for her sake. But when, on the long drive back to the city, Alice's daughter Ruth asked querulously, "Where was Joe? I wanted to hold his hand," those in the car with her glimpsed reluctantly all that he had meant to the girl and her mother.

He came that evening to visit Ruth, said his Good Evening to the other visitors—Alice's sister and cousin, two small, wealthy women—somerly settled his hefty body at the other end of the sofa from Ruth who was lying under a comforter, and with weary grace accepted his coffee. While he was stirring his sugar in, more visitors came—the two tall, gray-haired women from the next apartment, who smoked cigarettes and wept, recalling their maternal love for Alice and hers for them, and then, to change the subject for Ruth's sake, told of the ups and downs of their dress shop to the shrewdly curious relatives. But the neighbors left soon enough, realizing that it was a family gathering, and after a moment the cousin went into the kitchen to rinse out the cups, and the tap water ran on and on in a forlorn pitch.

Vera, the sister, piled her big tweedy coat over her black jersey dress and sat on a chair's arm, swinging her foot and chatting with Joe. "She talks about living in a rooming house. I agree it's good experience living with strangers, but it's only good if you've got a family to come home to. If you've got nobody then it's lonely, it's a substitute and you know it. You think so?" She strongly resembled Alice—the light curly hair, the large square face, the tiny, almost skinny body—but her mannerisms were of a different nature: she talked fast, she fidgeted. "I told her to come and live with Gordon and me. The girls adore her, they think she's so grown-up, being seventeen and all. Then in another year if she wants to move to a rooming house, that's fine. It'll be a healthier thing to do then because she'll have a family, she'll have us."

Joe looked down at his coffee cup, gazed up at Ruth, saying appealingly with his large brown eyes that he was in no condition to give an opinion now.

"She doesn't know enough about life, don't leave it up to her," Vera protested. "God knows she's been through enough this last year, but at her age you don't learn from your experiences, you repudiate them. She'll think it's tragic and interesting living among strangers, but all the time she'll belong to nobody and pretty soon she'll take up with some kid who'll be mama and papa to her. She'll think he knows all the answers because he recites Eliot, when he won't even know how to blow his own nose."

The cousin returned from the kitchen, picked up her furs, threw the strap of her big alligator purse over her tiny, bony shoulder. The two women bent to Ruth, kissing her on the mouth, sadly, emphatically.

The carpet in the hallway silenced them the instant they left the apartment. That sudden silence always aroused in Ruth the suspicion that visitors stood for a few minutes listening to what was being said about them. Was Aunt Vera laying an anxious ear against the door, afraid that her niece actually would accept the invitation? In that carpeted afterquiet, Ruth recalled her mother's complaints about Vera's lack of sisterly love, recalled the whisper. (Continued on page 155)

THE  
 ANTIQUES  
 BY  
 DAN  
 FAYOBSON

e would go regularly to auction sales, and would buy old silver, old furniture, old carpets—anything that seemed to him to be going more cheaply than it should. His eye was good, and he rarely went wrong. If he had had some capital and more application he might have been a successful dealer: as it was, he was hardly more than a tout. He would take the bits he had bought back to his flat in South Kensington, and would sell them, at a profit, to his friends, or to friends of his friends.

But really there wasn't much of a living in it; and he would often have been in difficulty if it had not been for the young woman whom he referred to as his "girl friend," though she, like himself, was just over thirty years old. It was not that Noreen actually gave him money: he wouldn't have taken it, or at any rate he said he wouldn't have taken it. She sustained him even more directly. She fed him. She was the part-owner of a mock-rustic coffee-bar and light luncheon place, also in South Kensington; and Cullinan, the dealer, ate there regularly, for nothing, partaking day in and day out of the omelets, minestrone and cold ham salads that constituted the most substantial items of fare.

Noreen was well-to-do; she had a motorcar, and a little boy in boarding school—the child by her husband, from whom she had long been divorced. And Noreen was more assiduous than any other of Cullinan's friends in bringing prospective customers to the flat. Sometimes she would even pick them up in the café; for she, and the woman who owned the place with her, were in the habit of sitting and drinking coffee with their customers, that being part of the Bohemian, unbusinesslike charm of the place. Not that Noreen didn't have a sharp eye for a half crown: she did, indeed. The more was the pity then, her partner said more than once, that Noreen had let herself be taken in by a dud like Cullinan.

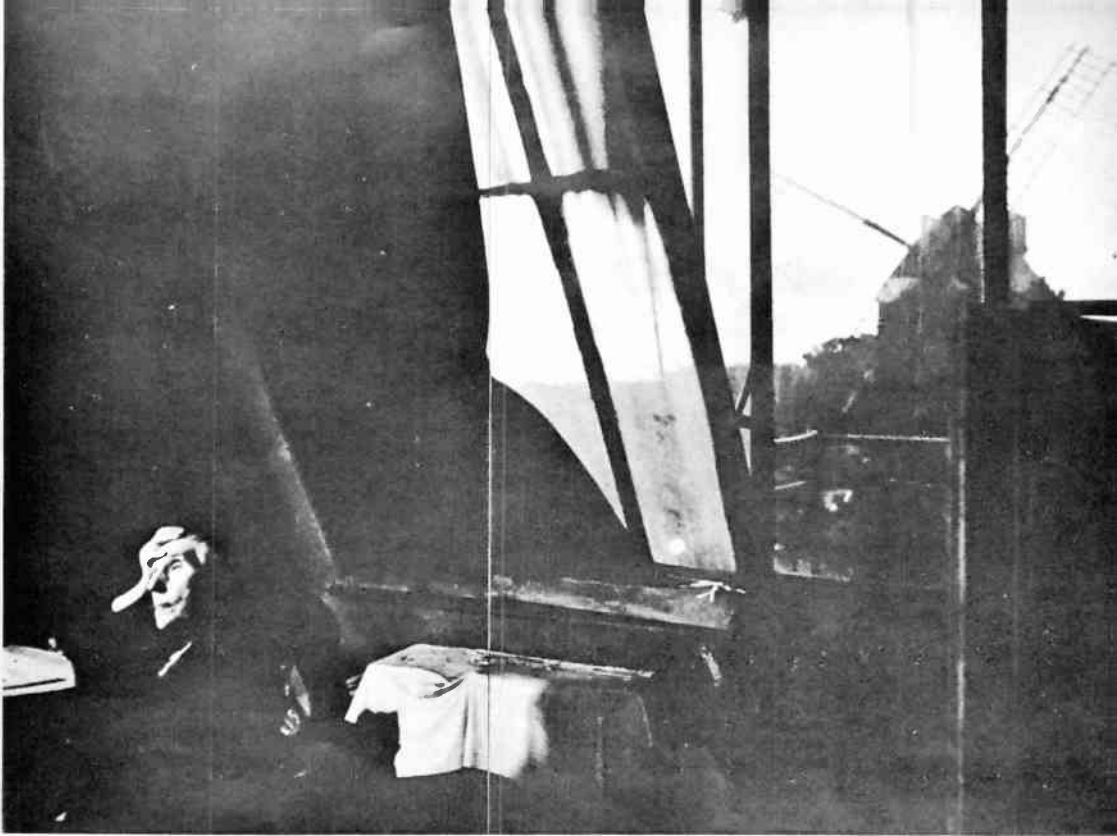
But Cullinan had a way with him. Between bites at his omelet he would reach out and, in full view of her customers, stroke Noreen's leg, or her hip. Or he would ignore her right through a meal, and then suddenly, as she bent over to take his last order for coffee, he would cover one hand of hers with his, silently, before saying, "Coffee, yes," and taking his hand away, so that the message between them would be secret, unspoken and, with the casualness of his order, brutal too. Publicly brutal or privately brutal, he had a way with him and it was always brutal.

In appearance, however, he was strained and fastidious enough, his shoulders slightly stooped, his hair rather long but very neat, his suit gray and City-ish, his blue eyes set closely together, with the skin across the high nasal bone drawn tight. Noreen should have known better, her partner said: and Noreen seemed to feel that she should have known better, for she had tried twice already to break away from him, but had failed both times. She had gone back to him, and offered him again her sturdy self to take. She loved him, she said—for look what she put up with from him!

It was with a view to helping Cullinan that Noreen talked at such length to the Australian, Sturgess. There were always colonials coming in and out of the coffee-bar—it was the sort of place to which they gravitated, from the boarding houses and hotels nearby. This one Noreen had seen several times before, and though she had not spoken to him she knew him for *(Continued on page 149)*

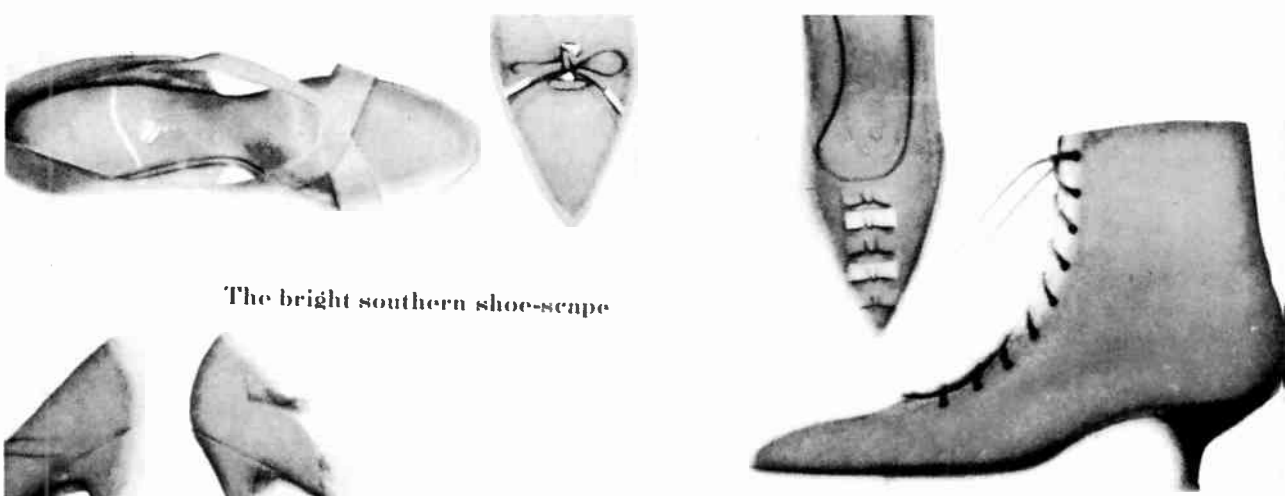
**WIDOW OF MONTMARTRE**

Across the square are 1000  
 from the Marche de la Folle  
 up near Right of course under  
 the star roof of a Montmartre  
 coffee parlor lined in old wood  
 like an other with of Louis XV  
 in a grotesque pattern who  
 was a close friend of Renoir,  
 Caillebotte and Manet  
 the painting which depicts the  
 artist's model sitting on a  
 bench with a young woman  
 and a young man. Montmartre  
 changed but the window stayed  
 on. It is the only window in  
 the world which has been  
 painted in the same style  
 as the original. It is a  
 masterpiece of French art  
 in the window which has  
 been painted in the same  
 style as the original. It is a  
 masterpiece of French art



**170** HENRY WOLF, art director/designer  
 Bruce Davidson, photographer  
 Esquire Inc., publisher  
 Esquire Magazine, publication

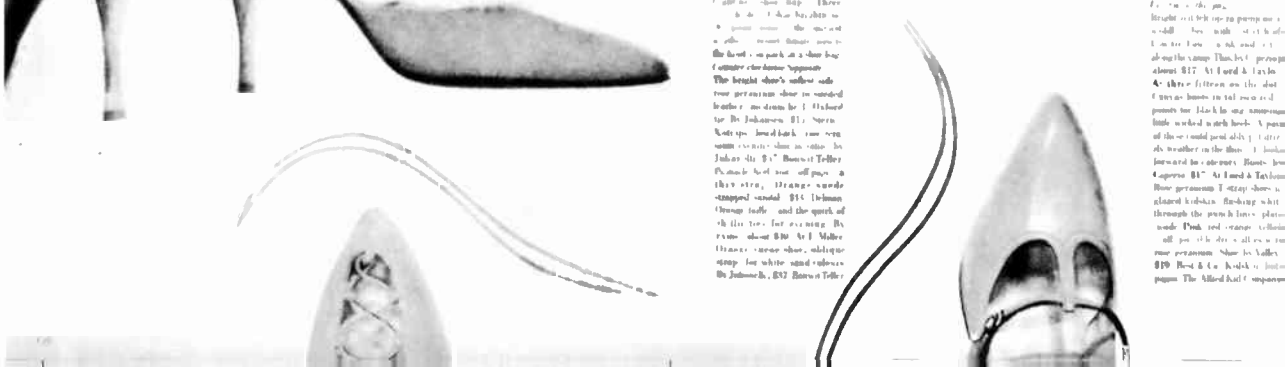
**171** ALEXANDER LIBERMAN/PRISCILLA PECK, art directors  
 JOHN RAWLINGS, photographer  
 Conde Nast Publications Inc., publisher  
 Vogue Magazine, publication



**The bright southern shoe-scape**

The bright shoe's southern side  
 from perfume shoe to standard  
 leather, no dress to Oxford  
 for the Johnsons. It's been  
 kept up, low dark, low  
 with a white sole in color  
 by John's Old B. Brown's  
 P. March, a lot of our  
 this year, Orange suede  
 stopped usual \$55  
 through the  
 of his feet, but  
 came about \$30  
 Orange suede shoe  
 strap for white  
 by Johnson, 827  
 Brown's

It's a shoe, the  
 bright is a shoe  
 with a white  
 sole in color  
 by John's Old  
 B. Brown's  
 P. March, a lot  
 of our this year,  
 Orange suede  
 stopped usual  
 \$55 through the  
 of his feet, but  
 came about \$30  
 Orange suede  
 shoe strap for  
 white by Johnson,  
 827 Brown's

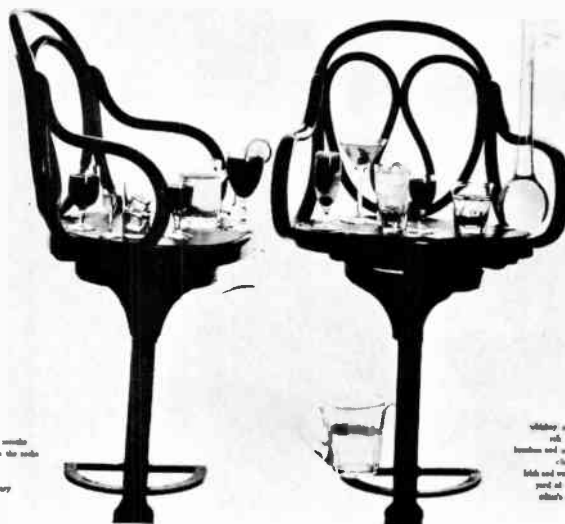


Twenty-five ways to toast an anniversary . . . for some the "Hello, sugar" the Silver Shifter, a "Bitch" pulled just twenty-five years ago with the rest, welcome announcement: Papou. Twenty-five swift years for

glid on a piano—smoke, gun and the low-tugged fedora—the gaudy hubbubscope of the speakeasy . . . all suddenly Esquire. Twenty-five years of liquor fashions—twenty-five toasts to days remembered—years to look forward to . . .



antique  
gun  
punch  
antenna  
champagne  
cock  
whiskey seat



sherry  
cabinet de toilette  
French on the rocks  
linguist  
cock  
blondie wavy

whiskey seat  
roll up  
bottle and side  
chair  
kicks and water  
yard of ink  
other's ink

172 ROBERT BENTON, art director/designer  
Ben Somoroff, photographer  
Esquire Inc., publisher  
Esquire Magazine, publication



AWARD OF  
DISTINCTIVE  
MERIT



**AUGUST 10**

Early in the summer of 1913, four British bluejackets were jailed for drunkenness in the town of Elso on the island of Gyoncho in the Aegean Sea. Representatives of the United Kingdom delivered a stiffly-worded note to local officials, demanding that the bluejackets be released. Gyoncho, a possession of Bulgaria, refused to comply with the note, arguing that the British bluejackets' offense fell within local jurisdiction. Anticipating an unfavorable reaction from the British Foreign Office, Bulgaria requested support from Austria-Hungary under the terms of a treaty drawn in 1900, and a small, well-equipped force of Austro-Hungarian troops was dispatched to Gyoncho, bringing the total Bulgarian, Austro-Hungarian forces to the strength of a military division. Diplomatic relations swiftly deteriorated. England demanded Austria-Hungary withdraw her troops. The note was ignored. The British ambassador returned to London, and the Bulgarian ambassador departed on July 29th. On the morning of August 1st, an English brigade (volunteer) sailed from Portsmouth for Gyoncho, arriving offshore at dusk on August 9th. Brigadier General J. P. R. Asho-Tomlinson, commanding officer of the British Expeditionary Forces, prepared to beach his troops. On this eve of an international crisis, note should be taken of the part played by Robert Andrew Parker, an artist born fourteen years later in Norfolk, Virginia. A quiet man, Parker nevertheless became absorbed by the infinite possibilities for an artist who would create his own war. He invented Gyoncho ("concerned primarily with grapes and goats"), tied it to Bulgaria and Austria-Hungary, and, primarily because he admired English uniforms, decided to involve the British.

Here begins the private war of Gyoncho, covered exclusively by Robert Andrew Parker

ESQUIRE - December



Under protection of supporting artillery from the rear, Bulgarian troops at the beach of Elso brace to meet the landing of the — To the northeast (see map, figure 2), a simultaneous landing is more successful. Bulgarian troops, poorly deployed, are penetrat



**173** AWARD OF DISTINCTIVE MERIT  
ROBERT BENTON, *art director*  
Robert Andrew Parker, *artist*  
Esquire Inc., *publisher*  
Esquire Magazine, *publication*

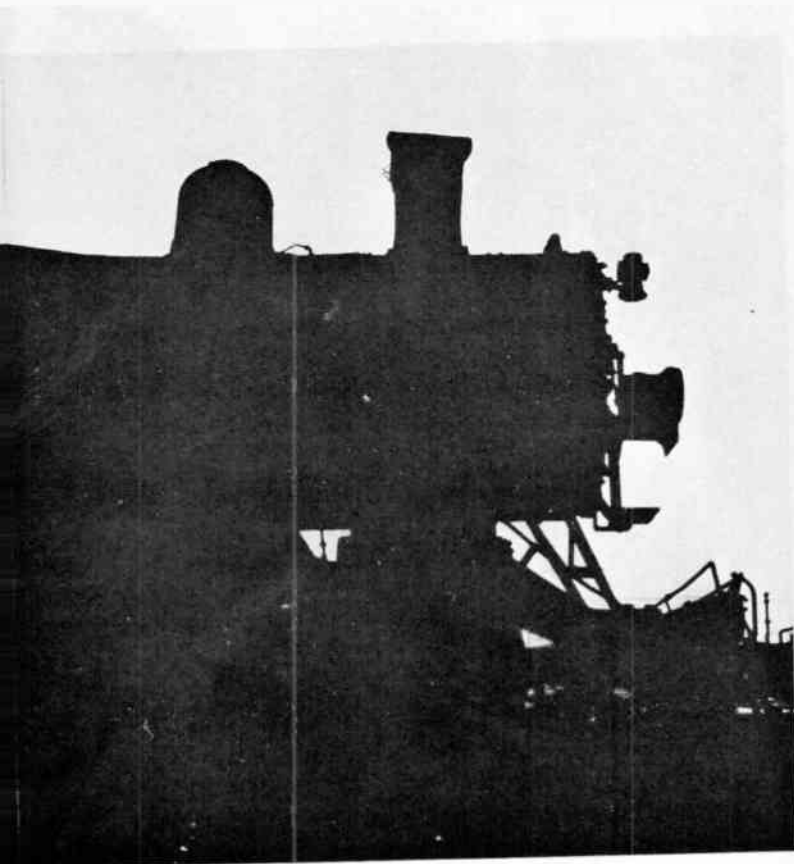


THE  
BRITISH  
GENTLEMAN'S  
PRIVATE  
WORLD

**174** HENRY WOLF, *art director/designer*  
Burt Glinn, *photographer*  
Esquire Inc., *publisher*  
Esquire Magazine, *publication*

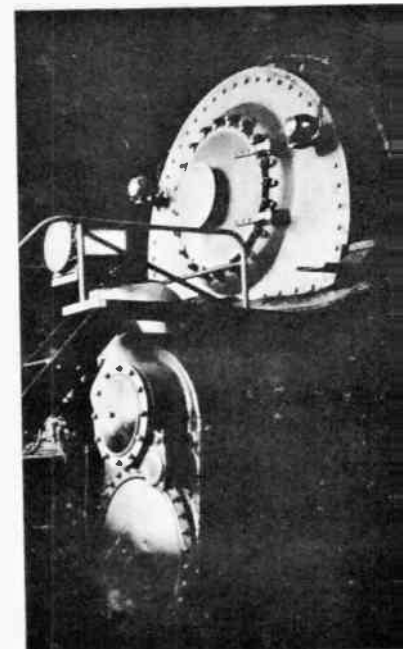




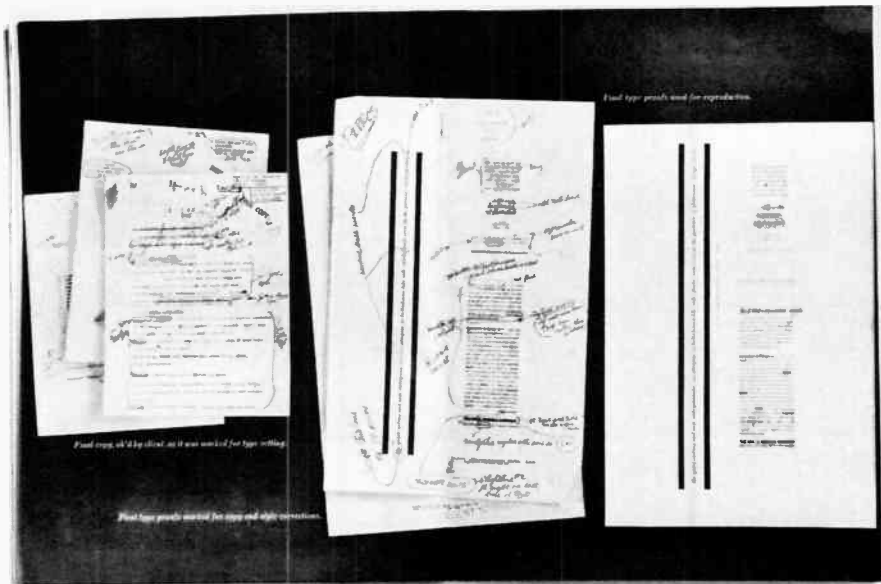


## THE LAST OF RAILROAD STEAM

The photograph is  
 the last of the  
 steam locomotive  
 in the United States  
 and more



**177** ART DIRECTORS CLUB MEDAL  
 DEBORAH H. CALKINS, *art director*  
 Walker Evans, *photographer*  
 Ronald N. Campbell, *designer*  
 Time Inc., *publisher*  
 Fortune, *publication*



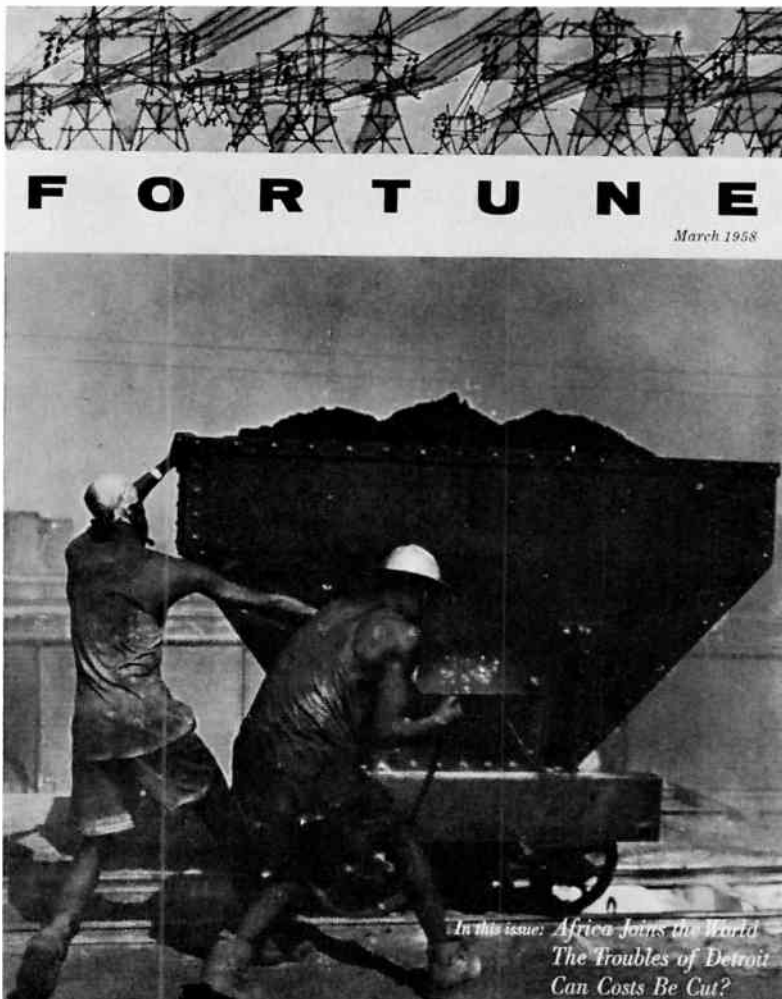
**178** HERB LUBALIN, *art director/designer*  
 Carl Fischer, *photographer*  
 Sudler & Hennessey Inc., *advertising agency*  
 Sudler & Hennessey Inc., *advertiser*



**MAGAZINE COVERS,  
GENERAL OR MASS MAGAZINES**



**181** HENRY WOLF, *art director/designer*  
Ben Somoroff, *photographer*  
Esquire Magazine, *publication*



**182** DEBORAH H. CALKINS, *art director*  
Fred Witzig, *artist*  
Erich Lessing, *photographer*  
Leo Lionni, *designer*  
Time Inc., *publisher*  
Fortune, *publication*

**183** AWARD OF DISTINCTIVE MERIT  
HENRY WOLF, *art director/designer*  
Richard Avedon, *photographer*  
Hearst Magazines, Inc., *publisher*  
Harper's Bazaar, *publication*

# BAZAR

HARPER'S

*please do come to us for Christmas*

*I finally found Blitzen...*

*I understand you sell partridges in pear trees*

*...brandy, cream, nutmeg—and what?*

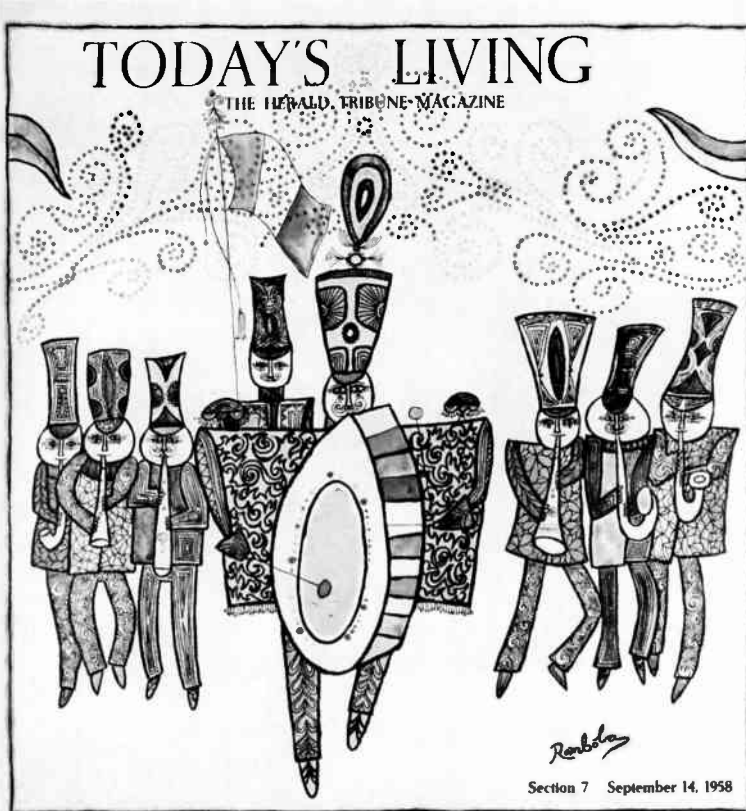
*...after Candlelight Service...  
but George always plays Santa like King Lear...  
yes, the goose came—but it's alive...*

60 Cents

December 1958



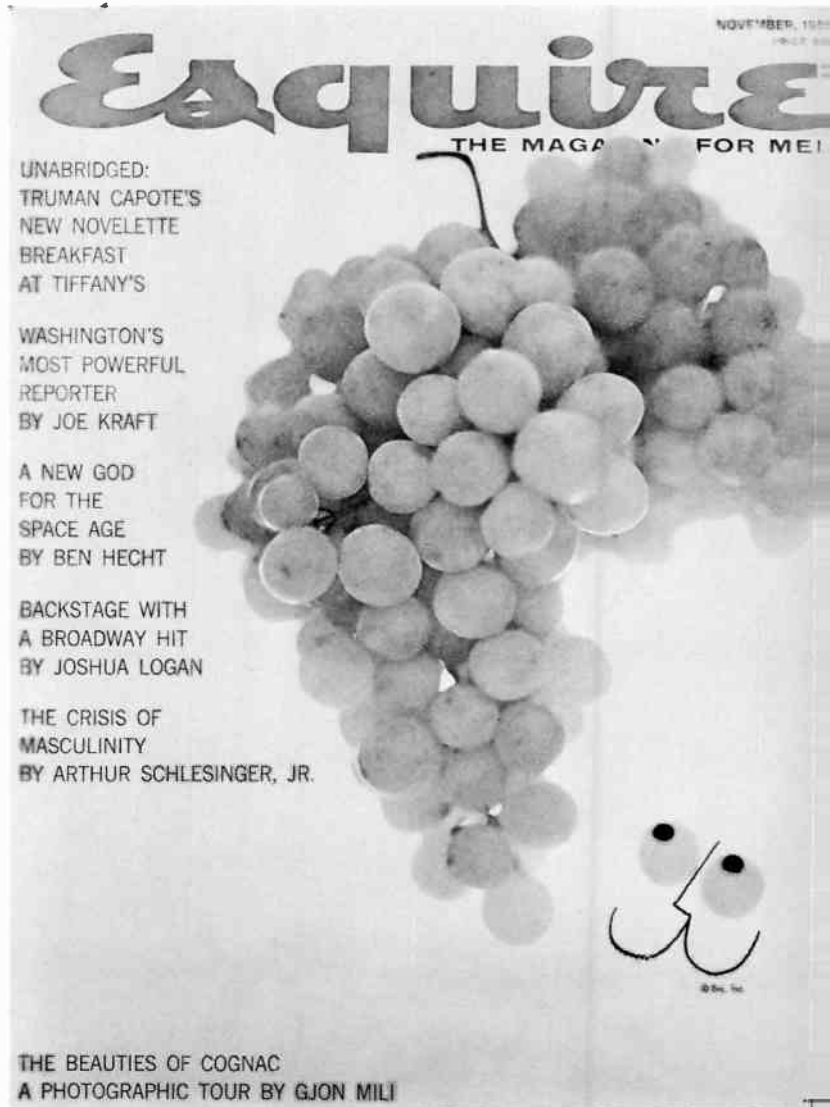
K



184 PHILLIP F. DYKSTRA, *art director*  
 John Rombola, *artist/designer*  
 New York Herald Tribune, *publisher*  
 Today's Living, *publication*

Don't Let Yourself Be Cheated! • Plots You'll Never See On TV • Casual Clothes

185 ROBERT BENTON, *art director/designer*  
 Dan Wynn, *photographer*  
 Esquire Inc., *publisher*  
 Esquire Magazine, *publication*



# TODAY'S LIVING

THE HERALD TRIBUNE MAGAZINE



186

PHILLIP F. DYKSTRA, *art director*  
 John Rombola, *artist/designer*  
 New York Herald Tribune, *publisher*  
 Today's Living, *publication*



Section 7 August 17 1958

Can Painting Do For You? • Contemporary House Inside And Out • Autumn Fashions

K

187

HENRY WOLF, *art director/designer*  
 Ben Somoroff, *photographer*  
 Esquire Inc., *publisher*  
 Esquire Magazine, *publication*



JULY, 1958  
 PRICE 60¢

# Esquire

MAGAZINE FOR MEN



FORD FRICK:  
 RELUCTANT CZAR

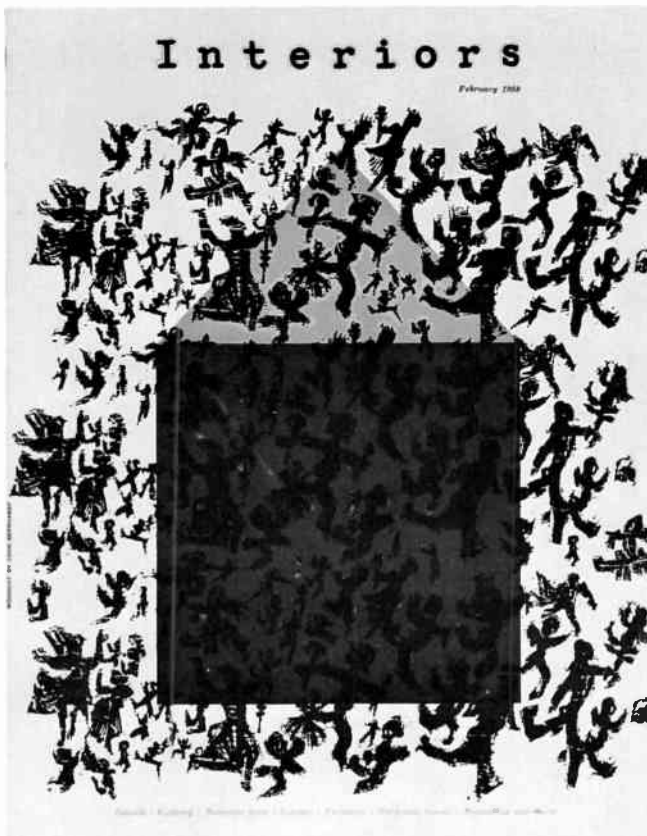
THE FOUR LIVES  
 OF WM. BENTON

THE COMPLEAT  
 SECRETARY



## THE AMERICANIZATION OF PARIS





188 JERRY LIEBERMAN, art director/designer  
John Bernhardt, artist  
Whitney Publications, publisher  
Interiors Magazine, Publication



189 KEN SACO, art director  
Gene Federico, artist/designer  
Advertising Trade Pub. Inc., publisher  
Art Direction, publication



190 PHIL FRANZNICK, art director/designer  
Phil Franznick, artist/photographer  
Print Magazine, publisher  
Print Magazine, publication

FRANKLIN GOTHIC EXTRA CONDENSED  
FOUNDRY TYPE

● ●  
**ART DIRECTION ART DIRECTION ART DIRECT**

Thirty Point Franklin Gothic Extra Condensed

● ● ●  
**ART DIRECTION ART DIRECTION A**

Forty-two Point Franklin Gothic Extra Condensed

● ● ● ●  
**ART DIRECTION AR**

Sixty Point Franklin Gothic Extra Condensed

● ● ● ● ●  
**ART DIRECTION**

Eighty-four Point Franklin Gothic Extra Condensed

● ● ● ● ● ●  
**ART DIR**

The Magazine of Creative Advertising February 1958

● ● ● ● ● ● ●  
**ART DI**

Fifty-five Cents

John Berg



# I n t e r i o r s

September 1958



Interiors Contract Series '58: Transportation. Remodeled Town House. Mid-Manhattan Model Apartments.

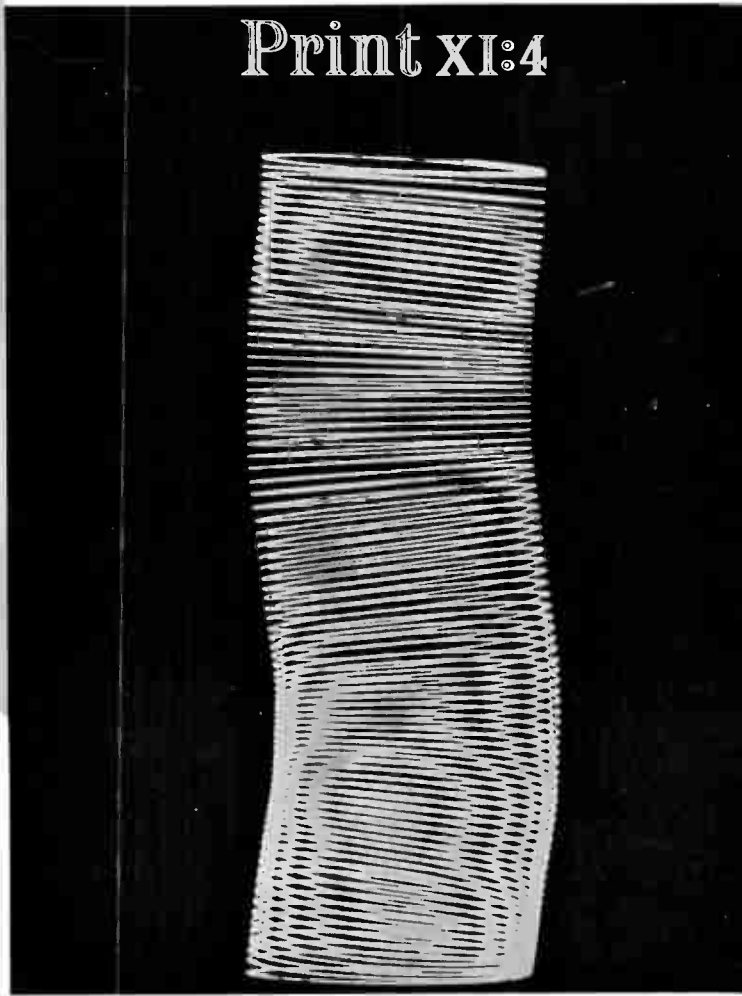
193

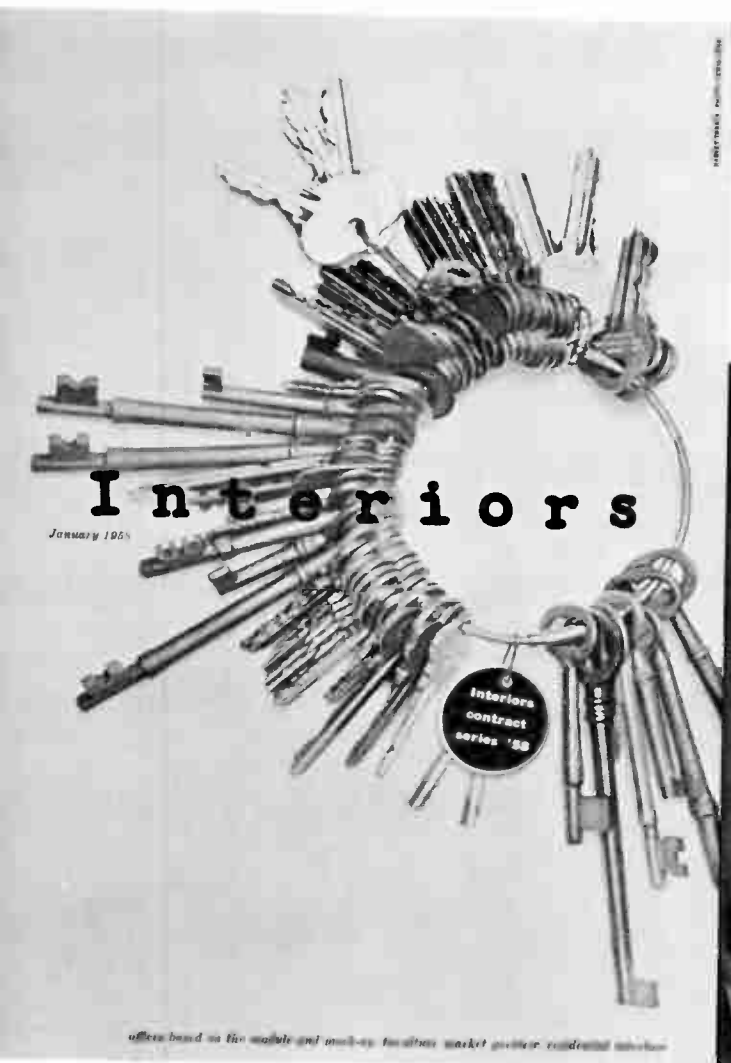
HERB LUBALIN, *art director/designer*  
Carl Fischer, *photographer*  
Sudler & Hennessey, Inc., *advertising agency*  
Sudler & Hennessey, Inc., *advertiser*

192

ARNOLD SAKS, *art director/photographer*  
Whitney Publications, *publisher*  
Interiors Magazine, *Publication*

## Print XI:4





LIBRARY OF CONGRESS

194 JERRY LIEBERMAN, *art director*  
Lewis Long, *photographer*  
Harvey Toback, *designer*  
Whitney Publications, Inc., *publisher*



195 LESLIE A. SEGAL, *art director/designer*  
Leslie A. Segal, *photographer*  
RKM Publishing Co., *publisher*  
Madison Avenue Magazine, *publication*

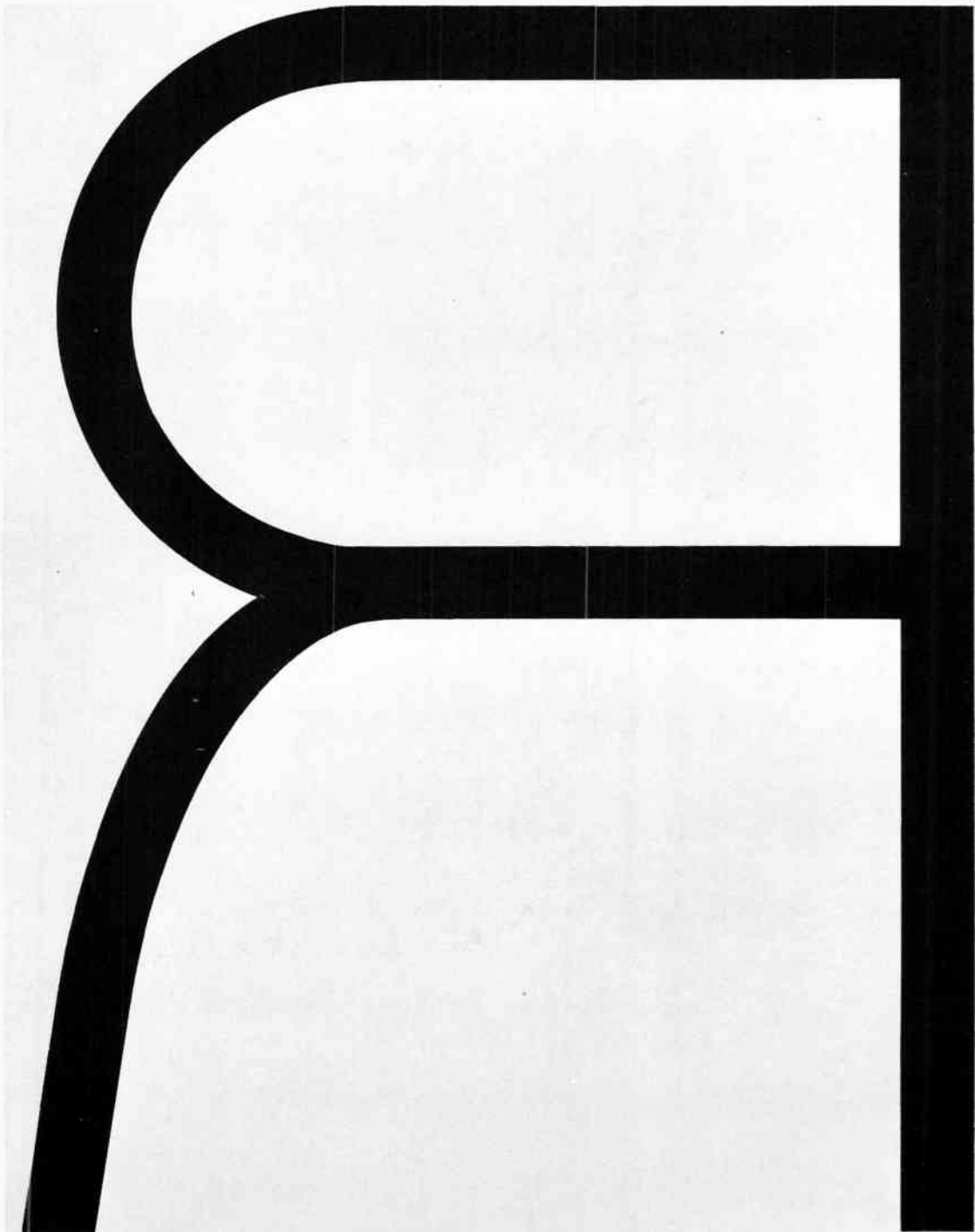


THE 25<sup>th</sup> NEW YEAR

196 SEYMOUR SIROTA, *art director*  
John Berg, *designer*  
Esquire, Inc., *publisher*



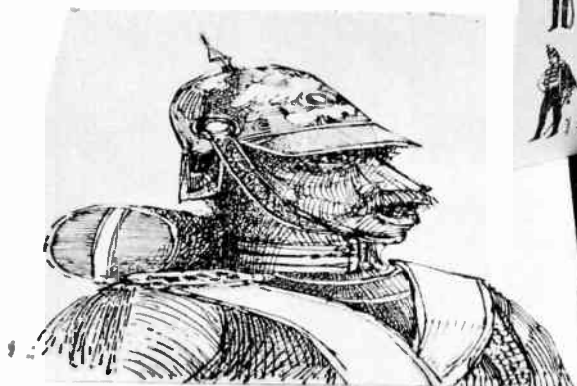
197 AWARD OF DISTINCTIVE MERIT  
BOB GILL, *art director/designer/ artist*  
Real Typographers, *publisher*



REAL TYPOGRAPHERS INC. 239 WEST 39th STREET LA 43631-2-3 ADVERTISING TYPOGRAPHY & BOOK COMPOSITION

198

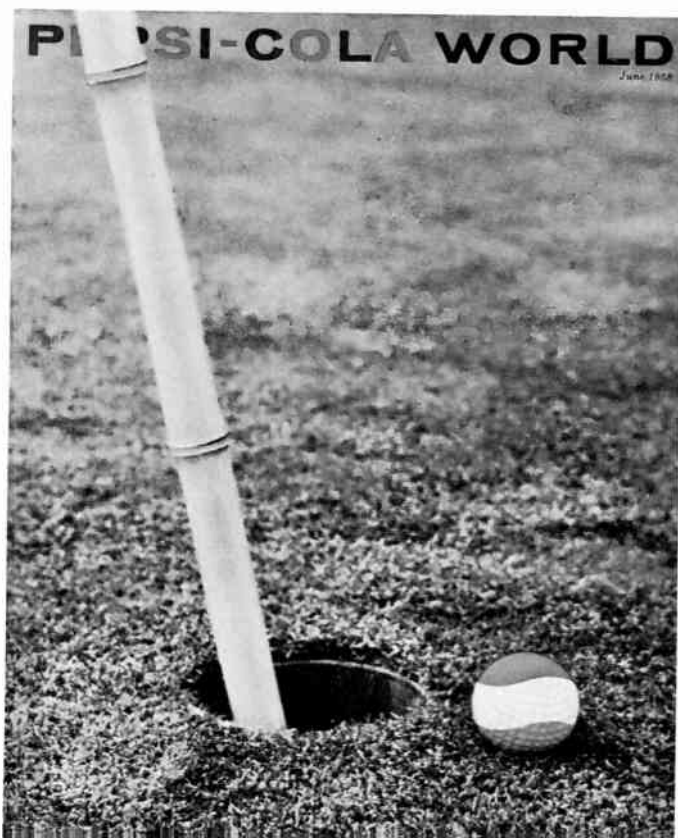
SEYMOUR CHWAST/REYNOLD RUFFINS/JOHN ALCORN,  
*art directors/artists*  
Push Pin Studios, *advertising agency*  
Monthly Graphic, *advertiser*



L

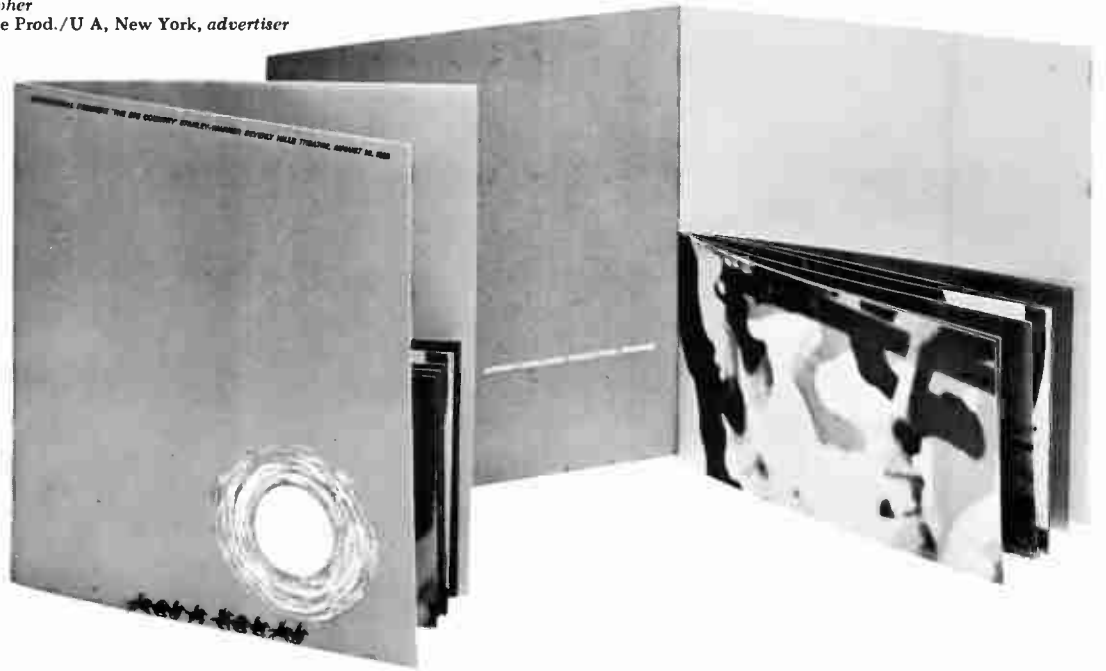
200

ROBERT BROWNJOHN, *art director/designer*  
Ivan Chermayeff, *photographer*  
Brownjohn, Chermayeff & Geismar, *advertising agency*  
Pepsi-Cola Company, *Advertiser*



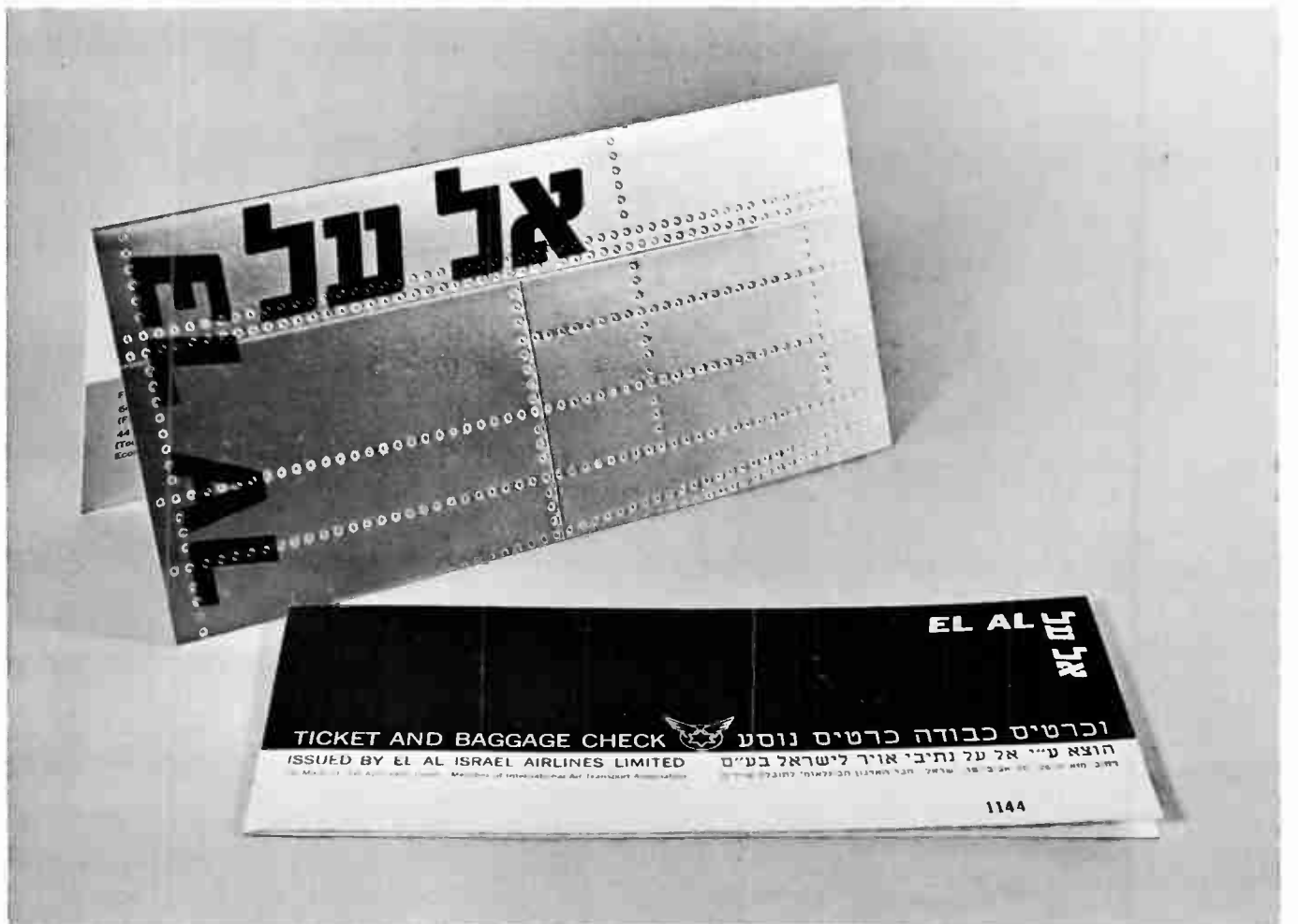
201

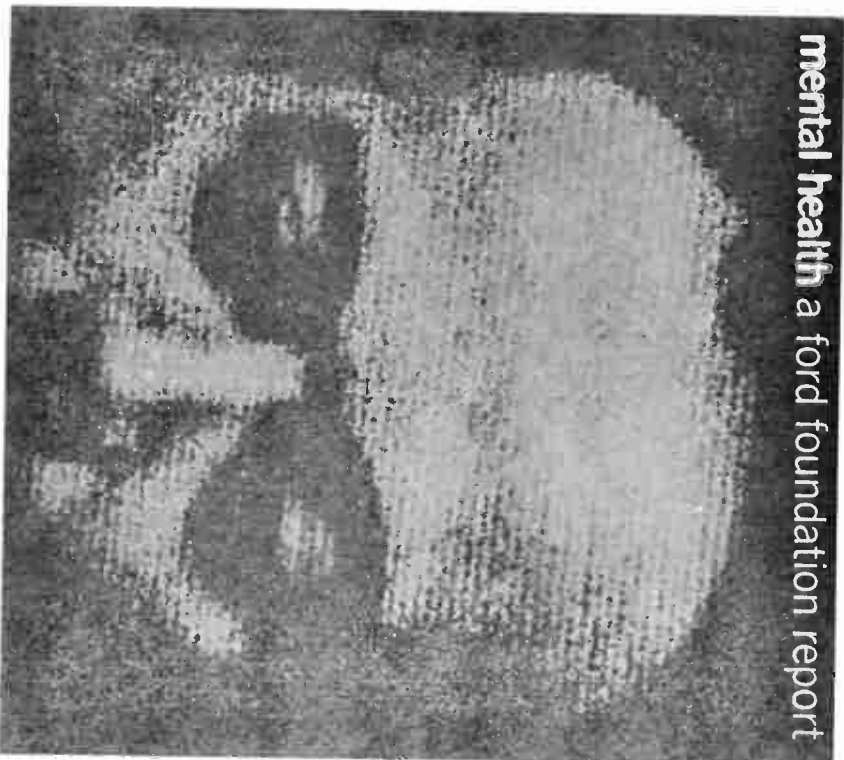
SAUL BASS, *art director/designer*  
Harry Timmins/Mort Dimondstein, *artists*  
Don Jim, *Photographer*  
Anthony Worldwide Prod./U A, New York, *advertiser*



202

MURRAY JACOBS, *art director/artist/designer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
El Al Israel Airlines, *advertiser*





204 **GEORGE TSCHERNY, art director/designer**  
 Homer Page, photographer  
 The Ford Foundation, publisher

205 **HOWARD MUNCE, art director/designer**  
 Society of Illustrators, publisher  
 The Bulletin, advertiser

**THE BULLETIN**  
 SEPTEMBER 1958  
 Edited by Howard Munce

**HERS BROWNIE**

**SCOTT JOHNSTON**

**ALFRED RAHEMER**

**NINA ALBRECHT**

**WALTER HOUTENS**

**ESTHER M. HARRIS**

**HERNOLD CLINEBUSH**

**ERIC**

**OBIE**

**MESSAGE FROM APT**

**ANTI LITERACY COMMITTEE**

**THE BUDS**

**THE BUDS**

**NEW MEMBERS**

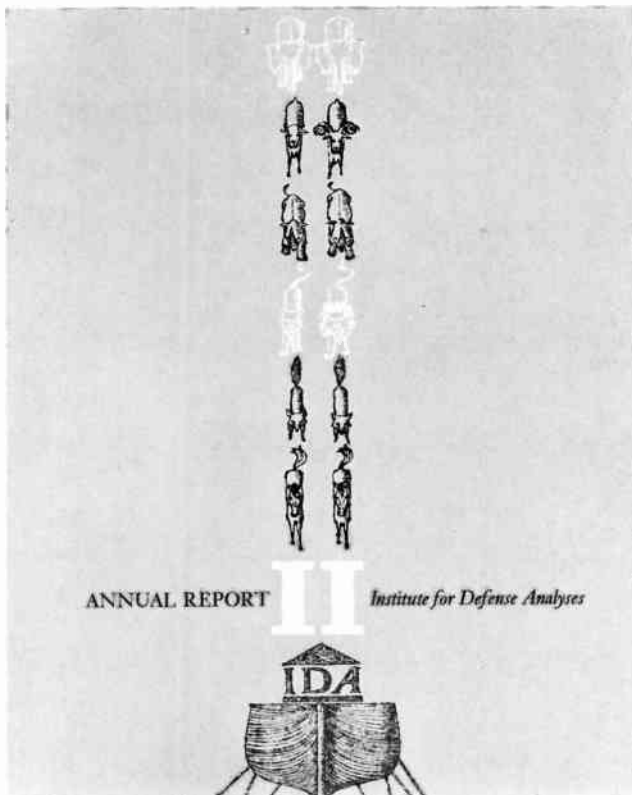
**THOMAS CLAYDON**

**PRINTING COMPANY**

**PRINTING COMPANY**

**Our new printer, excellent!**





**206** ROBERT L. STEINLE, *art director*  
Ed Kysar, *artist/designer*  
Institute for Defense Analyses, *advertiser*



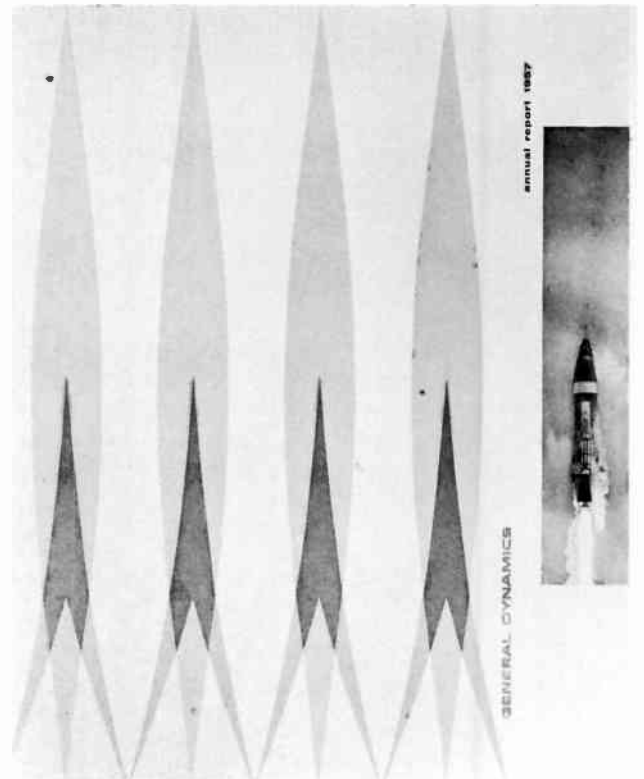
MEMORIAL CENTER 1956/1958

**207** IRV KOONS/BEN ROSEN, *art directors/artists/designers*  
Memorial Center for Cancer and Allied Diseases, *advertiser*

**208** LES MASON/BILL DI MEO, *art directors*  
Sam Wu, *photographer*  
West Coast Designers, *designers*  
Allen, Dorsey & Hatfield, Inc., *advertising agency*  
Cooper Development Corporation, *advertiser*



**209** ERIK NITSCHKE, *art director*  
Erik Nitsche, *artist/designer*  
General Dynamics Corporation, *publisher*

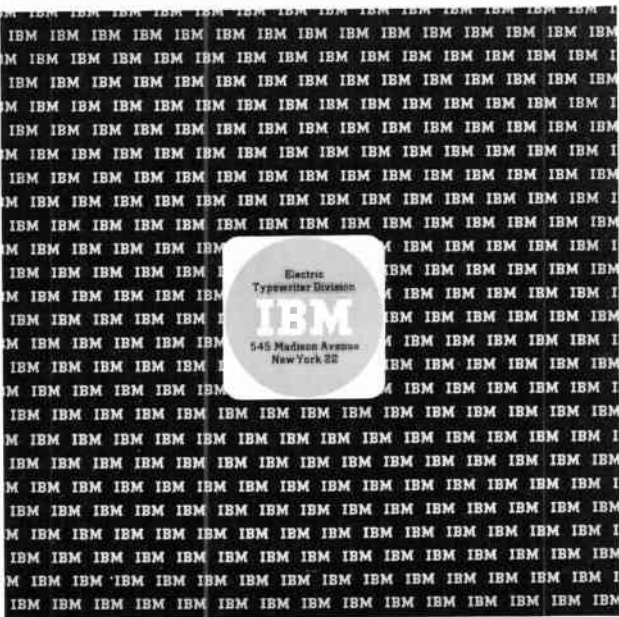


AWARD OF DISTINCTIVE MERIT  
Louis Dorfsman, *art director/designer*  
Ted Andresakes, *artist*  
CBS Radio, *advertising agency*  
CBS Radio, *advertiser*



# UN1T

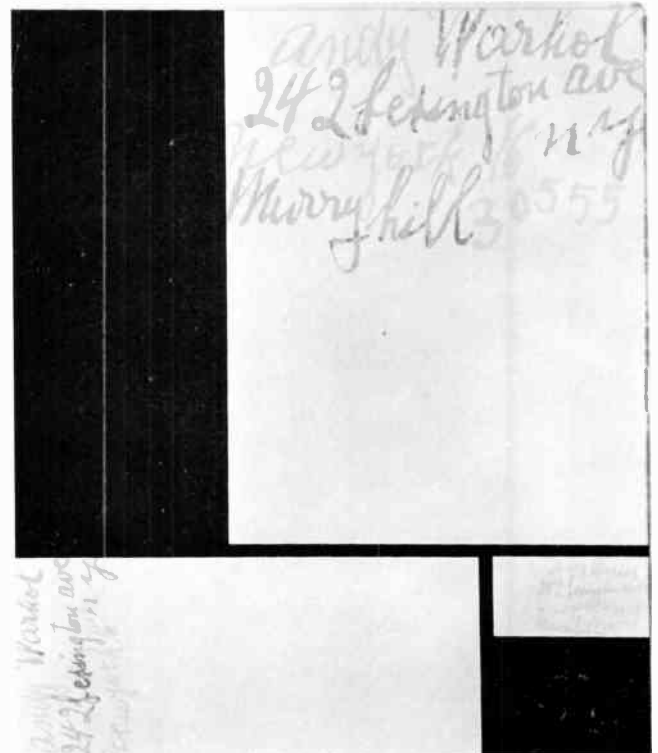
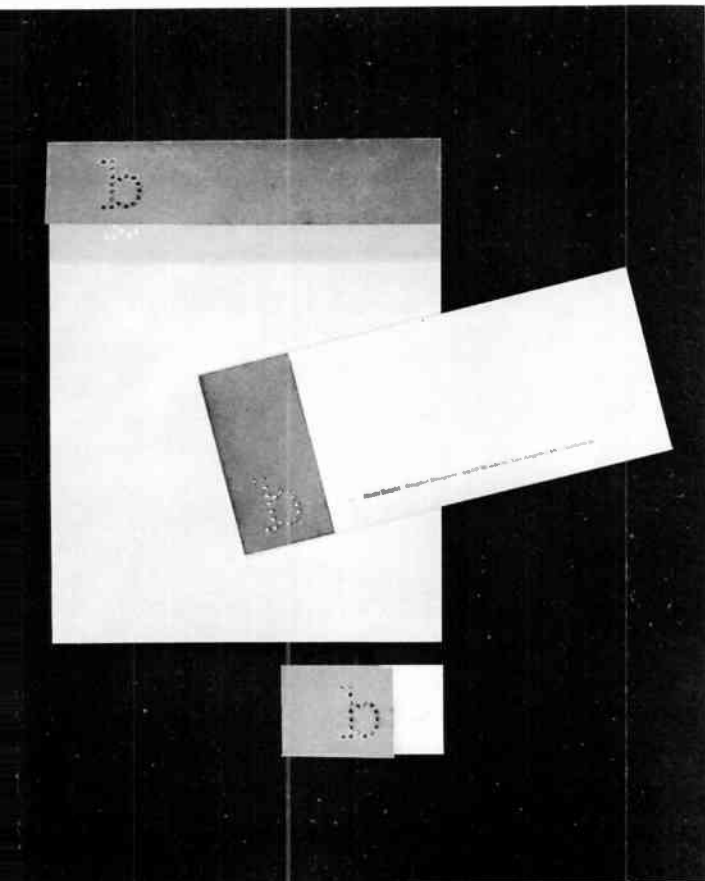
A CBS News project of the first importance, on the CBS Radio Network.



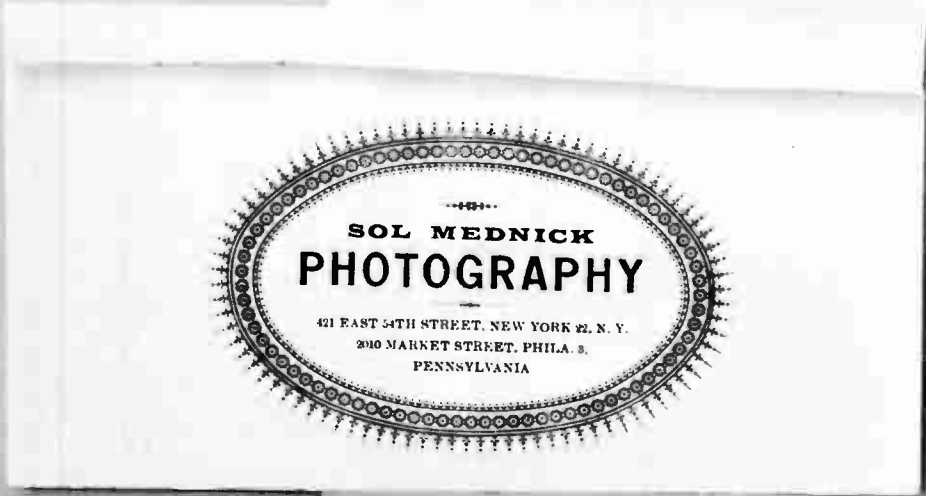
**211** IRVING MILLER, *art director/artist/designer*  
 Intl. Business Machines Corp. (IBM) Electric Typewriter Div., *publisher*  
 Intl. Business Machines Corp. (IBM) Electric Typewriter Div., *advertiser*

**212** LIONEL KALISH, *art director/artist/designer*  
 Hal Davis, *art director/designer*  
 Kaleidoscope Associates, *advertising agency*  
 Kaleidoscope Associates, *advertiser*

**214** REID MILES, *art director*  
 Andy Warhol's Mother, *artist*  
 Andy Warhol, *advertiser*



**213** KEITH BRIGHT, *art director/artist/designer*  
 Keith Bright, *advertiser*



M



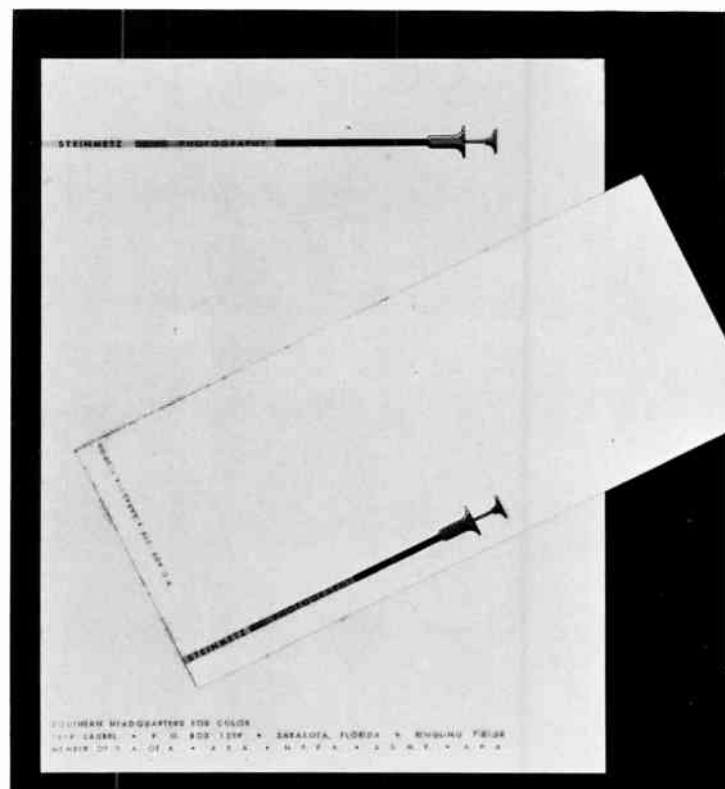


216 LEONARD SIROWITZ, *art director/designer*  
Mauro Typewriter Service, *advertiser*



218 HANS SAUER, *art director*  
Herb Lubalin, *designer*  
D'Arcy Advertising Agency, *advertising agency*  
Lark-Studebaker, *advertiser*

219 ROBERT WESLEY, *art director/artist/designer*  
Steinmetz Photography, *advertiser*



**BEDNO**  
ASSOCIATES

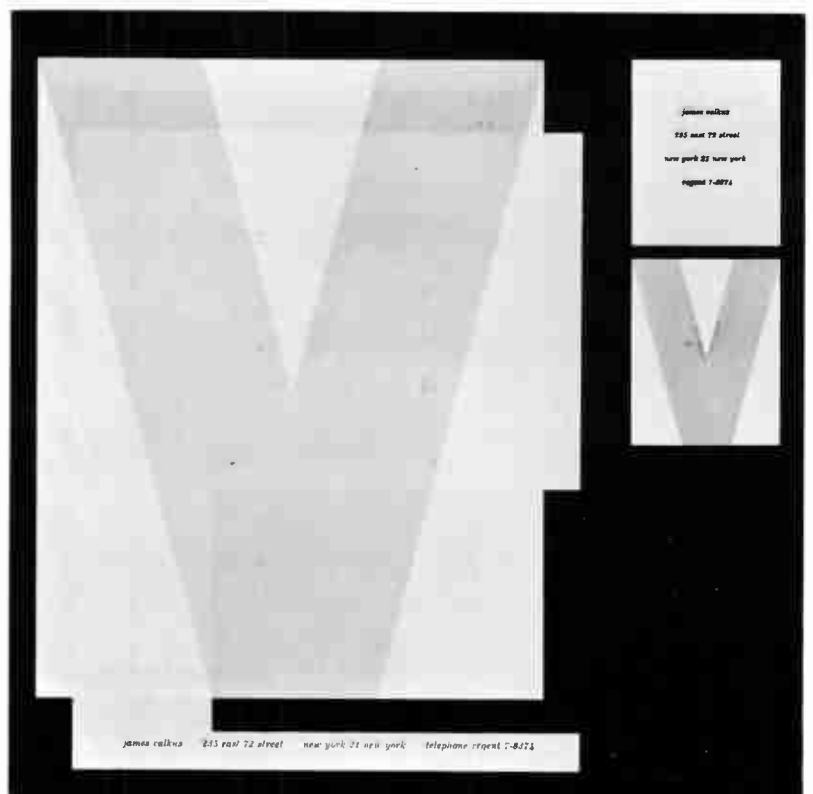
**BEDNO**  
ASSOCIATES

**BEDNO**  
ASSOCIATES

*Ed Bedno*  
**BEDNO**  
ASSOCIATES

**220** ED & JANE BEDNO, *art director/designer*  
Bedno Associates, *advertising*

**221** JAMES VALKUS, *art director/artist/designer*  
James Valkus, *advertiser*



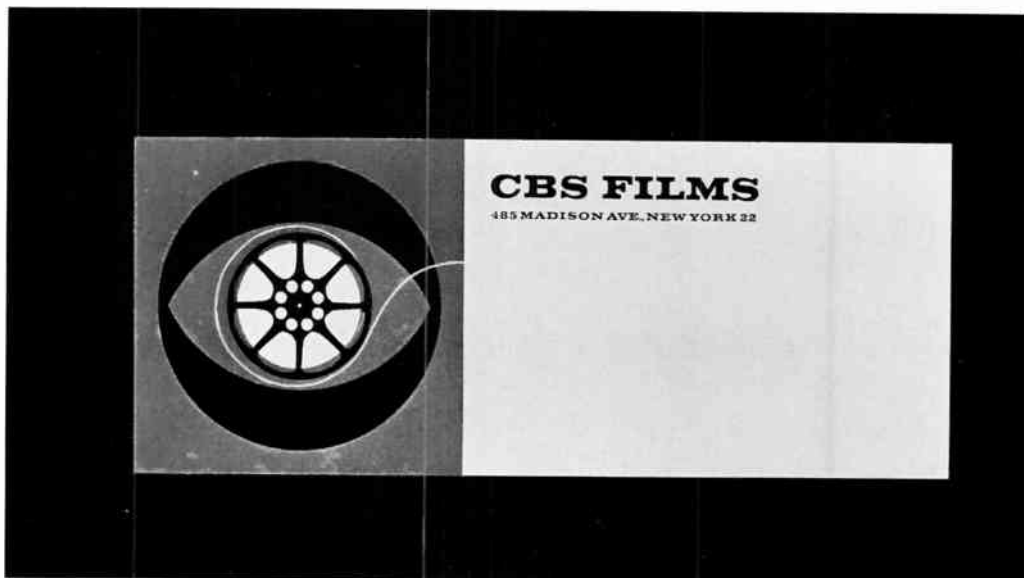
# WE MOVED 200 E 42<sup>ND</sup> ST MU



**222** ART DIRECTORS CLUB MEDAL  
GENE FEDERICO, *art director/artist/designer*  
Bill Helburn, *photographer*  
Douglas D. Simon, *advertising agency*  
Douglas D. Simon Advtg. Agency Inc., *advertiser*

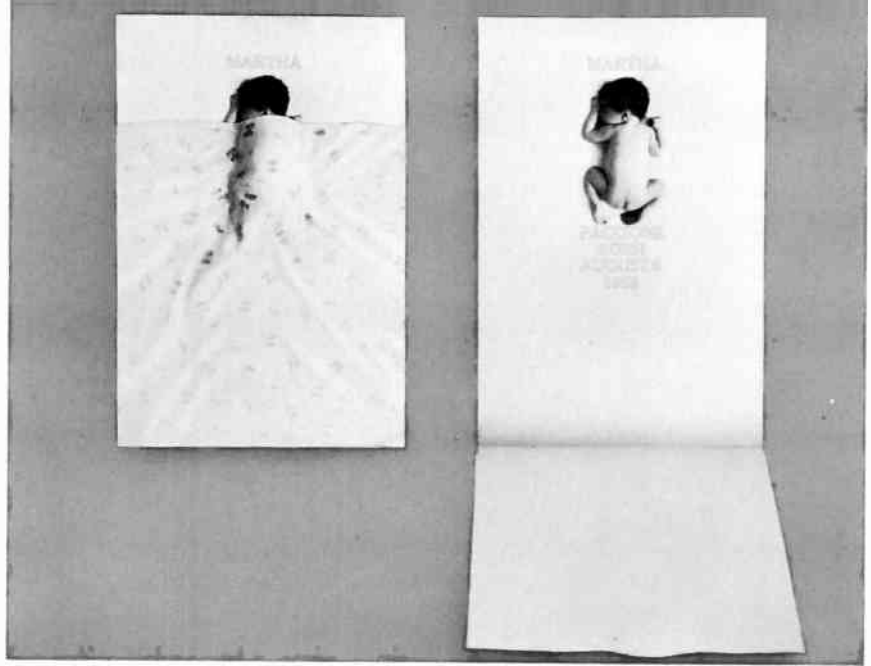


**223** MORT RUBENSTEIN, *art director/designer*  
CBS Photo, *photographer*  
CBS Television Stations, *advertiser*



4220

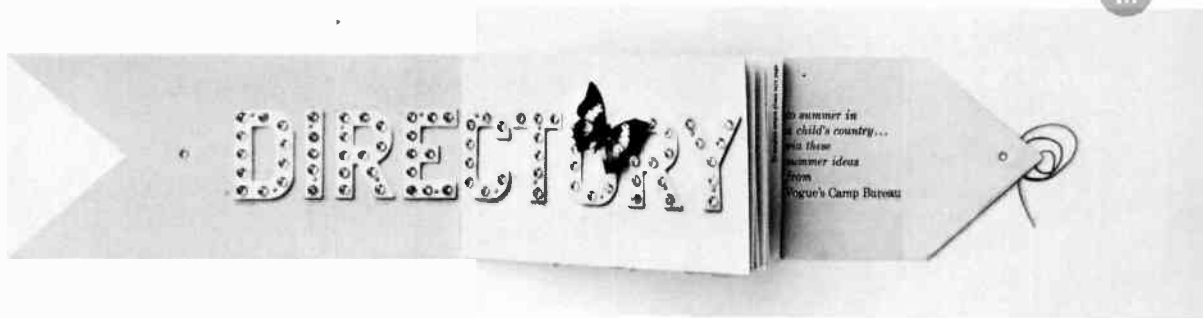
Mehring, Inc.



**224** ONOFRIO PACCIONE, *art director/designer/photographer*

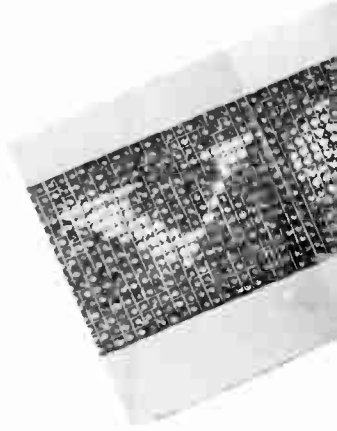
**225** RICHARD LOEW, *art director*  
 Sid Mehring, *photographer*  
 William Connell, *designer*  
 Conde Nast Publishing Co., Inc., *publisher*  
 Vogue Magazine, *advertiser*

M



**226** JAMES WARD/ARNOLD SAKS, *art directors/designers*  
 Jack Lenor Larsen, Inc., *advertiser*

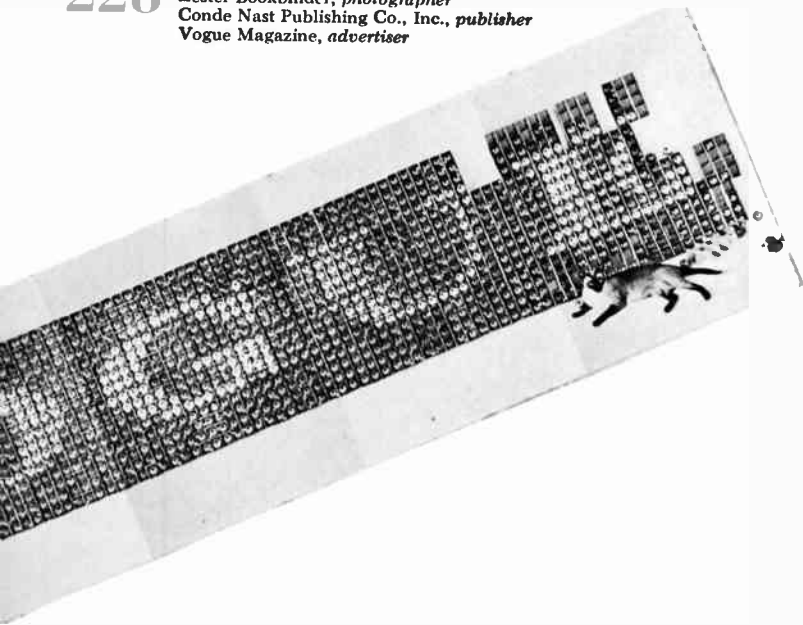




**227** AWARD OF DISTINCTIVE MERIT  
IRWIN GOLDBERG, art director/artist/designer  
Advertising Composition, Inc., advertiser

228

RICHARD LOEW, *art director/designer*  
 Lester Bookbinder, *photographer*  
 Conde Nast Publishing Co., Inc., *publisher*  
 Vogue Magazine, *advertiser*



*Flourish is constructed from 1000 pages, one of its 1000 parts*

229

W. E. TREVETT, *art director*  
 Allan R. Fleming, *art director/designer*  
 Cooper & Beatty, Limited, *publisher*  
 Cooper & Beatty, Limited, *advertiser*



SAUL

231

LIONEL KALISH, *art director/artist/designer*  
 Sunshine Printing Co., *advertiser*



CALENDARS

RACC

You are cordially invited to attend an exhibition of the designs of Saul Bass in the executive offices of Cooper & Beatty, Limited, 106 Adelaide Street West, Toronto. The exhibition will be open from 11 am to 6 pm, October 1 to 10 and appears through the courtesy of the American Institute of Graphic Arts

232

LIONEL KALISH, *art director/artist/designer*  
 Sunshine Printing Co., *advertiser*

230

LES MASON/BILL DI MEO, *art directors*  
 Les Mason/Ron Calchutt, *artists*  
 Westcoast Designers, *designers*  
 Sam Wu, *photography*  
 Westcoast Designers, *advertising agency*



THE SUNSHINE HISTORICAL CALENDAR

*Photographed by Bill Di MEO. Design by LIONEL KALISH. Published by SUNSHINE PRINTING CO., 106 ADELAIDE STREET WEST, TORONTO, CANADA.*

	SUN	MON	TUE	WED	THU	FRI	SAT
<b>MARCH</b>	1	2	3	4	5	6	7
	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31				



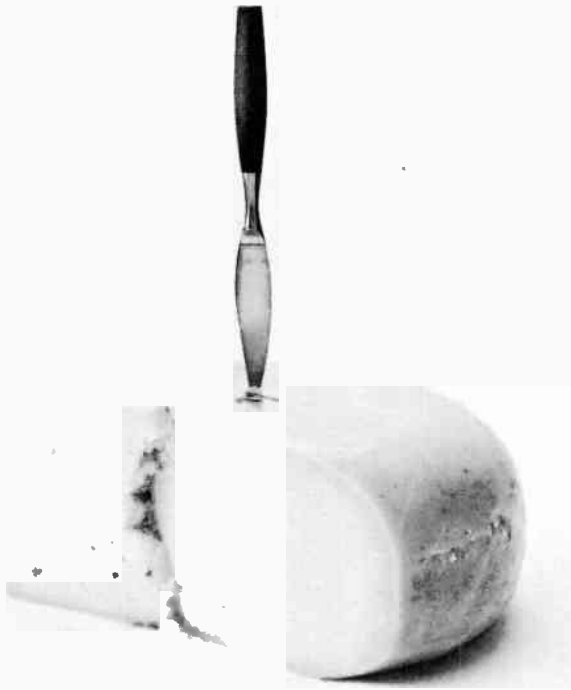
38

ADVERTISING ART



233

RALPH AMMIRATI, *art director*  
Tosh Matsumoto, *photographer*  
Erwin Wasey, Ruthrauff & Ryan Inc., *advertising agency*  
Holland Cheese Exporters Association, *advertiser*



234

ALBERT HERMAN, *art director*  
Harold Krieger, *photographer*  
North Advertising, *advertising agency*  
Wamsutta Mills, *advertiser*



**235** F. PAUL PRACILIO, *art director*  
 De Evia Studios, *photographer*  
 J. M. Mathes Advertising, Inc., *advertising agency*  
 Herman Miller Furniture Company, *advertiser*



**236** BEN GOLDSTEIN, *art director*  
 Bert Stern, *photographer*  
 B. Doner & Co., *advertising agency*  
 National Bohemian Beer, *advertiser*



**237** CLYDE BAIRD, *art director*  
 Norman Karlson, *photographer*  
 Kenyon & Eckhardt, Inc., *advertising agency*  
 Glass Container Manufacturers Institute, *advertiser*

N



238

**ART DIRECTORS CLUB MEDAL**  
 ROLLIN C. SMITH, JR./CUS WAPOTICH, *art directors*  
 Charles Kerlee, *photographer*  
 Ogilvy, Benson & Mather, Inc., *advertising agency*  
 Rolls Royce, Inc., *advertiser*



239

ALVIN CHERESKIN, *art director*  
 John Rawlings, *photographer*  
 Hockaday Associates, *advertising agency*  
 The Upholsterers Leather Group, *advertiser*



MAGAZINE ADVERTISING ART  
 3 OR MORE COLORS  
 PRODUCT ILLUSTRATION



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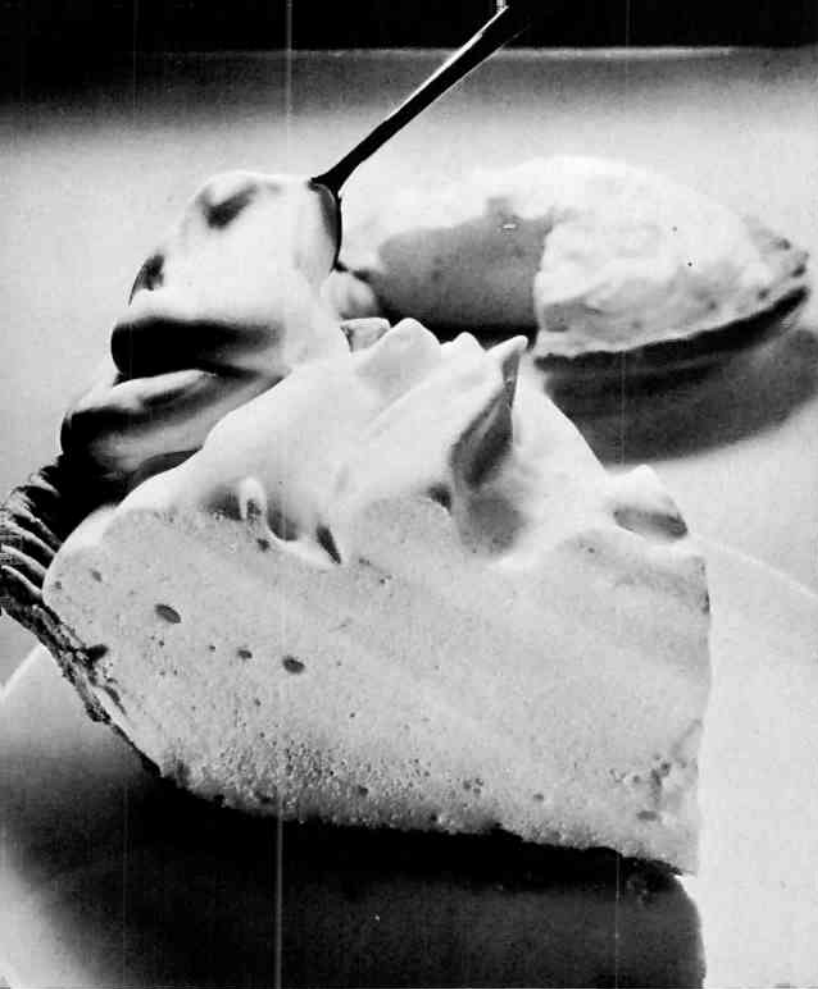
AWARD OF  
 DISTINCTIVE  
 MERIT

240 AWARD OF DISTINCTIVE MERIT  
 GENE FEDERICO, art director/artist  
 Bill Helburn, photographer  
 Douglas D. Simon, advertising agency  
 Elizabeth Arden, advertiser



What wonderful leather we're having





MAGAZINE ADVERTISING ART  
 3 OR MORE COLORS  
 PRODUCT ILLUSTRATION

241 **CARL LINS**, art director  
 Irving Penn, photographer  
 Young & Rubicam Inc., Advertising agency  
 General Foods Corp., advertiser



242 **ARNOLD KUSHNER**, art director  
 Toni Ficalora, artist  
 Lynn Baker, Incorporated, advertising agency  
 F. Lli Gancia, and C.S.P.A., advertiser





243

HAROLD A. BOWMAN, *art director*  
 Ben Somoroff, *photographer*  
 The Kleppner Co., *advertising agency*  
 I. W. Harper Distilling Co., *advertiser*



244

JAMES ELLIOTT, *art director*  
 E. E. McGuire, *photographer*  
 Young & Rubicam, Inc., *advertising agency*  
 Lincoln Division, Ford Motor Co., *advertiser*



Living Garage

...the Mustang is a new concept in car design. It's a car that's designed to live in your garage. It's a car that's designed to live in your garage. It's a car that's designed to live in your garage.



**245** ART KANE, art director/designer  
Saul Leiter, photographer  
Irving Serwer Advertising, Inc., advertising agency  
Princess Marcella Borghese, Inc., advertiser



**246** BETTY FRASER, art director  
Bert Stern, photographer  
Kayser, advertising agency  
Kayser, advertiser



**247** ALAN KOEHLER, art director  
Robert Randall, photographer  
Bernice Fitz-Gibbon, Inc., advertising agency  
S. Stroock & Co., Inc., advertiser





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AWARD OF  
DISTINCTIVE  
MERIT

248

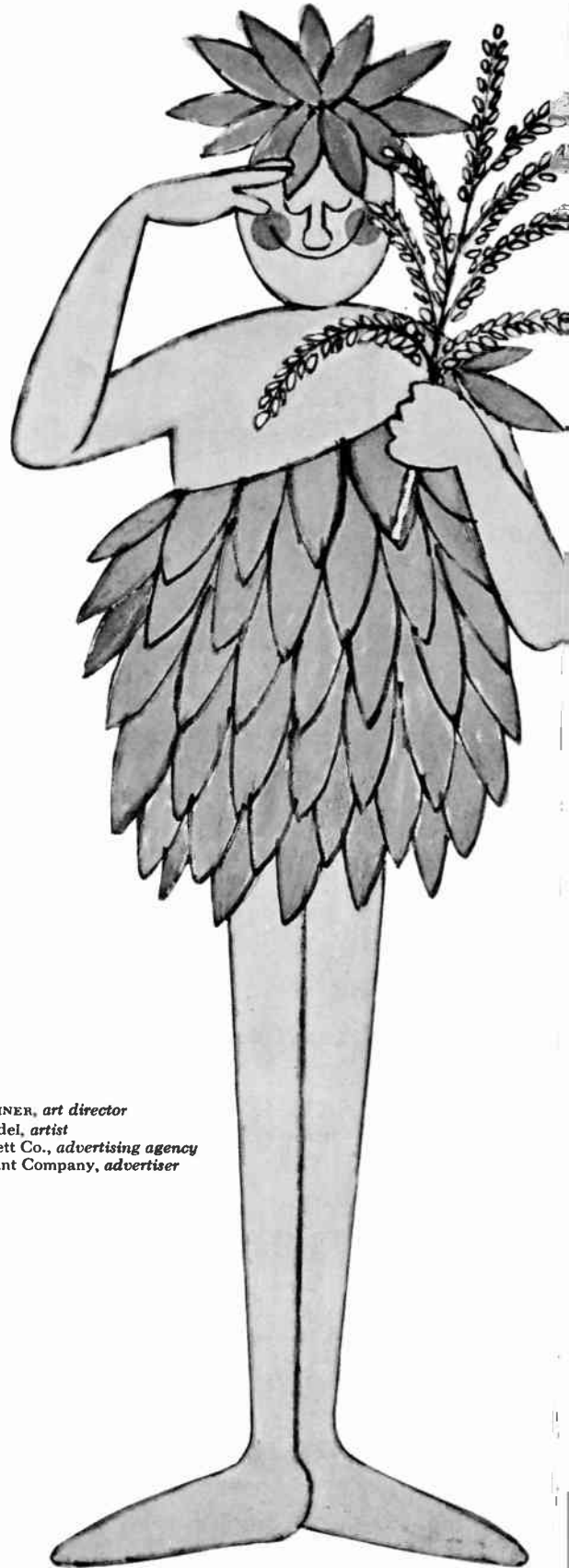
AWARD OF DISTINCTIVE MERIT  
 ROBERT BLEND, *art director*  
 JERRY PLUCER, *photographer*  
 MOGUL, LEWIN, WILLIAMS & SAYLOR, *advertising agency*  
 WAMsutta MILLS, INC., *advertiser*





**249** **VICTOR CAPELLUPO**, *art director*  
Irving Penn, *photographer*  
Batten, Barton, Durstine & Osborn, *advertising agency*  
American Tobacco Company, Inc., *advertiser*

MAGAZINE ADVERTISING ART GENERAL ILLUSTRATION

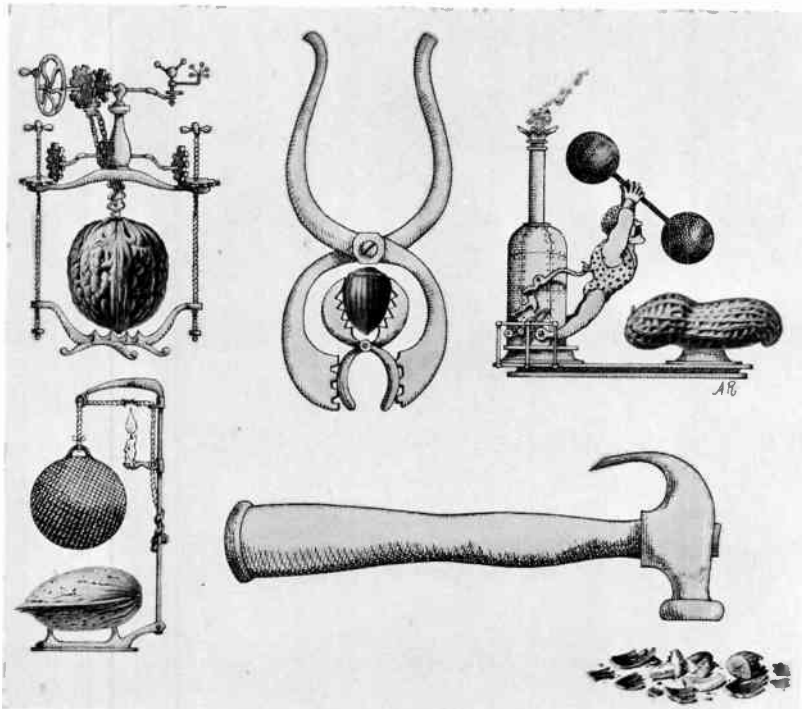


**250** **DICK WEINER**, *art director*  
Saul Mandel, *artist*  
Leo Burnett Co., *advertising agency*  
Green Giant Company, *advertiser*

**251** **WALTER REINSEL, art director**  
**Leonard Baskin, artist**  
**N. W. Ayer & Sons, Inc., advertising agency**  
**Container Corporation of America, advertiser**



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**252** **PAUL WOLLMAN, art director**  
**Arnold Roth/ Jack Kunz, artists**  
**Young & Rubicam, Inc., advertising agency**  
**Gulf Oil Corp., advertiser**

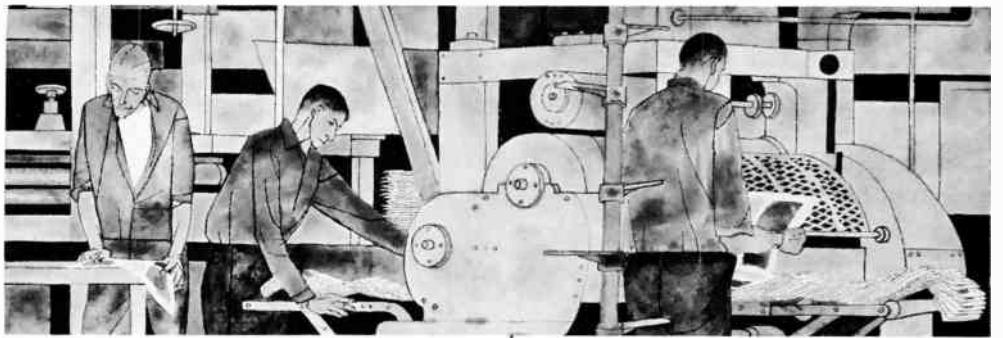


Spombhastel





**253** ART DIRECTORS CLUB MEDAL  
HUGH WHITE, art director  
Robert Gwathmy, artist  
Irving Penn, photographer  
Young & Rubicam, Inc., advertising agency  
Time, Inc.—Life Magazine, advertiser





**254** MARCE MAYHEW, *art director*  
 Bob Seesock, *photographer*  
 Reach, McClinton & Co., Inc., *advertising agency*  
 Prudential Life Insurance Co. of America, *advertiser*

MAGAZINE ADVERTISING ART GENERAL ILLUSTRATION



**255** BILL BINZEN, *art director*  
 Elliott Erwit, *photographer*  
 Ogilvy, Benson & Mather, Inc., *advertising agency*  
 Commonwealth of Puerto Rico, *advertiser*



**256** PAUL W. DARROW, *art director*  
 Irving Penn, *artist*  
 N. W. Ayer & Son, Inc., *advertising agency*  
 De Beers Consolidated Mines, Ltd., *advertiser*

**257** HARVEY CUSHMAN, *art director/designer*  
 Maurice R. Pascal, *photographer*  
 Grey Advertising Agency, *advertising agency*  
 The Mennen Company, *advertiser*

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To  
 Every  
 Lady in Waiting

You will have less fuss  
 and more fun with your baby

Even those first few days when you're new with her will be relaxed and worry free, because modern science has made caring for baby so easy. How easy, you will discover the first time you use Mennen Baby Magic and stop diaper rash before it begins!

Baby Magic actually gives your baby an invisible "body guard" that destroys the bacteria that cause diaper rash and other baby skin infections. Ask your doctor about Baby Magic, the protective pink cream used in so many leading hospitals... and by more mothers than any other.



BABY MAGIC is non-greasy. It is so easy to apply that it stays on all day long. It is gentle to the skin. It is safe for the baby's eyes. It is safe for the baby's mouth. It is safe for the baby's nose. It is safe for the baby's ears. It is safe for the baby's skin. It is safe for the baby's hair. It is safe for the baby's nails. It is safe for the baby's teeth. It is safe for the baby's bones. It is safe for the baby's muscles. It is safe for the baby's nerves. It is safe for the baby's brain. It is safe for the baby's heart. It is safe for the baby's lungs. It is safe for the baby's stomach. It is safe for the baby's intestines. It is safe for the baby's bladder. It is safe for the baby's kidneys. It is safe for the baby's liver. It is safe for the baby's pancreas. It is safe for the baby's spleen. It is safe for the baby's gallbladder. It is safe for the baby's stomach. It is safe for the baby's intestines. It is safe for the baby's bladder. It is safe for the baby's kidneys. It is safe for the baby's liver. It is safe for the baby's pancreas. It is safe for the baby's spleen. It is safe for the baby's gallbladder.

for  
 babies  
 it's  
 Mennen







**258** HUGH WHITE, *art director*  
Irving Penn, *photographer*  
Young & Rubicam, Inc., *advertising agency*  
Time, Inc.—Life Magazine, *advertiser*

**259** CHED VUCKOVIC, *art director*  
Don Briggs, *photographer*  
Rockmore Co., *advertising agency*  
Charles of the Ritz, *advertiser*





**260** TONI FICALORA, *photographer*  
Eastman Kodak Company, *publisher*



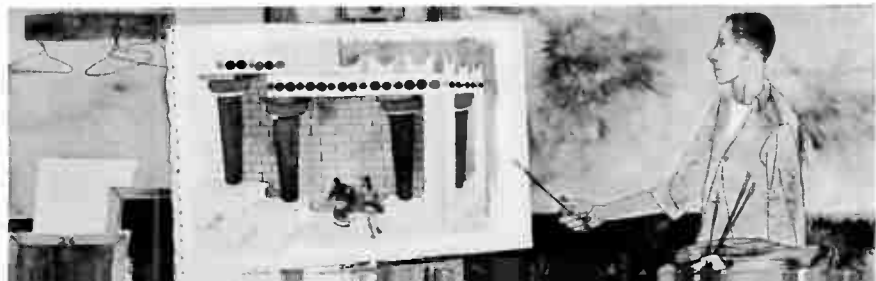
**261** ROBERT GAGE, *art director/designer*  
Charles E. Rotkin, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
American Export Co., *advertiser*



RUDOLPH DUSEK/BERNARD OWETT, art directors  
Bernard Owett, artist  
J. Walter Thompson Co., advertising agency  
Owens-Illinois (Paper Products Division), advertiser



AWARD OF  
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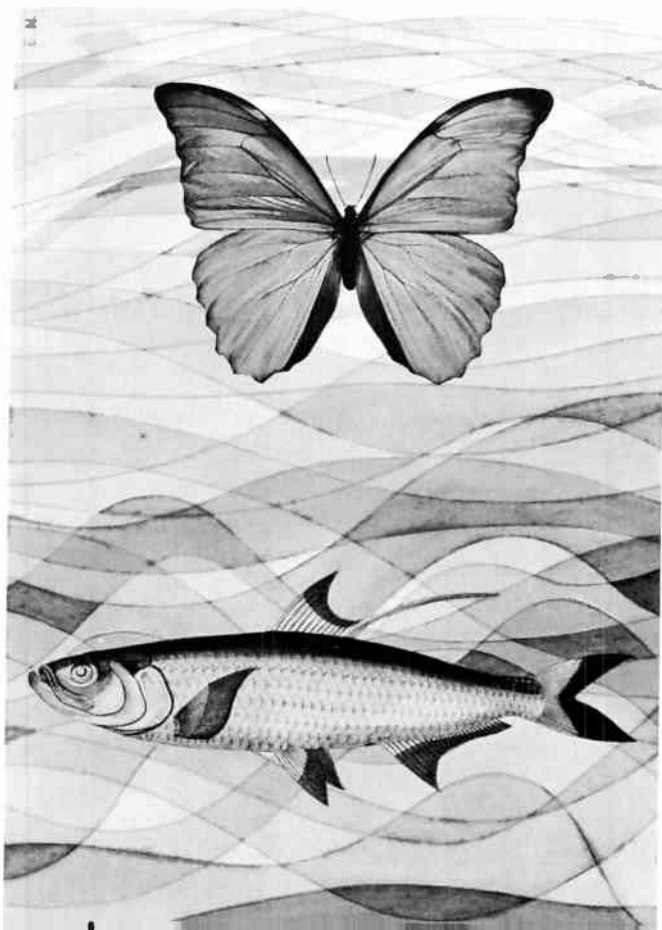


AWARD OF DISTINCTIVE MERIT  
HUGH WHITE, art director  
Robert Gwathmy, artist  
Irving Penn, photographer  
Young & Rubicam, Inc., advertising agency  
Time, Inc.—Life Magazine, advertiser



**264** ELIZABETH EYERLY, *art director*  
 Rene Gruau, *artist*  
 Botsford, Constantine & Gardner, *advertising agency*  
 Jantzen, Inc., *advertiser*

**265** ERK NITSCHKE, *art director/artist/designer*  
 General Dynamics Corp., *advertiser*



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**266** WILLIAM KAMMER, *art director*  
Irving Penn, *photographer*  
Young & Rubicam, Inc., *advertising agency*  
Johnson & Johnson—Baby Products, *advertiser*

**267** HERSHEL BRAMSON, *art director*  
Irving Penn, *photographer*  
Manuel Crossberg, *designer*  
Lawrence C. Gumbinner Advertising Agency, Inc., *advertising agency*  
C. F. Heublein & Bro., *advertiser*



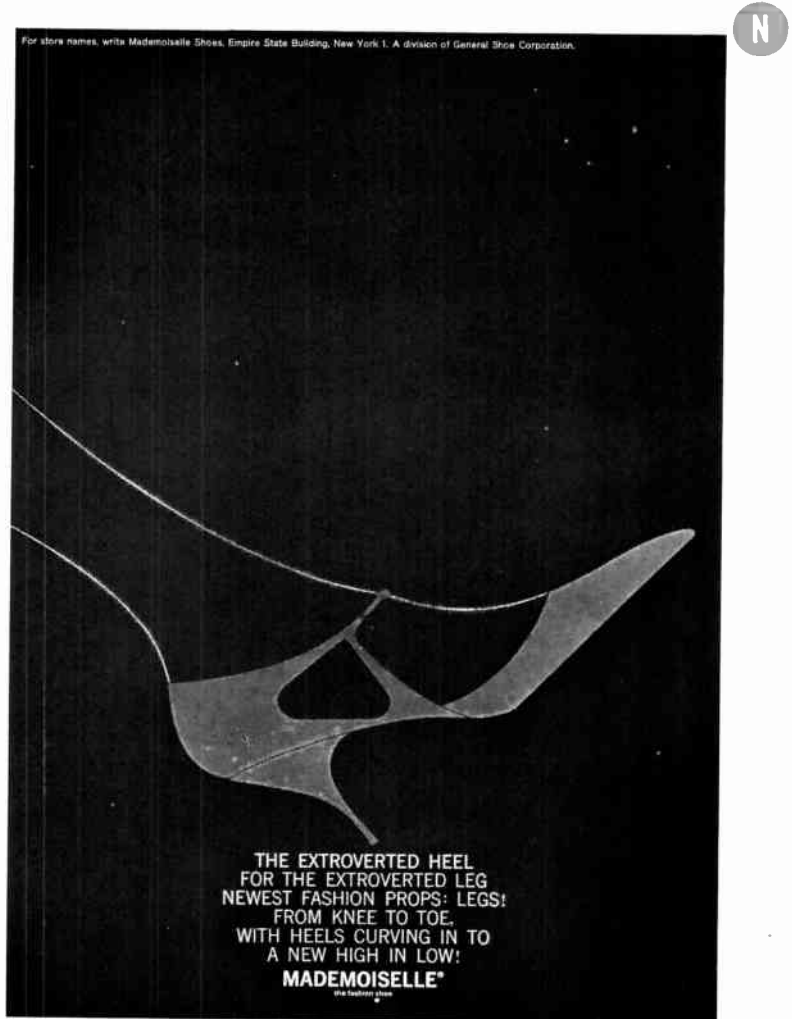


**268** **GENE FEDERICO**, *art director*  
**William Helburn**, *photographer*  
**Douglas D. Simon Adv., Inc.**, *advertising agency*  
**Elizabeth Arden**, *advertiser*

**269** **RICHARD GERTNER**, *art director/artist/designer*  
**Andy Warhol**, *artist*  
**Irving Serwer Advertising, Inc.**, *advertising agency*  
**Carlisle Shoe Company**, *advertiser*



For store names, write Mademoiselle Shoes, Empire State Building, New York 1. A division of General Shoe Corporation.



**THE EXTROVERTED HEEL  
 FOR THE EXTROVERTED LEG  
 NEWEST FASHION PROPS: LEGS!  
 FROM KNEE TO TOE.  
 WITH HEELS CURVING IN TO  
 A NEW HIGH IN LOW!  
 MADEMOISELLE®**

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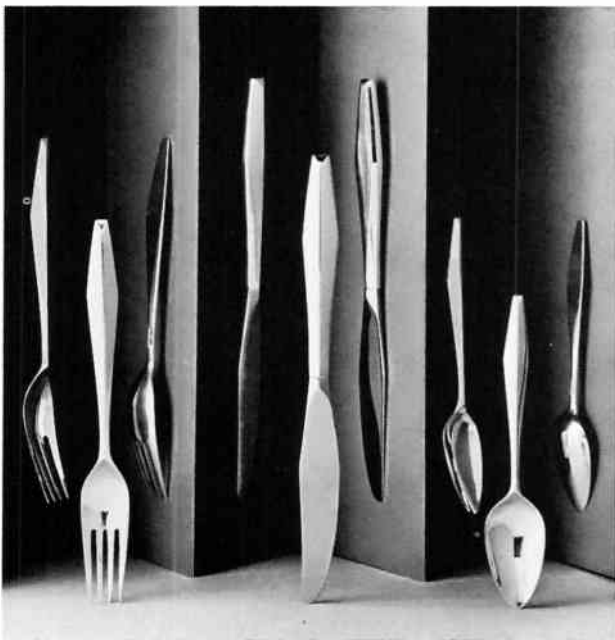


**270** **HERSHEL BRAMSON, art director**  
**Bert Stern, photographer**  
 Lawrence C. Gumbinner Adv. Agency, Inc., advertising agency  
 Smirnoff Vodka, advertiser

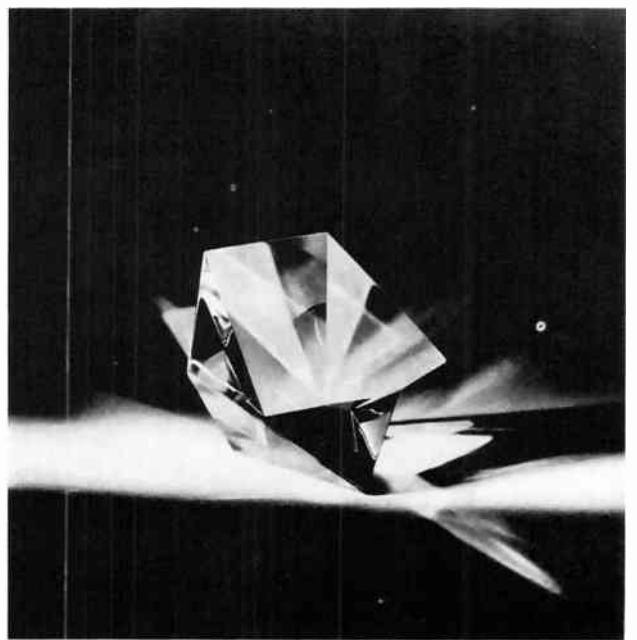


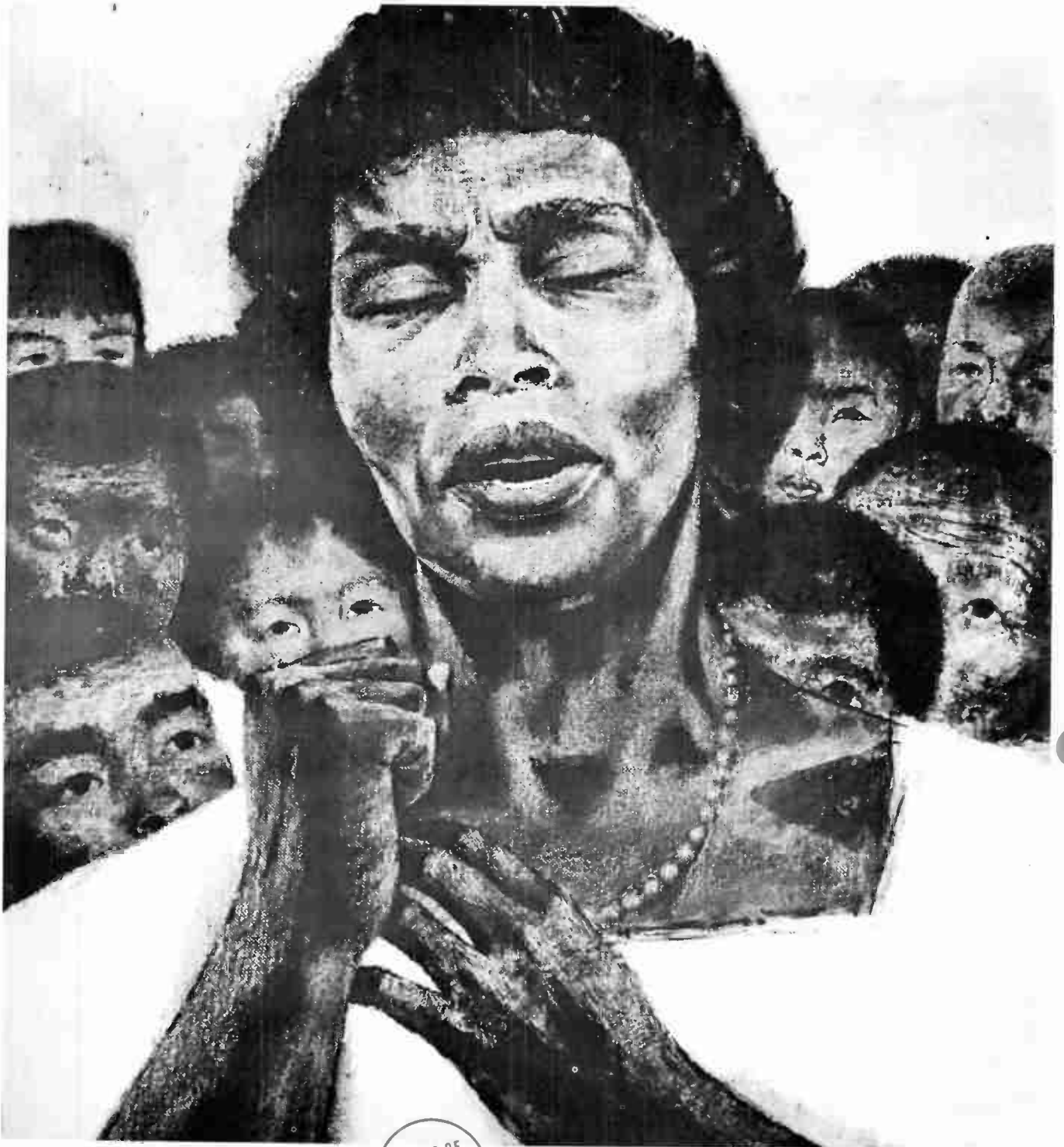
**271** **WING C. FONG, art director**  
**Harold Halma, photographer**  
 N. W. Ayer & Son, Inc., advertising agency  
 P. H. Hanes Knitting Co., advertiser

**272** **ALVIN CHERESKIN, art director**  
**Otto Maya/Jes Brown, photographers**  
 Hockaday Associates, advertising agency  
 Reed & Barton, advertiser



**273** **GUS WAVPOTICH, art director**  
**Tosh Matsumoto, photographer**  
 Ogilvy, Benson & Mather, Inc., advertising agency  
 Steuben Glass, advertiser





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AWARD OF  
DISTINCTIVE  
MERIT

274 AWARD OF DISTINCTIVE MERIT  
WILLIAM GOLDEN, *art director*  
Joseph Hirsch, *artist*  
CBS Television Network, *publisher*  
CBS Television Network, *advertiser*



POWER  
TO COMMUNICATE

CBS TELEVISION



**275** HELMUT KRONE, *art director/designer*  
Wingate Paine, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Polaroid Corp., *advertiser*



**276** ROBERT GAGE, *art director/designer*  
Wingate Paine, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
CBS Radio Network, *advertiser*



**277** EDWARD B. HENDERSON, *art director*  
 Jim Pond, *photographer*  
 Kenyon & Eckhardt, Inc., *advertising agency*  
 Equitable Life Assurance Society, *advertiser*

**278** TONY MANDARINO, *art director*  
 Bert Stern, *photographer*  
 Batten, Barton, Durstine & Osborn, Inc., *advertising agency*  
 American Institute of Men's and Boys' Wear, *advertiser*





**279** AWARD OF DISTINCTIVE MERIT  
HELMUT KRONE, *art director*  
Bert Stern, *photographer*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Polaroid Land Camera, *advertiser*



**281** FRED SIMPER, JR., *art director*  
 Elliott Erwitt, *photographer*  
 MacManus, John & Adams, Inc., *advertising agency*  
 Chas. Pfizer and Company, *advertiser*



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**280** JOHN B. BREUNIG, *art director*  
 Constantin Joffe, *photographer*  
 Foote, Cone & Belding, *advertising agency*  
 Armour Soap Works, *advertiser*



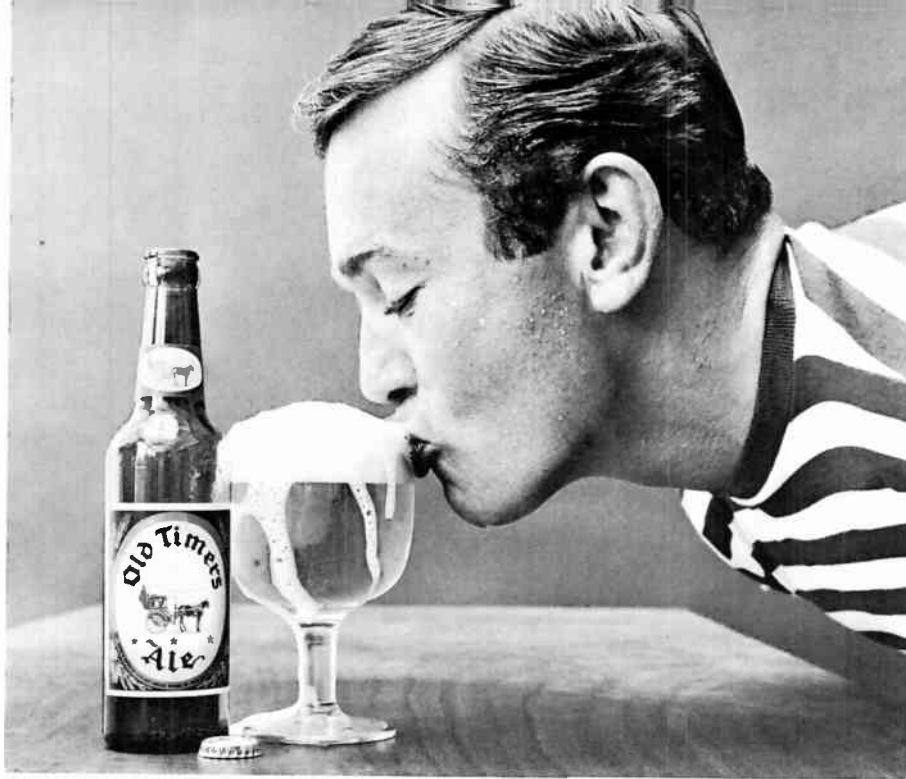
ARNOLD VARGA



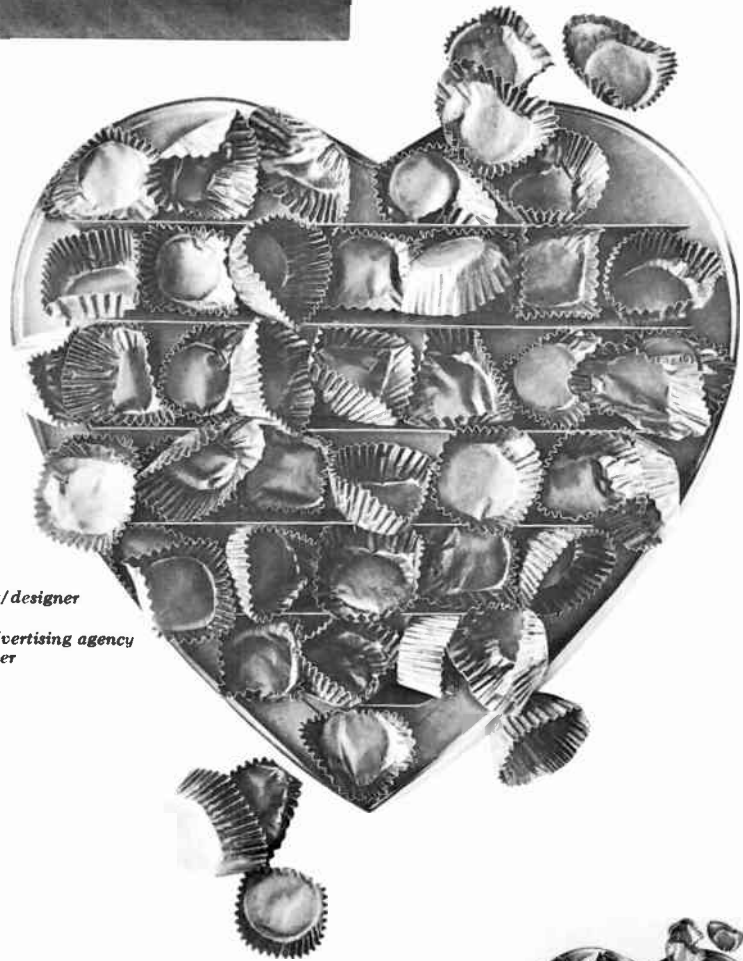
**282** ARNOLD VARGA, *art director/artist/designer*  
George Cooper, *photographer*  
Cox's, Inc., *advertiser*



**283** PHILIP J. EITZEN, *art director*  
Jim Northmore, *photographer*  
N. W. Ayer & Sons, Inc., *advertising agency*  
Plymouth Division, Chrysler Corporation, *advertiser*



**284** DAVID LONDON, *art director*  
 Wingate Paine, *artist*  
 Wyse Advertising, *advertising agency*  
 Old Timer's Ale, *advertiser*



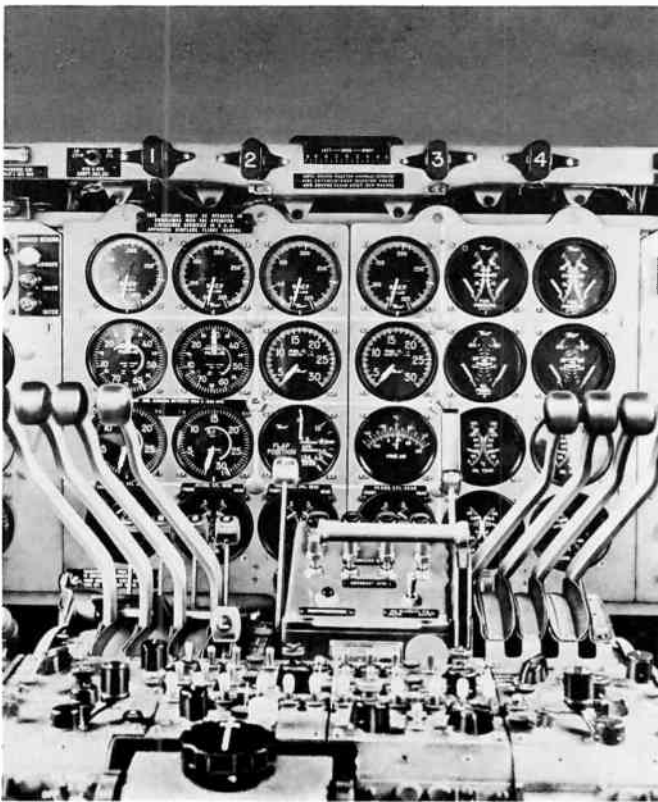
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**285** LESTER FELDMAN, *art director/designer*  
 Wingate Paine, *photographer*  
 Doyle Dane Bernbach, Inc., *advertising agency*  
 Barton's Candy Corp., *advertiser*





286 ARNOLD VARGA, art director/artist/designer  
Cox's, Inc., advertiser

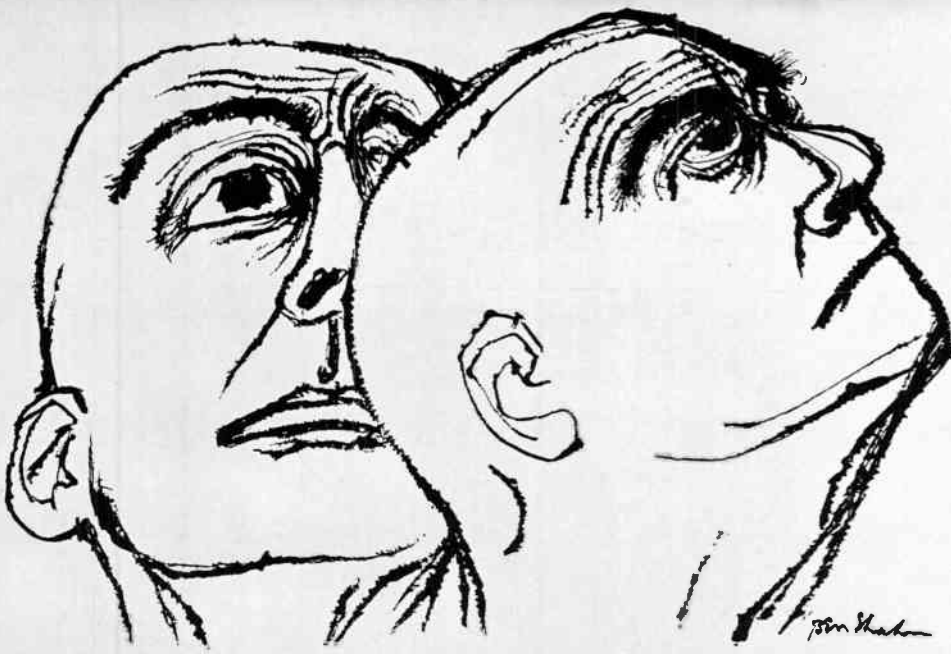


287 HERMAN DAVIS, art director  
Hans Lownds, photographer  
Herman Davis/Yudel Kyler, designers  
Dowd, Redfield & Johnstone, Inc., advertising agency  
Alitalia, advertiser

FROM COX'S MILLION DOLLAR GIFT SELECTION



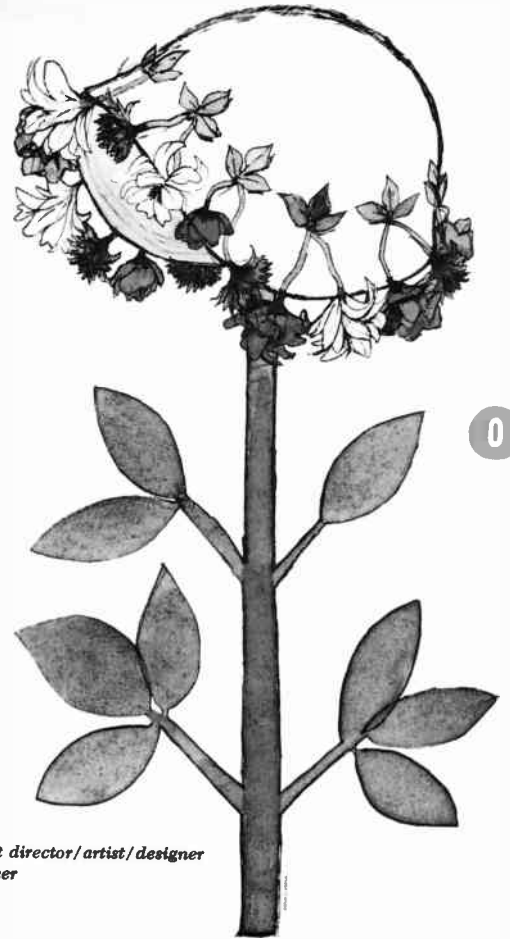
NEWSPAPER ADVERTISING ART  
 GENERAL ILLUSTRATION  
 HUMOROUS ILLUSTRATION



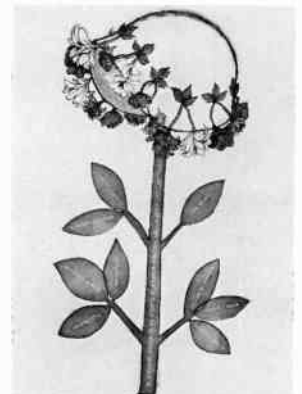
**288** WILLIAM GOLDEN, *art director*  
 Ben Shahn, *artist*  
 CBS Television Network, *advertiser*



**289** WILLIAM GOLDEN, *art director*  
 David Stone Martin, *artist*  
 CBS Television Network, *advertiser*



**290** ARNOLD VARGA, *art director/artist/designer*  
 Cox's, Inc., *advertiser*







291

AWARD OF DISTINCTIVE MERIT  
LESTER FELDMAN, *art director/designer*  
Ben Shahn, *artist*  
Doyle Dane Bernbach, Inc., *advertising agency*  
Barton's Candy Corp., *advertiser*





**292** AWARD OF DISTINCTIVE MERIT  
RAYMOND TODD, art director  
Robert Weaver, artist  
Young & Rubicam, Inc., advertising agency  
Time, Inc.—Time Magazine, advertiser



Moses and The Burning Bush  
*(The Story of Moses, Page 10)*

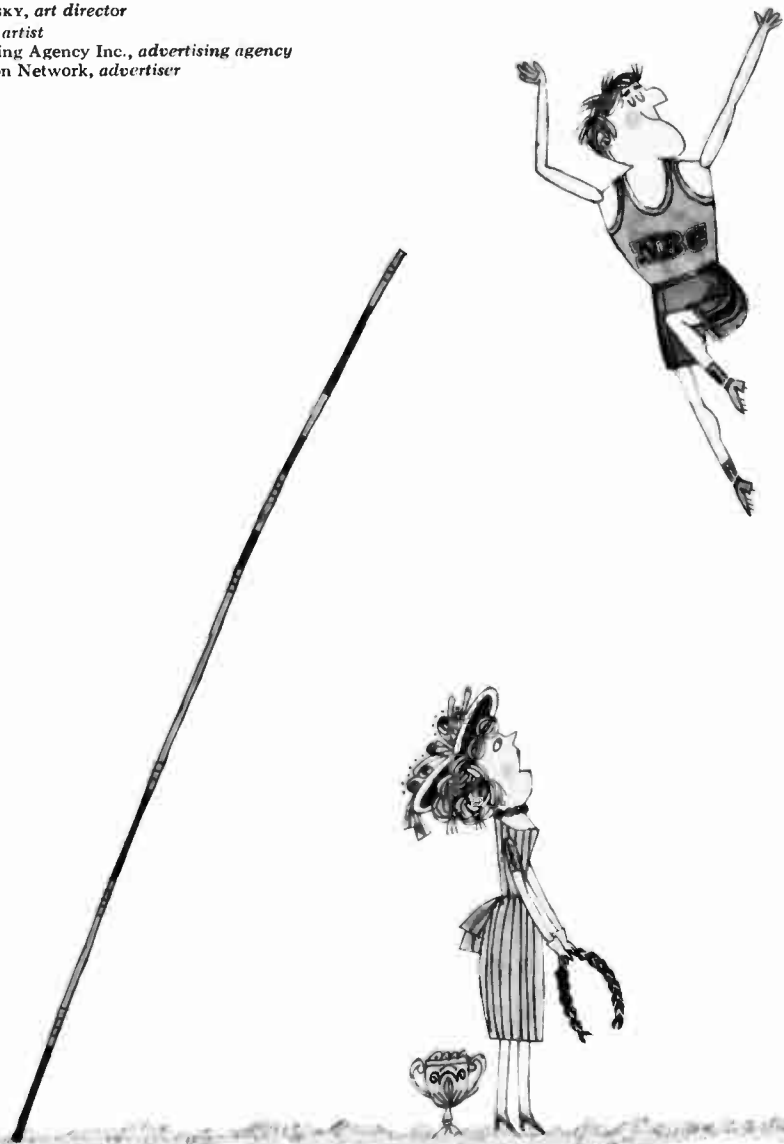


To judge, we first must KNOW

The witness is recalled. The facts are recalled. The statement is made. The speaking is done. The evidence is presented. The judge is called. The verdict is rendered. The case is closed. The jury is discharged. The witness is recalled. The facts are recalled. The statement is made. The speaking is done. The evidence is presented. The judge is called. The verdict is rendered. The case is closed. The jury is discharged. The witness is recalled. The facts are recalled. The statement is made. The speaking is done. The evidence is presented. The judge is called. The verdict is rendered. The case is closed. The jury is discharged.



**293** BEN SWEDOWSKY, *art director*  
Lionel Kalish, *artist*  
Grey Advertising Agency Inc., *advertising agency*  
NBC Television Network, *advertiser*



**294** KENNETH H. LAVEY, *art director*  
George D'Amato, *designer/artist*  
L. W. Frohlich & Company, *advertising agency*  
Schering Corporation, *advertiser*





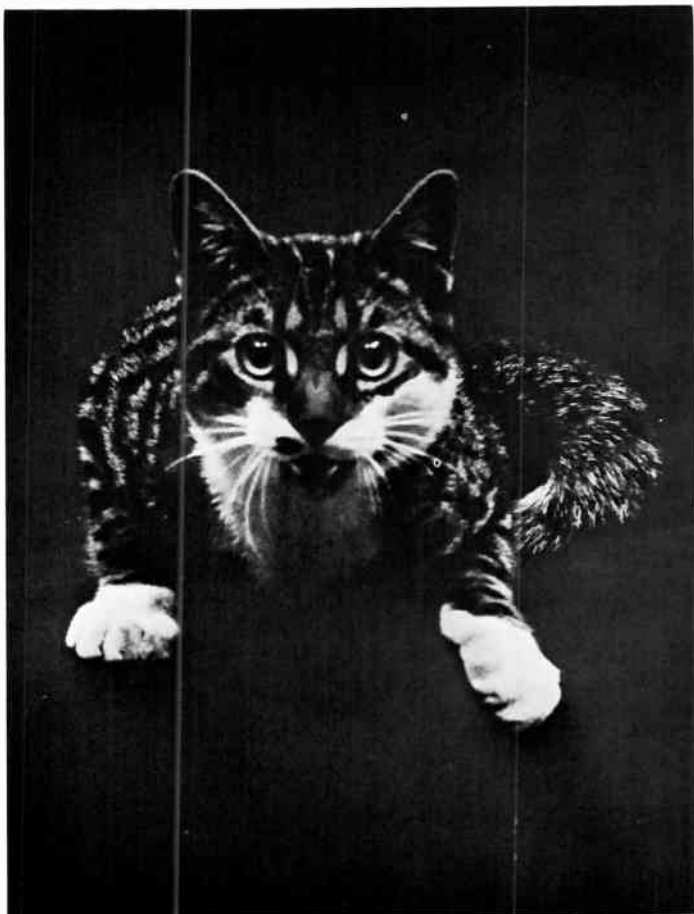
**295** ROBERT W. BODE, *art director*  
 Arthur Lidov, *artist*  
 Kudner Agency, Inc., *advertising agency*  
 Kudner Agency, Inc., *advertiser*

**296** CHARLIE WALZ, *art director*  
 Franklin McMahon, *artist*  
 Abbott Laboratories, *advertiser*





**297** **HERB LUBALIN**, *art director*  
**Carl Fischer**, *photographer*  
**Sudler & Hennessey, Inc.**, *advertising agency*  
**Schering Corporation**, *advertiser*



**298** **HERB LUBALIN**, *art director/designer*  
**Ben Rose**, *photographer*  
**Sudler & Hennessey, Inc.**, *advertising agency*  
**A. H. Robins Co.**, *advertiser*







351

ARNOLD VARGA, *art director/designer*  
Lester Bookbinder, *photographer*  
Ketchum, MacLeod & Grove Inc., *advertising agency*  
Columbia-Southern Chemical Corp., *advertiser*

352

LOUIS SILVERSTEIN, *art director/designer*  
Robert Frank, *photographer*  
The New York Times, *publisher*



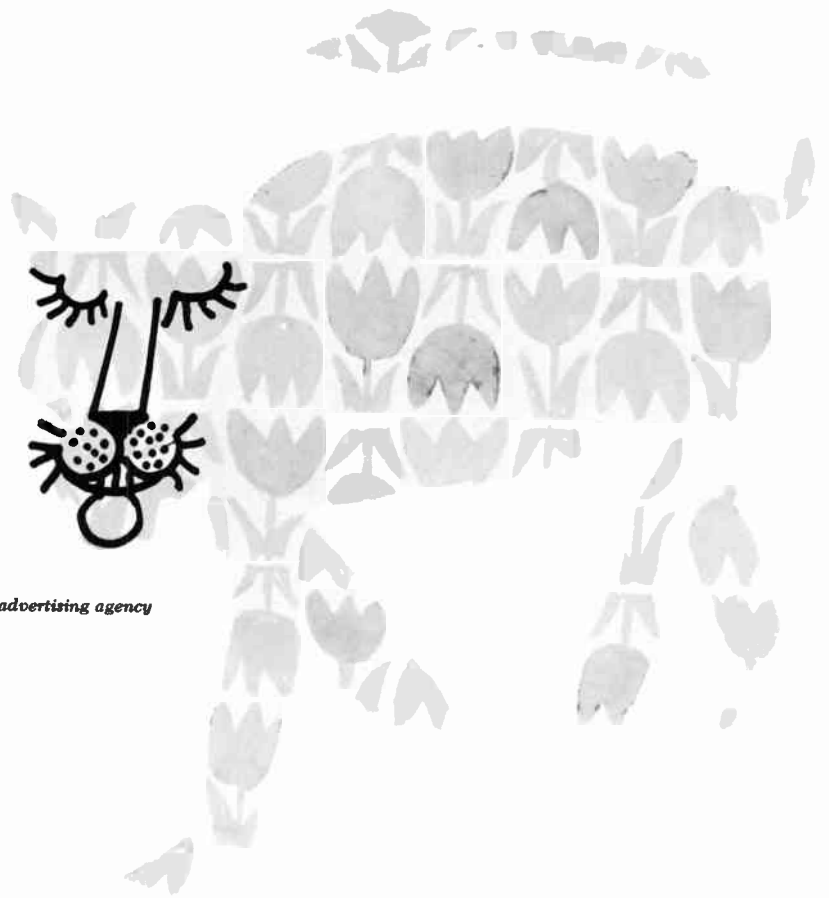






**355** BOB COREY, *art director/designer*  
 PETER J. SAMERJAN, *photographer*  
 ANDERSON-McCONNELL ADV. AGENCY, *advertising agency*  
 BOYLE & COMPANY, *advertiser*





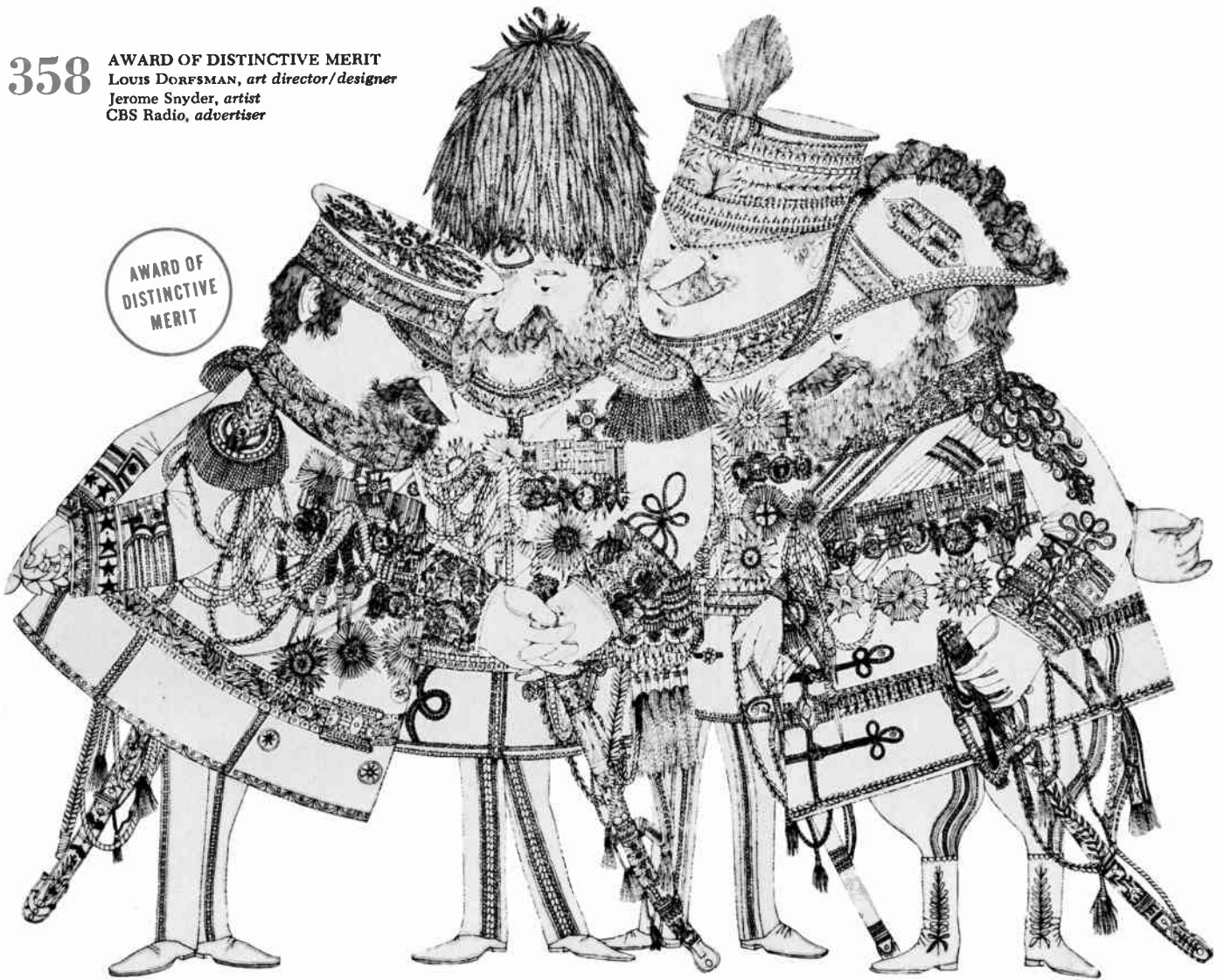
**356** GEORGE ANCONA, *art director*  
Seymour Chwast, *artist*  
Daniel & Charles Advertising Agency, *advertising agency*  
Berkshire Hathaway, *Advertiser*

**357** JOHN GRAHAM/RICK LEVINE, *art directors*  
Lionel Kalish, *artist*  
National Broadcasting Company, *advertiser*



358

AWARD OF DISTINCTIVE MERIT  
LOUIS DORFSMAN, *art director/designer*  
Jerome Snyder, *artist*  
CBS Radio, *advertiser*





359

HERB BLEIWEISS, art director  
 Bill Charmatz, artist  
 Ehrlich Neuwirth & Sobo, advertising agency  
 Roughwear Clothing Company, advertiser



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**Cebelortia**  
 the perfume  
 looking



360

RUDI WOLFF, art director  
 R. O. Blechman, artist  
 William Douglas McAdams, advertising agency  
 The Upjohn Company, advertiser



**361** REID MILES, *art director/designer*  
 Robert Andrew Parker, *artist*  
 Hockaday Associates, *advertising agency*  
 Cadence Records, *advertiser*



**362** S. NEIL FUJITA, *art director/designer*  
 Ben Shahn, *artist*  
 Columbia Records, *advertiser*



RECORD ALBUM COVER ART,  
3 OR MORE COLORS



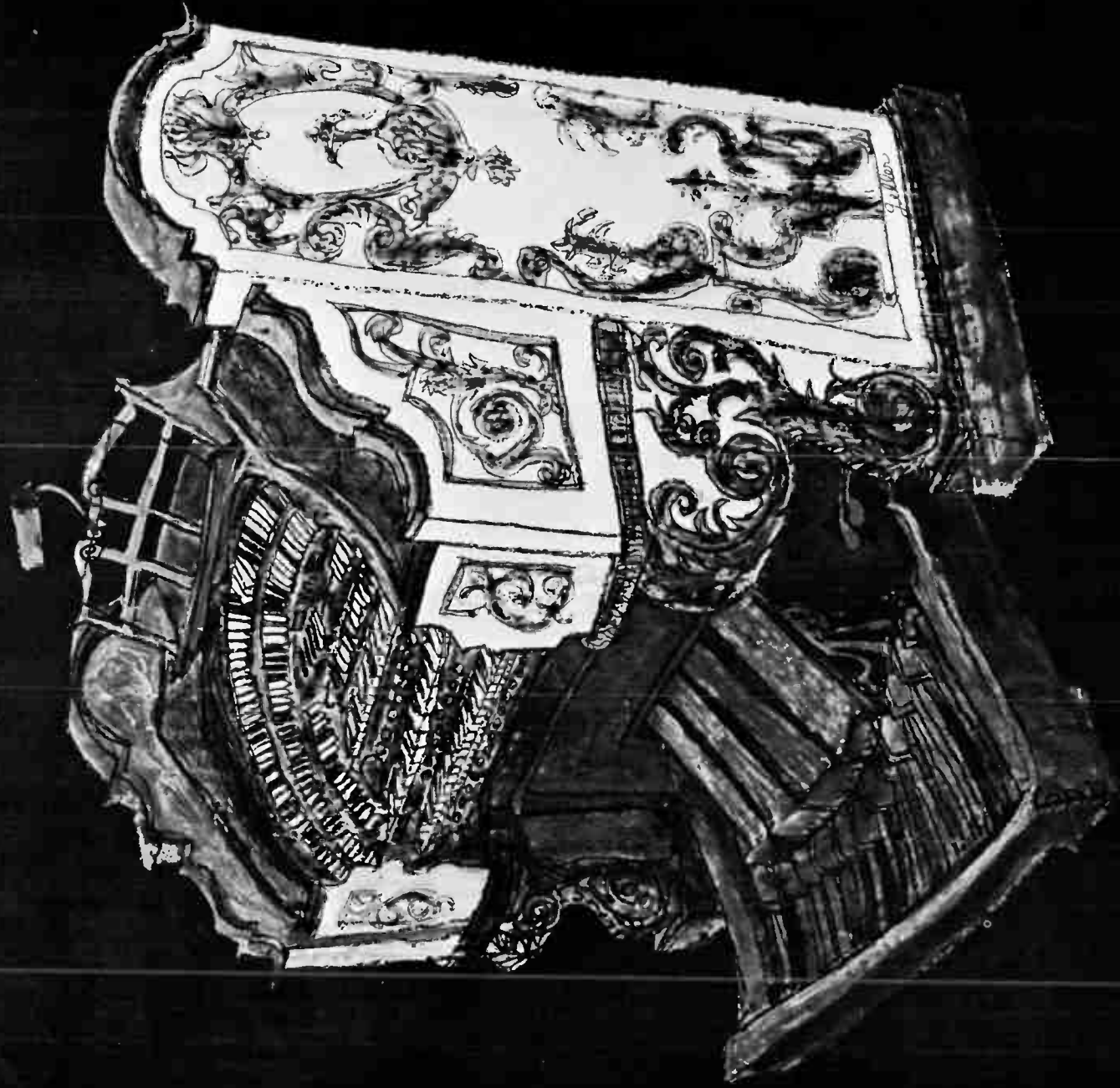
**363** S. NEIL FUJITA, *art director*  
Art Kane, *photographer*  
Ken Deardoff, *designer*  
Columbia Records, *advertiser*



**364** CHARLES WINFIELD MEGGS, *art director*  
Frank Miller/Charles Meggs/Tri-Arts, *artists*  
Ray Rennehan, *photographer*  
Warner Bros. Records Inc., *advertiser*

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365

AWARD OF DISTINCTIVE MERIT  
AGY LEHMAN/HERB LUBALIN, art directors  
Barry Celler, artist  
Herb Lubalin, designer  
Sudler & Hennessey, Inc., advertising agency  
RCA Victor, advertiser



**366** ROBERT M. JONES/HERB LUBALIN, *art directors*  
Carl Fischer, *photographer*  
Herb Lubalin, *designer*  
Sudler & Hennessey, Inc., *advertising agency*  
RCA Victor, *advertiser*



**367** DAVID ROSE, *art director*  
Tommy Mitchell, *photographer*  
Warner Bros. Records, *advertiser*







AWARD OF  
DISTINCTIVE  
MERIT

368

AWARD OF DISTINCTIVE MERIT  
ACV R. LEHMAN, *art director*  
Art Kane, *photographer*  
RCA Victor, *advertiser*

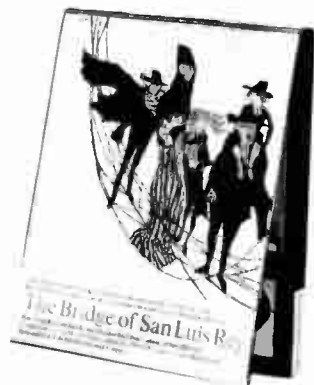
369

WILLIAM GOLDEN, *art director*  
Jacob Landau, *artist*  
William Golden/Kurt Weihs, *designer*  
CBS Television Network, *advertiser*



370

DORIE MARCH, *art director*  
Phillip March, *photographer*  
Peerless Records, *advertiser*



BOOKLET-DIRECT MAIL ART, 3 OR MORE COLORS



372

**KEN LAVEY, art director**  
Norman Gorbaty, *designer*  
Raymond Jacobs, *artist/photographer*  
L. W. Frohlich & Company, *advertising agency*  
Parke, Davis & Company, *advertiser*

371

**CHARLES ATTEBERY, art director**  
William Fredericksen, *artist/designer*  
L. W. Frohlich & Company, *advertising agency*  
Parke, Davis & Company, *advertiser*



PARKE-DAVIS CHEMIX CAPSULES

*it says here! Ron Harris  
is having a cocktail party,  
won't you please come?  
480 lexington avenue,  
room 804 friday, september  
19th starts at 6 pm, ends?*

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373 BOB FARBER, art director/artist  
Ron Harris, photographer  
Ron Harris, advertiser



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PARKE-DAVIS: EIN BEITRAG  
ZUR MODERNEN HEILKUNDE



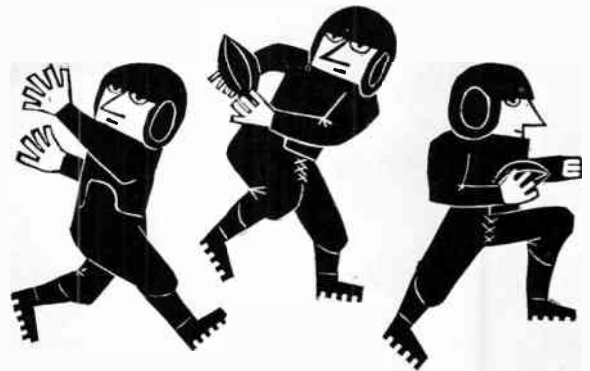
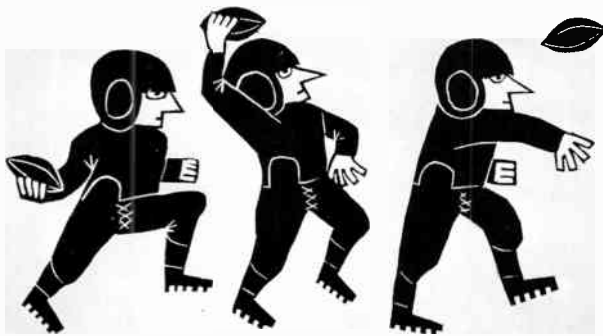
374 ERNIE SMITH, art director/designer  
Barry Geller, artist  
Arranz & Sudler, advertising agency  
E. R. Squibb & Sons-International, advertiser

*it says here! ron harris  
is having a cocktail party,  
won't you please come?  
480 lexington avenue,  
room 804 friday, september  
19th starts at 6 pm, ends?*

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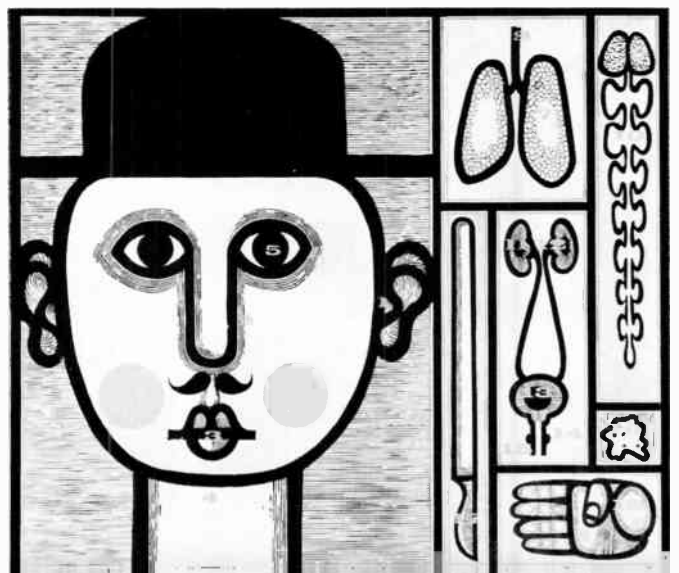


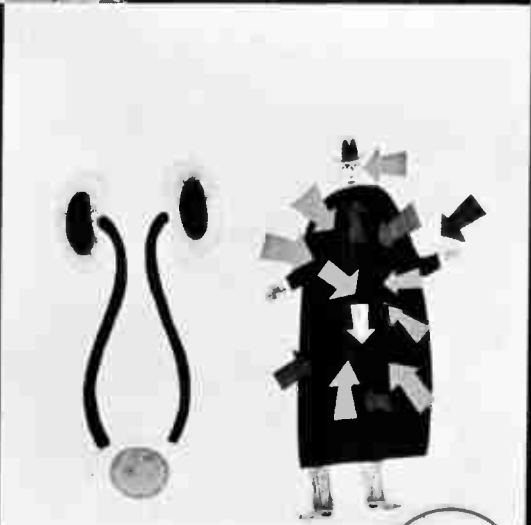
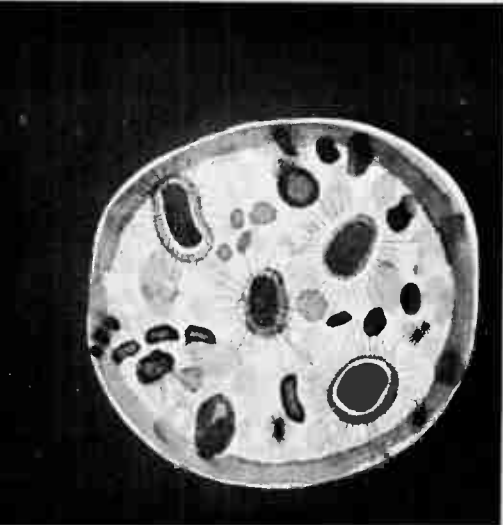
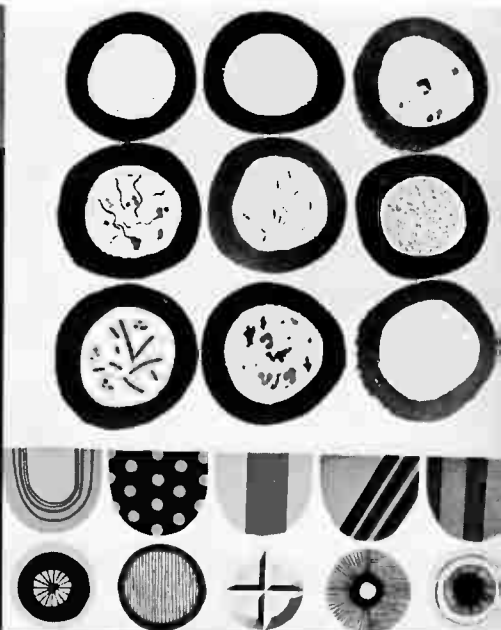
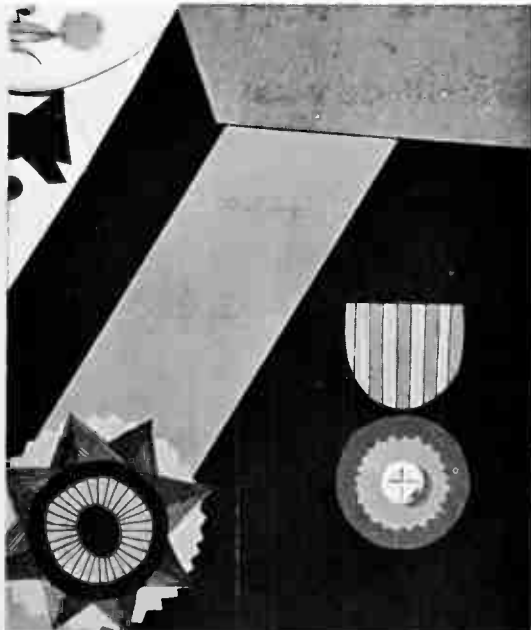
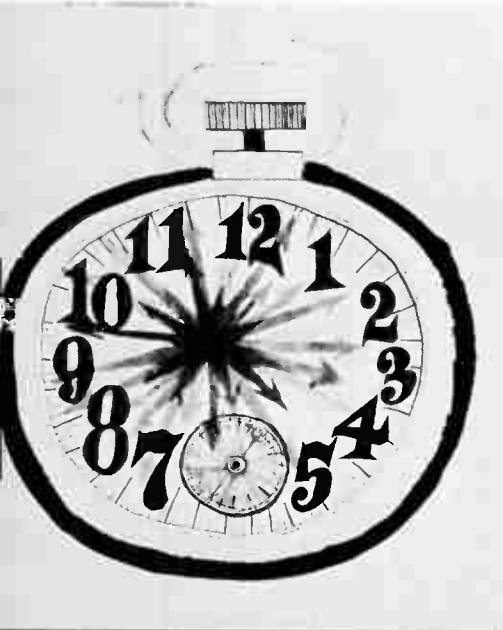
**375** GERALD M. PHILIPS, *art director*  
 Hugh Bell, *photographer*  
 William Douglas McAdams, *advertising agency*  
 Winthrop Laboratories, *advertiser*



**376** WALTER VAN BELLEN, *art director*  
 Gerald Doe, *artist*  
 National Broadcasting Company, *advertiser*

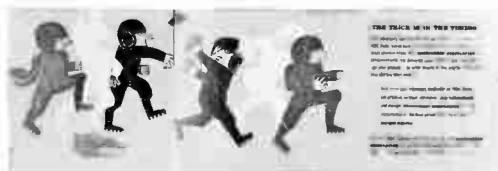
**377** KENNETH H. LAVEY, *art director*  
 Norman Corbaty, *designer/artist*  
 L. W. Frohlich & Company, *advertising agency*  
 Parke, Davis & Company, *advertiser*





378

AWARD OF DISTINCTIVE MERIT  
 KENNETH H. LAVEY, art director  
 Norman Corbaty, artist  
 L. W. Frohlich & Company, advertising agency  
 Parke, Davis & Company, advertiser

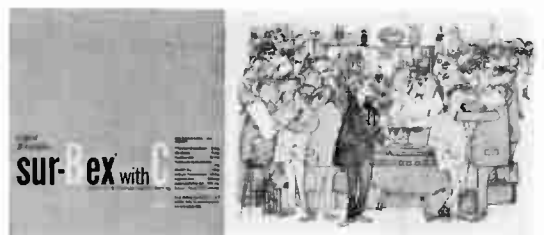
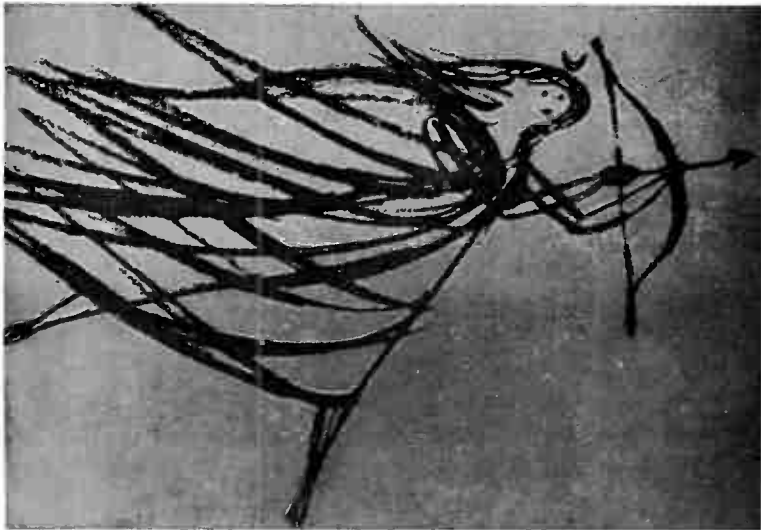




**379** JAMES R. YOCUM, *art director*  
 Allied Photographic/Warren Winstanley, *photographer*  
 Kenyon & Eckhardt, Inc., *advertising agency*  
 M-E-L Division, Ford Motor Company, *advertiser*

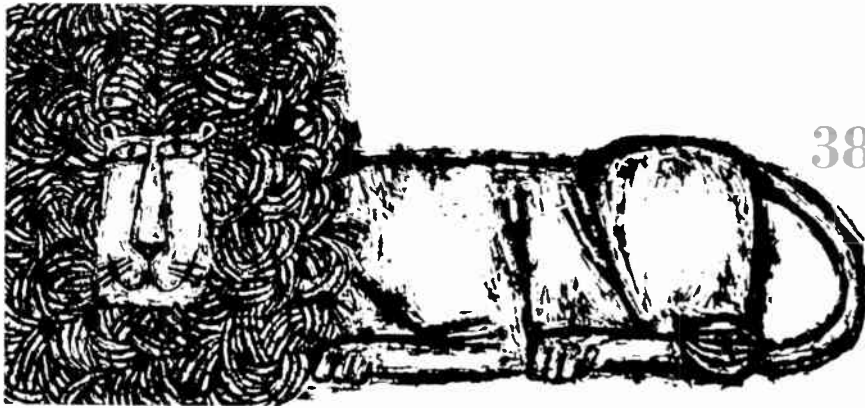
**380** LOUIS SILVERSTEIN/BILL SOKOL, *art directors*  
 Bill Sokol, *artist/designer*  
 The New York Times, *publisher*

**381** CHARLES WALZ, JR./HERB LUBALIN, *art directors*  
 Jerome Snyder, *artist*  
 Sudler & Hennessey, Inc., *advertising agency*  
 Abbott Laboratories, *advertiser*



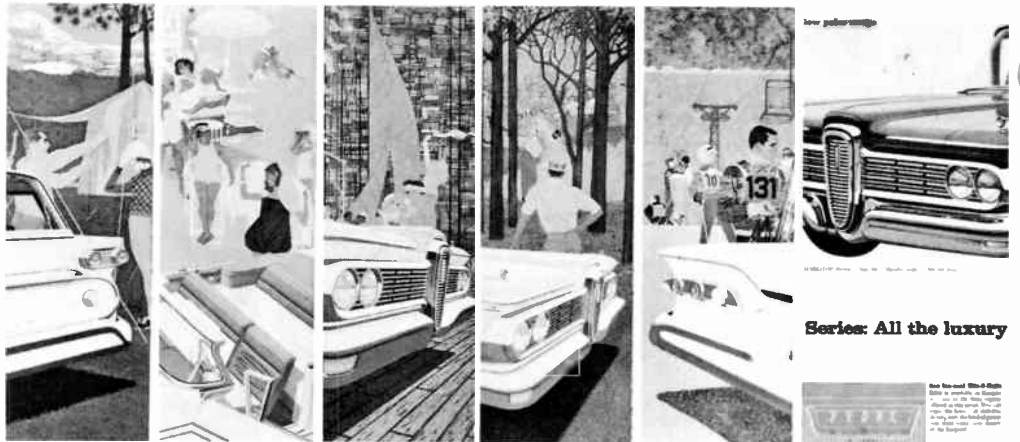


**382** HERB LUBALIN/ED REILLY, *art directors*  
 Bebe Gershenzon, *artist*  
 Sudler & Hennessey, Inc., *advertising agency*  
 White Laboratories, Inc., *advertiser*

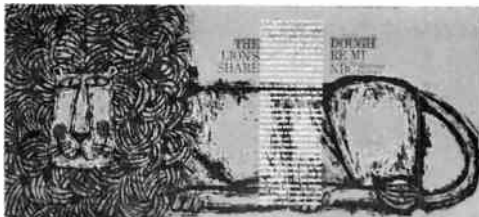


**383** JOHN GRAHAM/RICK LEVINE, *art directors*  
 Lionel Kalish, *artist*  
 National Broadcasting Company, *advertiser*

**384** ROBERT C. ANDRUS, *art director*  
 Charles Wysoki, *artist*  
 Foote, Cone & Belding, *advertising agency*  
 Edsel Div., Ford Motor Co., *advertiser*



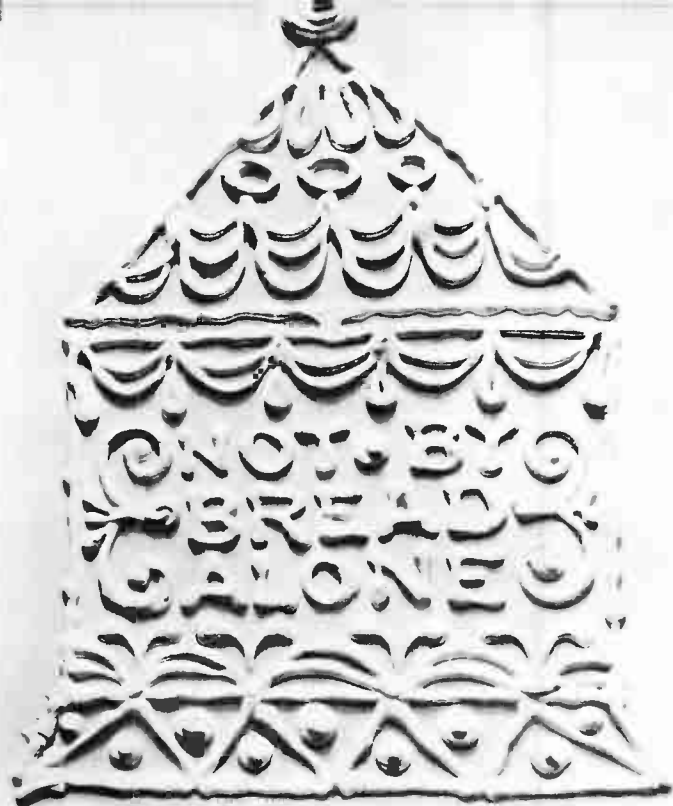
**Series: All the luxury**





385

CHARLES ATTEBERY, *art director*  
William Fredericksen, *designer*  
Doris Jackson, *artist*  
L. W. Frohlich & Company Inc., *advertising agency*  
Parke, Davis & Company, *advertiser*



JAMES VALKUS INDUSTRIAL AND GRAPHIC DESIGN 236 E 72 ST NYC 21 RE 7-8374

386

JAMES VALKUS, *art director/artist/photographer*  
James Valkus, *advertiser*



387

CHARLES W. SMITH, *art director/artist*  
The Cleveland Public Library Film Bureau, *advertiser*



What did he say?



He say tape at TELESTUDIOS



Long, fine job for fine agencies & clients. He say Leo Burnett for Kellogg's, Norman, Craig & Kimmel for Spidei, N.W. Ayer for Seaboard, New York State Republican & Democratic Campaign Committee & much others have all enjoy custom service, high quality, live look & low cost of videotape at TELESTUDIOS.

He say NTA's Telestudios located at 14-81 Broadway, in New York, New York. He say call LONGacre 3-6333 & ask for King Horton. That he say!



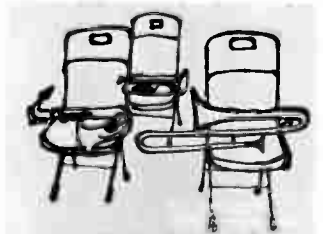
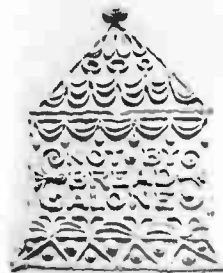
إِلَّا أَبَاكَ - إِنْ صَوَّبْتُمْ قَاتِلُوا أَسْوَدًا - إِنْ دَجَّتْ أُمْرٌ يَحْمُسِي وَلَا يَمُّ الْقَوْمِ جَيْمًا كُلُّ الشُّكَّانِ



هَيْبِي - مَا أَبْقَطَنِي إِلَّا حُرَّ الشَّمْسِ عَلَيَّ أَيُّ جِنْتِ فِي  
مَاتَ قَاتِلَ ذَرْبَتَهُ عَلَى الْوَدَائِقِ - لَوْلَاهُ لَا يَشَابُهُ مِنْ لَا  
! - إِذَا دَجَّعُ فِي ' أَنْ تَمَنَّ كُلَّ وَاحِدٍ مِائَةَ أَلْفِ دِينَارٍ مَا خَفْتُ

388

AWARD OF DISTINCTIVE MERIT  
LEONARD SIROWITZ, art director  
R. O. Blechman, artist  
NTA Telestudios Inc., advertising agency  
NTA Telestudios Inc., advertiser





389

LES MASON/BILL DI MELO, *art directors*  
Les Mason, *artist*  
Westcoast Designers, *advertising agency*  
Dillenbeck & Galavan, *advertiser*



AWARD OF  
DISTINCTIVE  
MERIT

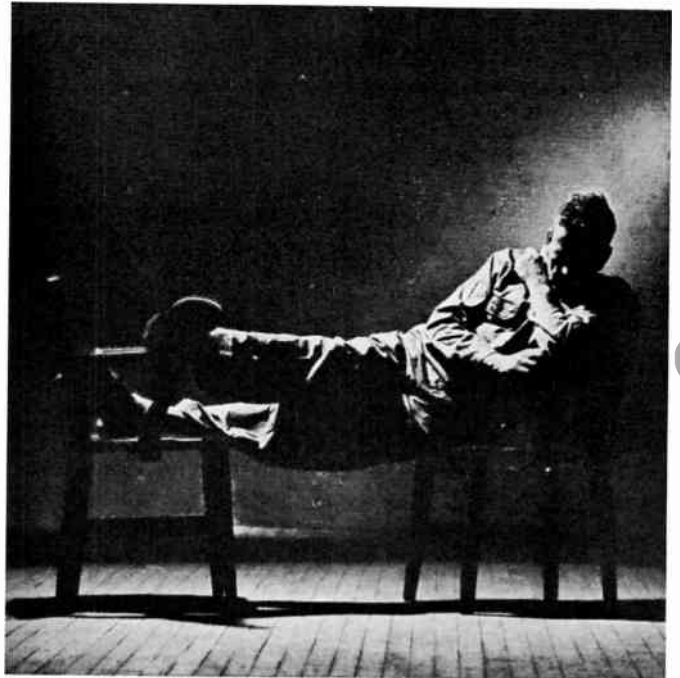
390

AWARD OF DISTINCTIVE MERIT  
LOUIS SILVERSTEIN, *art director*  
Lou Myers, *artist*  
The New York Times, *publisher*

**391** DAVE EPSTEIN, *art director*  
Mel Sokolsky, *photographer*  
William Douglas McAdams Inc., *advertising agency*  
Warner-Chilcott Laboratories, *advertiser*



**392** WARREN BLAIR/JACK GREGORY, *art directors*  
Seymour Mednick, *photographer*  
Smith Kline & French Laboratories, *advertiser*



R



245 East 23rd Street NYC 10 3 8397

# SCHOOL OF VISUAL ARTS



POSTER ART

**393** PHIL HAYS, *artist*  
School of Visual Arts, *advertiser*

Aristophanes

**Let every man**

Advertising Design **exercise** Life Drawing • Painting  
 Package Design **the art** Technical Illustration  
 Anatomy • Drafting **he knows** Cartooning • Typography  
 Photo Retouching Paste-up & Mechanicals  
 Airbrush • Layout Lettering • Illustration  
 Fashion Illustration



**394** HARVEY TOBACK, *art director*  
 Jack Wolfgang Beck, *artist*  
 The Zlowe Company Inc., *advertising agency*  
 Mutual Shoe Sales Company, *advertiser*

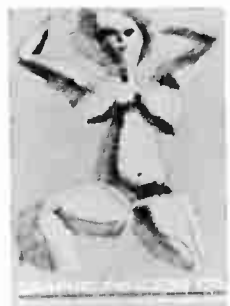
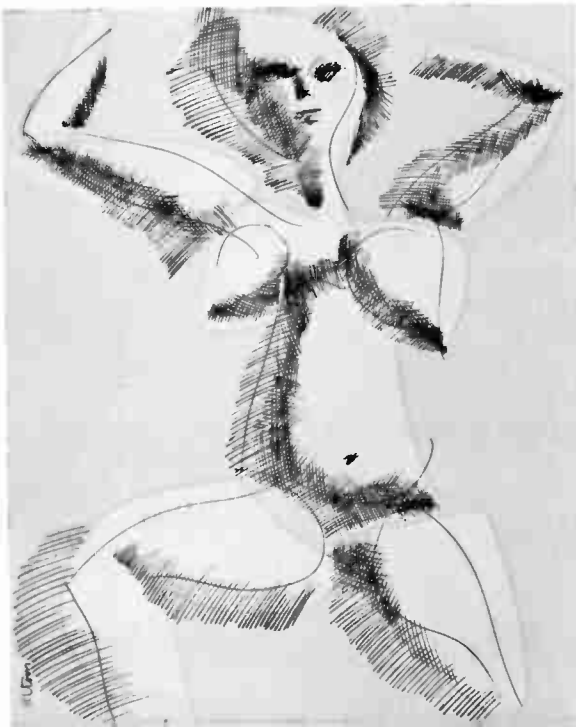
**395** ROBERT SHEPPERLY, *art director*  
 Carlos Lopez, *artist*  
 McCann-Erickson, Inc., *advertising agency*  
 Detroit Horse Show, *advertiser*



**396** ROBERT M. RUNYAN, *art director*  
 John Altoon, *artist*  
 Graphic Process Company, *advertiser*



**397** ROBERT M. RUNYAN, *art director*  
 John Altoon, *artist*  
 Graphic Process Company, *advertiser*



S

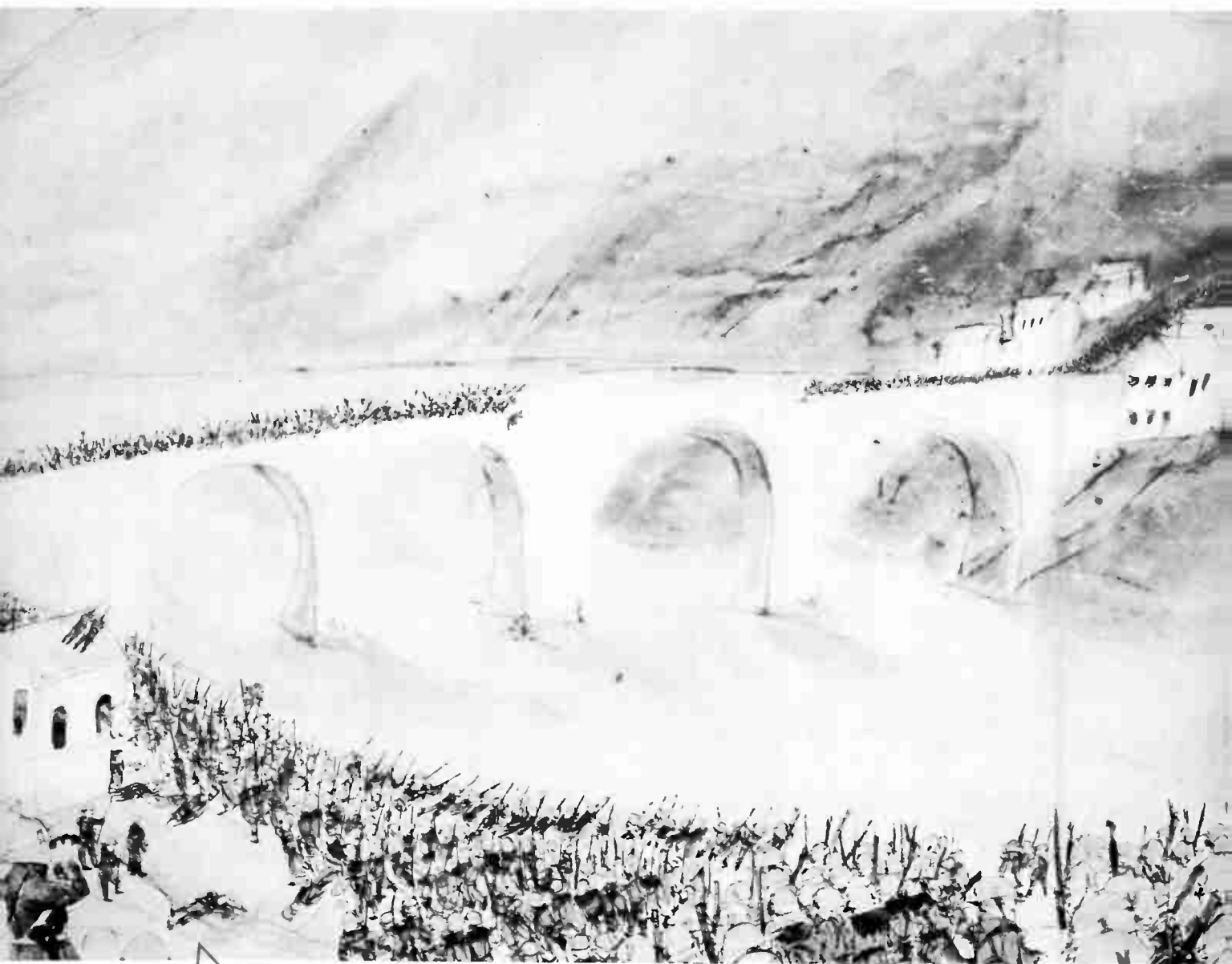




EDITORIAL ART







**398** ART DIRECTORS CLUB MEDAL  
 ROBERT BENTON, *art director*  
 Robert Andrew Parker, *artist*  
 Esquire, Inc., *publisher*  
 Esquire Magazine, *publication*



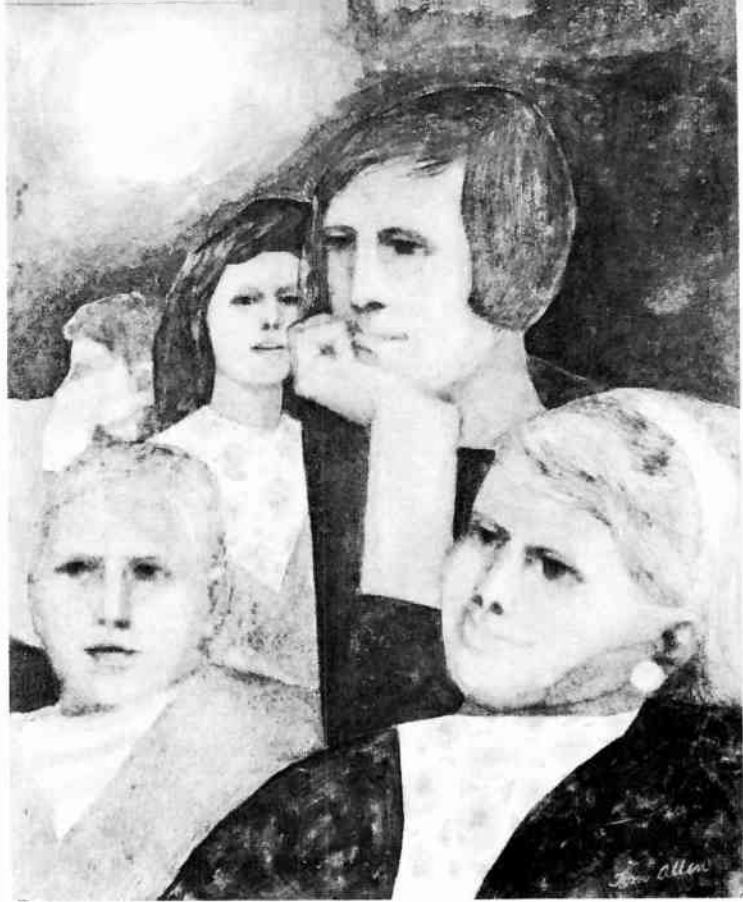
ARIST II



The  
 Weird Sisters

[Small, illegible text block, likely a caption or short article related to the photograph of the 'Weird Sisters']

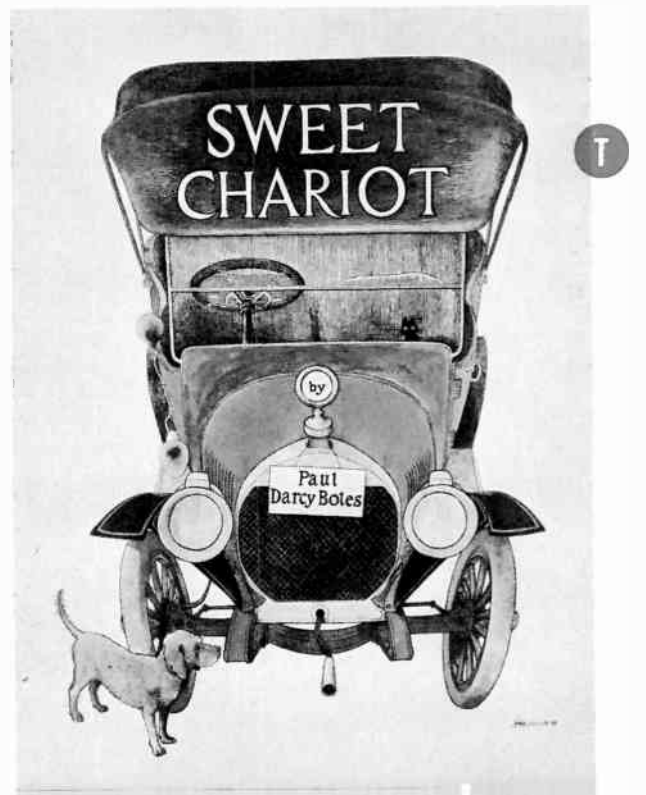
EDITORIAL ART-FICTION



**399** CHARLOTTE GORDON, *art director*  
Tom Allen, *artist*  
Triangle Publications, *publisher*  
Seventeen Magazine, *publication*

**400** FRANK ZACHARY/LOUIS R. GLESSMANN, *art directors*  
Ray Prohaska, *artist*  
Curtis Publishing Company, *publisher*  
Holiday, *advertiser*

**401** FRANK KILKER, *art director*  
Erik Blegvad, *artist*  
Curtis Publishing Co., *publisher*  
Saturday Evening Post, *advertiser*





phil hays

402

CHARLOTTE GORDON, *art director*  
Phil Hays, *artist*  
Triangle Pub. Corp., *publisher*  
Seventeen Magazine, *publication*



403

CIPE PINELES, *art director*  
Sister Mary Corita, *artist*  
Robert Frank, *photographer*  
Street & Smith Publications, *advertising agency*  
Charm Magazine, *advertiser*





T

404

**AWARD OF DISTINCTIVE MERIT**  
HENRY WOLF, *art director*  
Bert Stern, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*



405

**AWARD OF DISTINCTIVE MERIT**  
BOB BENTON, *art director*  
Bert Stern, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*

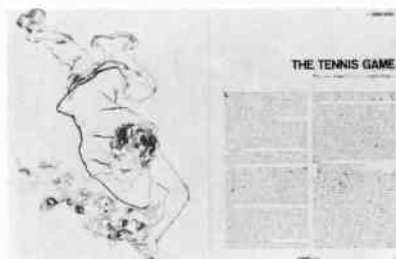
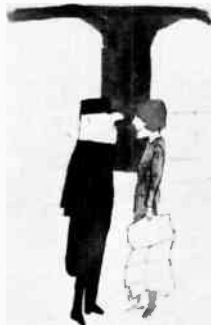


EDITORIAL ART-FICTION



**406** HENRY WOLF, *art director*  
Dora Mathieu, *artist*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*

**407** HENRY WOLF, *art director*  
Robert Benton, *artist/designer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*





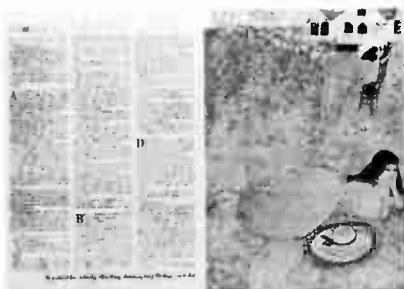
**408** ROBERT C. ATHERTON, *art director*  
 Phil Hays, *artist*  
 Hearst Magazines, *publisher*  
 Cosmopolitan, *advertiser*

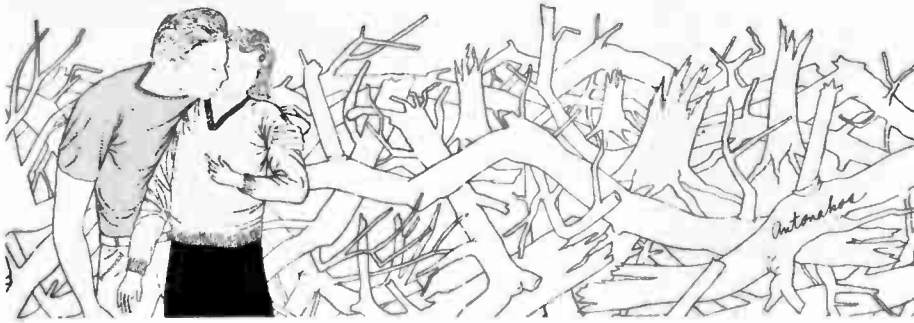
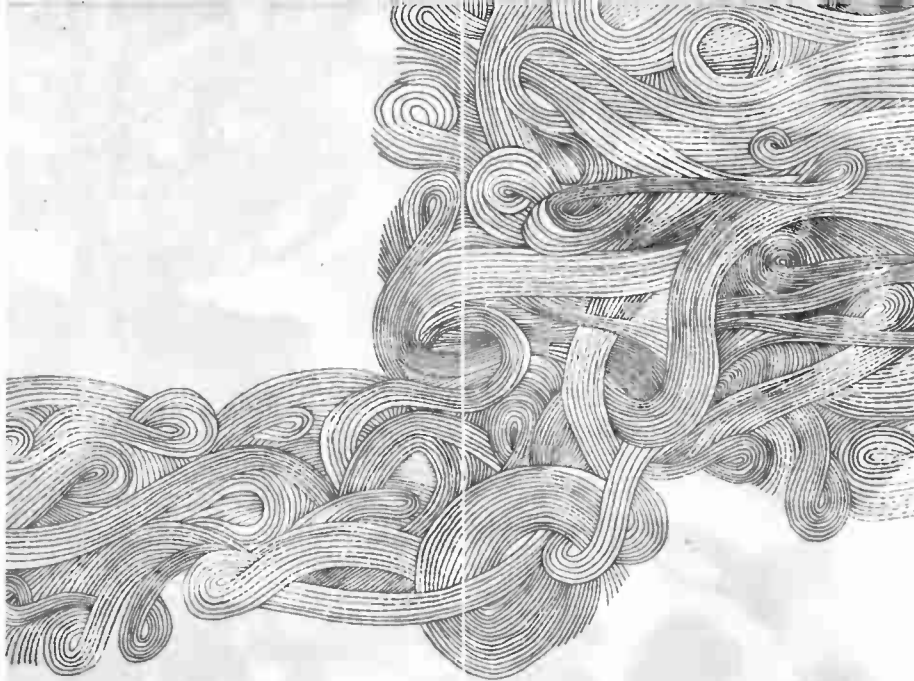


**409** CHARLOTTE GORDON, *art director*  
 Robert Weaver, *artist*  
 Triangle Publications, *publisher*  
 Seventeen Magazine, *advertiser*

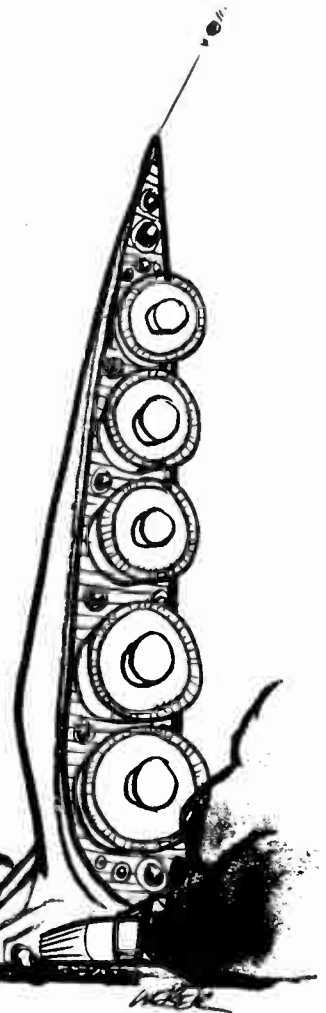


**410** HENRY WOLF, *art director*  
 Gerald Andrea, *artist*  
 Esquire, Inc., *publisher*  
 Esquire Magazine, *advertiser*



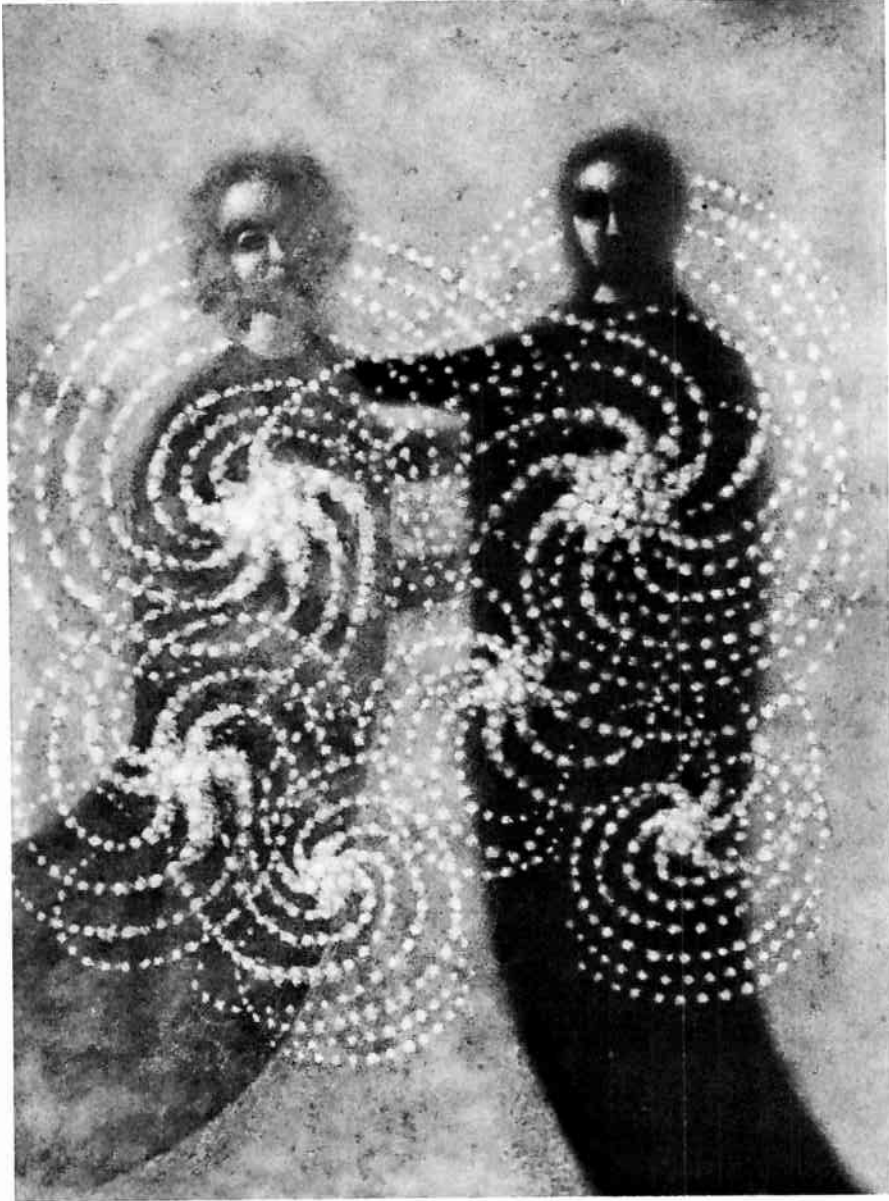


**411** PHIL HUMMERSTONE, *art director*  
Steve Antinakos, *artist*  
Girl Scouts of the U.S., *publisher*  
American Girl Magazine, *advertiser*



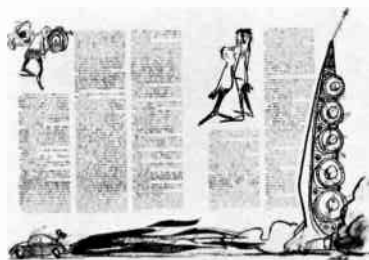
**412** FORBES LINKHORN, *art director/designer*  
Robert Weber, *artist*  
Ziff-Davis Publishing Co., *publisher*  
Sports Cars Illustrated Magazine, *advertiser*

EDITORIAL ART-FICTION, 2 COLORS

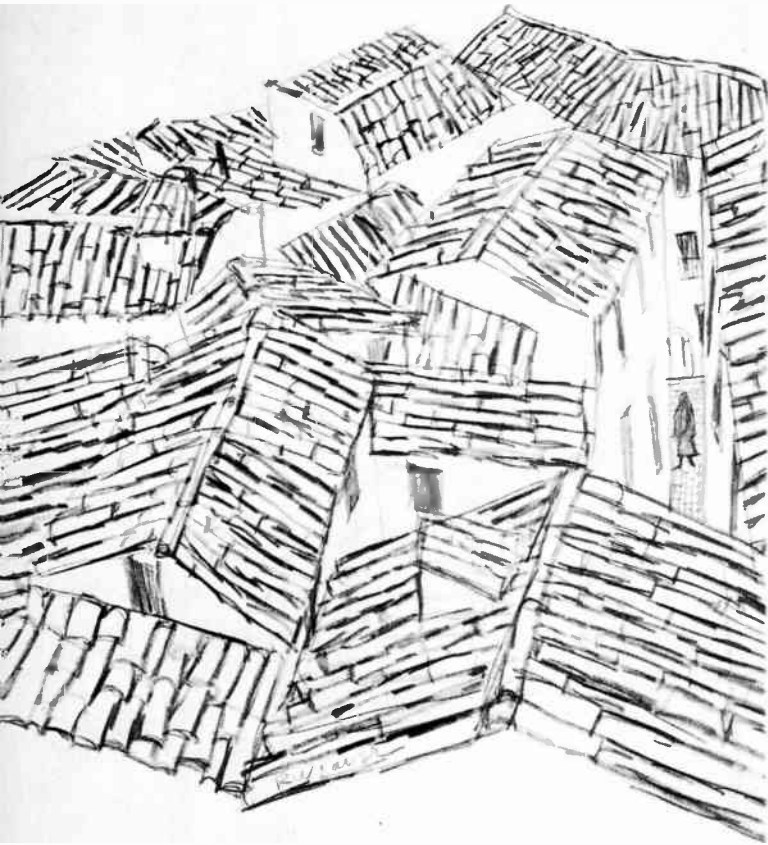


413 BRADBURY THOMPSON, *art director/designer*  
Philip Featheringill, *artist*  
Street & Smith Publications, *publisher*  
Mademoiselle, *advertiser*

T







**414** HENRY WOLF, *art director*  
Robert Weaver, *artist*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*



**415** HENRY WOLF, *art director*  
Tom Allen, *artist*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*



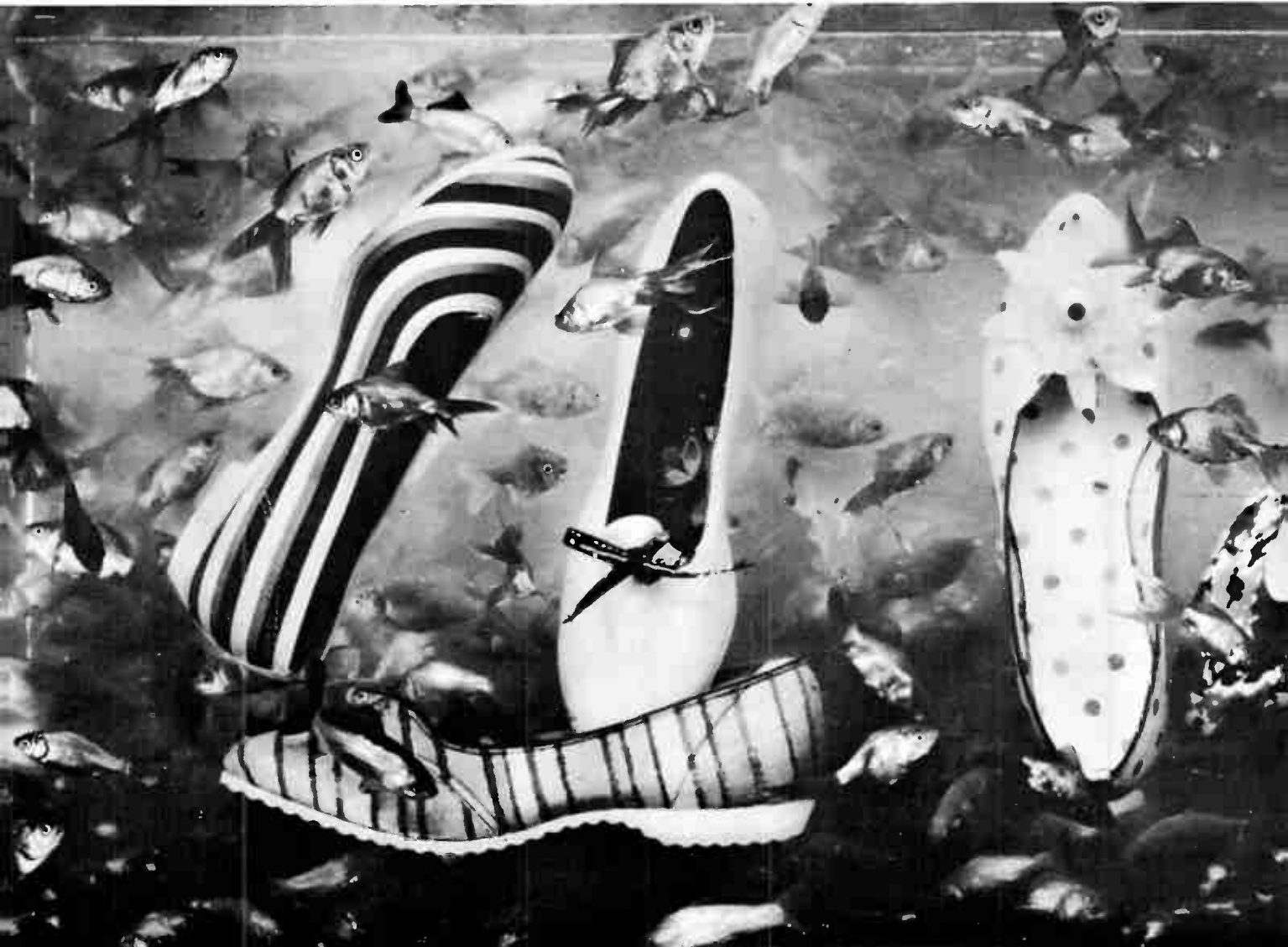
**417** HENRY WOLF, *art director*  
 Tom Allen, *artist*  
 Esquire, Inc., *publisher*  
 Esquire Magazine, *advertiser*

**416** HENRY WOLF, *art director*  
 Harvey Schmidt, *artist*  
 Esquire, Inc., *publisher*  
 Esquire Magazine, *advertiser*



T





**418** AWARD OF DISTINCTIVE MERIT  
CHARLOTTE GORDON, *art director*  
Elbert Budin, *photographer*  
Triangle Publications, *publisher*  
Seventeen Magazine, *advertiser*

AWARD OF  
DISTINCTIVE  
MERIT

**419** ALBERT GREENBERG, *art director*  
Melvin Sokolsky, *photographer*  
Esquire, Inc., *publisher*  
Gentlemen's Quarterly Magazine, *advertiser*





420 CHARLOTTE GORDON, art director  
Ray Kellman, photographer  
Triangle Publications, publisher  
Seventeen Magazine, advertiser



U





AWARD OF  
DISTINCTIVE  
MERIT

**421** AWARD OF DISTINCTIVE MERIT  
ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
Karen Radkai, *photographer*  
Conde Nast Publications, Inc., *publisher*  
Vogue Magazine, *advertiser*



EDITORIAL ART-NON-FICTION,  
3 OR MORE COLORS

**422** CHARLOTTE GORDON, *art director*  
Mia Carpenter, *artist*  
Triangle Publications, *publisher*  
Seventeen Magazine, *advertiser*

**423** ALEXEY BRODOVITCH, *art director*  
Richard Avedon, *photographer*  
Hearst Publications, *publishers*



U

424

ALBERT GREENBERG, *art director*  
Gerald Hochman, *photographer*  
Esquire, Inc., *publisher*  
Gentlemen's Quarterly Magazine, *advertiser*



425

ROBERT BENTON, *art director*  
Ben Somoroff, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *advertiser*



426 ALEXEY BRODOVITCH, *art director*  
Richard Avedon, *photographer*  
Hearst Publications, *publisher*



427 ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
William Klein, *photographer*  
Conde Nast Publications, Inc., *publisher*  
Vogue Magazine, *publication*

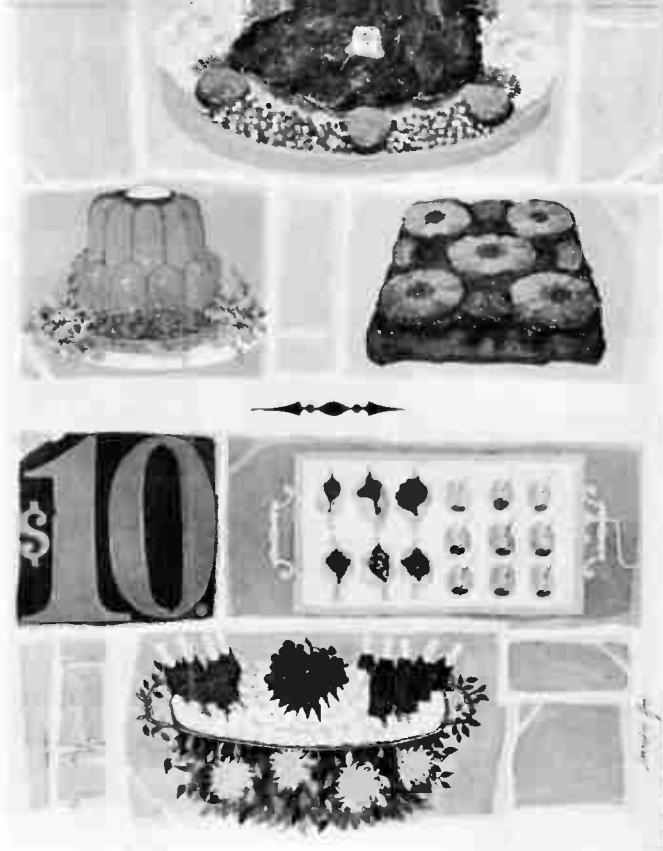
U



High-powered  
urban THE  
HIGH-  
KEY  
CONV







428 CHARLOTTE GORDON, *art director*  
 Lorraine Fox, *artist*  
 Triangle Publications, *publisher*  
 Seventeen Magazine, *advertiser*



429 ALLEN F. HURLBURT/PHILIP SYKES, *art directors*  
 Arthur Rothstein, *photographer*  
 Cowles Magazines, Inc., *publisher*  
 Look Magazine, *publication*



CHEF'S SALAD DIET





430

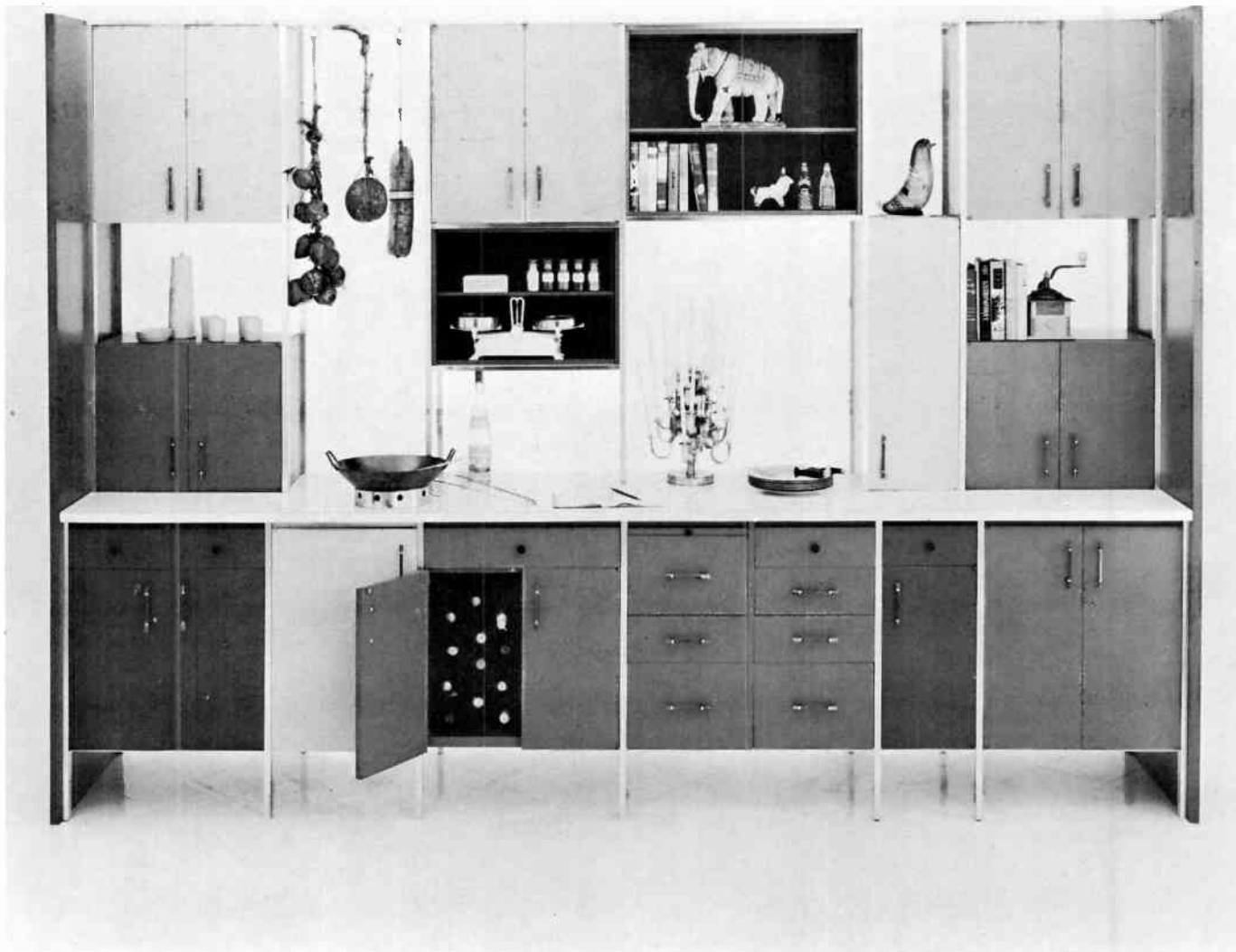
**AWARD OF DISTINCTIVE MERIT**  
 ALENEY BRODOVITCH, *art director*  
 Hiro, *photographer*  
 Hearst Publications, *publisher*  
 Harper's Bazaar, *publication*



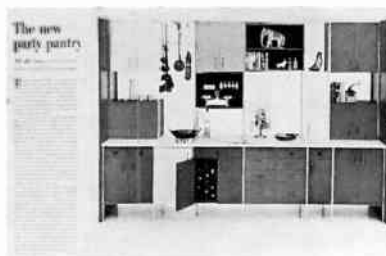
431

**ANTHONY T. MAZZOLA, art director**  
 Edgar De Evia, *photographer*  
 Hearst Magazine, Inc., *publisher*  
 Town & Country Magazine, *publication*





432 **ALEXANDER LIBERMAN/WOLFGANG FYLER, art directors**  
**Tom Yee, photographer**  
**Conde Nast Publications, Inc., publisher**  
**House & Garden, publication**





**433** ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
Karen Radkai, *photographer*  
Conde Nast Publications, Inc., *publisher*  
Vogue Magazine, *publication*



**434** ALEXANDER LIBERMAN/WOLFGANG FYLER, *art directors*  
Tom Leonard, *photographer*  
Conde Nast Publications, Inc., *publisher*  
House & Garden, *publication*



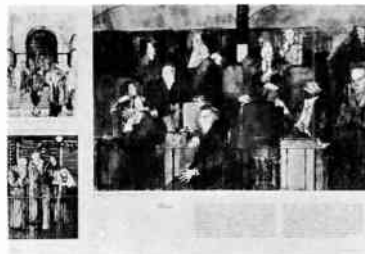
**435** ROBERT BENTON, *art director*  
Cjon Mili, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*



**436** LEO LIONNI, *art director*  
Giacomo Porzano, *artist*  
Time, Inc., *publisher*  
Fortune, *publication*



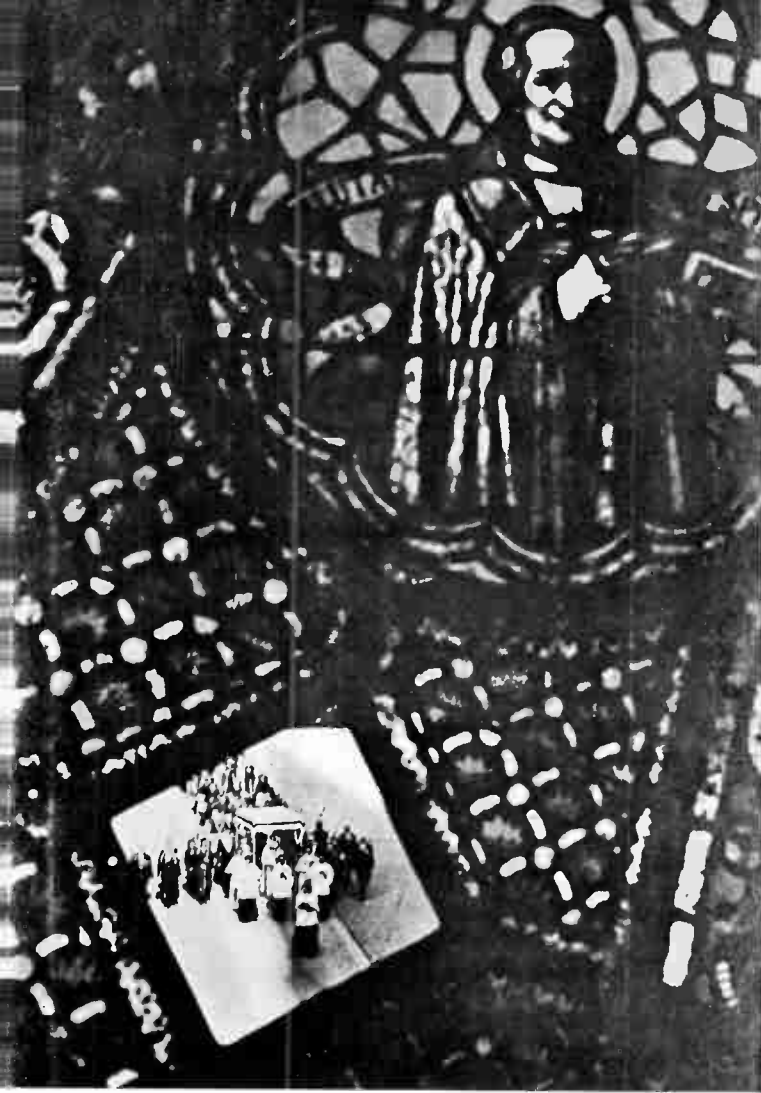
**437** BERNARD QUINT, *art director*  
Dmitri Kessel, *photographer*  
Time, Inc., *publisher*  
Life Magazine, *publication*





**438** ART DIRECTORS CLUB MEDAL  
FRANK ZACHARY/STEPHEN BIGGS, *art directors*  
John Lewis Stage, *photographer*  
Curtis Publishing Company, *publisher*  
Holiday, *publication*





**439** BERNARD QUINT, *art director*  
Alfred Eisenstadt, *photographer*  
Time, Inc., *publisher*  
Life Magazine, *publication*

**440** FRANK ZACHARY/LOUIS R. GLESSMANN  
John Lewis Stage, *photographer*  
Curtis Publishing Company, *publisher*  
Holiday, *publication*



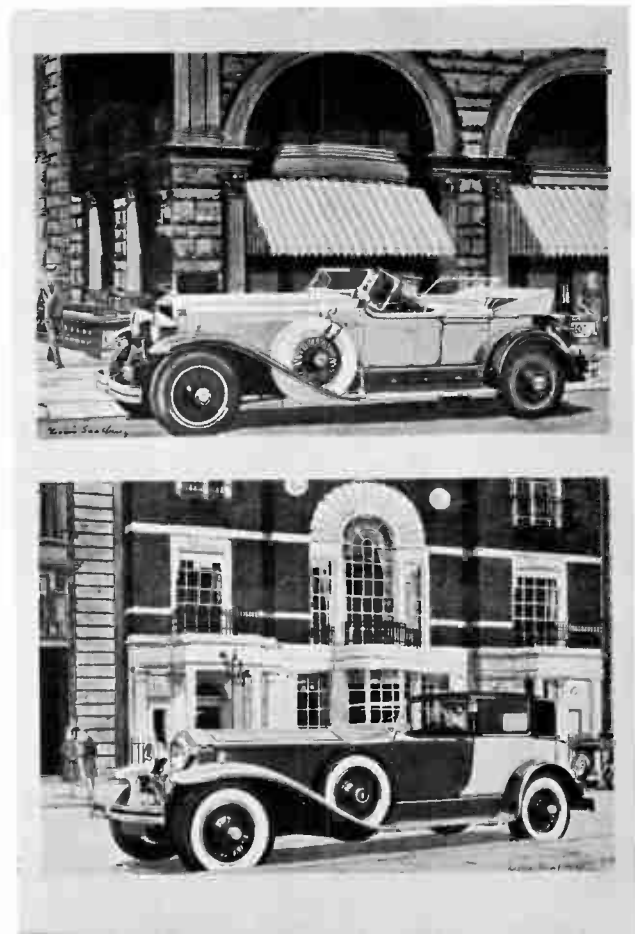


**441** FRANK ZACHARY/GERTRUDE GORDON, *art directors*  
 Fred Lyon, *photographer*  
 Curtis Publishing Company, *publisher*  
 Holiday, *publication*

**442** BERNARD QUINT, *art director*  
 Nina Leen, *photographer*  
 Time, Inc., *publisher*  
 Life Magazine, *publication*



**443** HENRY WOLF, *art director*  
 Leslie Saalburg, *artist*  
 Esquire, Inc., *publisher*  
 Esquire Magazine, *publication*







**444** ERNEST G. SCARFONE, *art director*  
Dan Farber, *photographer*  
N.P.D. Corporation, *publisher*  
Modern Photography, *publication*



**445** MARVIN ISRAEL, *art director/photographer*  
Triangle Publications, *publisher*  
Seventeen Magazine, *publication*

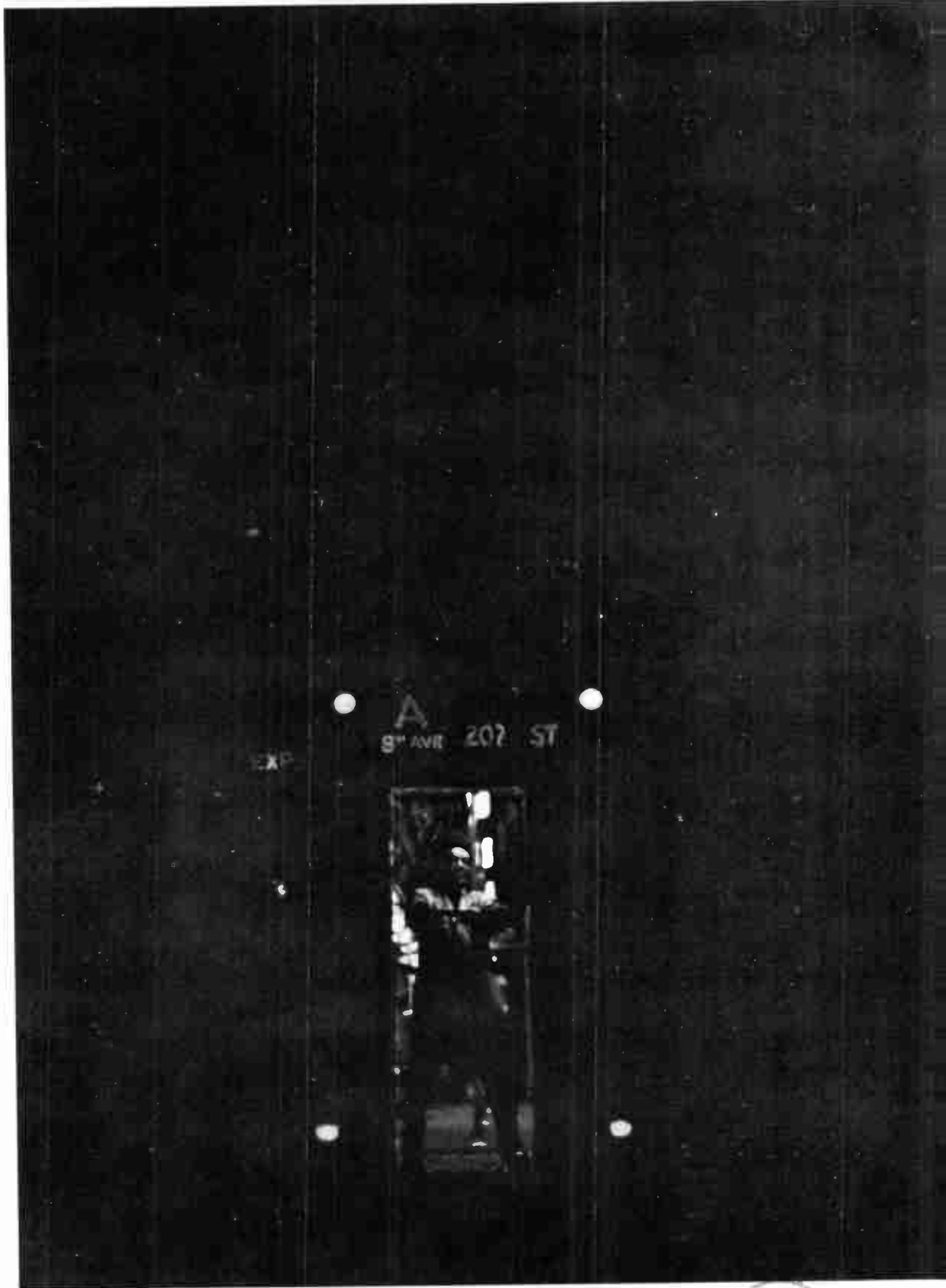


**446** ALLEN F. HURLBURT, *art director*  
Emil Schulthess, *photographer*  
Cowles Magazines, Inc., *publisher*  
Look Magazine, *publication*



**447** ROBERT BENTON, *art director*  
Art Kane, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*





448

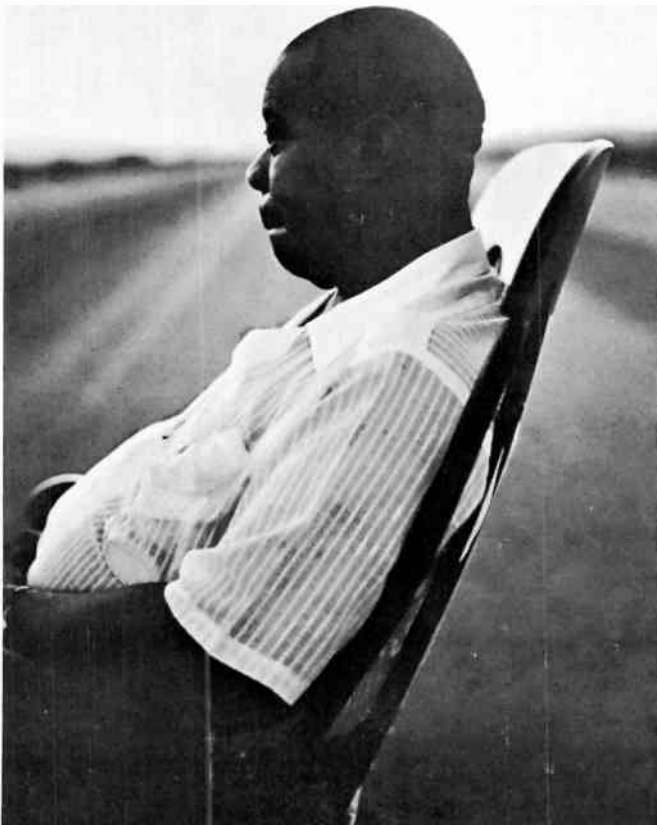
AWARD OF DISTINCTIVE MERIT  
ROBERT BENTON, *art director*  
Art Kane, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*





EDITORIAL ART-NON-FICTION, GENERAL

**449** BERNARD QUINT, *art director*  
Dmitri Kessel, *photographer*  
Time, Inc., *publisher*  
Life Magazine, *publication*



**450** ROBERT BENTON, *art director*  
Art Kane, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*





451

**AWARD OF DISTINCTIVE MERIT**  
**RICHARD GANDEL, art director**  
**Dr. Donald Thompson, photographer**  
**Time, Inc., publisher**  
**Life Magazine, publication**



452

**BERNARD QUINT, art director**  
**Eliot Elisofon, photographer**  
**Time, Inc., publisher**  
**Life Magazine, publication**



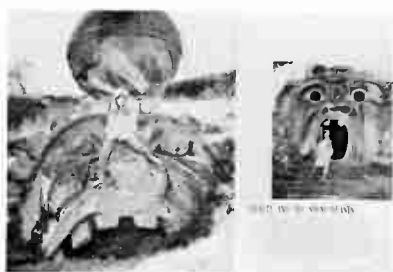
Man at His Most Primitive





AWARD OF  
DISTINCTIVE  
MERIT

**453** AWARD OF DISTINCTIVE MERIT  
HENRY WOLF, *art director/designer*  
Richard Avedon, *photographer*  
Hearst Magazine, *publisher*  
Harper's Bazaar, *publication*



EDITORIAL ART-NON-FICTION, 2 COLORS OR MORE,  
FASHION OR STYLE



**454** ALEXEY BRODOVITCH, *art director/designer*  
Richard Avedon, *photographer*  
Hearst Magazines, Inc., *publisher*  
Harper's Bazaar, *publication*

**456** ALEXEY BRODOVITCH, *art director*  
Richard Avedon, *photographer*  
Hearst Publications, *publisher*  
Harper's Bazaar, *publication*



**455** ALBERT GREENBERG, *art director*  
Carl Fischer, *photographer*  
Esquire, Inc., *publisher*  
Gentlemen's Quarterly Magazine, *publication*





**457** HENRY WOLF, *art director/designer*  
Richard Avedon, *photographer*  
Hearst Magazines, Inc., *publisher*  
Harper's Bazaar, *publication*

**458** HENRY WOLF, *art director/designer*  
Hiro, *photographer*  
Hearst Magazines, Inc., *publisher*  
Harper's Bazaar, *publication*



EDITORIAL ART-NON-FICTION, 2 COLORS OR MORE,  
FASHION OR STYLE

**459** ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
Jerrold Schatzberg, *photographer*  
Conde Nast Publications, Inc., *publisher*  
Vogue Magazine, *publication*



**460** ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
William Klein, *photographer*  
Conde Nast Publications, Inc., *publisher*  
Vogue Magazine, *publication*



U







**461** ART DIRECTORS CLUB MEDAL  
**ROBERT BENTON**, *art director*  
**Art Kane**, *photographer*  
**Esquire, Inc.**, *publisher*  
**Esquire Magazine**, *publication*



**462** **ALLEN F. HURLBURT**, *art director*  
**John Vachon**, *photographer*  
**Cowles Magazines, Inc.**, *publisher*  
**Look Magazine**, *publication*





EDITORIAL ART-NON-FICTION,  
GENERAL

**463** BERNARD QUINT, *art director*  
Harvey Schmidt, *artist*  
Time, Inc., *publisher*  
Life Magazine, *publication*

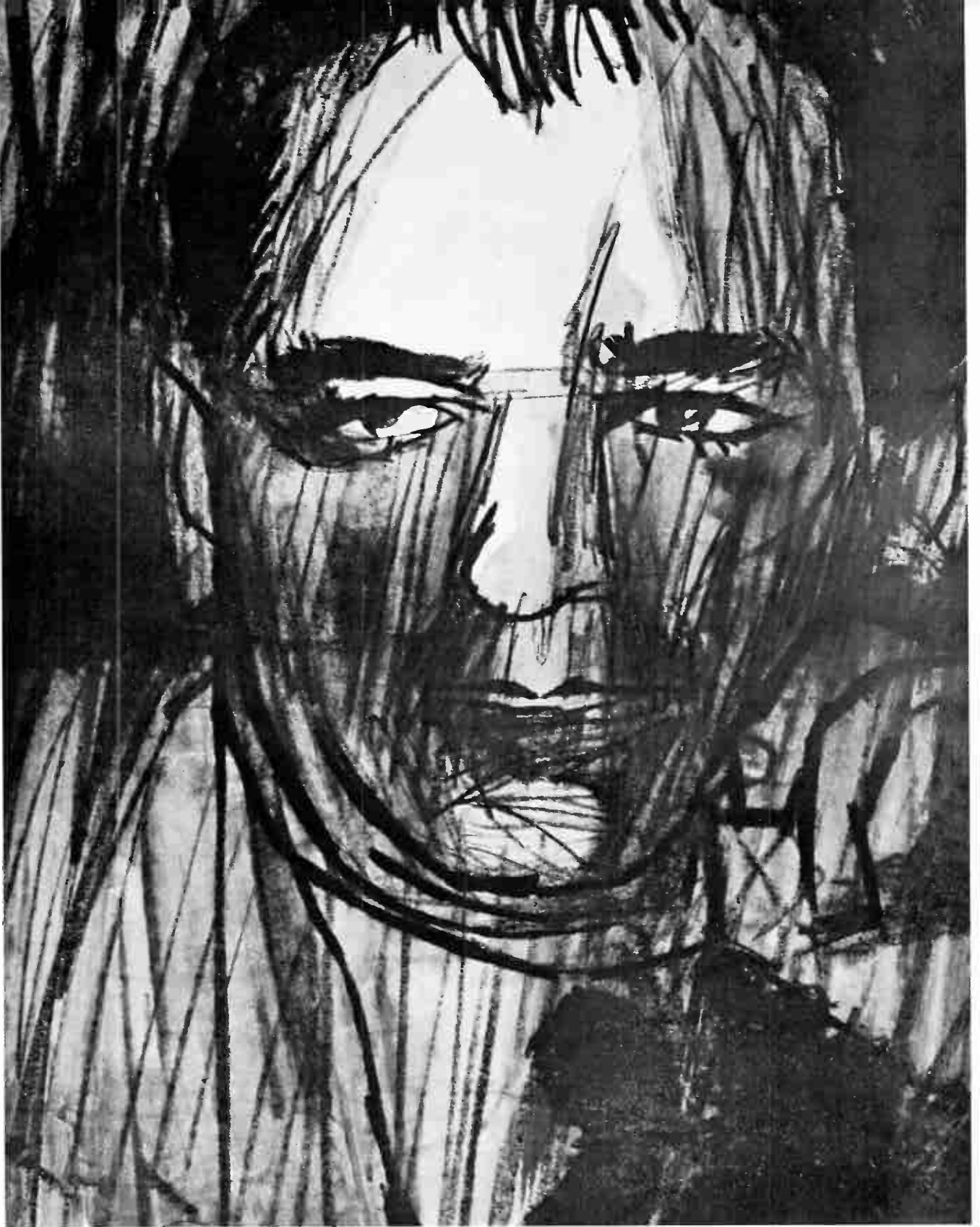


**464** ROBERT BENTON, *art director*  
Bert Stern, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*



CHICAGO  
segregation  
tragedy





**465** AWARD OF DISTINCTIVE MERIT  
HENRY WOLF, *art director*  
Harvey Schmidt, *artist*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*



**466** ALBERT GREENBERG, *art director*  
Michel Cot, *photographer*  
Esquire, Inc., *publisher*  
Gentlemen's Quarterly Magazine, *publication*



**467** ROBERT BENTON, *art director*  
Hugh Bell, *photographer*  
Esquire, Inc., *publisher*  
Esquire Magazine, *publication*





**468** ALEXANDER LIBERMAN/PRISCILLA PECK, *art directors*  
 Karen Radkai, *photographer*  
 Conde Nast Publications, Inc., *publisher*  
 Vogue Magazine, *publication*



**469** PHILIP F. DYKSTRA, *art director*  
 Edward Sorel, *artist*  
 N. Y. Herald Tribune, *publisher*  
 Today's Living, *publication*





470

HENRY WOLF, *art director/designer*  
Richard Avedon, *photographer*  
Hearst Magazines, Inc., *publisher*  
Harper's Bazaar, *publication*

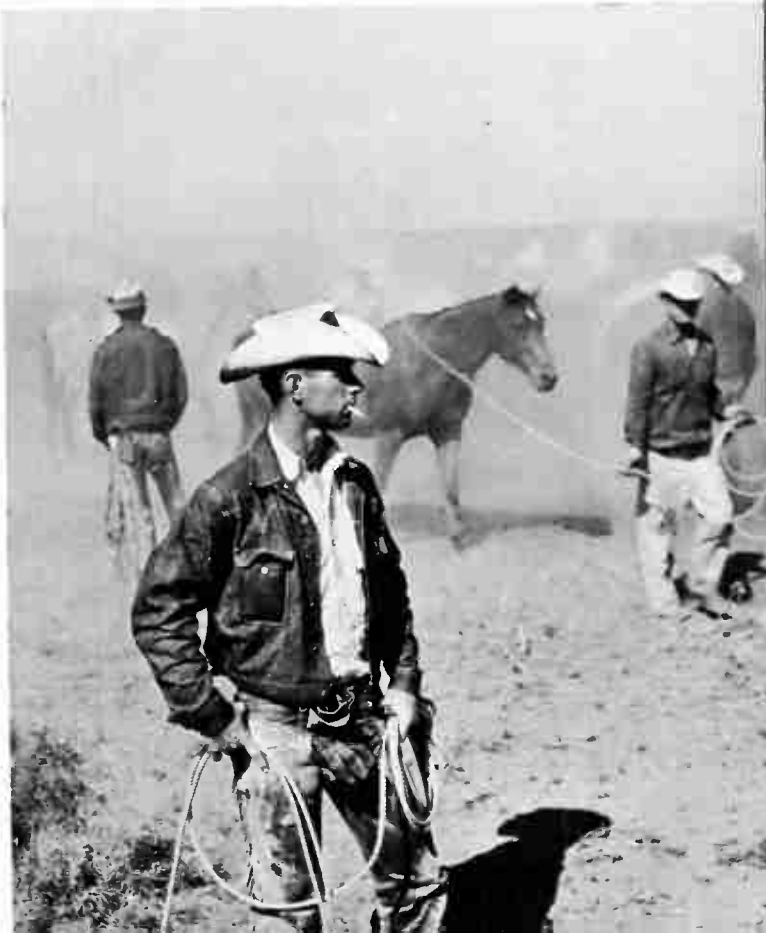
471

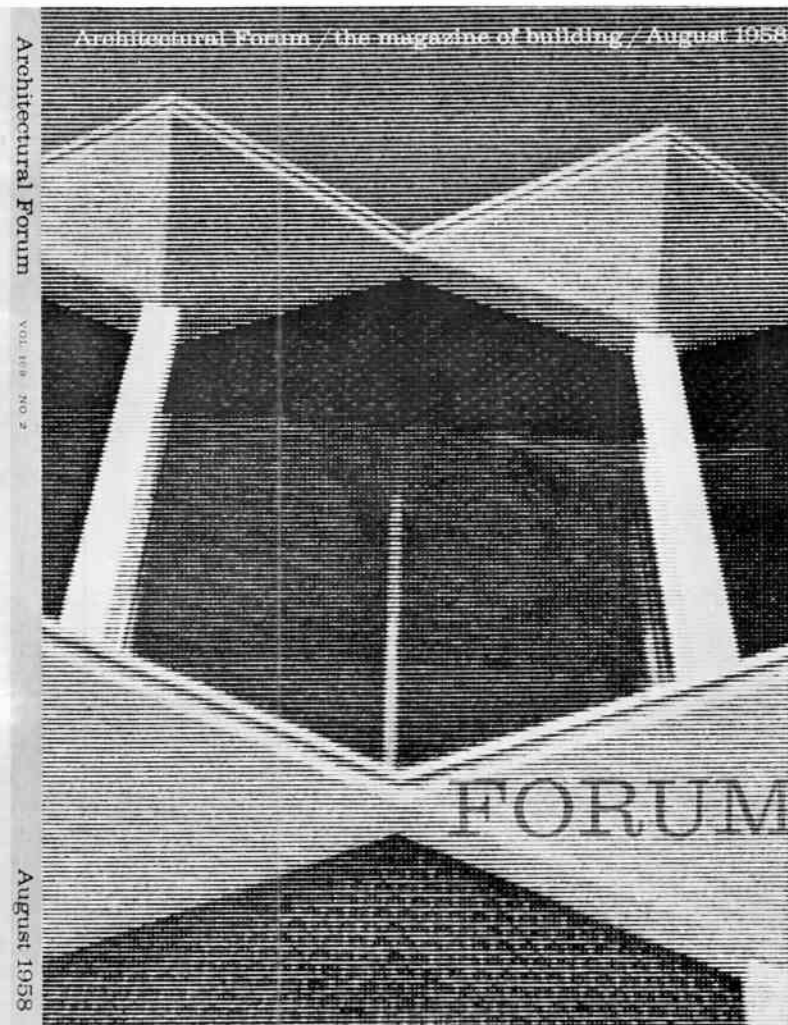
FRANK ZACHARY/LOUIS R. GLESSMANN, *art directors*  
John Lewis Stage, *photographer*  
Curtis Publishing Company, *publisher*  
Holiday, *publication*



472

BILL PAGE, *art director*  
Maria Aguilera, *photographer*  
St. John Publishing Co., *Publisher*  
Nugget Magazine, *publication*



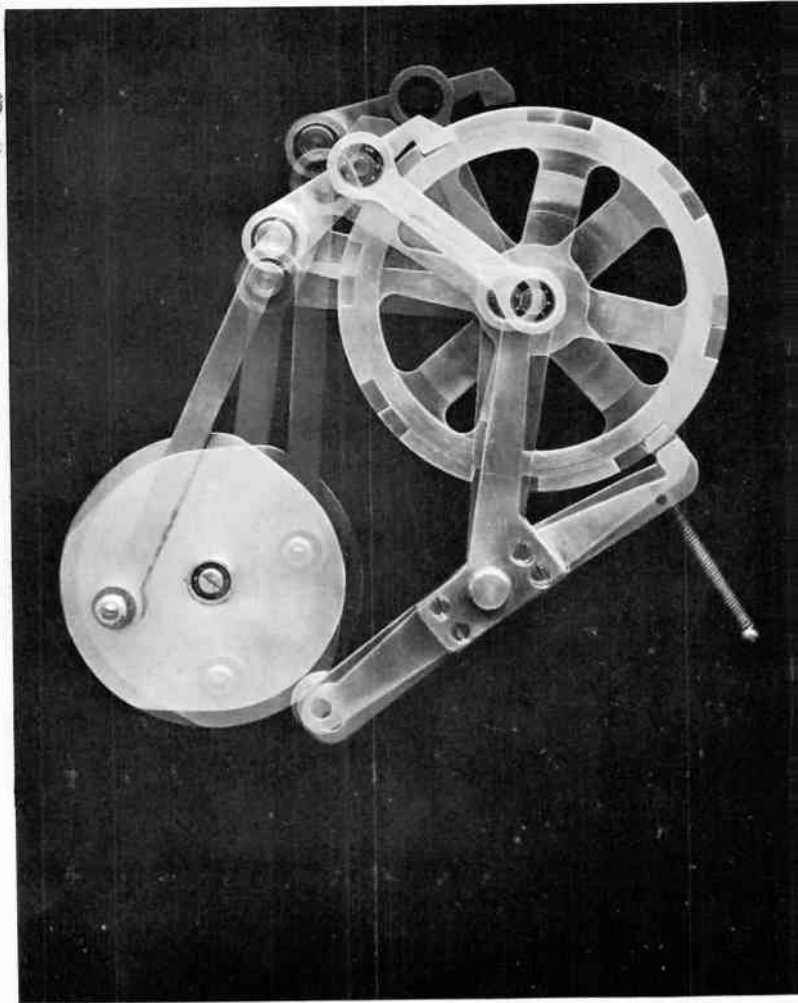


**473** PAUL GROTZ/RAY KOMAI, *art directors*  
Ray Komai, *artist*  
Baltazar Korab, *photographer*  
Architectural Forum, *publication*

**474** LESLIE A. SEGAL, *art director*  
Bill Charmatz, *artist*  
RKM Publishing Co., *publisher*  
Madison Avenue Magazine, *publication*



475 RICHARD BYE, *art director/designer*  
 Lionel Kalish, *artist*  
 Bowker Co., *advertising agency*  
 Bowker Co., *advertiser*



476 DONALD R. RUTHER, *art director*  
 Stephen Colhoun, *photographer*  
 Modern Packaging Corporation, *advertising agency*  
 Modern Packaging Magazine, *publication*

V





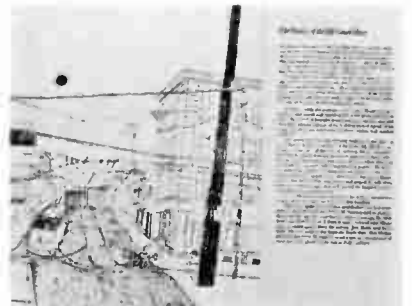
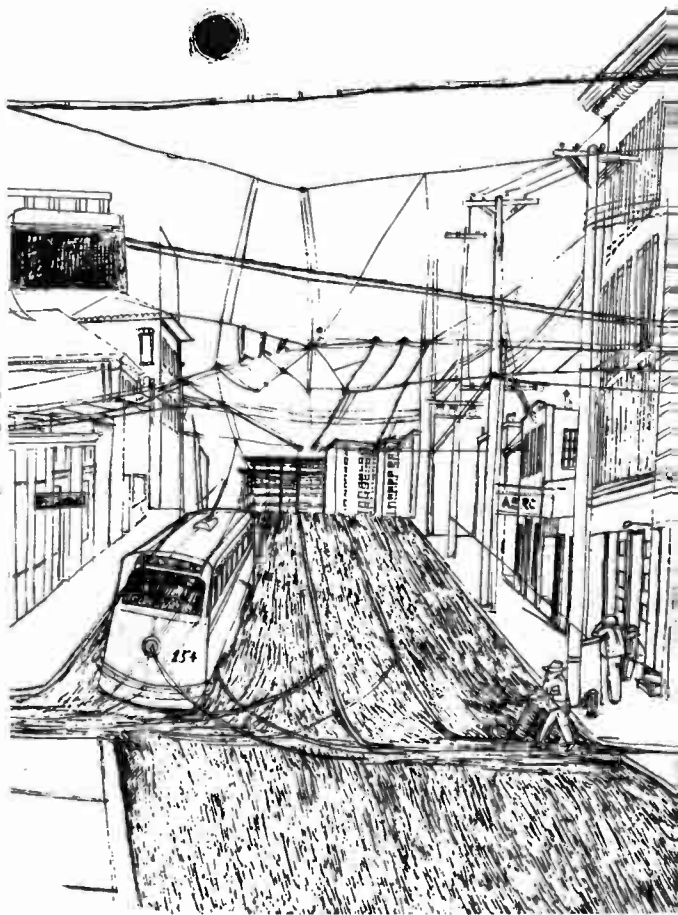
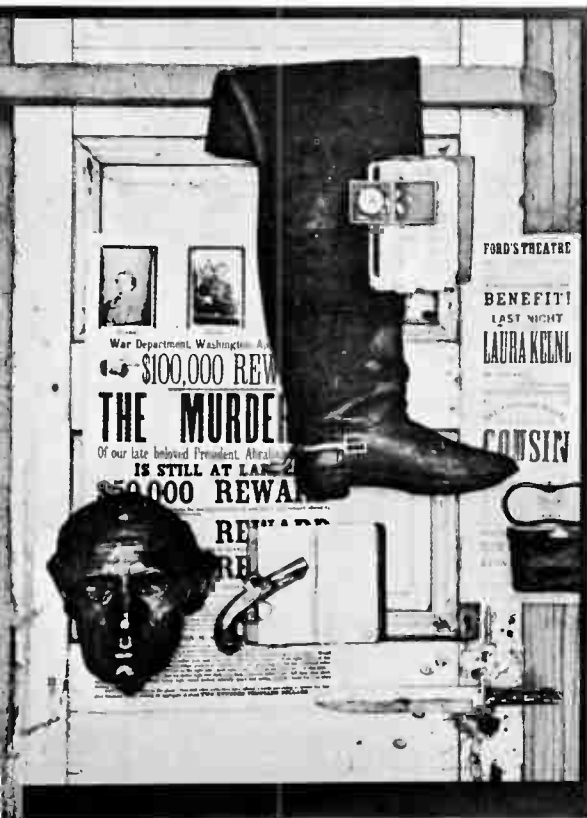


477

CHARLIE WALZ, art director  
Robert Andrew Parker, artist  
Abbott Laboratories, advertiser  
What's New, publication

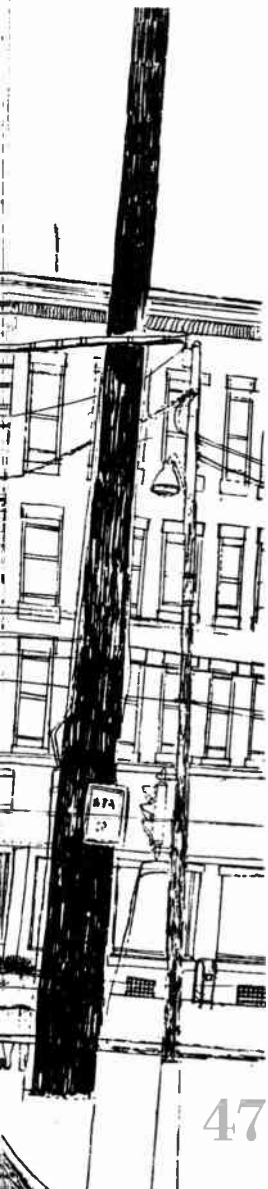
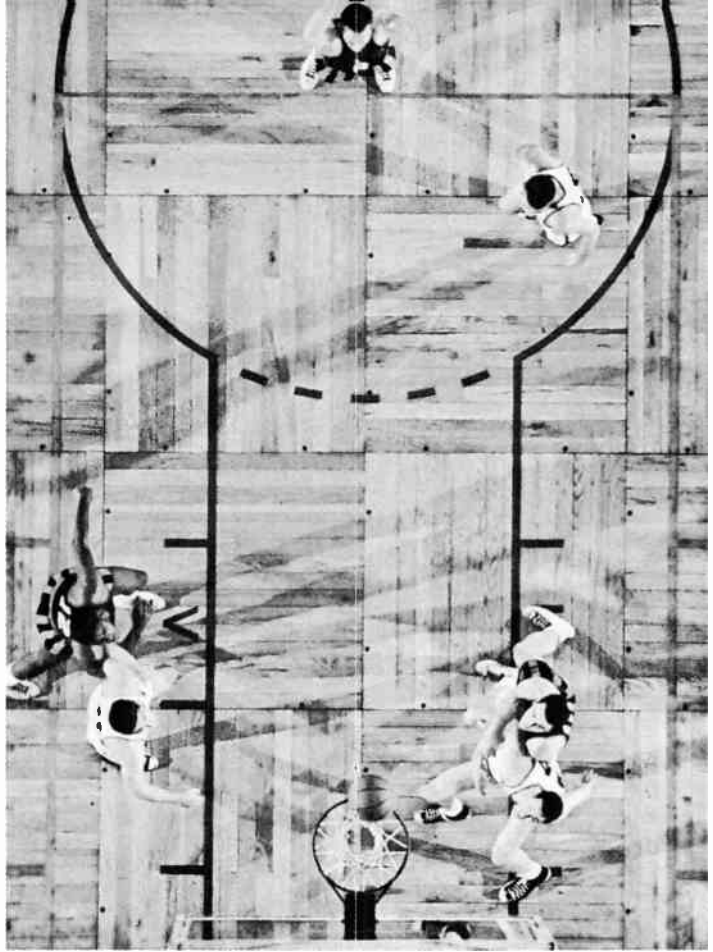
478

BRADBURY THOMPSON / FRANK ZACHARY, art directors  
Arnold Newman, photographer  
Bradbury Thompson, photographer  
West Virginia Pulp and Paper Company, publisher  
Wesvaco Inspirations for Printers No. 210, publication



480

BRADBURY THOMPSON/JEROME SNYDER, *art directors*  
 Hy Peskin, *photographer*  
 Bradbury Thompson, *designer*  
 West Virginia Pulp and Paper Company, *publisher*  
 Westvaco Inspirations for Printers No. 210, *publication*



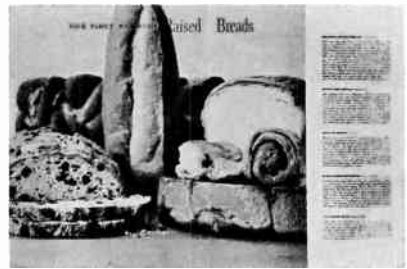
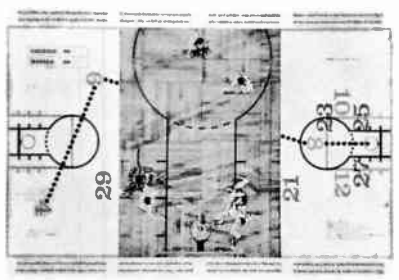
479

FRANK PERRY, *art director*  
 Dorothy Dembowski, *artist*  
 Ketchum, MacLeod & Grove, *advertising agency*  
 Herbick & Held Printing Co., *advertiser*



481

DON WEEKS, *art director*  
 Bob Smallman, *photographer*  
 Ceco Publishing Company, *publisher*  
 Chevrolet Motor Division, *advertiser*  
 Friends Magazine, *publication*

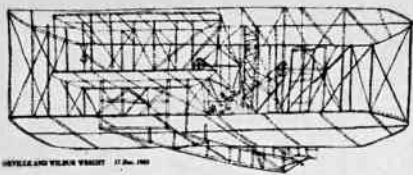


The new age is here. These and other are being developed—the world is in the air... It is a magnificent age in which to live... The new leaves what man has never seen before.

To every man who has contributed and will contribute to the future development of human progress in all its phases, I extend the hand of fellowship.

To the Manufacturers, to Scientists, to the Wright Brothers and to the thousands who brought about this New World which is constantly being revealed by Science, Invention and Discovery, I pay tribute.

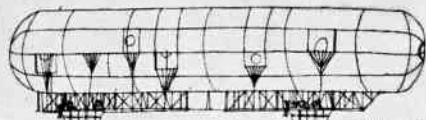
HERMAN ALFA ROMEO



REIFEL AND WILSON WRIGHT 17 Dec. 1900



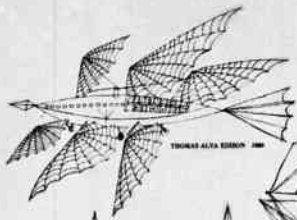
ALBERTO BASTONI BOMBET 1900



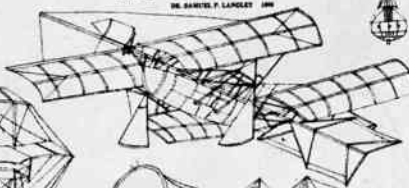
FERDINAND VON ZEPPELIN 1900



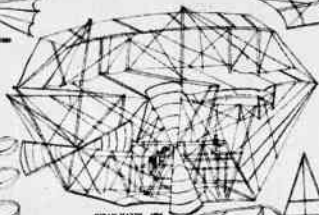
REICHOFF 1901



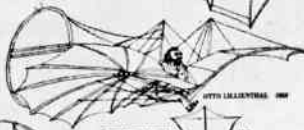
THOMAS ALVA EDISON 1900



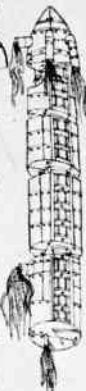
DR. GABRIEL P. LANGLEY 1900



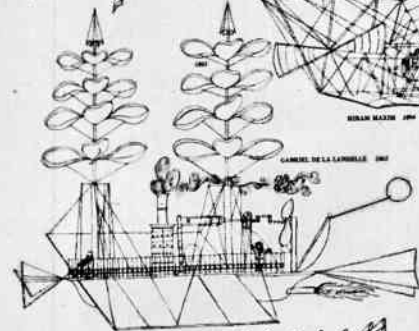
SIRIAN BAZZO 1900



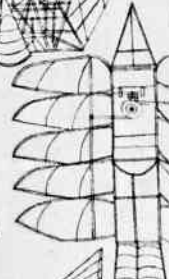
OTTO LILIENTHAL 1900



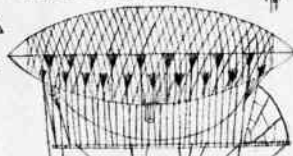
WILLIAM HENRY



GABRIEL DE LA LAMOTHE 1900



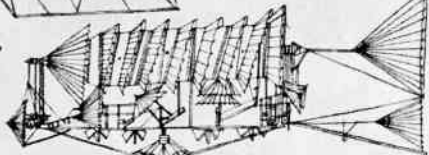
STEVES AND WELLSBERRY 1900



JEAN PIERRE BLANCHARD 1791



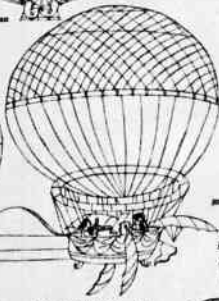
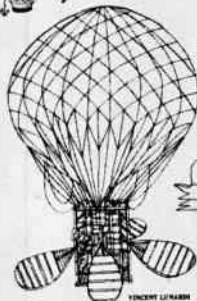
CHARLES F. BURBANK 1900



PIERRE FERDINAND 1888



WILLIAM SAMUEL BERRY BERRYMAN 1888



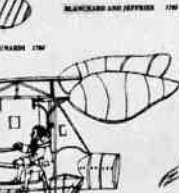
BLANCHARD AND JOFFROY 1793



SHIPP AND JACQUES MONTGOLFIERE 1783



DAVID SCOTT 1780



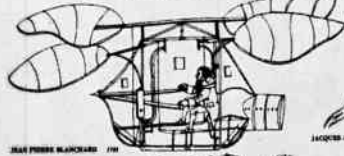
VINCENT L'ETANGE 1790



GENERAL JEAN BAPTISTE MARIE BESCIERRE 1790



PIETRE DE RUETER AND ALBERT VALLANDE 1780



JEAN PIERRE BLANCHARD 1791



JACQUES A. C. CHARLES 1783

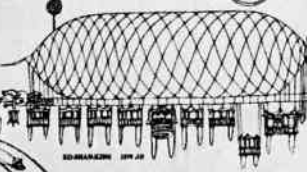
AND ROBERT CHARLES 1783



BARBACID 1880 A.C.

ROCHETAS 1800 A.C.

MAISON DE CONFLANS 1790 A.C.



EDMUNDSON 1890 A.C.



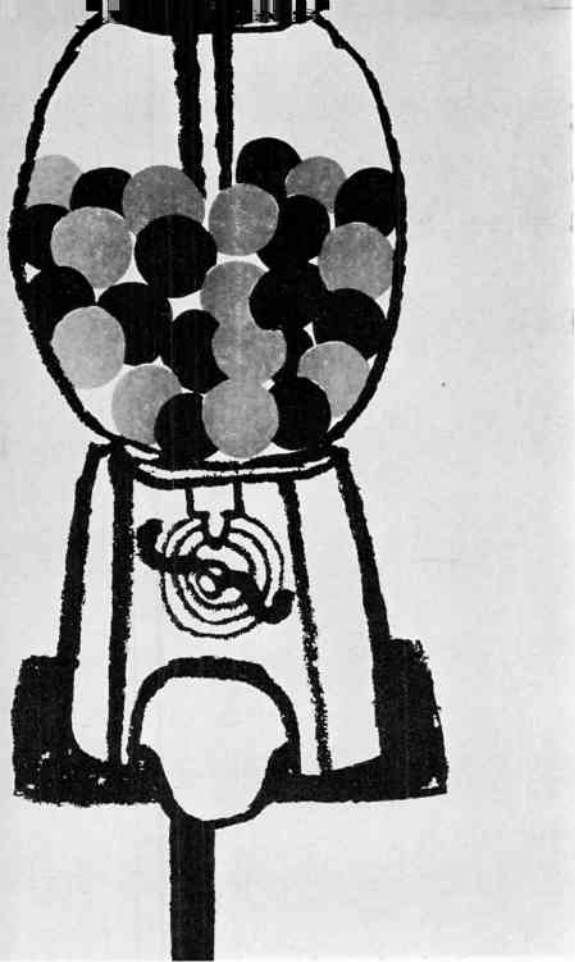
ROCHETAS 1801



CONFLANS DE FRANCE 1790

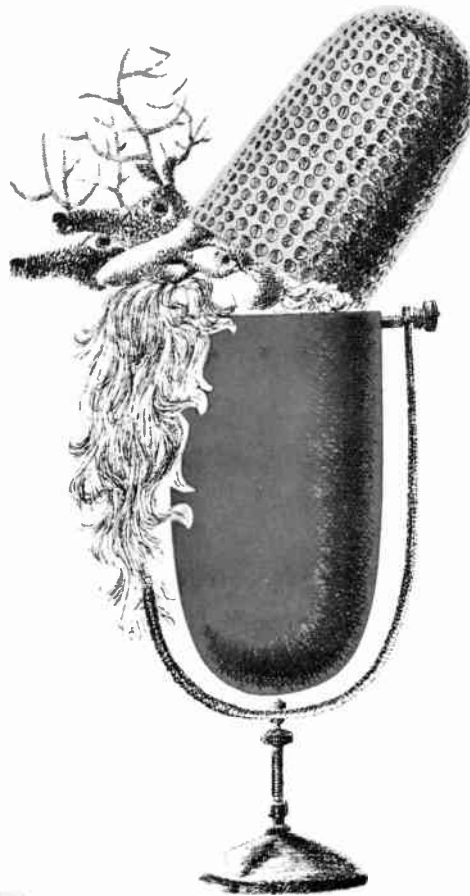
These were the origin of the air and space, of the world of the future, for the world of the future is not yet.

INSTITUTIONAL ART, ANNOUNCEMENT CARDS



**483** BOB GILL, *art director/designer/artist*  
Langen & Wind Color Laboratories, Inc., *advertiser*

**484** JOSEPH SCHINDELMAN, *art director/artist/designer*  
CBS Radio, *advertising agency*  
CBS Radio, *advertiser*





38

TELEVISION

AD

**485** ROBERT LELLE, *art director*  
Benton & Bowles, *agency*  
Filmways, *production company*  
Procter & Gamble, *advertiser*



**486** AWARD OF DISTINCTIVE MERIT  
BOB JOHNSON, *art director*  
D'Arcy Advertising Company, *agency*  
MPO, *production company*  
Anheuser-Busch, Inc., *advertiser*



AWARD OF  
DISTINCTIVE  
MERIT



487 **CLEO HOVEL**, *art director*  
**Cleo Hovel**, *designer*  
**Desilu**, *production company*  
**Northwest Airlines**, *advertiser*



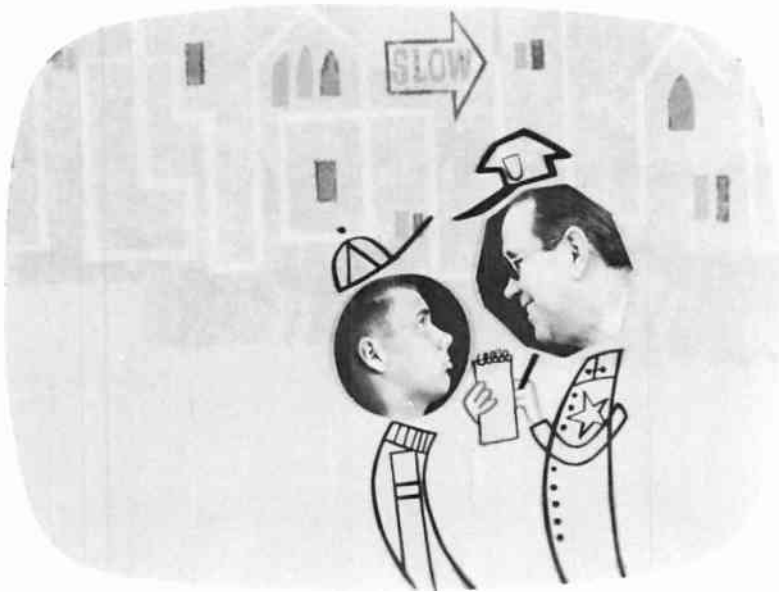
488 **FRANK BROADHURST**, *art director*  
**McCann Erickson, Inc.**, *agency*  
**Hann, Fritz, Henkin Prods.**, *designers*  
**Hann, Fritz, Henkin Prods.**, *production company*  
**Nabisco**, *advertiser*



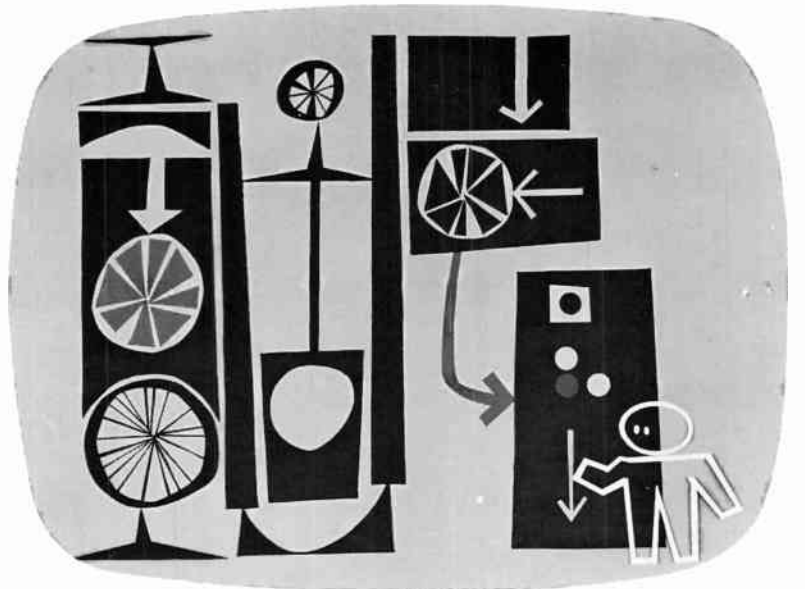
**489** CHRIS JENKYNS/BILL MELENDEZ, *art directors*  
Ross, Reisman, Nadich, *agency*  
Chris Jenkyns/Herman Cohen, *designers*  
Playhouse Pictures, *production company*  
Trewax Corp., *advertiser*



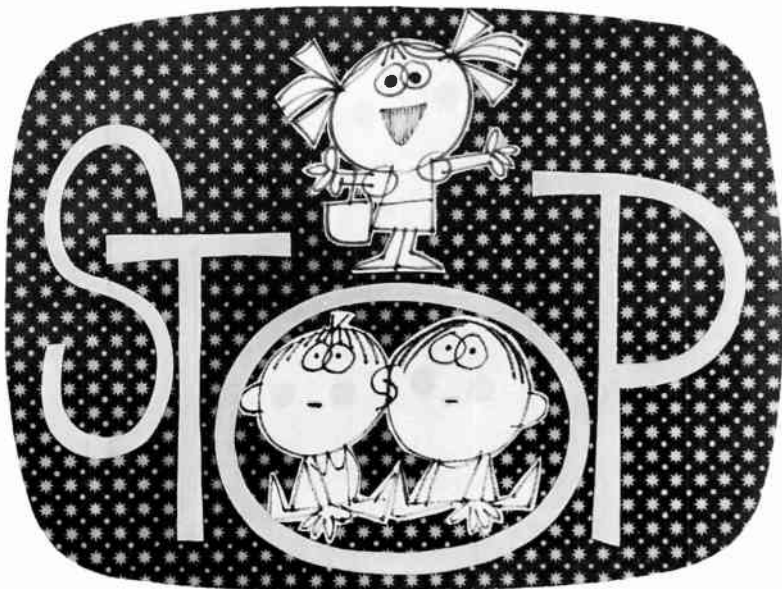
**490** ERNEST PINTOFF, *art director*  
American Cancer Society, *agency*  
Len Glasser, *designer*  
Pintoff Prod. Inc., *production company*  
American Cancer Society, *advertiser*



491 **PAUL KIM/PECK PRIOR**, *art directors*  
**Campbell-Ewald, Inc.**, *agency*  
**Academy Pictures**, *production company*  
**National Safety Council**, *advertiser*

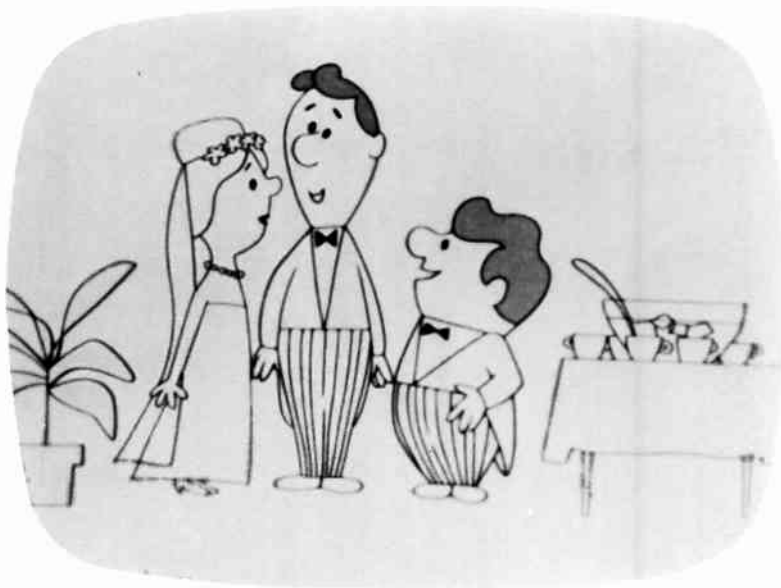


492 **SAM NICHOLSON**, *art director*  
**Norm Gottfredson**, *designer*  
**T.V. Spots, Inc.**, *production company*  
**AFL-CIO CID**, *advertiser*



493 **LEE SAVAGE**, *art director*  
**J. Walter Thompson Company**, *agency*  
**Paul Kim**, *designer*  
**Gifford Animation**, *production company*  
**Standard Brands**, *advertiser*

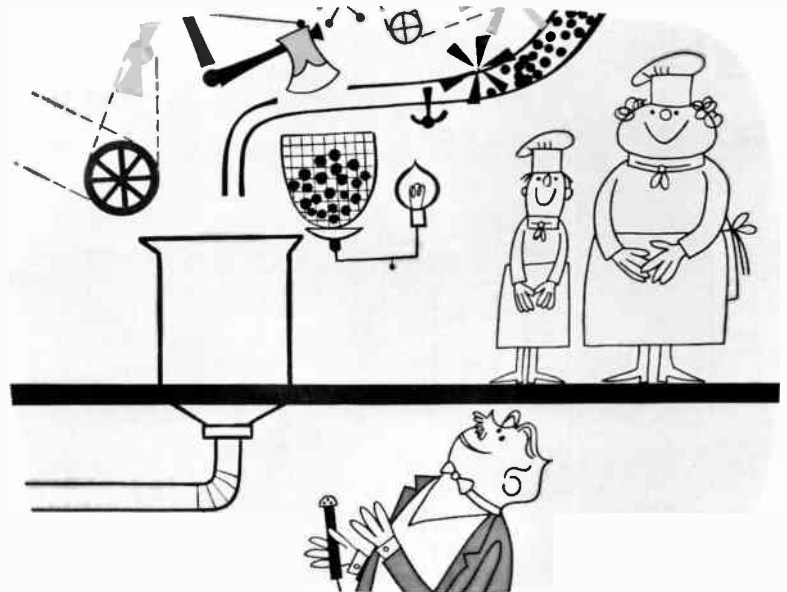
**494** JACK SIDEBOTHAM, *art director*  
Young & Rubicam, Inc., *agency*  
Art Bartsch, *designer*  
Terrytoons, *production company*  
Piel Brothers, *advertiser*



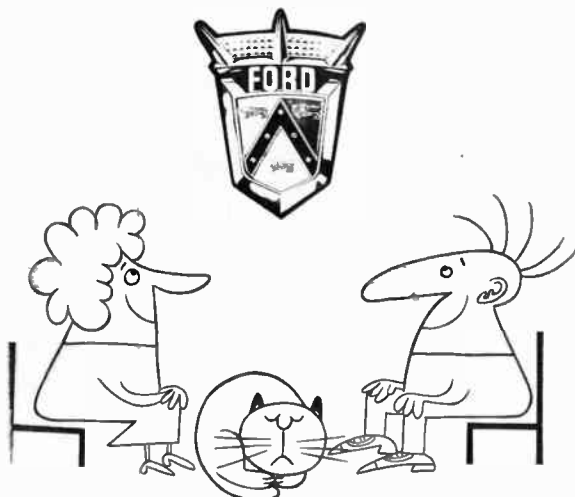
**495** AWARD OF DISTINCTIVE MERIT  
ABE LISS, *art director*  
MacLaren Advertising Co., *agency*  
T. Collins, *designer*  
Elektra Film Prod., Inc., *production company*  
Esso Imperial, *advertiser*



496 JOHN HUBLEY, *art director*  
Bryan Houston, Inc., *agency*  
Robert Cannon, *designer*  
Storyboards, Inc., *production company*  
Heublein, Inc., *advertiser*



497 MICHAEL J. SMOLLIN, *art director*  
Bryan Houston, Inc., *agency*  
Michael J. Smollin/Paul Kim, *designers*  
Goulding, Elliot, Graham, *production company*  
Heublein, Inc., *advertiser*



498 BILL MELENDEZ, *art director*  
J. Walter Thompson Co., *agency*  
Sterling Sturtevant/Herman Cohen, *designers*  
Playhouse Pictures, *production company*  
Ford Motor Co., *advertiser*

FILM CATEGORIES, ANIMATION



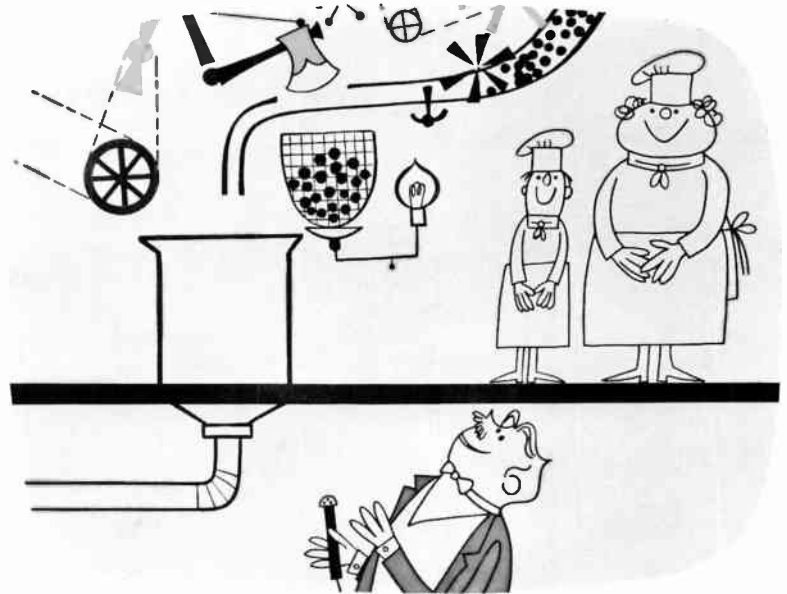
**504** JACK KENASTON, *art director*  
KRCA Television (NBC), *agency*  
Fred Crippen/John Marshall/Jack Heiter, *designers*  
Pantomime Pictures, *production company*  
KRCA, *advertiser*

**505** JACK SIDEBOTHAM, *art director*  
Young & Rubicam, Inc., *agency*  
Gus Jekel, *designer*  
Ray Patin Production, *production company*  
General Foods Corp., *advertiser*

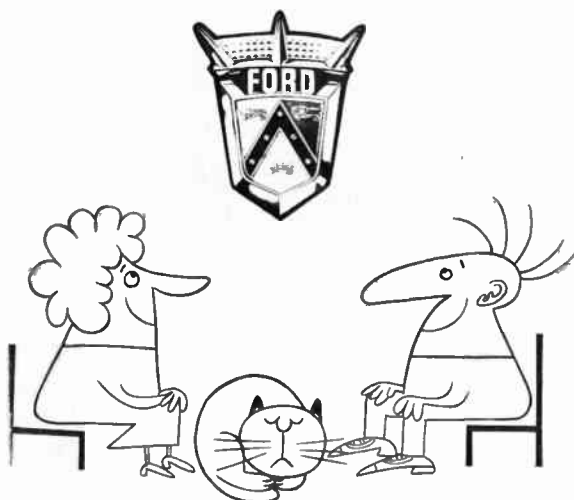




**496** JOHN HUBLEY, *art director*  
Bryan Houston, Inc., *agency*  
Robert Cannon, *designer*  
Storyboards, Inc., *production company*  
Heublein, Inc., *advertiser*



**497** MICHAEL J. SMOLLIN, *art director*  
Bryan Houston, Inc., *agency*  
Michael J. Smollin/Paul Kim, *designers*  
Goulding, Elliot, Graham, *production company*  
Heublein, Inc., *advertiser*

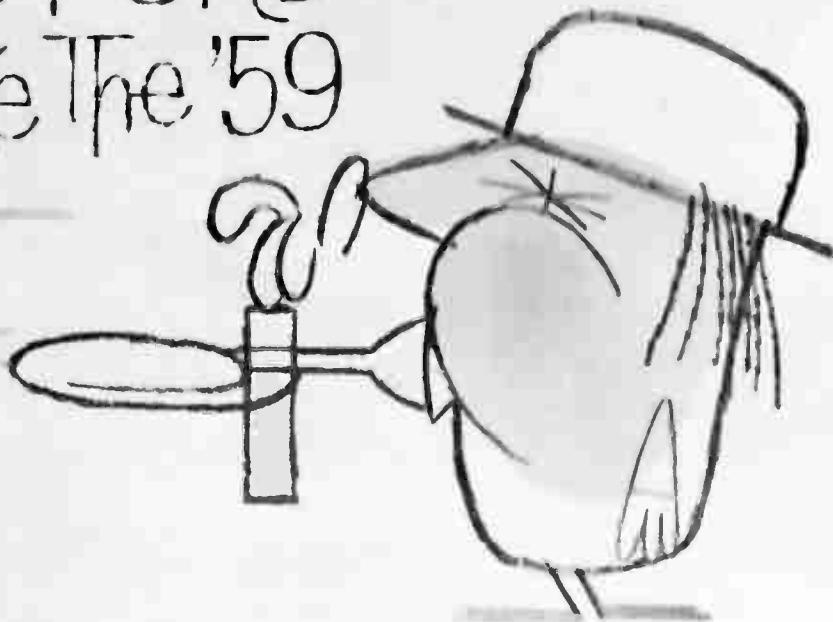


**498** BILL MELENDEZ, *art director*  
J. Walter Thompson Co., *agency*  
Sterling Sturtevant/Herman Cohen, *designers*  
Playhouse Pictures, *production company*  
Ford Motor Co., *advertiser*



499 BEN GOLDSTEIN, *art director*  
W. B. Doner & Co., *agency*  
John Hubley, *designer*  
Storyboards Inc., N.Y., *production company*  
Speedway Petroleum Corp., *advertiser*

There's Never Been  
A FORD  
Like The '59



500 AWARD OF DISTINCTIVE MERIT  
JACK WOHL/ABE LISS, *art directors*  
J. Walter Thompson, *agency*  
Irv. Spector, *designer*  
Elektra Film Productions, Inc., *production company*  
Ford Motor Company, *advertiser*



**501** BEN GOLDSTEIN, *art director*  
W. B. Doner & Co., *agency*  
John Hubley, *designer*  
Storyboards Inc., N.Y., *production company*  
Faygo Beverage Co., *advertiser*



**502** JACK KENASTON, *art director*  
KRCA Television (NBC), *agency*  
Fred Crippen/John Marshall/Jack Heiter, *designers*  
Pantomime Pictures, *production company*  
KRCA, *advertiser*



**503** W. B. DONER, *art director*  
W. B. Doner & Co., *agency*  
Quartet, *designer*  
Quartet, *production company*  
National Brewing Company, *advertiser*



FILM CATEGORIES, ANIMATION



**504** JACK KENASTON, *art director*  
KRCA Television (NBC), *agency*  
Fred Crippen/John Marshall/Jack Heiter, *designers*  
Pantomime Pictures, *production company*  
KRCA, *advertiser*

**505** JACK SIDEBOTHAM, *art director*  
Young & Rubicam, Inc., *agency*  
Gus Jekel, *designer*  
Ray Patin Production, *production company*  
General Foods Corp., *advertiser*





**506** JOHN WILSON, *art director*  
Fine Arts Prod., *production company*  
Buttermut Coffee, *advertiser*

FILM CATEGORIES, LIVE ACTION-ANIMATION COMBINED

**507** JACK SIDEBOTHAM, *art director*  
Young & Rubicam, Inc., *agency*  
Gus Jekel, *designer*  
Ray Patin Prod., *production company*  
General Foods Corp., *advertiser*



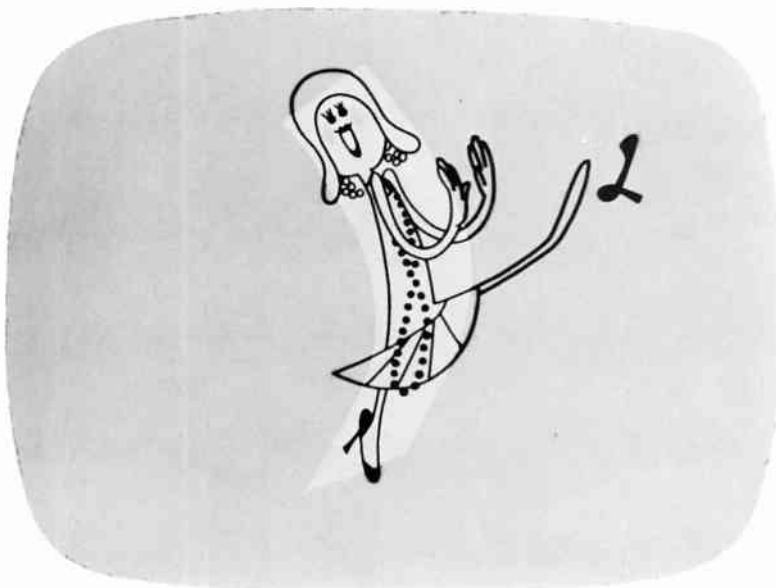
FILM CATEGORIES, FULL STOP MOTION



**508** JACK SIDEBOTHAM, *art director*  
Young & Rubicam, Inc., *agency*  
Gus Jekel, *designer*  
Ray Patin Prod., *production company*  
General Foods Corp., *advertiser*

FILM CATEGORIES, ANIMATION

**509** SAUL BASS, *art director*  
Art Goodman/Robert Cannon/Richard Baher, *designers*  
National Screen, *production company*  
ABC, *advertiser*



**510** FRANK BROADHURST, *art director*  
McCann-Erickson, Inc., *agency*  
Nabisco, *advertiser*

FILM CATEGORIES, LIMITED TECHNIQUE



**511** AWARD OF DISTINCTIVE MERIT  
JACK WOHL, *art director*  
J. Walter Thompson Company, *agency*  
Howard Zieff, *designer*  
Transfilm, *production company*  
Ford Division, Ford Motor Co., *advertiser*



FILM CATEGORIES, LIVE ACTION-ANIMATION COMBINED

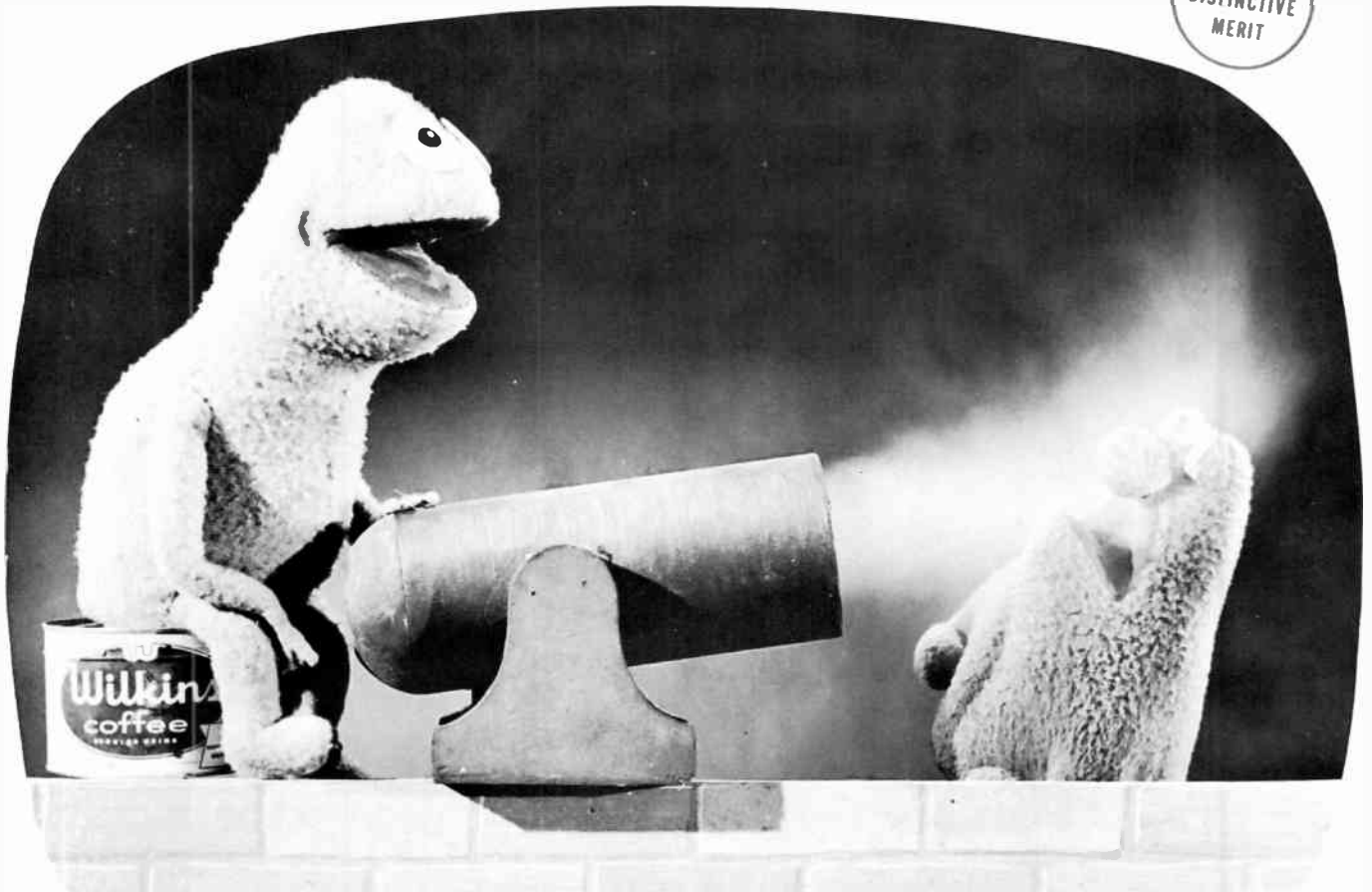


**512** RAY RICHARDS, *art director*  
McCann Erickson, Inc., *agency*  
Sarra, *production company*  
Bulova Watch Co., *advertiser*

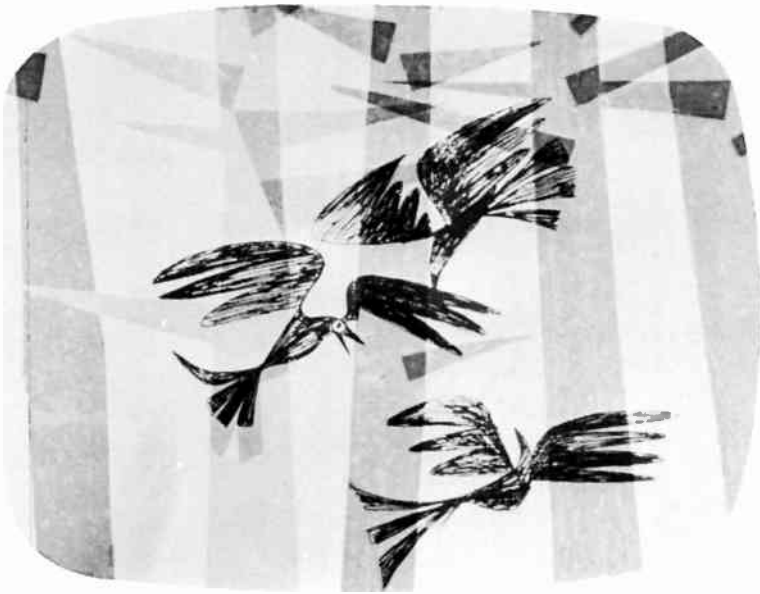
**513** JACK WOHL/ART KOCH, *art directors*  
J. Walter Thompson Co., *agency*  
Howard Zieff, *designer*  
Transfilm, *production company*  
Aero-Shave (Boyle Midway Co.), *advertiser*



**514** AWARD OF DISTINCTIVE MERIT  
JAMES HENSON/JANE NEBEL, *art directors*  
M. Belmont Ver Standig, Inc., *agency*  
James Henson/Jane Nebel, *designers*  
Rodel Productions, Inc., *production company*  
Wilkins Coffee, *advertiser*



FILM CATEGORIES, LIMITED TECHNIQUE



515

GEORGE CANNATA, *art director*  
Reach, McClinton & Co., *agency*  
Joan Mitchell, *designer*  
Prudential Insurance Co. of America, *advertiser*  
Robert Lawrence Prod., *production company*

516

ROBERT GAGE, *art director*  
Doyle, Dane, Bernbach, Inc., *agency*  
Transfilm Inc. & William Helburn Studios, *production company*  
The Chemstrand Corp., *advertiser*

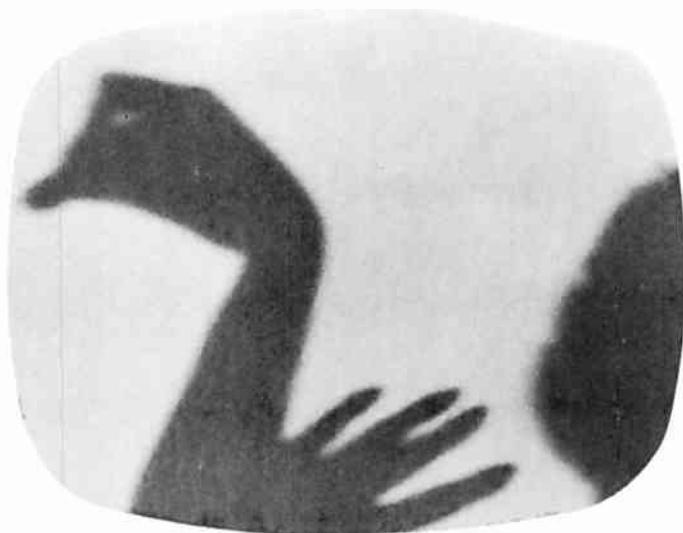


unless  
her legs  
are  
too!



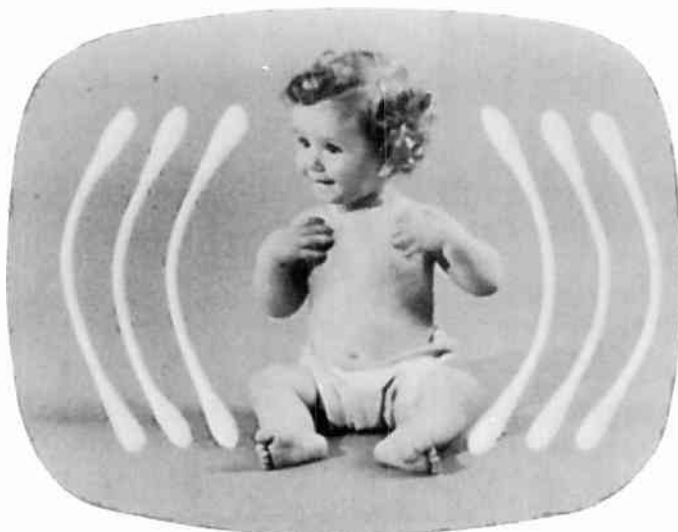
517

AWARD OF DISTINCTIVE MERIT  
ROBERT GAGE, *art director*  
Doyle, Dane, Bernbach, Inc., *agency*  
Transfilm Inc. & William Helburn Studios, *production company*  
The Chemstrand Corp., *advertiser*



518-524 SPECIAL MEDAL  
STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc.

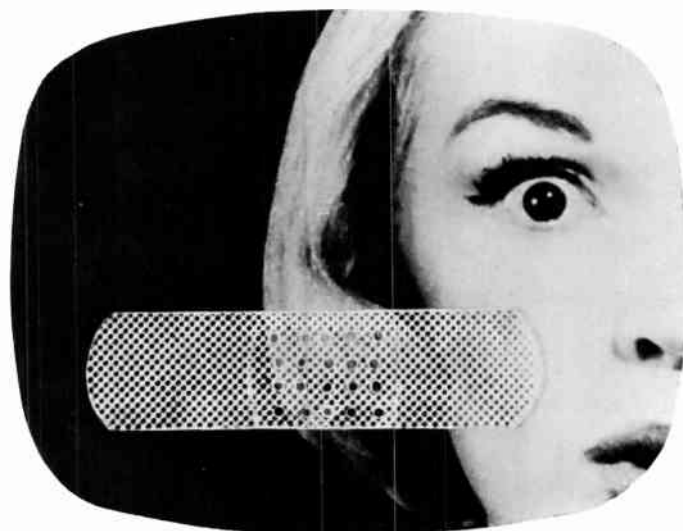
518 STEPHEN FRANKFURT, *art director/designer*  
Young & Rubicam, Inc., *agency*  
Elbee Prod., *production company*  
Johnson & Johnson, *advertiser*



519 STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc., *agency*  
Stephen Frankfurt/Tracy Ward/Lee Scherz, *designers*  
On Film, Inc., *production company*  
Johnson & Johnson, *advertiser*



520 STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc., *agency*  
Stephen Frankfurt/Tracy Ward/Lee Scherz, *designers*  
On Film, Inc., *production company*  
Johnson & Johnson, *advertiser*

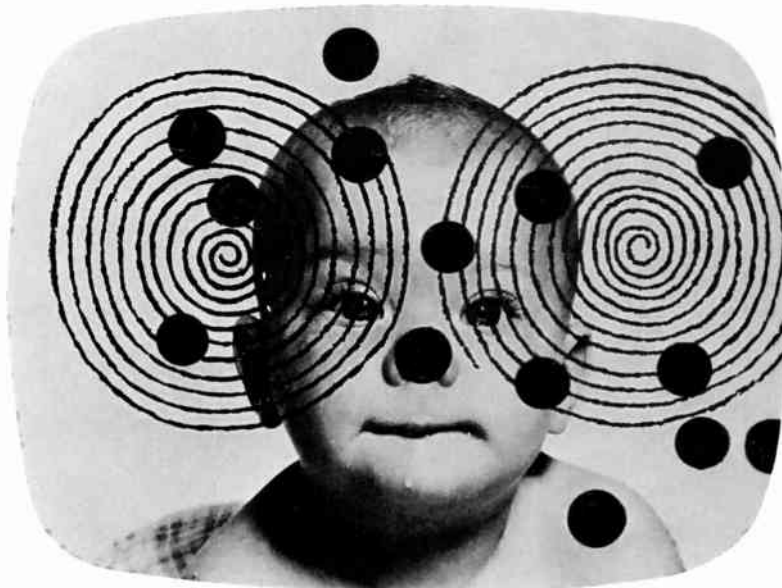


521 STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc., *agency*  
Stephen Frankfurt/Tracy Ward, *designers*  
On Film, Inc., *production company*  
Johnson & Johnson, *advertiser*





**522** STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc., *agency*  
Stephen Frankfurt/William Helburn, *designers*  
Transfilm, Inc., *production company*  
Tek Hughes Division of Johnson & Johnson, *advertiser*



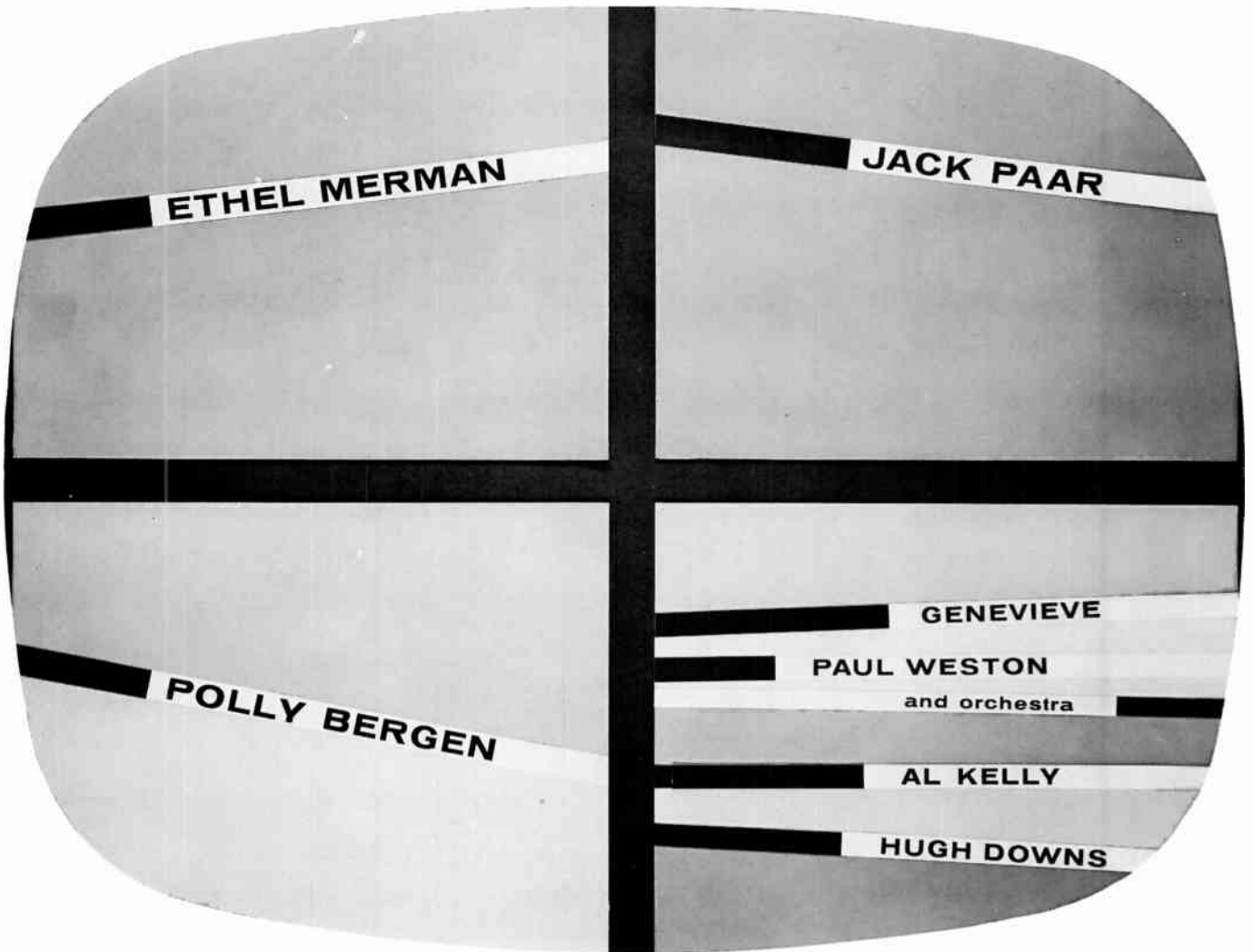
**523** STEPHEN FRANKFURT, *art director*  
Young & Rubicam, Inc., *agency*  
Stephen Frankfurt/Chris Ishi/Constance Bannister, *designers*  
Pelican Prod., *production company*  
Johnson & Johnson, *advertiser*



**524** *STEPHEN FRANKFURT, art director*  
*Young & Rubicam, Inc., agency*  
*Stephen Frankfurt/Lee Scherz, designers*  
*Elbee, production company*  
*Johnson & Johnson, advertiser*

**518-524** *SPECIAL MEDAL*  
*STEPHEN FRANKFURT, art director*  
*Young & Rubicam, Inc.*

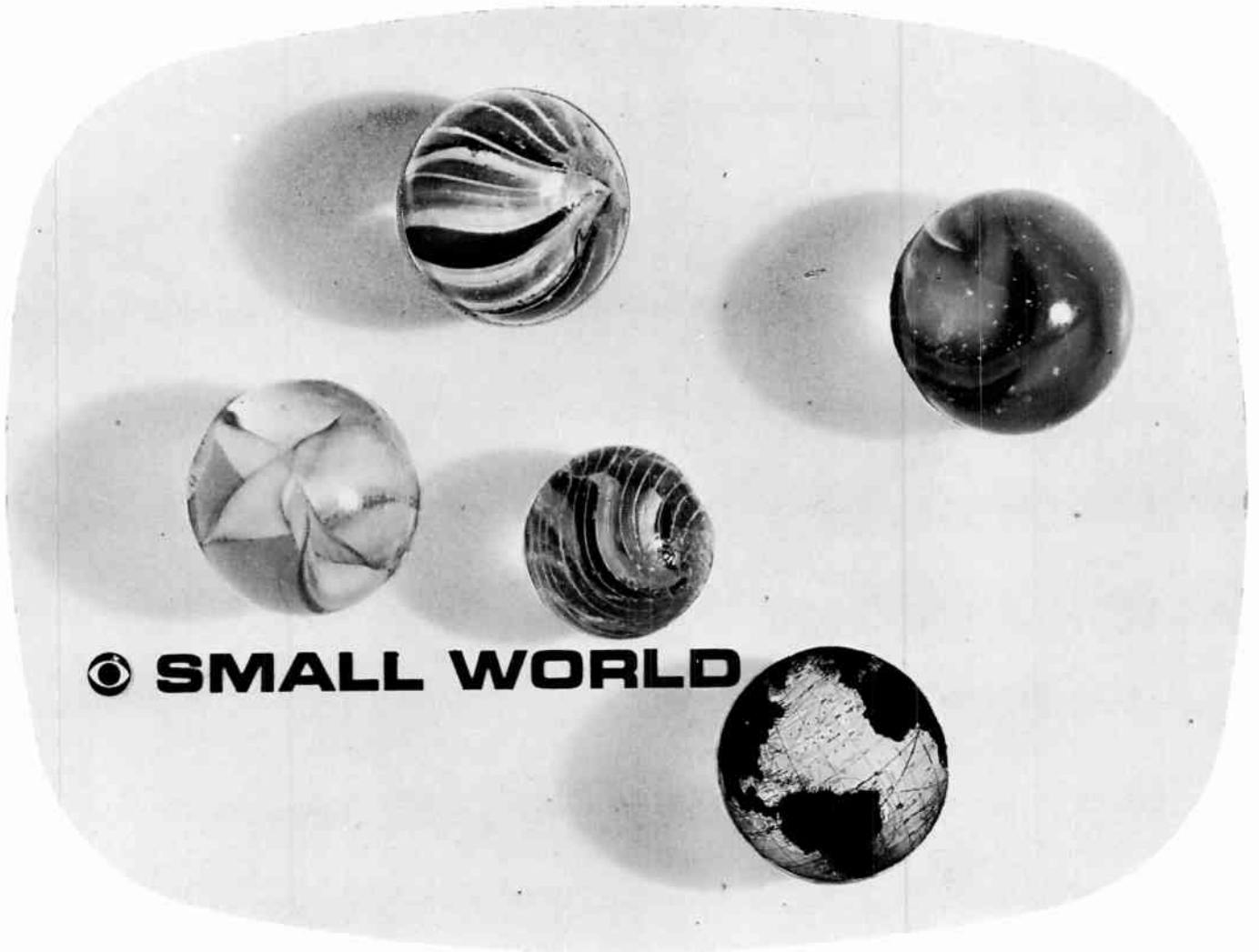
STILL ART



526

ART DIRECTORS CLUB MEDAL  
EDWARD J. BENNETT, *art director*  
Guy Fraumeni, *artist*  
National Broadcasting Company, *advertiser*

STILL ART



© **SMALL WORLD**

AWARD OF  
DISTINCTIVE  
MERIT

**527** AWARD OF DISTINCTIVE MERIT  
GEORGE OLDEN, *art director*  
William Bunce, *designer*  
CBS TV Network, *advertiser*

**528** EDWARD J. BENNETT, *art director*  
Frank Aloise, *artist*  
National Broadcasting Company, *advertiser*



**529** GEORG OLDEN/ROBERT TYLER LEE, *art directors*  
Jane Sai, *artist*  
Columbia Broadcasting Company, *advertiser*



**530** GEORG OLDEN, *art director*  
Al Kaytor, *artist*  
Columbia Broadcasting Company, *advertiser*





**531** EDWARD J. BENNETT, *art director*  
Guy Fraumeni, *artist*  
National Broadcasting Company, *advertiser*



**532** EDWARD J. BENNETT, *art director*  
Frank Aloise, *artist*  
National Broadcasting Company, *advertiser*

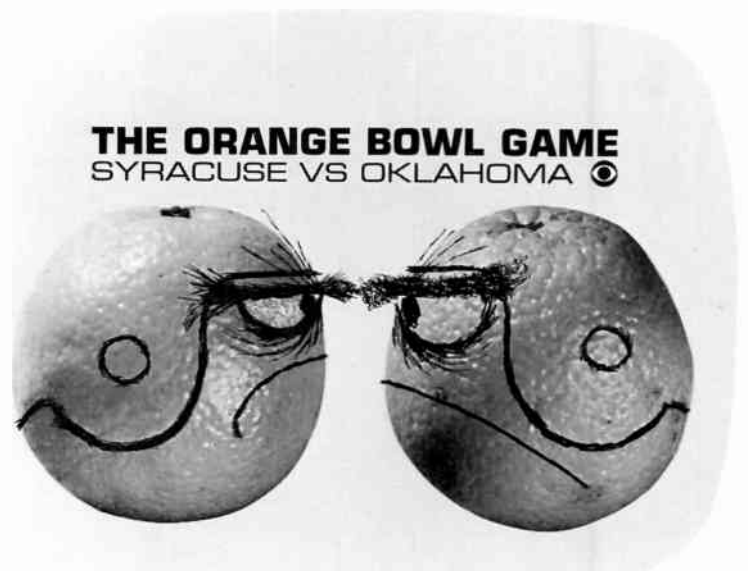


**533** GEORG OLDEN, *art director*  
William Bunce, *artist*  
Columbia Broadcasting Company, *advertiser*

**534** GEORG OLDEN, *art director/artist*  
Columbia Broadcasting Company, *advertiser*



**535** GEORG OLDEN, *art director/artist*  
Columbia Broadcasting Company, *advertiser*



**536** GEORG OLDEN, *art director/artist*  
Columbia Broadcasting Company, *advertiser*



**537** GEORG OLDEN, *art director*  
Al Kaytor, *artist*  
Columbia Broadcasting Company, *advertiser*

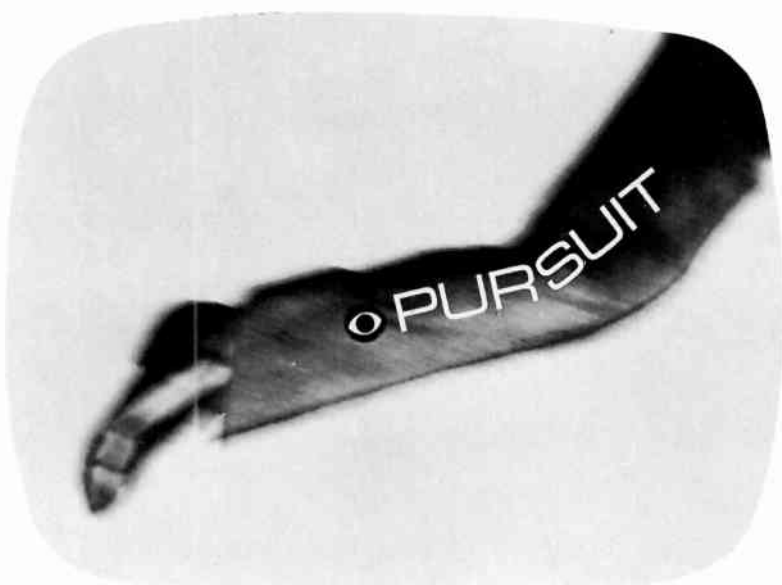
**538** GEORG OLDEN, *art director*  
Al Kaytor, *artist*  
Columbia Broadcasting Company, *advertiser*







**539** GEORG OLDEN, *art director*  
Burt Goldblatt, *artist*  
Columbia Broadcasting Company, *advertiser*

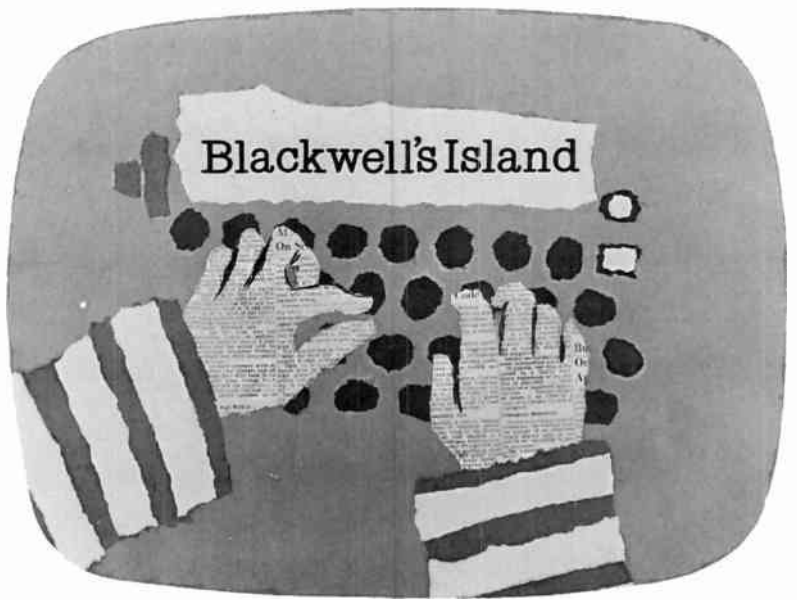


**540** GEORG OLDEN, *art director/designer*  
Al Kaytor, *photographer*  
Columbia Broadcasting Company, *advertiser*



**541** GEORG OLDEN, *art director*  
William Bunce, *designer*  
Columbia Broadcasting Company, *advertiser*

**542** JOSEPH W. SWANSON, *art director/artist*  
WTOP TV—Broadcast House, *advertiser*



**543** GEORG OLDEN, *art director*  
Eleanor Bunin, *designer*  
Columbia Broadcasting Company, *advertiser*



**544** JOSEPH W. SWANSON, *art director/artist*  
WTOP TV—Broadcast House, *advertiser*







# ANNUAL REPORT





## THE 38<sup>TH</sup> ANNUAL

*The Art Directors Club of New York published its first Annual in 1921, and every succeeding year has seen the appearance of another book. Collectively, they form a continuing record of the best in illustration, photography, layout and design.*

*It is, of course, a special kind of record: its contents were, in their original media, ephemeral; they were selected on the basis of shifting standards of taste; and they have a proud and constant bias toward excellence in graphics.*

*But there can be little doubt that the Annuals represent a parallel—and historically meaningful—estimate of what has been, through the years, considered excellence in advertising during its most phenomenal period of growth.*

*We are privileged, then, to let this, the 38th Annual, take its place in that uniquely qualitative series. We hope it will be a significant station on a track that, having its origin in the past, leads straight into the future.*

*Edward R. Wade*

Editor





# THE THIRTY-EIGHTH ANNUAL EXHIBITION

By **HENRY WOLF**, *Exhibition Chairman*

From a record number of entries—more than 14,000—a jury of over thirty designers and art directors judged this year's exhibition and selected 428 printed pieces plus 59 television commercials. The number of top awards was kept to a minimum to preserve their already great value. Literally, only one-in-a-thousand entries received the Art Director's Medal. In addition, there were 47 Distinctive Merit Awards. Over 150 organizations using graphic art were represented in the show, and management's growing awareness of the need for good design was again acknowledged by the Club in the form of four awards made to leading business executives.

Special thanks go to my Co-Chairman, Ernest G. Scarfone and committeemen: Steven Frankfurt, who headed the television jury; Edward Rostock, who designed and produced the promotion material; Robert Brownjohn, who designed the exhibit; Executive-Secretary Win Karn and her associate, Marjorie Walch, who together handled the myriad of details connected with the show. And, most of all, the members of the jury, not only for giving their valuable time, but also for being so especially unconcerned in their choices with any factor except one—the quality of the work to be included in this exhibit.

## ART AND DESIGN JURORS

M. F. AGHA  
FRANK BAKER  
WILLIAM BUCKLEY  
ROBERT G. CATO  
HERMAN DAVIS  
LOU DANZIGER  
GENE FEDERICO

BOB GILL  
BOB JONES  
ART KANE  
HELMUT KRONE  
JEROME KUHL  
HERBERT LUBALIN  
REID MILES

IRVING MILLER  
PETER PALAZZO  
HARLOW ROCKWELL  
LESTER RONDELL  
LOUIS SILVERSTEIN  
ARNOLD VARGA  
MICHAEL WOLLMAN

## TELEVISION JURORS

GENE DEITCH  
WILLIAM DUFFY  
GENE FEDERICO  
STEPHEN FRANKFURT

WHEATON GALENTINE  
JOHN GRAHAM  
JOHN HUBLEY  
NORMAN McLAREN

JACK SIDEBOTHAM  
NORMAN TATE  
WILLIAM TAUBIN  
ROBERT WEAVER



## AN APPRECIATION

April, 1959

*Winifred Karn has served the Art Directors Club with wholehearted devotion for twenty years. To those in the advertising, editorial and allied professions who have been associated with the Club, she, as Executive Secretary, personified the warmth, friendliness, dignity and integrity which have been characteristic of the Club's tradition.*

*We, as members, had hoped that Win would continue with her unassuming guidance, quiet counsel, and efficient management for many years to come. Saddened by her leaving, we are nonetheless delighted by its cause—her coming marriage; it will, we know, mean a new happiness for a dear friend; and we take some comfort in the knowledge that she will be living in nearby Connecticut—only a T-square's length (as the crow-quill flies) from East 40th Street. Best of luck, Win!*





# 4TH VISUAL COMMUNICATIONS CONFERENCE—"SYMBOLOLOGY"

By **ELWOOD WHITNEY**, *Program Director*

The Fourth Visual Communications Conference, under the sponsorship of the Art Directors Club of New York, was held on April 1st and 2nd, 1959 at The Waldorf-Astoria. The theme of this two-day symposium was "Symbology—The Use of Symbols in Visual Communications."

Attendance this year was slightly higher than that of the Third Conference—in all, 510 men and women were registered. An analysis of the attendance list shows that 34% came from business and industry; 33% from advertising agencies; with the balance pretty evenly divided between representatives of media, the graphic arts, department stores, government departments and educational institutions.

The basic aim of the Conference was to call attention to the tremendous confusion surrounding the whole complex of symbology, even among people speaking the same language, and to point up the growing need for a codified and reciprocal nomenclature of symbology.

For example: With the establishment of the European Common Market and, in other countries, at least a tendency apparent toward more amenable and acceptable tariff exchanges, there is, naturally, an enormous potential for all types of American goods in foreign markets. But with this expansion comes an increasing number of problems:

. . . electronic equipment shipped from Detroit to New Delhi may be mis-assembled because the instruction symbols were baffling to the technicians of that foreign city.

. . . medical supplies rushed to Ghana may be damaged, spoiled or even improperly administered because the critical abbreviations on packing cases, packages and labels were mis-interpreted.

. . . high voltage materials, dangerous explosives, inflammables, radiation—what enormous jeopardy is involved in any misapplication, in any misunderstanding, arising through the use of ambiguous symbols!

And not all of the problems have to do with the packaging and shipping of American products into foreign markets. Some of them, like our own highway traffic signs, are antiquated and outmoded—designed for traffic on the scale of the horse-and-buggy era. Our system, if it can be dignified as such, is legislated at three distinct control levels: township

and city, state, and federal. In other words, the control is largely political.

Currently, the "corporate image" is a subject accorded much space in the press—with most of it being pure poppycock. It is absurd to believe that a symbol applied to a somewhat shady industrial name will automatically convert that company from a "Mr. Hyde" to a "Dr. Jekyll". An "image" is many more things than a physical device.

Nevertheless, symbols *do* have their proper place in communications—all forms of communications, *including* the corporate image.

In this connection, it seems especially significant that the Ford Foundation should, at this time, conduct an exploratory study to determine the world-wide need for a science of symbology.

In reviewing the proceedings of the Conference, we do not represent symbology to be the panacea for all ills. We ask only that careful thought and consideration be given that subject for its potentially important role in developing better communications and understanding between peoples.

We have outlined what we believe to be several pertinent reasons for the Conference. The determination of just what constructive results were accomplished as a result of the two-day symposium, and the months of hard preparatory work, is a task that rests with those who attended the sessions.

Our responsibility was to bring together speakers of world-wide reputation to define the problem and to discuss key aspects of the situation affecting the fields of their respective interests. Our purpose was exploratory—we neither sought nor received pat solutions. Our aim was to set forth the problem in clear perspective, with its international implications.

In lighter vein, James Maxwell, as the luncheon speaker on the first day, gave us an authoritative and entertaining discourse on "Hobo Symbology" as a means of visual communication. And at luncheon on the second day, Jimmy Savo, one of America's best loved comedians, illustrated the communication of emotions by the symbology of pantomime.

The strength of the Conference, any conference, lies in the speakers. We willingly rest our case for the Fourth Visual Communications Conference with a simple statement of the subjects of the talks, the names of the speakers and their qualifications.

**"SYMBOLOLOGY" — The Use of Symbols in Visual Communications"**

**SUBJECTS AND SPEAKERS:**

*Wednesday, April 1st*

**INVOCATION BY SIGN LANGUAGE:** Very Rev. Monsignor Walter J. Darcy, Director of the New York Catholic School for the Deaf. Monsignor Darcy is one of the true missionaries of the deaf-mute language in the United States.

**THE CASE FOR SYMBOLOLOGY:** Rudolf Modley, consultant to the Fund for the Avancement of Education established by the Ford Foundation. Pace-setter for the Conference.

**SYMBOLOLOGY IN INTERNATIONAL INDUSTRY:** Dino Olivetti, President of Olivetti Corporation of America, and Vice-President of the world-wide enterprises of Ing. C. Olivetti & C., SpA., of Ivrea, Italy. An international industrialist who uses symbology as a basic ingredient of his business philosophy.

**HOBO SYMBOLOLOGY:** James A. Maxwell, author, script writer and news editor; contributor to text books in the fields of science and law, and for four years a member of the U. S. Counter Intelligence Corps. One of the best informed people on hobo signs.

**SYMBOLOLOGY ON THE WORLD'S HIGHWAYS:** William G. Eliot, 3d, Supervising Highway Research Engineer of the U. S. Bureau of Roads, and technical advisor to the United Nations Conferences on Road Signs and Signals.

**SYMBOLOLOGY IN ADVERTISING:** Fairfax M. Cone, Chairman of the Executive Committee, Foote, Cone & Belding. Member of the Advisory Council of the American Association of Advertising Agencies and a Director of the Advertising Council.

**SYMBOLISM VS. ILLITERACY:** Dr. Frank C. Laubach, the "Apostle to the Illiterates"—founder of the World Literacy Movement, credited with having taught 60 million illiterates to read by a system of symbols and phonetics.

*Thursday, April 2nd*

**SYMBOLOLOGY AND THE CORPORATE IMAGE:** Domenico Mortellito, designer, draftsman and artist, who since 1950 has worked with the management of E. I. du Pont de Nemours & Co. to create for that organization its present corporate image.

**A DESIGNER SCANS THE WORLD OF IMAGES:** George Nelson, architect and designer, appointed to direct the design and coordinate interior displays and outdoor exhibits of the American Exhibition of Industry, Science and Culture in Moscow, July, 1959.

**PSYCHOLOGICAL ASPECTS OF SYMBOLOLOGY:** Dr. Irving A. Taylor of Pratt Institute, social psychologist; Director of Perceptual Communication Center; specialist in the research of various forms of visual symbols.

**SYMBOLOLOGY IN RELIGION:** Rev. Marvin Halverson, Executive Director, Department of Worship and the

Arts, National Council of the Churches of Christ in the U. S. A.; author of Great Religious Paintings.

**SYMBOLOLOGY IN MEDICINE:** Dr. Felix Marti-Ibañez, professor and Director of the Department of the History of Medicine, New York Medical College, Flower and Fifth Avenue Hospitals; Editor-in-Chief of MD Medical Newsmagazine. Author of some 86 books, articles and editorials ranging from the history of medicine, philosophy, medical communication and psychiatry, to art and literature.

**SYMBOLOLOGY AND TELEVISION:** Dr. Frank Stanton, President of Columbia Broadcasting System. Presently a member of the Board of Directors of: The Advertising Council; Center for Advanced Study in the Behavioral Sciences (also Chairman); Council for Financial Aid to Education, Inc.; Educational Facilities Laboratories; Committee for Economic Development; he is a Trustee of Educational Services Incorporated and The Roper Public Opinion Research Center (Williams College), and is a member of the Board of Overseers of Harvard College Visiting Committee, Department of Psychology and the Psychological Laboratory.



*Elwood Whitney, Program Director*



*William Longyear, Conference Chairman*

# AWARDS LUNCHEON 1959



*Garrett P. Orr, President of the Art Directors Club of New York (standing) and Arthur Hawkins, Awards Luncheon Chairman, await start of 1959 event at New York's Waldorf Astoria.*

**By ARTHUR HAWKINS, Awards Luncheon Chairman**

Under the auspices of the Advisory Board, the Annual Awards Luncheon of the Art Directors Club of New York was held in the Grand Ballroom of The Hotel Waldorf-Astoria on March 31, 1959, in conjunction with Visual Communications Week.

Seven hundred guests were present to honor the winners of the awards in the 38th National Exhibition of Advertising and Editorial Art and Design. Slides of the winning exhibits were shown on screen as the Chairman announced the names of the winners who were seated on the dais. The Art Directors Club Special Medal Award went to Stephen Frankfurt, television art director/production director of Young & Rubicam. In addition, Art Directors Club Medals were awarded to 14 entries representing the work of art directors, designers, illustrators and photographers, and Certificates of Distinctive Merit were awarded to 47 entries.

Four Awards to Management were given by the Club to leaders in the fields of advertising, industry and publishing. In presenting the Management Awards, Garrett P. Orr, President of the Club, stated that since 1954 the Art Directors Club had established a group of awards "voted to men and women who, while not themselves art directors, have made outstanding contributions to the presentation of graphic art and design by encouraging art directors to work in the best possible climate."

In accepting one of the Management Awards, William Bernbach, President of Doyle Dane Bernbach, Inc., stressed the role played by the art director in the communication of ideas. He said in part:

"... in the last analysis it is the intangible, indefinable intuition that reaches out toward what is new. It is a deep belief in this same insight and in-

tuition that we on the creative side of advertising have fought for, for so long. It is our belief that there is nothing more practical to an advertiser than an intuition so refined by practice that it can provoke a reader to attention with fresh, imaginative insight, or if you will, ideas.

"It is our belief that every other activity in our business is a prelude, however important, but just a prelude, to the final performance which is the ad, that the measure of that performance is its persuasion and that persuasion is not a science easily learned like an equation, but an art that can reach inspired heights only by a deeply personal intuition. . . .

"The primary responsibility of good creative people is not just to exercise creative freedom, but to know what is good creative work and what is merely pretentious acrobatics. With the tremendous increase in political and social pressures, with violence confronting us at every turn, with the fierce competition among advertisers, more and more it will take tremendous artistry with words and pictures to touch and move the reader. So exposed is he to banalities, to self-conscious artificial attempts to arrest his attention, that he looks, but does not see; he listens, but he does not hear; and what is worse, he does not feel.

"There never has been a greater challenge to your talents. To those of you who can meet that challenge, who through the magic of your artistry can make the reader see, hear, and feel, the rewards have never been greater. For you are the insurance an advertiser takes out on all the facts that he wants to tell the public. For only you, working honestly and imaginatively, can bring those dead facts to life and make them memorable to all who see them."

## THIS YEAR'S AWARDS TO MANAGEMENT

### **WILLIAM BERNBACH,**

*President of Doyle Dane Bernbach Inc.*

... for his impatience with the trite and usual, for proving that boldness and originality in art direction are successful selling tools, for working with art directors and encouraging them to grow creatively, resulting in a consistently high standard of excellence in advertising produced for Doyle Dane Bernbach clients.



### **GENERAL ROBERT WOOD JOHNSON,**

*Chairman of the Board of Johnson & Johnson*

... for consistently seeking new directions and reaching for the highest possible standards in the advertising art of Johnson & Johnson and its subsidiaries.



### **I. S. V. PATCEVITCH,**

*President of Conde Nast Publications, Inc. and Chairman of the Board of Directors*

... for continuing dedication to the highest standards of excellence in the visual presentation of the magazines produced by Conde Nast Publications.



### **THOMAS J. WATSON, JR.,**

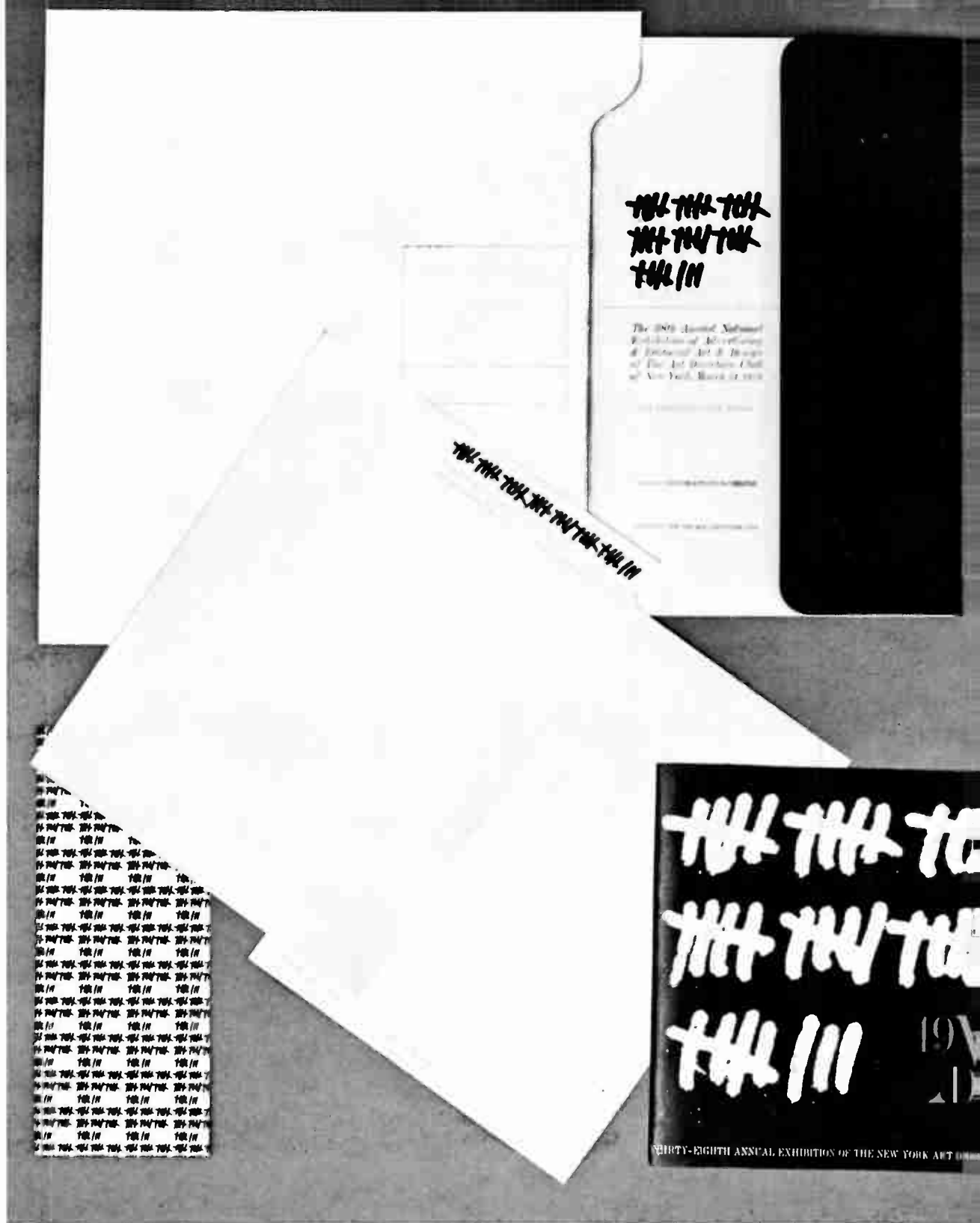
*President and Director of International Business Machines Corporation*

... for the inspired, integrated design program at International Business Machines Corporation resulting in consistently high standards of excellence in its advertising, product design and architectural planning.

#### IN PREVIOUS YEARS MANAGEMENT AWARDS HAVE BEEN MADE TO:

DAVID OGILVY, *President, Ogilvy, Benson & Mather, Inc.*  
FRANK STANTON, *President, Columbia Broadcasting Company*  
HENRY R. LUCE, *Editor-in-Chief, Time, Inc.*  
HENRY FORD 2nd, *President, Ford Motor Company*  
DOROTHY SHAVER, *President, Lord & Taylor*  
EDNA WOOLMAN CHASE, *Editor Emeritus of Vogue*  
CHARLES G. MORTIMER, *President, General Foods Corp.*  
STANLEY RESOR, *Chairman of the Board, J. Walter Thompson Company*  
LEO BURNETT, *President, Leo Burnett Company, Inc.*  
LESTER L. COLBERT, *President, Chrysler Corporation*  
GARDNER COWLES, *President, Look Magazine*  
DONALD McMASTER, *Vice President and General Manager, Eastman Kodak Co.*  
DAVID SARNOFF, *Chairman of the Board, Radio Corporation of America*  
SIGURD S. LARMON, *President, Young & Rubicam, Inc.*  
DE WITT WALLACE/LILA ACHESON WALLACE, *Editors, The Reader's Digest*  
JOYCE C. HALL, *President, Hallmark Cards, Inc.*  
GEORGE V. ALLEN, *Director, United States Information Agency*  
MORSE G. DIAL, *President, Union Carbide Corporation*  
MARION HARPER, JR., *President, McCann-Erickson Inc.*  
ROBERT E. MacNEIL, *President, The Curtis Publishing Company*  
MRS. CARMEL SNOW, *Chairman, Editorial Board of Harper's Bazaar*





# DESIGN COMMITTEE

By EDWARD ROSTOCK, *Design Chairman*



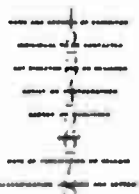
ELIGIBILITY FOR EXHIBITION

FORMS OF NON-SUBMITTING ENTRIES

You are most cordially invited to the Executives Preview of the Thirty-Eighth Annual National Exhibition of Advertising and Editorial Art and Design of The Art Directors Club of New York on March 31, 1959 from 11 A.M. to 12 o'clock noon, at The Astor Gallery of The Waldorf-Astoria Hotel. Cocktails will be served.



Non-submitted entries should be placed in separate envelopes... (Small text detailing rules for non-submitting entries)



This year's design team was responsible for approximately thirty printed pieces, some of which are shown here. Their collective purpose was to announce and promote the 38th Annual Exhibition, the Awards Luncheon, and the 4th Communications Conference.

The scoreboard symbol was designed as a unifying symbol—it was used in every item, but its varied forms and shapes avoided any feeling of monotony.

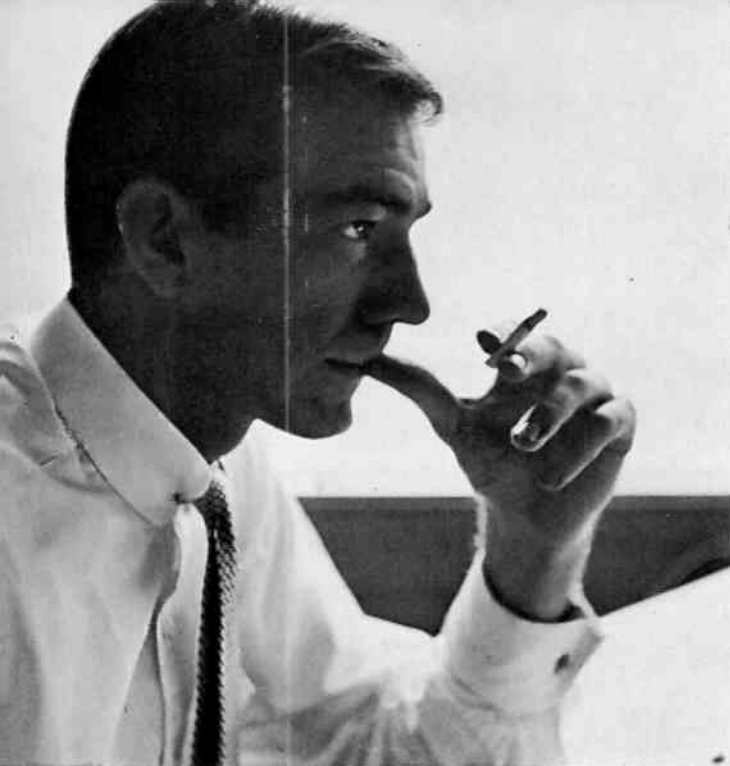
Working with me were William Taubin of Doyle, Dane, Bernbach, and Harvey Toback of The Zlowe Company, for the Fourth Communications Conference; Martin Lipsitt and Jack

Wolfensohn of Ashe & Engelmere who assisted in designing and preparing much of the printed material for the exhibition, and Robert Bleckman, who gave clever help on the "Call For Entries" piece with his line drawings.

Robert Brownjohn of Brownjohn, Chermayeff, Geismar, (appointed by Henry Wolf) deserves credit here for his fine effort on the exhibition displayed at the Waldorf-Astoria.

Special thanks are due to Louis Dorfsman of CBS Radio for his constructive guidance all along. And to the many suppliers, too numerous to mention here, but who were credited on each individual piece, much thanks.





ARNOLD VARGA—Art Director of The Year

# THE NATIONAL

By **ROBERT WEST**, *Secretary-Treasurer*

Fourteen years ago, five art directors clubs joined to form and establish the National Society of Art Directors. Since that time, the NSAD has experienced remarkable growth. It now comprises thirty-three clubs representing over 3500 members in nearly every major industrial area in the United States and Canada.

This year the Art Directors Club of Toledo, the Art Directors Association of Iowa, and the Art Directors Club of Columbus joined the expanding ranks of the Society.

At the last Annual Meeting, a proposal was presented by James Sherman of Chicago, 1958-59 president, to form regional groups in the NSAD similar to those in the American Association of Advertising Agencies. Although many club representatives present at the meeting were in accord with the recommendations as stated in Mr. Sherman's report, it was decided that the entire question should be delayed for another year to give a special committee time to study the move. Regional shows, originally an important part of the plan and, incidentally, the major item of contention, were removed from the overall proposal. In essence, it was felt that the most important goal was improvement of communications between the various clubs and the exchange of ideas within the regional areas.

Noteworthy in the year of activity was the big advance made in education. Guy Fry of Philadelphia, Chairman of this vital committee, reported that many affiliate clubs have established seminars under the auspices of local art schools to bring professionals into open discussion with the art trainees who will one day assume positions within the profession. They have also provided instructors who spend one or several days a week in the classrooms bringing directly to the students the problems (and solutions) as they exist in the business world.

Recommendations for strengthening of the educational facilities are based on information garnered from questionnaires distributed among the Society membership at five year intervals. The findings of these surveys are used in the preparation of pamphlets that are made available to aspiring artists, guidance

## OFFICERS OF THE NSAD

President.....	ARTHUR T. LOUGEE
1st Vice President.....	FRED COLE
2nd Vice President.....	OREN S. FROST
Secretary-Treasurer.....	ROBERT WEST
Assistant Treasurer.....	HOYT HOWARD
Assistant Secretary.....	EDWARD R. WADE
Executive Secretary- Treasurer.....	JANET BREWSTER ORR

# SOCIETY OF ART DIRECTORS

## AND THE ART DIRECTOR OF THE YEAR

counselors and art schools. The value of this material lies in the fact that it is the expressed opinion of the eventual employer.

The Committee served as a clearing-house for inquiries arising from articles in publications of government agencies such as the Department of Labor. Over a thousand letters a year are answered from this source alone. They range from inquiries by guidance counselors as to the competitive standing of qualified art schools to requests for information about professional status and income possibilities within the profession. Aspiring young artists from small towns in every state of the union wrote to ask about the availability of art training in their parts of the country. Through its 3500 members the National Society *alone* is prepared to furnish this particular information.

The most coveted professional honor an art director can hope to achieve is awarded yearly as a result of a nationwide poll sponsored by the Society. Although officially called The NSAD Award, it is better known as the Art Director of the Year Award. This year's recipient of the "Golden T-Square" is Arnold Varga, 30-year-old art director, designer and artist, from McKeesport, Pennsylvania. Varga, well-known for his striking newspaper advertising design, has received awards in numerous shows throughout the country. He is creative art supervisor at Ketchem, MacLeod & Grove Advertising Agency, Pittsburgh.

Previous winners were: Paul Sheriff, Charles T. Coiner, Bradbury Thompson, Gordon Aymar, John T. Tinker, Jr., Arthur Lougee, Frederick W. Boulton, Leo Lionni, Walt Disney, Saul Bass, and George Giusti.



MAP BY DOROTHY de FONTAINE



# OFFICERS, COMMITTEES AND MEMBERS

BY BERT W. LITTMANN, *First Vice President*

It was a year of vital achievements and continuing progress in establishing Art Direction's role in the country's business economy.

Major accomplishments such as the 4th Communications Conference, and the 38th Annual Exhibition are chronicled elsewhere in these pages. We are interested here in recording the work of the integrated task force of committee chairmen and members whose "behind-the-scenes" efforts helped make the year a success.

Especially noteworthy was the enlarged program of public relations for the Club continued under the direction of Ed Wade as Chairman of the Public Relations Committee. A new look for the Club Newsletter was accomplished with a galley proof format under the direction of Marilyn Hoffner.

For the second season, Edward S. Morse and Associates was employed as public relations counsel. In addition to providing publicity coverage of such major projects as the Awards Luncheon, the 4th Visual Communications Conference, and the 38th Exhibition, the publicity program was extended to include a number of the other activities such as the "Creativity at Work" Exhibit, the Members' Exhibit, and the Student Lecture Series of the Education Committee.

Bob Smith's Education and Scholarship Committee set new standards that will be difficult to emulate. Top students from 11 art schools attended Monday night seminars in Young & Rubicam's auditorium (thanks to Walter Glenn). Through lectures, demonstrations, films, actual job problems, and question-and-answer periods, every subject of importance to the fledgling artist and art director was covered—including agency procedures, newspaper, magazine, direct company and television art direction. Outside services, tools of the A.D., and job-hunting were additional items that were analyzed, while pamphlets, type books, school and business manuals were distributed among the participants for further study.

Twelve of our own members, five experts from the fields of photography, studio and illustration, and five speakers used by Y&R to train their own personnel, constituted the dedicated "faculty" that presented the 6-week "course"—the like of which could be found nowhere else in the country.

Don't join the Navy to see the world—join the Traveling Exhibition Committee and get the job of

escorting the International Show through its itinerary. Sal Taibbi, Committee Chairman, organized a schedule that included the cities of Lima, Santiago, Sao Paulo, Rio de Janeiro, Mexico and Havana among others. While at home the National Show visited five Mid-western and four East Coast cities, the Local Show meanwhile displaying our wares at ten art schools in the Metropolitan area.

Not resting on his laurels as chief travel agent for our Club, Sal, as Chairman of the Entertainment Committee, produced three lively spectacles: the Halloween, Thanksgiving and Christmas parties.

Stan Moldoff, Chairman of the House Committee, and keeper of the keys to all the supply closets, saw to it that projectors, screens, lecterns, model stands, bulletin boards, and a mountain of miscellaneous items were in the right places at the right time. All this, of course, was in addition to planning the luncheon fare and keeping our executive offices in working order.

Backed by Stan's efficient operation Andy Nelson, as Speakers Committee Chairman, produced a year's luncheon program of unending interest, highlighted by Ed Graham's "Poster Design" talk, the George Samerjan—Stanley Sherwin painting demonstration, Bernie Brussel-Smith's great wood etching presentation, and, among the many wonderful films, one that really lived up to its name—"The Titan," story of Michelangelo.

Credit Wes Doyle with two exciting golf tournaments, one at the Westchester Country Club, the other at Knollwood. Wes's imaginative staging has resulted in firmly establishing these events as two of the most eagerly anticipated ones of the Club's program. The duffer as well as the ol' pro was respectfully considered in the planning, while the post-game dinners in the clubhouse brought out the latent fellowship in our members.

"The Art Director's best friend is research." Hoyt Howard not only said it, but as Chairman of the Research Committee he proved it every week at the "fish or meat" Friday luncheon research sessions.

Management and clients can look forward to the results of their findings, soon to be published in the form of "20 Basic Tenets" of advertising research.

Both the Executive and Advisory Boards were unanimous in selecting Gil Tompkins as this year's recipient of the Distinguished Service Award. Gil has captained many an event, given time and effort

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*Assistant Secretary*  
SANTINA O. HACK

to a score of committees, and though he speaks softly, if at all, of his accomplishments, the results speak loudly in testifying to his continuous contributions to our Club throughout the years.

Two activities combined to produce colorful showcases for the multiple talents of our members; the Members Exhibition and the "Creativity at Work" Show. The Members Exhibition, subtitled "The Art Director as a Painter," was held at the Lynn Kottler Galleries with 69 paintings representing 35 members. Selection of an outside gallery for the first time in recent years was justified as public and professional acceptance scored a new high with many entrants selling their efforts to public figures and known art collectors. Herman Davis, Chairman, deserves high praise for producing what promises to become an annual event in the fine art world.

The "Creativity at Work" exhibit took the 16 medal award winners from the 37th Exhibit, and in an exhibition held first in the Time and Life Reception Center in Rockefeller Center showed the working evolution of a creative idea from conception to completion as a printed or filmed product. A complete itinerary including major art schools and various business centers followed. So excellent were John Skidmore's efforts as Chairman along with George Giusti's design and Franc Ritter's execution, that the Club is considering production of a permanent record in the form of a printed book.

Space limitation prevents us from listing details of every Committee, but we would be remiss if we didn't mention how grateful we are for the perpetual dedication that keeps fellows like Jack Jamison revitalizing the makeup of our Constitution; Art Hawkins managing both the A.D. Fund and Housing; Tom Morton handling Scholarship; Mitch Havemeyer policing ethics; Karsten Stapelfeldt reorganizing Library; Nathaniel Pousette-Dart, "P-D," serving as Historian; Russ Hillier balancing Membership; Ed Diehl shutter-bugging as Photographer; and Bob Blattner coordinating the Reception and Member Relation activities.

Executive Secretary Winifred Karn, retired after twenty years of service, will be missed by all. The club welcomed her successor, Marcelle Warren, who joined us in April. Our sincere thanks to Santina O. Hack and Marjorie Walch whose untiring efforts made the "blood, sweat and tears" of administrative work run smoothly.

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ANDREW NELSEN

*Traveling Exhibition*

SALVATORE J. TAIBBI

*4th Communications Conference*ELWOOD WHITNEY, *Program Director*  
WILLIAM LONGYEAR, *Conference Chairman*

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AS OF MAY 25, 1959

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M. F. Agha  
\*Evald J. Albrektson  
Al Allard  
Alfred A. Anthony  
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Gordon C. Aymar

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Hugh Bailey  
Frank Baker  
Stephen Baker  
Paul J. Barbuto  
Don Barron  
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Rudi Bass  
\*Rufus A. Bastian  
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\*Rocco DiMarco  
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Rudolph Dusek

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Walter Grotz  
Chuck Gruen  
Nelson Gruppo

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Loren B. Stone  
Robert Wilson Stone  
Otto Storch  
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Seymour Thompson  
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Deane Uptegrove

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Vogue/House & Garden/Glamour  
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**The Condé Nast Publications Inc.**  
The Condé Nast Press/Condé Nast Engravers

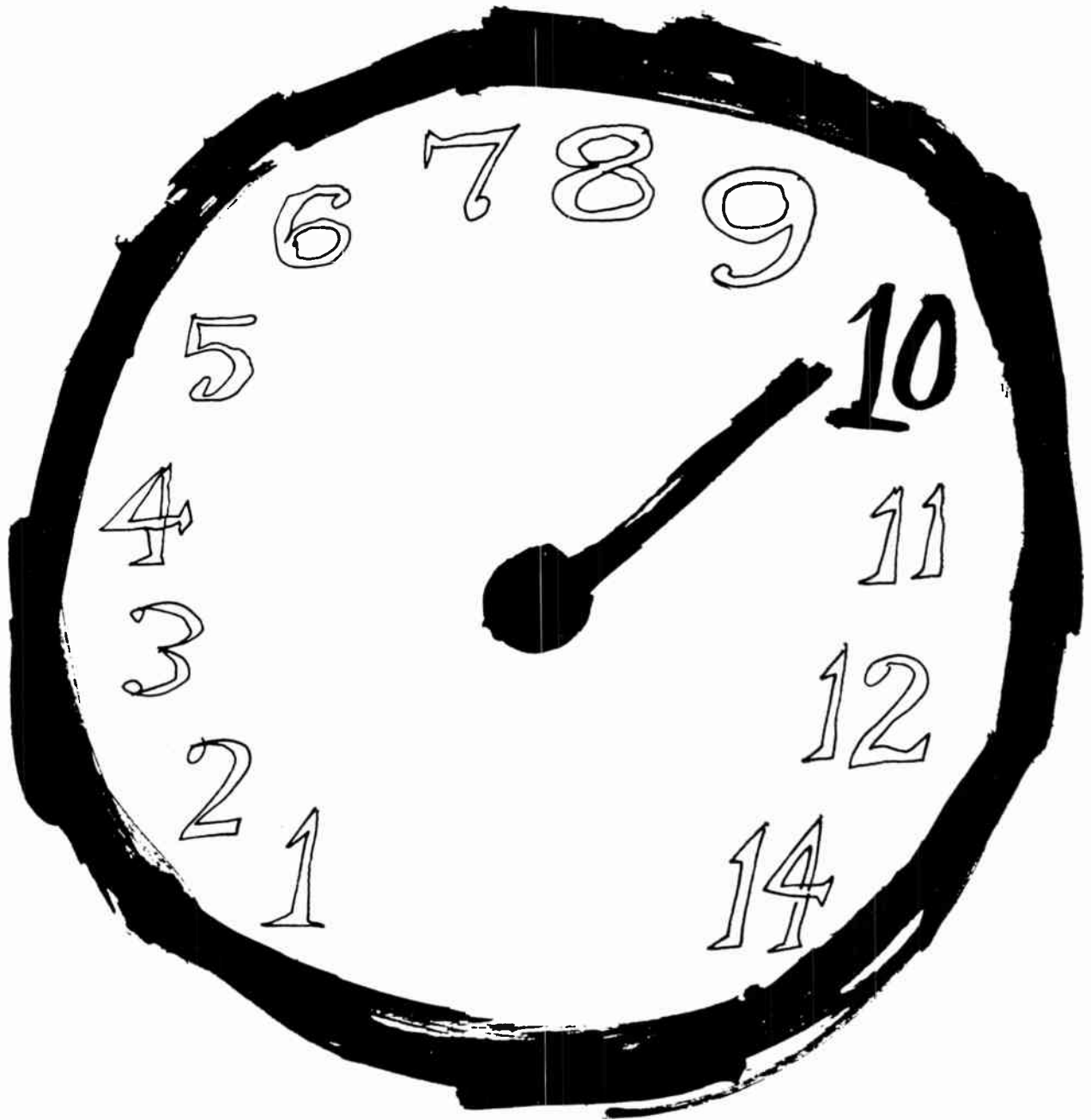


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YOU  
like!**

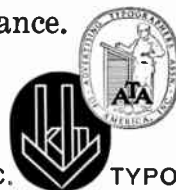
You are always welcome here on the 10th floor at 420 Lexington. We want to see the new techniques you photographers and illustrators are developing. Come in any time it is convenient.  
**J. Walter Thompson Company, 420 Lexington Avenue, New York 17, N. Y.**

*MUrray Hill 6-7000*

REPUTATION SAID: *If once we sever,  
Our chance of future meeting is but vain;  
Who parts from me, must look to part forever,  
For reputation lost comes not again.*

—CHARLES LAMB

Kurt H. Volk, Inc., has won its reputation  
by giving quality and service, and we keep it by  
guarding those ideals with constant diligence  
and eternal vigilance.



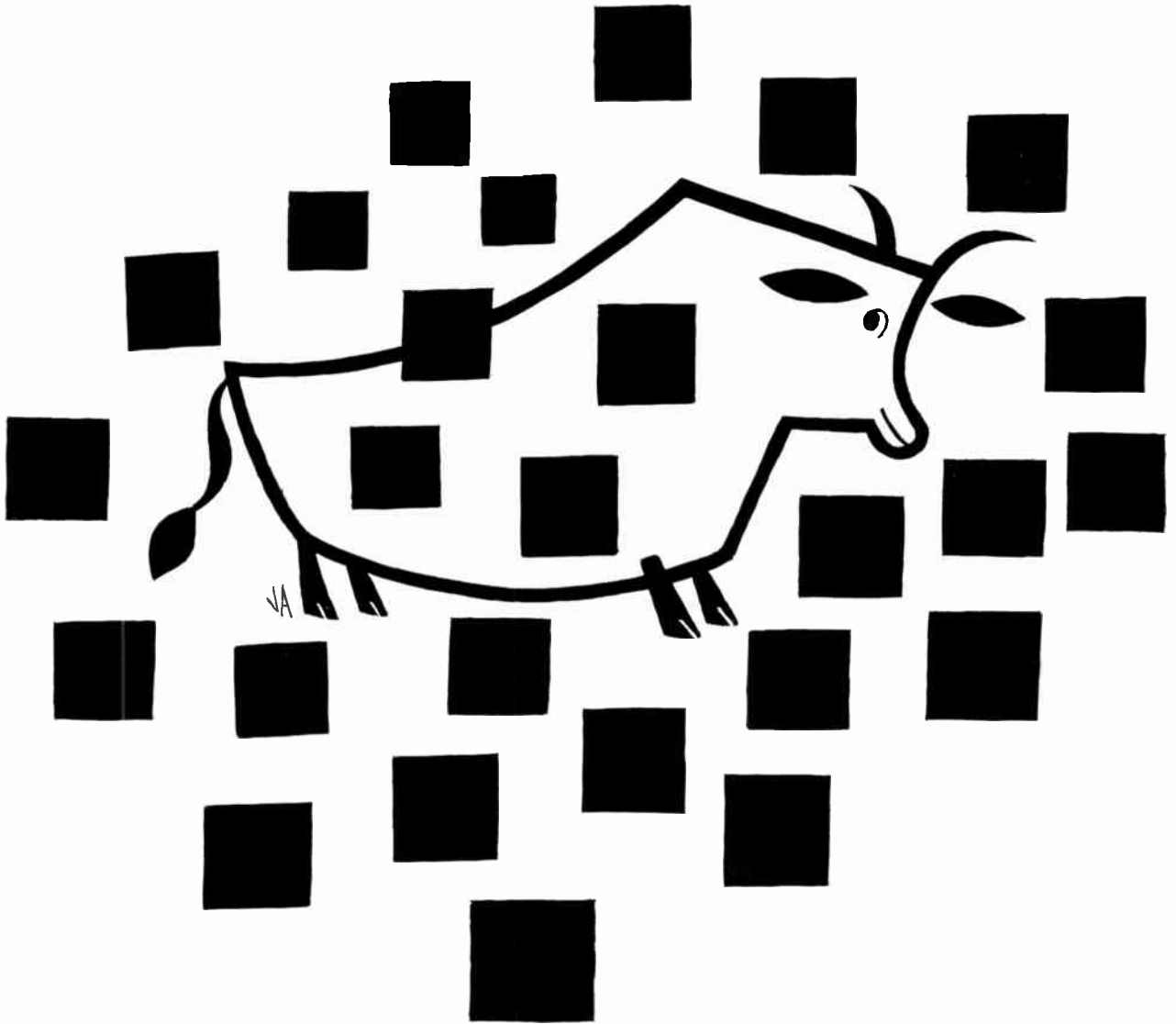
KURT H. VOLK, INC.  TYPOGRAPHERS  
228 EAST 45TH STREET, NEW YORK 17, NEW YORK  
TELEPHONE: MURRAY HILL 2-1839

Photograph: Irwin Horowitz



*seventeen*

A M E R I C A ' S   T E E N - A G E   M A G A Z I N E



If a quiz-master asked us how many bouillon cubes there are in a bull we wouldn't

know, but we could answer any questions on fine photoengravings

**Collins, Miller & Hutchings, Inc**

333 WEST LAKE STREET, CHICAGO 6

*America's finest photo engravers for  
letterpress and gravure*



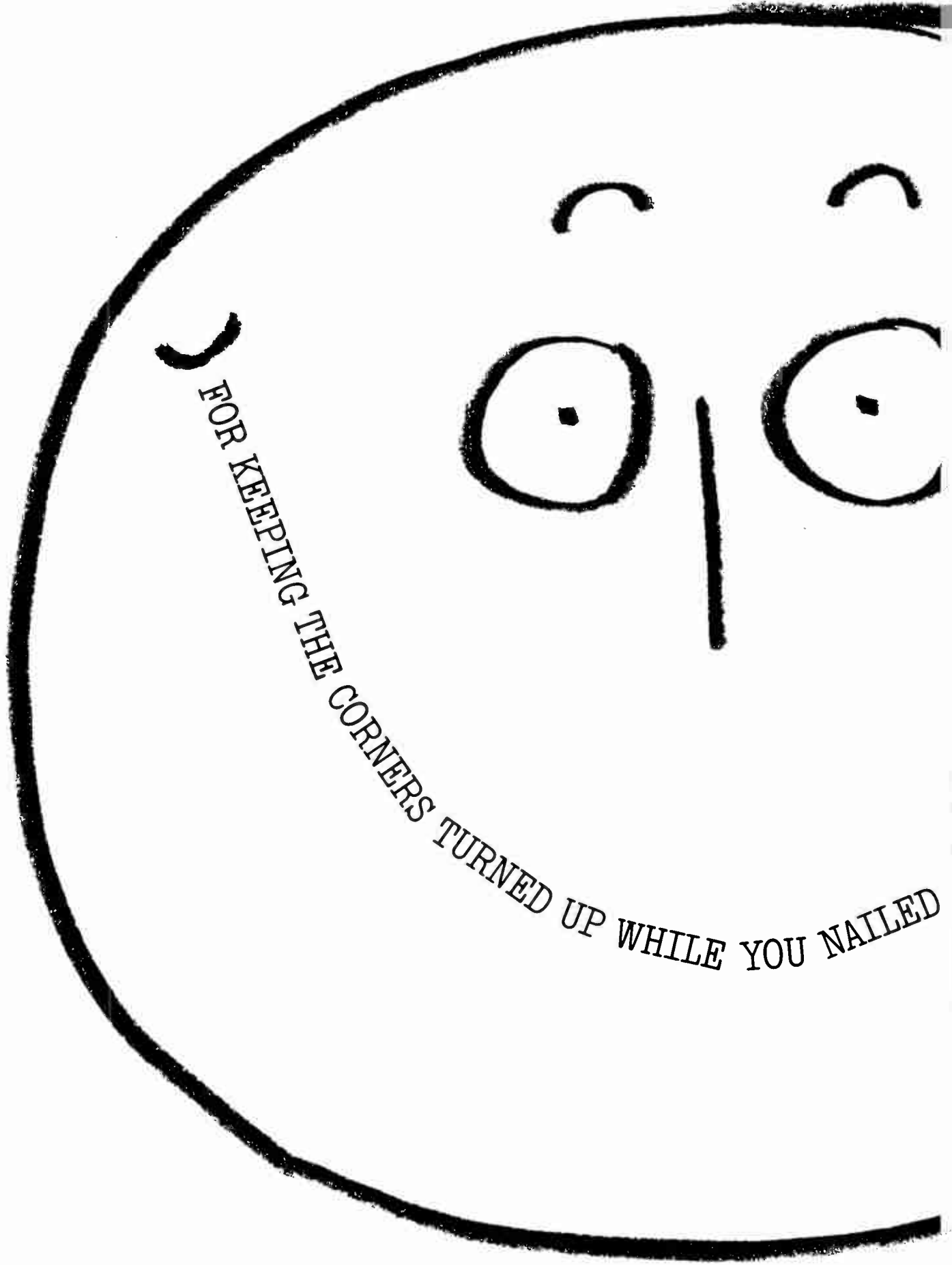
*From an Ektachrome transparency by Ralph Cowan*

*If*

advertising is to be persuasive communication, advertisers would be well advised to remember that the quickest way to communicate is through the eye. Of all forms of visual communication, photographs serve the widest variety of purposes.

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





FOR KEEPING THE CORNERS TURNED UP WHILE YOU NAILED



THANKS\*

ALL THE EDGES DOWN

\*to our photographers, typographers, artists, letterers,  
retouchers and assorted other suppliers . . . world-wide!

McCANN-ERICKSON INC.

ABERCROMBIE & FITCH · ALEXANDER SMITH, INC. · ARVIDA REALTY CORP. · BOOTHE LEASING CORP.  
 BOEING AIRPLANE CO. · WILLIAM J. BURNS INT. DETECTIVE AGENCY · CONSOLIDATED FREIGHTWAYS, INC.

CUITTARD CHOCOLATE COMPANY · DUNBAR LABORATORIES · EASTERN AIR LINES  
 FIRMENICH, INC. · W. P. FULLER & CO. THE GRAND TETON LODGE & TRANSPORTATION CO.  
 J. A. FOLGER & COMPANY · GOLDEN WEST BROADCASTERS · GULF OIL CORPORATION  
 HARGER - HALDERMAN, INC. · HEUBLEIN, INC. · INDUSTRIAL BANK OF COMMERCE  
 SAFEWAY STORES  
 J. P. STEVENS & CO.  
 JAPAN EXTERNAL TRADE PROMOTION AGENCY · JOHNS MANUFACTURING COMPANY  
 LITTON INDUSTRIES, INC. · LONG ISLAND RAIL ROAD · MARSHALL FIELD & CO.  
 PLANTERS NUT & CHOCOLATE CO.  
 PACIFIC CRACKER CO. · SOFSKIN, INC.  
 RAPIDOL DISTRIB.CO.CO. · PPURETA SAUSAGE CO.  
 RAND McNALLY & CO. SAVAGE ARMS  
 REMINGTON RAND INTERNATIONAL  
 SIMPLICITY PATTERN COMPANY  
 MACFADDEN PUBLICATIONS, INC. · MUSICRAFT · MORRIS PLAN CO. OF CALIFORNIA  
 NATIONAL DISTILLERS PRODUCTS COMPANY · NEWSWEEK · OFFICE APPLIANCES  
 RAND CORP.  
 SONIC ARTS  
 THE NATIONAL GUARD BUREAU · LYDIA O'LEARY, INC. · PRO-PHY-LAC-TIC BRUSH CO.  
 POTTER & BRUMFIELD, INC. — DIVISION OF AMERICAN MACHINE & FOUNDRY CO.

SCIENTIFIC AMERICAN, INC. · TEXAS-U.S. CHEMICAL CO. · UNEXCELLED CHEMICAL CORPORATION  
 UNITED STATES RUBBER COMPANY · WARNER BROS. RECORDS · YUBA CONSOLIDATED INDUSTRIES

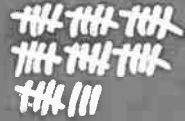
*Still building the house we live in!*



FLETCHER RICHARDS, CALKINS & HOLDEN, INC.  
 New York · Chicago · San Francisco · Los Angeles · Seattle · Boca Raton



PSST! NEW IDEAS? FRESH IMAGES? YOU'LL FIND STIMULATING AND INFORMATIVE  
ARTICLES AND PHOTOGRAPHS IN EVERY ISSUE OF **INFINITY**  
SUBSCRIPTION: \$2.50 PER YEAR; \$3.50 FOREIGN



Once again the editorial  
section of the Art Directors Annual  
was printed by offset lithography  
in the pressrooms of Allen, Lane & Scott,  
a completely integrated plant for the  
production of printing by offset and letterpress.

In New York at 475 Fifth Avenue

Murray Hill 6-1830

In Philadelphia at 2300 Market Street

LOcust 4-3575

 North American Composition Company  
for advertising typography.

A new division of Allen, Lane & Scott



# The long right arm of the designer

The message and the illustration are joined; they *communicate with utmost efficiency*—this is the creation of the graphic arts designer.

He adds new visual focus to verbal persuasion so effectively that those buying graphic material find his services approaching the indispensable.

Tri-Arts gives added length to the designer's arm through typography; viz. wide selections in type faces and sizes, skills in handling, and expert, often unusual, methods of proofing in colors, on special papers, in specified positions.

In fact, everything that expedites the message.



**Tri-Arts Press, Inc.**  
Murray Hill 6-4242

# FRANK L. A. WATVY

Representing the following artists:

- Lynn Buckham
- Paul Calle
- George de Lara
- Dean Ellis
- Robert Geissmann
- Richard Howard
- Tom Lovell
- Birney Lettick
- Robert McCall
- Walter Murch
- Harriet Pertchik
- Michael Ramus
- Robert Riggs
- Ken Riley
- Leslie Saalburg
- Aldren Watson
- Fred Asbornsen, *contact*

45 E. 51st St. New York 22 N.Y.  
ELdorado 5-0910

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...passes.  
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There is no chestnut more overworked than the critical whinny: "Advertising sells people things they don't need." We, as one agency, plead guilty. Advertising *does* sell people things they don't need. Things like television sets, automobiles, catsup, mattresses, cosmetics, ranges, refrigerators, and so on and on.

People don't really *need* these things. People don't really *need* art, music, literature, newspapers, historians, wheels, calendars, philosophy, or, for that matter, critics of advertising, either.

All people really *need* is a cave, a piece of meat and, possibly, a fire.

The complex thing we call civilization is made up of luxuries. An eminent philosopher of our time has written that great art is superior to lesser art in the degree that it is "life-enhancing." Perhaps something of the same thing can be claimed for the products that are sold through advertising.

They enhance life, to whatever degree they can.

Indeed, that is the purpose of our unique and restless economy. It is fundamentally devoted to the production and distribution of things people don't need.

Among them are toothpaste, electricity, outboard motors, artificial satellites and education.

Without advertising that economy cannot exist . . . *Young & Rubicam, Advertising*

*People don't really need art,*

*music, literature, newspapers*

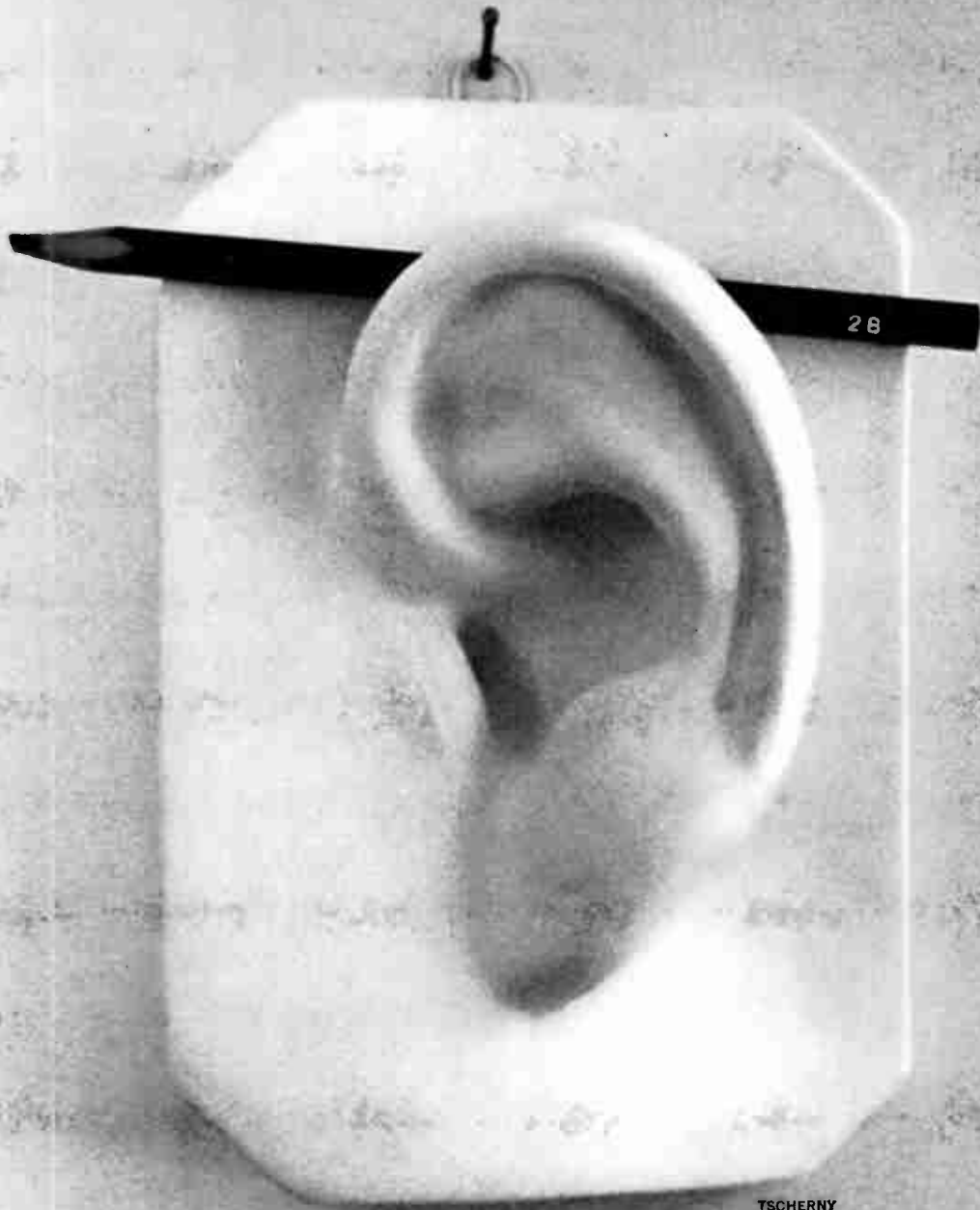


Advertising  
Direct Mail  
Annual Report  
Sales Promotion  
Point of Sale  
Corporate Image  
Packaging

**Stephan Lion Inc**  
Visual Communications  
11 W 42nd Street, New York 36, NY  
Lackawanna 4-3858





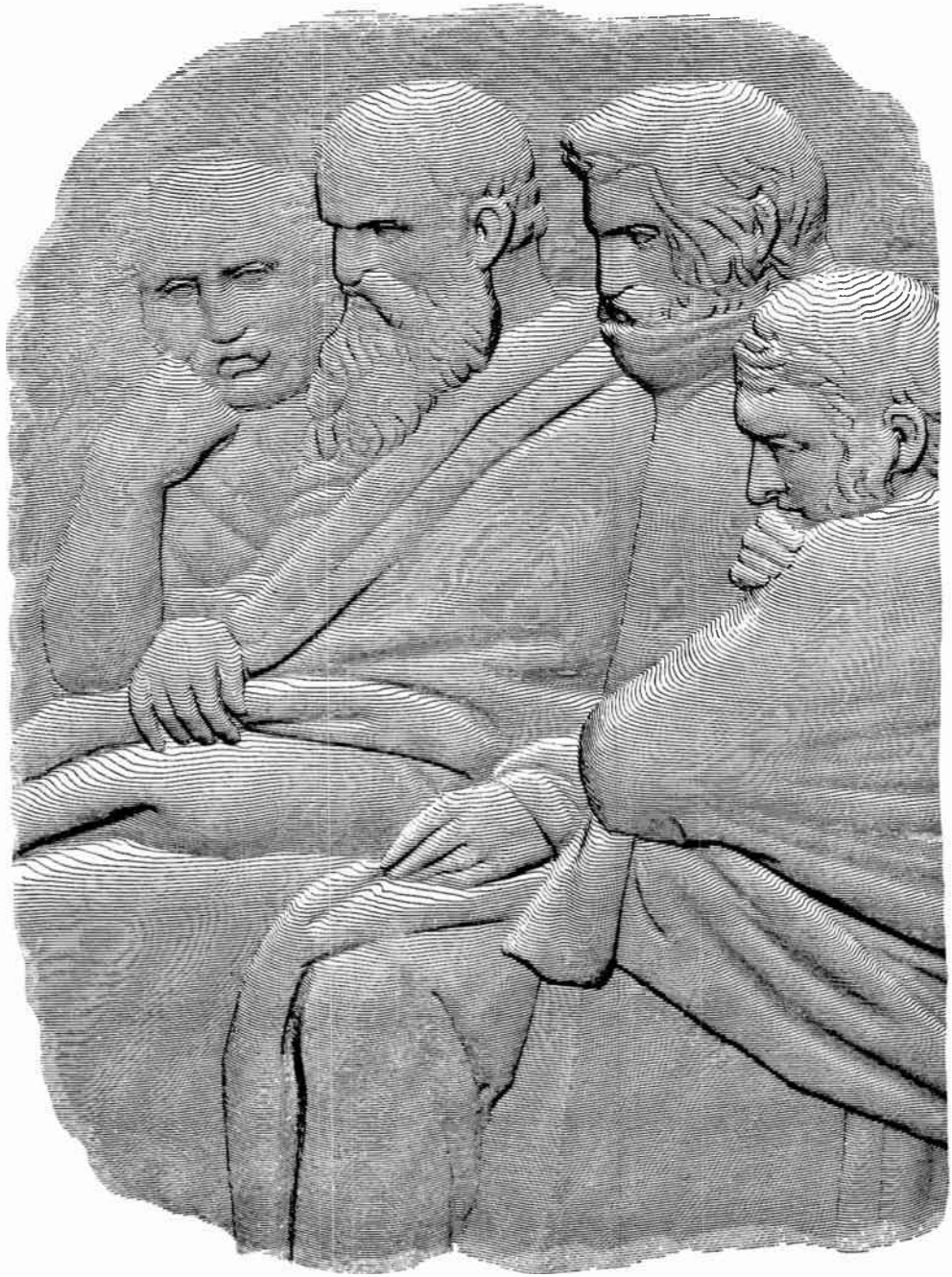


TSCHERNY

*School of  
Visual Arts*

245 East 23 Street, New York 10, N.Y. MURRAY HILL 3-8397

Courses in Advertising Design, Fashion, Illustration, Cartooning, Audio-Visual Art, Technical & Industrial Art, Fine Arts.



The Judgment,  
a passage from Flaxman's  
SHIELD OF ACHILLES.  
Enlarged from the original  
anaglyptographic engraving  
published in the  
Art Union Journal,  
London, 1846

*Happy is the man possessing / the superior  
holy blessing / of a judgment and a taste / accurate, refined  
and chaste • ARISTOPHANES 448-380 B.C.*



The Beck Engraving Company, Inc. Philadelphia, New York, Boston



**OF  
COURSE  
IT'S  
UPSIDE  
DOWN!**

That's how we see with our eyes. It's the brain which inverts the image and interprets it. At Comart we design not merely to reach the eye, but beyond it to the brain... to use art as a vehicle to help convey a message. Whether it is to create a concept or produce a pamphlet, it's the ability to provide more than meets the eye that distinguishes our comprehensive art service... a service which includes design, layout, illustration, retouching, mechanicals... and thinking. Why not make your next problem our problem.

**COMART ASSOCIATES, INC., 8 East 52 Street, New York 22, N. Y. PLaza 3-4130.**

The art and photography

in

**This Week**  
MAGAZINE

reaches more than

13,



families every week!



discard that glum and dreary look  
 just use a russo order book  
 not only stats to proper size  
 but service that'll pop your eyes

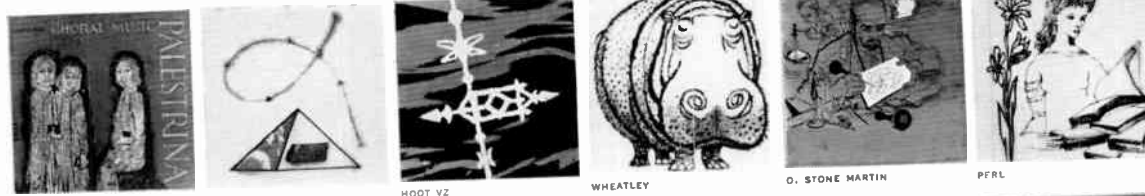
**F.A. RUSSO INC.**

yukon 6-8300, n y c

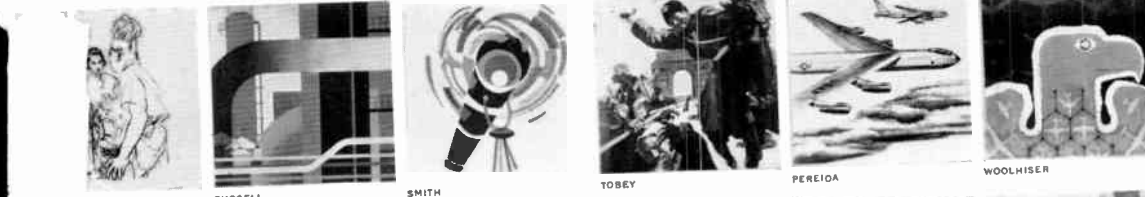
230 park avenue  
 60 east 42nd st  
 480 lexington ave  
 485 madison ave  
 1230 sixth ave



HILL CORCOS MAC MINIGAL PROHASKA WILLARD OURNEY



RASKIN KUHLMAN HOOT VZ WHEATLEY O. STONE MARTIN PFRL



PURSELL SMITH TOBEY PEREIOA WOOLHISER



BLOSSOM BASS HOOT VZ BECK WHEATLEY

**a completely integrated staff**

**Illustrators**

- BERANN
- BLOSSOM
- BRUSSEL-SMITH
- BUELL
- BUTTE
- CAPELLO
- COLE
- CORCOS
- DORA
- FEDERICO
- GOODMAN
- GORSLINE
- GURNEY
- HANKE
- HERRERO
- HOGENBYL
- KIDD
- KOVARSKY
- LOH
- MAC MINIGAL
- PEREIDA
- PERL
- PROHASKA
- RISWOLD
- ROTH
- ROSSER
- SCHWINN
- SNYDER
- SPANFELLER
- TOBEY
- TREIDLER
- WARREN
- WHEATLEY
- WILLARD
- E. A. WILSON
- WINZENREID

**designers**

- BASS
- BECK
- CONDACK
- HILL
- HOOT VZ
- KUHLMAN
- D. STONE MARTIN
- POWERS
- PURSELL
- RASKIN
- SMITH
- WOOLHISER

Lester Rossin Associates represent a distinguished staff of designers, illustrators and photographers capable of any assignment, large or small. Whether an ad, trademark, letterhead, package, brochure, annual report or complete promotion, Lester Rossin will have the right artist for you.

**LESTER ROSSIN ASSOCIATES INC.**  
369 Lexington Avenue, New York, N. Y. MUrray Hill 3-9729

**photographic group**

- BASCH
- BENEDICT
- BREITENBACH
- COOK
- GALLOB
- LIBSOHN
- STRONG
- TJETGENS

**letterers**

- NERNOFF
- WEISS

**complete retouching and mechanical staff**

**production traffic**

- HAAS
- PEARSONS
- ROSS
- STUBBS

**contact**

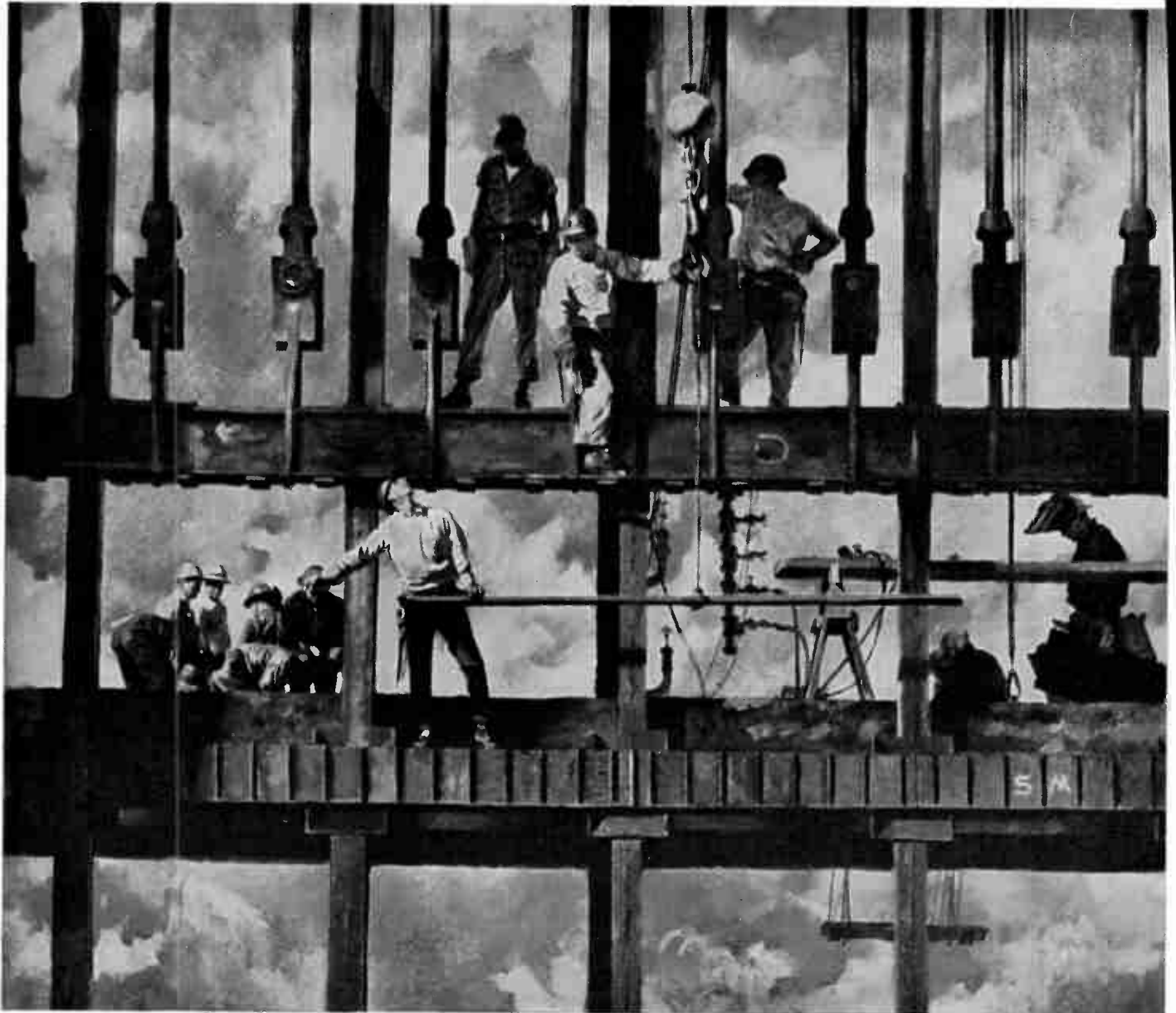
- NICK BOTTARI
- ROLAND GALEN
- MURRAY LUBLINER
- BOB NABSTEDT
- MORACE PEARSONS
- LESTER ROSSIN
- ARNO SCHMIDT





... from a rich and varied background in art and science, combined with a continuing curiosity and an incisive sense of the symbolic, Stanley Meltzoff has maintained a consistently high level of performance. This experience with clients such as Rohm & Haas, Life Magazine, Scientific American, Socony-Mobil, Anaconda, and many others throughout the United States is available exclusively through Neeley Associates. If you have a problem in industrial, still life or figure illustration, a call to Bill Neeley at Circle 6-3660 may well be the solution.

UNITED ENGINEERS



NEELEY ASSOCIATES, 45 WEST 45th STREET, NEW YORK

JIM AVATI • ISA BARNETT • BUD BLAKE • MAC CONNER • BOB CHILDRESS • KEN DAVIES  
FRANK GOLDEN • BILL GRAVELINE • DICK GREEN • GORDON JOHNSON • JESSIE JOY • JO KOTULA  
PAUL LEHR • STANLEY MELTZOFF • STEPHEN PERRY • NICK SOLOVIOFF • DICK STONE

more ability  
more enthusiasm  
more imagination  
more know-how

*at American Book-  
Stratford Press*

to design  
to print  
to bind your books

*than anywhere else  
in the world!*

---

American Book - Stratford Press, Inc.



---

Cornwall Press, Inc.  
75 Varick Street, New York 13, N.Y.  
Walker 5-7600



Artist does a beauty

Writers' words are ringing

All they need is Bundscho:

That ad's really singing!

**J. M. BUNDSCHO, Inc.**

*Advertising Typographers*

180 North Wabash Avenue, Chicago 1, Illinois

Telephone RAndolph 6-7292

*Here Type Can*



*SERVE You*

**AKRON, OHIO**  
The Akron Typesetting Co.

**ATLANTA, GEORGIA**  
Higgins-McArthur Company

**BALTIMORE, MARYLAND**  
The Maran Printing Company

**BOSTON, MASSACHUSETTS**  
The Berkeley Press  
Machine Composition Co.  
H. G. McMennamin

**BUFFALO, NEW YORK**  
Sahlin Typographic Service

**CHICAGO, ILLINOIS**  
J. M. Bundscho, Inc.  
The Faithorn Corp.  
Hayes-Lachner, Inc.  
Runkle-Thompson-Kovats, Inc.  
Frederic Ryder Company

**CINCINNATI, OHIO**  
The J. W. Ford Company

**CLEVELAND, OHIO**  
Bohme & Blinkmann, Inc.  
Schlick-Barner-Hayden, Inc.  
Skelly Typesetting Co., Inc.

**COLUMBUS, OHIO**  
Yaeger Typesetting Co., Inc.

**DALLAS, TEXAS**  
Jaggars-Chiles-Stovall, Inc.

**DAYTON, OHIO**  
Dayton Typographic Service

**DENVER, COLORADO**  
The A. B. Hirschfeld Press  
Hoflund-Schmidt Typographic Service

**DETROIT, MICHIGAN**  
Arnold-Powers, Inc.  
The Thos. P. Henry Company  
George Willens & Company

**INDIANAPOLIS, INDIANA**  
The Typographic Service Co., Inc.

**KALAMAZOO, MICHIGAN**  
Mahoney Typographers, Inc.

**LOS ANGELES, CALIFORNIA**  
Adtype Service Co., Inc.

**MILWAUKEE, WISCONSIN**  
Arrow Press

**MINNEAPOLIS, MINNESOTA**  
Duragraph, Inc.

**NEW YORK, NEW YORK**  
Ad Service Company  
Advertising Agencies' Service Co., 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.  
Graphic Arts Typographers, Inc.  
Huxley House  
Imperial Ad Service Corporation  
King Typographic Service Corp.  
Linocraft Typographers, Inc.  
Master Typo Company  
Chris F. Olsen  
Frederic Nelson Phillips, Inc.  
Philmac Typographers, Inc.  
Royal Typographers, Inc.  
Frederick W. Schmidt, Inc.  
Harry Silverstein, Inc.  
Supreme Ad Service, Inc.  
Tri-Arts Press, Inc.  
Typographic Craftsmen, Inc.  
The Typographic Service Co.  
Vanderbilt-Jackson Typography, Inc.  
Kurt H. Volk, Inc.

**NEWARK, NEW JERSEY**  
Barton Press  
William Patrick Co., Inc.

**PHILADELPHIA, PENNSYLVANIA**  
Walter T. Armstrong, Inc.  
Alfred J. Jordan, Inc.  
Progressive Composition Co.  
Typographic Service, Inc.

**PITTSBURGH, PENNSYLVANIA**  
Davis & Warde Inc.

**PORTLAND, OREGON**  
Paul O. Giesey, Adcrafters

**ROCHESTER, NEW YORK**  
Rochester Monotype Composition Co.

**ST. LOUIS, MISSOURI**  
Warwick Typographers, Inc.

**SEATTLE, WASHINGTON**  
Frank McCaffrey

**TORONTO, CANADA**  
Cooper & Beatty, Limited

# Type is the face you turn to the public

No matter how beautiful the art or how significant the message, your advertisement is a complete failure if not read. And, more often than not, poor readership is synonymous with poor typography. Advertisers and agencies know that ATA member firms have the reputation, craftsmanship and wide selection of type faces to help them produce the finest in advertising typography. Why not phone your ATA typographer listed here, today?

it pays to set *Type* right

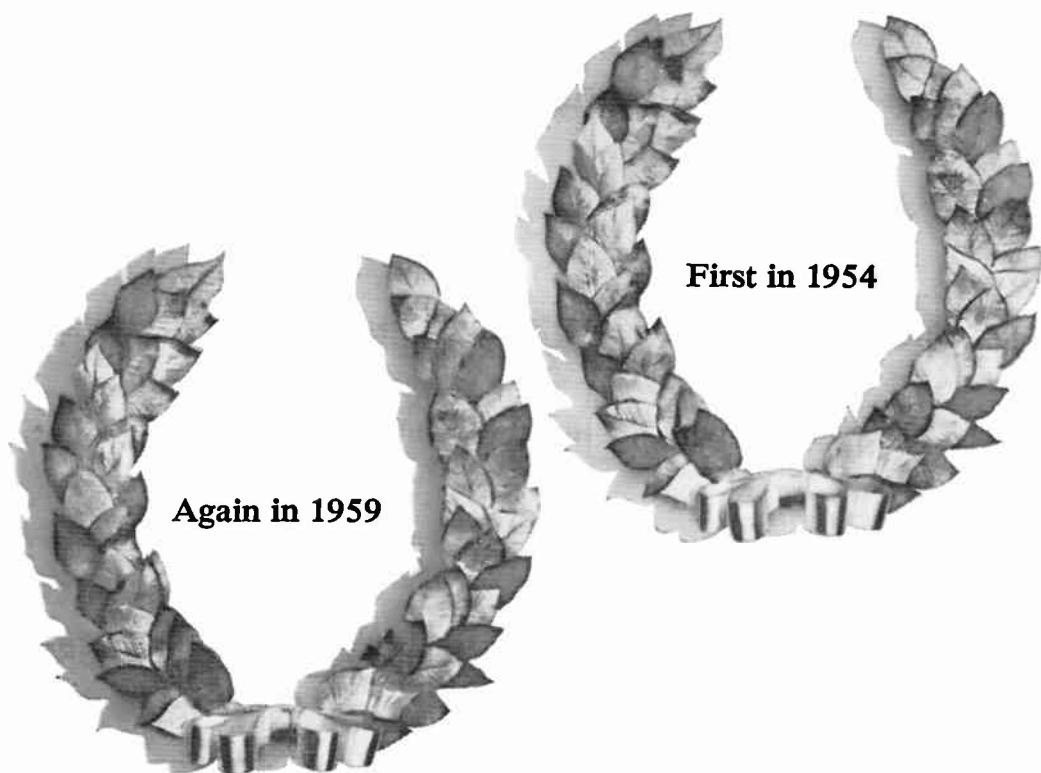


ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.  
Executive Offices: 461 Eighth Avenue, New York City



Munce





For the second consecutive time, the National Society of Art Directors has selected the Art Center School of Los Angeles as the leading professional art school in America. Naturally, we appreciate the encore. But, in the finals, the laurels belong to those who win them—not to the school that trains them.

THE ART CENTER SCHOOL | 5353 West Third Street | Los Angeles 5 | Our 30th Year



PHOTO BY HANK WALKER

# OBSERVATION is a fact of **LIFE**

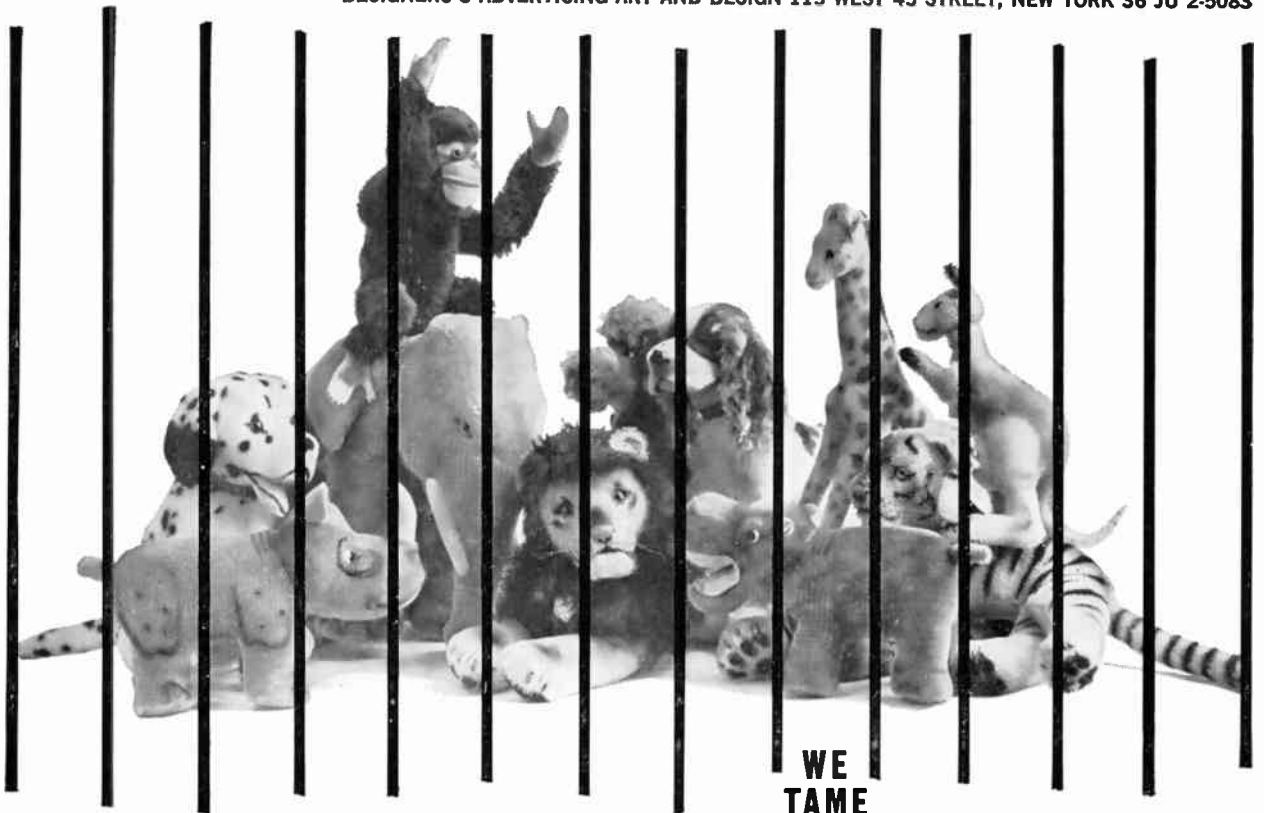
**People with observation** are looking around the clock, eager to see and to know and to learn all about what is new, and what is happening right now.

Observation makes for bright-eyed people; alert people who see something new and respond to it now. (If you know an observant person, seek him out; he is wonderful company.)

It is no surprise that people who are observant about life look forward to LIFE. They like LIFE.

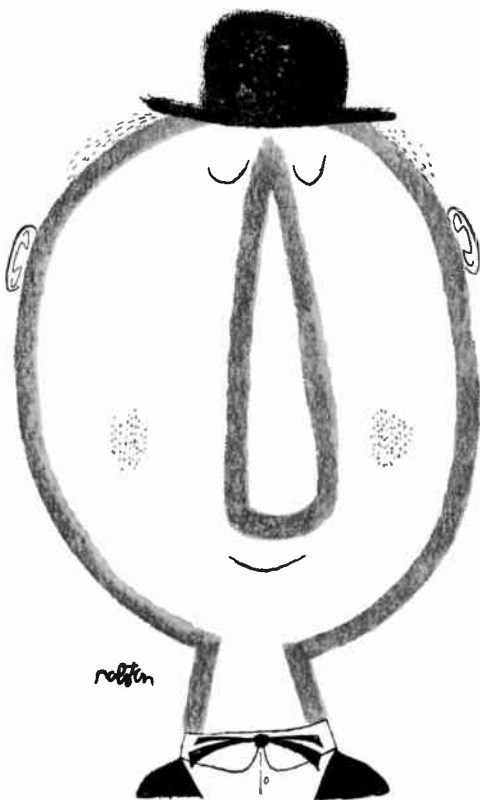
LIFE has their spirit. LIFE seems to regard the fine art of observing as they do; that what is happening, changing, forming, ending, originating is well worth watching.

**Observation is a fact of LIFE.** Only one, though. Maybe the surest way to sum it up is to say that for more than 32 million observant readers, LIFE is everything that's *new* and *now* and in the *present*.



WE  
TAME  
CAGEY  
PROBLEMS  
BAR  
NONE

ANIMALS BY STEIFF



Hi !

**Johnstone and Cushing**

CARTOONS • CONTINUITIES • COMIC STRIPS AND BOOKS FOR ADVERTISERS  
137 EAST 57th STREET, NEW YORK • PLAZA 3-5770



PHOTO BY HANK WALKER

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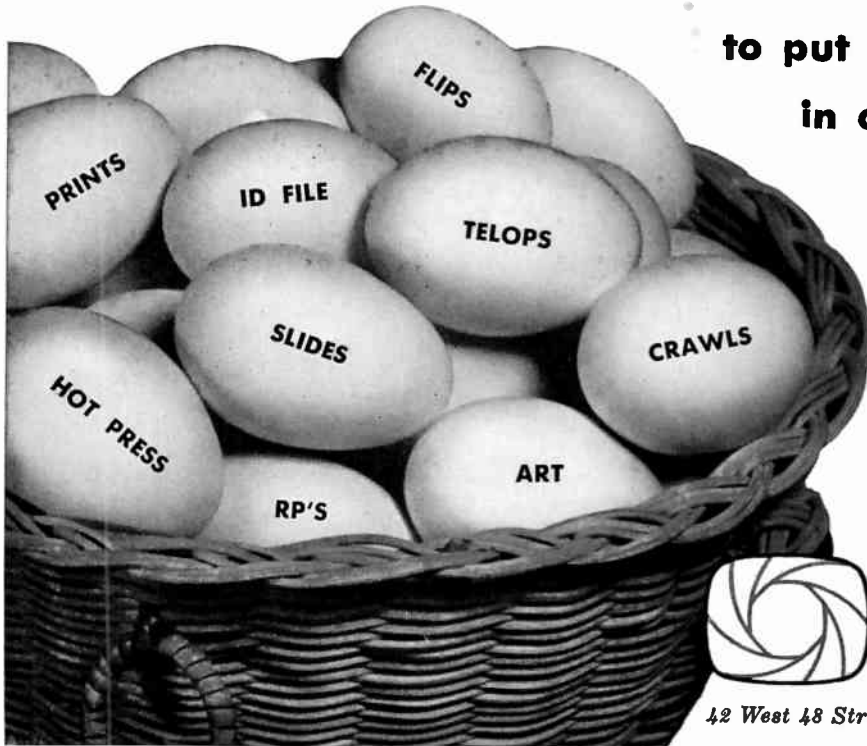
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sometimes it's smart  
to put all your eggs  
in one basket!



Take National's complete photographic and art TV service, for example. Right on our own premises we're equipped to handle all your TV needs...to give you johnny-on-the-spot service...*the same day!*



**NATIONAL  
STUDIOS**

42 West 48 Street • New York 36 • JUdson 2-1926



WE ARE PROUD OF THE LEADERSHIP OF OUR  
GRADUATES IN ALL THE FIELDS OF DESIGN  
PHILADELPHIA MUSEUM COLLEGE OF ART



## Is your quality showing?

Three elements are important in creating a background for a printed message that accurately reflects a product's quality: appropriate design, knowledgeable craftsmanship and quality materials.

Warren's High Standard papers fulfill a wide range of requirements for quality reproduction. Our broad line includes Fluorescent Double-Coated, Lustercoated, Double-Coated dull, glossy and fancy finish papers, Covers and Cover-Bristols; Machine-Coated papers as well as Pigmented, English Finish, M.F., Eggshell, Antique and India Bible papers. Your local Warren merchant will gladly furnish you with dummies and samples.



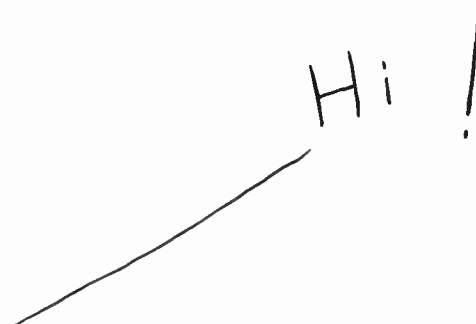
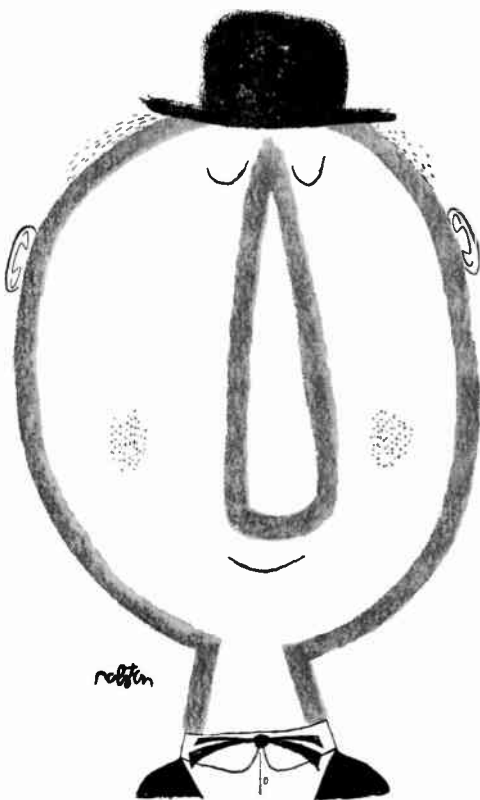
**Warren's printing papers make a good impression**

S. D. WARREN COMPANY, 89 BROAD ST., BOSTON, MASS.



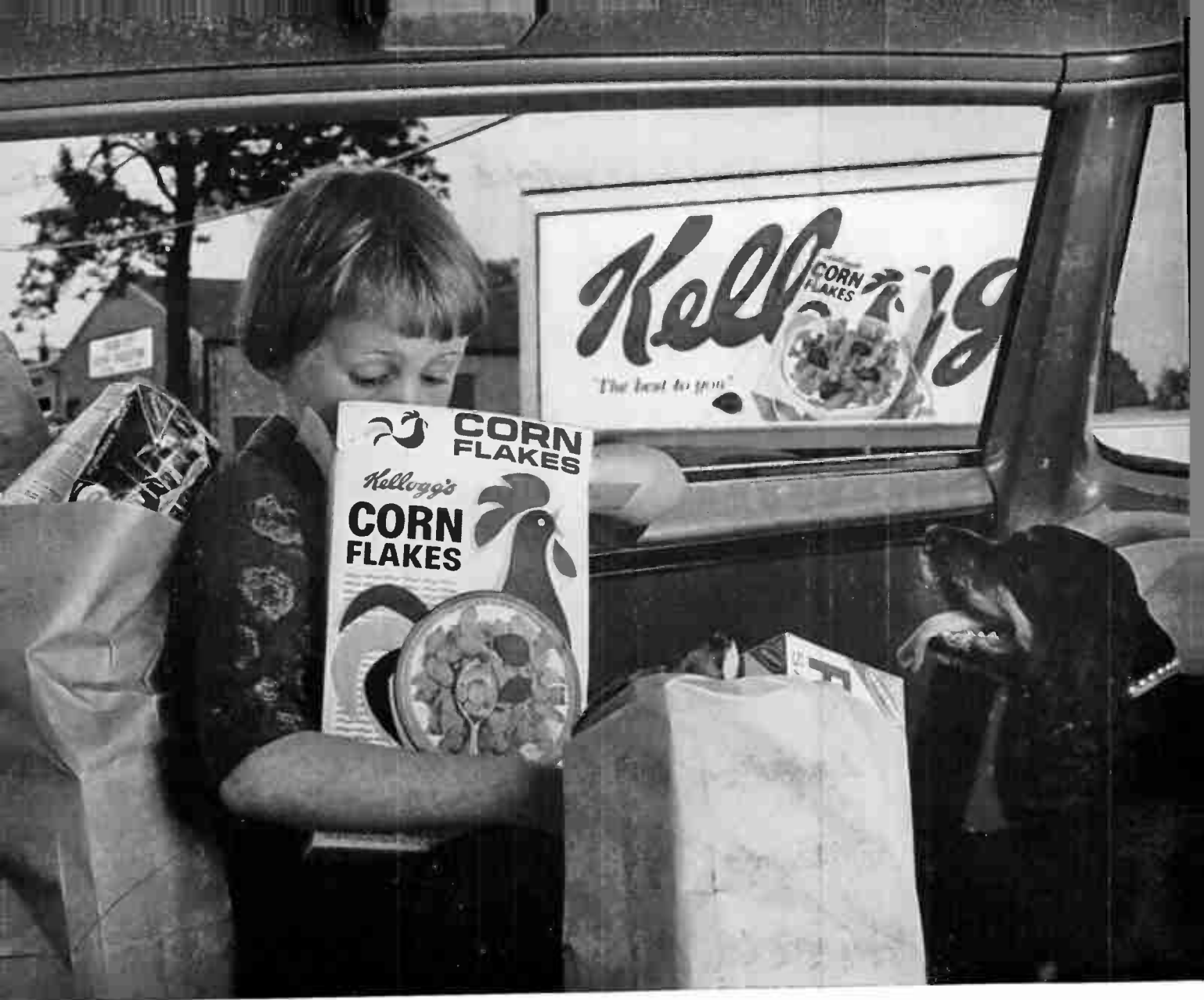
WE  
TAME  
CAGEY  
PROBLEMS  
BAR  
NONE

ANIMALS BY STEIFF



**Johnstone and Cushing**

CARTOONS • CONTINUITIES • COMIC STRIPS AND BOOKS FOR ADVERTISERS  
137 EAST 57th STREET, NEW YORK • PLAZA 3-5770



# OUTDOOR ADVERTISING INCORPORATED

Another product bought—because  
Outdoor got the last word!

Outdoor strikes while the opportunity is hottest—when people are out where they can respond immediately to your selling message.

Here you give them an exact full-color image of your product just as it appears moments later when they stop to buy.

Outdoor advertising is the shortest distance between telling and selling.

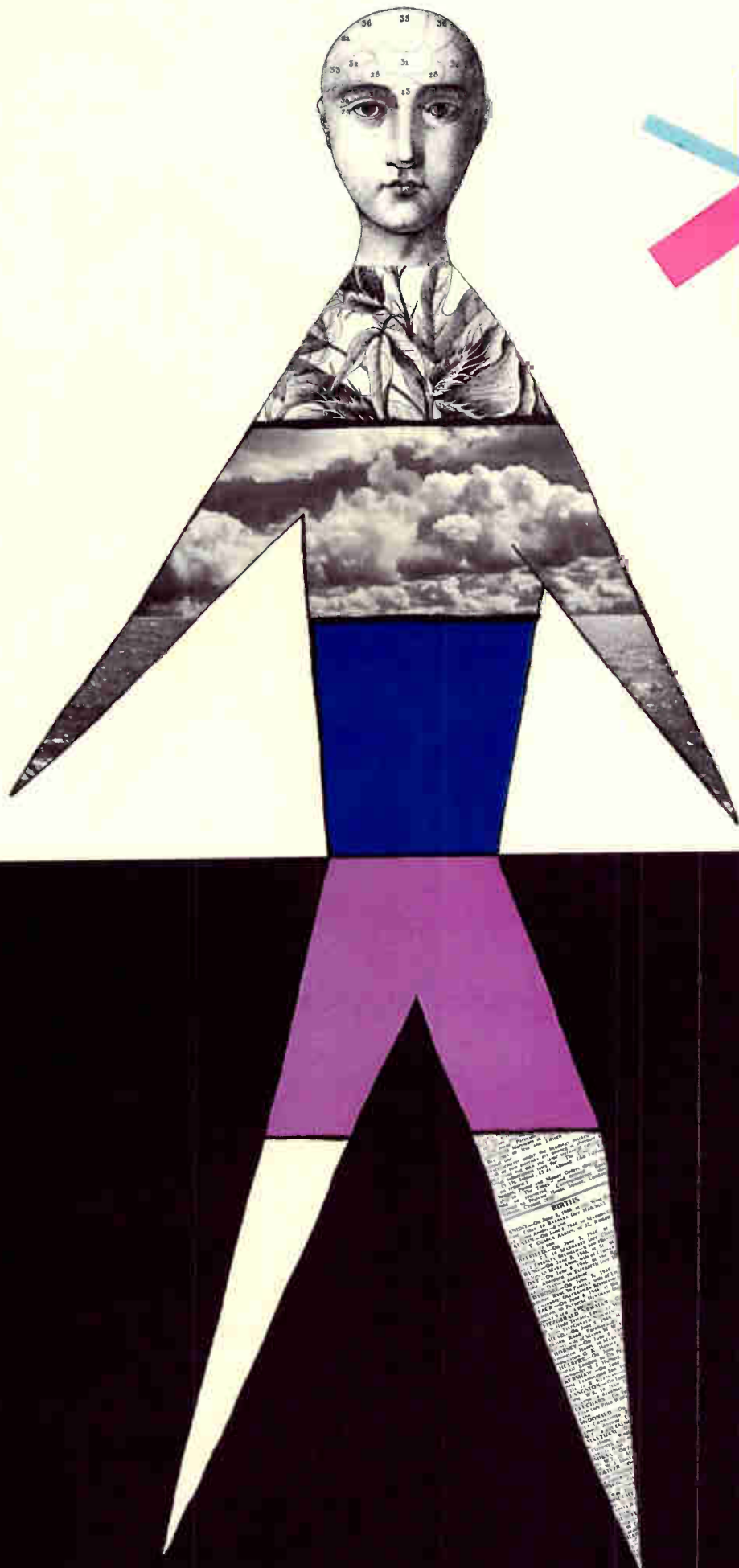
And it sells everybody. This is because everybody goes where Outdoor shows—along the main traffic routes. Among younger urban women, for example, more than 95% remember Outdoor. With teen-agers it's 93%.

Here you reach more customers per dollar—and reach them more often—than in any other medium.

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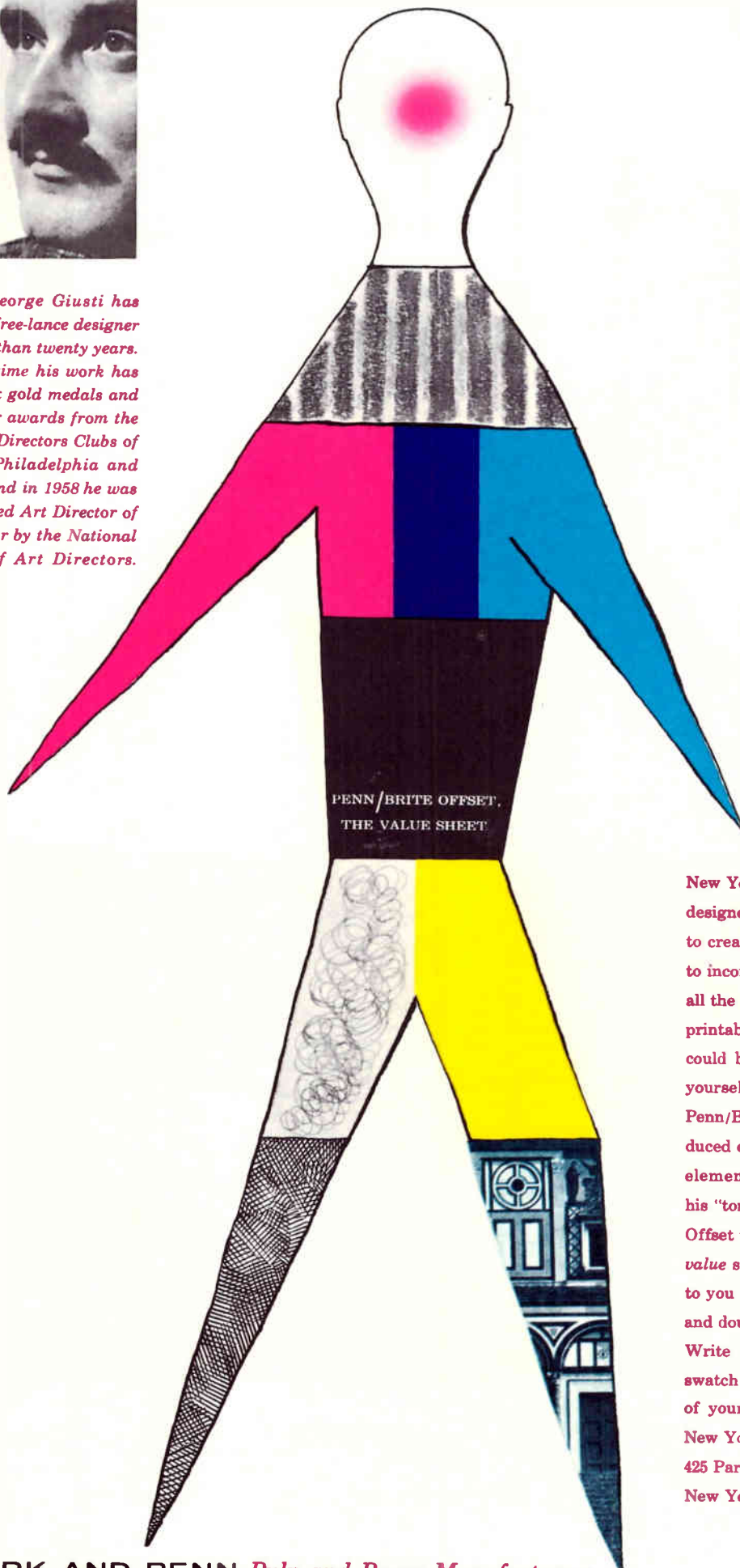


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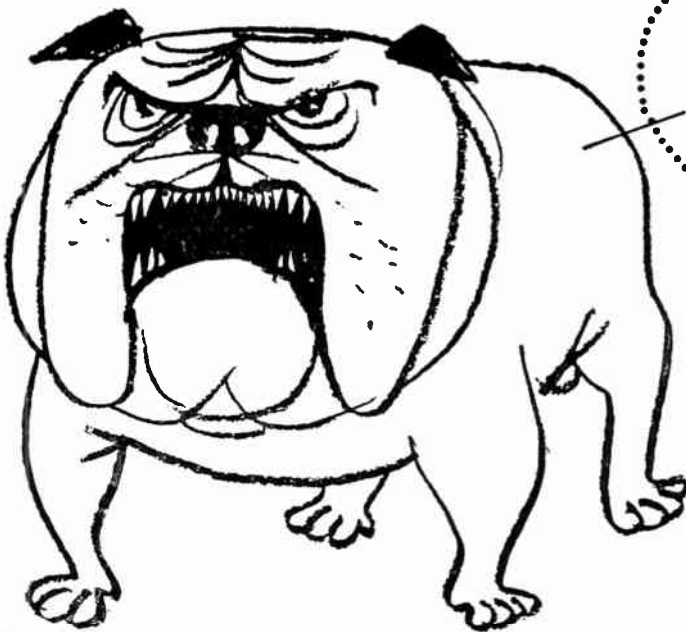
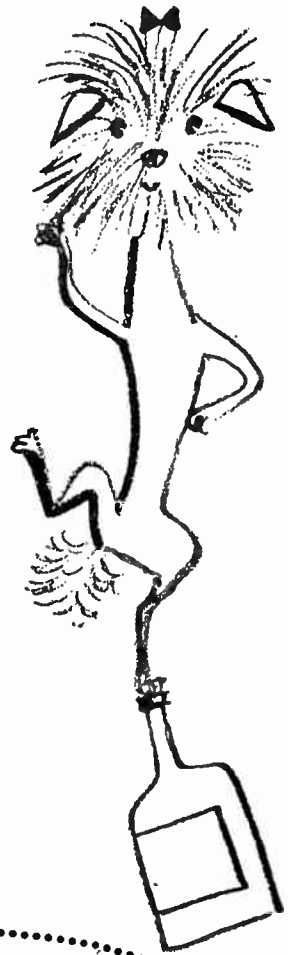


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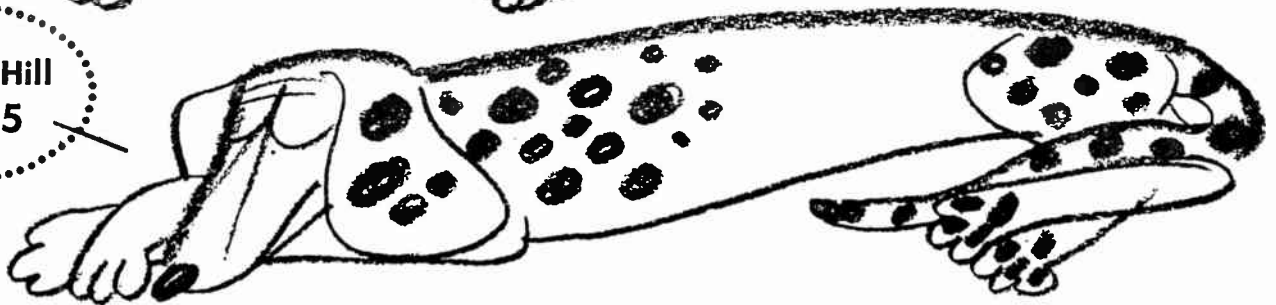
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