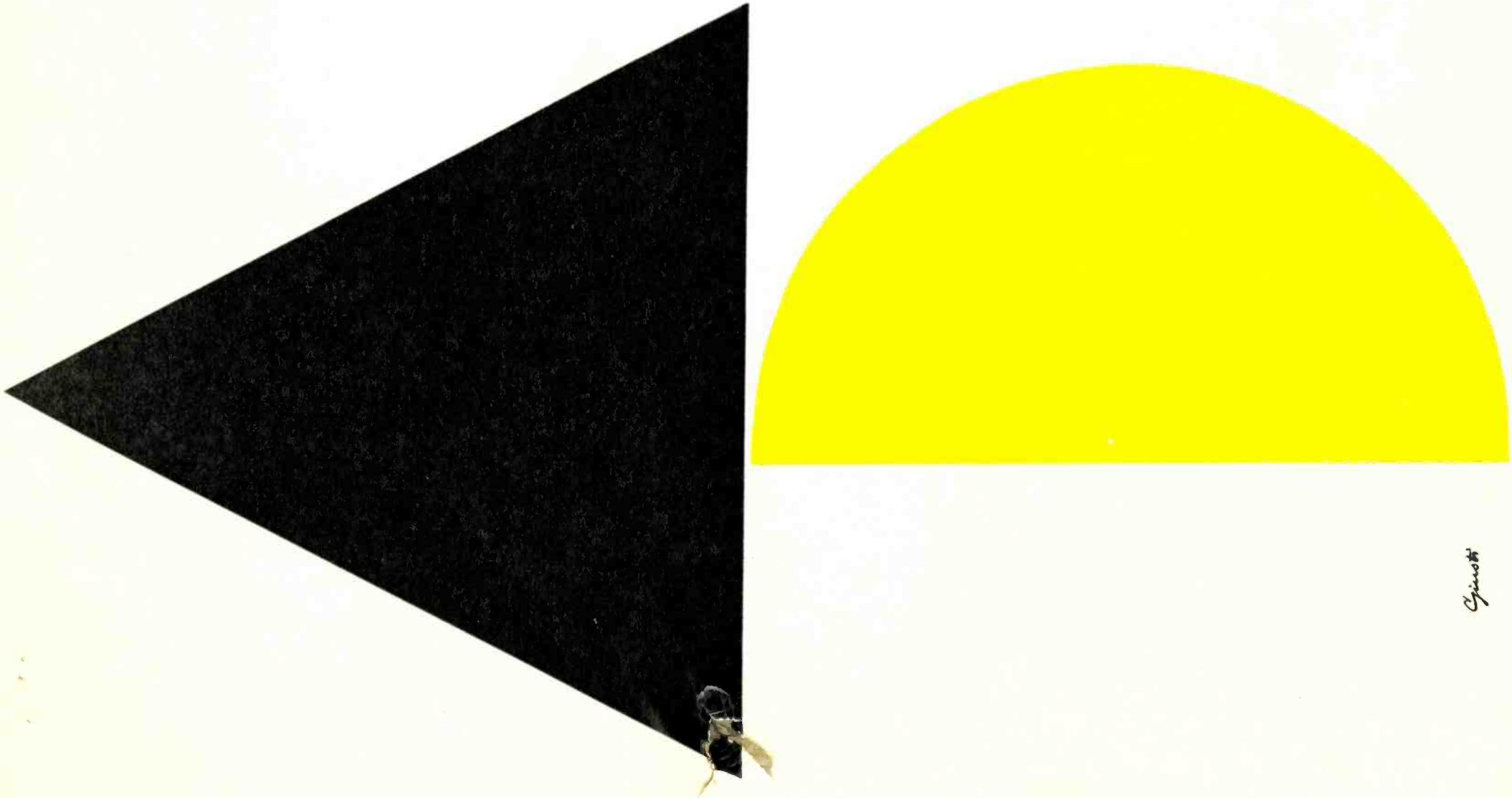

Ginotti

35

annual of advertising editorial art and design

FARRAR, STRAUS and CUDAHY, INC., 101 Fifth Avenue, New York 3, N. Y.

$12.50

art directors club of new york

Early in June, 1956, sponsored by the Art Directors Club of New York, this 35th Annual Exhibition was shown at the Waldorf-Astoria Hotel in conjunction with the First Visual Communications Conference. The entire exhibition is reproduced here. As in the past, this Annual is meant to record the changing scene in the graphic arts. Selected from many thousands of entries, the 527 pieces in this collection undoubtedly contain some of the best, the newest, most skillful and exciting works of commercial art seen this year—or any year.

The cover and format were created by GEORGE GIUSTI, internationally famous artist and designer. Mr. Giusti's work has been seen in past Art Directors Annuals, the International Graphic Arts Show at the Louvre, and in Japan's Graphic Arts Magazine.

The egghead caricatures on pages 4 and 5 and the amusing drawings at the beginning of each section are by JACK SIDEBOTHAM, TV Art Director with Young and Rubicam, advertising agency. His famous brainchildren, Bert and Harry Piel (p. 288) won the Special Art Directors Club Medal.

This year's Annual was produced as a group project by 17 art directors under the supervision of JACK SKOLNIK, art director with Doherty, Clifford, Steers and Shenfield, advertising agency. The entire group planned the book. IRA HERRICK rode herd throughout, while WILLIAM BROCKMEIER, CAROL CORBLEDICK, DAVID DAVIDIAN, ALBERTO GAVASCI, HERBERT ROAN, and SALVATORE TAIBBI, did the layouts for the various sections.

THE FIRST MEETING OF ITS KIND, SPONSORED BY THE ART DIRECTORS CLUB OF NEW YORK, REFLECTS GRAPHIC TRENDS OF THE PRESENT AND THE FUTURE.

THE FIRST VISUAL COMMUNICATIONS CONFERENCE

BY STEPHEN BAKER, ART DIRECTOR, CUNNINGHAM & WALSH

For two days, June 7th and 8th, 1956, over four hundred people, presumably more interested in pictures than in copy, listened to 45,000 spoken words at the Waldorf Astoria in New York. Here was truly a national group. Here were representatives from Boston, Chicago, Cleveland, Detroit, Kansas City, Seattle, Miami and other widely scattered locales. They sat beneath the huge blue ceiling of

the Waldorf's Starlight Room and listened, absorbed, to a provocative keynote speech made by conference chairman William McK. Spierer, art director of Ethyl Corporation, and then to the viewpoints expressed by the other men on the dais.

Art is not an exact science, of course. Nor is art direction. A good portion of the messages presented at the conference was, necessarily, based on personal opinion. Speakers, all leaders in their professions, drew conclusions from their own rich experiences. Not all had the same background and not all arrived at the same viewpoints. Garrett Orr, program chairman, saw to it that no two speeches were alike, and this made the conference the more interesting. Divergent as the opinions might have been, however, they were always thought-kindling and as colorful as the people who uttered them.

Because of the many facets of the talks it is difficult, if not impossible, to find any single motif that would serve to cover the entire meeting. Some of the discussions centered around perennial problems: the relationship between copy and art, the use of design for its own sake, the commercial value of good taste. Other speakers were concerned with specific but only loosely related problems: the creation of optical illusion with the camera (Ralph M. Evans), the science of color interplay (Professor Josef Albers), what makes a television commercial entertaining (John Hubley), and Milton Caniff's tongue-in-cheek approach to his favorite comic strip characters. About the greatest single point proved at the conference was that art is a huge field. And it is getting even more so.

The speeches made during the two-day session did point to some basic trends in today's visual field. The speakers, all sensitive to current trends, took notice of the fact that the business of visual communications is going through many important changes. Frank Baker, retiring president of the Art Directors Club, and perhaps the most active promoter of the conference, in his welcoming address noted that we are reaching an era of increasing standardization in production and a dwindling in competitive differences. Artists and art directors engaged in this business must, of course, go along with these developments or else gamble on being left behind.

No one could leave the conference without being utterly convinced that art today is not the same as it was only as little as five years ago.

The art director vs. research

One of the things the conference brought home was the fact that in the last few years research has taken giant steps forward. Many art directors today

find not only the account executive and the copywriter hanging over their shoulders, but also the man from the research department. It's no secret that the findings in a survey may have a profound effect on what sort of a layout the art director comes up with.

Some art people suffer in silence. Not all, however. At the conference, some of the more articulate members of the profession had a few things to say, and they did not always agree with each other.

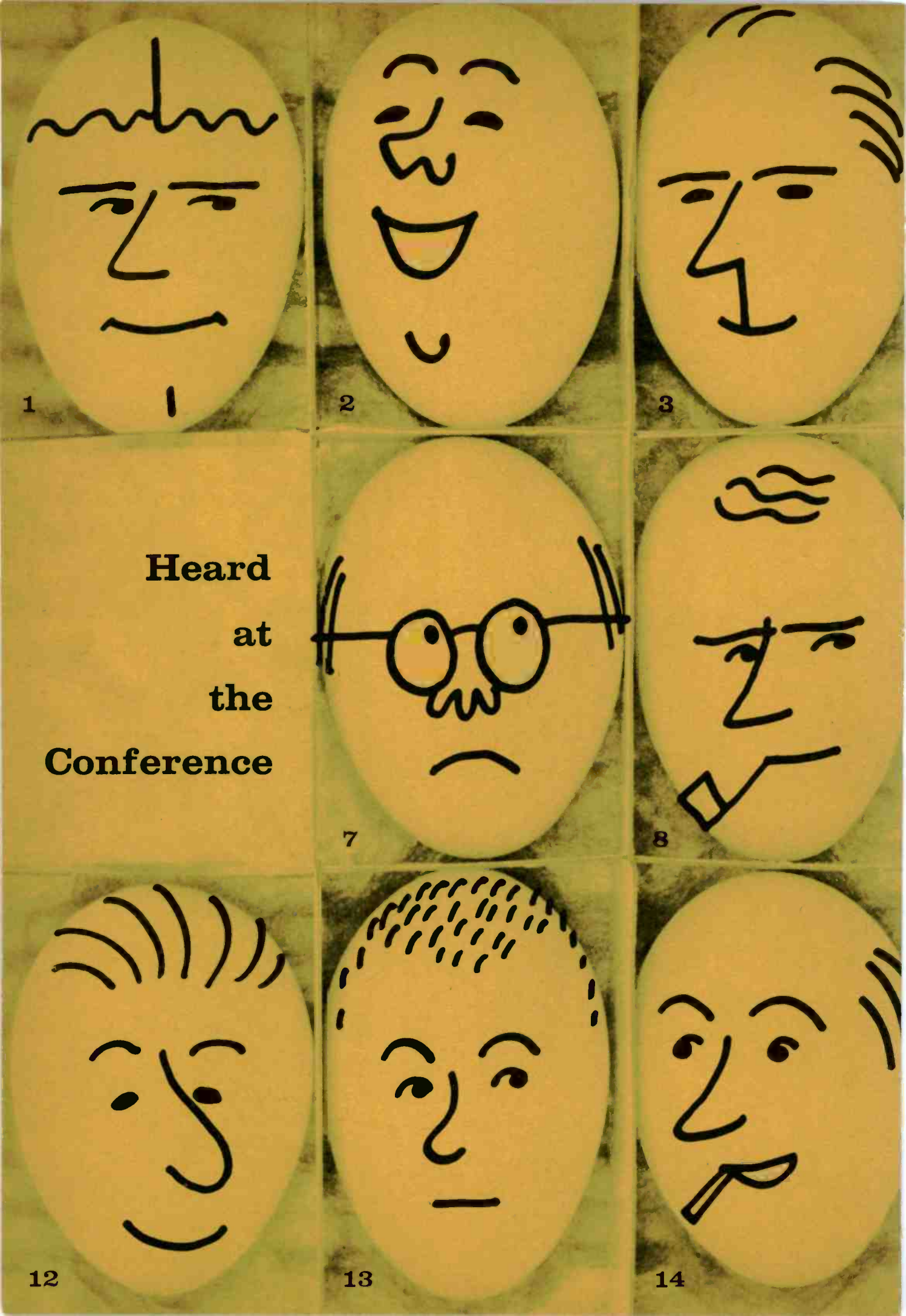
Intrepid Leo Lionni, editorial art director of Fortune magazine whose mind represents a perpetual motion machine in the field of graphic art, had this to say: "Data are substitution for intuition, formulae for talent, experience for inventiveness. . . . Business, which is generally embarrassed by the creative personality, and prefers the impersonal safety of statistics to the unpredictable, erratic functioning of the imaginative mind, accepts the new tools with enthusiasm for they give it the sense of security it is groping for. . . . The most problematic aspect of research is that it tends to ignore dynamic aspects of marketing. There are no guarantees that what would stand out on the shelves of the supermarket today would not be buried tomorrow if everyone blindly worked along the same findings. The particular results of research have great fascination but they have a tendency to overshadow the total aspect of a situation."

Edward Adams, well-known director of the Art Center School in Los Angeles, agreed with Mr. Lionni on the question of research. "Research would crucify a lot of good ideas that come out of these kids," he claimed.

But William H. Schneider, vice president and creative head of Donahue & Coe, held a different opinion on the subject. "It seems to me," he said, "that the whole idea of a cleavage between research and creativity is groundless. Once again the history of art has shown insights that are on the same level as scientific insights. The great creators are the ones who traditionally used the most advanced means to achieve their aims . . . the closest allies in the field of advertising are the art directors and motivational researchers, because both are interested in psychological reactions that are beyond the realm of words."

Here we had two approaches to the problem of art direction vs. research, and both camps have their loyal followers. One approach is that of the independent, highly creative designer who believes that the best ideas happen intuitively and not on the basis of past experience. The other is that of the executive who wants to make certain in advance, as far as is humanly possible, that creative ideas will actually sell the product.

Heard at the Conference



1 *Wallace W. Elton*
2 *Stephen Baker*
3 *Ralph M. Evans*
4 *Josef Albers*
5 *Leo Lionni*
6 *Milton Caniff*
7 *Edward Adams*
8 *William H. Schneider*
9 *Alton Ketchum*
10 *John P. Cunningham*
11 *John Hubley*
12 *Harold Holt*
13 *Andrew Armstrong*
14 *Francis E. Brennan*
15 *Arthur Motley*
16 *M. F. Agha*

Whatever the answer is (if there is an answer), research is no longer the baby of the business and is going to play even greater roles in visual communications. Whether this development will serve to inhibit the creativeness of art directors is something that the future will tell.

The deliberate approach to creating

Another trend becoming increasingly apparent in the art field, and in the field of creative activity in general, as pointed out by some of the speakers, is the systematic effort made by Big Business to cultivate idea-making.

Perhaps the best known innovation in this field is the so-called Brainstorm Session fostered by Alex F. Osborn, vice chairman of the board of Batten, Barton, Durstine & Osborn. The contention here is that ideas don't just come in a flash like a streak of lightning; they grow.

Alton Ketchum, vice president and copy group head of McCann-Erickson, a man known for his rare talent of combining dynamic creativity with thoughtful patience, demonstrated to the audience how thinking is channelled at his agency. "How do people get ideas?" he asked. "In most cases the process follows a well-defined route. There are usually four steps: preparation, frustration, illumination and verification." Each step takes time and effort. Each grows out of the other. First it is necessary to obtain all possible information. Here Mr. Ketchum emphasized the requirement of natural curiosity. Once the idea man has steeped himself in his subject, ideas will come from sources least expected.

A keen eye for the contemporary scene is essential, Mr. Ketchum declared. "Indeed, one of the most satisfactory and effective of the short cuts to creativity is to keep in touch with current events and activities—to be aware of happenings and preferences, trends and tendencies. . . . Some of this comes to you unbidden. But the rest you have to collect."

Mr. Ketchum continued, "I have a settled conviction that the advertising man who is in tune with the times—who has all these aspects and elements of contemporanea at his finger-tips—will seldom want for an idea—and when he gets the idea, it will be attuned to the needs and wants and basic desires of the people at whom it is directed. He will say what people want to hear. He will really communicate."

And here's what John P. Cunningham, president of Cunningham & Walsh, and a man who should know, had to say on idea-making: "We've all used the ex-

pression 'An idea just came to me' or 'An idea just occurred to me.' No sentence could ever be further from the truth. Ideas don't 'just come' to people. Ideas don't just 'occur' to anybody. . . . You've got to go after ideas deliberately. Just as you would set out on a planned excursion, or a safari, or an exploration."

The increased awareness that creative activity is work, and not the easy prerogative of only a few geniuses is a relatively new concept in the business world. It will probably bring about a shift to more "group thinking" (or co-creation, if you wish)—possibly to the dismay of those creative people who do much better if left alone behind closed doors.

Pictures vs. words

The self-evident truth that the public demands more pictures and fewer words was reaffirmed at the conference. Some of the TV commercials shown by John Hubley, president of Storyboard, Inc., had no words at all. Harold Holt, vice president and research director of Outdoor Advertising, Inc., made the interesting point that every observed poster is also a read-most poster; anyone who reads the brief, telegraphic copy and looks at the picture can easily absorb the entire message in a few seconds. And many avant-garde advertisements in magazines have much in common with posters.

Andrew Armstrong, who takes a singularly business-like approach to the mystery of creating ads at Leo Burnett, where he is vice president in charge of creative services, had this to say about the relative size of the pictorial, conclusions drawn on the basis of research surveys: "In what they feel aesthetically is a good ad, housewives want lots of picture, and little copy. To fully suit their composite taste, the ratio of copy to art probably should approach zero. They want the picture to tell the whole story. They admit they don't want to work—they don't want to 'dig through' an ad."

Mr. Cunningham, one of the few men in advertising who has had real experience in both art and copy, took note of the trend toward the visual. "Today we are again realizing that ideas expressed in art can do more and reach more people than any other form of communication. Witness the picture magazines. Witness the great decrease in text in all advertising. Witness the outdoor poster. Witness television. The eye, apparently, has a far better memory than the ear."

These are compliments, of course, that one might expect at a session devoted to visual communications. A poll of copywriters, for example, might not necessarily reveal them in complete sympathy with the trend toward the pictorial.

Francis E. Brennan, advisor to the editor-in-chief of Time Inc., and a man in close contact with writers, came right out and said, "To convey the precise facts of a message words are needed, to spell out the who, what, where. . . . We should establish the fact that pictures do not evoke words as words evoke pictures."

That there is a demand for illustration, however, cannot be argued. The public wants information, but it wants it quickly. People often feel they can do without the information and just skip the ad.

Some advertisers believe that this increased emphasis on pictures is a mere fad —something that will go away soon like a rain cloud in a blue sky. But there is every indication that the desire for the visual is not a whim, but a result of the fast pace set by our modern culture.

Color, color and more color

Whenever the economy is booming (as now) the advertiser gets more lavish with his purse. Consequently, we see more ads in color. And color technology keeps pace with the trend.

Several speakers took sides on the color issue at the conference. Some were preoccupied with the physical aspects of color—as were Professor Albers who has spent much of his professional life in the study of hues and chromes and Mr. Evans, whose approach to color photography is that of an astronomer examining a rainbow.

There were warnings of making too much of a good thing. "Don't use color throughout," said Arthur (Red) Motley, president and publisher of Parade Publications. Mr. Hubley of Storyboard advanced the same caution while running one of his film shorts. Here color was used judiciously against a black background. The colors appeared brighter and the total effect was livelier than if the color had been poured on indiscriminately.

Technical innovations in printing and the advent of color television, of course, will bring about an even increased use of color. The public, too, seems to demand it. There is more spending money around and the "average consumer" is paying surprising attention to mere beauty. Witness the automobile manufacturers—they realize that the large sum that goes into planning color schemes for cars is well spent.

The art director—a new man

As the art of visual communications grows in importance, so does the art director. By necessity (and often by force) the art director today often finds himself

sucked into the maelstrom of furious business activity and much of that with which he must concern himself seems uncomfortably remote from the making of pretty pictures.

This new role often calls for a major adjustment on his part. It means taking an interest in phases of the business that are foreign to him. It means, in the end, that he will be called upon to make top executive decisions.

Perhaps no one has described this evolution of the art director as eloquently as did Mr. Schneider at the sessions. To quote: "And it all focuses on one extremely important point. As the importance of the visual image becomes more vital, the art director and the agency he works for must, of necessity, re-evaluate his place in the scheme of things."

"Let's analyze agency procedure in terms of the art director," Mr. Schneider continued. "The advertising problems and objectives are usually outlined by the account executive and the marketing research departments—often in conjunction with copy heads. Frequently copy approaches are established—and it is at this point that the art director is called in. But the fault lies in the fact that he is usually not part of the initial thinking. Frankly I think the reason for this is that he has never demonstrated the fact, by words or action, that he should be part of the initial planning.

"Perhaps this is because most art directors are essentially not verbal. They have contributed to the myth that the art directing function is a result of intuition expressing itself through a facile hand. Just so long as art directors and their bosses mutually subscribe to this myth the art director will fulfill a purely lapidary function. His authority will be confined to the suggestion of artists to do the finished illustrations, theorizing about type face, white space and balance.

"In order to fulfill his rightful function, he must widen his vision beyond the confines of his layout pads to encompass the entire picture. . . . The art director should insist that he be given the complete dossier on the advertising problem. The marketing analysis, media analysis and research analysis. If a copywriter can read and understand this, why not an art director?"

The First Visual Communications Conference—was it a success?

In a way, every meeting, every convention is a success. It brings people together who have a lot in common. Ideas are exchanged, notes are compared, and friendships are made.

Even more, this conference offered specific help to many of us in the field of visual communication.

The conference was a logical way of bringing top management and art directors together to exchange viewpoints. Special management awards by the Club, a relatively recent development, work towards this end too. This year four people were given recognition: Donald McMaster (vice president and general manager of Eastman Kodak Company), Leo Burnett (president of Leo Burnett Company), Gardner Cowles (president of Look Magazine), and Lest L. Colbert (president of Chrysler Corporation). These four men have encouraged art directors to work in the best possible climate.

Surely, the entire profession benefited from the sessions. As Wallace W. Elton, vice president and director of J. Walter Thompson, and keynote speaker at the conference, put it: "This Visual Communications Conference is another major contribution of the art director. It may prove to be second only to the founding of the Art Directors Club. Truly, I think this is The Year of the Art Director."

35

annual of advertising · editorial art and design

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FRED W. SCHMIDT, INC.
Typography for Catalog
PICTORIAL OFFSET
Printing of Collateral
AD STAT CO.
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Executive Secretary
JANET K. BREWSTER
Assistant

The visual communication conference

The jury

The awards

The preview

The annual exhibition

The 35 art directors annual

1

Color Section

EDITORIAL SPREAD
Life Editorial
A

MAGAZINE
full page, Haig & Haig Pinch Bottle
B

EDITORIAL
full page, Vogue Magazine editorial
C

MAGAZINE
full page, International Silk Association
D

MAGAZINE COVER
Harper's Bazaar
E

MAGAZINE
full page, I. Miller & Son
F

MAGAZINE
full page, Smirnoff Vodka
G

EDITORIAL ART
Life Editorial
H

MAGAZINE
full page, DeBeers Diamonds
I

MAGAZINE SPREAD
Max Factor
J

EDITORIAL SPREAD
Vogue Editorial
K

MAGAZINE COVER
Look Magazine
L

2

Advertising Layout

MAGAZINE ADS
full page or more, 3 or more colors
1-34

MAGAZINE ADS
full page or more, black and white
39-51

MAGAZINE ADS
less than full page, 2 or more colors
52-57

MAGAZINE ADS
less than full page, black and white
58-64

NEWSPAPER ADS
color, over 300 lines
65-77

NEWSPAPER ADS
over 300 lines, black and white
78-94

NEWSPAPER ADS
300 lines or less
95-102

TRADE PERIODICAL ADS
full page or more, 3 or more colors
105-107

TRADE PERIODICAL ADS
full page or more, 2 colors
108-111

TRADE PERIODICAL ADS
full page or more, black and white
112-119

3

Advertising Art

MAGAZINE ADVERTISING ART
3 or more colors, product illustration
246-274

MAGAZINE ADVERTISING ART
3 or more colors, fashion or style illustration
275-279

MAGAZINE ADVERTISING ART
3 or more colors, general illustration
280-294

MAGAZINE ADVERTISING ART
black and white, product illustration
295-299

MAGAZINE ADVERTISING ART
black and white, fashion or style illustration
300-309

MAGAZINE ADVERTISING ART
black and white, general illustration
310-320

NEWSPAPER ADVERTISING ART
color, product illustration
321-324

NEWSPAPER ADVERTISING ART
color, fashion or style illustration
325-327

NEWSPAPER ADVERTISING ART
color, general illustration
328-329

NEWSPAPER ADVERTISING ART
black and white, product illustration
330-334

NEWSPAPER ADVERTISING ART
black and white, general illustration
335-344

TRADE PERIODICAL ADVERTISING ART
3 or more colors, product illustration
345-346

TRADE PERIODICAL ADVERTISING ART
3 or more colors, general illustration
347-351

4

Editorial Layout

EDITORIAL PAGE
black and white, 2 or more colors
172-174

EDITORIAL SPREAD
3 or more colors
175-182

EDITORIAL SPREAD
2 colors or black and white
183-194

EDITORIAL SECTION
3 or more colors
195-205

EDITORIAL SECTION
2 colors or black and white
206-210

MAGAZINE COVERS
general or mass magazines
211-217

MAGAZINE COVERS
trade
218-224

5

Editorial Art

EDITORIAL ART
fiction, 4 colors
391-399

EDITORIAL ART
fiction, 2 colors
400-402

EDITORIAL ART
fiction, black and white
403-406

EDITORIAL ART
non-fiction, 3 or more colors, fashion or style
407-416

EDITORIAL ART
non-fiction, 3 or more colors, food
417-424

EDITORIAL ART
non-fiction, 3 or more colors, homeplanning
425-428

EDITORIAL ART
non-fiction, 3 or more colors, general
429-443

EDITORIAL ART
non-fiction, 2 colors, fashion or style
444-446

EDITORIAL ART
non-fiction, 2 colors, general
447-451

EDITORIAL ART
non-fiction, black and white, general
453-468

MAGAZINE COVER ART
general or mass magazines
469-476

INSTITUTIONAL
company magazines and house organs, page spread or entire publication
225-231

6

Posters, Point of Sale

POSTERS
24 sheet posters
137-147

POSTERS
all other posters, any size
148-152

POINT OF SALE
displays
153-155

POINT OF SALE
packages
156-159

POINT OF SALE
record album covers, book jackets
160-171

POSTER ART
24 sheet posters
383-386A

POSTER ART
all other posters
387-390

7

Direct Mail Booklets

BOOKLET
direct mail, 2 or more colors
120-133

BOOKLET
direct mail, black and white
134-136

INSTITUTIONAL
annual reports
232-233

INSTITUTIONAL
letterheads and trade-marks
234-240

INSTITUTIONAL
direct mail announcement cards
241-245

BOOKLET ART
direct mail art, 3 or more colors
365-372

BOOKLET ART
direct mail art, 2 colors
373-378

BOOKLET ART
direct mail art, black and white
379-382

8

TV Art

LIVE COMMERCIALS
16mm kinescope
481-482

FILM COMMERCIALS
live technique
483-488

FILM COMMERCIALS
full animation
489-506

LIMITED ACTION COMMERCIALS
507-509

STATION BREAKS
single frames, slides, telops, art cards, titles
510-525

SHOW OPENINGS
526-527

1

COLOR SECTION

"To learn about the use of color is becoming increasingly important. No artist can function fully if he does not understand color. . . . It is part of art, just as it is part of nature.

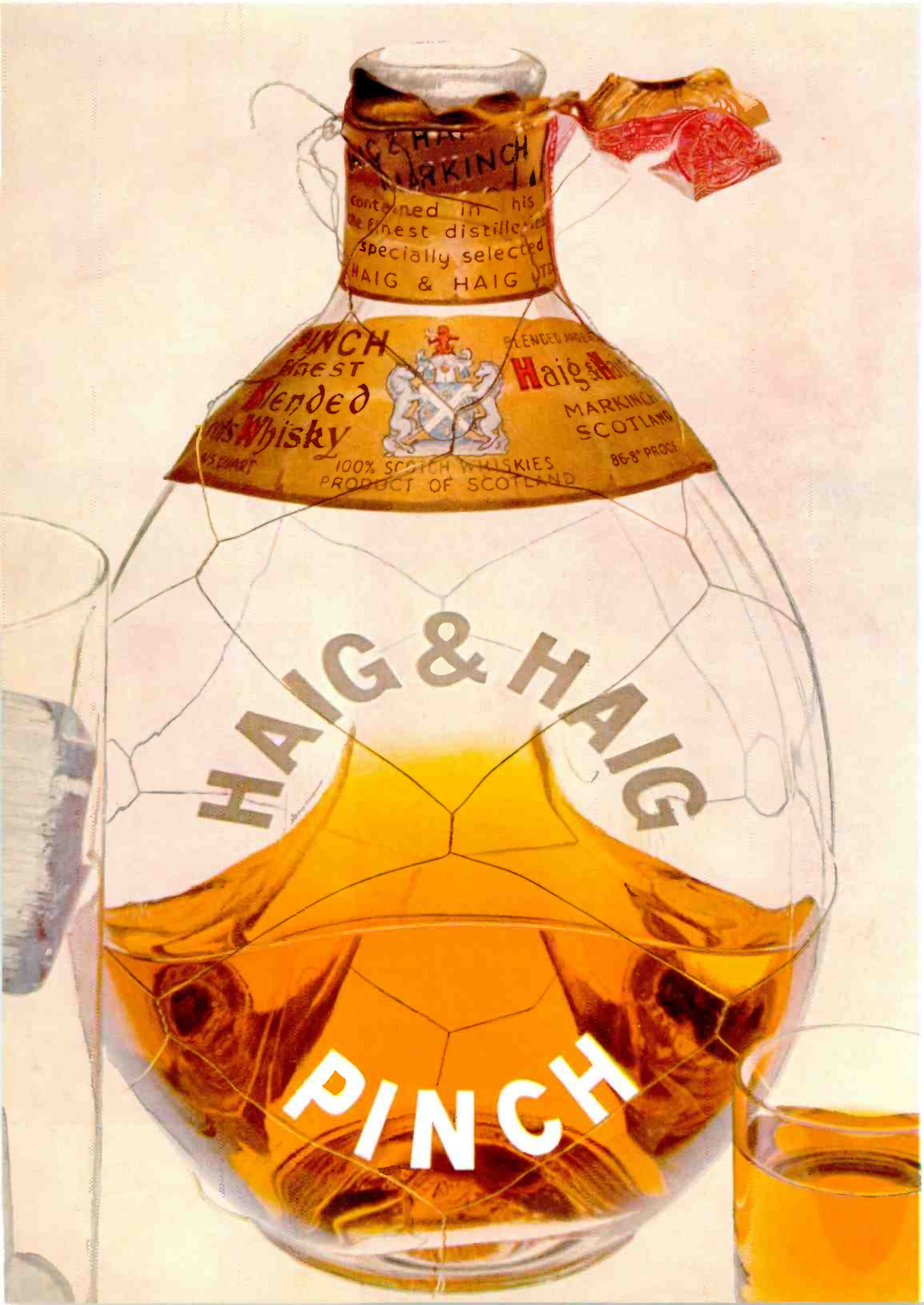
"With the advent of the four color printing process, and now colored television, it is easy to see how much an artist's success depends on his understanding of color . . . Chromes and hues work like magic – if you know how to handle them."

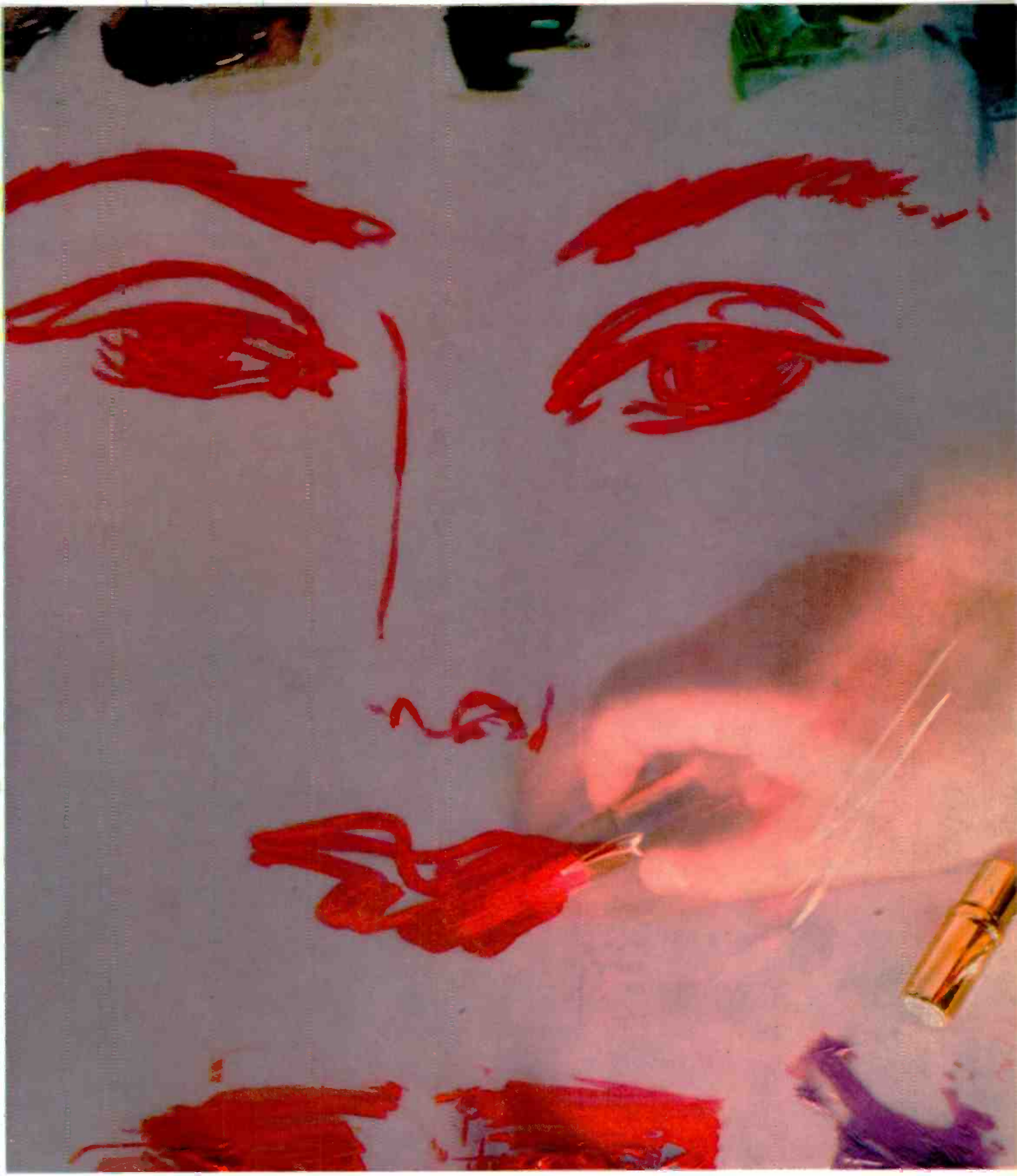
JOSEF ALBERS, CHAIRMAN OF THE DEPARTMENT OF DESIGN, YALE UNIVERSITY

Award for Distinctive Merit

A *Art Director:* Charles Tudor
Photographer: Ernest Haas
Publisher: Time, Inc.
Publication: Life Magazine

B


HAIG & HAIG
PINCH
contained in his
specially selected
HAIG & HAIG
PINCH
Finest
Blended
Whisky
Haig
MARKINCH
SCOTLAND
100% SCOTCH WHISKIES
PRODUCT OF SCOTLAND



Art Directors Club Medal **C**

B *Art Director:* Everett Sahrbeck
Photographer: Irving Penn
Agency: Reach, Yates & Mattoon, Inc.
Advertiser: Renfield Importers, Ltd.

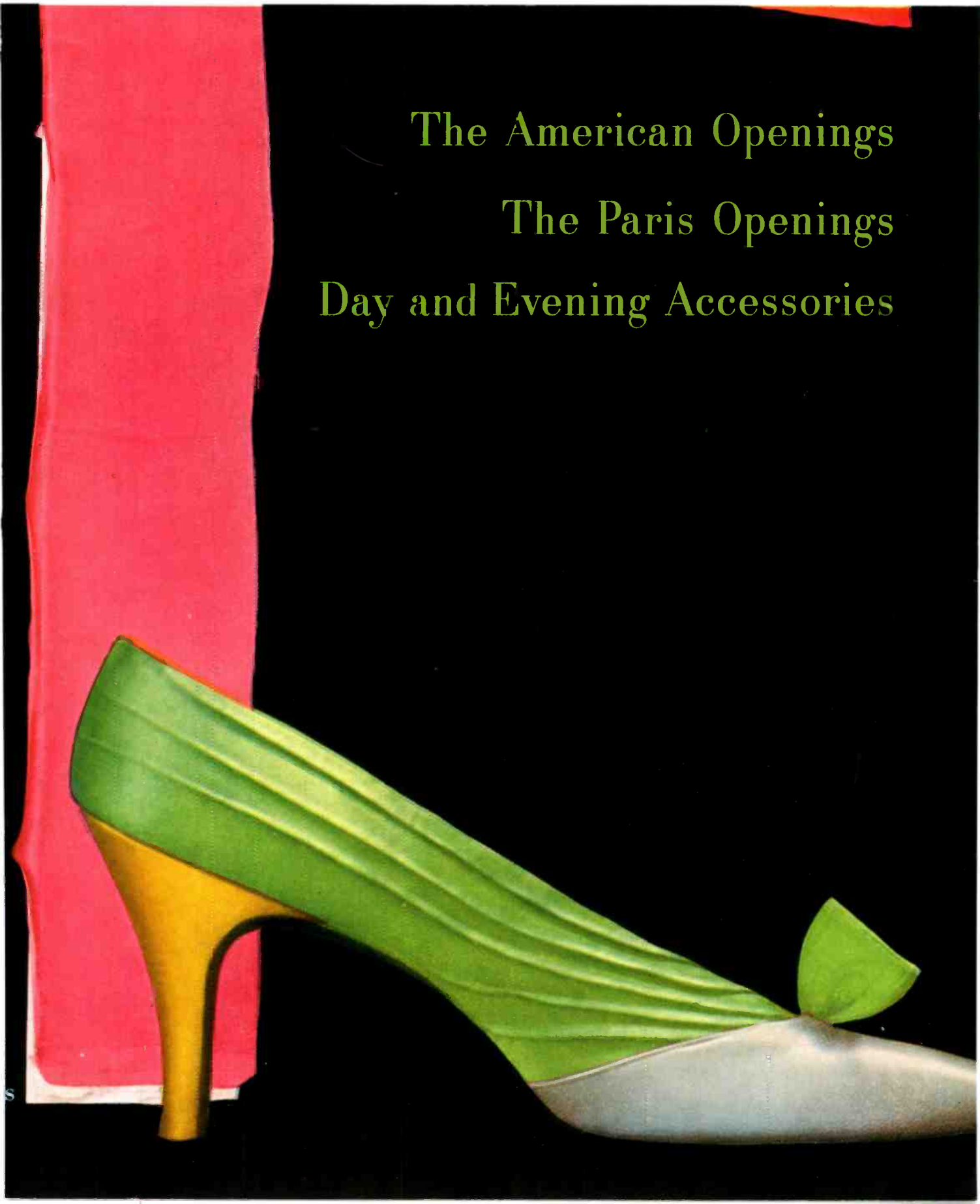
C *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Photographer: Herbert Matter
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

D *Art Director:* Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: International Silk Association

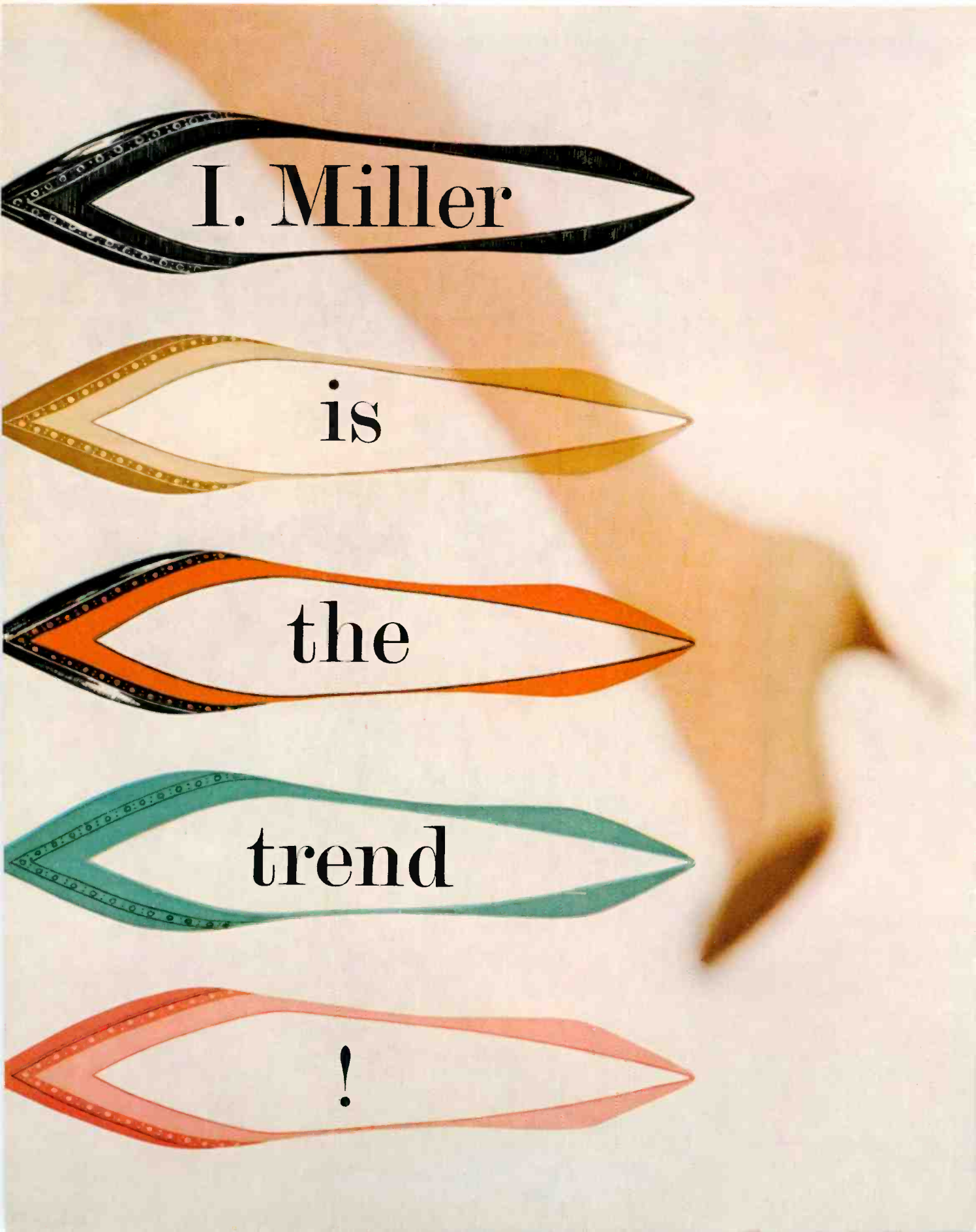
Award for Distinctive Merit

E *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

Art Directors Club Medal

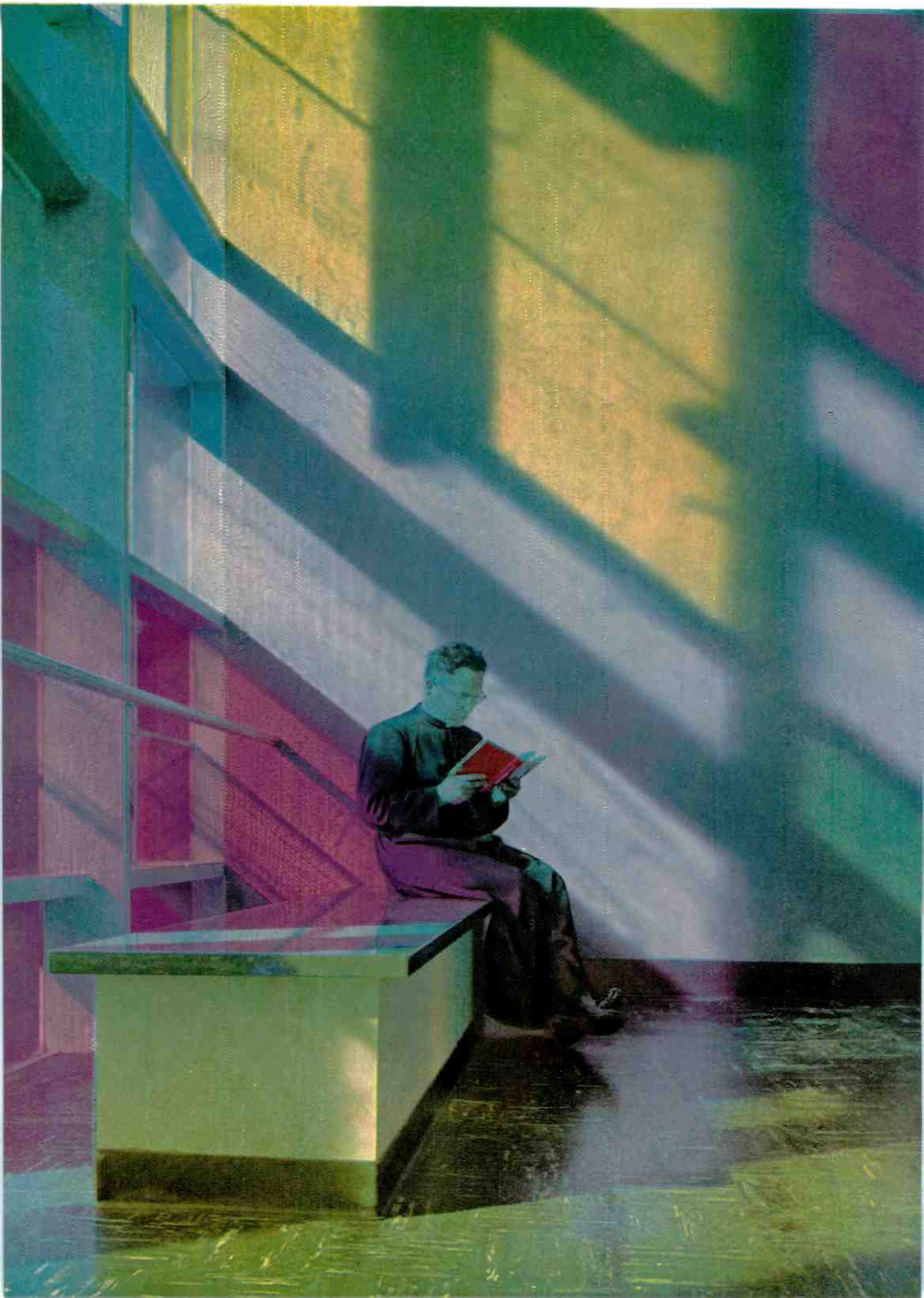


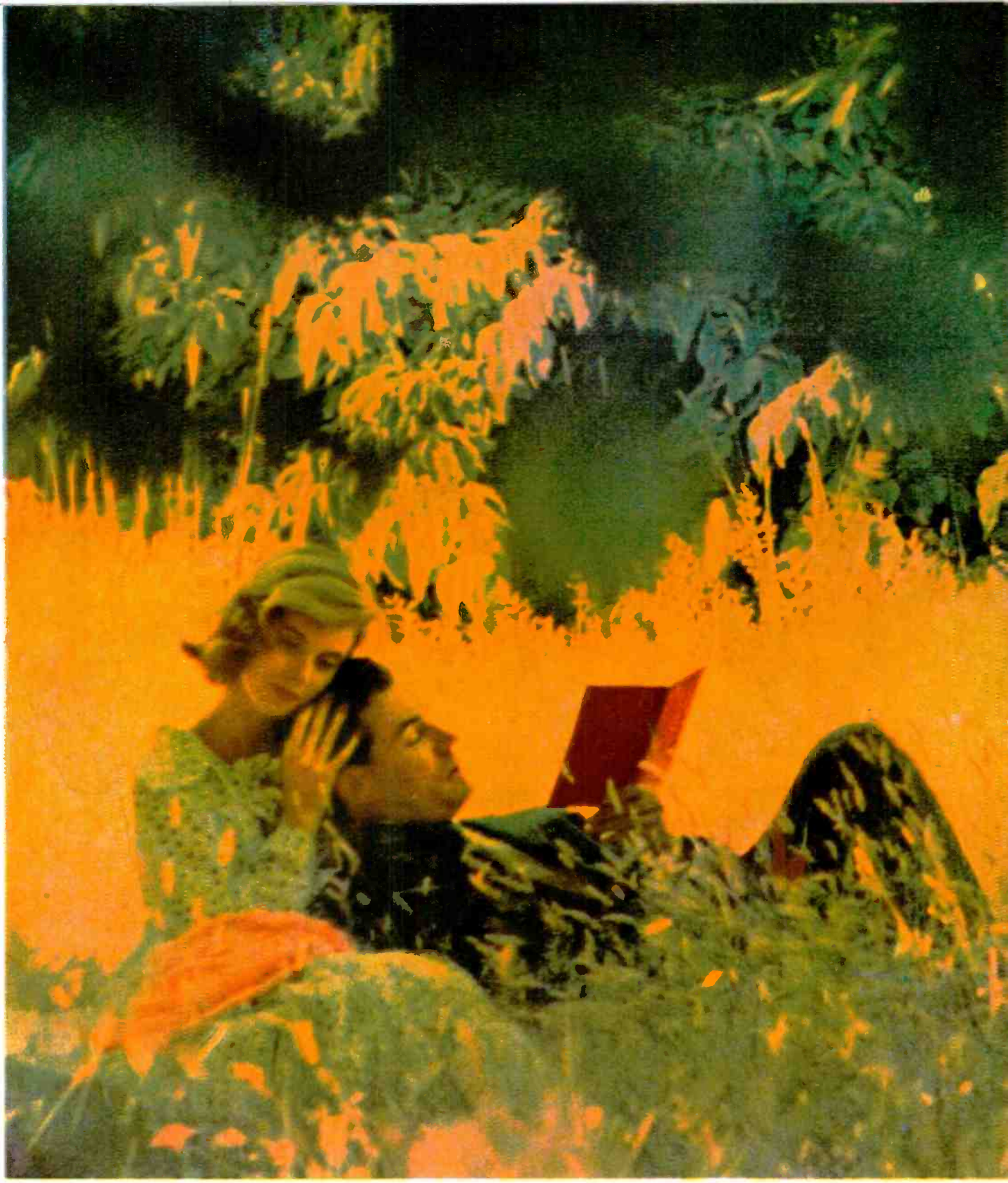
F *Art Director:* Edward Rostock
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.



G *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner
Advertiser: Heublein, Inc.

Award for Distinctive Merit



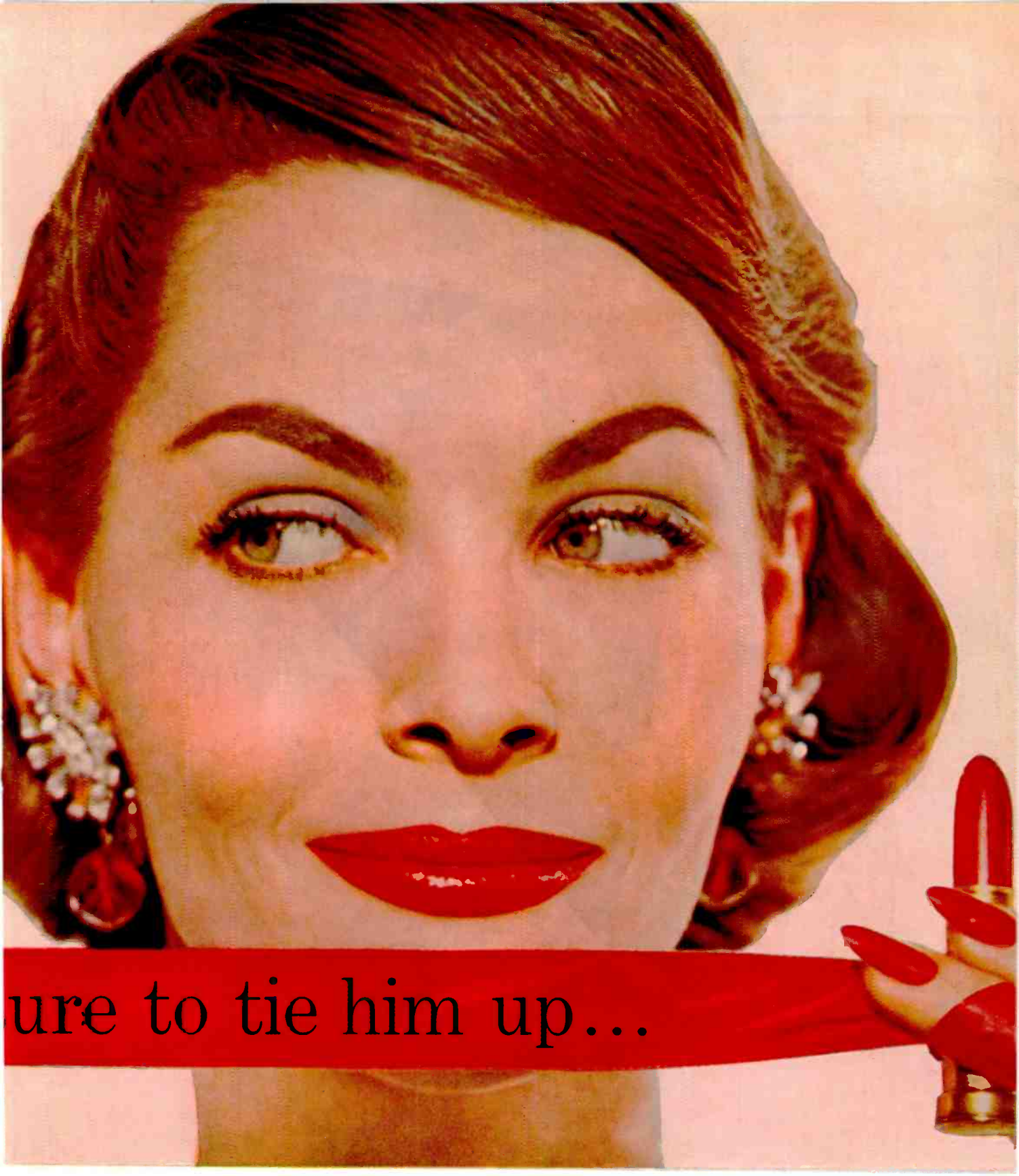


Art Directors Club Medal **I**

H *Art Director:* Paul Darrow
Photographer: Irving Penn
Agency: N. W. Ayer & Son, Inc.
Advertiser: DeBeers Consolidated Mines Ltd.

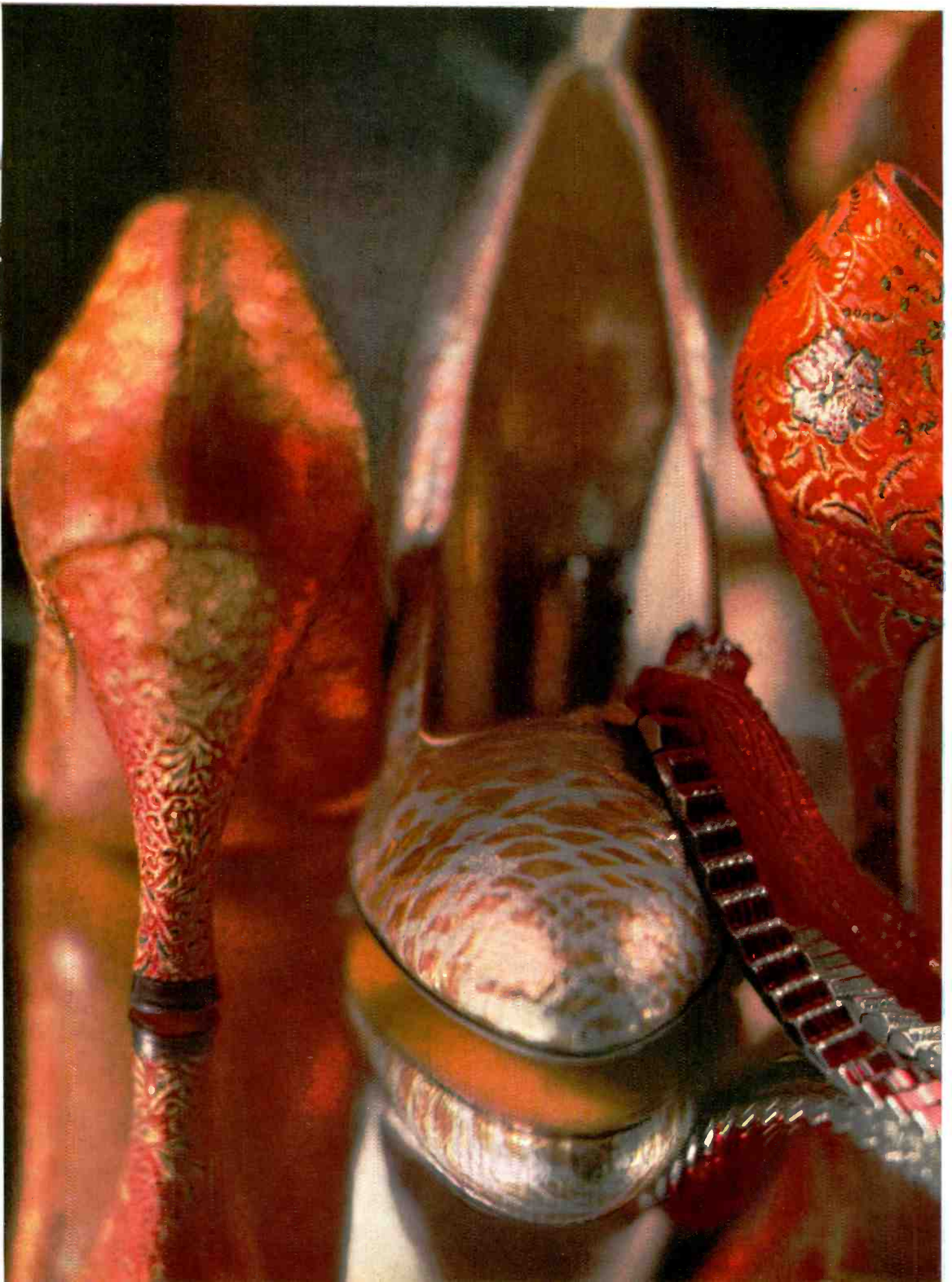
I *Art Director:* Charles Tudor
Photographer: Rondal Partridge
Publisher: Time, Inc.
Publication: Life Magazine


you're



Award for Distinctive Merit

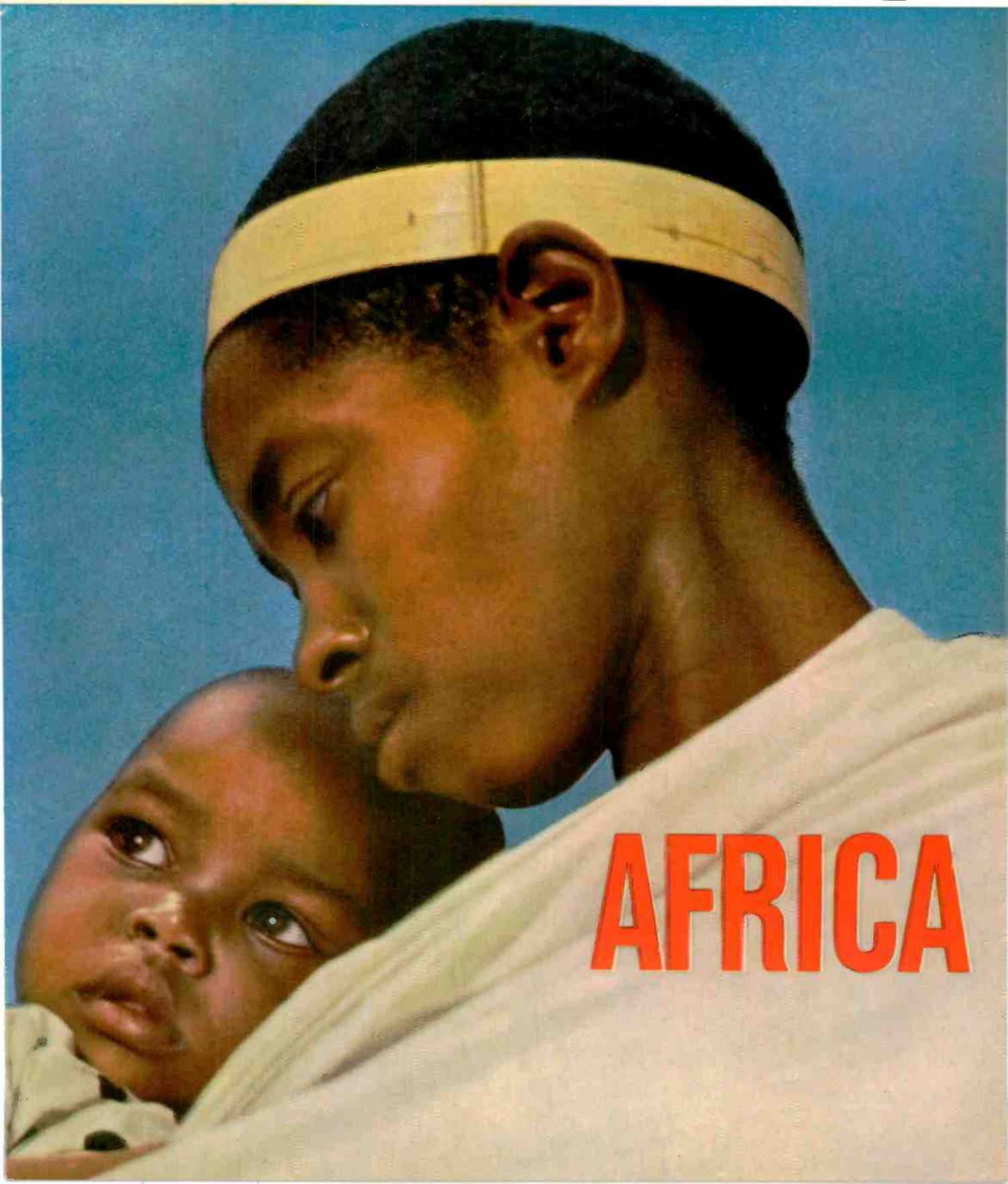
J *Art Director:* Robert Gage
Photographer: William Helburn
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Max Factor & Co.



K *Art Director:* Gene Aliman
Photographer: Ronny Jaques
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

L *Art Director:* Allen F. Hurlburt
Photographer: Joe Covello
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

Award for Distinctive Merit **L**



2

ADVERTISING LAYOUT

"The eye has fewer barriers to universal understanding than the ear. As you must have observed, the ear can be deaf to foreign words, but the eye is not blind to foreign pictures. Fortunes have been built on that fact. It has influenced the future of nations.

"Even the everyday practice of symbolism establishes the mental impact of sight. People even say they can look ahead, but I never knew anyone to say he could hear ahead. . . ."

WALLACE W. ELTON, VICE PRESIDENT AND DIRECTOR OF J. WALTER THOMPSON CO.

The Parker touch

Light, silken, pressureless...the touch of Parker's new ep Pen

The all new Parker "51" Pen writes with the world's first perfectly smooth pen point, Parker's Electro-Polished point. It's so superbly easy that even after hours of writing your hand feels rested.

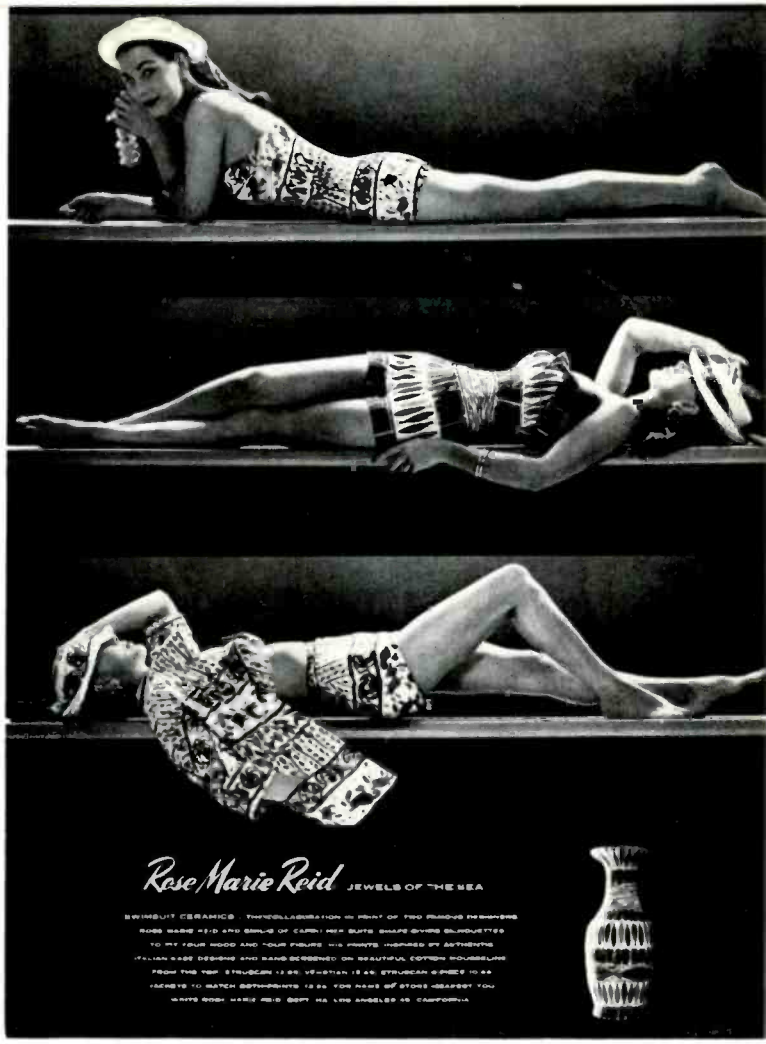
The secret? Parker's new point finishing process, Electro-Polishing removes even the tiniest roughness from the point—and with it, every trace of resistance.

Writing ease is only half of this new pen's beauty. Parker design has eliminated all but one moving part. There are no extra gadgets, not even a rubber ink sac, to wear or fail. You fill it with just two fingers.

Try the Parker touch at your pen counter. Parker Electro-Polished pens start at $5.00.

The perfect touch for gift giving! See the luxurious new Parker Electro-Polished Pens, with matching Jotter ball points in the *Parker Smart Set*, $8.95 up.

The Parker Pen Company



1 *Art Director:* Hal Smiley
Photographer: Ken Schmidt
Agency: J. Walter Thompson Co.
Advertiser: Parker Pen Co.

2 *Art Director:* Jack Roberts
Photographers: Beryl & Rene Williams
Designers: Tony Haller, G. Kamberg
Agency: Carson Roberts, Inc.
Advertiser: Rose Marie Reid

3 *Art Director:* Maison Clarke
Artist: Jack Welsh
Agency: Young and Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Div.

2
3

Puerto Rico – civilized a hundred years before the Pilgrims landed

On this island Paradise in the Caribbean, two vigorous cultural streams – Yankee and old Spanish – have met under the U. S. flag. The result is a renaissance that is making Puerto Rico the most stimulating place in the world today.

HERE IS PUERTO RICO, sharing the benign Caribbean sunshine are a [illegible] church bound sixteen young girl.

The Church is San Jose. Having looked in this same sanctuary sunlight since [illegible] it is the oldest church in the Americas. Step inside its [illegible] and you feel at once in the presence of the rich Spanish culture that was flourishing here a hundred years before the Pilgrims landed at Plymouth Rock.

Within those thick walls Juan Ponce de Leon resided more than three hundred years before he came to Puerto Rico. The Indians had called the island Borinquen. Columbus panels named it after St. John the Baptist, and the earliest Spaniards called it Place of Many Rivers. But Ponce, its first Governor, christened it Puerto Rico, the *rich port*.

Rich it is at last beckoning, and proud of its part in the history of our hemisphere. With every step you take in the pastel-walled, balcony-hung streets and patios of old San Juan, you witness the gracious blending of two civilizations that are now old Spanish and the dynamic new Yankee.

Smart shops now line the avenues to La Fortaleza, the Governor's mansion, whose exotic gardens have been [illegible] through [illegible] centuries. In the harbor below, ocean freighters and liners stock under the ramparts of ancient forts. In the very moat of El Morro (awesome as Lisbon's old forts were older) golf balls fly where cannonballs tumbled the ramparts that withstood the cannonballs of besieging French, Dutch and English men-of-war.

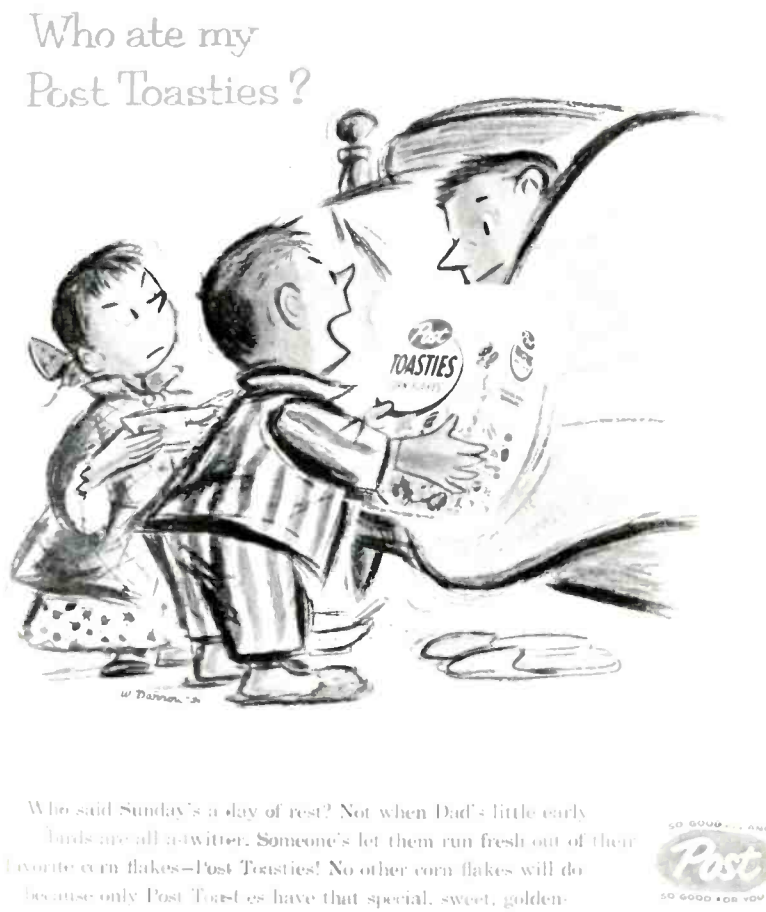
An old island, but not a somnolent one. On the lush campus of the University of Puerto Rico, in the dramatic new hotels and factories and dams, in the evening modern industry fate that is finding expression all over the Commonwealth, a renaissance is flowering before your eyes. For Puerto Rico, with the world's fastest rising standard of living, *is on the march*.

Now, when the scarlet flamboyant trees are blooming along the highways and the mango and papaya are ripe and ready, now is a good time to see it all. The world's newest major airport, $15,000,000 Isla Verde, is a mere six hours from Idlewild, four from Miami. (And a mere quarter hour by car from palm-lined beaches, air conditioned by trade winds the year around.)

Now leave our young girl and her parasol waiting at the church. She is Miss Maria Luisa Fernandez Martinez, "Taty" to her friends. A pianist of talent, a Kappa Phi at the College of the Sacred Heart, 20-year-old Taty can serve here as a symbol of all that is vital and friendly and enchanting about the Americas, an island that is as close to Paradise as man will ever see."

FLOYD [illegible] Puerto Rico
[illegible] 5th Avenue, New York

4



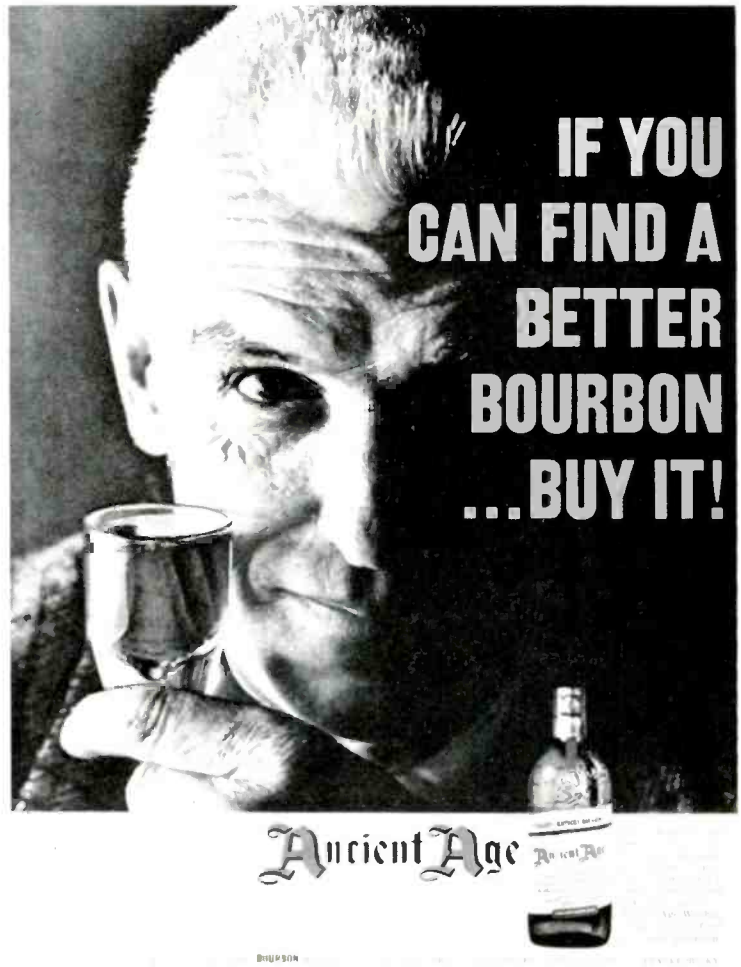
4 *Art Director:* William Binzen
Photographer: Tom Hollyman
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Commonwealth of Puerto Rico, Economic Development Administration

5 *Art Director:* William Taubin
Photographer: Wingate Paine Studios
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

6 *Art Director:* J. Alan Rockmore
Artist: Whitney Darrow Jr.
Agency: Benton & Bowles, Inc.
Advertiser: General Foods Corporation, Post Cereal Division

7 *Art Director:* Robert Gage
Photographer: Plucer Studios
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Schenley Industries, Inc.

6
7



5

With color after color we reiterate: the beautiful new V-line is our idea of a great silhouette. I. Miller stores in New York and in principal cities. **9**

9 *Art Director:* Edward Rostock
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.

10 *Art Director:* William Taubin
Photographer: William Helburn
Agency: Douglas D. Simon, Inc.
Advertiser: Country Tweeds

11 *Art Director:* William Taubin
Photographer: Wingate Paine Studios
Agency: Douglas D. Simon, Inc.
Advertiser: L'Aiglon Apparel, Inc.

12 *Art Directors:* Andrew Armstrong, Norman Houk
Photographer: Herbert Matter, Studio Associates, Inc.
Agency: Leo Burnett Company, Inc.
Advertiser: Kellogg Company

13 *Art Director:* Hal Smiley
Photographer: Ken Schmidt
Agency: J. Walter Thompson Company
Advertiser: The Parker Pen Company


coats for the wide, wide world
PASAPORTE
GÖTEBORG 170
25 3.53 • 00160
tailored by COUNTRY TWEEDS

10

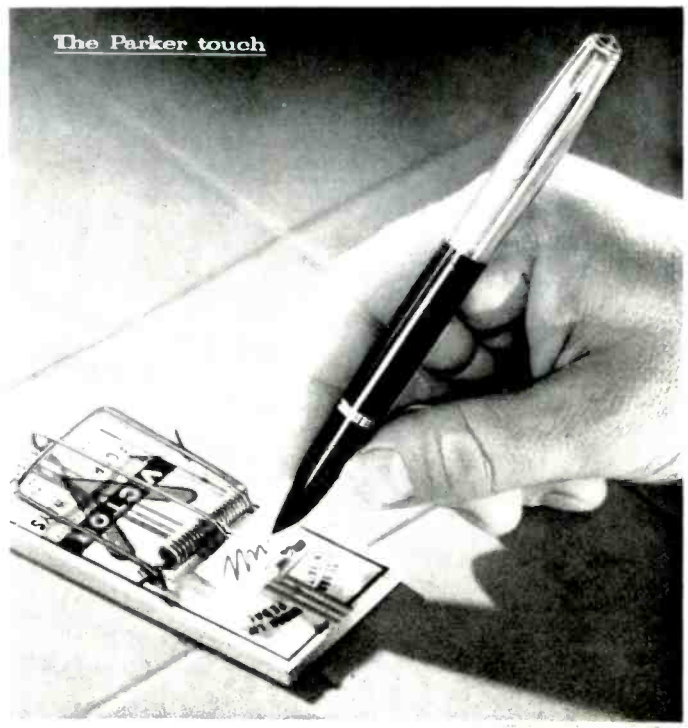

L'AIGLON: internationally intriguing!

11

12


The Gift from 93 Million Miles Away
generous Sun
Kellogg's CORN FLAKES

13


The Parker touch
New pen writes with no pressure at all!
© The Parker Pen Company

Slight disagreement between Moss Hart and Bennett Cerf

"Lemon peel in a Dry Martini?" says Moss Hart. "You disappoint me. An olive—or nothing."

"Never!" says Mr. Cerf. "It's beyond me how you can mix a Martini as good as this, and leave out the lemon peel."

"Simple," says Mr. Hart. "I let Heublein mix my Martinis—and they let me put in olives!"

Serve your Extra Dry Martinis with an olive, a lemon twist, or a cocktail onion—as you prefer. The *important* thing in any cocktail is the right ingredients in the right proportions. Heublein uses the same choice liquors you'd use yourself, expertly blends them in the exact proportions that today's taste prefers, and brings them to you at the peak of their flavor. Nine varieties, all full-strength and ready to serve. Just pour "on-the-rocks", or stir with ice and serve.

Extra Dry Martini, 75 proof; Manhattan, 65 proof; Old Fashioned, 70 proof, and 6 other types.

A non-controversial word about **Heublein's Full-Flavored Cordials.** A panel of connoisseurs agrees that they've never tasted Cordials with finer bouquet, greater delicacy or truer, richer flavor. Serve them after dinner—or anytime.
Creme de Menthe, 54 proof.
Blackberry Brandy, 70 proof.
Creme de Cocoa, 50 proof. Choose from these and 18 other superb Cordials, Liqueurs, and Fruit Brandies. All at welcome domestic prices.
G. F. HEUBLEIN & BRO., INC., HARTFORD, CONN.

HEUBLEIN®

Symbol of Hospitality since 1875

— full-strength, ready to serve

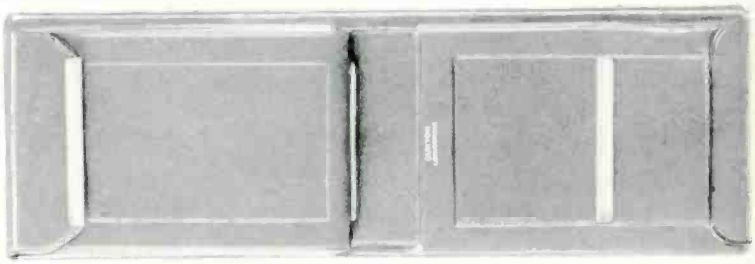
— full-flavored, delicious

14 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Designer: Stewart Greene
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: G. F. Heublein & Bro.

15 *Art Director:* Robert Gage
Photographer: William Helburn
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Cole of California

16 *Art Director:* Robert Gage
Photographer: Studio Associates, Inc.
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Buxton, Inc.

you can show off a pack of pictures and cards



in the Convertible by **BUXTON**

You don't just *show* pictures in this billfold. You can actually *show off* 21 snapshots or credentials at one time in the removable photo-card case. Buxton's patented Flexibar mechanism inside the passcase works as simple as a loosleaf binder, so it's a snap to add or replace windows. The Convertible comes with enough windows to show 9 photos or cards. Extra sets are only 25¢. Shown in Buffalo Calf, $10. Other smart leathers and colors from $5.

16

15

18

THE *FORWARD* LOOK

It's America's *newest* love affair!

Yes—America is falling in love with THE FORWARD LOOK. Everywhere people are finding the 1955 Plymouth, Dodge, DeSoto, Chrysler and Imperial just what they have wanted in looks, performance and ease of driving. In THE FORWARD LOOK they are discovering—

The most contemporary styling: long, low, youthful lines—with a sense of motion even when the car is standing still! THE FORWARD LOOK is an all-new style that catches your eye and holds it!

The most graceful wrap-around windshield: it's swept back and fully wrapped around not only at the bottom, but at the top, too . . . adding to the flowing lines of the car and giving you the *widest vista-level visibility* of the road!

America's motorists have long been aware of the mechanical excellence of Chrysler Corporation cars. Now, in THE FORWARD LOOK, they are finding more delightful surprises and more lasting value than any other new cars can offer you today—*at any price*. Here are a few engineering superiorities you will find *only* in these cars.

The Forward Look is powered by the only V-8 engines in American passenger cars using *airplane power principles* . . . and by the finest cars yet made!

And you get away first with **PowerFlite**—the best combination of acceleration and smoothness available in no-clutch transmissions (controlled by the **exclusive drive selector** placed the modern way—*on the instrument panel!*

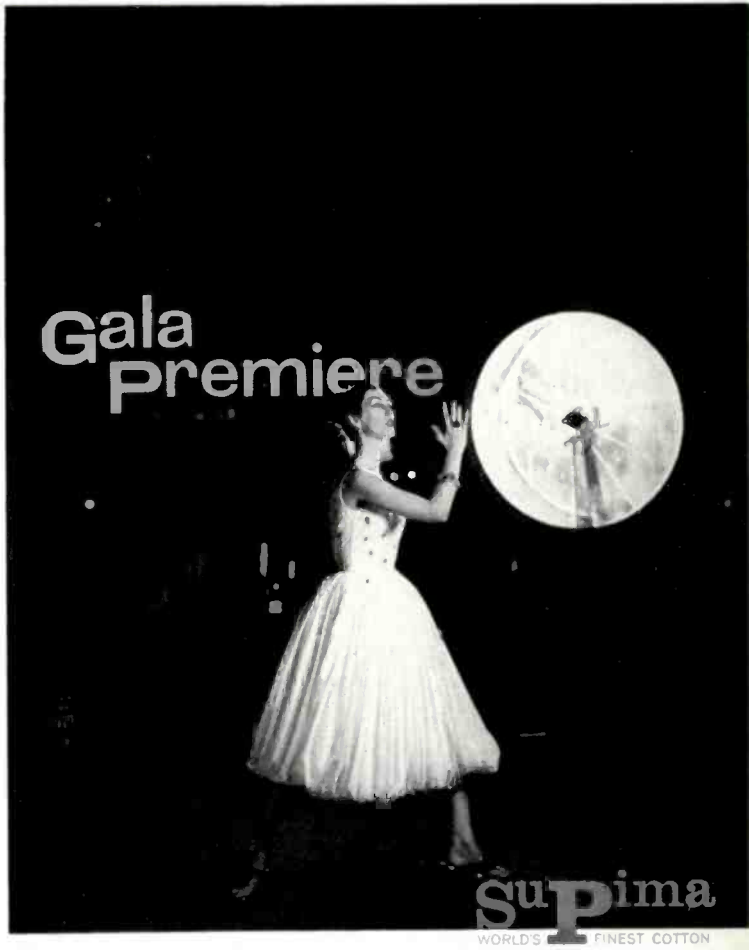
The only full-time Coastal power steering gives you the [illegible] of all! Unlike the part-time power steering designs of other cars, it starts at engine idle the moment you turn the wheel! You have consistent control at all times.

Visit your dealer now. See and drive the cars of THE FORWARD LOOK—the 1955 Plymouth, Dodge, DeSoto, Chrysler and Imperial. You'd find more for your money . . . and more for your heart . . . than any other cars can offer you today!

This is the year to change to a car from Chrysler Corporation!

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

CHRYSLER CORPORATION



Adele Simpson recreates the magic of old Baghdad in Breeze, a Hope Skillman fabric woven of Supima . . . dramatizing the debut of this champagne of cottons. Born and bred in America, Supima reveals unprecedented lustre, unheard of strength, undreamed of grace. At Bonwit Teller, all stores • Neiman-Marcus, Dallas • Harzfeld's, Kansas City. Supima Association of America, 40 Worth Street, New York

17

20

Knowledgeable people buy Imperial whiskey
—and they buy it by the case

17 *Art Director:* Gene Federico
Photographer: William Helburn
Agency: Douglas D. Simon, Inc.
Advertiser: Supima Associates of America

18 *Art Director:* Robert Pliskin
Photographer: William Helburn
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Corporation

20 *Art Director:* Orville Sheldon
Photographer: Stephen Heiser
Agency: Foote, Cone & Belding
Advertiser: Hiram Walker & Sons, Inc.

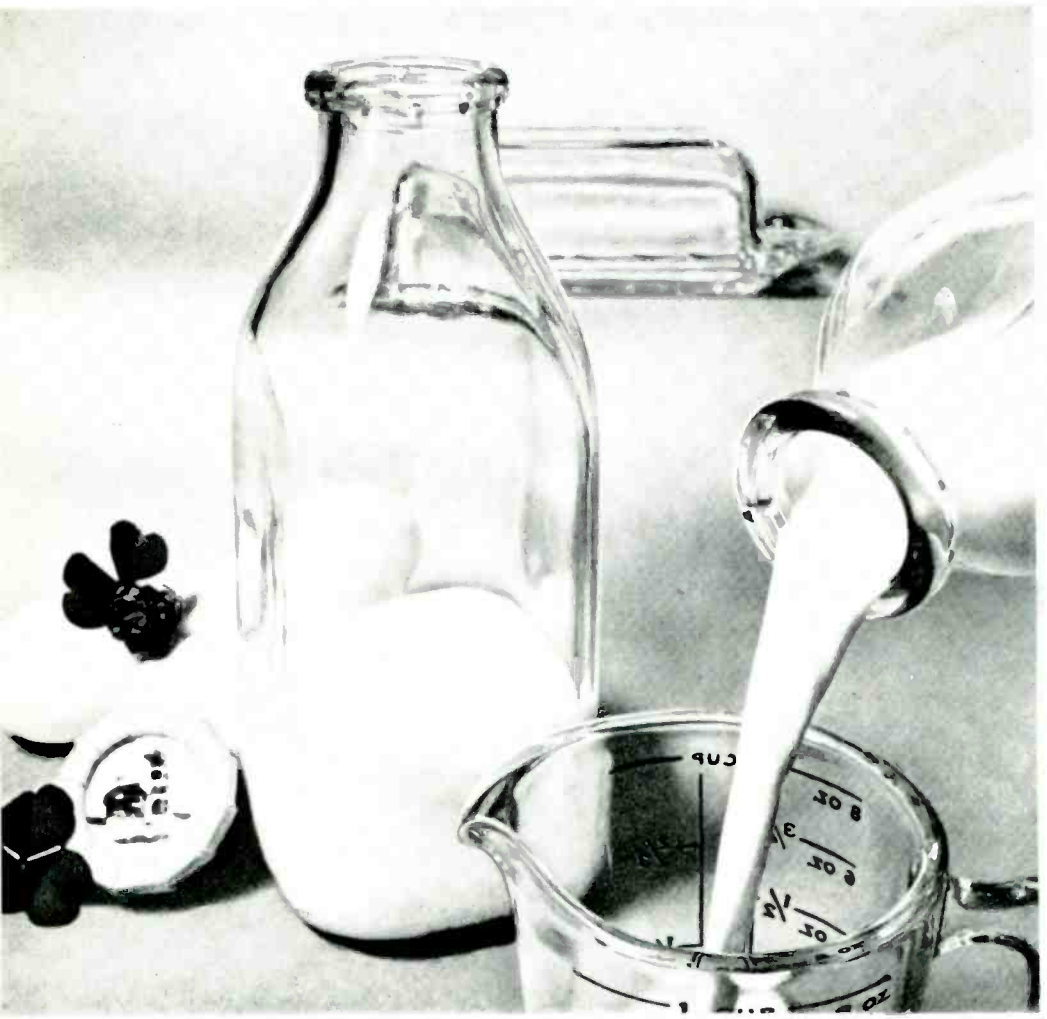
21 *Art Director:* James Leindecker
Photographer: Edgar DeEvia
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Glass Container Manufacturers' Institute

22 *Art Director:* Everett Sahrbeck
Photographer: Irving Penn
Agency: Reach, Yates & Mattoon, Inc.
Advertiser: Renfield Importers, Ltd.

23 *Art Director:* Arthur Harris
Artist: Herber Leupin
Agency: Young & Rubicam, Inc.
Advertiser: Permacel Tape Corporation, Texcel Division

24 *Art Director:* Budd Hemmick
Photographer: Marty Bauman
Agency: Kenyon & Eckhardt, Inc.
Advertiser: RCA Victor, Television

21 Award for Distinctive Merit



Ever notice how much cleaner milk tastes, protected in glass?

That's because nothing can get in to spoil the sweet, fresh flavor when milk comes to you protected against all contamination in pure glass. And don't you find it keeps better, too? Why don't you call your local dairy now and tell them you want all the milk your family uses safely sealed in glass?

GLASS CONTAINER MANUFACTURERS INSTITUTE, 99 PARK AVENUE, NEW YORK

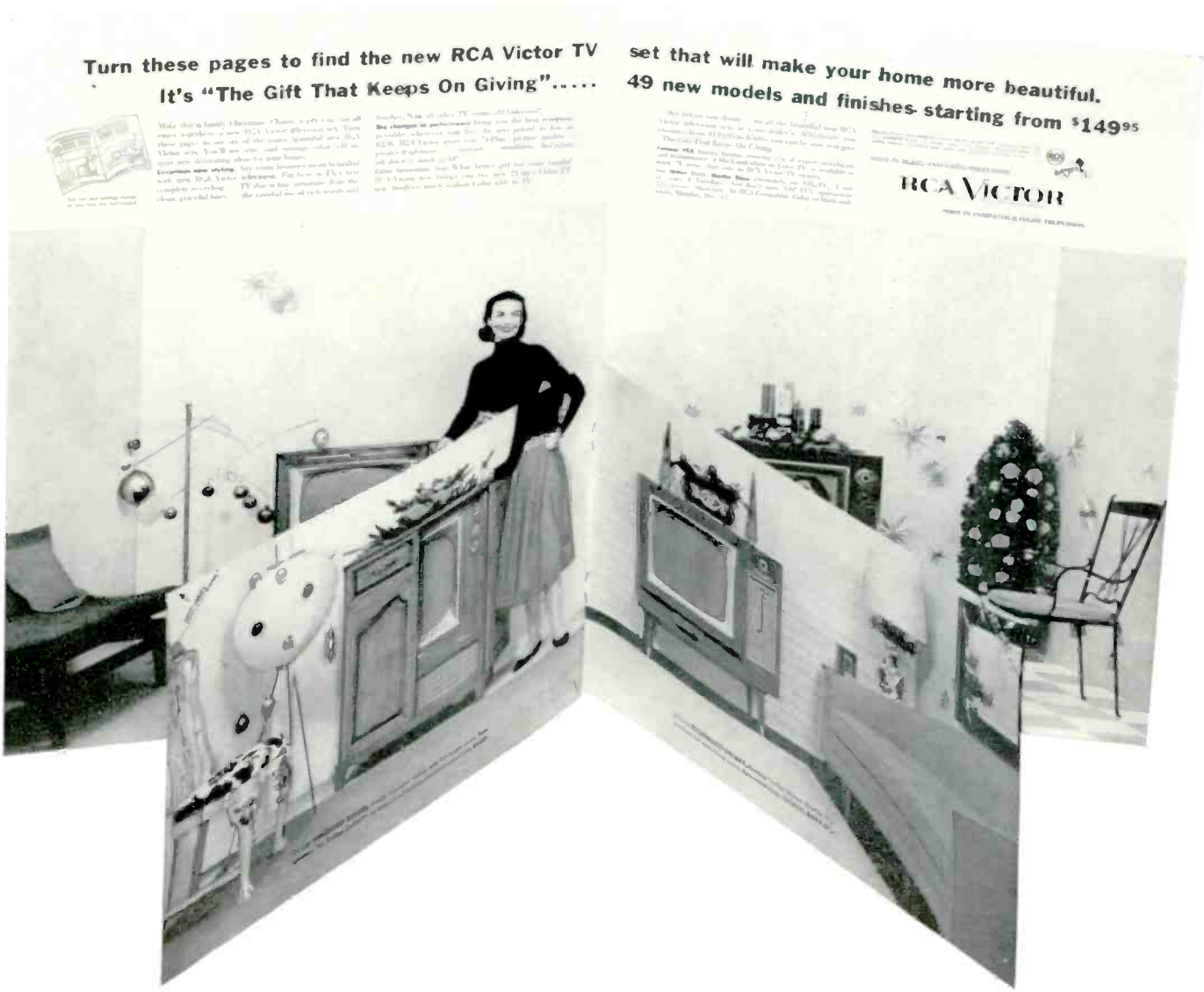

HAIG & HAIG
PINCH

22


It's time to buy
back-to-school supplies
TEXCEL
CELLOPHANE
TAPE
TEXCEL CELLOPHANE TAPE

23

24


Turn these pages to find the new RCA Victor TV
It's "The Gift That Keeps On Giving".....
set that will make your home more beautiful.
49 new models and finishes starting from $149.95
RCA VICTOR

FOR MORE INFORMATION ASK KNOLL

KNOLL ASSOCIATES, INC. | FURNITURE AND TEXTILES

575 MADISON AVENUE, NEW YORK 22

25

26

JOE STETSON: Do I look famous?

BEST FRIEND: *Atrocious, Stetson. Stuffed shirt. Relax! Smile. Say cheese.*

JOE STETSON: Why cheese? Rum! Much more smile-provoking. Dry rum. Class by self.

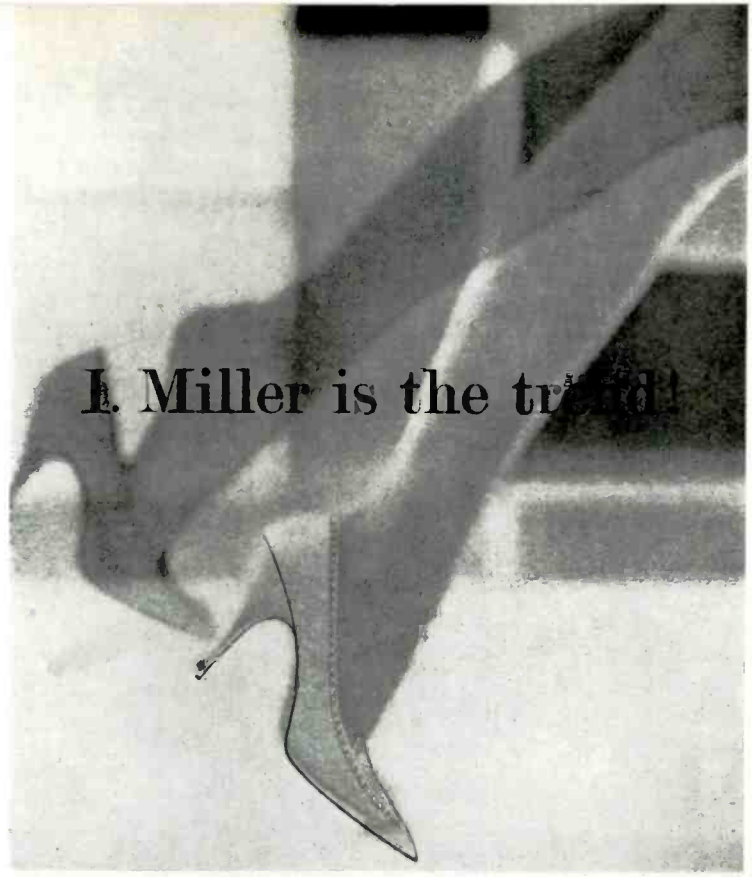
BEST FRIEND: *Dry rum? Hard to believe.*

JOE STETSON: Puerto Rican rum! Clear. Light-bodied. Just the thing for tall drinks. Many brands available. Each subtly different.

BEST FRIEND: *Which brand there?*

JOE STETSON: Merito here. Top notch. Heartily recommend. Hurry up. Drink getting warm.

80 PROOF



Announcing the world premiere of "bisque", a veritable pearl among beiges . . . brilliantly cast in the V-lined suit shoe. Available at I. Miller in New York and at fine stores in principal cities or write to I. Miller & Sons Co., Empire State Building, New York City.

27

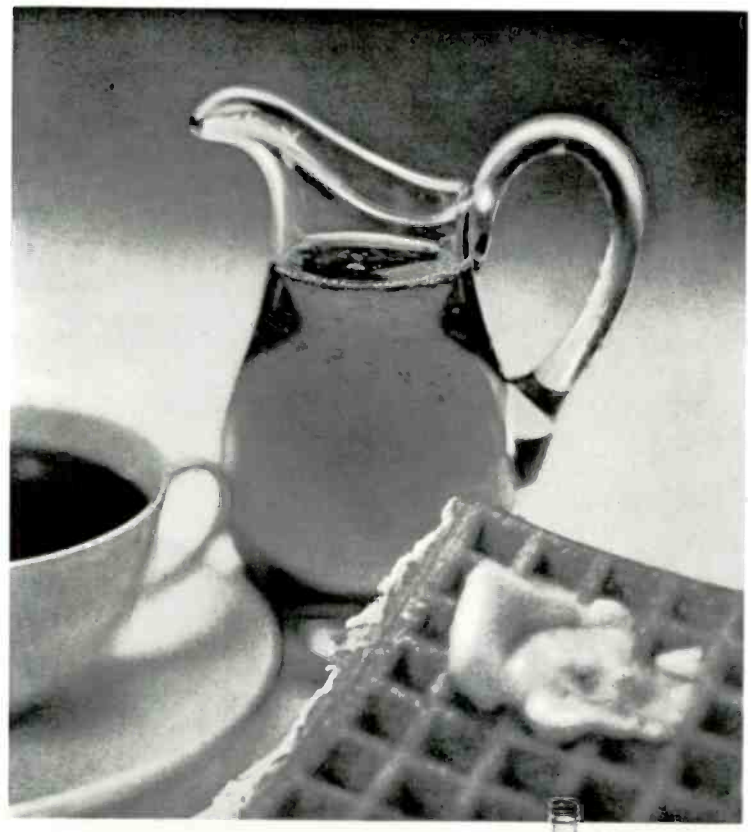
28

25 *Art Director:* Florence Knoll
Photographer: Herbert Matter
Agency: The Zlowe Company
Advertiser: Knoll Associates, Inc.

26 *Art Director:* William Binzen
Photographer: Gene Friduss
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Rums of Puerto Rico

27 *Art Director:* Edward Rostock
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.

28 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Log Cabin Division



The syrup's the secret! Log Cabin has *real* maple flavor because it has *real* maple sugar in it—perfectly blended with other sugar. That's why Log Cabin is the secret of better-tasting waffles.

• Ideal: Try Log Cabin on cold cereal.

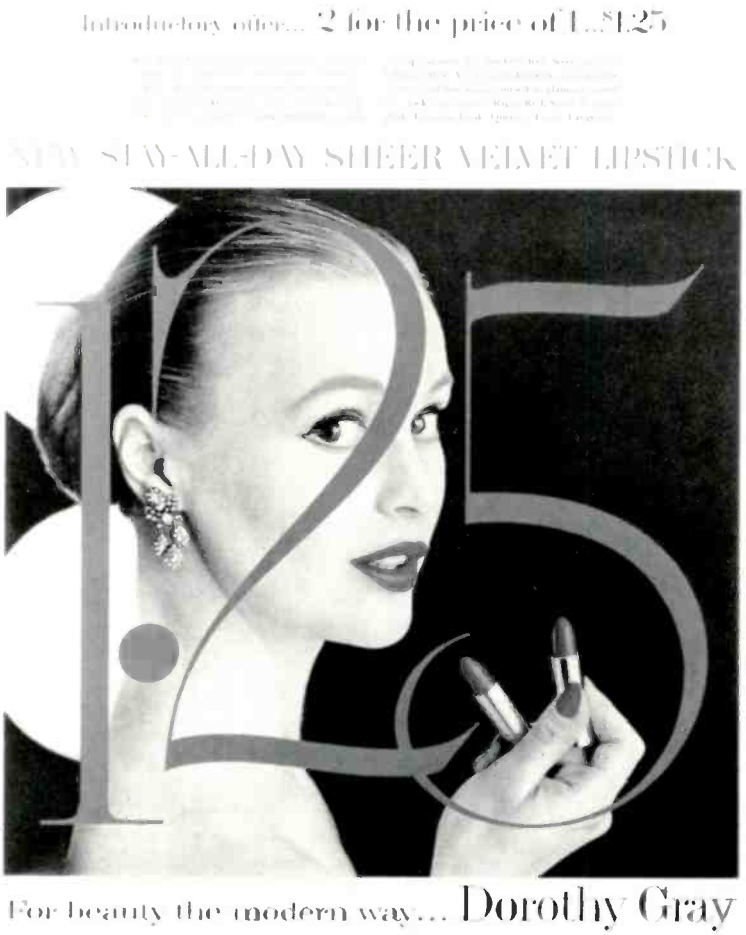
29 Art Directors Club Medal

9.1 SECONDS AGO THIS PLYMOUTH WAS STANDING STILL!

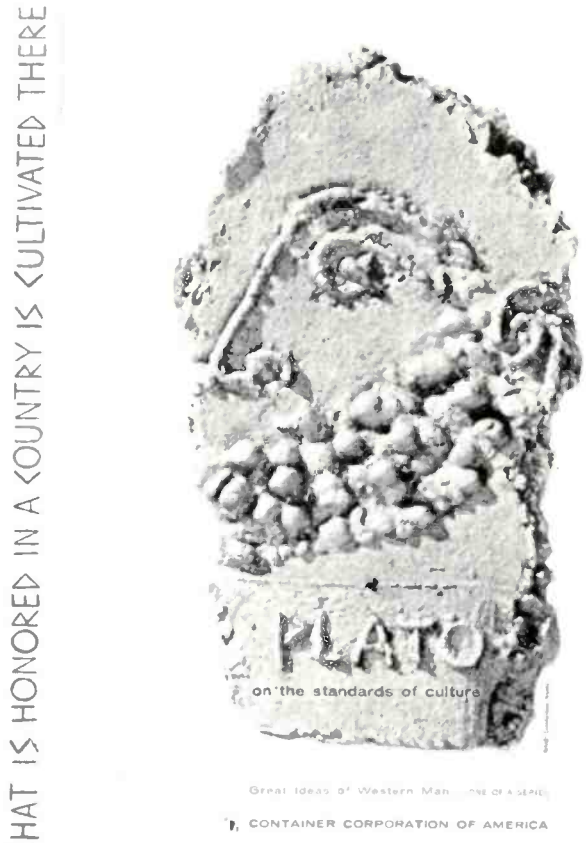
Now, a great new Hy-Fire V-8! 90-90 Turbo-Torque plus PowerFlite, for top thrust at take-off . . . rapid-fire getaway . . . split-second, safer passing!

ALL·NEW AERODYNAMIC PLYMOUTH '56

30



31



29 *Art Director:* Don Kubly
Photographer: Irving Penn
Agency: N. W. Ayer & Son, Inc.
Advertiser: Chrysler Corporation, Plymouth Division

30 *Art Director:* Bob Wall
Artist: Sam Marsh
Photographer: Mark Shaw
Agency: McCann-Erickson, Inc.
Advertiser: Dorothy Gray

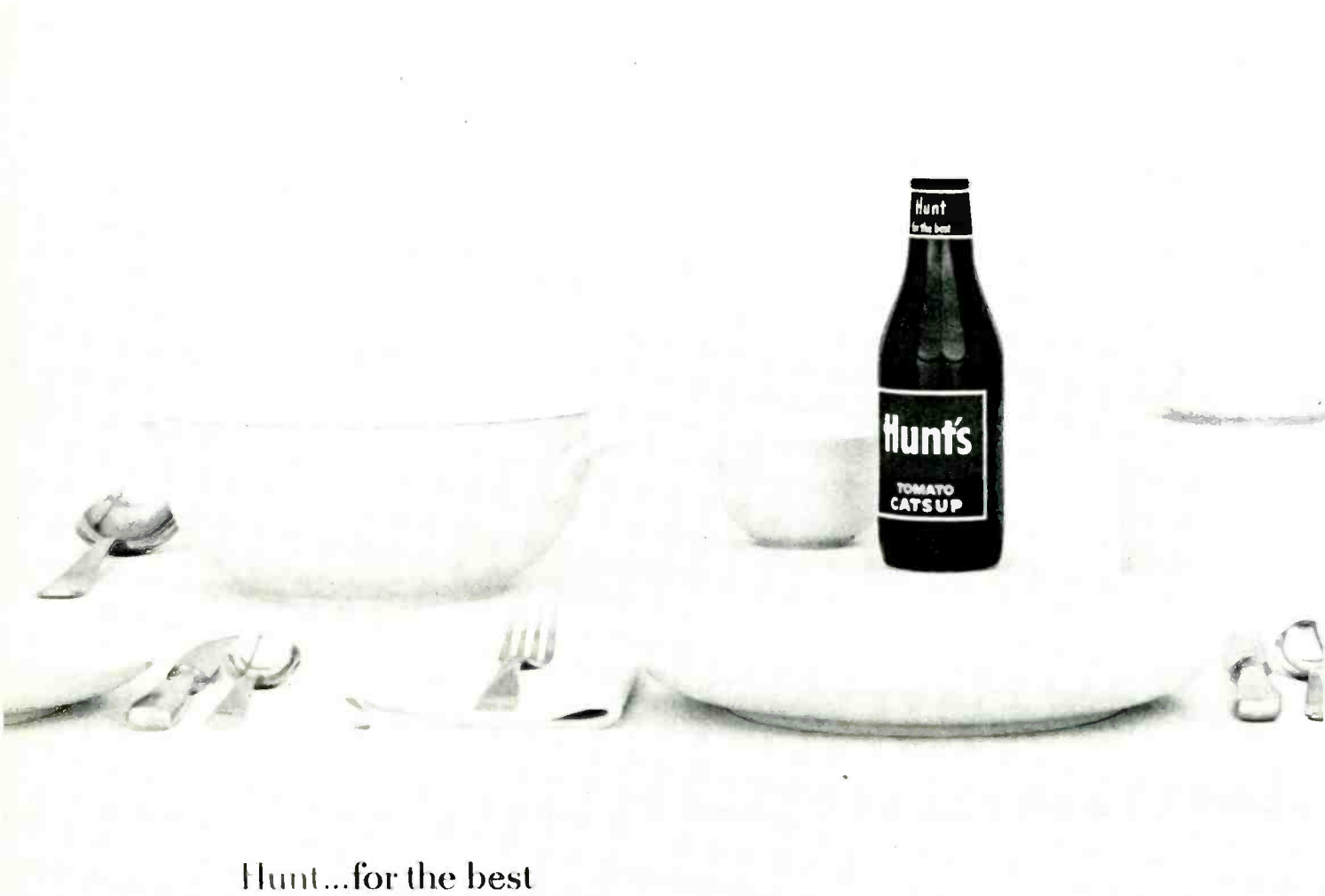
31 *Art Director:* Walter Reinsel
Artist: Constantino Nivola
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America

32 *Art Director:* Robert Wheeler
Photographer: Max Yavno
Agency: Young & Rubicam, Inc.
Advertiser: Hunt Foods, Inc.

33 *Art Director:* Robert Gage
Photographer: William Helburn
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Max Factor & Co.

34 *Art Director:* Robert Pliskin
Photographer: William Helburn
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Corporation

32 Art Directors Club Medal



33 Award for Distinctive Merit

34

LOOK!..LOOK!.. THE *FORWARD* LOOK!

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL — CHRYSLER CORPORATION

38 **36**

37 Award for Distinctive Merit

36 *Art Director:* Arthur Harris
Artist: Jack Hines
Agency: Young & Rubicam, Inc.
Advertiser: Time, Inc., Time International

37 *Art Director:* Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: The Dobeckmun Company

38 *Art Director:* Walter Reinsel
Artist: Ben Shahn
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America

39 *Art Director:* Louis Silverstein
Photographer: Malak
Advertiser: The New York Times, Promotion Dept.

No Glamour Boy

As an undergraduate at Rutgers, Raymond Daniell was so eager to become a newspaperman, he grabbed a job without waiting for his diploma. There was more glamour in the newsroom than in the classroom.

Now, after 30 years, the glamour wears thin. Ray Daniell began to suspect this as long ago as 1937, when he was gassed during that year's steel strike.

But, despite 30 years, the eagerness remains. It is one reason why Ray Daniell, chief Canadian correspondent for The New York Times, is everywhere recognized as one of the ablest journalists of this generation.

Ray Daniell joined The Times in 1928 after five years of reporting sensational murder trials, lurid divorce scandals, extravagant gangster funerals. In the next 10 years he found philosophies more important news than personalities, "significance" more newsworthy than sensation.

Often he suffered discomfort, more than once courted danger to uncover the facts in such top news stories as the Scottsboro case, the Huey Long dictatorship, sharecropper troubles in Arkansas, coal miner troubles in Kentucky.

Ray Daniell started covering the international scene in 1939 in Mexico City. With war looming in Europe, he was transferred that same year to London. He remained at that critical post throughout the war. In 1945 he re-opened The Times bureau in Berlin, covered post-war Europe until 1949, returned to London. Since 1953 he has been reporting, from Ottawa and elsewhere throughout the Dominion, the exciting story of Canada's dynamic growth and expansion.

On The Times staff all over the world you will find many men and women who, like Ray Daniell, are tops in their fields. Editors, reporters, correspondents, they pool their knowledge and their talents to produce each day a newspaper that is alert, vigorous, interesting, different from any other. They put more into The Times. You get more out of The Times. Enjoy it every day.

The New York Times

Photo by Malak

39

40

41

40 *Art Director:* George Infante
Artist: William Bartlett
Agency: Young & Rubicam, Inc.
Advertiser: Bristol-Myers Company, Bufferin Division

41 *Art Director:* William Taubin
Photographer: Wingate Paine
Agency: Douglas D. Simon, Inc.
Advertiser: L'Aiglon Apparel, Inc.

42 *Art Director:* Alvin Chereskin
Photographer: Richard Avedon
Agency: Hockaday Assoc., Inc.
Advertiser: L. S. Ayres & Co.

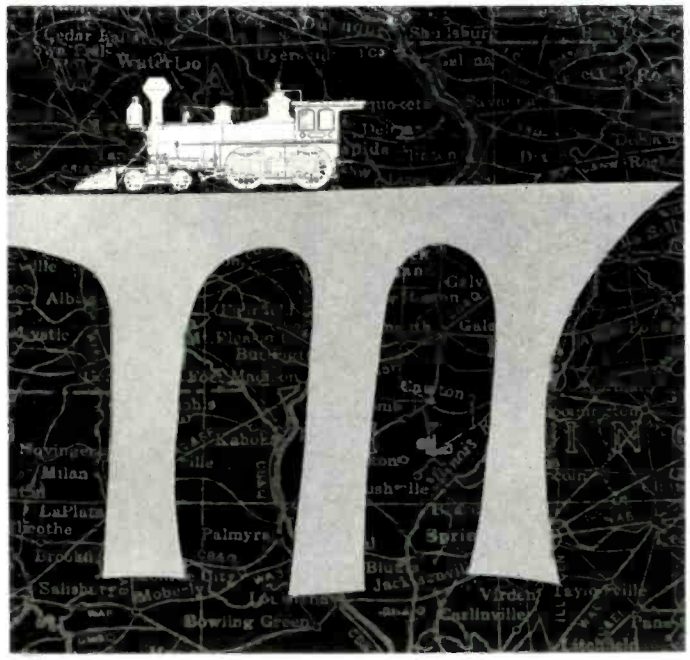
43 *Art Director:* Paul Smith
Artist: Peter Loeser, Bettmann Archive
Agency: Calkins & Holden, Inc.
Advertiser: Rand McNally Company

that Ayres look . . . you might run across it in New Orleans during the Mardi Gras or at a country club in Indianapolis. It's not attention-getting, but seems rather to give a wonderful impression about the person who wears it. You see her as she charms children of the French Quarter with her friendly manner and you can be sure she is charming wherever in the world she happens to be. She has that Ayres Look—the picture of soft, easy form, gentle-moving elegance. Believing in this approach to fashion, in clothes that are important without being overdone, is the store, L. S. Ayres & Company of Indianapolis. This way of dressing couldn't be simpler or more becoming and in its own quiet way sets a trend everywhere. Her pristine white eyelet cotton dress and big straw hat are by Hattie Carnegie. Photographed in New Orleans by Richard Avedon.

42

43

You can lead an iron horse to water, but . .



Until 1856 the railroads had always stopped at the Mississippi. That year, the same year Rand McNally was founded, the great bridge at Rock Island was completed, and the first locomotive chugged across the river.

It was a turning point in America's westward expansion. Because young printing firm soon to get its first real start printing railroad tickets and timetables, it meant a new challenge. Americans were hungry for inexpensive maps of the Western territories. Before long we had become expert map makers . . . turning out maps, atlases and globes for American schools and colleges. They, with the invention of the horseless carriage, America's first road maps were added to our list.

So that today, though we are publishers and publishers in many different styles, it is the accuracy and dependability of our maps that many people think of first when they see the name Rand McNally.

1856 1956

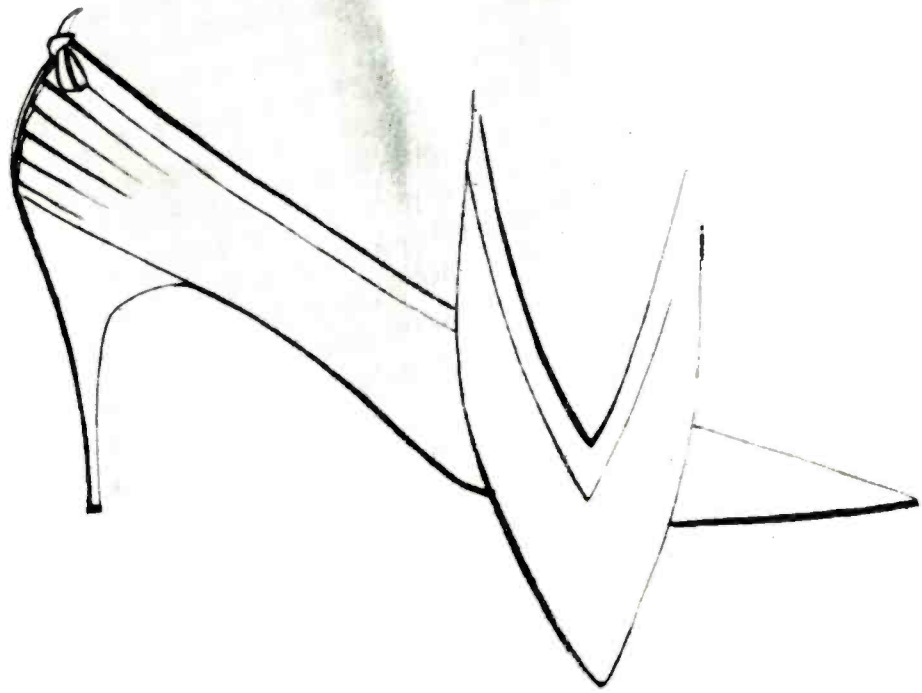
RAND McNALLY

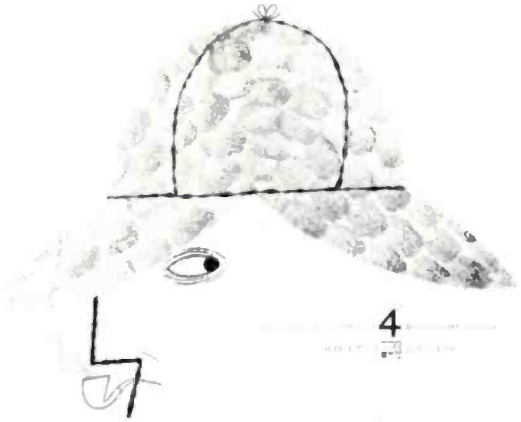
100th Anniversary

Who else could take the long "V" line and narrow down the news to so fine a point . . . change so completely the face of the pump!

Available at I. Miller in New York and stores in principal cities or write I. Miller & Sons Co., Empire State Building, New York City.

obviously, **I.Miller is a ladies' man**





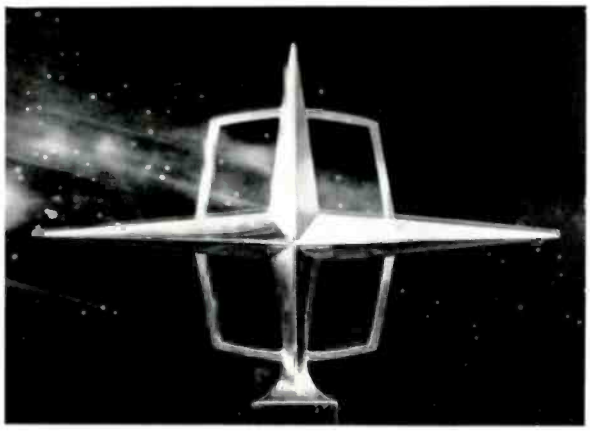
44 *Art Director:* Edward Rostock
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.

45 *Art Director:* Milton M. Schwartz
Artist: Howard Stabin
Advertiser: WRCA, TV

46 *Art Director:* Harlow Rockwell
Photographer: Herbert Matter
Agency: Young & Rubicam, Inc.
Advertiser: Ford Motors, Continental Division

47 *Art Director:* William Taubin
Photographer: William Ward
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Wear-Right Gloves

45



Soon to appear on the road . . .

a new

hallmark of elegance

— Continental Division · Ford Motor Company

46
47

EVERYBODY'S HAPPY BUT THE BOOKKEEPER*

What a year! Over 2500 advertisers bought WBC in 1955.

Big advertisers bought WBC 91 of America's 100 largest advertisers; 25 of the 28 companies doing a billion dollars worth of business, or more, a year

Local advertisers bought WBC over 2200 of them. And these advertisers use the toughest of all yardsticks in choosing a station sales.

You should buy WBC You'll get the audience coverage, the power and programs that sell. Check on WBC's 50,000 watt stations in the big markets where 1/3 of America shops Call Elton Campbell, WBC National Sales Manager, Murray Hill 7 0808. New York, or your WBC station.

*P.S. He got a raise!

No selling campaign is complete without the WBC Stations

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO: BOSTON WBZ WBZA, PHILADELPHIA KYW, PITTSBURGH KDKA, FORT WAYNE WOWO, PORTLAND KEX

TELEVISION: BOSTON WBZ-TV, PHILADELPHIA KYW-TV, PITTSBURGH KDKA-TV, SAN FRANCISCO KPIX

48

49

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 4 million new antennas bringing the total number of television homes to 31,667,000.

The average television family spent more time watching its screen than ever—5 hours and 24 minutes a day.

Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 200 stations—a 75% increase in a year.

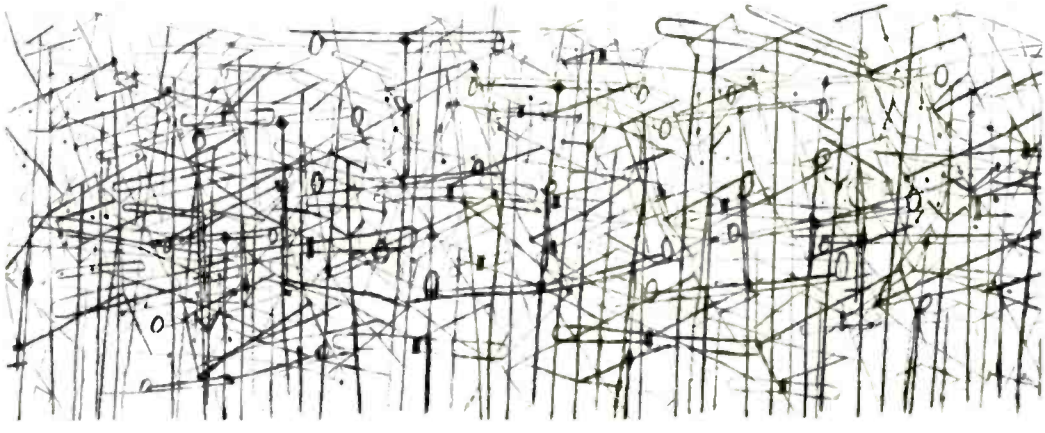
Today CBS Television delivers more homes for less money than any other network, and in competition with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested $165,258,000 over the past 12 months—a 20% greater investment than was made in any other network.

By demonstrating television's ability to move our expanding national product into the American home *as it goes only*, CBS Television has become the world's largest single advertising medium.

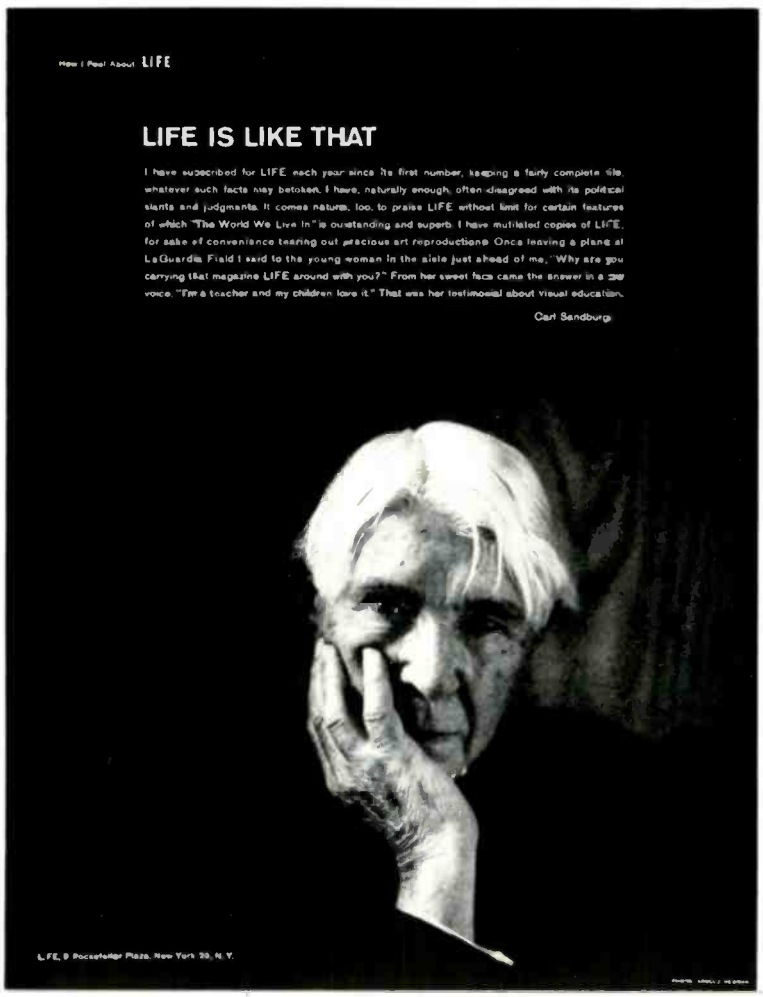
Harvest

THE CBS TELEVISION NETWORK



50 Award for Distinctive Merit

51 Award for Distinctive Merit

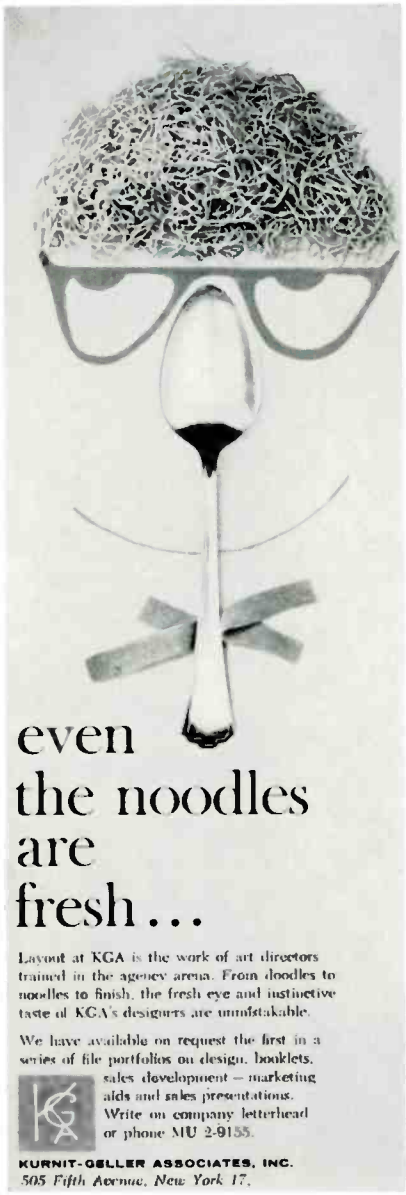


48 *Art Director:* Tom Ross
Photographer: Harold Corsini
Agency: Ketchum, MacLeod & Grove
Advertiser: Westinghouse Broadcasting Company, Inc.

49 *Art Director:* William Golden
Artist: Ben Shahn
Advertiser: CBS Television

50 *Art Director:* William Golden
Artist: Ludwig Bemelmans
Advertiser: CBS Television

51 *Art Director:* Richard Gangel
Photographer: Arnold Newman
Publisher: Time, Inc.
Publication: Life Magazine



52

53

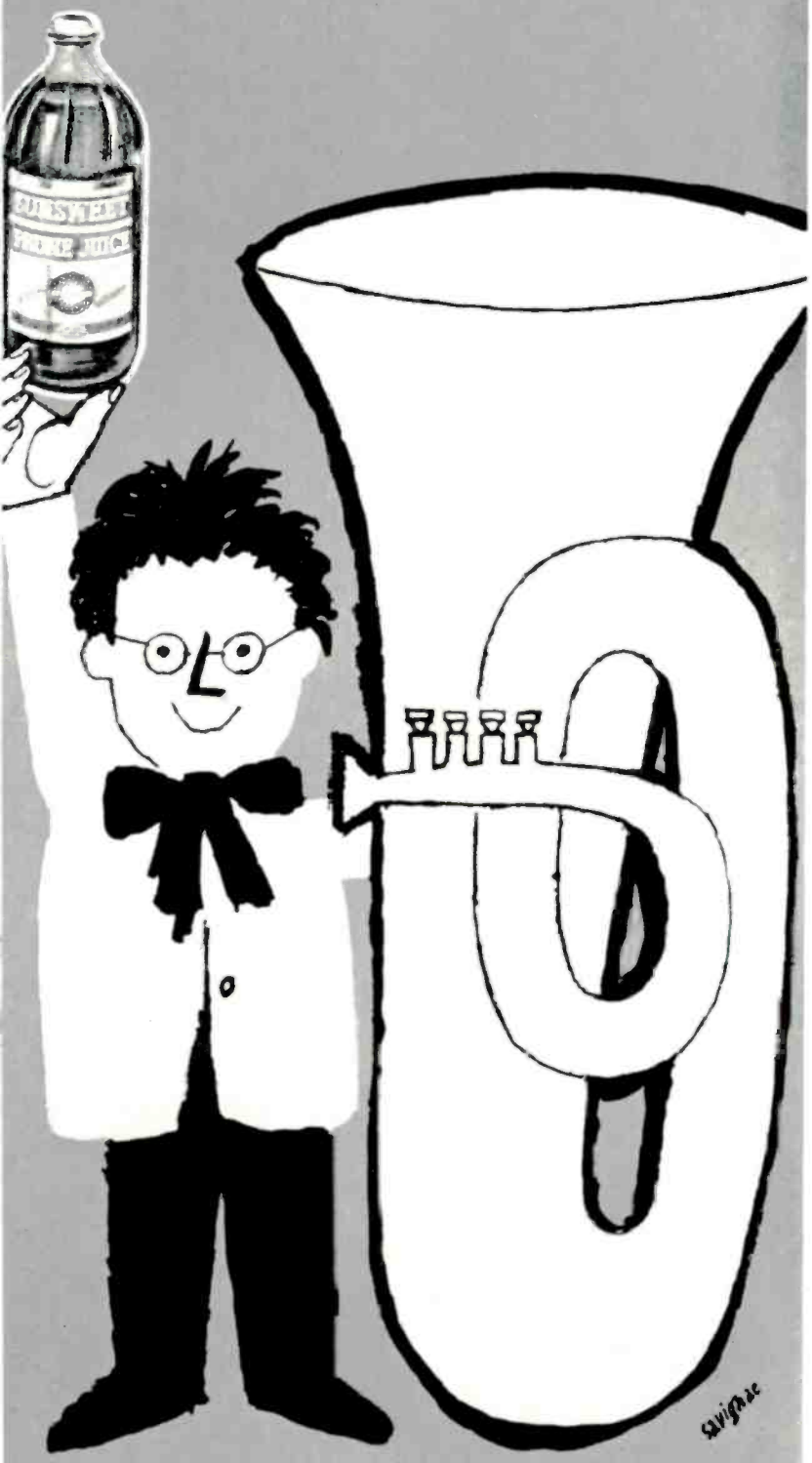
52 *Art Director:* Norman Geller
Photographer: Norman Geller
Advertiser: Kurnit-Geller Associates, Inc.

53 *Art Director:* Harvey Toback
Photographer: William Ward
Agency: Harriet Romain, Inc.
Advertiser: Scampers Company, Inc.

54 *Art Director:* Hugh White
Artist: Raymond Savignac
Agency: Young & Rubicam, Inc.
Advertiser: Duffy-Mott Company, Sunsweet Division

55 *Art Director:* Charles Borden
Photographer: Muray Associates
Agency: Young & Rubicam, Inc.
Advertiser: General Foods, Baker's Chocolate

Sunsweet in the morning



keeps me in tune all day

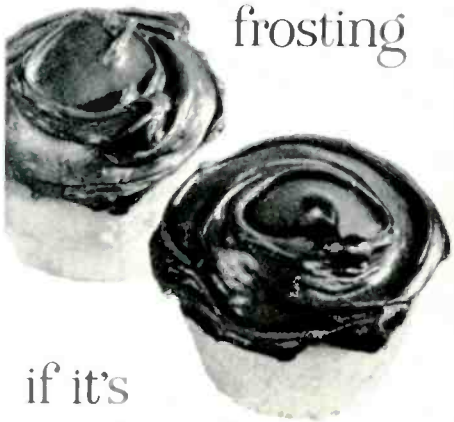
Delightful, refreshing, bright as a song. That's good-tasting Sunsweet Prune Juice.

What's more, Sunsweet is the *only* prune juice that gives you the same amount of laxative strength in every glass. You see, *only* Sunsweet knows how to control the mild, natural laxative in prunes.

There's a big helping of health-building minerals in your morning glass of Sunsweet, too. Get started *regular* tomorrow. Keep in tune the Sunsweet way.

54 Award for Distinctive Merit

It's real chocolate frosting



if it's made with real chocolate . . .

and Baker's makes it best!

Follow easy recipe on the package for luscious chocolate frosting . . . *pure* chocolate, through and through!

55

56 *Art Director:* Hugh White
Artist: Raymond Savignac
Agency: Young & Rubicam, Inc.
Advertiser: Duffy-Mott Company, Sunsweet Division

57 *Art Director:* Harvey Toback
Photographer: Norman Geller
Advertiser: Kurnit-Geller Associates, Inc.

58 *Art Director:* James N. Hastings
Artist: Bill Tara
Agency: Campbell-Ewald Company, Detroit
Advertiser: General Motors, Chevrolet Division

59 *Art Director:* Louis Danziger
Photographer: Seymour Rosen
Advertiser: M. Flax

60 *Art Director:* Saul Bass, E. Firenze
Artist: Saul Bass, A. Kallis
Agency: Brisacher, Wheeler & Staff
Advertiser: Qantas Airlines

Sunsweet in the morning

gives me a lift for the day

Up and at 'em with a tangy glass of Sunsweet Prune Juice. It's so deliciously bright-tasting—and *naturally* good for you.

Only Sunsweet, you see, knows how to control the gentle laxative in prunes—so you get the same amount of laxative strength in each glass.

Plus minerals galore, of course—lots more than other breakfast juices. You'll keep going strong all day long when you say "good morning" the Sunsweet way.

57

Right in the

whether you're trying to put across a

or get across a

KGA comes across with exactly the

RIGHT VISUAL PRESENTATION

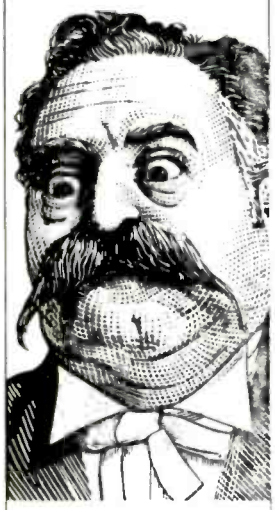
because KGA dramatizes without distracting Let us show you how!

KURNIT-GELLER ASSOCIATES, INC.
505 Fifth Avenue
New York 17

58

I won't wait

Even though I have established upon indubitable authority that the 1956 Chevrolet is by all odds the *friskiest* and *freshest* one, I am impetuous; I won't wait. I will buy one of the first '56 cars that I lay my eyes upon—a *black* one.



Less impulsive people will find it will pay to wait for the

'56 CHEVROLET FRIDAY, NOV. 4

(The hot one's even hotter!)

59

BOOKS FROM ITALY.

L'Arredamento Moderno, 6th Series, Roberto Aloi. New designs in glass, furniture, ceramics, silver, fabrics, lamps, etc. International in scope. 738 illustrations, 30 in color. Cloth. Milan. $16.00

Espression of Gio Ponti. The work of one of Italy's outstanding contemporary architects and designers. Over 200 illustrations, many in color, showing exteriors, plans, interiors, ceramics and modern accessories for the home. English Text. Milan. $7.50

Italy's Architecture Today, by Carlo Pagani. Preface by Richard Neutra. A collection of examples chosen among the best Italian architecture, giving a general view of the various types of buildings and the new constructions spread throughout the peninsula. Includes Villas, Flats, Social and Office Buildings, Hospitals, Hotels, etc. Profusely illustrated. Text in English and Italian. Cloth. Milan. $12.00

Mario Sironi, by Agnoldomenico Pica. 24 color plates, over 100 reproductions in black and white illuminate this monograph on an outstanding Italian painter. English Text. Milan. $14.50

Reinforced Concrete and Prestressed Concrete Structures by Riccardo Morandi. Industrial and Civil Buildings, Auditoriums, Bridges, etc. 165 illus. and photos. English Text. Rome. $10.00

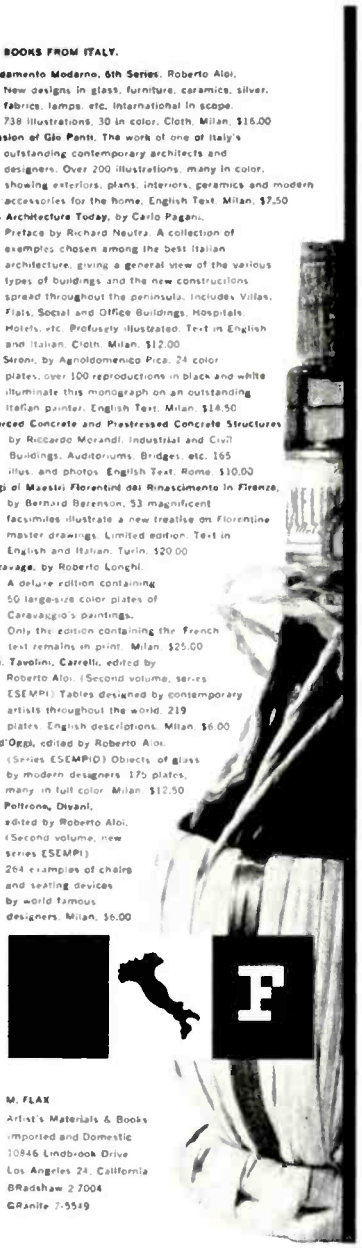
Disegni di Maestri Fiorentini dei Rinascimento in Firenze, by Bernard Berenson. 53 magnificent facsimiles illustrate a new treatise on Florentine master drawings. Limited edition. Text in English and Italian. Turin. $20.00

Le Caravage, by Roberto Longhi. A deluxe edition containing 50 large-size color plates of Caravaggio's paintings. Only the edition containing the French text remains in print. Milan. $25.00

Tavoli, Tavolini, Carrelli, edited by Roberto Aloi. (Second volume, series ESEMPI.) Tables designed by contemporary artists throughout the world. 219 plates. English descriptions. Milan. $6.00

Vetri d'Oggi, edited by Roberto Aloi. (Series ESEMPIO) Objects of glass by modern designers. 175 plates, many in full color. Milan. $12.50

Sedie, Poltrone, Divani, edited by Roberto Aloi. (Second volume, new series ESEMPI) 264 examples of chairs and seating devices by world famous designers. Milan. $6.00



M. FLAX
Artist's Materials & Books
Imported and Domestic
10846 Lindbrook Drive
Los Angeles 24, California
BRadshaw 2-7004
GRanite 7-5549

60

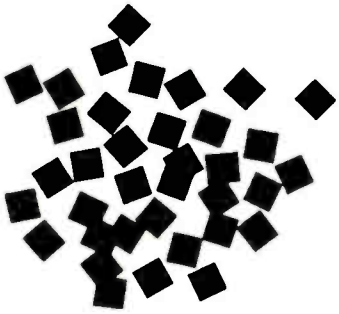
all this and summer, too!..

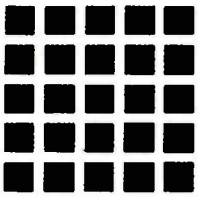
Via Qantas you can take to the hills for winter sports in July (New Zealand Alps) as well as in January (Swiss Alps) or enjoy Alpine summers, vice versa. People who are extremely fond of mountains may find that some of each—on the same trip—is a stimulating experience and, while they are at it, *go around the world.* $1448 Tourist, $1866 First Class. Ask your travel agent about this or other Qantas flights across the world to five continents.

AUSTRALIA'S OVERSEAS AIRLINE

QANTAS

61 Award for Distinctive Merit

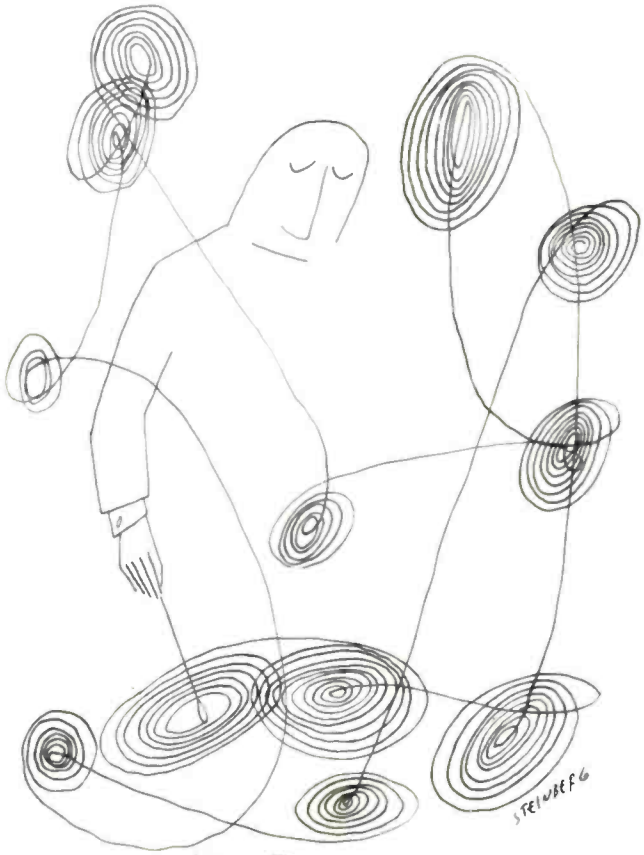




The Olivetti Duplex Adding Machine does everything a conventional adding machine does, does it faster, and does things the conventional machine can't do, such as storing totals in a second register. Simplified duplex controls, comfort-slope keyboard, large capacity and high-speed cycling are further advantages. Sold and serviced by Olivetti branch offices and 150 dealers in all states. For information, write to Olivetti Corporation of America, Dept. 00, 580 Fifth Ave., New York 36, N.Y.

olivetti

62 Award for Distinctive Merit



DON'T STIR WITHOUT

NOILLY PRAT

Whether you mix your Martinis two-to-one or six-to-one, the finesse of the one is what makes it a Martini. Insist on Noilly Prat French Dry Vermouth.

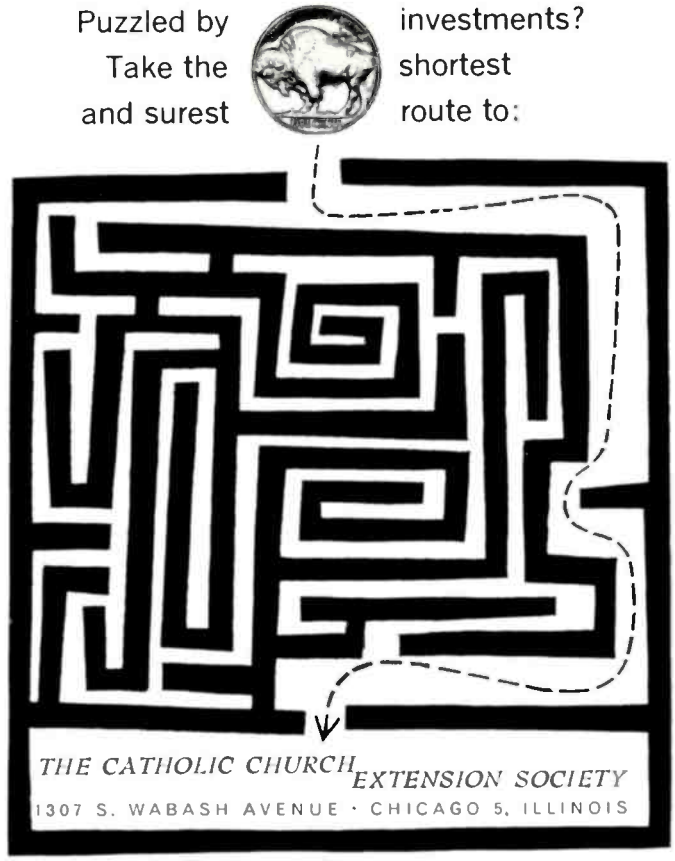
BROWNE VINTNERS CO., INC., N. Y. C., SOLE U. S. DISTRIBUTORS

61 *Art Director & Designer:* Leo Lionni
Agency: Geyer Adv., Inc.
Advertiser: Olivetti Corporation of America

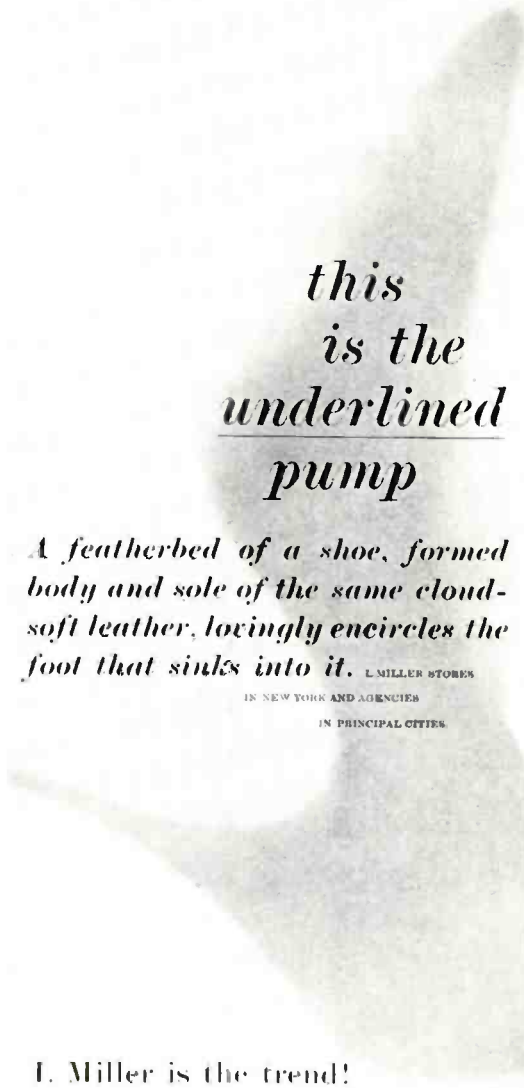
62 *Art Director:* Hershel Bramson
Artist: Saul Steinberg
Designer: Halpert Davis
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Browne Vintners Company, Inc.

63 *Art Directors:* Eileen O'Hayer, Franklin McMahon
Artist: Franklin McMahon
Publisher: Extension Magazine
Advertiser: Catholic Church Extension Society

64 *Art Directors:* Richard Gertner, Ed Rostock
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.



63
64



67 Art Directors Club Medal

We just can't help bursting a button or two about our greatest year yet.
Most of all, we want to bless you for the boost. Thanks to you,
Cox's has climbed up to take a proud place with
America's leading stores and has just achieved its greatest year.
So we're going to have an appreciation

CELEBRATION

just to show you how much we care. We care enough to
make all of February a prize month for you at Cox's. This means a chance at fifty fabulous prizes.
Things like lovely minks and trips to Florida, to Bermuda, and a
big long list of luxuries. What do you do?
Just come into Cox's during February for a free ticket, so you may
win one of these exciting prizes. For extra tickets,
see our display windows, ask any salesperson in Cox's, or
inquire at our payment desk. One prize to a person,
so everyone has a chance. Hurry in to Cox's.

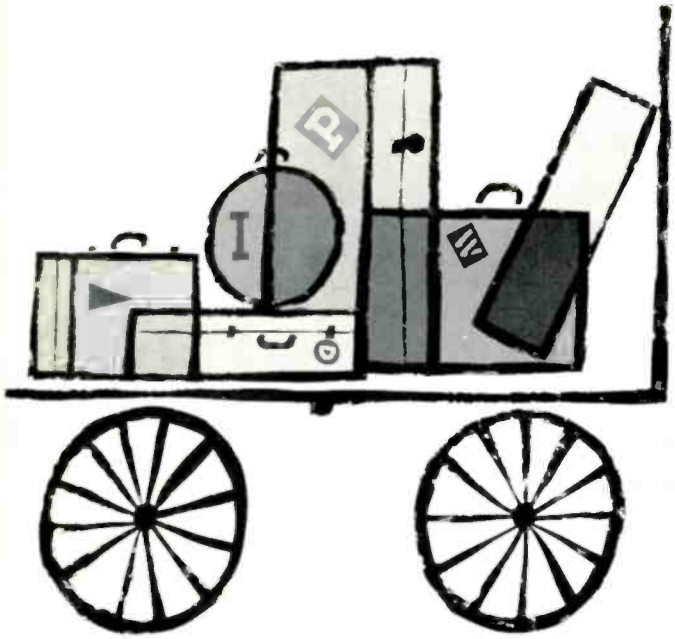
65

66 Award for Distinctive Merit

65 *Art Director:* Ann Bryan Pearle
Artist: Fred Greenhill
Designer: Peter Vatsures
Advertiser: Neiman-Marcus

66 *Art Director:* Ann Bryan Pearle
Artist: Meg Neal
Advertiser: Neiman-Marcus

67 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

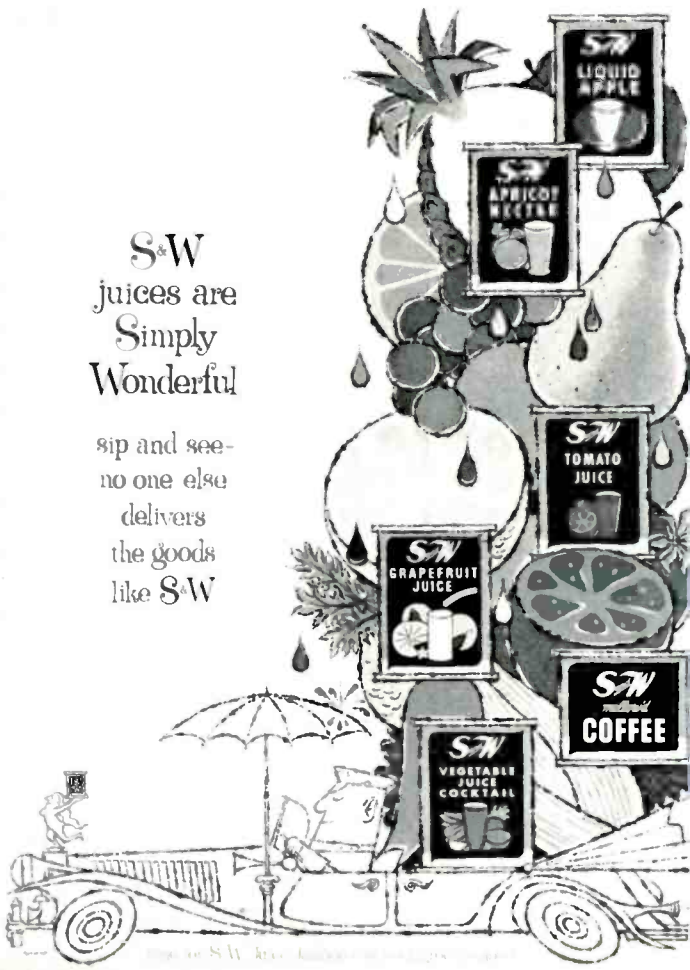


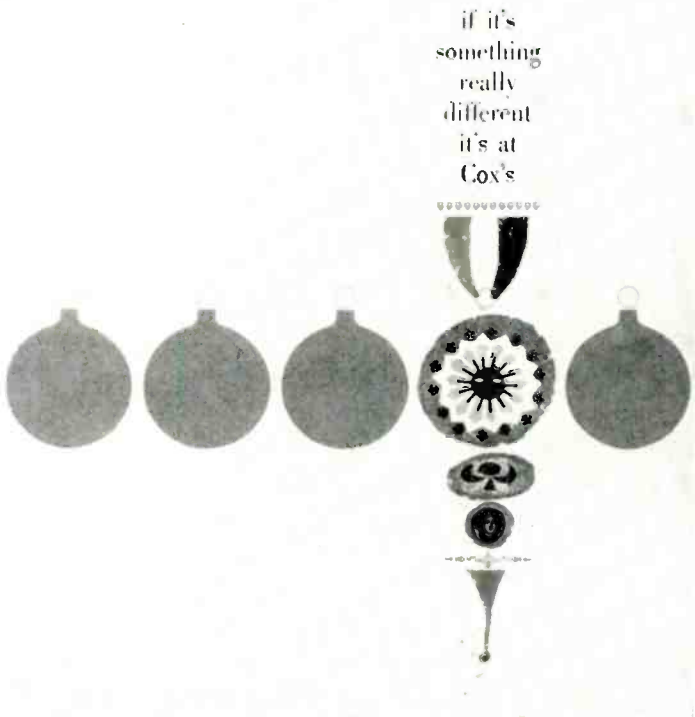
..ALL FILLED WITH COLLEGE CLOTHES FROM COX'S

73

74

76 Award for Distinctive Merit





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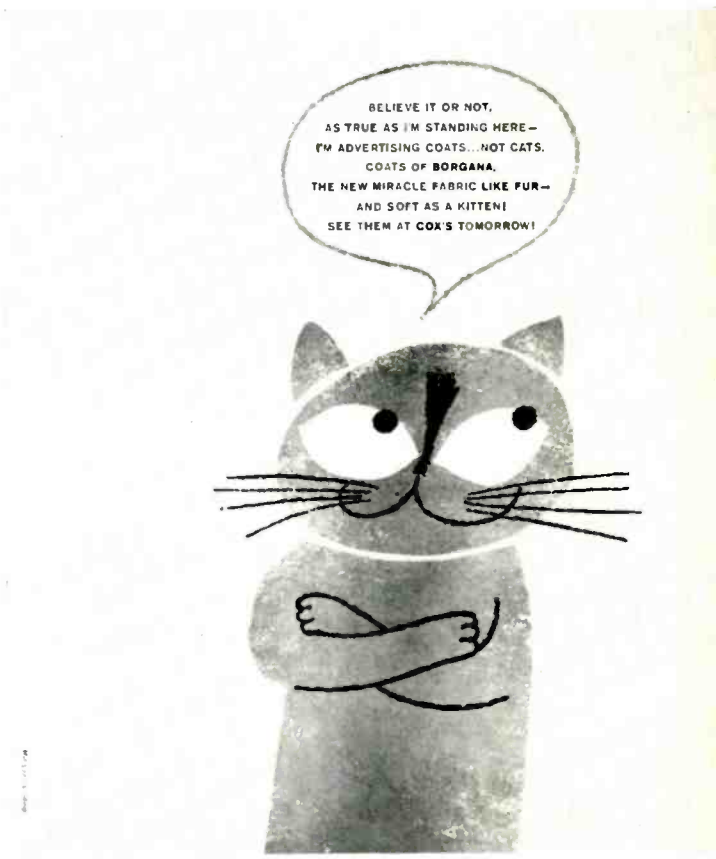
77



73 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

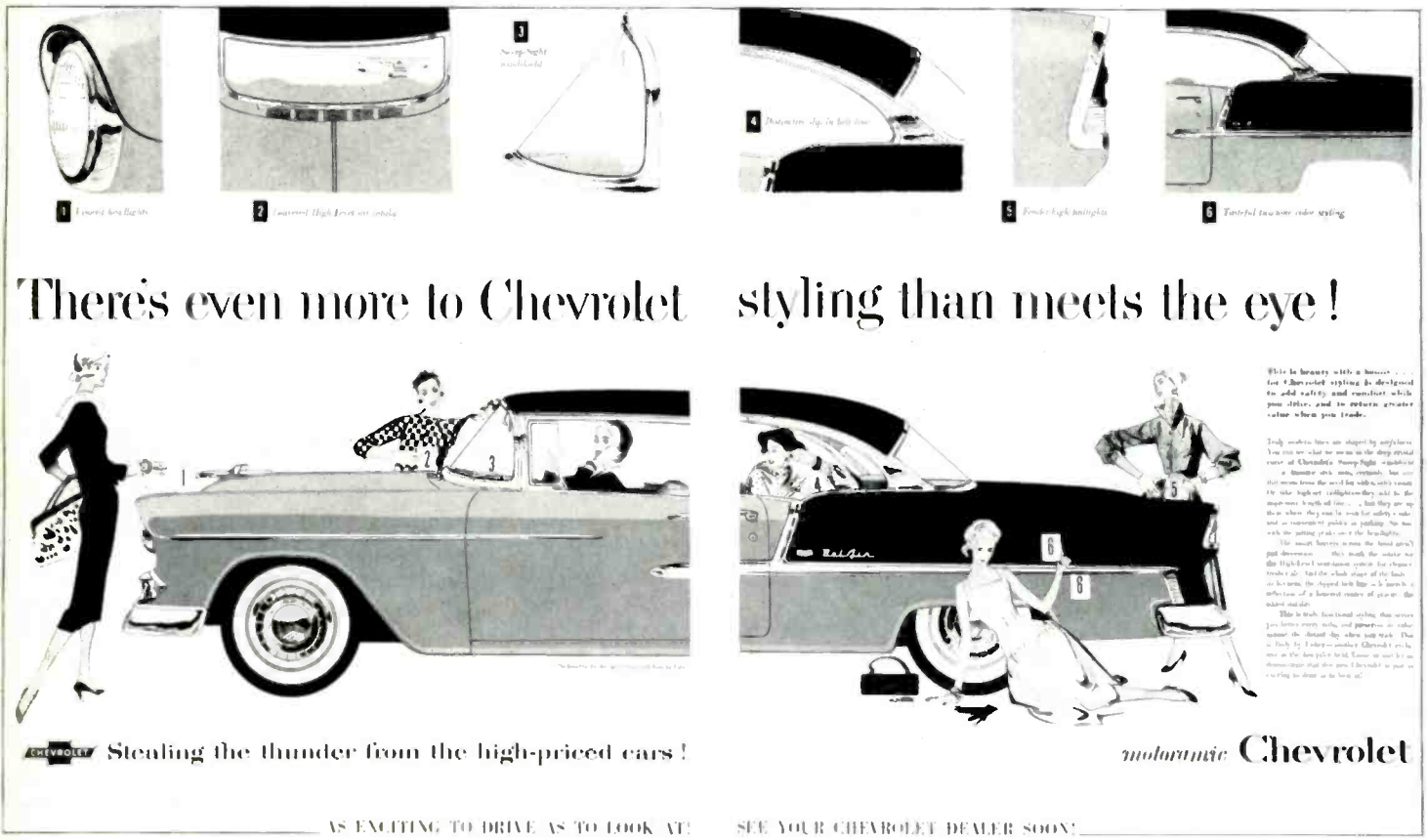
74 *Art Director:* Arnold Varga
Artist: Arnold Varga (*Handbook of Early American Advertising Art*)
Advertiser: Cox's, Inc.

75 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

76 *Art Director:* Jack Allen
Artist: Lowell Herrero
Agency: Foote, Cone & Belding
Advertiser: S & W Fine Foods, Inc.

77 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

78



80

78 *Art Director:* George Guido
Artist: Greta Elgaard
Agency: Campbell-Ewald Company
Advertiser: General Motors, Chevrolet Division

79 *Art Director:* Suren Ermoyan
Artist: Saul Steinberg
Photographer: Louis Faurer
Agency: Lennen & Newell, Inc.
Advertiser: American Airlines

80 *Art Director:* Louis Dorfsman
Artist: Jerome Snyder
Designers of Complete Unit: Louis Dorfsman, Joseph Schindelman
Advertiser: CBS Radio

Dependable *scheduled* flights on the *only* all-DC-6 aircoach fleet in the air . . . considerate, efficient service . . . fares surprisingly low—all yours when you choose American Aircoach. And for even *more* help to your budget you can use American's "Go Now—Pay Later" Plan!

LOS ANGELES $86.00 CHICAGO $11.00 PHOENIX $80.00 TUCSON $76.00 MEXICO CITY $87.00

AMERICAN AIRLINES

America's Leading Airline

81

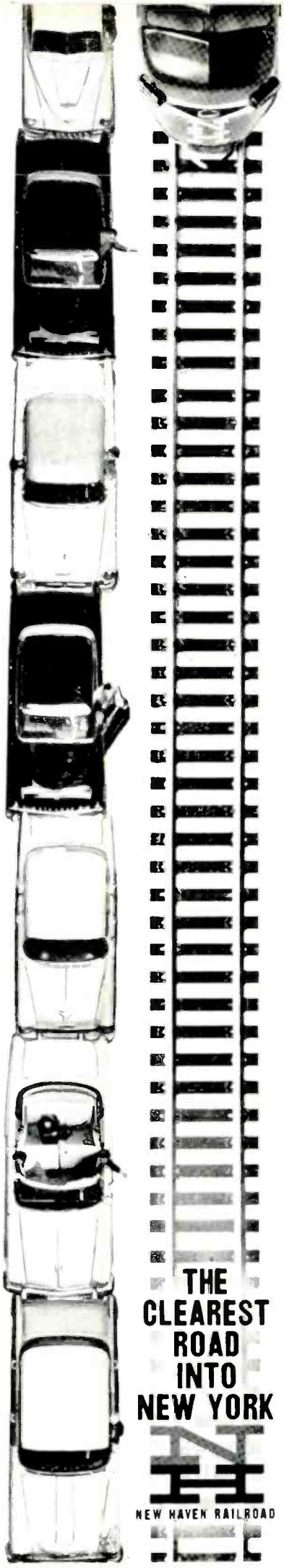
82

hot tip for The Derby:

if you can find a better bourbon...buy it!

Ancient Age

KENTUCKY STRAIGHT BOURBON WHISKEY · 6 YEARS OLD · 86 PROOF · © 1956 Ancient Age Distilling Company, Frankfort, Kentucky



85 Art Directors Club Medal

81 *Art Director:* Art Shipman
Artist: Art Shipman
Photographer: Todd Walker
Designers of Complete Unit: Madden, Shipman
Advertiser: Frank Brothers

82 *Art Director:* William Taubin
Photographer: Wingate Paine
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Schenley Industries, Inc.

83 *Art Director:* George Booth
Photographer: Paul Wing
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Company

85 *Art Director:* Helmut Krone
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: New Haven Railroad

83

Complete this picture of the

Want an advance idea of what you (and all America) will see in the '56 Ford this Friday?

Simply fill in the lines from stern to stem and back again. When you do, you'll get a hint of the '56 Ford's new silhouette—styling inspired by the fabulous Ford Thunderbird.

But you can't really appreciate this new Ford until you learn about its Lifeguard Design—the first major contribution to driver and passenger safety in accidents. And wait until you test drive that new 202-h.p. Thunderbird Y-8 engine!

So prepare yourself for a new fine car from Ford... the fine car at half the fine car price.

'56 FORD

Coming Friday, September 23rd.

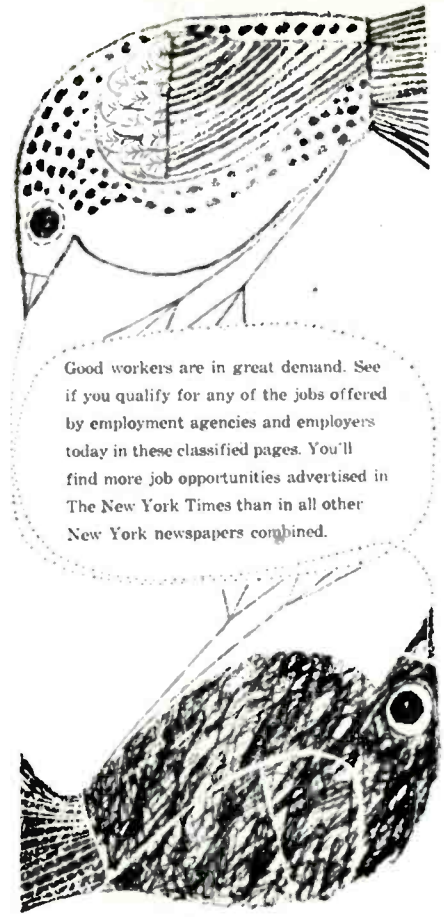
SIGNATURE

DRAGNET

PREMIERE TONIGHT in NBC's new season of excitement! Starring **JACK WEBB** as Sgt. Joe Friday, with Ben Alexander as Officer Frank Smith. TV's top crime-detection show—back for its fifth season with all new authentic cases from the files of the Los Angeles Police Dept.

THURSDAYS at **9:00** p.m. NBC **4**

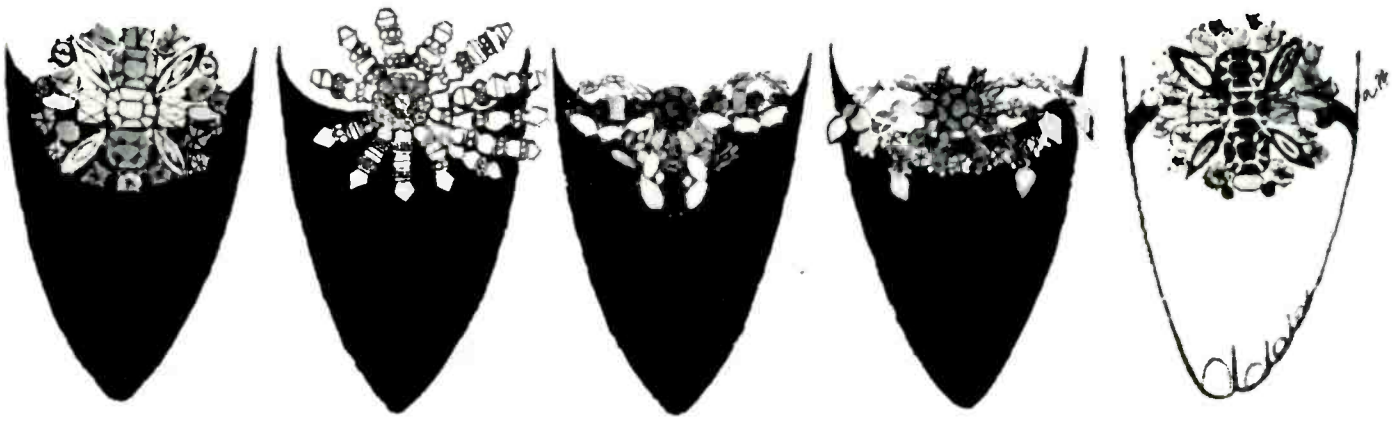
86



Good workers are in great demand. See if you qualify for any of the jobs offered by employment agencies and employers today in these classified pages. You'll find more job opportunities advertised in The New York Times than in all other New York newspapers combined.

87

88 Award for Distinctive Merit



New brilliance from our evening glossary: fabulous shoe buckles to light up the perfectionist pump. Just one facet of our glittering collection of dinner shoes and dancing sandals, all as gala as this most festive season. The buckles, on elastic bracelets, jewelled with rhinestones and colored brilliants, from $3.00 to $18.00. Exclusive, of course. **I.Miller**

New York · Washington · Philadelphia · Baltimore · White Plains · Rochester · Atlantic City · Salons at: Abraham & Straus, Brooklyn; L. Bamberger, Newark

86 *Art Director:* Robert Dolobowsky
Photographers: Donald Mack & Edstan Studios
Designers: Robert Dolobowsky, Arthur Kugelman
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Company

87 *Art Director:* Bill Sokol
Artist: Bill Sokol
Advertiser: The New York Times, Promotion Dept.

88 *Art Director:* Peter Palazzo
Artist: Andy Warhol
Advertiser: I. Miller & Sons, Inc.

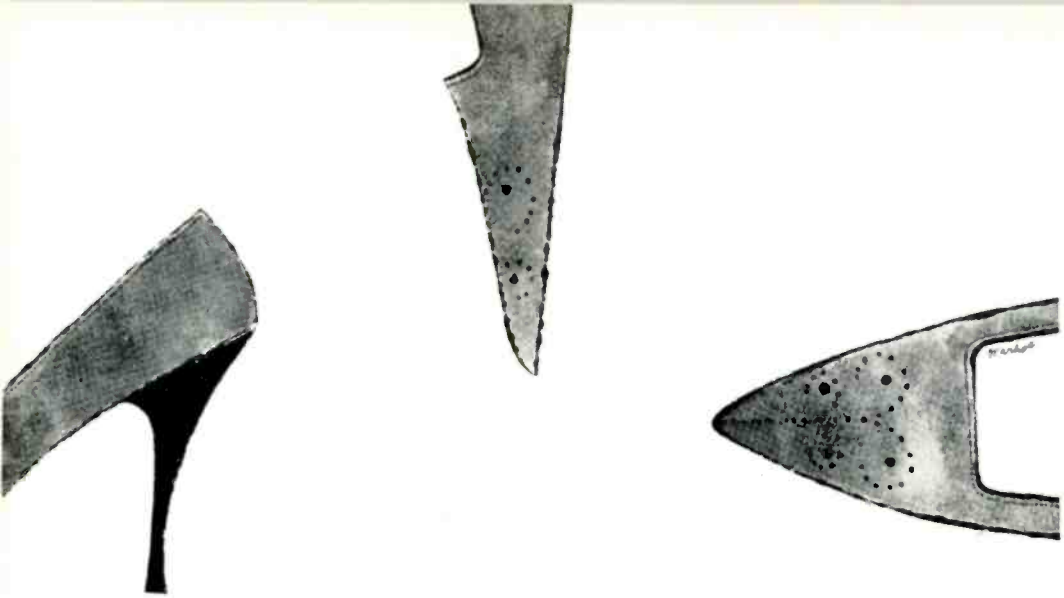
89 *Art Director:* Ann Bryan Pearle
Artist: Judy Brody
Advertiser: Neiman-Marcus

90 *Art Director:* Peter Palazzo
Artist: Andy Warhol
Advertiser: I. Miller & Sons, Inc.

89

90

91



Shades of suede! A new-again idea—brilliant color underlining dark day clothes. We've taken the brightest suedes we could find—Lipstick Red, Emerald, Italian Pear, Copper Plus—and put them in our perfectionist pump. Medallioned and heeled in flashing black patent, any one of them is the divine spark for a quiet black costume, a chic tweed suit. 26.95, and exclusive

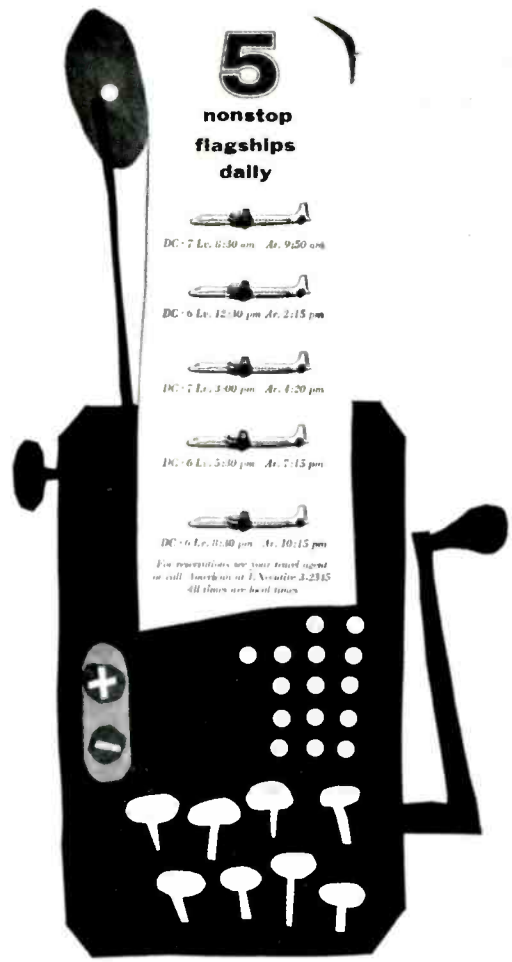
New York · Washington · Philadelphia · Baltimore · West Palm Beach · Rochester · Atlantic City · Salons at Abraham & Straus, Brooklyn, L. Bamberger, Newark

at I.Miller

Award for Distinctive Merit 93

92

93



add up
to the most
frequent
nonstop service
to

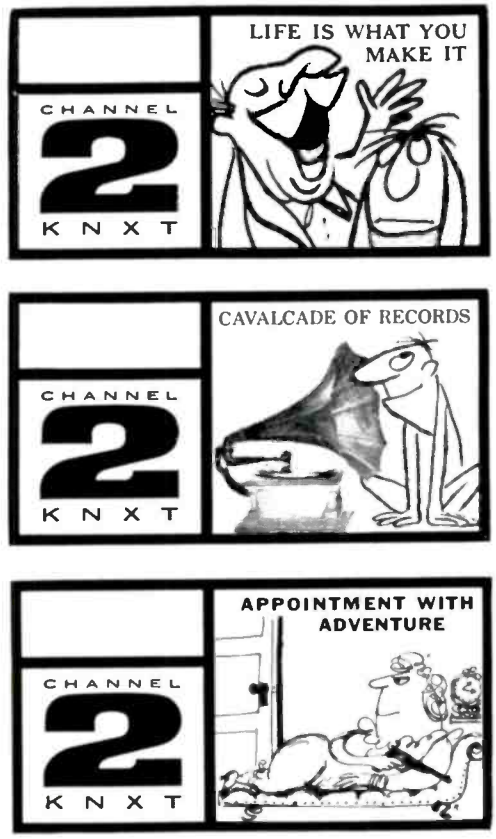
CHICAGO

AMERICAN AIRLINES

American Leading Airline

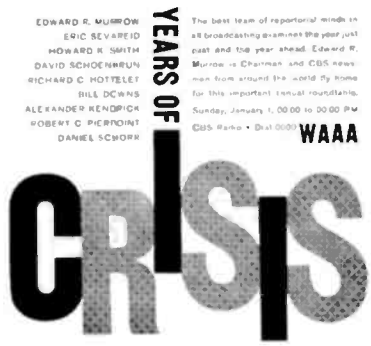
94

95



96

97 Award for Distinctive Merit



91 *Art Director:* Peter Palazzo
Artist: Andy Warhol
Advertiser: I. Miller & Sons, Inc.

92 *Art Director:* Bob Miller
Artist: Don Almquist
Agency: N. W. Ayer & Son
Advertiser: Peoples Drug Stores

93 *Art Directors:* Michael Wallman, Suren Ermoyan
Artist: Michael Wallman
Agency: Lennon & Newell, Inc.
Advertiser: American Airlines

94 *Art Director:* Chuck Hayden
Artist: Chuck Hayden
Agency: N. W. Ayer & Son, Inc.
Advertiser: The C & P Telephone Co.

95 *Art Director:* Robert Guidi
Artists: Robert Guidi, Ed Renfro
Advertiser: KNXT, CBS Television

96 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

97 *Art Director:* Louis Dorfsman
Artist: Harry Gordon
Advertiser: CBS Radio

100 Art Directors Club Medal

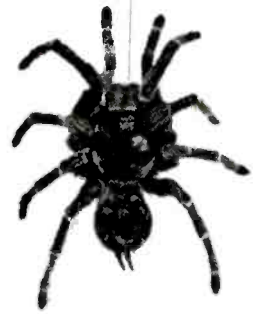
98 *Art Director:* Louis Dorfsman
Artist: Ritta & Christiansen Studio
Designer: Louis Dorfsman, John McLash
Advertiser: CBS Radio

99 *Art Director:* Helmut Krone
Photographer: Wingate Paine
Agency: Doyle Dane Bernbach, Inc.
Advertiser: New Haven Railroad

100 *Art Directors:* Louis Silverstein, Bill Sokol
Artist: Bill Sokol
Advertiser: The New York Times, Promotion Dept.

101 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

102 *Art Director:* Louis Silverstein
Artist: Walter Einsel
Advertiser: The New York Times, Promotion Dept.



SUSPENSE

Better turn the lights way down low for these taut tales of terror.

WAAA

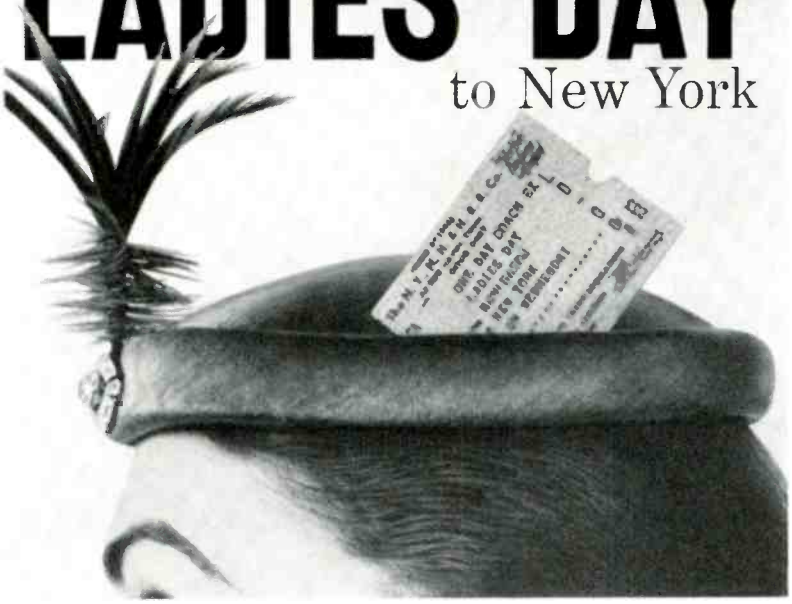
Tuesday, 00:00 pm
Dial 0000 • CBS Radio

98

Wednesday is

LADIES' DAY

to New York



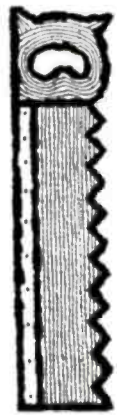
NEW HAVEN RAILROAD

Every Wednesday without fail, we get a lot of skeptical women asking, "Is it really true that I can buy a round-trip ticket to New York today for the price of a one-way fare?" It must sound like one of those rumors that's just too good to be true, but *it is.*) That makes your round-trip fare from New Haven—let's see—only $2.70 madam, tax included.

99

A GIFT FROM COX'S RINGS THE BELL!

101



Read the Do-It-Yourself Pages of The New York Times every Sunday in Section 2

102

MEN

...who never get lost in the swirl of color

Color is an elusive and fluid thing. It flows and ebbs. It's there and it isn't. You have to feel it rather than see it. And if you don't understand its myriad moods, its undertones and overtones, it is easy to get lost. That never happens at B&C. For the men who produce four-color plates here are artists... first and always. Result? They never get lost in the swirl of color. They always know their way. They know color when they see it... and they know how to hold it captive for the printed page. Small wonder they're the acknowledged color-masters of the Coast!

Brown & Caldwell
photo engravers
1220 Maple Avenue
Los Angeles 15, California
PRospect 1044

B&C

Largest engraving plant on the Coast
color exclusively

105 Award for Distinctive Merit

106

3 decades of Inspirations

For the past thirty years, Westvaco Inspirations for Printers has selected stimulating ideas for the appreciation of those who are interested in creative aspects of graphic production. The world of art has been represented by works of old masters and famous moderns. Moreover, this publication has reproduced outstanding illustrations and pictorial design from contemporary advertising sources. In doing so, Westvaco Inspirations for Printers has centered attention on the excellent creative standards achieved by America's commercial artists and photographers.

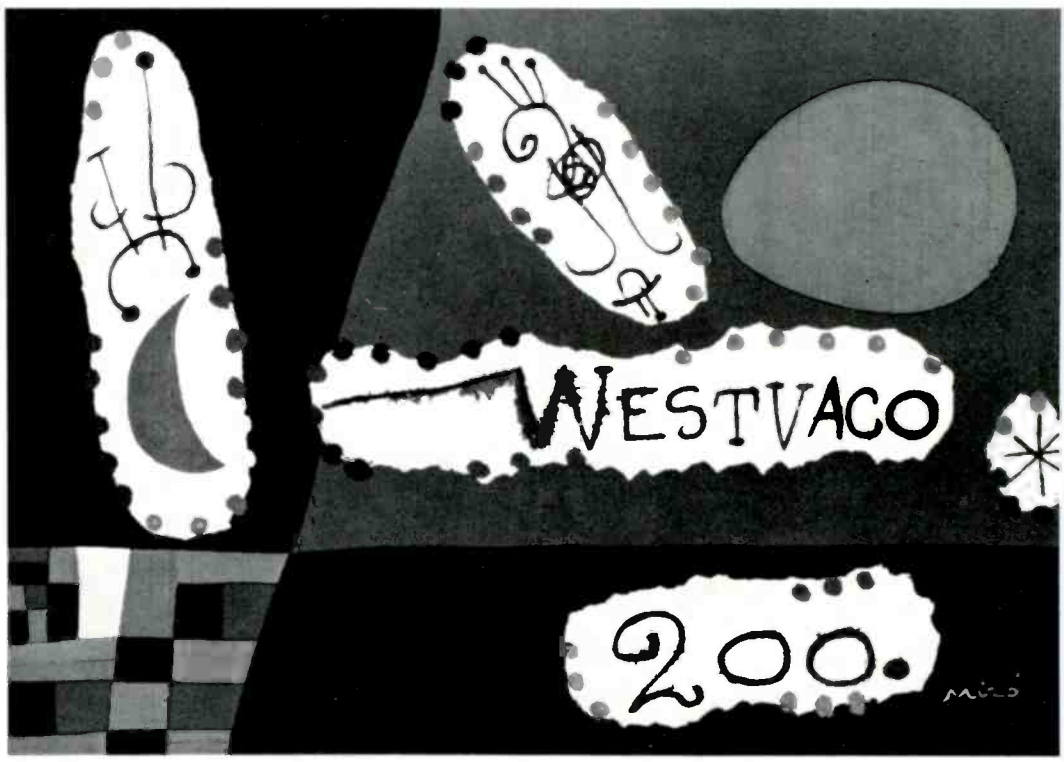
To commemorate its thirtieth anniversary, Westvaco Inspirations for Printers commissioned Miró, the distinguished modern artist, to create the cover painting for Issue Number 200. Not that all Inspirations have date on modern art, you know. But they do enjoy the discovery of what is new and creative in the graphic arts. And, as modern art critics agree, Miró is the most creative of the post-Picasso generation of artists.

Brilliant achievements in the advertising arts require matching standards of craftsmanship in printing and papermaking. In every printing operation, especially when pictorial subjects are reproduced, the choice of the right paper is essential. Printers and advertisers can rely on Westvaco fine papers to provide the proper selection for effective graphic results. More than half a century of papermaking skill and scientific research are invested in producing Westvaco fine papers for specific requirements in every technique of presswork.

Issue Number 200 of Westvaco Inspirations for Printers brings you a "flash-back" on the developments of printed craftsmanship during three eventful decades. Obtain a free copy of this publication by merely requesting it. Phone or write your nearest Westvaco distributor or any of the Company addresses listed on this page.

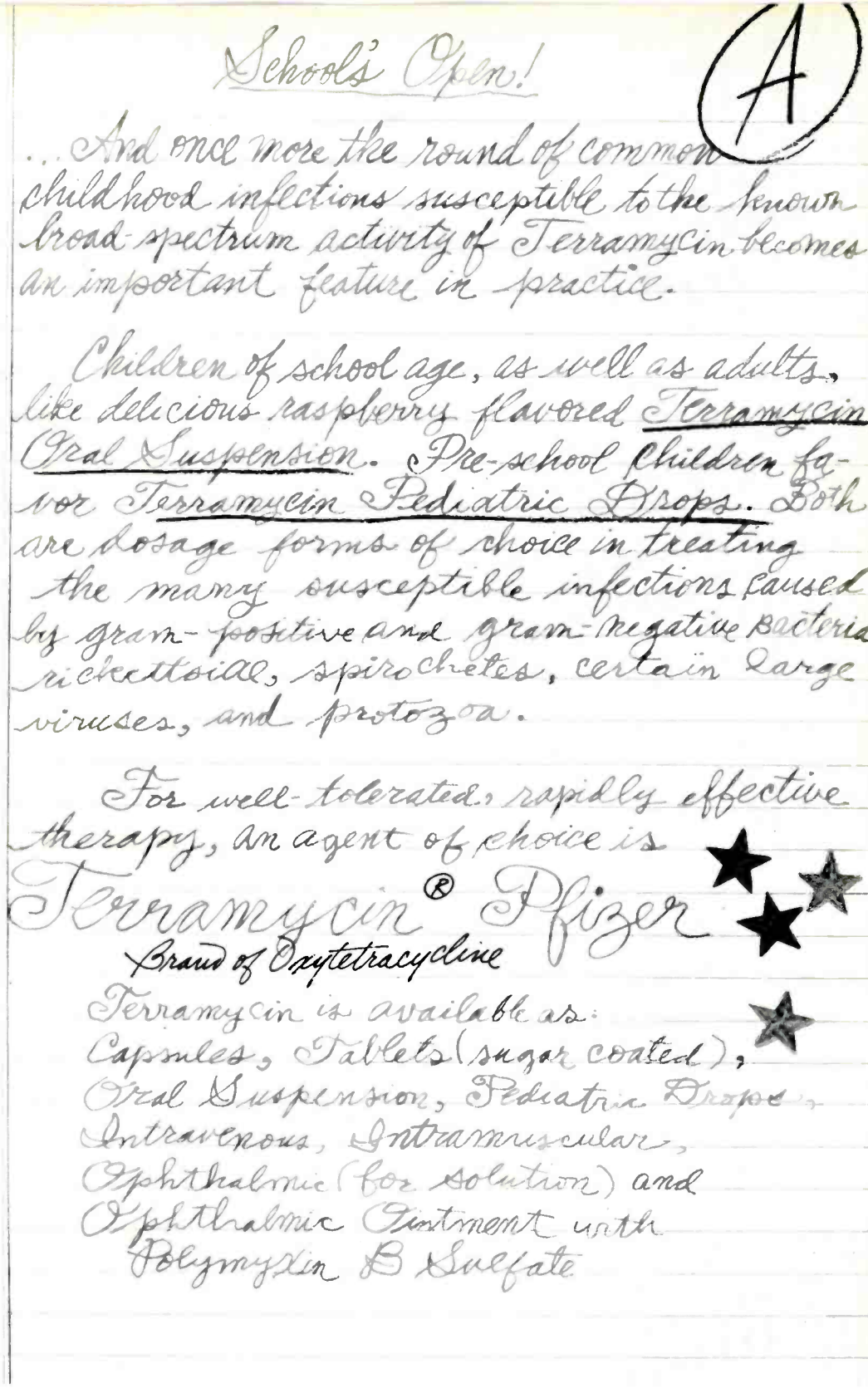
Cover artist

Joan Miró was born in Montroig, Spain, in 1893. He entered the School of Fine Arts, Barcelona, at 14, studying for two years before parental persuasion caused him to become a clerk. Later he studied at the Ciudi Academy, and from 1915 worked independently and exhibited scholastic conventions, spending part of each year in Paris. He first exhibited in Barcelona in 1918, and subsequently many times in Paris and in New York. In painting he has experimented with many techniques, and is also a sculptor and lithographer. A mural commissioned by a Chicago hotel was shown first at the Museum of Modern Art, New York City, in 1947, and in 1951 he completed a panel for Harvard University.



West Virginia Pulp and Paper Company

Inspirations for Printers

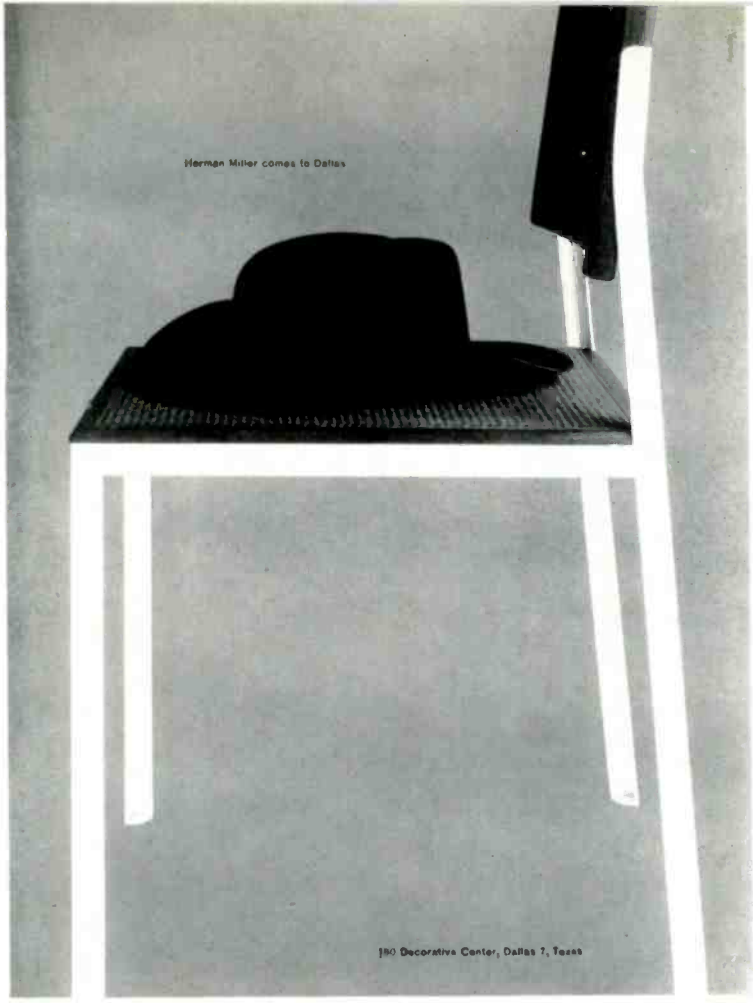


105 *Art Director:* Advertising Designers Co.
Artist: Kenneth Parkhurst
Designer of Complete Unit: Kenneth Parkhurst
Agency: Hal Stebbins, Inc.
Advertiser: Brown & Caldwell

106 *Art Director:* Bradbury Thompson
Artist: Joan Miro
Advertiser: West Virginia Pulp and Paper Company

107 *Art Director:* Harry Zelenko
Artist: Harry Zelenko
Agency: Wm. Douglas McAdams
Advertiser: Charles Pfizer & Co., Inc.

107 Art Directors Club Medal



108 Award for Distinctive Merit

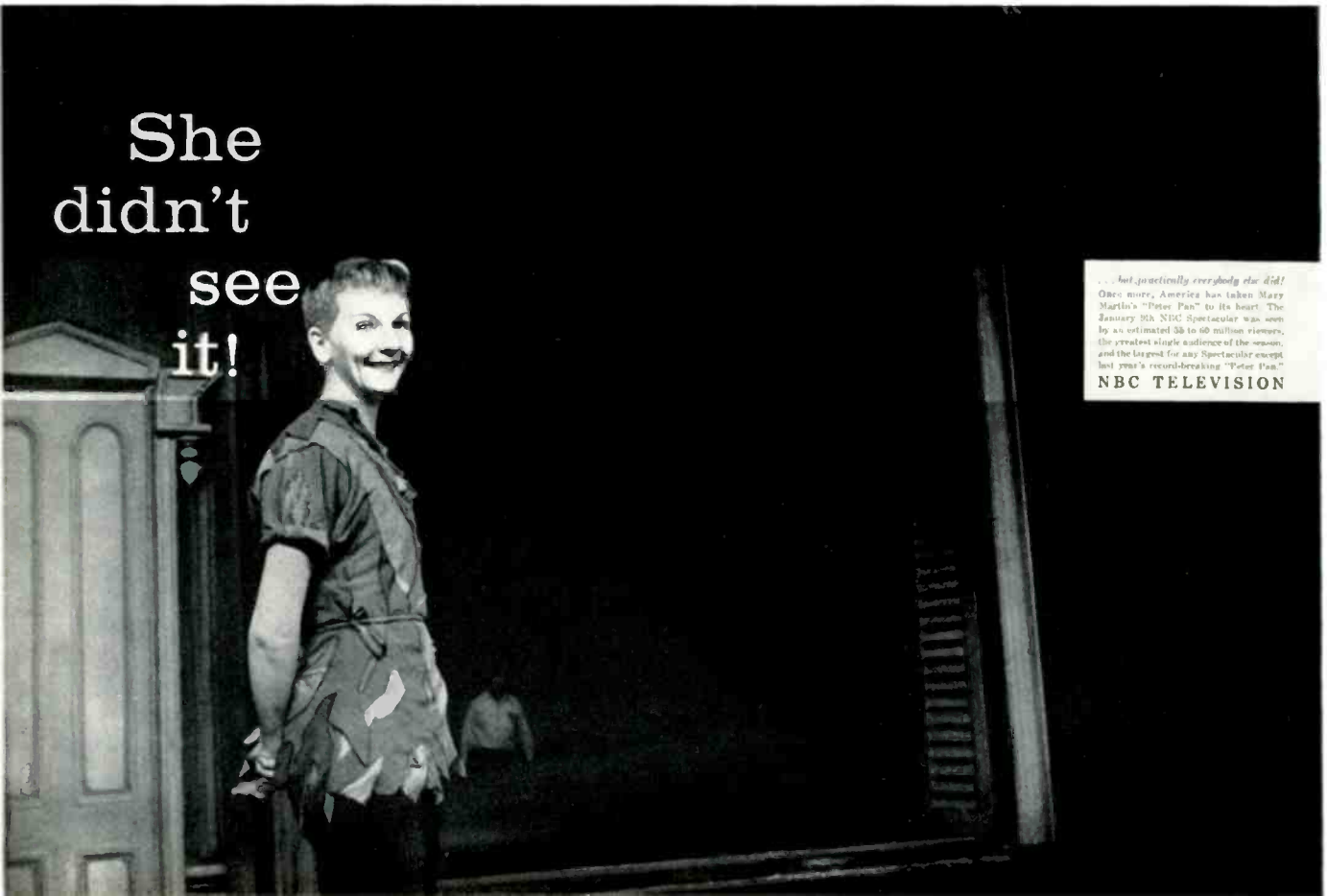
108 *Art Director:* George Tscherny
Photographer: George Tscherny
Agency: Alfred Auerbach & Associates
Advertiser: Herman Miller Furniture Co.

109 *Art Director:* Robert Dolobowsky
Photographers: NBC Photo Dept., Edstan S
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Company

110 *Art Director:* Louis Dorfsman
Artist: Louis Dorfsman
Photographer: Leon Golumb
Advertiser: CBS Radio

111 *Art Director:* Herb Lubalin
Photographer: Robert Franck
Agency: Sudler & Hennessey Inc.
Advertiser: The Wm. S. Merrell Co.

109



SOUND

is still the most attractive way to do real selling . . . to achieve continuous exposure, economically. After spending a big season (and small fortune) elsewhere, Hazel Bishop will now be selling on the CBS Radio Network, where they'll be making commercial minute impressions for less than 50¢ a thousand . . . and they'll have ten different occasions every week to tell the customers what to ask for when they're

BUYING

Art Directors Club Medal **110**

111

the Girl

the Place

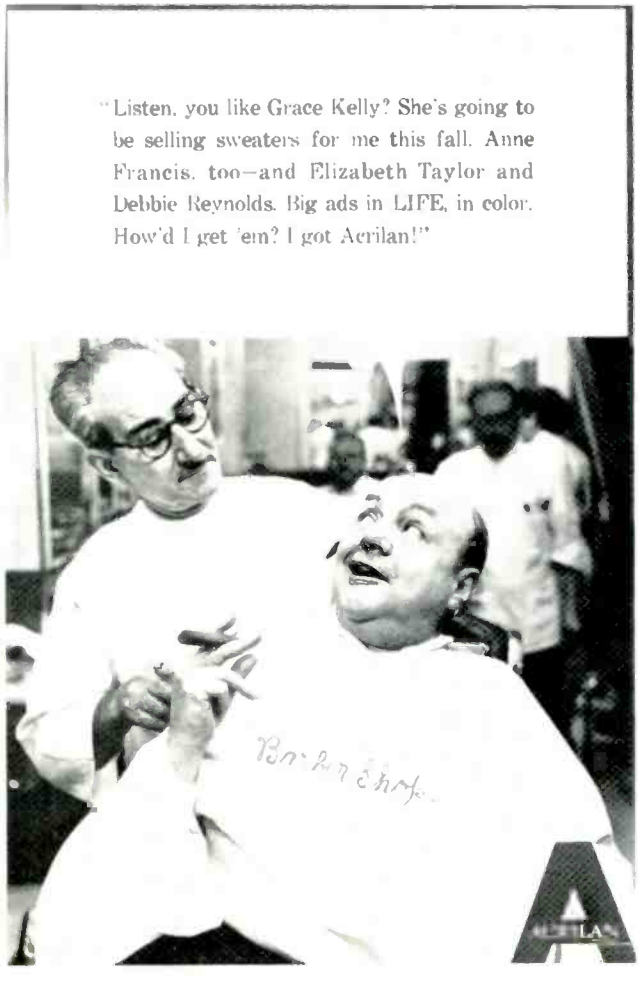
the Time

Daytime — the active hours when the world's work is being done; when things are made and moved and bought and sold; when factories hum and stores are jammed; when human needs are filled and the practical business of life goes on.

the CBS Radio Network

112

113



112 *Art Director:* Louis Dorfsman
Artist: Stanley Glaubach
Photographer: Sol Mednick
Advertiser: CBS Radio

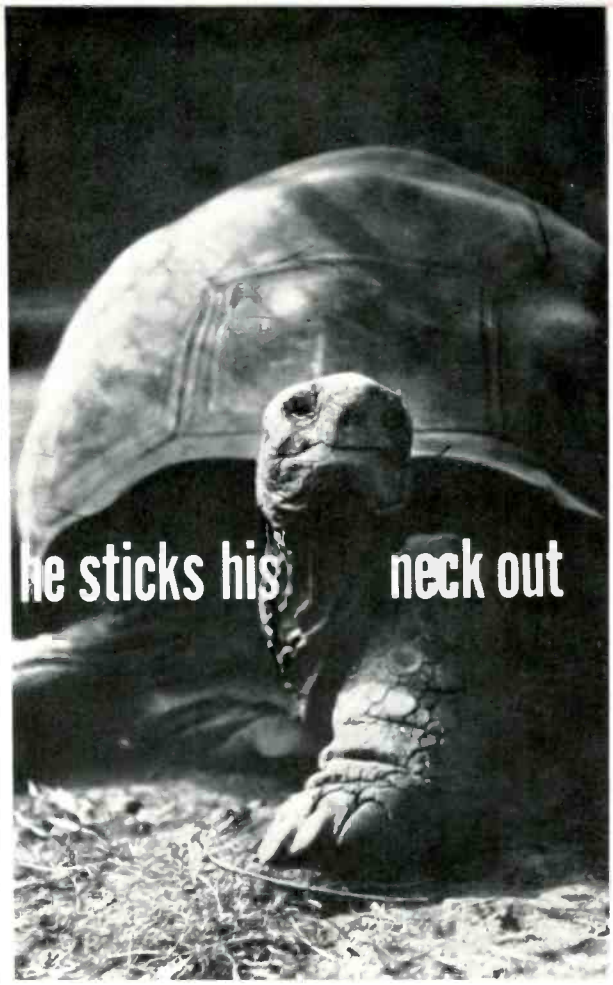
113 *Art Director:* Lester Feldman
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

114 *Art Director:* Irwin Goldberg
Photographer: H. Armstrong Roberts
Agency: Ben Sackheim
Advertiser: American Cyanamid Co.

115 *Art Director:* Robert Dolobowsky
Artist: Hans Moller
Photographer: NBC Photo. Dept.
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Compan

CONSIDER THE TURTLE...

he makes progress only when he sticks his neck out



[illegible] SELLS NOT CLOTH, we all know. Unfortunately, usually, when it fails, usually consumers go will go too.

Despite many improvements on dyes in recent years, color failure has been a continuing source of consumer complaint. And so, some startling textile sales last spring after a nationwide retail survey, we were convinced that some plain talk about dyes. Vat Dyes particularly. Was overdue.

Warning came quickly.

"Don't rock the boat. This is a tough industry.

"Doesn't feel you're giving them a hard time. It's not nice. Tired of color run.

"You're selling all kinds of dyes. What do you care where they go?"

"You know Vat Dyes can't be used every place why sell them to us?"

"Don't stand your ears out!"

Not we stick it out anyhow. We knew, and everybody in the textile and apparel industries has known for many years: that Vat Dyes as a group are the fastest low cost dyes ever developed for [illegible] and washable textiles. We felt very strongly that a little more care in specifying and identifying Vat Dyes would produce a lot more satisfaction and more profits all around.

So we began our "The Best Dyes are Vat Dyes" campaign.

We said to say, "Only Vat Dyes give you color fastness." We didn't say "Specify Vat Dyes for your every color requirement." And we didn't recommend Vat Dyes for wool. Blue. The simple truth was enough.

We then put the claim and substantiated it here in 41 full page and double page messages in the industry [illegible] publications that wherever maximum color fastness is required in cotton, linen, and washed rayons, "The Best Dyes are Vat Dyes." We used the facts from our retail survey [illegible] emphasize that color failures in of SLUMBER COAT or pajamas to retail shoppers were more important than price.

Results of the campaign? More and more mill and fabric houses, men formerly Vat Dyes in their advertising and promotion. In response to retail consumer requests, we mailed nearly 50,000 copies of our educational booklet in less than three months. Retailers quick to spot consumer [illegible] on color fast Vat Dyes much more. Dyes

We feel we've made progress and are proud to have some. With a multi-million dollar investment devoted to serving the textile industry, American Cyanamid Company has a big stake in the health and growth of this industry. Any continuing source of consumer dissatisfaction—such as color failure—continually gives the consumer and the public from soft goods into other markets. So although we make and sell all kinds of dyestuff of all kinds of end uses, we believe it is also our responsibility to assure their proper use. Spreading the good word about Vat Dyes is one practical way to increase consumer satisfaction and build greater textile volume for everybody.

We urge you to join us in this campaign...as a step to the public in the retailer, and to the textile industry.

THE BEST DYES ARE VAT DYES

Calco
AMERICAN Cyanamid COMPANY

114

Award for Distinctive Merit 115

EXCITEMENT

"NBC's programming of spectaculars and general razzle dazzle," writes John Crosby in the New York Herald Tribune, "has given television an importance and a sense of excitement that it cannot afford to lose."

The NBC Color Spectaculars have broken the rigid radio-mold of unvarying strips of half-hour shows. They have forced wider horizons, new programming concepts . . . they draw into television great stars, writers, directors from all over the world. In addition they have given Color Television tremendous impetus by providing regular and impressive color programming.

The special ingredient that has given *all* television its great expansion and excitement has been the NBC Color Spectaculars. And the audience response has been unmistakable.

Since the new season began in September, Nielsen ratings' show [illegible]

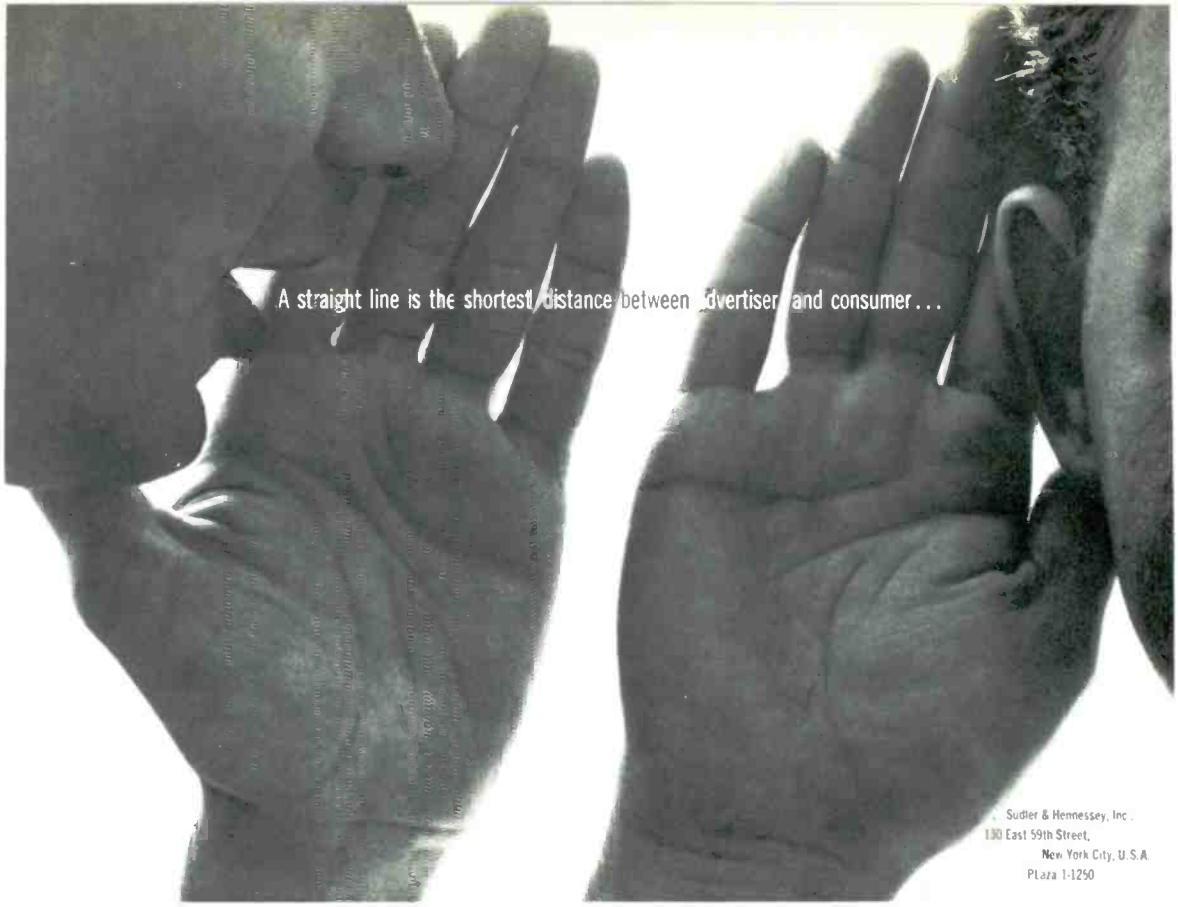
[illegible] Top Ten shows from NBC [illegible]

NBC's program leadership has made it a most exciting year for the television audience. And a most profitable year for advertisers.

exciting things are happening on

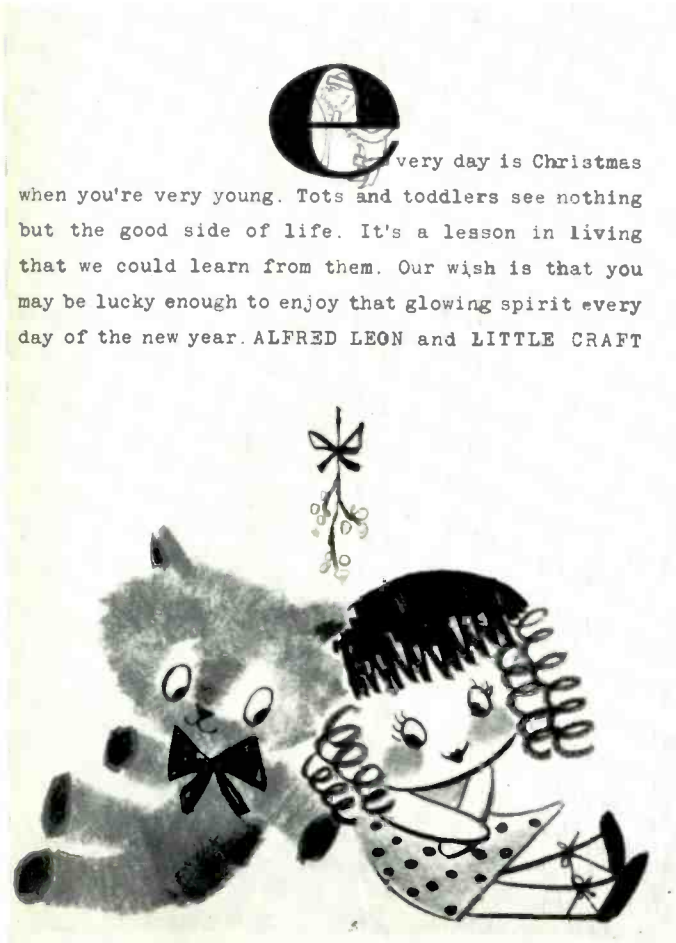
NBC TELEVISION

a service of RCA



116 Art Directors Club Medal

117



116 *Art Director:* Herb Lubalin
Photographer: Carl Fischer
Advertiser: Sudler & Hennessey, Inc.

117 *Art Director:* Ida Nelson
Artist: Ida Nelson
Agency: Jamian Adv. & Pub., Inc.
Advertiser: Little Craft Company

118 *Art Director:* William Taubin
Artist: Ronald Searles
Agency: Douglas D. Simon, Inc.
Advertiser: Borg Fabric Division

119 *Art Director:* Lester Feldman
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

everybody tried to get into the act... but **BORGANA*** won the Oscars

No sooner had word spread of Borgana's spectacular success than a whole gallery of imitators appeared on the scene. The last dollar [illegible] And a score of different hands began grabbing for it. Whatever virtues Borgana revealed were claimed by the "Johnny-Come-Latelys." But it was the greatest expert of all who resolved the contest—the woman. She didn't know a thing about Borgana but she knew what she liked. And what she liked was Borgana. It was the same story from coast to coast. Wherever the imitators were displayed side by side with Borgana, Borgana made the sale. At a glance, the woman recognized that Borgana looked more like fur than fur itself. One touch conveyed its deep down softness. And when she slipped a Borgana coat on, it felt so warm, so soft, so right, she had to have it. The new Borgana collections are even more extensive than last year—more styles, more wonderful colors. And retailers can now feature them in children's, junior and petite sizes as well as misses. (Genuine Borgana coats are available at the more [illegible] resources near to the right and only them. Borg Fabric Division, The George W. Borg Corp., Delavan, Wisconsin.

& BORG fabric

118

119

keep it in mind...

Before you complete your fall plans, you'll want to see the fine new fall-weight fabrics made with Acrilan. Plain and fancy sharkskin, flannel, gabardine, whipcord, and Shetland types—all from the nation's outstanding mills. Make it a point to see them when you get to the sales show or ask your resource salesmen to drop around now. One thing sure, you're in for a surprise. You never knew fabrics could be so good!

ACRILAN

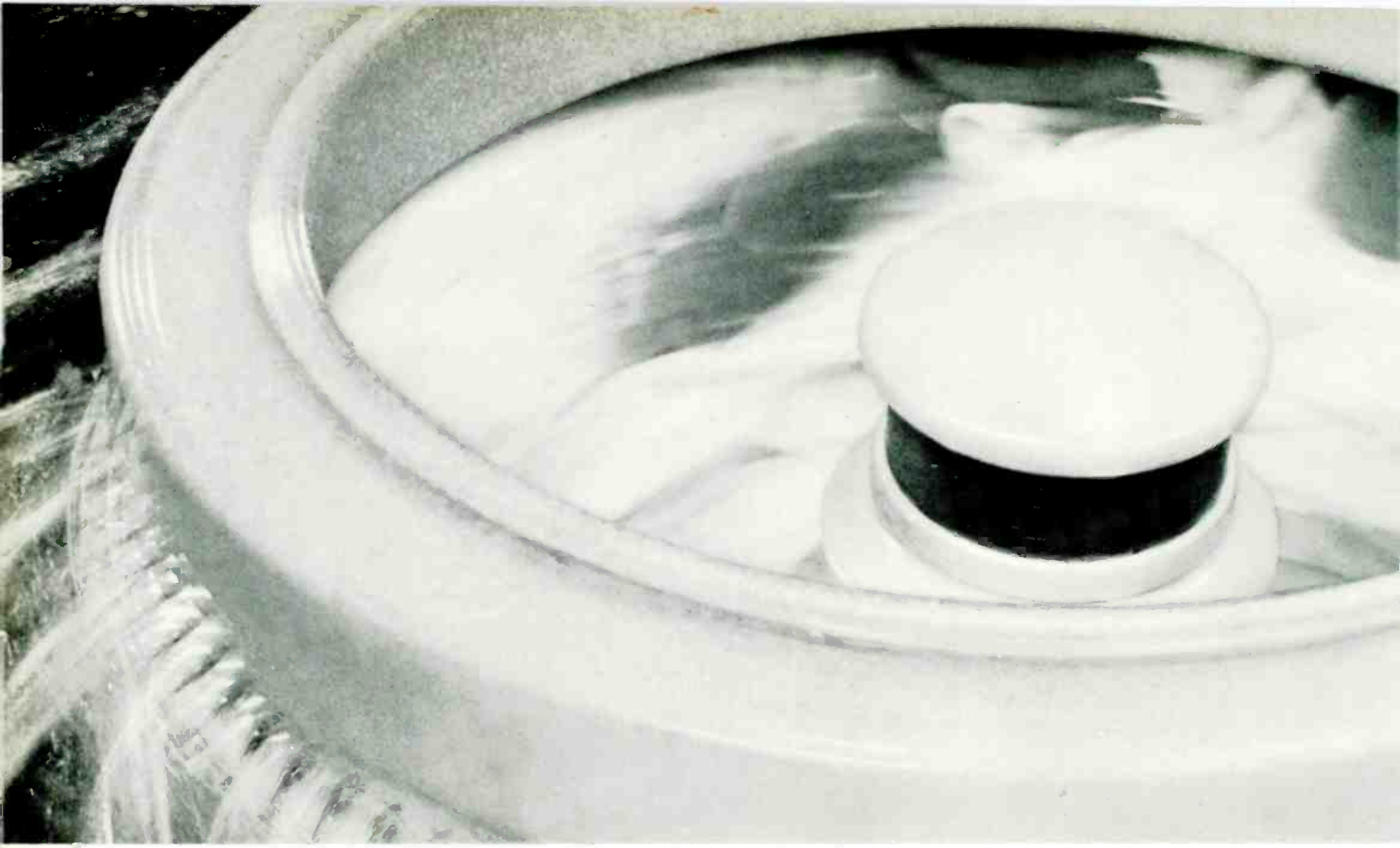
THE CHEMSTRAND CORPORATION • CENTRAL OFFICE: [illegible]

3

ADVERTISING ART

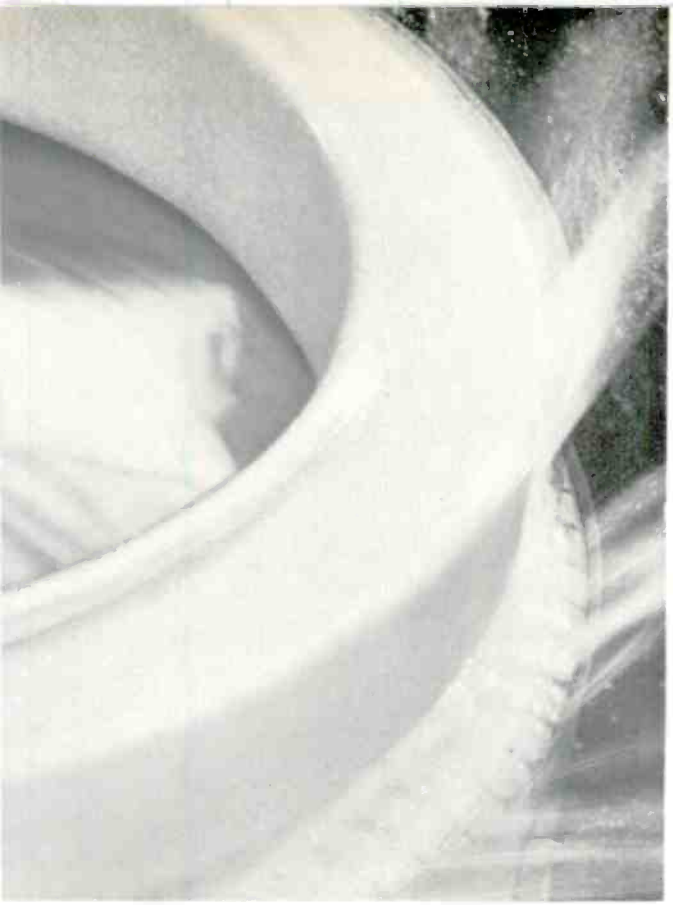
A word is a symbol – just as much so as Egyptian picture-writing. A modern picture is a symbol, too – even the finest Ektachrome, in all its glowing colors. It is not the thing itself – it is a step removed. And so with all the visual and verbal arts – they are equally symbolic. Hence the importance of selecting the just-right symbols; for by adroit selection we can suggest so much more than we actually show or say.

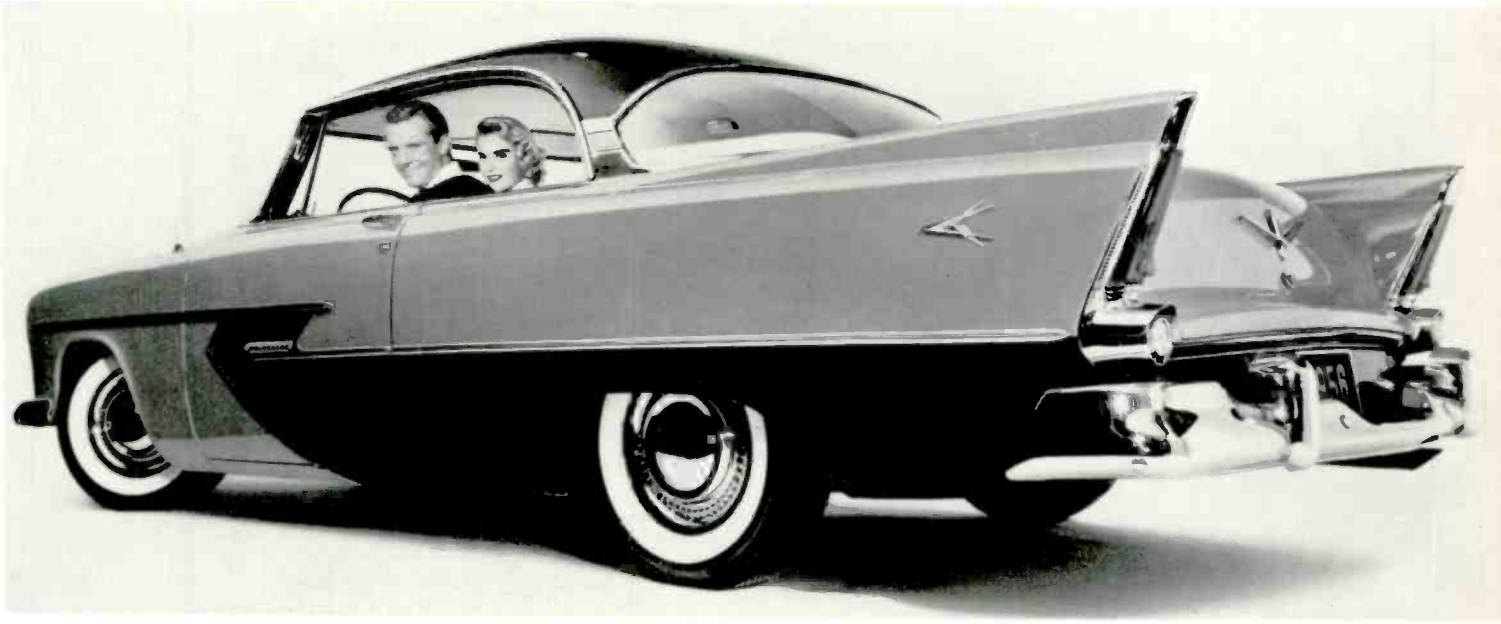
ALTON KETCHUM, VICE PRESIDENT OF McCANN-ERICKSON, INC.

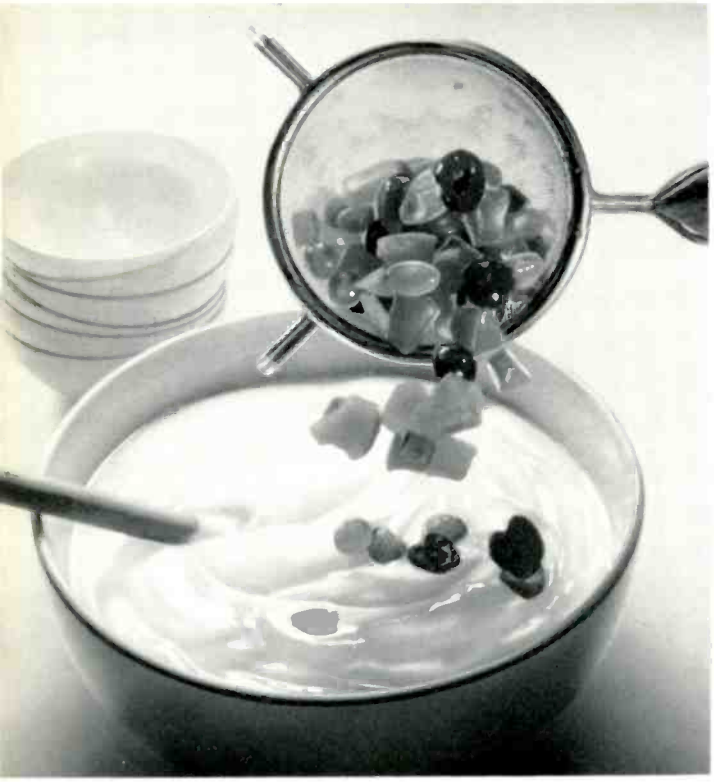


246 Art Directors Club Medal

246







251 **252**

249 *Art Director:* Kenneth Paul
Photographer: Victor Keppler
Agency: Batten, Barton, Durstine & Osborn
Advertiser: Corning Glass Works

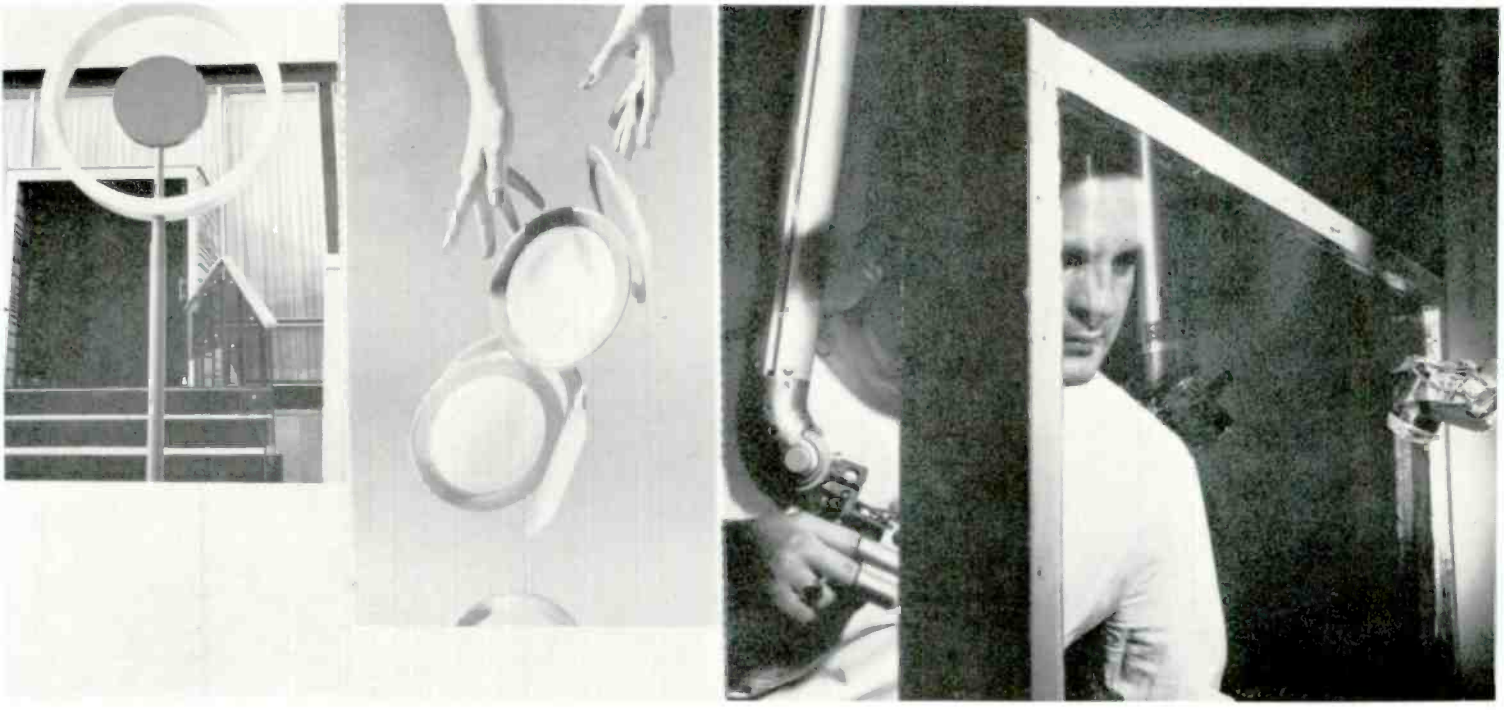
250 *Art Director:* Paul E. Newman
Photographer: Edgar DeEvia
Agency: Kudner Agency, Inc.
Advertiser: General Motors, Fisher Body Division

251 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young and Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Puddings

252 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young and Rubicam, Inc.
Advertiser: General Foods Corporation, Log Cabin Division

250

249



253

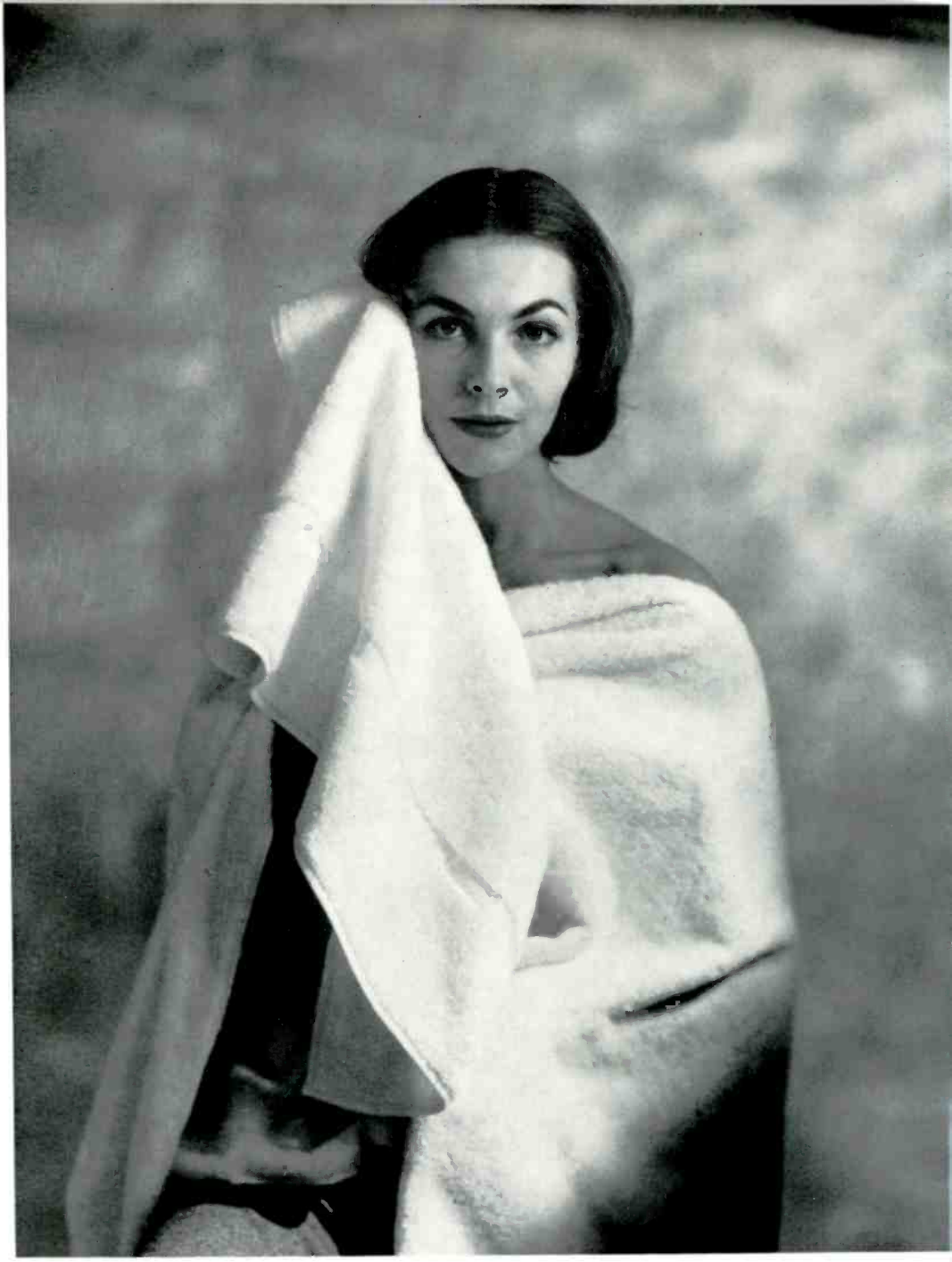
254

253 *Art Director:* Rex Parkin
Artist: Al Munchen
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Company

254 *Art Directors:* Paul E. Newman, Bjarne Leifsen
Photographer: Charles Kerlee
Agency: Kudner Agency, Inc.
Advertiser: General Motors Corporation

255 *Art Director:* William Baldwin
Photographer: Edgar DeEvia
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Gorham Sterling Company

255



259

256 *Art Director:* Arthur Seller
Photographer: Becker-Horowitz Studio
Agency: Young and Rubicam, Inc.
Advertiser: Royal McBee Corp.

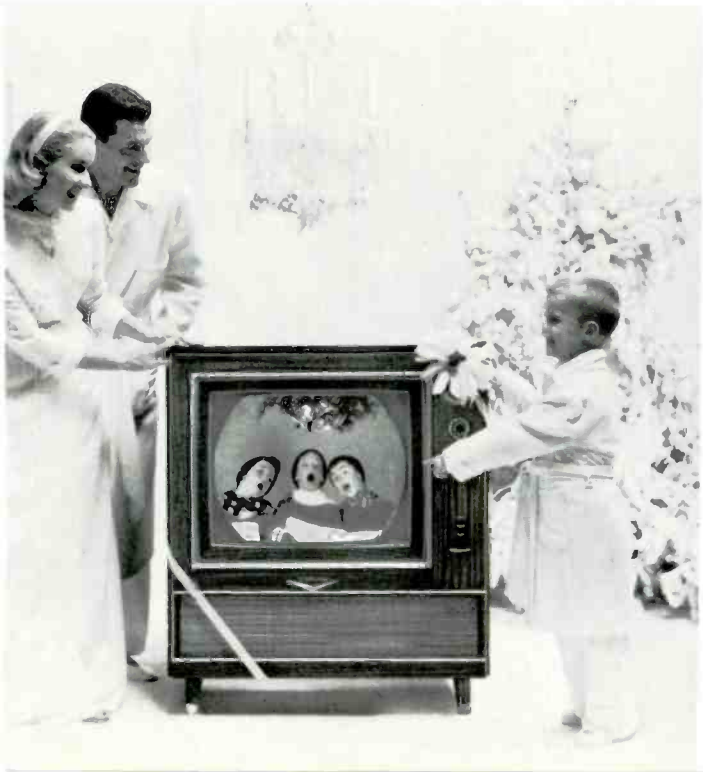
257 *Art Director:* Budd Hemmick
Photographer: Paul D'Ome
Agency: Kenyon & Eckhardt
Advertiser: RCA Victor, Television

258 *Art Director:* Paul Darrow
Photographer: Ernst Beadle
Agency: N. W. Ayer & Son, Inc.
Advertiser: Yardley of London, Inc.

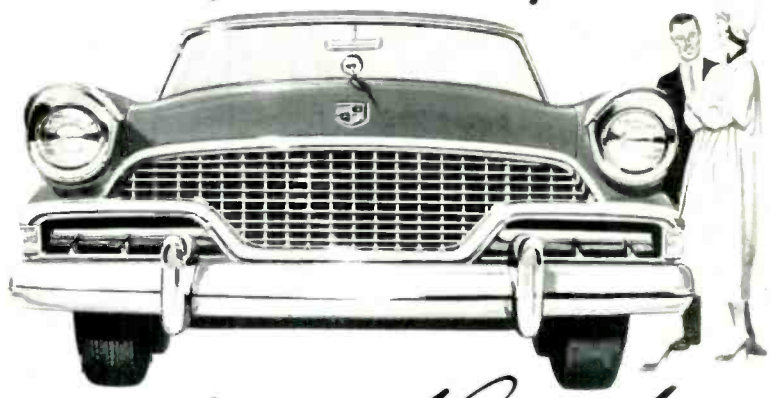
259 *Art Directors:* Lynette Logan, Richard O. Kanzier
Photographer: Edgar DeEvia
Agency: Ellington & Company, Inc.
Advertiser: Martex, Wellington Sears Company

256

257 258



Craftsmanship



with a flair!

Here's the look of luxury—and it's in the *low price field!* It's the big new Studebaker—and never before has there been such a difference in one price car. Here's why:

You get the longest wheelbase—116½ inches—and the biggest powers—289 hps—in its class. You get a fabulous floating ride, along with silky bursts of speed that only the costliest cars can rival.

And from its massive new grille to its high-fashion dual exhausts, you get beauty. Inside, sure-handed by lovely color-keyed interiors, soothed by a sound-conditioned ceiling, you get luxury beyond compare.

Yes, only Studebaker brings you new style, new power, new beauty—*Craftsmanship with a Flair* in the low price field! There are 16 new and different models for you to choose from: beautiful passenger cars, *big* station wagons, exciting family sports cars. See them at your Studebaker Dealer's soon!

Studebaker THE BIG NEW CHOICE IN THE LOW PRICE FIELD

STUDEBAKER DIVISION, STUDEBAKER-PACKARD CORPORATION—WHERE PRIDE OF WORKMANSHIP STILL COMES FIRST!

Tune in TV Reader's Digest every week

261

262

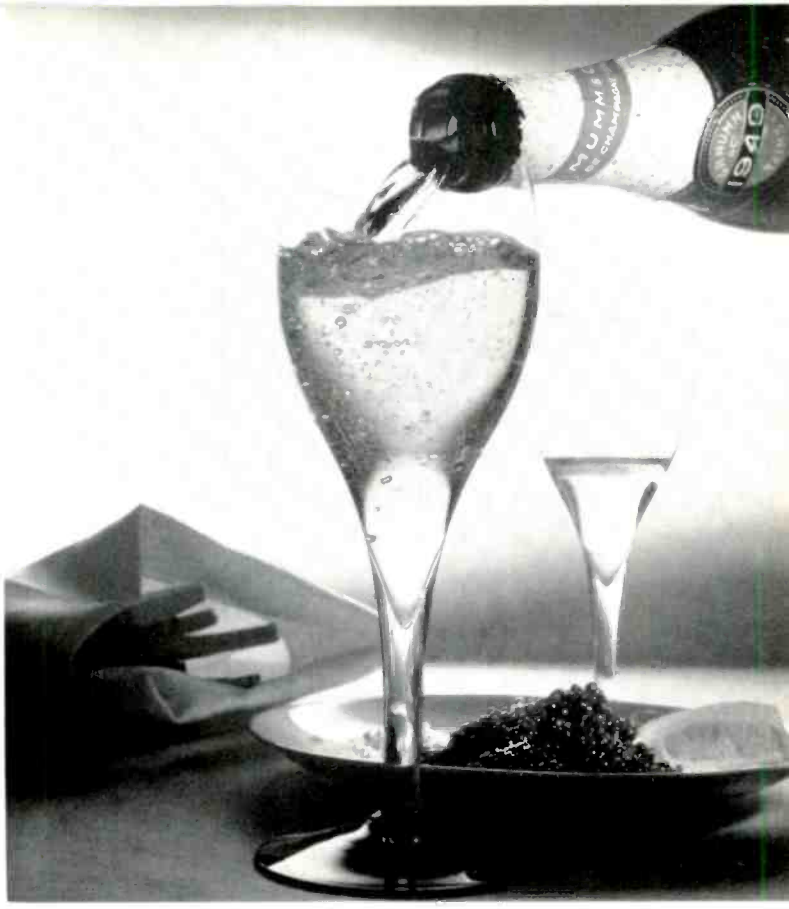
260 *Art Director:* Alvin Chereskin
Photographer: Donald Mack
Agency: Hockaday Assoc., Inc.
Advertiser: Dunbar Furniture Corporation of Indiana

261 *Art Director:* William H. Buckley
Artist: Emmett McNamara
Agency: Benton & Bowles
Advertiser: Studebaker Packard Corp., Studebaker Division

262 *Art Director:* Rollin C. Smith, Jr.
Photographer: Paul D'Ome
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Campbell Soup Company, Franco-American Division

Award for Distinctive Merit **260**

263 Award for Distinctive Merit



264

265

263 *Art Directors:* Sam Fink, Frazier Purdy
Photographer: Leslie Gill Studio
Agency: Young & Rubicam, Inc.
Advertiser: P. Lorillard Co.

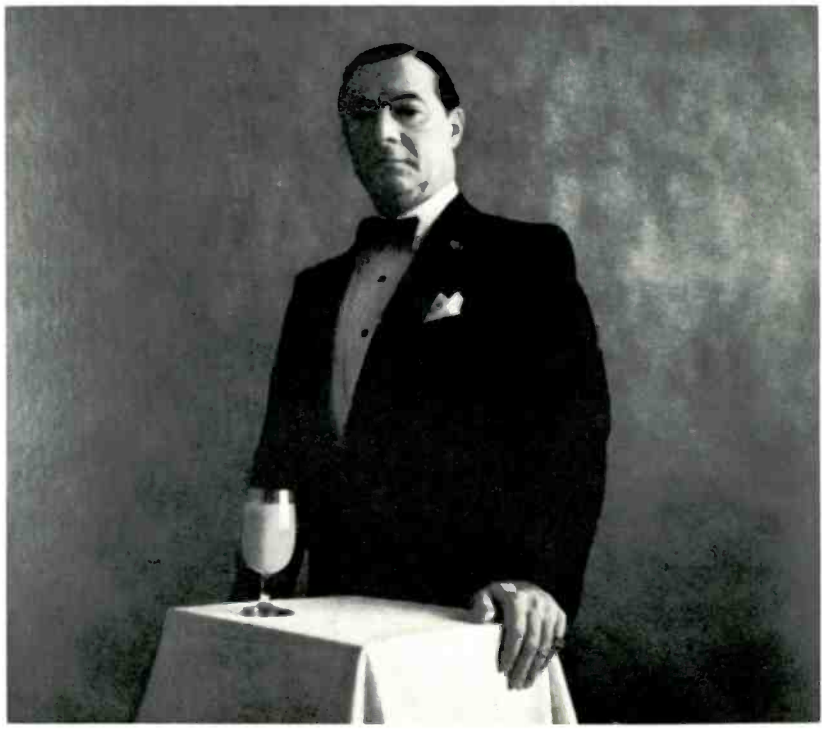
264 *Art Director:* Hershel Bramson
Photographer: Irving Penn
Designer of Complete Unit: Manuel Grossberg
Agency: Lawrence C. Gumbinner Inc.
Advertiser: Browne Vintners Co., Inc.

265 *Art Director:* Howard Richmond
Photographer: Mark Shaw
Agency: Carl Reimers
Advertiser: Monet Jewelers

267

268

Award for Distinctive Merit



Art Directors Club Medal **266**

266 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Puddings

267 *Art Director:* Ralph Breswitz
Photographer: Erich Hartmann
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Steuben Glass

268 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner
Advertiser: Smirnoff Vodka

271

269 270

269 *Art Director:* Lester J. Loh
Artist: Peter Helck
Agency: J. M. Mathes, Inc.
Advertiser: Johnnie Walker Canada Dry Ginger Ale, Inc.

270 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner
Advertiser: Heublein, Inc.

271 *Art Director:* Bert Emmert
Photographer: Jim Northmore
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Corporation

272 *Art Directors:* Paul Smith, Les Silvas
Photographer: Milton H. Greene
Agency: Calking & Holden, Inc.
Advertiser: Fieldcrest Mills Inc.

273 *Art Director:* Maison Clarke
Photographer: Henry Dravneek Assoc.
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Division

272

273

277

Art Directors Club Medal

274

274 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Minute Rice Division

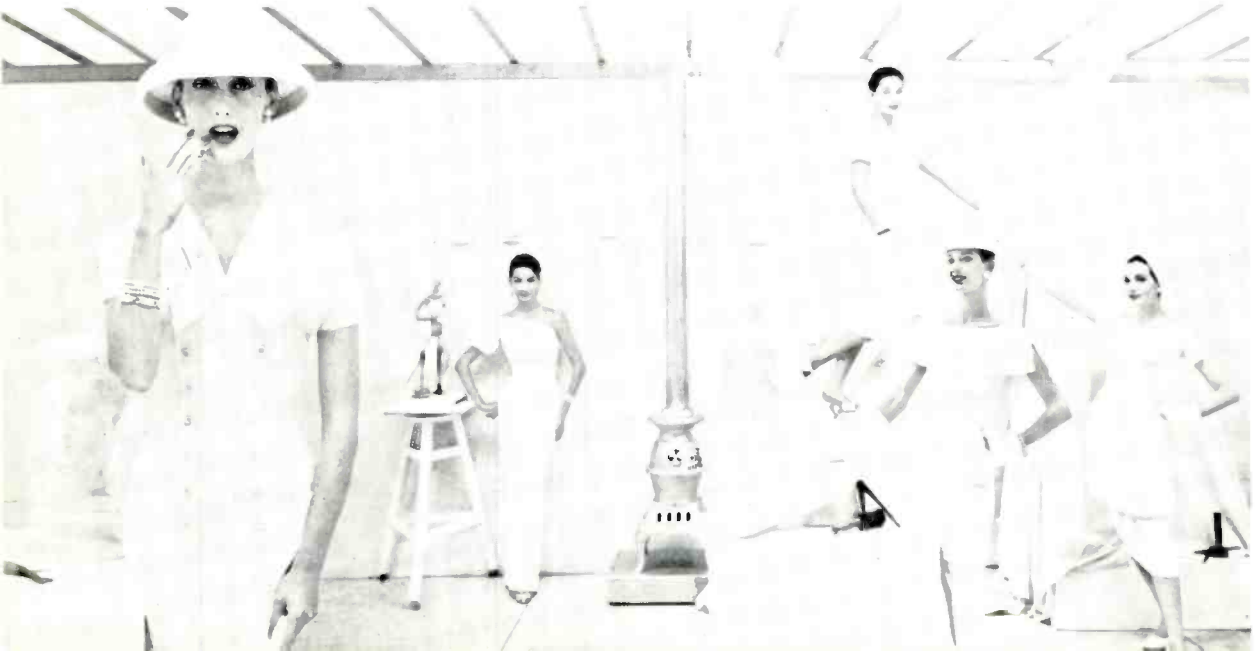
275 *Art Director:* Daniel W. Keefe
Photographer: Dick Rutledge
Agency: McCann-Erickson, Inc.
Advertiser: American Rayon Institute

276 *Art Director:* Ronald Johnstone
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: Personal Products Corp., Modess Division

277 *Art Director:* Gene Federico
Photographer: William Helburn
Agency: Douglas D. Simon Inc.
Advertiser: I. A. Wyner & Co.

276

275



CHECK HER

278

281 Award for Distinctive Merit

279 Award for Distinctive Merit

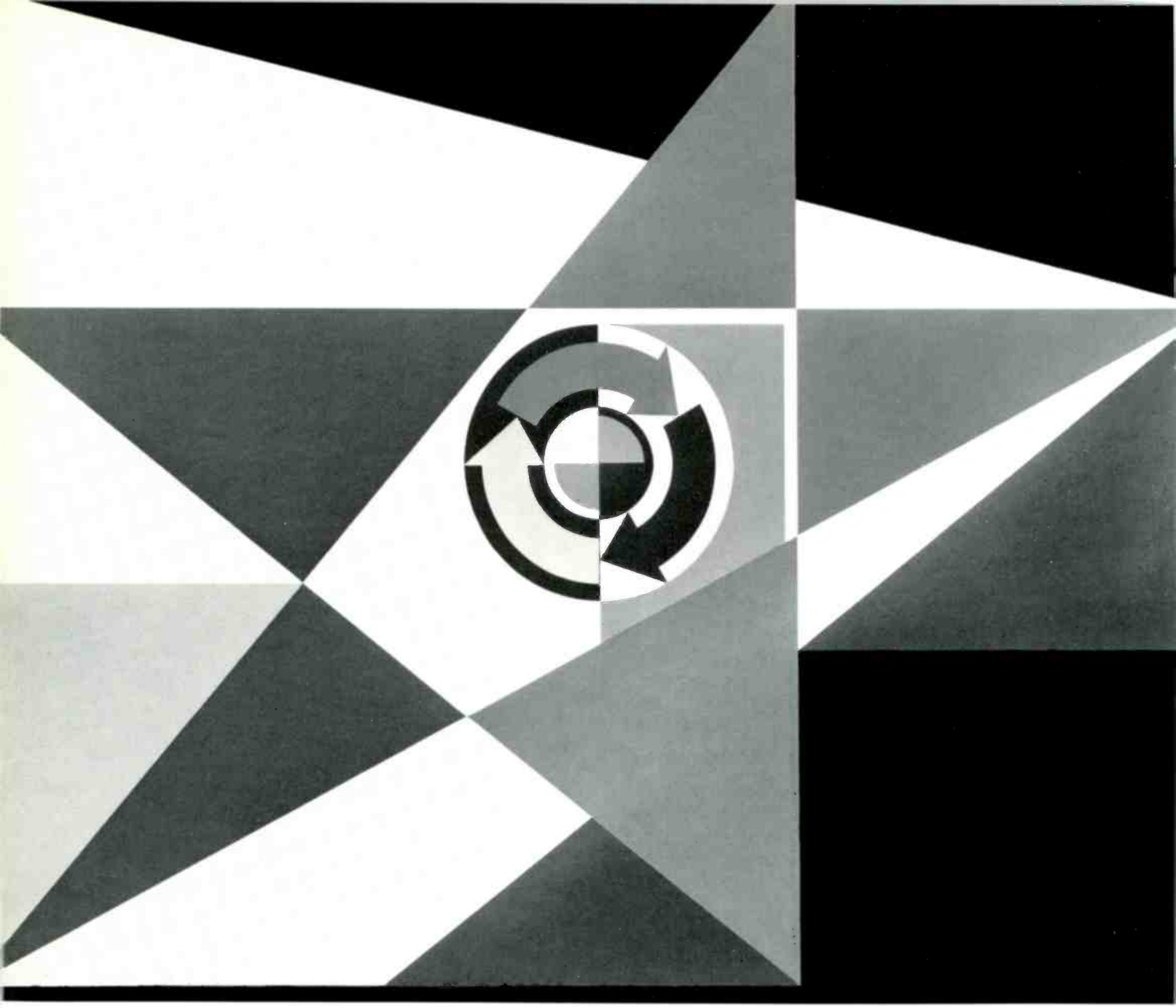
278 *Art Director:* James Leindecker
Photographer: Plucer Studios
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Manhattan Shirt Company

279 *Art Director:* Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: International Silk Association

280 *Art Director:* Paul Darrow
Photographer: Irving Penn
Agency: N. W. Ayer & Son, Inc.
Advertiser: DeBeers Consolidated Mines Ltd.

281 *Art Director:* William Binzen
Photographer: Tom Hollyman
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Commonwealth of Puerto Rico, Economic Development Administration

Art Directors Club Medal **280**



283

283 *Art Director:* James E. Clark
Artist: Walter H. Allner
Agency: Benton & Bowles, Inc.
Advertiser: Avco Defense and Industrial Products

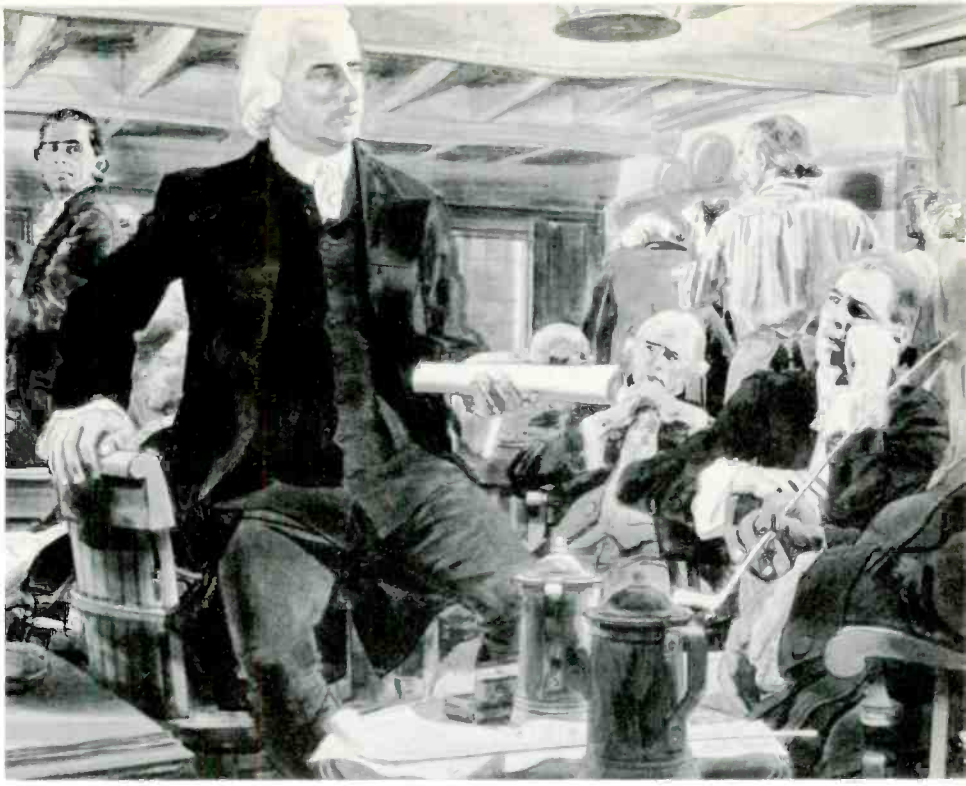
284 *Art Director:* Maison Clarke
Artist: Jack Welch
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Division

285 *Art Director:* Walter Reinsel
Artist: George Giusti
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America

286 *Art Director:* Daniel W. Keefe
Artist: Robert Fawcett
Agency: McCann-Erickson, Inc.
Advertiser: John Hancock Mutual Life Insurance Co.

288 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Heublein, Inc.

284



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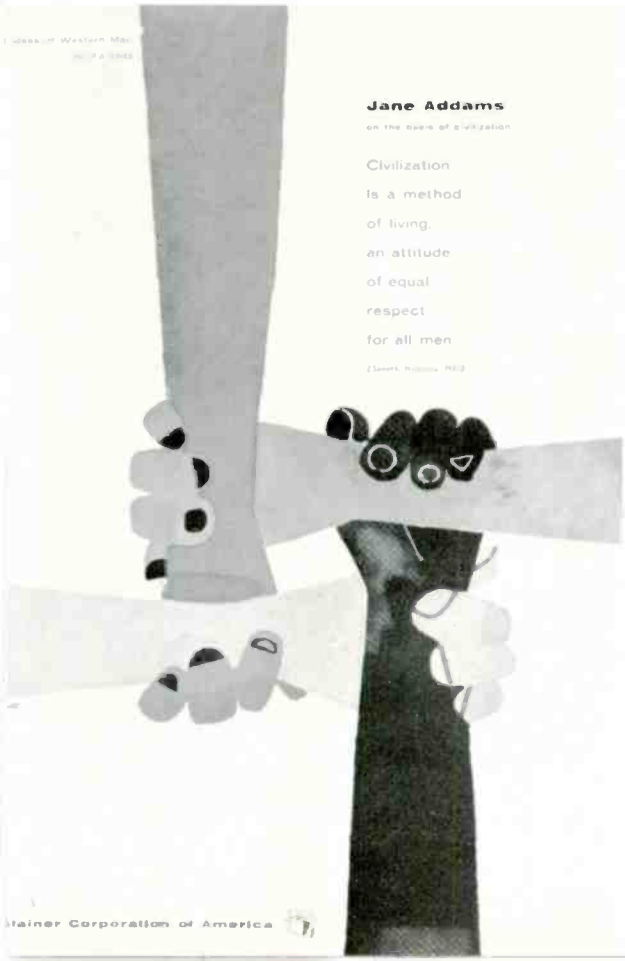

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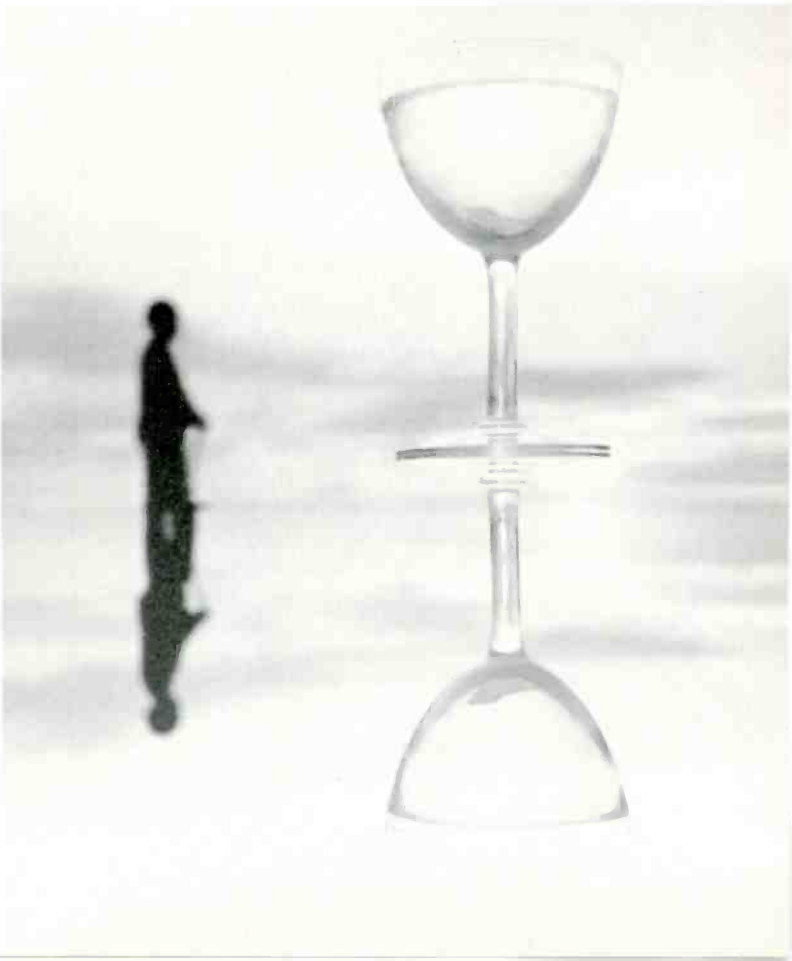

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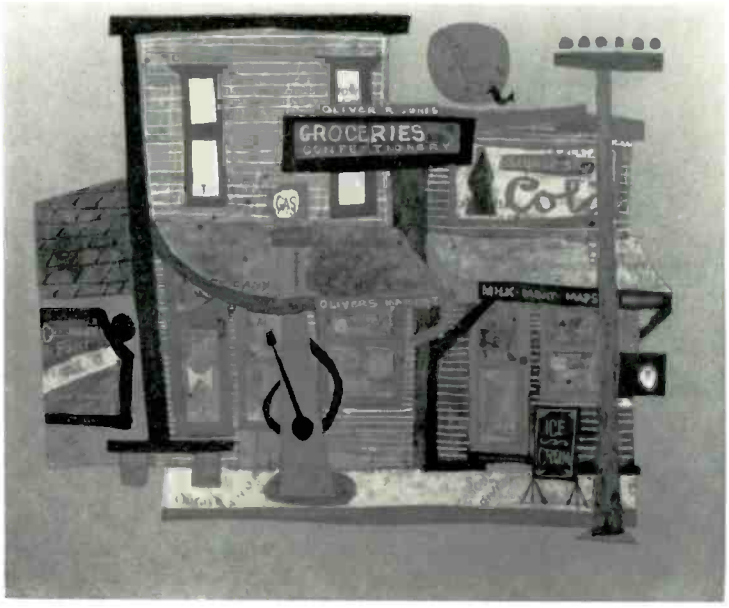


291

292

Art Directors Club Medal **290**

289 *Art Director:* W. David Feist
Artist: Antonio Fransconi
Agency: Harold F. Stanfield Ltd.
Advertiser: Monsanto Canada Limited

290 *Art Director:* William Binzen
Photographer: Paul Radkai
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Schweppes U.S.A., Ltd.

291 *Art Directors:* Paul Smith, Marce Mayhew
Artist: Marce Mayhew
Agency: Calkins & Holden, Inc.
Advertiser: Rand McNally Company

292 *Art Director:* Suren Ermoyan
Artist: Ogden Pleissner
Agency: Lennen & Newell, Inc.
Advertiser: American Airlines

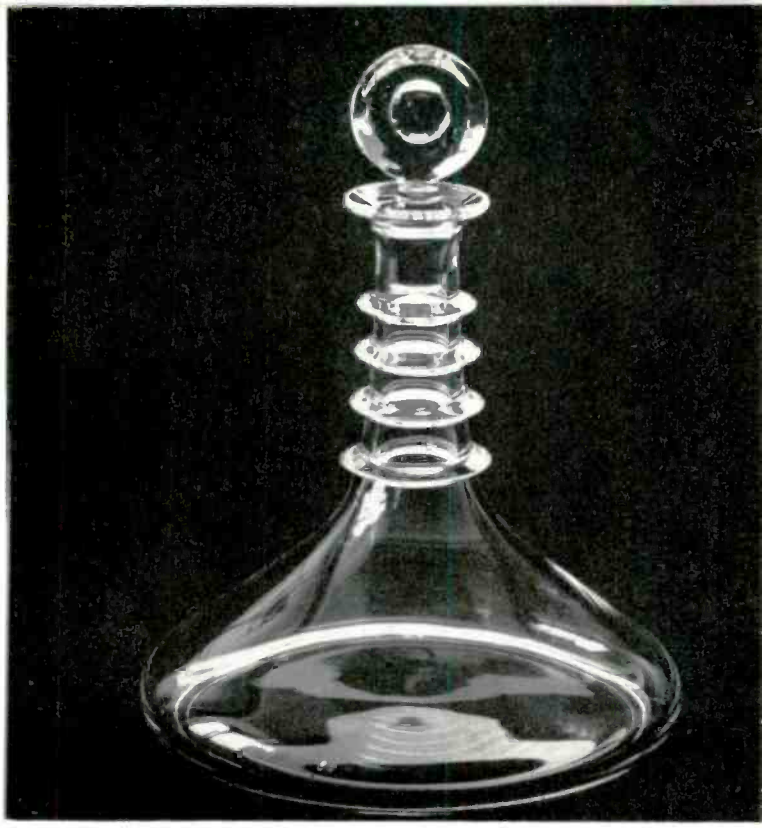
293 *Art Director:* Walter Reinsel
Artist: Abraham Rattner
Agency: N. W. Ayer & Son
Advertiser: Container Corporation of America

294 *Art Director:* James Real
Artist: Austin Briggs
Agency: Stromberger, Lavene, McKenzie
Advertiser: General Petroleum Corp.

295 *Art Director:* Gerald Carret
Photographer: C. Joffe
Agency: Batten, Barton, Durstine & Osborn
Advertiser: E. I. Du Pont de Nemours & Co., Inc.

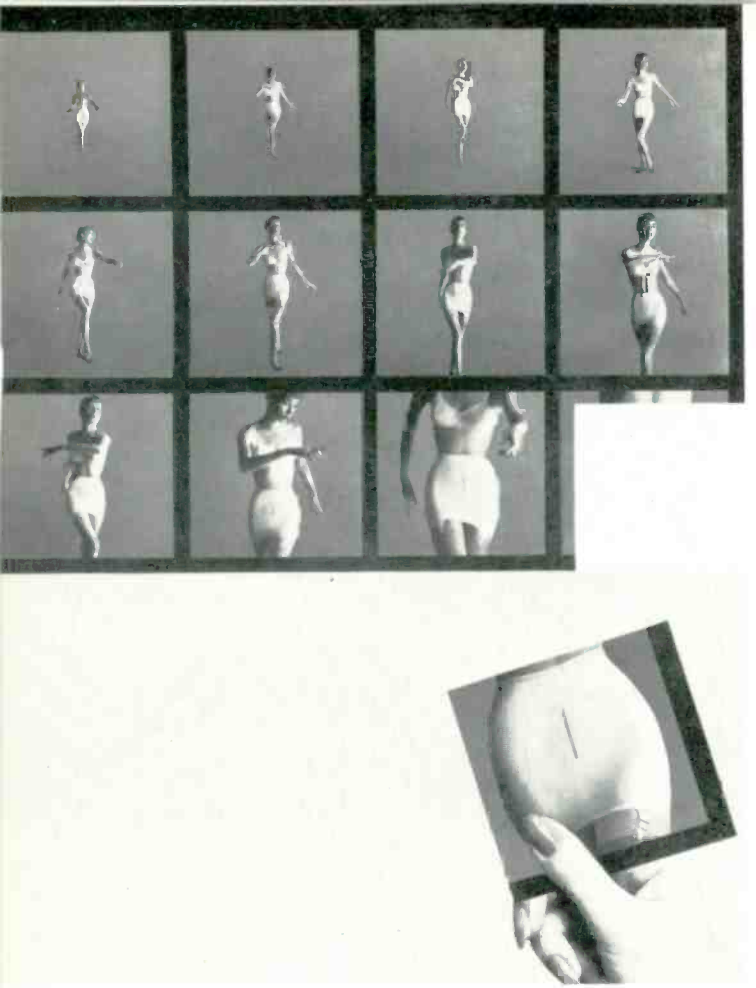
296 *Art Director:* Ralph Breswitz
Photographer: Tosh Matsumoto
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Steuben Glass

294 Award for Distinctive Merit



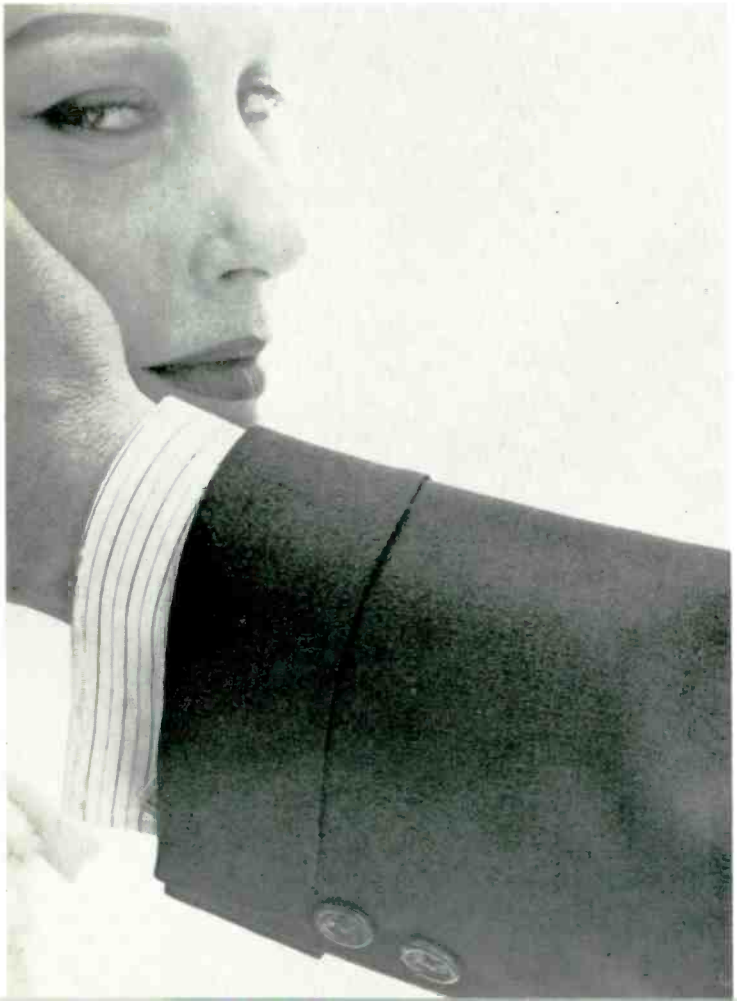
293 296

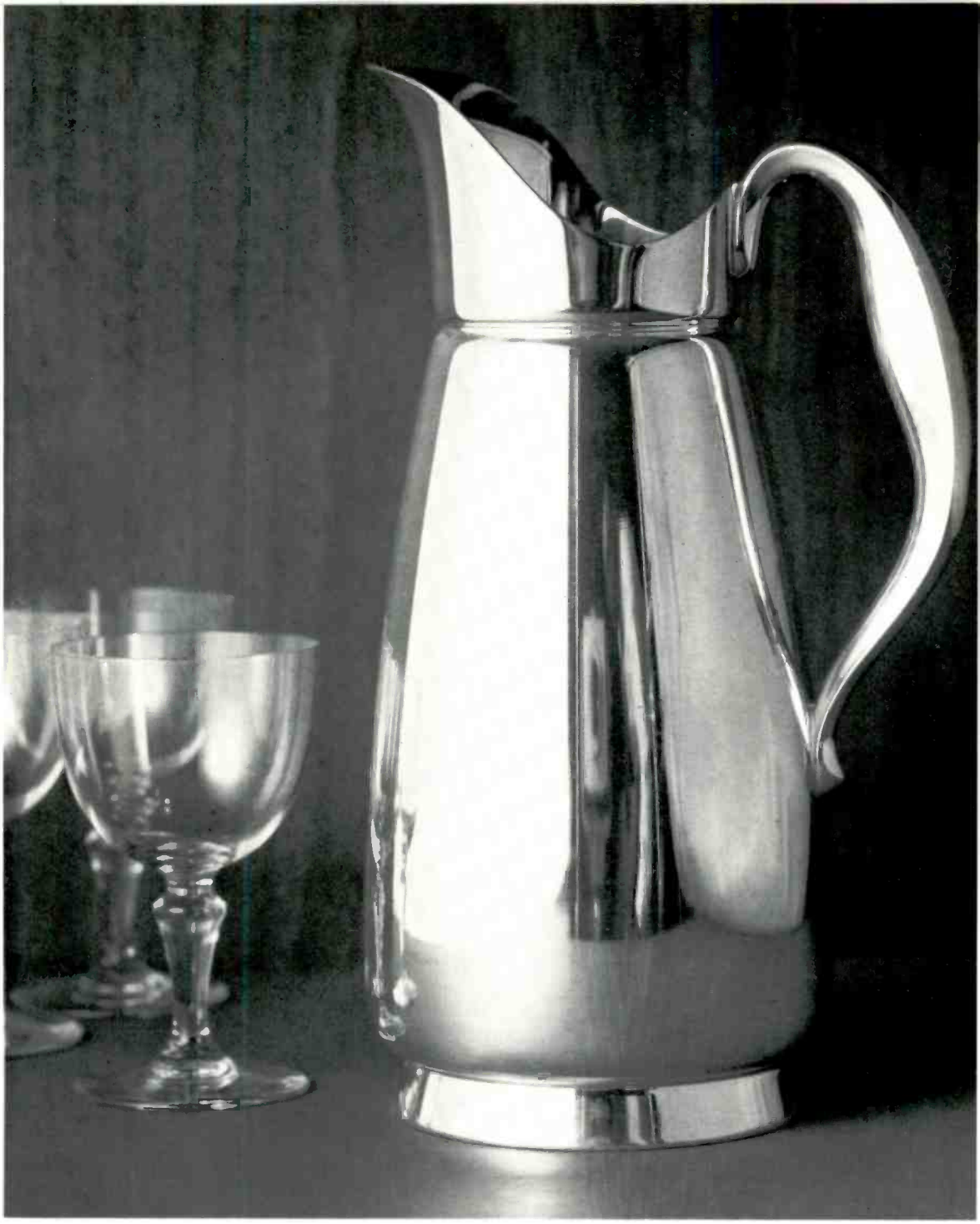
Award for Distinctive Merit 295



297 298

301 300





299

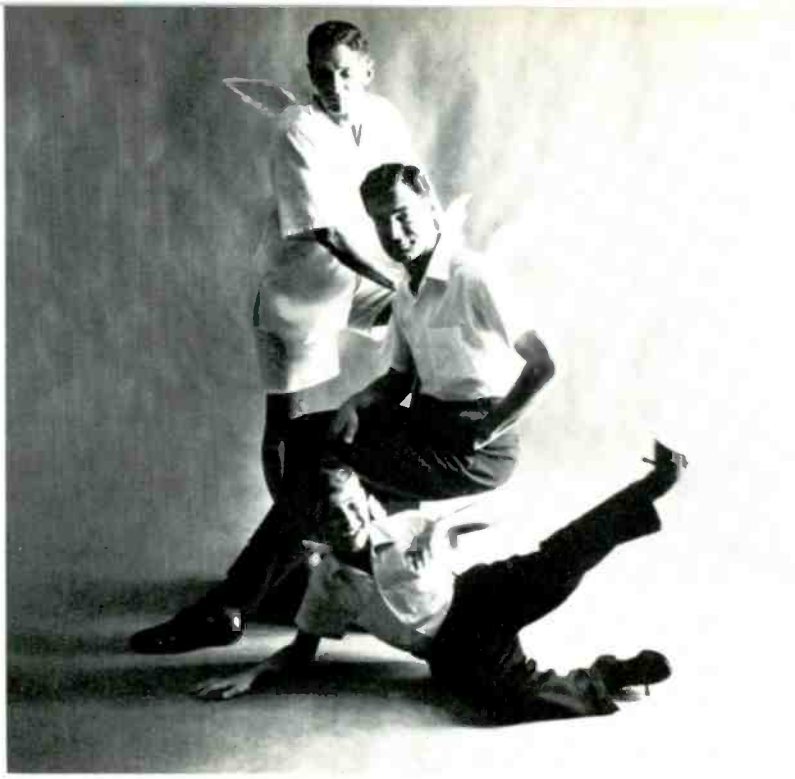
297 *Art Director:* Onofrio Paccione
Photographer: Harold Kreiger
Agency: Grey Advertising Agency, Inc.
Advertiser: Silk Skin, Inc.

298 *Art Director:* Ruth Greenberg Brody
Photographer: Mark Shaw
Agency: Abbott Kimball Co., Inc.
Advertiser: Vanity Fair Mills, Inc.

299 *Art Director:* Vincent DiGiacomo
Photographer: Ben Rose
Agency: Ogilvy, Benson & Mather
Advertiser: Reed and Barton

300 *Art Director:* Ben Blake
Photographer: Hans Namuth
Agency: The Zlowe Company
Advertiser: L. Isaacson & Sons

301 *Art Director:* Gene Hoover
Photographer: Stephen Colhoun
Agency: Henry J. Kaufman & Associates
Advertiser: Lebow Brothers, Inc.

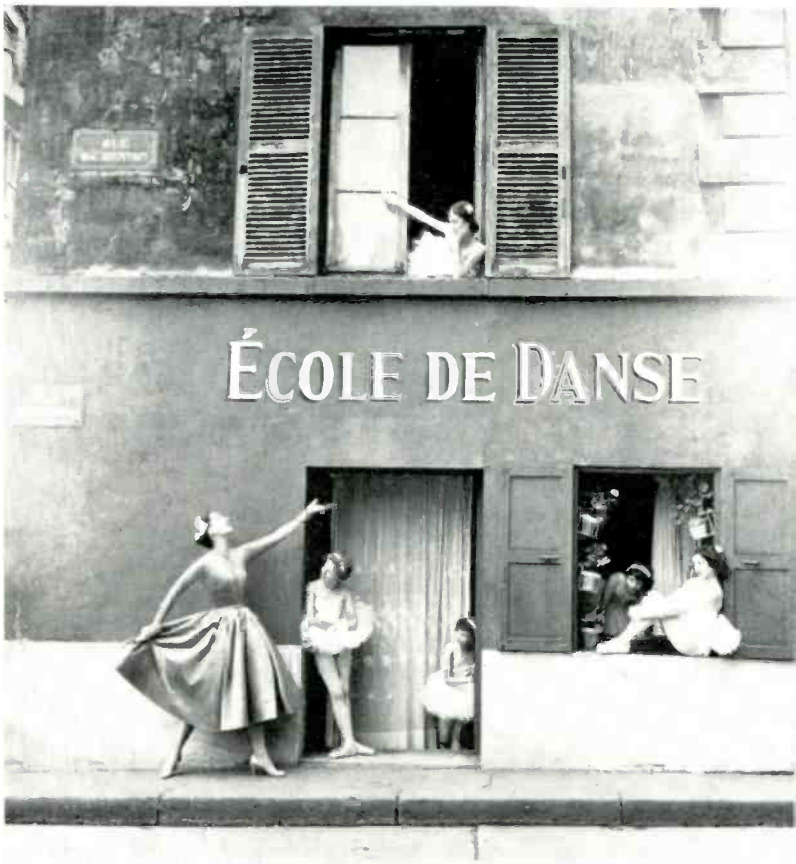


302

302 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Wings Shirt Co., Inc.

303 *Art Director:* Lee Batlin
Photographer: Wingate Paine
Agency: Altman-Atoller, Inc.
Advertiser: Rogers Lingerie

304 *Art Director:* Alvin Chereskin
Photographer: Richard Avedon
Agency: Hockaday Associates
Advertiser: L. S. Ayres & Co.



304

303

305 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Bourjois Inc.

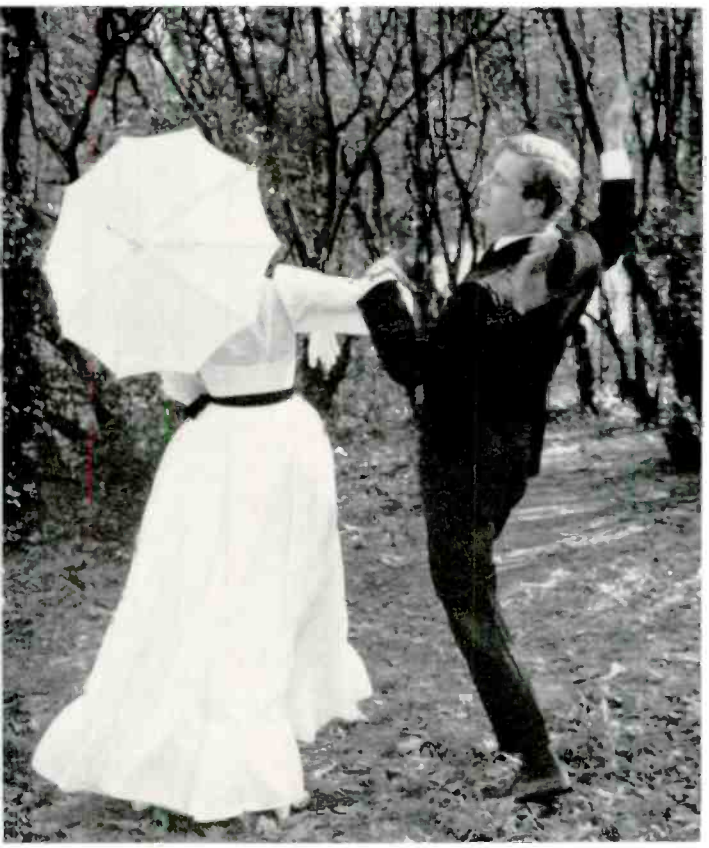
306 *Art Director:* Alvin Chereskin
Photographer: Richard Avedon
Agency: Hockaday Associates
Advertiser: L. S. Ayres & Co.

307 *Art Directors:* Kay Kerr, Bernard T. Grant
Photographer: Clifford Coffin
Agency: J. R. Flanagan Company
Advertiser: Neiman-Marcus

308 *Art Directors:* Kay Kerr, Bernard T. Grant
Photographer: Frances McLaughlin
Agency: J. R. Flanagan Company
Advertiser: Neiman-Marcus

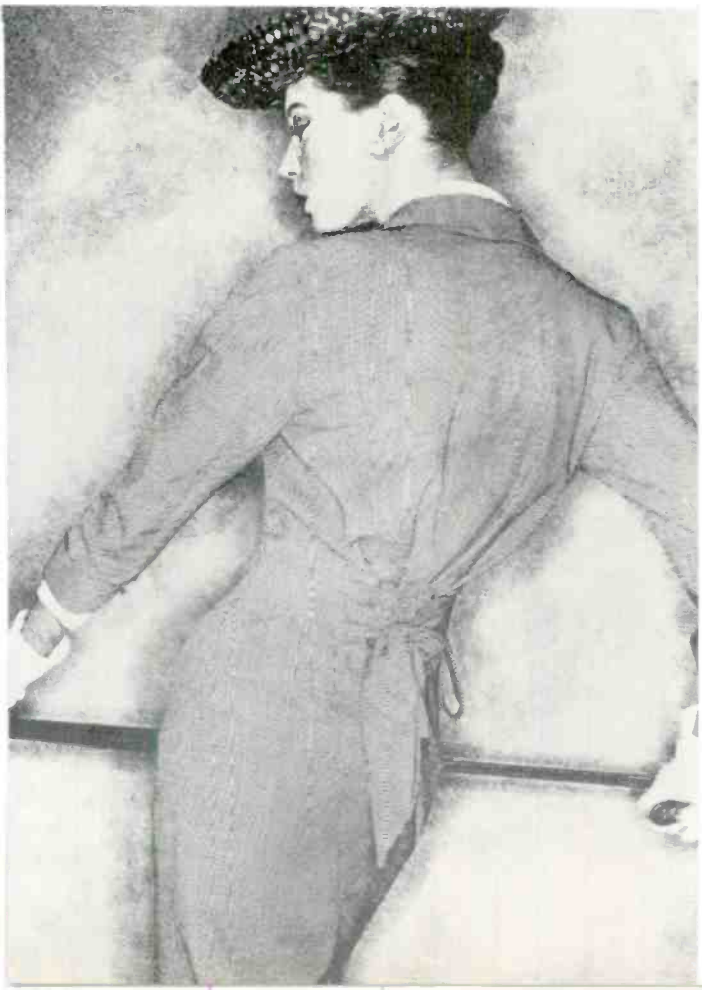
309 *Art Director:* Aldo Casi
Photographer: Bert Stern
Agency: Batten, Barton, Durstine & Osborn
Advertiser: E. I. Du Pont de Nemours

306 Art Directors Club Medal



305 309

307 308



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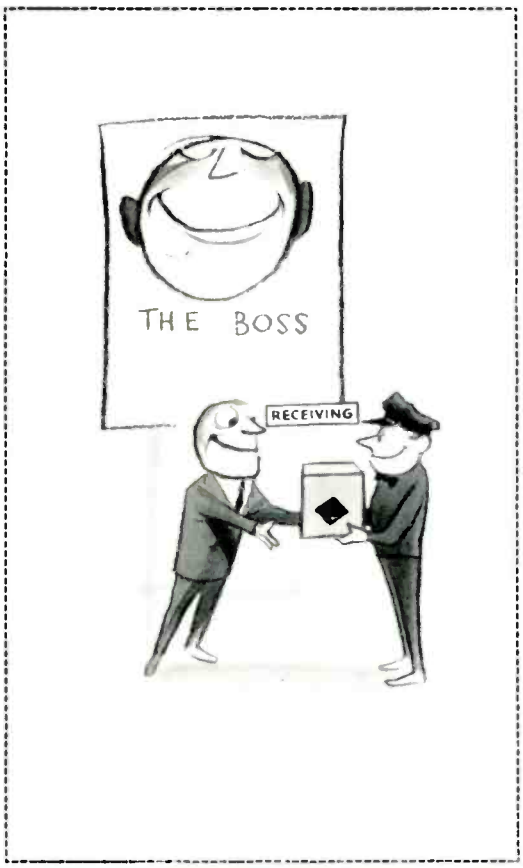
311



310 *Art Director:* Richard Gangel
Artist: Francis Golden
Publisher: Time, Inc.
Publication: Life Magazine

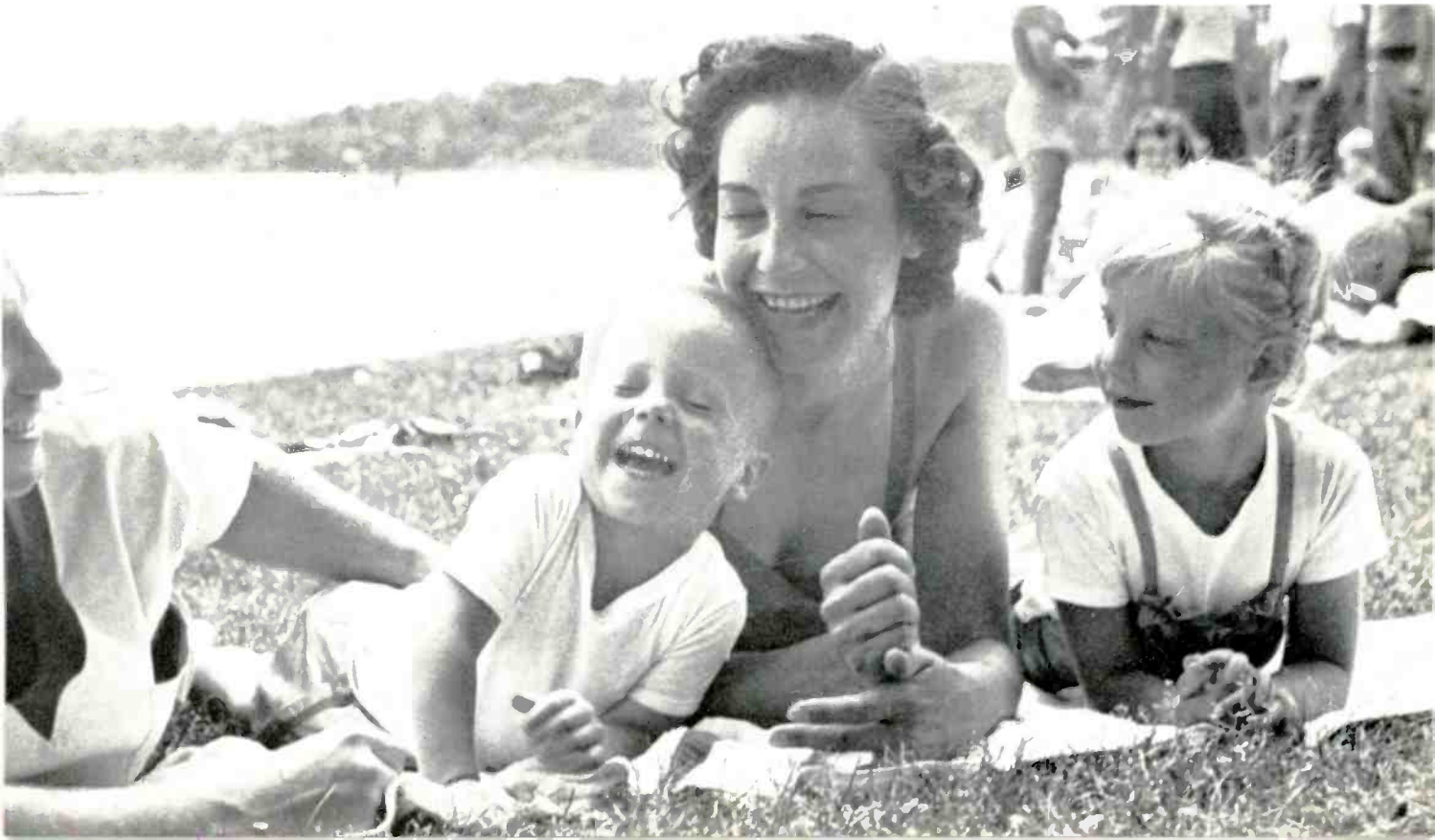
311 *Art Director:* Ralph H. Seberhagen
Artist: Robert Osborn
Agency: Benton & Bowles, Inc.
Advertiser: Railway Express Agency

312 *Art Director:* John Currie
Photographer: Suzanne Szasz
Agency: Compton, Inc.
Advertiser: New York Life Insurance Company

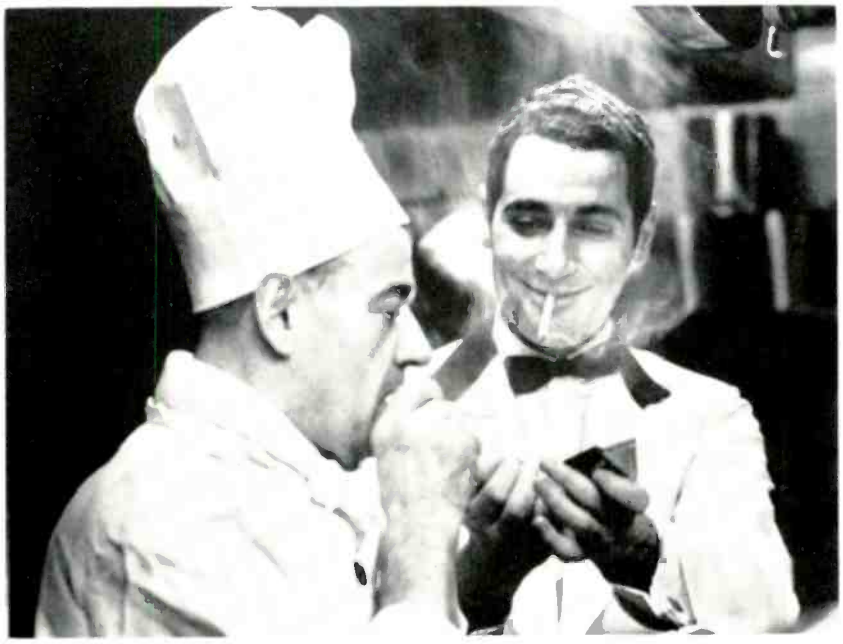
313 *Art Director:* Ralph H. Seberhagen
Artist: Samuel B. Valentine
Agency: Benton & Bowles, Inc.
Advertiser: Association of American Railroads

313

312 Award for Distinctive Merit



316 Award for Distinctive Merit



314

315

314 *Art Director:* Hans Sauer
Photographer: Harold Halma
Agency: Lennen and Newell
Advertiser: P. Lorillard Co.

315 *Art Director:* Carl Harris
Photographer: Howard Zieff
Agency: Young and Rubicam Inc.
Advertiser: Cluett, Peabody & Company, Inc., Sanforized Division

316 *Art Director:* James E. Clark
Photographer: Stephen Colhoun
Agency: Benton & Bowles
Advertiser: Mutual Life Insurance Company of New York

317 319

320

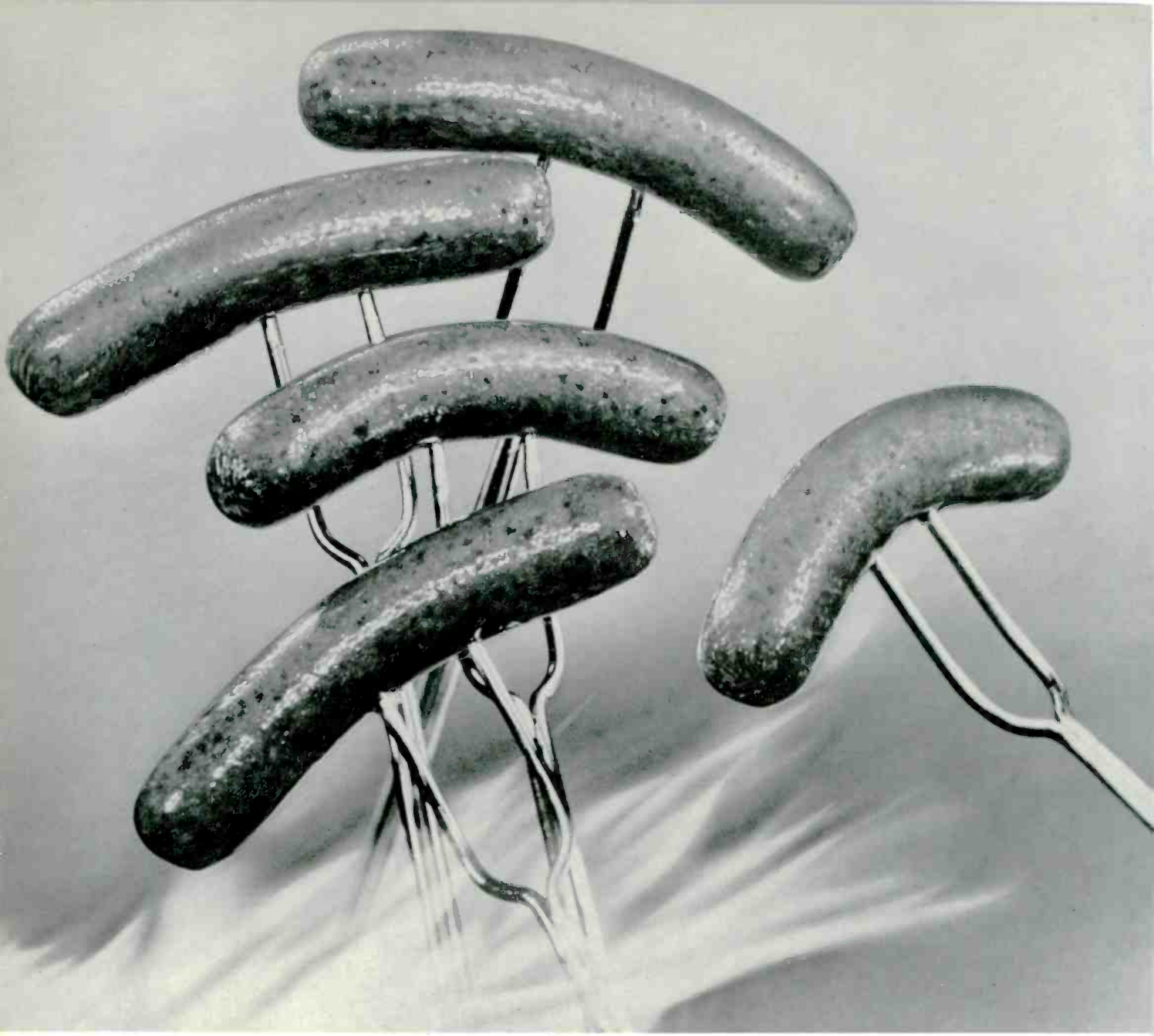
Art Directors Club Medal **318**

317 *Art Director:* Lee Stanley
Photographer: C. Joffe
Agency: Leo Burnett Co., Inc.
Advertiser: Philip Morris, Inc.

318 *Art Directors:* Bernard Gilwit, Ted Sandler
Photographer: Mst. Sgt. Ben Zar
Agency: Robert W. Orr & Associates, Inc.
Advertiser: Pan-American Coffee Bureau

319 *Art Director:* Burt Goldblatt
Photographer: Burt Goldblatt
Advertiser: Storyville, Inc.

320 *Art Director:* Leonard Karsakov
Artist: David Stone Martin
Agency: The Bresnick Company, Inc.
Advertiser: Security Mutual Life Insurance Co.



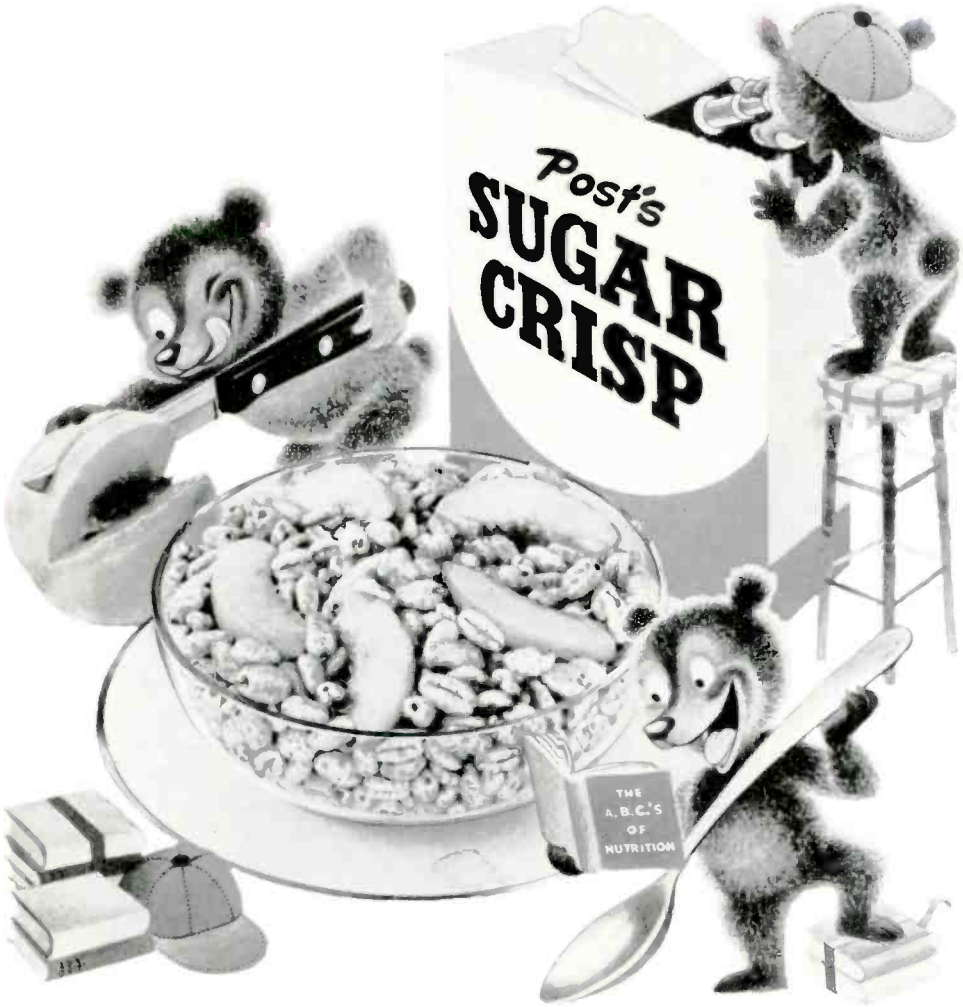
324 Award for Distinctive Merit

321 *Art Director:* Al Palmer
Artist: Jackie Mastri
Agency: Young and Rubicam, Inc.
Advertiser: Borden Company, Chicago Milk Division

322 *Art Director:* Bernard T. Anastasia
Photographer: George Lazarnick
Agency: Tatham-Laird Inc.
Advertiser: Armour & Company

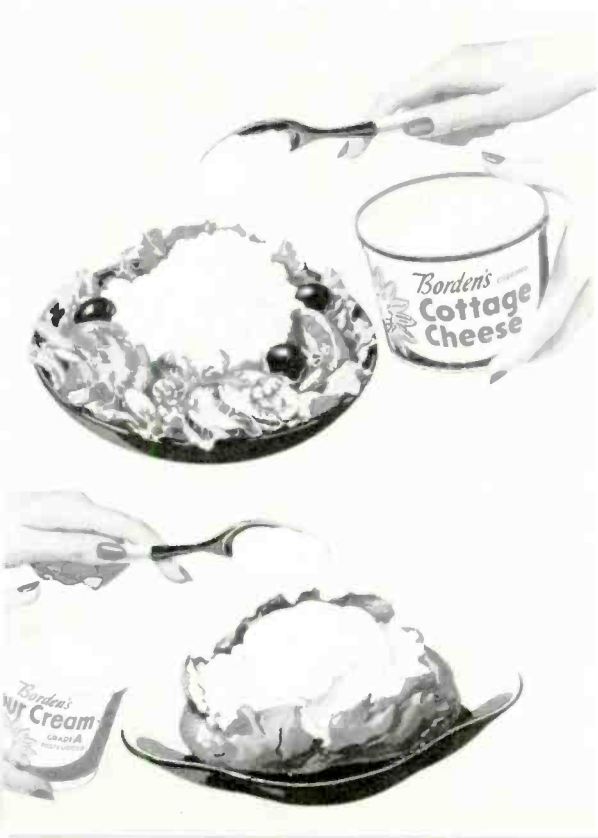
323 *Art Director:* George F. McAndrew
Artist: Eric Gurney
Photographer: Charles Thill
Agency: Benton & Bowles, Inc.
Advertiser: General Foods Corporation

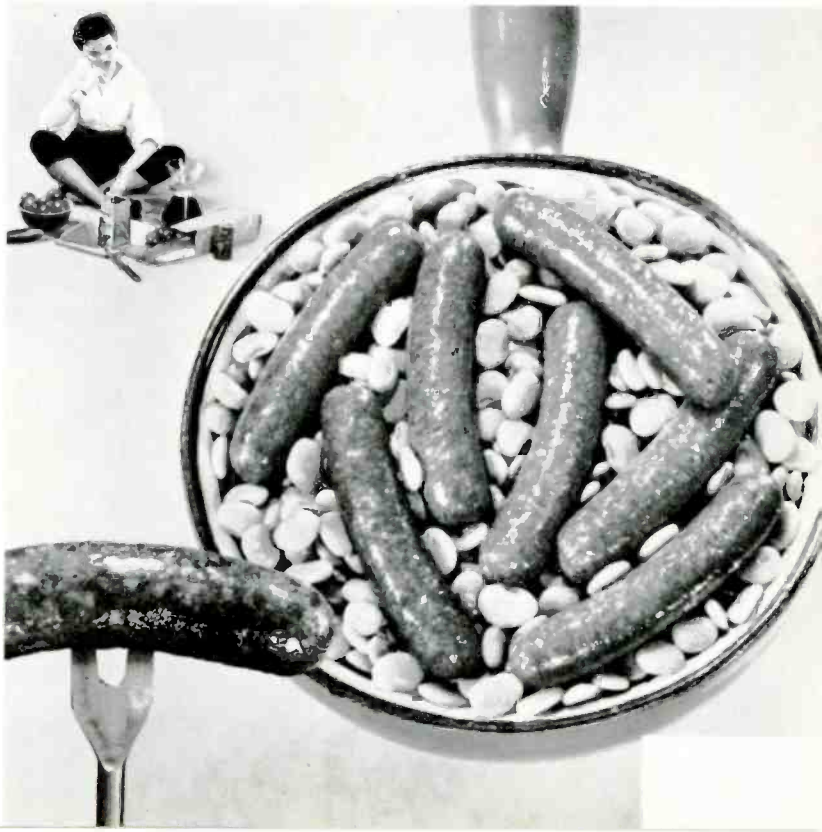
324 *Art Director:* Bernard T. Anastasia
Photographer: George Lazarnick
Agency: Tatham-Laird Inc.
Advertiser: Armour & Company


Post's
SUGAR
CRISP
THE
A.B.C.'S
OF
NUTRITION

323

321 322


Borden's
Cottage
Cheese



Award for Distinctive Merit **325**

326

327

325 *Art Directors:* Betty Brader, Marget Larsen
Artist: Betty Brader
Advertiser: Joseph Magnin

326 *Art Director:* Ann Bryan Pearle
Artist: Richard Cheshire
Advertiser: Neiman-Marcus

327 *Art Director:* John Flack
Artist: Betty Brader
Agency: Brisacher, Wheeler & Staff
Advertiser: Crown Zellerbach Corporation

328 Award for Distinctive Merit

328 *Art Director:* Lester Rondell
Photographer: Irving Penn
Agency: Scheideler & Beck
Advertiser: L. Relsky & Cie.

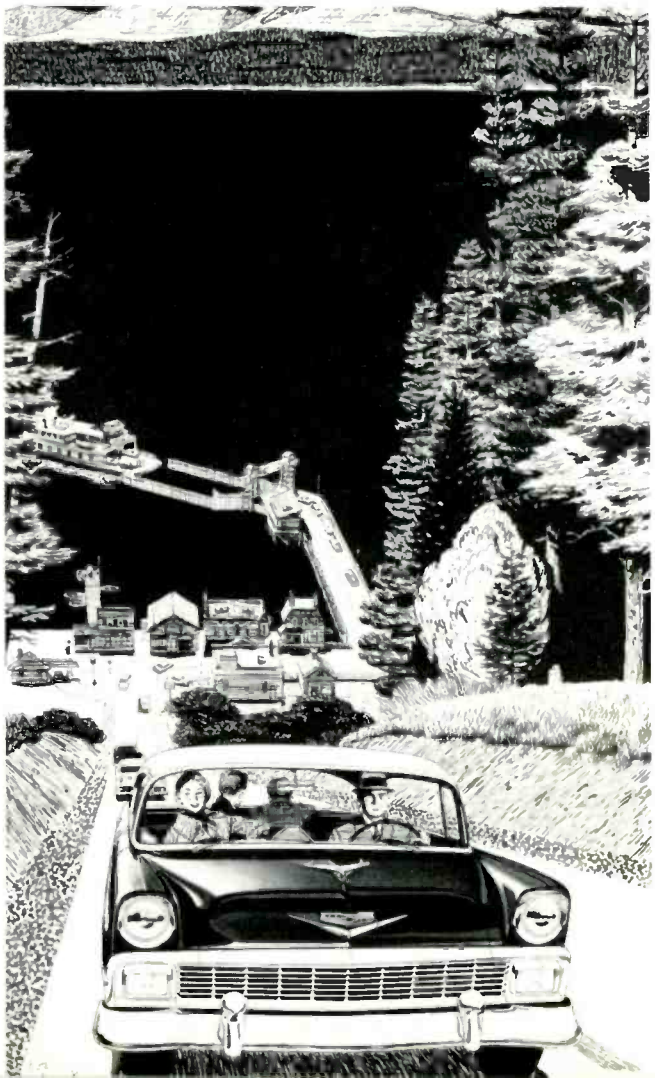
329 *Art Director:* William Muller
Photographer: Lester Bookbinder
Agency: Young & Rubicam, Inc.
Advertiser: Borden Company, Chicago Milk Division

330 *Art Director:* Douglas P. MacIntosh
Photographer: Todd Walker
Agency: Campbell-Ewald Company
Advertiser: General Motors, Chevrolet Division

331 *Art Director:* Douglas P. MacIntosh
Photographer: Warrne Winstanley
Agency: Campbell-Ewald Company
Advertiser: General Motors, Chevrolet Division

332 *Art Director:* James N. Hastings
Artist: James Crabb
Agency: Campbell-Ewald Company
Advertiser: General Motors, Chevrolet Division

332



329

330

331 Art Directors Club Medal

336 Award for Distinctive Merit

334 Award for Distinctive Merit

333

333 *Art Directors:* Robert G. Andrus, William H. Buckley
Artist: Clifford Coffin
Agency: Benton & Bowles
Advertiser: Studebaker Dealer Advertising Association

334 *Art Director:* Bob Wall
Artist: Robert Fawcett
Agency: McCann-Erickson
Advertiser: Chrysler Corporation, Chrysler Division

335 *Art Director:* Suren Ermoyan
Artist: Austin Briggs
Agency: Lennen & Newell
Advertiser: American Airlines

336 *Art Director:* Eric Lunden
Photographer: Ben Rose
Agency: Foote, Cone, and Belding
Advertiser: Fédération Suisse des Associations de Fabricants d'Horlogerie

335

337 *Art Director:* Suren Ermoyan
Photographer: Milton H. Greene
Agency: Lennen & Newell, Inc.
Advertiser: American Airlines

339 *Art Director:* Robert Dolobowsky
Artist: Bob Chapman
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Company

340 *Art Director:* Bert Stevens
Artist: George Porter
Agency: Roy S. Durstine
Advertiser: Seagram-Distillers Company

341 *Art Director:* Oren S. Frost
Artists: William Schaller, Ralph Rose
Agency: J. Walter Thompson Co.
Advertiser: Pan American World Airways, Latin Division

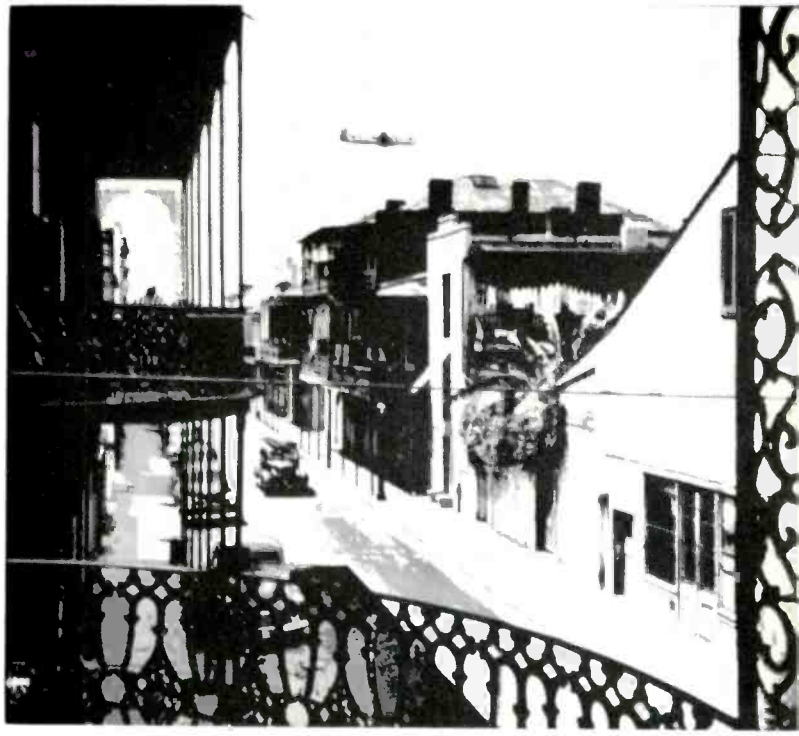
337 Art Directors Club Medal


TWO HOURS LIVE in COLOR
NBC Opera Theatre presents
MOZART'S "THE MAGIC FLUTE"
in commemoration of the 200th anniversary of Mozart's birth
timeless masterpiece of love and courage in an enchanted world . . . in a new English translation by W. H. Auden and Chester Kallman.
TODAY 3:30 to 5:30 NBC 4

339


V.O.

340



341

342 *Art Director:* Charles Ziegler
Artist: Austin Briggs
Agency: J. Walter Thompson Co.
Advertiser: New York Central Railroad

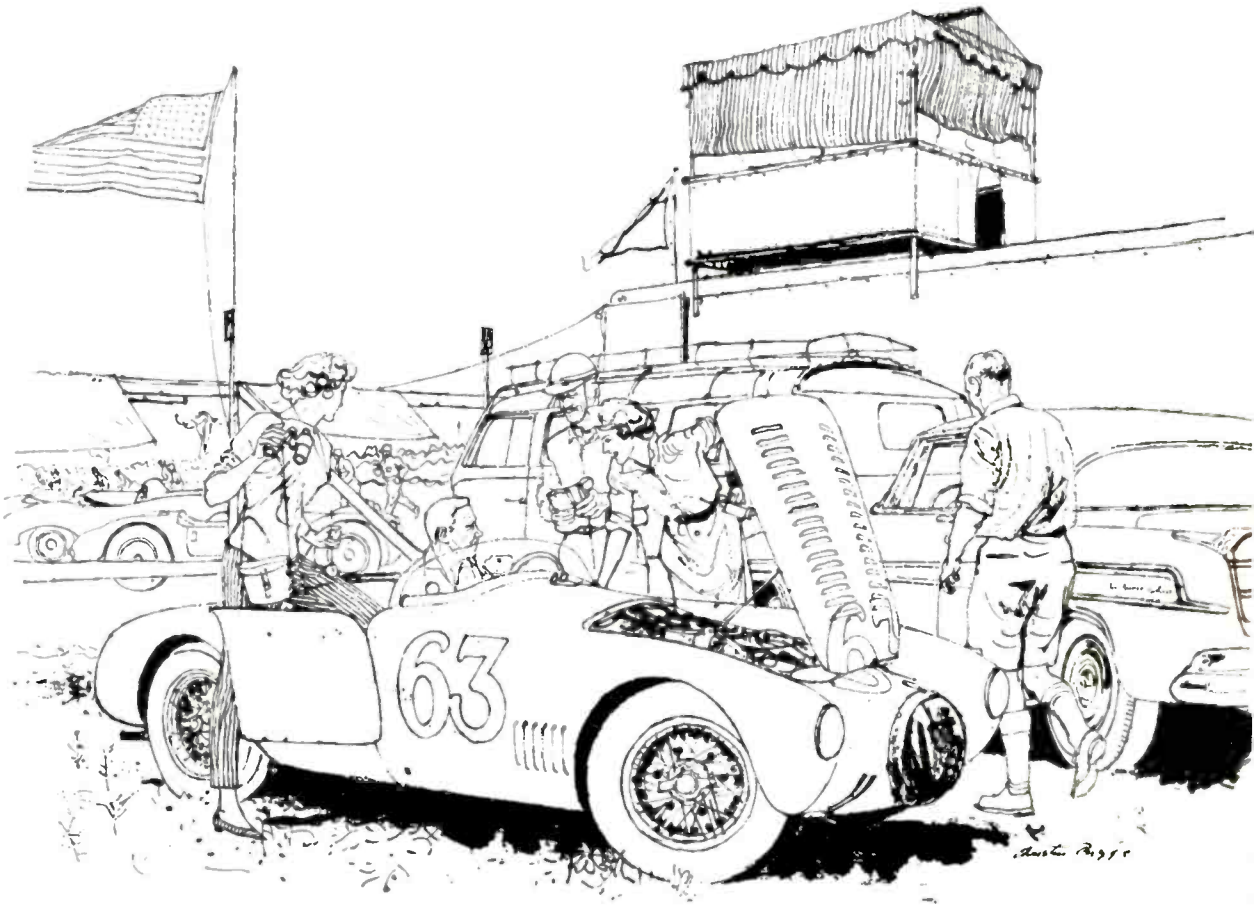
343 *Art Director:* James Real
Artist: Austin Briggs
Agency: Stromberger, Lavene, McKenzie
Advertiser: General Petroleum Corp.

344 *Art Director:* Lester Rondell
Artist: Bob Peake
Agency: Scheideler & Beck, Inc.
Advertiser: Newsweek Magazine

342 Award for Distinctive Merit

344

343



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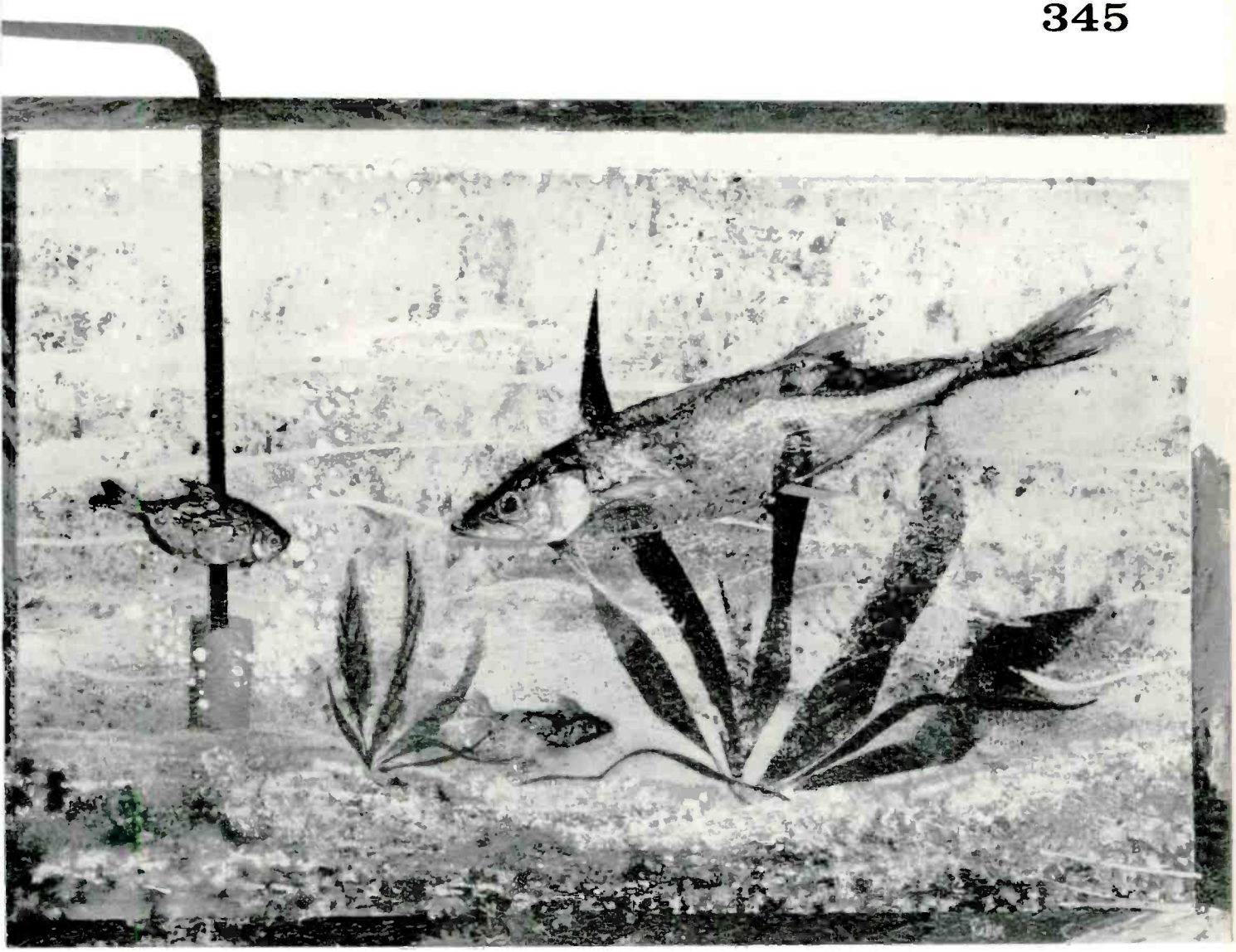
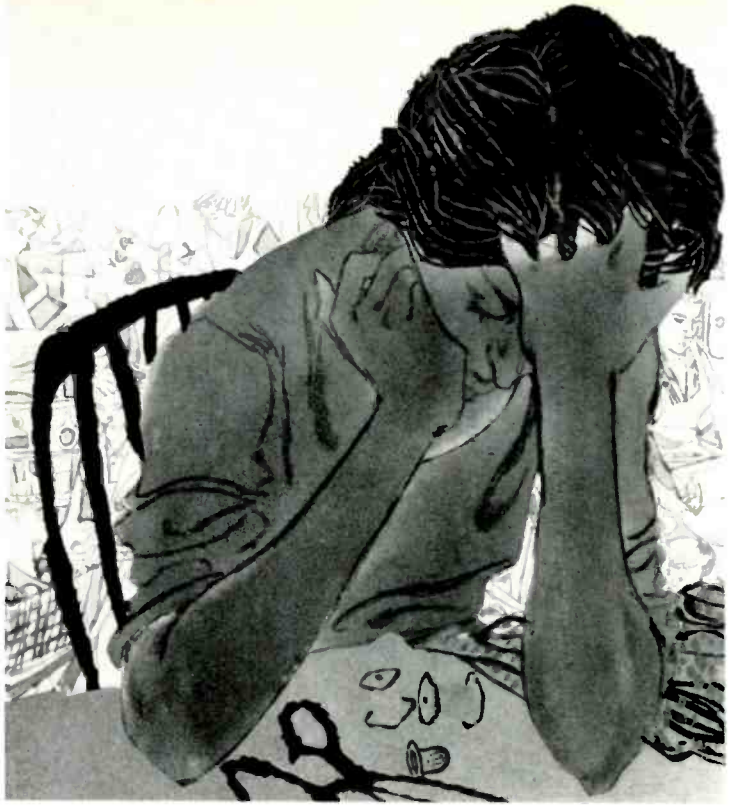


347

345 *Art Director:* Tom Ross
Photographer: Howard Zieff
Agency: Ketchum, MacLeod & Grove
Advertiser: H. J. Heinz Company

346 *Art Director:* Marce Mayhew
Photographer: Herbert Loebell
Agency: Calkins & Holden, Inc.
Advertiser: Firmenich Inc.

347 *Art Director:* Lester Rossin
Artist: Leonard Ruben
Agency: Lester Rossin Associates, Inc.
Advertiser: Lederle Laboratories



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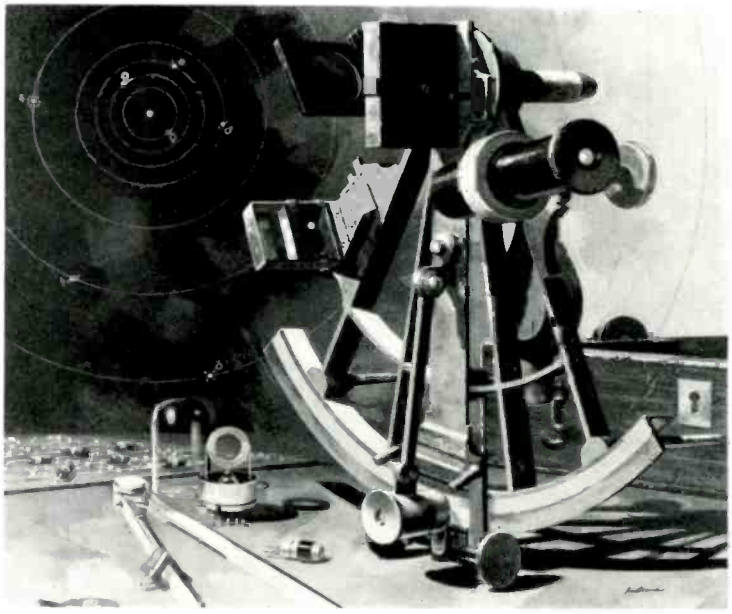


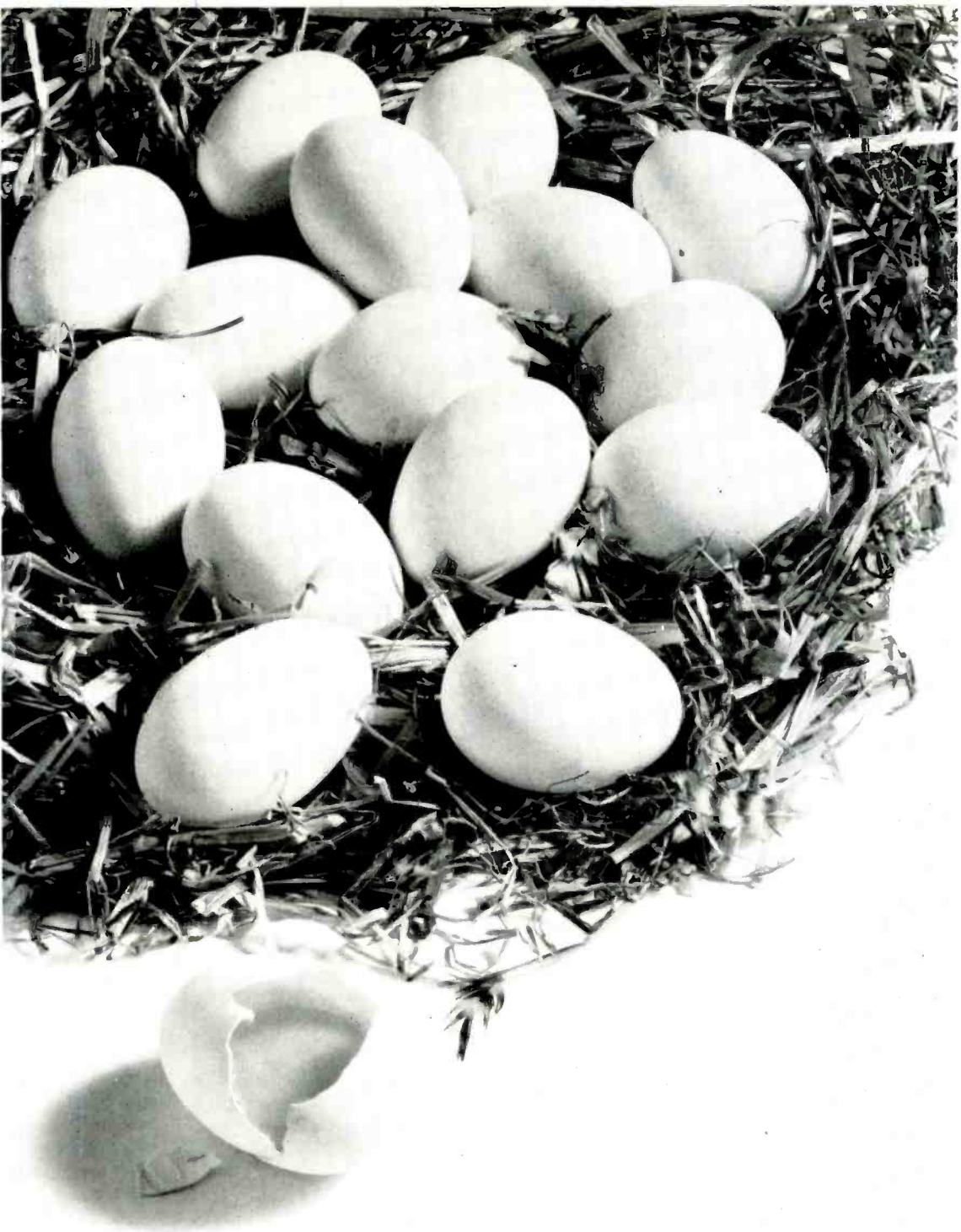
348 *Art Director:* Harry Johnson
Artist: Philip Hays
Agency: Noyes & Sproul
Advertiser: A. H. Robins, Inc.

349 *Art Director:* George P. Dukes
Artist: Lewis Garcia
Advertiser: Merck-Sharp & Dohme, International Division of Merck & Company, Inc.

350 *Art Director:* Marshall F. Taft
Artist: Charles Kuderna
Agency: West-Marquis, Inc.
Advertiser: Northrop Aircraft, Inc.

351 *Art Director:* Alger B. Scott
Photographer: Albert Gommi
Agency: Campbell-Ewald Company
Advertiser: Champion Paper & Fibre Company

349



Award for Distinctive Merit **351**

352

355

353

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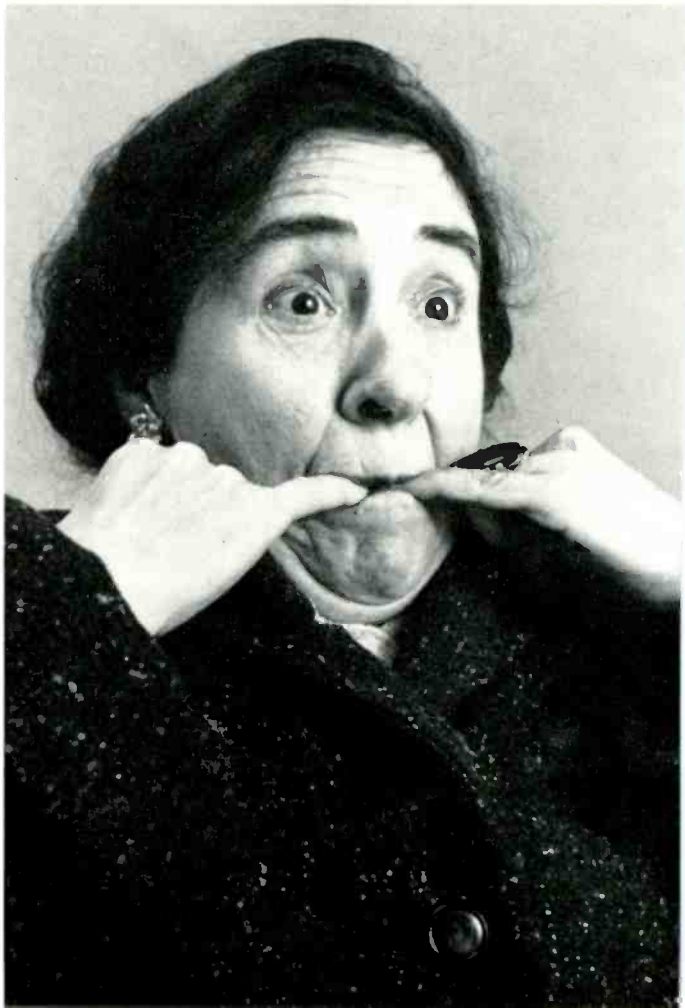


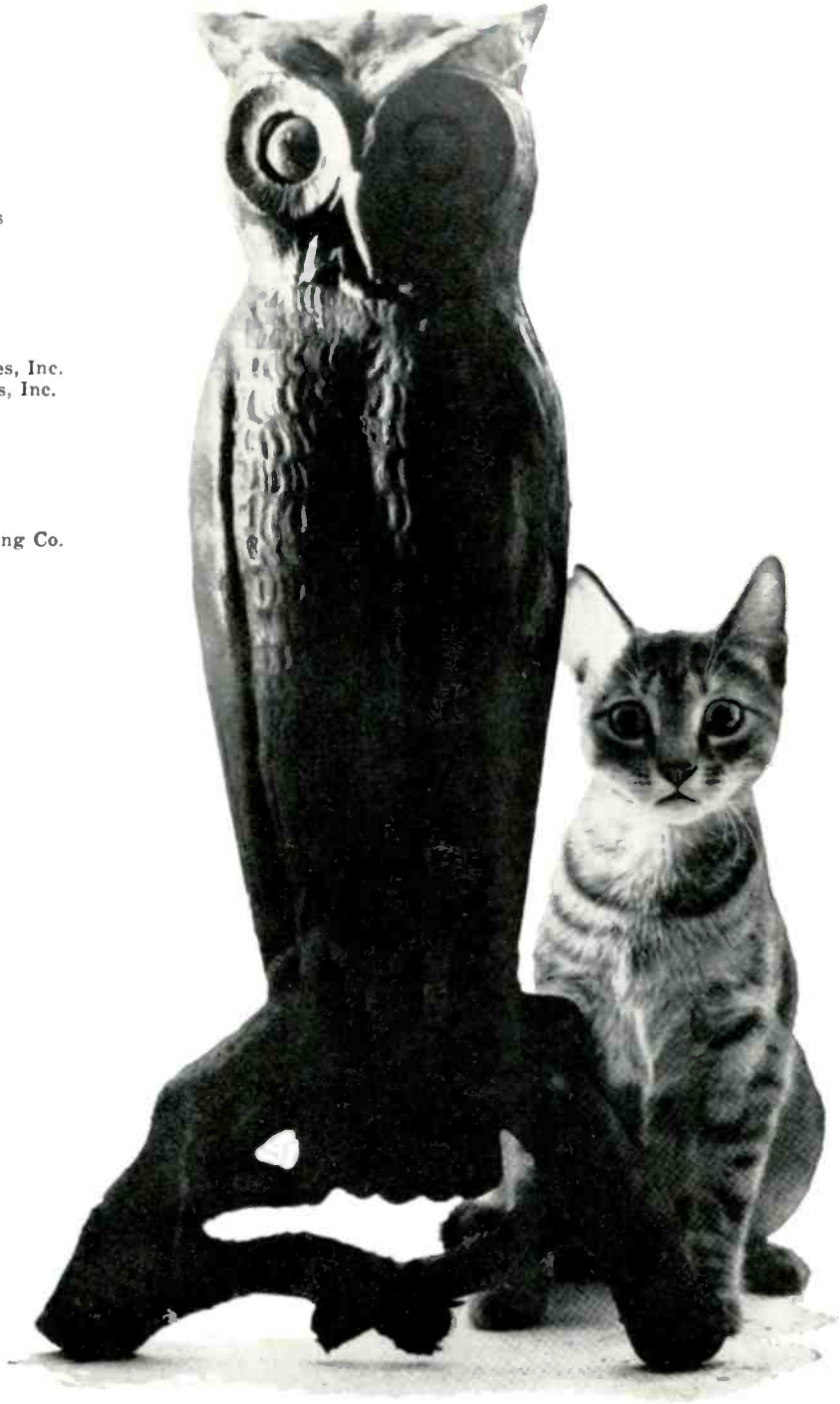
352 *Art Director:* Art Rothenberg
Photographer: Tod Draz
Agency: Leber & Katz
Advertiser: Farmers Chinchilla Cooperative of America, Inc.

353 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: L. C. Gumbinner
Advertiser: Wings Shirts Inc.

354 *Art Director:* Rudi Wolff
Photographer: Murray Laden
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Co.

355 *Art Director:* Leonard Ruben
Artist: Susan Perl
Agency: Lester Rossin Associates, Inc.
Advertiser: Lederle Laboratories, Inc.

356 *Art Director:* Jack Roberts
Photographer: Todd Walker
Agency: Carson, Roberts Inc.
Advertiser: Hortex Manufacturing Co.

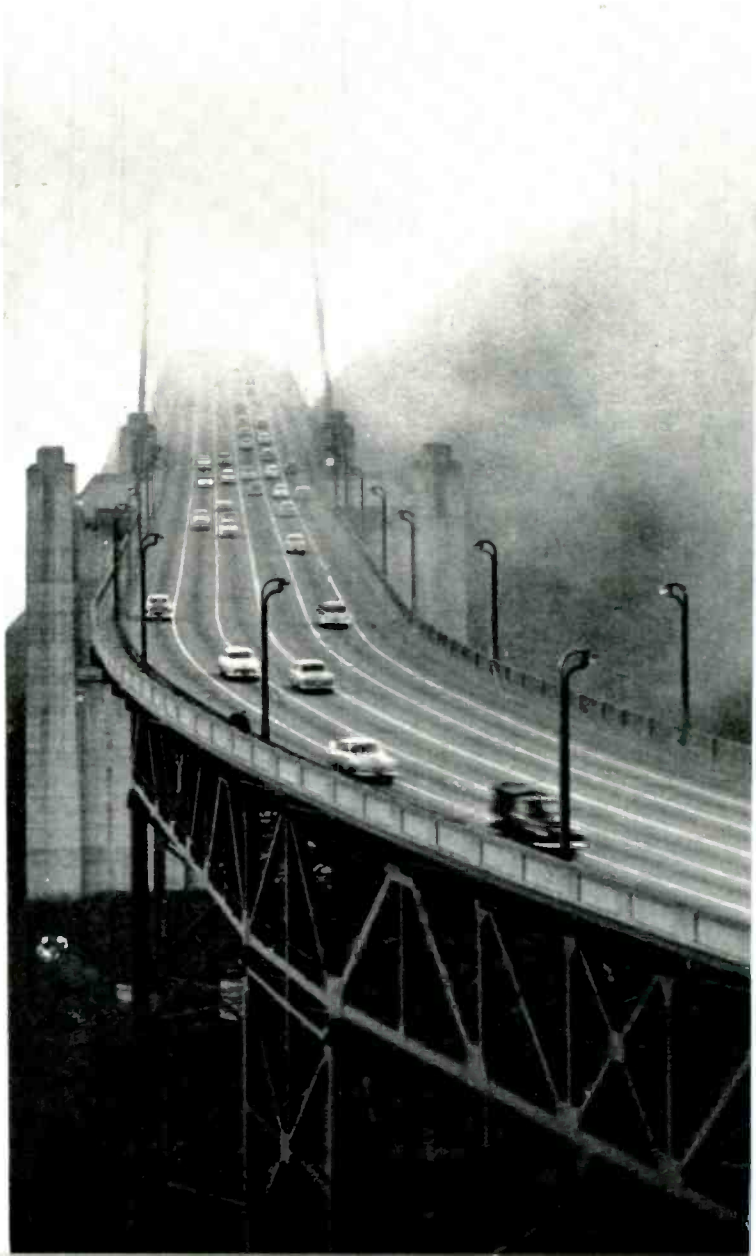


Award for Distinctive Merit **354**

357 *Art Director:* Robert B. Freeman
Photographer: Harold Zigart
Agency: Charles P. Johnson Company
Advertiser: KCBS

358 *Art Director:* Suren Ermoyan
Artist: Austin Briggs
Agency: Lennen & Newell Inc.
Advertiser: American Airlines Inc.

359 *Art Director:* Bob Guidi
Artist: Edward R. Renfro
Agency: Tri-Arts
Advertiser: KFMB, TV



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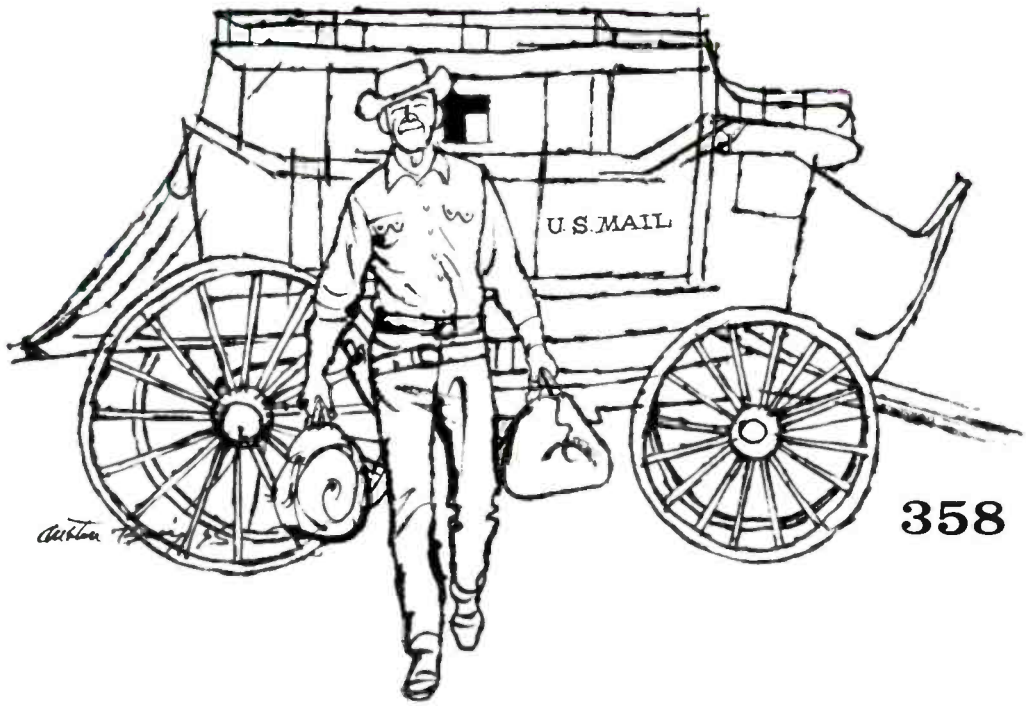


358

359

Art Directors Club Medal

359A

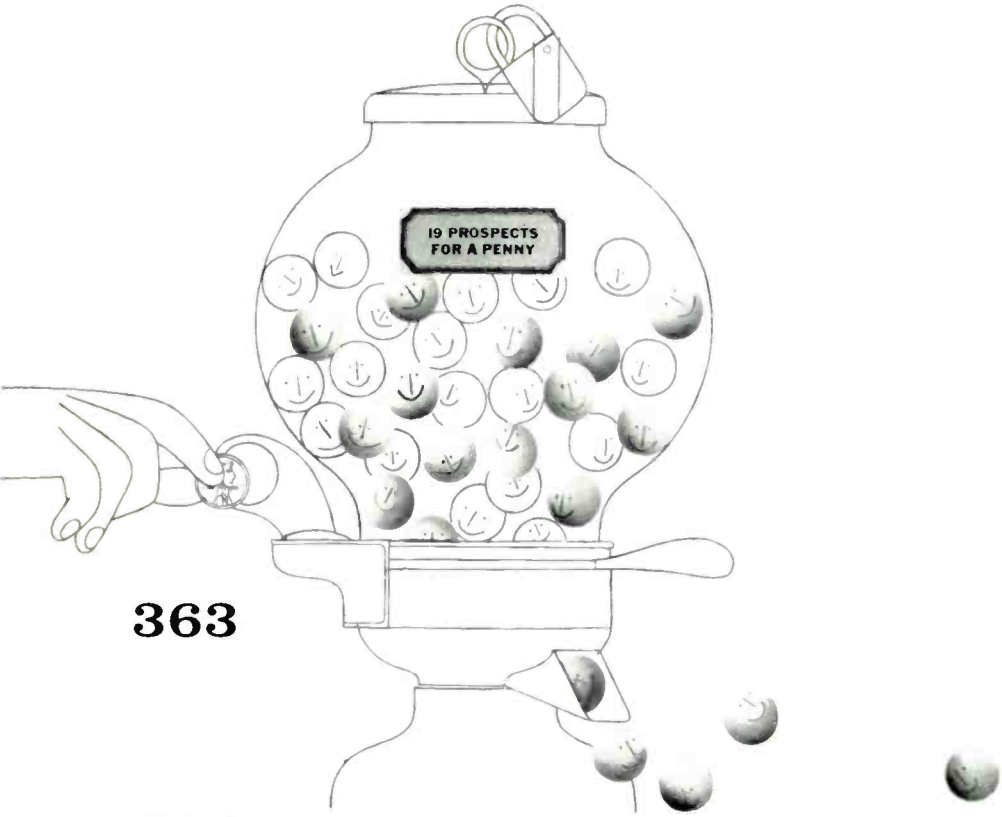
360 Award for Distinctive Merit

359 A *Art Director:* Irwin Goldberg
Photographer: Lester Bookbinder
Agency: Ben Sackheim Inc.
Advertiser: American Cyanamid Company

360 *Art Directors:* Robert Guidi, Harry Pack
Artist: Robert Guidi
Advertiser: Tri-Arts

361 *Art Director:* M. Lester Feldman
Photographer: Marc Bomse
Agency: Doyle, Dane, Bernbach, Inc.
Advertiser: Chemstrand Corp.

361



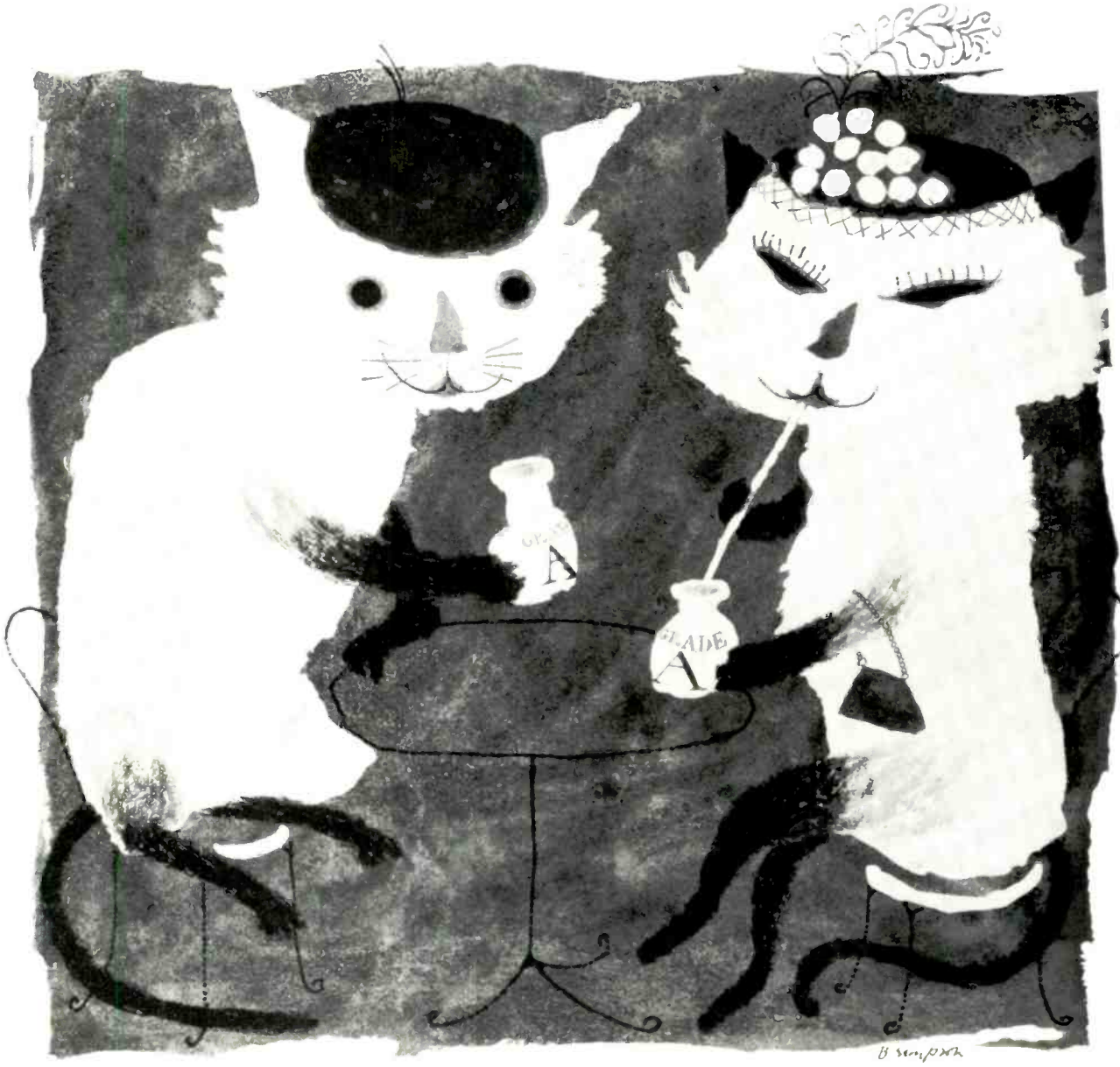
363

364 Award for Distinctive Merit

362 *Art Director:* Ronald Johnstone
Artist: Bud Simpson
Agency: Young & Rubicam, Inc.
Advertiser: Cluett, Peabody and Company, Sanforized Division

363 *Art Director:* William Golden
Artist: Kurt Weihs
Advertiser: CBS Television

364 *Art Director:* Louis Dorfsman
Photographer: Becker-Horowitz
Advertiser: CBS Radio



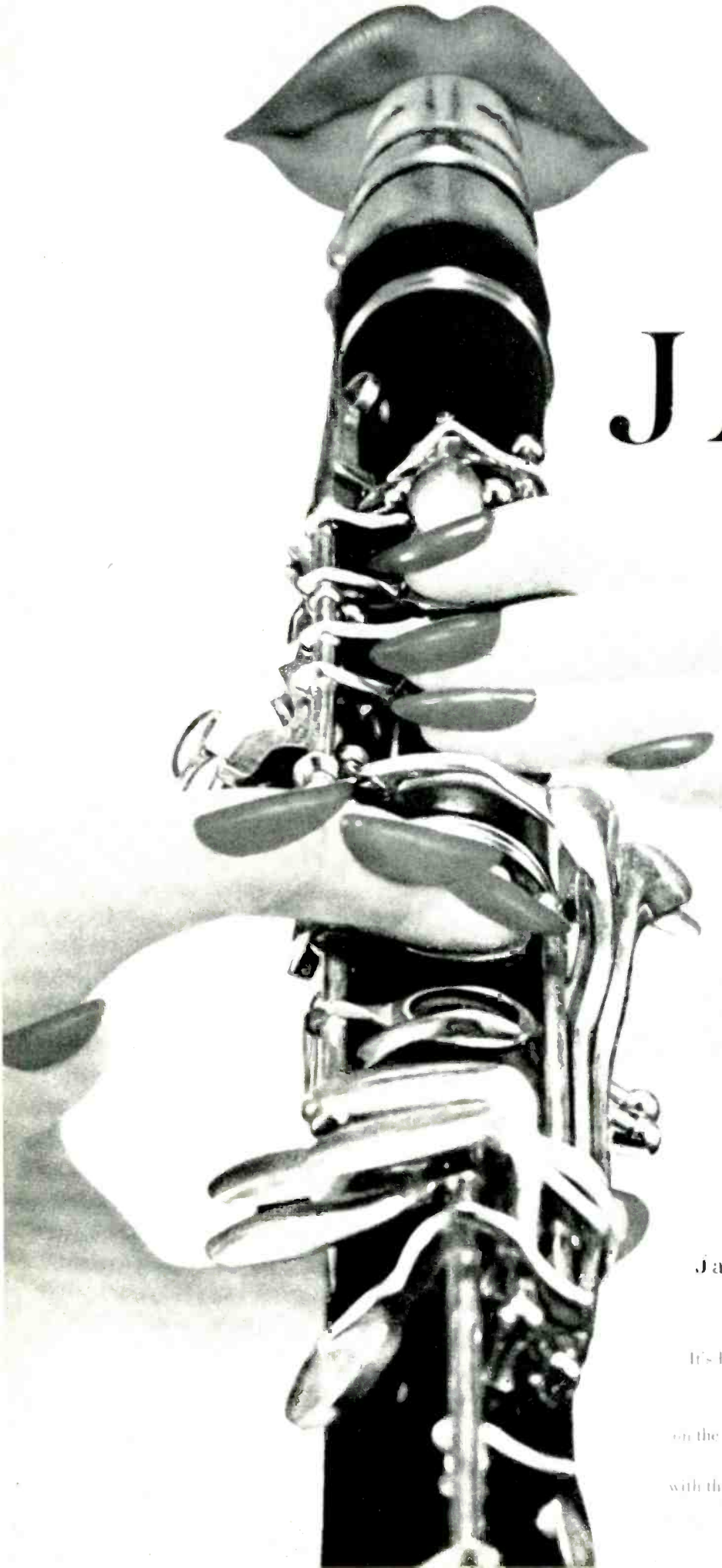
362

4

EDITORIAL LAYOUT

"Do we have a sense of real challenge, real accomplishment in our work, or do we look at an unused 6B pencil, a new set of oil paints, or clean fingers with a sense of guilt or promises unkept? More importantly, are we giving our very best to a business which has lived and is living in precarious balance on the edge of intellectual and aesthetic infantilism? How effective have we been in fighting the mishmash of disorderly, meaningless forms aimlessly thrown together in our homes, in the streets, in magazines, and now on our TV screens?"

LEO LIONNI, ART DIRECTOR OF FORTUNE MAGAZINE

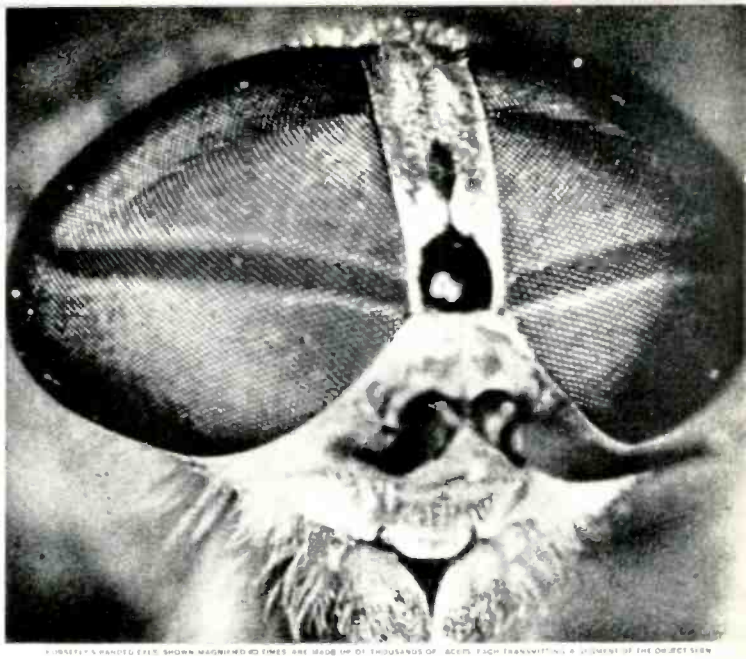


JAZZ

Jazz with a

fashion application

It's Helena Rubinstein's new idea to put "Jazz" into make-up — so she's made a lipstick of that name. Here it is accompanied on the clarinet with "Wear-With-All Red" nail enamel. Comment: colour, excellent — it checks with the new fabric shades (brown, blue, green, red . . .). Fingering correct, too — checked with Local 302.

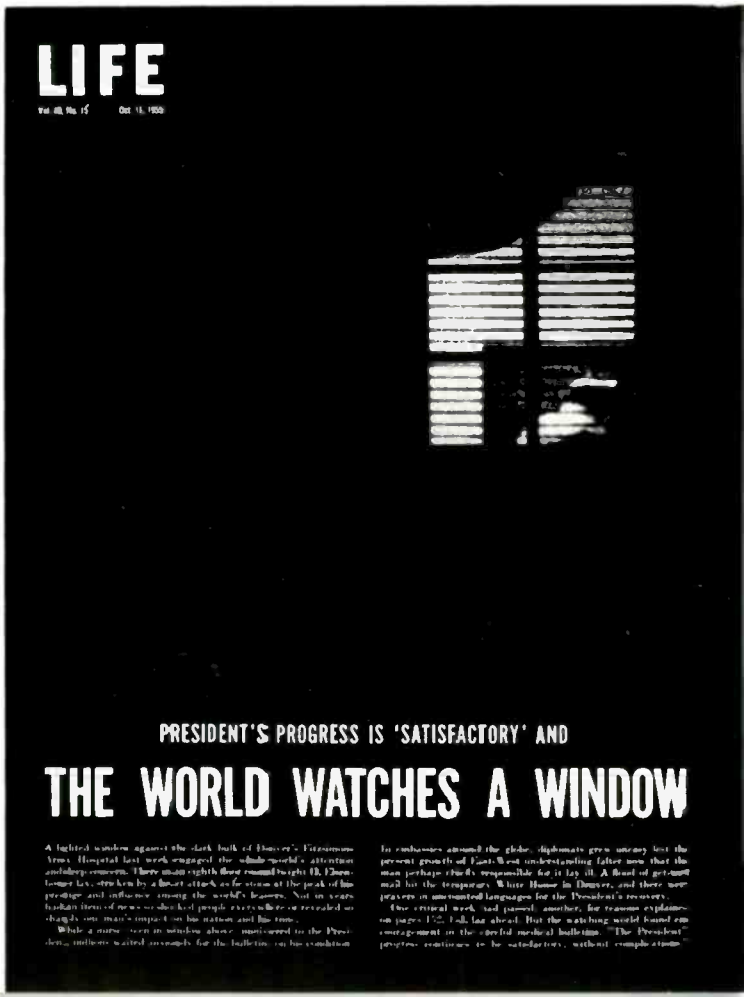


THE WORLD OF THE INSECTS

It is filled by an endlessly adaptable, enormously successful form of life

173

174

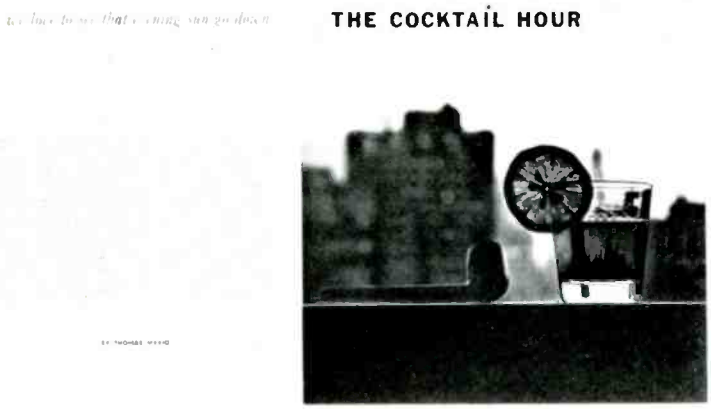


172 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographers: Irving Penn, Richard Rutledge, Richard Pousette-Dart
Publisher: Condé Nast Publications, Inc.
Publication: Vogue Magazine

173 *Art Director:* Charles Tudor
Photographer: Andreas Feininger
Publisher: Time, Inc.
Publication: Life Magazine

174 *Art Directors:* Charles Tudor, Bernard Quint
Photographer: Carl Iwasaki
Publisher: Time, Inc.
Publication: Life Magazine

175



175 *Art Director:* Arthur Paul
Photographer: Carl & Lee Flarsheim
Publisher: HMH Publishing Company, Inc.
Publication: Playboy Magazine

176 *Art Director:* Art Kane
Photographer: Dan Wynn
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

177 *Art Director:* Henry Wolf
Artist: Robert Osborn
Publication: Esquire Magazine

178 *Art Directors:* Alexey Brodovitch, Adrian Johns
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

176

Award for Distinctive Merit

wednesday is green

Over the rainbow's hump on the moonbeam's pull

by DONALD CAMELLI

Monday is blue. Some people may say it's yellow or red or sometimes blue, may even say it's orange. But, according to all trends, surveys and polls, it is blue; sometimes turning purple about five, five-thirty, six or seven-six thirty, as the case may be. However, Wednesday is definitely green—all day.

Now you may say, Why? Why is Monday blue? Why not Tuesday blue or Thursday blue or Friday blue or even Saturday or Sunday blue? Why? (You'll notice I left out Wednesday. Just everyone who knows knows that Wednesday is green.)

Now you may say, Why is Wednesday green? But that is a very ridiculous question and you shouldn't even ask why. Wednesday is green, green, green and sometimes even four times.

Summary: *Monday*

Q. Why is it blue and purple after five, five-thirty, six or six-thirty as the case may be?

A. Blue Monday. (a) It sounds correct. (b) Tuesday is brown. (c) The main reason: Wednesday is green.

Summary: *Tuesday*

Tuesday is brown. It has. There is no browner day than Tuesday. Some uneducated people may tell you Thursday is brown, but these people are uneducated. Educated people the world over will tell you Tuesday is brown, brown, brown.

Therefore: Brown Tuesday. (a) It sounds correct. (b) Monday is blue. (c) As we all know, Wednesday is green.

Summary: *Wednesday*

Wednesday is green and there is no reason to go any further. Wednesday is definitely green. That is a Fact. Green Wednesday.

Summary: *Thursday*

Thursday: Thursday.

You may think, What color could Thursday be? Or maybe you never thought about it. But, if you did, you surely would be in a quandary as to what color Thursday could be. Monday wasn't tough—most people know Monday is blue. Tuesday might have been confusing, as some uneducated people confuse it with Thursday, but most educated people know it's brown. Wednesday—we all know, is green. But Thursday? Thursday? What color? According to most ALD's, it is white. Most ELB's say aqua. But the fact is, Thursday is definitely orange, sometimes tarnish orange!!

Orange Thursday. (a) It sounds correct—tarnish orange Thursday. (b) Monday is blue, sometimes turning to purple after five, five-thirty, six or six-thirty. (c) Tuesday is brown. (d) Wednesday is green, as we all know.

Summary: *Friday*

Friday is black. Why? Wednesday is green, and, well, go no further.

Black Friday. Friday black. No need for further summary.

Summary: *Saturday*

Saturday is red—a bright red—a beautiful red—a swinging red—red—red—red. What a beautiful red Saturday is. You may be questioned as to which red Saturday is or why Saturday is red. The only reason Saturday is red (besides the fact that Wednesday is green) is because you believe it. If you don't believe Saturday is red, there is no point to believing that Monday is blue—sometimes turning to purple after five, five-thirty, six or six-thirty, as the case may be—or believing that Tuesday is brown, or Thursday is tarnish orange, or Friday, because of Wednesday being green, is black. Saturday is red. All day. There is no change at five, five-thirty, six or six-thirty. It's red, and there's no argument. Saturday is red, because of Monday, Tuesday, Wednesday green, Thursday Friday, it has to be red—bright, beautiful, swinging red.

Sunday is white—not the same white that people who believe Thursday is white but a white that only Sunday could be. A white that Saturday couldn't be—because it is red, or Thursday because it is tarnish orange, or Wednesday because it is definitely green. Or even Monday—though it is so blue it's blue—sometimes turning purple after five, five-thirty, six or six-thirty (as the case may be). Sunday is white because it's white. And white it is. However, it does have a bearing on the fact that Wednesday is definitely green.

And green, Wednesday definitely is—there forever is no doubt. ■

177

178

Destination: Caracas

5

$70

Clear plaid, paired to coffee-with-cream, in a little back-buttoned jacket, cropped short over a shirt been everybrown, a narrow skirt. By Sportswear Originators. In Rotary wool and Alice hose. Allison, Monogram, Hat by Genaro, gloves by Superfly Johnson's, pumps Suit, about $70

Destination: Dublin

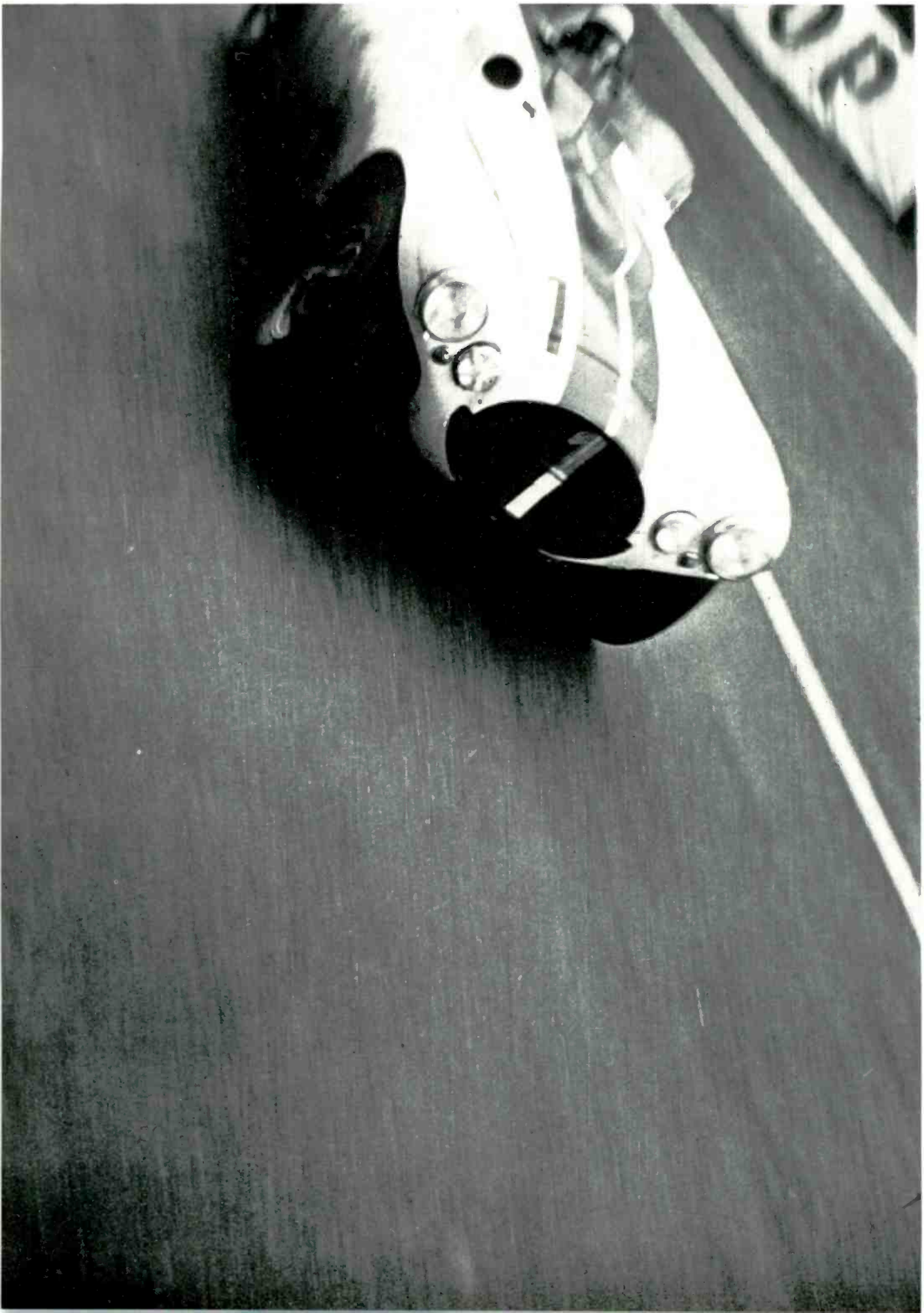
6

$40

The tailored sweater—navy blue double-breasted and bordered in sparkling blue to match its lining. By Carol and Gold. Barnard Tailor. William H. Black, I. Magnin. Neiman-Marcus. Bags: Van S. Jennings. Fine Tuttle gloves. Socks: about $40

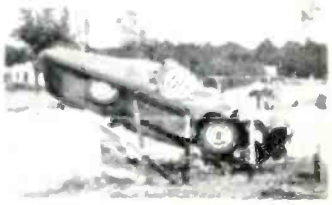
179 *Art Director:* Henry Wolf
Photographer: Dan Wynn
Publication: Esquire Magazine

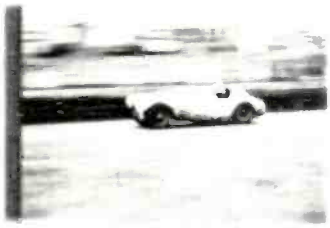
179 Art Directors Club Medal

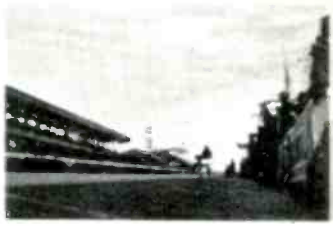


PHOTOGRAPHY BY DAN WYNN

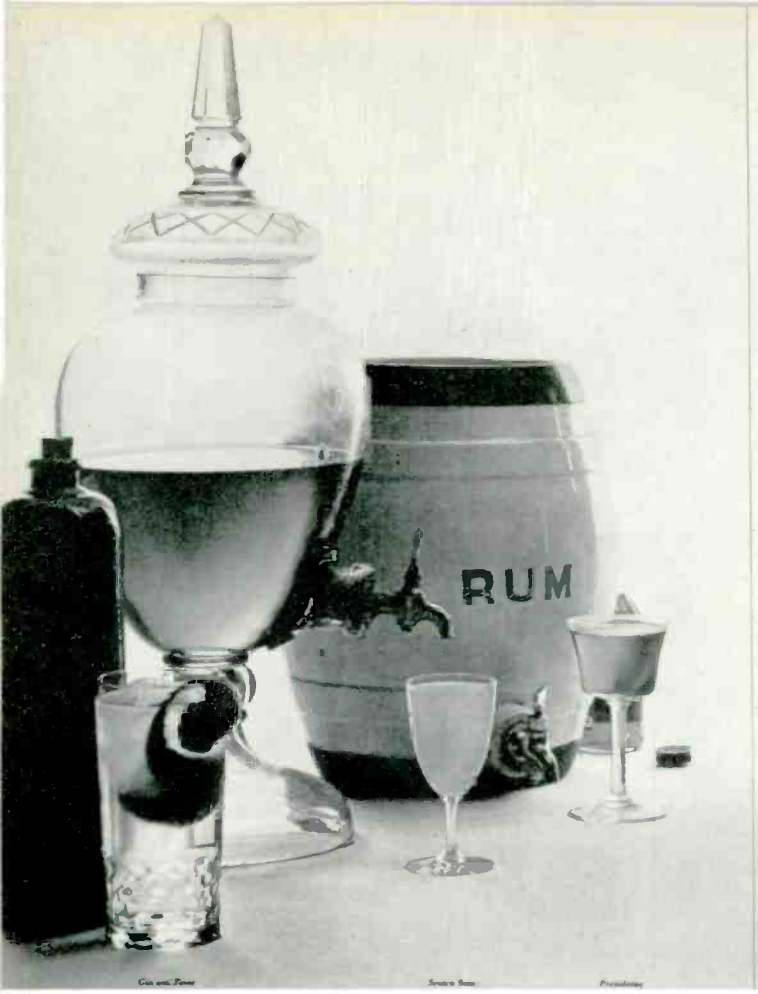
1 p.m., June 12, 1951: The checkered flag was lowered, marking the start of the world's most important sports-car race, the 24 hours of Le Mans. Hundreds of thousands of spectators watched 57 contestants run across the historic French track and start up some of the greatest automotive machinery ever assembled. Among these cars, 3 bore the blue and white American colors—Cunningham entries. The captain of this American team, Sportsman Briggs S. Cunningham, drove car No. 1. Out of this whole line-up only 19 drivers saw the checkered flag again a night and a day later. Among these were 2 Cunninghams—in 3rd and 5th place. In hard competition against factory- and government-subsidized racing teams, it was a partial triumph of a growing ambition. A firm believer in the theory U.S. engineering know-how should receive its proper due abroad, Briggs Cunningham wins new fame in each race he enters as a tough competitor and gallant sportsman

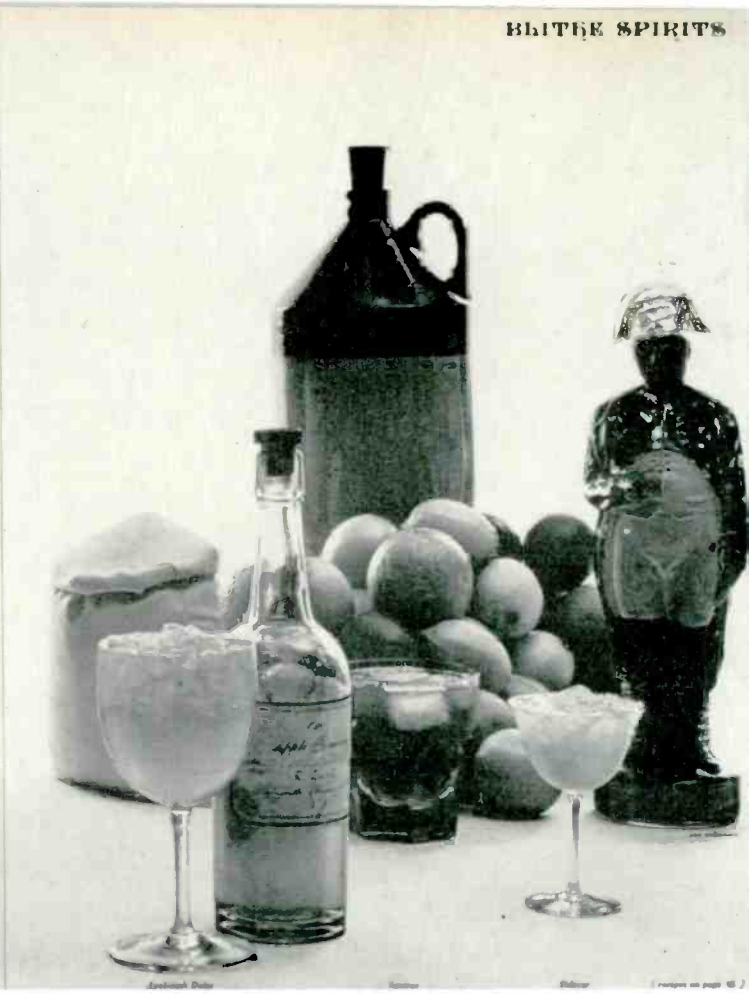






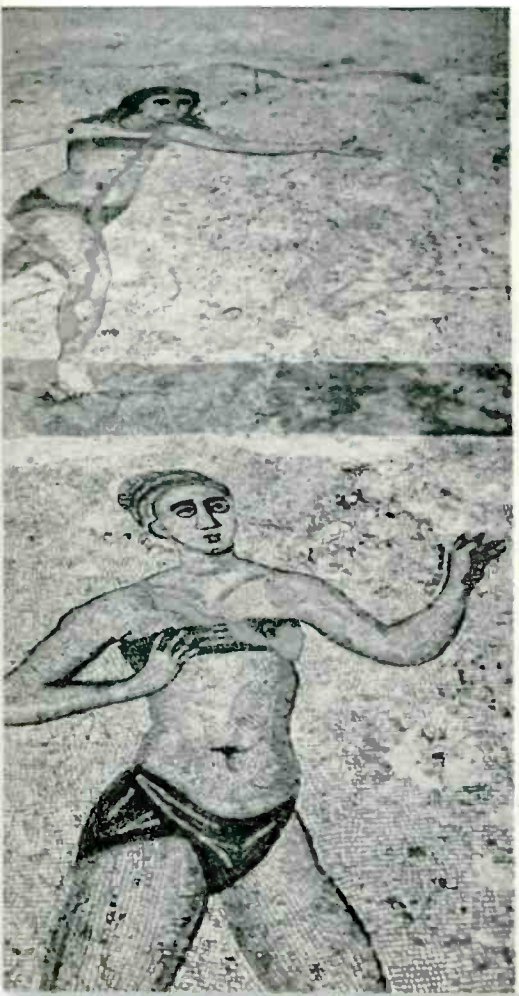
WITH CUNNINGHAM AT LE MANS





180 *Art Director:* Henry Wolf
Photographer: Ben Somoroff
Publication: Esquire Magazine

181 *Art Director:* Henry Wolf
Photographer: Black Star, Interfoto
Publication: Esquire Magazine



XV CENTURIES NEW

Women's fashions are often just as new as yesterday. The Bikini, for instance, has now been unearthed in a mosaic in Sicily, laid down some fifteen centuries ago. Discovered in the Piazza Armerina, in the attractive ruins of the little "room of the ten maidens," the newly revealed designs have convinced archaeologists that there is never anything new nothing, perhaps, except the eternally fresh beauty of flowers and of a girl, maybe something less than a quarter of a century in age

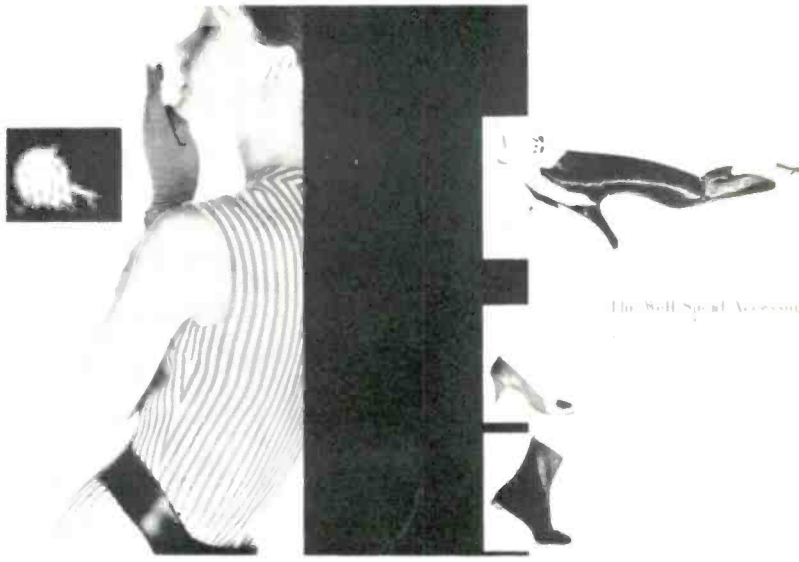
182 *Art Director:* Henry Wolf
Photographer: Desmond Russell
Publication: Esquire Magazine

183 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Karen Radkai
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

asphalt . . . a dim afternoon in an air-iced movie . . . ants in the potato salad . . . the twang of a ball hitting a racket . . . scorching leather seats in convertibles. Summer describes the pungent smell of sunny grass . . . the released energy of a mossy mountain stream . . . the whoosh of a fast roller coaster . . . the ritual of suntan oil . . . a portable tuned to the baseball game . . . a wind-bloated sail . . . the heated laughter of children. Summer means travel . . . minutes away by car to a weekend . . . hours away by plane to the Mediterranean. Summer means fun. Summer means going. Summer means experiencing new life.

THE EMOTION OF SUMMER. WARMED BY THE HEAT OF THE SUN, LOVE BEGINS AT HEIGHTENED AWARENESS AND GROWS TO THE SULTRINESS OF JULY

Art Directors Club Medal **184**



185

186

184 *Art Director:* Bert Stern
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

185 *Art Directors:* Alexey Brodovitch, Adrian Johns
Photographer: Lillian Bassman
Publisher: Hearst Corporation
Publication: Harper's Bazaar

186 *Art Directors:* Alexey Brodovitch, Adrian Johns
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

187

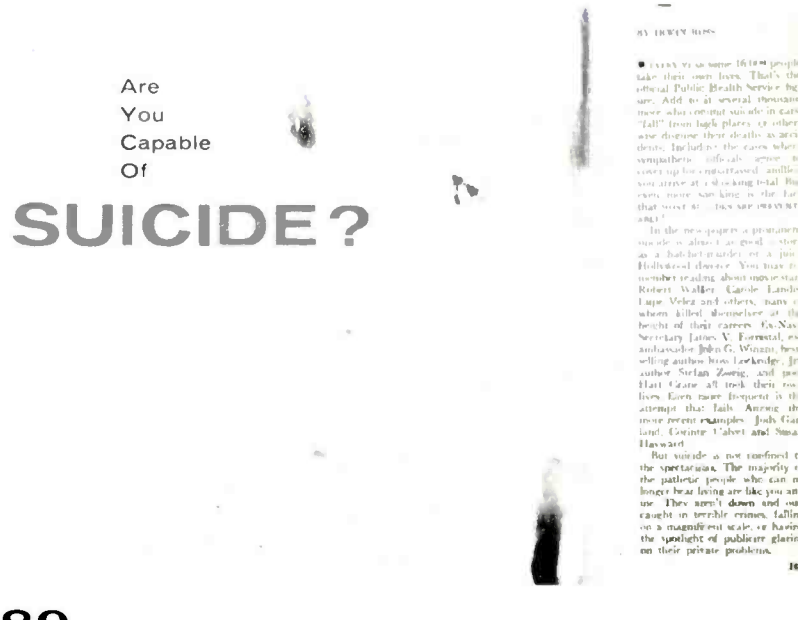
188

187 *Art Director:* Art Kane
Artist: Antonio Fransconi
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

188 *Art Director:* Art Kane
Photographer: Marvin Israel
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

189 *Art Director:* Conrad Wienk
Photographer: Don Briggs
Publisher: Hillman Periodicals
Publication: Pageant Magazine

190 *Art Director:* Art Kane
Photographer: Tom Palumbo
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine



189

190 Award for Distinctive Merit

191

191 *Art Directors:* Alexey Brodovitch, Adrian Johns
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

192 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Artist: Joseph Low
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

193 *Art Director:* Bradbury Thompson
Artist: Raymond Peynet
Publisher: Street & Smith Publications
Publication: Mademoiselle Magazine

194 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Artist: Robert Osborn
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

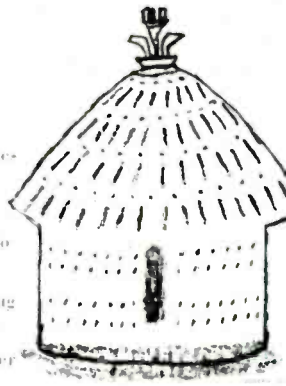
192

Forecast for '56

1956 will carry our exciting new era in the arts of living into every corner of our homes. We stand at the threshold of a long awaited American Age—when the excellence of our arts will match that of our technology. For its graces our age will look to the past and evoke both the techniques of today and the wonders of tomorrow. Now that we have learned to save time for living, we must be worthy of the time we have made. The place to begin is in the home. The time is 1956.

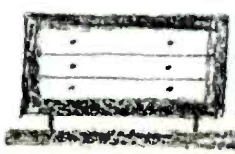
The sunburst motif sheds its glow on decoration in 1956. The Aztecs and the Sun King at opposite poles of civilization both figured in its inspiration.) A small, bold ornament in fabrics, wallpaper and accessories, it will give more brightness to a gleaming year . . . Sun-Drenched Colors, with the muted tones of sun ripened fruit, are inviting . . . The Oriental accent will be a scene-stealer.

The grass look is the straw in the wind. It inspires textures (fabrics, wallpapers and rugs), colors (grass greens and blues) and design. African kraals have a grass look, too, but you don't have to carry a spear to enjoy these soft new tones in your own homes... The Mosaic Look will bring three-dimensional patterns of color "inlaid" like bits of glass or stone . . . Look for leather woven with synthetic materials this year.



Romantic blues make fabric news: periwinkle blues, combinations of blues with hyacinth and purple, blues with sharp green, blues with beige. Look for plain fabrics emphasizing color, texture not pattern. Simple geometric designs replace bold prints.

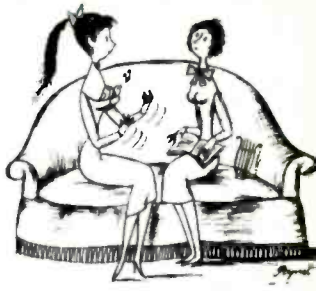
Return to tradition for inspiration in new furniture will bring softened lines and graceful proportions to contrast with contemporary starkness. New interpretations of Queen Anne and 18th-century styles will be the rule. Furniture with the traditional look stresses detail in hardware and finish, not in carving. New smoky tones, unobtrusive inlays and exotic wood grains (teak, rosewood, zebra) will be popular. The painted accent piece is here to stay.



To
Marie-Chantal,
with love,
Raymond Peynet

1. "I'll take a dozen they'll make ravishing napkins"

Marie-Chantal is French and, by now, a part of the folklore of Paris. Stories about her are everywhere—she's springing up spontaneously in the little bistros she loves, or on the boulevards, or at the ballet she goes later. Marie-Chantal is part pretension, part foolishness, part snob—but really adorable, non? We asked Peynet, whom we introduced to an American audience last year, to interpret Marie-Chantal, with her girl friend Ghislaine and her boy friend Guy-Fidi, to our readers—and here she is....



4. "Ghislaine, love can't be explained—it comes from inside"

2. "Marie won't have anything to do with me"

3. "But when his secretary absconded I took pity on him"

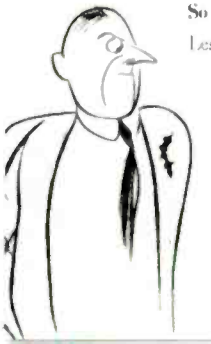
5. "He persuaded me to visit his ancestral home. It's a little damp"

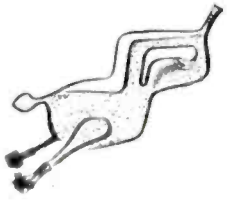
6. And in the end... mistress of all she surveys

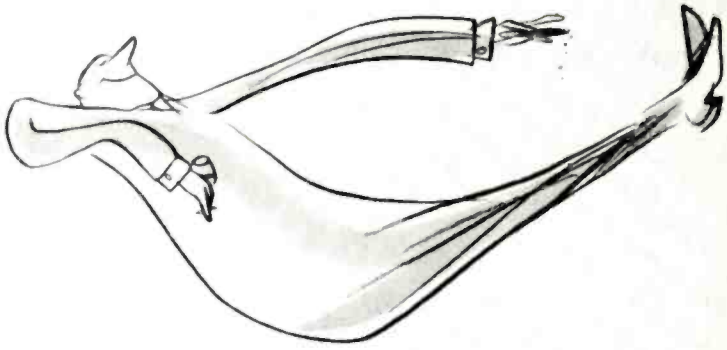
I'll eat my split-level turkey in the breezeway

By OGDEN NASH

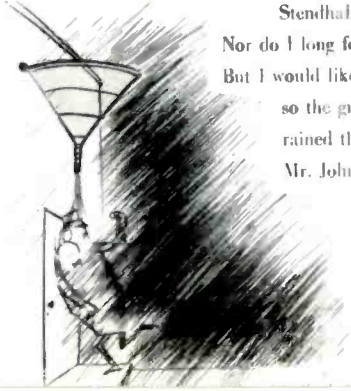
A lady I know disapproves of the vulgarization
of Christmas, she believes that Christmas
should be governed purely by spiritual
and romantic laws.
She says all she wants for Christmas is no more
suggestive songs about Santa Claus.
Myself, I am more greedy if less cuddley,
And being of '02 vintage I am perforce greedy
fuddy-duddily,
So my own Christmas could be made glad
Less by the donation of anything new than just
by the return of a few things I once had







Some people strive for gracious living;
I have recurrent dreams of spacious living.
Not that I believe retrogression to be the
be-all and the end-all,
Not that I wish to spend the holidays sitting
in a Turkish corner smoking Sweet Caps
and reading *Le Rouge et le Noir* by
Stendhal,
Nor do I long for a castle with a portcullis,
But I would like a house with a porte-cochère
so the guests wouldn't get wet if it
rained the evening of my party for
Mr. John Foster Dulles.



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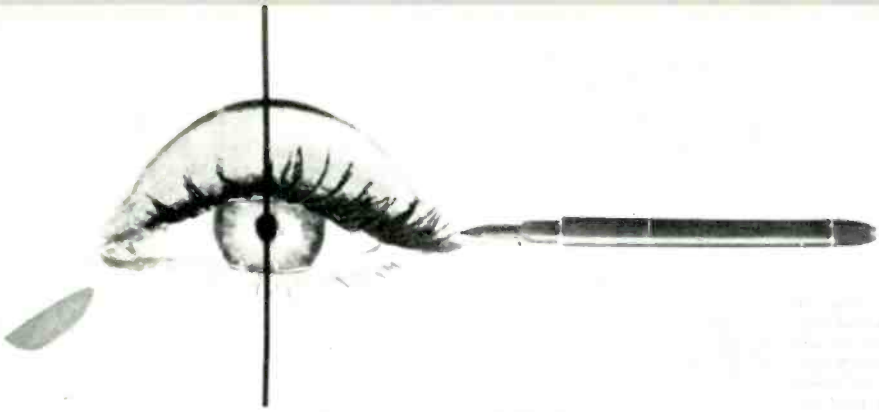
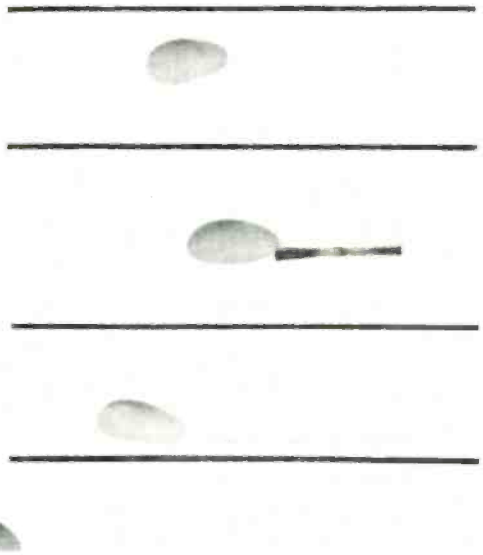
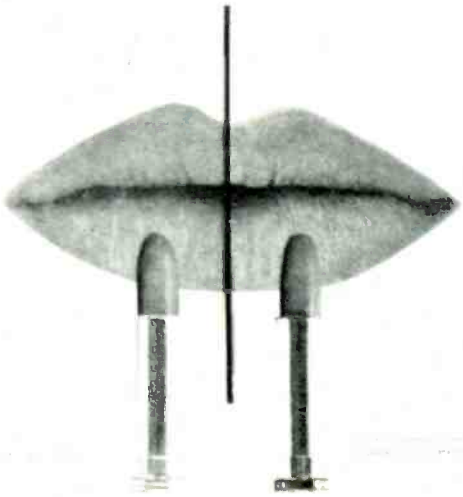


How to be *this* summer's beauty

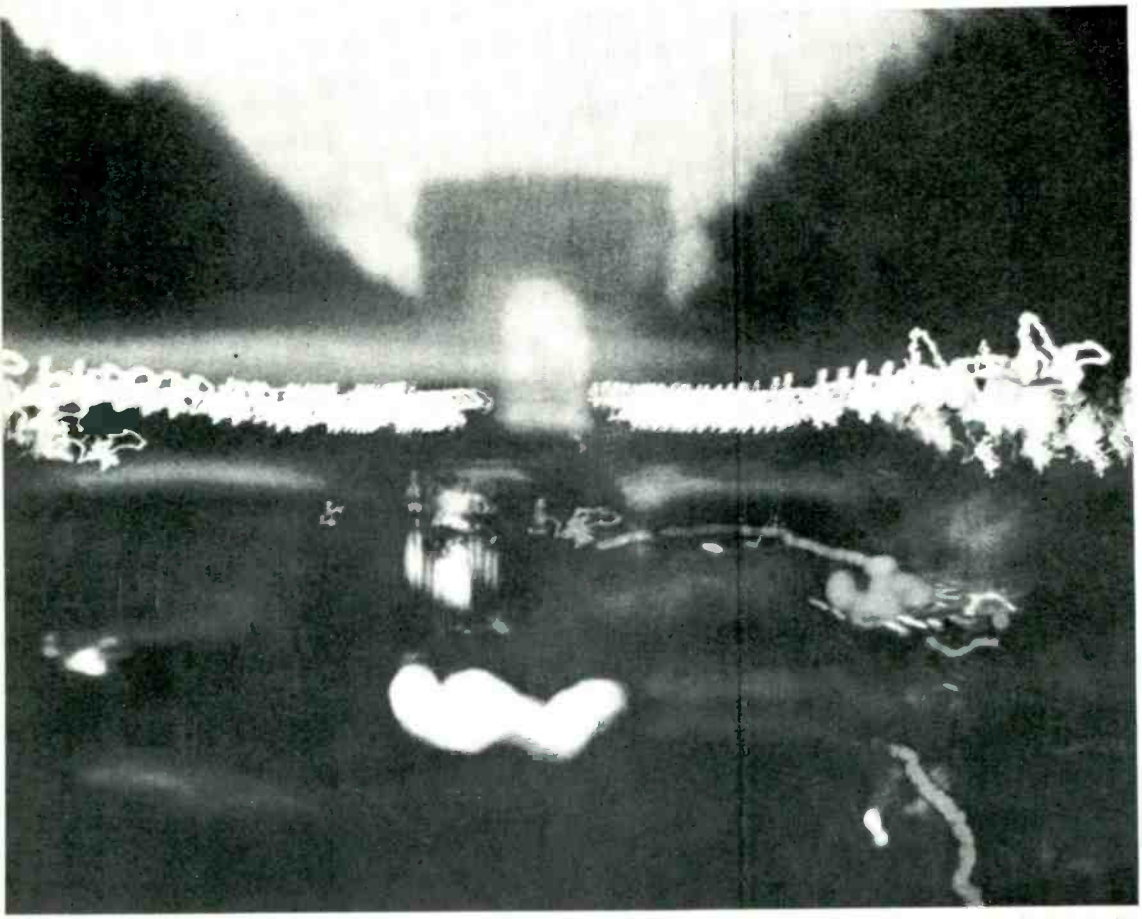
Make-up





196 Award for Distinctive Merit

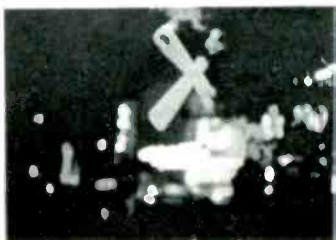
195 Award for Distinctive Merit

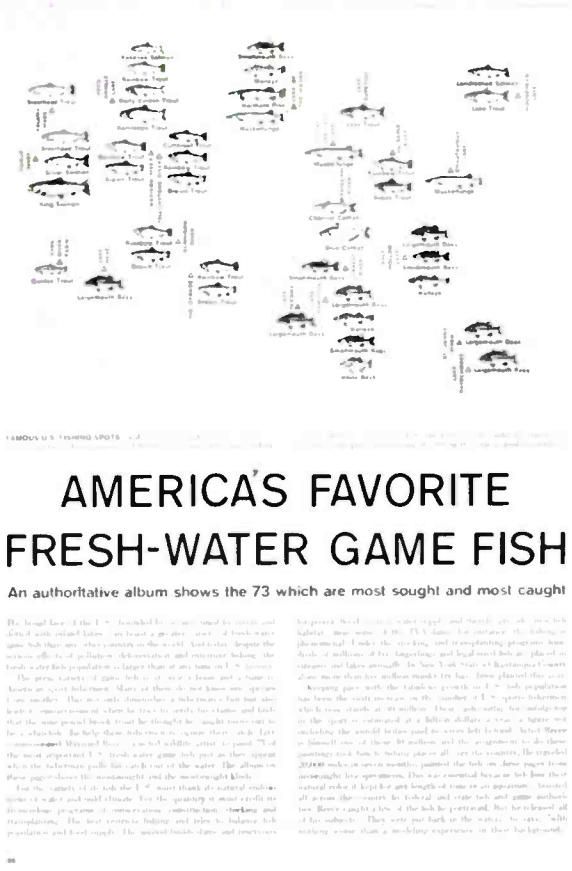


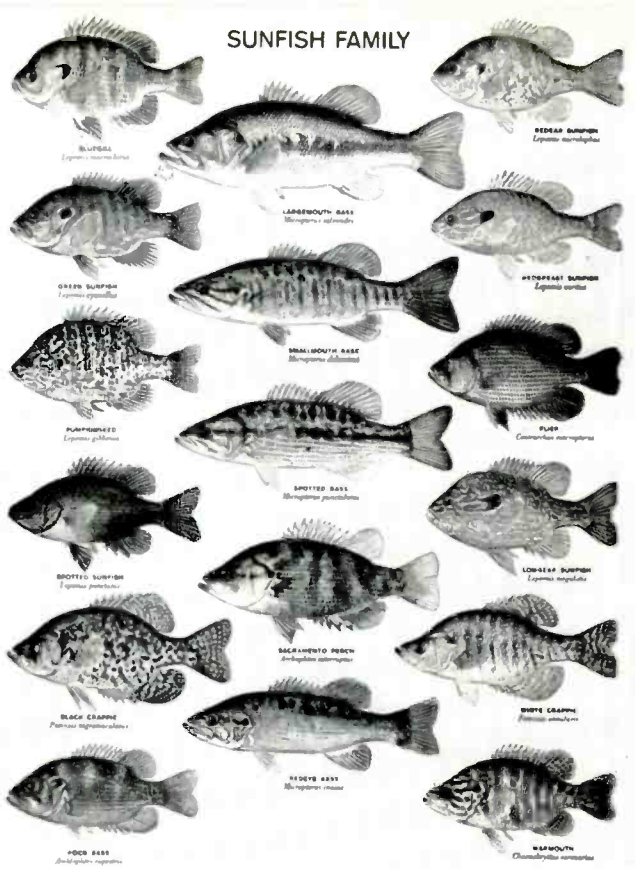
THE GLOW OF PARIS

It evokes a city's many moods

Photographed for LIFE by ERNST HAAS







197

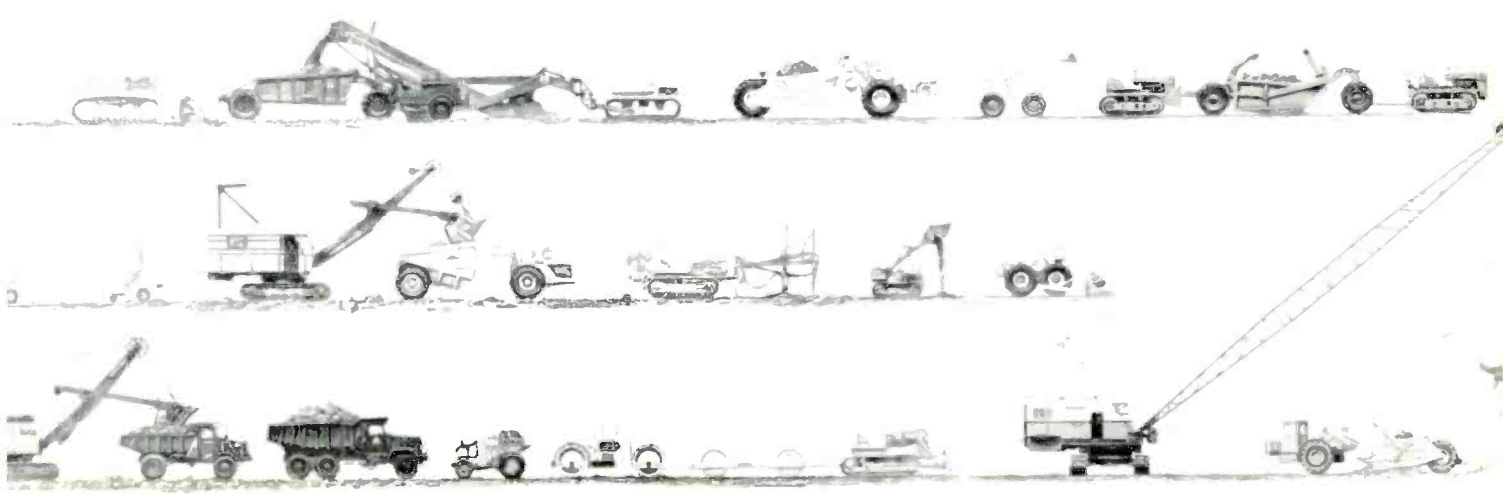
195 *Art Director:* Charles Tudor
Photographer: Ernest Haas
Publisher: Time, Inc.
Publication: Life Magazine

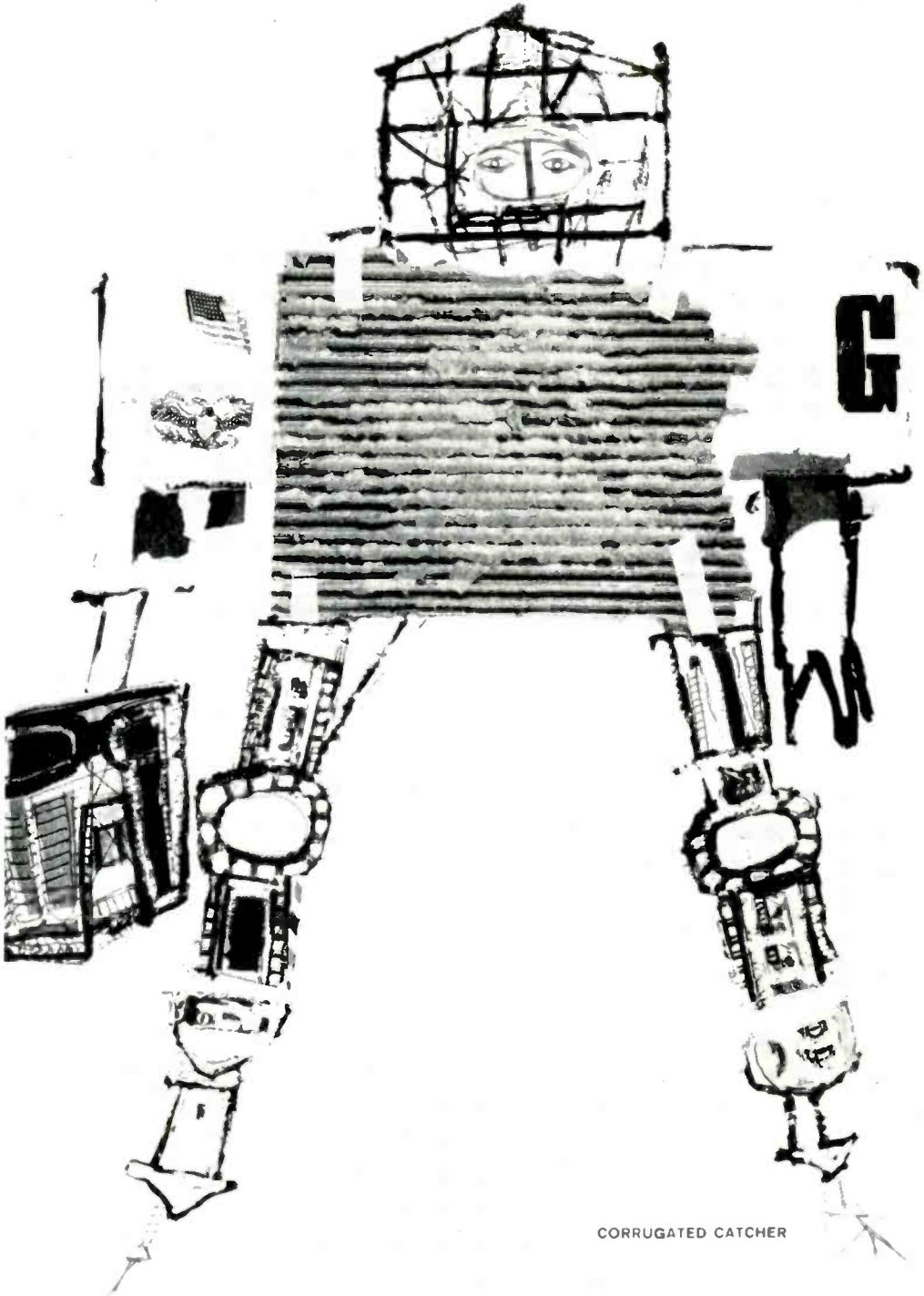
196 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographers: Roger Prigent, Herbert Matter
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

197 *Art Director:* Charles Tudor
Artists: Maynard Reece, Petruccelli
Publisher: Time, Inc.
Publication: Life Magazine

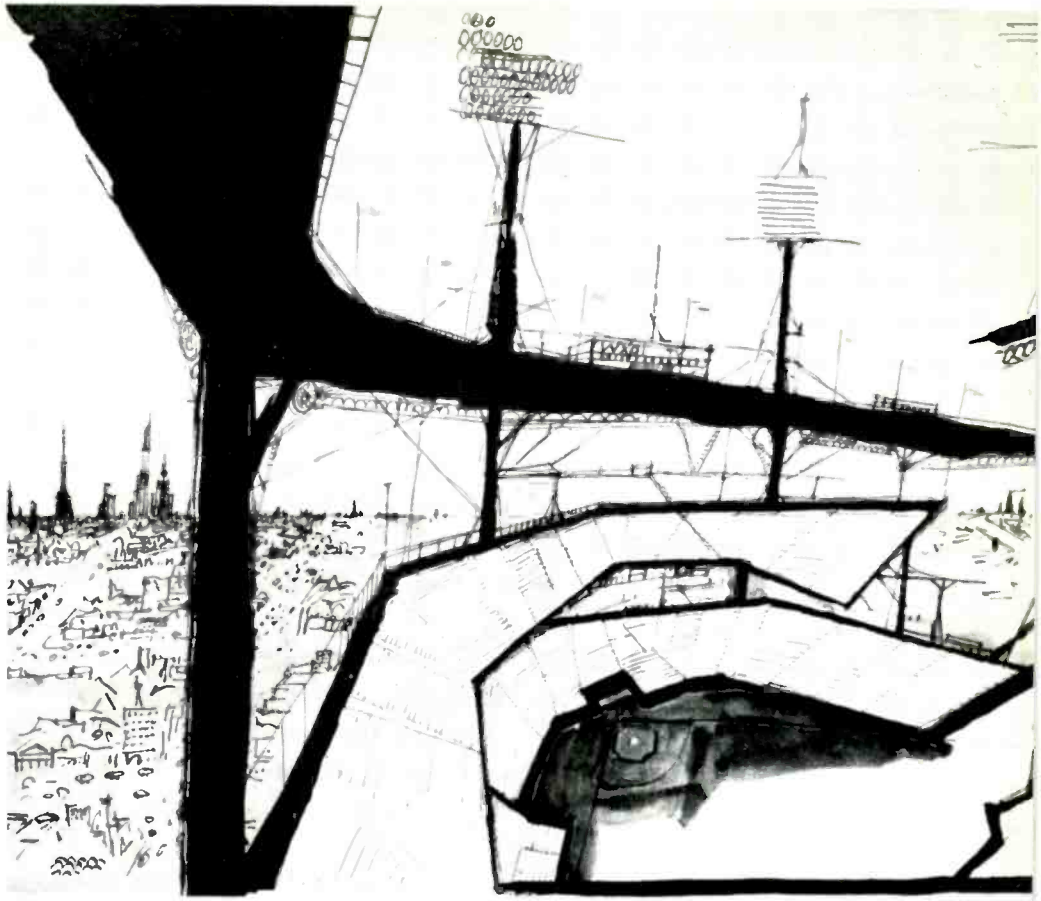
198 *Art Director:* Leo Lionni
Artist: Lemuel B. Line
Publisher: Time, Inc.
Publication: Fortune Magazine

198





CORRUGATED CATCHER



ALL-AMERICAN AREN

STEINBERG AT THE BAT

Artist brings surprising look to a game he discovered

Saul Steinberg, a Romanian-born artist who came to the U.S. in 1942, has set down his vision of the U.S. in wire drawings born of a wry imagination. But he ignored one phase of the American scene until LIFE persuaded him to turn his eyes to baseball.

Steinberg began his study by buying 18 books on the subject. Having learned where home plate was, he proceeded to the scene of action. The stadium (*above*) looked enormous. Inside heroes and villains contended under the eyes of old men called managers (*right*) who dressed like kids with birds on their chests. But the one Steinberg found the most impressive was the catcher in his corrugated armor (*opposite*).

As he gathered material, Steinberg got the baseball bug. To become more intimate with his new-found idols he accompanied the Milwaukee Braves on a road trip and after each game timidly entered the clubhouse, shook each player's hand reverently and left quietly. Then, when he felt he had the subject in hand, Steinberg bought a catcher's outfit to get in the mood and wore it as he set down the all-American impressions on these pages.

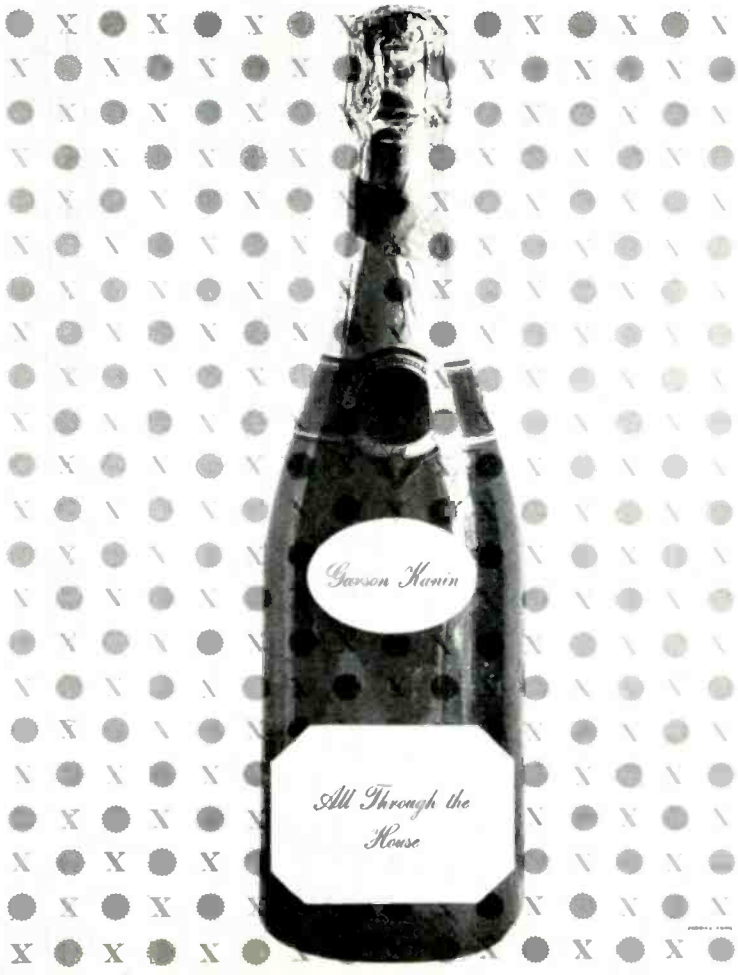
MESSAGE FROM THE MANAGER

STEEL: A FRESH FOCUS **200**

199 *Art Director:* Charles Tudor
Artist: S. Steinberg
Publisher: Time, Inc.
Publication: Life Magazine

200 *Art Director:* Leo Lionni
Photographers: Clyde Hare, Ivan Massar
Publisher: Time, Inc.
Publication: Fortune Magazine

201 *Art Director:* Henry Wolf
Photographer: Jerome Kuhl
Publisher: Esquire Magazine



201

202

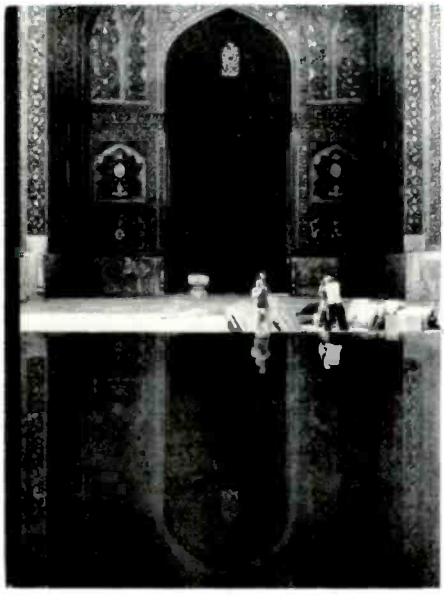
204

202 *Art Director:* Charles Tudor
Artist: Dong Kingman
Publisher: Time, Inc.
Publication: Life Magazine

203 *Art Directors:* Charles Tudor, Bernard Quint
Photographer: David Duncan
Publisher: Time, Inc.
Publication: Life Magazine

204 *Art Director:* Louis Sardella
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

205 *Art Director:* Bernard Quint
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine



THE WORLD OF ISLAM

203

205

New Fabrics Put Modern Art in Fashion

Chagall

Léger

206

BUFFALO BILL
IN
LONDON

207

Irish Country People

SERENELY THEY LIVE IN AGE-OLD PATTERNS

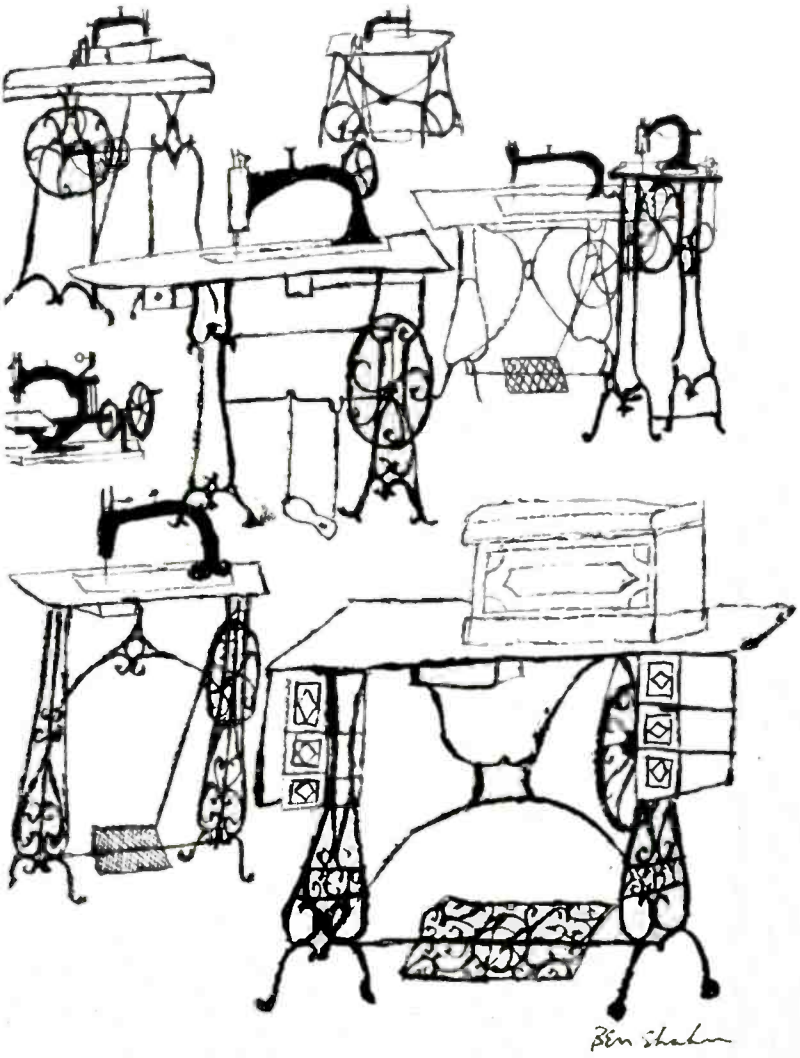
206 *Art Director:* Anthony T. Mazzola
Publisher: Hearst Corporation
Publication: Town & Country

207 *Art Director:* Bernard Quint
Photographer: Dorothea Lange
Publisher: Time, Inc.
Publication: Life Magazine

208 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Irving Penn, Paramount News Service
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

210 *Art Director:* Cipe Pineles
Artist: Ben Shahn
Publisher: Street and Smith Publications, Inc.
Publication: Charm Magazine

Vogue's eye view of precious possessions



three machines that changed everything

1. THE SEWING MACHINE

The promise that a new machine displacing human labor will give more people better jobs with higher paychecks is apt to sound a little silly the first time you hear it. We have been hearing it over and over again for the past year or so. If we still have trouble grasping the logic of it, we should not be too hard on Polly Hunt for persuading her husband, Walter, not to patent his sewing machine. Mrs. Hunt, in 1834, had had very little experience with machines of any sort, but logic told her that a machine for sewing was bound to rob seamstresses of their jobs.

A quarter of a century later, after other sewing machines had been patented, George Gifford, an astute New York lawyer, saw things differently. The sewing machine had been a great benefit to women who worked, he advised the U. S. Commissioner of Patents in 1860: it had raised the price of their work and given them healthier, more profitable jobs. "This may appear a little remarkable at first glance," he admitted, "but it is a legitimate effect of any cause which takes laborers out of an employment where much time is spent in accomplishing little work, and putting them into an employment where much work is done in little time."

Mr. Gifford had never heard of automation, but today's $40 billion clothing industry with its 949,000 women employees would indicate that he knew what he was talking about. In any case, by an adroit process of calculation, he had figured that the sewing machine would save $102,600,000 a year for the country's clothing makers. This canny argument won an extension of the patent which his client, Elias Howe, Jr., had had the good sense to take out 14 years before. As a result, Howe, who had been a poor mechanic all his life, proceeded to roll up a fortune of over a million dollars and went down in history as "the American inventor of the sewing machine." It has never seemed to matter that he was neither the first person nor the first American to make a sewing machine, or that the one he did make could not sew continuously for more than a few inches.

New ideas, when the time is ripe for them, have a way of occurring to several people all at once. In the ten years after Howe took out his patent, half a dozen other mechanics independently "invented" sewing machines, most of which worked a good deal better than Howe's. Only one of them, however, was advertised in the *New York Times* of January 1, 1856. A short insert under "Business Notices" announced that the maker of this machine was so confident of its superiority over all others that he would take any one of them in part payment for one of his new models. This proposition is said to be the first trade-in offer in the annals of American business. The advertiser: I. M. Singer & Co.

Throughout 1856 the Singer ad appeared in the *Times* with the same regularity as the foreboding "News from Kansas" and reports of mudslinging between the Democrats and the infant Republican Party. The copy theme changed from time to time, and by early December, when it was finally certain that James Buchanan was to be the 15th President of the United States, Singers were being promoted as solace to disgruntled politicians. "The excitement of *(Continued on page 150)*

BY MARY ROCHE

The Paths Whitman Walked

Poet's 'Leaves of Grass' has its 100th anniversary

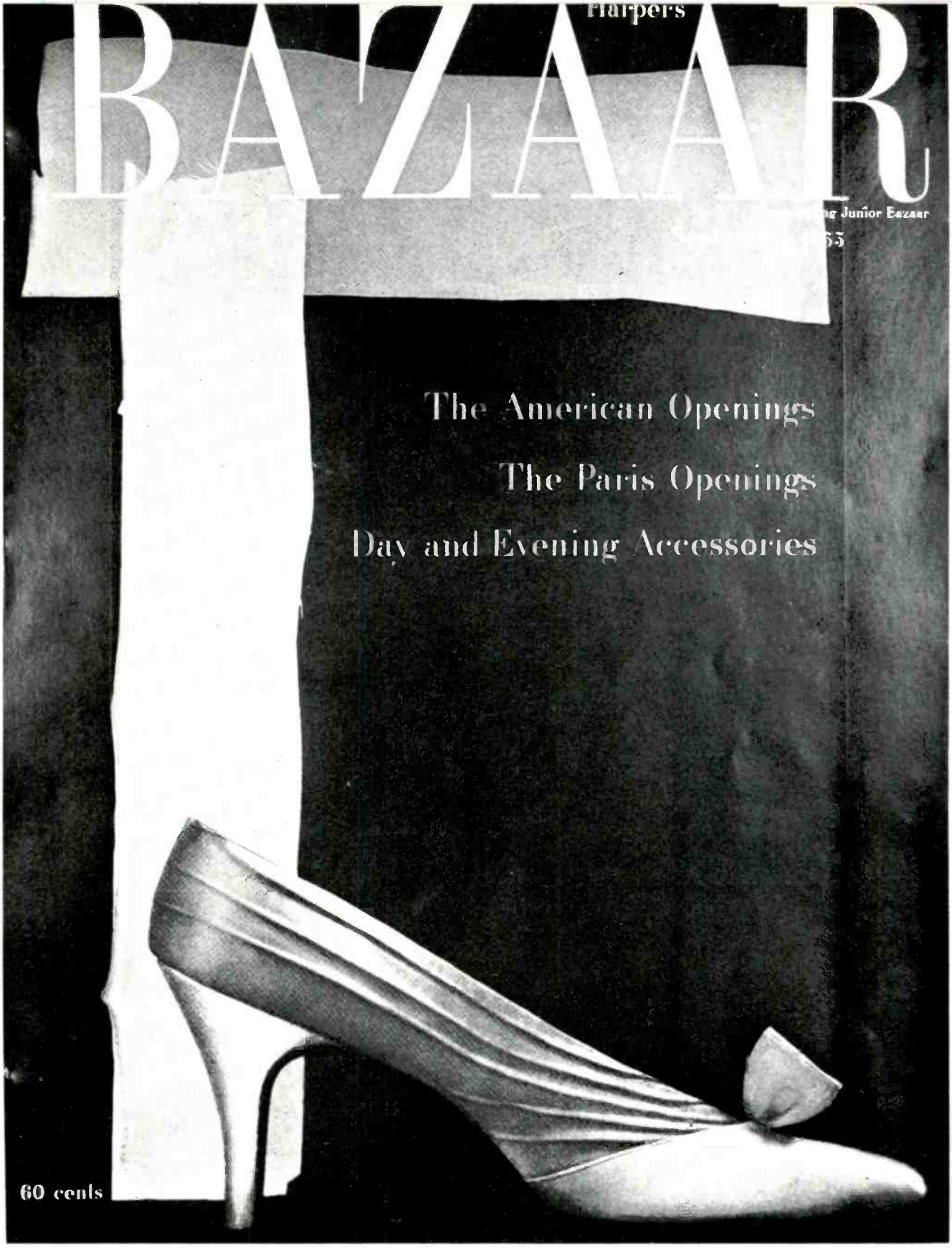
One hundred years ago next month, a slim collection of verse entitled *Leaves of Grass* made its first appearance on the U.S. literary scene. Its frontispiece bore the jaunty portrait of the 36-year-old author *(below)* who identified himself as "Walt Whitman, an American, one of the roughs . . ." Thus did a bearded Brooklyn bohemian set out to win a place for himself as a national poet of America.

To find new material for poems he kept adding to *Leaves of Grass*, Whitman roamed the U.S., soaking up the whole pageant of life around him. Although it generally baffled his genteel contemporaries, Whitman's unbridled verse eventually established him as America's first great modern poet.

As the U.S. celebrates the centennial anniversary of *Leaves of Grass*, LIFE shows on the following pages the land Whitman knew and sang about in some of his best-known poems.

Photographed for LIFE by KOSTI RUOHOMAA

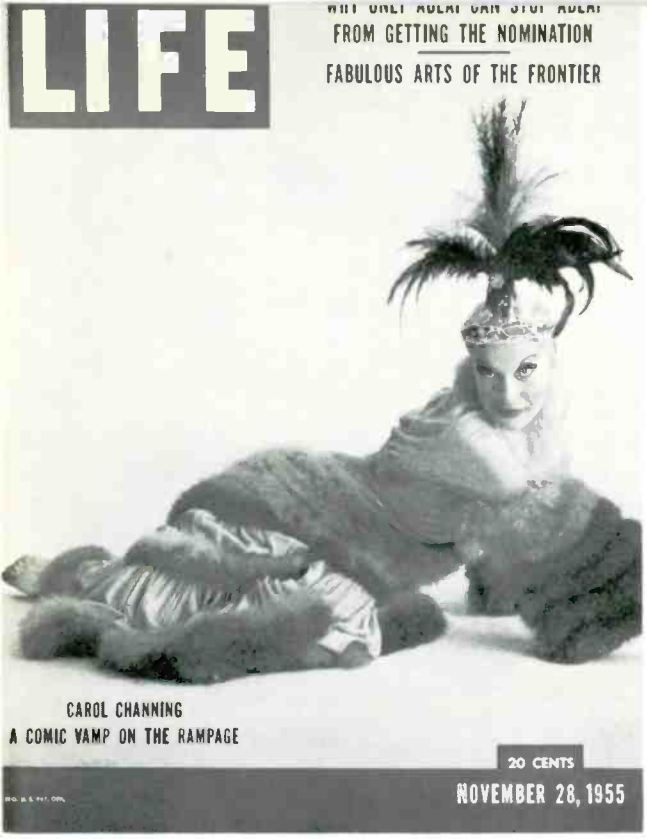
209 Art Directors Club Medal



213 Art Directors Club Medal

209 *Art Director:* Bernard Quint
Photographer: Kosti Ruohomaa
Publisher: Time, Inc.
Publication: Life Magazine

213 *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar



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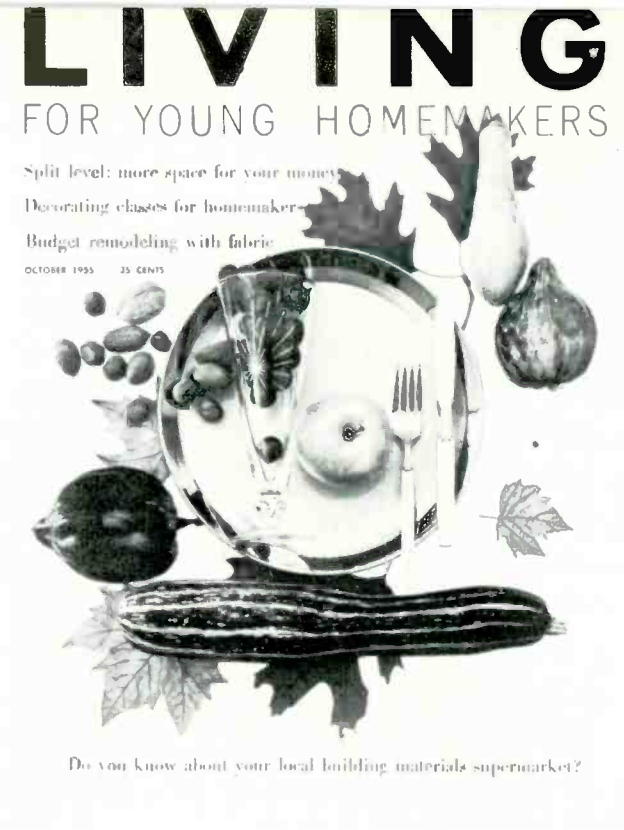

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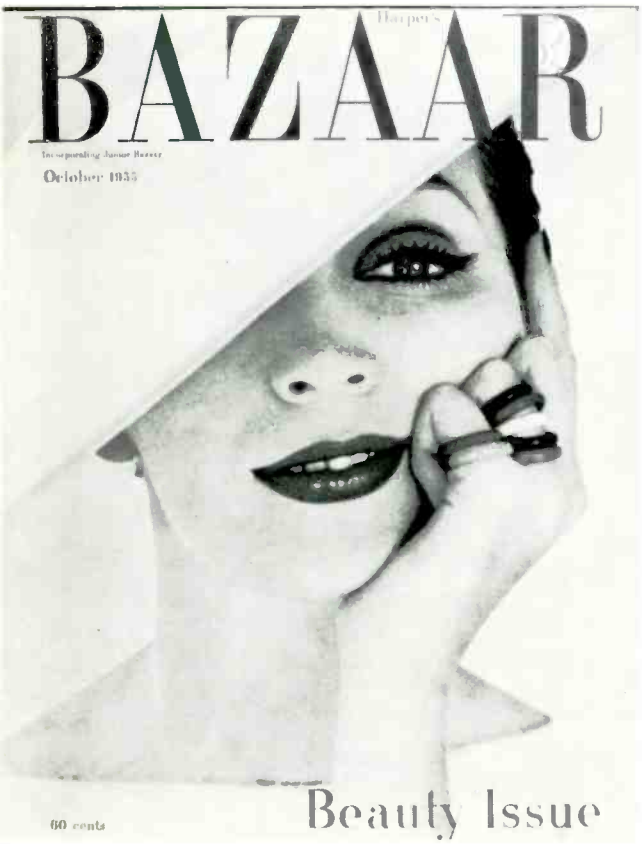

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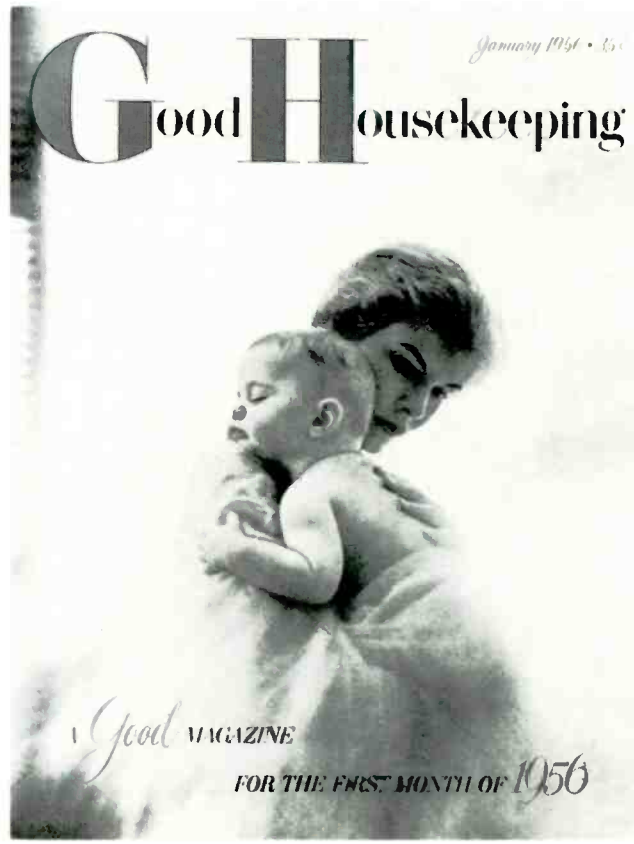
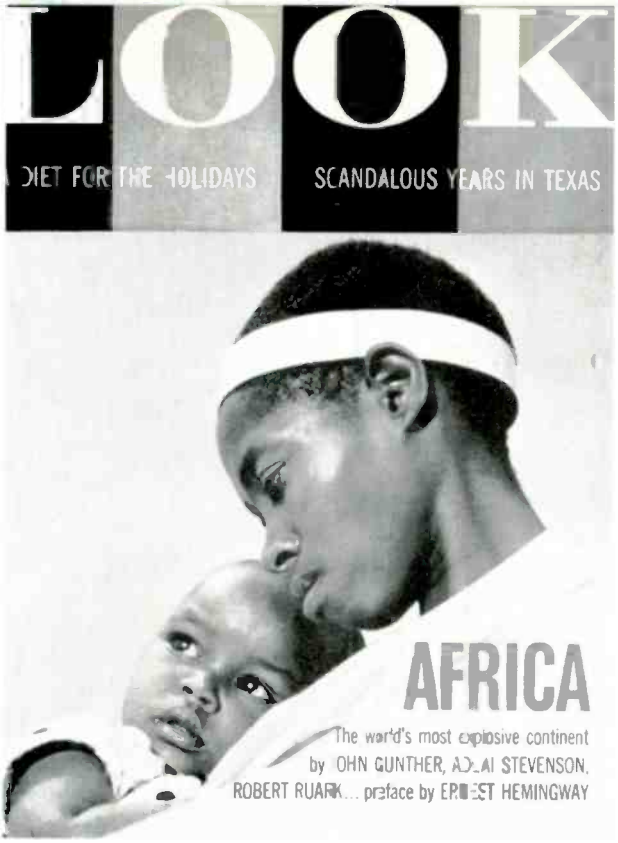


211 *Art Director:* Charles Tudor
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine

212 *Art Director:* Michael Lowe
Photographer: Scott Hyde
Publisher: Street and Smith Publications, Inc.
Publication: Living for Young Homemakers

216 *Art Directors:* Alexey Brodovitch, Adrian Joh
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

217 *Art Director:* Frank Eltonhead
Photographer: Doris Pinney
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine



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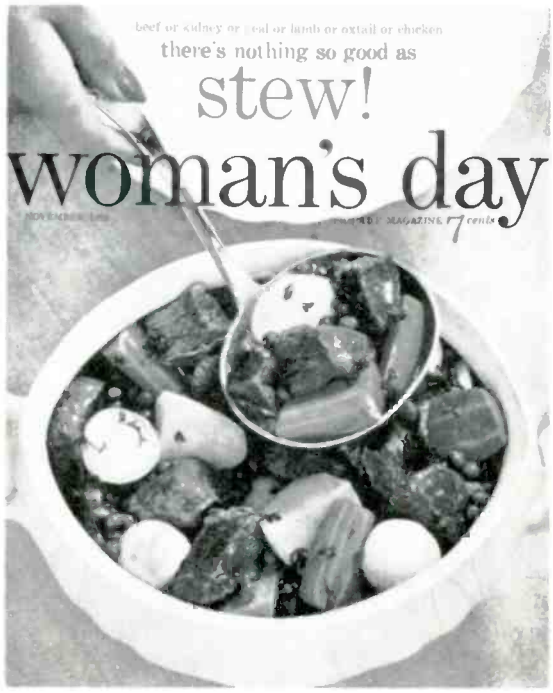
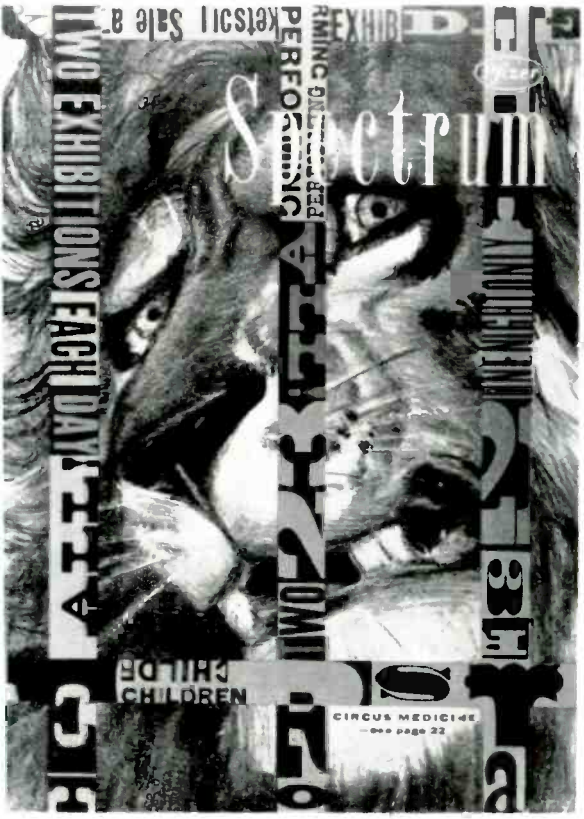


215

Award for Distinctive Merit



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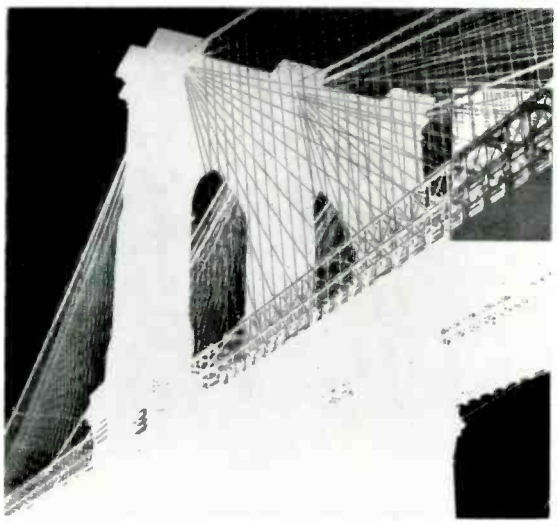


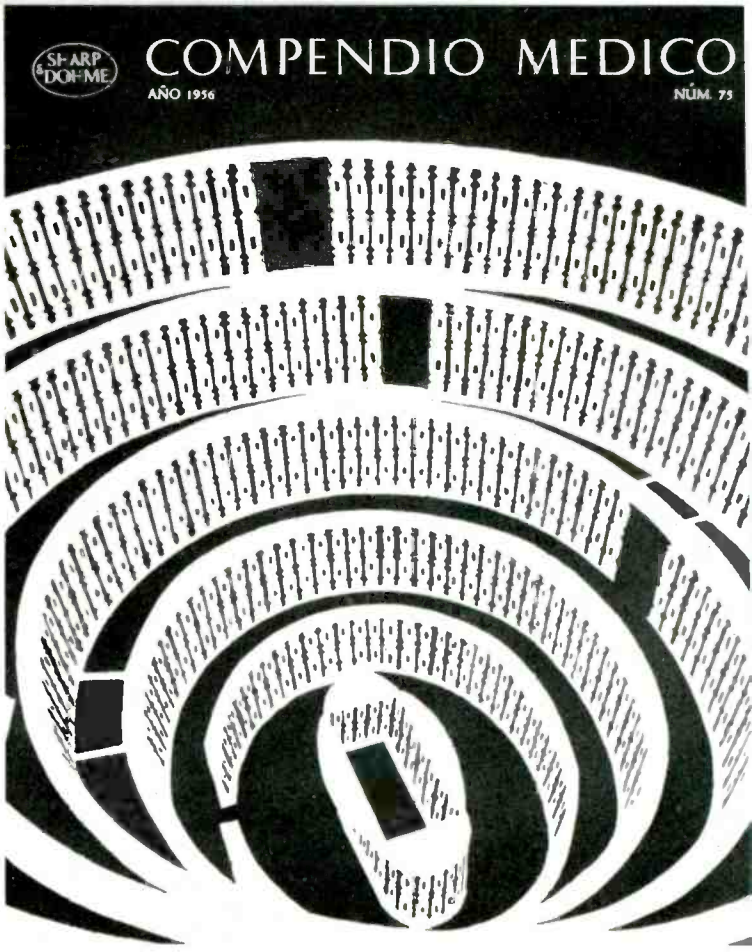
214 *Art Director:* Kirk Wilkinson
Photographer: Robert E. Coates
Publisher: Woman's Day Inc.
Publication: Woman's Day

215 *Art Director:* Allen F. Hurlburt
Photographer: Joe Covello
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

218 *Art Directors:* Paul Grotz, Ray Komai
Photographer: Andreas Feininger
Publisher: Time, Inc.
Publication: Architectural Forum

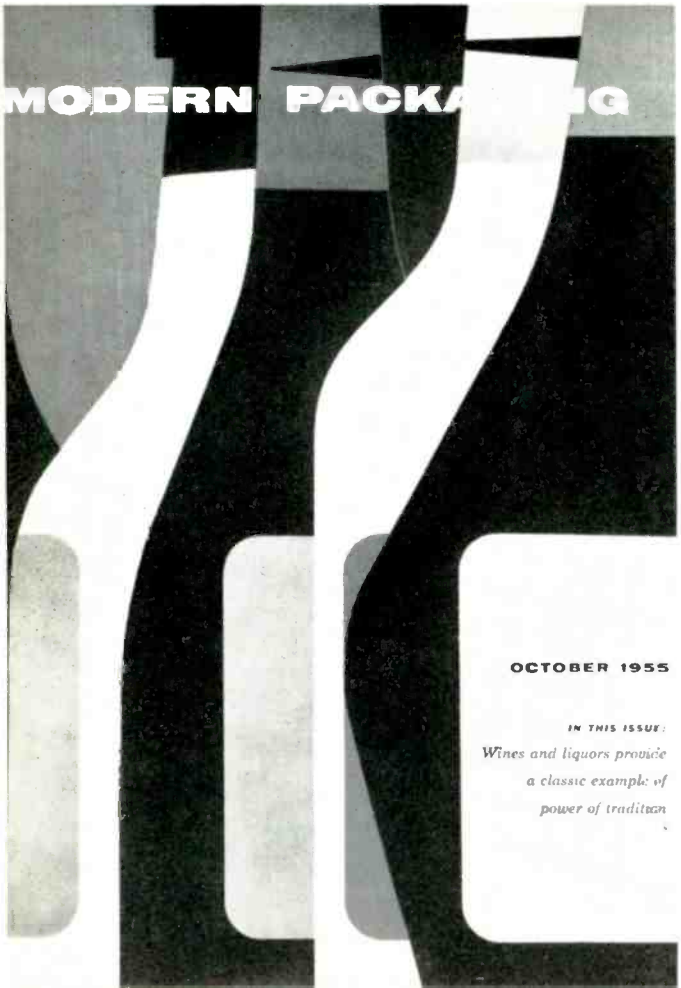
219 *Art Director:* Earle Yahn
Artist: Bill Ballantine
Publisher: Medical Press, Inc.
Publication: Pfizer Spectrum

220



221 Award for Distinctive Merit

222 Award for Distinctive Merit



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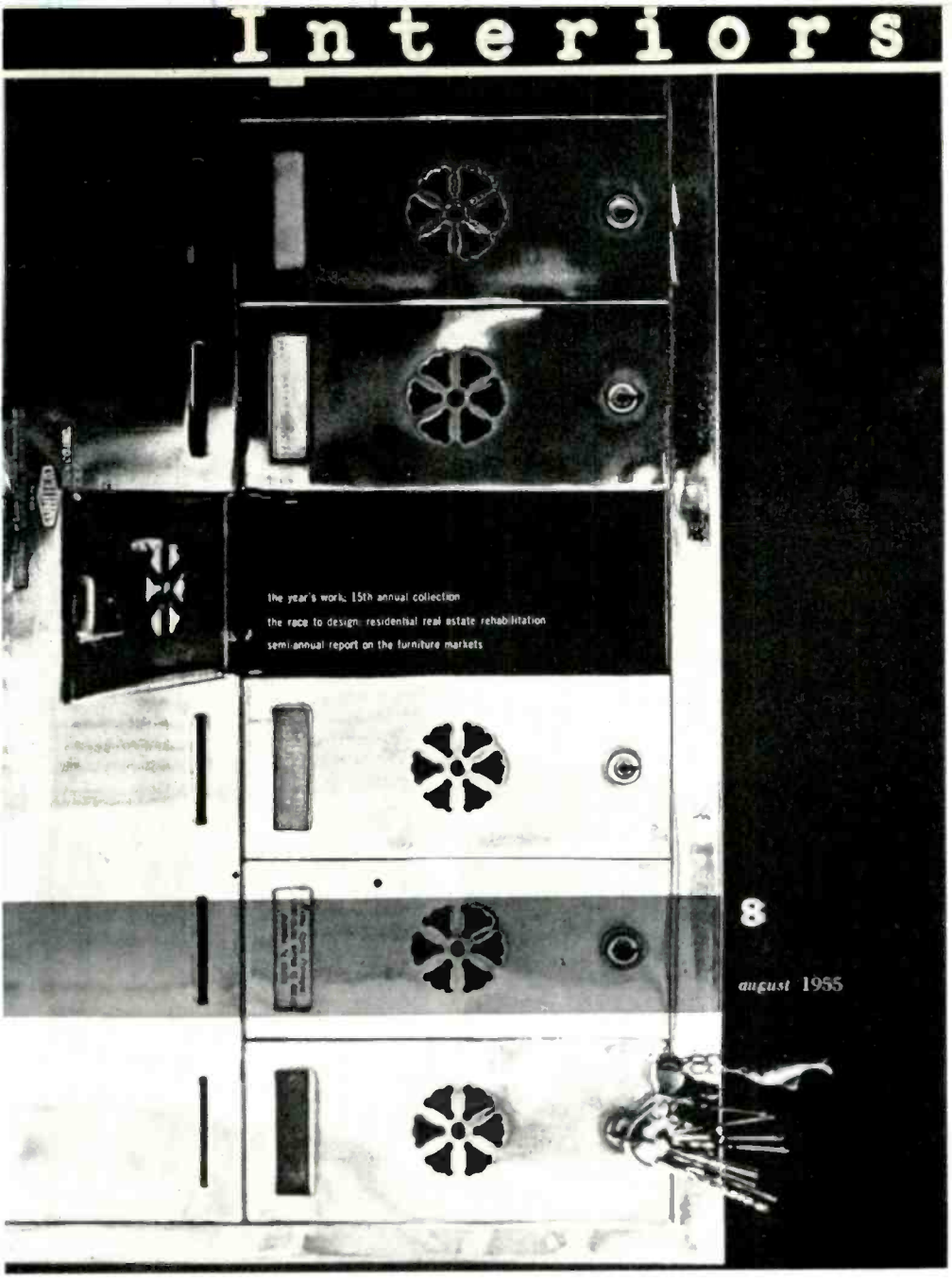


223

220 *Art Director:* Kenneth Lavey
Artist: Jay Maisel
Designer: Harry Gordon
Publisher: L. W. Frohlich & Co., Inc.
Publication: Parke, Davis & Co.

221 *Art Director:* George P. Dukes
Artist: Albert Storz
Designer: Albert Storz
Advertiser: Merck-Sharp & Dohme, International Division of Merck & Company, Inc.

222 *Art Director:* Donald R. Ruther
Artist: Walter H. Allner
Designer: Walter H. Allner
Publisher: Modern Packaging Corporation
Publication: Modern Packaging Magazine

223 *Art Directors:* Aldo Giurgola, Ernest Costa
Photographer: Dan Wynn
Publisher: Whitney Publications, Inc.
Publication: Interiors

224 *Art Directors:* Paul Grotz, Ray Komai
Photographer: Ezra Stoller
Publisher: Time, Inc.
Publication: Architectural Forum

5

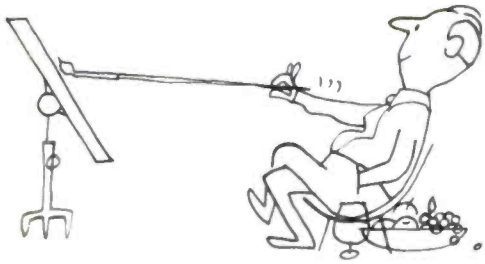
EDITORIAL ART

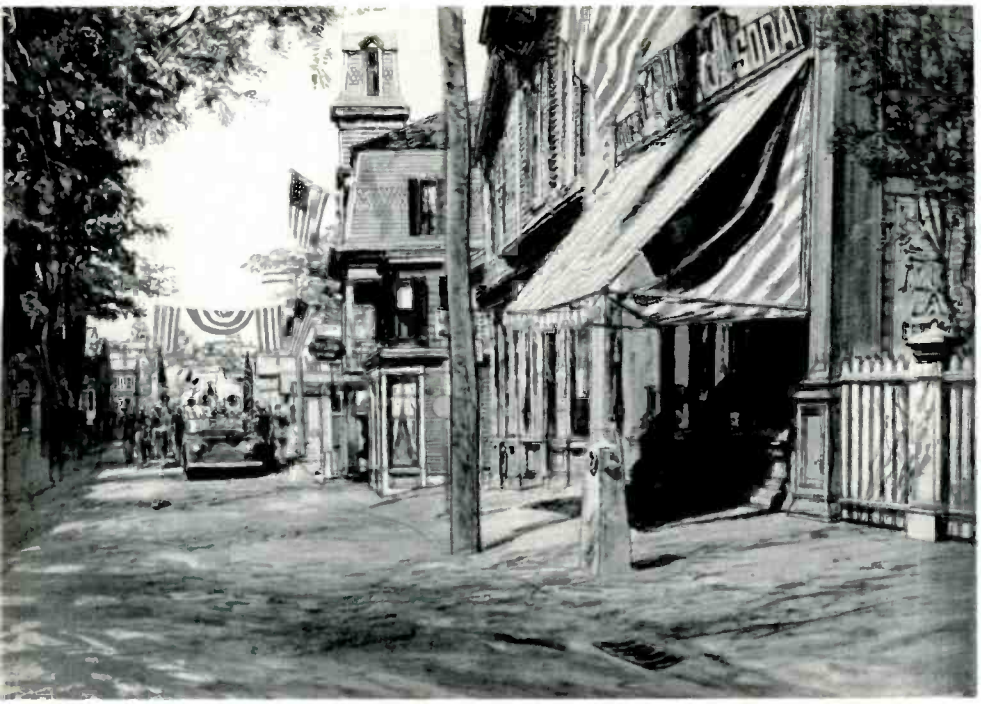
"Once they thought that radio would kill the newspapers. It didn't. It made them stronger.

"Now some people may think that television will kill all print - and that the moving picture on the TV glass will make still pictures in print dated and outworn.

"You can be sure it won't. Print has the one quality that electronics will never have - permanence. And with permanence comes the most vital quality of all in selling products or editorial features."

ARTHUR (RED) MOTLEY, PRESIDENT AND PUBLISHER OF PARADE PUBLICATIONS, INC.





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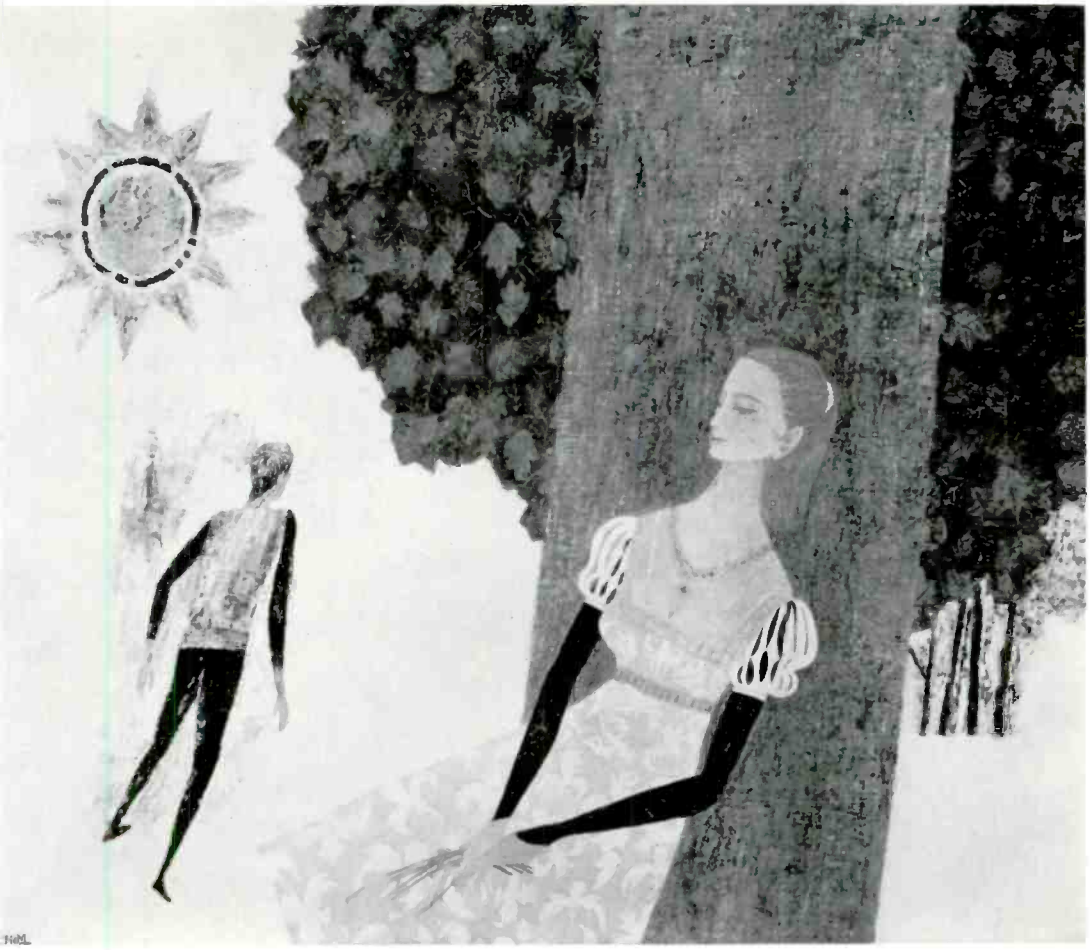


393

391 *Art Director:* Frank Eltonhead
Artist: Robert Fawcett
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine

392 *Art Director:* John C. Pellew
Artist: Robert Fawcett
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

393 *Art Director:* Art Kane
Artist: Thomas Leyland
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

394 *Art Director:* Art Kane
Artist: John Altoon
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

394

395 Art Directors Club Medal

395 *Art Director:* James deVries
Artist: Jan Balet
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

396 *Art Director:* Warren Stokes
Artist: Robert Fawcett
Publisher: The Crowell-Collier Publishing Co.
Publication: Woman's Home Companion

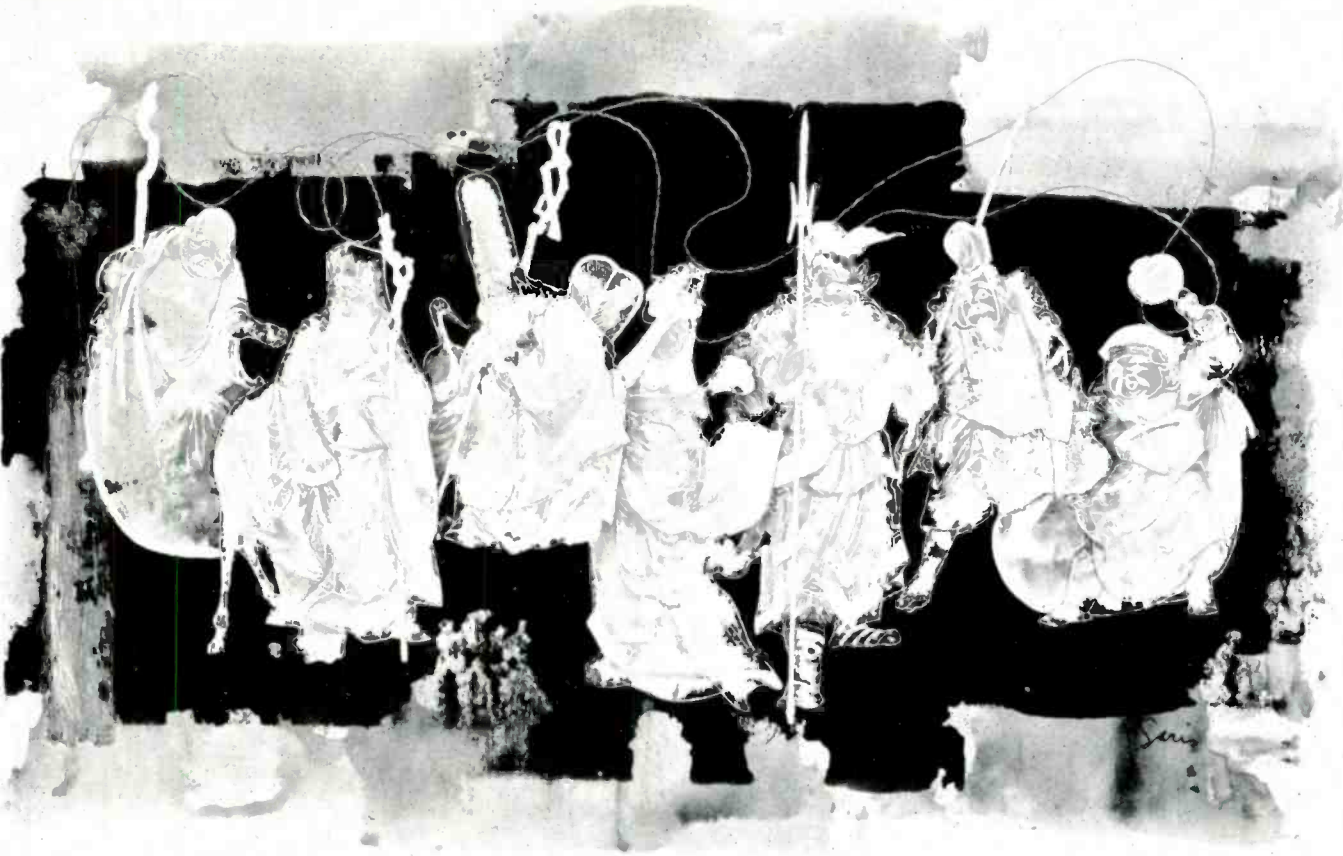
397 *Art Director:* Gene Aliman
Artist: James Hill
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

398 *Art Director:* Art Kane
Artist: Phil Hays
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

Award for Distinctive Merit **396** **398**

Award for Distinctive Merit **397**

399
400



402

399 *Art Director:* Frank Eltonhead
Artist: John Gannam
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine

400 *Art Director:* Art Kane
Artist: Robert Weaver
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

401 *Art Director:* Bradbury Thompson
Artist: Jaclyn Cohen
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

402 *Art Director:* John C. Pellew
Artist: Anthony Saris
Publisher: Crowell-Collier Publishing Co.
Publication: Collier's Magazine

401 Award for Distinctive Merit

403

404 Award for Distinctive Merit

403 *Art Director:* Bradbury Thompson
Artist: Rico Lebrun
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

404 *Art Director:* Henry Wolf
Artist: Douglas Gorsline
Publisher: Esquire, Inc.
Publication: Esquire Magazine

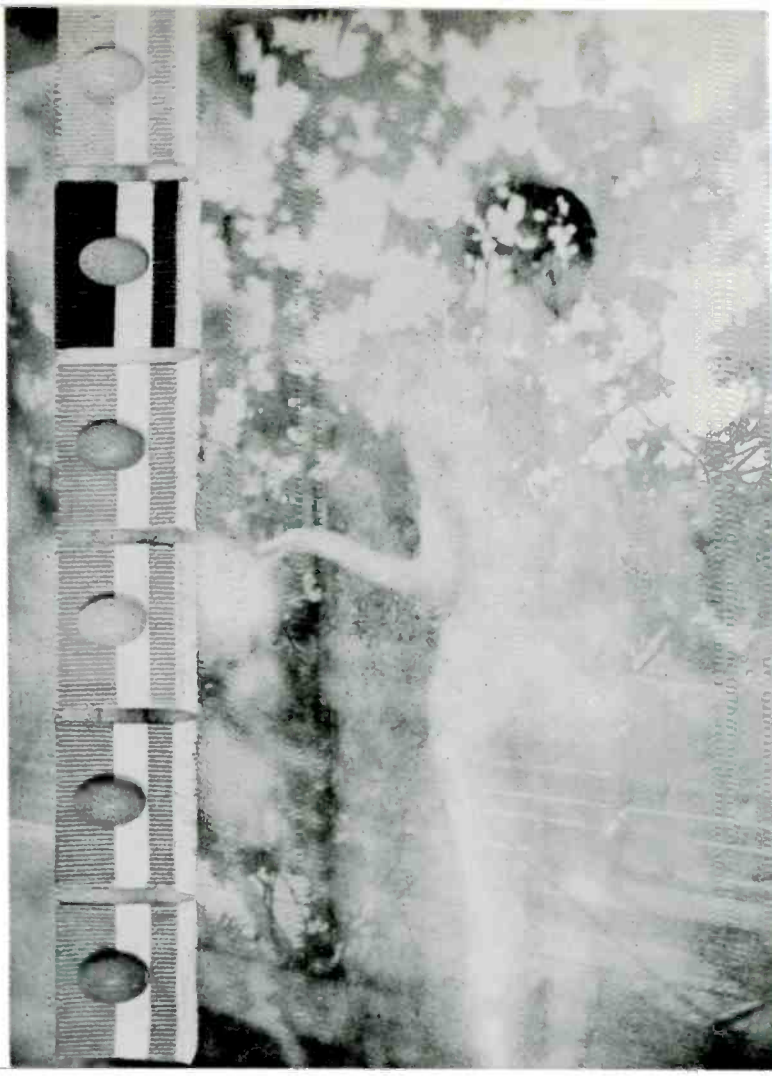
405 *Art Director:* Henry Wolf
Artist: Robert Weaver
Publisher: Esquire, Inc.
Publication: Esquire Magazine

405

406 *Art Director:* Bradbury Thompson
Photographer: Becker-Horowitz
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

406

407



407 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Karen Radkai
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

408 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Richard Rutledge
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

409 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Richard Rutledge
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

410 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: John Rawlings
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

408

409

410

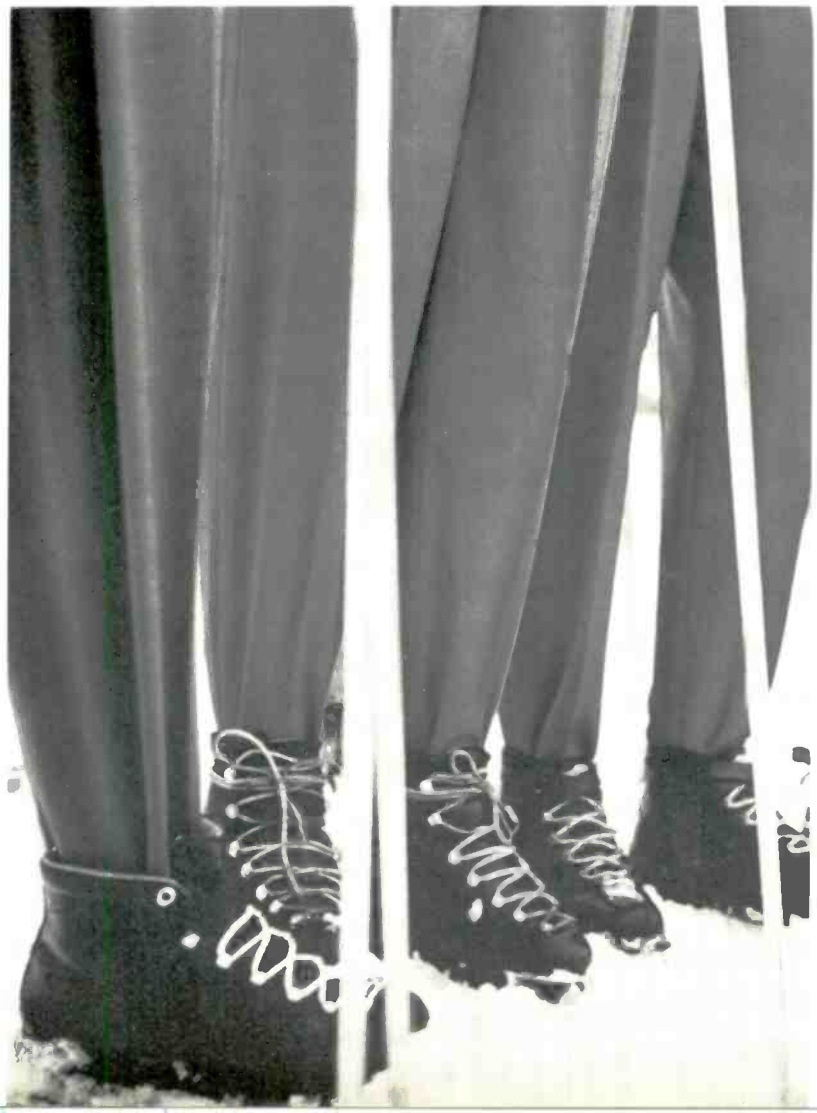
411 Art Directors Club Medal

411 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Photographer: Herbert Matter
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

412 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Irving Penn
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

413 *Art Director:* Henry Wolf
Photographer: Wendy Hilty
Publisher: Esquire, Inc.
Publication: Esquire Magazine

412

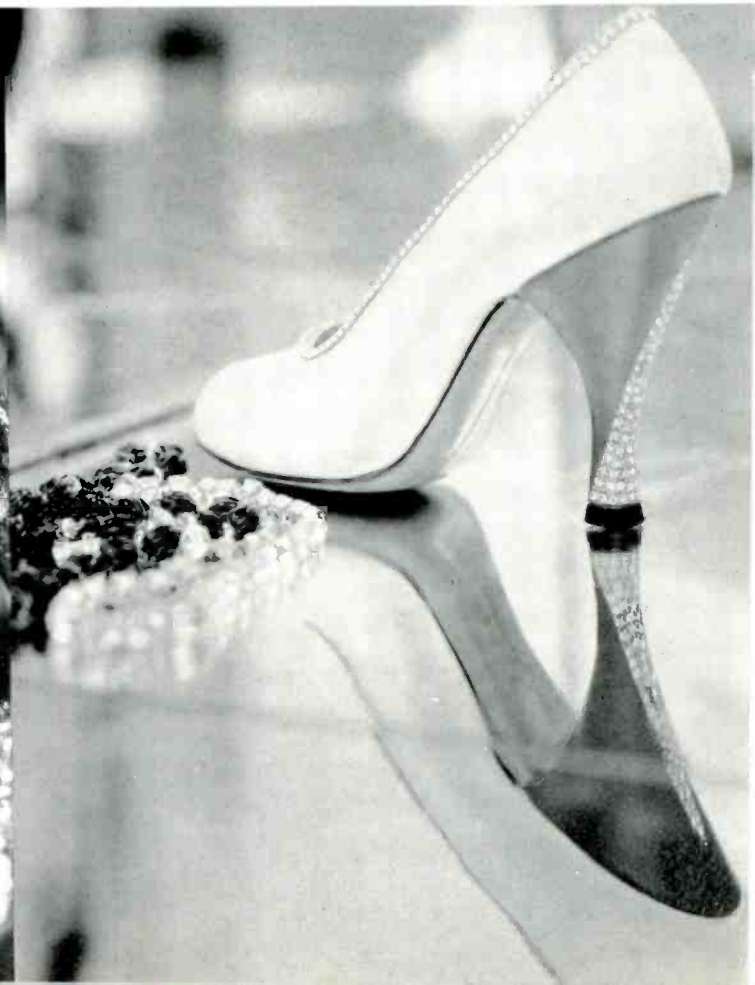


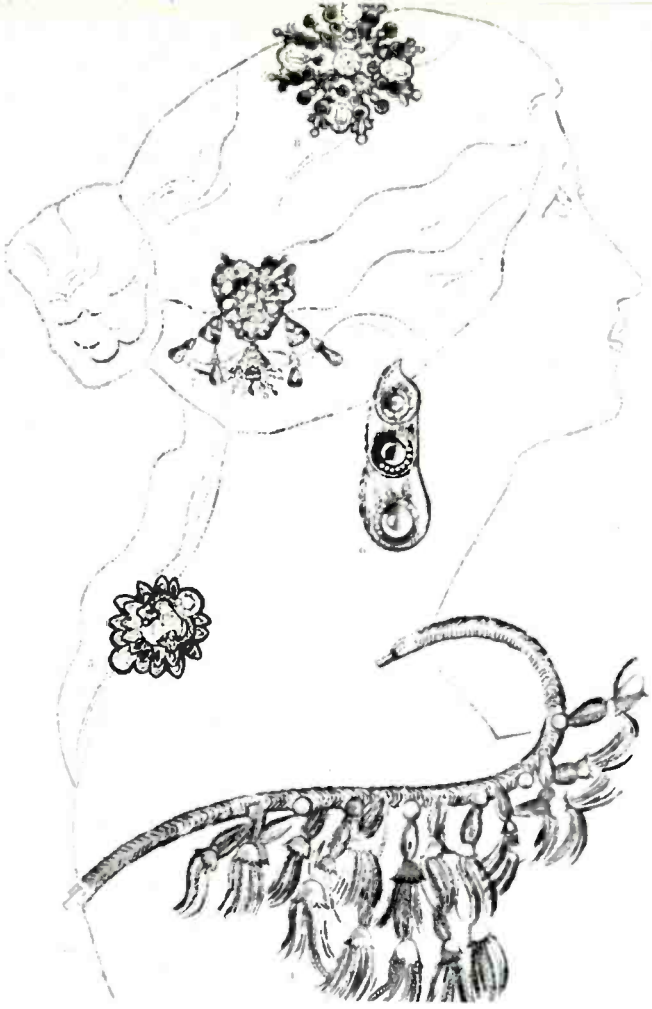
413 Award for Distinctive Merit

414 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

415 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Karen Radkai
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

Award for Distinctive Merit





416 *Art Director:* Alexey Brodovitch
Artist: Andy Warhol
Publisher: Hearst Corporation
Publication: Harper's Bazaar

417 *Art Directors:* Allen F. Hurlburt, Verne Noll
Photographer: Kenneth Eide (deceased)
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

Audience
Participation Parties:

Guests pitch in to do the cooking

Host Philippe looks on

418 Art Directors Club Medal

418 *Art Director:* Henry Wolf
Photographer: Ben Rose
Publisher: Esquire, Inc.
Publication: Esquire Magazine

419
421

420
422 Award for Distinctive Merit

419 *Art Director:* Art Kane
Photographer: Ben Rose
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

420 *Art Director:* Guido James
Photographer: George Radkai
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine

421 *Art Director:* Otto Storch
Photographer: George Lazarnick
Publisher: McCall Corporation
Publication: McCall's Magazine

422 *Art Director:* Warren Stokes
Photographer: Ben Somoroff
Publisher: The Crowell-Collier Publishing Co.
Publication: Woman's Home Companion

Award for Distinctive Merit **424**

423 *Art Director:* Henry Wolf
Photographer: Ben Somoroff
Publisher: Esquire, Inc.
Publication: Esquire Magazine

424 *Art Director:* Louis Sardella
Photographer: Howard Zieff
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

425 *Art Director:* Michael Lowe
Photographer: Phil Palmer
Publisher: Street & Smith Publications, Inc.
Publication: Living for Young Homemakers

426 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Photographer: Bruce Knight
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

427 *Art Director:* Bradbury Thompson
Photographer: Rolf Tietgens
Publisher: Art Foundation Press, Inc.
Publication: Art News Magazine

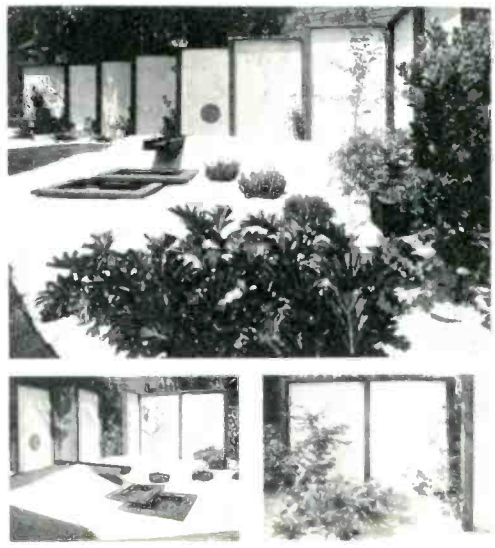
428 *Art Director:* Art Kane
Artist: Mary Susuki
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

429 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: Eric
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

430 *Art Director:* Charles Tudor
Photographer: Rondal Partridge
Publisher: Time, Inc.
Publication: Life Magazine

423

425



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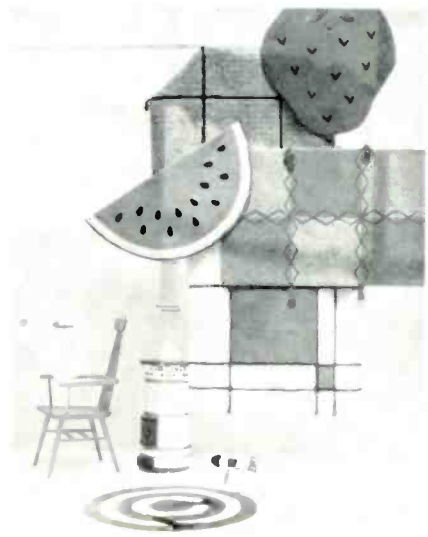


Award for Distinctive Merit **427**

428

429

430 Award for Distinctive Merit

431

431 *Art Director:* Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine

432 *Art Director:* Ernest G. Scarfone
Photographer: W. Eugene Smith
Publisher: Everett Gellert
Publication: Modern Photography

433 *Art Director:* Henry Wolf
Photographer: Dan Wynn
Publisher: Esquire, Inc.
Publication: Esquire Magazine

434 *Art Director:* Jerome Snyder
Photographer: Arthur Shay
Publisher: Time, Inc.
Publication: Sports Illustrated

435 *Art Director:* Leo Lionni
Photographer: Clyde Hare
Publisher: Time, Inc.
Publication: Fortune Magazine

432

433

434 Award for Distinctive Merit

435

436

437

436 *Art Director:* Charles Tudor
Artist: Peter Helck
Publisher: Standard Oil Co. of N.J.
Publication: The Lamp

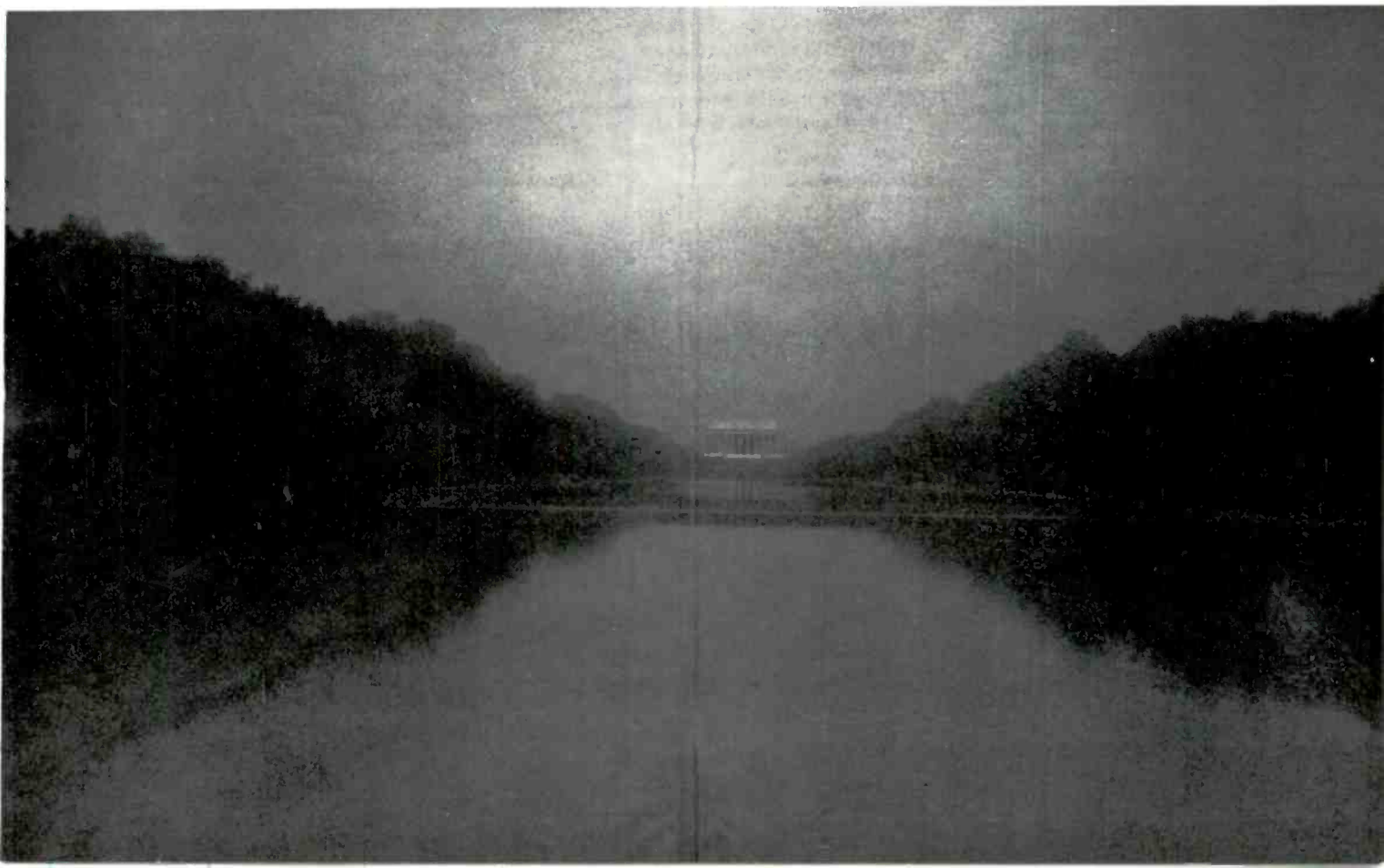
437 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Alexander Liberman
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

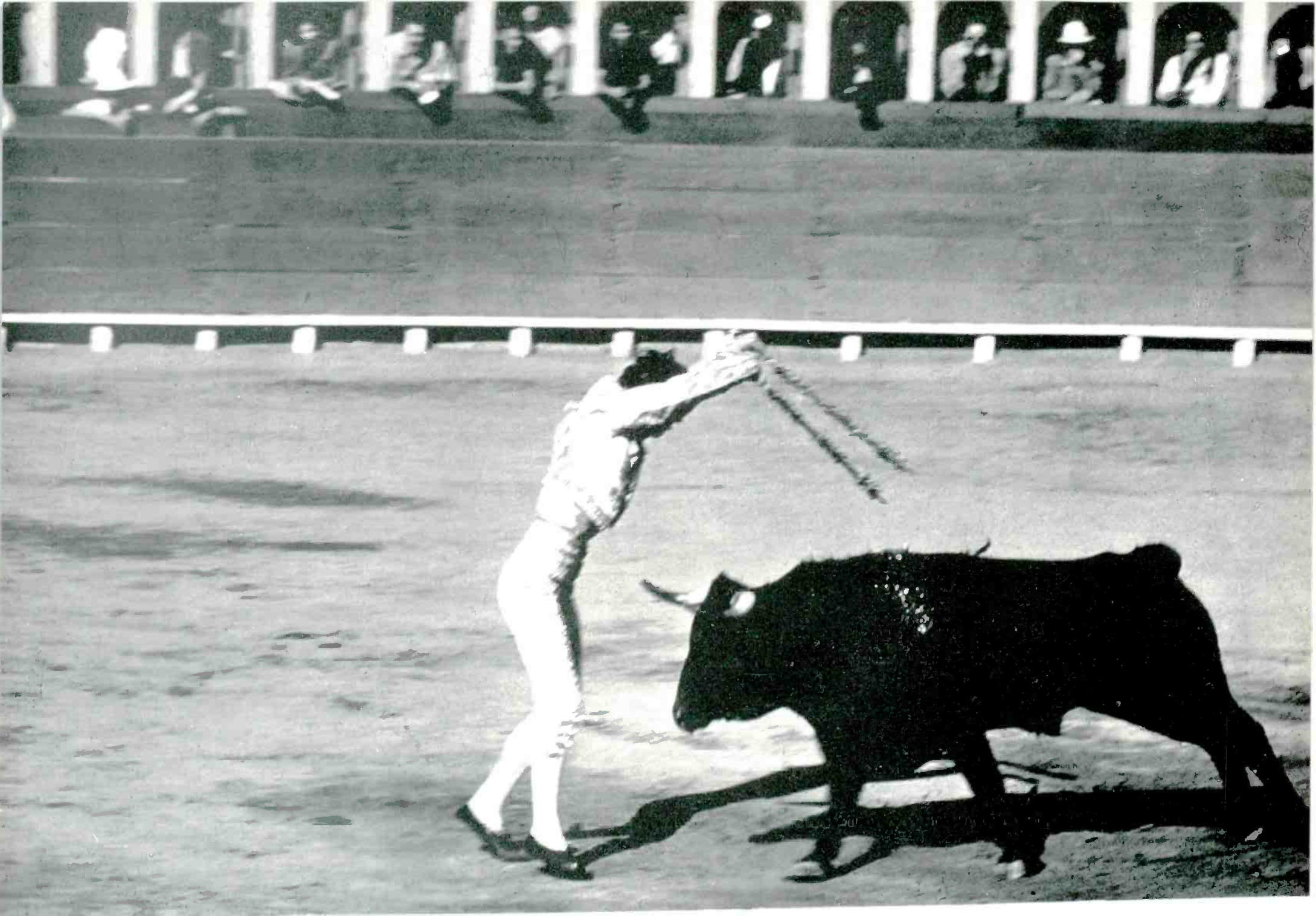
438 *Art Director:* Charles Tudor
Photographer: Dimitri Kessel
Publisher: Time, Inc.
Publication: Life Magazine

439 *Art Director:* Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine

438

439





440 Art Directors Club Medal

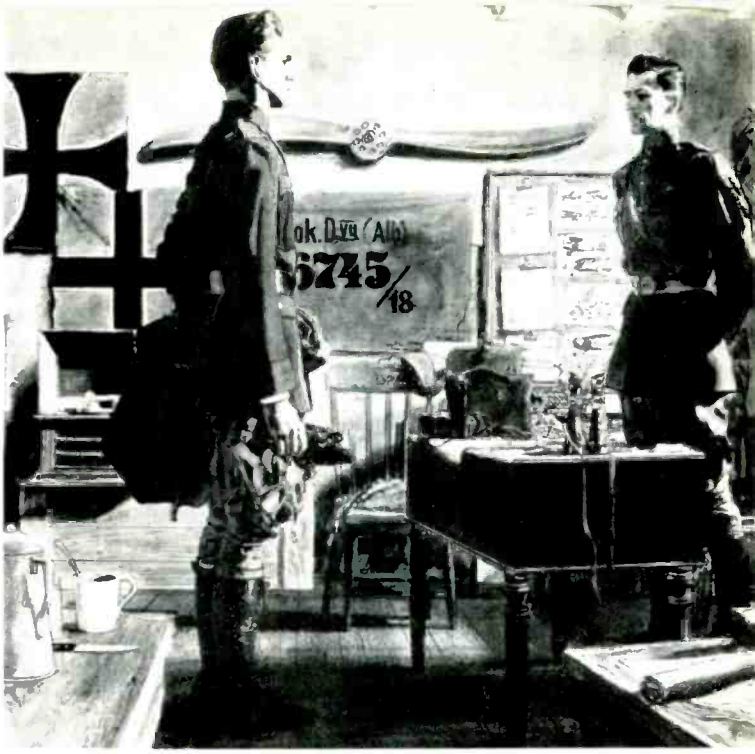
440 *Art Directors:* James deVries, Louis Sardella
Photographer: Alexander Courage
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

442 Art Directors Club Medal

442 *Art Director:* Gene Aliman
Photographer: Ronny Jaques
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

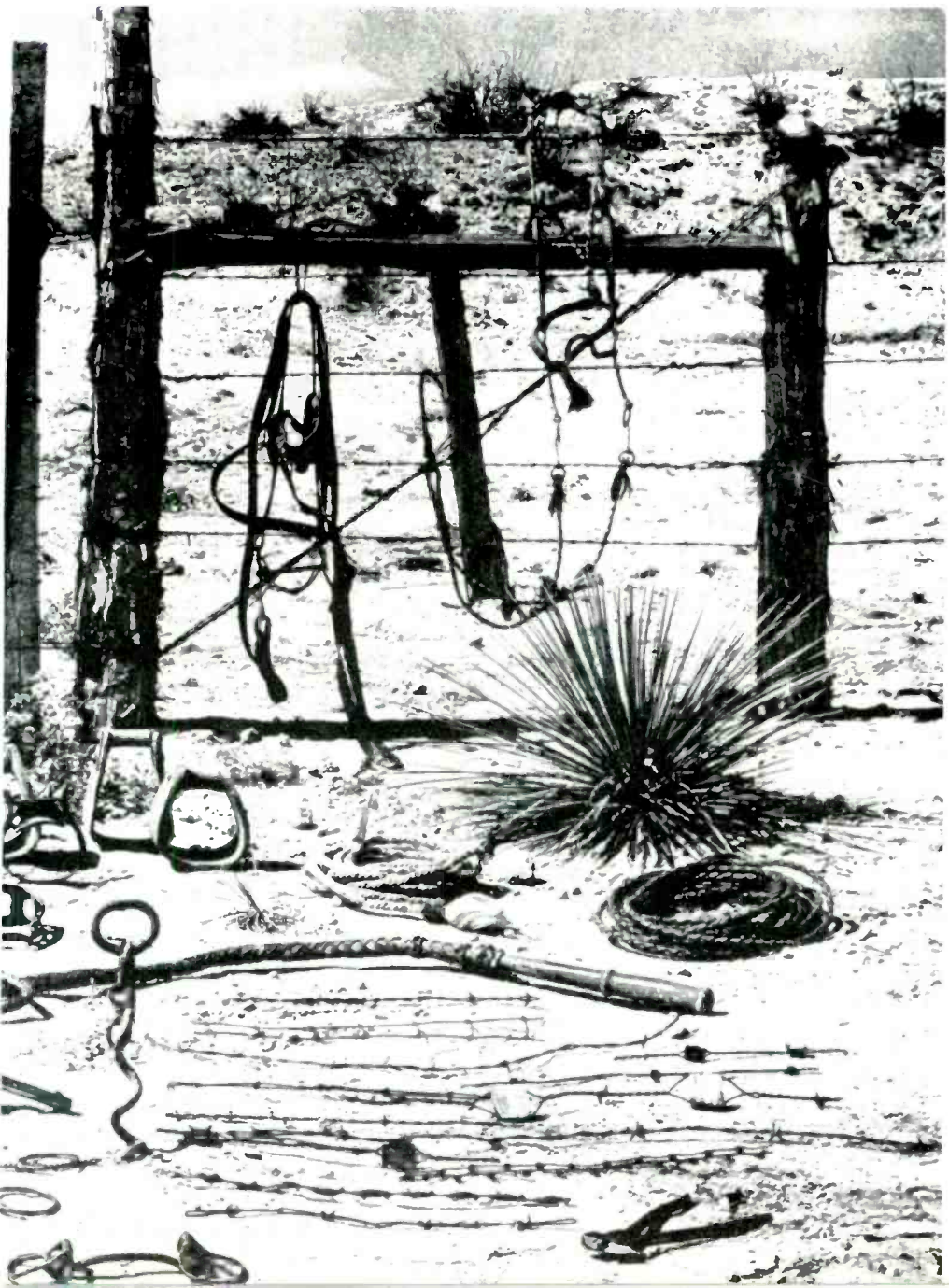
443

441



441 *Art Director:* Len Leone
Artist: Robert Fawcett
Publisher: Popular Publications, Inc.
Publication: Argosy Magazine

443 *Art Director:* Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine



444

445

447

Award for Distinctive Merit **446**

444 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: Eric
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

445 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

446 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: John Rawlings
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

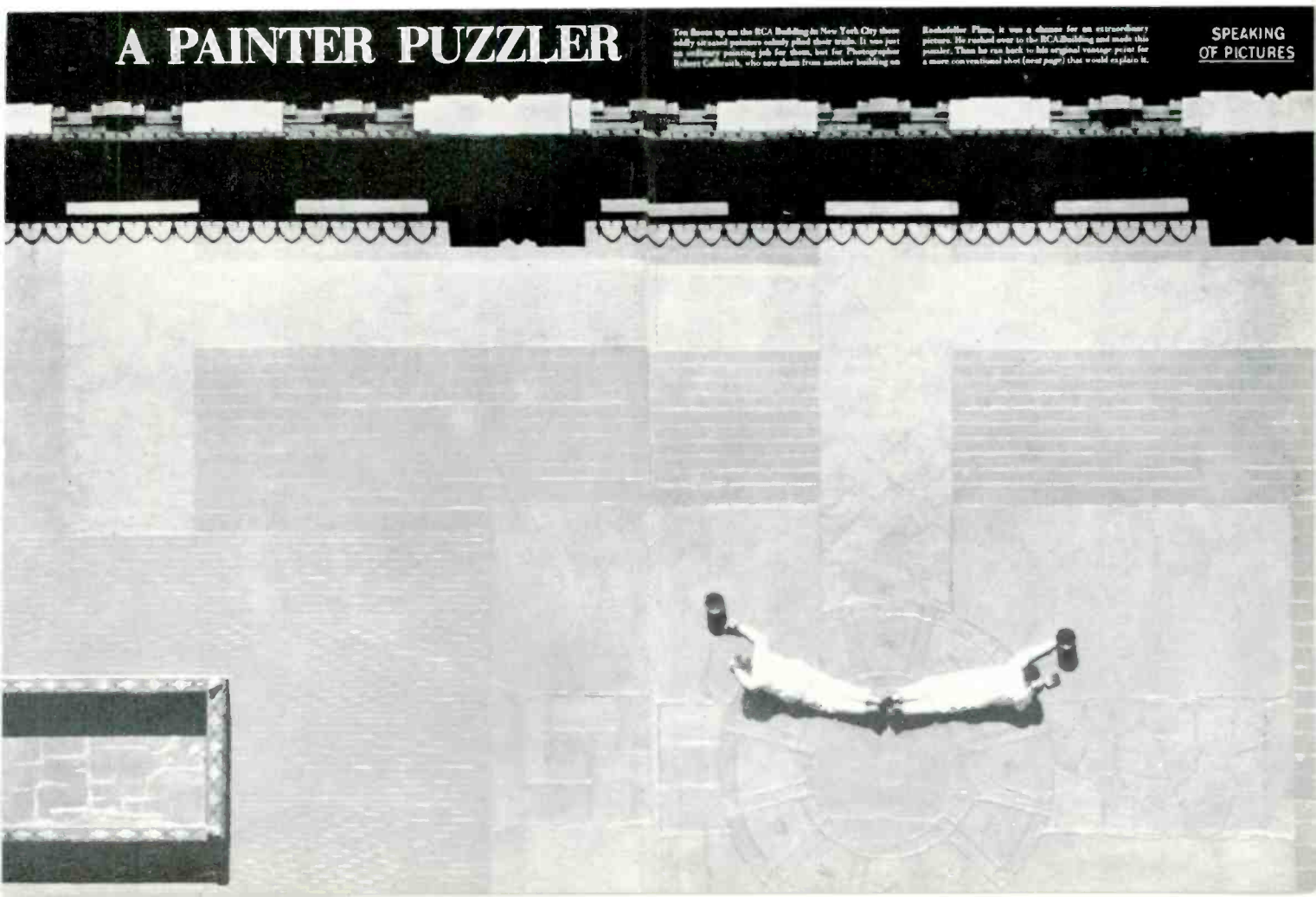
447 *Art Director:* Jerome Snyder
Artist: Joseph Kaufman
Publisher: Time, Inc.
Publication: Sports Illustrated

448 *Art Director:* Bernard Quint
Photographer: Robert Galbraith
Publisher: Time, Inc.
Publication: Life Magazine

449 *Art Director:* Allen F. Hurlburt
Artist: John Groth
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

449

448 Award for Distinctive Merit



450

453

450 *Art Directors:* Ralph O. Ellsworth, Matthew H. Basile
Artists: Ed Kysar, Robert C. Osborn
Publisher: Parent's Institute, Inc.
Publication: Parents Magazine

451 *Art Director:* Henry Wolf
Artist: John Groth
Publisher: Esquire, Inc.
Publication: Esquire Magazine

452 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Photographer: Haanel Cassidy
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

452 A *Art Director:* Cipe Pineles
Photographer: Ben Rose
Publisher: Street & Smith Publications, Inc.
Publication: Charm Magazine

453 *Art Director:* Anthony T. Mazzola
Publisher: Hearst Corporation
Publication: Town & Country

454 *Art Director:* Art Kane
Photographer: Jay Maisel
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

452

451

452A Award for Distinctive Merit

454

455 Art Directo:s Club Medal

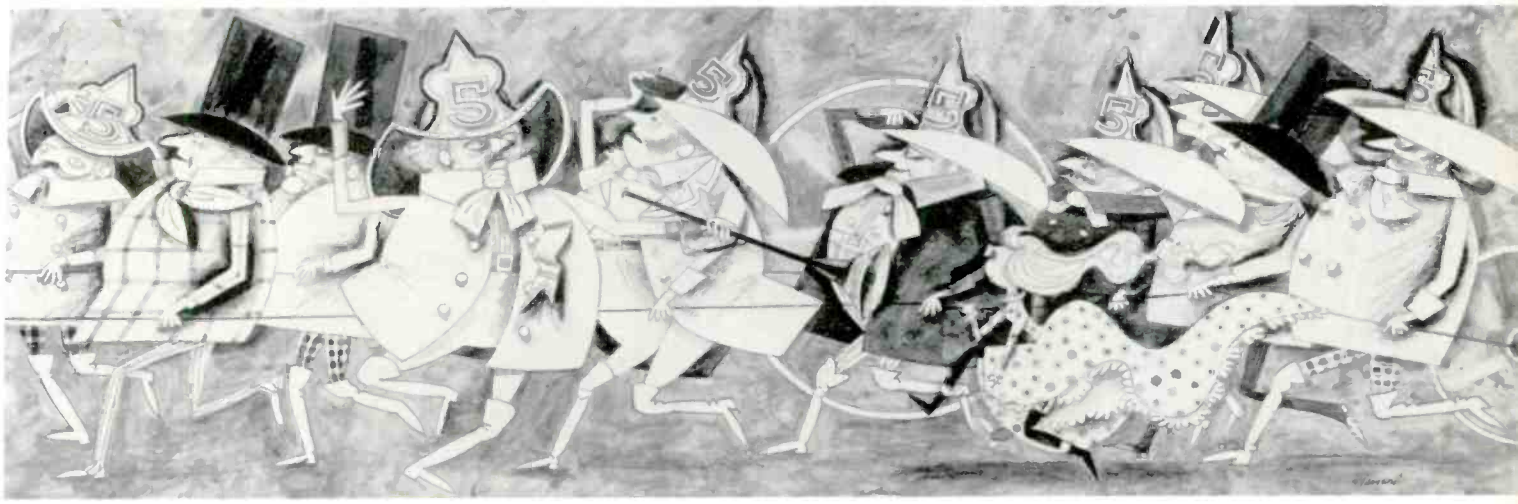
455 *Art Director:* David Stech
Photographer: Larry Burrows
Publisher: Time, Inc.
Publication: Life Magazine

456 *Art Director:* Desmond English
Photographer: Werner Wolff
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

457 *Art Director:* Lowell Butler
Artist: Harry O. Diamond
Publisher: Automobile Club of Southern California
Publication: Westways Magazine

458 *Art Directors:* David Stech, Bernard Quint
Artist: Franklin McMahon
Publisher: Time, Inc.
Publication: Life Magazine

456



457

458

459 Art Directors Club Medal

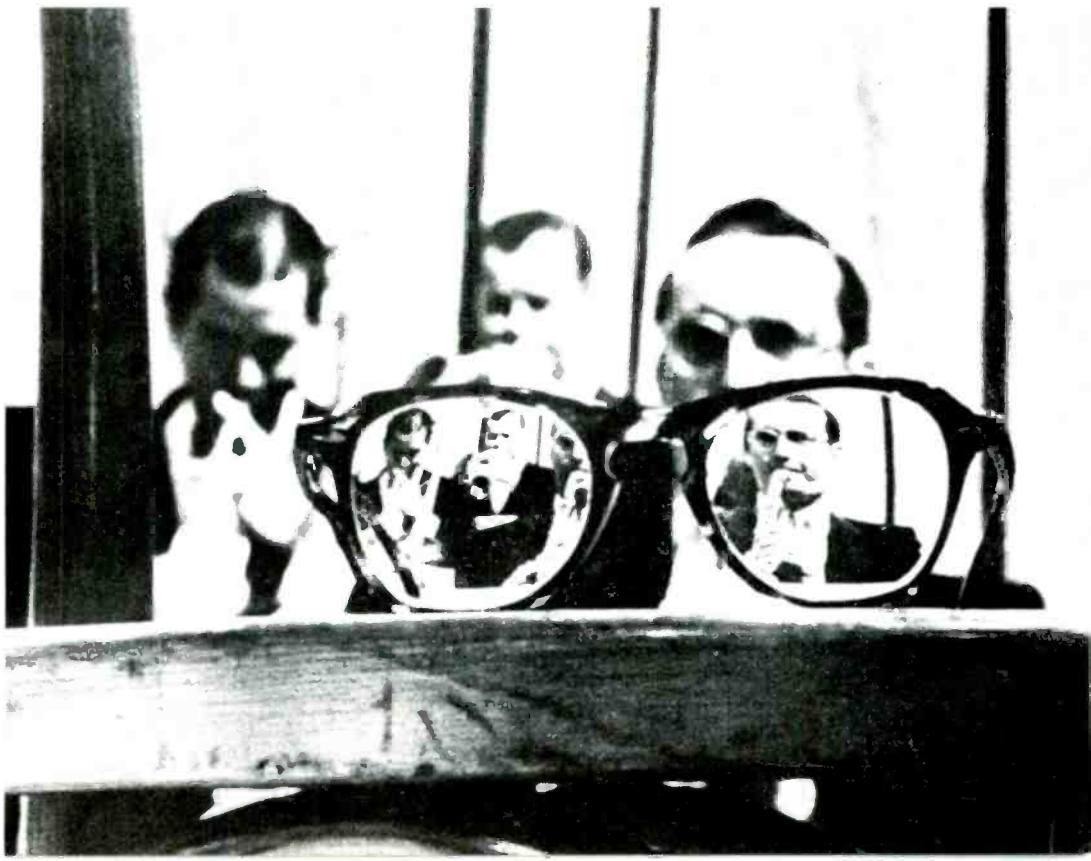
460

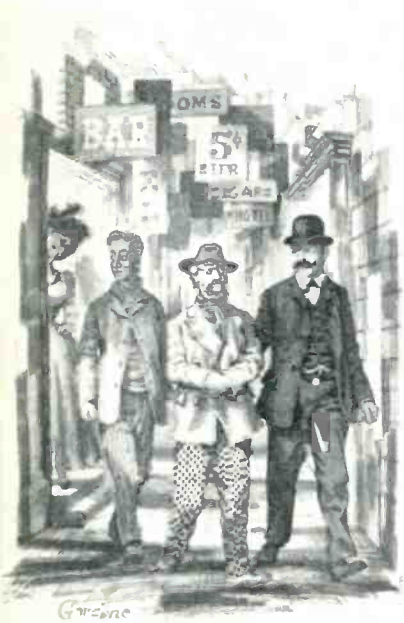
459 *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

460 *Art Director:* Kirk Wilkinson
Artist: Fletcher Martin
Publisher: Woman's Day, Inc.
Publication: Woman's Day

461 *Art Director:* Art Kane
Photographer: Art Kane
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

461 Award for Distinctive Merit





462 *Art Director:* Louis Forester
Artist: Douglas Gorsline
Publication: New Yorker Magazine

463 *Art Director:* Alexey Brodovitch
Photographer: Henri Cartier Bresson
Publisher: Hearst Corporation
Publication: Harper's Bazaar

464 *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

462 464

465 *Art Director:* Allen F. Hurlburt
Artist: William Steig
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

463 Award for Distinctive Merit

Papa could have been a great singer

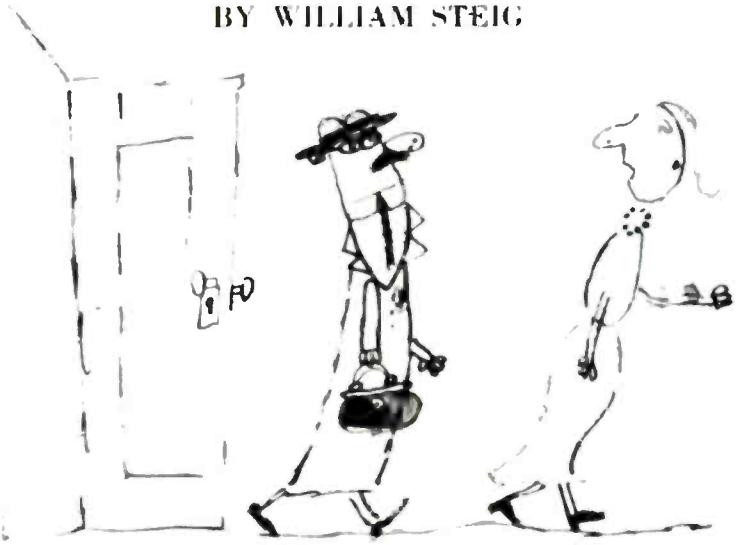
My baby brother

Papa is not afraid of lions

Child's-eye view of the world

The famed creator of the cartoon world's best known, most impudent of small fry draws as he thinks they would draw

BY WILLIAM STEIG



The arrival of the physician

Mama's beautiful friend

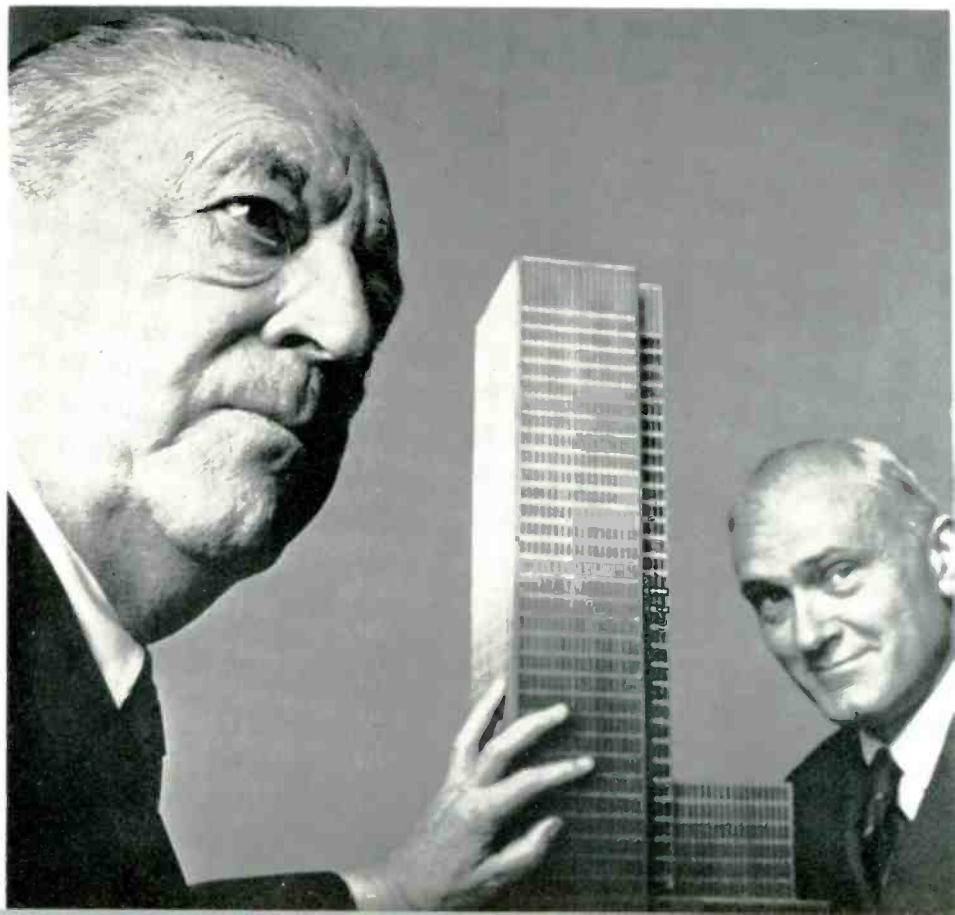
466

466 *Art Director:* Art Kane
Photographer: Alex dePaola
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

467 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Irving Penn
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

468 *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

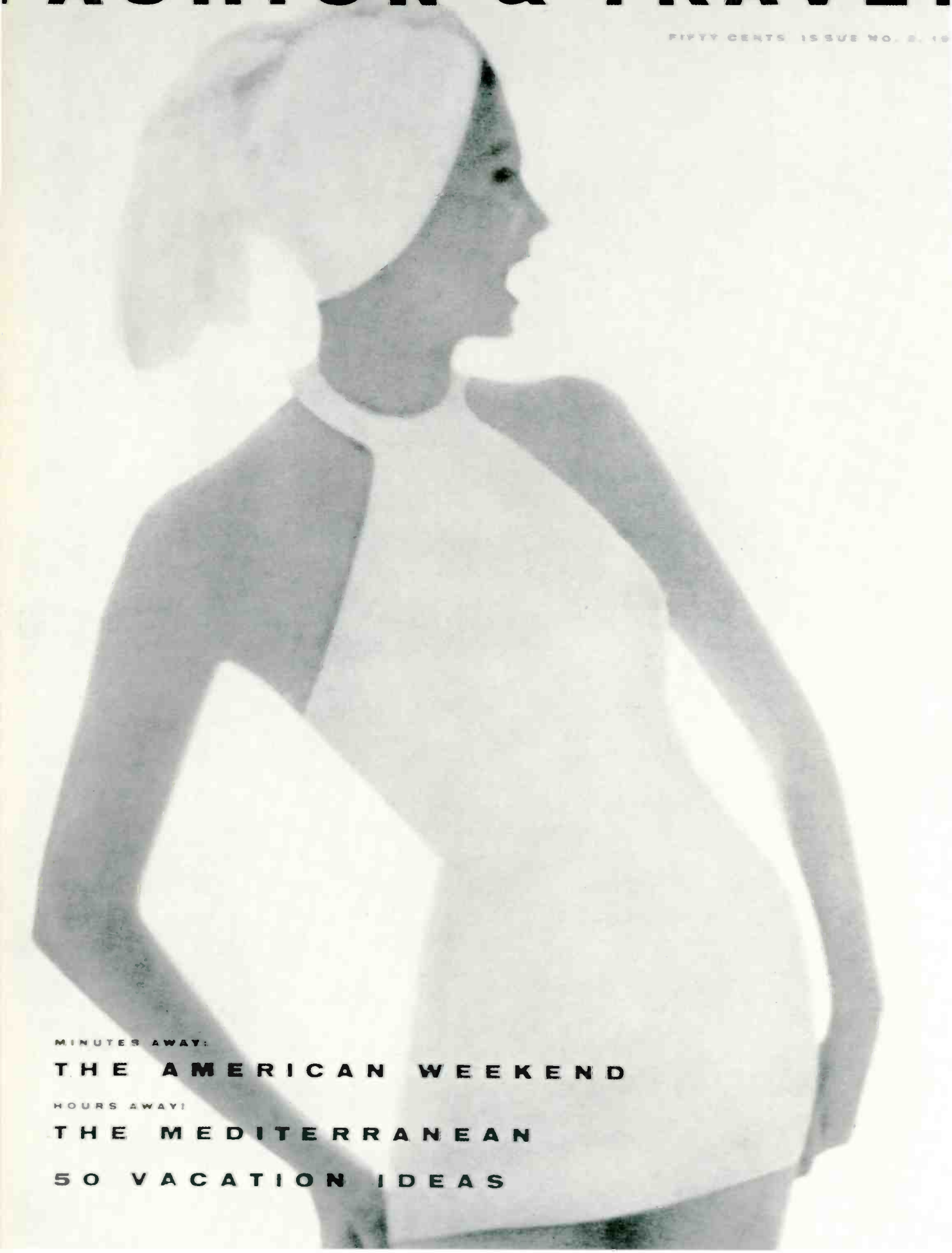
467



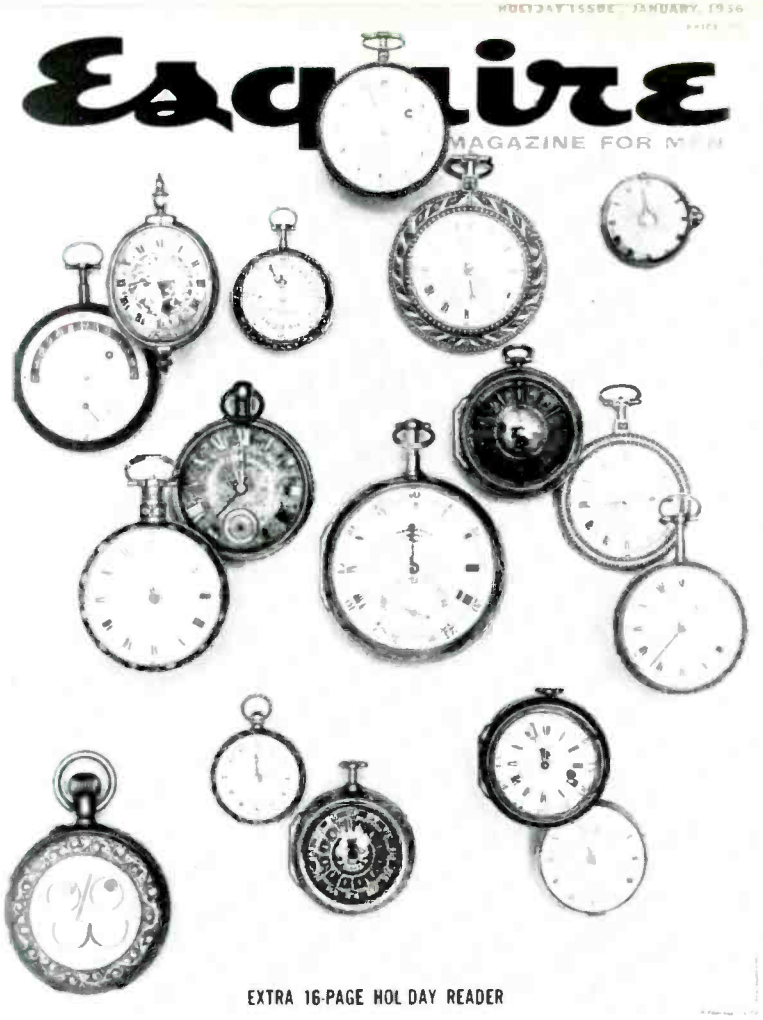
468

FASHION & TRAVEL

FIFTY CENTS ISSUE NO. 2, 19



469 Award for Distinctive Merit



470

472

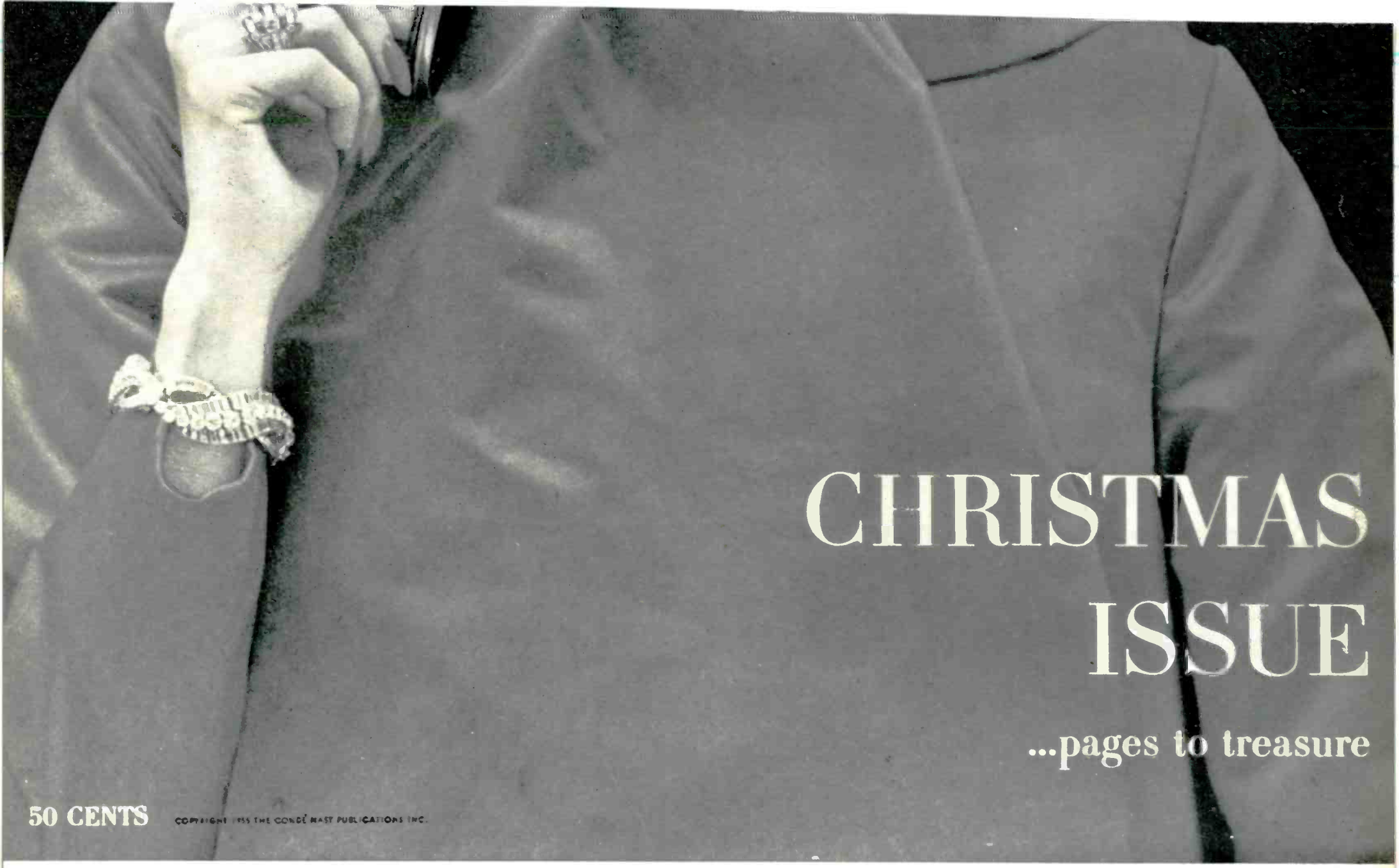
469 *Art Director:* Bert Stern
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

470 *Art Director:* Henry Wolf
Photographer: Ben Somoroff
Publisher: Esquire, Inc.
Publication: Esquire Magazine

472 *Art Director:* Bradbury Thompson
Photographer: H. Landshoff
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

VOGUE

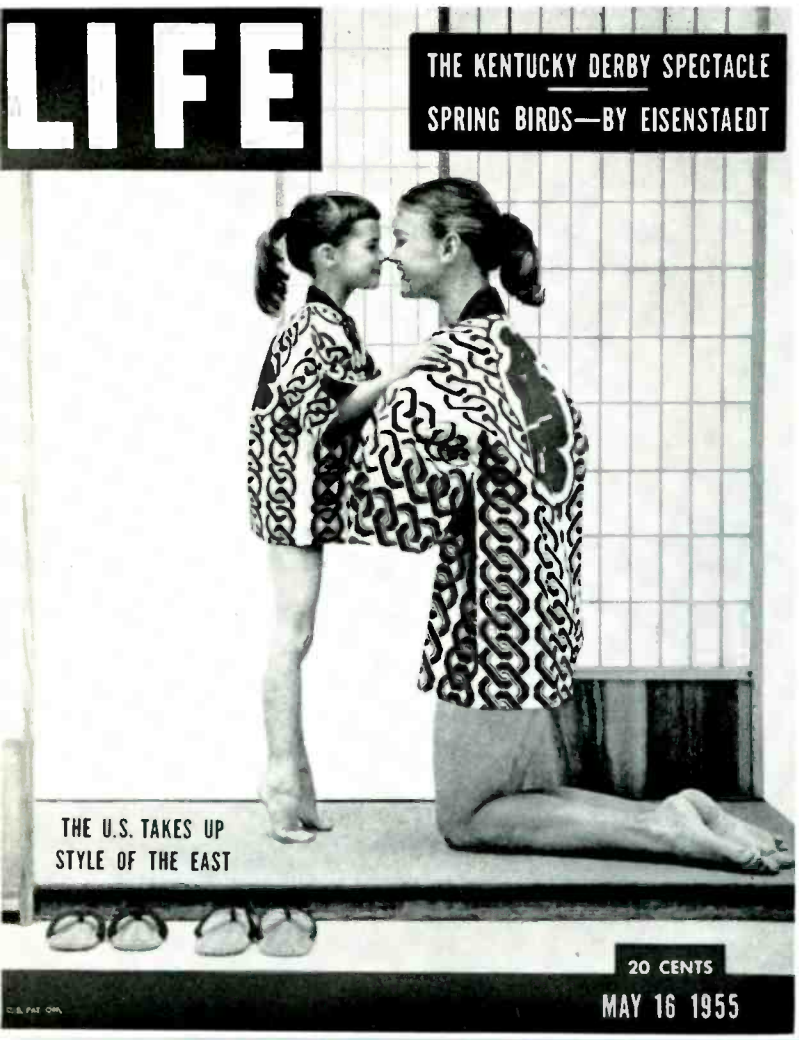
DECEMBER



Art Directors Club Medal

471 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: Richard Rutledge
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

473



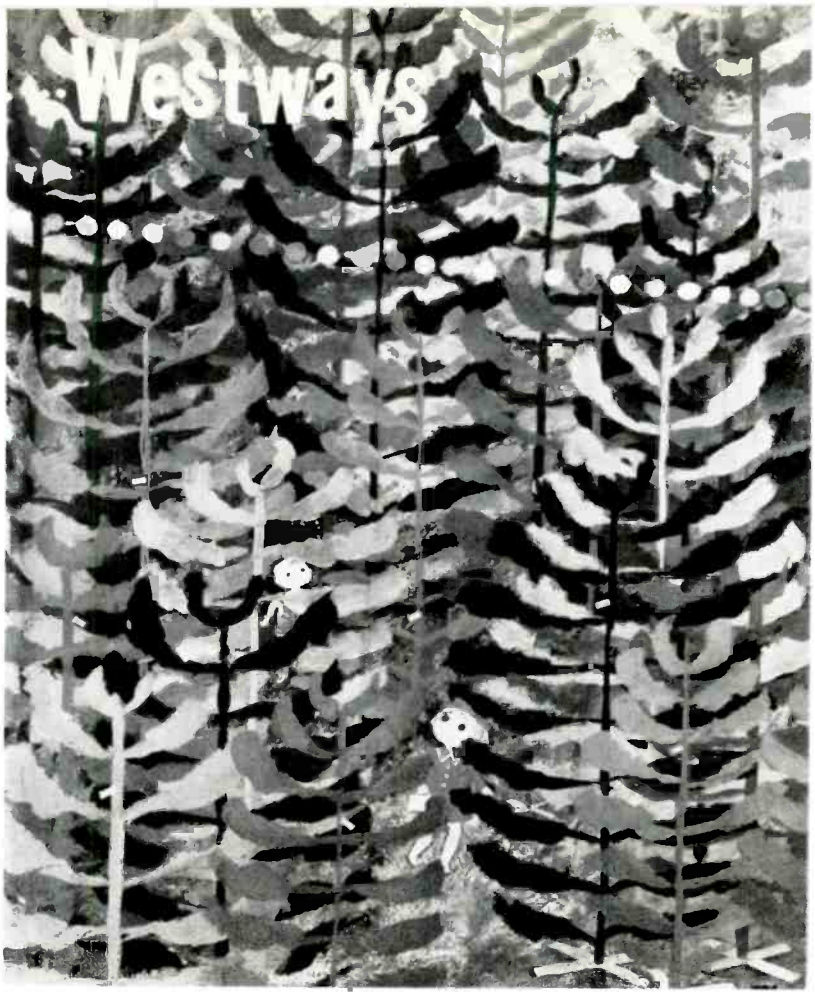
476

473 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographer: John Rawlings
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

474 *Art Directors:* James deVries, Louis Sardella
Artist: Grandma Moses
Publisher: The Crowell-Collier Publishing Co., Inc.
Publication: Collier's Magazine

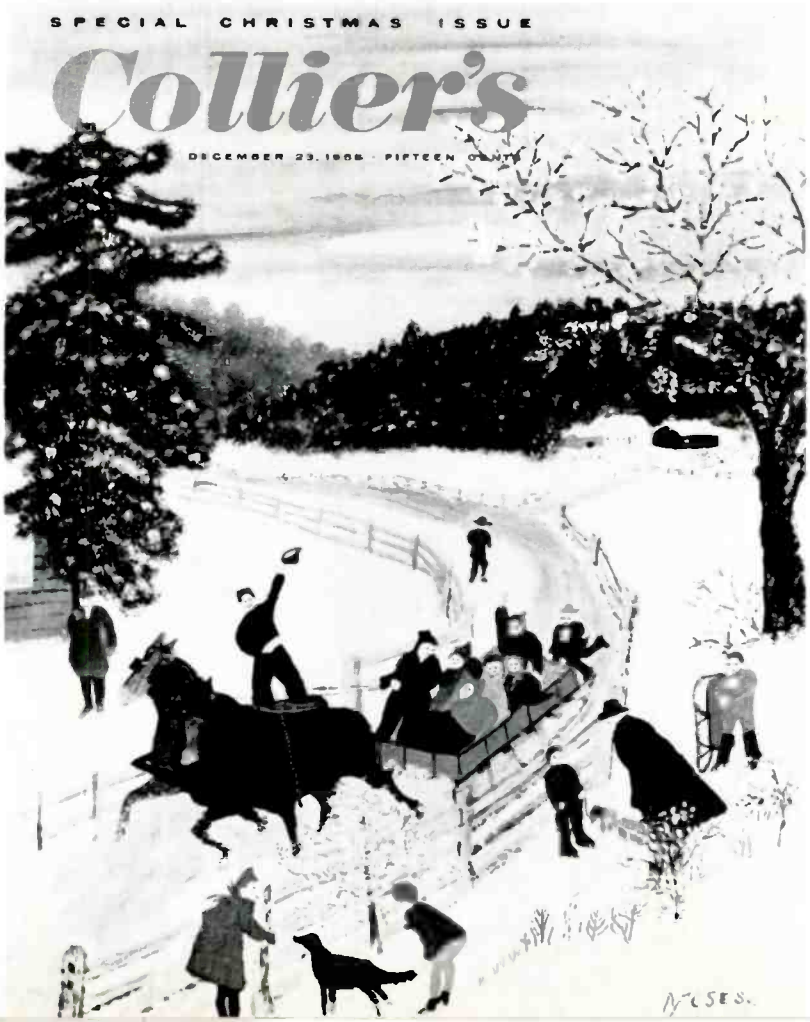
475 *Art Director:* Lowell Butler
Artist: Bill Tara
Publisher: Automobile Club of Southern California
Publication: Westways Magazine

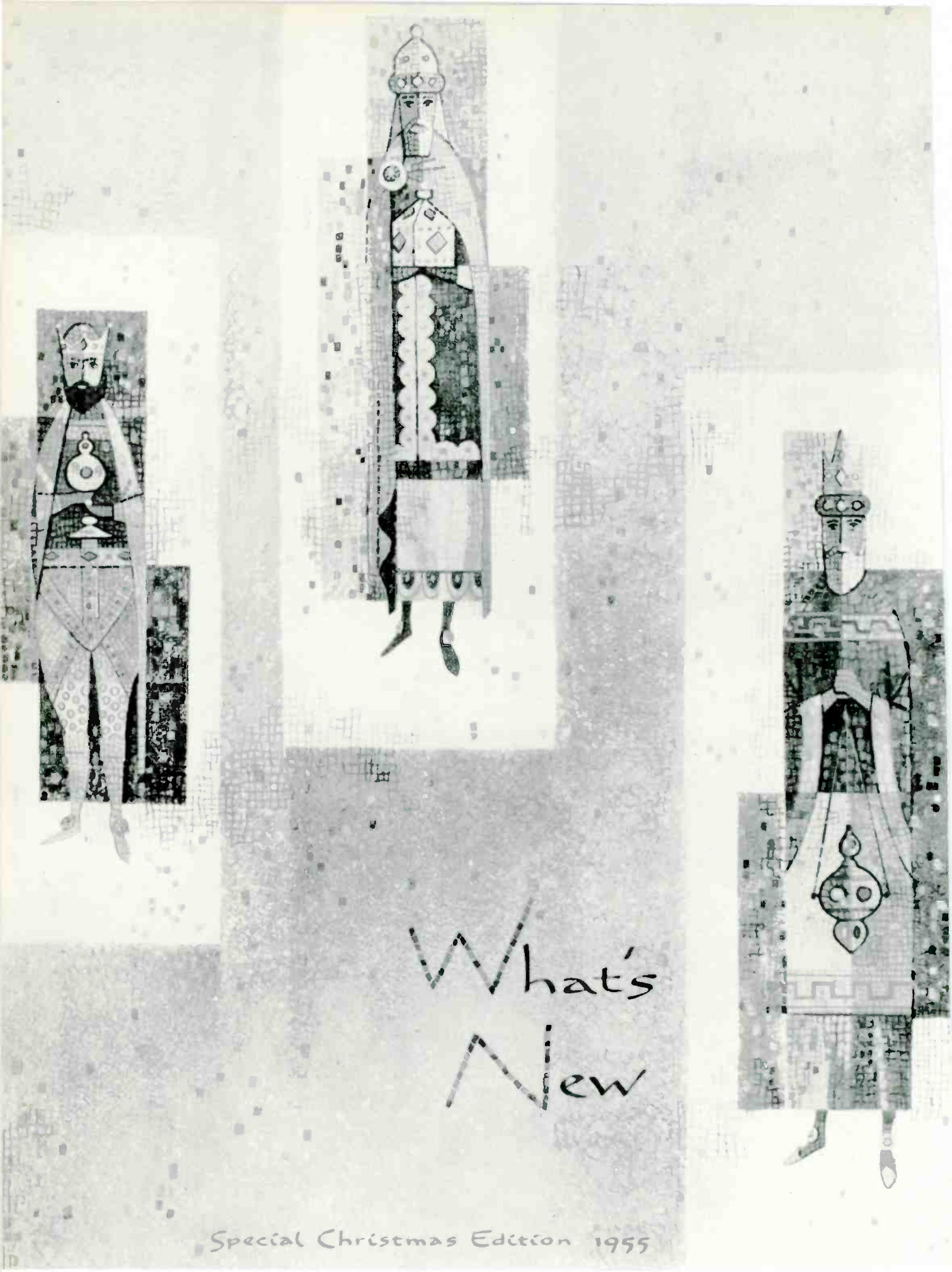
476 *Art Director:* Charles Tudor
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine


Westways

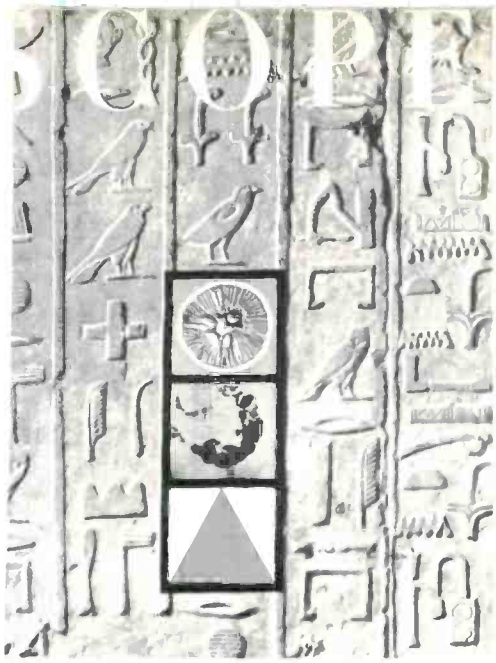
475

474


SPECIAL CHRISTMAS ISSUE
Collier's
DECEMBER 23, 1933 · FIFTEEN CENTS
MOSES.



225 Award for Distinctive Merit



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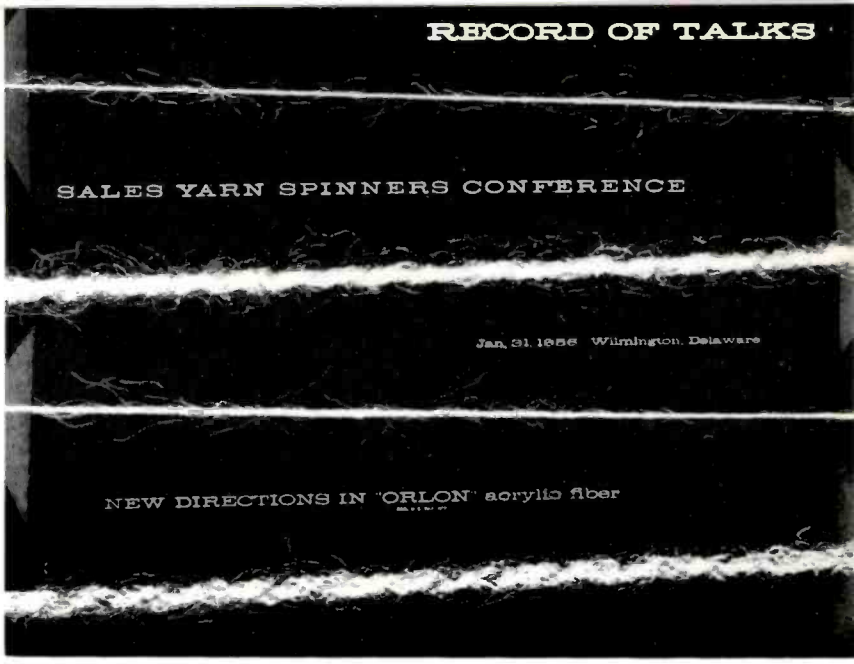


227

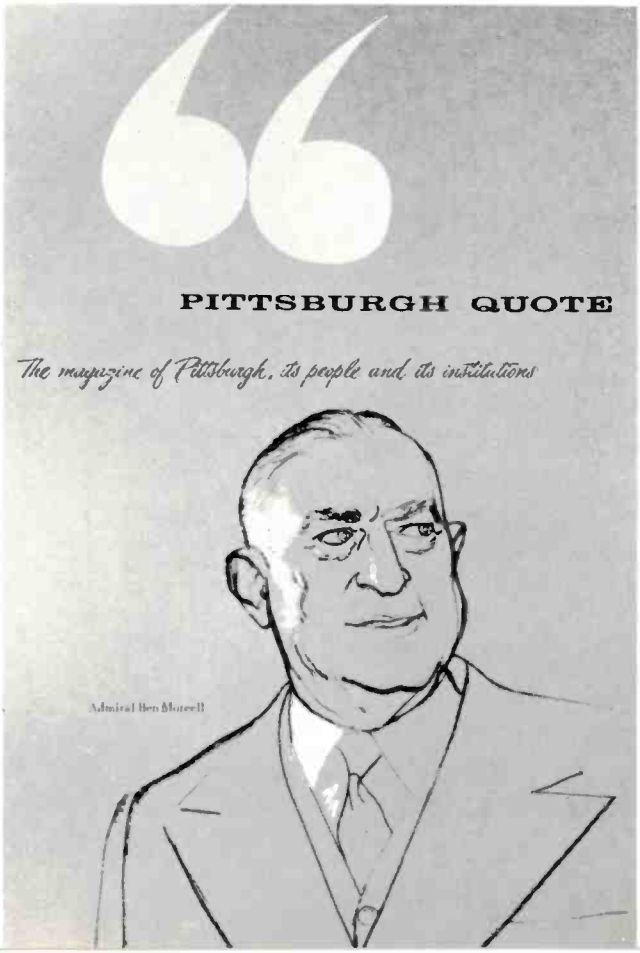
225 *Art Director:* De Forest Sackett
Artist: Albert Pucci
Advertiser: Abbott Laboratories

226 *Art Director:* Will Burtin
Artist: Will Burtin
Publisher: The Upjohn Company
Publication: Scope

227 *Art Director:* Edward G. DeMartin
Designer: Edward G. DeMartin
Photographer: Du Pont Textile Fibers Dept., Photo. Lab.
Advertiser: E. I. Du Pont de Nemours

229 *Art Director:* Tom Ross
Artist: Town Studios
Agency: Ketchum, MacLeod & Grove
Advertiser: Herbick & Held Printing Co.

229



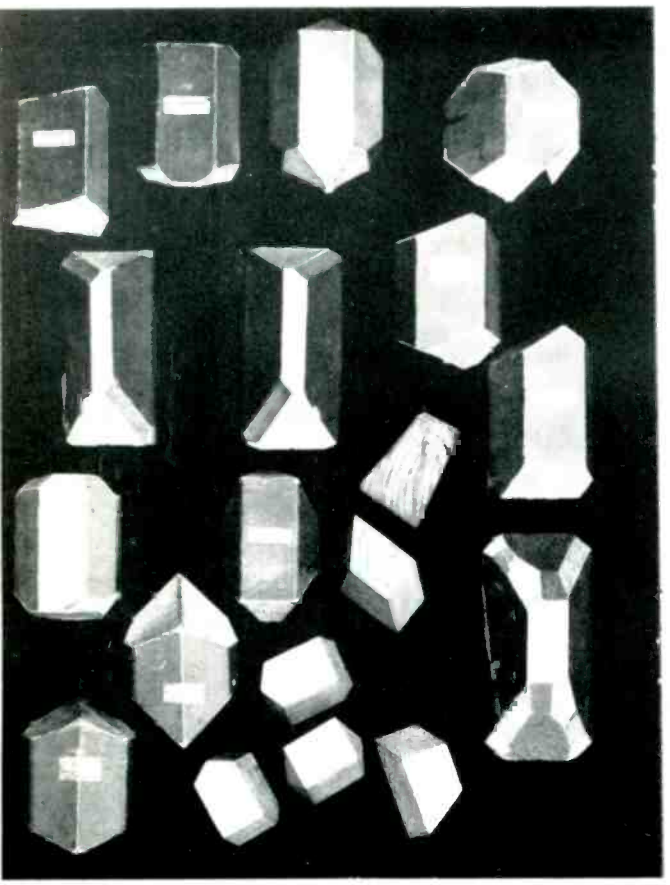
228 *Art Director:* Leon Friend
Designers: Alex Steinweiss, Nat Super, Seymour Robins, Gene Federico, Lester Feldman, William Taubin, Ernest Costa, William Backalenick, Herman Letterman, Sol Ehrlich, James Fisher
Publisher: Abraham Lincoln High School

230 *Art Director:* Vincent Benedict
Artist: Mel Richman Studios
Designer: Storz
Agency: Gray & Rogers
Advertiser: The Mead Corporation

231 *Art Director:* Will Burtin
Artist: Will Burtin
Photographer: Paul Mierson
Publisher: The Upjohn Company
Publication: Scope

230

231



cargoes

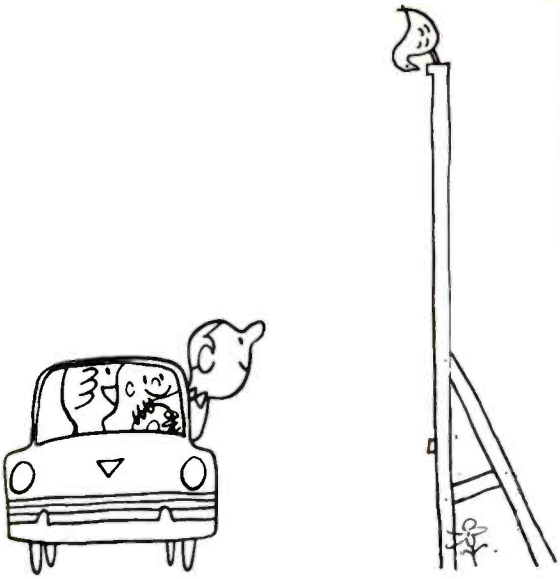
cargoes 25 anniversary

6

POSTERS AND POINT OF SALE

"Unfortunately, the religion of simplicity has not yet obtained universal adherence among designers of outdoor posters; but great progress is being made toward this end. A considerable experience as an agency man, supervising the preparation of art for all media, has convinced me that in no other form is the demand for creative restraint so exacting as in poster design."

HAROLD HOLT, VICE PRESIDENT AND RESEARCH DIRECTOR OF OUTDOOR ADVERTISING, INC.



137 Art Directors Club Medal

137 *Art Director:* Robert L. Skinder
Artist: Brent Carpenter
Agency: Needham, Louis & Brorby, Inc.
Advertiser: Quaker Oats Company, Ken-L-Ration

138 *Art Director:* George Booth
Artist: Scott Johnston
Agency: J. Walter Thompson Company
Advertiser: Ford Motor Company

139 *Art Director:* George Booth
Artist: Irving Olson
Agency: J. Walter Thompson Company
Advertiser: Ford Motor Company

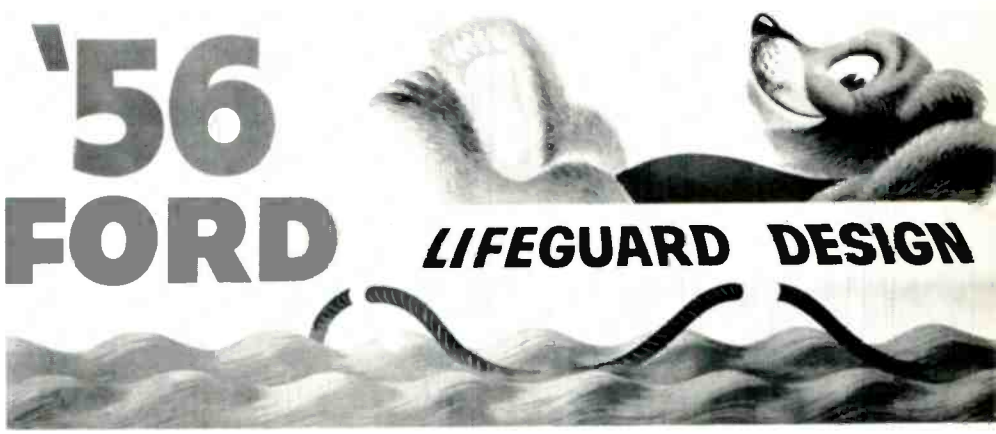
140 *Art Director:* George Booth
Artist: Scott Johnston
Agency: J. Walter Thompson Company
Advertiser: Ford Motor Company

141 *Art Director:* Herbert Noxon
Artist: Roy Spreter
Agency: McCann-Erickson, Inc.
Advertiser: National Biscuit Company

COME IN! SEE AND TEST DRIVE A '56 FORD TODAY!

138

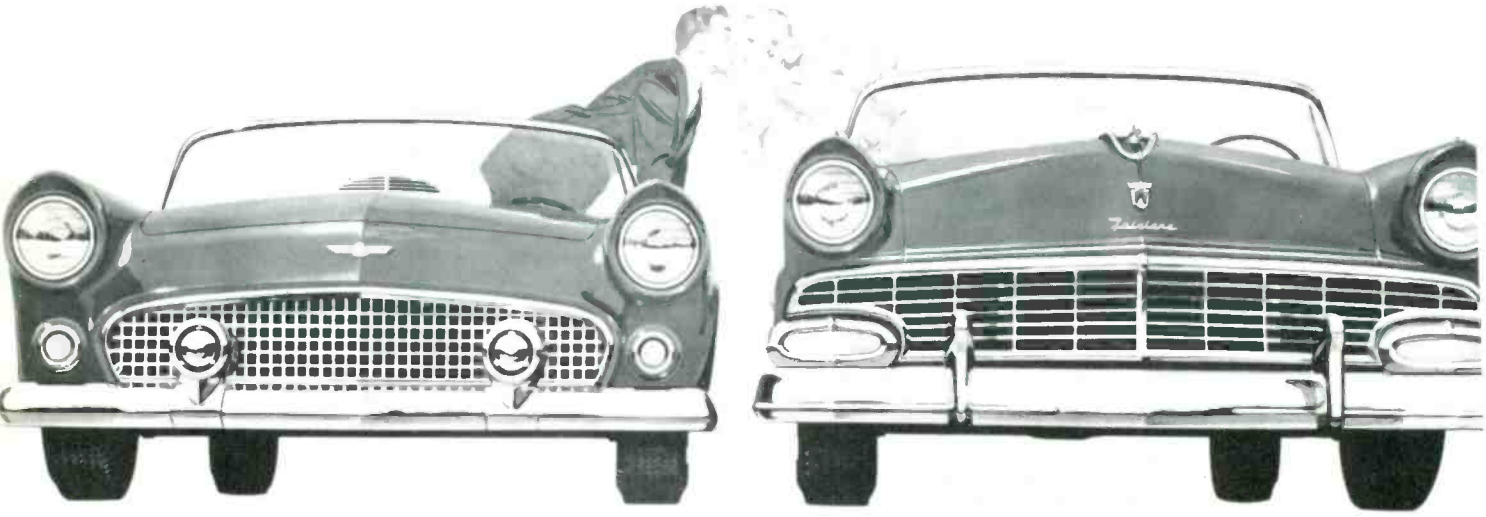
139



140

141

Kissin' cousin of the Thunderbird . . . '56 FORD

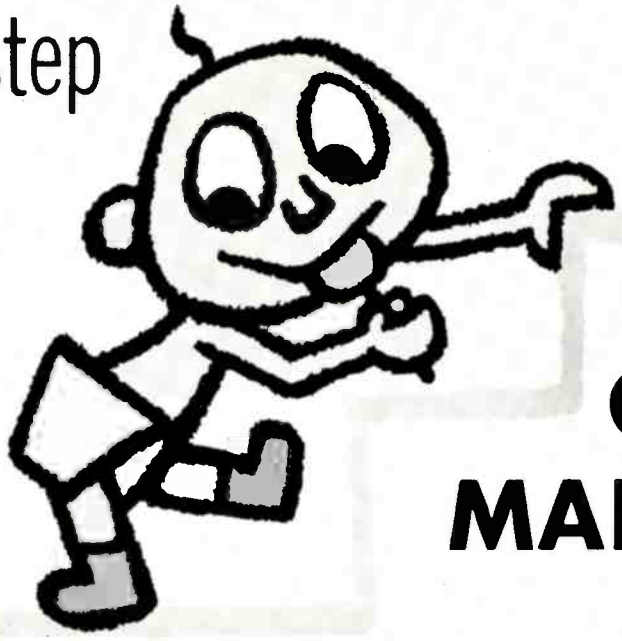


COME IN . . . TRY THUNDERBIRD POWER IN THE '56 FORD

142

143

His next step should be



A THRIFT ACCOUNT

THE

CHASE MANHATTAN

BANK

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

144

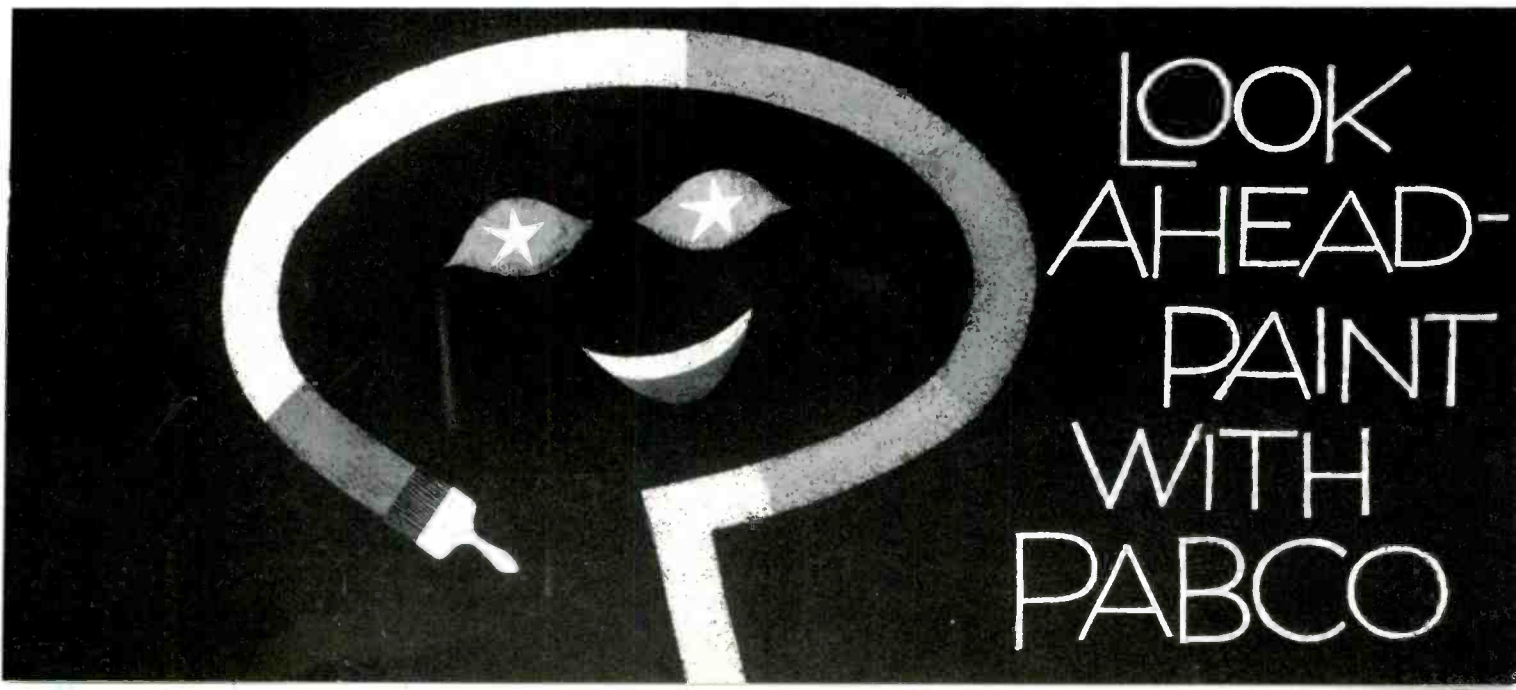
142 *Art Director:* George Booth
Artists: Al Baxter, Robert Meyers
Agency: J. Walter Thompson Company
Advertiser: Ford Motor Company

143 *Art Director:* Howard Wilcox
Artist: Howard Wilcox
Agency: Cunningham & Walsh, Inc.
Advertiser: The Chase Manhattan Bank

144 *Art Director:* E. J. Burke
Artists: Jerry Wright, W. J. MacDonald
Agency: J. Walter Thompson Company
Advertiser: Safeway Stores, Inc.

145 *Art Director:* Saul Bass
Artists: Saul Bass, Ettore Firenze
Agency: Brisacher, Wheeler & Staff
Advertiser: Pabco Paint Company

145



146 Award for Distinctive Merit

147

146 *Art Director:* E. J. Burke
Artists: Jerry Wright, W. J. MacDonald
Agency: J. Walter Thompson Company
Advertiser: Safeway Stores, Inc.

147 *Art Director:* E. J. Burke
Artists: Jerry Wright, W. J. MacDonald
Agency: J. Walter Thompson Company
Advertiser: Safeway Stores, Inc.

148 *Art Director:* Louis Silverstein
Artist: Ludwig Bemelmans
Advertiser: The New York Times, Promotion Dept.

148 Award for Distinctive Merit

YOU GET MORE IN THE NEW YORK TIMES

more news – more enjoyment – read it every day

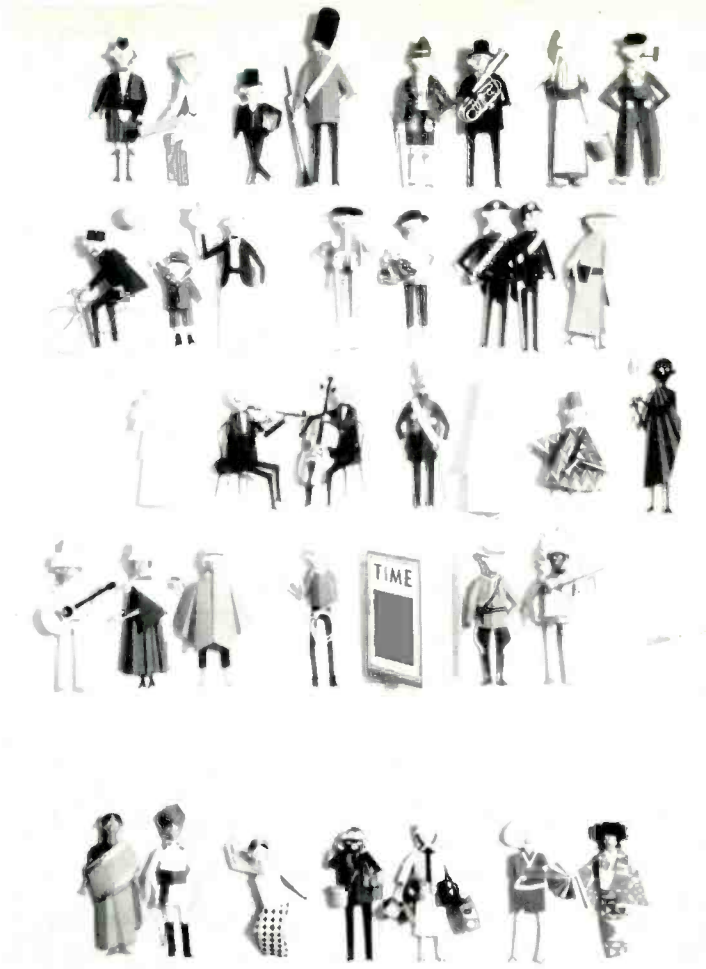
149 Art Directors Club Medal

149 *Art Director:* Howard Wilcox
Photographer: Howard Zieff
Agency: Cunningham & Walsh, Inc.
Advertiser: New York Daily News

150 *Art Director:* Fritz Brosius
Artist: Jerome Kuhl
Advertiser: Time, Inc.

151 *Art Director:* Erik Nitsche
Artist: Erik Nitsche
Advertiser: General Dynamics Corp.

152 *Art Director:* Jerome Parker
Artist: Bern Hill
Advertiser: American Airlines



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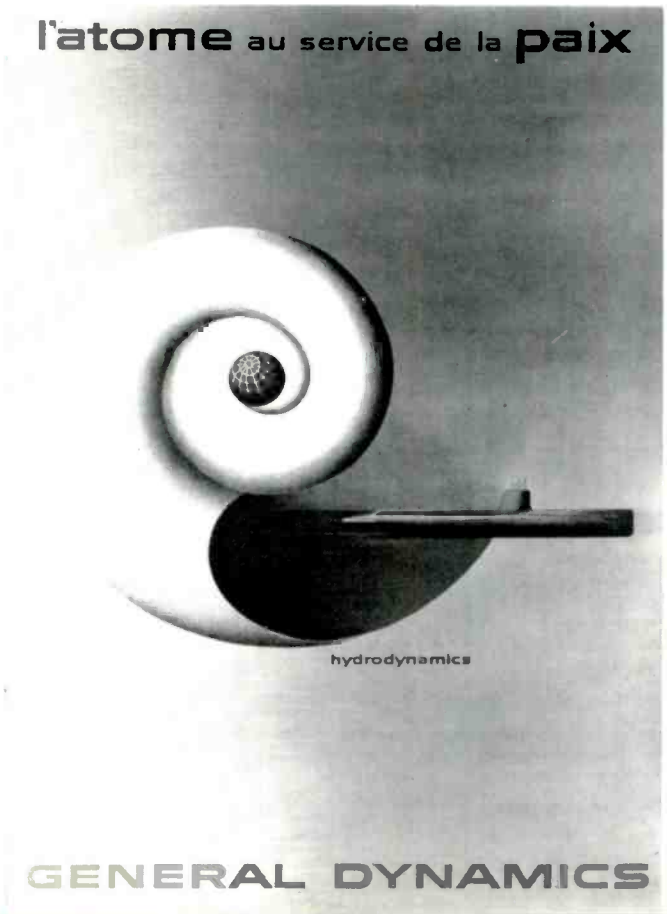
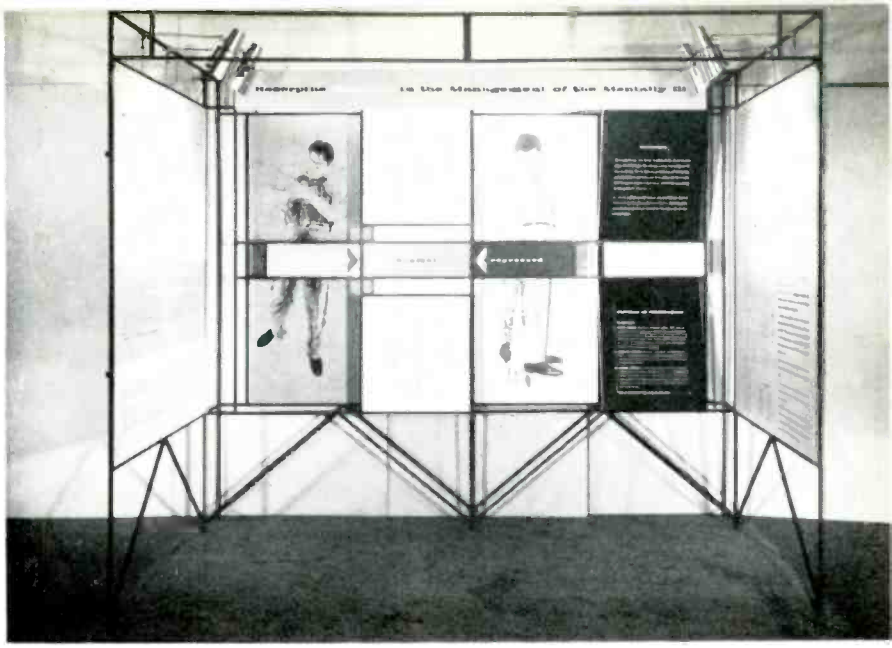
151



152

153

154 Award for Distinctive Merit



155

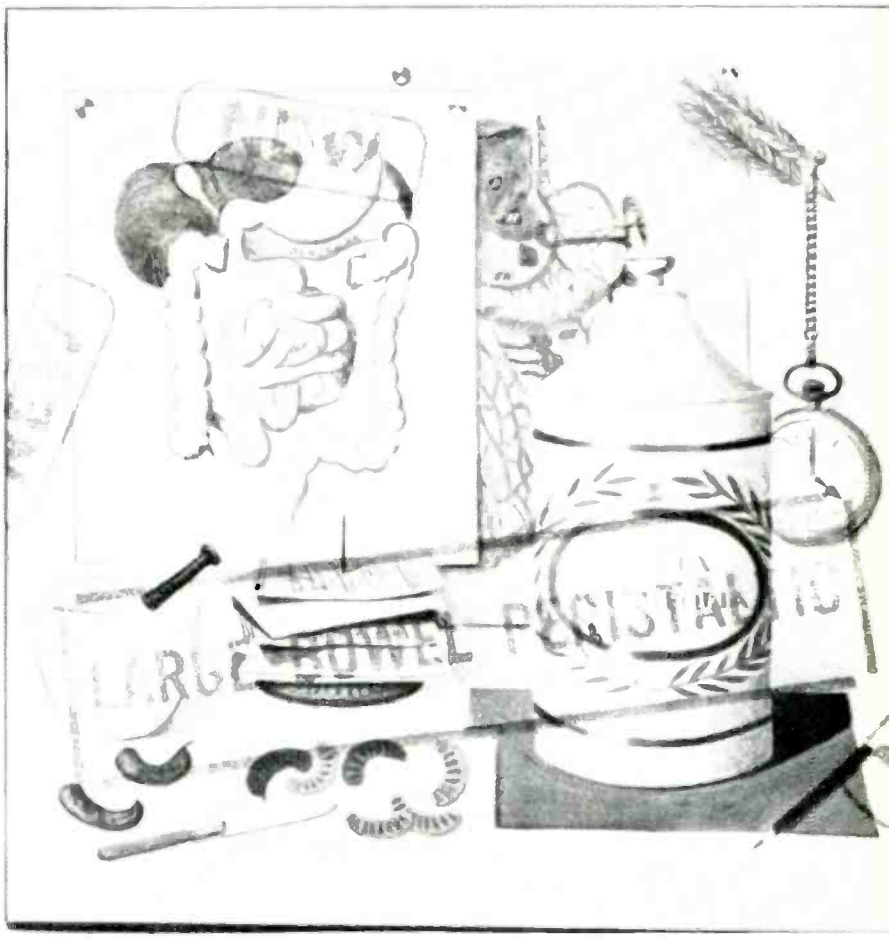
153 *Art Director:* Norman Gollin
Artist: Pat Gollin
Agency: Welton Becket & Assoc.
Advertiser: Meier & Frank

154 *Art Director:* Jerome Gould
Artist: William Fandl
Advertiser: Anheuser-Busch, Inc.

155 *Art Director:* J. K. Fogleman
Artist: Anthony Saris
Advertiser: CIBA Pharmaceutical Products, Inc.

156 *Art Director:* Mordecai Reese Craig
Artist: Fred Eng
Agency: Pharmaceutical Advertising Associates, Inc.
Advertiser: The Purdue Frederick Co.

157 *Art Director:* George Nelson
Designer: Fred Witzig
Advertiser: Chas. D. Briddell, Inc.



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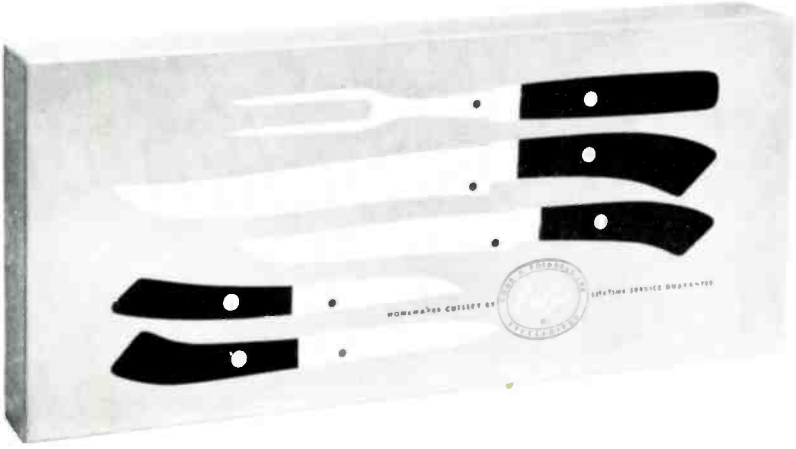


157

161

160

Award for Distinctive Merit 159

158

158 *Art Director:* Peter Palazzo
Artist: Andrew Szoeke
Advertiser: I. Miller & Sons, Inc.

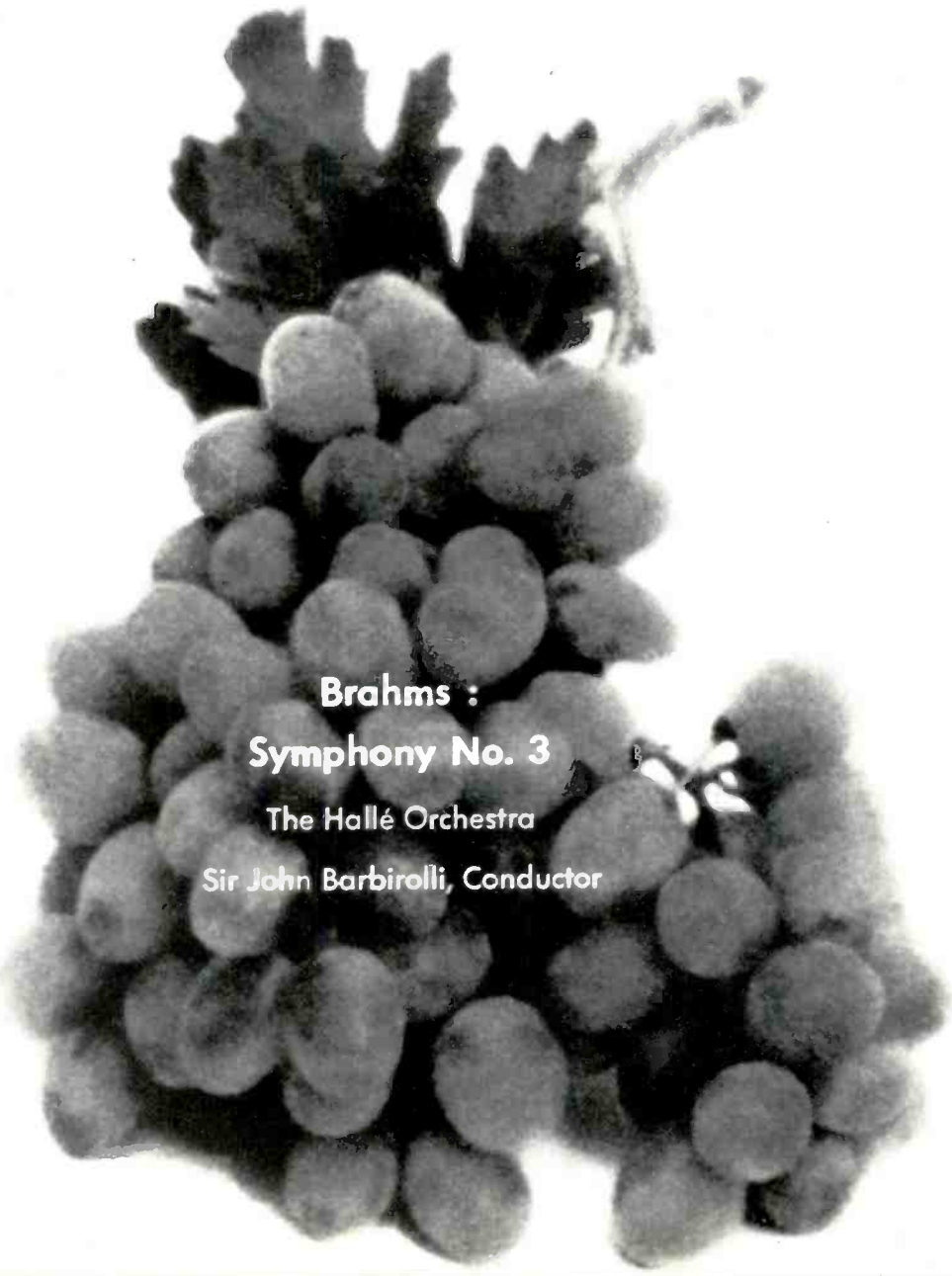
159 *Art Directors:* Harry & Marion Zelenko
Artist: Harry Zelenko
Agency: Robert E. Wilson, Inc.
Advertiser: Hoffmann La-Roche, Inc.

160 *Art Director:* Burt Goldblatt
Artist: Burt Goldblatt
Photographer: Burt Goldblatt
Advertiser: Bethlehem Record Co.

161 *Art Director:* Roy Kuhlman
Artist: Roy Kuhlman
Designer: Alfred Zalon
Advertiser: Columbia Records, Inc.

162 *Art Director:* Robert M. Jones
Photographer: Carl Fischer
Designer: Herb Lubalin
Agency: Sudler & Hennessey, Inc.
Advertiser: RCA Victor

162 Award for Distinctive Merit



163 *Art Director:* Robert M. Jones
Photographer: Carl Fischer
Designers: Herb Lubalin, Carl Fischer
Agency: Sudler & Hennessey, Inc.
Advertiser: RCA Victor

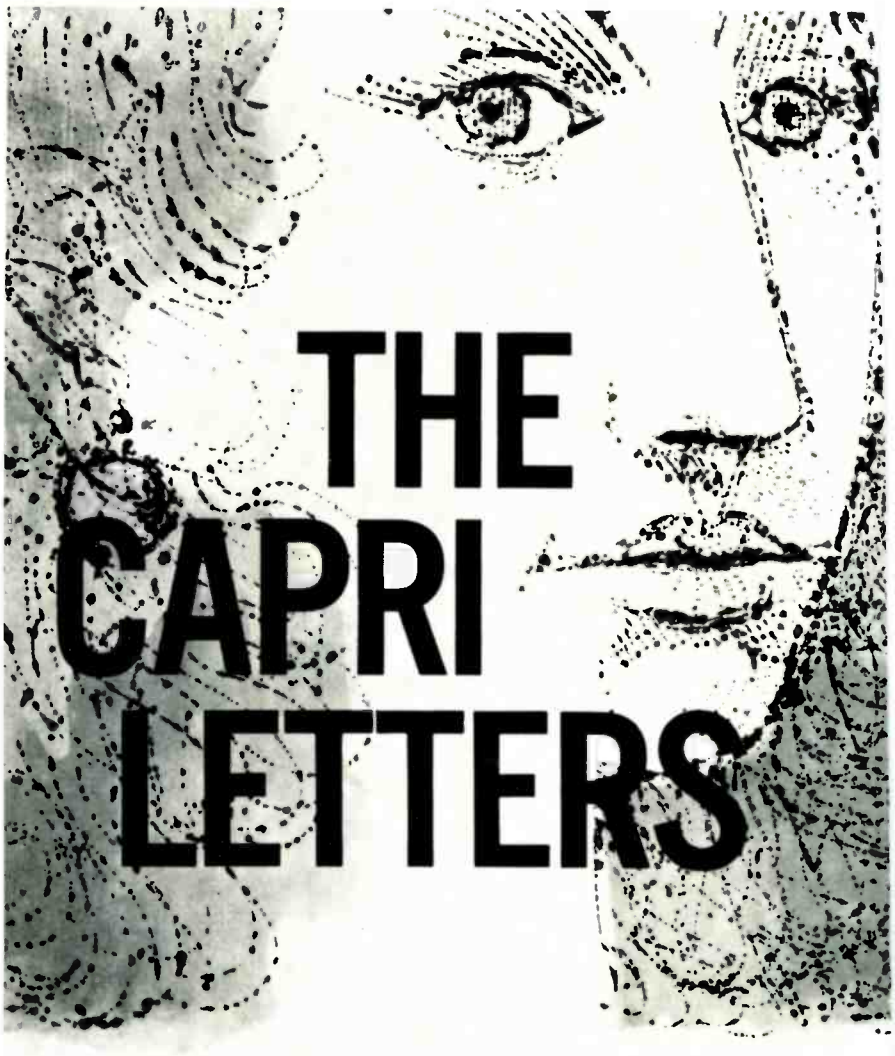
164 *Art Director:* Harry Ford
Artist: Milton Glaser
Designer: Milton Glaser
Publisher: Alfred A. Knopf

165 *Art Director:* Peter Sachs
Artist: Jan B. Balet
Advertiser: Container Corporation of America

166 *Art Director:* Andy Warhol
Artist: Andy Warhol
Publisher: Noonday Press

Old Rockin' Chair
Hoagy Carmichael
Bix Beiderbecke Jimmy Dorsey
Tommy Dorsey Bud Freeman
Benny Goodman Gene Krupa
Eddie Lang Bubber Miley
Jack Teagarden Joe Venuti

163



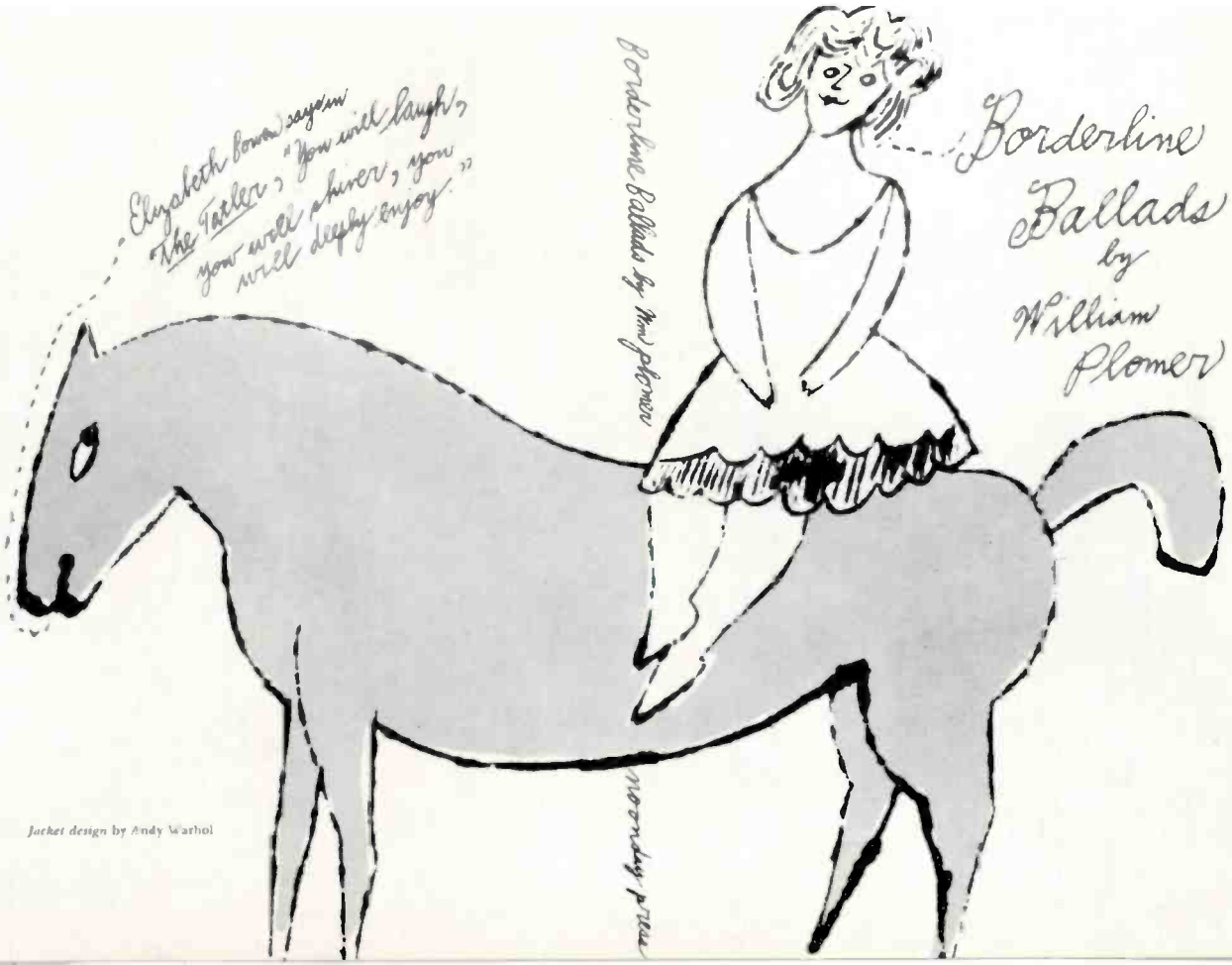
a novel by **MARIO SOLDATI**

164


COLUMBINE
THE WHITE CAT

165

166


Elizabeth Bowen says in The Tatler, "You will laugh, you will shiver, you will deeply enjoy."
Borderline Ballads by William Plomer
Borderline Ballads by William Plomer
Jacket design by Andy Warhol
Noonday Press

LC 3213

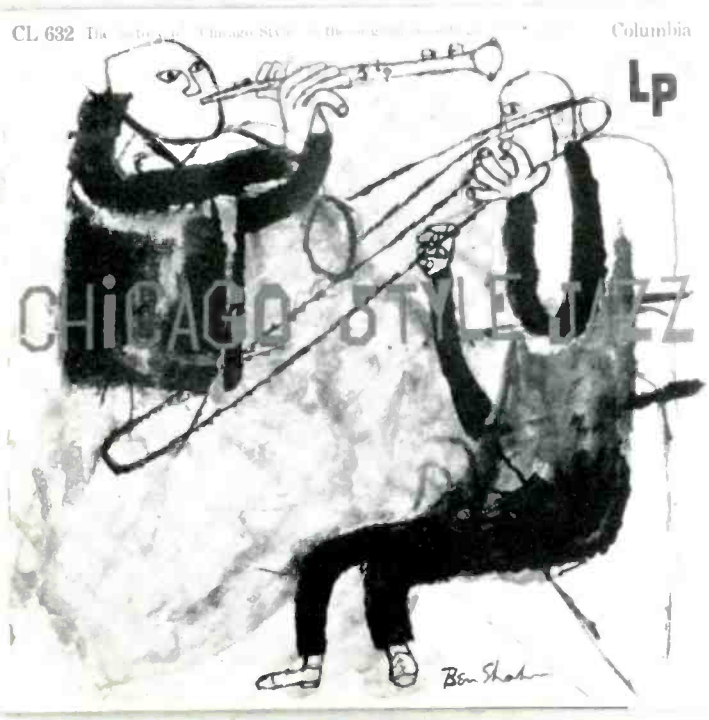
Paul Van Kempen *conducting the*
Orchestre des Concerts Lamoureux

serenade in C major for string orchestra, op. 48
mozartiana (suite no. 4 in G major, op. 61)

170

168

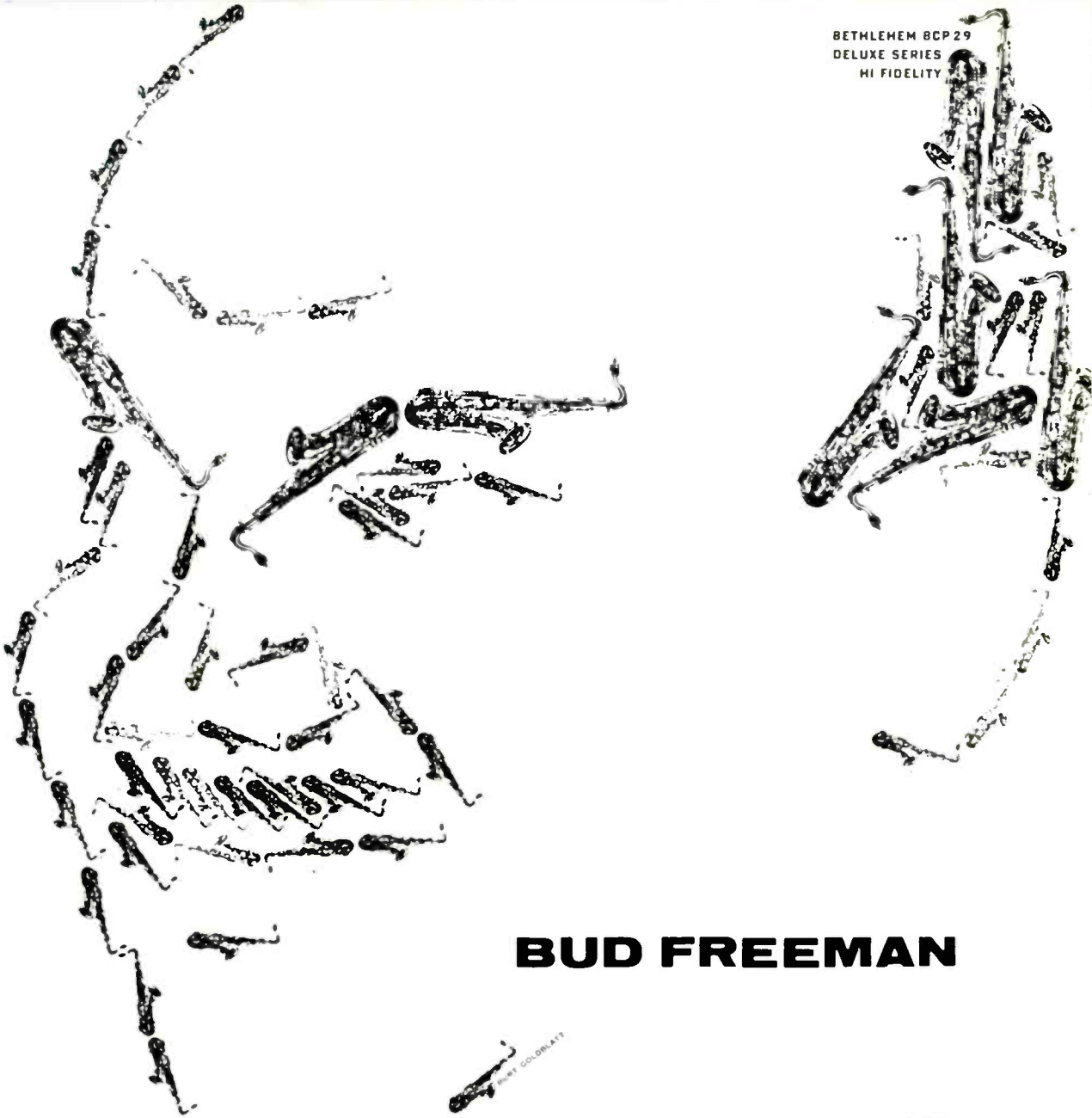
167



169 Award for Distinctive Merit

Jazz
goes
to
post
graduate
school

THE ART HARRIS TRIO



Art Directors Club Medal **171**

167 *Art Director:* S. Neil Fujita
Artist: Ben Shahn
Advertiser: Columbia Records, Inc.

168 *Art Director:* Roy Kuhlman
Artist: Eugene Karlin
Advertiser: Columbia Records, Inc.

169 *Art Director:* Irving Werbin
Artist: Tony Palladino
Agency: Irving Werbin Associates
Advertiser: Kapp Records

170 *Art Director:* Burt Goldblatt
Artist: Burt Goldblatt
Advertiser: Fraternity Records

171 *Art Director:* Burt Goldblatt
Artist: Burt Goldblatt
Advertiser: Bethlehem Record Co.

383

383 *Art Director:* Jack M. Anthony
Artist: Jack Welch
Agency: Young & Rubicam, Inc.
Advertiser: General Foods, Jell-O Division

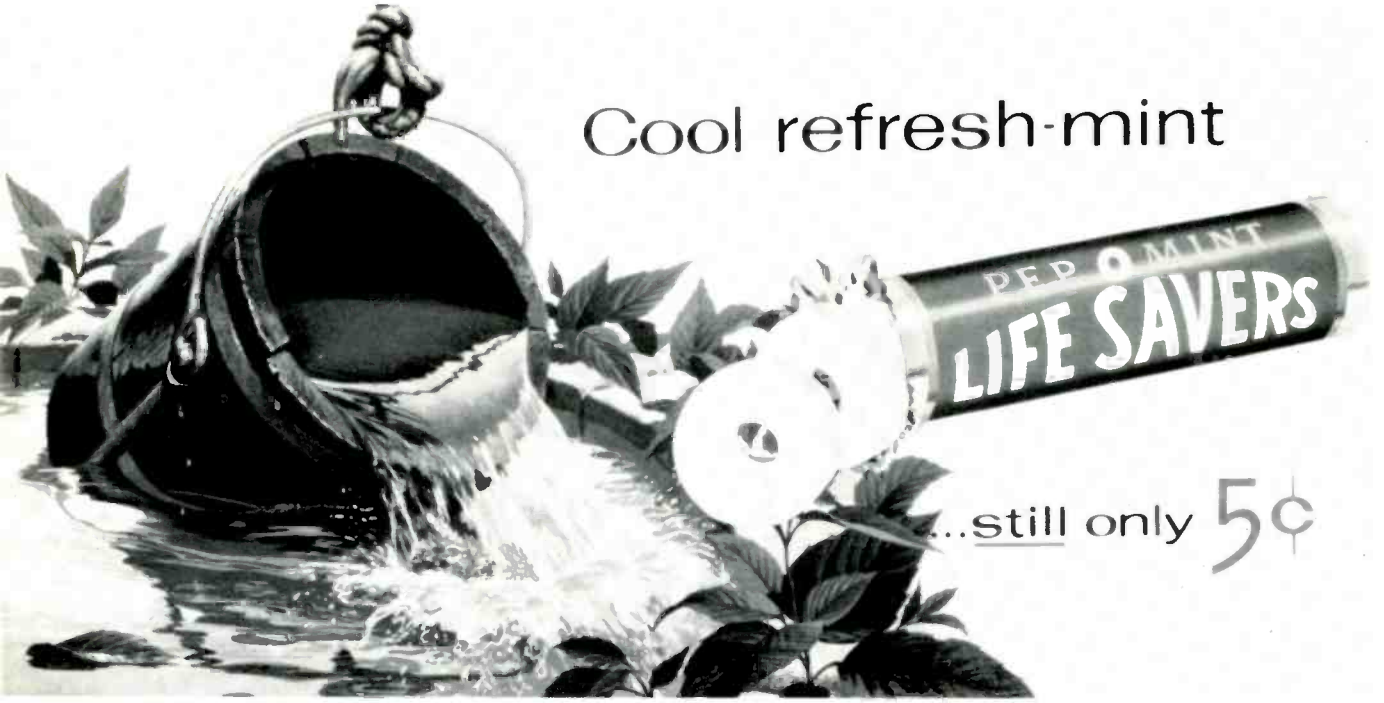
384 *Art Director:* Arthur Seller
Artist: Jack Welch
Agency: Young & Rubicam, Inc.
Advertiser: Borden Company, Drake Bakeries, Inc.

385 *Art Director:* Wilbur Smart
Artist: Jack Wolfgang Beck
Agency: D'Arcy
Advertiser: Coca-Cola Company

385 Award for Distinctive Merit


CHASE
MANHATTAN
BANK
JUST MERGED!
CHASE NATIONAL BANK
BANK OF THE MANHATTAN COMPANY

386


Cool refresh-mint
PEPPERMINT
LIFE SAVERS
...still only 5¢

386A

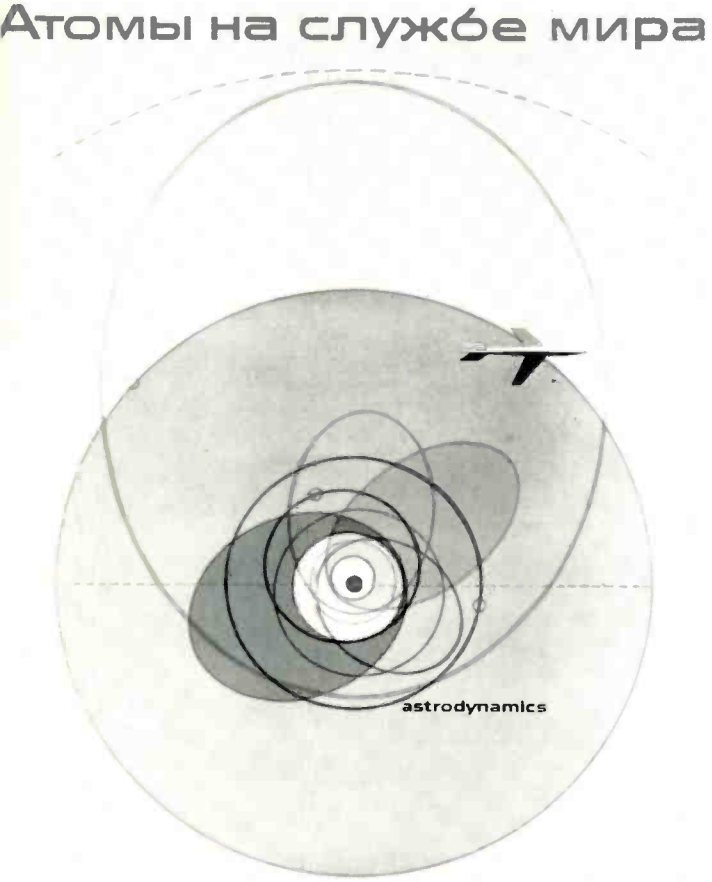
387 Award for Distinctive Merit

386 *Art Director:* Howard Wilcox
Artist: Howard Wilcox
Agency: Cunningham & Walsh, Inc.
Advertiser: The Chase Manhattan Bank

386 A *Art Director:* Harlow Rockwell
Artist: James Bingham
Agency: Young & Rubicam, Inc.
Advertiser: Life Savers Corp.

387 *Art Director:* Howard Wilcox
Photographer: Howard Zieff
Agency: Cunningham & Walsh
Advertiser: New York Daily News

388



389

388 *Art Director:* Arthur Harris
Artist: Julio De Diego
Agency: Young & Rubicam, Inc.
Advertiser: Moore-McCormack Lines Inc.

389 *Art Director:* Erik Nitsche
Artist: Erik Nitsche
Advertiser: General Dynamics Corp.

390 *Art Director:* Joseph Binder
Artist: Joseph Binder
Agency: Kindred McLean & Co.
Advertiser: U.S. Navy Chaplains Div.

HELPFULNESS

Man alone and unto himself is man defeated and helpless. He who is in need—needs you—not some other who may come along. In helping others we help ourselves to the richness of God's blessing.

390

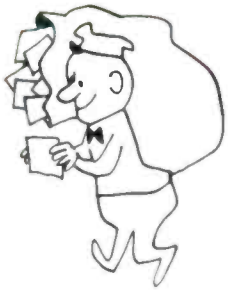
7

DIRECT MAIL AND BOOKLETS

". . . the Word and Picture cable is the one that concerns us here, it is the biggest cable. It has to be, for it bears the main load of nearly all civilized communication activities.

"Plainly, the effectiveness of these activities depends not only upon how much juice we are turning out in the central station, but also upon the general sophistication of our whole system."

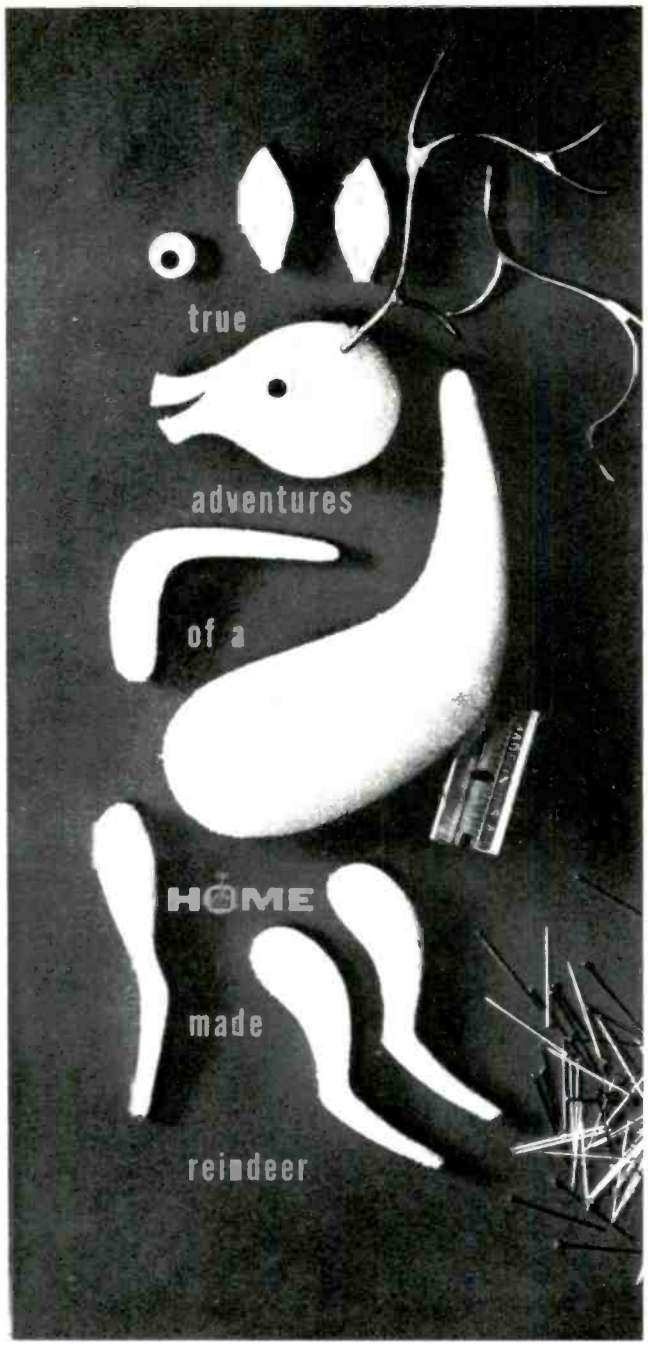
FRANCIS BRENNAN, ART ADVISOR TO THE EDITOR-IN-CHIEF OF TIME, INC.



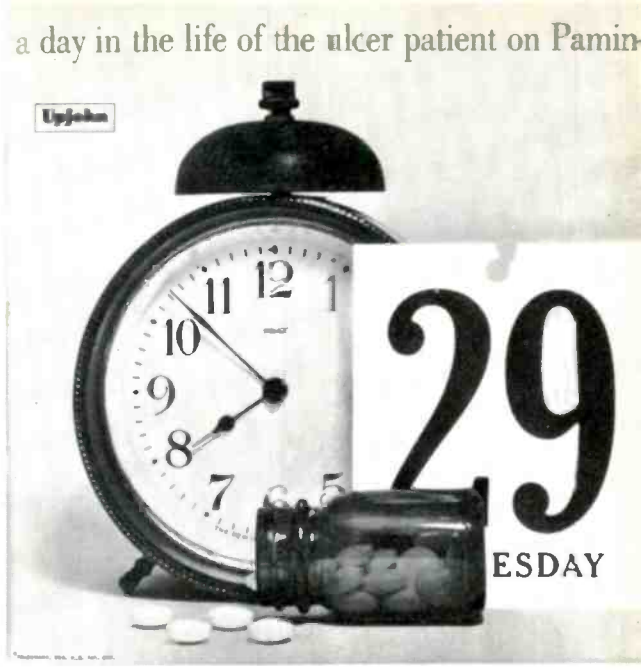
CBS

Television and Radio Receivers

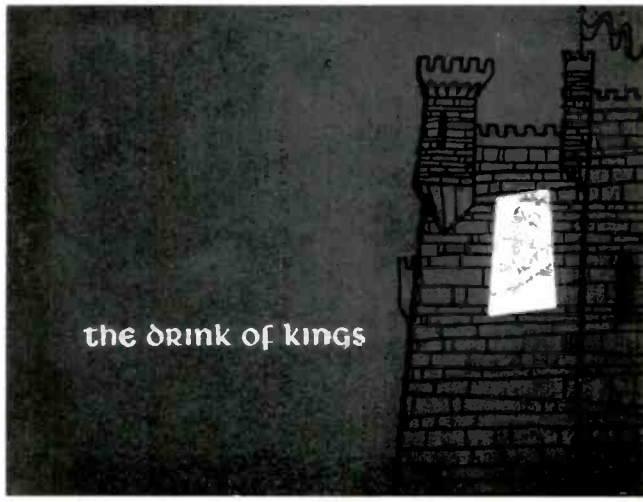
121 Award for Distinctive Merit



122



120



123

120 *Art Director:* Rudi Wolff
Photographers: Rolf Tietgens, Paul Schutzer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company

121 *Art Director:* Herb Lubalin
Artist: John Pistilli
Photographer: Wendy Hilty
Agency: Ted Bates & Co.
Advertiser: CBS, Columbia

122 *Art Director:* John Graham
Photographer: Alfred Gescheidt
Advertiser: National Broadcasting Company

123 *Art Directors:* Lloyd Pierce, Marlowe Hartung
Artist: John Solarz, Roy Miller
Agency: Miller, Mackay, Hoeck & Hartung
Advertiser: Sicks' Seattle Brewing & Malting Company

124 *Art Director:* Edward Blas
Photographer: Bettmann Archive
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

125 *Art Director:* John Graham
Artist: Joseph Low
Advertiser: National Broadcasting Company

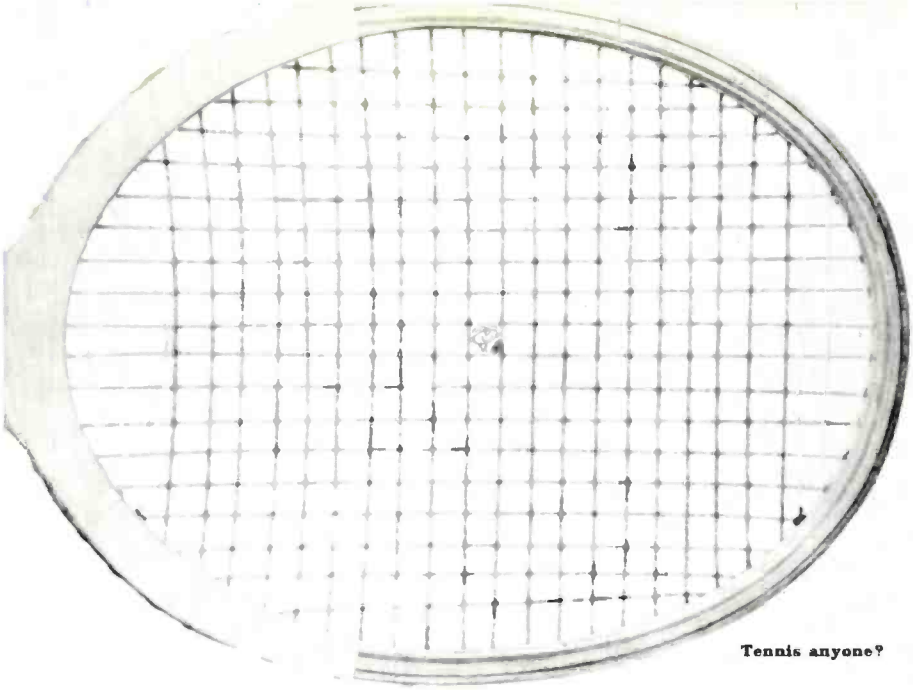
126 *Art Directors:* John Graham, Herb Lubalin
Artist: Gerry Gersten
Photographer: Corminhill
Agency: Sudler & Hennessey, Inc.
Advertiser: National Broadcasting Company

127 *Art Director:* William Golden
Artist: Kurt Weihs
Advertiser: CBS Television

128 *Art Director:* William Golden
Artist: Kurt Weihs
Advertiser: CBS Television

125

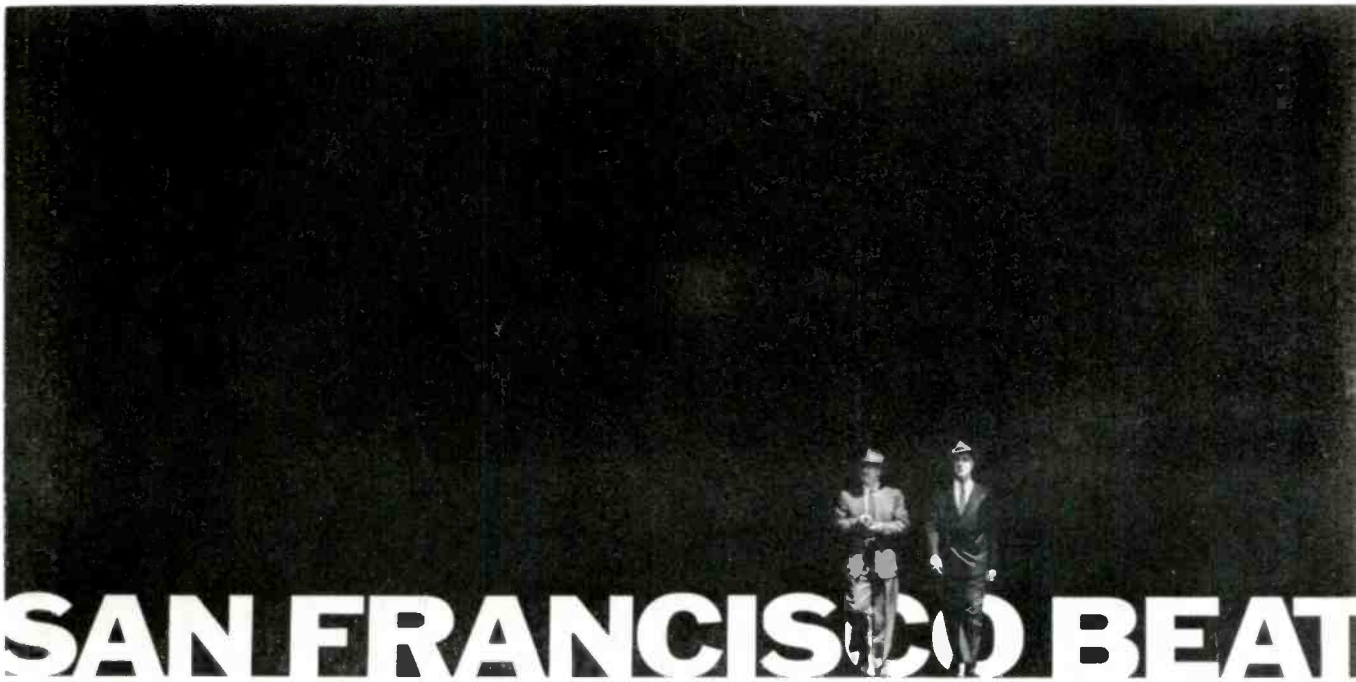
124



Tennis anyone?

126

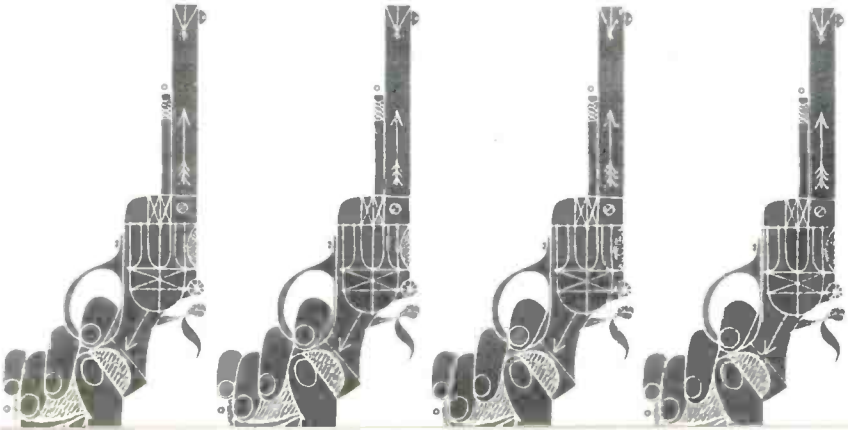
127



128

a presentation of CBS Television Film Sales, Inc.

FOUR OF A KIND



129 *Art Director:* Robert Nelson
Artist: Robert Nelson
Advertiser: Society of Artists and Art Directors of Minneapolis

130 *Art Director:* Feliks Topolski
Artist: Feliks Topolski
Publication: Topolski's Chronicle

131 *Art Director:* William Taubin
Artist: Walter Einsel
Agency: Douglas D. Simon, Inc.
Advertiser: Einiger Mills, Inc.

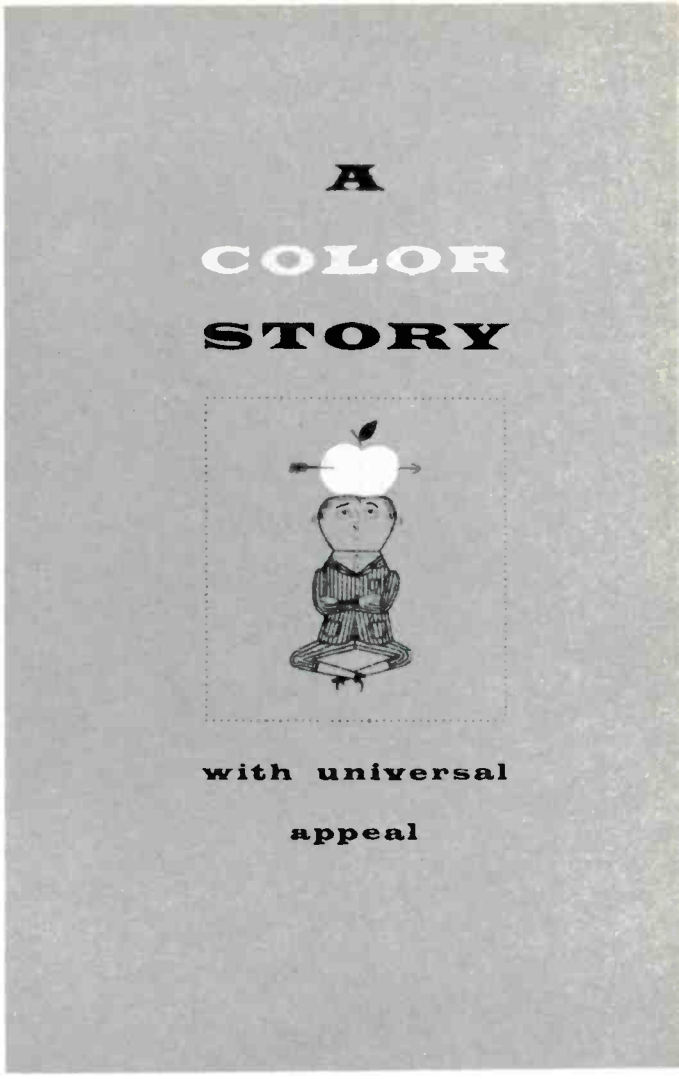
132 *Art Director:* William Golden
Artist: Ben Shahn
Advertiser: CBS Television

130

Art Directors Club Medal

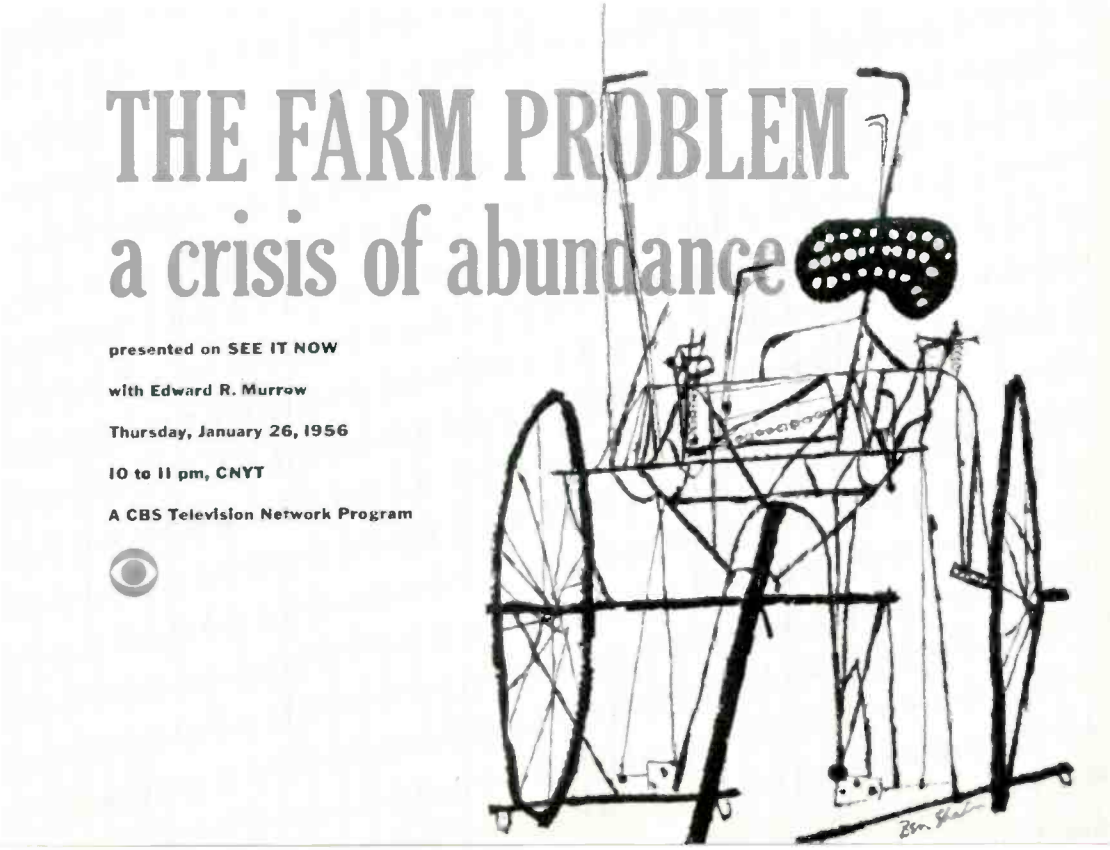

the seventh annual exhibition

129


A
COLOR
STORY
with universal
appeal

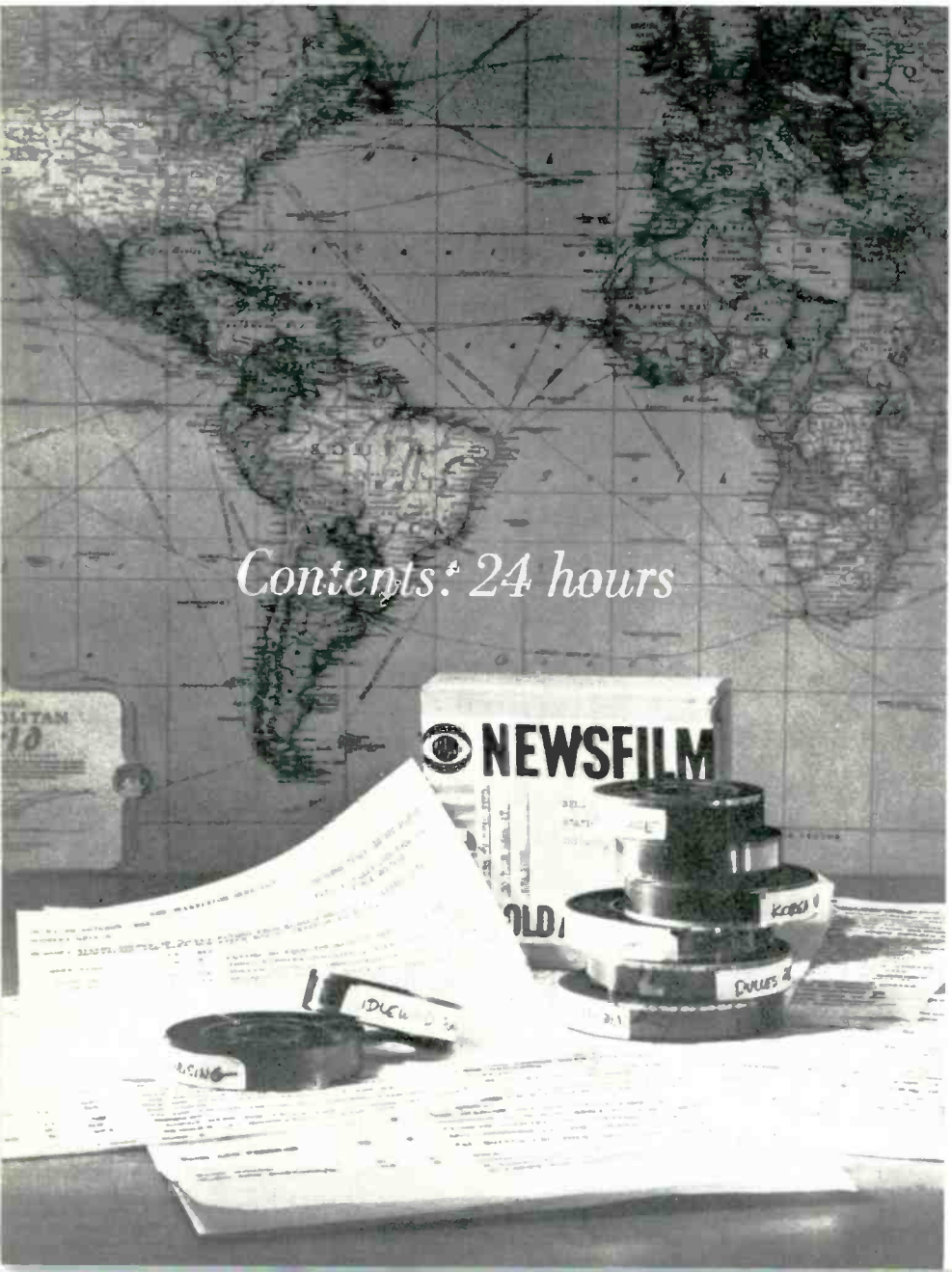
131

132


THE FARM PROBLEM
a crisis of abundance
presented on SEE IT NOW
with Edward R. Murrow
Thursday, January 26, 1956
10 to 11 pm, CNYT
A CBS Television Network Program

133

135



134

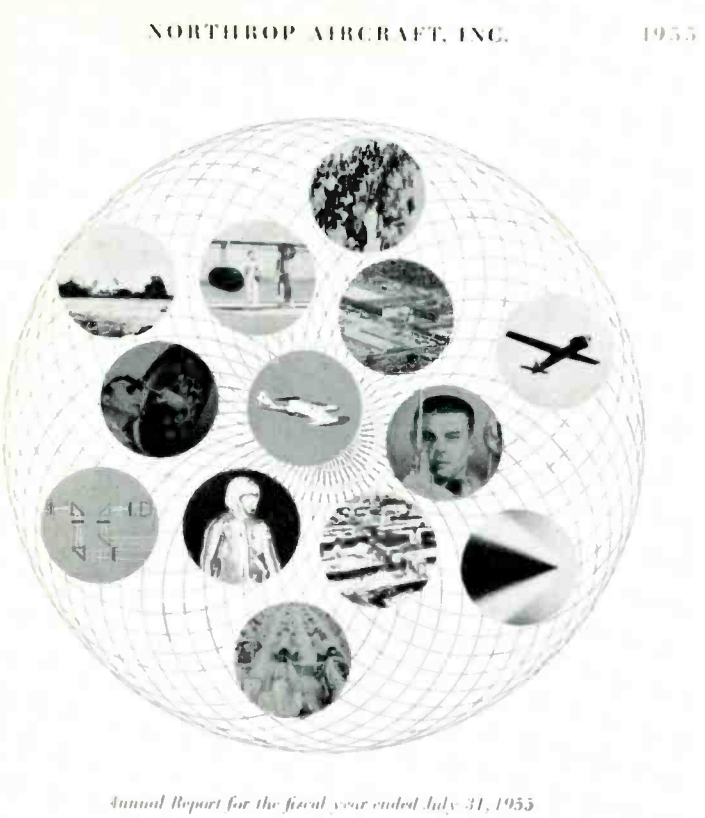
133 *Art Directors:* John Graham, Herb Lubalin
Photographers: Lester Bookbinder, Hugh Bell, F.P.G. World Wide Photo
Agency: Sudler & Hennessey, Inc.
Advertiser: National Broadcasting Company

134 *Art Director:* William Golden
Artist: Mort Rubenstein
Advertiser: CBS Television

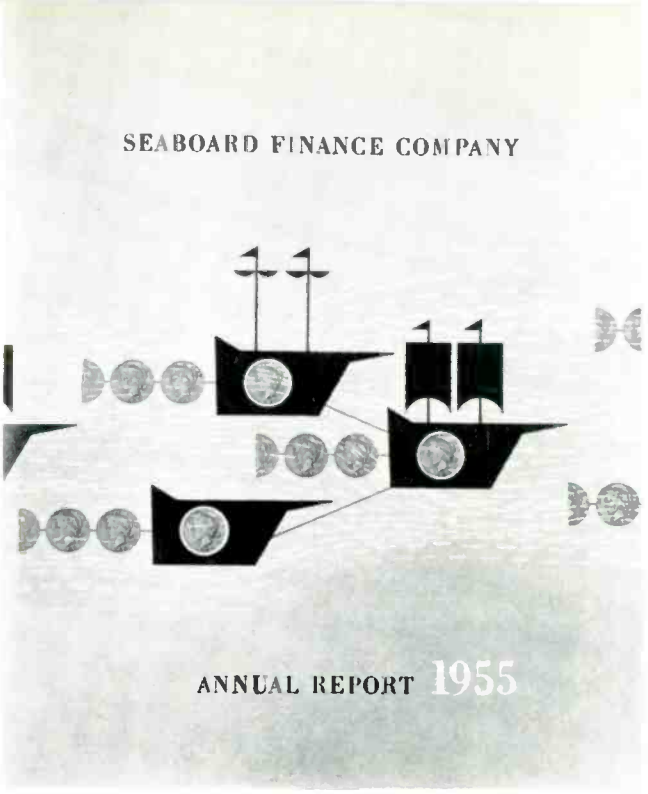
135 *Art Director:* Louis Silverstein
Photographer: Simpson Kalisher
Advertiser: The New York Times, Promotion Dept.

136 *Art Director:* Sara Giovanitti
Artist: Muriel Batherman
Designer: Ben Robinson
Advertiser: Street & Smith
Publication: Mademoiselle Magazine

136 Award for Distinctive Merit



232



233

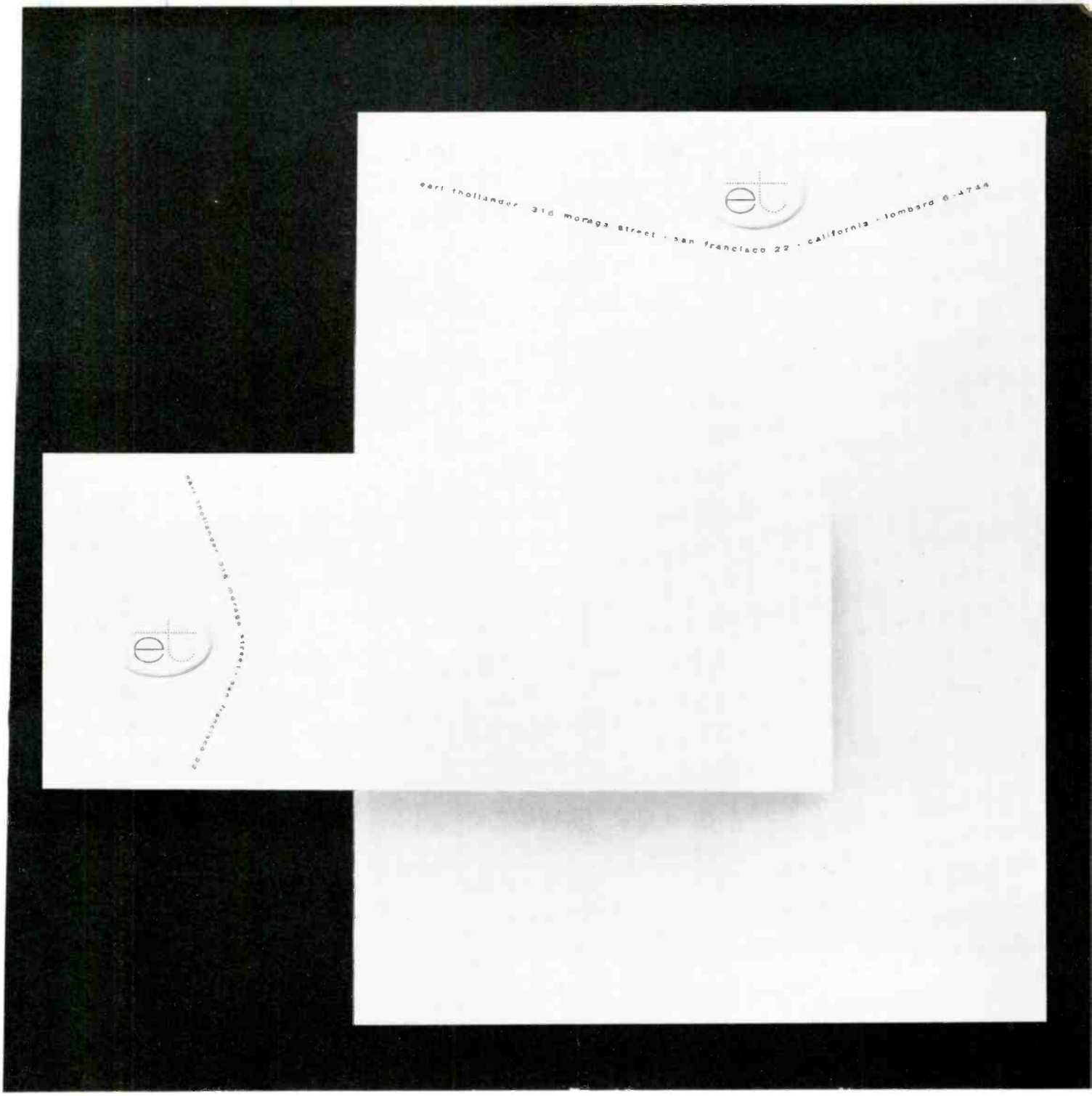
234

232 *Art Director:* Advertising Designers Co.
Artist: Kenneth Parkhurst
Designer: Kenneth Parkhurst
Agency: Arthur Foristall & Co.
Advertiser: Northrop Aircraft, Inc.

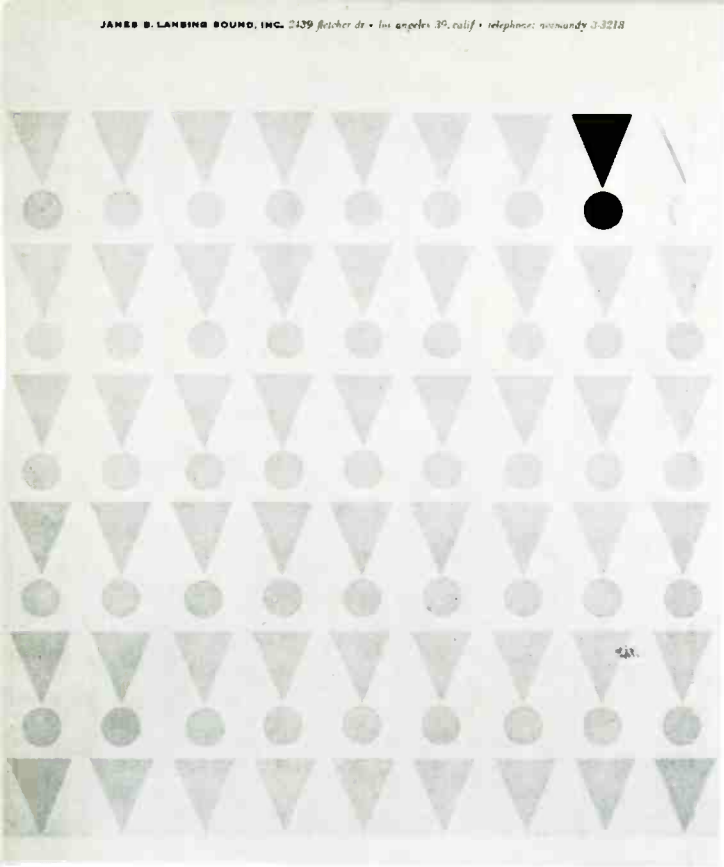
233 *Art Director:* Advertising Designers Co., Robert Steinle
Artist: Marvin Rubin
Agency: Arthur Foristall & Co.
Advertiser: Seaboard Finance Co.

234 *Art Director:* Norman Geller
Artist: Bill Brooks
Agency: Kurnit Geller Assoc.
Advertiser: Techniques, Inc.

235 *Art Director:* Hisashi Tani
Artist: Hisashi Tani
Designer: Hisashi Tani
Advertiser: Earl Thollander



235 Award for Distinctive Merit



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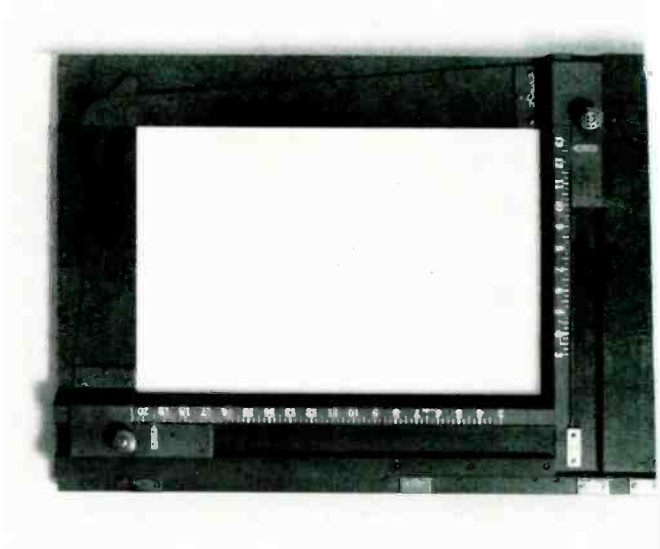
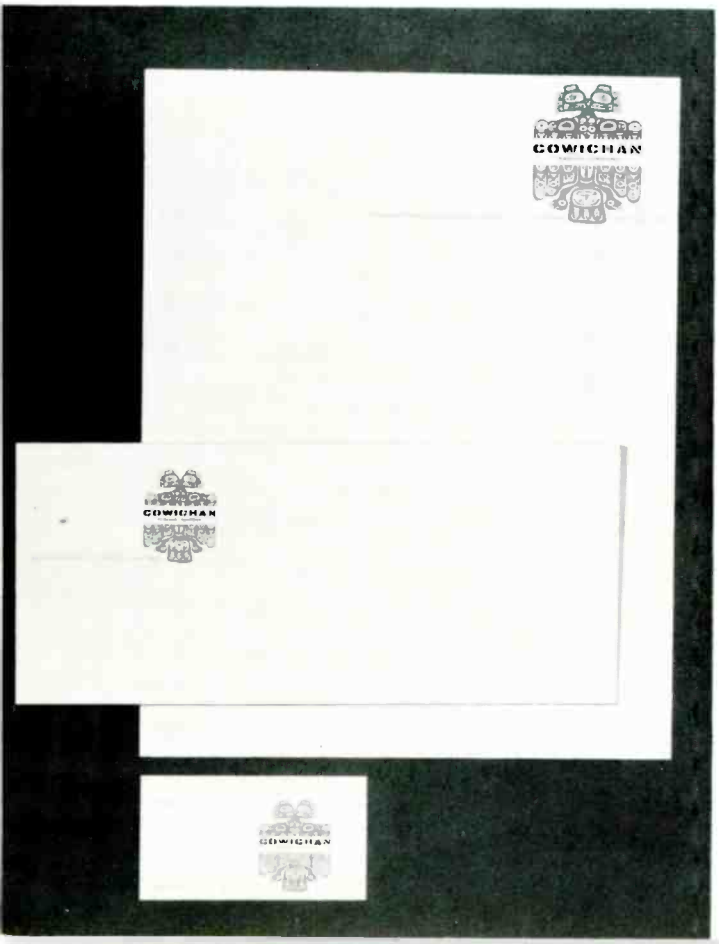


237

240



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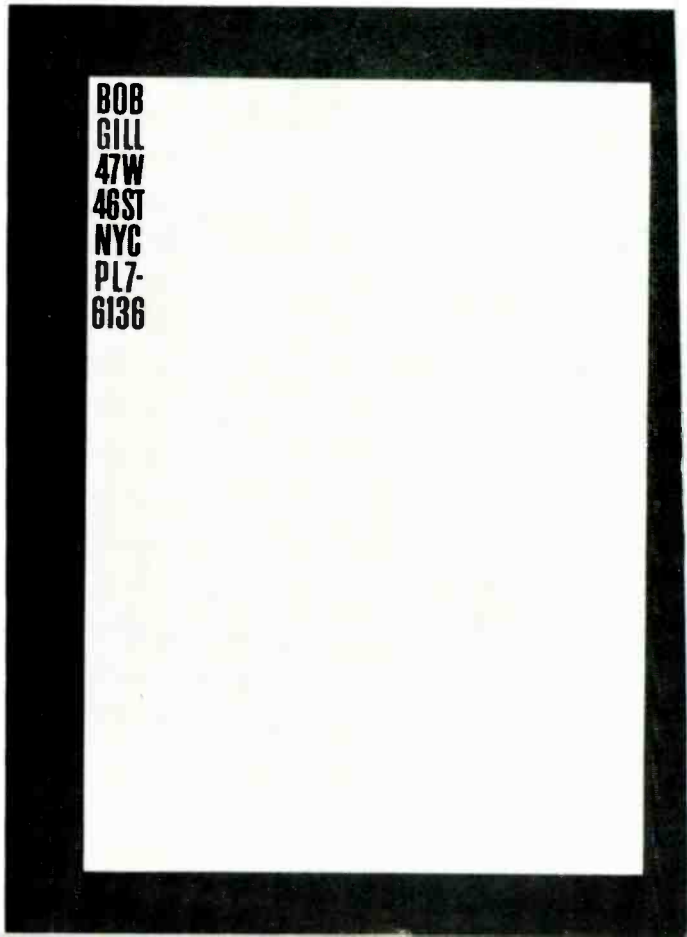


241 Award for Distinctive Merit

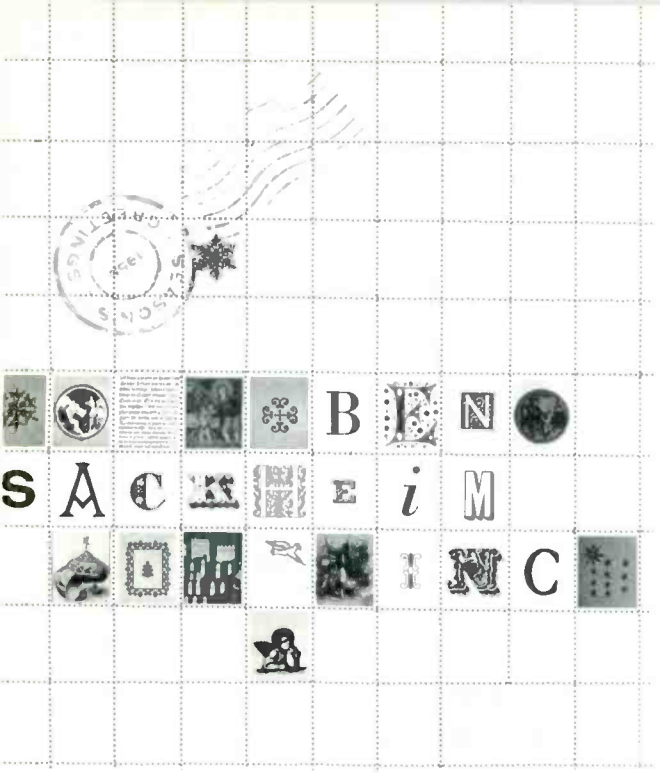
236 *Art Director:* Jerome Gould
Artist: John D'Emelio
Agency: John S. Monsos
Advertiser: James B. Lansing Sound, Inc.

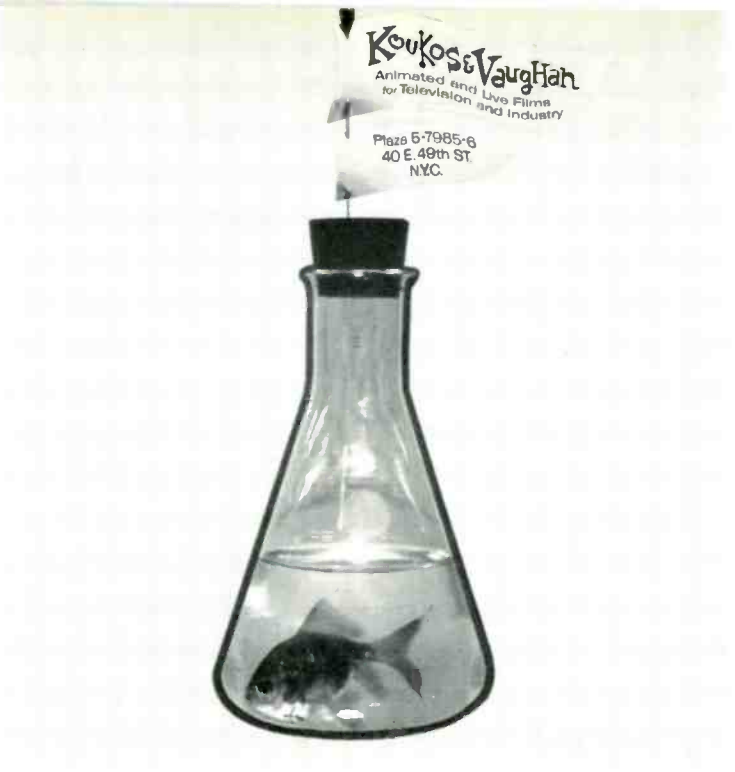
237 *Art Director:* Irving Miller
Photographer: Irving Elkin
Advertiser: Irving Elkin

238 *Art Director:* Bob Gill
Artist: Bob Gill
Advertiser: Bob Gill

240 *Art Director:* Sy Edelstein
Artist: Sy Edelstein
Agency: Tilds & Cantz
Advertiser: Cowichan Trading Co.

241 *Art Director:* Gene Federico
Advertiser: American Institute of Graphic Arts





242 243

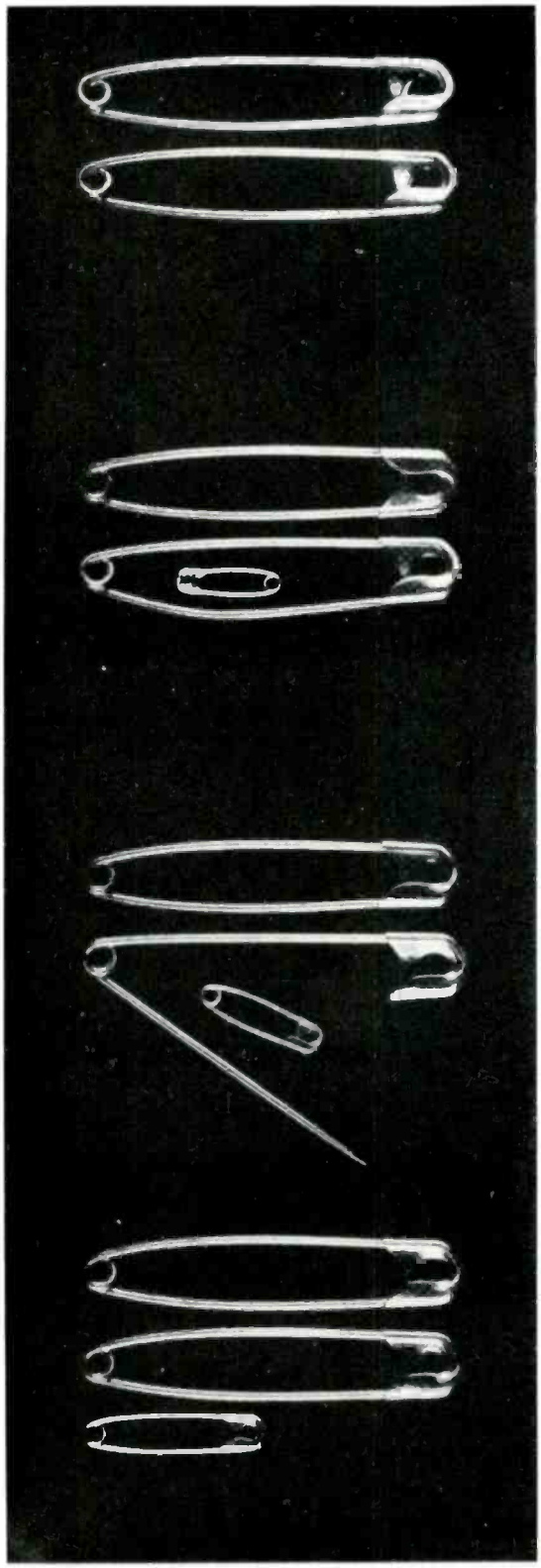
245

242 *Art Director:* Irwin Goldberg
Artist: Irwin Goldberg
Advertiser: Ben Sackheim

243 *Art Director:* James C. Koukos
Artist: James C. Koukos
Designers: James C. Koukos, Hal W. Vaughn
Advertiser: Koukos & Vaughn, Inc.

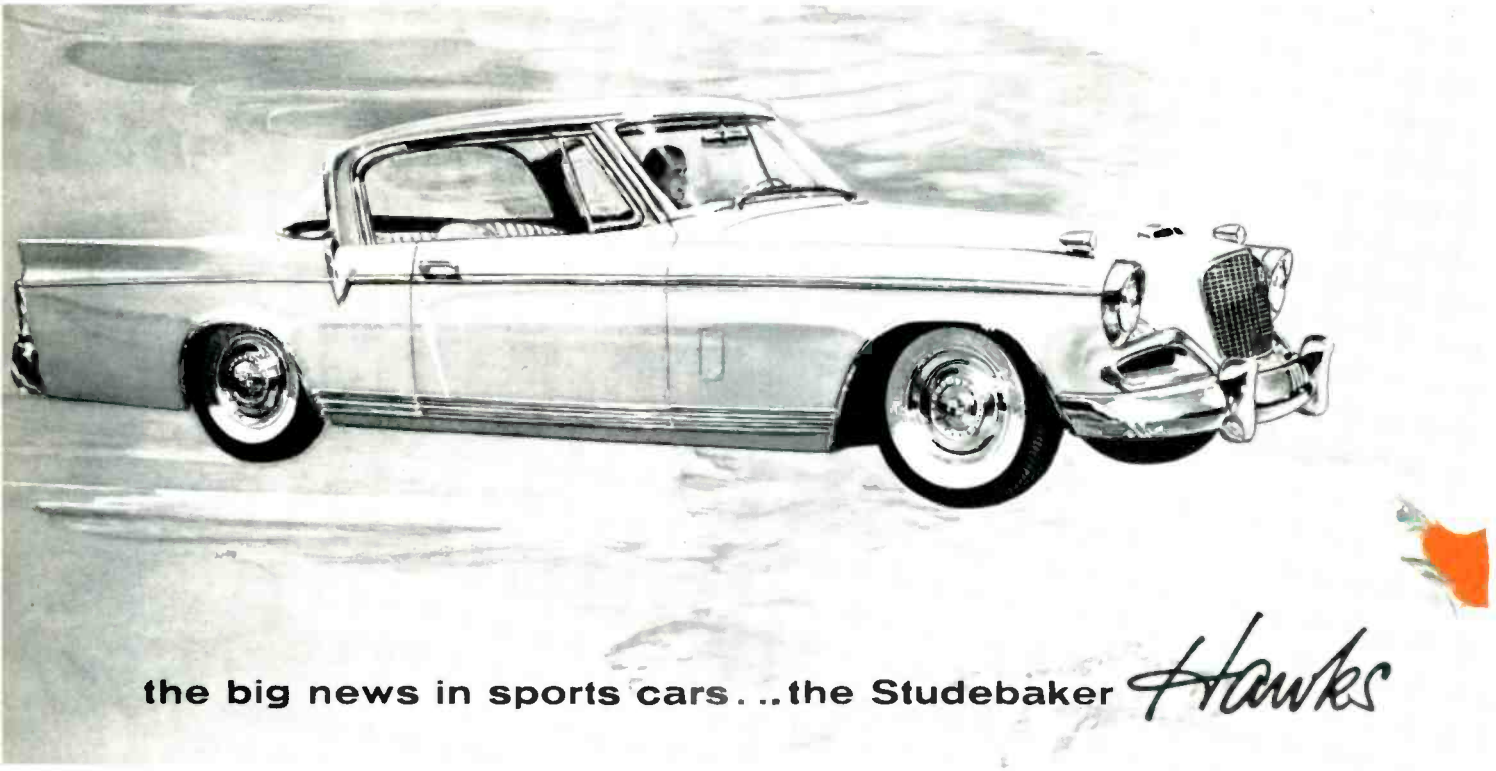
244 *Art Director:* Al Sherman
Photographer: Edstan Studios
Advertiser: Al & Mary Sherman

245 *Art Directors:* Jack Allen, Jane Bacher, Marget Larsen
Artist: Marget Larsen
Designer: Marget Larsen
Publisher: San Francisco Society of Artists & Art Directors
Publication: SAAD News



AL MARY AND MURRAY ADAM SHERMAN FEBRUARY 9 1956

244 Art Directors Club Medal

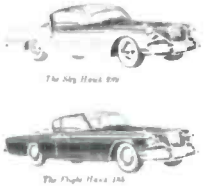


Studebaker presents the first full line of family sports cars!

Breathes there a man who hasn't pictured himself behind the wheel of a sports car, putting it through its fancyest paces? Yet, despite our dreams, most of us must consider the whole family when buying a car. Well, Studebaker's got the answer—with the most exciting car news of the year—the Studebaker Hawks.

Here are sports cars. With sports car good looks and low-slung styling—with a real sports car instrument panel—with undreamed-of responsiveness—with almost unbelievable power, zeta-way and reliability.

Yet, wonder of wonders, these are *family cars*, too. With room for five passengers—with matchless Studebaker safety and comfort—with luxurious decorator-designed interiors—with *all* the power assists* power steering, windows, seats, brakes, and Ultramatic transmission. Hurry to your Studebaker Dealer for the thrill of the year—see and drive one of the new Studebaker Hawks!


The Sky Hawk 890


The Power Hawk 890

The Flight Hawk 180

DIVISION OF STUDEBAKER PACKARD CORPORATION

Studebaker

Where pride of workmanship still comes first!

365 Award for Distinctive Merit

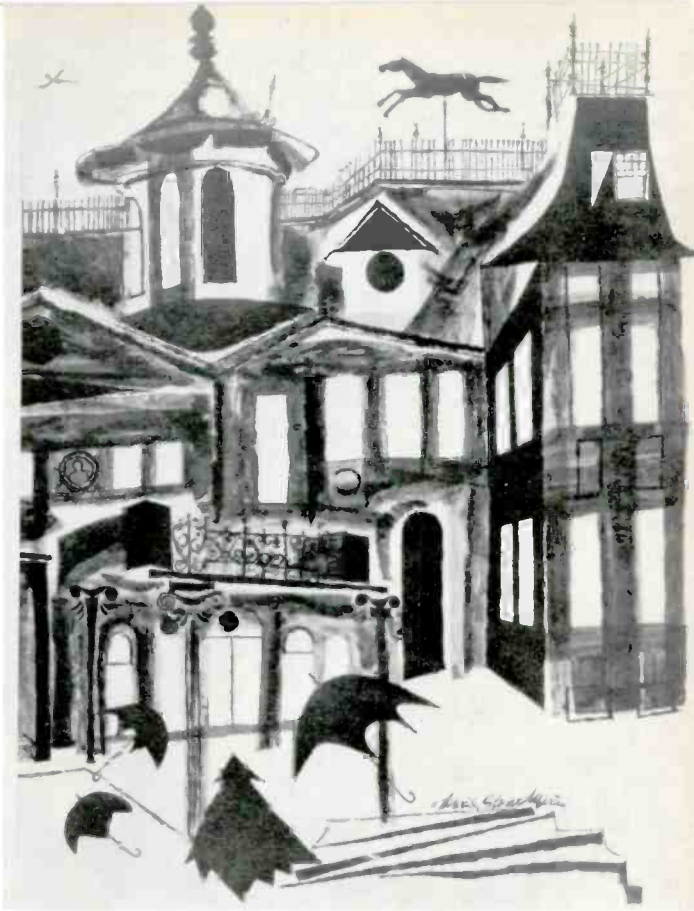
365 *Art Director:* William H. Buckley
Artist: Edwin Georgi
Agency: Benton & Bowles, Inc.
Advertiser: Studebaker Packard Corporation, Studebaker Division

366 *Art Director:* William D. Pratt
Artist: Joseph Hirsch
Advertiser: Abbott Laboratories

367 *Art Director:* Lester Rossin
Artist: David Stone Martin
Advertiser: Lester Rossin Associates, Inc.

368 *Art Director:* Mack Stanley
Artist: Jan Balet
Agency: Mack Stanley & Company
Advertiser: Parke Davis & Co.

366



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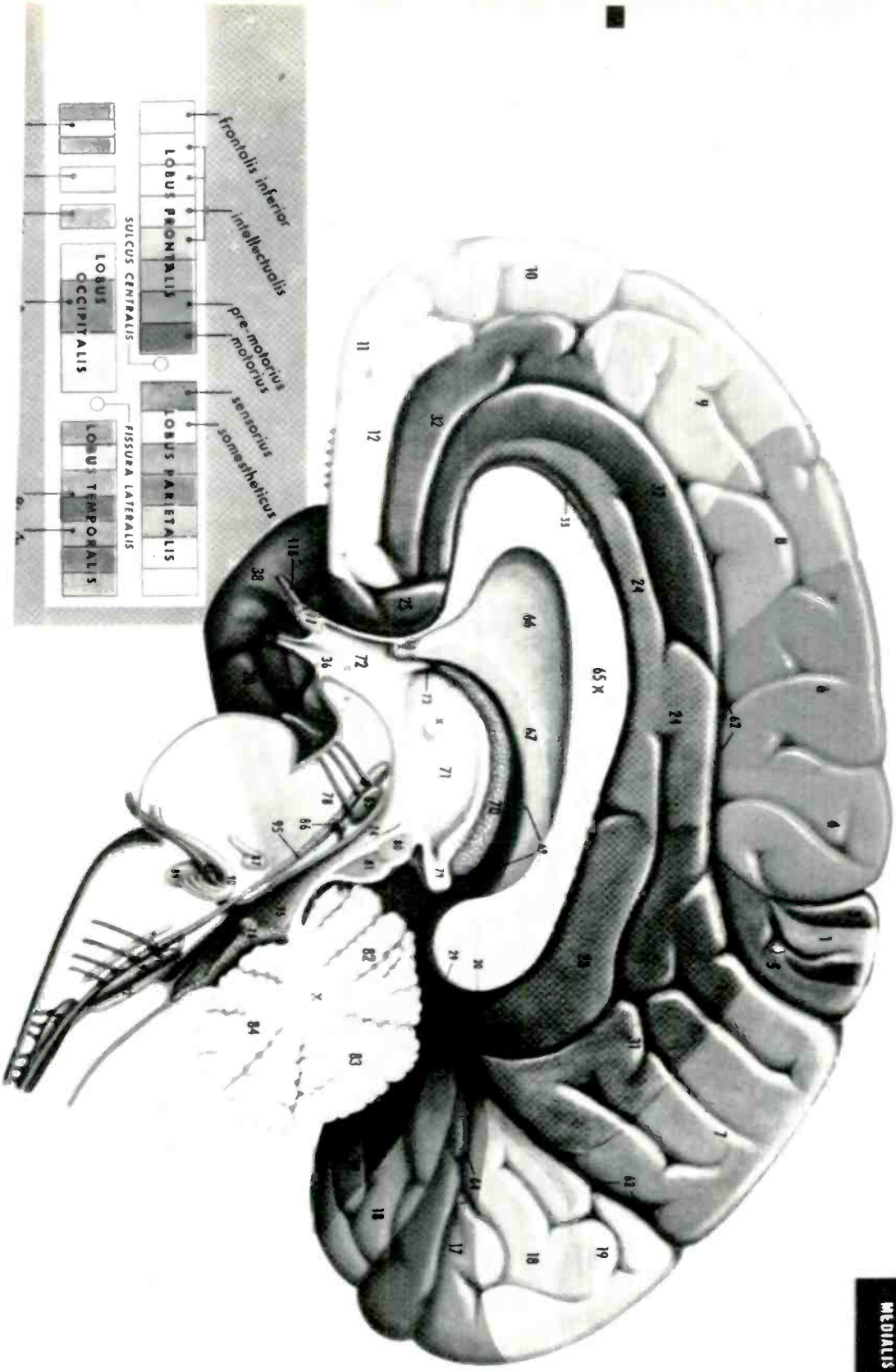
369



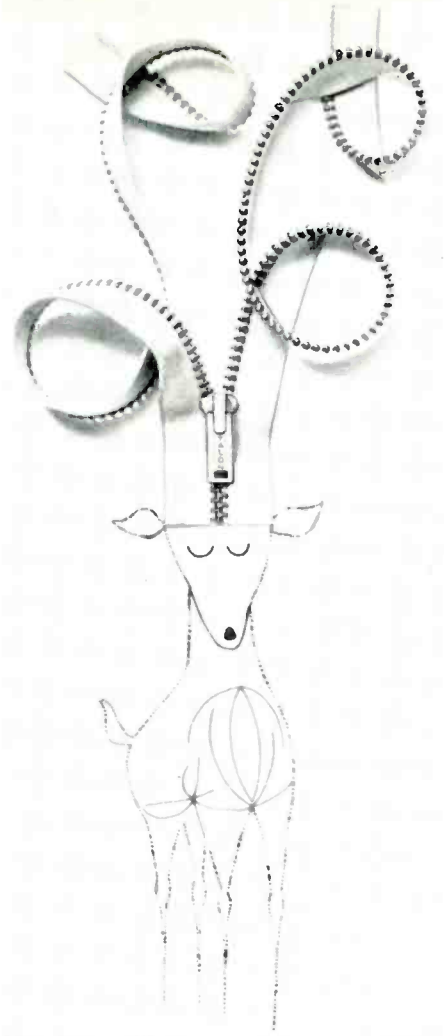
MEDIALIS I

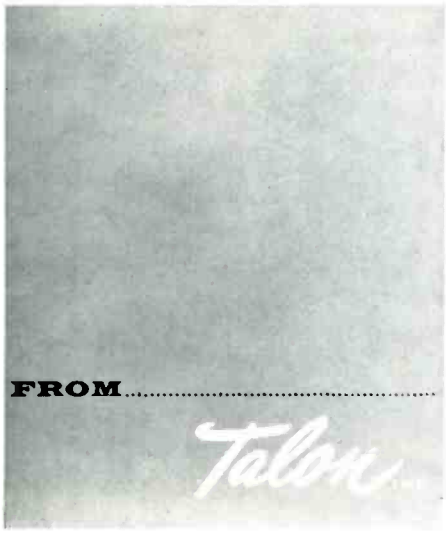
370

Art Directors Club Medal

369 *Art Director:* Mack Stanley
Artist: Francis de Erdely
Agency: Mack Stanley & Company
Advertiser: Parke Davis & Co.

370 *Art Director:* R. D. Tucker
Artist: Arnold Ryan
Advertiser: Abbott Universal Ltd.





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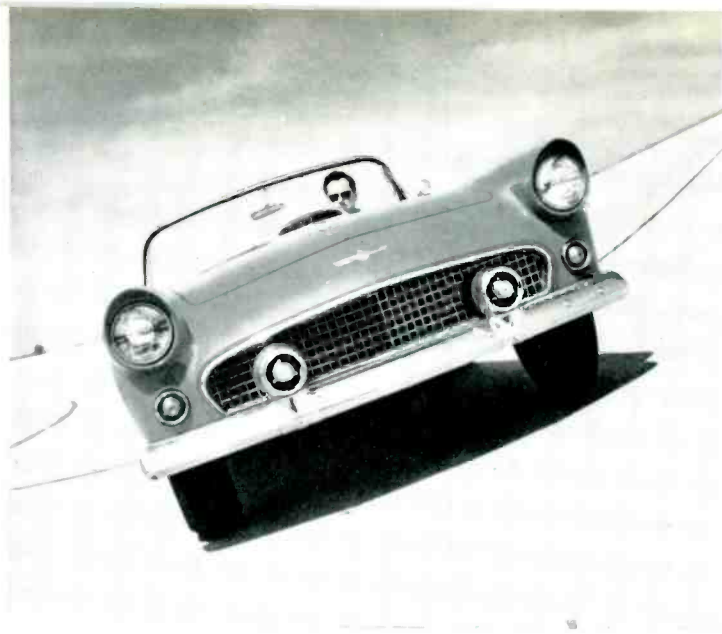
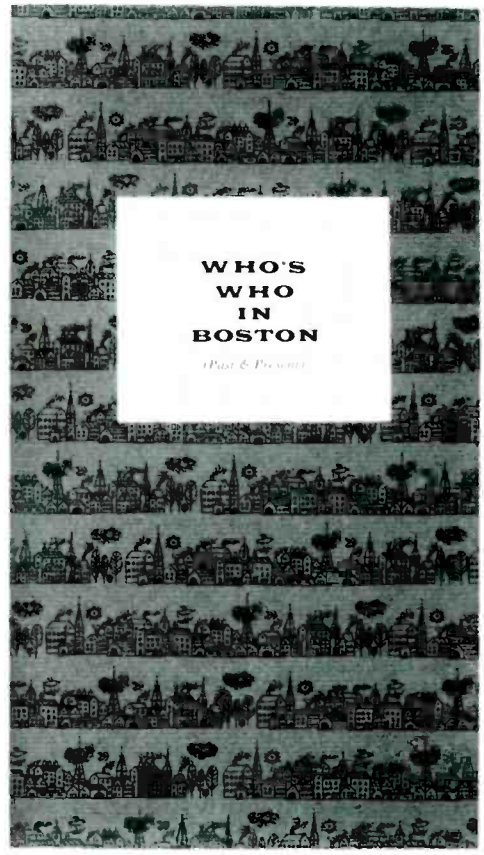


372



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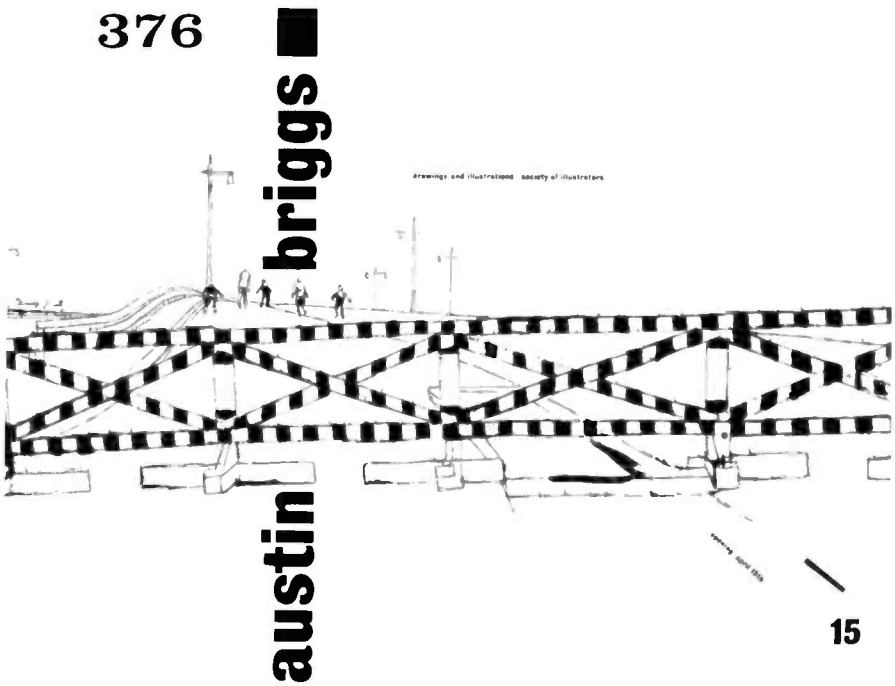


371 *Art Director:* Shepard Kurnit
Artist: Stephen Antonakos
Photographer: Tony Ficalora
Advertiser: Talon, Inc.

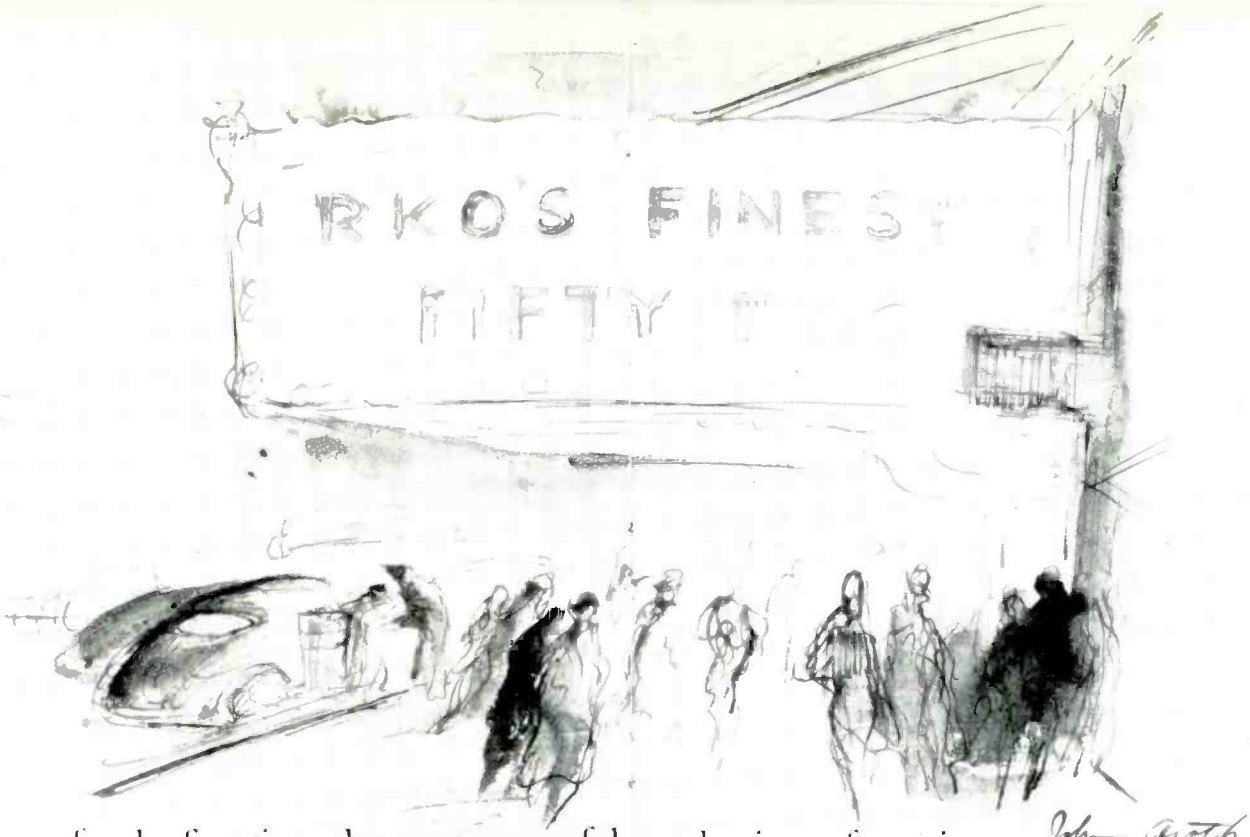
372 *Art Director:* Richard Hurd
Photographer: Richard Rutledge
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Company

373 *Art Director:* George Krikorian
Artist: Rudi Bass
Advertiser: Look Magazine

374 *Art Director:* Leonard Ruben
Artist: Ray Prohaska
Agency: Lester Rossin Associates Inc.
Advertiser: Lederle Laboratories Inc.

375 *Art Director:* Irving Miller
Artist: Naiad Einsel
Advertiser: WEEI, CBS Radio

376 *Art Director:* Suren Ermoyan
Artist: Austin Briggs
Advertiser: Society of Illustrators



...for the first time, the most successful productions of a major Hollywood studio are made available to advertisers for nation-wide television

377

377 *Art Director:* Arnold Roston
Artist: John Groth
Agency: J. Walter Thompson Co.
Advertiser: R.K.O. Teleradio Pictures, Inc.

378 *Art Director:* John Graham
Artist: Joseph Low
Advertiser: National Broadcasting Company

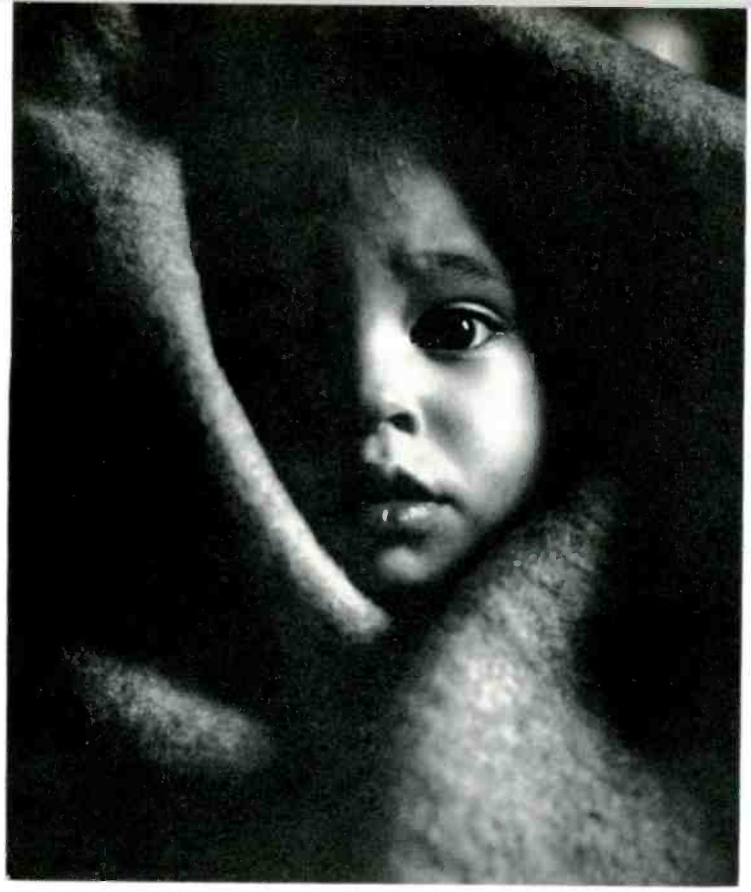
379 *Art Director:* Victor Trasoff
Photographer: John Stewart
Agency: Wm. Douglas McAdams
Advertiser: Winthrop Laboratories

379

NBC TELEVISION PRESENTS THE AMERICAN PREMIERE OF

RICHARD III

378 Award for Distinctive Merit



380

381

380 *Art Director:* Rudi Wolff
Photographer: Arthur Kramer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company

381 *Art Director:* Robert Todd
Photographer: Art Hupy
Advertiser: Metropolitan Press

382 *Art Director:* Andy Ross
Artist: Milton Glaser
Design: Zaro Calabrese, Andy Ross
Advertiser: American Broadcasting Company

382 Award for Distinctive Merit

IMAGINATION

Mere physical skill is helpless to match the works of the mind. No craftsman can fashion an object just as the mind's eye sees it. No actor, no matter how skillful, can look as the mind's eye sees him.

Man listens . . . and beholds an image, exclusively his own. Man listens . . . and sees new vistas, new adventures, new horizons, and a shaping of new ideas. Man listens . . . and what he hears takes him where only he can go . . . reveals to him what only he can see.

Of all means of communication, none can satisfy the mind's eye of man like Radio.

This is why nothing is more personal, more powerful, more *visual* than Radio.

8

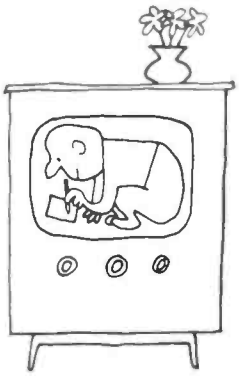
TELEVISION ART

"So far in TV we have applied the techniques of the stage and the movies BUT – have we got distance to go! Is there a great new art form locked inside that TV set, as yet undiscovered? Perhaps there is and perhaps some Walt Disney of the future will bring it forth.

"Certainly so far as TV commercials are concerned – the great ones are as yet undelivered, unproduced, unthought-of.

"Think of the opportunity! ... What a palette to work with – life, color, movement, music and sound."

JOHN P. CUNNINGHAM, PRESIDENT OF CUNNINGHAM & WALSH, INC.



481 Award for Distinctive Merit

483 Art Directors Club Medal

481 *Art Directors:* C. F. Korten, David Bixby
Producer: Blake Johnson
Artist: David Bixby
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Ford Motor Company

482 *Art Director:* Kathleen Ankers
Producer: Arthur R. Ross
Director: Richard Clemmer
Agency: Campbell-Ewald Company
Advertiser: General Motors, United Motors Service Division

483 *Art Director:* Stephen O. Frankfurt
Producer: Elliot, Unger & Elliot
Photographer: Mike Elliot
Agency: Young & Rubicam, Inc.
Advertiser: Personal Products Corp.

484 *Art Director:* C. F. Korten
Producers: Blake Johnson, Marshall Rothen
Photographer: Van Praag Productions
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Ford Motor Company

485 *Art Director:* R. C. Mack
Producer: Van Praag Productions
Director: Bert Lawrence
Agency: Grant Inc.
Advertiser: Chrysler Corporation, Dodge Division

482

484

485 Award for Distinctive Merit

486

487

488

486 *Art Director:* Rex Cox
Producer: Sarra, Inc.
Photographer: Stanley Johnson
Agency: Fitzgerald, Inc.
Advertiser: Jackson Brewing Company

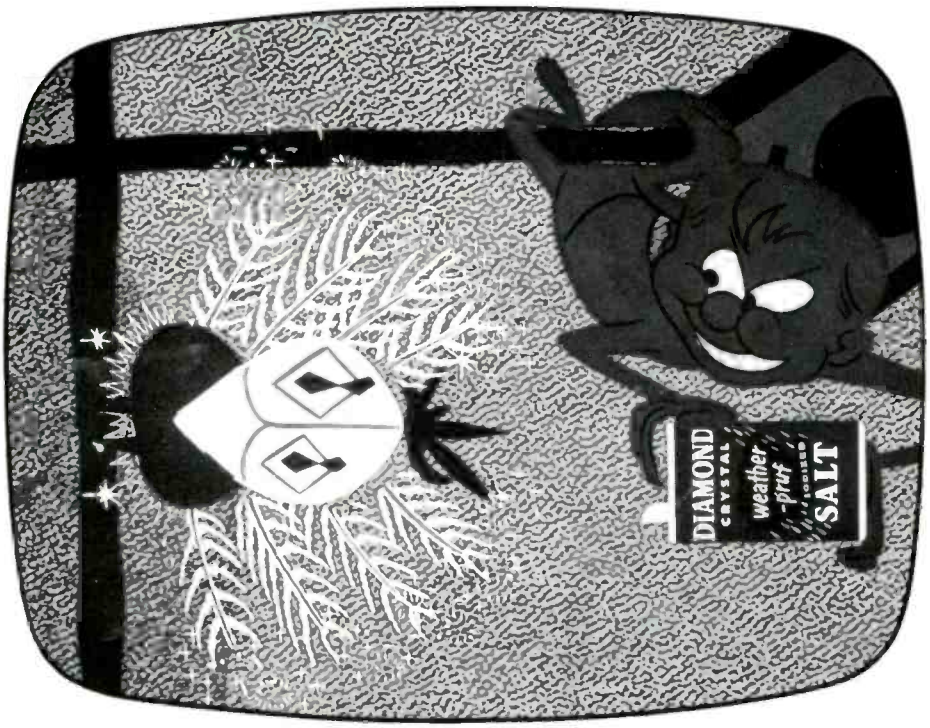
487 *Art Director:* Dave Elledge
Producers: Ed Mahoney, Elliot, Unger & Elliot
Photographer: Mike Elliot
Agency: Benton & Bowles
Advertiser: Procter & Gamble

488 *Art Director:* Les Silvas
Producer: Lux Brill Productions
Photographer: Gerald Hirschfeld
Agency: Calkins & Holden, Inc.
Advertiser: The Prudential Insurance Company of America

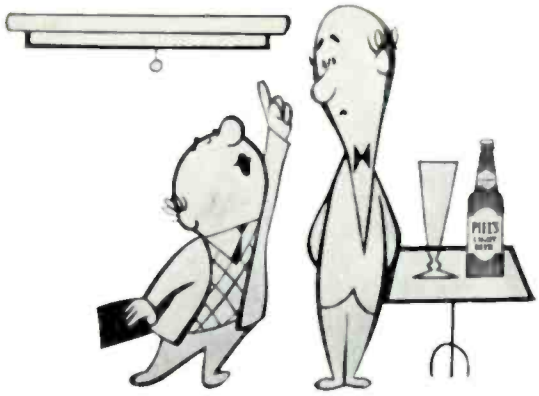
489 *Animation Director:* Art Babbitt
Producer: Storyboard, Inc.
Artists: Al Shean, Chris Jenkyns
Agency: Fitzgerald, Inc.
Advertiser: The Wesson Oil People

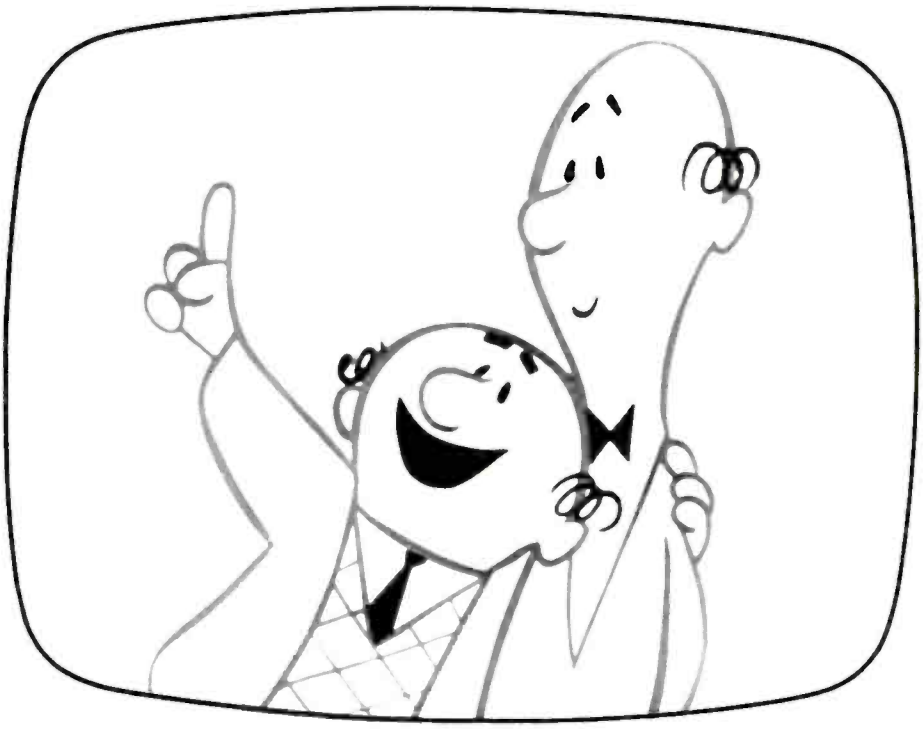
490 *Art Director:* John K. Hubley
Animation Director: Arnold Gillespie
Producer: Storyboard, Inc.
Agency: Benton & Bowles, Inc.
Advertiser: Diamond Crystal Salt Company

489 Art Directors Club Medal

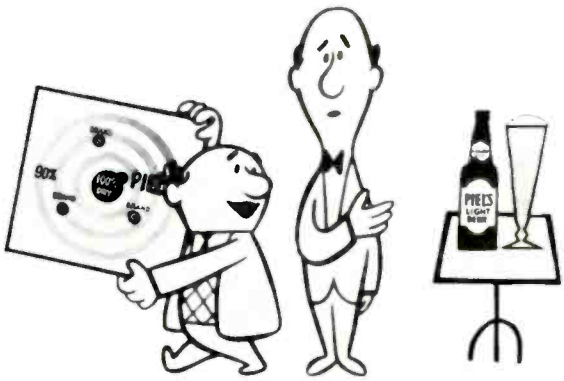


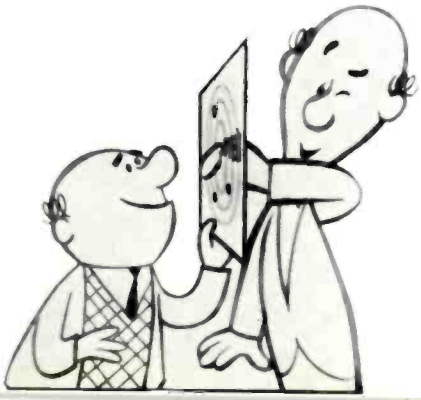
490 Award for Distinctive Merit





491 Special Art Directors Club Medal Award



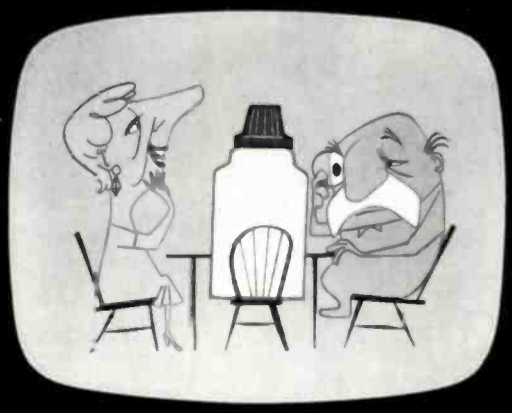


491 *Art Director:* Jack Sidebotham
Producer: UPA Pictures, Inc.
Artists: Gene Deitch, Christ Ishi
Agency: Young & Rubicam, Inc.
Advertiser: Piel Brothers

496 *Animation Director:* Arnold Gillespie
Producer: Storyboard, Inc.
Artists: John K. Hubley, Bob Guidi
Agency: Ruthrauff & Ryan, Inc., Los Angeles
Advertiser: Reddi-Wip, Inc.

497 *Animation Director:* Stan Walsh
Producer: Storyboard, Inc.
Artist: John K. Hubley
Agency: W. B. Doner & Co.
Advertiser: National Brewing Company

498 *Animation Director:* Stan Walsh
Producer: Storyboard, Inc.
Artist: John K. Hubley, Al Shean
Agency: W. B. Doner & Co.
Advertiser: PDQ Portable Barbecue



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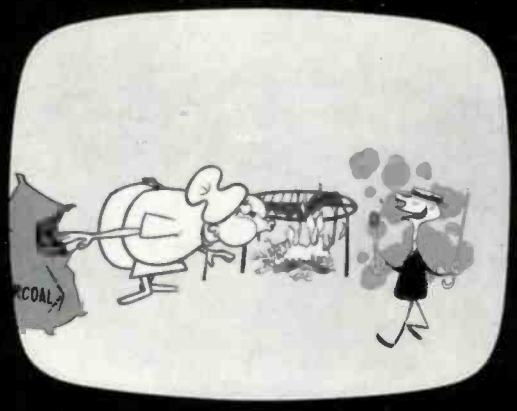

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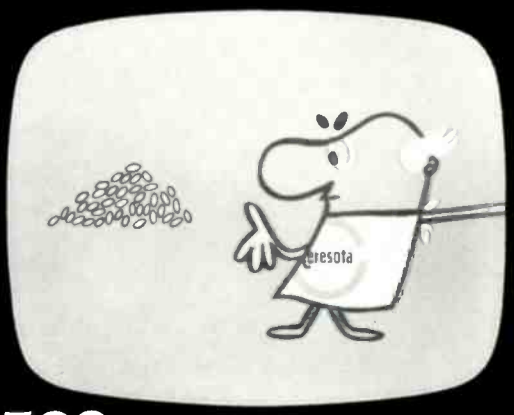


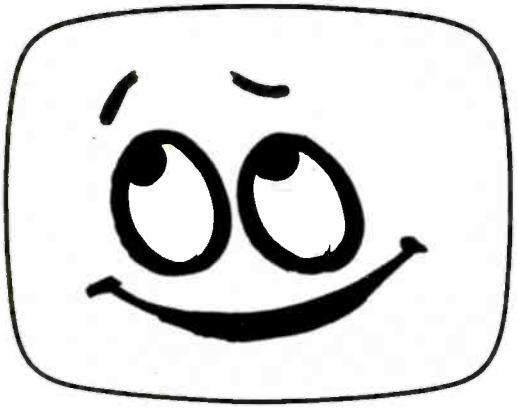
500

499 *Art Director:* Earl Klein
Producer: Animation, Inc.
Artist: Rod Scribner
Agency: W. B. Doner & Co.
Advertiser: Hygrade Food Products Corp.

500 *Producer:* UPA Pictures, Inc.
Agency: Jamian Advertising & Publicity, Inc.
Advertiser: Standard Milling Company

501 *Producer:* UPA Pictures, Inc.
Agency: Bennett & Northrop, Inc.
Advertiser: Columbia Broadcasting System

502 *Producer:* UPA Pictures, Inc.
Agency: Compton, Inc.
Advertiser: Procter & Gamble



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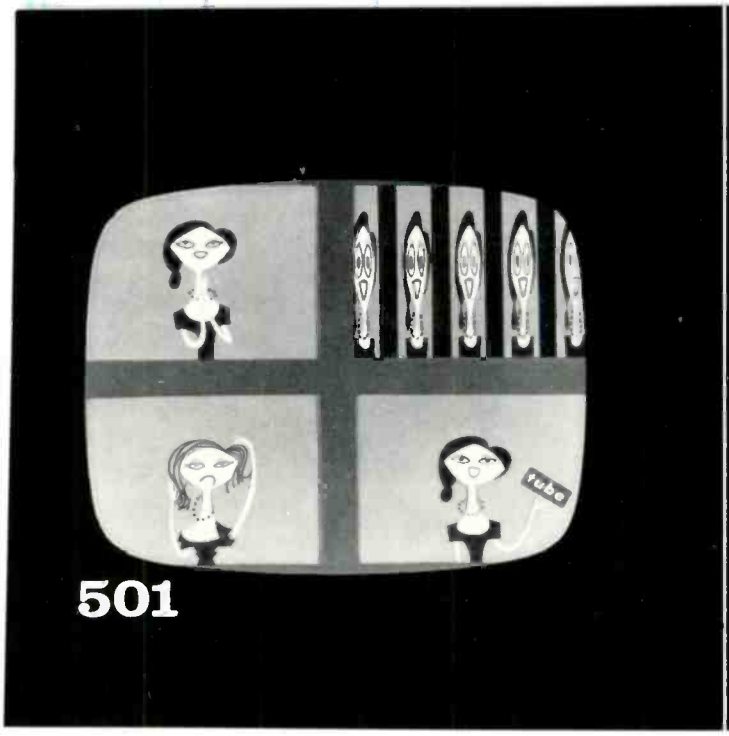


501

502

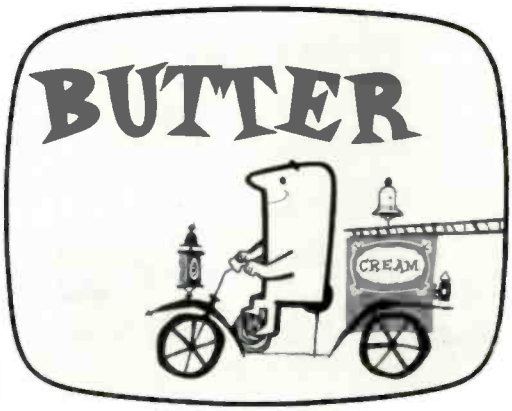
503 *Producer:* UPA Pictures, Inc.
Agency: Compton, Inc.
Advertiser: Socony Mobil Oil Company

504 *Art Director:* J. W. Thompson Creative Dept.
Producer: Playhouse Pictures
Artist: Bill Melendez
Agency: J. Walter Thompson Co.
Advertiser: Ford Dealers Advertising Fund, Inc.

505 *Art Directors:* Charles McElmurry, Al Shean
Animation Director: Stan Walsh
Producer: Storyboard, Inc.
Artist: Bill Littlejohn
Agency: Calkins & Holden, Inc.
Advertiser: Stokely-Van Camp, Inc.

506 *Art Director:* Cleo W. Hovel
Producer: TV Spots
Artist: TV Art Dept.
Agency: Campbell-Mithum, Inc.
Advertiser: American Dairy Association

505



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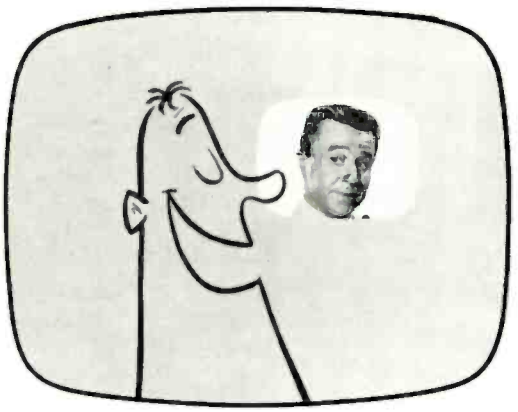

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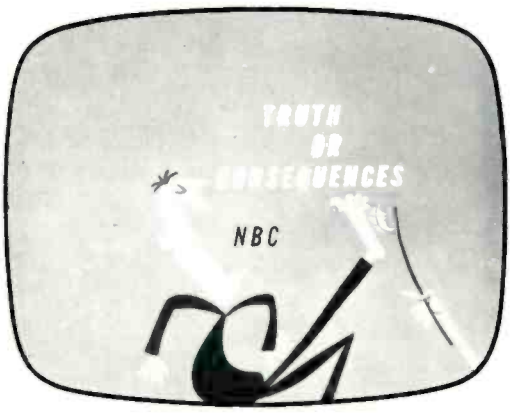


509

507 *Art Directors:* John Graham, Al Sherman
Artist: Sanford Kossin
Advertiser: National Broadcasting Company

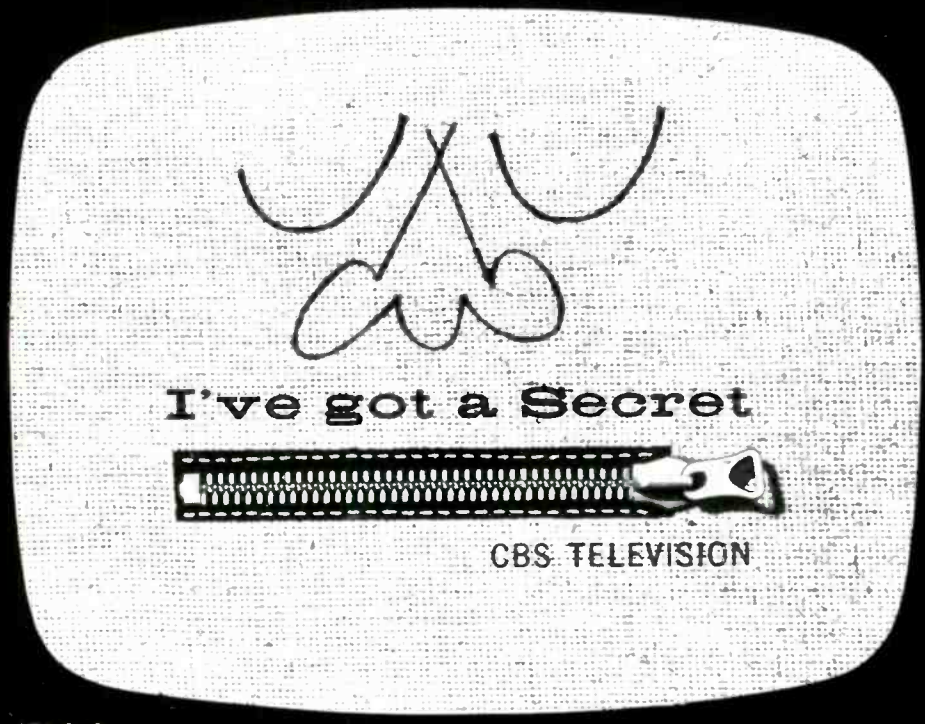
508 *Art Directors:* John Graham, Al Sherman
Artist: Eli Bauer
Advertiser: National Broadcasting Company

509 *Art Directors:* John Graham, Al Sherman
Artist: Eli Bauer
Advertiser: National Broadcasting Company

510 *Art Director:* Georg Olden
Artist: Bob Gill
Advertiser: CBS Television

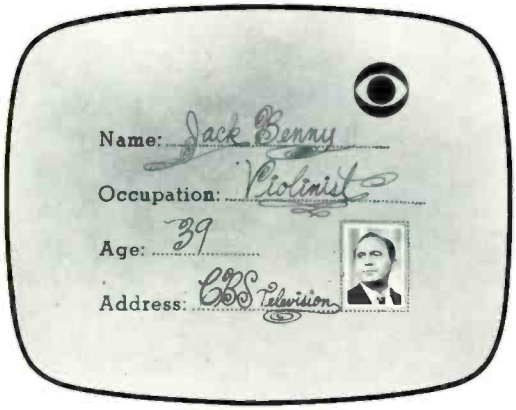
511 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television

510 Art Directors Club Medal



511 Award for Distinctive Merit

512 Award for Distinctive Merit



513

514

512 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television, Studio One

513 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television

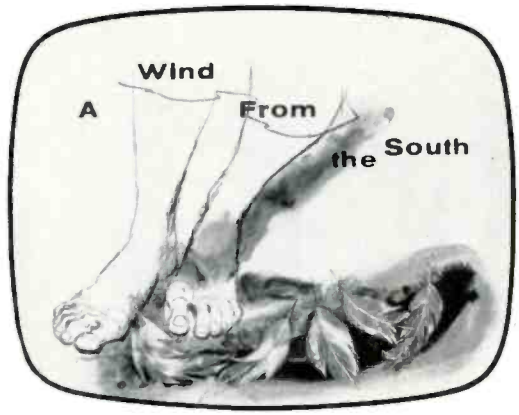
514 *Art Director:* Georg Olden
Artist: William Bunce
Advertiser: CBS Television, Studio One

515 *Art Director:* Georg Olden
Artist: David Stone Martin
Advertiser: U.S. Steel Hour

516 *Art Director:* Georg Olden
Designer: Georg Olden
Advertiser: CBS Television

517 *Art Director:* Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television

518 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television



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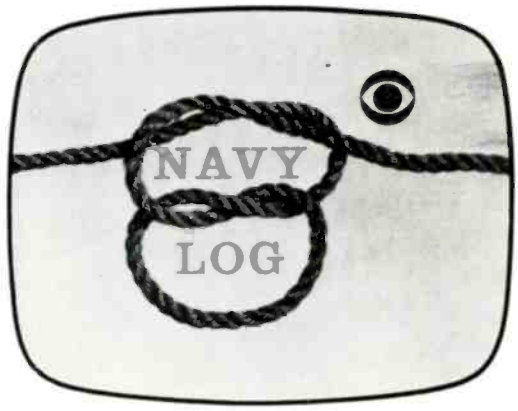

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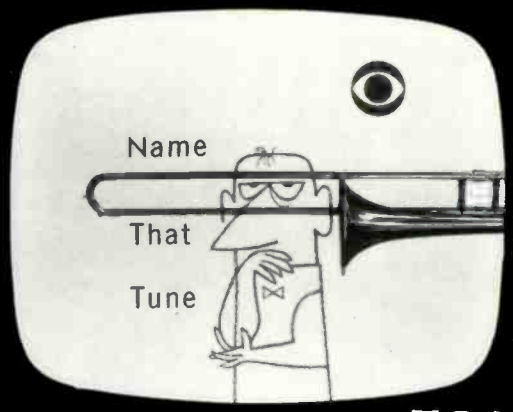


521

524

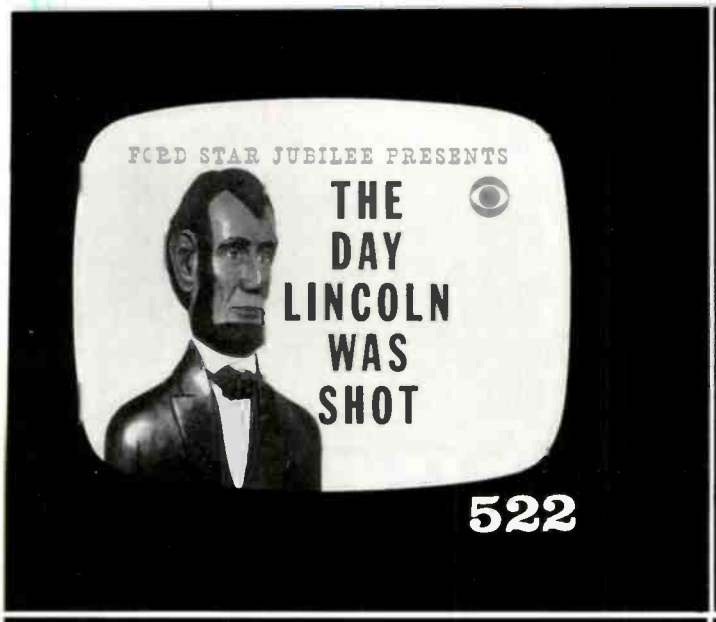
525

519 *Art Director:* Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television, "Danger"

521 *Art Director:* Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television

522 *Art Directors:* Georg Olden, Albert Kaytor
Artist: Old Wood Carving
Advertiser: CBS Television

523 *Art Directors:* John Graham, Al Sherman
Artist: Robert Sullivan
Advertiser: National Broadcasting Company



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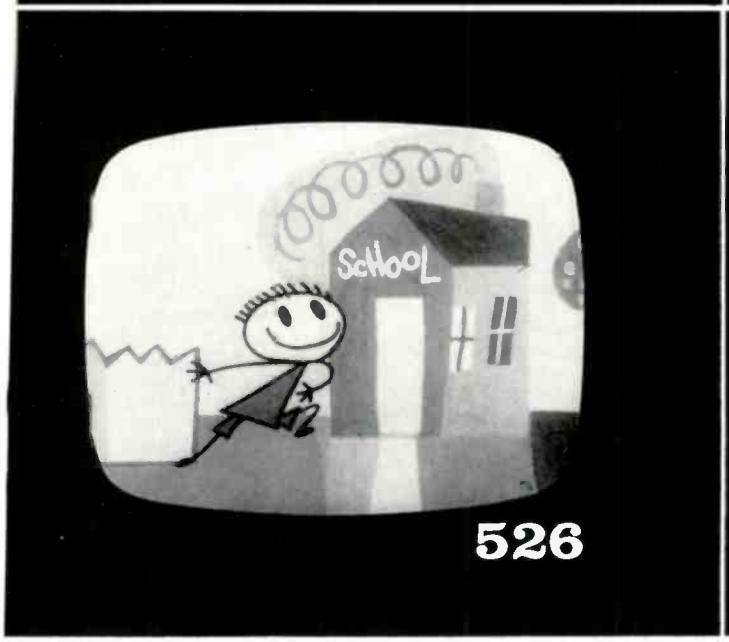

526

527

524 *Art Director:* Georg Olden
Artist: David Stone Martin
Advertiser: U.S. Steel Hour

525 *Art Director:* Larry Gray
Producer: Harry Black
Artists: Mort Epstein, M. J. Ogden
Agency: McCann-Erickson, Inc.
Advertiser: The Illuminating Co.

526 *Art Director:* Marvin B. Kunze
Producer: UPA Pictures, Inc.
Artist: Jack Goodford
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corp.

527 *Art Director:* Jerome Gould
Producer: Gould-Smith Associates
Artist: Jerome Gould
Advertisers: Station WPIX, Al Terrance Carpet Company, Bardahl Corp.

ART DIRECTORS CLUI

RICHARD S. ACKERMAN
MILTON ACKOFF
GEORGE C. ADAMS *
M. F. AGHA
CLARK AGNEW
EVALD J. ALBREKTSON *
AL ALLARD
JEWETT ALLEN
ALFRED A. ANTHONY
JULIAN M. ARCHER
MERLE ARMITAGE
ROBERT C. ATHERTON
GORDON C. AYMAR

RICHARD F. BACH
WARD S. BADMAN
HUGH BAILEY
FRANK BAKER
STEPHEN BAKER
PAUL J. BARBUTO
DON BARRON
MATTHEW H. BASILE
RUDI BASS
RUFUS A. BASTIAN
LEN BASTRUP
CHARLES BAUER, JR.
ROLAND L. BAUM *
CECIL BAUMGARTEN
LESTER BEALL
CHARLES W. BECK, JR. *
WOLFGANG BECK
EDWARD J. BENNETT
LAURENCE KEY BENSON *
PARK BERRY
JOSEPH BINDER
JAMES BIRNIE, JR. *
JAMES D. BISHOP
ROBERT H. BLATTNER
ROBERT BLEND
DAVID S. BLOCK
ARTHUR T. BLOMQUIST
ROBERT W. BODE
GEORGE WARREN BOOTH
PH'LLIPS D. BOOTH *
JOHN MILNE BOOTHROYD *
JAMES C. BOUDREAU
HAROLD A. BOWMAN
WILLIAM R. BOWMAN
DOUGLAS BOYD
SIMEON BRAGUIN
FRED J. BRAUER
EDWARD J. BRAVO
RALPH G. BRESWITZ
WILLIAM P. BROCKMEIER
MARC BRODY
DEE CARLTON BROWN *
GREGORY S. BRUNO
BERNARD BRUSSEL-SMITH
WILLIAM H. BUCKLEY
WALTER J. BUDD
CARL BURGER
HERMAN F. BURNS *
WILL BURTIN
ROD BUTTERWORTH

J. H. CAHALIN *
EARNEST ELMO CALKINS
JOSEPH CAMPANARO
STUART CAMPBELL
JEAN CARLU *
PAUL CARLYLE
HENRY J. CASTELLO
PAUL B. CAVANAGH *
C. EDWARD CERULLO
JOHN V. CHERRY
WILLIAM O. CHESSMAN
CHRISTIAN G. CHRISTENSEN
LEO CHRISTLE
JAMES E. CLARK, JR.
JOSEPH A. CLARK
RENÉ CLARKE
MAHLON A. CLINE
CAROL COBBLEDICK
CHARLES T. COINER *
W. ARTHUR COLE
BENJAMIN F. COLLINS *
JOHN P. CONEEN
ERNEST CONRAD
JOHN A. COOK
W. GLENN COOPER *
EDWARD M. COTTINGHAM
ROBERT W. COWAN
DEAN COYLE
FREEMAN CRAW
GEORGE B. CROLL
JOHN H. CURRIE, JR.
RUDOLF CZUFIN *

RALPH DADDIO
ROYAL DADMUN *
WILLIAM F. DAHLMANN
JOSEPH F. D'ALEO
W. FREELAND DALZELL *
NAT DANAR
HERBERT L. DAUGHERTY
LUIS DAUSSA
DAVID DAVIDIAN
HERMAN A. DAVIS
ERIC DE KOLB
JOSEPH R. DEL SORBO
DON DE MARCO
PETER E. DENARDO
FLORIAN R. DEPPE *
MICHELE DE SANTIS
DONALD DESKEY
EDWARD P. DIEHL
VINCENT DI GIACOMO
ROCCO DI MARCO *
KENWOOD DIXON
GERALD DOE
PETER DONALD
LOUIS N. DONATO
HECTOR A. DONDERI
LOUIS DORFSMAN
ALBERT DORNE
J. WESLEY DOYLE
HENRY DRAVNEEK
EARLE A. DREWRY
WILLIAM DUFFY

VINCENT J. DUNN
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HENRY EASTLAND
EDWIN EBERMAN
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PETER EDGAR
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RALPH O. ELLSWORTH
WALLACE W. ELTON
FRANK ELTONHEAD
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SUREN ERMOYAN
LOUIS-MARIE EUDE

GEORGE M. FAILES
CHARLES FALDI
GUNNARD H. FAULK
JACK FEATHERSON
LEONARD FELLOWS
MICHAEL FENGA
EDWARD LEE FISCHER
CHARLES K. FITZPATRICK
JAMES R. FLORA
HAROLD FLORIAN
J. WALTER FLYNN
JAMES K. FOGLEMAN
ROBERT FOSTER
CHARLES J. FREERICKS
L. W. FROHLICH

ROBERT GAGE
EDWARD GAMBALE
JOSEPH T. GAUSS
ALBERTO P. GAVASCI
DONALD GELB
WALTER B. GEOGHEGAN
CARL H. GEORGI
EDWIN A. GEORGI
JOSEPH GERING *
JOE GEYER
RICHARD B. GILLIS
GEORGE GIUSTI
WALTER GLENN
SEYMOUR R. GOFF
JUKE GOODMAN
ED GRAHAM
JOSEPH GRONER
WALTER GROTZ
CHARLES GRUEN
NELSON GRUPPO
GERARD GUARCH
LURELLE V. A. GUILD
S. ROLLINS GUILD

ROBERT H. HACK
SYD HAHNER
WALLACE F. HAINLINE

A. HALPERT
THURLAND HANSON *
HENRY M. HAVEMEYER
ARTHUR HAWKINS
ELDRIDGE D. HEDGES
EUGENE HEIFFEL
PETER HELCK
BUDD HEMMICK
EVERETT W. HENCKE
JAMES D. HERBERT *
ALBERT HERMAN
IRA HERRICK
GEORGE W. HIGGINS
JOHN J. HILL, JR.
LEJAREN À HILLER
A. RUSSELL HILLIER
GRANT I. HIPWELL
FRANK HOCTOR
GEORGE HOLTANE
ROBERT J. HORTON
HOYT HOWARD
A. M. HUNTINGTON *
ALLEN F. HURLBURT

HOWARD C. IMHOFF
WILLIAM A. IRWIN

EDWARD G. JACCOMA
JOHN JAMISON
HARRY JANSON
ROLF JENSEN
JOHN B. JOHNSON
BOB JONES
ROGER JOSLYN

GEORGE O. KALMAR
ART KANE
DAVID A. KARNER
M. R. KAUFMANN
LESLIE MICHAEL KAY
TOM S. KEIL
AMBROSE J. KENNEDY
NORMAN KENT
SIDNEY E. KENT, JR.
MYRON W. KENZER
JOHN KIELY
CLE KINNEY
MICHAEL KISS
FRANK E. KNIGHT
WILLIAM KNUDSEN
WILLIAM KOLLIKER
EDWIN B. KOLSBY
OSCAR KRAUSS
GEORGE KRIKORIAN

ABRIL LAMARQUE
PAUL R. LANG
JOHN J. LARKIN

)F NEW YORK

MER LASHER
JL G. LAWLER
STUART LEECH
Y R. LEHMAN
MES J. LEINDECKER
CK A. D. LEONARD
DREW LESSIN
EXANDER LIBERMAN
EVE LIMEBURNER
MES LINK
RT W. LITTMANN
ANK A. LIVINGSTON, JR.
HARD LOCKWOOD
LVATORE LODICO
STER JAY LOH
CK LOHMAN
CK G. LONG
ILLIAM L. LONGYEAR
THUR T. LOUGEE *
ED LUDEKENS *
CAR LUNDEN
URENCE LUSTIG

)MUND MAREIN
RUCE J. MARENGO
. MARSHALL
AYMOND M. MARTIN
AMES A. MATHIEU
B. MAYSHARK *
NTHONY T. MAZZOLA
)UIS MENNA
ILLIAM MESSERSCHMIDT
JGENE MILBAUER
HARLES MILLER
VING MILLER
EAVEN W. MILLS
)WARD F. MOLYNEUX
AMES L. MONLEY
ENNETH E. MORANG *
ILLIAM R. MORRISON
HOMAS THROCK MORTON
ESTER A. MOSER
OBIAS MOSS
ORMAN B. MULLENDORE
ACOB A. MUNCH *
ICKOLAS MURAY
ILLIAM T. MURPHY
ERALD M. MUSCOTT
YRON J. MUSSER *
ALPH MUTTER

OBERT MCCALLUM
HARLES E. MCCURDY
OHN T. MCGOVERN
RWIN MCKOY
HOMAS F. MCMANUS

HOMAS C. NEARY
OE H. NEEBE
NDREW K. NELSEN
VALTER K. NIELD
RIK NITSCHE

ARNOLD NODIFF
VERNE NOLL
HERBERT R. NOXON

WILLIAM OBERHARDT
HARRY F. O'BRIEN
GEORG OLDEN
ERNEST M. OLSEN
LAWRENCE OLSON
GARRETT P. ORR
NILS OSTBERG
SYDNEY OXBERRY

TONY PALAZZO
PAUL E. PARKER, JR.
WILLIAM PAXTON *
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WALTER R. PETERS
JACK LIONEL PFEIFFER
CIPE PINELES
ERNEST PIOPPO
JOSEPH B. PLATT
ROBERT PLISKIN
WILLIAM T. POMPILIO
J. ERWIN PORTER *
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CARL F. PRIBUS
BENJAMIN PRIDE
DANIEL J. PURFIELD

TOM QUINN

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SHELDON REED
WILLIAM H. REINHARDT
WALTER REINSEL *
EDWARD RETHORN
PAUL D. REUSCH
KING RICH
EDWIN C. RICOTTA
FRANC RITTER
HERBERT ROAN
ALEXANDER WILLIAM ROBBIE
BRUCE E. ROBERTS
EDWIN A. ROBERTS
FREDERICK H. ROBERTS
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JULIAN ROCKMORE
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LESTER RONDELL
MORRIS L. ROSENBLUM
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DONALD RUTHER
RUSSELL F. RYPSAM

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HANS SAUER
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RICHARD F. SCHMIDT
WILLIAM H. SCHNEIDER
RICHARD SCHRODER
BARNEY SCHULTZ
ALVIN SCHWIETZER
FRANK R. SCOPPA
HOWARD SCOTT
RALPH H. SEBERHAGEN
MARK SEELEN
ARTHUR SELLER
FRED SERGENIAN
WILLIAM SERIO
WILLIAM SHELDON
NORBERT L. SILVAS
CHARLES SILVER
JOHN A. SKIDMORE
JACK SKOLNIK
WILBUR SMART
EDMUND J. SMITH
FREDERICK A. SMITH
GEORGE J. SMITH
JACK L. SMITH
LANN B. SMITH
PAUL SMITH
ROBERT SHERRICK SMITH
ROGER MCELHONE SMITH
ROLLIN C. SMITH
MICHAEL J. SMOLLIN
KENNETH P. SNEIDER
ALEX D. SNIFFEN
CARL R. SODI
ALAN M. SOLOWAY
BEN SPIEGEL
WILLIAM MCK. SPIERER
HARVEY A. SPOONER
ROY F. SPRETER
LEE J. STAHL
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ALEXANDER STAUF
WILLIAM B. STEIN
ALFRED B. STENZEL
ROBERT K. STEPHENS
MARTIN STEVENS
WALTER STOCKLIN *
HAROLD P. STOLL
BERNARD STONE
LOREN B. STONE
ROBERT WILSON STONE
OTTO STORCH
WILLIAM STROSAHL
LADISLAV SUTNAR
J. GILBERT SUTTON
CLARENCE SWITZER
LOUIS SZALAY

SALVATORE J. TAIBBI
HAROLD D. TANNAR

MELCON TASHIAN
NORMAN TATE
WILLIAM TAUBIN
LOUIS THOMMES
BRADBURY THOMPSON
SEYMOUR THOMPSON
ROY W. TILLOTSON
JOHN HEPBURN TINKER
GILBERT TOMPKINS
HUBERT F. TOWNSEND
IRVING TRABICH
VICTOR TRASOFF
ADOLPH TREIDLER
VINCENT TROTTA
FREDERICK TRUCHSESS
J. ROBERT TRUMBAUER *
ROBERT J. TUCKER
CHARLES W. TUDOR
EDWARD TURANO

DEANE UPTEGROVE

ANTHONY J. VACCARI
CHRISTIAN VALENTINE, JR.
WALTER VAN BELLEN
ERNEST VANDA
ROBERT VELDE
KURT H. VOLK

EDWARD R. WADE
WALTER A. WAGENER
JOSEPH O. WALLACE
EVERETT WALSH
RICHARD J. WALSH, SR.
TYCHO R. WEIL
ABBOT A. WEISBORD
ARTHUR WEITHAS
GEORGE A. WELCH *
SIDNEY A. WELLS *
ROBERT WEST
NED WHEATON
ELWOOD WHITNEY
GORDON M. WILBUR *
KIRK C. WILKINSON
RICHARD D. WILLIAMS *
RONALD L. WILSON
MARK H. WISEMAN
EDMUND WITALIS
HENRY WOLF
RICHARD H. WOOLFOLK

FRANK YELINEK
ROBERT W. YOUNG

JACK ZASORIN
CHARLES ZIEGLER
THEDOR ZIESMER *

* Non-Resident Members

Advertising Manager:
Jane Sneyd

Egghead photographs
by Robert Monroe

Photographs on Visual Communication Conference, Annual Show and Annual Committee by

Mitchel Bliss
Reputable Service Co., Inc.
Camera Associates, Inc.
John A. Skidmore

Contact and all
mechanical preparation by
Alliance Advertisers Service, Inc.

ARTISTS AVAILABLE

Archer Ames Associates

16 East 52nd Street, New York, N. Y.
Murray Hill 8-3240

Photo Retouching in color, and black and white for reproduction in all media

Harriet Arnold

72 East 56th Street, New York 22, N. Y.
Eldorado 5-6848

Reportage type illustration — family, children, animals; black and white or color

Len Bastrup

Turtleback Road, Wilton, Conn.
Porter 2-7865; Plaza 9-4946 in N. Y. C.

Design Consultant — Product, Packaging, Promotion, Point of Sale

Fred J. Brauer

125 East 57th Street, New York 22, N. Y.
Plaza 3-1450
c/o Expandia, 13 avenue de l'Opéra, Paris, France

Advertising and Industrial Design; Packaging; Consultant Art Director. Annual European assignments in Design; Product and Fashion Research

Bridget

169 East 78th Street, New York 21, N. Y.
Rhinelander 4-5953

Humorous illustrations — decorative designs — wrapping papers

Joseph Burgess

344 West 72nd Street, New York 23, N. Y.
Endicott 2-9115

Portraits — realistic types in oil or water color

Joseph Catalano Studios

207 East 43rd Street, New York 17, N. Y.
Murray Hill 2-1579

Specializing in Art for the Advertiser; Packaging, Sales Incentive Campaigns, Sales Presentations, Catalogs, Direct Mail Promotions

Lillian Chamalian

500 East 80th Street, New York, N. Y.
Regent 4-8635

Humorous pen and ink drawings — silhouette diagrams; also oil paintings

Robert Allen Davis

Ridgecroft, Tarrytown, N. Y.
Medford 1-3839 or 1-3200

Portraits in all media
Character Studies — male, female, all ages

Milt Dubins

327 South 17th Street, Philadelphia 3, Pa.
Chanin Bldg. Rm 1418, 122 E. 42nd St., N. Y. C.
Pennypacker 5-2334; Murray Hill 2-2560 in N. Y. C.

Designer-Consultant Art Director. Ideas, thinking for space, TV and promotional print campaigns. 40 Annual Report awards

Jon A. Fetko

6419 Lawndale Avenue, Philadelphia 11, Pa.
Pilgrim 5-5038

Advertising and Industrial Designer, Illustrator

Ed Fitzgerald

152 East Superior Street, Chicago 11, Ill.
Superior 7-7847

Designer — Illustrator — Consultant Art Director. Creative Planning; Strip Films; Annual Reports. Advertising from design to finish.

Alberto P. Gavasci

60 Rossiter Avenue, Yonkers, N. Y.
Yonkers 5-4120

Consultant Art Director. Advertising Campaigns; Annual Reports; Copy and Editorial Layouts

---

Lewis & Hoover Studios, Inc.

155 East Ohio Street, Chicago 11, Ill.
Delaware 7-7214

Figure illustration, still life, lettering; retouching in black and white, and color; production

---

John J. Metzger

736 Riverside Drive, New York 31, N. Y.
Foundation 8-5811

Art Director and Designer

Charles A. Morgenthaler

5950 DeGiverville Avenue, St. Louis 12, Mo.
Parkview 5-7726

Illustration, Layouts, Sketches, Portraits

Jeannettie Nichols (Mrs.)

Box 955, Ogden Dunes, Gary, Ind.
Ogden Dunes 3894

Landscapes, still life, religious subjects — casein and enamel on copper designs

---

Charles W. North Studios

381 Fourth Avenue, New York 16, N. Y.
Murray Hill 6-5740

Experienced General Art Service in tune with the times

Panepinto Brothers

809 North 63rd Street, Philadelphia 31, Pa.
Greenwood 3-9036

Design for Industry — Illustration

Peters & Thompson, Inc.

480 Lexington Avenue, New York 17, N. Y.
Plaza 1-4885

Advertising illustration; retouching — flexichromes, dye transfers, transparencies, black and white; lettering; mechanicals

---

Michael Privitello

75 West 45th Street, New York, N. Y.
Plaza 7-5470 or Pleasantville 2-0554

Paintings for Heavy Industry. Bold, dramatic illustrations for Advertising

---

Paul Rabut

110 West 54th Street, New York, N. Y.
Circle 7-0762; Capital 7-6014 Westport, Conn.

Illustration in color, and black and white
Art Directors Club Medal 1942, 1946
Award for Distinctive Merit 1943, 1951

Alexander Robbie Associates, Inc.

16 West 45th Street, New York 36, N. Y.
Murray Hill 2-0825-6; 2-4398-9

Product and Advertising Design; Mechanicals, Retouching, Lettering, Booklets, Sales Promotion, Story Illustration

---

Alice Rosenblatt

Tybee Place, Tuckahoe, Yonkers P.O., N. Y.
Spencer 9-5558

Oils, Watercolors, Pen and Ink, Airbrush

Wallace Saaty

Wellington Hotel, 7th Ave. & 55th St., N. Y. C. 19
Circle 7-3900 Ext. 646

Human Interest, Glamour, Realistic Fashion; Advertising and Story Illustration; color, or black and white

---

Ken Saco

185 Madison Avenue, New York 16, N. Y.
Murray Hill 5-5958

Package design; editorial and advertising promotion layout

George Samerjan

80 West 40th Street, New York 18, N. Y.
Longacre 4-7257

Creative art and design for Industry. Editorial, Murals, Packaging, Cinema, TV

John L. Sullivan

424 Madison Avenue, New York, N. Y.
Plaza 8-2455 or White Plains 6-0166

Design, Illustration; Advertising Campaigns; TV; Editorial; Annual Reports; Booklets; Packaging; Creative Thinking

---

Vic Van Ceulebroeck

2219 St. Clair, Detroit 14, Mich.
VA 2-4970

Ad layout, design, illustration; booklets, brochures, direct mail

---

Richard West

645 Madison Avenue, New York 22, N. Y.
Eldorado 5-6672

Interiors and Home Furnishings Illustrated and Designed

Bob Williams

511 Fifth Avenue, Room 1109, New York 17, N. Y.
Murray Hill 2-0024

Storyboards and decorative drawings for Television; slides and business films

---

Williamson Associates, Inc.

315 Alexander Street, Rochester 4, N. Y.
Baker 5-7826

Complete advertising art service, including display and packaging design

---

Alvin Woffenden

1321 Arch Street, Philadelphia 7, Pa.
Locust 8-1286

Photo Retouching; Advertising Art

THE CONDÉ NAST PUBLICATIONS INC.

VOGUE · HOUSE & GARDEN · GLAMOUR · VOGUE PATTERN BOOK

THE CONDÉ NAST PRESS · CONDÉ NAST ENGRAVERS

PHOTOGRAPHED BY RAWLINGS

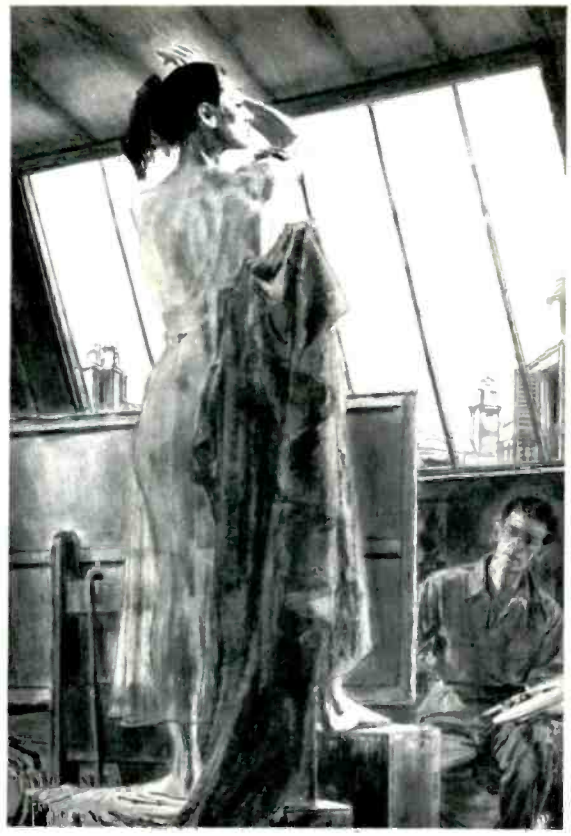
Plates for Alcoa by WALKER ENGRAVING CORPORATION 141-155 *East 25th St., New York 10 • Murray Hill 9-535*

Design and photography for Alcoa® by Herbert Matter

FORECAST: THERE'S A WORLD OF ALUMINUM IN THE WONDERFUL WORLD OF TOMORROW

...rich in comforts, eye-delighting in color and form. And so Alcoa will present a broad collection of outstanding designs, to be shown in pages like this one. They will let you glimpse the lightness and brightness and beauty of aluminum that will come into your home and into your life... in the wonderful world of tomorrow.

ALUMINUM COMPANY OF AMERICA · *Pittsburgh*



Robert Fawcett . . . on getting ahead as an artist

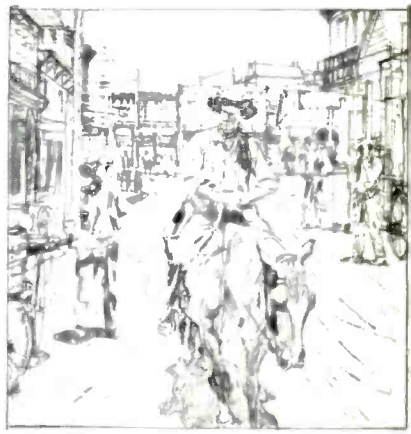
It has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

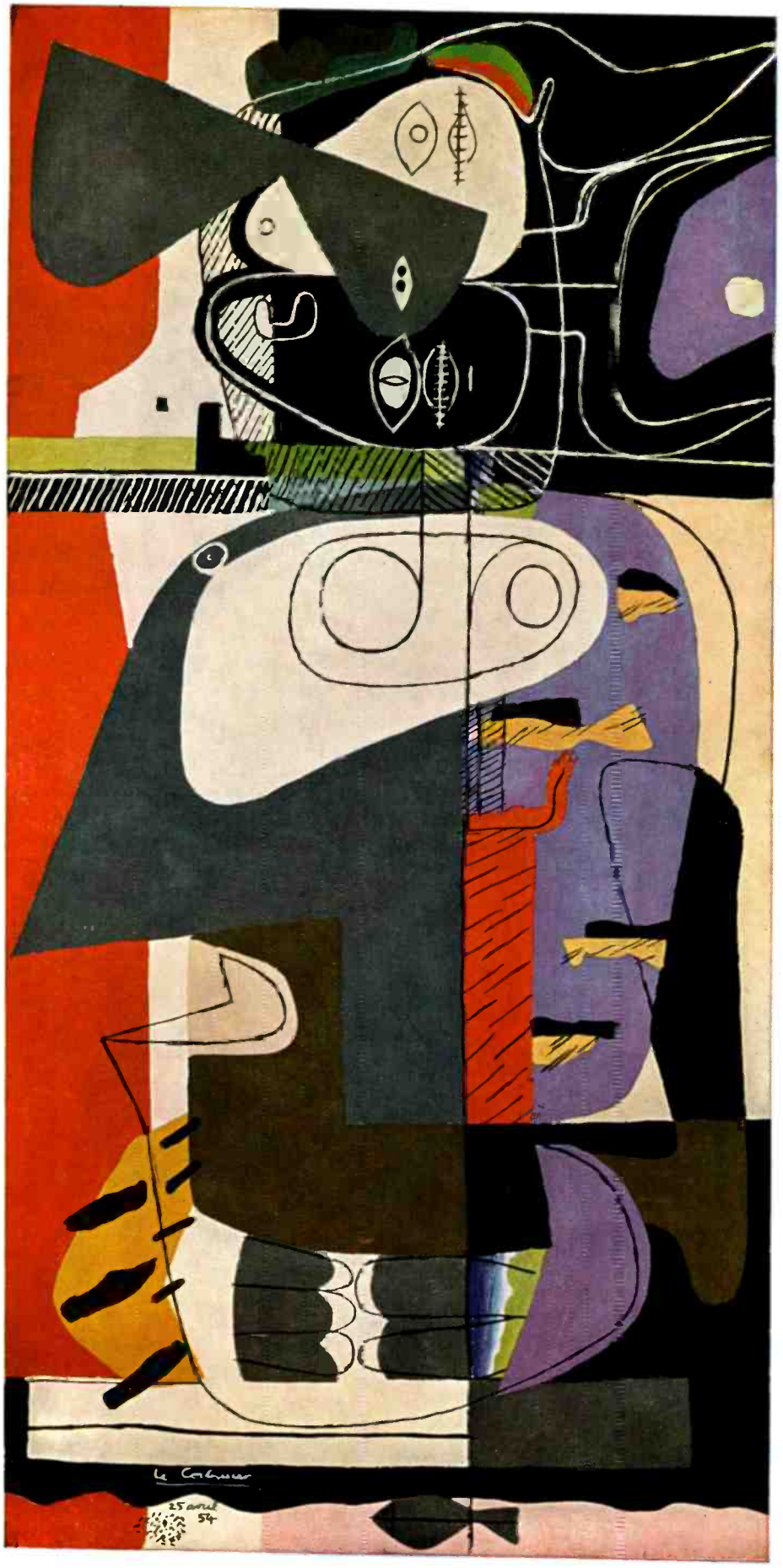
We don't work overnight miracles — but we have helped a lot of artists all over the country move into a considerably higher status and greater earning power in our profession. Perhaps we can do the same for you.

If you would like to earn a better living through making good pictures — write us today for full information.



ROBERT FAWCETT

FAMOUS ARTISTS SCHOOLS
Westport, Connecticut



ART NEWS Founded 1902

ARTNEWS [MONTHLY]

ARTNEWS ANNUAL

The Art Foundation Press, Inc.
32 East Fifty-seventh Street
New York 22, New York

Bull IV

Oil painting by Le Corbusier, distinguished international architect

[From ARTNEWS, February 1956]

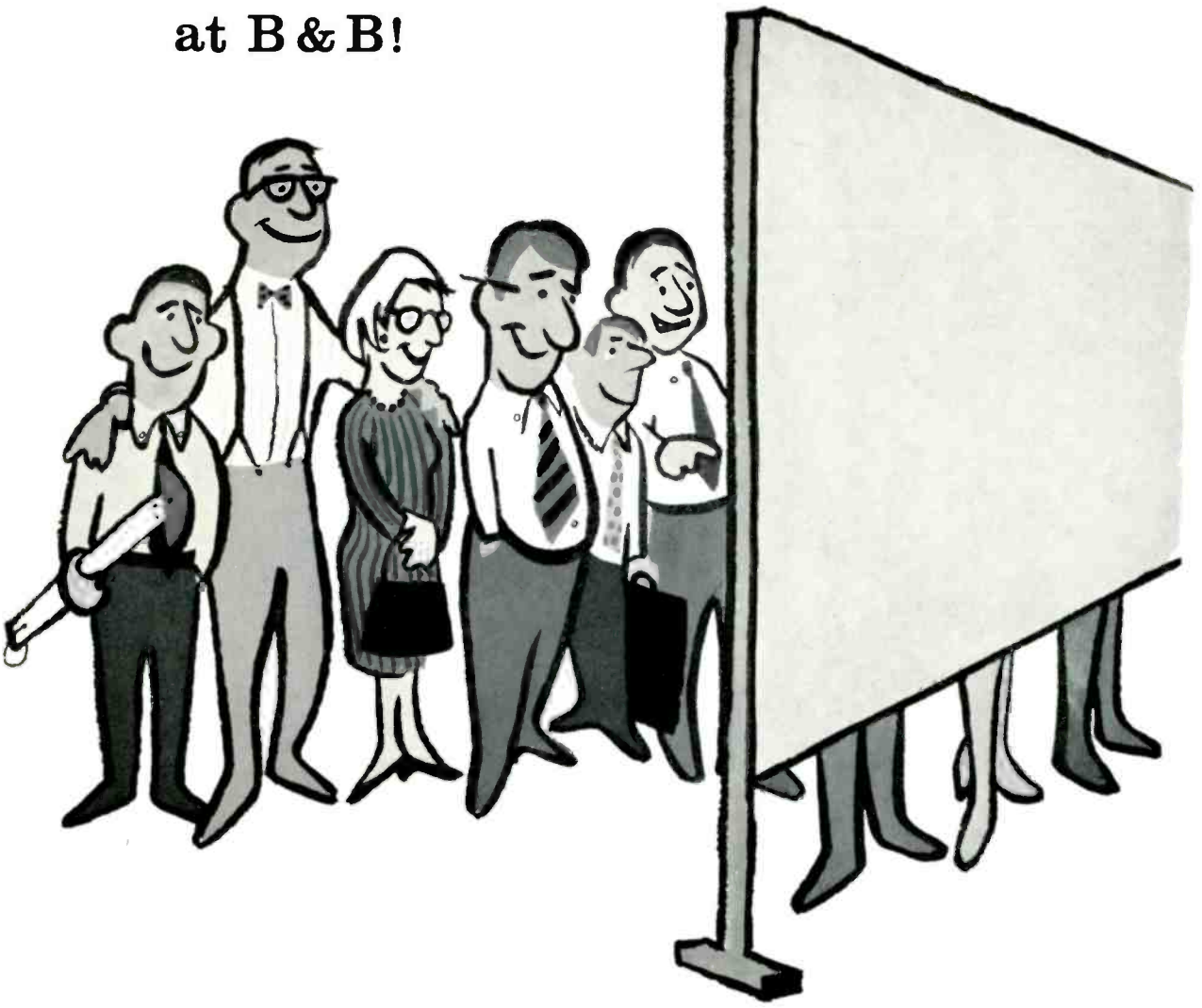
Mohawk Vellum, Cover and Bristol

LONG ISLAND MARSHES, AN ETCHING BY STOW WENGENROTH

A complete line of vellum in white and eight colors, with matching white cover and bristol, offers a wide choice of effective backgrounds for fine printing. . . . Prestige appearance and proven press performance. . . . letterpress and offset.

Mohawk Paper Mills

Art Appreciation...
a course that runs
52 weeks a year
at B & B!



The permanent gallery at Benton & Bowles provides nearly 300 square feet of space devoted to the display of advertising art, fine art, new ideas, new techniques. A new exhibition every two weeks. Find out when you can show your work—it's a very appreciative place to be seen!

BENTON & BOWLES 444 MADISON AVE.

Where new art ideas are always welcome.

Photography: **LESLIE GILL**

IT TAKES FOUR . . . ALL DIFFERENT

The client's appreciation, the art director's vision, the photographer's imagination, the plate maker's skill—it takes all four to tell an advertising story. And it takes one of Kodak's 8 Ways to Color—and its many specialized products for the graphic arts—to put the story in print.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

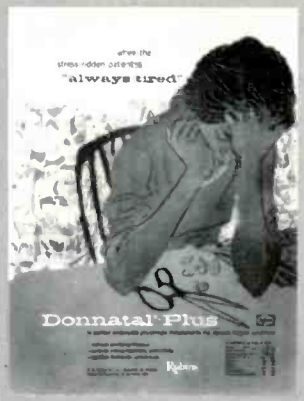
Advertising Agencies' Service Company, incorporated

our middle name is

MU 7-0590

creative
typographers
216 east 45th st.
new york 17

AWARD OF MERIT



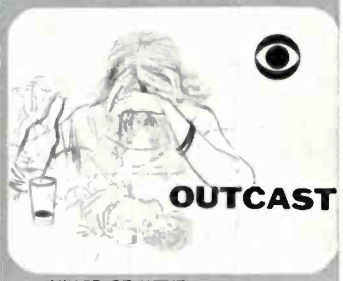
AWARD OF MERIT

DESIGN

is the measure of the true graphic artist. Whatever his medium, message, or technique, only a heightened sense of design will raise his work from craftsmanship to the level of art. This is our belief. It is the basis of our achievement, the discipline of our daily work, and the guarantee of our future.

AWARD OF MERIT

AWARD OF MERIT



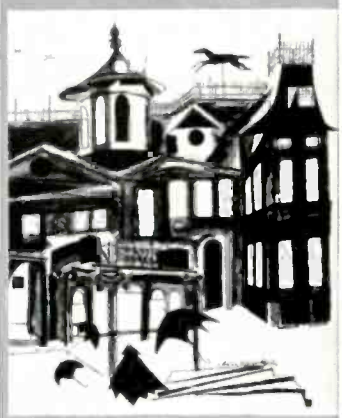
AWARD OF MERIT

AWARD OF MERIT

Special Gold Medal
for Complete Campaign on
"The Man With the Golden Arm"

ART DIRECTORS CLUB MEDAL

AWARD OF MERIT



AWARD OF MERIT

AWARD OF DISTINCTIVE MERIT

DISTINCTION:

16 BESTS in the 35th Annual Exhibition of the New York Art Directors Club . . .
A Special Gold Medal for Complete Campaign on "The Man With The Golden Arm," an Art Directors Club Medal, an Award for Distinctive Merit, and 13 Certificates of Merit
135 BESTS in the past 13 Annual Exhibitions of the New York Art Directors Club

DEPENDABILITY:

In the past 12 months we have designed and produced art for **2214** advertisements
1601 mailing pieces
923 point-of-sale units

A completely integrated staff of

ILLUSTRATORS

BLOSSOM
CACCIOLA
CAPELLO
COLE
GABY
GORSLINE
HANKE
HURST
KIDD
KOVARSKY
LANDAU
MAC MINIGAL
V. MARTIN
MEDVEY
MEOLA
MUTZ
PEREIDA
PERL
PROHASKA
RISWOLD
ROSSER
F. SCHMIDT
SCHWINN
SNYDER
VICKERY
WHEATLEY
WILLARD
E. A. WILSON
WINZENREID

DESIGNERS

BASS
GILL
HAYS
HILL
D. STONE MARTIN
POWERS
RODEGAST
SMITH
WOOLHISER

LETTERERS

LAPIDUS
NERNOFF
SILVERMAN

RETOUCHERS

FORINO
FREITAG

MECHANICAL

BROWN
KUKS
SCHITTONE
WERNER
WOLFE

PRODUCTION & TRAFFIC

HAAS
PEARSONS
RAYMOND
ROSS
STUBBS
WEINER

PHOTOGRAPHIC GROUP

BREITENBACH
BUBLEY
CALLAHAN
COFFIN
LIBSOHN
ROTHSTEIN
TIETGENS

CONTACT

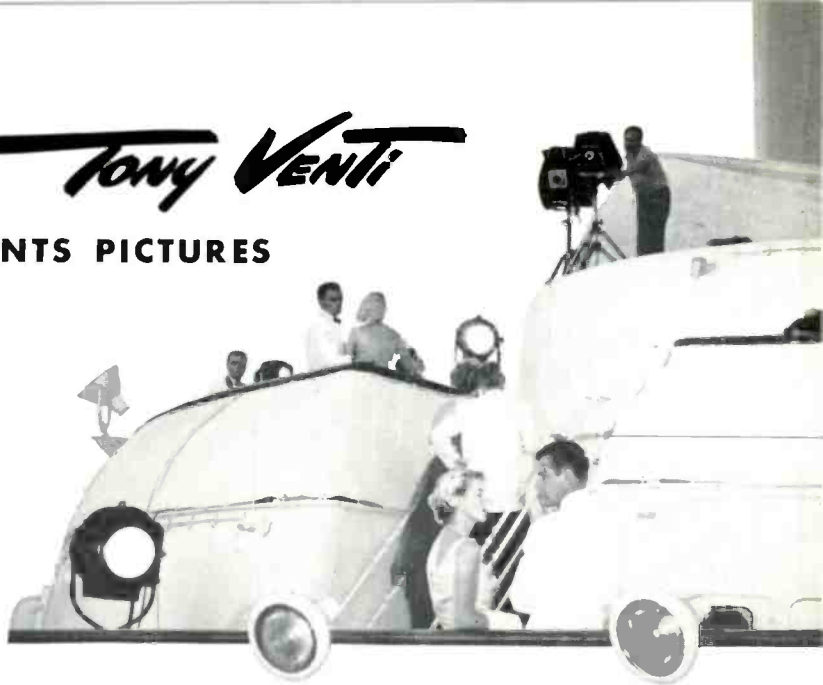
JOE FERRUZZI
WALLY MOOS
BOB NABSTEDT
ARNO SCHMIDT
LESTER ROSSIN

LESTER ROSSIN ASSOCIATES INC
369 Lexington Ave., New York 17
MUrray Hill 3-9729

PICTURE TAKEN BY *Tony Venti*

THE MAN WHO PAINTS PICTURES

WITH A CAMERA



152 East 40th St., N. Y. 16, N. Y.
MUrray Hill 3-5048

CLIENT · AMERICAN EXPORT LINES
AGENCY · CUNNINGHAM & WALSH
ART DIRECTOR · REEVE LIMEBURNER

When you're dealt
a "sure cure"... *press!*

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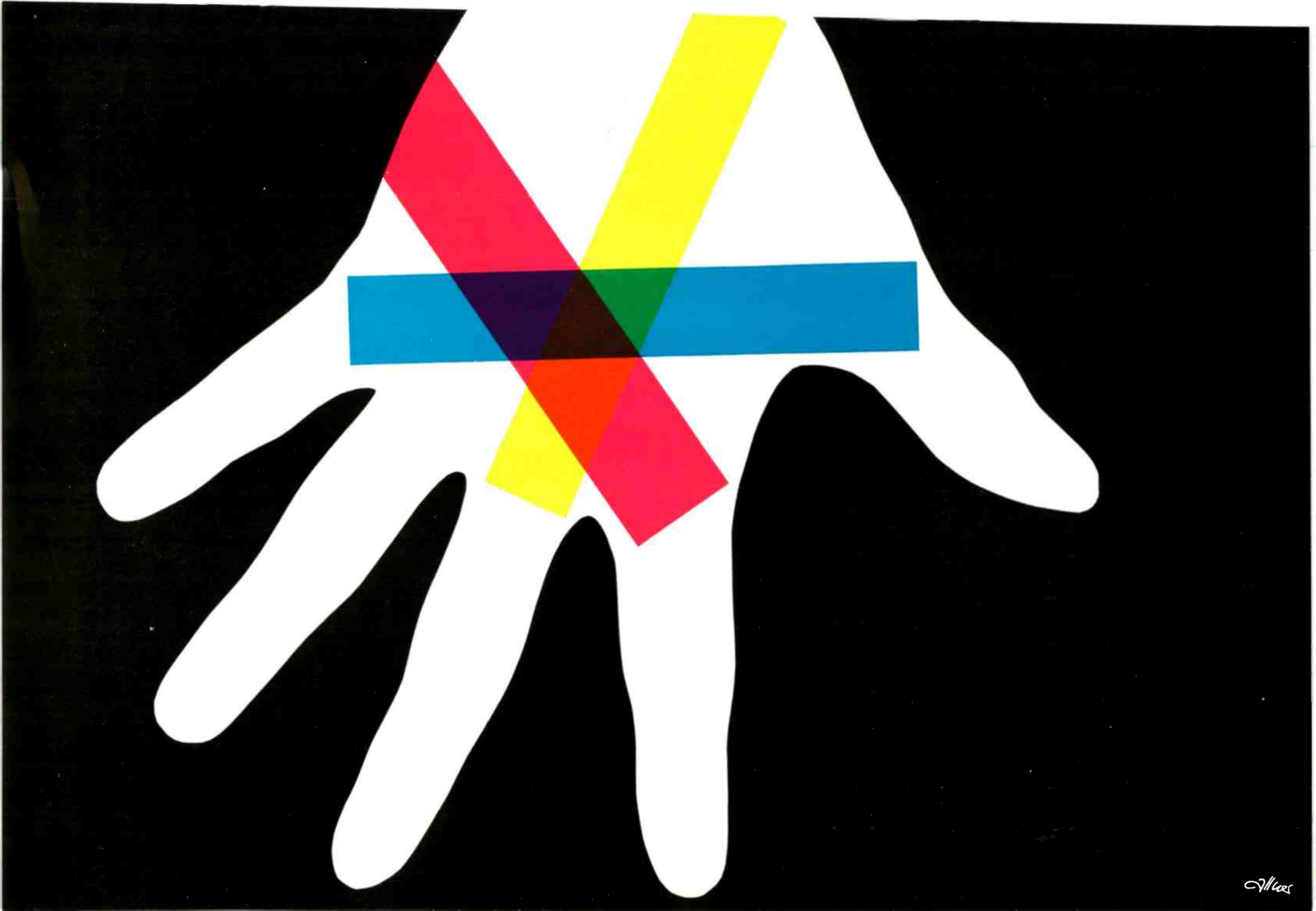

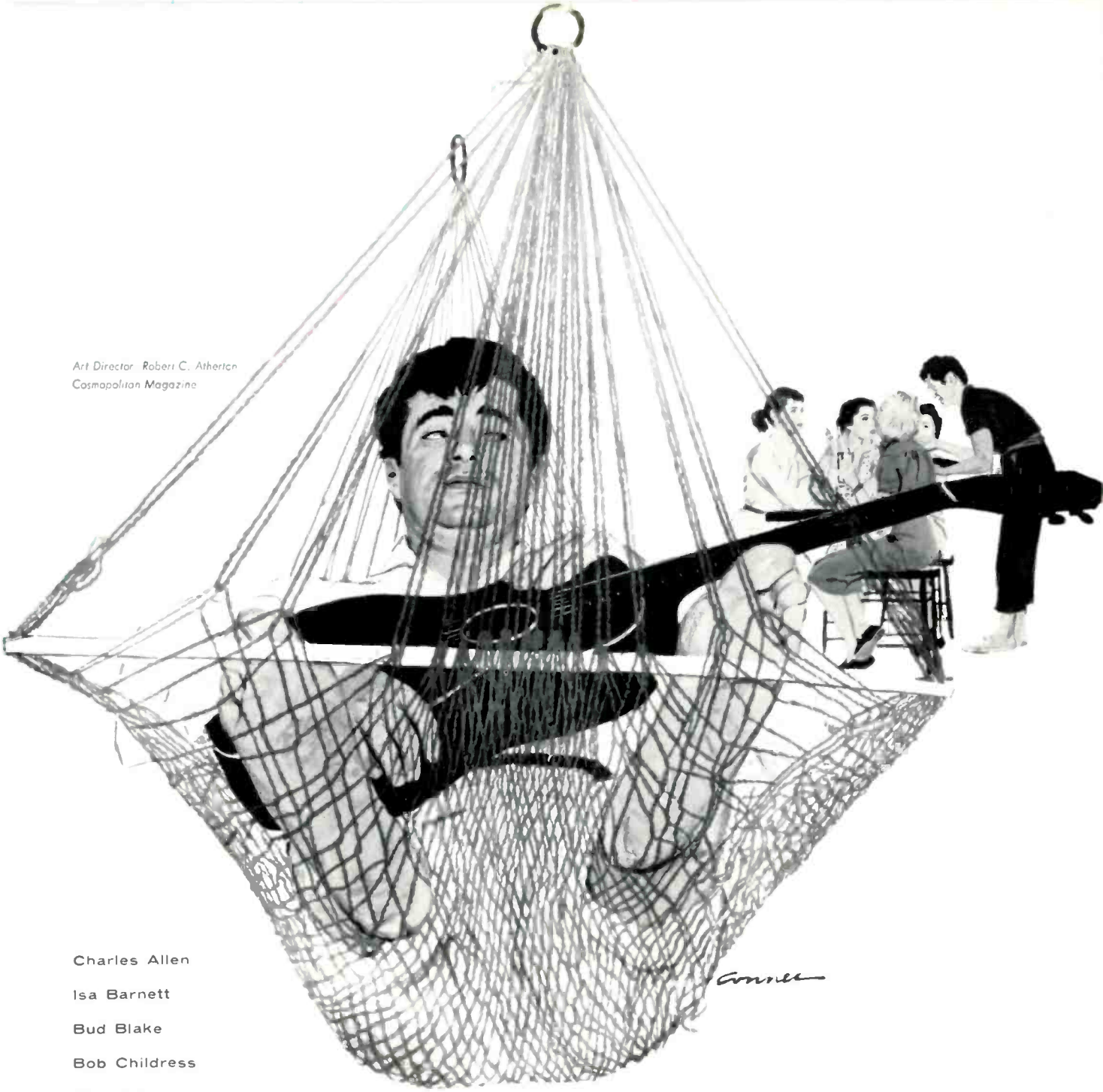

Charles Allen

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In 17

freshness and youngness predominate. From the birth of an editorial concept, to the execution of the finished idea, our primary purpose is to earn and win the attention of young women under twenty. Gratifying work? Indeed it is, for teen-agers are among the most eager, most responsive and most appreciative readers in the world. Their creative energies are boundless. Their tastes are positive. They know what they like and they know why they like it. Artistically, this presents a challenge too good to pass up

seventeen

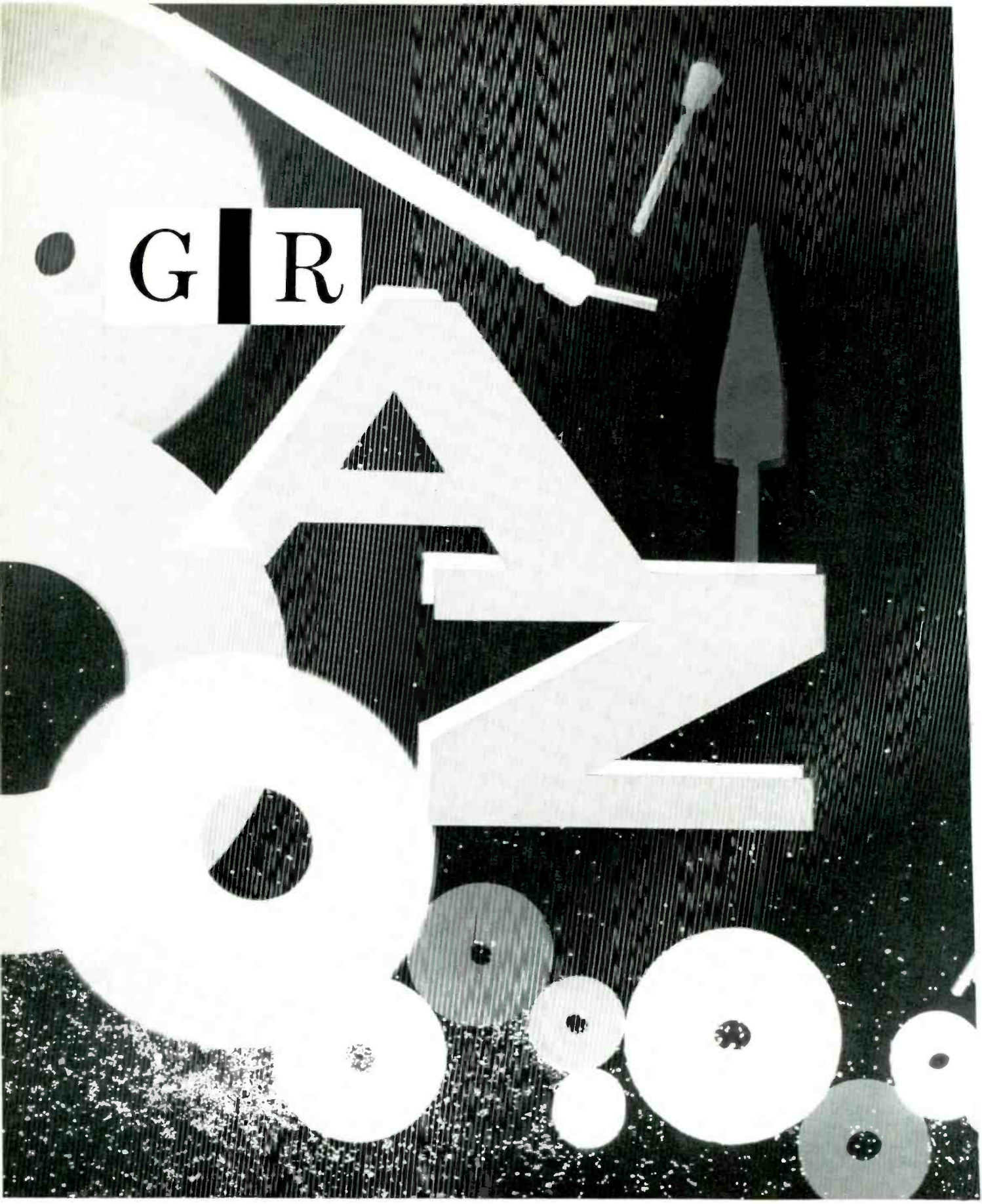
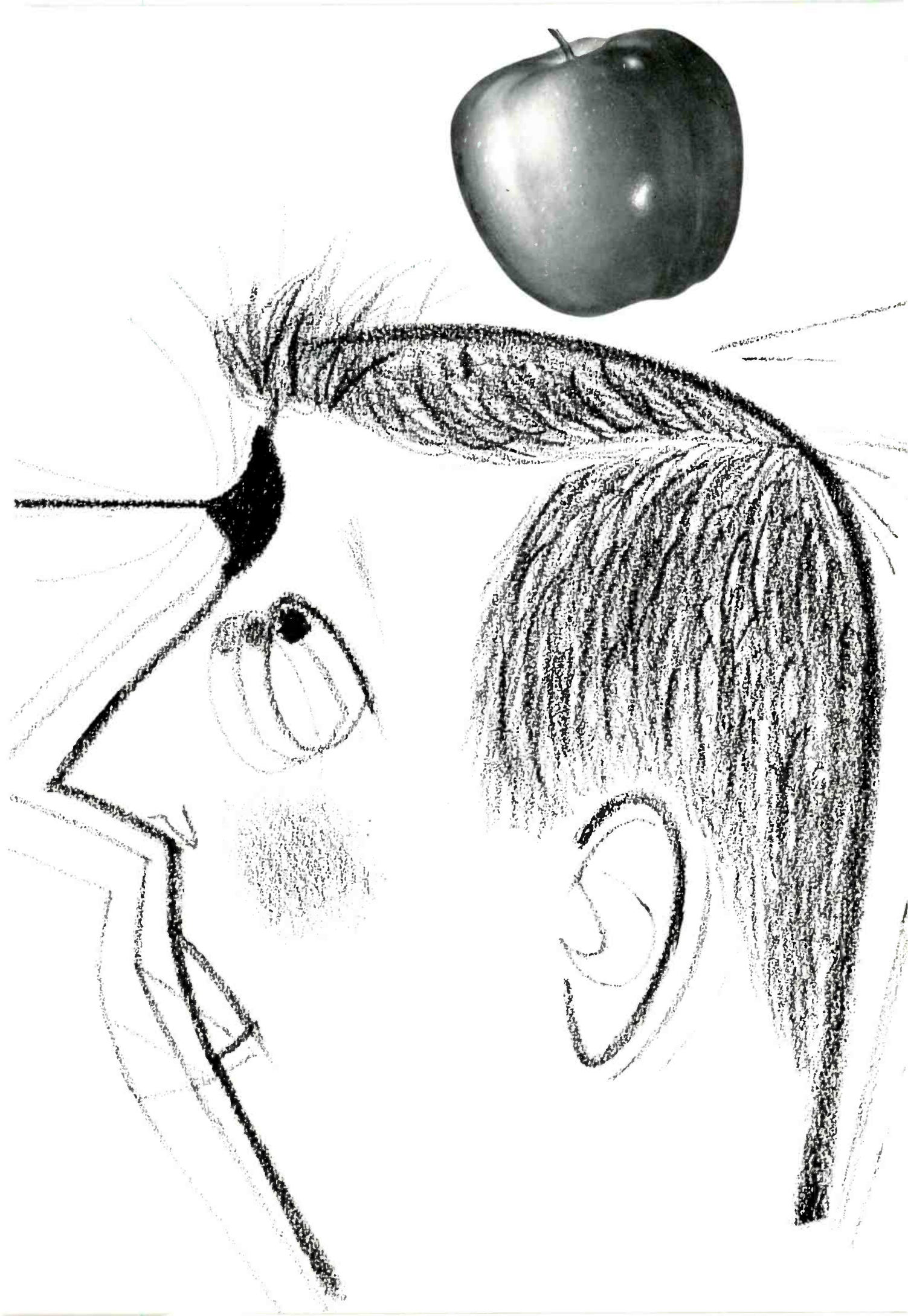


Photo: Sol Mednick

No matter what they're doing, people everywhere like to work with radio. Artists, above all. And especially if it's CBS Radio. Because CBS Radio attracts the largest audiences of any radio network. That's why artists who specialize in attracting other people's attention know they attract the *most* attention when they do a job for CBS Radio. For whatever CBS Radio talks about usually *gets* talked about in turn. Always glad to talk about your work—and ours—at 55 East 52nd Street.



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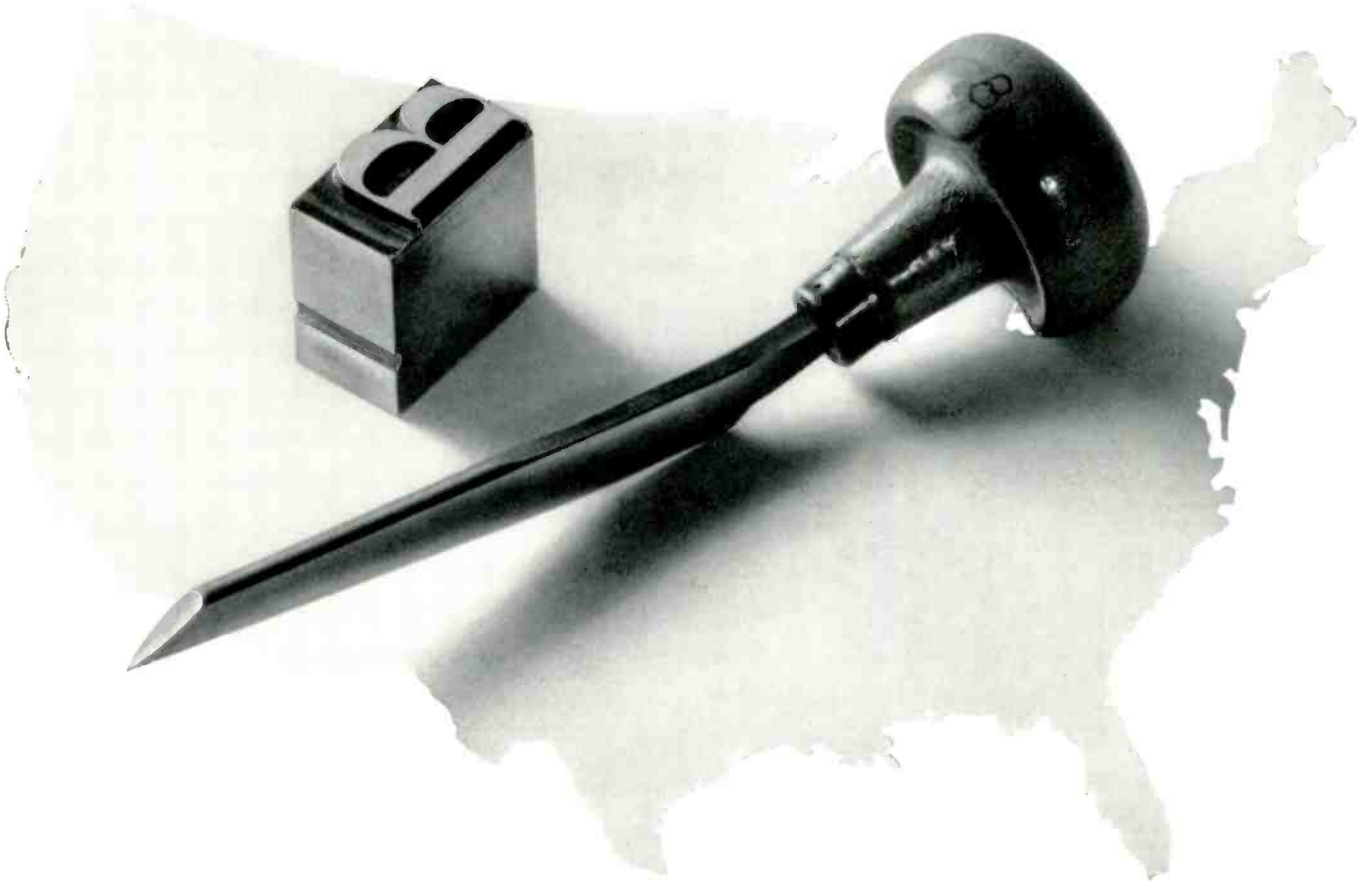
With camera and film, a photographer can make a picture. But not a memorable picture. For that, he needs a third ingredient . . . a rare, elusive ingredient. Some call it inspiration. Others describe it simply as talent. By any name, it's the quality that welds an emotional link between picture-taker and picture-viewer . . . the quality that LOOK *photographers call on to illustrate the exciting story of people.*

LOOK



3 is a magic number at RTK

Our three trade figures represent three fully developed and interlocking services appreciated by art directors of leading advertisers and agencies

Distinguished typography, of a quality attested by many awards, for advertisements, direct mail pieces, and famous house organs. RTK's famous loose-leaf book of alphabets (the art director's friend) is a guide to one of America's most complete collections of preferred monotype, linotype, and foundry types. Foreign language composition, for advertisements and publications, is a specialty.

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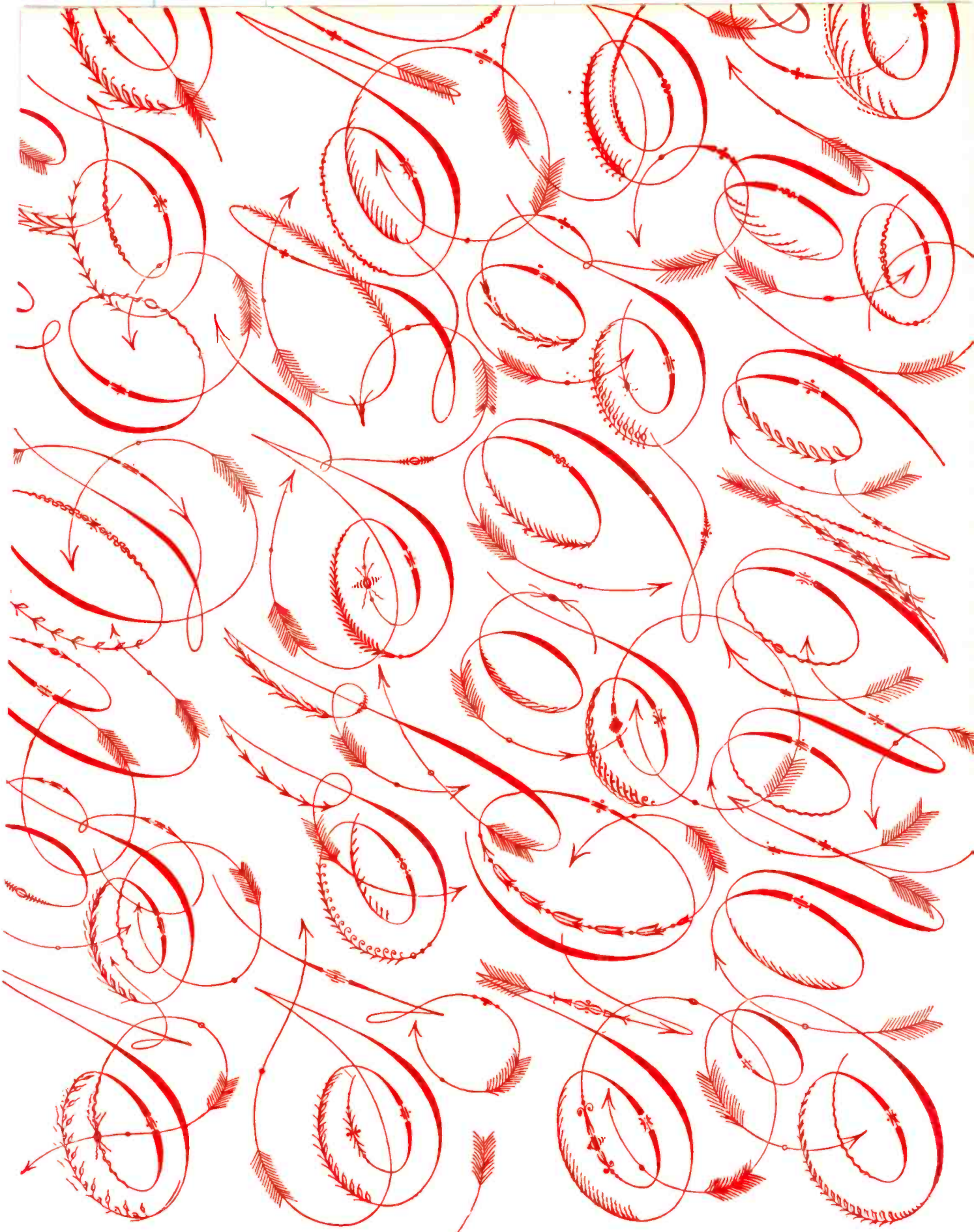
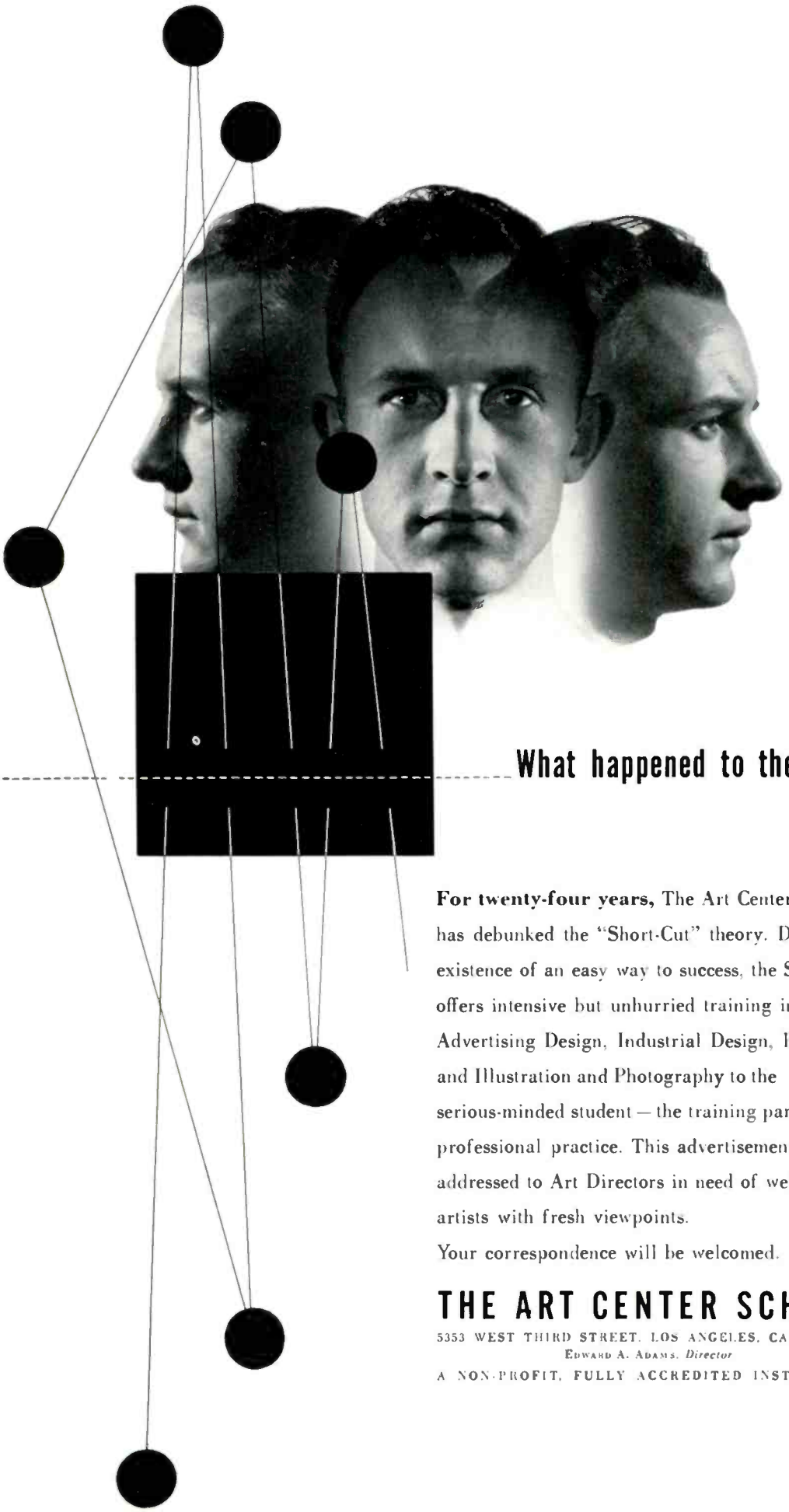


it's as simple as a-b-c good design should be eye catching

without getting in the way of the message calkins and holden



What happened to the short-cut?

For twenty-four years, The Art Center School has debunked the "Short-Cut" theory. Denying the existence of an easy way to success, the School offers intensive but unhurried training in Advertising Design, Industrial Design, Painting and Illustration and Photography to the serious-minded student — the training parallels professional practice. This advertisement is addressed to Art Directors in need of well-trained artists with fresh viewpoints.

Your correspondence will be welcomed.

THE ART CENTER SCHOOL

5353 WEST THIRD STREET, LOS ANGELES, CALIFORNIA

EDWARD A. ADAMS, *Director*

A NON-PROFIT, FULLY ACCREDITED INSTITUTION

ART IS SOMETHING YOU SHARE

LIFE has helped beyond measure to awaken and develop interest in the arts. Drawing upon the treasure houses of five continents, LIFE has, for almost two decades interpreted, in easily understood terms, the meaning and signficance and beauty of the artist's message. As a staff member of the Metropolitan Museum of Art for almost thirty years I have watched interest in the arts grow to a point where the Museum, with its branch, The Cloisters, now attracts more than two and a half million visitors annually. These people come to see and study permanent collections, to view special exhibitions, to use our library to widen their knowledge of the arts; to discover the excitement that lies in the messages which the painter, architect, sculptor and craftsman have been trying to communicate to their fellows ever since man first emerged from the ignorance of savagery.

PHOTO: ARNOLD NEWMAN

The man, woman or child who first glimpses in LIFE a provocative piece of sculpture or a famous painting—and yearns to seek and know more—takes a long step forward into a world of exciting adventure. The Metropolitan Museum of Art welcomes and encourages that explorer; our vast store of eloquent treasures stands ready to deepen and broaden the human range of his vision. This poses a challenge to both the Metropolitan Museum and to LIFE. The responsibility of the true interpreter, even when popularizing, demands accurate scholarship and thoughtful judgment. Such interpretation is not a hit-or-miss process. It is the work of the highly specialized technician, the teacher who—through vivid interpretation—opens a new world of rare enchantment. LIFE's lucid text, enriched with cherished color reproductions contributes to the fulfillment of this responsibility.

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9 Rockefeller Plaza, New York 20, N.Y.

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Edward Walter
Brad Jerneigan
Matthew H. Basile
Guido J. Costello
Mike Wollman
Thom Lafferty

Maybe we're biased, but we think our corps of art directors do some truly brilliant work. And we wish (as in the case of our writers, too) that anonymity wasn't such a tradition of their craft. There are so many times when we wish they could sign their creations, that the least we can do is offer them that recognition here.

Lennen & Newell, Inc.

Drawing Board of Directors Meeting

Unusual? Perhaps. But we feel that creative advertising problems must be approached on a *group* basis, using all our combined technical and artistic experience. Representatives of sales, management; creative direction, and production, meet with the client to analyze each new problem—studying and restudying it from every merchandising angle. The joint solution is designed to most effectively *move the product.*

Only then, does the piece enter layout, finished art and production where a completely integrated art organization implements and enhances the basic selling plan. By this method we achieve optimum results with your merchandising dollar.

Our staffs in Chicago, New York, and Los Angeles will be happy to assist in your particular problem. A sales representative can give you further details.

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230 East Ohio Street, Chicago 11, Ill.
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Stephens-Thompson, 120 W. 50th St., N.Y. 19—telephone Circle 5-5471

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TOMORROW'S DESIGNERS OF VISUAL COMMUNICATIONS ARE AT PRATT TODAY

The Art School

PRATT INSTITUTE

Advertising Design
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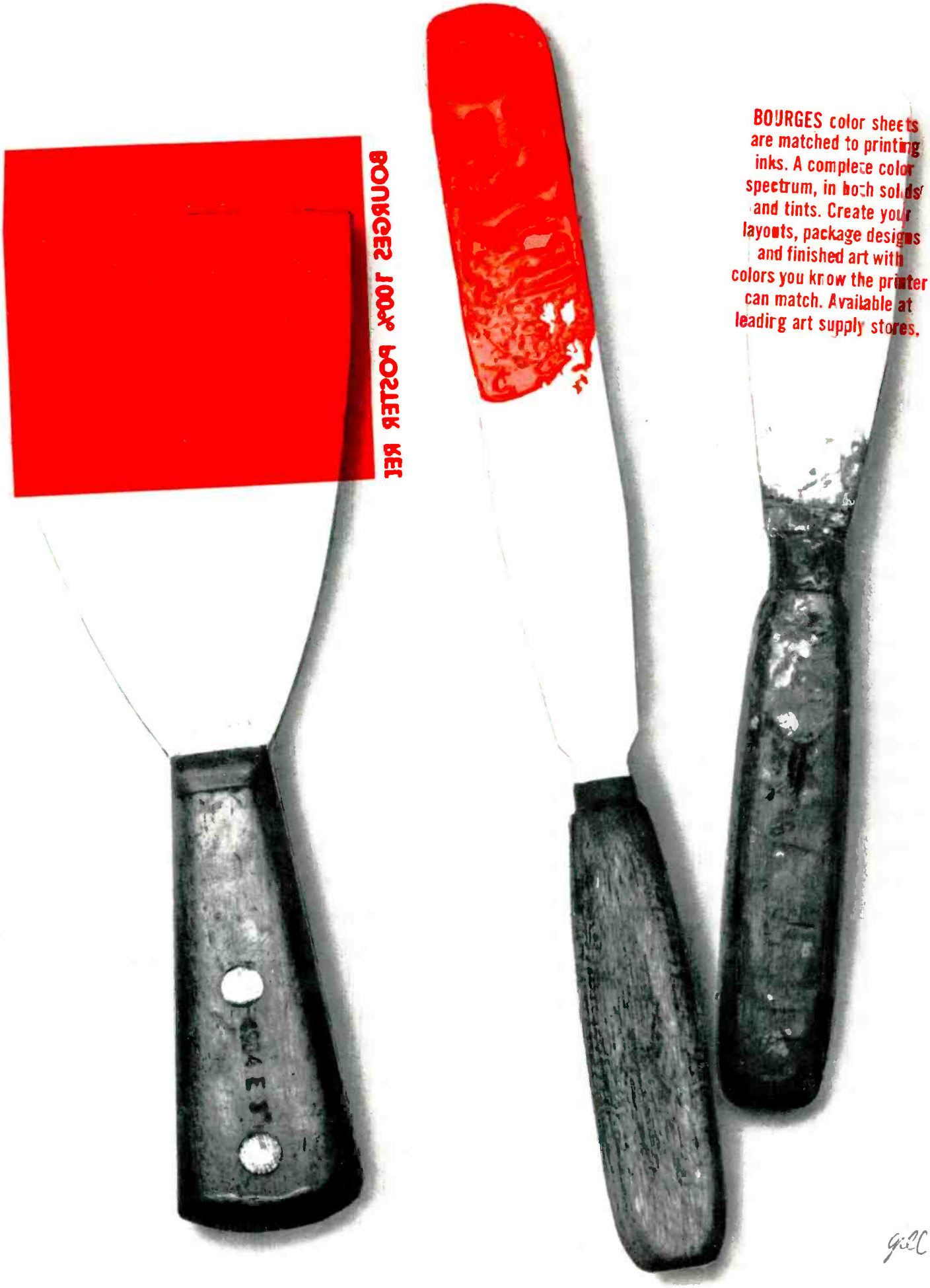
BOURGES color sheets are matched to printing inks. A complete color spectrum, in both solids and tints. Create your layouts, package designs and finished art with colors you know the printer can match. Available at leading art supply stores.
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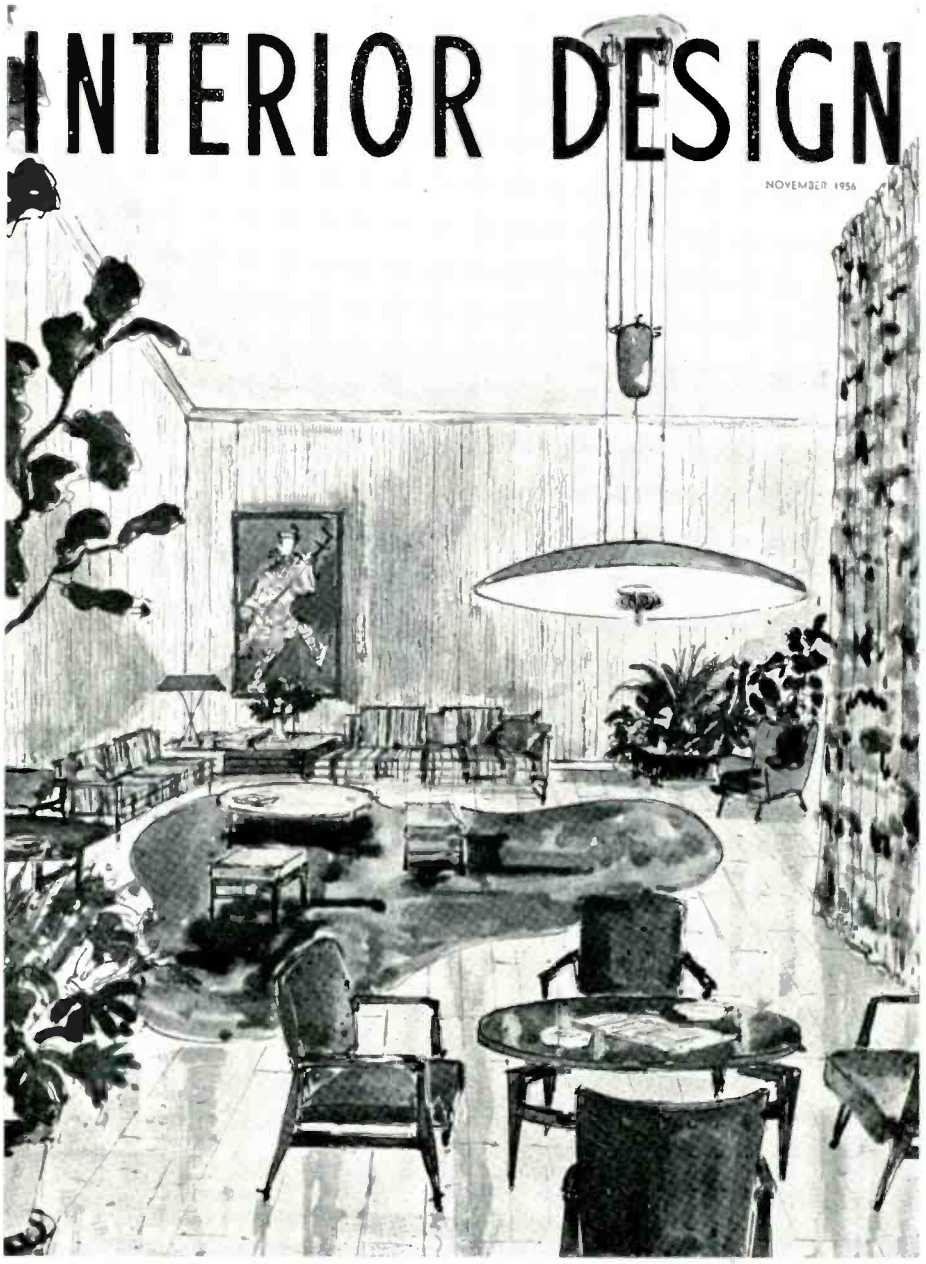


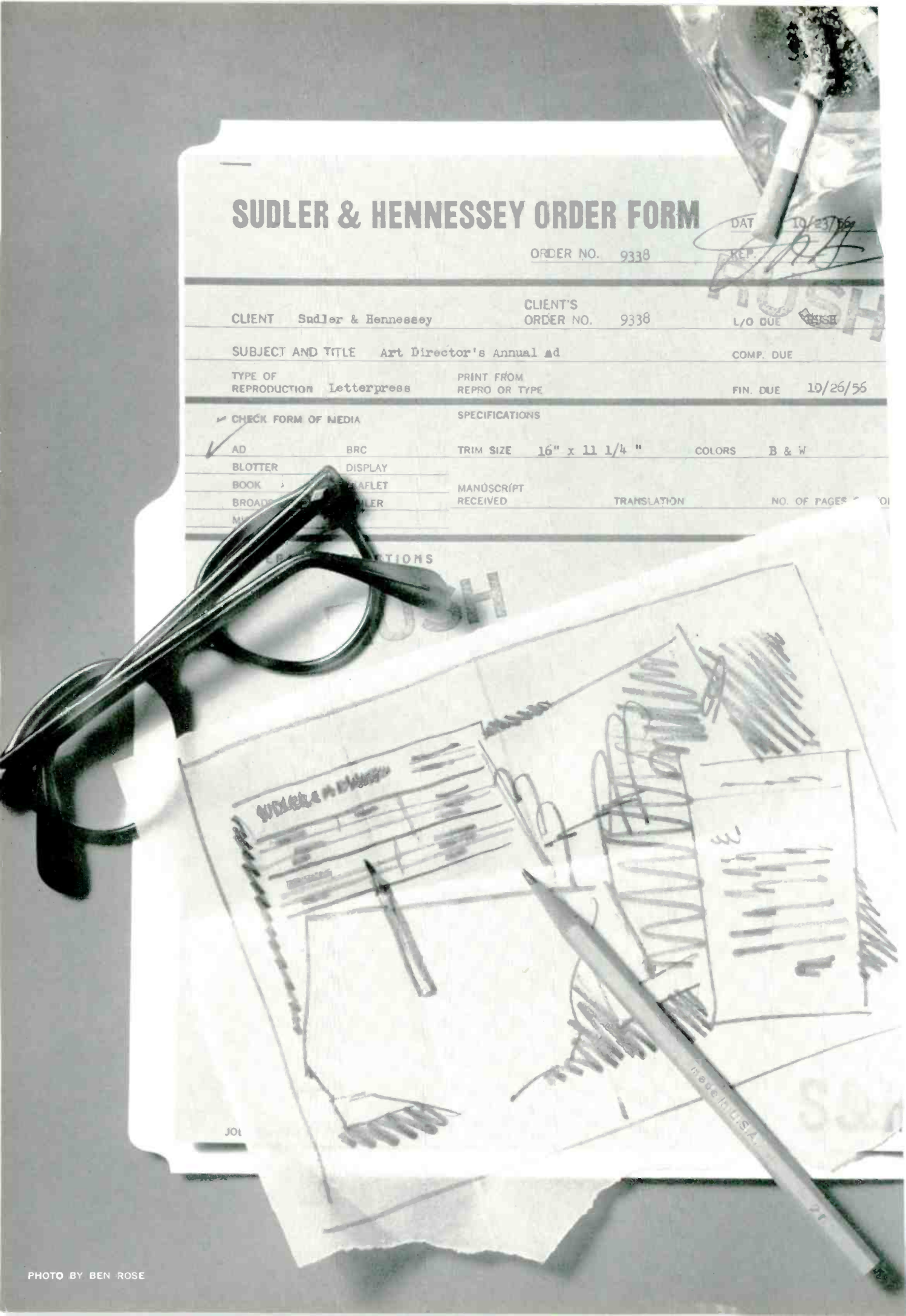
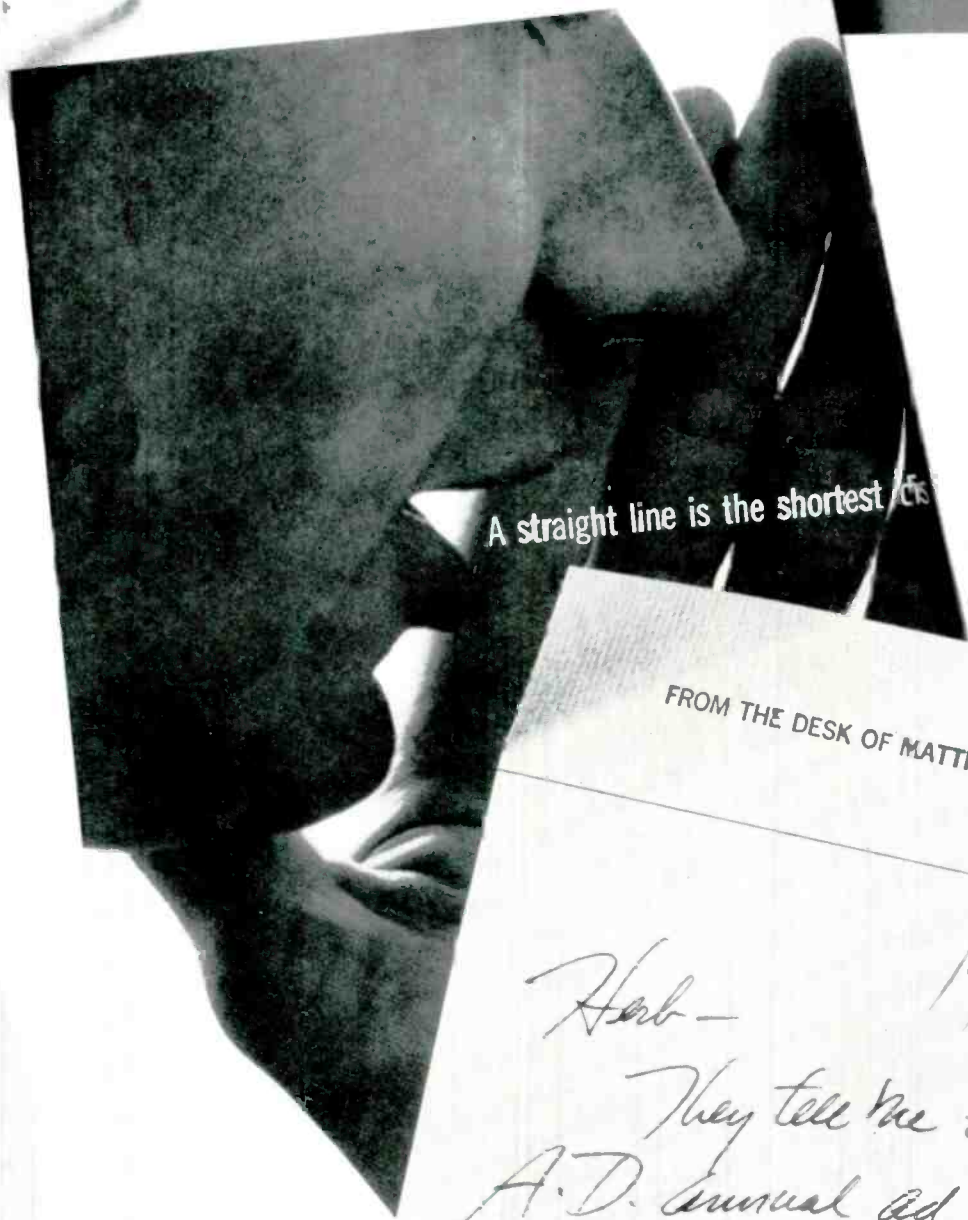


PHOTO BY BEN ROSE



ART DIRECTOR'S ANNUAL DOUBLE-SPREAD AD

FROM THE DESK OF MATTHEW J. HENNESSEY

10/23/56

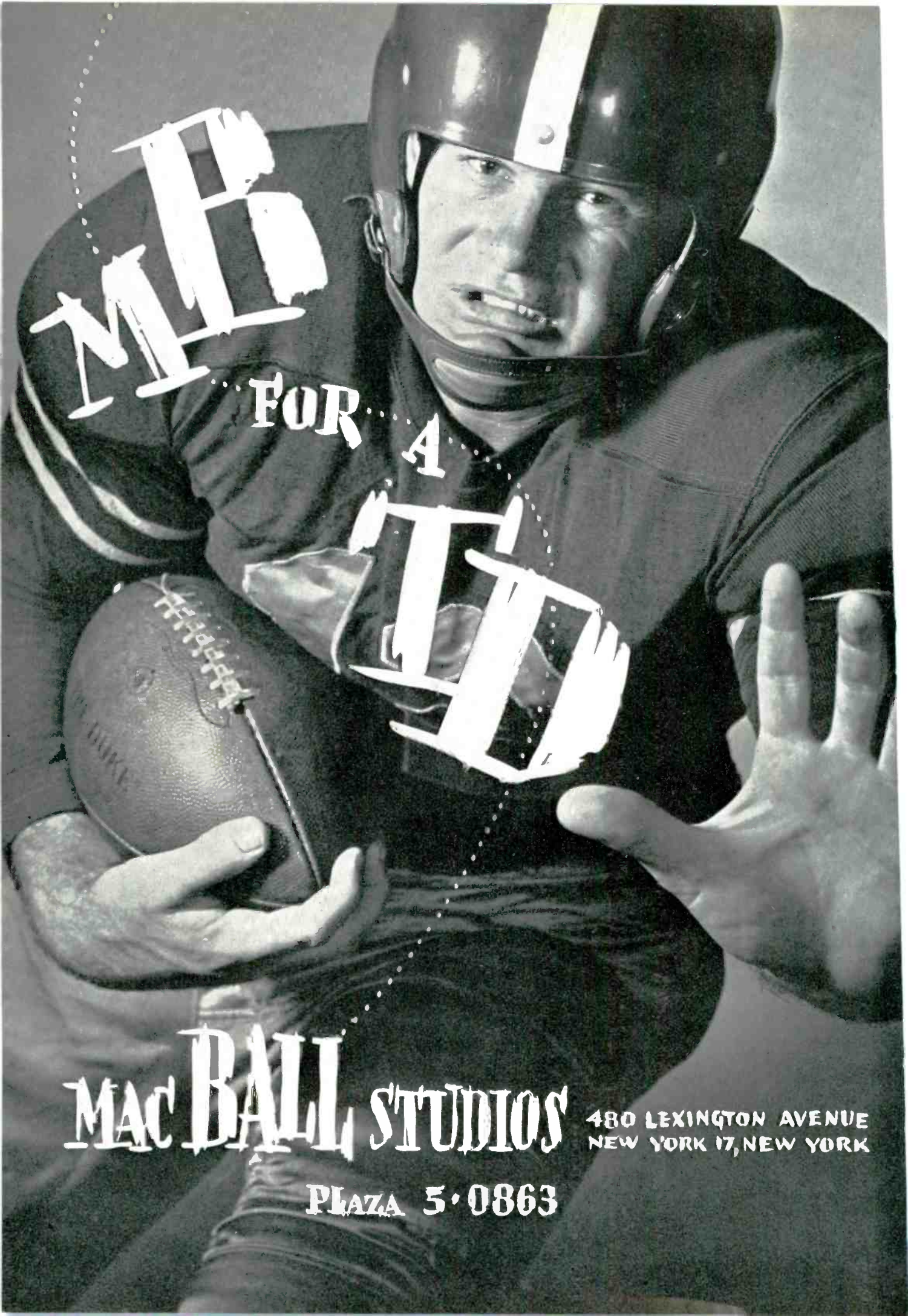
Herb –

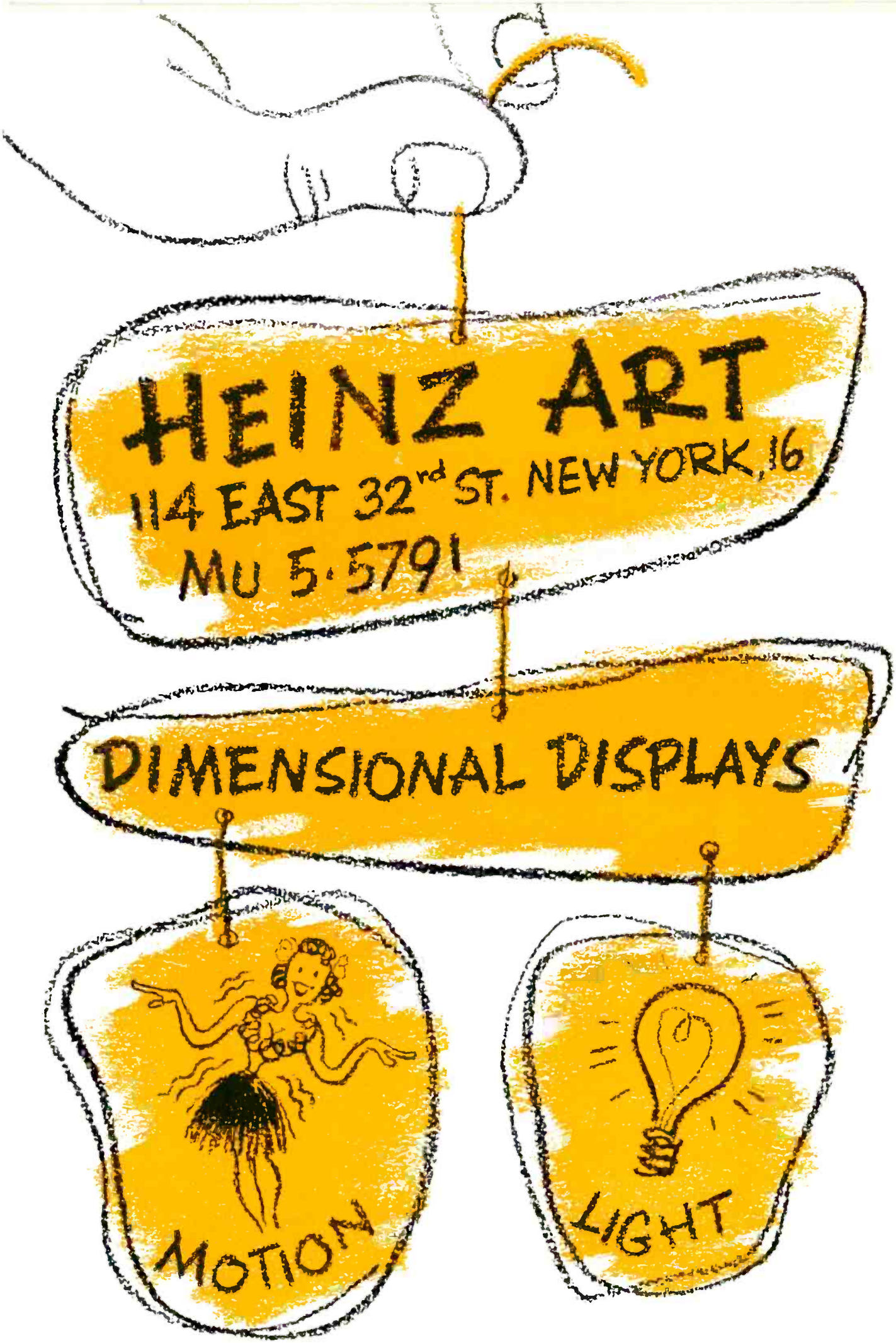
They tell me the A.D. annual ad is due this Friday –

Art – plates – everything!

Keep it simple but make it as good as '56!

Matt


MB
FOR A
TD
MAC BALL STUDIOS
480 LEXINGTON AVENUE
NEW YORK 17, NEW YORK
PLAZA 5-0863


HEINZ ART
114 EAST 32rd ST. NEW YORK, 16
MU 5-5791
DIMENSIONAL DISPLAYS
MOTION
LIGHT

Which One Sells More Eggs?

YOU CAN ALMOST HEAR THE CACKLE

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today's news. Big. Thick-shelled. The kind of eggs that you're proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they're a lot more egg!

You Can Almost Hear the Cackle

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today's news. Big. Thick-shelled. The kind of eggs that you're proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they're a lot more egg!

There's an ordinary way of putting type together—very little more than correct spelling and a few punctuation marks. Then there's the creative approach to typesetting as practiced by members of the ATA. It costs no more to set type right. You'll get back more from your typography with the ATA approach. Try one of our members listed on this page. Make them *read* what you say; set it right by ATA!

It Pays to Set Type Right

Advertising Typographers Association of America, Inc.

Executive Office: 461 Eighth Avenue, New York City 1. Glenn C. Compton, Executive Secretary

Advertising Typographers Association of America, Inc.

AKRON, O.
The Akron Typesetting Co.

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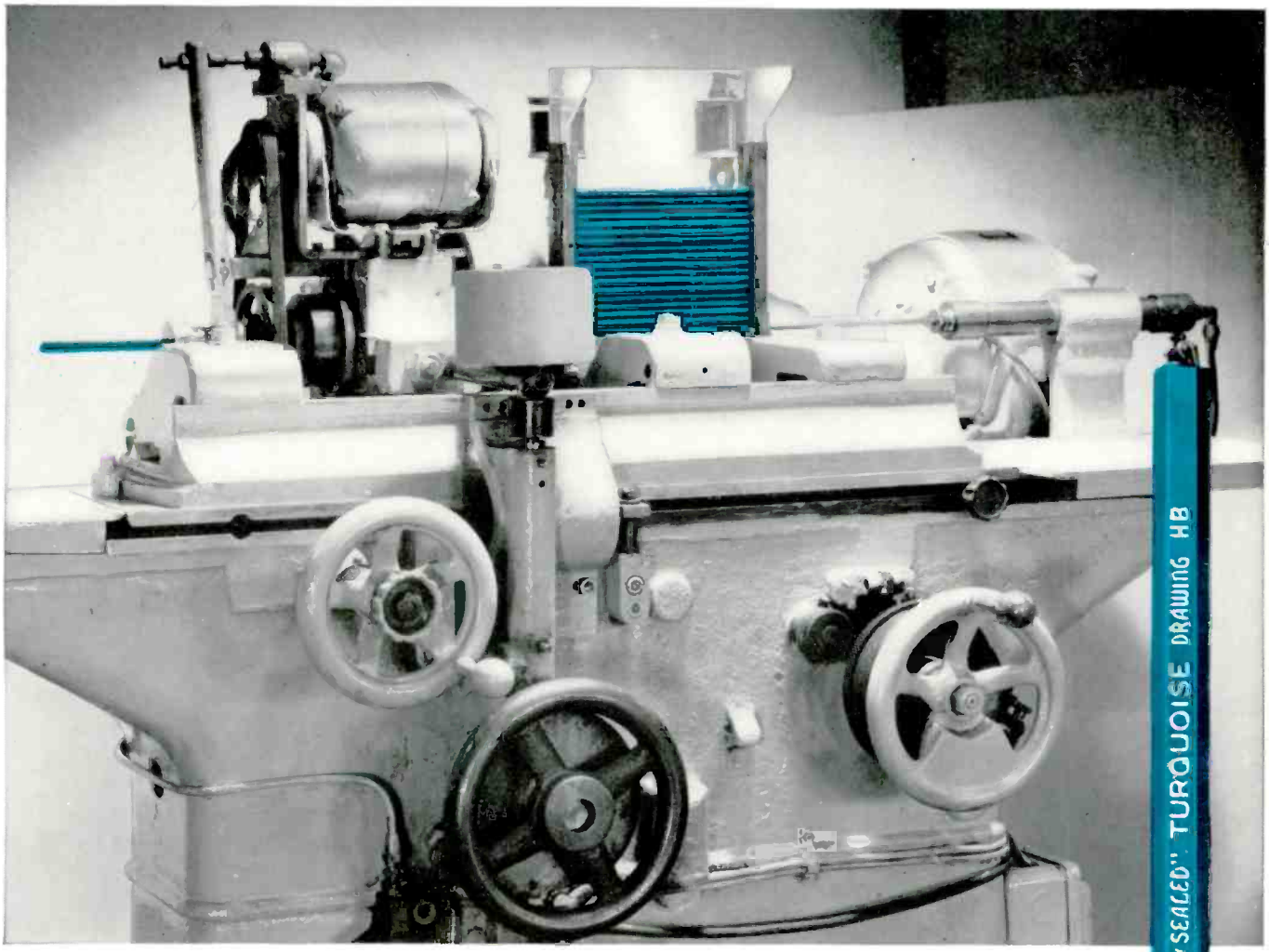

TWO-TON TILLIE

sharpens pencils to one ten-thousandth of an inch!

To perfect this gentle giant, Eagle laboratory technicians spent three years and $25,000—because Two-Ton Tillie makes our other pencil tests make sense.

It sharpens *all* test leads, thick or thin, hard or soft, Eagle or competitive, down to a cylindrical point of .050″ diameter (± .0001″) as illustrated at right. You can see that such a "point" will present a constant area to the paper throughout any test and will let us compare smoothness, durability or opacity on a fair and equal basis.

It will also sharpen at any desired angle, creating identical long-tapered drafting points for needle-point strength tests.

The results enable us to test our research, confirm our improvements and maintain our quality. Whether *you* sharpen your pencil by knife, razor, sandpaper block, or regular pencil sharpener, remember Two-Ton Tillie. It's part of Eagle's continuing research to *keep* TURQUOISE the finest drawing pencil in the world.

SAMPLE OFFER: *Send for a free Turquoise Drawing Pencil in the grade you prefer, 6B to 9H. Prove it's best in your own hand. (Please mention this magazine.)*

HEADQUARTERS FOR QUALITY PENCILS · 100 YEARS · EAGLE PENCIL COMPANY · 1856-1956

TURQUOISE®

DRAWING PENCILS AND LEADS

EAGLE PENCIL COMPANY New York 9, N. Y. · London · Toronto · Mexico City · Sydney


EXTRA
. . . it just can't be copied!
Rheingold
EXTRA DRY
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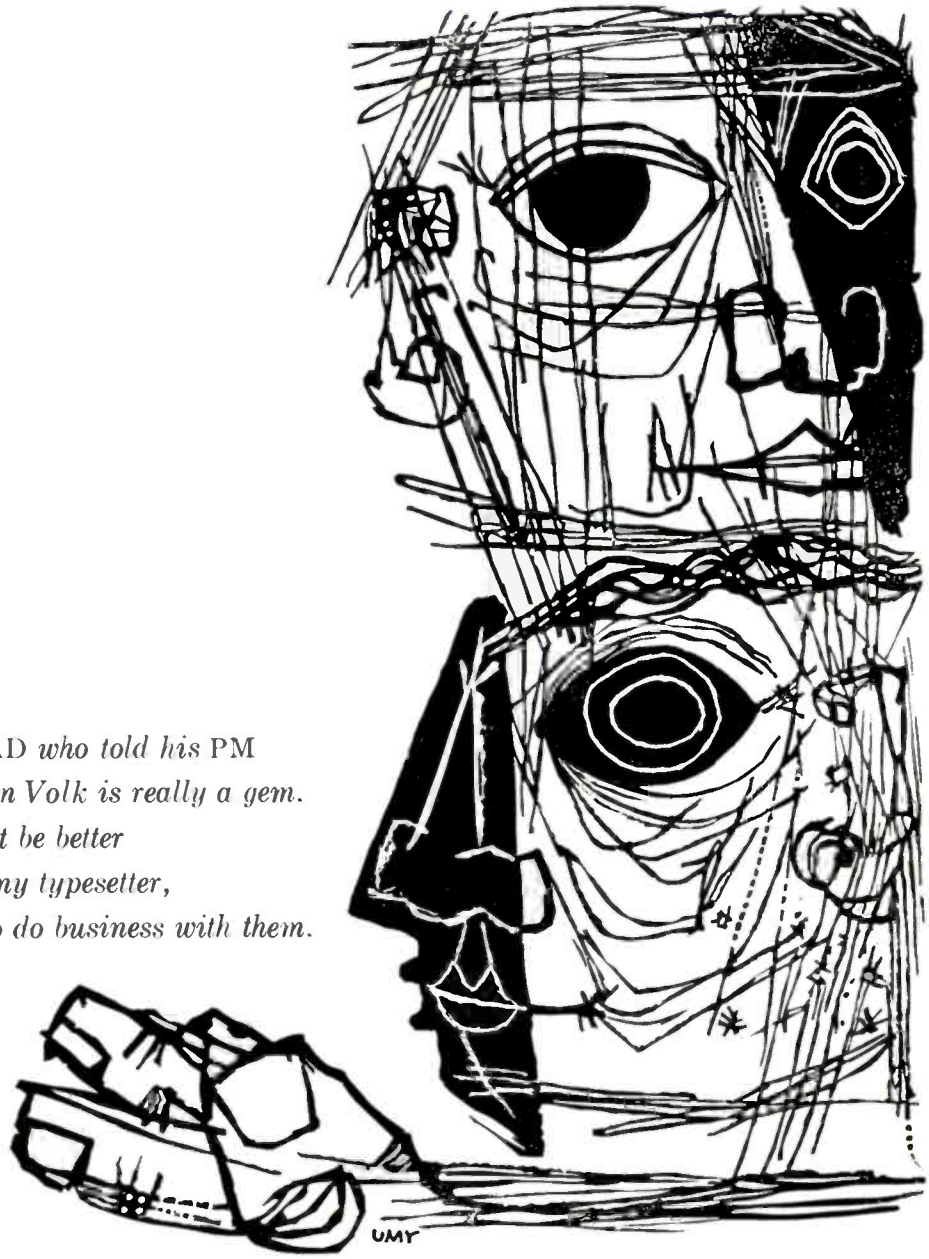

There was an AD *who told his* PM
This type from Volk is really a gem.
Couldn't be better
From any typesetter,
It's a pleasure to do business with them.

KURT H. VOLK, INC., TYPOGRAPHERS, 228 EAST 45TH STREET, NEW YORK 17, N.Y.

PERKINS & LAVATY

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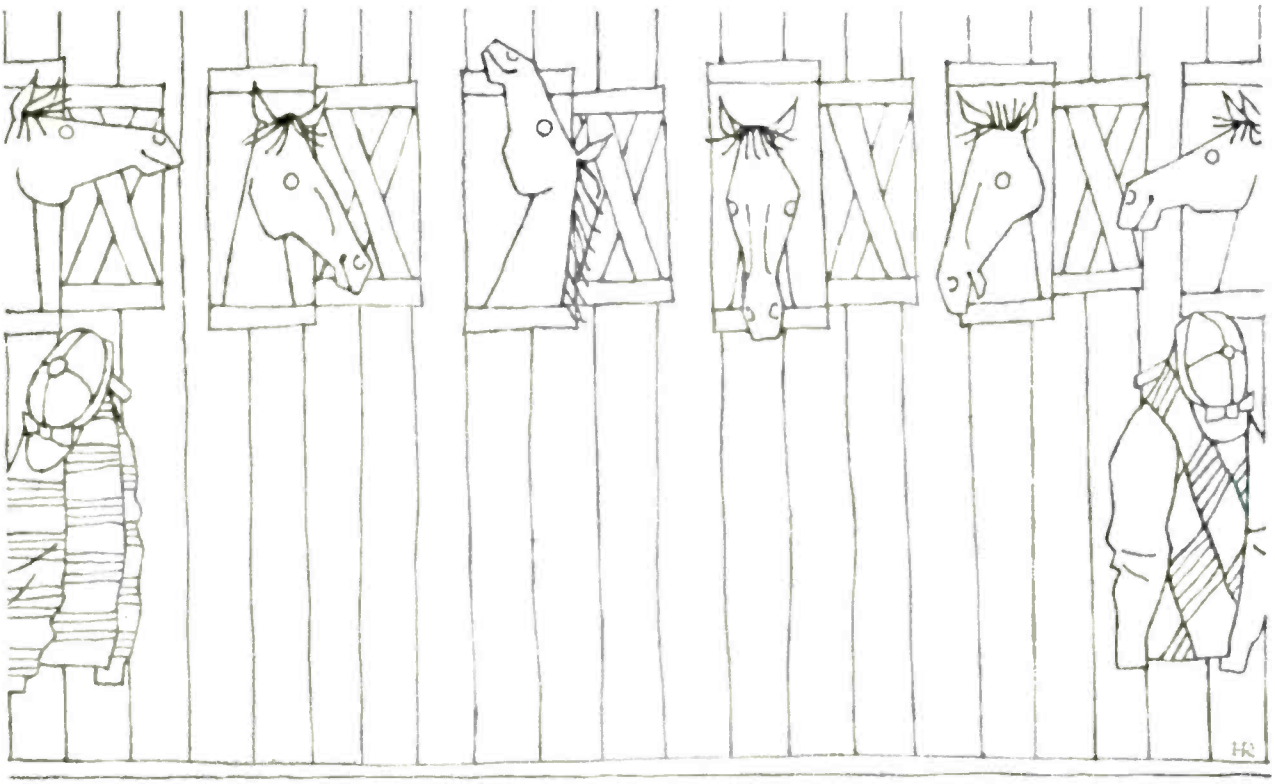
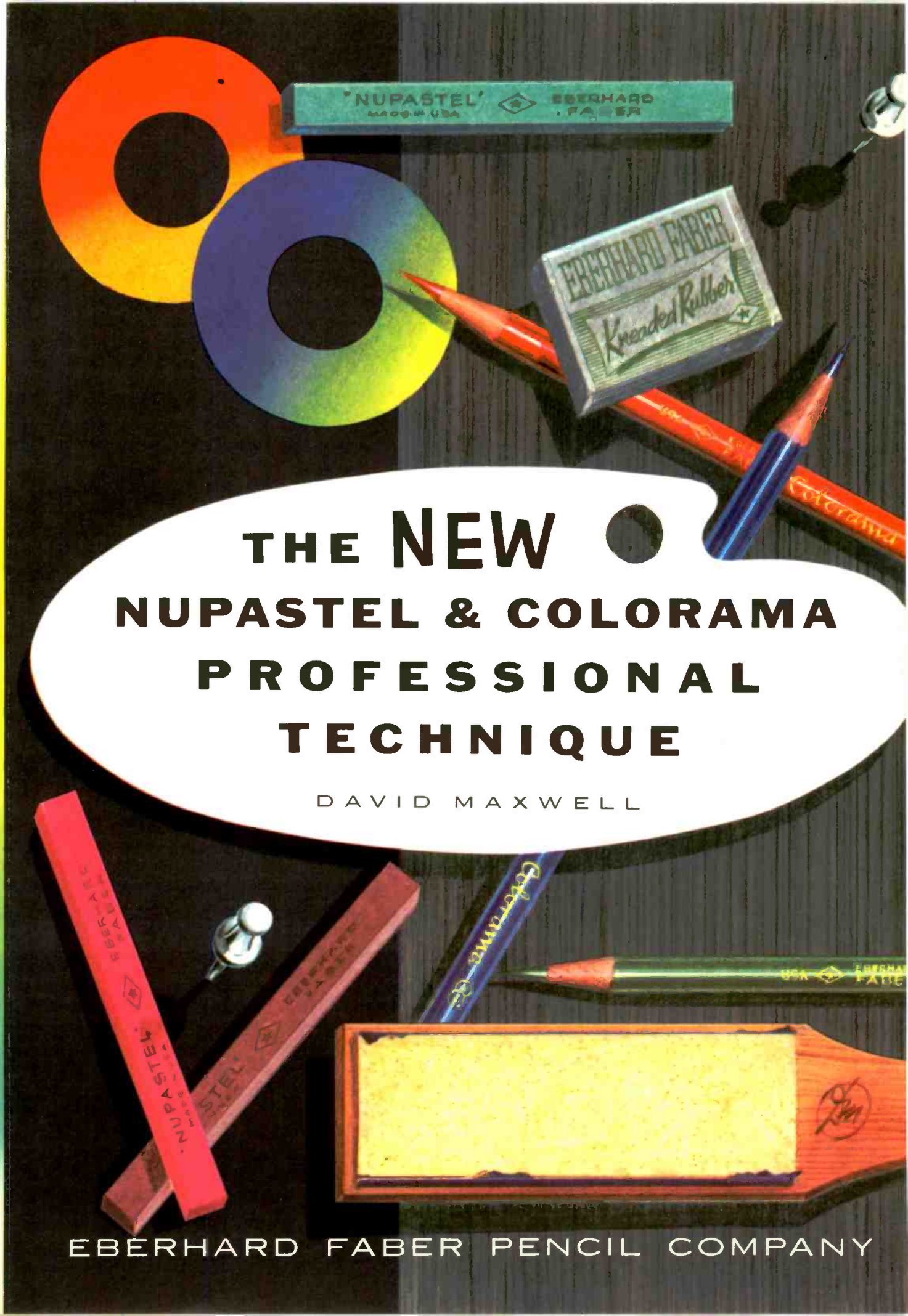




THE NEW NUPASTEL & COLORAMA PROFESSIONAL TECHNIQUE

DAVID MAXWELL

EBERHARD FABER PENCIL COMPANY

the NUPASTEL & COLORAMA method at a glance!

Interested in a fast, modern way to render? The development of COLORAMA pencils, especially designed for use with NUPASTELS, has opened up entirely new concepts in rapid art techniques. Here, in brief, is an outline of the method and the reasons behind our procedure:

NUPASTELS

Use pastels for the larger areas only — never for details. This is roughly analogous to thinking of pastels as though they were large brushes in conventional painting techniques. NUPASTELS are unexcelled for laying in the broad masses of your drawing since they go on easily and can be left rough, smoothed, or blended.

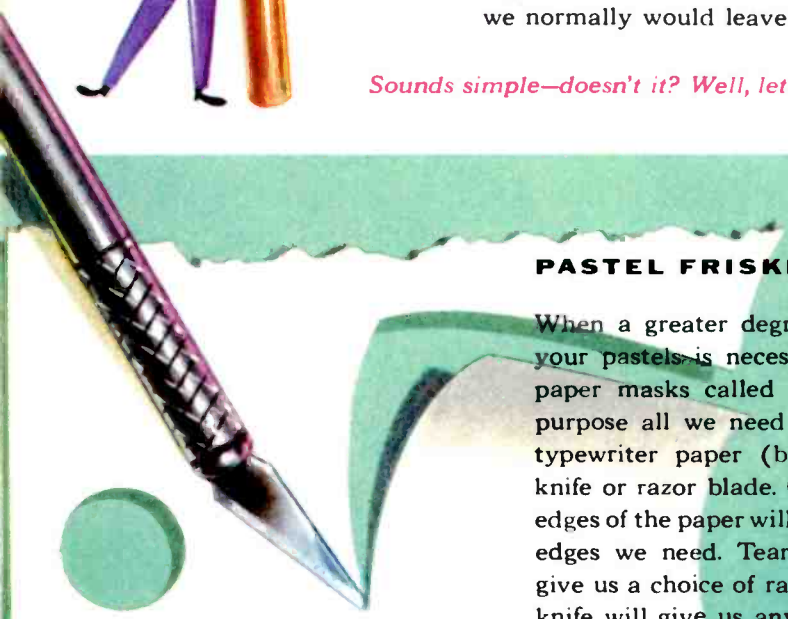
PASTEL FIXATIVE

This is the key step to the whole method. While pastels go on easily — they also come off almost as easily. Fixing the pastels enables us to work on the details with no danger of smudging. A good modern pastel fixative hardly darkens the colors and will accept more NUPASTEL when dry.

COLORAMA PENCILS

You will notice that the pastel fixative, properly applied, will leave a surface that is remarkably receptive to COLORAMA pencils. Therefore, we can now take our colored pencils and put in all the finishing touches and all the fine details that we normally would leave until last.

Sounds simple—doesn't it? Well, let's get started and see!



PASTEL FRISKETS

When a greater degree of control over your pastels is necessary, you may use paper masks called "friskets." For this purpose all we need is a few sheets of typewriter paper (bond) and a sharp knife or razor blade. Cut into strips—the edges of the paper will give us the straight edges we need. Tearing the paper will give us a choice of ragged edges and the knife will give us any variety of curved edges we may need. When the friskets get dirty, throw them away and others. Use the friskets as masks t fine pastels to the area you want. the friskets with one hand and dc blending with the fingers of the Always rub *from* the frisket *toward* pastel areas . . . never the reverse! try using your friskets as erasing s to remove pastel with your kne eraser. Practice with other frisket you will see how *easily* you can nov trol your pastels.

Let's take drawing-

STEP 1 MAKE

Make your drawing s the example shown. *accurate!* Remembe this point are easier

STEP 2 MAKE

Take a clean sheet fasten it directly ove Avoid fingering the while you work. With (MICROTOMIC 3 H) li essential lines of you

STEP 3 APPLY

Put darker pastel col modeling broadly wi your NUPASTELS as s

STEP 4 CLEAN

Check your drawin 'dusty' areas carefully isfied that your drawi When the fixative is that all pastel areas a

STEP 5 FINISH COLORAMAS

See how easy it is to b

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STEP

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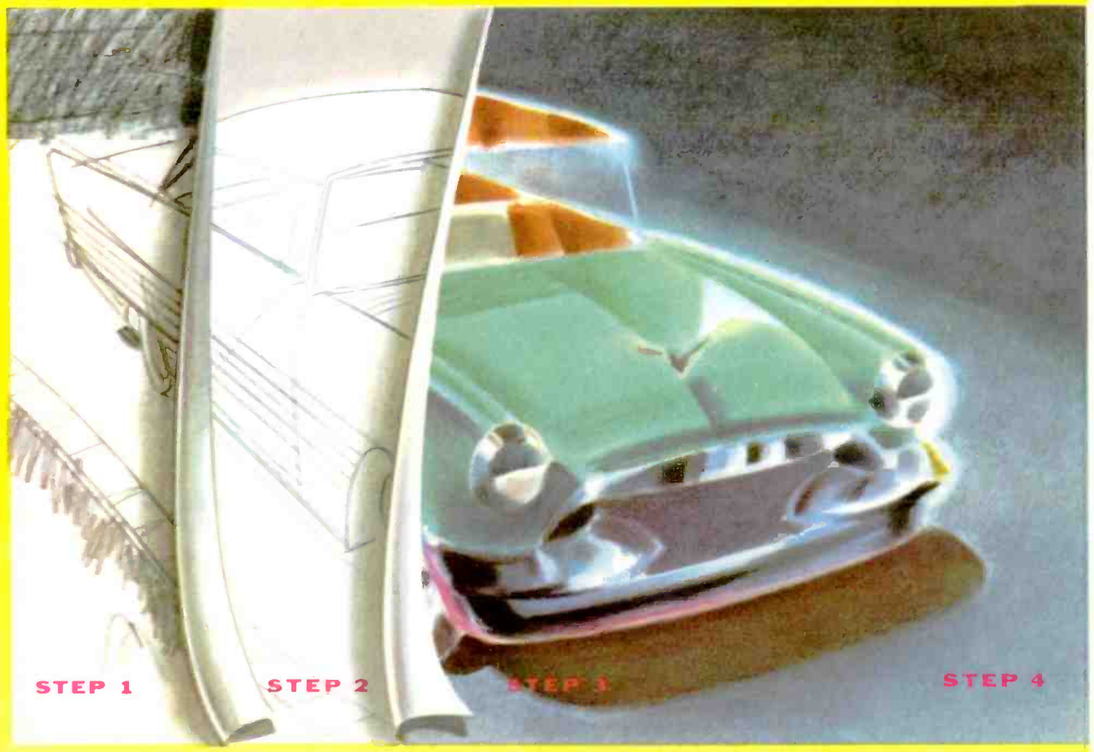
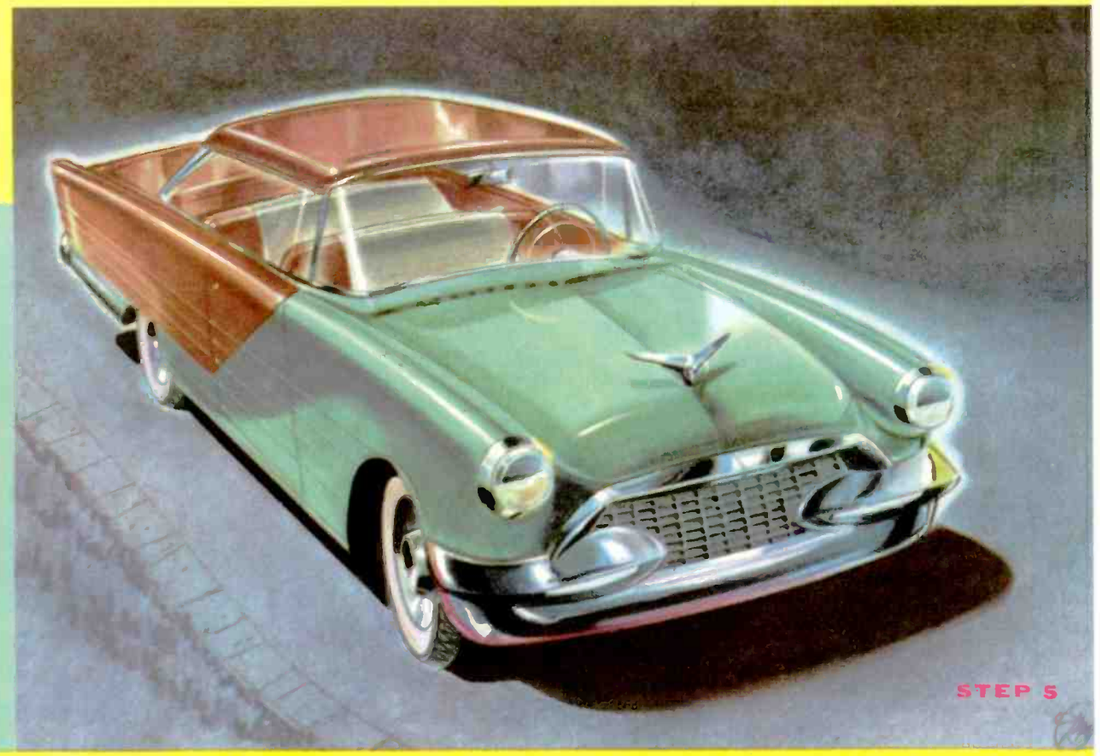


nudges or
ou are sat-
an – fix it!
k and see
fixed.

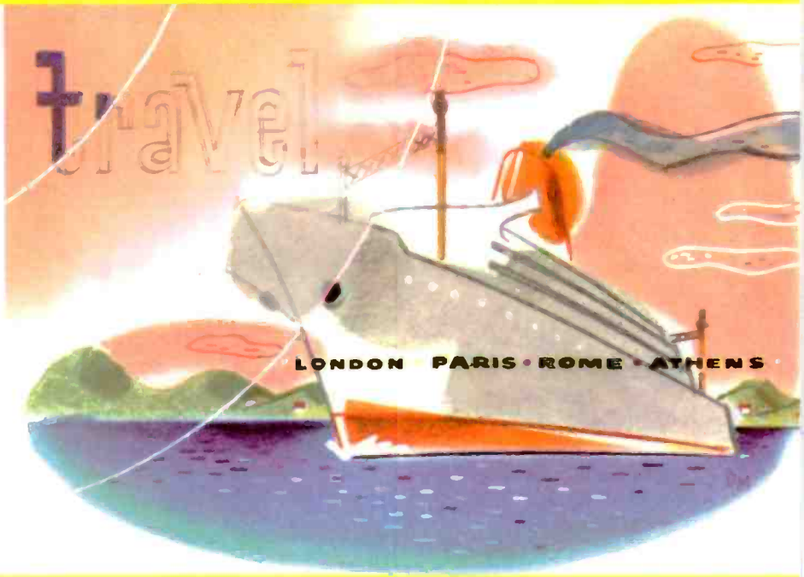
with your colored pencils. Notice how the use of a darker COLORAMA color over a lighter NUPASTEL area will give you an unusually brilliant effect. Don't overdo the colored pencil work. Keep your drawing spirited! Don't hesitate at this point to add all the small touches that you would normally use.

the details



TRY THIS LOOSE TECHNIQUE

Prepare your design (steps 1 and 2) carefully, then proceed with the coloring as quickly and as directly as you can to preserve that look of freshness. Notice that the pastel areas do not have to follow the finish lines—just keep the shapes interesting. Vary the thickness of your lines by using darker COLORAMAS over the lighter NUPASTELS to suggest modeling—and your drawing is finished!



FRISKETS WILL HELP HERE

Put all the darker colors on first with NUPASTELS. At this stage, the modeling of the figure and the windmill is indicated broadly with *no* detail. Leave the foliage unblended but blend the sky colors and pick out clouds with a rolling motion of the KNEADED RUBBER. After cleaning and fixing, use your COLORAMAS to bring out important details. Don't overdo the finishing touches and you'll get a rewardingly brilliant effect!

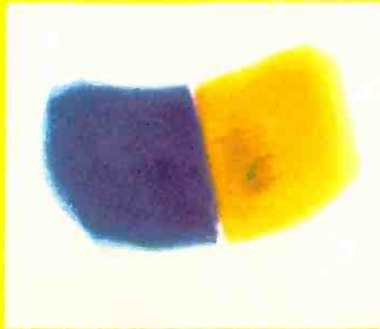
A STUDY IN TEXTURES

This drawing will give you experience in handling various textures rapidly. Remember, all details are put in *after* fixing the blended NUPASTELS. All the textural effects such as mortar and the roughness of the bricks, the bark of the tree trunk, the perspective lines in the foreground, etc., are all put in with COLORAMAS. As a finishing touch, put in some sparkling white highlights with some poster white —and there you are!

By using NUPASTELS and COLORAMAS together, your layouts and drawings will look more professional —*faster!* Still more important, without losing the spontaneous impression of the layout, you can go right ahead with finished art. In other words, your art work will not "lose in translation" from one medium to another. The original comps and all the final illustrations in this booklet were made on visual paper using NUPASTELS and COLORAMAS with the following preparations:

The drawing board was covered with a sheet of illustration board and fastened securely. A sheet of visual paper was attached to this surface with drafting tape and the preliminary drawing (step 1) was made. Another sheet of visual paper was fastened over the first and an accurate outline was made (step 2) with a 3H MICROTOMIC drawing pencil. After the drawing was finished, (steps 3, 4, and 5), it was removed, trimmed, and fastened by the corners to a fresh white illustration board and crop marks for the printer were added.

...here are some professional tips!



Darker colors tend to 'dirty' lighter colors if they are put on last. *Always* put the darker color on *first*. If the lighter color 'powders,' it can easily be blended into the darker color without being noticed.

You can loosen excess pastel with a draftman's dusting brush. Tap the paper sharply with the brush *near* the colored area, then blow off the excess pastel.

The fine pastel powder which settles in the pores of the paper is hardly visible until the fixative floats it to the surface and makes it visible as 'dirt.' Take no chances... before fixing drawings, erase all white areas with your KNEADED RUBBER.

Need that extra sparkle for your drawing? Take a small brush with poster white and paint it as desired on small areas of your *finished* drawing. Careful now—let's not overdo it!

...about the author

Mr. Maxwell's background is remarkable due to the unusual versatility of his experience and the wide scope of his professional life. As a working industrial designer, his activities cover such areas as product development, product styling, packaging, promotion, merchandising, and graphic, architectural, and display design. Besides this, he is Chairman of the Department of Industrial Design E. S., Pratt Institute and is a special consultant to the USAF on various problems of visual presentation. With all this activity, *time* to Mr. Maxwell is of critical importance. He *had* to develop a faster and simpler drawing technique. That he has succeeded is attested to by his many satisfied clients, by the recognition he enjoys in his field and by the enthusiasm of his students. Of course, you can only take our word for the incredible speed of Mr. Maxwell's method. The quality of the results you can judge for yourself—since all the instructional illustrations for this booklet, including the cover, were rendered by Mr. Maxwell entirely with NUPASTELS and COLORAMAS.

NUPASTELS are much firmer and stronger than pastels —crumble a lot less—deposit *just enough* powder for perfect blending. Available in 12, 24, 36, 48, and 60 color assortments. Also in special assortment containing 8 shades of grey.

COLORAMA colored pencils are excitingly vivid . . . sharpen easily . . . cover more smoothly without shine . . . have less wax . . . last longer. Available in assortments of 12, 24, 36, 48 and 60 colors plus an 8 color all-grey assortment.

NEW! Special Colorama-Nupastel color-matched combination assortments . . . No. 2824 contains 24 matching, prismatic colors from each line, while No. 2810 has 10 matching hues, including black, white and 8 shades of grey.

KNEADED RUBBER—Excellent for all chalk, charcoal and Nupastel work. Plastic —kneads into any shape. Leaves no crumbs or oily residue to affect re-working.

COLORBRITE—Especially adaptable for fine-line detail work. Extra-thin, super-strong leads have amazing covering power, yet deliver clean, crisp lines. Take and hold a needle point—26 brilliant colors.

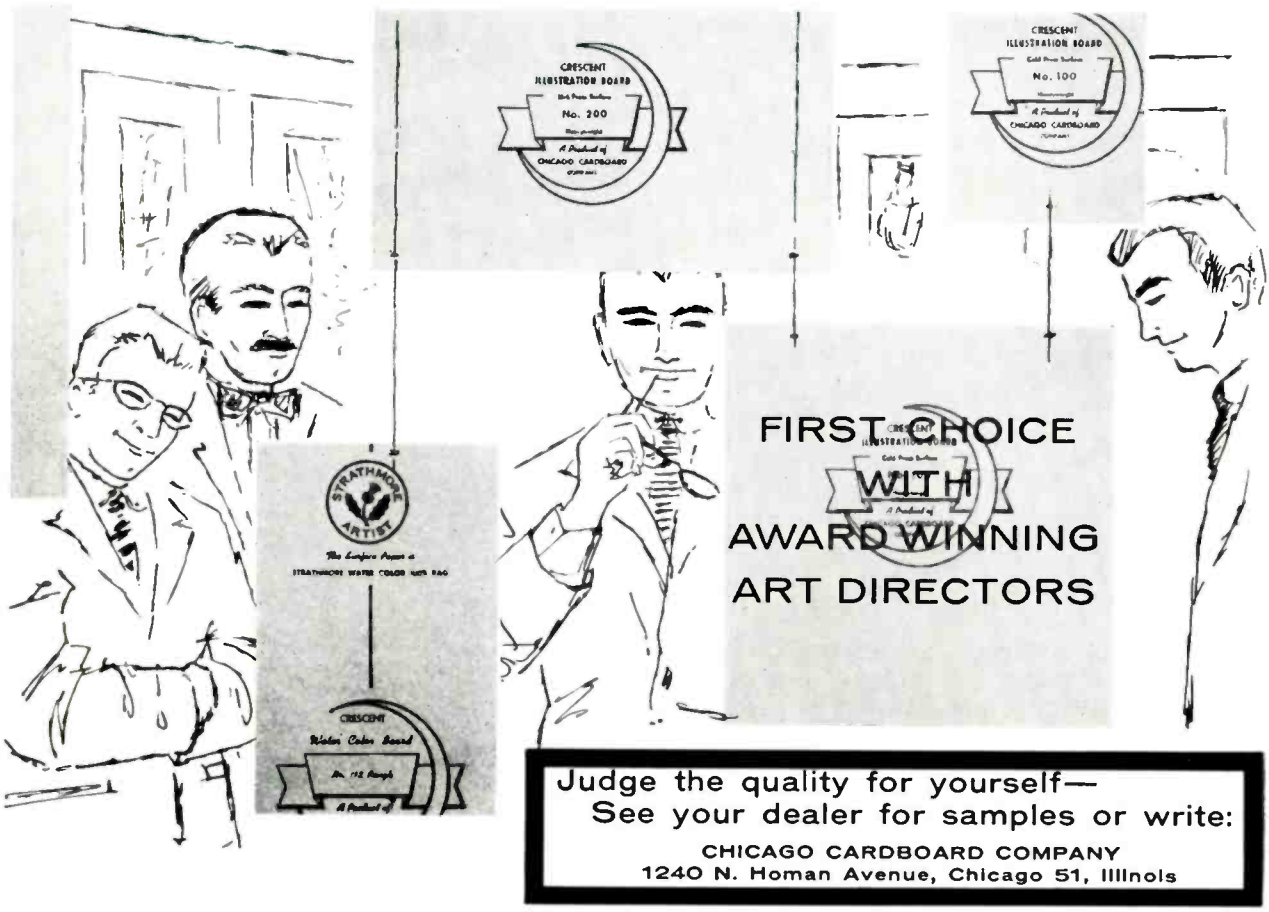
MICROTOMIC drawing pencils have long wearing, high density, accurately graded leads in 18 degrees of hardness from 9H to 7B. Also 6 degrees with unique "chisel point" leads, excellent for lettering, shading and broad strokes.

EBONY—The ideal pencil for layouts and sketching. The large diameter lead is soft and smooth as silk, yet strong, leaving an intense, jet black line on any paper surface.

PINK PEARL—A soft, pliable art eraser which cleans as it erases. Won't smudge or damage paper surfaces. Available in standard beveled shape or the new paper wrapped pencil shape, especially adapted to small area corrections.

Since 1849 **EBERHARD FABER**

P-371 (11-55) 10460 LITHO. IN U.S.A.



dedicated to filling today's creative advertising art needs

al storz
graphic design

jim cooke
still life illustration

charles peitz
illustration

ed cullen
design

bill shoyer
illustration

shown on these 4 pages are 16 creative talents whicl

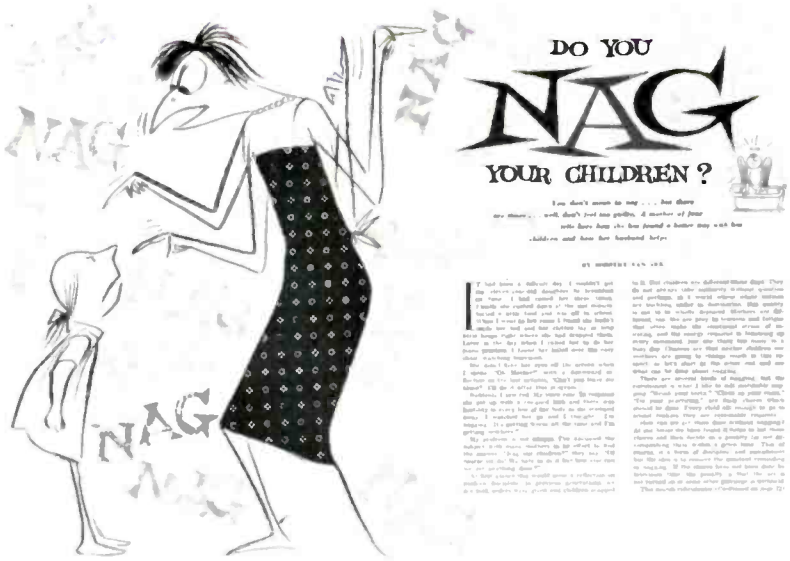
bernard symancyk
illustration

jack lier
color retouching

tom vroman
graphic illustration

jack weaver
decorative illustration

ed saurman
color retouching



The casual look

at exacting problems...

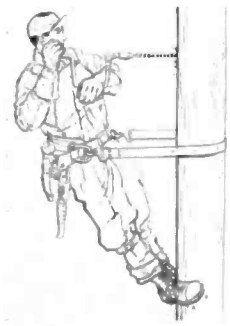
through art!

IN HELPING millions of mothers and fathers maintain healthy, happy homes, Parents' Magazine tries to establish a balance of wisdom and light-heartedness in parenthood. The more dramatic approach in illustration is enabling us to give appealing warmth to serious subject matter. It is being received with plaudits by readers, advertisers, artists and photographers alike.

PARENTS' MAGAZINE

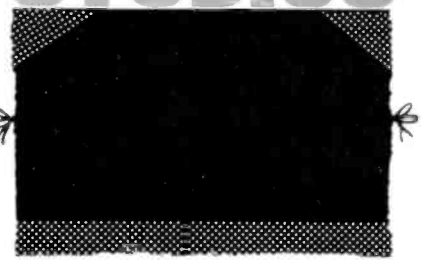
MEL RICHMAN STUDIOS

re representative of the portfolio of 80



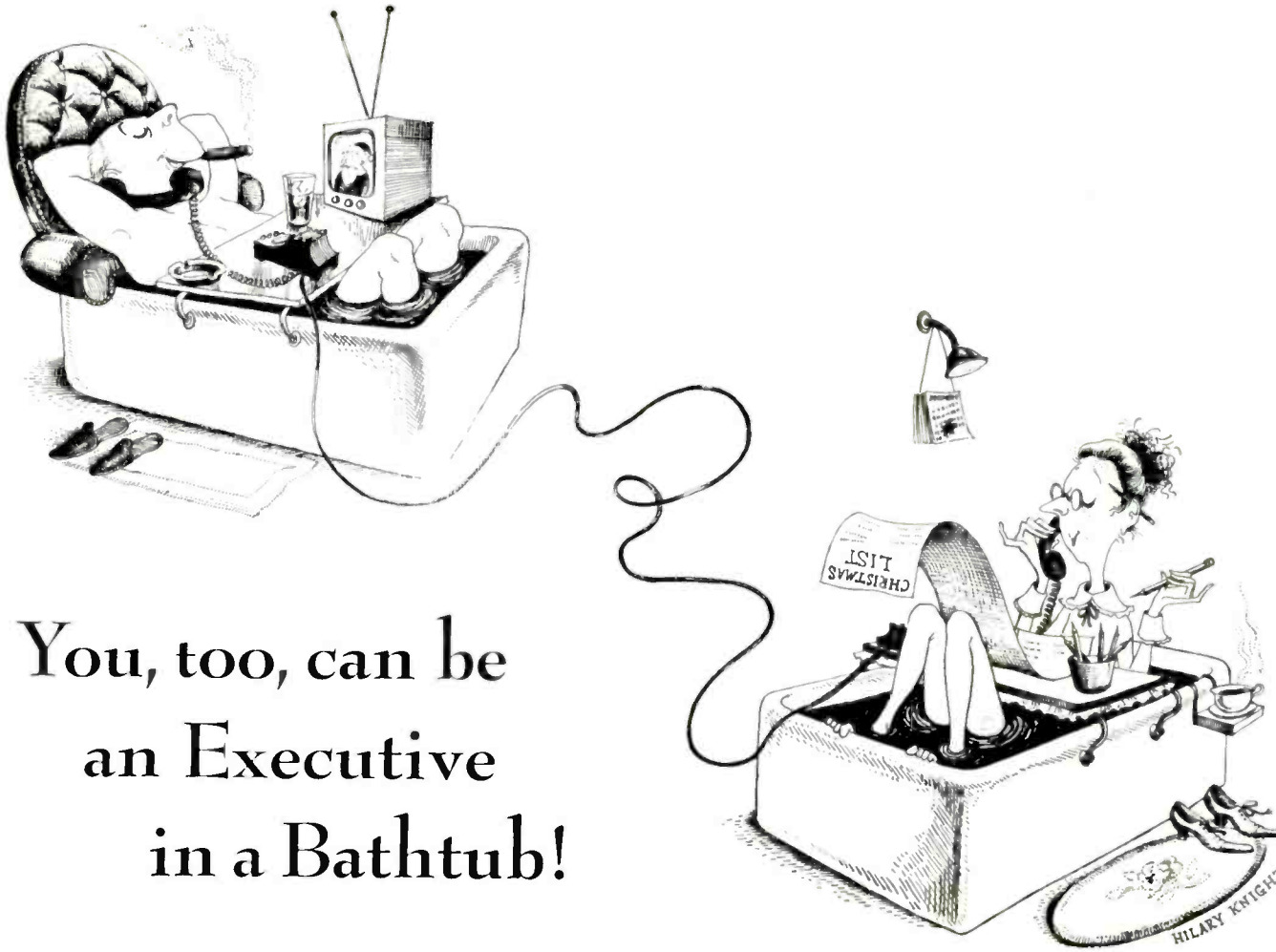
al fiorentino
line illustration

sam ciccone
decorative illustration



NEW YORK
485 Lexington Ave. · plaza 5-0945
PHILADELPHIA
2009 chestnut st · locust 7-7600

herm metzger
color retouching



You, too, can be an Executive in a Bathtub!

Regard this man. He toils not, neither does he spin (it has been proven that the bathtub is no spot for toiling and plain impractical for spinning). What he's doing—this happy, clever book publisher—is going over the list of wonderful books his firm has ready for Christmas shoppers. If you detect a slight air of complacency about him, it's because for years and years—Christmastime or any other time of year—he's merely had to turn over to American Book–Stratford Press the manuscripts for his books—and let us take care of his manufacturing problems. We design, set, plate, print, bind and ship in the world's largest book production plant, using the world's most modern book manufacturing equipment, and employing—for every step of our operation—the most experienced and intelligent personnel.

All this our clever, happy publisher-in-a-bathtub knows from long years of experience with us. He and many, many other of America's publishers have discovered how easy it is to rely on our firm, 58 years old this year, for day-in, day-out delivery of finished books in hundreds, in thousands, in millions. Why not call us and find out how *your* publishing life can be made easier, too, through use of our complete facilities?

AMERICAN BOOK–STRATFORD PRESS, Inc.

AMERICA'S LARGEST COMPLETE BOOK MANUFACTURER

75 Varick Street, New York 13, N. Y. • WAlker 5-7600

NOTE: Again, as for several years past, composition, printing, binding of this 35th issue of ANNUAL OF ADVERTISING AND EDITORIAL ART were done by American Book–Stratford Press.

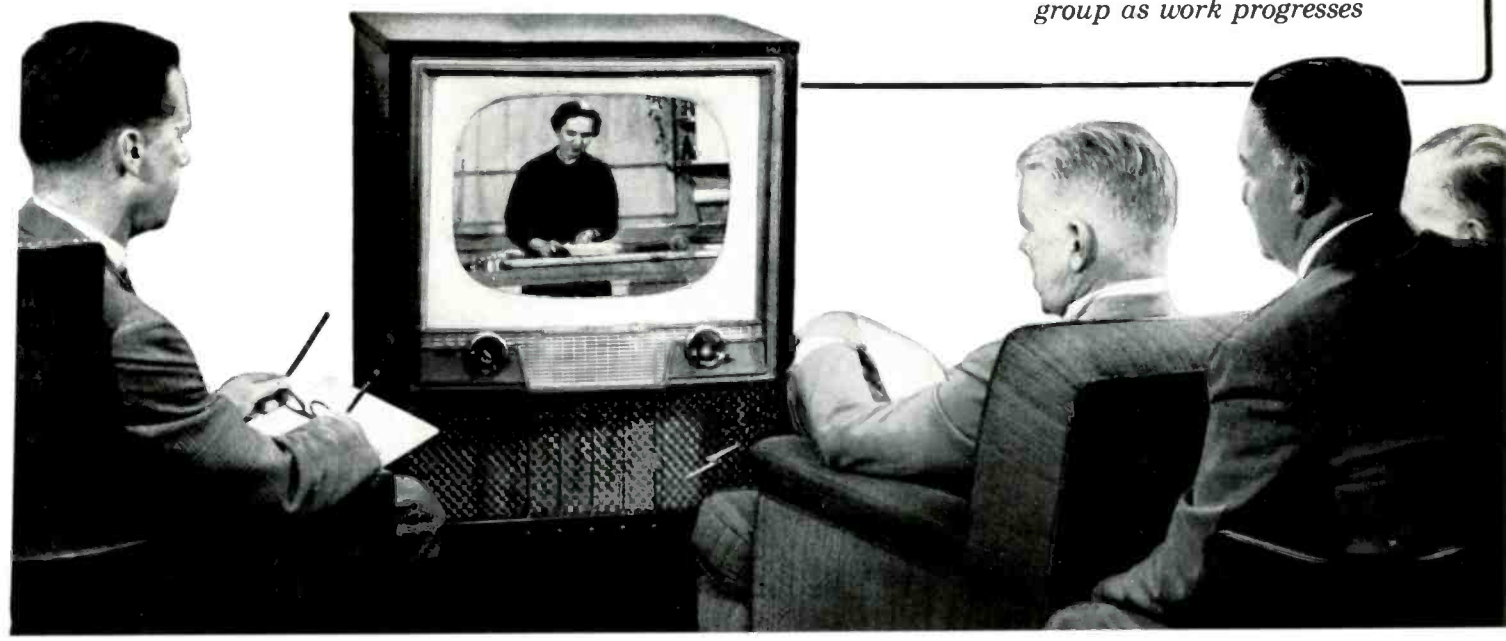
While they work...

The J. Walter Thompson Company Television Workshop is a proving ground where creative minds and technical minds can work out their problems together

While action goes on in the Workshop, it is piped live by closed circuit . . .

...others study it

. . . to sets in our office where each step is checked by the group as work progresses



In size and facilities, our Television Workshop rivals all but the largest professional studios.

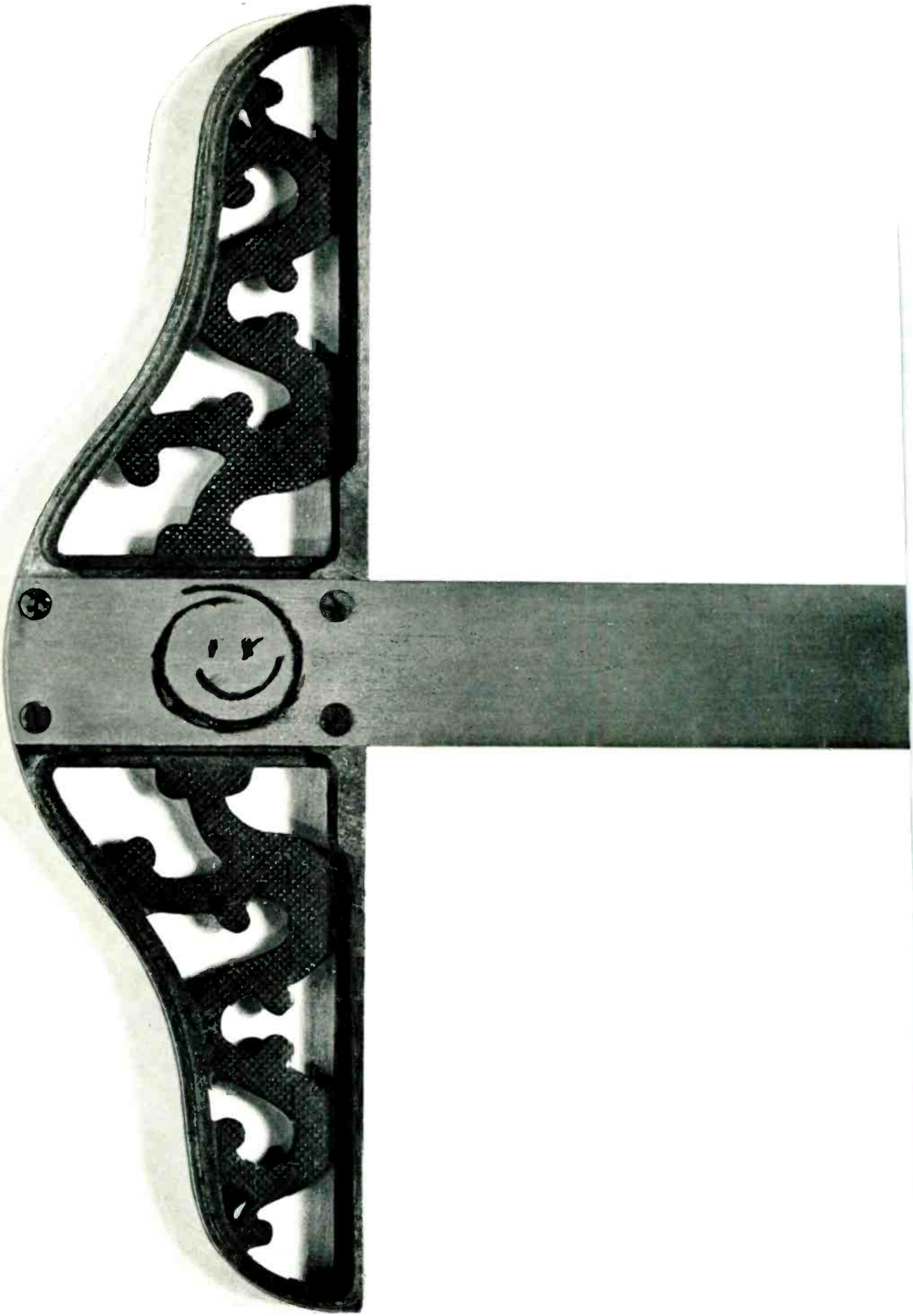
When a new television commercial is being created in the Workshop, the whole group of Thompson people concerned can study its development simultaneously on sets in our offices. (Or kinescopes can be airmailed to other offices here and abroad for quick review.) This group sees what the commercial will look like to television audiences before incurring the costs of finished production.

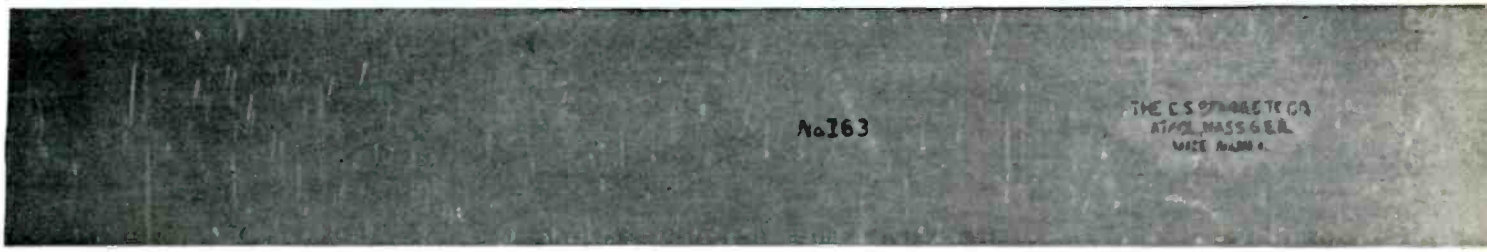
They can make sure your product *looks* right on television. If there are any flaws, they can be picked out and promptly eliminated. Even the best of ideas are given an additional lift.

If you would like to know more about our Television Workshop, write to:

J. Walter Thompson Company
420 Lexington Avenue, New York 17

Other offices in: Chicago, Detroit, San Francisco, Los Angeles, Washington, D.C., Miami, and principal foreign markets





The T stands for "thanks"

Many, many thanks to all the photographers, artists, letterers, engravers, and typographers who've been so patient, so understanding . . . and so successful with us this past year!

McCann-Erickson, Inc.

New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco, Los Angeles, Portland and offices throughout the world.

FROM THE JOHNNIE WALKER COLLECTION

"Bird and Bottle" by ROBERT BRACKMAN

Critics say Brackman's work has a lasting quality.

One moment's myth the same thing about Johnnie Walker. It is an honest parallel. Johnnie Walker stands only the same in 1820. Like the true artist, Johnnie Walker had technique and enthusiasm. And he devoted them to making the finest Scotch whisky the world has ever known—Johnnie Walker Black Label. Matter of fact, as you look at the painting above, you are seeing a masterpiece within a masterpiece. Both are worthy of your collection.

Blended Scotch Whisky ... 86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N. Y.

JOHNNIE WALKER
Born 1820
still going strong

ROBERT BRACKMAN

FROM THE JOHNNIE WALKER COLLECTION

"End of the Hunt" by JOHN CARROLL

Sensitively strokes every Carroll canvas, capturing spirit as clearly as substance.

In 1820, sensitivity to quality allowed John Walker to produce another kind of masterpiece—Johnnie Walker Black Label Scotch whisky. It took time, it took a touch unique of whisky-making which no one else possessed. But what problems arose! To collectors of the world's finest offerings, Black Label fill the niche reserved for "product of genius."

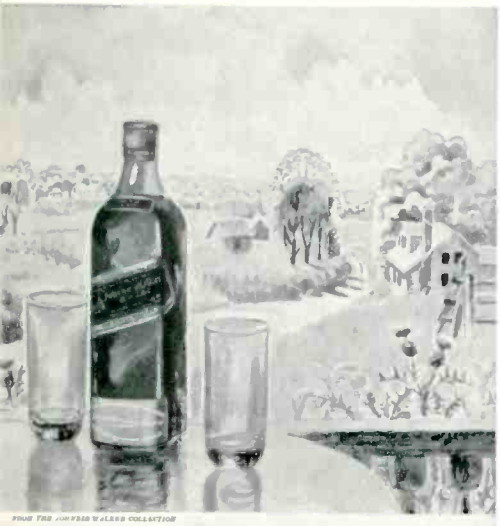
Blended Scotch Whisky ... 86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N. Y.

JOHNNIE WALKER
Born 1820
still going strong

JOHN CARROLL

from the JOHNNIE WALKER Collection

A year ago, Art Director Lester Loh decided the public was ready for a new look in liquor ads. So he gave them paintings by Brackman, Carroll, Burchfield . . .



FROM THE JOHNNIE WALKER COLLECTION

"The Invitation" by CHARLES BURCHFIELD

You feel the sincerity of a Burchfield water color as if you were standing on the scene.

Sincerity . . . integrity . . . devotion to quality—describe the work of another great artist in another field. Back in 1820, John Walker started making a wonderful whisky in a way known only to himself. The way and the whisky have come down through the years. Today, they culminate in Johnnie Walker Black Label. You could search the Highlands and never find a finer Scotch whisky.

Blended Scotch Whisky ... 86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N. Y.

JOHNNIE WALKER
Born 1820
still going strong

CHARLES BURCHFIELD

FROM THE JOHNNIE WALKER COLLECTION

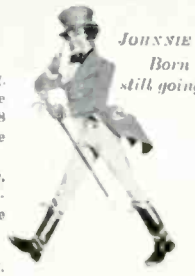
"Champion" by PETER HELCK

The Artist at his Easel

Peter Helck has put a lot of nostalgia into this painting. There's the model of his beloved "Old 16." Peter owns the actual car—the huge Locomobile racer that won the 1908 Vanderbilt Cup. That's a replica of the Cup next to the car. Highball glasses hail from Indianapolis Speedway.

The classic that completes the picture is, of course, Johnnie Walker Black Label . . . champion among champions. No other Scotch whisky in the world could be more at home among symbols of a great tradition.

Blended Scotch Whisky...86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N. Y.



JOHNNIE WALKER
Born 1820
still going strong

and now...

Peter Helck

Judging from Starch reports, the public *was* ready. The ads have gotten tremendous readership. Judging from sales reports, Johnnie Walker Black Label is going to be hard to get.

J. M. MATHES, INC., *Advertising* · 260 Madison Avenue · New York 16, N. Y.

It's wonderful to celebrate our 25th Anniversary

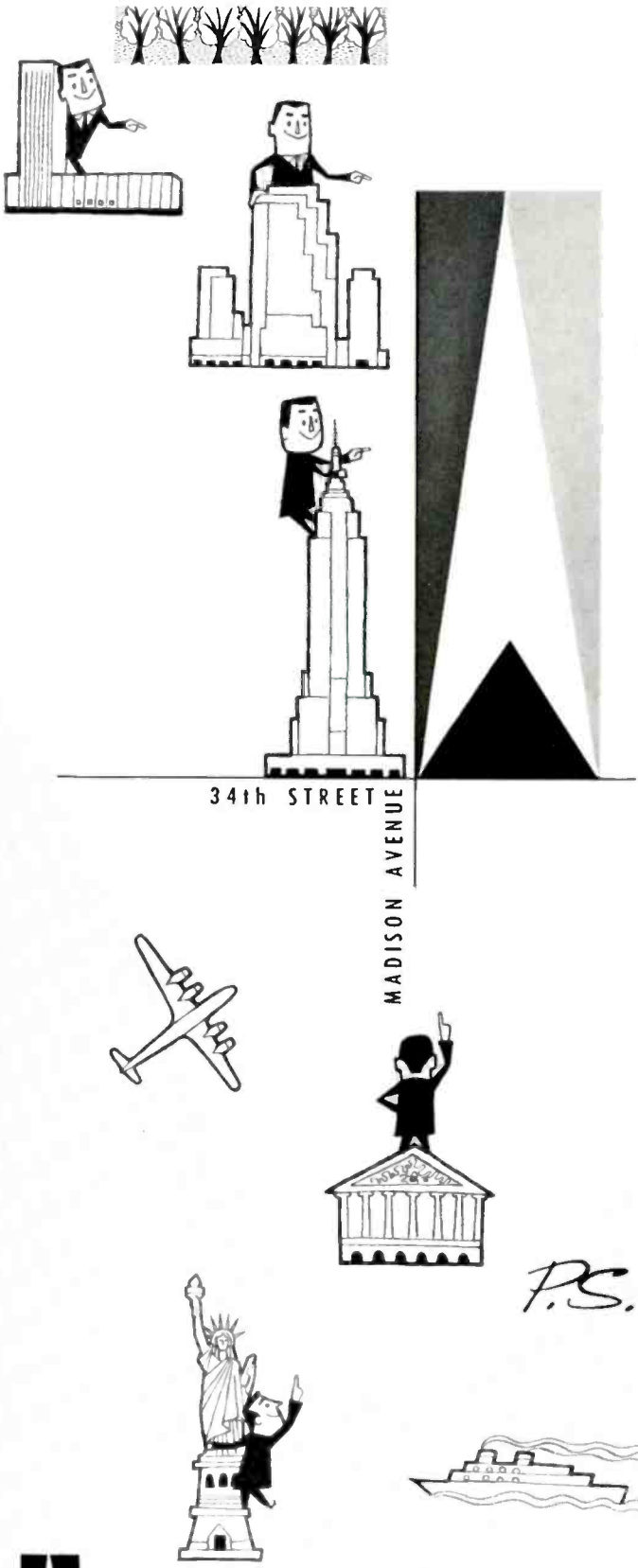
as a successful business but it's even more wonderful to know that most

of our original clients have remained with us year after year after year

Collins, Miller & Hutchings, Inc.

America's finest photoengraving plant for letterpress and gravure

333 West Lake Street, Chicago 6



All New York is talking about...

Alliance Advertisers Service, Inc.

One of the finest new studios to come along in many a year . . . staffed with top talent . . . geared to deliver sales producing programs on time . . . may we have the pleasure of serving you next?

CONTACT:

Steve Beslity
Joseph Spielman
Edward Elkner
Lazlo Razel

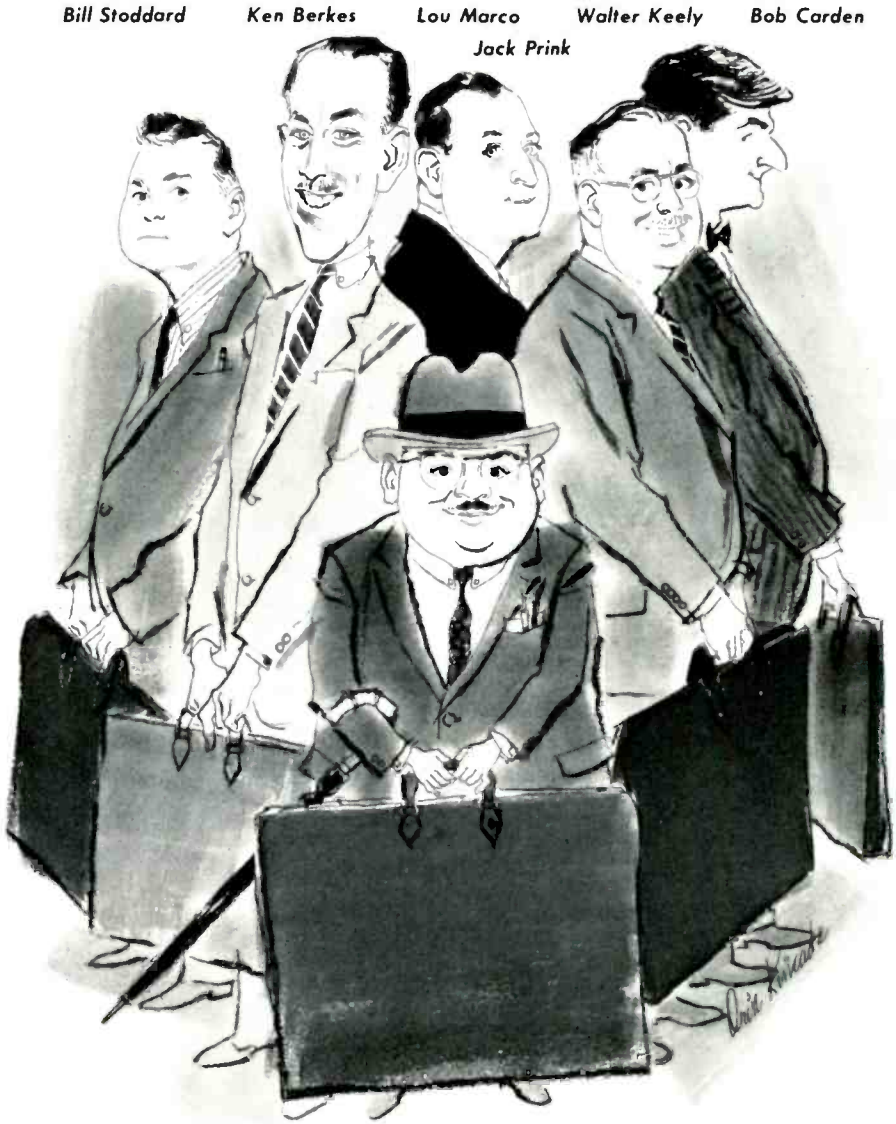
P.S. We also have a complete hot stamping set up for slide presentation, charts and comps.

CONTACT:

William Lutz

Alliance Advertisers Service, inc.
185 Madison Ave., New York 16, N.Y. MU 4-7827

KNOW THESE MEN - our contact men. Their job is to make the art director's job easier. Their experience, reliability and knack for doing "the impossible" can be useful to you.



They are backed by this competent and versatile staff

ILLUSTRATION: *Paul Burns · Ray Doney · Orin Kincade · Frank Lacano · Bill Lohse · Frank Magro Mark Miller · Herb Mott · Irv Olson · Karsten Stapelfeldt · Al Tarter Ruth Clemens (stylist)*

RETOUCHING: *Max Dopson · Charles Geyer · James Holmes · Frank McLaughlin · Kay Noll Ira Shapiro · Art Ward*

LETTERING: *Howard Demarest · Peter Dom · Sam Dom · Frank Oelkers · Mal O'Hara · Gene Trusty*

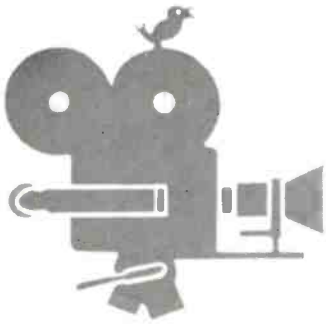
MECHANICALS: *V. Ceci · Steven Lasley · John Payne · Bill Powers · Al Vandenberg*

STUDIO PHOTOS: *Julius Hoffman · Terry McCarten · Ed Skolnick*

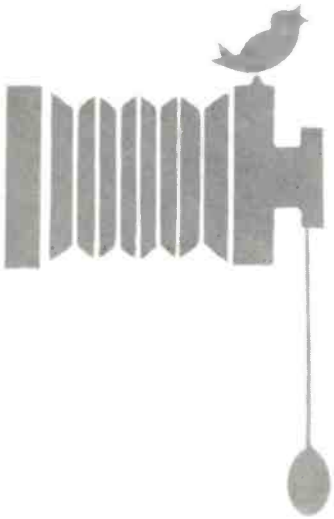
PRODUCTION: *Bill Comley · Larry Skoglund · Frank Taylor*

HARRY WATTS ASSOCIATES, INC.

18 EAST 48th STREET
NEW YORK 17, N. Y.
MURRAY HILL 8-0220



SARRA...SPECIALISTS IN VISUAL SELLING IN BLACK & WHITE AND COLOR...



PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES
TV COMMERCIALS • SOUND SLIDE FILMS

SARRA INC

Sarra always shoots to sell

NEW YORK: 200 East 56th Street **CHICAGO:** 16 East Ontario Street

Andy

Merchandising is in the blood of T. Hart Anderson, Jr., who doubles in brass as Board Chairman and Director of Client Services of Anderson & Cairns. Starting his own business career (jig-saw puzzles) at the age of 12, he hit the jackpot in his sophomore year at college with a shirt sale that sold 5,000 shirts in three days. Five years in the U. S. Diplomatic Service as Secretary of the Embassies in Rome and Copenhagen apparently did Andy no harm, for he started selling large chunks of magazine space in 1923 and, six years later, set up his own advertising agency. Still a "big idea" man, Andy's present specialty is making big clients out of little ones, the best way we know of making clients happy. Andy Anderson developed the philosophy of "retailized national advertising", which provides maximum impact at the local level of advertising run in national media. If you'd like to know more about Andy Anderson and the rest of us at Anderson & Cairns, call him at MUrray Hill 8-5800 and arrange an appointment.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Bill

Bill Burner, christened Ashley W., is Director of Public Relations at Anderson & Cairns. His able staff handles publicity and public relations for about a dozen of the agency's 44 clients. Bill is one of the younger department heads at Anderson & Cairns, but his file is already filled with case histories that prove this point: coordinated publicity can make the best advertising campaign work harder. (For example, when Client Dow Corning Corporation introduced silicones to the textile field, releases prepared by Anderson & Cairns produced stories and pictures that appeared in more than 150 publications, both trade and consumer, within a period of three months.) If you'd like to know more about us at Anderson & Cairns, and how we can put your name before your public—as well as place your advertising before your market, in the media that count—pick up the phone and ask for Bill Burner. The telephone number is MUrray Hill 8-5800. Call him today.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Marge

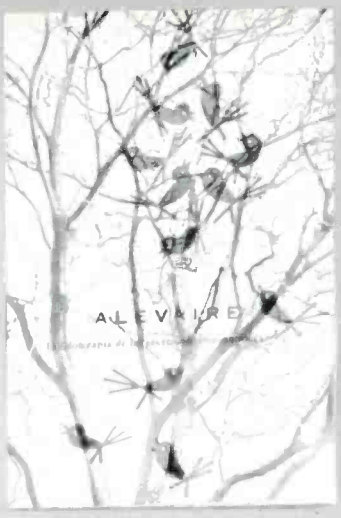
Marge Bailey, of Anderson & Cairns, is one brilliant creative copywriter who never forgets that the aim of advertising is sales. When the sale calls for copy that sings, Marge's sings. When words ought to slug, she throws haymakers. When the light touch is the right touch, she serves up creampuff stuff. Marge Bailey writes with equal facility about Dow Corning Silicones and Kinney shoes, Good Housekeeping magazine and Dot Snappers. She's the author of that award-winning campaign for Lurex metallic yarn... "The Thread of the Story is Lurex". In all the things that get women interested and make them buy—beauty, fashion, home-making, sewing—Marge is an authority. She's an advertising pro from the word go. If you'd like to know more about us and how we can add the "woman's angle" to your advertising, pick up the phone and ask for Marge Bailey. The number is MUrray Hill 8-5800.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Hal

Hal Florian is Associate Art Director at Anderson & Cairns—the "Veep", so to speak, of the agency's strong 11-man Art Department. He's one of the most original and imaginative men in advertising today, and one of the handful of layout men who can write a headline, too. Hal's soaring flights of fancy are stabilized by the twin gyroscopes of careful craftsmanship and feet-on-the-ground judgment. He invented "The Man from Katzenbach & Warren", America's star wallpaper salesman, and his layouts for Union Carbide's Dynel, American Enka, Lee Hats, and White Rose Tea are classics of their kind. If ideas and imagination are what your products need—and whose doesn't?—pick up the phone and dial Hal Florian at Anderson & Cairns. The number is MUrray Hill 8-5800.

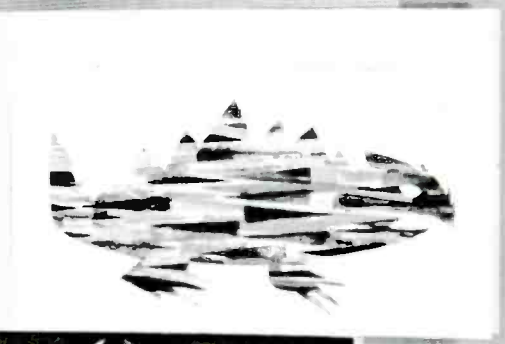
ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

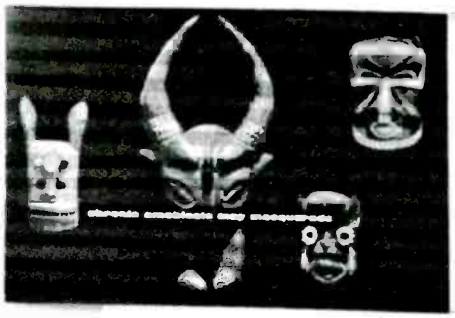


FAITH IS TWOFOLD...

When the art director
entrusts his creation
to an engraver,
he is depending upon him
to reproduce it faithfully.

The skill and artistry
of Horan craftsmen
always guarantees
perfect reproduction...
whether it be black or white
or color process.





A few of our Award-Winning Reproductions

PHOTOGRAPHS BY JOHN NASO

HORAN ENGRAVING COMPANY INC.

44 West 28th Street, New York 1, N. Y.

MUrray Hill 9-8585

BRANCHES

30 Fulton Street, Newark, N. J.
MArket 2-4171

9 Parkway Court, Allentown, Pa.
EXpress 5-1984

Irving Werbin Associates

Design, Art & Photography
110 East 36 Street, New York
LExington 2-0495

hagstrom's services

- **A**dvertising Art
- **P**hoto Retouching
- **C**ommercial Photography
- **P**hotographic Murals
- **G**eneral Drafting
- **T**echnical Manuals
- **I.B.M.** and Varityping
- **P**hotostats
- **D**isplays and Mounting
- **M**aps and Map Printing

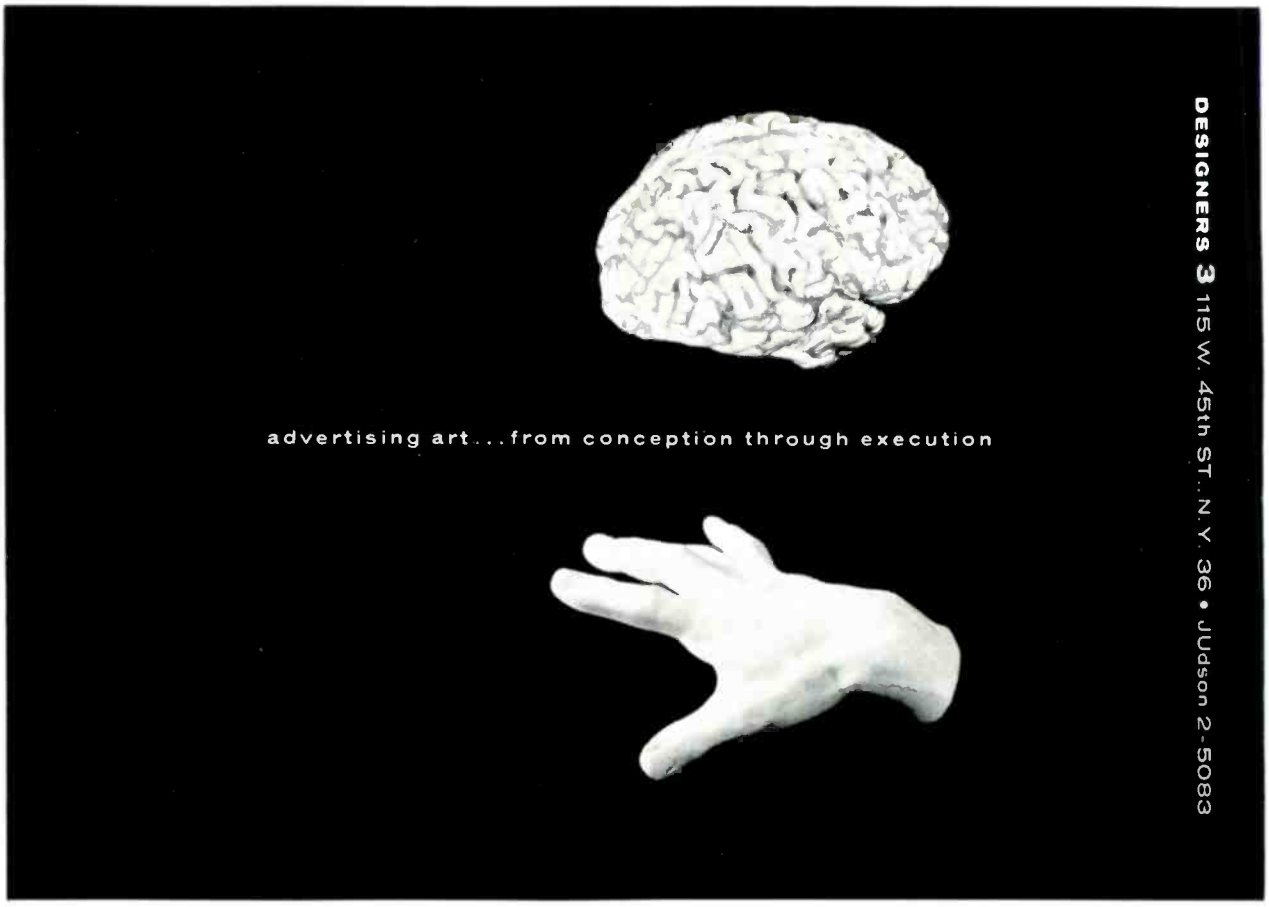
HAGSTROM COMPANY

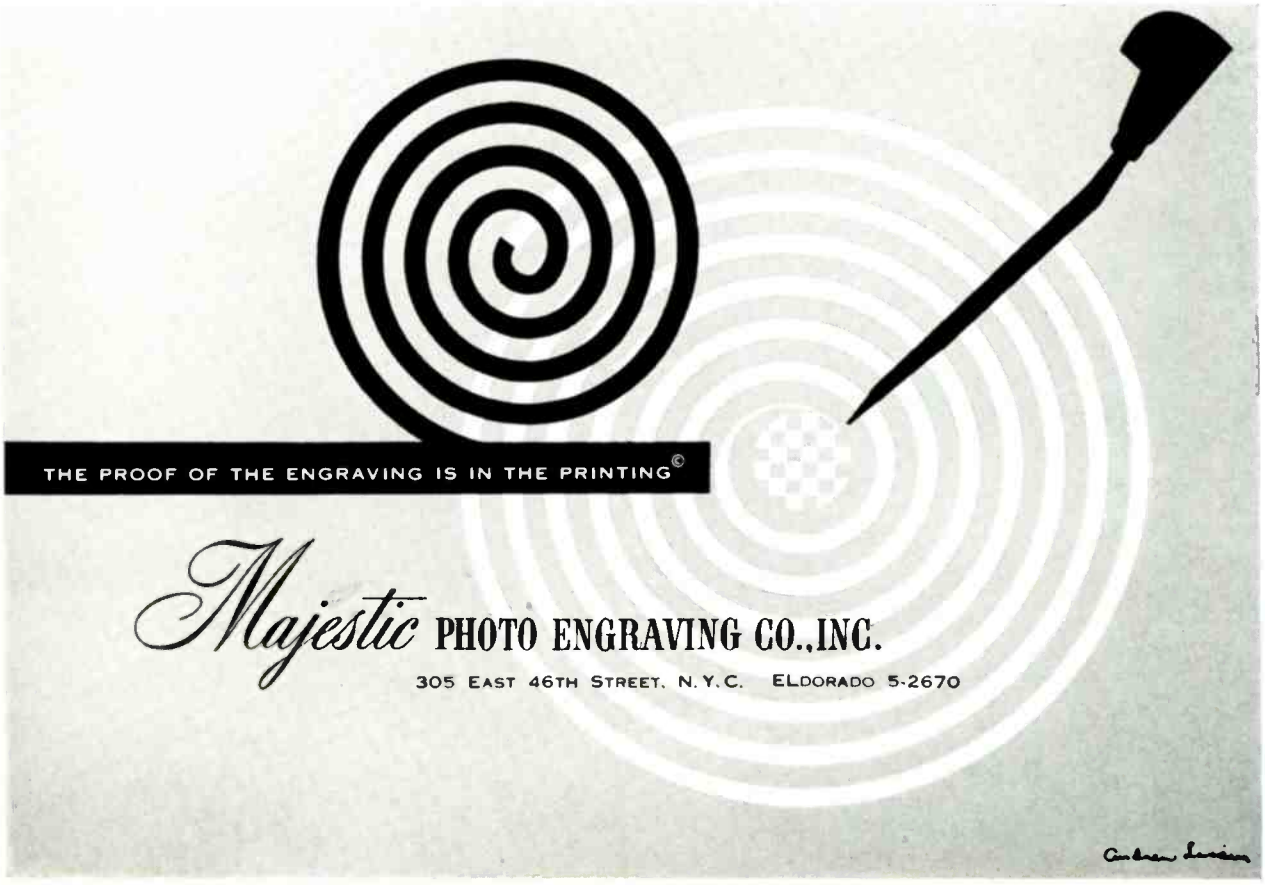
INCORPORATED

311 BROADWAY — EST 1916 — NEW YORK 7, N.Y.

Publishers of Hagstrom Maps

telephone COrtlandt 7-8790


DESIGNERS 3 115 W. 45th ST., N.Y. 36 • JUdson 2-5083
advertising art...from conception through execution

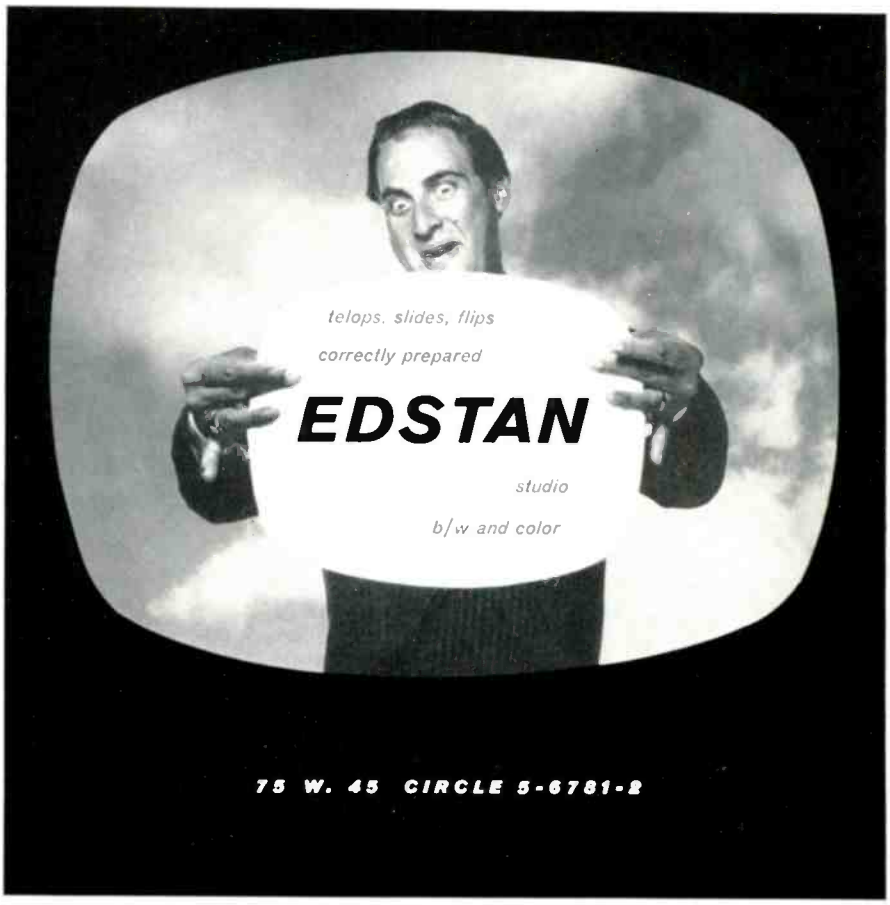

THE PROOF OF THE ENGRAVING IS IN THE PRINTING©
Majestic PHOTO ENGRAVING CO., INC.
305 EAST 46TH STREET, N.Y.C. ELDORADO 5-2670

A GROUP *of men with the taste and knowledge to design type layout in advertisements of all kinds . . . Good compositors—enough of them to set all the advertisements you need in less time than you would expect . . . Type, machines, equipment, messenger service—everything that helps to promote the speed you demand in the time we need to produce good composition*

THE TYPOGRAPHIC SERVICE COMPANY

305 EAST FORTY-FIFTH STREET

NEW YORK 17, N. Y.


telops, slides, flips
correctly prepared
EDSTAN
studio
b/w and color
75 W. 45 CIRCLE 5-6781-2


a creative studio full of talent
specialists in sales promotion and merchandising arts–
designers and planners of special booklets–
distinctive annual reports–
effective point of sale material–
outstanding package design–
unusual displays and posters and complete production services
STOESSEL STUDIO
21 WEST 45 STREET • CIRCLE 6-3968

STERLING PHOTOENGRAVINGS have been made for more than fifty years. In that time great changes have come about in advertising, especially in the physical appearance of the publication ad and in the publication itself. A degree of excellence has been attained unequalled in any other country. Credit for this improvement must go to the art director. It is his knowledge and fine, taste that make advertising attractive, readable and result-producing. His interest goes beyond the clients approval of finished art. It extends to the printed page and comparison of the reproduction with original copy.

Selection of high quality photoengravers by production executives assures the art director that the printed page will match his art with the greatest fidelity. Sterling's reputation is built on this motive: *"Photoengravings of Sterling quality."*

STERLING ENGRAVING COMPANY

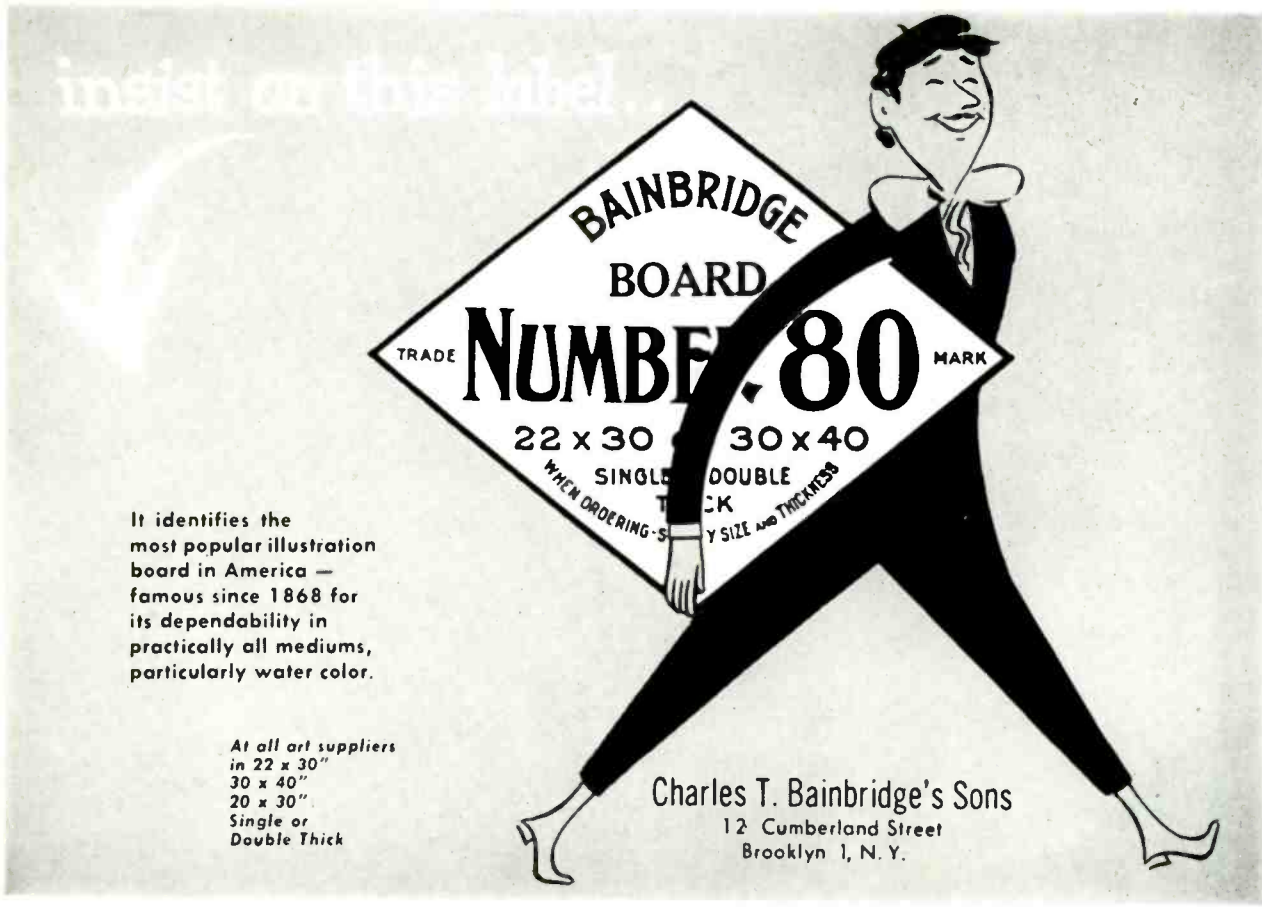
Specialists in Photoengraving for Advertising Agencies and the Packaging Industry

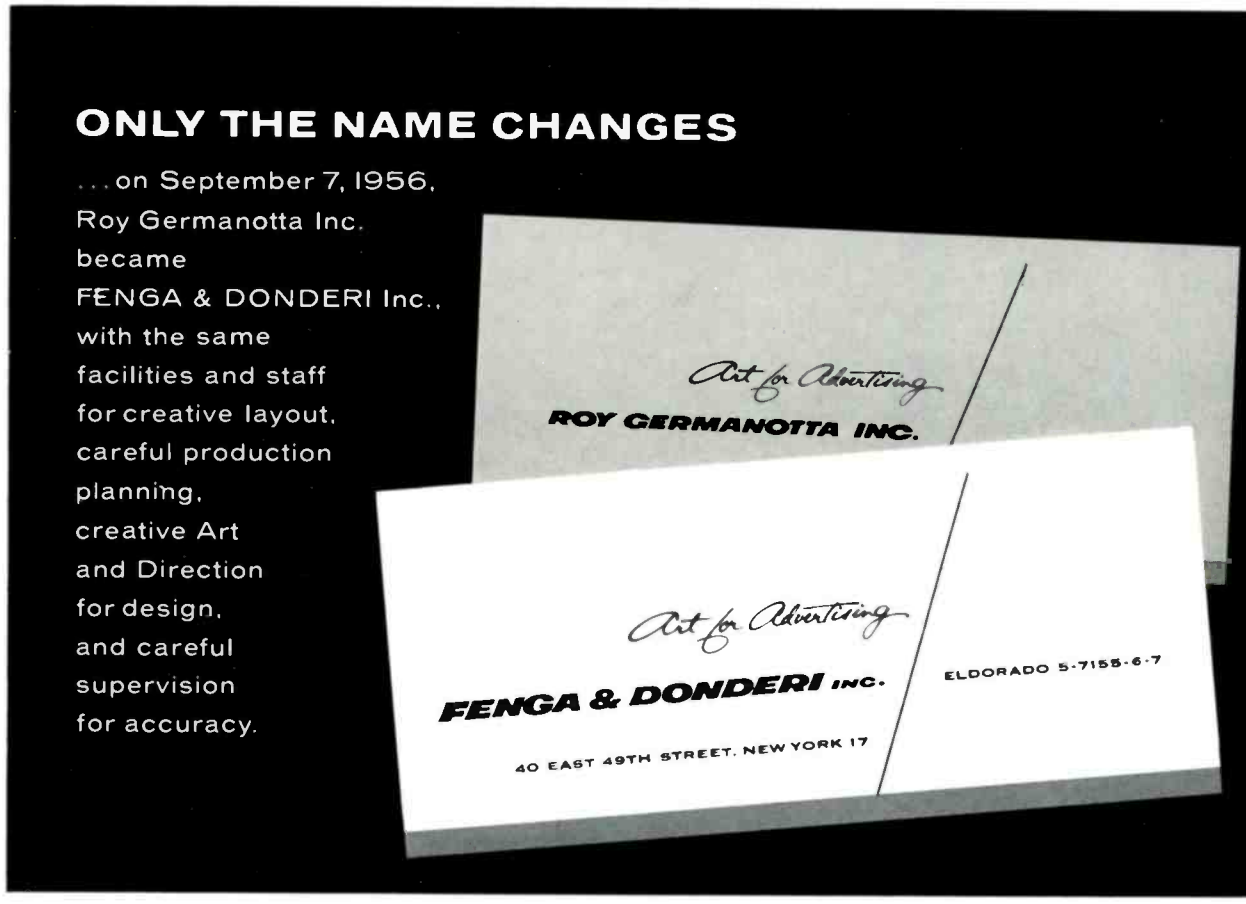
304 EAST 45th STREET, NEW YORK, N. Y.

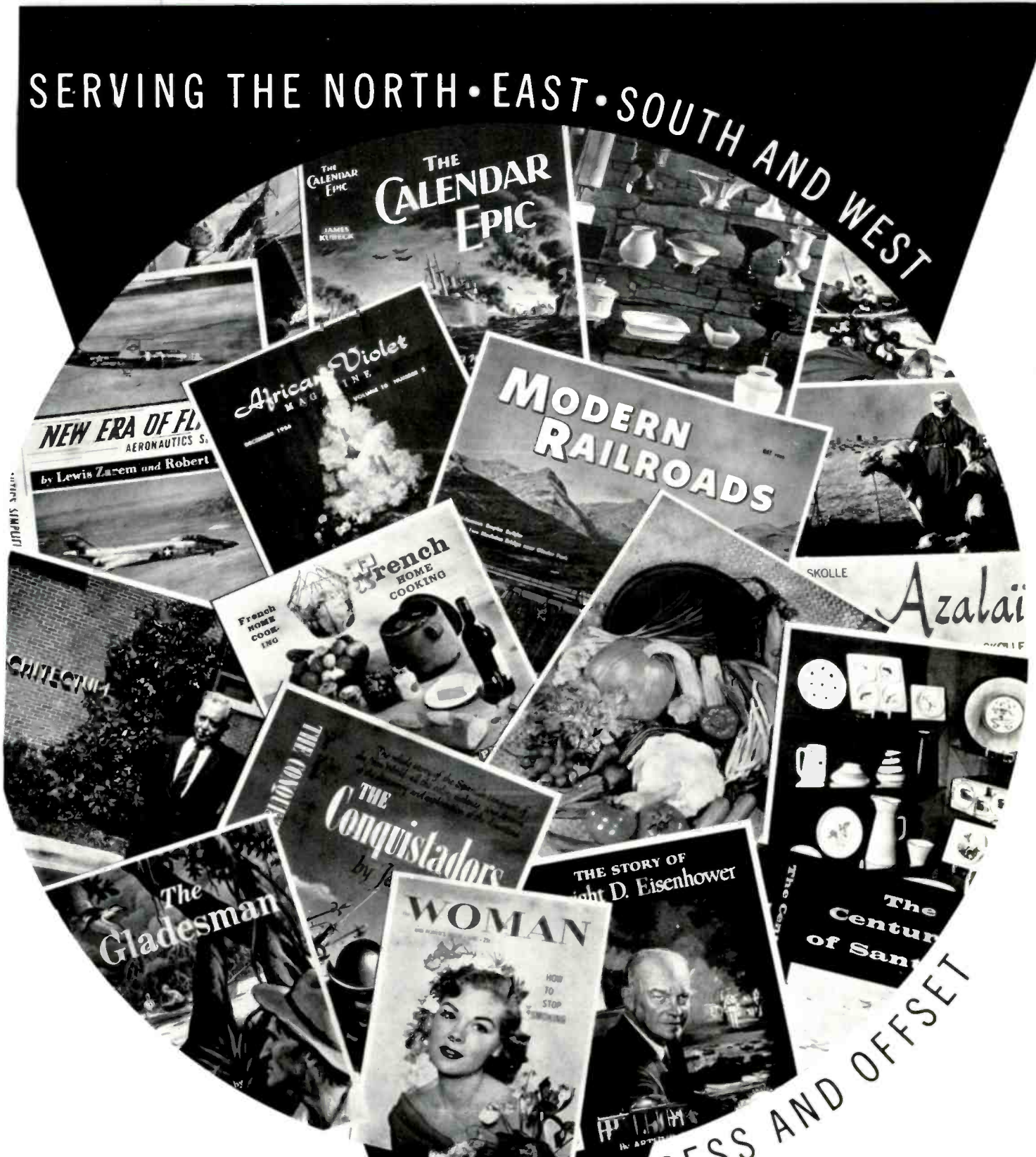
(Adjacent to the United Nations Group)

PHILADELPHIA OFFICE: 1015 CHESTNUT STREET

MIDTOWN SKYLINE FROM EAST RIVER . . . 1, UNITED NATIONS GROUP . . . 2, STERLING ENGRAVING COMPANY


insist on this label.
BAINBRIDGE
BOARD
TRADE
NUMBER 80
MARK
22 x 30
30 x 40
SINGLE
DOUBLE
WHEN ORDERING - SPECIFY SIZE AND THICKNESS
It identifies the most popular illustration board in America — famous since 1868 for its dependability in practically all mediums, particularly water color.
At all art suppliers in 22 x 30" 30 x 40" 20 x 30" Single or Double Thick
Charles T. Bainbridge's Sons
12 Cumberland Street
Brooklyn 1, N. Y.


ONLY THE NAME CHANGES
...on September 7, 1956, Roy Germanotta Inc. became FENGA & DONDERI Inc., with the same facilities and staff for creative layout, careful production planning, creative Art and Direction for design, and careful supervision for accuracy.
Art for Advertising
ROY GERMANOTTA INC.
Art for Advertising
FENGA & DONDERI INC.
40 EAST 49TH STREET, NEW YORK 17
ELDORADO 5-7155-6-7



ADVERTISEMENTS

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ART DIRECTORS AND DESIGNERS

ARTISTS AND PHOTOGRAPHERS

AGENCIES, PUBLISHERS, TELEVISION PRODUCERS AND DIRECTORS

ADVERTISERS AND PUBLICATIONS

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annual of advertising editorial art and design

art directors club of new york