



Mannequin from Arnold Constable

Photograph by Irwin Horowitz

The 44th Annual of Advertising & Editorial Art & Design



→ 6 KODAK SAFETY FILM → 6A → 7 → 7A



→ 11 KODAK SAFETY FILM → 11A → 12 → 12A



→ 16 KODAK SAFETY FILM → 16A → 17 → 17A



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The 44th annual of advertising
& editorial art & design
of the Art Directors Club of New York.
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designer:

James Boden

Dancer-Fitzgerald-Sample Inc.

editor:

Gus Scheuer

McCann ITSM

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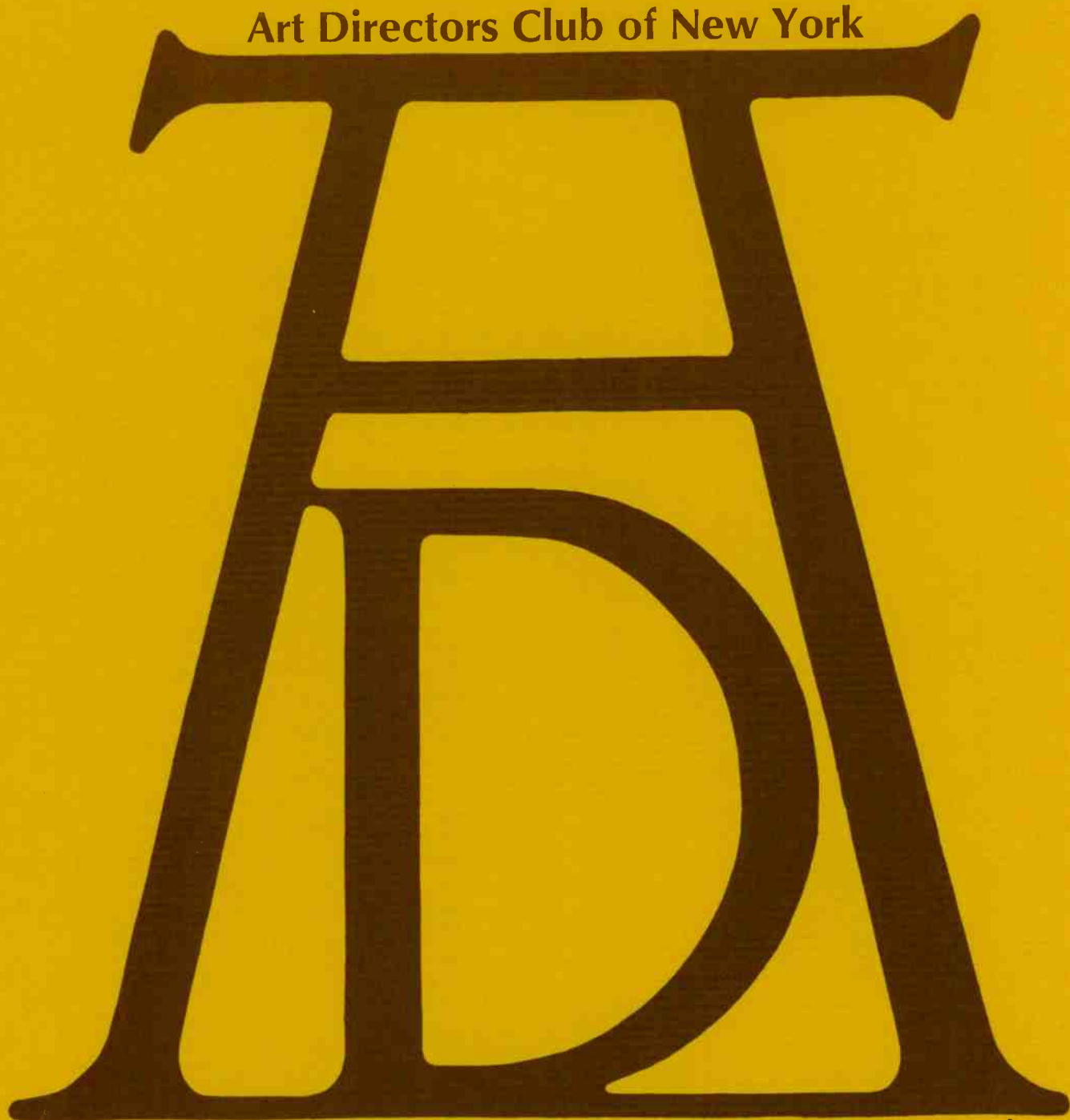
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Art Directors Club of New York



The 44th Annual of Advertising & Editorial Art & Design

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5A

→ 6

KODAK

→ 6A

SAFETY FILM

→ 7

→ 7A



A

→ 11

KODAK SAFETY FILM

→ 11A

→ 12

→ 12A



→ 16

SAFETY FILM

→ 16A

→ 17

→ 17A



● ●
● ●
Gold medal awards
● ●
● ●

2 art director **Richard Carroll**
 designers **Roger Mader / Richard Carroll**
 photographer **Harold Becker**
 copywriter **Joseph Sollish**
 agency **Young & Rubicam, Inc.**
 client **Chrysler Corporation**



Mr. Lazzaro is in charge of one of our labs

SEE BOB HOPE AND THE CHRYSLER THEATRE, NBC-TV, FRIDAYS

He drives one of the 3,000 New York City cabs built by Chrysler Corporation. But John Lazzaro clocks more than fares.

By special arrangement, Chrysler engineers keep tabs on the performance of every one of the cabs in his company's fleet.

Chrysler engineers analyze the effect that New York traffic conditions have on Chrysler-built transmissions, engines, and differentials. They study the daily charts, and the use, if any, the taxis make of their 5-year or

50,000-mile warranty* on these vital parts.

The same warranty you get with your new car from Chrysler Corporation.

The running history of our "taxi-labs" in New York and other cities helps make that warranty possible for your car.

And your lasting satisfaction helps Chrysler Corporation move ahead as the nation's twelfth largest industrial business, with confidence in its growth and the future of this country.

*Chrysler Corporation warrants for 5 years or 50,000 miles, whichever comes first, against defects in materials and workmanship and will replace or repair at a Chrysler Motors Corporation Authorized Dealer's place of business, the engine block, head and internal parts, intake manifold, water pump, transmission case and internal parts (excluding manual clutch), torque converter, drive shaft, universal joints, rear axle and differential, and rear wheel bearings of its 1964 automobiles, provided the owner has the engine oil changed every 3 months or 4,000 miles, whichever comes first, the oil filter replaced every second oil change and the carburetor air filter cleaned every 6 months and replaced every 2 years, and every 6 months furnishes to such a dealer evidence of performance of the required service, and requests the dealer to certify (1) receipt of such evidence and (2) the car's then current mileage.

Plymouth • Chrysler • Imperial • Dodge



THOUSANDS OF CHILDREN ARE DESERTED BY THEIR PARENTS. FOR SOMEONE TO FIND AND TO KEEP. WHAT IS THE AGONY THAT CAN KILL A MOTHER'S LOVE? BY ARTHUR HENLEY

THE ABANDONED CHILD

A small, bewildered face looks out of the newspaper; the picture also shows a kind-looking policeman offering milk and cookies or ice cream; the brief story below tells how the child was found wandering alone last night in the city railroad terminal. The headline asks: "Do you know this little boy?" He is an abandoned child.

At the height of a recent Christmas season, a boy and girl, age five and four, handsome and healthy and dressed in spanking-new clothes, were found huddled in the darkest buy department of a large department store, long after shopping hours. The children, clutching each other's hands, had been told to "wait here for Mommy."

Flashed to the pocket of the boy's coat was a note reading: "I am the mother of these children. I love them dearly but have no money for food and no place to go. Please help them." They were abandoned children.

In a crowded bus station in Indianapolis, on a hot summer night, a four-year-old girl with big, sad blue eyes and a tangle of long blonde hair sat alone on a bench for many hours, until a policeman noticed that no one came for her. Too frightened to move or answer questions, she could not be identified and was finally taken to the county home for waifs, where a doctor examined her to determine whether she was mute. He found her perfectly healthy, but apparently, shocked into silence by fear. She was an abandoned child.

And in a lawyer's office on Long Island, a seven-year-old boy with bright-red hair and a toothy smile patiently held the hand of his / continued on page 124.

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PHOTOGRAPHS BY OTTO STORCH



293 art director **Otto Storch**
 designer **Otto Storch**
 photographer **Otto Storch**
 copywriter **Arthur E. Henley**
 publisher **McCall Corporation**
 client **McCall's Magazine**



129 art director **Stan Jones**
designer **Stan Jones**
photographer **Bernard Gardner**
copywriter **Bob Finley**
agency **Doyle Dane Bernbach, Inc.**
client **Sicks' Rainier Brewing Company**

Act your age.

Today is Election Day. If you're over 21, make sure you vote.

SMITH/GREENLAND CO. INC. ADVERTISING NEW YORK, N.Y.

94 art director **Burt Klein**
designer **Burt Klein**
copywriter **Mike Mangano**
agency **Smith / Greenland Company, Inc.**
client **Smith / Greenland**



In our family we cherish traditions. One of them we observe every December. It's the one our great-grandparents started when they came to Pittsburgh in 1849, the same year Joseph Horne opened his store. That tradition is a visit to Horne's before Christmas. When great-grandma went to Horne's for lace and silk to make her Christmas gifts, she was delighted with the beauty of the store, and the richness of the fabrics. Most of all she was charmed by the friendliness and courtesy of Mr. Horne and his

staff. She lost no time bringing the children to Horne's also, for she had never seen such attractive holiday decorations. She said it really made you feel the Christmas spirit when you stepped into Horne's. It has been like that ever since. I can recall the stories so well, like the Christmas grandfather delighted his friend Andrew Carnegie with a beautiful book from Horne's. And how grandmother always brought the girls to the children's tea party. (We're having the same happy experience

this year taking our children to the Wake Up Santa breakfasts on Saturday morning.) Aunt Lucy (she's almost 85 now) still makes her annual trip to Horne's because she says it's the only place in the city where all her pleasant memories are recalled: her first party dress, her wedding gown, the damask draperies Horne's made for her home on Ridge Avenue. Best of all, she says, is the fantasy-land that greets her as she steps into Horne's street floor. Each Christmas she mar-

vels that it is more beautiful than the year before. She doesn't object to our speeding on the Parkway when we say we're going to Horne's, although she reminds us that she first came to town on a cable car, and the 20-mile-an-hour speed frightened her then. I haven't missed a holiday visit to Horne's since I was six, and I'll never forget mother's words: "You can always be proud to give every gift you choose at Horne's."

JOSEPH HORNE CO.

177 art director **Arnold Varga**
designer **Arnold Varga**
artist **Arnold Varga**
copywriter **Lois Lynch**
client **Joseph Horne Co.**



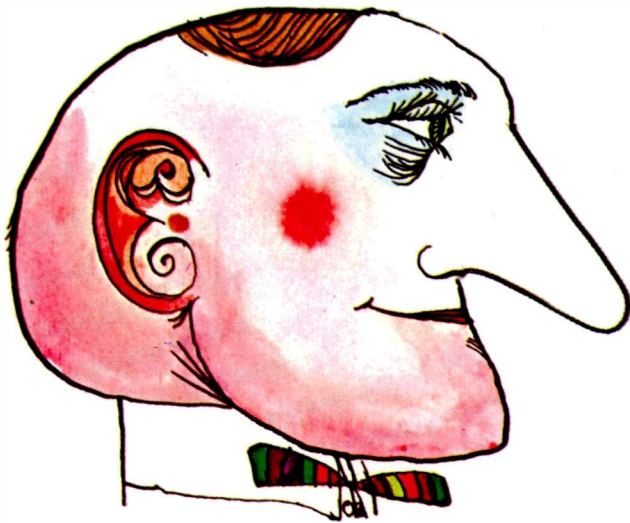
If the man to your life would rather have you
in his Christmas stocking than anything else,
you're real lucky. Men like that are hard to find.
If you've found one, treat him right.
Now then, at Cox's Men's Store we have some
very large stockings that might be just the thing
you need for his Christmas gift.
We also have hundreds of other gift selections
that will be just what he wants... along with you.

115 art director **Arnold Varga**
designer **Arnold Varga**
artist **Arnold Varga**
copywriter **Frank Haller**
client **Cox's Inc.**

“I quit school
when I were sixteen.”

DESIGNED AS A PUBLIC SERVICE BY DICK LOPEZ AND PRINTED BY DRUM LITHOGRAPHERS

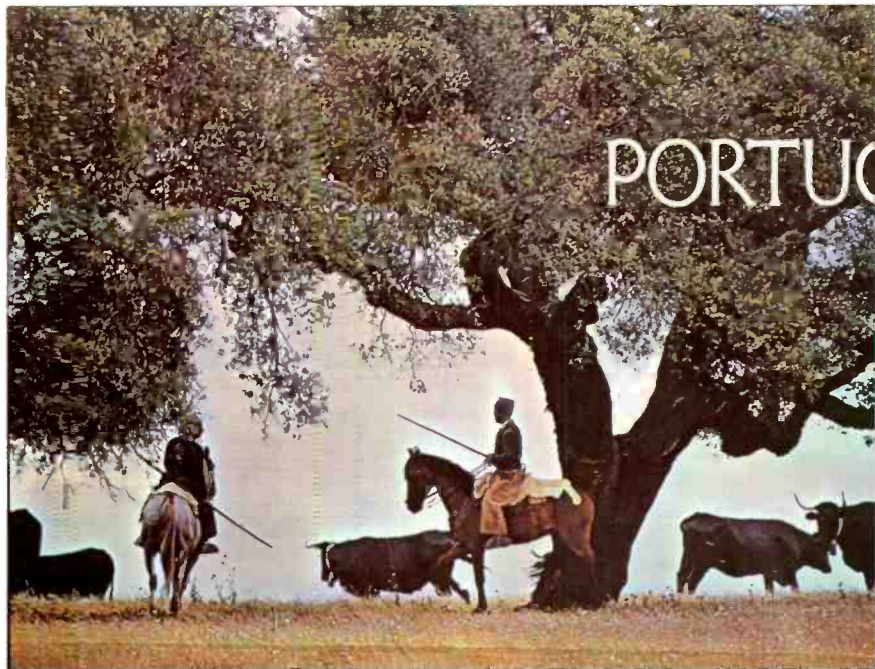
131 art director **Dick Lopez**
designer **Dick Lopez**
artist **Dick Lopez**
copywriter **Dick Lopez**
agencies **Smith / Greenland Company, Inc.**



For noses of every description,
one safe and sure prescription:

On Rx only **Otrivin[®]**
(xylometazoline)

360 art director Myrtle Johnson
designer Frank Mayo
artist Jerome Martin
copywriter Charles Hackett
agency Mayo-Infurna Design Inc.
client CIBA



FABULOUS, FEUDAL PORTUGAL

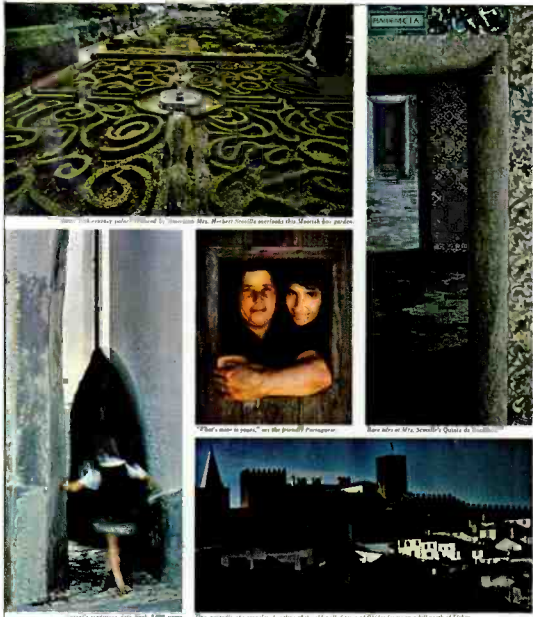


THE SMALL COUNTRY at the top edge of Europe, not much larger than our state of Maine, only four hundred years ago ruled half of the then-known world. Even today, the province it controls are 23 times its size. The clouds of glory that Portugal trails date from the Golden Age when Prince Henry the Navigator mapped a Plan of the Indies for his great explorers. The past is still very present in the contemporary land, whose society is almost feudal—close rule is authoritarian. Two two-lane highways cross the black hills from Minho Province in the north down to the beach. beautiful Algarve, just outside ancient plants, clean state-owned produce (meat) and the very compulsory primary schools in every village. But more frequent are acres like the one at left. Here, two oxen and a bull hulk with a work wagon as a 2,000-acre quinta near Vila Franca de Xira. Fifty oxen pull on this estate. "They have the same owner as we," says their master. "We are their grandparents."

BY PATRICIA COFFIN

PHOTOGRAPHED FOR LOOK BY IRVING PENN





Walled towns, ancient tiles speak of a past

So does the way of life in the Quinta do Galvão (above). The Quinta do Galvão, covering the traditional baron's lot, is packed with crops of produce from the 2500-acre estate that he manages for his father, the Duque de Palmela, a ranking peer of Portugal. These represent a cross section of Portugal's economy and include cork, wine, olive oil, chest, beef, milk, cheese, honey, mussels, oysters, fish, sheep's wool, eggs, sugarcane, tobacco, chick-

peck, lemons and pork. The Marquis, an agricultural devotee to modern farming methods, was one of the first to establish an irrigation system, 100 years before the average 1813. Moreover, the farm workers (there are 250 families on the estate) have 250 acres of land each, one pig, five certified milk cows, a tractor, a combine, a truck and a car. They have a school for their own and their children go to primary school on the property. "One of our services here," says the Marquis de Galvão, "was the usual cow-bird. They are like our own family." The other services here are properties, water, bathhouse.



84 LOOK

continued



The luminous dusk of Portugal lingers for hours

In the darkest quiet before nightfall, an old woman sits by her doorway, a small boy turns a wheel on a street full of toys. This is the hour when Portugal is most irresistible. The peasants walking home from the fields have the stars behind them. By the way, the fish restaurants around their singing bars. In the narrow streets of a tiny town, fresh vegetables are grilled for the family. Up in Oporto, an English wine merchant says his port before dinner, and in the heat of the Lisbon fairs, the martians are being stirred for the tourists.



The only world of military training over the roads made, Portugal, in the center of a great (dark brown) and just. From an old (white) here that Portugal is called "a golden province" to the sea. It was once supposed to exist in the house, and finding it hard in Lisbon.

This religious fair church located in this, which would be the end of the year, in an example of its family properties and the explanation of its role in the world of the modern village of Portugal. The many formal modern houses go elsewhere to a unique.

80 LOOK

continued

292 art director Allen F. Hurlburt
 designer Allen F. Hurlburt
 photographer Irving Penn
 publisher Cowles Magazine & Broadcasting, Inc.
 client Look Magazine

Summer
Vacations

The Sunday
Herald Tribune

SPECIAL
TRAVEL
SECTION





Cast... ..Off





Sp-1 design editor Peter Palazzo
designer Peter Palazzo
photographer Joe Toto
client New York Herald Tribune

Business
Financial
Real Estate
Marine
Worst Ads
Dance

The Sunday
Herald Tribune

3

**FINANCIAL VIEW
IN NEW YORK**

Two Schools of Thought

There is a wide divergence of opinion among those who are going to be a part of "cast" or "off" boats.

It comes down to the fact that some believe that the money market is a "cast" or "off" boat. The "cast" school believes that the money market is a "cast" or "off" boat. The "off" school believes that the money market is a "cast" or "off" boat.

The "cast" school, there is a view among some of our most prominent financiers, is that the money market is a "cast" or "off" boat. The "off" school, there is a view among some of our most prominent financiers, is that the money market is a "cast" or "off" boat.

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Smokers' Steady Switch

CIGARETTES

By Terry Roberts

There is a steady switch in the habits of smokers in this country. The "cast" school believes that the money market is a "cast" or "off" boat. The "off" school, there is a view among some of our most prominent financiers, is that the money market is a "cast" or "off" boat.

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WALL STREET FORECAST

Bad News for Bears

There is a view among some of our most prominent financiers, is that the money market is a "cast" or "off" boat. The "off" school, there is a view among some of our most prominent financiers, is that the money market is a "cast" or "off" boat.

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Sp-2 design editor Peter Palazzo
designer Michael Uris
photographers Joe Toto / Edstan Print
client New York Herald Tribune

Gold Medal Award for Special Campaign

ART BUCHWALD

What He Doesn't Know

It's not that he doesn't know... He knows all of the things... He knows all of the things... He knows all of the things...

EUGENIA SHEPPARD

Boom on Blondes

As far as the quality of blondes... It's not that they are blondes... It's not that they are blondes... It's not that they are blondes...

In the Swim



She is the blonde who is the blonde... She is the blonde who is the blonde... She is the blonde who is the blonde...

FINANCIAL VIEW FROM WASHINGTON

Dollars (Now) North

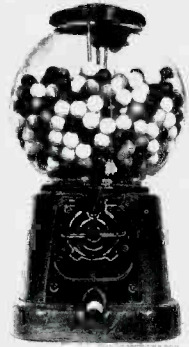
At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

WALL STREET FORECAST

Neglected Nuggets

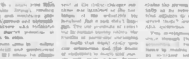
At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

From Soup... to Nuts



THROUGH THE MACHINES

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...



At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

Sp-3 design editor Peter Palazzo designer Peter Palazzo client New York Herald Tribune

Sp-4 design editor Peter Palazzo designer Michael Uris photographers Alan Winston / Edstan Print client New York Herald Tribune

BUSINESS VIEW FROM WASHINGTON

The Saxon Method

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

The Muscular Dollar

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...



At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

WALL STREET FORECAST

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

TAX, CARS AND STOCKS

At 10:30 a.m. on Monday... The dollar is now... The dollar is now... The dollar is now...

Sp-5 design editor Peter Palazzo designer Peter Palazzo artist Blake Hampton client New York Herald Tribune



570 art director **Israel Liebowitz**
writer **Janet Carlson**
agency **Klosterman Agency**
designer **Israel Liebowitz**
producer **John Urie**
production company **John Urie & Associates**
client **Cole of California**
photographer **David Nagata**

493 art director **Stewart Greene**
writer **Dick Rich**
agency **Jack Tinker & Partners**
designer **Stewart Greene**
producers **Stewart Greene / Dick Rich**
production company **Televideo**
client **Alka Seltzer**
photographer **Howard Zieff**



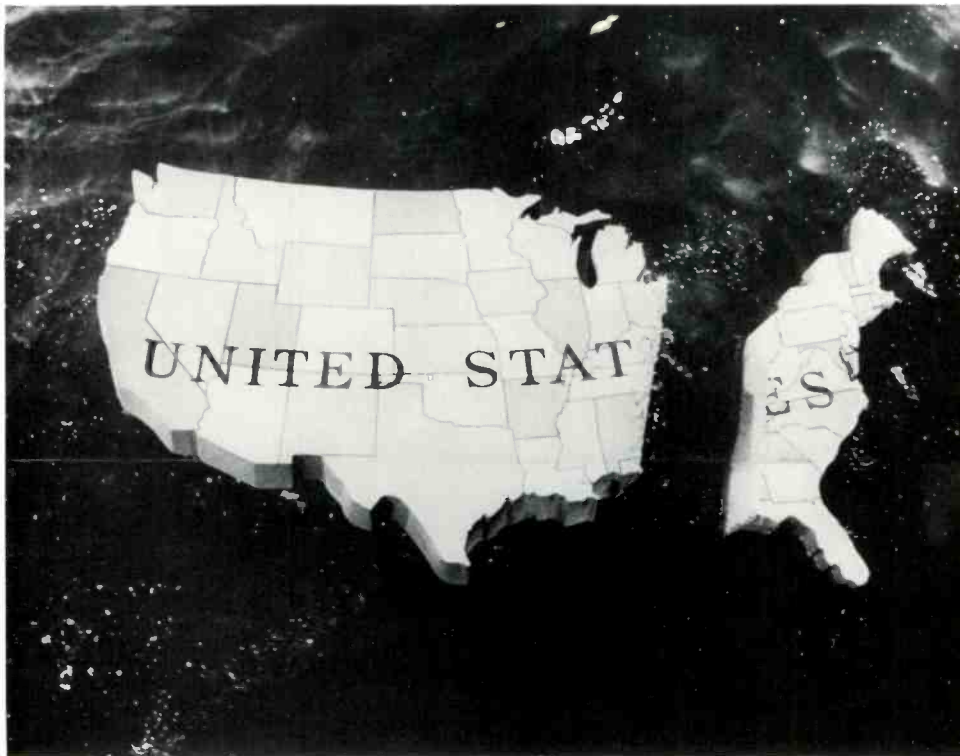


515 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Brillig Productions**
client **Salada Foods Inc.**
photographer **Barry Brown**

568 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corporation**
photographer **Michael Nebbia**



477 art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Aaron Ehrlich
production company TV Graphics
client Democratic National Committee
photographer Ted Pahle



596 art director Sam Scali
writer Monte Gertler
agency Papert, Koenig, Lois, Inc.
producer John Cholakis
production company Videotape Unlimited
client New York Herald-Tribune
photographer Howard Zieff



→ 5A

→ 6

KODAK

→ 6A

S'AFETY

FILM

→ 7



→ 10A

→ 11

KODAK

S'AFETY

FILM

→ 11A

→ 12



→ 15A

KODAK

S'AFETY

→ 16

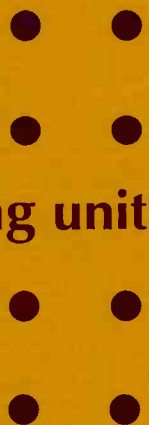
FILM

→ 16A

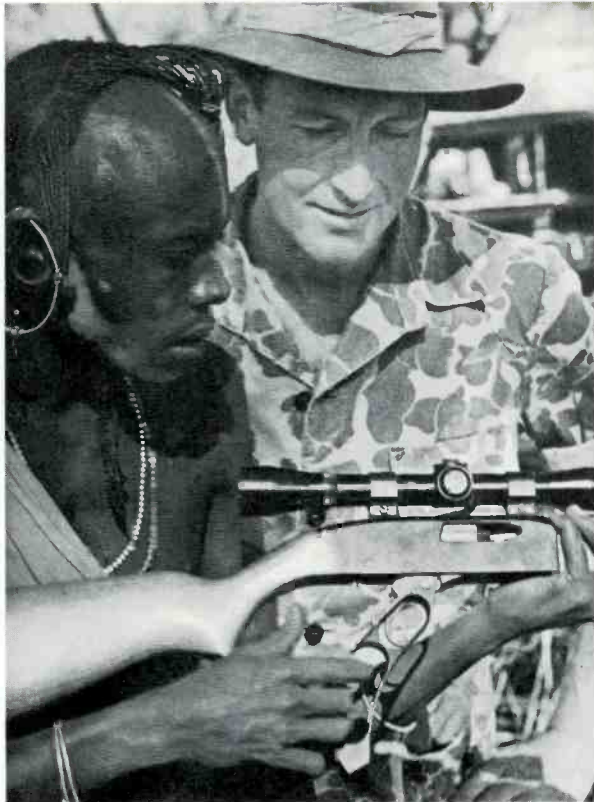
→ 17



Design of complete advertising unit



Magazine ads—
3 or more colors



David Ommanney, our man in Africa,
shows Masai warrior how to work lever
of his new Winchester 22 Magnum.

"Big game calls for big guns," says professional hunter Ommanney. "Yet a hard-hitting 22 belongs in any safari battery." That's why—when we proved our bigger-bore rifles on safari—we also took along the new Winchester 22 Magnum. Read how well they performed.

The tribal part of the Masai is hunting lions with a spear.

We passed through Masai country when we took the new Winchester 22 to Africa. And we'd love to be able to tell you that we bagged a lion with one of our new 22s.

Such a feat in David Ommanney's opinion, would not be beyond the power of the hard-hitting little rifle—using our Winchester-Western 22 Magnum action.

But he'd be the last man to let us (or anyone) try it.

For one thing, the East African game laws—such as Ommanney's, as a licensed professional hunter, is duty-bound to enforce—prohibit the use of 22 rifles except for shooting birds and venison.

"It's tough," said our safari leader, after watching this small-bore rifle perform. "There's a new 22 that's just the job for little animals like oryx and dik-dik. And I'm sure that—in the right hands, and at proper range—it would drop game as big as you."

But the same, our law that bans hunting with a 22 makes a list of venison where you think about it.

After hearing Ommanney's re-

sponse, we couldn't but agree with him. Not all hunters shoot straight. Or think straight. So this law prevents



Alan Vogel shot the 22 Magnum action in the new 22 Magnum Winchester 22 Model 22, price \$109.95. Some price for the new Winchester Model 22 Magnum.

the foolhardy from going—under-gunned—against dangerous animals. It also stops wounding of game by unskilled marksmen.

The law dates back, of course, to the days when no 22 had anything like the stopping power of our new 22 Magnum.

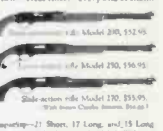
In spite of being recommended in their time, we had no regrets about taking our new 22s to Africa. They were just as thoroughly proved on safari as our new Model 70s and shotguns.

We wanted to get them well shot—and their actions full of dust—in the rack of a Land-Rover, bucking through the bush. They took their bumps, and shot as straight as ever.

We wanted Ommanney to use them, and compare them for performance with the regular Winchester 22 he always carries on safari.

"I never saw anything like it," he said. "These little Magnums pack the wallop of a cartridge rifle."

Maybe—although you need a hard-hitting 22—you've little use for the extra power of a Magnum. In that case, look no further than the regular Winchester models shown below. "Real rifles," every one of them.



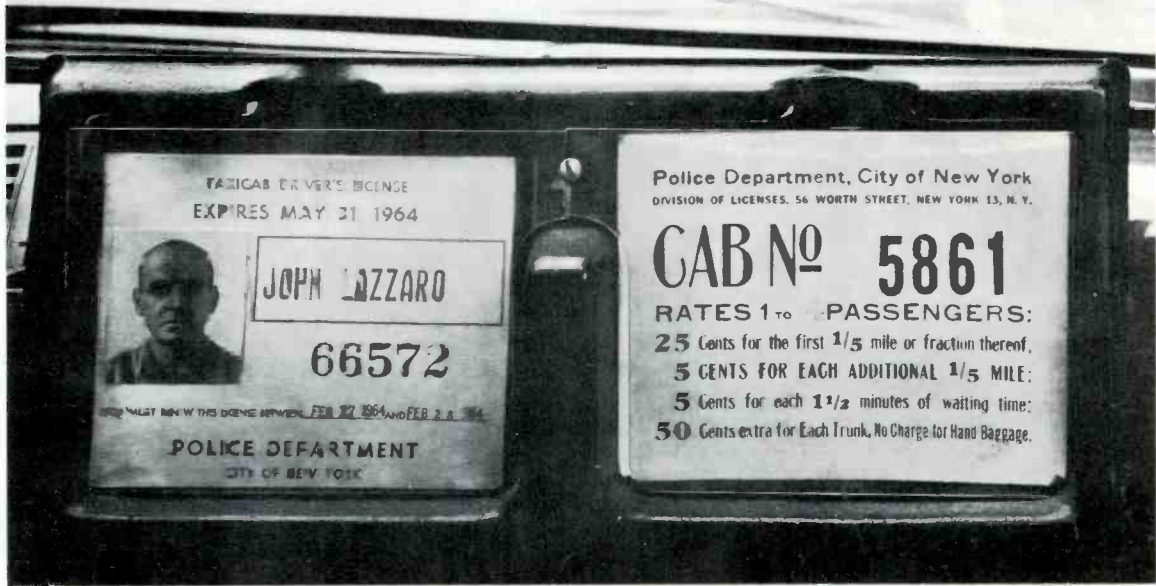
Regular rifle Model 200, \$129.95. Regular rifle Model 230, \$159.95. Slide-action rifle Model 230, \$159.95. (Win from Charles Jones, 1964)

Magnum Cartridge—21 Shot, 17 Long and 15 Long Balls, interchangeably with Magnums hold 113. Subcompact. Best Square nose, adjustable for elevation and windage. Proven Square nose on unjacketed range. Model 230: 1000 ft. range, overall length—18". Weight—5 lbs., approx.

WINCHESTER—WESTERN Olin

1 art director Lester Feldman
photographers Elliott Erwitt / Alan Vogel
copywriter H. H. Marshall
agency Doyle Dane Bernbach, Inc.
client Winchester-Western / Olin

Gold Medal Award



Mr. Lazzaro is in charge of one of our labs

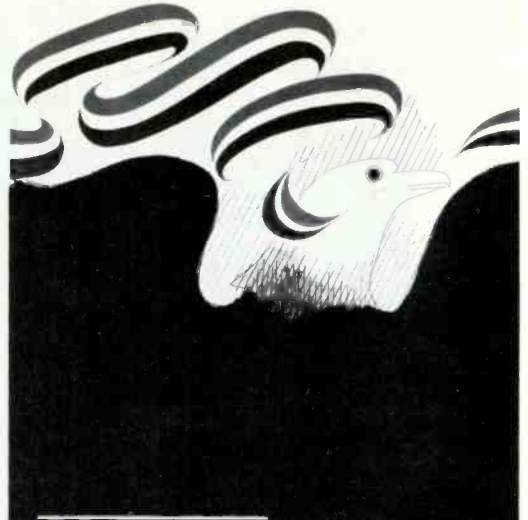
The department of the 300 New York City cabs built by Chrysler Corporation. In urban environments Chrysler engineers work with the city to improve the safety of every street. The cabs in the city's fleet They make the city safer. New York traffic law is Chrysler's full responsibility.

in New York and other cities help make that warranty possible for your car. And your leasing or rental helps Chrysler Corporation move ahead as the nation's leading industrial business with confidence in its growth and the future of the country.

Chrysler Corporation warrants for 3 years or 50,000 miles, whichever comes first, against defects in materials or workmanship and will replace or repair at Chrysler Corporation's expense any part of the engine, transmission, drive shaft, or axle assembly that fails within the warranty period. This warranty does not cover wear and tear, accidents, or misuse. Chrysler Corporation's full warranty is available on all Chrysler cars and trucks. For details, see your Chrysler dealer or write Chrysler Corporation, Dept. 100, 300 North Zeeb Road, Auburn Hills, Michigan 48090.

Plymouth • Chrysler • Imperial • Dodge
CHRYSLER CORPORATION

2 art director Richard Carroll
designers Roger Mader / Richard Carroll
photographer Harold Becker
copywriter Joseph Solloway
agency Young & Rubicam, Inc.
client Chrysler Corporation



What You Should Know To Make Your Vote Count in 1964

Voters on Nov. 3 would do well to get
 hard to part of Michigan's make:
 "Week about 1964."

Voters often are concerned, especially
 when voting by machine for the first
 time, that they will forget to vote for
 some office or on some issue.

The advice of "Think about 1964" is
 good for voters to follow when they
 enter the machine or voting booth.

On machines, the machine often pro-
 ceeds on its own, so the voter favors
 the ballot sheet, and the newspaper
 controls are to the right. Local issues and
 state referenda proposals usually are
 placed at the top.

Election officials say the voter should
 look over the ballot, whether machine or
 paper, to make sure that he does not skip
 an office or an issue. There is no such
 thing as a blank ballot.

Although state law says that a voter
 may have a maximum of one minute to
 make his choice, he is in no way
 restricted. The provision is intended to
 allow a voter to holding up other voters.

Each voter will cast his ballot to fill these offices:

- 1. President and vice president of the United States
- 2. Governor and lieutenant governor
- 3. Secretary of State
- 4. Attorney general
- 5. United States senators from Michigan
- 6. Members of the United States House of Representatives (19 to be elected in Michigan)
- 7. Members of the State Senate (19 to be elected)
- 8. Members of the State House of Representatives (119 to be elected on the state)
- 9. Members of the State Board of Education
- 10. Members of the Wayne State Board of Education
- 11. Members of the Wayne State University Board of Trustees
- 12. Members of the Wayne State University Board of Governors
- 13. Appellate court judges (three to be elected in the two-year)

A full slate of county and township officials will be elected throughout the state. There will be a total of 813 county officials and more than 4,000 township officials. At least one or two judges will be elected in each county, with three or more in others in which a total of 11. Election officials say they are to be elected by voters in various parts of Michigan.



General Election

TUESDAY, NOV. 3, 1964

There are 18 Michigan voters in 18 hours long from 6:30 a.m. to 7 p.m., and it's the most important day in Michigan's history.

It's not just for the people, but for officials. Through the ballot box, the people choose their government officials and express themselves on public issues. Voting is a governmental right and a privilege that can be exercised only by those who are citizens of Michigan.

The Michigan election law (1964) will not make any change in the way voters vote. It will make sure county and township officials and the State Board of Education are elected. It will make sure that the State Board of Education is elected. It will make sure that the State Board of Education is elected.



Legislature & Congress

Michigan is one of the few states which has both a general election and a separate election for its legislature. This year the Michigan House and State Senate will elect their members. The Michigan House will elect its members on Nov. 3, 1964. The Michigan Senate will elect its members on Nov. 3, 1964.

Congressional districts present the unique problem of how to divide the state into districts for the U.S. House of Representatives. Michigan has 12 congressional districts. The Michigan House of Representatives has 84 members.

The Michigan House of Representatives will elect its members on Nov. 3, 1964. The Michigan Senate will elect its members on Nov. 3, 1964.

Congressional Districts

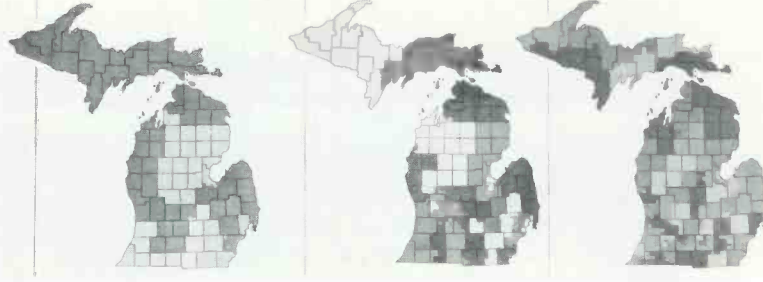
1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
11th	12th	13th	14th	15th	16th	17th	18th	19th	20th
21st	22nd	23rd	24th	25th	26th	27th	28th	29th	30th
31st	32nd	33rd	34th	35th	36th	37th	38th	39th	40th
41st	42nd	43rd	44th	45th	46th	47th	48th	49th	50th
51st	52nd	53rd	54th	55th	56th	57th	58th	59th	60th
61st	62nd	63rd	64th	65th	66th	67th	68th	69th	70th
71st	72nd	73rd	74th	75th	76th	77th	78th	79th	80th
81st	82nd	83rd	84th	85th	86th	87th	88th	89th	90th
91st	92nd	93rd	94th	95th	96th	97th	98th	99th	100th

State Senate Districts

1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
11th	12th	13th	14th	15th	16th	17th	18th	19th	20th
21st	22nd	23rd	24th	25th	26th	27th	28th	29th	30th
31st	32nd	33rd	34th	35th	36th	37th	38th	39th	40th
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71st	72nd	73rd	74th	75th	76th	77th	78th	79th	80th
81st	82nd	83rd	84th	85th	86th	87th	88th	89th	90th
91st	92nd	93rd	94th	95th	96th	97th	98th	99th	100th

State House Districts

1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
11th	12th	13th	14th	15th	16th	17th	18th	19th	20th
21st	22nd	23rd	24th	25th	26th	27th	28th	29th	30th
31st	32nd	33rd	34th	35th	36th	37th	38th	39th	40th
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81st	82nd	83rd	84th	85th	86th	87th	88th	89th	90th
91st	92nd	93rd	94th	95th	96th	97th	98th	99th	100th



State Court of Appeals

In the new permanent session of the Michigan House of Representatives, a new state court of appeals will be established. The Michigan House of Representatives will elect its members on Nov. 3, 1964.

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Local Elections

Even if you're not a government official, you'll be voting on Nov. 3 for local officials. These include school board members, township trustees, and city council members.

The Michigan House of Representatives will elect its members on Nov. 3, 1964. The Michigan Senate will elect its members on Nov. 3, 1964.

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Judiciary

The Michigan House of Representatives will elect its members on Nov. 3, 1964. The Michigan Senate will elect its members on Nov. 3, 1964.

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THE NEW YEAR... THE MASSACHUSETTS BALLOT QUESTION... The new year... the Massachusetts ballot question...

THE MASSACHUSETTS BALLOT QUESTION... The new year... the Massachusetts ballot question...

OLD MASSACHUSETTS BALLOT... MASSACHUSETTS TYPE BALLOT... Comparison of old and new ballot systems.

STATE EDUCATION BOARDS... THE PRESIDENT... THE VICE PRESIDENT... UNITED STATES SENATE... Lists of candidates and their details.

STATE EDUCATION BOARDS... THE PRESIDENT... THE VICE PRESIDENT... UNITED STATES SENATE... Lists of candidates and their details.

THE PRESIDENT... THE VICE PRESIDENT... UNITED STATES SENATE... Portraits and names of presidential and senatorial candidates.

governor... lieutenant governor... secretary of state... attorney general... Candidates for state executive offices.

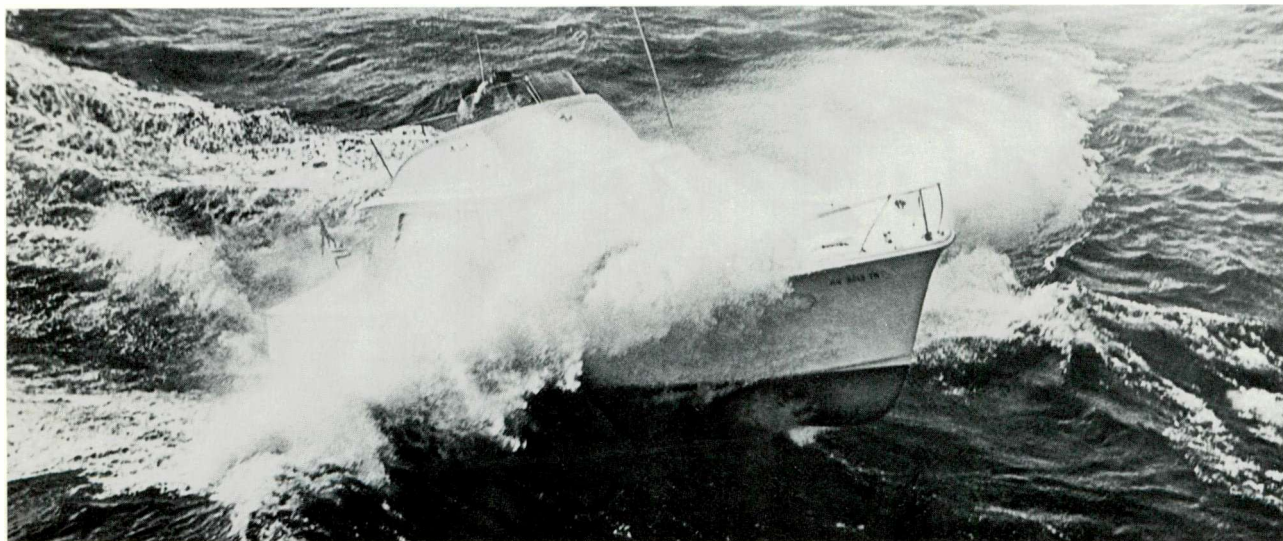
Questions... A grid of small portraits and text blocks, possibly a quiz or a list of names.

Worcester state university board of governors... Appellate Court Candidates... Candidates from Minor Parties... Freedom Now Party... Socialist Labor Party... Socialist Workers Party... Lists of candidates for various groups.

Questions... A series of questions and answers, possibly a quiz or a list of names.

3 art directors Bill Pfaff / Curt Smith designers Bill Pfaff / Curt Smith artist Nelson Greer agency Gray & Kilgore client Booth Newspapers





The fiberglass Hatteras is the only boat tested and proved off Cape Hatteras— Graveyard of the Atlantic

The blue-green water flies bridge-high as the hull smashes through the pounding sea.

This is the Graveyard of the Atlantic. It is considered by veteran sailors to be the roughest sea in the North American Continent.

Many boats, large boats, would not survive. The Hatteras does. It withstands this onslaught mile after mile, day after day.

Then, it is approved. The ability of the Hatteras to pass this test is mainly due to three things:

1. **Gibbs and Cox specifications.** It is built to standards set by this

renowned firm, architects and engineers of the liner United States.

2. **The design-engineering team of Jack Hargrave and Don Mucklow.**

Hargrave is usually occupied designing custom boats costing \$250,000 and up. He is not one to compromise.

Mucklow is considered by many to be the outstanding expert on fiberglass boat construction. (You may recall Don built a fiberglass boat that won the Miami-Nassau race in 1957.)

3. **Fiberglass construction.** This is the strongest material available for boat construction.

The Navy has used it since 1946, and now has 1200 such boats in service.

(Over 90% of the boats bought in the last two years by the Navy and Coast Guard are fiberglass.)

The result is a unique craft that many compare favorably to custom-built boats.

Extra degree of safety

The one-piece seamless fiberglass hull and one-piece fiberglass superstructure have a resilient quality that takes shocks and jolts better than other materials.

This gives the Hatteras an extra degree of safety.

There's no swelling, cracking or shrinking. No painting is required for protection. And leaks, dry rot, loose

fastenings, rust and corrosion are eliminated.

As a result, it's an easy—and economical—craft to maintain.

Jim Gandella, Cove Marina, Norwalk, Conn., who has experience with both wood and fiberglass boats, says about 80% is saved on hull upkeep with the Hatteras.

Unusually spacious

Through mold, reinforced fiberglass construction, beams, ribs and frames are eliminated. 87% of the inside is usable.

This makes the Hatteras a spacious boat. The Double Cabin, for example, has more usable space than many

larger boats. It has two private suites, each with bath. (And for additional privacy, the suites are at opposite ends of the boats.)

Interiors are Philippine Mahogany. The finishing and joining are similar to that found in fine furniture. (The Hatteras is made in High Point, N.C., a furniture center.)

Exceptionally comfortable

Owners say that this is an exceptionally comfortable boat; fiberglass permits a hull shape which virtually eliminates pounding, yawing and broaching. Even at high speeds in heavy seas, the molded flare of the hull throws water off in a low flat arc.

After testing the Hatteras, Hank Bowman, contributing editor of Popular Boating, wrote:

"I find myself hard put to find even minor flaws. We have given this boat the highest rating of any craft reviewed in our entire series."

There are six Hatteras models: 34 ft. double cabin; 34 ft. sports cruiser; 34 ft. deluxe sports fisherman; 34 ft. sedan; 41 ft. convertible; 41 ft. double cabin.

Write for the name of your nearest dealer. You'll find him proud of the Hatteras—the only boat tested and proved in the Graveyard of the Atlantic. Hatteras Yacht Co., Dept. MB1263, High Point, N.C.

art director Gerard J. Guarch
 photographer Herbert Loebel
 agency James R. Fox, Advertising
 client Hatteras Yacht Company



5 art director William Alderisio
 designers Alderisio / Chwast
 artist Seymour Chwast
 copywriters Leane Bancroft / James Dwyer
 agency McCann-Erickson, Inc.
 client Nabisco

Randolph, I love our new clothes! Cone stretch denim shifts are crazy for climbing trees. Do you like your overalls?

Learning to dress one's self is marvelous, Mary. And it's so easy in Playskool Corncobbers of Cone Crestwale Corduroy. Your views, Felicia?

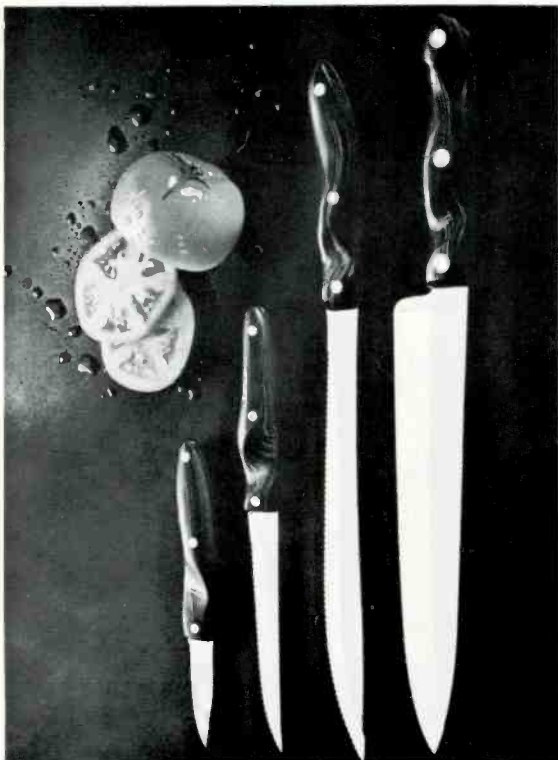
Man, I'm wild for my skirt. Cone stretch denim is the best. Swinging, Bobby, for a pest, you don't look bad in your new suit. Like it?

Randolph and Bobby both wear Playskool Corncobbers by Blue Jeans, Corp. Crestwale corduroy by Cone. Randolph has the extra big buttons and pockets. Bobby is more into sport at the moment. Both outfits, coordinate with Playskool. Mary is not so big sizes 2 1/2 to 3 to 4. Bobby is Big top overall, sizes 2 to 4. Mary is sizes 3 to 4. Hair and body lotion, about \$4. The baby's suit about \$2.50.

cone stretch denim

cone corduroy

6 art director Ralph Marcano
 photographer Richard Heimann
 copywriter Robin Bielski
 agency Marschalk Co., Inc.
 client Cone Mills



7 art director John Russell
 designer John Russell
 artist Town Studio
 photographer Jim Braddy
 copywriter Les Gallagher
 agency Ketchum MacLeod & Grove, Inc.
 client Wear-Ever Aluminum, Inc. / Cutco

These are the knives...

These are the knives...

They are the knives that make the difference between a good knife and a bad one. They are the knives that make the difference between a good knife and a bad one. They are the knives that make the difference between a good knife and a bad one.

These are the knives...

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CUTCO

Distinctive Merit Award



You know how kids are.
Tell them something's good for them,
and right away, they hate it.
Even if they like it.
So don't treat good old Quaker Oats like
medicine or vitamin pills.
Just tell them how good it tastes.
Like nice toasty nuts.
Like a rich breakfast pudding.
Like crunchy crusts cut off fresh bread.
Like a special treat on a Sunday.
Like a beautiful bowl of sunshine that
warms them up clear
down to their toes.
And then, Mama, make them laugh.
Tell them Quaker Oats is kind of a love-pot
for tummies.
By the way, you'd be
telling the truth.
But don't for a minute let on that there's

anything more to it.
That Quaker Oats is a fabulous source of
real nourishment.
The highest in protein of any whole-grain
cereal you can name. Whole-wheat,
whole-corn, whole-rice, whole
anything else.
That it's a bonanza of vitamins, a whiz
of a mineral supply.
That it's pure food. No added thises,
preserved thaises,
chemical whatsises in that
old familiar round box.
Just good whole oats with all the nutty,
hearty, toasty taste intact.
But "it's good for you"?
That's about the last thing you tell them
when they're little, Mama.
Let them find out the facts when
they're big.

In some areas, Quaker Oats is called Mother's Oats.

Oh,
mama. What
you're doing
to your kids.

About the last thing
anybody should say about
Quaker Oats is
"It's good for you."

8 art director William Taubin
photographer Norman Nishimura
copywriter Paula Green
agency Doyle Dane Bernbach, Inc.
client Quaker Oats



MOTHER'S NOT BIG and FANCY, BUT CLEAN & WHOLESOME

**Been everywhere?
Seen everything?
No you haven't.**

There's an exciting new hardcover magazine that will show you a side of travel most people never see. It's not just pictures. It's the people, the food, the dress, the humor, the pleasures, the experiences at those places as well.

What's the story, printed in full color on high quality paper, the best paper in the world? Where in America is English spoken with a southern accent?

Where are the people with the most interesting and spectacular photographs. It's not just travel. It's the people who

travels to the most interesting places.

Venture '78's photographic essay on Greece is a treat with a French wine merchant's insight into our country's wine scene, a portrait of America's love affair with the night life, people in their lives. It's a story people keep to themselves. It's more as well as too.

Venture is a magazine, not a newspaper. But it has a practical side, too. It's full of interesting ideas on where to stay, how to go, what to do when you get there, and what to bring back.

Published every other month on hard-

some hard covers, and available only through the Credit Card Division of American Express, with many of the rich rewards of personal travel.

We think you'll like what you see.

VENTURE
The Explorer's World
488 Manhattan Avenue
New York City, New York

Published by Century Magazines and Broadcasting, Inc.



9 art director **Ronald S. Brello**
artists **Douglas Kirkland / Jay Maisel**
Jerry Cooke / David Drew Zingg
copywriter **Gerald Weinman**
agency **Pritchard Wood, Inc.**
client **Venture Magazine**

10 art director **Fred Stadelman**
photographers **Horn / Griner**
copywriter **Tom Disch**
agency **Doyle Dane Bernbach, Inc.**
client **Hartmann Luggage Company**

Look all you want.
You'll only see one of the seven reasons for spending \$750 more on Hartmann luggage.

IF YOU were in a luggage store and had a Hartmann International in your hands, you couldn't see the other six reasons. They're invisible. Unless you look beneath the surface.

Why not chop it open?

AND here, though, if you take an axe and break open an International, you'll find the first invisible reason. It's the frame. The frame of an International is made of wood. Not aluminum. Not steel. Wood. Why, you may very well ask, should we charge more for a wood frame? Wood seems so primitive.

Wood is what we used years ago in Hartmann cabin trunks. Maybe you've seen them. A set of those old trunks are still around. They were made to last, and last they did.

That's why we decided to make Hartmann International the same way. Only lighter. We take four pieces of light-stroke basswood (the same kind of wood piano-makers use for their "heavy" keys) and set them into the corner pieces so that they don't quite touch each other. Then we reinforce the corner pieces with tough trunk fibers. (We wouldn't nail or rivet, because that would weaken the construction.)

You've got to give a little

THE RESULT is our flexible, ribbed frame. When it gets bumped, it gives a little, and springs back. Instead of denting or breaking.

Just to be sure that your case is as strong as we've been making out, we've had it tested by an independent testing company.

We told them to show no pity. They dropped our wooden-framed cases from fearsome heights. Then they dropped heavy things on top of them. Then we took our cases back and gave them to a major airline that flew them 100,000 miles, loading and unloading them at every stop. The results were conclusive. Wooden frames are just plain sturdier.

Especially when they don't meet at the corners!

The case for square corners

OUR "SQUARE-CORNERED" construction has one more big advantage. It lets us build cases with square corners. And a bag with square corners packs a lot more than a bag with rounded corners—even though they seem to be the same size.

Now, if you haven't already used open that International, maybe we can open it up to look for the second invisible reason.

But how? There doesn't seem to be a lock! And there has to be!

The lock, the lock!
Look for the lock!

KEEP A LEVEL HEAD now. You know it has to be there somewhere. Maybe you've already noticed that there are two flaps on either side of the handle.

The locks are nesting underneath.

The flaps aren't there just to be nice. (Despite appearances.) They're meant to hold the locks. Not from you—from pickpockets and petty thieves.

So (unless your view of human nature is incurably optimistic) those flaps are worth the having.

Besides, our Hartmann flaps protect Hartmann locks from the bumps and bruises of our rugged fortune 70's of all the trouble with other suitcases is damage to the locks.

But with our flaps on the job, they shouldn't be any percent for you.

Why don't all suitcases take this sensible precaution like that?

It's a lifetime long enough?

HARTMANN LOCKS are guaranteed for the entire lifetime of a Hartmann bag. Which is rather a long time, considering Hartmann's life expectancy.

But, then, since we've hardly ever heard of one of our Touch-O-Matic® locks giving out, we have nothing to lose.

A Touch-O-Matic® lock, as the name suggests, opens with just the lightest of touches.

If you've ever carried on a small battle with other suitcase locks, you'll appreciate that feature.

(That rule is after the name Touch-O-Matic® means that you'll only get it from Hartmann.)

The invisible reason

THE THIRD—and most invisible reason—is spread in the layer all over the cloth lining inside. It's called Ze-Pel®.

Ze-Pel is a new stain repellent developed at DuPont, and it repels almost anything. It repels lipsticks, perspiration, grease, hair oil, ink stains, and perfume. The few stains that don't roll right away can easily be blotted off or spot-cleaned.

Ze-Pel means you'll have no more suitcases all bright and fresh outside and kinked within.

The fourth invisible reason is the rubbering on the underside of the vinyl. How can you tell it's there?

A vinyl has to be pushed these days

IF YOU were on the inside pushing out, the same thing would happen. International's extra little bit of "give" makes all the difference for people who always try to get one more pair of slacks into their bag than it will really hold.

The fifth invisible reason is in the vinyl itself. Most people look at vinyl, and they see vinyl. They only care whether it looks nice now.

The crucial thing, of course, is how the vinyl will look after years of scuffs and bumps and narrow serapes.

Hartmann vinyl is stronger and more scuff-resistant, so it will keep its good looks a whole lot longer.

That certain feeling

THE LAST invisible reason is in the handle. Some people would say it's the handle.

Some people would say it's the handle.

The thing about a Hartmann handle, however, isn't how it looks, but how it feels.

It's a handle that's built up a Hartmann by its handle and swing around. Imagine carrying it for a few blocks loaded with 20 lbs. of clothes.

Notice anything?

You shouldn't, because the handle is especially designed so there won't be odd little ridges and bumps digging into your hands.

Shouldn't an International cost more than \$750 more?

NOT UNLESS it's a bigger International than the 31" case shown here.

Like our 24", 26", and 29" models for women—and the men's carry-ons and the two- and three-suiters.

Not to mention our "Tally-Ho" garment carriers—made in models for either men or women—which are bigger than almost anything.

Some Hartmanns are even smaller than the one you see here, and they cost a little less than \$750 more. Specially—our tote bags, cosmetic cases and hat boxes.

A strange, compulsive influence!

ALL OUR invisible reasons I haven't convinced you that an International is worth at least \$750 more, one clearly visible reason may.

It's the way an International looks. Which is, we think, awfully elegant.

In fact, we have reason to believe that a lot of impulsive people are spending the extra \$750 on our International luggage for that reason alone.

They see the many different colors of International vinyl—from the jewel-like ruby, emerald, sapphire, down through the more subdued tones of champagne and brown to a deep ebony black.

They see the even lighter-weight, even more elegant Hartmanns in a smoke-grey fabric or in a natural Belgian flax that will always be just as spotless as they are when you buy them because they are protected by Ze-Pel®.

They glance at the prices (which start at \$450* for the vinyl 160 31" for the flax) and they feel the straps, compulsive influence of a Hartmann bag (which is probably due to unseen forces caused by the invisible reasons).

And they buy it. And they're happy ever after.

Especially when they don't meet at the corners!

The case for square corners

OUR "SQUARE-CORNERED" construction has one more big advantage. It lets us build cases with square corners. And a bag with square corners packs a lot more than a bag with rounded corners—even though they seem to be the same size.

Now, if you haven't already used open that International, maybe we can open it up to look for the second invisible reason.

But how? There doesn't seem to be a lock! And there has to be!

The lock, the lock!
Look for the lock!

KEEP A LEVEL HEAD now. You know it has to be there somewhere.

Maybe you've already noticed that there are two flaps on either side of the handle.

The locks are nesting underneath.

The flaps aren't there just to be nice. (Despite appearances.) They're meant to hold the locks. Not from you—from pickpockets and petty thieves.

So (unless your view of human nature is incurably optimistic) those flaps are worth the having.

Besides, our Hartmann flaps protect Hartmann locks from the bumps and bruises of our rugged fortune 70's of all the trouble with other suitcases is damage to the locks.

But with our flaps on the job, they shouldn't be any percent for you.

Why don't all suitcases take this sensible precaution like that?

It's a lifetime long enough?

HARTMANN LOCKS are guaranteed for the entire lifetime of a Hartmann bag. Which is rather a long time, considering Hartmann's life expectancy.

But, then, since we've hardly ever heard of one of our Touch-O-Matic® locks giving out, we have nothing to lose.

A Touch-O-Matic® lock, as the name suggests, opens with just the lightest of touches.

If you've ever carried on a small battle with other suitcase locks, you'll appreciate that feature.

(That rule is after the name Touch-O-Matic® means that you'll only get it from Hartmann.)

The invisible reason

THE THIRD—and most invisible reason—is spread in the layer all over the cloth lining inside. It's called Ze-Pel®.

Ze-Pel is a new stain repellent developed at DuPont, and it repels almost anything. It repels lipsticks, perspiration, grease, hair oil, ink stains, and perfume. The few stains that don't roll right away can easily be blotted off or spot-cleaned.

Ze-Pel means you'll have no more suitcases all bright and fresh outside and kinked within.

The fourth invisible reason is the rubbering on the underside of the vinyl. How can you tell it's there?

A vinyl has to be pushed these days

IF YOU were on the inside pushing out, the same thing would happen. International's extra little bit of "give" makes all the difference for people who always try to get one more pair of slacks into their bag than it will really hold.

The fifth invisible reason is in the vinyl itself. Most people look at vinyl, and they see vinyl. They only care whether it looks nice now.

The crucial thing, of course, is how the vinyl will look after years of scuffs and bumps and narrow serapes.

Hartmann vinyl is stronger and more scuff-resistant, so it will keep its good looks a whole lot longer.

That certain feeling

THE LAST invisible reason is in the handle. Some people would say it's the handle.

If you were on the inside pushing out, the same thing would happen. International's extra little bit of "give" makes all the difference for people who always try to get one more pair of slacks into their bag than it will really hold.

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That certain feeling

THE LAST invisible reason is in the handle. Some people would say it's the handle.

Some people would say it's the handle.

The thing about a Hartmann handle, however, isn't how it looks, but how it feels.

It's a handle that's built up a Hartmann by its handle and swing around. Imagine carrying it for a few blocks loaded with 20 lbs. of clothes.

Notice anything?

You shouldn't, because the handle is especially designed so there won't be odd little ridges and bumps digging into your hands.

Shouldn't an International cost more than \$750 more?

NOT UNLESS it's a bigger International than the 31" case shown here.

Like our 24", 26", and 29" models for women—and the men's carry-ons and the two- and three-suiters.

Not to mention our "Tally-Ho" garment carriers—made in models for either men or women—which are bigger than almost anything.

Some Hartmanns are even smaller than the one you see here, and they cost a little less than \$750 more. Specially—our tote bags, cosmetic cases and hat boxes.

A strange, compulsive influence!

ALL OUR invisible reasons I haven't convinced you that an International is worth at least \$750 more, one clearly visible reason may.

It's the way an International looks. Which is, we think, awfully elegant.

In fact, we have reason to believe that a lot of impulsive people are spending the extra \$750 on our International luggage for that reason alone.

They see the many different colors of International vinyl—from the jewel-like ruby, emerald, sapphire, down through the more subdued tones of champagne and brown to a deep ebony black.

They see the even lighter-weight, even more elegant Hartmanns in a smoke-grey fabric or in a natural Belgian flax that will always be just as spotless as they are when you buy them because they are protected by Ze-Pel®.

They glance at the prices (which start at \$450* for the vinyl 160 31" for the flax) and they feel the straps, compulsive influence of a Hartmann bag (which is probably due to unseen forces caused by the invisible reasons).

And they buy it. And they're happy ever after.



11 art director **John Bormann**
 designer **John Bormann**
 photographer **Mike Cuesta**
 copywriter **Pat Steel**
 agency **Young & Rubicam, Inc.**
 clients **Time, Inc. / Life Magazine**

12 art director **Lester Feldman**
 photographer **Elliott Erwitz**
 copywriter **H. H. Marshall**
 agency **Doyle Dane Bernbach, Inc.**
 client **Winchester-Western / Olin**



1971

The search led into a bottle of brandy

In its series of articles on World War I, LIFE wanted to evoke both the illusion and reality of that shattering experience of fifty years ago. It was decided the text would be illustrated entirely with photographs and paintings of the time.

Two men spent ten months in the search for authentic and unpublished material. They followed leads furnished by correspondents on five continents. They visited forty museums and private collectors. They traveled some 30,000 miles in seven countries.

At a publishing house in Berlin, the elderly woman in charge agreed to open the files only after an hour of conversation over elderly brandy. The collection turned out to be one of the best in Europe.

The final pictures were selected from almost a million still photographs, miles of movie film and some 3,000 paintings and sketches.

It might have been done easier, but LIFE has a passion for the authentic pictures, the significant facts, the revelatory details LIFE's readers expect and get an extra dimension in its coverage, no matter what the subject. LIFE magazine is one of the enterprises through which Time Incorporated endeavors to bring information and understanding to people everywhere.

TIME/LIFE

Time Inc. (Time International-Life International-Life Europe)-Cartoonists: Sports Illustrated-Pictoramas-Photodiscs-Time & Life Books-Silver Burdeet Gumpert-Flandr-Life Brandy-Printing: The Quadrant, Ltd.-Paper: The York Paper Co.-Paper: The York Paper Co.-Printing: The Quadrant, Ltd.-New York, N.Y. 10017

“No second shot was needed... this new 300 Winchester Magnum really lays 'em in,”

says David Ommanney, our man in Africa.

This leopard was dropped by one of the new Winchester Model-70s—with the first “free-floating” barrel ever fitted to a production rifle. To field-test and prove our new rifles, we took them all on safari in Tanganyika. After watching them in action for a month, professional hunter Ommanney summed up their performance as “amazing.”

“When I hunt, I aim to shoot deer—not leopards or lions,” said one of our customers from Maine. “Just tell me why you felt you had to take the new Model 70s to Africa.”



“Some new rifle,” the customer said, “clears some wildcats, tigers, coyotes, moose, deer’s heads. The barrel was ‘free,’” says Ommanney. “The rifle can be used like the Model 70s.”

Here’s our answer to him: Our ‘64 rifles have many design changes. To test their new features thoroughly, we felt we needed a new and different proving ground. We wanted to go where game is scarce—and where, if not scarce, it

is would let us do a lot of shooting. We wanted rough going. Trackless. Land/river country that would give these new rifles a good going. And plenty of just to get an idea of them—and prove they’d function smoothly just the same.

Tanganyika seemed to provide the perfect test grounds. It also offered us another big advantage. By going there, we’d be able to get David Ommanney’s opinion.

Very few men know more about game than the famous professional hunter, whom we chose to lead our safari.

Most of all, we wanted to hear just what David thought of the “free-floating” barrel on our new Model 70s.

This new barrel, instead of being firmly bedded in wood, “floats” inside the fore-end of the stock. Nothing touches it.

Most top authorities agree that such a barrel is beyond what most hunters can handle. It’s no wonder, because there’s no wobble in the barrel when you pull the trigger. The rifle won’t vibrate.

the first to fit a “free-floating” barrel to a production rifle.

“This was a bold thing to do. But after a month on safari, here’s how our man in Africa summed up.”

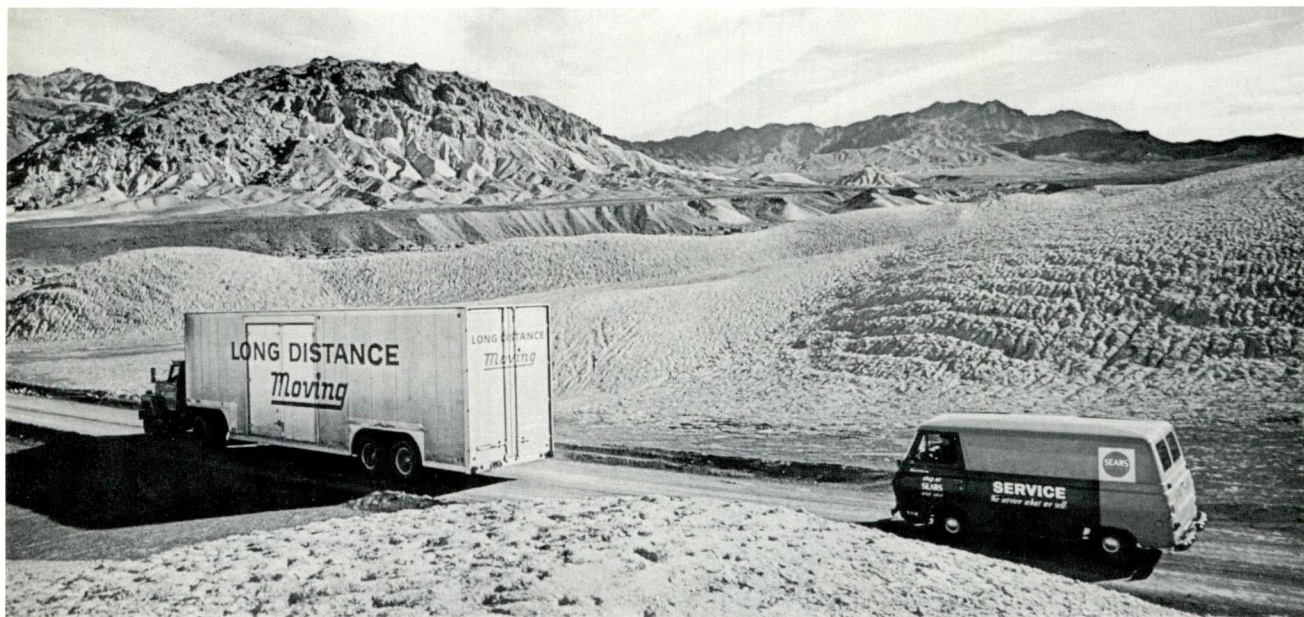
“I never saw anything shooting. The combination of ‘floating’ barrel and 300 Winchester Magnum cartridge gets ‘A’ for accuracy. And packs a wallop, too.”

“It warmed my heart to watch the new Winchester at work. The way they did their stuff was amazing.”



With a sighting the Model 70-300 Winchester Magnum, David found some of his other new rifles. He found that his new rifle could handle the same rough going as the Model 70s.

WINCHESTER-OLIN
 Olin Winchester Division



To live up to its famous slogan, "It's service what we sell," Sears has found service men to fill the void at the right.

Wherever you move in the U.S.A.

When you get your washer, range, refrigerator, TV, and other appliances from Sears, Roebuck and Co., you get an extra something nobody else can give you... Sears service. Read why many wives of men on the move say they'd hate to buy so much as a toaster anywhere else.

EVERY MONTH about 400,000 Americans change their jobs and move to other towns or states. Many more are transferred by their companies. Wives of men on the move way up should be prepared for moves around the country.

One important way to prepare: like a top Army military wives who've really been around. Buy your appliances at Sears.

The Sears re-installation service

Suppose you live in Denver and you're moving to Bay Shore, N.Y. As soon as you and the moving van arrive, call your

Bay Shore Sears store and they'll send a man over to hook up your Sears appliances—on the same day you call.

It takes an *army* of service experts around the country to make this possible, so an army is just what Sears has—on wheels. There are 4,200 service trucks logging over 75 million miles a year, operating out of 1,750 Sears service units. Is it worth it? Ask anyone who's ever had to move—around the country or around the corner.

Regardless of where you purchase it, your Sears Service Contract is honored in any one of the 750 Sears stores and

6,000 catalog sales offices. Whether you've just moved in, or lived there long enough to burn the amortage, you're only a phone call away from Sears service.

Special Sears emergency service

Suppose your furnace, freezer, or hot water heater goes in the freeze. Sears knows it's an emergency, and sends out a service man the *same day* you call.

"It's service what we sell." By delivering on this promise, Sears has built the biggest appliance business in the world.

Sears service follows you

13 art director Rollin C. Smith, Jr.
 photographer John Lewis Stage
 agency Ogilvy, Benson & Mather Inc.
 client Sears, Roebuck and Co.

Some Italians came to California and made wine. My family started Contadina.



We pack our Contadina tomatoes in San Jose, California, (13 48 miles south of San Francisco.) That's where some of the world's sweetest tomatoes grow. See why we pack there?



We use only California tomatoes in our Contadina Tomato Puree, just like in our paste.



Our family recipe for rich Tomato Paste comes from Naples, where Mama was born.

What brought Papa to California, in the first place? The wine, of course. He knew any country so good for grapes would be good for tomatoes. He was right.

You can raise an even sweeter tomato out here in California than you can south of Naples, where our family is from. And these tomatoes make an even better paste than you can buy in Italy—richer, smoother, but above all sweeter, without the slightest bitter taste.

That's why Papa stopped importing tomato paste from Italy, and moved to California to start Contadina. We're still just small potatoes in the tomato business. And we're still the people who put only California tomatoes in those little cans of paste, to this day.



Improvement #1: Back in Italy, you used to buy a hunk of tomato paste and bring it home wrapped in paper. Papa put Contadina Tomato Paste in a little bitty can. It's a lot more convenient for everybody. Now even in Italy they do it Papa's way.



Improvement #2: Papa found out that California tomatoes are sweeter than Italian tomatoes. His Contadina Tomato Paste, made in California, is smooth and rich but never bitter, like the Italian kind.



Papa made two improvements on Italian tomato paste.

14 art director **Marvin Mitchneck**
 photographers **California Wine Growers Assoc. /**
Carl Fischer / Rand McNally
 copywriter **Marcella Free**
 agency **The Marschalk Company, Inc.**
 client **Contadina**



Old Bushmills Irish Whiskey can do anything, any time, any place.

If you want to know what goes into these holiday drinks besides Old Bushmills (yes, even the pink frosty one is a holiday drink—yes, it is made with whiskey), write to us. We'll send you the recipes.

If we missed your favorite holiday drink, make it with Old Bushmills anyway, then send us your recipe. We plan to do this again next year and we don't want to miss a favorite just because we don't know about it. And we

don't want you to miss Old Bushmills just because you don't know about it. Old Bushmills has birchmashed Scotch flavor without birchmashed Scotch smokiness—blended with whiskey smokiness without birchmashed whiskey blandness.

And if you're wondering why that whiskey straight Whiskey Sour, Manhattan, Old Fashioned, tipples on the rocks, and Irish Coffee are in the picture, well, as we said, Old Bushmills can do anything, any time, any place.

QUALITY IMPORTERS INC. 58 FIFTH AVE. NEW YORK, N.Y.

15 art director Amil Gargano
 photographer Mike Cuesta
 copywriter Carl Ally
 agency Carl Ally Inc.
 client Quality Importers, Inc.



Stop in at 41 Orchard Road, Singapore, for a good deal on a Simca

On 5 Star Dealer
 On Service and Spare Parts
 On Via China 95

These are some of the places you can buy the Simca 1000, Europe's new economy car.

It is now distributed by Simca dealers in the United States and over 120 countries throughout the world. A French subsidiary of Chrysler Corporation makes the Simca 1000 car.

Other international developments include the Plymouth, an unusual vehicle with great potential among emerging nations, which will be produced in Greece, with Chrysler assistance.

A new truck plant is nearing completion in Turkey. Manufacturing, assembly and sales facilities are expanding rapidly throughout Latin America, Canada, Africa, Europe, India, and Australia.

Positioning Chrysler Corporation products in the markets of the world is one more way that eighth largest industrial business in America moves ahead, with confidence in its growth and enthusiasm about the future.

Plymouth - Dodge - Chrysler - Imperial - Dodge Trucks - Simca
 Defense and Space Products - Jeep - Airtop - Chemical Division
 Marine Division - Industrial Products Division



16 art directors Richard Carroll / Roger Mader
 designers Richard Carroll / Roger Mader
 photographer Peter Turner
 copywriter Joseph Sollish
 agency Young & Rubicam, Inc.
 client Chrysler Corp.

When your children stop asking questions, start worrying.

Just as your children develop muscle and coordination by playing, they must ask questions to develop their minds. Lots of questions. And every question they ask is important. It is up to you to help them answer these questions.

How to help your child get the reading habit.

First you answer the questions you can; you try to find the answers to others. Then the day arrives - you can help your child over the most significant threshold of his life - you encourage him to find the answers for himself.

Every one of the way, you'll find The Book of Knowledge a most valuable single source of help. Even before your children are of reading age, you'll find so many articles and stories you can read to them - or illustrate to answer questions and to lead little minds to new questions.

The more they read, the more they'll learn.

As they learn to read, The Book of Knowledge carries them into the most fascinating world of human knowledge. History, geography, literature, the sciences, art, music. All are presented in variety that they march children into reading more and more, always more. Their grades improve. Their outlook broadens.

The Book of Knowledge is a rewarding investment in the future of your children. It will keep them's love of learning that will enrich the rest of their lives.

Now for yourself.

Just mail the coupon below for The Magic Carpet - a free 32-page Diskette booklet crisscrossed with stories, articles, pictures, games, things to make and do - all from the pages of The Book of Knowledge itself. See for yourself why many call this the greatest single work ever prepared for the growing child.

The Book of Knowledge

The Greater Society, Inc.
 875 Lexington Ave.
 New York, N.Y. 10022

Please send me your free 32-page Diskette "Magic Carpet" Book of Knowledge crisscrossed with stories, articles, pictures, games and things to make and do. Tell me, too, about The Greater Keep-For-Yourself Plan. There are _____ children in my family, ages _____.

Name _____
 Address _____
 City _____
 Country _____ State _____ Zip _____

17 art director Howard Russo
 photographer Frank Cowan
 copywriter Jerry Warwin
 agency de Garmo, Inc.
 client The Grolier Society, Inc.

Have you noticed
how many Scotch-drinkers
prefer Chivas Regal?

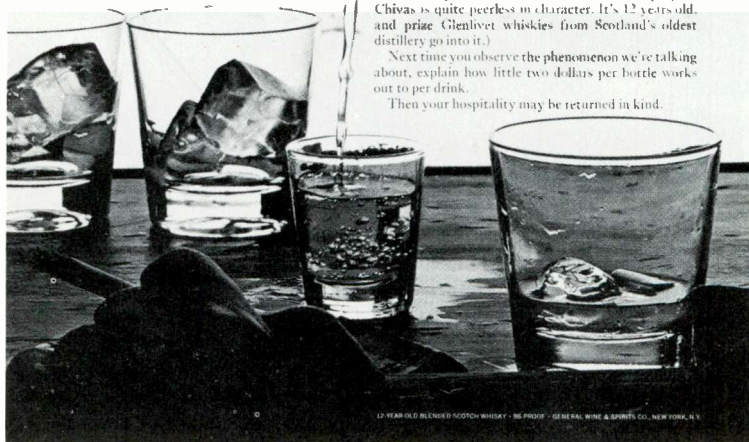
Provided you're buying.

People who swear by Scotch X often change their allegiance at the sight of our squat bottle. Unfortunately, the switch to Chivas Regal tends to stop short at their wallets.

Two dollars more a bottle, there's the rub. (Naturally, most of them find that other people's Chivas is quite peerless in character. It's 12 years old, and prize Glenlivet whiskies from Scotland's oldest distillery go into it.)

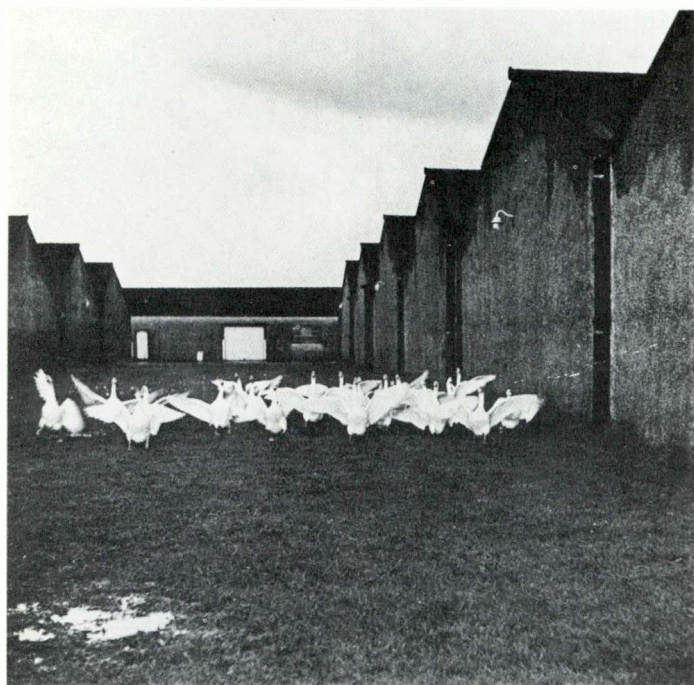
Next time you observe the phenomenon we're talking about, explain how little two dollars per bottle works out to per drink.

Then your hospitality may be returned in kind.



12-YEAR OLD BLENDED SCOTCH WHISKY - 40 PROOF - GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.

18 art director Bert Steinhauser
photographer Mel Sokolsky
copywriter John Withers
agency Doyle Dane Bernbach, Inc.
client Chivas Regal



Why won't these geese let you near our Whisky?

Because it's sleeping.
Here, in the quiet solitude of the aging sheds, aken casks of Ballantine's Scotch slumber undisturbed. Slowly and naturally, the 42 fine Scotch Whiskies that go into Ballantine's harmonize.

This peaceful yard is guarded constantly by a gaggle of 18 white Chinese geese. And their still honking soon

changes the minds of any would-be intruders.

Meanwhile, within the casks, the secret of Ballantine's sunny-light flavour unfolds. Slowly mellowed by the moist Scottish air, all lingering traces of harshness gradually disappear. Until finally, the authentic flavour and smooth lightness of Ballantine's Scotch Whisky is born.

Next time you try Ballantine's, you may even notice the gentle scent of the heather. It's differences like these that prove

The more you know about Scotch, the more you like Ballantine's.

Ballantine's

19 art director David Garratt
designer David Garratt
photographer Malcolm Steen
copywriter Gary Prouk
agency Ronalds-Reynolds & Company
client Gooderham & Worts Limited

Yell "help" and watch how fast your mild-mannered Continental Insurance agent turns into Superman.

Ordinarily, he's just a quiet guy in a dark suit who comes around once in a while to talk insurance.

Shy. Retiring. Not one of your pushy types.

But suddenly, emergency strikes.

Burglars in your bedroom. Garage fire bubbling the paint on your new Cadillac. Hurricane Zena heading straight for your chicken farm.

You call for help.

In a flash, he becomes the Man of Steel and flies to your side. To protect your rights, and fight your battles, and give you counsel as long as you need it.

Your Continental agent acts as your champion for one very good reason. You're his bread and butter.

He figures the more he helps you, the more *kinds* of insurance you'll buy from him.

And we figure the more we help him help you, the more of your insurance he'll place with us. (He has his choice of many companies, you know.)

That's why we handle his clients' claims intelligently, fairly, and with a minimum of red tape and delay. (This little gimmick is the thing that helped us get so big.)

If you think you might need the services of a Superman some day, get to know your mild-mannered Continental agent now.

He's listed in the Yellow Pages under Continental. (In some areas, under America Fore Loyalty Group.)

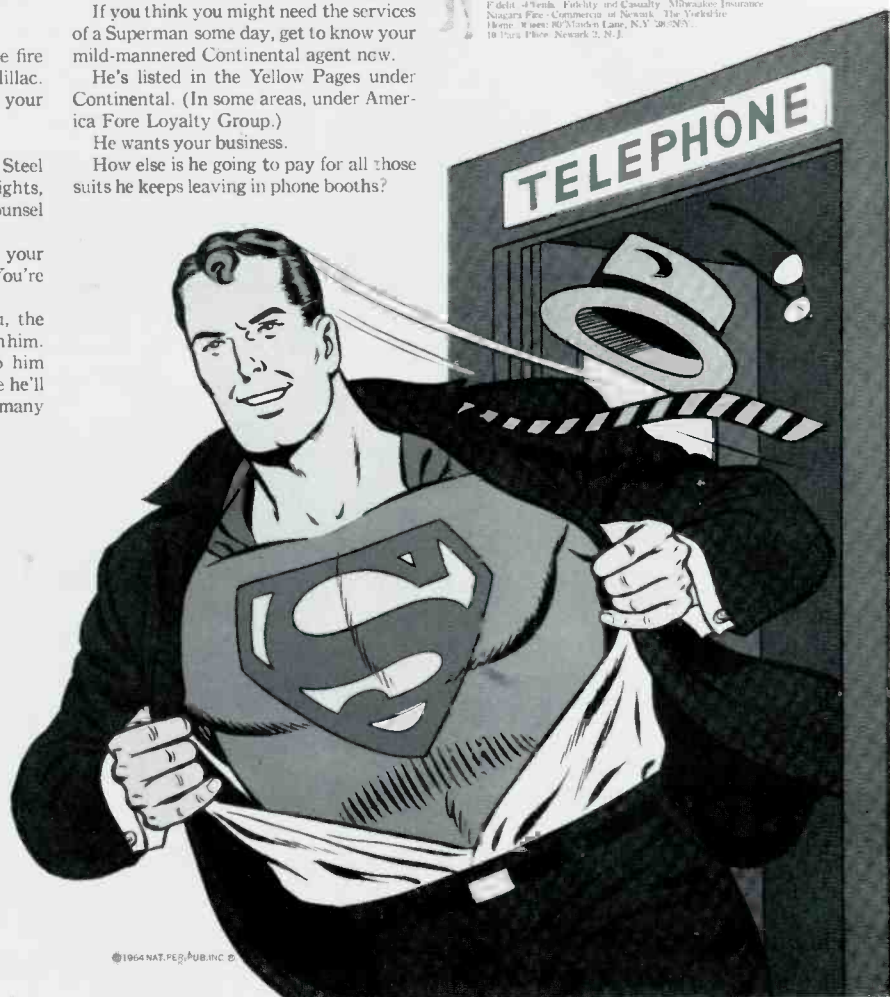
He wants your business.

How else is he going to pay for all those suits he keeps leaving in phone booths?



The Continental Insurance Companies

The Continental Insurance Co. - Farmers of Newark
Seaward Fire and Marine - National Fire-Continental
Fidelity - Fidelity - Fidelity and Casualty - Midway Insurance
Niagara Fire - Commercial of Newark - The United Fire
Trust - Newark 307 Madison Lane, N.Y. 07102
10 Times Place Newark 2, N.J.



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20 art director **Sidney Myers**
copywriter **Ron Rosenfeld**
agency **Doyle Dane Bernbach, Inc.**
client **The Continental Insurance Co.**

People keep asking us what you do with Contadina Tomato Puree.

You mix Contadina Tomato Puree with spicy vinegar, hot mustard and seasonings and get a tasty topping for hot dogs.

You can slice mushrooms, onions & spices into Contadina Tomato Puree and make a marvelous sauce for chicken.

You mince clams into Contadina Tomato Puree and come out with a great clam chowder.

One thing you can do with Contadina Tomato Puree that you can't do with tomato sauce: make barbeque sauce you season just to your liking.



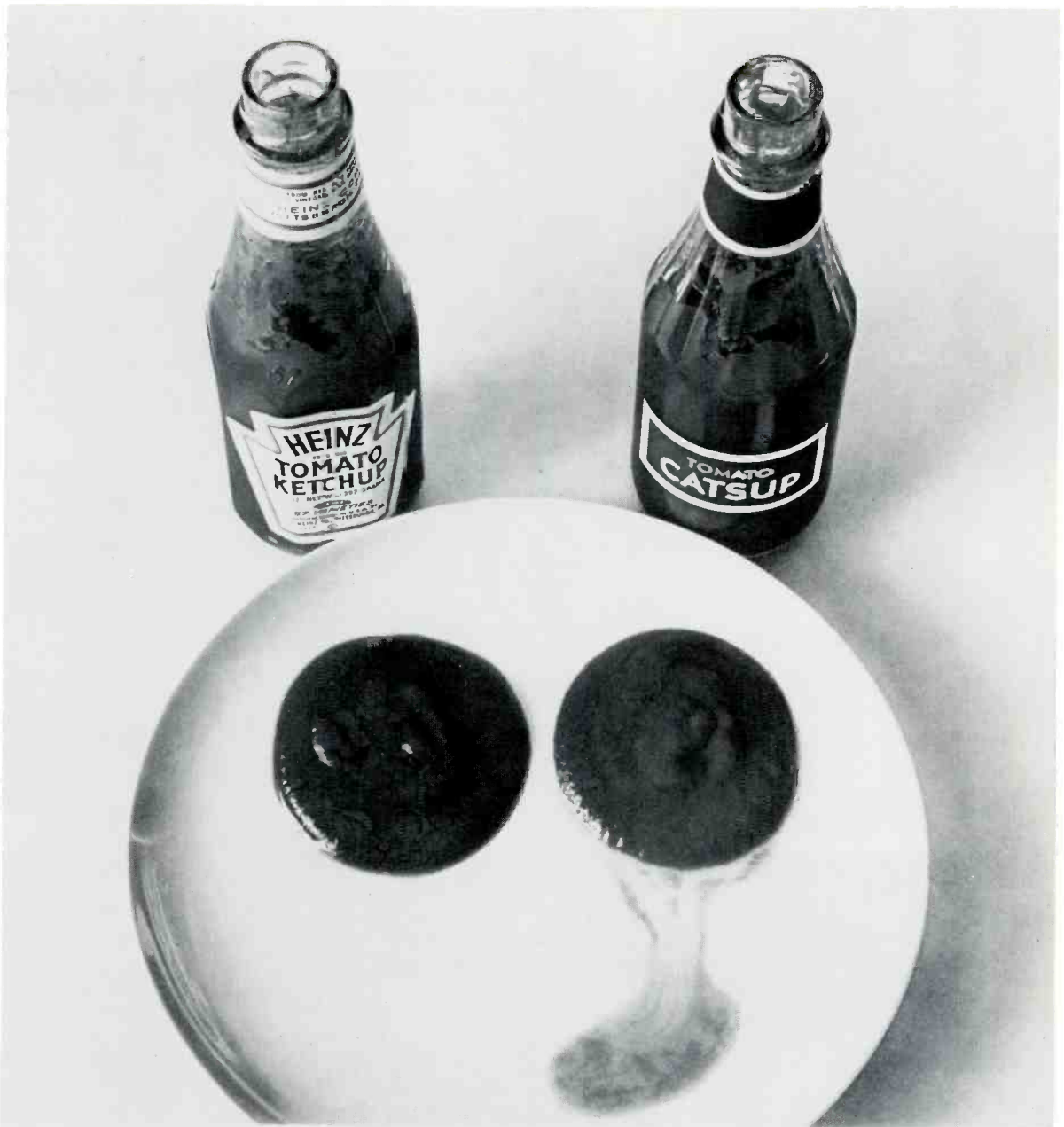
You put a bay leaf or any other spice you like into Contadina Tomato Puree. (We don't put seasoning in it ourselves, just sweet, red California tomatoes.) Be creative!

Our family calls Contadina Tomato Puree "tomato sauce without seasoning." Of course, we make a lightly spiced, rich red Tomato Sauce, too. Cook adventurously. Try both.

You simmer a piece of beef in seasoned Contadina Tomato Puree and enjoy a robust pot roast.

You catch a lobster and bake it to perfection in garlic, onion, seasonings and Contadina Tomato Puree.





(Actual photograph of water running out of other catsup,
3 minutes 39 seconds after both were poured.)

One reason you may pay a little more for Heinz.

25 art director Bert Steinhauser
photographer Donald Mack
copywriter Fran Wexler
agency Doyle Dane Bernbach, Inc.
client H. J. Heinz Company

21 art director **William Taubin**
 copywriter **Bob Hildt**
 agency **Doyle Dane Bernbach**
 client **French Government Tourist**

Funny, she doesn't look French.



Well, she is. In fact, she comes from a very old French family. And her hometown is Pointe-à-Pitre, a very old French town. Pointe-à-Pitre is the #1 town in Guadeloupe.

And Guadeloupe, to most folks who have been there, is the #1 island in the Caribbean. (Others stake the same claim for Martinique, Guadeloupe's sister island.) There are good reasons for either choice.

First, these islands are different. They're French. They've been French longer than the U.S.A. has been the U.S.A.: the French culture and joy of life is not just a part of their existence, it *is* their existence.

The hotels combine the sunny openness of the elegant tropical villa with the luxuriously plump comfort of the French inn. The cuisine, likewise a combination of West Indian and French, is inspired.

And then there's the scenery. Martinique is an island of technicolor plantations nestled into tropical forests that look like movie sets. You move through a fantastic profusion of hibiscus, orchids, mangoes, and palms. Guadeloupe is also a land lush with foliage, with a volcano thrown in for good measure. Just a 20-minute stroll from the crater peak is a jungle forest that looks like Tahiti, but isn't. The waterfalls seem to cascade down out of heaven. And the beaches are the kind you dream about: clean, wide and deserted.

Finally, there are the "locals." They don't treat you like a tourist, they welcome you to their islands as a friend. See that smile in our photograph? You don't put on smiles like that.

Suggestion: write for our free "French Caribbean Vacation Kit." French Government Tourist Office, Dept. GM-9, 610 5th Avenue, New York 20, N.Y.



How long can the good earth produce enough food to feed our exploding population?

Cities are mushrooming into vast megalopolises, covering the old cornfields and potato patches.

And all the time, more babies, more mouths to feed.

What will happen by the year 2000 when our population doubles to more than 6 billion?

By that time, just 36 years from now, the world must triple its food production if we all are to have enough to eat.

How in the world are we going to do it?

One real solution is to bring agricultural science to peoples that have lacked it.

Olin is doing just that. Olin's Agricultural Division developed and perfected a highly concentrated chemical fertilizer.

It's called Ammo-Phos.[®]

Ammo-Phos is absorbed extremely fast and easily.

Result: more and better crops per acre than farmers had ever conceived possible.

Ammo-Phos is thus helping solve one of 20th century man's gravest problems: how to produce enough food to feed the world's exploding population.

For further information on Ammo-Phos and other fertilizers, write: Olin, 480 Park Ave., New York, N.Y. 10022.

Olin

22 art director **Bernard Gilwit**
 artist **Coast Geodite Survey Photo**
 copywriter **Steve Hertz**
 agency **Doyle Dane Bernbach**
 client **Olin**

An Irishman will try to sweet talk you, fast talk you, charm you, put you on, pull your leg, tell you a lot of outrageous tales. But you can expect an honest count at the cashier's cage.

Bring a grain of salt when you come to Ireland.

For, it's been said, we're a people of desperate imagination. If, for example, should you be walking the wild ten mile stretch from Glengariff to Adrigole, between the fat Cahal Mountains and glinty Bantry Bay, and should you ask, "How much further?", we may, to keep your heart up, take a mile or two off the distance.

And an Irish mile is "a mile and a bit". And the bit is as long as the mile.

And if you should say hello to a farmer going to Tipperary Town to sell his sheep, you may, by the time you say goodbye, think he is going to Killarney to buy a cow. (If he thinks you're a tax collector, you may not learn even that much.) In encounters of this sort, you may be exaggerated to, even misled a bit. But in the important matters, the dealing of one man with another, the Irish imagination disappears.

When the time comes for the money to actually change hands, even if you don't know a Salmon (an Irish coin worth two shillings) from a Hen With A Brood (one worth a penny), the Irish tradesman, clerk and innkeeper will give you an honest count.

This is a matter of some pride with us. As a testimony to it, we boast some of the emptiest jails in the world. (As further testimony, even the Gaelic name for the Civic Guard, "Garda Siochana," translates literally as "Guardians of

Tranquility".) And those of us who do enjoy the hospitality of the Garda Siochana from time to time may be there solely because of an understandable affection for Irish whiskey. Which, by the way, can be had for a mere 32¢, nicely tumbled, and on the rocks, at the Long Hall pub in Dublin. (And at 50,000 other pubs about.)

Very different from the public-house pleasures of the Long Hall pub are the private-house pleasures of the long-walled Castle Dromoland. Here, if you've \$40.00 to spend for a day, and the right attitude, you can live cosseted and cozy as an Irish lord, with a thousand acres for front yard and back yard. Here you can fish in a lake where Lord Inchiquin fished after he inherited the castle from the O'Briens. And breakfast cozily in bed in a stone-walled bedroom where an O'Brien once bedded. (An O'Brien descended directly from our brave Brian-Boru, who, in 1014, beat the Danes out of Dublin.)

But if \$40.00 a day seems a bit much, \$20.00 a day will take care of all your expenses, including hotel, on a trip through western Ireland packaged by the Shannon tourist people. It includes a fifteenth century banquet at Bunratty Castle, where you'll listen to medieval minstrelry and dine on such as Vegetable Brose, pull'd fowl, Salamagundy and Everlasting Syllabubs.

Not too far away, you might find a little old Irish lady, who thinks a body

should never go out without an inch of cable-knit wool between him and the wind, to knit you a great polar bear of a sweater for about \$14.00. In the States, if you could find a little old lady with enough patience to knit you such a sweater, it would cost you at least \$45.00. Not to be outdone, there's a little old man at T. Barry & Sons, Dublin, who thinks a body should never put his feet to earth without their being covered by handmade shoes, which he will earnestly make to your measure for \$29.50.

Do remember though, that there is more to Ireland than Blarney and Bargains. As Irish author John D. Sheridan has said, "To see us at our happiest and best, meet us when the day's work is done and we are sitting on the bridge at the end of town. This is when the talk is tinged with poetry. It is at this, at the quietest moment of the day—and not only when we are changing your cheques or selling you petrol—that we would like you to join us and to judge us."

Would you like a sweet-talking booklet about Ireland?

A colorful 44-page booklet which describes all you need to know to plan your holiday in Ireland is yours free if you'll write the Irish Tourist Board at any of the following addresses:*

33 East 50th St., New York 10022
135 So. La Salle St., Chicago 60603
681 Market St., San Francisco 94105
2100 Drummond St., Montreal, Quebec

*PLEASE ADDRESS YOUR INQUIRY TO DEPT. TAA



23 art director William A. McCaffery
photographer Elliott Erwitte
copywriter Rueven Saratou
agency de Garmo, Inc.
client Irish Tourist Office

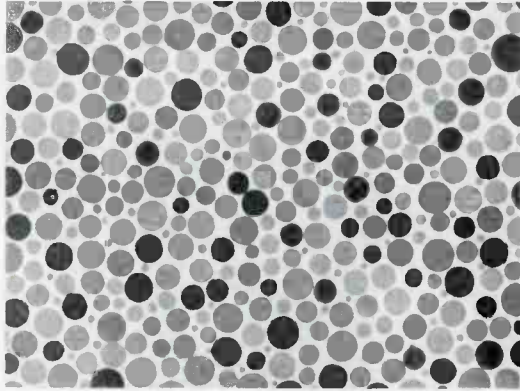
Distinctive Merit Award

The green fender came
off a '58.
The blue hood came
off a '59.
The beige fender came
off a '64.
The turquoise door came
off a '62.
Most VW parts
are interchangeable
from one year to the next.
That's why parts
are so easy to get.



26 art director **Len Sirowitz**
photographer **Wingate Paine**
copywriter **David Reider**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen**

**Only 1 out of 25 men is color-blind.
The other 24 just dress that way.**



And please don't give us that old song and dance about there not being any good colors to choose from. Haven't you seen the new J&F Mohara® suits? Pacific Mills wove the fabric for us in all the right colors for Spring '65. And we added all the right fashion details. Because J&F dates their suits. Like cara. Just look for the suits with the 1965 tag on the sleeve. Twenty-four out of twenty-five men will be able to spot them in a minute.

Mohara suits made by The Joseph & Feiss Co. with custom-made fabric from Pacific Mills. In woaded and mild mohair or merino, silk mohair and Dacron® polyester. \$65.00. Slightly higher in the West. Also available with two pairs of trousers. For store nearest you, write The Joseph & Feiss Co., P.O. Box 6965, Cleveland, Ohio. *Pat. T.M. Patent #1 to American Co. 405 Madison, N.Y.



27 art director **Frank Siebke**
artist **Howard Carriker**
copywriter **Neil Calet**
agency **Delehanty, Kurnit & Geller**
client **Joseph & Feiss Company**



167 days of foggy, foggy dew can't claim all the credit for beautiful English complexions.

Even with England's traditional climate, chic London women go to 25 Old Bond Street (Elizabeth Arden's Salon) for their skin care. They say that English weather may contribute a bit to their beauty, but to think it is completely responsible is making but a flimsy, whiffy tale. Their secret weapon for firm, smooth, ivory-like skin is the same formula used all over the world in Elizabeth Arden Salons, The Skin Essential Treatment.

Now if British beauties need Elizabeth Arden love and care, you can imagine how important it is to the American woman who lives in a hothouse atmosphere, steamed apartments and much drier and windier weather. The Skin Essential Treatment takes 5 minutes 31 seconds. *Cleanse* with Arden's Cleansing Cream and Skin Lotion. *Tone and Refresh* with Arden's Skin Lotion, patting skin briskly with upward strokes. (Don't

be a baby, pat!) *Smooth on* Arden's Perfection Cream with gentle but firm strokes into your face and throat. If wrinkles look deeper than usual, use *Crème Extraordinaire* to help smooth and neutralize your skin.

That's all! That's all! With faithful daily treatments, Miss Arden promises you a complexion soft as a rose petal at an English wedding. Elizabeth Arden is purveyed at fine stores in America, England and throughout the world—and in the London Salon at

Elizabeth Arden
25 Old Bond Street

28 art director **Hal Davis**
designer **Hal Davis**
photographer **Horn Griner**
agency **The Cadwell Davis Company**
client **Elizabeth Arden**

29 art director **Gennaro Andreozzi**
 designer **Gennaro Andreozzi**
 photographer **Paul Elfenbein**
 copywriter **Dorothy Perillo**
 agency **Gilbert Advertising Agency, Inc.**
 client **London Fog**

THIS COAT
 EXAMINED
 BY #1

Ever pull out a little slip from the pocket of a new purchase? And wonder who in the world the number is? To stop the spread of anonymity, London Fog reveals all: #1 on a slip means Thelma Runkles who has checked our Maincoats longer than any other examiner on our Londontown staff.

Called "Grandma" by the crew, Mrs. Runkles has bright, glittering eyes that miss nothing. She studies the stitching and snips any stray threads. Pores over the fabric for the vaguest defect. Scrutinizes all seams. And when the last little detail is explored, places her stamp of approval in the pocket of a perfect Maincoat.

Mrs. Runkles is one of twenty-eight fastidious examiners. And if your London Fog fits as if it were custom tailored for you, feels crisp when you flip the collar and looks trim, orderly and handsome

while it stands up to a cloudburst, pull out the slip from your pocket and give credit to Bessie Bailey #2, Delmore Applewhite #3, Barbara Murray #4, Naomi Boyce #5, Augustine Braxton #6, Virginia Dailey #7, Olivia Jones #8, Janie Eubanks #9, Dora Lee Shelton #10, Hazel Lindsay #11, Rosemarie Midget #12, Thelma Baker #14, Dessie Hall #15, Mildred Moss #16, Katie Graves #17, June Mathias #18, Idell Davis #19, Margaret Jackson #20, Mary Broswell #21, Julia McWay #23, Flora Hines #24, Pecola Odum #25, Geraldine Mickle #26, Thelma Mack #27, Elenora English #28, Josephine Giordano #29, or Myrtle Clark #30.

Mrs. Runkle's current concern is the Dalton with new split shoulder in our exclusive Calibre Cloth® of 65% Dacron* polyester and 35% cotton, fluoridized with ZePel®. With zip-in alpaca lining by Blumenthal Mills. In natural olive, black or mica. For about \$55, rain or shine, your #1 coat.

London Fog, Baltimore 11, Maryland.



THE TWO MISSING ONES ARE — ALMA JOHNSON #22, WHO RETIRED ALONG WITH HER NUMBER, AND #13. (WE LEAVE NOTHING TO CHANCE.)



If the world looked like this,
 and you wanted to buy a car that sticks out a little,
 you probably wouldn't buy a Volkswagen Station Wagon.
 But in case you haven't noticed, the world doesn't look like this.
 So if you've wanted to buy a car that sticks out a little,
 you know just what to do.

30 art director **Len Sirowitz**
 photographers **Horn / Griner**
 agency **Doyle Dane Bernbach, Inc.**
 client **Volkswagen**

31 art director Martin Lipsitt
 photographer Melvin Sokolsky
 copywriter Herb Green
 agency Delehanty, Kurnit & Geller
 client House of Fragrance

This is the way Givenchy sees your face.



He has created a whole new line of cosmetics because he thought something was missing between the hat and the dress. The Givenchy face. He started in Paris with these scraps of fabric. He saw those little silk ruffles as optimistic colours for your eyes. A rawling red ribbon for your lips.

He saw a face that could be created from a row of jars and bottles that would be more than just pretty. It would be elegant. Pure Givenchy. And he did something else which is typical of Givenchy. Everything is designed for the sheer joy of handling and using it. Dipping into a crystal egg.

Of lipstick with a golden bamboo brush it only perhaps as marvelous as uncorking a glass stem of night fluid at midnight. Or snapping open your own Givenchy compact and fluffing on an invisible powder. Or just wearing an original Givenchy... on your face.

Woolen

WOLLEN COUNCIL PUBLISHED BY THE AMERICAN WOOL COUNCIL

1. The color: rich, subtle, warm.

2. The rest: a small of whimsy.

3. Dessert name: Peachy Parfait.

WOOL

LEAD GREEN FAYERS
FLAVORS FOR FALL

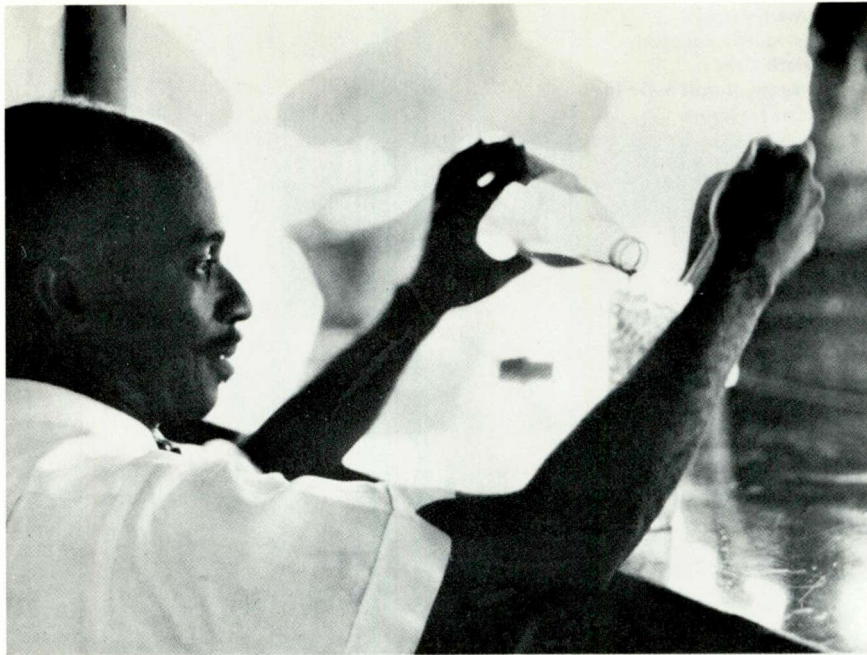
1. For the leading green, Lead Green takes a beautiful and pleasing flavor, made a gentle, vibrant that every one, has to see—and even the price of a moment of the new collection.

2. Smaller little, when up a good of color with the green and for color, spread only by natural wool blend in a variety. When you could go from the shape of woolen yarn to the 20 shades of fibers with equal ease and elegance?

3. Or use fibers. By the little dinner, each should keep up from people to be used for an hour or so. After two layers of stretch with the the same in individual brandy bottles. The only 1 1/2, really, a generous drape of draped yarn and one other punch down.

4. Well-known, well-known, mark a simple one, and absolutely, feel good. Try it in the wool store. Colors, also shown in 10, 11, 12. For more, write: Dept. 284, American Wool Council, 210 Seventh Ave., New York, N.Y.

32 art director Ronald Barrett
 designer Ronald Barrett
 artist Judith Barrett
 photographers Horn / Griner
 copywriter Jane Taylor
 agency Young & Rubicam, Inc.
 client American Wool Council



Hold on tight when you try the Rum Special at Juicy's beach-front bar.

Blend: (In electric blender)

1 oz. honey
1 oz. ginger ale
1 oz. 7-Up
1 oz. orange juice
1 oz. lime juice
2 tbs. cherry juice
2 tbs. raspberry syrup.

Add:

1 tsp. Cointreau
1 1/2 oz. light rum.

Stir lightly. Pour into a tall glass half filled with cracked ice. Top with a slice of pineapple, a slice of orange and a cherry. And sit a dash of Cherry Heering on top.

That's Juicy's Rum Special. Only it's not quite as special, if you make it yourself at home. Some key ingredients are missing. Like

Juicy's "Yesh, mon!" as he sets the glass down on his outdoor bar at the Montego Beach Hotel. And Jamaican air in your nose. Jamaican sounds in your ears. Jamaican sand between your toes.

Then, we suspect there's a secret or two that Juicy's keeping to himself. After all, he's got a reputation to protect: Bartender of the Year in the Jamaica Gleaner's island-wide bartender contest.

But we're not asking you to come all the way to Jamaica to do all your drinking in one little bar. Or to just drink (although some do). We have three rambling, outdoors-loving hotels—two at Montego Bay and one at Ocho Rios—where you can swim, sun, eat, laze and luxuri-

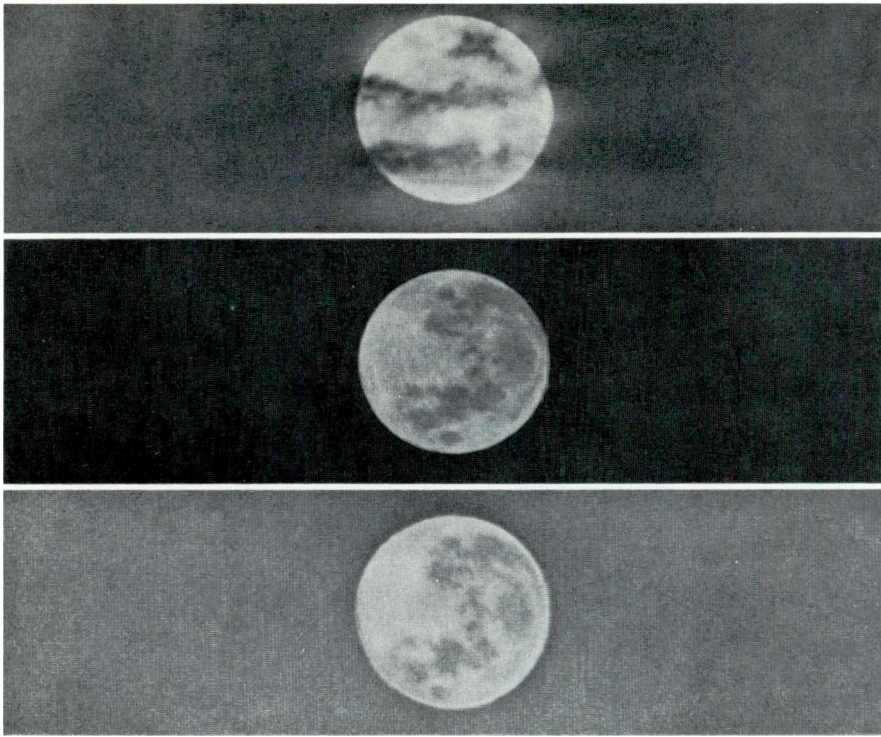
ate in three entirely different but entirely Jamaican styles. (Let us send you our free brochures detailing which is which.) And we've arranged it so you can stay at one hotel and enjoy all the facilities and privileges of the others (and also of Montego Bay's three golf clubs and two tennis clubs). Or if you take a notion to, you can move, kit and kaboodle, from one hotel to another. Provided we've got the room.

In your travels, why not conduct your own independent survey, comparing, say, Juicy's Rum Special, Orville's White Lightning and Clinton's Coconut Cooler?

Our barmen are generous fellows all, so hold on tight.

3 Hotels / Jamaica: Montego Beach Royal Caribbean Jamaica Inn
Call your travel agent or Ray Morrow, 51 E. 42 St., N.Y.C. OX 7-2240.

33 art director **Howard Russo**
photographer **Donald Mack**
copywriter **Charles Burch**
agency **de Garmo, Inc.**
client **3 Hotels / Jamaica**



Eight hours a night, Elizabeth Arden's revolutionary new liquid cream works away the wrinkles of the day. Pour out this whisper-light liquid, streaked on your face. Elizabeth Arden's Liquid Cream lingers several minutes, smearing and soothing skin, then soaks in. Works to help erase (and lift, even deep-rooted) wrinkles. It's amazing that a cream as rich as this could ever be a liquid. Could be, actually non-greasy. Even invisible. Ardena Liquid Cream is just one of Elizabeth Arden's beauty triumphs. Try it tonight. It takes minutes to apply and works all night. While you sleep. Or, smooth it on during the day. While you're busy, it gets busy on your skin. Because it's invisible, only your grateful skin knows it's there. 5.00 and 9.00 plus tax.

Elizabeth Arden

34 art director Hal Davis
designer Hal Davis
photographer Hal Davis
copywriter Frankie Cadwell
agencies Trahey / Cadwell
client Elizabeth Arden



Great new vacation idea: Pittsburgh

For a little vacation idea, look to Pittsburgh. It's not just the steel city, it's also the city of bridges, the city of parks, the city of museums, the city of sports, the city of culture. Pittsburgh is a city that has it all. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there.

Young City... Venture... Pittsburgh is a city that has it all. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there.

bound in handsome... Venture... Pittsburgh is a city that has it all. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there. It's a city that's always been there, and it's always going to be there.



The many sides of travel

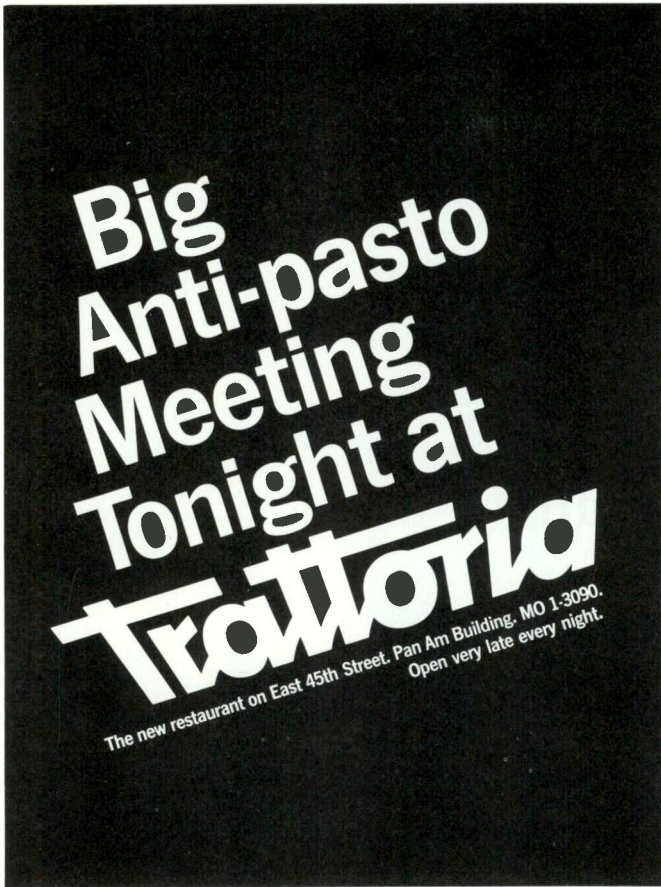
35 art director Ronald S. Brello
photographer Burt Glenn
copywriter Gerald Weinman
agency Pritchard Wood, Inc.
client Venture Magazine

Magazine ads—
2 colors or black & white



Just a reminder: drive carefully, obey traffic laws and have your eyes examined every year or so. Better Vision Institute.

36 art director **Len Siowitz**
photographer **Stock Photo**
copywriter **Leon Meadow**
agency **Doyle Dane Bernbach, Inc.**
client **Better Vision Institute**



37 art director **George Lois**
 copywriter **Dan Greenburg**
 agency **Papert, Koenig, Lois, Inc.**
 client **Restaurant Associates / Trattoria**



Pinned in a pin and worn near the heart, D'Orsay makes it *just possible* by crystallizing 5 whole grams of perfume into a tiny cake of Crème Parfum, then hiding it in a decorative pin. Voulez-Vous in the fire opal. Intoxication in the cloisonné. 7.50 plus tax. D'ORSAY

The French have
 a new place to wear
 perfume

38 art director **Frank Kirk**
 photographer **Ira Mazer**
 agency **Trahey Advertising, Inc.**
 client **D'Orsay**

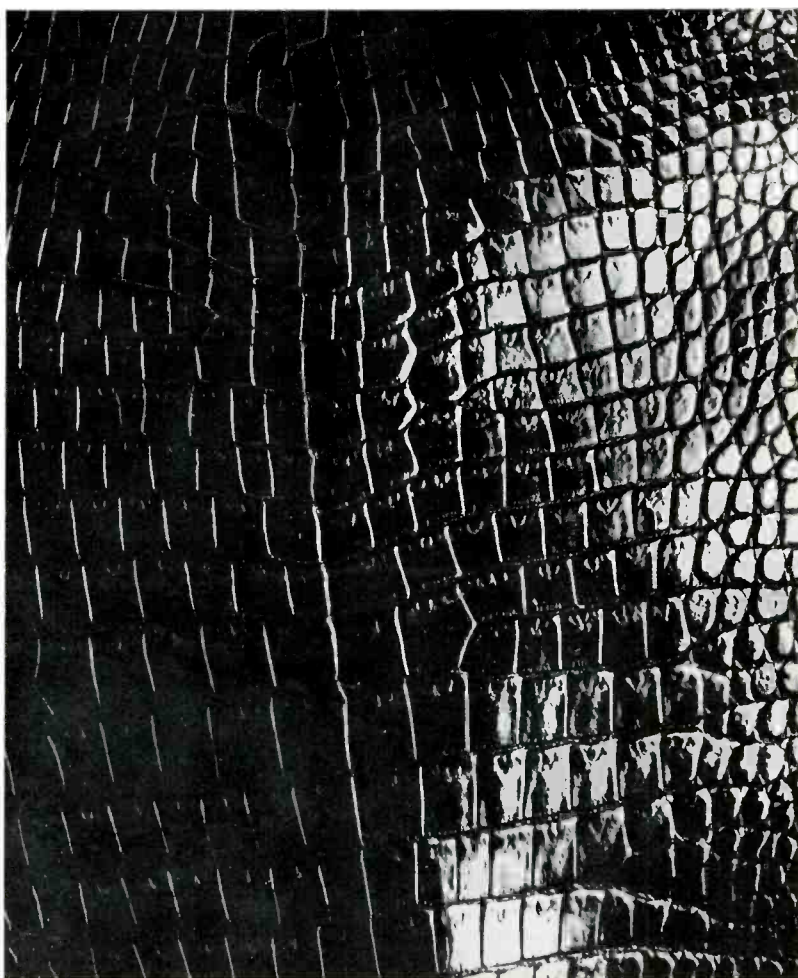
**You're at a party
and somebody takes
a swipe at the U.N.
It's a debating society,
he says. Telling us
what to do. And what's
more, the Russians
run it.**

What do you say?

Say this! Think about the crises in Suez, Palestine, New Guinea, Malaysia, the Congo, Cuba, Cyprus.
Is it the UN that's kept them from becoming World War III? Maybe not, but who'd be crazy enough to want to find out?

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39 art director **George Lois**
copywriter **Fred Papert**
agency **Papert, Koenig, Lois, Inc.**
client **The Advertising Council**



If you call BRyant 9-2000 in New York City and ask for Miss D. we will confirm a time and date
when you and Mr. David Evans can meet...over the world's most precious alligator skins...and discuss your next pair of shoes.
\$150 to \$550. At the I. Miller Salon, 57th Street and Fifth Avenue only. Pamper your feet at I. Miller.

40 art director **Martin Lipsitt**
photographer **Mike Cuesta**
copywriter **Herb Green**
agency **Delehanty, Kurnit & Geller Adv.**
client **I. Miller**

Would you still buy Chivas Regal if it cost \$2 less?

You might well feel some suspicion if we were to cut our price.

Could it be the same old Chivas Regal if it cost as little as younger Scotches? The answer is: No, it couldn't.



There are no bargains in Scotch whisky. Chivas Regal is made, in far from staggering quantity, with prize whiskies from Strathisla-Glenlivet, the oldest distillery in Scotland. (Of which we happen to be the proud owners.)

We age every drop twelve years. In old sherry casks, which cost us £35 apiece.

A lot of people consider it to be the smoothest of all Scotches.

Perhaps some of them bought their first bottle of Chivas Regal just because it's expensive.

But they continue to drink it because they like the taste.

12-YEAR-OLD BLENDED SCOTCH WHISKY - 86 PROOF
GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.

41 art director Bert Steinhauser
artist Photostat Composition
copywriter John Withers
agency Doyle Dane Bernbach, Inc.
client Chivas Regal

Break the new car habit.

Don't go away, now. We're not asking you to give up smoking or eating or anything like that. We're just asking you to buy a car that's driven an average of eleven years before it's traded in.

Eleven years in Sweden that is. Where 80% of the roads are unpaved and there are no speed limits. Where winter temperatures drop to 30° below and there are few garages.

We're not sure how long Volvos will average between trade-ins here in the States where the roads and weather are better, because Volvo did not become part of the local scene until a few years ago.

Here's why Volvo has grown to be the biggest selling imported compact in that short space of time (do not confuse Volvo with Volkswagen. Volkswagen is an economy car and quite a bit smaller. Volvo is a compact, the size of Falcon, Corvair and Valiant).

1. Volvo doesn't make you feel like you're driving last year's model. Changing body styles every year is silly. The only changes we make on a

Volvo are changes that will improve it as an automobile.

2. Volvo doesn't rust out before you make the last payment. Every surface on the Volvo body, inside and out, is rust-proofed with zinc phosphate. Then six—that's right, six—coats of paint (2 prime, 1 undercoat, 3 hand-rubbed enamel) give it a remarkably tough hide.

3. Volvo doesn't develop squeaks and rattles. We were using all-welded, single-unit body construction to make Volvos safe and strong and quiet while most other car manufacturers were still having committee meetings on the idea.

4. Volvo has a simple, tough, 4-cylinder engine. Many car men call it an "overbuilt engine." Tougher than it has to be. Possibly. It's the same engine that powers Volvo tractors.

5. Volvo doesn't force you to choose between performance and economy. It has both. And this, despite everything else we do to the car, is probably the reason for Volvo's growing popularity. Volvo out-accelerates every other popu-

lar-priced compact in every speed range... yet gets over 25 miles to the gallon like the little economy cars. It actually does.

6. Volvo doesn't cost you an arm and a leg for optional equipment. Heater, whitewalls, bucket seats, windshield washers, seat belts, padded dash and sun visors, etc., are standard.

7. Volvo has a full line of cars to choose from. Four compacts including a station wagon plus a Gran Turismo road car (a Gran Turismo road car is a dignified sports car).

8. Volvos have a high resale value. The better a car is built, the better it holds up and the more you get for it when you sell it. (We only mention this to reassure you. Volvos are scarce on used car lots.)

That's about it. If you still want to go out and buy a new car every couple of years or so, there's not much more we can say. Except, wouldn't a Volvo make a helluva second car?



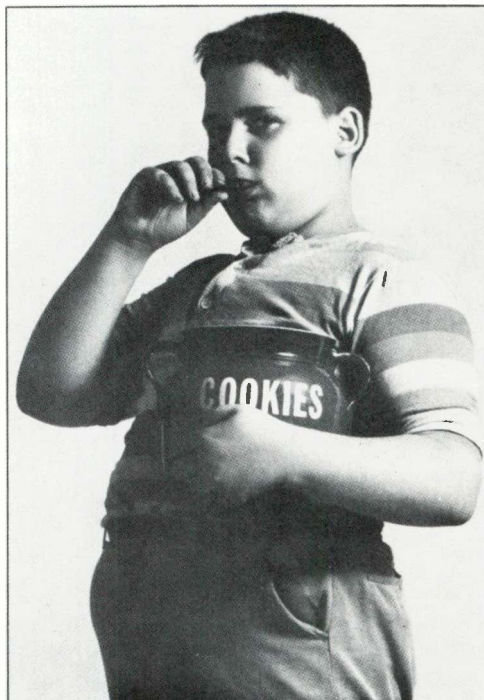
SEE THE YELLOW PAGES FOR THE DEALER NEAREST YOU. OVERSEAS DELIVERY AVAILABLE. VOLVO, ENGLEWOOD CLIFFS, NEW JERSEY




42 art director Amil Gargano
photographer Mike Cuesta
copywriter Jim Durfee
agency Carl Ally Inc.
client Volvo Inc.

43 art director **Bill Harris**
designer **Bill Harris**
photographer **Irwin Horowitz**
copywriter **John Lentz**
agency **Young & Rubicam, Inc.**
client **President's Council on Physical Fitness**

What are you doing about your son's nickname?



There's no excuse for the overweight, out-of-shape youngster—boy or girl—and the embarrassing nicknames they come by. Regular, vigorous exercise can help change fatness to fitness. What about your school's physical education program? Insist on a daily 15-minute session of honest exercise. For more information, send for the free leaflet from the President's Council on Physical Fitness, Washington, D.C. 20548.



**IF YOU WON'T
DO IT FOR
YOURSELF, DO IT
FOR THE KIDS**

(Get nylon cord tires, the safest tires going.)



Chemstrand® nylon is used by America's best tire manufacturers. Chemstrand, N.Y. is a Division of **Basell**

44 art directors **Chuck Bhas / Charles Picarillo**
photographer **Ken Heyman**
copywriter **Ron Rosenfield**
agency **Doyle Dane Bernbach, Inc.**
client **Chemstrand**

Distinctive Merit Award



Why did Anne Flynn's parents allow us to use this picture?

There were two reasons.

First—because Anne has now had proper treatment, and everything is fine.

Second—because the Flynn's are deeply concerned (and you can understand why) with the seeing problems of all children.

They want parents to know about trouble signs that *aren't* as obvious as Anne's. That go undetected. Or may be overlooked be-

cause they don't seem very important.

Play it safe. See that your child gets a professional eye examination before age three. Certainly, before first starting school. And once a year thereafter.

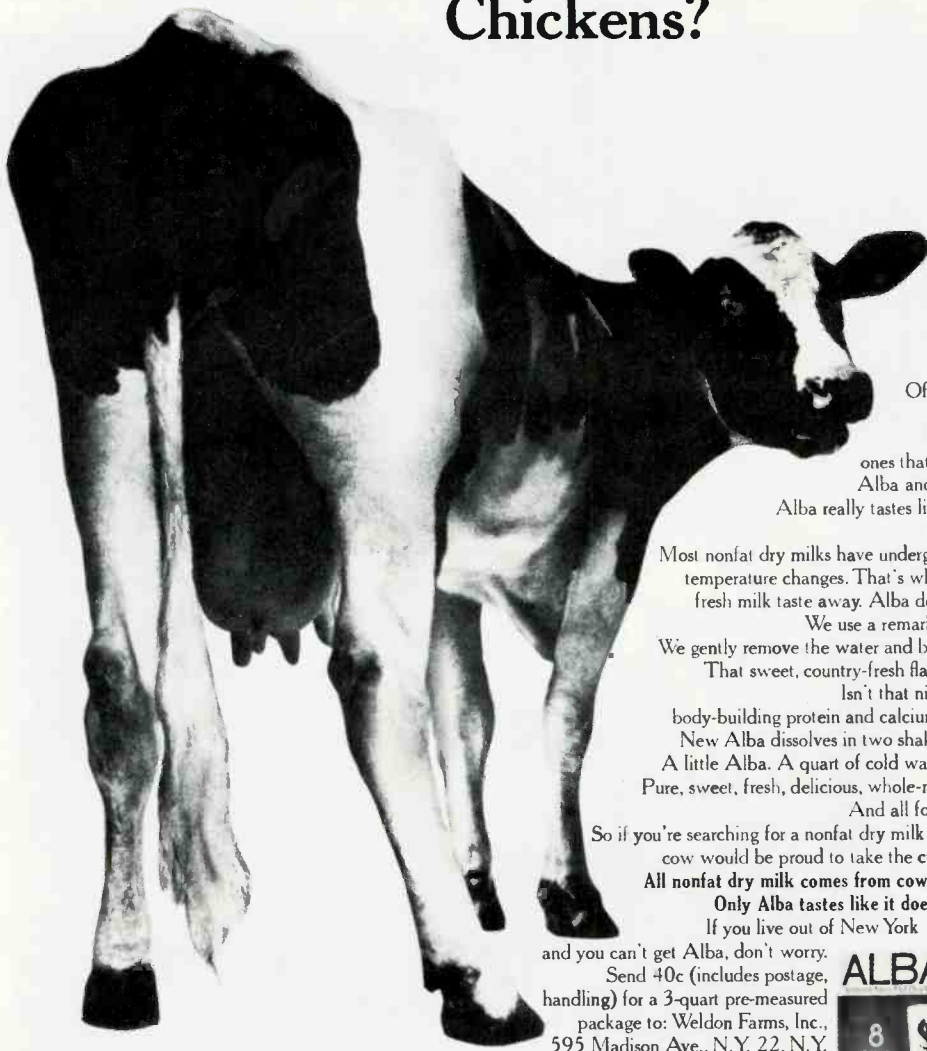
Above all, remember this. Most vision problems begin without any warning. But there are some signs, such as the following, that call for your immediate action:

1. Persistent tilting of head.
2. Excessive frowning or squinting.
3. Excessive rubbing of eyes.
4. Shutting or covering one eye.
5. Holds books too close to eyes.
6. Headaches after reading.
7. More blinking than usual.
8. Unusual repeated eye movements.

Better Vision Institute

45 art director **Len Sirowitz**
photographer **Better Vision Institute**
copywriter **Leon Meadow**
agency **Doyle Dane Bernbach, Inc.**
client **Better Vision Institute**

Where did you think nonfat dry milk came from? Chickens?



Don't be silly.
Of course nonfat dry milk
comes from cows.
It's those thin, watery
ones that confuse us. One sip of
Alba and your doubts are gone.
Alba really tastes like it comes from cows.

Here's the reason why.
Most nonfat dry milks have undergone a series of extreme
temperature changes. That's what takes that delicious,
fresh milk taste away. Alba doesn't suffer this ordeal.
We use a remarkable low heat process.
We gently remove the water and butterfat. Nothing more.

That sweet, country-fresh flavor remains untouched.
Isn't that nice? And the important
body-building protein and calcium doesn't budge either.
New Alba dissolves in two shakes of a lamb's tail, too.
A little Alba. A quart of cold water. And there you are.
Pure, sweet, fresh, delicious, whole-milk flavor in an instant.

And all for as little as 8c a quart.
So if you're searching for a nonfat dry milk that any self-respecting
cow would be proud to take the credit for, look for Alba.

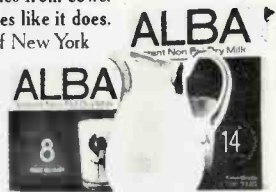
All nonfat dry milk comes from cows.

Only Alba tastes like it does.

If you live out of New York

and you can't get Alba, don't worry.

Send 40c (includes postage,
handling) for a 3-quart pre-measured
package to: Weldon Farms, Inc.,
595 Madison Ave., N.Y. 22, N.Y.



Alba comes in packages of pre-measured one quart envelopes and economical new 14 oz. pour-spout package.

46 art director **Tony Nappi**
designer **Tony Nappi**
photographers **Horn / Griner**
copywriter **Sandi Butchkiss**
agencies **Smith / Greenland Company, Inc.**
client **Weldon Farms**

Does it make sense to jump out of a warm bed into a bowl of cold cereal?



Wake up, baby.
Cold cereal's cold. Cold, cold, cold going down. Cold when it hits your stomach. Smack! And on these cold, cold mornings, baby, that's a chilly way to start.
You'd do better with good old Quaker Oats.
Oh yes. A good hot bowl of Quaker Oats is something to jump into.
Nice and steamy. Warm going down. Warm

inside. Warm all morning long.
Quaker Oats has the natural nourish'ers to keep you warm. To stir you up, keep you going, even put the brakes on sneaking snacks.
Quaker Oats has more protein than whole wheat, whole corn or whole rice, too. So it naturally sustains you better.
At only 2 calories per ounce more than corn flakes, isn't that something?

Besides, what else tastes like Quaker Oats? What else comes up with that nutty, hearty, toasty taste of oats intact?
Every steaming spoonful.
So make good hot Quaker Oats these wintry mornings.
Listen, baby. It'll never leave you cold.
In some cases, Quaker Oats is called Mother's Oats



47 art director William Taubin
photographer Jerry Shatzberg
agency Doyle Dane Bernbach, Inc.
client Quaker Oats

How come one company pays out a million dollars an hour?

That's how much Metropolitan Life policyholders and beneficiaries collect every hour of the working day. Last year, it added up to more than a real \$2 billion. And two-thirds of it went to living policyholders.
Because we insure more people, it figures that we do more. A lot more. Especially for our policyholders.
One thing we do is train our representatives in the field to make a clear and expert analysis of exactly

where your family would be if you died or someday decided to retire.
Metropolitan calls that a Family Security Check-Up. It's confidential and it's free.
Wouldn't you feel a little safer if you had one?
Just call your Metropolitan adviser and it's yours.
More choose Metropolitan Life
millions more than any other company



48 art directors Robert Wall / Matthew Basile
designer Matthew Basile
photographers Horn / Griner
copywriter Cynthia Proulx
agency Young & Rubicam, Inc.
client Metropolitan Life Insurance Co.



If you run out again
this September, we're going
to feel awful.

You may not feel so hot yourself. It's no fun running out of the best little money-maker in your cereal department. (In a recent study by Retailing Research, the 18-oz. size of Quick Oats produced more annual return per dollar invested than any other cereal item, hot or cold.) The 18-oz. size of Quick Quaker or Mother's Oats even outsells other Quaker-Mother's Oats items. So why not give more

of your Oats shelf space to the 18-oz. Quick. And do a little hoarding. Otherwise, you'll get caught short when school opens and cool weather sets in. We should know, it happens every September. This year, to keep everybody on their toes, we've even put the 18-oz. Quick in special red "school-time" cases. We've tried to think of everything. After all, we hate to see a grown man cry.

Trade ads—full page
or more—2 or more colors

49 art director **Frank Gentile**
photographer **Norman Nishimura**
copywriter **Nat Russo**
agency **Doyle Dane Bernbach, Inc.**
client **Quaker Oats**



AMERICAN IN PARIS
(the original!)

The Herald Tribune European Edition is an old friend to Americans living or traveling abroad. And to English-speaking Europeans. Its home has been Paris, its scope, international for 76 years.

With its own staff of editors and reporters, business and financial experts, the European Herald Tribune speaks with authority in 71 countries throughout Europe, Africa, Asia and the Middle East.

It has by far the largest circulation of any

American newspaper published in Europe—some 49,000.

And this circulation (60% American, 40% European and other nationalities) is heavily concentrated among the kind of people who are important to your company—decision-making executives in industry, finance and government.

For the greatest impact on the foreign business community, use the original (and most influential) American in Paris, the N.Y. Herald Tribune European Edition.

50 art director **Tony Zamora**
designer **Tony Zamora**
artist **Olaf Olafson**
copywriter **Alvin Sklower**
client **N.Y. Herald Tribune European Edition**

This is how
simple it is to borrow the
Xerox 914 Copier.

XEROX CORPORATION	Xerox 914[®] Copier and machine maintenance agreement	1 home office copy
<p>Please provide Copy Review to us on the following basis:</p> <ol style="list-style-type: none"> 1. Install _____ 914 Copiers. 2. We agree to pay a base monthly use charge of \$25.00 for each 914 Copier installed. 3. We agree to pay \$0.35 for each copy made on each 914 Copier installed. 4. If in any calendar month we make less than 2000 copies on any 914 Copier, Xerox Corporation may restrict us for the basic minimum of 2000 copies for that Copier in addition to the monthly use charge. <p>(There is no maximum number of copies during the Copier's first calendar month of installation.)</p> <p>We understand that the above charges include all machine maintenance, supplies, adjustments, part replacements (except supplies and drums), and repairs, as described on the back of this agreement.</p> <p>Xerox Corporation will invoice us monthly for the base use charge and copies made. This invoice is payable upon receipt without dissent.</p> <p>Transportation charges will be paid by Xerox Corporation to destination city. Local delivery charges and rigging expenses will be paid by us. The equipment remains the property of Xerox Corporation which may supply either new or reconditioned Copiers at their sole option.</p> <p>This agreement may be cancelled by us at any time upon notice of fifteen (15) days.</p>		
Company _____	By _____	
Address _____	Title _____	
City _____	State _____	
Zip _____	Circle Number _____	
	Branch _____	

Turn the page to see how we take care of the Xerox 914.

When you borrow the
Xerox 914 Copier, you pay for
the copies you make.
We take care of the machine.

Xerox 914 Copier Machine Maintenance Agreement	
<p>The Xerox Corporation agrees:</p> <ul style="list-style-type: none"> to train your personnel in the use of the 914 Copier; to keep the 914 Copier in good working order, make inspections, adjustments, substitute part replacements (except supplies) and repairs as required without charge to the customer; to provide maintenance service during our regular service hours: 9:30 a.m. to 5:00 p.m., Monday through Friday, (except holidays); to assume all responsibility for loss or damage to the 914 Copier installed on your premises due to fire, lightning, sprinkler leakage, earthquake, winds, vandalism, water, explosion, strike, sabotage, war, riot, major utility strikes, riots, civil disturbances, collapsing buildings or structures. <p style="text-align: center;">XEROX CORPORATION</p>	<p>The customer agrees:</p> <ul style="list-style-type: none"> to provide suitable electric service for operation of the 914 Copier, and to properly ground receptacles (as provided by Underwriters Laboratories, Inc.); to make available a Key Operator for training in the use of the 914 Copier, should this agreement change the customer agrees to inform the Xerox Corporation immediately; to make no alterations in the 914 Copier; to obtain the written authorization of Xerox Corporation prior to any relocation of the 914 Copier; to pay according to Xerox Corporation's established service policy for service requested outside of the regular service hours; to pay for any repairs or replacements made necessary by his willful act or negligence.

Turn back a page to see how easy it is to borrow the Xerox 914.

51 art director Sam Scali
copywriter Mike Chappell
agency Papert, Koenig, Lois, Inc.
client Xerox Corporation

If you're not interested in repeat sales - save 19¢



Hell hath no fury like a woman's scorn.
For her \$250 she does not expect the refrigerator door and to snap or crack for the first day or two after purchase.
For only 19¢ you can guarantee her eternal happiness with your refrigerator.
For 19¢ you can switch from polystyrene to Kralastic, the extra strength plastic that nobody ever complains about. Heat and cold can't fuse it. It's stain-resistant too. And colorful. Almost any shade you want.
For 19¢ she might even recommend your refrigerator to a friend.
For more information on the properties and economics of Kralastic write: Chemical Division, U.S. Rubber Company, Dept. K, Nausauck, Conn.
You'll see this tag whenever Kralastic is used.

Kralastic

U.S. Rubber Company registered trademark for 1968-1969

52 art director Charles Piccirillo
photographer Ira Mazer
agency Papert, Koenig, Lois, Inc.
client U. S. Rubber

Distinctive Merit Award



How long will a Mack truck last? We don't know, yet.

The Silver Flour Warehouse and Trucking Corporation bought this Mack AC Truck in 1929. 23 years ago this Mack had a luxurious green finish and its dog ear fenders stood straight and true. Once there was a shiny gold stripe bagging the contour of its body, and once, not a single cigarette burn on its rich leather upholstery. Sure this Mack needed maintenance to stay on the job. Even a Mack needs that. But how much? That's the difference.

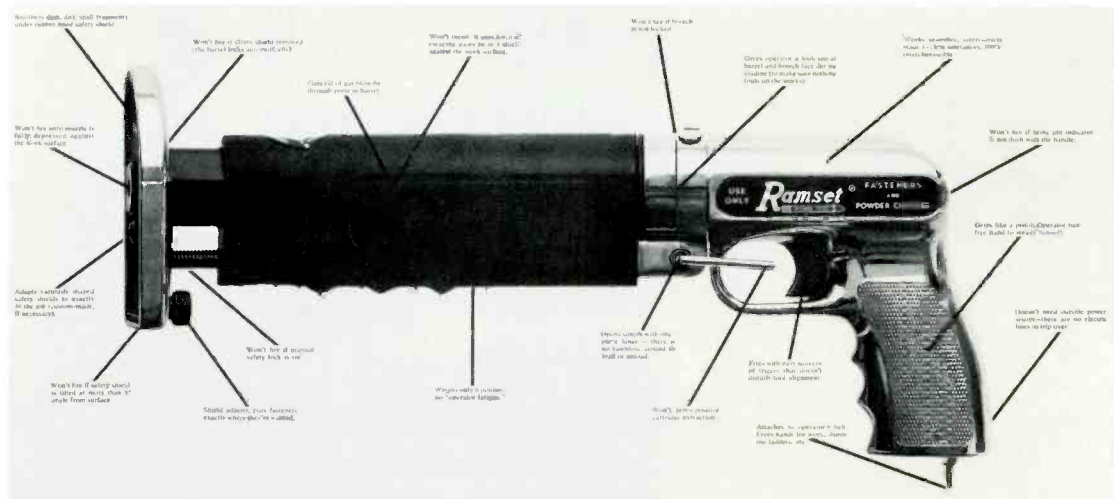
A couple of handfuls of spark plugs and points went into the engine. It needed two or three engine oil overhauls. Then some oil filters, and a few carburetor adjustments. And back in 1952 a big

expense: the first and only engine overhaul in 35 years of grueling service. Fantastic? Semantics! "See you could say that about this Mack and the many others like it." But please don't. We would prefer that you simply call it the Money Back Truck. The Money Truck is the truck that makes more money for its owner. Can you think of a better

description of Silver Flour's old Mack? And can you think of a better name for a new Mack? A new Mack works harder, lasts longer, and costs you less to run, whether you are moving cargo over smooth interstate highways, hauling tons of rock over a bumpy dirt road or mixing thousands of yards of concrete. Call the 1961 Mack Money Truck too. But someone ask "How long will my new Mack last?" 35 years from now we wouldn't still say "We don't know yet." Mack Trucks, Inc., Pontiac, MI



53 art director Michael Latta
designer Michael Latta
photographer Pat Finelli
copywriter Lawrence Elegant
agency Erwin, Wasey, Ruthrauff & Ryan
client Mack Trucks, Inc.



See. You don't have to worry about itchy trigger fingers.

Let's suppose that this Ramset powder-actuated fastener tool is loaded, ready to fire, with all the safety off. Now pull the trigger. Nothing happens. Drop it. Obviously knock it over. Even kick it. It will never go off. The only time it will fire is when you press its muzzle punctually flat against a concrete slab or a steel "I" beam and lean on it with 35 pounds of pressure to compress a powerful spring inside the barrel. And then pull the trigger. Pow! In a split second you send a threaded steel fastener concrete, or pressure as much as an inch of steel with a drive pin. Now you can see why we've taken so many precautionary measures. First is, no competitor's tool has so many safety devices built into it as the whole works (listed above.) Like we don't stop there. Before a worker can use our tool we also insist that he pass our training course, conducted right on the job by one of our own Ramset factory-trained specialists. And to prove it, he has subscription-approved operator's card. When he's finished, he not only knows how to be a safe operator, he can open, unload, reload and fire the Ramset tool in 20 seconds. And averages a phenomenal 120 fasteners an hour - only twice more than by ordinary skill and play methods. This fastening tool, by the way, built Ramset laborer's. We've also got a powder-actuated tool called "Pin-Click" (see ad) that packs fasteners in its muzzle, if they're fired manually. And a pneumatic tool called "Pow-R-Screw" (see ad) that drives all "Shur-Clut" and "Two-Set" fasteners. And Dynabolt - masonry anchors. Which is right for your job? Call our Ramset Fastening specialists (listed in the Yellow Pages under "Tools"). He knows his business. It's a matter of safety. Come, so think of it. It's probably our most important safety device.



54 art director Fred Stadelman
photographer Allen Vogel
copywriter Rudy Fiala
agency Doyle Dane Bernbach, Inc.
clients Ramset / Olin

Trade ads—full page
or more—black & white

"Un bacio a tutti i miei ragazzi."

MAMMA

Mamma Leone's Ristorante, 239 West 48th Street, JU 6-5151

55 art director **Tom Courtos**
designer **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates / Mamma Leone's**

49655

You can spend a lifetime in the files of Wide World Photos



Wide World has 50 million photos of every kind and photographers everywhere

New York City, PLaza 7-1111 • Boston, Liberty 2-0075 • Chicago, State 2-7700 • Dallas, Riverside 2-8855 • Detroit, Woodward 2-2687 • Los Angeles, Madison 4-2448 • Pittsburgh, 551-2134 • Philadelphia, Pomer 4-3234 • Seattle, Hillman 2-2522 • San Francisco, Douglas 2-5573 • Washington, D.C., Adams 4-5400 • Frankfurt, Germany, 39181 • London, England, Fleet St, 1515 • Copenhagen, 11504 • Tokyo, 201-2801 • Toronto, Canada, EMpire 3-3182



56 art director Michael Pennette
 photographer Wide World Photos
 agency Fladell, Winston, Pennette, Inc.
 client Wide World Photos

What's black and white and rode all over?



There are two reasons why you see more BMWs wherever you go. First, we sell more BMWs every year. Second, BMWs are so well built they are enjoyed for years and years. Come to think of it, it really boils down to just one reason: rider satisfaction. Graduate to BMW and join the growing number of pleased BMW riders.



East: Butler & Smith, Inc.
160 West 83rd Street, New York 24, New York

West: Flanders Company
200 West Walnut Street, Pasadena, California

In Canada: Northwood BMW, Ltd. 7327 Keele Street, Toronto 15, Ontario

57 art director **Eugene C. Beck, Jr.**
designer **Eugene C. Beck, Jr.**
photographer **Nick Samardge**
copywriter **Fred Rafael**
agency **Quinn-Lowe**
client **Butler & Smith, Inc.**

Let's see you get out of this mess.



You're in this mess, too, Mr. Manufacturer.
Because when a zipper jams or breaks, he blames you.
And it's a mess you can easily avoid.
By just making sure all
your garments are made with Talon zippers.
You see, every Talon zipper is made to
work perfectly, year after year.
Your customers seem to know this. They
keep buying sweaters with Talon zippers.
By the million every year.
Of course, you're not going to sell your jackets
just because they have Talon zippers.
But you might not sell them just because they don't.

Talon
100 HUNTERS LANE

58 art director **Dick Levy**
designer **Dick Levy**
artist **Dick Levy**
photographer **Harry Hamburg**
copywriter **Dick Raboy**
agency **Delehanty, Kurnit & Geller Adv.**
client **Talon, Inc.**

Every year or so at U.S. Royal, we buy Goodyear, Firestone, Goodrich, Sears and co-op tractor tires. And then, along with some of our own, we destroy them.

We run those tires hot, bald, flat, split, ragged and every way but sideways. On the world's biggest tire-testing station: our 6900-acre spread near Laredo, Texas.

We run them in every kind of soil from sand and clay to sandy loam. Over rocks and stumps and rusty hardware. On driverless tractors that whip around and around a rough track until the tires just plain give out.

We run them along paved roads, pulling loaded wagons thousands of miles in the heat. And on nearby farms, where we can look them over regularly and cart away the remains when the tires quit.

We destroy some in our labs, too.

Our people methodically reduce a brand new tractor tire to a pile of rubber bands and ashes; in the process they find out where it's strong, where it's weak, and why.

Then we compare the lab reports with the tire-death certificates from our Laredo grounds.

In the end we wind up with a heap of ruined rubber and a stack of hard facts about tractor tires. For one, there is no cord material that will stand up to abuse as well as nylon cord. Or as long. So we don't ever make a tractor tire with any cord but nylon.

There's one bonding agent that fuses those cords together with

nearly twice as much strength as an ordinary adhesive could. The stuff is called CVC. We developed it. We applied for the patent on it. No other tractor tire has it.

There's a whole lot more we've learned. And we're going to keep right on buying tractor tires and destroying them and learning.

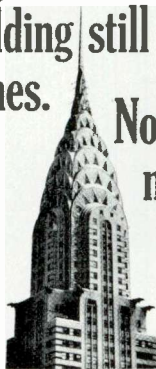
To make dead certain that the U.S. Royal Super Cleat Master[®] is the toughest tractor tire going.

Just as easy to buy. But a little bit harder to destroy.




59 art director Ed Lukas
photographer C. Wieseahn
copywriter Phil Peppis
agency Doyle Dane Bernbach
client U. S. Rubber

After 34 years the stainless steel tower of the Chrysler Building still shines.



Now read five more bright reasons to design in stainless:

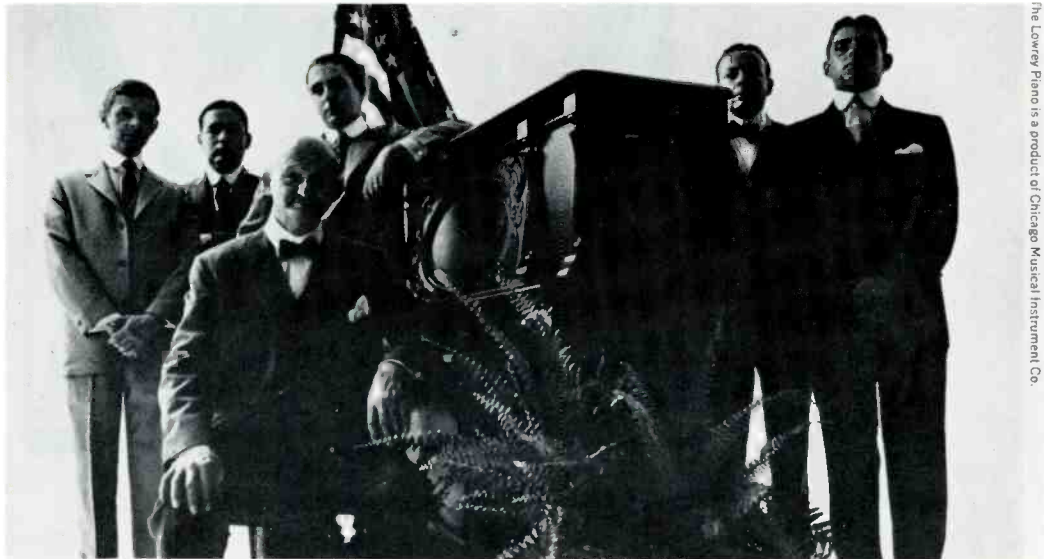
1. Nickel stainless steel is highly corrosion resistant. Won't pit, tarnish or deteriorate in any other way.
2. The subtle sheen of stainless blends with other materials. Complements, reflects and highlights its surroundings. And its good-looking appearance is permanent.
3. Stainless is among the strongest of metals. Permits use of thinner members and lighter, more economical gauges.
4. Stainless is virtually care free. Washes easily with detergents and water. Rain and wind often keep it clean. And maintenance savings alone often make up any difference in cost between stainless and other materials.
5. Stainless is available in virtually all standard forms, plus many special shapes and finishes. Also in many fabricated forms, such as doors, windows, hardware, fascia and railings.

The International Nickel Company, Inc., 67 Wall St., N. Y. 5, N. Y. 

60 art director Santo Cambareri
designer Santo Cambareri
photographer Jean Dubane
copywriter Ira Joachim
agency Marschalk Co., Inc.
client International Nickel Company

If you have designs calling for stainless steel doors or windows, Inco's "Suggested Guide Specifications" can make your specifying job a little easier, less time consuming and more complete. They include helpful background information and explain the optional features and variables that must be determined for each project. Their format follows AIA Specification Worksheets. Write for your copies today.





The Lowrey Piano is a product of Chicago Musical Instrument Co.

1923. That was the year to be in the piano business.

In 1923, there were about a hundred million people in the U.S., and they bought 150,600 regular and 197,000 player pianos — 347,600 all told.

Today, with the population nearly doubled, the total number of pianos sold isn't much above 200,000 in a good year. While the rest of the music trade goes booming ahead, pianos are standing still.


We can't see why that should be. People need pianos in their living rooms as much as they ever did. They just have to be told about it.

That's why Lowrey is on national television right now, with a campaign that should be the biggest thing to hit the piano industry since the discovery of elephant tusks.

Our theory is that the only way to get back to the way things were in the good old days is by moving into the future as fast as we can.

So, watch our dust and 23 skidoo.

61 art director **Philip Parker**
photographers **Horn / Griner**
copywriter **Tom Disch**
agency **Doyle Dane Bernbach, Inc.**
client **Lowrey Piano**


 He wears prescription glasses. He would like to own prescription sunglasses too. But they are expensive and awkward to carry around. Good prospect for Polaroid Clip-Overs! Polaroid Clip-Overs weigh only 4.8 grams, clip on in one second, only cost a few dollars. Best of all, Polaroid Clip-Overs eliminate glare as no ordinary sunglasses can.

POLAROID SUNGLASSES

62 art director **William Field**
 designer **William Field**
 photographer **Michael Peirce**
 copywriter **Alexander Hoedt**
 client **Polaroid Holland**

What if a jet fighter could follow a foot soldier around like a dog on a leash?

A patrol leader signals. And a fully armed tactical fighter plane rises like a helicopter from a nearby clearing and hovers there on alert, ready to wipe out a tank. Or hit a supply convoy. Or attack enemy positions. Studying this and every other "what if" of advanced V/STOL* weapons systems is a job we took on when we signed our newest Air Force contract at **REPUBLIC AVIATION CORPORATION**, Farmingdale, L.I., New York.

*Vertical and Short Take-Off and Landing. Republic engineers and technicians have been working with V/STOL designs for the past 10 years.

63 art director **William A. McCaffery**
 photographer **Timothy Galfas**
 copywriter **Charles Burch**
 agency **de Garmo, Inc.**
 client **Republic Aviation Corp.**

Emily Davidson



Jalbird. Terrorist. Saboteur. Fanatic.

Today when a woman votes for the man of her choice, it is in great part due to the extraordinary spirit of Emily Davidson. Half a century ago this high-born, gentle beauty (with the aid of daughters Christabel and Sylvia) organized one of the most effective campaigns in political history - The Suffragette.

The story of this militant group was the compelling theme of Granada's sixty-minute documentary, THE FANATICS.

To make the government take their case seriously, sheltered Victorian ladies exposed themselves to public humiliation and private grief by chaining themselves to railings, smashing windows, pouring acid in

mailboxes, and throwing bombs in churches. (One, Emily Davidson, even threw herself under the King's horse on Derby Day and was killed.) Over a thousand women were arrested and treated as common criminals, not political prisoners.

Queen Victoria called it "... mad, wicked folly ..."

The English audience (who saw it all come to life again on the entire Independent Television Network) called it edifying and enthralling programming. ... Interesting!

Contact Granada's Roy Campbell, RT 2 (240) (800) Malvern Avenue or write to Mrs. Paddy Condon at **GRANADA TV NETWORK, ENGLAND**

64 art director Kurt Weihs
 designer Kurt Weihs
 copywriter Renee Borek
 agency Papert, Koenig, Lois, Inc.
 client Granada TV, England

Fill in the magazines you would use to reach...

MEN WOMEN BOYS

*

*If you wrote Boys' Life here, you already knew that Boys' Life is the only magazine selling the huge male youth market exclusively. Congratulations.

BOYS' LIFE CIRCULATION 2,292,000 ABC NEW YORK CHICAGO LOS ANGELES BOSTON

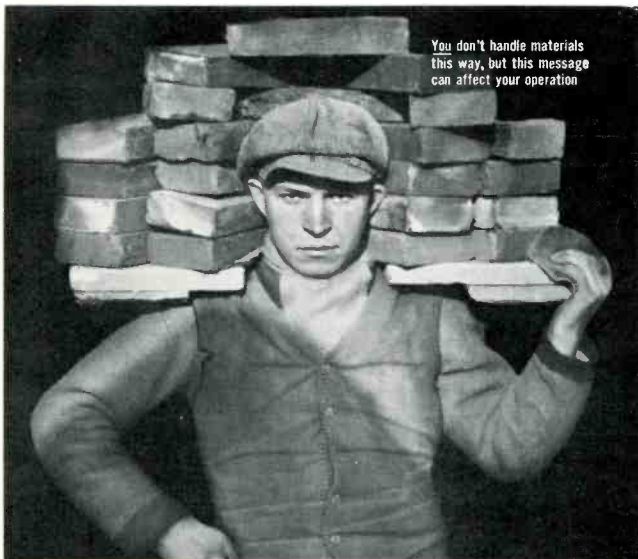
65 art director Phil Franznick
 designers Phil Franznick / Dolores Ramos
 copywriters Harold S. Meden / Milton Franks
 agency Franznick-Meden, Inc.
 client Boys' Life

*If you could send me home,
 dear, a good view of a nice battle
 I would be extremely obliged. If
 you could take that view, dear,
 just at the moment of victory,
 I should like it all the better.*

A Victorian lady wrote that to her front-line sweetheart fighting in the Crimean War. Obviously the English back home were vague about what was taking place on the battlefield. Until Roger Fenton, the first war photographer, hauled his new-fangled equipment to Russia in a horse-drawn darkroom van. He saw everything. And showed them the devastating truth. Fenton's historic pictures are brought to life in Granada's *War of 1855—A Crimean War To War*. A 12-week series to film in the role of a British cameraman. 1975. 11-11-75. Granada Television. Granada Television, London. Granada TV Network, England.



66 art director Kurt Weihs
 designer Kurt Weihs
 photographer Roger Fenton
 copywriter Carol Flam
 agency Papert, Koenig, Lois, Inc.
 client Granada TV—England



In the Detroit area, noted for tough-minded purchasing, one out of three lift trucks bought is an Allis-Chalmers! Why? There are good reasons. If you buy or lease lift trucks, it will pay you to find out. Call your dealer... get a quote on Allis-Chalmers Long Life Lift Trucks.



67 art director Richard Heyne
 designer Richard Heyne
 artist K & K Studios
 photographer August Sander
 copywriter Peter Marshall
 agency Campbell-Mithun, Inc.
 client Allis-Chalmers Mfg. Company



Smile! You're on AP

The European Wirephoto Network of The Associated Press has added two important new stations. Moscow, U.S.S.R. and Warsaw, Poland. It is now the only full-time, two-way, picture transmission system linking these capitals with the world. Another "first" from THE ASSOCIATED PRESS.

68 art director **Michael Pennette**
agency **Fladell, Winston, Pennette, Inc.**
client **Associated Press**

Your client is a poor,
rejected stepchild, whose
best friends are dwarfs.
Can you insure her
against poisoned apples?

You can—if you're a Continental agent.
Continental writes most kinds of accident and health insurance—the exotic as well as the commonplace.

Your client can buy a standard policy. Or, we can add any number of riders to include her own personal passions.

You see, we don't have any hard and fast rules about what we will write and what we won't. The only "do's and don'ts" we adhere to are those dictated by law—not bureaucracy.

As a result, you won't run into frustrating delays. Big as we are, we can't afford to let you wonder,

worry and wait long enough to think about taking your business elsewhere.

We feel that, perhaps more than anything else, it's this open-minded approach toward insurance that has helped us become one of the largest fire and casualty groups in the world.

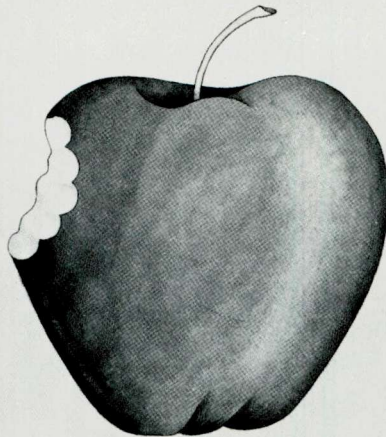
We figure it will help us grow just as big in A&H.

And we, and all our agents, and all their clients will live happily ever after.



The Continental Insurance Companies

The Continental Insurance Co., Firework's of Newark, Nationalism Firework's
Newark Fire - Fidelity-Phenix - Fidelity and Casualty - Seaboard Fire and Marine
Midwestern Insurance - Commercial of Newark - The Yorkshire
Home Offices: 80 Maiden Lane, N.Y. 38, N.Y.; 10 Park Place, Newark 2, N.J.



69 art director **Bob Reitzfeld**
artist **Paul Davis**
copywriter **Leo Fassler**
agency **Doyle Dane & Bernbach**
client **Continental Insurance**

Every Worthington drum handles anything in specification concrete from soup to the stiffest low slump. Each mixes quickly and delivers smoothly. The drum angle of 12° puts the c.g. well forward, allows you to carry maximum payloads without spillage.

Worthington's standard 100 gal. air pressure water tank reduces water system maintenance costs.

Extra rugged and trouble free transmissions. 4-speed Fleet-bulker. Heavy Duty Fleetmaster and Dependable Hydraulic.

Simple, trouble-free controls, front and rear, speed up discharging and other operations, even curb and gutter pouring.

The largest standard hopper around, 40' x 24" (20' charging cone)—easiest to spot for loading.

Wide, deep-throated, special steel chutes lock into 5 positions. The tripod handles even the heaviest loads without buckling.

Talk to your Worthington Distributor today. Or write Worthington Corporation, Holyoke, Massachusetts.

W
worthington

Everything from soup to low slump.

70 art director **Herbert H. Sklar**
 designer **Herbert H. Sklar**
 copywriter **Tony Burke**
 agency **Needham, Harper & Steers, Inc.**
 client **Worthington**

PARITY Wednesday, February 11, 1981

Some women can't live without it. Indeed, our daytime line-up is such a vital part of their lives that the 9 most popular programs are all ours. Of our 16 daytime programs, 12 are in the Top 15. The ladies have taken us to their hearts. CBS Television Network ©

PARITY Wednesday, February 11, 1981

We didn't expect that big a hand this season. But the spontaneous applause for our nighttime schedule gives us 9 of the Top 10 programs, 15 of the Top 20, and five of seven nights. That about wraps it up. The CBS Television Network ©

71 art director **Louis Dorfman**
 designer **Louis Dorfman**
 artist **Tomi Ungerer**
 photographer **CBS Photo**
 copywriter **Paul MacCowan**
 client **CBS Television Network**



The Beatles were born in Granada on October 17, 1962.

Before October 17, 1962, the Beatles were four anonymous haircuts. On that date, Granada introduced them to British television audiences. We brought them back eleven times between April and December 1963. You know the rest. Granada's an unorthodox network. First with controversial documentaries. First with long-hair entertainment. First with salty personalities.

GRANADA TV NETWORK, ENGLAND

72 art director Kurt Weihs
 designer Kurt Weihs
 photographer Granada TV
 copywriter Carol Flam
 agency Papert, Koenig, Lois, Inc.
 client Granada TV, England

“When I was sixteen,
 I thought my father was stupid.
 When I was twenty, I was surprised
 how much he learned in four years.”



An old world cabinetmaker finds himself the owner of a multi-million-pound furniture business in *A Little Bit Better*, Granada TV's new comedy series.

He quotes some old saws. But he has wonderful things to say about the conflict between the old and the new.

The way the old gentleman talks, British television audiences listen. And keep listening. Americans will listen too.

Yiddish wisdom with a British accent. *A Little Bit Better* is for sale to someone who knows a good thing when he sees it.

GRANADA TV NETWORK, ENGLAND

25 The London Square, London, W 1

73 art director Kurt Weihs
 designer Kurt Weihs
 photographer Granada TV
 copywriter Carol Flam
 agency Papert, Koenig, Lois, Inc.
 client Granada-TV, England

He's 75 years old.
 He speaks English with an accent.
 He wears striped suits and straw hats.
 He uses a cane.
 He frequents nightclubs.
 He stays out 'til all hours.
 He moonlights.
 He adores little girls.
 He's been known to take off for faraway places.
 He's linked up with Louise and Mimi.
 So we hired him.



WHAT A SALESMAN!

You'll agree. Watch what happens when Chemstrand turns Maurice Chevalier loose — for zippers made with Acridal® acrylic fiber in the pile and creases of Cordolite® nylon pile — on Hollywood Palms, October 3, ABC-TV at 9 PM EDT. A good 30 million people will be just as charmed as you'll be.

AC
 CHEMSTRAND CHEMSTRAND

74 art director **Stuart Rosenwasser**
 photographer **stock photo**
 copywriter **Susan Bagg**
 agency **Doyle Dane & Bernbach**
 client **Chemstrand**

A SHOEHORN FOR PANTS.

Vinco has devised a way of fitting round trousers into slinky pants—moderately. (Talk about fitting a need.) With "Vinco Cling." A pants gentle that's just four ounces of heavy blue "C" spandex — but with 100% greater rip-and-tear stretch activity. It comes with no waistband. Has double runway panels, a back panel that smooths but keeps a crease. Considering the number of round trousers being converted into slinky pants, here's one you need. Hang, and have help. Call Chemstrand.



75 art director **Stuart Rosenwasser**
 photographer **Frank Ufert**
 copywriter **Susan Bagg**
 agency **Doyle Dane & Bernbach**
 client **Chemstrand**

76 art director **Bob Reitzfeld**
 artist **Paul Davis**
 copywriter **Leo Fassler**
 agency **Doyle, Dane, & Bernbach, Inc.**
 client **Continental Insurance**

Your client is a nice,
 innocent kid in a red hood.
 Can you insure her
 against wolves?

You can — if you're a Continental agent. Continental writes most kinds of accident and health insurance — the exotic as well as the commonplace.

Your client can buy a standard policy. Or, we can add any number of riders to include her own personal passions.

You see, we don't have any hard and fast rules about what we will write and what we won't. The only "do's and don'ts" we adhere to are those dictated by law — not bureaucracy.

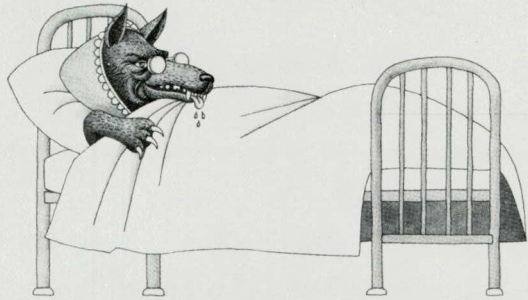
As a result, you won't run into frustrating delays. Big as we are, we can't afford to let you wonder,

worry and wait long enough to think about taking your business elsewhere.

We feel that, perhaps more than anything else, it's this open-minded approach toward insurance that has helped us become one of the largest fire and casualty groups in the world.

We figure it will help us grow just as big in A&H. Obviously, we don't expect any wolves at our door.

The Continental Insurance Companies
 The Continental Insurance Companies, a group of companies, including Continental Casualty, Continental Fire & Marine, Continental Life, Continental Real Estate and Casualty, Continental Surety and Marine, and Continental Workers' Compensation. The Continental Insurance Companies are members of the American Insurance Association, Inc. 100 Park Avenue, New York, N.Y. 10017.



Trichinosis
Encephalitis
Snail Fever
Amebiasis
Jungle Rot

We think you'll find them more challenging than the sniffles.

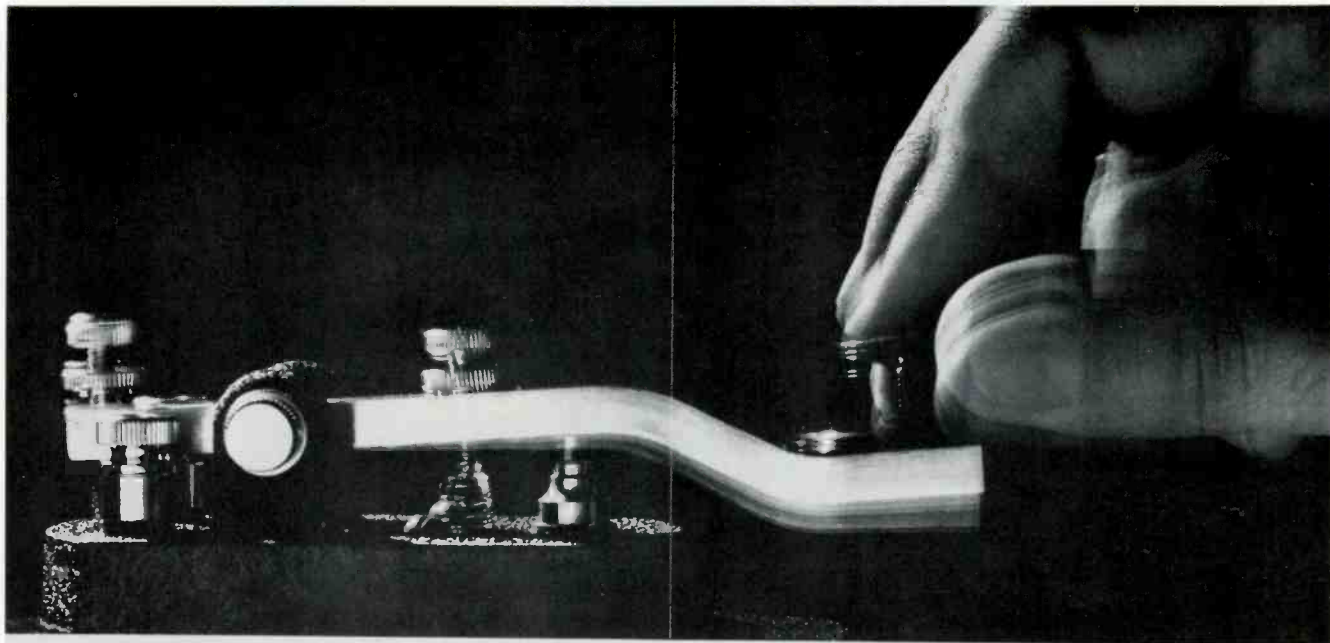
Take up the challenge.

Write: The Peace Corps, Washington, D.C. 20525

Published as a public service in cooperation with the American Legion.




77 art director **Ronald Barrett**
 designer **Ronald Barrett**
 copywriter **Ronald Barrett**
 agency **Young & Rubicam, Inc.**
 client **Peace Corps**



NEW YORK PORT ENGR 0600 17 DEC 63 BT URGENTLY REQ WESTINGHOUSE PORT ENGR BOARD SS HOLYMAN ON ARR SAN FRANCISCO ETA 0300 18 DEC 63 X FIRE DAMAGE NR TWO TURBINE X BT AR

When a ship needs a friend, Westinghouse responds with a full "sense of urgency." The Westinghouse Ship-On-Shore repair and maintenance plan (S.O.S. for short) is organized to handle all electrical and steam equipment repairs as emergencies. Work is completed promptly, it is fully backed by Westinghouse technical competency and engineering experience. Westinghouse port engineers are on constant standby to inspect and diagnose equipment damage or malfunction. Westinghouse plants and repair crews will work "round the clock" to return your equipment to service. Computer inventory control can give you stocked parts shipment thirty minutes after the order is on teletype. And a regular preventive maintenance inspection can be scheduled. Call the Westinghouse Marine Representative in your port for more information on the S.O.S. plan.

You can be sure if it's Westinghouse 

78 art director Al Weintraub
 designer Al Weintraub
 photographer William Richards Assoc.
 copywriter George Morin
 agency Ketchum MacLeod & Grove, Inc.
 client Westinghouse

**What's it bringing you?
Orders or complaints?**

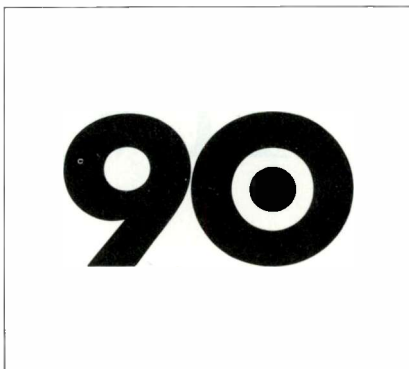
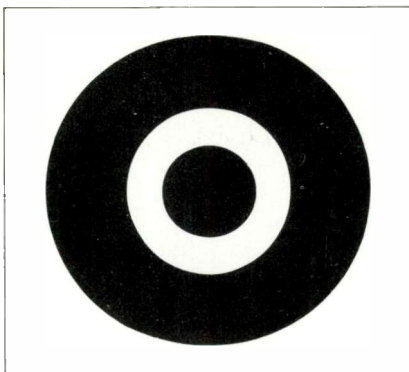
Just a few calls one way or the other can make a whale of a difference. But there's a simple way to tip the balance in your favor. Use the best tread rubber you can buy. Use U.S. Royal Tread Rubber. The difference between it and so-called bargain rubber is less than a couple of cents a pound. And for that you can make retreads as good or better than the original tread on the tire.

And you can be consistent about it. U.S. Royal Tread Rubber is factory tested so you can always get the same good results. No flukes, no failures.

The best way to start is to put a dime in your phone and dial your U.S. Rubber representative's number. We like to get orders, too.

79 art director Ed Lukas
 photographer W. Faller
 copywriter Gordon Jett
 agency Doyle, Dane & Bernbach, Inc.
 client U. S. Rubber

Trade ads—less than
full page—color or black & white



are you ready
for
the most important
90 days
in sheet retailing?

OCTOBER

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	90	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

80 art director **Gene Federico**
designer **Gene Federico**
copywriter **Sheila Jersky**
agency **Benton & Bowles, Inc.**
client **Pepperell**

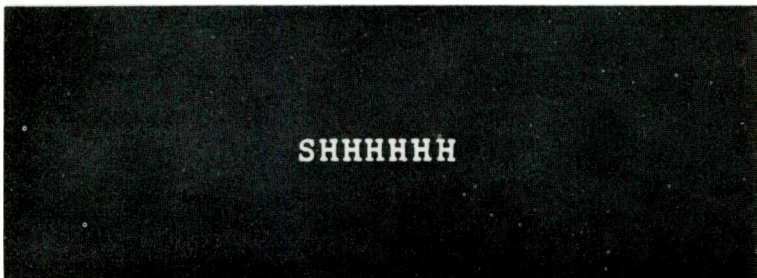
MAMMA

Mamma Leone's Ristorante
 "Where strong appetites are met and conquered."
 239 West 48th Street, JU 6-5151

81 art director **Tom Courtos**
 designer **Tom Courtos**
 artist **Tom Courtos**
 agency **Papert, Koenig, Lois, Inc.**
 clients **Restaurant Associates / Mamma Leone's**



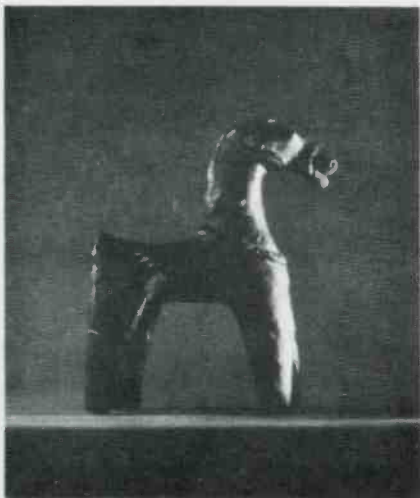
Cut office machine clatter at its source. Gates Noise Reducers eliminate up to 75% of objectionable machine noise, a major cause of tension and inefficiency. Scientifically engineered. Results are absolutely guaranteed, or your money back. Used successfully by the United States and Canadian governments as well as many other leading companies and institutions. Standard models for all major business machines; special designs for special problems. Send now for free descriptive literature. **Gates Noise Reducers** by GATES ACOUSTINET, INC., P.O. Box 2231-1, Menlo Park, California, 94023



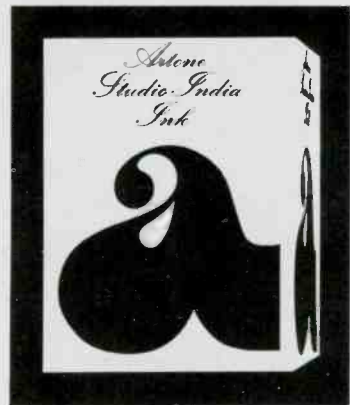
82 art director **Sam Smidt**
 designer **Steve Osborn**
 artist **Steve Osborn**
 copywriter **Perry Leftwich**
 agency **Sam Smidt Graphic Designers**
 client **Gates Acoustinet, Inc.**



This is an unusual photograph of a well-known high-fashion model—stripped of glamour. □ A few weeks after it was made, a frail, elderly woman, with a striking resemblance to the model, came to our studio. In her hand she held a small terra-cotta horse. □ She had ventured by subway and bus to the University Museum to buy this piece of sculpture. □ In broken English, she explained that it was a gift in appreciation for discovering her daughter's beauty. She had almost forgotten the classic Sicilian face—long concealed by the dressing-room arts. □ The picture brought her a special message—and we got a very special award. □ □ Bob Hayman — Photographer, 2024 Chancellor Street, Philadelphia 3, Pa., LOcust 7-7775.



83 art director John E. McCullough
 designer Bob Hayman
 photographer Bob Hayman
 copywriters Bob Hayman / Elliott R. Curson
 agency Elliott R. Curson
 client Hayman Studios

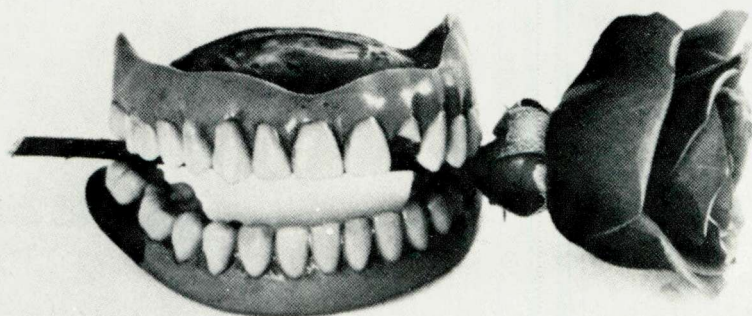


It flows freely in technical fountain pens. It remains black and is highly opaque. It dries flat matte. It levels perfectly, drying free of streaks, puddles. It adheres to all types of drafting film, treated acetate, rubber cement, scotch tape. It's New Artone Studio India Ink and it doesn't disappoint.

ARTONE COLOR A DIVISION OF H. M. STORMS CO.
 561 GRAND AVENUE, BROOKLYN, NEW YORK 11238

84 art director Bernie Zlotnick
 designer Bernie Zlotnick
 copywriter Bob Jacobs
 agency Katz, Jacobs & Zlotnick, Inc.
 client Artone Color

GOLLIN, BRIGHT & ZOLOTTOW - PHOTO: BLACKWELL



{ Passionate Plates by Rose Engraving }

85 art directors **Doug Kennedy / Gollin, Bright & Zolotow**
designer **Gollin, Bright & Zolotow, Inc.**
photographer **Patrick Blackwell**
client **Rose Engraving**

Newspaper ads—
over 500 lines—black & white



On this opening day (and from now on), we're with you all the way...we'd even walk the plank for you if we had to! THE PIRATE-BOOSTER CLUB OF JOSEPH HORNE CO.

86 art director Arnold Varga
designer Arnold Varga
artist Arnold Varga
copywriter Ben Doroff
client Joseph Horne Co.



Would you like your winter vacation sunny-side up?

Then come along with us to an exciting corner of the world, on an Air France Fall or Winter Jet Away Sun Holiday. The details will be prearranged. The itinerary will be tailored to your special interests. The accommodations will be elegant yet economical.

We have motor tours, cruises, trips through Europe, the Mediterranean, Africa, even an around-the-world excursion. Each tour begins or ends in Paris, the glamour gateway of Europe. You may travel with a

group or alone. You'll be in Air France hands all the way, of course. That means good food, impeccable service—plus the travel know-how of the world's largest airline.

Warm up to your Fall or Winter holiday in the sun by filling out the coupon on the right. Check the tour ideas that interest you most. Send it to us and we'll send you colorful folders with full details. Or talk to your Travel Agent. Or call us at 656-0000.

Air France, P.O. Box 2783
 Grand Central Station, New York, N.Y. 10017
 Send me details on the following (check appropriate holiday):
 Sunny Beach Winter Tour Sunny Europe
 Sunny Cruise Motor Motor Holidays
 Air Sea Sun Holiday
 Name _____
 Address _____
 City _____ State _____ Zip Code _____



87 art director John West
 designer John West
 photographer Dalton
 copywriter Gene Tashoff
 agency Fuller & Smith & Ross, Inc.
 client Air-France

Tummy Television



The 5 inch Sony, for waist sizes 38 to 46 (For smaller tummies, buy the 4 inch set.) Our 28 non-heating, long-living transistors plus our telescopic

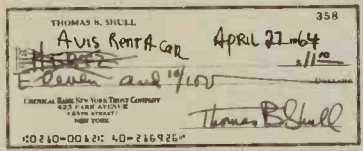
antenna give you flicker free reception—even if you jiggle when you laugh. The Sony works on AC wall plug or clip-on battery pack. So that your wife

can sleep, we also include a personal ear plug. The beauty of a TV set this small: when you've had a bellyful of television, you hide it under the pillow.

The lightweight 5 inch SONY TV

88 art director Len Sirowitz
 photographer Howard Zieff
 copywriter Ronald Rosenfeld
 agency Doyle Dane & Bernbach, Inc.
 client Sony Corp.

**Who do you think of first
when you think
of rent a cars?
Certainly not Avis.**



Here one of our customers made out his check.

It must be nice to be a household word. Like Jell-O, or Coke or Kodak.

But we're not. Avis is only No. 2 in rent a

cars, and it's always the big fellow you think of first.

So we have to try harder. Hoping the people who stumble on us will come back for more.

(We probably have the world's most fussed-over Fords. Spick and span and nicely in tune.)

And when someone calls us by the wrong name, we turn the other cheek.

After all, it doesn't matter what you call us.

Just so you call.

89 art director Helmut Krone
copywriter John Withers
agency Doyle Dane Bernbach, Inc.
client Avis



Light your first Filterela with your last cigarette.

Break the chain. If you've an itch to switch to cigars, we'll make it easy. Filterela is especially made for cigarette smokers. The part you put in your mouth is round and pliable. The shape you're comfortable with. And we give it the only patented cigar filter, to make it cooler than other cigars. The Cool-flo® filter. This revolutionary filter swirls the smoke through a circulation channel. Then whips it around a cooling chamber. Then sifts it through pure white cellulose. What do you get in the end? Cooled, softened, lightened cigar smoke. Not cigar smoke. The kind with sufficient flavor and aroma. Filterela 54 or Pack of 5 for 25¢



90 art director Onofrio Paccione
designer Onofrio Paccione
photographer Onofrio Paccione
copywriter Judy Blumenthal
agency Leber, Katz Paccione, Inc.
client Bayuk

We're working on it.



A wristwatch-sized television set may sound like something out of Dick Tracy.

But it's a perfectly logical thing for us to be thinking about.

Which should come as no surprise; we have quite a reputation for taking big things and cutting them down to size.

The first shirt-pocket radio was a Sony invention in 1956.

The first TV set that was really portable came from Sony in 1959.

And the smallest TV set you can buy (with its 4-inch screen) is a Sony invention, too.

(Our 4-inch set is brand-new, by the way. And it's the one to get if you can't wait for the wristwatch job.)

The idea behind all of these innovations is to put you in charge of your own entertainment instead of having your entertainment in charge of you.

So the biggest TV set we make weighs a whopping 12 pounds; the smallest weighs 6 pounds.

All Sony TV sets play on regular household current. Or on their own rechargeable batteries. Or in a car or boat.

But wouldn't it be the living end to catch Ben Casey or the 11:00 o'clock news or the latest weather wherever you are?

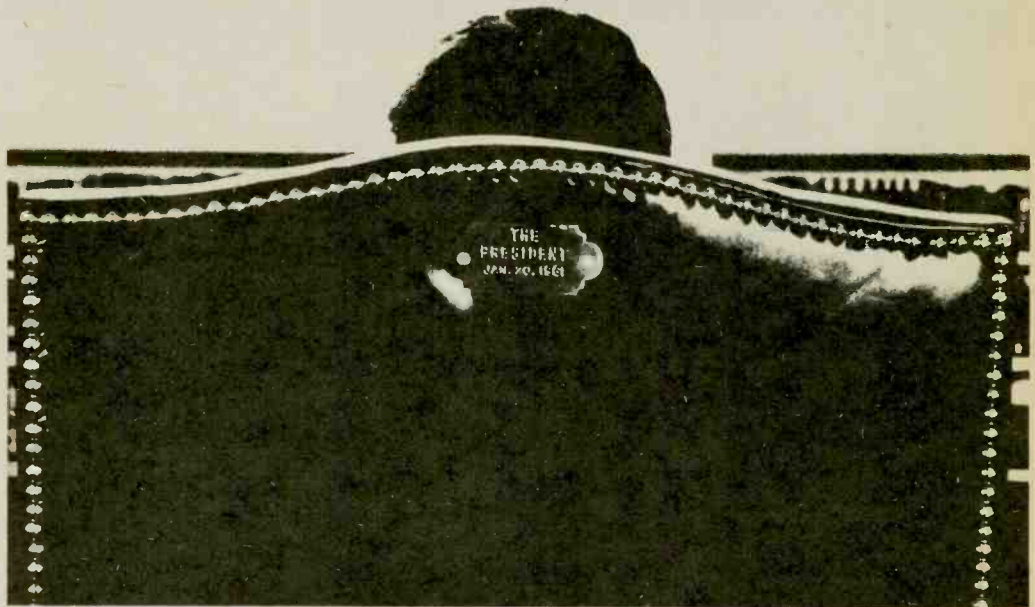
You wouldn't have to look at it if you didn't want to. But at least you'd always have it on hand.

SONY

VISIT OUR SHOWROOM 585 FIFTH AVE. NEW YORK, N.Y.

Distinctive Merit Award

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 14, 1964



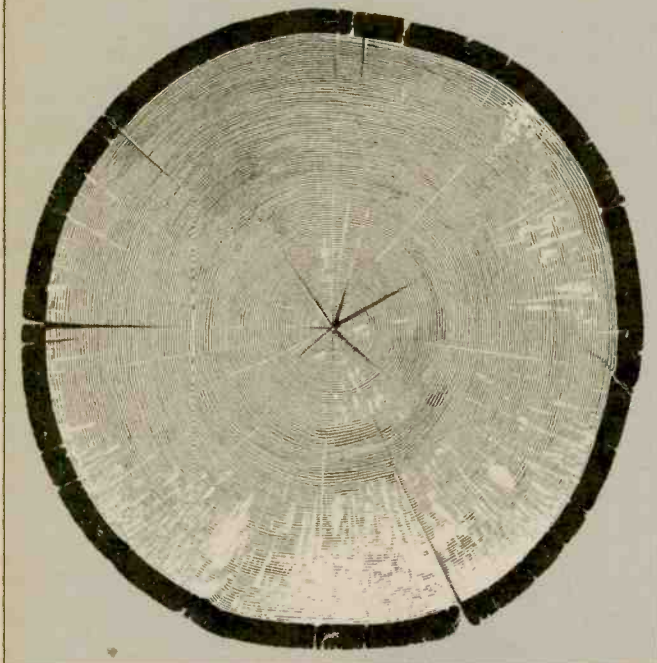
As the first anniversary of his assassination approaches, CBS News recalls the crises and achievements that highlighted our thirty-fifth President's quest for peace. The full-hour commemorative broadcast will present portions of numerous memorable addresses, including those at his inauguration, during the Cuban missile crisis, and following the signing of the nuclear test ban treaty. In recently recorded narration, his closest associates reveal their personal memories of President Kennedy, contributing fresh insight to those history-making experiences they shared with him.

The Burden and the Glory of John F. Kennedy
Tonight 7:30-8:30 CBS News ②

Narrated by Hubert H. Humphrey, Dean Rusk, Adlai E. Stevenson,
W. Averell Harriman, McGeorge Bundy, Pierre Salinger,
Theodore C. Sorensen, Allen W. Dulles, Arthur M. Schlesinger, Jr.,
Dr. Jerome B. Wiesner, Walt Whitman Rostow

92 art director Louis Dorfman
designers Louis Dorfman / Sheila Green
photographer Magnum Photo
copywriter Paul MacCawatt
client CBS News

You can tell the age of a good store by how much you can count on it. Pittsburghers are accustomed to Horne quality, have depended on it for over a century. That kind of record doesn't grow on trees. On the one hundred and fifteenth anniversary, look at Horne's for growth: 115 annual rings, 5 branches, a single Queen of Sheba for my name. But Horne's has never been just any store. It's main-ven Pittsburgh - in the eyes of JOSEPH HORNE CO.



93 art director **Arnold Varga**
 designer **Arnold Varga**
 artist **Arnold Varga**
 copywriters **Lillian Daniels / Frank Haller**
 client **Joseph Horne Company**

Act your age.

November 3rd is Election Day. If you're over 21, make sure you vote.

SMITH / GREENLAND CO., INC., ADVERTISING, NEW YORK, N.Y.

Gold Medal Award

94 art director **Burt Klein**
 designer **Burt Klein**
 copywriter **Mike Mangano**
 agency **Smith / Greenland Company, Inc.**
 client **Smith / Greenland**



Great shakes! It's new!

First complete milk shake in a can.
Ice-creamy thick.
Ready to shake, open and pour.
4 flavors: chocolate, vanilla, strawberry, coffee.
Only from Borden's.
Soda-fountain item for your dairy case.

"Shake 'em up" promotion.
Big newspaper ads.
TV minutes on ABC network.
Introductory 7¢ store coupon.
Introductory deal... 1 case free with 7.
Make room.

95 art director **Richard Carroll**
designer **Richard Carroll**
photographer **Alan Vogel**
copywriter **Shirley Simkin**
agency **Young & Rubicam**
client **Borden Foods Company**

JINGLE



96 art director Gene Federico
designers Gene Federico / Kathy McCrave
artist Henry Sand Bank
photographer Karen Laurence
copywriter Gene Federico
agency Benton & Bowles, Inc.
client Heublein, Inc. / Bell's 8

Would you do it?



You would? (That's Ohrbach's, is it not just the what if you had to...
 the answer and you know you're going to get it? The...
 to you, but the fact of it seems even better, any more than...
 get it done. No, it's just a small-scale experiment on our side...
 that way, maybe, because, maybe, or maybe, but...
 should be able to find really, some of the things, for the...
 get people accustomed to really live, too great. That's...
 Ohrbach's idea. It was never about our success. That's...
 you also with it? It's not, it's not, it's not, it's not...
 it's not, it's not, it's not, it's not, it's not, it's not...
 on being people with... Ohrbach's...
 the... Ohrbach's...)

97 art director **Richard Bergeron**
 photographer **Melvin Sokolsky**
 copywriter **Judy Protas**
 agency **Doyle Dane Bernbach, Inc.**
 client **Ohrbach's**

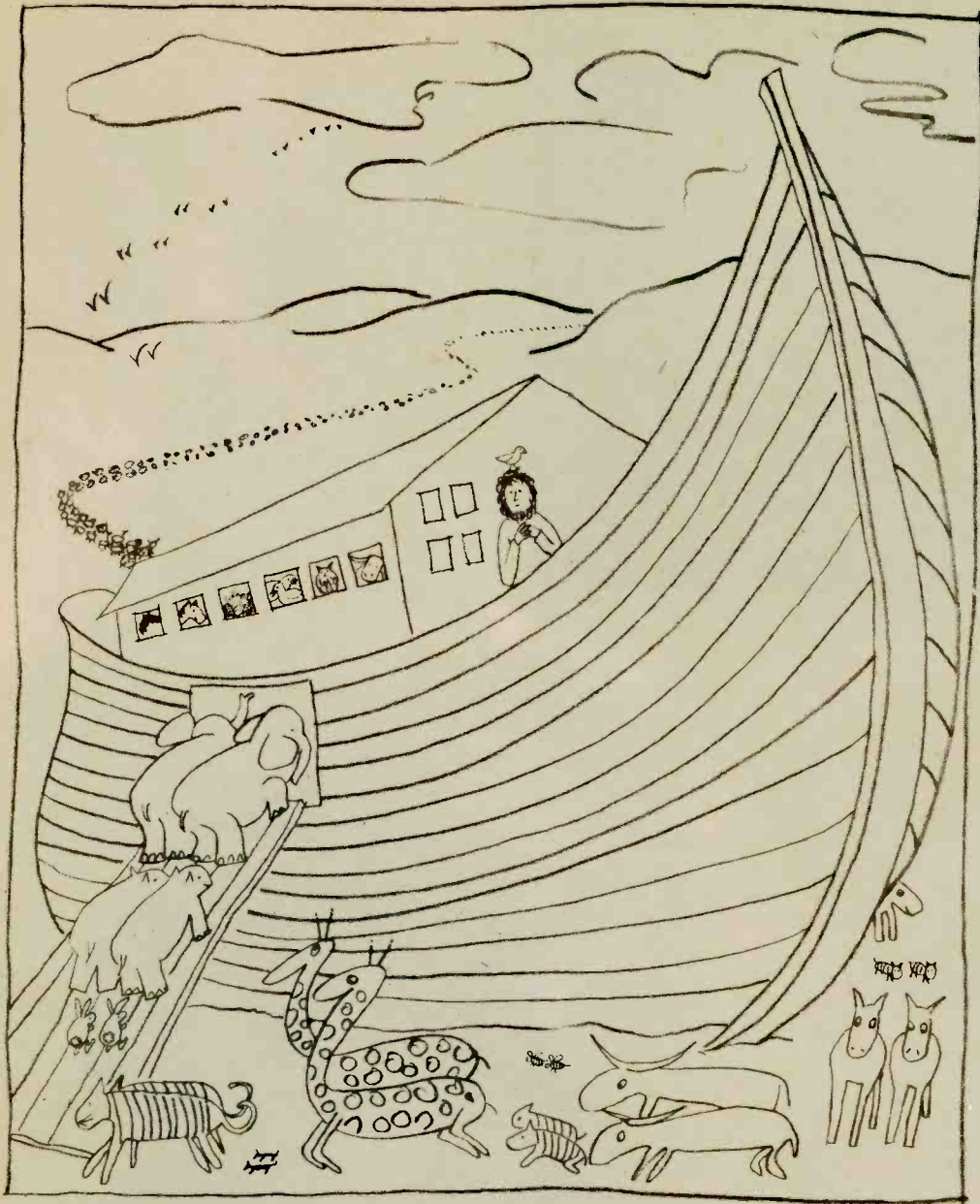
Should a gentleman offer a Tiparillo to a lady...today?



No!
 Not today. Or tomorrow. Or next week. Not until we can meet the sudden switching demand for "Tiparillos...Tiparillos...Tiparillos." Had we known that everyone and his brother would turn to Tiparillos overnight, we might have stored up enough of these slim, trim smokes to take care of sister, too. We're working on that right now, and we hope soon you'll be able to make the gentlemanly offer. Till then, it's every man for himself.



98 art director **Robert Girdali**
 designer **Robert Girdali**
 photographer **Wingate Paine**
 copywriter **Norman Robbins**
 agency **Young & Rubicam, Inc.**
 client **General Cigar / Tiparillo**



We've been in the travel business a long time.

In the beginning, it was sink or swim.
We swam.
Until about 15 years ago, when we started to fly.
In 1948, we had one used DC-4, two ex-war
aces and plenty of doubts.
Now we have a whole fleet of new Boeing
707 and 720-B jet airplanes.
We also have multitudes of pilots (including
one named Noah) and no more doubts.

We fly one of the world's longest non-stop
flights: New York to Tel Aviv.
The shorter EL AL non-stop flights (New York to
London, Paris and Rome) are simply milk-and-
honey runs to us.
One thing in particular that tickles us is that
nobody notices when an EL AL jet puts down in
Athens or Zurich or Istanbul.
It's absolutely routine.

We go to places you'd expect: Brussels, Vienna,
Munich, Amsterdam, Frankfurt.
And some that you might not expect: Teheran,
Nairobi, Nicosia and Johannesburg.
At close to 600 miles an hour, there are very
few places we can't get you to in 6 or 7 hours.
Think where we could get you in 40 days and
40 nights. Call your travel agent or us
at PL 1-7500.

99 art director **Sid Myers**
artist **Sid Myers**
copywriter **Bob Levenson**
agency **Doyle Dane Bernbach**
client **El Al Airline**

Which one of these smokes
gives you satisfaction without inhaling?



A Robt. Burns Cigarillo

100 art director **Robert Giraldi**
designer **Robert Giraldi**
photographer **Phil Marco**
copywriter **John Reynolds**
agency **Young & Rubicam, Inc.**
client **General Cigar / Cigarillos**

The Walkie-Watchie

Sony Walkie-Watchie. Not a walkie-talkie, not a watch. This new TV development is not a 2-way talker like the Walkie-Talkie. But with an working dial it's quite new, a brilliant though. Thanks to its 32 inch long, wide, flat-screen and its flat-faced, non-distorting picture tube that doesn't show the scanning lines. For watching and listening operates on a built-in battery pack and a built-in antenna right in the shoulder strap. (Some say the latter you can't, the latter the latter can. But it's not so. The antenna is built-in. It has an AC plug that fits in your wall outlet and a built-in telescopic antenna. Turn on the Walkie-Watchie and you'll see the picture on the screen.

The 4 inch SONY television



101 art director **Len Siowitz**
photographer **Howard Zieff**
copywriter **Ronald Rosenfeld**
agency **Doyle Dane Bernbach**
client **Sony Corp.**

Newspaper ads—
under 500 lines—black & white



Tamiment has Bach, bossa nova, and a big yellow moon.

Tamiment also has lots of Poconos, its own lake, an 18-hole golf course, and delicious Continental food. Tamiment (which sounds like a flavor) is a resort *with* a flavor. For a taste, call REctor 2-3050.

Tamiment

in the Poconos. Tamiment 5, Pennsylvania

104 art director Gus Anton
designer Herb Lubalin
artist Charles B. Slackman
copywriter Lou Redmond
agency Redmond, Marcus & Shure
client Tamiment In The Poconos

La Fonda del Sol may run small ads,
but they serve *big* portions.

LA FONDA DEL SOL, 123 WEST 50TH STREET, PLAZA 7-8800

105 art director George Lois
copywriter George Lois
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates / La Fonda del Sol

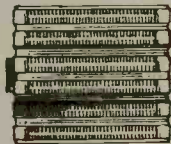
A Freudian Analysis of the Remington Lektronic II



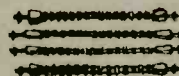
It's a mature shaver. There's no natural dependence upon a cord. Built-in, rechargeable energy cells let you shave cordlessly. In case you forget to recharge, there is a cord. Plug it in. Shave on the spot. That makes you feel secure.



And you'll feel secure about your appearance, too. 348 cutting edges of durable high-carbon steel slice whiskers off cleanly. They're honed on an angle so that skin doesn't get ploughed up and irritated.



The LEKTRONIC II will give you a superiority complex. It has a big head. Shaving head, that is. 756 whisker-gathering slots feed whiskers to the cutters faster. Make short work of shaving.



Now here's the part masochists hate: the Roller Combs. They make shaving pure comfort. Roll skin down. Pop whiskers up into cutters, so they're stroked off gently.

What's the greatest Freudian benefit of the
REMINGTON® LEKTRONIC II?



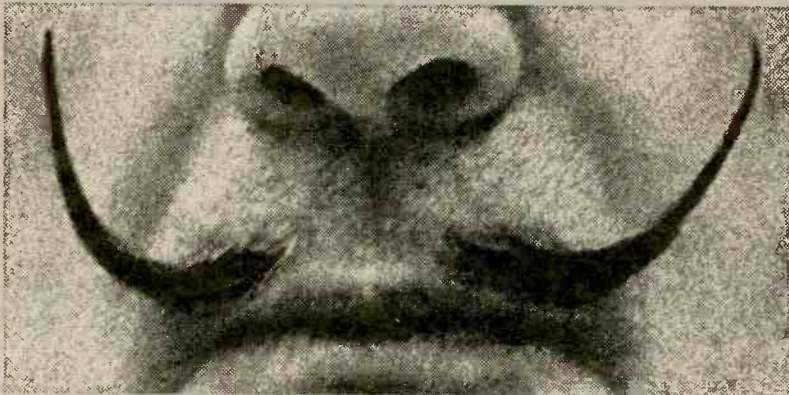
IT MAKES YOU LOOK SEXY!

The LEKTRONIC II may cost a little more than most electric shavers. That's because it's worth more. LEKTRONIC Trademark, Sperry Rand Corporation, REMINGTON ELECTRIC SHAVERS, BRIDGEPORT, CONN.

106 art director Alan Zwiebel
designer Alan Zwiebel
artist Charles B. Slackman
copywriter Charles Ryant
agency Young & Rubicam, Inc.
client Remington

HELLO, DALI

Announcing an exhibition of Salvador Dali's "Art in Jewels" at Schrafft's Eastchester.



See "Art in Jewels" in the White Room at Schrafft's Eastchester, 680 White Plains Road. Stay for lunch. Or cocktails. Or dinner. The food is delicious. The prices? Realistic. And the décor? Right now, it's surrealistic. Here are the facts: "Art in Jewels" is a collection of 31 sculptures by Salvador Dali in diamonds, rubies and pearls set in

platinum and gold, worth over \$1 million. "Art in Jewels," on display from May 23 to June 4, is sponsored by the Bronxville-Pelham Committee for Lincoln Center, courtesy of the Owen Cheatham Foundation. Exhibit opens at 11 A.M. weekdays, noon on Sunday. Admission \$1.00, children under 16, 50c. All proceeds go to Lincoln Center.

EASTCHESTER / **SCHRAFFT'S**
FRANK D. SHATTUCK CO. ©

107 art director **Sy Schreckinger**
designer **Sy Schreckinger**
photographer **Irwin Horowitz**
copywriter **Robin Bielski**
agency **Marschalk Co., Inc.**
client **Schrafft's**

108 art director William Alderisio
designer William Alderisio
photographer Herschel Levit
copywriter Leane Bancroft
agency McCann-Erickson Inc.
client Italian State Government Tourist



Italy this fall is Michelangelo's Italy. Italy is seeing Michelangelo's David, Moses, the monumental Sistine ceiling... this year, his 400th anniversary. Italy in the fall is to listen in La Scala at Milan, to taste in the vineyards of Orvieto. Italy is balmy autumn days, catching a mermaid at Sorrento. Italy is excavations at Herculaneum, Greek monuments in Paestum. Write to: Italian State Tourist Office, 626 Fifth Avenue, New York, for free booklet. And see your travel agent. Italy is tasting, seeing, feeling. Italy is for staying and staying and staying.

ITALY'64

ONE OF THE BIG SHOTS AT SCHRAFFT'S



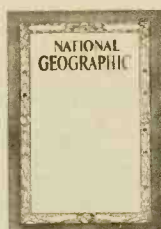
Fifty years ago, most New York bartenders poured a full 1 1/2-ounce shot into every drink they served. At 29 Schrafft's restaurants, the bartenders still do.

So stop in for cocktails at one of our Men's Grill Bars or Dining Rooms. See how you like the big shot. And how you like being treated like one.

SCHRAFFT'S
Frank G. Shattuck Co.

109 art director Sy Schreckinger
photographer Irwin Horowitz
copywriters Len Seiden / Bruce Goldman
agency Marschalk Co., Inc.
client Schrafft's

Newspaper ads—
R.O.P. color all sizes



This magazine features:

no gossip column
no movie reviews
no recipes
no cartoons
no baseball scores
no business reports
no television guides
no fashion news
no tips on child care
no society news
no political controversy

So how come 3,400,000 families subscribe to it?

Because people like it for what it does contain: fascinating articles about people, places, science, and the world around us—illustrated with some of today's most spectacular color photography and printing.

Because people like it—especially the literate and knowledgeable people you find in the upper income,


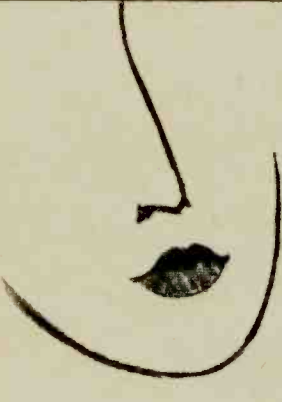
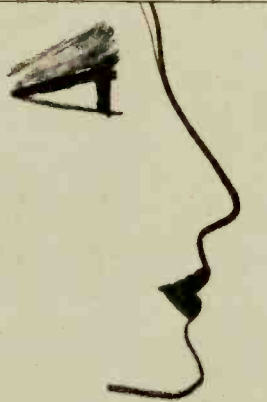
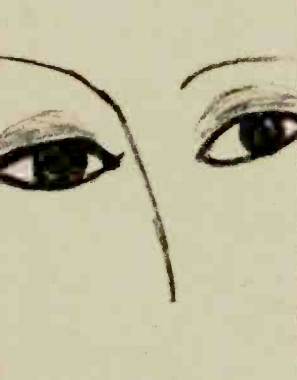
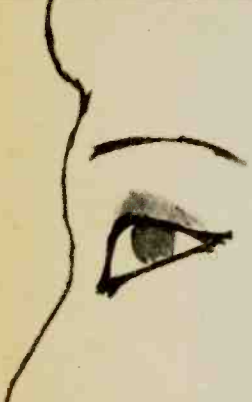



upper-educational, upper-achievement sector of the population. They constitute one of the largest and fastest-growing markets in the nation. (Readers of the GEOGRAPHIC now total more than 15,000,000.)

Because people like it they are receptive to the most interesting ideas it contains—including the interesting

ideas about products and services they find in its advertising pages.

And because people like it so much, you'll find the GEOGRAPHIC is a great advertising medium to learn more about how it can help you. Just get in touch with John F. Connery, Advertising Director.

110 art director **Dick Hess**
designer **Dick Hess**
copywriters **Joe Ecclesine / Dick Hess**
agency **Van Brunt & Company**
client **National Geographic**

 <p>LIDS: CAT'S EYE GREEN 2.00*</p>	 <p>LIPS: NAVY PINK DAY 2.00*</p>	 <p>GERMAINE MONTEIL'S COLOR-SCHEMERS</p>	 <p>ON THE COMMITTEE TO WELCOME SPRING!</p>
 <p>WATCH MONTEIL EXPERTS ALL WEEK</p>	 <p>MAKE EYES... (AND MORE GOOD-LOOKS).</p>	 <p><i>Neiman-Marcus</i> Beauty World, downtown, Preston Center and Ft. Worth</p> <p>ENCOURAGE ENVIOUS GLANCES...</p>	 <p>LOOK YOU, BUT VERY NEW!</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">© 1968 J.M. Inc.</p>

111 art director Robert L. Humbles
 artist Albert Marcil
 client Neiman-Marcus

A bunch of grapes is a bunch



Looking for a truly distinctive grape? You're in for a fruitless search. Every grape in the bunch is the same price, same quality, same design, same material. No sense worrying which grape is just right for you: just go to the bunch and pick one.

If you meet another woman at a party and you each have the same kind of grape, who cares? It's not as if you each wore the same kind of dress.

So don't bother to buy your grapes at a special grape store, but do buy your clothes at a special clothes store. One that doesn't run with the bunch. Cox's.

112 art director Arnold Varga
designer Arnold Varga
artist Arnold Varga
copywriter Al Van Dine
client Cox's Inc.



All instant coffees were black until Borden's made one light.



New Coffee Combo gives you dark, rich 100% Colombian coffee--already lightened in the jar. "Just right" light. It's delicious in the cup.



Here's 10¢ to see the light.



113 art director Sheldon J. Streisand
designer Sheldon J. Streisand
photographer Len Bauman
copywriters Forest Long / Howard S. Foley / John Murnion
agency Needham, Harper & Steers, Inc.
client The Borden Foods Company

"No one can buy fresher vegetables for their soup than we do. No one," says Henry Heinz.

I HAVE NEVER believed that the soup kettle should be a dumping ground for second-rate vegetables.

Neither did my grandfather.

Back in 1898, he laid down the law about Heinz Soups. "No Heinz Soup shall ever be made with old and shrivelled vegetables to save pennies at the expense of our reputation," he said. "Every Heinz Soup shall be a good and honest dish. And the day will never come that I will be ashamed to have a stranger in my kitchen."

I would not be ashamed to have my grandfather in our kitchen in 1963.

No one starts out with fresher vegetables.

Not the people who put up other brands, which is an entirely different kettle of soup. And not you, not even if you pay the fanciest prices.

It is no fault of yours.

You see, we don't have to wait until the vegetables travel to the market. We go where they grow, and often as not, where they are grown to our specifications. And no one pulls them out of the ground or off the vine ahead of time.

You should see the celery we buy. It is not thin or yellow or limp or stringy. It is heavy, thick, crisp, green Pascal without a hint of bitterness. And when it is cooked in Heinz Vegetable Soup, for example, it is still something to get your teeth into.

Our carrots might surprise you. They are not little baby carrots that haven't had time to grow up. These are not good enough.

They are short on taste. We buy good, fat carrots that have matured in the ground, so they get into our soup full of sweetness.

As the lady who peels them can tell you, we only buy big, crisp, juicy onions because they give the gentlest flavor. And our potatoes are fancy Idahoes, prepared as they come from the fields to keep them white and meaty.

You would be jealous of our mushrooms. We never buy or use a woody, flabby, or discolored one. Never.

Our mushrooms are young, tender, snowy-white, with firm, closed caps. Their taste is elegant and delicate.

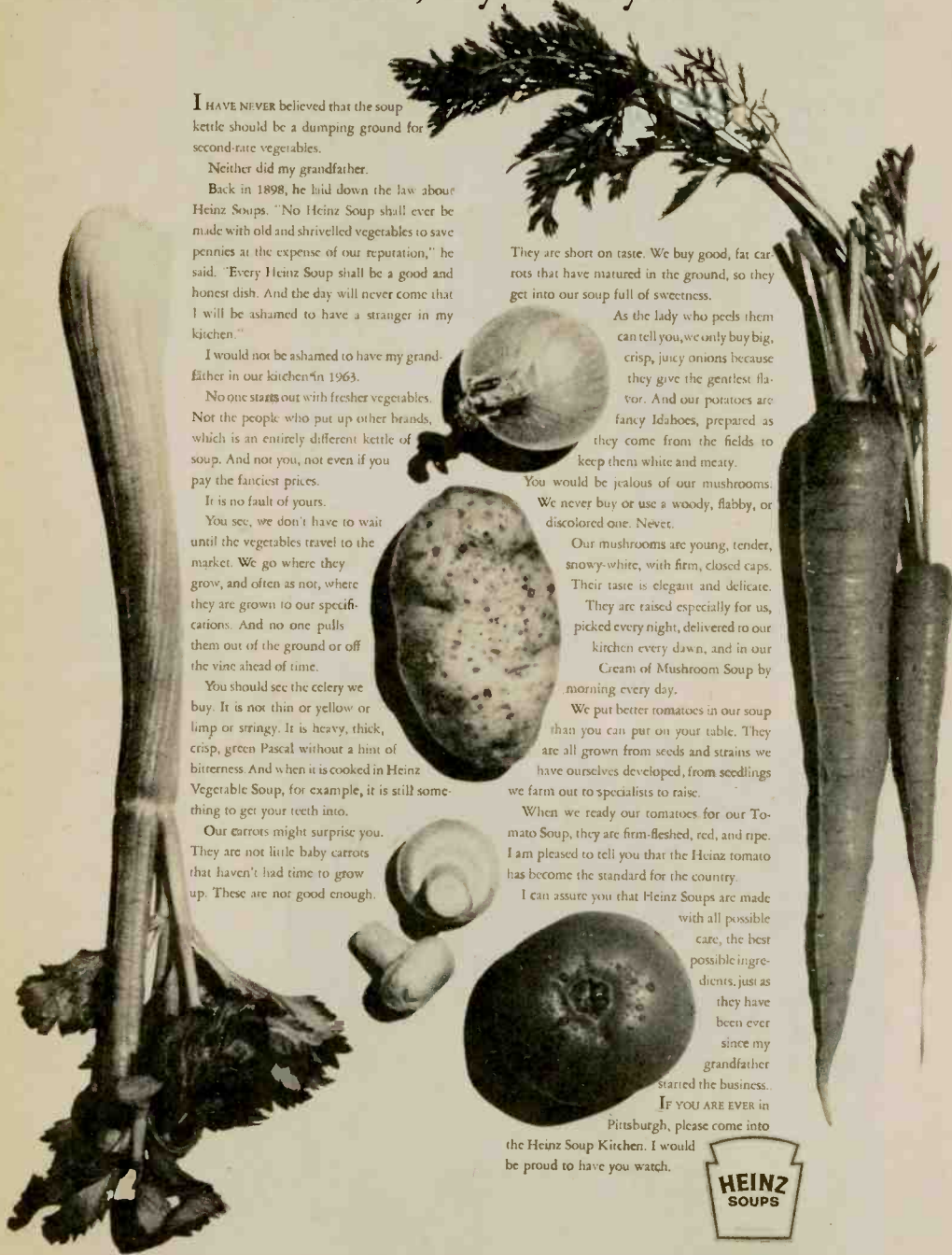
They are raised especially for us, picked every night, delivered to our kitchen every dawn, and in our Cream of Mushroom Soup by morning every day.

We put better tomatoes in our soup than you can put on your table. They are all grown from seeds and strains we have ourselves developed, from seedlings we farm out to specialists to raise.

When we ready our tomatoes for our Tomato Soup, they are firm-fleshed, red, and ripe. I am pleased to tell you that the Heinz tomato has become the standard for the country.

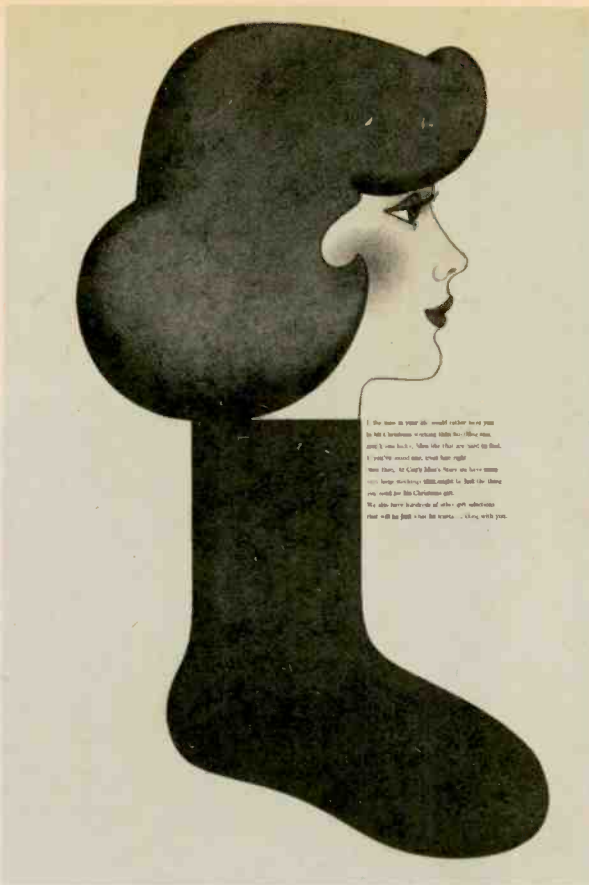
I can assure you that Heinz Soups are made with all possible care, the best possible ingredients, just as they have been ever since my grandfather started the business.

IF YOU ARE EVER in Pittsburgh, please come into the Heinz Soup Kitchen. I would be proud to have you watch.



114 art director Bert Steinhauser
photographer Donald Mack
copywriter Paula Green
agency Doyle Dane Bernbach
client H. J. Heinz, Co.

Gold Medal Award



115 art director **Arnold Varga**
 designer **Arnold Varga**
 artist **Arnold Varga**
 copywriter **Frank Haller**
 client **Cox's Inc.**

1. The man in your life would rather be a pig
 to his breakfast or eating 1000 lbs. of blue jeans.
 2. Don't you look it. One day this one sure will look
 it you've missed the boat here right
 3. Now then, at Carl's there's never an hour when
 you can't find something 100% right to suit the thing
 you need for the Christmas gift.
 We also have hundreds of other gift selections
 that will be just what he wants... along with you.



116 art director **Bert Steinhauser**
 photographer **Donald Mack**
 copywriter **Paul Green**
 agency **Doyle Dane Bernbach**
 client **H. J. Heinz Co.**

**"Fresh noodles for every can of chicken noodle soup,"
 says Henry Heinz. "We wouldn't use anything else."**

ARE WE FOOLISH to bother?

Noodles that are made in advance, dried and stored until they are needed, are perfectly good. Most people make their chicken noodle soup this way.

Our way is better.

There is nothing careless-looking about our noodles. They are uniform. They don't break. There are no odd little pieces to float around in your bowl. Because we make them fresh for each can, our soup looks more appetizing.

This is important.

My grandfather recognized the same thing early in the game. "Remember," he would say, "people also judge food by its appearance. Let us never forget to make Heinz Soups as attractive to the eye as they are to the taste."

Our fresh noodles also taste better. They get thoroughly seasoned with the broth they cook in. They are tender, but never mushy. **1. fo'one, here mushy noodles**

We could not count on this with ordinary noodles. Ours are pure egg noodles. The dough is rich and yellow. And the yellow comes only from the yellow of the eggs. Nothing artificial, nothing second-rate ever gets into our soup.

We are equally strict about our chicken broth. We never use skinny chickens. They make a



thin soup. And we never use extra chicken skins or gizzards or any other odd parts. They are a cheap way to get flavor.

We only use plump, flavorful chickens that weigh at least 3 pounds. And we pay a good 3-4¢ more a pound than some other people do just to get them.

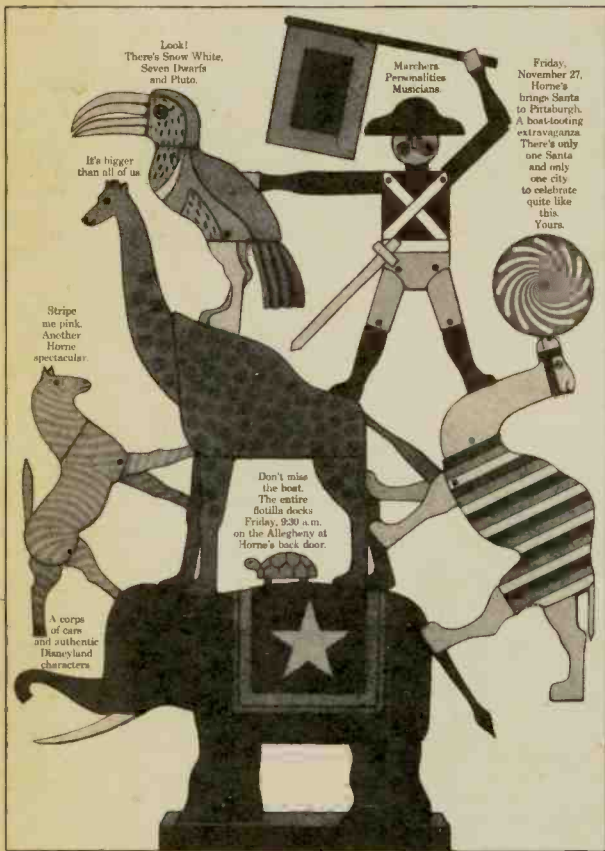
You will find good chunks of white and dark meat in Heinz Chicken Noodle Soup, without skin or bone or gristle. We are very particular about it.

If you are ever in Pittsburgh, please come into the Heinz Soup Kitchen. I would be proud to have you watch.

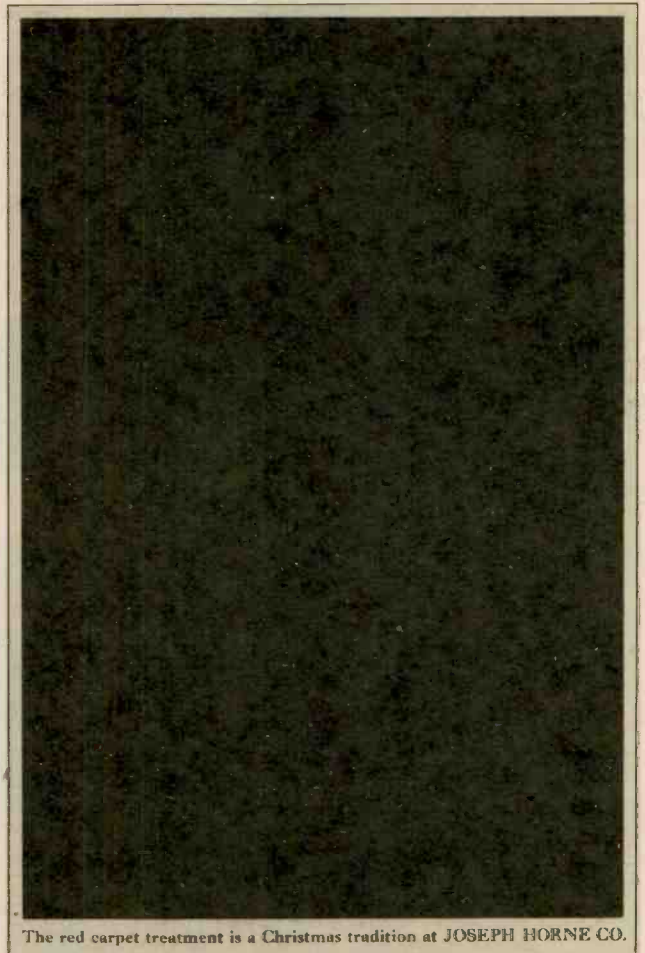
By the way, there are 143 good egg noodles in every can of Heinz Chicken Noodle Soup. In case your children ask you.



Join the flock at the dock.

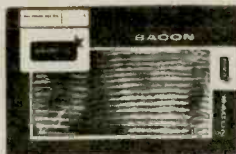


117 art director Arnold Varga
designer Arnold Varga
artists Arnold Varga / Bettmann Archive
copywriter Lillian Daniels
client Joseph Horne Co.

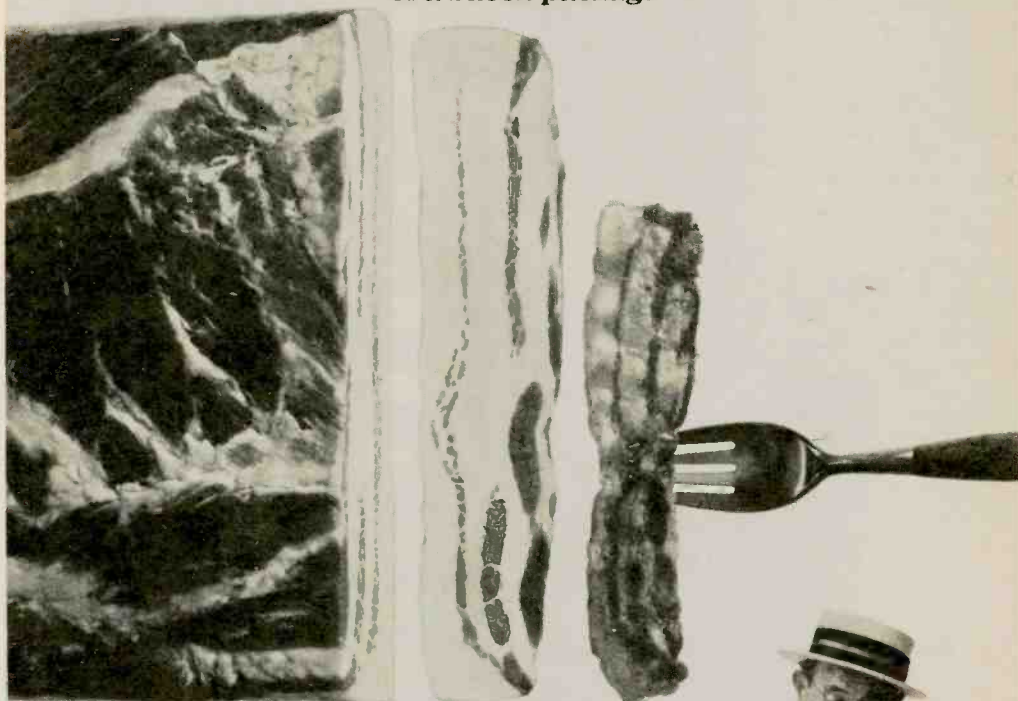


The red carpet treatment is a Christmas tradition at JOSEPH HORNE CO.

118 art director Arnold Varga
designer Arnold Varga
artist Arnold Varga
copywriter Ben Doroff
client Joseph Horne Co.



**What you can't see when
you look through the window
of a bacon package**



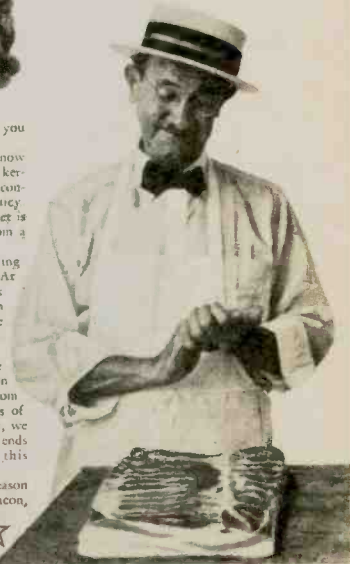
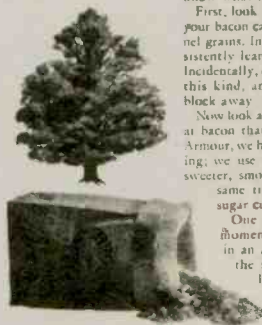
You can't see much of most of the slices.
But hold on. What you *do* see can tell you a lot, if you know what to look for.

First, look at the fat. If it's firm and white, you know your bacon came from a young porker raised on hard kernel grains. Important? You bet. This is where you get consistently lean, firm bacon that fries up crisp and juicy. Incidentally, only one pig in four that come to market is this kind, and the Armour folks can spot him from a block away.

Now look at the lean. If it's a bright red, you're looking at bacon that was smoked slowly and thoroughly. At Armour, we have some old-fashioned ideas about smoking; we use only selected hardwoods, they drive a sweeter, smokier taste into the bacon, and at the same time, bring out the flavor of its brown sugar cure.

One more thing. And you'll see it the moment you pull the slices apart. The bacon in an Armour Star package comes straight from the middle of the slab, where the ribbons of lean run widest and tenderest. In fact, we trim off as much as 2000 pounds of ends from the average slab to get at this meaty middle section.

We like to think this fussiness on our part is the reason why the meats that wear the Armour Star—Star Bacon, Franks, Lunch Meats and Golden Star Ham—are the meats the butcher brings home.



ARMOUR ★

For female readers only:

One of the most difficult jobs we have at Cox's is assisting women in the selection of a Valentine gift for the men in their lives. First off, we know that women know more about love and gifts than anybody. And we know that the women who come into Cox's Men's Store know more about the men they love than anybody. So sometimes, when a woman picks out a Valentine gift that might not be the ideal thing for a man, it takes a lot of psychology to suggest something more appropriate. We don't have to do this often because we have a wide selection of excellent gifts for men at Cox's Men's Store. But sometimes it comes up. For instance, if a lady insisted on giving her man a red vest, with pink silk lining, and a little cupid emblem over the heart, we would apply psychology and show her some other possibilities. But if she still insisted, we would scrap the psychology and have a vest like that specially made for her. Some man might be mad at us later, but it's our rule at Cox's that no customer goes away without just what she wants.



Posters—
24-sheet—painted boards included

Kids get carried away with it.



121 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
copywriter **John Annarino**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

Sports car.



122 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

Got a lot to carry? Get a box.



123 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
copywriter **Robert Levinson**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

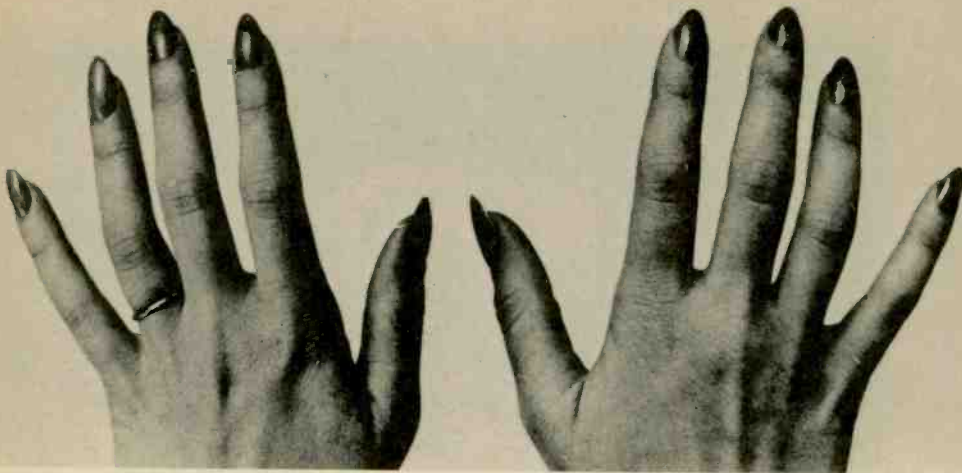


Rainier Brewery, Seattle – from 10 a.m. weekdays.

124 art director Stan Jones
artist Paul Davis
agency Doyle Dane Bernbach, Inc.
client Sick's Rainier Brewing Company

Distinctive Merit Award

Ten reasons to own a dishwasher:



PG and E

art director **Bob Biancalana**
photographer **Halberstadt**
copywriter **Hugh McGraw**
agency **Batten, Barton, Durstine & Osborn**
client **Pacific Gas and Electric**



→ 6

→ 6A

→ 7

→ 7A

KODAK SAFETY FILM



→ 11

→ 11A

→ 12

→ 12A

KODAK SAFETY FILM



→ 16

→ 16A

→ 17

→ 17A

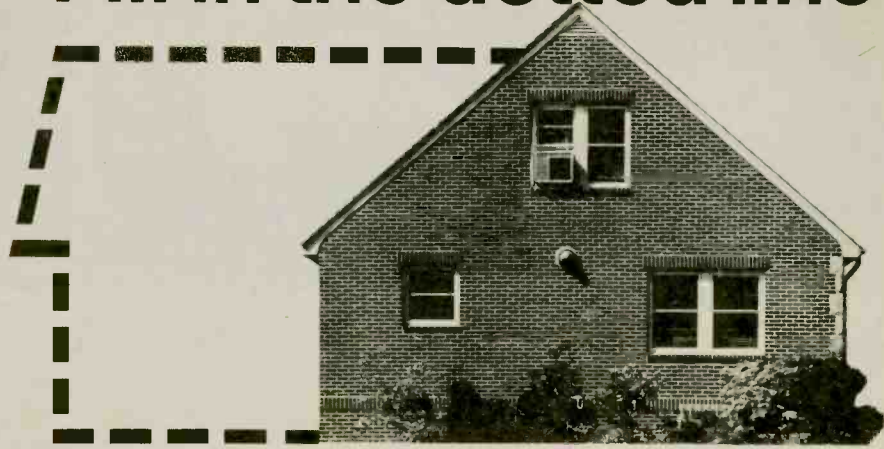
FETY FILM



● ●
● ●
Advertising art
● ●
● ●

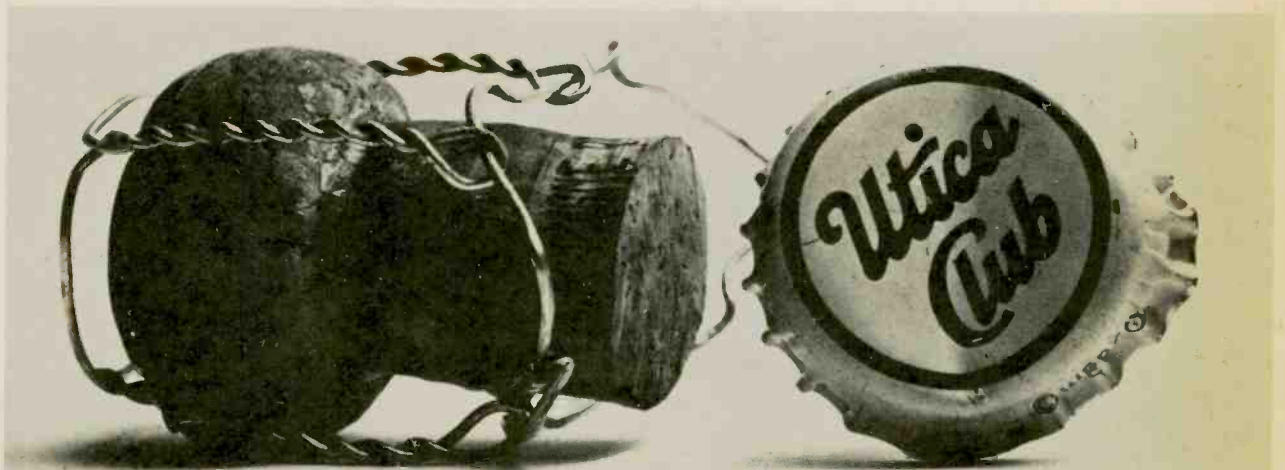
126 art director **John Russell**
designer **John Russell**
artist **Bernard Vangrin**
photographer **Dave Howard**
agency **Ketchum MacLeod & Grove, Inc.**
client **Pittsburgh National Bank**

Fill in the dotted line



with a Pittsburgh National Loan

Member Federal Reserve System



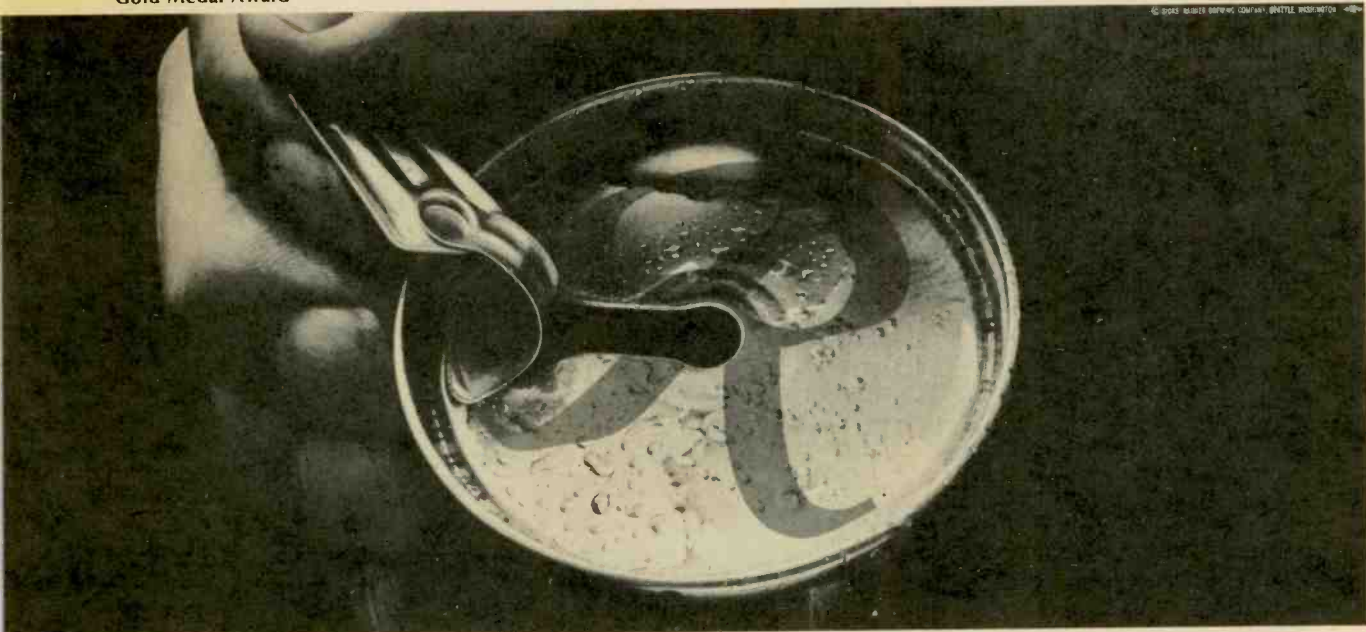
They both get their bubbles the hard way.

127 art designer **Richard Bergeron**
photographer **Elbert Budin**
copywriter **Dave Reider**
agency **Doyle Dane Bernbach, Inc.**
client **Utica Club Beer**



128 art director **Dave MacInnes**
designer **Dave MacInnes**
artist **Dave MacInnes**
copywriter **John Wagner**
agency **Griswold-Eshleman Company**
client **Cleveland Zoo**

Gold Medal Award



129 art director **Stan Jones**
designer **Stan Jones**
photographer **Bernard Gardner**
copywriter **Bob Finley**
agency **Doyle Dane Bernbach, Inc.**
client **Sicks' Rainier Brewing Company**

Posters—
all others—car cards included

10210 0108 006 14009 211

(At Marine Midland we call him Harry)

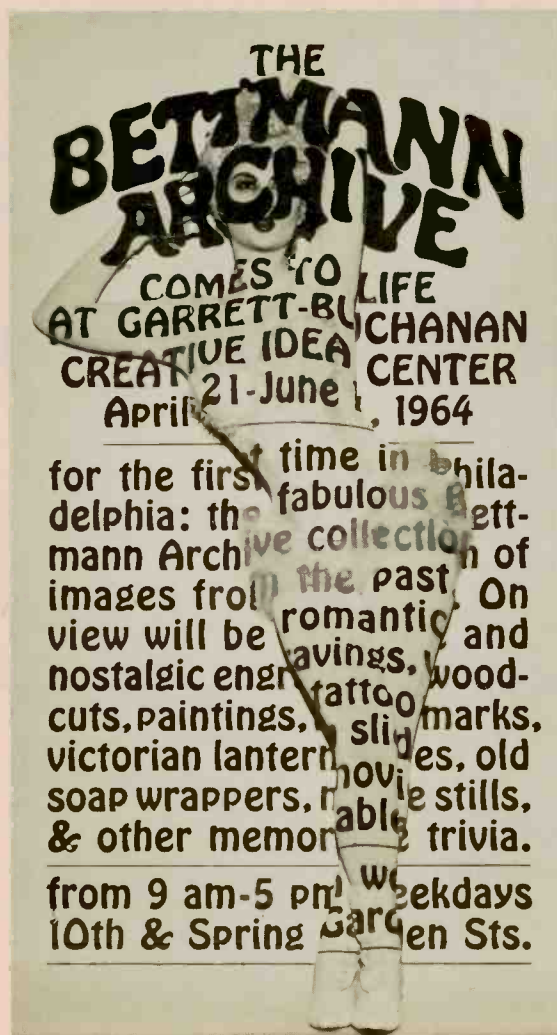
130 art director **John La Cava**
designer **John La Cava**
artist **Garrett Studio**
copywriter **Robert Schoenberg**
agency **Batten, Barton, Durstine & Osborn, Inc.**
client **Marine Midland Trust Company**

Gold Medal Award

“I quit school
when I were sixteen.”

DESIGNED AS A PUBLIC SERVICE BY DICK LOPEZ AND PRINTED BY DRUM LITHOGRAPHERS

131 art director Dick Lopez
designer Dick Lopez
artist Dick Lopez
copywriter Dick Lopez
agency Smith / Greenland Company, Inc.



THE
**BETTMANN
ARCHIVE**
COMES TO LIFE
AT GARRETT-BUCHANAN
CREATIVE IDEA CENTER
April 21-June 1, 1964

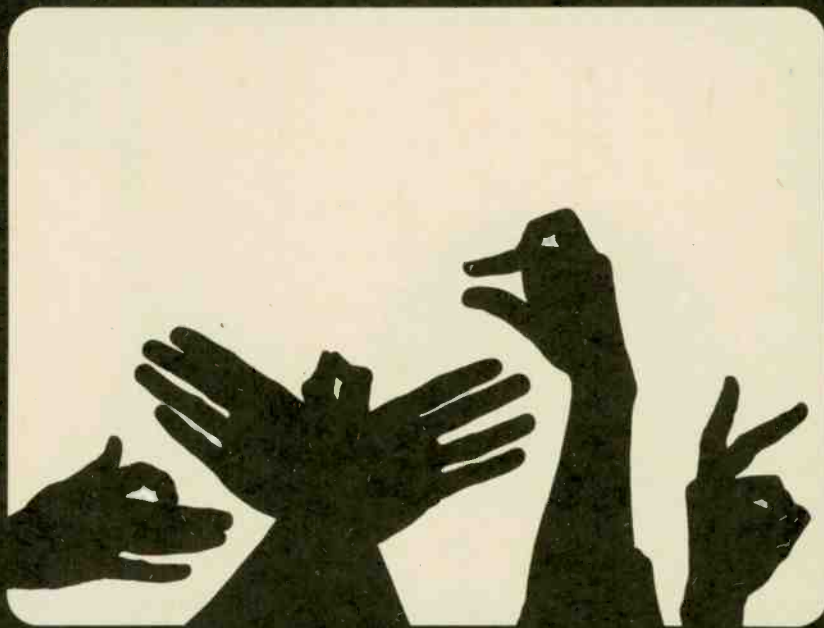
for the first time in Philadelphia: the fabulous Bettmann Archive collection of images from the past. On view will be romantic and nostalgic engravings, woodcuts, paintings, tattoo marks, victorian lantern slides, old soap wrappers, movie stills, & other memorable trivia.

from 9 am-5 pm weekdays
10th & Spring Garden Sts.

132 art director Edward G. DeMartin
photographer Bob Hayman
copywriter Edward G. DeMartin
agency DeMartin-Marona Associates
client Garrett-Buchanan Company

All in favor of the Experimental Film Session?

Let's have a show of hands.



October 29 **The Runner** A documentary about Canadian athlete Bruce Kidd. 35 min.
Lonely Boy A powerful study of pop singer Paul Anka. 27 min.

November 6 **On The Waterfront** This film, winner of 8 academy Awards, stars Marion Brando and Eva Marie Saint. 108 min.

November 12 **Very Nice Very Nice** A quick-cutting satire of the apathy and incongruity of contemporary life. 8 min.
The Mole The Hubley's animated, color film about the possibility of a final, fatal nuclear war. 15 min.
Mint Tea A touching portrayal of a man's isolation and his attempts to reach out to other human beings. 20 min.

November 19 **Funny Face** Fred Astaire, Audrey Hepburn and Kay Thompson sing and dance around New York and Paris to the Geršwins tunes.

November 26 **Introduction to Feedback** Computers explained, by Charles Eames. 7 min.
The Sea See it. 20 min.

My Financial Career An animated film by Stephen Leacock, who makes kindly fun of the commonplace pretensions of life.

The Experimental Film Session, usually Tuesdays, at 11:30 am, in Theatre A, Arranged by Lee Scherz.

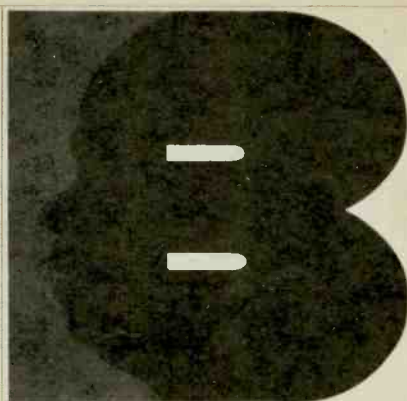
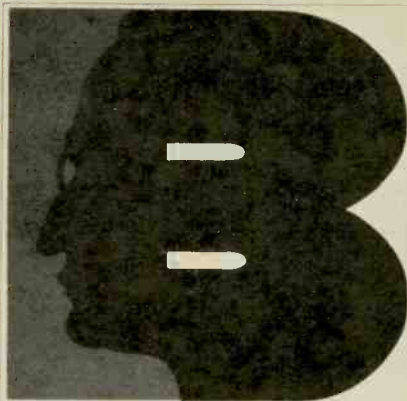
133 art director **Ronald Barrett**
designer **Ronald Barrett**
artist **Ronald Barrett**
copywriter **Ronald Barrett**
agency **Young & Rubicam, Inc.**
client **Y & R Experimental Film Session**



134 designer **Harold Betancourt**
photographer **Clarence Snyder**
copywriter **Robert B. Hampson**
agency **Hazard Advertising**
client **Bethlehem Steel Corporation /**
Safety Division

K & F Productions Presents

Brubeck & Basie



with
the
Dave Brubeck
Quartet

Exclusive Columbia Recording Artist

with
the
Count Basie
Orchestra

Exclusive Verve Recording Artist

MILTON GLASER

Oct 18th, 8:30 Tickets: \$5.50, 5.00, 4.50, 4.00, 3.50

Lincoln Center Philharmonic Hall

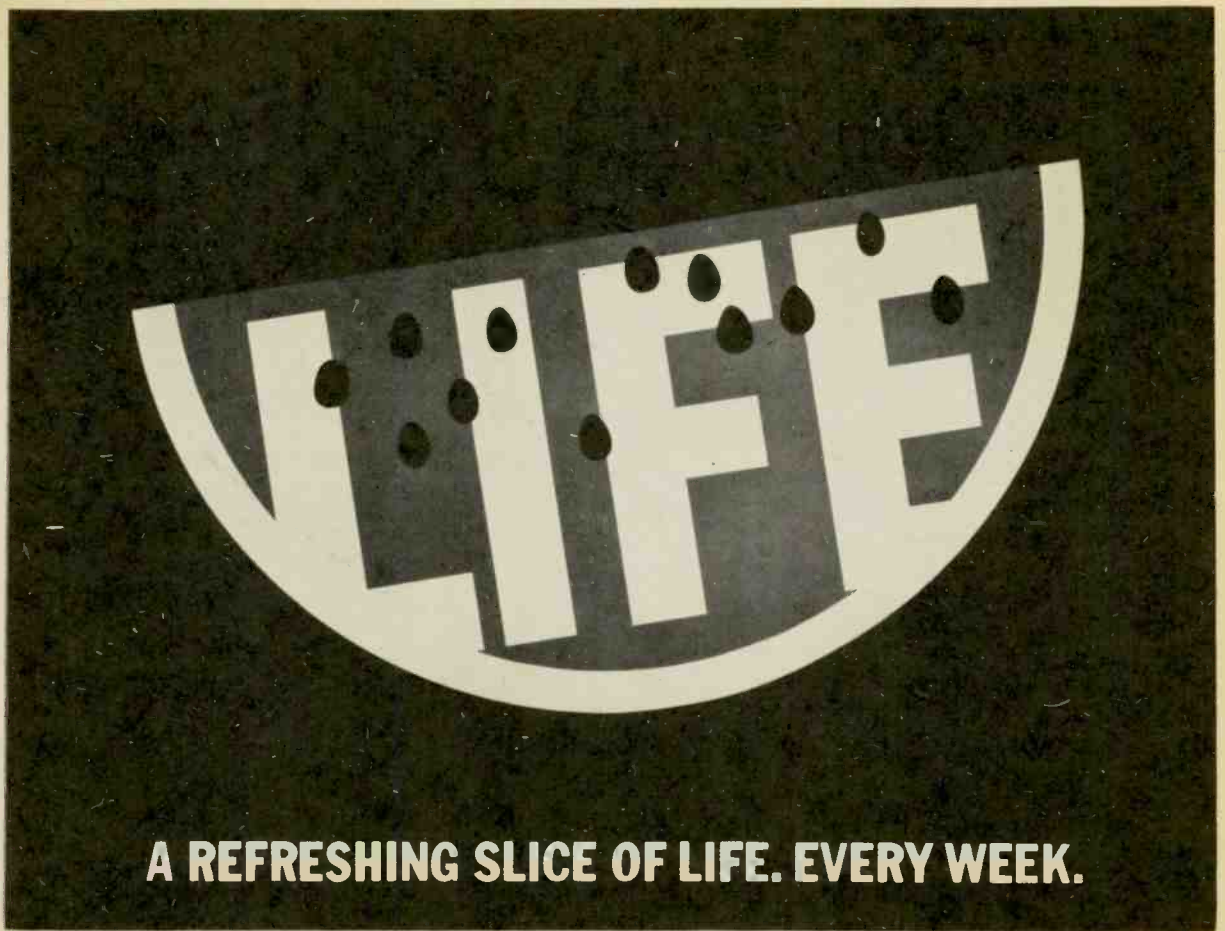
Tickets on sale now at Lincoln Center. Mail Orders: K & F Productions 120 E. 30 St. LE 2-2080

135 designer Milton Glaser
artist Milton Glaser
client K & F Productions

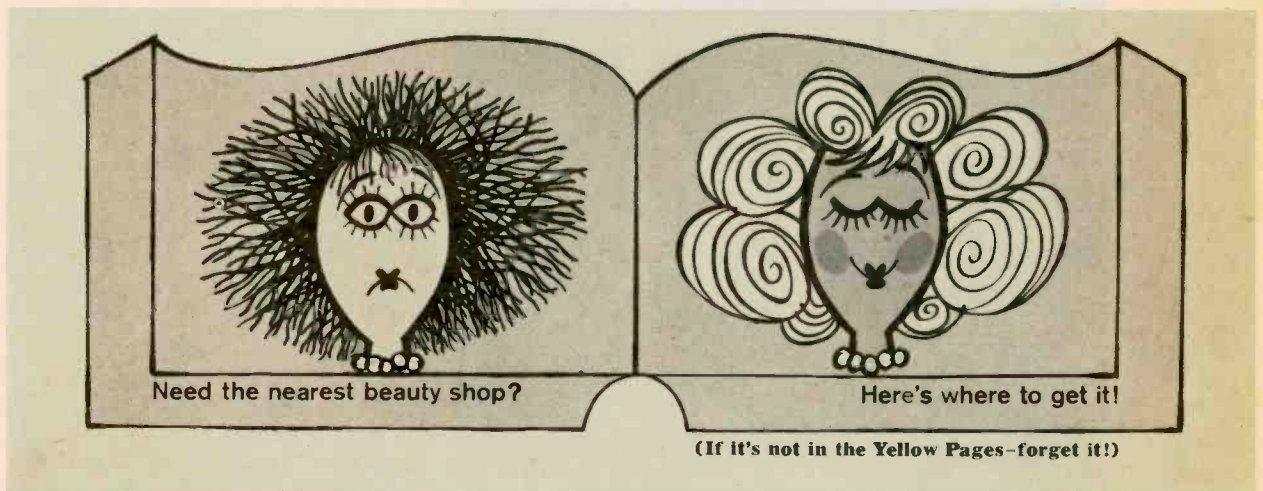
Read the untold story of
Ireland's underground army
starting Sunday, March 8
in The Boston Globe

IRELAND
FOR THE RISH

136 art director Robert F. Schmalenberger
artist Ronnie Walsh
copywriter Mal MacDougall
agency Batten, Barton, Durstine & Osborn, Inc.
client Boston Globe



137 art director **Hugh White**
 designer **Hugh White**
 artist **K. V. Studios**
 copywriter **Hugh White**
 agency **Young & Rubicam, Inc.**
 client **Life Magazine**

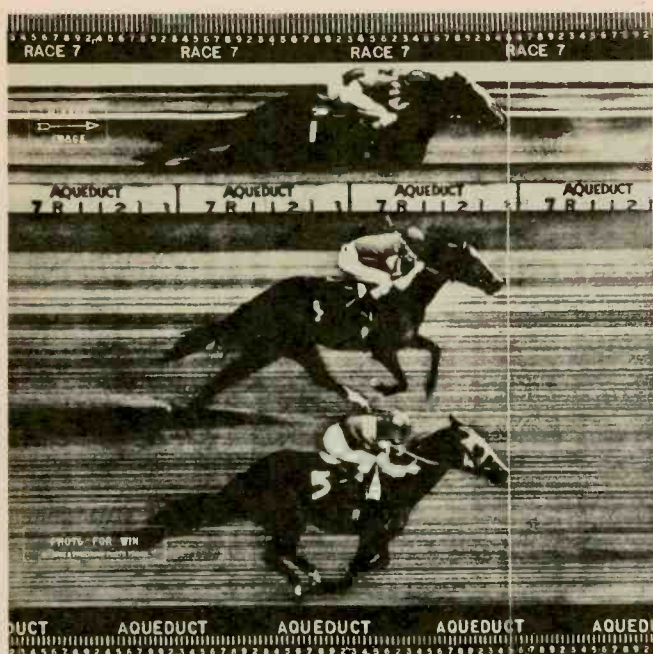


138 art director **Rene Kuypers**
 designer **Rene Kuypers**
 artist **Wally Niebart**
 copywriter **Ellen Betsch**
 agency **N. W. Ayer & Son, Inc.**
 client **Chesapeake & Potomac Telephone
 Company of Washington**

139 art director Edward Almgren
 designer Edward Almgren
 artist Tomi Ungerer
 copywriter Nick Wedge
 agency Batten, Barton, Durstine & Osborn, Inc.
 client The New York Times



in The New York Times



**TOP THOROUGHBREDS
 CROSS HERE STARTING MARCH 16
 BIG A**

140 art director Ralph Ammirati
 designer Ralph Ammirati
 photographers Jones Precision Photofinish, Inc. /
 Leon Kuzmanoff
 copywriter Glenn Verrill
 agency, Batten, Barton, Durstine & Osborn, Inc.
 client The New York Racing Assoc. Inc.

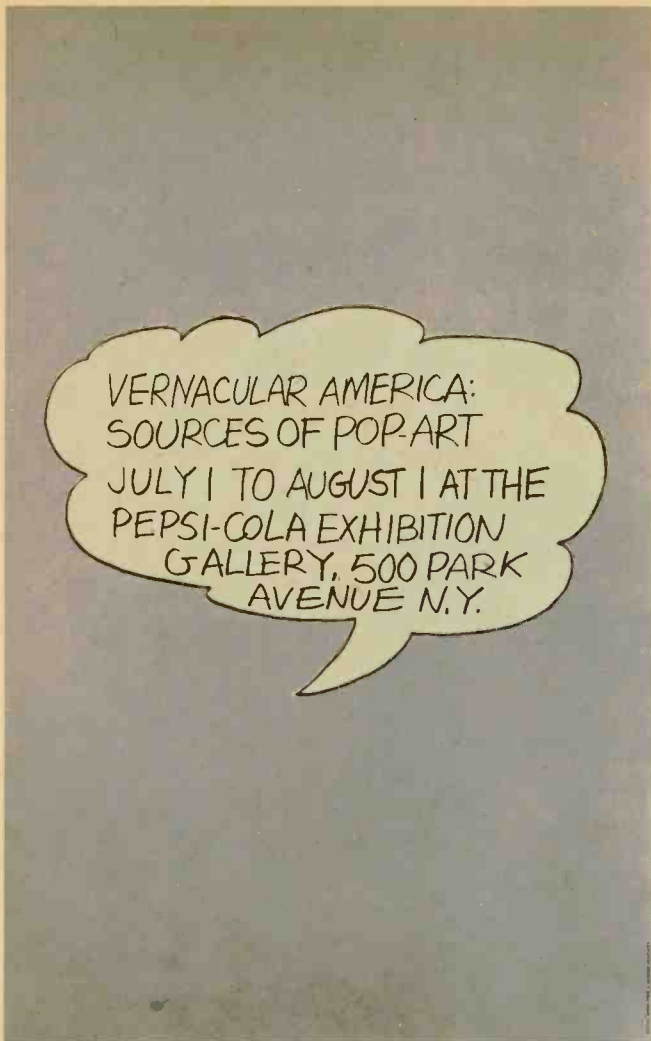
Distinctive Merit Award

**You don't have
to be Jewish**



to love Levy's
real Jewish Rye

141 art director William Taubin
photographer Howard Zieff
copywriter Judy Protas
agency Doyle Dane Bernbach, Inc.
client Levy's



142 art director Ivan Chermayeff
designer Michael Tesch
artist Michael Tesch
agency Chermayeff & Geismar Associates
client Pepsi-Cola Company

**People who switch to the
New York Herald Tribune
soon forget all about
The New York Whatchamacallit.**

142A art director Sam Scali
copywriter Monte Gertner
agency Papert, Koenig, Lois, Inc.
client New York Herald Tribune

Magazine advertising art—
3 colors or more



143 art director Robert Girdali
designer Robert Girdali
photographer Phil Marco
copywriter John Lentz
agency Young & Rubicam, Inc.
client Parke-Davis



Children played here, until...

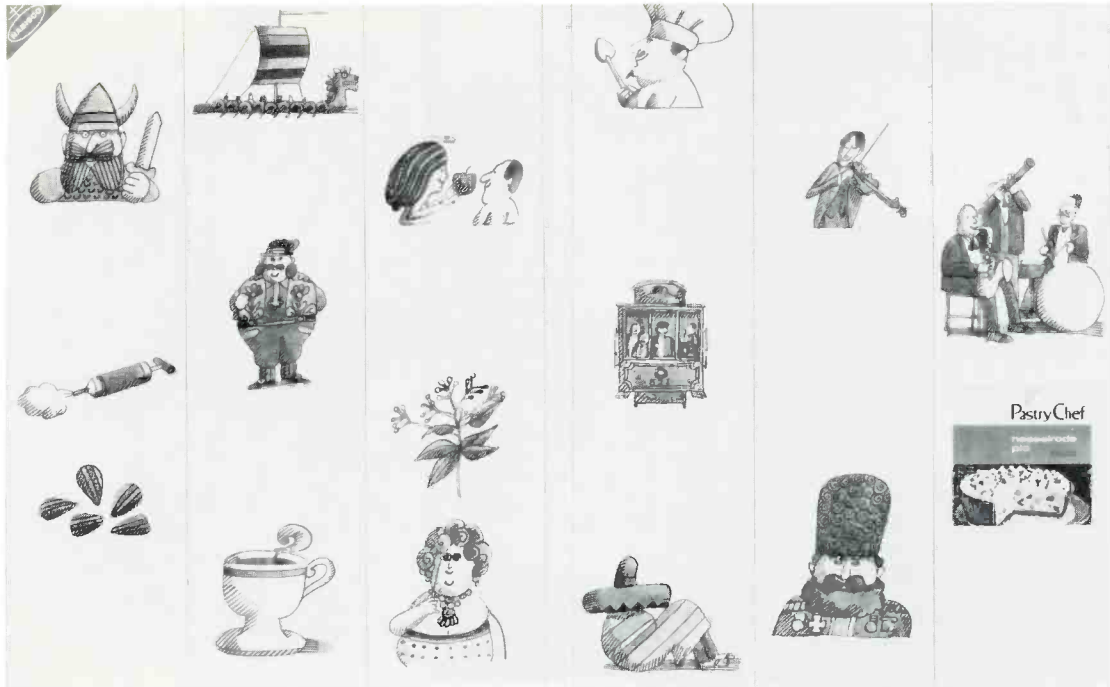
This was a playground for children—until a disaster struck. Millions of children—children of every race and color—played here, until a disaster struck. Millions of children—children of every race and color—played here, until a disaster struck. Millions of children—children of every race and color—played here, until a disaster struck.

PARKE-DAVIS



144 art director George Rappaport
designer George Rappaport
artist George Rappaport & Associates
photographer Cal Bernstein
agency West, Weir & Bartel, Inc.
client Elisabeth Stewart Swimwear



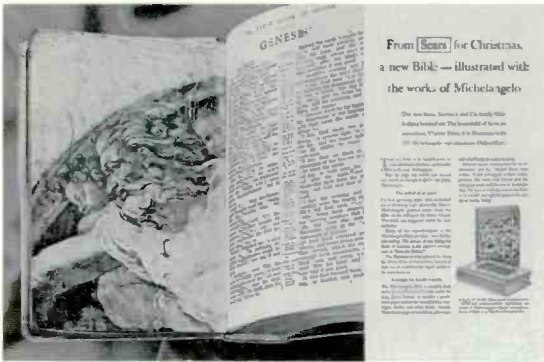
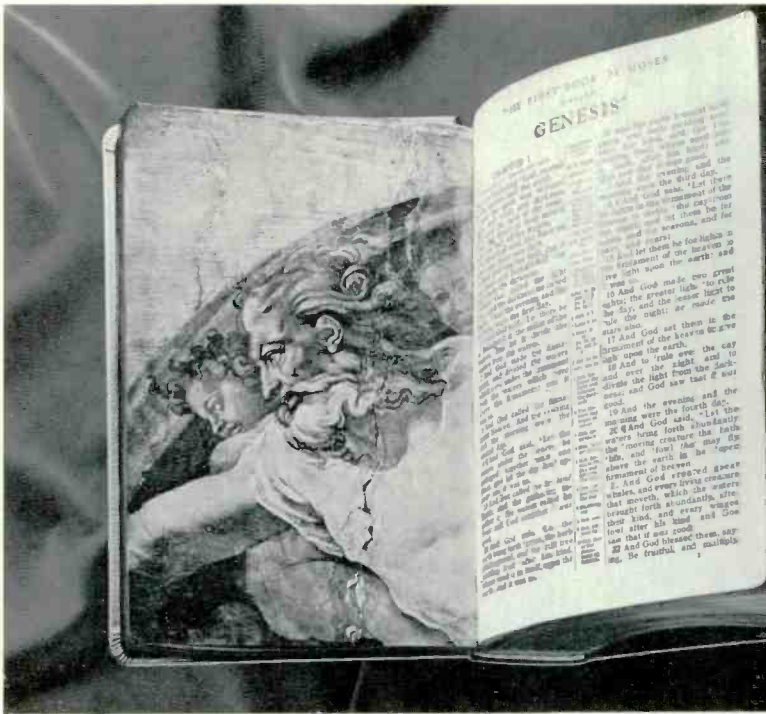


145 art director **Allen Osofsky**
 designers **Glaser / Osofsky**
 artist **Milton Glaser**
 photographer **Toni Ficalora**
 copywriter **Barbara Collier**
 agency **McCann-Erickson Inc.**
 client **Nabisco**



146 art director **Robert Gage**
 photographer **Howard Zieff**
 copywriter **Phyllis Robinson**
 agency **Doyle Dane Bernbach, 4nc.**
 client **Polaroid Corp.**





From **Sears** for Christmas, a new Bible — illustrated with the works of Michelangelo

The new Bible, **Sears** and Co. has the honor of presenting to you a new Bible, illustrated with the works of Michelangelo.

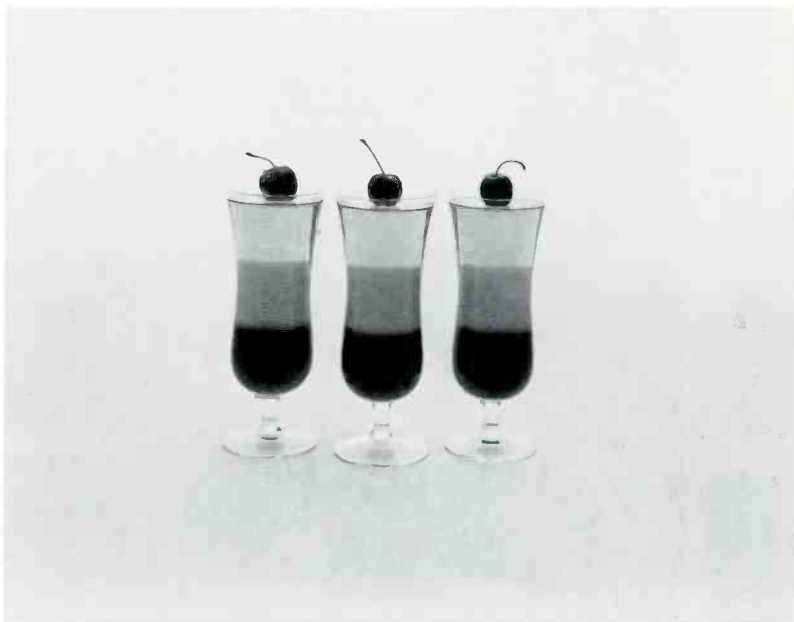
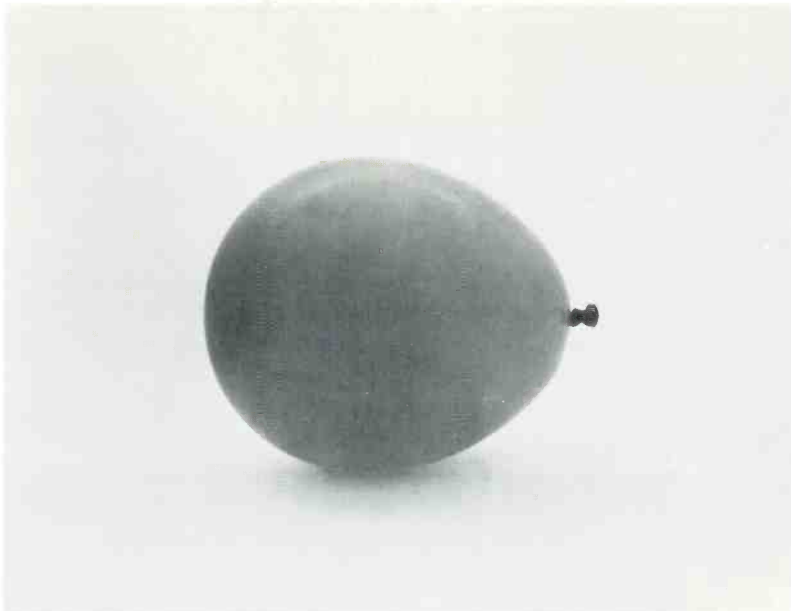
The new Bible, **Sears** and Co. has the honor of presenting to you a new Bible, illustrated with the works of Michelangelo. The new Bible, **Sears** and Co. has the honor of presenting to you a new Bible, illustrated with the works of Michelangelo.

147 art director **Rollin C. Smith, Jr.**, photographers **Toni Ficalora / Glenn Peterson** agency **Ogilvy Benson & Mather, Inc.** client **Sears, Roebuck and Co.**

148 art director **Michael Blatt** photographer **Bert Stern** copywriter **Herb Green** agency **Delehanty, Kurnit & Geller Adv.** client **House of Fragrance**



Always use both hands to apply to get the most benefit from your treatment. The new perfume, **L' OCEAN**, is a new and exciting fragrance. It is a new and exciting fragrance. It is a new and exciting fragrance.



S-s-s-s-stuffed?

Jell-O Gelatin sits as lightly on top of any meal as it does on your conscience. And it tastes so good. More than ever like luscious fresh fruit. Whether you eat lazily, or just a little, there's always room for Jell-O, the lightest one, with new fresh-fruit taste.

There's always room for Jell-O!

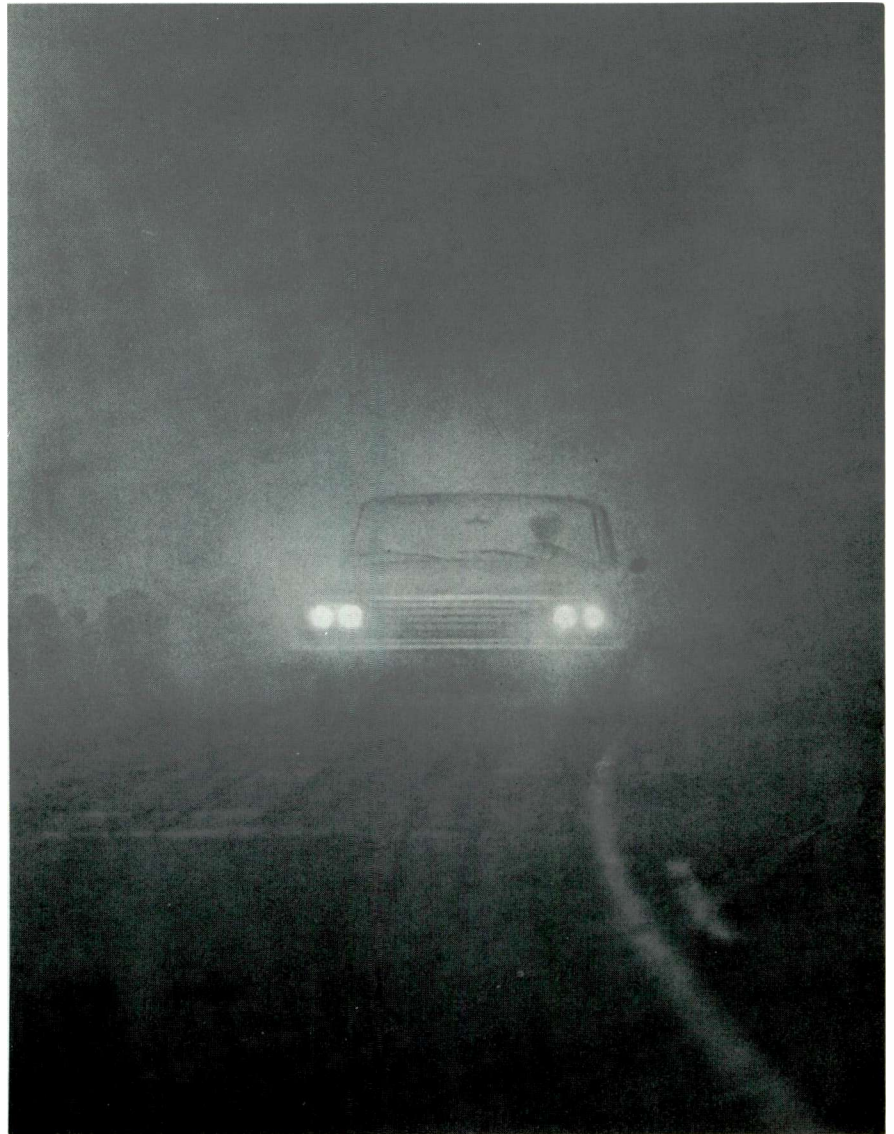
J&F © 1994 J&F Inc. All rights reserved. J&F is a registered trademark of General Foods Corp.

149. art director **Matthew Basile**
 designer **Ronald Barrett**
 artist **Lou Myers**
 photographers **Horn / Griner**
 copywriter **Anthony Isidore**
 agency **Young & Rubicam, Inc.**
 client **General Foods / Jell-O**



High beam light can cause glare and reduce the driver's visibility. Use low beam light when driving at night. Use high beam light when driving on a dark road. Use fog light when driving in fog. Use hazard light when driving in a hazardous situation. Use emergency flasher when driving in a hazardous situation. Use horn when driving in a hazardous situation. Use windshield wiper when driving in rain. Use defogger when driving in fog. Use heater when driving in cold weather. Use air conditioner when driving in hot weather. Use seat belt when driving. Use proper driving technique when driving. Use proper maintenance when driving. Use proper tire pressure when driving. Use proper oil level when driving. Use proper fluid level when driving. Use proper brake level when driving. Use proper steering level when driving. Use proper suspension level when driving. Use proper wheel alignment when driving. Use proper tire rotation when driving. Use proper tire tread when driving. Use proper tire age when driving. Use proper tire condition when driving. Use proper tire pressure when driving. Use proper oil level when driving. Use proper fluid level when driving. Use proper brake level when driving. Use proper steering level when driving. Use proper suspension level when driving. Use proper wheel alignment when driving. Use proper tire rotation when driving. Use proper tire tread when driving. Use proper tire age when driving. Use proper tire condition when driving.

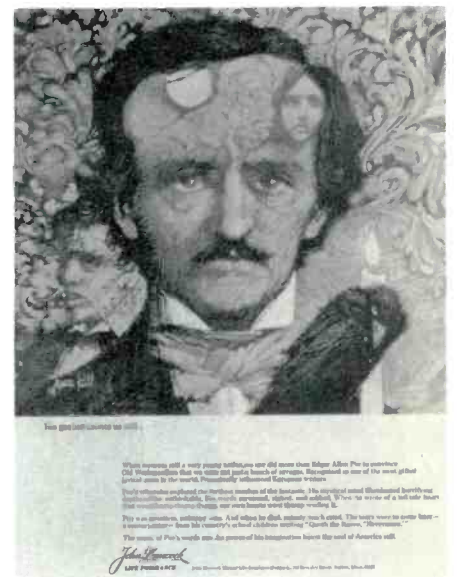
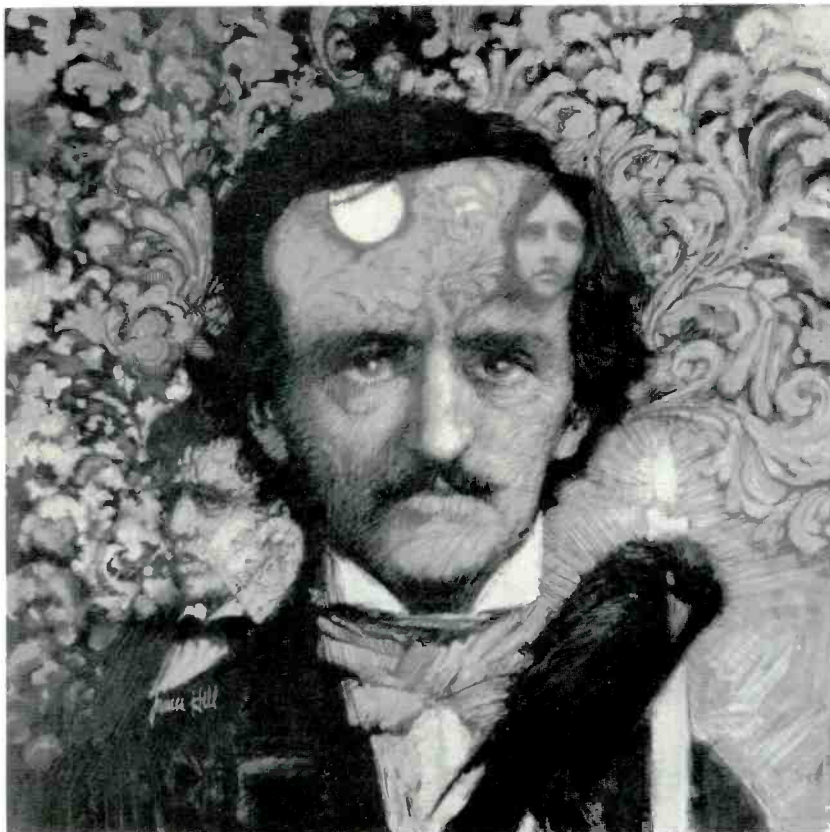
Trust your car
to the man who
wears the star



150 art director **Dick Ende**
photographer **Jay Maisel**
agency **Benton & Bowles, Inc.**
client **Texaco**



155 art directors **James Miho / John Massey**
designer **James Miho**
artist **Robert Vickrey**
copywriter **Boris Todrin**
agency **N. W. Ayer & Son, Inc.**
client **Container Corporation of America**



157 art directors **Roger Ferriter / Dan Keefe**
designer **Roger Ferriter**
artist **James Hill**
copywriter **Jay Socin**
agency **McCann-Erickson Inc.**
client **John Hancock Life Insurance**

State Court of Appeals



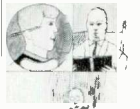
Local Elections



Judiciary



Townships

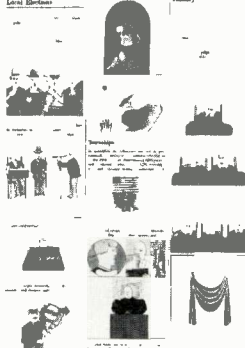


158 art director **Curt Smith**
 designer **Bill Pfaff**
 artist **Nelson Greer**
 agency **Gray & Kilgore**
 client **Booth Newspapers**

State Court of Appeals



Local Elections



Judiciary

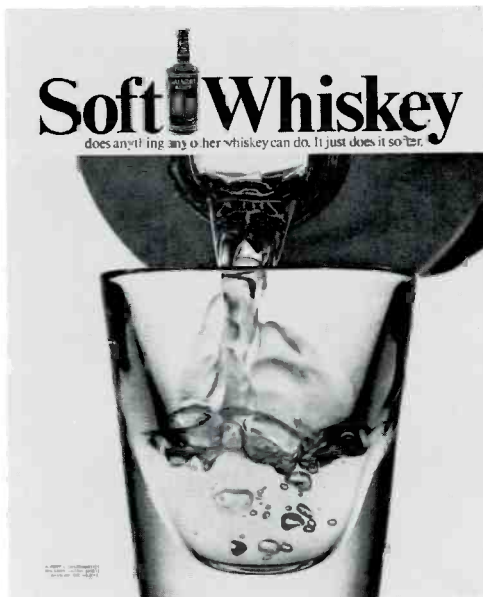
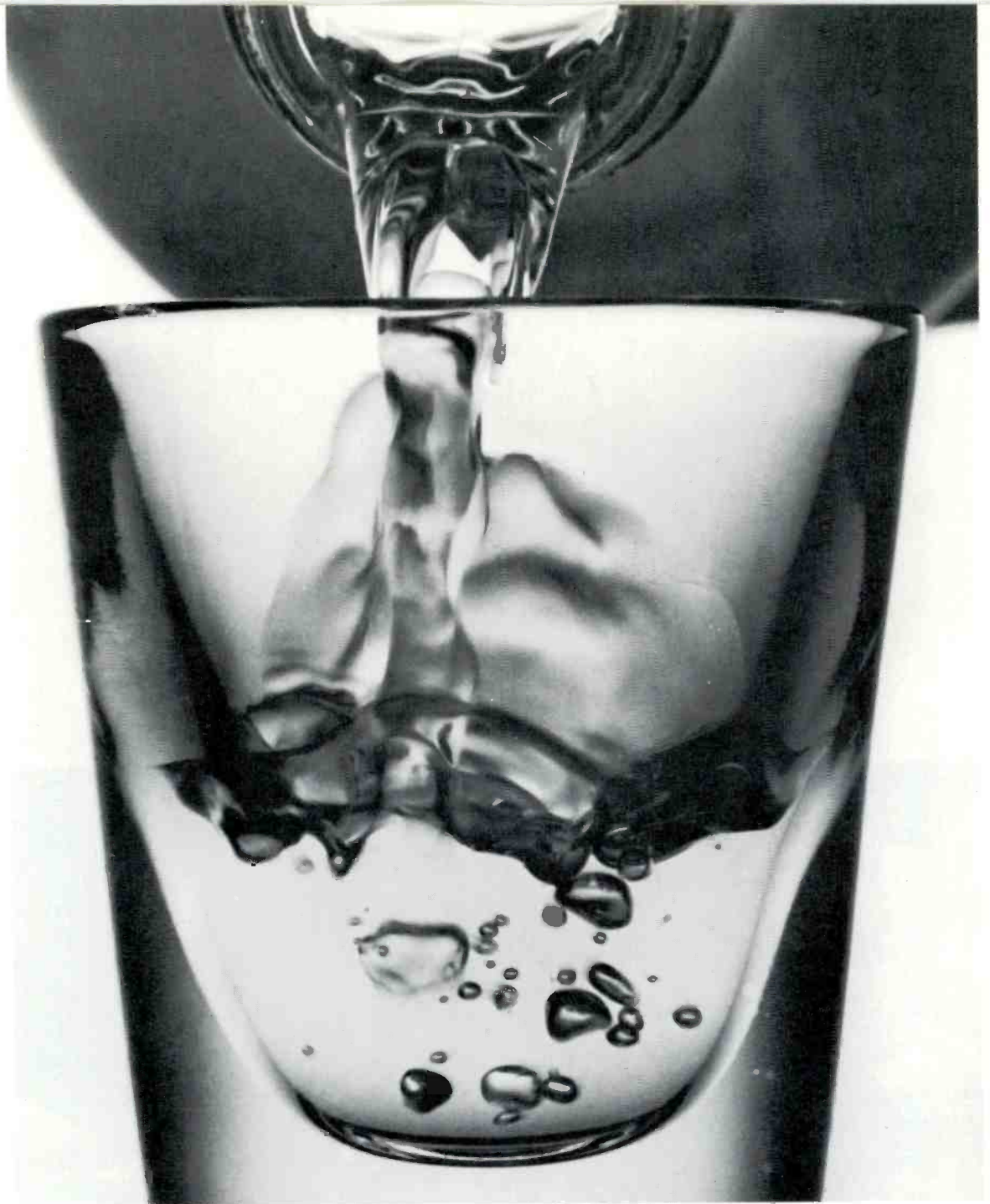
Sure, you can live without it.
 The new Polaroid Color Pack Camera won't
 mow your lawn or drive you to the station.
 What it will do is deliver a beautiful color
 picture a minute after you take it.
 And bring a new kind of kick into your life.



159 art director **Robert Gage**
 photographer **Howard Zieff**
 copywriter **Phyllis Robinson**
 agency **Doyle Dane & Bernbach**
 client **Polaroid Corp.**

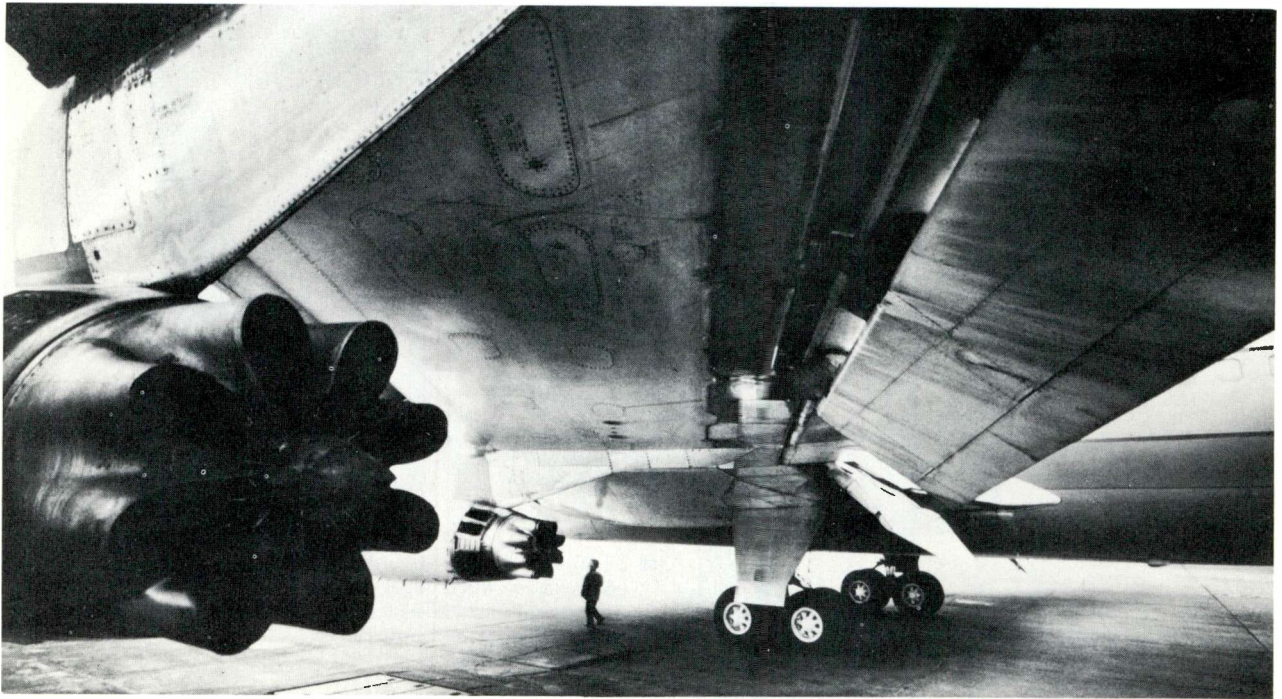
Sure, you can live without it.
 The new Polaroid Color Pack Camera won't
 mow your lawn or drive you to the station.
 What it will do is deliver a beautiful color
 picture a minute after you take it.
 And bring a new kind of kick into your life.





160 art director **Richard Bergenon**
photographer **Allen Vozel**
copywriter **Ronald Rosenfeld**
agency **Doyle Dane Bernbach Inc.**
client **Calvert Whiskey**

Magazine advertising art—
2 colors and black & white



161 art director **Ralph Breswitz**
designer **Ralph Breswitz**
photographer **Steven C. Wilson**
copywriter **Sid Hecht**
agency **Kenyon & Eckhardt**
client **Shell Oil Company**

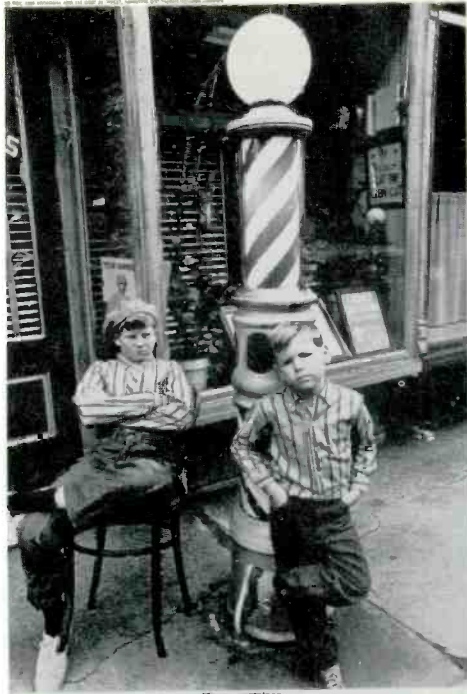


How will he ever fly it?

This is a genuine test of spirit.
Because the flying man must realize that he will
never fly it unless he can fly it.
But the flying man can fly it only if he goes
all the way through the toughest, most
challenging test of his life.
To provide better service, better quality,
better performance, and an atmosphere of
total concern, our challenge that we meet in a
lifetime of work.

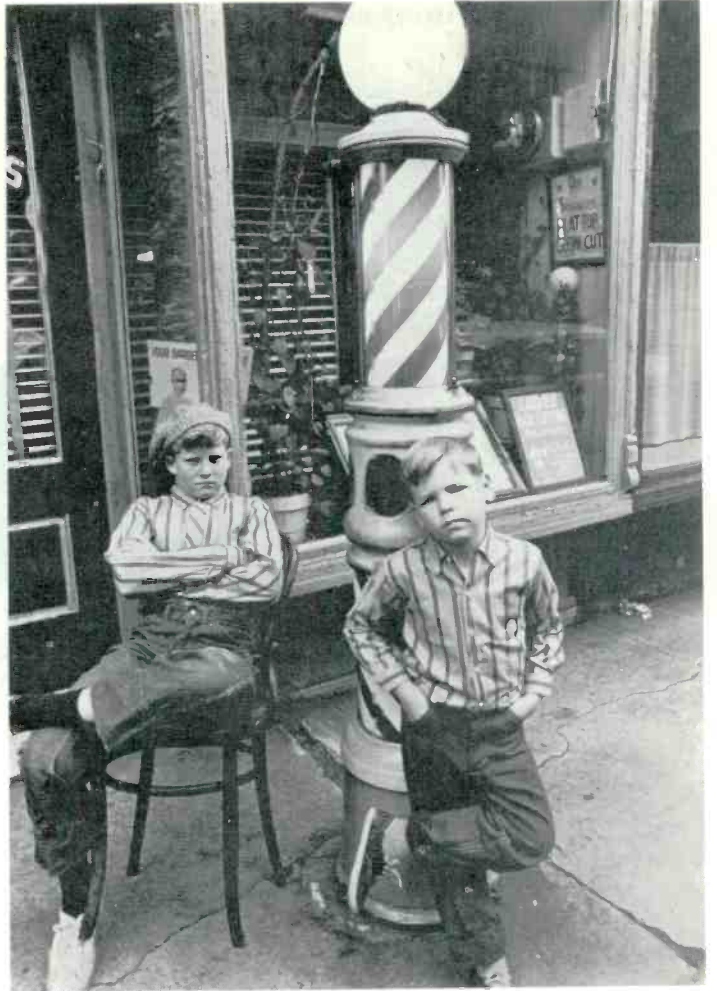
Today, more than ever, the world needs better
service, more service. That's why Shell supports a
total program of improvement, which includes
a commitment to our customers, which means
a commitment to the highest quality of products
and services, backed by the finest technology.
When they need service, our people from each
program across the world go Shell Service, where
they find training, help, and the best solutions in
general that they can get together. This is
what we call Shell Service. It's not just a
word, it's a way of life. It's the way we
live and work.





The very moment a 50-watt light is spiking, a 50-watt light is spiking. (Well, maybe, it's not really in just 50-watt light, but what we mean), there, we're tough! These are the shirts of a "Duck" mascot and 35% cotton. They're real, are. And they're durable, too.
Rob Roy

163 art director **Frank Kirk**
photographer **Hal Davis**
agency **Trane Advertising, Inc.**
client **Rob Roy**



164 art director **John Flack**
designer **John Flack**
photographer **David Moore**
copywriter **Hal Larson**
client **Qantas Empire Airways**



For longer trips, of course, fly Qantas.

QANTAS V JETS

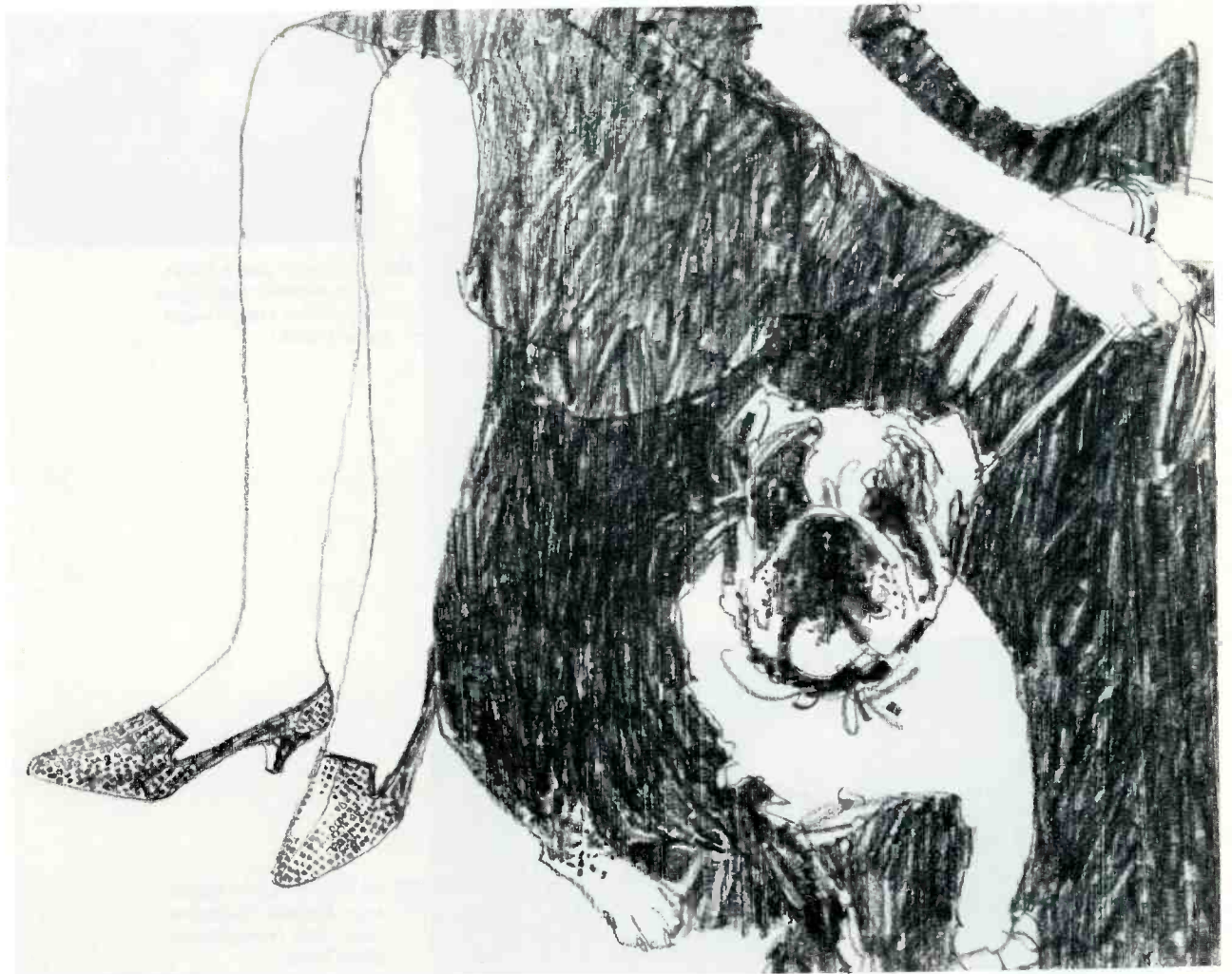
Newspaper advertising art



166 art director Larry Paolucci
designer Larry Paolucci
artist Mark English
copywriter Dorothy Perillo
agency Gilbert Advertising Agency, Inc.
client Andrew Geller

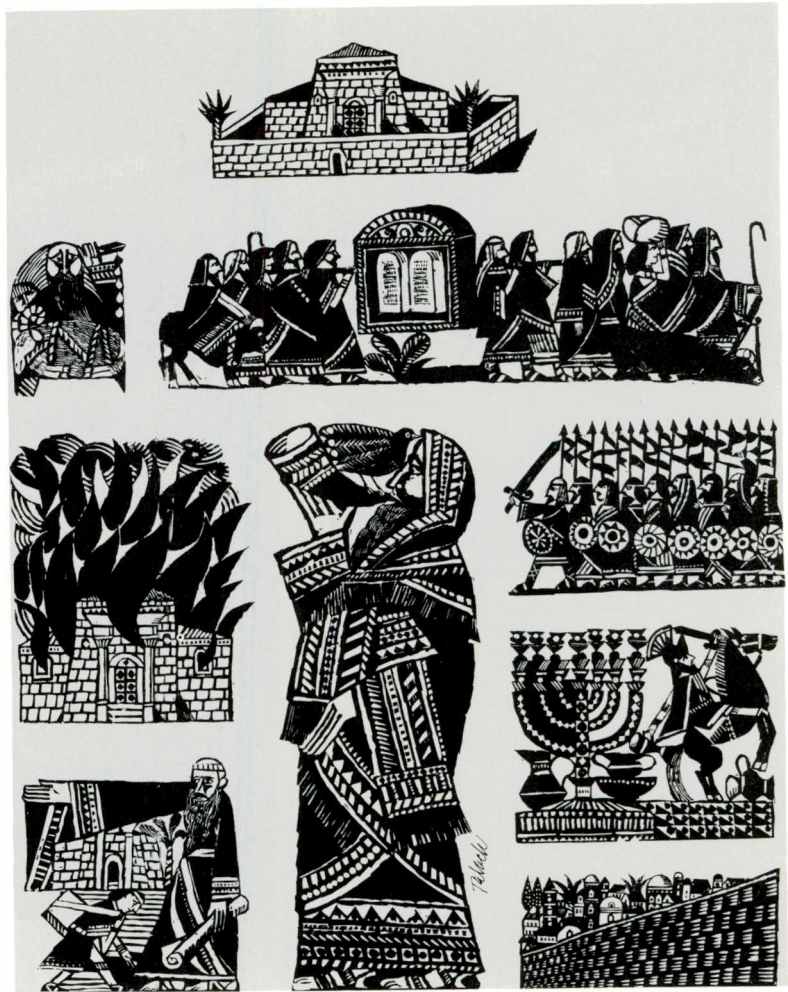


The new reptiles are afoot at ANDREW GELLER 18W37
Black, grey, white, green or sierra calfskin with black alligator tip and heel or brown calfskin with brown alligator. \$21,000

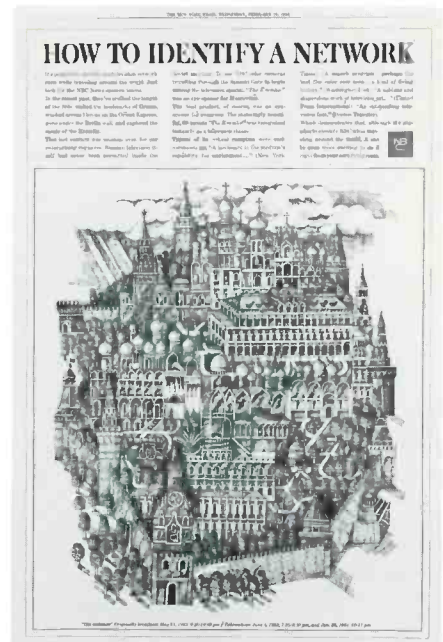
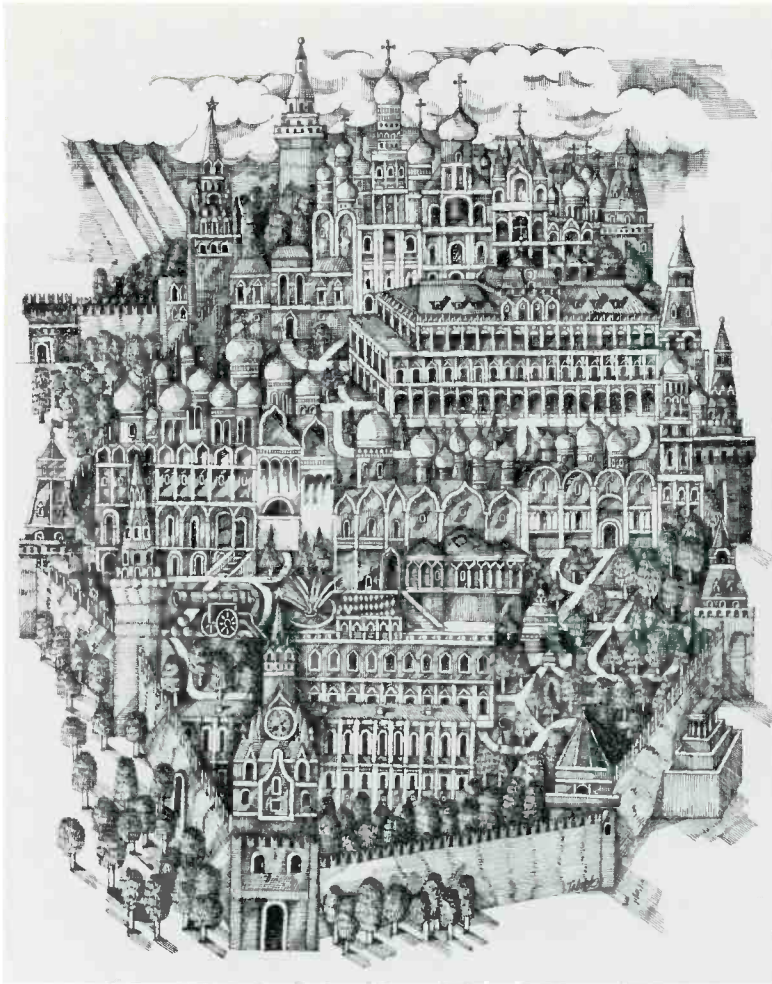


167 art director Larry Paolucci
 designer Larry Paolucci
 artist Mark English
 copywriter Dorothy Perillo
 agency Gilbert Advertising Agency, Inc.
 client Andrew Geller





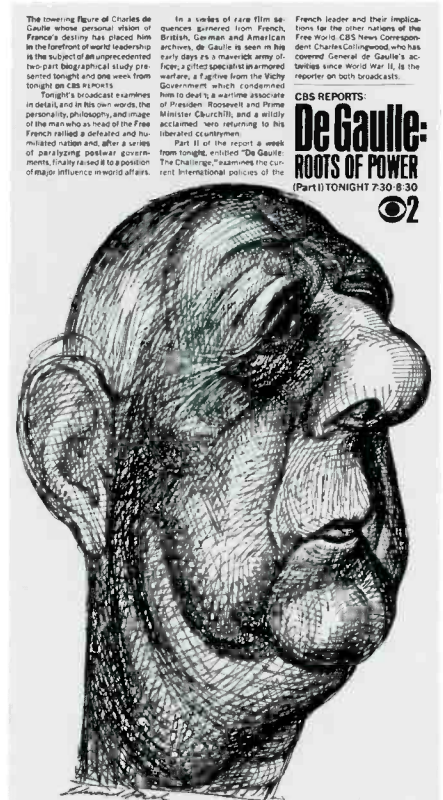
171 art director Rick Levine
 designer Rick Levine
 artist Simms Taback
 copywriter Joe Lopinski
 agency Doyle Dane Bernbach, Inc.
 client Barton's Candy



172 art directors Gene Kolomotsky / John Graham
 designer Gene Kolomotsky
 artist Simms Taback
 copywriter David Bellin
 client NBC



173 art director Louis Dorfman
 designer Louis Dorfman
 artist Ed Sorel
 copywriter Robert Strunsky
 client CBS Television Network



The towering figure of Charles de Gaulle whose personal vision of France's destiny has placed him in the forefront of world leadership is the subject of an unprecedented two-part biographical study presented tonight and one week from tonight on CBS REPORTS.

Tonight's broadcast examines in detail and in his own words the personality, philosophy, and image of the man who as head of the Free French rallied a defeated and humiliated nation and, after a series of paralyzing postwar agreements, finally raised it to a position of major influence in world affairs.

In a series of rare film sequences garnered from French, British, German and American archives, de Gaulle is seen in his early days as a maverick army officer, a gifted specialist in armored warfare, a fugitive from the Vichy Government, which condemned him to death, a wartime associate of President Roosevelt and Prime Minister Churchill, and a hero acclaimed "le returning to his liberated countrymen."

Part II of the report a week from tonight, entitled "De Gaulle: The Challenge," examines the current international policies of the French leader and their implications for the other nations of the Free World. CBS News Correspondent Charles Collingwood, who has covered General de Gaulle's activities since World War II, is the reporter on both broadcasts.

CBS REPORTS:
De Gaulle:
ROOTS OF POWER
 (Part II) TONIGHT 7:30-8:30

Distinctive Merit Award

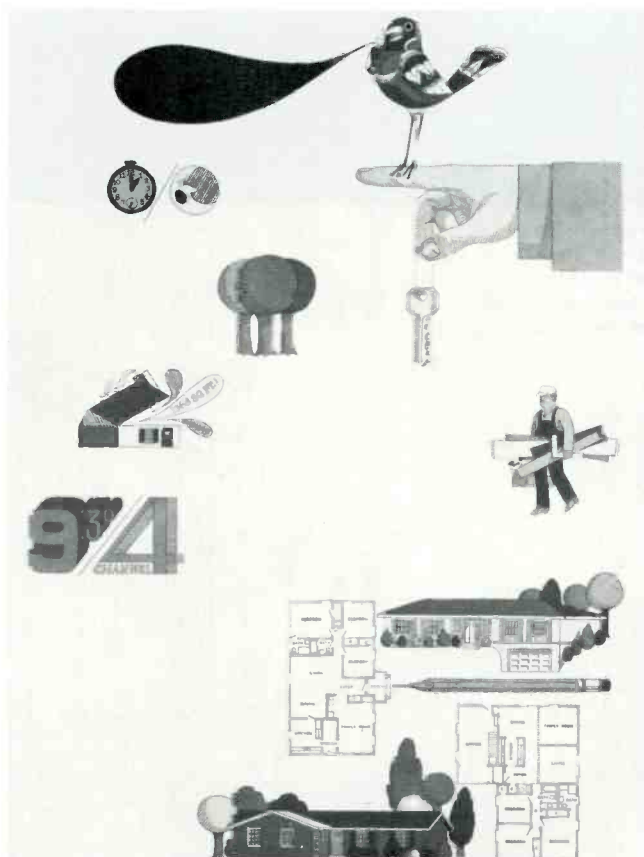
Look Raffiné—simplicity and pure drama in fluid black velvet, with a great swath of silk ruff around the hem—EATON'S Fashion Flair '65



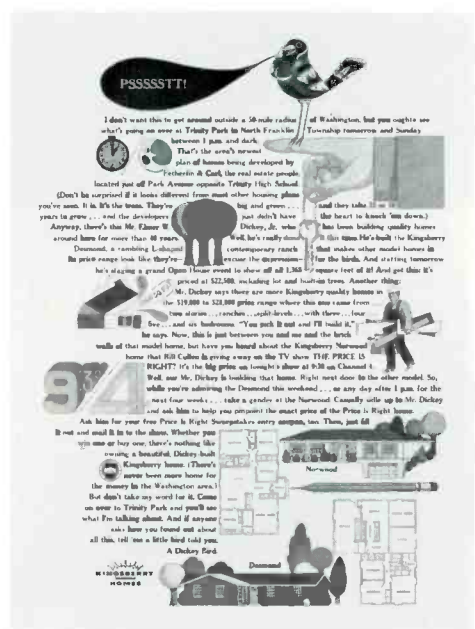
174 art director J. A. Parker
designer Eugenie Groh
artist Eugenie Groh
copywriter Jane Campbell
client T. Eaton Co. Ltd.



175 art director J. A. Parker
 designer Georgine Strathy
 artist Georgine Strathy
 copywriter Jane Campbell
 client T. Eaton Co. Ltd.



176 art director Aubrey Lee
 designers Aubrey Lee / James Deigan
 Francis Esteban
 artist James Deigan
 copywriter Jack McNamara
 client Kingsberry Homes





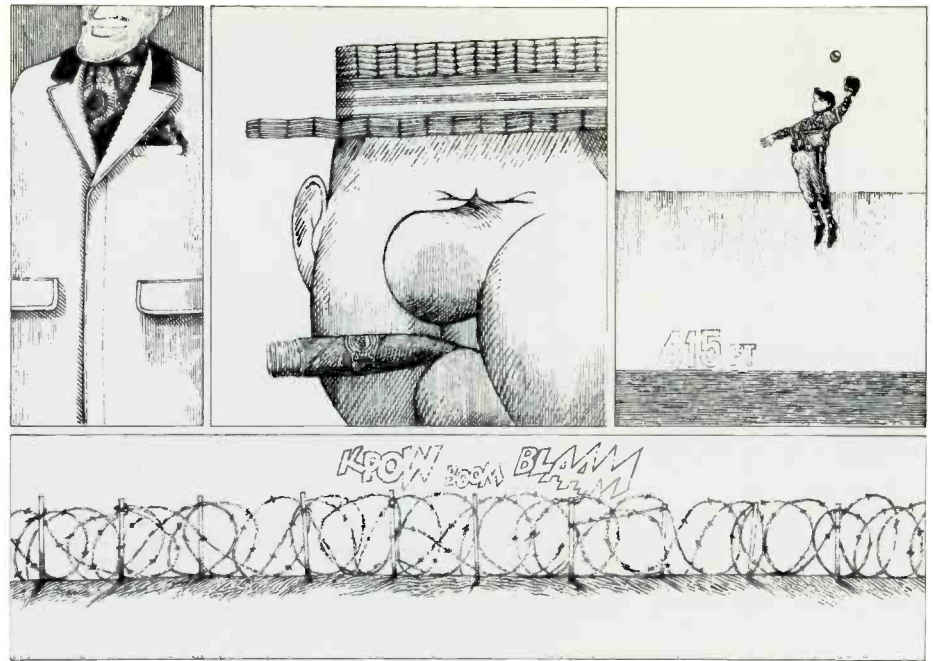
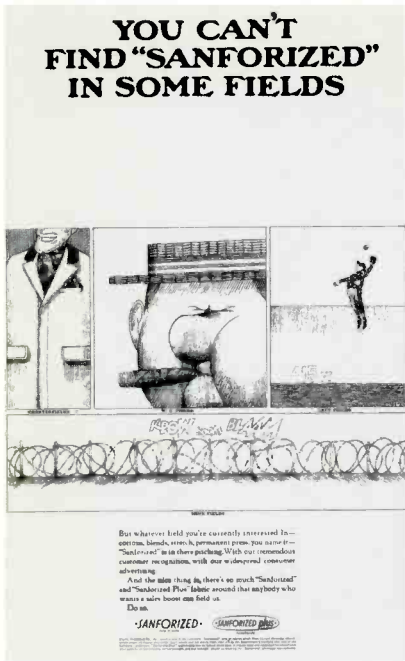
178 art director J. A. Parker
 designer Eugenie Groh
 artist Eugenie Groh
 copywriter Jane Campbell
 client T. Eaton Co. Ltd.

Trade advertising art

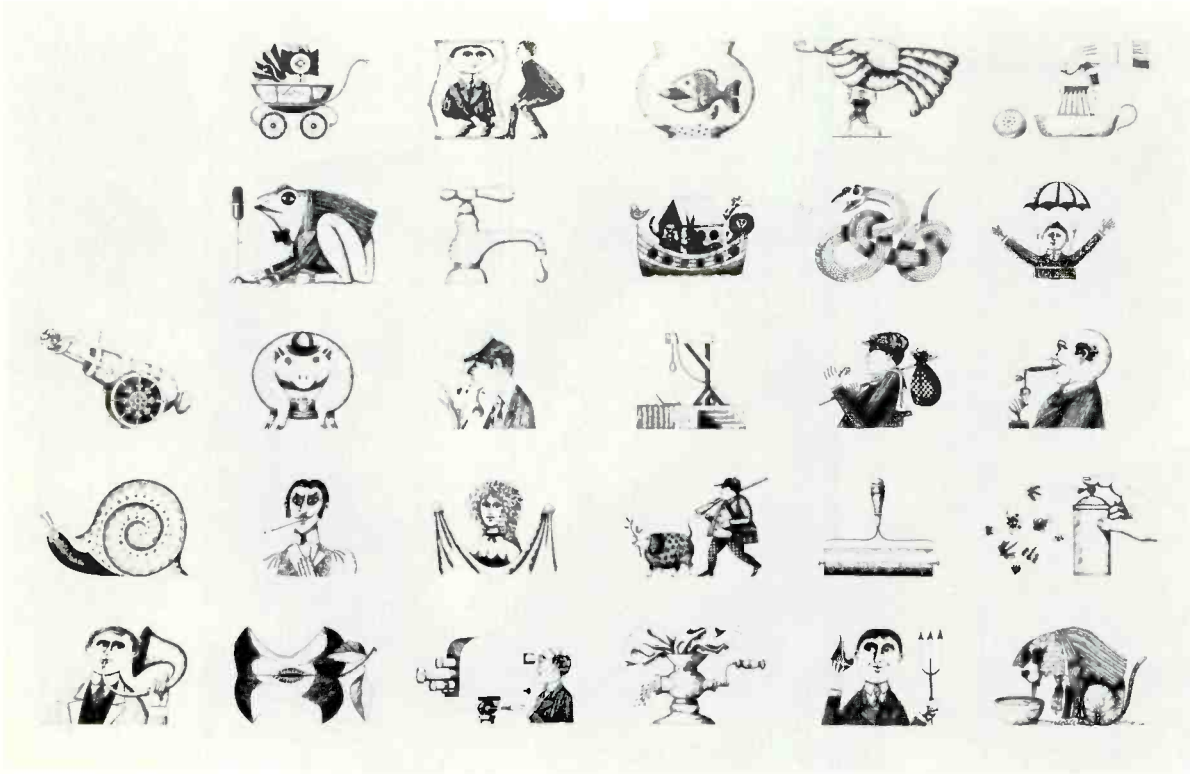


179 art director Michael Withers
 designer Michael Withers
 artist Norma Welliver
 copywriter Barbara Fagan
 agency Benton & Bowles, Inc.
 client Allied Chemical / Caprolan



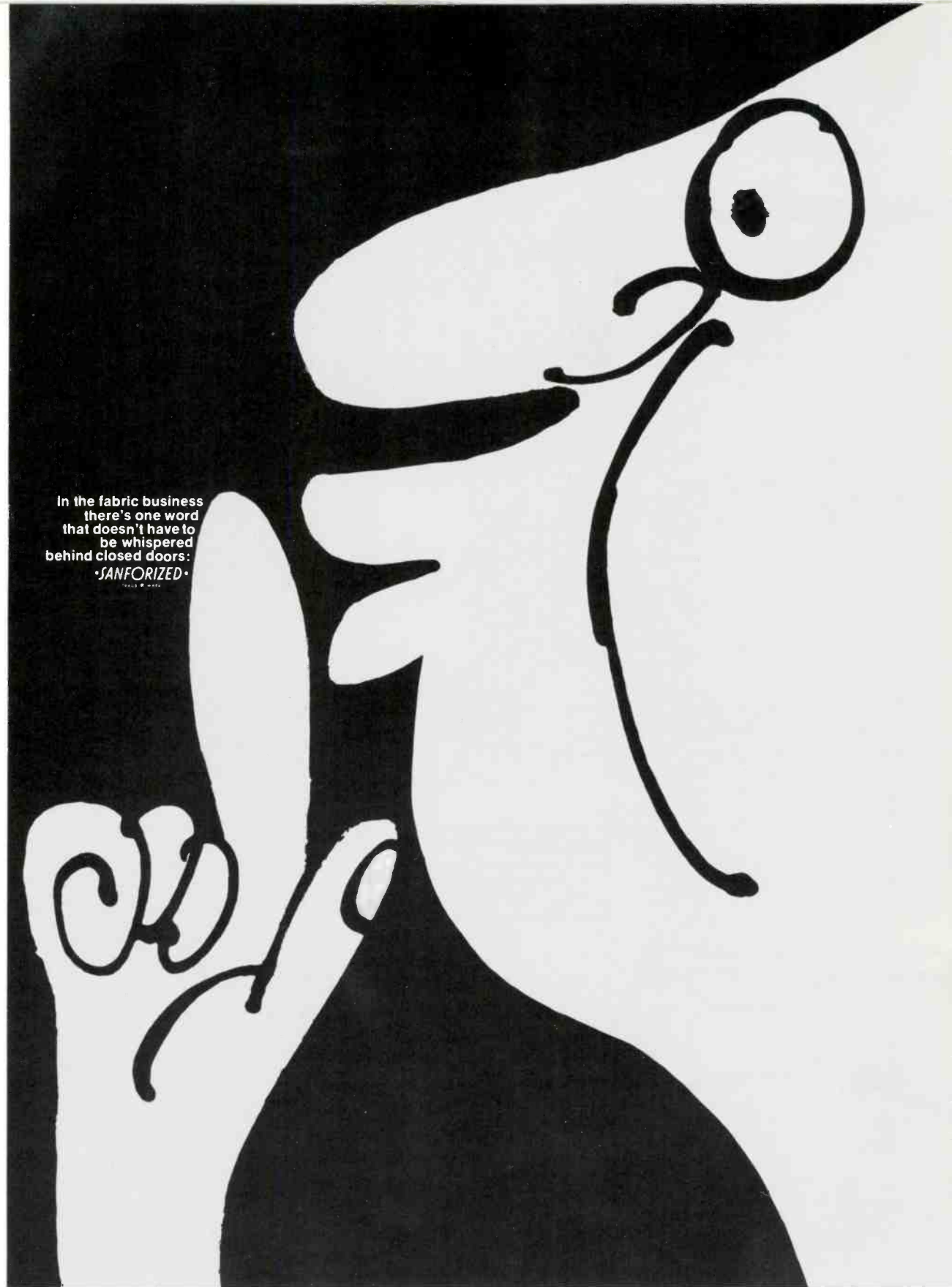


180 art director Alan Zwiebel
 designer Alan Zwiebel
 artist Charles B. Slackman
 copywriter John B. Burghardt
 agency Young & Rubicam, Inc.
 client Sanforized



181 art director Louis Dorfman
 designer Louis Dorfman
 artist John Alcorn
 copywriters George Bristol / Paul MacCawatt
 client CBS Television Network

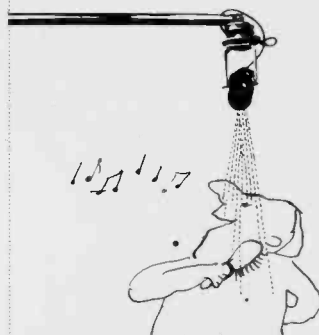




In the fabric business
there's one word
that doesn't have to
be whispered
behind closed doors:
•SANFORIZED•

182 art director Alan Zwiebel
designer Alan Zwiebel
artist Lou Myers
copywriter John B. Burghardt
agency Young & Rubicam, Inc.
client Sanforized

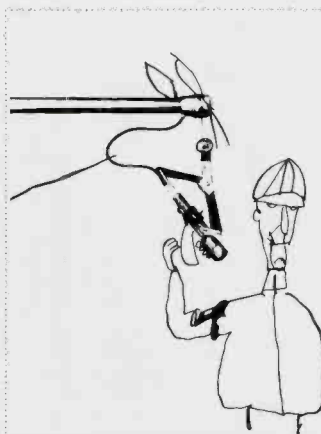
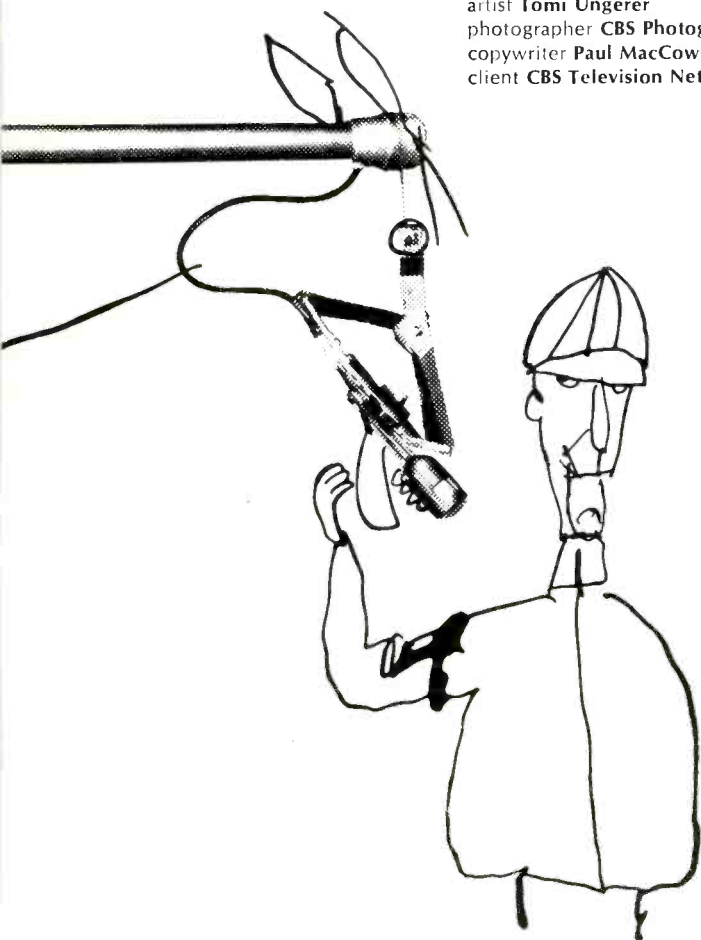
183 art director **Louis Dorfsman**
 designer **Louis Dorfsman**
 artist **Tomi Ungerer**
 photographer **CBS Photography**
 copywriter **Paul MacCawatt**
 client **CBS Television Network**



This is our average sponsor. On the average he's happier than the average sponsor on the other two networks. After all, we've drawn the biggest average daytime audiences since 1958, the biggest average nighttime audiences since 1955 and been the world's biggest single advertising medium since 1954. He might have taken a bath somewhere else.
CBS Television Network®

Audience data based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (N1) Average Audience, Tuesday, Monday-Friday, and 8-11pm, seven nights. Advertising sources: ANPA, P18, LNA-838

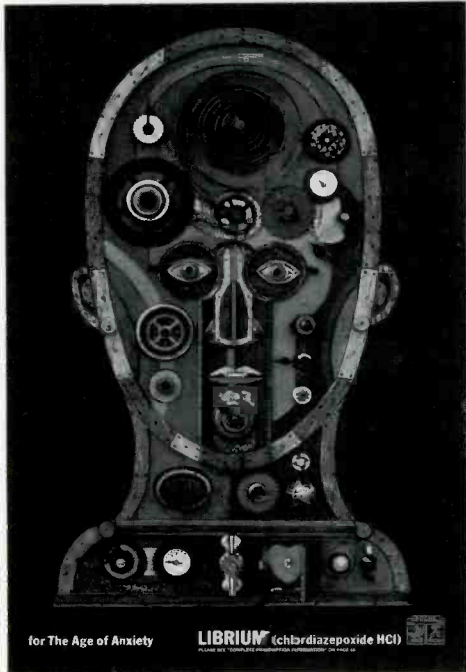
184 art director **Louis Dorfsman**
 designer **Louis Dorfsman**
 artist **Tomi Ungerer**
 photographer **CBS Photography**
 copywriter **Paul MacCawatt**
 client **CBS Television Network**



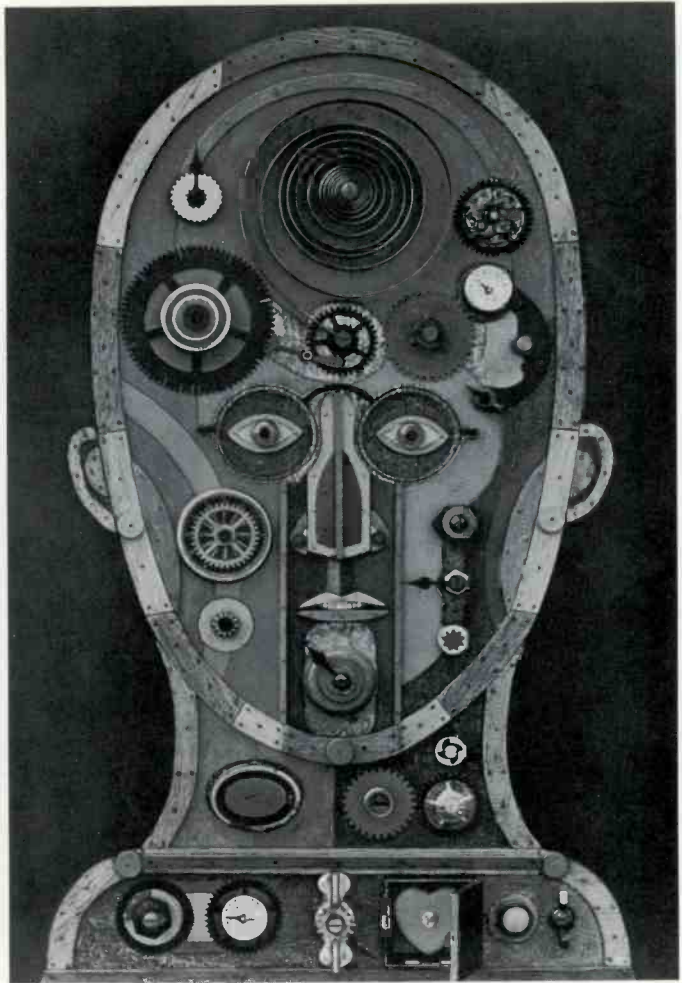
Here are the latest results, straight from the horse's mouth. Our Nielsen average audience rating for the season to date is 19.9. The second network is two lengths back at 17.9. The third network comes in at 15.5. Needless to say the smart money is on the winner.
CBS Television Network®

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (N1) Average Audience, 8-11pm, seven nights, October-December 1963

185 art director Rudi Wolff
 designer Dick Nathan
 artist V. Giuliani
 photographer V. Giuliani
 copywriter F. Roberts
 agency William Douglas McAdams, Inc.
 client Roche



for The Age of Anxiety **LIBRIUM** (chloridazepoxide HCl)



calms the schizophrenic patient
 usually with fewer drug-induced complications



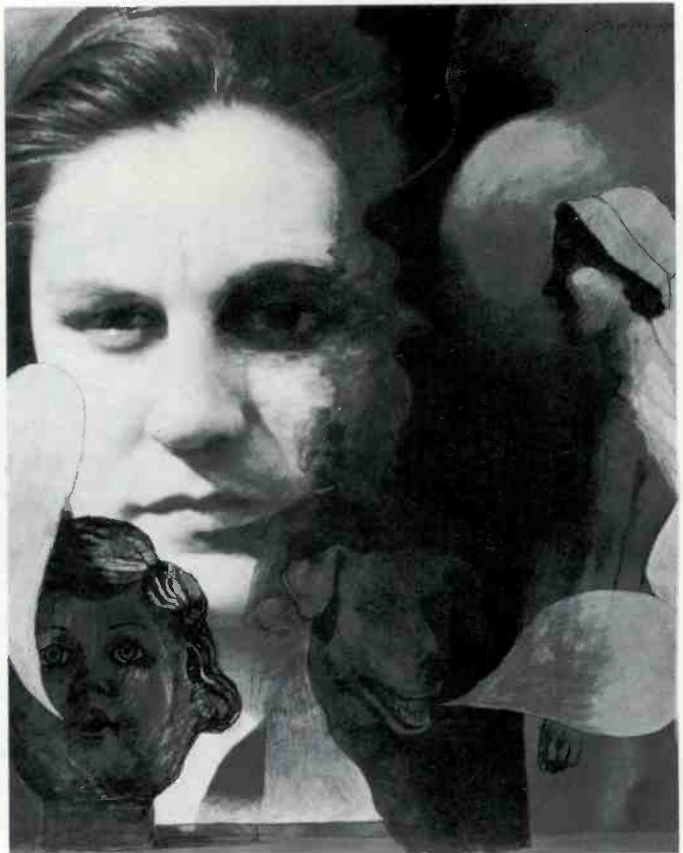
Like Tractan (chlorpromazine), which
 has been widely used for many years,
 Tractan (chlorpromazine) does not tend
 to depress an individual's speech and
 thus, the need for constant close medication
 is often reduced, with consequent
 economy of therapy.

Tractan (chlorpromazine) does not tend
 to depress an individual's speech and
 thus, the need for constant close medication
 is often reduced, with consequent
 economy of therapy.

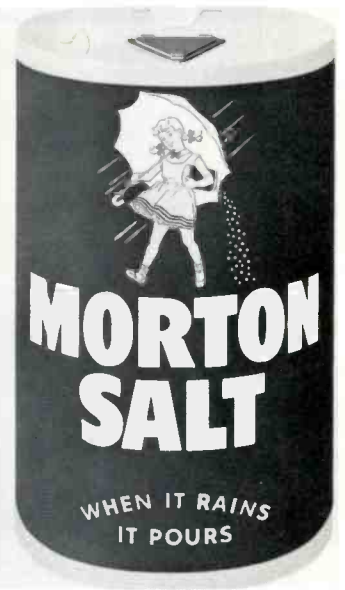
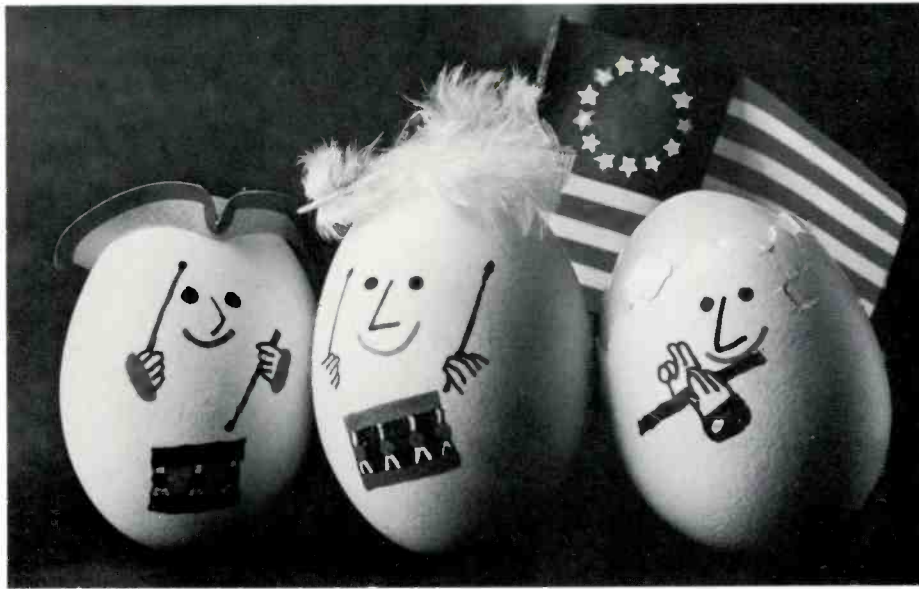
TARACTAN
 (chlorpromazine)

Please see
 "Complete Prescribing Information"
 on page 7.

186 art director Rudi Wolff
 designer Alice Katz
 artist McMullan
 photographer Wallowitch
 copywriter F. Roberts
 agency William Douglas McAdams, Inc.
 client Roche



189 art director **Robert Dion**
designer **Robert Dion**
artist **Push Pin Studios**
photographer **Elbert Budin**
agency **Needham, Harper & Steers, Inc.**
client **Morton Salt Company**

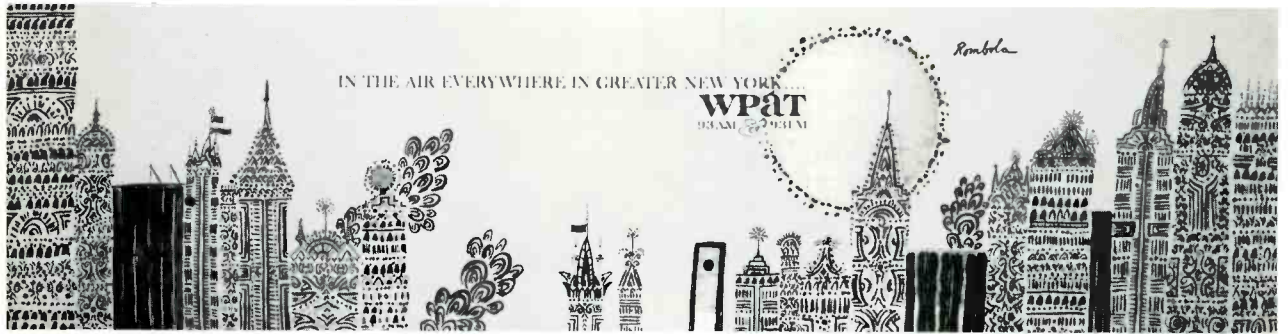


Lose weight. Get an electric blanket.



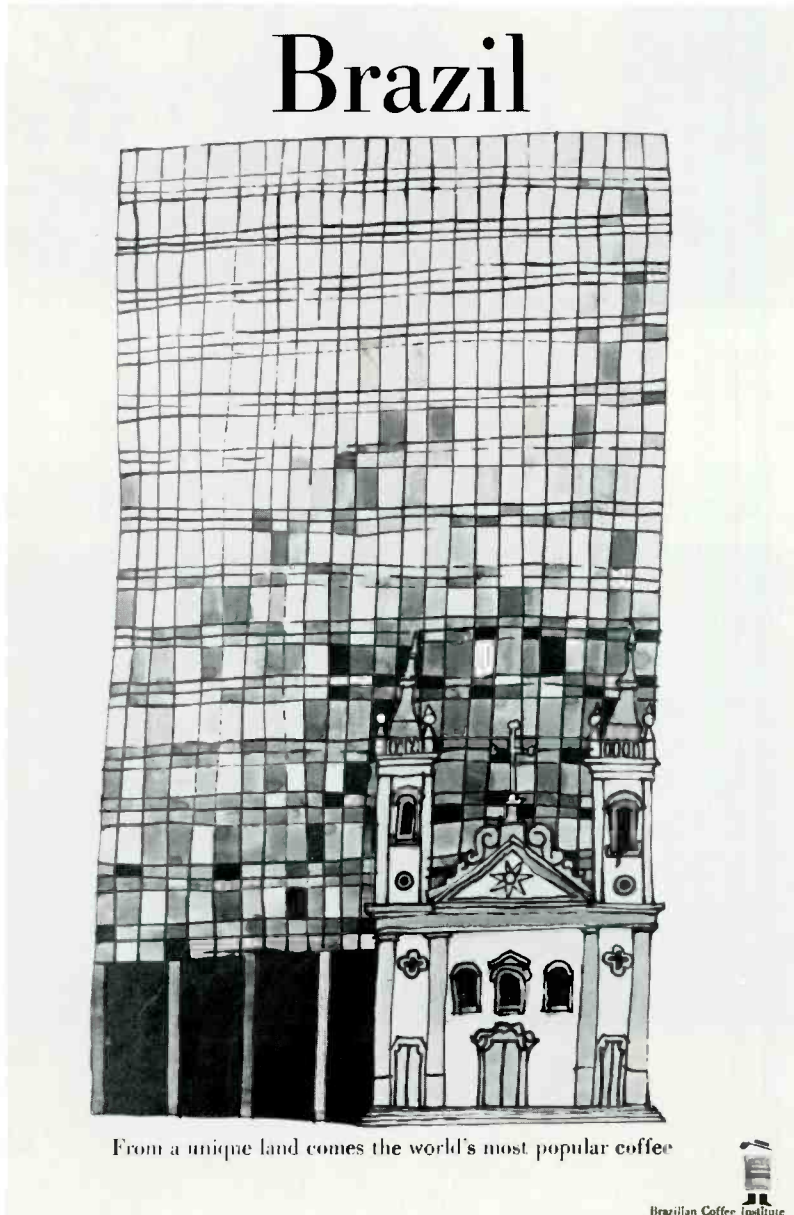
190 art director **Hal Riney**
designer **Lowell Herrero**
copywriter **Hal Riney**
agency **Batten, Barton, Durstine & Osborn, Inc.**
client **Pacific Gas and Electric**

Poster art—
all other posters—car cards included



191 art director **Leora Motta**
artist **John Rombola**
client **WPAT**

Distinctive Merit Award



192 art director **Frank Attardi**
artist **Push Pin Studio / Isadore Seltzer**
copywriter **Edward Handman**
agency **Handman & Sklar, Inc.**
client **Coffee of Brazil**



**Who gets to RIO
faster than those
other birds?**

VARIG AIRLINES 707s
only jets flying year-round nonstop to RIO
and on to SAO PAULO and BUENOS AIRES.

193 art director **William A. McCaffery**
artist **Janet McCaffery**
copywriter **Adrienne Claiborne**
agency **de Garmo, Inc.**
client **Varig Airlines**

Distinctive Merit Award



*Our faculty has
empathy, imagination, enthusiasm.
You benefit.*

Department of Fine Arts: Painting, Drawing, Sculpture, Visual Perception, Printmaking

SCHOOL OF VISUAL ARTS

209 East 23rd Street · New York, New York 10010 · OR 9-7350 · Inquire: Office of Admissions

194 designer **Milton Glaser**
artist **Milton Glaser**
client **School of Visual Arts**

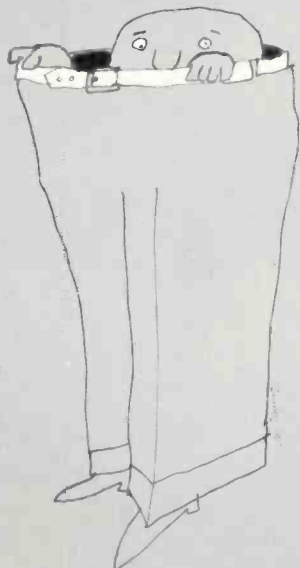
An
adult
finds out

in **The New York Times**



195 art director Edward Almgren
designer Edward Almgren
artist Tomi Ungerer
copywriter Nick Wedge
agency Batten, Barton, Durstine & Osborn, Inc.
client New York Times

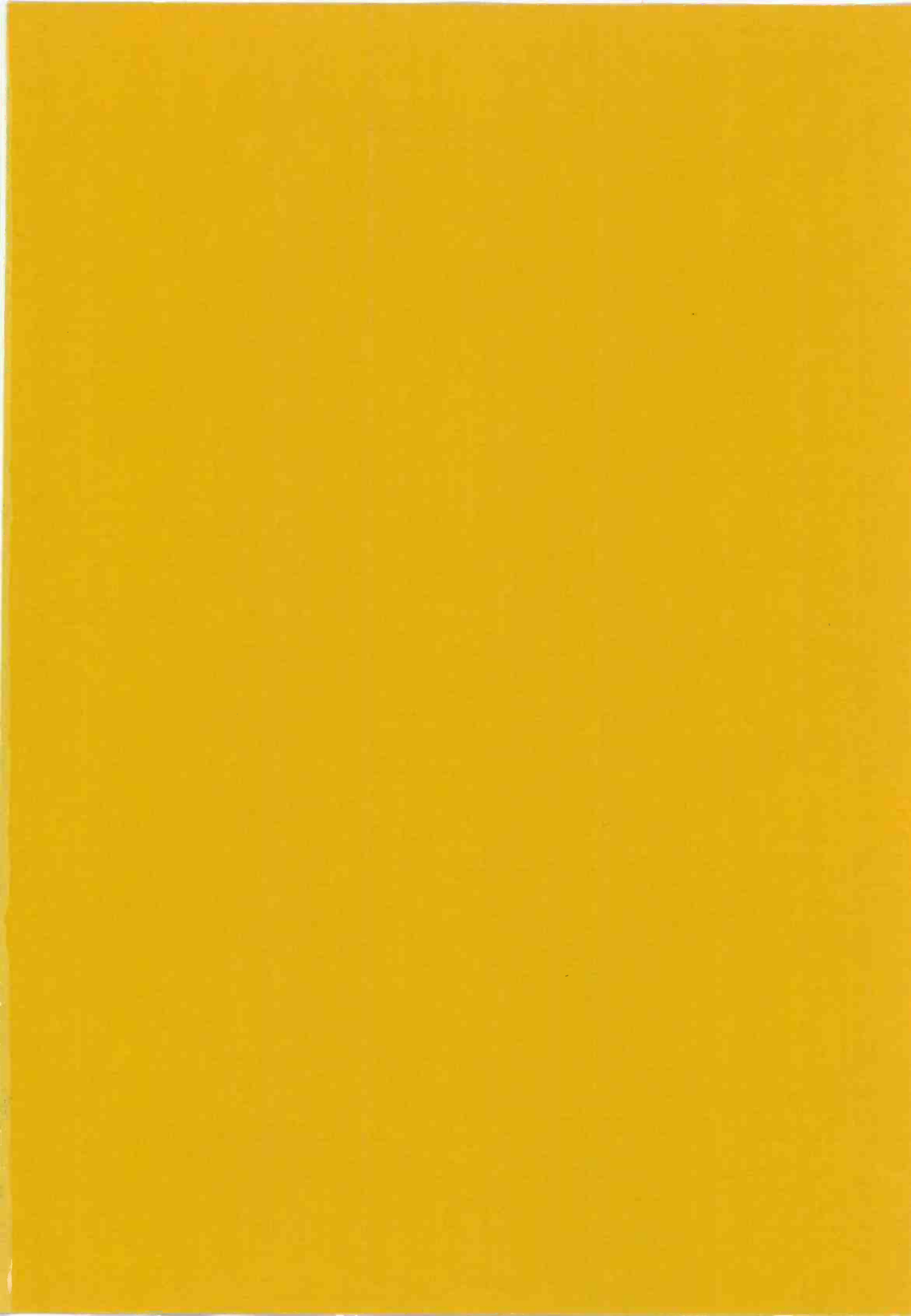
**Where are the men who
wear the pants?**



TRUE has them

TRUE MASSIVE MEN'S MARKET IN PRINT/CIRCULATION: 2,600,000

196 art director Hershel Bramson
artist Tomi Ungerer
copywriter S. Ethan
agency The Gumbinner-North Company, Inc.
publisher Fawcett Publications
client True Magazine





→ 5A

→ 6

KODAK

→ 6A

S'AFETY FILM

→ 7



→ 10A

KODAK

→ 11

S'AFETY

FILM

→ 11A

→ 12



→ 15A

KODAK S'AFETY FILM

→ 16

→ 16A

→ 17



Design of complete editorial unit



Editorial spread— color and black & white

197 art director William Cadge
designer Harvey Gabor
photographer Carl Fischer
publisher McCall Corporation
client Redbook Magazine

A new way for children to learn

Subjects usually taught in high school and college are now being introduced to elementary school children in language they can understand. Here is a report on the "new education" — how it started, why a growing number of schools are adopting it and how parents can help their children learn from the new methods.

Most of the innovations our children are getting in nursery school, kindergarten and the lower grades is based on the assumption that they can't do any real thinking until they are eight, nine or ten years old.

But in many classrooms throughout the country, youngsters of five, six, seven and even eight are proving this assumption wrong. They are learning to read in the first grade and using slide rules to plot trajectories in the

third grade. They are being introduced to science, mathematics and social studies in ways that until recently were reserved for high school and college students.

Admittedly, these are not specially selected children with high IQs, but average children in average classrooms. Their numbers are small in proportion to the total school population, but the story rings that makes them different from the other students — adds to the reality with which they are learning — is the new way in which they are being taught, in the words of Harvard psychologist Dr. Jerome S. Bruner, a pioneer in the new education: "The system assumes that 'any subject can be taught in some intellectually honest form to any child at any stage of development.'"

Dr. Bruner's statement sums up a conviction shared by scientists, university professors and scholars who have been increasingly concerned with the problems of

American education. Their conviction, based on what many psychologists believe is an overlooked capacity on the part of young children to learn, is admirably revolutionary. Yet more and more schools are reshaping their curricula to the methods it proposes.

University mathematicians and scientists working with a few interested public and private schools, were the first to develop teaching programs making use of the new philosophy. Later, scores of university-based projects were launched to improve the teaching of English, foreign languages and social studies. Both federal and private foundation funds are financing many of these university projects, and the U.S. Office of Education has begun curriculum reform studies of its own.

The new approach to learning is revolutionary because so many school administrators and teachers right now because of a disturbing fact acknowledged by educa-

tors across the country: The average 15-sterner is entering college today unprepared by the lower schools to deal with rapidly expanding fields of knowledge. By using the new methods, there is hope that this gap can be closed.

How are children taught by the new methods? How can fundamental knowledge be related to the interests and capabilities of any child at any stage of development without overburden? Any parent who has tried to give homework and multiple answers to a child's questions about everyday life can understand what university specialists focus when they lack the job of reforming school curricula.

"The school that I was hoping to expect a child to start at the beginning of a subject and push through to the end while accumulating." (Continued on page 108)

Others assume they're making the mistake of the egg. In the LAND of MATZO Brie, they have special fillings for you can't have one without the other. This Real Brie Natzo Brie is made of real brie cheese, bread on an egg, matzo and eggs. Eggs, Matzo, Brie, all are served here and eggs, Eggs, Matzo, Brie with cream, and other egg recipes. Page 140.

1. Boiling water
2. Soften matzo, bread, egg, brie, matzo
3. Boiling water
4. Boiling water
5. Boiling water
6. Boiling water
7. Boiling water
8. Boiling water
9. Boiling water
10. Boiling water

1. Soften matzo, bread, egg, brie, matzo
2. Soften matzo, bread, egg, brie, matzo
3. Soften matzo, bread, egg, brie, matzo
4. Soften matzo, bread, egg, brie, matzo
5. Soften matzo, bread, egg, brie, matzo
6. Soften matzo, bread, egg, brie, matzo
7. Soften matzo, bread, egg, brie, matzo
8. Soften matzo, bread, egg, brie, matzo
9. Soften matzo, bread, egg, brie, matzo
10. Soften matzo, bread, egg, brie, matzo

1. Soften matzo, bread, egg, brie, matzo
2. Soften matzo, bread, egg, brie, matzo
3. Soften matzo, bread, egg, brie, matzo
4. Soften matzo, bread, egg, brie, matzo
5. Soften matzo, bread, egg, brie, matzo
6. Soften matzo, bread, egg, brie, matzo
7. Soften matzo, bread, egg, brie, matzo
8. Soften matzo, bread, egg, brie, matzo
9. Soften matzo, bread, egg, brie, matzo
10. Soften matzo, bread, egg, brie, matzo

**NATZO BIE
FOR BRUNCH**

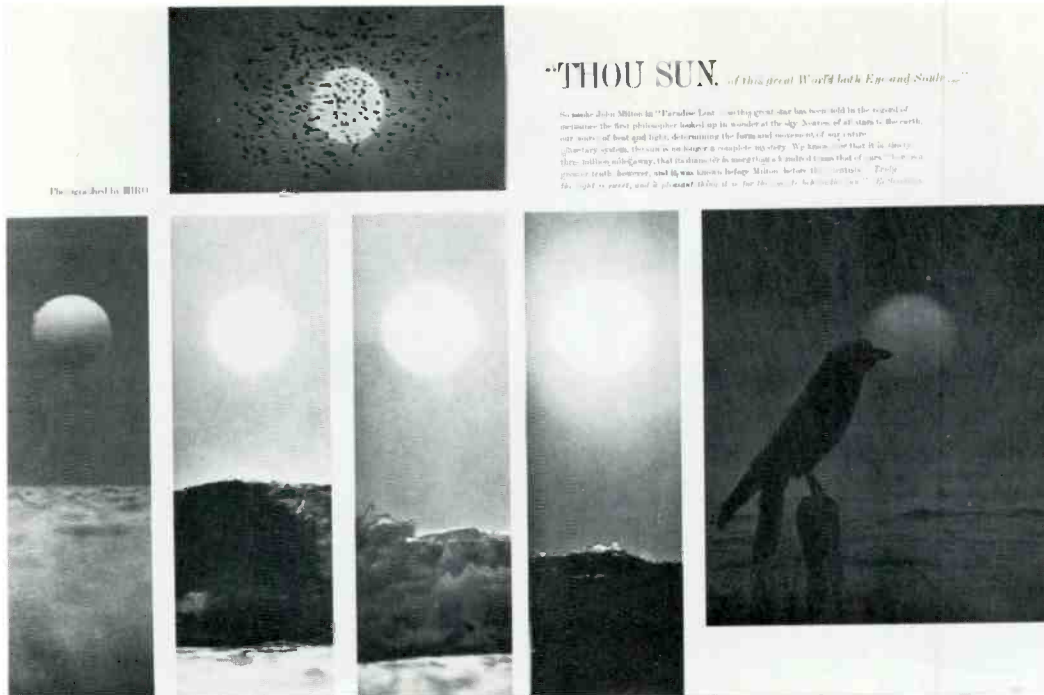
198 art director Otto Storch
photographer Otto Storch
copywriter Selma Robinson
publisher McCall Corporation
client McCall's Magazine

Distinctive Merit Award

GARDEN ON YOUR SHELF

<p>Lid Sunday brunch cut of the doldrums with our chilled Gingered Pile in orange juice, our him with Pineapple Sauté. Caught without dessert? Try our quick Cherries Jubilee, or Peach Crunch, or Plums In-salad. All the recipes to the right, and those on page 142, may be made with canned fruits on your kitchen shelves.</p>	<p>Here, some quick canned-fruit favorites. Pears Sauté: Drain and chill pears. Sauté with melted orange marmalade, ground over, and top with sour cream. Gingered Figs: Drain 1 can (1 lb, 1 oz) Kadota figs into shallow dish. Add $\frac{1}{2}$ cup orange juice, 1 teaspoon grated orange peel, $\frac{1}{4}$ teaspoon ginger. Serve chilled.</p>	<p>Peach Crunch: Sprinkle each peach half, in a half-sz dish, with $\frac{1}{2}$ tablespoon brown sugar, 1 tablespoon cornflakes, cinnamon. Dip with butter; bake at 375F 15 minutes. Serve warm, with cream. Plums In-salad: Sprinkle undrained purple plums (1 lb, 1-oz can) with $\frac{1}{2}$ teaspoon nutmeg. Chill, and serve with cream.</p>	<p>Rasp. Cherries Jubilee: Drain 1 can (1 lb, 1 oz) pitted Bing cherries, toss with $\frac{1}{2}$ cup syrup. Melt 1 cup currant jelly, over low heat, with the syrup and cherries. Serve warm over vanilla ice cream. Pineapple Sauté: Drain canned pineapple chunks or pineapple slices. Sauté in same skillet with butter, to serve for breakfast.</p>
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199 art directors Herb Bleiweiss / Otto Storch
 designer Herb Bleiweiss
 artist: Gyo Fujikawa
 photographer Otto Storch
 copywriter Selma Robinson
 publisher McCall Corporation
 client McCall's Magazine

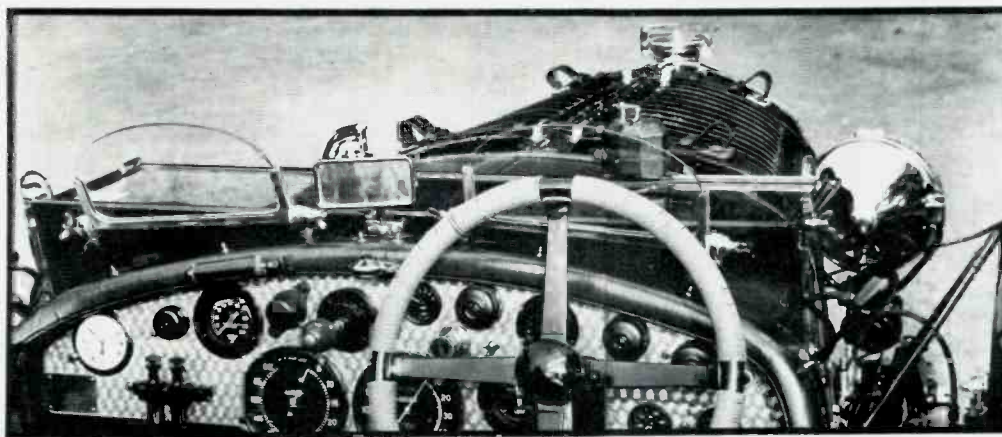


"THOU SUN, of this great World look Eye and Soul..."

In 1686 John Milton in "Paradise Lost" writing great star has been told in the regard of
 creation: the first philosopher looked up in wonder at the sky: "System of all stars to the earth
 our seats: of heat and light, determining the form and movement of every creature
 planetary system, because as our larger & smaller spheres, We know, that that it is they
 three millions of galaxies that fill the universe to be more than a million times that of ours. "There was
 greater truth, however, and it was known before Milton, before the centuries. Truly
 the light is great, and it pleased Milton to see the sun, to be the sun." — J. G. S. S. S.

The sun as seen by HIRO

200 art director Leonard Jossel
 photographer Hiro
 publisher Cowles Magazines & Broadcasting, Inc.
 client Venture Magazine

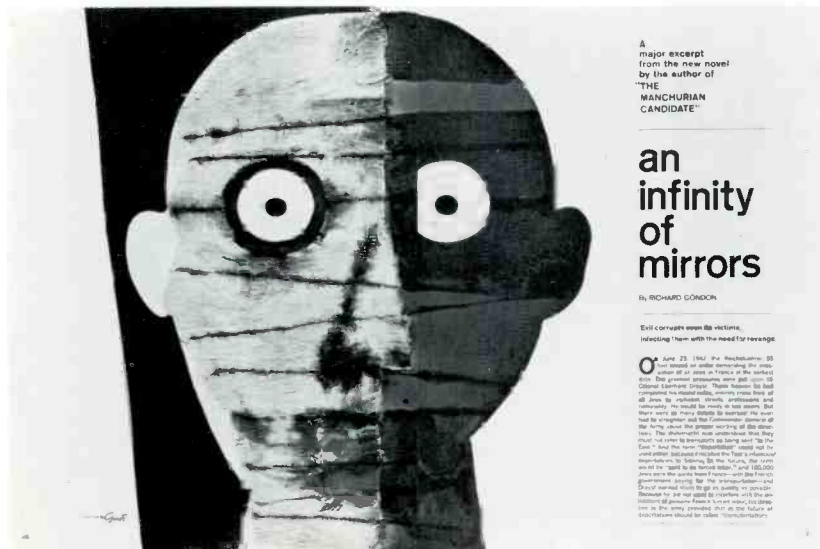


THE BIG
B

BY KEN W. PURDY
 PHOTOGRAPHER: TOM BURNSIDE

When Ken Fleming wanted to select an
 even more so as the private reporter of
 his world-famous secret service agent ex-
 ceptionally, James Bond, he chose the
 super-talented Arthur Bentley, the "Blonde
 Bentley" of legend. It was a strange choice
 on his grounds. A more conspicuous in-
 visible can hardly be imagined, a circum-
 stance that does not bother Fleming as the
 best, since he prides himself on his ability
 to see the reader into the past of his
 narrative and its general brilliance, as to
 make him overlook such incongruities. But,
 more to the point, these were only fifty
 below Bentley's mode, and that was three

201 art director Michael Hampton
 designer Michael Hampton
 photographer Tom Burnside
 copywriter Ken W. Purdy
 publisher Automobile Quarterly, Inc.
 client Automobile Quarterly Magazine



A major excerpt from the new novel by the author of "THE MANCHURIAN CANDIDATE"

an infinity of mirrors

By RICHARD GORDON

Evil corrupts even the victims, infecting them with the need for revenge

On June 23, 1962, the Manchurian 85
 was named an order receiving the pres-
 ent of an order of honor in the highest
 rank. The general received the 85 from
 Colonel Charles "Chick" Ryan, who had
 captured the mummy, nearly twenty years
 of all lives to capture, usually, and usually
 returned. He would be given to the army, but
 there were 20 more 85s to capture. The ven-
 ture to capture all the Manchurian 85s at
 the same time and place was an all-out
 effort. The Manchurian was understood that they
 could not come to the rescue as they were
 the East. And the new "Manchurian" could not be
 captured. It was the Manchurian 85 that
 was named in 1962. In the Manchurian, the
 order is given to the Manchurian 85. The
 Manchurian 85 is given to the Manchurian 85
 and the Manchurian 85 is given to the Manchurian 85.
 Because it is not given to capture and the
 Manchurian 85 is given to the Manchurian 85.
 In the Manchurian 85, the Manchurian 85
 is given to the Manchurian 85. The Manchurian
 85 is given to the Manchurian 85.

202 art director Asger Jerrild
 designer George Giusti
 artist George Giusti
 publisher Curtis Publishing Co.
 client Saturday Evening Post



An hour in a butterfly and in both in the whole, the delicious little dance, some could carry her master close to the sun and the stars, in dizzy heights where the night would. Some pilots were almost beyond that moment in this redoubtable engineering work of all eyes to be found in "the land." But, changes had to be occasionally in flight—when the landscape was, above, a hard-headed German pilot struggle to fly by the numbers.

40 1974



206 art director Allen F. Hurlburt
 designer Allen F. Hurlburt
 photographer Douglas Kirkland
 publisher Cowles Magazines & Broadcasting, Inc.
 client Look Magazine

207 art director Otto Storch
 designer Bruce Danbrot
 photographers Howard Zieff / Paul Dome
 copywriter Selma Robinson
 publisher McCall Corporation
 client McCall's Magazine

OLD-FASHIONED CORNED BEEF & CABBAGE

Back in the good old days, when satires—and families—were large, corned beef and cabbage was a favorite. And it still is, especially with men. When carrots, onions, potatoes are added, as in the recipe below, it's called the New England Shuffled Dinner. More dinner-recipe prescriptions on page 118. Try the ham, sweet potato, praline dinner or the delicious broiled chicken fricassee with tiny meatballs, served over herbbed-cream-based spaghetti; try the localizations with chunks of hot Parmesan cheese bread; sweet-and-sour spaghetti; and others. There waits all the so-lives, yours and his, for dinner. They'll love it!

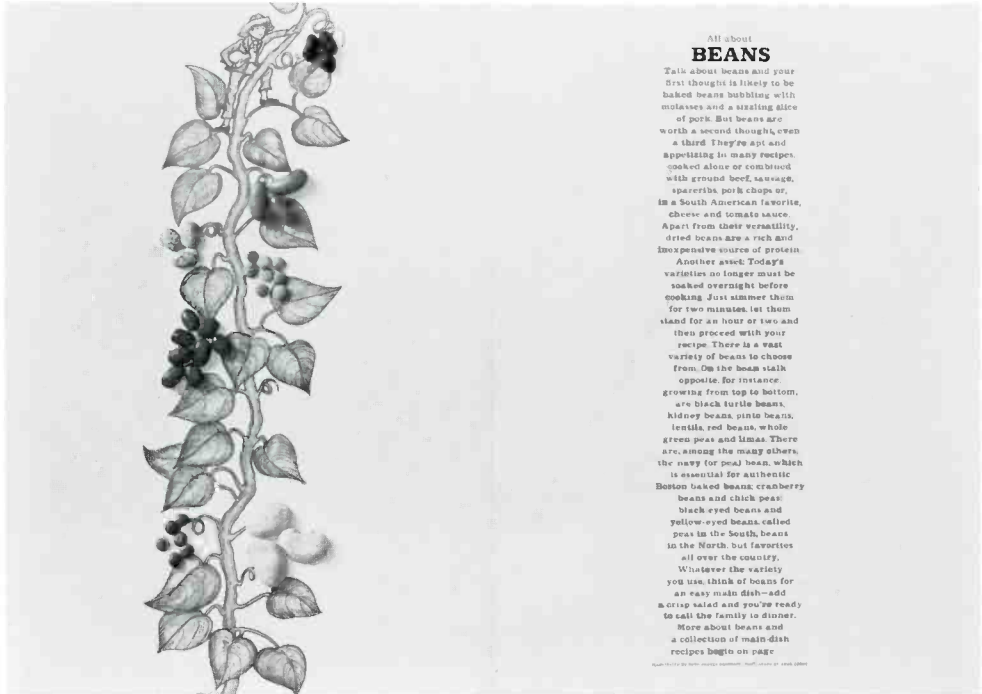


- 1 to 1 1/2 lb corned beef brisket
- 1 clove garlic
- 2 whole cloves
- 10 whole black peppers
- 3 bay leaves
- 8 medium carrots, peeled
- 8 medium potatoes, pared
- 8 medium yellow onions, peeled
- 1 medium cabbage cut in wedges
- 2 tablespoons butter or margarine
- Chopped parsley
- Mustard Sauce; page 118

1. Wipe corned beef with damp paper towels. Place in large kettle, cover with cold water. Add garlic cloves, black peppers, bay leaves.
2. Bring to boiling. Reduce heat; simmer 2 minutes. Skim surface.
3. Cover kettle; simmer 3 to 4 hours, or until corned beef is fork-tender. Add carrots, potatoes, onions during last 25 minutes. Add cabbage wedges during last 15 minutes. Cook vegetables just till tender.
4. Slice corned beef thinly across the grain. Arrange slices on platter with cabbage. Brush potatoes with butter; sprinkle with parsley. Serve along with rest of vegetables and Mustard Sauce. Makes 8 servings.



208 art director William Cadge
 designer Harvey Gabor
 artist Ruth Deardoff
 photographer Doug Corry
 publisher McCall Corporation
 client Redbook Magazine



All about
BEANS

Talk about beans and your first thought is likely to be baked beans bubbling with molasses and a sizzling slice of pork. But beans are worth a second thought, even a third. They're apt and appetizing in many recipes, cooked alone or combined with ground beef, sausage, spareribs, pork chops or, in a South American favorite, cheese and tomato sauce. Apart from their versatility, dried beans are a rich and inexpensive source of protein.

Another asset: Today's varieties no longer must be soaked overnight before cooking. Just simmer them for two minutes, let them stand for an hour or two and then proceed with your recipe. There is a vast variety of beans to choose from. On the bean stalk opposite, for instance, growing from top to bottom, are black turtle beans, kidney beans, pinto beans, lentils, red beans, whole green peas and limas. There are, among the many others, the navy (or pea) bean, which is essential for authentic Boston baked beans; cranberry beans and chick peas; black-eyed beans and yellow-eyed beans, called peas in the South, but favorites all over the country.

Whatever the variety you use, think of beans for an easy main dish—add a crisp salad and you're ready to call the family to dinner.

More about beans and a collection of main-dish recipes begin on page

Illustration by Ruth Deardoff. Photograph by Doug Corry.



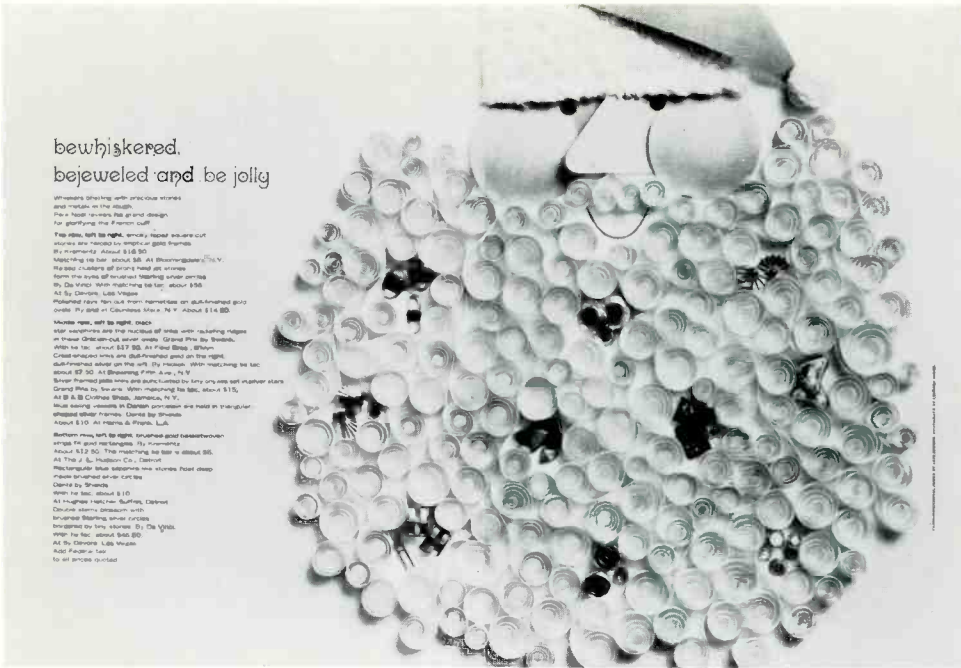
face of
pleasure

The seven very arts, and sports, have enhanced and produced and related and new ones while enriching our experience and enjoyment. The motion picture flickered into being early in the century with the promise of becoming a new art form as D. W. Griffith wove magic to his masterpiece, The Birth of a Nation, and Charlie Chaplin, the universal little man, wistfully looked his way into the hearts of millions around the world. And a former barber's assistant, Greta Garbo, enabled millions more to savor that sense of enchantment that, perhaps, used to be hers, such as Lillian Gish and the Divine Sarah Bernhardt had survived in a rare few on the stage. The master chess grandmasters and leverage on the talent of Sirge, Lady Gregory, O'Casey, Synge, O'Neill, Tennessee Williams, Shaw and Eugene O'Neill, who modernized American drama with his driven genius, W. B. Yeats, the arch poet,



made the century more enjoyable with his madrigals, and Robert Frost kept a lot of lyrical promises on the way, why he had to go James Joyce, a kind of the language, pointed a new course to writers bound for the top of poetry. In art, Pablo Picasso created painting new techniques, and now in his 80's, still consistently good with the color of canvas. One George and a Gertrude created that fine American top series, Porgy and Bess, while Rodgers and Hammerstein turned the old-fashioned musical comedy into a new indigenous art form, and music from Toscanini helped Thruout and rhythm to find their way into the secret places of the soul. And since a decade was first shown at an Olympiad in Greece and Greece or gathered in contrast in the Colosseum at Rome have been in many great sports performers, beginning with Jim Thorpe, the American Indian, perhaps the top all-around athlete of the age. Babe Ruth, the Sultan of Swat, who slammed 1 out 30 homers in one season; Roger Bambauer, who broke the four-minute mile; Jack Dempsey, Joe Louis and, not to forget, Cassius Clay (1960), Jerry Muhammad Ali, who swears down and back and, and, with difficulty, while proclaiming himself "the greatest."

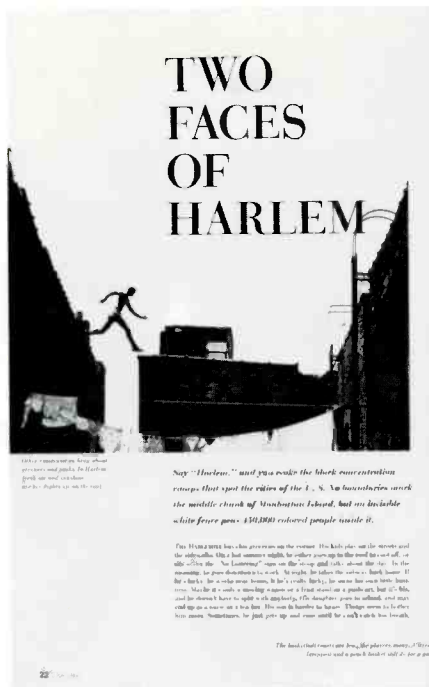
209 art director Allen F. Hurlburt
 designers Allen F. Hurlburt / Joe Tarallo
 publisher Cowles Magazines & Broadcasting, Inc.
 client Look Magazine



212 art director **Albert Greenberg**
 designer **Albert Greenberg**
 artist **Dave Epstein**
 photographer **Leonard Nones**
 copywriter **Harvey E. Phillips**
 publisher **Esquire, Inc.**
 client **Gentlemen's Quarterly**



213 art director **Henry Wolf**
 designer **Henry Wolf**
 photographer **Dan Wynn**
 client **Show Magazine**



TWO FACES OF HARLEM

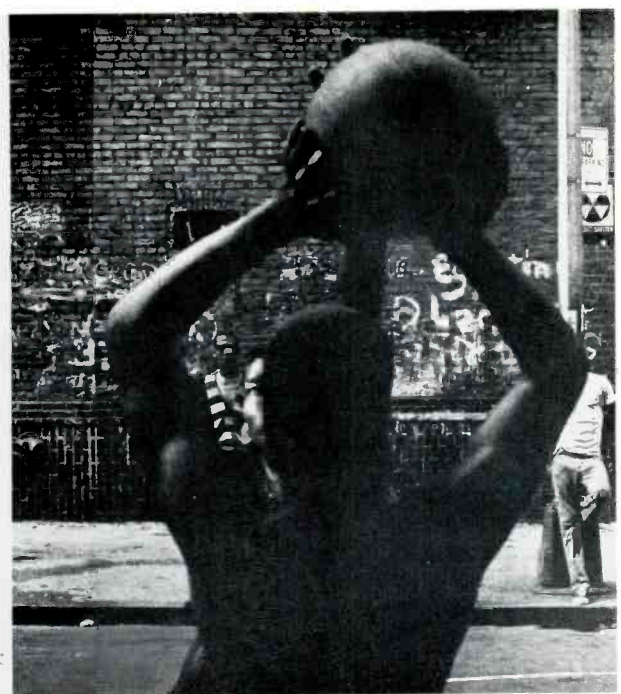
1961 is a year when the long, slow process of gentrification in Harlem is well under way.

Say "Harlem," and you recall the black concentration camps that span the region of the U. S. You remember, across the middle stretch of Manhattan Island, had its exclusive white fringe zone 450,000 colored people inside it.

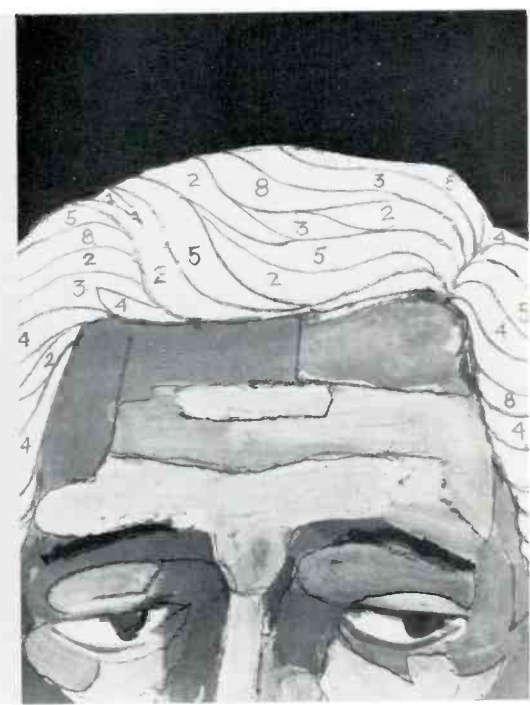
The HARLEM has a new presence on the scene. It's the streets and the sidewalks. It's a hot summer night, the night just up in the heat of the city, the night the "Lovers" are on the street and the "Lovers" are in the rooming, the rooming houses, the rooming houses, the rooming houses. It's a hot night, the night the "Lovers" are on the street and the "Lovers" are in the rooming, the rooming houses, the rooming houses. It's a hot night, the night the "Lovers" are on the street and the "Lovers" are in the rooming, the rooming houses, the rooming houses.

The black and white cover and back of the photo story, "Two Faces of Harlem" and a page 8 and 10 of 10 for a page.

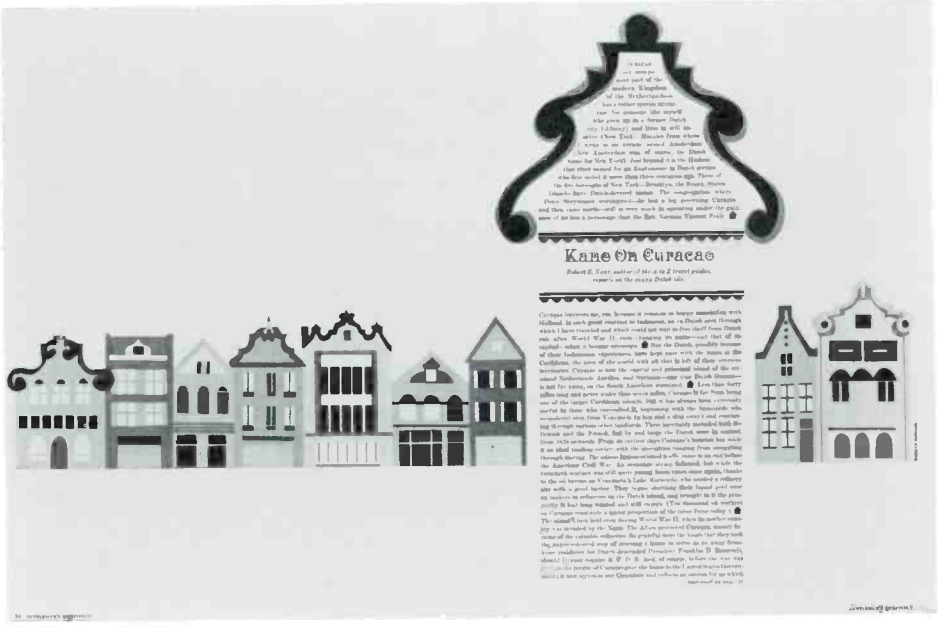
214 art director Charles Crandall
 designer Charles Crandall
 photographer Frank Dandridge
 publisher Cowles Magazines & Broadcasting, Inc.
 client Look Magazine



215 art director Albert Greenberg
 designer Robert P. Smith
 artist Arline & Marvin Oberman
 copywriter Everett Mattlin
 publisher Esquire, Inc.
 client Gentlemen's Quarterly



218 art director Albert Greenberg
 designer Albert Greenberg
 artist Marilyn Hoffner
 publisher Esquire, Inc.
 client Gentlemen's Quarterly



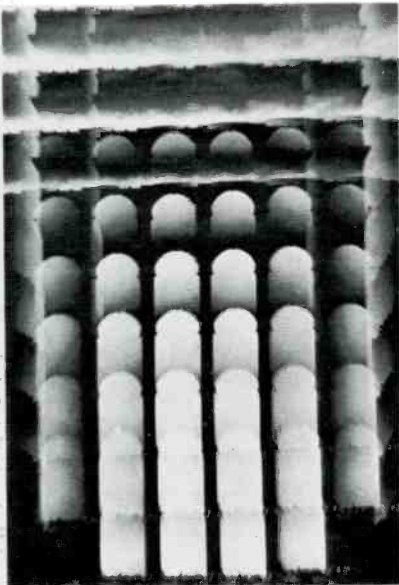
176
 That's what the world of two-faced O'Connell who were rounded to reach...
 And not only of women: mostly all the faces in this gallery are old...
 In most of these pictures, rage if it ever existed, has long been...
 Here and there we find a few more comical faces: Giuseppe...
 by Kenneth Tynan
 "Nothing Personal"



219 art directors Ruth Ansel / Bea Feitler
 photographer Richard Avedon
 publisher Hearst Magazines
 client Harpers Bazaar

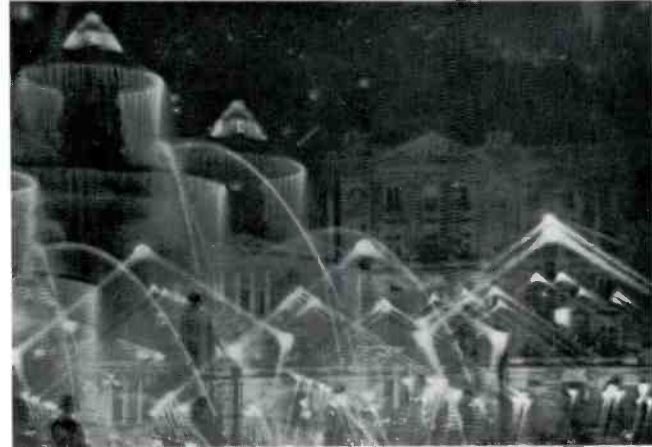


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**220 art director Otto Storch
 designer Pasquale DelVecchio
 photographer D. D. Duncan
 copywriter D. D. Duncan
 publisher McCall Corporation
 client McCall's Magazine**

Gold Medal Award

FABULOUS, FEUDAL PORTUGAL

PHOTOGRAPHED FOR LOOK BY IRVING PENN.

It is a land of fishermen, farmers and sad songs called fado.

The Portuguese is a passionate people, a people of a rich and varied culture. In the past, the Portuguese were a people of great courage and adventure. They were the first to discover the Americas, India, and the East Indies. They were the first to establish a global empire. Today, the Portuguese are a people of great pride and tradition. They are a people who value their heritage and their culture. They are a people who are proud of their language and their history. They are a people who are proud of their country and their people.

The white villages of Spain are mirrored here in the mountains, but the hills here are blue.

The rice workers have high style.

The luminous world of Portugal lingers for hours.

Portugal is famous for port wine and crusty peasant bread.

Walked towns, ancient times, speak of a past.

222 art director Allen F. Hurlburt
 designer Allen F. Hurlburt
 photographer Irving Penn
 publisher Cowles Magazine & Broadcasting, Inc.
 client Look Magazine

225 art director Allen F. Hurlbert
 designer Allen F. Hurlbert
 photographer Art Kane
 publisher Cowles Magazine & Broadcasting, Inc.
 client Look Magazine

The enduring songs of the 20th century



In the Shade of the Old Apple Tree "The song has had no other version in any other key, and it is always an actor. It might have an unusual tempo, and some of the members of the band, but it is always a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Over There "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Baby Face "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Oh! You Beautiful Coon "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Sight and Gait "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



How Deep Is the Ocean "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



September Song "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Oh, What a Beautiful Mornin' "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**



Summertime "The song is a powerful reminder of the war. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music. It is a song that is in the old tradition of the old-time music." **PHOTOGRAPHED FOR A HUB STAFF KANE**

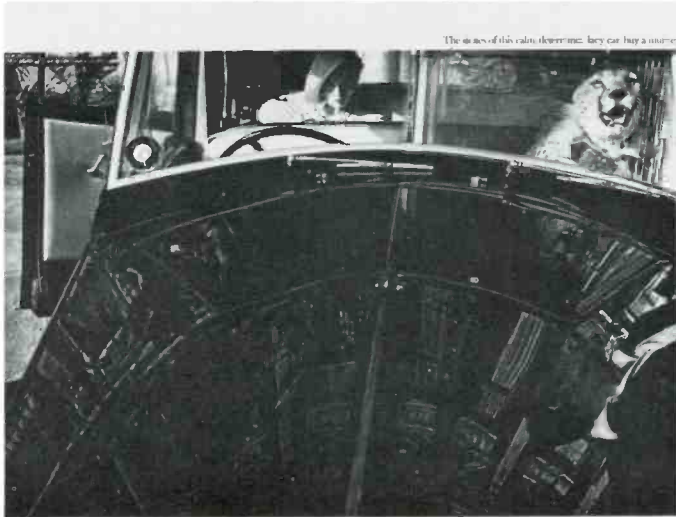
THE VISIT

To this decade's most square-jawed... a drama of greed and revenge



...the man who...
...the man who...
...the man who...

...the man who...
...the man who...



The wheels of this auto determine: key car buy a mystery

...the man who...
...the man who...
...the man who...



...the man who...
...the man who...
...the man who...

A headless figure of govt ions over the wrapped

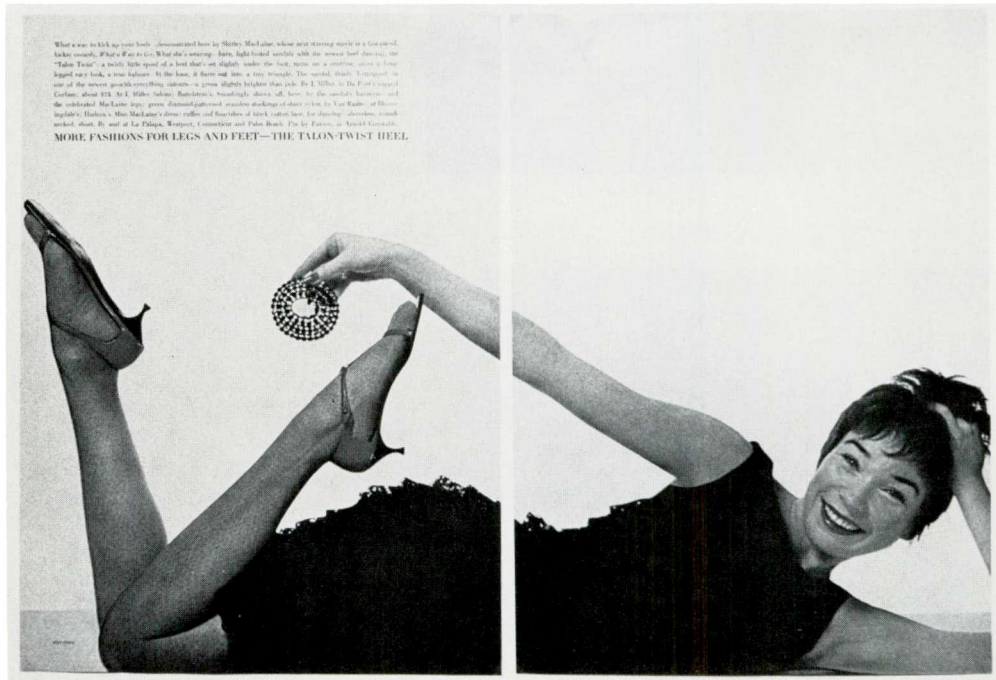
The view has lived on by dreams, an old score finally sealed



226 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Art Kane
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine

...the man who...
...the man who...
...the man who...

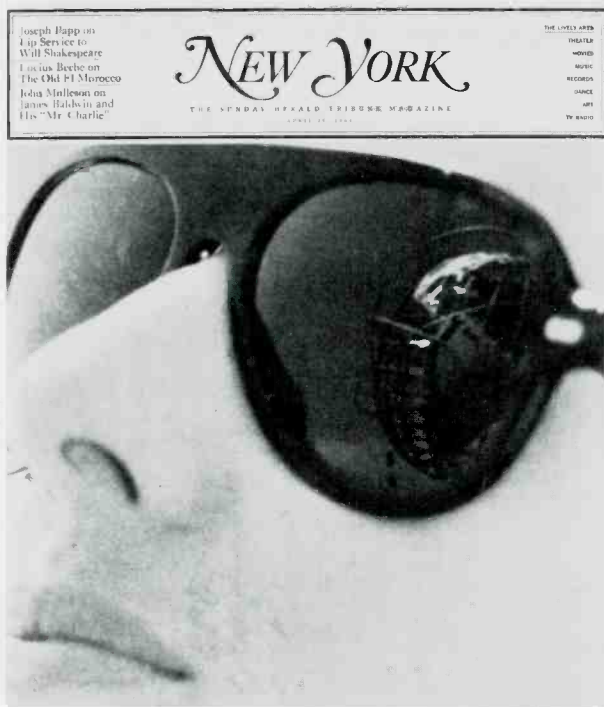
227 art director **Priscilla Peck**
 photographer **Bert Stern**
 publisher **Conde-Nast**
 client **Vogue Magazine**



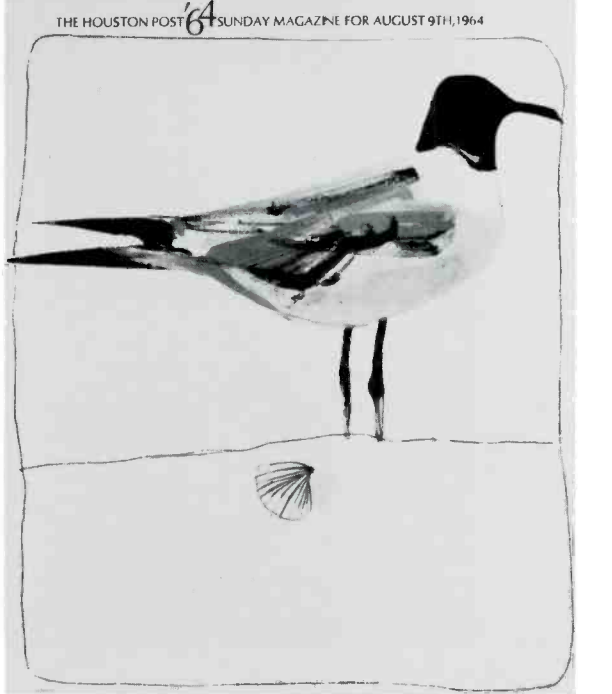
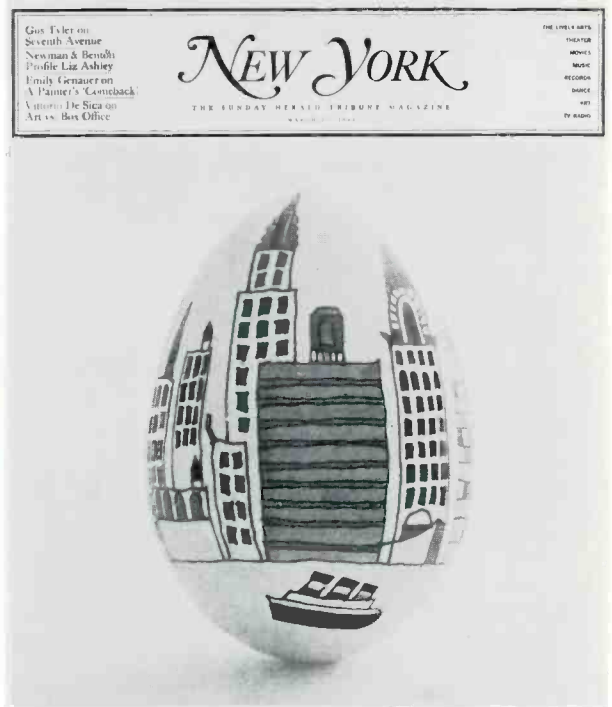
228 art director **Leonard Jossel**
 photographer **David Drew Zingg**
 publisher **Cowles Magazine & Broadcasting, Inc.**
 client **Venture Magazine**

Magazine covers—consumer magazines

229 design editor Peter Palazzo
 art director Joe Sapinsky
 designer Peter Petronio
 photographer Art Kane
 client New York Herald Tribune



230 design editor Peter Palazzo
 art director Joe Sapinsky
 designer Peter Petronio
 artist Isadore Seltzer
 photographer Carl Fischer
 client New York Herald Tribune



231 design editor Peter Palazzo
 art director Stan Mack
 photographer Irv Bahrt
 client New York Herald Tribune

232 art director Charles Schorre
 designer Charles Schorre
 artist Charles Schorre
 client The Houston Post

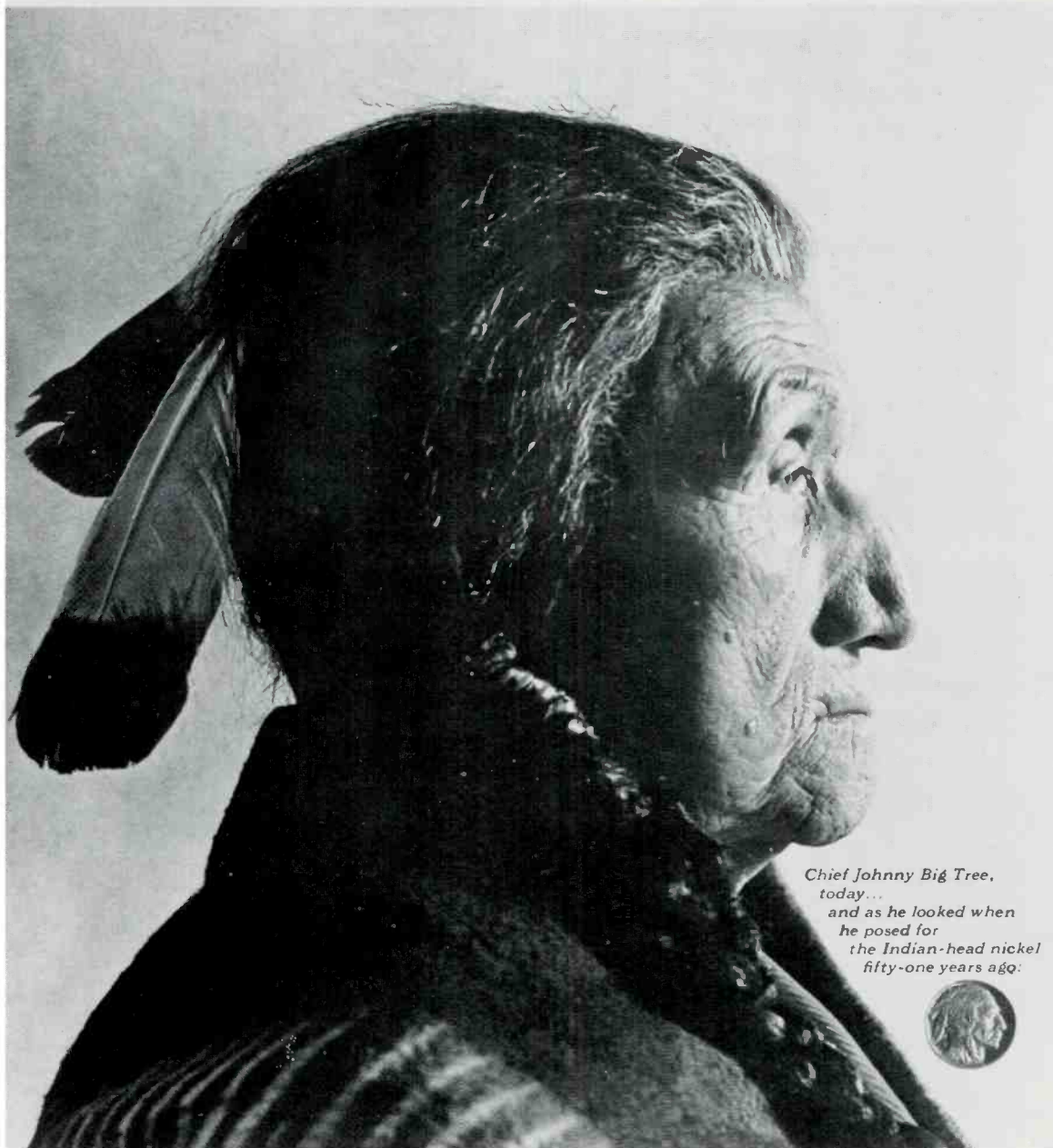
Distinctive Merit Award

March, 1964
price 60c

ESQUIRE

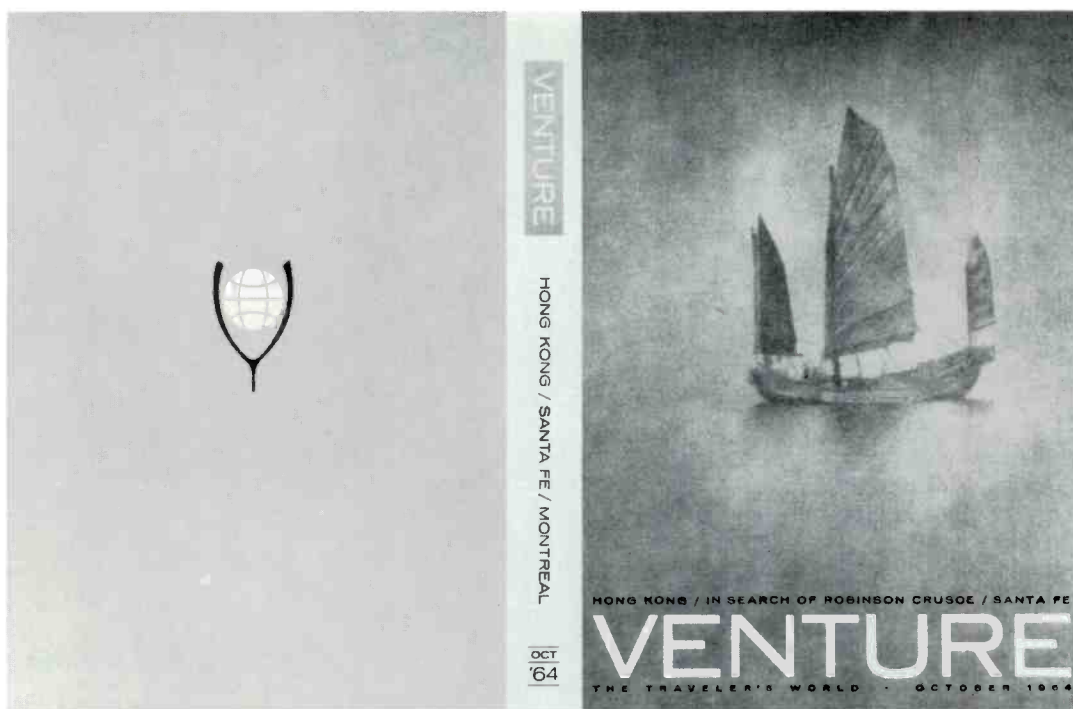
THE MAGAZINE FOR MEN

Good Indians we got (page 58). Bad Indians you can have (page 76).

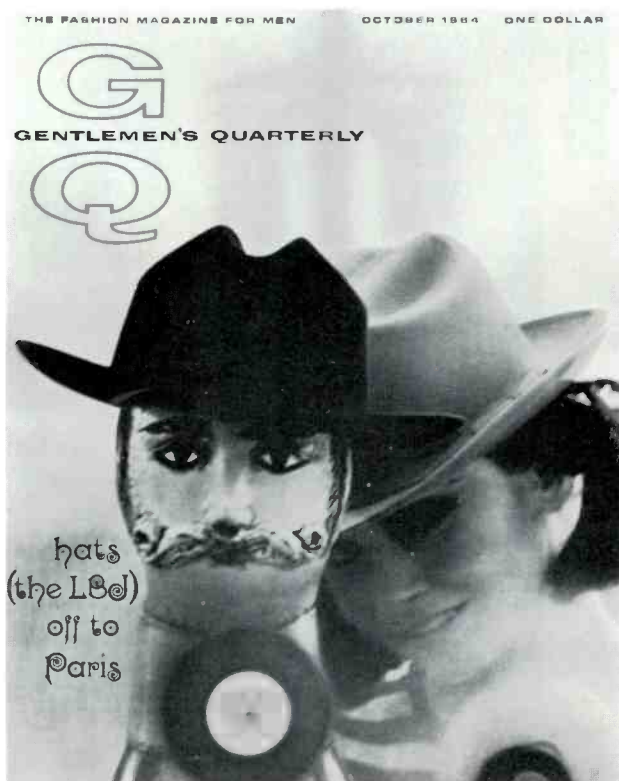


*Chief Johnny Big Tree,
today...
and as he looked when
he posed for
the Indian-head nickel
fifty-one years ago.*

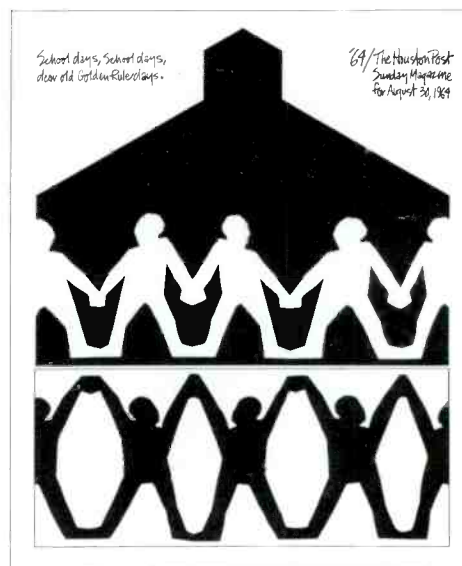
233 art director **George Lois**
photographer **Carl Fischer**
copywriter **George Lois**
agency **Papert, Koenig, Lois, Inc.**
publisher **Esquire, Inc.**
client **Esquire Magazine**



234 art director **Leonard Jossel**
 photographer **Dan Budnik / Magnum Photos**
 publisher **Cowles Magazines & Broadcasting, Inc.**
 client **Venture Magazine**



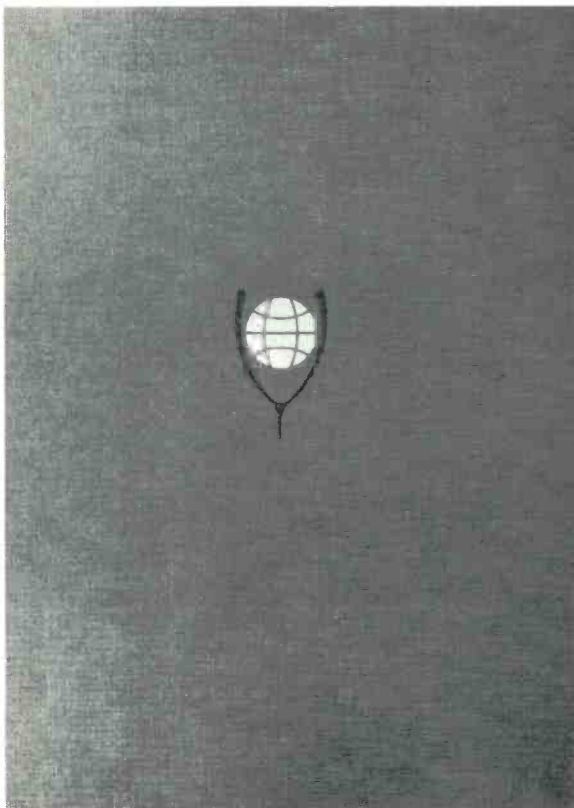
235 art director **Albert Greenberg**
 designer **Albert Greenberg**
 photographer **Reid Miles**
 copywriter **Everett Mattlin**
 publisher **Esquire, Inc.**
 client **Gentlemen's Quarterly**



236 art director **Jerry McPhail**
 designer **Dugald Stermer**
 artist **Dugald Stermer**
 agency **Middaugh Associates**
 client **The Houston Post**



237 art director **Albert Greenberg**
 designer **Albert Greenberg**
 photographer **Carl Fischer**
 copywriter **Idabelle Schiefer**
 publisher **Esquire, Inc.**
 client **Gentlemen's Quarterly**



VENTURE

INDIANS / BEIRUT / U.S. TOUR

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64

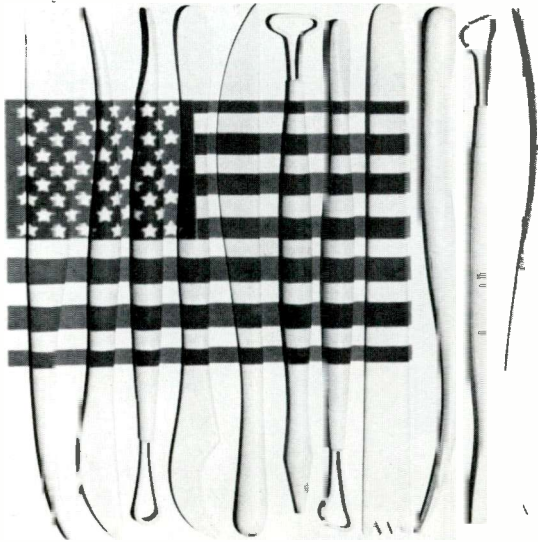


The year they discovered America
 BEIRUT BABYLON JUNCTION
 S... ..

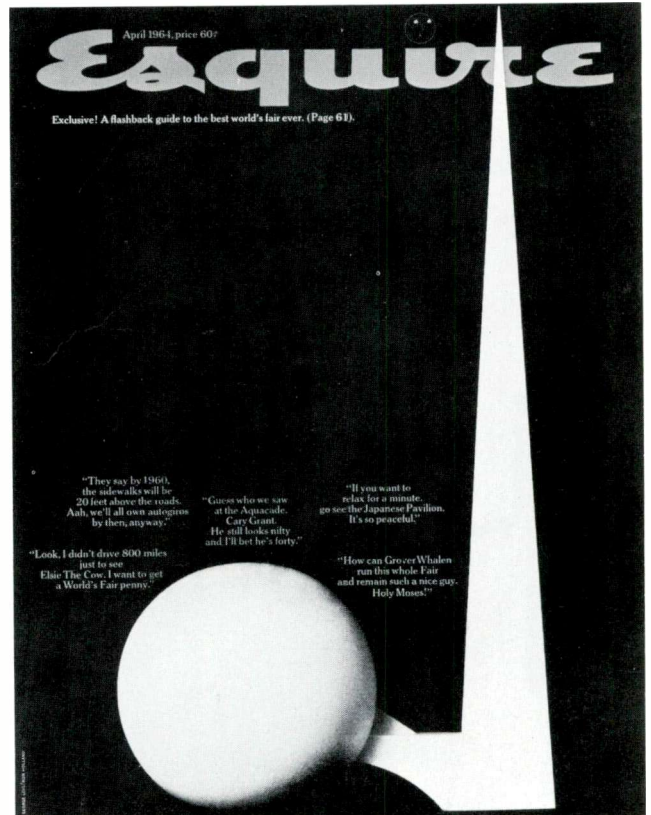
238 art director **Leonard Jossel**
 photographer **Tibor Hirsch**
 publisher **Cowles Magazines & Broadcasting, Inc.**
 client **Venture Magazine**

craft horizons

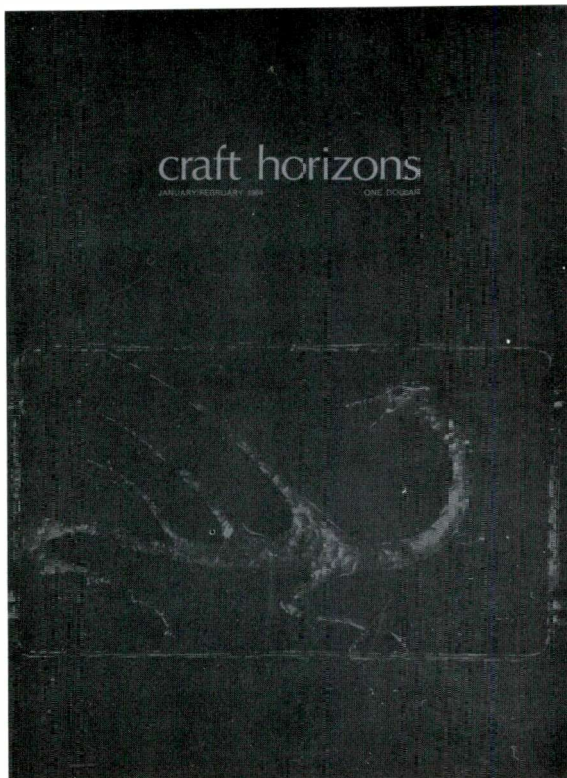
239 art director Tobias O'Mara
designer Tobias O'Mara
photographers Tobias O'Mara / John Naso
publisher The American Craftsmens Council
client Craft Horizons Magazine



Special Issue The American Craftsman

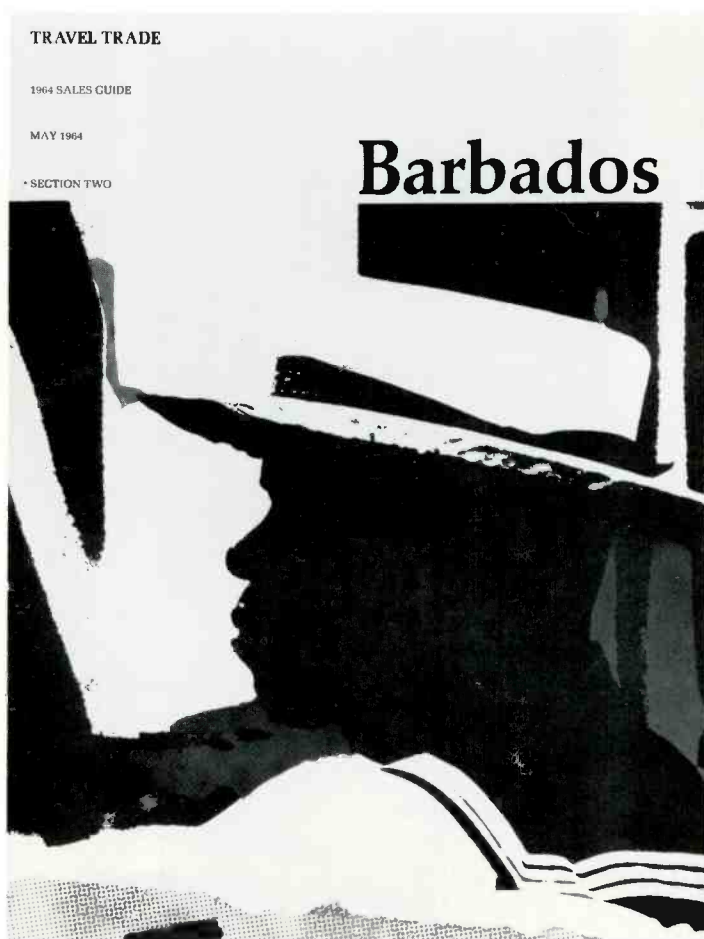


240 art director George Lois
photographer Carl Fischer
copywriter Ron Holland
publisher Esquire, Inc.
client Esquire Magazine

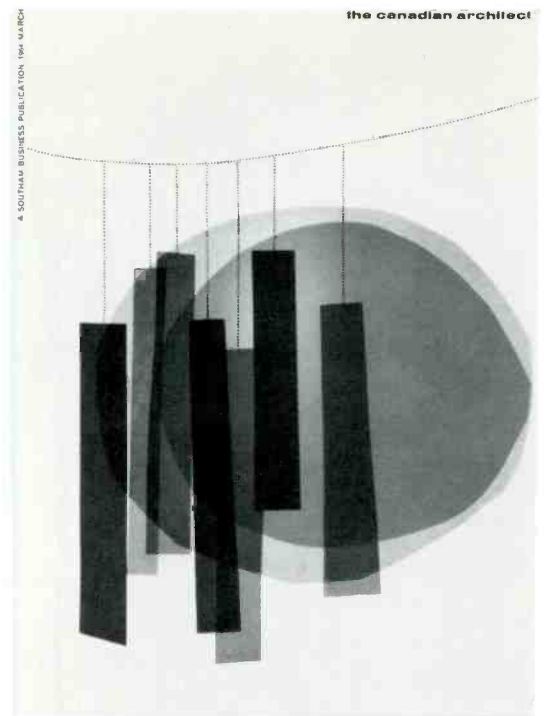


241 art director Tobias O'Mara
designer Tobias O'Mara
photographer Edwin Roth
publisher The American Craftsmens Council
client Craft Horizons Magazine

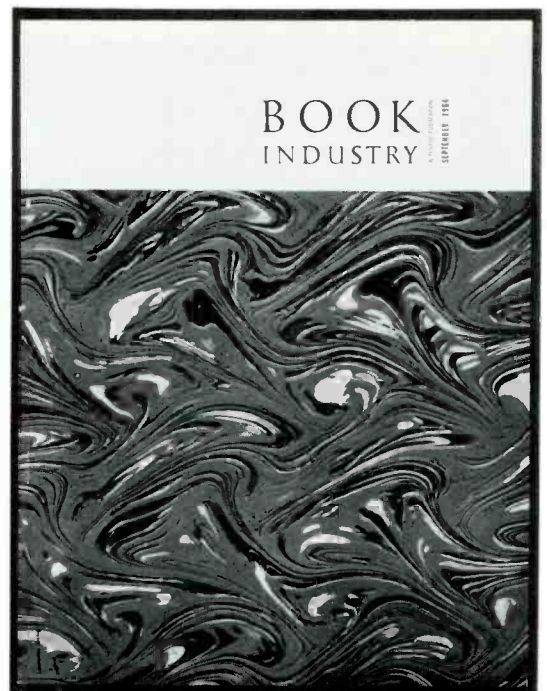
Magazine covers—
trade magazines



243 art director **Dick Hess**
designer **Dick Hess**
artist **Dick Hess**
photographer **Dick Hess**
agency **Van Brunt & Co.**
client **Barbados**



242 art director **Laszlo Buday**
artist **Laslo Buday**
publisher **Southam Business Publications Ltd.**

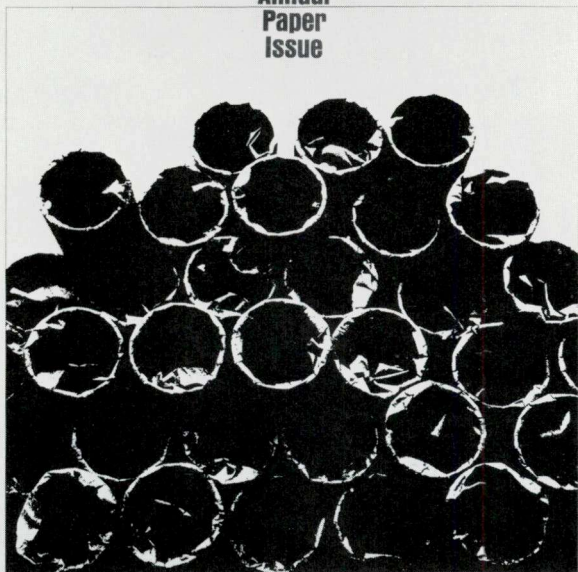


244 art director **Laurence Lustig**
designer **Laurence Lustig**
artist **Laurence Lustig**
publisher **The Penton Publishing Company**
client **The Book Production Industry**

AMERICA'S GRAPHIC DESIGN MAGAZINE
JULY/AUGUST 1964
PRINT XVII:IV

Print

7th
Annual
Paper
Issue

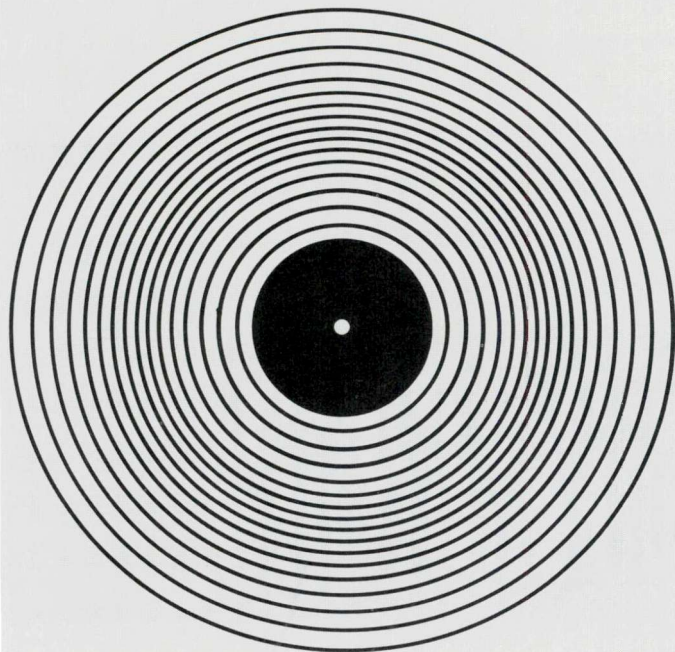


245 art director **Andrew Kner**
designer **Andrew Kner**
artist **Andrew Kner**
photographer **Andrew Kner**
copywriter **Martin Fox**
publisher **Cadel Publications**
client **Print Magazine**

musical america

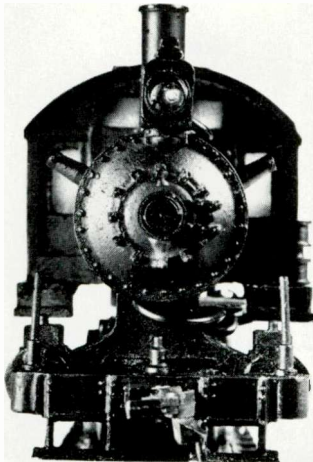
JANUARY 1964

SIXTY CENTS



246 art director **Kay Susmann**
designer **Kay Susmann**
publisher **Musical America**

Institutional company magazines



THE BRIDGE

247 art director Lew DiPaolo
 designers Lew DiPaolo / Modesto Torre
 photographers H. J. Rau / H. Wagner / F. Fenzl
 agency L. W. Frohlich & Company
 client Lloyd Bros., Inc.

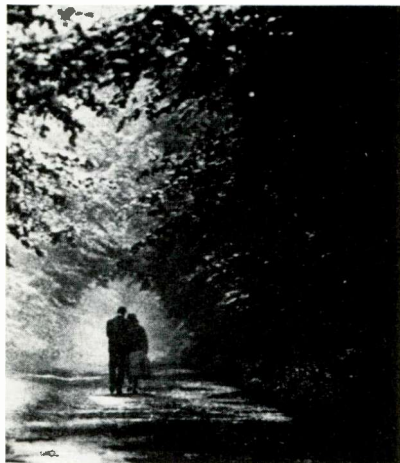
Unsuspecting success. Collectors groups such as the Japanese Sword Society are being to develop public understanding and appreciation of the beauty of these weapons, which by any standard functional design, historical artifact shall not among the most perfect pieces created by human ingenuity out of a piece of steel.

Other sword weapons. Two more often found in antique and second-hand shops than in the quarters of their single. A few Japanese blades, examples in recent found and cheaply in Paris or New York than in Jakarta or Singapore. A good illustration a pair of the British, in a better design in America than in Britain, where these weapons of design, in part, in both design and fabric, are being rapidly replaced by World War II guns.

Who much should the collector be prepared to pay? The sword will vary with the purity of craftsmanship, material, amount and beauty of ornamentation, as well as age and authenticity. If you are offered a pair with a bill of polished steel or expensive sword case, whose blade has been etched and dated, by generations-long polishing with fine peels, a price of twenty to twenty-five dollars, fifty for a perfect specimen, would be appropriate. A low price seldom indicates a poor specimen. The rest of the material plus the time and labor of the artisan would result in a figure high enough to frighten off most potential collectors. Prices are frequently low because of the declining value for ancient weapons. A nation, perhaps, to the truly common "junk age" temporary showed multiple sword as background for a pair of Edo swords, a Persian hand-hatched shield, a Greek's club and two blades.

Only an expert can establish whether a sword is an original, that is, whether blade, hilt, and sheath were all made together. However, weapons with ornaments or metal parts have not necessarily been shaped together by European traders. Frequently, a new hilt on a new sheath was fitted to an old blade which was still in good condition, or a broken blade was replaced by a new one. Collectors' arrangements are complex, while for a different sort of masterpiece. Dutch collectors, for example, restricted themselves to the beautifully curved hilt of the fan throwing away the "inactive" blade. Today, collectors eager to own the weapons in their complete form can obtain fine fitting parts for the hilt.

Collecting weapons requires a certain amount of technical knowledge. Personal experience, keen observation, "compassion" shopping, in museums and collections, and knowledge of the literature are indispensable. The publications in Japanese have search also run into the hundreds. The same is true of the sword and dagger of Indonesia.



THE BRIDGE

248 art director Lew Di Paolo
 designers Lew Di Paolo / Modesto Torre
 artists R. Bergeron / H. Trotin / Renoir / Maillot
 photographers H. J. Rau / A. Vogel / D. Bennett
 agency L. W. Frohlich & Company
 client Lloyd Bros., Inc.

THE BRIDGE
 A Publication of Lloyd Brothers, Cincinnati, Ohio

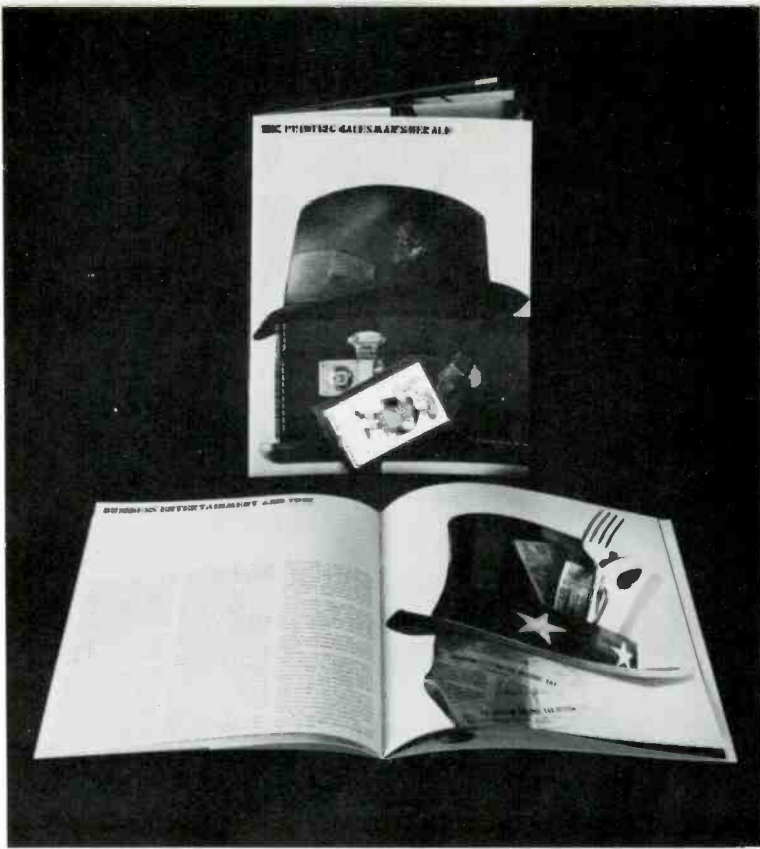
Whispered the day before the winter and the art of medicine has been a matter of a physician, since the time of Hippocrates. The Chinese medicine with people both old and well, and many more diseases, the physician would not be a professional and approved in his practice. In his approach, the bridge as a bridge of science plus an approach to the world of medicine with a view to the man's health of us, and that it is hoped will stimulate the broad exchange of scientific and medical information the concept of the culture of a whole nation being. This is the first time to have a journal of medicine and health. For this issue, the theme is "Lloyd's Bridge" and the journal will be devoted to other themes.

The journal we do not mean merely the time that is spent not working, in fact, Drury White and his colleagues point out in the issue. "Lloyd's Bridge" is built for the health. Lenses in time spent in activities which offer relaxation and which provide a pleasant change of view from work or day. Lenses in time spent under the sun ("Professor" Bernard's "Intelligence") because most time spent from research and teaching medical students, your spent composing the music which has made him famous. For those of us who do not have such leisure, leisure may mean more to him, to spend in quiet, to walk in the country, or to sit alone with a good book.

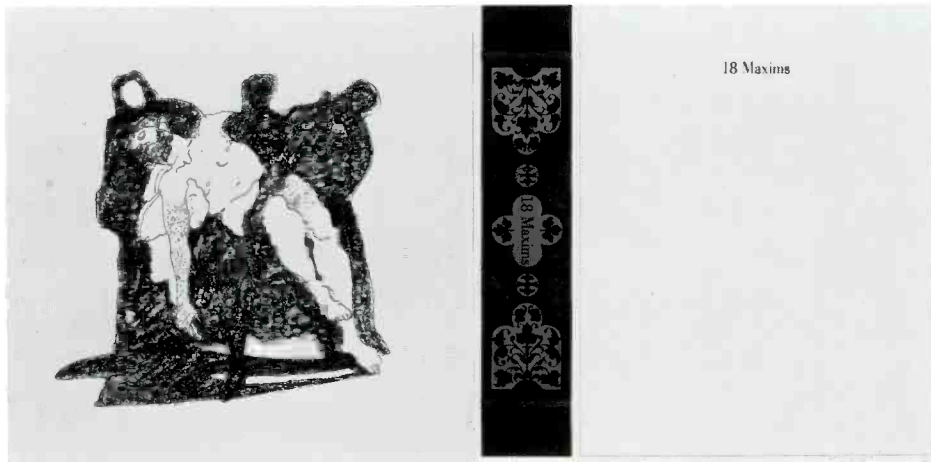
It is appropriate that the journal was published with the general theme of "Lenses" in respect to physicians. However, the relationship between work and recreation, leisure and pleasure presents a problem. The issue the tempo of man's achievement and the greater his efforts to achieve beyond that tempo, the more urgent becomes the problem. A few leisure rays between doing and not doing, when to find it, when to find it, how to find it? The frequency today the physician is called upon to deal with patients whose emotional problems arise from their inability to relax and enjoy their free time. Perhaps, this is even a problem for the physician himself.

Lloyd Brothers takes pleasure in presenting you with the first issue of "THE BRIDGE" in its second year. We hope that you will find it an interesting and provocative as well as a new and stimulating medium for your comments on the social and professional issues of this world.

The Editor

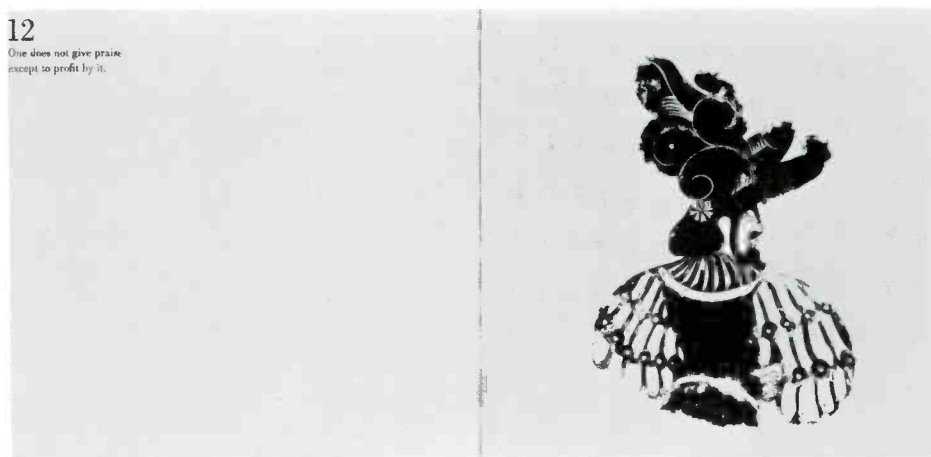


249 art director **Bob Dion**
 designer **Jim Lienhart**
 photographer **Lars Hedman**
 agency **Needham Louis & Brorby, Inc.**
 client **Champion Papers**

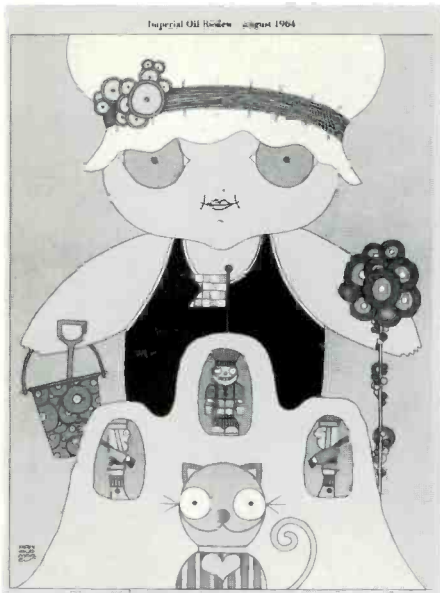


12

One does not give praise
 except to profit by it.



250 art director **Milton Glaser**
 designer **Seymour Chwast**
 artists **Seymour Chwast / Milton Glaser /
 Isadore Seltzer**
 publisher **Push Pin Studios**



251 art director Ken Rodmell
designer Arnaud Maggs
artist Arnaud Maggs
publisher Imperial Oil Limited
client Imperial Oil Review



LARGE VOLUMES OF DILUTE URINE ARE EXCRETED IN BOTH PITUITARY AND RENAL FORMS OF DIABETES INSIPIDUS. DIFFERENTIAL DIAGNOSIS DEPENDS ON THE ABILITY OF THE KIDNEY TO RESPOND TO ANTIDIURETIC HORMONE.

Primary or idiopathic diabetes insipidus is a clinical condition which dramatically demonstrates the inability of the kidney to produce concentrated urine. This condition is due to insufficient production or release of vasopressin, the antidiuretic hormone (ADH), from the hypothalamic-neurohypophysial system. It is generally believed that ADH acts on the distal convoluted tubules and the collecting ducts causing increased reabsorption of water. In the absence or insufficient production of ADH, which occurs in diabetes insipidus, these portions of the nephron are impermeable to water but remain permeable to sodium so that final concentration of urine cannot be placed. The hypotonicity of the urine leaving the loop of Henle is maintained, and dilute urine is secreted.

Normally, the release of vasopressin is stimulated by increased extracellular fluid osmolarity. Decreased extracellular volume stimulates release of antidiuretic hormone. Other factors also affect release of vasopressin. It is stimulated by nicotine, morphine, ether, psychic factors, and pain, and inhibited by alcohol.^{1,2,3,4}

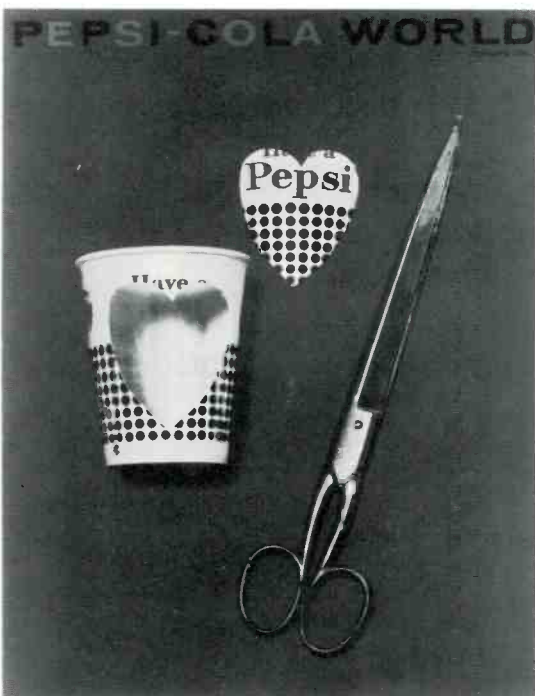
Diabetes insipidus may occur with primary or metastatic neoplasms. In or near the sella turcica, it may result from surgical attempts to remove such tumors. It also occurs in nonneoplastic diseases such as histiocytosis of the Herring bodies, infarction, sarcoid, tuberculosis, and syphilis, and in primary degeneration of the neurohypophysial system.⁵

Signs and symptoms.

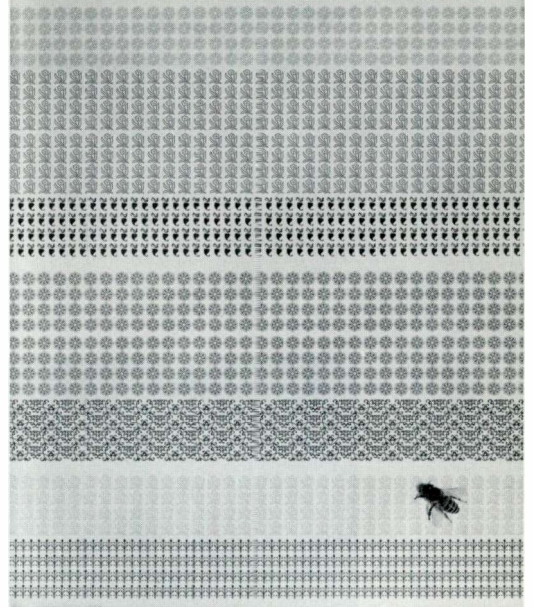
The principal manifestation of diabetes insipidus is polyuria, which usually begins abruptly. The daily urine volume may exceed 10 liters, although in the presence of associated anterior pituitary disease, smaller amounts are passed. As a result of polyuria, thirst, especially for cold drinks, is pronounced. This compensatory polydipsia is essential to survival. In postoperative or other patients with central nervous system disease who because of inoperable lesions are unable to feel or express thirst, dehydration

Therapeutic Notes, 141

252 art director Lew Di Paolo
designer Lew Di Paolo
photographer Alan Vogel
agency L. W. Frolich & Company
client Parke Davis



253 art directors Stanley Eisenman / David Enock
designers Stanley Eisenman / David Enock
artists Stanley Eisenman / David Enock
photographers Stanley Eisenman / David Enock
agency Eisenman & Enock
client Pepsi-Cola Company



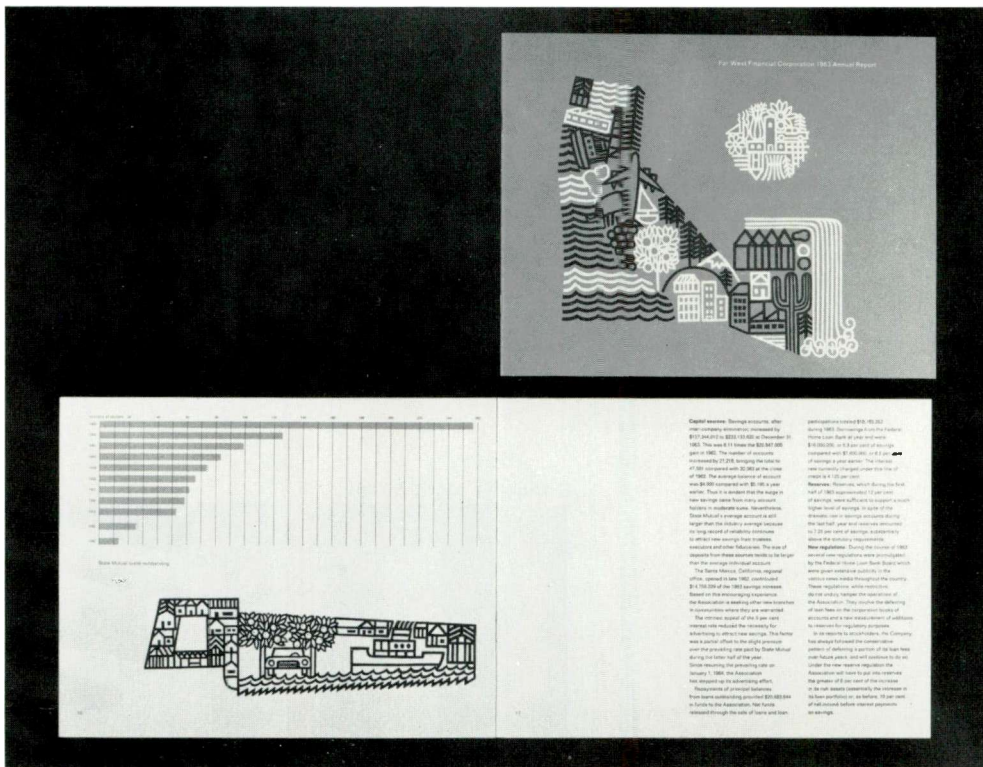
254 art director **Ken Rodmell**
designer **Ken Rodmell**
photographer **Roy Nicholls**
publisher **Imperial Oil Limited**
client **Imperial Oil Limited**

Distinctive Merit Award

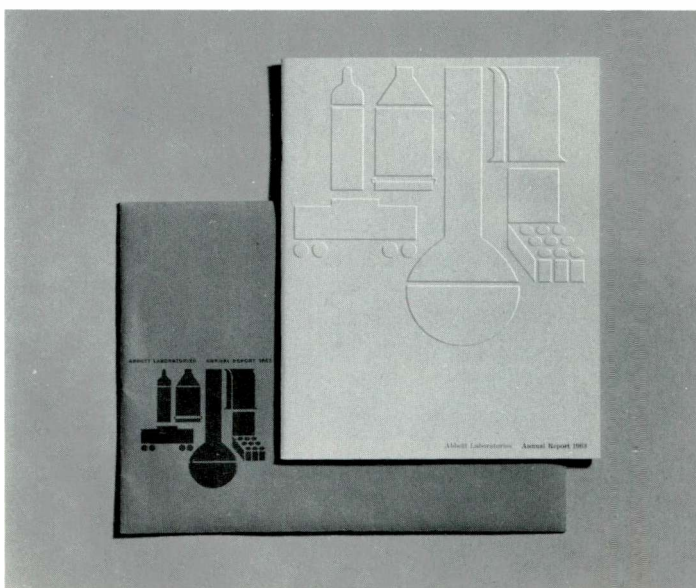


255 art directors **Stanley Eisenman / David Enock**
designers **Stanley Eisenman / David Enock**
artists **Stanley Eisenman / David Enock**
photographers **Stanley Eisenman / David Enock**
agency **Eisenman & Enock**
client **Pepsi-Cola Company**

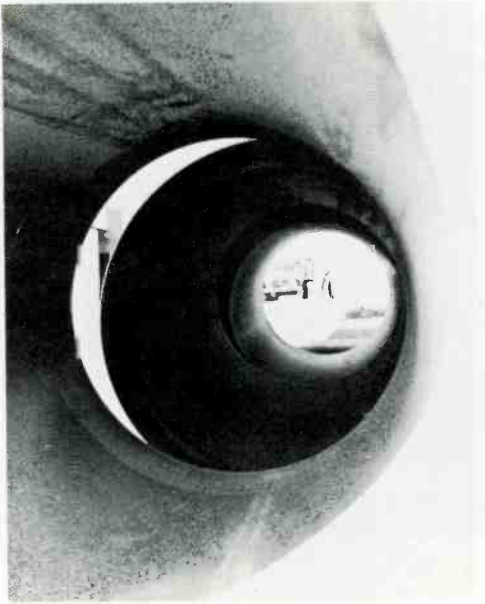
**Institutional reports—
annual, financial, business & other**



256 art directors Advertising Designers, Inc. /
Joe Weston
designer Joe Weston
artists Joe Weston / Dave Pacheco
copywriter Floyd Oliver
agency Arthur Foristall & Co.
client Far West Financial Corp.



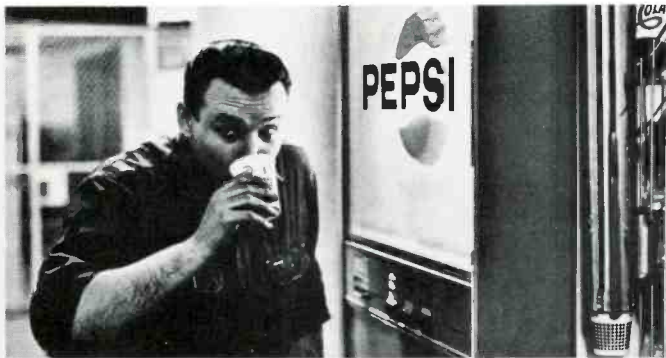
257 art director Charles Walz, Jr.
designer Norman Perman
artist Norman Perman
photographer Charles Smith
copywriters W. Cray / T. Craig / A. Clem
client Abbott Laboratories



258 art director Ray Engle
designer Ray Engle
artist Ray Engle & Associates
photographer Gordon Stephens
agency Gordon Stephens Associates
client Pacific Clay Products



259 art director Thomas Geismar
designers Thomas Geismar / Eugene Sercander
photographers Ben Rose / Jay Maisel
copywriter William S. Brown
agency Chermayoff & Geismar Associates
client Pepsi-Cola Company



PEPSI CAN OPENING...
...PEPSI CAN OPENING...
...PEPSI CAN OPENING...



Increased sales of Pepsi-Cola in new convenience package...
...more available to the extent
...50 per cent faster than sales of this package
...in the industry as a whole.

Merchandising Tools

Investment by Pepsi-Cola Bottlers in new merchandising equipment remained at a high level. The total of such purchases amounting to more than \$23.3 million. Bottle-vending machines and cup-venders were both included in target quantities that in the year before, 60 per cent more display units were bought than in 1962. A relatively new merchandising tool, the can vender, showed purchases 200 per cent higher than in the previous year. A significant element of distribution through vending outlets is anticipated in coming months as a greatly enlarged sales force for vending equipment, which came into being as a result of the refinements elsewhere described in this report, takes to the field.

Expansion

During the past year, Pepsi-Cola Bottlers in the United States completed 17 new bottling plants with a total area of 492,000 square feet, representing an investment in land and buildings of more than \$7.7 million. Outstanding among these new facilities were major installations in San Diego and New Orleans. Investments in new and more efficient machinery and equipment for these and existing facilities came to an additional \$9 million.

Overseas, 17 new Pepsi plants were inaugurated, with a total area of 476,000 square feet, an investment of \$13.5 million. These facilities, in Spain, Naples, Tunis and Vienna, Italy, Munich, Germany, Thessalon, Los Ormes and Montignyle, Switzerland, Fuzhou, Hainan, the Hawaiian, Amman, Jordan, St. Pierre, Houston, El Paso, Texas and



260 art director Robert M. Runyan
 designer Robert M. Runyan
 artist Saul Lambert
 copywriter Dick Roper
 agency Robert Miles Runyan & Assoc. Inc.
 client Litton Industries



261 art director Tom Courtos
 agency Papert, Koenig, Lois, Inc.
 client Restaurant Associates, Inc.







Our Company's growth during 1963

PAUL RESERVE RESTAURANT
 A Colonial Tavern and 6000 Square Feet right in the heart of the newly completed office building on Lexington Avenue at 74th St.

WINDMILL FOR 17 YEARS
 A first restaurant. In the clubhouse of the Douglas Park golf course, serving new dishes at \$2.95.

CONCEALED GRUYERE SOUP
 A charming first blended steak bar in the Swiss Restaurant, London.

WINE AND FISH SERVICE
 Steak Bar serving the Marine Park golf course in Brooklyn.

PAN AM EAST BUILDING
 The exclusive steak-club service in the Pan American Building, the largest commercial office building in the world.

Our Company's growth for 1964

PAN AM
 A new kind of steak bar where 160000 diners are made and smoked daily Pan American Building, Opens in March.

TRATTORIA
 A 300-seat informal restaurant popular throughout Italy, Pan American Building, Opens in March.

CHARLIE BROWNS
 A Victorian Pub, especially loved in English cities, Pan American Building, Opens in April.

PAN AM RESTAURANT OFFICE RESTAURANT
 The roof-top restaurant in the new LaGuardia Airport 500 seats, Opens in April.

LA GUARDIA RESTAURANT
 Since the facilities, 100 seats on the ground level, Opens in April.

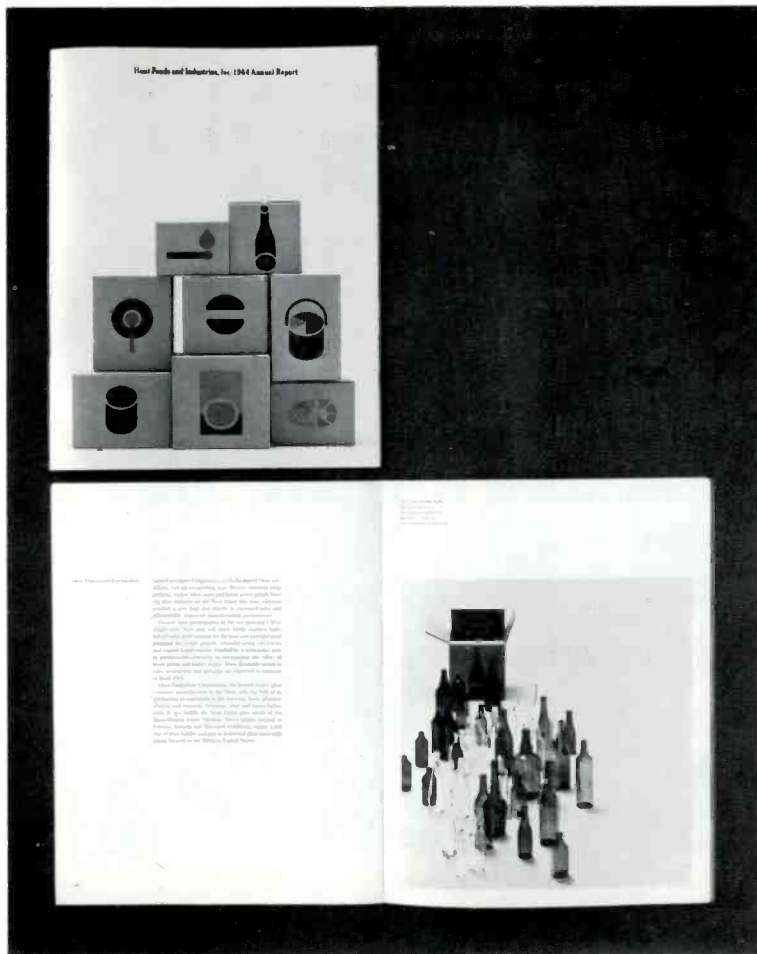
At the World's Fair, opening in April

RESTAURANT FOR THE AMERICAN REPRESENTATIVE
 A 200-seat restaurant featuring regional American cuisine, at the Festival of the Americas Pavilion.

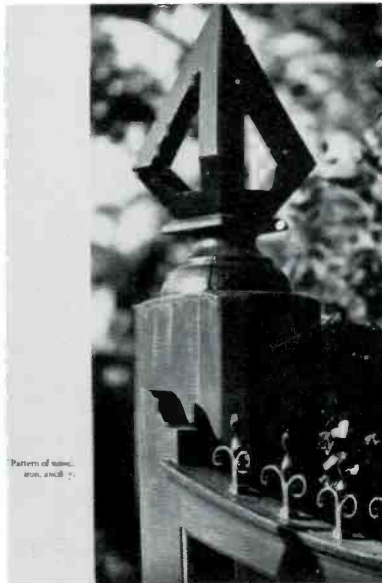
THE RESTAURANT OFFICE RESTAURANT
 A 500-seat "Steak Restaurant" in the Indonesian Pavilion.

RESTAURANT FOR THE AMERICAN REPRESENTATIVE
 The refreshment area of the Mainway Pavilion with an outdoor dining terrace seating 250.

RESTAURANT SERVICE
 A 100-seat service private dining facilities for The Royal Mosaic Company.



262 art director Ken Parkhurst
 designer Ken Parkhurst
 artist Ken Rang
 photographers Todd Walker / Peter Langer
 copywriter Peter Langer
 client Hunt Foods & Industries, Inc.



*You can't appreciate Williamsburg unless
 you walk through the town. Always you see
 something different, a fence or a chimney
 from some angle you never saw before.*

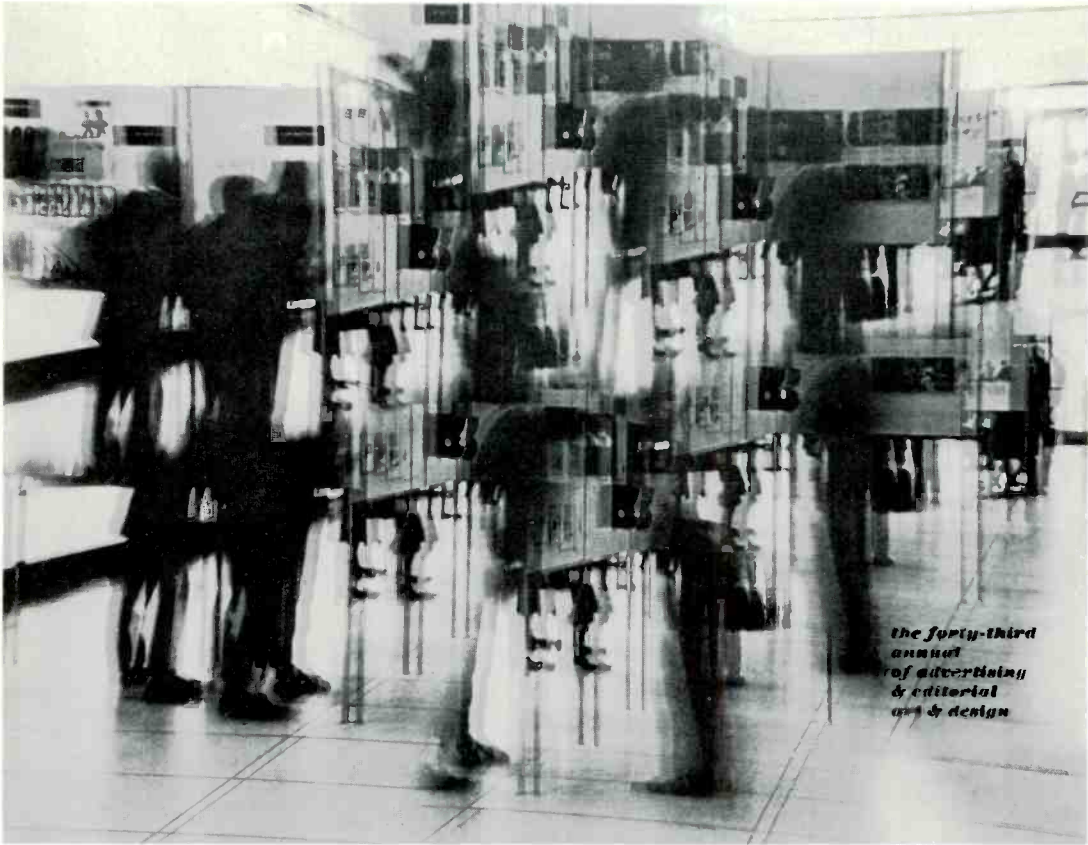
—JOHN D. ROCKEFELLER, JR.

It was as an historic site that Mr. Rockefeller first saw Williamsburg and recognized its importance—a link of wealth of American ideals of government and industry, from which many accepted principles of the modern world flowered.

But there was something else Williamsburg retained much of its original beauty. Across more than two centuries, Mr. Rockefeller was admiring the creative skill of Catherine Frances Nicholson, who planned the capital of Virginia in 1699.

It was Nicholson's nobleness, upon spaciousness, utility, and grace that appealed to Mr. Rockefeller. In a real sense, then Williamsburg

263 art director Richard Stinely
 designers Richard J. Stinely / Wm. D. Gravitt
 photographer Taylor Lewis
 publisher Colonial Williamsburg, Inc.

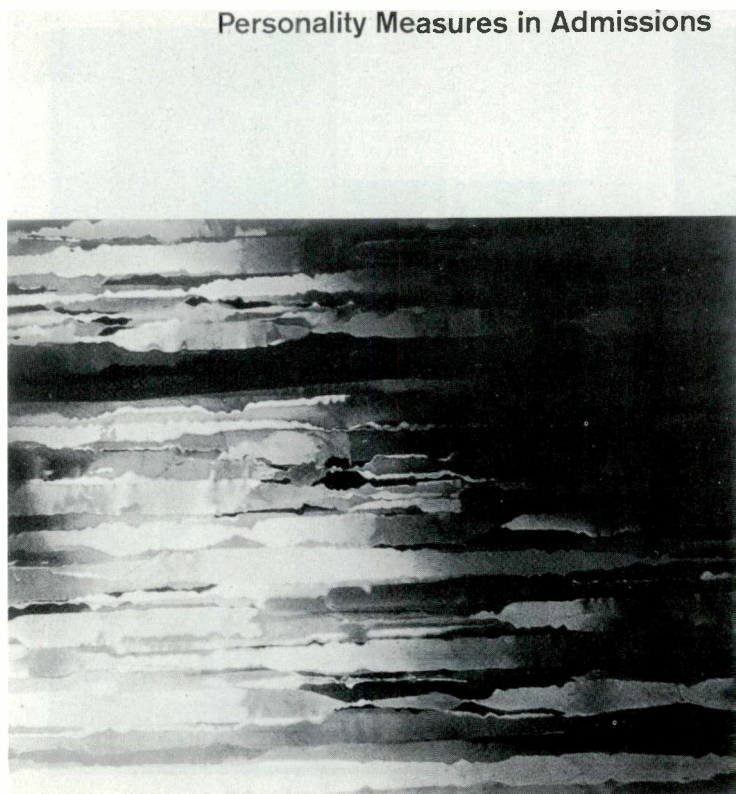


***the forty-third
annual
of advertising
& editorial
art & design
of the
art directors club
of new york***

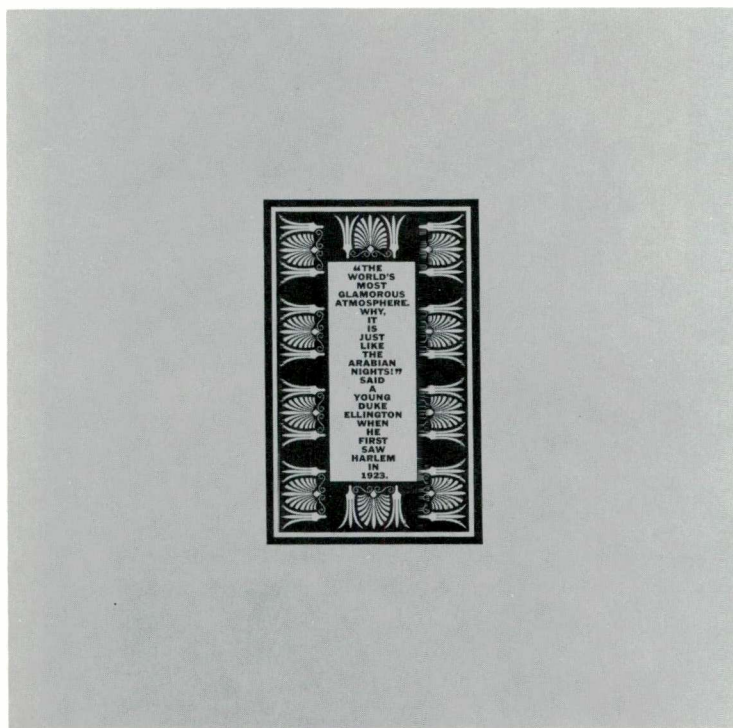
Designers: Albert Greenberg, Gentlemen's Quarterly
Editor: Marilyn Hoffner, Printers' Ink

263A art director Albert Greenberg
 designers Albert Greenberg / Marilyn Hoffner
 photographers Carl Fischer / Chadwick Hall
 publisher Comet Press, Inc.
 client Art Directors Club of New York

Institutional educational publications

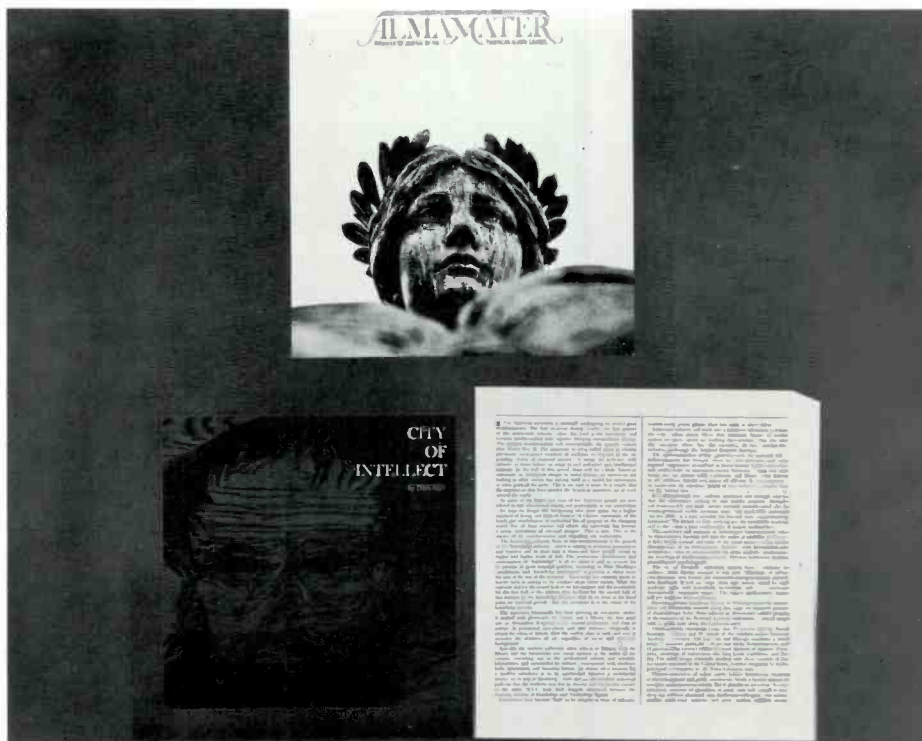
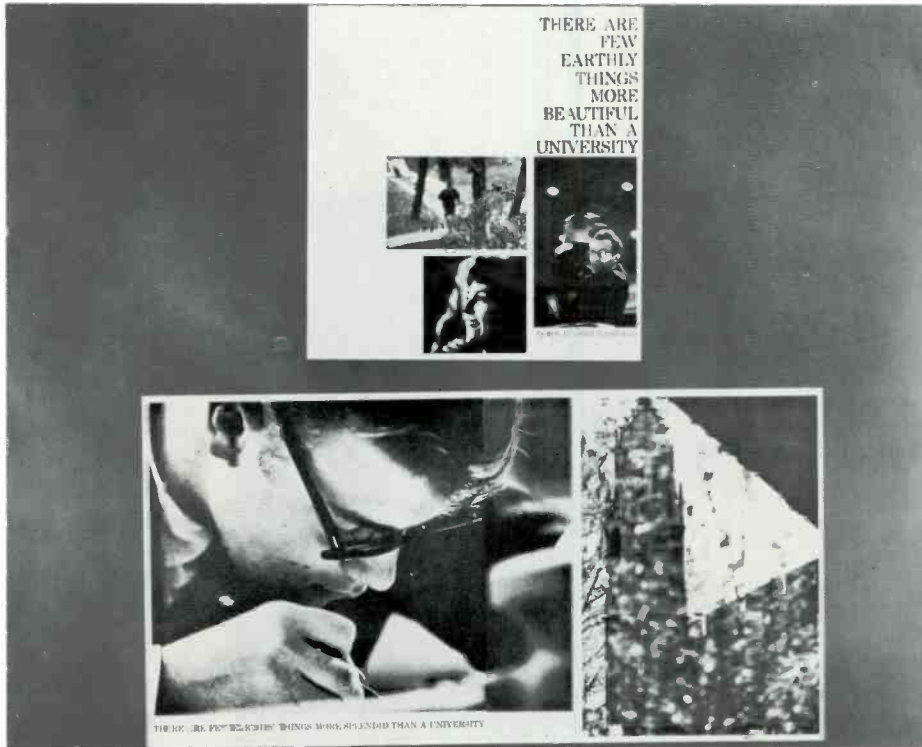


264 art director Freeman Crow
designer Freeman Crow
artist Glenn Foss
client College Entrance Examination Board



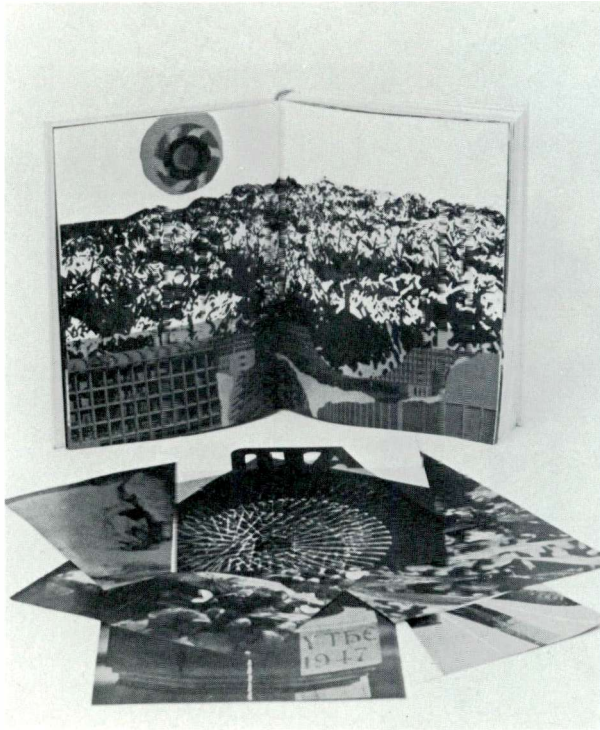
265 art directors John Berg / Robert Cato
designer Jerry Smokler
artist Jerry Smokler
photographer Don Hunstein
client Columbia Records / Jazz Odyssey
Volume III

266 art director **Charles M. Helmken**
 photographer **Herb Weitman**
 publisher **American Alumni Council**
 client **Alma Mater Magazine**

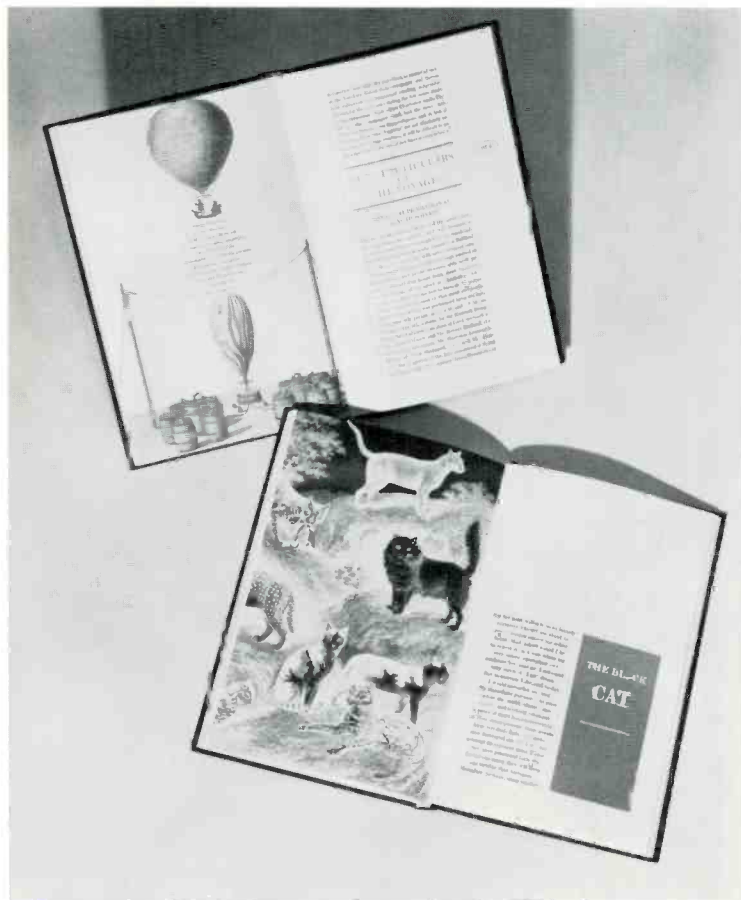
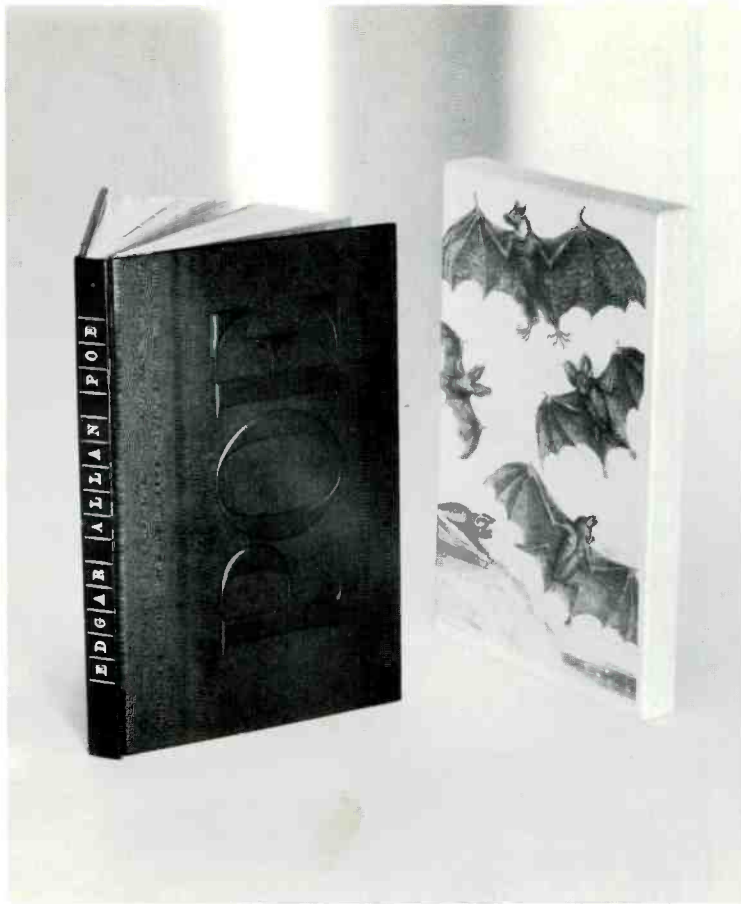


267 art director **Charles M. Helmken**
 artist **Jerry Dadds**
 photographer **Joseph Consentino**
 publisher **American Alumni Council**
 client **Alma Mater Magazine**

268 art director **John R. Carter**
 designer **John R. Carter**
 artist **John R. Carter**
 photographer **John R. Carter**
 client **ASUCLA**



269 art director **Walter Ender**
 designer **Walter Ender**
 artist **Walter Ender**
 photographer **Biecker Green**
 copywriter **Dr. Donald Cowan**
 agency **Ender Associates Advertising**
 client **University of Dallas**



270 art director **Bradbury Thompson**
 designer **Bradbury Thompson**
 artist **Bradbury Thompson**
 photographer **Edward H. Manchester**
 copywriters **Edgar Allan Poe / Jean Bradnick**
 client **West Virginia Pulp & Paper Company**



A

→ 6
KODAK SAFETY FILM

→ 6A

→ 7

→ 7A



A

→ 11
KODAK SAFETY FILM

→ 11A

→ 12

→ 12A



A

→ 16
SAFETY FILM

→ 16A

→ 17

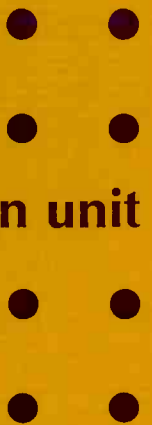
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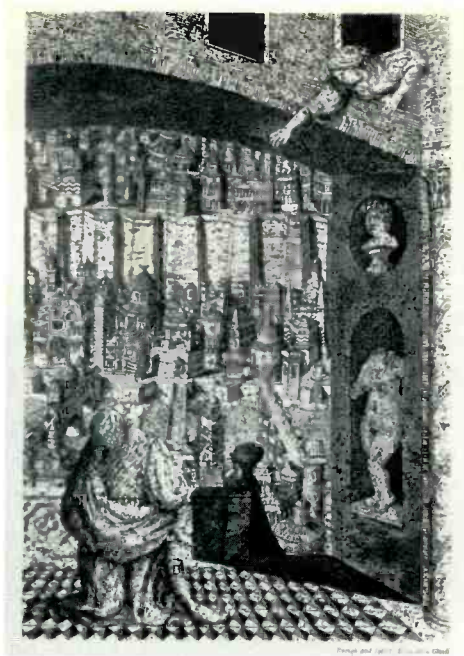
Editorial art

Design of complete sales promotion unit

Sales promotion art



273 art director **Henry Wolf**
 designer **Henry Wolf**
 artist **Domenico Gnoli**
 publisher **Show Magazine**
 client **Show Magazine**

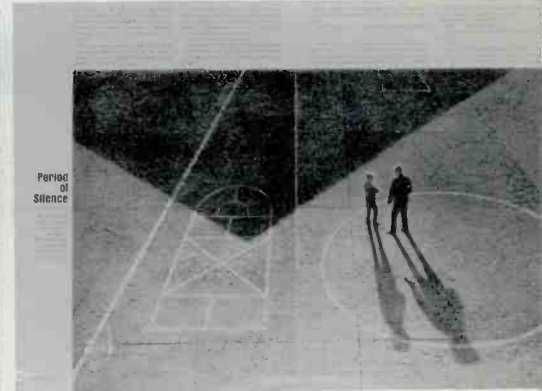
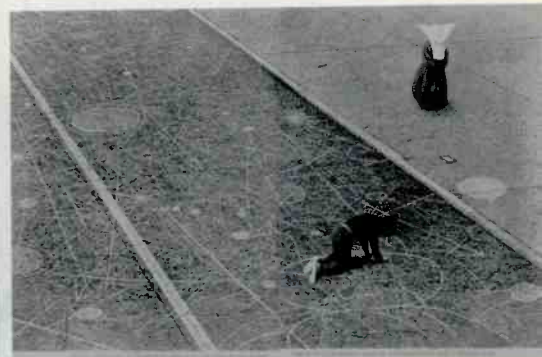


274 art director **Otto Storch**
 designer **Bruce Danbrot**
 artist **James Hill**
 copywriter **Ben Piazza**
 publisher **McCall Corporation**
 client **McCall's Magazine**

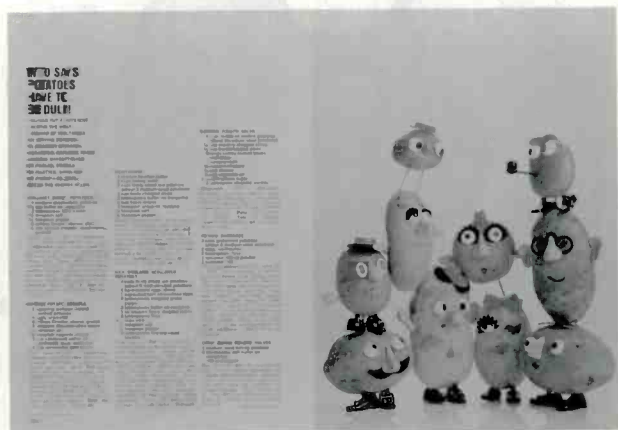
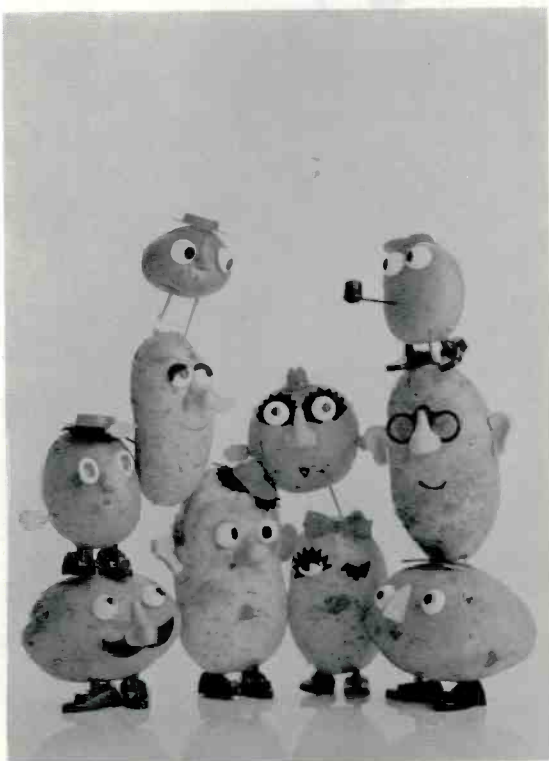




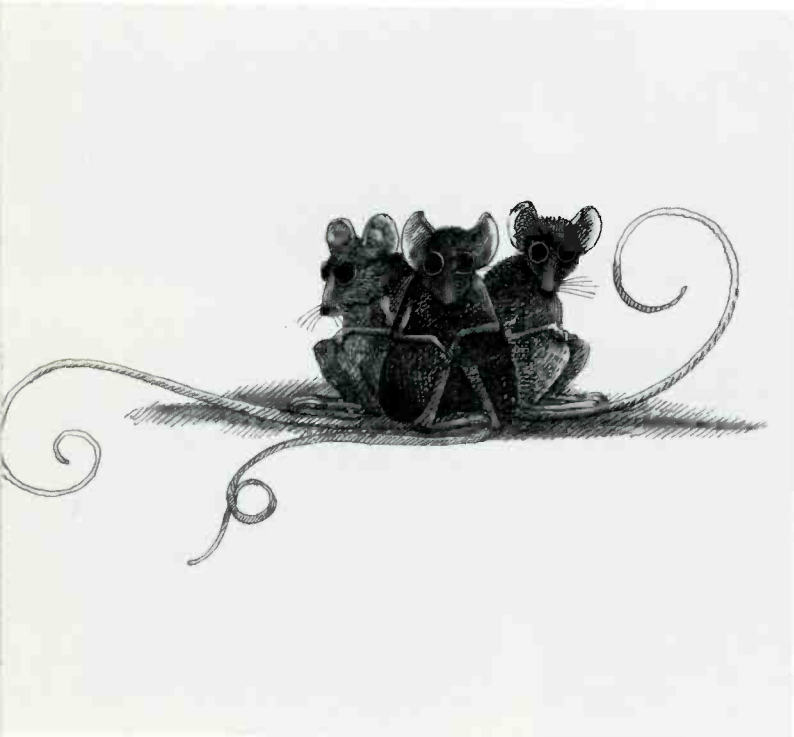
275 art director **Otto Storch**
 artist **Robert Vickrey**
 publisher **McCall Corporation**
 client **McCall's Magazine**



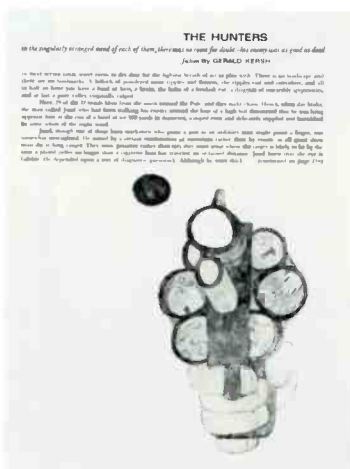
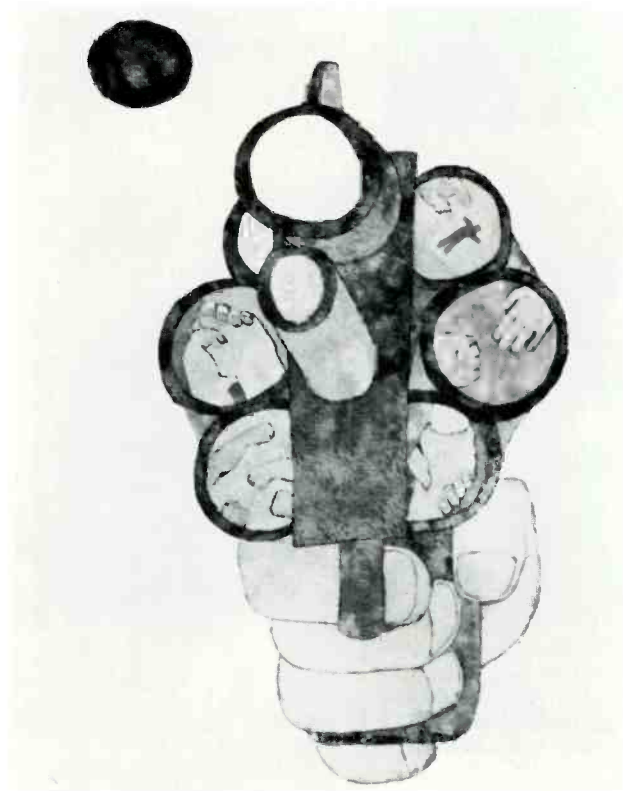
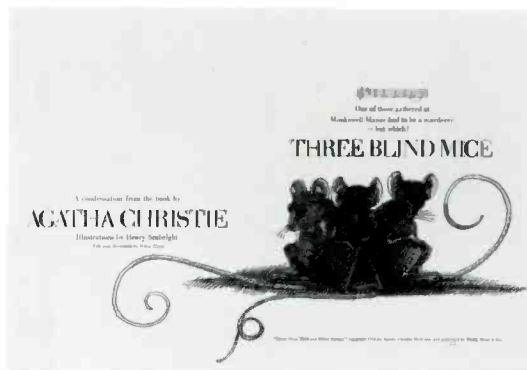
276 art director **William Cadge**
 artist **Robert Vickrey**
 publisher **McCall Corporation**
 client **Redbook Magazine**



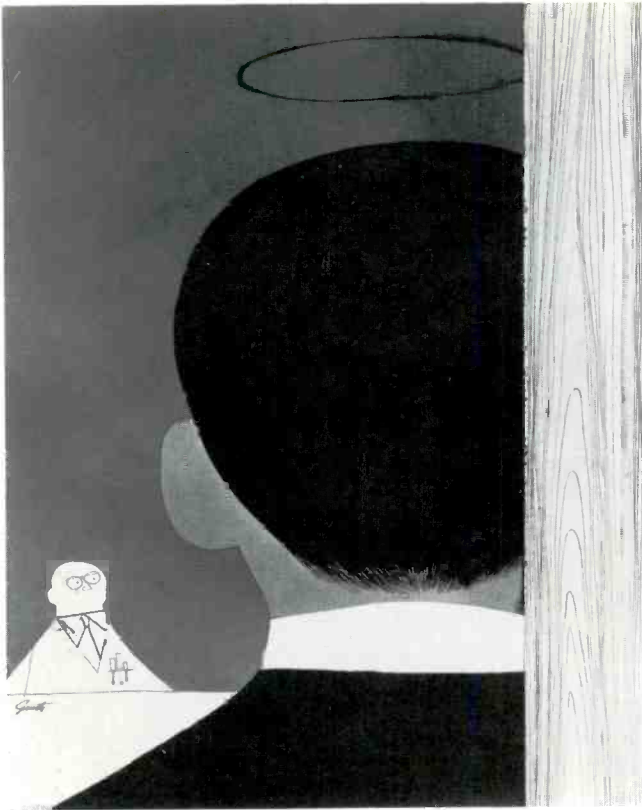
277 art director **William Cadge**
 designer **William Cadge**
 photographer **William Ward**
 publisher **McCall Corporation**
 client **Redbook Magazine**



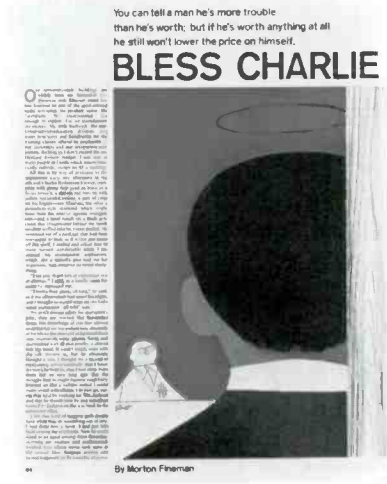
278 art director Veto Varlotta
 artist Milton Glaser
 publisher The Reader's Digest



279 art director Arthur Paul
 designer Arthur Paul
 artist Frank Bozzo
 publisher HMH Publishing
 client Playboy Magazine



280 art director Asger Jerrild
 designer George Giusti
 artist George Giusti
 publisher Curtis Publishing Company
 client The Saturday Evening Post

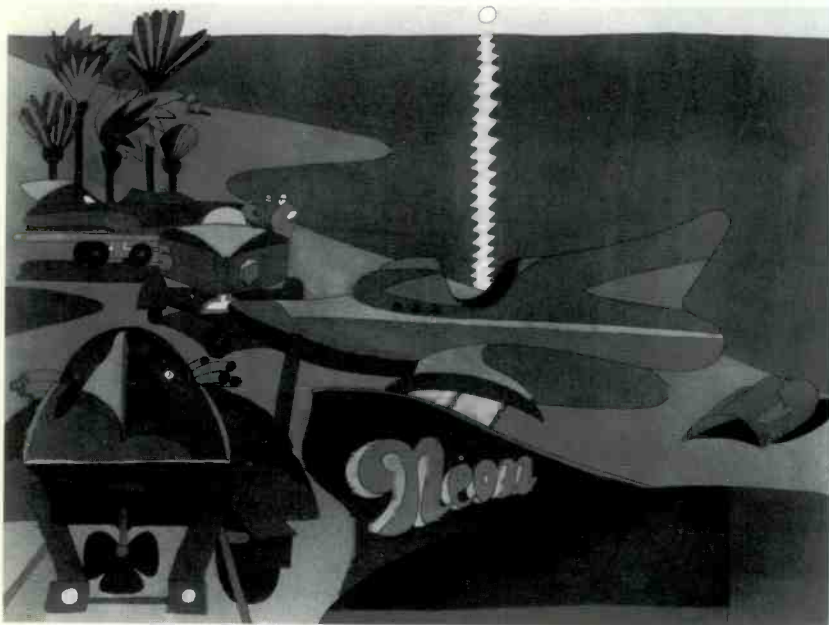


281 art director Otto Storch
 designer Pasquale Del Vecchio
 artist Thomas B. Allen
 copywriter Robert Paul Smith
 publisher McCall Corporation
 client McCall's Magazine

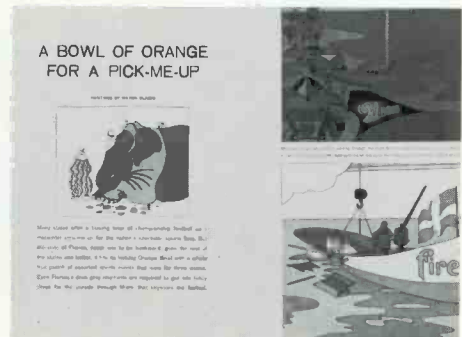




282 art director **Elton Robinson**
 artist **David Levine**
 publisher **American Heritage Publishing Co.**
 client **Horizon Magazine**



283 art director **Richard Gangel**
 artist **Milton Glaser**
 publisher **Time, Inc.**
 client **Sports Illustrated**

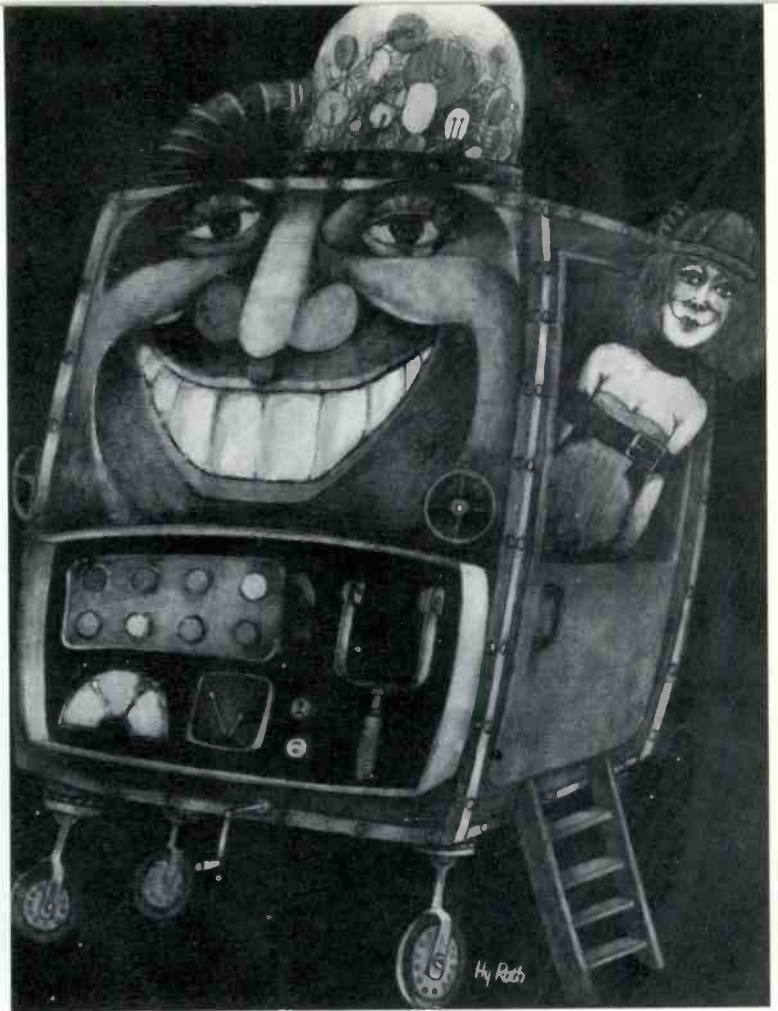


284 art director Richard A. Thompson
 designer Richard A. Thompson
 artist Hy Roth
 publisher Greenleaf Publishing Company
 client Rogue Magazine



THE INFIDELITY MACHINE

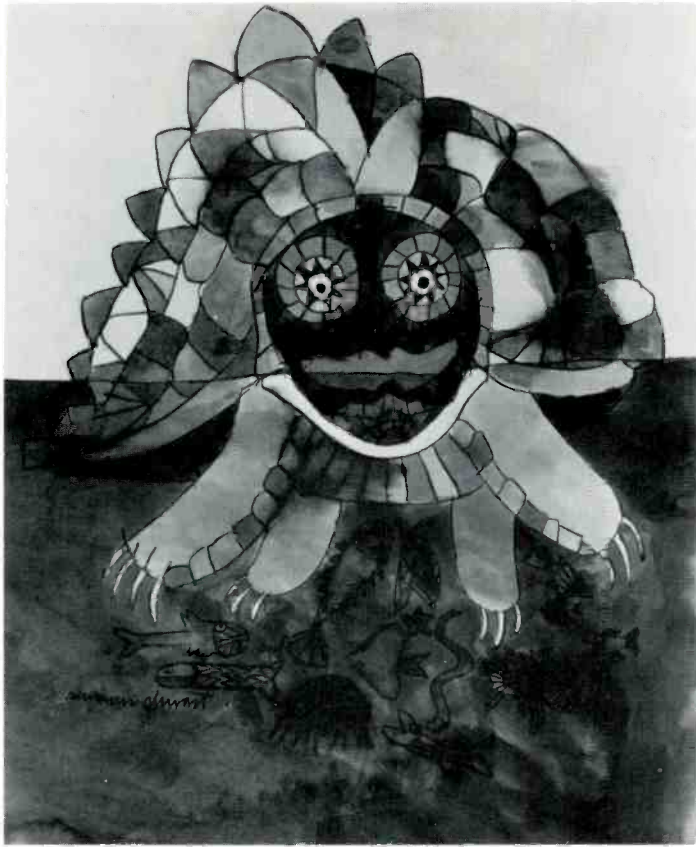
[Faded text, likely a description of the machine and the artist's process.]



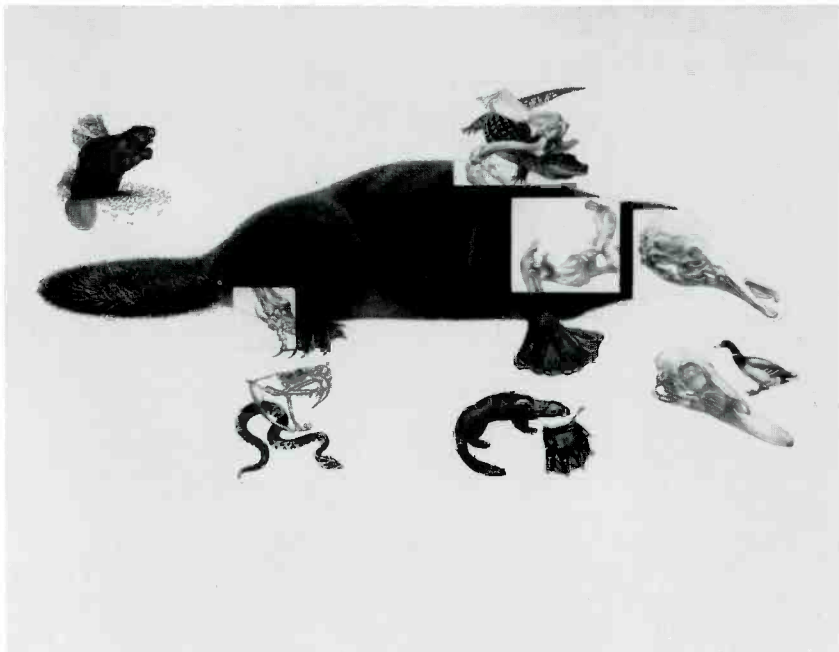
285 art director Leonard Jossel
 photographer David Drew Zingg
 publisher Cowles Magazine & Broadcasting, Inc.
 client Venture Magazine



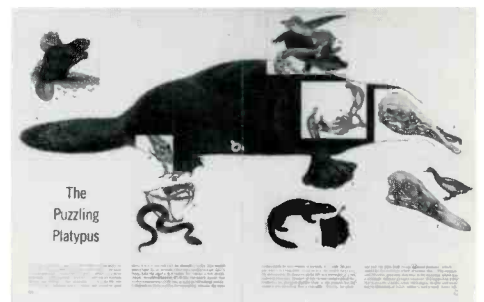
286 art director Arthur Paul
designer Arthur Paul
artist Paul Davis
publisher HMH Publishing Company
client Playboy Magazine



287 art director Andrew Lessin
 artist Seymour Chwast
 publisher Boy Scouts
 client Boys' Life Magazine



288 art director Edward A. Hamilton
 designer Paul Jensen
 artist Rudolf Freund
 publisher Time-Life Books
 client Life Nature Library / "Land & Wildlife
 of Australia"



289 art director Leonard Jossel
 photographer David Drew Zingg
 publisher Cowles Magazine & Broadcasting, Inc.
 client Venture Magazine



290 art director Bernard Quint
 photographer Brian Brake
 publisher Time, Inc.
 client Life Magazine



Distinctive Merit Award



291 art director Max Maxwell
designer Max Maxwell
artist Art Kane
photographer Art Kane
publisher Queen Magazine

Gold Medal Award



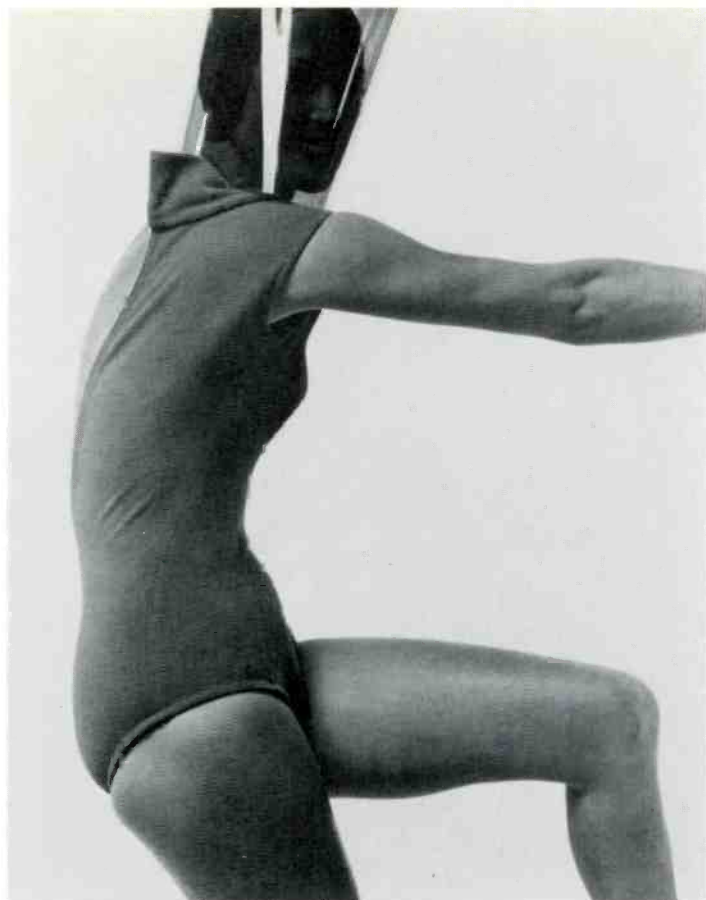
292 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Irving Penn
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine



Gold Medal Award

293 art director Otto Storch
designer Otto Storch
photographer Otto Storch
copywriter Arthur E. Henley
publisher McCall Corporation
client McCall's Magazine



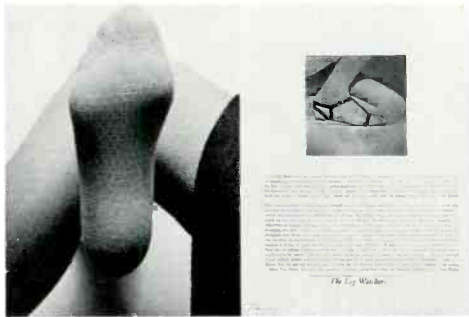


294 art directors **Ruth Ansel / Bea Feitler**
 photographer **Richard Avedon**
 publisher **Hearst Magazines**
 client **Harper's Bazaar**

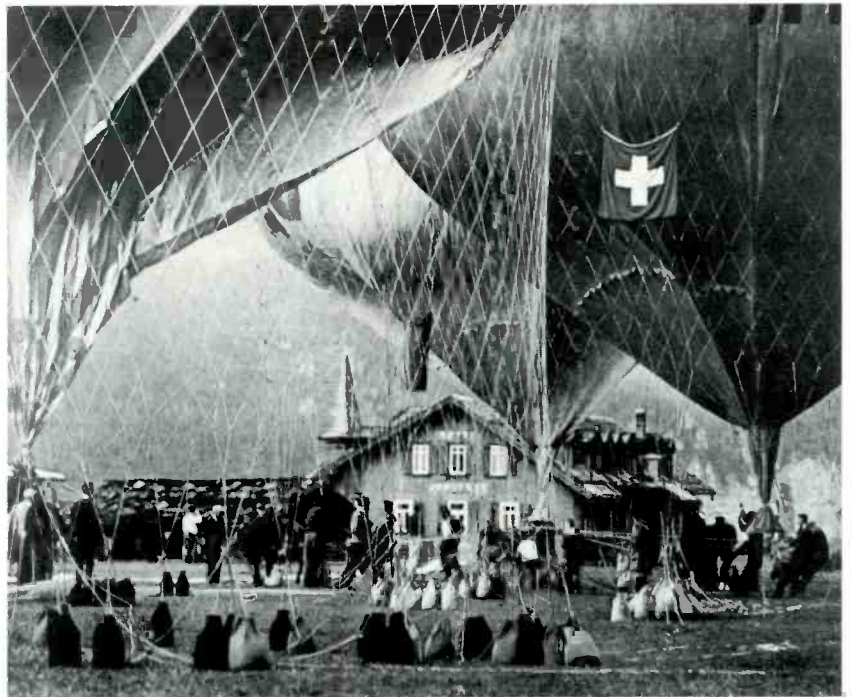


295 art director **Bernard Quint**
 photographer **Brian Brake**
 publisher **Time, Inc.**
 client **Life Magazine**

296 art directors **Ruth Ansel / Bea Feitler**
photographer **Hiro**
publisher **Hearst Magazines**
client **Harper's Bazaar**

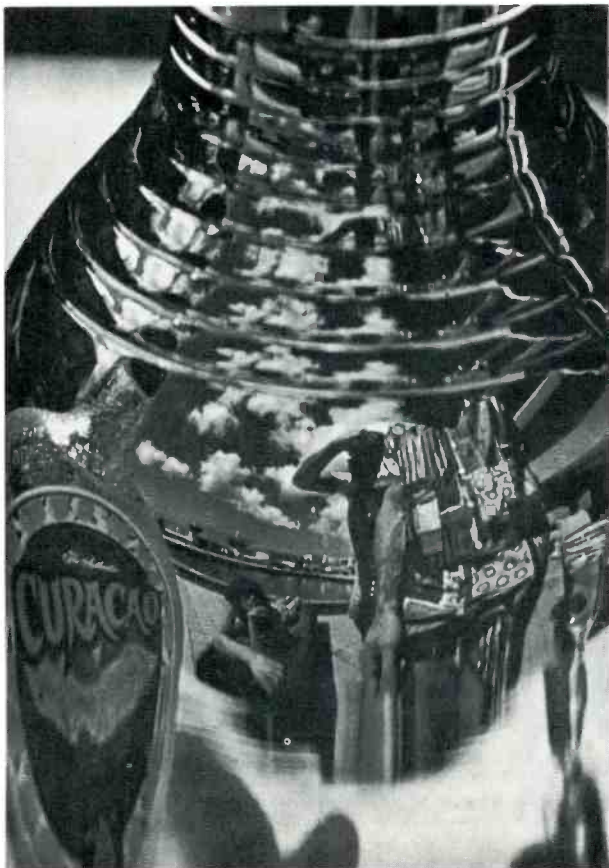
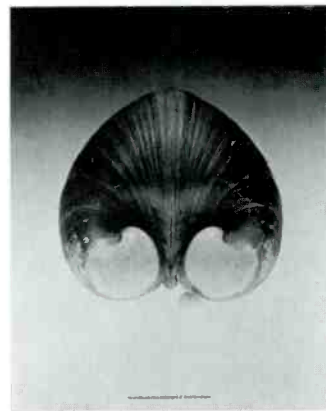


297 art director **Edward A. Hamilton**
designer **Ben Schultz**
photographer **Farrell Grehan**
publisher **Time-Life Books**
client **Life World Library—"Switzerland"**

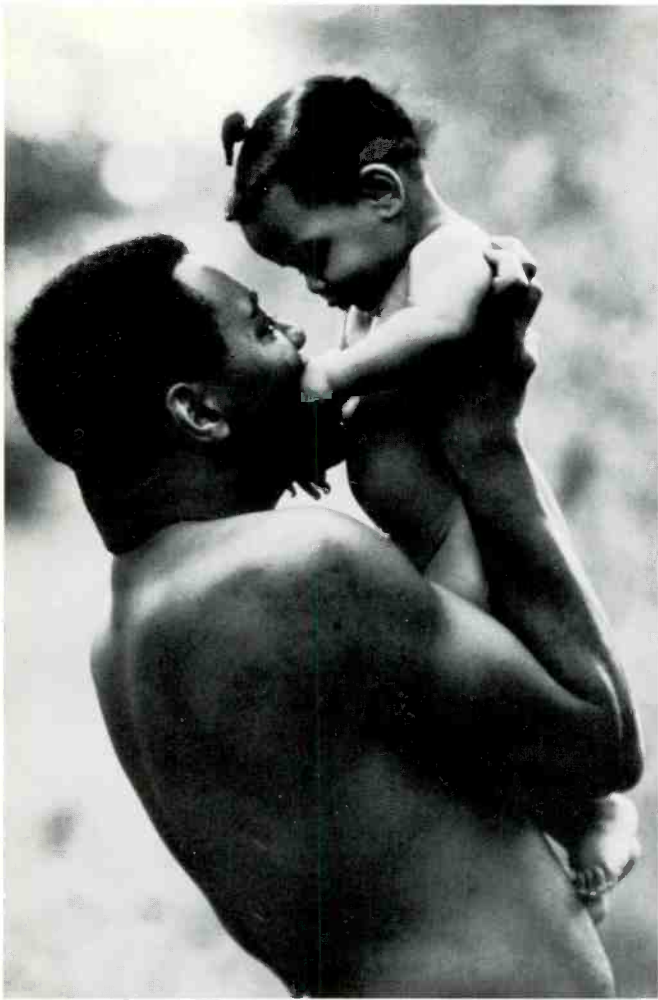




298 art director **Elton Robinson**
photographer **Hiro**
publisher **American Heritage Publishing Co.**
client **Horizon Magazine**



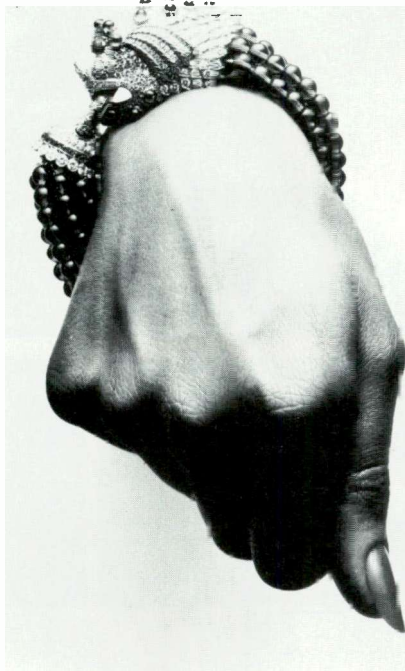
299 art director **Albert Greenberg**
designer **Albert Greenberg**
photographer **Carl Fischer**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**



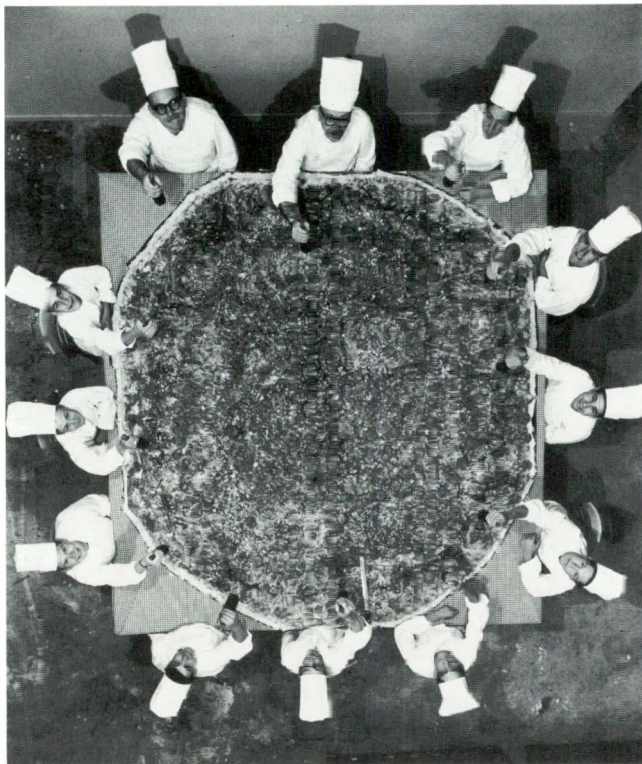
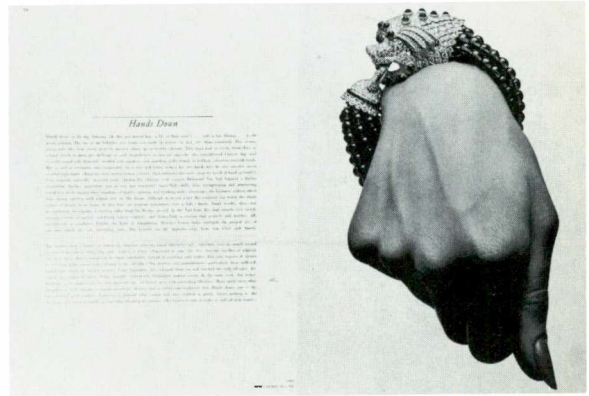
300 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Art Kane
publisher Cowles Magazine
& Broadcasting, Inc.
client Look Magazine



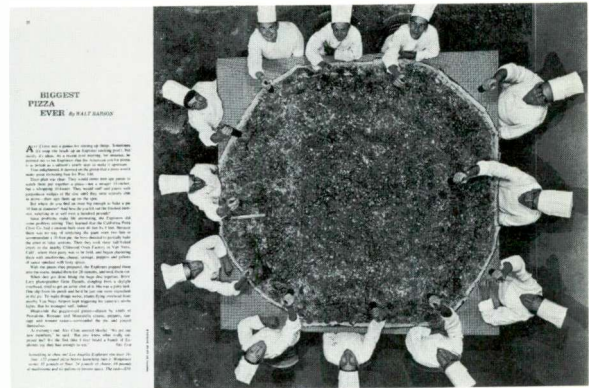
301 art director Ernest G. Scarfone
photographer Keūchi Akimoto
publisher The Billboard Publishing Co.
client Modern Photography



302 art directors **Ruth Ansel / Bea Feitler**
 photographer **Hiro**
 publisher **Hearst Magazines**
 client **Harper's Bazaar**

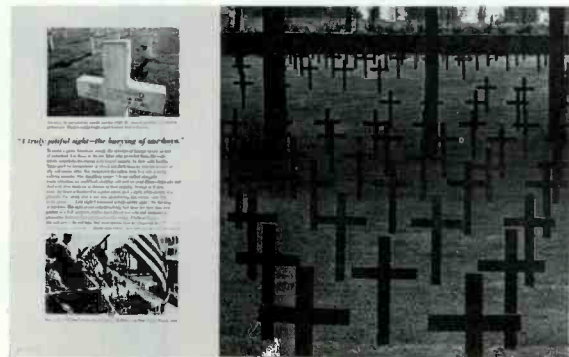


303 art director **Andrew Lessin**
 photographer **Gene Daniels**
 publisher **Boy Scouts**
 client **Boys' Life Magazine**





304 art director **Allen F. Hurlburt**
 designer **Allen F. Hurlburt**
 artist **Art Kane**
 publisher **Cowles Magazine & Broadcasting, Inc.**
 client **Look Magazine**



305 art director **Allen F. Hurlburt**
 designer **Allen F. Hurlburt**
 photographer **Robert Freson**
 publisher **Cowles Magazine & Broadcasting, Inc.**
 client **Look Magazine**



306 art director William Cadge
 designer William Cadge
 photographer Carl Fischer
 publisher McCall Corporation
 client Redbook Magazine



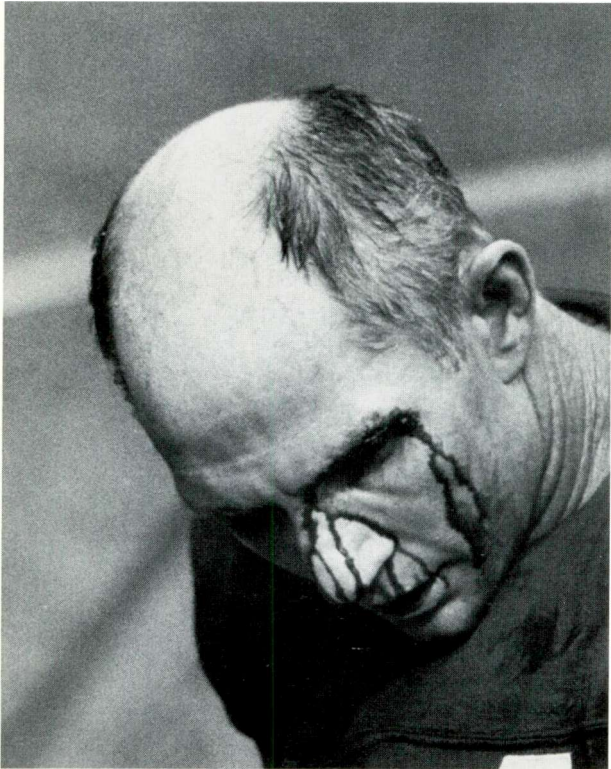
By Carl Fischer
 The entrance to a public school building built in 1899 is a fine example of the architecture of that time. The stone archway above the door is inscribed with "PUBLIC SCHOOL" and the smaller archway below it is split into two sections, with "BOYS" on the left and "GIRLS" on the right. The door is dark and set within a brick wall. A metal fence runs across the foreground in front of the entrance.

HOW TO WIN THE LIGHT FOR A NEW SCHOOL
 The first step is to get the school board interested in the idea. This can be done by presenting a plan to them and showing them the advantages of a new school building. The next step is to get the community interested in the idea. This can be done by holding public meetings and distributing literature. The third step is to get the money. This can be done by holding a fund-raising campaign and applying for grants. The final step is to build the school.



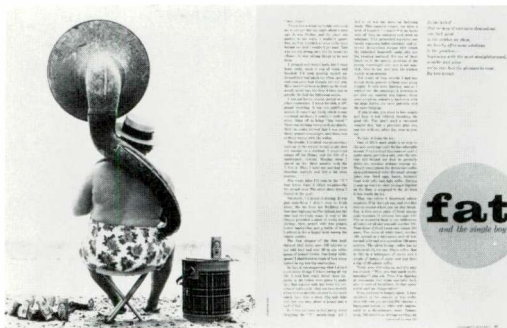
The helmet is a symbol of war and death. It is a reminder of the sacrifices made by soldiers. The woman in the background is a woman who has lost a loved one. She is looking at the helmet with a sad expression. The scene is a poignant one, capturing the aftermath of war.

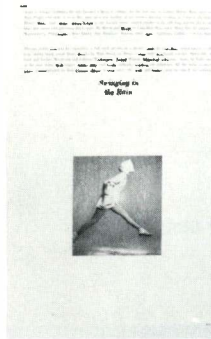
307 art director Allen F. Hurlburt
 designer Allen F. Hurlburt
 photographer Robert Freson
 publisher Cowles Magazines & Broadcasting, Inc.
 client Look Magazine



308 art director **Charles Crandall**
 designer **Charles Crandall**
 photographer **Bob Goldberg**
 publisher **Cowles Magazine & Broadcasting, Inc.**
 client **Look Magazine**

309 art director **Albert Greenberg**
 designer **Albert Greenberg**
 photographer **Chadwick Hall**
 publisher **Esquire, Inc.**
 client **Gentlemen's Quarterly**



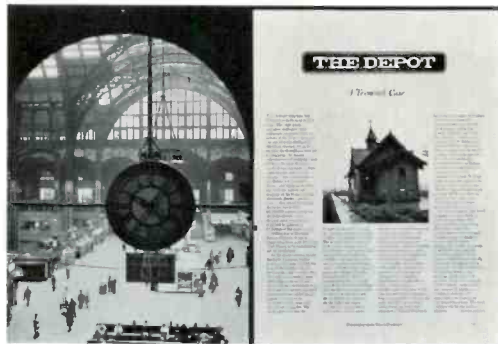
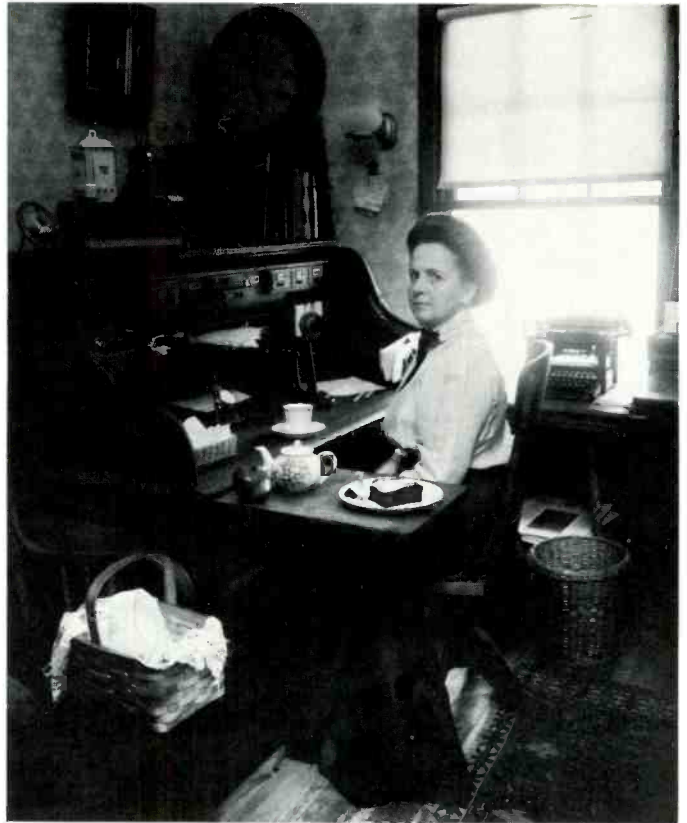
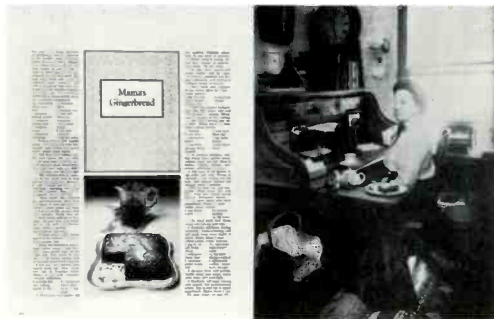


310 art directors **Ruth Ansel / Bea Feitler**
 photographer **Richard Avedon**
 publisher **Hearst Magazines**
 client **Harper's Bazaar**

311 art director **Ernest G. Scarfone**
 photographer **William Klein**
 publisher **The Billboard Publishing Company**
 client **Modern Photography**

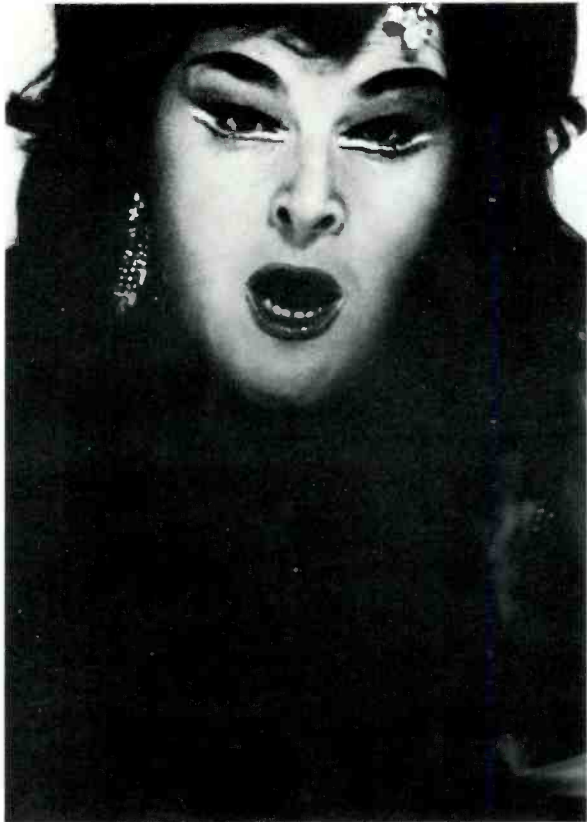


312 art directors Otto Storch / Herb Bleiweiss
 photographer Howard Zieff
 publisher McCall Corporation
 client McCall's Magazine



313 art director Elton Robinson
 photographer David Plowden
 publisher American Heritage Publishing Co.
 client Horizon Magazine





314 art directors **Ruth Ansel / Bea Feitler**
photographer **Hiro**
publisher **Hearst Magazines**
client **Harper's Bazaar**

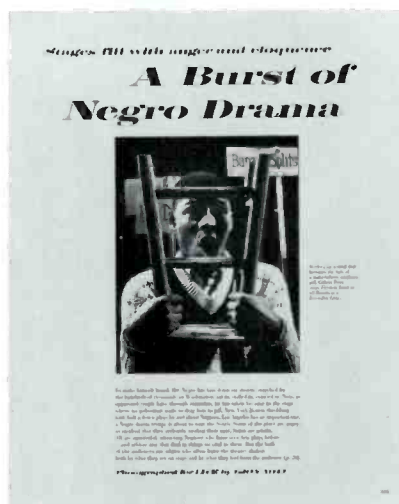


Birgit Nilsson captures the
magnificent, almost otherworldly beauty
of the Swedish soprano in this dramatic
black and white photograph by Hiro. The
photo was taken for the December issue of
Harper's Bazaar. The woman is the
renowned opera singer Birgit Nilsson.

Jens Thomas captures the
raw emotion of the young actor in this
black and white photograph. The actor
is the young actor Jens Thomas. The
photo was taken for the December issue
of Harper's Bazaar. The actor is the
young actor Jens Thomas.



315 art director **Bernard Quint**
photographer **Gjon Mili**
publisher **Time, Inc.**
client **Life Magazine**



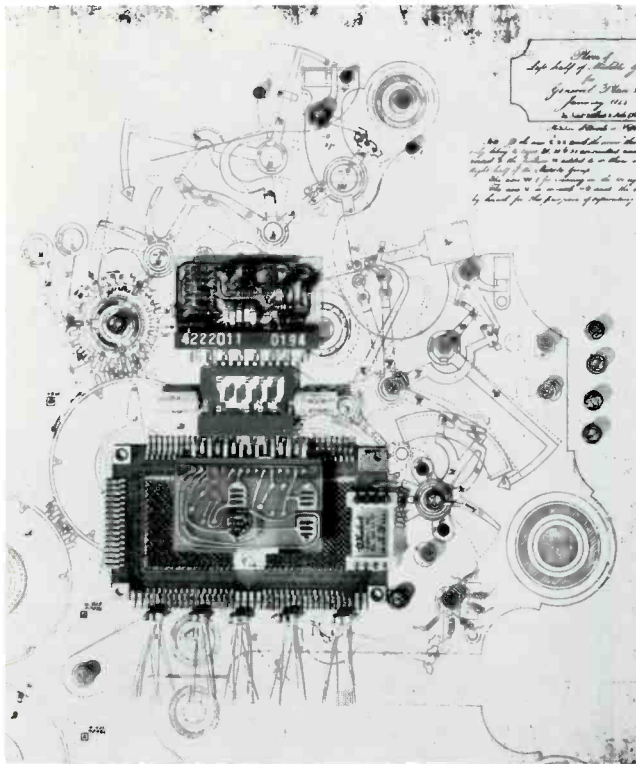
Stages fill with anger and eloquence
**A Burst of
Negro Drama**



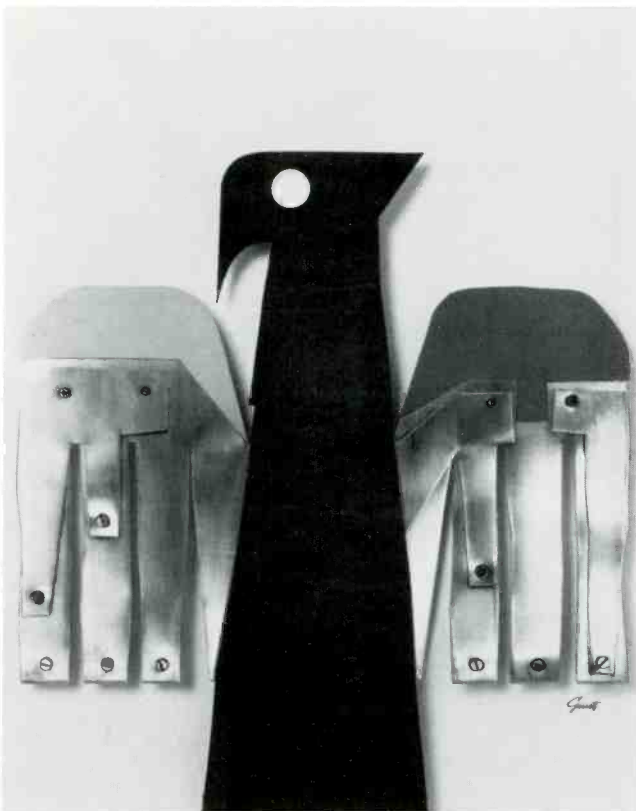
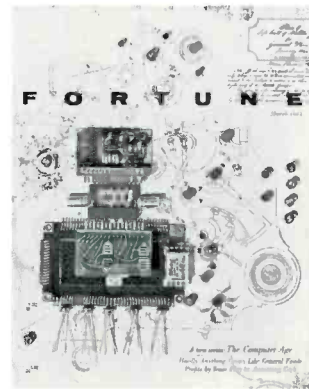
In a bold, dramatic black and white photograph, Bernard Quint captures the intense emotion of the young actor Jens Thomas. The actor is the young actor Jens Thomas. The photo was taken for the December issue of Harper's Bazaar. The actor is the young actor Jens Thomas.

Photo: Gjon Mili. The actor is Jens Thomas. The photo was taken for the December issue of Harper's Bazaar.

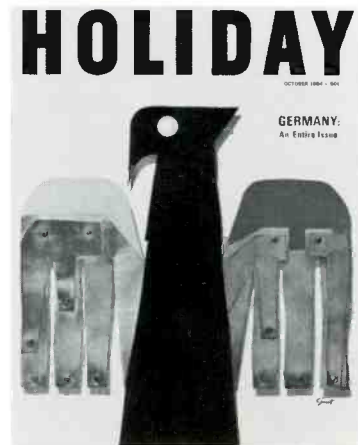
Magazine cover art
consumer magazines & trade magazines



316 art director Walter Allner
designer Walter Allner
photographer Robert Crandall Associates
publisher Time, Inc.
client Fortune Magazine



317 art director Frank Zachary
designer George Giusti
artist George Giusti
publisher The Curtis Publishing Company
client Holiday Magazine



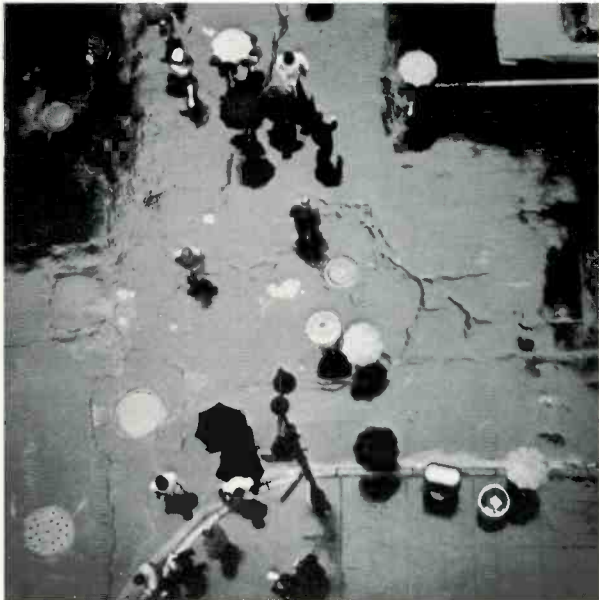


318 art directors **Ruth Ansel / Bea Feitler**
 photographer **Hiro**
 publisher **Hearst Magazines**
 client **Harper's Bazaar**

319 art director **Walter Allner**
 designer **Walter Allner**
 photographer **Ben Somoroff**
 publisher **Time, Inc.**
 client **Fortune Magazine**



The Mysterious N...
 Season of Peas...
 annual...
 Fortune

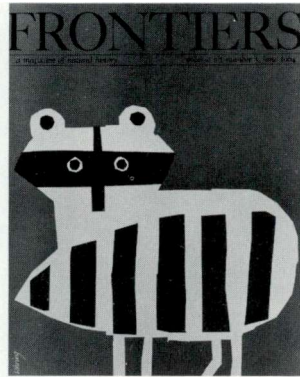
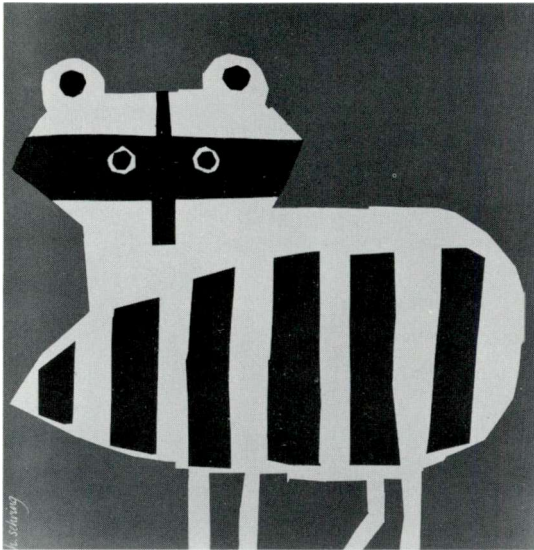


320 design editor **Peter Palazzo**
 art director **Joe Sapinsky**
 designer **Michael Uris**
 photographer **Bill Binzen**
 client **New York Herald Tribune**

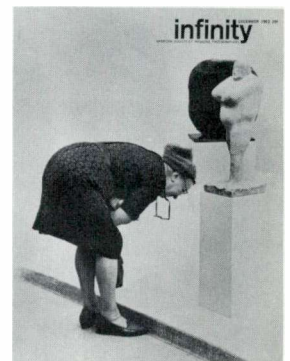


321 design editor **Peter Palazzo**
 art director **Joe Sapinsky**
 photographer **Reid Miles**
 client **New York Herald Tribune**

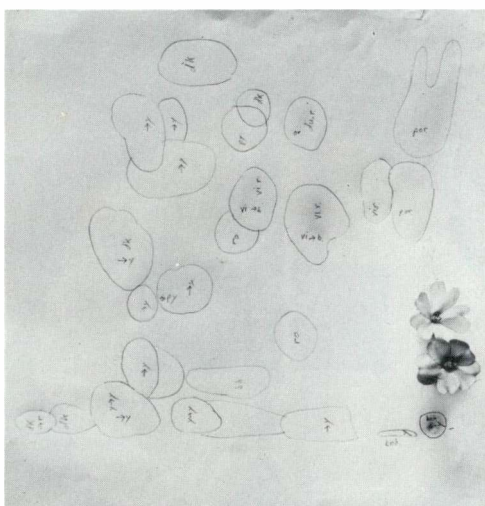




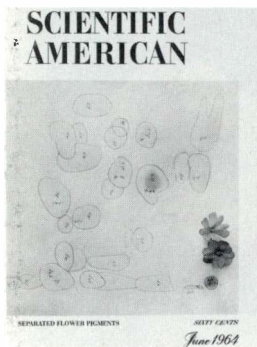
322 art director **Harry Sehring**
 designer **Harry Sehring**
 artist **Harry Sehring**
 client **Academy of Natural Sciences**



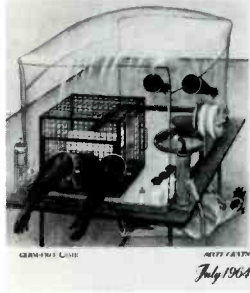
323 art director **Everett Aison**
 photographer **Murray Duitz**
 publisher **American Society of Magazine Photographers**
 client **Infinity Magazine**



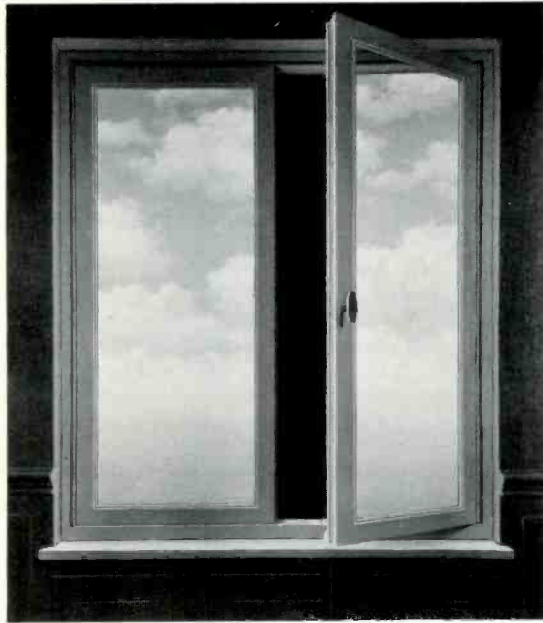
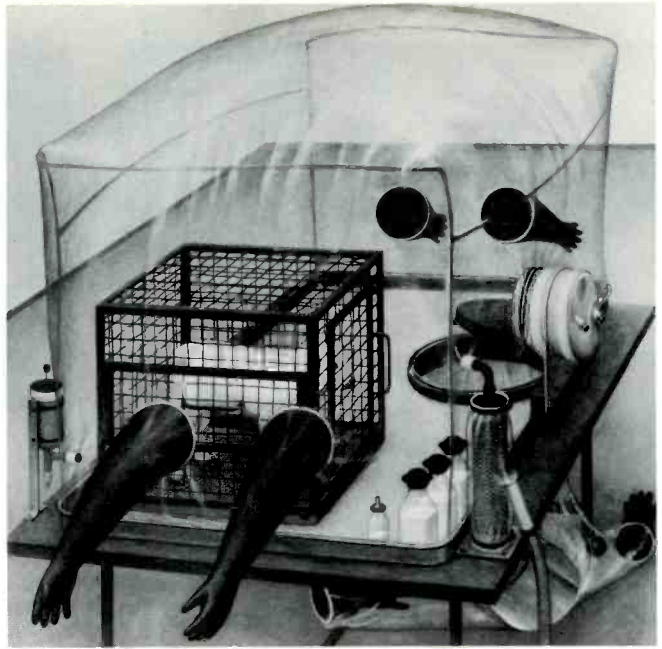
324 art director **Jerome Snyder**
 designer **Samuel L. Howard**
 artist **Paul Weller**
 client **Scientific American**



**SCIENTIFIC
AMERICAN**



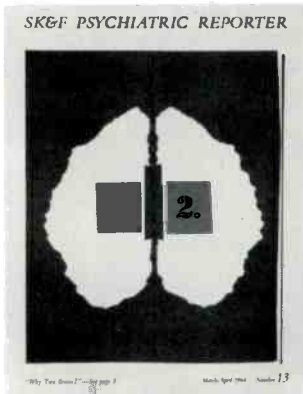
325 art director **Jerome Snyder**
designer **Jerome Snyder**
artist **John Langley Howard**
client **Scientific American**



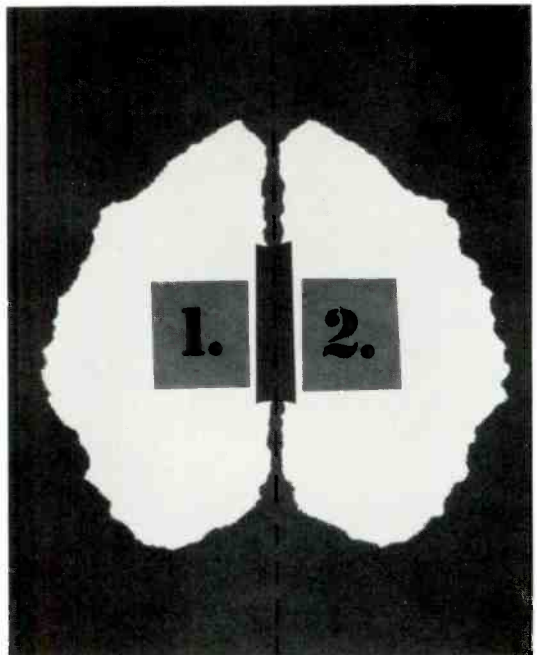
**SCIENTIFIC
AMERICAN**



326 art director **Jerome Snyder**
designer **Jerome Snyder**
artist **Rene Magritte**
client **Scientific American**

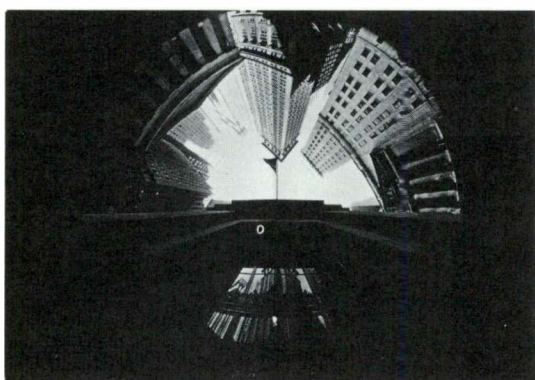
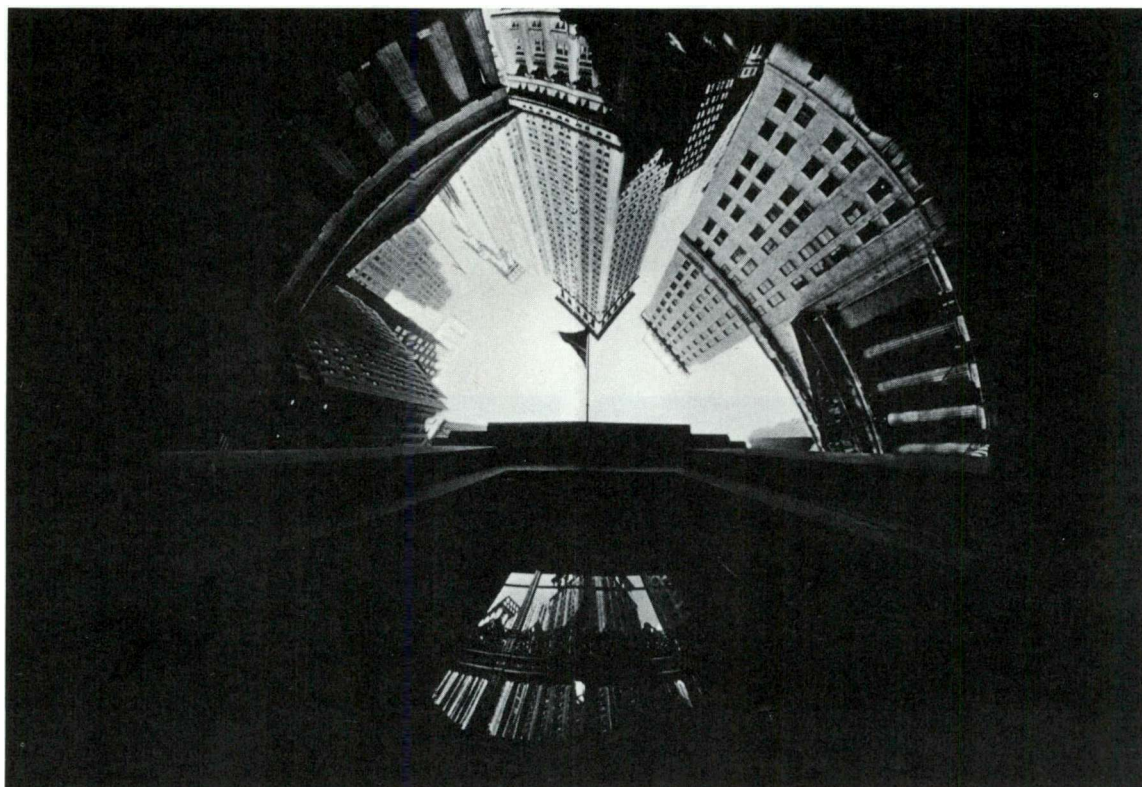


327 art director **Alan J. Klawans**
designer **Alan J. Klawans**
artist **Alan J. Klawans**
copywriter **R. L. Dean**
client **Smith, Kline & French Laboratories**

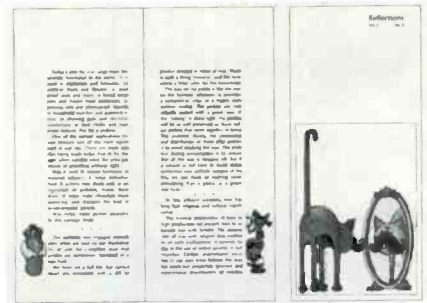
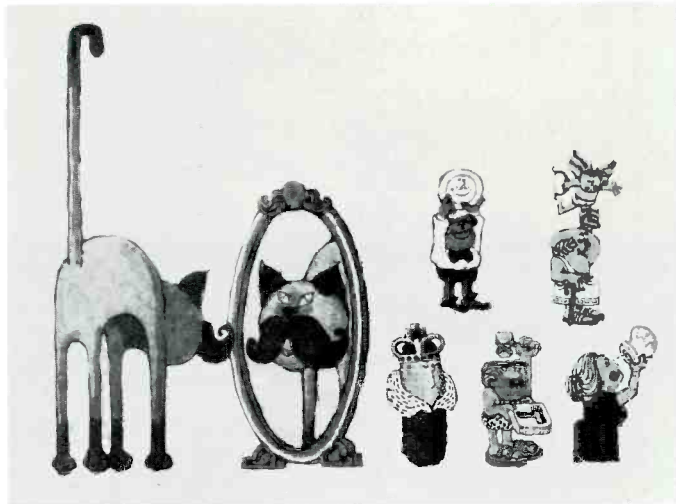


Institutional art

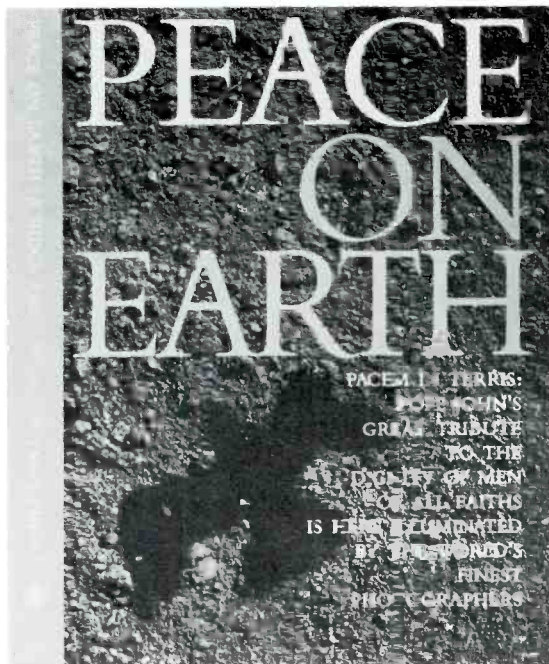
Distinctive Merit Award



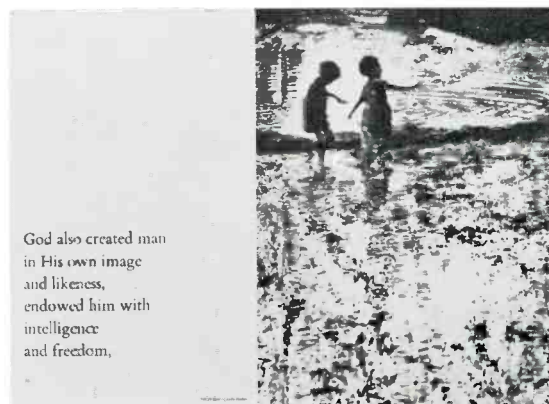
328 art director **Elton Robinson**
photographer **Carl Fischer**
client **Morgan Guaranty Trust Company**



329 art director Don Willis
 designer Dugald Stermer
 artist Dugald Stermer
 copywriter Walter Wilson
 agency Ketchum, MacLeod & Grove, Inc.
 client Gulf Oil Corporation



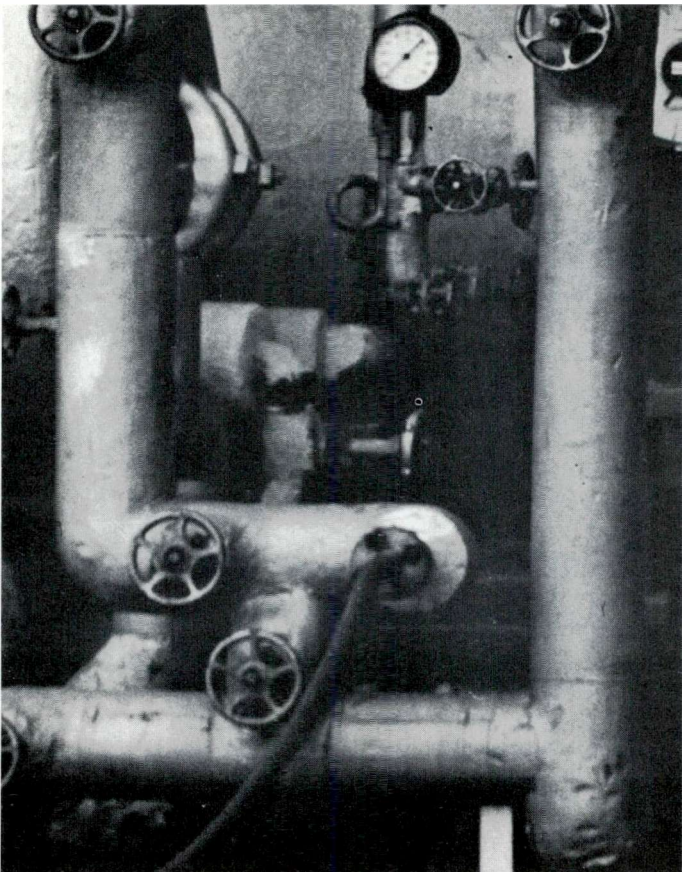
330 art director Albert A. Squillace
 photographer Magnum Photographers
 publishers Odyssey Press / Ridge Press



God also created man
 in His own image
 and likeness,
 endowed him with
 intelligence
 and freedom,



331 art director **Richard Downes**
photographers **Bob Hayman / Ralph W. Smith**
copywriter **William W. Carty**
agency **DeMarin-Marona & Associates, Inc.**
client **E. I. DuPont DeNemours Company**



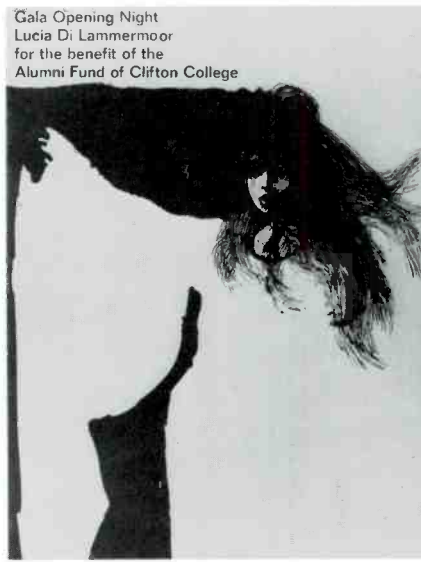
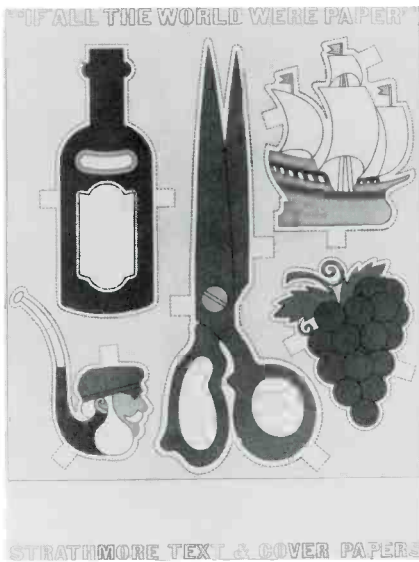
332 art director **Frank Nofer**
designer **Frank Nofer**
photographers **Bob Hayman / Ralph W. Smith**
copywriter **A. Joseph Newman, Jr.**
client **Walter T. Armstrong, Inc.**

Design of complete sales Promotion unit
booklets (8 pages or more)

DISCOVER THE NEW
PENNSYLVANIA



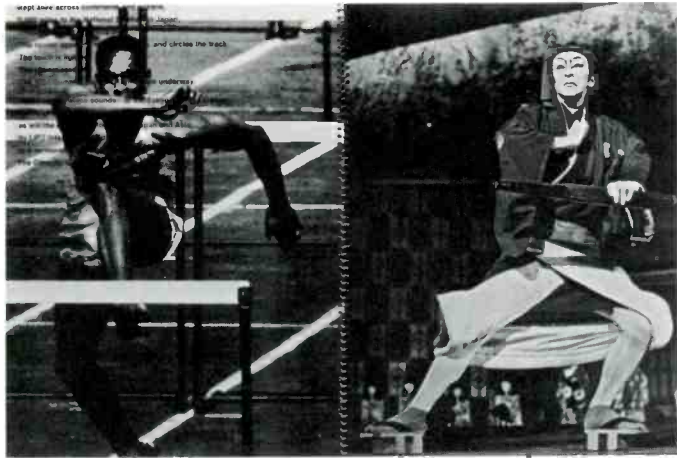
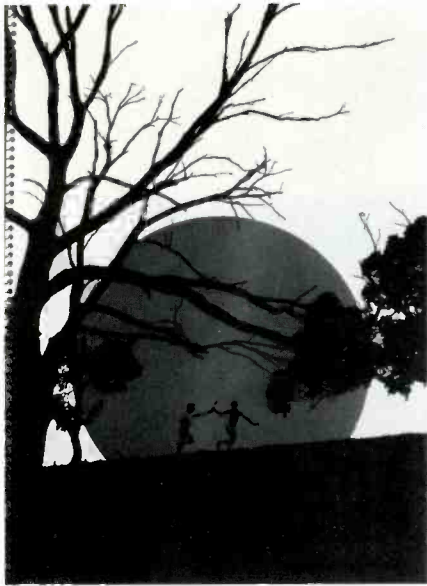
333 art director **Don Smith**
designers **Don Smith / Federman / Adams & Colopy**
artists **Harry Bliss / Jacob Landau /**
Stu Knickerbocker / Art Williams /
Mark English / Federman / Adams & Colopy
agency **Ketchum MacLeod & Grove, Inc.**
client **Commonwealth of Pennsylvania**



Gala Opening Night
Lucia Di Lammermoor
for the benefit of the
Alumni Fund of Clifton College

If there had been no projects,
Nor name that did great wrongs;
If fiddlers shall turn players all,
What should we do for
none?

334 art director **Stan Phillips**
artist **Push Pin Studios**
agency **The Lampert Agency, Inc.**
client **Strathmore Paper Company**



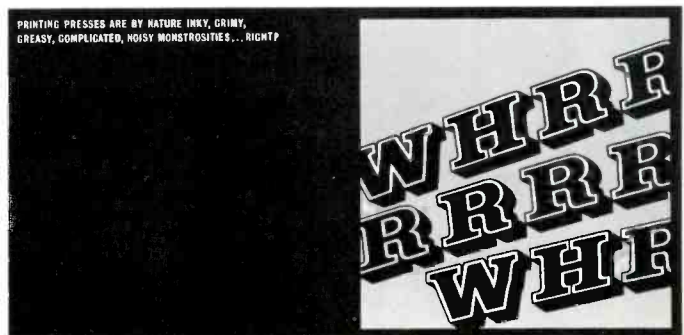
335 art directors Philip Gips / Louis Klein
 photographer "Life" photographers
 copywriters Jo Murray / Ernie Hill
 publisher Time, Inc.
 client Life International Editions



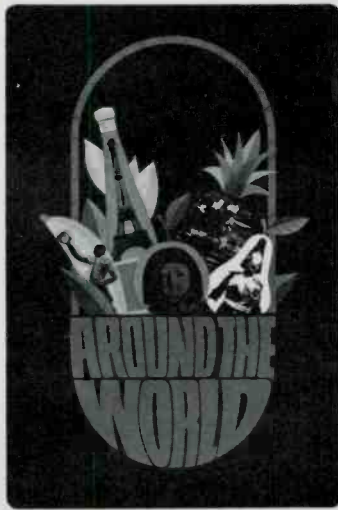
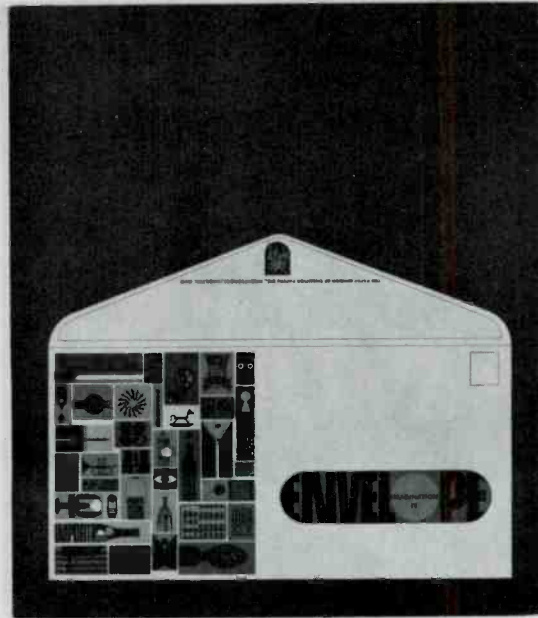
336 art director John M. Fraioli
 designer John M. Fraioli
 artist Rudy Spinoza
 copywriter E. C. Bergelt
 agency Marsteller Inc.
 client Hoffmann-La Roche



337 art director Daniel Czubak
 designer Daniel Czubak
 artist Daniel Czubak
 photographer Daniel Czubak
 copywriters William Petan / Richard Lochte
 agency Daniel Czubak Associates
 client RCS Offset Printers



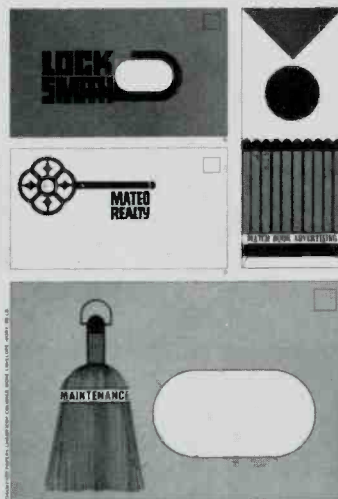
Distinctive Merit Award



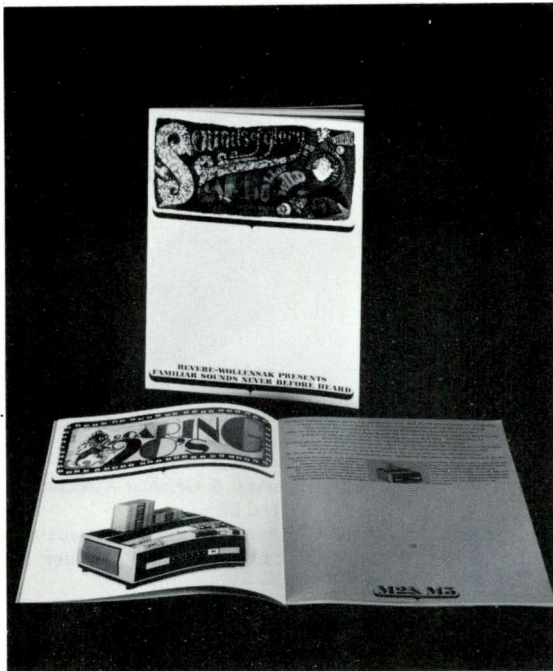
Stocks not customarily thought of as "envelope stocks" often give especially attractive results. Unconventional approaches always get unconventional results.

For example, by using the same stock for a catalog's cover and envelope, you can save money, because both may be printed together on the same press sheet.

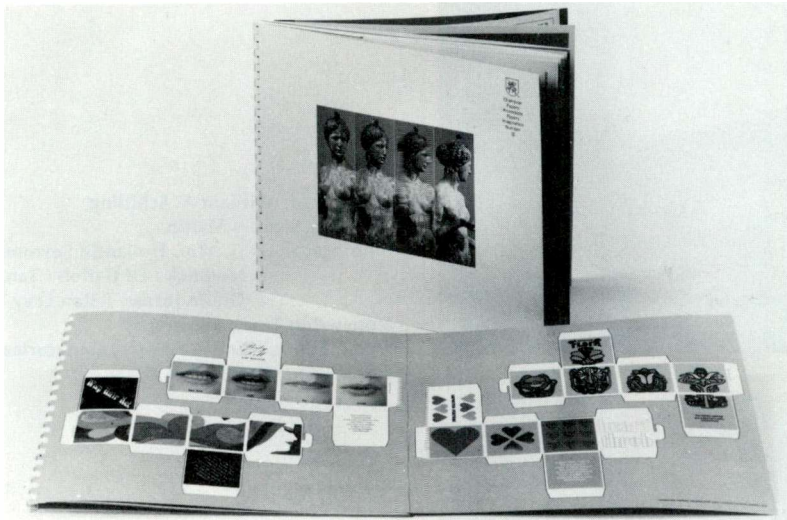
Or you can be exciting without all that memoranda. Just use black ink on a colored stock. For a locksmith, a West Coast mailer, a match book manufacturer, a maintenance service company.



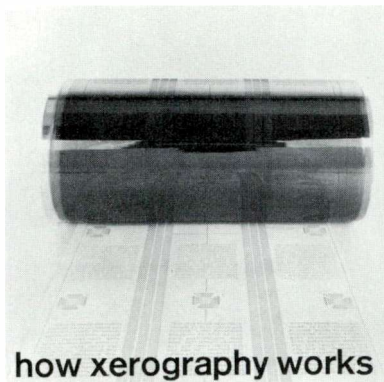
338 art directors Ron Sandilands / John Amon
 artist Tom Kamifuji
 agency Needham, Louis & Brorby, Inc.
 client Champion Papers, Inc.



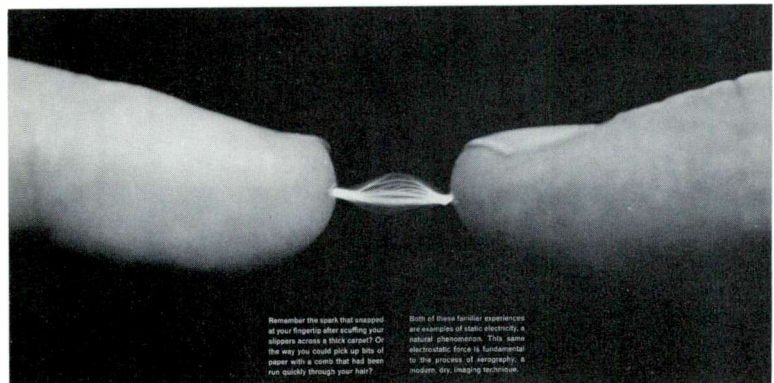
339 art director Wayne Webb
 designers Wayne Webb / Bill Kinser
 artist Bill Kinser
 photographer Whitaker Guernsey Studio
 client Revere-Wollensak Division / 3M Company

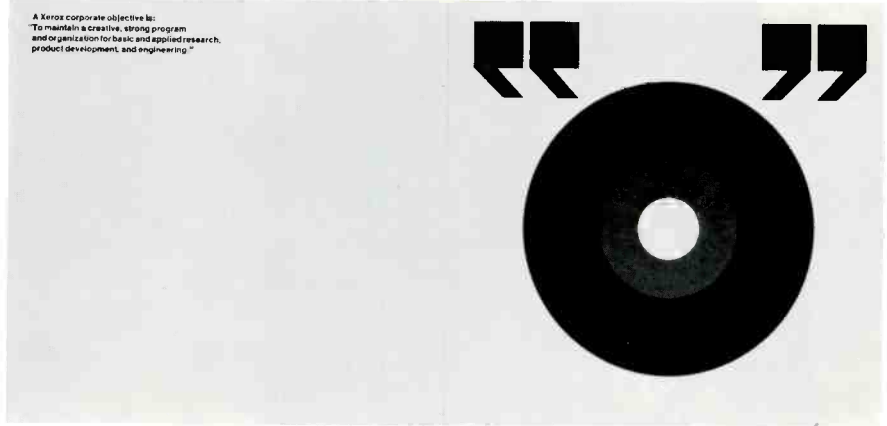
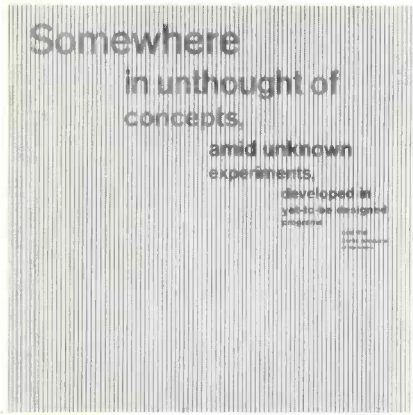


340 art director Tom Gorey
 designer Push Pin Studios
 artists Seymour Chwast / Milton Glaser /
 Isadore Seltzer
 photographers Sol Mednick / Jay Maisel /
 Bernard Cole
 agency Needham, Louis & Brorby, Inc.
 client Champion Papers, Inc.

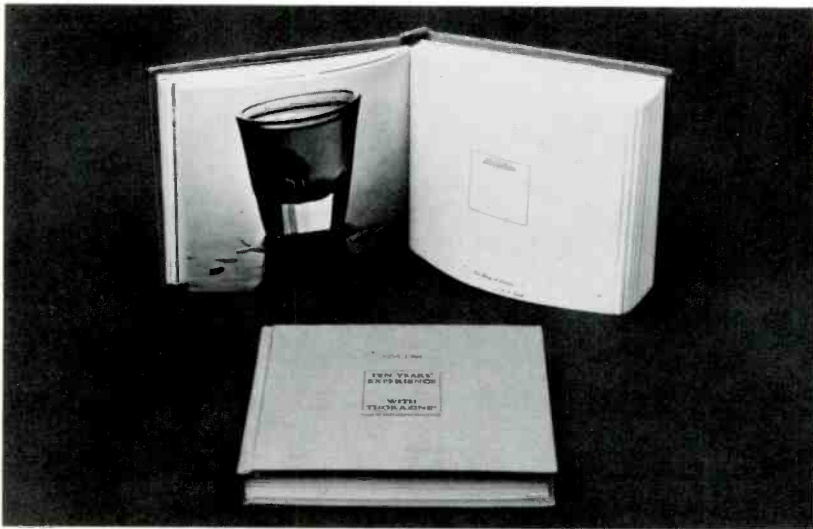


341 art director Tycho R. Weil
 designers Tycho R. Weil / Ron Seichrist
 photographer Ben Rose
 agency Sudler and Hennessey
 client Xerox Corporation

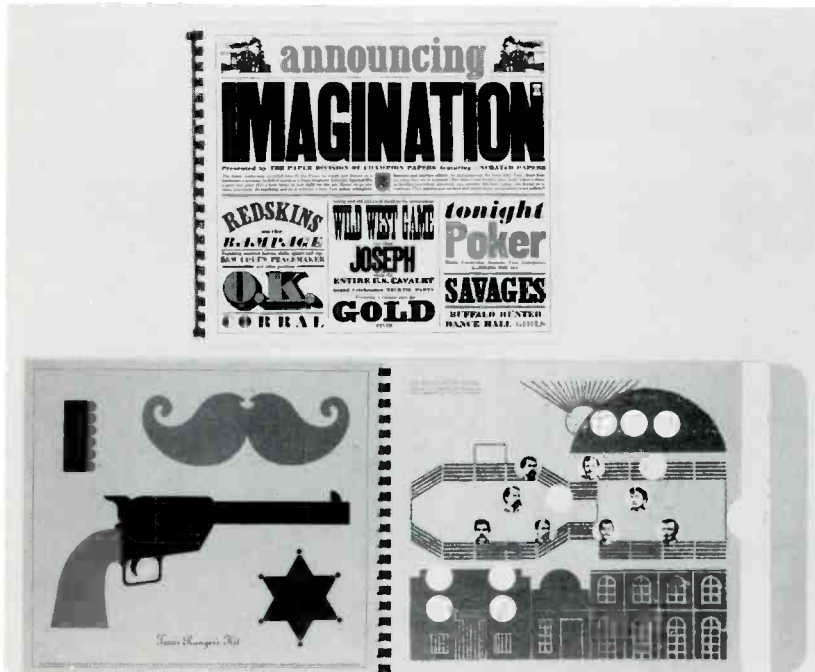




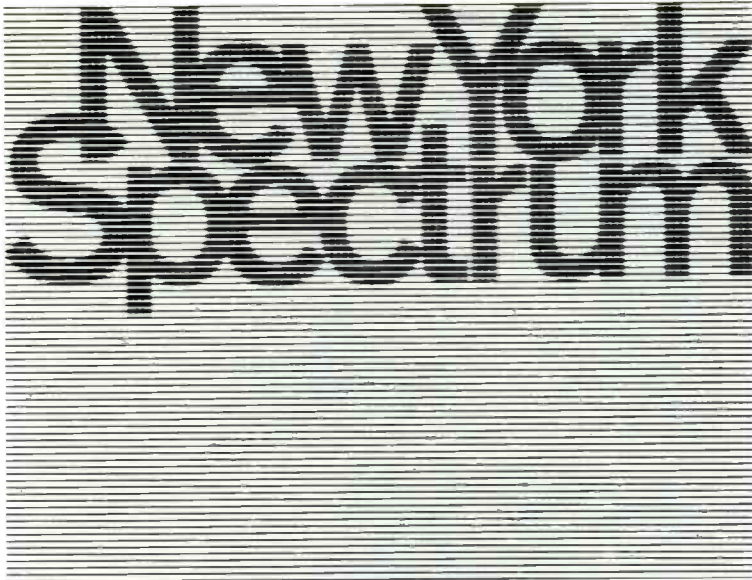
342 art director **Jack Hough**
 designer **Thomas Geismar**
 artist **Chermayeff & Geismar Associates**
 copywriter **Ted Bonus**
 agency **Chermayeff & Geismar Associates**
 client **Xerox Corporation—Rochester, N.Y.**



343 art director **William A. Schilling**
 designer **Samuel Maitin**
 photographers **G. Wm. Holland / Seymour Mednick / Ed Gallob / Tana Hoban / Geisla Jordan / Stan Levy**
 copywriter **Frank Biggerstaff**
 client **Smith, Kline & French Laboratories**



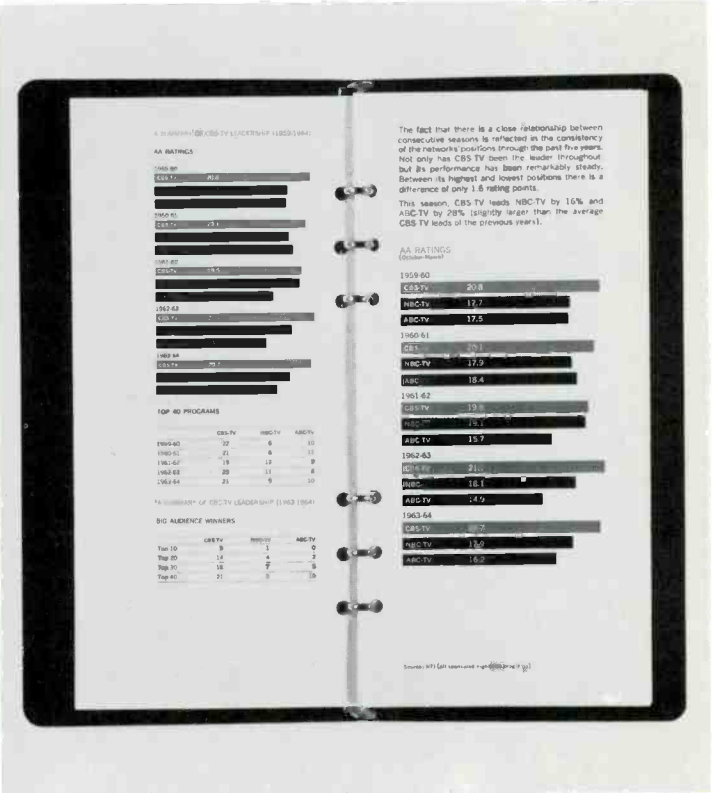
344 art director **Tom Gorey**
 artist **Nicolas Sidjakov**
 agency **Needham, Harper & Steers, Inc.**
 client **Champion Papers, Inc.**

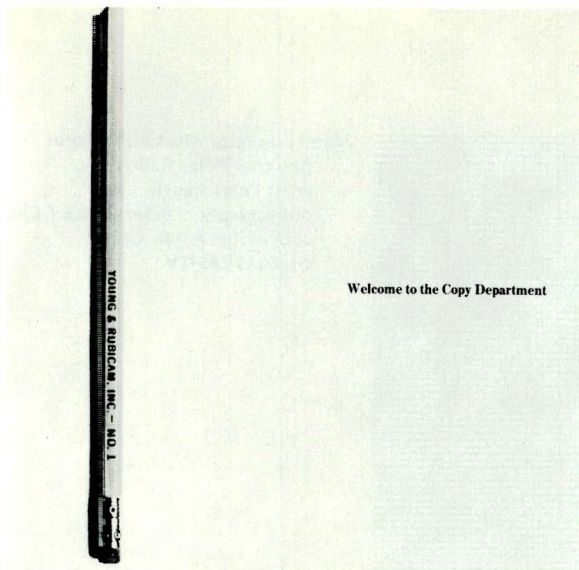


345 art director **Mort Rubenstein**
 designer **Peter Rauch**
 artist **Peter Rauch**
 photographers **Peter Rauch / CBS Photos**
 copywriter **Aaron Cohen**
 client **WCBS-TV**



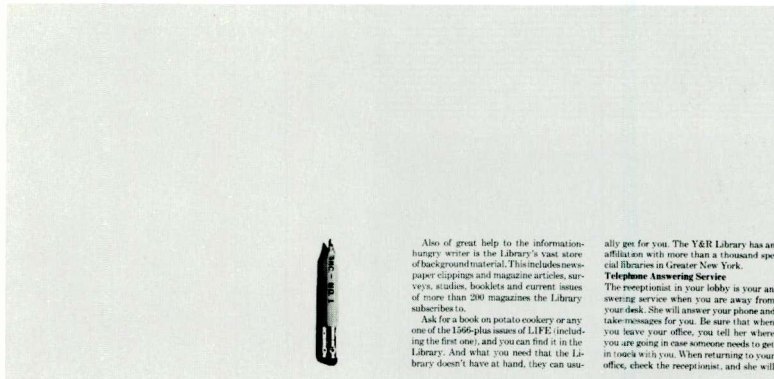
346 art director **Thomas Geismar**
 designer **Michael Tesch**
 artist **Chermayeff & Geismar Associates**
 copywriter **John Wilkoff**
 agency **Batten, Barton, Durstine & Osborn, Inc.**
 client **Columbia Broadcasting System**





Welcome to the Copy Department

347 art director Arthur Glazer
 designer Arthur Glazer
 photographer Charles Gold
 copywriter Frank Harrel
 agency Young & Rubicam, Inc.
 client Young & Rubicam, Inc.



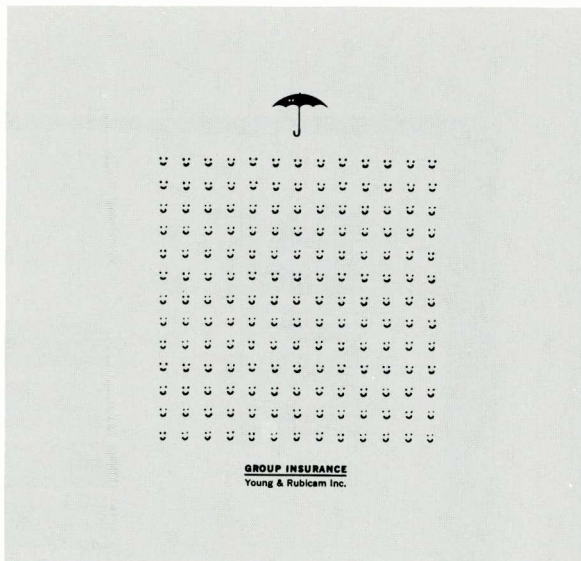
Also of great help to the information-hungry writer is the Library's vast store of background material. This includes newspaper clippings and magazine articles, surveys, studies, booklets and current issues of more than 200 magazines the Library subscribes to.

Ask for a book on potato cookery or any one of the 1566-plus issues of LIFE (including the first one), and you can find it in the Library. And what you need that the Library doesn't have at hand, they can usu-

ally get for you. The Y&R Library has an affiliation with more than a thousand special libraries in Greater New York.

Telephone Answering Service

The receptionist in your lobby is your answering service when you are away from your desk. She will answer your phone and take messages for you. Be sure that when you leave your office, you tell her where you are going in case someone needs to get in touch with you. When returning to your office, check the receptionist, and she will



GROUP INSURANCE
 Young & Rubicam Inc.

348 art director Mutsuo Yasumura
 designer Mutsuo Yasumura
 artist KVS Studio
 copywriter Travelers Insurance Co.
 agency Young & Rubicam, Inc.
 client Young & Rubicam, Inc.

SCHEDULE OF BENEFITS

The amounts of your insurance and contributions are as follows:

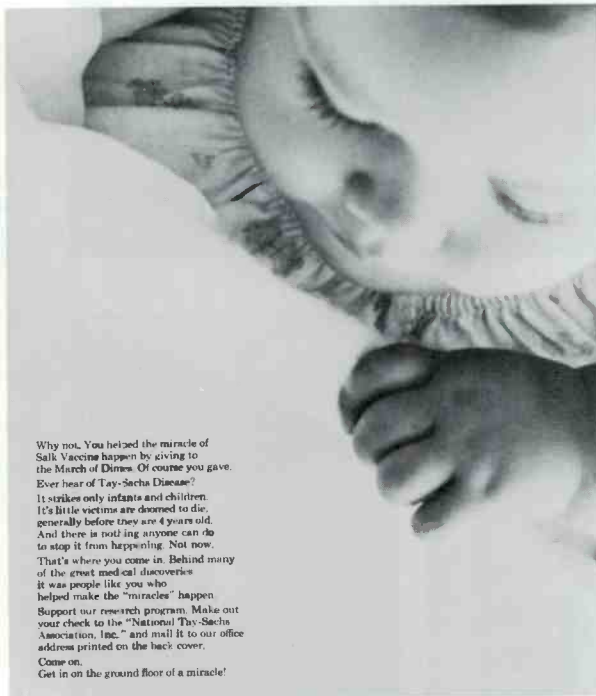
Class	Basic Annual Salary or Wage	Amount of Insurance	Monthly Contributions
I	Less than \$1,800	\$2,000	None
II	\$1,800 but " "	2,400	3.00
III	2,400 " "	3,000	4.00
IV	3,000 " "	3,600	5.00
V	3,600 " "	4,200	12.00
VI	4,200 " "	4,800	None
VII	4,800 " "	5,400	15,000 \$ 0.65
VIII	5,400 " "	6,000	18,000 1.60
IX	6,000 " "	6,600	24,000 4.75
X	6,600 " "	7,200	25,000 5.80
XI	7,200 " "	7,800	30,000 7.90
XII	7,800 " "	8,400	32,000 8.95
XIII	8,400 " "	9,000	36,000 10.00
XIV	9,000 " "	10,000	38,000 12.10
XV	10,000 " "	12,500	40,000 13.15
XVI	12,500 " "	15,000	45,000 15.55
XVII	15,000 " "	20,000	50,000 18.00
XVIII	20,000 " "	25,000	75,000 18.00
XIX	25,000 and over	100,000	18.00



349 art director **Sheldon Cotler**
 designers **Dick Boland / Walter Lefmann**
 photographer **Leon Golomb**
 copywriter **Patricia Bonfield**
 publisher **Time, Inc.**
 client **Time Magazine**

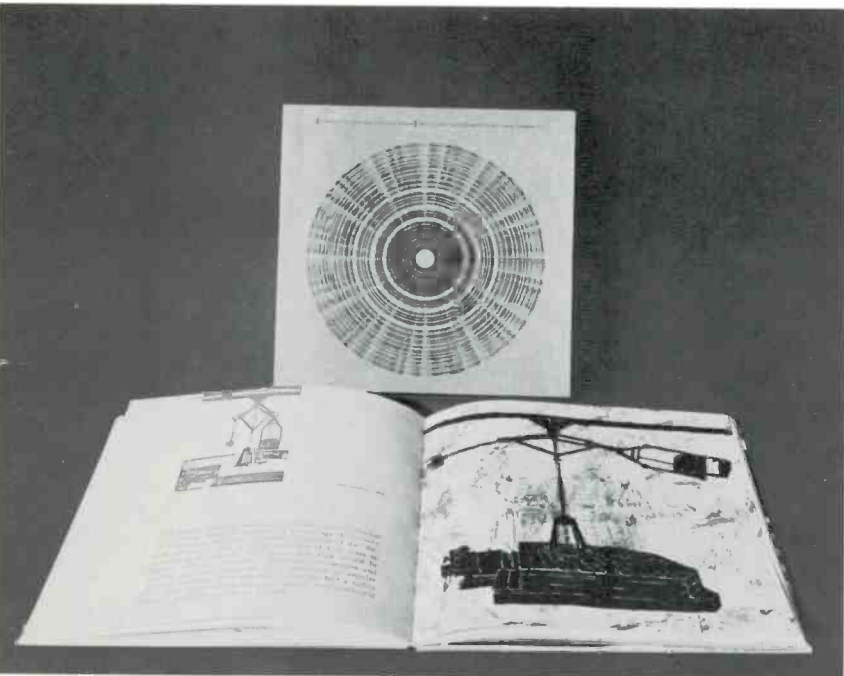


Get in on the ground floor of a miracle

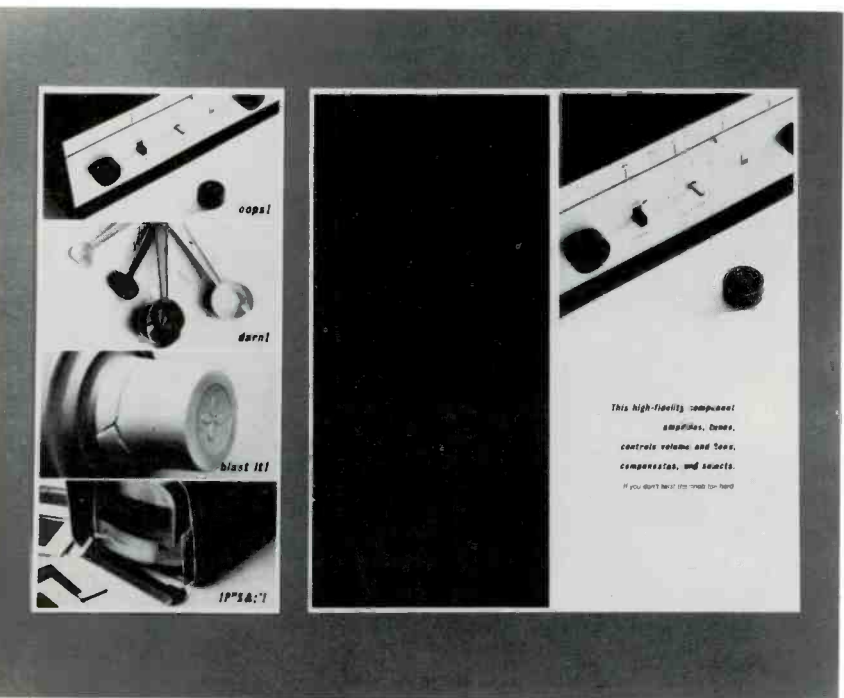


Why not. You helped the miracle of Salk Vaccine happen by giving to the March of Dimes. Of course you gave. Ever hear of Tay-Sachs Disease? It strikes only infants and children. It's little victims are doomed to die, generally before they are 4 years old. And there is nothing anyone can do to stop it from happening. Not now. That's where you come in. Behind many of the great medical discoveries it was people like you who helped make the "miracles" happen. Support our research program. Make out your check to the "National Tay-Sachs Association, Inc." and mail it to our office address printed on the back cover. Come on. Get in on the ground floor of a miracle!

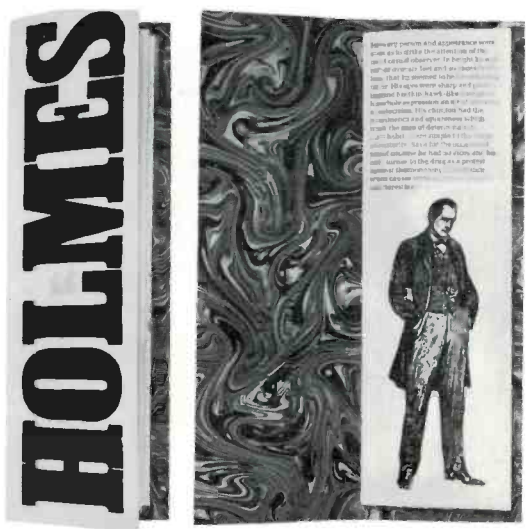
350 art director **Arnold Blumberg**
 designer **Arnold Blumberg**
 photographer **Arnold Blumberg**
 copywriter **Raymond Martell**
 client **National Tay-Sachs Association, Inc.**



351 art director **Lewis Van der beken**
 designer **Lewis Van der beken**
 artists **Robert Flemate / Grant Wright /**
Lewis Van der beken
 copywriter **Dr. William J. White**
 client **Douglas Aircraft Co., Inc. / Missile & Space**
Systems Division

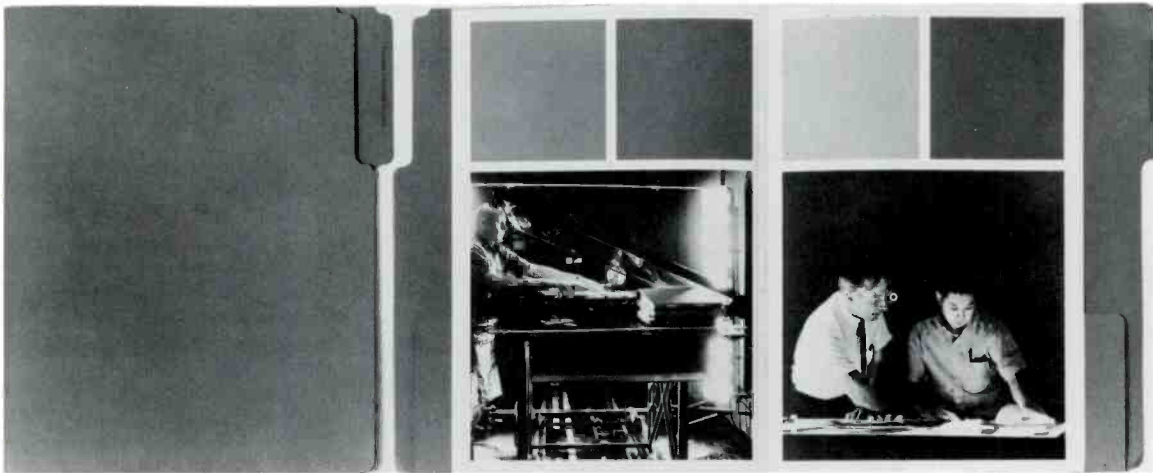


352 art directors **Bob Ryeson / Craig Bowen**
 photographer **Bob Hughes**
 agency **MacManus, John & Adams, Inc.**
 client **Dow Chemical Company**

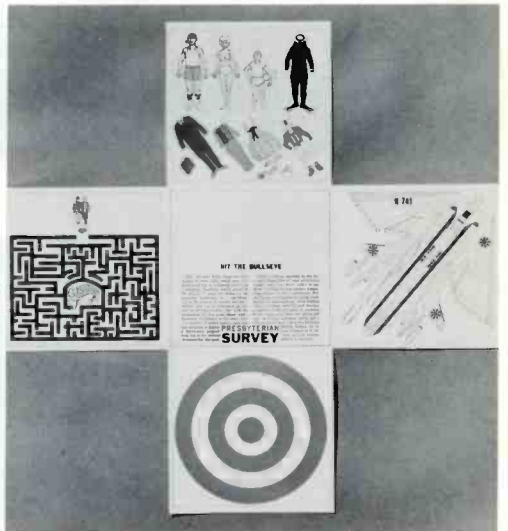
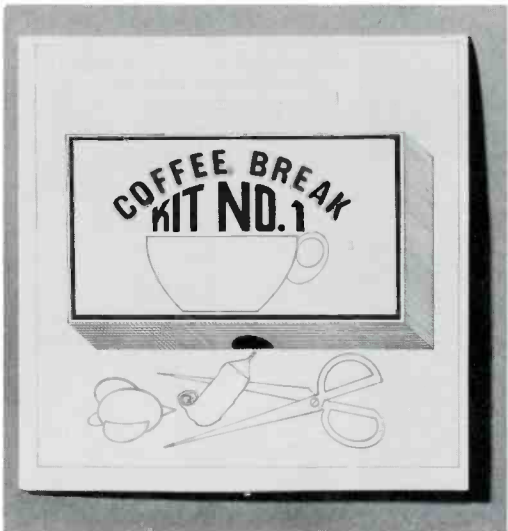


353 art director **Mo Lebowitz**
 designer **Mo Lebowitz**
 photographers **Conan Doyle / Mo Lebowitz**
 client **The Antique Press**

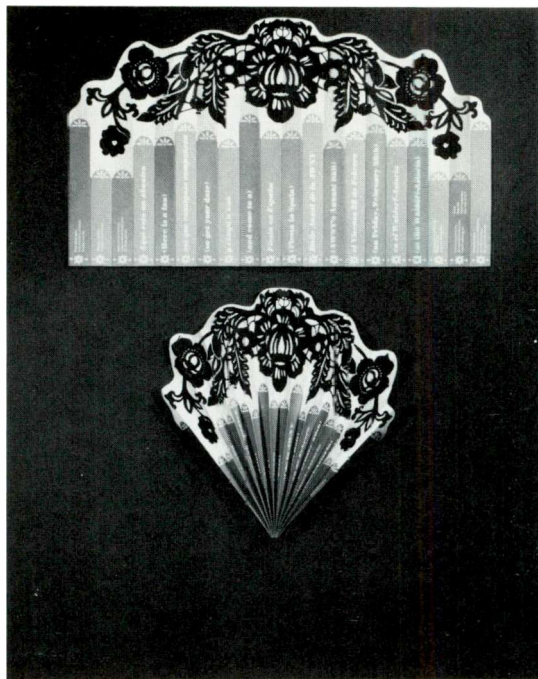
Direct mail



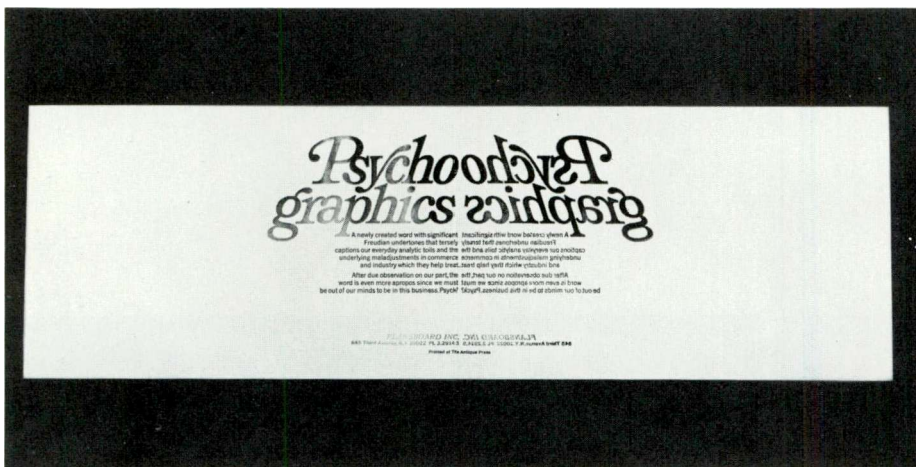
354 art director Gollin, Bright & Zolotow, Inc.
 designer Gollin, Bright & Zolotow, Inc.
 photographer Peter James Samerjan
 copywriter Stanley Bachrack
 client Economy Lithograph Company



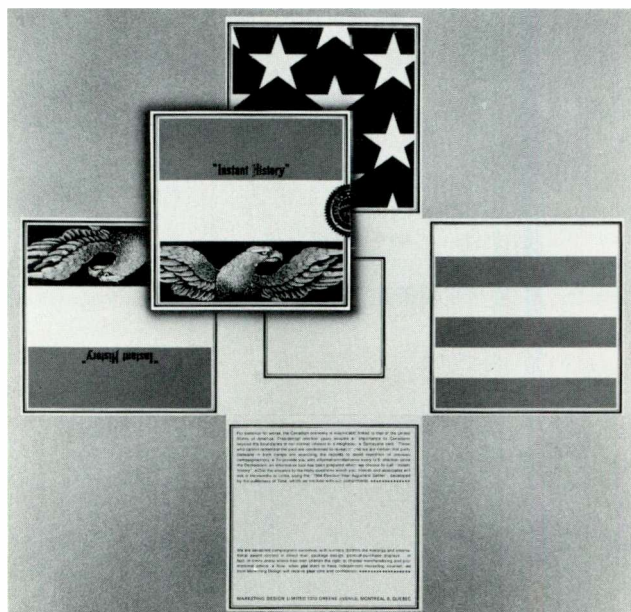
355 designer Norman Kohn
 artists Norman Kohn / Elizabeth White
 copywriter Anne Rivers
 client Presbyterian Survey



356 art director Dick Jones
 designer Dick Jones
 artist Martin Donald
 copywriters Patricia Martin / Dick Jones
 agency Sudler & Hennessey, Inc.
 client Advertising Women of New York
 Foundation, Inc.



357 art director Mo Lebowitz
 designer Mo Lebowitz
 artist Carl Lapidus
 copywriter Mo Lebowitz
 client Plansboard, Inc.

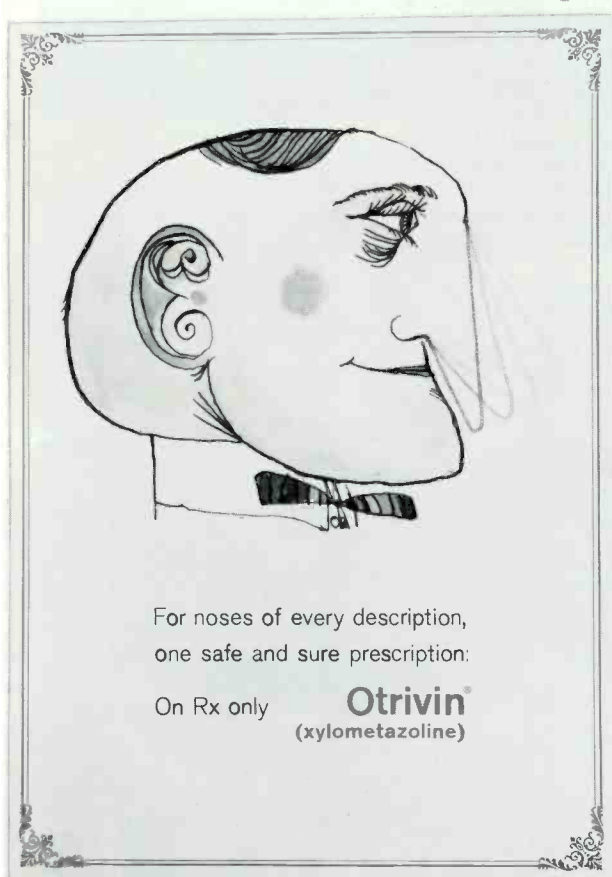


358 art director Herbert M. Korenberg
 designer Dennis Goddard
 artist Dennis Goddard
 copywriter Herbert M. Korenberg
 agency Marketing Design Limited
 client Marketing Design Limited



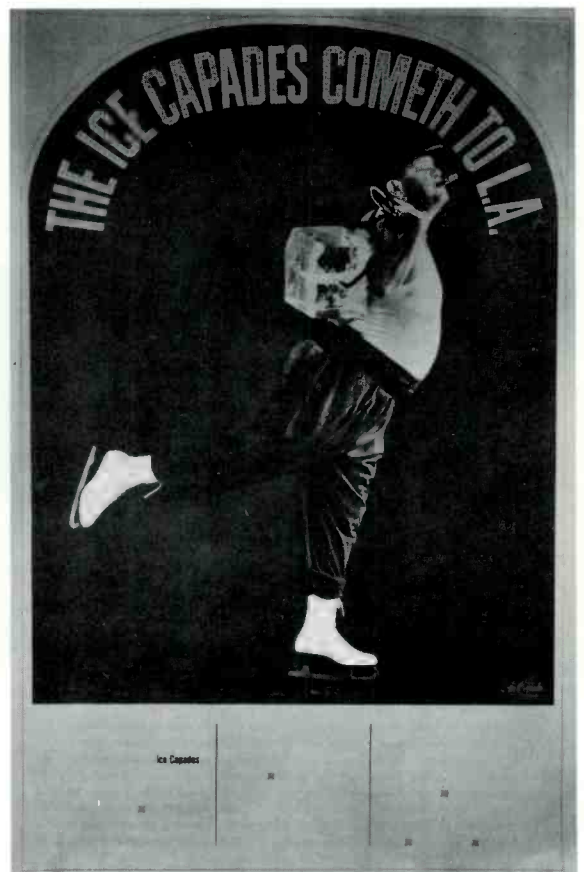
359 art director Irving Miller
 designer Irving Miller
 artists Betman Archives / George Caleb Bingham
 Irving Miller / Thomas Nast
 photographer Irving Elkin
 copywriter Andrew Placco
 client International Paper Co.

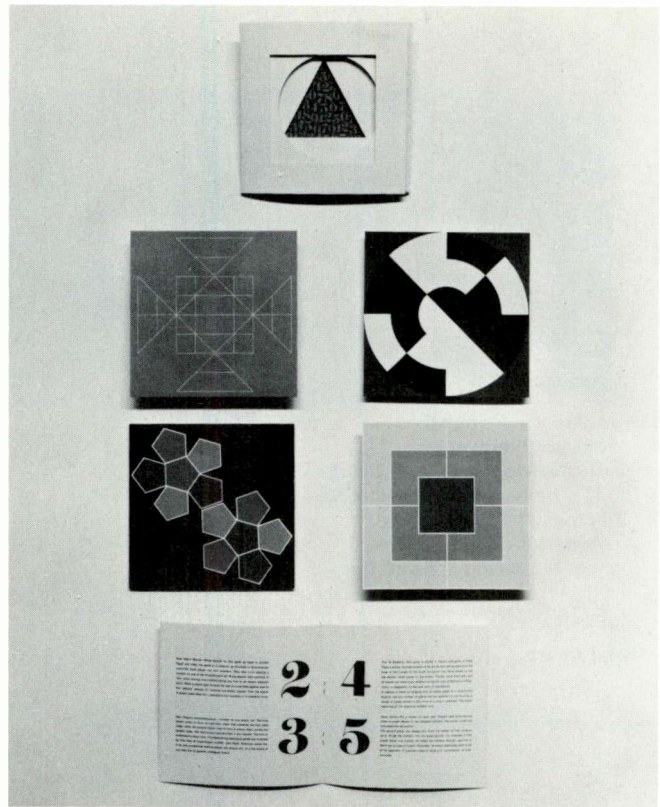
Gold Medal Award



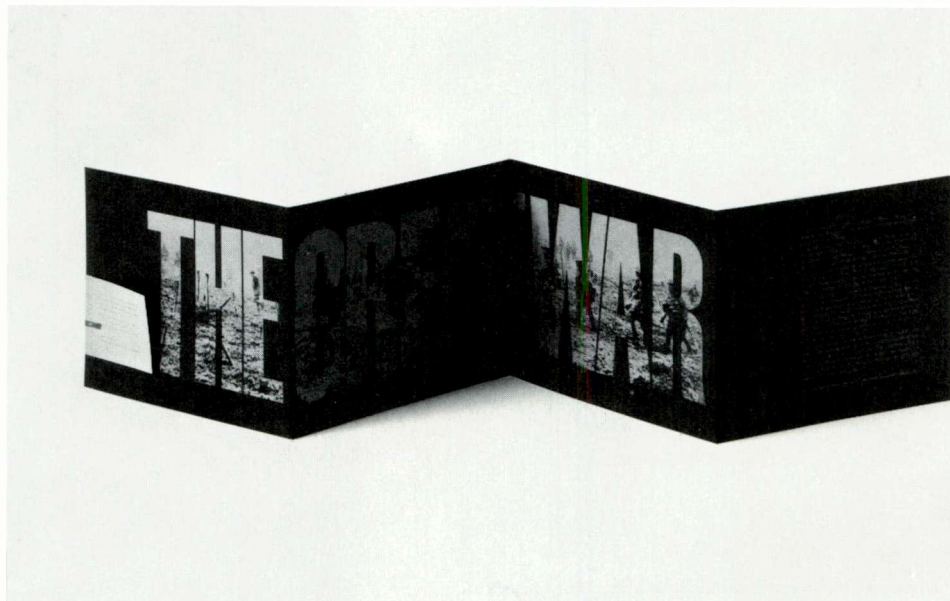
360 art director Myrtle Johnson
 designer Frank Mayo
 artist Jerome Martin
 copywriter Charles Hackett
 agency Mayo-Infurna Design Inc.
 client CIBA

361 art director Israel Liebowitz
 designers Israel Liebowitz / Richter Mracky
 photographer Peter James Samerjan
 copywriter Janet Marie Carlson
 agency R. M. Klosterman Co., Inc.
 client Ice Capades

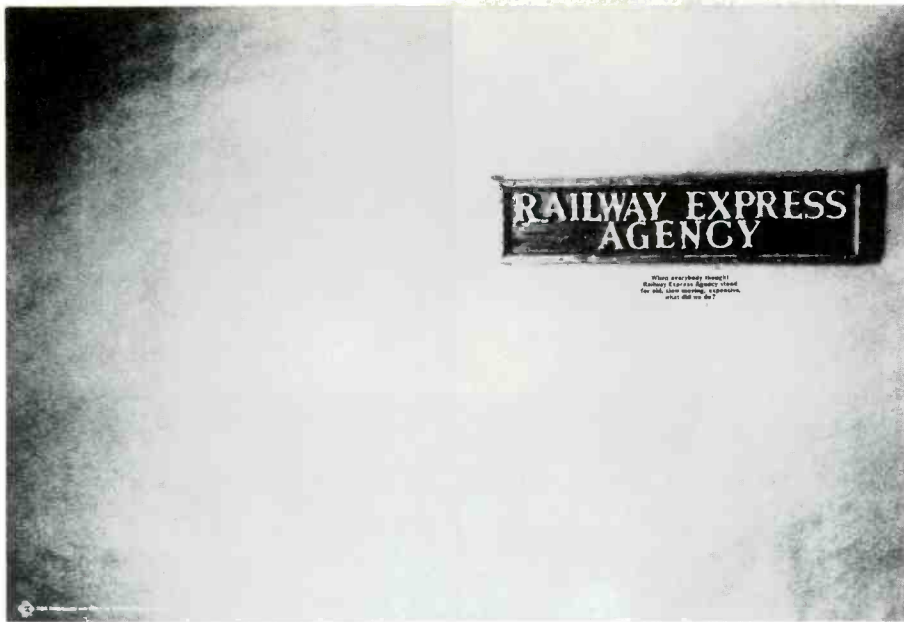




362 art director **Jerome Snyder**
 designer **Helene Kenny**
 artist **Helene Kenny**
 copywriter **Martin Gardner**
 client **Scientific American**



363 art director **Bob Cox**
 artist **Len Johnson**
 copywriter **Murray Salberg**
 client **WNEW-TV**



RAILWAY EXPRESS AGENCY

When somebody thought
 "How can we get things done
 for our customers better,
 faster and cheaper?"

We got people
 REA now offers more kinds of transportation services than any other carrier in the business. We're not just a railroad shipping container company. Now we use trucks, trains, ships, almost all of them as a coordinated network of some 110,000 miles of R.E.A. intercity routes covering the country. That's REA's intermodal pickup and delivery with single-carrier responsibility. In every major distribution, new "Key Point" terminals are becoming the hub of a network that handles millions of ship-

We get service
 REA's intermodal pickup and delivery with single-carrier responsibility. In every major distribution, new "Key Point" terminals are becoming the hub of a network that handles millions of ship-

We get service (More that's what we still want to address in this summary.)
 Come right down to it, that's not far behind all the big changes we've been talking about. REA has come up with a totally new idea, a brand new concept of moving small shipments that has changed us from just a railway transportation service to a world-wide, all-carrier distribution system. Today, nothing goes anywhere by R.E.A. but get there on time, at a lower cost than it ever could before. Ask us to prove it.

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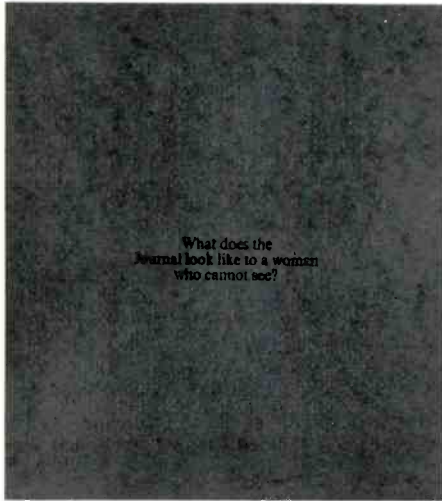
364 art director Santo Pulise
 designer Santo Pulise
 artist Jarvis Boone
 photographer Don Nichols
 copywriter Edward Milyneaux
 agency Erwin, Wasey, Ruthrauff & Ryan
 client REA Railway Express

change

Spring is a time of change. Show/laces become raindrops. Gats become breezes. Browns become greens. ■ All London Dock is a time of change, too.

Flannel becomes madras. Wool chafic becomes silk rep. Oxford cloth becomes cotton batiste. In short, we're ready for when the young man's fancy turns

365 art director Al Weintraub
 designer Al Weintraub
 artist Al Weintraub
 copywriter Al Weintraub
 client London Dock



“James Thurber’s blindness was known to a great many people, but it was when my own eye problems accidentally got in the papers that we learned so much about the incredible kindness and generosity of people. Among the many hundreds of friends and total strangers who wrote or telegraphed us during that period, there were more than a dozen who offered to give us one of their eyes. They didn’t care which one of us accepted the gift. They merely wanted to share with us something they thought they could easily do without—half the vision they felt we needed more than they did.”

Editorial and coverage are from the Double Edition of the July Journal. The edition is identical in all 50 states (with one 10¢ coupon price, each month, to The Library of Congress and in foreign countries where English Double is read). The Double edition is purchased by the Veterans Service for the Blind, a non-profit organization in development in Philadelphia. All Double Edition 1962 Double Edition a single issue costs \$1.00. Please address any orders to the Double Edition Dept., 550 N. 17th St., Philadelphia, Pa. 19103. The Double Edition is the only magazine in the world to be published in Braille. L. Alan Pavesley, Jr., President of VSB explains why the Journal was selected for this year.

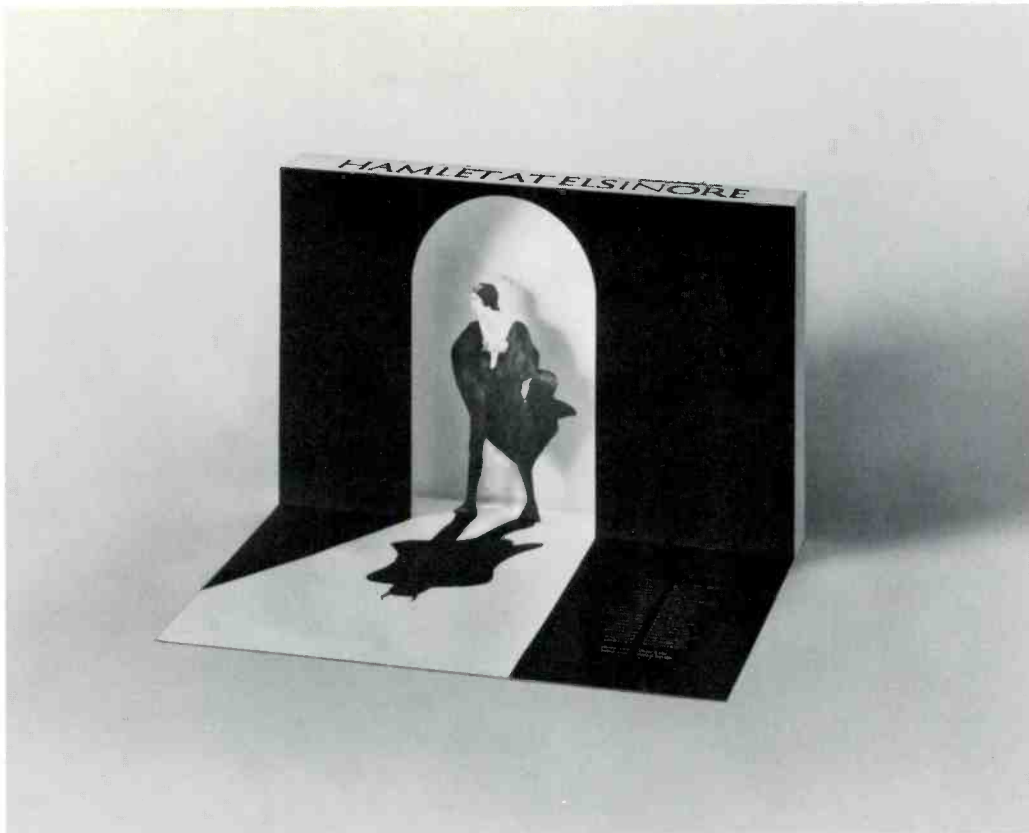
Blind women desperately wanted a woman’s magazine of their own. They are just as hungry as other women for news of fashion, beauty, marriage and child care, meal preparation. But until April, 1962 they were entirely dependent on the time and interest of friends and relatives who could read to them.

We selected Ladies’ Home Journal to open a new, wide window on the world for them. The Journal was chosen because of the great and healthy influence it has had on feminine thought and activity, and because Journal content is pertinent and practical in terms of daily needs. Further, there is an uncommon depth of thought and warmth in Journal’s pages. To a woman who can only see with her mind’s eye and her heart, this special sensitivity is particularly welcome.

366 art director Arne Lewis
 designer Arne Lewis
 copywriter Robert Kyle
 agency Pavey, Jones & Lewis
 publisher Curtis Publication
 client Ladies’ Home Journal



367 art director Tom Gorey
 photographer Nicolas Sidjakov
 agency Needham, Louis & Brorby, Inc.
 client Champion Papers Inc.



368 art director **Bob Cox**
 artist **Milton Glaser**
 copywriter **Murray Salberg**
 client **WNEW-TV**



369 art director **Don Willis**
 designers **Dugald Stermer / Don Willis**
 artists **Dugald Stermer / Middaugh Associates**
 photographers **Joe Evans / Sebastian**
 copywriter **Walter Wilson**
 agency **Ketchum, MacLeod & Grove, Inc.**
 client **Gulf Oil Corporation**

solely for percussion and brass.

Potent salve for the wounding myth that a universal materialism pervades our society is to be found in the most unlikely places.



You'd think, for example, that a snowball would have more chance in hell than a madrigal in New Mexico. But imagination again would let you down. Every Sunday evening in Carlsbad, eight or ten voices meet at the home of Gulf jobber Roy Carey, Jr., to sing madrigals a capella.

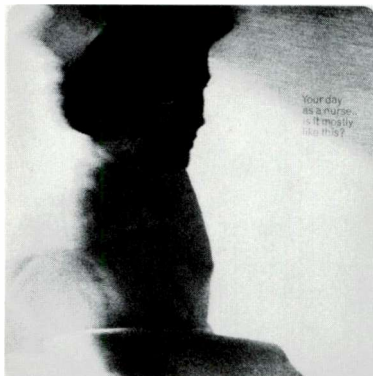
The madrigal sessions in a country which suggests yucca, mesquite, and mesa rather than fragile medieval part-songs were instituted by Mr. Carey

after he bought, restored and installed a pipe organ in the living room of his home.

Made by Rieger, an Austrian firm, the organ was one of about a dozen imported after the war. Mr. Carey bought it from the original owner, a small college whose students had apparently failed to appreciate the merits of its design and construction. When Mr. Carey caught up with it, its pipes were rusted and its manuals were chipped. Seated one day at the organ, someone had set a lighted cigar on the console woodwork. After the organ was dismantled and shipped to Carlsbad, Mr. Carey sent for a craftsman from the Rieger factory to assist him in "voicing" and assembling the 1,220 pipes scattered about his house, garage and office. The job took three weeks. When completely installed, the organ stood seven feet tall and weighed one ton.

To Mr. Carey, of course, it is a thing of beauty and joy forever. By day, he runs his highly successful Gulf jobbership. In his leisure, he infuses delicate harmonics into the description by which New Mexico is known: the "Land of Enchantment."

We were reflecting recently on the harpsichord boom. This delicate keyboard instrument was developed in the 14th century. Bach and other 18th cen-



Your day
as a nurse
is it really
worth it?

370 art director **Fred Troller**
artist **Fred Troller**
photographer **Michael Gilligan**
copywriter **Henry Townsend**
client **Geigy Pharmaceuticals Divisions**

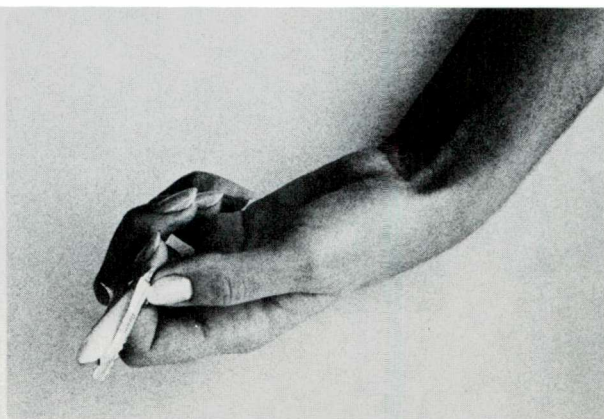
See the speed and convenience you get with Dulcolax®!

One small suppository—clean, unobtrusive, inserted in seconds against the rectal wall.

You like its simplicity and convenience; your patients like the freedom it gives them from straining, gripping or harsh purgation.

Dulcolax® suppositories often work in 15-20 minutes—almost always within an hour—to produce a soft, formed stool. No equipment to dismantle; the bedpan suffices, and because of the gentle Dulcolax® action, there are far fewer cases of soiling.

A happier patient, a happier you!



For special risk patients, Dulcolax® is safe, effective.

That's why increasing numbers of physicians are turning to Dulcolax®—with orders for its use in place of enemas.

For example, when a physician specifies Dulcolax® for postsurgical or postpartum patients, you know they will be more comfortable—that there will be less risk of wound dehiscence or painful straining against sutures. And you will have more time for their special needs.

In postinfarction and other cardiac cases, an order for Dulcolax® means a stress-free evacuation... gives you more peace of mind in the special nursing care they require.

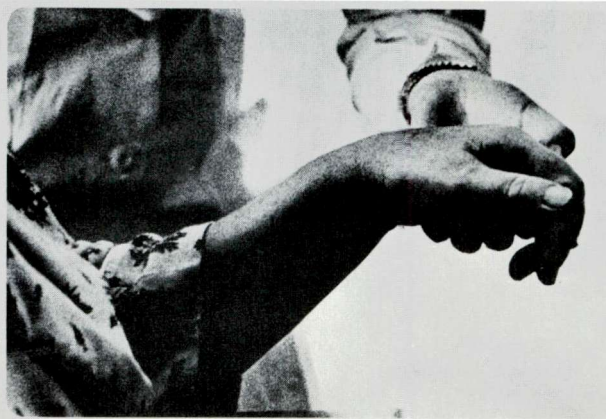
Dulcolax® can be used in virtually any patient in whom a laxative or enema is indicated. It may be safely given to infants or the aged, obstetrical cases, debilitated patients, and those with such conditions as cardiovascular, renal or hepatic disease.

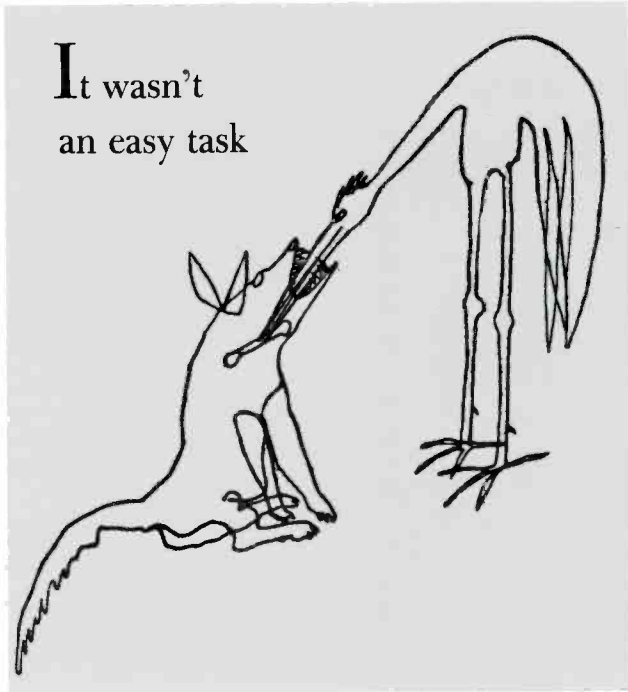
In rehabilitation of incontinent patients, Dulcolax® offers a convenient program to restore patients' confidence.

When you work with senile, plegic or other incontinent patients, you want especially to help them regain confidence in their own ability to control bowel function. Often, all your skill as a nurse is challenged by this difficult and discouraging task.

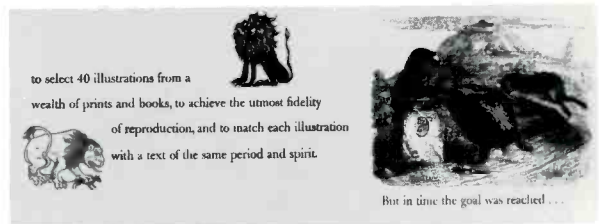
The routine cleansing enema or traditional laxatives are often of no avail in bowel rehabilitation. Enemas may lead to a sense of frustration for the patient—a feeling of hopeless dependence on "devices", while the unpredictable timing of many laxatives may result in numerous discouraging "accidents".

With Dulcolax® suppositories, you can provide a predictable time each day for evacuation, thus helping to restore the patients' confidence. As increasing bowel control returns, Dulcolax® may be withdrawn with minimal risk of dependence.





It wasn't
an easy task



to select 40 illustrations from a
wealth of prints and books, to achieve the utmost fidelity
of reproduction, and to match each illustration
with a text of the same period and spirit.



But in time the goal was reached...

AESOP

Five Centuries
of Illustrated Fables

Selected by John J. M. Kenney
Former Curator of Prints

A suitable but comprehensive survey of a long and
popular tradition, beginning with the earliest
printed books and extending to the present day.
This is a volume never done. William G. Connors in
Marion Heath, the University of Toronto, has
examined all the known sources in American, Latin,
Russian, French, and English. From their own
and various sources are represented.

A treasure for your own library, but not to
be passed by without a proper gift.



Winston built plans and to fine feathers...



with lessons for parents and children alike.

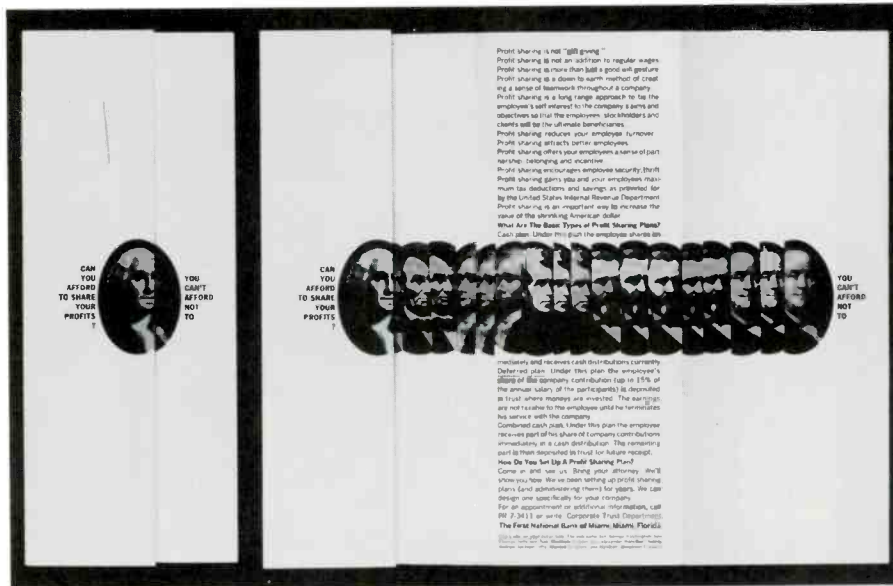
It is within easy reach at \$4.95

It is published by

The Metropolitan
Museum of Art



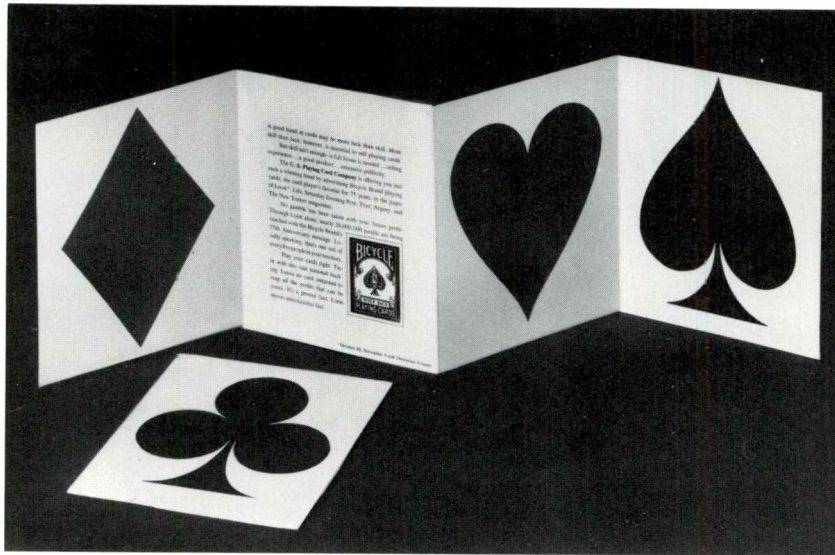
371 art director Gray Williams, Jr.
designer Peter Oldenburg
copywriters Gray Williams, Jr. / Suzanne R. Boorsch
client Metropolitan Museum of Art



372 art director Tom Courtois
copywriter Michael Chappell
agency Papert, Koenig, Lois, Inc.
client The First National Bank of Miami



373 art director Hal Davis
designer Hal Davis
photographer Louis M. Weber
agency The Cadwell Davis Company
client The School of Visual Arts



374 art director George Krikorian
designer William O'Day
client U. S. Playing Cards



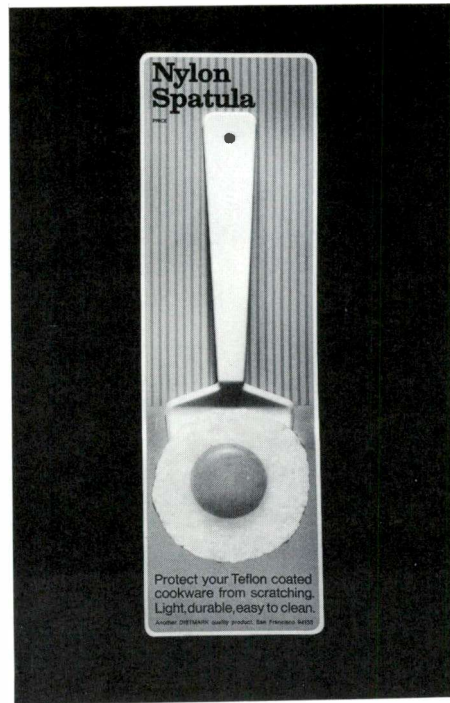
375 art director Jerry Berman
designer Jerry Berman
photographer Jerry Berman
agency Baxter, Anderson, Hubbert & Cole
client D'Bros Company



376 art director Jerry Berman & Assoc.,
designer Jerry Berman
photographer Jerry Berman
agency Baxter, Anderson, Hubbert & Cole
client D'Bros Company



377 art director Mutsuo Yasumura
 designer Mutsuo Yasumura
 artist Art Associates
 copywriter Carroll Cox
 agency Young & Rubicam, Inc.
 client Drackett Company / Oven Gard



378 art director Jerry Berman & Assoc.
 designer Jerry Berman
 photographer Ko Lin
 client Distmark, Inc.



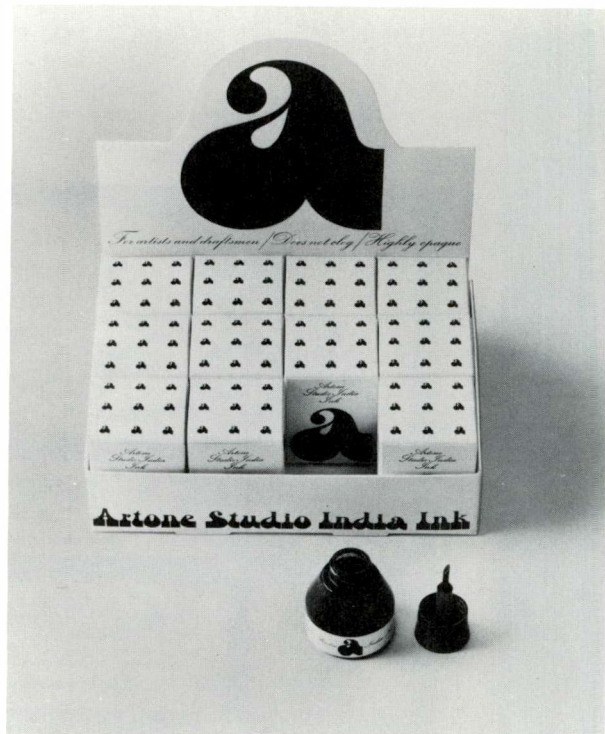
379 art director Jerome Gould
 designer Jerome Gould
 artist Jerome Gould
 client U.S. Borax & Chemical Company



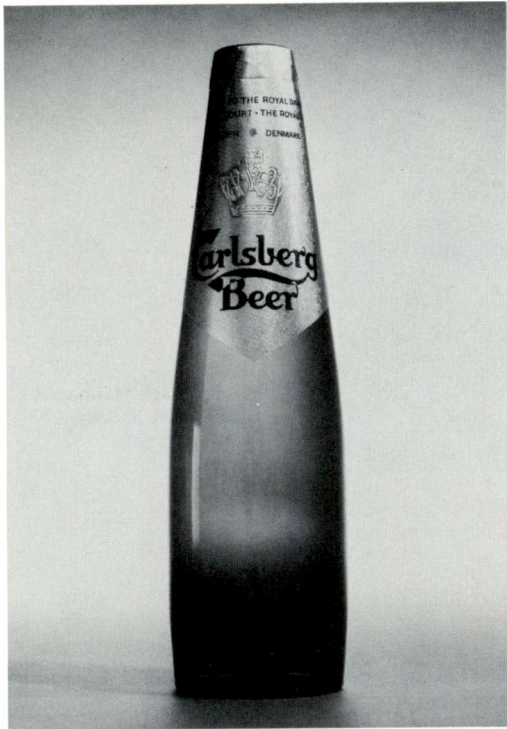
380 art director Robert Pliskin
 designer Robert Pliskin
 artist Robert Pliskin
 copywriter Robert Pliskin
 client Jacoff & Stein



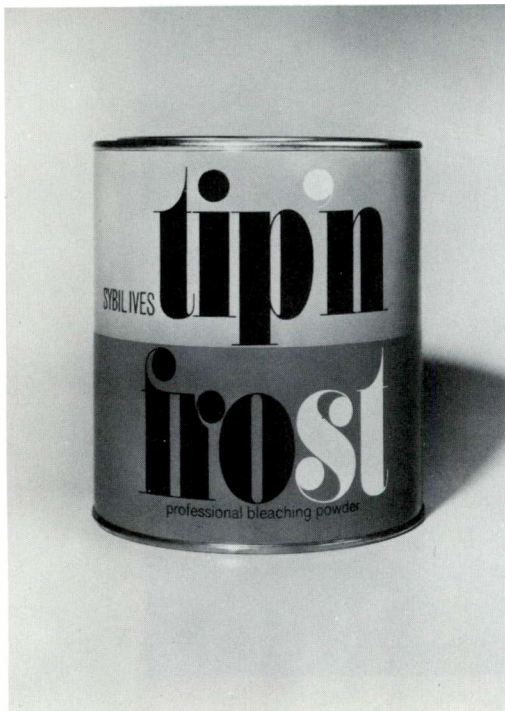
381 art director Joe Schindelman
 designer Joe Schindelman
 artist John Pistilli
 agency Papert, Koenig, Lois, Inc.
 client Restaurant Associates / Zum Zum



382 designers Seymour Chwast / Milton Glaser
 agency Push Pin Studios, Inc.
 client Artone Ink



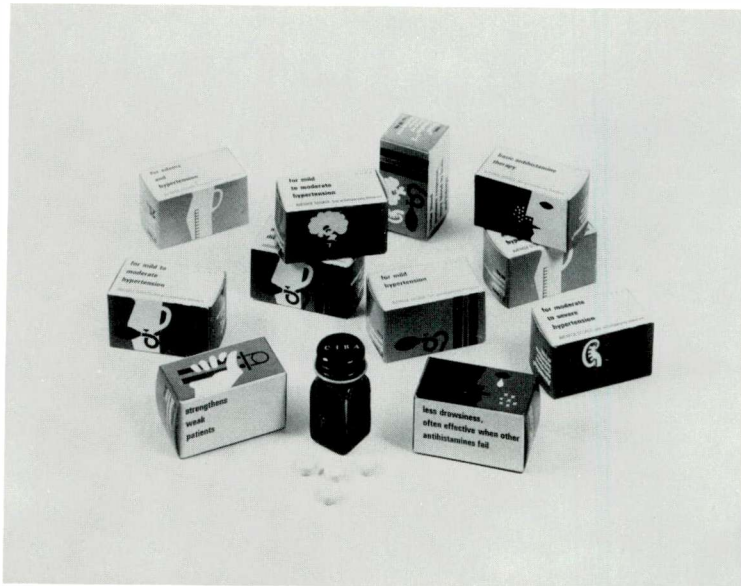
383 art directors **Richard C. Runyon / Hans Koktvedgaard**
 designer **Richard C. Runyon**
 artist **Richard C. Runyon**
 client **Carlsberg Breweries**



384 art director **James J. Broderick**
 designer **James J. Broderick**
 client **Sybil Ives, Inc. / Tip'n Frost**



385 art director **Wally Littman**
 designer **John E. Jeheber**
 artist **Robert Frost**
 agency **Hicks & Greist, Inc.**
 client **Wiss & Sons Company**

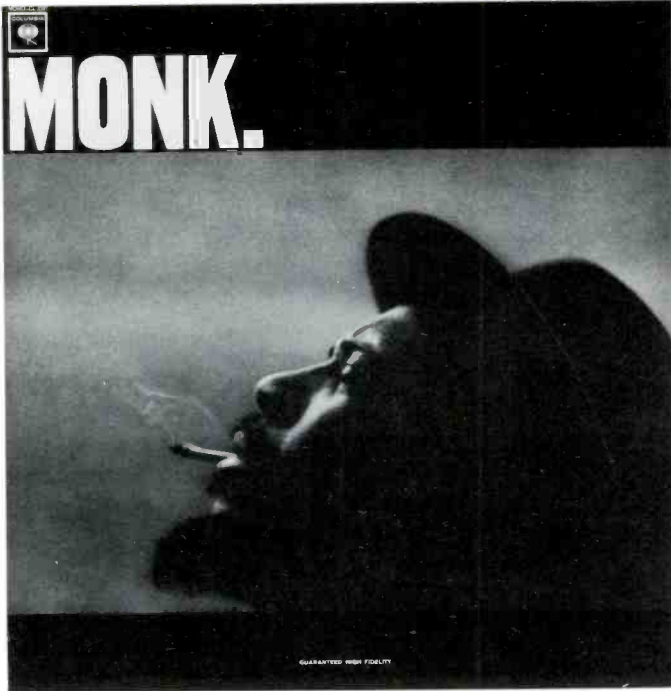


386 art director, Jack Marmaras
 designers Ward & Saks
 artists Ward & Saks
 client CIBA

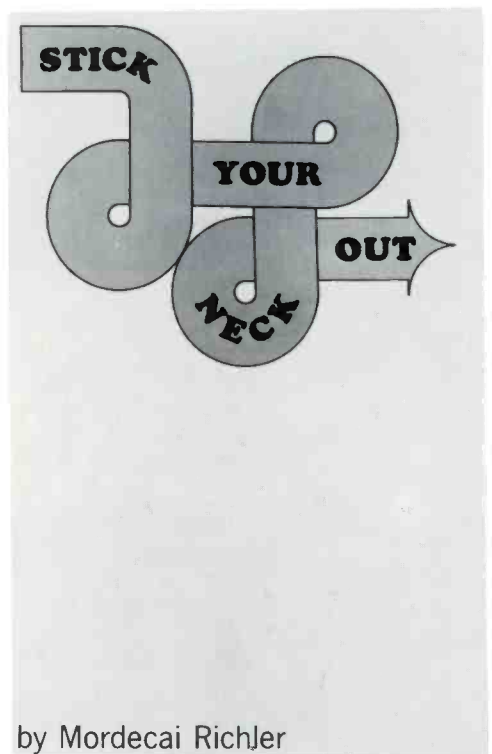
Distinctive Merit Award



387 art directors Marget Larsen / Robert Freeman
 designer Marget Larsen
 artists Marget Larsen / George Dippel
 copywriters Howard Gossage / Wade Poole
 agency Freeman, Gossage & Shea, Inc.
 client Dean Swift Limited



388 art directors **John Berg / Robert Cato**
 designer **Jerry Smokler**
 photographer **W. Eugene Smith**
 client **Columbia Records**



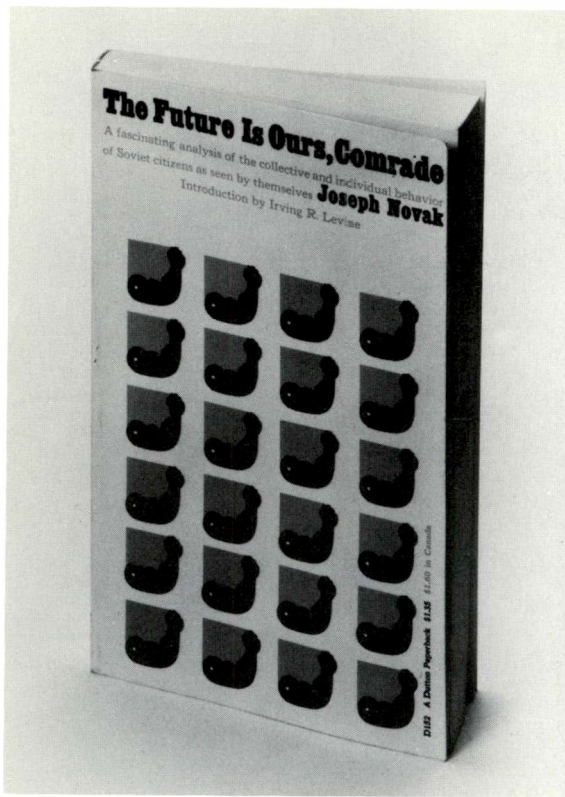
by **Mordecai Richler**

389 art director **Frank Metz**
 designer **Lawrence Ratzkin**
 artist **Lawrence Ratzkin**
 client **Simon & Schuster**

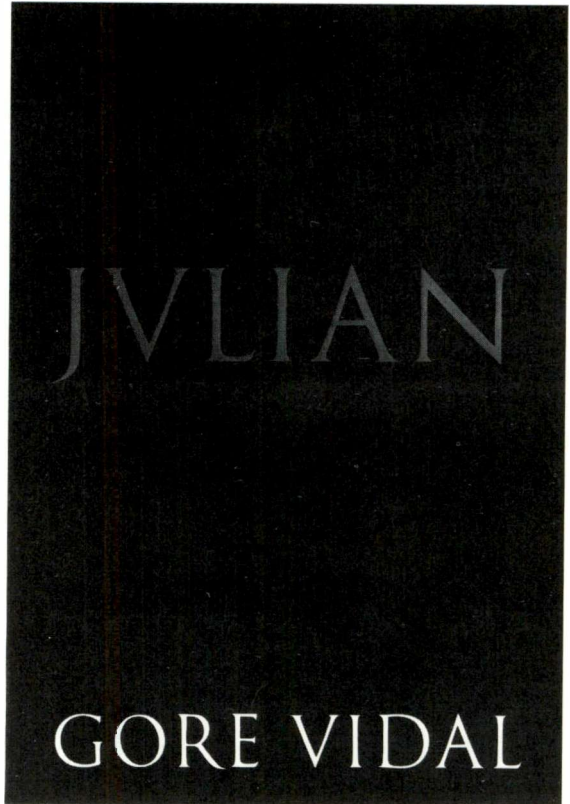


Music to sell bread by

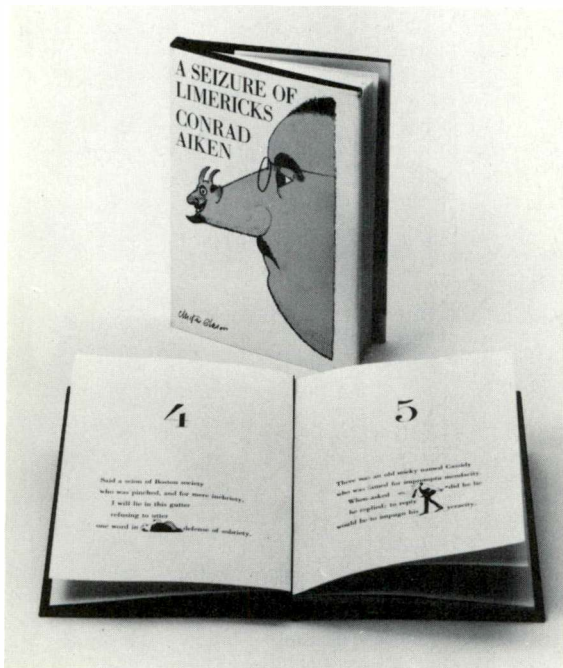
390 art director **Arthur Glazer**
 designer **Arthur Glazer**
 photographer **Charles Gold**
 copywriter **Norman Robbins**
 agency **Young & Rubicam, Inc.**
 client **Taystee Bread**



391 art director Cyril Nelson
 artist Milton Glaser
 publisher E. P. Dutton

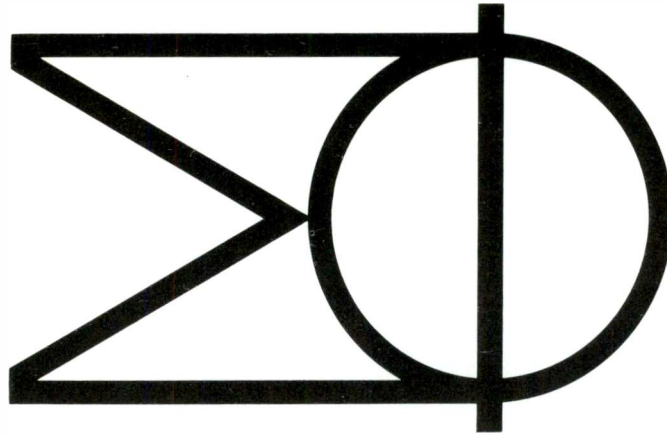


392 art directors Ivan Chermayeff / Martha Lehtela
 designer Ivan Chermayeff
 artist Chermayeff & Geismar Associates
 agency Chermayeff & Geismar Associates
 client Little, Brown Publishing



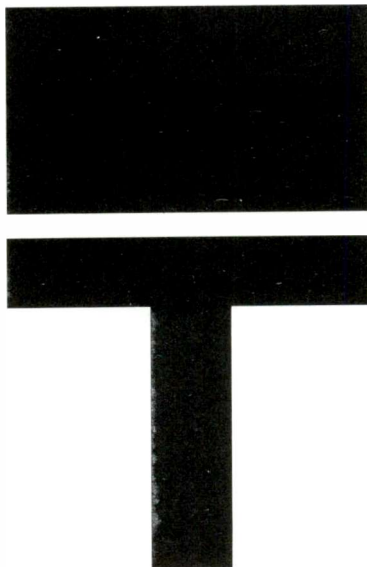
393 artist Milton Glaser
 publisher Holt, Rinehart & Winston

Institutional trade marks, letterheads,
announcement cards

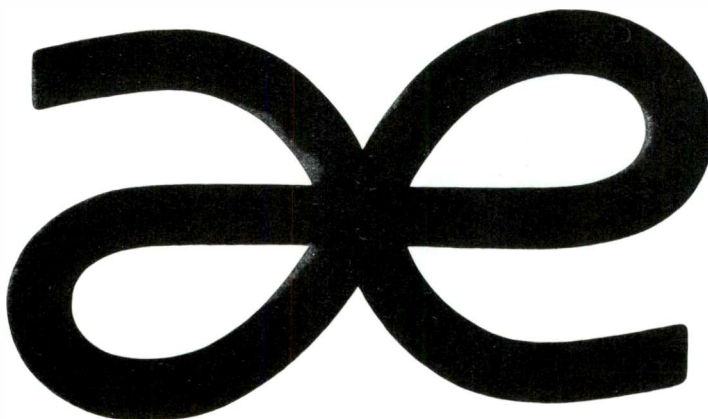


394 art director **Tom Courtos**
designer **Tom Courtos**
artist **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Sigma Pharmaceutical Corp.**

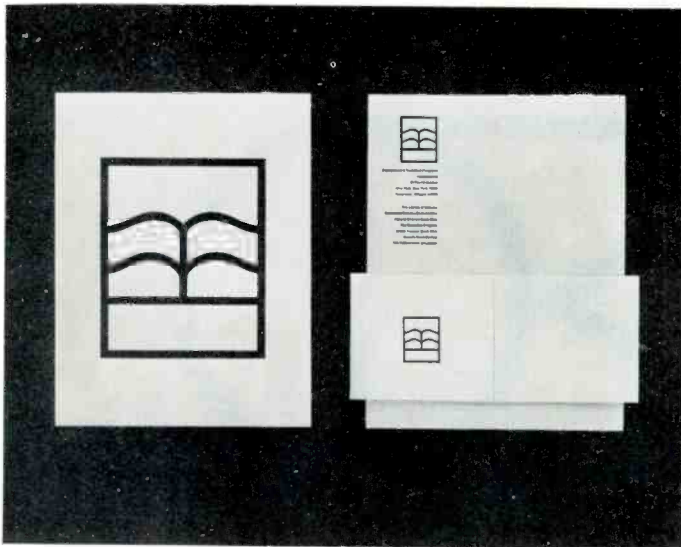
SIGMA PHARMACEUTICAL CORPORATION



395 art directors **Manfred Gotthans /**
Chris Yaneff
artist **Chris Yaneff, Ltd.**
agency **Chris Yaneff, Ltd.**
client **Tibbetts Paints Limited**



396 art director **Ralph Colonna, Jr.**
designers **Ralph Colonna, Jr. / James Gilbert**
artist **James Gilbert**
agency **Graphicus / The Art Staff**
client **Armstrong Enterprises**



397 art director Ward & Saks, Inc.
 designer Ward & Saks, Inc.
 artist Ward & Saks, Inc.
 agency Ward & Saks, Inc.
 client Professional & Technical Programs, Inc.

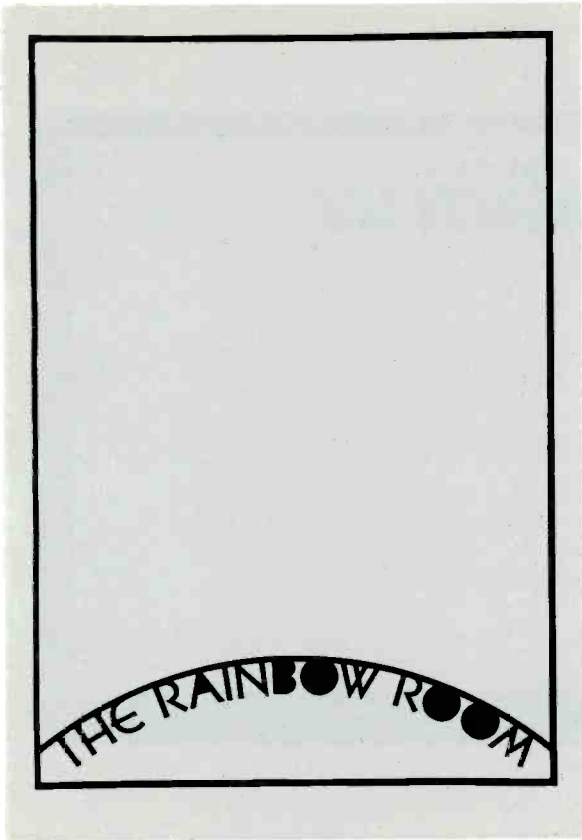


398 art director Reynold Ruffins
 designer Reynold Ruffins
 artist Reynold Ruffins
 agency Ruffins-Taback, Inc.
 client Norton-Spiel Associates, Inc.

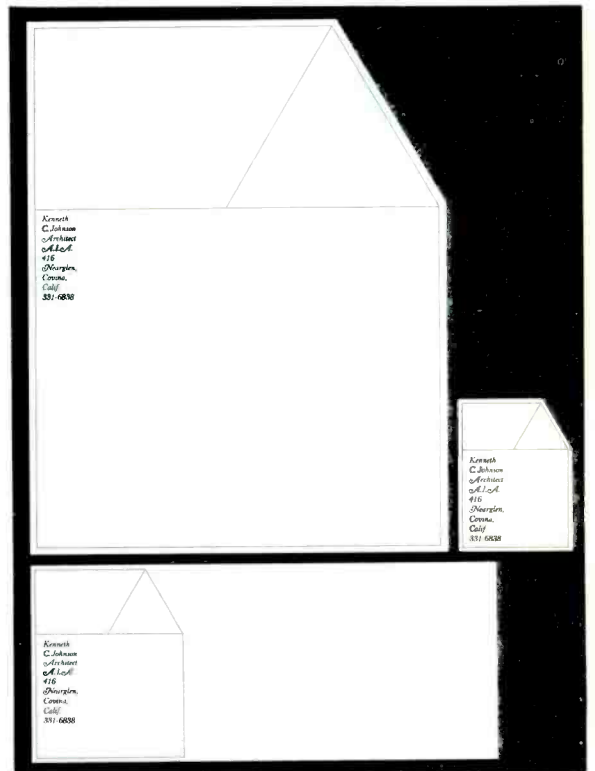
Distinctive Merit Award



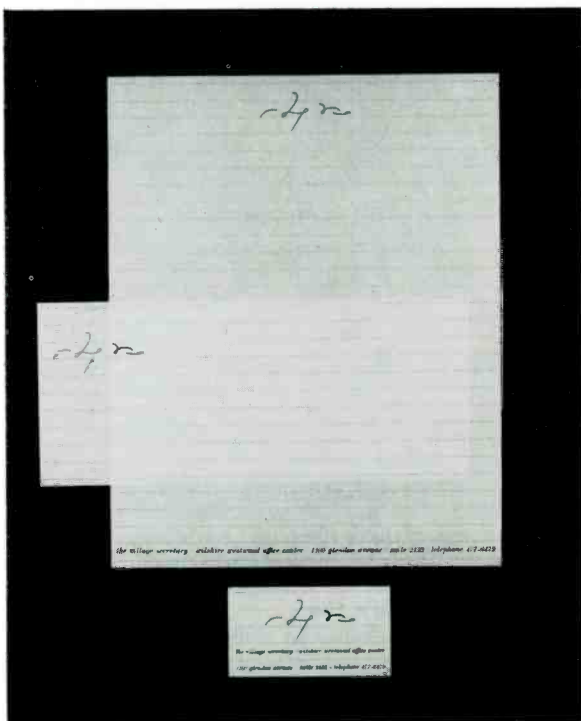
399 art director Joseph Schindelman
 artist John Pistilli
 agency Papert, Koenig, Lois, Inc.
 client Restaurant Associates / Zum Zum



400 art director **William A. McCaffery**
 designer **William A. McCaffery**
 artist **William A. McCaffery**
 agency **deGarmo, Inc.**
 client **Brody Corp.**

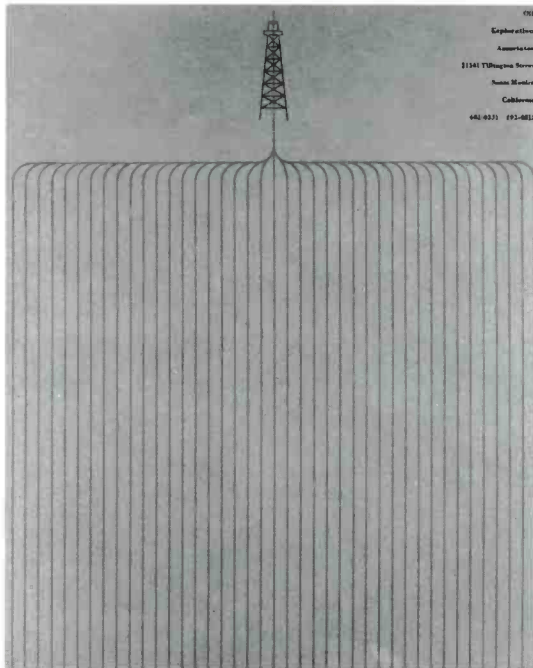
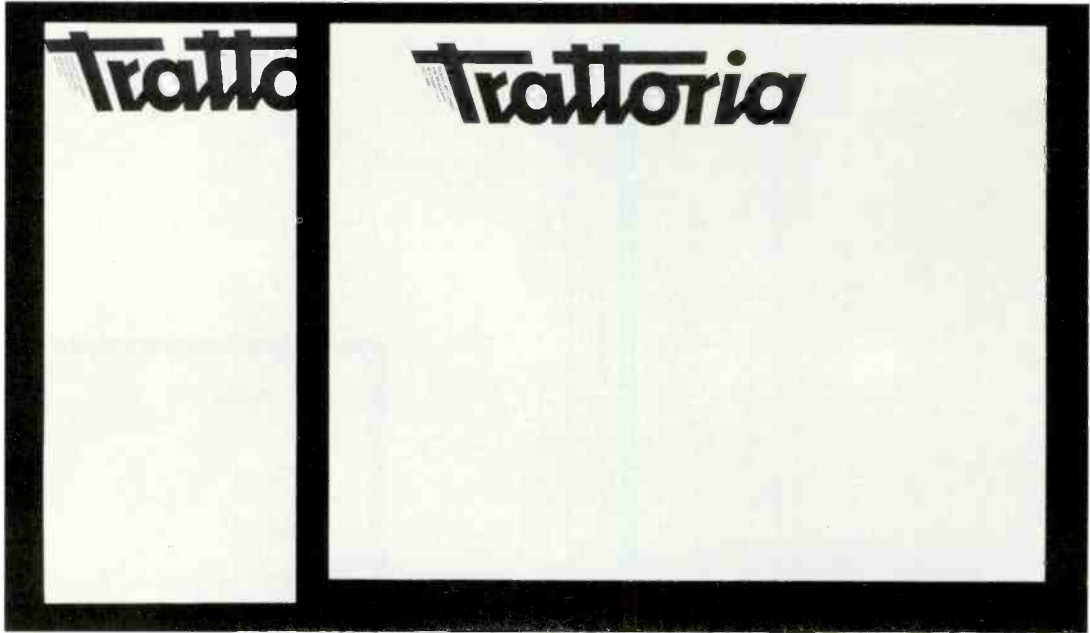


401 art director **Rodger Johnson**
 designer **Rodger Johnson**
 artist **Rodger Johnson**
 client **Kenneth C. Johnson**



402 art director **Wayne Hallowell**
 designer **Wayne Hallowell**
 artist **Wayne Hallowell**
 agency **Graphicus / The Art Staff**
 client **The Village Secretary**

403 art director **Joe Schindelman**
 designer **Joe Schindelman**
 artist **John Pistilli**
 agency **Papert, Koenig, Lois, Inc.**
 client **Restaurant Associates / Trattoria**



404 art directors **Advertising Designers, Inc.**
Joe Weston
 designer **Dave Pacheco**
 artist **Dave Pacheco**
 copywriter **Advertising Designers, Inc.**
 agency **W. Dent Dowler Advertising**
 client **Jeffries Banknote Company**

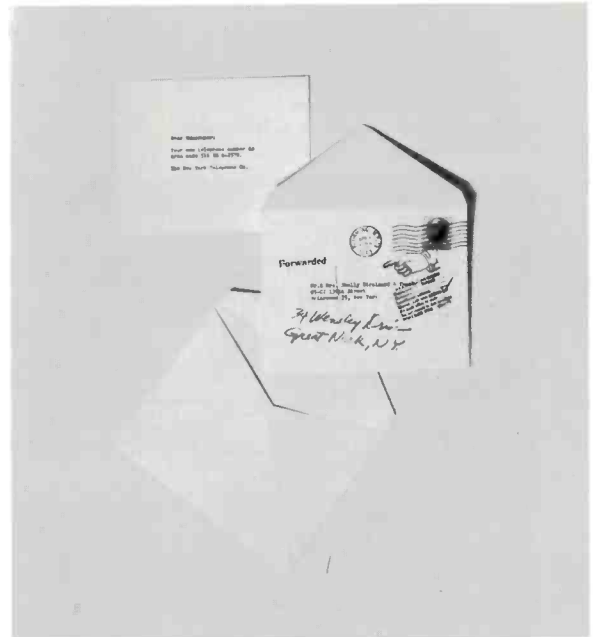


405 art directors **Stanley Eisenman / David Enock**
 designers **Stanley Eisenman / David Enock**
 artists **Stanley Eisenman / David Enock**
 agency **Eisenman & Enock**
 client **Stanley & Madeleine Eisenman**

406 art director Zona Wheeler
 designer Zona Wheeler
 artist Zona Wheeler
 client Third Dimension Studio



407 art director Sheldon J. Streisand
 designer Sheldon J. Streisand
 artist Sheldon J. Streisand
 client The Streisand family



call for entries

AIGA

DESIGN & PRINTING FOR COMMERCE

Design and Printing for Commerce Entries: Brochures, leaflets, booklets, folders, invitations, labels, letterheads, programs, annual reports, calendars, employee booklets, catalogues, sales materials, framed booklets, posters, record album covers, holiday materials, signs, reports, advertising portfolios, mailing cards, exhibition announcements, book jackets, instruction manuals, home magazines, geographic showings, and any other commercially printed matter produced in excess of 500 impressions in the United States or Canada, between May 1, 1963 and May 1, 1964. Book and magazines that are for sale, posters and signs displays are not eligible.

FIFTY ADVERTISEMENTS OF THE YEAR

Any advertisement that appeared in any regularly published American or Canadian periodical and was completed in final print form between May 1, 1963 and May 1, 1964 is eligible for entry. There are no limitations as to size, color, position or category. Entries may be in the form of leaf sheets or flysheds. Only the completed advertisement will be exhibited. No original art work is required. Selections of the jury will not be limited to entries submitted.

The selections of both juries will be exhibited late in the year. The exhibition will then tour the larger cities of the United States, Canada, and Europe throughout the next two years, and will be shown at the Louvre Museum in Paris, May-June, 1965.

ENTRY AND HANGING FEES

Eligible entries may be submitted by artists, designers, photographers, typographers, advertising agencies, educational institutions, publishers, engravers, printers, lithographers, paper manufacturers—in fact all producers or users of printed matter.

Entries must be postmarked not later than September 11, 1964 and addressed to Design and Printing for Commerce 1964, 1101 Third Avenue, N.Y. 10021.

Please use registration card provided.

Registration card enclosed, entry fees and entries must be submitted at the same time. One person from each submitting organization must be designated as registrant and so noted on the registration card. This person will be notified of all winning entries and will be asked to furnish information regarding the entries. Advertisements are to be submitted as tear sheets or proofs.

Please pack the entries for each section of the Exhibition in a separate package, clearly identified.

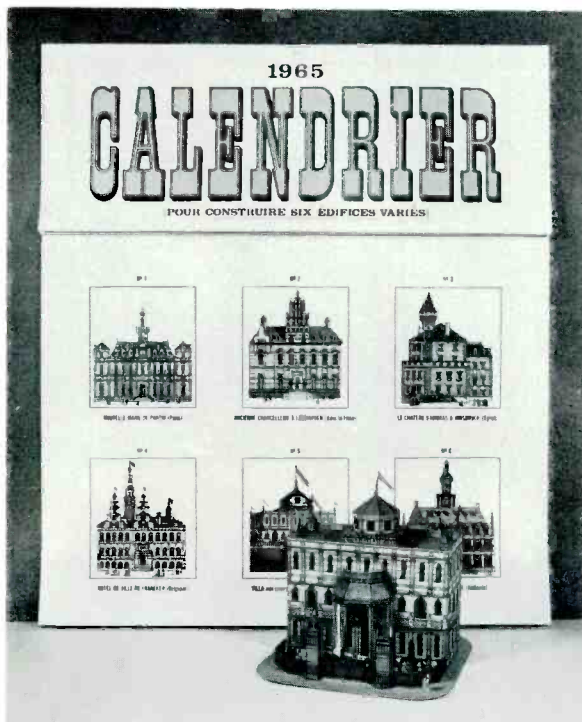
All pieces for both portions of the show are to be marked on the back as follows:

Name of Registrant
 Company
 Address
 Submitted for: (state if a piece is for Design and Printing for Commerce or for the Fifty Advertisements of the Year)

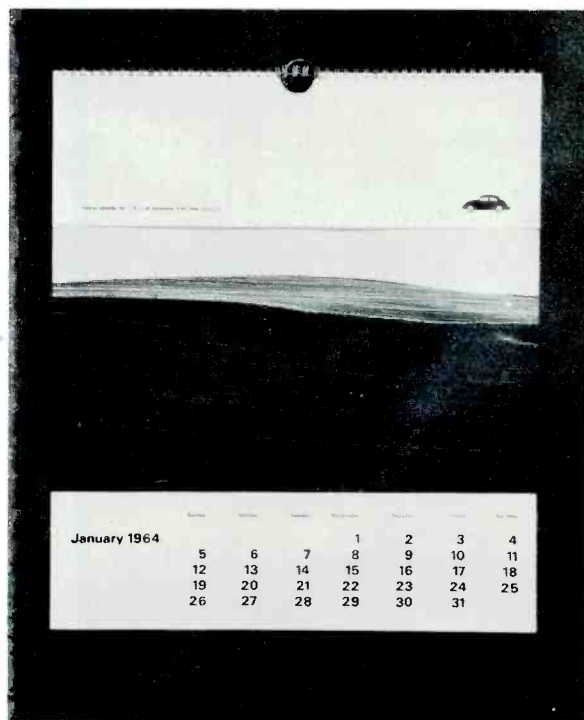
The entry fee for each piece submitted is \$2.00 for members, \$3.00 for non-members. Entries selected for the exhibition will be charged at the rate of \$30.00 per unit for members, \$45.00 for non-members. The entry fee for student members (to 26 years) is \$2.00 per unit, \$3.00 for non-member students. Hanging fee for both student members and student non-members is \$20.00 per unit.

408 art director Tom Courtois
 designer Tom Courtois
 photographer Tom Courtois
 agency Papert, Koenig, Lois, Inc.
 client American Institute of Graphic Arts

409 art directors Marget Larsen / Robert Freeman
 designer Marget Larsen
 artists Marget Larsen / Mike Bull
 copywriter Howard Gossage
 agency Freeman, Gossage & Shea, Inc.
 client Intrinsic

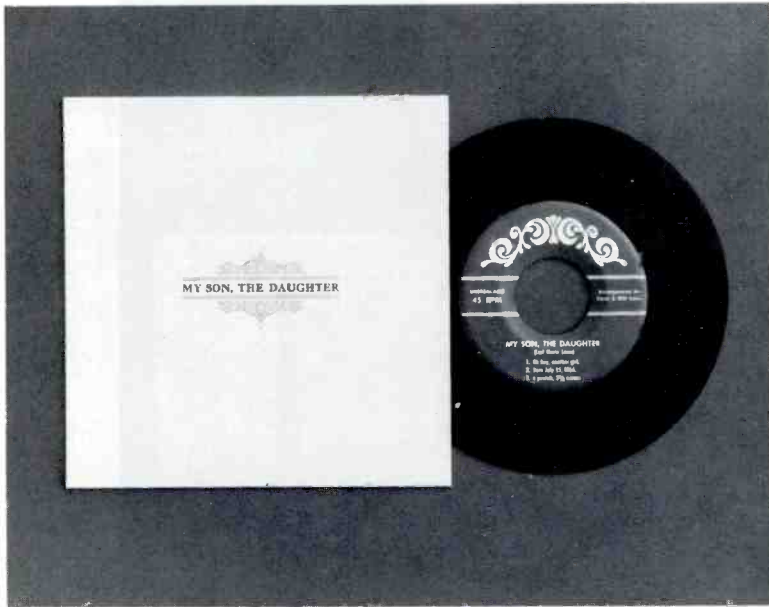


410 art director Charles S. Politz
 designer Charles S. Politz
 photographer Alfred Monner
 agency Nelson, Pedersen & Allen
 client Riviera Motors, Inc.



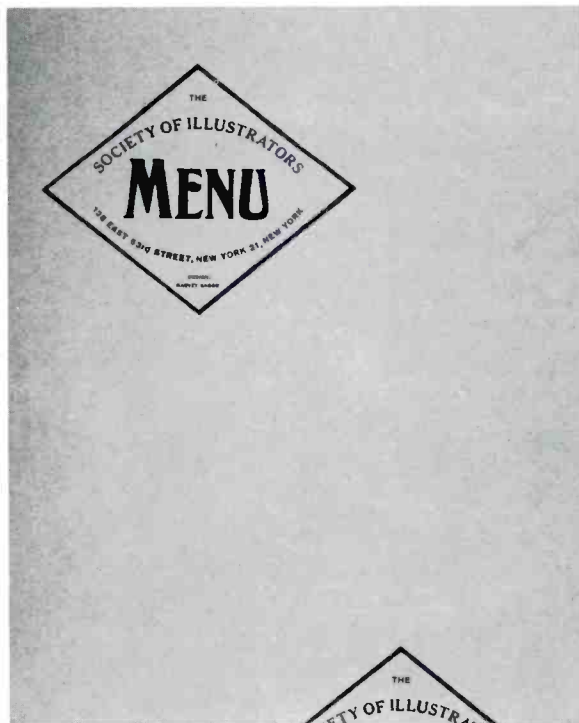
411 art director Warren Blair
 designer Warren Blair
 artist Warren Blair
 photographer G. William Holland
 copywriters Robert Waxham / Kenneth Keiter
 client Smith, Kline & French Laboratories

412 art director Roy Schlemme
 designer Roy Schlemme
 artist Roy Schlemme
 copywriter Milt Lowe
 client The Lowe Family



Ale & Chop House

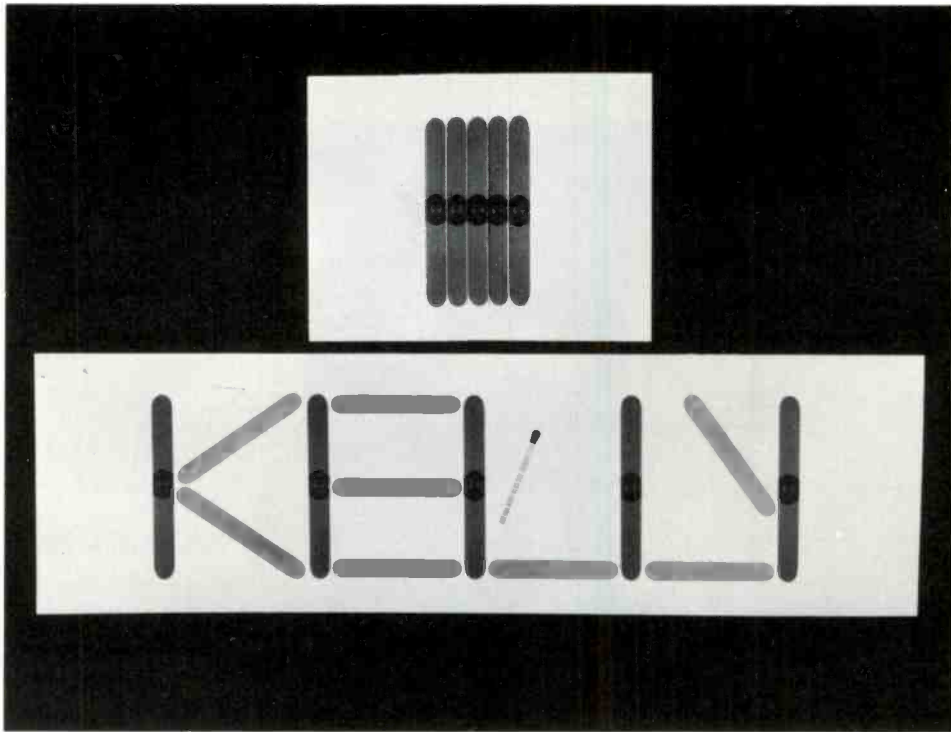
413 art director Tom Courtos
 designer Tom Courtos
 artist Tom Courtos
 agency Papert, Koenig, Lois, Inc.
 client Restaurant Associates / Charlie Brown's



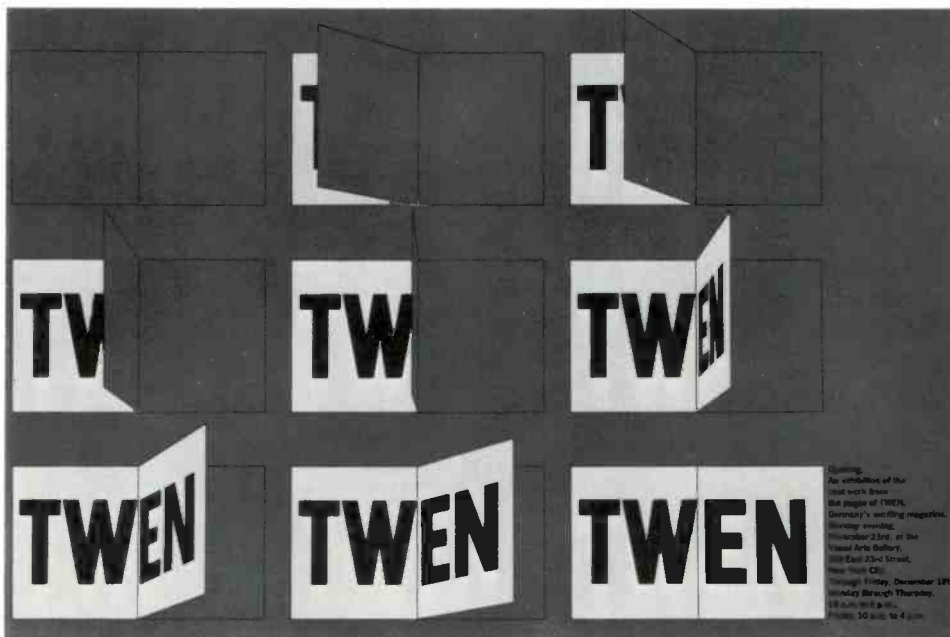
APPETIZERS	
50 Homemade chicken liver pâté	55 Half-broiled grapefruit
60 Sliced egg with anchovies	45 Crispy green salad
65 Imported sardines	70 Pickled herring
75 Tomato or fruit juice (chilled)	40 Fruit compote
	35 Soup du jour 50 (Bowl)
SANDWICH BAR (Hot Sandwich)	
1.50 Corned brisket of beef	ILLUSTRATORS' BUFFET:
1.80 Choice roast beef au jus	2.50 Soup du jour—selection of your choice—
1.50 Special prime chopped steak	beverage—dessert
SUGGESTED COLD SANDWICHES	
1.50 Tuna fish salad—lettuce and sliced tomato	CHOICE OF ONE:
1.80 Chopped chicken liver—sliced onion	French fries, potato salad,
1.80 Turkey sliced—lettuce, Roquefort	cola slaw, potato chips
1.80 Schottkuch ham with cheese and lettuce	Includes choice of coffee—tea—milk—Sanka
1.50 S. I. special (choice of meat, cheese, lettuce, sliced tomato)	(additional service \$1.75 each)
CHEF'S SALAD PLATTERS	
1.55 Stuffed tomato surprise salad	1.70 Tomato wedges, sliced egg, asparagus tips,
1.85 Cottage cheese—sour cream & chilled fruit	sliced Bermuda onions and green peas
2.25 Chef's buffet platter	1.85 Nova Scotia salmon, marinated string beans
DESSERTS	
35 Choice of ice cream	45 Imported cheese and crispy crackers
50 Fresh fruit cup	45 Fruit compote
30 Choice of homemade pie	25 Assorted Jello
Pie du jour or apple	.15 Cup coffee, tea or Sanka
(with cheese or à la mode .20 additional)	25 Pot .15 Milk

SERVICE MONDAY THROUGH FRIDAY 12 noon to 2:00 p.m. luncheon.
 *Reservations are REQUIRED BY NOON DAILY for dinner service. Served from 6:00 p.m. to 8:00 p.m.

414 art director Harvey Gabor
 designer Harvey Gabor
 artist Harvey Gabor
 client The Society of Illustrators



415 art director **Ken Kelly**
 designers **Appelbaum & Curtis / Ken Kelly**
 artist **Appelbaum & Curtis**
 agency **Appelbaum & Curtis**
 client **Brenda Mary Kelly**

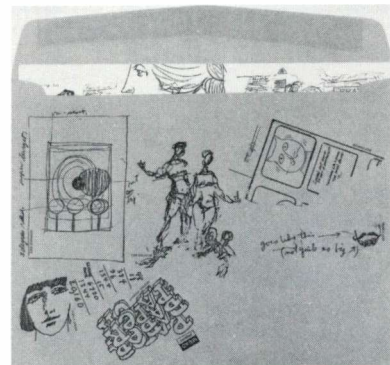
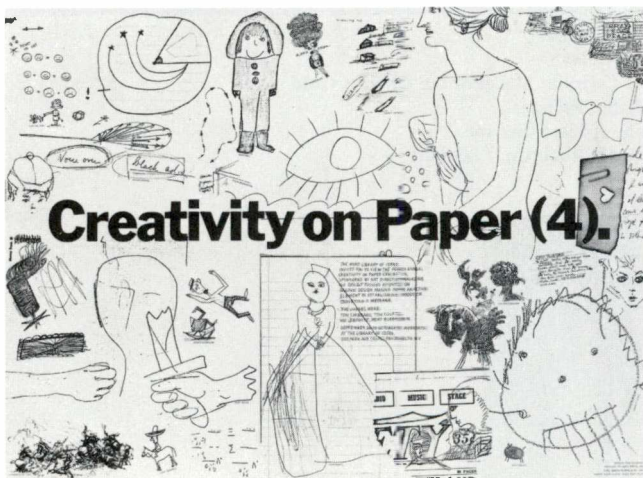


416 designer **Milton Glaser**
 agency **Push Pin Studios, Inc.**
 client **School of Visual Arts**

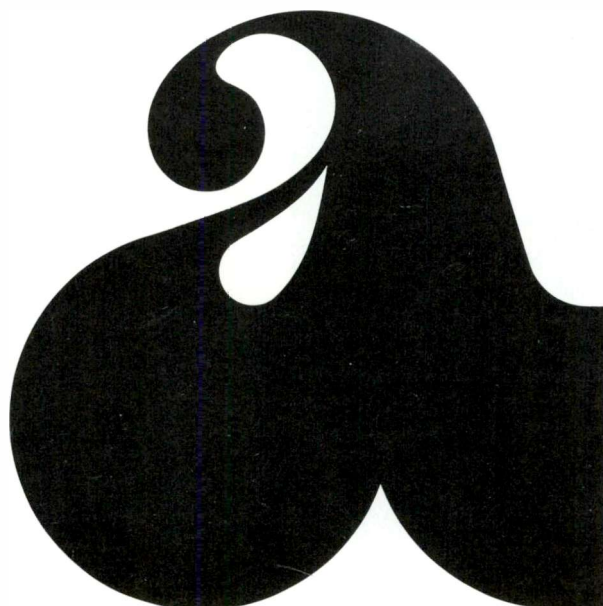
Twining
 An exhibition of the
 best work from
 the pages of *TWEN*,
 Germany's leading magazine,
 Monday evening,
 November 22nd, at the
 Visual Arts Gallery,
 200 East 23rd Street,
 New York City.
 Through Friday, December 1st
 Monday through Thursday,
 10 a.m. to 6 p.m.
 Friday, 10 a.m. to 4 p.m.



417 art director **Henry Wolf**
 designer **Henry Wolf**
 artist **Henry Wolf**
 photographer Sokolsky Studio
 client School of Visual Arts

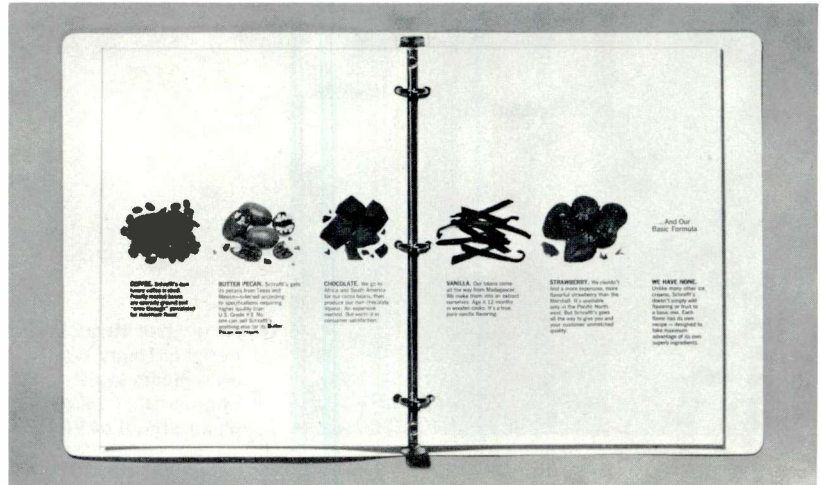


418 art director **Tom Courtos**
 agency Papert, Koenig, Lois, Inc.
 client Mead Paper Corp.



419 designers **Milton Glaser / Seymour Chwast**
 agency Push Pin Studios, Inc.
 client Artone Ink

Sales presentations
or promotion kits

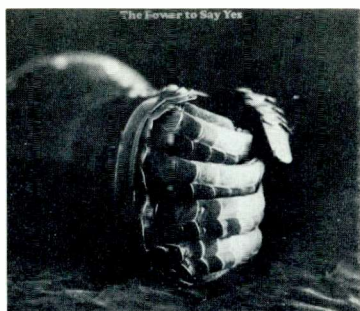


420 art director Lloyd Miller
designer Lloyd Miller
photographers Carmine Macedonia / Charles Gold
copywriter Austen Ettinger
agency Jameson Advertising Inc.
client Frank G. Shattuck Co. / Schraffet's

Distinctive Merit Award



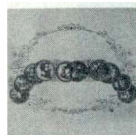
421 art director Larry Ottino
designer Larry Ottino
artist John Alcorn
agency Ad Agencies' / Headliners
client Ad Agencies' / Headliners



As usual, it's the "Yes" women take good care of their appearance. They spend \$20 million annually on the hair, \$10 million on the skin. Each woman of these colors carries a minimum of \$100,000 worth of apparel. The kind of apparel she wears is:

After apparel, naturally, come toiletries and drugs. Here, too, TRUC readers take good care of themselves, spending hundreds of millions annually to keep up appearances. Their money goes to:

Category	Value	Percentage
Beauty	\$200,000,000	10.0%
Food	\$1,500,000,000	75.0%
Travel	\$100,000,000	5.0%
Entertainment	\$50,000,000	2.5%
Education	\$50,000,000	2.5%
Health	\$50,000,000	2.5%
Real Estate	\$50,000,000	2.5%
Automobiles	\$50,000,000	2.5%
Other	\$50,000,000	2.5%




For further information on advertising rates, contact Jerry Dantzig at (212) 512-1000.

Category	Value	Percentage
Beauty	\$200,000,000	10.0%
Food	\$1,500,000,000	75.0%
Travel	\$100,000,000	5.0%
Entertainment	\$50,000,000	2.5%
Education	\$50,000,000	2.5%
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Health	\$50,000,000	2.5%
Real Estate	\$50,000,000	2.5%
Automobiles	\$50,000,000	2.5%
Other	\$50,000,000	2.5%

422 art director Herb Stern
 designer Herb Stern
 artist Lou Grant
 photographer Jerry Dantzig
 copywriter Garo Ohannessian
 client Fawcett Publications, Inc.

**"Better Than Money"
First National City Travelers Checks
Sales Promotion Portfolio 1965**



personal loans

**Need money fast?
Ask about our
low-cost Personal Loans**



**"Better Than Money" wherever you go -
First National City Travelers Checks
On sale here**

**Extra
Idea
Sparkers
for
Personal
Loans**

• Arrange interest discounts in co-operation with retail merchants, building such special offers as color TV sets and hi-fi equipment.

• Build special window displays with use of bills or fuses of various colors or in various sizes of denominations to attract attention to the sale of Personal Loans from "Cash Money".

• Distribute Personal Loans from "Cash Money" cards, for buying credit or investment savings.

• During promotion, set up "Personal Finance Advice" Center" to advise customers on bill management, setting up budgets, automatic saving, etc.

Start travelers off right...sell more
vacation loans

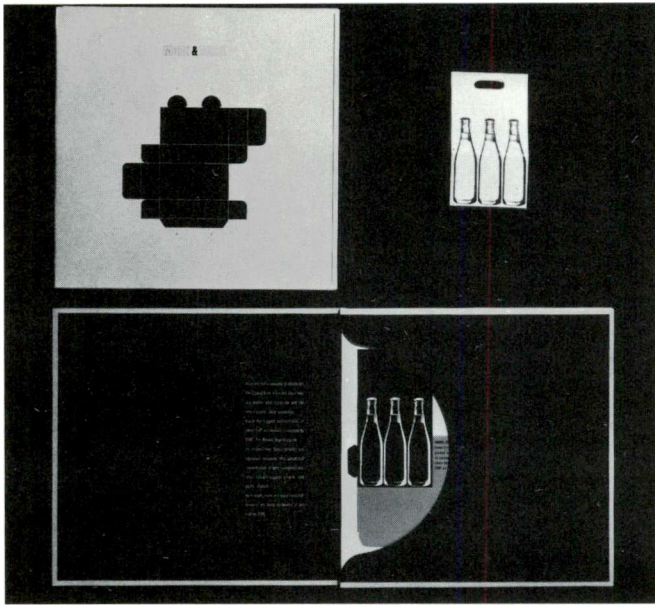


423 art director **Dominic Algieri**
designer **Dominic Algieri**
artist **John Alcorn**
photographer **Herb Loebel**
copywriter **Floyd Vanderwart**
agency **Albert Frank-Guenther Law, Inc.**
client **First National City Bank**

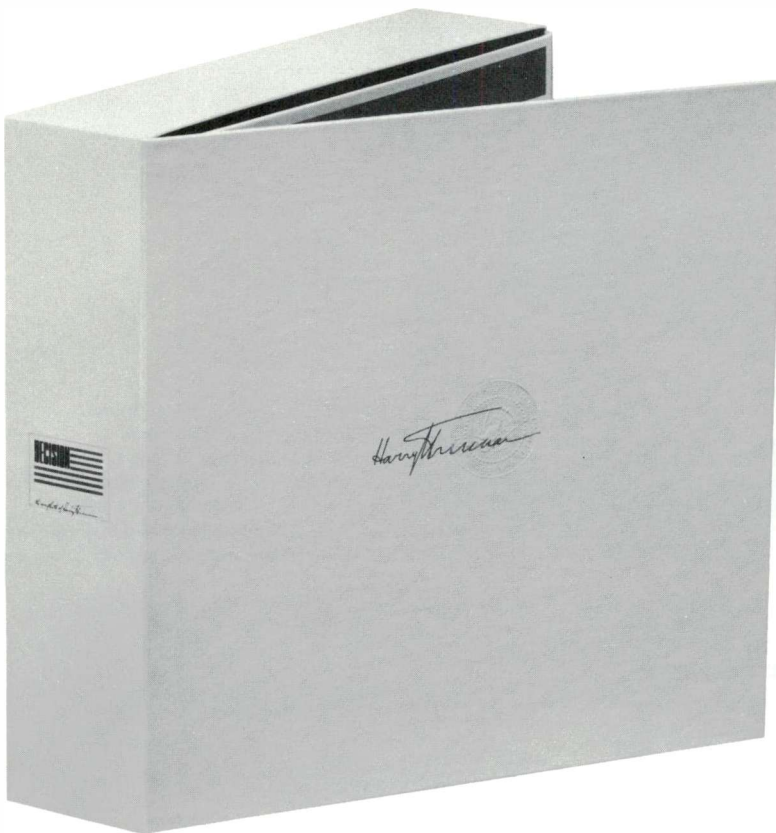
preview!
PREMIER PRODUCTION MATERIALS TO LAUNCH THE CBS TELEVISION NETWORK'S 1964-65 SCHEDULE

**64
65**
CBS
TELEVISION
NETWORK

424 art director **Mort Rubenstein**
designer **William Wurtzel**
artists **William Wurtzel / Verdun Cook**
photographer **CBS Photos**
copywriter **George Bristol**
client **CBS Television Network**



425 art director **Sheldon Cotler**
 designer **Richard Boland**
 photographer **Harris Radin**
 copywriter **Stan Kapner**
 publisher **Time, Inc.**
 client **Time Magazine**



426 art directors **Joe Suplina / Sal Jon Bue / Alan Wolsky**
 designer **Joe Suplina**
 artist **Associated Advertising & Design**
 copywriter **Marvin Korman**
 agency **Associated Advertising & Design**
 client **Screen Gems**

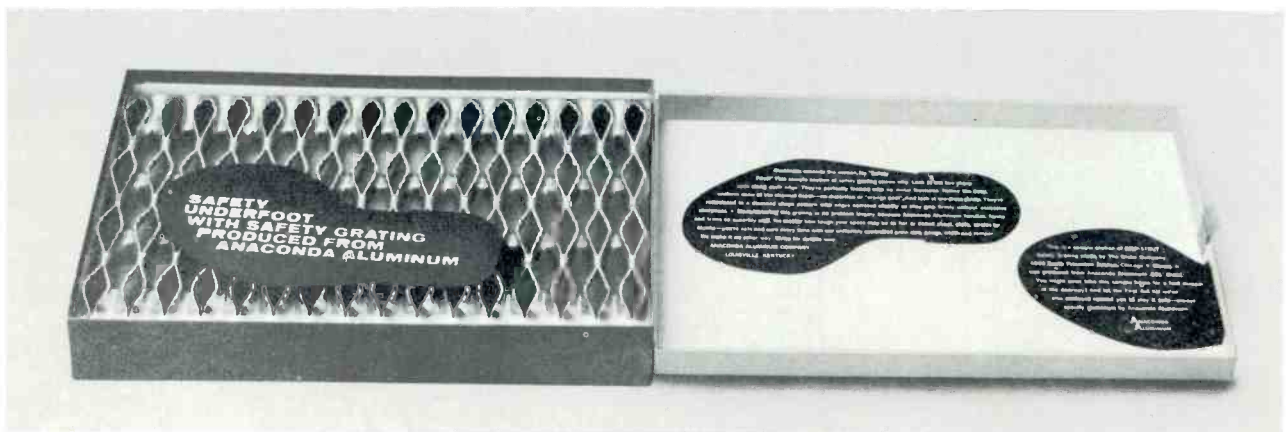




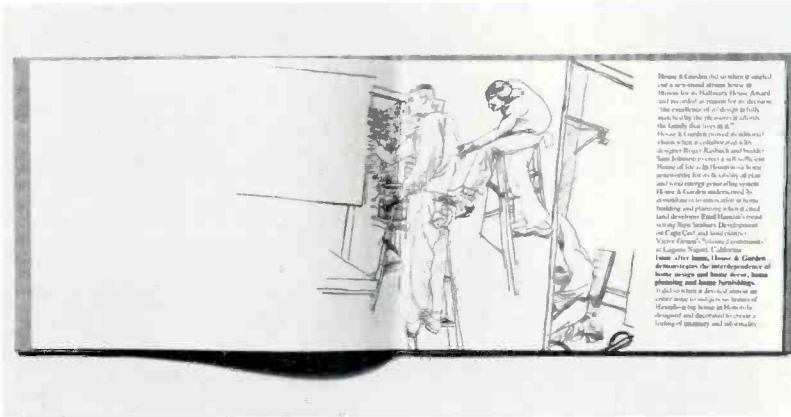
427 art director **Mort Rubenstein**
 designer **William Wurtzel**
 artist **William Wurtzel**
 photographer **CBS Photos**
 copywriter **George Bristol**
 client **CBS Television Network**



428 art director **Dave MacInnes**
 designer **Dave MacInnes**
 artist **Federman, Adams & Colopy**
 photographer **Studio Associates, Inc.**
 copywriter **F. Rodgers / J. Sallay**
 agency **Griswold-Eshleman Company**
 client **Anacoda Aluminum Company**



Sales promotion art



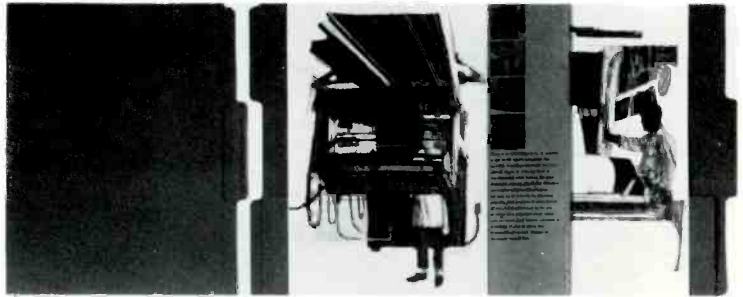
429 art director Allan Beaver
 designer Allan Beaver
 artist J. Gundelfinger
 copywriters Estelle Ellis / Ruth Morrison
 agency Business Image, Inc.
 client House & Garden



430 designer Push Pin Studios
 artist Milton Glaser
 client U.S. Information Agency



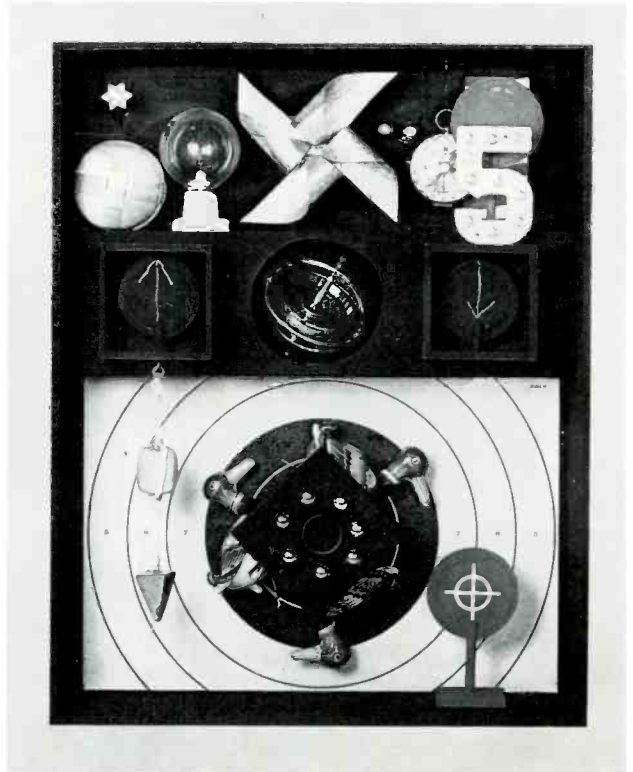
was a great...
 Impressionist painter whose works (Chicago
 members and leaders, she was a disciple of Ingres.
 She received a Chevalery of the Legion of Honor
 in 1904, by the French Government.



431 art director Gollin, Bright & Zolotow, Inc
 designer Gollin, Bright & Zolotow, Inc.
 artist Charlie White
 photographer Milton Zolotow
 copywriter Milton Zolotow
 client Economy Blueprint & Supply, Co.



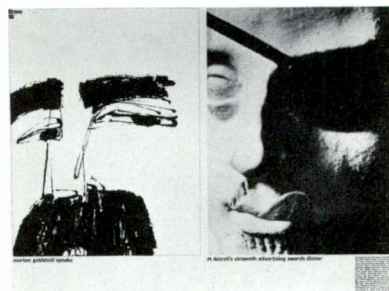
432 art director Peter Max
 client Art Directors Club of New York



433 art directors Arthur Meranus / George Spindler
 designers Arthur Meranus / Ancona Gianakos, Inc.
 artist Cristos Gianakos
 photographer Earl Silver
 copywriter Al Meadows
 agency Gaynor & Ducas, Inc.
 client General Precision Aero Space



434 designer **Push Pin Studios**
artist **Milton Glaser**
client **U.S. Information Agency**



435 art director **Joseph Kidd**
artist **James Dunne**
copywriter **Joseph Kidd**
agency **Campbell-Ewald Company**
client **Art Directors Club of Detroit**



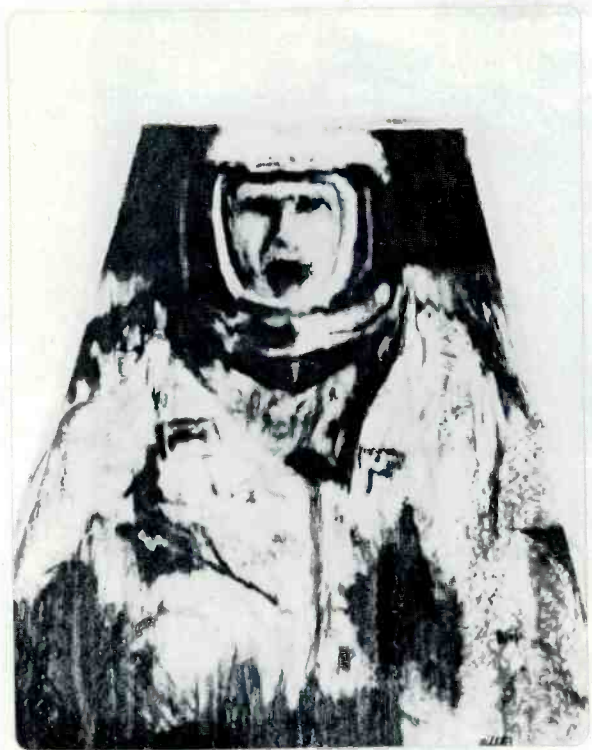
Alex Tsao, "Pegasus" from the Broad Spectrum collection.

436 art director Gollin, Bright & Zolotow, Inc.
designer Gollin, Bright & Zolotow, Inc.
artist Alex Tsao
client Simpson Lee Paper Company



Milton Zolotow, "BIRDMACHINE" from the Broad Spectrum collection.

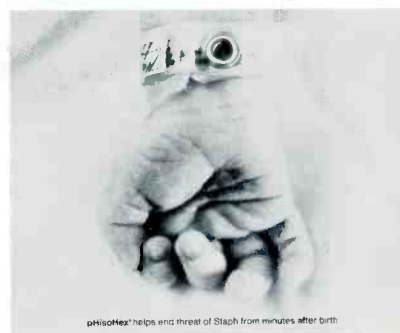
437 art director Gollin, Bright & Zolotow, Inc.
designer Gollin, Bright & Zolotow, Inc.
artist Milton Zolotow
client Simpson Lee Paper Company



438 art director Gollin, Bright & Zolotow, Inc.
 designer Gollin, Bright & Zolotow, Inc.
 artist James Gill
 client Simpson Lee Paper Company



439 art director Herman McCray
 designer Herman McCray
 photographer Ed Lettau
 copywriter Sally Philips
 agency William Douglas McAdams, Inc.
 client Winthrop Laboratories

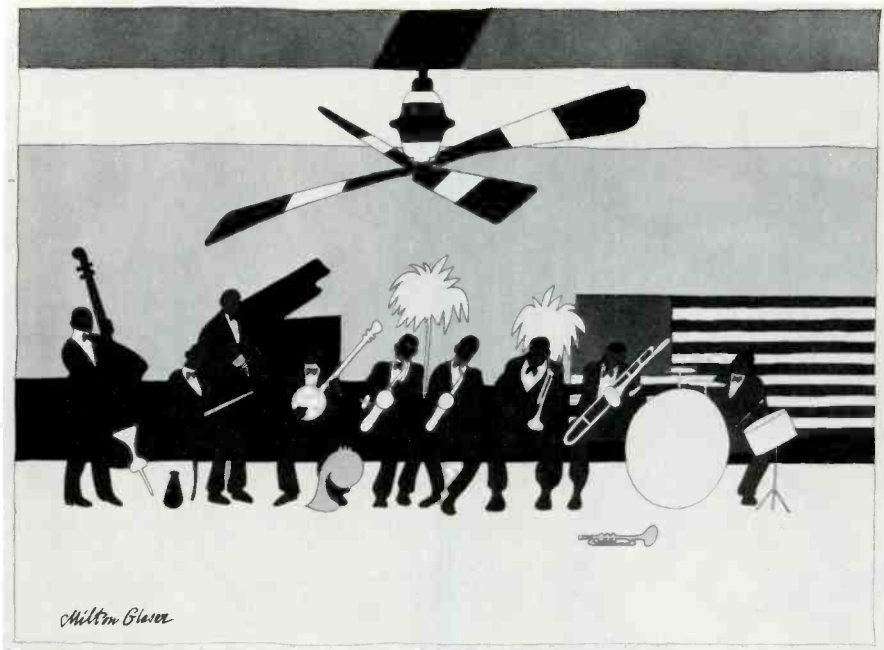


PHISOX® helps end threat of Staph from minutes after birth

for the bath—incalculably valuable protect on
 against Staph—**PHISOX**



PHISOX helps fight staphylococci—most dangerous of hospital infections. It is a powerful antibiotic that kills staphylococci on the skin and in the nose. It is used to prevent staphylococci from entering the body through the skin and nose. It is also used to treat staphylococci infections of the skin and nose. It is a powerful antibiotic that kills staphylococci on the skin and in the nose. It is used to prevent staphylococci from entering the body through the skin and nose. It is also used to treat staphylococci infections of the skin and nose.



440 art directors **John Berg / Robert Cato**
 designer **Robert Cato**
 artist **Milton Glaser**
 client **Columbia Records**



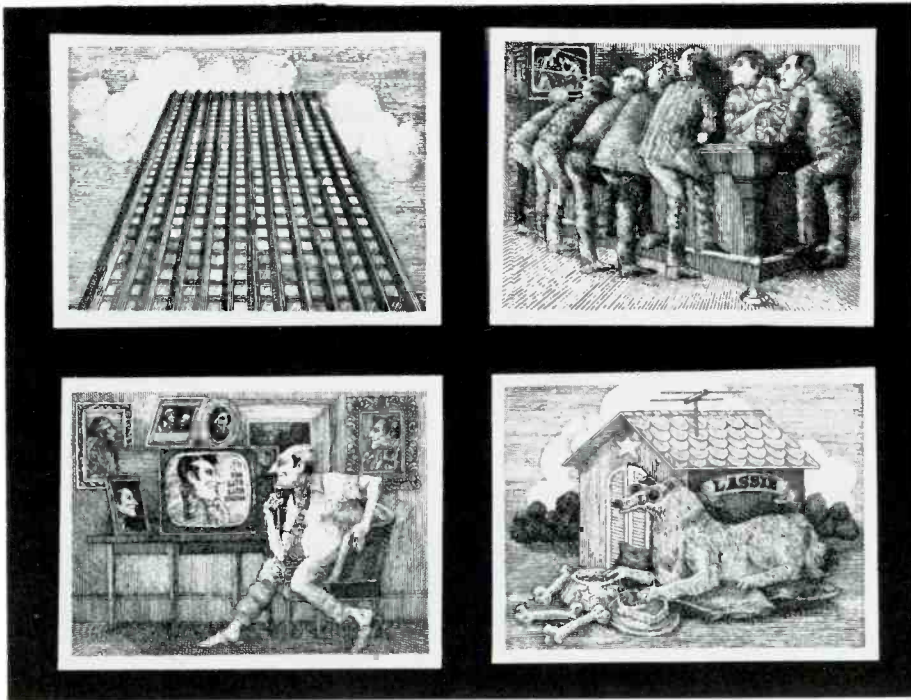
442 art director **Rocco Campenelli**
 designers **Stanley Silver / Rocco Campenelli**
 photographer **Stanley Silver**
 copywriter **Stanley Silver**
 client **Silver Studios, Inc.**



Distinctive Merit Award

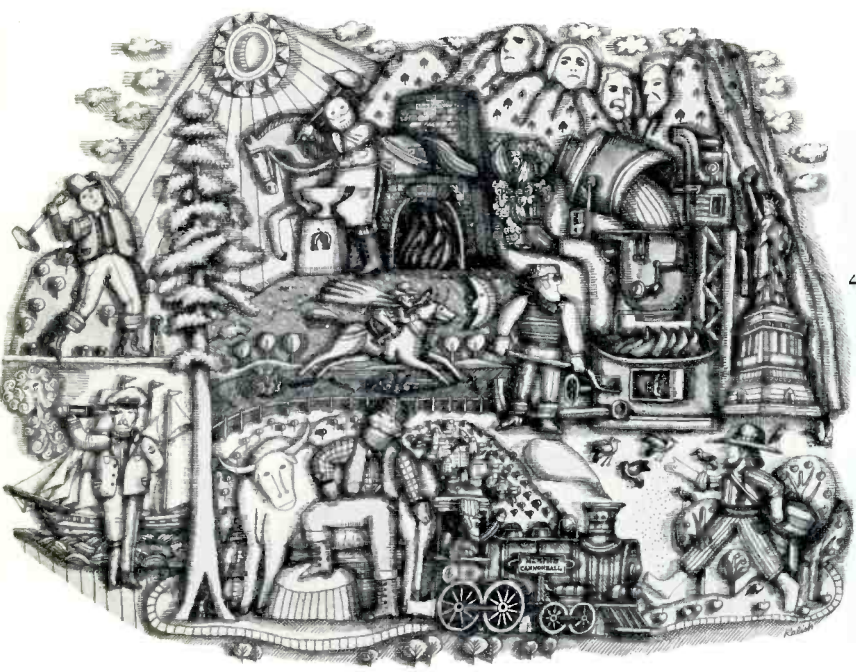


443 art director Mort Rubenstein
designers Mort Rubenstein / David November
artist Charles B. Slackman
client CBS Television Network

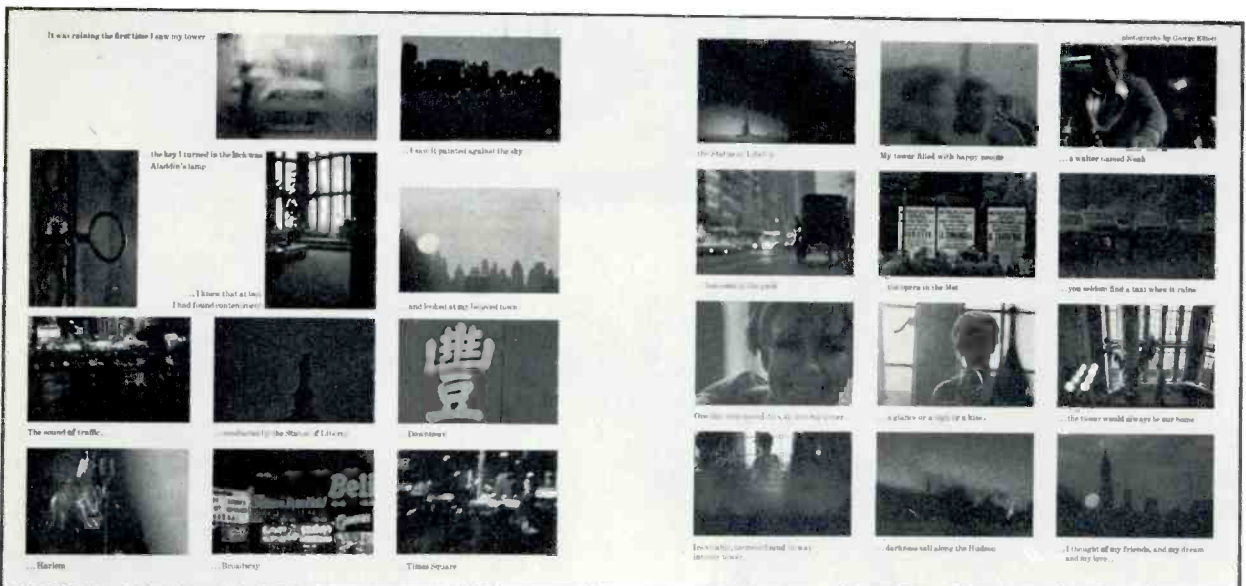


444 art directors John Berg / Robert Cato
designer John Berg
artist Cliff Condak
client Columbia Records





445 art directors **John Berg / Robert Cato**
 designer **Michael Mendel**
 artist **Lionel Kalish**
 client **Columbia Records**



446 art director **Robert Cato**
 photographer **George Elliott**
 client **Columbia Records / Robert Gulet Album**

**I. I AM THE LORD THY GOD,
WHICH HAVE BROUGHT
THEE OUT OF THE LAND OF
EGYPT, OUT OF THE HOUSE
OF BONDAGE. THOU SHALT
HAVE NO OTHER GODS
BEFORE ME.**



**VI. THOU
SHALT NOT
KILL.**



**II. THOU SHALT NOT MAKE UNTO THEE
ANY GRAVEN IMAGE OR ANY LIKENESS
OF ANY THING THAT IS IN HEAVEN
ABOVE OR THAT IS IN THE EARTH
BENEATH, OR THAT IS IN THE WATER
UNDER THE EARTH. THOU SHALT
NOT BOW DOWN THYSELF TO THEM,
NOR SERVE THEM. FOR I THE LORD
THY GOD AM A JEALOUS GOD, VISITING
THE INIQUITY OF THE FATHERS UPON
THE CHILDREN UNTO THE THIRD AND
FOURTH GENERATION OF THEM THAT
HATE ME, AND SHOWING MERCY UNTO
THOUSANDS OF THEM THAT LOVE
ME, AND KEEP MY COMMANDMENTS.**



**VII. THOU SHALT NOT
COMMIT ADULTERY.**



**III. THOU SHALT NOT TAKE
THE NAME OF THE LORD THY
GOD IN VAIN: FOR THE
LORD WILL NOT HOLD HIM
GUILTY WHO TAKETH
HIS NAME IN VAIN.**



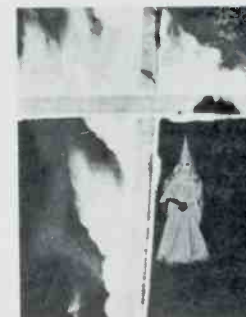
VIII. THOU SHALT NOT STEAL.



**IV. REMEMBER THE SABBATH
DAY, TO KEEP IT HOLY. SIX
DAYS SHALT THOU LABOR, AND
DO ALL THY WORK: BUT THE
SEVENTH DAY IS THE SABBATH
OF THE LORD THY GOD: IN IT
THOU SHALT NOT DO ANY
WORK, THOU, NOR THY SON,
NOR THY DAUGHTER, THY
MANSERVANT, NOR THY MAID-
SERVANT, NOR THY CATTLE,
NOR THY STRANGER THAT IS
WITHIN THY GATES: FOR IN
SIX DAYS THE LORD MADE
HEAVEN AND EARTH, THE SEA,
AND ALL THAT IN THEM IS,
AND RESTED THE SEVENTH
DAY: WHEREFORE THE LORD
BLESSED THE SABBATH DAY,
AND HALLOWED IT.**



**IX. THOU SHALT NOT
BEAR FALSE WITNESS
AGAINST THY
NEIGHBOR.**

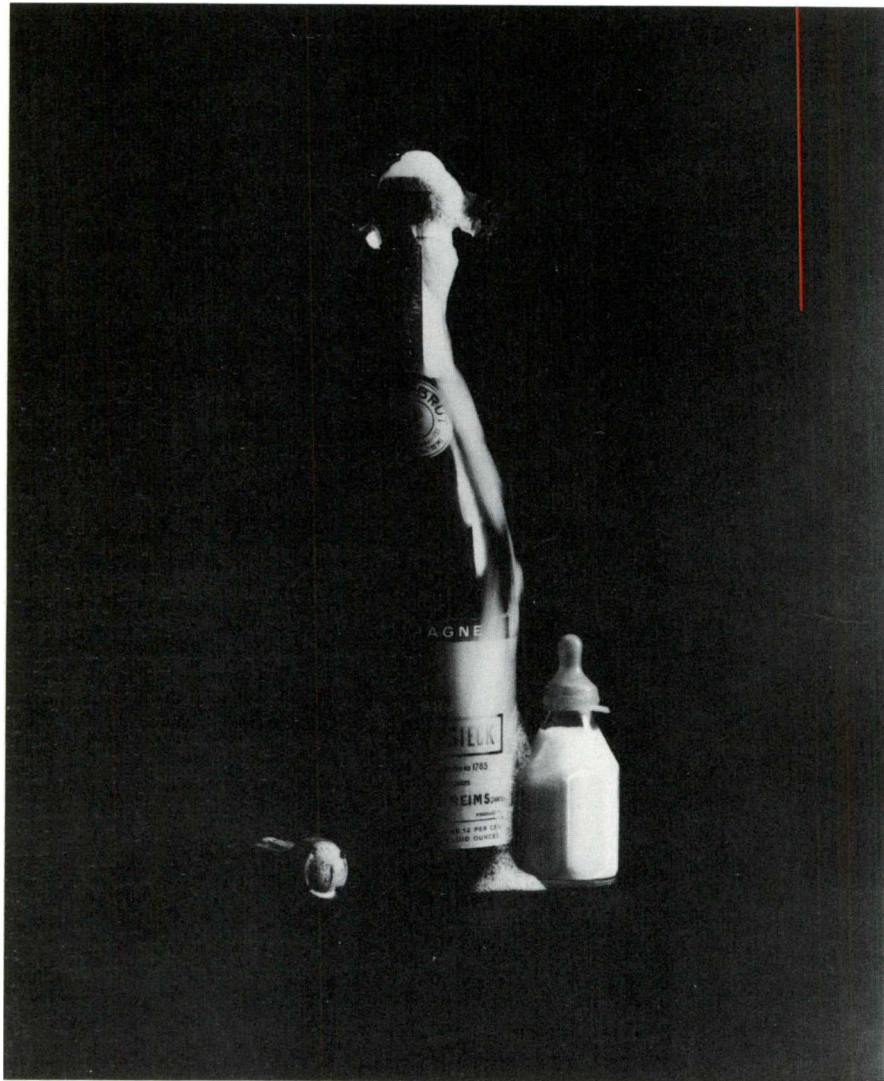


**V. HONOR THY FATHER
AND THY MOTHER:
THAT THY DAYS MAY BE
LONG UPON THE LAND
WHICH THE LORD THY
GOD GIVETH THEE:**



**X. THOU SHALT
NOT COVET THY
NEIGHBOR'S HOUSE,
THOU SHALT
NOT COVET THY
NEIGHBOR'S WIFE,
NOR HIS MANSERVANT,
NOR HIS MAID-SERVANT,
NOR HIS OX, NOR HIS ASS,
NOR ANY THING THAT IS
THY NEIGHBOR'S.**





450 art director **Mel Stabin**
designer **Mel Stabin**
photographer **Mario Cal**
copywriter **Mel Stabin**
client **Mel Stabin**

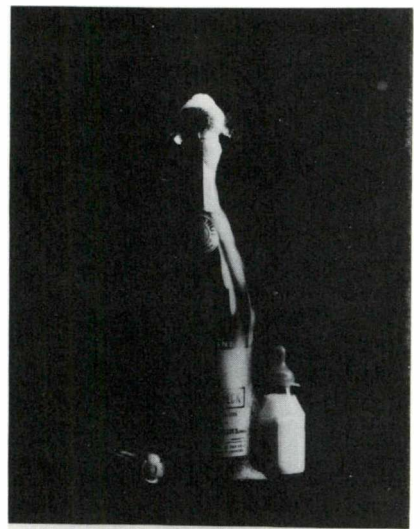
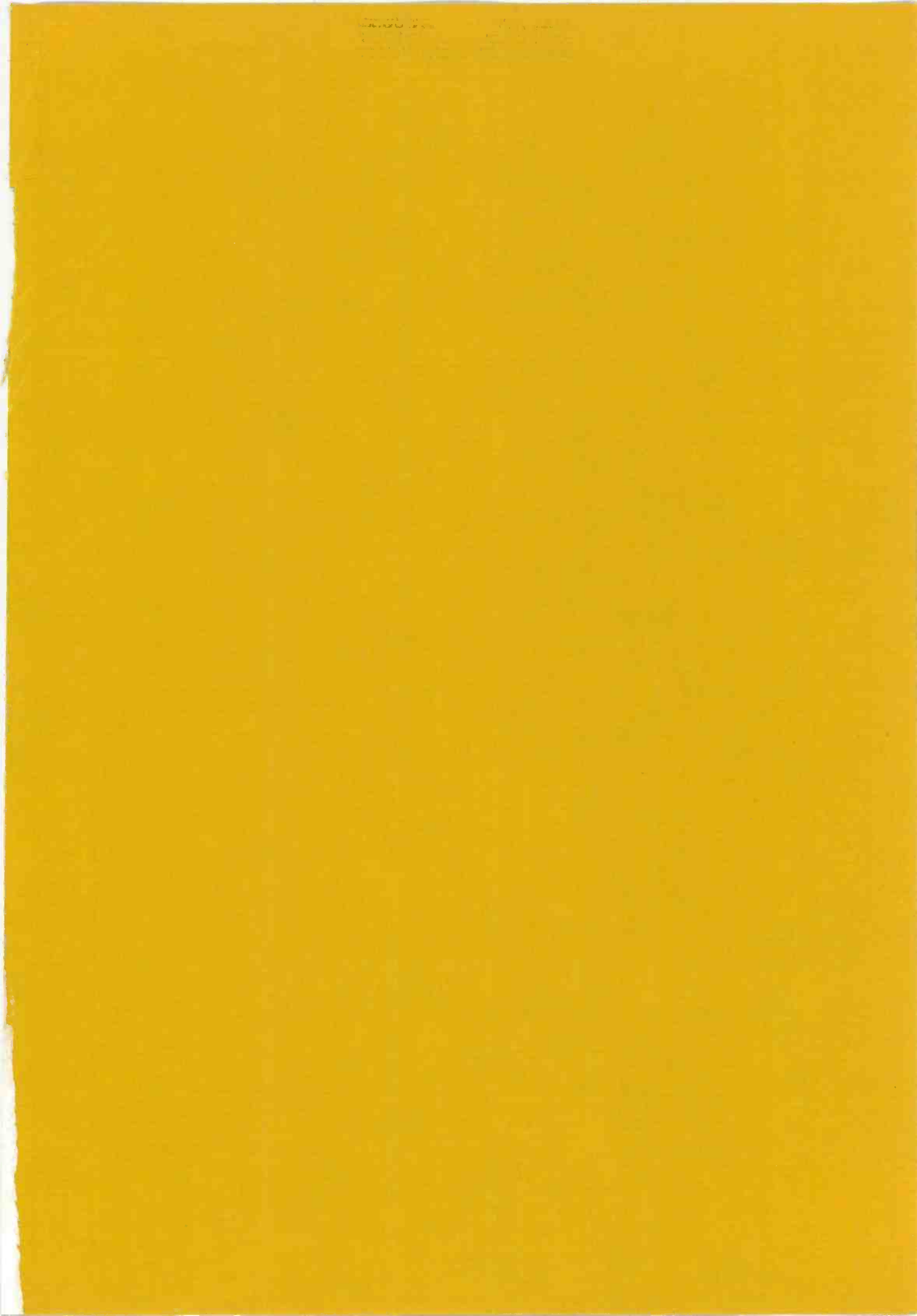


Photo: Susan Stern. May 24, 1984 to Adweek and Mel Stabin, Yabrud

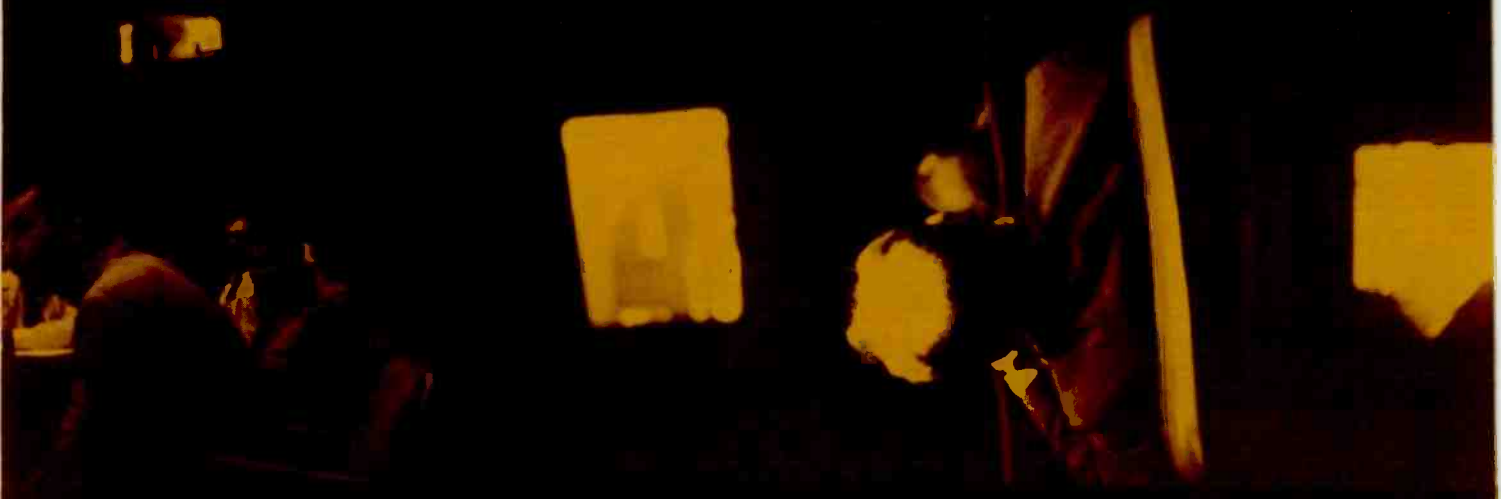




→ 6 → 6A → 7 → 7A →



→ 11 → 11A → 12 → 12A →

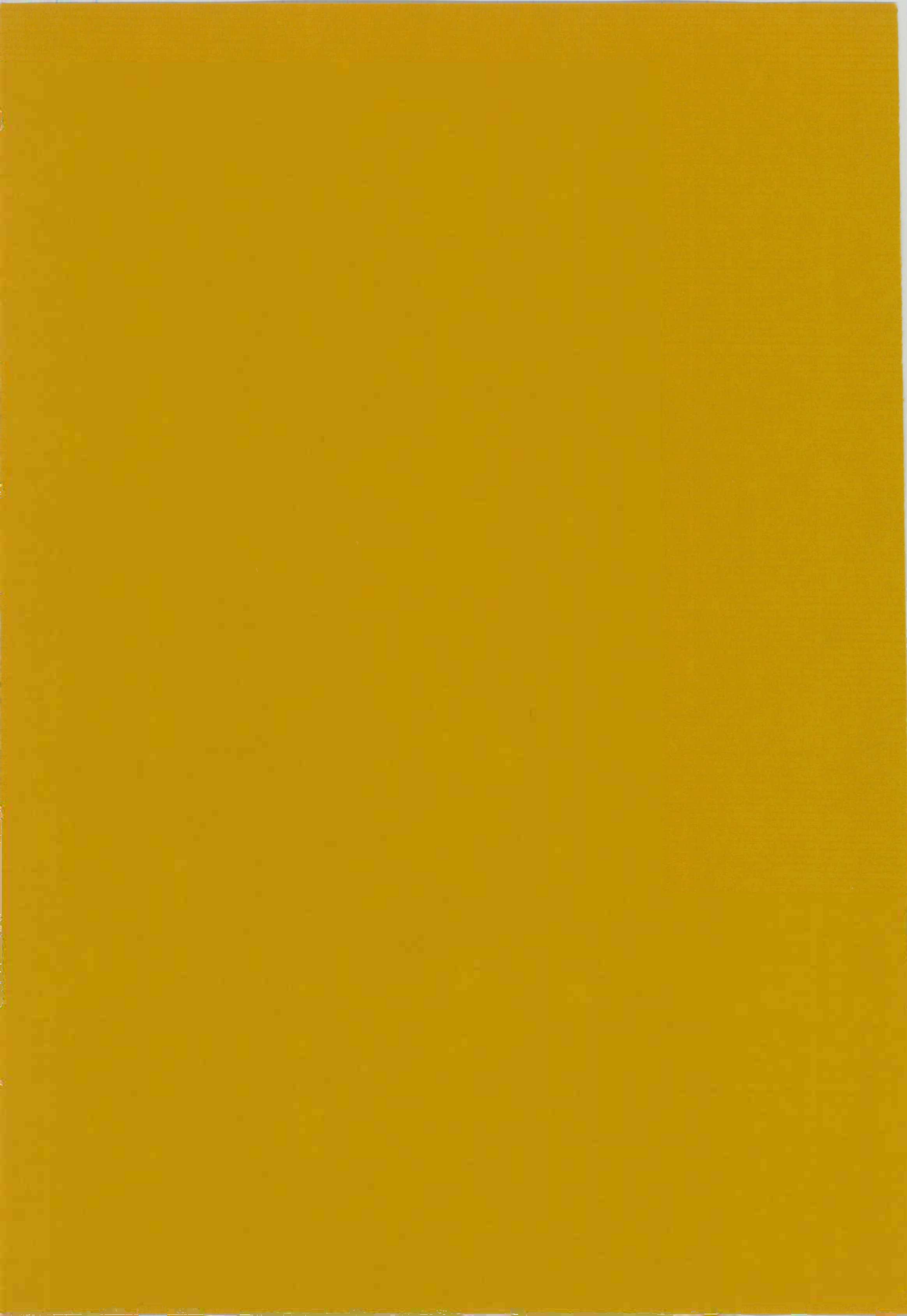


→ 16 → 16A → 17 → 17A →

KODAK TR



● ●
● ●
Television
● ●
● ●



Live action—black & white—1 minute

451 art director **Laurence Leblang**
writer **Laurence Dunst**
agency **Daniel & Charles, Inc.**
designer **Laurence Leblang**
producer **Jonis Gold**
production company **Group Productions**
client **Men's Supp-hose**
photographer **Jonis Gold**



452 art directors **Gordon Bellamy / Suzanne Nemick**
writer **Alex Anderson**
agency **Guild, Bascom & Bonfigli**
producer **Robert Gips**
production company **Gerald Schnitzer Prods.**
client **Ralston Purina Co.**



453 art director **Marvin Fireman**
writer **Gerald Miller**
agency **Young & Rubicam, Inc.**
producer **Ralph Ward**
production company **Elliot-Unger-Elliot**
client **Cluett Peabody / Arrow Shirts**



454 art director **Donald Keller**
writer **Nelson Winkless, Jr.**
agency **Leo Burnett Company, Inc.**
producer **Rudy Behlmer**
production company **Cascade Pictures**
client **Kellogg Company**



455 art director **Jack Sheridan**
writer **Hugh McGraw**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Jack Sheridan**
producer **David Nagata**
client **Laura Scudder's**
photographer **Ed Martin**

Dis'inctive Merit Award



456 art director Mike Wollman
writer Dick Karp
agency Grey Advertising, Inc.
designer Mike Wollman
producer Chuck Hyman
production company Pelican
client P. Lorillard Company
photographer Boris Kaufman



457 art director Gerry Severson
writer Mike Slosberg
agency Young & Rubicam, Inc.
designer Gerry Severson
producers Lear Levin / Olaf Bolm
production company The Petersen Company
client Goodyear Tire & Rubber Company
photographers Earl Rath / George Kablasa



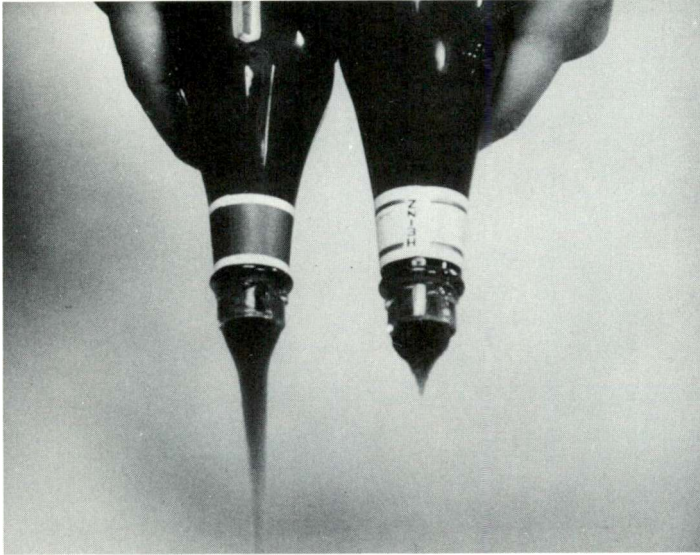
458 art director **Howard Stabin**
writer **George Allen**
agency **Grey Advertising**
producer **Chuck Hyman**
production company **Tele-Video**
client **P. Lorillard Company / Erik Cigars**
photographer **Drummond Drury**



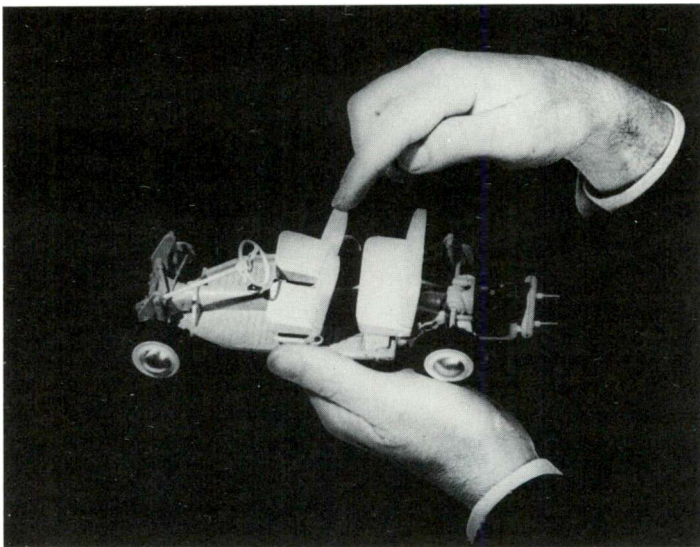
459 art director **Bob Fiore**
writer **Rene Borek**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Wylde**
client **Jack Frost Sugar**



460 art director **Maxwell Arnold, Jr.**
writer **Bryan Joseph**
agency **Guild, Bascom & Bonfigli, Inc.**
designers **William Johnson / George Coutts**
producer **Bob Gips**
production company **Gerald Schnitzer Productions**
client **Van Camp Sea Food Co.**
photographer **Ben Norman**



461 art director **Bert Steinhauer**
writer **Francine Wexler**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Bert Steinhauer**
producer **Chris Eaton**
production company **Televideo**
client **H. J. Heinz Company**
photographer **Jacques Letellier**

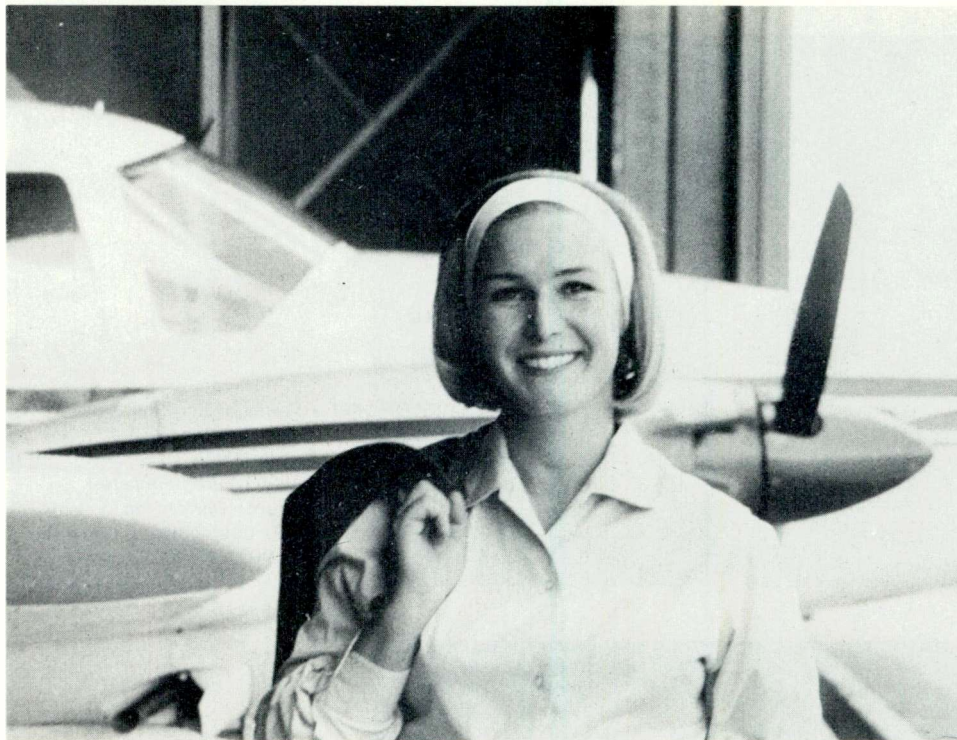


462 art director **Leonard Sirowitz**
writer **David Reider**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Leonard Sirowitz**
producer **Tom Buscemi**
production company **Eastern Motion Pictures Ltd.**
client **Volkswagen of America, Inc.**
photographer **Drummond Drury**

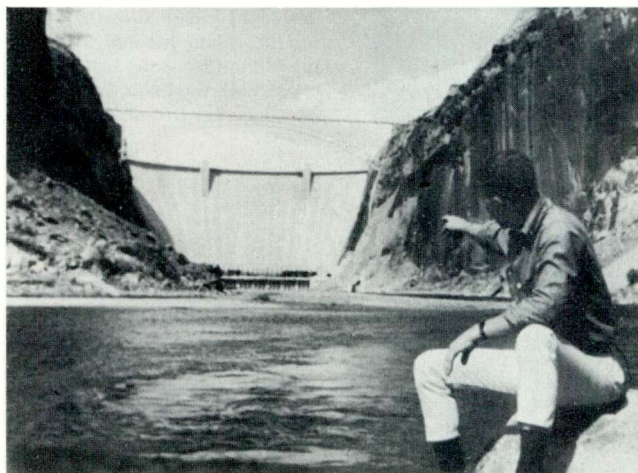


463 art directors **Marvin Fireman / Howard Stabin**
writer **George Allen**
agency **Grey Advertising, Inc.**
producer **Manning Rubin**
production company **Tele-Video**
client **P. Lorillard Company / Erik Cigars**
photographer **Drummond Drury**

Distinctive Merit Award



464 art director **Lou Musachio**
writer **Bill Casey**
agency **Papert, Koenig, Lois, Inc**
producers **Ed Murphy / John Cholakis**
client **Fresh**
photographer **Dick Hiemann**



465 art director **David Larson**
writer **Gene Case**
agency **Doyle Dane Bernbach, Inc.**
designer **David Larson**
producer **Lee Rothberg**
production company **Leonard Anderson
Productions**
client **Democratic National Committee**
photographer **Karl Malkames**



466 art director **George Jaccoma**
writer **Guy Durham**
agency **Marschalk Co.**
producer **Bill Mann**
production company **PGL**
client **Hartford**
photographer **Jess Paley**



467 art director **Tom Gorey**
writer **J. Gerald Fortis**
agency **Needham, Louis & Brorby, Inc.**
producer **John Murphy**
production company **TV Graphics**
client **Morton Salt Company**
photographer **Howard Zieff**



468 art director **Sidney Myers**
writer **Stanley Lee**
agency **Doyle Dane Bernbach, Inc.**
designer **Sidney Myers**
producer **Lee Rothberg**
production company **Leonard Anderson
Productions**
client **Democratic National Committee**
photographer **Irving Deutch**



469 art director **Robert Winkler**
writer **Amram Nowak**
agency **Amram Nowak Associates**
designer **Robert Winkler**
producer **Amram Nowak**
production company **Amram Nowak Associates**
client **The Big Brother Association**
photographer **Jerry Kalogeratos**



470 art director **Andrew Jenkins**
writer **Andrew Jenkins**
agency **Pritchard Wood, Inc.**
producer **Andrew Jenkins**
production company **Wylde Films, Inc.**
client **BOAC**



471 art director **Kenneth Southard**
writer **Pete Peabody**
agency **Young & Rubicam, Inc.**
producer **Jack DiSesa**
production company **Elliot-Unger-Elliot**
client **General Foods / Tang**



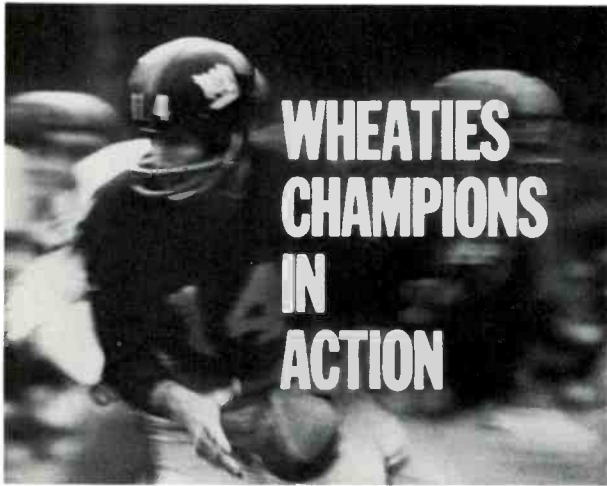
472 art directors **Art Koch / Tom Yohey**
 writer **Tony Isidore**
 agency **Young & Rubicam, Inc.**
 producer **Barbara Lane**
 production company **Howard Zieff, Inc.**
 client **General Foods Co. / Jell-o**
 photographer **Howard Zieff**



473 art directors **Stephen Frankfurt / Frank Ceglia**
 writer **Sanfrid Odhner**
 agency **Young & Rubicam, Inc.**
 designer **Frank Ceglia**
 producer **Willis Wright**
 production company **On Film**
 client **Johnson & Johnson / Band-Aid Sheer Strips**



474 art director **Eugene Kolkey**
 writer **John Matthews**
 agency **Leo Burnett Company, Inc.**
 producer **Eugene Kolkey**
 production company **Cal Dunn Studios**
 client **Kellogg Company**
 photographer **Eugene Kolkey**

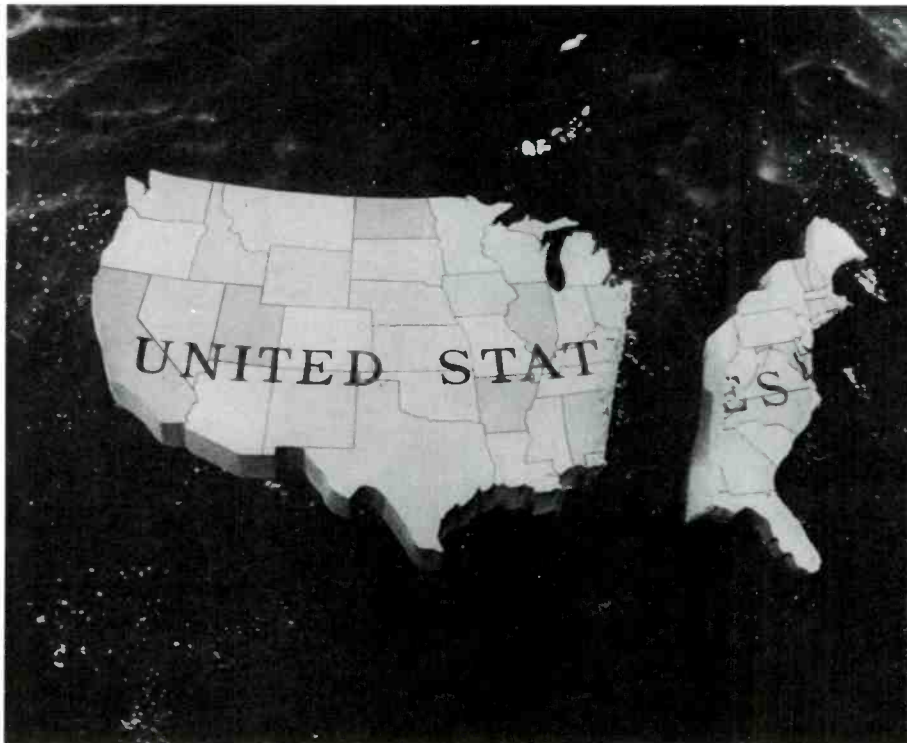


475 art director **Dean Koutsky**
 writer **Jim Grymyr**
 agency **Knox Reeves Advertising**
 designers **Dean Koutsky**
 producer **Jim Grymyr**
 production company **Wylde Films**
 client **General Mills, Inc.**
 photographer **Fred Levenson**



476 art director **Frank Broadhurst**
 writer **Ann Hafner**
 agency **McCann-Erickson, Inc.**
 producer **Frank Broadhurst**
 production company **Pelican Films, Inc.**
 client **Nabisco**

Gold Medal Award



477 art director **Sidney Myers**
 writer **Stanley Lee**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Sidney Myers**
 producer **Aaron Ehrlich**
 production company **TV Graphics**
 client **Democratic National Committee**
 photographer **Ted Pahle**



478 art director **Stephen Baker**
writer **John H. Byrne**
agency **Baker & Byrne, Inc.**
producer **Bert Stern**
production company **Libra Productions, Inc.**
client **King Research, Inc.**
photographer **Bert Stern**

Distinctive Merit Award



479 art director **Dick Thomas**
writer **Sam Miller**
agency **Benton & Bowles**
producer **Tim Sheehan**
production company **P. G. L. Productions**
client **Heublein / Byrhh on the Rocks**

Distinctive Merit Award



480 art director **Vetchinsky**
writer **Victor Kenyon**
agency **Maxon, Inc.**
producer **Victor Kenyon**
production company **The TVA Group, Inc.**
client **H. J. Heinz**
photographer **John Wilcox**



481 art directors **Robert F. Schmalenberger**
Win Mallett
writer **Mal MacDougal**
agency **Batten, Barton, Durstine & Osborne**
designer **Robert F. Schmalenberger**
production company **Trans Radio**
client **First National Bank of Boston**
photographer **George Elliott**



482 art director **Bob Forgione**
writer **Bill Scudder**
agency **McCann-Erickson, Inc.**
designer **Bob Forgione**
producer **Bob Forgione**
production company **Elliot-Unger-Elliot**
client **Westinghouse**
photographer **Mike Elliott**

Distinctive Merit Award



483 art director **Robert Gage**
writer **Jack Dillon**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Gerald Kreeger**
production company **Elliot-Unger-Elliot**
client **American Airlines, Inc.**
photographer **Michael Nebbia**



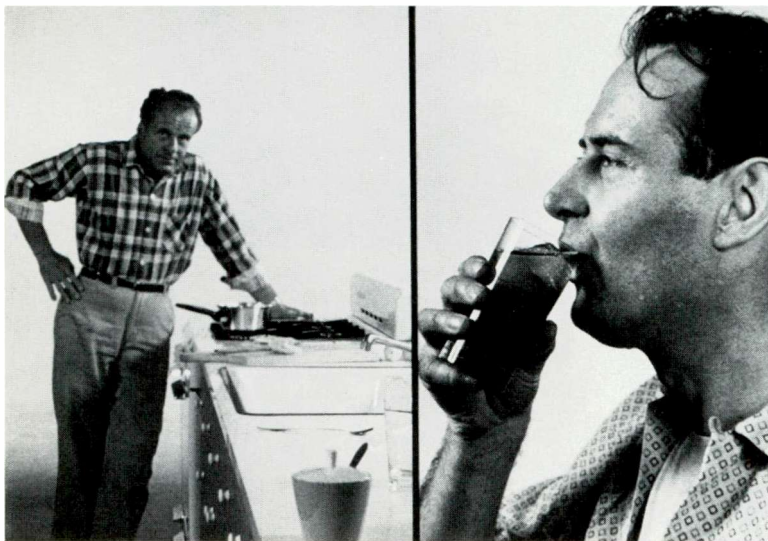
484 art director **Peter Loonam**
writer **Ann Hafner**
agency **McCann-Erickson, Inc.**
producer **Larry Katz**
production company **MPO**
client **Nabisco**



485 art director **Robert Gage**
writer **Jack Dillon**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Gerald Kreeger**
production company **Elliot-Unger-Elliot**
client **American Airlines, Inc.**
photographer **Michael Nebbia**



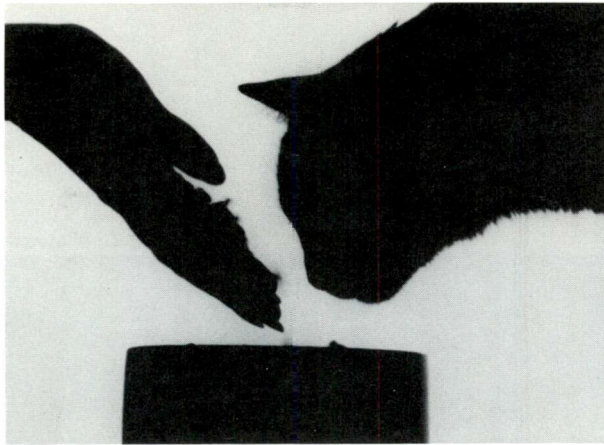
486 art director **Bill Taubin**
 writer **Paula Green**
 agency **Doyle Dane Bernbach, Inc.**
 producer **Dick Earle**
 production company **Libra Productions**
 client **Quaker Oats Company**
 photographer **Bert Stern**



487 art director **Amil Gargano**
 writer **Carl Ally**
 agency **Carl Ally, Inc.**
 designer **Amil Gargano**
 producer **Amil Gargano**
 production company **Wylde Films**
 client **Salada Foods Inc.**
 photographer **William Storz**



488 art directors **Robert F. Schmalenberger /**
Win Mallett
 writer **Mal Mac Dougal**
 agency **Batten, Barton, Durstine & Osborn, Inc.**
 designer **Robert F. Schmalenberger**
 production company **Trans Radio**
 client **First National Bank of Boston**
 photographer **George Elliott**



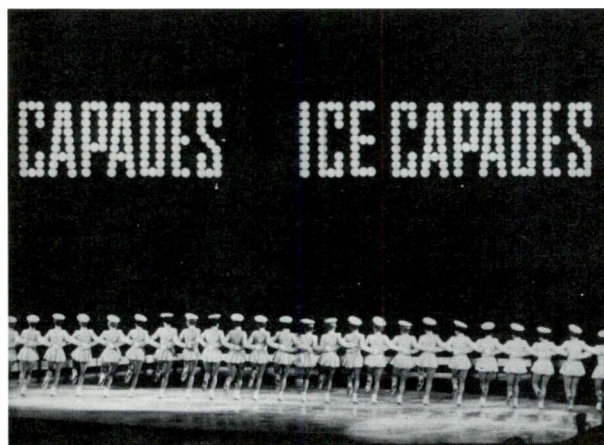
489 art director **Bert Steinhauser**
 writer **Stanley Lee**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Bert Steinhauser**
 producer **Chris Eaton**
 production company **Pelican Films**
 client **Rival Packing Company**
 photographer **Fred Bornet**



490 art director **Jack Delaney**
 writer **Nancy Schutz**
 agency **Kenyon & Eckhardt**
 producer **Bud Geisenheimer**
 production company **Elektra**
 client **National Biscuit Company**



491 art director **Julian Carter**
 writer **Brian Dillon**
 agency **Benton & Bowles**
 producer **Si Merrill**
 production company **Elliot-Unger-Elliot**
 client **Glass Container / Manufacturers Institute**
 photographer **Mike Nebbia**



492 art director **Israel Liebowitz**
 writer **Janet Carlson**
 agency **Klosterman Company**
 designer **Israel Liebowitz**
 producer **John Urie**
 production company **John Urie**
 client **Ice Capades**
 photographer **David Nagata**

493 art director **Stewart Greene**
writer **Dick Rich**
agency **Jack Tinker & Partners**
designer **Stewart Greene**
producers **Stewart Greene / Dick Rich**
production company **Televideo**
client **Alka Seltzer**
photographer **Howard Zieff**

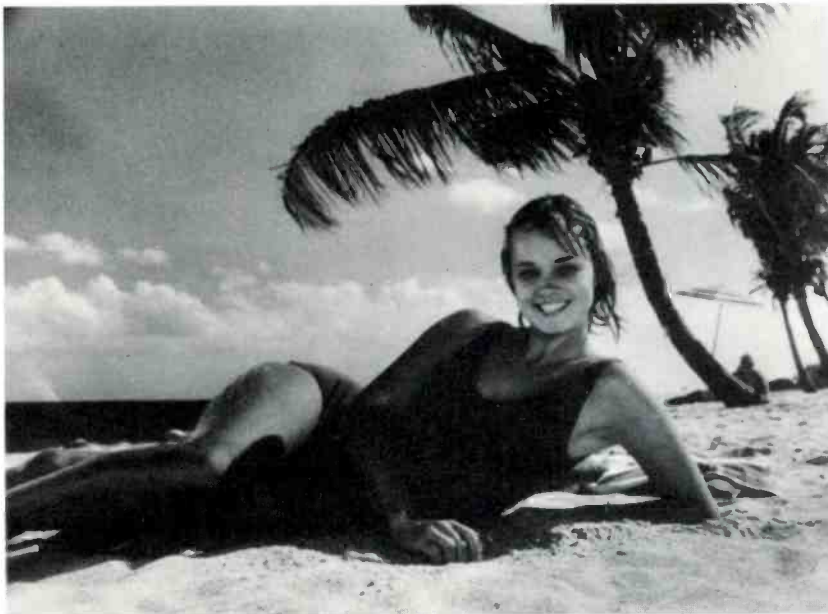
Gold Medal Award



494 art director **Bob Fiore**
writer **Monte Gertler**
agency **Papert, Koenig, Lois, Inc.**
producer **John Capsis**
production company **Audio**
client **Dutch Masters Cigars**



495 art director **William Taubin**
writer **Paula Green**
agency **Doyle Dane Bernbach, Inc.**
designer **William Taubin**
producer **Richard Earle**
production company **Director's Group**
client **Quaker Oats Company**
photographer **Peter Glushanok**

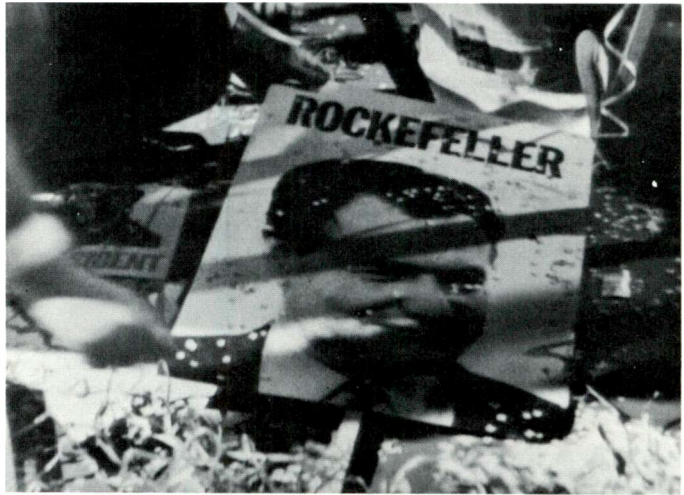


496 art director **Al Amato**
writer **Bill Casey**
agency **Papert, Koenig, Lois, Inc.**
producer **N. Gibson**
production company **Filmex**
client **National Airlines**
photographer **Howard Zieff**

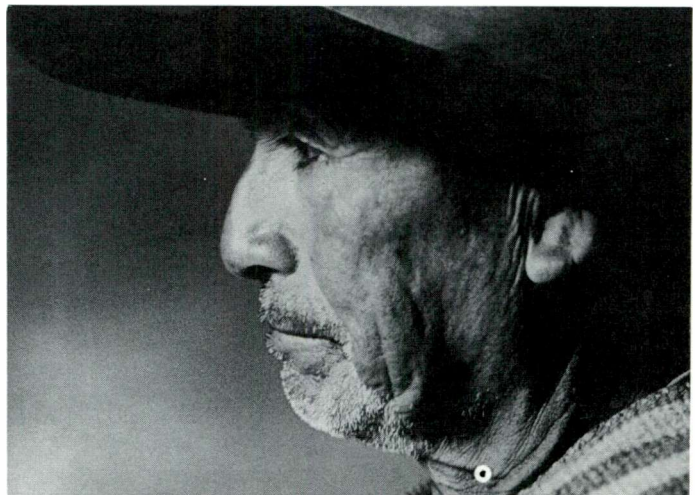


497 art director **Robert Gage**
writer **Jack Dillon**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Gerald Kreeger**
production company **Elliot-Unger-Elliot**
client **American Airlines, Inc.**
photographer **Mike Nebbia**

498 art director **David Larson**
writer **Gene Case**
agency **Doyle Dane Bernbach, Inc.**
designer **David Larson**
producers **Lee Tredanari / Aaron Ehrlich**
production company **Video Tape Center**
client **Democratic National Committee**
photographer **Dean Alexander**



499 art director **Bob Fiore**
writer **Julian Koenig**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Elliot-Unger-Elliot**
client **Breakstone**



500 art director **Gene Beuth**
writer **Gene Beuth**
agency **Young & Rubicam, Inc.**
producer **Kenneth Licata**
production company **MPO Film Distribution**
client **Peace Corps**

501 art director **George Lois**
writer **Julian Koenig**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Elliot-Unger-Elliot**
client **Pharmacraft**
photographer **Steve Elliot**



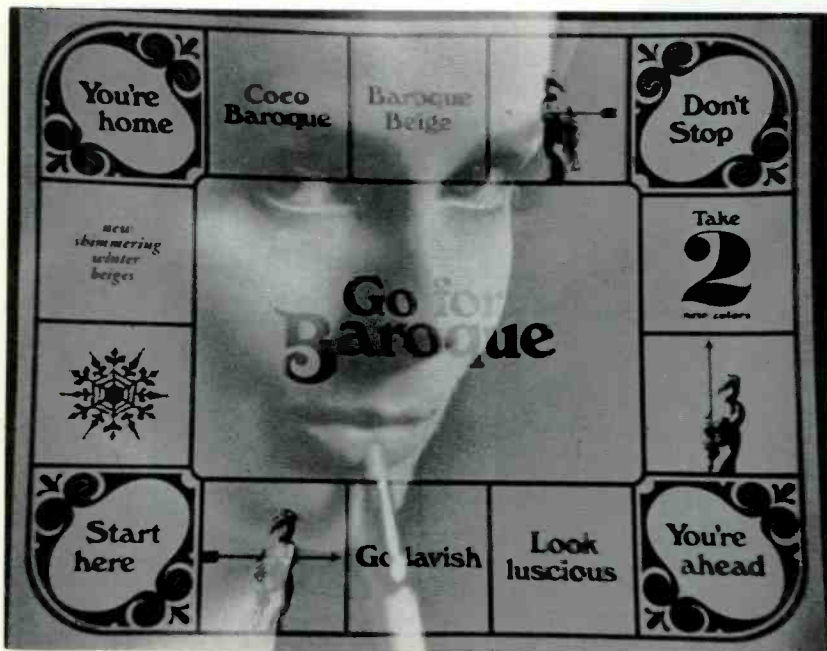
502 art director **Leonard Sirowitz**
writer **David Reider**
agency **Doyle Dane Bernbach, Inc.**
producer **Don Trevor**
production company **Eastern Motion Pictures Ltd.**
client **Volkswagen of America, Inc.**
photographer **Drummond Drury**



503 art director **Bob Eggers**
writer **John LaPick**
agency **Young & Rubicam**
producer **Stan Dragoti**
production company **MPO Film Distribution**
client **General Cigar/Tiparillo**



504 art director **George Jaccoma**
 writer **Guy Durham**
 agency **McCann-Marschalk, Inc.**
 designers **Henry Trettin / Horn / Griner**
 producer **Henry Trettin**
 production company **PGL Productions, Inc.**
 client **Hartford Insurance Group**
 photographers **Ray Long / Horn / Griner**



505 art director **Robert Reagan**
 writer **Cynthia Lawrence**
 agency **Carson / Roberts, Inc.**
 producer **Robert Reagan**
 production company **A.S.I.**
 client **Max Factor**
 photographer **Mark Shaw**



506 art director **Jack Sheridan**
 writer **Marvellen Flynn**
 agency **Doyle, Dane, Bernbach, Inc.**
 designer **Jack Sheridan**
 producer **David Nagata**
 production company **N. Lee Lacy & Associates, Ltd.**
 client **Laura Scudder Products**
 photographer **Jack Sheridan**



507 art director **Art Koch**
writer **Alvin Hampel**
agency **Young & Rubicam, Inc.**
producer **Everett Hart**
production company **Ansel-Shaw**
client **Breck Hair Set Mist**



508 art director **Amil Gargano**
writer **Jim Durfee**
agency **Carl Ally, Inc.**
designer **Amil Gargano**
producer **Amil Gargano**
client **Volvo Inc.**
photographer **Mike Cuesta**

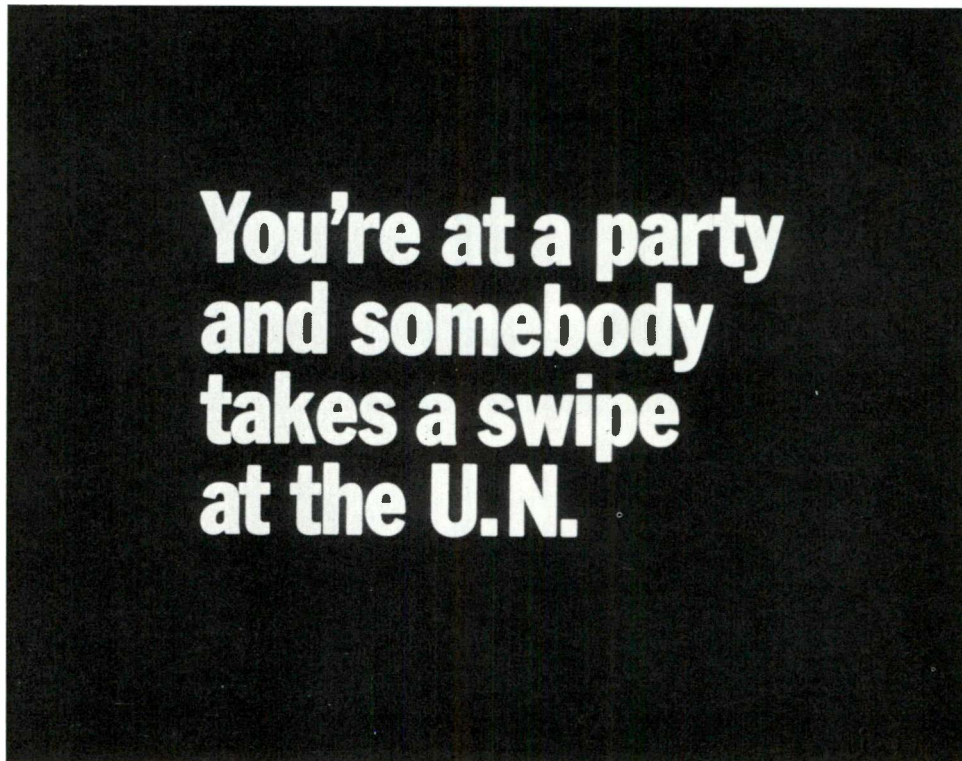


509 art director **Tom Gorey**
writer **J. Gerald Fortis**
agency **Needham, Louis, Brorby, Inc.**
producer **John Murphy**
production company **TV Graphics**
client **Morton Salt Company**
photographer **Howard Zieff**



510 art director **Charles Doe**
writer **Alan Alch**
agency **Wade Advertising Inc.**
producer **Ed Pierce**
production company **International Productions Inc.**
client **Falstaff Brewing Corp.**
photographer **John Dorsey**

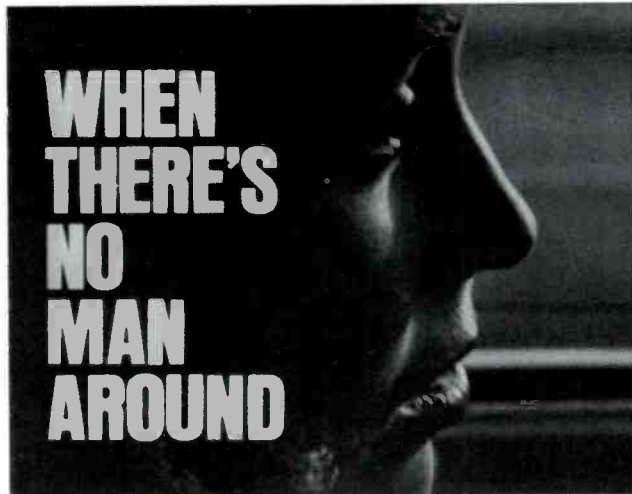
Distinctive Merit Award



511 art director **George Lois**
writer **Fred Papert**
agency **Papert, Koenig, Lois, Inc.**
producer **Jack Goldsmith**
production company **Harold Becker**
client **The Advertising Council**



512 art director **Andrew Jenkins**
 writer **Andrew Jenkins**
 agency **Pritchard Wood, Inc.**
 producer **Andrew Jenkins**
 production company **Wylde Films, Inc.**
 client **BOAC**



513 art director **Gerry Severson**
 writers **Mike Slosberg / Da Nalda McCrea**
 agency **Young & Rubicam, Inc.**
 designer **Mik Kitagawa**
 producer **Reed Springer**
 production company **Film Fair**
 client **Goodyear Tire & Rubber Company**
 photographer **Jim Crabbe**



514 art director **Bob Eggers**
 writer **Tony Issadore**
 agency **Young & Rubicam, Inc.**
 producer **Barbara Lane**
 production company **VPI Hollywood**
 client **General Foods / Jell-o Gelatin**

Gold Medal Award



515 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Brillig Productions**
client **Salada Foods Inc.**
photographer **Barry Brown**

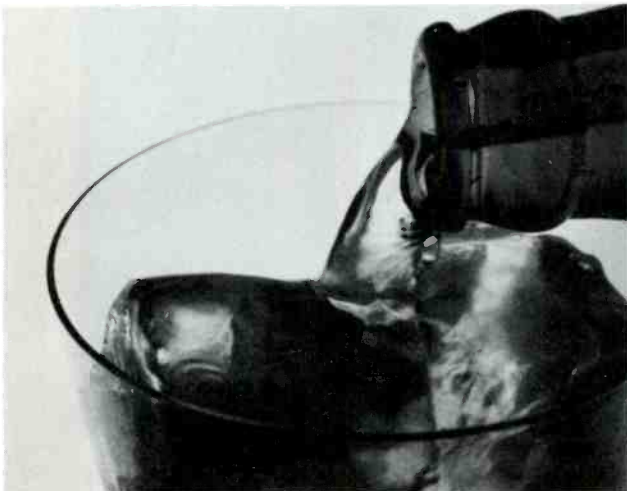


516 art director **Robert Gage**
writer **Judy Protas**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Dick Earle**
production company **Rose Magwood**
client **Cracker Jacks Company**
photographer **Ernesto Caparos**



517 art directors **John McCullough / Bryn Craig**
writer **Florenz J. Fenton**
agency **N. W. Ayer & Son, Inc.**
designer **Bryn Craig**
producer **Garry Simpson**
production company **Harold Becker**
client **E. I. DuPont de Nemours & Co.**
photographer **Harold Becker**

518 art director **Marvin Mitchneck**
writer **Jim Simon**
agency **The Marschalk Co., Inc.**
producer **Ed Tate**
production company **VPI**
client **Fanta Beverage Co.**
photographer **Lenny Hirschfield**



519 art director **Art Koch**
writer **Ted Halaki**
agency **Young & Rubicam, Inc.**
producer **Robert Naud**
production company **Elliot-Unger-Elliot**
client **Lipton / Onion Soup**



520 art director **Robert Miller**
writer **Robert Fischer**
agency **The Marschalk, Inc.**
producer **Ed Tate**
production company **VPI**
client **Fanta Beverage Co. / Tab**
photographer **Lenny Hirschfield**



521 art director **Robert Gage**
writer **Ronald Rosenfeld**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Ernest Hartman**
production company **Elliot-Unger-Elliot**
client **National Library Week**
photographer **Gene Friedman**

522 art director **Bob Eggers**
writer **John LaPick**
agency **Young & Rubicam, Inc.**
producer **Stan Dragoti**
production company **M P O**
client **General Cigar / Tiparillo**

Distinctive Merit Award



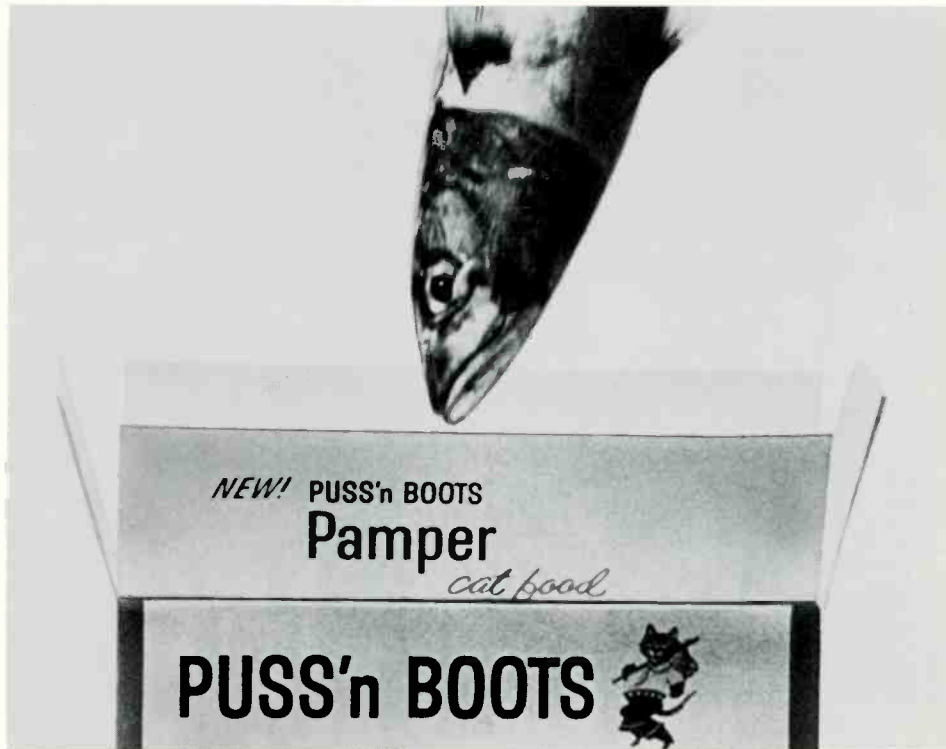
523 art director **Robert Gage**
writer **Judy Protas**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Dick Earle**
production company **Rose Magwood**
client **Cracker Jacks Company**
photographer **Ernesto Caparos**



524 art directors **Leo Brouse / Donald Murray**
 writer **Leo Brouse**
 agency **McCann-Erickson of Canada Ltd.**
 designer **Douglas Cowan**
 producer **Stephen Bennett**
 production company **Robert Lawrence Productions**
 client **Nabisco Foods**
 photographer **Fritz Speiss**

525 art director **Eli Tulman**
 writer **Art Mayer**
 agency **Hicks, Greist & O'Brien, Inc.**
 designer **Eli Tulman**
 producer **Joe Felice**
 production company **V.P.I.**
 client **Friend Brothers, Inc.**
 photographer **Len Hirschfield**

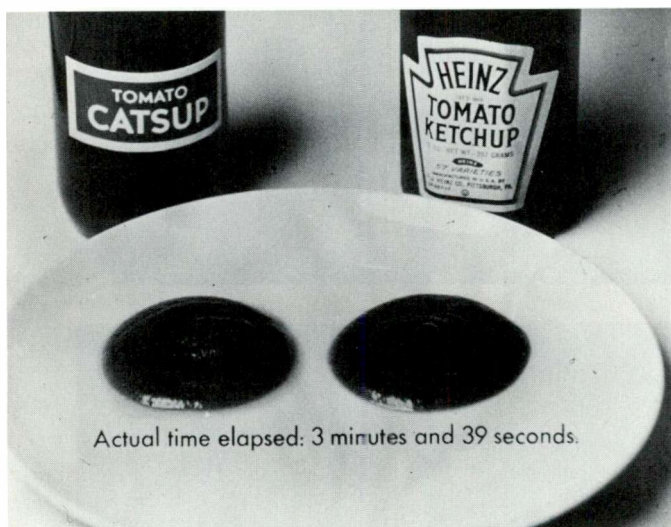
Distinctive Merit Award



526 art director **Al Amato**
 writers **M. Chappell / B. Haugen**
 agency **Papert, Koenig, Lois, Inc.**
 producer **J. Goldsmith**
 production company **H. Becker**
 client **Puss 'n Boots**
 photographer **H. Becker**



527 art director **Alphonse Normandia**
 writer **Bob Miller**
 agency **Batten, Barton, Durstine & Osborn, Inc.**
 designer **Jim Squires**
 producer **Karl Fischer**
 production company **Harold Becker Productions**
 client **F. & M. Schaefer Brewing Co.**

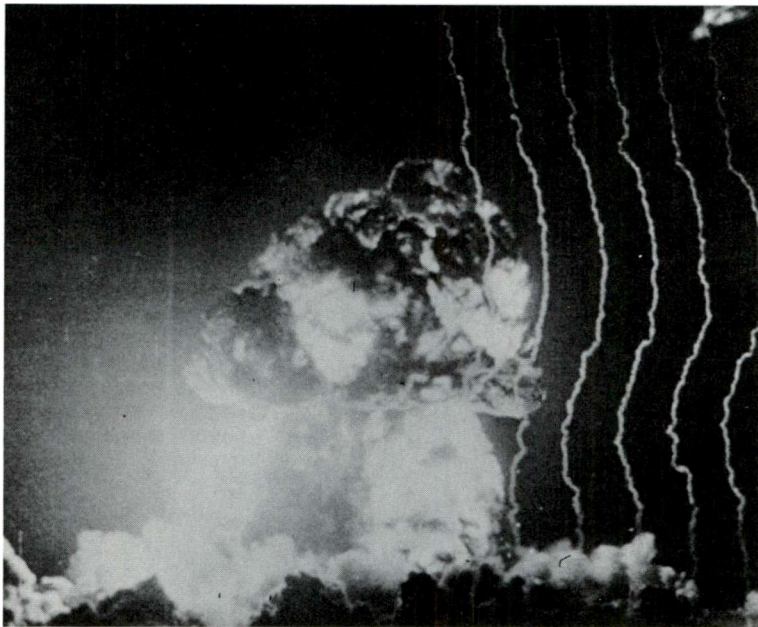


528 art director **Bert Steinhauser**
 writer **Francine Wexler**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Bert Steinhauser**
 producer **Chris Eaton**
 production company **Televideo**
 client **H.J. Heinz Co.**
 photographer **Jacques Letellier**



529 art director **Frank Broadhurst**
 writer **Alice Moseley**
 agency **McCann-Erickson, Inc.**
 producer **Doug Fithian**
 production company **V.P.I.**
 client **Nabisco**

Distinctive Merit Award



530 art director **Sidney Myers**
writer **Stanley Lee**
agency **Doyle Dane Bernbach, Inc.**
designer **Sidney Myers**
producer **Aaron Ehrlich**
production company **Elliot-Unger-Elliot**
client **Democratic National Committee**
photographer **Drummond Drury**



531 art director **Lee Scherz**
writer **Olivia Traeger**
agency **Young & Rubicam, Inc.**
producer **John McShane**
production company **Libra**
client **Breck Creme Rinse**



532 art director **Hilburn Covington**
writer **Betty Ennis**
agency **Young & Rubicam, Inc.**
producer **Willis Wright**
production company **On Film**
client **Johnson & Johnson / Baby Lotion**



533 art director **Donald Keller**
writer **William Stratton**
agency **Leo Burnett Company, Inc.**
producer **Gordon Minter**
production company **Filmways, Los Angeles, Calif.**
client **Kellogg Company**

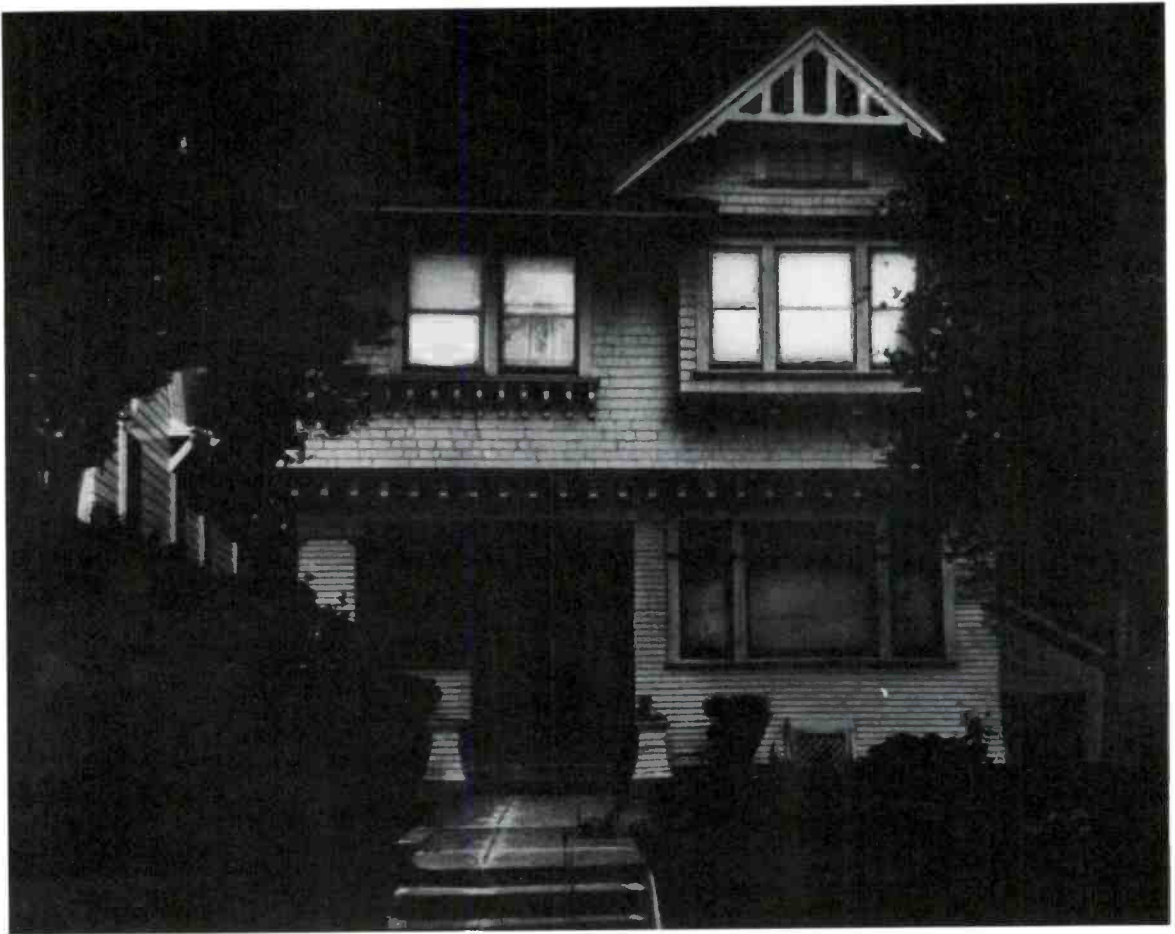
**Live action
black & white—
over 10 seconds but
less than
1 minute**



534 art director **Sidney Myers**
writer **Stanley Lee**
agency **Doyle Dane Bernbach, Inc.**
designer **Sidney Myers**
producer **Aaron Ehrlich**
production company **Elliot-Unger-Elliot**
client **Democratic National Committee**
photographer **Gene Friedman**



535 art director **Bert Steinhauser**
writer **Francine Wexler**
agency **Doyle Dane Bernbach, Inc.**
designer **Bert Steinhauser**
producer **Chris Eaton**
production company **Televideo**
client **H. J. Heinz Co.**
photographer **Jacques Letellier**



536 art director **Jack Sheridan**
 writer **Edmund Bigelow**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Jack Sheridan**
 producer **David Nagata**
 production company **John Urie & Associates**
 client **Laura Scudder's**
 photographer **Ed Martin**



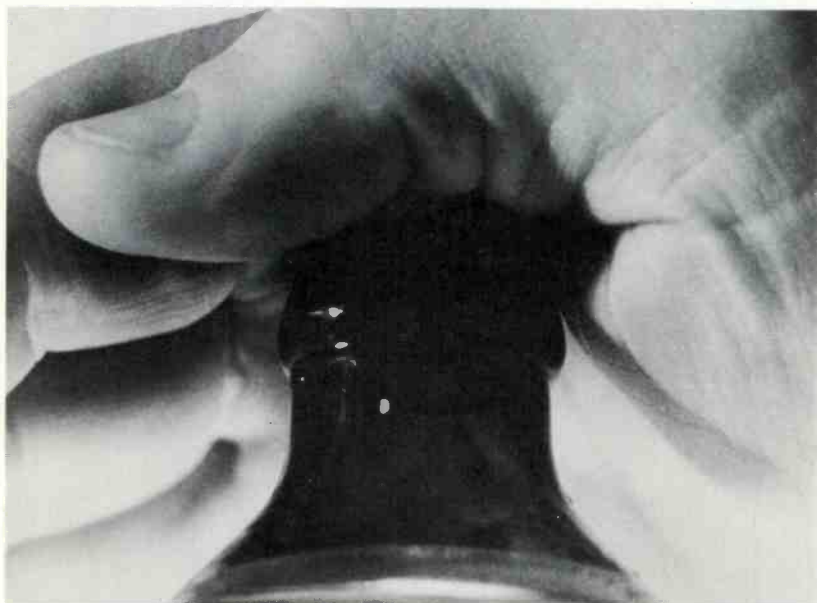
537 art director **Helmut Krone**
 writer **Mort Scharman**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Helmut Krone**
 producer **Don Trevor**
 production company **Elliot-Unger-Elliot**
 client **International Latex Corp. / Isodettes**
 photographer **Gene Friedman**



538 art directors **Leonard Sirowitz**
 writer **Robert Levenson**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Leonard Sirowitz**
 producer **Tom Buscemi**
 production company **V.P.I.**
 client **Volkswagen of America**



539 art director **Stan Jones**
 writer **Bob Finley**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Stan Jones**
 producer **David Nagata**
 production company **John Urie & Associates**
 client **Sick's Rainier Brewing Company**
 photographer **Ed Martin**



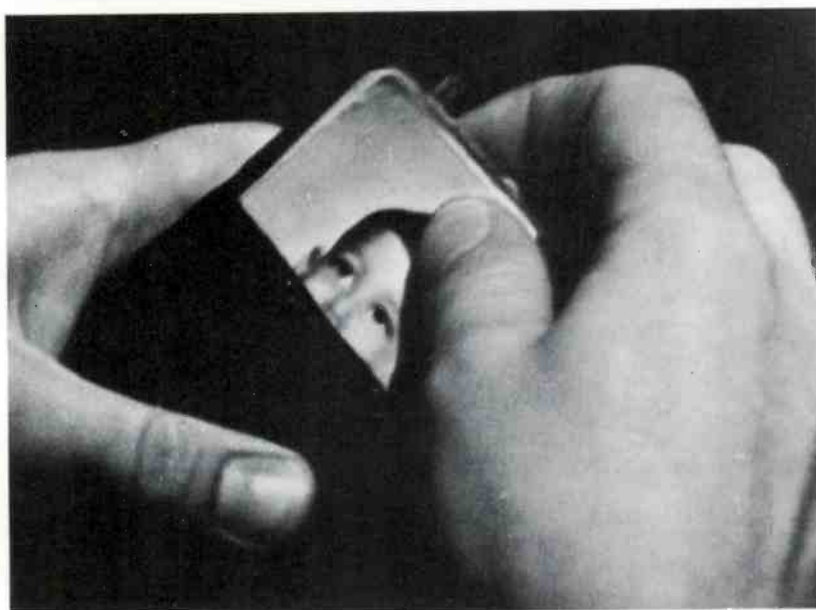
540 art director **Stan Jones**
 writer **Bob Finley**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Stan Jones**
 producer **David Nagata**
 production company **John Urie & Associates**
 client **Sick's Rainier Brewing Company**
 photographer **John Hora**



541 art director **Helmut Krone**
 writer **Mort Scharfman**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Helmut Krone**
 producer **Don Trevor**
 production company **Elliot-Unger-Elliot**
 client **Isodettes**
 photographer **Gene Friedman**



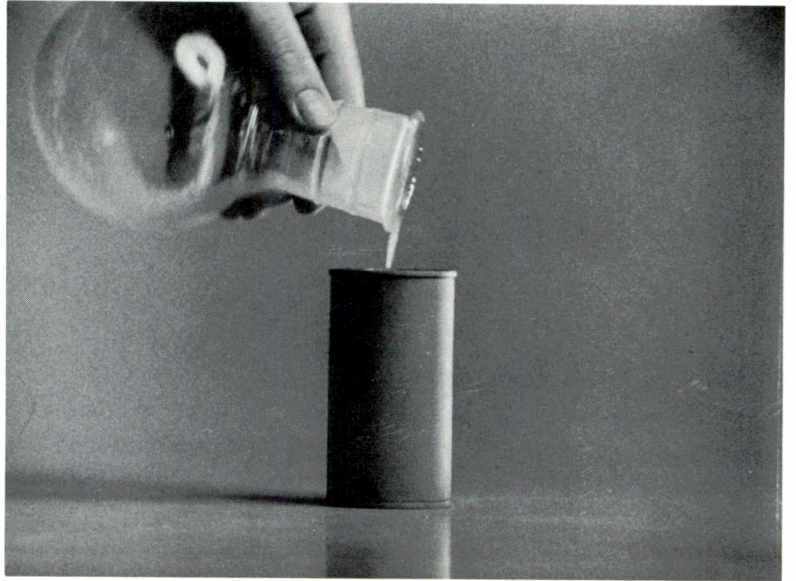
542 art director **Robert F. Schmalenberger**
writer **Mal MacDougal**
agency **Batten, Barton, Durstine & Osborn, Inc.**
designer **Robert F. Schmalenberger**
producer **Lou Georganas**
production company **Elliot-Unger-Elliot**
client **Sheraton Hotel Corporation**



543 art director **Sidney Myers**
writer **Stanley Lee**
agency **Doyle Dane Bernbach, Inc.**
designer **Sidney Myers**
producer **Lee Tredanari**
production company **Video Tape Center**
client **Democratic National Committee**
photographer **Joe Polito**



544 art director **Helmut Krone**
writer **Mort Scharfman**
agency **Doyle Dane Bernbach, Inc.**
designer **Helmut Krone**
producer **Don Trevor**
production company **Elliot-Unger-Elliot**
client **International Latex Corp. / Isodettes**
photographer **Gene Friedman**



545 art director **Bob Reitzfeld**
writer **Paula Green**
agency **Doyle Dane Bernbach, Inc.**
designer **Bob Reitzfeld**
producer **Dick Earle**
production company **Elliot-Unger-Elliot**
client **Eversweet Foods, Inc.**
photographer **Gene Friedman**

Distinctive Merit Award



546 art director **William Taubin**
writer **Judy Protas**
agency **Doyle, Dane, Bernbach, Inc.**
designer **William Taubin**
producer **Ernest Hartman**
production company **Elliot-Unger-Elliot**
client **Levy's Rye Bread**
photographer **Kent Wakeford**



547 art director **Richard Loew**
writer **Carol Sherman**
agency **Doyle, Dane, Bernbach, Inc.**
producer **Chris Eaton**
production company **Film Fair**
client **Clairol, Inc. / Vitapoint**



548 art director **George Lois**
writer **Julian Koenig**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Elliot-Unger-Elliot**
client **Wts. Pharmacraft**
photographer **Michael Nebbia**



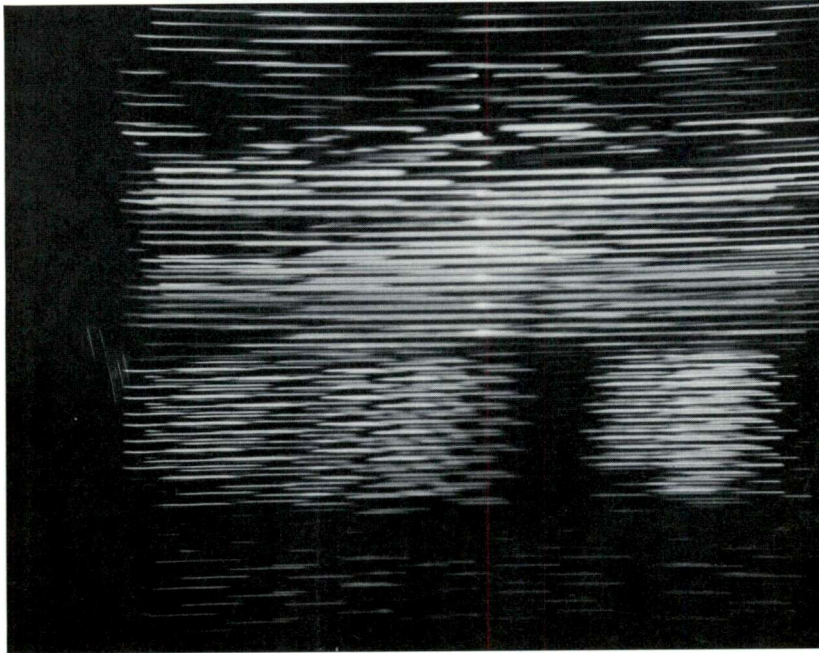
549 art director **Ken Duskin**
writer **Sue Brock**
agency **Doyle Dane Bernbach, Inc.**
designer **Ken Duskin**
producer **Aaron Ehrlich**
production company **Eastern**
client **Yardley of London**
photographer **Drummond Drury**



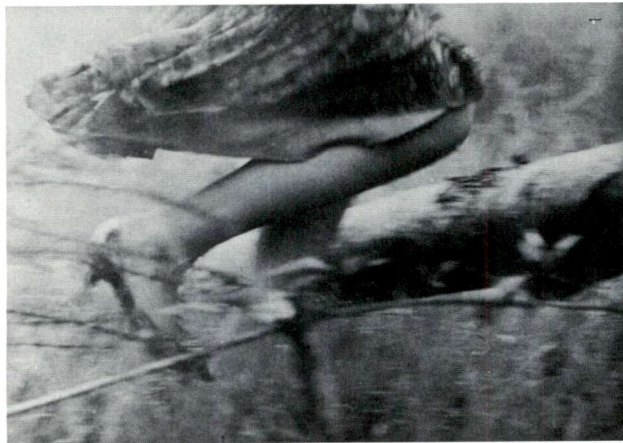
550 art director **Sidney Myers**
writer **Mort Scharfman**
agency **Doyle Dane Bernbach, Inc.**
producer **Ernest Hartman**
production company **Farkas Film**
client **West End Brewing Co. of Utica N.Y.**
Utica Club



551 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally, Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Harold Becker**
client **Salada Foods, Inc.**
photographer **Harold Becker**



552 art director **Jack Sheridan**
writer **Edmund Bigelow**
agency **Doyle Dane Bernbach, Inc.**
designer **Jack Sheridan**
producer **John Urie & Associates**
production company **John Urie & Associates**
client **Laura Scudder's**
photographers **John Hora / Ed Martin**



553 art director **Dick Lester**
writer **Craeme Phillips**
agency **McCann Erickson Ltd.**
designer **Dennis Abey**
producer **Dennis Abey**
production company **James Garrett & Partners**
client **Lifelong Stockings**



554 art director **Gennaro Andreozzi**
writer **Harry Gittes**
agency **Gilbert Advertising Agency, Inc.**
designer **Gennaro Andreozzi**
production company **Harold Becker Productions**
client **Guerlain / Chant d'Aromes**
photographer **Harold Becker**

555 art director **Gennaro Andreozzi**
writer **Harry Gittes**
agency **Gilbert Advertising Agency, Inc.**
designer **Gennaro Andreozzi**
producer **Bert Stern**
production company **Libra**
client **Guerlain / Chant d'Aromes**
photographer **Bert Stern**



Live action—color—1 minute



556 art director William Taubin
writer Lore Lionel
agency Doyle Dane Bernbach, Inc.
designer William Taubin
producer Don Trevor
production company Les Cineastes Associates
client General Mills, Inc. / Whistles
photographer John Bourgojn



557 art director William Taubin
writer Lore Lionel
agency Doyle Dane Bernbach, Inc.
designer William Taubin
producer Don Trevor
production company Les Cineastes Associates
client General Mills, Inc. / Whistles
photographer John Bourgojn

Distinctive Merit Award



558 art director William Taubin
writer Lore Lionel
agency Doyle Dane Bernbach, Inc.
designer William Taubin
producer Don Trevor
production company Les Cineastes Associates
client General Mills, Inc. / Whistles
photographer John Bourgojn



559 art director **Lee Savage**
writer **Ronald Phillips**
agency **N. W. Ayer & Son, Inc.**
producer **John Fengler**
production company **Elektra Film Productions, Inc.**
client **Chrysler Corporation**
photographer **Hugh Bell**



560 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corp.**
photographer **Michael Nebbia**

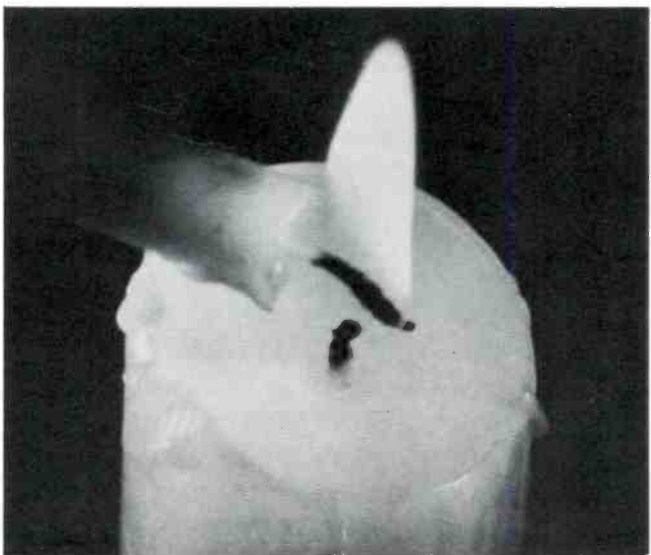
561 art director **William Taubin**
writer **Lore Lionel**
agency **Doyle Dane Bernbach, Inc.**
designer **William Taubin**
producer **Don Trevor**
production company **Les Cineastes Associates**
client **General Mills, Inc. / Whistles**
photographer **John Bourgoin**



Distinctive Merit Award



562 art director **Roger Tilton**
writer **John Pike**
agency **J. Walter Thompson Company**
producer **John Pike**
production company **Roger Tilton Films, Inc.**
client **Ford Motor Company**
photographer **Robert Sherry**



563 art director **Robert Winkler**
writer **Amram Nowak**
agency **Amram Nowak Associates**
producer **Amram Nowak**
production company **Amram Nowak Associates**
client **United Community Funds /
Councils of America**
photographers **Bruce Torbet / Jerry Pantzer**

564 art director **William Taubin**
writer **Lore Lionel**
agency **Doyle Dane Bernbach, Inc.**
designer **William Taubin**
producer **Don Trevor**
production company **Les Cineastes Associates**
client **General Mills, Inc. / Whistles**
photographer **John Bourgoin**



565 art director **Burns Patterson**
writer **Bill Suchmann**
agency **Kenyon & Eckhardt**
producer **Burns Patterson**
production company **Jim Darcy**
client **Ford Motor Co. / Lincoln-Mercury Division**

Distinctive Merit Award



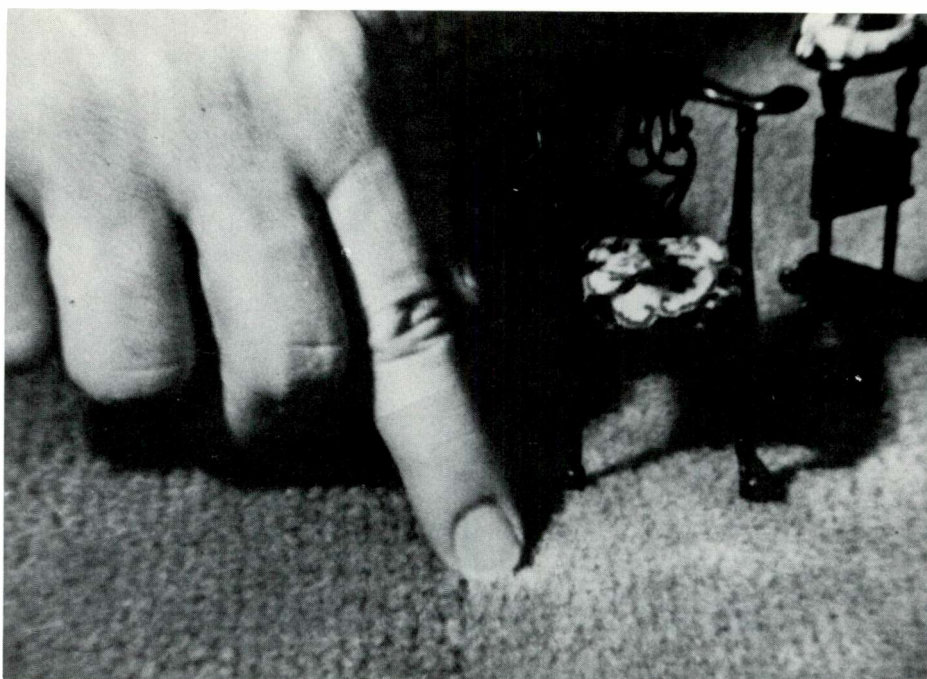
566 art director **Bill McCaffery**
writer **Charles Burch**
agency **de Garmo, Inc.**
producer **Bill McCaffrey**
production company **Elektra Film Productions / Timothy Galfas**
client **Faberge—Tigress**
photographers **George Jacobson / Timothy Galfas**



567 art director **Ken Duskin**
writer **Lore Lionel**
agency **Doyle Dane Bernbach, Inc.**
producer **Ernest Hartman**
production company **Rose Magwood**
client **General Mills, Inc.**
photographer **Ernesto Caparos**



568 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corporation**
photographer **Michael Nebbia**



569 art director **Richard Loew**
writer **Ray Baker**
agency **Doyle Dane Bernbach, Inc.**
producer **Chris Eaton**
production company **Pelican**
client **The Chemstrand Co. / Acrilan**
photographer **Drummond Drury**

570 art director **Israel Liebowitz**
writer **Janet Carlson**
agency **Klosterman Agency**
designer **Israel Liebowitz**
producer **John Urie**
production company **John Urie & Associates**
client **Cole of California**
photographer **David Nagata**



Gold Medal Award

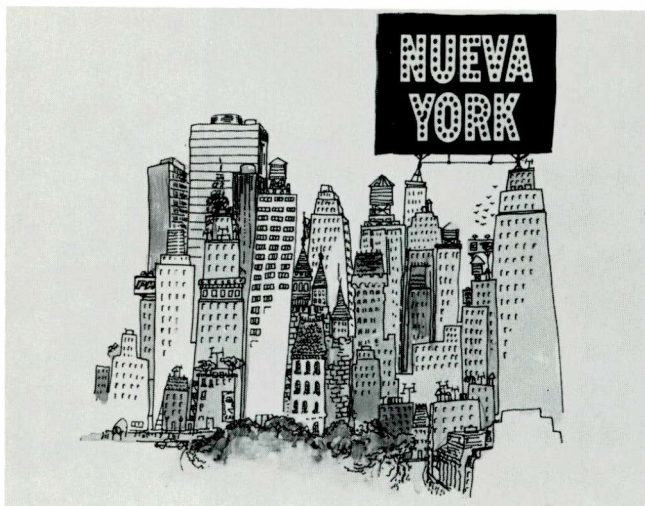


571 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corporation**
photographer **Michael Nebbia**

572 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corporation**
photographer **Michael Nebbia**



Limited animation (color) 1 minute

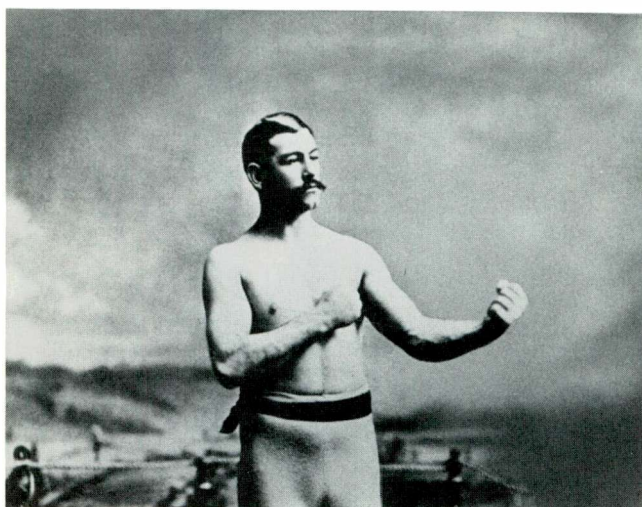


573 art directors Ben Kuwata / Bernard Owett
writer Jeremy Raikes
agency J. Walter Thompson Company
designer Irene Trivas
producer John Scarola
production Mogubgub Ltd.
client Panagra
photographer Fred Mogubgub Ltd.



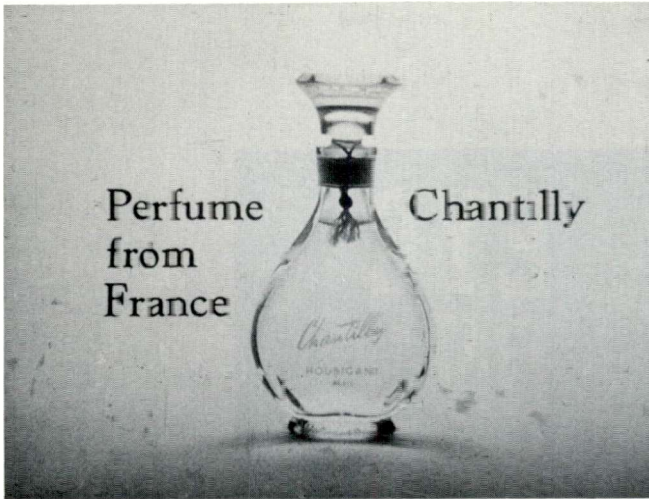
574 art director Michael Smollin
writer Michael Smollin
agency J. Walter Thompson Company
designers Irene Trivas / Ed Smith
producer Sidney Woloshin
production company Mogubgub Ltd.
client Ford Division / Ford Motor Co.
photographer Irene Trivas

Stop motion—black & white—1 minute



575 art director Bob Fiore
writer Monte Gertler
agency Papert, Koenig, Lois, Inc.
producer Herb Gompertz
production company M.P.O.
client Dutch Masters Cigars

Stop motion—black & white—over 10 seconds but less than 1 minute



576 art director **Stephen Baker**
writer **John H. Byrne**
agency **Baker & Byrne, Inc.**
producer **Bert Stern**
production company **Libra Productions, Inc.**
client **Houparco, Inc. / Chantilly**
photographer **Bert Stern**

Show openings—black & white—over 20 seconds

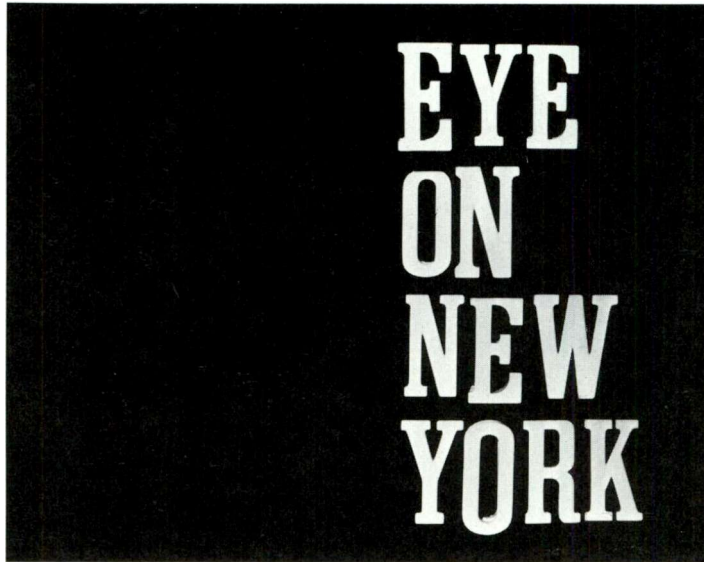


577 art director **Saul Bass**
designer **Saul Bass**
producer **Saul Bass**
production company **Saul Bass & Associates**
client **Robert Saudek Associates**
photographer **Mike Murphy**



578 art directors **Lou Dorfman / Joe DeVoto**
designers **Joe DeVoto / Eugene Beuth**
producers **Joe DeVoto / Eugene Beuth**
production company **Eastern Effects**
client **CBS sports**

579 art director **Lou Dorfsman**
writer **Art Hecht**
designer **Gerald Prueitt**
producer **Gerald Prueitt**
production company **Elliot-Unger-Elliot**
client **WCBS-TV**
photographer **Bill Unger**



Long commercials—black & white

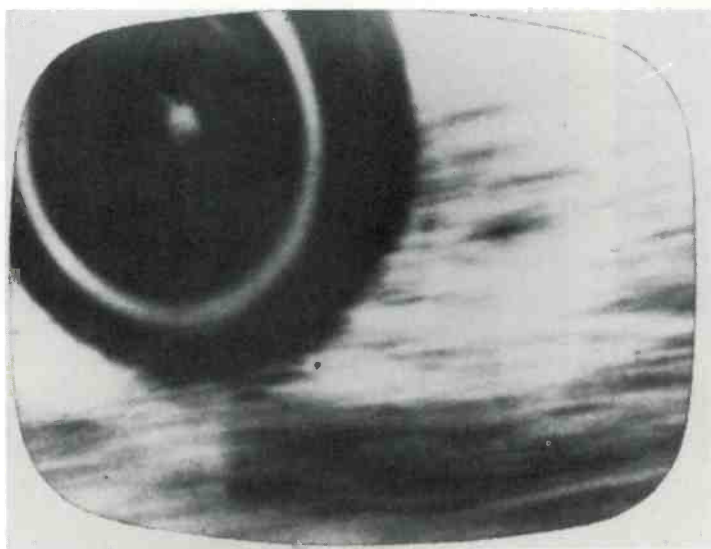
Distinctive Merit Award



580 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Audio**
client **Xerox**
photographer **Irving Penn**

581 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
client **Xerox**
photographer **Howard Zieff**

Distinctive Merit Award



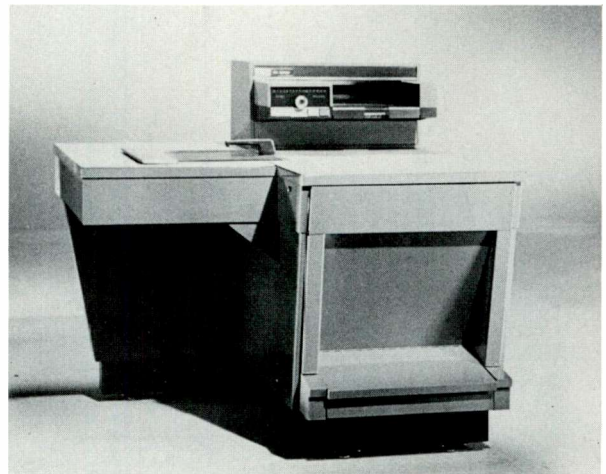
582 art directors **R. G. Cummins / Mike Cammuso**
writer **Robert Sooy**
agency **Erwin Wasey, Ruthrauff & Ryan, Inc.**
production company **MPO**
client **Gulf Oil Corporation**
photographer **Murray Lerner**

Long commercials—color

583 art directors **Lawrence Berger / Paul Kim**
agency **Batten, Barton, Durstine & Osborn, Inc.**
producer **Lawrence Berger**
production company **On Film**
client **U.S. Steel**



584 art director **Bruce Campbell**
writer **Ronald Phillips**
agency **N. W. Ayer & Son, Inc.**
designer **Bruce Campbell**
producer **John Fongler**
production company **V.P.I.**
client **Chrysler Motors Corp. / Plymouth Div.**
photographer **Ben Coleman**



585 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Farkas Films**
client **Xerox**

Live or video tape—black & white—1 minute or over

586 art director **Alan Buitekant**
writer **Leo Fassler**
agency **Doyle Dane Bernbach, Inc.**
designer **Alan Buitekant**
producer **Gerald Kreeger**
production company **Videotape**
client **Melville Shoe Corporation / Thom McAn**
photographer **Martin Begley**



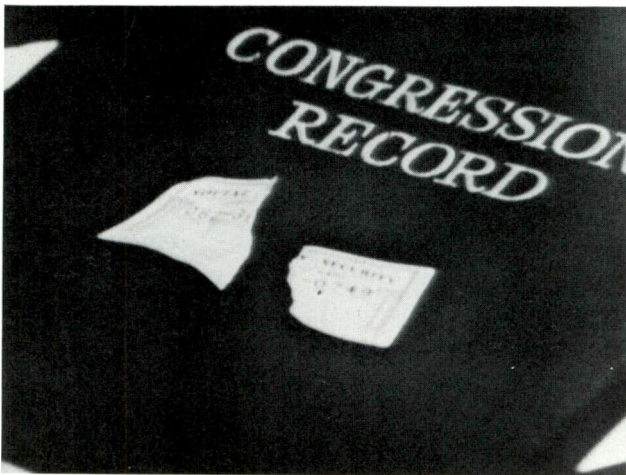
587 art director **Alan Buitekant**
writer **Leo Fassler**
agency **Doyle Dane Bernbach, Inc.**
designer **Alan Buitekant**
producer **Gerald Kreeger**
production company **Videotape**
client **Melville Shoe Corporation / Thom McAn**
photographer **Joe Polito**



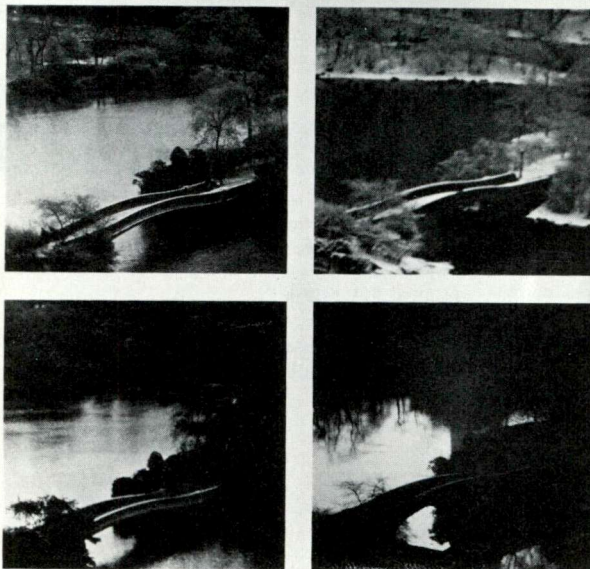
588 art director **Al Buitekant**
writer **Mort Scharfman**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Alan Buitekant**
producer **Bob Milford**
production company **Videotape**
client **Melville Shoe Corporation / Thom McAn**
photographer **Phil Riddle**



589 art director **Sam Scali**
 writer **Mike Chappell**
 agency **Papert, Koenig, Lois, Inc.**
 producer **Jack Goldsmith**
 production company **KGO-TV-San Francisco**
 client **Xerox**
 photographer **Hal Tulchen**



590 art director **Sidney Myers**
 writer **Stanley Lee**
 agency **Doyle Dane Bernbach, Inc.**
 designer **Sidney Myers**
 producer **Lee Tredanari**
 production company **Video Tape Center**
 client **Democratic National Committee**
 photographer **Joe Polito**



591 art directors **Lou Musachio**
 writer **Bob Haugen**
 agency **Papert, Koenig, Lois, Inc.**
 producer **Alex McKenzie**
 production company **CBS Tape**
 client **New York Herald-Tribune**



592 art director **Lou Musachio**
writer **Bob Haugen**
agency **Papert, Koenig, Lois, Inc.**
producers **John Cholakis / Alex McKenzie**
production company **CBS Tape**
client **New York Herald-Tribune**



593 art director **Alan Buitekant**
writer **Mort Scharfman / Leo Fassler /
Ron Rosenfeld**
agency **Doyle Dane Bernbach, Inc.**
designer **Alan Buitekant**
producer **Tom Buscemi**
production company **Video Tape Center**
client **Melville Shoe Corporation / Thom McAn**
photographer **Martin Begley**



594 art director **George Lois**
writer **Bob Haugen**
agency **Papert, Koenig, Lois, Inc.**
producers **Bill Wilson / Alex McKenzie**
production company **Videotape**
client **Robert Kennedy**



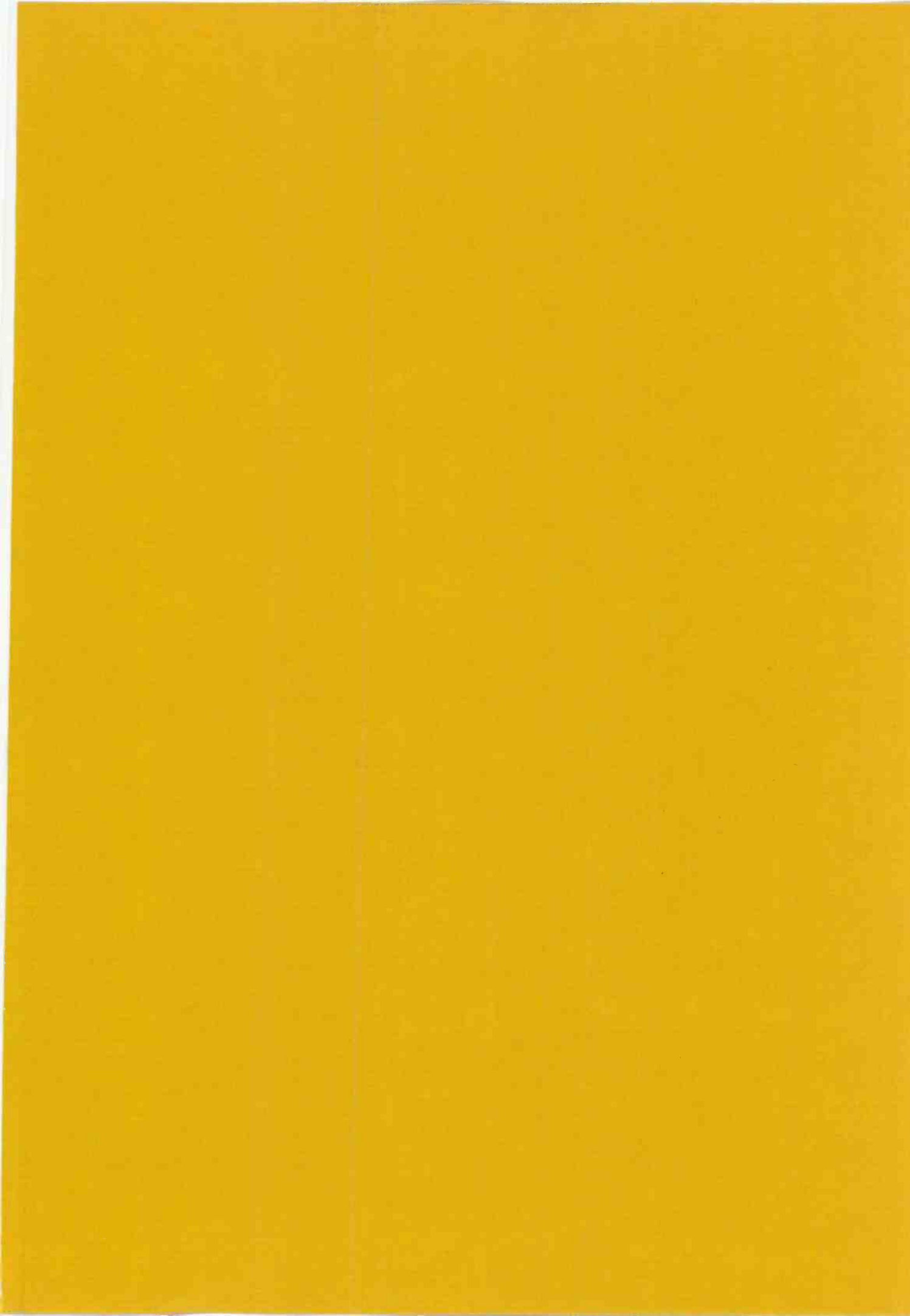
595 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Jack Goldsmith**
production company **KGO-TV-San Francisco**
client **Xerox**
photographer **Hal Tulchin**

Live or video tape—black & white—less than 1 minute

Gold Medal Award



596 art director **Sam Scali**
writer **Monte Gertler**
agency **Papert, Koenig, Lois, Inc.**
producer **John Cholakis**
production company **Videotape Unlimited**
client **New York Herald-Tribune**
photographer **Howard Zieff**





→ 5A

→ 6

→ 6A

→ 7

KODAK SAFETY FILM



→ 10A

→ 11

→ 11A

→ 12

KODAK SAFETY FILM



→ 15A

→ 16

→ 16A

→ 17

SAFETY FILM



● ●
● ●
Annual report
● ●
● ●

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This not only helps in tracking expenses but also ensures compliance with tax regulations. The text further explains how proper record-keeping can prevent disputes and provide a clear audit trail.

In addition, the document highlights the need for regular reconciliation of accounts. By comparing internal records with bank statements and other external sources, discrepancies can be identified and corrected promptly. This practice is crucial for maintaining the integrity of the financial data and ensuring that the books are balanced at all times.

Furthermore, the text addresses the importance of staying up-to-date with changes in tax laws and regulations. Taxpayers should consult with a professional advisor to ensure they are taking full advantage of available deductions and credits. Failure to do so could result in unnecessary tax payments and potential penalties.

Finally, the document concludes by stressing the value of professional assistance. For complex financial situations, the services of an accountant or tax preparer can be invaluable. They can provide expert advice, ensure compliance with all applicable laws, and help optimize the taxpayer's financial position.

Committees 1964-1965

ad fund

Mahlon A. Cline, Chairman

advisory

Bert Littmann, Chairman

44th annual of advertising art & design

Edward R. Wade, Administrator

**Eugene Milbauer, Assistant
Administrator**

James Boden, Designer

Gus Scheuer, Editor

44th annual exhibition

Oren Frost, Chairman

Robert Reed, Co-Chairman

awards luncheon

Bert W. Littmann, Chairman

10th conference

Paul Parker, Chairman

Walter Allner, Program Chairman

constitution

Garrett P. Orr, Chairman

design administration

Mahlon A. Cline, Chairman

education

William Dratler, Chairman

Samuel Bernstein, Co-Chairman

entertainment

Dick Ross, Chairman

Burton A. Morgan, Co-Chairman

golf

Robert O'Dell, Chairman

house

Norman Kosarin, Chairman

house exhibit

Leonard Jossel, Chairman

Michael Germakian, Co-Chairman

library

Joseph Cavallo, Chairman

members' exhibition

Art Rothenberg, Chairman

William Negron, Co-Chairman

membership

David Davidian, Chairman

Ernest Scarfone, Co-Chairman

newsletter

Peter Adler, Chairman

photography

Gus Scheuer, Chairman

Edward Diehl, Co-Chairman

publicity & public relations

Marilyn Hoffner, Chairman

reception

Louis N. Donato, Chairman

scholarship

Carl Harris, Chairman

traveling exhibition

Eugene Milbauer, Chairman

Officers 1964-1965

president

Robert S. Smith

first vice-president

William R. Duffy

second vice-president

William P. Brockmeier

secretary

Edward P. Diehl

treasurer

Mahlon A. Cline

executive committee

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Herbert Lubalin

Tobias Moss

Georg Olden

Paul E. Parker, Jr.

Robert Pliskin

executive secretary

Marie J. Archer

advisory board

Bert W. Littmann, Chm.

M. F. Agha

Julian M. Archer

Gordon C. Aymar

Frank Baker

Robert H. Blattner

William H. Buckley

Stuart Campbell

Walter B. Geoghegan

Edward B. Graham

Walter Grotz

Arthur Hawkins

William A. Irwin

John Jamison

Garrett P. Orr

Joseph B. Platt

Nathaniel Pousette-Dart

Lester Rondell

Paul Smith

Robert S. Smith

Loren B. Stone

Roy Tillotson

Deane Uptegrove



By Robert S. Smith
President
Art Directors Club of New York

Wouldn't it be great if we could hear this Annual and watch its pictures move! Never in the 44 years of our Annual Exhibitions has the weight and importance of television to the profession of art direction been more evident.

From the very beginning of this year's judging the distinction and maturity of the television entries was obvious. The brilliant use of unusual graphic ideas and a far more imaginative use of the sound track was found in a very large percentage of the commercials submitted—rather than in just the usual outstanding few. Noticeable also, was the ever growing use of color . . . color treated as an integral artistic element, used with taste and discrimination.

Color in TV is bursting out all over. As color is added, the role of the Television Art Director takes on an even greater importance. There can be no doubt that a few years from now a large proportion of our members will be essentially AD-Producers. This is not to imply that we will no longer need print and editorial art directors and designers. Far from it. With ever-expanding budgets more will be needed than ever before. But certainly the TV-Print compartments will have been broken down, the dividing line will be more fluid, and most art directors and designers will feel comfortably familiar with the Moviola.

In the Exhibition's many print areas an extremely high level of professionalism in both technique and concept is strikingly evident. This quality was by no means confined to entries from the few large metropolitan centers—a further indication of worldwide acceptance of the art director's role in the total concept of the printed page.

While some may feel there are no unusual graphic directions apparent in the print categories this year, this fact may be indicative of a long range trend that will become more evident a few years from now.

For its outstanding TV graphics, its fanciful and forceful use of the sound track, and the brilliance of its creative craftsmanship in print . . . The Art Directors Club is proud to present its 44th Exhibition Annual.



**By Oren Frost
Chairman, Exhibition Committee**

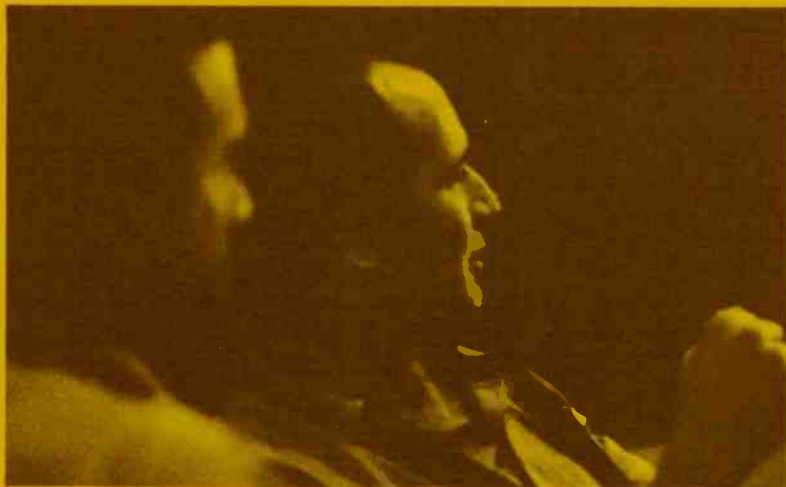
It is with pleasure and pride that I extend congratulations to all chairmen and committee members for this 44th Annual Exhibition.

Throughout its history, the Art Directors Club of New York has demonstrated its ability to meet the challenge of visual change and this year was no exception.

12,000 entries were professionally judged and the winners exhibited in the proper manner.

I am confident that the members of the Art Directors Club of New York will continue to give their full support to this most serious annual endeavor.





**By Bernard Owett
Judging Coordinator**

On the first night of judging early in January, Oren Frost, the Exhibition Chairman, repeated to the judges what the call had requested as this year's exhibition point-of-view; the highlighting of what was visually new. But as arguing, justifying, condemning, accepting and rejecting progressed it became very apparent that the new visuals were not at the top of the mind of the judges; this again was a year of concept, of ideas, where the words were as much considered as the visuals. Even where the category was not design of complete unit the reason behind the photograph or illustration was judged.

Television was more important this year to the jury as it is to our whole business, over twice as important to the 44th annual exhibition as it was to the 43rd. Last year's show included 60 commercials, this year's 146.

The judging was not casual or arbitrary, the jury's point of view was something sensed or felt by all judges and it ran through all the selecting and gave each controversy a point from which to judge seriously and sincerely, no matter what the individual tastes or talents. So despite that now forgotten call for entries, the judges felt this was the year not to highlight the future (near or distant) but a year to say, this is what is happening now, this is what's best right now, what's important at this very moment. This is Art Direction 1965 style, let next year's jury worry about next year.

**By William Dratler
Chairman, Education Committee**

The Education Committee prepared and presented to an invited group of outstanding students from various art schools a diversified program of lectures and open discussions which attempted to serve as an awakening to the students to what lay ahead for them in this vast communications field.

These promising students, on the threshold of entering the art field were exposed to some highly professional talents which showed examples of their work and participated in a question and answer period, which probed into the why's and wherefores of what was seen and heard.

The program presented was as rounded and as varied as time would permit. It consisted of one session per week for six weeks and each session ran for three hours. Those professionals who gave of their time did so voluntarily.

There is no doubt that these sessions were tremendously rewarding to the students who because of it might thus be properly directed towards the area of their greatest potential and,

therefore, making their talents available to the industry.

The subjects covered and those who made the presentation are as follows:

- PhotographyGeorge Elliot
 - Design/IllustrationJohn Alcorn
 - TypographyAaron Burns, Aaron Burns Co.
 - TypographyKlaus Schmitt, Y&R
 - TypographyBob Farber, Royal Typographers
 - TypographyArnold Shaw, Composing Room
 - TypographyLarry Ottino, The Headliners
 - TelevisionStephen Frankfurt, Y&R
 - FilmLou Schwartz, Lou Schwartz, Inc.
 - EditorialAlan Hurlburt, Look Design Studio
 - Herb Lubalin, Herb Lubalin, Inc.
 - Agency CopywriterDavid J. Herzbrun, DDB
 - Agency Art DirectorBert Steinhauser, DDB
 - PortfoliosAndy Schmitt, Y&R
- Assisting me in coordinating the Education Program were Sam Bernstein and Herbert O. Reinke.



**By Peter Adler
Chairman, Newsletter Committee**

During 1964-65 the Newsletter Committee published 4 issues of the Art Directors Club "magazine." It was sent to all club members in September, December, March and June. The "bulletin" which was begun during 1963 was discontinued since it had been conceived as a news fill-in in between the appearance of the magazine—and there was a lack of news material.

During the last year the magazine has continued to publish regular reports by the President, as well as news of members' activities, committee reports (especially those concerning the Annual Exhibition and Conference), letters to the editor and the club calendar.

In addition to these regular features the magazine ran articles on such topics as letters received by the club from all over the world and articles by or about personalities such as Allen Hurlburt, Walter Allner, William Bernbach, Herb Lubalin, Georg Olden and S. Neil Fujita. The magazine also

reported on the Typomundus 20 exhibition and the travels of the 43 annual A.D. show in Europe. A special article was written for the March issue by Mahlon Cline on "The Art Director in Education." Among the cover contributors were members Jack Beck, Verdun Cook and Seymour Chwast.

The December issue won a Certificate of Merit Award in the New Jersey A.D. Club 4th annual exhibition.

The magazine went from 12 to 16 pages with the June issue due to the increase in the number of Advertising pages and the contributions of American Writing Paper and Sanders Printing Corp.

The Newsletter committee consists of Peter Adler, Editor; Marilyn Hoffner and Hal Halpert, Contributing Editors; and the valuable help of Marie Archer and her staff.



**By Eugene Milbauer
Chairman, Traveling Exhibition**

This year, if they weren't skiing in Gstaad or swimming on the Cote D'Azur, more than 20,000 of Europe's most sophisticated men and women may have been visiting the ADC's 43rd Annual Traveling Exhibition. Its critical acclaim in almost a dozen Continental cities far exceeded what the most hopeful of us dared hope.

At the by-invitation-only opening in London, the good money said we had a winner. In the ten days following, report my Newsweek colleagues in London who sponsored the show at the Federation of British Art Galleries, everybody who was anybody in advertising, publishing or printing in England was seen at the show.

From that not-so-humble beginning, the show began its really exciting tour under the sponsorship of the International Center for Typographic Arts. For six solid months, January to June, three ICTA men masterminded one success after another in Frankfurt, Duesseldorf, Stuttgart, Wuppertal, Munich, Bremen, Paris, Zurich and other cities. They were Olaf Leu, ICTA Secretary; Kurt Wiedemann, ICTA Director for Europe; and Klaus Schmidt, ICTA's U.S. liaison officer. We have endless thanks to Druck Farbenfabriken Gebr. Schmidt GmbH where Olaf Leu is Advertising Manager and Art Director, and to Kurt Weidemann for taking time from his normal duties as Educator, Journalist and Designer, and here in the United States equal appreciation goes to Young & Rubicam's Type Director Klaus Schmidt.

Assisting these men, of course, were the generous sponsorships they had the foresight to arrange (or were asked to arrange) with leading graphic schools, and with public-service minded industries such as Farbwerke-Hoechst AG; Foundries Bauersche Giesserei and D. Stempel AG; Gebr. Klingspor; Zanders; Feinpapiere; The German Society of Commercial Artists; R. W. Guetebrueck Adv. Agency; The Academy of Arts and Crafts; Typographic Isch Gesellschaft Muenchen; and last but by no means least, The United States Information Agency.

And finally, what about an encore? Based on the enormous enthusiasm abroad for this show last year, we have a deskful of requests for plans and arrangements for our 1965 effort.



The National Society of Art Directors By Edward R. Wade Secretary/Treasurer

An extensive program to aid art education throughout the country was launched by the NSAD at its Nineteenth Annual Meeting held in Chicago, June 4th, 5th, 1965.

The Society's newly elected president, Norman A. Ulrich, appointed eleven committees to help revitalize the organization. Several of these committees will work in the field of art education and will develop programs following ideas which were presented at the meeting.

A Visual Communication Foundation for Research and Education has been proposed to accomplish the following goals:

1. To activate programs of research in the field of Visual Communication.
2. To develop and start programs of educational service to students of schools and universities.
3. To publish reports of art education activity.
4. To assist existing educational institutions in the improvement of their art and design courses.

In other areas of NSAD educational efforts, steps will be taken to revise NSAD published materials which go to aspiring art students. Among these are: 1. listing of available art scholarships, 2. lists of art schools and others which feature art courses as part of their curriculum. Reports of on-the-job art training programs operating in various sections of the country also will be published and distributed to help promote similar activity on a nationwide basis.

An Educational Foundation has been started under the direction of the NSAD Trustees. Its primary concern will be to provide funds for art education projects and for the publication of reports.

An NSAD Government Cooperation Program, designed to improve graphics in government printing, has begun to operate through a committee comprised of members of the Art Directors Club of Metropolitan Washington. Recognition of the art director and designer and the listing of their categories of employment in Civil Service are major goals of this committee.

During 1964 two exhibits were prepared for the United States Information Agency by NSAD. The exhibits were shown in Prague and New Delhi. The best of Graphic design from throughout the U.S. was collected from clubs in the Society and judged in New York City before shipment abroad. Both of these exhibits were well received and have continued to tour other cities.

The Society now consists of thirty-three clubs and over three-thousand members.

NSAD's annual award for the "Art Director of the Year" was voted by acclamation at the Annual Meeting. The 1965-66 recipient of this coveted professional honor was Allen Hurlburt, Vice president and Editorial Art Director of Look Magazine. The award was given for sustained excellence in the visual presentation of Look Magazine and his contribution over the years to progress in the graphic arts.

Previous winners of the "Golden T-Square" were: Paul Sheriff, Charles-T. Coiner, Bradbury Thompson, Gordon Aymar, John T. Tinker, Arthur Lougee, Frederick W. Boulton, Leo Lionni, Walt Disney, Saul Bass, George Giusti, Arnold Varga, Otto Storch, Herb Lubalin, George Lois, and Morton Goldsholl.

Officers of NSAD

President—	Norman A. Ulrich
Vice Presidents—	Thomas Young Phillip Goyert Geoffrey Relf Seth Fagerstrom Donald McCarten
Secretary/Treasurer—	Edward R. Wade
Assistant Treasurer—	Hoyt Howard
Trustees—	William Neale Robert Blattner John Parker H. Davis Clymer
Executive Secretary—	June Coneeny



**Allen Hurlburt voted
Art Director of the Year**

By Bert W. Littmann
Chairman, Advisory Board
44th Awards Presentation

The 44th Awards Presentation, held on April 13, 1965, broke all records for attendance—and all precedents for program formats.

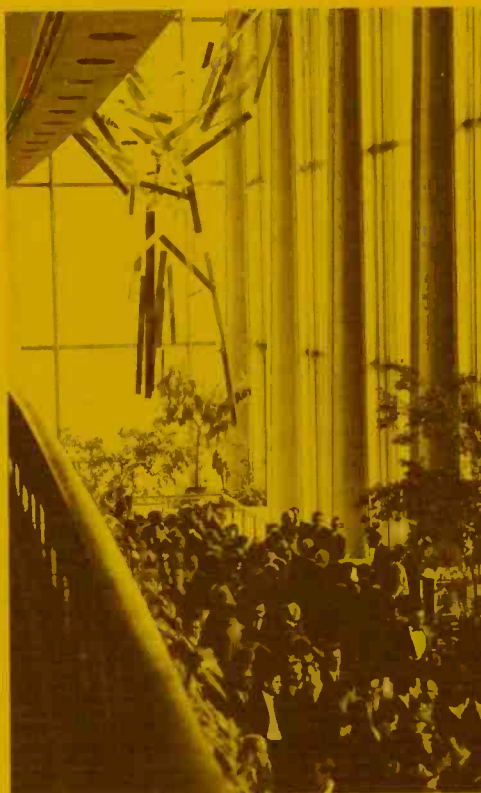
Almost a thousand persons attended the event which was held on the Promenade of Philharmonic Hall in Lincoln Center—a dramatic change from the more formal atmospheres of hotel banquet rooms.

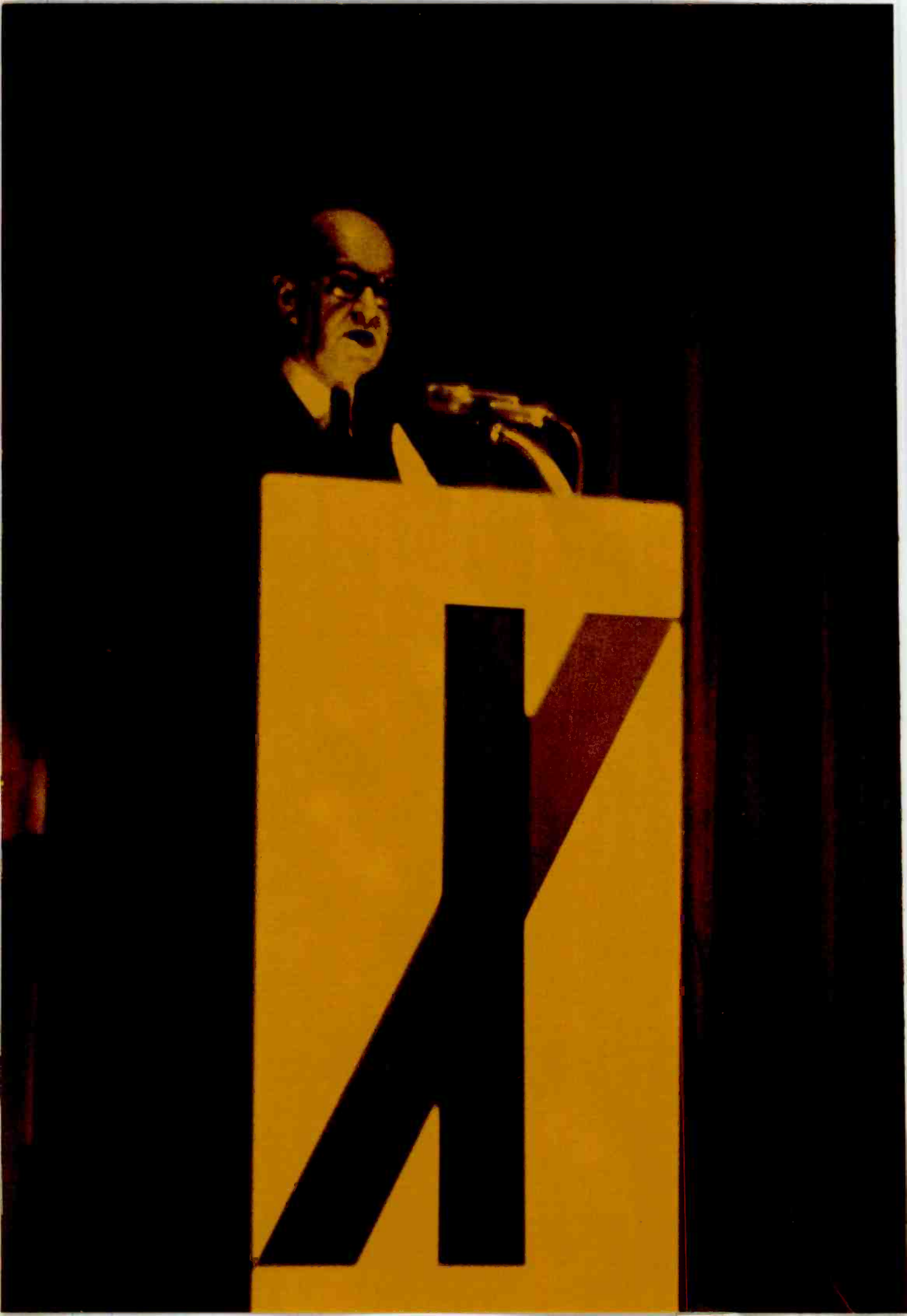
Members, in letters following the event, indicated enthusiasm for the shorter program permitting them to get back to their offices at a reasonable hour. We had planned to seat an anticipated audience of 400-500 for the luncheon, but the additional turnout forced us to quickly revert to a stand-up procedure. The result was a crush of dire dimension—something that will be avoided in future events at Lincoln Center if we take advantage of their kind offer to put us in the 850-seat area of the New York State Theatre Building (not completed at this time).

Dr. William Schuman, President of Lincoln Center for the Performing Arts, was our distinguished guest of honor, and he spoke eloquently of the designer's role in the performing art of communication.

Not enough praise can be given to Sal Lazzarotti who handled the production features of the presentation, and Jonis Gold who contributed time and talent to the Television exhibit portion.

The experience gained in their undertaking will considerably assist those who formulate subsequent Awards Presentation.







**By Paul Parker, Jr.
Chairman,
10th Annual Visual Communications
Conference**

Theme: "The Next Decade"

The committee decided on a theme and sought speakers who could best aid and abet its exposition. Our program reflects our belief that we accomplish our goals more often than not.

To keynote, Dan Seymour, President, J. Walter Thompson, gave a rousing, exciting, visually provocative 45 minute address by analysing contemporary tastes (the arts, films, music, fashion, etc.) with those of a decade ago. He stated that change is the primary force at work today ("The way out concept of today is the commonplace of tomorrow."). He clearly pointed to the problem of keeping pace with today's influences in visual communications by referring to Op and Pop, underground films, the many sounds and sights that bombard us constantly. He suggested that the Art Director will have to absorb and translate these tools into his work if he is to keep pace with these constant changes. For if he doesn't, business will resort to other methods guaranteed to keep up with the present—and future. Computers can do such a service, but he saw faith in the "human computers," the present art director-designer, believing that creativity can never be regulated to the machine age. With perception, he concluded that it is, at once, our threat as well as our opportunity.

Morton Goldscholl saw the next ten years as a battle between the machine and the man. He stated that we are "selling promises rather than values" and our job is to reverse the trend that has made us dependent on "research mentality." He insisted that we overcome the stressing of quantity instead of quality.

John W. Kiermaier alluded to the problem of "over-communication" and the inescapable world of sight and sound that it has created. He cites a poll that warns "there is every sign of growing disenchantment with television on the part of affluent, better educated Americans. T.V. appears to be losing its audience . . .". He called for leaders in the communications field to exert their superior talent to find a way to correct this decline "in these ten visually thirty years coming up."

Completing the morning session, Dr. Howard Conant was ferocious in his attack on those who would have us believe "that we are at the threshold of a cultural renaissance." Not so, he stated and went on to berate those who would "abuse the splendid cultural attainments of major historic and contemporary artists" by forgetting them and producing "the aesthetically worthless objects" so present in our economy of built-in obsolescence.

At luncheon, the Art Directors Club's highest award, the President's Medal, was bestowed on Charles Eames. This artist, designer and film maker of international reputation was given this honor by Bob Smith, President. His moving presentation speech was a conference highlight and the acceptance ad-



dress was equally heartwarming.

The afternoon session led off with a talk by Eugene Bordinat who explored the future of car design, although he couldn't show his most interesting designs because of the press delegation in the audience.

He was followed by Robert Pliskin who moved the conference to the Art Director's area by pleading for a return to the basics. "We've given up materials and the skills that went with them" he complained, and we've sought to become "business men, half-assed researchers, part-way merchandisers." By throwing out the fundamentals of our art director profession, we run the risk of not being equipped to "create the magic that can brighten a printed page and the television screen; that can reach into people's minds with the visual messages that are important to them and the world."

Andrew Heiskell concluded the first day with the conviction that "the rate of change, in the Next Decade, (will) create a furnace for creative work." He championed the "climate that will attract individual individuality" as the way to compete with the "patterns of sameness" in advertising, television, and the whole future of communications. "Be bold and believe in your convictions of what is right" he seemed to say.

Thursday morning was devoted to a panel discussion headed by William Free and including Paul Foley, Neil Fujita, Franchelli Cadwell and Richard Heimann. Though bothered by acoustical problems and the "Chinese torture" of a free discussion technique, the Panel attempted to achieve an all-around view of the conference's theme. Using examples of various graphic representations (film, package design, print ads, television commercials) the group discussed the visual challenges from every viewpoint. Paul Foley's remark that predictions for the short term helped prepare for the long term problems, but the middle ground was impossible to judge clearly, was applauded highly as was Bill Free's mention of the Art Director's reluctance to spend time wastefully at the photographer's studio when preparing an ad.



Luncheon was highlighted by an address by Skitch Henderson, who fought, amusingly, the battle for the audience's attention with his waiter who was intent on serving him his dessert. But his point about the use of music in advertising messages was delivered with conviction and force to an appreciative group of delegates.

The final afternoon saw Emily Genauer reveal the fact that the flow of ideas used to be from art to advertising, but that the current trend has the artist joining the art director in the "market place." And not without the resultant vulgarity that has occurred, such as Op and Pop art. Stressing that this phenomenon does have an inherent vitality and beauty, it has, however, lost the "mystery and warmth of man." And she predicted that replacing today's cold precision and impersonality in art will be the Next Decade's restressing of the human element and his place in natural society.

Edward Durell Stone followed this prediction with a condemnation of the "conformity and respectability" that is popular today in the "urban sprawl." He referred to the conspiracy that removes color and beauty from our lives, replacing it with the faceless, but safe, three button Brooks Brothers straightjacket. "Our cities are becoming unlivable and we need the reinvigoration of the individual instead of the irresponsible, high-consumption unit," known on the charts as today's family, which breeds the "minimal social responsibilities."

Charles Newton, director of communication at General Dynamics-Convair, stressed today's immediate problems with an attempt to provide possible solutions in the visual communications area. He showed many examples, chief among which were the suggestions for improvement of road and traffic sign designs. Rebelling against the corporate mind in today's market place, he stressed that the consumer, though he was the target of an advertising message, still played little part in its formation. This inadequacy, leading to an ineffective selling message, would be reversed if an "Open End" type of discussion were used. By such a scheme, consumer representatives would join a panel of advertisers in which a free discussion of the product was attempted.

The closing address was delivered by Richard Coyne, editor of CA, who discussed his reaction to the Art Directors Club Annual Exhibition of Editorial and Advertising Art.

Thus, the Conference.



Members 1965-1966

A

Ackerman, Richard S.
Adams, Gaylord
Adams, George C.
Adler, Peter
Adorney, Charles S.
Agha, M. F.
Albrekton, Evald J.
Aldoretta, Warren P.
Allner, Walter H.
Ammirati, Carlo
Andreozzi, Gennaro R.
Anthony, Al
Anthony, Robert
Archer, Julian M.
Arlow, Arnold
Attardi, Frank
Aufricht, Gabor M.
Avery, Dean R.
Aymar, Gordon C.

B

Bach, Richard F.
Bach, Robert O.
Bailey, Hugh
Baker, Frank
Bamman, Constance H.

Barbuto, Paul J.
Barron, Don
Bartel, Clyde W.
Basile, Matthew
Bass, Rudi
Bastian, Rufus A.
Batlin, Leon
Beall, Lester
Beck, Jack Wolfgang
Bennett, Edward J.
Bennett, Eileen J.
Benson, Laurence Key
Bernstein, Samuel
Berry, Park
Binder, Joseph
Biondi, Aldo
Birnie, James Jr.
Blatt, Michael
Blattner, Robert H.
Bleiweiss, Herbert
Blend, Robert
Block, David S.
Blomquist, Arthur T.
Bobetsky, Bill
Bode, Robert W.
Boden, James J.
Bohman, Robert J.

Booth, George W.
Booth, Phillips D.
Boothroyd, John Milne
Boroff, Sanford
Boudreau, James
Bowman, Harold A.
Boyd, Douglas
Braguin, Simeon
Brattinga, Pieter
Braucher, Fred J.
Brockmeier, William P.
Brody, Marc
Brody, Ruth
Brown, Dee Carlton
Brown, Rea Porterfield
Bruno, Gregory S.
Brussel-Smith, Bernard
Brzoza, Walter C.
Buckley, William H.
Burns, Aaron
Burns, Herman F.
Burtin, Cipe Pineles
Burtin, Will

C

Cadge, William
Cady, Arthur

Calapai, Santo A.
Calluori, Michael E.
Campbell, Stuart
Canales, Ralph A.
Capone, Anthony J.
Carlu, Jean
Cavallo, Joseph J.
Cavanagh, Paul B.
Cerullo, C. Edward
Charm, Gerald
Charney, David H.
Cherry, John V.
Chessman, William O.
Chin, Kay
Christ-Janer, Albert
Chwast, Seymour
Clark, Herbert
Clarke, Maison C.
Clarke, Rene
Cline, Mahlon A.
Cobbledick, Carol
Coiner, Charles T.
Collins, Benjamin F.
Conrad, Ernest
Cook, John A.
Cook, Verdun P.
Costa, Ernest

Cottingham, Edward M.
Counihan, Thomas J.
Crandall, Charles A.
Craw, Freeman
Croll, George B.
Crozier, John Robert
Czufin, Rudolph

D

Dadmun, Royal
Dahlmann, William F.
D'Aleo, Joseph F.
Danar, Nat
Dane, Norman R.
Daugherty, Herbert L.
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Davidian, David
Davis, Herman A.
Davis, Philip
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Dederick, Jay G. Jr.
Degen, Jean A.
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Divet, Andre J.
Dixon, Kenwood
Doe, Gerald
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Donato, Louis N.
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Dowden, Raymond B.
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Dratler, William
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Duffy, William R.
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Durant, George E.
Dusek, Rudolph

E

Eastland, Henry
Eberman, Edwin
Eckstein, Bernard
Edgar, Peter
Eitzen, Philip J.
Elliot, George
Elliot, James Park
Ellsworth, Ralph O.
Elton, Wallace W.
Emery, Rod A.
Epstein, David
Ermoyan, Suren

F

Failes, George M.
Farber, Bob
Farrar, Louis
Federico, Gene
Felden, Frank J.
Fenga, Michael
Fernandez, George R.
Fertik, Samuel A.
Fliesler, Alan
Florian, Harold
Flynn, J. Walter
Fogleman, James K.
Foster, Robert
Fraiola, John M.
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Frankfurt, Stephen Owen
Franznick, Philip E.
Free, Bill
Freed, Ted
Frohlich, L. W.
Frost, Oren S.
Fujita, S. Neil

G

Gage, Robert
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Gavasci, Alberto P.
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Georgi, Carl H.
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H

Haber, Norbert
Hack, Robert H.

Haiman, Kurt
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I

Imhoff, Howard C.
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J

Jaccoma, Edward G.
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K

Kaprielian, Walter
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Kenzer, Myron W.
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L

Lacey, Stanley J.
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M

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Querze, Elissa

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Reed, Shelden
Reinke, Herbert O.
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T

Taibbi, Salvatore J.
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Trumbauer, J. Robert
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U

Uptegrove, Deane
Urbain, John A.

V

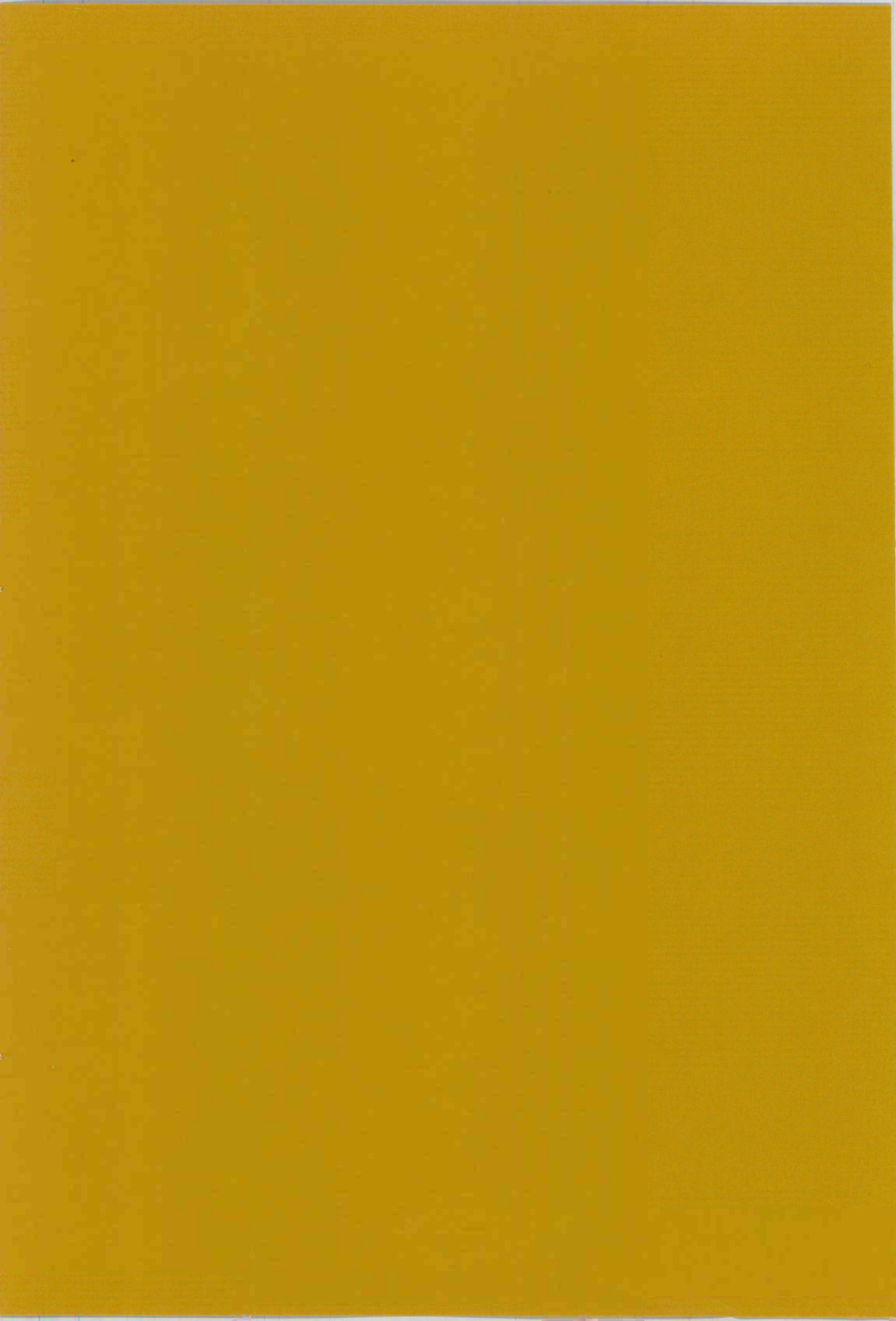
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Vogt, William

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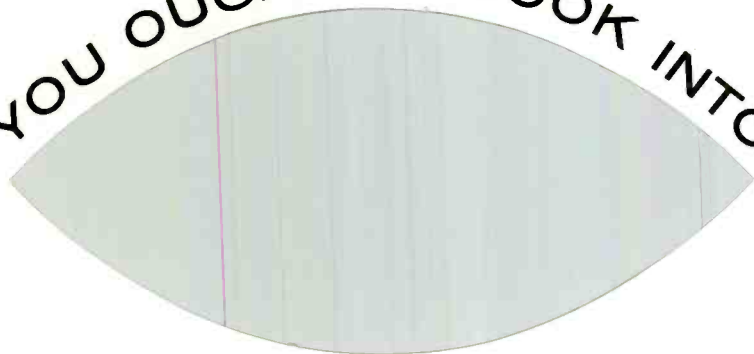
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Z

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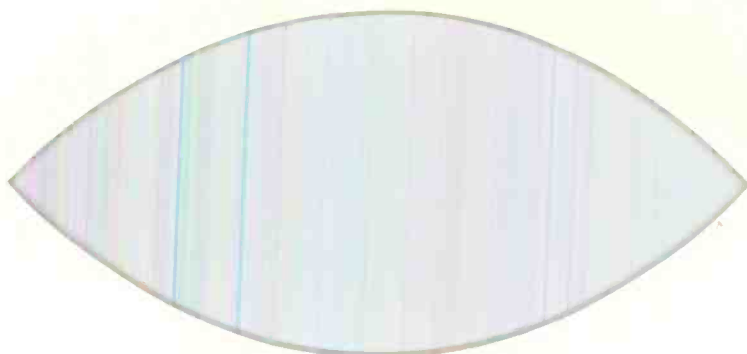
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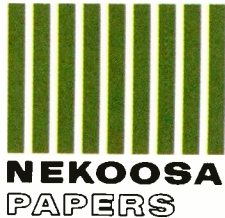


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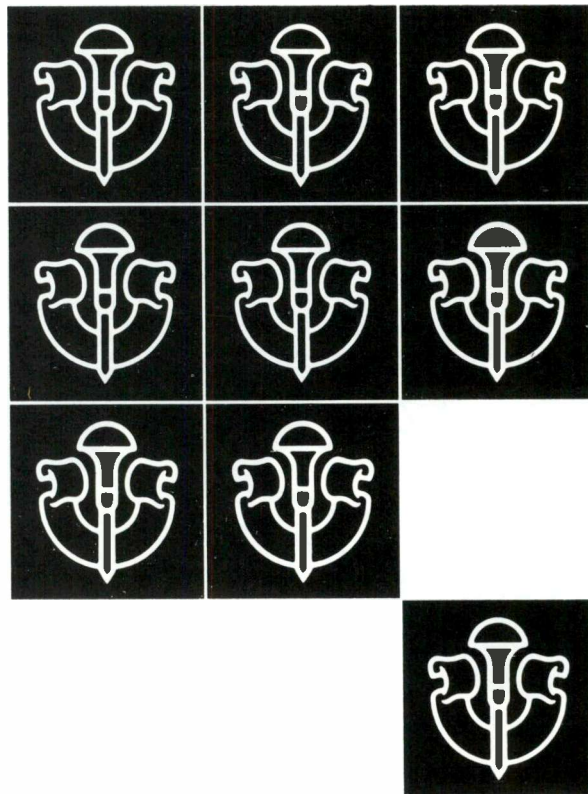
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[According to ADVERTISING AGE]*

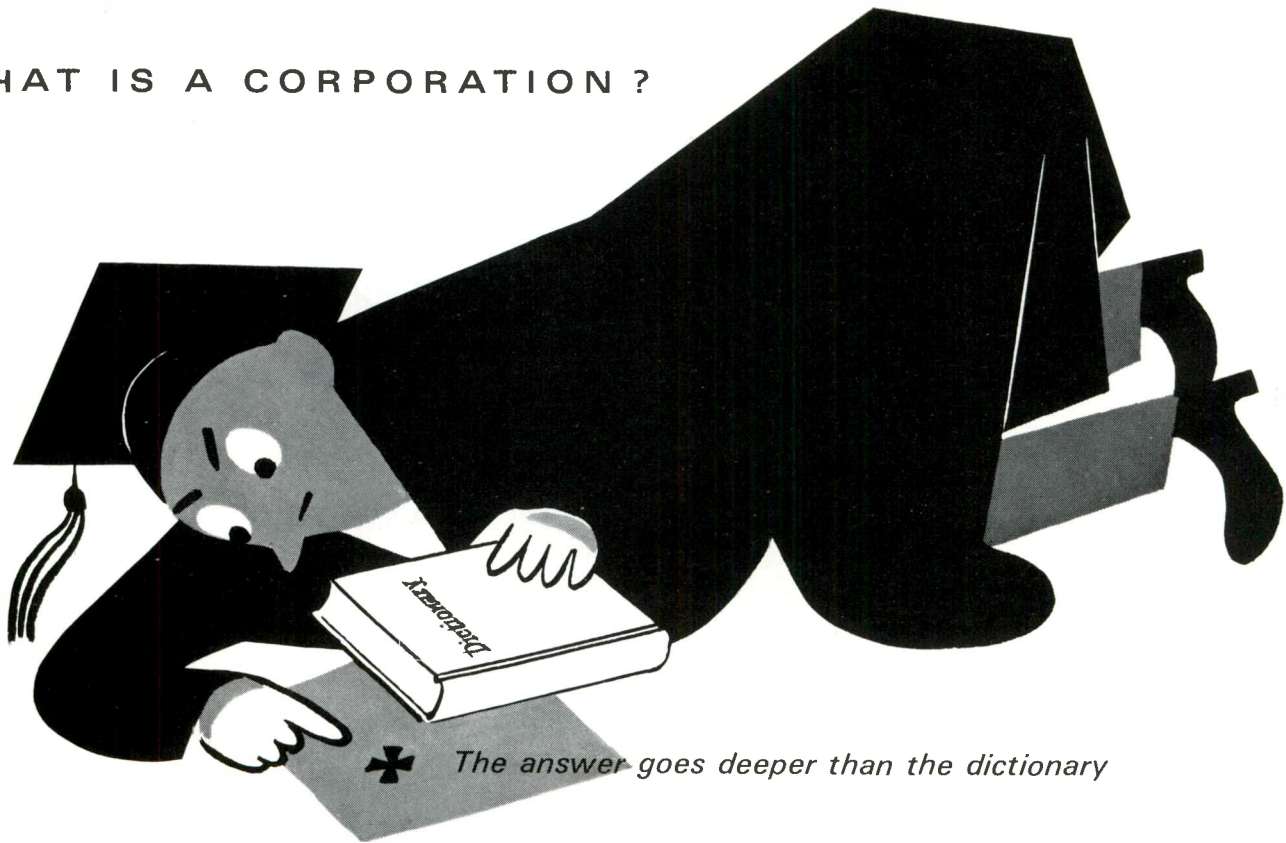
*[**Several, as a matter of fact]: Finest color and black and white engraving by conventional and new DYNATRON⁽¹⁾ process / Cronar conversions from metal to negative and positive / Offset color separations / Gravure positives / Gravure cylinder engraving / Gravure and offset plates for package printing / Sheet-fed gravure and letterpress printing / Flat and wrap-around DYCRIL⁽²⁾ plates / The new Kodak relief plate / Complete services to prove Beck's conviction that "it's better in print."*

(1) Patent Applied For

(2) DuPont Trademark

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WHAT IS A CORPORATION ?



According to one dictionary, a corporation is an artificial being: invisible, intangible, existing only in contemplation of law. □ This makes a corporation sound like an impersonal thing, without feeling and without a heart. □ We don't think this describes C M & H. It misses some pretty fundamental points: people working together as a team . . . being inspired by a goal of achievement . . . caring about the needs and problems of customers. □ We are not satisfied merely to produce "a better product at a fair price." We include a personal extra called "our own built-in service." □ Whether the printing is done by letterpress, gravure, or offset, the user gets this built-in service when the engravings come from our plants. It assures him of the same high quality of reproduction time after time, as the sheets come through the press: last month, this month, and next month. The only changes in quality are technical improvements made at the highest current level of photoengraving reproduction. □ What has made C M & H a leader in the engraving business? Not the materials we use, for they are available to everyone. Not the equipment we use, although it is costly and highly technical. Our competitive advantage is C M & H people, past and present. By their daily dedication they have kept our standards at the level of "the best that can be made" and have maintained a constantly rising curve of technical excellence. □ This is our own living and human definition of the word: *Corporation*.

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Here's why . . .

Warren paper is made with two jobs in mind: light reflection and the base paper forms for ink

Light reflection

Remember — paper is the "sunshine" in a print, the color in a print. And it is viewed under many different lighting conditions. A paper that can reflect all colors of light equally well gives the printing a better break under all lighting conditions — and doesn't favor one color over another in the subject matter.

That's why we keep color-balance in mind — rather than

chasing the current shade-fad when we design our papers.

Added advantages

Less color correcting and less compensation in plates and inks to gain accurate color reproduction.

The Base for Ink

Process color inks are transparent. Light shines through them onto the paper and then back to the viewer. The paper must be able to reflect the desired color — or a distorted color will show.

To act most effectively, process color inks must dry in a very thin, smooth, glossy film.

The light can get directly to the paper and back again. But if the ink film is rough, light will be scattered by the ink's surface and the color will appear weakened. In order to dry in a smooth, glossy film, the ink requires a smooth, level base.

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ness that help ink work most effectively.

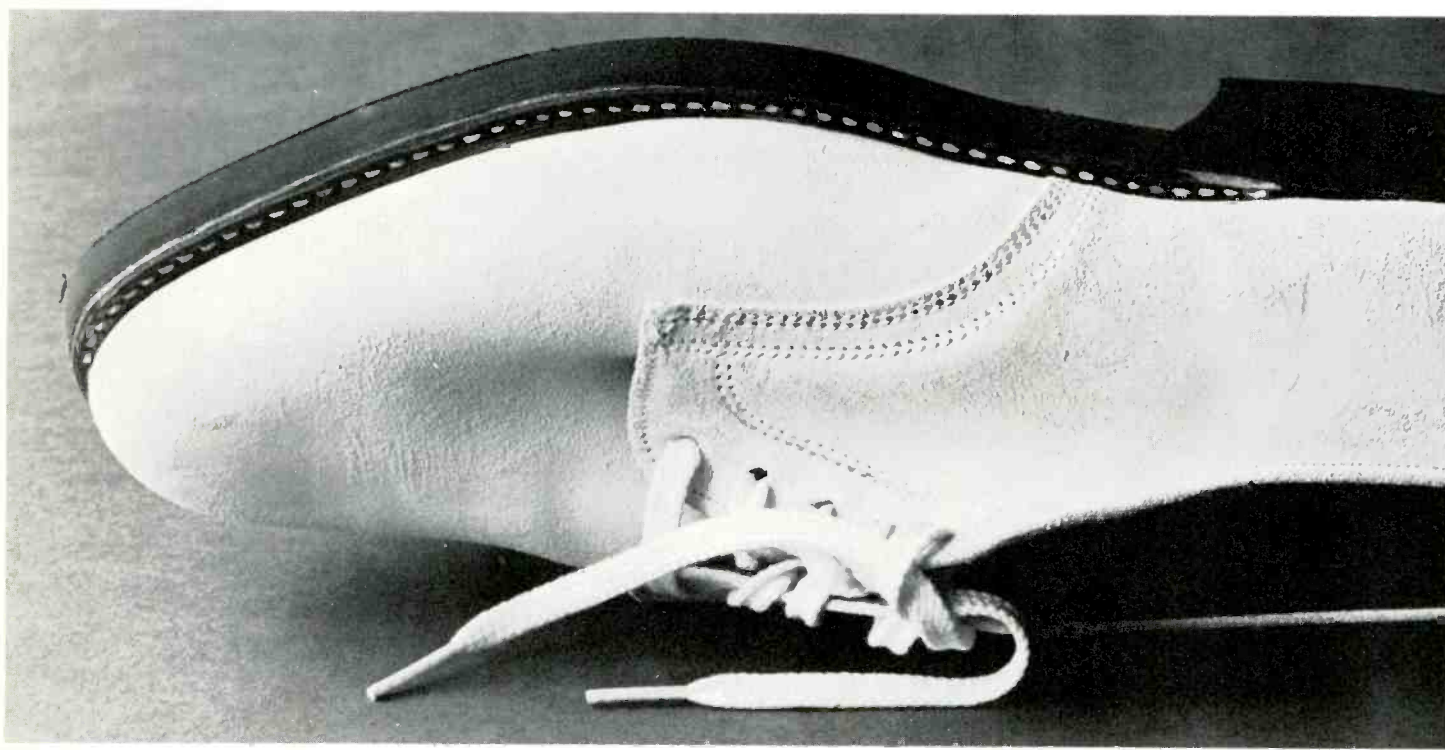
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by DAVID OGILVY
Author of "Confessions of an Advertising Man"

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They are on the side of the angels. They are crusaders, and they carry their crusades, in 14 languages, to 75 million souls each and every month.

They crusade against cigarettes, which kill people. They crusade against billboards, which make the world hideous. They crusade against boxing, which turns men into vegetables. They crusade against pornography.

They crusade for integration, for the inter-faith movement, for the Public Defender system, for human freedom in all its forms.

Good Pope John once told The Digest editors, "How comforting it will be for you, when you come to the close of your lives on earth, to be able to say to yourselves: We have served the truth."

No log-rolling, no back-scratching

Ten years ago Reader's Digest first opened its columns to advertising. This worried me. I was afraid that The Digest editors would start pulling their punches in deference to advertisers and even give editorial support to advertisers—an obvious temptation to magazine editors. But this has not happened; The Digest has remained incorruptible. No log-rolling, no back-scratching.

The success of The Digest is deserved. It does not depend on prurience, voyeurism or cheap sensationalism. What The Digest editors offer their readers are ideas, education (practical and spiritual) and self-improvement.

The instinct of these editors is



toward clarity of expression. The current issue, as I write, includes articles on religion in schools, on the Congo, urban renewal, violence on television, Abraham Lincoln and safe driving. Each of these subjects is presented in a way which I can understand. If I did not read about them in The Digest, I wouldn't read about them anywhere. I wouldn't have the time.

Some highbrows may look down their noses at The Digest, charging it with superficiality and over-simplification. There is a modicum of justice in this charge; you can learn more about the Congo if you read about it in *Foreign Affairs Quarterly*, and you can learn more about Abraham Lincoln if you read Carl Sandburg's books about him. But have you time?

Never boring

I seldom read a highbrow magazine without wishing that a Digest editor had worked his will upon it. I would then find it more readable. The Digest articles are never long-winded, never obscure, never boring.

I also admire the editors' courage. They have the guts to open their

readers' minds on delicate subjects. They grasp nettles. Like venereal disease, cancer, mental illness. They are not humorless prigs. Their sense of humor is uproarious. They make me laugh.

Editorial technique

Their techniques fascinate me. First, the way they present the contents on the cover—a tantalizing menu which invites you to the feast inside. (I have never understood why all magazines don't do this.)

Second, the ingenious way they write the titles on their articles. They pique your curiosity—and they promise to satisfy it. For example:

What Truckers Say About Your Driving

Professional drivers sound off on the most common—and dangerous—faults of the amateur.

How could anybody resist reading an article with a title like that?

I earn my living as a copywriter in an advertising agency. It is a matter of life and death for me to get people to read my advertisements. I have discovered that more than half the battle is to write headlines which grab people's attention and force them to read the copy. I learned how to do this by studying headlines in *The Digest*.

The Digest editors do not start their articles in the front of the magazine and carry them over in the back. They carry you through their magazine without this maddening interruption, and I bless them for it.

The battle for men's minds

You and I, gentle reader, live in the United States, and we think of The Reader's Digest as an American magazine. So it is—15 million Americans buy it every month. But it is also published in 20 other countries—10,500,000 copies a month. It is the most popular magazine in several countries abroad, including all of the Spanish-speaking countries.

The International editions of

The Digest carry more or less the same articles as the U.S. editions. The editors have discovered that subjects which are important to people in Iowa, California and New York are equally important to people in France, Tokyo and Rio.

Thus it comes about that Digest editors have a profound influence on people who are free to read what they want. *This magazine exports the best in American life.*

In my opinion, The Digest is doing as much as the United States Information Agency to win the battle for men's minds.

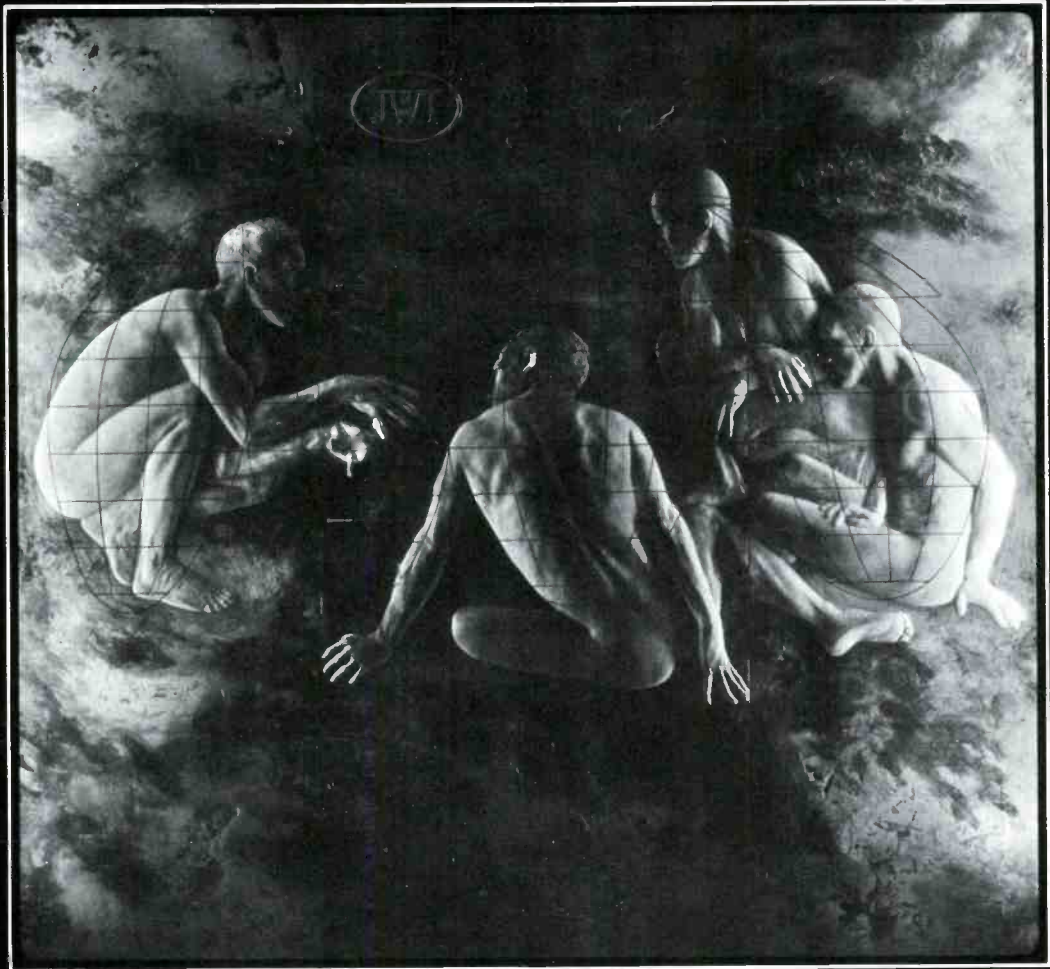
Credit where credit is due. I know nobody who deserves the gratitude of their fellow Americans more than DeWitt and Lila Acheson Wallace. The Digest is the lengthened shadow of these two great editors. Theirs are the names at the top of the masthead. It is the most formidable of all mastheads: no less than 208 men and women. Among them you will find some of the most distinguished journalists in the world. No other magazine is so richly endowed with professional competence.

Some magazines are dominated by the men who sell advertising space. In my experience, there has never been a good magazine which was not, like The Digest, dominated by its editors.

Long live The Reader's Digest!

David Ogilvy

"Reader's Digest asked me if I would comment on why I think so many people all over the world read it," Mr. Ogilvy says. "I agreed to try, because I regard The Digest as a major force for good in the world, and I wanted to say so. In return for my work The Digest will make a donation to Fettes, the Scottish school which gave me my education on a full scholarship."



Bas-relief mural by Arthur Lidov, in the New York Office of J. Walter Thompson, symbolizes communication between the four races of man.



Classic Laid really isn't made this way
... it just looks hand-made.

Once upon a time, paper was crafted on "moulds" or frames that created an identifiable laid marking. Each paper and its markings were as personal as its craftsman's skills. Now, the charm and personality inherent in early hand-made papers is re-created in Classic Laid. There's nothing quite like it to lend character to business letterheads and envelopes, invitations, announcements, enclosures, personal stationery . . . *anything* that deserves a personal touch. Your Kimberly-Clark distributor has samples in five colors and white. When you get yours, remember — it only *looks* hand-made.



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Send for your free copy of the new six-page specimen folder to
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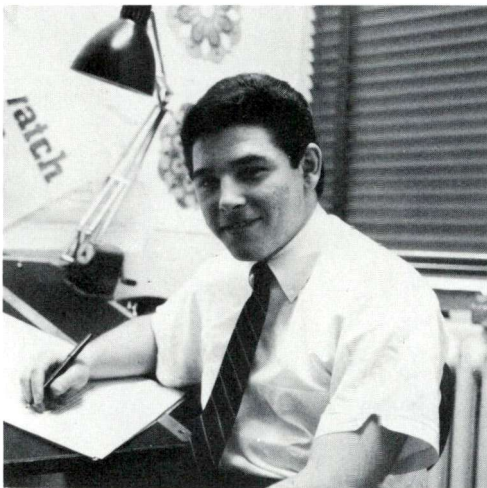
“I got my job through the School of Visual Arts.”



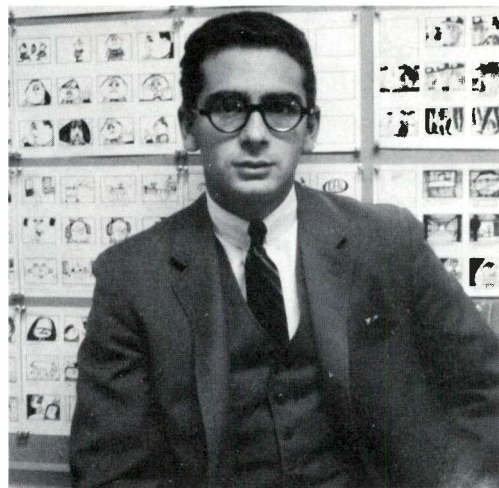
STEVE COHEN: ILLUSTRATOR, HUNTLEY-BRINKLEY REPORT, NBC NEWS



DAVID HANNUM: RETOUCHER, SATURDAY EVENING POST

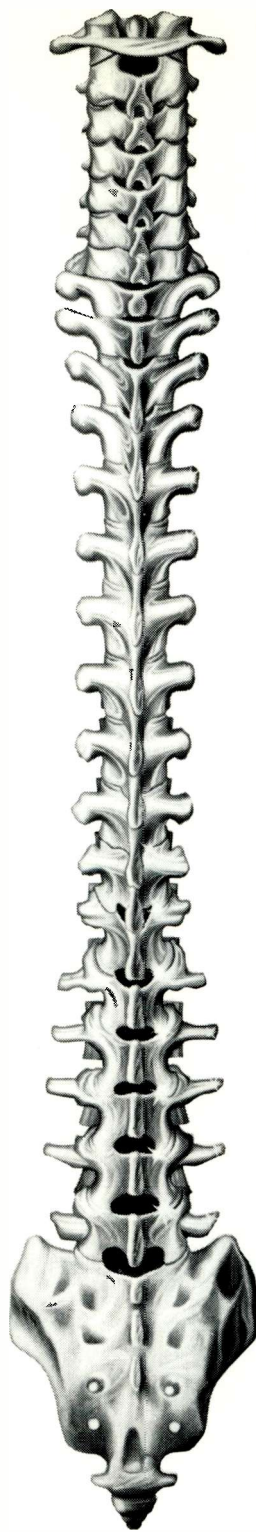


RICHARD FERRANTE: ASS'T. ART DIRECTOR, DOYLE DANE BERNBACH



JERRY ROSSO: TV ART DIRECTOR, GREY ADVERTISING

**You learn better when you
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This is a backbone.

You can't run a good advertising agency without it.

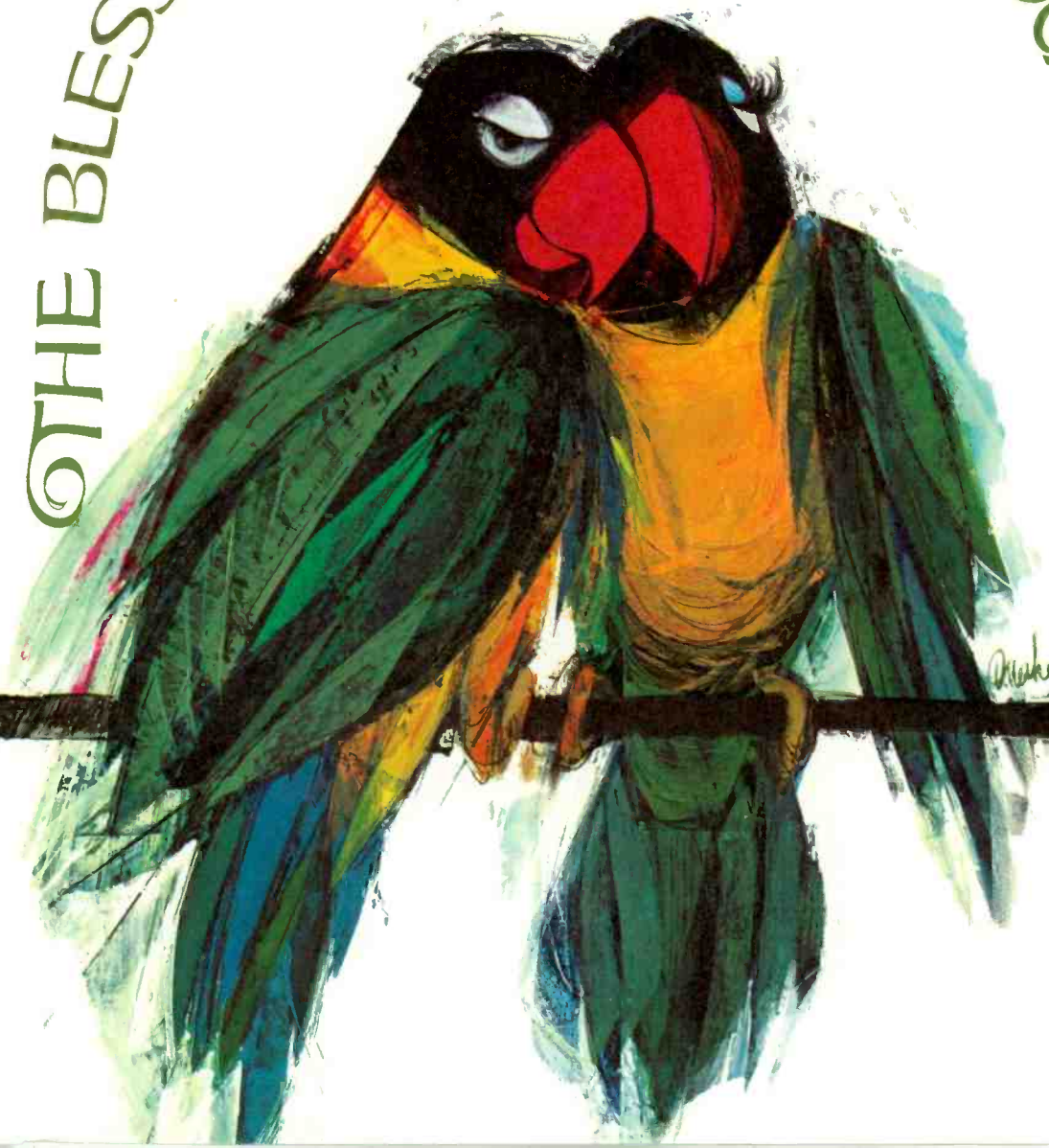
It often makes you say an honest "no" to a client
instead of an easy "yes."

It means giving service instead of servility.

Very often, the result is outstanding advertising.

YOUNG & RUBICAM

THE BLESSINGS OF A LIMITED VOCABULARY



WATCH COMPANY



We could say lots of nice things about PLOVER BOND. But we'll confine it to this: PLOVER BOND is the bright, strong, totally printable paper for letterheads, envelopes, invoices, statements . . . the finest you can buy. Written communications wear a business suit of paper. Don't order yours in a bargain basement. Insist on the tailored look of PLOVER BOND. It's visibly better, particularly with matching envelopes.

Other visibly better Whiting-Plover papers include *Plover Fine Weave*, *Erasable Plover Bond*, *Plover Opaque*, *Plover Onion Skin*, and many others.

WHITING- **PLOVER** PAPER COMPANY, STEVENS POINT, WISCONSIN
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*Not content with a limited vocabulary,
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 is out, just leave a message with
 these three little words,
 " PLOVER BOND, please."*

WHITING- **PLOVER** PAPER COMPANY, STEVENS POINT, WISCONSIN
BOND *where better papers are made with cotton fiber*



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what can your typographer do for you?

Of course, he can set type. But that isn't all of it...and it isn't enough. Your typographer – like a chef, as distinguished from a cook – adds the missing ingredients to typesetting. *✍* Missing ingredients? Yes, sir! Nobody's type, including ours, is quite complete by itself. It is an utter impossibility for example, to design and make type characters that always "fit" or "space" perfectly in all situations. And no matter what is designed into type, good judgment and taste have to be added. *✍* Your typographer can and does add the thin spaces and touches of taste to type fittingly. That's one missing ingredient. It takes skill, sensitivity and devotion; not merely metal or method. *✍* We at ATF provide you with a variety of sound design and style in type faces. We provide your typographer with the finest metal type in all of history. With ATF type, he has a running start toward adding his own ingredients to your creative efforts. *✍* Other things the typographer mixes in are the "little" things...spelling, usage, capitalization, punctuation and others that your typographer knows only too well (typographers: please tell us!). *✍* Find the typographer who seasons your recipes to your taste...and stay out of the kitchen. Don't get in his hair. Give him your ideas, enough understanding and enough time to cook. Then you relax! He has all the ingredients and utensils. *✍* In short, you need your typographer (and so do we) just as he needs you. Be kind to him!



American Type Founders, Type Division, 200 Elmora Ave., Elizabeth, New Jersey 07207 • ATF furnishes specimen materials to art directors, designers and artists directly from The Foundry. For quicker service, American Type Founders supplies typographers through a network of local, authorized dealers who carry ample stocks of genuine ATF foundry type.

How Famous Artists Schools helps its students win recognition

THE FAMOUS ARTISTS SCHOOLS has one goal—to help its thousands of students win success in art.

After giving each student, through home study, the most professional art training available anywhere—the school goes to great lengths to bring worthy student work to the attention of the art world. Some of these efforts are shown below:

1 ANNUAL COMPETITIONS

Yearly student competitions are just one way that Famous Artists Schools helps its students toward success. Sponsored by some of America's biggest art buyers, these contests help students gain recognition, start many on exciting art careers.

\$4,000 Ford Times Painting Contest—*Ford Times*, the brilliantly edited travel magazine read by five million people, awarded FAS students 55 prizes—also bought 8 student paintings for full-color reproduction in coming issues. *Ford Times* was very pleased with results of contest, found quite a number of talented new artists all over the country who could handle important free-lance assignments.

\$3,200 Bantam Books Cover Contest—“We've sponsored competitions with other art schools,” said a top official, “but we've never received so many professional entries.” Bantam bought several entries, used them as covers on popular titles.



Judges Ben Shahn and Norman Rockwell give this Golden Books entry a careful scrutiny.

\$4,000 Golden Books Competition—Largest publisher of children's books in the world awarded FAS students 55 prizes, opened the door for them to fascinating careers in children's book illustration.

\$5,000 Advertising Art Competition—Sponsored by Foote, Cone & Belding. As a first step towards advertising art careers, winners were invited to submit portfolios to this great advertising agency.

Other contests sponsored by Hallmark Greeting Cards and The New York Graphic Society have given students the opportunity to win early recognition as well as many thousands of dollars in prizes.

2 TRAVELING ART EXHIBITION



This special exhibit of 58 prize-winning student paintings toured large cities throughout the U.S. In each city, thousands of people turned out to see the exhibit. (Photo above shows Ohio visitors attending the exhibition in Cleveland.) Prominent newspapers interviewed many of the exhibited students, printed photographs of them and their paintings.

3 FAMOUS ARTISTS MAGAZINE

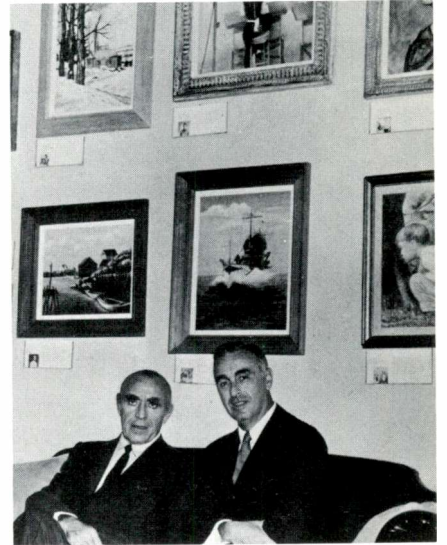
Read by over 70,000 people, 10,000 of whom are art directors and art buyers. Special sections display student work (both fine arts and commercial) and talk about student goals. Many students all over the country have received job offers and free-lance assignments just on the basis of their work in Famous Artists Magazine!

4 STUDENT PLACEMENT FILES

Art buyers from all over the country ask FAS for trained people to fill art jobs of every description. The School does not promise jobs; no reputable school does. But FAS maintains an up-to-date placement file from which it can recommend the students who are best qualified for a particular opening or free-lance assignment.

America's 12 Most Famous Artists

Norman Rockwell	Fred Ludokens
Jon Whitcomb	Ben Stahl
Al Parker	Robert Fawcett
Stevan Dohanos	Austin Briggs
George Giusti	Harold Von Schmidt
Peter Helok	Albert Dorne

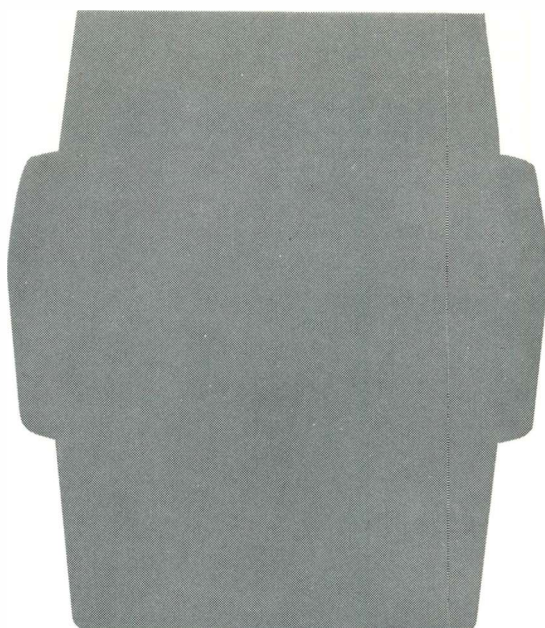


5 SPECIAL PROMOTIONS

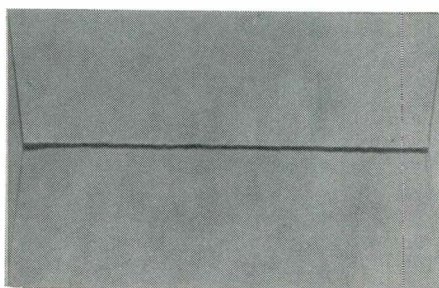
Famous Artists Schools has sponsored scores of special exhibitions to help promote their students' work. The photo above shows an exhibition of the paintings of Connecticut senior citizens recently held in the Washington, D.C., offices of Senator Abraham Ribicoff. A similar exhibit for New York State residents was held in cooperation with Senator Jacob Javits.

Recently the School completed a four-year project updating its course in Commercial Art, Illustration and Design. America's most successful artists worked on this massive revision. The newest member of the Famous Artists Schools' guiding faculty, Mr. George Giusti, made a major contribution to the new course. The course now provides thorough training in the new techniques so much in demand today . . . experimental and advertising design . . . fashion illustration . . . television art . . . the newest studio procedures—all the professional know-how that's needed to achieve success in the 1960's.

If you know ambitious artists, seeking to get ahead, tell them about the Famous Artists Schools training program. It is a sensible road to success. Students study in their own homes, in their spare time. They learn the special skills of such renowned illustrators as Briggs, Dorne and Rockwell and such eminent painters as Shahn, Davis and Kingman. And students get practical help in winning recognition in their field. For more information (no cost or obligation) have them write to Famous Artists Schools, Westport, Conn., for a 52-page illustrated brochure.



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You are looking at the first size in a new Mergenthaler series, 10 point Linotype Helvetica Bold with Bold Italic. Helvetica is the most popular of the 'new wave' sanserifs which have been appearing everywhere in recent months. Helvetica Bold Italic is the newest member of this growing family, introduced simultaneously on Mergenthaler matrices and the Linofilm System. The Linotype Helvetica family is now available in three

Helvetica

series: Helvetica with Italic, Helvetica with Bold and Helvetica Bold with Bold Italic. A six to twelve point range is in production. On the Linofilm all series are now available from six to thirty-six point. Handset Helvetica in the complete range of sizes is available from Amsterdam Continental, New York. For further information contact Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn, New York 11205; ULster 5-0300

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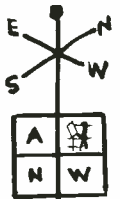
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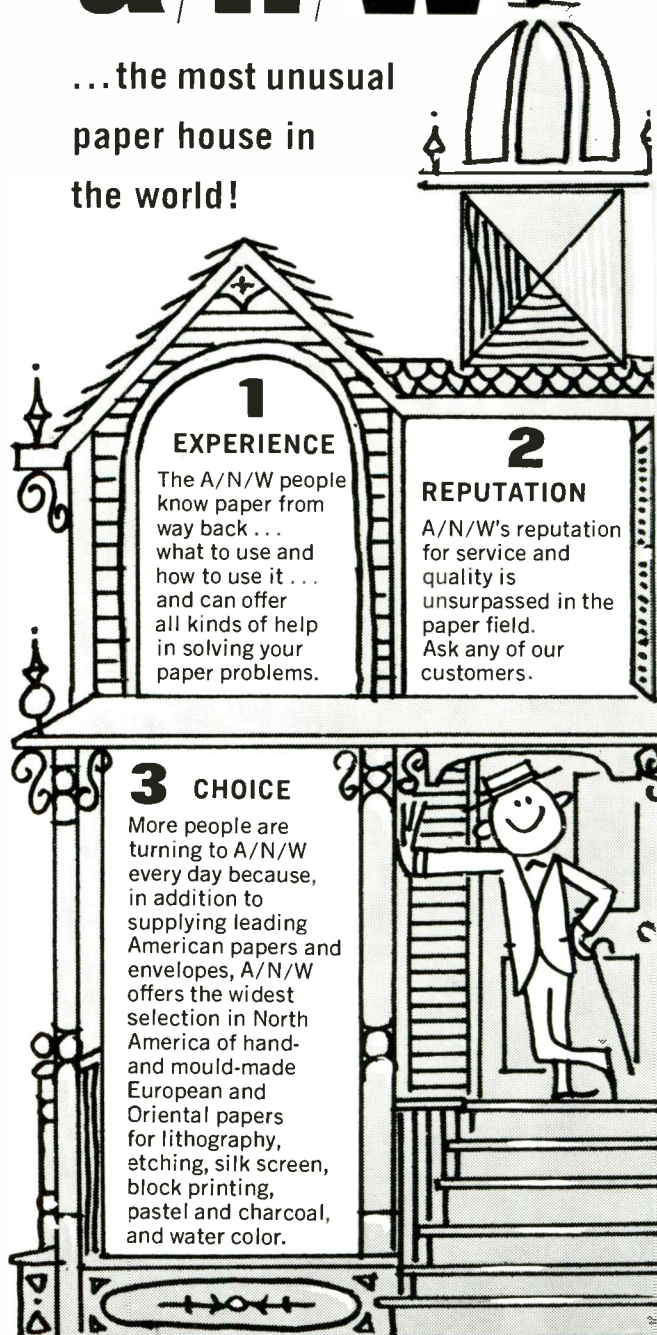


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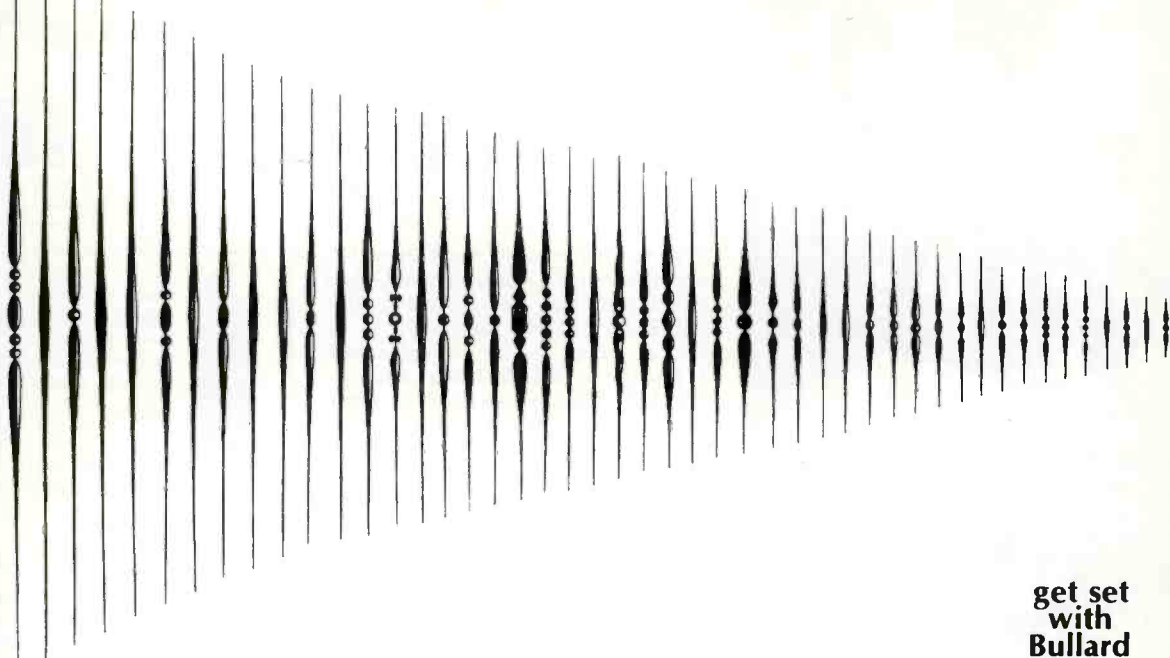
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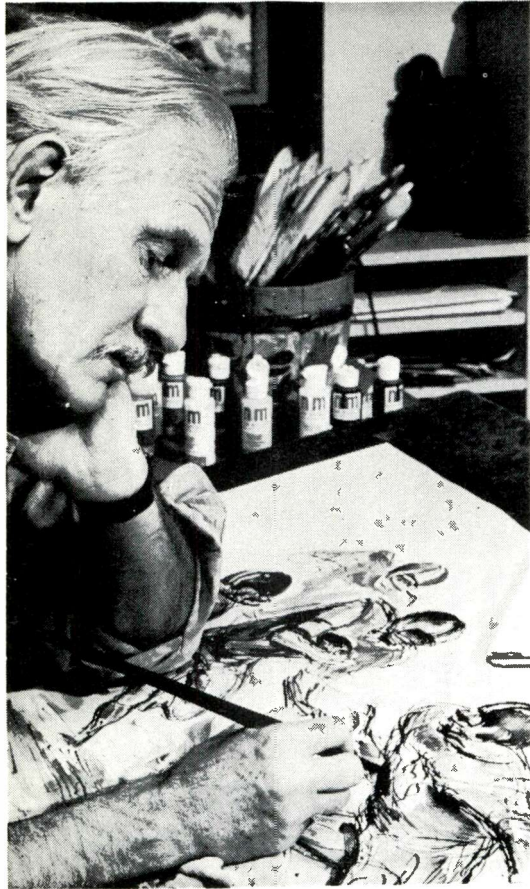


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says Illustrator John Groth

John Groth



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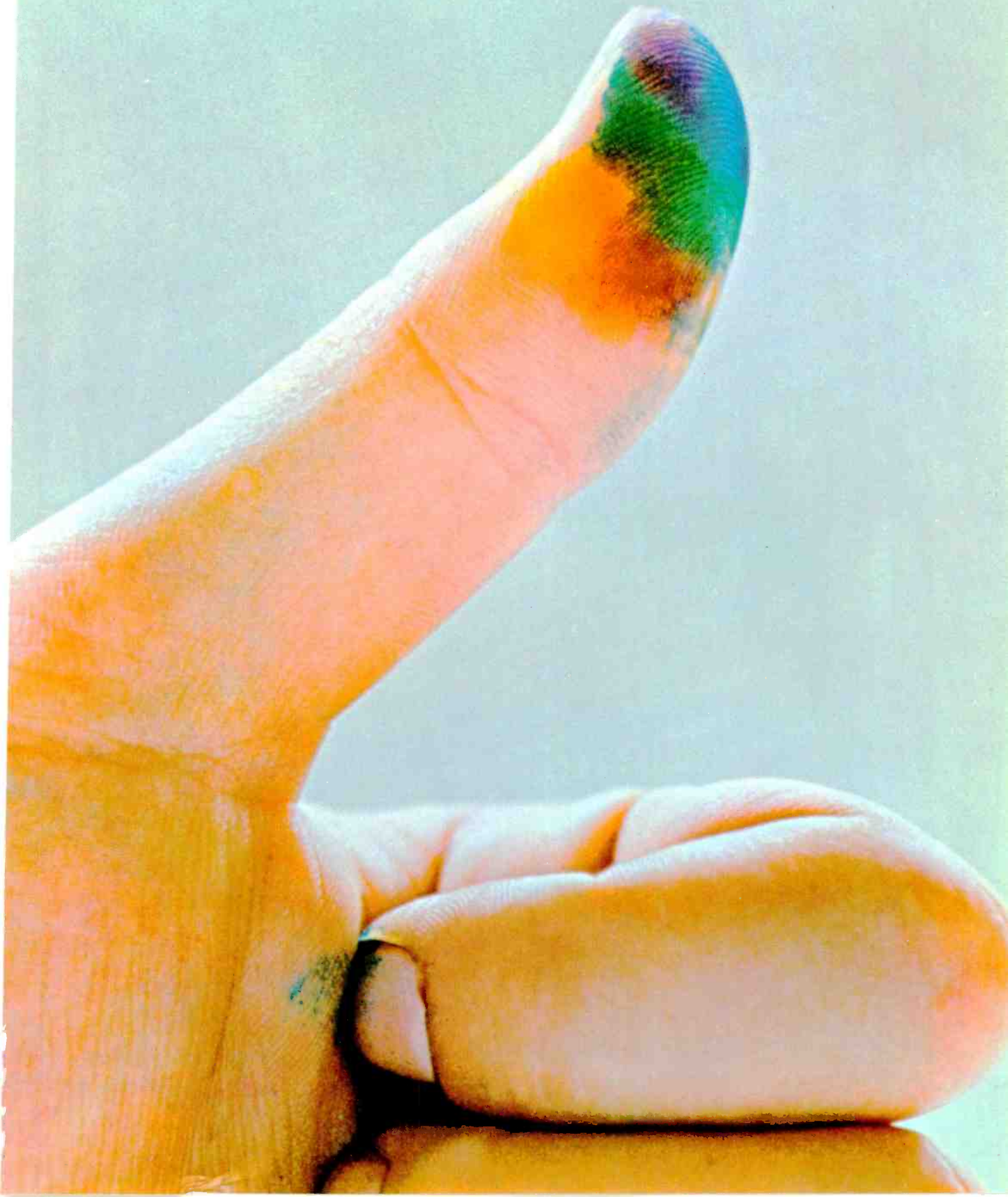
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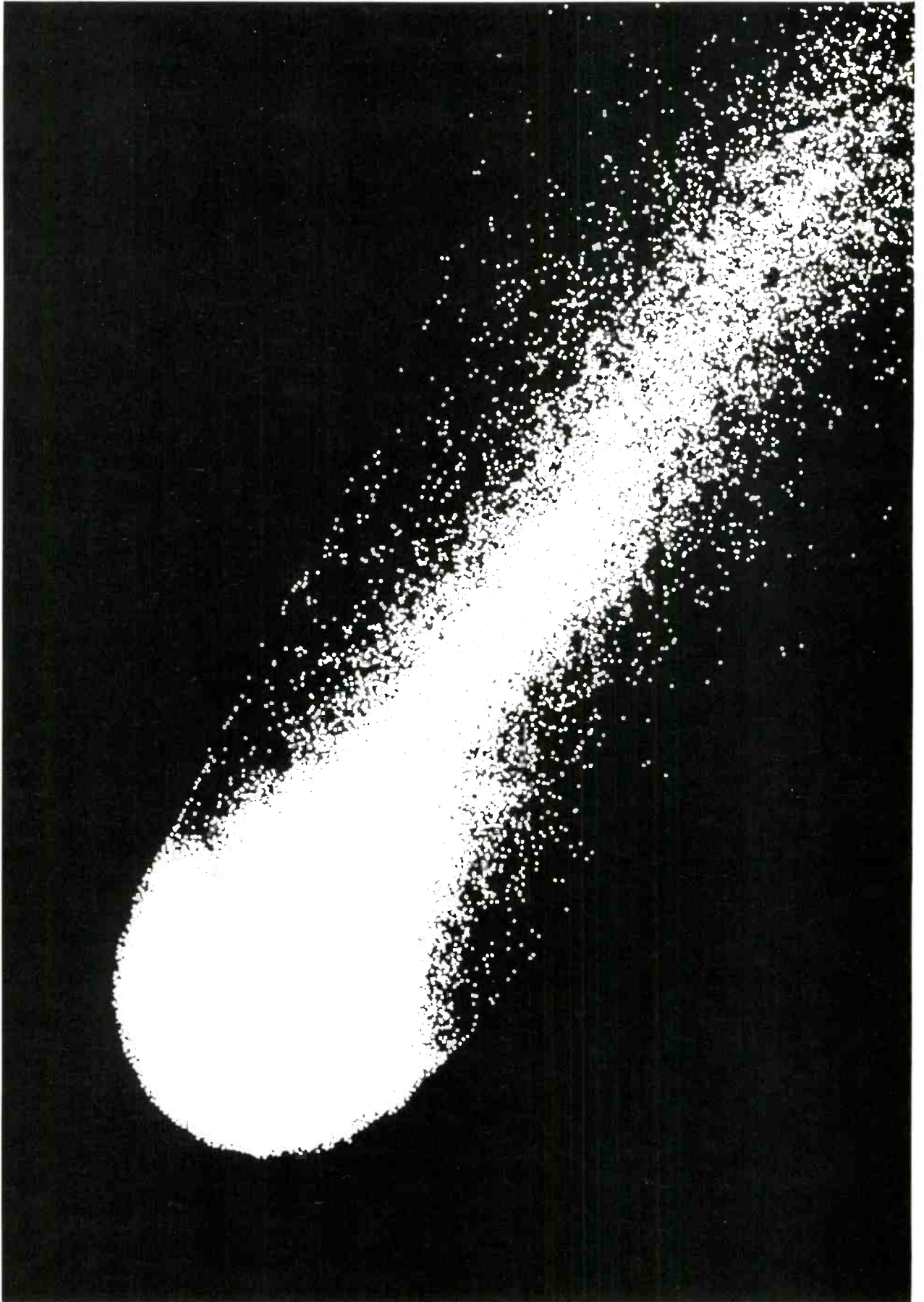
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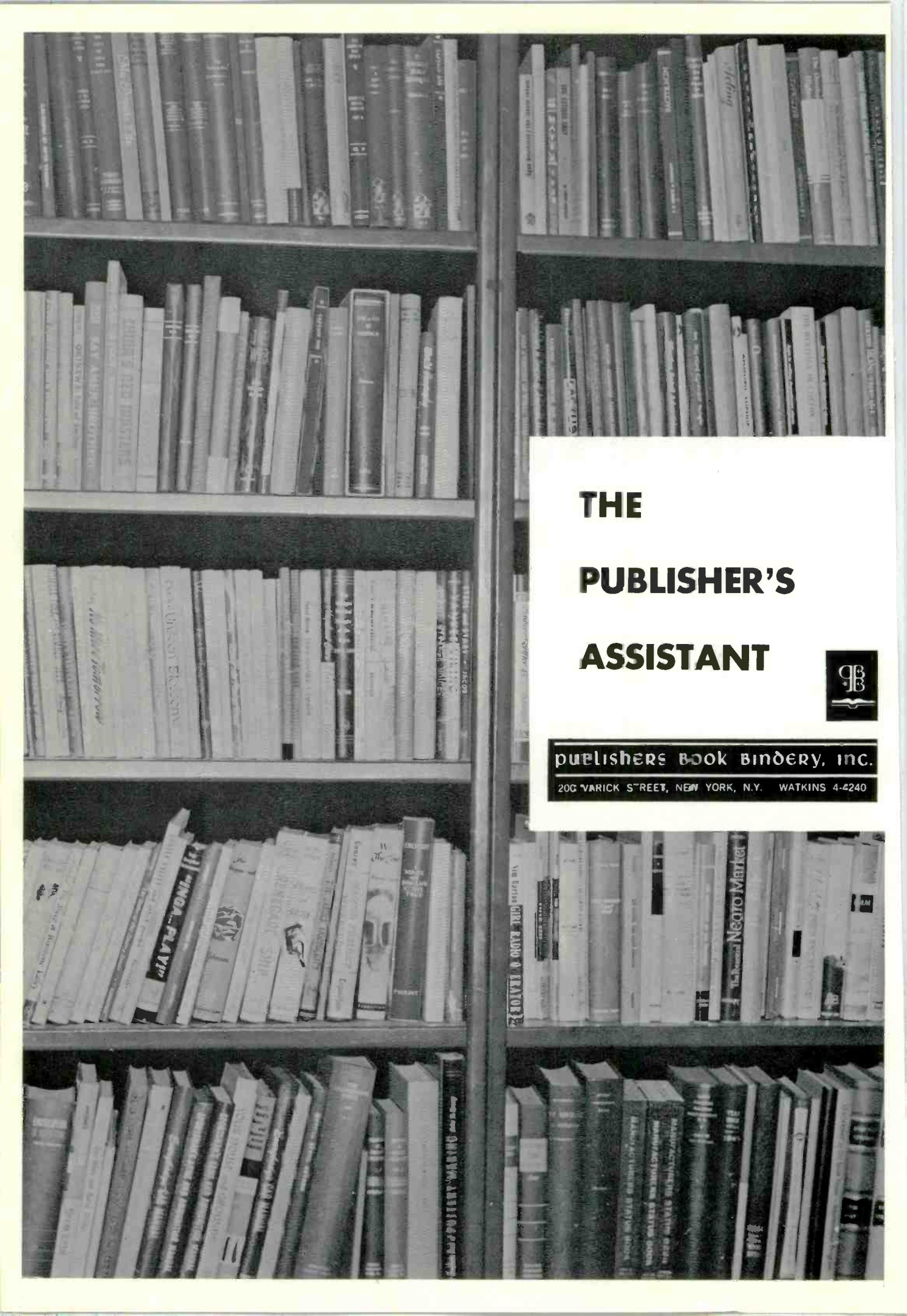
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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial statements. This includes not only sales and purchases but also expenses and income. The document also highlights the need for regular reconciliation of accounts to identify any discrepancies early on.

In addition, the document provides a detailed breakdown of the accounting cycle, which consists of eight steps: identifying the accounting cycle, journalizing, posting, determining debits and credits, preparing a trial balance, adjusting entries, preparing financial statements, and closing the books. Each step is explained in detail, with examples provided to illustrate the process.

The document also covers the preparation of financial statements, including the balance sheet, income statement, and statement of cash flows. It explains how these statements are derived from the accounting records and how they provide valuable information to management and other stakeholders.

Finally, the document discusses the importance of internal controls and the role of the auditor. It explains how internal controls help to prevent and detect errors and fraud, and how the auditor's role is to provide an independent opinion on the fairness of the financial statements.



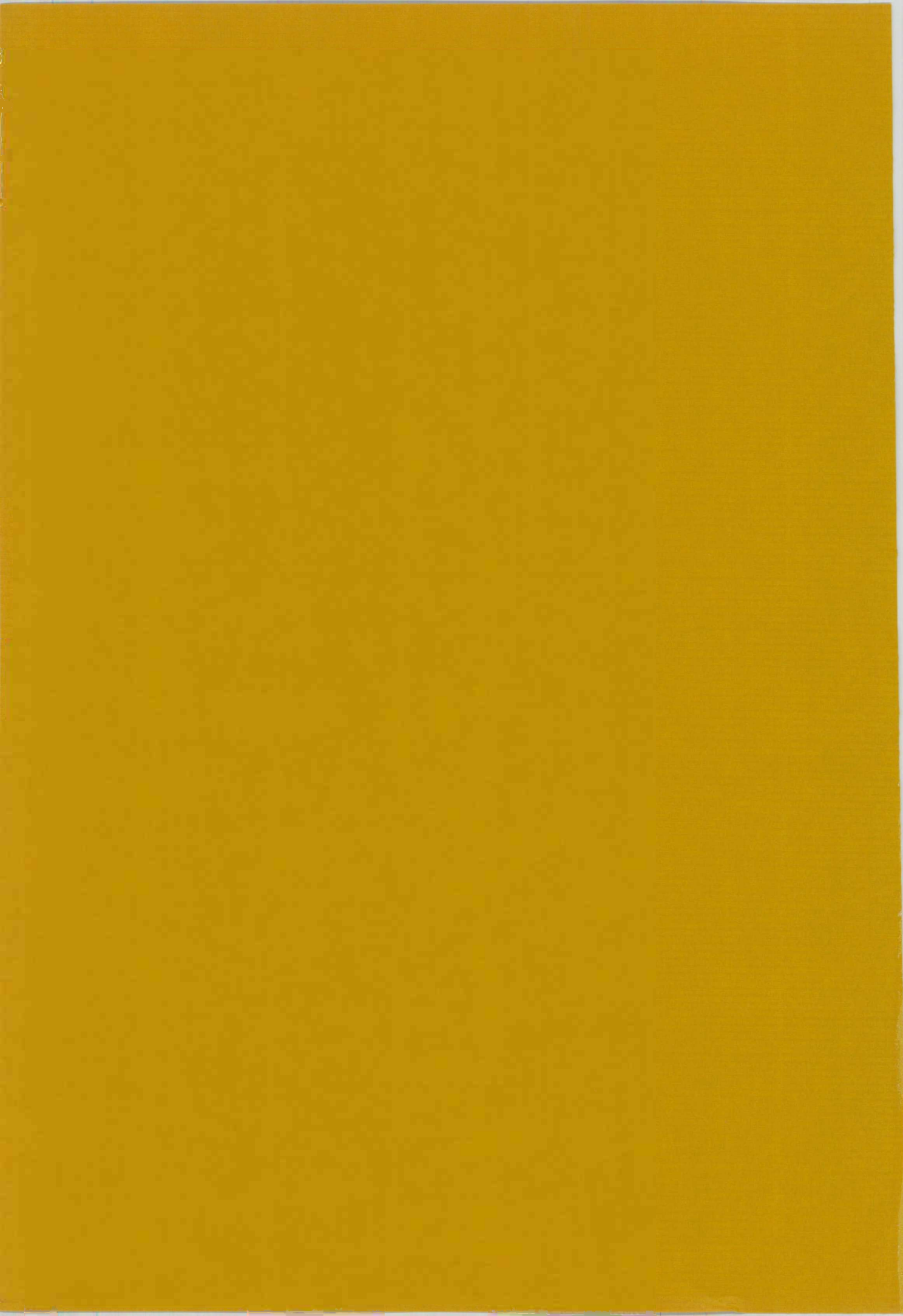
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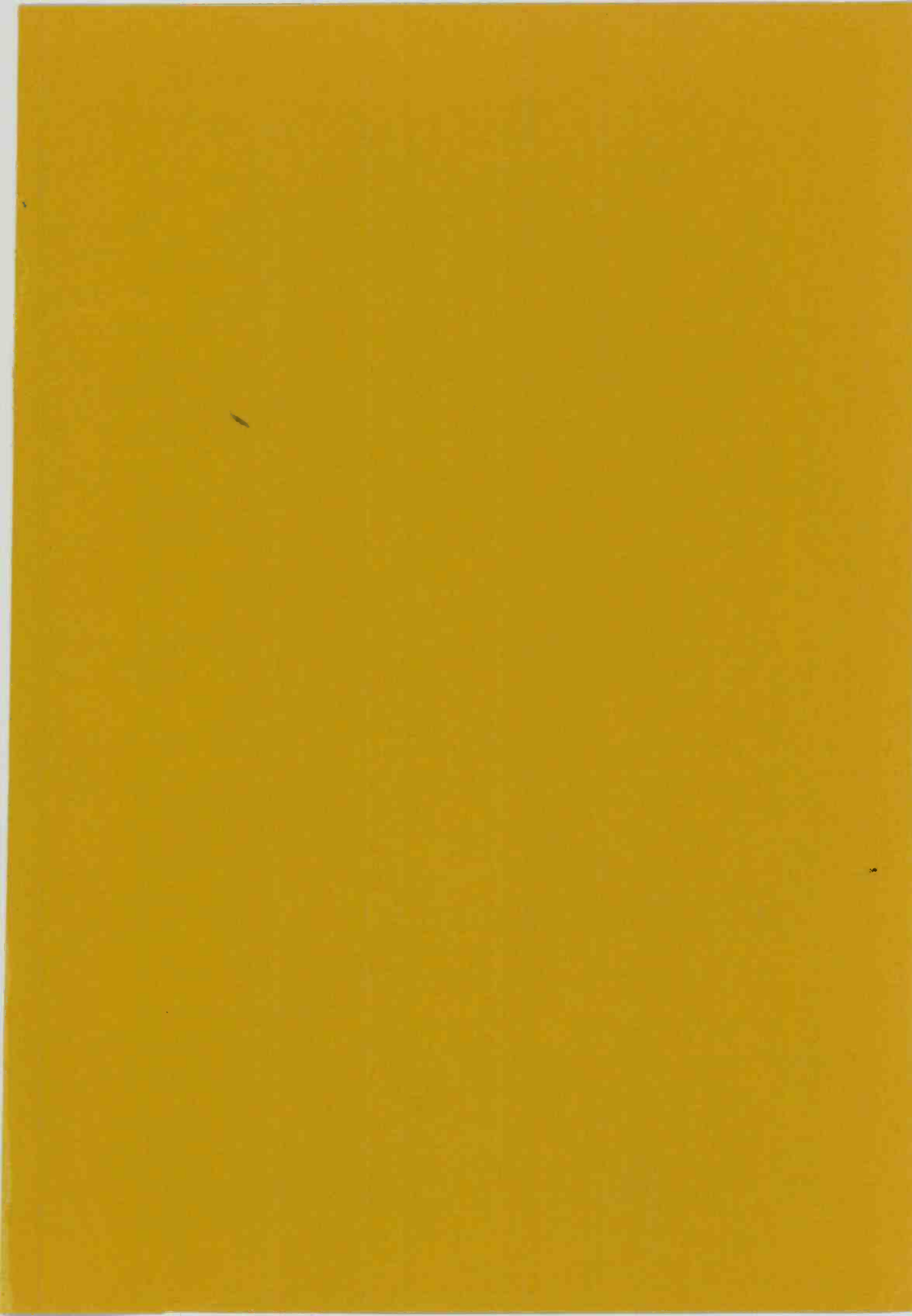
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