Mannequin from Arnold Constable

Photograph by Irwin Horowitz

The 44th Annual of Advertising & Editorial Art & Design

→6 →6A →7 →7A

KODAK SAFETY FILM

→11 →11A →12 →12A

KODAK SAFETY FILM

→16 →16A →17 →17A

ETY FILM

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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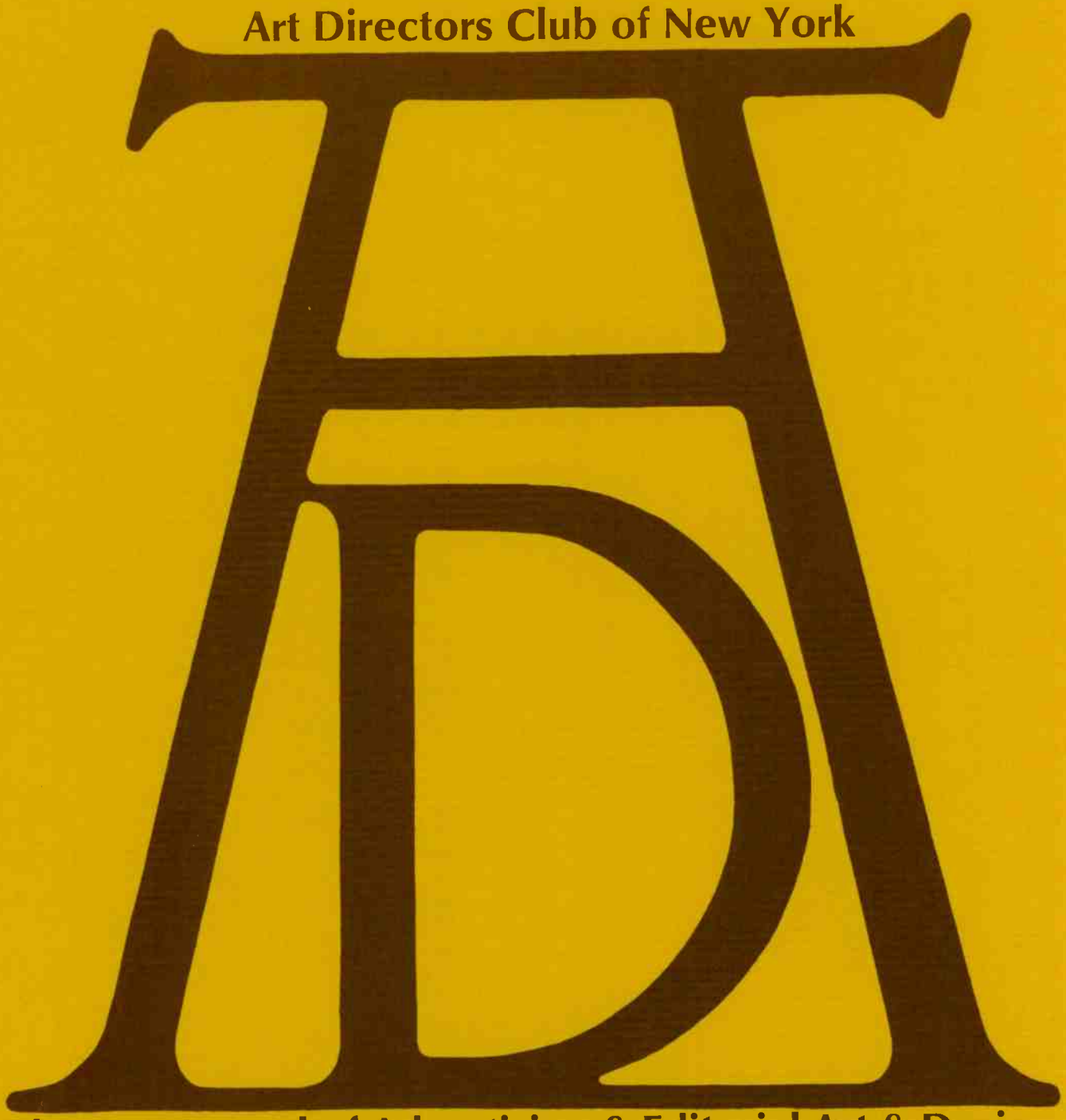
Art Directors Club of New York



The 44th Annual of Advertising & Editorial Art & Design

44th Annual Exhibition Judges

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Ralph Ammirati
Ruth Ansel
Jack W. Beck
Herb Bleiweiss
Tom Courtos
David Davidian
Hal Davis
Robert Dolobowsky
Louis Dorfsman
Walter Einsel
Bill Free
Neil Fujita
Dick Gangle
Irwin Goldberg
John Graham
Al Greenberg
Carl Harris
Steve Horne
Leonard Jossel
Richard Loew
George Lois
Tony Mandarino
Bob Miller
William McCaffery
Harlow Rockwell
Edward Rostock
Art Rothenberg
Lee Savage
Ernest Scarfone
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Otto Storch
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Kurt Weihs
Rupert Witalis
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5A → 6 → 6A → 7 → 7A

KODAK SAFETY FILM

A → 11 → 11A → 12 → 12A

KODAK SAFETY FILM

→ 16 → 16A → 17 → 17A

FETY FILM

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**

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

Mr. Lazzaro is in charge of one of our labs

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

CHRYSLER CORPORATION

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.

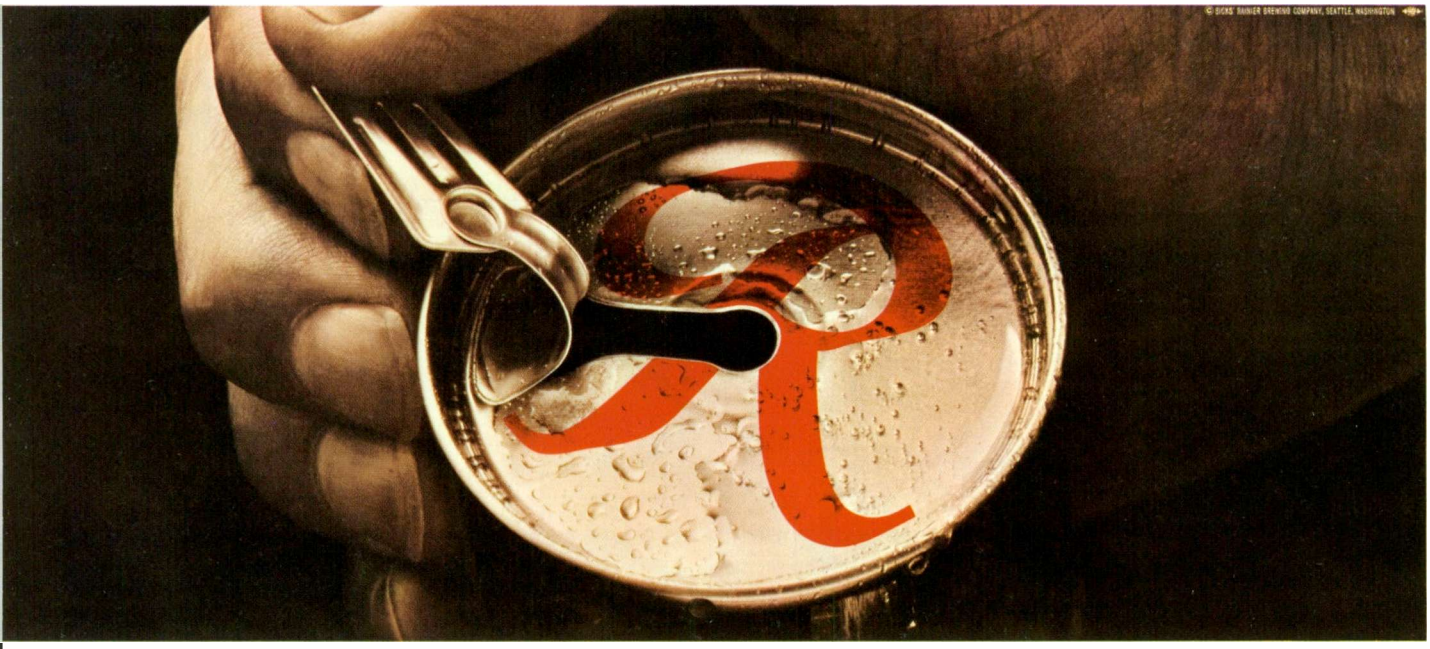
At the height of a recent Christmas season, a boy and girl, age five and four, handsome and healthy and dressed in spanking-new clothes, were found huddled in the darkened toy department of a large department store, long after shopping hours. The children, clutching each other's hands, had been told to "wait here for Mommy." Pinned 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 tooth-shy smile patiently held the hand of his / *continued on page 154*

126 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**



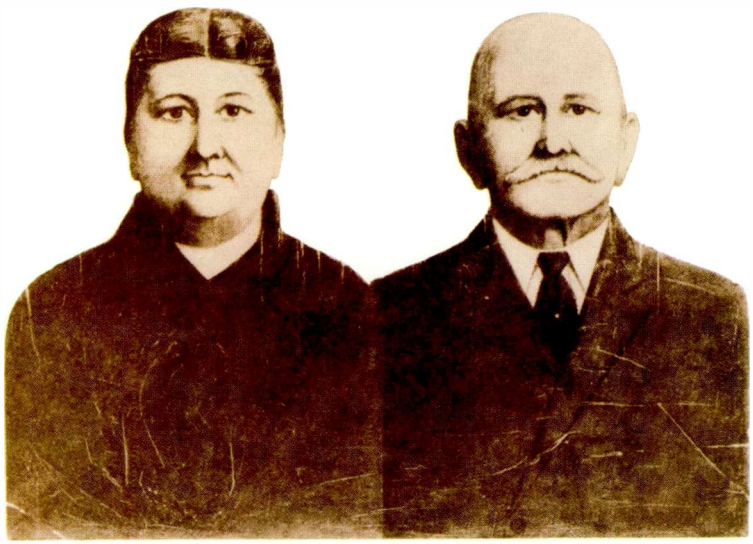
129 art director **Stan Jones**
designer **Stan Jones**
photographer **Bernard Gardner**
copywriter **Bob Finley**
agency **Doyle Dane Bernbach, Inc.**
client **Sicks' Rainier Brewing Company**

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**



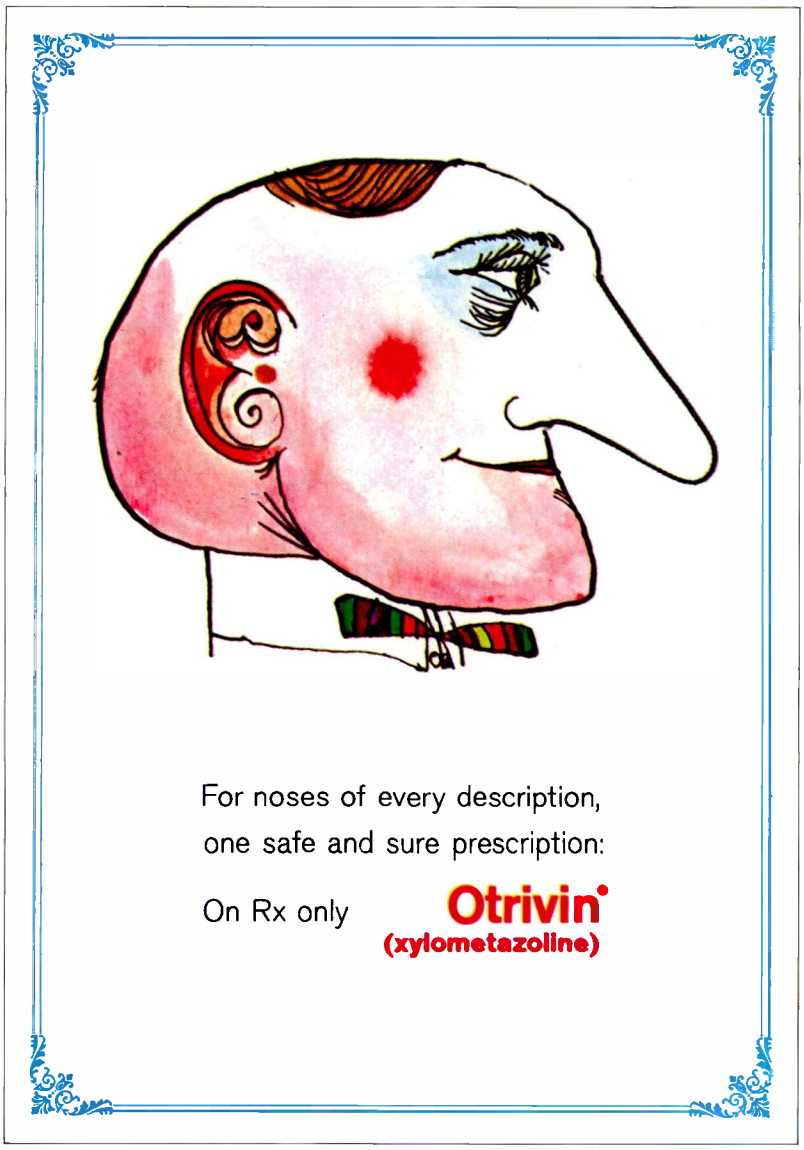
In our family we cherish traditions. One of them we observe every December. It's the one our great-grandparents started when they came to Pittsburgh in 1849, the same year Joseph Horne opened his store. That tradition is a visit to Horne's before Christmas. When great-grandma went to Horne's for lace 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 marvels 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.

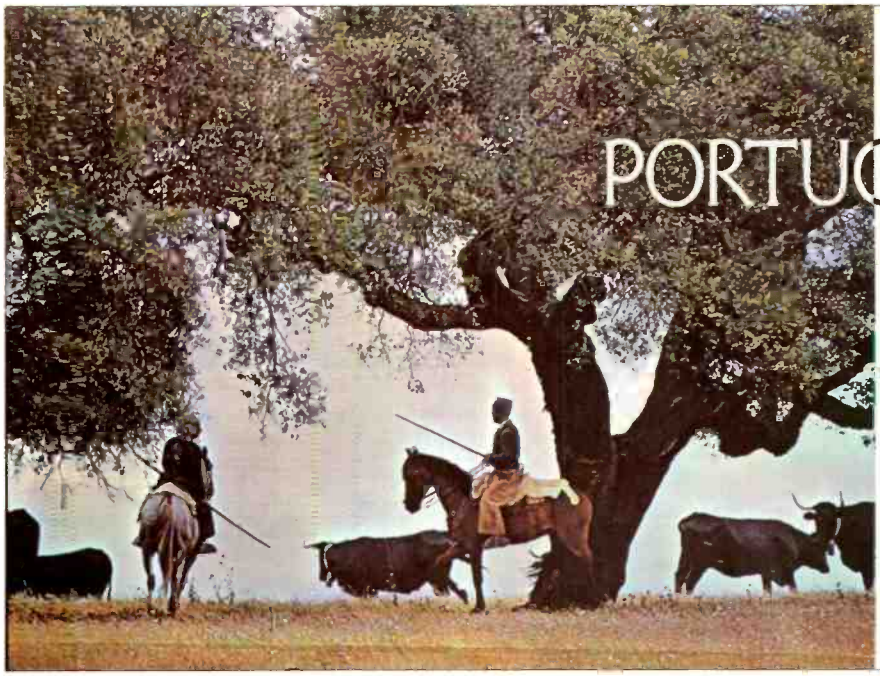
177 art director **Arnold Varga**
designer **Arnold Varga**
artist **Arnold Varga**
copywriter **Lois Lynch**
client **Joseph Horne Co.**

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

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



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



FABULOUS, FEUDAL PORTUGAL

THIS SMALL COUNTRY at the tip 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 is 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 this unconteemporary land, whose society is almost feudal, whose rule is authoritarian. Note two-lane highroads stream like black ribbons from Minho Province in the north down to the beach-beautiful Algarve, past modern nitrate plants, clean state-owned pousadas (inns) and the new compulsory primary schools in every village. But more frequent are scenes like the one at left. Here, two campinos herd bulls under a cork oak on a 3,000-acre quinta near Vila Franca de Xira. Fifty campinos work on this estate. "They have the same names as we," says their master. "We are their godparents."

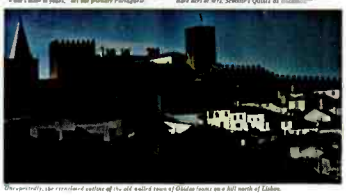
BY PATRICIA COFFIN

PHOTOGRAPHED FOR LOOK BY IRVING PENN

(continued)

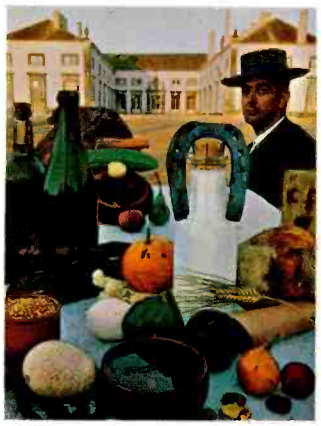
"That's mine in yours," say the proud Portuguese.

Rare wire at Mrs. Scmeller's Quinta de Sinaflores.



Nature's conditions date back 4000 years.

Unexpectedly, the crenelated outline of the old walled town of Obidos looms on a hill north of Lisbon.



Walled towns, ancient tiles speak of a past

So does the way of life in the *Quinta de Calhariz* (above). The Marquês de Fayal, wearing the traditional horseman's hat, is pictured with samples of produce from the 25,000-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, wheat, beef, milk, cheese, horses, marble, cows, rice, sheep's wool, resin, turpentine, timber, cloth, fruit, beans and pork. The Marquês, an agronomist devoted to modern farming methods, was one of the first to establish an eight-hour working day, paymore than the average daily $1.32. Moreover, the farm workers (there are 250 families on the estate) have 2½ acres of land each, one pig, free medical care, housing, electricity, water, milk and olive oil. These breed is linked for them, and their children go to primary school on the property. "Few of our servants leave," says the Marquês de Fayal, "and they usually come back. They are like our own family." He also manages his wife's properties, several businesses,

continued

The luminous dusk of Portugal lingers for hours

In the lambent quiet before nightfall, an old woman sits by her doorstep, a small boy turns a somersault, a church bell rings. This is the hour when Portugal is most irresistible. The peasants walking home from the fields look like those Millet painted. By the sea, the fish auctioneers sound their sangsong litany. In the narrow streets of a city slum, fresh sardines are grilled for the family supper. Up in Oporto, an English wine merchant sips his port before dinner, and in the bar of the Lisbon Ritz, the martinis are being stirred for the tourists.

The only smell of sardines cooking over live coals reaches Portugal, as do the smells of giesta (Scotch broom) and pine. Flowers are as abundant here that Portugal is called "a garden planted by the sea." Byron was inspired to write of its beauty, and Fielding is buried in Lisbon.

This exquisite little church banded in blue, which stands by the coast near Margeira, is an example of the lovely proportions and the sophisticated use of color to be found in the smallest villages of Portugal. The more formal martian-baroque architecture is unique.

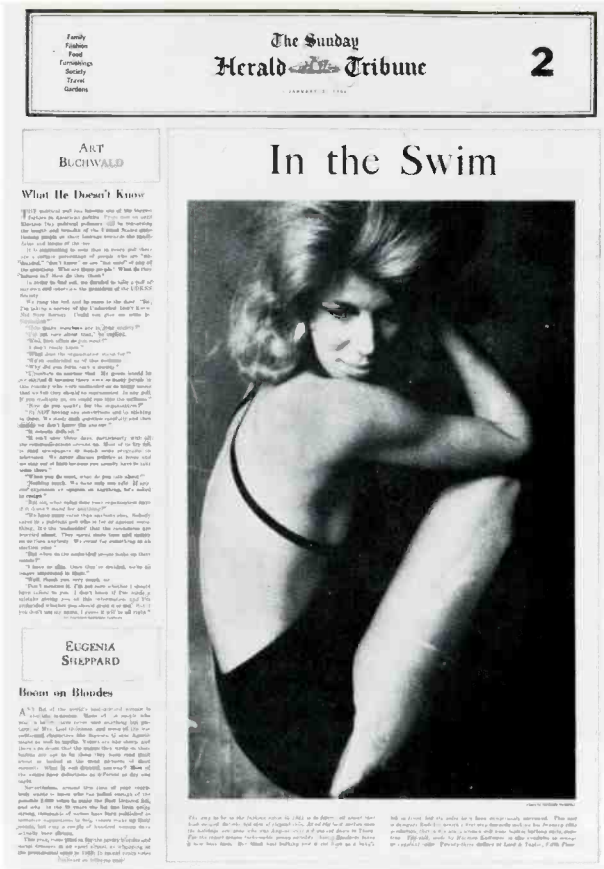
continued

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

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

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



The Sunday Herald Tribune 2

Art Buchwald

What He Doesn't Know

In the Swim

Eugenia Sheppard

Boon on Blondes

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

The Sunday Herald Tribune 3

Financial View From Washington

Dollars Flow North

From Soup....to Nuts

Wall Street Forecast

Neglected Nuggets

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

The Sunday Herald Tribune 3

Business View From Washington

The Saxon Method

The Muscular Dollar

Wall Street Forecast

A Speculative Itch

TAX, CARS AND STOCKS

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

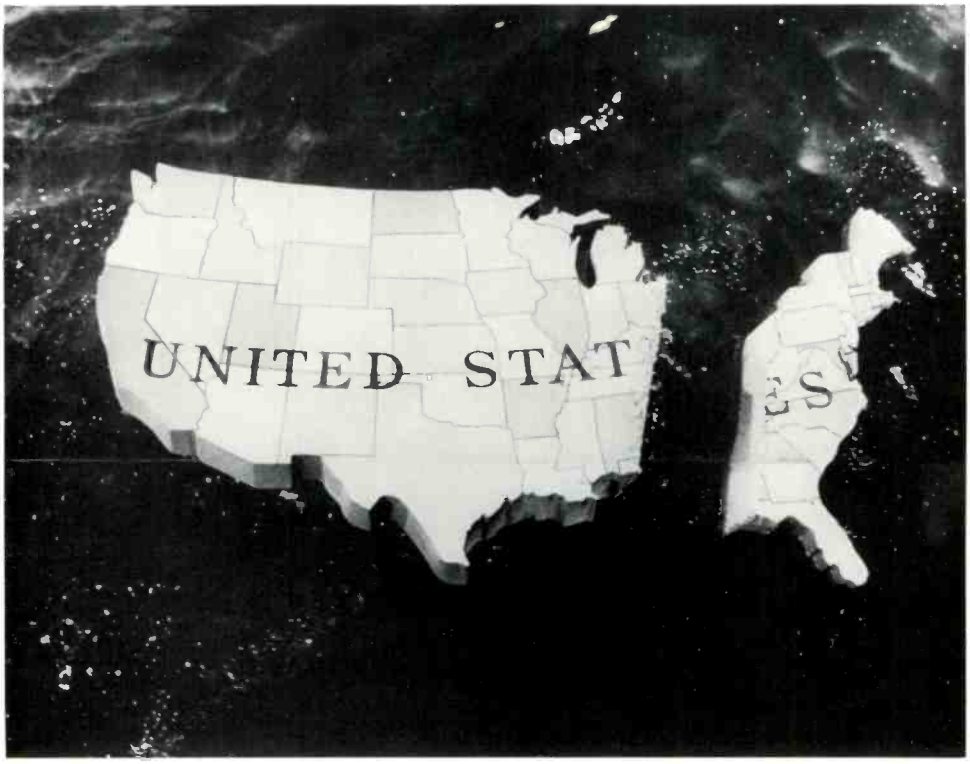
570 art director **Israel Liebowitz**
writer **Janet Carlson**
agency **Klosterman Agency**
designer **Israel Liebowitz**
producer **John Urie**
production company **John Urie & Associates**
client **Cole of California**
photographer **David Nagata**

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**

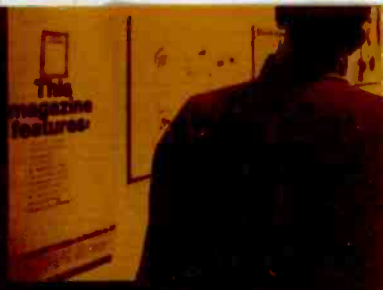
515 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Brillig Productions**
client **Salada Foods Inc.**
photographer **Barry Brown**

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 Ghertler**
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

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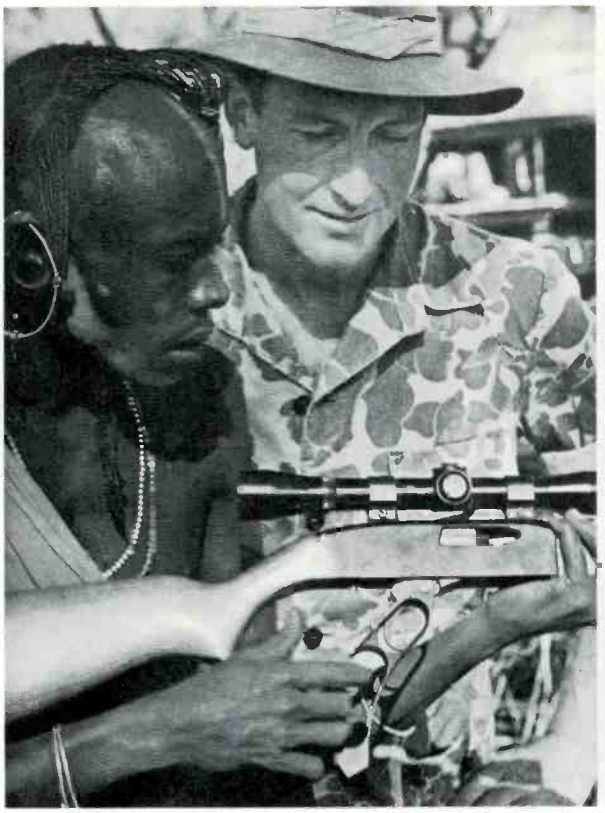
KODAK SAFETY FILM

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 Magnums. Read how well they performed.

The tribal sport of the Masai is hurling lions with a spear.

We passed through Masai country when we took the new Winchesters 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 this hard-hitting little rifle—using our Winchester-Western 22 Magnum ammo.

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

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

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

"Just the same, our law that bans hunting with a 22 makes a lot of sense, when you think about it."

After hearing Ommanney's reasons, we couldn't but agree with him.

Not all hunters shoot straight. Or think straight. So this law prevents

Also chambered for 34 Magnum ammo is this new slide-action Winchester 22 (Model 270, price $59.95). Same price for the lever-action Model 250 Magnum.

the foolhardy from going—undergunned—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 restricted in their use, 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 jolted—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 centerfire 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.

Lever-action rifle Model 290, $52.95.

Lever-action rifle Model 250, $56.95.

Slide-action rifle Model 270, $55.95. (With iron Cutts Compensator, $60.95.)

Magazine Capacity—21 Short, 17 Long, and 15 Long Rifle, interchangeably (all Magnums hold 11). Sights—Rear: Square notch, adjustable for elevation and windage. Front: Square post on streamlined ramp. Bolt—Engine turned. Overall length—38". Weight—5 lbs., approx.

WINCHESTER® 22 Magnum® WINCHESTER-WESTERN DIVISION 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

He drives one of the 30,000 New York City cabs built by Chrysler Corporation.

By actual management, Chrysler engineers were able to be confident of every aspect of the cabs in his manager's fleet.

They made the offer: New York traffic has to [illegible] transmission, engine, differential. They stung the daily [illegible] and [illegible] make all their 5-year or 60,000 mile warranty go [illegible] of parts.

The same warranty we give with your car on Chrysler Corporation.

The outstanding factory-to-car "Lab-Law" in New York and other cities help 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 distributor, dealer's place of business, the engine block, head and internal parts, intake manifold, water pump, transmission case and internal parts, including manual shaft, manual controller, 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 owner is responsible for notifying such a dealer evidence of performance of the required service, and requests the dealer to certify to receipt of such evidence and (3) the car is then current mileage.

Plymouth · Chrysler · Imperial · Dodge

CHRYSLER CORPORATION

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

BOOTH NEWSPAPERS

Voters on Nov. 3 would do well to pay heed to part of Michigan's motto: "I look about you."

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 "I look about you" is good for voters to follow when they enter the machine or voting booth.

On machines, the partisan offices generally are to the left, as the voter faces the ballot sheet, and the nonpartisan contests are to the right. Local issues and state referendum proposals usually are placed at the top.

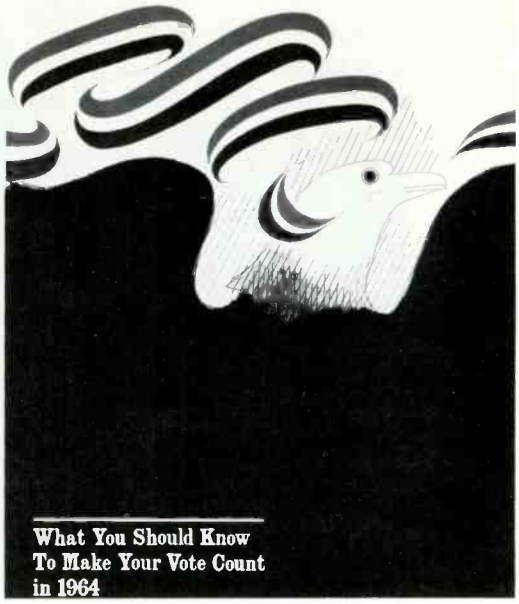
Election officials say the voter should look over the ballot, whether machine or paper, to make sure that he does not skip an office or an issue. Then he can make his choices.

Although state law says that a voter may have a maximum of two minutes to make his choices, the law is not strictly enforced. The provision is enforced only when a voter is holding up other voters.

Each voter will cast ballots to fill these offices:

1—President and vice president of the United States
1—Governor and lieutenant governor
1—Secretary of State
1—Attorney general
1—United States senator from Michigan
1—Member of the United States House of Representatives (19 to be elected in Michigan)
5—Members of the State Senate (38 to be elected)
1—Member of the State House of Representatives (110 to be elected in the state)
5—Members of the State Board of Education
2—Members of the Michigan State University Board of Trustees
2—Members of the Wayne State University Board of Governors
5—Appeals court judges (None to be elected in the new county)

A full slate of county and township officials will be elected throughout the state. There will be a total of 683 county officials and more than 8,000 township officers. At least one probate judge will be elected in each county, with more than one in others to make a total of 91. Thirteen circuit judges are to be selected by voters in certain parts of Michigan.



General Election

TUESDAY, NOV. 3, 1964

Election day in Michigan is just 12 hours long—from 7 A.M. to 8 P.M.—and it's the most important day in Democracy's calendar.

It's a day for the people, not for officials, to. Through the ballot box, the people choose their government officials and express themselves on public issues. Voting is a constitutional right and a privilege that can be taken away. It's also a duty for the citizens to vote, although in this democracy, unlike some countries, there is no penalty for shirking.

The candidates for the Nov. 3, 1964 will run federal, state, county and township positions, and in some cities municipal governments, and the most citizens do elections is an orderly process in which laws and government continue, while the voters change the governing officials as they wish.

This election is especially important because the ballot will include a number of offices for the first time and some others which are familiar to voters. This is a result of the new state constitution approved by the voters in 1963, and court rulings on the apportionment of congressional and legislative districts.

7 AM – 8 PM

This Michigan ballot this year is a big menu of nearly 300 offices, new congressional, state house and senate districts, it has fewer state nonconstitutional offices to elect and more judgeships. It has an appellate appellate court system which the voter never saw before. There will even be a special question on changing the layout of the ballot itself.

This book is should help you understand the changes in Michigan elections and give you a fresh, unbiased set of views from an urban's on the 1964 election ballot and offi-

Legislature & Congress

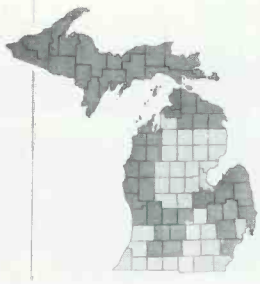
Michigan is one of the fe[illegible] which has brand-new congressional and state legislative districts for this election. They come by federal and state court order directing "districts with populations as nearly equal as practicable." They have been subject of political controversy, but they are here, and the voter will need to know who district he lives in and who is running.

Congressional districts present the smallest problem, and most voters can determine the districts they live in by consulting the map on this booklet. Wayne County's congressional districts have shifted considerably, and the state's new 19th congressional district is in Oakland and Wayne counties.

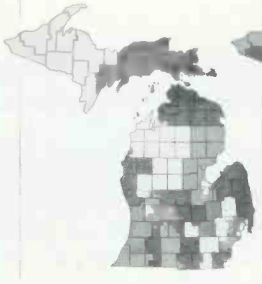
When it comes to state senate and house districts many voters will be starting from scratch. The new state constitution provides for 38 senate seats, rather than 34, there will still be 110 house districts. But many district boundaries have changed and something new has been added—the pairing of county districts and the requirement of single-member house districts. Thus, in the larger cities, where voters used to vote for two or three house members, will now vote for just one.

One way to avoid confusion is to tell the city clerk, or the township clerk where a voter lives, outside a city, and ask, "What house and senate districts do I live in?"

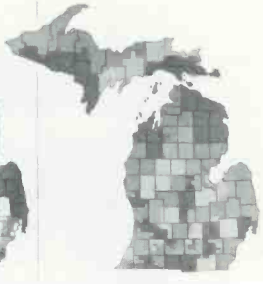
Congressional Districts



State Senate Districts



State House Districts



State Court of Appeals

In the non-partisan section of the ballot will be something new to Michigan voters—candidates for a new one-judge intermediate appellate court which is constitutionally called the state court of appeals.

Purpose of the court is to provide faster action on appeals which now clog the docket of the state supreme court and lower courts, and beside the expected large number of criminal conviction appeals. The new constitution grants civil appeal "as a matter of right" in criminal cases where before the supreme court had to grant its consent.

The court, with its central office at Lansing, will be organized into three geographic districts. Three judges will preside in each district to make up the nine-member court. The judges will be paid $23,000 a year salary and will take office Jan. 1. The term of office is six years, but the constitution calls for staggered terms, so the legislature provided that at the election the incumbent in each district with the greatest number of votes will have a 10-year term, the second highest an eight-year term and the third place winner a six-year term.

The thought behind creation of the new appeals court is that most criminal appeals, divorce case appeals, civil lawsuit appeals, etc. will be settled at the level of the appeals court, leaving the supreme court free to devote its constitutional questions.

The new appeals court district in Wayne County, the second & an are of 16 counties around Wayne in eastern and central Michigan, the third district is the remaining 51 counties of Michigan from Indiana to the Canadian border. The thoughts in this judges in the second and third districts will "ride circuit" among from one circuit courthouse to another to hear cases in many cities.

Local Elections

Don't be perplexed or go runaway to some local election supervisor if your ballot doesn't jibe with that of a friend in a neighboring county or township.

The differences you have found are both legal and in most instances unusual. In scores of cases voters in one parts of Michigan will be electing local officials which are elections in other areas or simply not on this year's ballot.

Voters in all 83 Michigan counties will elect a prosecutor, a clerk, a sheriff and a treasurer. **Three the exceptions stop.** Only 66 counties elect a register of deeds (the county clerk performs that function).

[illegible] in the other 17). Sixty-three counties elect a drain commissioner, 57 a surveyor, 3 fifty-seven counties 8 (7 elect inspectors each, the rest having appointed medical examiners. Eleven counties

will elect one of three road commissioners, seven (all or the seven personnel) will elect a county inspector, and three at another

Townships

In townships the differences are not as pronounced, but neither by the available information on the 1964 elections. An estimated 8000 persons will be elected to office in the 1,136 townships, with each township picking a supervisor, clerk,

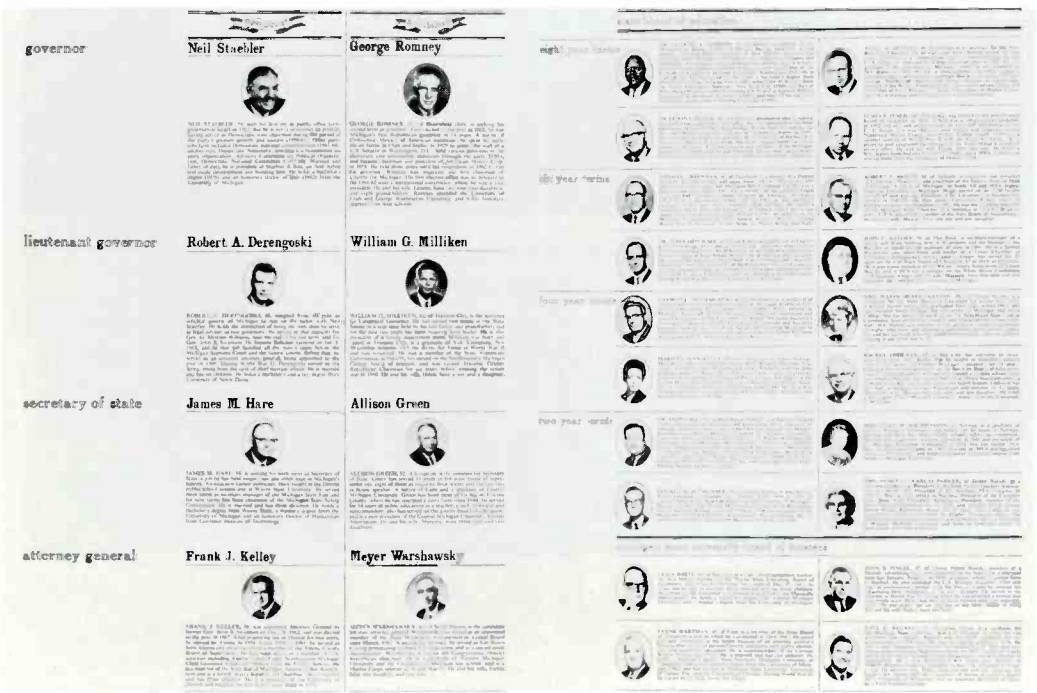
treasurer and justice of the peace. Each township will select either one or two trustees, and each

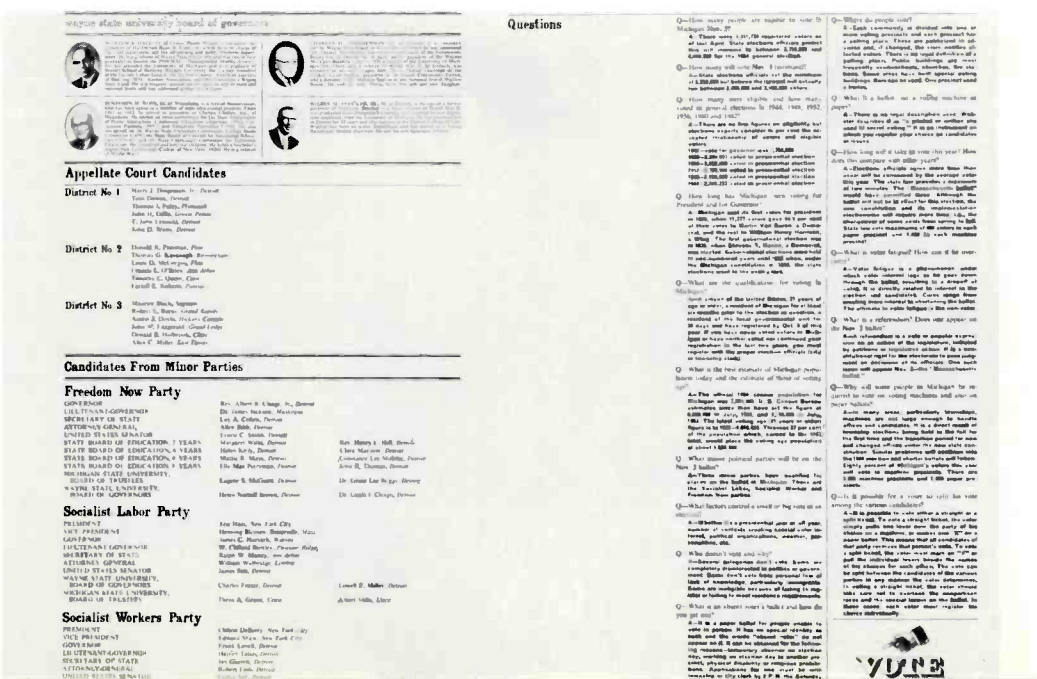
will pick from one to four constables. In some townships, library board members and park

Judiciary

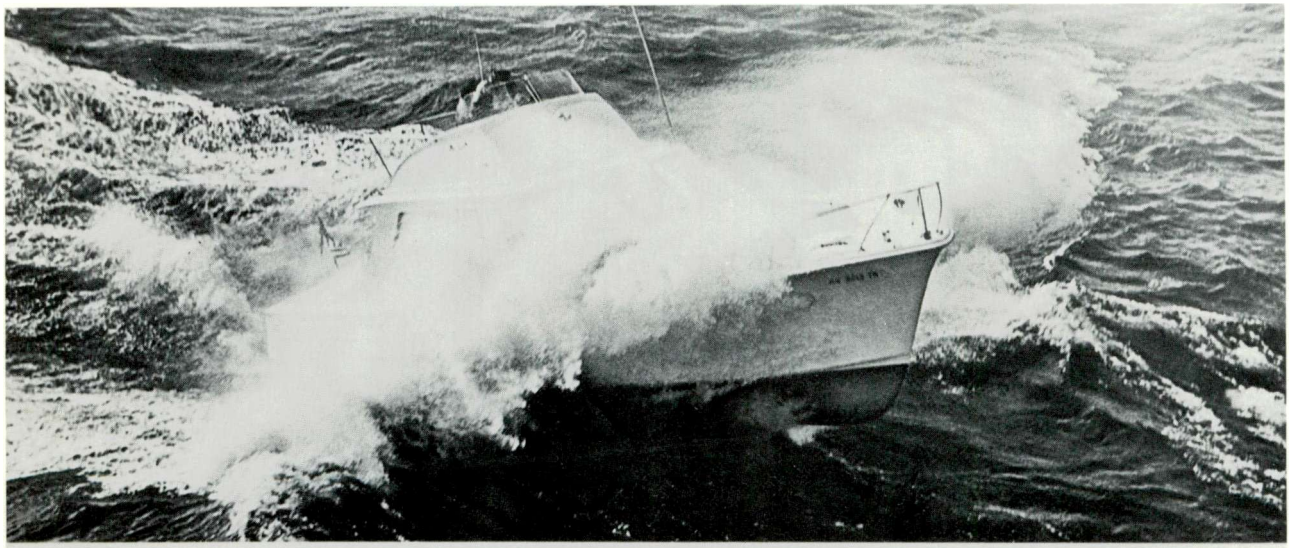
The differences apply mainly to the judiciary. Voters in only nine of the state's 83 judicial circuits will elect circuit judges. Three will be elected to fill vacancies or to assume for full terms newly created judgeships.

All other circuit judgeships will be were extended until 1966 or later to lighter—this year's election load. Circuit court commissioners will be elected only in 40 situations. Seventy-seven counties will elect one probate judge, four Kalamazoo, Berrien, Ottawa and Oakland will elect two, and Genesee and Wayne County will elect three





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 m terials.

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 Gardella, 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 molded, reinforced fiberglass construction, beams, ribs and frames are eliminated. *All* 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."

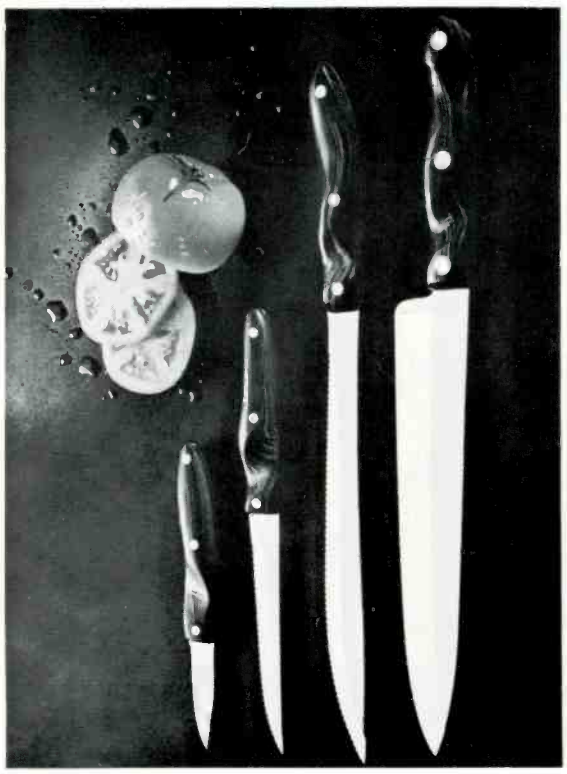
There are six Hatteras models: 34 ft. double cabin; 34 ft. sports cruiser; 34 ft. deluxe sports fisherman; 34 ft. sedan; 41 ft. convertible; 41 ft. double cabin.

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.

4 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**

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**

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 thatses,
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 cities, 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**

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

There's an exciting new hard-cover magazine that will show you a side of travel most people never see. Its name is Venture.

Its concern is not just with places, but with the people, the food, the dress, the humor, the pleasures, the experience of those places as well.

What's the sleepy-eyed, pastoral fishing village in Italy? Who's the best tailor in Tokyo? Where in America is English spoken with a cockney accent?

Venture answers in depth with vivid prose and spectacular photographs. It views travel the way it should be viewed: as a deeply personal experience.

Venture 70's photographic essay on Greece; a visit with a French wine merchant; an insight into our vanishing vacation lands; a portrait of America's love affair with the sun. It's people as they live. It's places people keep to themselves. It's near as well as far.

Venture is demanding, witty, provocative. 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 in handsome hard covers, and available only through the Credit Card Division of American Express, each issue of Venture is a lovely yet timeless exploration of the rich rewards of personal travel.

We think you'll like what you see.

VENTURE
The Traveler's World
488 Madison Avenue
New York City, New York

Published by Cowles 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 $7.50 more on Hartmann luggage.

EVEN 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 SURE ENOUGH, 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 lot 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, strong basswood (the same kind of wood piano-makers use for their "ivory" 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 fiber. (We wouldn't nail or rivet, because that would weaken the construction.)

You've got to give a little

THE RESULT IS our flexible, "Gibraltarized" frame. When it gets bumped, it gives a little, and springs back. Instead of weakening or breaking.

Just to be sure that our 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 whole process was the equivalent of *years* of heavier-than-average wear.

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 "GIBRALTARIZED" 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-off corners—even though they seem to be the same size.

Now, if you haven't already axed 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 nestling underneath.

The flaps aren't there just to be *chic*. (Despite appearances.) They're *meant* to hide the locks. Not from you—from pilferers 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 outrageous fortune. 70% of all the trouble with other suitcases is damage to the locks.

But with our flaps on the job it shouldn't be any per cent for you.

Why don't all suitcases usefully sensible precaution like that?

Is 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 figure 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 little ® after the name Touch-O-Matic® means that you'll only get it from Hartmann.)

The invisible poison

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

Ze Pel is a new stain repellant developed at DuPont, and it resists almost anything. It resists lipstick, 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 icky within.

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

A vinyl has to be pushy these days

PUSH THE SIDE of the case in, and see how it pushes back when you let go. When lesser suitcases get things piled on top of them, they're apt to crack under the strain. An International just gives and forgets.

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 scrapes.

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 the handle.

Some people would say it was visible.

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

Lift up a Hartmann by its handle and swing it 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 $7.50 more?

NOT UNLESS it's a bigger-international than the "21" case shown here.

Like our 24", 26", and 29" models for women—and the men's carryons 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 $7.50 more. Specifically—our tote bags, cosmetic cases and hat boxes.

A strange, compulsive influence!

IN ALL OUR invisible reasons haven't convinced you that an International is worth at least $7.50 more, the 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 $7.50 on our International luggage for that reason alone.

They see all 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 $34.50* for the flax). And they feel the strange, compulsive influence of a Hartmann bag. (Which is probably due to unseen forces caused by the invisible reasons.)

And they buy it and travel happily ever after.

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 collections, 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.

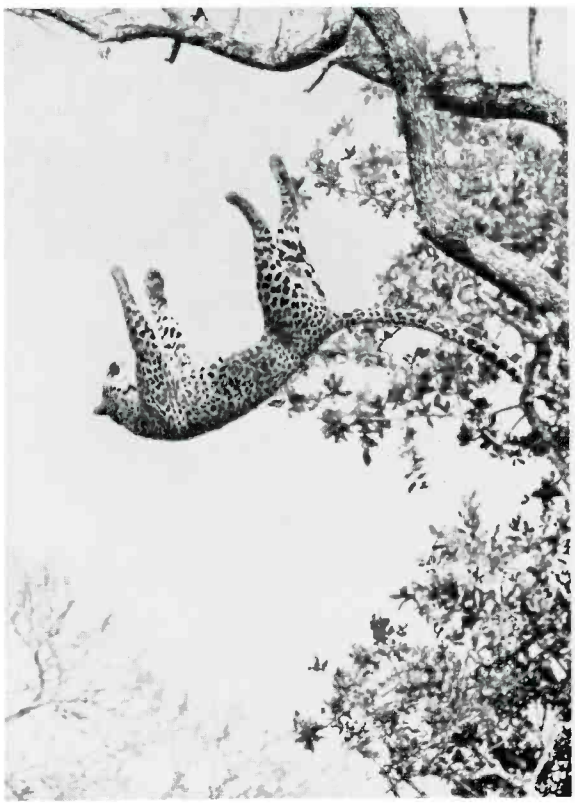
LIFE magazine is one of the enterprises through which Time Incorporated endeavors to bring information and understanding to people everywhere.

TIME/LIFE

Time-Life-Time International-Life International-Life en Espanol-Fortune-Sports Illustrated-Parents-Presidents-Time-Life Books-Silver Burdett Company-Time-Life Broadcast-Printing Developments, Inc.-Time Texas Pulp and Paper Company-Time Life Building, New York 10020

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 Erwitt**
copywriter **H. H. Marshall**
agency **Doyle Dane Bernbach, Inc.**
client **Winchester-Western / Olin**



"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 "smashing."

"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."

Same new rifle kept you in health on classic game: wildebeest, kongoni, topi, impala, Grant's gazelle. "Its barrel may 'flex'," says Ommanney, "but you can bet your life the bullets don't."

Here's our answer at Olin.

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 varied—and where liberal game limits would let us do a lot of shooting.

We wanted rough going. Trackless, Land-Rover country that would give these new rifles a good jolting. And plenty of dust to get at their actions—and prove they'd function smoothly just the same.

Tanganyika seemed to provide the perfect test conditions. 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 guns than this 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 forend of the stock. Nothing touches it.

Most top authorities agree that such a barrel is bound to shoot more accurately because there's no uneven surface contact to affect its natural vibration. Yet we were 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 straighter 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 Winchesters at work. The way they did their stuff was smashing."

While cleaning the Model 70-300 Winchester Magnum, David checks some of its other new features: recessed bolt face, sheer clip, completely enclosing rear of firing pin, rubber recoil pad, wider trigger, ramp-type sights.

*Always on the safe side, yet

WINCHESTER-WESTERN
Olin

Olin

To live up to its famous slogan, "We service what we sell," Sears has 6,208 service trucks like the one at the right.

Wherever you move in the U.S.A. Sears service follows you

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. Waves of men on their way up should be prepared for moves *around the country*.

One important way to prepare: Take a tip from 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 6,208 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 1,000 catalog sales offices. Whether you've just moved in, or lived there long enough to burn the mortgage, you're only a phone call away from Sears service.

Special Sears emergency service

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

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

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

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 frothy 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 burnished Scotch flavor without burnished Scotch smokiness—blended whiskey smoothness without blended whiskey blandness.

And if you're wondering why that whiskey sour, the Whiskey Sour, Manhattan, Old Fashioned, whiskey on the rocks, and Irish Coffee are in the picture, well, it's just that Old Bushmills can do anything, any time, any place.

OLD BLEND IRISH WHISKEY QUALITY IMPORTERS INC 55 FIFTH AVE NEW YORK 3, 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

Or 5 Rue Defeur
Or Schwanenwallstrasse 45
Or Via Cigna 63

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

It is being distributed by Simca dealers in the United States and over 120 countries throughout the world. A French subsidiary of Chrysler Corporation makes the Simca. The car is spearheading Chrysler efforts in Europe's Common Market and in other world markets where Simca's size, price and economy give Chrysler a highly competitive entry.

Other international developments include the Fiat-Simca, 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, Asia, and Australia.

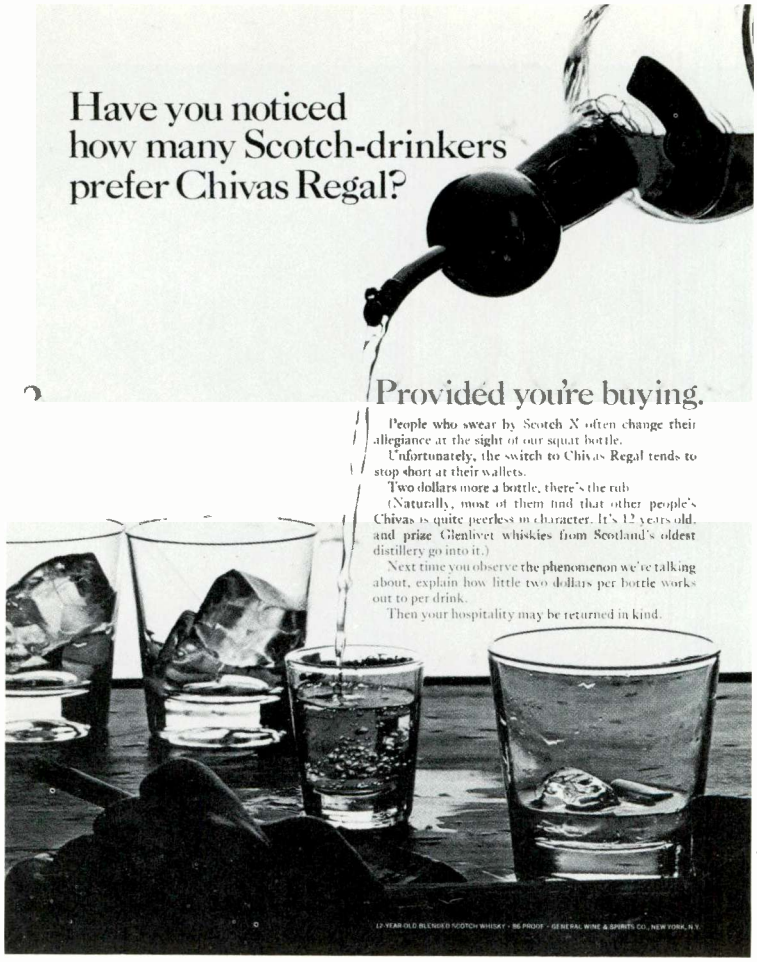
Positioning Chrysler Corporation products in the markets of the world is one more way this eighth largest industrial business in America moves ahead, with confidence in its growth and enthusiasm about the future.

Plymouth • Dodge • Chrysler • Imperial • Dodge Trucks • Simca
Defense and Space Products • Airplex • Airtemp • Chemical Division
Marine Division • Industrial Products Division

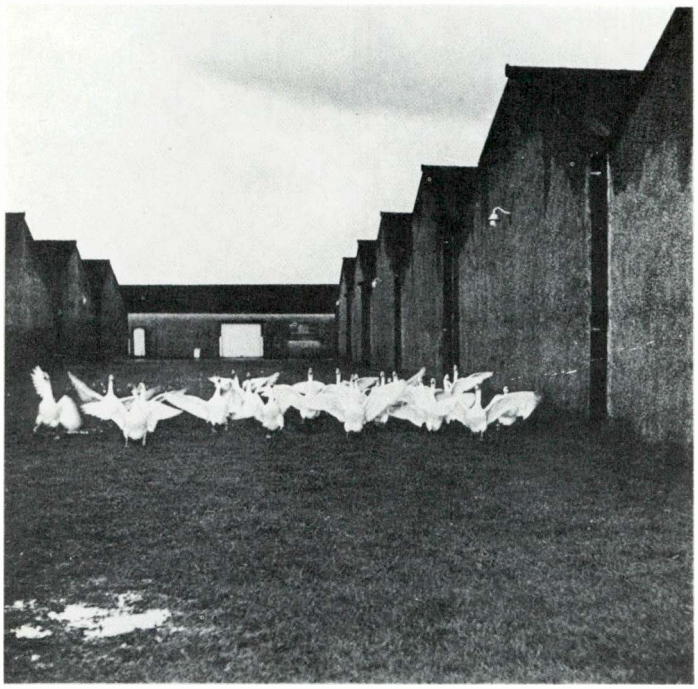
CHRYSLER CORPORATION

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.**

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



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 ageing sheds, oaken 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 shrill 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.

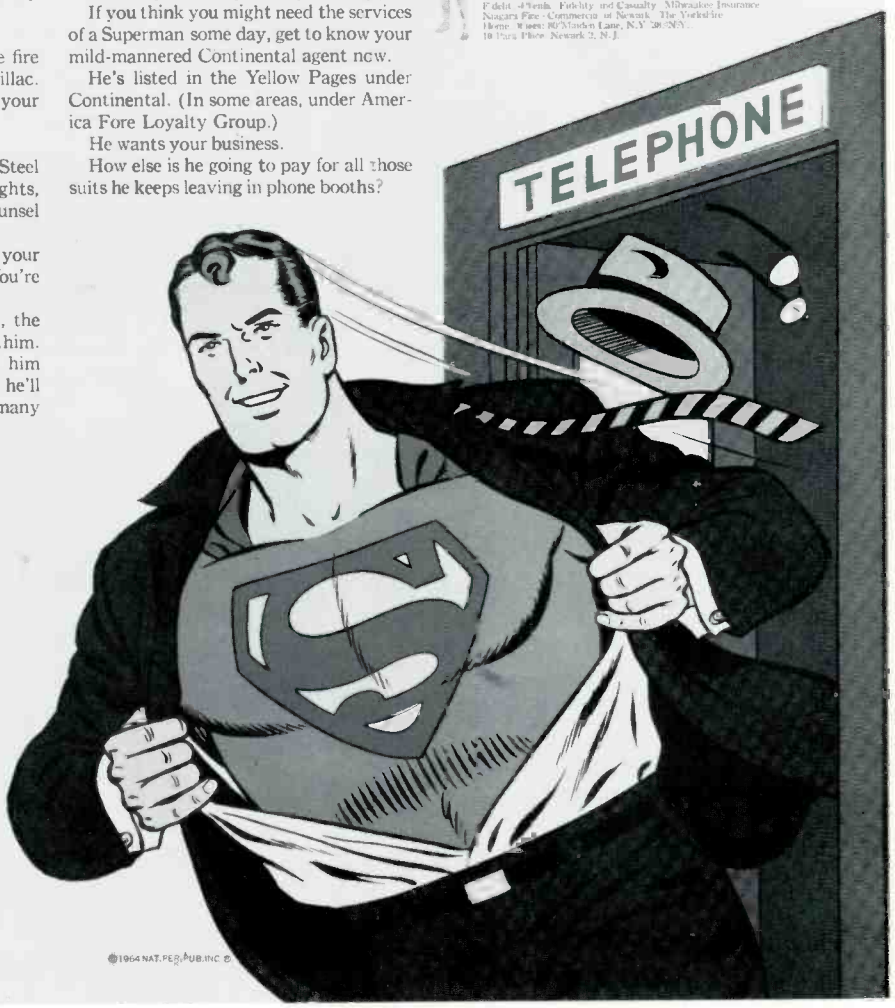
He's listed in the Yellow Pages under Continental. (In some areas, under America Fore Loyalty Group.)

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

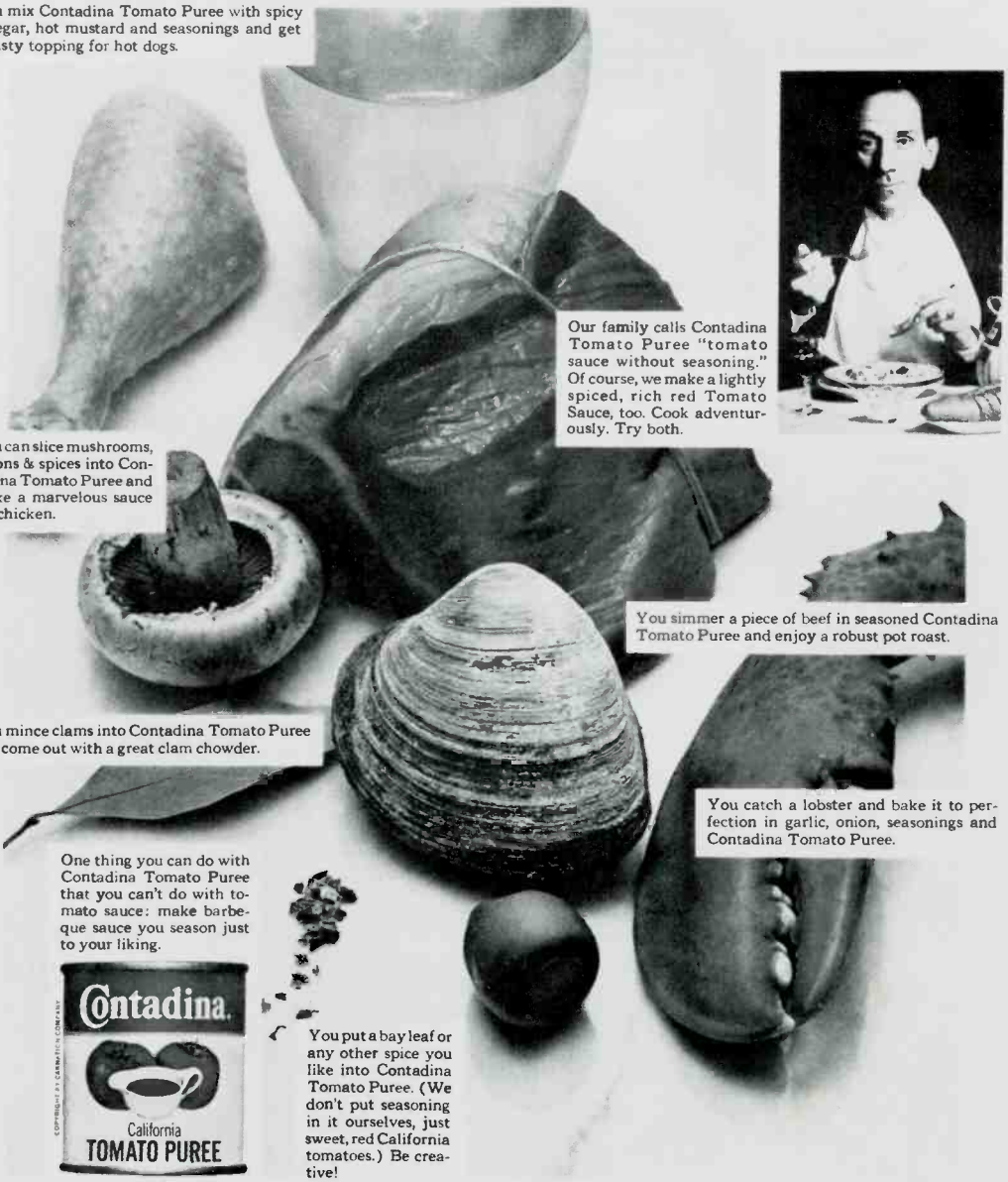
The Continental Insurance Co. · Firemen's of Newark · Seaboard Fire and Marine · National-Ben Franklin · Fidelity of Penna. · Fidelity and Casualty · Milwaukee Insurance · Niagara Fire · Commercial of Newark · The Yorkshire · Home · Home: 80 Maiden Lane, N.Y. 38 (NY) · 10 Park Place · Newark 2, N.J.



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.



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

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

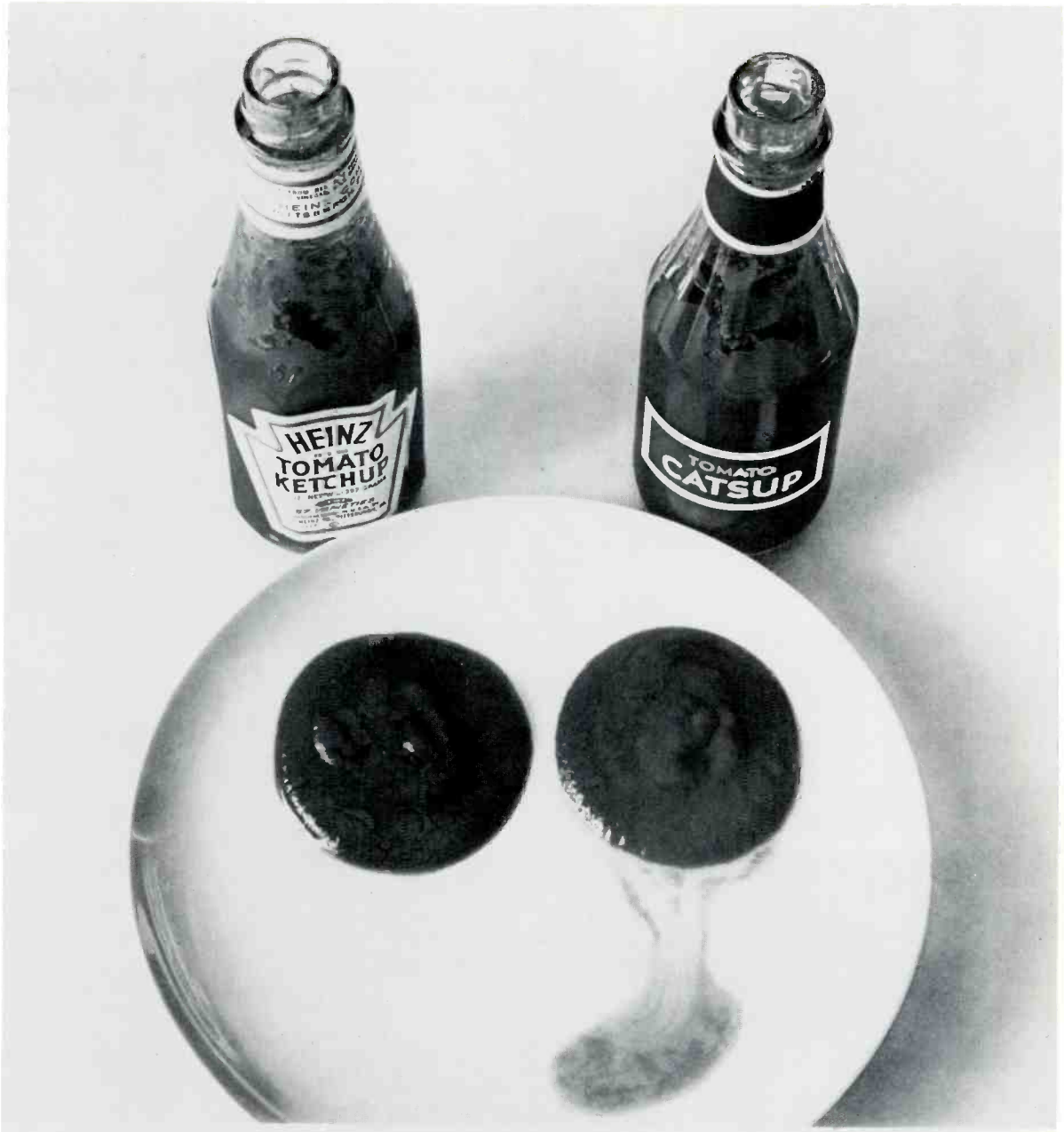
You mince clams into Contadina Tomato Puree and come out with a great clam chowder.

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

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!

 art director **Marvin Mitchneck**
photographer **Carl Fischer**
copywriter **Marcella Free**
client **Contadina**



(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 Huldt**
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.

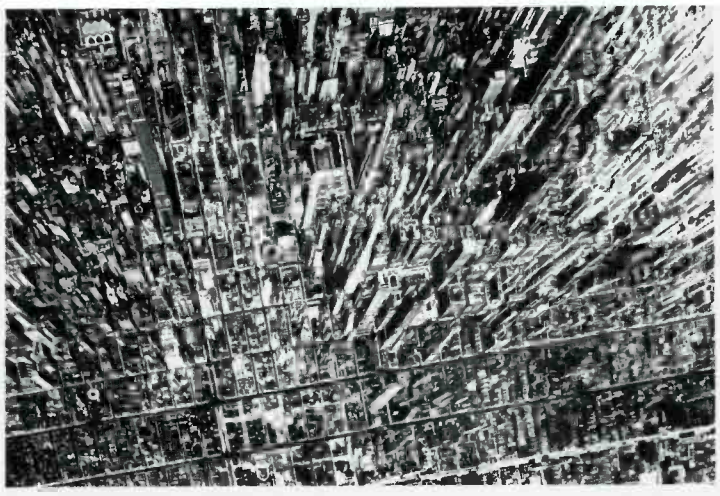
First: these islands are different. They're French. They've been French longer than the U.S.A. has been the U.S.A.: the French culture and joy of life is not just a part of their existence, it *is* their existence.

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, 460 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 Caha 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 innkeep 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 tumblered, 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?

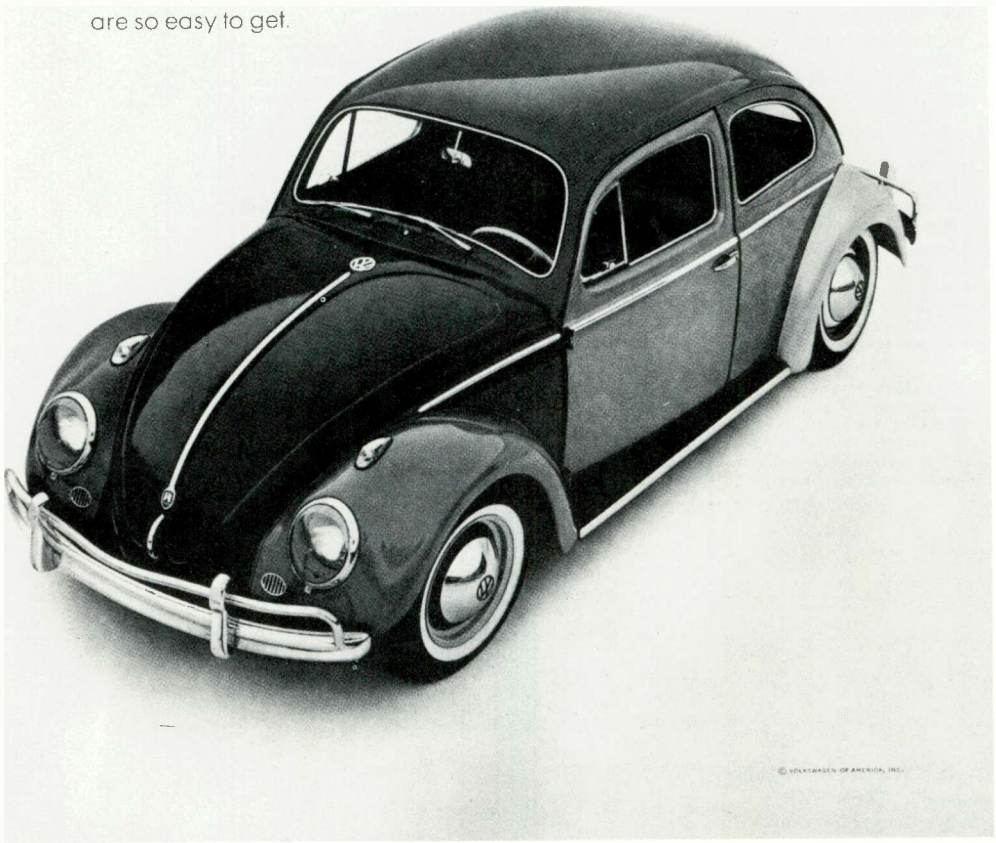
A colorful 44-page booklet which describes all you need to know to plan your holiday in Ireland is yours free if you'll write the Irish Tourist Board at any of the following addresses:*

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. TIA

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

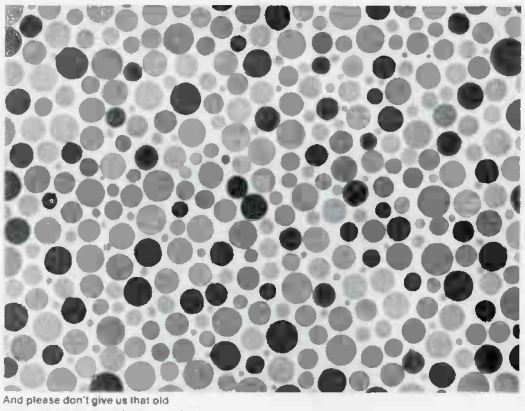
Distinctive Merit Award

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 cars. 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 worsted and kid mohair or worsted, kid 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 6960, Cleveland, Ohio.
*Reg. T.M. Pacific Mills Worsted Co. ®Du Pont Reg. T.M.

J&F MOHARA SUITS

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 nothing but a Merry Wives' 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.

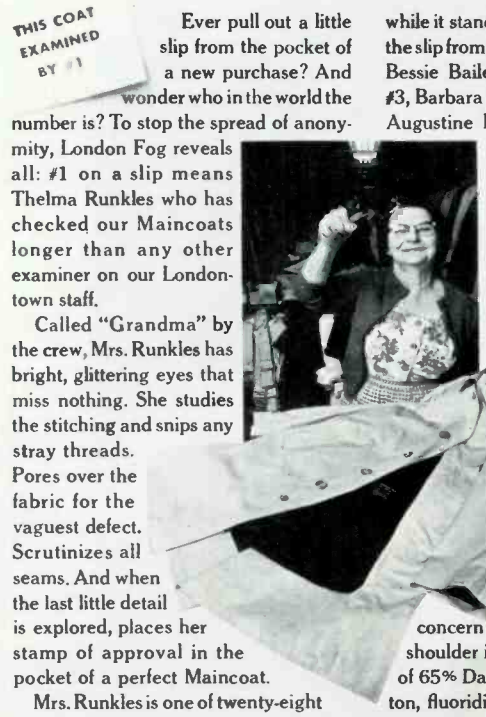
The Skin Essential Treatment takes 5 minutes 31 seconds. *Cleanse* with Ardena Cleansing Cream and Skin Lotion. *Tone and Refresh* with Ardena Skin Lotion, patting skin briskly with upward strokes. (Don't be a baby, pat!) *Smooth* on Ardena Perfection Cream with gentle but firm strokes into your face and throat. If wrinkles look deeper than usual, use Crème Extraordinaire to help nourish and neutralize your skin.

That's it! 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**



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.

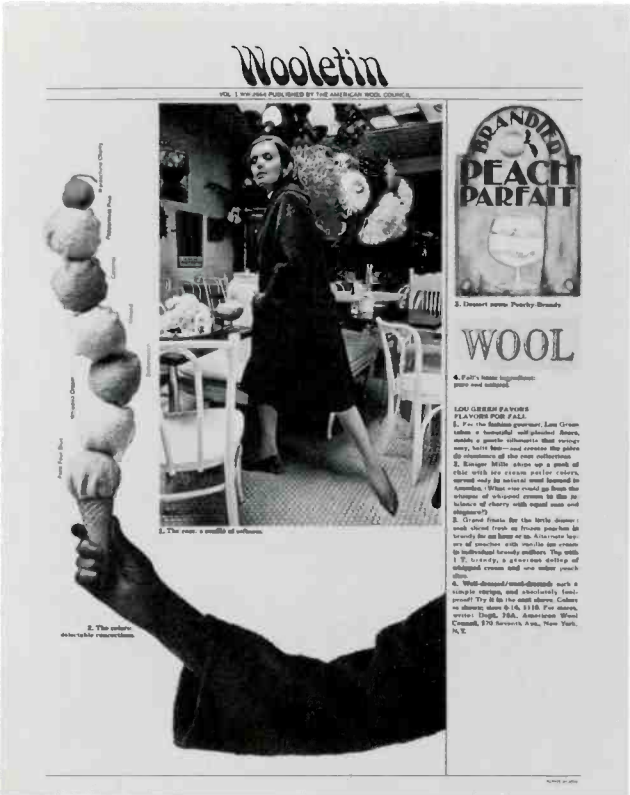
London Fog, Baltimore 11, Maryland.

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

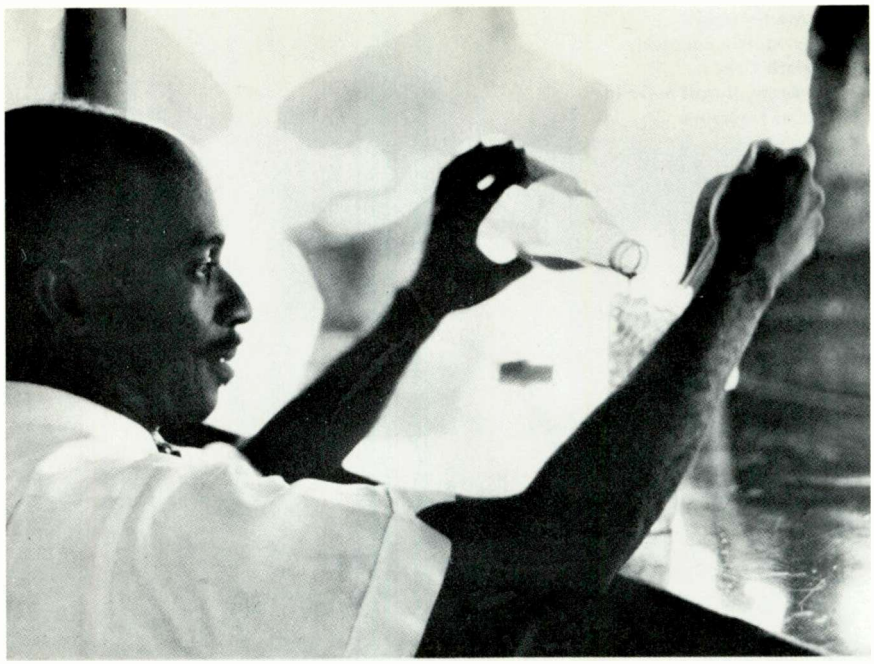
If the world looked like this,
and you wanted to buy a car that sticks out a little,
you probably wouldn't buy a Volkswagen Station Wagon.
But in case you haven't noticed, the world doesn't look like this.
So if you've wanted to buy a car that sticks out a little,
you know just what to do.

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**



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
1⅓ 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 "Yeah, 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.

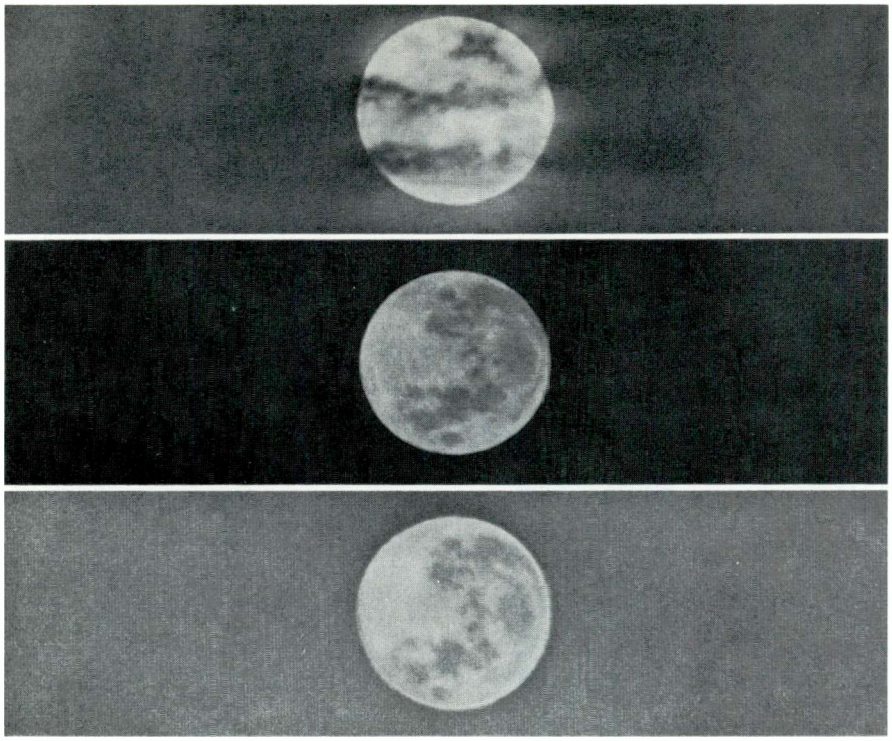
But we're not asking you to come all the way to Jamaica to do all your drinking in one little bar. Or to just drink (although some do). We have three rambling, outdoors-loving hotels—two at Montego Bay and one at Ocho Rios—where you can swim, sun, eat, laze and luxuriate in three entirely different but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

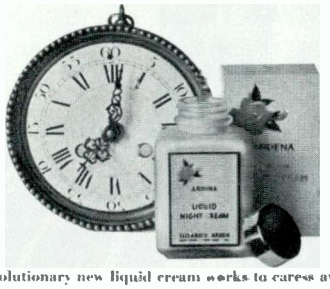
In your travels, why not conduct your own independent survey, comparing, say, Juicy's Rum Special, Orville's White Lightning and Clinton's Coconut Cooler?

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 7-2346.

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 to caress away the wrinkles of the day

Pour out this whisper-light liquid. Stroke it on your face. Elizabeth Arden's Liquid Cream lingers several minutes, softening and soothing skin, then seeps in. Works to help erase tired lines, even deep-rooted wrinkles. It's amazing that a cream as rich as this could ever be a liquid. Could be absolutely 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

© 1968 ELIZABETH ARDEN

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

Great new vacation idea: Pittsburgh

for. . . How do you know America's Health, Inc. is? Not the fabulous places where everybody goes like New York or Las Vegas or Miami. But the guts, the heart, the backbone of this country. How would you know Pittsburgh? Or Chicago? And Akron? How well do you know Duluth? And Des Moines? And Salt Lake City?

Next year, instead of coming off to the open again, stay home. That's what Venture did. It went to Duluth and but saw the iron ore. It did the Windy City but didn't forget the Chicago River. It saw the Grand Canyon but didn't overlook a New York City skyline.

Venture doesn't overlook anything when it comes to travel. It covers everything from a lobster dinner in New Orleans to a game of roulette in Deauville. Venture is the total experience of travel. The people you meet along the way. The places you've kept to themselves. The pictures you'll take. The plans you'll make to swap houses with someone in the bargain islands. Venture will tell you how it's done.

Published every other month, and available through the Credit Card Division of American Express, each issue of Venture is bound in handsome linen weave hard covers and printed on rich fine paper stock. You keep it after you've read it.

If you're interested in this new idea in travel magazines, write: Box 2746, Chimney Street Station, New York, N.Y. If you're an American Express Credit Card holder, you'll receive a complimentary copy of the current issue, and the $9.50 for the next two years can then be billed to your account. The yearly subscription rate for non-card holders is $17.50.

A lot of money? Sure. But it's a lot of money. But Venture is a lot of magazine.

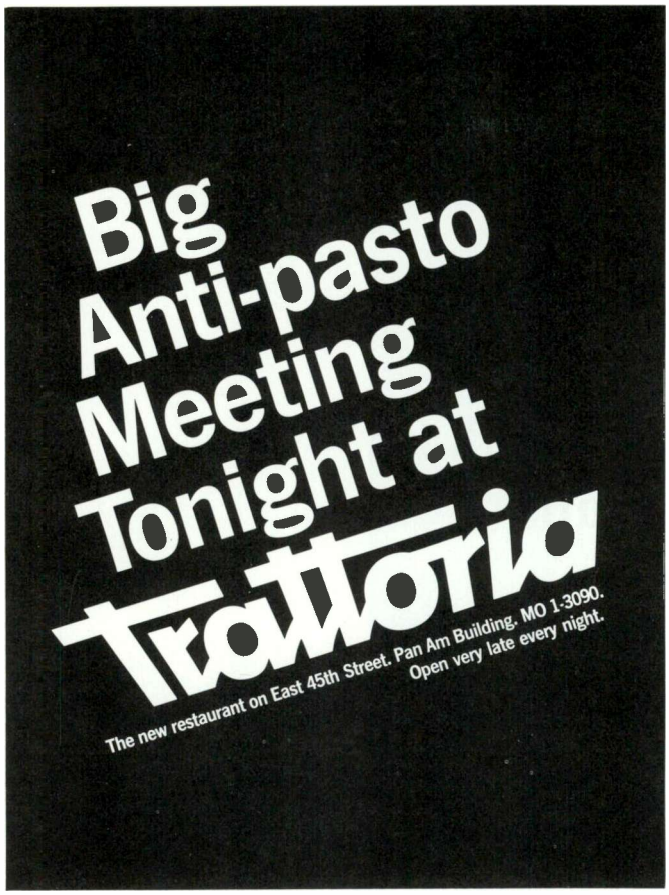
The many sides of travel

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 Sirowitz**
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**

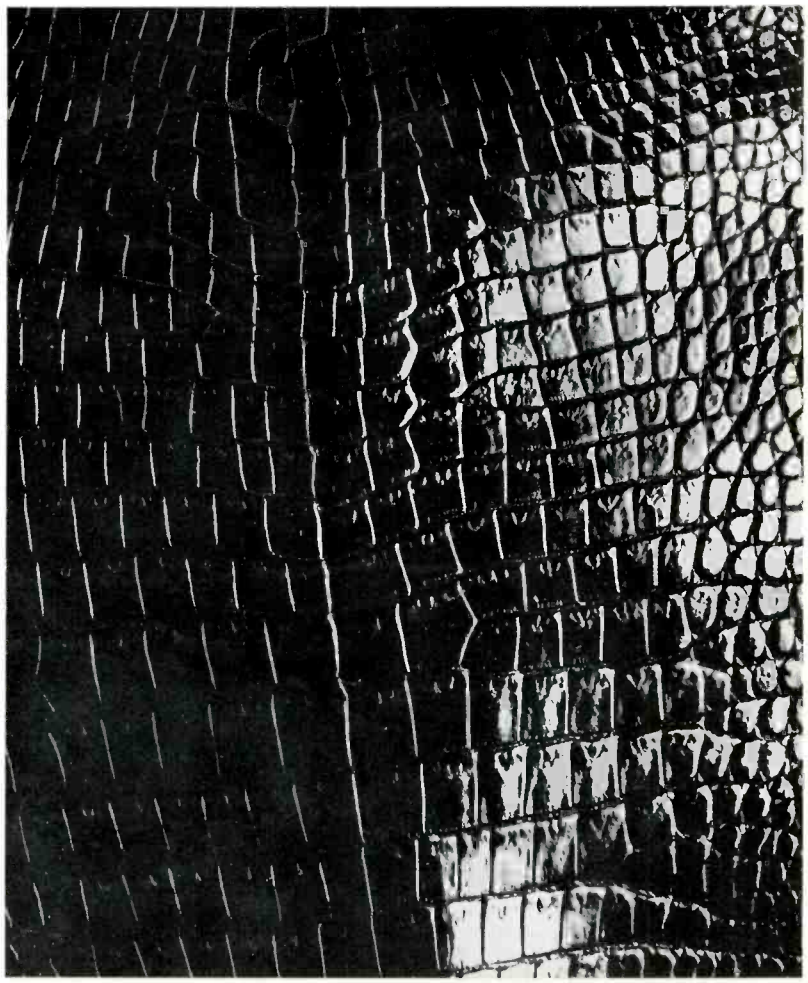
38 art director **Frank Kirk**
photographer **Ira Mazer**
agency **Trahey Advertising, Inc.**
client **D'Orsay**

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?

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 Evins 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 popular-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?

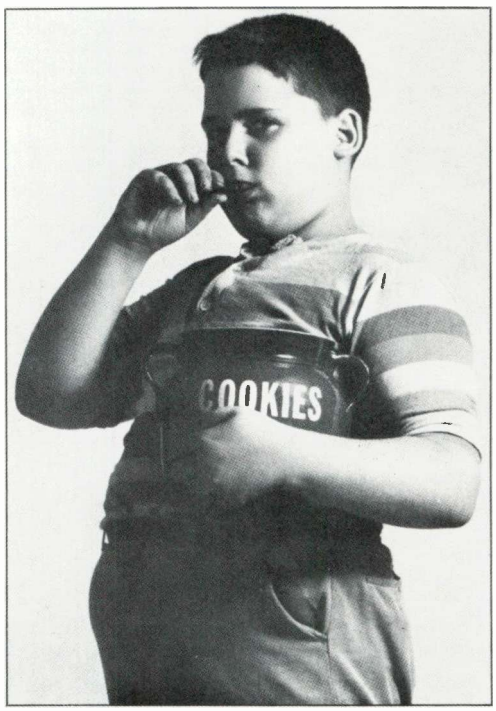
VOLVO

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

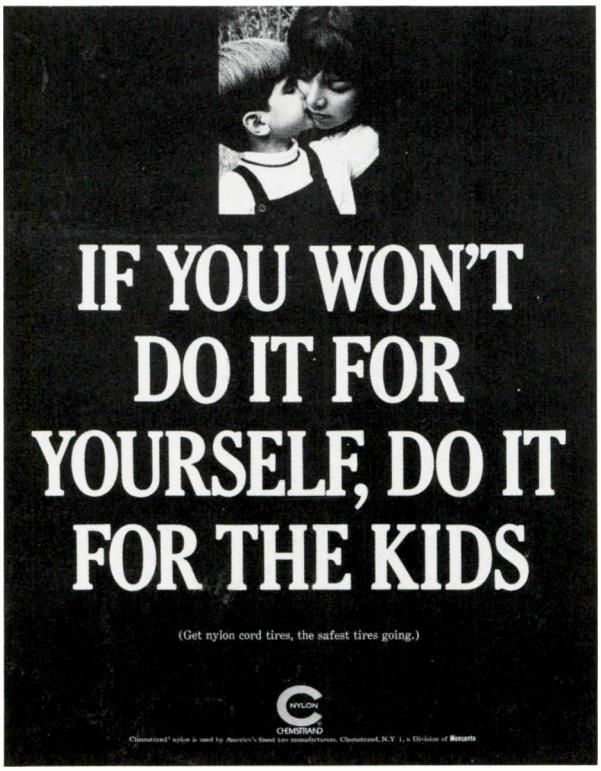
42 art director **Amil Gargano**
photographer **Mike Cuesta**
copywriter **Jim Durfee**
agency **Carl Ally Inc.**
client **Volvo Inc.**

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?

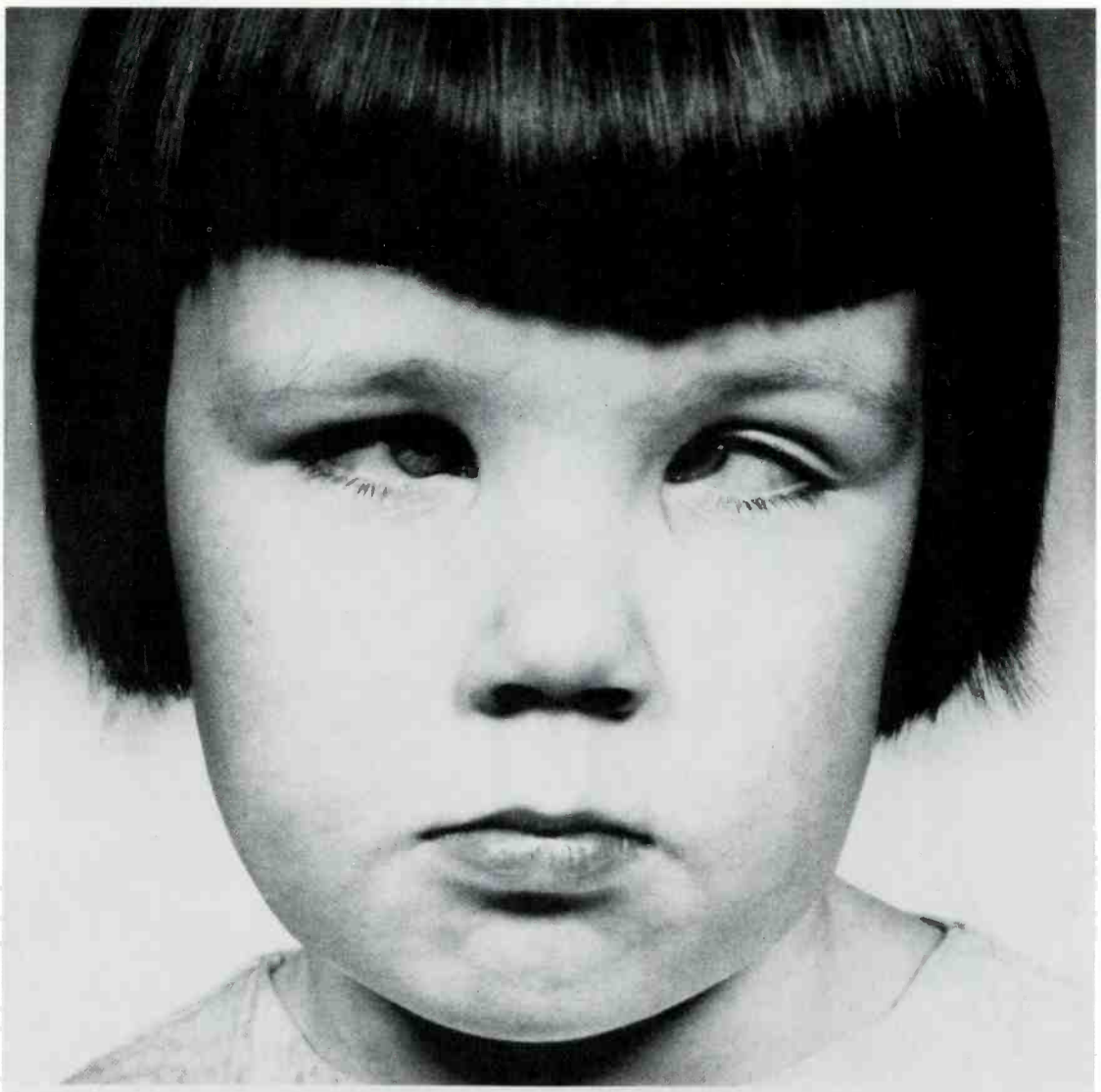


There's no excuse for the overweight, out-of-shape youngster—boy or girl—and the embarrassing nicknames they come by. Regular, vigorous exercise can help change fatness to fitness. What about your school's physical education program? Insist on a daily 15-minute session of honest exercise. For more information,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



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 Flynns 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 because 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.

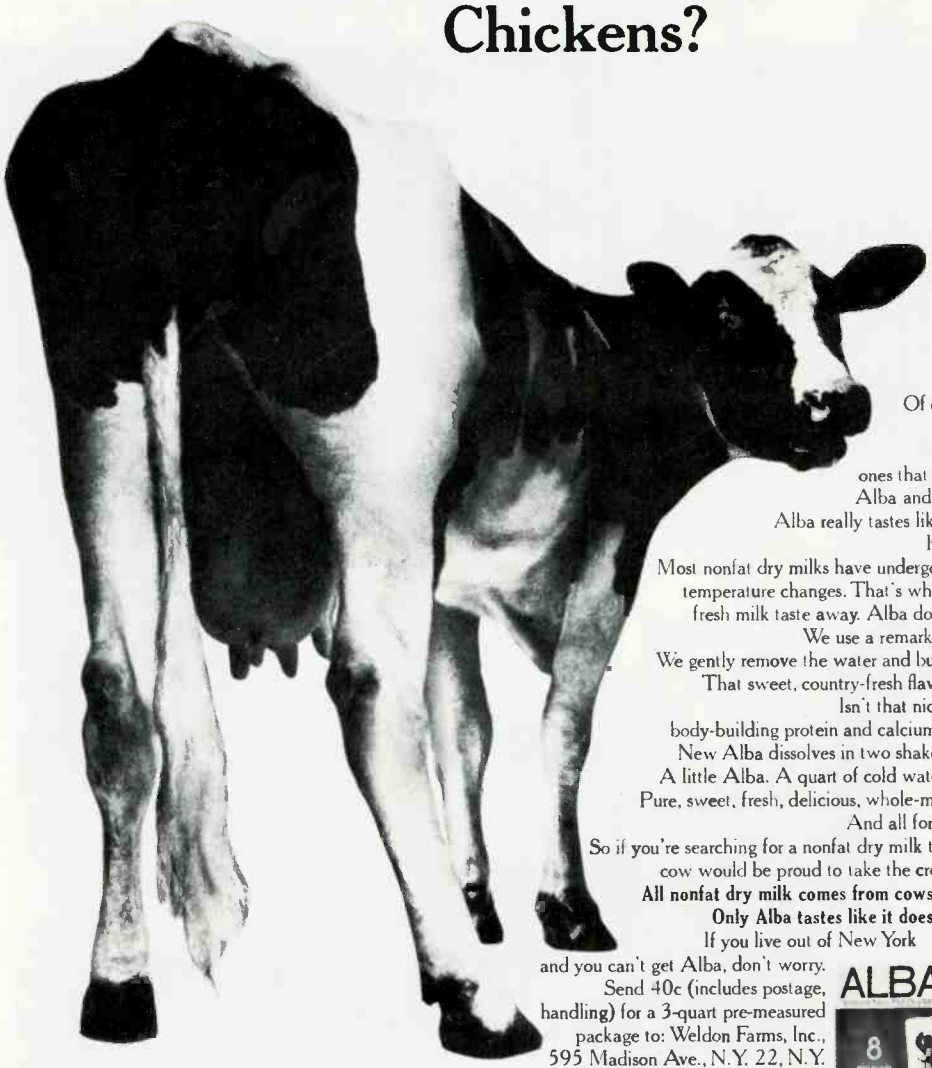
Above all, remember this. Most vision problems begin without any warning. But there are some signs, such as the following, that call for your immediate action:

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.

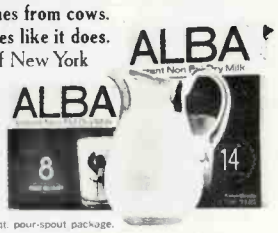
Better Vision Institute

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?



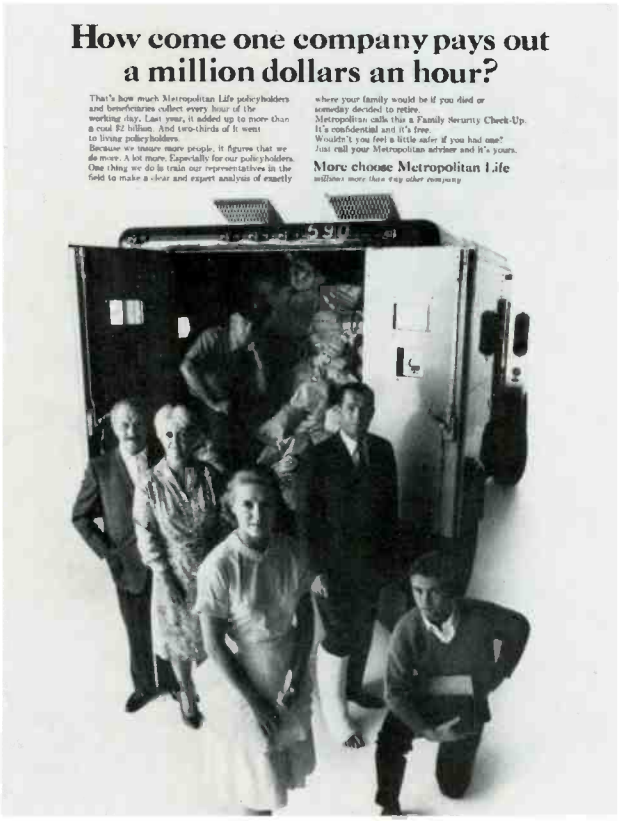
Don't be silly.
Of course nonfat dry milk
comes from cows.
It's those thin, watery
ones that confuse us. One sip of
Alba and your doubts are gone.
Alba really tastes like it comes from cows.
Here's the reason why.
Most nonfat dry milks have undergone a series of extreme
temperature changes. That's what 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 qt. 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**

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



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.**

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.

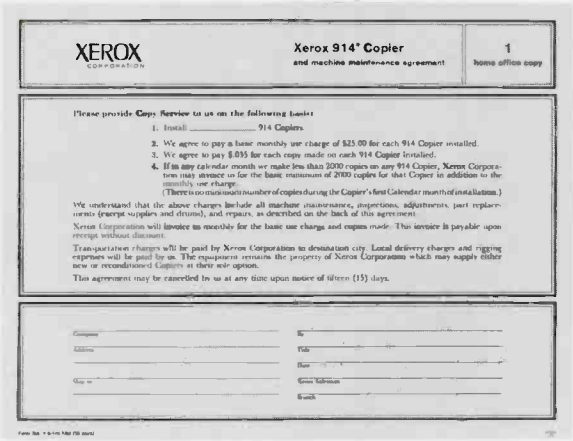
It has by far the largest circulation of any American newspaper published in Europe—some 49,000.

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

Please provide Copy Service to us on the following basis:

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 $.035 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 invoice us for the basic minimum of 2000 copies for that Copier in addition to the monthly use charge.
(There is no minimum number of copies during the Copier's first Calendar month of installation.)

We understand that the above charges include all machine maintenance, inspections, adjustments, part replacements (except supplies and drums), and repairs, as described on the back of this agreement.

Xerox Corporation will invoice us monthly for the basic use charge and copies made. This invoice is payable upon receipt without discount.

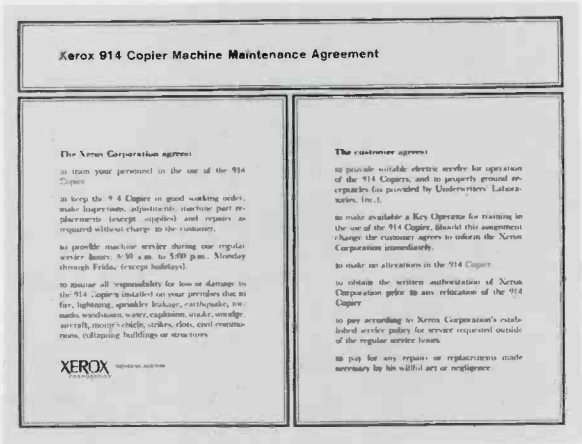
Transportation charges will be paid by Xerox Corporation to destination city. Local delivery charges and rigging expenses will be paid by us. The equipment remains the property of Xerox Corporation which may supply either new or reconditioned Copiers at their sole option.

This agreement may be cancelled by us at any time upon notice of fifteen (15) days.

Company _____ By _____
Address _____ Title _____
Date _____
Ship to _____ Xerox Salesman _____
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

The Xerox Corporation agrees:

to train your personnel in the use of the 914 Copier

to keep the 914 Copier in good working order, make inspections, adjustments, machine part replacements (except supplies) and repairs as required without charge to the customer.

to provide machine service during our regular service hours: 8:30 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, tornado, windstorm, water, explosion, smoke, smudge, aircraft, motor vehicle, strikes, riots, civil commotions, collapsing buildings or structures.

XEROX CORPORATION

The customer agrees:

to provide suitable electric service for operation of the 914 Copiers, 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 assignment 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**

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.

35 years ago this Mack had a lustrous green finish and its dog ear fenders stood straight and true. Once there was a shiny gold stripe hugging the contour of its body, and once, not a single cigarette burn on its rich leather upholstery.

Only one thing about "this old Mack" hasn't changed in all those years. Its performance. It was great then. And it is great now.

Six days a week, fifty-two weeks a year, this Mack hauls fifteen tons of flour through busy New York City. For 35 years it's been stop-go, stop-go, through the Bronx, then through the traffic-snarled streets of Manhattan, and then through Brooklyn. And then back again.

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 magneto 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? Sensational? Yes 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 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?

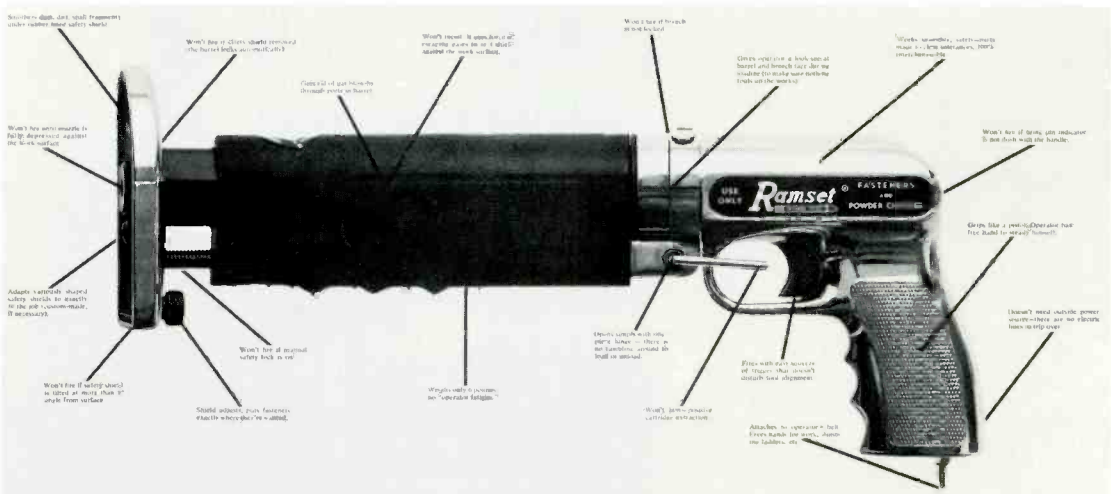
And can you think of a better name for a new Mack?

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 The Money Truck, too.

Did someone ask, "How long will my new Mack last?" 35 years from now we probably will say, "We don't know yet." Mack Trucks, Inc., Montvale, N.J.

Mack

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 fastening tool is loaded, ready to fire, *with all the safeties off.*

Now. Pull the trigger.

Nothing happens.

Drop it. Clumsily knock it over. Even kick it. It still won't go off.

The only time it will fire is when you press its muzzle practically flat against, say, 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.

Poof.

In a split second you send a threaded stud deep into concrete. Or pierce 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 competitive tool has so many safety devices built into it. (See the whole works listed above.)

But 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 to pass your accredited 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 average a phenomenal 120 fastenings an hour—eight times more than by ordinary drill and plug methods.

This fastening tool, by the way, is the Ramset Jobmaster®.

We've also got a powder-actuated tool called Flip Chek® (no safe it'll catch fasteners in its muzzle if they're fired incorrectly). And a pistol-operated tool called Pop-It-Set.® And a hammer in pistol-call Shot-Set.® And Tru-Set® fasteners. And Dynabolt® masonry anchors.

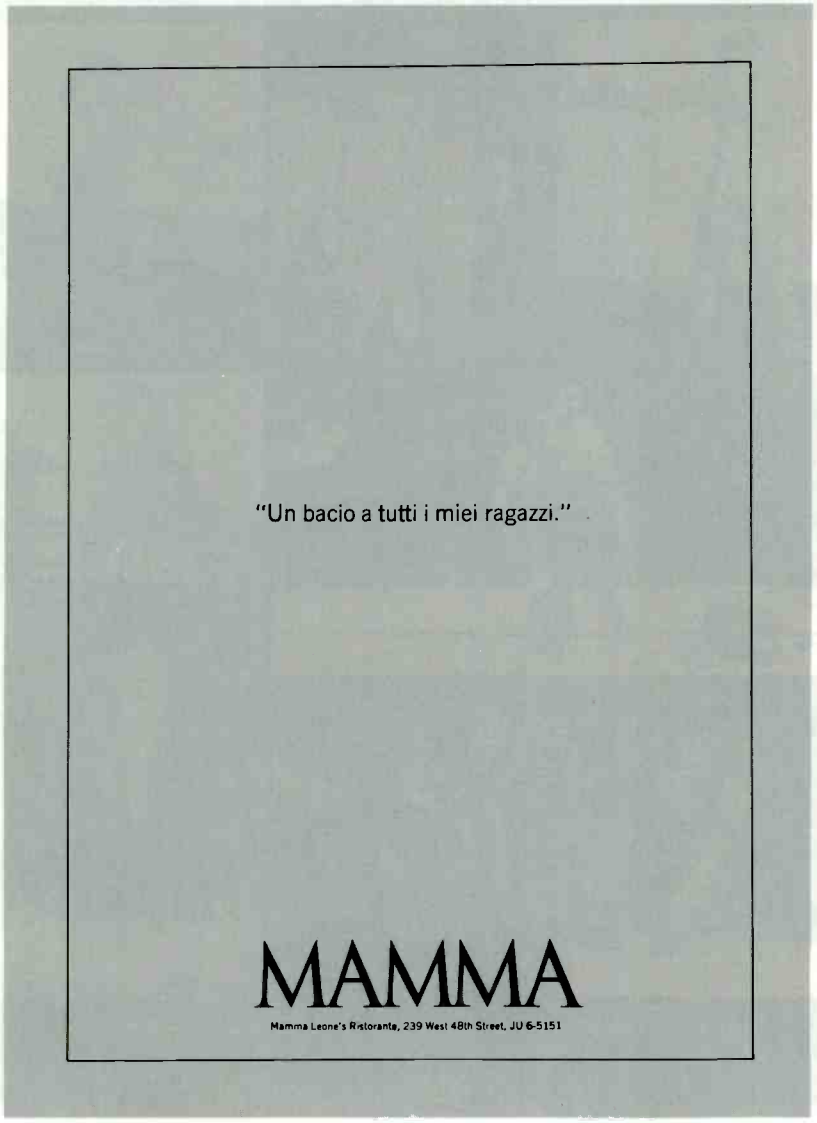
Which is right for your job? Call our Ramset Fastening specialist listed in the Yellow Pages under "Tools". He knows his business. He's a stickler on safety.

Come to think of it, he's probably our number one safety device.

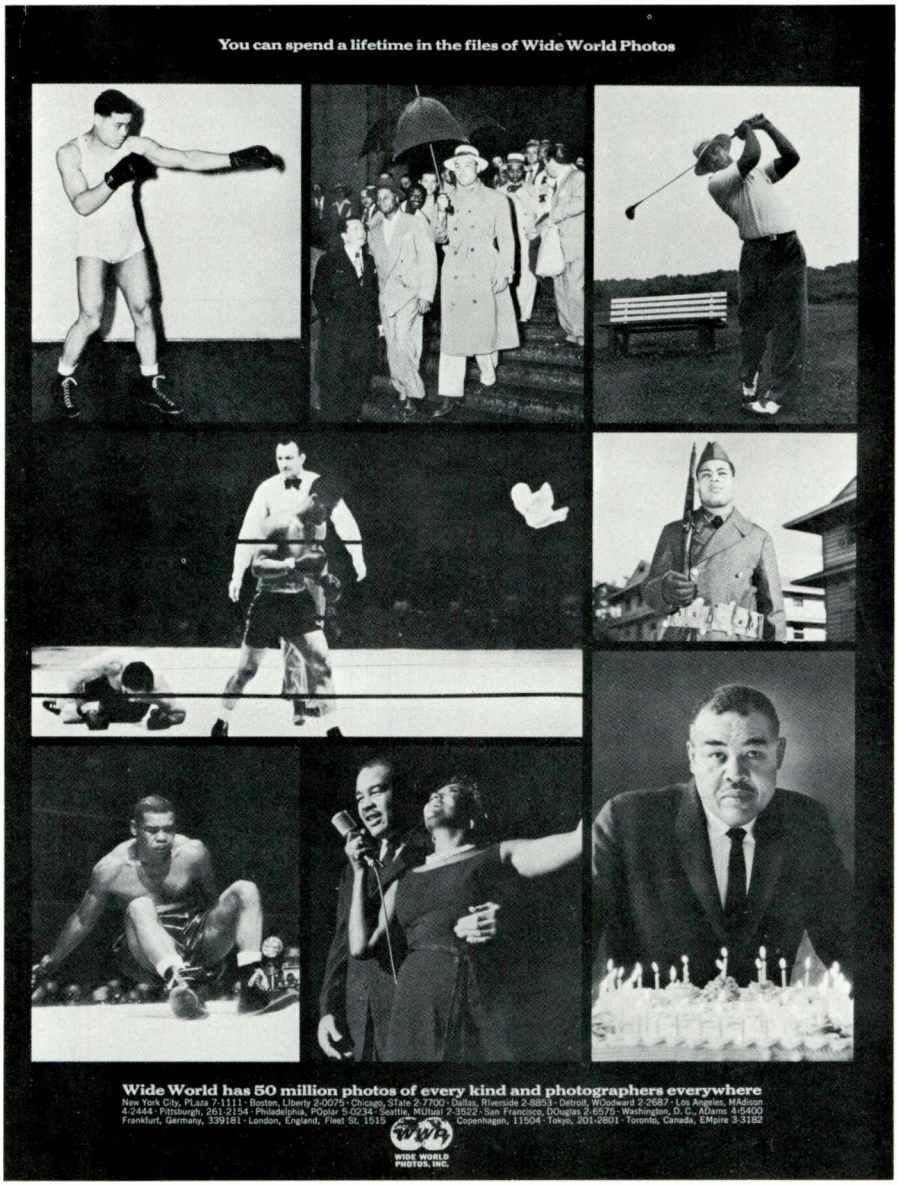
Ramset
WINCHESTER-WESTERN DIVISION Olin

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

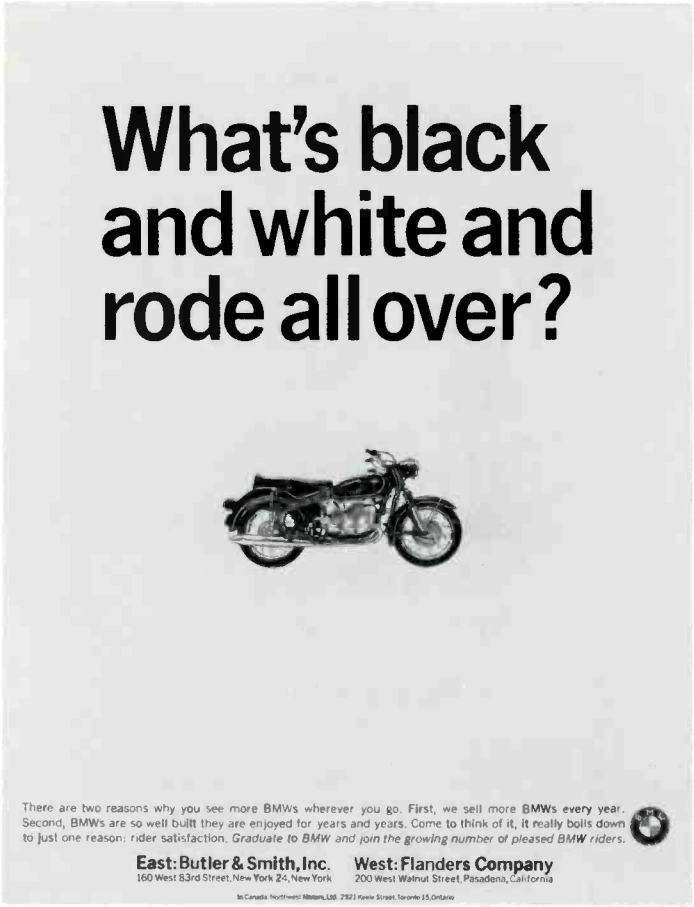
Trade ads—full page or more—black & white



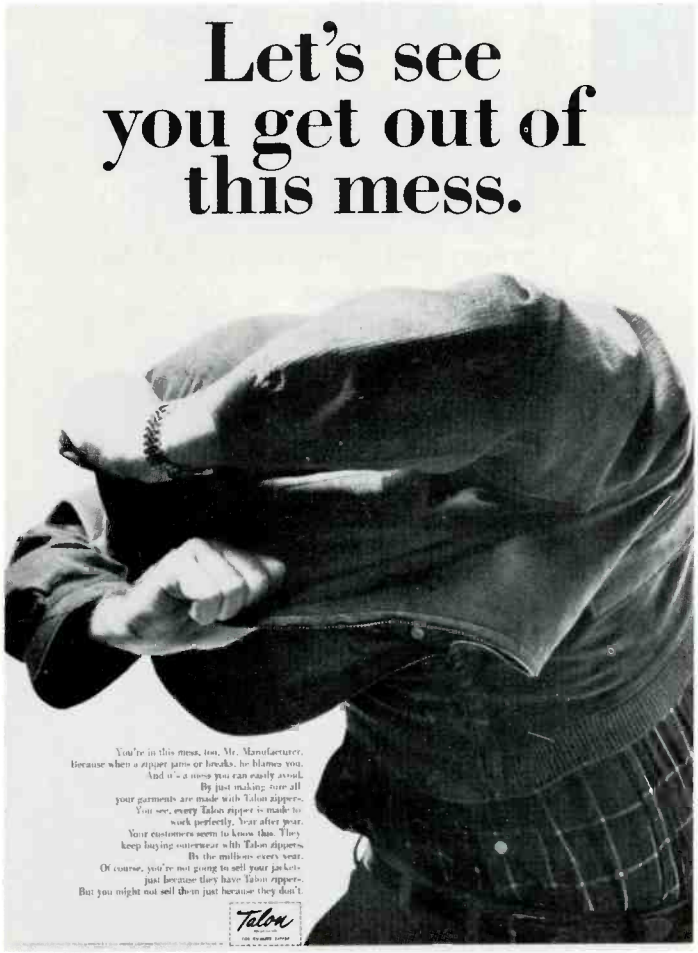
55 art director **Tom Courtos**
designer **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates / Mamma Leone's**



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



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.**



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. Wiesehahn**
copywriter **Phil Peppis**
agency **Doyle Dane Bernbach**
client **U. S. Rubber**

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

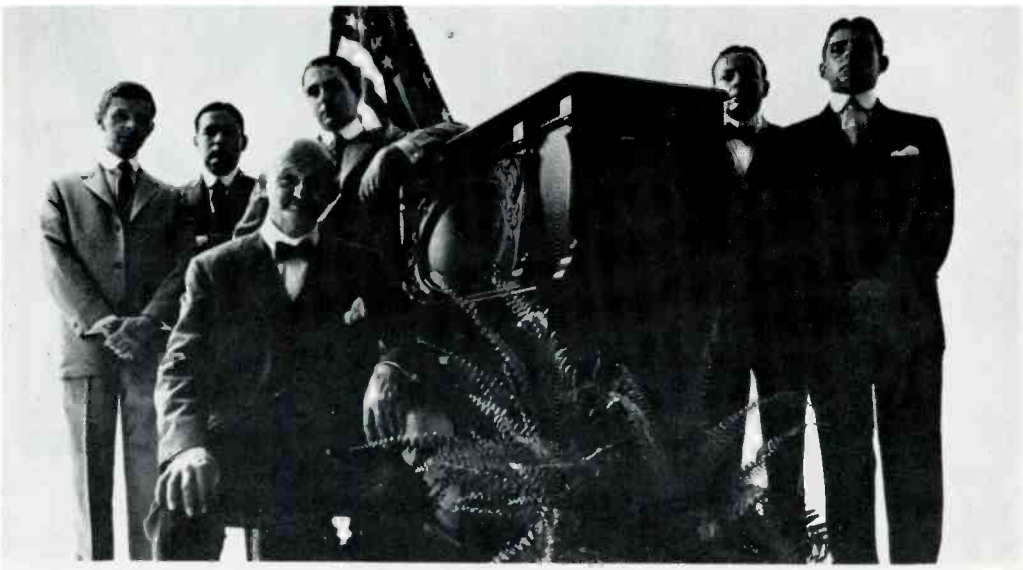
Now read five more bright reasons to design in stainless:

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. INCO

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.

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



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.

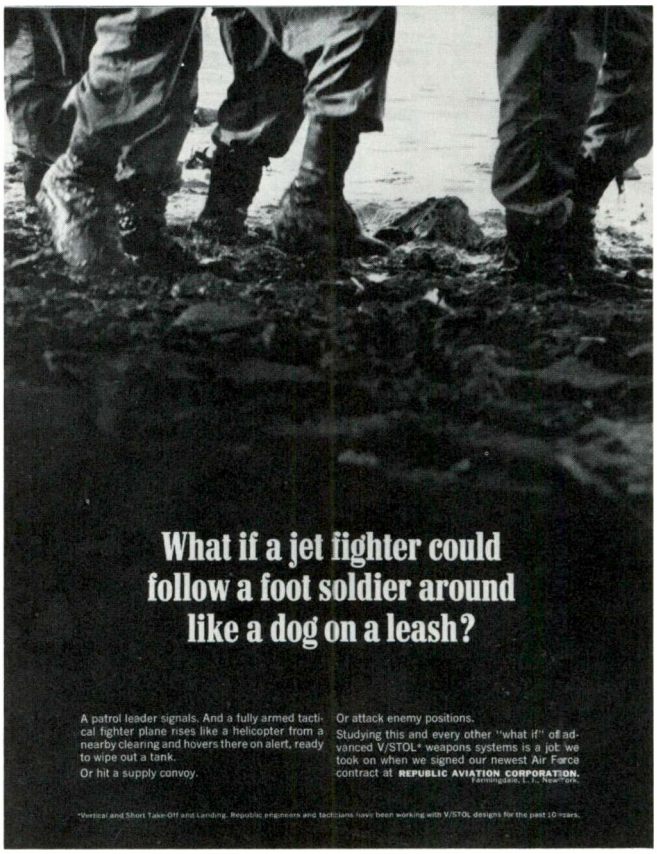
Our theory is that the only way to get back to the way things were in the good old days is by moving into the future as fast as we can.

So, watch our dust and 23 skidoo.

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

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

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



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

VARIETY Wednesday, February 27, 1963

Emily Pankhurst

Jailbird. 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 Pankhurst. 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 Suffragettes.

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 humillation 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.

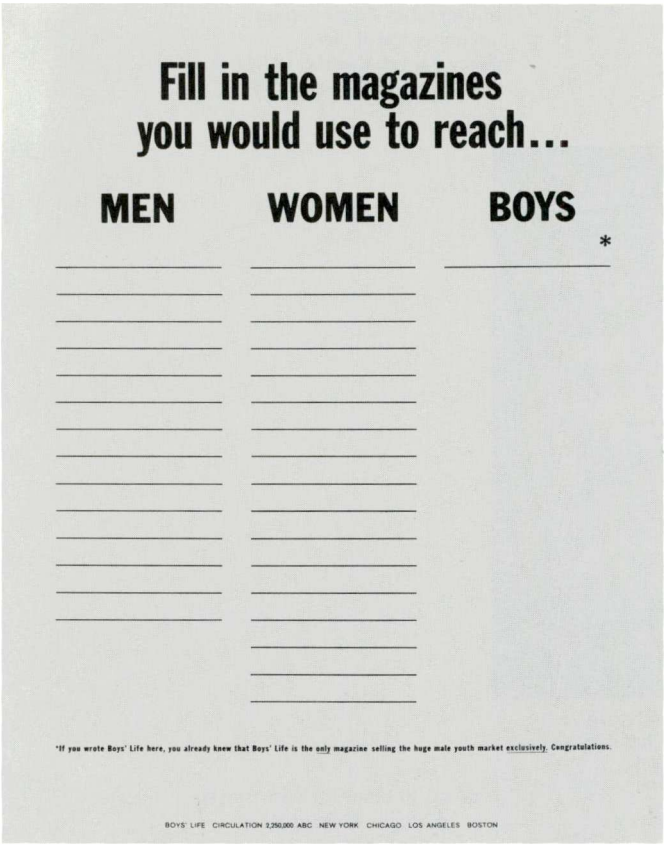
Queen Victoria called it ". . . mad, wicked folly . . ."

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

Contact Granada's Ray Campbell, MU 2-1100 (Ro Medium Jersey) or write or wire Paddy Crutchfield 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**



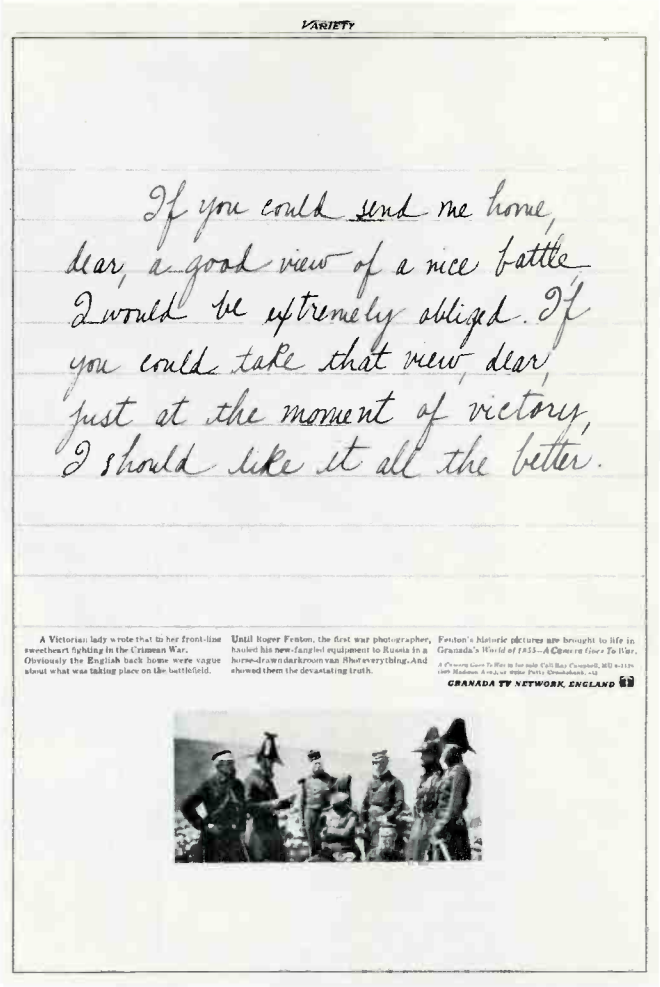
Fill in the magazines you would use to reach...

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.

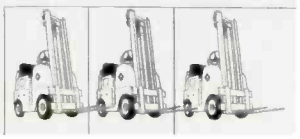
BOYS' LIFE CIRCULATION 2,250,000 ABC NEW YORK CHICAGO LOS ANGELES BOSTON

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



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**

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.

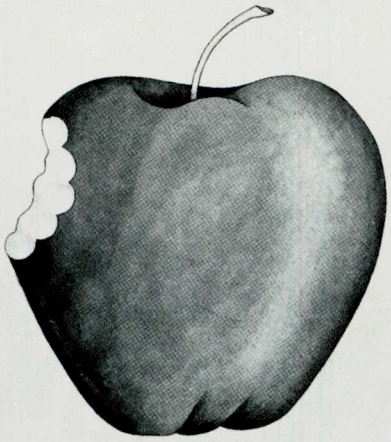
We feel that, perhaps more than anything else, it's this open-minded approach toward insurance that has helped us become one of the largest fire and casualty groups in the world.

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

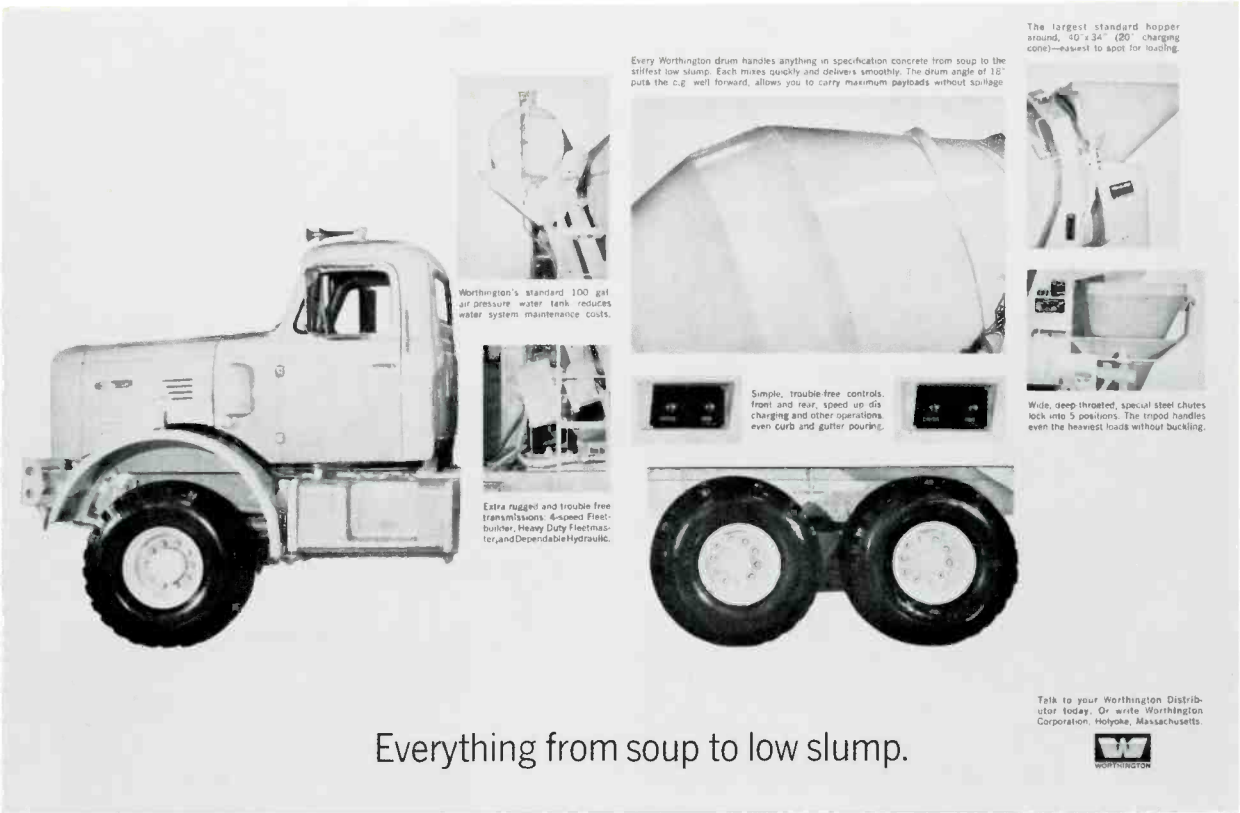
And we, and all our agents, and all their clients will live happily ever after.

The Continental Insurance Companies

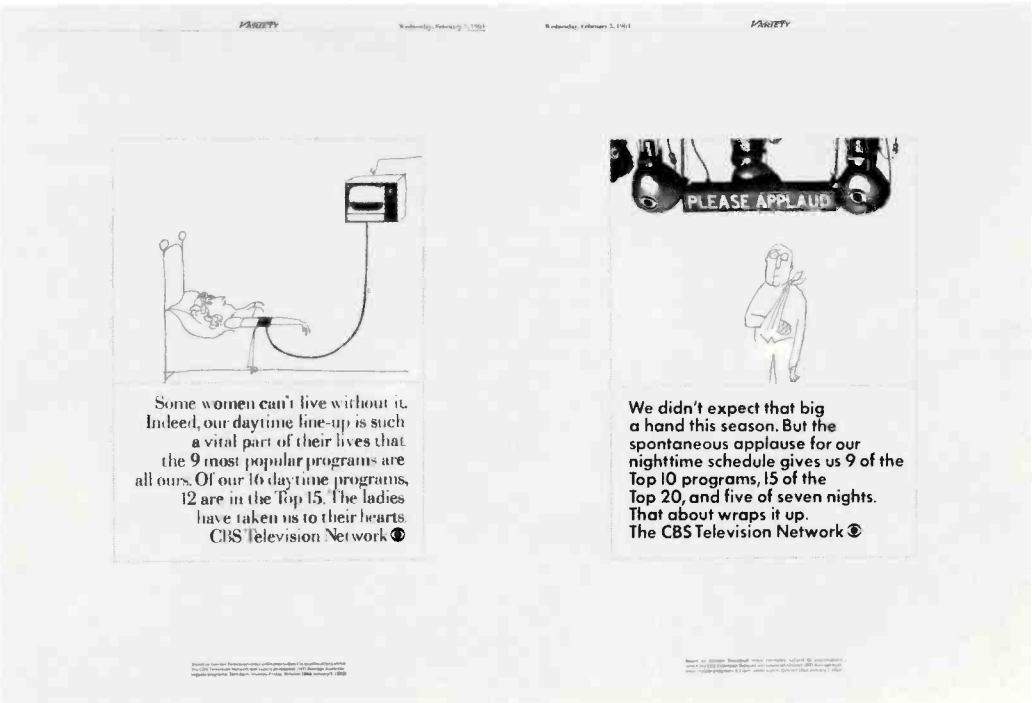
The Continental Insurance Co. · Firemen's of Newark · National-Ben Franklin
Niagara Fire · Fidelity-Phenix · Fidelity and Casualty · Seaboard Fire and Marine
Milwaukee Insurance · Commercial of Newark · The Yorkshire
Home Offices: 80 Maiden Lane, N.Y. 38, N.Y.; 10 Park Place, Newark 2, N.J.



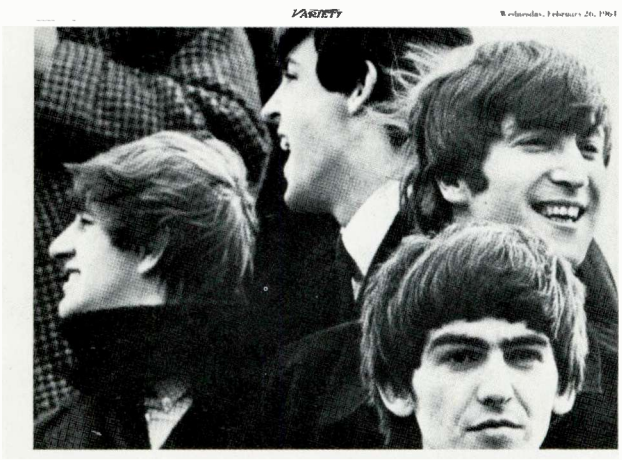
69 art director **Bob Reitzfeld**
artist **Paul Davis**
copywriter **Leo Fassler**
agency **Doyle Dane & Bernbach**
client **Continental Insurance**



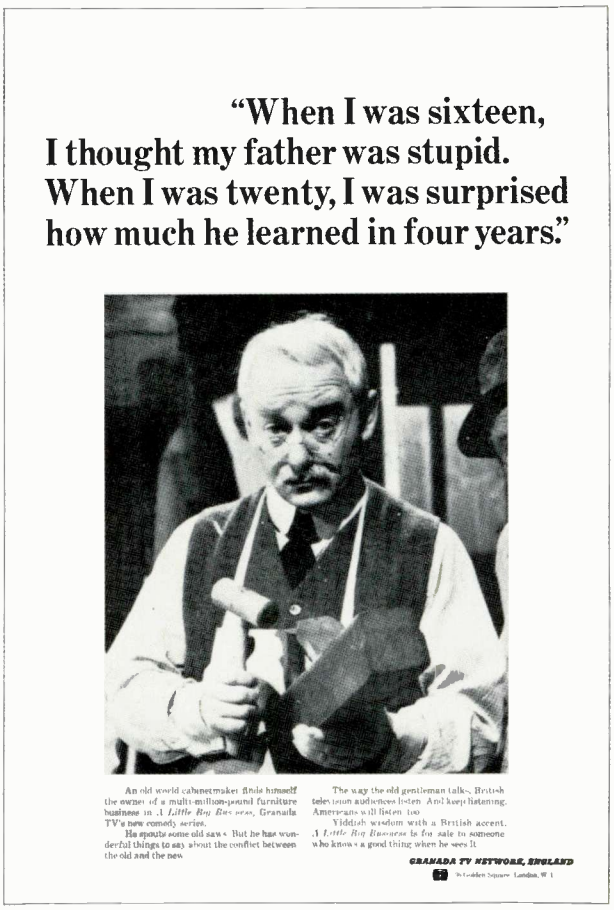
70 art director **Herbert H. Sklar**
designer **Herbert H. Sklar**
copywriter **Tony Burke**
agency **Needham, Harper & Steers, Inc.**
client **Worthington**



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

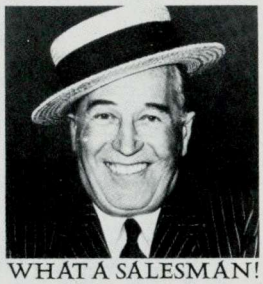


72 art director **Kurt Weihs**
designer **Kurt Weihs**
photographer **Granada TV**
copywriter **Carol Flam**
agency **Papert, Koenig, Lois, Inc.**
client **Granada TV, England**



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 carpets made with Acrilan® acrylic fiber in the pile and carpets of Caniadoff® nylon pile — on Hollywood Palace, October 3, ABC-TV at 9 PM EDT. A good 30 million people will be just as charmed as you'll be.

CHEMSTRAND CHEMSTRAND Monsanto

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

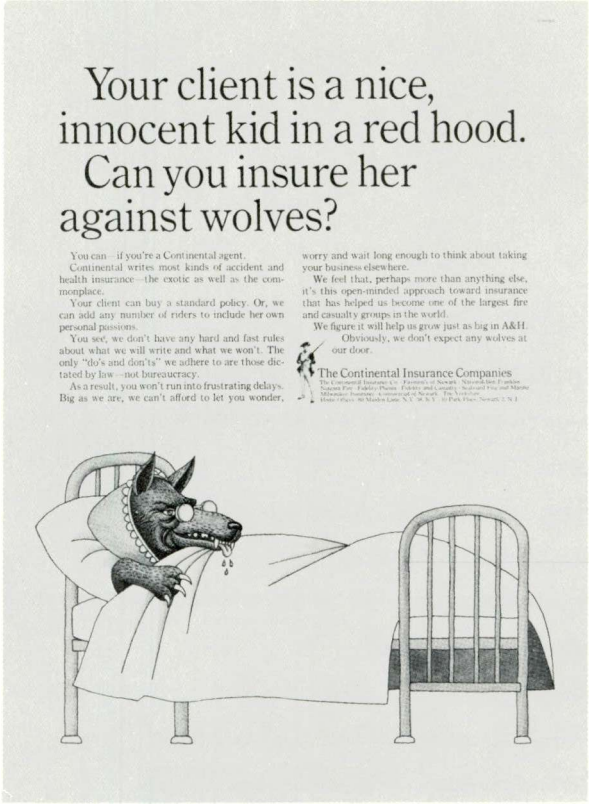
A SHOEHORN FOR PANTS.

Venus has devised a way of fitting round tummies into skinny pants—esthetically. (Talk about filling a need.)
With "Venus Cling." A pantie girdle that's just four ounces of heavy Blue "C" spandex—but with 100% greater up-and-down stretch activity. It cannot ride or wrinkle.
Has double tummy panel, a back panel that smooths but keeps a curve.
Considering the number of round tummies being crammed into skinny pants, how can you stand there and not help.
Call Venus.

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.

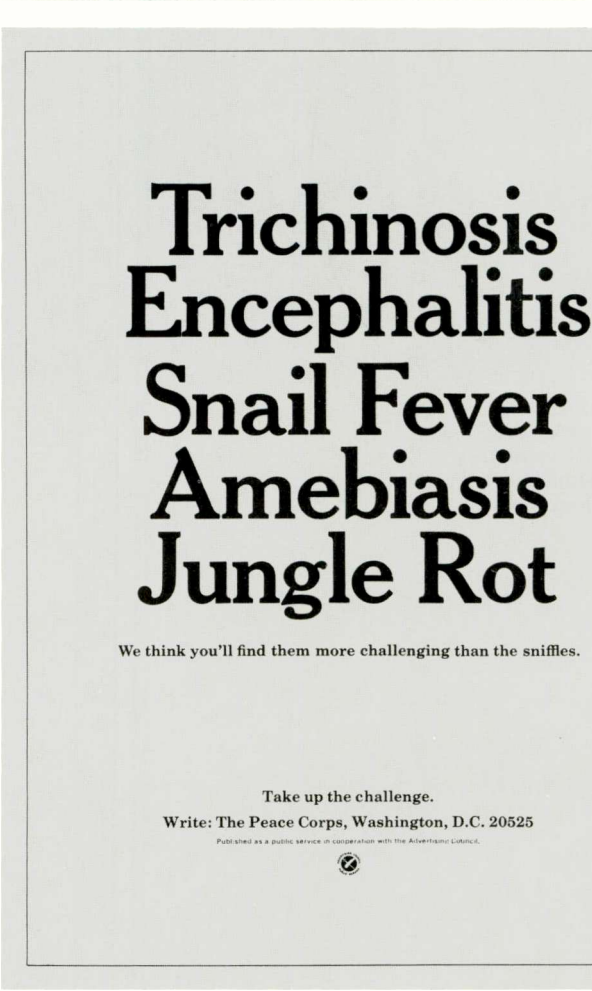
As a result, you won't run into frustrating delays. Big as we are, we can't afford to let you wonder, worry and wait long enough to think about taking your business elsewhere.

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.

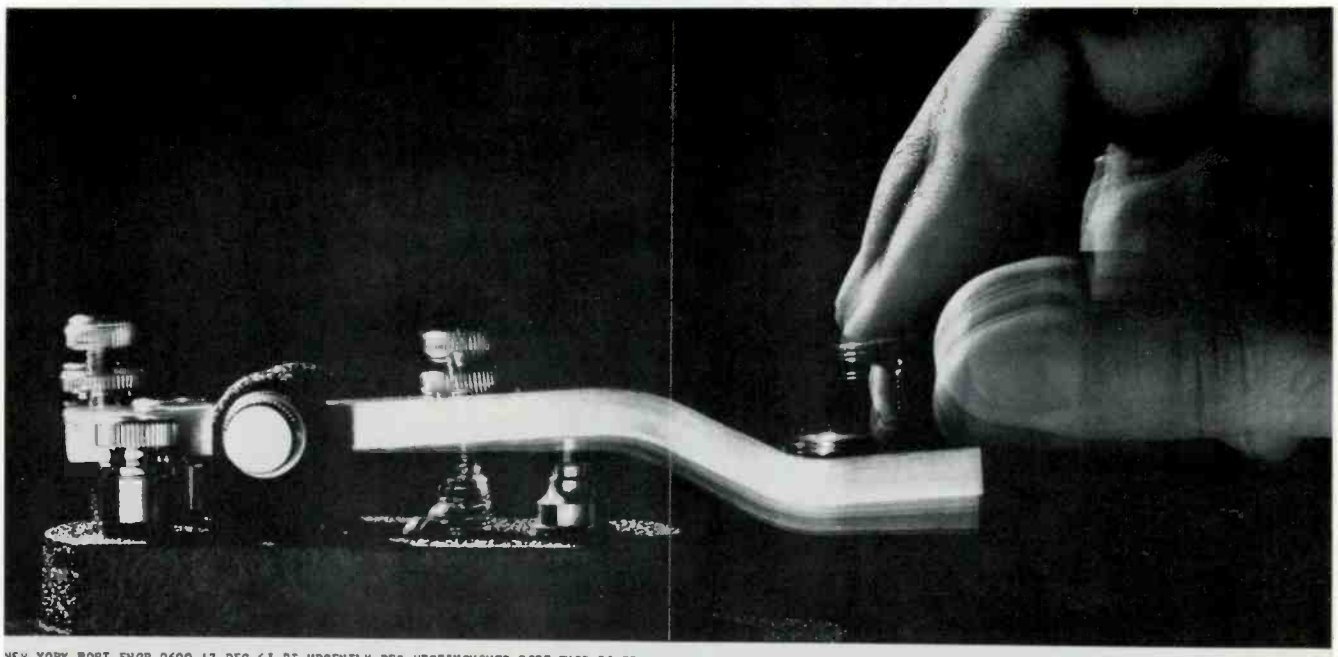
We figure it will help us grow just as big in A&H.

Obviously, we don't expect any wolves at our door.

The Continental Insurance Companies



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

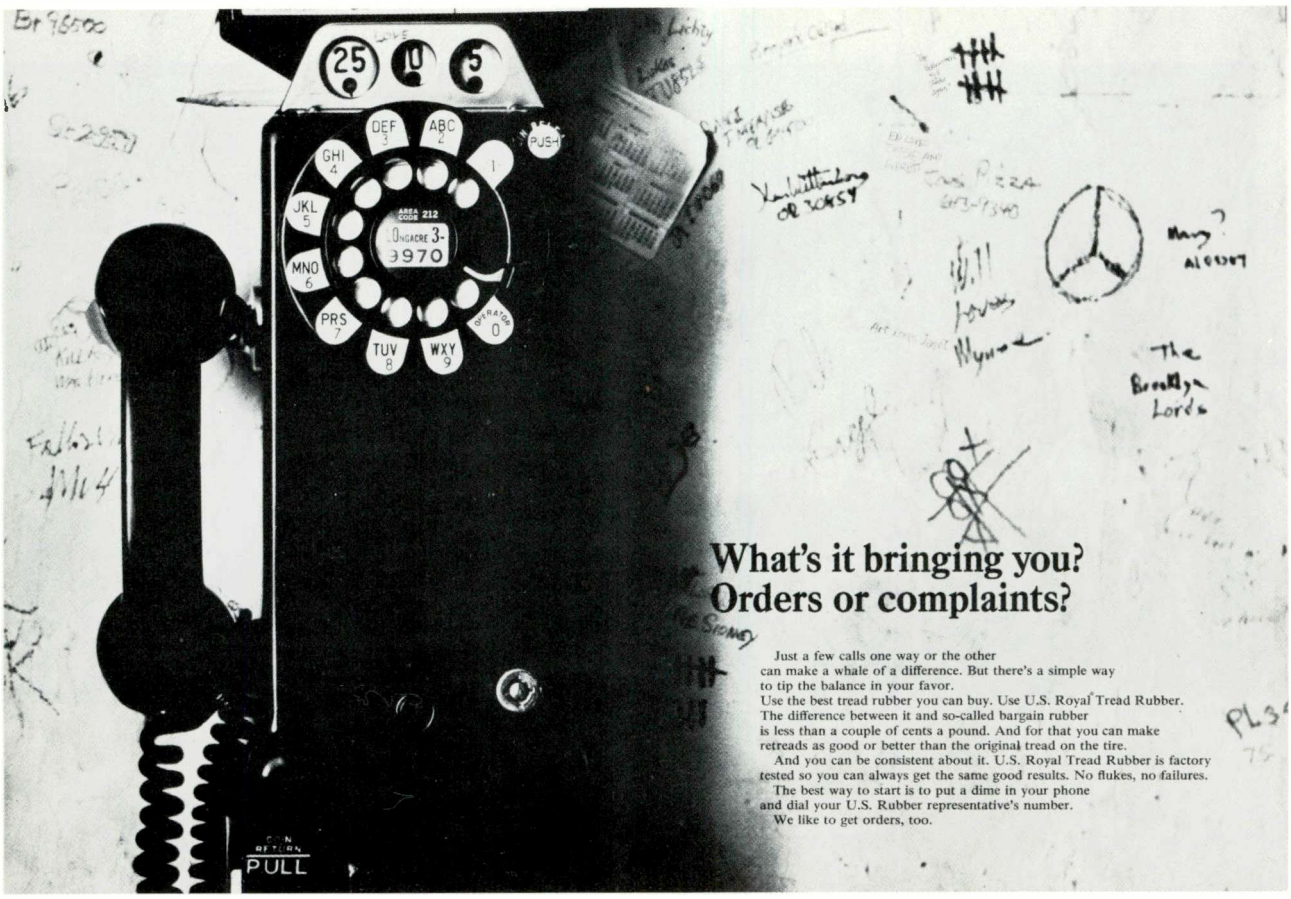


NEW YORK PORT ENGR 0600 17 DEC 63 BT URGENTLY REQ WESTINGHOUSE PORT ENGR BOARD SS NOLNAH ON ARR SAN FRANCISCO ETA 0300 18 DEC 63 X FIRE DAMAGE NR TWO TURBINE X BT AR

When a ship needs a friend, Westinghouse responds with a vital "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 stand-by 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.

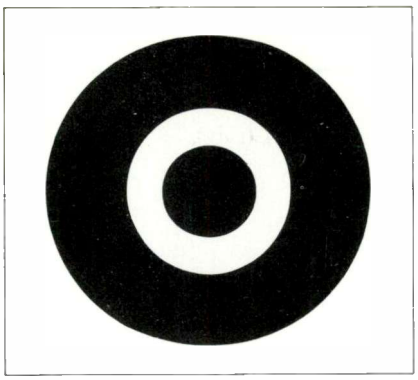
You can be sure if it's Westinghouse

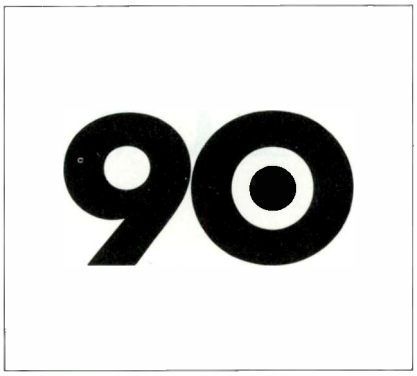
78 art director **Al Weintraub**
designer **Al Weintraub**
photographer **William Richards Assoc.**
copywriter **George Morin**
agency **Ketchum MacLeod & Grove, Inc.**
client **Westinghouse**



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?

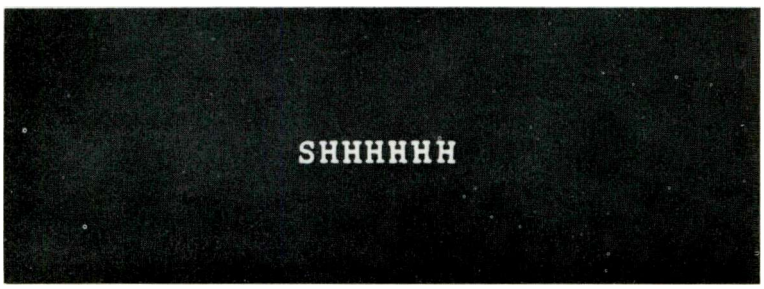
80 art director **Gene Federico**
designer **Gene Federico**
copywriter **Sheila Jersky**
agency **Benton & Bowles, Inc.**
client **Pepperell**

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**

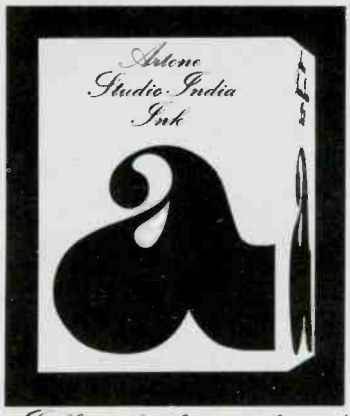
Cut office machine clatter at its source. Gates Noise Reducers eliminate up to 75% of objectionable machine noise, a major cause of tension and inefficiency. Scientifically engineered. Results are absolutely guaranteed, or your money back. Used successfully by the United States and Canadian governments 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.**

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**

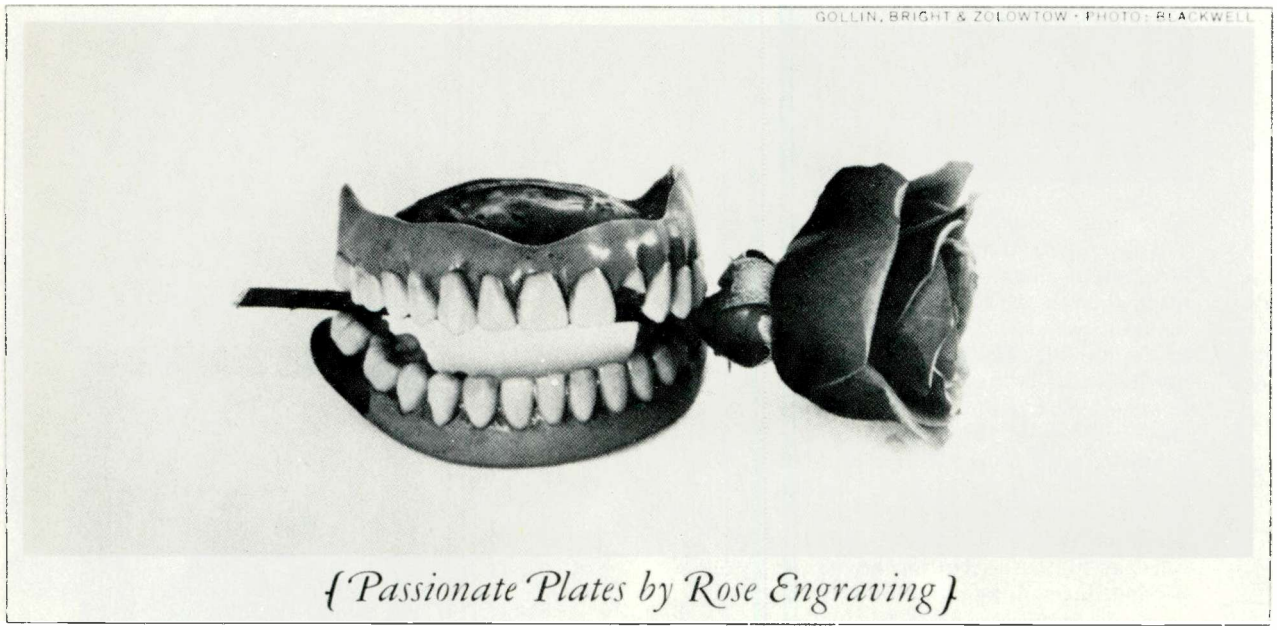
This is an unusual photograph of a well-known high-fashion model—stripped of glamour. □ A few weeks after it was made, a frail, elderly woman, with a striking resemblance to the model, came to our studio. In her hand she held a small terra-cotta horse. □ She had ventured by subway and bus to the University 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.



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.

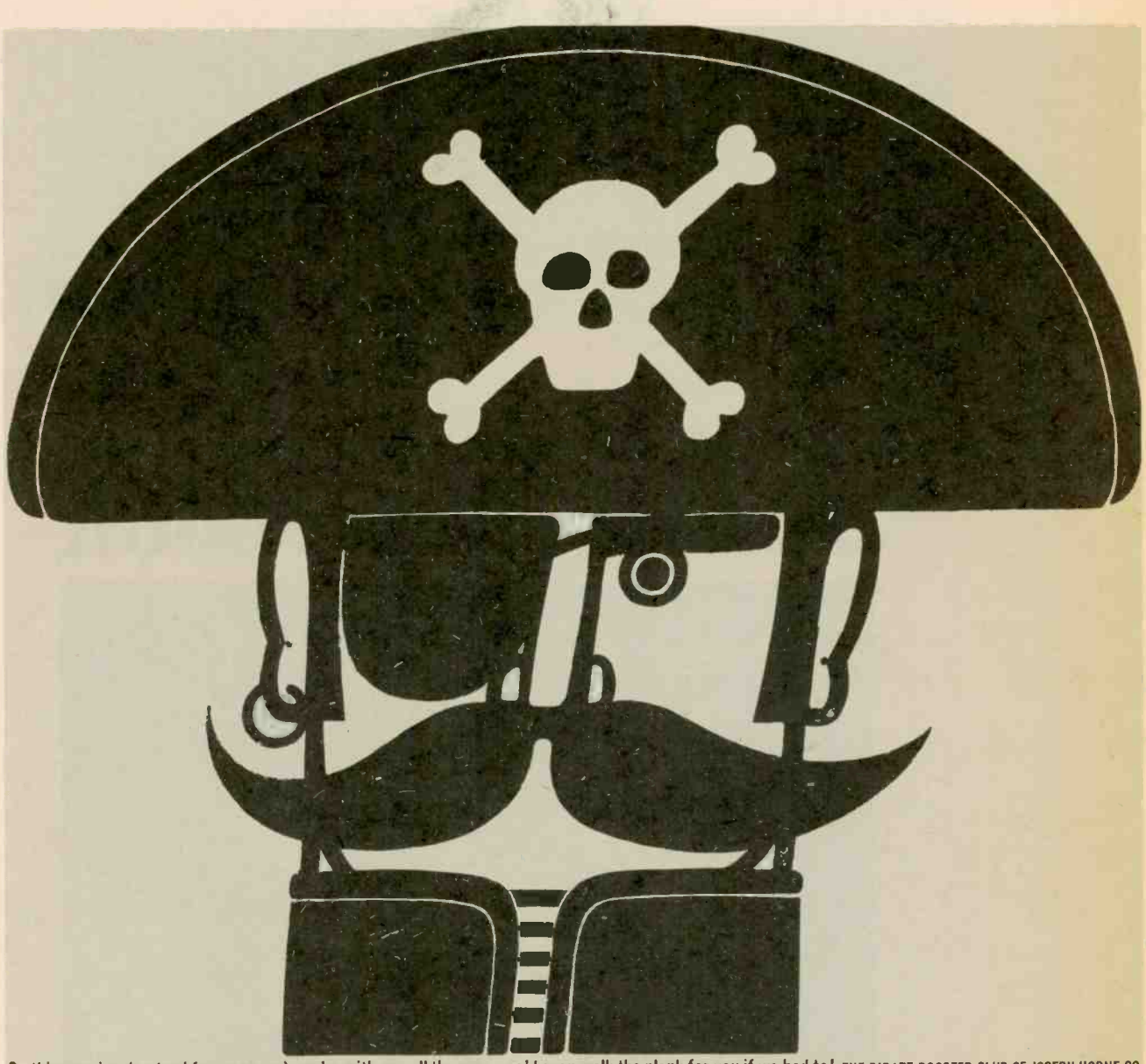
ARTONE COLOR A DIVISION OF H. M. STORMS CO.
561 GRAND AVENUE, BROOKLYN, NEW YORK 11238

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



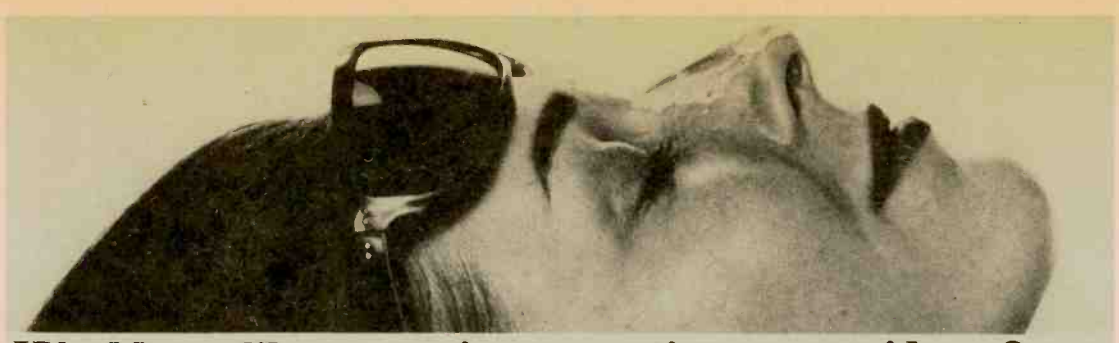
85 art directors **Doug Kennedy / Gollin, Bright & Zolotow**
designer **Gollin, Bright & Zolotow, Inc.**
photographer **Patrick Blackwell**
client **Rose Engraving**

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 656-6000.

Air France, P.O. Box 3703
Grand Central Station, New York, N.Y. 10017
Send me details on the following Jet Away Sun Holidays:
( ) Sunny Road Motor Tours ( ) Sunny Europe
( ) Sunny Cruises ( ) Hotel Hotel Holidays
( ) Air-Sea Sun Holidays
Name
Address
City State Zip Code

AIR FRANCE
THE WORLD'S LARGEST AIRLINE

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

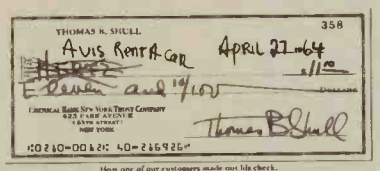
Tummy Television

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**
phootgrapher **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.



How 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. But *cigar* smoke. The kind with affluent flavor and aroma. Filterela.™ 54 or Pack of 5 for 25¢

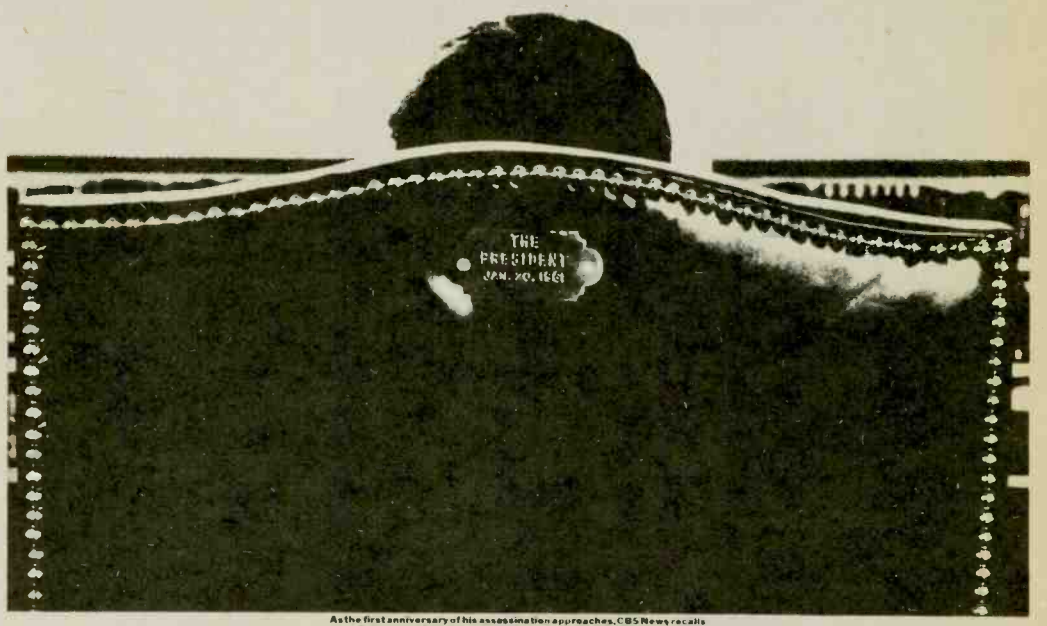
90 art director **Onofrio Paccione**
designer **Onofrio Paccione**
photographer **Onofrio Paccione**
copywriter **Judy Blumenthal**
agency **Leber, Katz Paccione, Inc.**
client **Bayuk**

Distinctive Merit Award

91 art director **Len Sirowitz**
photographer **Faller-Wood**
copywriter **Robert Levenson**
agency **Doyle Dane Bernbach**
client **Sony Corp.**

Distinctive Merit Award

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 18, 1964

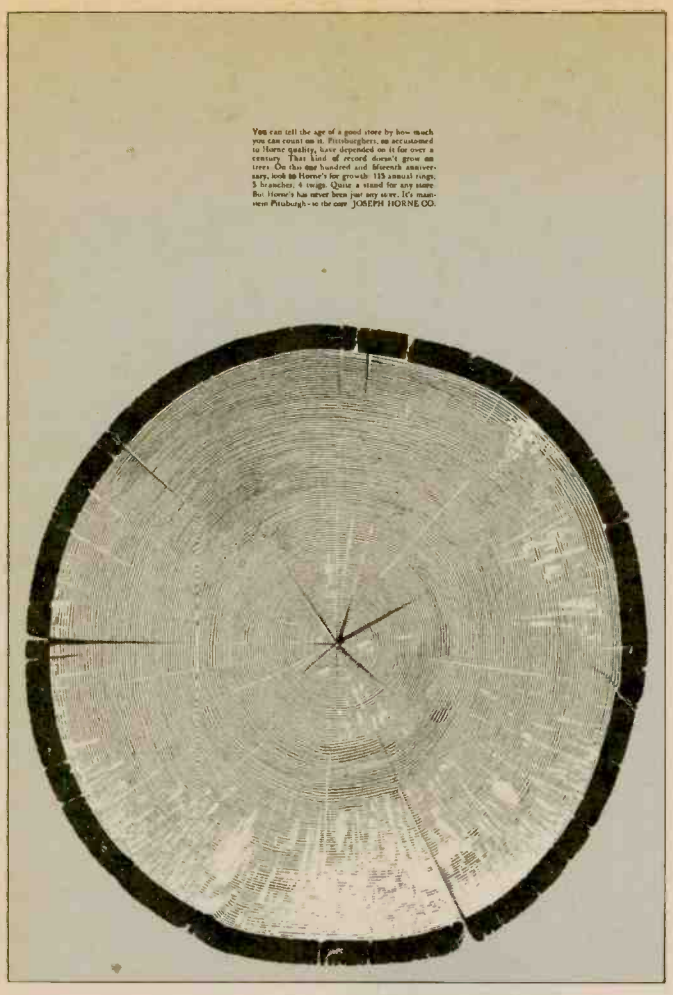


As the first anniversary of his assassination approaches, CBS News recalls the crises and achievements that highlighted our thirty-fifth President's quest for peace. The full-hour commemorative broadcast will present portions of numerous memorable addresses, including those at his inauguration, during 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 Dorfsman**
designers **Louis Dorfsman / Sheila Green**
photographer **Magnum Photo**
copywriter **Paul MacCowatt**
client **CBS News**



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

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.

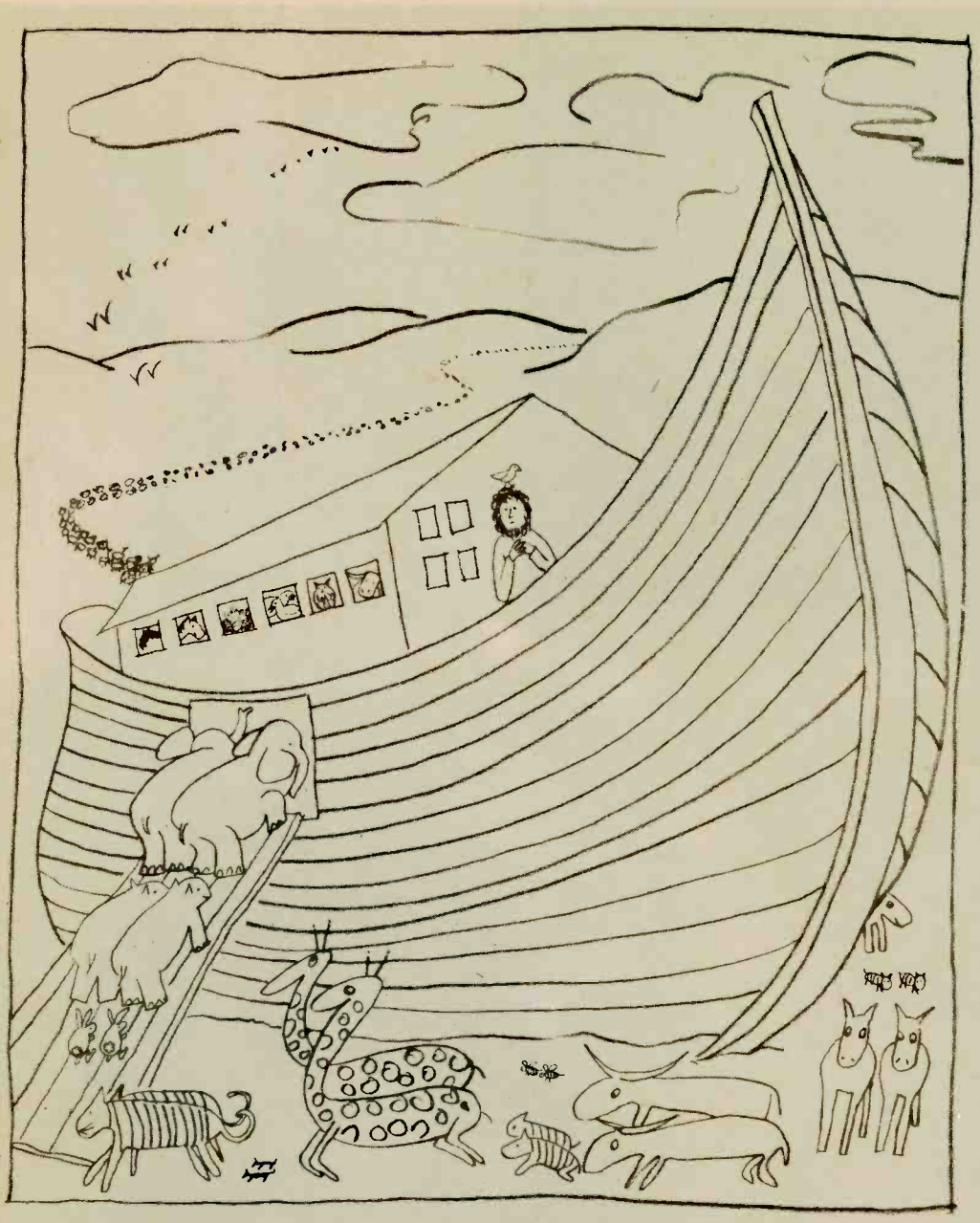
"Shake 'em up" promotion.
Big newspaper ads.
TV minutes on ABC network.
Introductory 7¢ store coupon.
Introductory deal... 1 case free with 7.
Make room.

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

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**

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

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



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

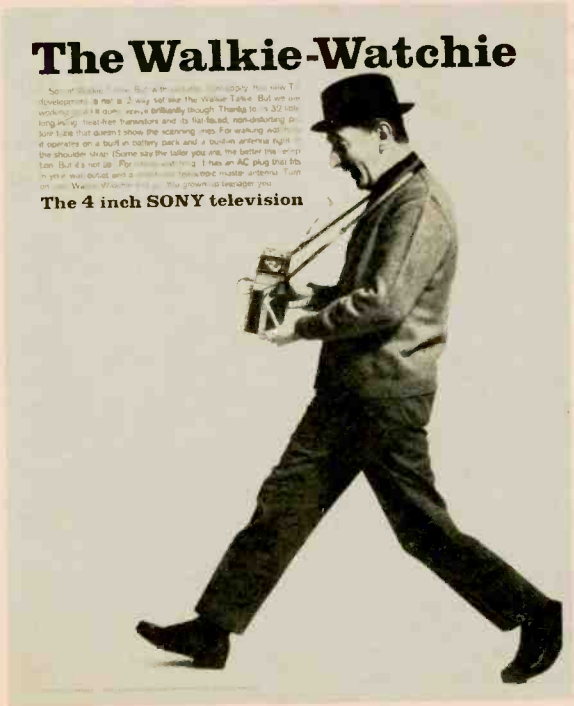
In the beginning, it was sink or swim.
We swam.
Until about 15 years ago, when we started to fly.
In 1948, we had one used DC-4, two ex-war aces and plenty of doubts.
Now we have a whole fleet of new Boeing 707 and 720-B jet airplanes.
We also have multitudes of pilots (including one named Noah) and 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.

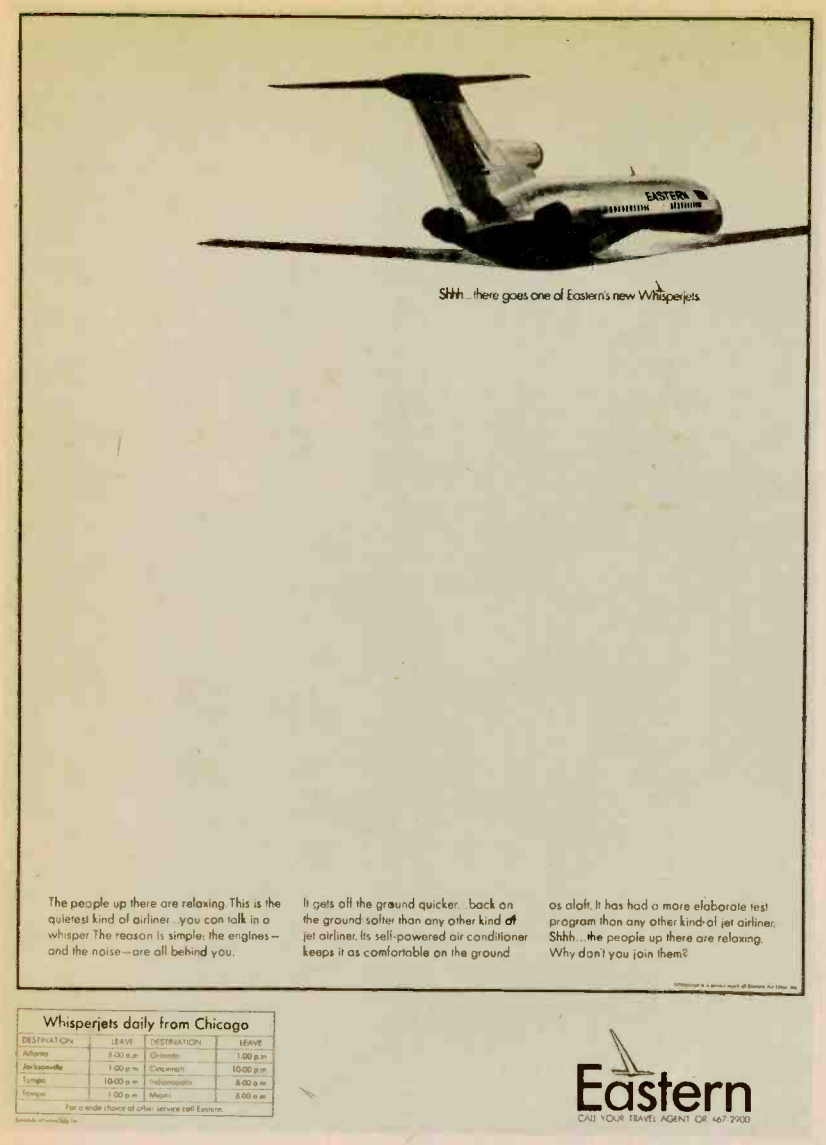
We go to places you'd expect: Brussels, Vienna, Munich, Amsterdam, Frankfurt.
And some that you might not expect: Teheran, Nairobi, Nicosia and Johannesburg.
At close to 600 miles an hour, there are very few places we can't get you to in 6 or 7 hours.
Think where we could get you in 40 days and 40 nights.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

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



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



102 art directors **Robert Wall / Roger Mader / Frazier Purdy**
designers **Robert Wall / Roger Mader Frazier Purdy**
artist **Tex Lodijensky**
copywriter **Alexander Peabody**
agency **Young & Rubicam, Inc.**
client **Eastern Airlines**

103 art director **Bob Fiore**
photographer **Mike Cuesta**
copywriter **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
client **1st National Bank of Miami**

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

 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

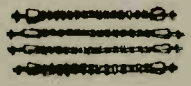
105 art director **George Lois**
copywriter **George Lois**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates / La Fonda del Sol**

A Freudian Analysis of the Remington Lektronic II

It's a mature shaver. There's no unnatural 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?

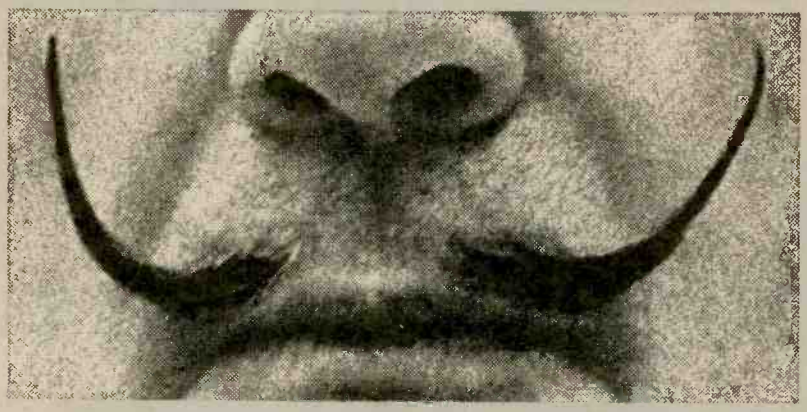
IT MAKES YOU LOOK SEXY!

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 SHAVER, 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, 50¢. All proceeds go to Lincoln Center.

EASTCHESTER/SCHRAFFT'S
FRANK G. 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

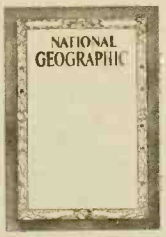
Fifty years ago, most New York bartenders poured a full 1½-ounce shot into every drink they served. At 29 Schrafft's restaurants, the bartenders still do.

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?

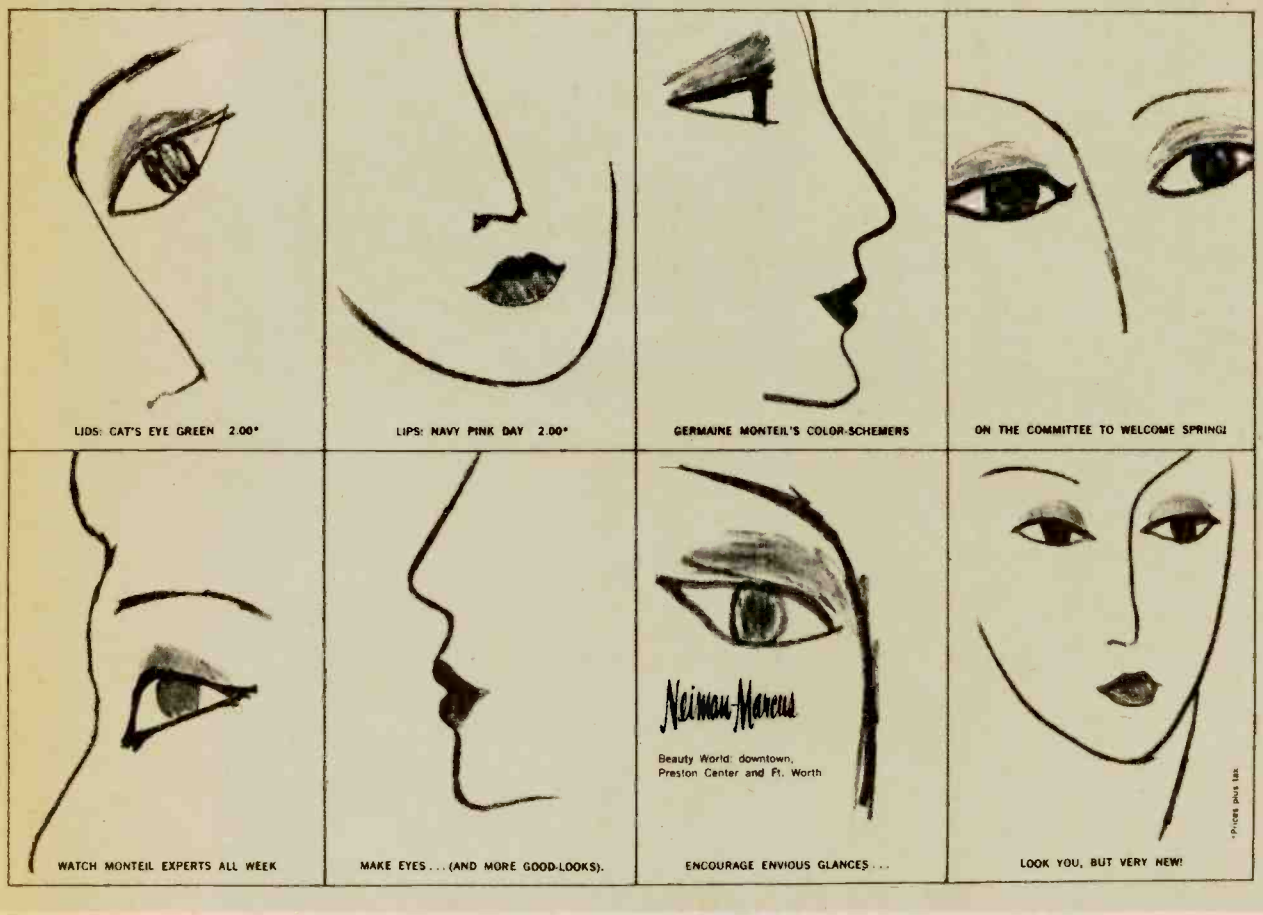
Because people like it for what it *does* contain: fascinating articles about people...places...science...and the world around us—illustrated with some of todays most spectacular color photography and printing.

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 13,000,000.)

Because people like it they are receptive to the 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 T. Connery, Advertising Director.

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



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

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

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.

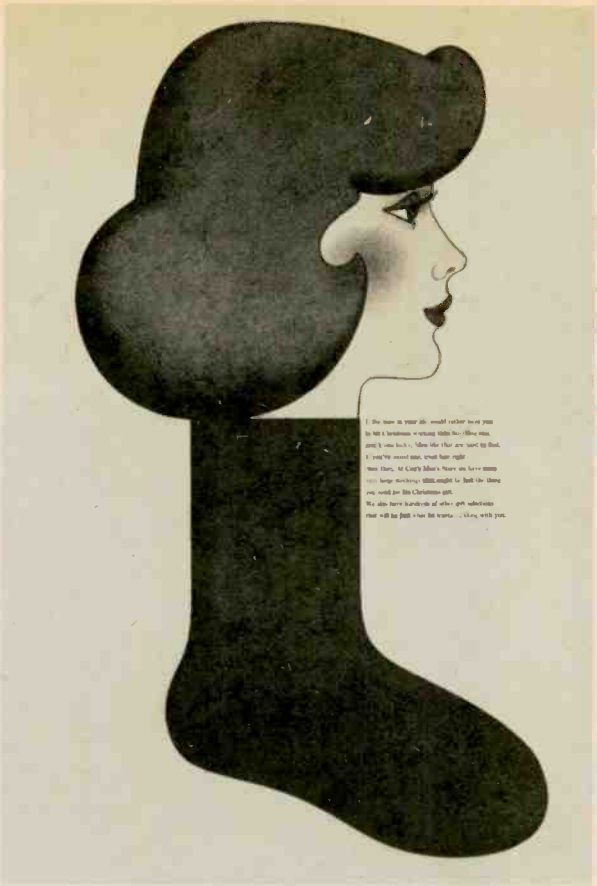
When we ready our tomatoes for our Tomato Soup, they are firm-fleshed, red, and ripe. I am pleased to tell you that the Heinz tomato has become the standard for the country.

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.

HEINZ SOUPS

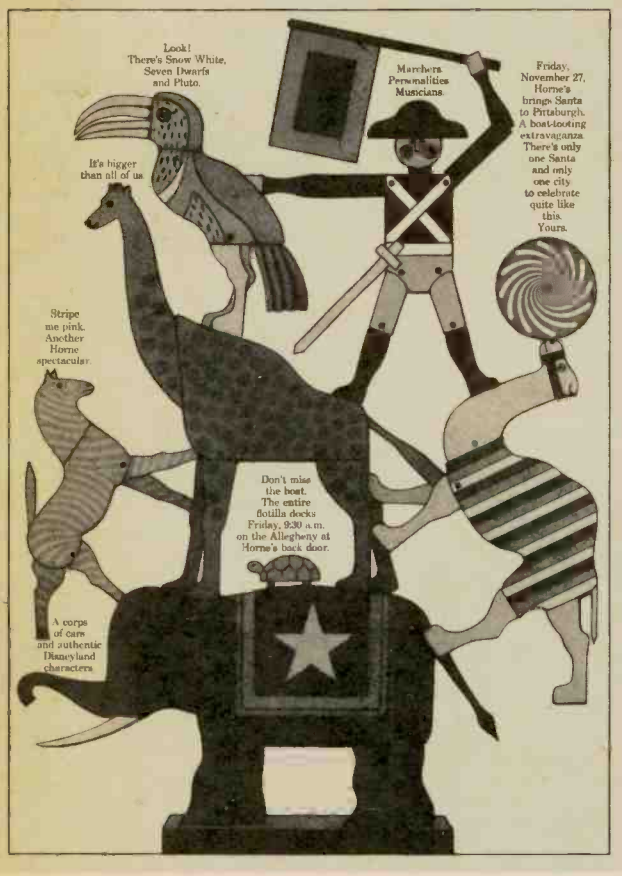
114 art director **Bert Steinhauser**
photographer **Donald Mack**
copywriter **Paula Green**
agency **Doyle Dane Bernbach**
client **H. J. Heinz, Co.**



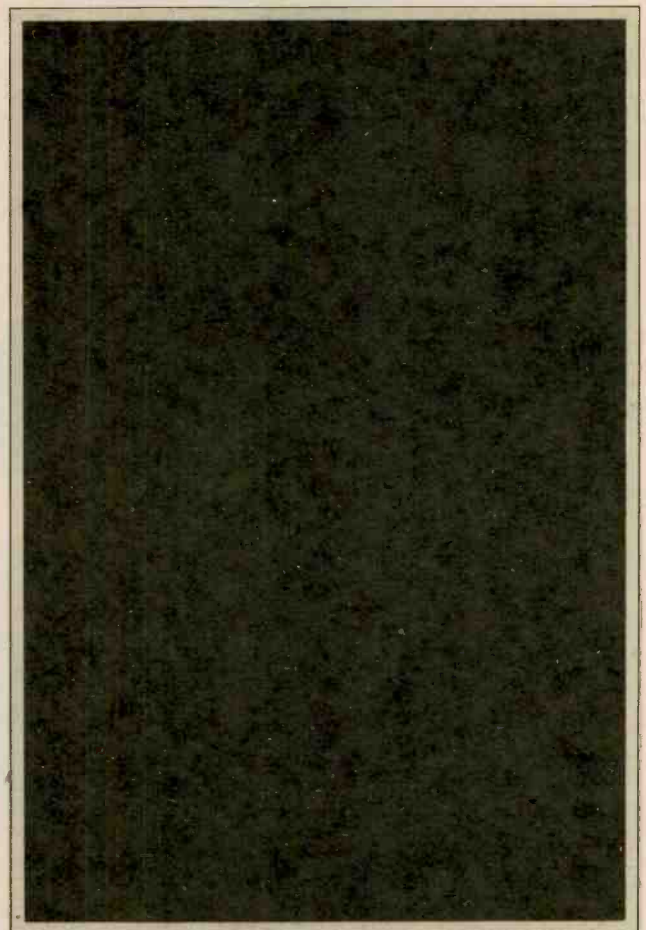
115 art director **Arnold Varga**
designer **Arnold Varga**
artist **Arnold Varga**
copywriter **Frank Haller**
client **Cox's Inc.**

116 art director **Bert Steinhauser**
photographer **Donald Mack**
copywriter **Paul Green**
agency **Doyle Dane Bernbach**
client **H. J. Heinz Co.**

Join the flock at the dock.



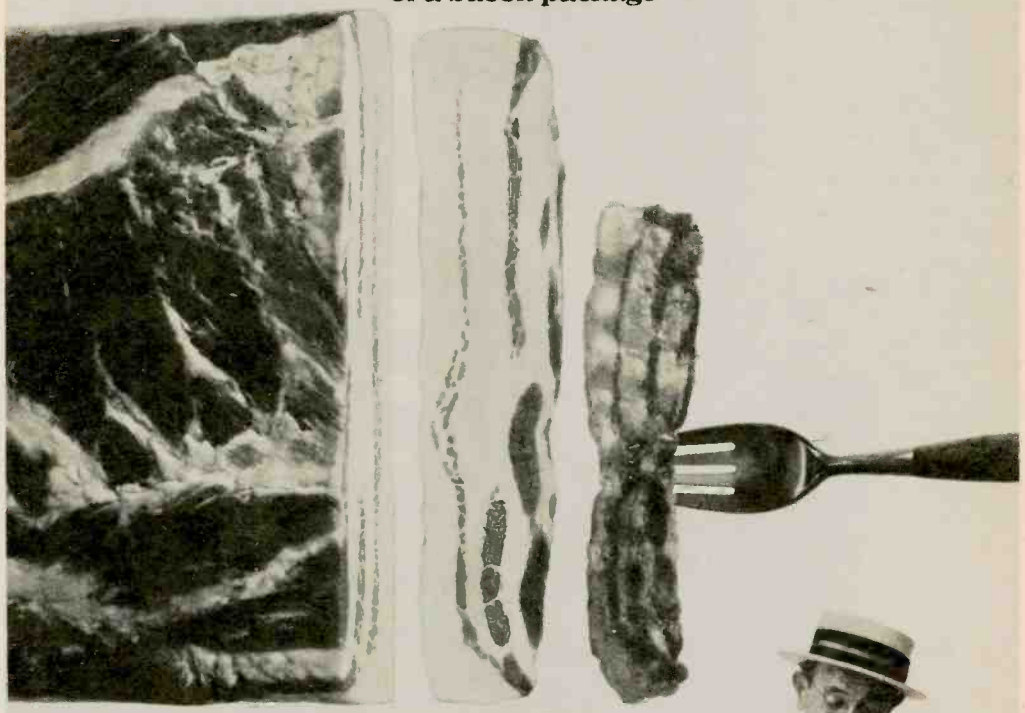
117 art director **Arnold Varga**
designer **Arnold Varga**
artists **Arnold Varga / Bettmann Archive**
copywriter **Lillian Daniels**
client **Joseph Horne Co.**



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



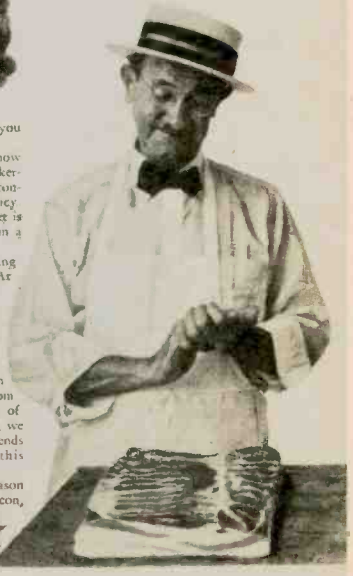
You can't see much of most of the slices.

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 two 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

119 art director **Roger Wilder**
photographer **Mel Kaspar**
agency **Young & Rubicam, Inc.**
client **Armour & Company**

For female readers only:

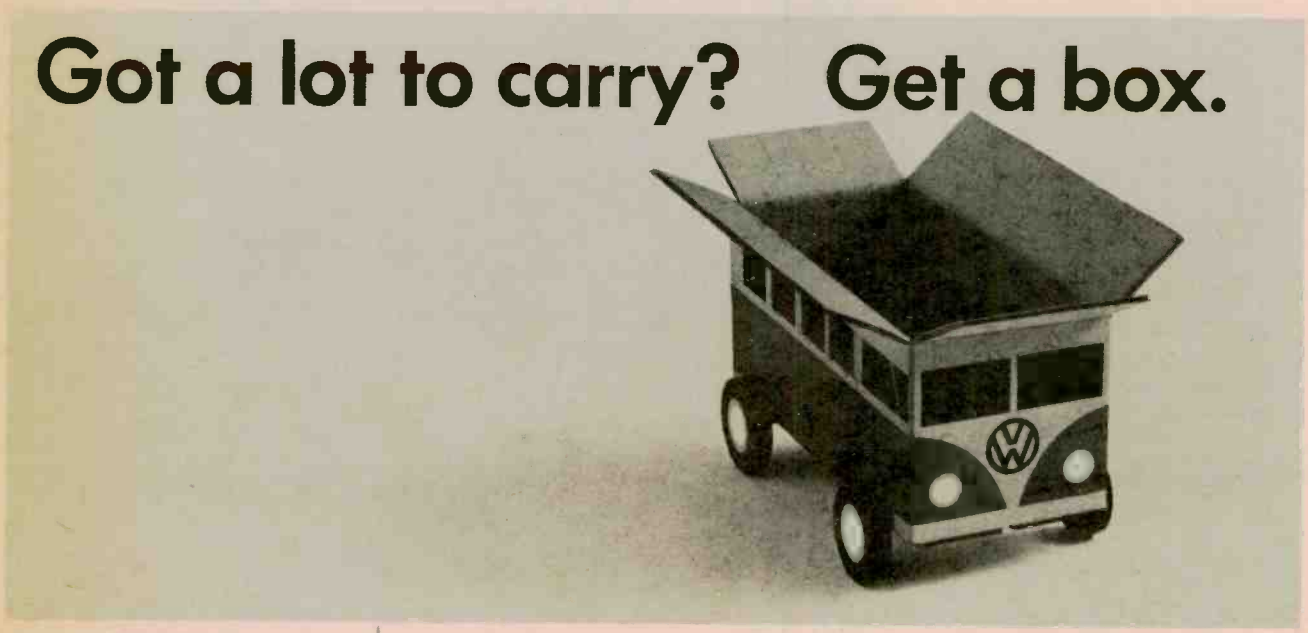
One of the most difficult jobs we have at Cox's is assisting women in the selection of a Valentine gift for the men in their lives. First off, we know that women know more about love and gifts than anybody. And we know that the women who come into Cox's Men's Store know more about the men they love than 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.

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

Posters—
24-sheet—painted boards included

121 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
copywriter **John Annarino**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

122 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

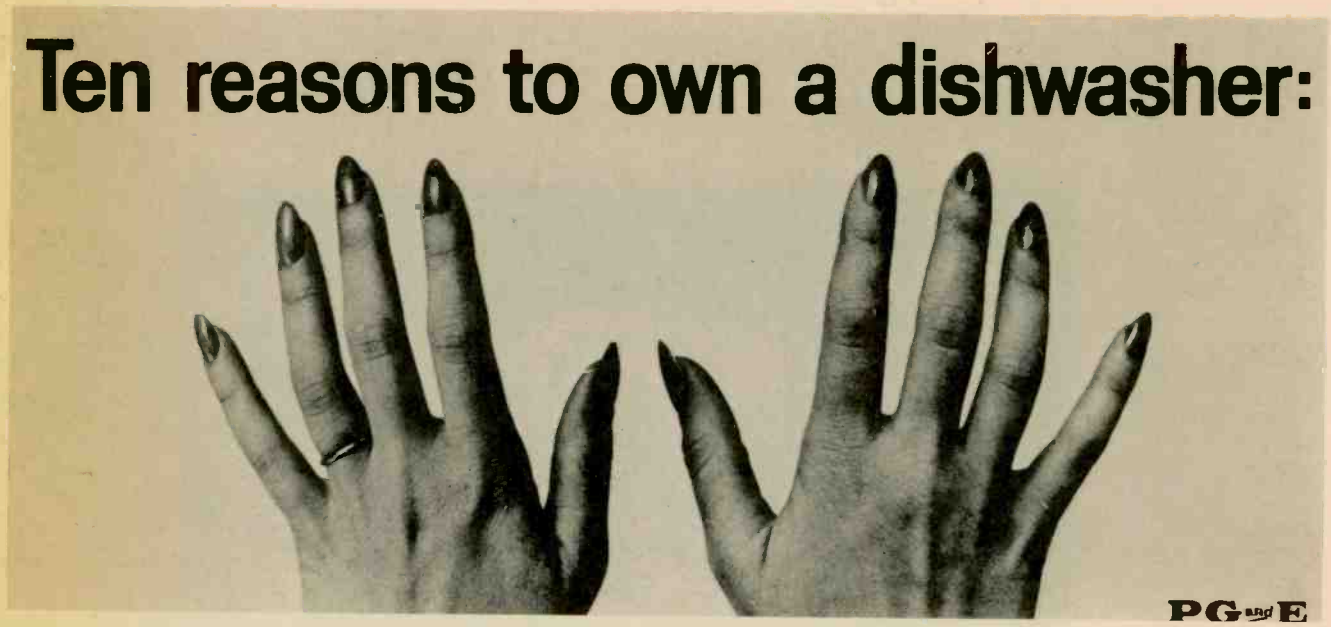


123 art director **Bernie Rowe**
designer **Bernie Rowe**
photographer **Bernard Gardner**
copywriter **Robert Levinson**
agency **Doyle Dane Bernbach, Inc.**
client **Volkswagen of America**

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



art director **Bob Biancalana**
photographer **Halberstadt**
copywriter **Hugh McGraw**
agency **Batten, Barton, Durstine & Osborn**
client **Pacific Gas and Electric**

A →6 →6A →7 →7A

KODAK SAFETY FILM

A →11 →11A →12 →12A

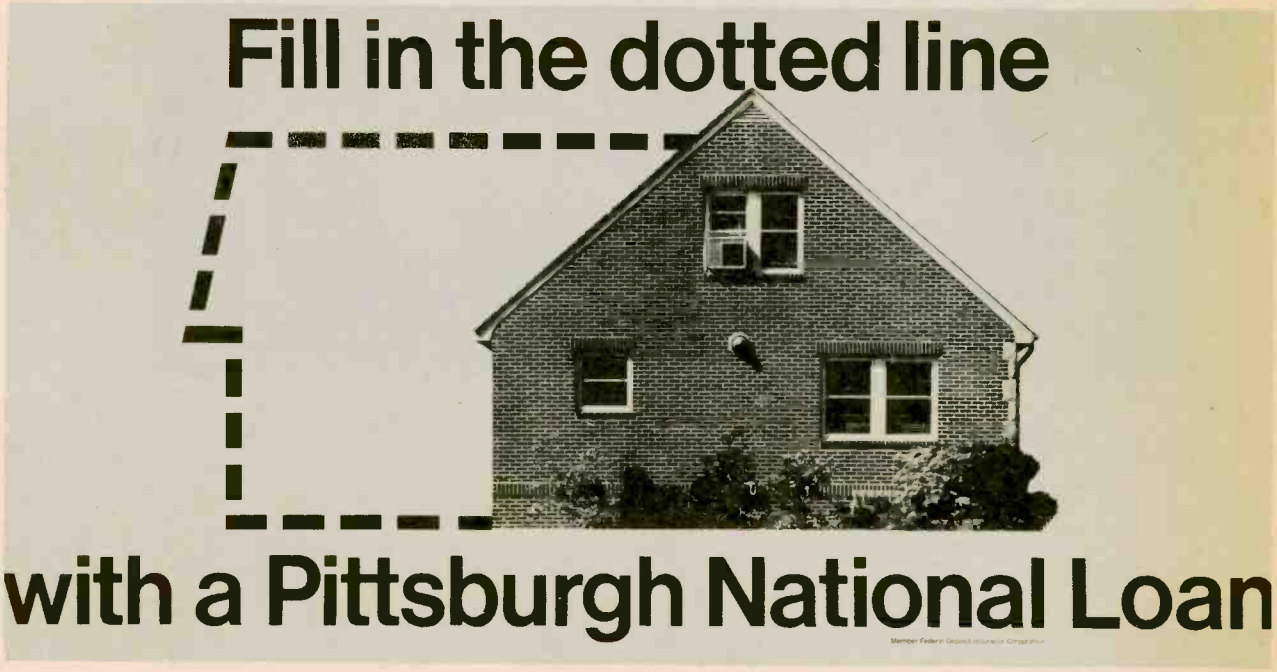
KODAK SAFETY FILM

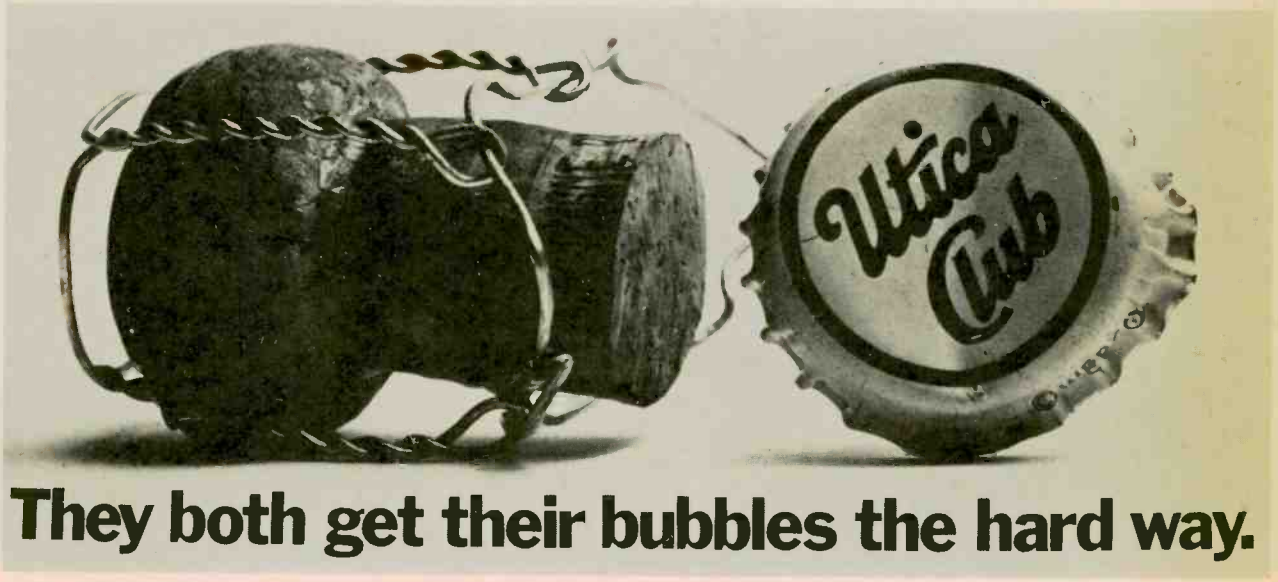
→16 →16A →17 →17A

FETY FILM

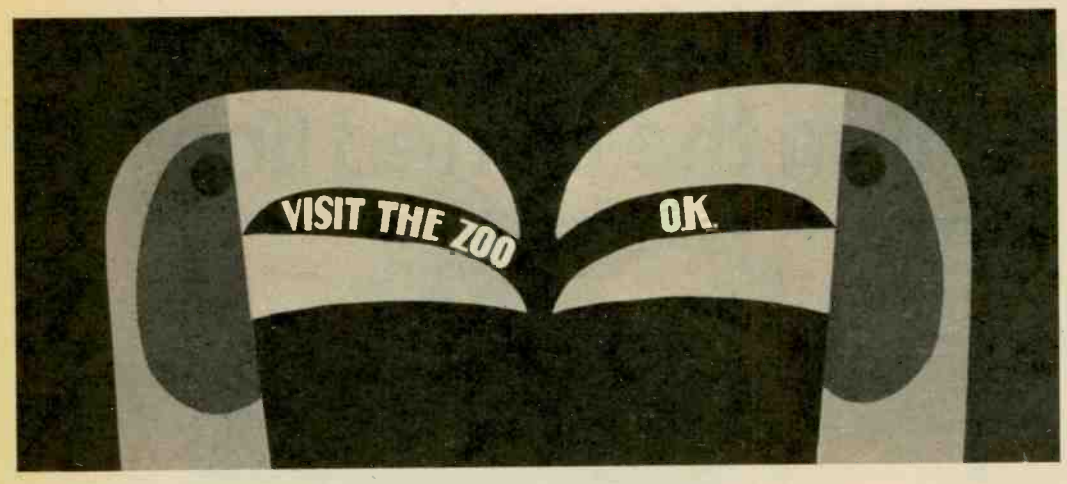
Advertising art

126 art director **John Russell**
designer **John Russell**
artist **Bernard Vangrin**
photographer **Dave Howard**
agency **Ketchum MacLeod & Grove, Inc.**
client **Pittsburgh National Bank**



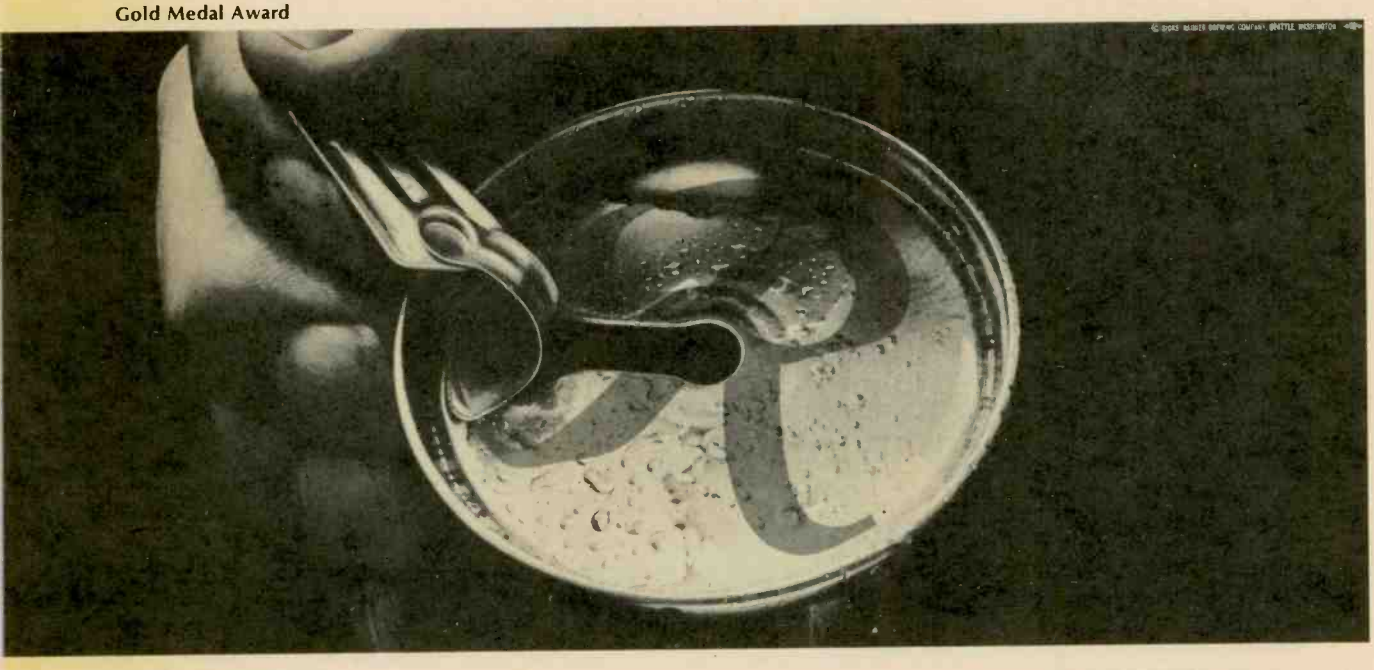


127 art designer **Richard Bergeron**
photographer **Elbert Budin**
copywriter **Dave Reider**
agency **Doyle Dane Bernbach, Inc.**
client **Utica Club Beer**



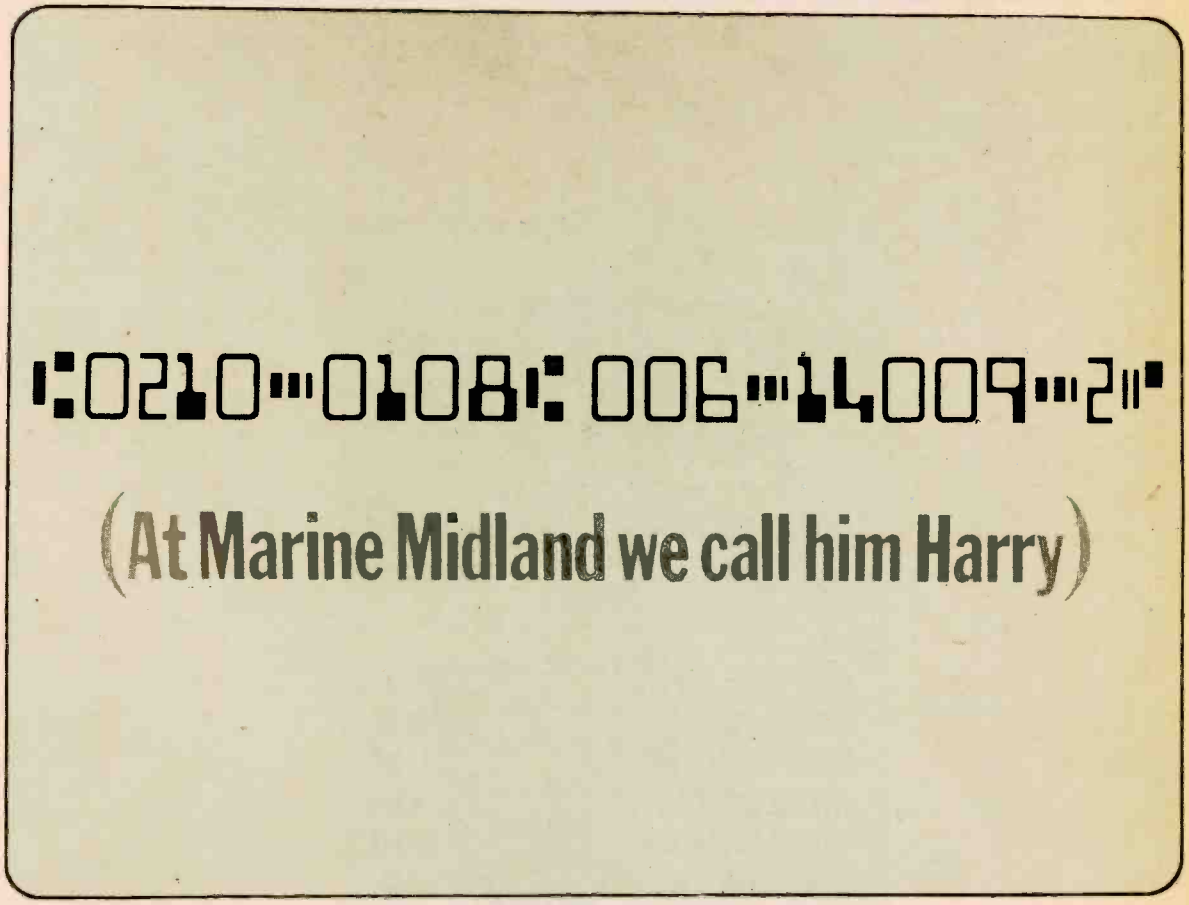
128 art director **Dave MacInnes**
designer **Dave MacInnes**
artist **Dave MacInnes**
copywriter **John Wagner**
agency **Griswold-Eshleman Company**
client **Cleveland Zoo**

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**

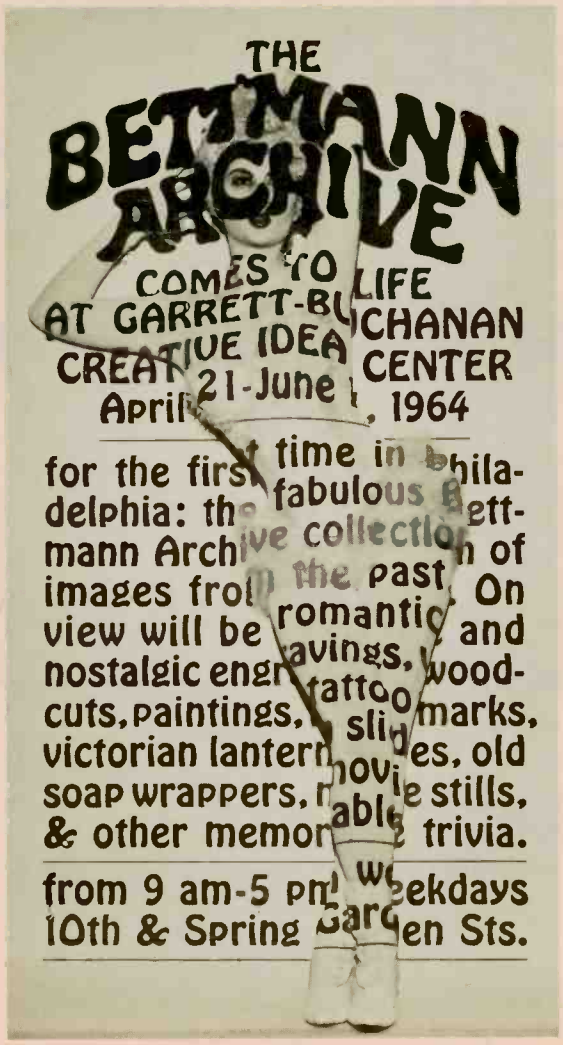
Posters—
all others—car cards included



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

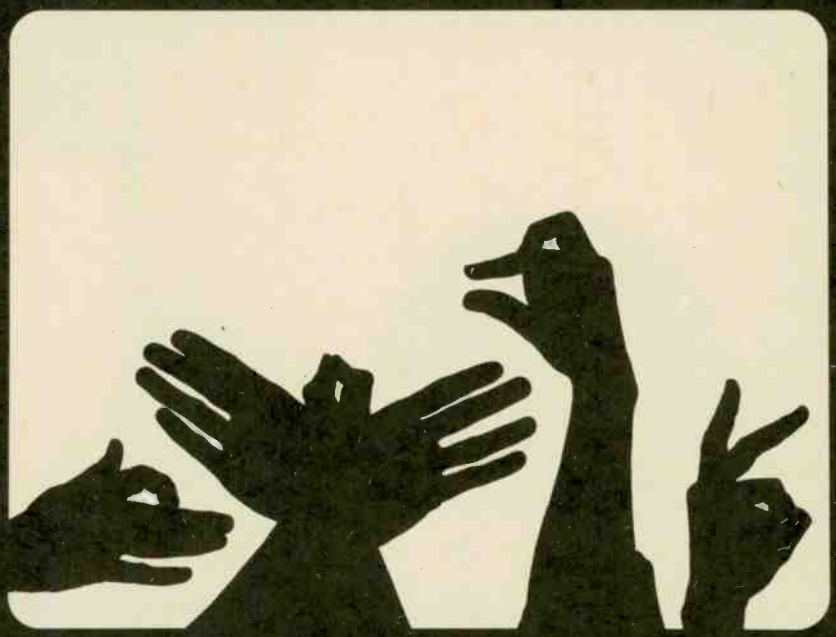
131 art director Dick Lopez
designer Dick Lopez
artist Dick Lopez
copywriter Dick Lopez
agency Smith / Greenland Company, Inc.



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?

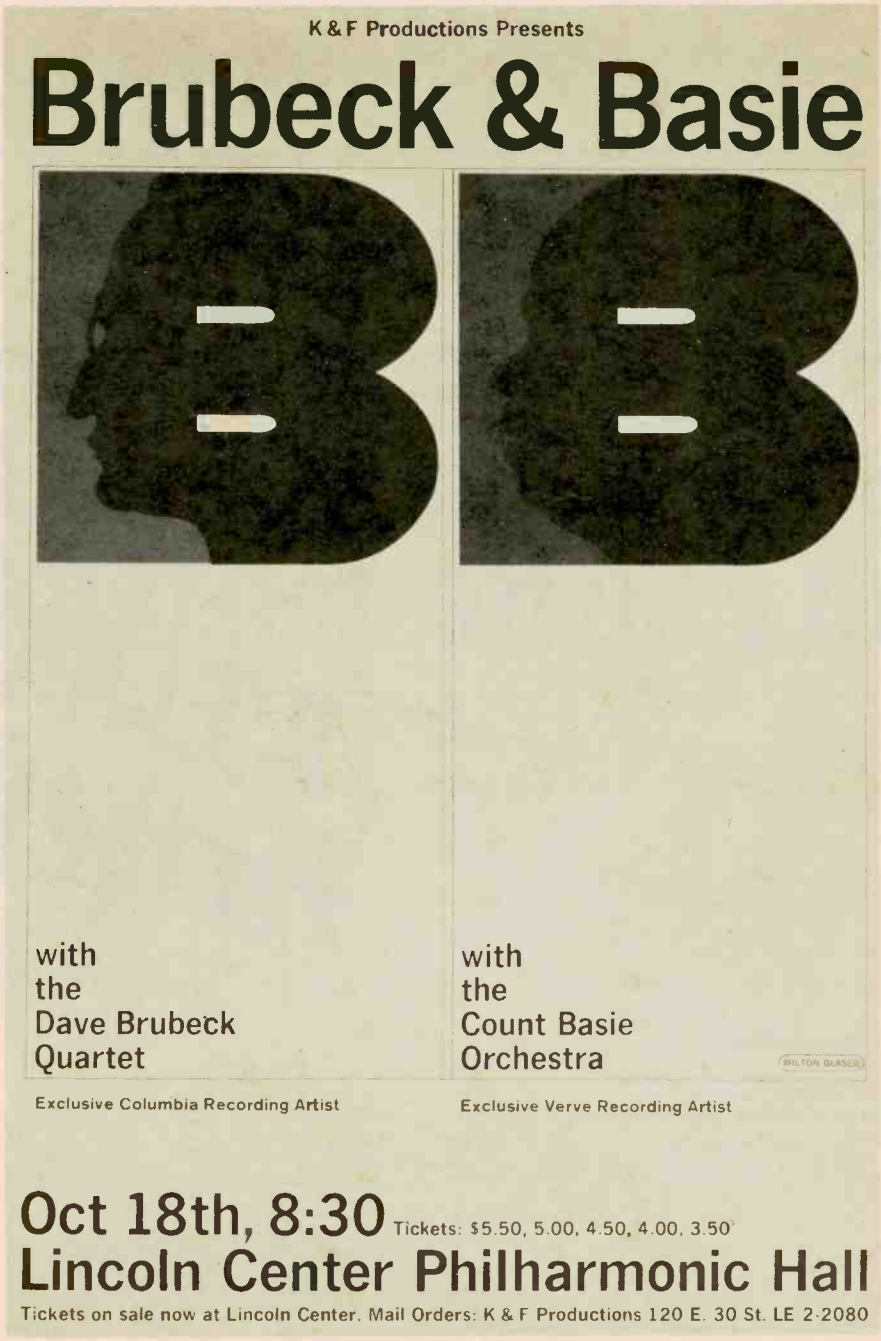
Let's have a show of hands.



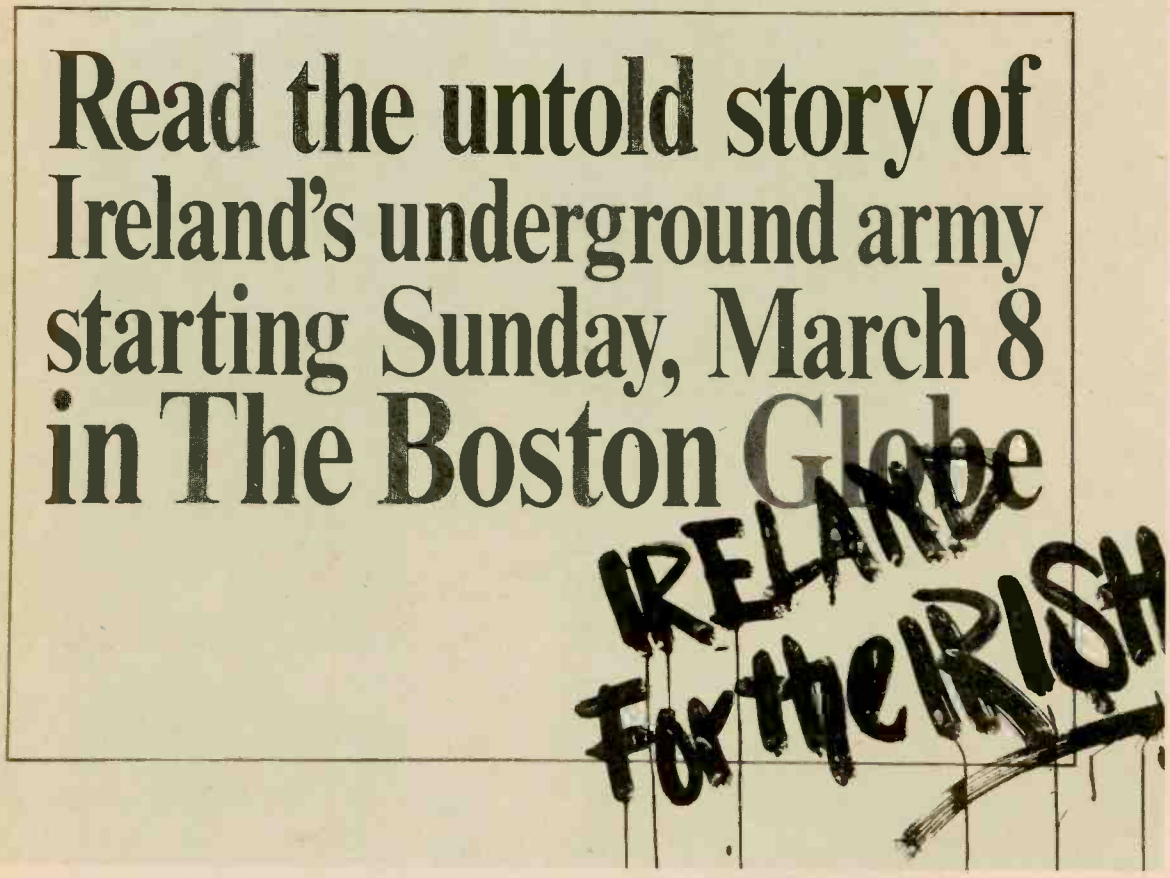
October 29	**The Runner** A documentary about Canadian athlete Bruce Kidd. 35 min.
	Lonely Boy A powerful study of pop singer Paul Anka. 27 min.
November 6	**On The Waterfront** This film, winner of 8 academy Awards, stars Marlon Brando and Eva Marie Saint. 108 min.
November 12	**Very Nice Very Nice** A quick-cutting satire of the apathy and incongruity of contemporary life. 8 min.
	The Hole 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 Gershwins 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**

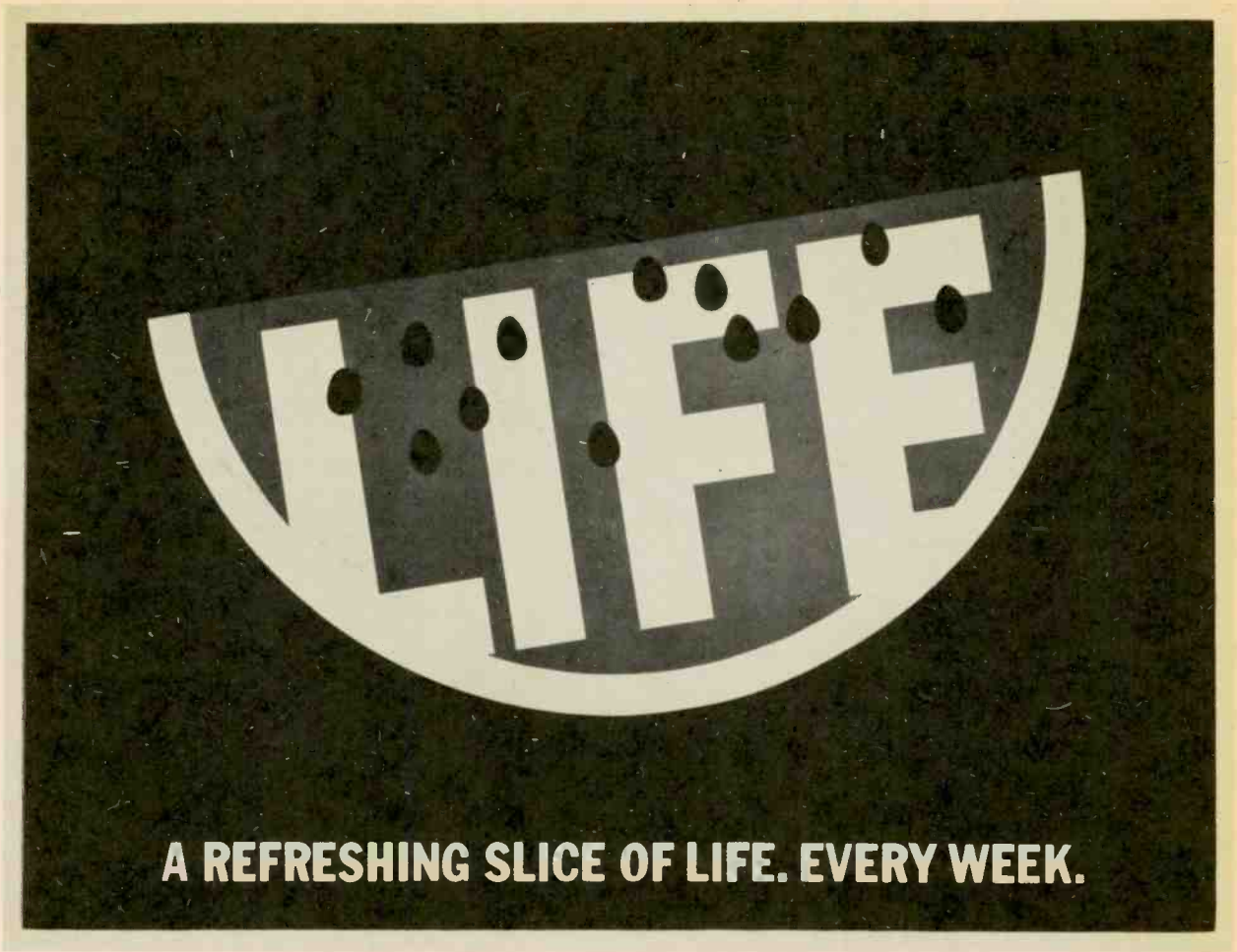
134 designer **Harold Betancourt**
photographer **Clarence Snyder**
copywriter **Robert B. Hampson**
agency **Hazard Advertising**
client **Bethlehem Steel Corporation / Safety Division**



135 designer **Milton Glaser**
artist **Milton Glaser**
client **K & F Productions**



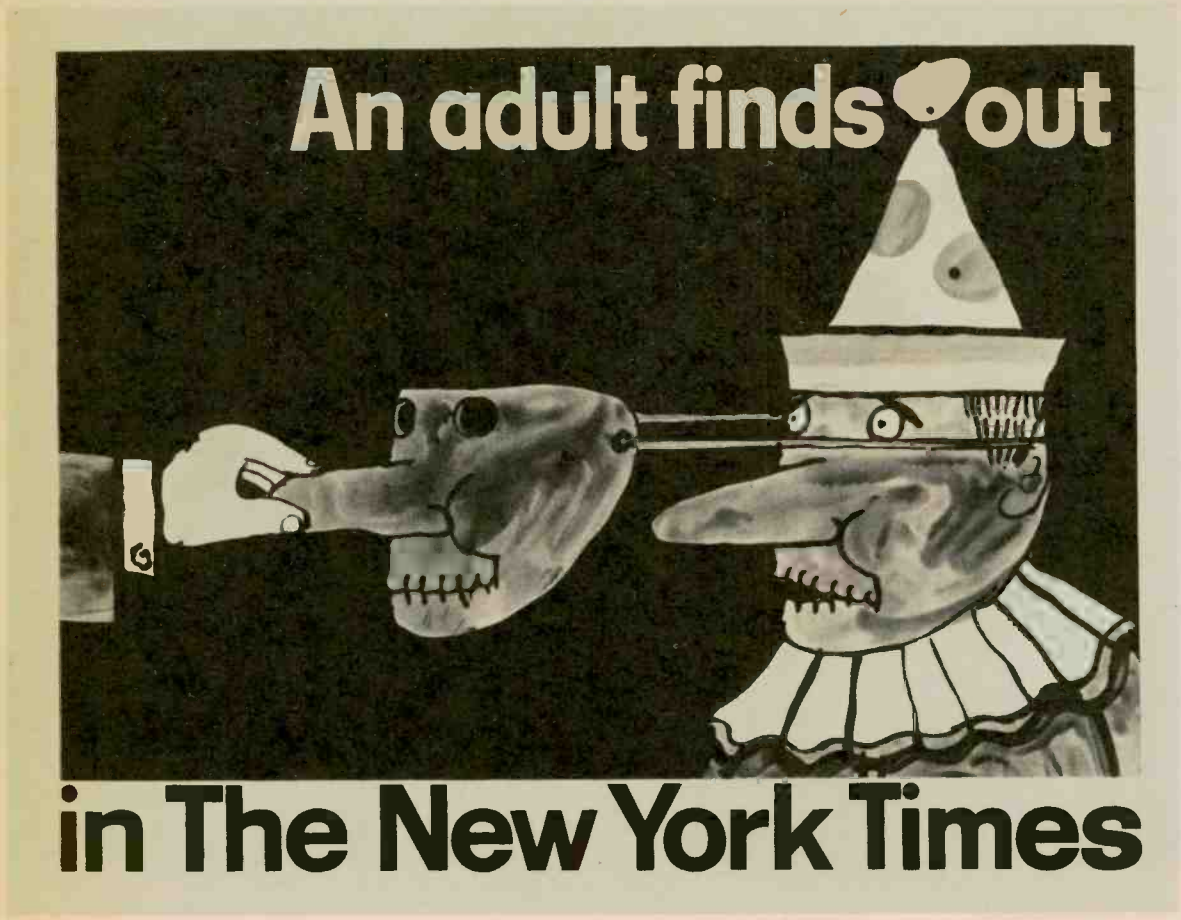
136 art director **Robert F. Schmalenberger**
artist **Ronnie Walsh**
copywriter **Mal MacDougall**
agency **Batten, Barton, Durstine & Osborn, Inc.**
client **Boston Globe**

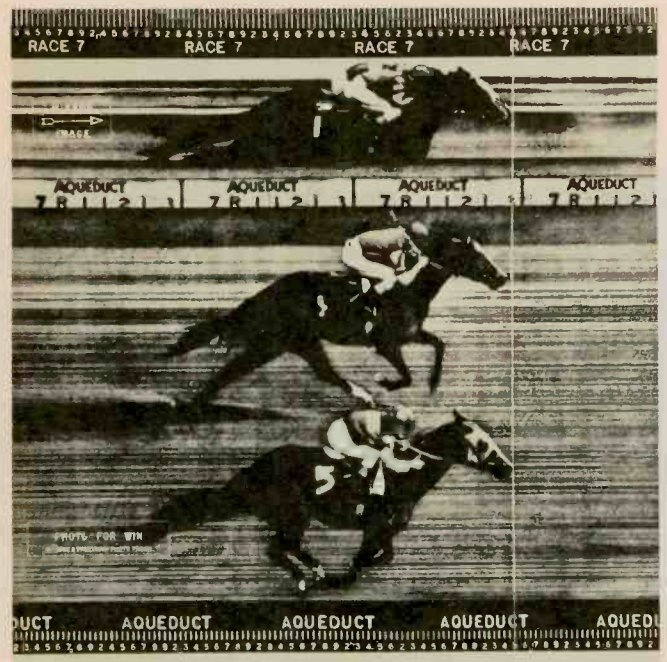


137 art director **Hugh White**
designer **Hugh White**
artist **K. V. Studios**
copywriter **Hugh White**
agency **Young & Rubicam, Inc.**
client **Life Magazine**

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**



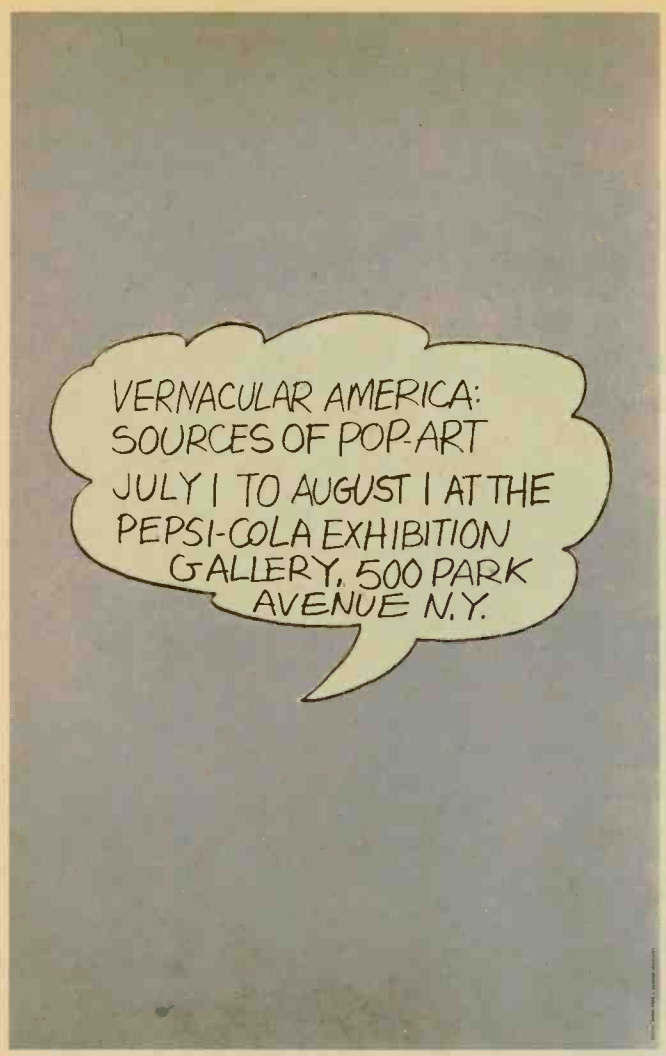


TOP THOROUGHBREDS
CROSS HERE STARTING MARCH 16
BIG A

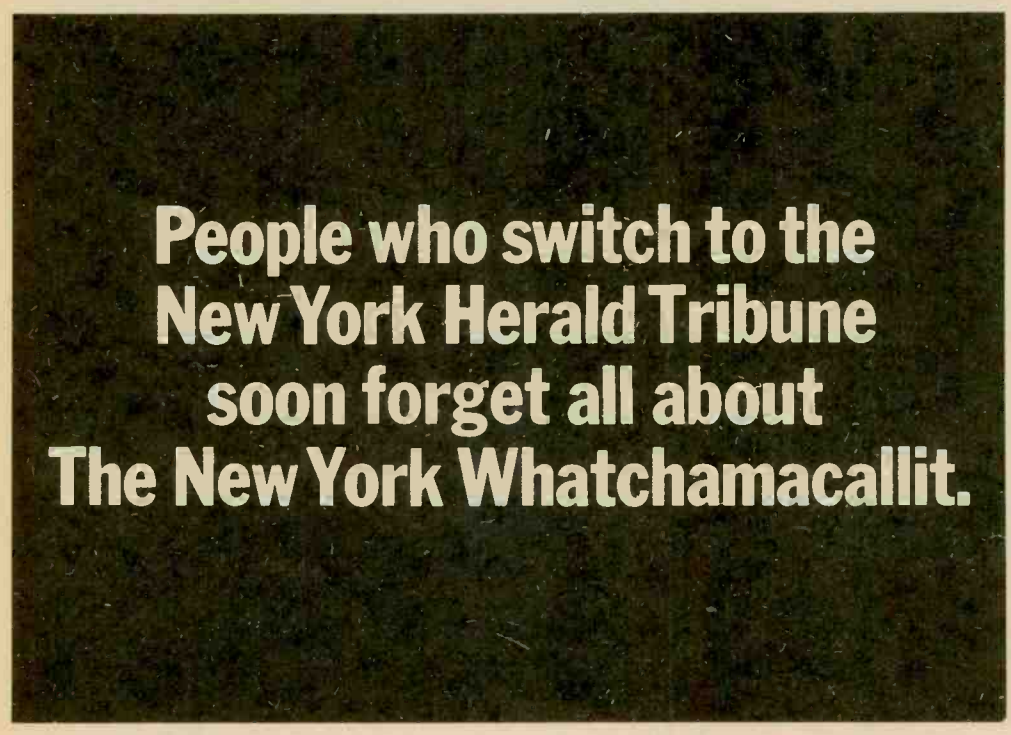
140 art director **Ralph Ammirati**
designer **Ralph Ammirati**
photographers **Jones Precision Photofinish, Inc. / Leon Kuzmanoff**
copywriter **Glenn Verrill**
agency, **Batten, Barton, Durstine & Osborn, Inc.**
client **The New York Racing Assoc. Inc.**

Distinctive Merit Award

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**

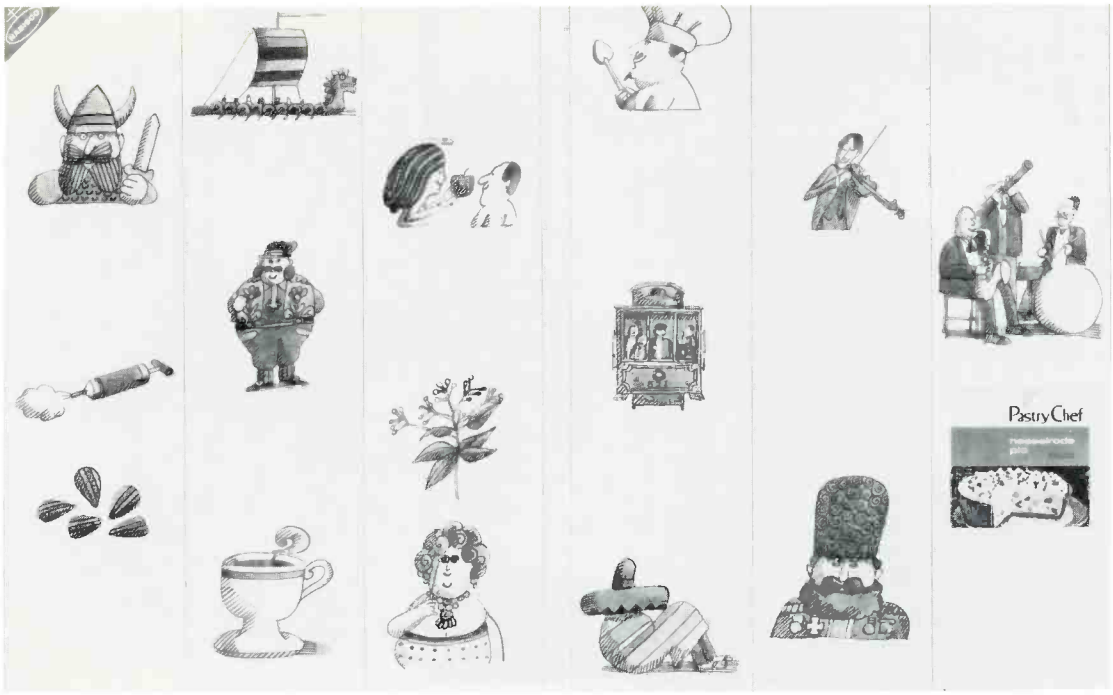


142A art director **Sam Scali**
copywriter **Monte Ghertner**
agency **Papert, Koenig, Lois, Inc.**
client **New York Herald Tribune**

Magazine advertising art—
3 colors or more

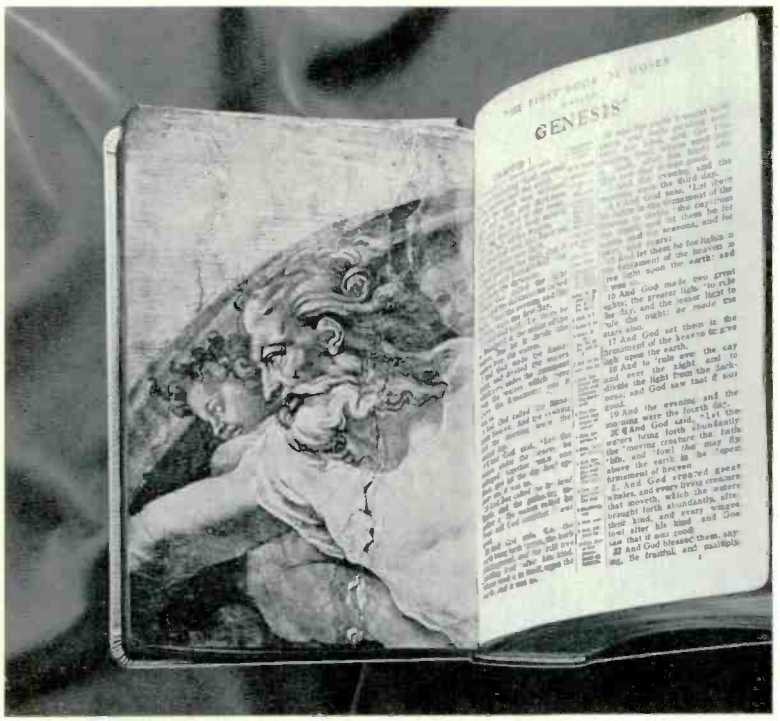
143 art director **Robert Giraldi**
designer **Robert Giraldi**
photographer **Phil Marco**
copywriter **John Lentz**
agency **Young & Rubicam, Inc.**
client **Parke-Davis**

144 art director **George Rappaport**
designer **George Rappaport**
artist **George Rappaport & Associates**
photographer **Cal Bernstein**
agency **West, Weir & Bartel, Inc.**
client **Elisabeth Stewart Swimwear**



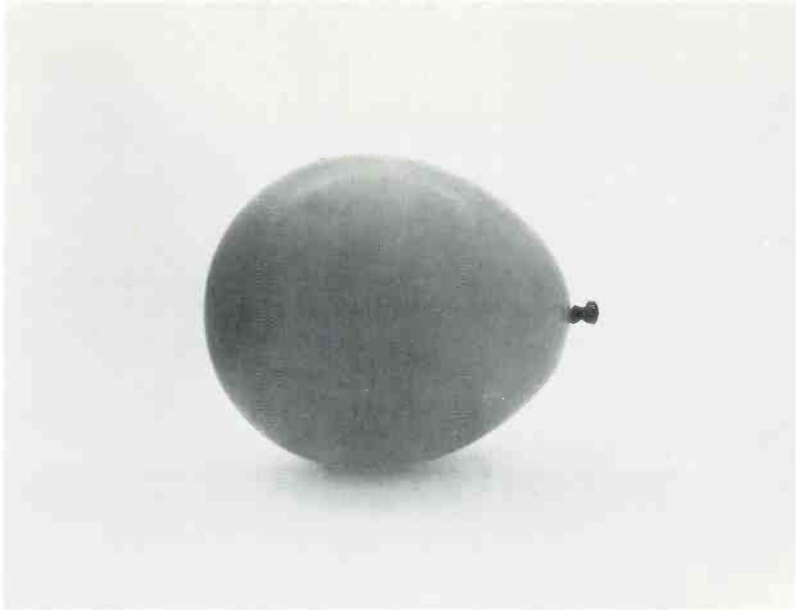
145 art director **Allen Osofsky**
designers **Glaser / Osofsky**
artist **Milton Glaser**
photographer **Toni Ficalora**
copywriter **Barbara Collier**
agency **McCann-Erickson Inc.**
client **Nabisco**

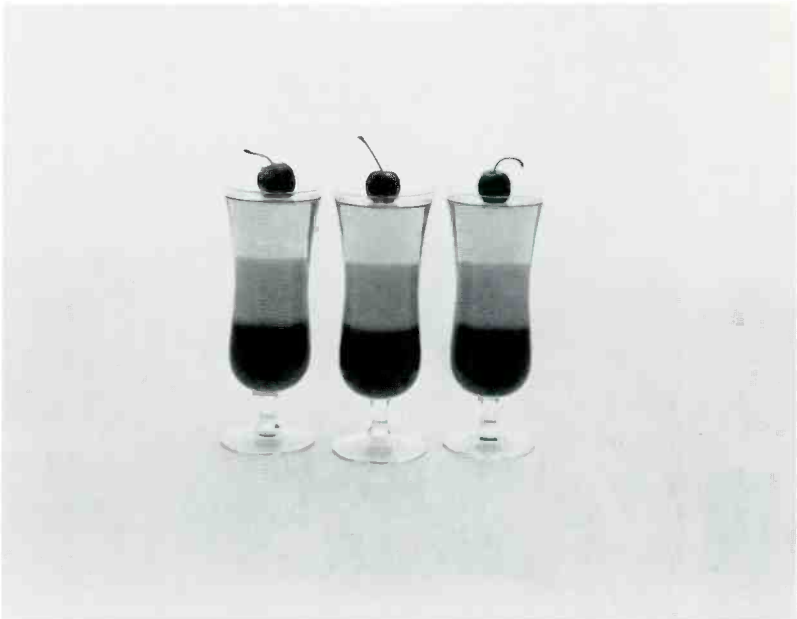
146 art director **Robert Gage**
photographer **Howard Zieff**
copywriter **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
client **Polaroid Corp.**

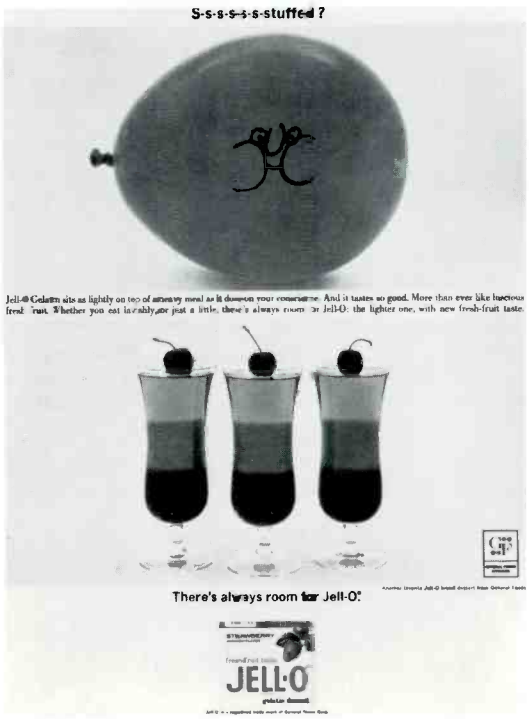


147 art director **Rollin C. Smith, Jr.**
photographers **Toni Ficalora / Glenn Peterson**
agency **Ogilvy Benson & Mather, Inc.**
client **Sears, Roebuck and Co.**

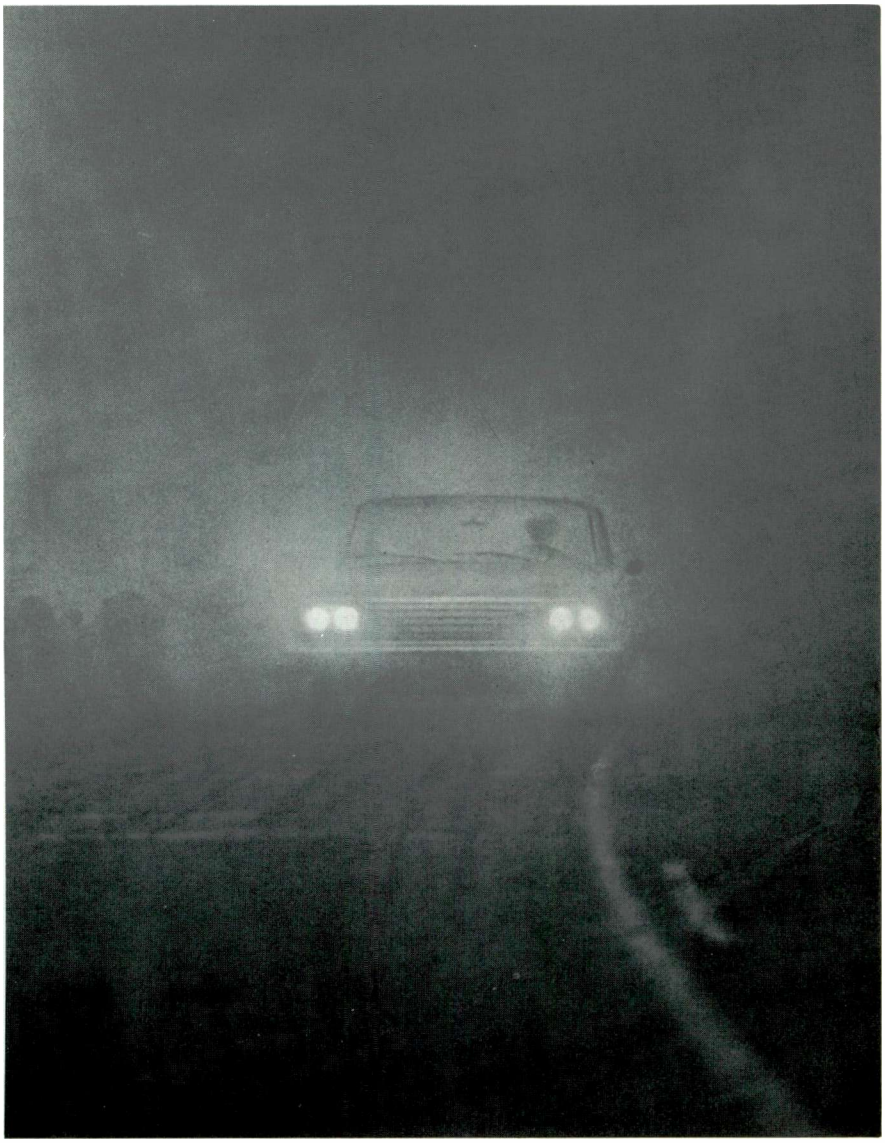
148 art director **Michael Blatt**
photographer **Bert Stern**
copywriter **Herb Green**
agency **Delehanty, Kurnit & Geller Adv.**
client **House of Fragrance**







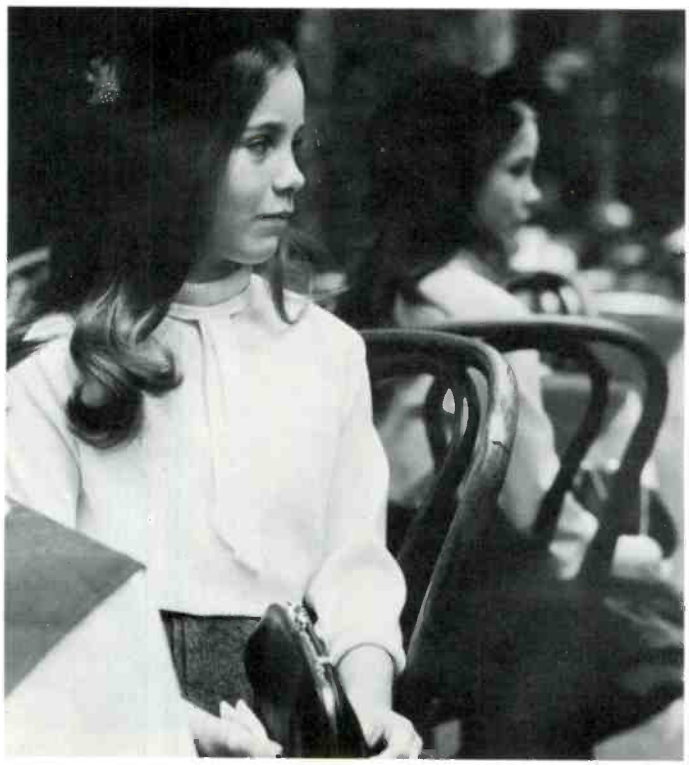
149. art director **Matthew Basile**
designer **Ronald Barrett**
artist **Lou Myers**
photographers **Horn / Griner**
copywriter **Anthony Isidore**
agency **Young & Rubicam, Inc.**
client **General Foods / Jell-O**



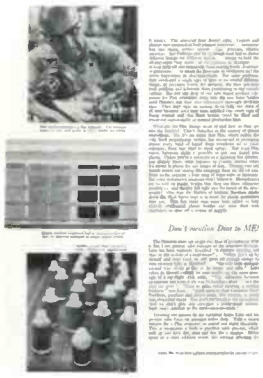
150 art director **Dick Ende**
photographer **Jay Maisel**
agency **Benton & Bowles, Inc.**
client **Texaco**

151 art director **Jeanne Jackson**
photographer **Frank Cowan**
agency **N. W. Ayer & Son**
client **P. A.P.**

152 art director **Everett Sahrbeck**
designer **Everett Sahrbeck**
photographer **Eurt Glinn**
copywriter **Charles C. Carver III**
agency **Reach, McClinton & Co.**
client **Renfield Importers Inc.**

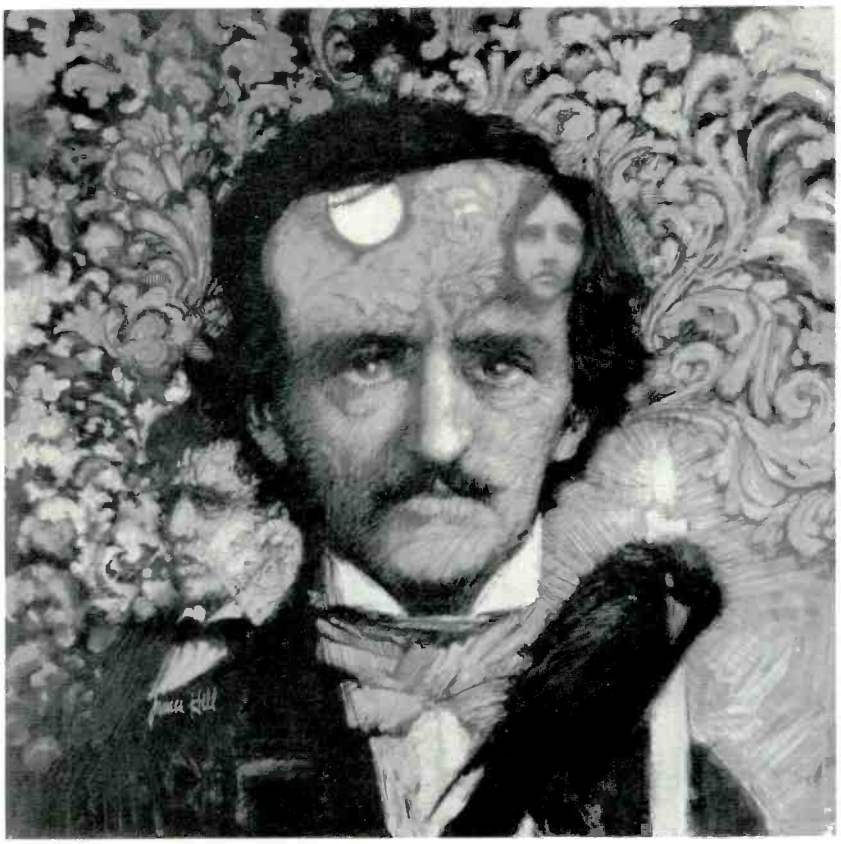


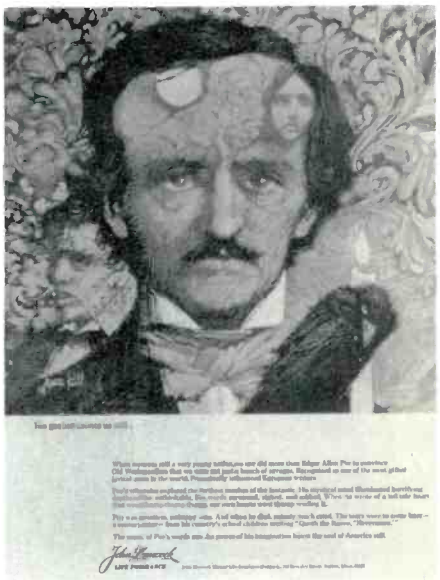
153 art director **Merv Shipenberg**
designer **Merv Shipenberg**
photographer **Bill Helburn**
copywriter **Nina Derue**
agency **Altman, Stoller, Chalk Adv. Inc.**
client **Diane Young**



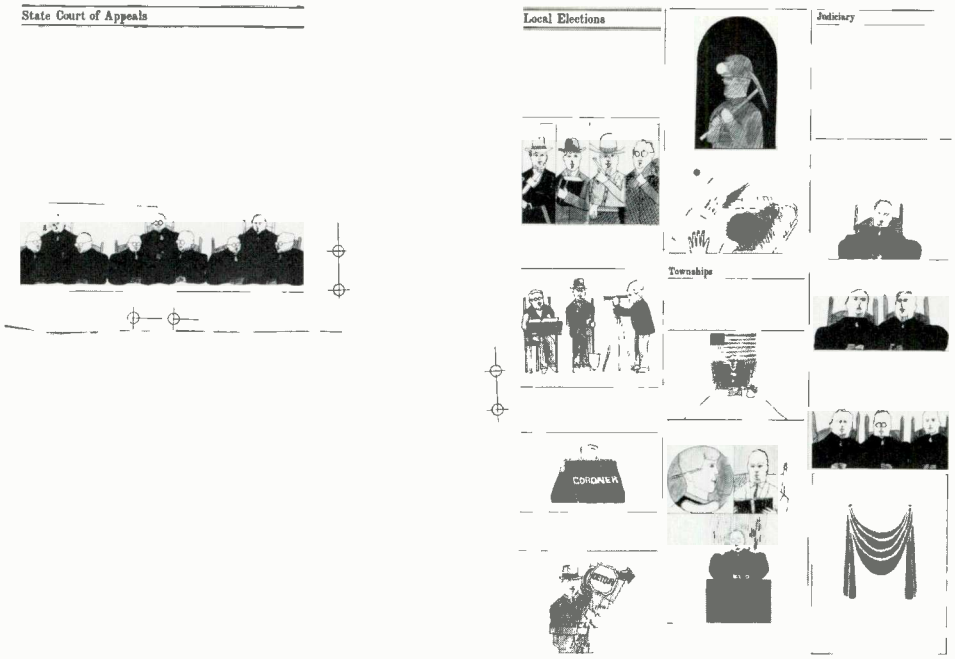
154 art director **Robert S. Smith**
photographer **Robert S. Smith**
copywriter **Beth Holmes**
agency **The Fletcher Richards Co., Inc.**
client **Plax / Monsanto Chemical**

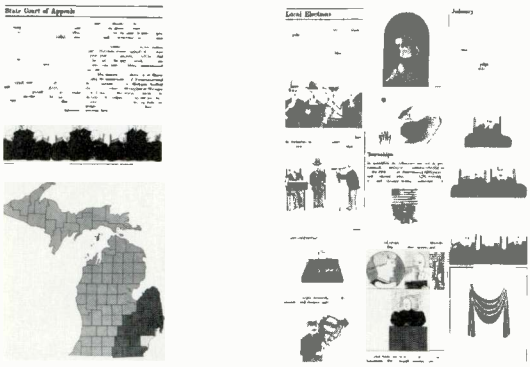
155 art directors **James Miho / John Massey**
designer **James Miho**
artist **Robert Vickrey**
copywriter **Boris Todrin**
agency **N. W. Ayer & Son, Inc.**
client **Container Corporation of America**



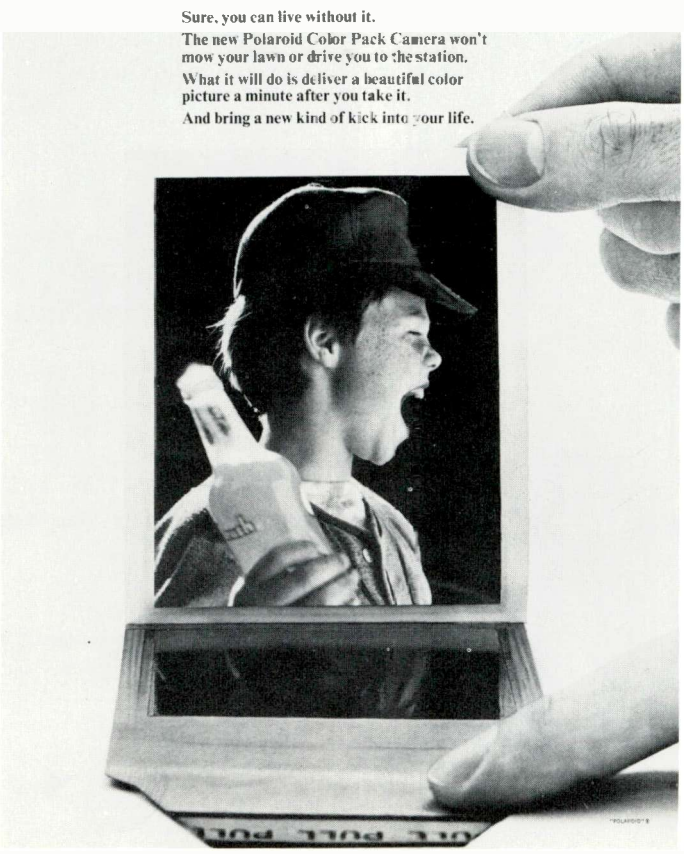


157 art directors **Roger Ferriter / Dan Keefe**
designer **Roger Ferriter**
artist **James Hill**
copywriter **Jay Socin**
agency **McCann-Erickson Inc.**
client **John Hancock Life Insurance**

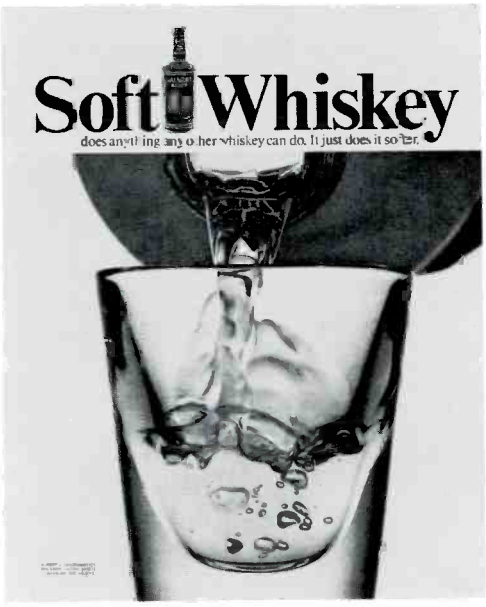




158 art director **Curt Smith**
designer **Bill Pfaff**
artist **Nelson Greer**
agency **Gray & Kilgore**
client **Booth Newspapers**

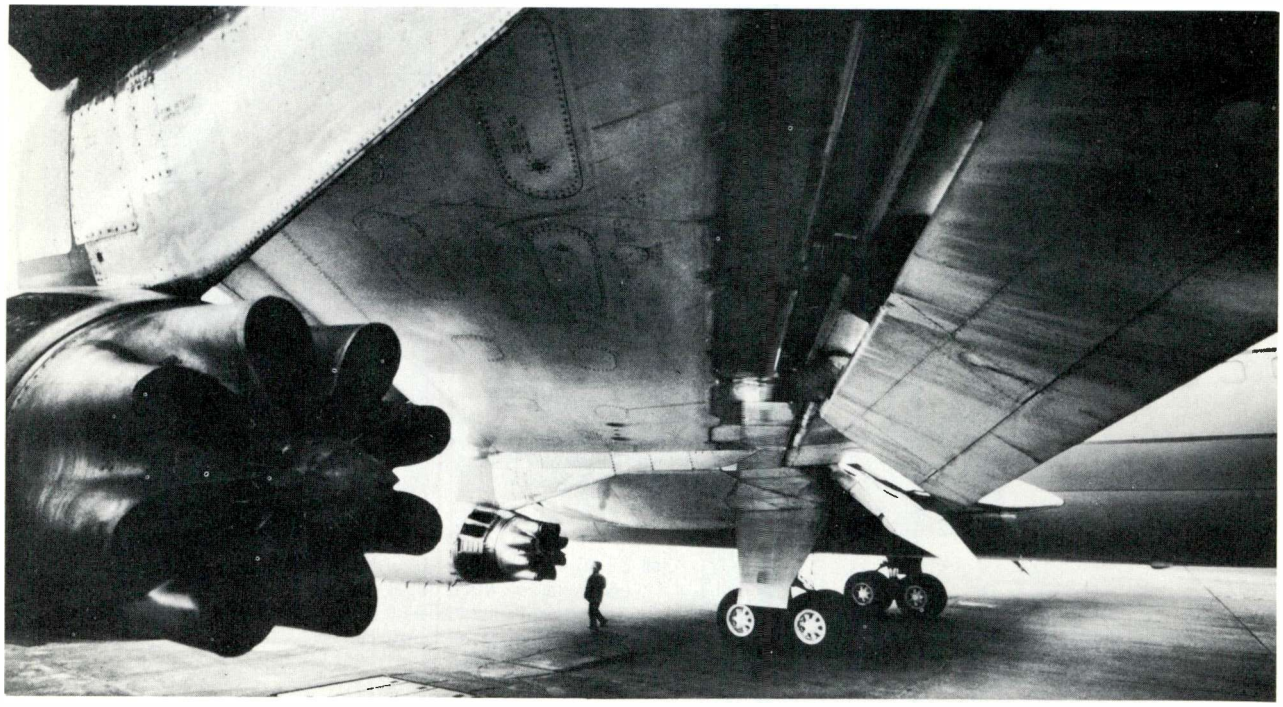


159 art director **Robert Gage**
photographer **Howard Zieff**
copywriter **Phyllis Robinson**
agency **Doyle Dane & Bernbach**
client **Polaroid Corp.**

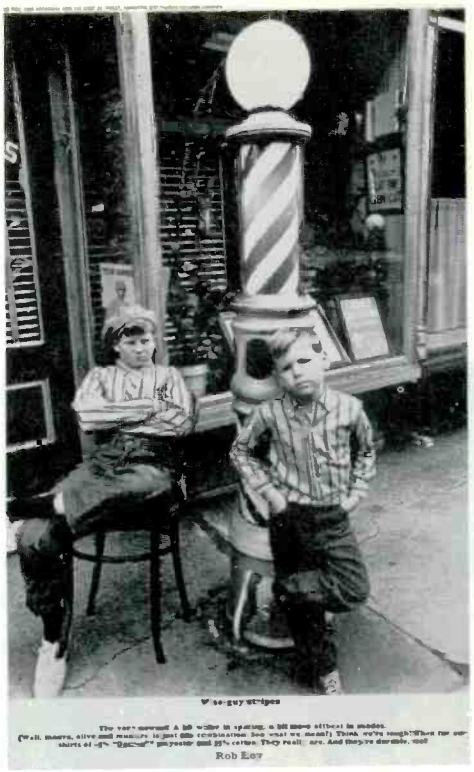


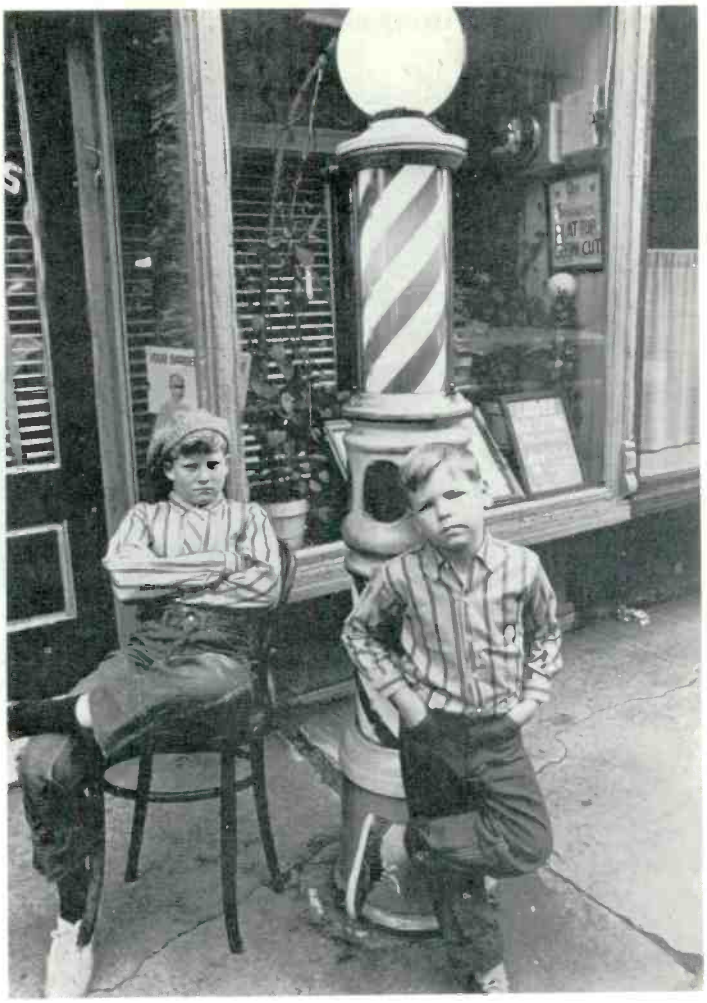
160 art director **Richard Bergeron**
photographer **Allen Vogel**
copywriter **Ronald Rosenfeld**
agency **Doyle Dane Bernbach Inc.**
client **Calvert Whiskey**

Magazine advertising art—
2 colors and black & white



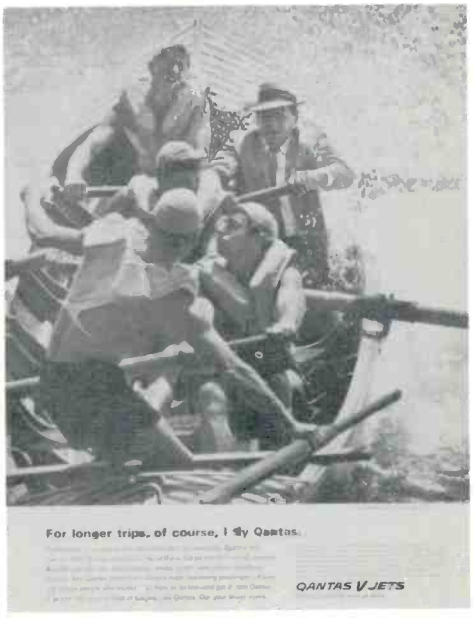
161 art director **Ralph Breswitz**
designer **Ralph Breswitz**
photographer **Steven C. Wilson**
copywriter **Sid Hecht**
agency **Kenyon & Eckhardt**
client **Shell Oil Company**





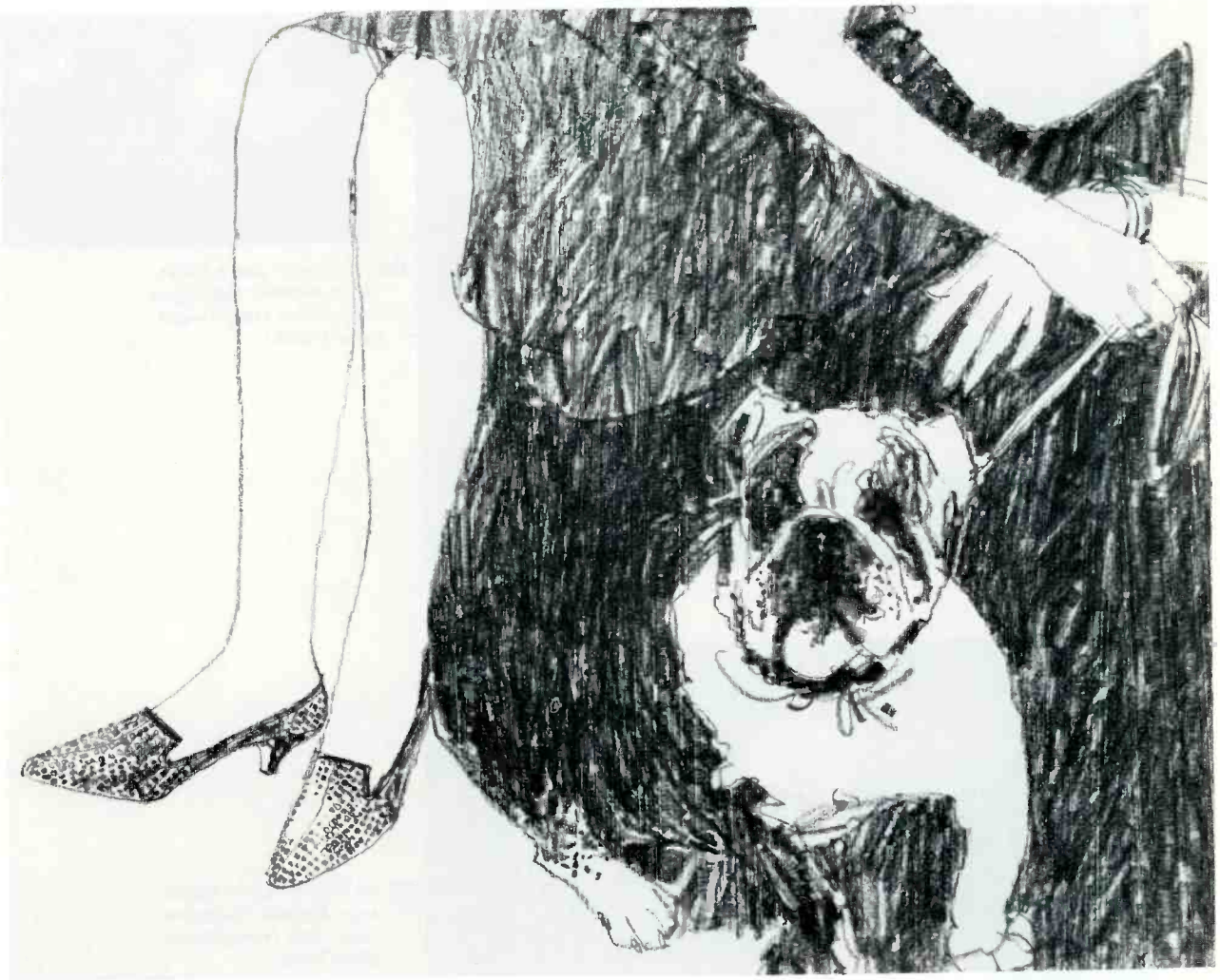
163 art director **Frank Kirk**
photographer **Hal Davis**
agency **Tranev Advertising, Inc.**
client **Rob Roy**

164 art director **John Flack**
designer **John Flack**
photographer **David Moore**
copywriter **Hal Larson**
client **Qantas Empire Airways**

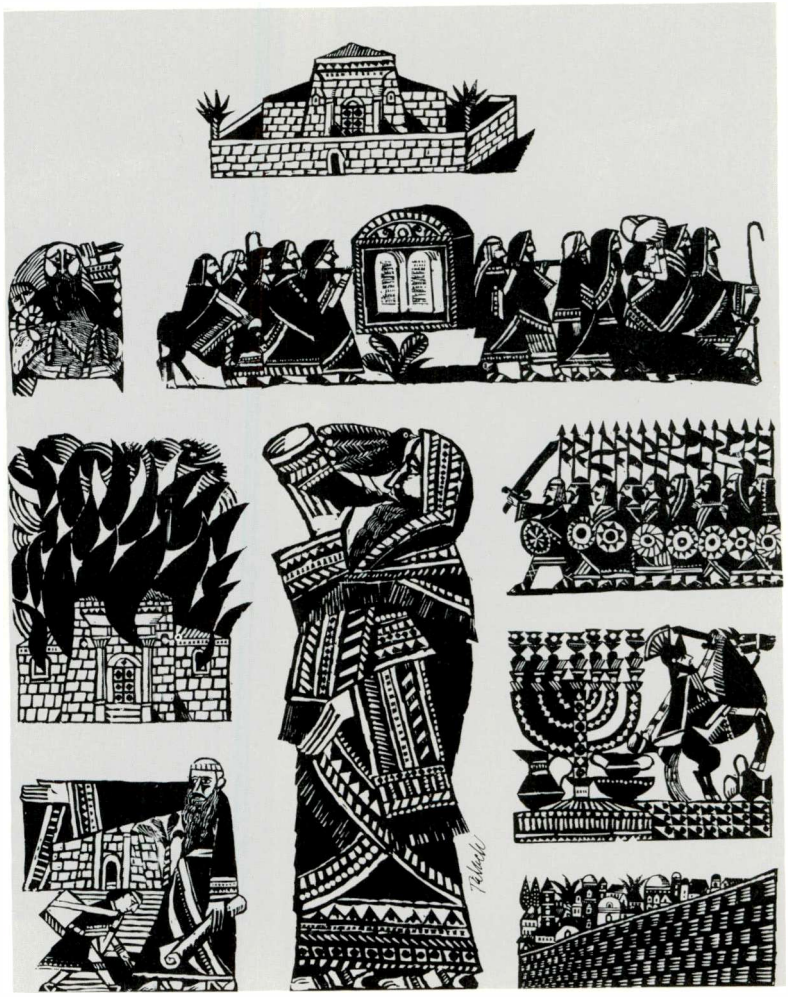


Newspaper advertising art

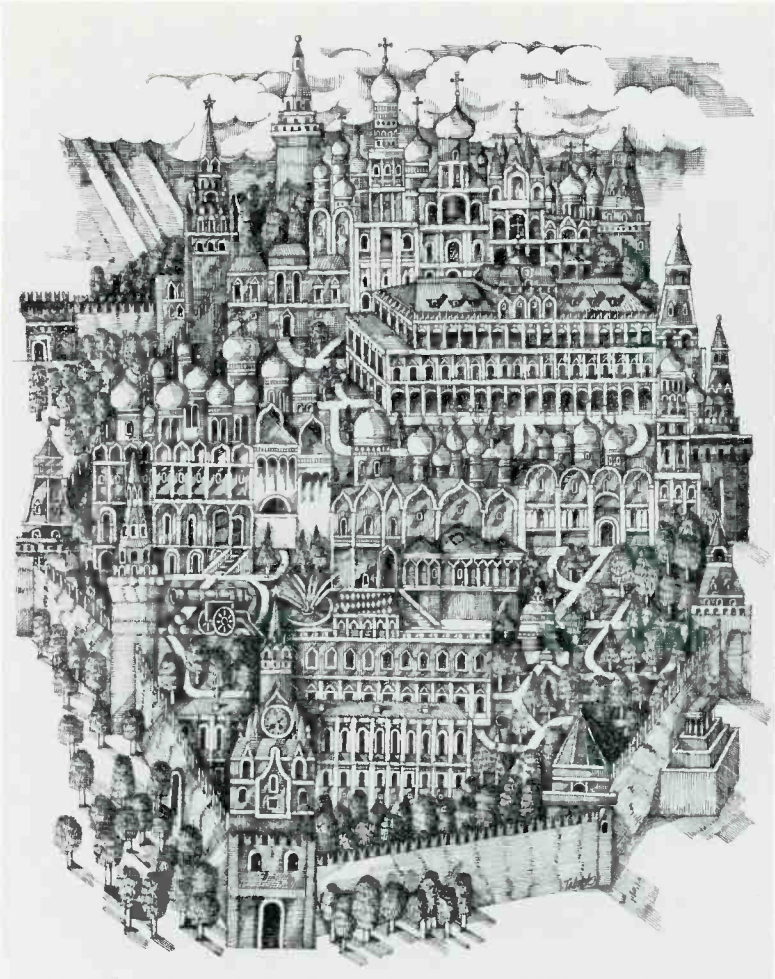
166 art director **Larry Paolucci**
designer **Larry Paolucci**
artist **Mark English**
copywriter **Dorothy Perillo**
agency **Gilbert Advertising Agency, Inc.**
client **Andrew Geller**

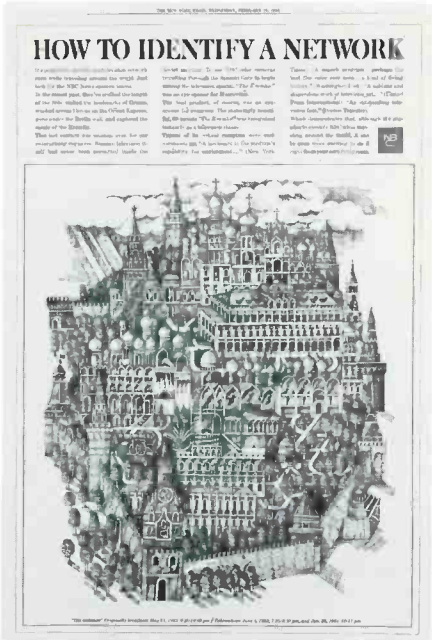


167 art director **Larry Paolucci**
designer **Larry Paolucci**
artist **Mark English**
copywriter **Dorothy Perillo**
agency **Gilbert Advertising Agency, Inc.**
client **Andrew Geller**



171 art director **Rick Levine**
designer **Rick Levine**
artist **Simms Taback**
copywriter **Joe Lopinski**
agency **Doyle Dane Bernbach, Inc.**
client **Barton's Candy**

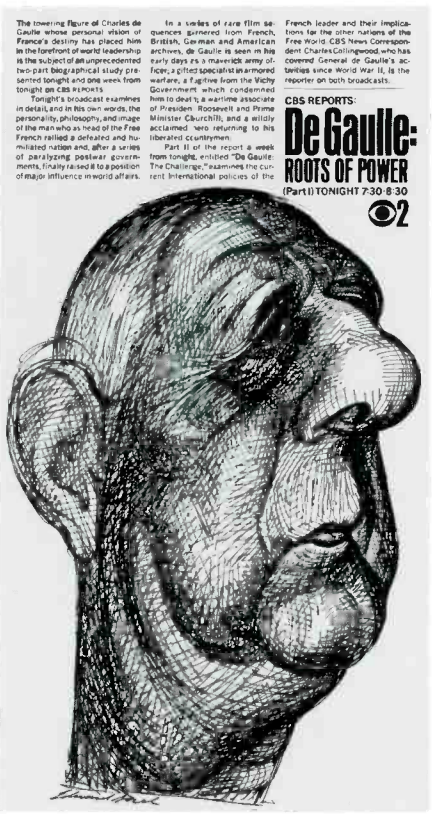




HOW TO IDENTIFY A NETWORK

172 art directors **Gene Kolomotsky / John Graham**
designer **Gene Kolomotsky**
artist **Simms Taback**
copywriter **David Bellin**
client **NBC**

173 art director **Louis Dorfsman**
designer **Louis Dorfsman**
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.

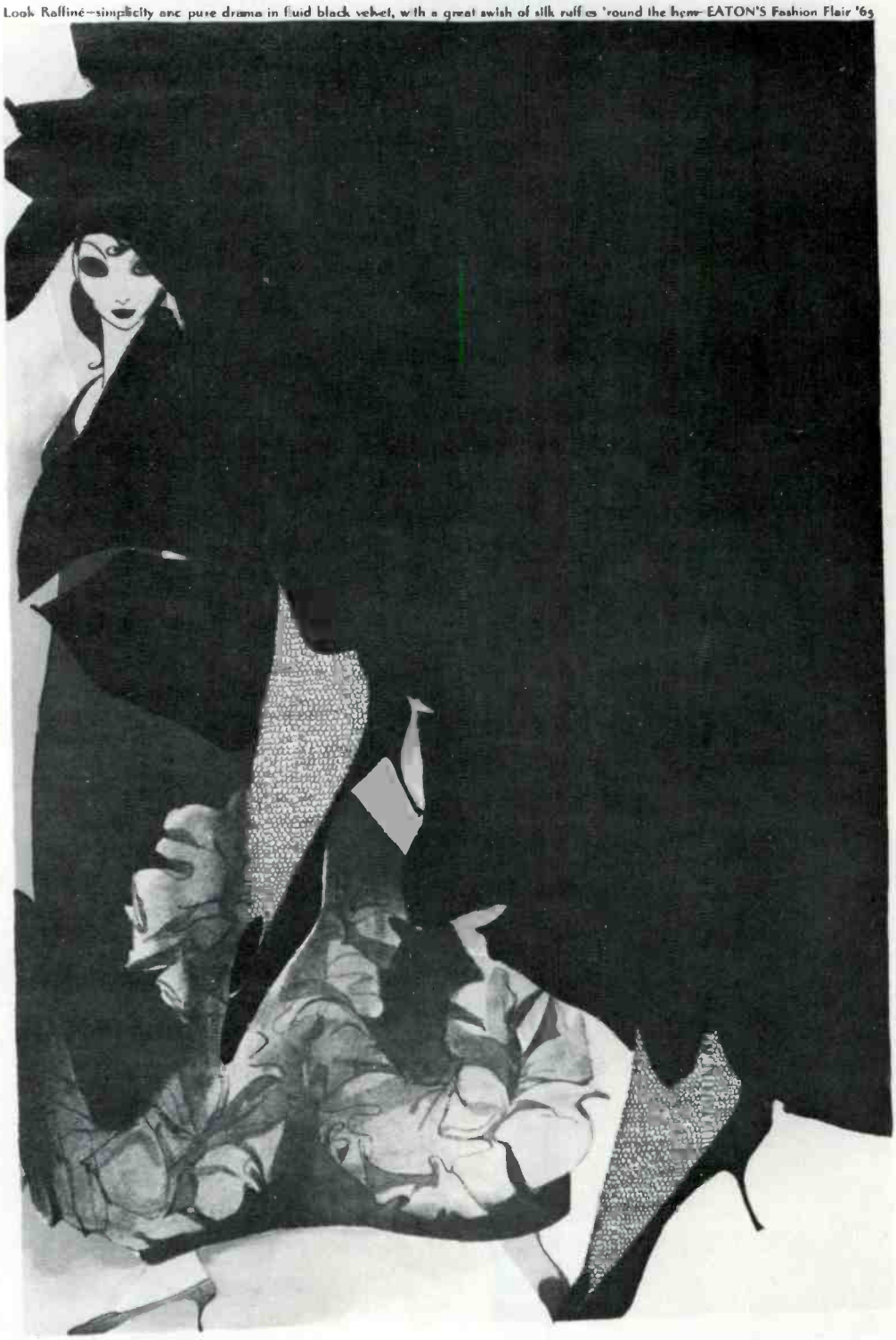
Tonight's broadcast examines in detail, and in his own words, the personality, philosophy, and image of the man who as head of the Free French rallied a defeated and humiliated nation and, after a series of paralyzing postwar governments, finally raised it to a position of major influence in world affairs.

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 wildly acclaimed hero 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.

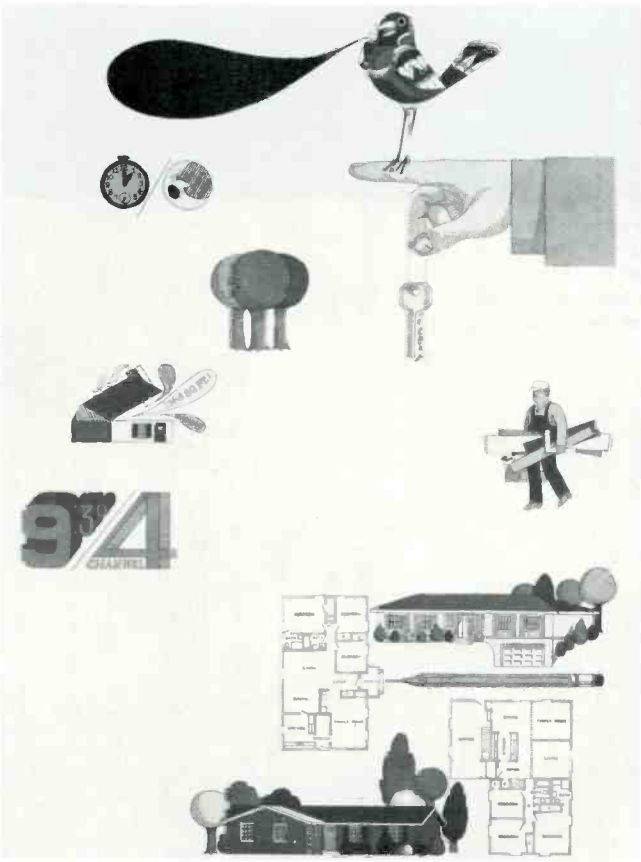
CBS REPORTS:
De Gaulle:
ROOTS OF POWER
(Part I) TONIGHT 7:30-8:30
2

Distinctive Merit Award



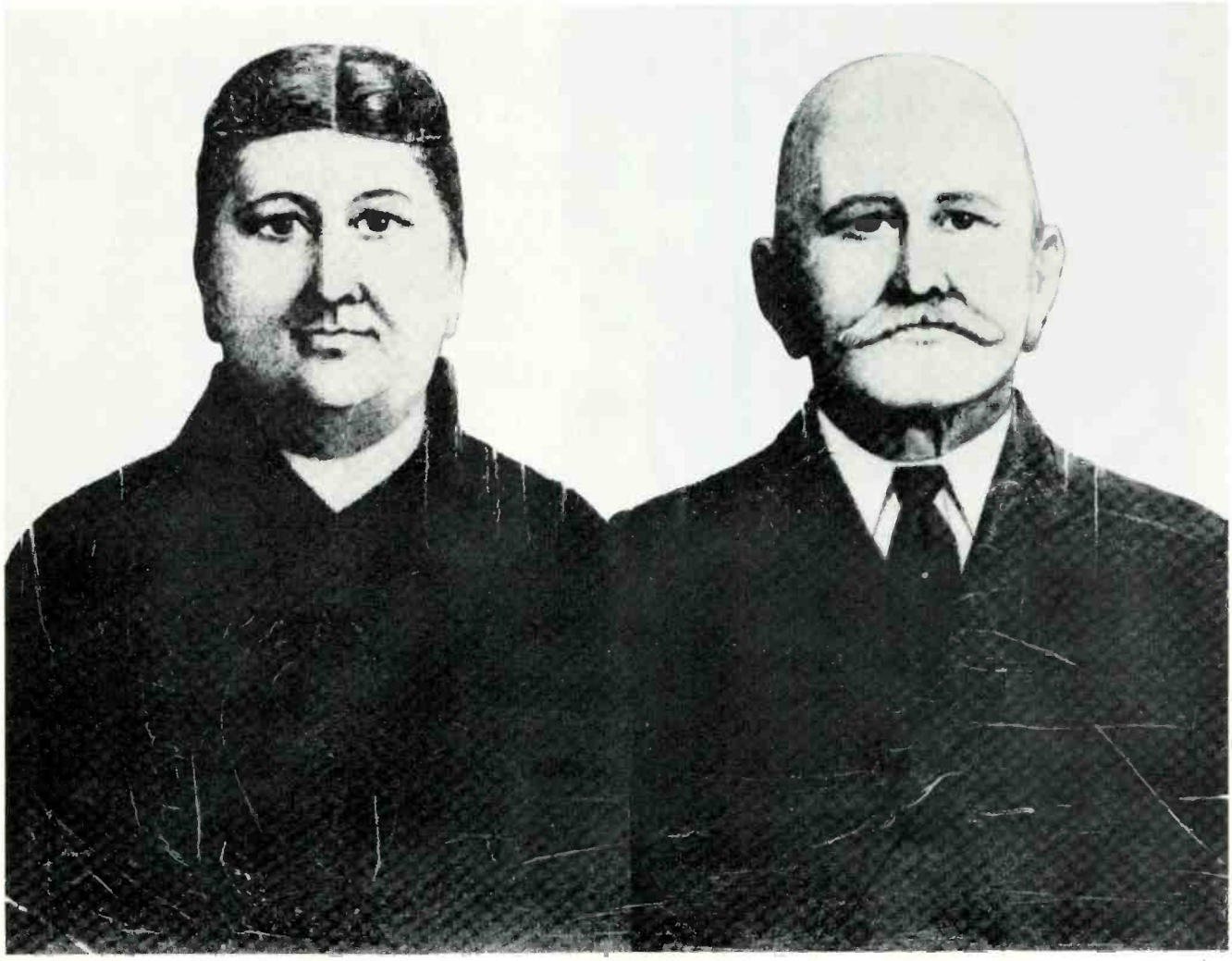
174 art director **J. A. Parker**
designer **Eugenie Groh**
artist **Eugenie Groh**
copywriter **Jane Campbell**
client **T. Eaton Co. Ltd.**

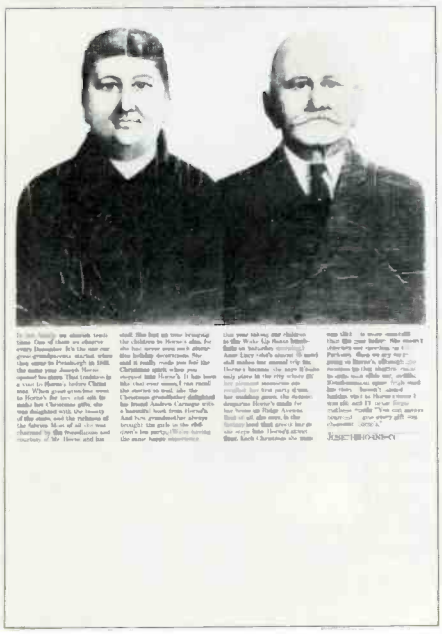
175 art director **J. A. Parker**
designer **Georgine Strathy**
artist **Georgine Strathy**
copywriter **Jane Campbell**
client **T. Eaton Co. Ltd.**



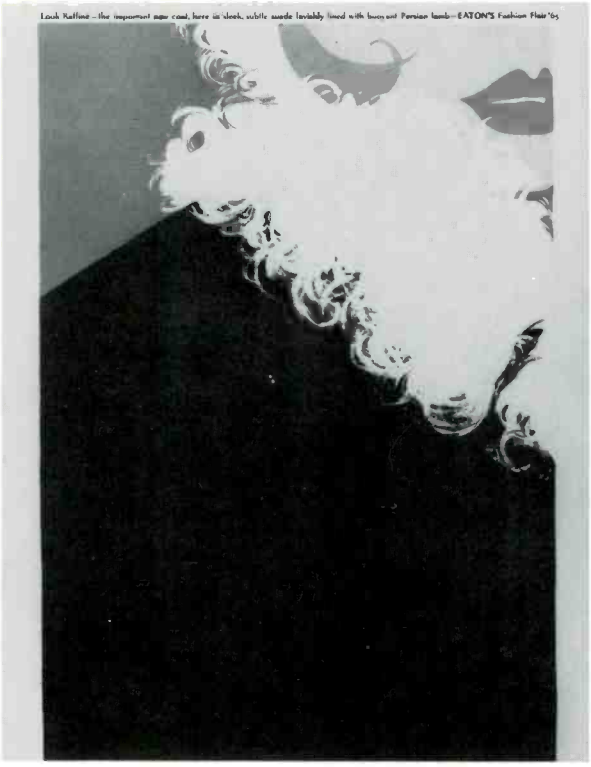
176 art director **Aubrey Lee**
designers **Aubrey Lee / James Deigan**
Francis Esteban
artist **James Deigan**
copywriter **Jack McNamara**
client **Kingsberry Homes**

Gold Medal Award





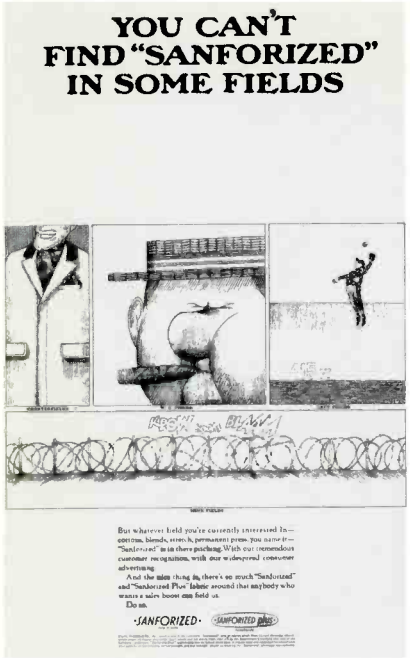
177 art director **Arnold Varga**
designer **Arnold Varga**
artist **Arnold Varga**
copywriter **Lois Lynch**
client **Joseph Horne Co.**

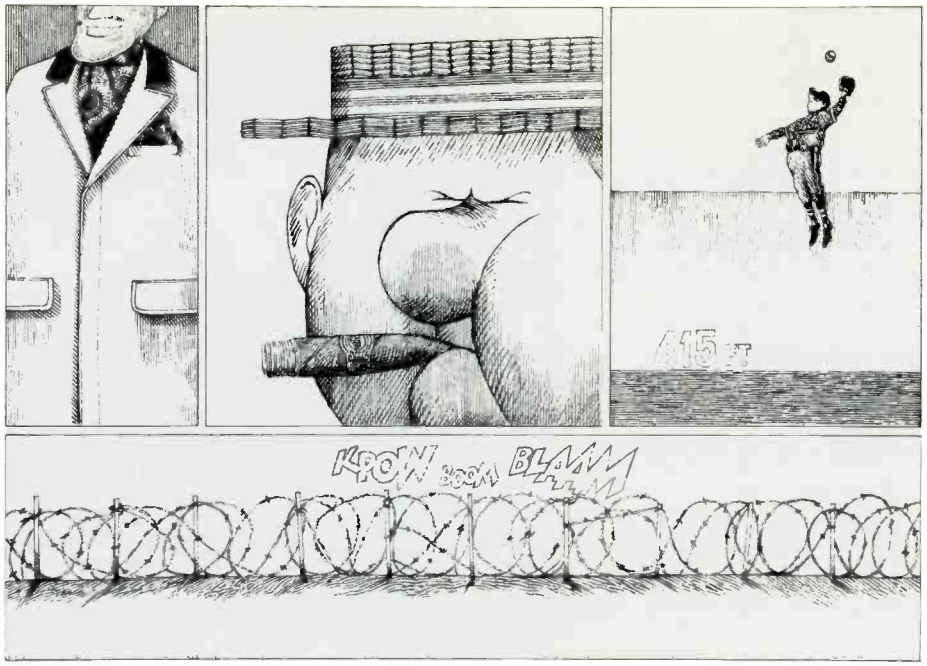


178 art director **J. A. Parker**
designer **Eugenie Groh**
artist **Eugenie Groh**
copywriter **Jane Campbell**
client **T. Eaton Co. Ltd.**

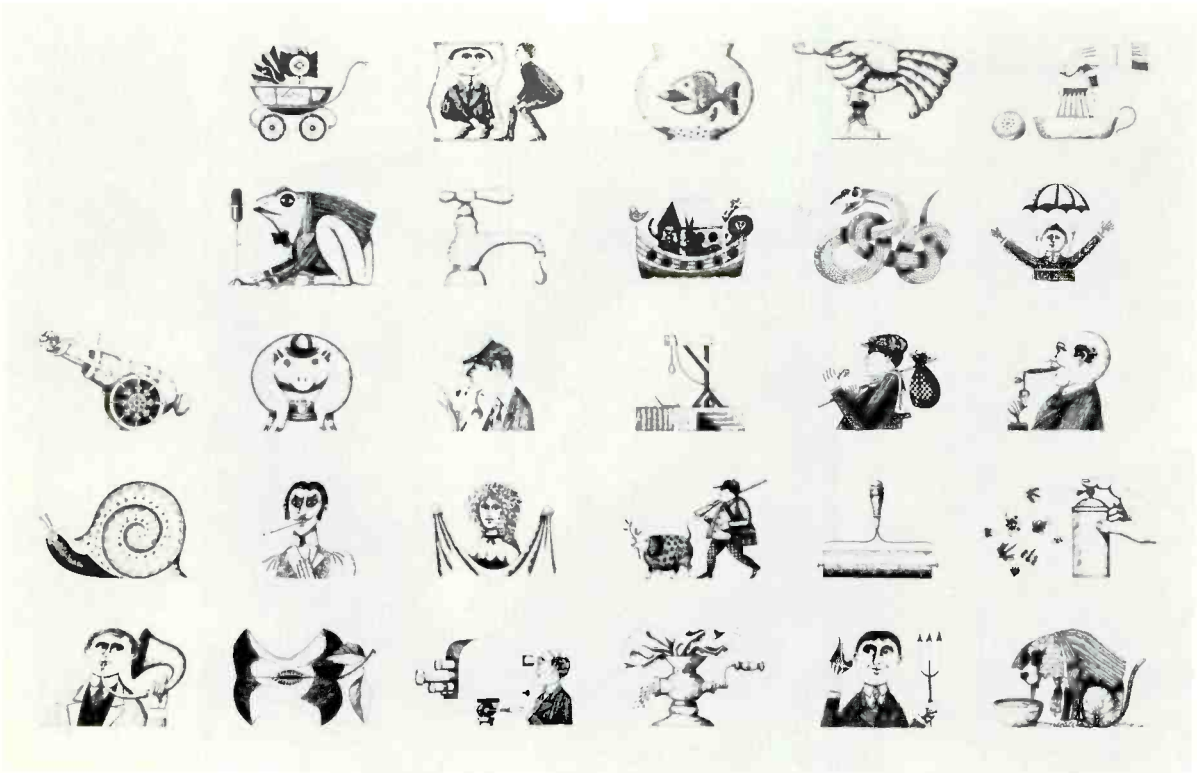
Trade advertising art

179 art director **Michael Withers**
designer **Michael Withers**
artist **Norma Welliver**
copywriter **Barbara Fagan**
agency **Benton & Bowles, Inc.**
client **Allied Chemical / Caprolan**





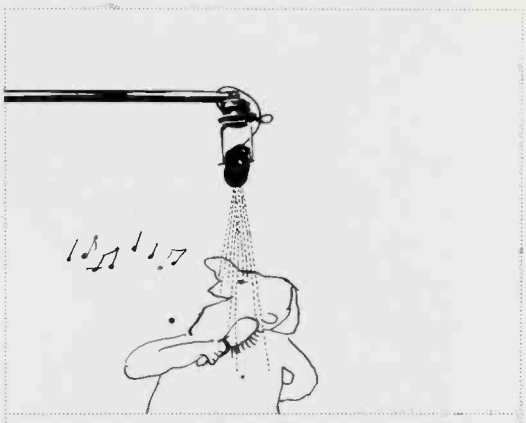
180 art director **Alan Zwiebel**
designer **Alan Zwiebel**
artist **Charles B. Slackman**
copywriter **John B. Burghardt**
agency **Young & Rubicam, Inc.**
client **Sanforized**



181 art director **Louis Dorfsman**
designer **Louis Dorfsman**
artist **John Alcorn**
copywriters **George Bristol / Paul MacCowatt**
client **CBS Television Network**

182 art director **Alan Zwiebel**
designer **Alan Zwiebel**
artist **Lou Myers**
copywriter **John B. Burghardt**
agency **Young & Rubicam, Inc.**
client **Sanforized**

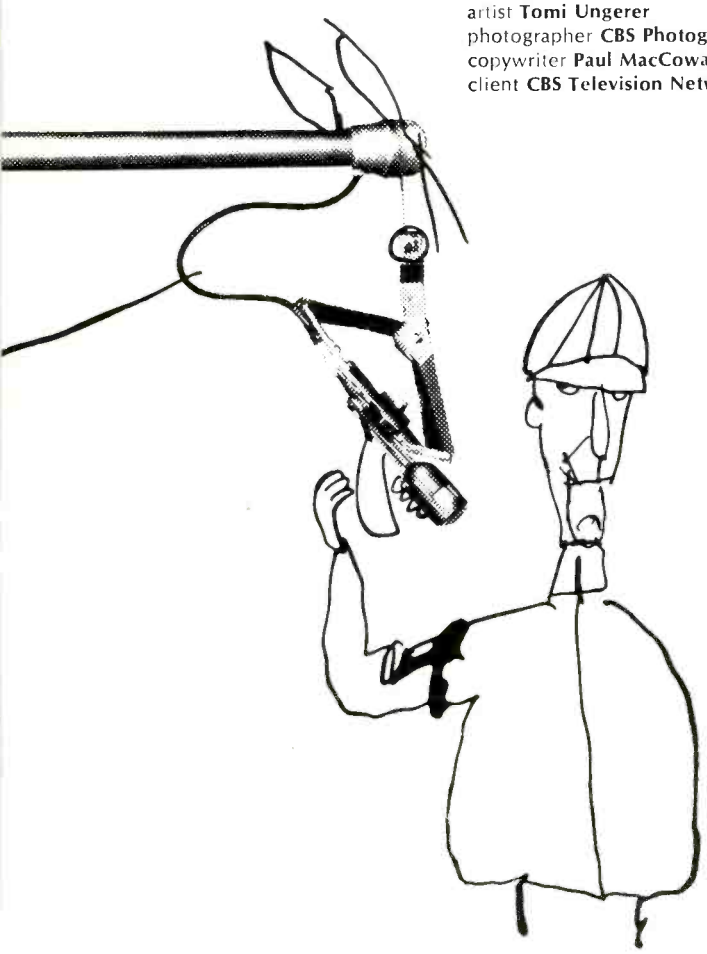
183 art director **Louis Dorfsman**
designer **Louis Dorfsman**
artist **Tomi Ungerer**
photographer **CBS Photography**
copywriter **Paul MacCowatt**
client **CBS Television Network**

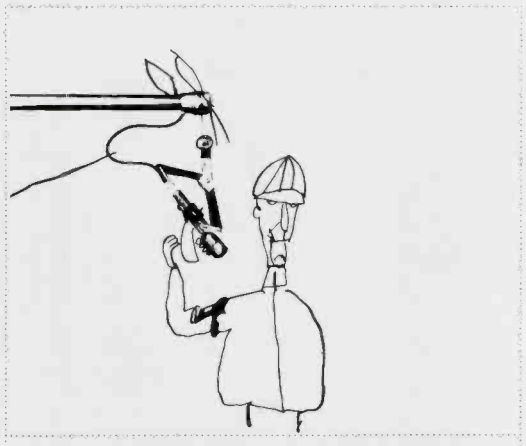


This is our average sponsor. On the average he's happier than the average sponsor on the other two networks. After all, we've drawn the biggest average daytime audiences since 1958, the biggest average nighttime audiences since 1955 and been the world's biggest single advertising medium since 1954. He 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. (NTI Average Audience, 7am-6pm, Monday-Friday, and 8-11pm, seven nights.) Advertising sources: ANPA, PIB, LNA-BAR

184 art director **Louis Dorfsman**
designer **Louis Dorfsman**
artist **Tomi Ungerer**
photographer **CBS Photography**
copywriter **Paul MacCowatt**
client **CBS Television Network**

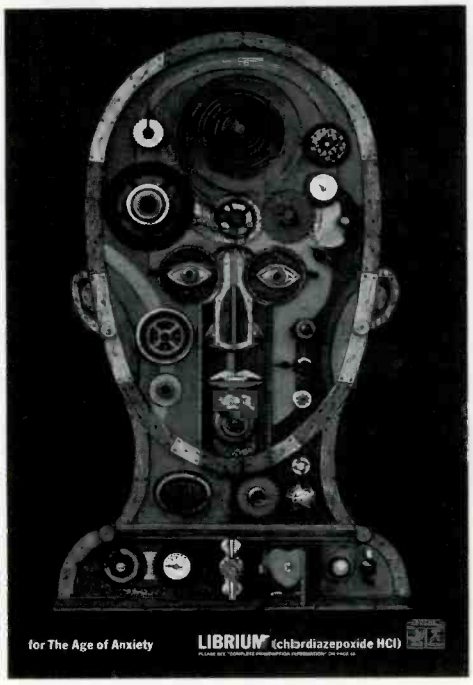


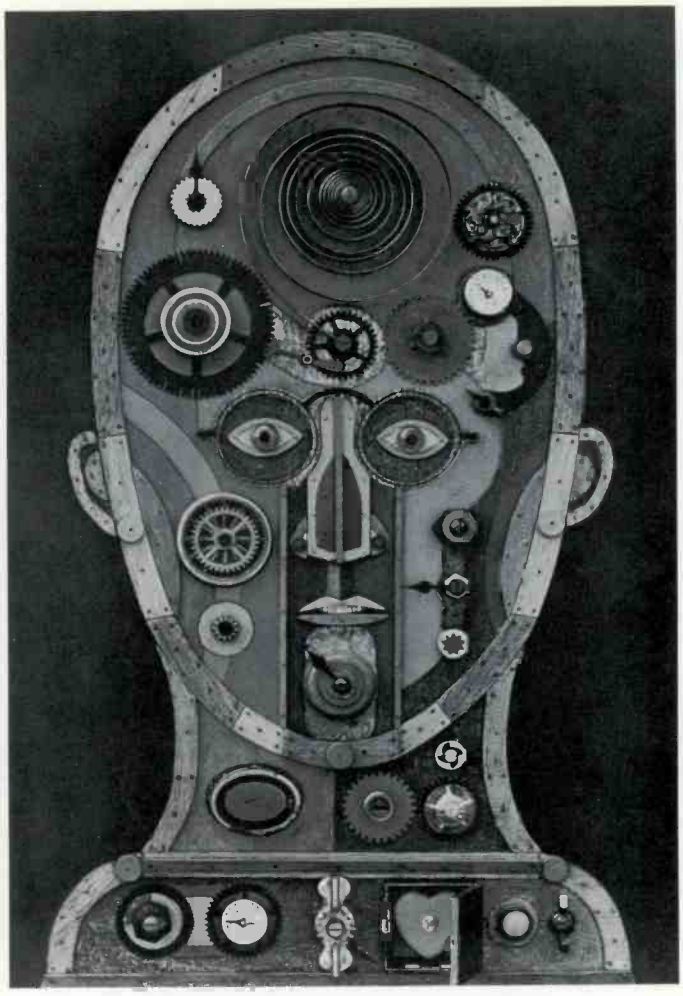


Here are the latest results, straight from the horse's mouth. Our Nielsen average audience rating for the season to date is 19.9. The second network is two lengths back at 17.9. The third network comes in at 15.5. Needless to say the smart money is on the winner.
CBS Television Network®

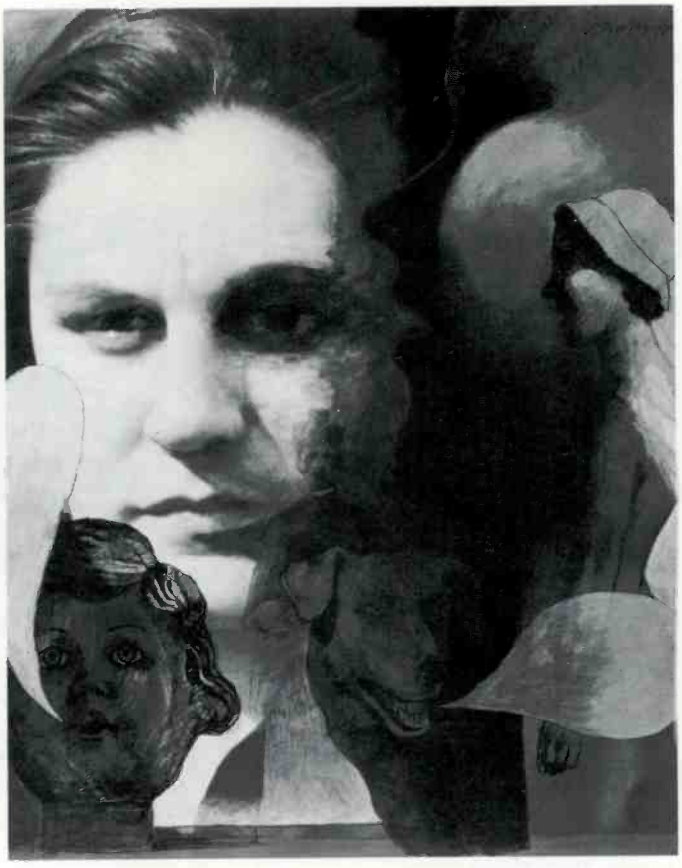
Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 8-11pm, seven nights, October-December 1963)

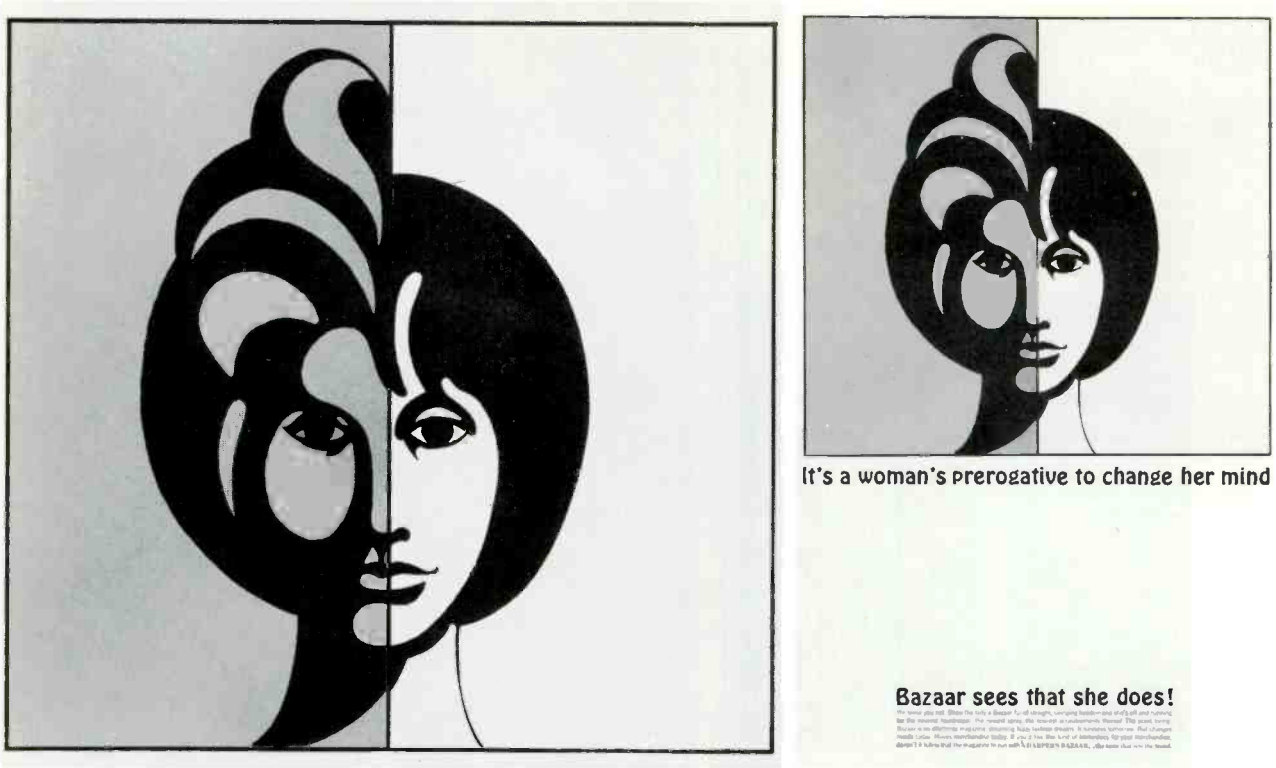
185 art director **Rudi Wolff**
designer **Dick Nathan**
artist **V. Giuliani**
photographer **V. Giuliani**
copywriter **F. Roberts**
agency **William Douglas McAdams, Inc.**
client **Roche**





186 art director **Rudi Wolff**
designer **Alice Katz**
artist **McMullan**
photographer **Wallowitch**
copywriter **F. Roberts**
agency **William Douglas McAdams, Inc.**
client **Roche**



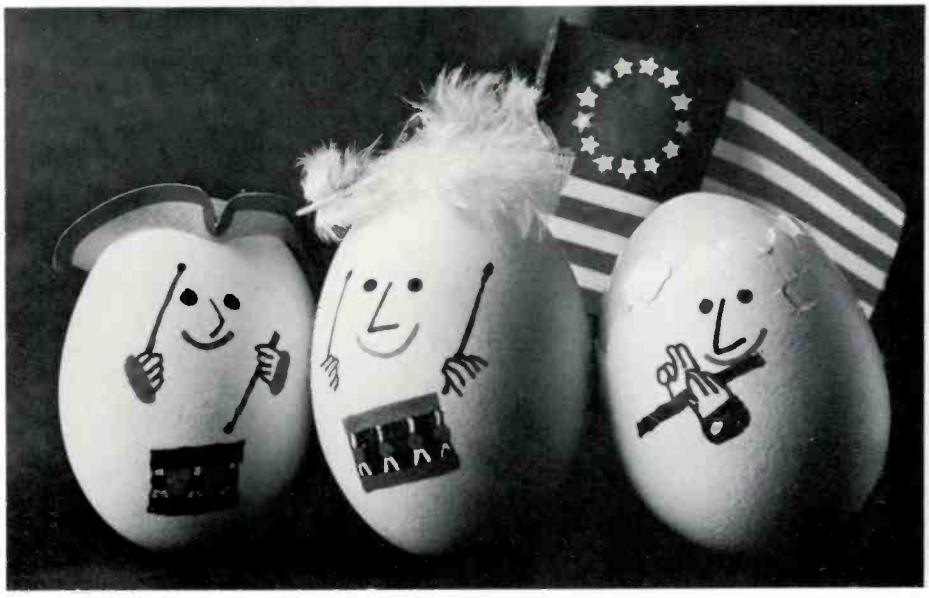


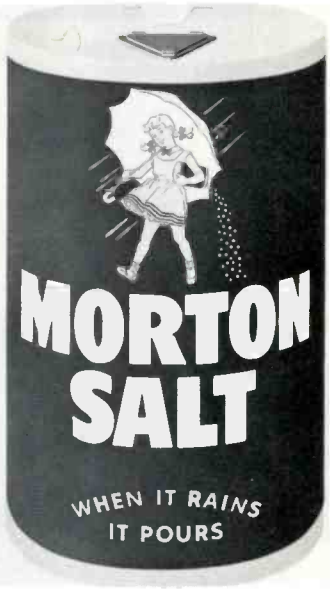
187 art director **Jim Abel**
designer **Jim Abel**
artist **Push Pin Studios**
copywriter **Phyllis Simborg**
agency **Johnstone Inc.**
client **Harper's Bazaar**

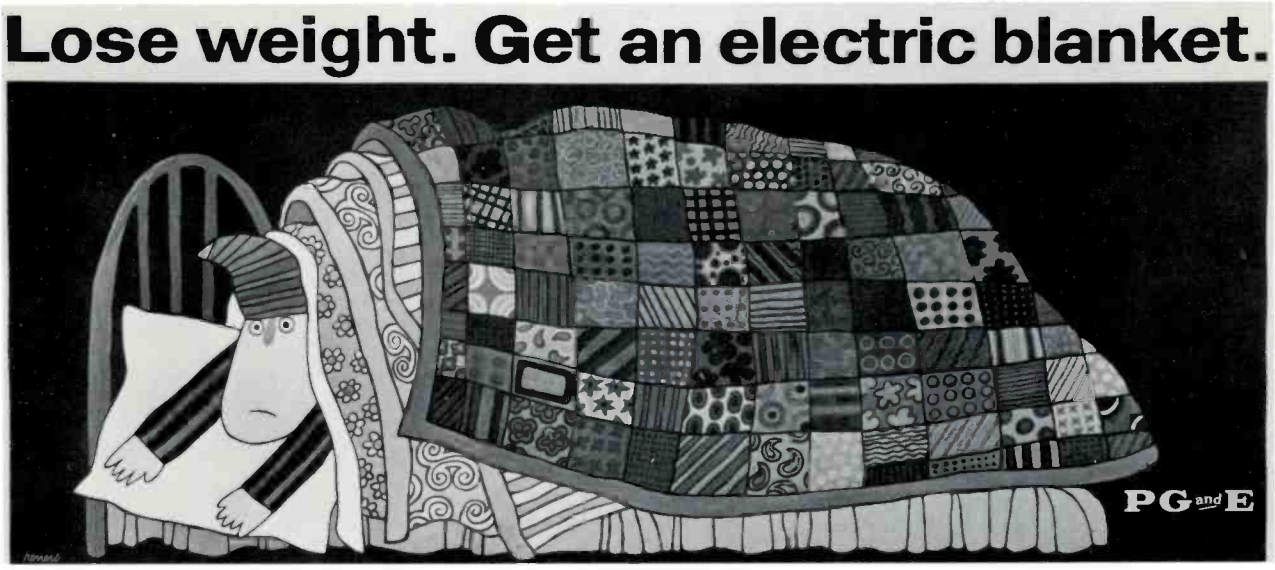
Poster art—
24 sheet—painted boards included

188 art director **Lester Feldman**
artist **Robert Osborn**
copywriter **David Reider**
agency **Doyle Dane Bernbach, Inc.**
client **U.S. Rubber**

189 art director **Robert Dion**
designer **Robert Dion**
artist **Push Pin Studios**
photographer **Elbert Budin**
agency **Needham, Harper & Steers, Inc.**
client **Morton Salt Company**

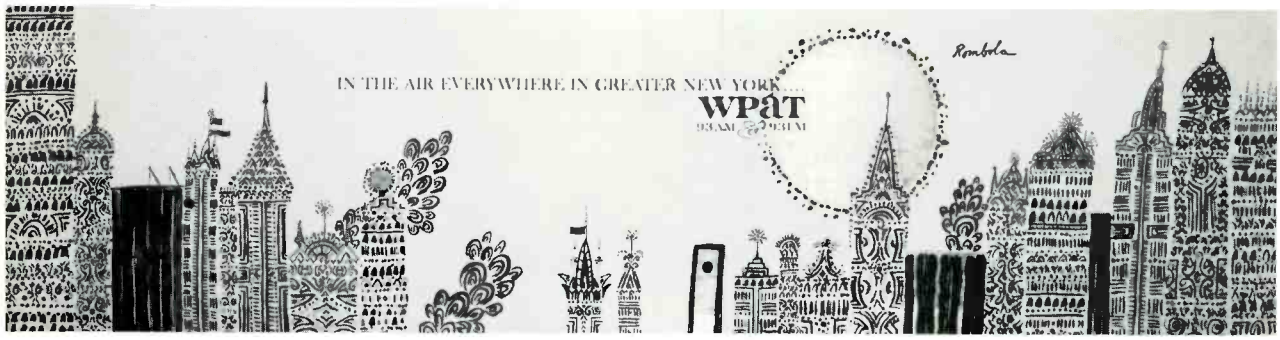






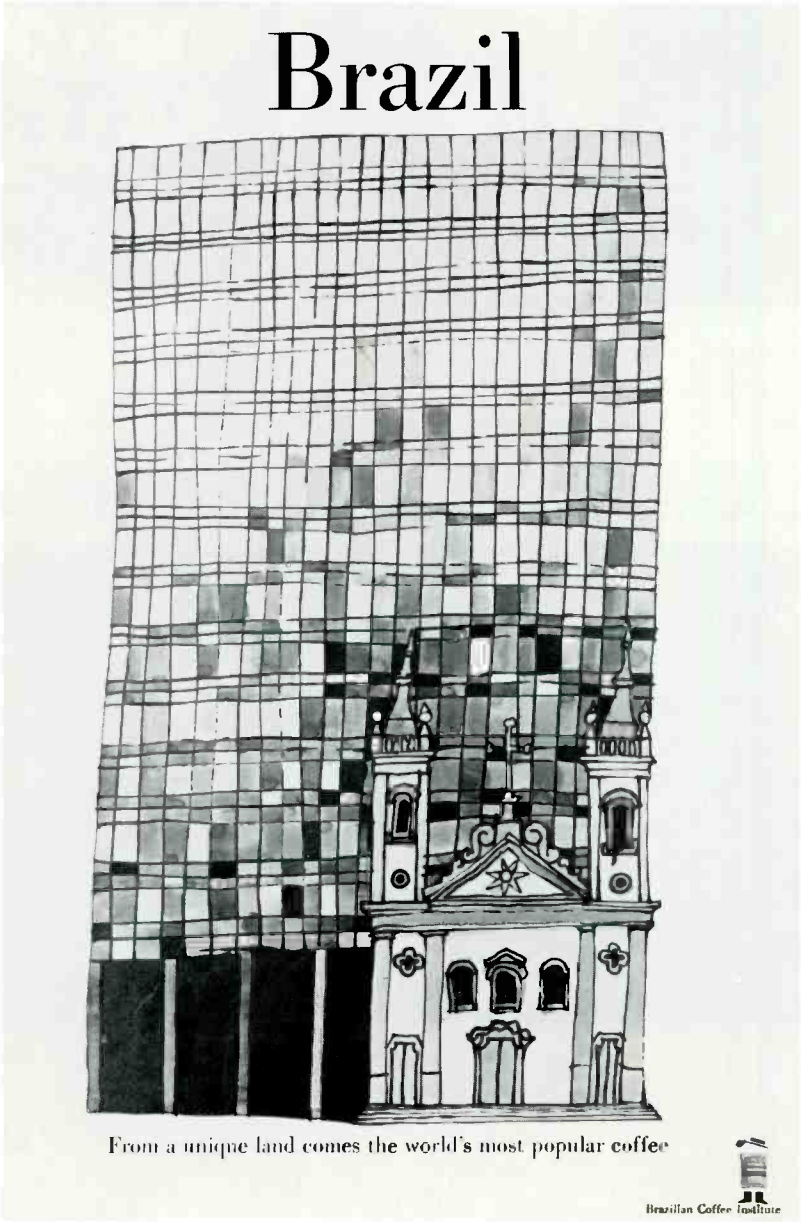
190 art director **Hal Riney**
designer **Lowell Herroro**
copywriter **Hal Riney**
agency **Batten, Barton, Durstine & Osborn, Inc.**
client **Pacific Gas and Electric**

Poster art—
all other posters—car cards included

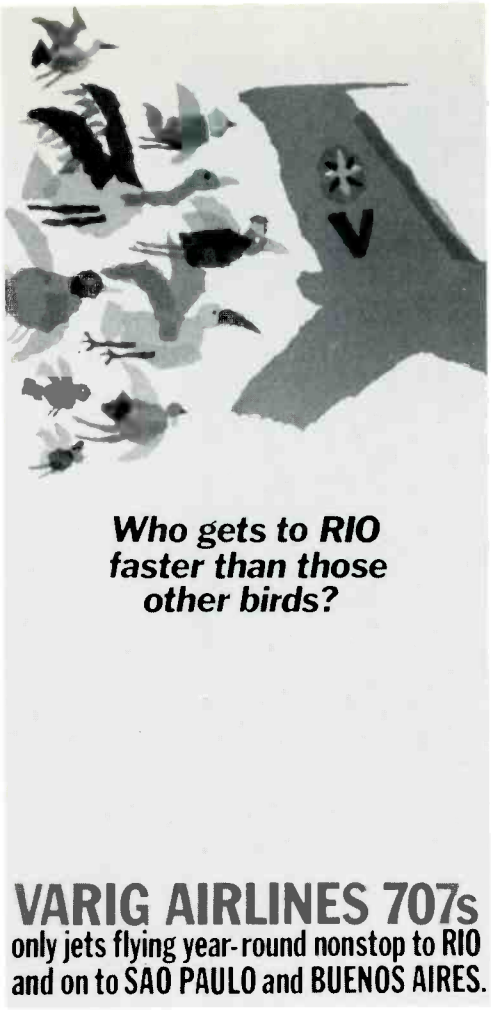


191 art director **Leora Motta**
artist **John Rombola**
client **WPAT**

Distinctive Merit Award



192 art director **Frank Attardi**
artist **Push Pin Studio / Isadore Seltzer**
copywriter **Edward Handman**
agency **Handman & Sklar, Inc.**
client **Coffee of Brazli**

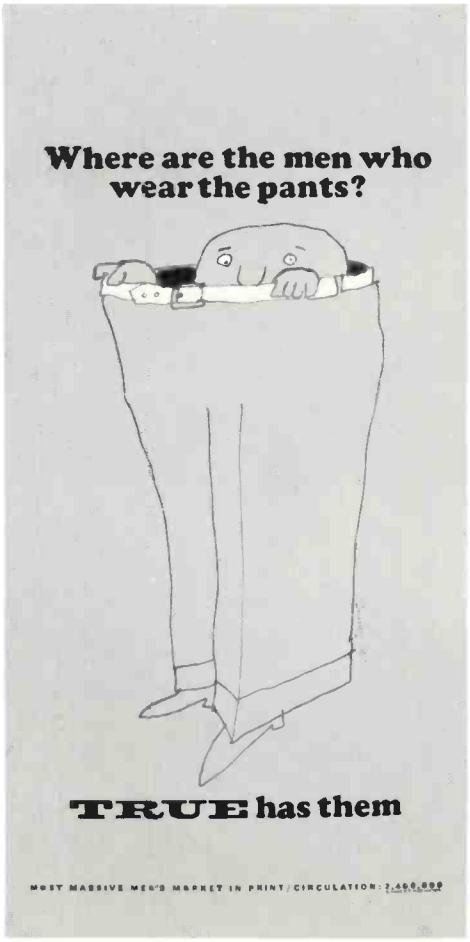


193 art director **William A. McCaffery**
artist **Janet McCaffery**
copywriter **Adrienne Claiborne**
agency **de Garmo, Inc.**
client **Varig Airlines**

Distinctive Merit Award

194 designer **Milton Glaser**
artist **Milton Glaser**
client **School of Visual Arts**

195 art director **Edward Almgren**
designer **Edward Almgren**
artist **Tomi Ungerer**
copywriter **Nick Wedge**
agency **Batten, Barton, Durstine & Osborn, Inc.**
client **New York Times**



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 →6A →7

KODAK SAFETY FILM

→10A →11 →11A →12

KODAK SAFETY FILM

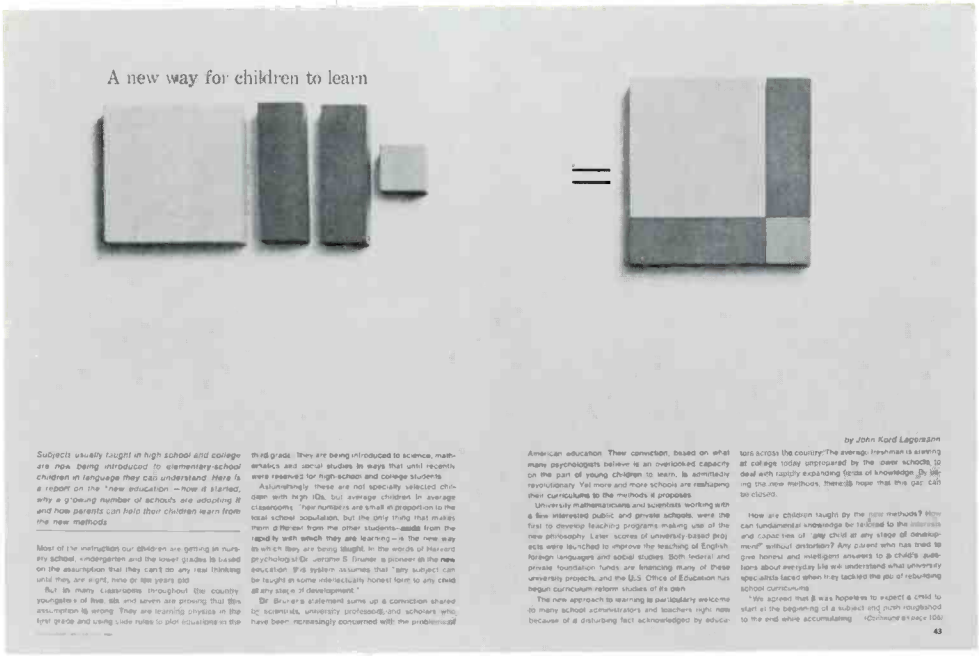
→15A →16 →16A →17

DAK SAFETY FILM

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 instruction 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 and seven are proving that this assumption is wrong. They are learning physics in the first grade and using slide rules to plot equations 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.

Astonishingly, 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 only thing that makes them different from the other students—aside from the rapid ly 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, it is 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 admittedly revolutionary. Yet more and more schools are reshaping their curriculums 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.

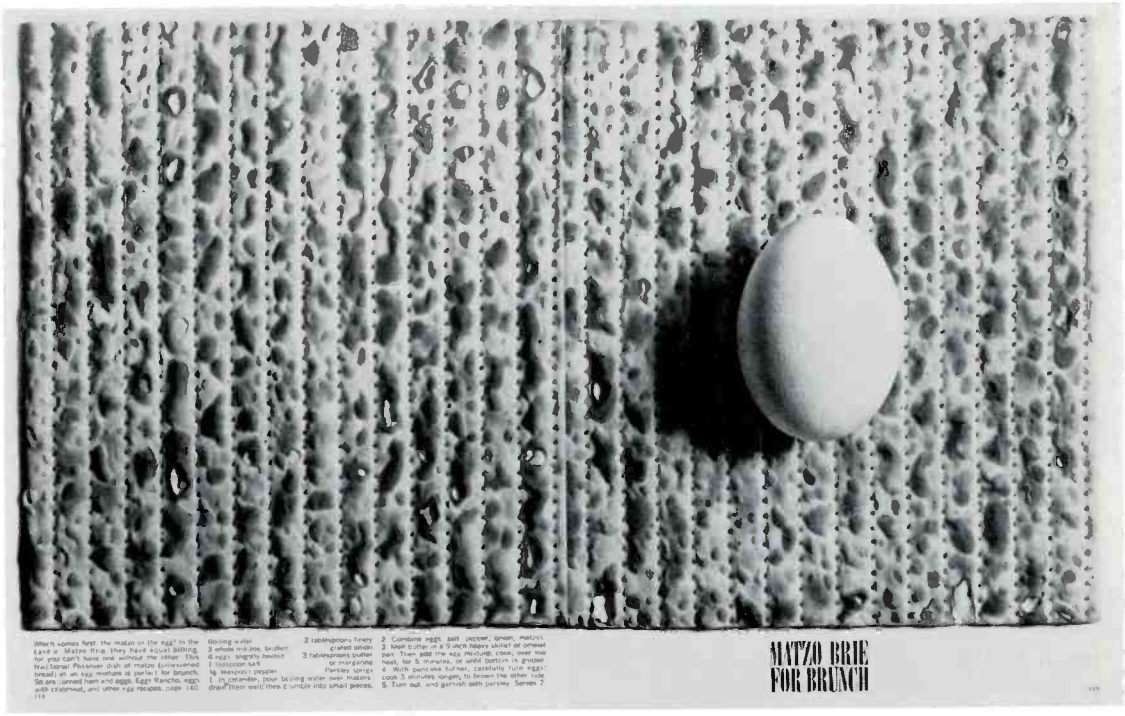
The new approach to learning is particularly welcome to many school administrators and teachers right now because of a disturbing fact acknowledged by educators across the country: The average freshman is entering college today unprepared by the lower schools to deal with rapidly expanding fields of 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 tailored to the interests and capacities of any child at any stage of development without distortion? Any parent who has tried to give honest and intelligent answers to a child's questions about everyday life will understand what university specialists faced when they tackled the job of rebuilding school curriculums.

"We agreed that it was hopeless to expect a child to start at the beginning of a subject and push roughshod to the end while accumulating (Continued on page 106)

by John Kord Lagemann

43



Which comes first: the matzo or the egg? In the case of Matzo Brie, they have equal billing, for you can't have one without the other. This Israelitish Passover dish of matzo (unleavened bread) in an egg mixture is perfect for brunch. So are corned ham and eggs, Eggs Rancho, eggs with creamed, and other egg recipes. (page 140, 144)

Boiling water
3 whole matzos, broken
4 eggs, slightly beaten
1 teaspoon salt
¼ teaspoon pepper
1. In colander, pour boiling water over matzos; drain. Then well three 2-inch pieces into small pieces.

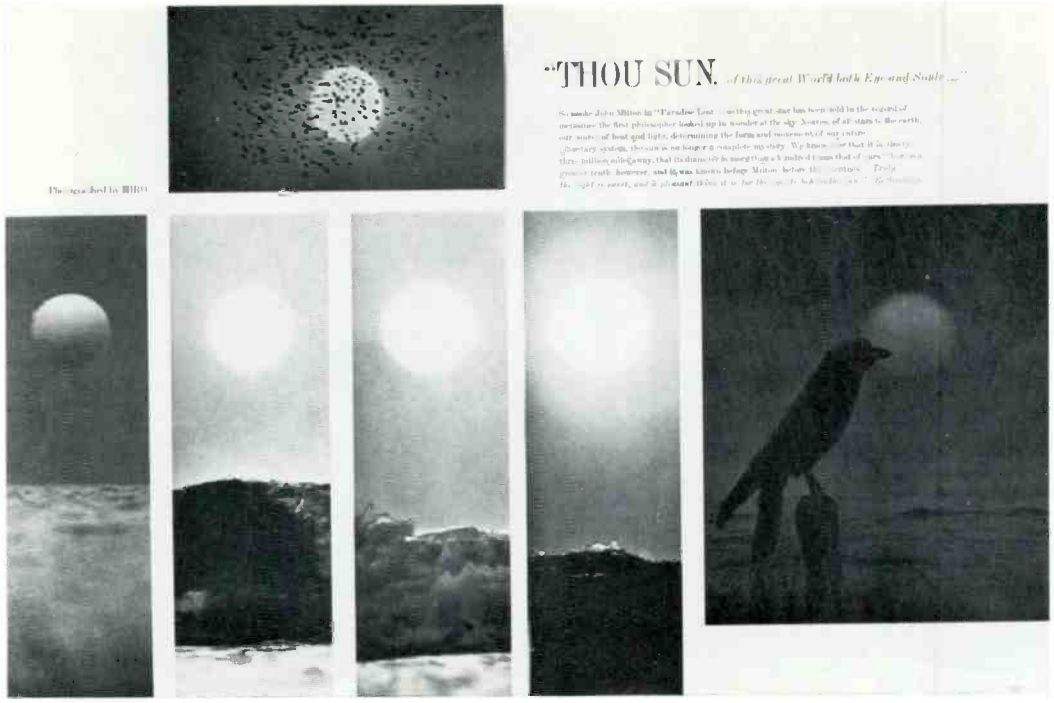
2 tablespoons finely chopped onion
3 tablespoons butter or margarine
Parsley sprigs
2. Combine eggs, salt, pepper, onion, matzos.
3. Melt butter in a 9-inch heavy skillet or omelet pan. Then add the egg mixture; cook, over low heat, for 5 minutes, or until bottom is golden.
4. With pancake turner, carefully turn eggs; cook 3 minutes longer, to brown the other side.
5. Turn out, and garnish with parsley. Serves 2

MATZO BRIE
FOR BRUNCH

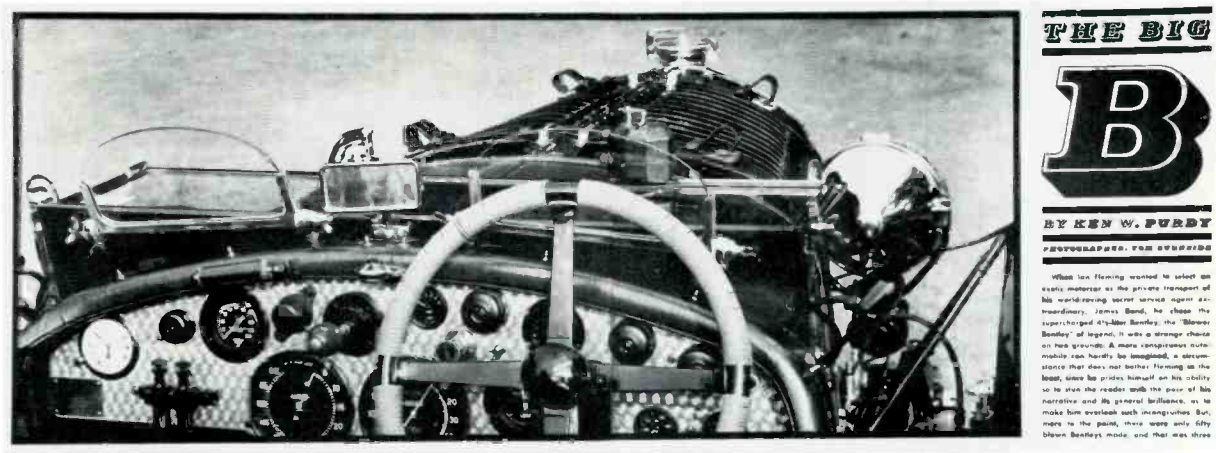
198 art director **Otto Storch**
photographer **Otto Storch**
copywriter **Selma Robinson**
publisher **McCall Corporation**
client **McCall's Magazine**

Distinctive Merit Award

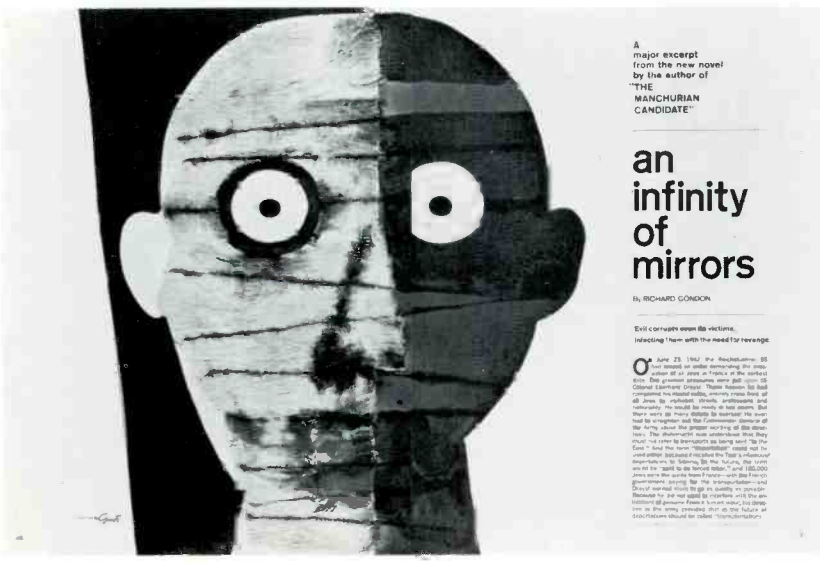
199 art directors **Herb Bleiweiss / Otto Storch**
designer **Herb Bleiweiss**
artist: **Gyo Fujikawa**
photographer **Otto Storch**
copywriter **Selma Robinson**
publisher **McCall Corporation**
client **McCall's Magazine**



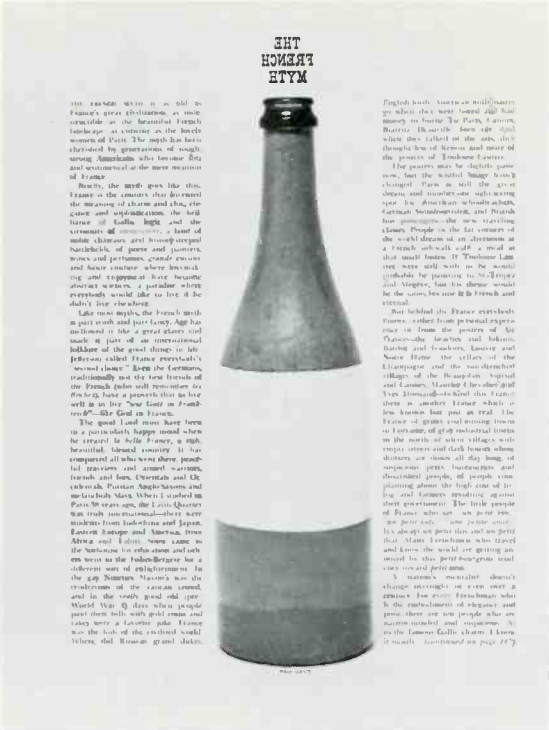
200 art director **Leonard Jossel**
photographer **Hiro**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Venture Magazine**



201 art director **Michael Hampton**
designer **Michael Hampton**
photographer **Tom Burnside**
copywriter **Ken W. Purdy**
publisher **Automobile Quarterly, Inc.**
client **Automobile Quarterly Magazine**

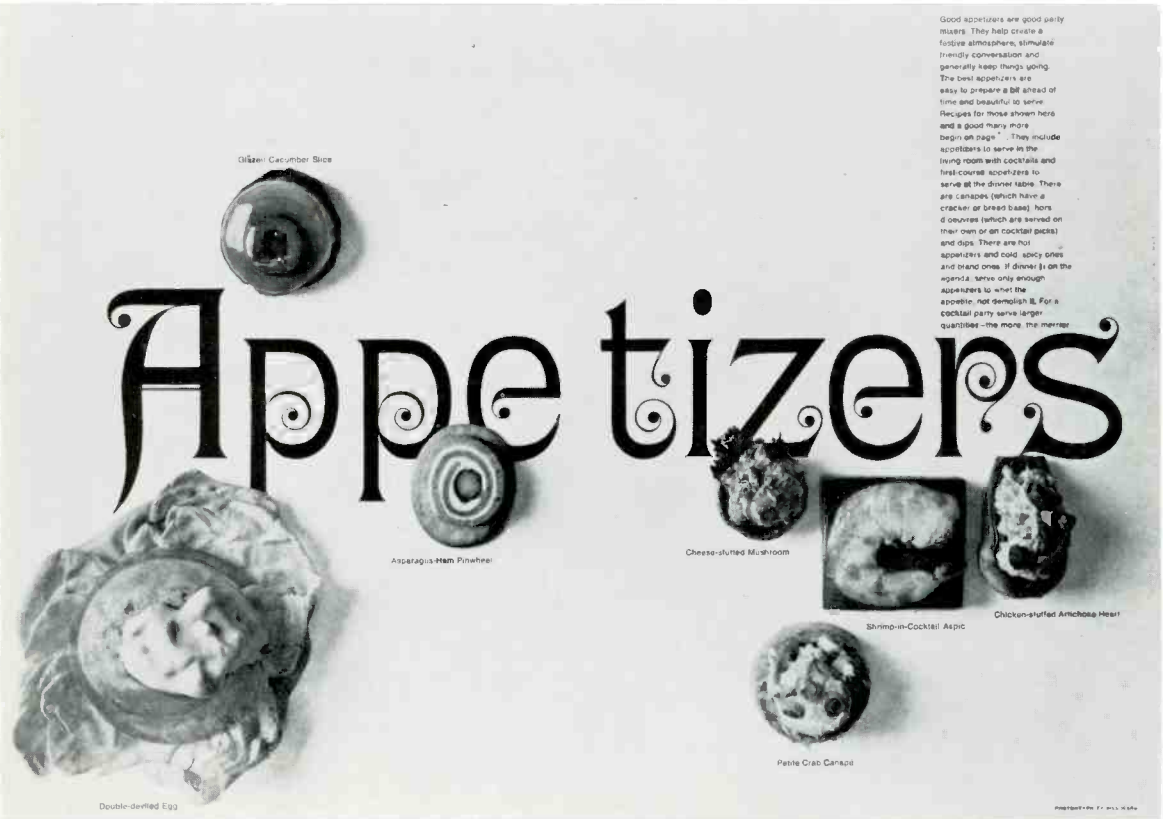


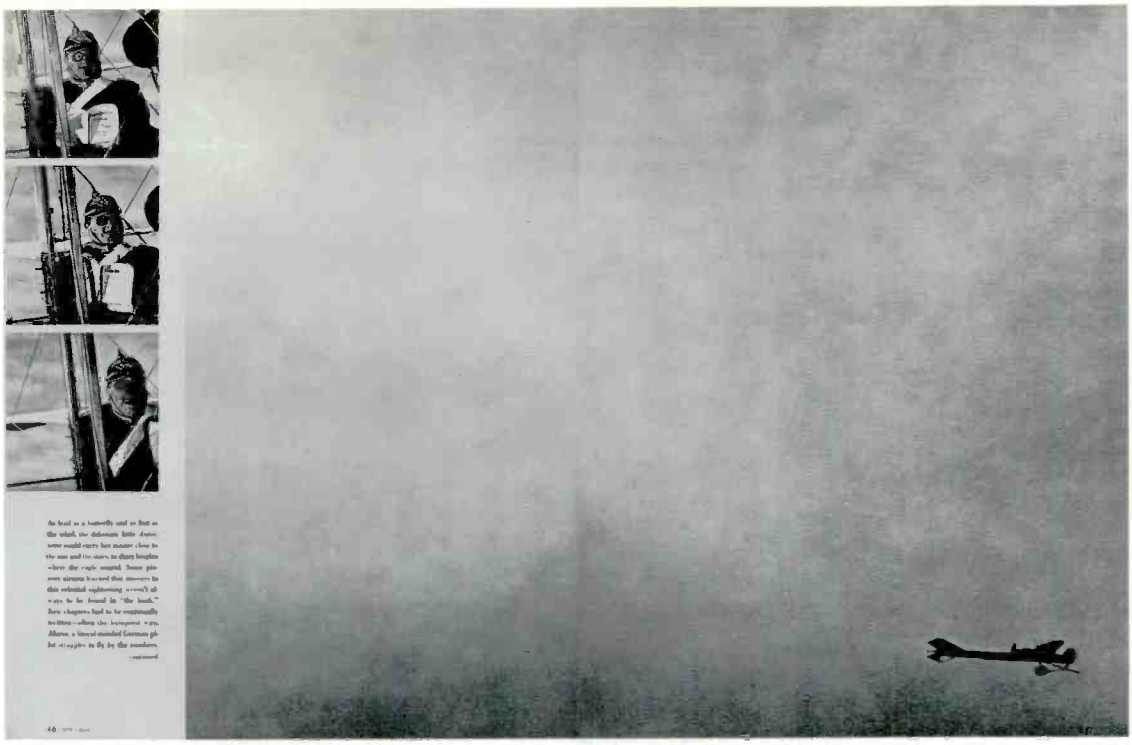
202 art director **Asger Jerrild**
designer **George Giusti**
artist **George Giusti**
publisher **Curtis Publishing Co.**
client **Saturday Evening Post**



203 art director **Arthur Paul**
designer **Arthur Paul**
artist **Paul Davis**
publisher **HMH Publishing Company**
client **Playboy Magazine**

205 art director **William Cadge**
designer **Harvey Gabor**
photographer **William Ward**
publisher **McCall Corporation**
client **Redbook Magazine**

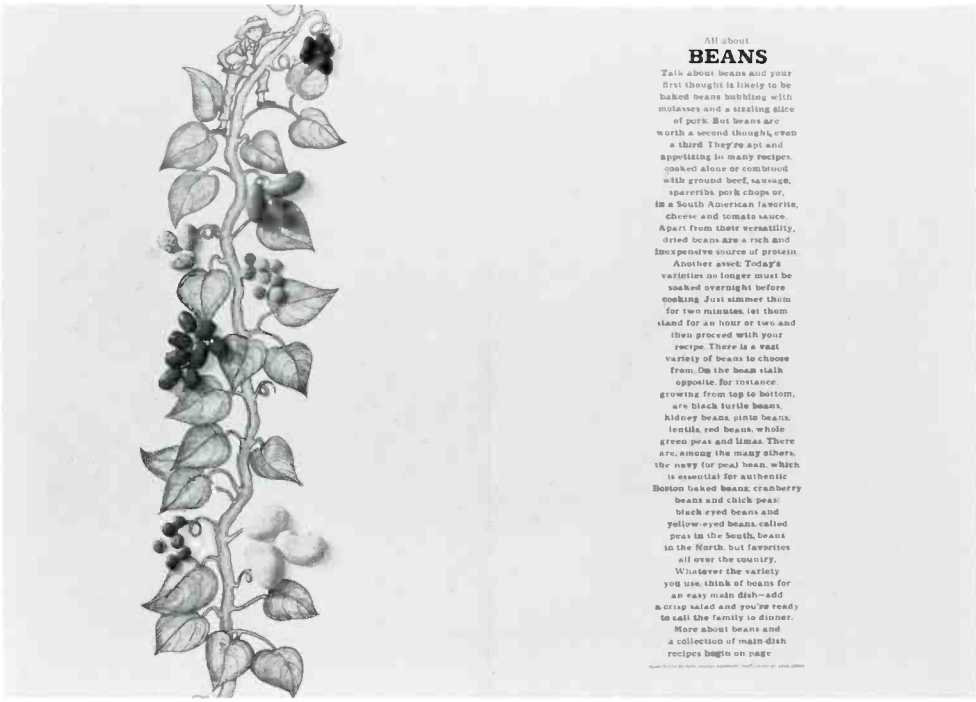




206 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Douglas Kirkland**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Look Magazine**

207 art director **Otto Storch**
designer **Bruce Danbrot**
photographers **Howard Zieff / Paul Dome**
copywriter **Selma Robinson**
publisher **McCall Corporation**
client **McCall's Magazine**

208 art director **William Cadge**
designer **Harvey Gabor**
artist **Ruth Deardoff**
photographer **Doug Corry**
publisher **McCall Corporation**
client **Redbook Magazine**

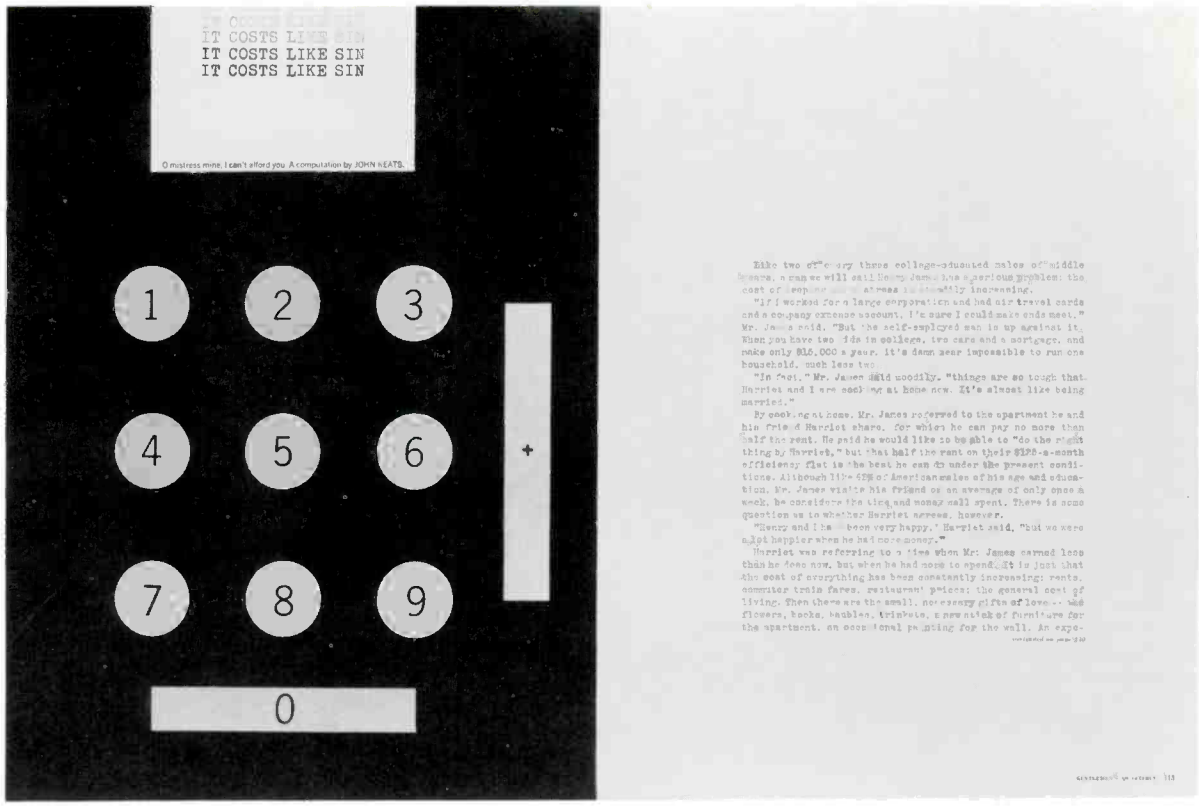


All about
BEANS

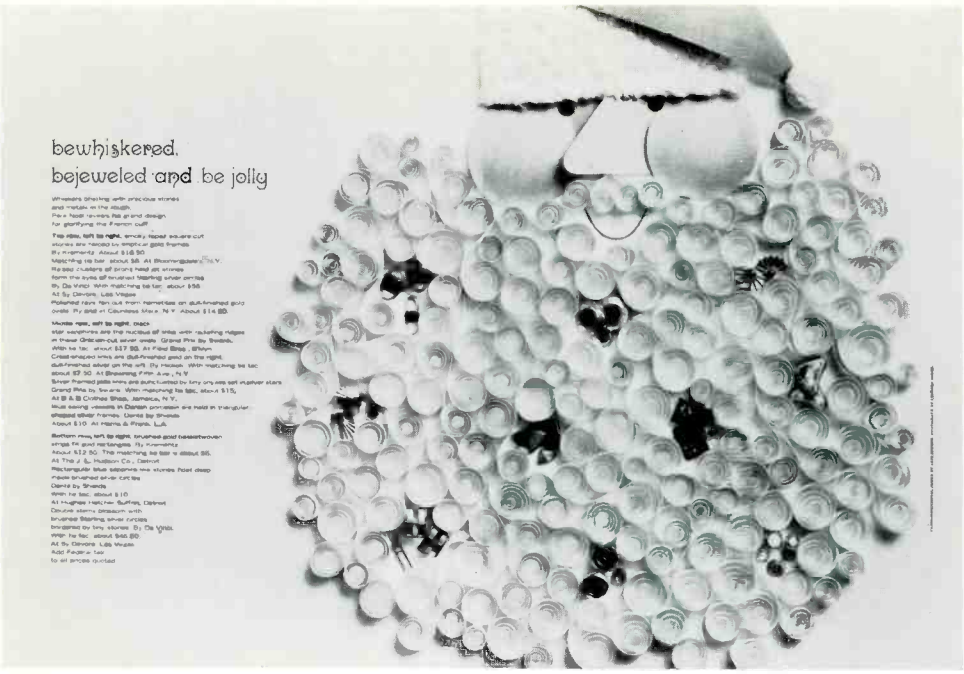
Talk about beans and your first thought is likely to be baked beans bubbling with molasses and a sizzling slice of pork. But beans are worth a second thought, even a third. They're apt and appetizing in many recipes, cooked alone or combined with ground beef, sausage, spareribs, pork chops or, in a South 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, beans in the North, 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

209 art director **Allen F. Hurlburt**
designers **Allen F. Hurlburt / Joe Tarallo**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Look Magazine**

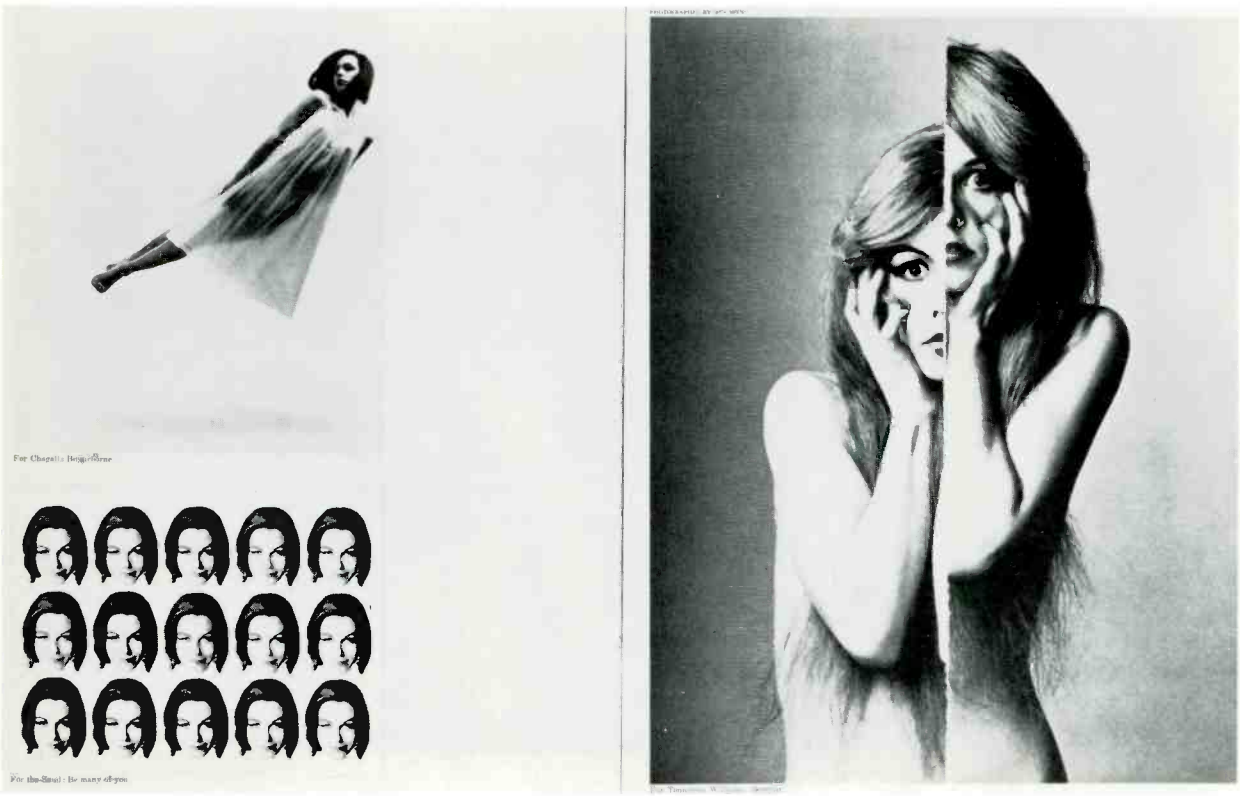
210 art director **Albert Greenberg**
designer **Robert P. Smith**
artist **Robert P. Smith**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**



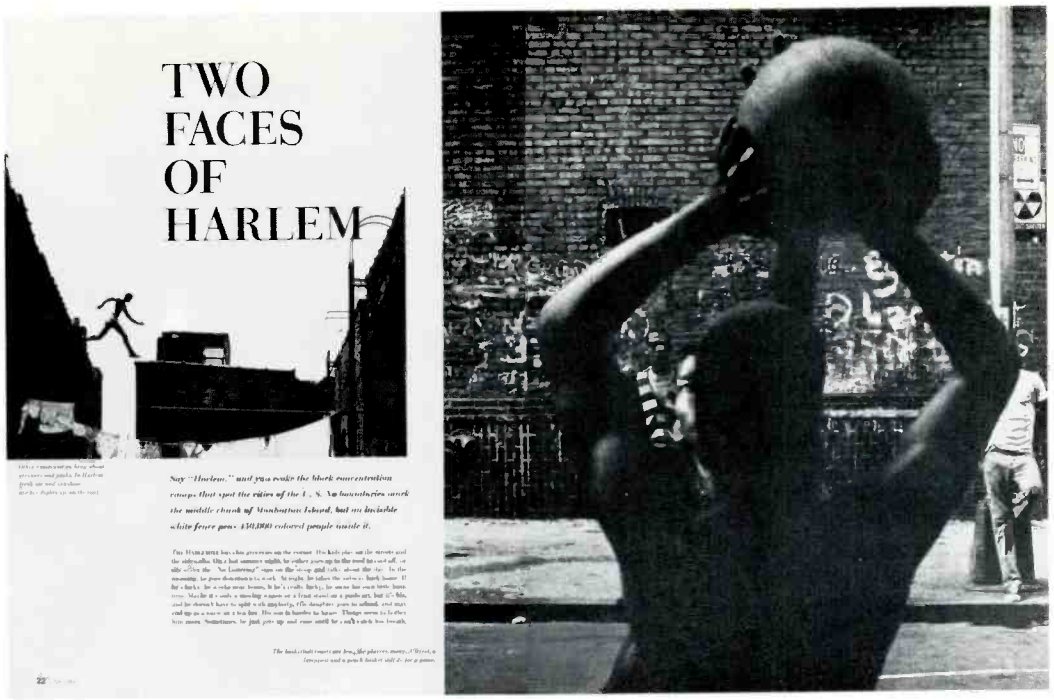
211 art director **Albert Greenberg**
designer **Robert P. Smith**
photographer **Reid Miles**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**



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**



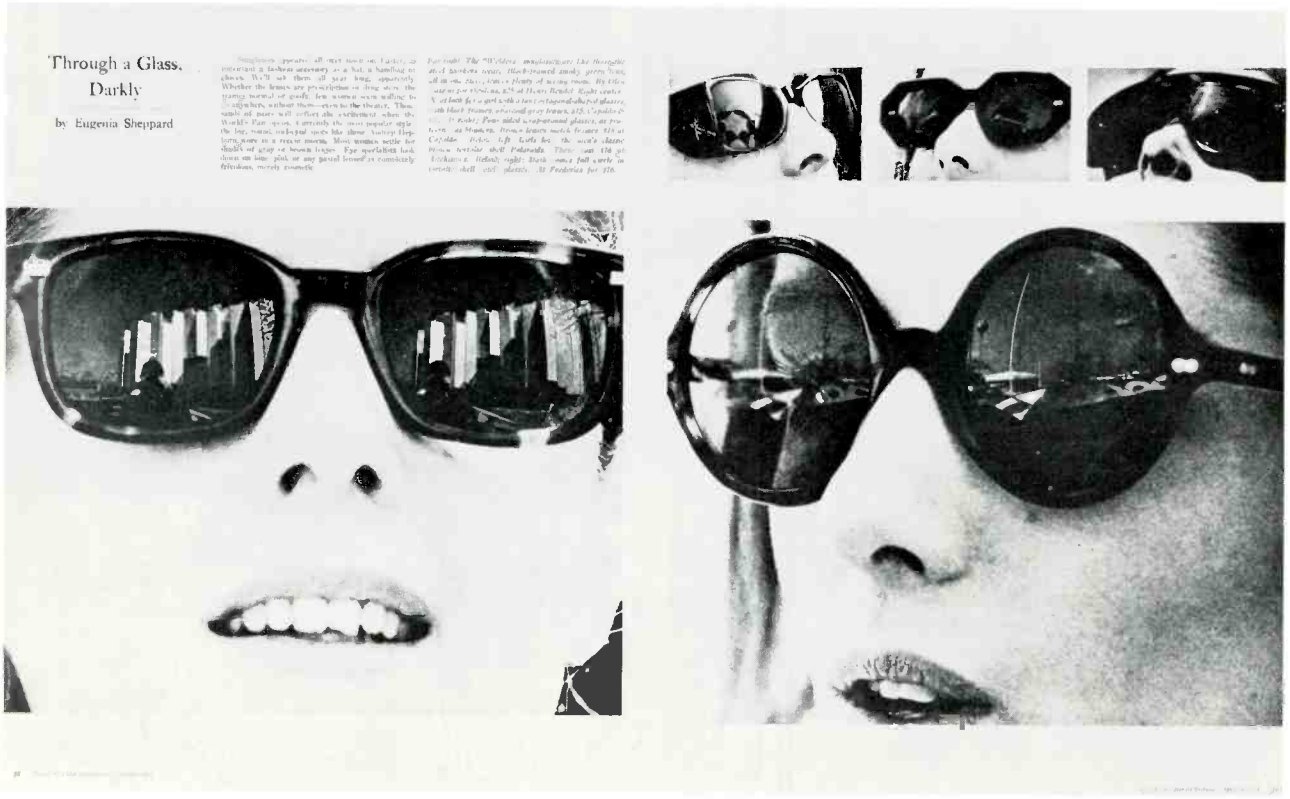
213 art director **Henry Wolf**
designer **Henry Wolf**
photographer **Dan Wynn**
client **Show Magazine**



214 art director **Charles Crandall**
designer **Charles Crandall**
photographer **Frank Dandridge**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Look Magazine**

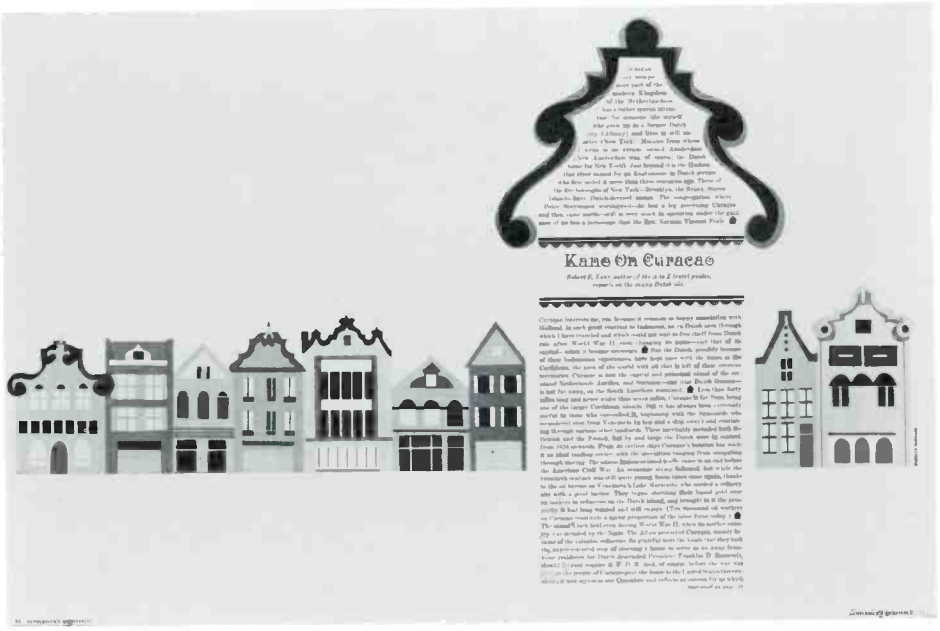
215 art director **Albert Greenberg**
designer **Robert P. Smith**
artist **Arline & Marvin Oberman**
copywriter **Everett Mattlin**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**

216 design editor **Peter Palazzo**
art director **Joe Sapinsky**
designer **Peter Petronio**
photographer **Art Kane**
publisher **The New York Herald Tribune**



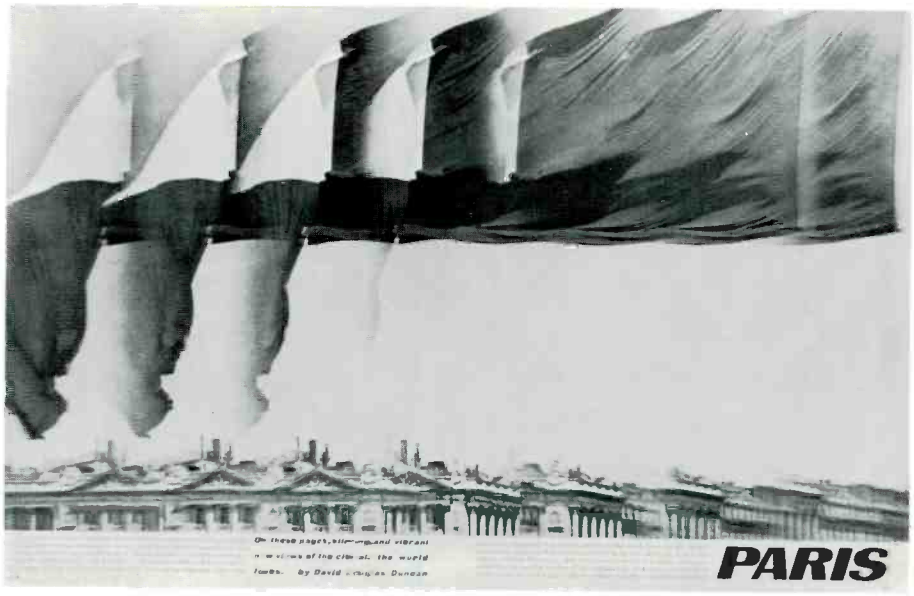
217 design editor **Peter Palazzo**
art director **Joe Sapinsky**
designer **Peter Petronio**
photographer **Bill Troy**
publisher **The New York Herald Tribune**

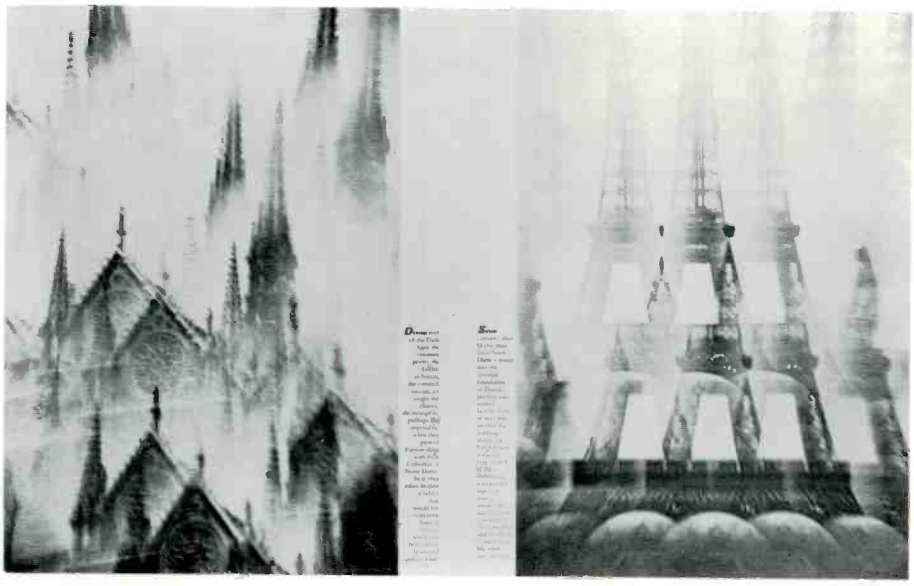
218 art director **Albert Greenberg**
designer **Albert Greenberg**
artist **Marilyn Hoffner**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**

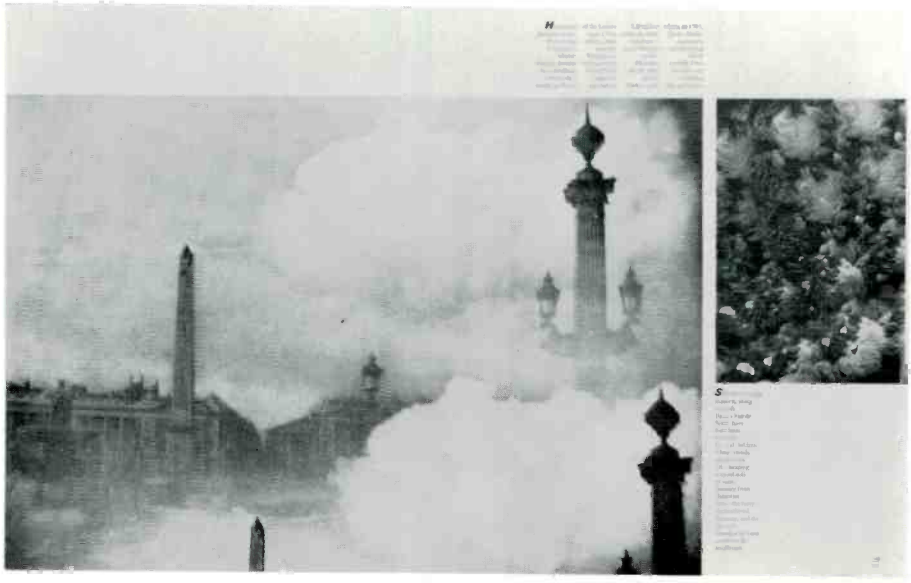


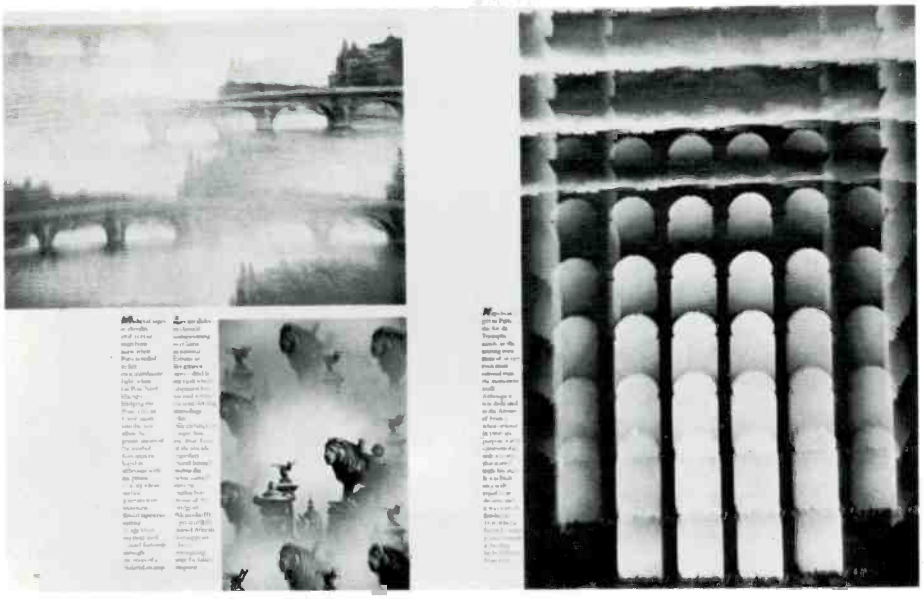
219 art directors **Ruth Ansel / Bea Feitler**
photographer **Richard Avedon**
publisher **Hearst Magazines**
client **Harpers Bazaar**

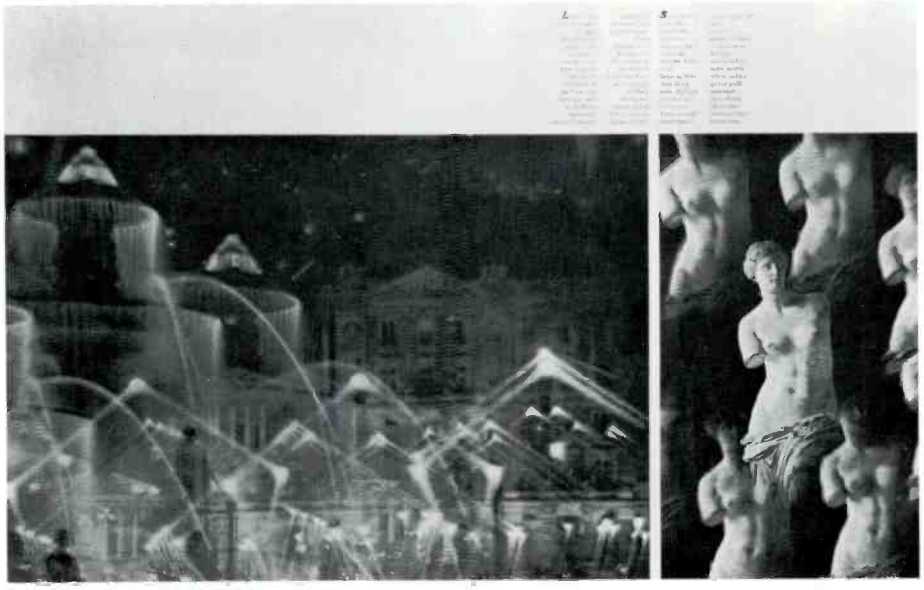
Editorial section or insert

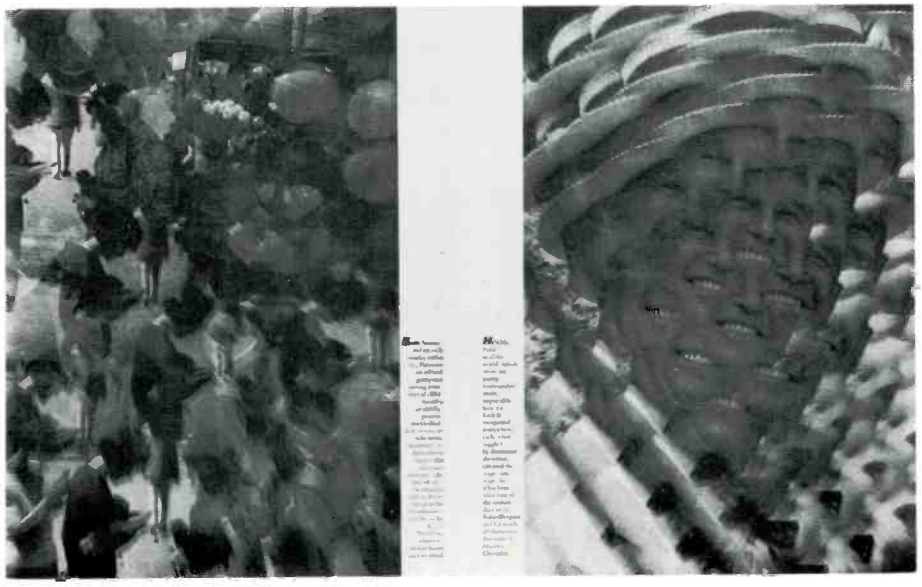




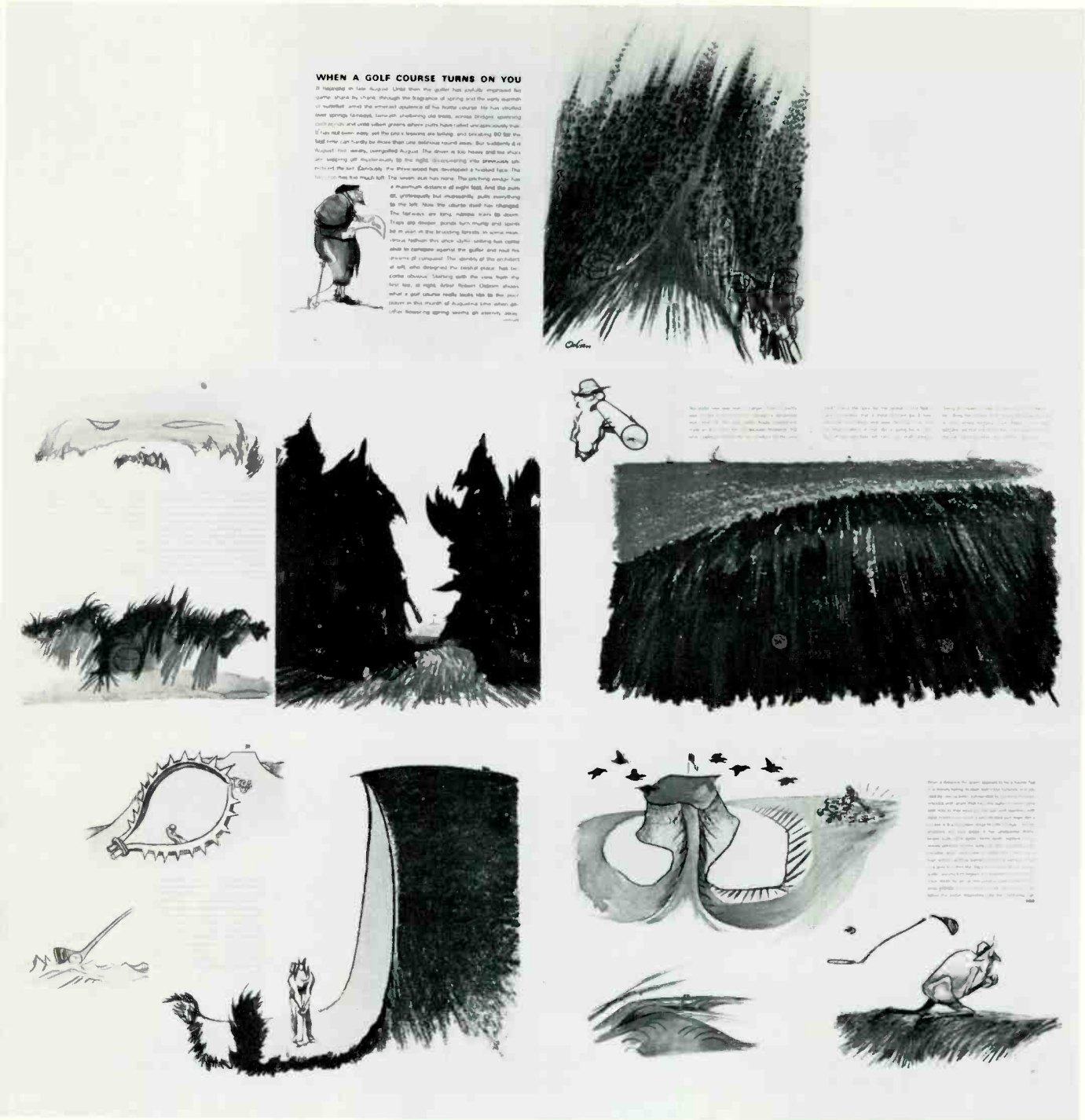






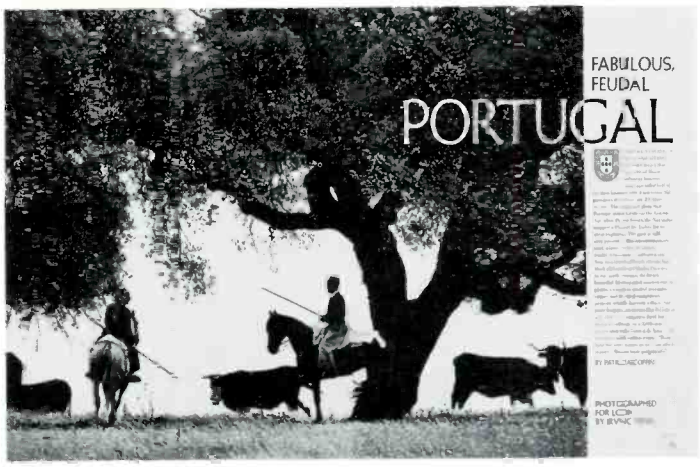


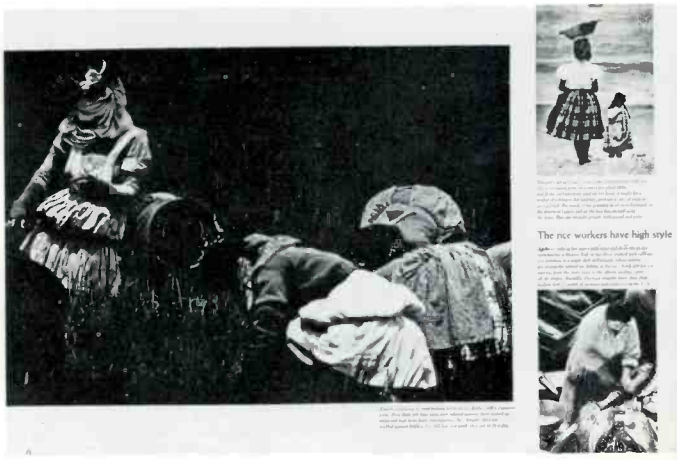
220 art director **Otto Storch**
designer **Pasquale DelVecchio**
photographer **D. D. Duncan**
copywriter **D. D. Duncan**
publisher **McCall Corporation**
client **McCall's Magazine**

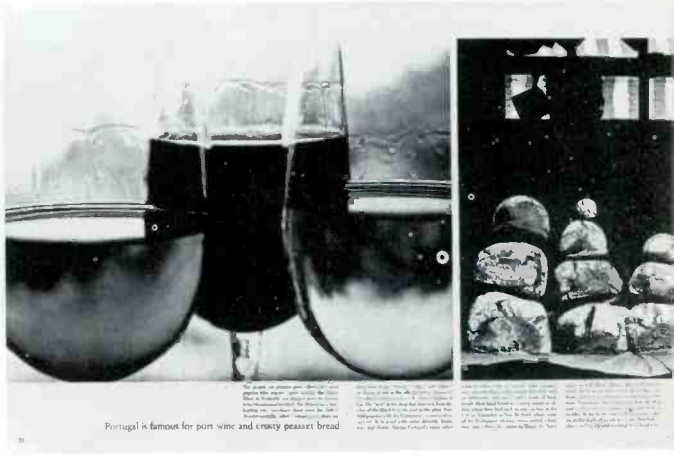


221 art director **Richard Gangel**
designer **Richard Gangel**
artist **Robert Osborn**
publisher **Time, Inc.**
client **Sports Illustrated**

Gold Medal Award







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. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Art Kane**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

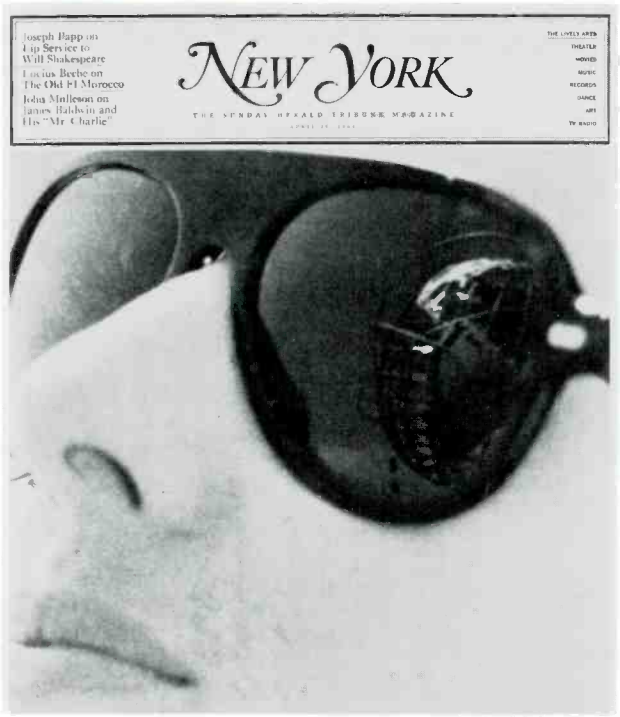
226 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Art Kane**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

227 art director **Priscilla Peck**
photographer **Bert Stern**
publisher **Conde-Nast**
client **Vogue Magazine**

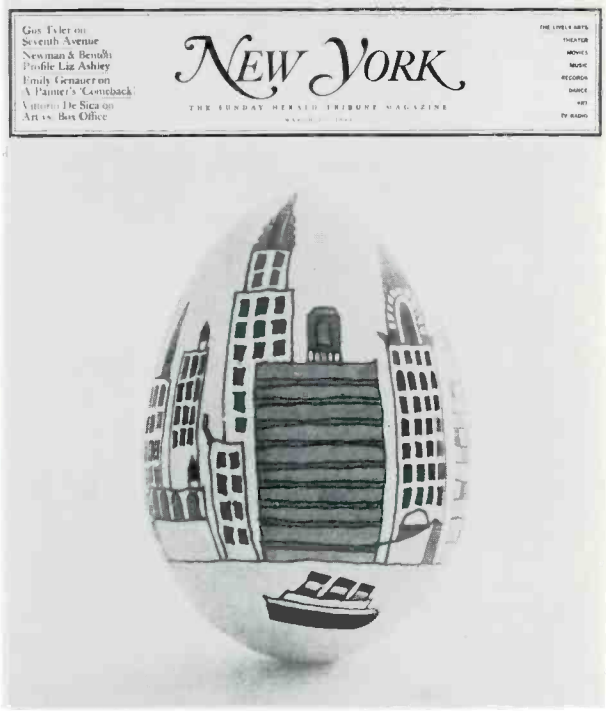
228 art director **Leonard Jossel**
photographer **David Drew Zingg**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Venture Magazine**

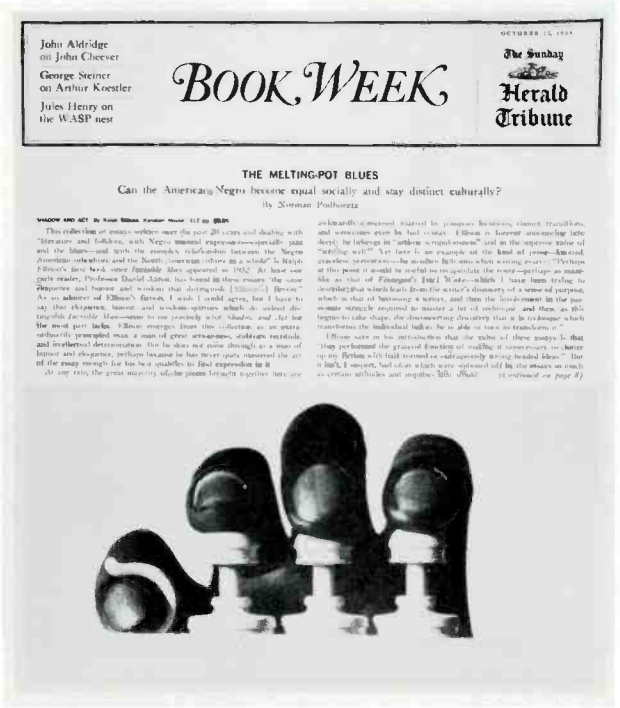
Magazine covers—consumer magazines

229 design editor **Peter Palazzo**
art director **Joe Sapinsky**
designer **Peter Petronio**
photographer **Art Kane**
client **New York Herald Tribune**

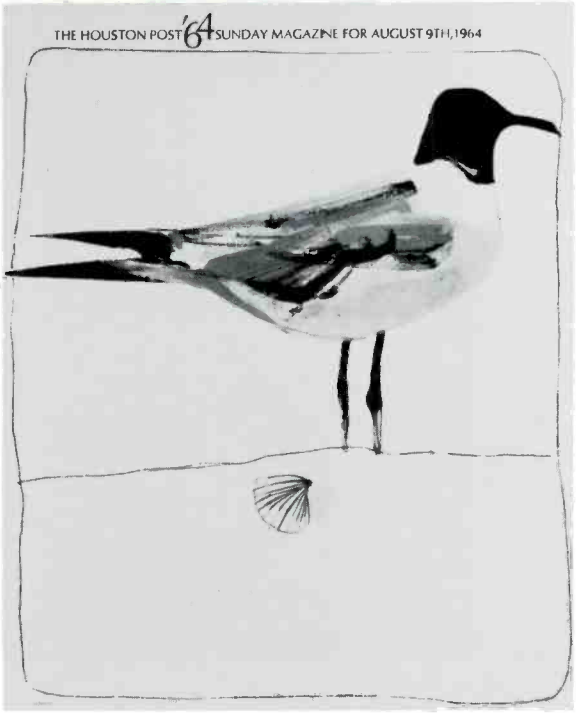


230 design editor **Peter Palazzo**
art director **Joe Sapinsky**
designer **Peter Petronio**
artist **Isadore Seltzer**
photographer **Carl Fischer**
client **New York Herald Tribune**





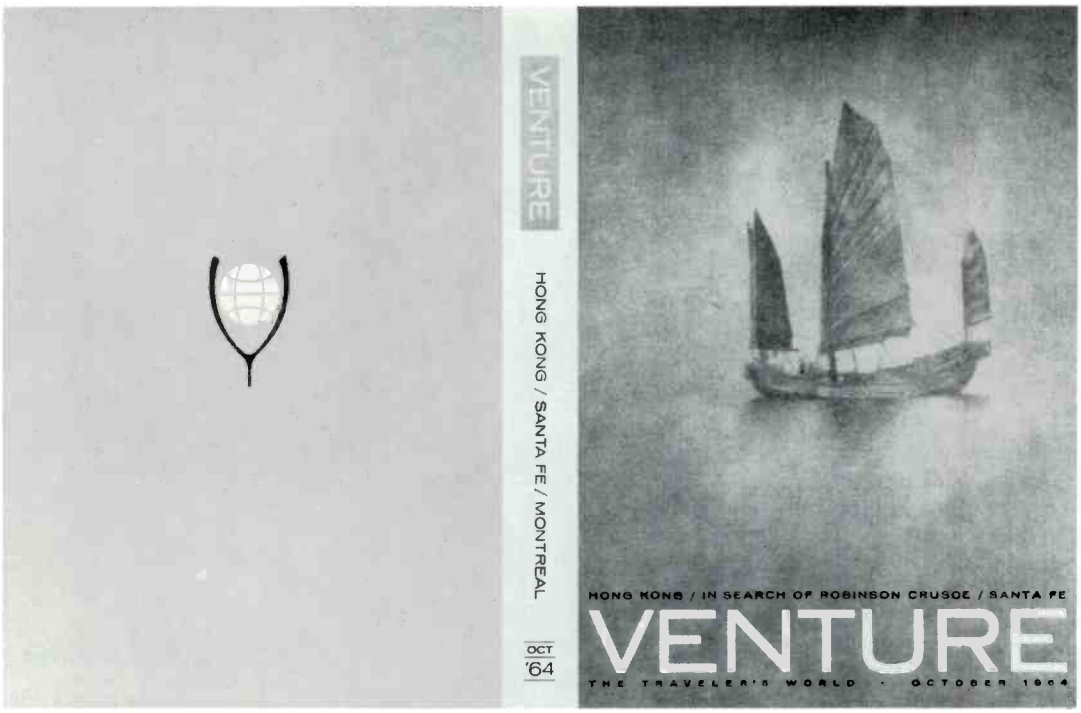
231 design editor **Peter Palazzo**
art director **Stan Mack**
photographer **Irv Bahrt**
client **New York Herald Tribune**



232 art director **Charles Schorre**
designer **Charles Schorre**
artist **Charles Schorre**
client **The Houston Post**

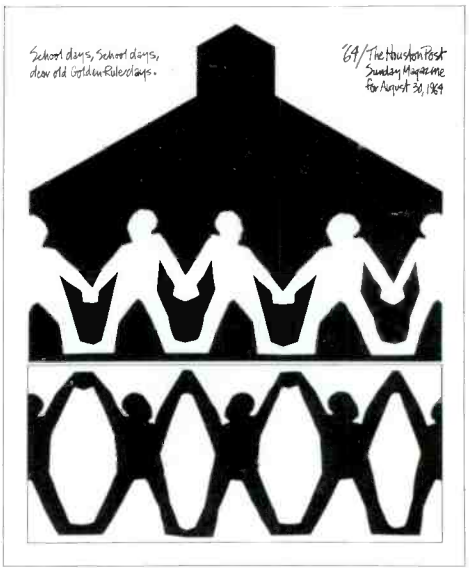
Distinctive Merit Award

233 art director **George Lois**
photographer **Carl Fischer**
copywriter **George Lois**
agency **Papert, Koenig, Lois, Inc.**
publisher **Esquire, Inc.**
client **Esquire Magazine**

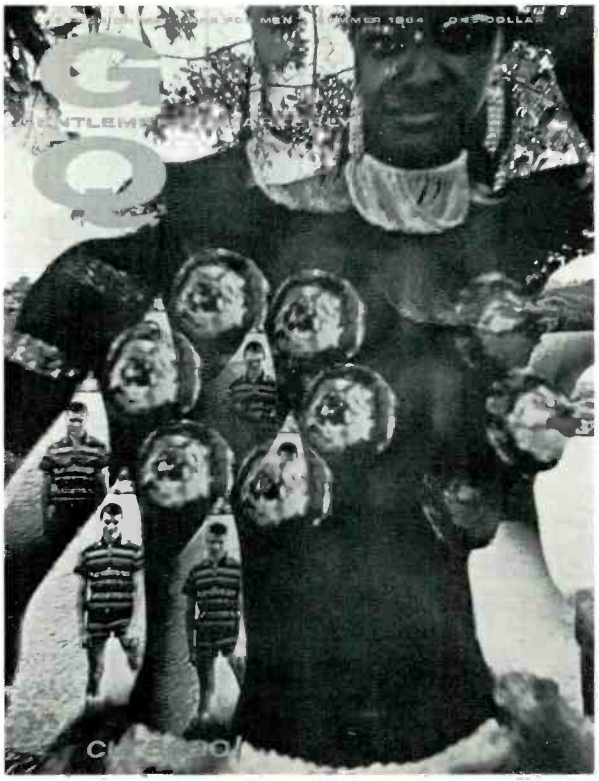


234 art director **Leonard Jossel**
photographer **Dan Budnik / Magnum Photos**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Venture Magazine**

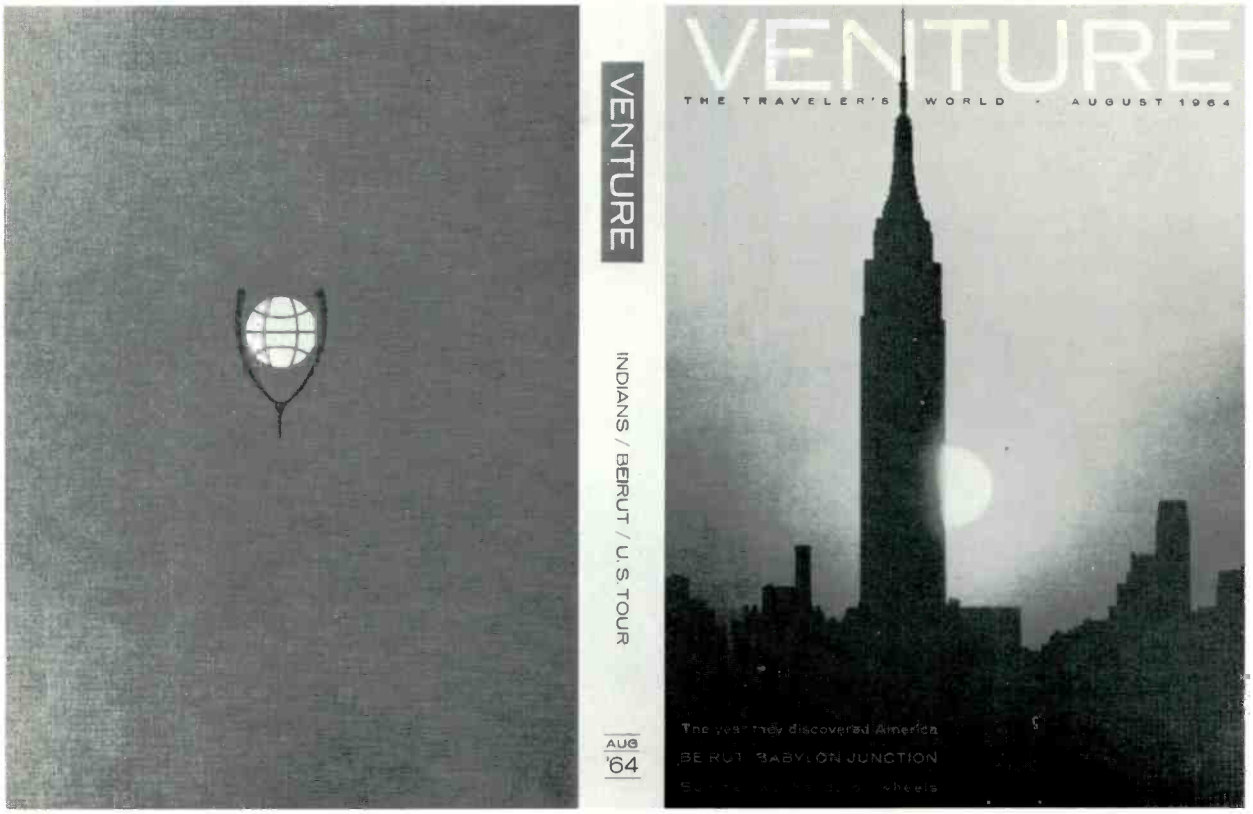
235 art director **Albert Greenberg**
designer **Albert Greenberg**
photographer **Reid Miles**
copywriter **Everett Mattlin**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**



236 art director **Jerry McPhail**
designer **Dugald Stermer**
artist **Dugald Stermer**
agency **Middaugh Associates**
client **The Houston Post**



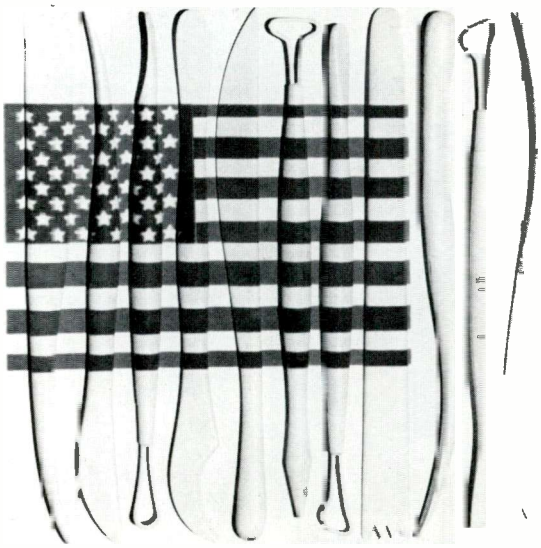
237 art director **Albert Greenberg**
designer **Albert Greenberg**
photographer **Carl Fischer**
copywriter **Idabelle Schiefer**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**



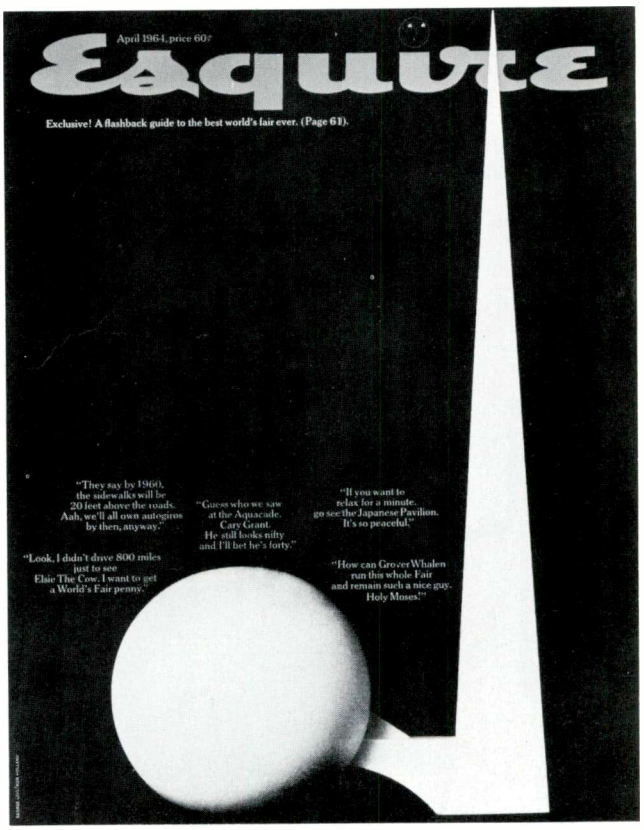
238 art director **Leonard Jossel**
photographer **Tibor Hirsch**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Venture Magazine**

craft horizons

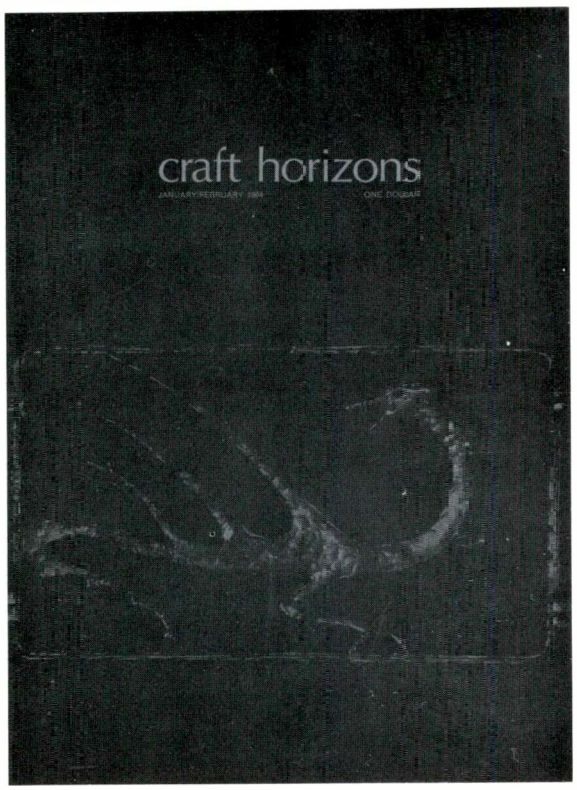
239 art director **Tobias O'Mara**
designer **Tobias O'Mara**
photographers **Tobias O'Mara / John Naso**
publisher **The American Craftsmens Council**
client **Craft Horizons Magazine**



Special Issue The American Craftsman

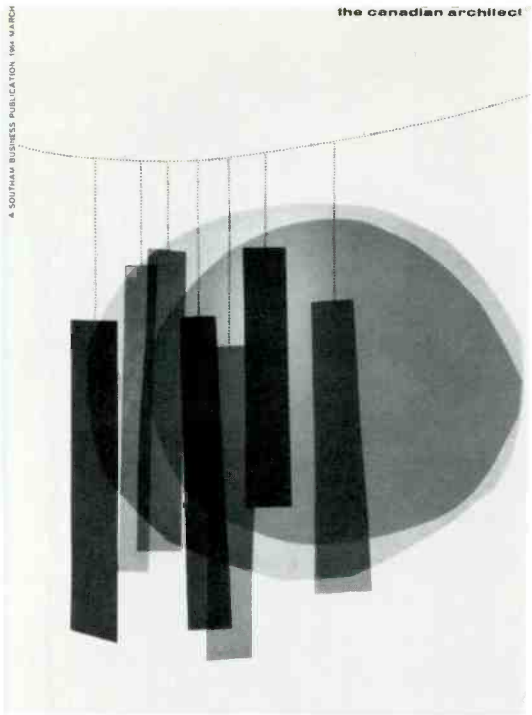


240 art director **George Lois**
photographer **Carl Fischer**
copywriter **Ron Holland**
publisher **Esquire, Inc.**
client **Esquire Magazine**

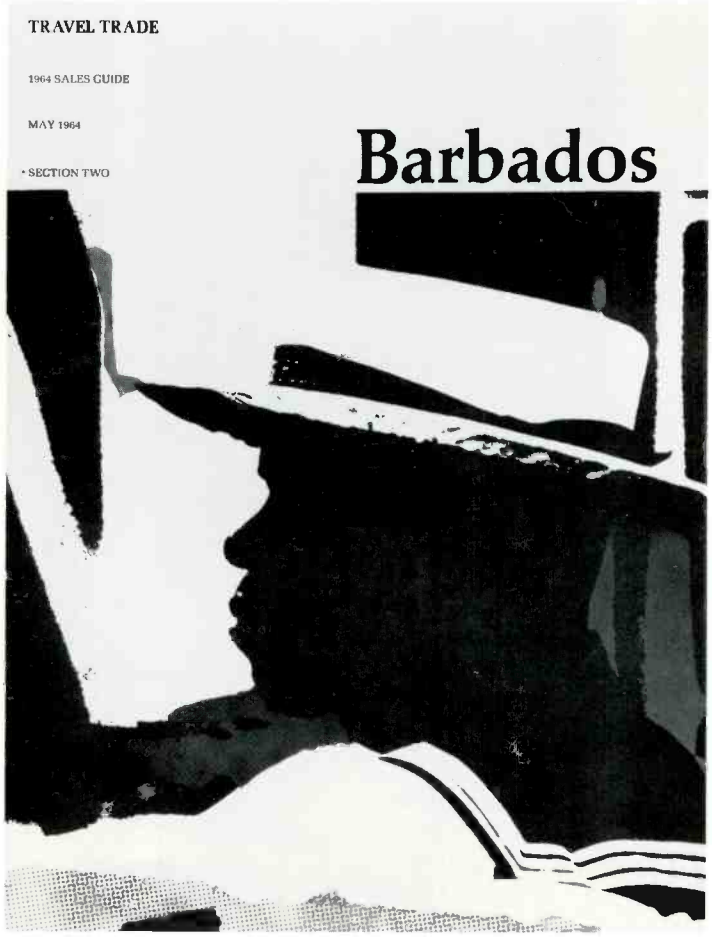


241 art director **Tobias O'Mara**
designer **Tobias O'Mara**
photographer **Edwin Roth**
publisher **The American Craftsmens Council**
client **Craft Horizons Magazine**

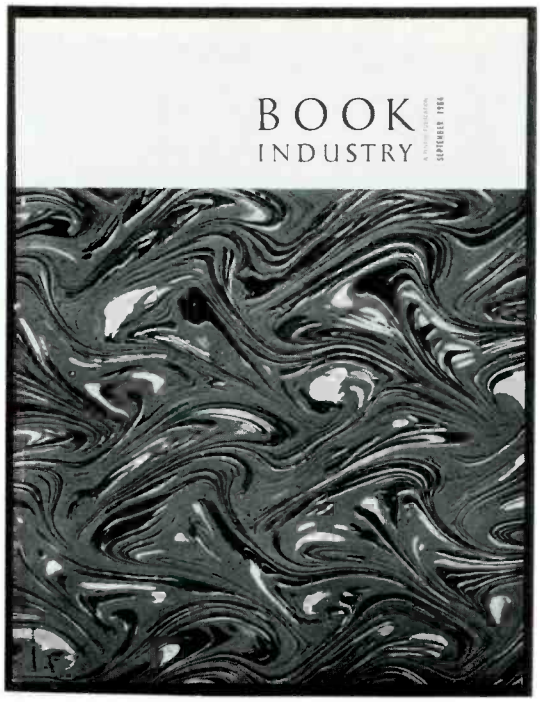
Magazine covers—
trade magazines



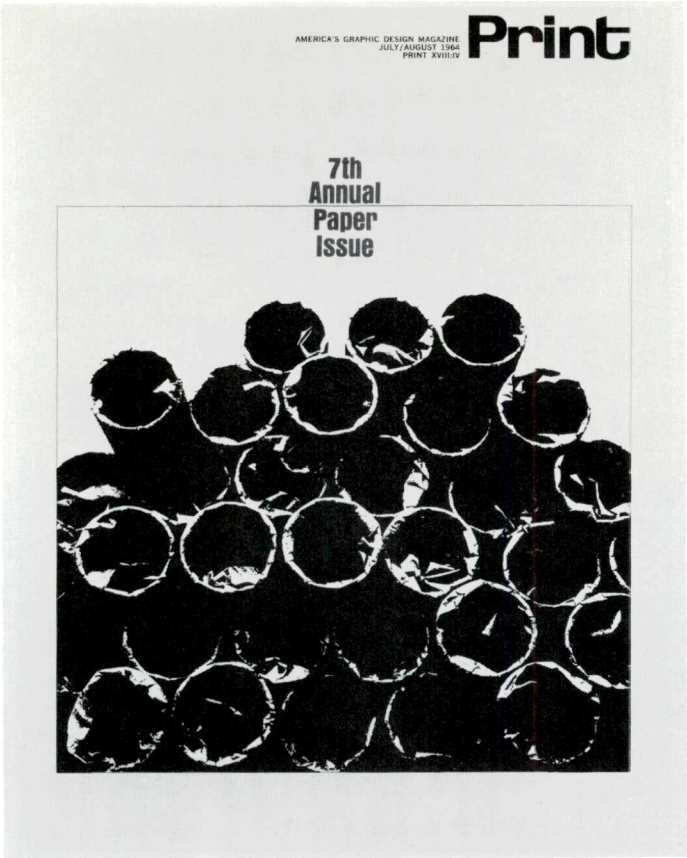
242 art director **Laszlo Buday**
artist **Laslo Buday**
publisher **Southam Business Publications Ltd.**



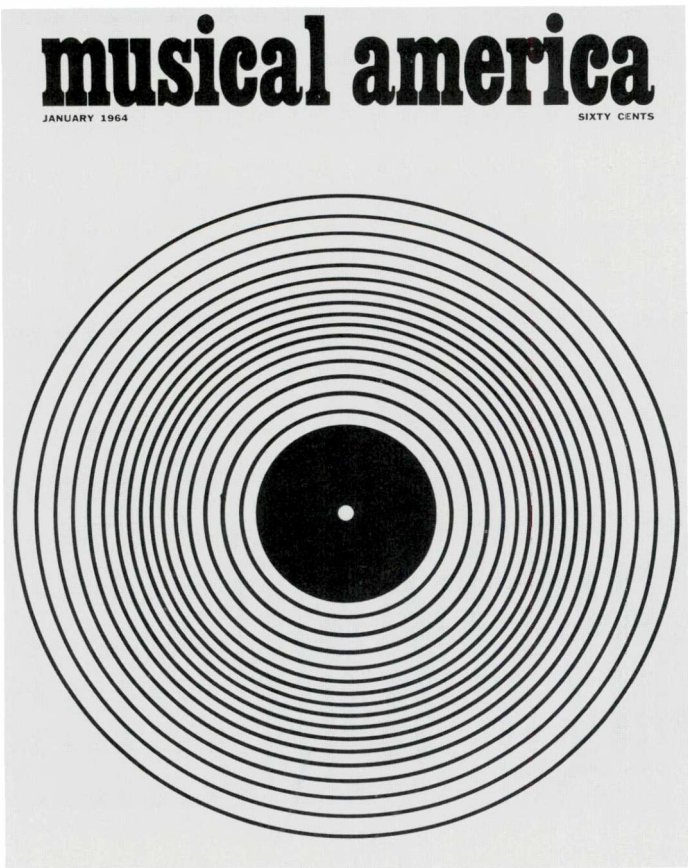
243 art director **Dick Hess**
designer **Dick Hess**
artist **Dick Hess**
photographer **Dick Hess**
agency **Van Brunt & Co.**
client **Barbados**



244 art director **Laurence Lustig**
designer **Laurence Lustig**
artist **Laurence Lustig**
publisher **The Penton Publishing Company**
client **The Book Production Industry**

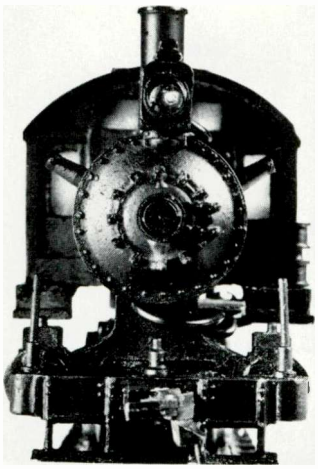


245 art director **Andrew Kner**
designer **Andrew Kner**
artist **Andrew Kner**
photographer **Andrew Kner**
copywriter **Martin Fox**
publisher **Cadel Publications**
client **Print Magazine**

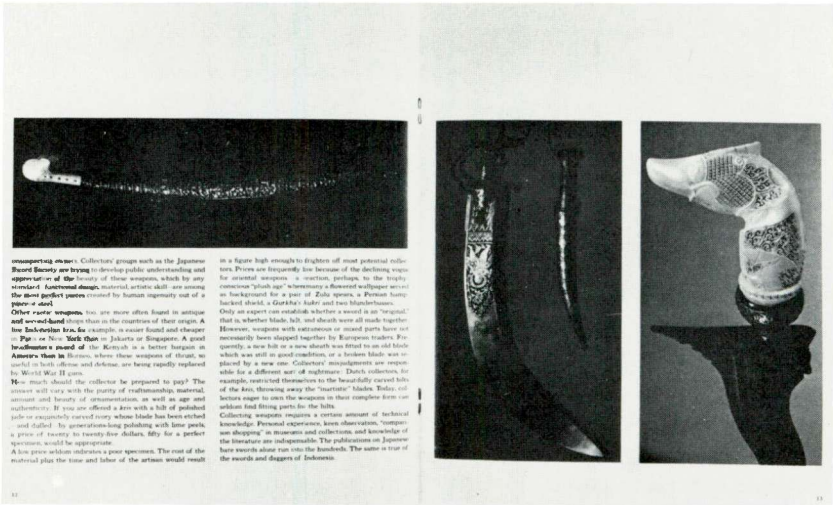


246 art director **Kay Susmann**
designer **Kay Susmann**
publisher **Musical America**

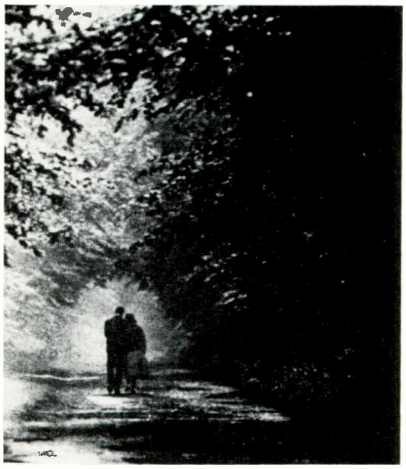
Institutional company magazines



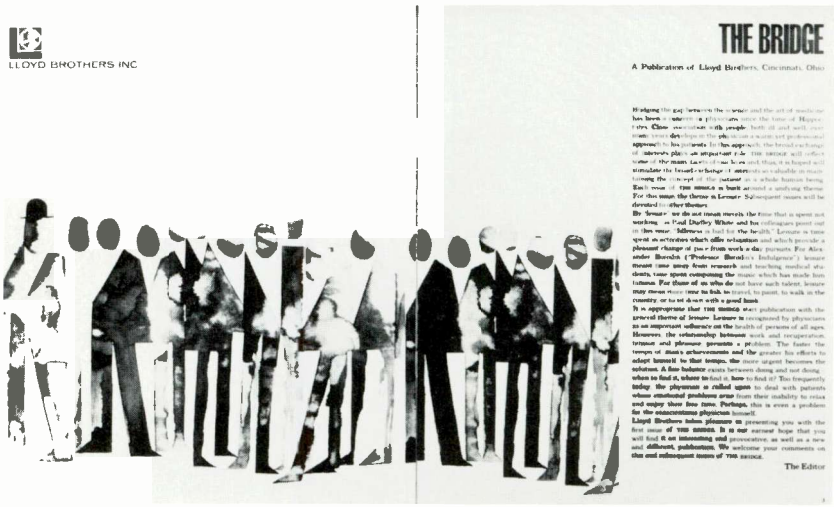
THE BRIDGE



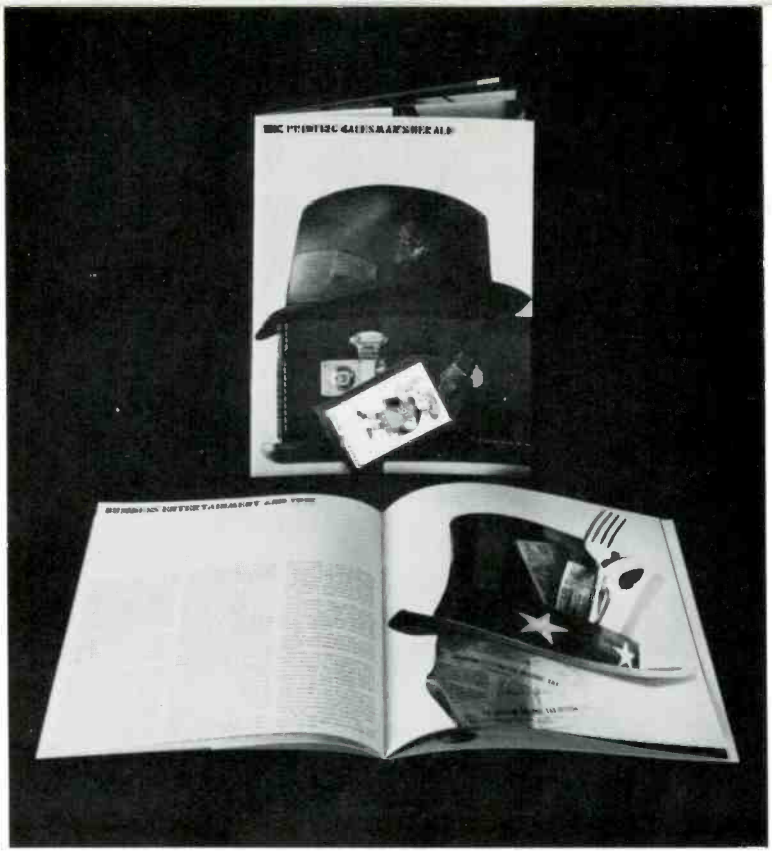
247 art director **Lew DiPaolo**
designers **Lew DiPaolo / Modesto Torre**
photographers **H. J. Rau / H. Wagner / F. Fenzl**
agency **L. W. Frohlich & Company**
client **Lloyd Bros., Inc.**



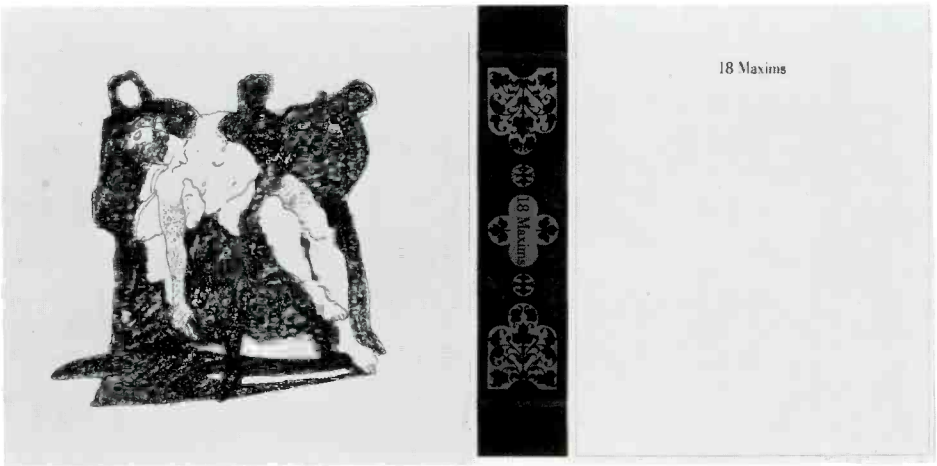
THE BRIDGE

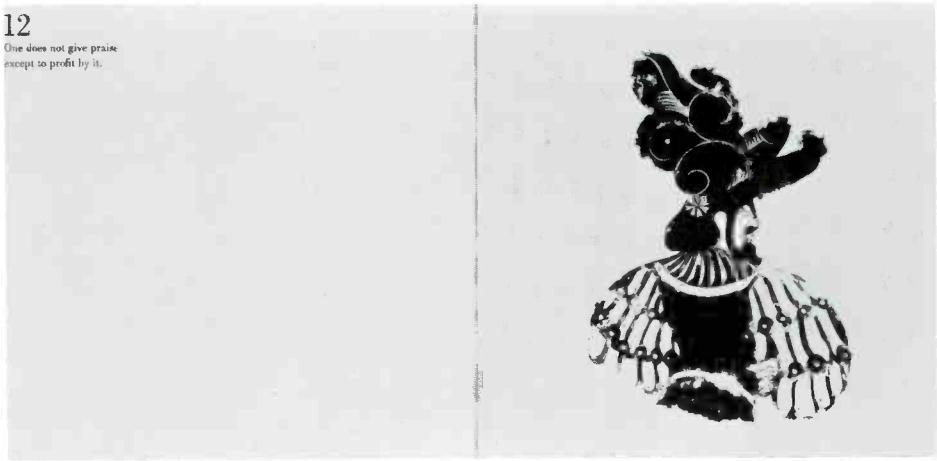


248 art director **Lew Di Paolo**
designers **Lew Di Paolo / Modesto Torre**
artists **R. Bergeron / H. Trotin / Renoir / Maillol**
photographers **H. J. Rau / A. Vogel / D. Bennett**
agency **L. W. Frohlich & Company**
client **Lloyd Bros., Inc.**

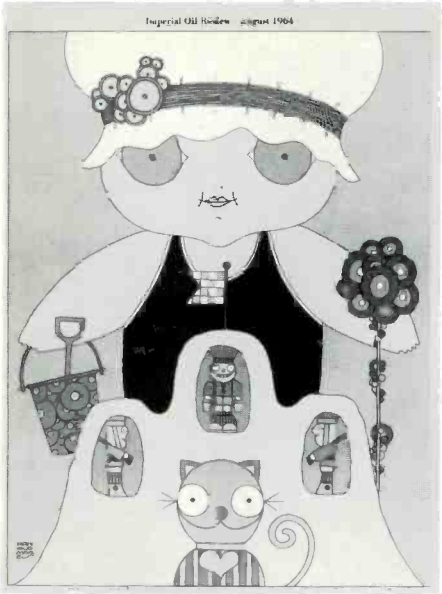


249 art director **Bob Dion**
designer **Jim Lienhart**
photographer **Lars Hedman**
agency **Needham Louis & Brorby, Inc.**
client **Champion Papers**

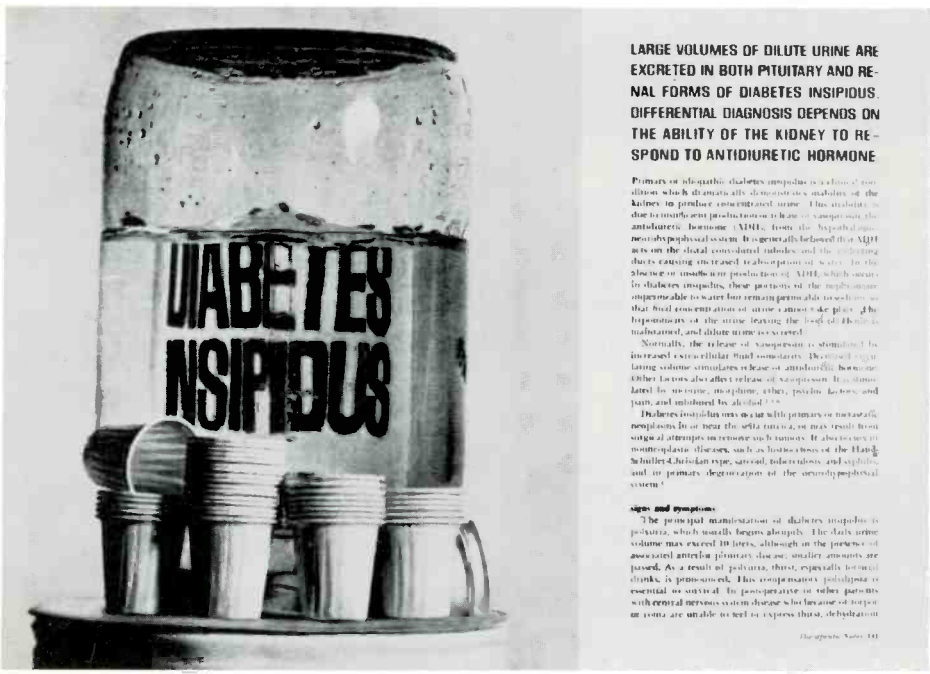




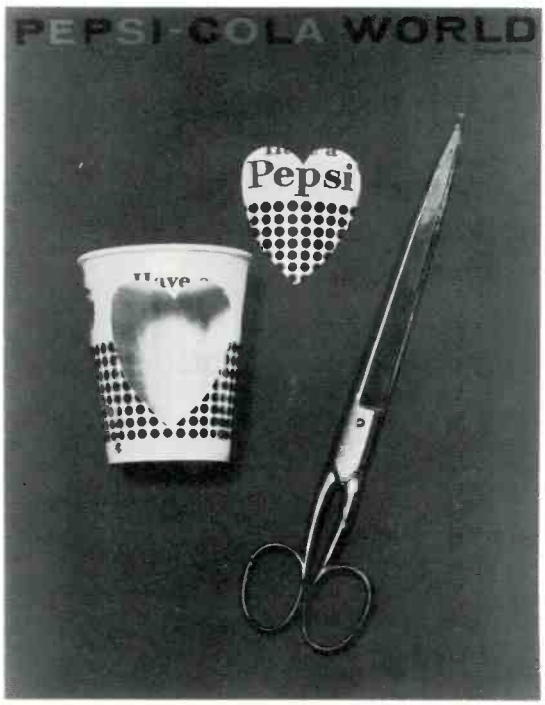
250 art director **Milton Glaser**
designer **Seymour Chwast**
artists **Seymour Chwast / Milton Glaser / Isadore Seltzer**
publisher **Push Pin Studios**



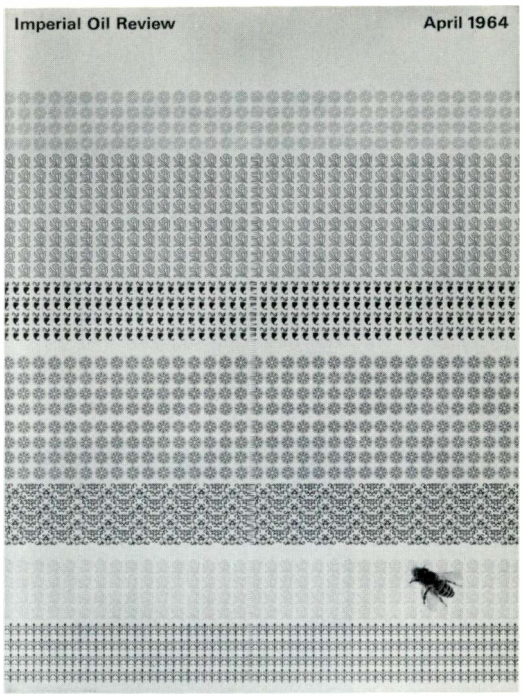
251 art director **Ken Rodmell**
designer **Arnaud Maggs**
artist **Arnaud Maggs**
publisher **Imperial Oil Limited**
client **Imperial Oil Review**



252 art director **Lew Di Paolo**
designer **Lew Di Paolo**
photographer **Alan Vogel**
agency **L. W. Frolich & Company**
client **Parke Davis**

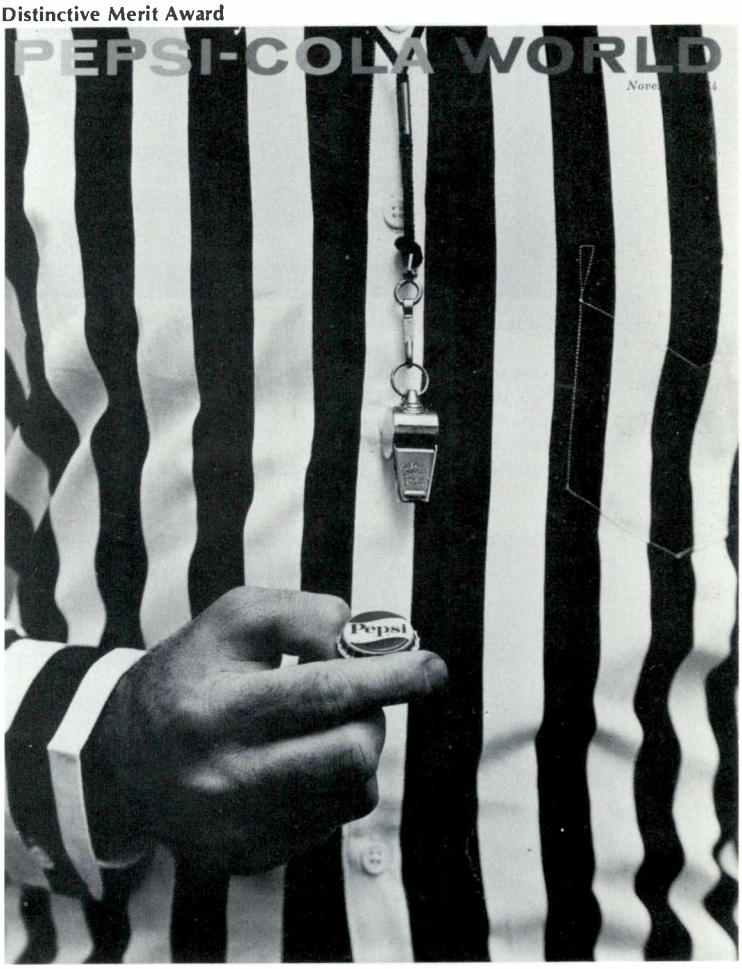


253 art directors **Stanley Eisenman / David Enock**
designers **Stanley Eisenman / David Enock**
artists **Stanley Eisenman / David Enock**
photographers **Stanley Eisenman / David Enock**
agency **Eisenman & Enock**
client **Pepsi-Cola Company**



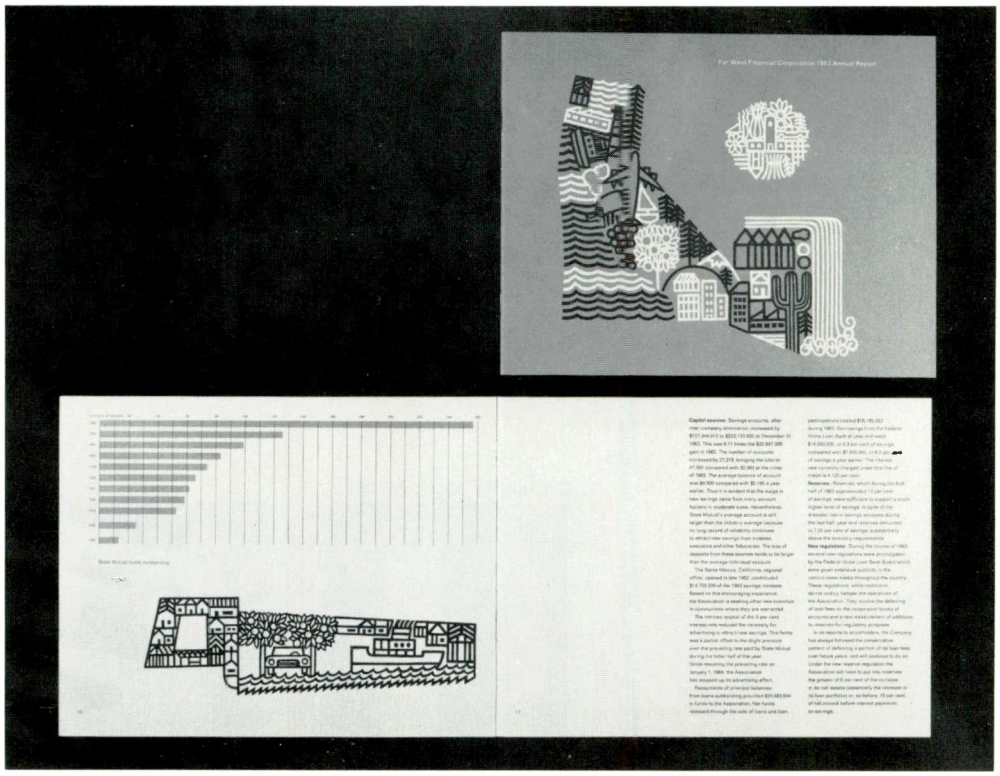
254 art director **Ken Rodmell**
designer **Ken Rodmell**
photographer **Roy Nicholls**
publisher **Imperial Oil Limited**
client **Imperial Oil Limited**

Distinctive Merit Award

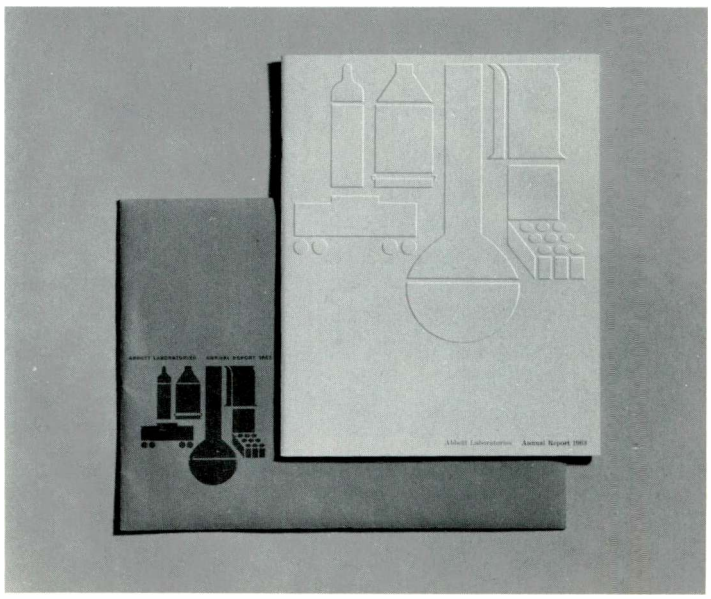


255 art directors **Stanley Eisenman / David Enock**
designers **Stanley Eisenman / David Enock**
artists **Stanley Eisenman / David Enock**
photographers **Stanley Eisenman / David Enock**
agency **Eisenman & Enock**
client **Pepsi-Cola Company**

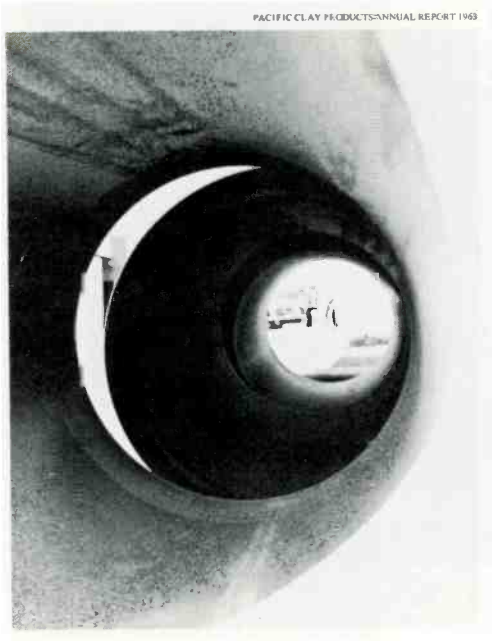
Institutional reports—
annual, financial, business & other



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.**

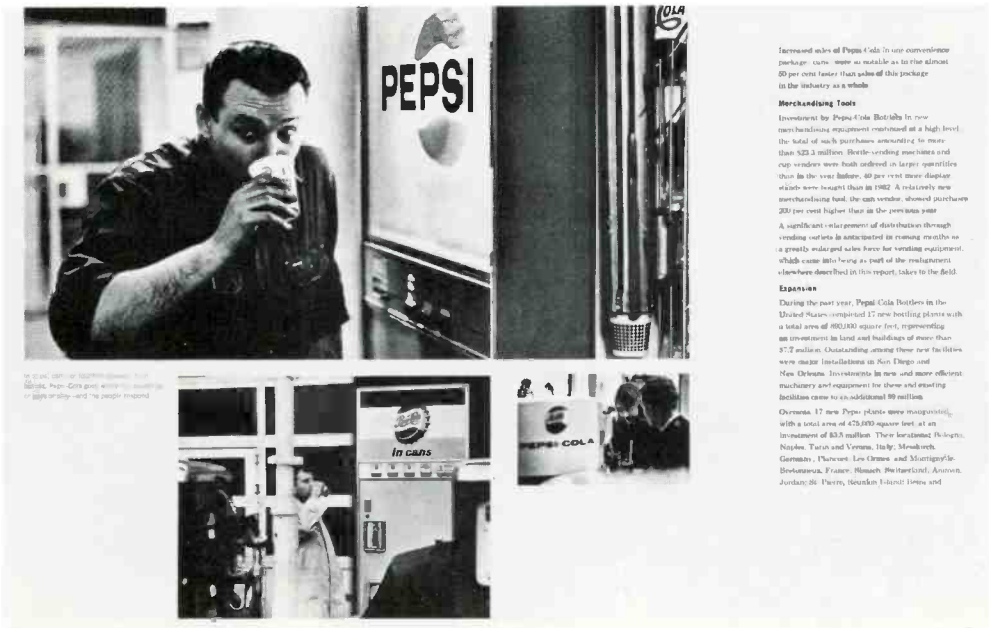


257 art director **Charles Walz, Jr.**
designer **Norman Perman**
artist **Norman Perman**
photographer **Charles Smith**
copywriters **W. Cray / T. Craig / A. Clem**
client **Abbott Laboratories**



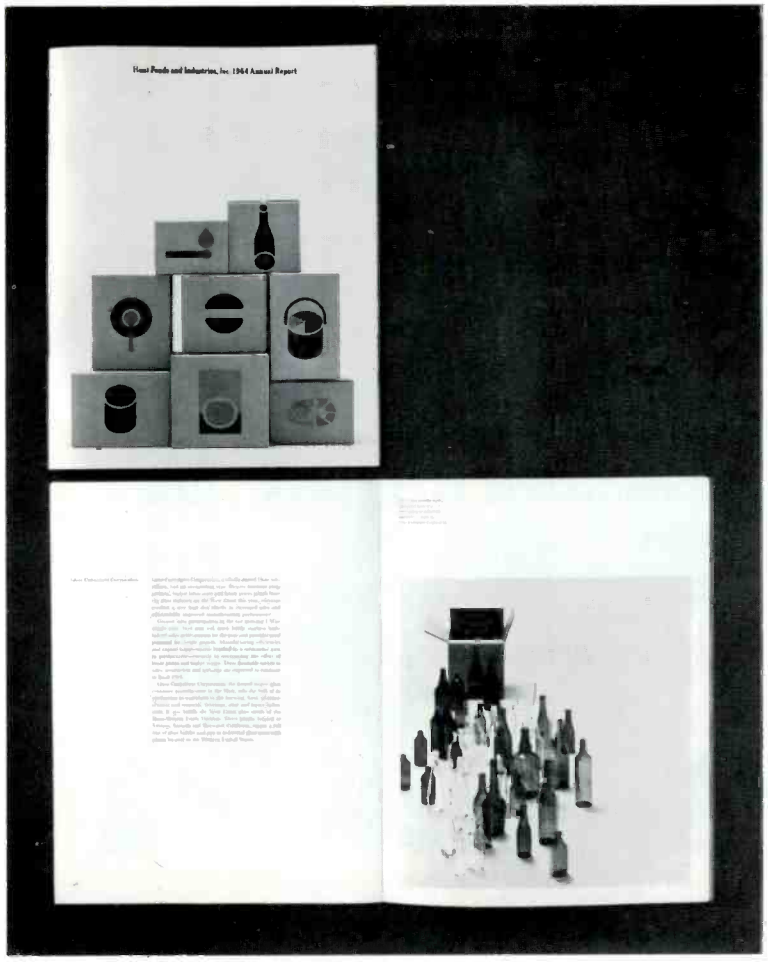
258 art director **Ray Engle**
designer **Ray Engle**
artist **Ray Engle & Associates**
photographer **Gordon Stephens**
agency **Gordon Stephens Associates**
client **Pacific Clay Products**

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**

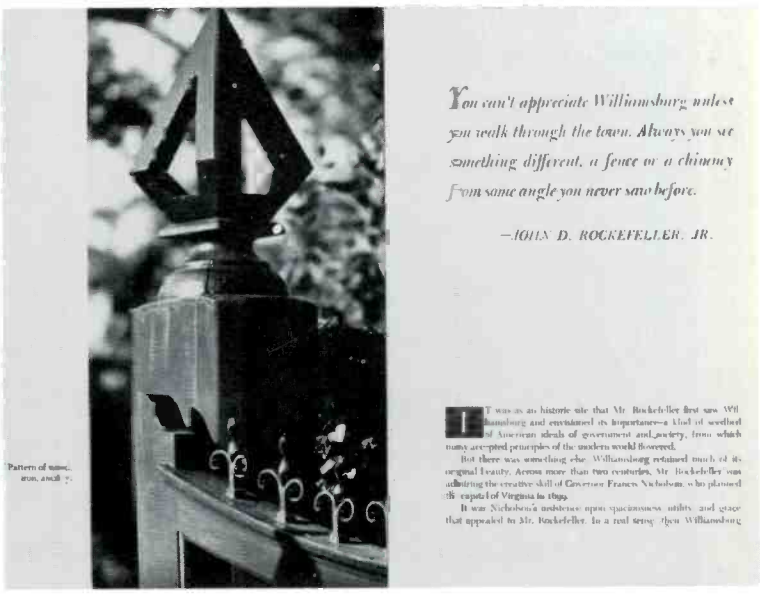


260 art director **Robert M. Runyan**
designer **Robert M. Runyan**
artist **Saul Lambert**
copywriter **Dick Roper**
agency **Robert Miles Runyan & Assoc. Inc.**
client **Litton Industries**

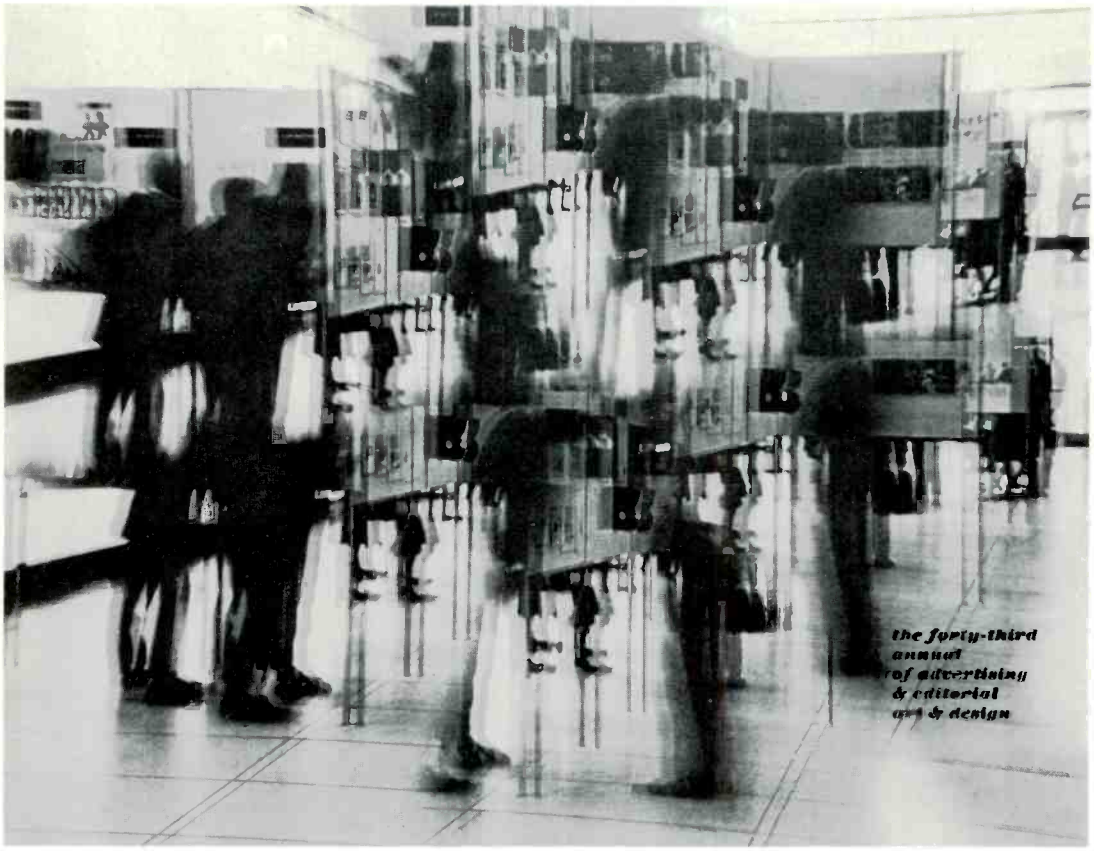
261 art director **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates, Inc.**

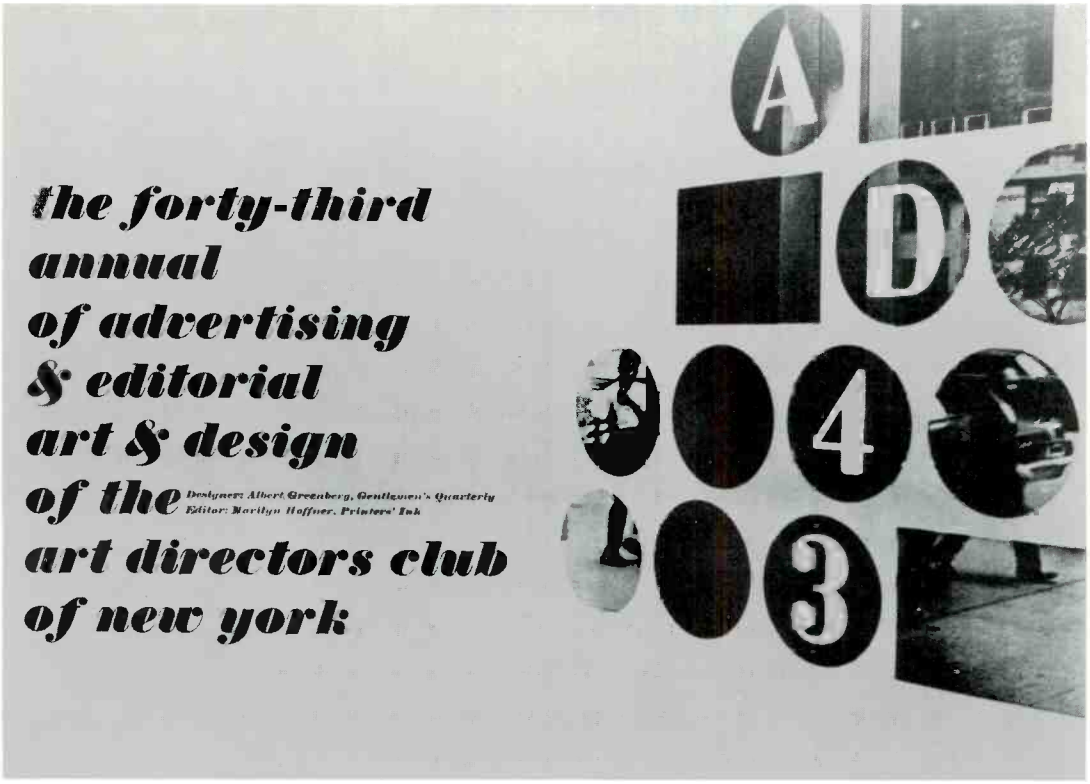


262 art director **Ken Parkhurst**
designer **Ken Parkhurst**
artist **Ken Rang**
photographers **Todd Walker / Peter Langer**
copywriter **Peter Langer**
client **Hunt Foods & Industries, Inc.**



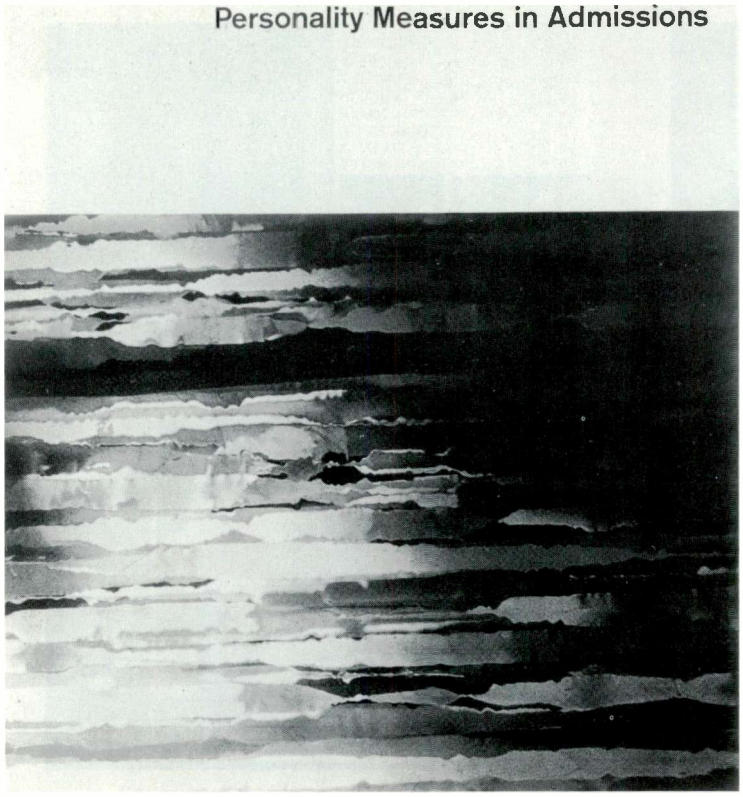
263 art director **Richard Stinely**
designers **Richard J. Stinely / Wm. D. Gravitt**
photographer **Taylor Lewis**
publisher **Colonial Williamsburg, Inc.**



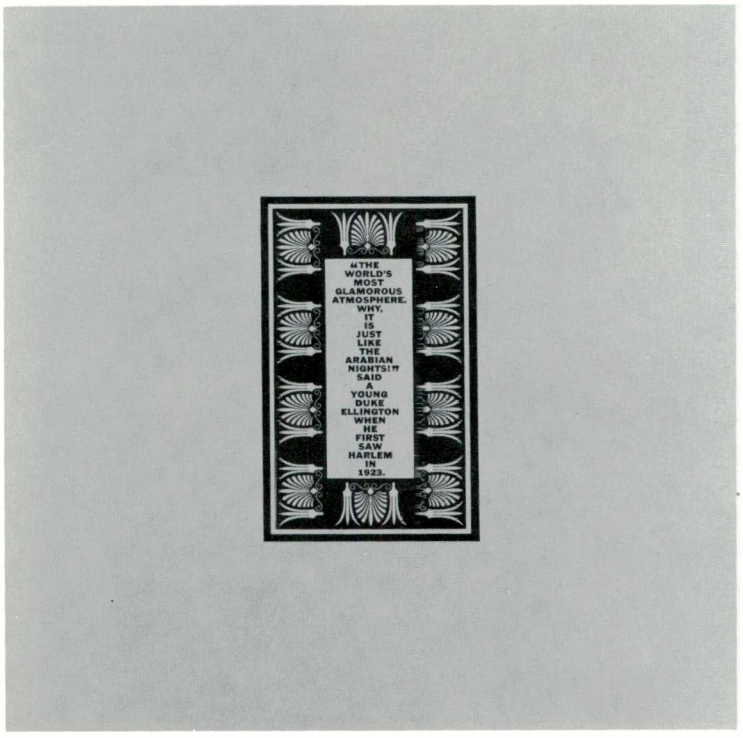


263A art director Albert Greenberg
designers Albert Greenberg / Marilyn Hoffner
photographers Carl Fischer / Chadwick Hall
publisher Comet Press, Inc.
client Art Directors Club of New York

Institutional educational publications

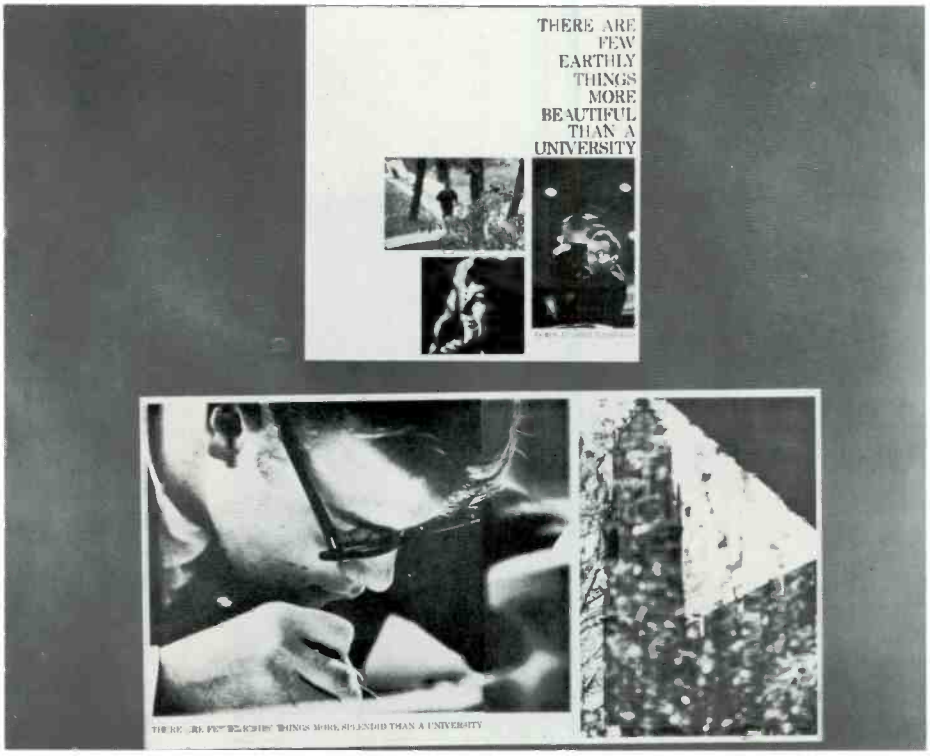


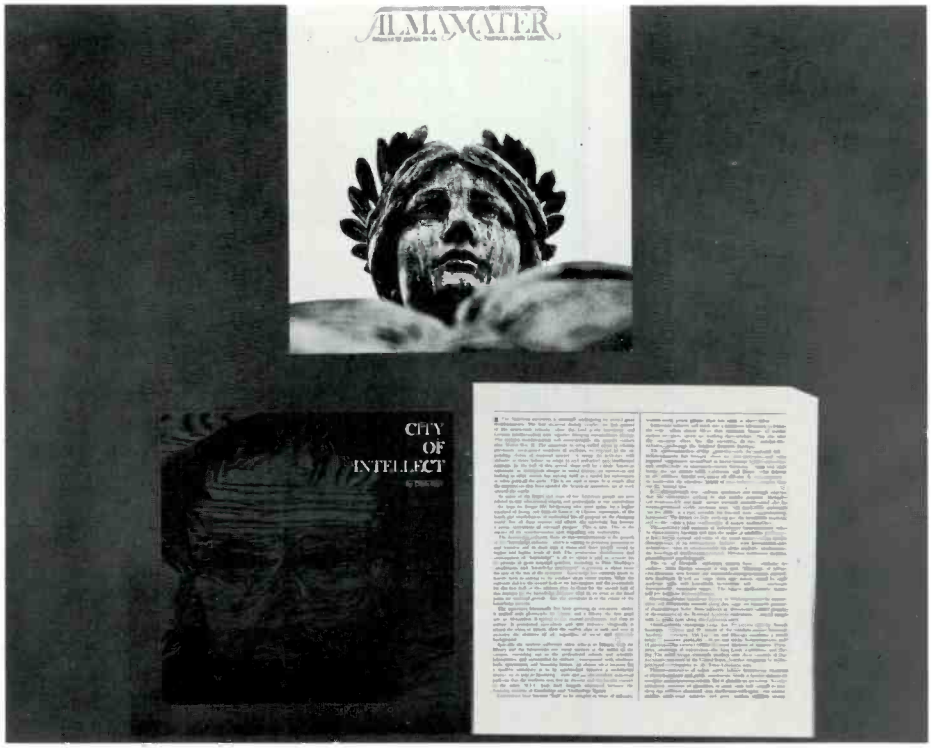
264 art director **Freeman Craw**
designer **Freeman Craw**
artist **Glenn Foss**
client **College Entrance Examination Board**



265 art directors **John Berg / Robert Cato**
designer **Jerry Smokler**
artist **Jerry Smokler**
photographer **Don Hunstein**
client **Columbia Records / Jazz Odyssey Volume III**

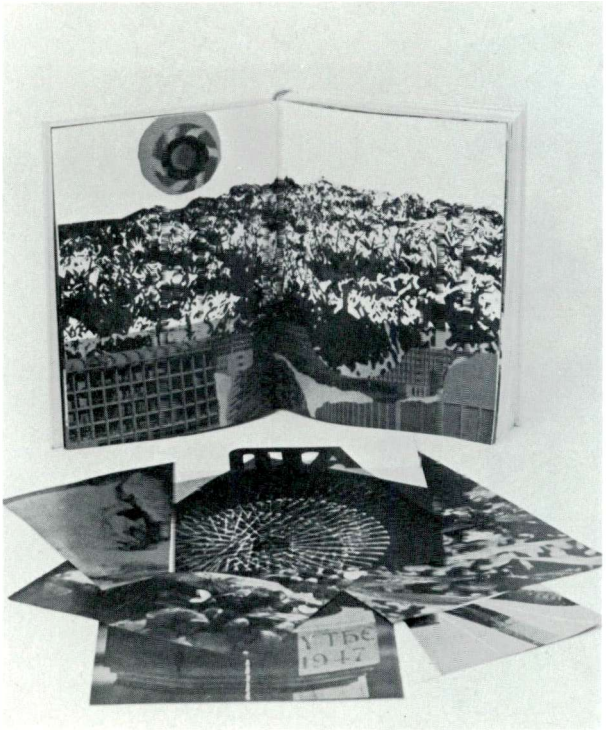
266 art director **Charles M. Helmken**
photographer **Herb Weitman**
publisher **American Alumni Council**
client **Alma Mater Magazine**



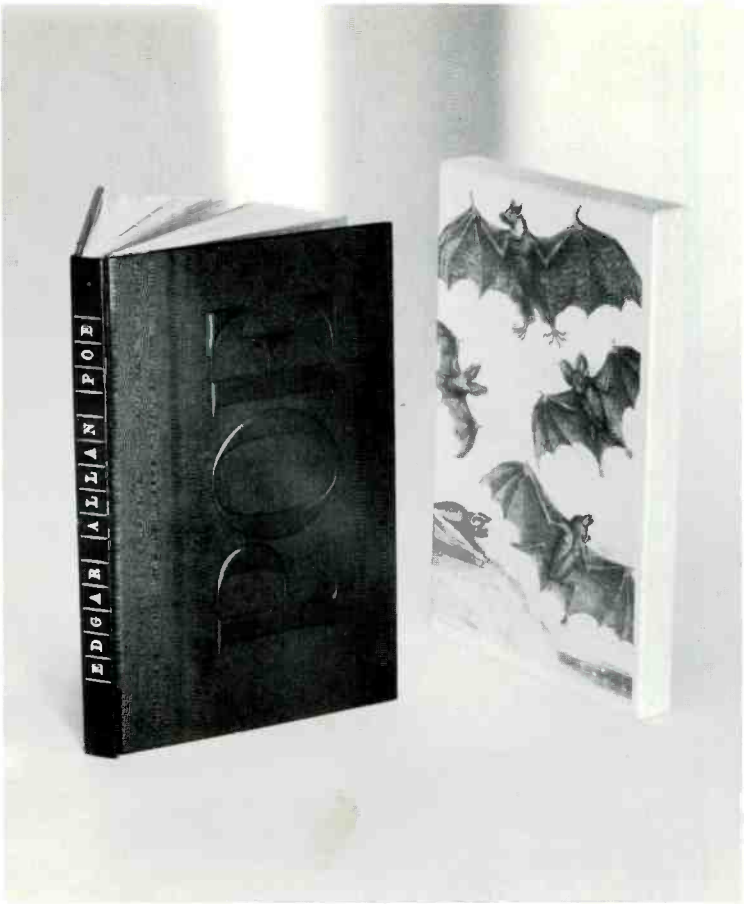


267 art director **Charles M. Helmken**
artist **Jerry Dadds**
photographer **Joseph Consentino**
publisher **American Alumni Council**
client **Alma Mater Magazine**

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 **Bleecker 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
→6A
→7
→7A
KODAK SAFETY FILM
A
→11
→11A
→12
→12A
KODAK SAFETY FILM
ART DIRECTORS CLUB
OF NEW YORK
A
→16
→16A
→17
→17A
FETY FILM

Editorial art

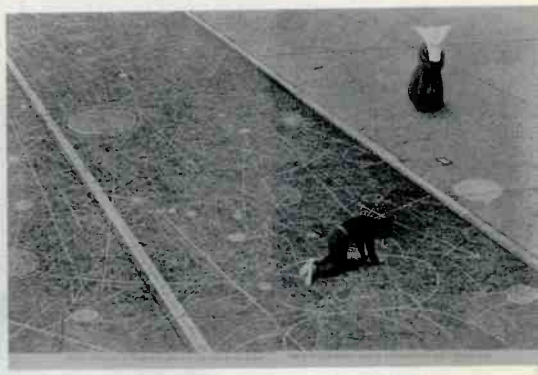
Design of complete sales promotion unit

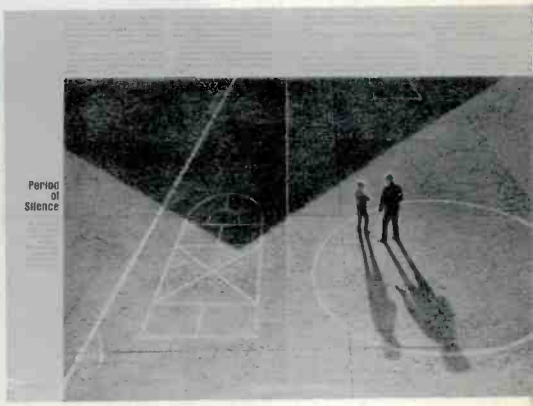
Sales promotion art

273 art director **Henry Wolf**
designer **Henry Wolf**
artist **Domenico Gnoli**
publisher **Show Magazine**
client **Show Magazine**

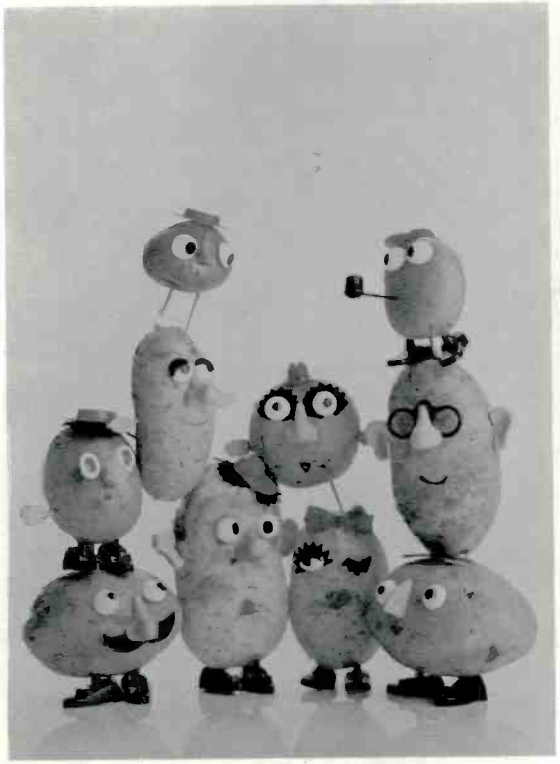
274 art director **Otto Storch**
designer **Bruce Danbrot**
artist **James Hill**
copywriter **Ben Piazza**
publisher **McCall Corporation**
client **McCall's Magazine**

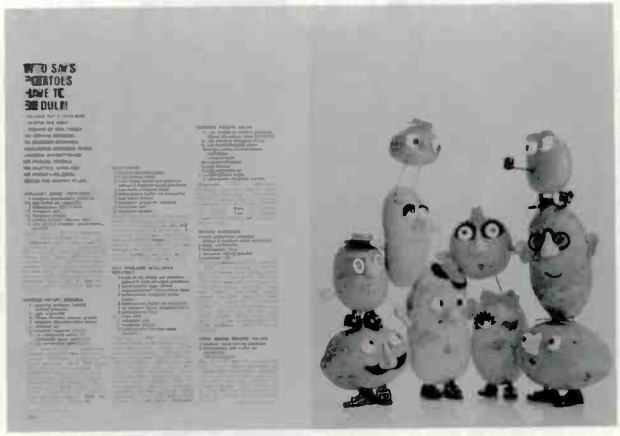
275 art director **Otto Storch**
artist **Robert Vickrey**
publisher **McCall Corporation**
client **McCall's Magazine**



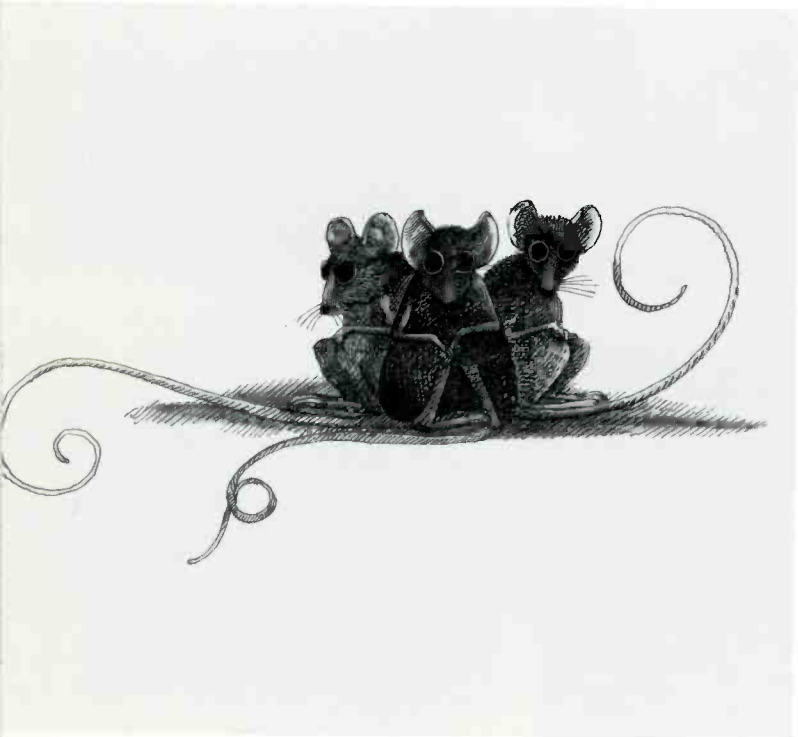


276 art director **William Cadge**
artist **Robert Vickrey**
publisher **McCall Corporation**
client **Redbook Magazine**

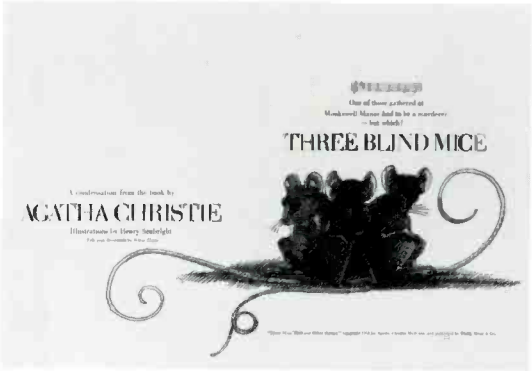


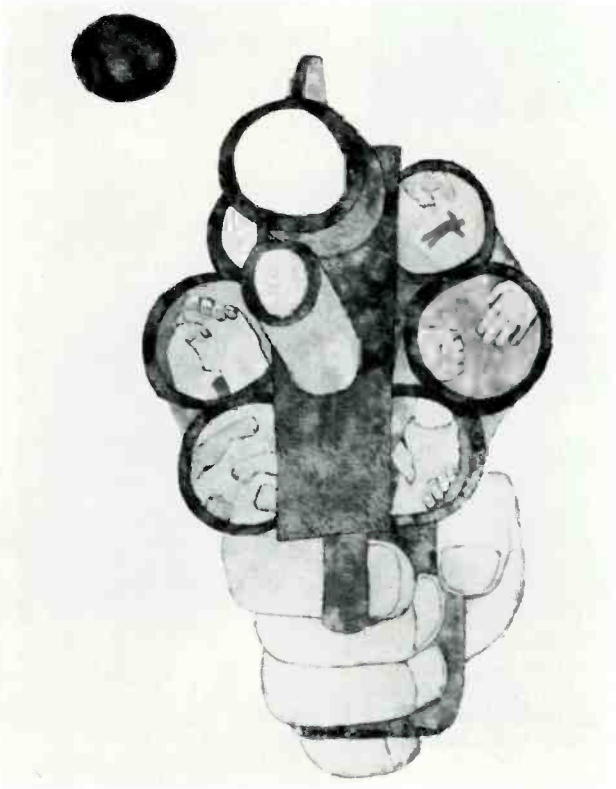


277 art director **William Cadge**
designer **William Cadge**
photographer **William Ward**
publisher **McCall Corporation**
client **Redbook Magazine**

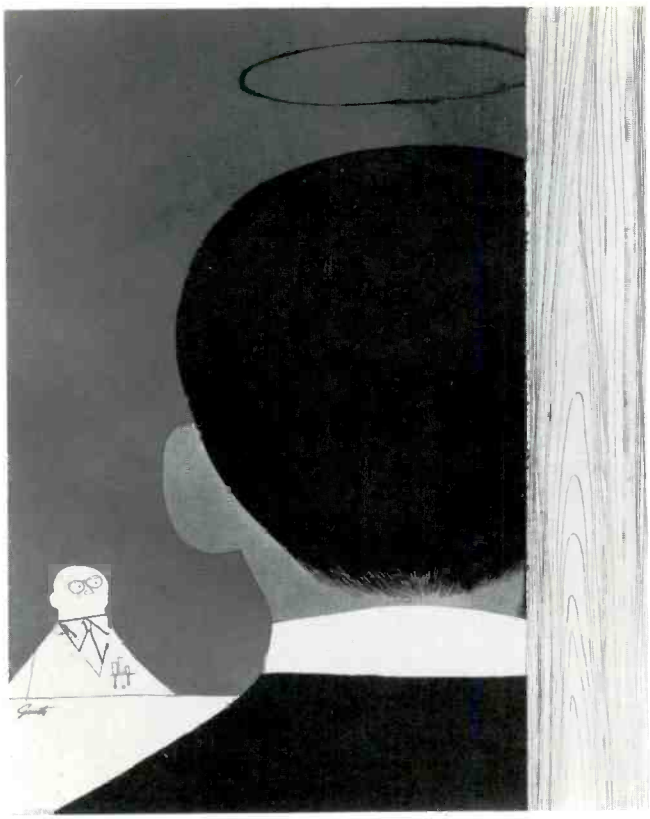


278 art director **Veto Varlotta**
artist **Milton Glaser**
publisher **The Reader's Digest**

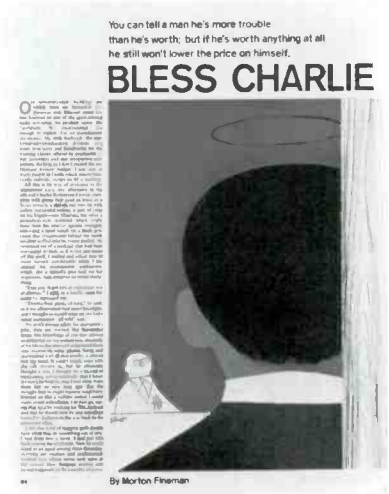




279 art director **Arthur Paul**
designer **Arthur Paul**
artist **Frank Bozzo**
publisher **HMH Publishing**
client **Playboy Magazine**



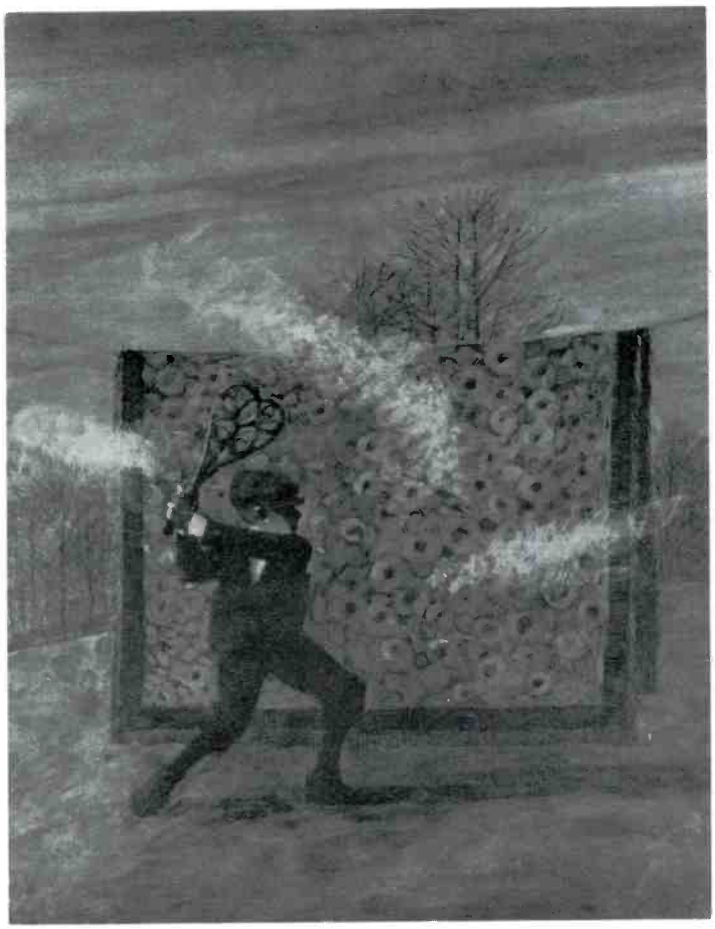
280 art director **Asger Jerrild**
designer **George Giusti**
artist **George Giusti**
publisher **Curtis Publishing Company**
client **The Saturday Evening Post**



You can tell a man he's more trouble than he's worth; but if he's worth anything at all he still won't lower the price on himself.

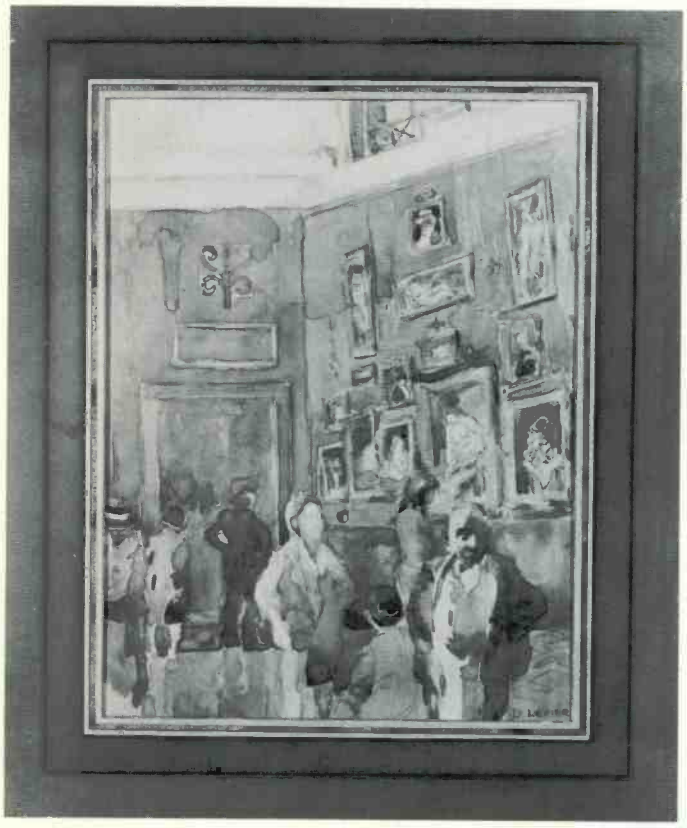
BLESS CHARLIE

By Morton Fineman



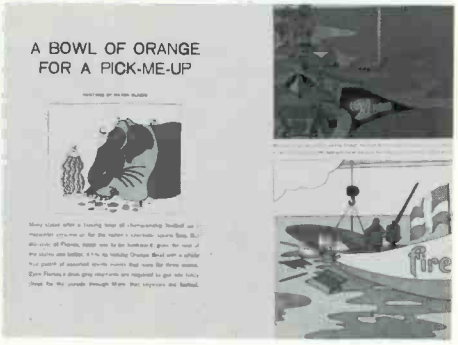
281 art director **Otto Storch**
designer **Pasquale Del Vecchio**
artist **Thomas B. Allen**
copywriter **Robert Paul Smith**
publisher **McCall Corporation**
client **McCall's Magazine**

Robert Paul Smith's Attic

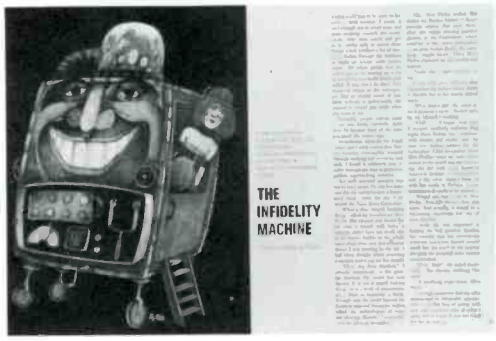


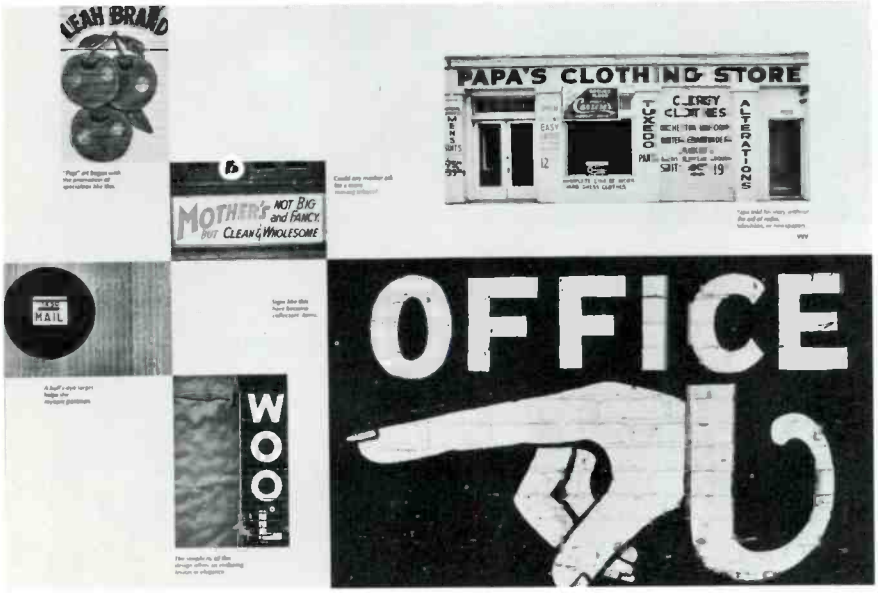
282 art director **Elton Robinson**
artist **David Levine**
publisher **American Heritage Publishing Co.**
client **Horizon Magazine**

283 art director **Richard Gangel**
artist **Milton Glaser**
publisher **Time, Inc.**
client **Sports Illustrated**



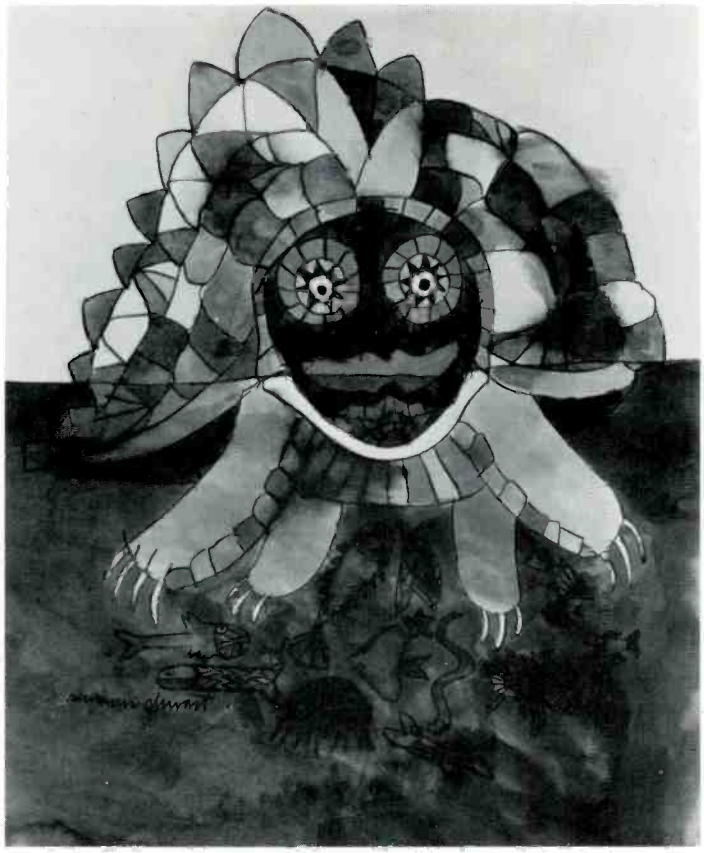
284 art director **Richard A. Thompson**
designer **Richard A. Thompson**
artist **Hy Roth**
publisher **Greenleaf Publishing Company**
client **Rogue Magazine**



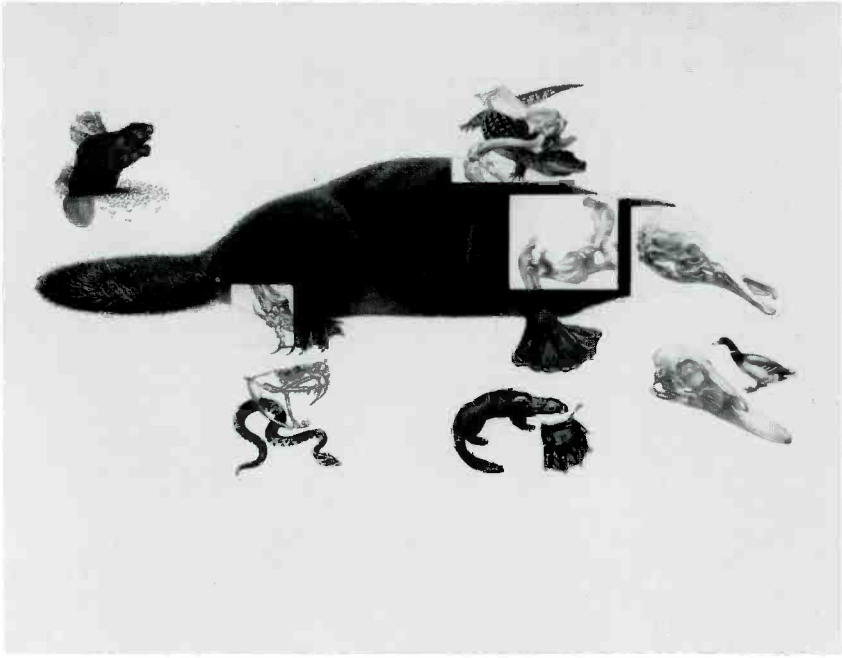


285 art director **Leonard Jossel**
photographer **David Drew Zingg**
publisher **Cowles Magazine & Broadcasting, Inc**
client **Venture Magazine**

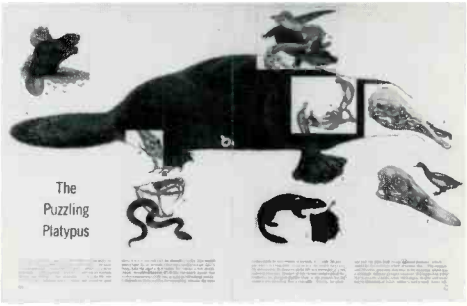
286 art director **Arthur Paul**
designer **Arthur Paul**
artist **Paul Davis**
publisher **HMH Publishing Company**
client **Playboy Magazine**



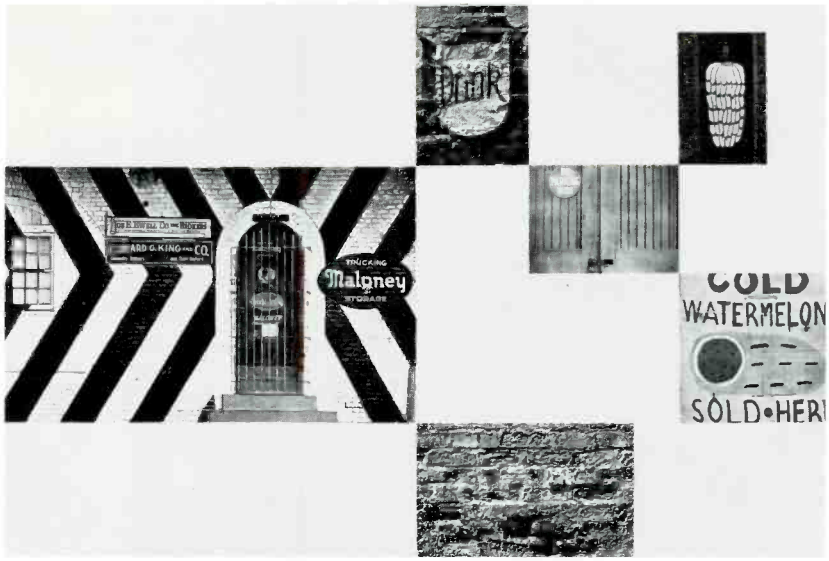
287 art director **Andrew Lessin**
artist **Seymour Chwast**
publisher **Boy Scouts**
client **Boys' Life Magazine**



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

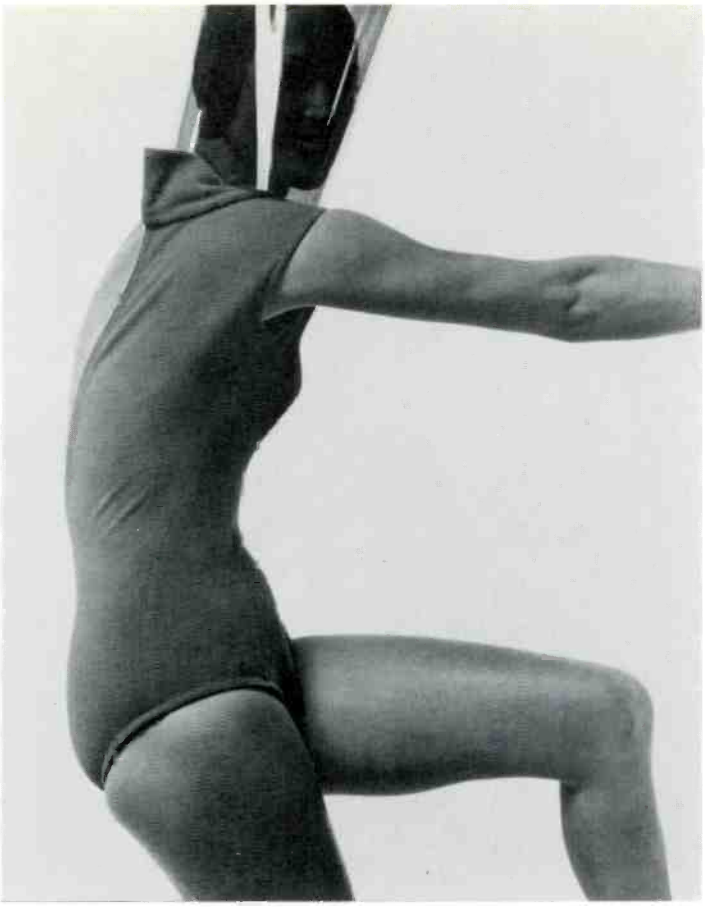
291 art director **Max Maxwell**
designer **Max Maxwell**
artist **Art Kane**
photographer **Art Kane**
publisher **Queen Magazine**

Gold Medal Award

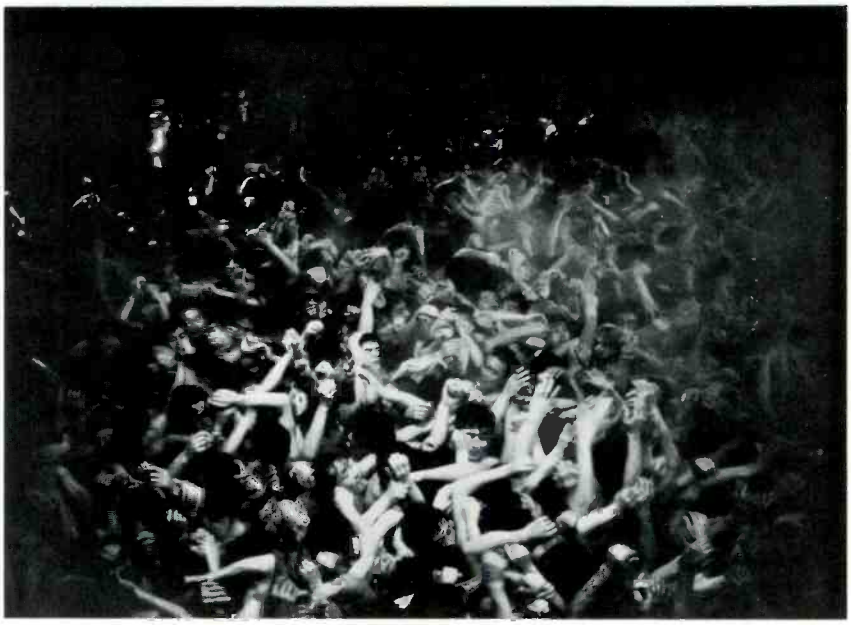
292 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Irving Penn**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

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**

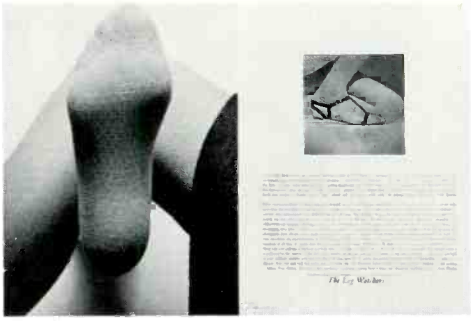


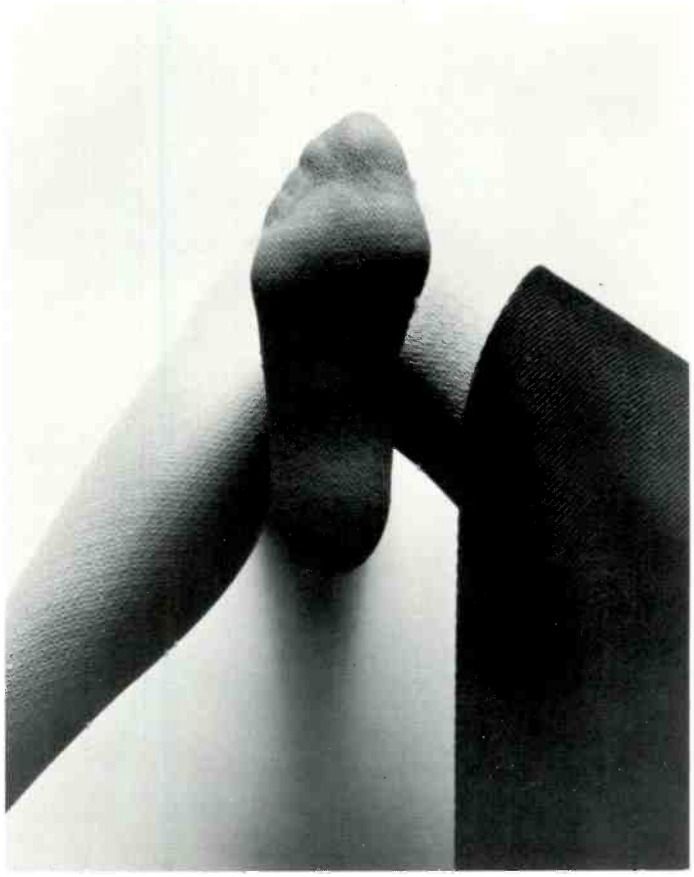
294 art directors **Ruth Ansel / Bea Feitler**
photographer **Richard Avedon**
publisher **Hearst Magazines**
client **Harper's Bazaar**



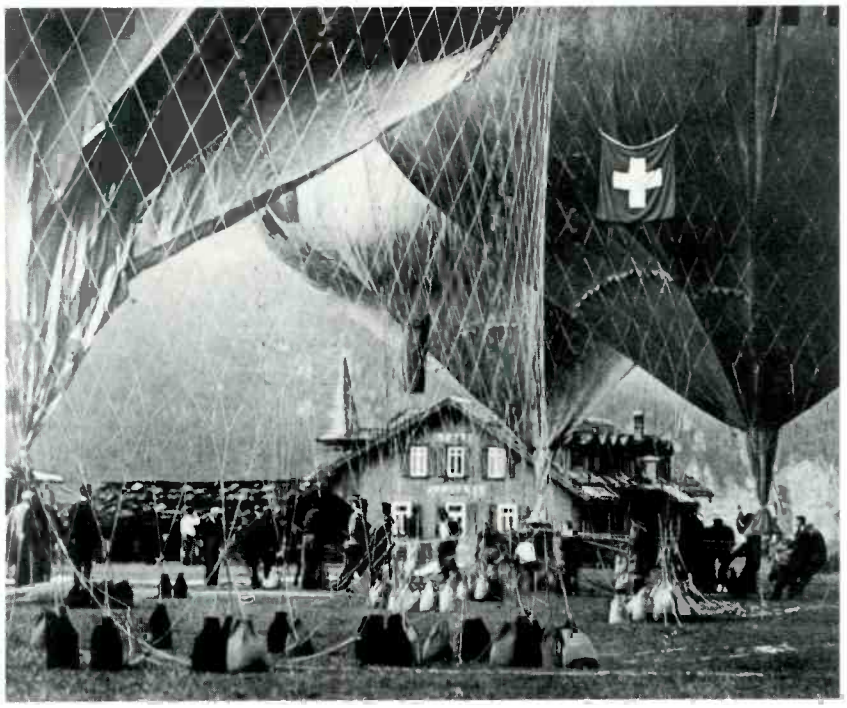
295 art director **Bernard Quint**
photographer **Brian Brake**
publisher **Time, Inc.**
client **Life Magazine**

296 art directors **Ruth Ansel / Bea Feitler**
photographer **Hiro**
publisher **Hearst Magazines**
client **Harper's Bazaar**

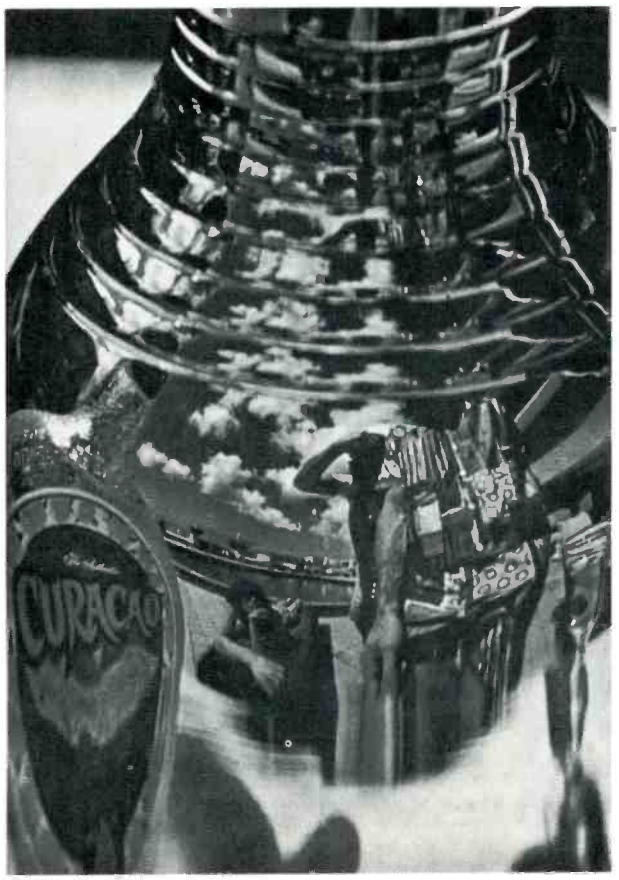




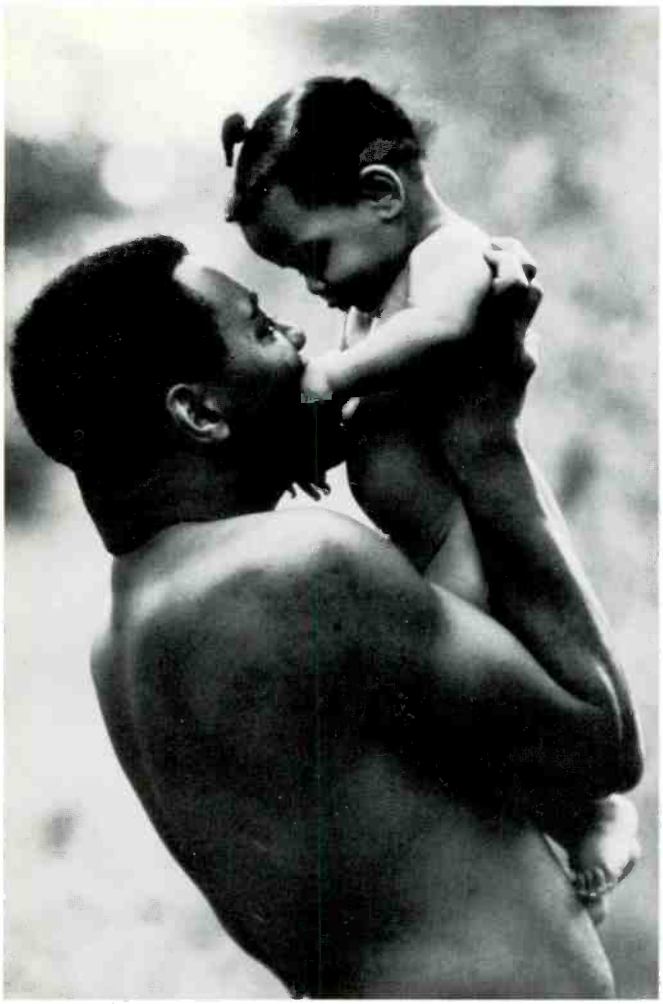
297 art director **Edward A. Hamilton**
designer **Ben Schultz**
photographer **Farrell Grehan**
publisher **Time-Life Books**
client **Life World Library—"Switzerland"**



298 art director **Elton Robinson**
photographer **Hiro**
publisher **American Heritage Publishing Co.**
client **Horizon Magazine**



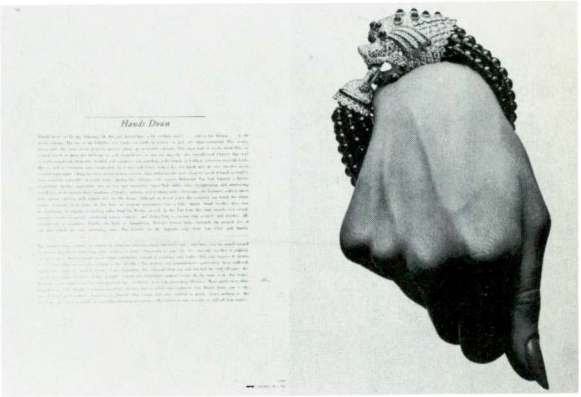
299 art director **Albert Greenberg**
designer **Albert Greenberg**
photographer **Carl Fischer**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**

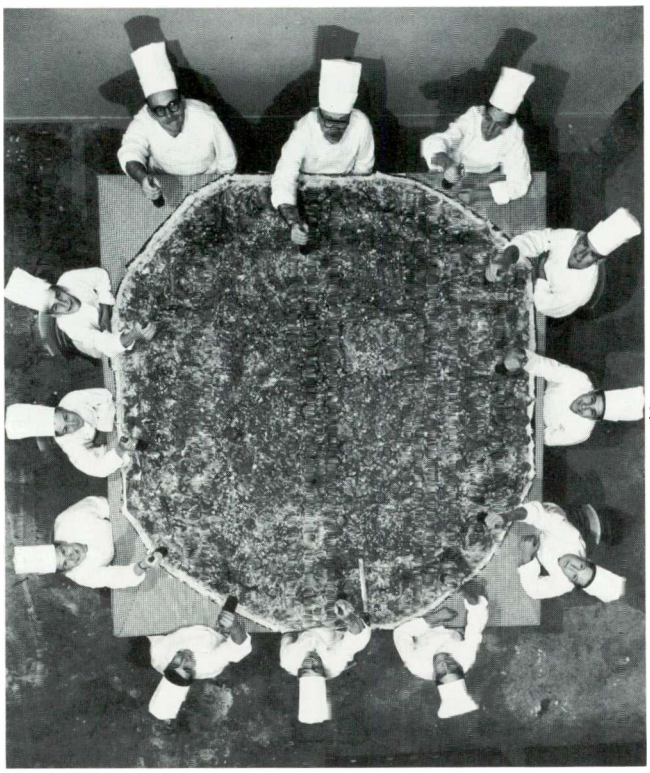


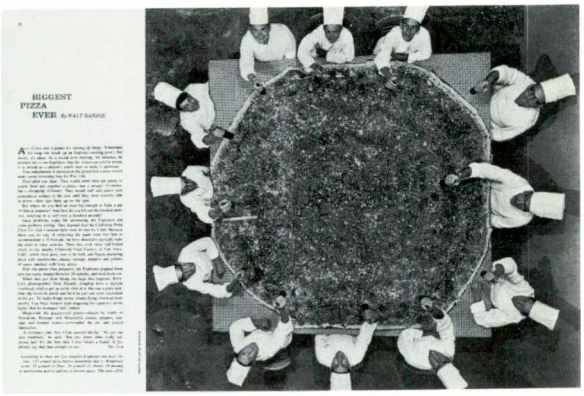
300 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Art Kane**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

301 art director **Ernest G. Scarfone**
photographer **Keüchi 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**

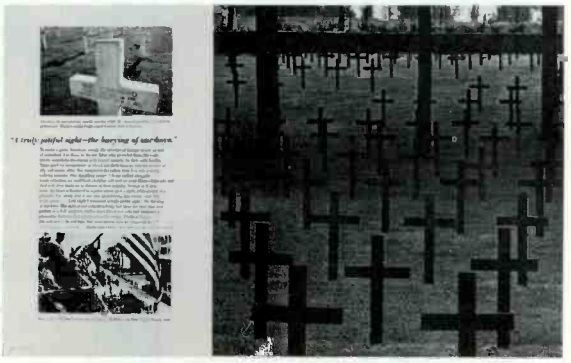




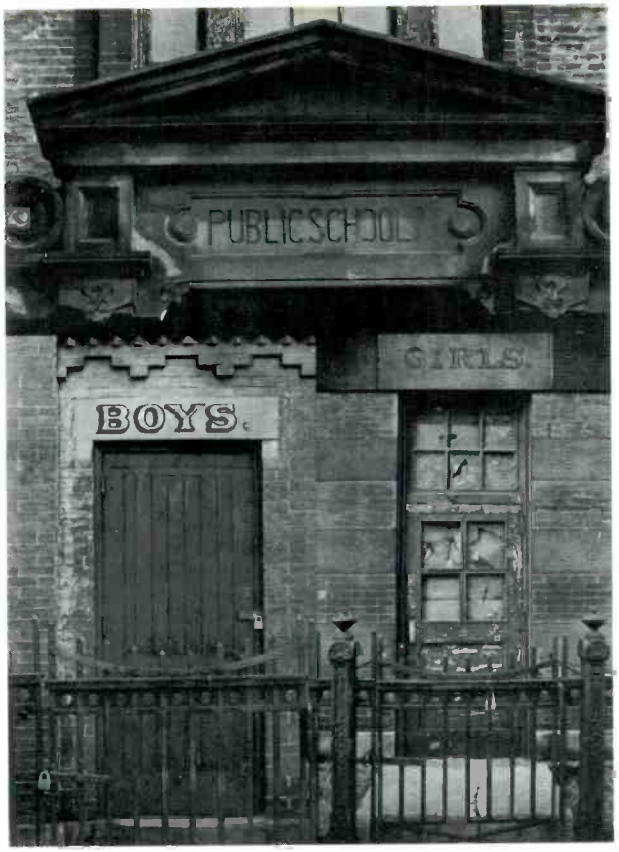


303 art director **Andrew Lessin**
photographer **Gene Daniels**
publisher **Boy Scouts**
client **Boys' Life Magazine**

304 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
artist **Art Kane**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

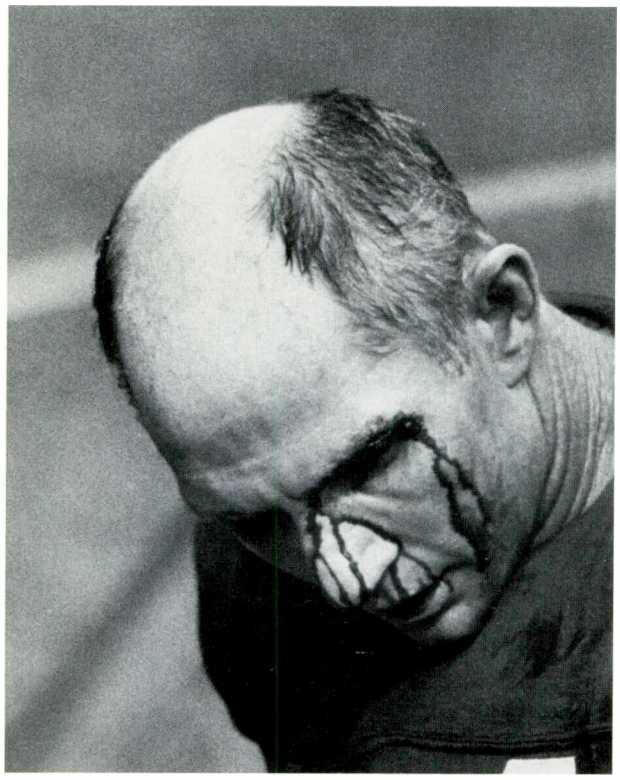


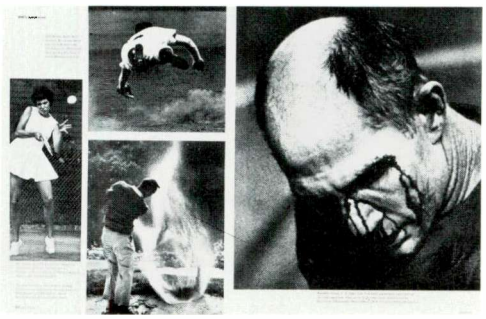
305 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Robert Freson**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**



306 art director **William Cadge**
designer **William Cadge**
photographer **Carl Fischer**
publisher **McCall Corporation**
client **Redbook Magazine**

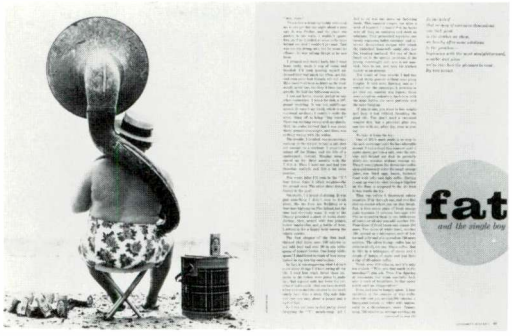
307 art director **Allen F. Hurlburt**
designer **Allen F. Hurlburt**
photographer **Robert Freson**
publisher **Cowles Magazines & Broadcasting, Inc.**
client **Look Magazine**

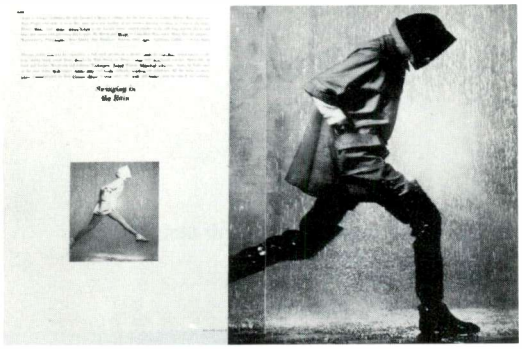




308 art director **Charles Crandall**
designer **Charles Crandall**
photographer **Bob Goldberg**
publisher **Cowles Magazine & Broadcasting, Inc.**
client **Look Magazine**

309 art director **Albert Greenberg**
designer **Albert Greenberg**
photographer **Chadwick Hall**
publisher **Esquire, Inc.**
client **Gentlemen's Quarterly**

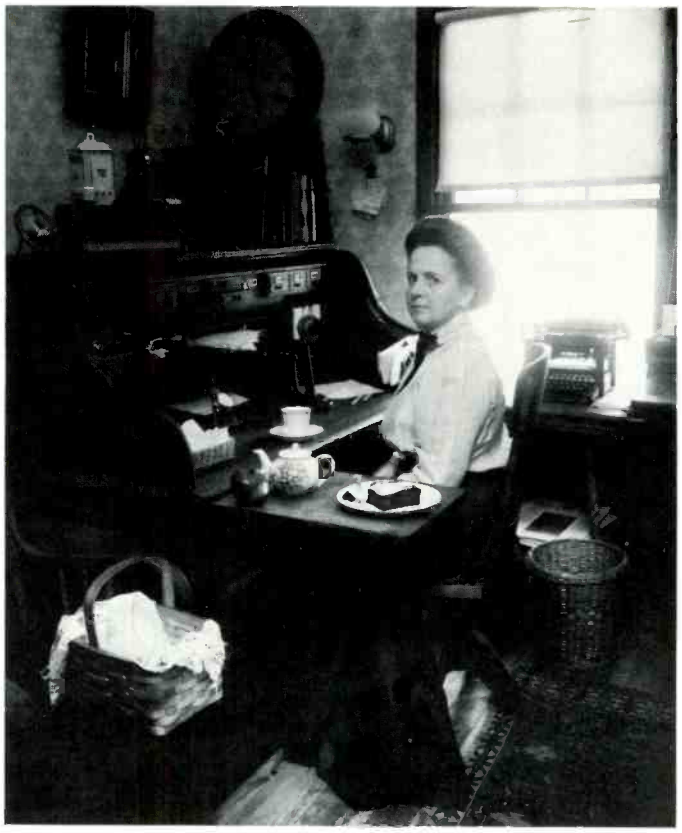


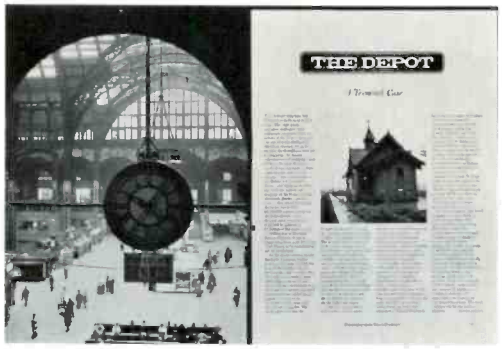


310 art directors **Ruth Ansel / Bea Feitler**
photographer **Richard Avedon**
publisher **Hearst Magazines**
client **Harper's Bazaar**

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**



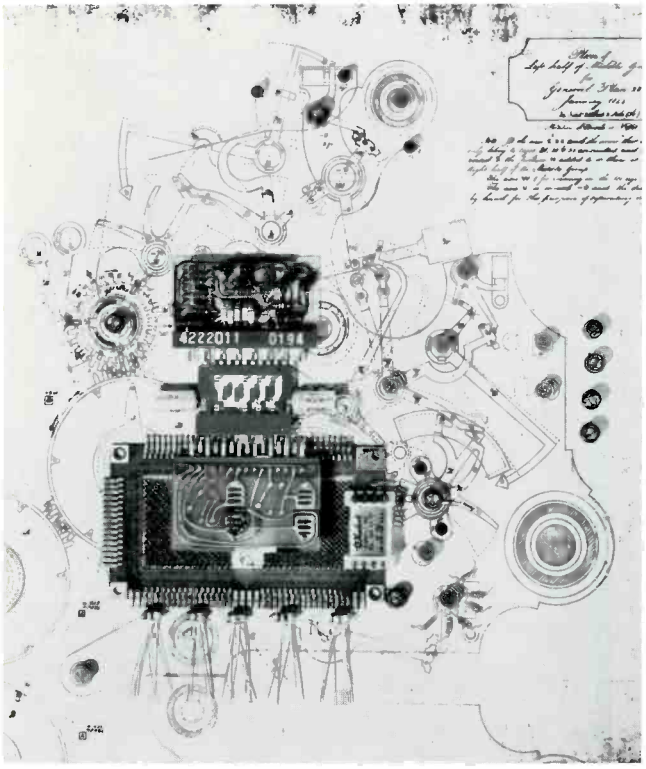


313 art director **Elton Robinson**
photographer **David Plowden**
publisher **American Heritage Publishing Co.**
client **Horizon Magazine**

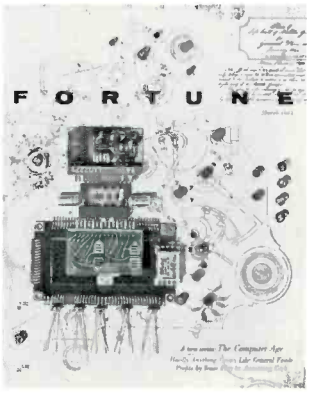
314 art directors **Ruth Ansel / Bea Feitler**
photographer **Hiro**
publisher **Hearst Magazines**
client **Harper's Bazaar**

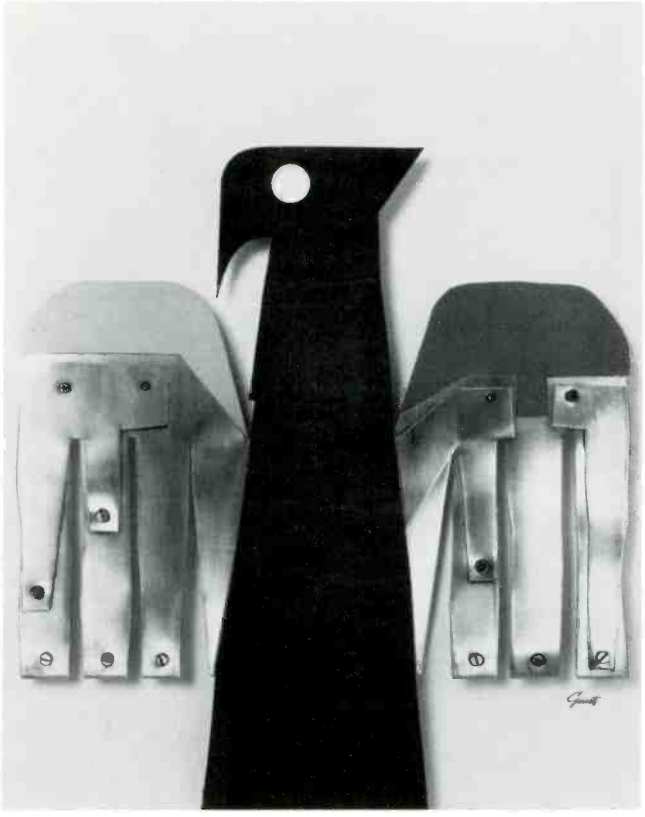
315 art director **Bernard Quint**
photographer **Gjon Mili**
publisher **Time, Inc.**
client **Life Magazine**

Magazine cover art
consumer magazines & trade magazines

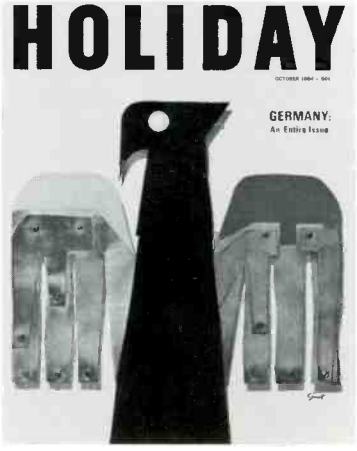


316 art director **Watler Allner**
designer **Walter Allner**
photographer **Robert Crandall Associates**
publisher **Time, Inc.**
client **Fortune Magazine**





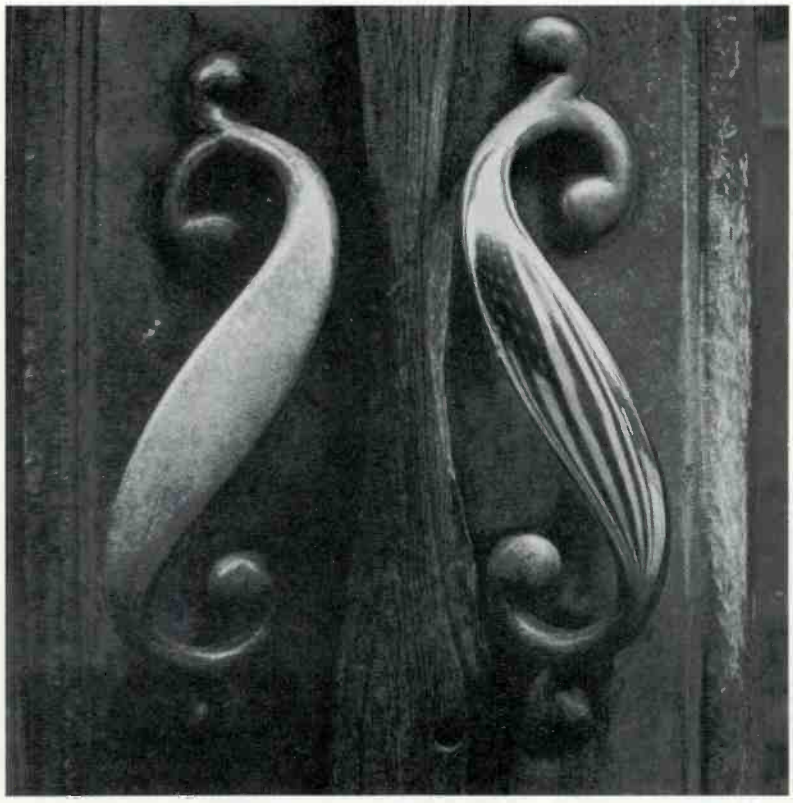
317 art director **Frank Zachary**
designer **George Giusti**
artist **George Giusti**
publisher **The Curtis Publishing Company**
client **Holiday Magazine**



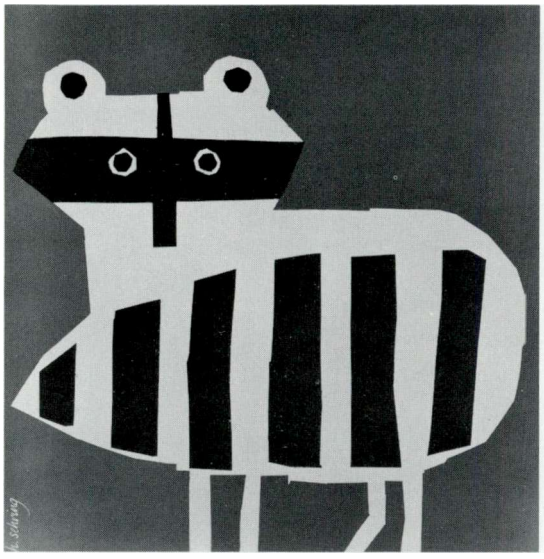
318 art directors **Ruth Ansel / Bea Feitler**
photographer **Hiro**
publisher **Hearst Magazines**
client **Harper's Bazaar**

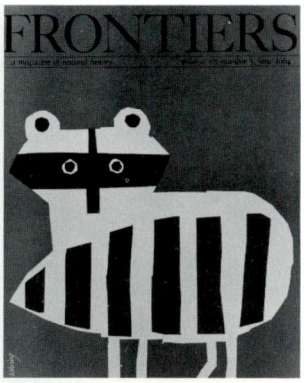
319 art director **Walter Allner**
designer **Walter Allner**
photographer **Ben Somoroff**
publisher **Time, Inc.**
client **Fortune Magazine**

320 design editor **Peter Palazzo**
art director **Joe Sapinsky**
designer **Michael Uris**
photographer **Bill Binzen**
client **New York Herald Tribune**



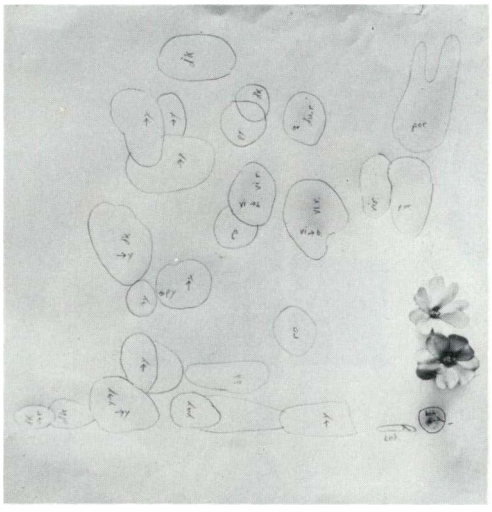
321 design editor **Peter Palazzo**
art director **Joe Sapinsky**
photographer **Reid Miles**
client **New York Herald Tribune**



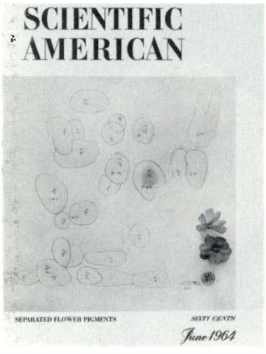


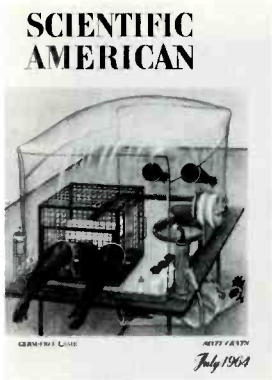
322 art director **Harry Sehring**
designer **Harry Sehring**
artist **Harry Sehring**
client **Academy of Natural Sciences**

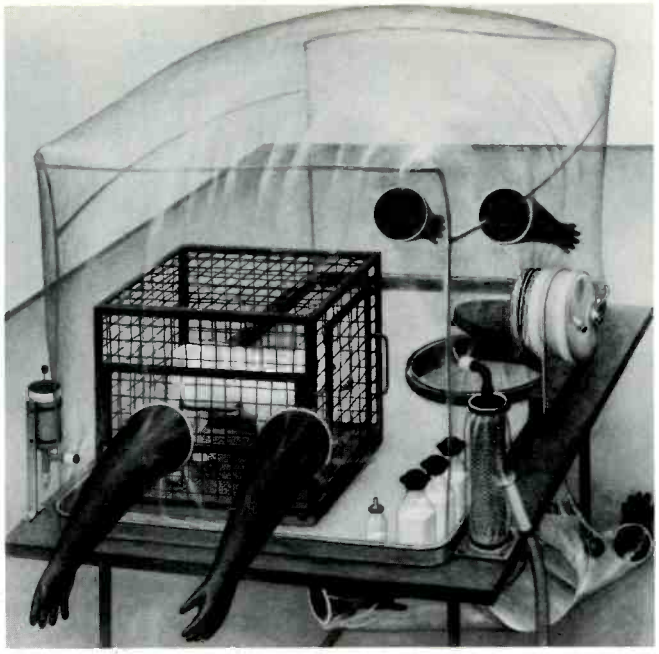
323 art director **Everett Aison**
photographer **Murray Duitz**
publisher **American Society of Magazine Photographers**
client **Infinity Magazine**



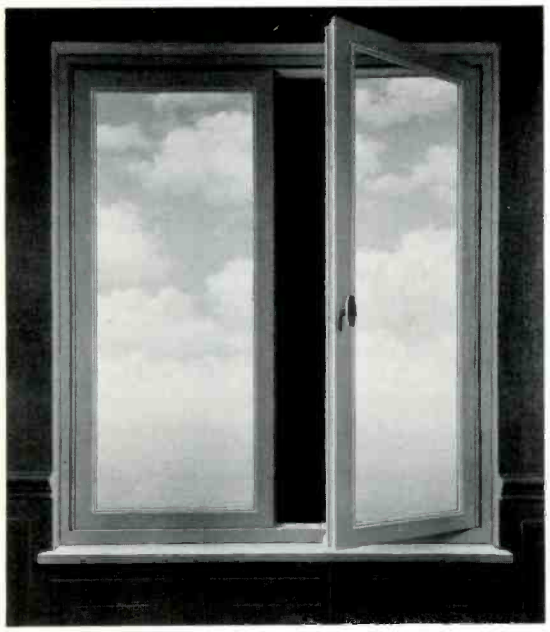
324 art director **Jerome Snyder**
designer **Samuel L. Howard**
artist **Paul Weller**
client **Scientific American**

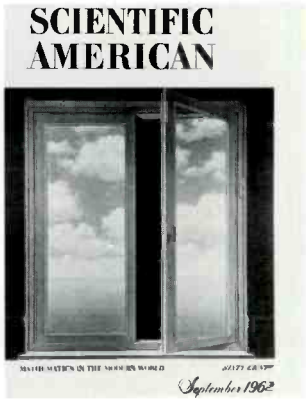




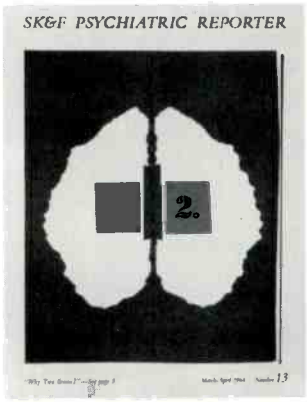


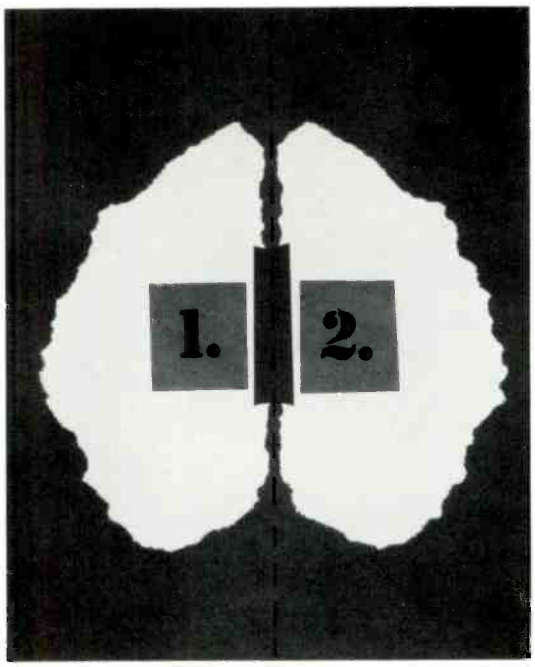
325 art director **Jerome Snyder**
designer **Jerome Snyder**
artist **John Langley Howard**
client **Scientific American**





326 art director **Jerome Snyder**
designer **Jerome Snyder**
artist **Rene Magritte**
client **Scientific American**

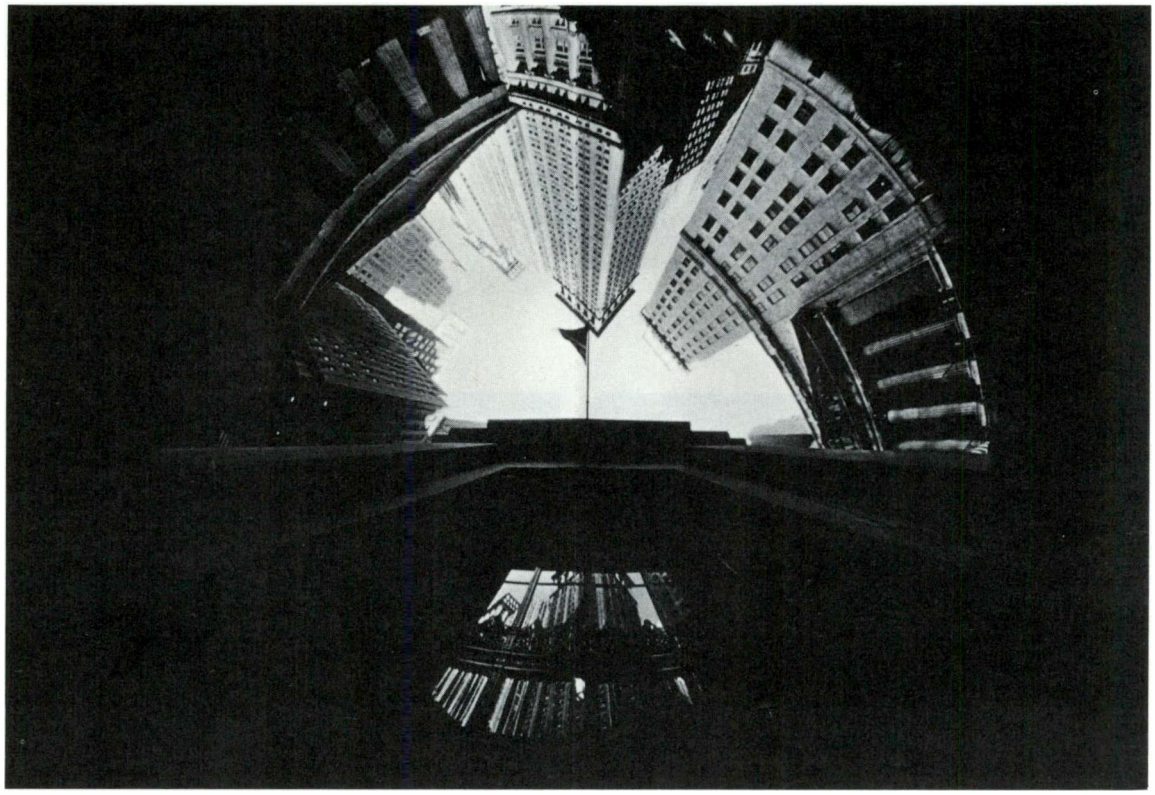


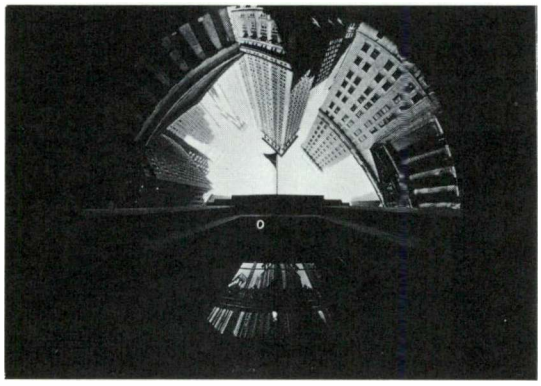


327 art director **Alan J. Klawans**
designer **Alan J. Klawans**
artist **Alan J. Klawans**
copywriter **R. L. Dean**
client **Smith, Kline & French Laboratories**

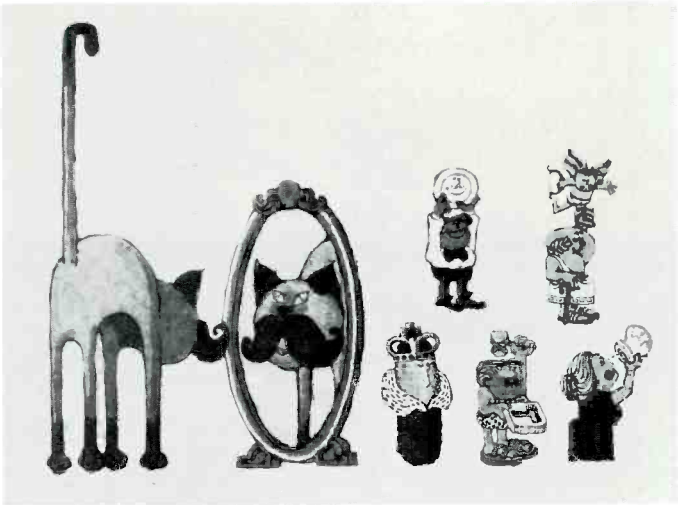
Institutional art

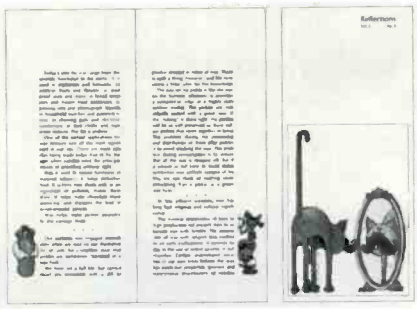
Distinctive Merit Award



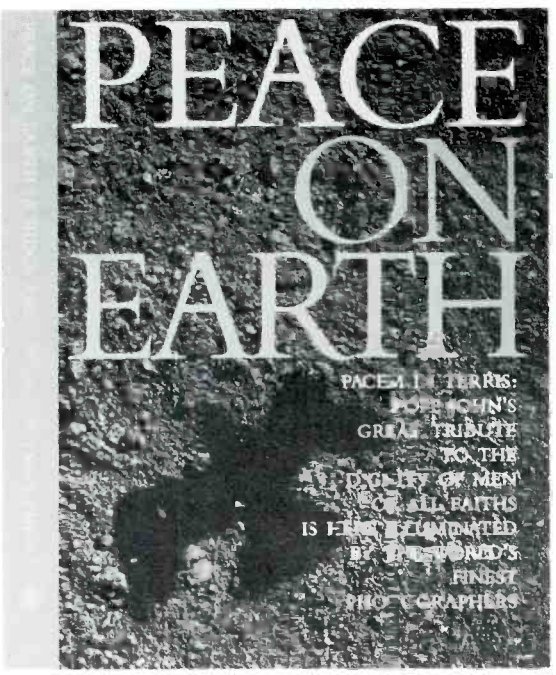


328 art director **Elton Robinson**
photographer **Carl Fischer**
client **Morgan Guaranty Trust Company**

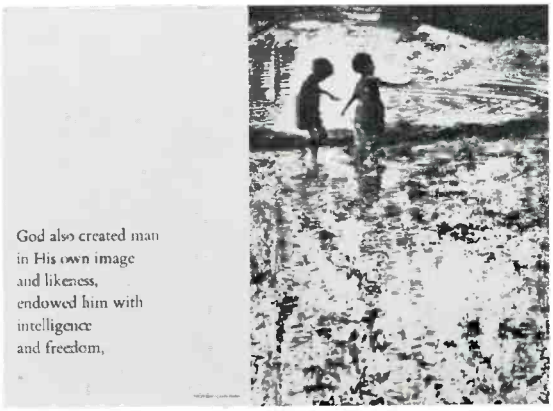


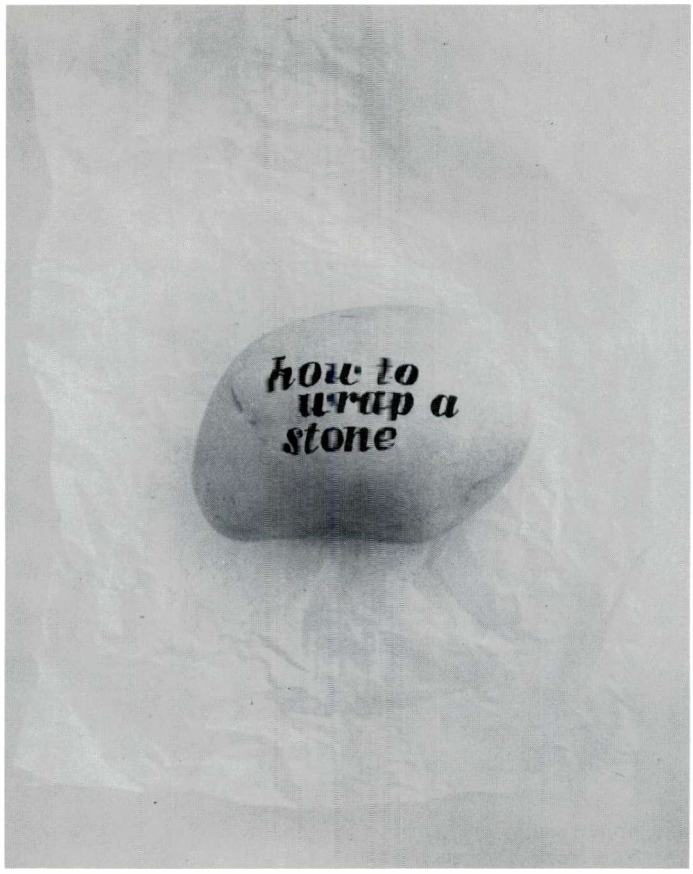


329 art director **Don Willis**
designer **Dugald Stermer**
artist **Dugald Stermer**
copywriter **Walter Wilson**
agency **Ketchum, MacLeod & Grove, Inc.**
client **Gulf Oil Corporation**

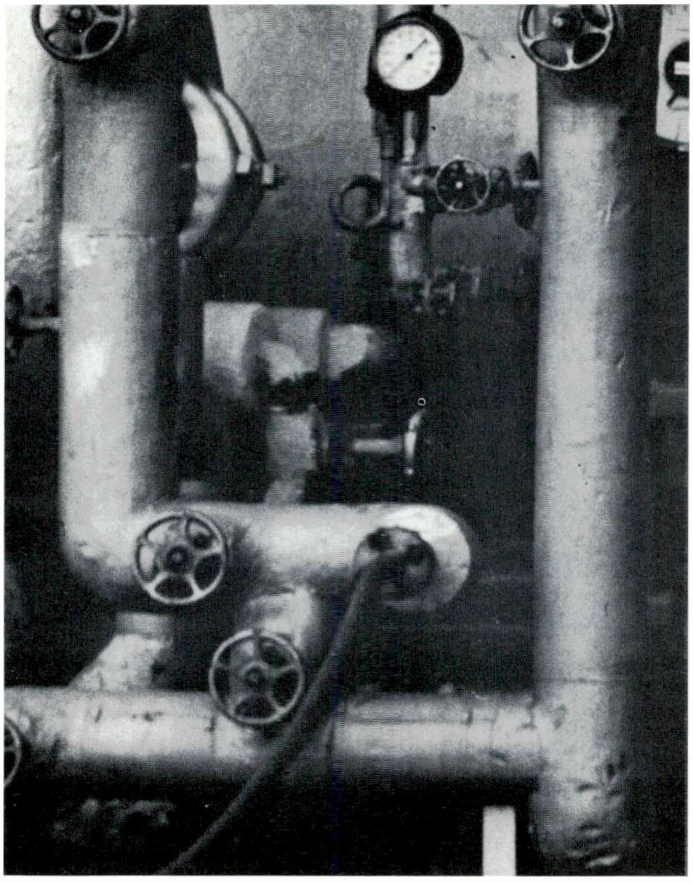


330 art director **Albert A. Squillace**
photographer **Magnum Photographers**
publishers **Odyssey Press / Ridge Press**



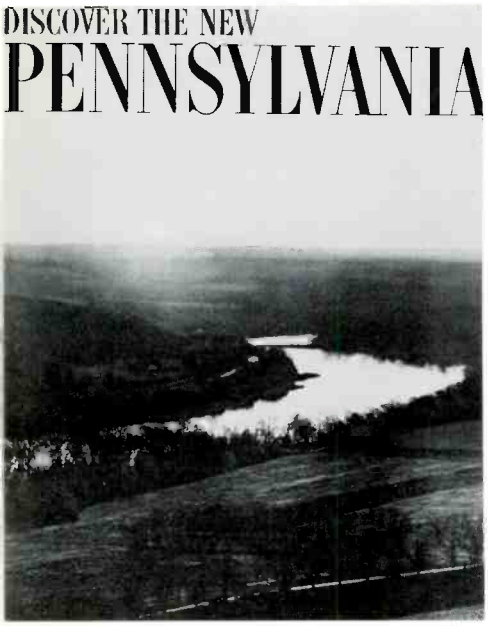


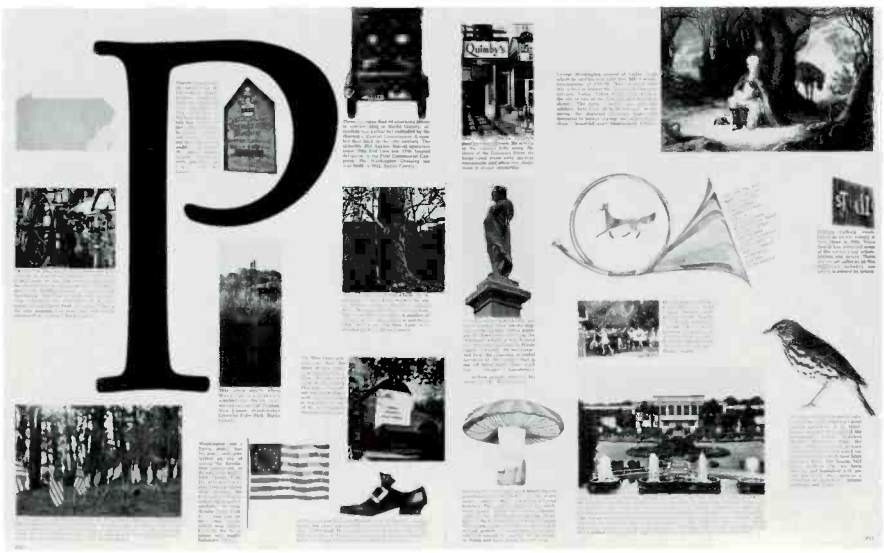
331 art director **Richard Downes**
photographers **Bob Hayman / Ralph W. Smith**
copywriter **William W. Carty**
agency **DeMarin-Marona & Associates, Inc.**
client **E. I. DuPont DeNemours Company**



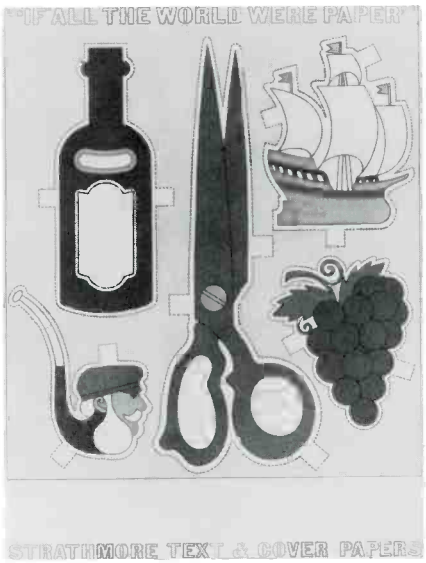
332 art director **Frank Nofer**
designer **Frank Nofer**
photographers **Bob Hayman / Ralph W. Smith**
copywriter **A. Joseph Newman, Jr.**
client **Walter T. Armstrong, Inc.**

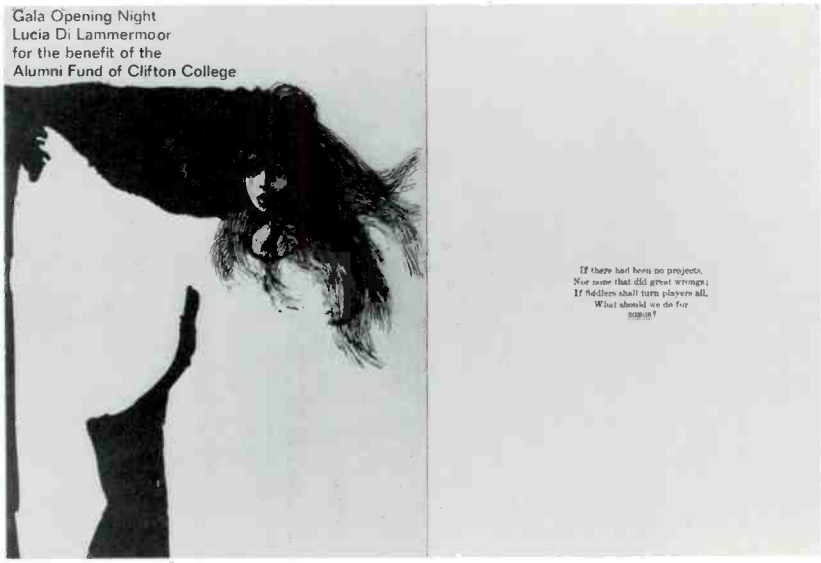
Design of complete sales Promotion unit booklets (8 pages or more)



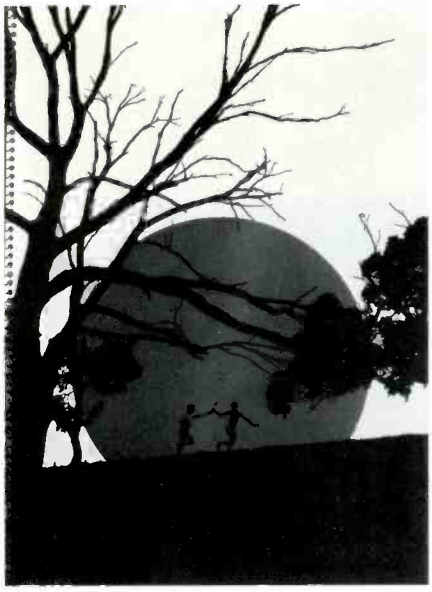


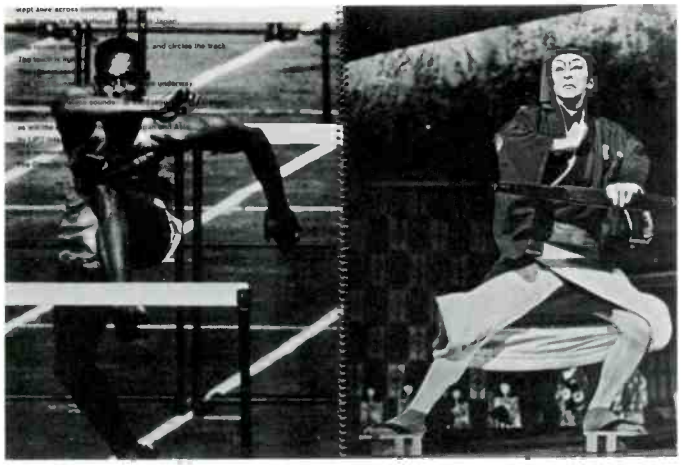
333 art director **Don Smith**
designers **Don Smith / Federman / Adams & Colopy**
artists **Harry Bliss / Jacob Landau / Stu Knickerbocker / Art Williams / Mark English / Federman / Adams & Colopy**
agency **Ketchum MacLeod & Grove, Inc.**
client **Commonwealth of Pennsylvania**





334 art director **Stan Phillips**
artist **Push Pin Studios**
agency **The Lampert Agency, Inc.**
client **Strathmore Paper Company**

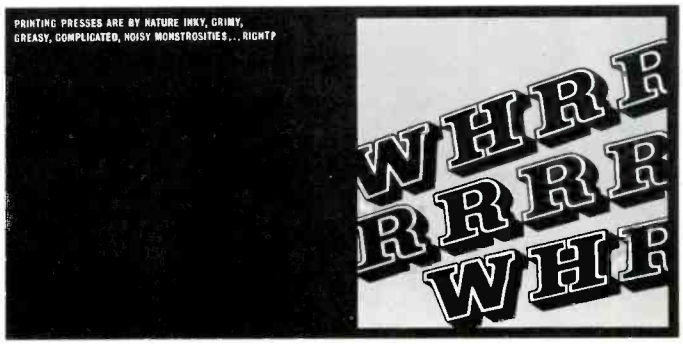




335 art directors **Philip Gips / Louis Klein**
photographer **"Life" photographers**
copywriters **Jo Murray / Ernie Hill**
publisher **Time, Inc.**
client **Life International Editions**

336 art director **John M. Fraioli**
designer **John M. Fraioli**
artist **Rudy Spinoza**
copywriter **E. C. Bergelt**
agency **Marsteller Inc.**
client **Hoffmann-La Roche**

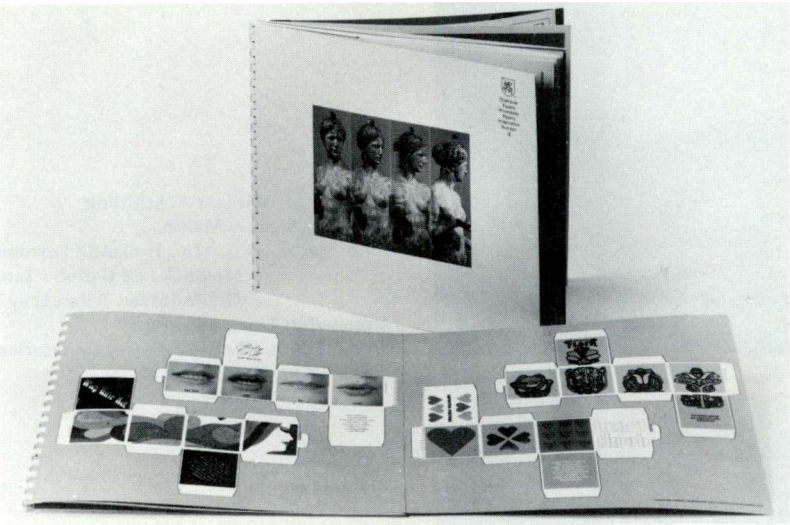
337 art director **Daniel Czubak**
designer **Daniel Czubak**
artist **Daniel Czubak**
photographer **Daniel Czubak**
copywriters **William Petan / Richard Lochte**
agency **Daniel Czubak Associates**
client **RCS Offset Printers**



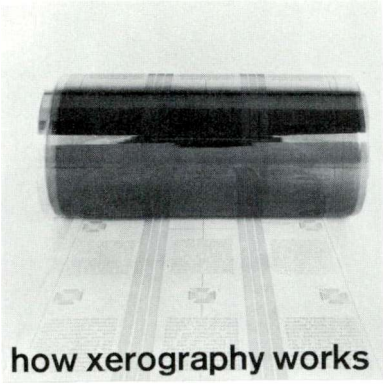
Distinctive Merit Award

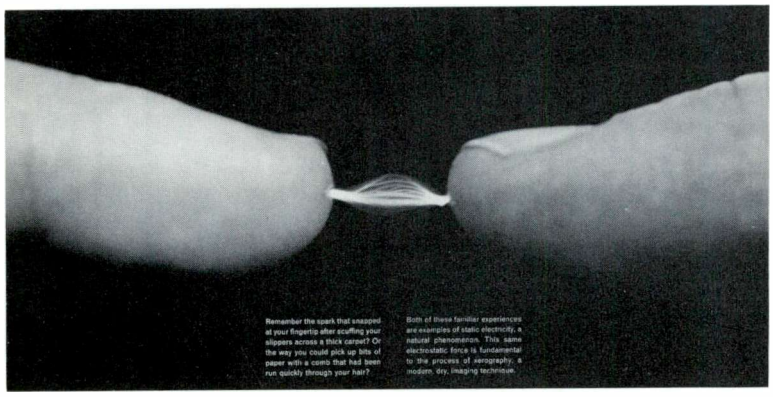
338 art directors **Ron Sandilands / John Amon**
artist **Tom Kamifuji**
agency **Needham, Louis & Brorby, Inc.**
client **Champion Papers, Inc.**

339 art director **Wayne Webb**
designers **Wayne Webb / Bill Kinser**
artist **Bill Kinser**
photographer **Whitaker Guernsey Studio**
client **Revere-Wollensak Division / 3M Company**



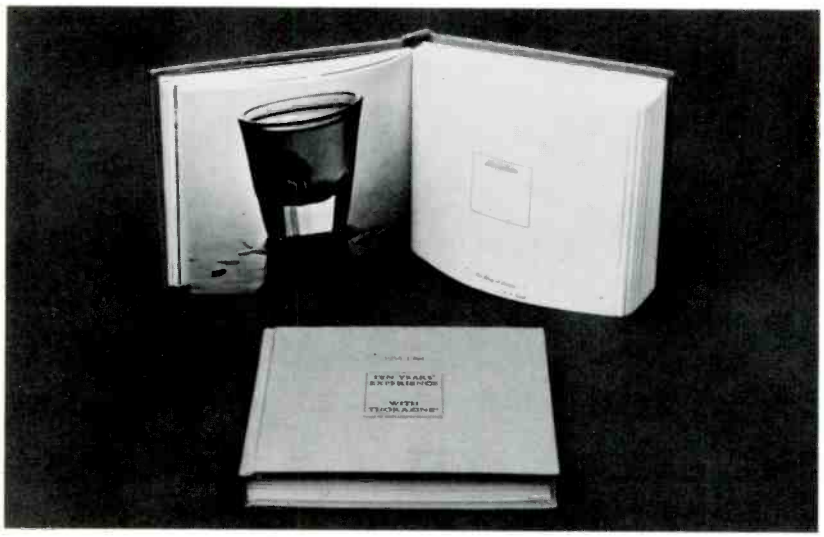
340 art director **Tom Gorey**
designer **Push Pin Studios**
artists **Seymour Chwast / Milton Glaser / Isadore Seltzer**
photographers **Sol Mednick / Jay Maisel / Bernard Cole**
agency **Needham, Louis & Brorby, Inc.**
client **Champion Papers, Inc.**



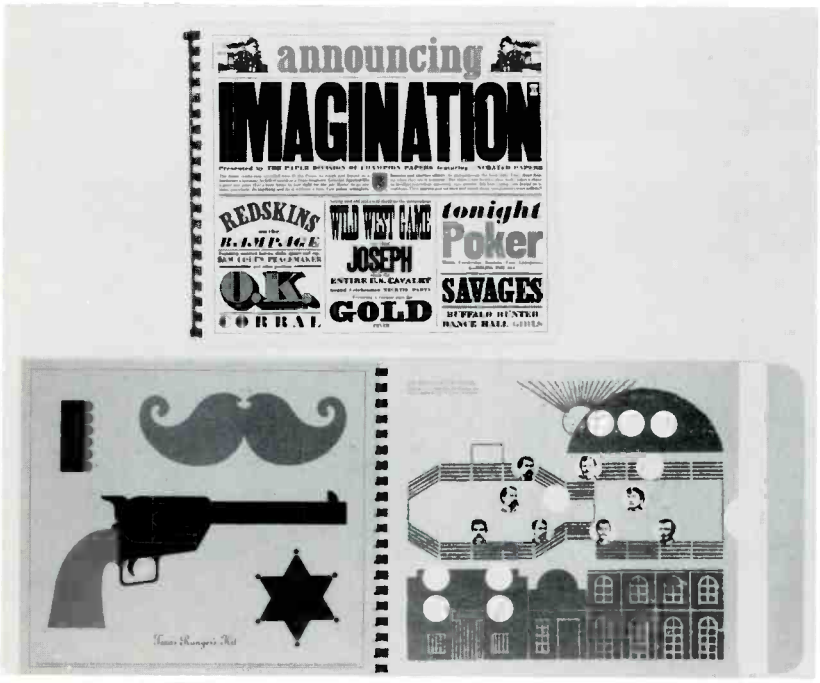


341 art director **Tycho R. Weil**
designers **Tycho R. Weil / Ron Seichrist**
photographer **Ben Rose**
agency **Sudler and Hennessey**
client **Xerox Corporation**

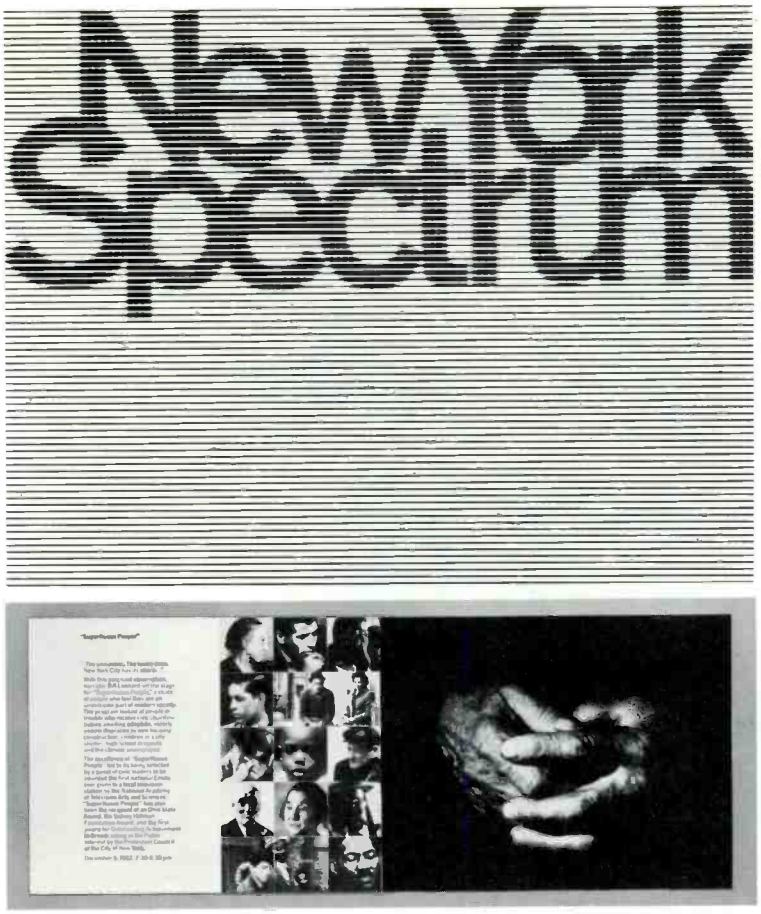
342 art director **Jack Hough**
designer **Thomas Geismar**
artist **Chermayeff & Geismar Associates**
copywriter **Ted Bonus**
agency **Chermayeff & Geismar Associates**
client **Xerox Corporation—Rochester, N.Y.**



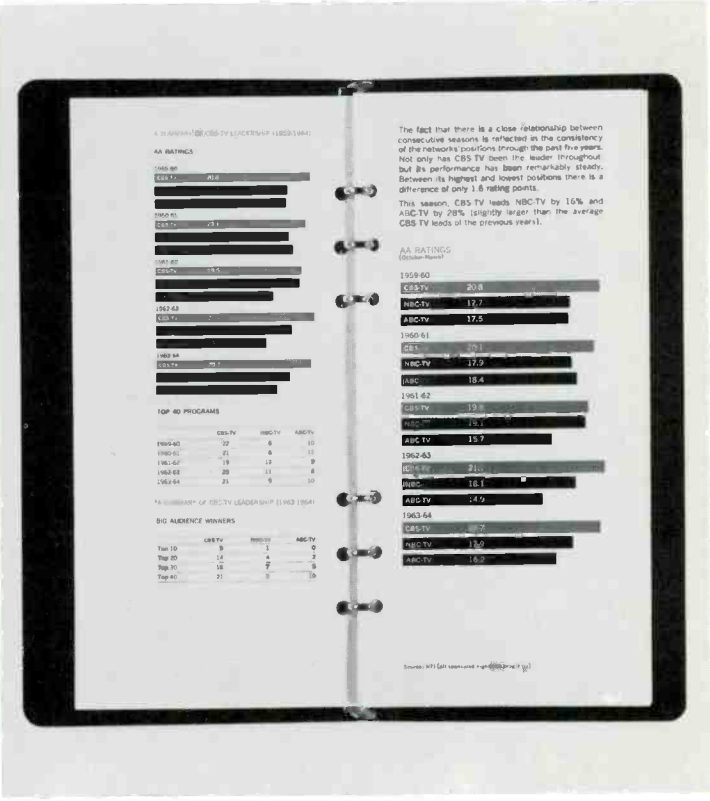
343 art director **William A. Schilling**
designer **Samuel Maitin**
photographers **G. Wm. Holland / Seymour Mednick / Ed Gallob / Tana Hoban / Geisla Jordan / Stan Levy**
copywriter **Frank Biggerstaff**
client **Smith, Kline & French Laboratories**



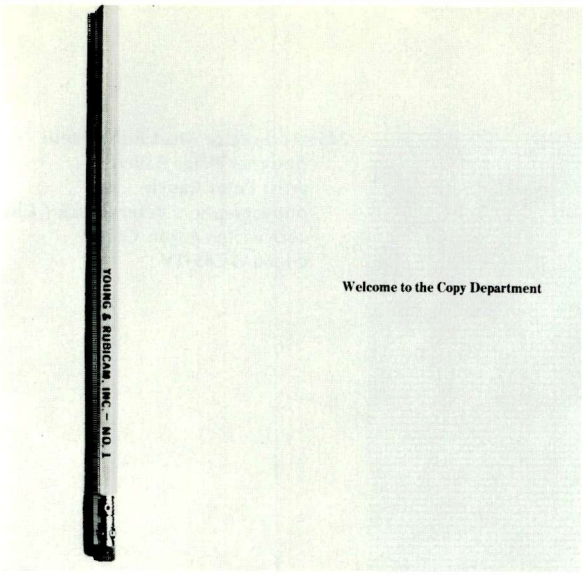
344 art director **Tom Gorey**
artist **Nicolas Sidjakov**
agency **Needham, Harper & Steers, Inc.**
client **Champion Papers, Inc.**



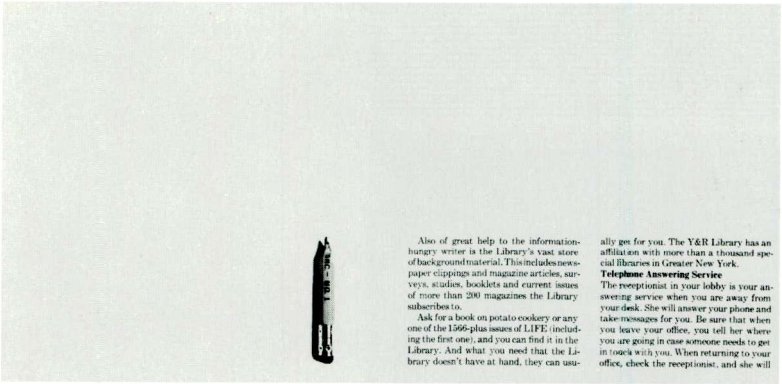
345 art director **Mort Rubenstein**
designer **Peter Rauch**
artist **Peter Rauch**
photographers **Peter Rauch / CBS Photos**
copywriter **Aaron Cohen**
client **WCBS-TV**



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**



347 art director **Arthur Glazer**
designer **Arthur Glazer**
photographer **Charles Gold**
copywriter **Frank Harrel**
agency **Young & Rubicam, Inc.**
client **Young & Rubicam, Inc.**

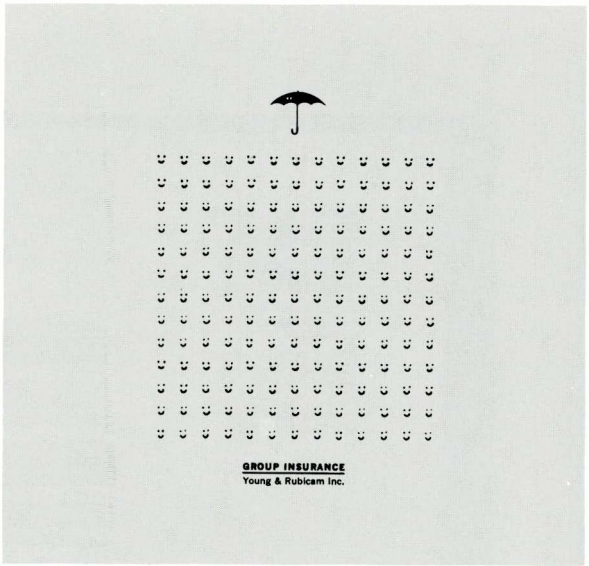


Also of great help to the information-hungry writer is the Library's vast store of background material. This includes newspaper clippings and magazine articles, surveys, studies, booklets and current issues of more than 200 magazines the Library subscribes to.

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 usually 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

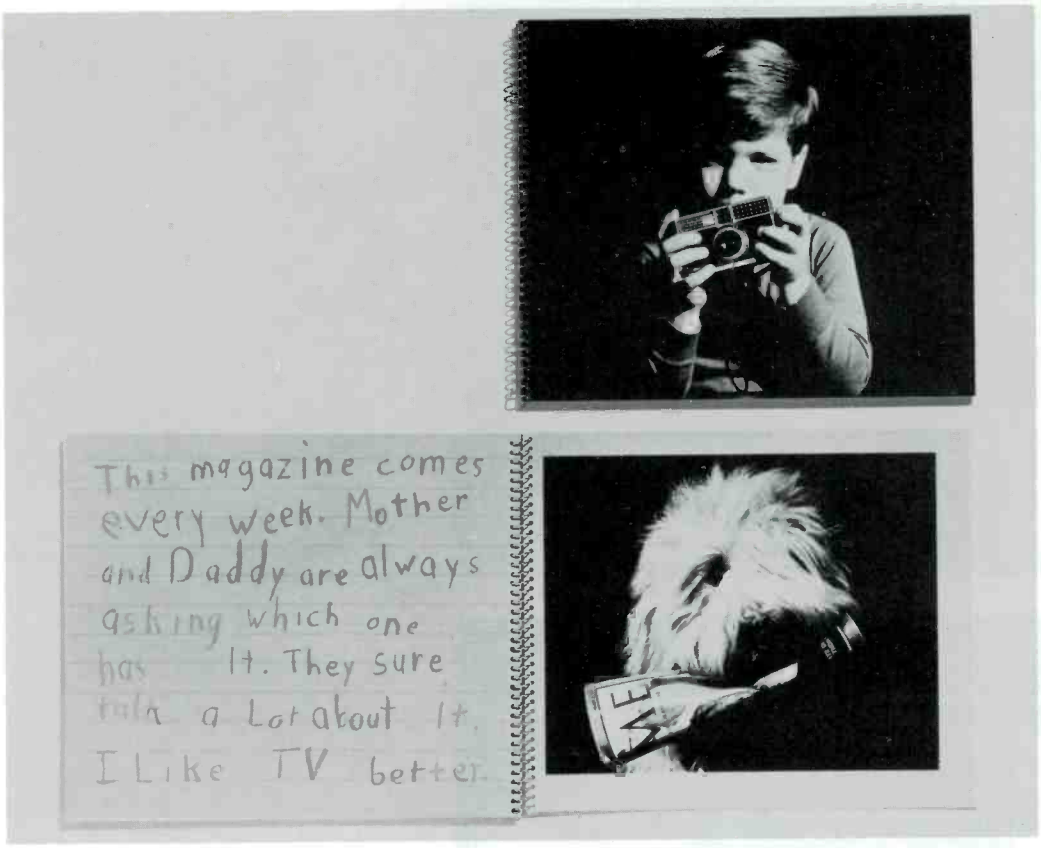


348 art director **Mutsuo Yasumura**
designer **Mutsuo Yasumura**
artist **KVS Studio**
copywriter **Travelers Insurance Co.**
agency **Young & Rubicam, Inc.**
client **Young & Rubicam, Inc.**

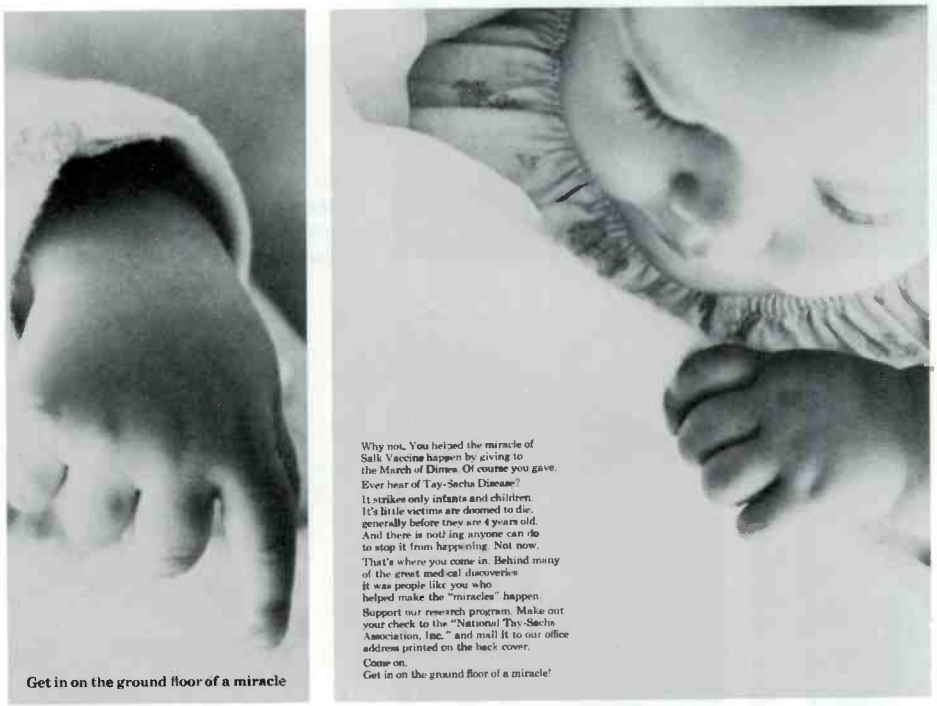
SCHEDULE OF BENEFITS

The amounts of your insurance and contributions are as follows:

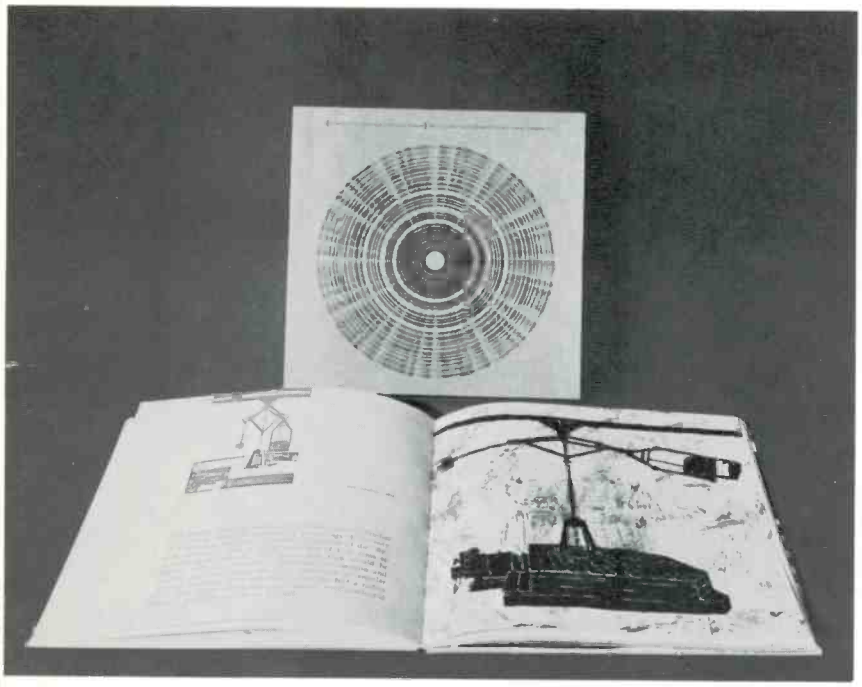
Class	Basic Annual Salary or Wage	Amount of Insurance	Monthly Contributions
I	Less than $1,800	$2,000	None
II	$1,800 but " " 2,400	3,000	None
III	2,400 " " " 3,000	4,000	None
IV	3,000 " " " 3,600	5,000	None
V	3,600 " " " 4,200	12,000	None
VI	4,200 " " " 4,800	14,000	None
VII	4,800 " " " 5,400	15,000	$ 0.55
VIII	5,400 " " " 6,000	18,000	1.60
IX	6,000 " " " 6,600	21,000	4.75
X	6,600 " " " 7,200	25,000	5.80
XI	7,200 " " " 7,800	33,000	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



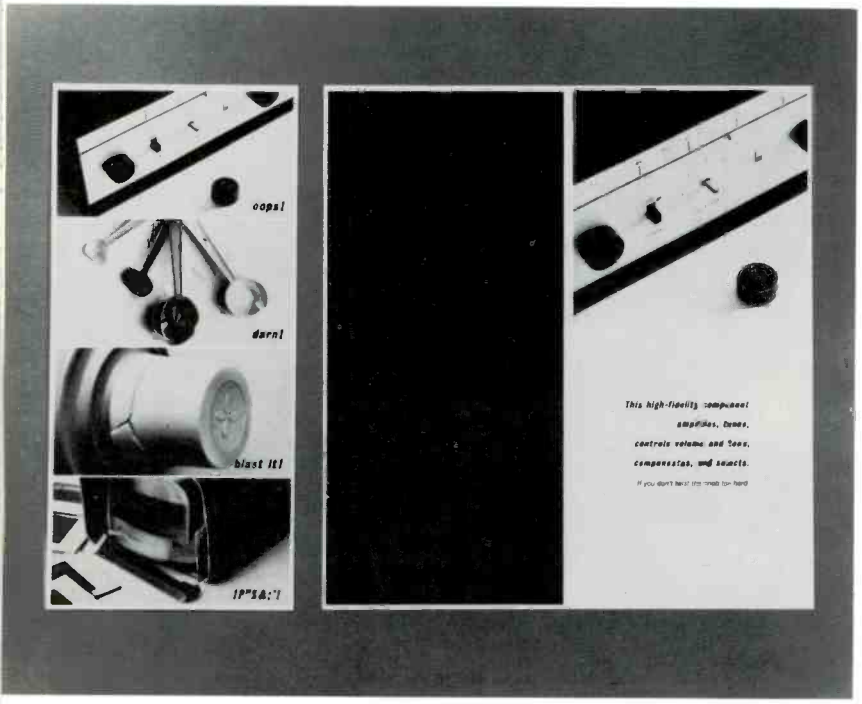
349 art director **Sheldon Cotler**
designers **Dick Boland / Walter Lefmann**
photographer **Leon Golomb**
copywriter **Patricia Bonfield**
publisher **Time, Inc.**
client **Time Magazine**



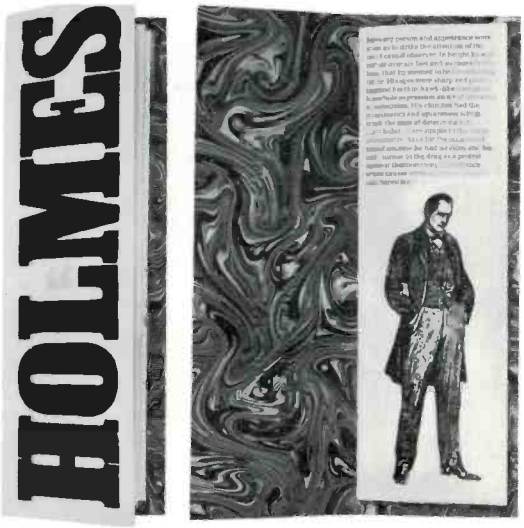
350 art director **Arnold Blumberg**
designer **Arnold Blumberg**
photographer **Arnold Blumberg**
copywriter **Raymond Martell**
client **National Tay-Sachs Association, Inc.**



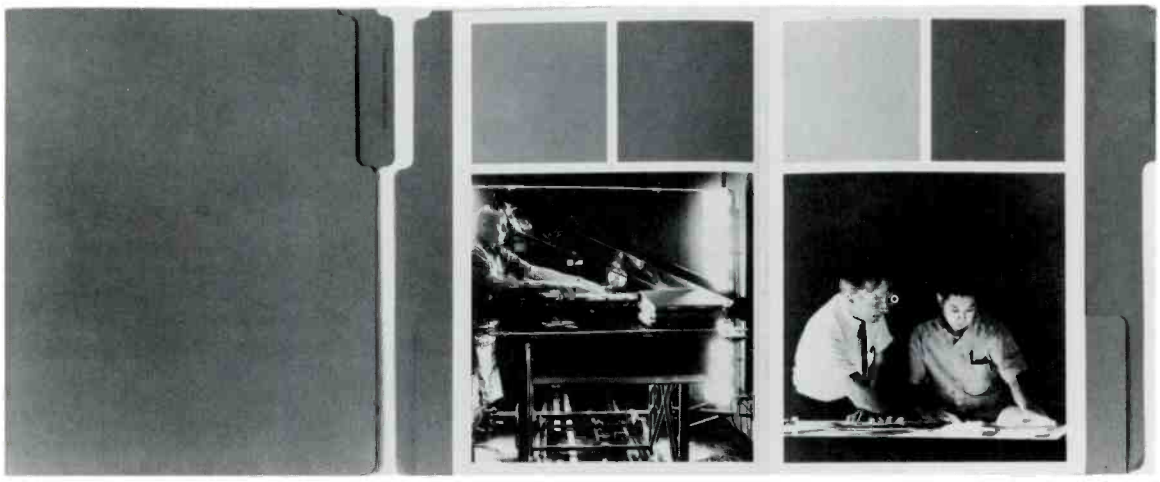
351 art director **Lewis Van der beken**
designer **Lewis Van der beken**
artists **Robert Flemate / Grant Wright / Lewis Van der beken**
copywriter **Dr. William J. White**
client **Douglas Aircraft Co., Inc. / Missile & Space Systems Division**



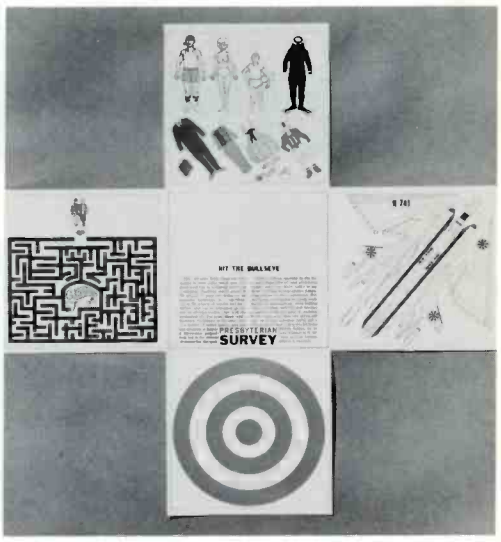
352 art directors **Bob Ryeson / Craig Bowen**
photographer **Bob Hughes**
agency **MacManus, John & Adams, Inc.**
client **Dow Chemical Company**



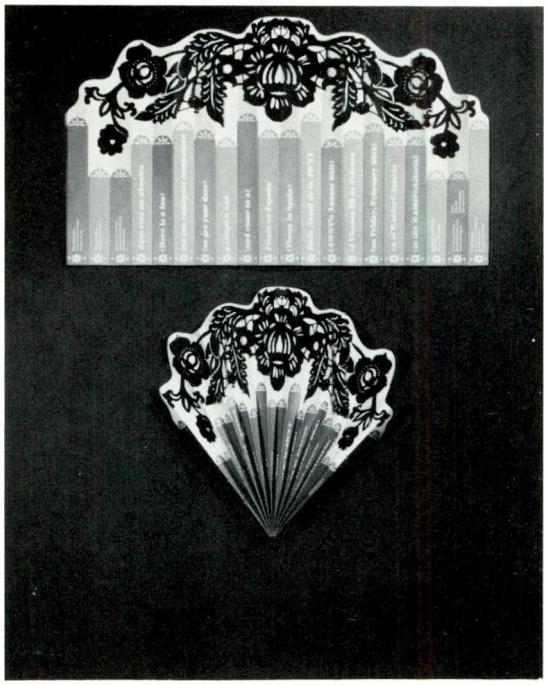
353 art director **Mo Lebowitz**
designer **Mo Lebowitz**
photographers **Conan Doyle / Mo Lebowitz**
client **The Antique Press**



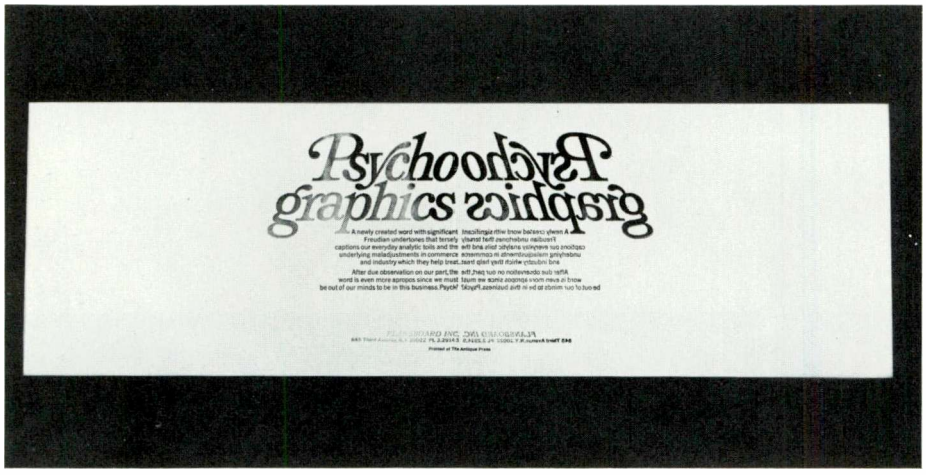
354 art director **Gollin, Bright & Zolotow, Inc.**
designer **Gollin, Bright & Zolotow, Inc.**
photographer **Peter James Samerjan**
copywriter **Stanley Bachrack**
client **Economy Lithograph Company**



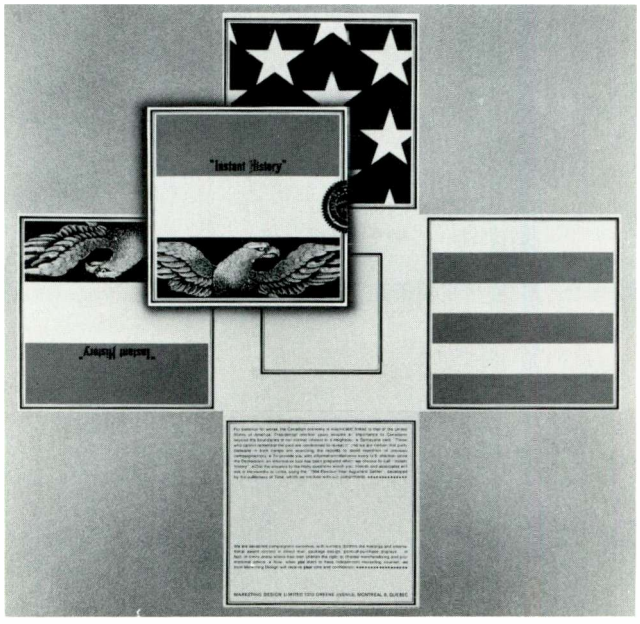
355 designer **Norman Kohn**
artists **Norman Kohn / Elizabeth White**
copywriter **Anne Rivers**
client **Presbyterian Survey**



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.**



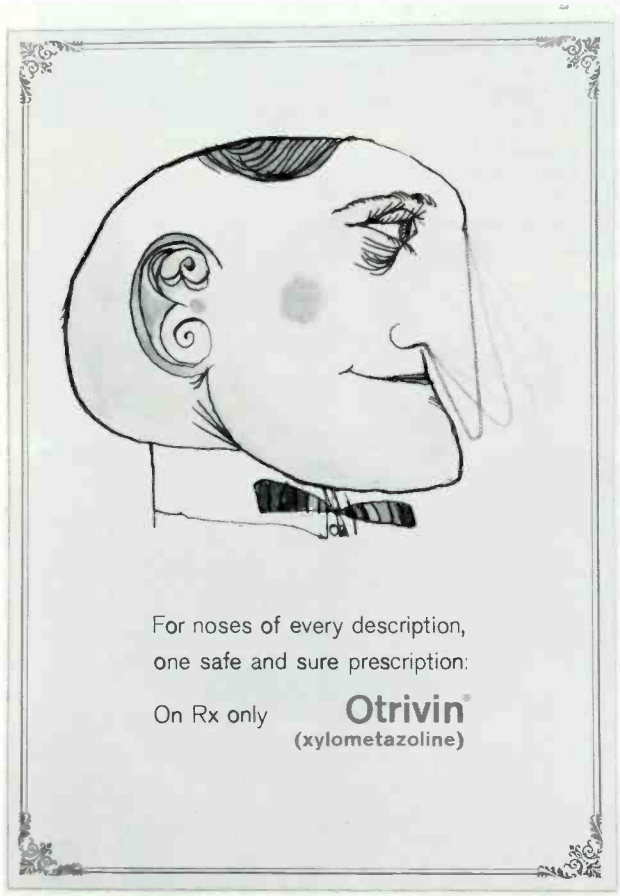
357 art director **Mo Lebowitz**
designer **Mo Lebowitz**
artist **Carl Lapidus**
copywriter **Mo Lebowitz**
client **Plansboard, Inc.**



358 art director **Herbert M. Korenberg**
designer **Dennis Goddard**
artist **Dennis Goddard**
copywriter **Herbert M. Korenberg**
agency **Marketing Design Limited**
client **Marketing Design Limited**

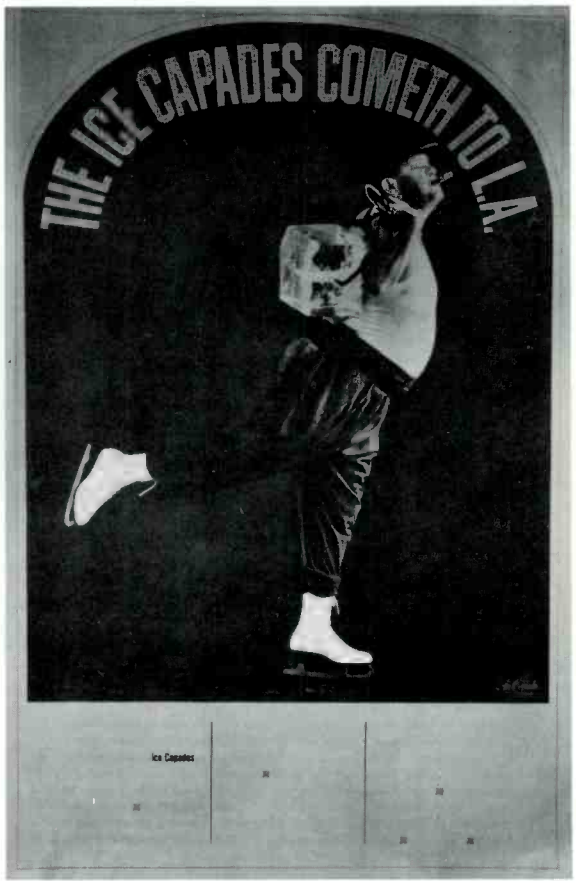
359 art director **Irving Miller**
designer **Irving Miller**
artists **Betman Archives / George Caleb Bingham**
Irving Miller / Thomas Nast
photographer **Irving Elkin**
copywriter **Andrew Placco**
client **International Paper Co.**

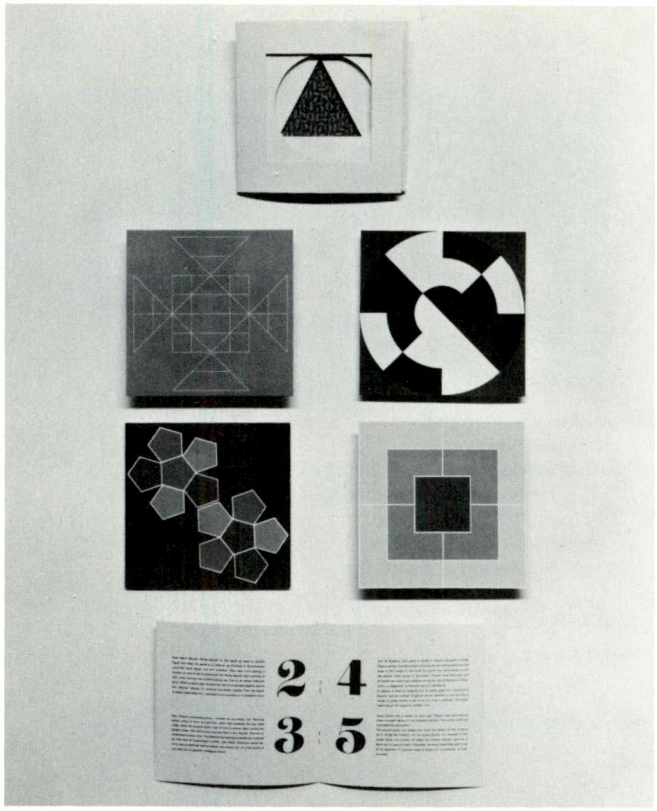
Gold Medal Award



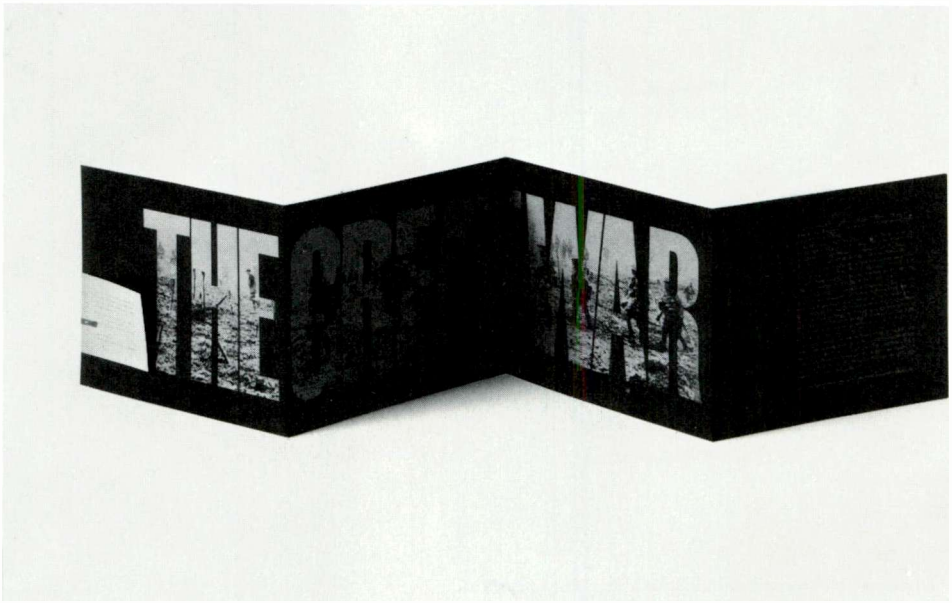
360 art director **Myrtle Johnson**
designer **Frank Mayo**
artist **Jerome Martin**
copywriter **Charles Hackett**
agency **Mayo-Infurna Design Inc.**
client **CIBA**

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**

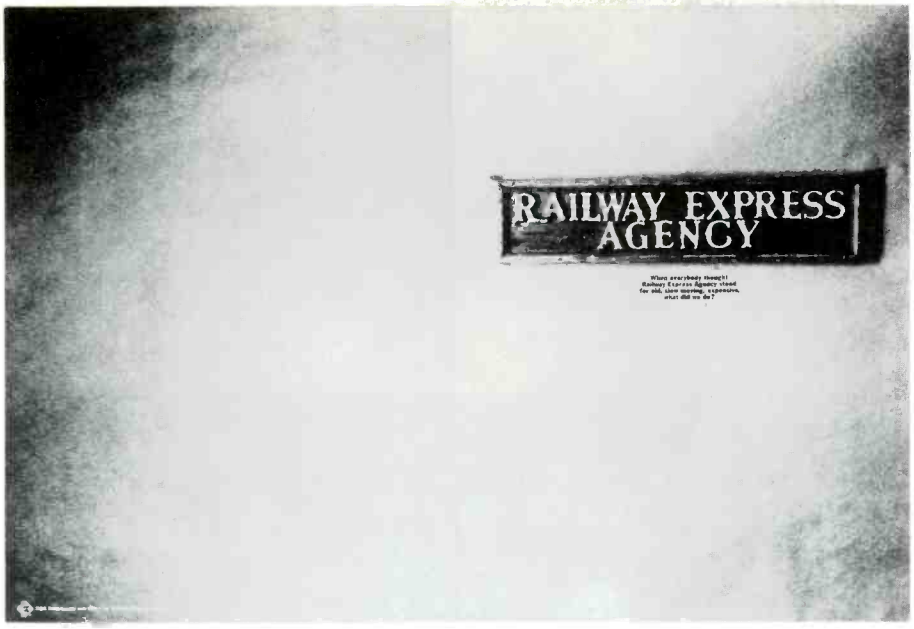


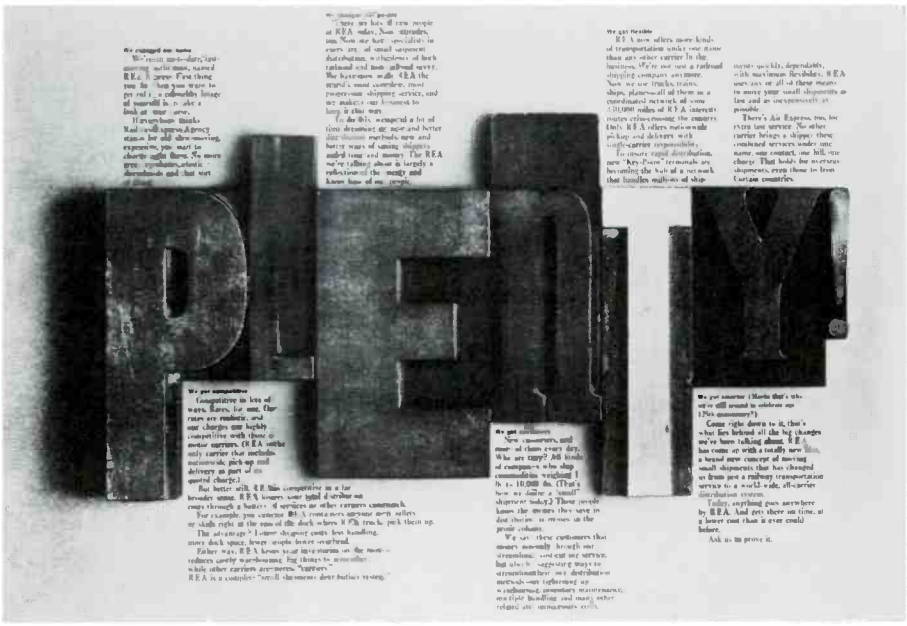


362 art director **Jerome Snyder**
designer **Helene Kenny**
artist **Helene Kenny**
copywriter **Martin Gardner**
client **Scientific American**



363 art director **Bob Cox**
artist **Len Johnson**
copywriter **Murray Salberg**
client **WNEW-TV**





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**

365 art director **Al Weintraub**
designer **Al Weintraub**
artist **Al Weintraub**
copywriter **Al Weintraub**
client **London Dock**

What does the Journal look like to a woman who cannot see?

What does the Journal look like to a woman who cannot see?

"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."

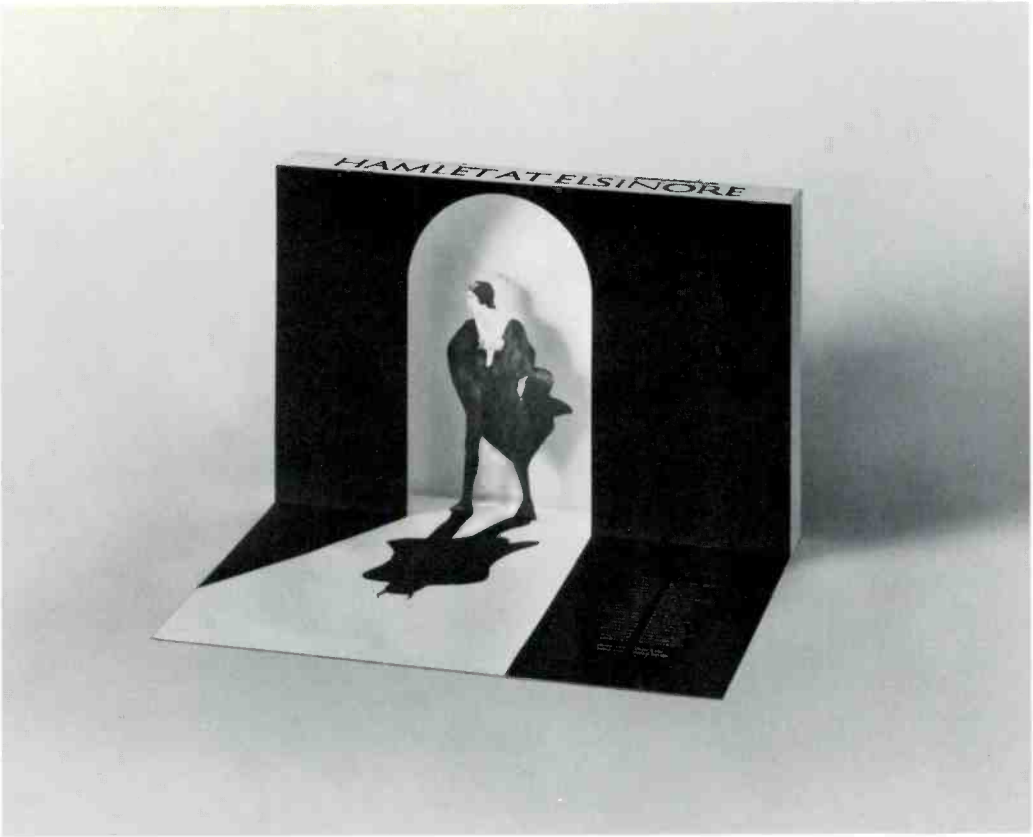
"Blind women desperately wanted a woman's magazine of their own. They are just as hungry as other women for news of fashion, beauty, marriage and child care, meal preparation. But until April, 1962 they were entirely dependent on the time and interest of friends and relatives who could read to them.

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**

Reflections
Vol. 3 No. 1

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 partsongs 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-

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**

370 art director **Fred Troller**
artist **Fred Troller**
photographer **Michael Gilligan**
copywriter **Henry Townsend**
client **Geigy Pharmaceuticals Divisions**

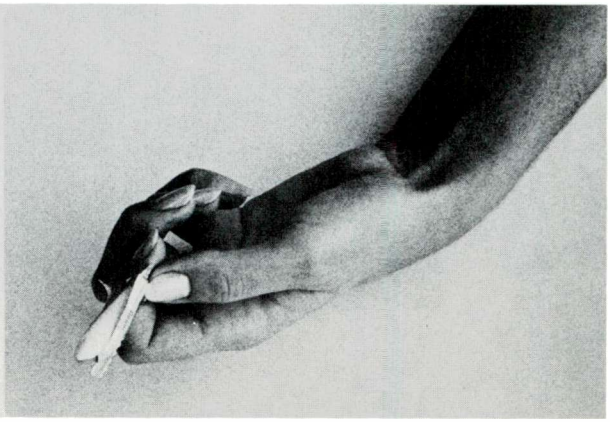
See the speed and convenience you get with Dulcolax®!

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, griping 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!



In 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.

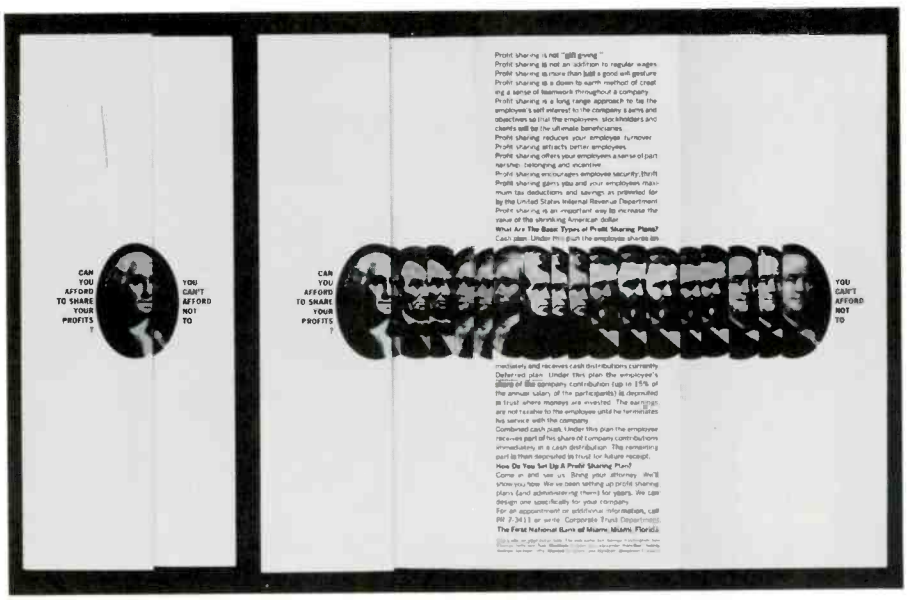
In rehabilitation of incontinents, Dulcolax® offers a convenient program to restore patients' confidence.

When you work with senile, plegic or other incontinent patients, you want especially to help them regain confidence in their ownability 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".

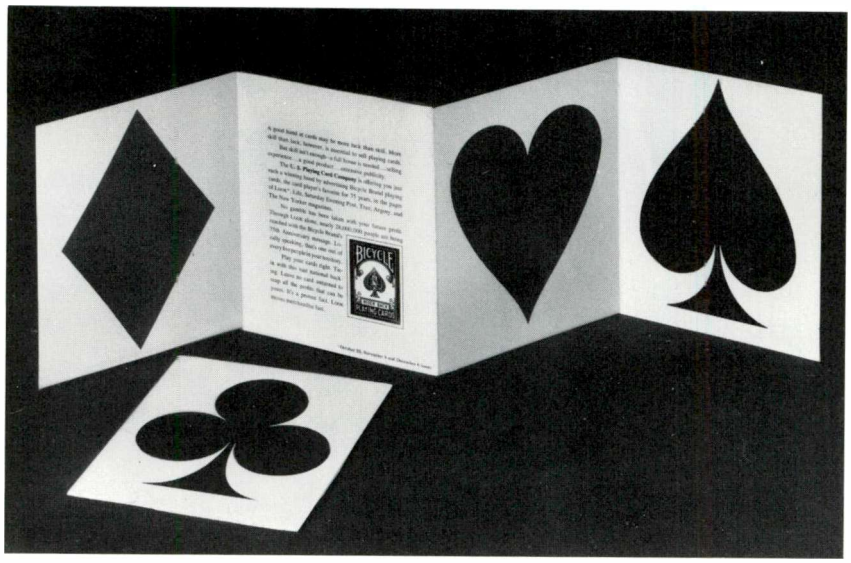
With Dulcolax® suppositories, you can provide a predictable time each day for evacuation, thus helping to restore the patients' confidence. As increasing bowel control returns, Dulcolax® may be withdrawn with minimal risk of dependence.

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 Courtos**
copywriter **Michael Chappell**
agency **Papert, Koenig, Lois, Inc.**
client **The First National Bank of Miami**

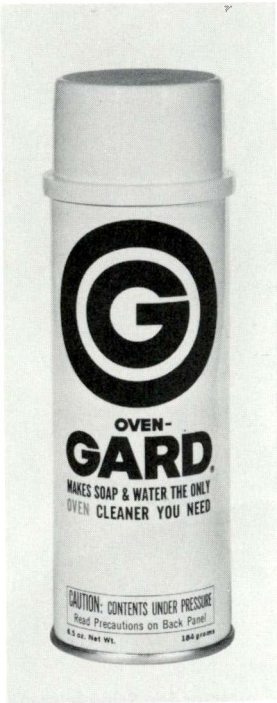
373 art director **Hal Davis**
designer **Hal Davis**
photographer **Louis M. Weber**
agency **The Cadwell Davis Company**
client **The School of Visual Arts**



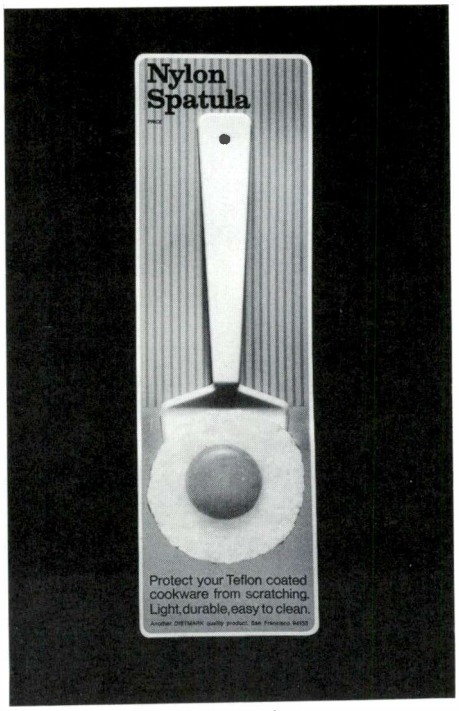
374 art director **George Krikorian**
designer **William O'Day**
client **U. S. Playing Cards**

375 art director **Jerry Berman**
designer **Jerry Berman**
photographer **Jerry Berman**
agency **Baxter, Anderson, Hubbert & Cole**
client **D'Bros Company**

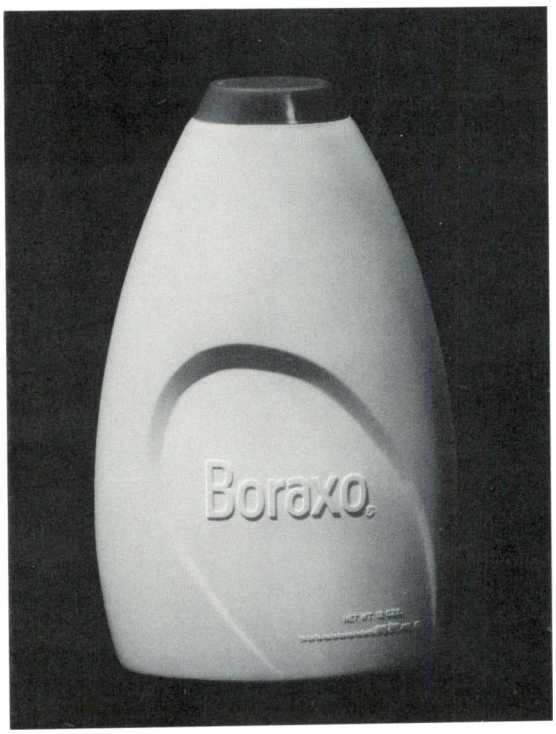
376 art director **Jerry Berman & Assoc.**
designer **Jerry Berman**
photographer **Jerry Berman**
agency **Baxter, Anderson, Hubbert & Cole**
client **D'Bros Company**



377 art director **Mutsuo Yasumura**
designer **Mutsuo Yasumura**
artist **Art Associates**
copywriter **Carroll Cox**
agency **Young & Rubicam, Inc.**
client **Drackett Company / Oven Gard**



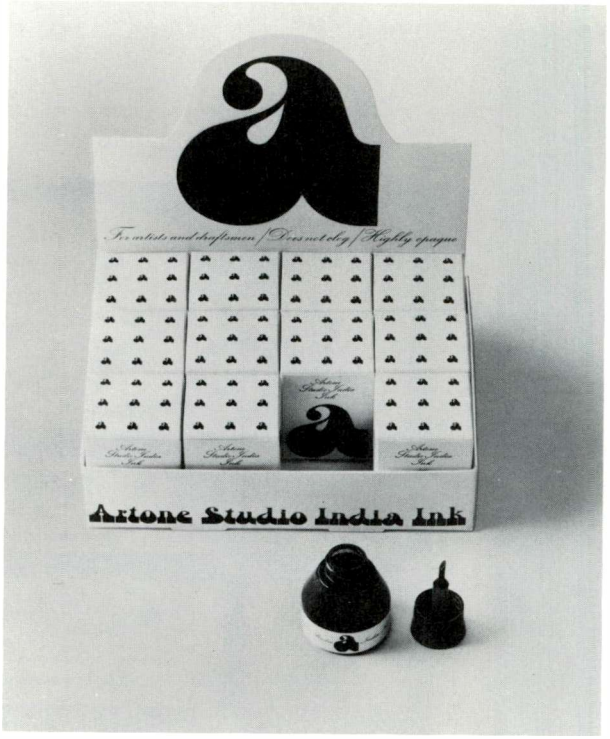
378 art director **Jerry Berman & Assoc.**
designer **Jerry Berman**
photographer **Ko Lin**
client **Distmark, Inc.**



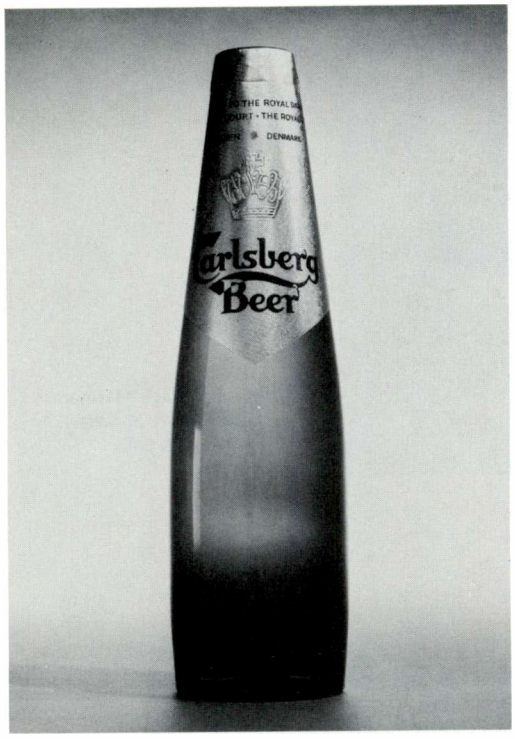
379 art director **Jerome Gould**
designer **Jerome Gould**
artist **Jerome Gould**
client **U.S. Borax & Chemical Company**

380 art director **Robert Pliskin**
designer **Robert Pliskin**
artist **Robert Pliskin**
copywriter **Robert Pliskin**
client **Jacoff & Stein**

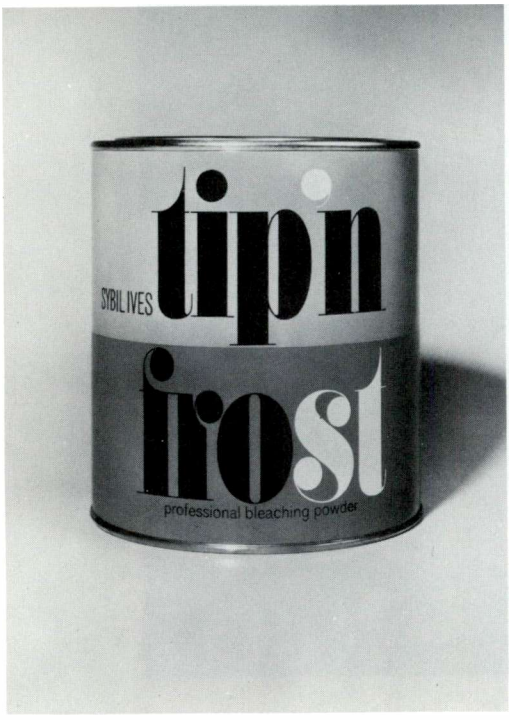
381 art director **Joe Schindelman**
designer **Joe Schindelman**
artist **John Pistilli**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates /Zum Zum**



382 designers **Seymour Chwast / Milton Glaser**
agency **Push Pin Studios, Inc.**
client **Artone Ink**

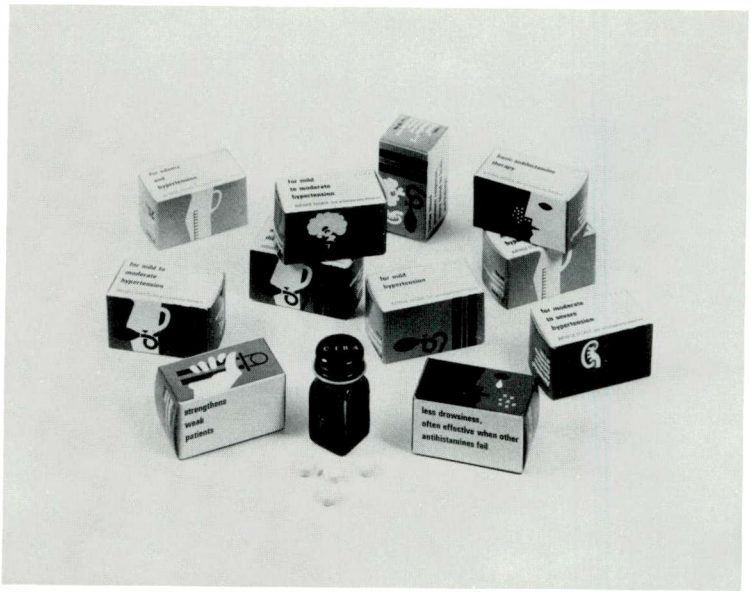


383 art directors **Richard C. Runyon / Hans Koktvedgaard**
designer **Richard C. Runyon**
artist **Richard C. Runyon**
client **Carlsberg Breweries**



384 art director **James J. Broderick**
designer **James J. Broderick**
client **Sybil Ives, Inc. / Tip'n Frost**

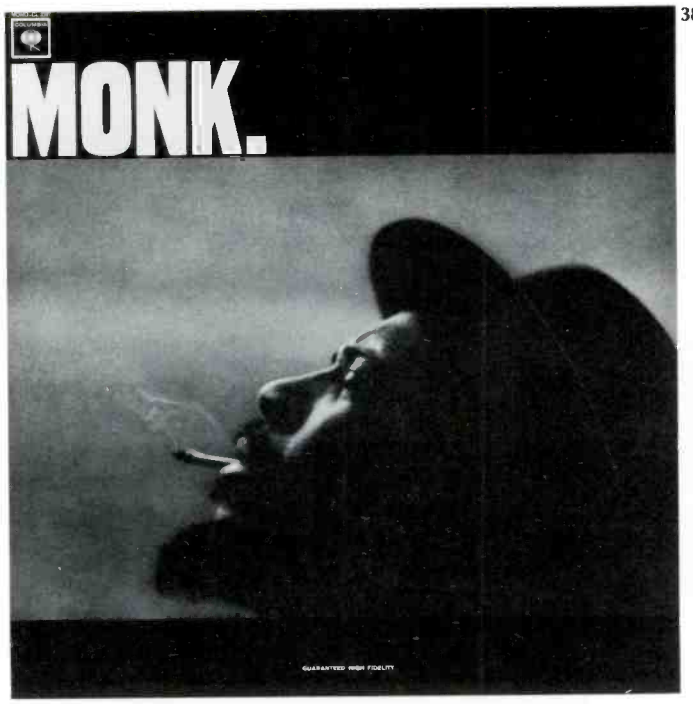
385 art director **Wally Littman**
designer **John E. Jeheber**
artist **Robert Frost**
agency **Hicks & Greist, Inc.**
client **Wiss & Sons Company**



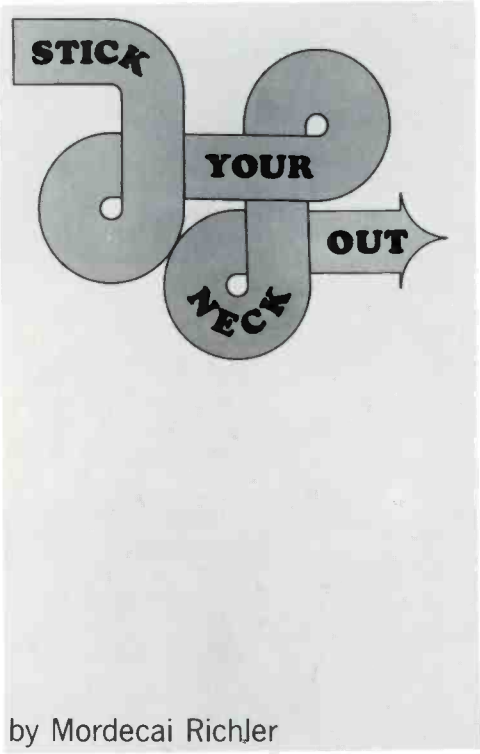
386 art director **Jack Marmaras**
designers **Ward & Saks**
artists **Ward & Saks**
client **CIBA**

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**

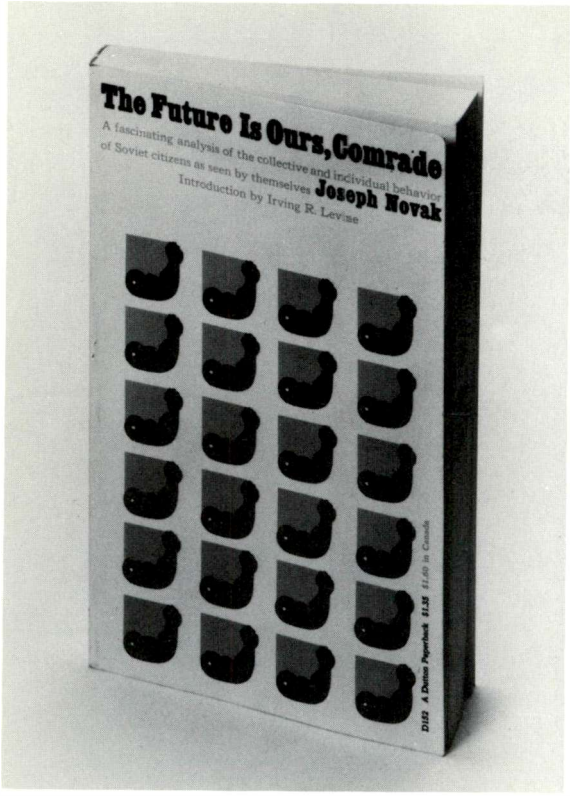


388 art directors **John Berg / Robert Cato**
designer **Jerry Smokler**
photographer **W. Eugene Smith**
client **Columbia Records**

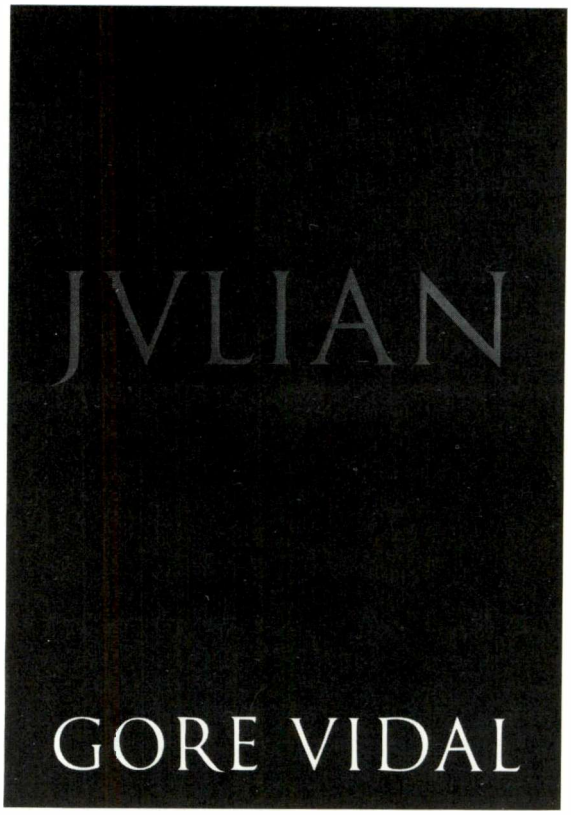


389 art director **Frank Metz**
designer **Lawrence Ratzkin**
artist **Lawrence Ratzkin**
client **Simon & Schuster**

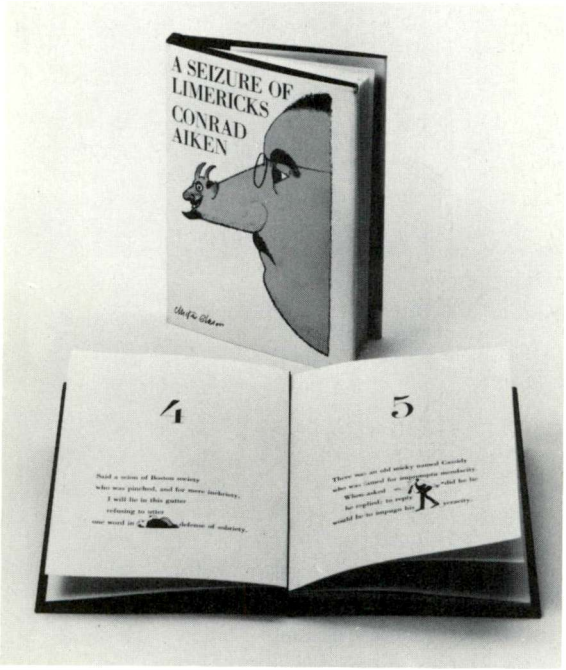
390 art director **Arthur Glazer**
designer **Arthur Glazer**
photographer **Charles Gold**
copywriter **Norman Robbins**
agency **Young & Rubicam, Inc.**
client **Taystee Bread**



391 art director **Cyril Nelson**
artist **Milton Glaser**
publisher **E. P. Dutton**

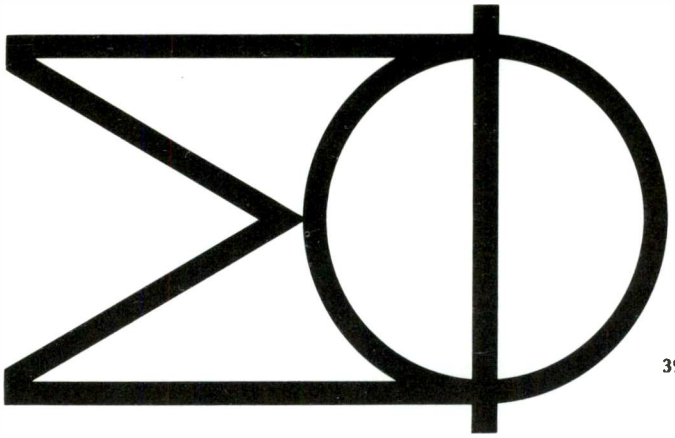


392 art directors **Ivan Chermayeff / Martha Lehtela**
designer **Ivan Chermayeff**
artist **Chermayeff & Geismar Associates**
agency **Chermayeff & Geismar Associates**
client **Little, Brown Publishing**



393 artist **Milton Glaser**
publisher **Holt, Rinehart & Winston**

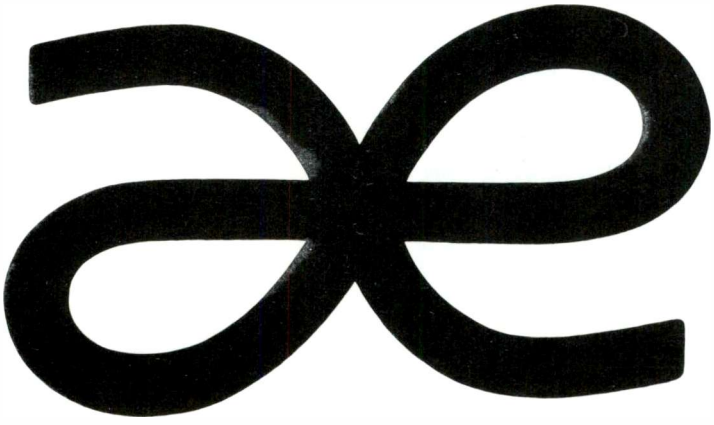
Institutional trade marks, letterheads, announcement cards



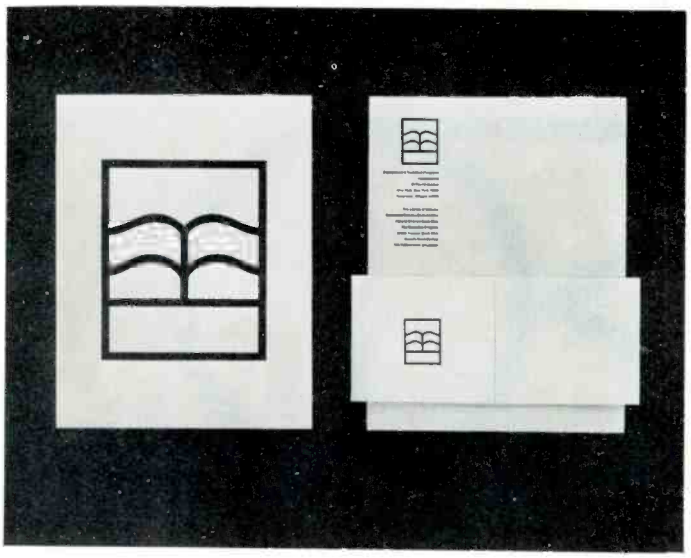
394 art director **Tom Courtos**
designer **Tom Courtos**
artist **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Sigma Pharmaceutical Corp.**

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**

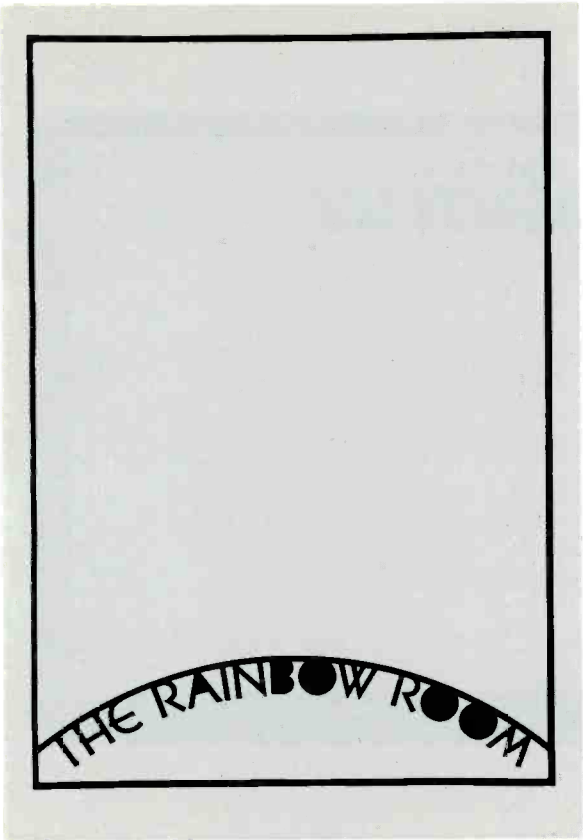


397 art director **Ward & Saks, Inc.**
designer **Ward & Saks, Inc.**
artist **Ward & Saks, Inc.**
agency **Ward & Saks, Inc.**
client **Professional & Technical Programs, Inc.**

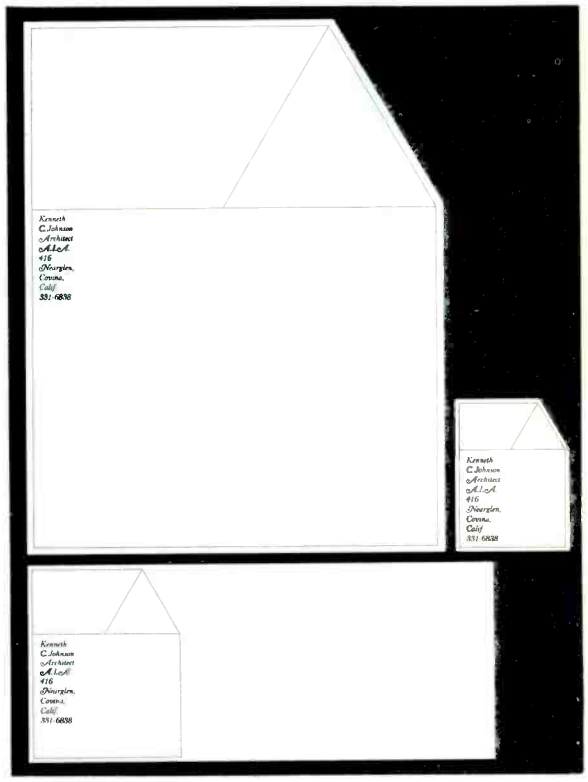
398 art director **Reynold Ruffins**
designer **Reynold Ruffins**
artist **Reynold Ruffins**
agency **Ruffins-Taback, Inc.**
client **Norton-Spiel Associates, Inc.**

Distinctive Merit Award

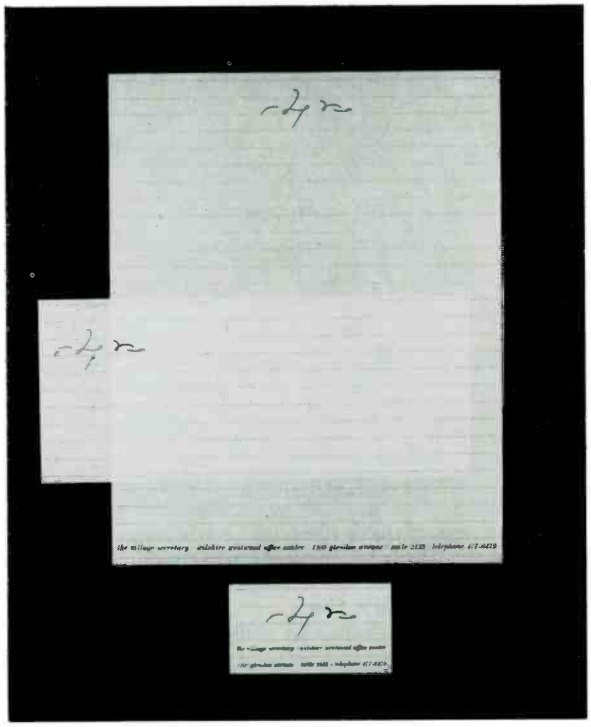
399 art director **Joseph Schindelman**
artist **John Pistilli**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates / Zum Zum**



400 art director **William A. McCaffery**
designer **William A. McCaffery**
artist **William A. McCaffery**
agency **deGarmo, Inc.**
client **Brody Corp.**

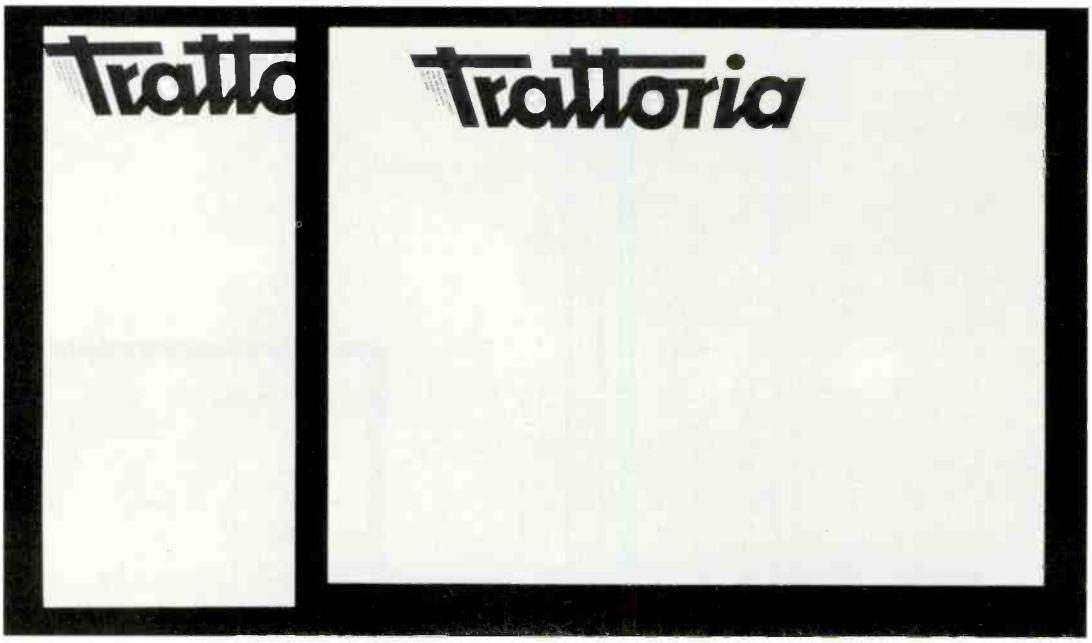


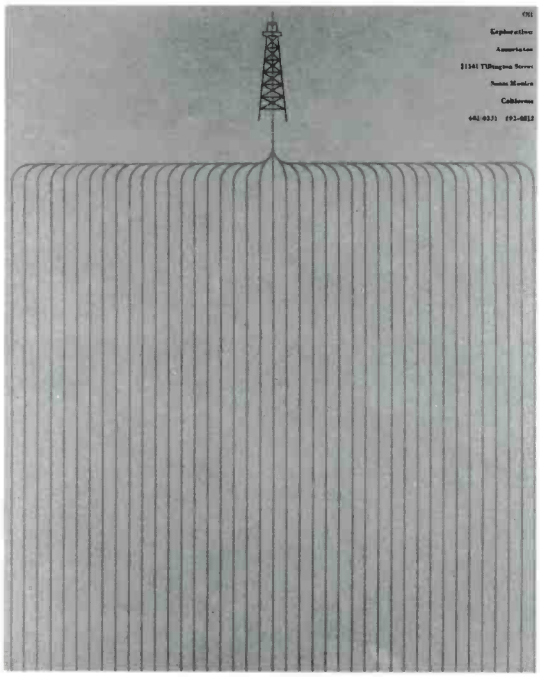
401 art director **Rodger Johnson**
designer **Rodger Johnson**
artist **Rodger Johnson**
client **Kenneth C. Johnson**



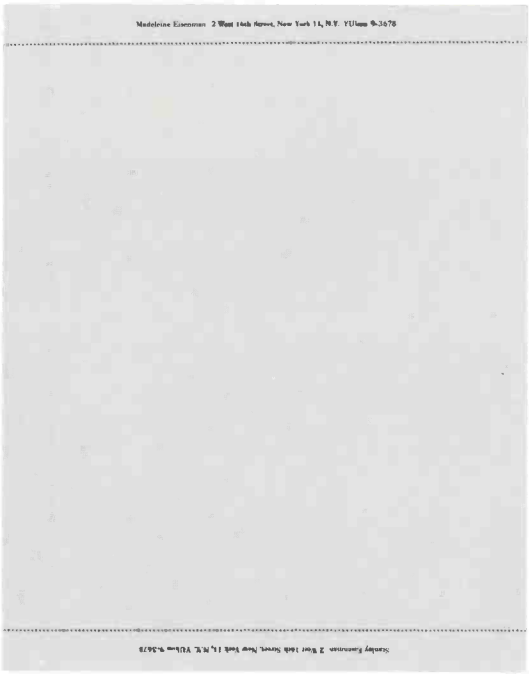
402 art director **Wayne Hallowell**
designer **Wayne Hallowell**
artist **Wayne Hallowell**
agency **Graphicus / The Art Staff**
client **The Village Secretary**

403 art director **Joe Schindelman**
designer **Joe Schindelman**
artist **John Pistilli**
agency **Papert, Koenig, Lois, Inc.**
client **Restaurant Associates / Trattoria**





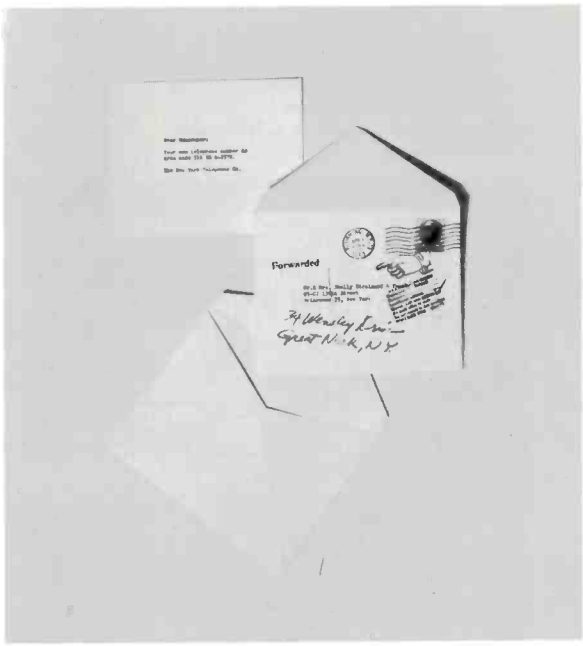
404 art directors **Advertising Designers, Inc.**
Joe Weston
designer **Dave Pacheco**
artist **Dave Pacheco**
copywriter **Advertising Designers, Inc.**
agency **W. Dent Dowler Advertising**
client **Jeffries Banknote Company**



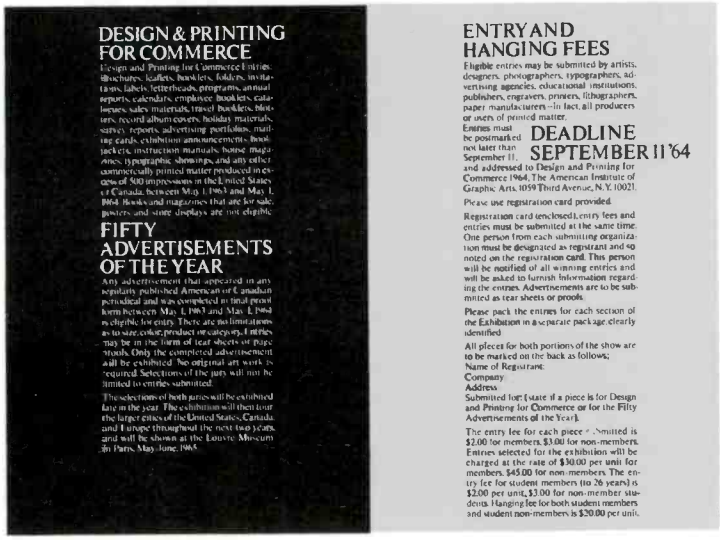
405 art directors **Stanley Eisenman / David Enock**
designers **Stanley Eisenman / David Enock**
artists **Stanley Eisenman / David Enock**
agency **Eisenman & Enock**
client **Stanley & Madeleine Eisenman**

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, travel booklets, blotters, record album covers, holiday materials, surveys, reports, advertising portfolios, mailing cards, exhibition announcements, book jackets, instruction manuals, house magazines, typographic 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. Books and magazines that are for sale, posters and store 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 proof form between May 1, 1963 and May 1, 1964 is eligible for entry. There are no limitations as to size, color, product or category. Entries may be in the form of tear sheets or page proofs. 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, and addressed to Design and Printing for Commerce 1964, The American Institute of Graphic Arts, 1059 Third Avenue, N.Y. 10021.

DEADLINE SEPTEMBER 11 '64

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.

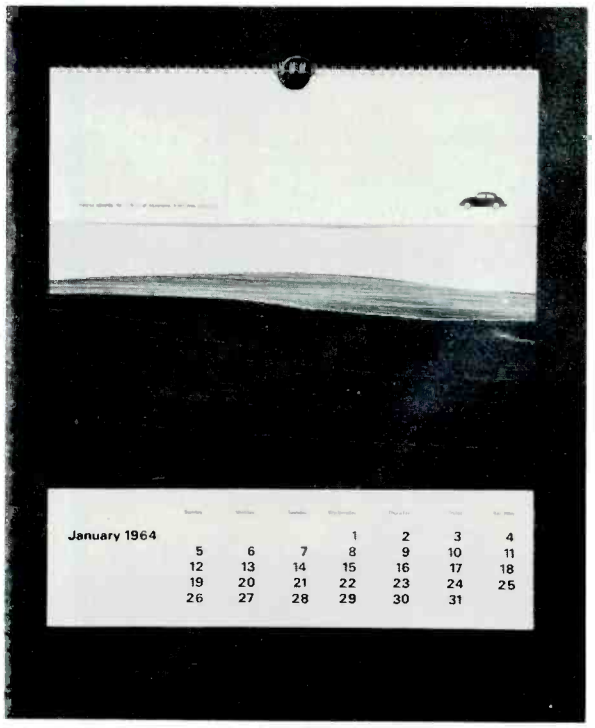
All pieces for both portions of the show are to be marked on the back as follows:
Name of Registrant:
Company:
Address:
Submitted for: (state if a piece is for Design and Printing for Commerce or for the Fifty Advertisements of the Year).

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 Courtos**
designer **Tom Courtos**
photographer **Tom Courtos**
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 **Intrinsics**

410 art director **Charles S. Politz**
designer **Charles S. Politz**
photographer **Alfred Monner**
agency **Nelson, Pedersen & Allen**
client **Riviera Motors, Inc.**

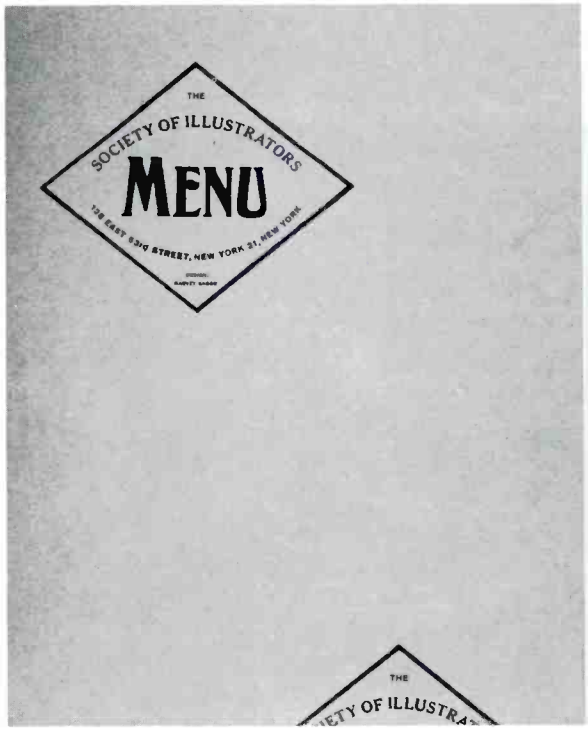


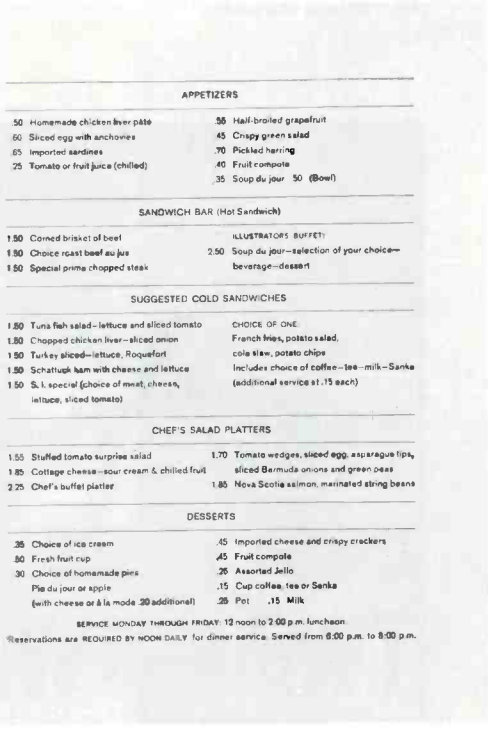
411 art director **Warren Blair**
designer **Warren Blair**
artist **Warren Blair**
photographer **G. William Holland**
copywriters **Robert Waxham / Kenneth Keiter**
client **Smith, Kline & French Laboratories**

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
.60 Sliced egg with anchovies
.65 Imported sardines
.25 Tomato or fruit juice (chilled)
.55 Half-broiled grapefruit
.45 Crispy green salad
.70 Pickled herring
.40 Fruit compote
.35 Soup du jour .50 (Bowl)

SANDWICH BAR (Hot Sandwich)

1.50 Corned brisket of beef
1.50 Choice roast beef au jus
1.50 Special prime chopped steak

ILLUSTRATORS BUFFET:
2.50 Soup du jour—selection of your choice—beverage—dessert

SUGGESTED COLD SANDWICHES

1.50 Tuna fish salad—lettuce and sliced tomato
1.50 Chopped chicken liver—sliced onion
1.50 Turkey sliced—lettuce, Roquefort
1.50 Schattuck ham with cheese and lettuce
1.50 S. I. special (choice of meat, cheese, lettuce, sliced tomato)

CHOICE OF ONE:
French fries, potato salad, cole slaw, potato chips
Includes choice of coffee—tea—milk—Sanka
(additional service at .15 each)

CHEF'S SALAD PLATTERS

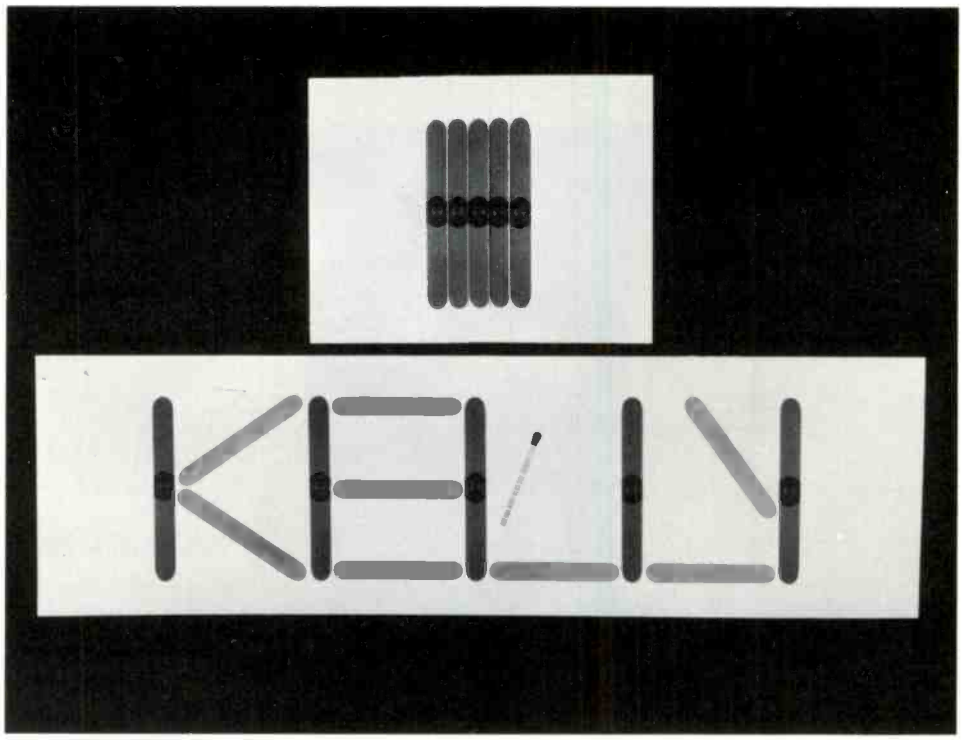
1.55 Stuffed tomato surprise salad
1.85 Cottage cheese—sour cream & chilled fruit
2.25 Chef's buffet platter
1.70 Tomato wedges, sliced egg, asparagus tips, sliced Bermuda onions and green peas
1.85 Nova Scotia salmon, marinated string beans

DESSERTS

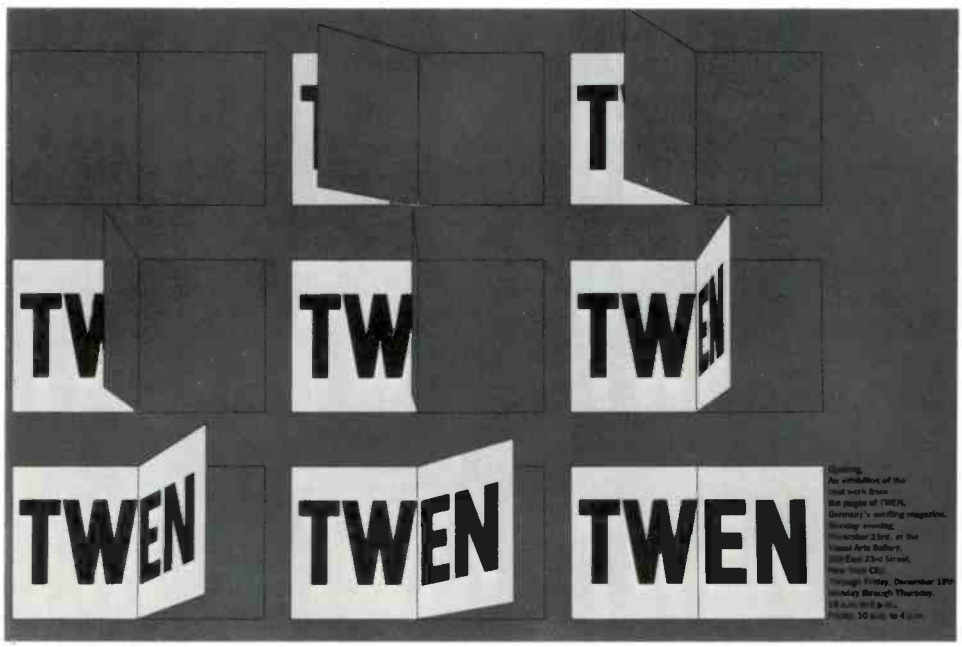
.35 Choice of ice cream
.50 Fresh fruit cup
.30 Choice of homemade pies
Pie du jour or apple
(with cheese or à la mode .20 additional)
.45 Imported cheese and crispy crackers
.45 Fruit compote
.26 Assorted Jello
.15 Cup coffee, tea or Sanka
.25 Pot .15 Milk

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.

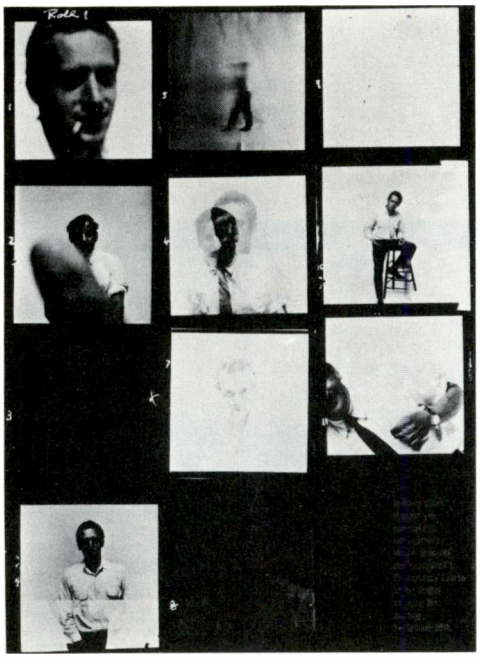
414 art director **Harvey Gabor**
designer **Harvey Gabor**
artist **Harvey Gabor**
client **The Society of Illustrators**



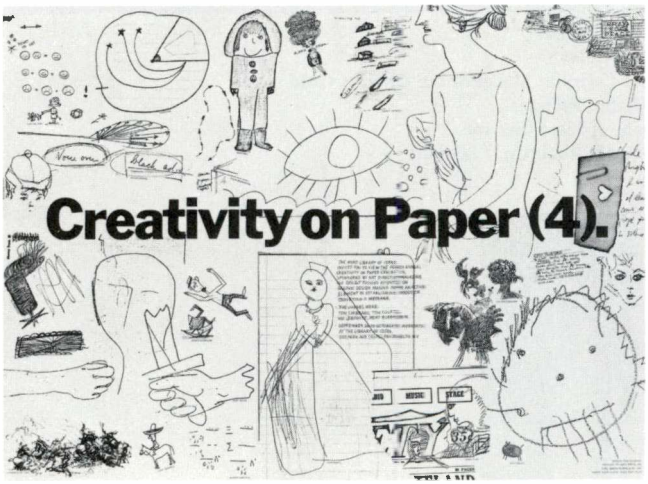
415 art director **Ken Kelly**
designers **Appelbaum & Curtis / Ken Kelly**
artist **Appelbaum & Curtis**
agency **Appelbaum & Curtis**
client **Brenda Mary Kelly**

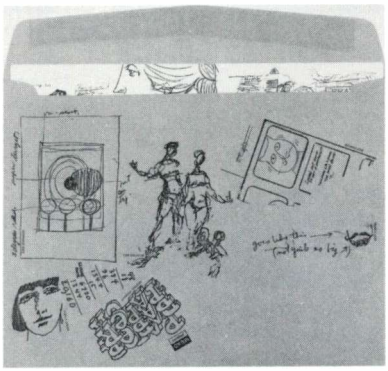


416 designer **Milton Glaser**
agency **Push Pin Studios, Inc.**
client **School of Visual Arts**

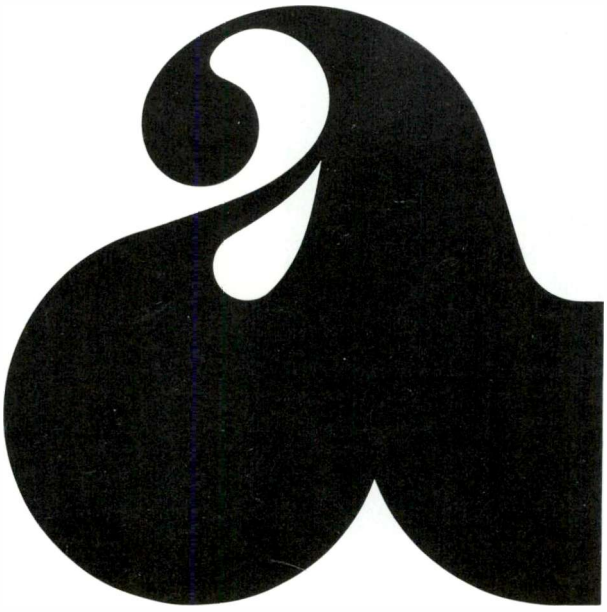


417 art director **Henry Wolf**
designer **Henry Wolf**
artist **Henry Wolf**
photographer **Sokolsky Studio**
client **School of Visual Arts**



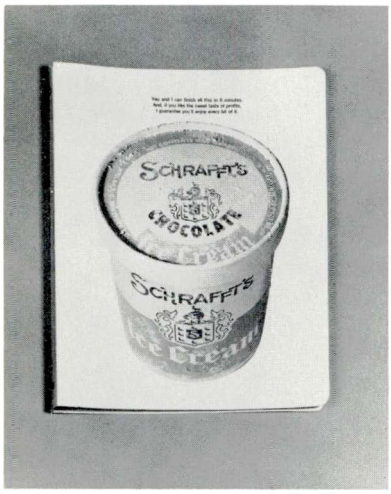


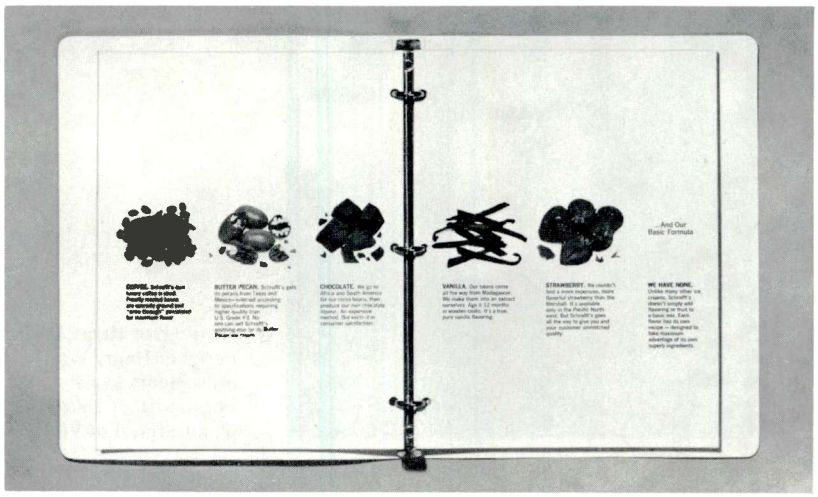
418 art director **Tom Courtos**
agency **Papert, Koenig, Lois, Inc.**
client **Mead Paper Corp.**



419 designers **Milton Glaser / Seymour Chwast**
agency **Push Pin Studios, Inc.**
client **Artone Ink**

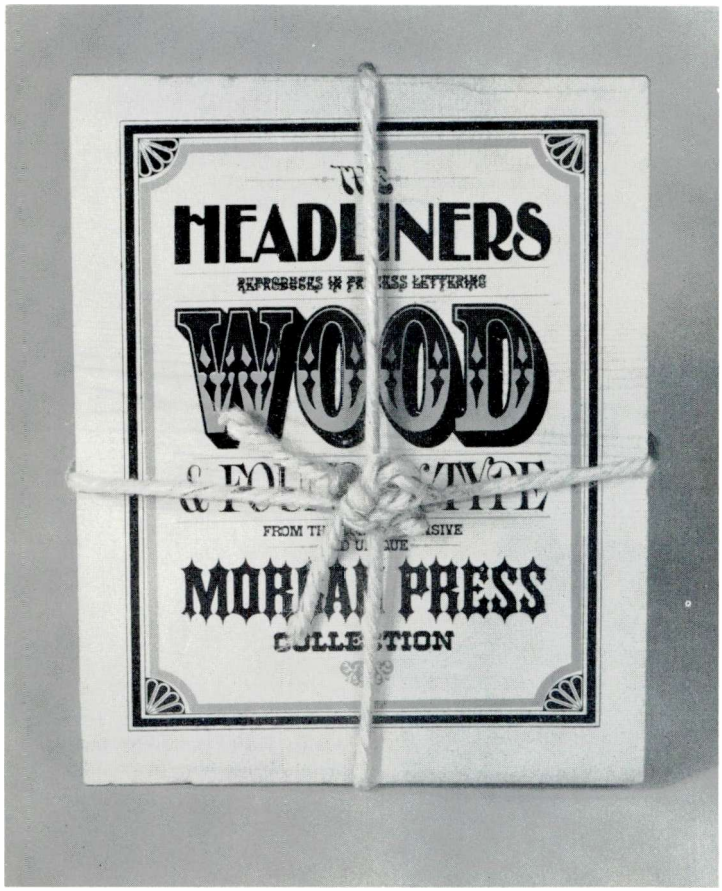
Sales presentations or promotion kits



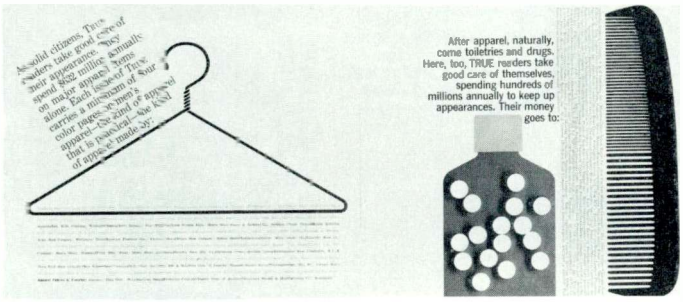


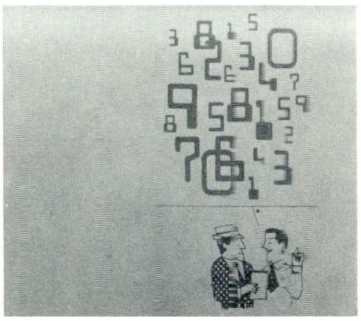
420 art director **Lloyd Miller**
designer **Lloyd Miller**
photographers **Carmine Macedonia / Charles Gold**
copywriter **Austen Ettinger**
agency **Jameson Advertising Inc.**
client **Frank G. Shattuck Co. / Schrafft's**

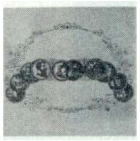
Distinctive Merit Award

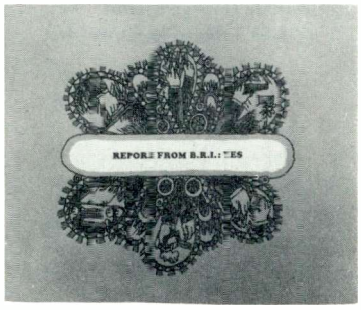


421 art director **Larry Ottino**
designer **Larry Ottino**
artist **John Alcorn**
agency **Ad Agencies' / Headliners**
client **Ad Agencies' / Headliners**

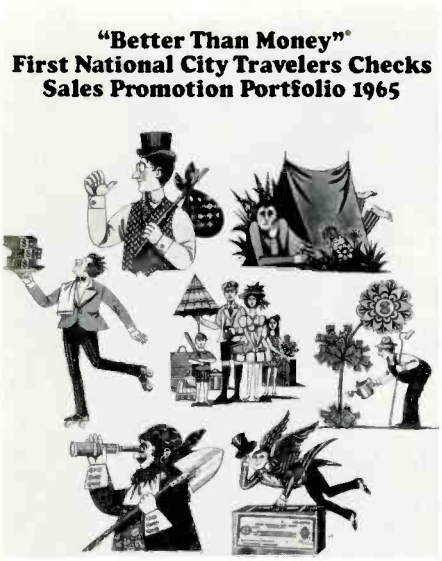






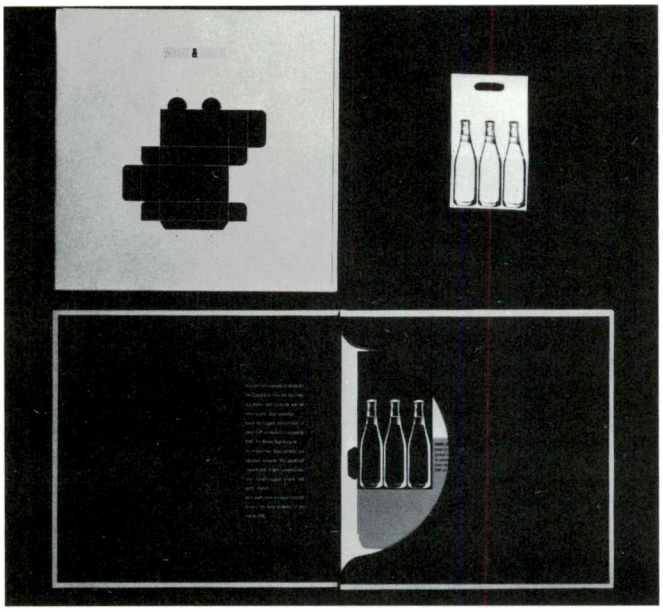


422 art director **Herb Stern**
designer **Herb Stern**
artist **Lou Grant**
photographer **Jerry Dantzic**
copywriter **Garo Ohannessian**
client **Fawcett Publications, Inc.**

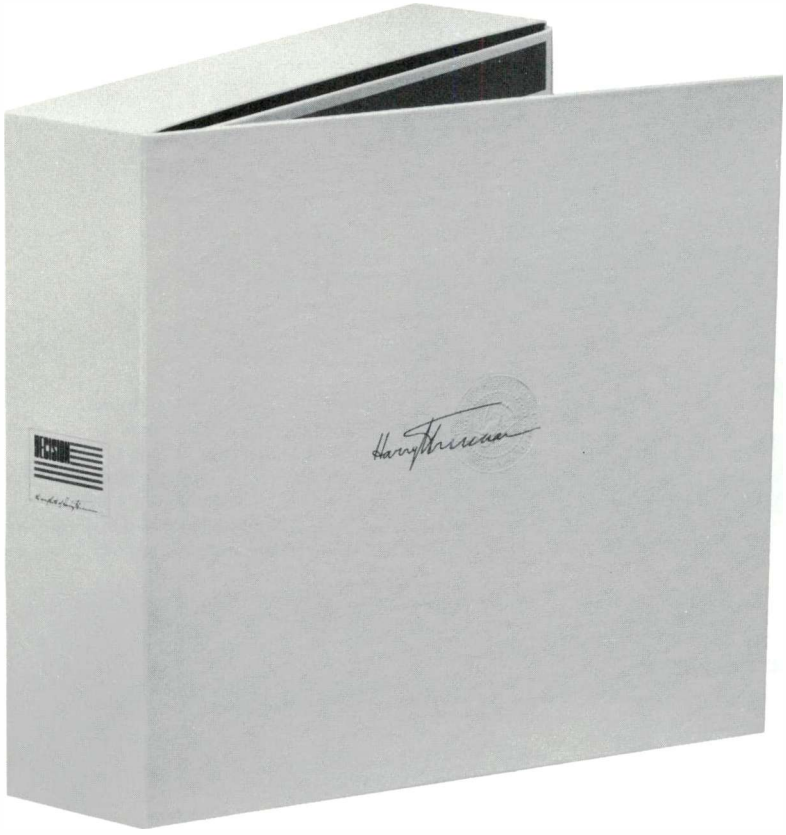


423 art director **Dominic Algieri**
designer **Dominic Algieri**
artist **John Alcorn**
photographer **Herb Loebel**
copywriter **Floyd Vanderwart**
agency **Albert Frank-Guenther Law, Inc.**
client **First National City Bank**

424 art director **Mort Rubenstein**
designer **William Wurtzel**
artists **William Wurtzel / Verdun Cook**
photographer **CBS Photos**
copywriter **George Bristol**
client **CBS Television Network**

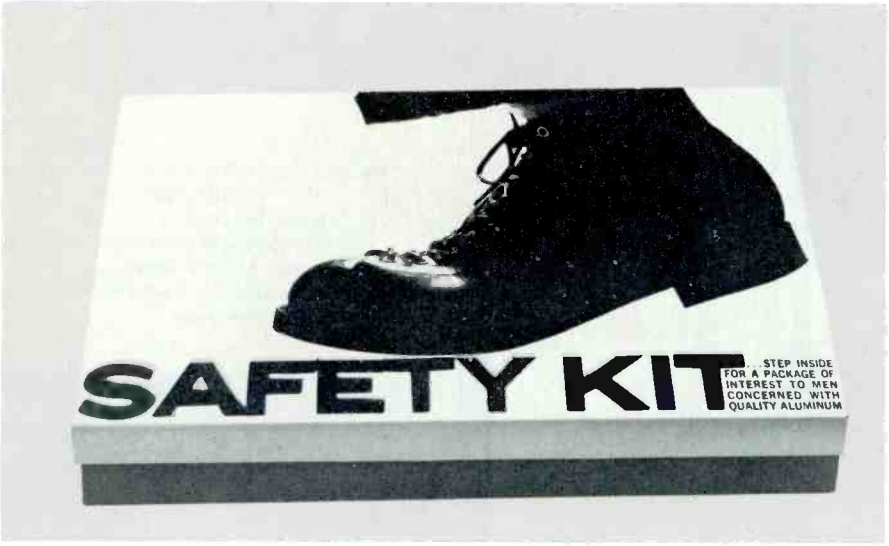


425 art director **Sheldon Cotler**
designer **Richard Boland**
photographer **Harris Radin**
copywriter **Stan Kapner**
publisher **Time, Inc.**
client **Time Magazine**

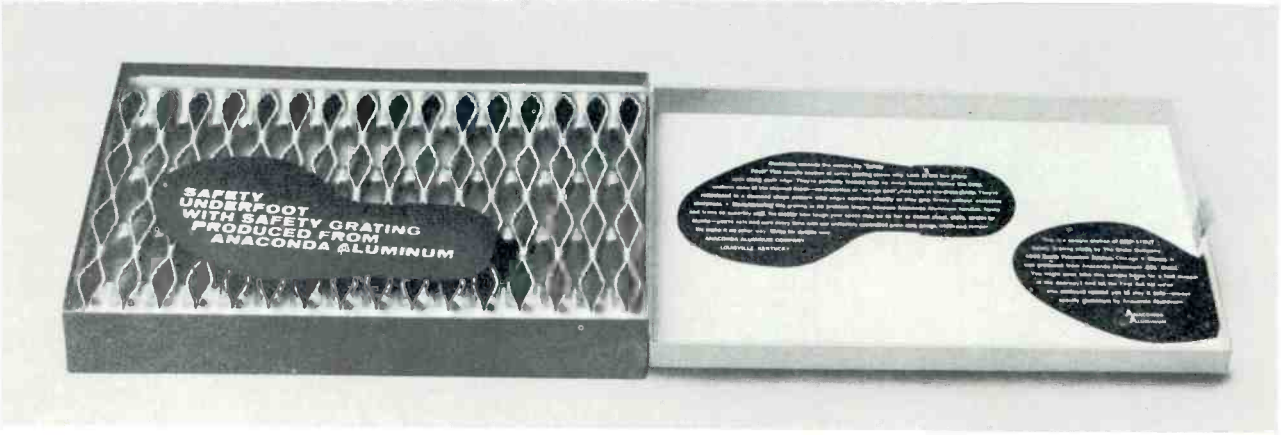


426 art directors **Joe Suplina / Sal Jon Bue / Alan Wolsky**
designer **Joe Suplina**
artist **Associated Advertising & Design**
copywriter **Marvin Korman**
agency **Associated Advertising & Design**
client **Screen Gems**

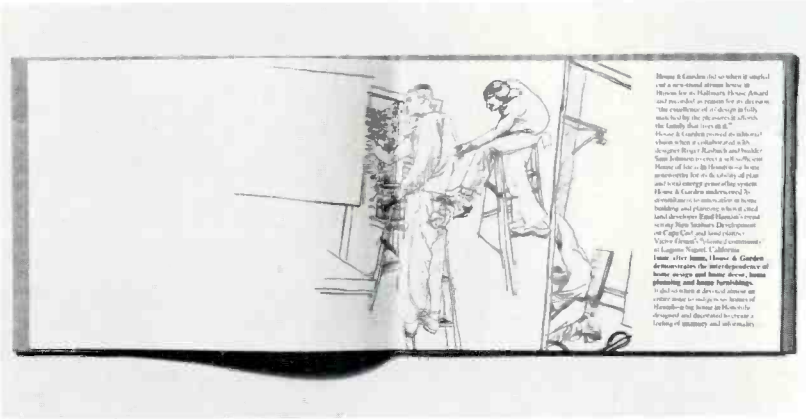
427 art director **Mort Rubenstein**
designer **William Wurtzel**
artist **William Wurtzel**
photographer **CBS Photos**
copywriter **George Bristol**
client **CBS Television Network**



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 **Anaconda Aluminum Company**

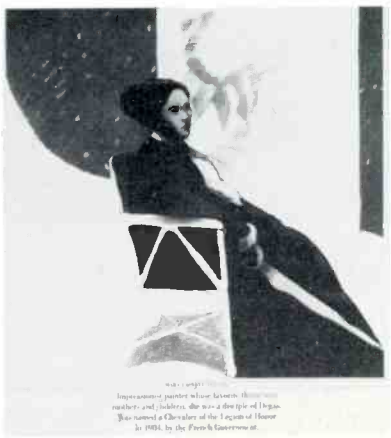


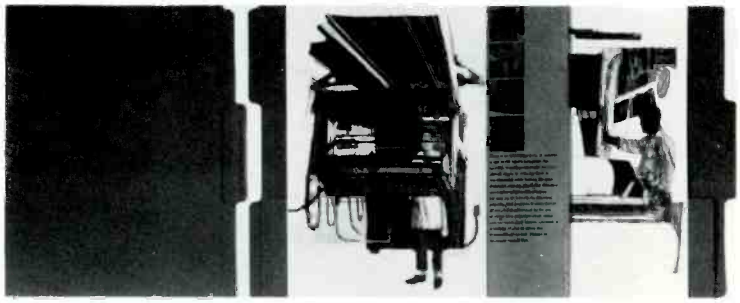
Sales promotion art



429 art director **Allan Beaver**
designer **Allan Beaver**
artist **J. Gundelfinger**
copywriters **Estelle Ellis / Ruth Morrison**
agency **Business Image, Inc.**
client **House & Garden**

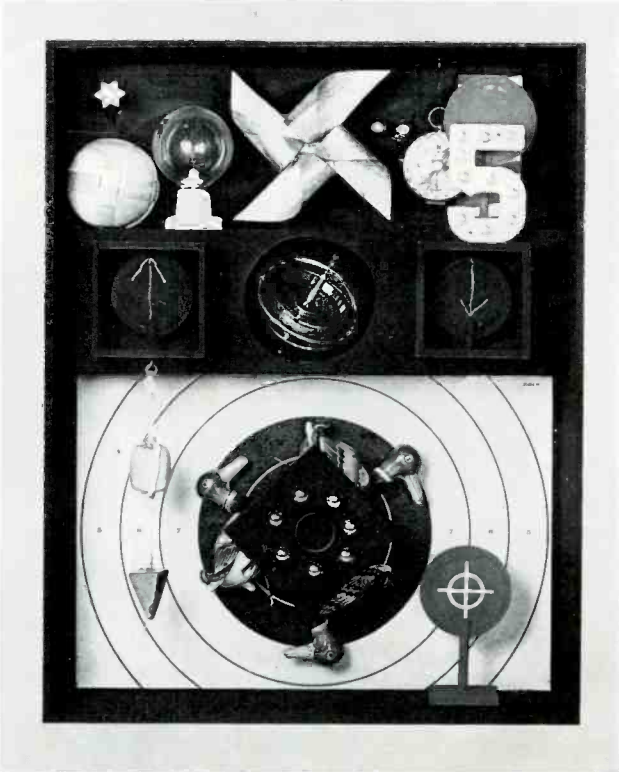
430 designer **Push Pin Studios**
artist **Milton Glaser**
client **U.S. Information Agency**





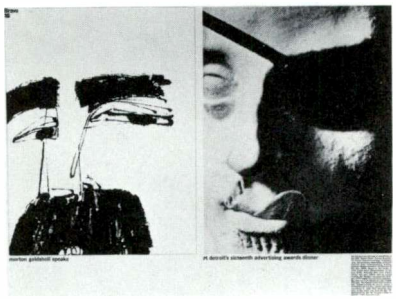
431 art director **Gollin, Bright & Zolotow, Inc.**
designer **Gollin, Bright & Zolotow, Inc.**
artist **Charlie White**
photographer **Milton Zolotow**
copywriter **Milton Zolotow**
client **Economy Blueprint & Supply, Co.**

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 "FLIGHT" from the Broad Spectrum collection

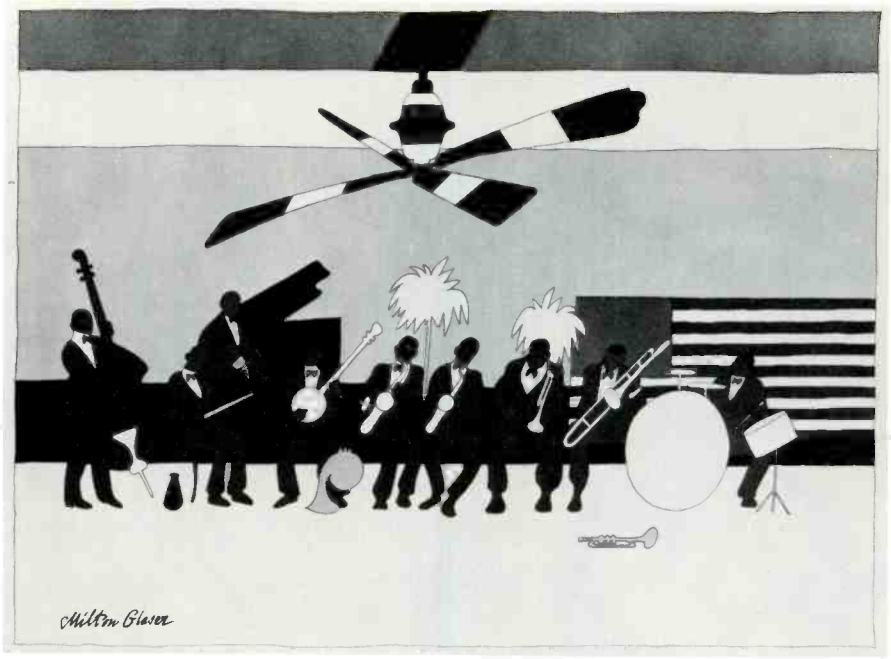
436 art director **Gollin, Bright & Zolotow, Inc.**
designer **Gollin, Bright & Zolotow, Inc.**
artist **Alex Tsao**
client **Simpson Lee Paper Company**

Milton Zolotow, "BIRDMACHINE" from the Broad Spectrum collection

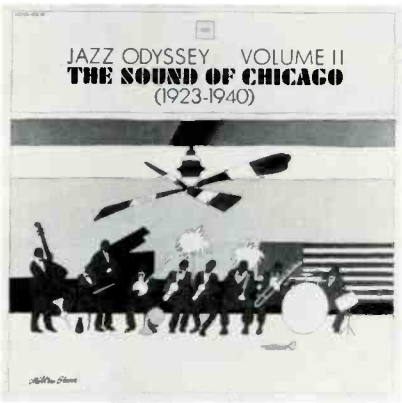
437 art director **Gollin, Bright & Zolotow, Inc.**
designer **Gollin, Bright & Zolotow, Inc.**
artist **Milton Zolotow**
client **Simpson Lee Paper Company**

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**



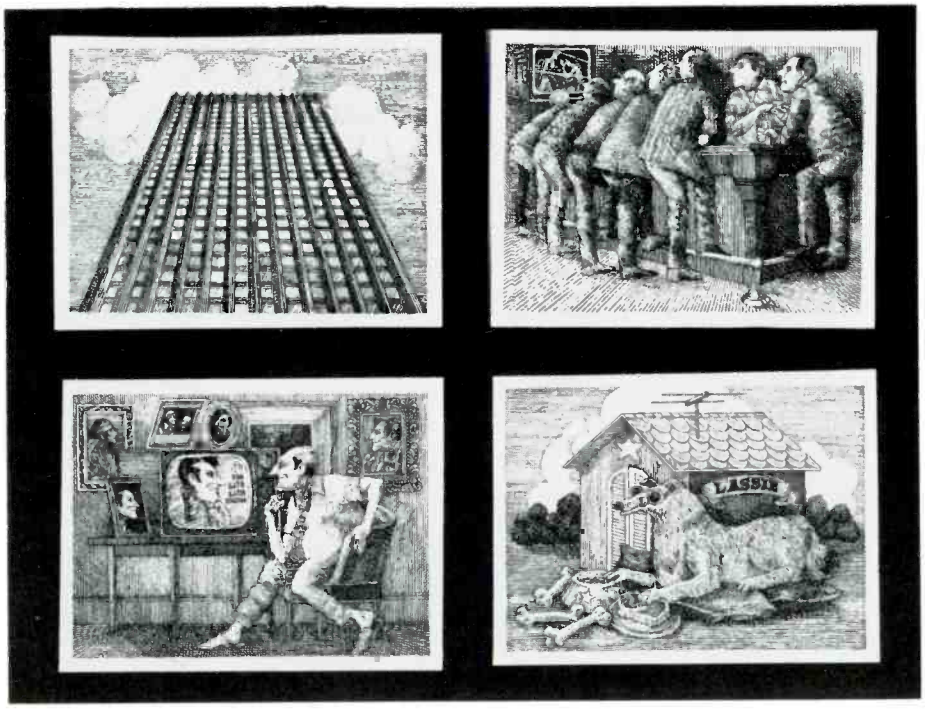
440 art directors **John Berg / Robert Cato**
designer **Robert Cato**
artist **Milton Glaser**
client **Columbia Records**



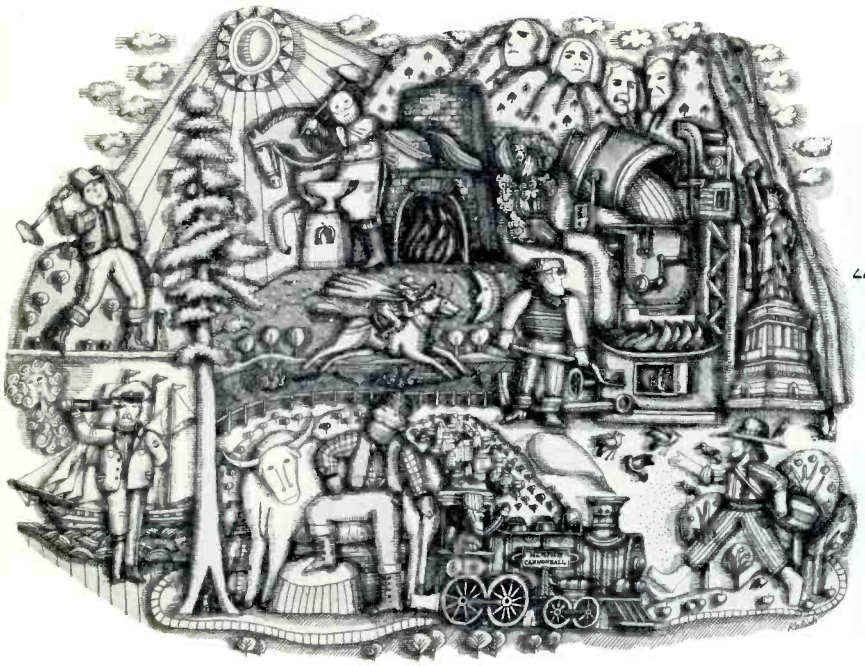
442 art director **Rocco Campenelli**
designers **Stanley Silver / Rocco Campenelli**
photographer **Stanley Silver**
copywriter **Stanley Silver**
client **Silver Studios, Inc.**

Distinctive Merit Award

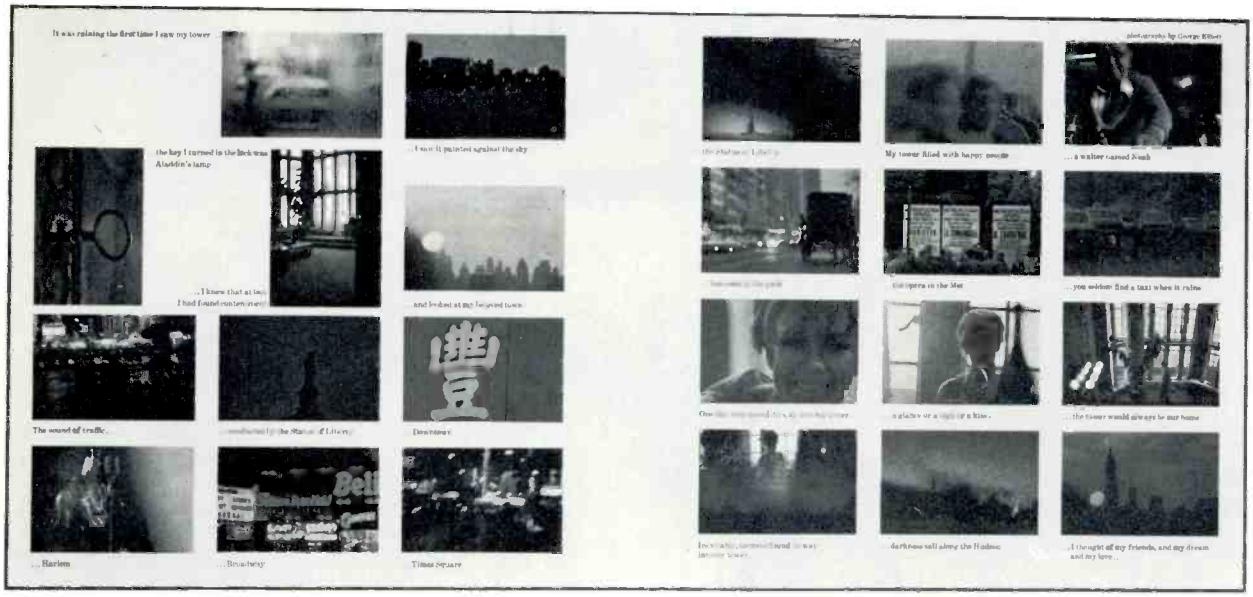
443 art director **Mort Rubenstein**
designers **Mort Rubenstein / David November**
artist **Charles B. Slackman**
client **CBS Television Network**



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.

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.

III. THOU SHALT NOT TAKE THE NAME OF THE LORD THY GOD IN VAIN: FOR THE LORD WILL NOT HOLD HIM GUILTLESS THAT TAKETH HIS NAME IN VAIN.

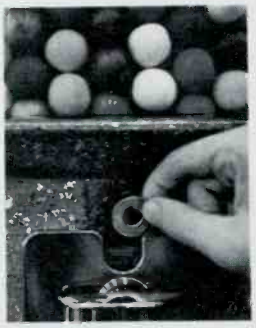
IV. REMEMBER THE SABBATH DAY, TO KEEP IT HOLY. SIX DAYS SHALT THOU LABOR, AND DO ALL THY WORK: BUT THE SEVENTH DAY IS THE SABBATH OF THE LORD THY GOD: IN IT THOU SHALT NOT DO ANY WORK, THOU, NOR THY SON, NOR THY DAUGHTER, THY MANSERVANT, NOR THY MAID-SERVANT, NOR THY CATTLE, NOR THY STRANGER THAT IS 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.

V. HONOR THY FATHER AND THY MOTHER: THAT THY DAYS MAY BE LONG UPON THE LAND WHICH THE LORD THY GOD GIVETH THEE.

VI. THOU SHALT NOT KILL.

VII. THOU SHALT NOT COMMIT ADULTERY.

VIII. THOU SHALT NOT STEAL.

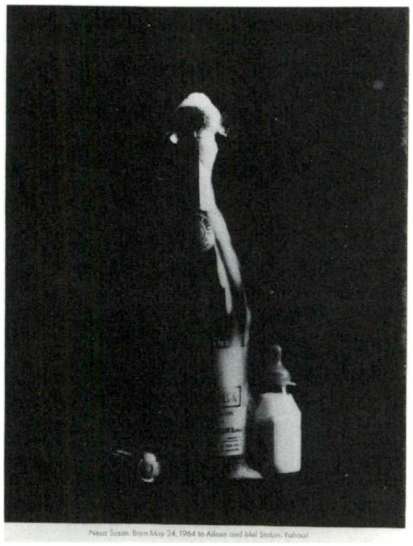


IX. THOU SHALT NOT BEAR FALSE WITNESS AGAINST THY NEIGHBOR.

X. THOU SHALT NOT COVET THY NEIGHBOR'S HOUSE. THOU SHALT NOT COVET THY NEIGHBOR'S WIFE, NOR HIS MANSERVANT, NOR HIS MAIDSERVANT, NOR HIS OX, NOR HIS ASS, NOR ANY THING THAT IS THY NEIGHBOR'S.

447, 448, 449 art director **Onofrio Paccione**
designer **Onofrio Paccione**
photographer **Onofrio Paccione**
agency **Leber, Katz, Paccione, Inc.**
client **Leber, Katz, Paccione, Inc.**

450 art director **Mel Stabin**
designer **Mel Stabin**
photographer **Mario Cal**
copywriter **Mel Stabin**
client **Mel Stabin**

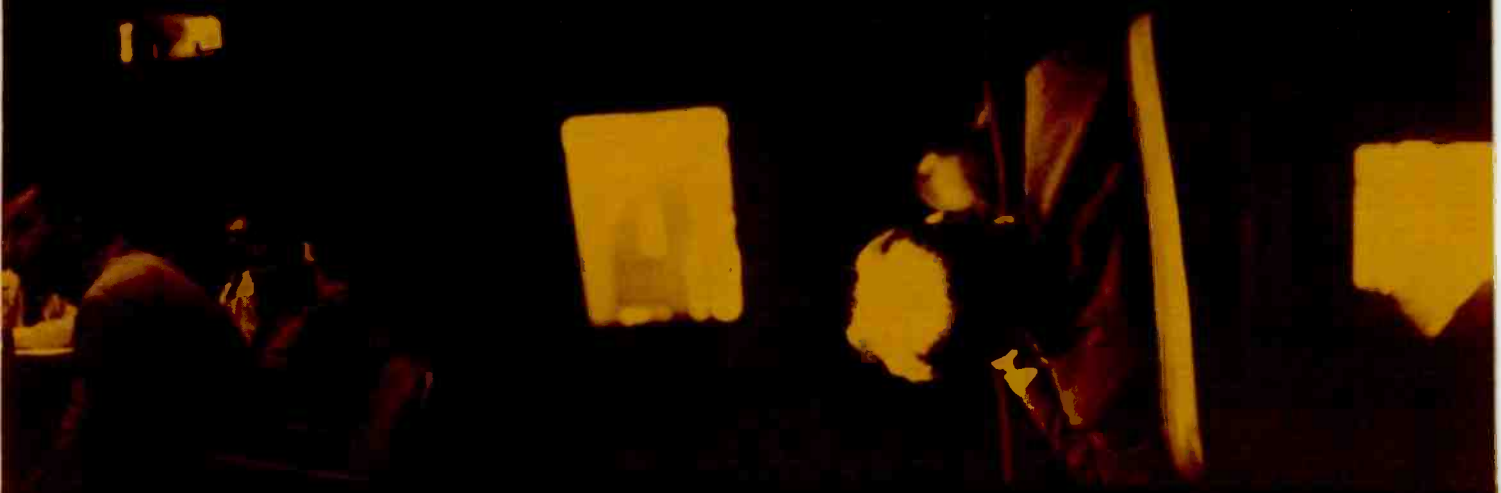


→6 →6A →7 →7A →

KODAK SAFETY FILM

→11 →11A →12 →12A →

FETY FILM



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**

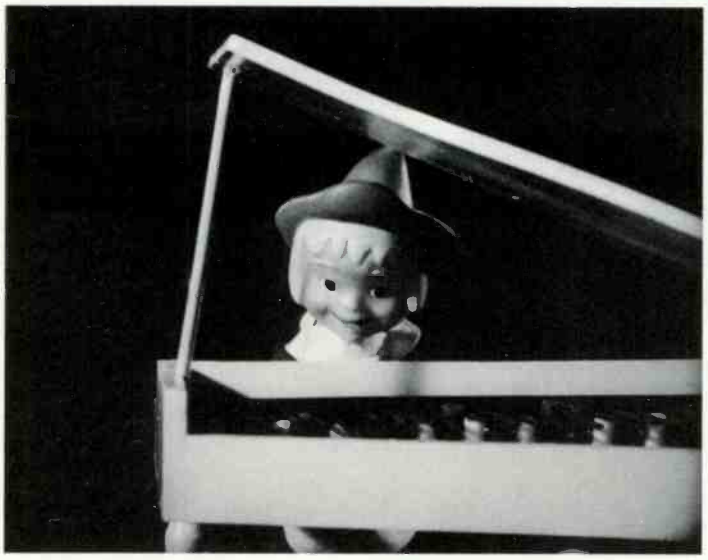
454 art director **Donald Keller**
writer **Nelson Winkless, Jr.**
agency **Leo Burnett Company, Inc.**
producer **Rudy Behlmer**
production company **Cascade Pictures**
client **Kellogg Company**

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**

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**

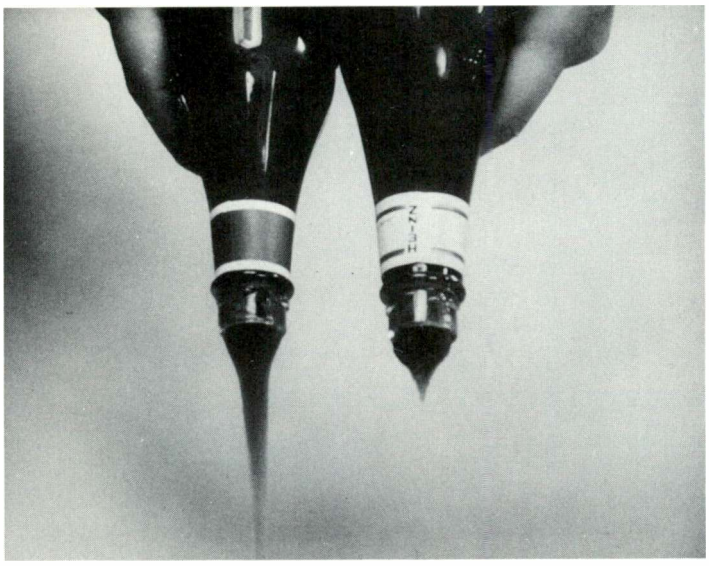
457 art director **Gerry Severson**
writer **Mike Slosberg**
agency **Young & Rubicam, Inc.**
designer **Gerry Severson**
producers **Lear Levin / Olaf Bolm**
production company **The Petersen Company**
client **Goodyear Tire & Rubber Company**
photographers **Earl Rath / George Kablasa**

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**

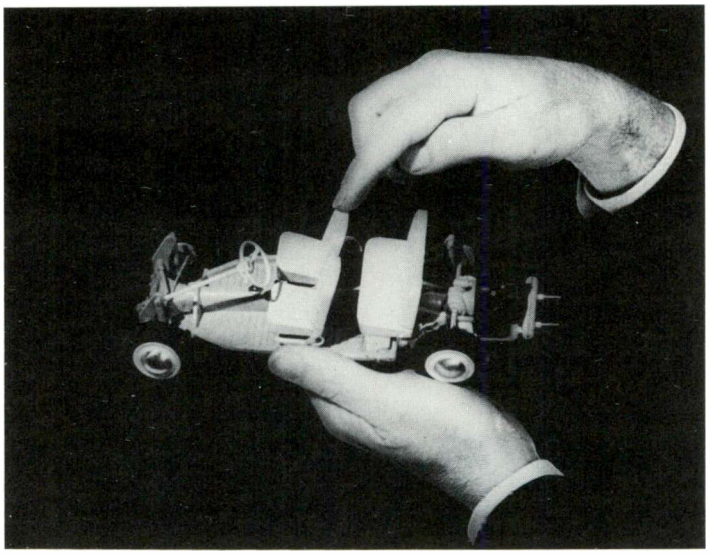


459 art director **Bob Fiore**
writer **Rene Borek**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Wylde**
client **Jack Frost Sugar**

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 Steinhauser**
writer **Francine Wexler**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Bert Steinhauser**
producer **Chris Eaton**
production company **Televideo**
client **H. J. Heinz Company**
photographer **Jacques Letellier**

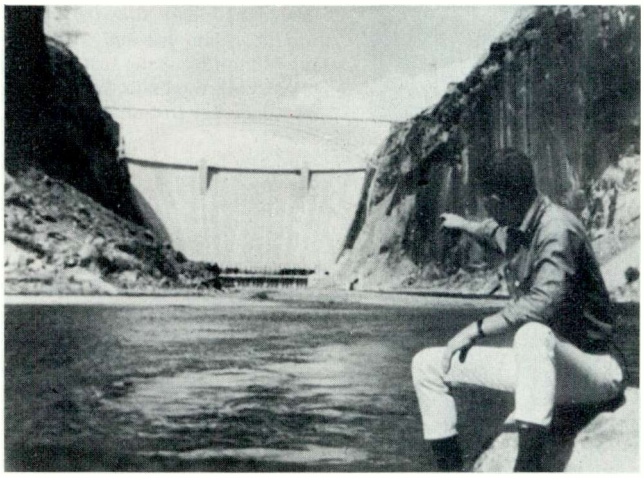


462 art director **Leonard Sirowitz**
writer **David Reider**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Leonard Sirowitz**
producer **Tom Buscemi**
production company **Eastern Motion Pictures Ltd.**
client **Volkswagen of America, Inc.**
photographer **Drummond Drury**

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**

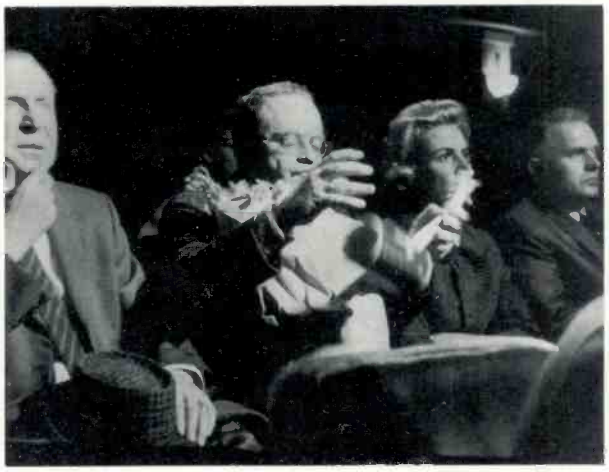
Distinctive Merit Award

464 art director **Lou Musachio**
writer **Bill Casey**
agency **Papert, Koenig, Lois, Inc**
producers **Ed Murphy / John Cholakis**
client **Fresh**
photographer **Dick Hiemann**

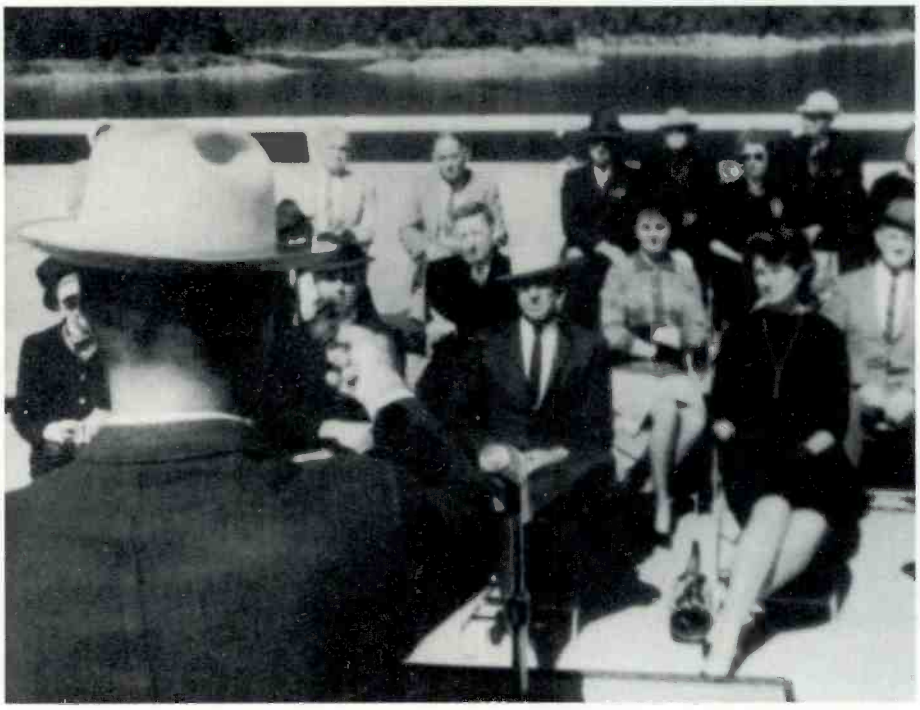


465 art director **David Larson**
writer **Gene Case**
agency **Doyle Dane Bernbach, Inc.**
designer **David Larson**
producer **Lee Rothberg**
production company **Leonard Anderson Productions**
client **Democratic National Committee**
photographer **Karl Malkames**

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**

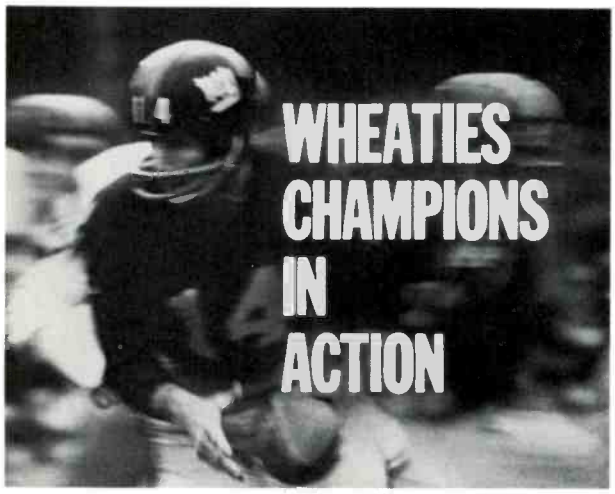
470 art director **Andrew Jenkins**
writer **Andrew Jenkins**
agency **Pritchard Wood, Inc.**
producer **Andrew Jenkins**
production company **Wylde Films, Inc.**
client **BOAC**

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**

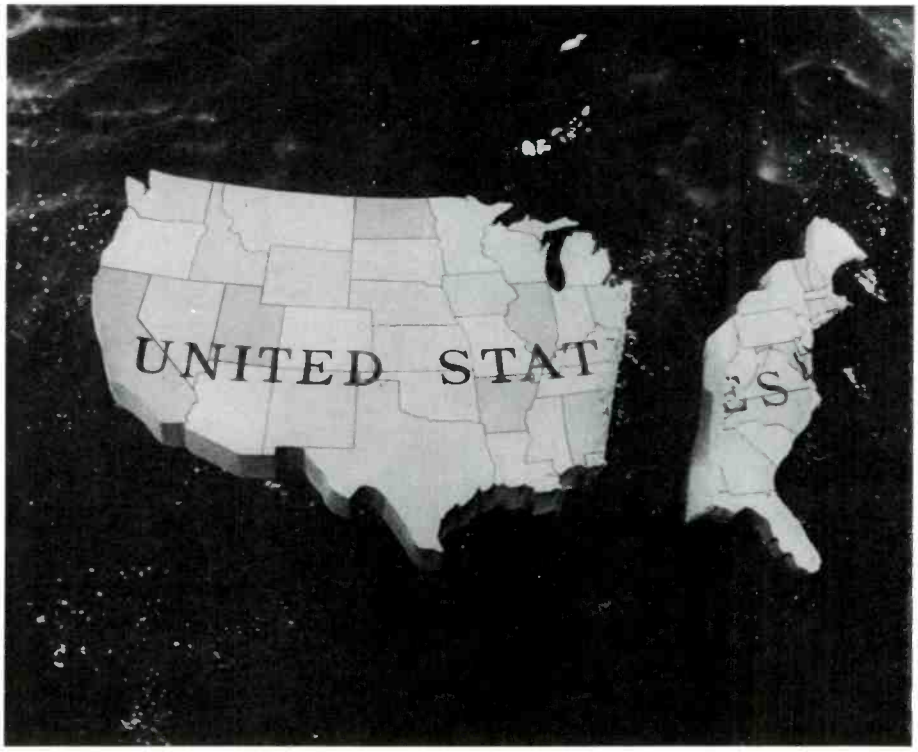
474 art director **Eugene Kolkey**
writer **John Matthews**
agency **Leo Burnett Company, Inc.**
producer **Eugene Kolkey**
production company **Cal Dunn Studios**
client **Kellogg Company**
photographer **Eugene Kolkey**



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**

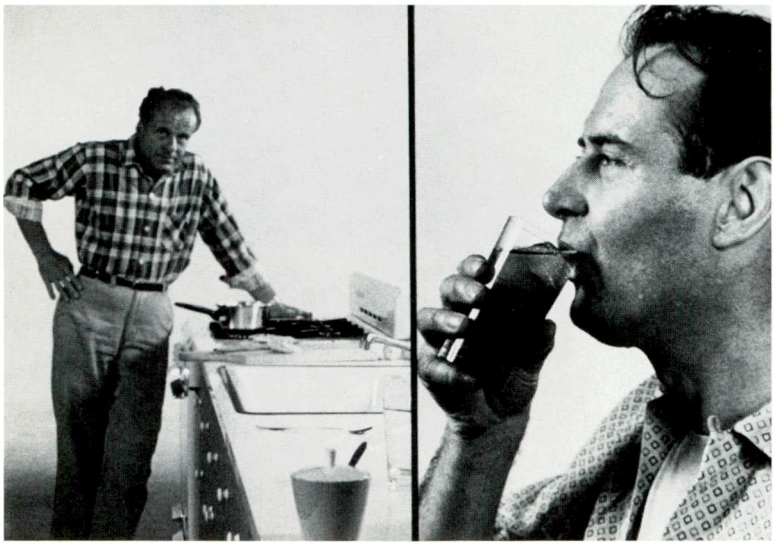
482 art director **Bob Forgione**
writer **Bill Scudder**
agency **McCann-Erickson, Inc.**
designer **Bob Forgione**
producer **Bob Forgione**
production company **Elliot-Unger-Elliot**
client **Westinghouse**
photographer **Mike Elliot**

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**

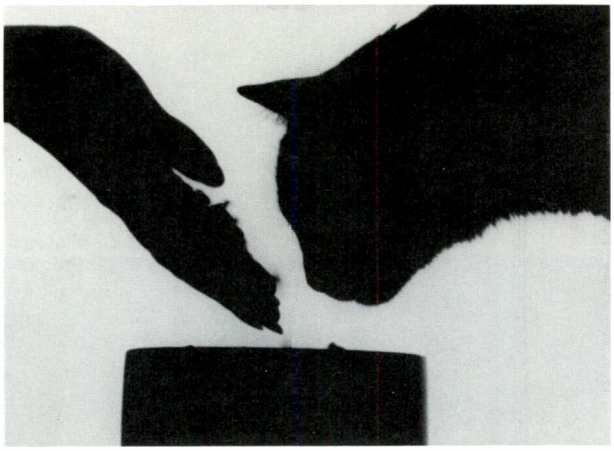
485 art director **Robert Gage**
writer **Jack Dillon**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Gerald Kreeger**
production company **Elliot-Unger-Elliot**
client **American Airlines, Inc.**
photographer **Michael Nebbia**

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**

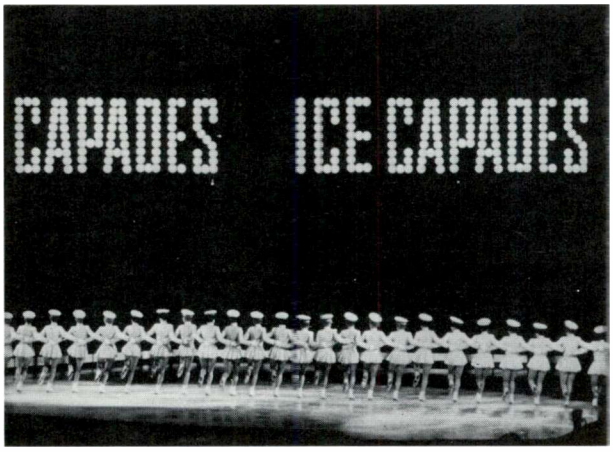
488 art directors **Robert F. Schmalenberger / Win Mallett**
writer **Mal Mac Dougal**
agency **Batten, Barton, Durstine & Osborn, Inc.**
designer **Robert F. Schmalenberger**
production company **Trans Radio**
client **First National Bank of Boston**
photographer **George Elliott**



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**



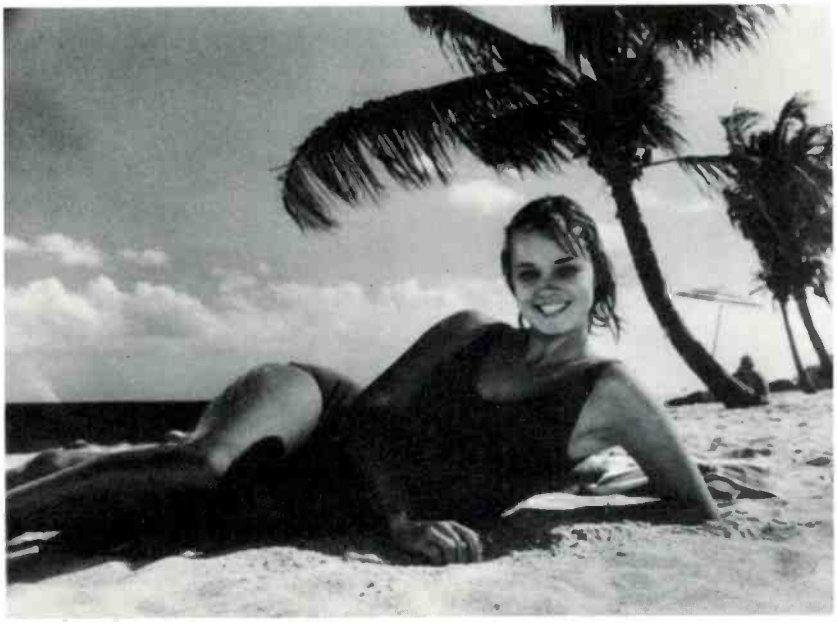
492 art director **Israel Liebowitz**
writer **Janet Carlson**
agency **Klosterman Company**
designer **Israel Liebowitz**
producer **John Urie**
production company **John Urie**
client **Ice Capades**
photographer **David Nagata**

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 Ghertler**
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**

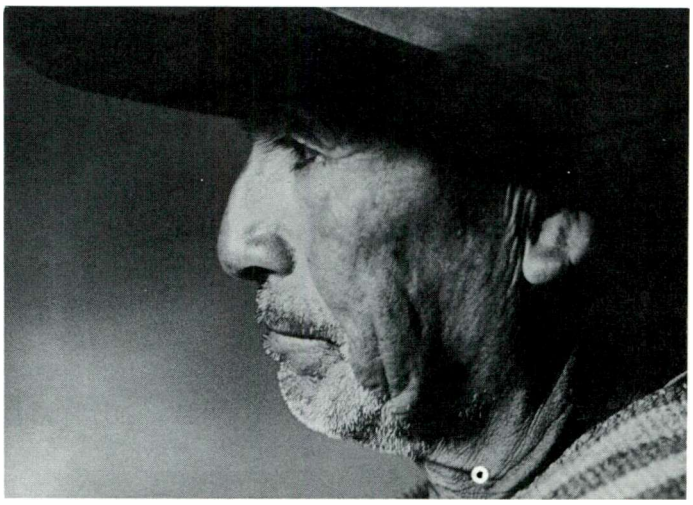


496 art director **Al Amato**
writer **Bill Casey**
agency **Papert, Koenig, Lois, Inc.**
producer **N. Gibson**
production company **Filmex**
client **National Airlines**
photographer **Howard Zieff**

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**



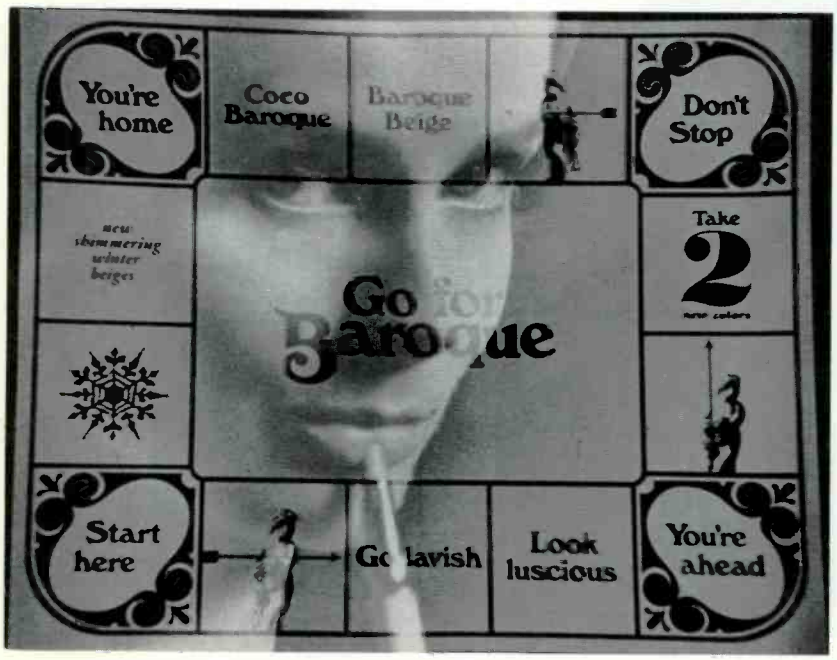
500 art director **Gene Beuth**
writer **Gene Beuth**
agency **Young & Rubicam, Inc.**
producer **Kenneth Licata**
production company **MPO Film Distribution**
client **Peace Corps**

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**

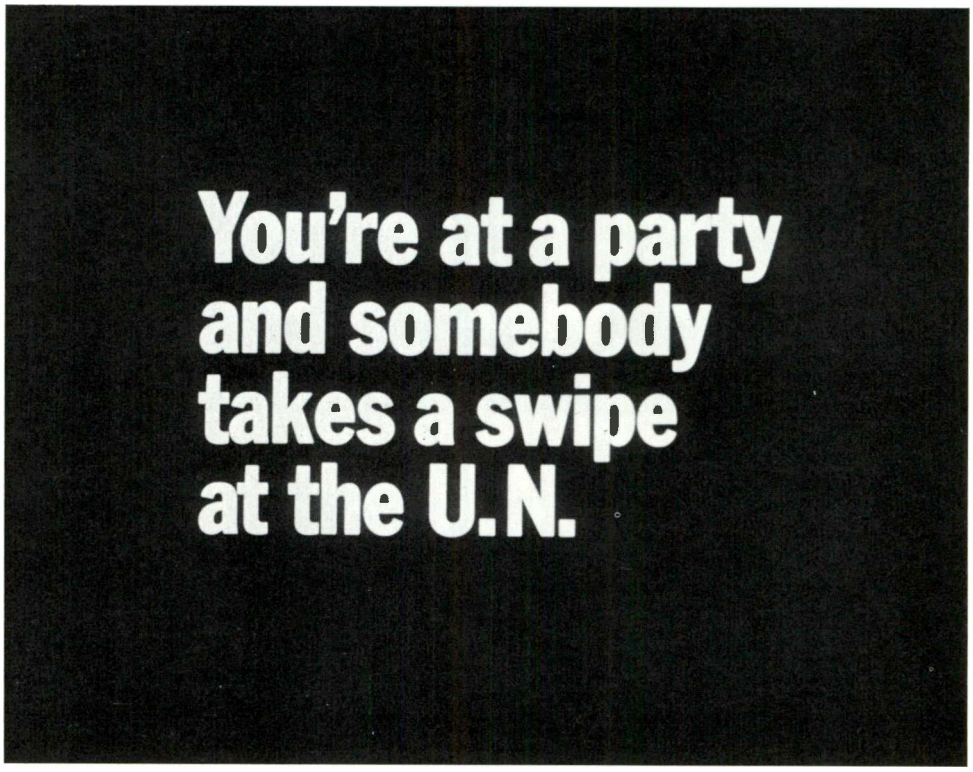
507 art director **Art Koch**
writer **Alvin Hampel**
agency **Young & Rubicam, Inc.**
producer **Everett Hart**
production company **Ansel-Shaw**
client **Breck Hair Set Mist**

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**

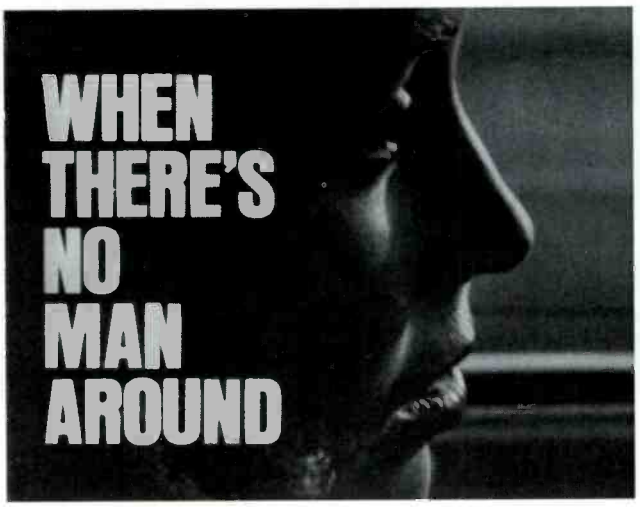
510 art director **Charles Doe**
writer **Alan Alch**
agency **Wade Advertising Inc.**
producer **Ed Pierce**
production company **International Productions Inc.**
client **Falstaff Brewing Corp.**
photographer **John Dorsey**

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**

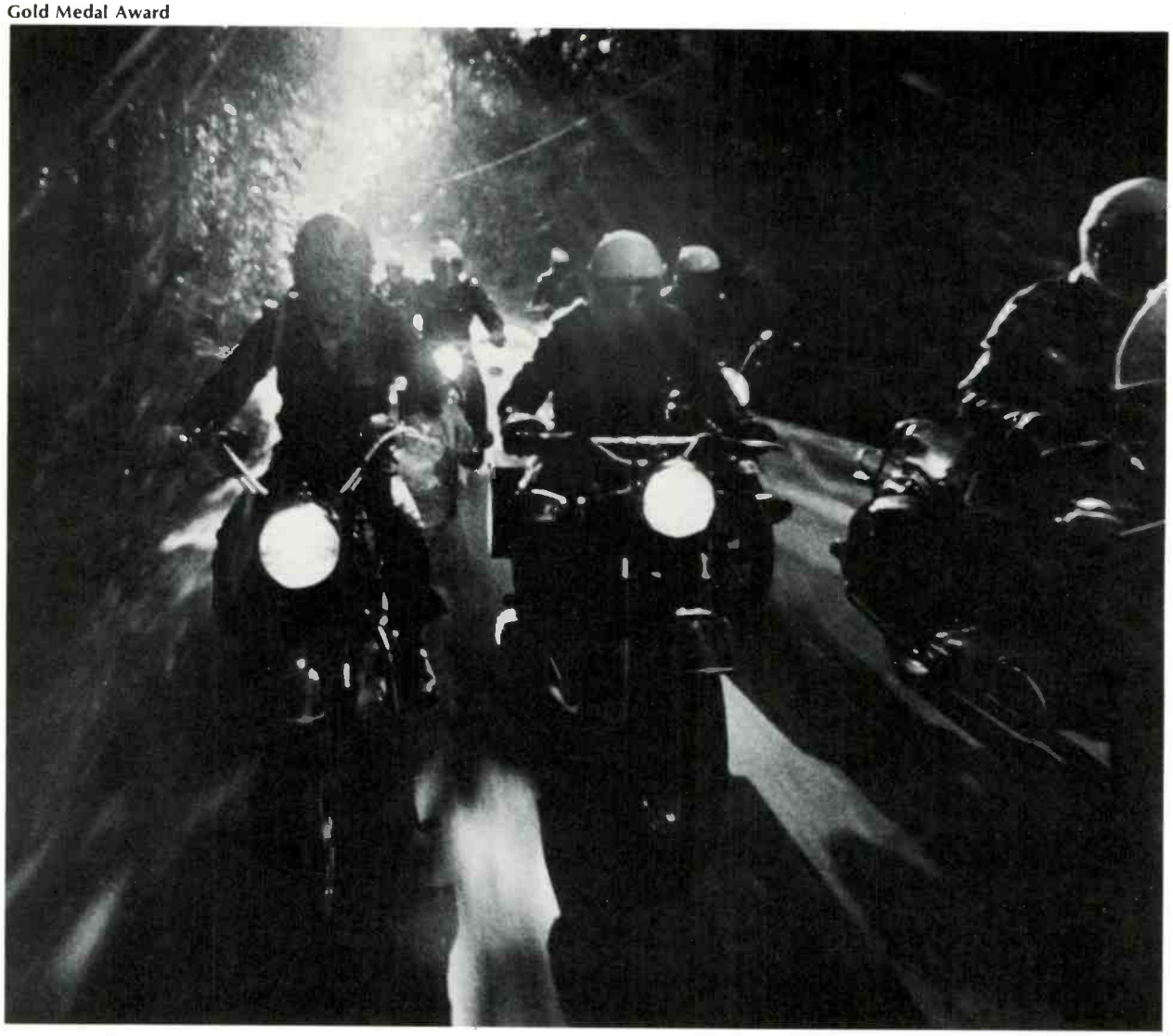
512 art director **Andrew Jenkins**
writer **Andrew Jenkins**
agency **Pritchard Wood, Inc.**
producer **Andrew Jenkins**
production company **Wylde Films, Inc.**
client **BOAC**



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

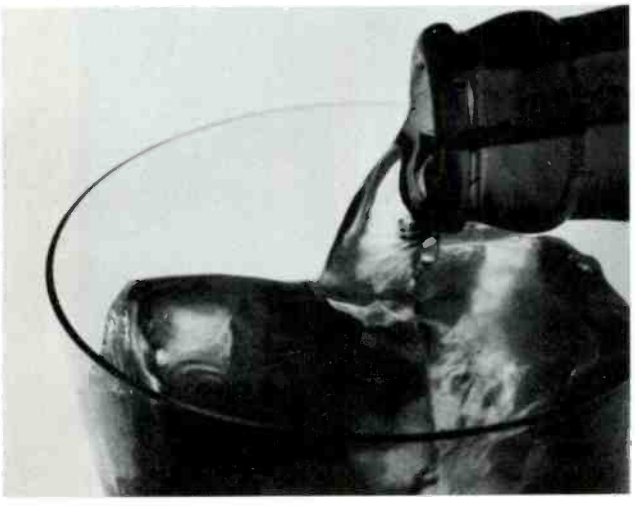


515 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Brillig Productions**
client **Salada Foods Inc.**
photographer **Barry Brown**

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**

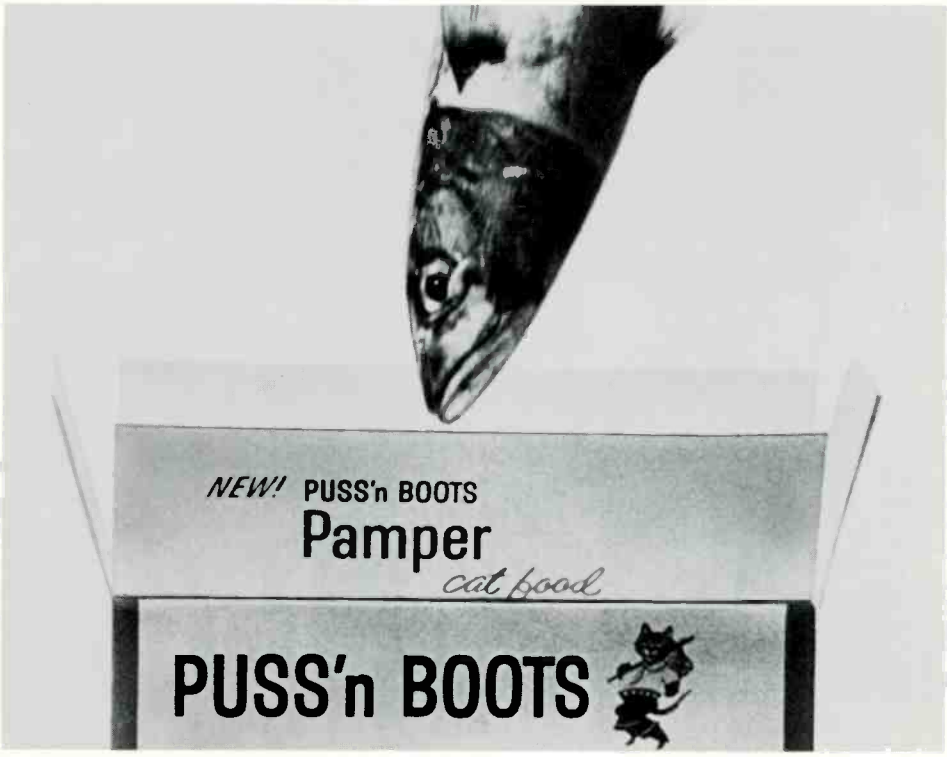
Distinctive Merit Award

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**

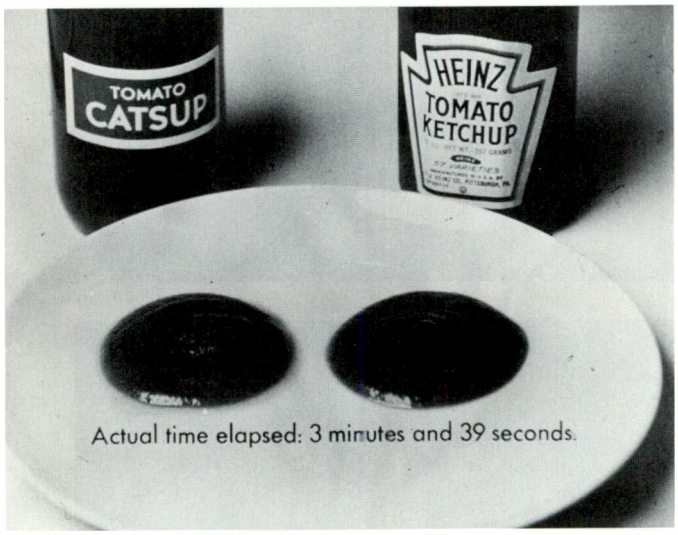
525 art director **Eli Tulman**
writer **Art Mayer**
agency **Hicks, Greist & O'Brien, Inc.**
designer **Eli Tulman**
producer **Joe Felice**
production company **V.P.I.**
client **Friend Brothers, Inc.**
photographer **Len Hirschfield**

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**

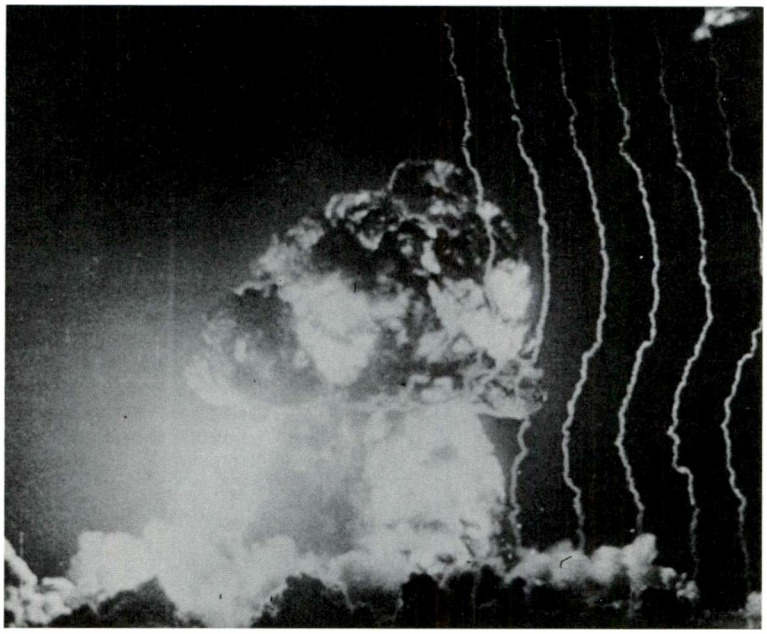
527 art director **Alphonse Normandia**
writer **Bob Miller**
agency **Batten, Barton, Durstine & Osborn, Inc.**
designer **Jim Squires**
producer **Karl Fischer**
production company **Harold Becker Productions**
client **F. & M. Schaefer Brewing Co.**



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



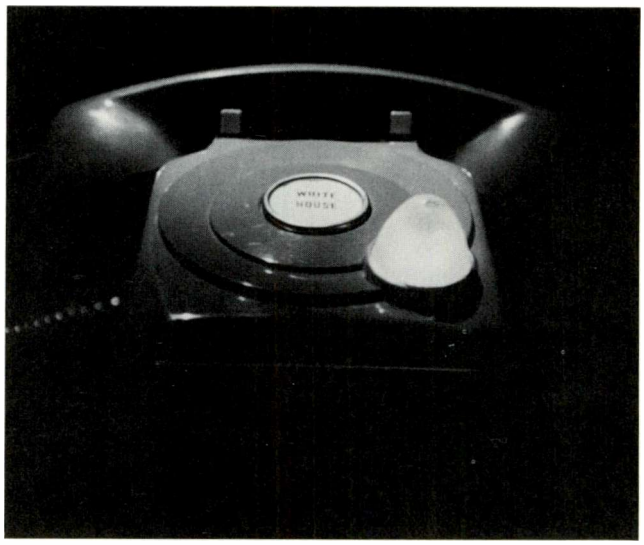
530 art director **Sidney Myers**
writer **Stanley Lee**
agency **Doyle Dane Bernbach, Inc.**
designer **Sidney Myers**
producer **Aaron Ehrlich**
production company **Elliot-Unger-Elliot**
client **Democratic National Committee**
photographer **Drummond Drury**

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**

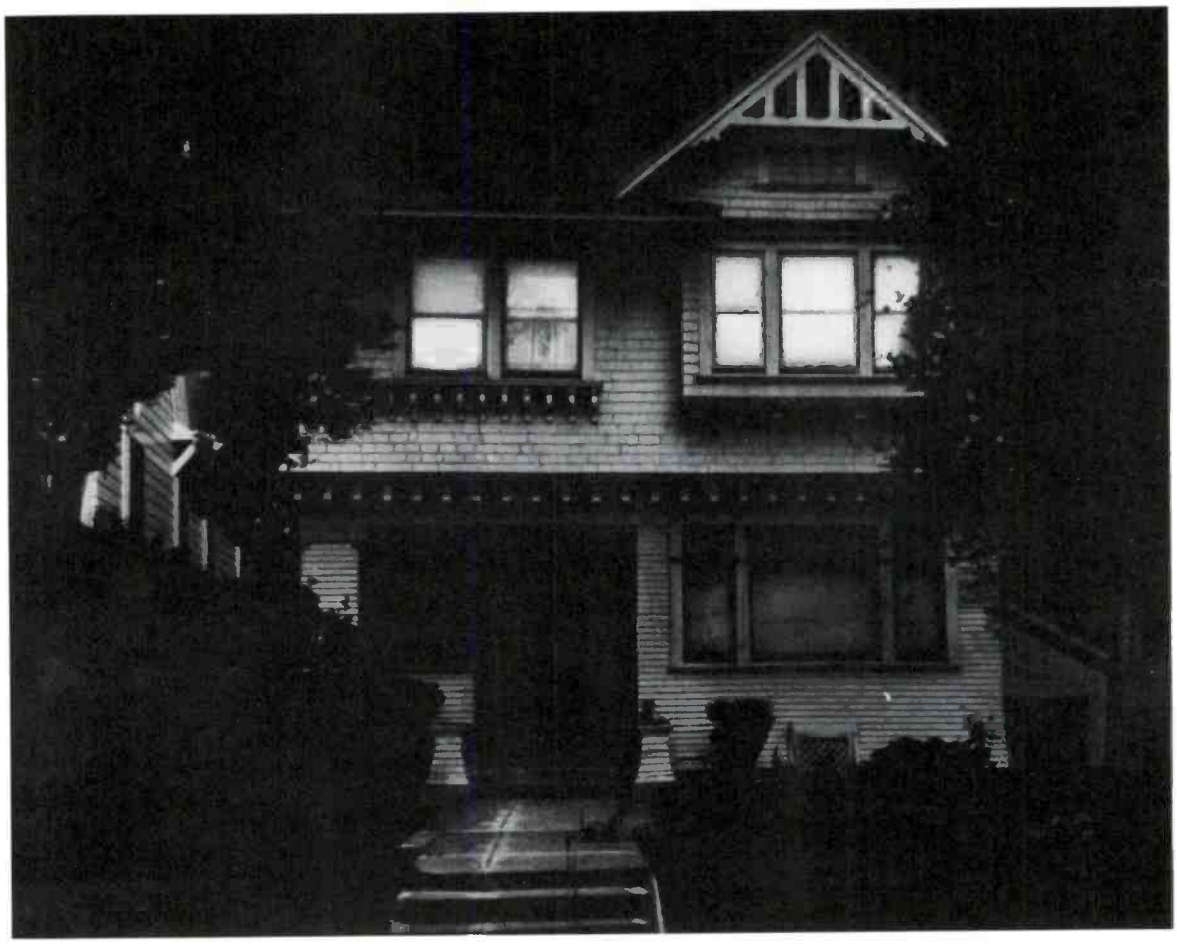
533 art director **Donald Keller**
writer **William Stratton**
agency **Leo Burnett Company, Inc.**
producer **Gordon Minter**
production company **Filmways, Los Angeles, Calif.**
client **Kellogg Company**

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**

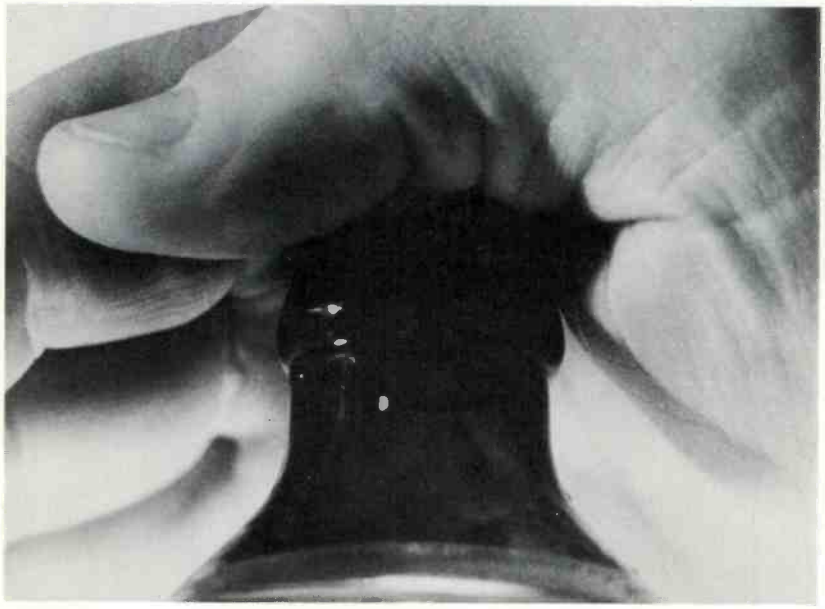


536 art director **Jack Sheridan**
writer **Edmund Bigelow**
agency **Doyle Dane Bernbach, Inc.**
designer **Jack Sheridan**
producer **David Nagata**
production company **John Urie & Associates**
client **Laura Scudder's**
photographer **Ed Martin**

537 art director **Helmut Krone**
writer **Mort 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**

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**

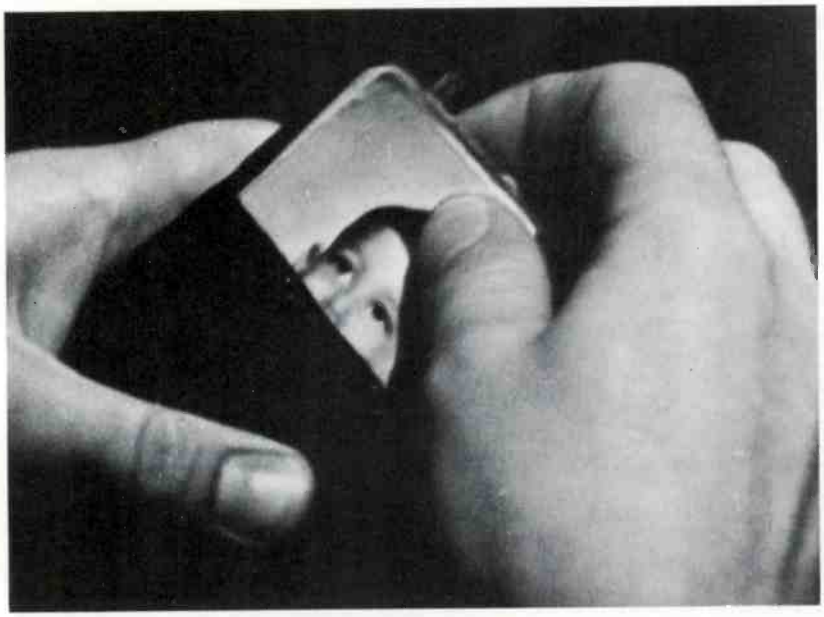
539 art director **Stan Jones**
writer **Bob Finley**
agency **Doyle Dane Bernbach, Inc.**
designer **Stan Jones**
producer **David Nagata**
production company **John Urie & Associates**
client **Sick's Rainier Brewing Company**
photographer **Ed Martin**



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**

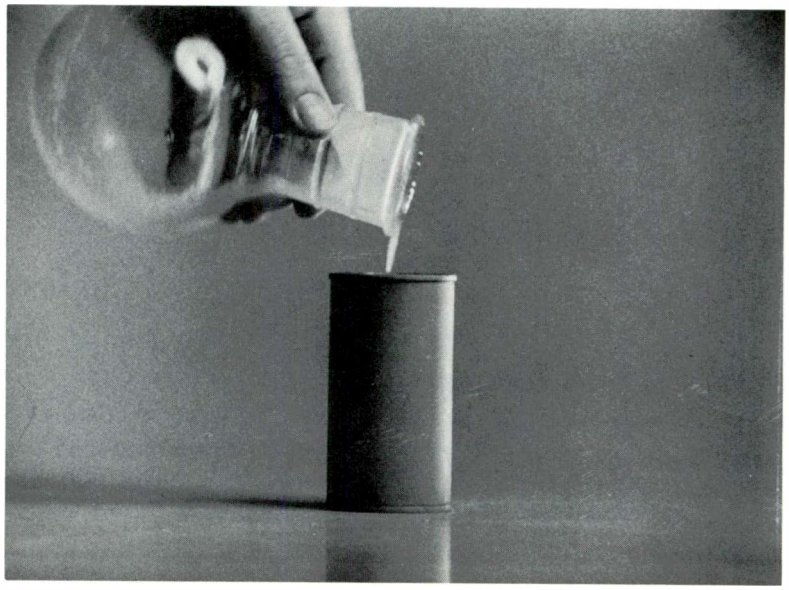
541 art director **Helmut Krone**
writer **Mort Scharfman**
agency **Doyle Dane Bernbach, Inc.**
designer **Helmut Krone**
producer **Don Trevor**
production company **Elliot-Unger-Elliot**
client **Isodettes**
photographer **Gene Friedman**

542 art director **Robert F. Schmalenberger**
writer **Mal MacDougal**
agency **Batten, Barton, Durstine & Osborn, Inc.**
designer **Robert F. Schmalenberger**
producer **Lou Georgaras**
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**



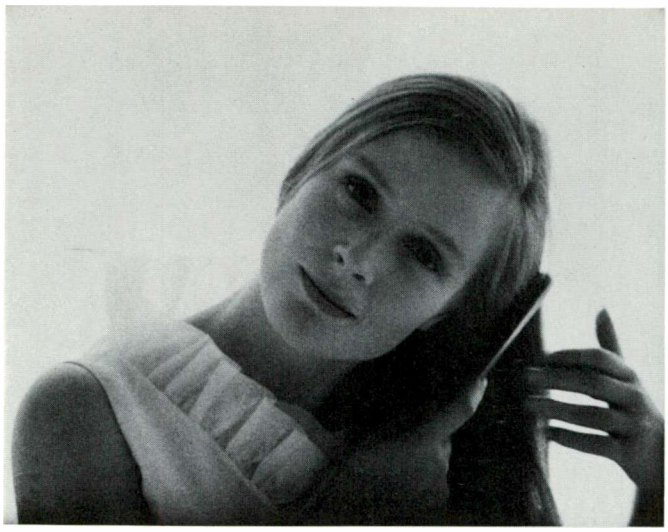
545 art director **Bob Reitzfeld**
writer **Paula Green**
agency **Doyle Dane Bernbach, Inc.**
designer **Bob Reitzfeld**
producer **Dick Earle**
production company **Elliot-Unger-Elliot**
client **Eversweet Foods, Inc.**
photographer **Gene Friedman**

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**

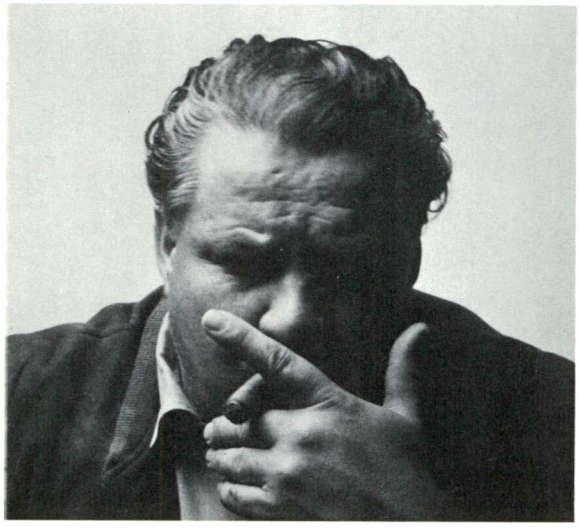
547 art director **Richard Loew**
writer **Carol Sherman**
agency **Doyle, Dane, Bernbach, Inc.**
producer **Chris Eaton**
production company **Film Fair**
client **Clairol, Inc. / Vitapoint**

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**

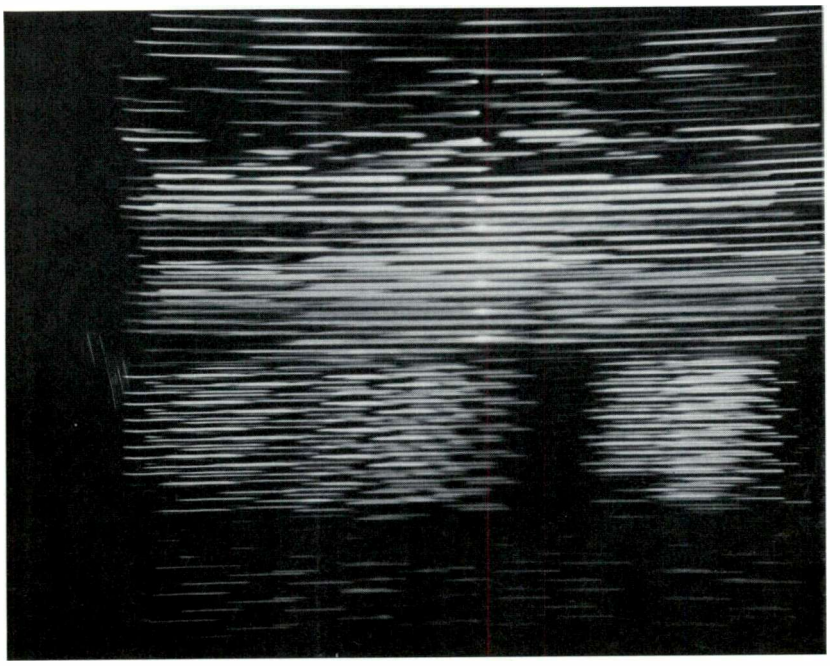


549 art director **Ken Duskin**
writer **Sue Brock**
agency **Doyle Dane Bernbach, Inc.**
designer **Ken Duskin**
producer **Aaron Ehrlich**
production company **Eastern**
client **Yardley of London**
photographer **Drummond Drury**

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

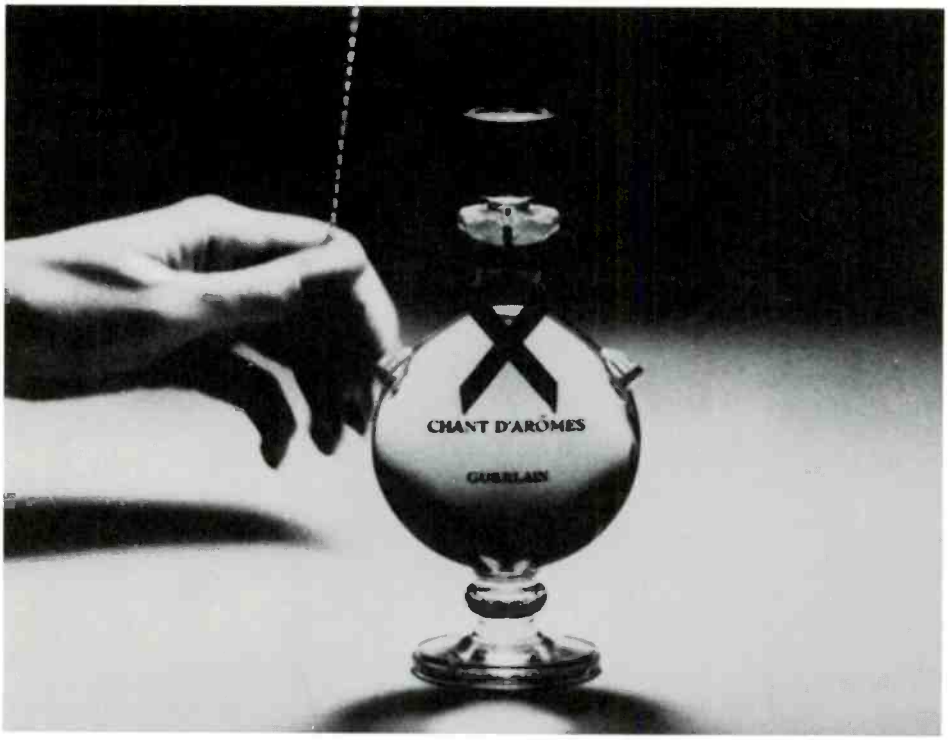


551 art director **Bob Wilvers**
writer **Ed McCabe**
agency **Carl Ally, Inc.**
designer **Bob Wilvers**
producer **Bob Wilvers**
production company **Harold Becker**
client **Salada Foods, Inc.**
photographer **Harold Becker**



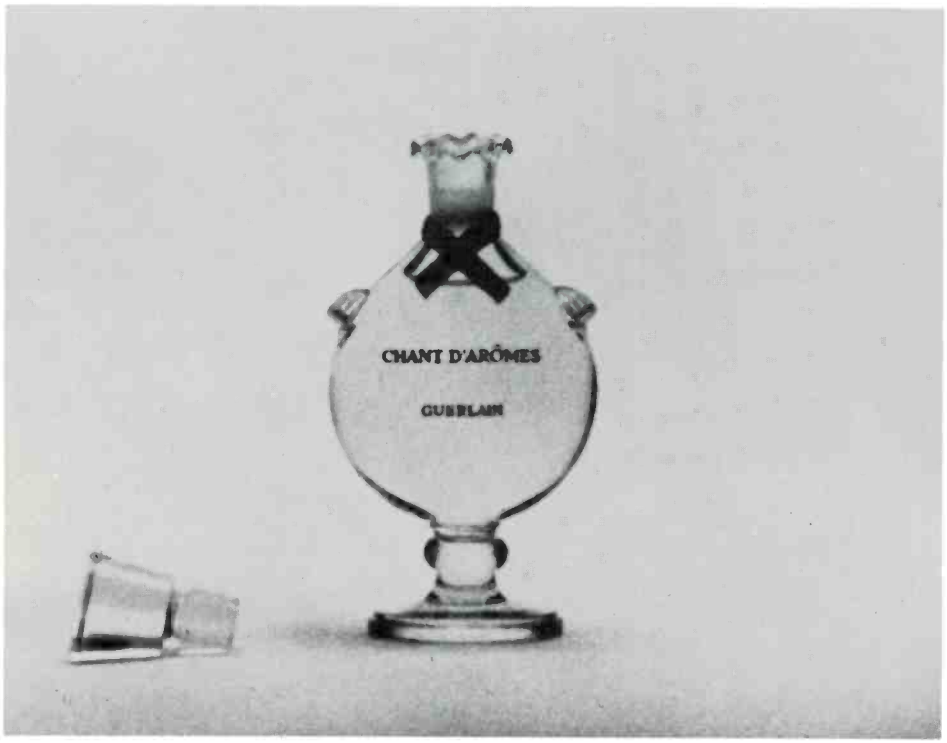
552 art director **Jack Sheridan**
writer **Edmund Bigelow**
agency **Doyle Dane Bernbach, Inc.**
designer **Jack Sheridan**
producer **John Urie & Associates**
production company **John Urie & Assoicates**
client **Laura Scudder's**
photographers **John Hora / Ed Martin**

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 Bourgoin**

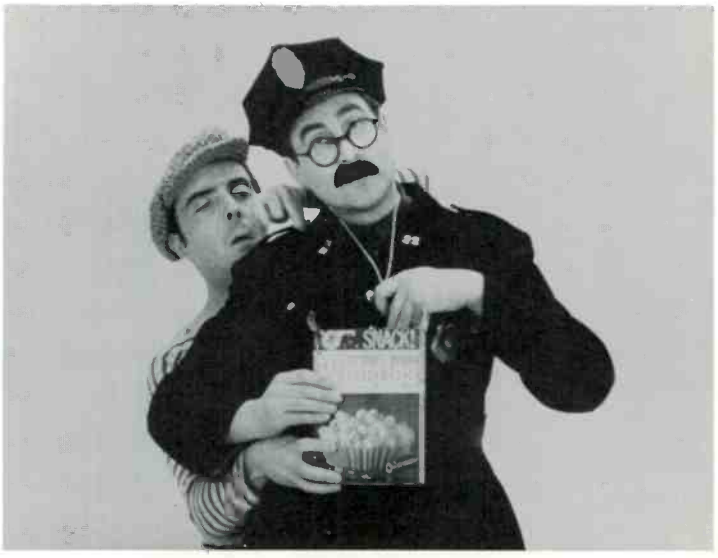
557 art director **William Taubin**
writer **Lore Lionel**
agency **Doyle Dane Bernbach, Inc.**
designer **William Taubin**
producer **Don Trevor**
production company **Les Cineastes Associates**
client **General Mills, Inc. / Whistles**
photographer **John Bourgoin**

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 Bourgoin**

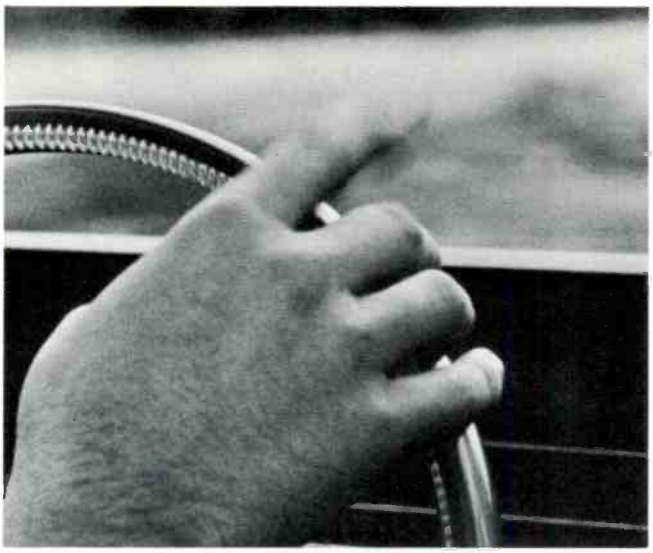
559 art director **Lee Savage**
writer **Ronald Phillips**
agency **N. W. Ayer & Son, Inc.**
producer **John Fengler**
production company **Elektra Film Productions, Inc.**
client **Chrysler Corporation**
photographer **Hugh Bell**

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**

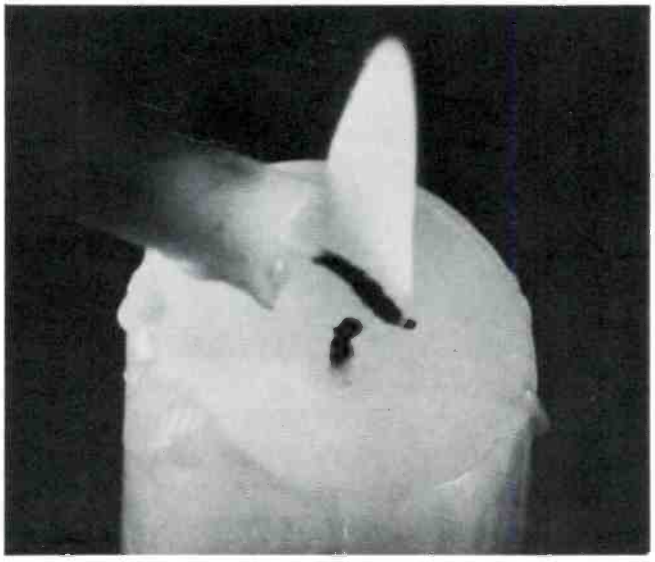


561 art director **William Taubin**
writer **Lore Lionel**
agency **Doyle Dane Bernbach, Inc.**
designer **William Taubin**
producer **Don Trevor**
production company **Les Cineastes Associates**
client **General Mills, Inc. / Whistles**
photographer **John Bourgoin**

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**

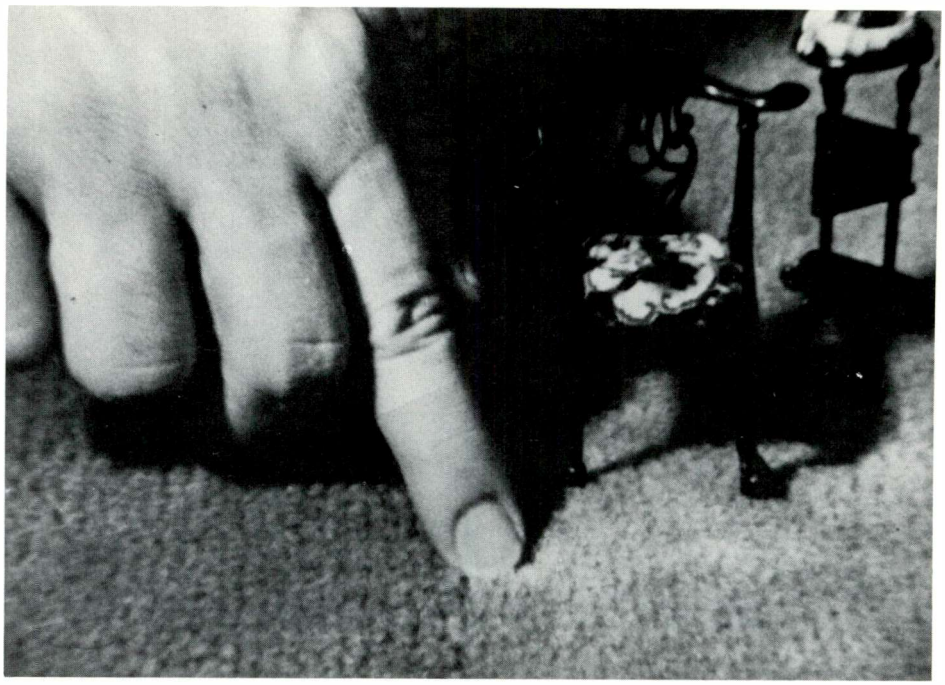
565 art director **Burns Patterson**
writer **Bill Suchmann**
agency **Kenyon & Eckhardt**
producer **Burns Patterson**
production company **Jim Darcy**
client **Ford Motor Co. / Lincoln-Mercury Division**

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**

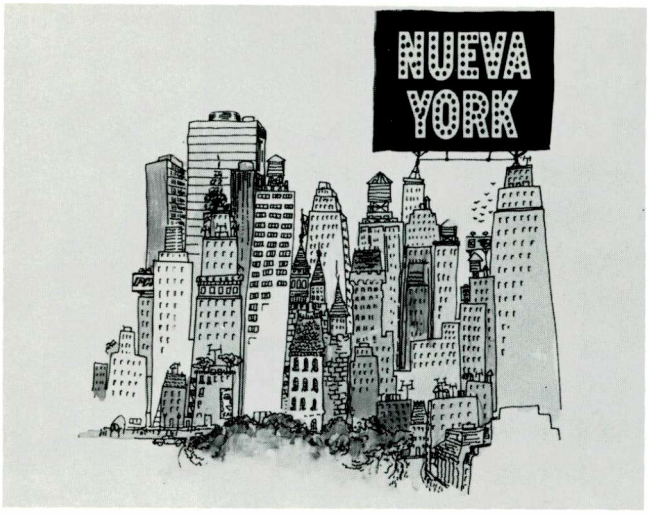
570 art director **Israel Liebowitz**
writer **Janet Carlson**
agency **Klosterman Agency**
designer **Israel Liebowitz**
producer **John Urie**
production company **John Urie & Associates**
client **Cole of California**
photographer **David Nagata**

Gold Medal Award

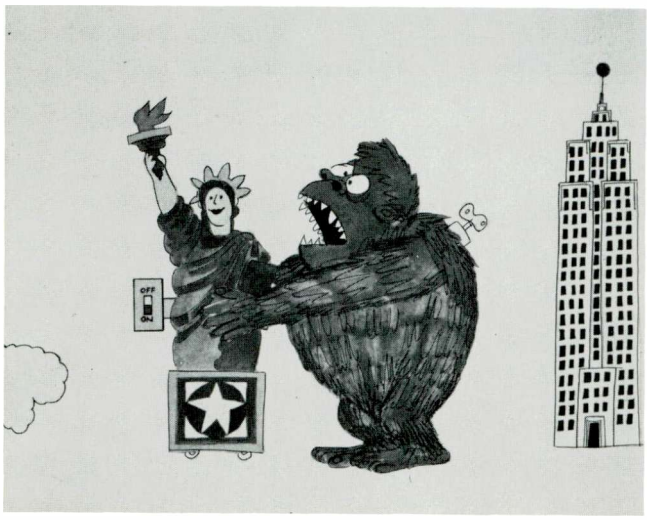
571 art director **Robert Gage**
writer **Phyllis Robinson**
agency **Doyle Dane Bernbach, Inc.**
designer **Robert Gage**
producer **Joan Wolf**
production company **Elliot-Unger-Elliot**
client **Polaroid Corporation**
photographer **Michael Nebbia**

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

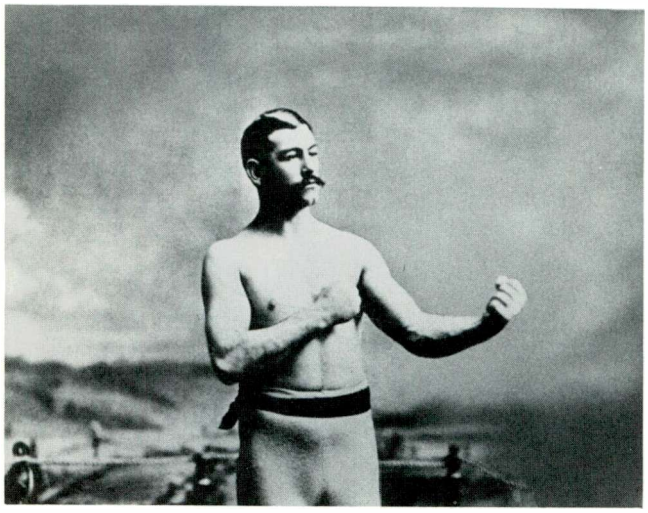


573 art directors **Ben Kuwata / Bernard Owett**
writer **Jeremy Raikes**
agency **J. Walter Thompson Company**
designer **Irene Trivas**
producer **John Scarola**
production **Mogubgub Ltd.**
client **Panagra**
photographer **Fred Mogubgub Ltd.**



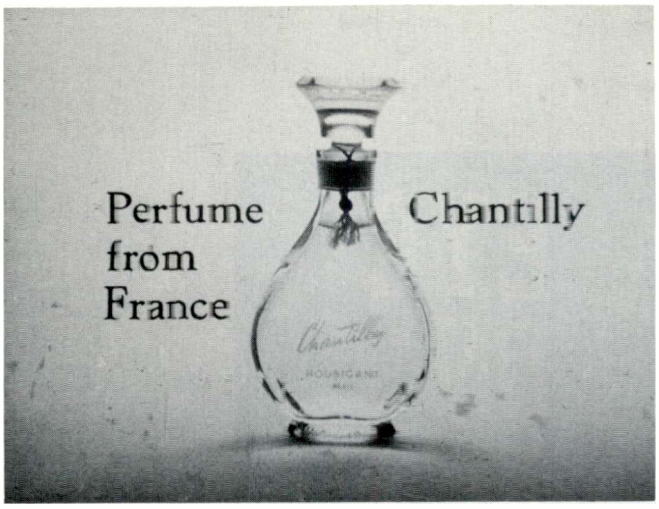
574 art director **Michael Smollin**
writer **Michael Smollin**
agency **J. Walter Thompson Company**
designers **Irene Trivas / Ed Smith**
producer **Sidney Woloshin**
production company **Mogubgub Ltd.**
client **Ford Division / Ford Motor Co.**
photographer **Irene Trivas**

Stop motion—black & white—1 minute



575 art director **Bob Fiore**
writer **Monte Ghertler**
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



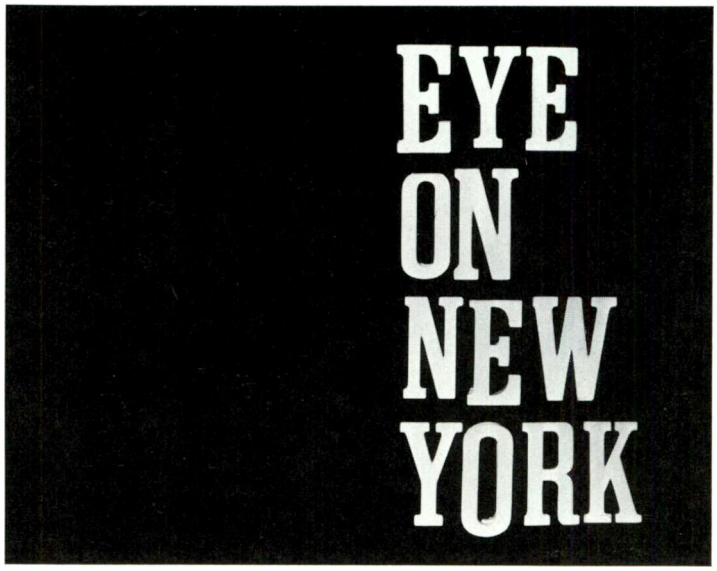
576 art director **Stephen Baker**
writer **John H. Byrne**
agency **Baker & Byrne, Inc.**
producer **Bert Stern**
production company **Libra Productions, Inc.**
client **Houparco, Inc. / Chantilly**
photographer **Bert Stern**

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**

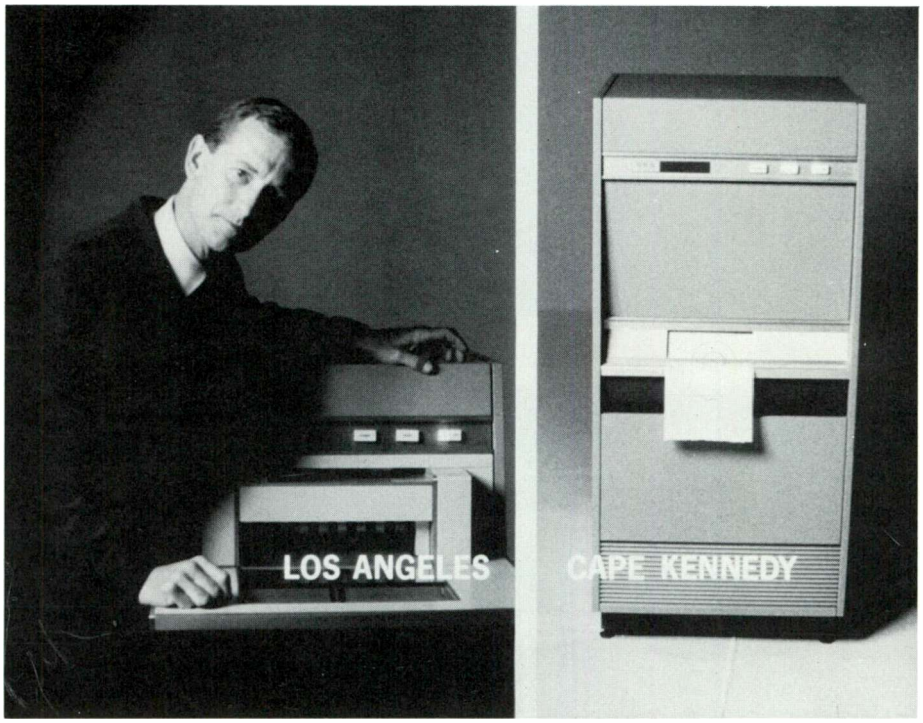
578 art directors **Lou Dorfsman / Joe DeVoto**
designers **Joe DeVoto / Eugene Beuth**
producers **Joe DeVoto / Eugene Beuth**
production company **Eastern Effects**
client **CBS sports**

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

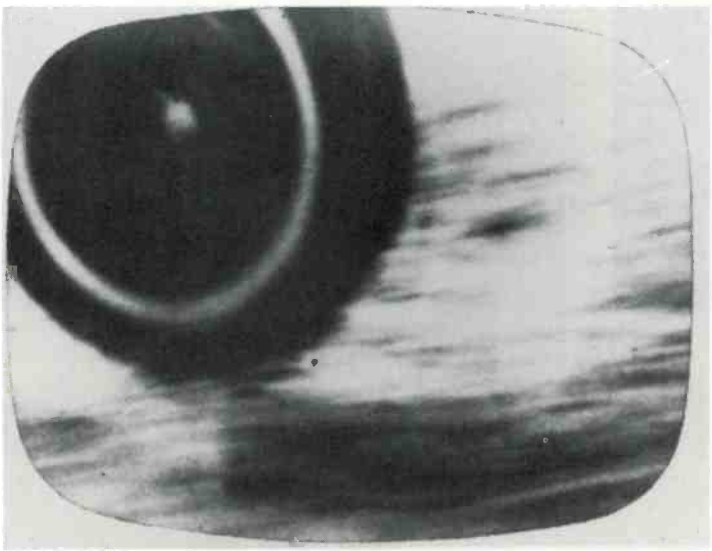
Distinctive Merit Award



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**

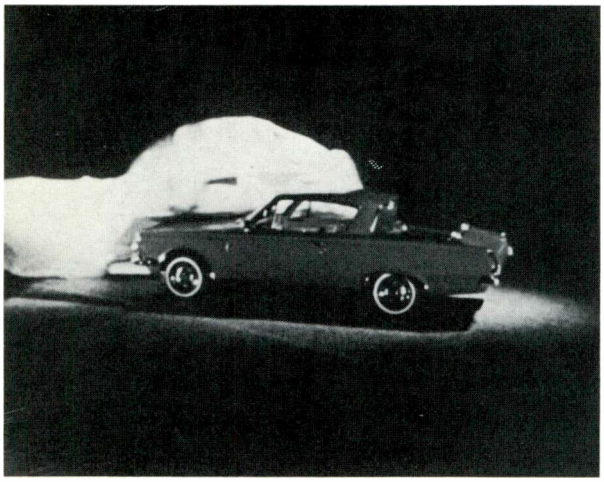
Distinctive Merit Award



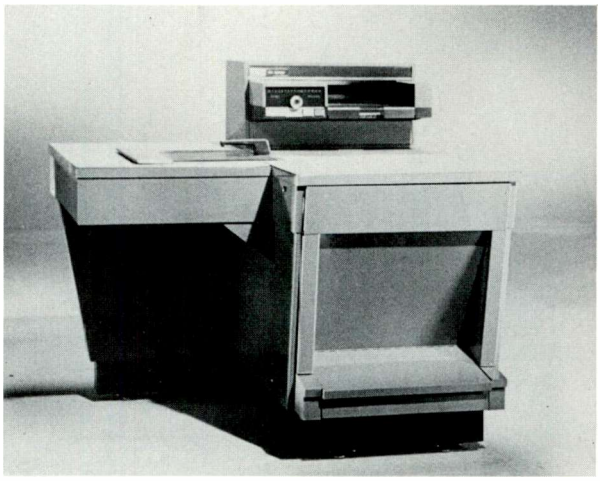
582 art directors **R. G. Cummins / Mike Cammuso**
writer **Robert Sooy**
agency **Erwin Wasey, Ruthrauff & Ryan, Inc.**
production company **MPO**
client **Gulf Oil Corporation**
photographer **Murray Lerner**

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 Fengler**
production company **V.P.I.**
client **Chrysler Motors Corp. / Plymouth Div.**
photographer **Ben Coleman**

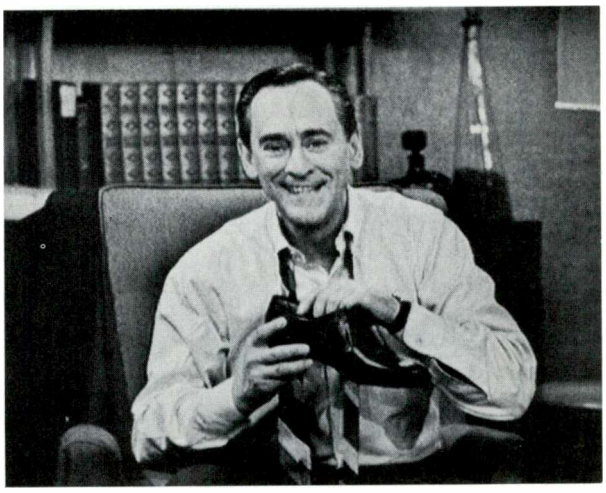


585 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Ed Murphy**
production company **Farkas Films**
client **Xerox**

Live or video tape—black & white—1 minute or over

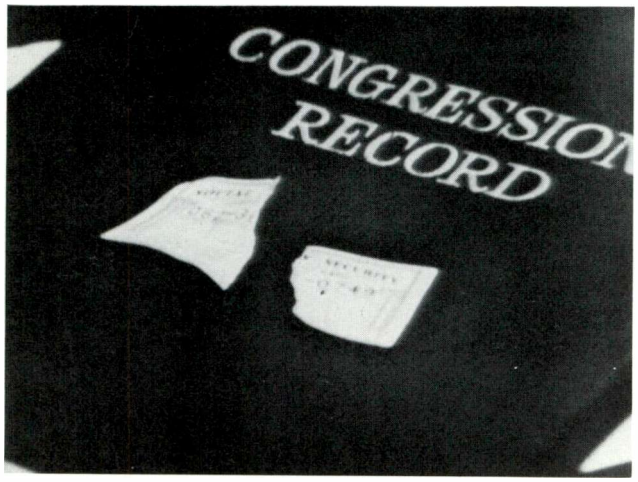
586 art director **Alan Buitekant**
writer **Leo Fassler**
agency **Doyle Dane Bernbach, Inc.**
designer **Alan Buitekant**
producer **Gerald Kreeger**
production company **Videotape**
client **Melville Shoe Corporation / Thom McAn**
photographer **Martin Begley**

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**

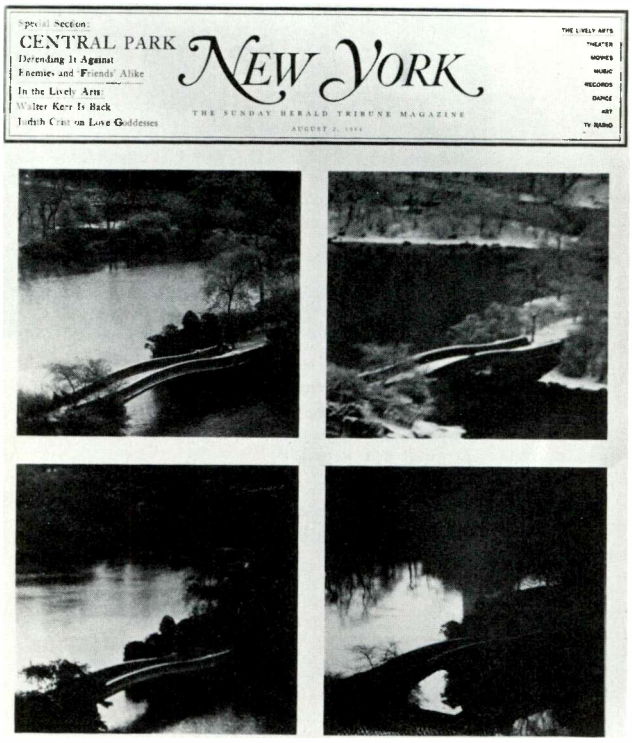


588 art director **Al Buitekant**
writer **Mort Scharfman**
agency **Doyle, Dane, Bernbach, Inc.**
designer **Alan Buitekant**
producer **Bob Milford**
production company **Videotape**
client **Melville Shoe Corporation / Thom McAn**
photographer **Phil Riddle**

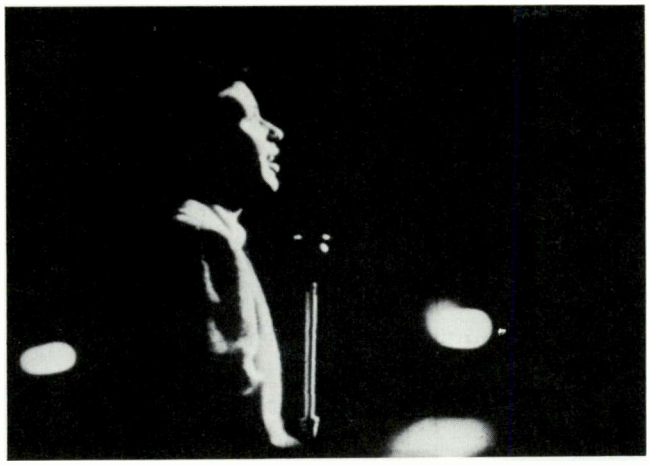
589 art director **Sam Scali**
writer **Mike Chappell**
agency **Papert, Koenig, Lois, Inc.**
producer **Jack Goldsmith**
production company **KGO-TV-San Francisco**
client **Xerox**
photographer **Hal Tulchen**



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 Ghertler**
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

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

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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

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Walter B. Geoghegan
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Walter Grotz
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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 world-wide 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:

Photography .....George Elliot
Design/Illustration .....John Alcorn
Typography .....Aaron Burns, Aaron Burns Co.
Typography .....Klaus Schmitt, Y&R
Typography ....Bob Farber, Royal Typographers
Typography ....Arnold Shaw, Composing Room
Typography .....Larry Ottino, The Headliners
Television .....Stephen Frankfurt, Y&R
Film .....Lou Schwartz, Lou Schwartz, Inc.
Editorial .....Alan Hurlburt, Look
Design Studio ..Herb Lubalin, Herb Lubalin, Inc.
Agency Copywriter ....David J. Herzbrun, DDB
Agency Art Director .....Bert Steinhauser, DDB
Portfolios .....Andy 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.

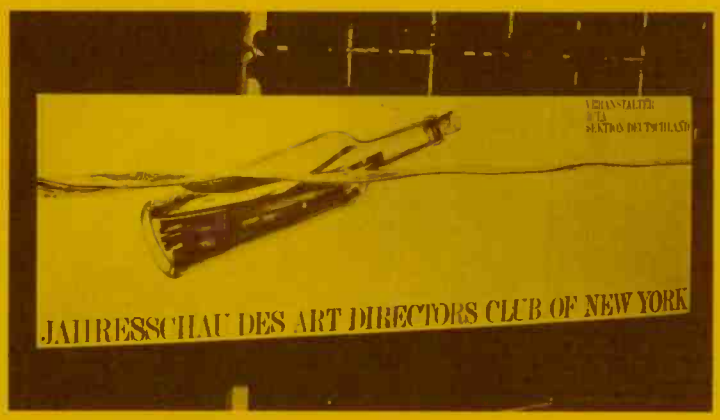
During the last year the magazine has continued to publish regular reports by the President, as well as news of members' activities, committee reports (especially those concerning the Annual Exhibition and Conference), letters to the editor and the club calendar.

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.

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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.

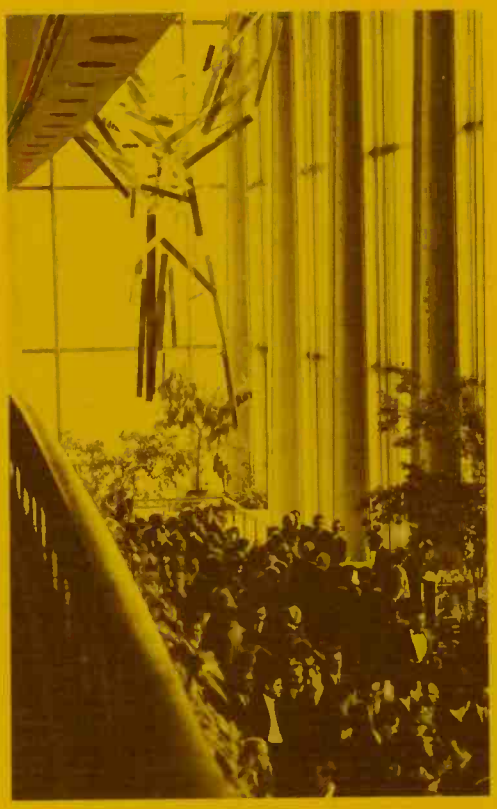
Almost a thousand persons attended the event which was held on the Promenade of Philharmonic Hall in Lincoln Center—a dramatic change from the more formal atmospheres of hotel banquet rooms.

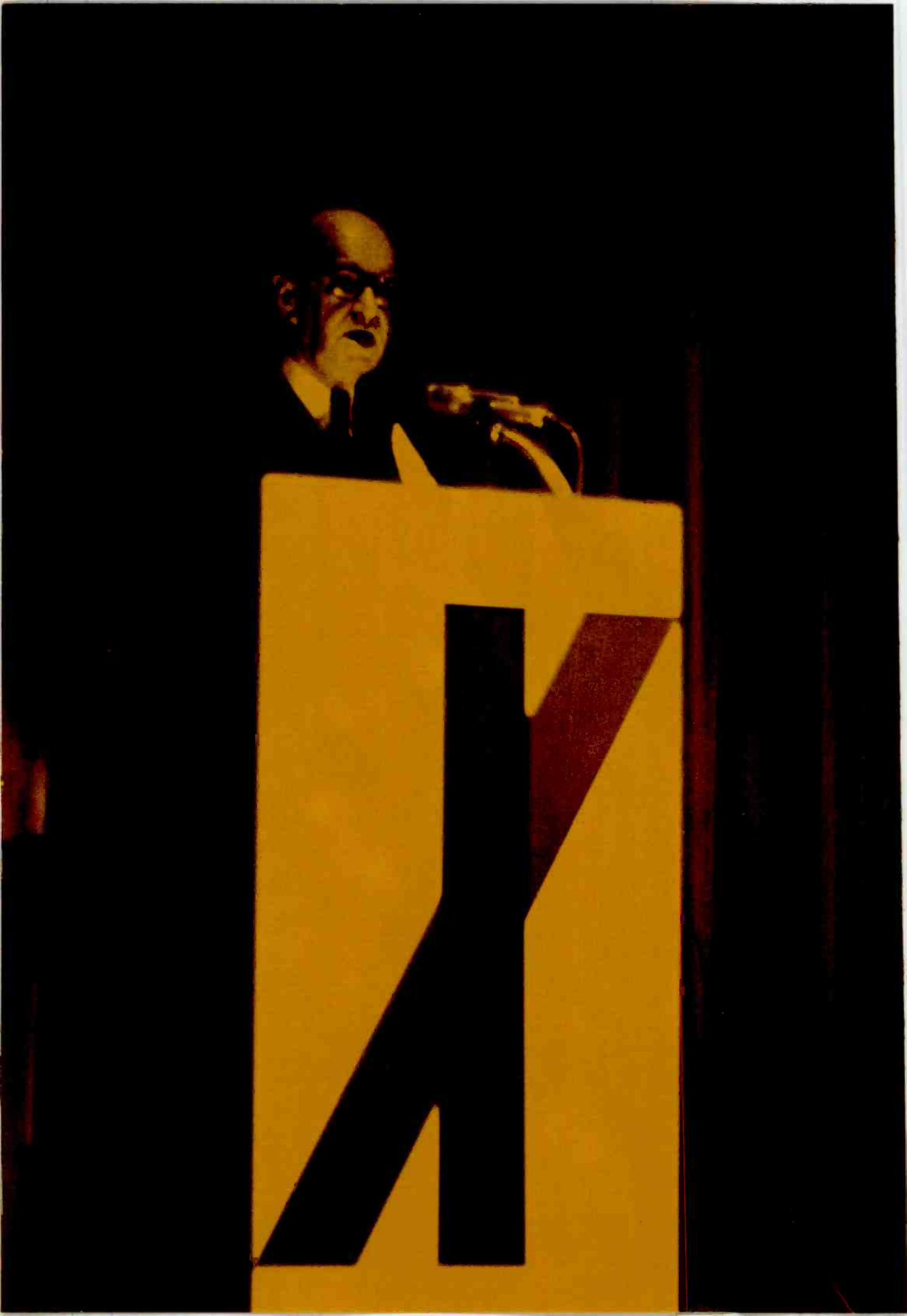
Members, in letters following the event, indicated enthusiasm for the shorter program permitting them to get back to their offices at a reasonable hour. We had planned to seat an anticipated audience of 400-500 for the luncheon, but the additional turnout forced us to quickly revert to a stand-up procedure. 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 thirsty 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 Exhibtion of Editorial and Advertising Art.

Thus, the Conference.

Members
1965-1966

A
Ackerman, Richard S.
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Thomasian, Karnig
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Wilson, Ronald L.
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Z

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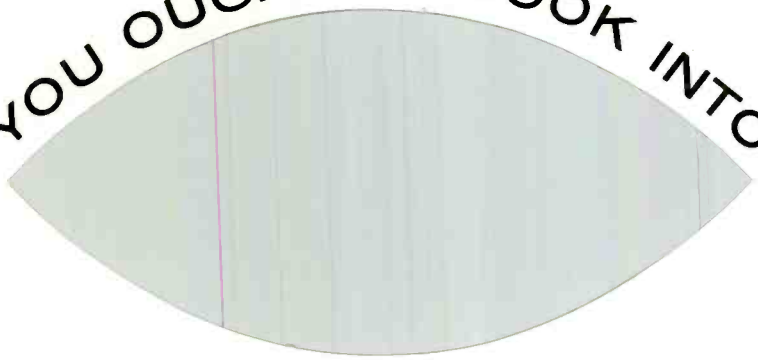

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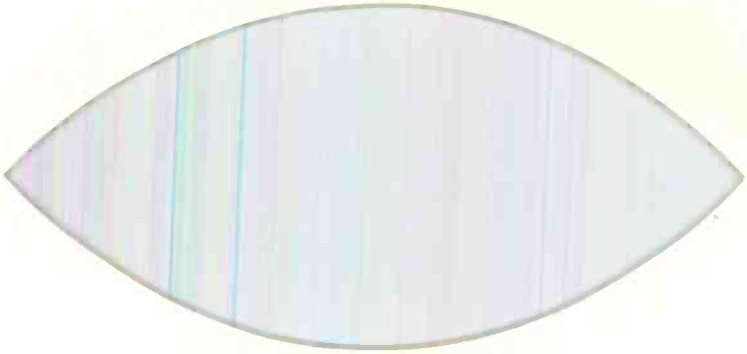

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Galveston, Texas.....Century Papers, Inc.
Grand Rapids, Michigan.....Central Michigan Paper Co.

Hackensack, New Jersey.....Lexington Paper Co., Inc.
Harrisburg, Pennsylvania.....Penn Paper Company
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Helena, Montana.....Ward Thompson Paper Company
Holyoke, Massachusetts.....Plymouth Paper Company, Inc.
Houston, Texas.....Butler Paper Company
Houston, Texas.....Century Papers, Inc.
Huntington, West Virginia.....Cordage of Huntington

Idaho Falls, Idaho.....American Paper & Supply Company
Indianapolis, Indiana.....Century Paper Company, Inc.
Indianapolis, Indiana.....Indiana Paper Company, Inc.

Jackson, Michigan.....Crown Paper & Bag Co.
Jackson, Mississippi.....Central Paper Company
Jacksonville, Florida.....Jacksonville Paper Company
Jersey City, New Jersey.....Gotham Card & Paper Co., Inc.

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Knoxville, Tennessee.....Cordage of Knoxville

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Lima, Ohio.....Cordage of Lima
Little Rock, Arkansas.....Arkansas Paper Company, Inc.
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Los Angeles, California.....Butler Paper Company
Louisville, Kentucky.....The Rowland Paper Co., Inc.

Macon, Georgia.....The Macon Paper Company
Memphis, Tennessee.....Memphis Paper Company
Miami, Florida.....Everglade Paper Company
Milwaukee, Wisconsin.....Butler Paper Company
Milwaukee, Wisconsin.....Dwight Brothers Paper Company
Milwaukee, Wisconsin.....Universal Paper Corporation
Minneapolis, Minnesota.....Butler Paper Company
Minneapolis, Minnesota.....Gopher Paper, Inc.
Minneapolis, Minnesota.....The Paper Supply Co., Inc.
Mobile, Alabama.....Partin Paper Company
Monroe, Louisiana.....Louisiana Paper Company, Ltd.
Montgomery, Alabama.....W. H. Atkinson - Fine Papers

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Newark, New Jersey.....The Paper Mart, Inc.
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New Orleans, Louisiana.....The D and W Paper Company, Inc.
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New York, New York.....Bishop Paper Company, Inc.
New York, New York.....Congress Card & Paper Co.
New York, New York.....Marquardt & Company, Inc.
New York, New York.....Pohlmann Paper Company
New York, New York.....Saxon Paper Corporation
New York, New York.....Walker Goulard Plehn Co.
Norfolk, Virginia.....Epes-Fitzgerald Paper Co., Inc.

Ogden, Utah.....American Paper & Supply Company
Oklahoma City, Oklahoma.....Oklahoma Paper Co.
Omaha, Nebraska.....Field Paper Co.
Orlando, Florida.....Central Paper Company

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Philadelphia, Pennsylvania.....Schwartz Paper Company
Phoenix, Arizona.....Butler Paper Company
Pittsburgh, Pennsylvania.....The Central Ohio Paper Company
Pittsburgh, Pennsylvania.....Paper Products Company, Inc.
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Providence, Rhode Island.....Providence Paper Company

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Reading, Pennsylvania.....M. J. Earl Co.
Richmond, Virginia.....Epes-Fitzgerald Paper Company, Inc.
Rochester, New York.....Economy Paper Company, Inc.
Rockford, Illinois.....Northland Paper Company

St. Louis, Missouri.....Butler Paper Company
St. Paul, Minnesota.....Anchor Paper Company
Salt Lake City, Utah.....American Paper & Supply Company
San Antonio, Texas.....Shiner-Sien Paper Company
San Diego, California.....Butler Paper Company
San Francisco, California.....Butler Paper Company
Savannah, Georgia.....Chatham-Atlantic Paper Company
Scranton, Pennsylvania.....Elm Paper Company
Seattle, Washington.....West Coast Paper Company
Sherman, Texas.....Etex Paper Company
Shreveport, Louisiana.....Louisiana Paper Company, Ltd.
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Spokane, Washington.....Spokane Papers, Inc.

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Tampa, Florida.....Tampa Paper Company
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Texarkana, Texas.....Louisiana Paper Company, Ltd.
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Tucson, Arizona.....Arizona Paper Company
Tulsa, Oklahoma.....Beene Paper Company
Tyler, Texas.....Etex Paper Co.

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Waterloo, Iowa.....Waterloo Paper Company
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Wichita, Kansas.....Butler Paper Company
Williamsport, Pennsylvania...Susquehanna Paper & Sanitary Supply Corp.

Youngstown, Ohio.....The Hearn Paper Co.

EXPORT

Hato Rey, Puerto Rico.....Paper Corporation of Latin America
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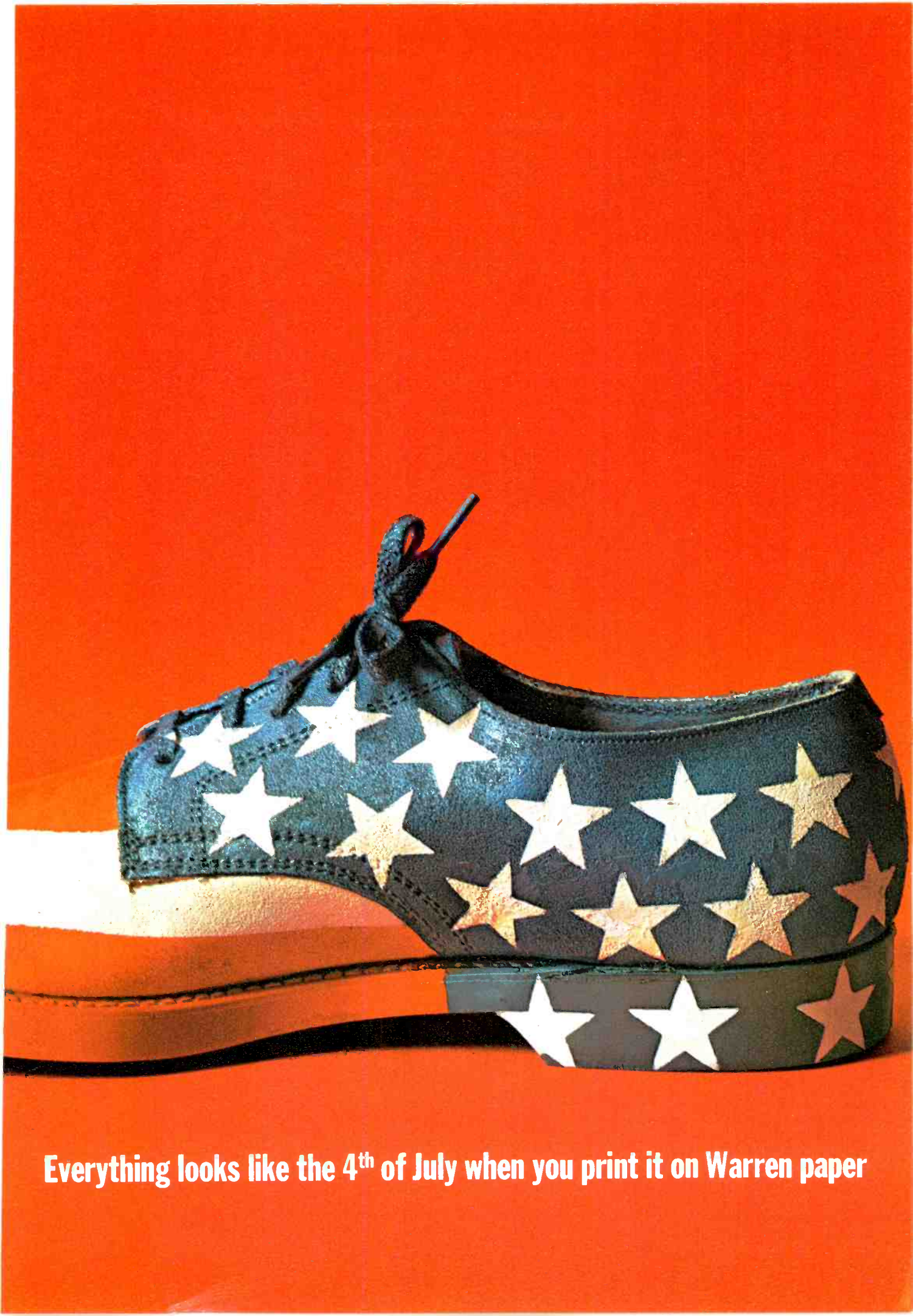
MILLS AT PORT EDWARDS, NEKOOSA and WHITING, WISCONSIN and POTSDAM, NEW YORK LITHOGRAPHED ON FILM COATED NEKOOSA OPAQUE, BASIS 70


Everything looks like the 4th of July when you print it on Warren paper

Here's why . . .

Warren paper is made with two jobs in mind: light reflection and the base paper forms for inl

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.

That's why we doublekote and triplekote our paper surfaces — to provide the refinement, levelness and smoothness that help ink work mo effectively.

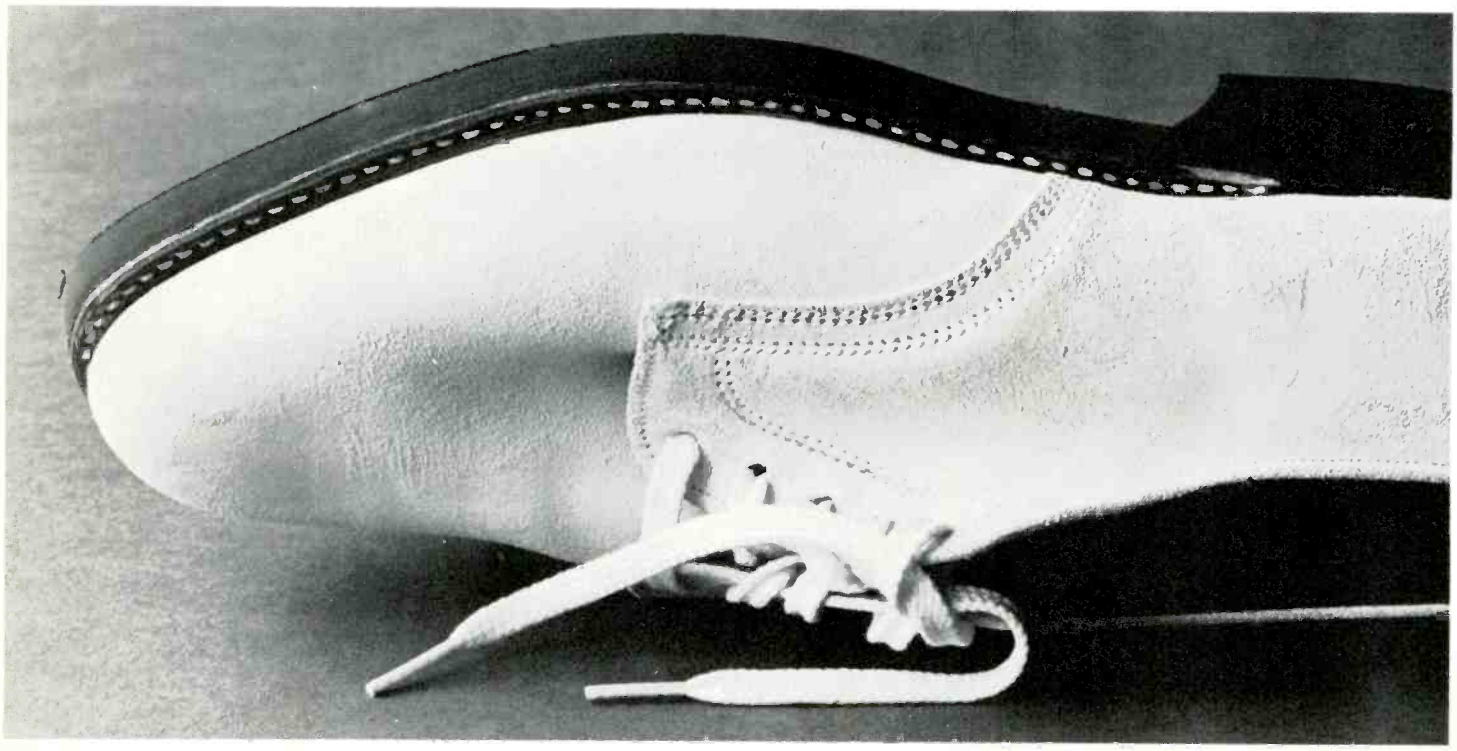
Paper's job isn't done whe it comes off the press — it just beginning.

This insert is reproduced b offset lithography on 100 poun Lustro Offset Enamel Falmout — a triplekoted paper.

For further information se your Warren paper merchan or write S.D. Warren Company Boston, Massachusetts 02101.

warren

Papers for the printer who puts quality first



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Confessions of a magazine reader

by DAVID OGILVY
Author of "Confessions of an Advertising Man"

I READ 34 magazines every month. I like them all, but the one I *admire* most is Reader's Digest.

The editors of The Digest are in possession of a remarkable technique: *they know how to present complicated subjects in a way that engages the reader.*

This gives the editors of The Digest great influence in the world. They put their influence to admirable use.

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.

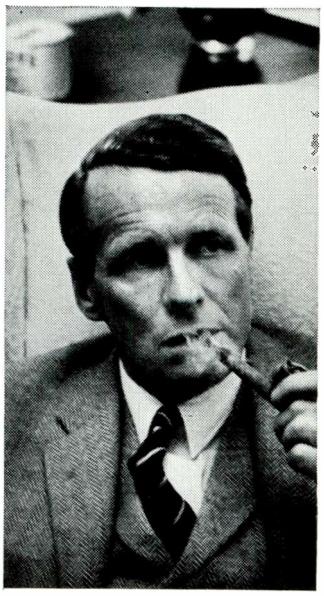
Good Pope John once told The Digest editors, "How comforting it will be for you, when you come to the close of your lives on earth, to be able to say to yourselves: *We have served the truth.*"

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.

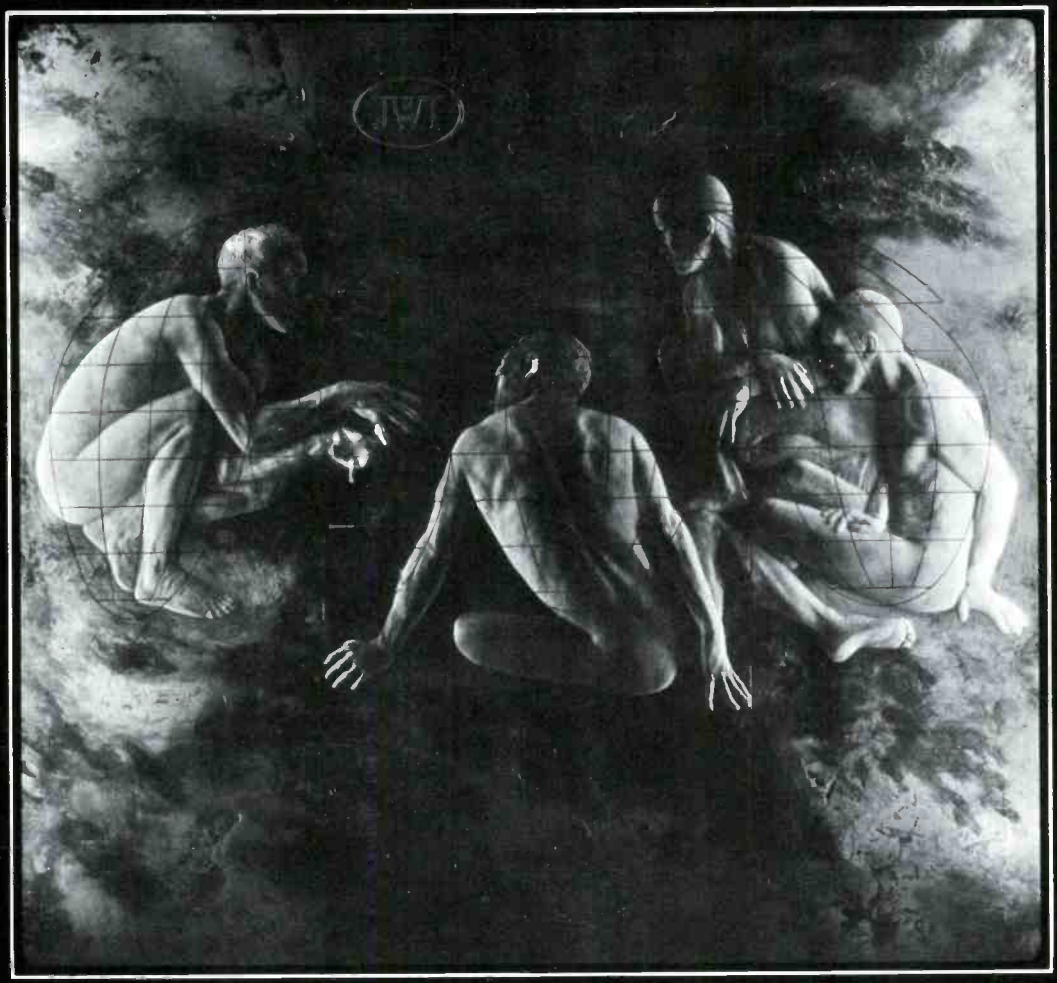
Credit where credit is due. I know nobody who deserves the gratitude of their fellow Americans more than DeWitt and Lila Acheson Wallace. The Digest is the lengthened shadow of these two great editors. Theirs are the names at the top of the masthead. It is the most formidable of all mastheads: no less 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.

Kimberly-Clark Corporation, Neenah, Wisconsin
— a dynamic force with paper

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Only 26 letters to work with

but what a typographic job Kurt H. Volk does with them

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2 NEW FACES from LUDLOW!

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18 Point

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14 Point

Send for your free copy of the new six-page specimen folder to Ludlow Typograph Company, 2032 Clybourn Ave., Chicago, Ill.

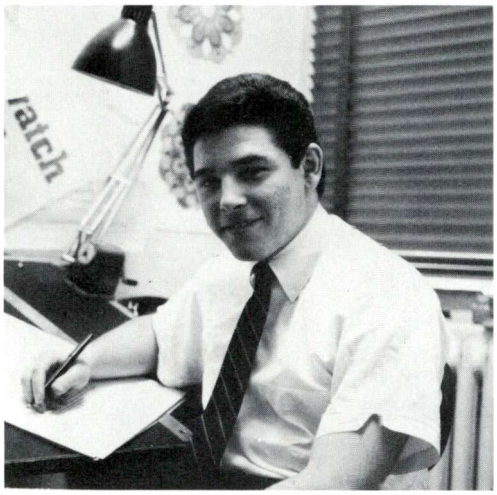
Parkw

BOB FIORE

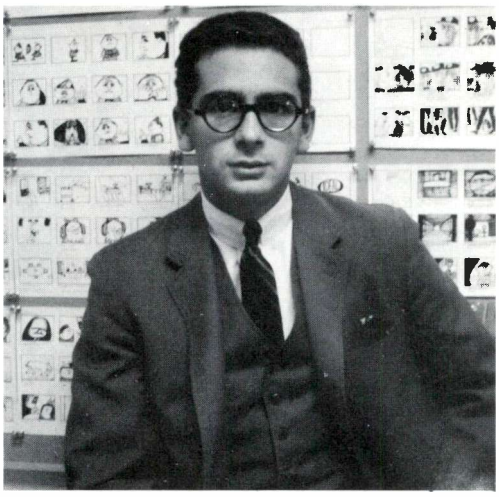
"I got my job through the School of Visual Arts."

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

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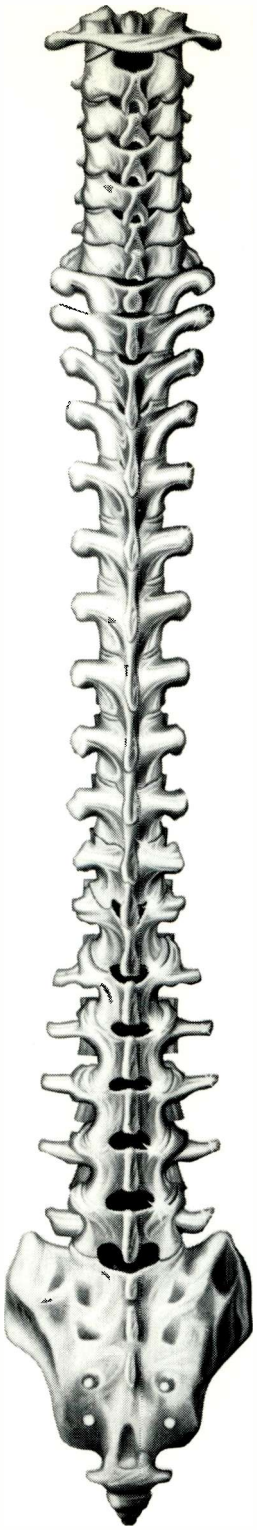

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You can't run a good advertising agency without it.

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

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Other visibly better Whiting-Plover papers include Plover Fine Weave, Erasable Plover Bond, Plover Opaque, Plover Onion Skin, and many others.

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The Flambeau's most delightful spa P.O.Box 4434, Manitowish Waters, Wisconsin

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Atlanta ..... Dillard Paper Company
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Chicago ..... Moser Paper Company
Chicago ..... Reliable Paper Company
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New York ..... Royal Paper Corporation
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Orlando ..... Graham-Jones Paper Company

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Rochester, N. Y. .. The Alling & Cory Company
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Saint Paul ..... Leslie Paper
Saint Paul ..... Newhouse Paper Company
Salt Lake City ..... Western Paper Company
Salt Lake City .... Zellerbach Paper Company
San Antonio ..... Clampitt Paper Company
San Diego ..... Zellerbach Paper Company
San Francisco .... Zellerbach Paper Company
San Jose ..... Zellerbach Paper Company
Seattle ..... Zellerbach Paper Company
Shreveport ..... Western Paper Company
Sioux City ..... Midwestern Paper Company
Sioux Falls, S. D. ..... Leslie Paper
Spokane ..... Zellerbach Paper Company
Springfield, Mo. ... Carpenter Paper Company
Stockton, Calif. ... Zellerbach Paper Company
Syracuse, N. Y. ... The Alling & Cory Company
Tacoma ..... Standard Paper Company
Tacoma ..... Zellerbach Paper Company
Tampa ..... Graham-Jones Paper Company
Toledo ..... The Commerce Paper Company
Topeka, Kans. .... Carpenter Paper Company
Topeka, Kans. ... Midwestern Paper Company
Trenton, N. J. ..... J. B. Papers, Inc.
Tulsa ..... Tulsa Paper Company
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Walla Walla ..... Zellerbach Paper Company
Washington, D. C. .. Frank Parsons Paper Co.
Waterloo, Iowa ..... Waterloo Paper Company
Wheeling, West Va. ... Clarke Paper Company
Wichita ..... Western Paper Company
Wilmington, N. C. ..... Dillard Paper Company
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Yakima ..... Zellerbach Paper Company

Not content with a limited vocabulary, these highly articulate distributors tell quite a tale about Plover's visibly better paper. If you find your merchant is out, just leave a message with these three little words, "PLOVER BOND, *please.*"

WHITING-PLOVER BOND PAPER COMPANY, STEVENS POINT, WISCONSIN

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!

TYPE DIVISION atf

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

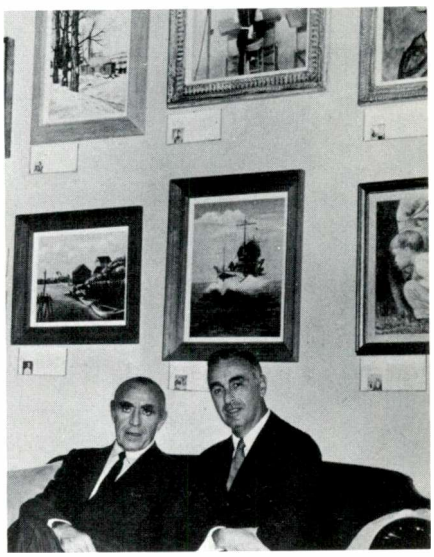
Read by over 70,000 people, 10,000 of whom are art directors and art buyers. Special sections display student work (both fine arts and commercial) and talk about student goals. Many students all over the country have received job offers and free-lance assignments just on the basis of their work in Famous 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 Ludekens**
Jon Whitcomb	**Ben Stahl**
Al Parker	**Robert Fawcett**
Stevan Dohanos	**Austin Briggs**
George Giusti	**Harold Von Schmidt**
Peter Helck	**Albert Dorne**



5 SPECIAL PROMOTIONS

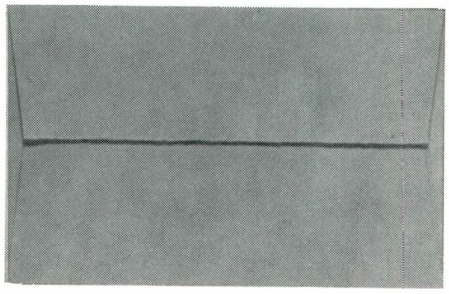
Famous Artists Schools has sponsored scores of special exhibitions to help promote their students' work. The photo above shows an exhibition of the paintings of Connecticut senior citizens recently held in the Washington, D.C., offices of Senator Abraham Ribicoff. A similar exhibit for New York State 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.

GOOD



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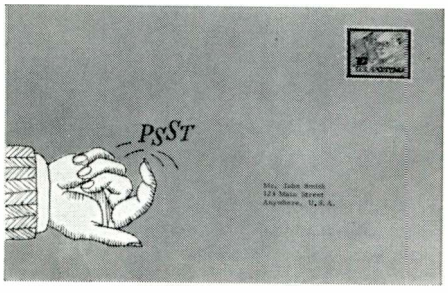

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You are looking at the first size in a new Mergenthaler series, 10 point Linotype Helvetica Bold with Bold Italic. Helvetica is the most popular of the 'new wave' sanserifs which have been appearing everywhere in recent months. Helvetica Bold Italic 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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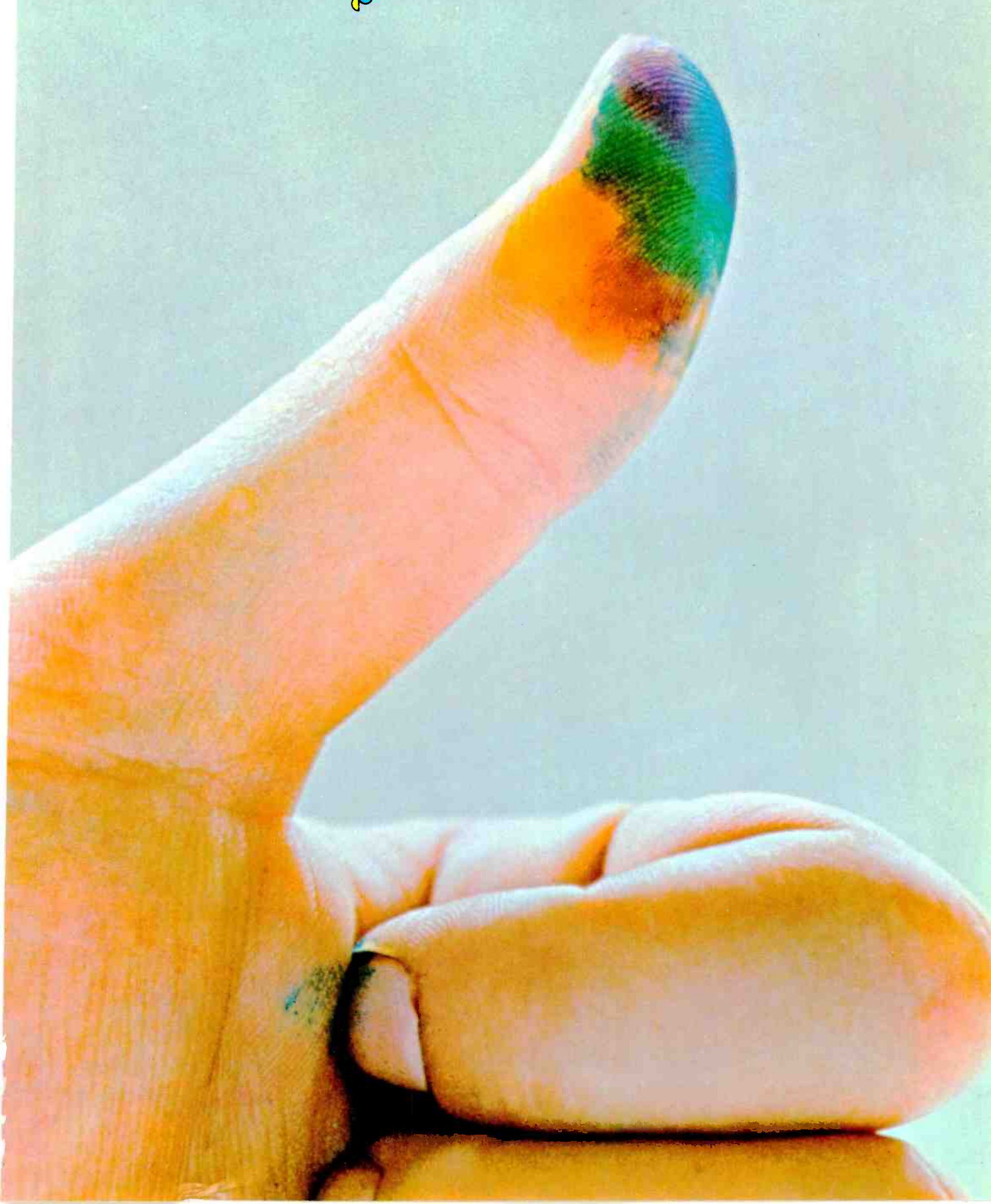

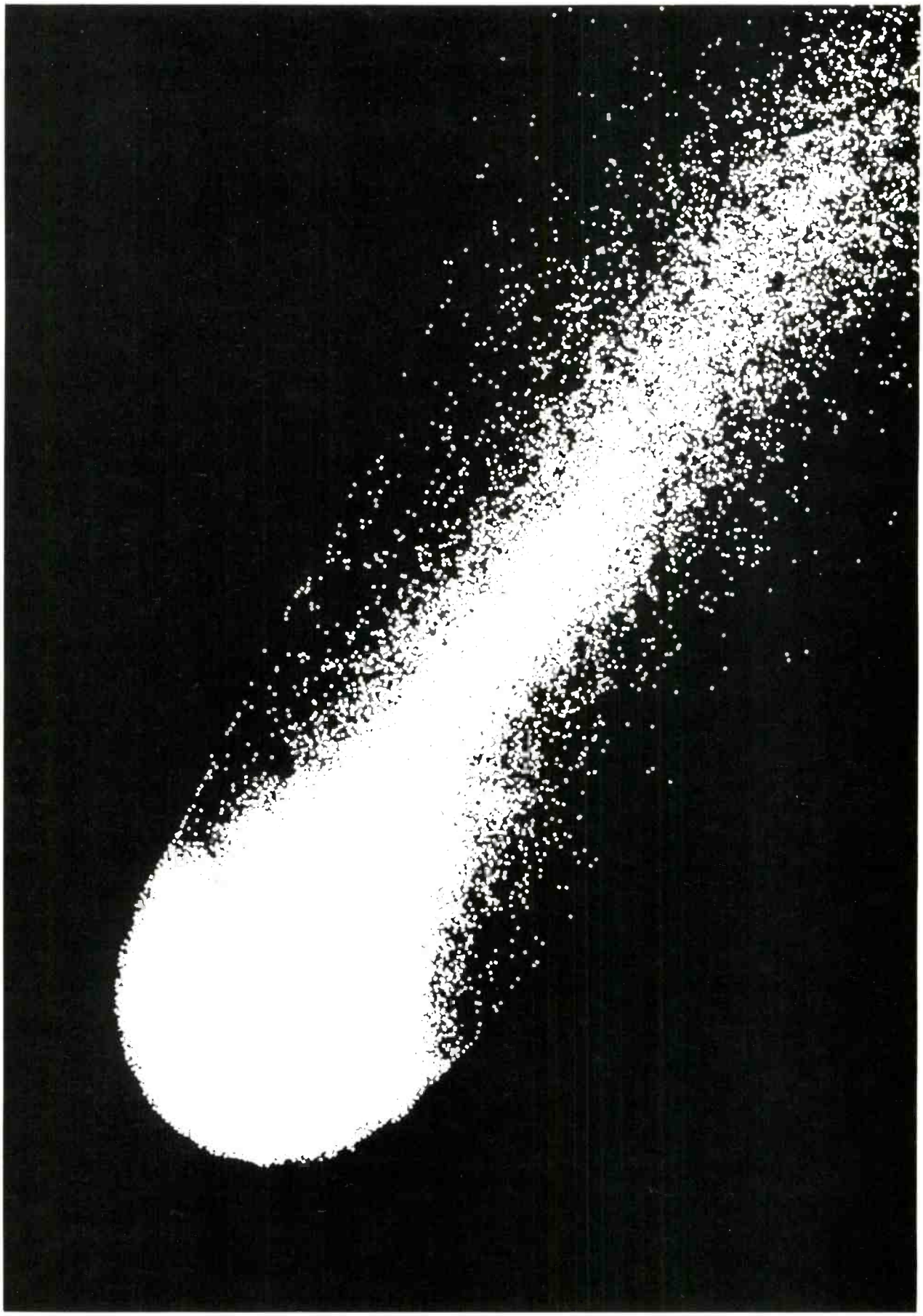

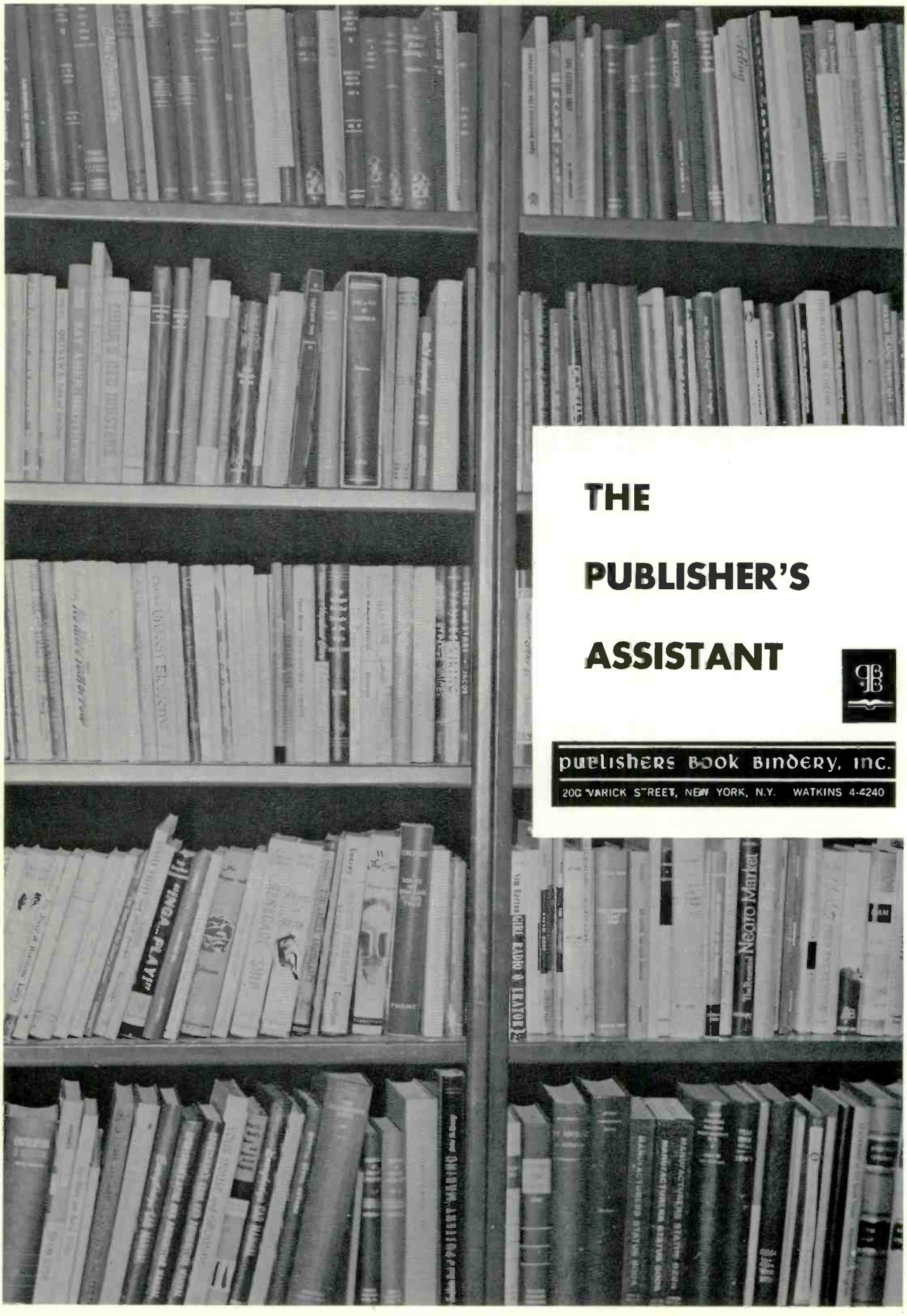
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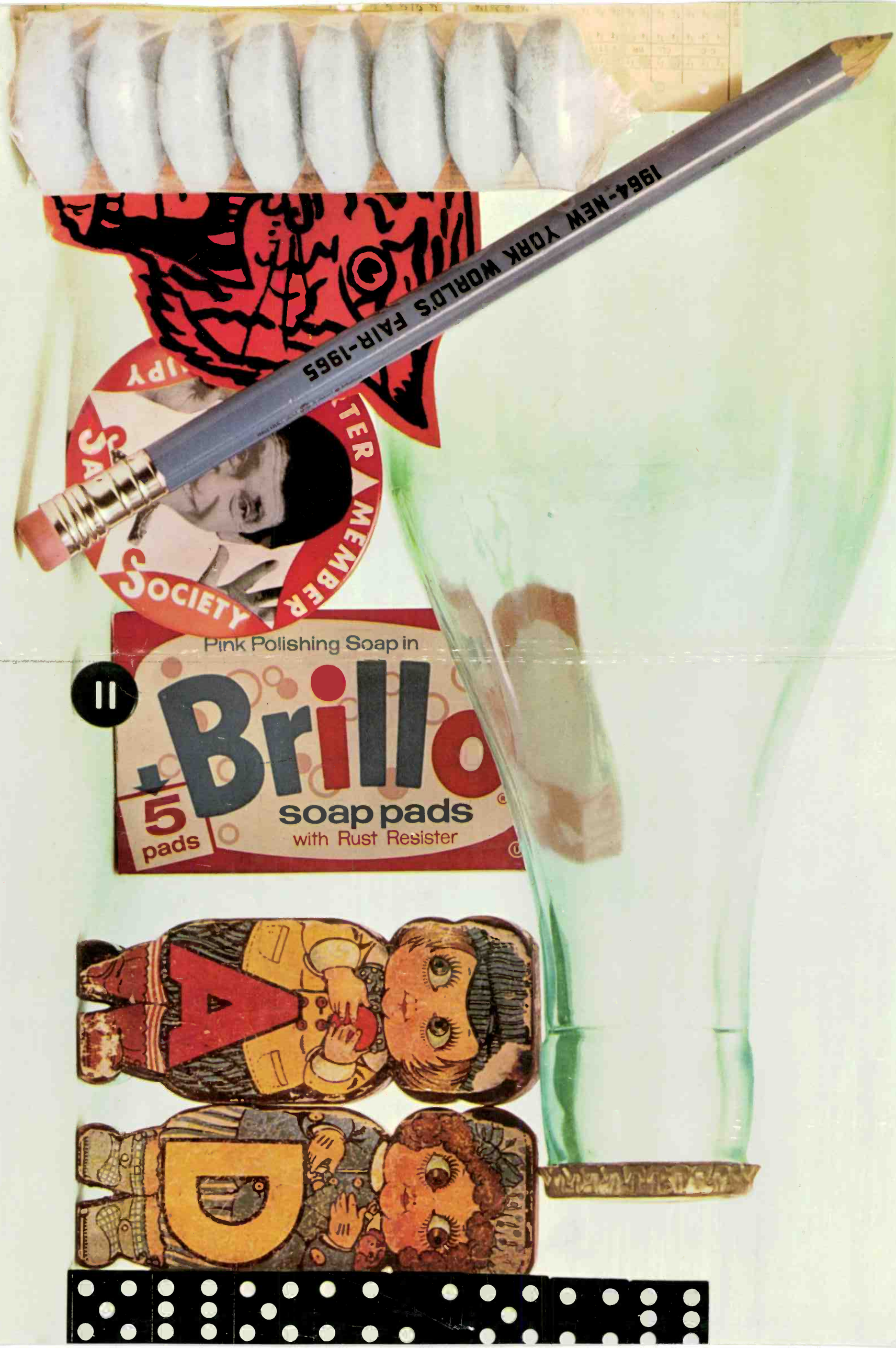
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