

40th ANNUAL OF ADVERTISING & EDITORIAL ART & DESIGN OF THE ART DIRECTORS CLUB OF NEW YORK, EDITOR, ROBERT M. SMITH;  
DESIGNER, S. NEIL FUJITA; BUSINESS MANAGER, EDWARD WADE. PUBLISHED BY FARRAR, STRAUS & CUDAHY, INC. NEW YORK





# INTRODUCTION

Forty years ago the Art Directors Club of New York published its first Annual of Advertising, Editorial Art and Design. Today, after four decades of publishing, these Annuals represent the only continuing historical record of graphic art in the United States.

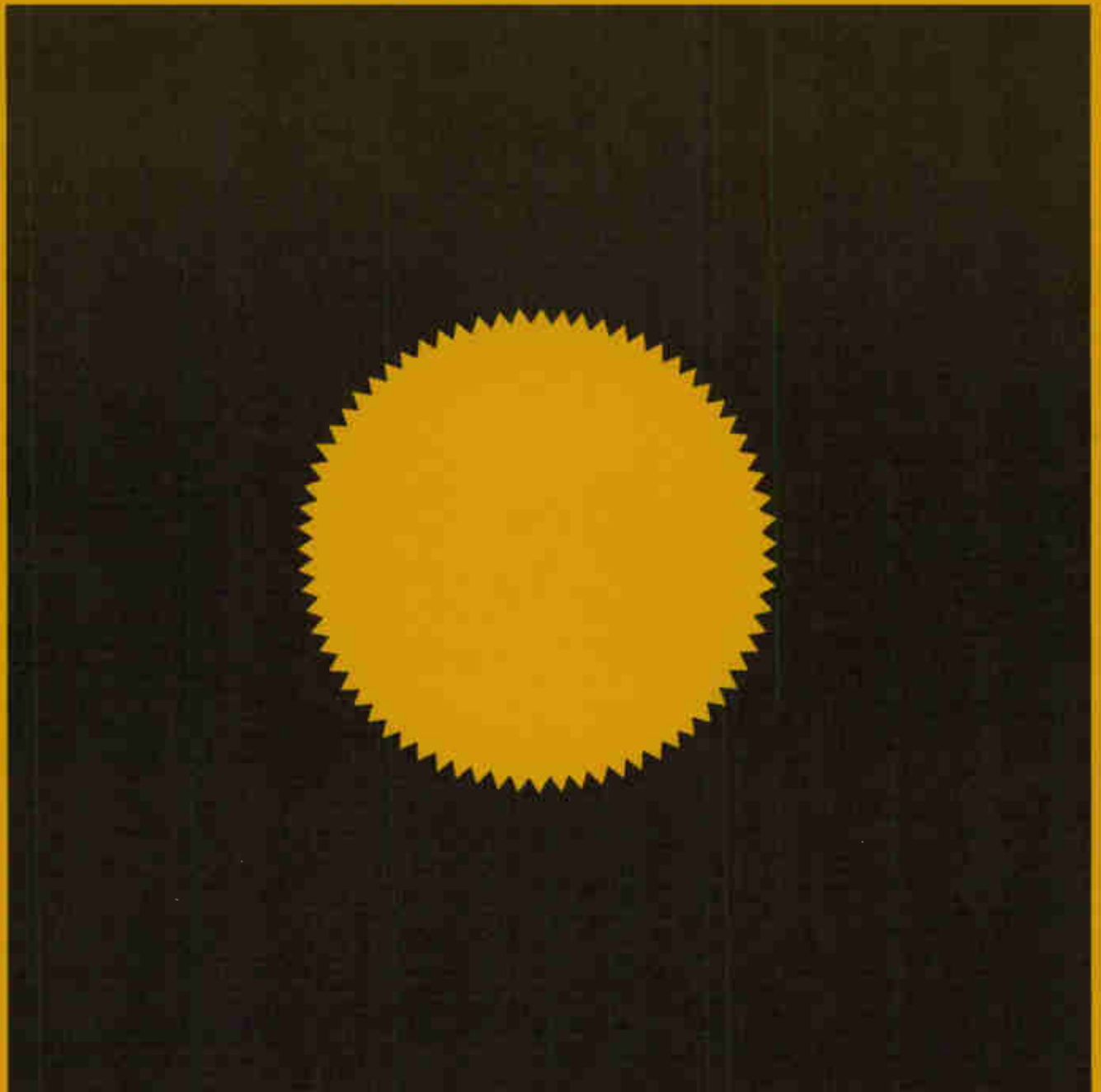
For that reason, and since this is our anniversary edition, it would have been appropriate to include in this Annual a retrospective collection of selected memorabilia. Agreeably, this could have been done. But items taken out of context invariably lose the sharp edge of their true meaning when seen in the light of new problems, new demands and new solutions, and lead to comparisons and conclusions, sometimes just, sometimes unjust. Therefore, let the Annuals of the past tell their stories, let them present their medal winners and manifold contributors; but here let the 40th Annual tell its story, for regardless of the indebtedness of modern art direction to the past, its position must be judged dynamically relative to the present. We are proud of the heritage of the past Annuals, each one being indebted in no small part to its predecessor; and we are equally proud of the 40th Annual whose contribution, as with the other 39, can be measured only by the contents between its two covers. The individual sections of this Annual, each representative of some facet of the field of art direction, proclaim as positively as did those of the past that they represent the finest of the year in the field of Advertising and Editorial Art and Design.

**ROBERT M. SMITH**





**ART DIRECTORS CLUB MEDAL**













## We've gone places!

Ten years ago, the first Volkswagens were imported into the U.S.A.

These strange little cars with their beetle shape were almost unknown.

All they had to recommend them was 32 miles to the gallon (regular gas, regular driving), an aluminum air-cooled rear engine that could go 70 mph all day long without strain,

service size for a family, and a service pricing too.

Beetles multiply, so do Volkswagens. By 1954, VW was the best-selling imported car in America. It has held that rank each year since.

In 1959, Volkswagen was once again first, with more than 150,000 VWs sold, including 30,000 station wagons and trucks.

Millionaires buy them, so do working people and college kids. Their small rooms are familiar in every state of the Union, as American as apple strudel.

Volkswagen is an honest car. We put as much as we can into it and we think it the best car in the world for your money.



**ART DIRECTORS CLUB MEDAL  
ART DIRECTOR HELMUT KRONE  
PHOTOGRAPHER WINGATE PAINE  
COPYWRITER JULIAN KOENIG  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT VOLKSWAGEN**

**STOP RIGHT NOW AND FORGET EVERYTHING  
YOU EVER KNEW ABOUT BECOMING A BLONDE!**

Up to now you could only become a blonde by bleaching, and your choice of shades was limited. The color of hair you'd dreamed about didn't yet exist. Now Clairol announces the most exciting development in twenty-nine years of hair color research: a range of 22 subtle blonde shades that never existed before, in a fabulous new color cosmetic for the hair—Clairol Creme Toner.

Clairol Creme Toner is delicate, gentle, light, yet it does what's been impossible to do until today: no matter what color hair you have now, Clairol Creme Toner will change it into any of these 22 new blonde shades. Be sparkling Champagne Beige, innocent Ivory Chiffon, cool Moonbeam, or elegant Silver Platinum...take your pick of 22 shades you could never become before...each one as exquisitely real and natural looking as the color you were born with! Yet for all this dramatic new blonde color it gives you, Clairol Creme Toner babies your hair. First, of course, your hair needs a Lady Clairol lightener. Then see how the Creme Toner application leaves your hair; with a soft young feel, a brilliant lustre, a subtle new blondness. Your hairdresser loves Clairol Creme Toner...you'll love living your life as a blonde.

And now, turn the page, and pick the exact shade of blonde you want to be.....

**ART DIRECTORS CLUB MEDAL  
ART DIRECTOR BERT STEINHAUSER  
PHOTOGRAPHER JERRY SCHATZBERG  
COPYWRITER CAROLE ANNE FINE  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT CLAIROL**



**UP TO NOW YOU COULD NEVER BE ANY OF THESE DELICATE BLONDES!**



*Hunt's Heavenly Peaches - Hunt...for the best*

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR ROBERT WHEELER  
PHOTOGRAPHER BERT STERN  
COPYWRITER PAUL WADDELL  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT HUNT FOODS AND IND., INC.

# TONNAGE

*When is a heavy weight of advertising dollars bound to succeed? And when is "Tonnage" bound to fail? Is the smartest advertiser the one with the biggest budget? If you look at the history of advertising, you will observe the following facts:*

There are advertisers who slackened, or weakened their efforts (sometimes at critical times) and the results can be seen in the forgotten trademarks of the past. On the other hand, there are advertisers who mounted massive advertising campaigns—costing many millions of dollars—who have failed to increase their sales. The question of the advertising appropriation should always be preceded by these questions: Do I have an idea which will sell my product? Has my agency been thorough enough to arrive at a sound selling strategy, and ingenious enough to express it in an arresting and interesting way? If the answers to these questions are "yes," advertising tonnage can be regarded as an investment, instead of an expense. Everything depends on the idea. Ideas sell products because—people buy ideas

New York • Chicago • Detroit • San Francisco • Los Angeles • Philadelphia • Montreal • Toronto • London • Mexico City • Frankfurt • San Juan • Caracas • Geneva • **YOUNG & RUBICAM • ADVERTISING**

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR DONALD EGENSTEINER  
ARTIST LARRY OTTINO/FENGA & DONDERI  
COPYWRITER CHARLES SWEENEY  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT Y & R HOUSE AD



Its four seasons best reflect this region born of change, bred in austerity and grown to greatness. The flaming fall is freedom's cry. Winters are cruel. Spring and summer bloom and ripen suddenly—

NEW ENGLAND and fulfill again the promise of this land whose ancestral memories are all America's.



**ART DIRECTORS CLUB MEDAL**  
**ART DIRECTOR/DESIGNER ALLEN F. HURLBURT**  
**PHOTOGRAPHERS KOSTI RUOHAMAA/ART KANE/**  
**HANSON CARROLL/ERICH HARTMANN/ARTHUR**  
**LAVINE**  
**PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE**



*Spectacle of spooks  
to be wary of on*  
**HALLOWEEN**

*L*ock your doors, stuff the keyholes, don't even let a whisp of wind under the doormat. On Halloween a ghost can come in on a draft, a witch can creep through a chimney as easily as her cackles can. Be careful with pumpkins. Carve a wicked face on one and up he gets and runs away. Don't listen to the squeak of the trees outside. They may not be trees at all but the groans of old bones or maybe a gang of hedgepunks hibernating on your whom. Listen! Was that a knocking? Only a hitchhiker, you say, wrapped up in a shroud and bent on a treat. Or masked impostors caught by a woman with a crooked leg.

*Open the door and see for yourself what might await you on Halloween.*

*Photographed for LIFE by GEORGE SILK*

WAS YOUR TRICK OR TREAT AT ALL WICKED?



ART DIRECTORS CLUB MEDAL  
ART DIRECTOR BERNARD QUINT  
PHOTOGRAPHER GEORGE SILK  
PUBLISHER LIFE MAGAZINE

# OH

BY N. F. SIMPSON

Humphrey: No, Laura, I don't think it's the kind of thing we could expect Graham to show much interest in.

Laura: Oh?

Humphrey: He's very orthodox in many ways. As far as his painting is concerned, Laura: I must say he doesn't show much preference for orthodox methods in anything else.

Humphrey: All the same, Laura, I think that to fix the brush in a vice and move the canvas about on the end of it would create more problems than it would solve.

Laura: I should have thought it would have been the very thing for Graham.

Humphrey: I'll suggest it to him, of course—but you mustn't be surprised if he turns it down. Don't forget he's got all this fuss on his mind still about Colonel Padlock's portrait—that must be taking up practically every spare minute of his time.

Laura: What fuss about Colonel Padlock's portrait? He's finished it. He *must* have.

Humphrey: He's had a great deal to do, Laura.

Laura: You don't mean to say poor Colonel Padlock is still sitting there? Waiting?

Humphrey: It isn't just a matter of setting an easel up, Laura, and a canvas, and beginning to paint. Just like that.

Laura: I think that's absolutely disgraceful! What for heaven's sake has he been doing?

Humphrey: He hasn't been wasting his time, my dear.

Laura: It must be six weeks since all this started. At least, I can't think what he can have been doing all that time.

Humphrey: So far as I know, Colonel Padlock hasn't complained.

Laura: Why on earth doesn't he get people to help him?

Humphrey: You won't persuade Graham to delegate responsibility, my dear.

Laura: Doing every single thing himself from scratch.

Humphrey: Yes, well, there it is. If he prefers to work that way. . . .

Laura: I'd say nothing if it were simply a matter of constructing his own easels. With homemade glue.

Humphrey: After all. . . .

Laura: Or even weaving his canvases himself. But growing his own hemp, or whatever it is, to do it with! That's carrying it too far!

Humphrey: Yes, well—I'm afraid I side with Graham over this, Laura.

Laura: Felling the timber himself for his brush handles and planing it down till it's small enough.

Humphrey: What other way is there, Laura, if you're determined to keep control over the finished picture? And that's the whole crux of it as far as Graham is concerned. As you know.

Laura: And in the meantime, Colonel Padlock has to sit there.

Humphrey: As far as that goes I should think Colonel Padlock would be the last person to want to see Graham compromise his professional integrity on his account.

Laura: So he just has to sit waiting. While Graham goes all over the world looking for natural pigments and one thing and another.

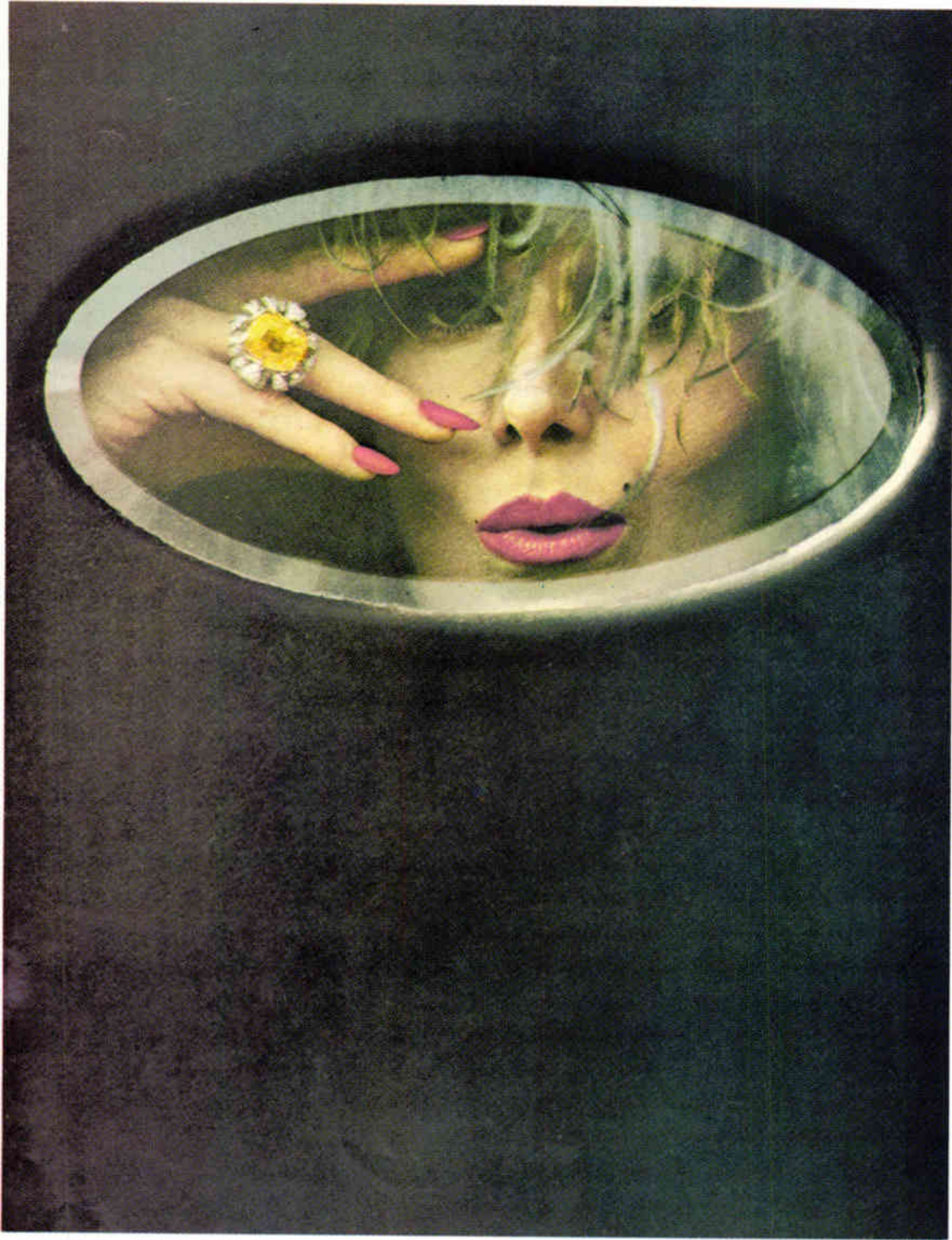
Humphrey: My dear Laura, what else can he possibly do. (Continued on page 229)

For the Carriage Trade—a make-up that expresses an essential feminine paradox in a look both strong and fragile; lips—in a contemporary take-off of the Cupid's bow—are racy red softened with pink (Berry Bon Bon lipstick, matching nail enamel); eyes—shaded with liner, shadow and mascara in Bluebud; skin—toned with Touch and Glow. All by Revlon. Ring—a sensation composed of one smashing 33-carat canary sapphire, diamond and platinum petals. By Schlumberger of Tiffany.

SAUL LEITER

HEARST'S BAZAAR, OCTOBER 1964

**ART DIRECTORS CLUB MEDAL**  
**ART DIRECTORS HENRY WOLF/AUDREY ROSENSON**  
**PHOTOGRAPHER SAUL LEITER**  
**PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR**



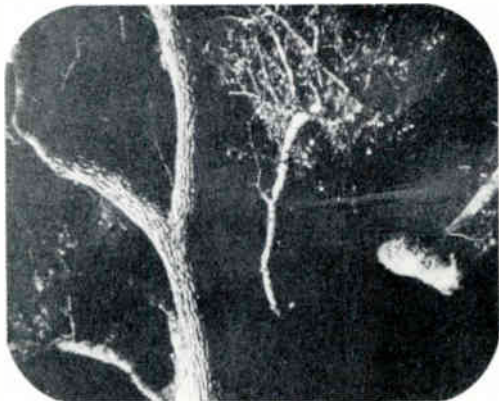


I love  
my dear pussy,  
Her coat  
is so warm.

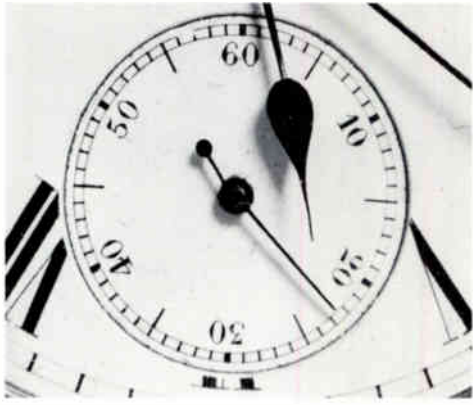


Little babes  
in the wood,  
sweet babes  
in the wood!  
Here are sweet  
little babes  
in the wood.

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR OTTO STORCH  
PHOTOGRAPHER ART KANE  
PUBLISHER McCALL'S MAGAZINE

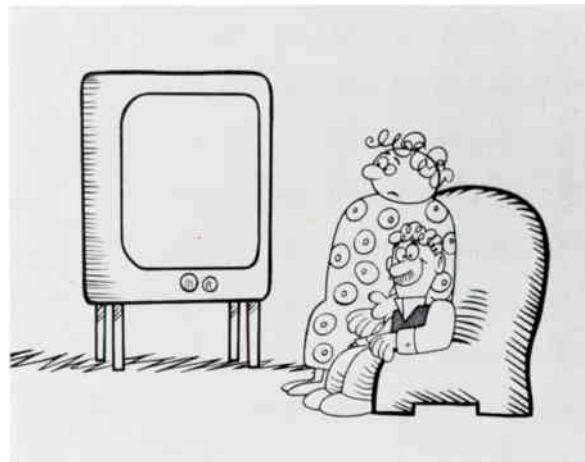
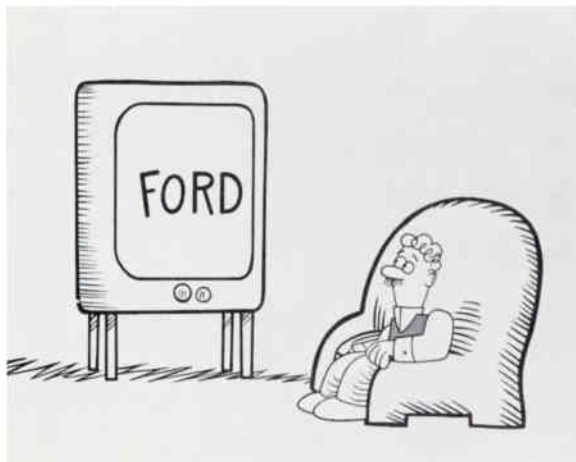
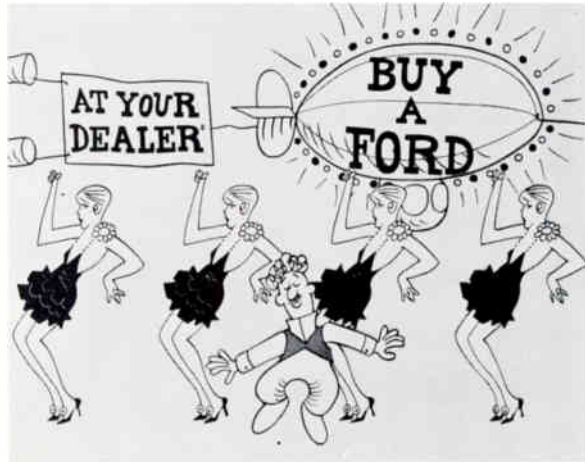
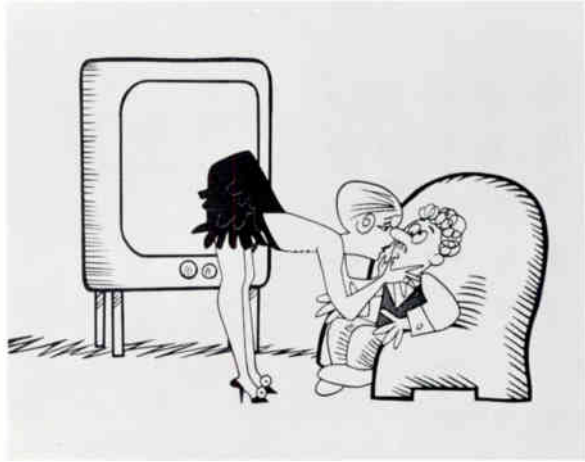
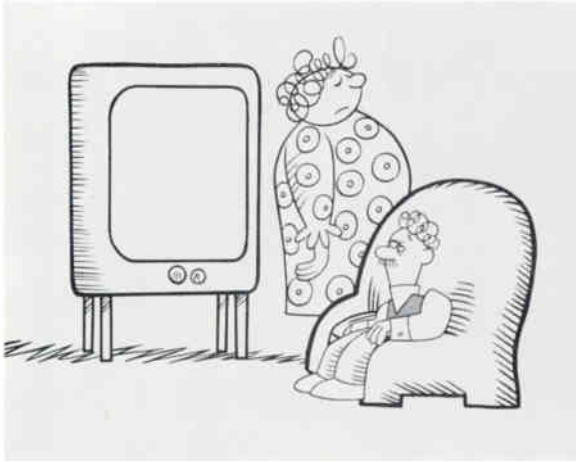


**ART DIRECTORS CLUB MEDAL  
ART DIRECTOR HELMUT KRONE  
WRITER RITA SELDEN  
FILM PRODUCERS JOHN CAPSIS/JOSEPH SPERY  
FILM COMMISSIONED BY DOYLE, DANE,  
BERNBACH, INC.  
PRODUCTION COMPANY ROBERT LAWRENCE  
ADVERTISER AND PRODUCT NAME VOLKSWAGEN OF  
AMERICA — KARMANN GHIA  
PHOTOGRAPHER/ARTIST M. NICKELSON**



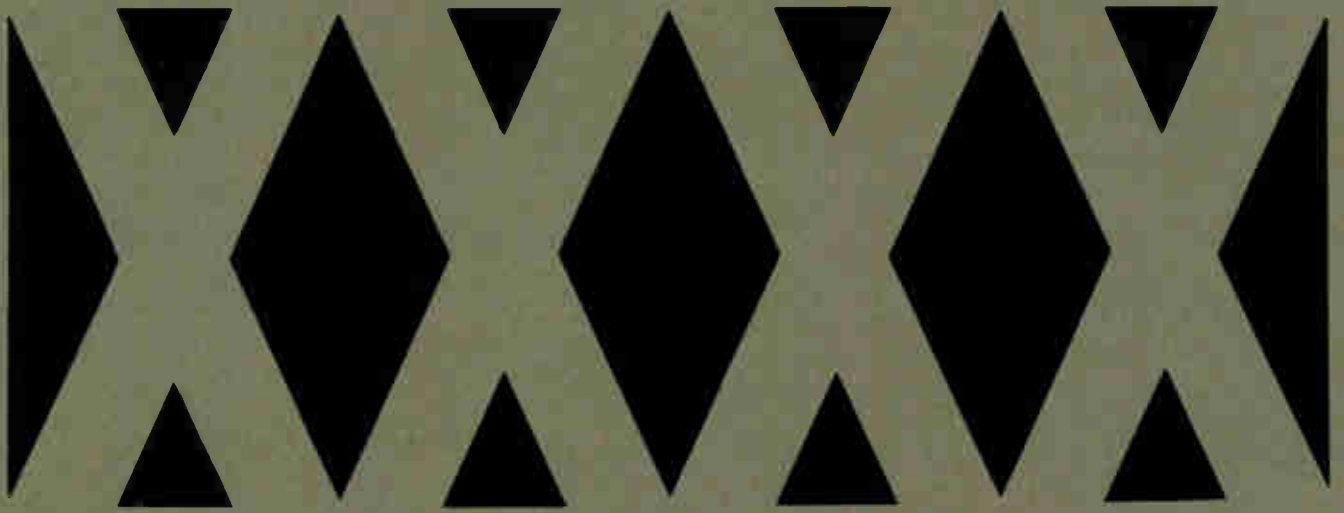
**ART DIRECTORS CLUB MEDAL  
ART DIRECTOR STEVE FRANKFURT  
WRITER SUMNER WINEBAUM  
FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
DESIGNERS STEVE FRANKFURT/CLIFF CRAWFORD/  
IVOR WEIGLER  
PRODUCTION COMPANY ON FILM — TOM FORD  
ADVERTISER AND PRODUCT NAME BRISTOL MYERS —  
BUFFERIN**

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR BILL MELENDEZ  
WRITER CHRIS JENKYN  
FILM COMMISSIONED BY J. WALTER THOMPSON CO. —  
LOS ANGELES  
DESIGNER STERLING STURTEVANT  
PRODUCTION COMPANY PLAYHOUSE PICTURES  
ADVERTISER AND PRODUCT NAME FORD DEALERS OF  
S. CALIF. 1960 FORD MOTOR CARS "JUST THE  
COM'L"  
PHOTOGRAPHER OR ARTIST HERMAN COHEN and  
ROBERT CARLSON

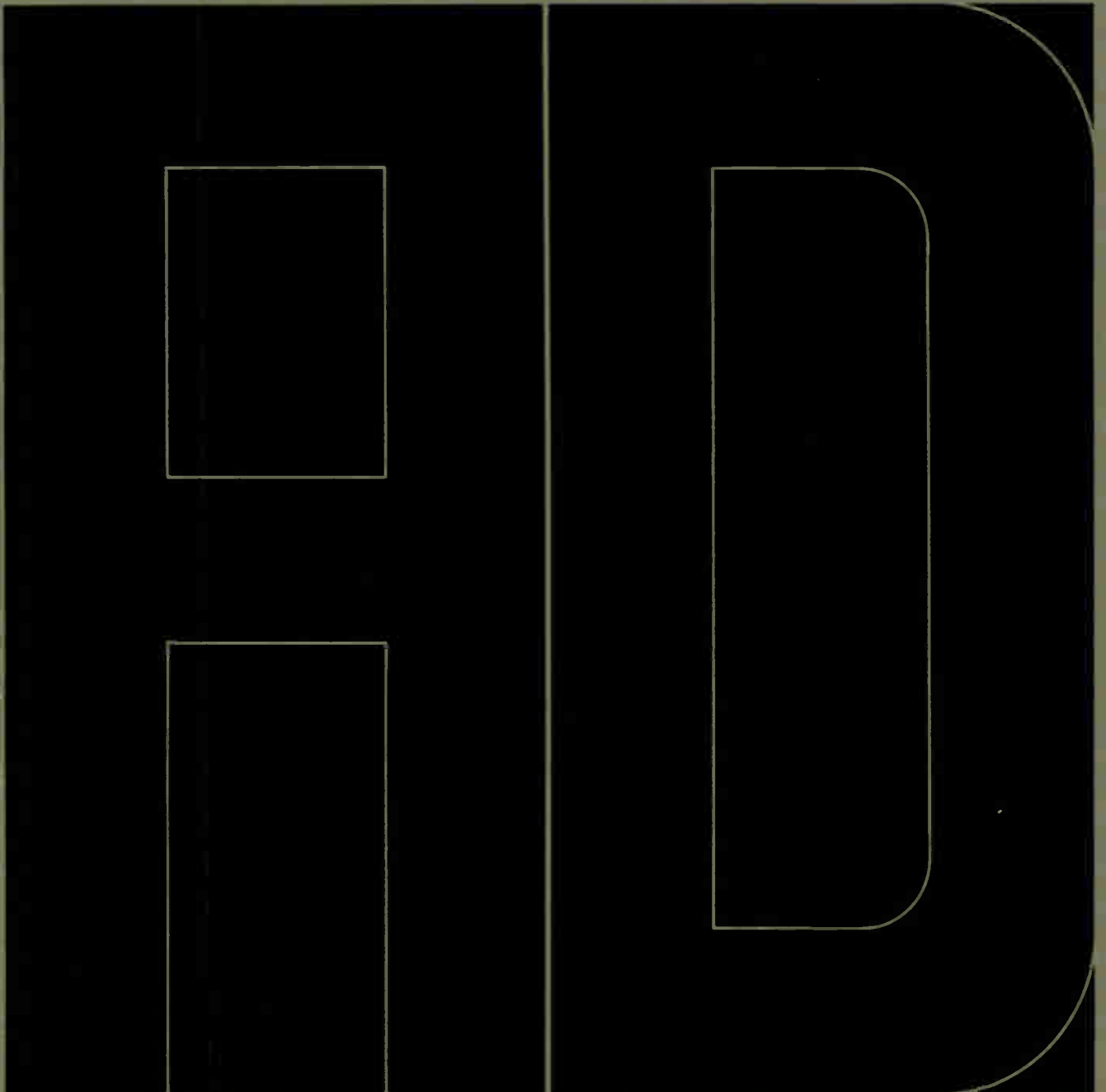






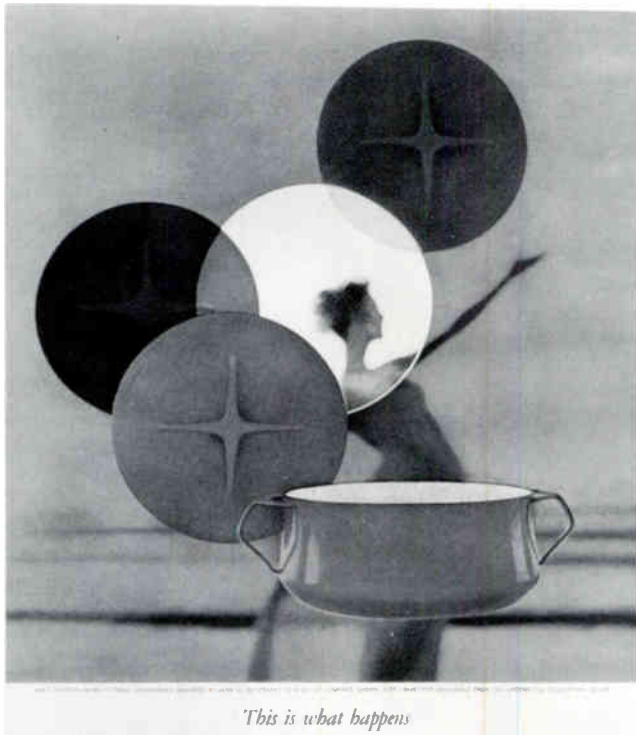


## ADVERTISING DESIGN









*This is what happens  
when Dansk works steel and enamel.  
We call it Kobenstyle.*

DANSK

1

**CLASSIFICATION 1A — MAGAZINE ADS SINGLE PAGE  
3 OR MORE COLORS**

**ART DIRECTOR DICK GERTNER  
PHOTOGRAPHER BERT STERN  
COPYWRITER ROZ SEIDES  
AGENCY IRVING SERWER ADV., INC.  
CLIENT DANSK DESIGNS, INC.**



**GOT A BOAT ON YOUR MIND?**  
DON'T JUST DREAM ABOUT IT... BUY ONE! A BEAUTIFUL DREAMBOAT  
MADE OF KAISER ALUMINUM BY LEADING BOAT MANUFACTURERS.  
WHY CHOOSE ALUMINUM? BECAUSE BOATS OF ALUMINUM GIVE YOU  
SO MUCH MORE FOR YOUR MONEY. MORE STRENGTH — TOUGH NEW  
ALUMINUM ALLOYS OFFER GREATER SAFETY AND PROTECTION THAN  
EVER BEFORE! MORE STYLE — TRIM NEW MARINE DESIGNS MAKE  
ALUMINUM BOATS THE SMARTEST AFLOAT! MORE DURABILITY—AN  
ALUMINUM BOAT CAN'T ROT, CAN'T WARP; LASTS FOR YEARS WITH  
LITTLE MAINTENANCE. SEE THE 1960 ALUMINUM  
FLEET NOW... AT BOAT DEALERS EVERYWHERE   
WHO DISPLAY THE FIGURE APPEARING ABOVE! .....

2

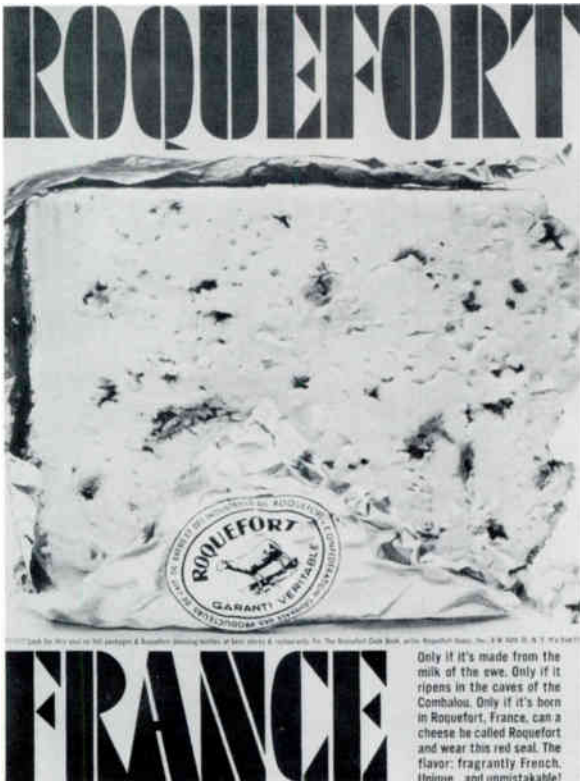
**ART DIRECTOR DICK SNIDER  
ARTIST JERRY RICHARDSON  
COPYWRITER LOU HECKMANN  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT KAISER ALUMINUM**



**Why do well-traveled people travel Sabena? "Flight-seeing" via helicopter is only part of it. People who know Europe know Sabena shows it off best: with the world's only 3-speed fleet of Boeing "Intercontinental" jets, Caravelle "Continental" jets and Sikorsky helicopters; with a special savoir-faire that extends to and through Europe, Africa and the Middle East. Next trip... Fly Sabena. Le service Belgique-c'est magnifique!**

ART DIRECTOR ROBERT MILLER  
 ARTIST MILTON GLASER, PUSHPIN STUDIOS  
 COPYWRITER DANA BLACKMAR  
 AGENCY McCANN-MARSCHALK CO.  
 CLIENT SABENA BELGIAN WORLD AIRLINES

3



Only if it's made from the milk of the ewe. Only if it ripens in the caves of the Combalou. Only if it's born in Roquefort, France, can a cheese be called Roquefort and wear this red seal. The flavor: fragrantly French. Unique...and unmistakable!

ART DIRECTOR MARVIN MITCHNECK  
 PHOTOGRAPHER ELBERT BUDIN  
 COPYWRITER DANA BLACKMAR  
 AGENCY McCANN-MARSCHALK CO.  
 CLIENT ROQUEFORT ASSOCIATION

4

Moore-McCormack presents

# CRUISES 1961

on the new luxury liners  
to Argentina & to Brazil.

See your travel agent or

**MOORE-McCORMACK**



## SEA SAFARI

NO FEE • SOUTH AMERICA • AFRO • KROZETZBERG •

Start your cruise with the most exciting four continents! You'll see the tropics, islands, South America's great cities, Monte Carlo, the Mediterranean and the world's most beautiful seas. You'll see the world's most beautiful city and the ancient wonders of the Pyramids. You'll dance through the beautiful Scandinavian capitals.

See the first Northlands cruise, past and present, the quiet charm of Iceland and Belgium — at the speed of the glory of the Wrought Sea and the glaciers.

to ARGENTINA from New York June 7

to BRAZIL from New York July 20

## Northlands

to SAH • ICELANDIA • VISIT UNION OTHER COUNTRIES IN NORTHERN EUROPE

See the world's most beautiful city and the ancient wonders of the Pyramids. You'll dance through the beautiful Scandinavian capitals.

See the first Northlands cruise, past and present, the quiet charm of Iceland and Belgium — at the speed of the glory of the Wrought Sea and the glaciers.

## South America

to HIDE TO CANARY ISLANDS

See the world's most beautiful city and the ancient wonders of the Pyramids. You'll dance through the beautiful Scandinavian capitals.

See the first Northlands cruise, past and present, the quiet charm of Iceland and Belgium — at the speed of the glory of the Wrought Sea and the glaciers.





5

ART DIRECTOR RICHARD CARROLL  
 ARTIST BUD SIMPSON — LETTERING: SAM MARSH  
 COPYWRITER ANNIS BOYER  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT MOORE McCORMACK LINES, INC.

Here's the new white hexachlorophene paste with the cool clean refreshminty taste



It's the one that kills decay germs best of all leading brands in laboratory tests

Look's girl! She's getting all the benefits of germ-killing hexachlorophene in a pure white, refreshminty tooth paste!

In laboratory tests, new Ipana® killed far more decay germs than even the best-known of the other leading brands. However, new Ipana happens right before their eyes. Other tooth pastes left behind more decay germs. They just didn't have Ipana's germ-killing power! New Ipana prevents bad breath all day, too. Even beats the leading mouthwash.

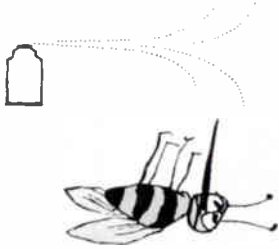
All this—in a tooth paste that really tastes refreshminty! Isn't it nice to be doing something that does as much for you as breathing with new Ipana?



6

ART DIRECTOR HERMAN DAVIS  
 PHOTOGRAPHER JOFFE — STUDIO ASSOCIATES  
 COPYWRITERS JIM EGAN/DENISE JAMES  
 AGENCY DOHERTY, CLIFFORD, STEERS & SHENFIELD  
 CLIENT BRISTOL-MYERS

Not everybody benefits from Gulf research



GULF OIL CORPORATION 

7

ART DIRECTOR ROGER MADER  
ARTIST TED TRINKAUS  
COPYWRITER ALVIN HAMPEL  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT GULF OIL CORP.

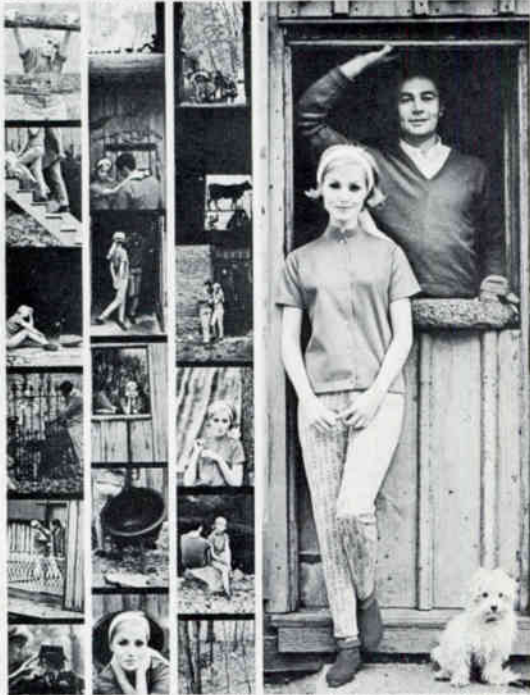


8

ART DIRECTOR BERT STEINHAUSER  
PHOTOGRAPHERS BERT STEINHAUSER/  
ARNOLD ROSENBERG  
COPYWRITER LORE LIONEL  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT YARDLEY

aileen

COUNTRY LIFE IS MORE SO WITH AILEEN



Completely washable Permalene® French-cotton knit coordinates in a hand-picked bouquet of vivid and vivacious colorings. Mandarin-collar cardigan shirt, about \$4.00. Tapered pants, about \$6.00. Aileen, Inc., N.Y.

ART DIRECTOR GENE GARLANDA  
 PHOTOGRAPHER JERRY SCHATZBERG  
 COPYWRITER RACHEL RABINOWICZ, GENE GARLANDA  
 AGENCY GILBERT ADV. AGENCY, INC.  
 CLIENT AILEEN

9



Sight-see your way to Europe on the Sunline. The air is warm, you and the ocean are relaxed sailing the southern route. And romantic ports of call beckon. On your way to Nice (isn't it lovely pictured above) see old and new Casablanca and visit Algeciras, neighbor of Gibraltar. Palma de Mallorca follows and you disembark for a look at Amalfi, Sorrento and above all Rome. Genoa ushers you into the Italian Riviera. Sound wonderful? Ask your travel agent about it and also about Sunline cruises to the Mediterranean. CONSTITUTION & INDEPENDENCE - American Export Lines

ART DIRECTOR BERT STEINHAUSER  
 ARTIST BERT STEINHAUSER  
 COPYWRITER JULIAN KOENIG  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT AMERICAN EXPORT

10





## We've gone places!

Ten years ago, the first Volkswagens were imported into the U.S.A. These strange little cars with their beetle shape were almost unknown.

All they had to recommend them was 32 miles to the gallon, regular gas, regular driving, an aluminum air-cooled rear engine that could go 70 mph all day long without strain.

reasonable size for a family and a sensible price-tag too.

Beetles multiply so do Volkswagens. By 1954, VW was the best-selling imported car in America. It has held that rank each year since. In 1959, Volkswagen was once again first with more than 150,000 VW's sold, including 30,000 station wagons and trucks.

Millions buy them - so do working people and college kids. Their sub noses are familiar in every state of the Union - as American as apple pie!

Volkswagen is an honest car. We put as much as we can into it - and we think it's the best car in the world for your money.



**ART DIRECTORS CLUB MEDAL**  
**ART DIRECTOR HELMUT KRONE**  
**PHOTOGRAPHER WINGATE PAINE**  
**COPYWRITER JULIAN KOENIG**  
**AGENCY DOYLE, DANE, BERNBACH, INC.**  
**CLIENT VOLKSWAGEN**

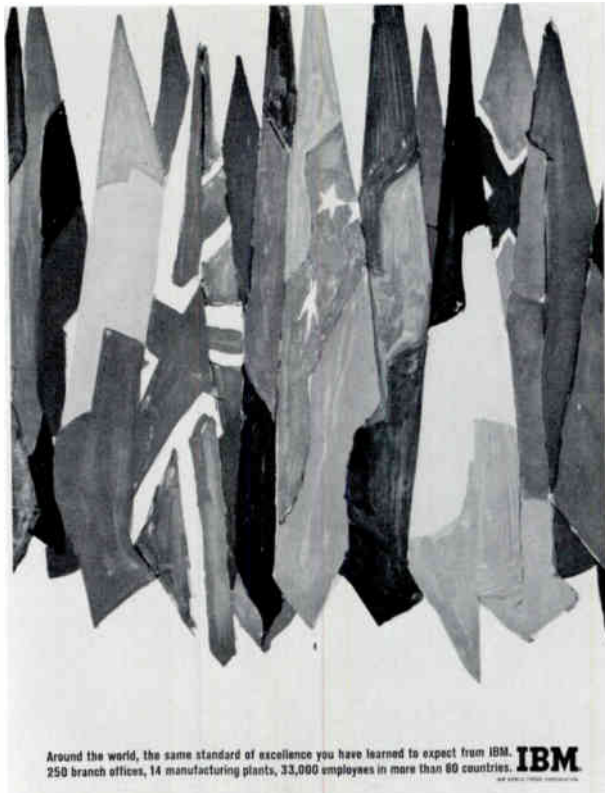
11



*Hunt's Heaventy Peaches - Hunt... for the Best*

**ART DIRECTORS CLUB MEDAL**  
**ART DIRECTOR ROBERT WHEELER**  
**PHOTOGRAPHER BERT STERN**  
**COPYWRITER PAUL WADDELL**  
**AGENCY YOUNG & RUBICAM, INC.**  
**CLIENT HUNT FOODS AND IND., INC.**

12



13

Around the world, the same standard of excellence you have learned to expect from IBM. **IBM**  
 250 branch offices, 14 manufacturing plants, 33,000 employees in more than 60 countries.

**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR ROBERT H. BROOKS**  
**ARTIST ROBERT WEAVER**  
**COPYWRITER ARCH NADLER**  
**AGENCY BENTON & BOWLES, INC.**  
**CLIENT I.B.M. WORLD TRADE CORPORATION**



14

Spot-less clothes, bug-free gardens, newest fashion colors & safer surgery. These are just four of more than 6,000 ways chemistry works for you at **CYANAMID-10ND**

**ART DIRECTOR RALPH AMMIRATI**  
**PHOTOGRAPHER BERT STERN**  
**COPYWRITER DONALD McKEOHNE**  
**AGENCY ERWIN WASEY, RUTHRAUFF & RYAN, INC.**  
**CLIENT AMERICAN CYANAMID CO.**



15

**ART DIRECTOR WILLIAM MULLER**  
**DESIGNER RAYMOND TODD**  
**COPYWRITER BETTY DUQUESNE**  
**AGENCY YOUNG & RUBICAM, INC.**  
**CLIENT GENERAL FOODS CORP.**

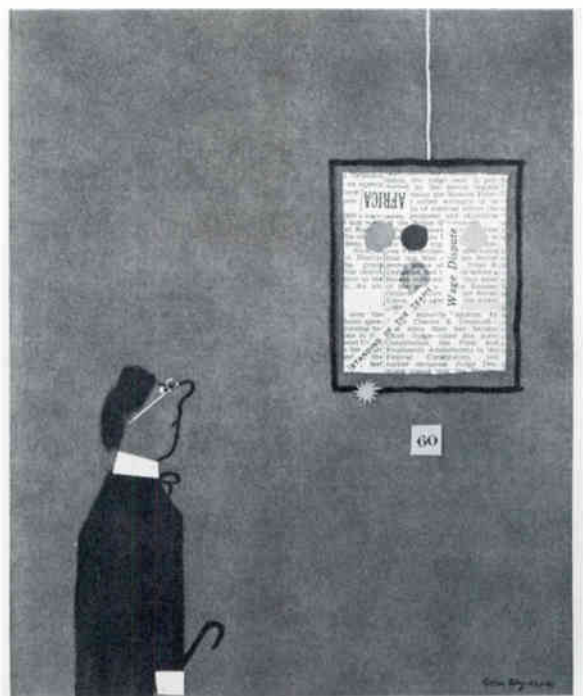


**Does your billfold do all this?**

1. Does the pass case snap shut for fairness and safety?
2. Are the card and photo windows made of tough, thin, polyester film that won't tear and resist surface scratching?
3. Is there a special place for a charge plate and spare key?
4. Can you remove or add windows?
5. Is there a large handy pocket for extra cards?
6. A small section for stamps and tickets?
7. Is the billfold fabric-lined?
8. Does it have a secret compartment for hiding big bills? And does it feature one-piece stitchless construction? If you can't answer "Yes" to all of these questions, you need a Convertible by **LORD BUXTON**

16

ART DIRECTOR **BEN SPIEGEL**  
 PHOTOGRAPHER **LEN SIEGLER**  
 COPYWRITER **RONALD ROSENFELD**  
 AGENCY **DOYLE, DANE, BERNBACH, INC.**  
 CLIENT **BUXTON, INC.**



As a rule, people with a clear understanding of the contemporary picture read The New York Times

17

ART DIRECTOR **TONY MANDARINO**  
 ARTIST **TOMI UNGERER**  
 COPYWRITER **NEIL LEONARD**  
 AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**  
 CLIENT **NEW YORK TIMES**

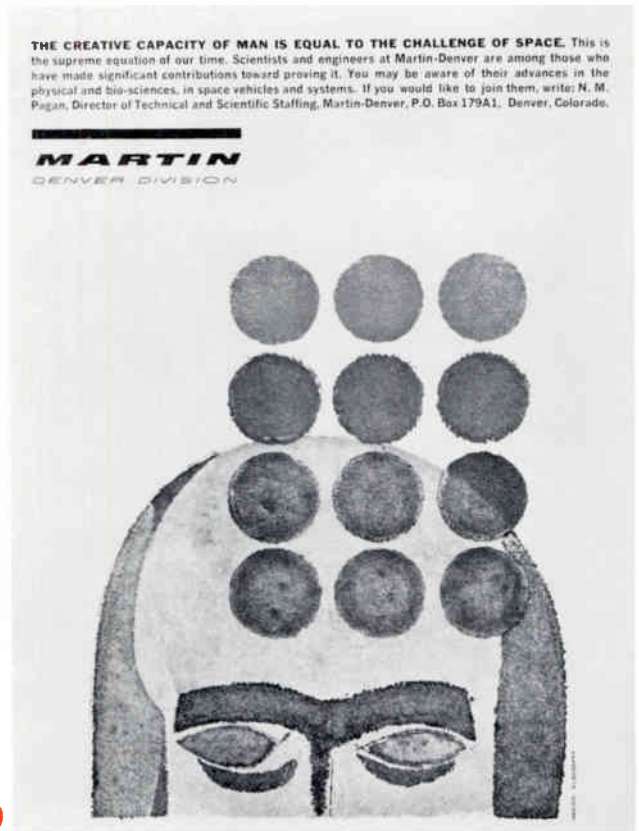


The big idea in Herman Miller furniture is in this beautiful, useful skeleton.



18

ART DIRECTOR IRVING HARPER  
 PHOTOGRAPHER ART KANE  
 COPYWRITER MARY WELLS  
 AGENCY GEORGE NELSON AND CO., INC.  
 CLIENT HERMAN MILLER, INC.



19

ART DIRECTOR RICHARD ALDCROFT  
 ARTIST RICHARD ALDCROFT  
 COPYWRITER HARRY BENDER  
 AGENCY KETCHUM, MacLEOD & GROVE, INC.  
 CLIENT MARTIN



20

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR TONY MANDARINO  
 ARTIST PHIL HAYS  
 COPYWRITERS R. REWCASTLE/BRIAN CRAY  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN  
 CLIENT ARMSTRONG

1. Paris

2. Amboise

3. Feurs

4. Avignon

5. Arles

6. Nice

**Take the connoisseur's road from Paris to Nice and know France.**

1. Through Paris you'll find the unspoiled France that delights and inspires. Take the quiet, quiet roads through the provincial towns. 2. Stop at Amboise, where a remarkable castle still echoes the great history of France. 3. Go to Feurs, a village with a great 15th-century tower. 4. In Avignon, France, you'll see the cathedral, a delicate structure you won't find in any other part of the world. 5. In Arles, France, you'll see the cathedral, a delicate structure you won't find in any other part of the world. 6. In Nice, France, you'll see the cathedral, a delicate structure you won't find in any other part of the world.

21

ART DIRECTOR WILLIAM TAUBIN  
 PHOTOGRAPHER ELLIOT ERWITT  
 COPYWRITER MARY WELLS  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT FRENCH GOVERNMENT



The Persian Room presents **ROBERTO IGLESIAS** & his Spanish Ballet troupe in an electric exhibition of Flamenco dancing. Shows at 9:00 and 12:15.

**IOLE!**

For reservations call PL 9-3000. With Ted Strueter, his songs, piano and orchestra and Mark Monte's Continentals. The Persian Room at The Plaza.



Opening Wed., Dec. 14

22

CLASSIFICATION 1B — MAGAZINE ADS SINGLE PAGE  
 2 COLORS OR B/W

ART DIRECTOR FRANK KIRK  
 COPYWRITER WENDY EWER  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT THE PLAZA HOTEL

the average cost of moving a ton of freight one mile is six cents by truck...twenty-four cents by airplane...and less than a cent and a half by efficient, low-cost railroads.

In everyone's interest, public policy should give the railroads the opportunity to compete with other forms of transportation on a fair and equal basis. ASSOCIATION OF AMERICAN RAILROADS, WASHINGTON, D. C.

23

ART DIRECTOR NORMAN GORBATY  
 ARTIST NORMAN GORBATY  
 COPYWRITER BILL DiBELLO  
 AGENCY BENTON AND BOWLES, INC.  
 CLIENT ASSOCIATION OF AMERICAN RAILROADS

*she's irresistible!*

*in Hanes  
seamless stockings*

24

ART DIRECTOR VLADIMIR BOBRI  
 ARTIST VLADIMIR BOBRI  
 COPYWRITER GRACE JONES  
 AGENCY J. R. FLANAGAN ADV. AGENCY  
 CLIENT HANES HOSIERY, INC.

Hey, Mom!



What's so noisy this big?

But stretches this far?

It takes you for miles.



But you never move an inch.



It does things up for you.



But hardly ever needs fixing itself.



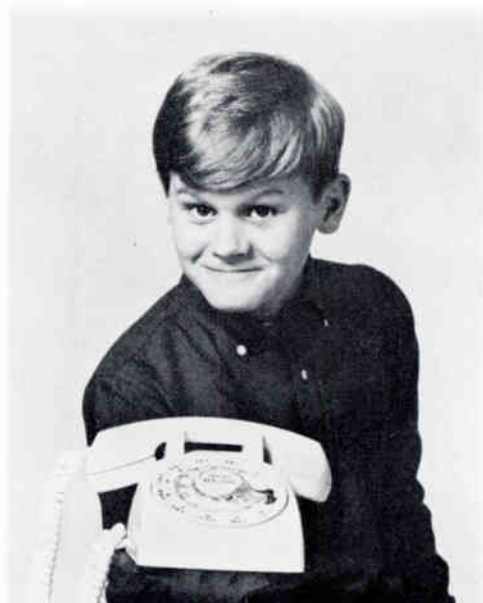
You use it all the time.



What's is why it saves you time.



Give up? Then turn the page, Mom.



It's your telephone!

*Nothing else you use so often does so much, yet costs so little. And the more you use it, the more valuable it is to you.*

BELL TELEPHONE SYSTEM



25

ART DIRECTOR WALTER REINSEL  
 PHOTOGRAPHER ORMOND GIGLI  
 COPYWRITER HOWAD SIMPSON  
 AGENCY N. W. AYER & SON, INC.  
 CLIENT BELL TELEPHONE SYSTEM

**Attention!** Is the light enough? Permanently pleated crepe dress of 100% Dacron Polyester. Random, mid green or blue. Sizes 10 to 16. \$19.95



Lord & Taylor (Special Dresses and Fash. 5th Fl., N. Y. And at other locations. For more information, write Dept. T, L'Abel Apparel, Inc., 1320 Broadway, N. Y. 10

26

ART DIRECTOR PETER HIRSCH  
 PHOTOGRAPHER MELVIN SOKOLSKY  
 COPYWRITER MURIEL PARKER  
 AGENCY DOUGLAS D. SIMON ADV., INC.  
 CLIENT L'AIGLON APPAREL, INC.



Round-the-Clock stockings fit better at the knee than any other stockings, because they're practically sold by prescription. First, a Round-the-Clock salesman (remember what statistics about you and your legs. Then, from Round-the-Clock's sales catalogue, the salesman will select the size, from size 1 to 16 1/2, from 1/2 to 1 1/2, from 1/2 to 1 1/2, or 1 1/2 to 2, as well as length, about 1/2 inch or one or two inches. Yes, there is a standard that you would almost always find without getting it. It comes in Round-the-Clock.

For the latest information, write to: National Association, 2000 Ave. of the Americas, New York, N.Y. 10023.

27

ART DIRECTOR KURT WEIHS  
 PHOTOGRAPHER CARL FISCHER  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT ROUND THE CLOCK HOSIERY

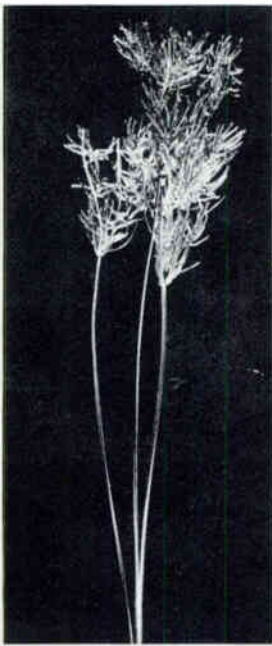


*For the latest information, write to: Henri Bendel, Inc.*

28

ART DIRECTOR PETER PALAZZO  
 PHOTOGRAPHER PETER PALAZZO  
 CLIENT HENRI BENDEL, INC.





ahhhhhh Nature...

to the top. Most birds dipped the branches around him and were almost completely out of sight. (I'll tell you about the bird in a moment.) The bird's flight was so graceful, it was almost as if it were dancing. The bird's flight was so graceful, it was almost as if it were dancing. The bird's flight was so graceful, it was almost as if it were dancing.

There are four birds in total that had been captured, one in a large basket. The one in the large basket had a large head and a long neck. The one in the large basket had a large head and a long neck. The one in the large basket had a large head and a long neck.

It was a beautiful sight. The birds were so beautiful, it was almost as if they were dancing. The birds were so beautiful, it was almost as if they were dancing. The birds were so beautiful, it was almost as if they were dancing.

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After and began showing. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start.

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It had been a long time. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start. The engine promptly prepared to start.



ahhhhhh Choo!

And because you don't have to use a mirror to check your hair, it's the most convenient way to apply a deodorant. The most convenient way to apply a deodorant. The most convenient way to apply a deodorant. The most convenient way to apply a deodorant. The most convenient way to apply a deodorant.

29

ART DIRECTOR GEORGE LOIS  
PHOTOGRAPHER CARL FISCHER  
COPYWRITER JULIAN KOENIG  
AGENCY PAPERT, KOENIG, LOIS, INC.  
CLIENT PHARMACRAFT LABORATORIES

a roll-on deodorant covers like this

a cream deodorant covers like this

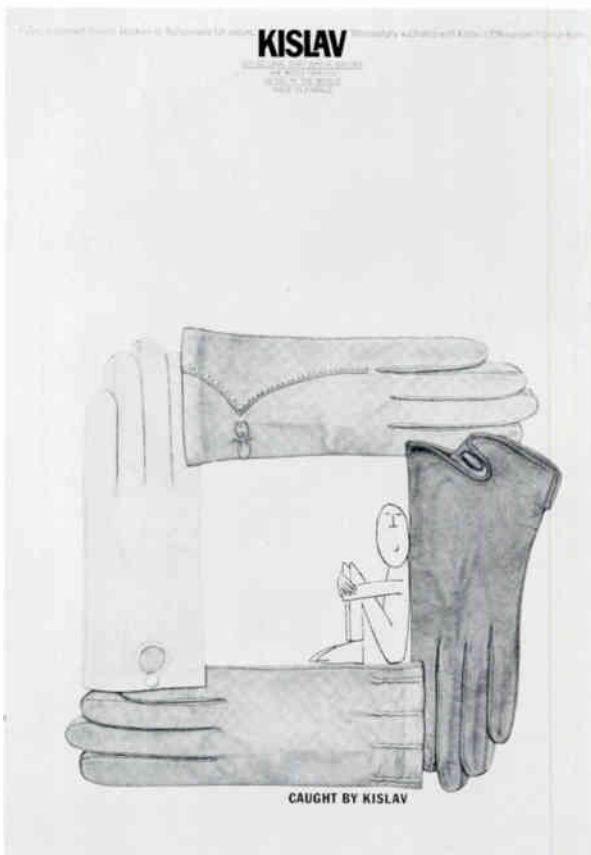
a spray deodorant covers like this

but a 5 Day Deodorant Pad covers like this

No hits and misses. No dabs, dabs, and splatters. Today, a 5 Day Deodorant Pad is the only **thorough** way to apply a deodorant. It wipes on its deodorant formula, seeking out and touching every pore. And because it covers completely, it **protects** completely. If you feel insecure about your present deodorant in any way, try a pair of 5 Day D-odorant Pads. Each clean white pad is moistened with a fast-drying deodorant and the very best anti-perspirant... exactly enough for one use. You wipe it on, and throw it away... the most effective way ever, to apply a deodorant. 3 sizes: 33c, 65c, \$1.10. **5 DAY DEODORANT PADS** © 1987 5 DAY LABS

ART DIRECTOR LEONARD SIROWITZ  
PHOTOGRAPHER LEONARD SIROWITZ  
COPYWRITER LORE LIONEL  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT 5 DAY LABS

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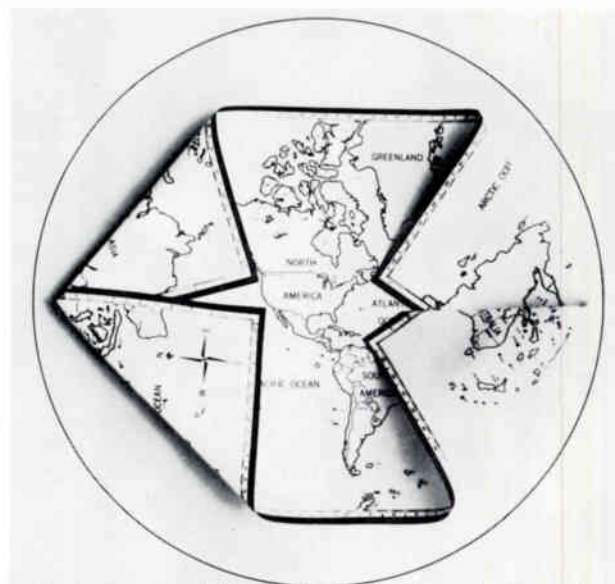
31

ART DIRECTOR GENE GARLANDA  
 ARTIST/PHOTOGRAPHER GEORGE MELUSO  
 ADV. COPY IDEA GENE GARLANDA  
 COPYWRITER RACHEL RABINOWICZ  
 AGENCY GILBERT ADV. AGENCY, INC.  
 CLIENT KISLAV



32

ART DIRECTOR TOM MELAHN  
 DESIGNER JIM JOINER  
 PHOTOGRAPHER KEN THOMPSON  
 COPYWRITER CHARLES SWEENEY  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT Y & R HOUSE AD



The four corners of the world turn to America for the finest mink

In every corner of the globe women admire and desire American mink, the world's most wanted and most treasured fur. International mink authorities, men who buy mink of all varieties, come to the United States to pay the highest prices at public auctions for these superb pelts. Today America is the acknowledged center of the world of mink. Mink, wild mink, was first discovered in North America. Then men began to breed mink on ranches, and over the years the dedicated ranchers of America—where climate and conditions are ideal—have perfected the art

of producing natural ranch mink. This is pedigreed mink, the result of selective and scientific breeding. It is called ranch mink because it is bred on ranches, pampered on special menus and very carefully cultivated. That is why it has a unique unrivaled richness, an exquisite quality that many have tried to emulate but none has been able to equal. That is why American mink has achieved international fame and acclaim. This is the mink that you, too, will be proud to possess. When you buy American mink you buy timeless elegance, enduring satisfaction.

GREAT LAKES MINK ASSOCIATION, PRODUCERS OF AMERICAN NATURAL DARK RANCH MINK

ART DIRECTOR GENE GARLANDA  
 PHOTOGRAPHER JERRY SCHATZBERG  
 ADV. COPY IDEA GENE GARLANDA  
 COPYWRITER RACHEL RABINOWICZ  
 AGENCY GILBERT ADV. AGENCY, INC.  
 CLIENT GREAT LAKES MINK ASSOC.

32

33

**Can you name this car?**

**Clue:** Even on the hottest day, you won't see this car with its hood up. (The engine is cooled by an instead of water. Won't overheat, won't freeze.)

**Clue:** It cruises at 70 miles an hour all day long without working up a sweat or running up a repair bill.

**Clue:** It's never been changed for the sake of change—no! It won't be, either.

**Clue:** It's sold for \$1,568,\* complete with body. And a used one depreciates less than any other car.

**Clue:** It's never been changed for the sake of change—no! It won't be, either.

**Clue:** It's sold for \$1,568,\* complete with body. And a used one depreciates less than any other car.

**Clue:** Its wheels are VW.

?

ART DIRECTOR HELMUT KRONE  
 PHOTOGRAPHER HARRY HAMBURG  
 COPYWRITERS BILL BERNBACH/DAVE REIDER  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT VOLKSWAGEN

34

THE SCHOOL OF VISUAL ARTS HAS MOVED TO ITS NEW LOCATION  
 209-213 EAST 23RD STREET, NEW YORK 10, N. Y.  
 (FORMERLY NEW YORK UNIVERSITY SCHOOL OF DENTISTRY) MU 3-8397.

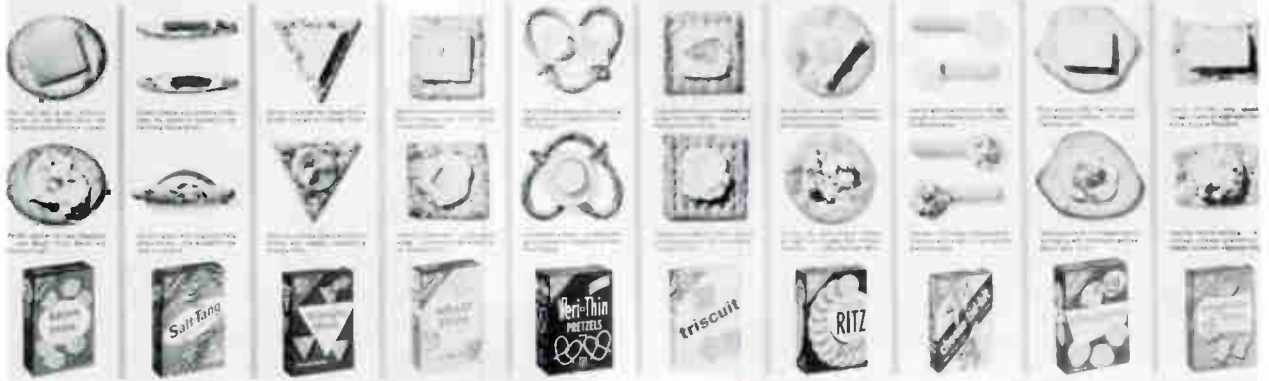
TOM HALL	NORMAN DANIEL	ALICE DEER	JACK WOLFGANG BECK	NORMAN BLAU	SAM LOU BIRN
JOHN BRADY	GEORGE GARNATH	GABRIEL GARDNER	JOCKMACY CHAFFET	WILLIAM CRAMBERT	JIM CROSBY
ROBERT GIBSON	ROBERT GIBSON	FRANKLIN A. GIBSON	ROBERT GIBSON	JOHN GIBSON	JUDITH GIBSON
THOMAS SHAMMUS	ERNEST ERICSON	SUPER ERICSON	BERTY FOK	ROBERT FRANKENBERG	BOB GIL
TOM GIL	WILLIAM BLAKE	FREDERICK GILCHRIST	ARTHUR HANCOCK	PHIL HART	PETER A. HENNINGSON
JOHN HILL	JOHN HIGGINS	EDWARD KAHLIN	HERBERT KATZMAN	JOHN KLEBERG	CAROL KOPPELSON
MICHAEL LEW	GEORGE MARTIN	STERLING MULLHART	GEORGE MULLER	GEORGE E. OSTROM	ANDREW PELLEGRINO
ROBERT ANDREW PARKER	JACK PUTNER	OTTO PULKE	ROBERT SHORE	ELMOR SILVERMAN	EDWIN SILVERSTEIN
HERMAN LITWIN	CHARLES STRONG	EUGENE THOMPSON	GEORGE TRIMMERY	TOMY UNKLEY	ROBERT WEAVER

ART DIRECTOR JACK WOLFGANG BECK  
 CLIENT SCHOOL OF VISUAL ARTS

35



CHOOSE A CHEESE! spread it, slice it, melt it, dice it on **NABISCO** SNACKS



36

ART DIRECTORS ART HAWKINS/JOHN IAPALUCCI  
 PHOTOGRAPHER PAUL D'OME  
 COPYWRITER HELEN METTLER  
 AGENCY McCANN-ERICKSON  
 CLIENT NATIONAL BISCUIT CO.

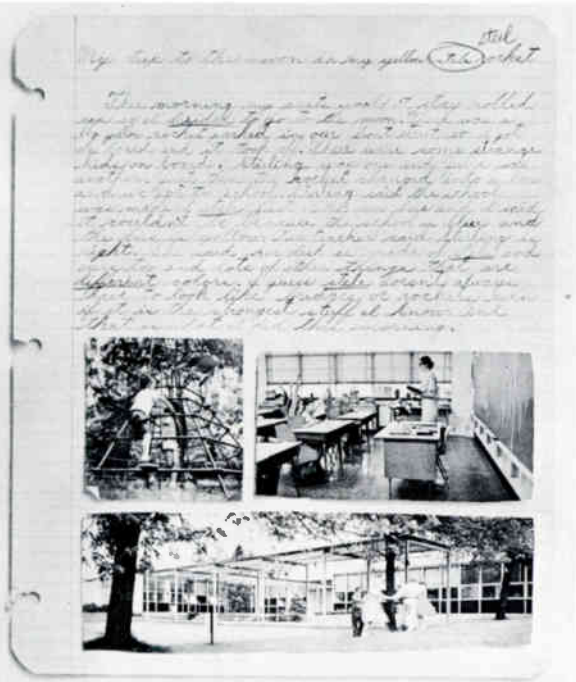


How to discombobulate a dad

Chemstrand nylon 

37

ART DIRECTOR WILLIAM TAUBIN  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER JUDITH PROTAS  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT CHEMSTRAND NYLON

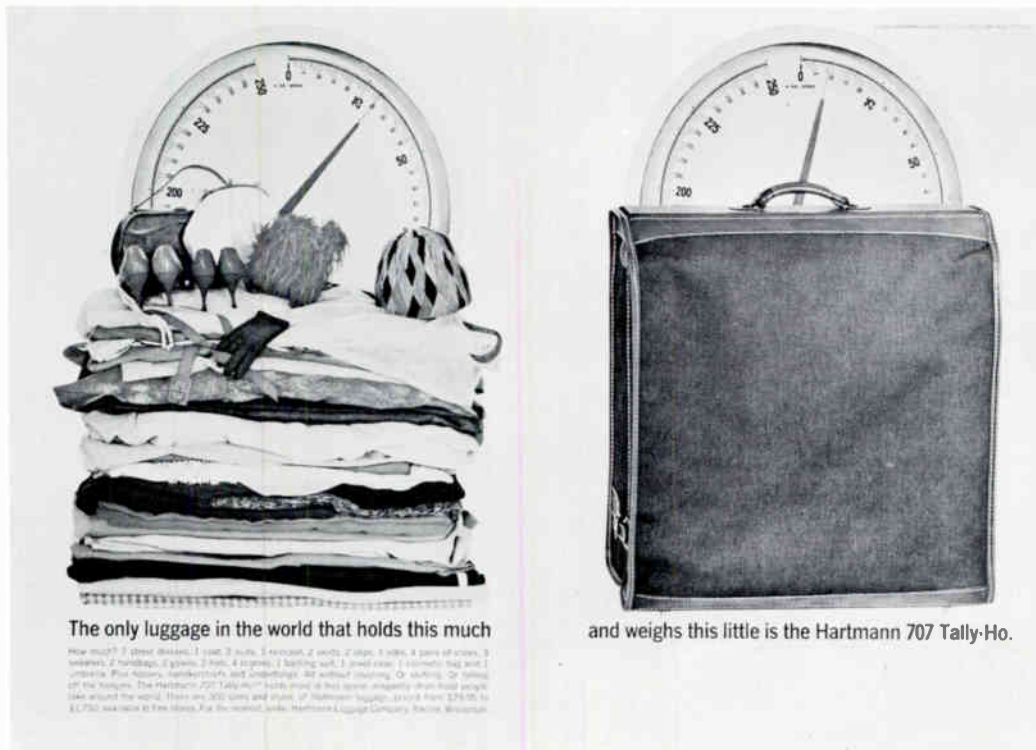


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United States Steel

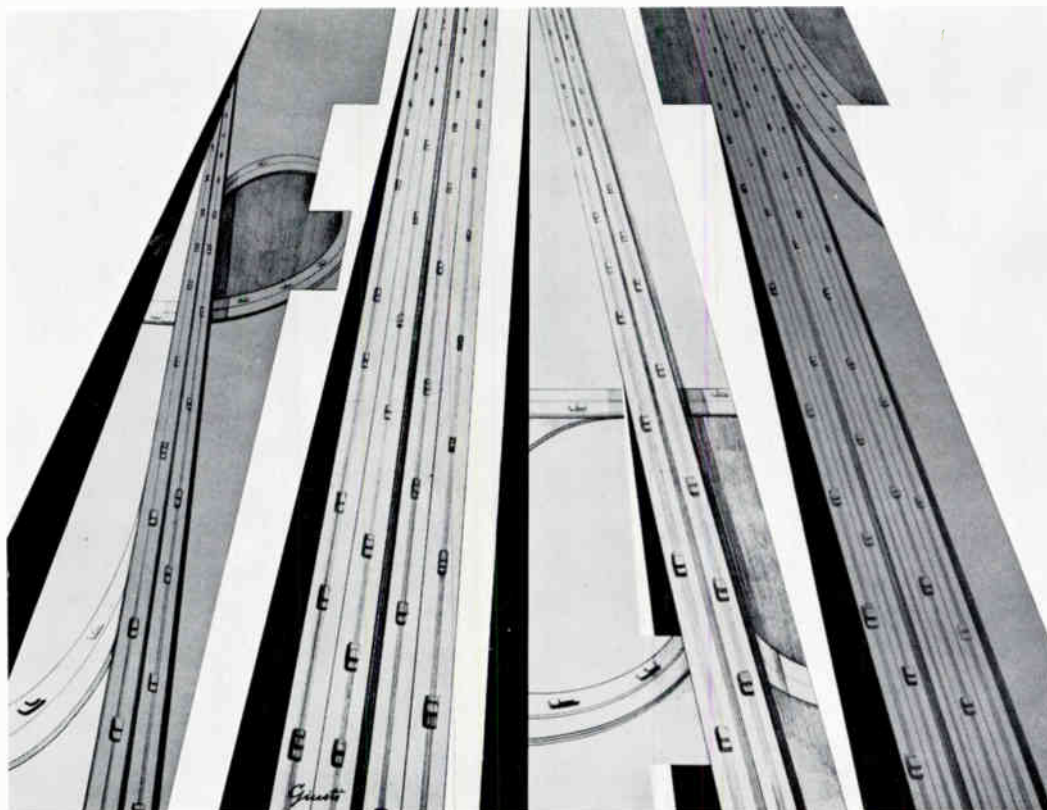
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3 OR MORE COLORS

ART DIRECTOR ARNOLD VARGA  
PHOTOGRAPHER CARL FISCHER  
ARTISTS ARNOLD VARGA/J. WEHRLE  
COPYWRITER DON GRACE  
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
CLIENT UNITED STATES STEEL CORP.



39

**ART DIRECTOR BERT STEINHAUSER**  
**PHOTOGRAPHER BEN SOMEROFF**  
**COPYWRITER BOB LEVENSON**  
**AGENCY DOYLE, DANE, BERNBACH, INC.**  
**CLIENT HARTMANN**



40

A GREAT ITALIAN NAME for more than sixty years, Fiat has become a world leader in design and engineering excellence. Founded in 1899 to make automobiles, Fiat has for many decades represented excellence in all fields of transportation—land, sea and air.



Fiat engineers, designers, and mechanics achieve distinction because they are Fiat-trained from young mechanics in the most exacting standards of Fiat's largest industrial enterprise.

As a world traveler you see Fiat cars practically everywhere and you will frequently find yourself riding Fiat trains, trams and buses—and Fiat powered ships. You will often meet Fiat trucks and tractors—see the Fiat jet flying low over you. Wherever you find Fiat, you will find it recognized as a good neighbor and a natural companion. We shall welcome becoming better acquainted with you. FIAT S.p.A., Turin, Italy  
 U.S. Representative and  
**FIAT MOTOR COMPANY, INC.**  
 500 Fifth Ave., New York, N. Y.



New Fiat model 2100 sedan

**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR GEORGE TREVELINI**  
**DESIGNER/ARTIST GEORGE GIUSTI**  
**COPYWRITER EARL C. DONEGAN**  
**AGENCY WOOD, DONEGAN & COMPANY, INC.**  
**CLIENT FIAT**



The colorful homes of these delicacies are but a day's jaunt from Paris. Do you know them?

1. Have you been to the home of the famous French liqueur? It's in France, in the province where birds are both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

2. Do you know where the most delicious bread is made? It's in France, in the province where bread is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

3. Do you know where the most delicious wine is made? It's in France, in the province where wine is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

4. Do you know where the most delicious cheese is made? It's in France, in the province where cheese is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

5. Do you know where the most delicious coffee is made? It's in France, in the province where coffee is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

6. Do you know where the most delicious tea is made? It's in France, in the province where tea is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

7. Do you know where the most delicious fruit is made? It's in France, in the province where fruit is both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

8. Do you know where the most delicious vegetables are made? It's in France, in the province where vegetables are both game and game on a platter. Find the most famous brand of Hennessy in the heart of France, in the home of Hennessy... an excellent opportunity for a vacation!

**ART DIRECTOR WILLIAM TAUBIN**  
**PHOTOGRAPHER ELLIOT ERWITT**  
**COPYWRITER MARY WELLS**  
**AGENCY DOYLE, DANE, BERNBACH, INC.**  
**CLIENT FRENCH TOURIST**

**STOP RIGHT NOW AND FORGET EVERYTHING  
YOU EVER KNEW ABOUT BECOMING A BLONDE!**

Up to now you could only become a blonde by bleaching, and your choice of shades was limited. The color of hair you'd dreamed about didn't yet exist. Now Clairol announces the most exciting development in twenty-nine years of hair color research: a range of 22 subtle blonde shades that never existed before, in a fabulous new color cosmetic for the hair--Clairol Creme Toner.

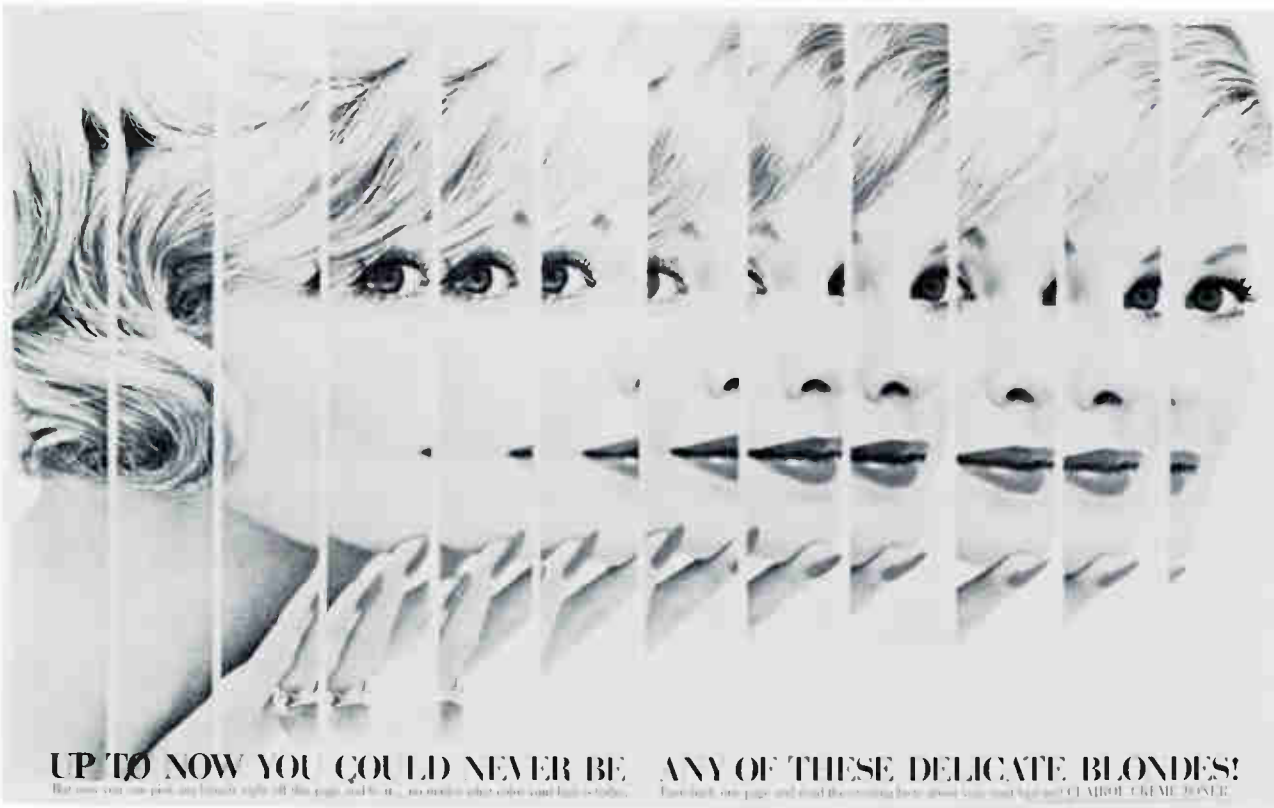
Clairol Creme Toner is delicate, gentle, light, yet it does what's been impossible to do until today: no matter what color hair you have now, Clairol Creme Toner will change it into any of these 22 new blonde shades. Be sparkling Champagne Beige, innocent Ivory Chiffon, cool Moonbeam, or elegant Silver Platinum...take your pick of 22 shades you could never become before...each one as exquisitely real and natural looking as the color you were born with! Yet for all this dramatic new blonde color it gives you, Clairol Creme Toner babies your hair. First, of course, your hair needs a Lady Clairol lightener. Then see how the Creme Toner application leaves your hair: with a soft young feel, a brilliant lustre, a subtle new blondness. Your hairdresser loves Clairol Creme Toner...you'll love living your life as a blonde.

And now, turn the page, and pick the exact shade of blonde you want to be.....

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**ART DIRECTORS CLUB MEDAL  
ART DIRECTOR BERT STEINHAUSER  
PHOTOGRAPHER JERRY SCHATZBERG  
COPYWRITER CAROLE ANNE FINE  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT CLAIROL**





**UP TO NOW YOU COULD NEVER BE ANY OF THESE DELICATE BLONDES!**

Put one coin in each slot and slide right off this page and for it... no more short-cuts and hair styles.

Put one coin in each slot and slide the cream from above into your hair and you'll get ALOE CREAM MOISTURE.



The Volkswagen Beetle is named the world's most reliable car.

The Volkswagen Micro Van... We're factory repair chief!

**43**

**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR HELMUT KRONE  
PHOTOGRAPHER WINGATE PAINE  
COPYWRITER DAVE REIDER  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT VOLKSWAGEN**

**NEW  
CUMMINS DIESEL  
GIVES WESTERN  
TRUCKERS  
250 H.P.  
NATURALLY!**

There's a new way to power the West. It's using Cummins' new 250 H.P. Diesel engine. It's available on the new Cummins 44000 Diesel. The 250 H.P. Diesel engine offers 30 more "H.P. dollars" than any other Cummins 250 H.P. Diesel engine. It's the most powerful Diesel engine ever built. It's the most powerful Diesel engine ever built. It's the most powerful Diesel engine ever built. It's the most powerful Diesel engine ever built.

**CUMMINS**

44

**ART DIRECTOR THOMAS R. DURFEE  
ARTIST NICOLAS SIDJAKOV  
COPYWRITER GEORGE MRKVICKA  
AGENCY NEEDHAM, LOUIS & BRORBY, INC.  
CLIENT CUMMINS ENGINE COMPANY**

Sixty-One beautiful Chevys are  
**GREATEST  
SHOW ON  
WORTH**

It's the most beautiful Sixty-One ever built—the 41 Chevrolet. You can see that from every angle of vision: the parking and backing. When you drive, you'll really see it's an 18" Taylor 2 just right for driving. You'll find the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built.

**Sixty-One beautiful Chevys are  
GREATEST  
SHOW ON  
WORTH**

What's new with the 41 Chevrolet? Take the wheel...

**CHEVY CORVAIR!**

There's nothing else out there like the Corvair. It's the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built. It's the most beautiful Chevrolet ever built.

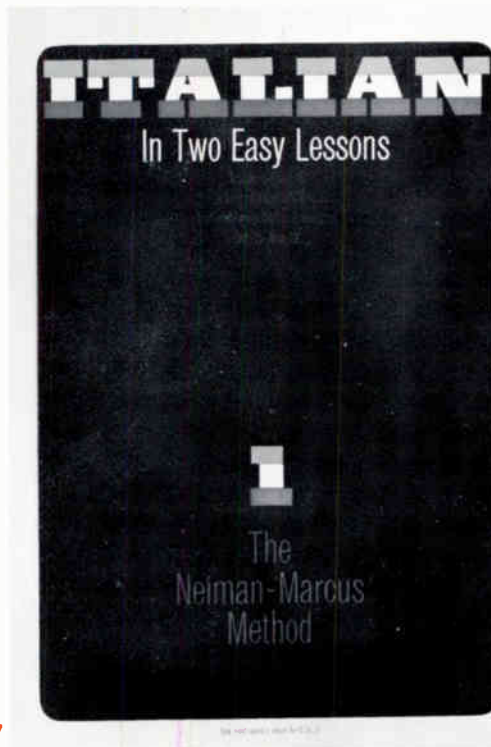
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**ART DIRECTOR SY LACHIUSA  
PHOTOGRAPHER J. FREDERICK SMITH  
COPYWRITER JACK STROM  
AGENCY CAMPBELL-EWALD COMPANY  
CLIENT CHEVROLET**

ART DIRECTOR HAL DAVIS  
PHOTOGRAPHER HORN/GRINER  
COPYWRITER JANE TRAHEY  
AGENCY JANE TRAHEY ASSOC.  
CLIENT I. MILLER

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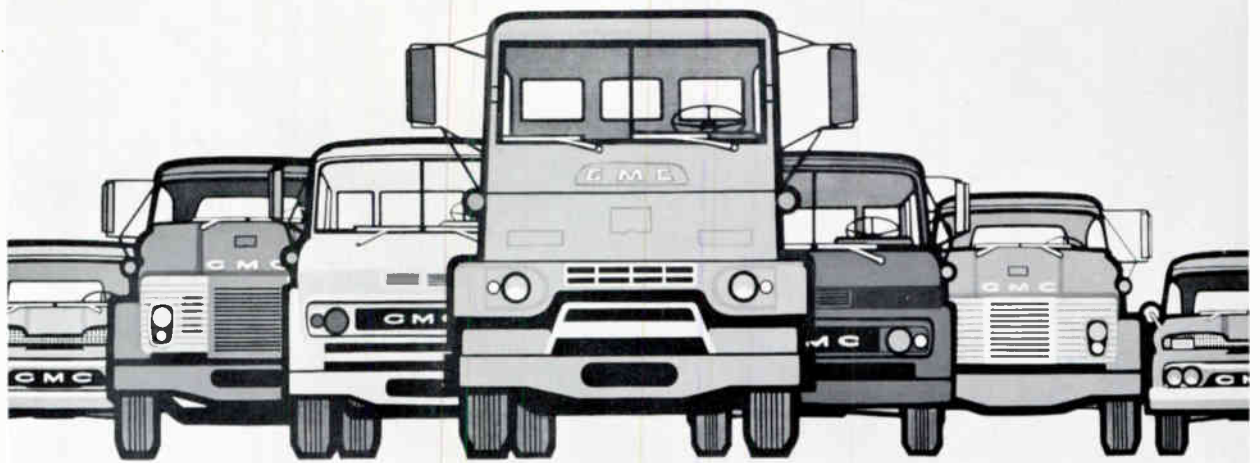
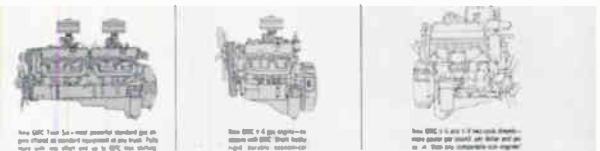
47

ART DIRECTORS MILTON GLASER/SEYMOUR CHWAST  
 PHOTOGRAPHER SOL MEDNICK  
 ARTISTS ISADORE SELTZER/NORMA WELLIVER/HARLAN  
 KRAKAWITZ  
 COPYWRITERS MARCELLA FREE/KAY KERR/SUSANNE  
 HULME  
 AGENCY NEIMAN-MARCUS  
 CLIENT NEIMAN-MARCUS

SUCCESS REPORT ON THE BIG GMC BREAKTHROUGH

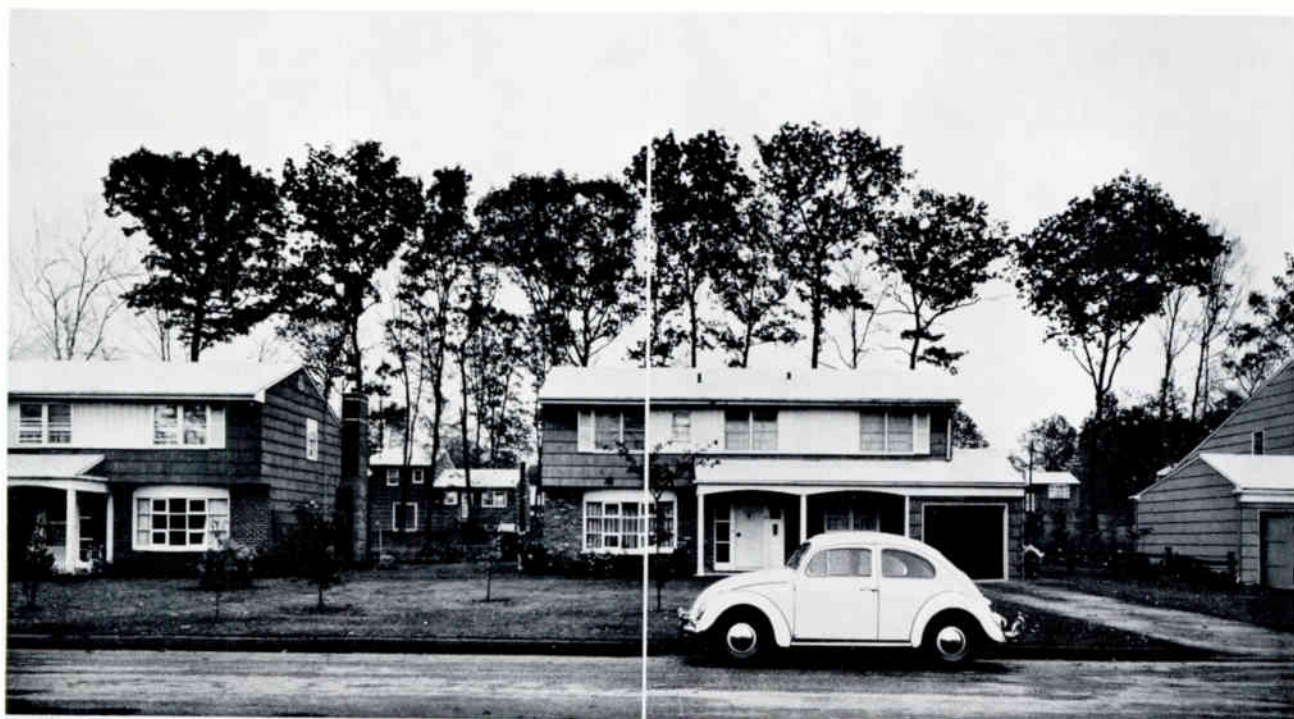
# THE TRUCK TRIUMPH OF THE 60's

This year's big truck news is coming in right off the road—from drivers, maintenance men, owners all across the country. It's news that's happening every day. GMC Trucks are hauling up to 2000 pounds extra payload each trip. GMC engines, designed to give up to 200,000 miles of continuous service without major overhaul, are cutting fuel costs to the bone. New suspension systems save wear-and-tear on the cargo, the truck and the driver. The trucks are spending more time on the road because they spend less time in the shop. See all the new advances in engine, chassis and cab engineering that are dramatically reducing operating costs and increasing profits. See the Truck Triumph of the 60's at your GMC Dealer's—he's listed in the Yellow Pages. GMC Truck & Coach—a General Motors Division, Pontiac, Mich. FROM 1/2 TON TO 60 TON . . . GENERAL MOTORS LEADS THE WAY!



48

ART DIRECTOR PAUL WOLLMAN  
 ARTIST CARL CRITZ  
 COPYWRITER WILLIAM WHITING  
 AGENCY McCANN—ERICKSON  
 CLIENT GENERAL MOTOR CORP. — TRUCK



## What year car do the Jones drive?

The Jones drive a Volkswagen and Volkswagens look alike from year to year. A Volkswagen is never duplicated. Indeed, no one knows how long a Volkswagen lasts, the first VWs made have not worn out. We

hear from VW owners who have clocked over 100,000 miles without engine repair. If they ever should need it, they will find VW service is as good as the car. The Volkswagen does change — where it

counts. An air safety bar has just been added to the front suspension to make curves even smoother. New stabilization steadies engine and roadway noise. Over the years almost every part in the

Volkswagen has been changed. But not its heart or face. Volkswagen owners find this is happy way to drive — and to live. How about you?



49

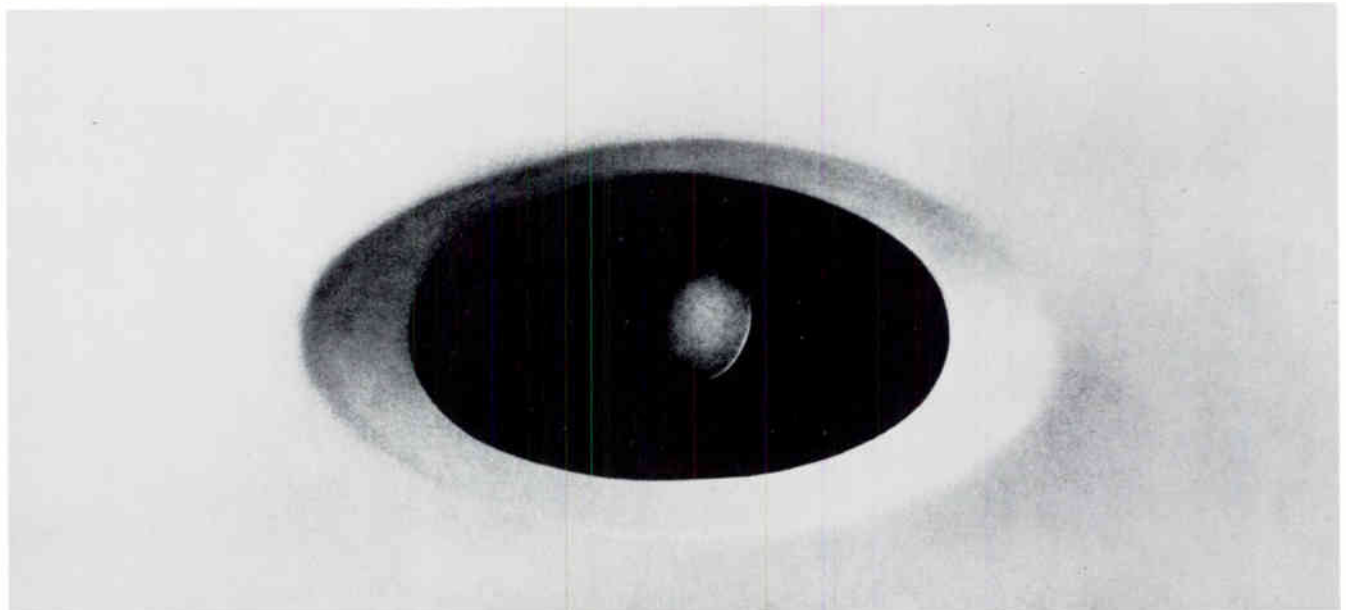
**CLASSIFICATION 2B — MAGAZINE ADS — TWO PAGES OR MORE — 2 COLORS OR B/W**

**ART DIRECTOR HELMUT KRONE  
 PHOTOGRAPHER FRANK COWAN  
 COPYWRITER JULIAN KOENIG  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT VOLKSWAGEN**



ART DIRECTOR **STUART WELLS**  
 PHOTOGRAPHER **BLUMENFELD**  
 AGENCY **BERNARD T. GRANT**  
 CLIENT **DAYTON COMPANY, MINNEAPOLIS**

50



This is the eye of an incredible new Polaroid Land Camera. With this eye, you can now take 60-second pictures automatically. You never have to guess about the light. The electric eye sets both your lens and shutter perfectly—and automatically. You can even take automatic pictures indoors as well as outdoors. You need never get a badly exposed picture again. Whether you take pictures on a blazing beach, in the shade, or in your living room by lamplight, the Polaroid eye makes perfect exposures as simple as clicking the shutter. The eye itself is no bigger than the head of a match, yet it is more sensitive than

electric eyes 100 times its size. It can distinguish infinitely fine shadings of light and dark, much as human eyes can do. But it does more than "see." It instantly measures the exact degree of light and translates it into camera settings with more than human precision. And because of its radically new design, the camera works automatically over a greater range than any other electric eye camera. Yet possibly the most incredible fact is this: You get your pictures—perfect every time—in just 60 seconds.

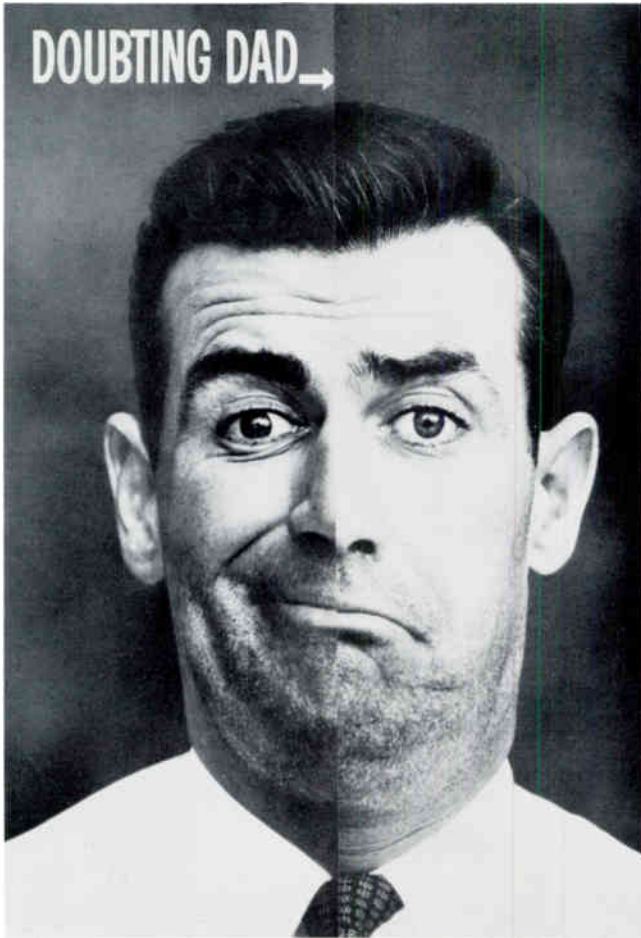


*The Polaroid Electric Eye Camera*

51

ART DIRECTOR **WILLIAM TAUBIN**  
 PHOTOGRAPHER **HARRY HAMBURG**  
 COPYWRITER **RITA SELDEN**  
 AGENCY **DOYLE, DANE, BERNBACH, INC.**  
 CLIENT **POLAROID**





ART DIRECTOR RICHARD OLSON  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER JOHN REYNOLDS  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT REMINGTON RAND

54



55

ART DIRECTOR GEORGE LOIS  
 PHOTOGRAPHER CARL FISCHER  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT PHARMACRAFT LABORATORIES



**CLASSIFICATION 3A — MAGAZINE ADS  
LESS THAN FULL PG. COLOR OR B/W**

The maddest  
beach this year.  
BLUE is wild. P  
gone. And BF 1 b  
lutely kookie 01  
the other in )  
dot knit mail 1  
Sizes 7 to 15 C



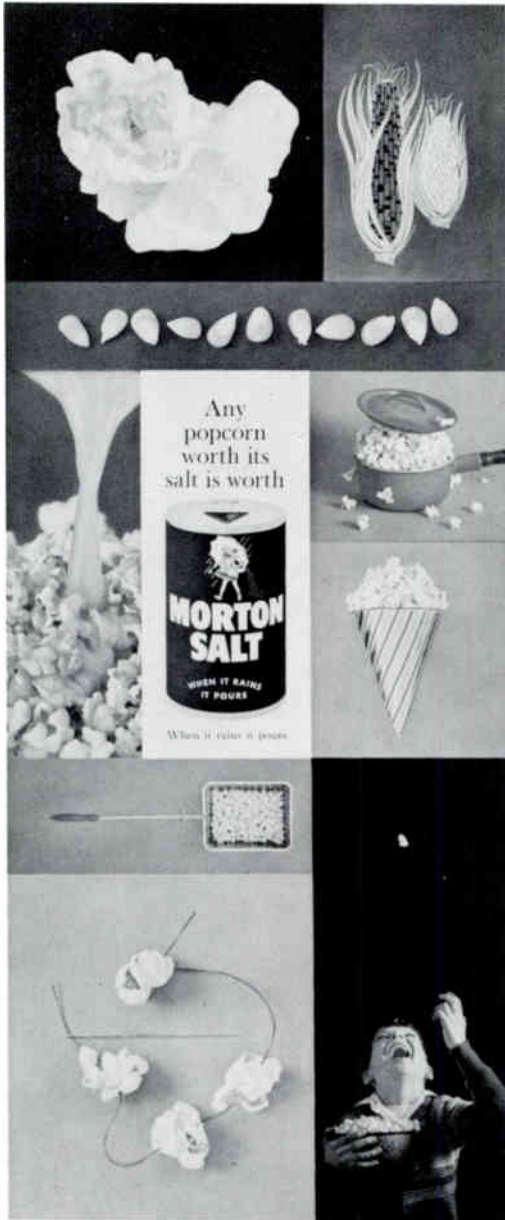
**56**

**ART DIRECTOR BERT STEINHAUSER  
PHOTOGRAPHER WILLIAM HELBURN  
COPYWRITER LORE LIONEL  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT COLE**



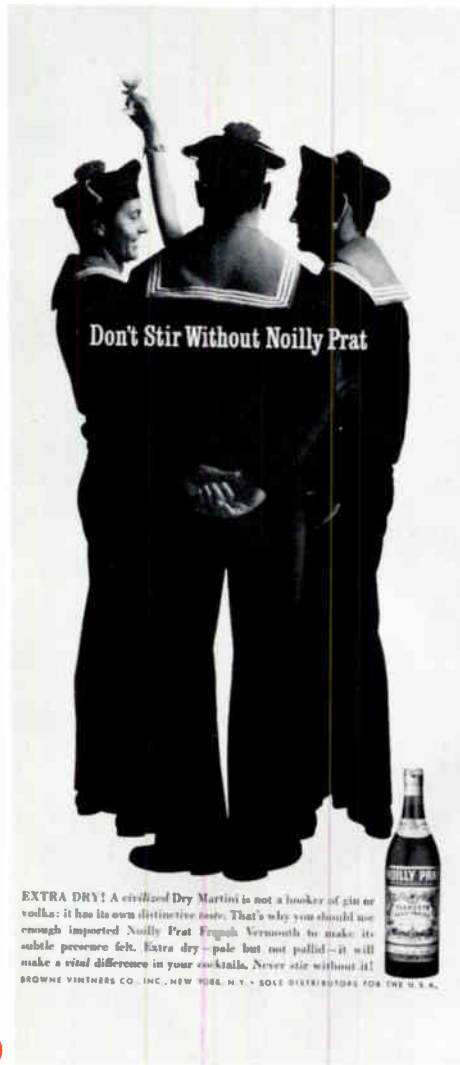
**57**

**ART DIRECTOR O. PACCIONE  
PHOTOGRAPHER DOUG CORRY  
COPYWRITER STEVE PRICE  
AGENCY GREY ADV.  
CLIENT MAGEE CARPET**



58

ART DIRECTOR THOMAS R. GOREY  
 PHOTOGRAPHER BEN SOMOROFF  
 COPYWRITER DON DICKENS  
 AGENCY NEEDHAM, LOUIS AND BRORBY, INC.  
 CLIENT MORTON SALT CO.



59

ART DIRECTORS HERSEL BRAMSON/IRWIN GOLDBERG  
 PHOTOGRAPHER LESTER BOOKBINDER  
 COPYWRITER H. H. MARSHALL  
 AGENCY LAWRENCE C. GUMBINNER ADV. AGENCY, INC.  
 CLIENT BROWNE VINTNERS CO., INC.—NOILLY PRAT

CLASSIFICATION 4 — NEWSPAPER ADS OVER 500 LINES

ART DIRECTORS LOUIS DORFSMAN/KURT WEIHS  
DESIGNER TOM COURTOS  
PHOTOGRAPHER WIDE WORLD  
COPYWRITER R. STRUNSKY  
PUBLISHER CBS TELEVISION NETWORK

60



CBS News takes you to Squaw Valley, California to begin its exclusive coverage of the world's greatest sports spectacle—The 1960 Olympic Games. In a vivid demonstration of international good will, 1,000 athletes from 34 countries, will participate in today's colorful opening ceremonies. For the next 10 consecutive days, the CBS Television Network will present the thrilling highlights of the men's and women's skiing, skating and ice hockey competitions. From vantage points on the ski slopes and in the skating arenas, sports reporters Chris Schenkel and Bud Palmer, and former Olympic stars Dick Button and Art Devlin will describe the events as they take place. And from his familiar anchor position, Walter Cronkite will bring you up-to-date on the individual results and national standings. CBS News will complete its exclusive Olympic coverage next August with a special series on the Summer Games in Rome.

# WINTER OLYMPICS



STARTING TONIGHT AT 7:30 ON CHANNEL 2



61

Like most successful Wall Streeters, he relies mainly on blue chips. Hence a periodic visit to Barney's when he is in the market for clothing. Barney's specializes in the blue chips of America's clothing industry ... forty distinguished brands in all. With over twenty times as many individual items as the New York Stock Exchange lists, business on the block-long floor at Barney's is rather brisk. Newcomers sometimes approach us a little bearishly. They fear a degree of speculation in such vital matters as, for example, fit. But by the time our master tailors—we have 76 of them—complete the final custom touches, the skeptics invariably become our most bullish enthusiasts. We'll repress the obvious remarks about dividends. Shopping at Barney's is like clipping coupons.

**BARNEY'S**

**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR DON ELDRIDGE**  
**PHOTOGRAPHER WILLIAM HELBURN**  
**COPYWRITER SETH TOBIAS**  
**AGENCY MOGUL WILLIAMS & SAYLOR**  
**CLIENT BARNEY'S**

62

**DESIGNER IRWIN GOLDBERG**  
**PHOTOGRAPHER SID MEHRING**  
**COPYWRITER JULIAN BRODIE**  
**AGENCY LAWRENCE C. GUMBINNER ADV.**  
**AGENCY, INC.**  
**CLIENT REDBOOK MAGAZINE**

Babies. Just like mother used to make. But Redbook's Young Adults make them in larger quantities. And they make Redbook a choice market. These growing families buy by the gallon and the case to stoke appetites that are voracious—insatiable. You see them thronging shopping centers, cramming station-wagons with loot. And Redbook's got 'em: FIRST among the top 15 magazines in percentage of Young Adult readers, FIRST among same in number of children under

5 per 100 households, FIRST in number of expanding households (those that moved in the last 12 months). Any way you judge, Redbook belongs on your list to sell food and beverages, drugs and cosmetics, clothing and household goods—most anything and most everything to the most dynamic, hungry, britches-busting market of them all—Young Adults. Isn't it time to take a harder look at the population explosion, and the magazine that's at the center of it?

**ONE THING LEADS TO ANOTHER**

Redbook

The Magazine for Young Adults, 228 West Broadway, New York, New York, 10013-1211, and Chicago, Illinois. Another leading publisher of the nation's magazines.

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR DONALD EGENSTEINER  
ARTIST LARRY OTTINO/FENGA & DONDERI  
COPYWRITER CHARLES SWEENEY  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT Y & R HOUSE AD

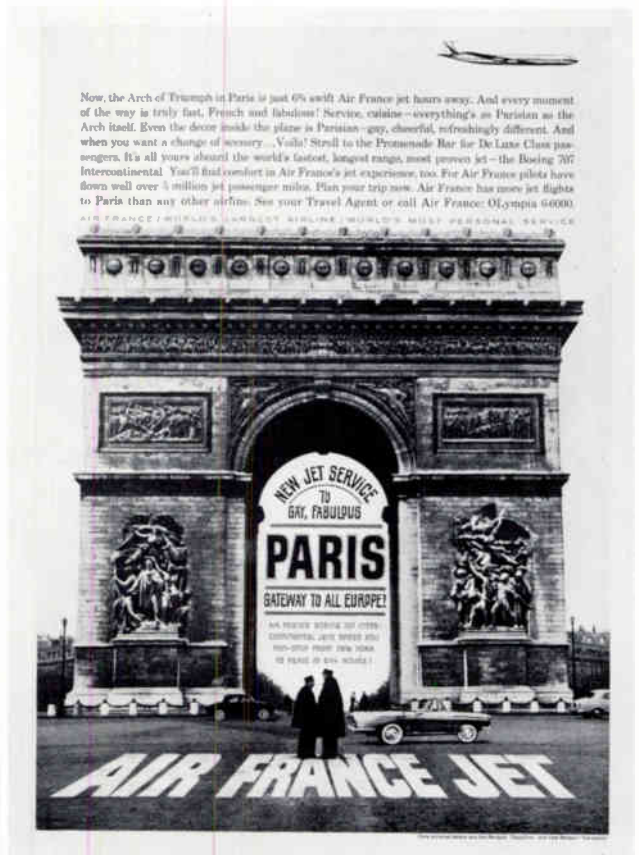
63

# TONNAGE

*When is a heavy weight of advertising dollars bound to succeed? And when is "Tonnage" bound to fail? Is the smartest advertiser the one with the biggest budget? If you look at the history of advertising, you will observe the following facts:*

There are advertisers who slackened, or weakened their efforts (sometimes at critical times) and the results can be seen in the forgotten trademarks of the past. On the other hand, there are advertisers who mounted massive advertising campaigns—costing many millions of dollars—who have failed to increase their sales. The question of the advertising appropriation should always be preceded by these questions: Do I have an idea which will sell my product? Has my agency been thorough enough to arrive at a sound selling strategy, and ingenious enough to express it in an arresting and interesting way? If the answers to these questions are "yes," advertising tonnage can be regarded as an investment, instead of an expense. Everything depends on the idea. Ideas sell products because—people buy ideas.

New York • Chicago • Detroit • San Francisco • Los Angeles • Minneapolis • Montreal • Toronto • London • Mexico City • Frankfurt • San Juan • Caracas • Havana • **YOUNG & RUBICAM • ADVERTISING**



64

**ART DIRECTOR MARTIN STEVENS**  
**PHOTOGRAPHER SIDNEY STRICKER**  
**COPYWRITER GLENN VERRILL**  
**AGENCY BBD&O**  
**CLIENT AIR FRANCE**



65

**ART DIRECTOR HOWARD STABIN**  
**PHOTOGRAPHER CARL FISCHER**  
**COPYWRITER SAM DANA**  
**AGENCY GREY ADV.**  
**CLIENT McCALL'S**



## EICHMANN CONFESSES

This week an important, historic document appears in the pages of LIFE. It is perhaps the most chilling confession in the history of humanity... a personal memoir in which Adolf Eichmann admits participation in the slaughter of six million Jews.

Harry Golden, famous American author, read an advance copy of Eichmann's manuscript and offered this comment: "It is a service to bring this memoir to the public precisely because it awakens the terror,

the shock, and the disbelief that mass murderers of such magnitude could have populated our generation."

Adolf Eichmann's confession appears in two installments starting this week. With it, LIFE magazine once again fulfills its promise to thirty-two million Americans—to present the world and all its people as they are—no matter how stark the reality.

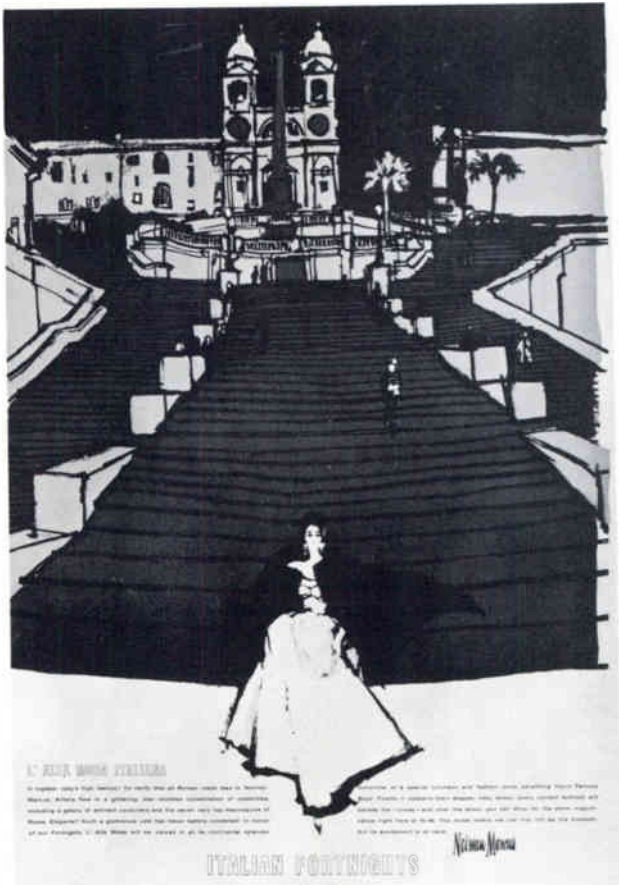
**EXCLUSIVE... out today** **LIFE**

66

ART DIRECTOR JAMES JOINER  
 ARTIST RICHARD KOOL  
 COPYWRITER STEFAN KANFER  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT TIME, INC.

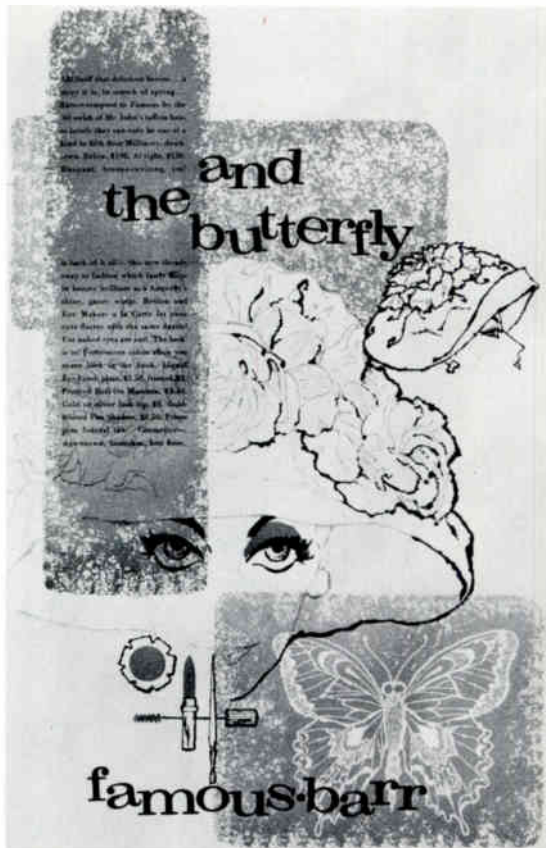
ART DIRECTOR ART SHIPMAN  
 ARTIST GUY DEEL  
 COPYWRITER DOROTHY PERILLO  
 CLIENT NEIMAN—MARCUS

67



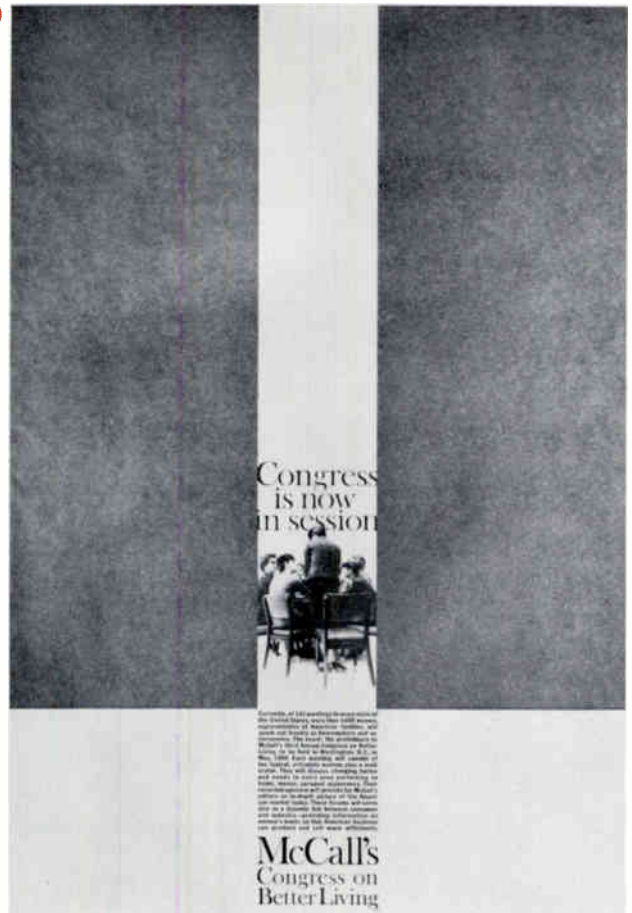
ART DIRECTOR FREDERIC J. BOHRMAN  
 ARTIST MRS. DOROTHY STANTON  
 COPYWRITER MARY HERRING  
 CLIENT FAMOUS-BARR

68



ART DIRECTORS H. LUBALIN/BERNIE ZLATNICK  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER LENORE HERSHEY  
 AGENCY GREY ADVERTISING  
 CLIENT McCALL'S

69





ART DIRECTOR LOU FRIMKESS  
 DESIGNERS LOU FRIMKESS/JOE WESTON  
 ARTIST JOE WESTON  
 COPYWRITER HAL STEBBINS  
 AGENCY HAL STEBBINS, INC.  
 CLIENT HAL STEBBINS, INC.

ART DIRECTOR EDWARD ALMGREN  
 ARTIST CHARLES SAXON  
 COPYWRITER NEIL LEONARD  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN  
 CLIENT NEW YORK TIMES

70



on the business of soliciting business:


To survive and thrive, an advertising agency must have billing. To refresh and regenerate itself, it must add new billing to old billing. How it goes about getting this new billing is an important index to its basic philosophy. Let us see how this yardstick applies to this agency. <sup>1</sup> We are not ambulance-chasers. We do not dash madly after every account, large or small, heralded in the trade press—or in the rumor factory—as “open” to agency solicitation. And with good reason: No agency can hope to be all things to all advertisers. To be worth its salt, an agency must be versatile and adaptable; must be familiar with business on many fronts. It must also have courage. For, within the framework of a given industry, it is conceivable there will be one company that will be in greater *oppport* than the others—that will mesh more quickly and sympathetically with the creative and marketing philosophy of that agency. The problem is to single out that one. <sup>2</sup> This is why we do not believe in hit-or-miss speculative presentations. You have to know before you go. You have to reject before you select. Besides, in our copy-book, the clients we have come first. They are entitled to the full time of our top talent. <sup>3</sup> Moreover, we do not believe in the questionnaire method of screening agencies. A client-agency relationship is, in a very real sense, a marriage. And who would pick a wife on the basis of cold, colorless statistics on a sheet of paper? <sup>4</sup> Call it banal and bromidic if you like, but the fact remains: The best way to “induct” new business is to attract advertisers to you because of the outstanding job you are doing for other advertisers. And when we say “outstanding” we don’t mean “oddball.” It is easy to be eccentric. It is difficult to be distinguished. Today—with so much clamor for the public eye and ear—so much competition for the same segment of the same dollar—advertising that is not outstanding doesn’t stand a chance. <sup>5</sup> So when you choose an advertising agency—count heads, not desks. What is important is the furniture “upstairs”—not the furniture “downstairs.” You can’t measure an agency by the simple slide-rule of mathematics. The number of people on its staff is no real key to its capability—or its reliability. Bigness is not necessarily goodness. What counts in the final analysis is the skill and *sensibility* of the men assigned to your account; their character and caliber; their creative spark and sales sense. In short: What you want—and should get—is an ad-mixture of *sear dust* and pay dirt. <sup>6</sup> If you are interested in that sort of advertising agency, we are interested in you.

Hal Stebbins Incorporated: advertising

714 West Olympic Boulevard, Los Angeles 15, California. A fully staffed, nationally accredited organization with a 35-year background in advertising and marketing. Member, American Association of Advertising Agencies; Advertising Association of the West.

71

ON  
 HAPPY  
 DAY!  
 NEXT  
 WEEK  
 YOU  
 CAN  
 BOTH  
 GO  
 ON  
 SOLIDS!



Hoorsy! You've spooned out (and sponged up) your last jar of strained spinach. Celebrate! Order some solid fare for yourself. Order home delivery of The New York Times. What a bright, appetizing way to add substance to your mental diet . . . to bring back into your life so many things you once found interesting. Nibble at The Times at odd moments. Devour it whole at breakfast. Wouldn't that suit your taste? Either way, your outlook is bound to be brighter, your mind livelier. (For home delivery, call

**The New York Times**  
*It's so much more interesting... and you will be, too!*

ART DIRECTOR MORT RUBENSTEIN  
 DESIGNER ARNE LEWIS  
 COPYWRITER RONALD BECK  
 CLIENT WCBS-TV

73



First New York Telecast on The Late Show  
 in WCBS-TV's Big Springtime Film Fiesta!



Last winter—three winters ago—three winters before that. How many times in your life have you bought the same monotonous overcoat? American men still don't think of their overcoats as integrated parts of a wardrobe. Like elephant-hide, coats are battle-axes against the weather. They don't really count—the way a suit does, for instance. Yet your overcoat is what people will see you in, at least five months a year. You've progressed into suits with narrower shoulders, slimmer lines, un-buzzed colors. When do you get out of that overcoat rut? Coats have kept pace with suit changes—they've been pared-down, dressed-up, their stick-in-the-mud dullness has been abandoned. Coats and hats and suits this year are made for each other—and the total effect for you is refreshingly un-routine. With coats (from \$75 to \$450), Walter-Morton® suits, Johnston & Murphy shoes—and the judgment of clothing experts at Whitehouse & Hardy, you can start a winter wardrobe this year that's never been more individual or more interesting.

**Whitehouse & Hardy**  
17th Street at 42nd St.  
 Downtown Plaza at 42nd St.  
 Department of 42nd St.  
 Building at 42nd St.  
 One E. 57th Street, New York, N.Y.

72

ART DIRECTOR LEE BATLIN  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER LOIS HARMON  
 AGENCY ALTMAN STOLLER ADV., INC.  
 CLIENT WHITEHOUSE & HARDY

ART DIRECTOR FRANK RUPP  
 PHOTOGRAPHER SILVER STUDIOS  
 COPYWRITER AL HOFFMAN  
 AGENCY BBD&O  
 CLIENT UNITED COMMUNITY FUNDS AND COUNCILS  
 OF AMERICA

74



he has no one...but you  
 GIVE THE UNITED WAY



75

ART DIRECTOR FRANK ZACHARY  
 DESIGNER LOUIS R. GLESSMANN  
 ARTISTS FRANK ZACHARY/  
 LOUIS R. GLESSMANN  
 PUBLISHER CURTIS PUBLISHING CO./  
 HOLIDAY

# STRANGERS IN THE CITY

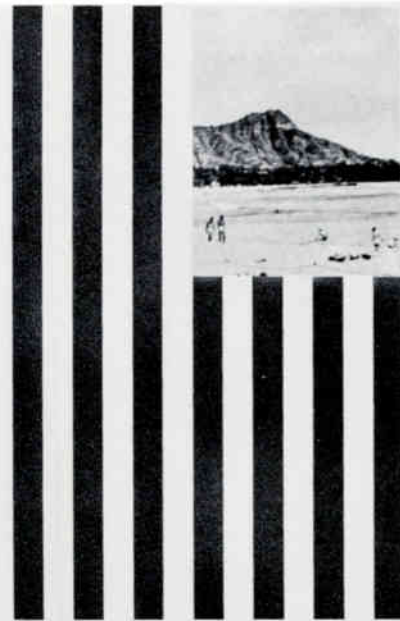


What's ahead? What are their prospects for success and happiness? Now, WCBS-TV presents an hour-long portrait-in-depth of New York's 650,000 "Puertorriqueños." Filmed on the scene in Puerto Rico and in Manhattan, this perceptive documentary takes a penetrating look at Puerto Ricans — their problems, accomplishments and their aspirations for the years ahead.

Tonight, 7:30 to 8:30 pm, WCBS-TV **2**

76

ART DIRECTOR MORT RUBENSTEIN  
DESIGNER ARNE LEWIS  
COPYWRITER RONALD BECK  
CLIENT WCBS-TV



*"The State of Hawaii is hereby declared to be a State of the United States of America, is declared admitted into the Union on an equal footing with the other States in all respects whatever. . . ."*  
IBM welcomes the State of Hawaii to the United States.

**IBM**  
PLANT NAME

77

ART DIRECTOR DAN CROMER  
COPYWRITER FRANK ALIBERTI  
AGENCY BENTON & BOWLES, INC.  
CLIENT IBM — CORPORATE DIVISION

78



ART DIRECTOR ART SHIPMAN  
ARTIST MEG NEAL  
COPYWRITER DOROTHY PERILLO  
CLIENT NEIMAN—MARCUS

CLASSIFICATION 5 — NEWSPAPERS ADS  
500 LINES OR LESS

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR/DESIGNER ROBERT FABIAN  
ARTIST ANDY WARHOL  
COPYWRITER MARGOT MALLARY  
PUBLISHER CHICAGO TRIBUNE  
CLIENT I. MILLER SALONS

79



ART DIRECTOR HERB LUBALIN  
 ARTIST JOHN GROTH  
 COPYWRITERS HERB LUBALIN/LARRY MULLER  
 AGENCY SUDLER & HENNESSEY  
 CLIENT CBS RADIO

80

**10/1/60 1:45 880 hike!**



**TOMORROW! SAT. 1:45 PM  
 PENN. VS. DARTMOUTH ON  
 "IVY LEAGUE" FOOTBALL  
 ONLY ON WCBS RADIO 880**



Now at its uncrowded best. Swim, dance,  
 hike, ride, play tennis or pitch-putt golf.  
 Superb food and fine accommodations.  
 You'll find it's a wonderful place for en-  
 tertaining your out-of-state guests, too.  
 YOSEMITE PARK AND CURRY CO.  
 39 Geary St., San Francisco, YU 2-9912

**SEE  
 YOSEMITE**

81

ART DIRECTOR/DESIGNER GENE ICARDI  
 ARTIST NICOLAS SIDJAKOV  
 COPYWRITER ROBERT McVICKER  
 AGENCY McCANN-ERICKSON  
 CLIENT YOSEMITE PARK



**DECORATION  
 AND DESIGN**

The interior design show  
 of the year with 100  
 trend-setting rooms  
 by A. I. D. decorators.  
 October 8 through 16.

Weekdays 1 pm to 10 pm  
 Sundays 2 pm to 9 pm  
 Adults \$2 - Children 50c.

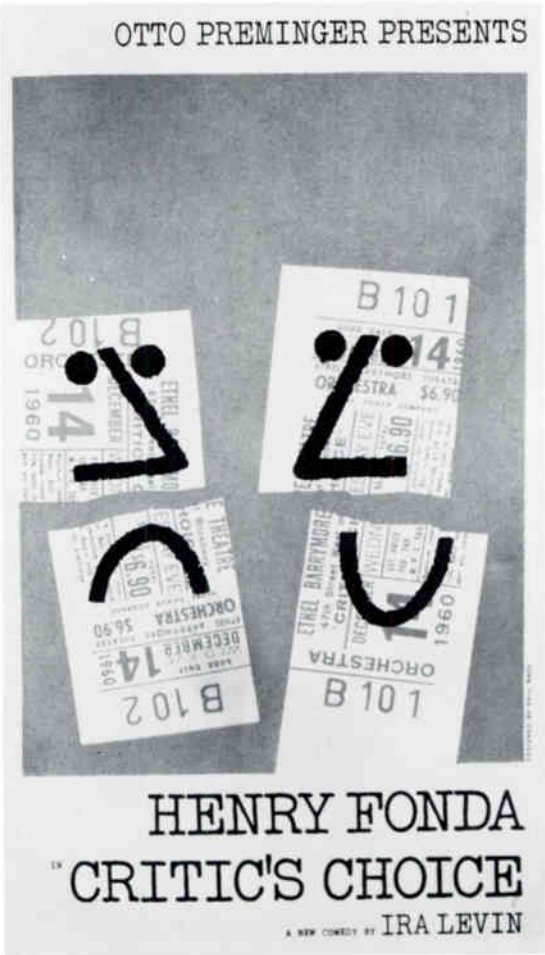
Seventh Regiment Armory  
 Park Ave., at 66 St., N.Y.

82

ART DIRECTOR HAL DAVIS  
 PHOTOGRAPHER HORN/GRINER  
 COPYWRITER FRANKIE CODWELL  
 AGENCY JANE TRAHEY ASSOC.  
 CLIENT DECORATION & DESIGN

ART DIRECTOR/DESIGNER SAUL BASS  
 ARTIST ART GOODMAN  
 AGENCY MONROE GREENTHAL CO.  
 CLIENT OTTO PREMINGER

83



ART DIRECTOR MORT RUBENSTEIN  
 DESIGNER ARNE LEWIS  
 COPYWRITER RONALD BECK  
 CLIENT WCBS-TV

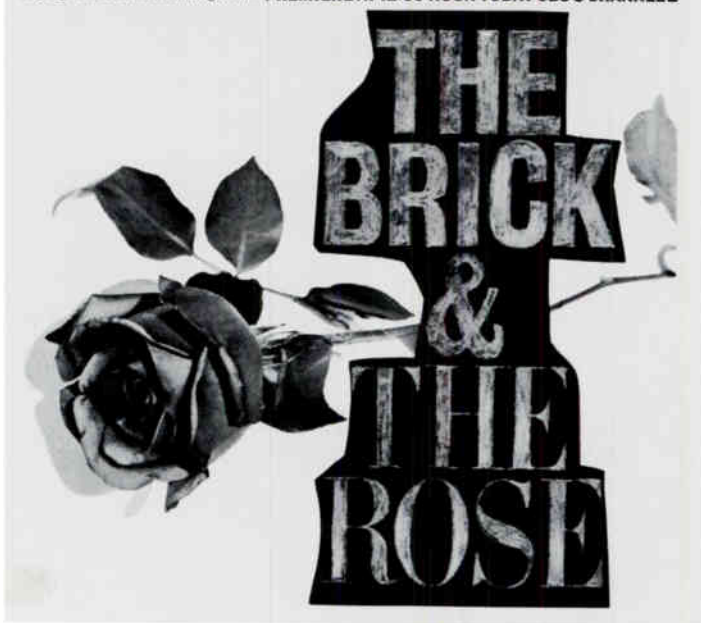
84



85

ART DIRECTOR KURT WEIHS  
 DESIGNERS HERB READE/TOM COURTOS  
 PHOTOGRAPHER CBS PHOTO  
 COPYWRITER LARRY GROSSMAN  
 PUBLISHER CBS TELEVISION NETWORK

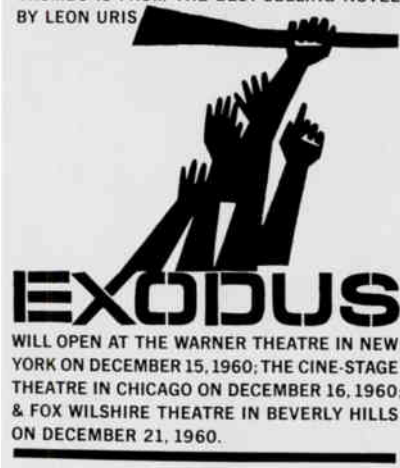
**THE CBS TELEVISION WORKSHOP** presents the first of an exciting series of original dramas by talented new television playwrights. See this poignant story of a young man's struggle against terrifying odds to find meaning in life. **PREMIERE AT 12:00 NOON TODAY CBS CHANNEL 2**



86

ART DIRECTOR KURT WEIHS/DESIGNER TOM COURTOS  
 PHOTOGRAPHER CBS PHOTO  
 COPYWRITER LARRY GROSSMAN  
 PUBLISHER CBS TELEVISION NETWORK

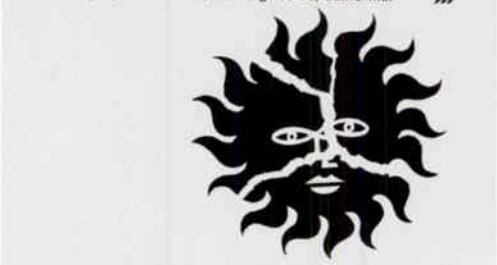
TODAY PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, LEE J. COBB, PETER LAWFORD, SAL MINEO, JOHN DEREK, GREGORY RATOFF, HUGH GRIFFITH, DAVID OPATOSHU, ALEXANDRA STEWART, MARIUS GORING, FELIX AYLMEYER, MICHAEL WAGER & JILL HAWORTH START WORK IN ISRAEL ON OTTO PREMINGER'S FILM "EXODUS" IN NEW PANAVISION 70 & TECHNICOLOR. THE SCREENPLAY BY DALTON TRUMBO IS FROM THE BEST-SELLING NOVEL BY LEON URIS



87

ART DIRECTOR/DESIGNER SAUL BASS  
 ARTIST ART GOODMAN  
 CLIENT OTTO PREMINGER — UNITED ARTISTS

Jaylis Sun Defying Drapery stops heat, glare and fading rays while admitting light and ventilation. The luminous beauty of Jaylis Draperies enhances any decor. Phone Richmond 9-6125 (out of area call collect) for your nearest Jaylis showroom. † Jaylis Sales Corporation, 514 West Olympic Boulevard, Los Angeles 15, California. )))



88

ART DIRECTOR LOUIS DANZIGER  
 ARTIST LOUIS DANZIGER  
 CLIENT JAYLIS SALES CORP.

After you vote, watch the Returns mount up, as CBS News brings you the swiftest picture of the results tomorrow on **ELECTION NIGHT 1960**



89

**STARTS 7:30 PM, WCBS-TV CHANNEL 2**

ART DIRECTOR L. DORFSMAN  
 DESIGNERS L. DORFSMAN/J. SCHINDELMAN  
 COPYWRITER LARRY GROSSMAN  
 PUBLISHER CBS TELEVISION NETWORK



CLASSIFICATION 6A — TRADE ADS  
FULL PG. OR MORE — 2 OR MORE COLORS

ART DIRECTOR MORT RUBENSTEIN  
PHOTOGRAPHER FERNAND FONSSAGRIVES  
COPYWRITER ROBERT GALLAGHER  
ADVERTISER WCAU-TV/CBS-TV

90



The better half...

Reaching more Philadelphia adults than any other station in the area is only half of the WCAU-TV picture. The other (and even better) half: WCAU-TV reaches more women more often...with 28% more quarter-hour firsts than the second station, 69% more than the third station. It's important to reach adults; it's even better to reach the half that holds the pursestrings. And throughout greater Philadelphia, people who spend the most, spend most of their time with **WCAU-TV**

Channel 10, Philadelphia CBS Owned. Recommended by CBS Television Sales Sales

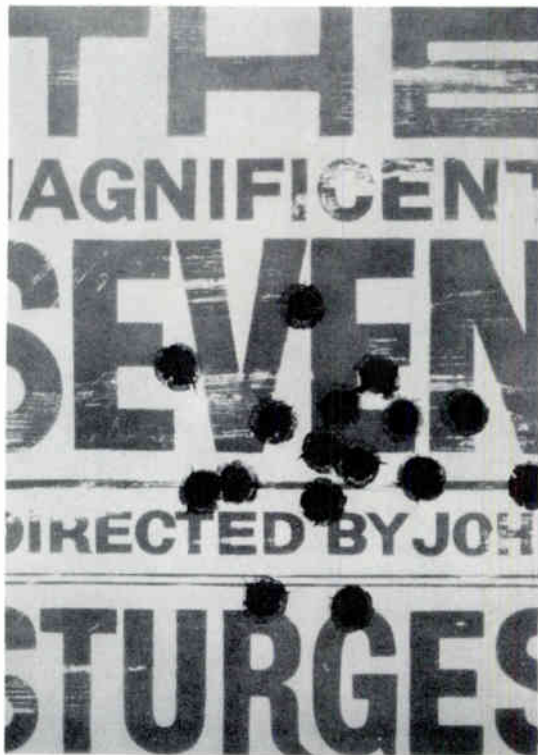
Source: Local ABB



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

91

ART DIRECTOR LOUIS SILVERSTEIN  
ARTIST LOU MYERS  
COPYWRITER MILTON FRANKS  
PUBLISHER THE NEW YORK TIMES



92

ART DIRECTOR/DESIGNER SAUL BASS  
ARTISTS ART GOODMAN/DAVE NAGATA  
CLIENT JOHN STURGES



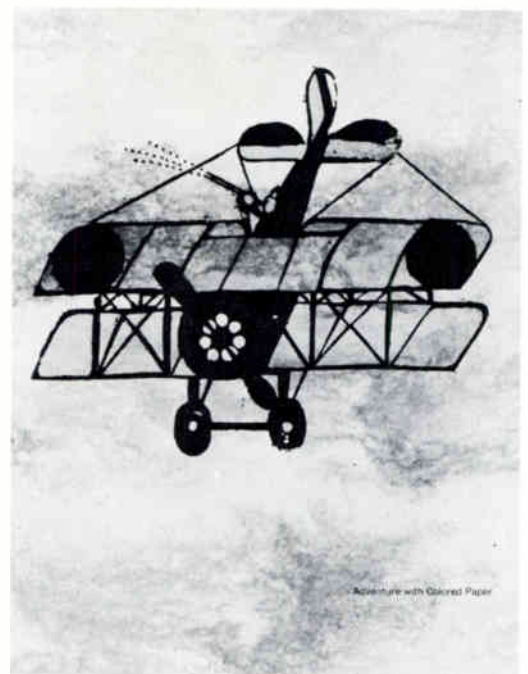
93

ART DIRECTOR ED TORTON  
ARTIST SAUL LAMBERT  
COPYWRITER ROY BAXTER  
AGENCY PHILIP J. PERLMAN ASSOCIATES  
CLIENT DEE SPORTSWEAR



94

**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR M. PENNETTE**  
**PHOTOGRAPHER R. ROJAS**  
**COPYWRITER S. WINSTON**  
**PUBLISHER REDBOOK MAGAZINE**  
**CLIENT REDBOOK MAGAZINE**

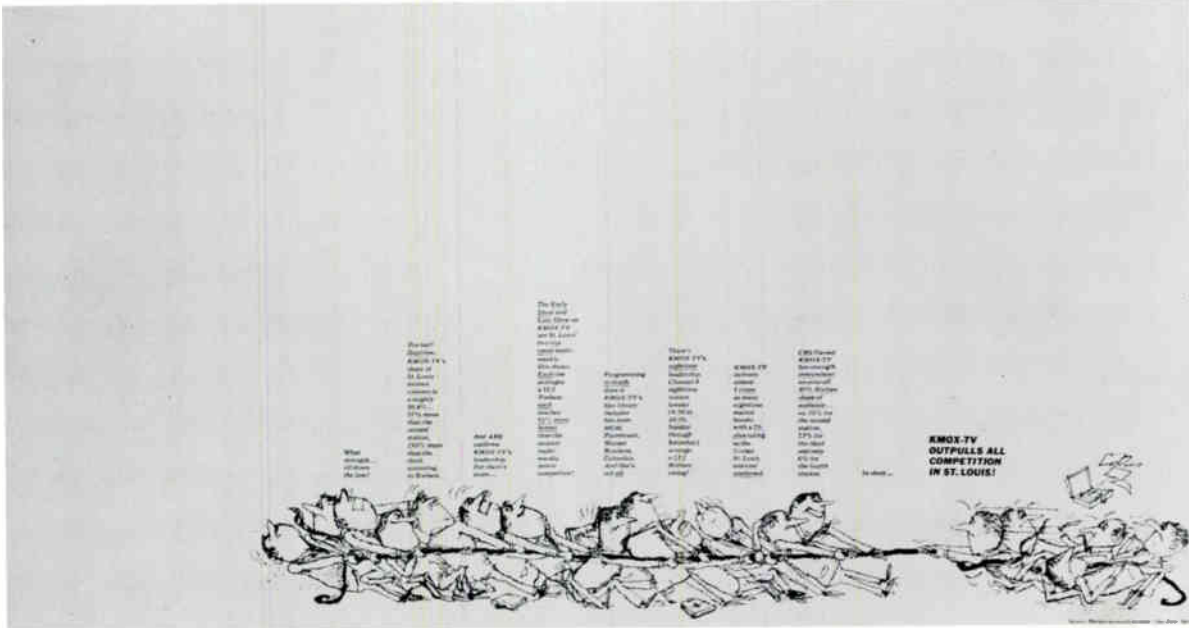
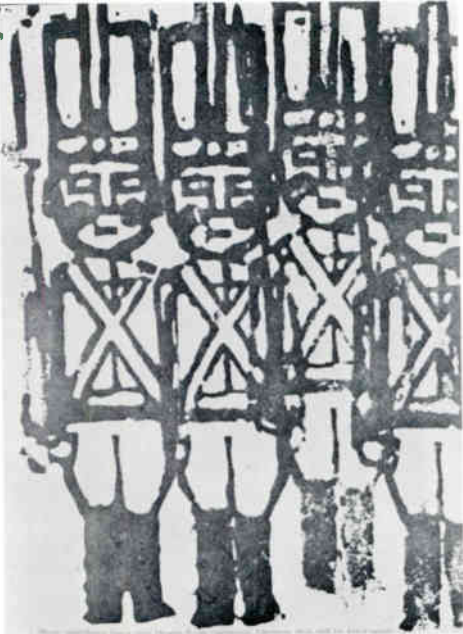


95

**ART DIRECTOR/DESIGNER RICHARD HESS**  
**DESIGNER/ARTIST SEYMOUR CHWAST**  
**COPYWRITER BYRON BENDER**  
**AGENCY N. W. AYER & SON**  
**CLIENT DU PONT**

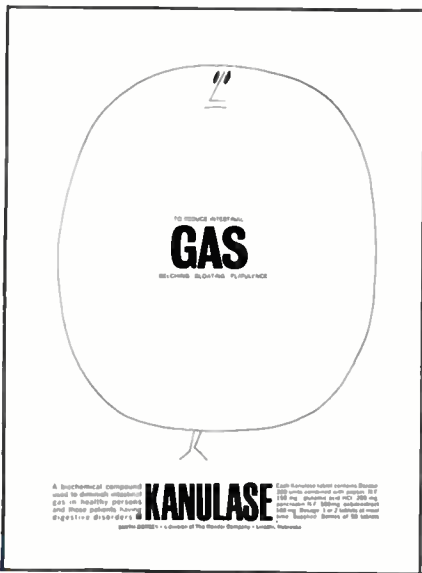
ART DIRECTOR NICOLAS SIDJAKOV  
 ARTIST NICOLAS SIDJAKOV  
 COPYWRITER MOLLY RICHARDSON  
 CLIENT HOGAN-KAUS LITHOGRAPH CO.

96



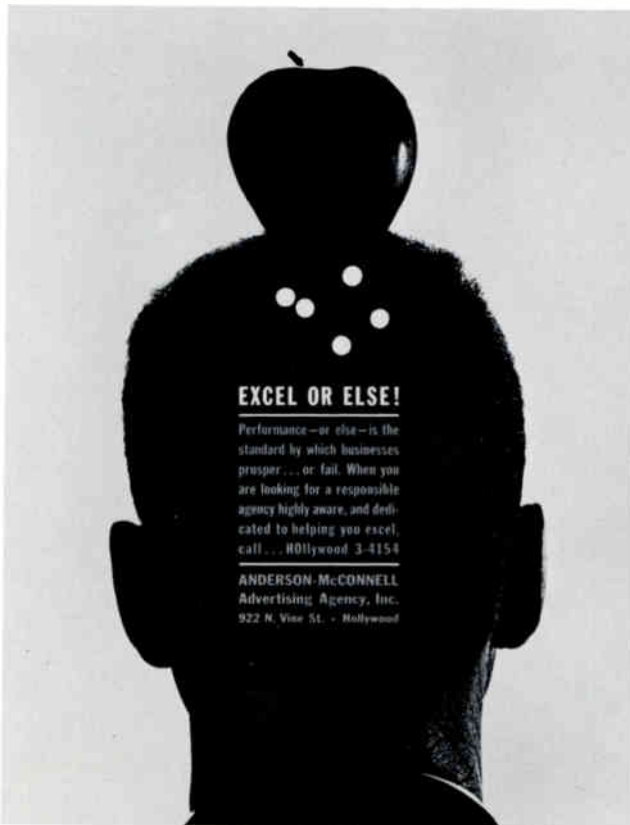
97

ART DIRECTOR MORT RUBENSTEIN  
 DESIGNER ARNE LEWIS  
 ARTIST TED ANDRESAKES  
 COPYWRITER JACQUES SAMMES  
 CLIENT KMOX-TV/CBS-TV



98

ART DIRECTOR ZEKE ZINER  
DESIGNER HORN/GRINER  
ARTIST HORN/GRINER  
COPYWRITER ROBERT LAWRENCE  
AGENCY JORDAN, SIEBER & CORBETT, INC.  
CLIENT SMITH-DORSEY



99

ART DIRECTOR IZZ LIEBOWITZ  
PHOTOGRAPHER PETER J. SAMERJAN  
COPYWRITER KIRKE BEARD  
AGENCY ANDERSON McCONNELL  
CLIENT ANDERSON McCONNELL

**magee**, the color trail-blazer, touches off another carpet promotion sizzler, **fired golds**.  
38 all-new carpet shades of gold by Magee! The range: from smouldering, smoky tones to high-key golds.  
Fired Golds—styled by Magee—help you sell your entire line. (You know, and we know, color makes carpet sales!)  
Fired Golds introduce many new and exciting Magee carpet qualities sure to lead this fall. Fired Golds will  
be promoted with exciting full-color advertising in top national magazines. Tie-in with Fired Golds. Back  
them up with Magee's whole range of quality-crafted new "True Nature Colors Loomed to Last." See Fired  
Golds at the Magee showrooms, or see your Magee distributor for 1960's hottest carpet promotion.



100

ART DIRECTOR O. PACCIONE  
PHOTOGRAPHER D. CORRY  
COPYWRITER MILDRED BARSKY  
AGENCY GREY ADV.  
CLIENT MAGEE CARPET COMPANY

**CLASSIFICATION 6B — TRADE ADS  
FULL PAGE OR MORE — B/W**

**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR FRANK KIRK  
PHOTOGRAPHER LEN SIEGLER  
COPYWRITER WENDY EWER  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT CHEMSTRAND**

101

**LORD & TAYLOR, NEIMAN  
MARCUS, JOSEPH MAGNIN  
& OTHER TOP STORES ARE  
TIED IN WITH SWEATERS  
OF 100% VIRGIN ACRYLAN®**

**ACRYLAN**

For more information, visit us online at [www.acrylan.com](http://www.acrylan.com).  
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102

*Kreister*

ART DIRECTOR JOE GOLDBERG  
 PHOTOGRAPHER JERROLD SCHATZBERG  
 COPYWRITER DON SHEERIN  
 AGENCY THE ZLOWE CO., INC.  
 CLIENT JACQUES KREISLER MANUFACTURING CORPORATION



103

ART DIRECTOR ED TORTON  
 PHOTOGRAPHER HARRY HAMBURG  
 COPYWRITER ROY BAXTER  
 AGENCY PHILIP J. PERLMAN ASSOCIATES  
 CLIENT GEMCO SPORTSWEAR



the Roach of a writer



### Who-wise...

... New York is it! ... home of the who's who in business. Of the 500 largest U. S. corporations, 135—each with assets topping \$20,000,000—have made New York their nesting grounds. Who else? Forty-eight of the nation's top 100 advertisers have come to roost here, spending 1/4 billion dollars a year in advertising. Add New York's manufacturers (in industrial production, New York is 50 per cent ahead of any other city in America). And the bankers (they handle one-fifth of the assets of all continental U. S. banks). Conclusion: New York, of all American cities, has more of the who, the what and the wherewithal... business-wise.

And advertisers with a keen marketing eye know that the best entree to this wise, wonderful, well-heeled market is the Herald Tribune. Among New York papers, it has the greatest concentration of affluence—reader families with incomes of \$7,000 and better. The Trib is "the market without waste," its readers those people who occupy the better jobs, shop the better stores, prefer the better goods. As a result of their influence, it's hardly surprising that the Trib carries the fourth largest volume of general advertising in the country. You're missing plenty, if you don't use the New York **Herald Tribune**

Hudson, Mackay & Scott Chicago • F. J. Hoff Detroit • F. J. Hoff Philadelphia • L. J. Hoff • Hugh & Sherry Los Angeles • M. J. Hoff • New Publishers N. J. Hoff • No. 1000, Stevens & Smith, Inc. Miami Beach • F. J. Hoff • Miss Amabile, Toronto • M. J. Hoff • Montreal • F. J. Hoff

104

**ART DIRECTOR FRANK V. DROESCH**  
**DESIGNER FRED HAUSMAN**  
**ARTIST JACK WOLFGANG BECK**  
**COPYWRITER ROBERT NUTT**  
**AGENCY DONAHUE & COE, INC.**  
**CLIENT HERALD TRIBUNE**

**The Holiday Audience...**

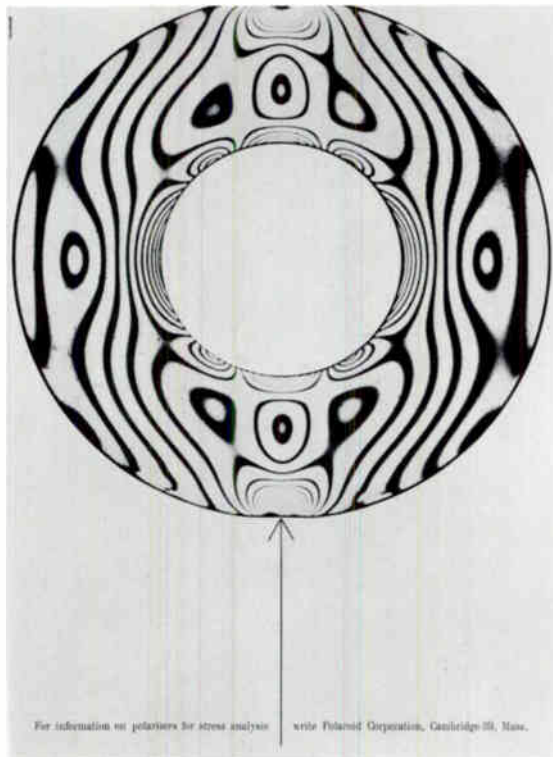
Announcing a new and comprehensive study of the families influenced by Holiday Magazine. Who they are. What they do. And why they are important to advertisers.

More and more advertisers are turning to the selective market to answer such important questions as: Who are the first families to adopt new products and services? Which families influence trends? Who are the best customers in good times or bad? And advertisers are increasing their concentration on this vital key in today's market: the mobile, active families with high discretionary incomes and highly discriminating tastes—the families who comprise the Holiday Audience. Characteristics and activities of Holiday families were studied by Opinion Research Corporation, with the consultation of Advertising Research Foundation, Inc. The study gives advertisers new guides to the buying power and influence of the same 100,000 affluent families who read and react to the mood of this beautiful exciting magazine. If you would like to know more about this study, call or write your local Holiday office:

© 1958 Opinion Research Corporation. All rights reserved. Printed in New York City.

**ART DIRECTOR RENE BITTEL**  
**PHOTOGRAPHER ART KANE**  
**COPYWRITER CHUCK LAWLISS**  
**AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.**  
**CLIENT HOLIDAY**

105



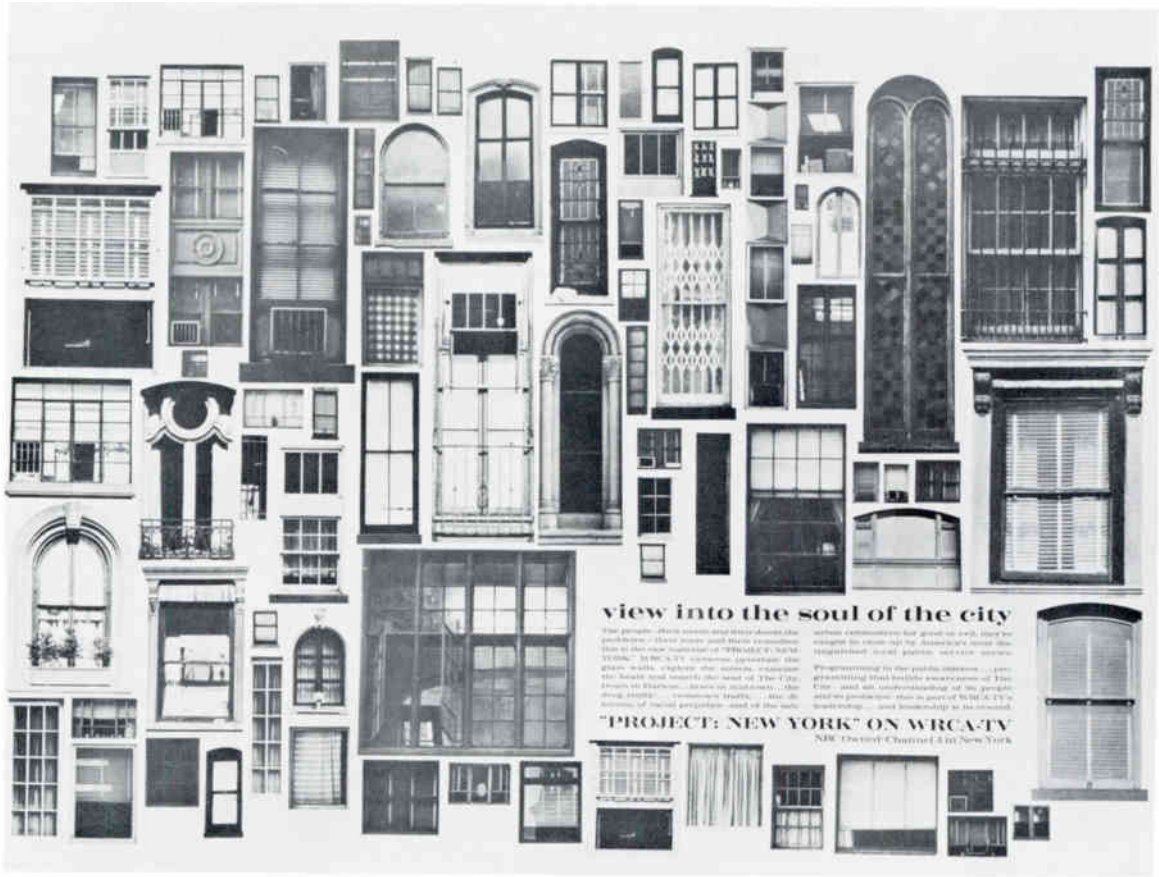
106

ART DIRECTOR WILLIAM FIELD  
 PHOTOGRAPHER M.I.T. STRESS ANALYSIS LAB  
 COPYWRITER ED BYRNES  
 CLIENT POLAROID CORP.

ART DIRECTOR ALLAN R. FLEMING  
 DESIGNER JIM DONOHUE  
 CLIENT COOPER & BEATTY, LIMITED

107





**view into the soul of the city**

The people who create the view through the window... their eyes and their attention... that is the soul of the city. In the city, the window is the place where the soul of the city meets the eye and the heart of the city. The window is the soul of the city... the window is the soul of the city... the window is the soul of the city...

...the window is the soul of the city... the window is the soul of the city... the window is the soul of the city... the window is the soul of the city... the window is the soul of the city... the window is the soul of the city... the window is the soul of the city...

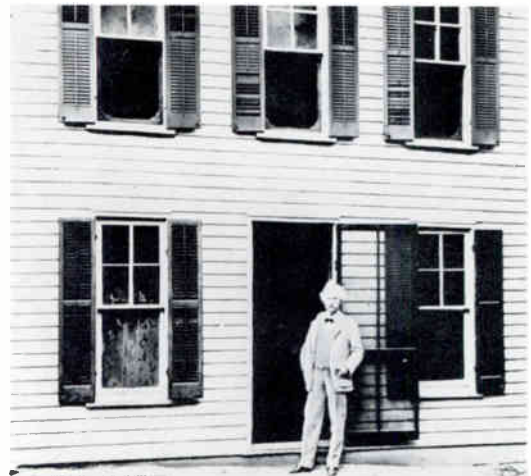
**"PROJECT: NEW YORK" ON WRCA-TV**  
NBC Owned-Station E-1 in New York

108

**ART DIRECTOR RICHARD S. LOEW  
 DESIGNER NORMAN TANEN  
 PHOTOGRAPHER TONY KARP  
 COPYWRITER HARRY WELSH  
 AGENCY GREY ADV.  
 CLIENT NATIONAL BROADCASTING CO., INC.**

**ART DIRECTOR GEORGE KRIKORIAN  
 COPYWRITER MEL GRAYSON  
 PUBLISHER COWLES MAGAZINES, INC.  
 CLIENT LOOK MAGAZINE**

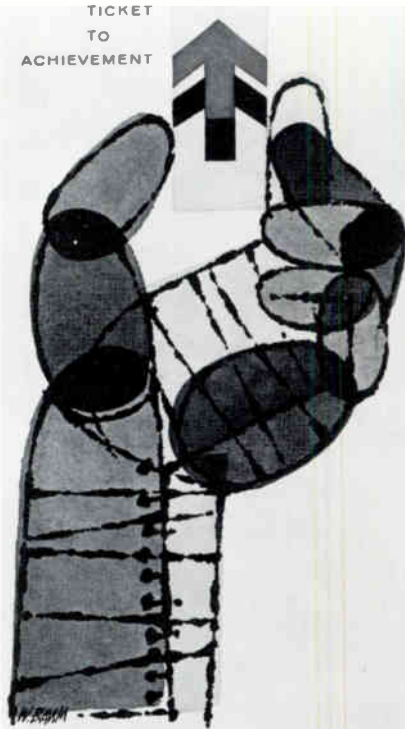
109



"That world which I knew in its blossoming youth is old and lined and melancholy now; its soft cheeks are leathery and wrinkled, the fire is gone out of its eyes." So wrote Mark Twain in 1882 when, at the age of 47, he went back to Hannibal—the town of his childhood. Savor again the warmth and the wonder of "the Lincoln of our literature"... in the current LOOK, the exciting story of people.

**LOOK**  
PEOPLE ARE THE SUBJECT — PEOPLE ARE THE MESSAGE

TICKET  
TO  
ACHIEVEMENT



To the creative engineer, there is nothing more stimulating than to work in a creative environment. Space engineering programs now in progress at Martin-Denver demand unusual creativity and may be your ticket to the personal and professional achievements which you are seeking. Make your desires and qualifications known to N. M. Pagan, Dir. of Tech. and Scientific Staffing, The Martin Company, (Dept. AA7) P. O. Box 179, Denver 1, Colo.

**MARTIN**  
DENVER DIVISION

MARTIN DESIGNS CIRCULAR SPACE COMPUTERS ARE AVAILABLE

110

**CLASSIFICATION 7A —  
TRADE ADS LESS THAN FULL PAGE  
— COLOR OR B/W**

**ART DIRECTOR WILLI K. BAUM  
ARTIST WILLI K. BAUM  
COPYWRITER E. M. HALVORSON  
AGENCY THE E. M. HALVORSON CO., INC.  
CLIENT THE MARTIN CO. (DENVER DIV.)**

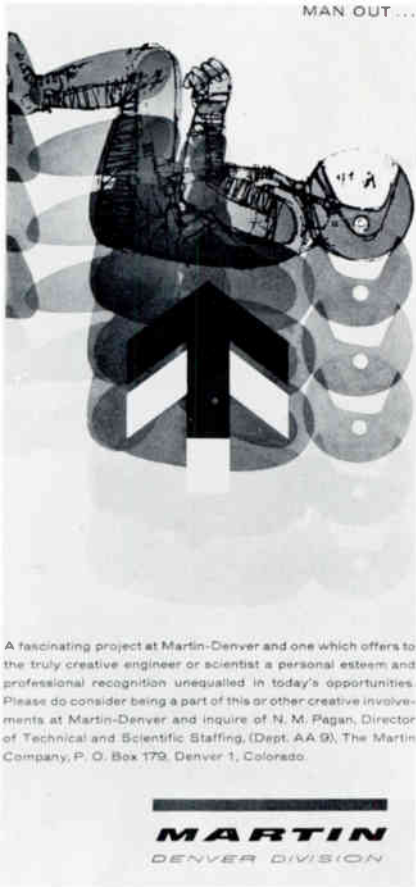
111

**ART DIRECTOR MURRAY JACOBS  
PHOTOGRAPHER LEN SIEGLER  
COPYWRITER ROBERT LEVENSON  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT VOLKSWAGEN OF AMERICA**

**That's the long and the short of it.**

The long of it, the conventional station-wagon built. The short of it, the Volkswagen Transporter. Station-Wagon—4' less shorter than the conventional wagon and only inches longer than the familiar VW Sedan. You get a lot more from one body load. The short comes from giving inside the bigger wagon has 65 cubic feet's space for the Volkswagen. The VW carries 9 cubic feet's baggage. The conventional wagon built an extension (that seat) will hold 9 cubic-feet's baggage. You load the VW conveniently through both back and side doors; the conventional wagon loads through the back door only. The VW holds a family upright, a playpen open. The Volkswagen's sun-roof and skylight windows make it airy and sunny. If you don't like the window inside, change it by sliding the roof open or closed, or any place in between. The famous Volkswagen air-cooled 4-cylinder 1600-cu-in. engine or 1600-cu-in. makes the VW economical to run and maintain. Front-beam suspension on all 4 wheels makes it easy to ride in. The price (hundreds of dollars less than conventional wagon) makes it easy to buy. That's the long and the short of it.

**Dealer Name**



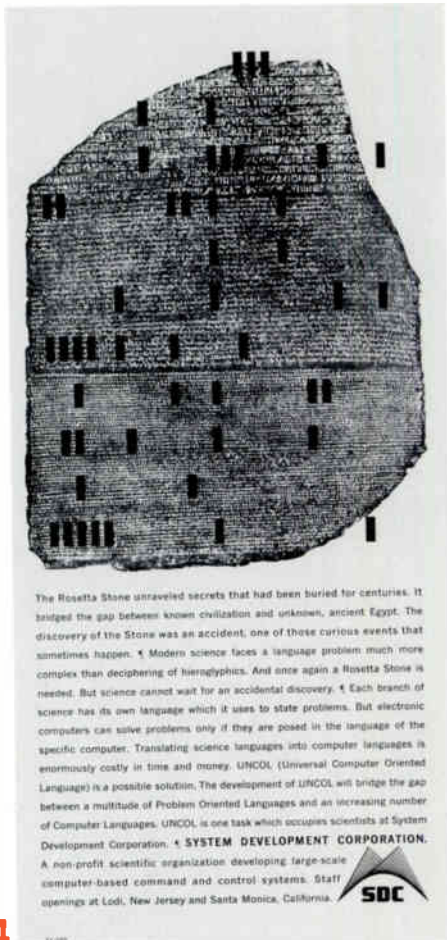
112

ART DIRECTOR WILLI K. BAUM  
ARTIST WILLI K. BAUM  
COPYWRITER E. M. HALVORSON  
AGENCY THE E. M. HALVORSON CO., INC.  
CLIENT THE MARTIN CO. (DENVER DIV.)



113

ART DIRECTORS BOB COREY/LOUIS DANZIGER  
PHOTOGRAPHER LOUIS DANZIGER  
COPYWRITERS KEITH MONROE/LOUIS DANZIGER  
AGENCY FULLER AND SMITH AND ROSS, INC.  
CLIENT SYSTEM DEVEL. CORP.



114

ART DIRECTORS BOB COREY/LOUIS DANZIGER  
 PHOTOGRAPHER LOUIS DANZIGER  
 COPYWRITERS KEITH MONROE/LOUIS DANZIGER  
 AGENCY FULLER AND SMITH AND ROSS, INC.  
 CLIENT SYSTEM DEVEL. CORP.



115

ART DIRECTOR HAL DAVIS  
 ARTIST HORN/GRINER  
 COPYWRITER JANE TRAHEY  
 AGENCY JANE TRAHEY ASSOC.  
 CLIENT HARPERS BAZAAR

LIKE THE HAIRY-NOSED WOMBAT\*

\*This burrowing marsupial resembles a bear and can dig holes over a hundred feet long! (We're ignoring a sissified version called the Naked-Nosed Wombat.) Like the Hairy-Nosed Wombat, Economy Lithograph digs deep into a job to uncover the best way to achieve high quality at reasonable cost. If you don't dig this kind of advertising talk, find out for yourself by calling Economy to bid on your next job. ECONOMY LITHOGRAPH CO., 101 South La Brea Ave., Los Angeles 36, WEbster 8-2511



116

ART DIRECTORS KEITH BRIGHT/THE DESIGN GROUP  
 ARTIST KEITH BRIGHT  
 PHOTOGRAPHER PETER JAMES SAMERJAN  
 CLIENT ECONOMY LITHOGRAPH

# A GOOD NIGHTCAP



117

ART DIRECTOR WILLIAM TAUBIN  
PHOTOGRAPHER WINGATE PAINE  
COPYWRITER DAVE REIDER  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT WEST END BREWING



118

ART DIRECTOR THOMAS YERXA  
PHOTOGRAPHER D. W. CORSON  
AGENCY N. W. AYER AND SON, INC.  
CLIENT ATLANTIC REFINING CO.



119

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR WALTER ALLNER  
 CLIENT OUTDOOR ADV. ASSOC. OF AMERICA, INC.



120

ART DIRECTOR ARTHUR H. HAWKINS, III  
 PHOTOGRAPHER HORN/GRINER  
 COPYWRITER DANA BLACKMAR  
 AGENCY McCANN-MARSCHALK CO.  
 CLIENT GENESSEE BREWING CO.



# Small wonder

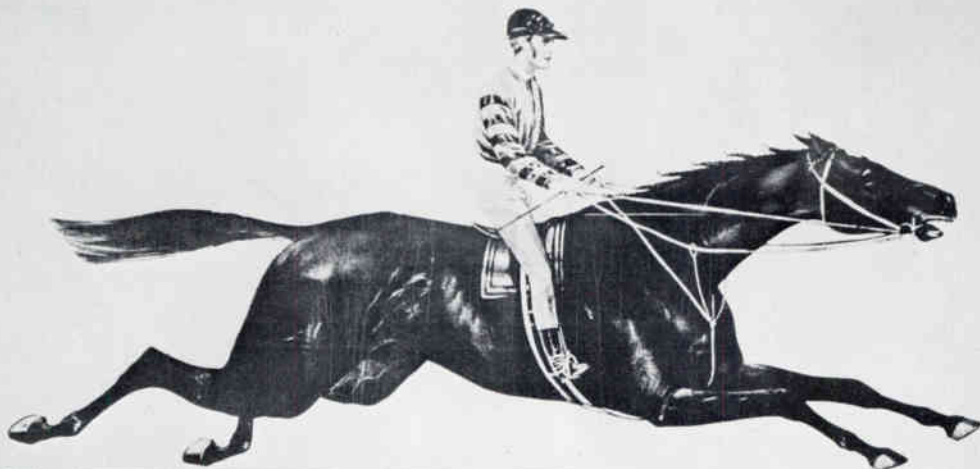


121

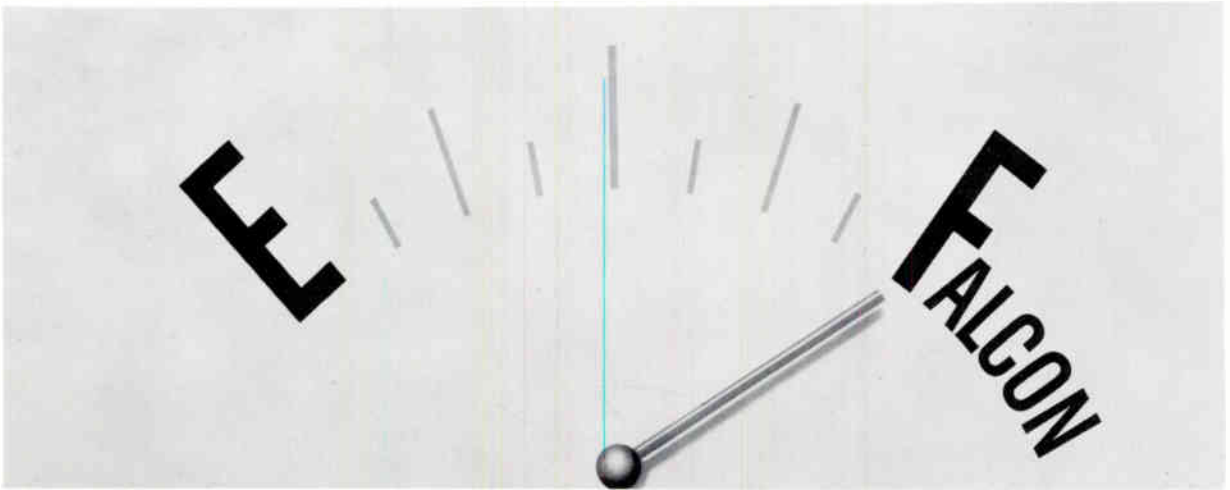
ART DIRECTOR SI LAM  
PHOTOGRAPHER MAX YAVNO  
LETTERING DESIGNER JAY DOM  
COPYWRITER JANET BODEN  
AGENCY DOYLE, DANE, BERNBACH  
CLIENT COMPETITION MOTORS DIST., INC.

ART DIRECTOR TONY MANDARINO  
COPYWRITER GABE MASSIMI  
AGENCY BATTEN, BARTON, DURSTINE & OSBORN  
CLIENT NEW YORK RACING ASSOC. — SARATOGA

122

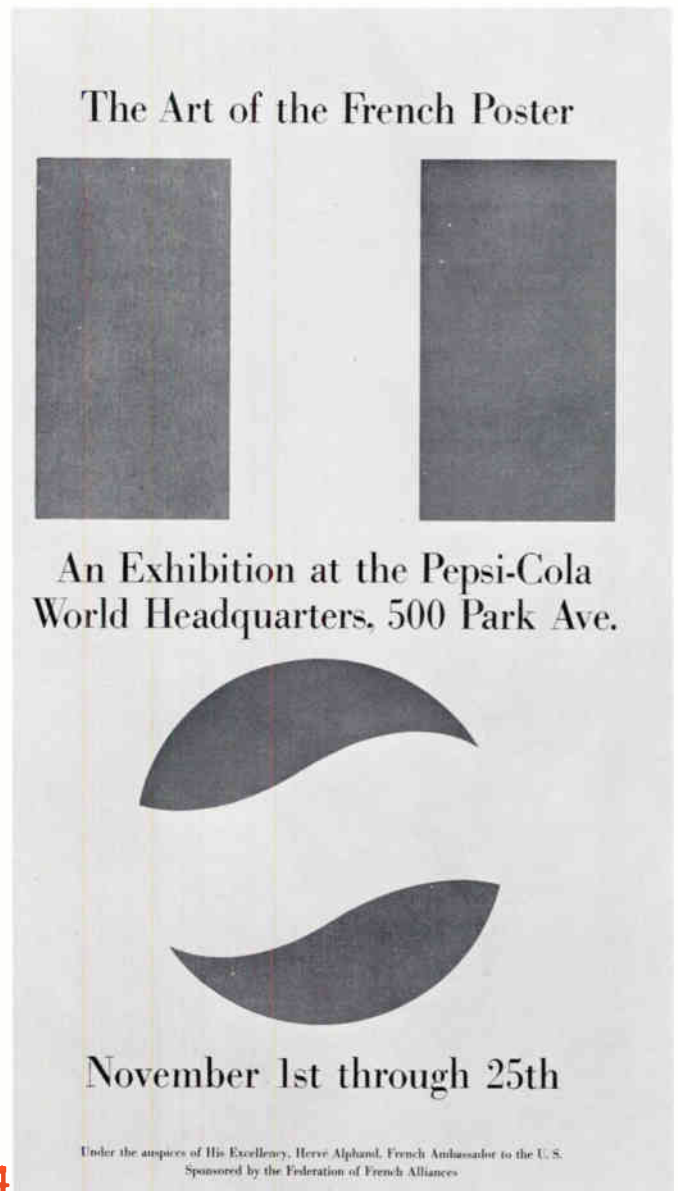


**SARATOGA**  
THOROUGHBRED RACING AUGUST



123

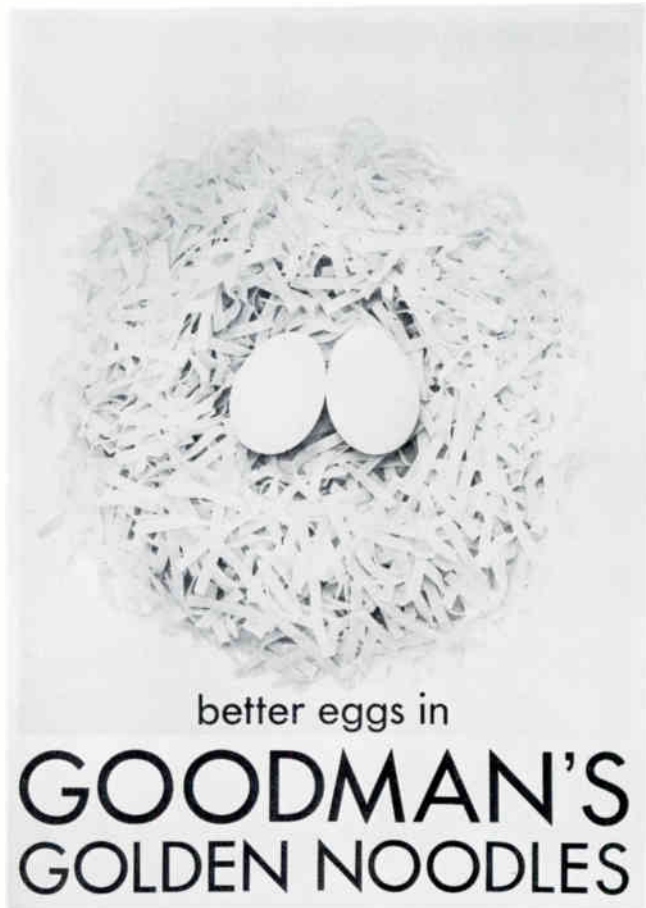
KERWIN H. FULTON MEDAL  
 ART DIRECTOR WM. BUCKLEY  
 ARTIST SAM MARSH  
 COPYWRITER GORDON BUSHELL  
 AGENCY J. WALTER THOMPSON CO.  
 CLIENT FALCON



124

CLASSIFICATION 8B — POSTERS/OTHER THAN 24 SHEET

ART DIRECTOR IVAN CHERMAYEFF  
 ARTIST IVAN CHERMAYEFF  
 AGENCY CHERMAYEFF & GEISMAR ASSOCIATES  
 CLIENT PEPSI-COLA COMPANY



125

ART DIRECTOR WILLIAM TAUBIN  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER JUDITH PROTAS  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT LEVY'S

ART DIRECTOR WILLIAM TAUBIN  
 PHOTOGRAPHER LEN SIEGLER  
 COPYWRITER PAULA GREEN  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT GOODMAN'S

126





127

ART DIRECTOR LESTER FELDMAN  
 PHOTOGRAPHER LEN SIEGLER  
 COPYWRITER JUDITH PROTAS  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT DORMANS



128

ART DIRECTOR STEPHEN BAKER  
 PHOTOGRAPHER JOHN RAWLINGS  
 COPYWRITER GEORGE HAWKINS  
 AGENCY CUNNINGHAM & WALSH INC.  
 CLIENT JAGUAR CARS INC.



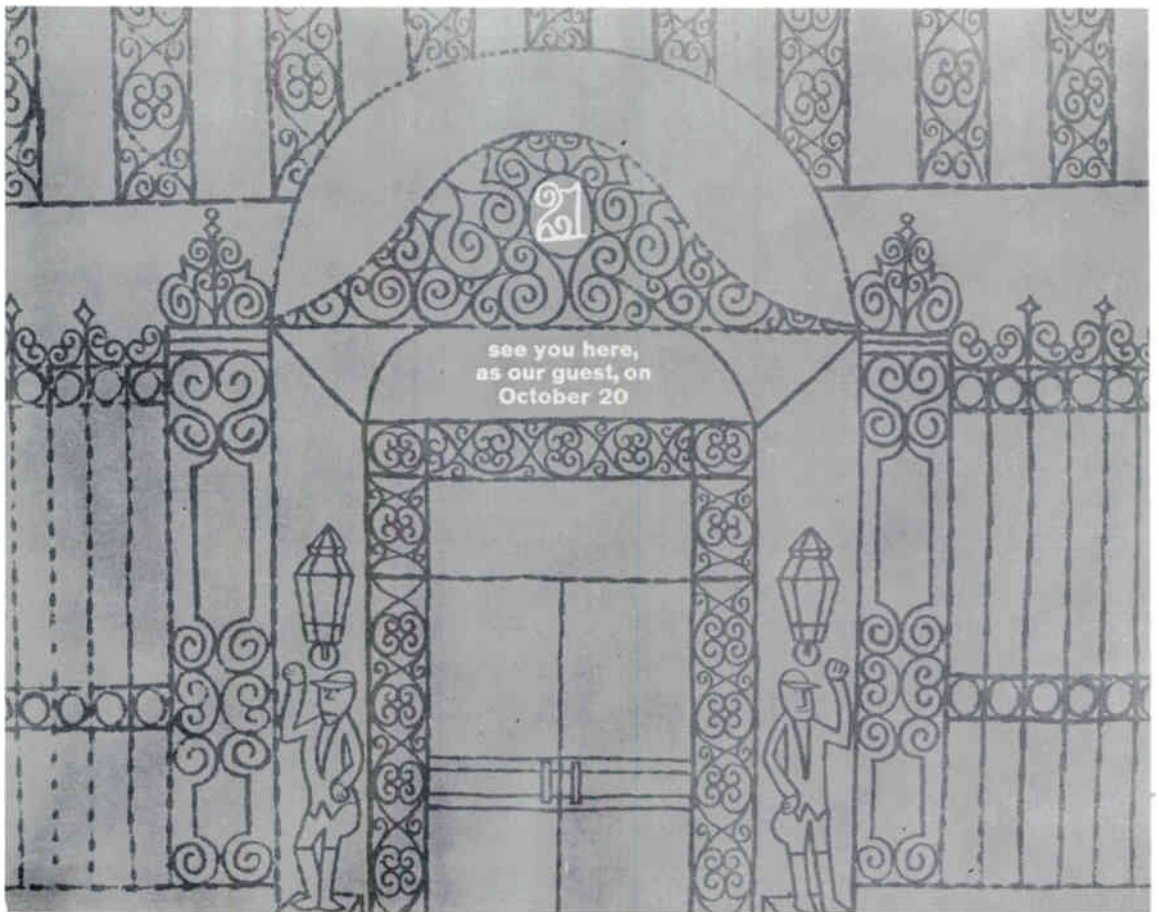
**129A**

**ART DIRECTOR ERNEST COSTA  
 PHOTOGRAPHER HARRIS HAFT  
 COPYWRITER STANLEY MERITT  
 AGENCY GREY ADV.  
 CLIENT HOFFMAN BEVERAGES**



**129B**

**ART DIRECTOR SAMUEL MAITIN  
 ARTIST SAMUEL MAITIN  
 CLIENT PRINT CLUB GALLERY**



130

**CLASSIFICATION 9A — BOOKLET/DIRECT MAIL  
3 OR MORE COLORS**

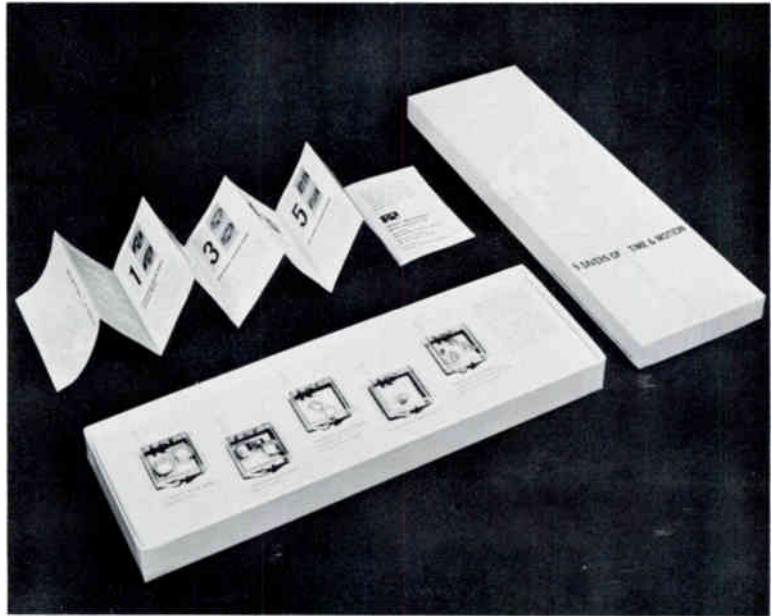
**ART DIRECTORS IRVING HARPER/CHARLES WALZ, JR.  
DESIGNER TONY ZAMORA  
ARTISTS TONY ZAMORA/DON ERVIN  
COPYWRITER PHIL GEORGE  
AGENCY GEORGE NELSON AND CO., INC.  
CLIENT ABBOTT LABORATORIES**

**ART DIRECTOR JON ARON  
ARTISTS JON ARON/BILL WAYMAN  
PHOTOGRAPHER GERALD H. CHAREST  
COPYWRITER DAVID GODFREY  
AGENCY TRINKAUS, ARON & WAYMAN  
CLIENT PRATT & WHITNEY AIRCRAFT**

131

**jet power is  
coming down to**

**earth**

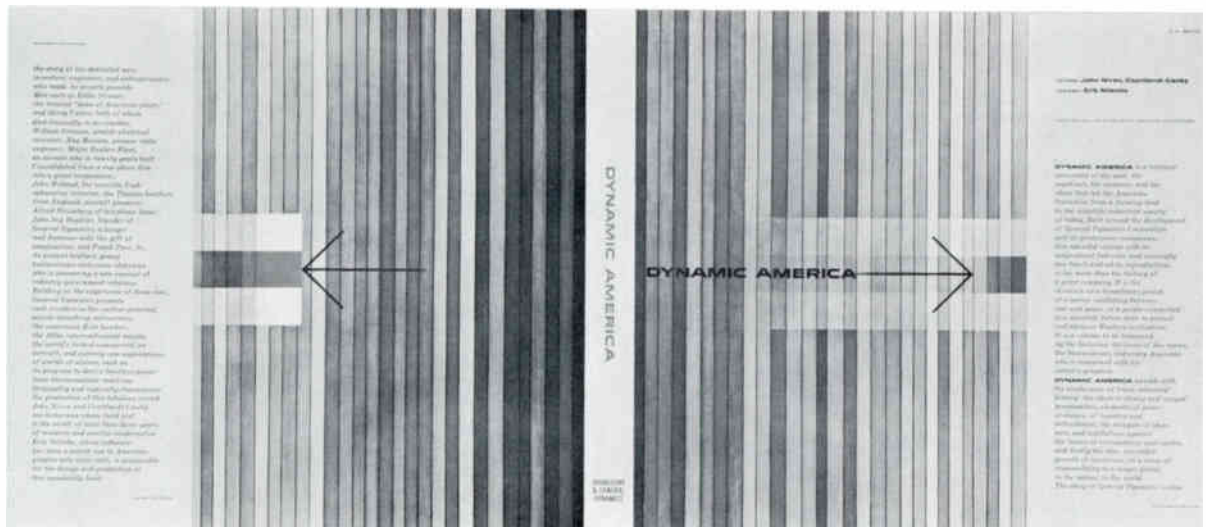


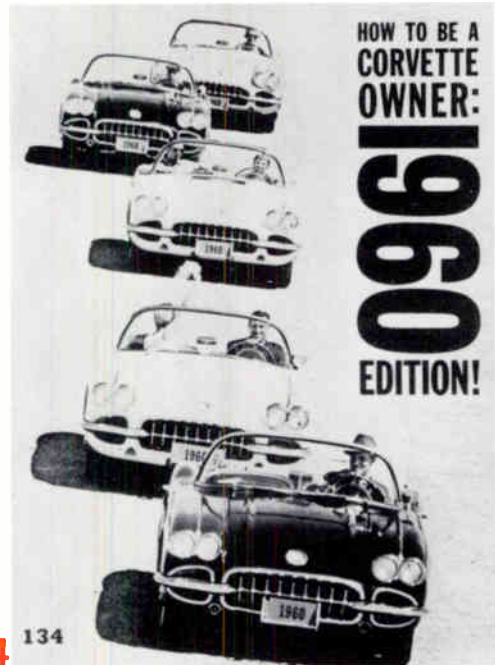
132

ART DIRECTOR FRED BAKER  
 ARTIST FRED BAKER  
 COPYWRITER MARTIN BRUSSE  
 CLIENT ROCKY MOUNTAIN METAL PRODUCTS CO.

ART DIRECTOR ERIK NITSCHÉ  
 ARTIST ERIK NITSCHÉ  
 CLIENT GENERAL DYNAMICS

133





134

ART DIRECTOR JAMES BERNARDIN  
 PHOTOGRAPHERS WARREN WINSTANLEY/McNAMARA  
 BROTHERS/ALLIED PHOTOGRAPHIC  
 COPYWRITER VICTOR OLESEN  
 AGENCY CAMPBELL-EWALD COMPANY  
 CLIENT CHEVROLET MOTOR DIVISION

DESIGNER WILLIAM E. BOND  
 ARTIST WILLIAM E. BOND  
 CLIENT THE McCULLERS PRESS

135





*A Cat Tale*

136

ART DIRECTOR RUDI WOLF  
DESIGNER EMILE LAUGIER  
ARTIST EMILE LAUGIER  
COPYWRITER HAL SILVERMAN  
AGENCY WILLIAM DOUGLAS McADAMS, INC.  
CLIENT UPJOHN

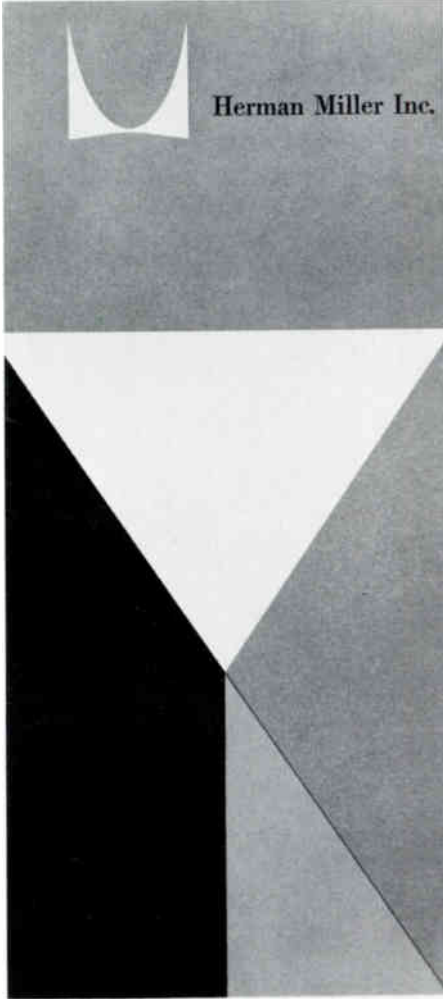
137

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR LEO LIONNI  
COPYWRITER RAY WINSHIP  
PUBLISHER TIME, INC.  
CLIENT FORTUNE



*Designs  
for the  
printed page*

138



ART DIRECTORS TONY ZAMORA/IRVING HARPER  
 DESIGNERS TONY ZAMORA/DICK SCHIFFER  
 PHOTOGRAPHER DALE ROOKS  
 COPYWRITER JIM LUCAS  
 AGENCY GEORGE NELSON AND COMPANY, INC.  
 CLIENT HERMAN MILLER INC.

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTORS, DESIGNERS HERBERT LUBALIN/BROWN-  
 JOHN, CHERMAYEFF & GEISMAR/LESTER BEALL/GENE  
 FEDERICO  
 COPYWRITER PERCY SEITLIN  
 AGENCY THE COMPOSING ROOM, INC.

139



COPE HOME TO JAZZ!

THAT'S  
 HE SAID,  
 WHEN  
 ASKED

IN A GREENWICH VILLAGE IN 1945, OUR FATS WALLER HAD JUST  
 FINISHED PLAYING AND SINGING HIS WAY THROUGH A STUNNING  
 TWENTY-MINUTE SET WHICH INCLUDED MONSIEUR ROSE,  
 SWEET GEORGIA BROWN, THE SWING, AND THE SWING.  
 BLUE TURNING GRAY OVER HIS PIANO AND WALKED OVER  
 TO ME AND SAID, 'I'M GOING TO GET SOME BODY LOVES ME AND  
 PERFORMING, LAUGHING, LOV-

THE  
 NEW  
 YORK

AGE OF THE AUTO



LOVE  
 OF  
 APPLES



ART DIRECTORS MURRAY JACOBS/HELMUT KRONE/  
 GEORGE LOIS  
 PHOTOGRAPHER WINGATE PAINE  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT VOLKSWAGEN OF AMERICA

when you stop at a gas station, it usually isn't for gas




(or water, either).

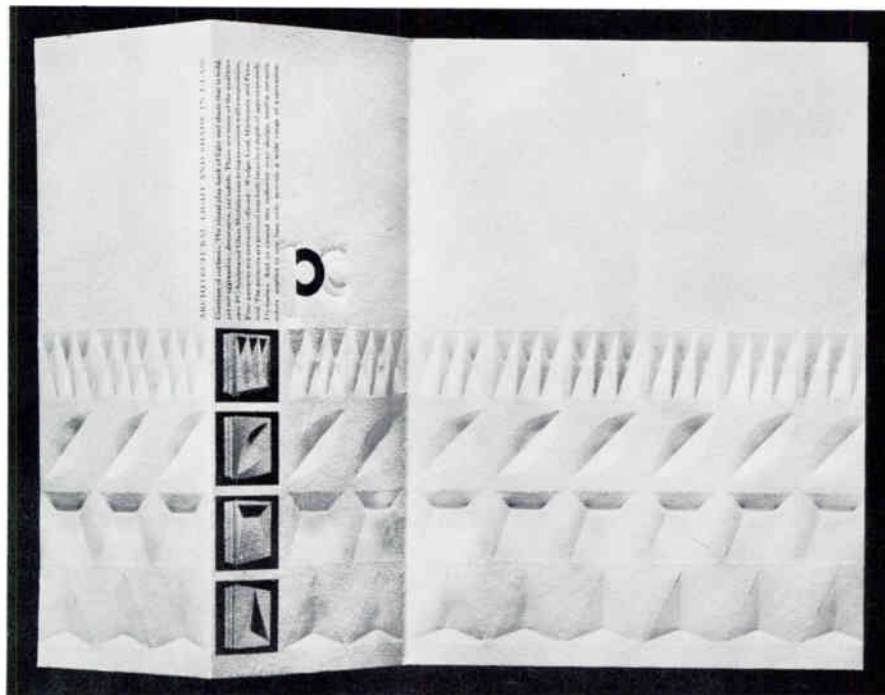
You couldn't put water in a Volkswagen if you wanted to; there's no place for it. The VW engine is cooled by air. No radiator. No frowning or frowning over. And it's usually not to get oil. VW's rear engine is precision machined of aluminum and magnesium alloys; you will probably never need oil between changes. And it's not to stretch your legs. A VW Station Wagon seats 9 with comfort—and with luggage—though it's 4 feet shorter than a conventional wagon. Don't feel you have to rush right in and buy one. Try it first.

140

CLASSIFICATION 9B — BOOKLET/DIRECT MAIL  
 2 COLORS OR B/W

ART DIRECTOR ELMER E. YOCHUM  
 ARTIST AD-ART STUDIO  
 COPYWRITER R. FORREST ROSENBERGER  
 AGENCY KETCHUM, MacLEOD & GROVE, INC.  
 CLIENT PITTSBURGH CORNING CORP.

141





**142**

ART DIRECTOR GILBERT LESSER  
PUBLISHER, TIME, INC.  
CLIENT FORTUNE

ART DIRECTOR LEO CONSEDINE  
DESIGNER THEO DIMSON  
ARTIST THEO DIMSON  
CLIENT ROLLAND PAPER CO., LTD.

**143**

the world has known many famous sevens



144



ART DIRECTOR MORT RUBENSTEIN  
 DESIGNER ARNE LEWIS  
 PHOTOGRAPHER CBS PHOTOS  
 COPYWRITER ROBERT PATT  
 CLIENT WCBS-TV

145



ART DIRECTOR JERRY SOLING  
 ARTIST JERRY SOLING  
 COPYWRITER JERRY SOLING  
 AGENCY JERRY SOLING  
 CLIENT JERRY SOLING

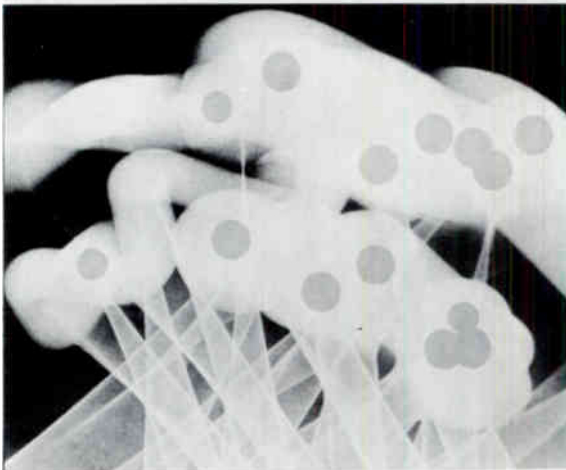
146



ART DIRECTOR JOHN GROEN  
 PHOTOGRAPHER PHIL DAVIS  
 COPYWRITERS N. JAY NORMAN/DON WILLIAMS  
 AGENCY FOOTE, CONE & BELDING

# STEREO TEST RECORD

A HI-FI RECORD INCLUDING TESTS FOR BOTH MONOPHONIC AND STEREO COMPONENT



148

**CLASSIFICATION 10A — POINT OF SALE  
RECORD ALBUM COVERS**

**ART DIRECTORS KENNETH R. DEARDOFF/  
BILL GRAUER PRODUCTIONS, INC.  
PHOTOGRAPHER KENNETH R. DEARDOFF  
COPYWRITER ORRIN KEEPNEWS  
CLIENT RIVERSIDE RECORDS**



149

**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR JOHN MURELLO  
ARTIST JEROME MARTIN  
CLIENT RCA CAMDEN RECORDS**

**ART DIRECTORS KENNETH R. DEARDOFF/  
BILL GRAUER PRODUCTIONS, INC.  
PHOTOGRAPHER RIVERSIDE ARCHIVES  
COPYWRITER ORRIN KEEPNEWS  
CLIENT RIVERSIDE RECORDS**

150



**ART DIRECTOR CHARLES E. MURPHY/  
GRAND AWARD RECORD CO., INC.  
ARTIST CHARLES E. MURPHY**

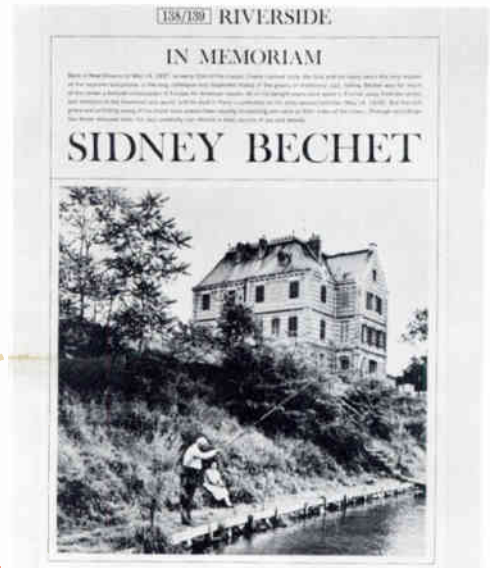
151





152

ART DIRECTORS KENNETH R. DEARDOFF/  
 BILL GRAUER PRODUCTIONS, INC.  
 PHOTOGRAPHER DONALD SILVERSTEIN  
 COPYWRITER ORRIN KEEPNEWS  
 CLIENT JAZZLAND RECORDS



153

ART DIRECTORS KENNETH R. DEARDOFF/  
 BILL GRAUER PRODUCTIONS, INC.  
 PHOTOGRAPHER RALF GINZBERG  
 COPYWRITER ORRIN KEEPNEWS  
 CLIENT RIVERSIDE RECORDS

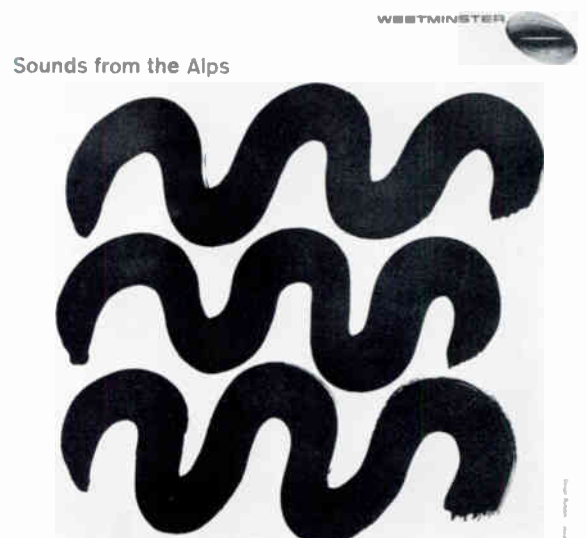
ART DIRECTOR/DESIGNER CAL FREEDMAN  
 COPYWRITER CAL FREEDMAN  
 AGENCY CAL-ART AND ASSOCIATES  
 CLIENT GOLDEN TUNE

154



AWARD OF DISTINCTIVE MERIT  
 DESIGNER RUDOLPH deHARAK  
 CLIENT WESTMINSTER RECORDING SALES CORP.

155





156

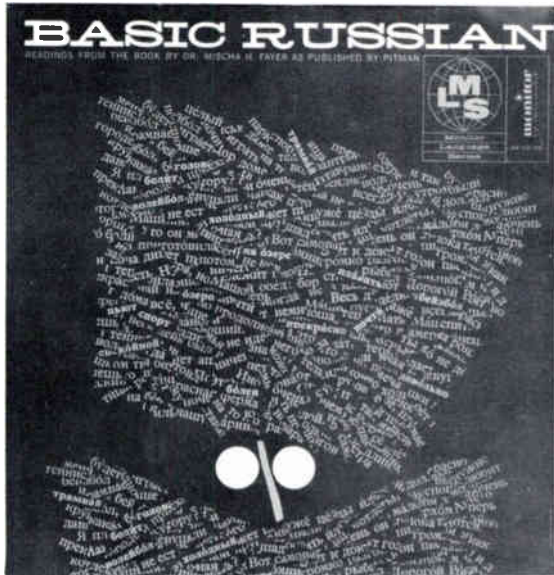
ART DIRECTOR JOE SCHINDELMAN  
 DESIGNERS JOE SCHINDELMAN/PHIL GIPS  
 PHOTOGRAPHER CBS PHOTOS  
 CLIENT CBS RADIO NETWORK



157

ART DIRECTOR MARVIN ISRAEL  
 ARTIST ABIDINE DINO  
 COPYWRITER NESUHI ERTEGUN  
 PUBLISHER ATLANTIC RECORDING CORP.  
 CLIENT ATLANTIC RECORDING CORP.

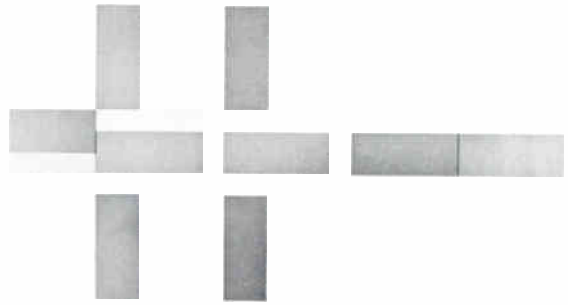




158

ART DIRECTOR/DESIGNER DAVID CHASMAN  
 ARTIST DAVID CHASMAN  
 CLIENT MONITOR RECORDS

High fidelity  
 Brass/Ancient  
 & Modern



159

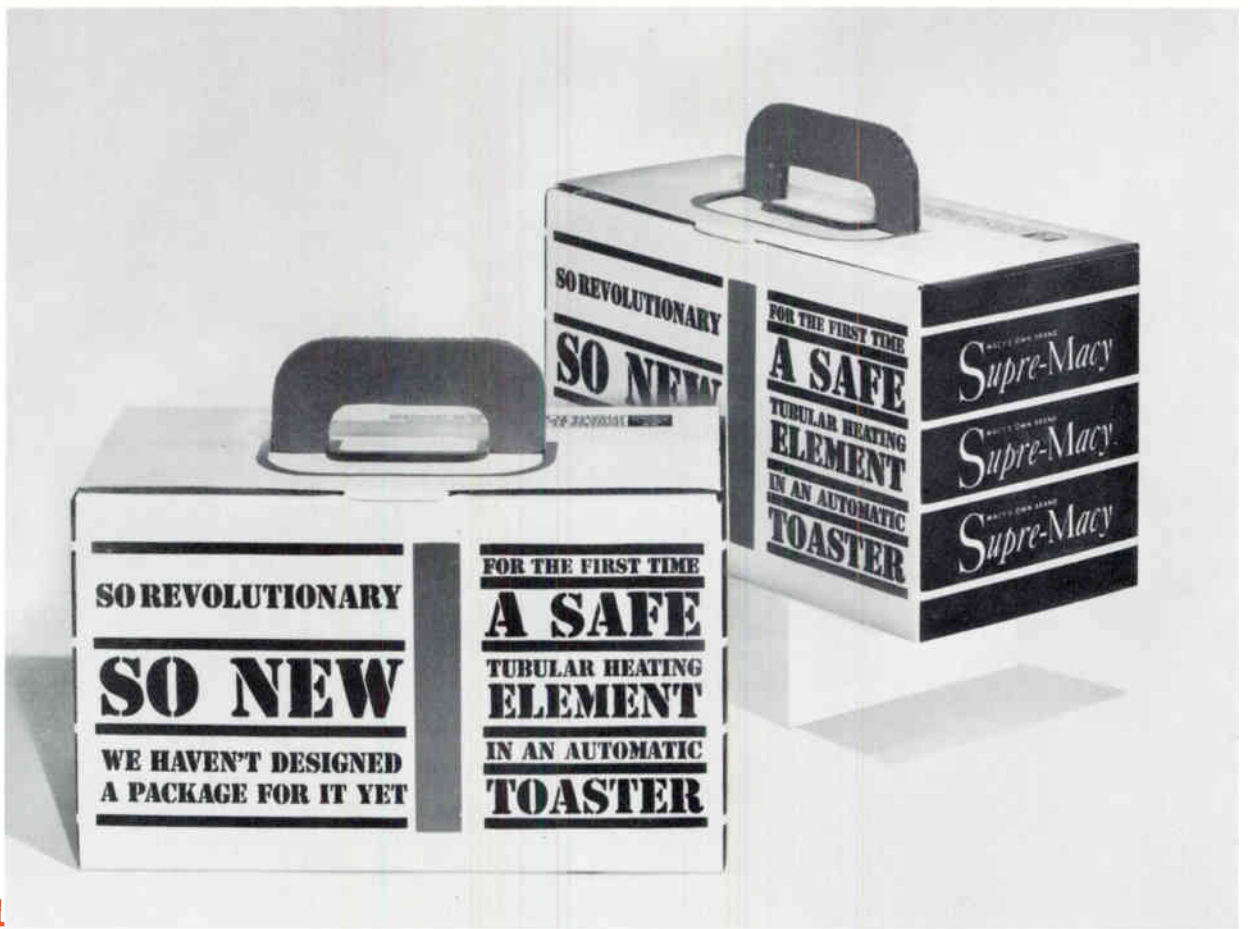
DESIGNER RUDOLPH deHARAK  
 CLIENT WESTMINSTER RECORDING SALES CORP.

Franz Liszt:  
 The Two Piano Concerti  
 Sir Adrian Boult, Conductor  
 Vienna State Opera Orchestra  
 Edith Farnadi, Pianist



160

ART DIRECTOR/DESIGNER RUDOLPH deHARAK  
 CLIENT WESTMINSTER RECORDING SALES CORP.



161

CLASSIFICATION 10B — POINT OF SALE PACKAGES

ART DIRECTORS RANDOLPH DAMICO/ARISTIDES  
 KAMBANIS  
 CREATIVE DIRECTOR MORRIS L. ROSENBLUM  
 PUBLISHER MACY'S  
 CLIENT MACY'S



162

ART DIRECTOR ART SHIPMAN  
 ARTIST ART SHIPMAN  
 CLIENT NEIMAN-MARCUS



163

ART DIRECTORS HARRY and MARION ZELENKO  
 ARTISTS HARRY and MARION ZELENKO  
 COPYWRITERS HARRY and MARION ZELENKO  
 AGENCY HARRY & MARION ZELENKO ASSOCIATES  
 CLIENT FERRARA



164

ART DIRECTORS HARLEY H. MELZIAN/W. B. FORD  
 DESIGN ASSOC. INC.  
 DESIGNER FELIX V. WASER  
 CLIENT THE ELECTRIC AUTOLITE CO.



166

ART DIRECTOR KENWOOD DIXON  
 PHOTOGRAPHER JOE LONG  
 CLIENT CONTINENTAL CAN CO.



167

ART DIRECTOR/DESIGNER SAUL BASS  
 ARTISTS ART GOODMAN/PHYLLIS TANNER  
 CLIENT LAWRY'S FOODS, INC.



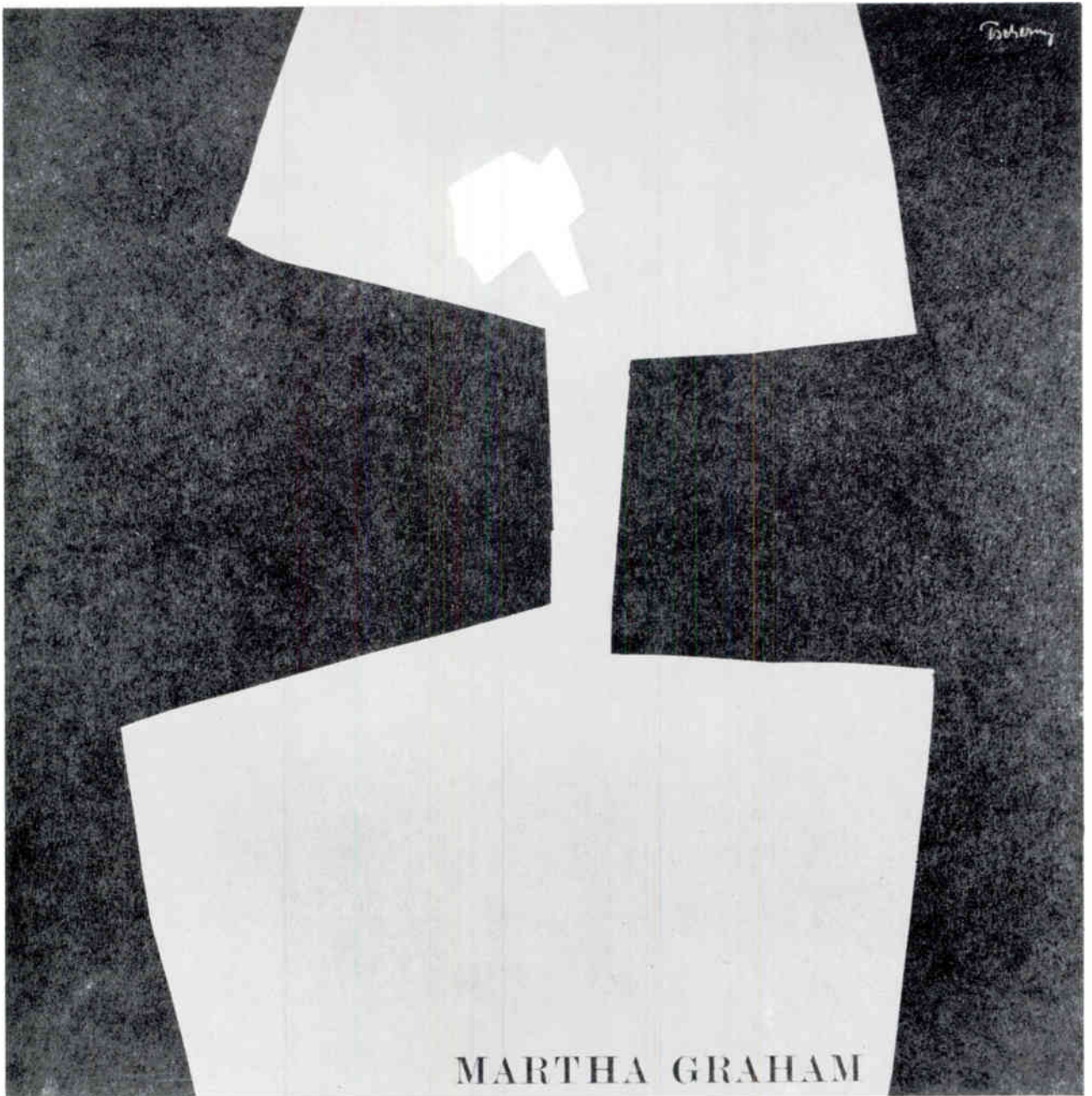
**168**

DESIGNER JEANNE HUNT MILLER  
CLIENT REVLON



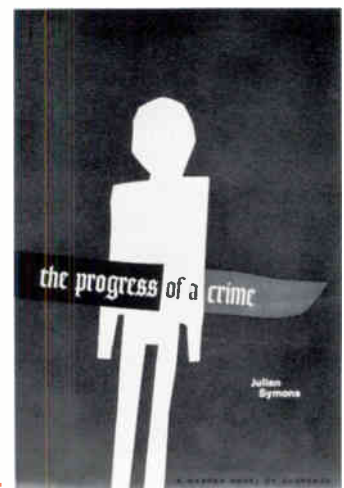
**169**

ART DIRECTOR ED BLAS  
ARTIST ED BLAS  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT EVERSWEET



170

AWARD OF DISTINCTIVE MERIT  
 DESIGNER GEORGE TSCHERNY  
 ARTIST GEORGE TSCHERNY  
 CLIENT DUNETZ AND LOVETT



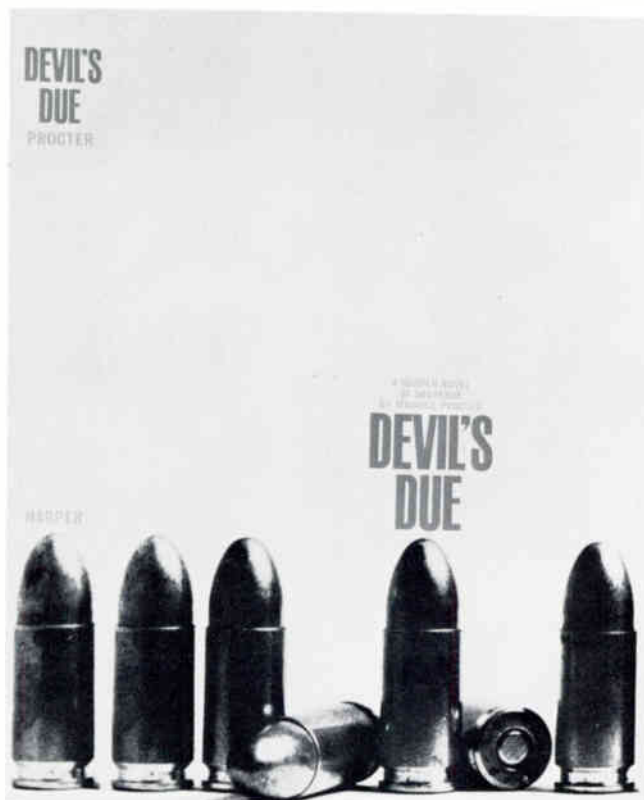
171

ART DIRECTOR JOAN KAHN  
 DESIGNER LAWRENCE RATZKIN  
 ARTIST LAWRENCE RATZKIN  
 PUBLISHER HARPER AND BROTHERS



172

ART DIRECTOR FRANK METZ  
 ARTIST ISADORE SELTZER/PUSH PIN STUDIOS  
 PUBLISHER SIMON AND SCHUSTER



173

ART DIRECTOR JOAN KAHN  
 DESIGNER HORN/GRINER  
 PHOTOGRAPHER HORN/GRINER  
 PUBLISHER HARPER & BROS.  
 CLIENT HARPER & BROS.

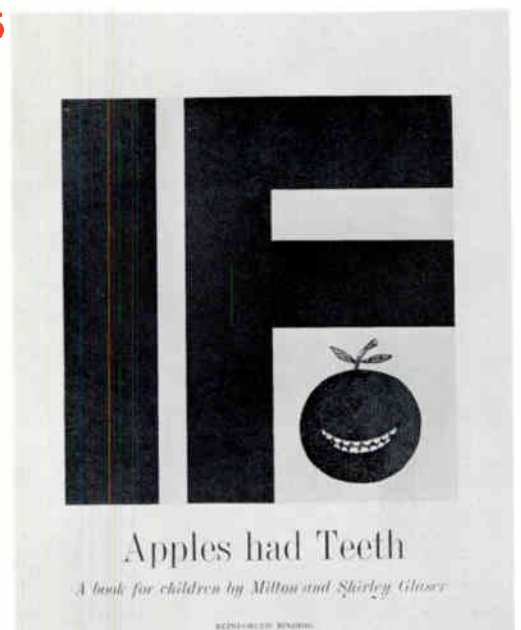
ART DIRECTOR/DESIGNER CRISTOS GIANAKOS  
ARTIST CRISTOS GIANAKOS  
COPYWRITER TED SENNETT  
PUBLISHER COLUMBIA UNIVERSITY PRESS  
CLIENT COLUMBIA UNIVERSITY PRESS

174



ART DIRECTOR MILTON GLASER  
ARTIST MILTON GLASER/PUSH PIN STUDIOS  
PUBLISHER ALFRED A. KNOPF, INC.

175







176

ART DIRECTOR WILLIAM E. TOYE  
 DESIGNER THEO DIMSON  
 ARTIST THEO DIMSON  
 PUBLISHER OXFORD UNIV. PRESS  
 CLIENT OXFORD UNIV. PRESS

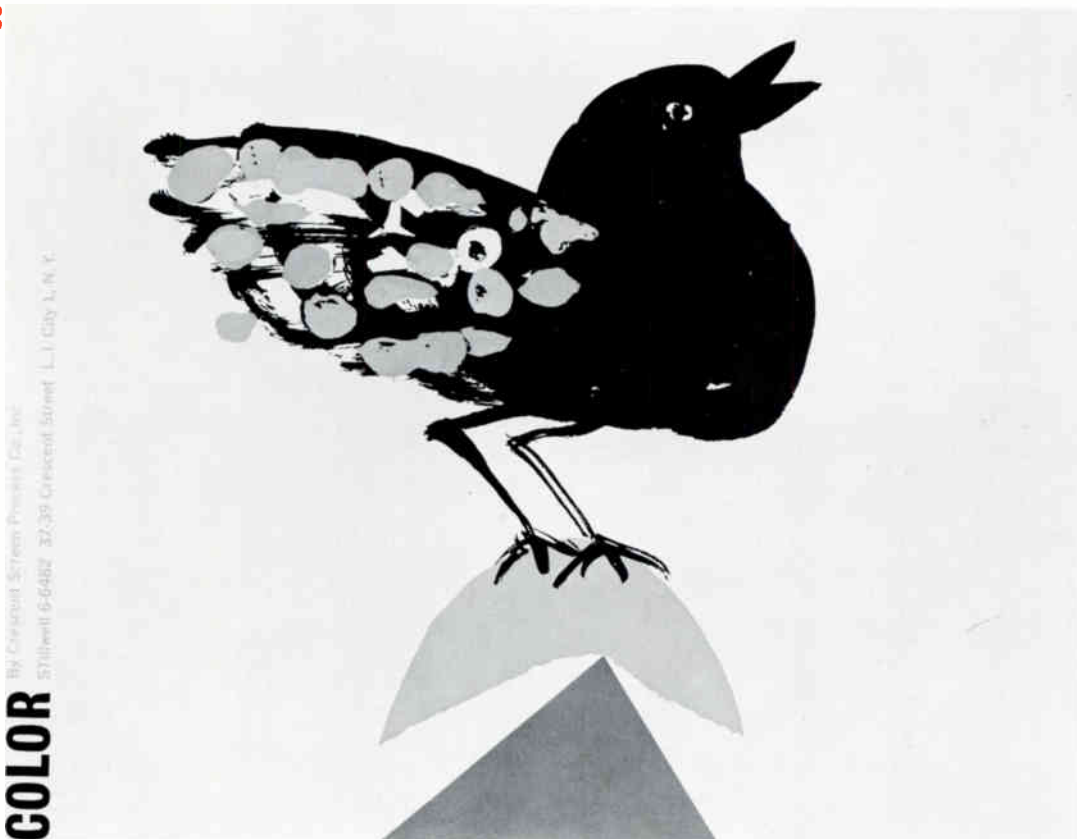


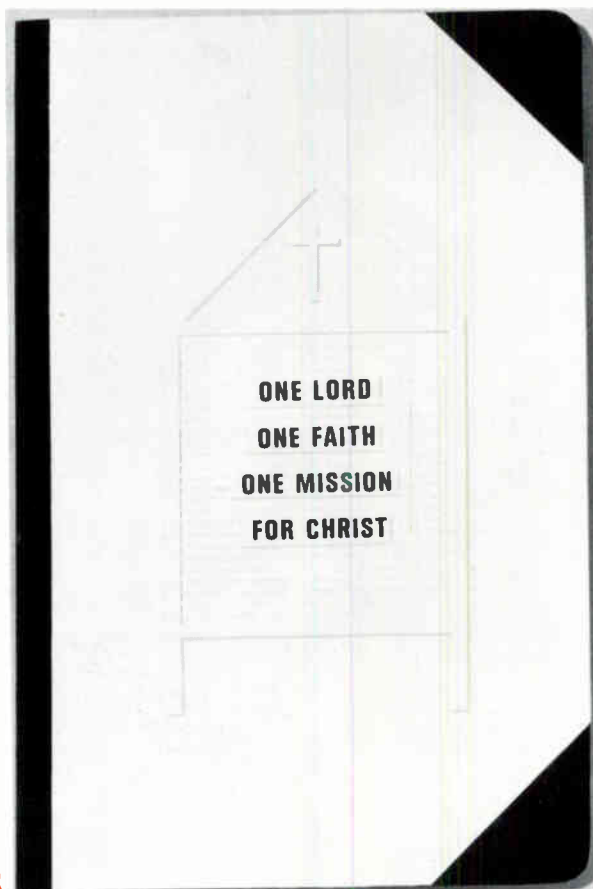
177A

ART DIRECTOR/DESIGNER GEORGE ELLIOTT  
 PHOTOGRAPHER GEORGE ELLIOTT  
 PUBLISHER FARRAR, STRAUSS, CUDAHY  
 CLIENT ART DIRECTORS CLUB OF NEW YORK

ART DIRECTOR/DESIGNER JACK WOLFGANG BECK  
 CLIENT CRESCENT SCREEN PROCESS

177B





178

CLASSIFICATION 11A— INSTITUTIONAL ANNUAL REPORTS/PUBLICATIONS

ART DIRECTOR ARNOLD VARGA  
 ARTIST ARNOLD VARGA/GATEWAY STUDIOS  
 CLIENT PITTSBURGH PRESBYTERY



179

ART DIRECTOR/DESIGNER EDWIN GOLD  
 ARTIST EDWIN GOLD  
 PHOTOGRAPHER MARION WARREN  
 COPYWRITER PAUL D. CARRE  
 AGENCY BARTON-GILLET  
 CLIENT CHURCH HOME AND HOSPITAL

180



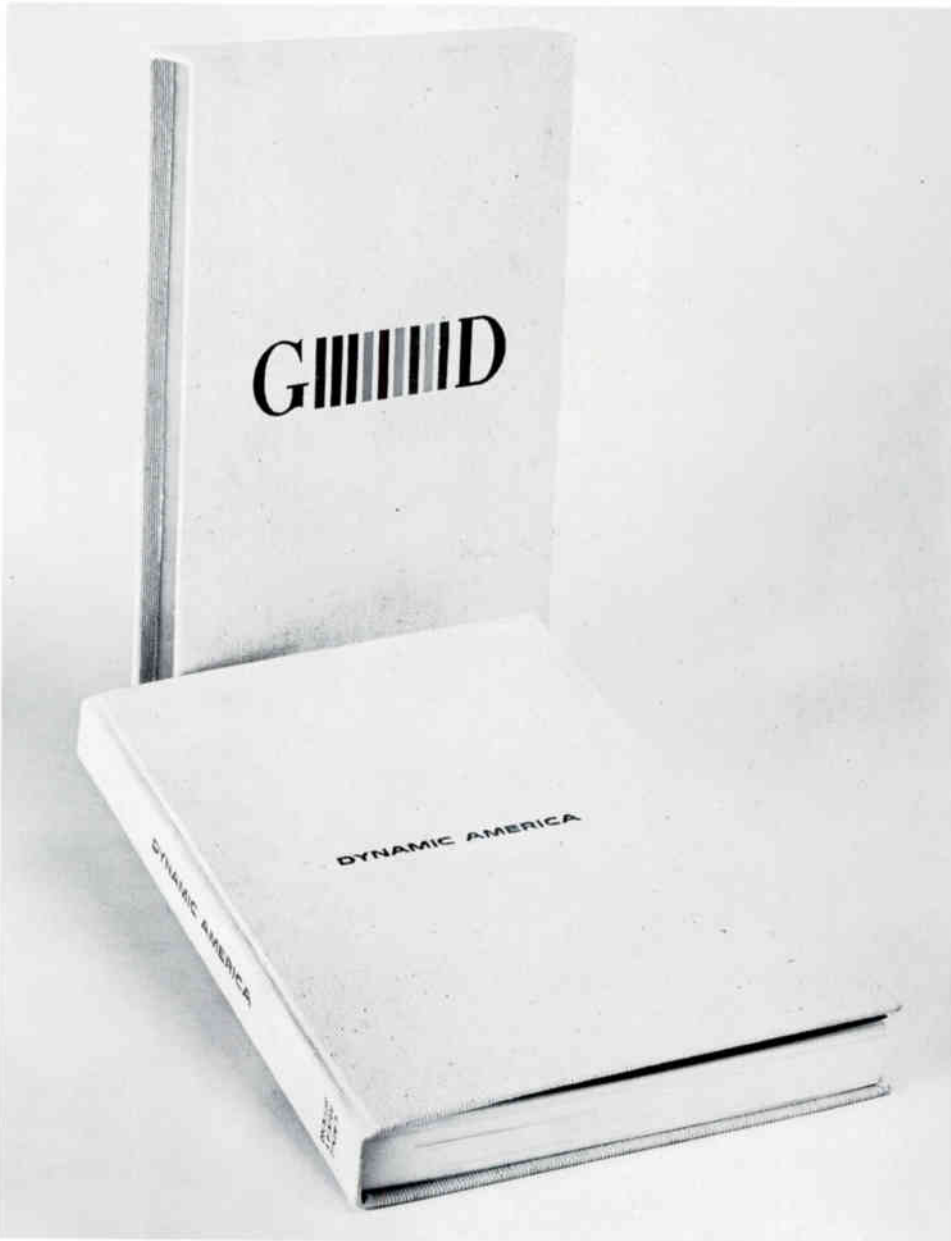
What *is* this magazine?

Mass communication? Of course.

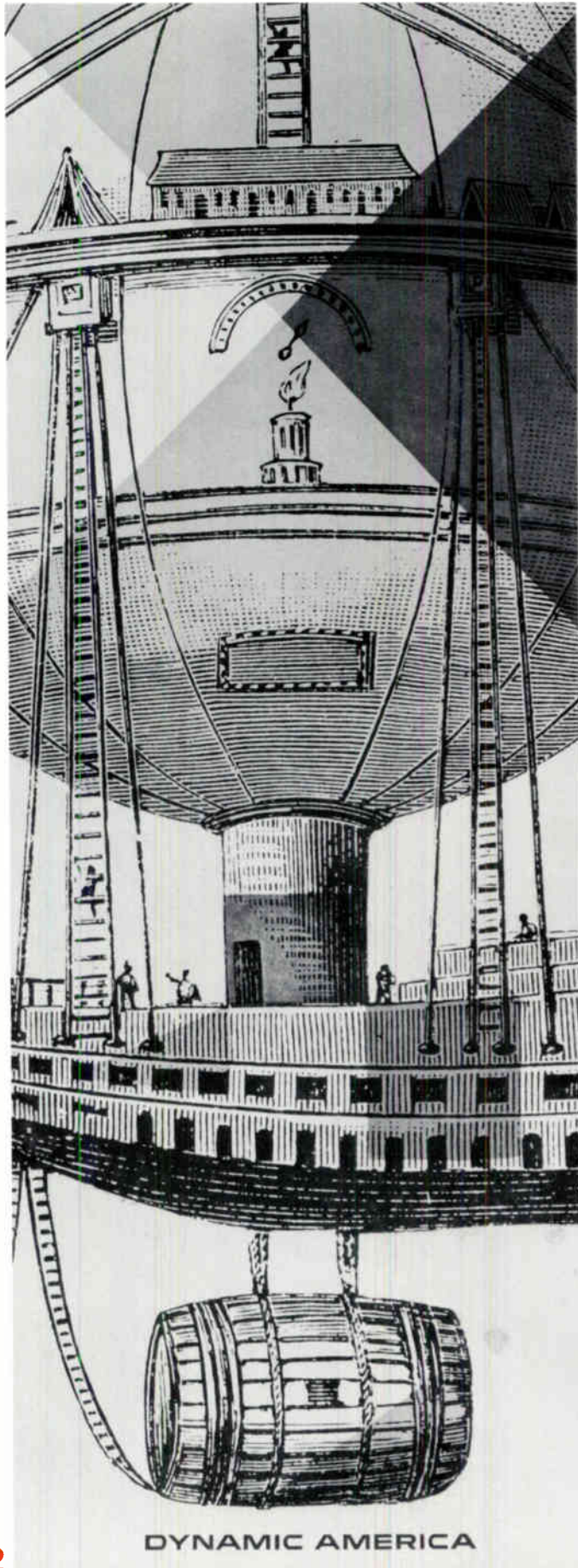
But to each reader, it is the mind-to-mind interchange between one human being and another.

**AWARD OF DISTINCTIVE MERIT**  
ART DIRECTOR GEORGE KRIKORIAN  
PHOTOGRAPHER LOOK STAFF  
COPYWRITER JULIA ABAJIAN  
PUBLISHER COWLES MAGAZINES, INC.  
CLIENT LOOK MAGAZINE

181

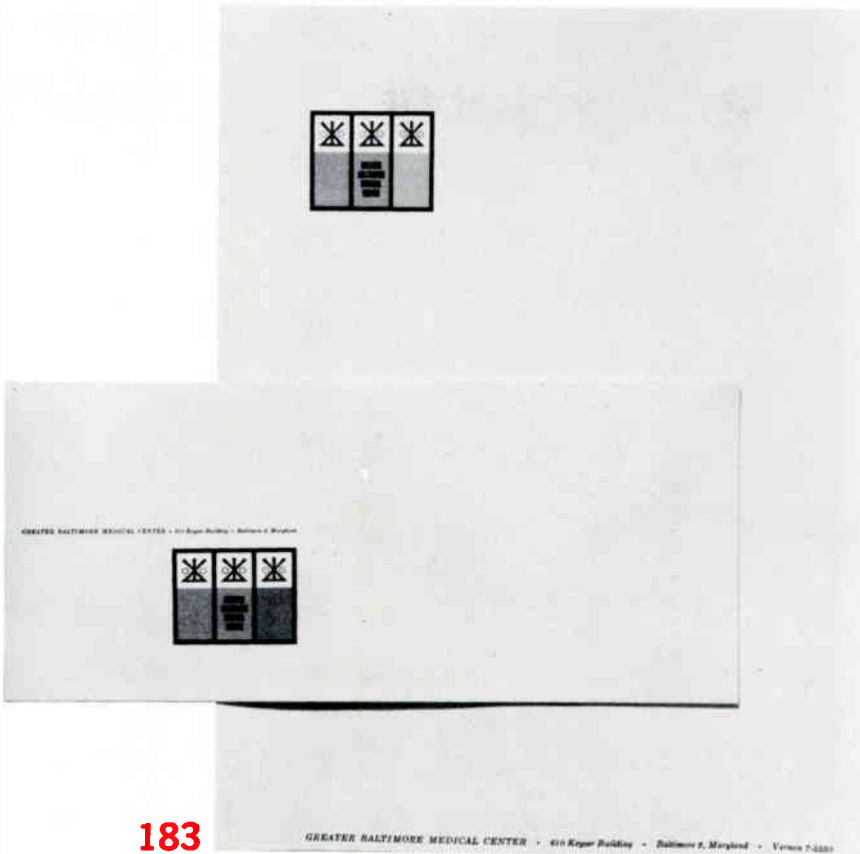


**AWARD OF DISTINCTIVE MERIT**  
ART DIRECTOR/DESIGNER ERIK NITSCHÉ  
ARTIST ERIK NITSCHÉ  
PUBLISHER DOUBLEDAY AND CO.  
CLIENT GENERAL DYNAMICS



182

ART DIRECTOR/DESIGNER ERIK NITSCHÉ  
ARTIST ERIK NITSCHÉ  
CLIENT GENERAL DYNAMICS



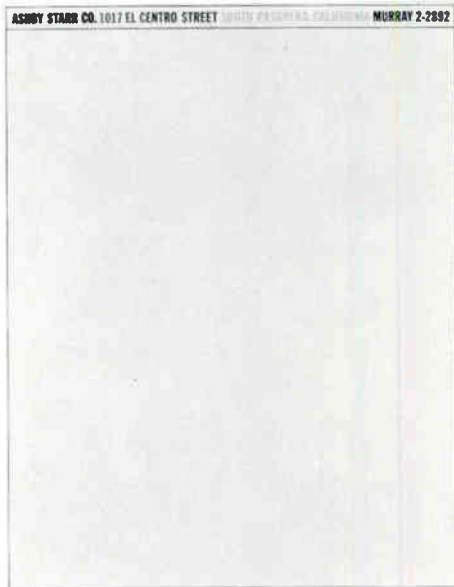
**183**

**ART DIRECTOR/DESIGNER KERN DEVIN  
 ARTIST KERN DEVIN  
 COPYWRITER PAUL D. CARRE  
 PUBLISHER BARTON-GILLET CO.  
 CLIENT GREATER BALTIMORE MEDICAL CENTER**



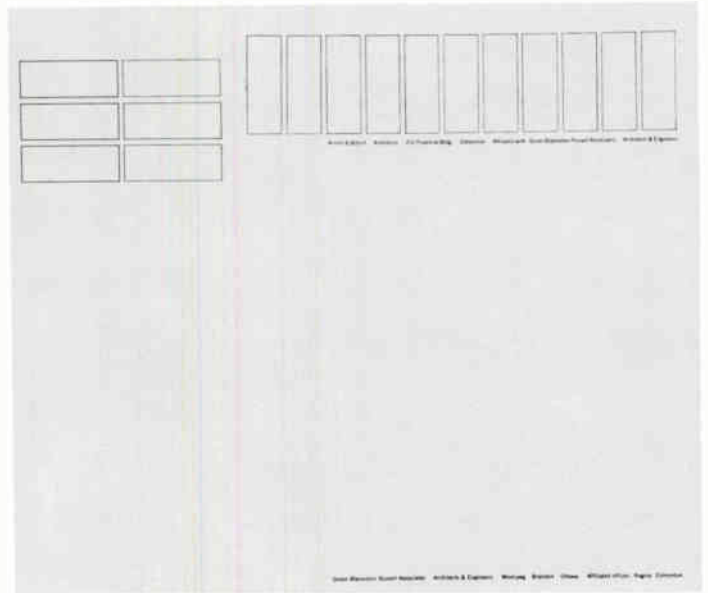
**184**

**ART DIRECTOR RICHARD THOMAS  
 ARTIST RICHARD THOMAS  
 AGENCY BENTON & BOWLES  
 CLIENT BENTON & BOWLES**



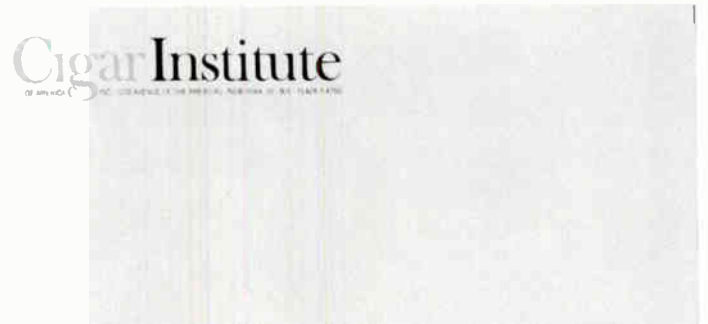
185

DESIGNER VANCE JONSON  
 ARTIST VANCE JONSON  
 COPYWRITER ASHBY STARR  
 CLIENT ASHBY STARR CO.



186

DESIGNER THEO DIMSON  
 ARTIST GERARD GARNEAU  
 PUBLISHER GBR ASSOCIATES  
 CLIENT GBR ASSOCIATES

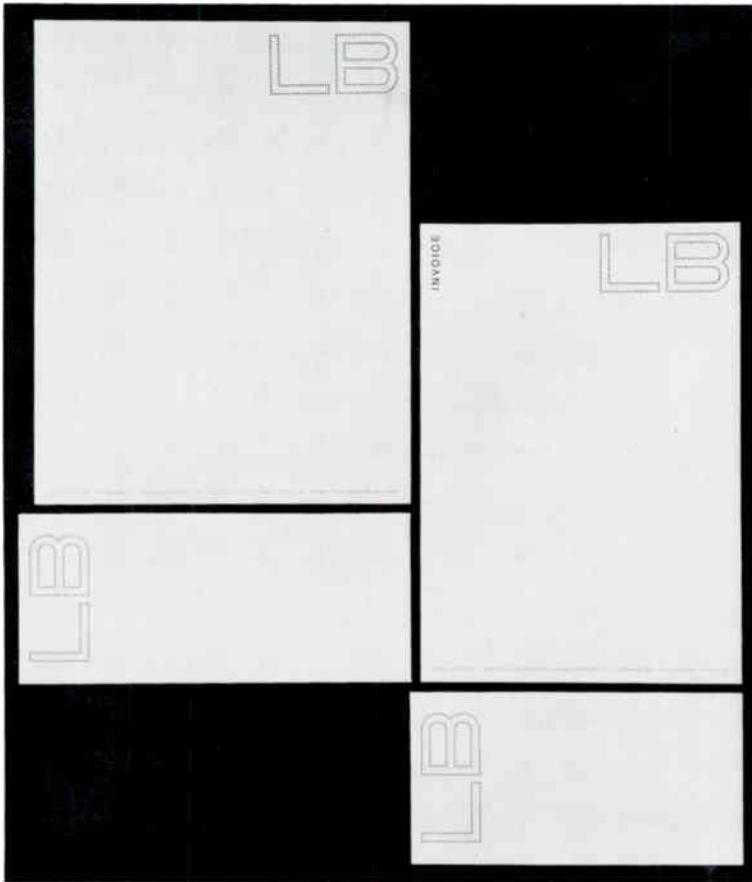


187

ARTIST WILLIAM FIELD  
 COPYWRITER PETER WENSBERG  
 AGENCY WILLIAM FIELD  
 CLIENT WILDER NURSERY SCHOOL

188

ART DIRECTOR FRED HAUSMAN  
 CLIENT CIGAR INSTITUTE OF AMERICA



189

DESIGNER LESTER BEALL  
AGENCY LESTER BEALL



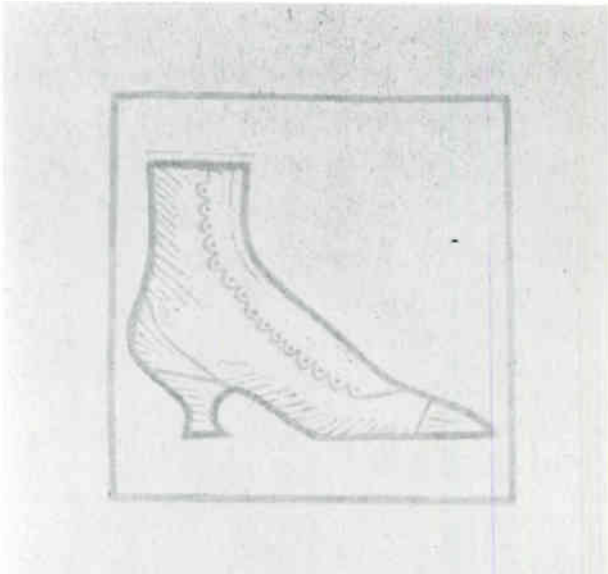
190



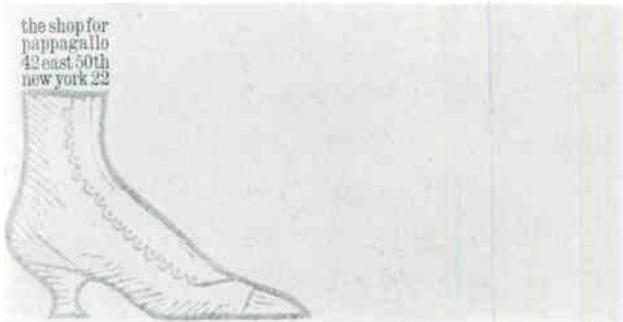
DESIGNER THEO DIMSON  
ARTIST COOPER AND BEATTY  
AGENCY THEO DIMSON  
CLIENT THEO DIMSON

191

ART DIRECTOR REBA SOCHIS  
ARTIST JOHN HOERNLE  
AGENCY SOCHIS ADV./PROMOTION  
CLIENT THE SHOP FOR PAPPAGALLO



the shop for pappagallo 42 east 50th new york 22 plaza 3 2577 D. Seligman, prop.



William Hayett Inc.  
Display  
Packaging  
207 West 25 Street  
New York 1, N.Y.  
Watkins 4-9518



192

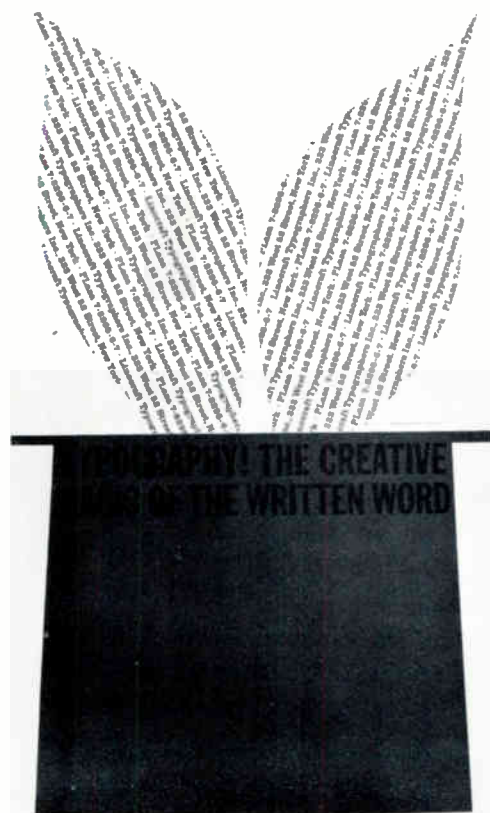
ART DIRECTOR REBA SOCHIS  
AGENCY SOCHIS ADV./PROMOTION  
CLIENT WILLIAM HAYETT, INC.





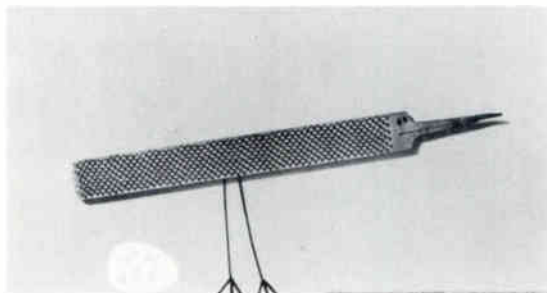
193

ART DIRECTOR/DESIGNER LOUIS MUSACHIO  
 ARTIST LOUIS MUSACHIO  
 AGENCY KOREY-HALL ASSOCIATES



194

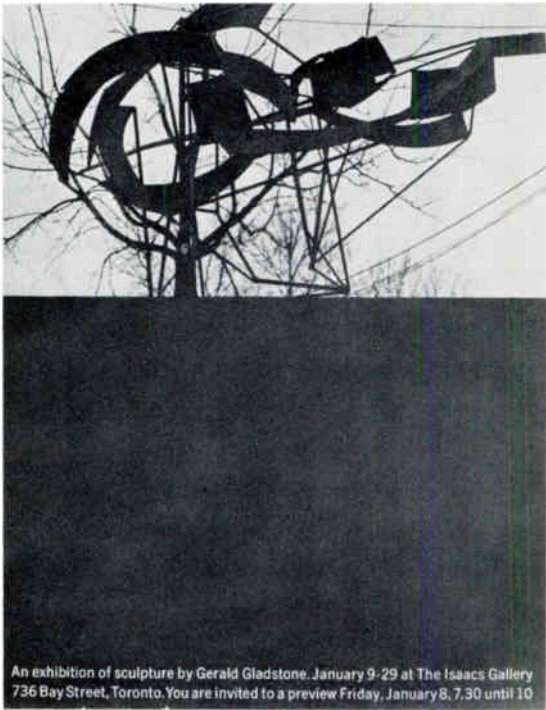
ART DIRECTOR GEORGE E. JACCOMA  
 ARTIST GEORGE E. JACCOMA  
 COPYWRITER GEORGE E. JACCOMA  
 PUBLISHER LINOGRAPH TYPOGRAPHERS, INC.  
 CLIENT LINOGRAPH TYPOGRAPHERS, INC.



195

CLASSIFICATION 11C — INSTITUTIONAL ANNOUNCEMENT CARDS

ART DIRECTOR/DESIGNER KEITH BRIGHT/THE DESIGN GROUP  
 ARTIST AL SHEAN  
 PHOTOGRAPHER PETER J. SAMERJAN  
 CLIENT KEITH BRIGHT



196

An exhibition of sculpture by Gerald Gladstone, January 9-29 at The Isaacs Gallery 736 Bay Street, Toronto. You are invited to a preview Friday, January 8, 7.30 until 10

ART DIRECTOR/DESIGNER JIM DONOAHUE  
 PHOTOGRAPHER MORLEY MARKSON  
 AGENCY COOPER & BEATTY, LIMITED  
 CLIENT ISAACS GALLERY



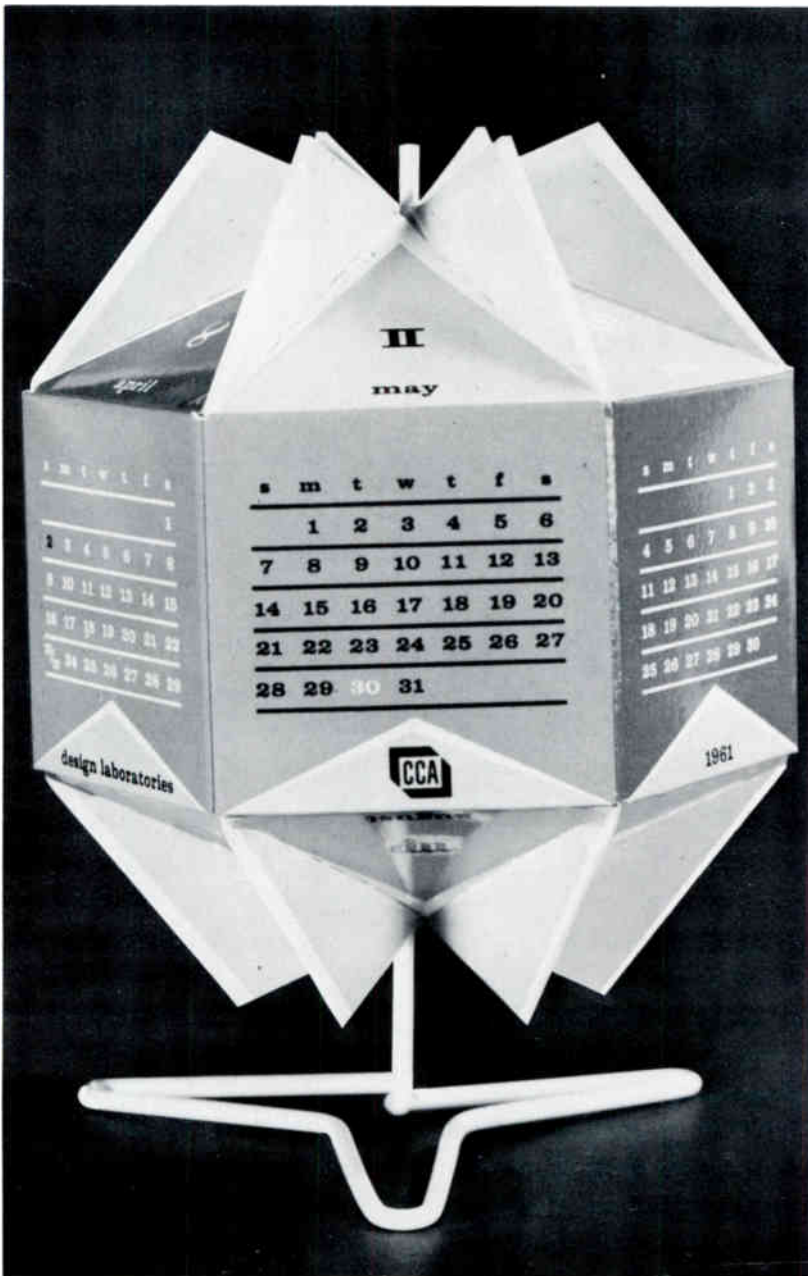
197

ART DIRECTOR ARNOLD VARGA  
 PHOTOGRAPHERS ROY KANE/ARNOLD VARGA  
 CLIENT WILLIAM RICHARDS ASSOCIATES, INC.



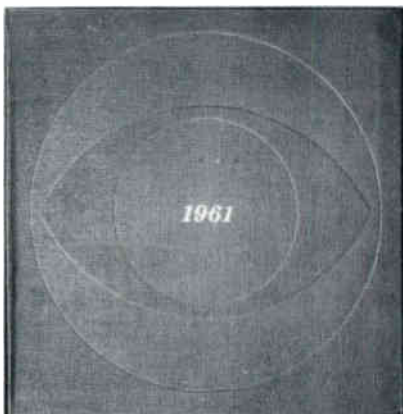
198

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR REBA SOCHIS  
 DESIGNER BOB GILL  
 ARTIST BOB GILL  
 AGENCY SOCHIS ADV./PROMOTION  
 CLIENT WILLIAM HAYETT, INC.



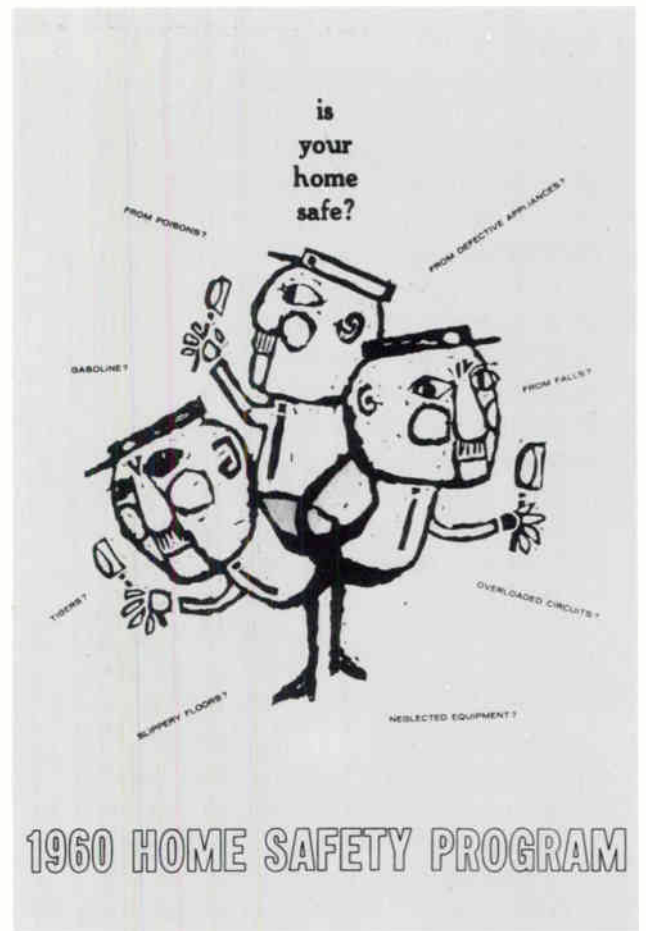
199

ART DIRECTOR ALBERT KNER  
 DESIGNER GABRYEL DE MILLION-CZARNECKI  
 ADV COPY IDEA DESIGN LABORATORY CCA  
 AGENCY DESIGN LABORATORY CCA  
 CLIENT CONTAINER CORP. OF AMERICA, DESIGN  
 LABORATORY



ART DIRECTORS WILLIAM GOLDEN/LOUIS DORFSMAN  
 DESIGNERS KURT WEIHS/TOM COURTOS  
 ARTIST TOM ALLEN  
 PUBLISHER CBS TELEVISION NETWORK

200



201

DESIGNER WILLIAM E. BOND  
 ARTIST WILLIAM E. BOND  
 COPYWRITER BILL MITCHELL  
 AGENCY TRACY LOCKE  
 CLIENT SOUTHERN UNION GAS



202

ART DIRECTORS NORMAN GOLLIN/THE DESIGN GROUP  
 CLIENT ADVERTISERS COMPOSITION CO.

# NEW BREED OF BEAUTY

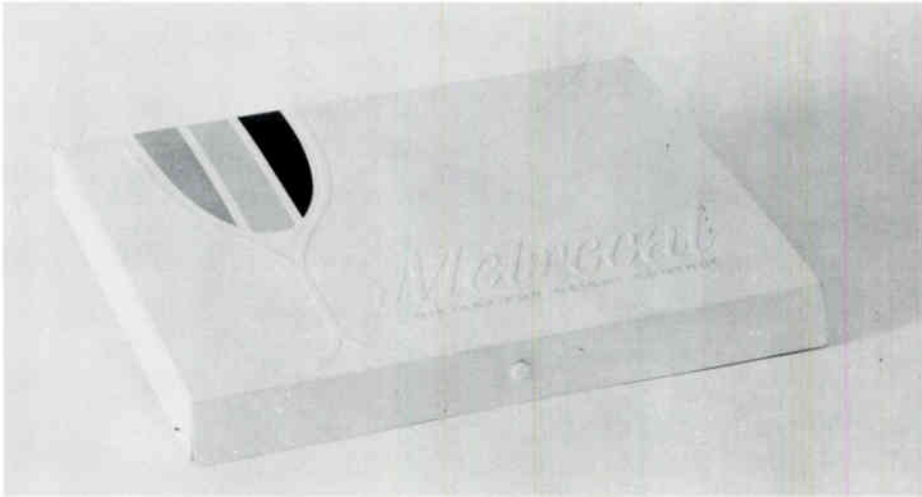
203

ART DIRECTOR BEN ROBINSON  
PHOTOGRAPHERS BILL SOKOL/ANDY WARHOL  
COPYWRITER ESTELLE ELLIS/BUSINESS IMAGE, INC.  
PUBLISHER BUSINESS IMAGE, INC.  
CLIENT DOW

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR LOUIS DORFMAN  
PUBLISHER CBS TELEVISION NETWORK

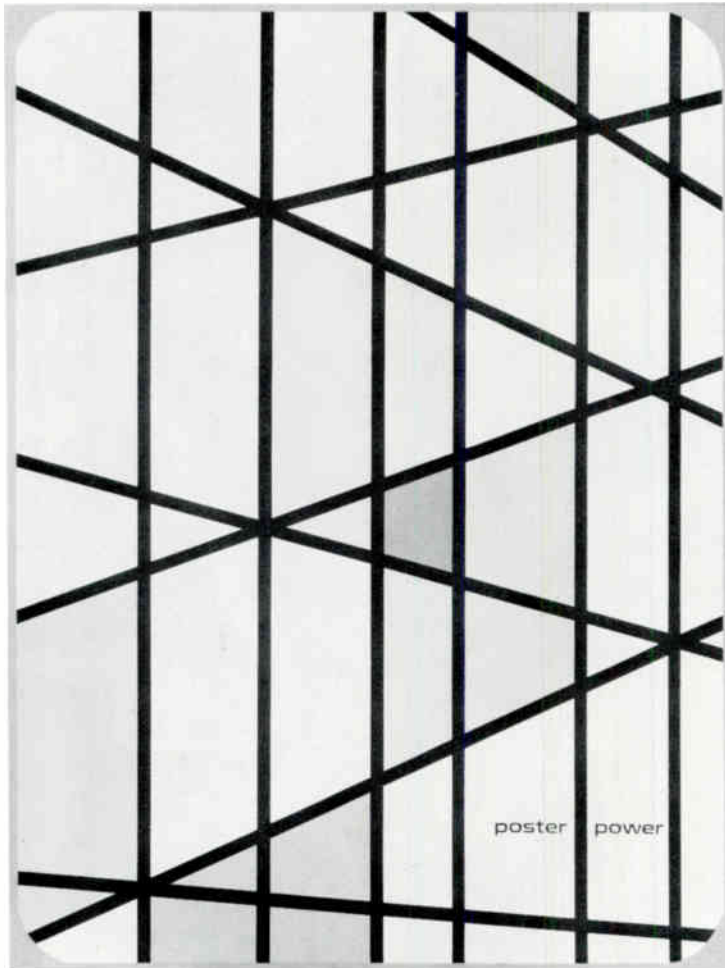
204





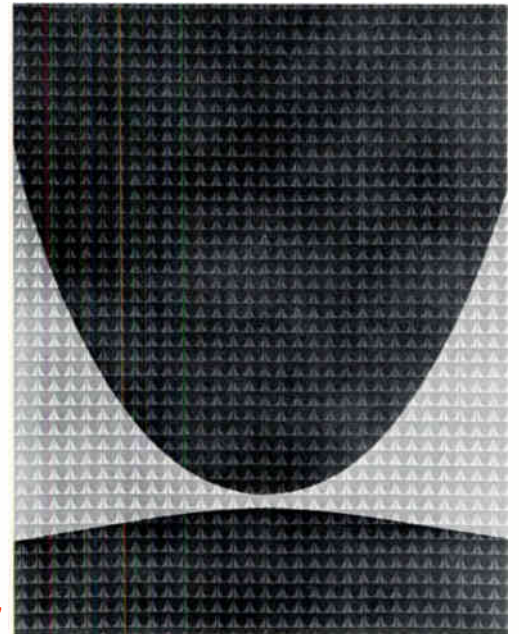
205

ART DIRECTOR WARREN PERRYMAN  
 DESIGNERS SAM CICCONE/MEL RICHMAN  
 ARTISTS SAM CICCONE/MEL RICHMAN  
 COPYWRITER BOB HILDT  
 AGENCY KENYON AND ECKHARDT  
 CLIENT MEAD JOHNSON



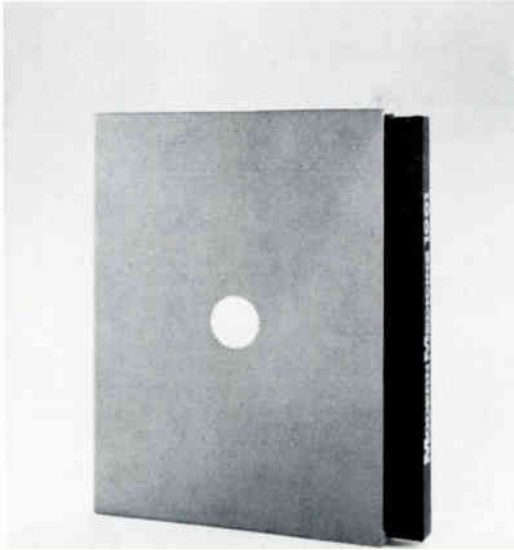
206

ART DIRECTOR/DESIGNER ERIK NITSCHÉ  
 ARTIST ERIK NITSCHÉ  
 CLIENT GENERAL DYNAMICS



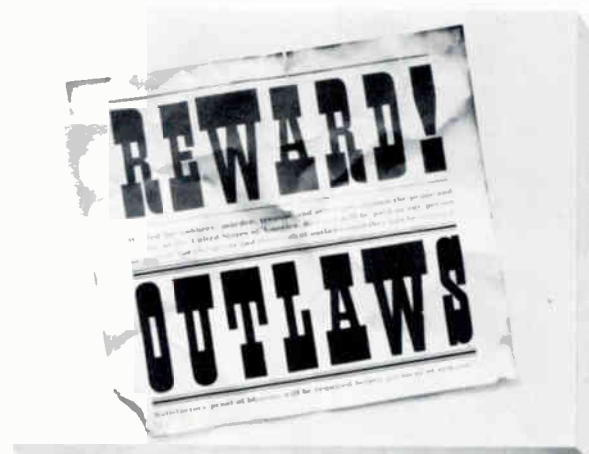
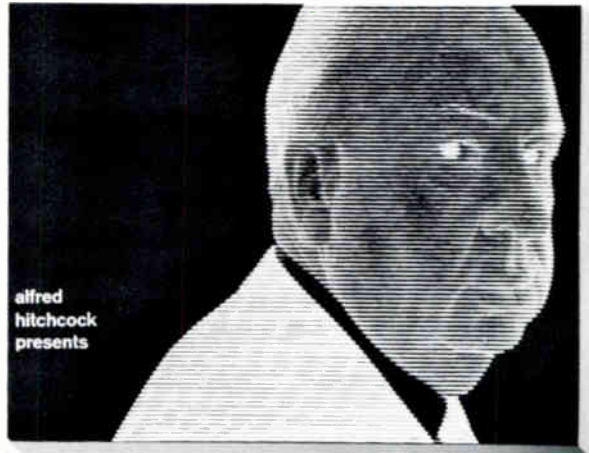
207

ART DIRECTOR IRVING HARPER  
 DESIGNER TONY ZAMORA  
 ARTIST DON ERVIN  
 AGENCY GEORGE NELSON AND CO., INC.  
 CLIENT HERMAN MILLER, INC.



208

ART DIRECTOR GEORGE RUMSEY  
 ARTIST ROGER LUNDQUIST  
 COPYWRITER SAM KAUFMAN  
 AGENCY BOZELL AND JACOBS  
 CLIENT MODERN MEDICINE



209

ART DIRECTORS JOHN GRAHAM/RICK LEVINE  
 DESIGNERS BILL WEINSTEIN/RICK LEVINE  
 PHOTOGRAPHER LEN GITTLEMAN  
 CLIENT NBC



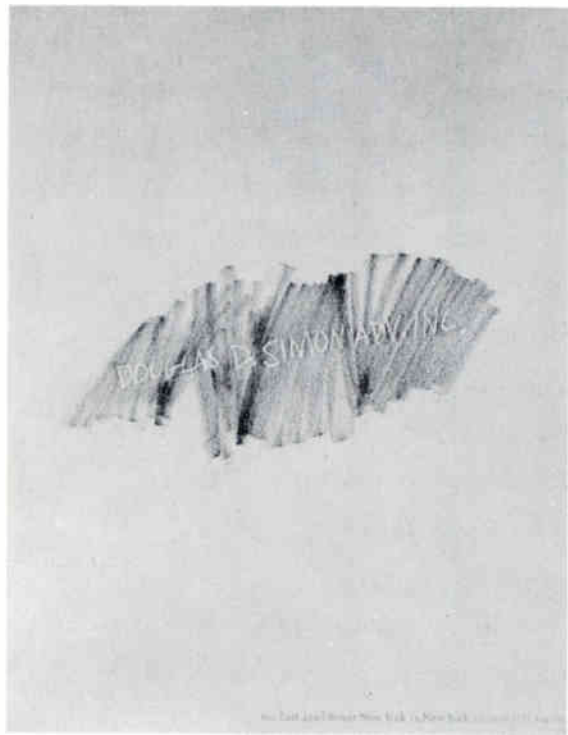
Why the engine in the back?

...the engine in the back of the Beetle is a major reason why it's so popular. It's a simple, efficient design that's been around for decades. The engine is located in the rear of the car, which allows for a more balanced weight distribution and a smoother ride. This is a key feature that sets the Beetle apart from other cars of its size and class.

210

ART DIRECTORS MURRAY JACOBS  
LEN SIEGLER/MURRAY DUITZ  
PHOTOGRAPHERS WINGATE PAINE/HOWARD ZIEFF  
COPYWRITER ROBERT LEVENSON  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT VOLKSWAGEN OF AMERICA





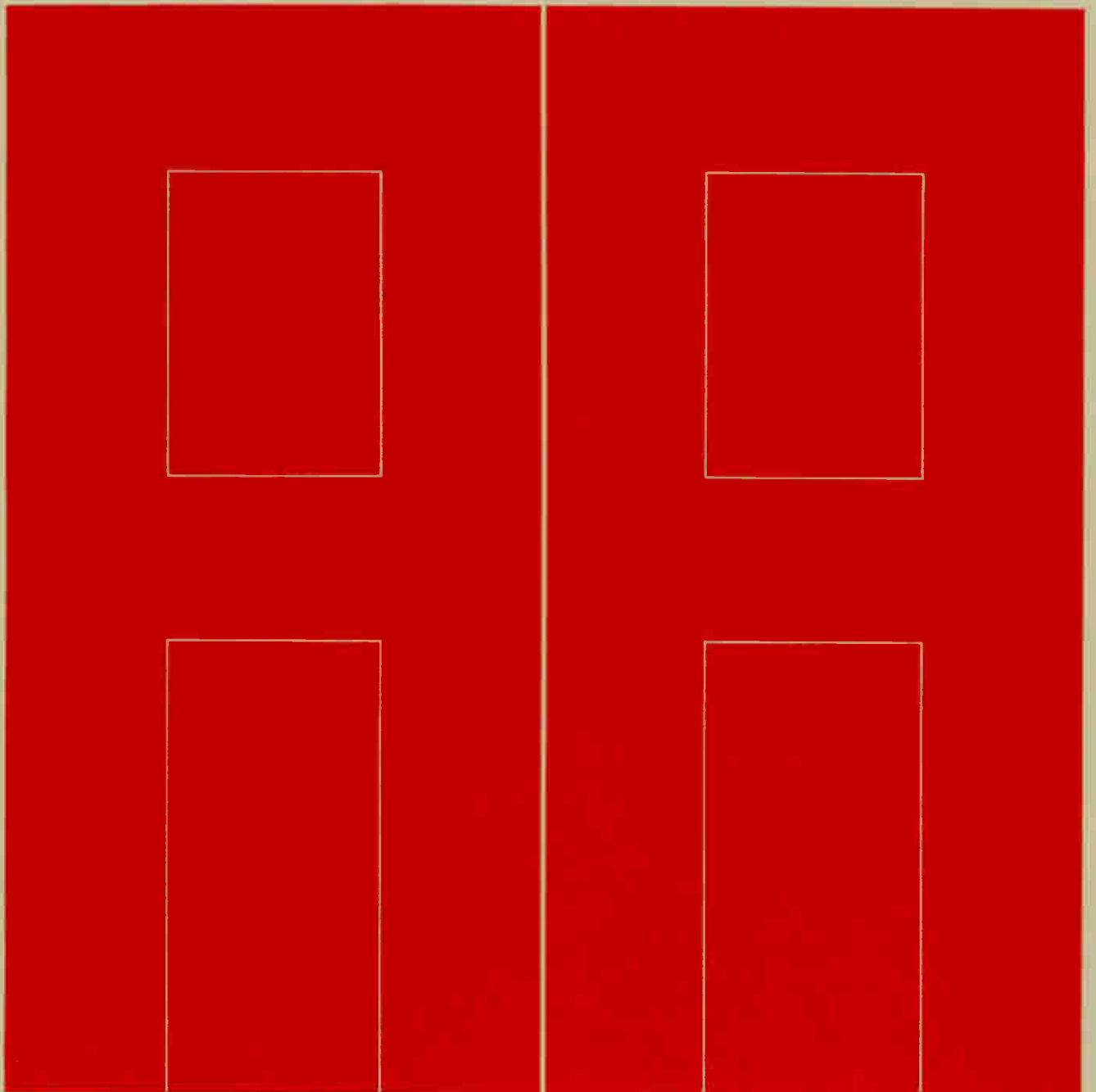
211

ART DIRECTOR PETER HIRSCH  
ARTIST PETER HIRSCH  
COPYWRITER D. SIMON  
AGENCY DOUGLAS D. SIMON ADV., INC.  
CLIENT DOUGLAS D. SIMON ADV., INC.





## ADVERTISING ART





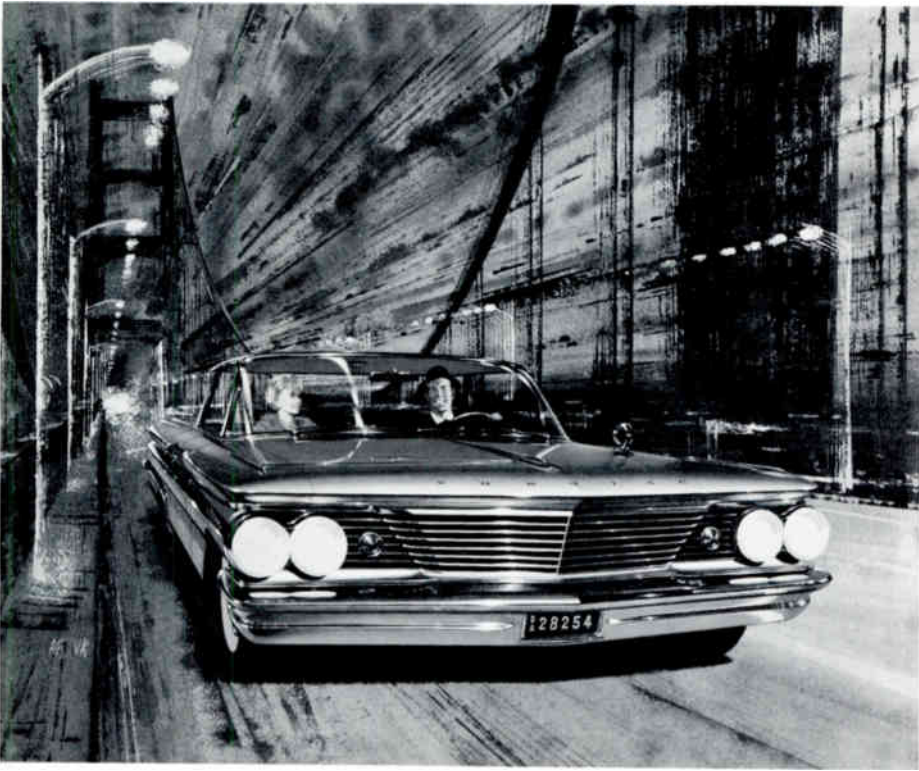




212

CLASSIFICATION 13A — MAGAZINE ADVERTISING ART  
3 COLORS OR MORE — PRODUCT ILLUSTRATION

ART DIRECTOR H. BRAMSON  
PHOTOGRAPHER BERT STERN  
AGENCY LAWRENCE C. GUMBINNER  
ADV. AGENCY, INC.  
CLIENT SMIRNOFF VODKA



213

ART DIRECTOR JAMES E. McGUIRE  
 ARTISTS ARTHUR FITZPATRICK/VAN KAUFMAN  
 COPYWRITER ROBERT MARKER  
 AGENCY MACMANUS, JOHN AND ADAMS, INC.  
 CLIENT PONTIAC MOTOR DIVISION — GENERAL MOTORS CORPORATION



The world follows  
 the wheels of a car so  
 called the track.

The motor the track,  
 the power the standard.

The greater the mobility  
 the better your control.

No other car has a track  
 so wide as this one.

No other car has  
 Motor-Track Wheels.

Get the one.

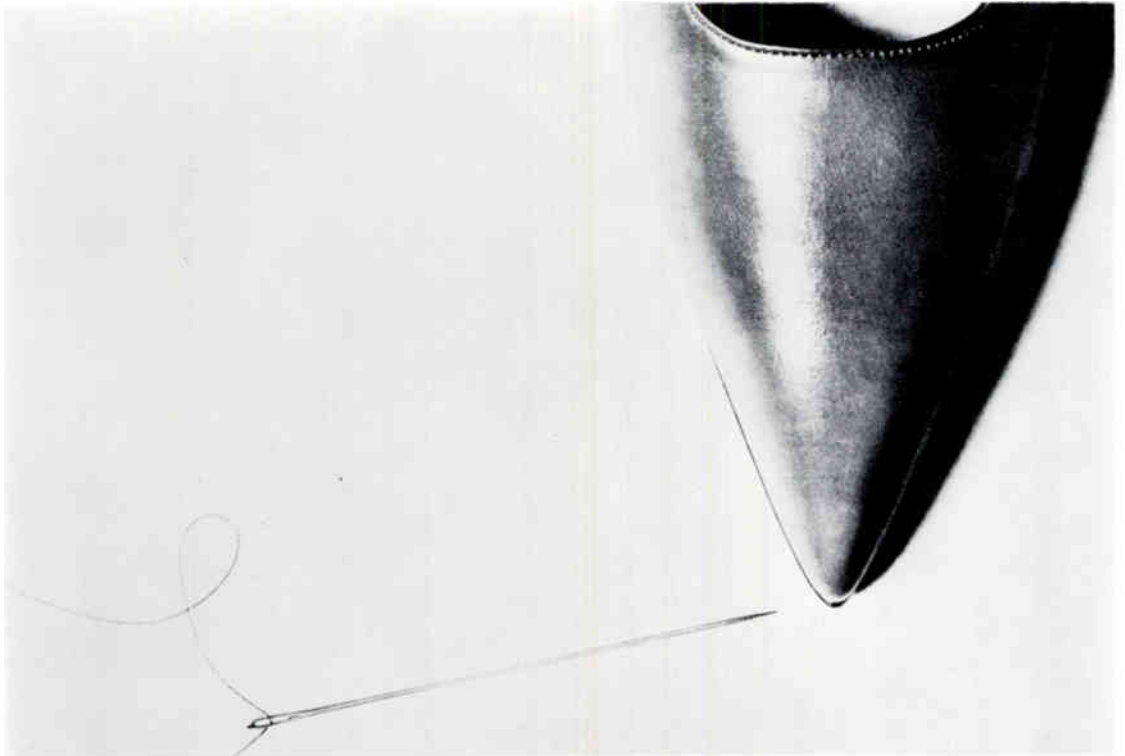
Only PONTIAC.





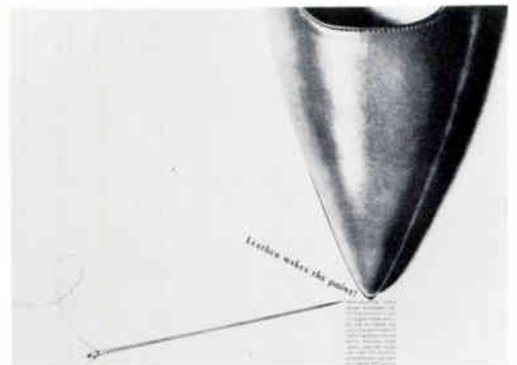
214

ART DIRECTOR GEORGE LOIS  
 PHOTOGRAPHER CARL FISCHER  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT LAVERNE INC.



215

ART DIRECTOR STEWARD GREENE  
 PHOTOGRAPHER LYNN ST. JOHN  
 COPYWRITER JOAN SWAN  
 AGENCY DANIEL AND CHARLES  
 CLIENT LEATHER INDUSTRIES OF AMERICA







Glass bottles keep milk so clean and pure. There's nothing in glass to change dairy-fresh flavor, and you always see just how much is left.

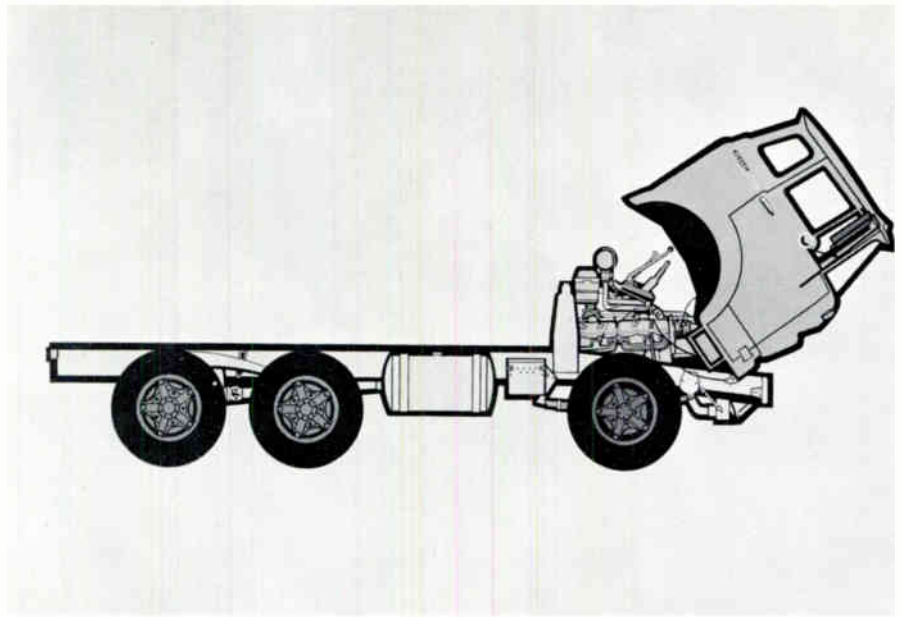
**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTORS BUDD HEMMICK/AL FELDMAN**  
**PHOTOGRAPHER HAANEL CASSIDY**  
**COPYWRITERS RUTH CERRONE/ELEANOR BARON**  
**AGENCY KENYON & ECKHARDT, INC.**  
**CLIENT G.C.M.I.**

**216**



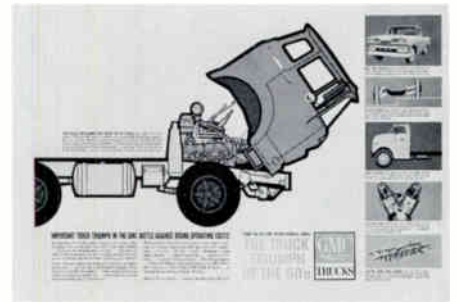
**217**

**ART DIRECTOR ALVIN CHERESKIN**  
**PHOTOGRAPHER WILLIAM BELL**  
**COPYWRITER HOCKADAY ASSOCIATES**  
**CLIENT DUNBAR FURNITURE CORP.**



**218**

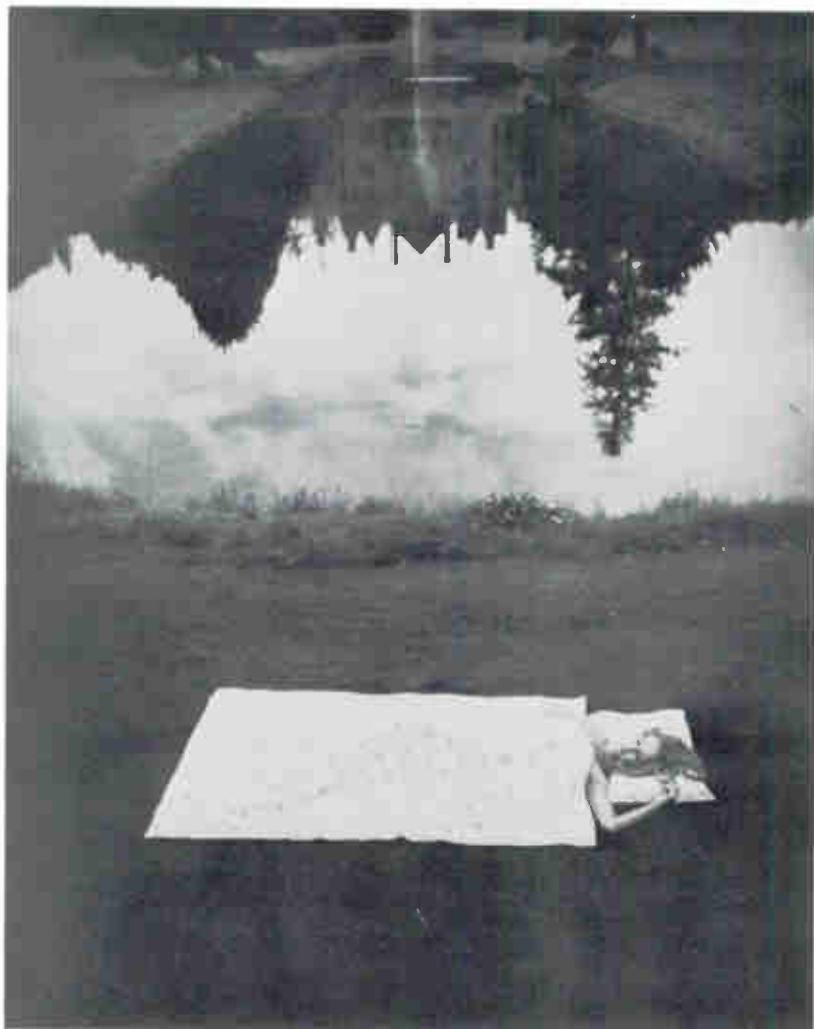
**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR PAUL WOLLMAN  
ARTIST CARL CRITZ  
COPYWRITER WILLIAM WHITING  
AGENCY McCANN-ERICKSON, INC.  
CLIENT GENERAL MOTORS CORPORATION —  
TRUCKS**



**219**

**ART DIRECTOR DICK GERTNER  
PHOTOGRAPHER BERT STERN  
AGENCY IRVING SERWER ADV., INC.  
CLIENT DANA PERFUMES**





are you a Springmaid?

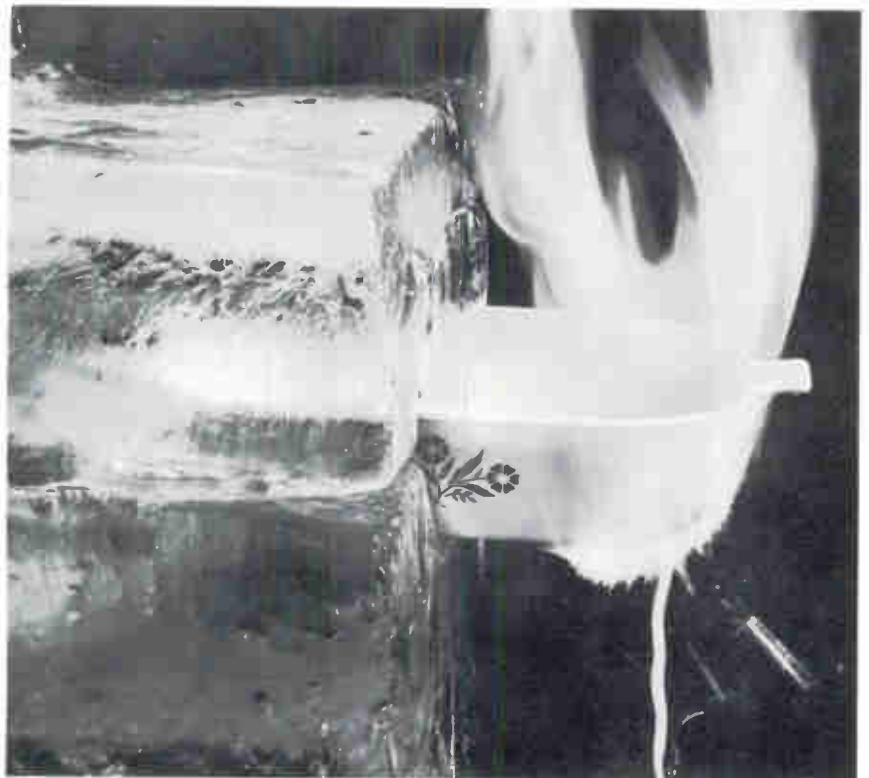
ART DIRECTOR LEE BATLIN  
 PHOTOGRAPHER NORMAN NISHIMURA  
 COPYWRITER LOIS HARMON  
 AGENCY ALTMAN STOLLER ADV., INC.  
 CLIENT SPRINGS MILLS INC.

222



most amazing  
 freeze-cook-  
 serve ware  
 to use or give!

CORNING WARE



223

ART DIRECTORS RICHARD HESS/DONALD JACKSON  
 PHOTOGRAPHER JOE LONG  
 COPYWRITER WILMA BELL  
 AGENCY N. W. AYER & SON, INC.  
 CLIENT CORNING GLASS WORKS



224

ART DIRECTOR WILLIAM TAUBIN  
 PHOTOGRAPHER WINGATE PAINE  
 COPYWRITER WILLIAM BERNBACH  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT SCHENLEY



**How an exclusive discovery whips extra smoothness into Schenley whisky**

There's a shade of new golden amber in every bottle. It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...

It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...  
 the smoothness in every drop. It's the result of an exclusive discovery...





WHAT A WONDERFUL SURPRISE... You see, the secret is in the fabric of this amazingly  
 lighty mesh. Blending your chest in a... unobtrusive way... right against the perfect skin and smooth, like well-defined contours.  
 You'll never know you're wearing a brassiere. It's so... you'll be the fairest of them all.  
**YOU ARE THE FAIREST OF THEM ALL.**

225

**CLASSIFICATION 13B —  
 MAGAZINE ADVERTISING ART  
 3 COLORS OR MORE —  
 FASHION ILLUSTRATION**

**ART DIRECTOR ED TORTON  
 PHOTOGRAPHER PETER SAHULA  
 COPYWRITER ROY BAXTER  
 AGENCY PHILIP J. PERLMAN ASSOCIATES  
 CLIENT SURPRISE BRASSIERE CO.**

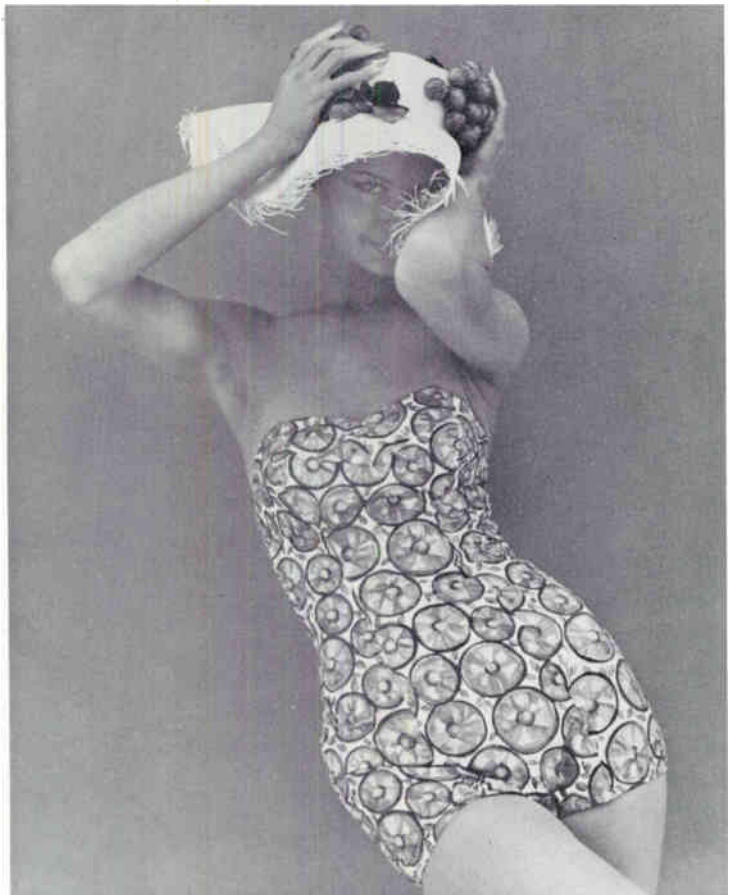


**ART DIRECTOR IZZ LIEBOWITZ  
 ARTIST/PHOTOGRAPHER ART DIMENSION/TOMMY  
 MITCHELL  
 COPYWRITER VERA MARKWITZ  
 AGENCY ANDERSON McCONNELL  
 CLIENT MARINA DEL MAR**

226



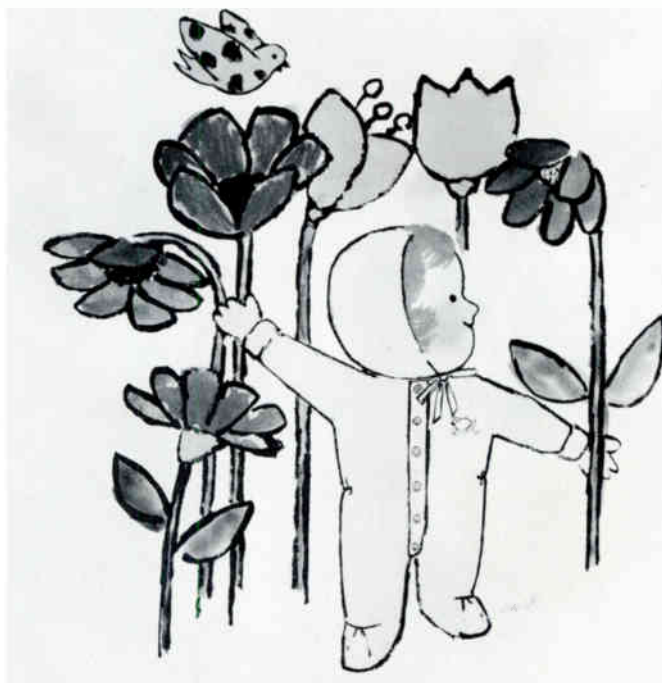
FOR CALIFORNIA  
 NATURALLY... a  
 personality to give  
 you... and you need in the  
 bright, bright "Sun" that  
 you've been dreaming of. The pattern  
 comes from the... like...  
 the...  
 marina del mar





ART DIRECTOR EDWARD ROSTOCK  
 PHOTOGRAPHER WINGATE PAINE  
 AGENCY ASHE AND ENGELMORE ADV., INC.  
 CLIENT YOLANDE

227



ART DIRECTOR MARVIN FIREMAN  
 ARTIST SAUL MANDEL  
 COPYWRITER REGINA OVESEY  
 AGENCY REGINA OVESEY, INC.  
 CLIENT KAPART

228





**229**

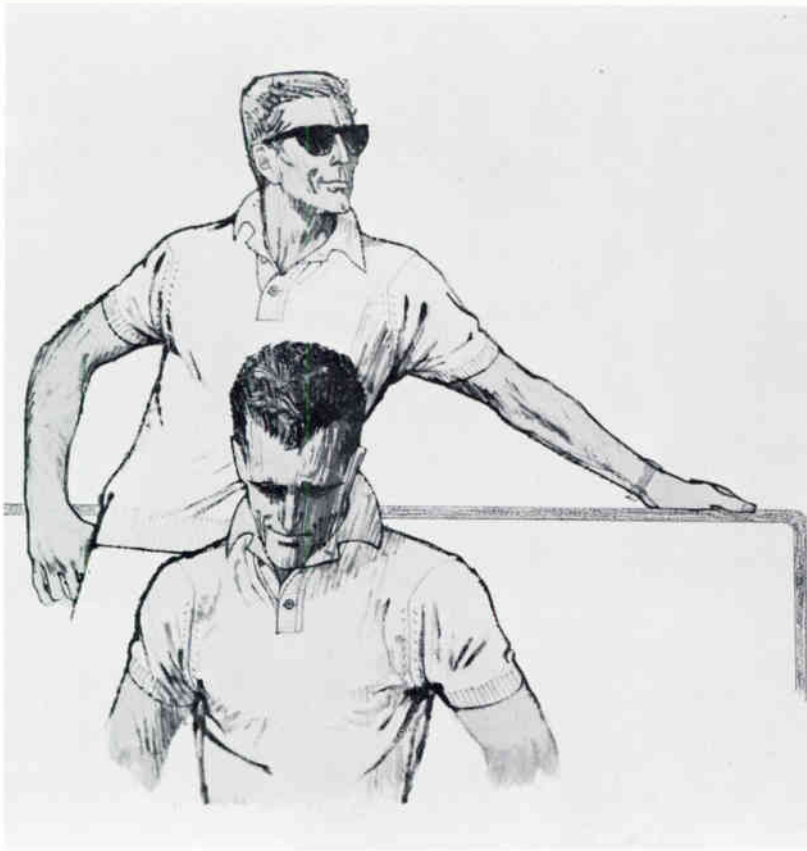
**ART DIRECTOR JANET HAUTAU  
 PHOTOGRAPHER HAROLD KRIEGER  
 COPYWRITER MARY HAMMON  
 AGENCY ELLINGTON AND CO., INC.  
 CLIENT MARTEX TOWELS**



**230** **just wear a smile and a jantzen**

**ART DIRECTOR ALVIN CHERESKIN  
 PHOTOGRAPHER WILLIAM BELL  
 AGENCY HOCKADAY ASSOCIATES  
 CLIENT JANTZEN**





ART DIRECTOR BOB PEAK  
 ARTIST BOB PEAK  
 COPYWRITER HAROLD BREITNER  
 AGENCY WESLEY ASSOCIATES  
 CLIENT PURITAN SPORTSWEAR CORP.

231

232

ART DIRECTOR PETER HIRSCH  
 PHOTOGRAPHER WILLIAM HELBURN  
 COPYWRITER DOUGLAS D. SIMON  
 AGENCY DOUGLAS D. SIMON ADV., INC.  
 CLIENT BORG FABRICS



ART DIRECTOR DAVID DAVIDIAN  
 PHOTOGRAPHER LILLIAN BASSMAN  
 COPYWRITER KAY SMITH  
 AGENCY FLETCHER, RICHARDS, CALKINS & HOLDEN, INC.  
 CLIENT UNITED STATES RUBBER CO.

233



ART DIRECTOR HAL ORINGER  
 PHOTOGRAPHER HOWELL CONANT  
 COPYWRITER BARBARA BENDER  
 AGENCY GREY ADVERTISING  
 CLIENT DAN RIVER

234



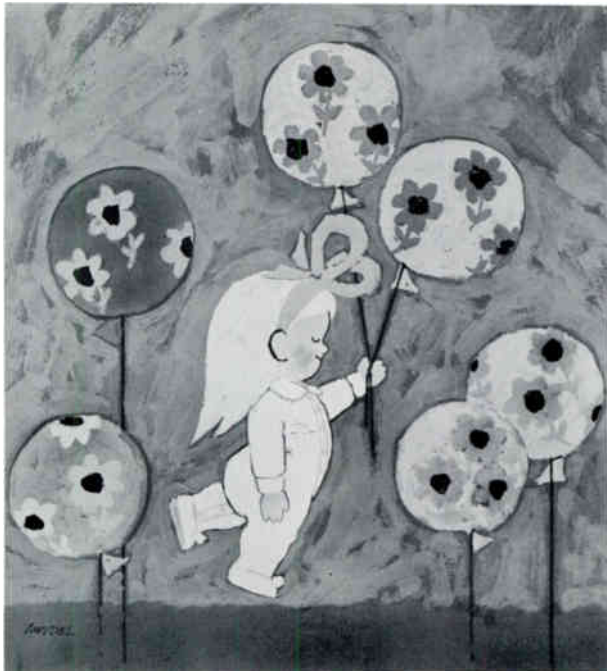
**CLASSIFICATION 13C — MAGAZINE ADVERTISING ART  
3 OR MORE COLORS — HUMOROUS ILLUSTRATION**



**ART DIRECTOR MANI WILDER  
PHOTOGRAPHER WILLIAM MURPHY  
COPYWRITER PETE OLDHAM  
AGENCY ERWIN WASEY RUTHUAFF & RYAN, INC.  
CLIENT ALBERS MILLING CO.**

**235**

**236**



**ART DIRECTOR MARVIN FIREMAN  
ARTIST SAUL MANDEL  
COPYWRITER REGINA OVESEY  
AGENCY REGINA OVESEY, INC.  
CLIENT KAPART**



a.leen



237

ART DIRECTOR GENE GARLANDA  
PHOTOGRAPHER JERRY SCHATZBERG  
COPYWRITERS GENE GARLANDA/RACHEL RABINOWICZ  
AGENCY GILBERT ADVERTISING AGENCY, INC.  
CLIENT AILEEN



238

ART DIRECTOR RICHARD CARROLL  
ARTISTS EDGAR DE EVIA/MIYO ENDO  
COPYWRITER SALLY GUTHRIE  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT GENERAL FOODS CORP.





**ART DIRECTOR DAVID DAVIDIAN**  
**ARTIST SAUL MANDEL**  
**COPYWRITER LESLIE MUNRO**  
**AGENCY FLETCHER, RICHARDS, CALKINS & HOLDEN, INC.**  
**CLIENT UNITED STATES RUBBER CO.**

**239**



**240**

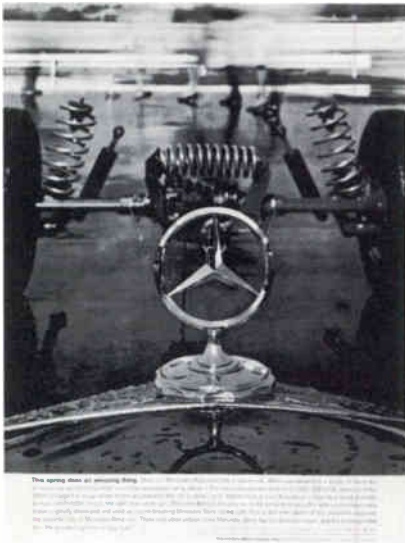
**ART DIRECTOR H. BRAMSON**  
**PHOTOGRAPHER BERT STERN**  
**AGENCY LAWRENCE C. GUMBINNER ADV. AGENCY, INC.**  
**CLIENT SMIRNOFF VODKA**



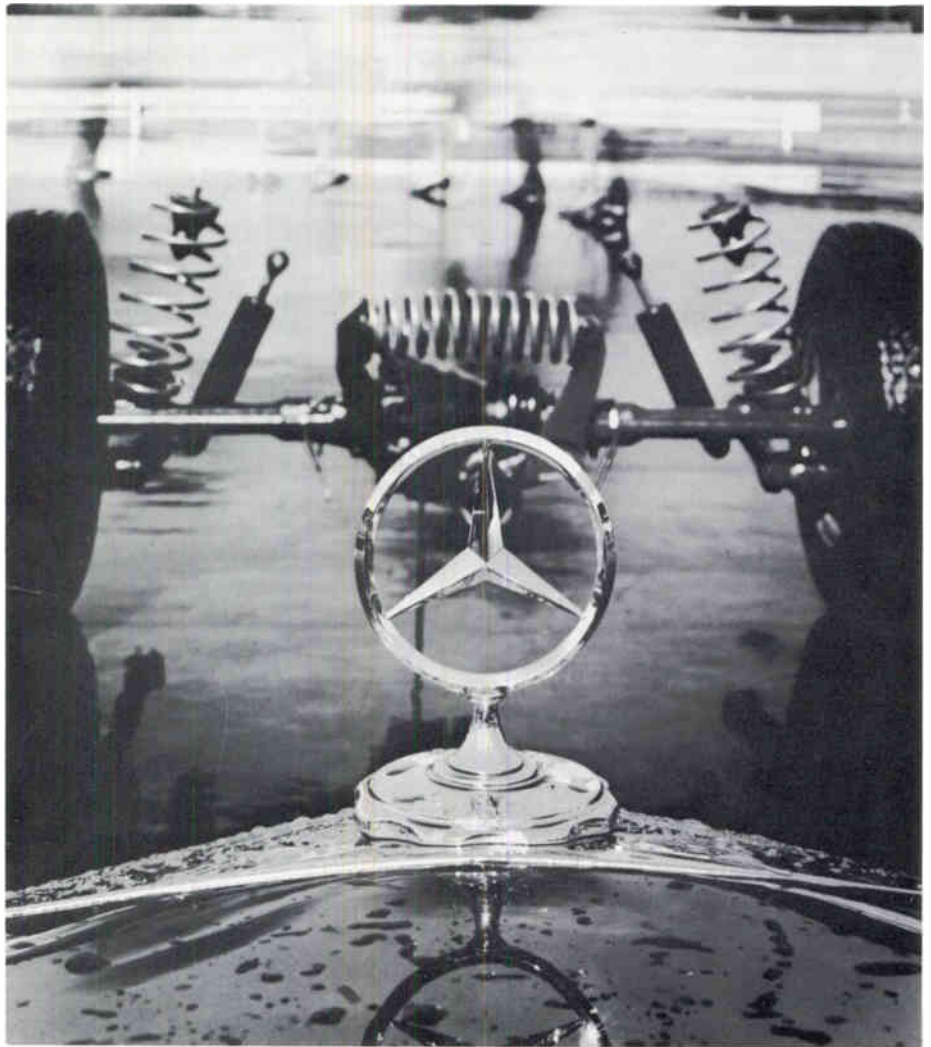
241



**CLASSIFICATION 13D — MAGAZINE ADVERTISING ART  
3 OR MORE COLORS — GENERAL ILLUSTRATION**  
**ART DIRECTOR LEONARD RUBEN**  
**ARTIST TOM MORROW**  
**COPYWRITER JOSEPH GIORDANO**  
**AGENCY YOUNG & RUBICAM, INC.**  
**CLIENT LEHN & FINK PRODUCTS CORP.**



242



**ART DIRECTOR HANS SAUER**  
**PHOTOGRAPHER WENDY HILTY**  
**COPYWRITER JULIAN APLEY**  
**AGENCY D'ARCY ADV. CO., INC.**  
**CLIENT STUDEBAKER-PACKARD CORP.**



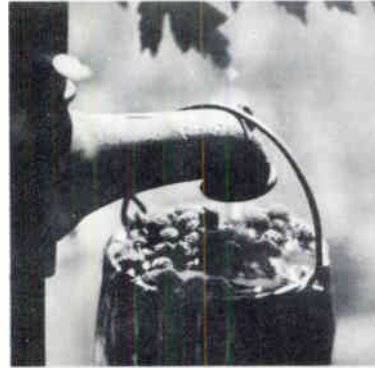
**ART DIRECTOR MARTIN STEVENS  
 PHOTOGRAPHER ORMOND GIGLI  
 COPYWRITER JAMES JORDAN  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
 CLIENT LADIES HOME JOURNAL**

243



**ART DIRECTORS HERBERT BAYER/CHARLES COINER/  
 RALPH ECKERSTROM  
 ARTIST JACOB LANDAU  
 COPYWRITER BORIS TODRIN  
 AGENCY N. W. AYER & SON, INC.  
 CLIENT CONTAINER CORP. OF AMERICA**

244



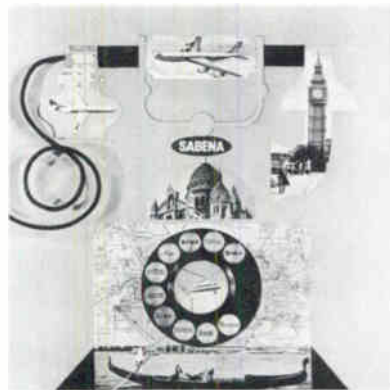
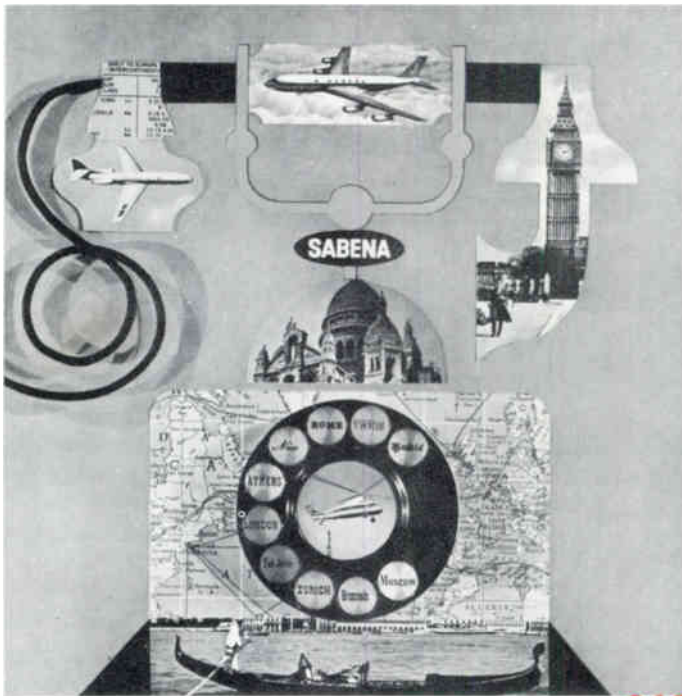
After long days, when a hot summer sun  
 has a long heat, when the people know their  
 requirements are ready to become fresh!  
 Then Sabena's Preserve and Jelly. To meet  
 just (1) the filling of their lives, when  
 back to nature, craft one a special  
 "preservation" which that preserves the  
 flavor to which fresh-fruit good! Taste  
 their mouths now!



Oh Flavors...all fresh-fruit good!

ART DIRECTOR JACK AMON  
 PHOTOGRAPHER JIM BRADY  
 COPYWRITER DON DICKENS  
 AGENCY NEEDHAM, LOUIS & BRORBY, INC.  
 CLIENT KRAFT — JELLIES AND PRESERVES

245



Why do well-traveled people travel Sabena? Pick up the  
 telephone...in Paris, in Tripoli, in 200 cities of the world  
 ... Sabena's man-on-the-air can tell you where to  
 stop, where to stop, what to pay, or how-to-see. Those  
 who experts on local affairs will book you a boat  
 ticket, find you a baby-sitter... in every way bear out  
 the fact that in and through Europe, Africa, and the  
 Middle East...to arrive Belgique c'est magnifique?

ART DIRECTOR ROBERT MILLER  
 PHOTOGRAPHER ISADOR SELTZER/PUSH PIN STUDIOS  
 COPYWRITER DANA BLACKMAR  
 AGENCY McCANN-MARSHALL CO.  
 CLIENT SABENA BELGIAN WORLD AIRLINES

246





**ART DIRECTORS HERBERT BAYER/CHARLES COINER/  
RALPH ECKERSTROM  
ARTIST ANTONIO FRASCONI  
COPYWRITER BORIS TODRIN  
AGENCY N. W. AYER & SON, INC.  
CLIENT CONTAINER CORP. OF AMERICA**

**247**



**ART DIRECTOR MARCE MAYHEW  
PHOTOGRAPHER HERBERT LOEBEL  
COPYWRITER DICK KARP  
AGENCY REACH, McCLINTON AND CO.  
CLIENT PRUDENTIAL**

**248**



NO OTHER GOLF BALL CAN HOLD A CANDLE TO THE NEW DISTANCE DOTS!<sup>®</sup> It's the lightest, whitest ball that ever bounced down a fairway or curled into a cup. There's never been a golf ball that stayed so white so long. Discover what real distance can do for your golf game! NEW DISTANCE DOTS are now numbered 1 through 8. Sold at golf professional shops. Remember, DISTANCE DOTS are now available in Canada, too.

General



249

**CLASSIFICATION 15A — MAGAZINE ADVERTISING ART  
B/W — PRODUCT ILLUSTRATION**

**ART DIRECTOR DON ELDRIDGE  
PHOTOGRAPHER LEN SIEGLER  
COPYWRITER BARRY BIEDERMAN  
AGENCY MOGUL WILLIAMS & SAYLOR  
CLIENT BRITISH INDUSTRIES**



Birdies-to-be!

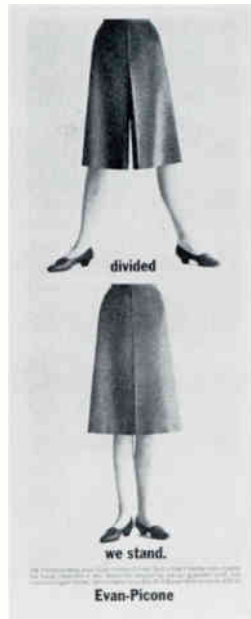
No other golf ball can hold a candle to the NEW DISTANCE DOTS!<sup>®</sup> It's the lightest, whitest ball that ever bounced down a fairway or curled into a cup. There's never been a golf ball that stayed so white so long. Discover what real distance can do for your golf game! NEW DISTANCE DOTS are now numbered 1 through 8. Sold at golf professional shops. Remember, DISTANCE DOTS are now available in Canada, too.

**SPALDING**  
THE WORLD'S BEST GOLF BALLS



250

**ART DIRECTOR EDWARD BOWIE  
PHOTOGRAPHER LESTER BOOKBINDER  
COPYWRITER JOHN BLUMENTHAL  
AGENCY YOUNG & RUBICAM, INC.  
CLIENT SPALDING & BROS., INC.**



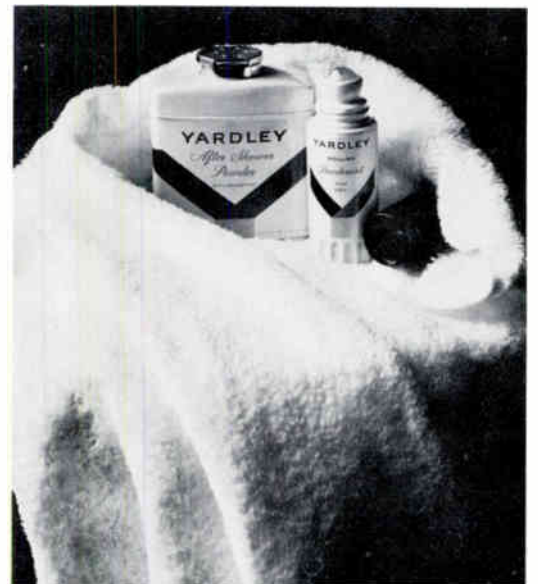
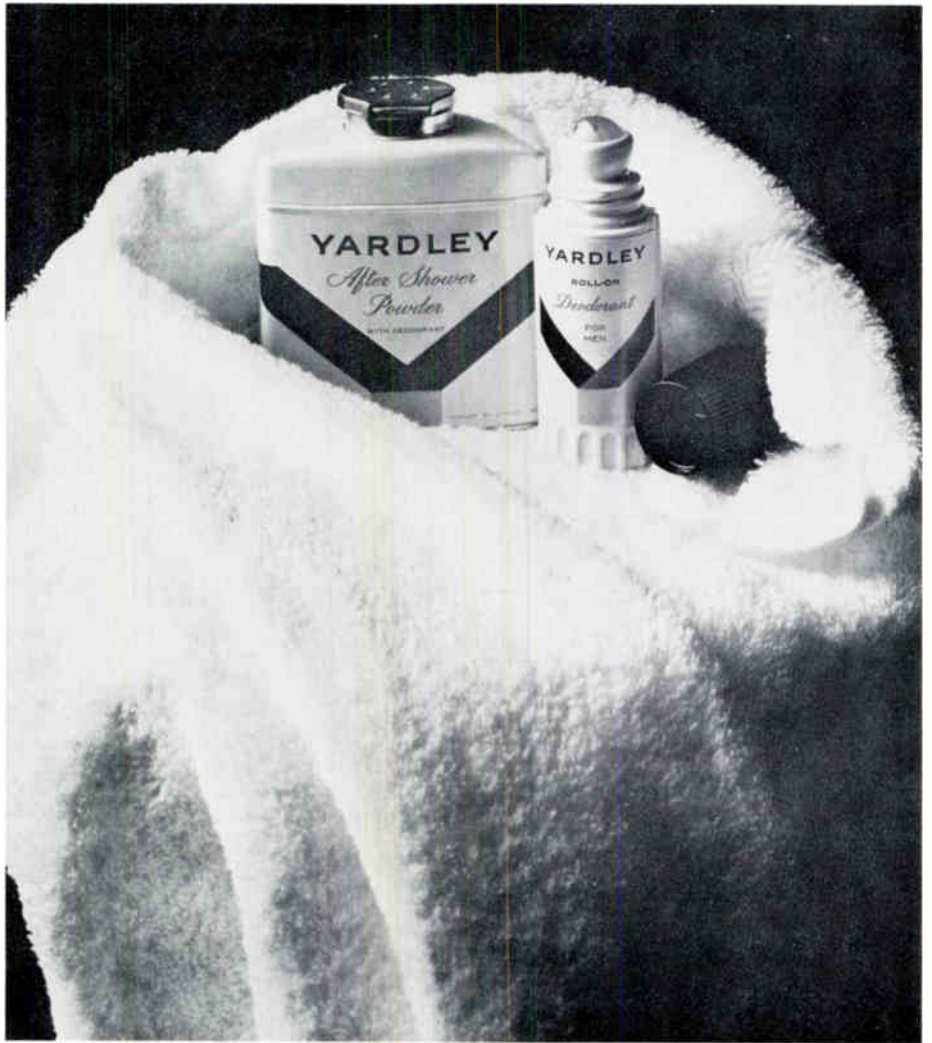
ART DIRECTOR GEORGE LOIS  
 PHOTOGRAPHER CARL FISCHER  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT EVAN-PICONE

251



ART DIRECTOR GEORGE LOIS  
 PHOTOGRAPHER CARL FISCHER  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT PARK & HAGNA, INC.

252



We'd like to make your next shower two times more effective

Yardley After Shower Powder is a fine, talc-free powder that absorbs moisture and keeps you fresh and comfortable all day long. Yardley Roll-On Deodorant is a long-lasting, non-sticky deodorant that keeps you fresh and comfortable all day long. Yardley products are made with the finest ingredients and are available in a variety of scents. For more information, visit us online at Yardley.com or call 1-800-444-4444.

253

ART DIRECTOR BERT STEINHAUSER  
 PHOTOGRAPHER MEL SOKOLSKY  
 COPYWRITER MARY WELLS  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT YARDLEY



**CLASSIFICATION 15B — MAGAZINE ADVERTISING ART  
B/W — FASHION ILLUSTRATION**

**ART DIRECTOR MARVIN FIREMAN  
PHOTOGRAPHER GERALD HOCHMAN  
COPYWRITER REGINA OVESEY  
AGENCY REGINA OVESEY, INC.  
CLIENT WUNDIES, INC.**

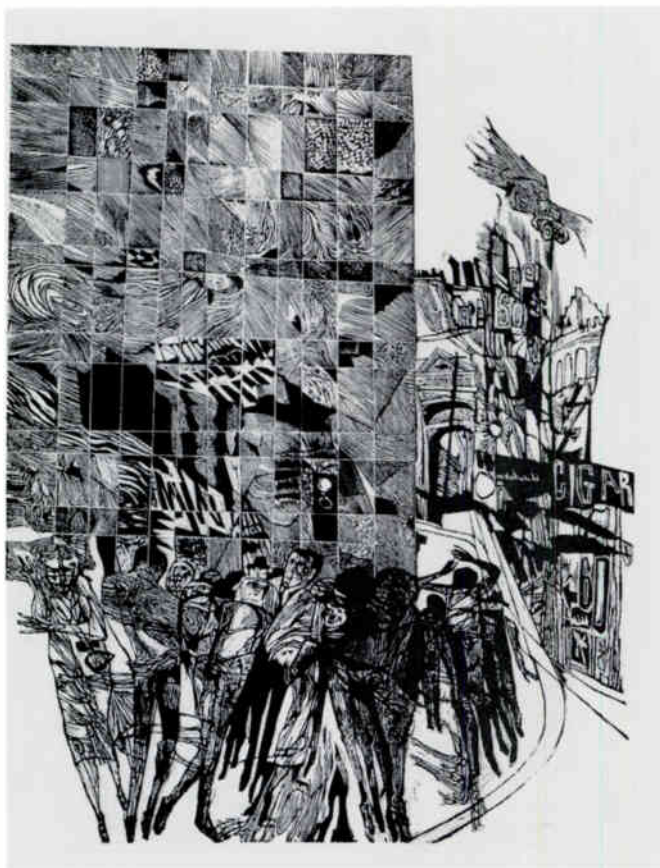


**CLASSIFICATION 15D — MAGAZINE ADVERTISING ART  
B/W — GENERAL ILLUSTRATION**



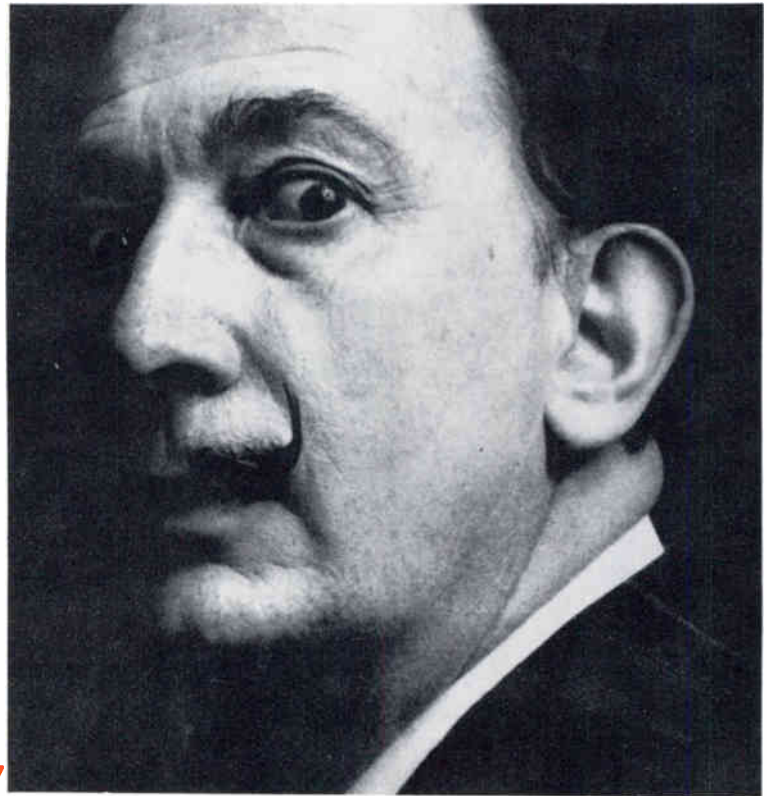
**255**

**ART DIRECTOR GEORGE LOIS  
PHOTOGRAPHER CARL FISCHER  
COPYWRITER JULIAN KOENIG  
AGENCY PAPERT, KOENIG, LOIS, INC.  
CLIENT ROUND-THE-CLOCK**



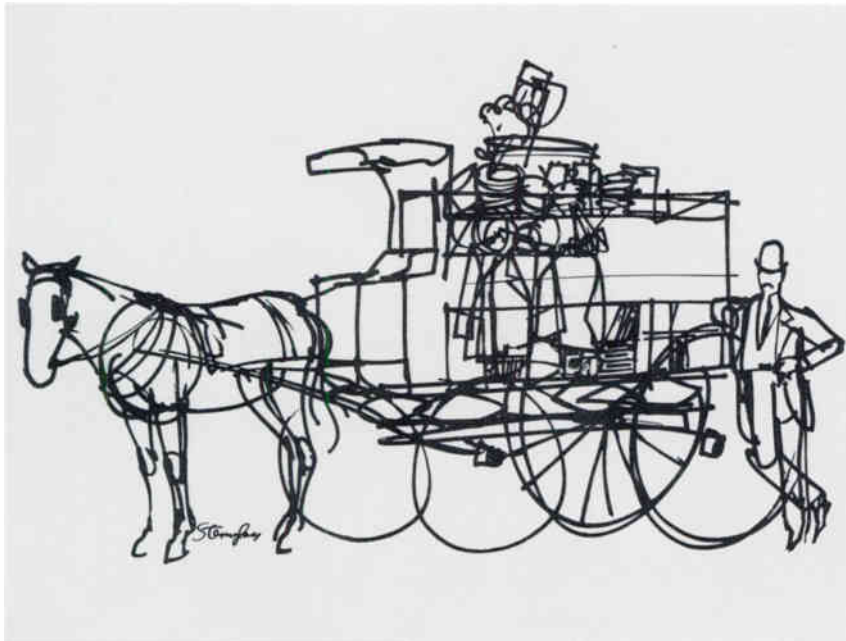
**ART DIRECTOR J. A. PETRENCIS  
ARTISTS JACOB LANDAU/MEL RICHMAN  
COPYWRITER J. A. PETRENCIS  
AGENCY SMITH TAYLOR AND JENKINS, INC.  
CLIENT LIMBACH CO.**

**256**



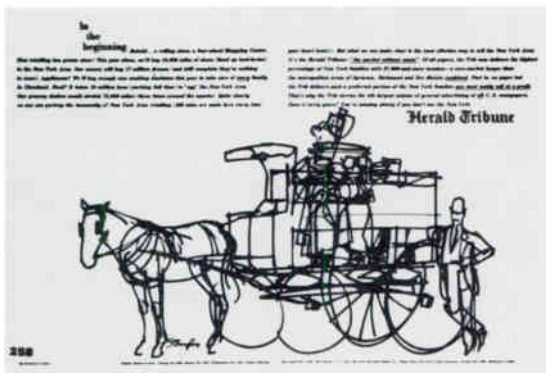
257

ART DIRECTOR HELMUT KRONE  
 PHOTOGRAPHER BERT STERN  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT POLAROID



ART DIRECTOR FRANK V. DROESCH  
 DESIGNER FRED HAUSMAN  
 ARTIST ARNO STERNGLASS  
 COPYWRITER ROBERT NUTT  
 AGENCY DONAHUE AND COE  
 CLIENT NEW YORK HERALD TRIBUNE

258





The copy work, Sir Graham's definition of the reader mind, anticipation, pleasure



**ART DIRECTOR ELMER PIZZI**  
**ARTIST AUSTIN BRIGGS**  
**COPYWRITER WILLIAM KINNEY**  
**AGENCY GRAY AND ROGERS**  
**CLIENT TV GUIDE**

**259**



**Fib on Crane's**

*"... knowing how, whether you are, things, I simply couldn't  
 put you through the ordeal of my rather phlegmatic wedding—  
 my occasional volatility, the staff's Country Club. Mark as I know..."*

**ART DIRECTOR MICHAEL DeLEO**  
**PHOTOGRAPHER FRANCES McLAUGHLIN GILL**  
**COPYWRITER JEAN ZUVER**  
**AGENCY HOCKADAY ASSOCIATES**  
**CLIENT CRANE'S PAPER CO.**

**260**



ART DIRECTOR LEONARD RUBEN  
 DESIGNER JEFF METZNER  
 PHOTOGRAPHER ALFRED EISENSTAEDT  
 COPYWRITER JOHN BLUMENTHAL  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT TIME, INC./SPORTS ILLUSTRATED

261



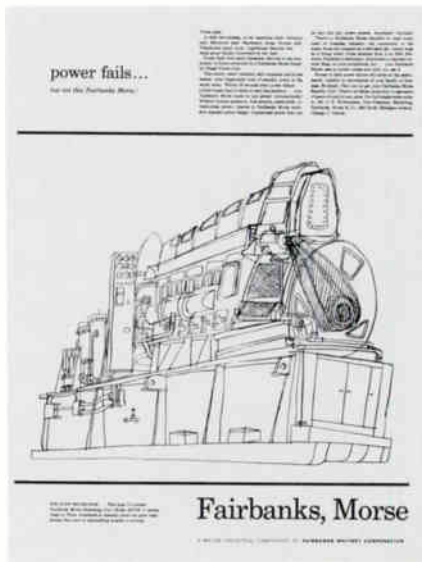


**CLASSIFICATION 16A — NEWSPAPER ADVERTISING ART  
PRODUCT ILLUSTRATION**

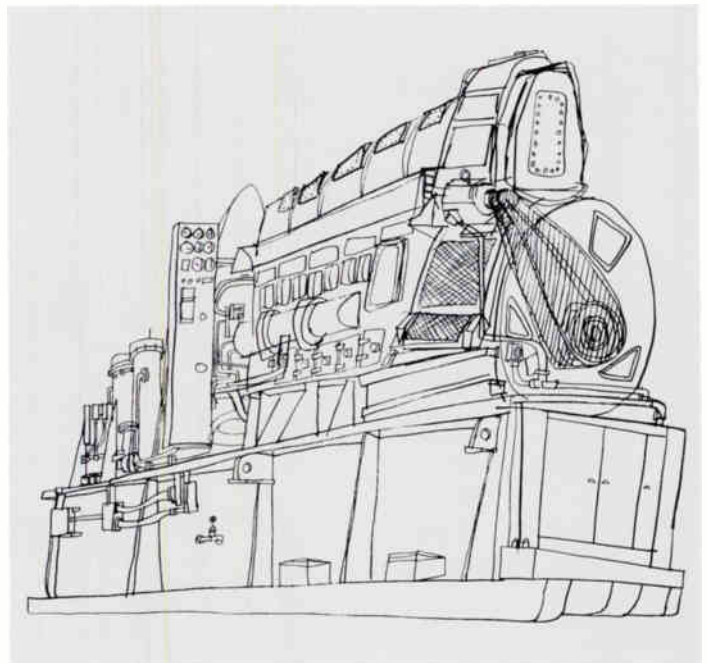


**262**

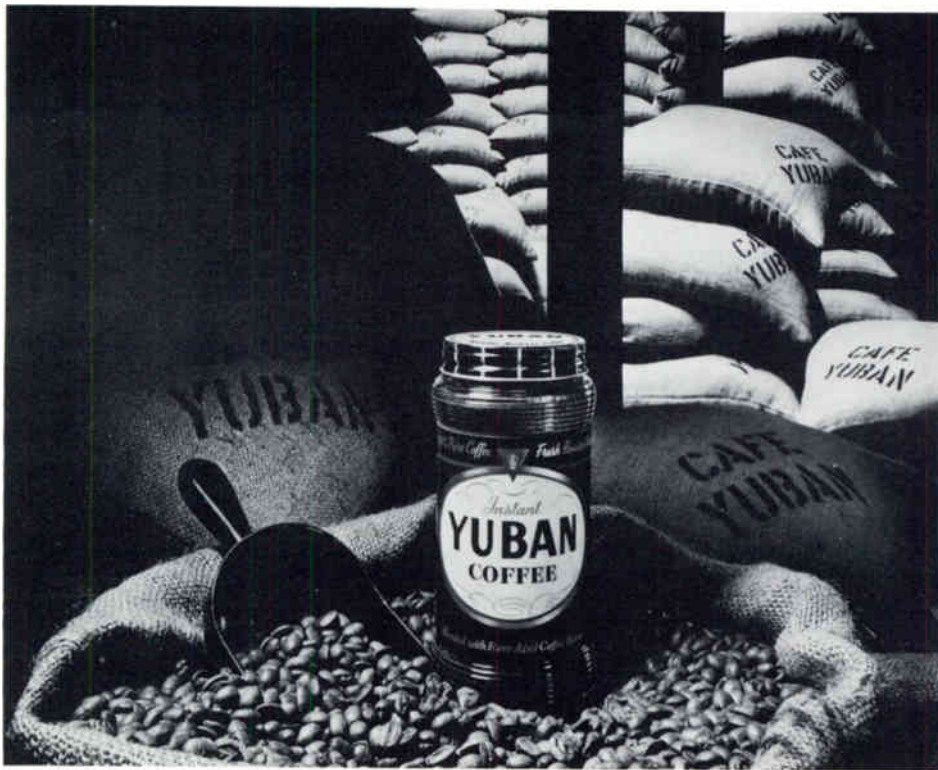
**ART DIRECTOR KEN DUSKIN  
PHOTOGRAPHER MELVIN SOKOLSKY  
COPYWRITER GEORGE RIKE  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT SCHENLEY DIST.**



**263**



**ART DIRECTOR MARCE MAYHEW  
ARTIST MARCE MAYHEW  
COPYWRITER PAUL FIELDS  
AGENCY REACH, McCLINTON & CO.  
CLIENT FAIRBANKS MORSE**



264

ART DIRECTOR ROBERT H. BROOKS  
 PHOTOGRAPHER IRVING PENN  
 COPYWRITER PETER OLMSTEAD  
 AGENCY BENTON & BOWLES, INC.  
 CLIENT GENERAL FOODS CORP. — MAXWELL HOUSE  
 COFFEE DIVISION



265

CLASSIFICATION 16B — NEWSPAPER ADVERTISING ART  
 FASHION ILLUSTRATION

ART DIRECTOR GEORGE COUTTS  
 ARTIST BETTY BRADER ASHLEY  
 COPYWRITER CAROL KLOEPPING  
 CLIENT JOSEPH MAGNIN



266

ART DIRECTOR BEN SPIEGEL  
 ARTIST MERLE BASSET  
 COPYWRITER RONALD ROSENFELD  
 AGENCY DOYLE, DANE, BERNBACH, INC.  
 CLIENT MELVILLE SHOE CO.



Just call me Columbus.

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CLASSIFICATION 16C — NEWSPAPER ADVERTISING ART  
 HUMOROUS ILLUSTRATION

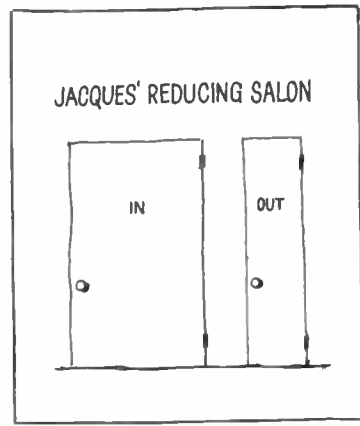
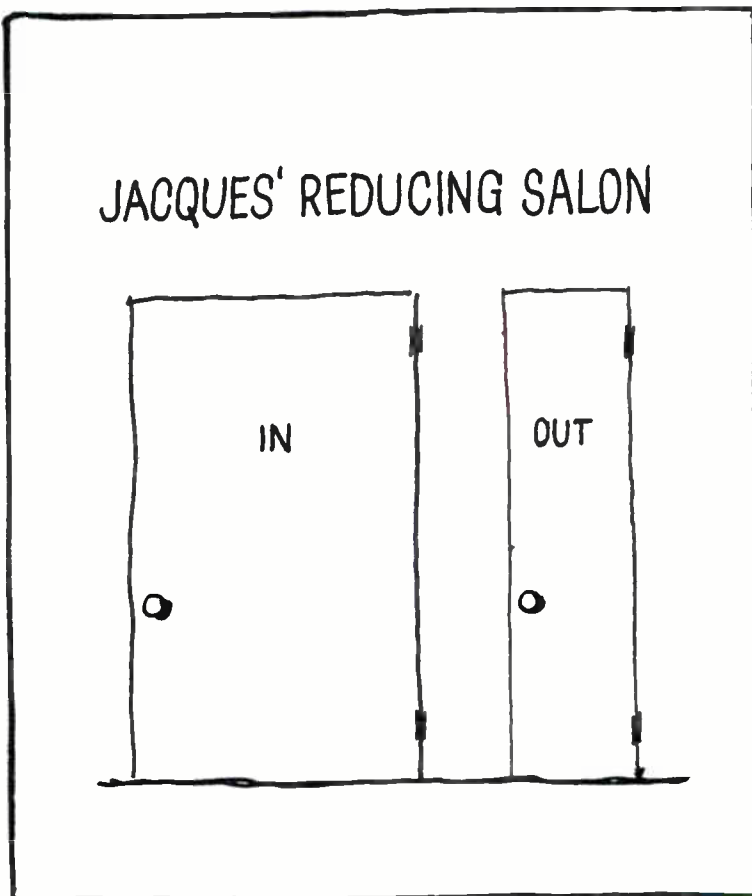


267

ART DIRECTOR GEORGE COUTTS  
 ARTIST BETTY BRADER ASHLEY  
 COPYWRITER CAROL KLOEPPING  
 CLIENT JOSEPH MAGNIN





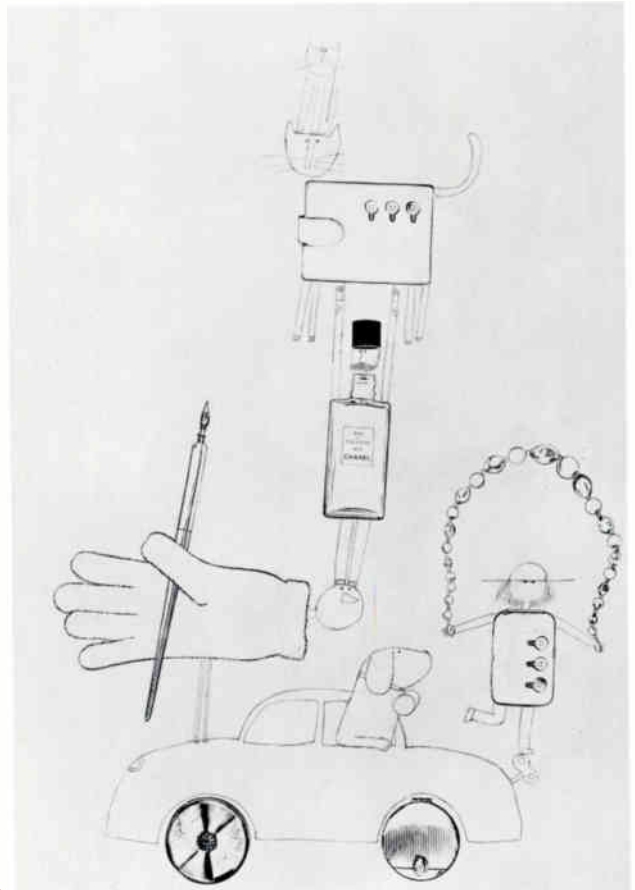
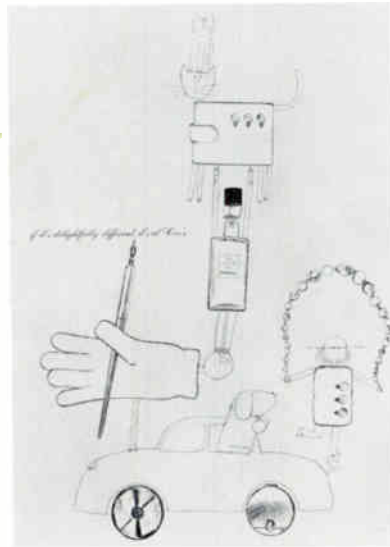


A strong simple selling idea... dramatically presented

B&B

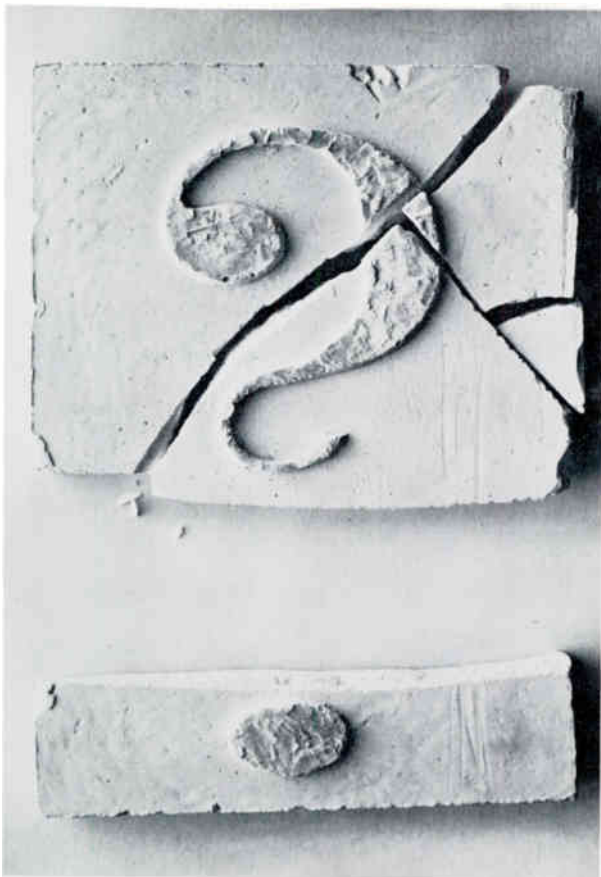
ART DIRECTOR GARY FRIEDLAND  
 ARTIST ROBERT PLISKIN  
 COPYWRITER ELI KRAMER  
 AGENCY BENTON & BOWLES, INC.  
 CLIENT BENTON & BOWLES, INC.

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271

ART DIRECTOR ARNOLD VARGA  
 ARTIST ARNOLD VARGA  
 PHOTOGRAPHER HAROLD CORSINI  
 CLIENT COX'S, INC.



**CLASSIFICATION 16D — NEWSPAPER ADVERTISING ART  
GENERAL ILLUSTRATION**

**ART DIRECTOR RICHARD LOEW  
ARTIST BOB FARBER  
PHOTOGRAPHER SIDNEY MEHRING  
COPYWRITERS VICTOR RATNER/CARL ABRAMS  
AGENCY GREY ADVERTISING  
CLIENT N.B.C.**

**272**

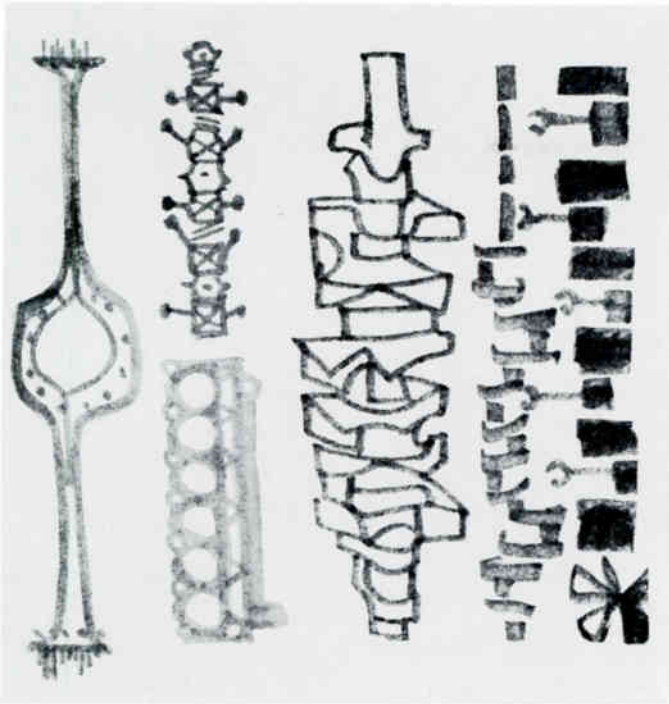


**DESIGNER FRED HAUSMAN  
ART DIRECTOR FRANK V. DROESCH  
ARTIST JOHN GROTH  
COPYWRITER ROBERT NUTT  
AGENCY DONAHUE AND COE, INC.  
CLIENT HERALD TRIBUNE**

**273**

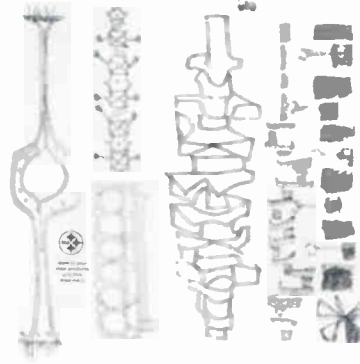






30%

of all cold finished carbon steel bars produced are sold through Steel Service Centers. Virtually every manufacturer of automotive parts relies heavily on Steel Service Centers for these cold finished bars in a wide variety of sizes, grades and shapes, delivered when needed. Jones & Laughlin, a major producer of cold finished bars, recommends the economic services of the nation's Steel Service Centers.



ART DIRECTOR ED SPAHR  
 ARTIST BARBARA MITCHELL/FEDERMAN STUDIO  
 COPYWRITER W. J. DELMORE  
 AGENCY KETCHUM, MacLEOD & GROVE  
 CLIENT JONES & LAUGHLIN STEEL CORP.

276

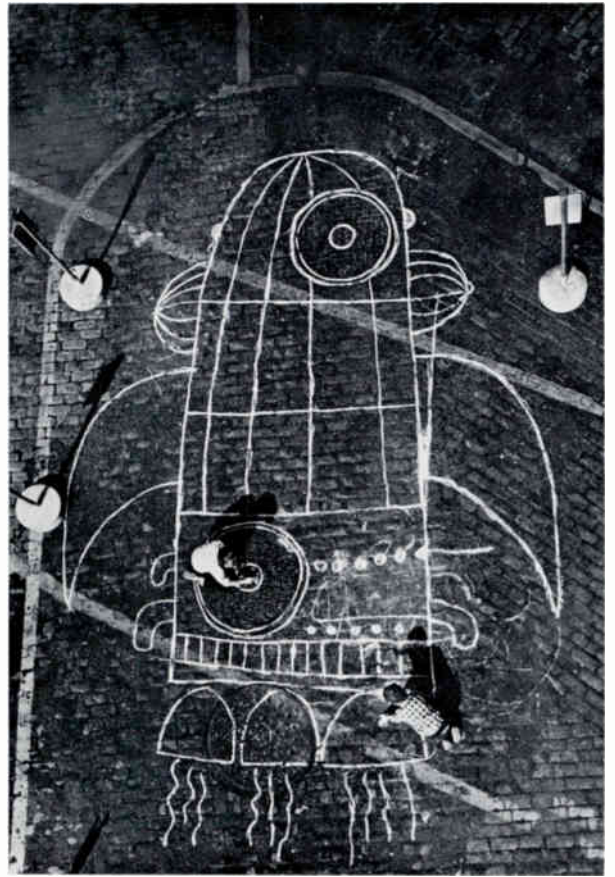
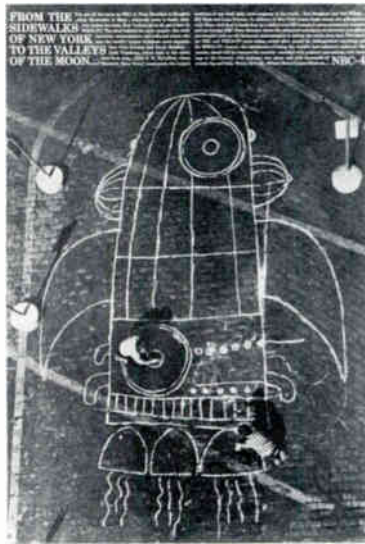


"To me, LIFE is the mood of a week—enchantment infused with excitement. Only LIFE is so many things to so many people. Something special to each one."



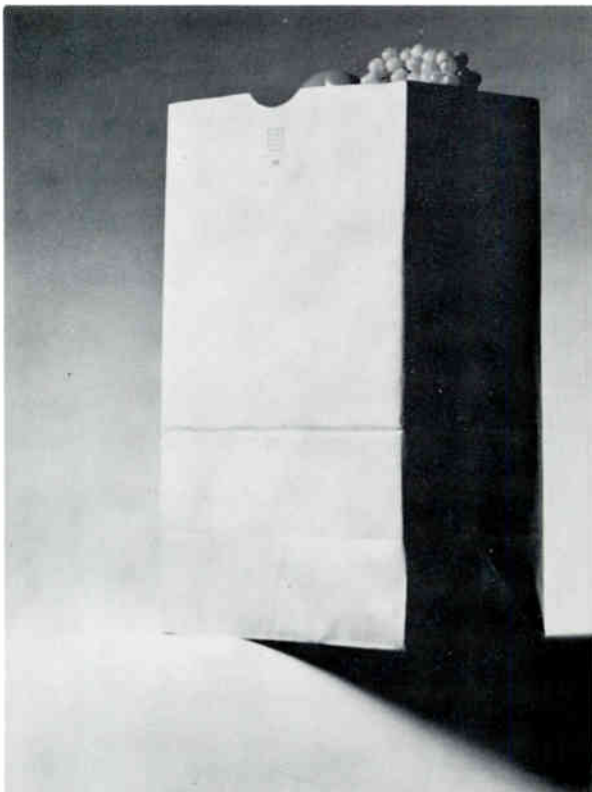
ART DIRECTOR HUGH WHITE  
 PHOTOGRAPHER NINA LEEN  
 COPYWRITER SUZANNE ROTHMAN  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT TIME, INC.

277



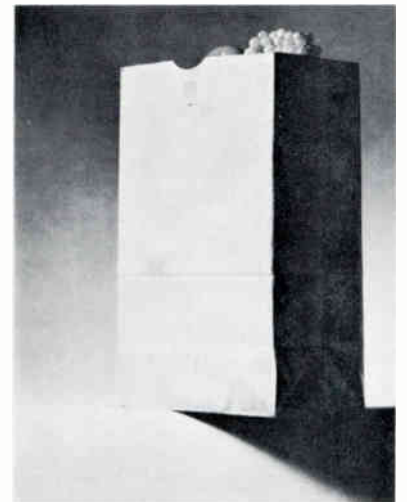
278

ART DIRECTORS RICHARD LOEW/HECTOR ROBLEDO  
 PHOTOGRAPHER WALTER SILVERS  
 COPYWRITER ROBERT HAIG  
 AGENCY GREY ADV.  
 CLIENT NATIONAL BROADCASTING COMPANY



Last year American shoppers carried home more than \$19 billion worth of goods in grocery bags and sacks. The most experienced producer of these paper bags is

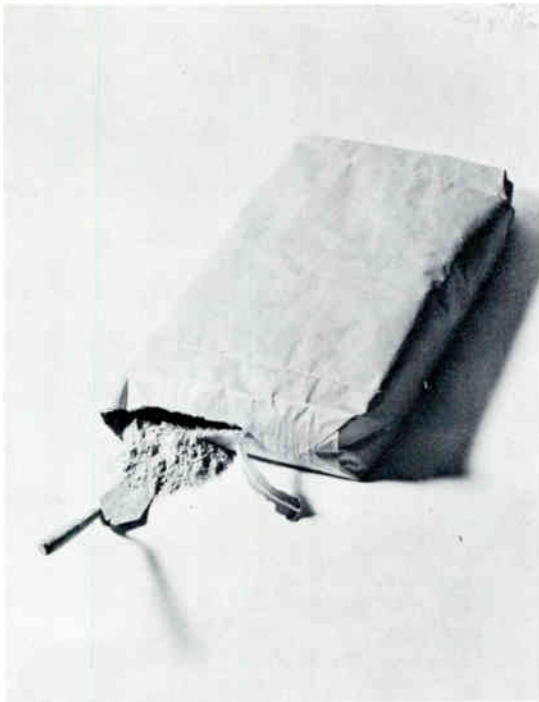
**UNION-CAMP**  
Union Bag, Camp & Paper Corp.



**CLASSIFICATION 17A — TRADE ADVERTISING ART  
 PRODUCT ILLUSTRATION**

ART DIRECTOR GORDON PRICE  
 PHOTOGRAPHER TONI FICALORO  
 COPYWRITER WILLIAM R. HENDERSON  
 AGENCY SMITH, HAGEL & KNUDSEN, INC.  
 CLIENT UNION BAG-CAMP PAPER CORPORATION

279



Multwall bags transport over \$5 billion worth of food, feed, fertilizer, chemicals and cement annually. A major manufacturer of these economical heavy-duty containers is

UNION BAG-CAMP



ART DIRECTOR GORDON PRICE  
 PHOTOGRAPHER TONI FICALORO  
 COPYWRITER WILLIAM R. HENDERSON  
 AGENCY SMITH, HAGEL & KNUDSEN, INC.  
 CLIENT UNION BAG-CAMP PAPER CO.

280



**BLENDING**  
 GREAT STRENGTH  
 MAY 1952

ART DIRECTOR DAVID DEUTSCH  
 PHOTOGRAPHER HAROLD BECKER  
 COPYWRITER MAZY GOLDSTEIN  
 AGENCY McCANN-ERICKSON, INC.  
 CLIENT TALON, INC.

281

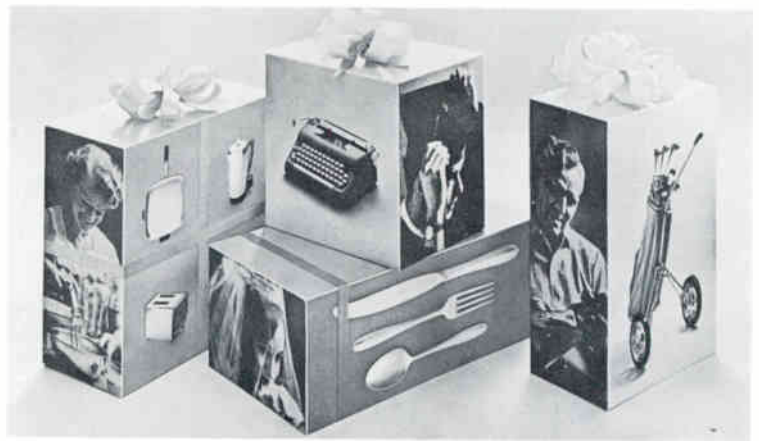


282

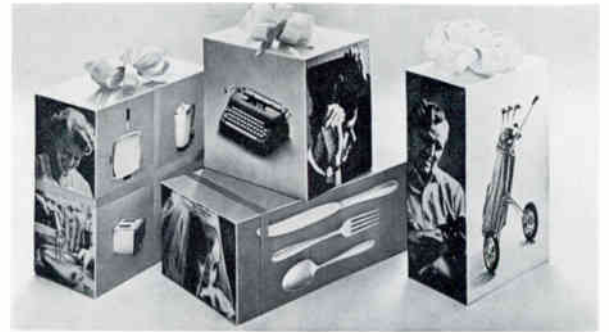
ART DIRECTORS IRA MAZER/DAVE LARSON  
PHOTOGRAPHER CARL FISCHER  
COPYWRITER DAVID HERZBURN  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT CHEMSTRAND CORP.



283

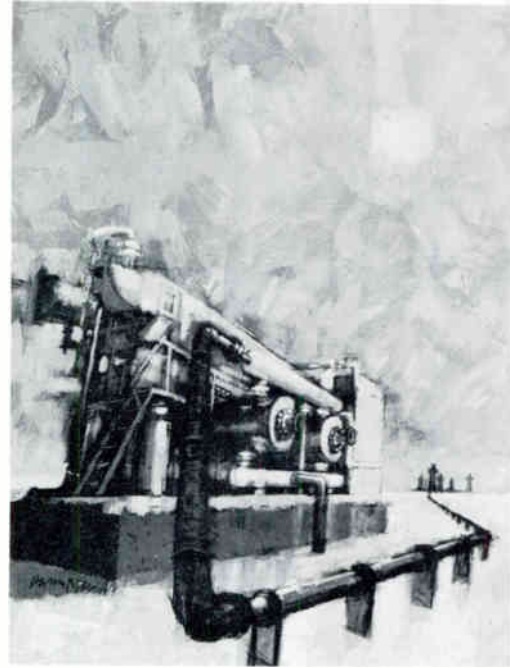


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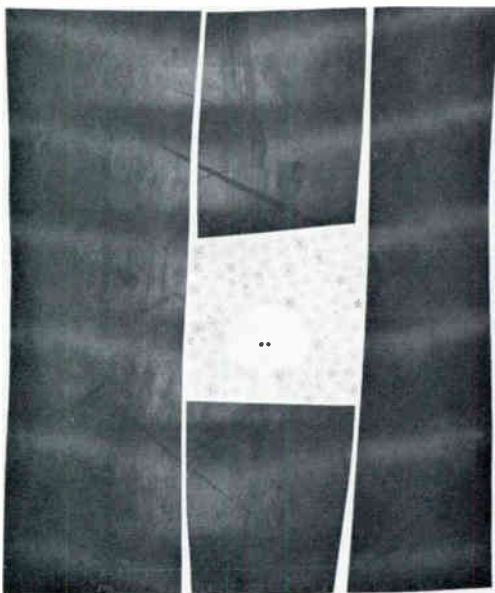
Steel is for better living, better giving

United States Steel



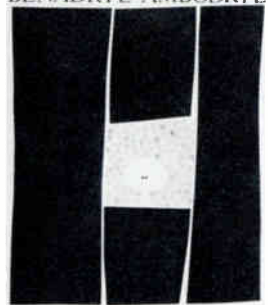
ART DIRECTOR ANTHONY D'ARRIGO  
 ARTIST HARVEY SCHMIDT  
 COPYWRITER W. DEAN FERRES  
 AGENCY NEEDHAM, LOUIS & BRORBY, INC.  
 CLIENT WORTHINGTON

ART DIRECTOR ARNOLD VARGA  
 PHOTOGRAPHER HAROLD BECKER  
 ARTIST ARNOLD VARGA  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
 CLIENT UNITED STATES STEEL CORP.



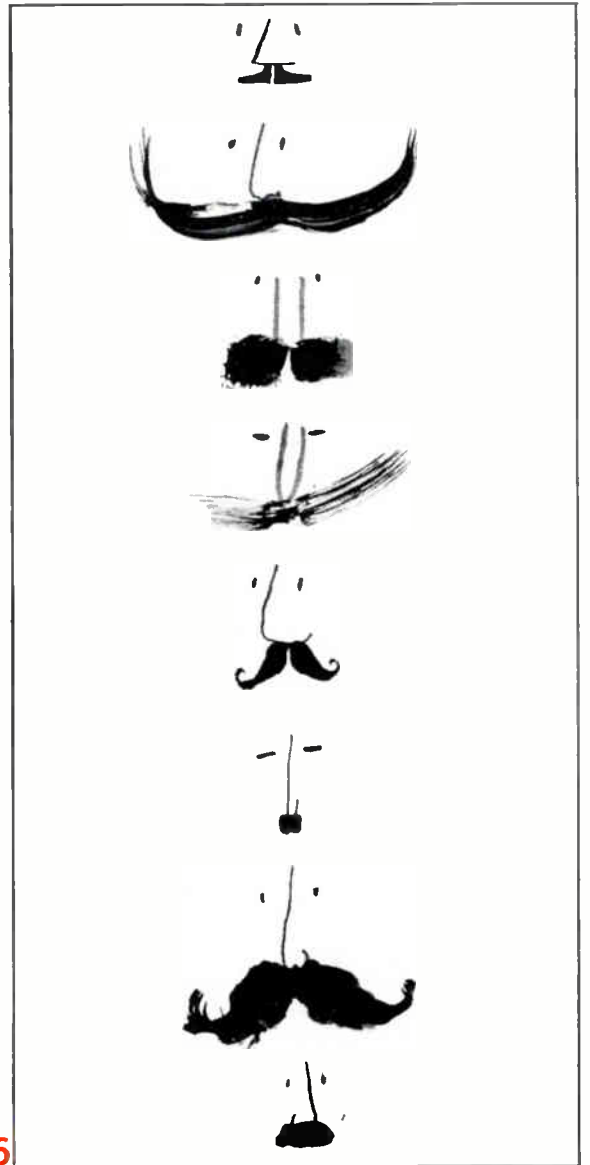
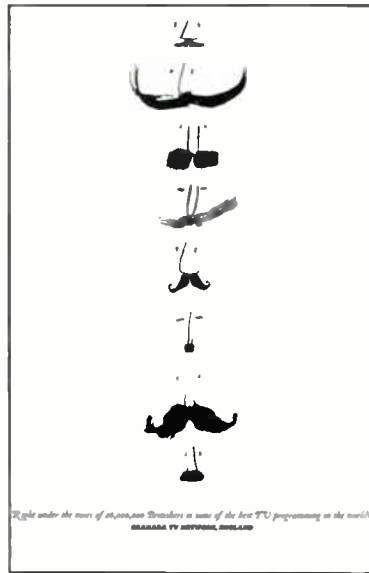
freedom from the tyranny of summertime allergies

BENADRYL AMBODRYL



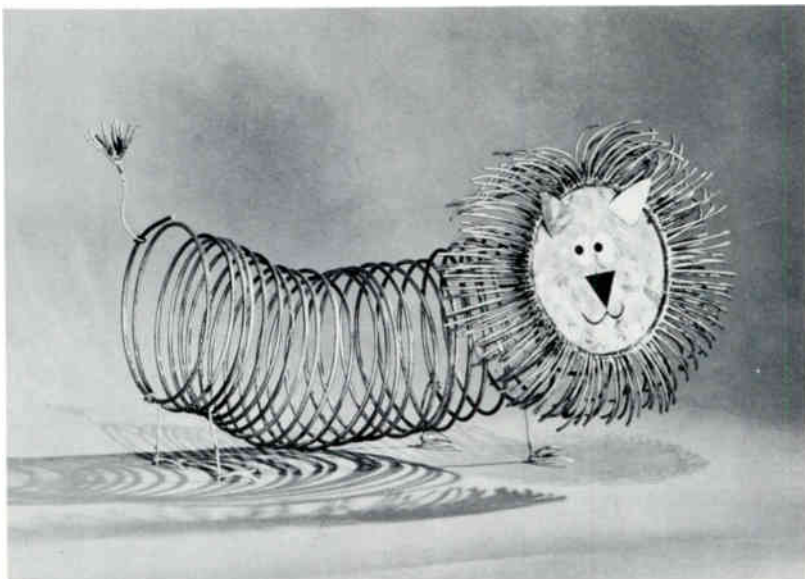
285

CLASSIFICATION 17C — TRADE ADVERTISING ART  
 HUMOROUS ILLUSTRATION  
 ART DIRECTORS KENNETH H. LAVEY/  
 RICHARD BERGERON  
 ARTIST RICHARD BERGERON  
 AGENCY L. W. FROHLICH AND CO., INC.  
 CLIENT PARKE DAVIS



286

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR GEORGE LOIS  
 ARTIST TONY PALLADINO  
 COPYWRITER JULIAN KOENIG  
 AGENCY PAPERT, KOENIG, LOIS, INC.  
 CLIENT GRANADA TV, ENGLAND



287

ART DIRECTOR CARL S. HARRIS  
 PHOTOGRAPHER IKE WEIGELER  
 ARTIST STANLEY GLAUBACH  
 COPYWRITER G. PAT STEEL  
 AGENCY YOUNG & RUBICAM, INC.  
 CLIENT SANFORIZED DIVISION OF CLUETT,  
 PEABODY & CO.



There's hardly a reason *not* to prescribe Doriden for every patient who needs a good night's sleep.

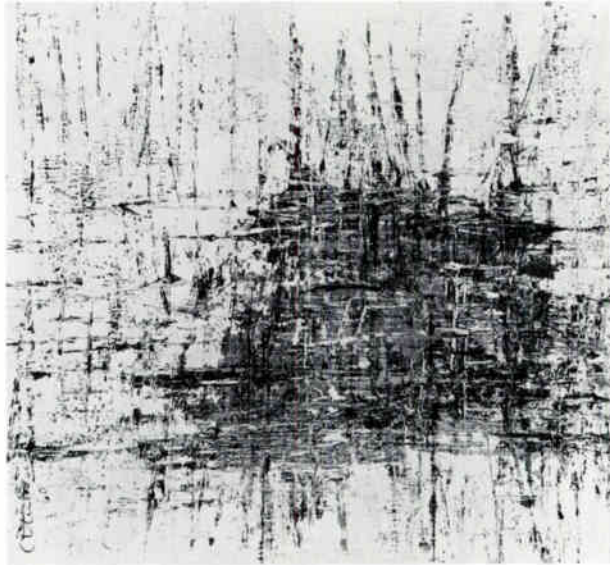
Because it acts smoothly, because it is metabolized rapidly, because it apparently has no toxic effect on the liver or kidneys, Doriden is indicated in many cases where barbiturates are essential. With Doriden, for example, you can prescribe a good night's sleep for patients sensitive to barbiturates, elderly patients, patients with low vital capacity and poor respiratory reserves, and those unable to take barbiturates because of renal or hepatic disease. And Doriden provides excellent analgesic-activity in certain cases, there's no "hangover."

288



CLASSIFICATION 17D — TRADE ADVERTISING ART  
GENERAL ILLUSTRATION

AWARD OF DISTINCTIVE MERIT  
ART DIRECTORS RENE BITTEL/RICHARD STEVENS  
PHOTOGRAPHER BERT STERN  
AGENCY SUDLER & HENNESSEY  
CLIENT CIBA



289

ART DIRECTOR ABE GROSSMAN  
 ARTIST JOHN OTTERSON  
 COPYWRITER ABE GROSSMAN  
 CLIENT GRIDWALL COMPANY



ART DIRECTOR LAURENCE E. BRINKMAN  
 ARTIST ROBERT KEYS  
 COPYWRITER RALF KIRCHER  
 AGENCY KIRCHER, HELTON & COLLETT, INC.  
 CLIENT HOWARD PAPER MILLS, DIVISION OF  
 ST. REGIS PAPER CO.

290







291

ART DIRECTOR MARVIN FIREMAN  
 PHOTOGRAPHER GERALD HOCHMAN  
 COPYWRITER REGINA OVESEY  
 AGENCY REGINA OVESEY, INC.  
 CLIENT JOSEPH LOVE, INC.

ART DIRECTOR IZZ LIEBOWITZ  
 PHOTOGRAPHERS DON JIM/JOHN JEZEK  
 COPYWRITERS SANDRA LOEFFLER/STUART HEINEMAN  
 AGENCY ANDERSON McCONNELL  
 CLIENT SHEFFIELD TUBE CORP.

292





293

CLASSIFICATION 18A — POSTER ART — 24 SHEET

ART DIRECTOR MARSHALL POTTER

ARTIST DAN ROMANO

COPYWRITER JIM BENEDICT

AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.

CLIENT PACIFIC TEL AND TEL



294

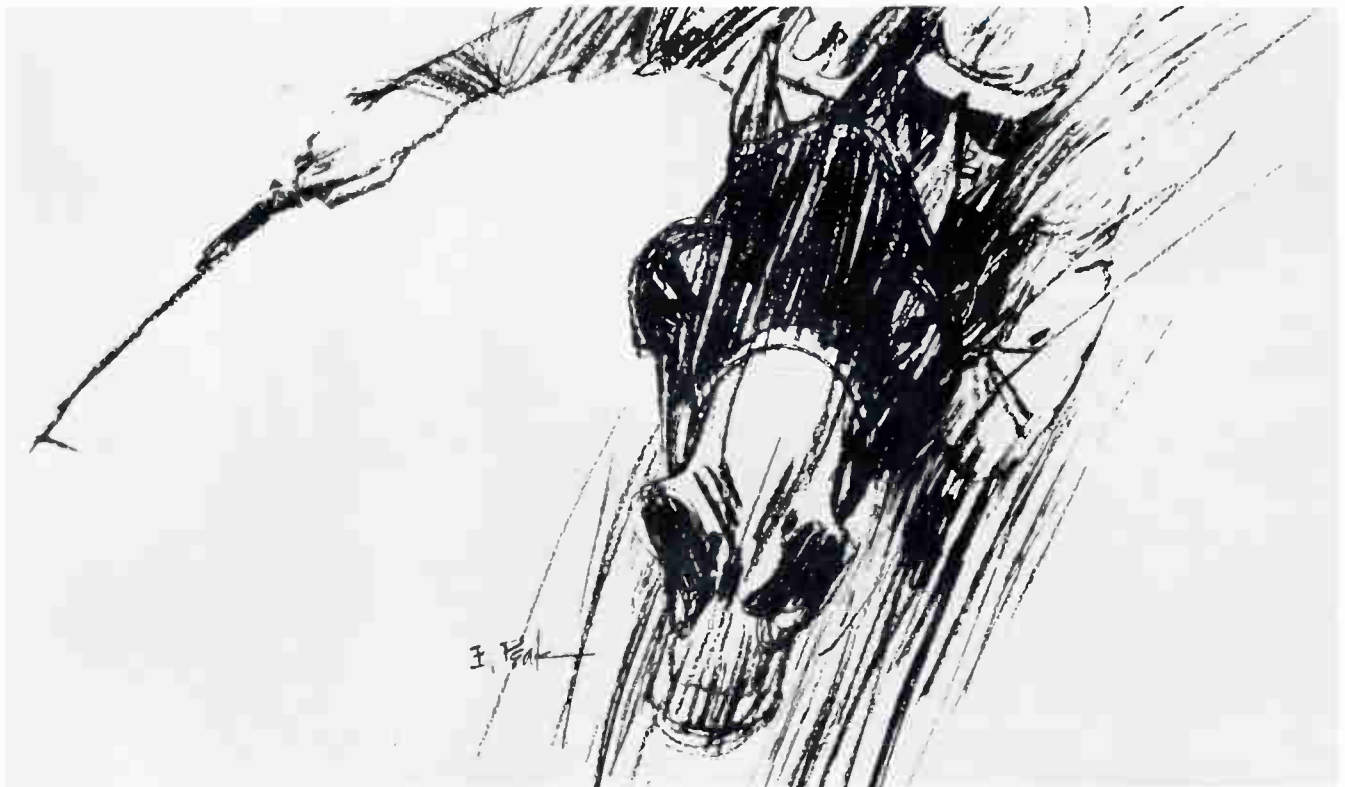


ART DIRECTOR ROBERT MILLER  
 PHOTOGRAPHER TIMOTHY GALFAS  
 COPYWRITER MARCELLA FREE  
 AGENCY McCANN-MARSHALK CO.  
 CLIENT COCA-COLA BOTTLING CO.



ART DIRECTOR VAN STITH  
 ARTIST CHARLES SCHULZ  
 COPYWRITER PAUL DeMONTERICE  
 AGENCY J. WALTER THOMPSON CO.  
 CLIENT FORD MOTOR CO. — FORD DIV.

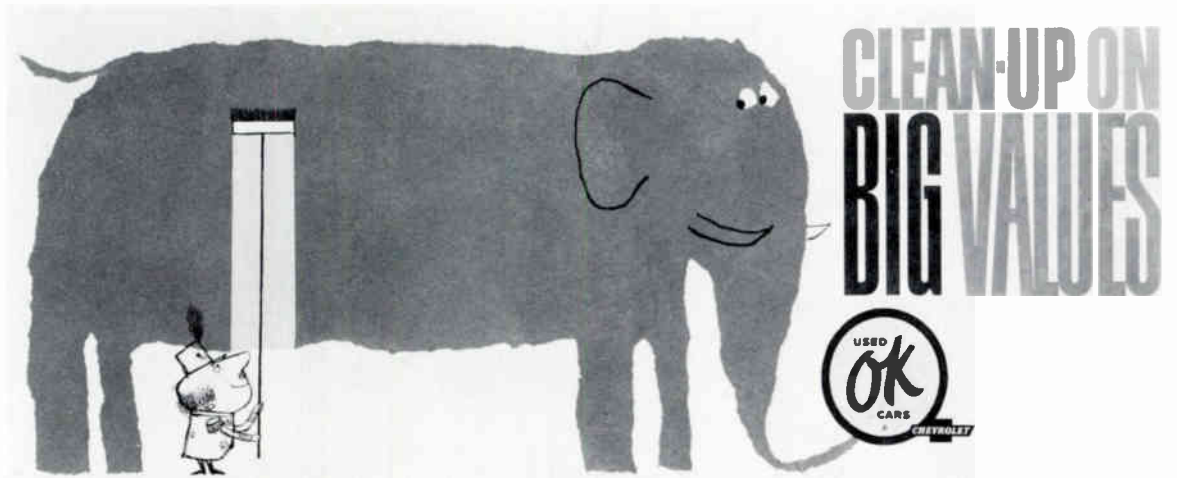
295



296

ART DIRECTOR TONY MANDARINO  
 ARTIST BOB PEAK  
 COPYWRITER GABE MASSIMI  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
 CLIENT N. Y. RACING ASSOC. — AQUEDUCT





297

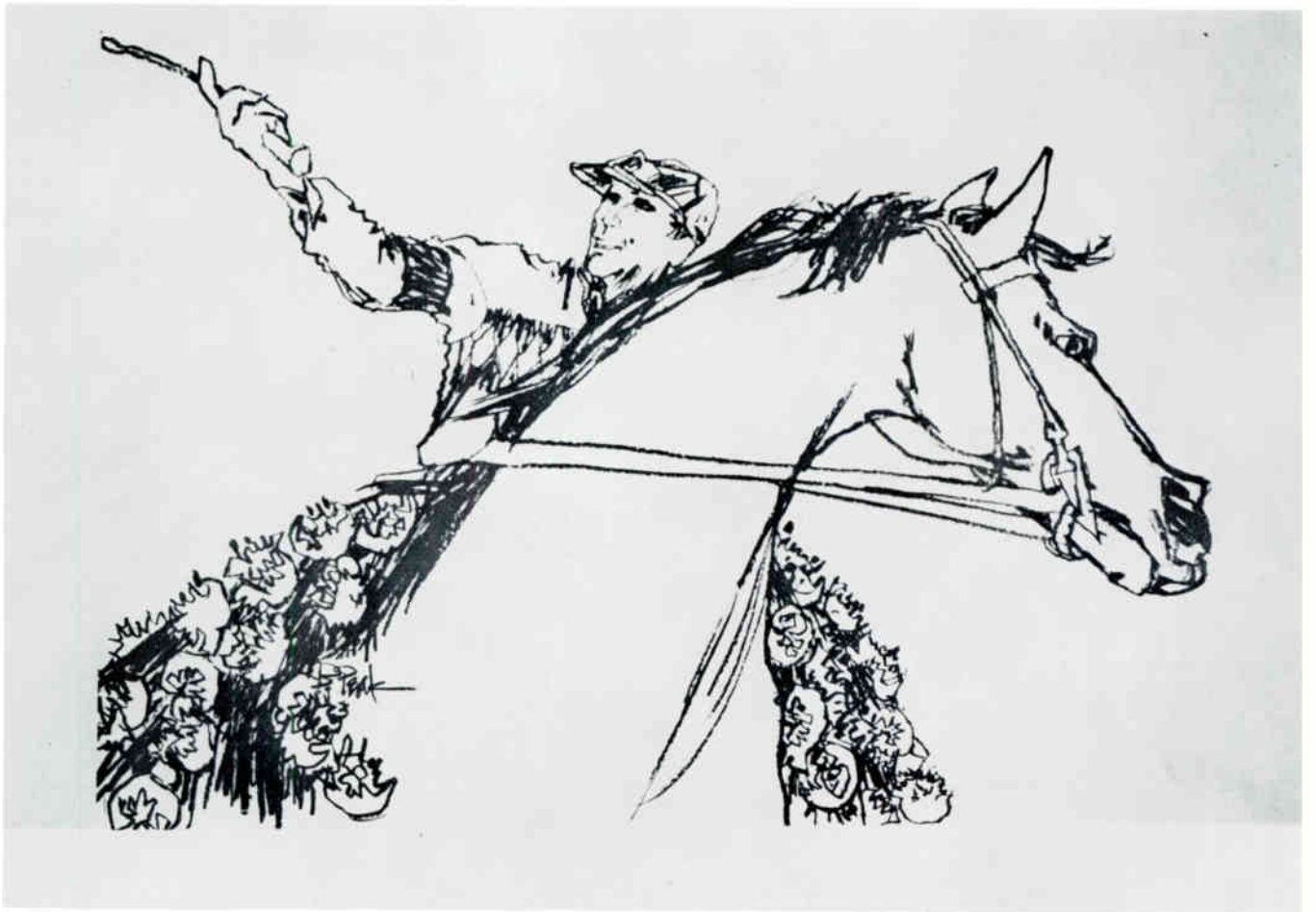
AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR GENE DUFFY  
 ARTISTS LOWELL HERRERO/BILL HYDE  
 AGENCY CAMPBELL — EWALD CO.  
 CLIENT CHEVROLET USED CARS

CLASSIFICATION 18B — POSTER ART  
 OTHER THAN 24 SHEET



298

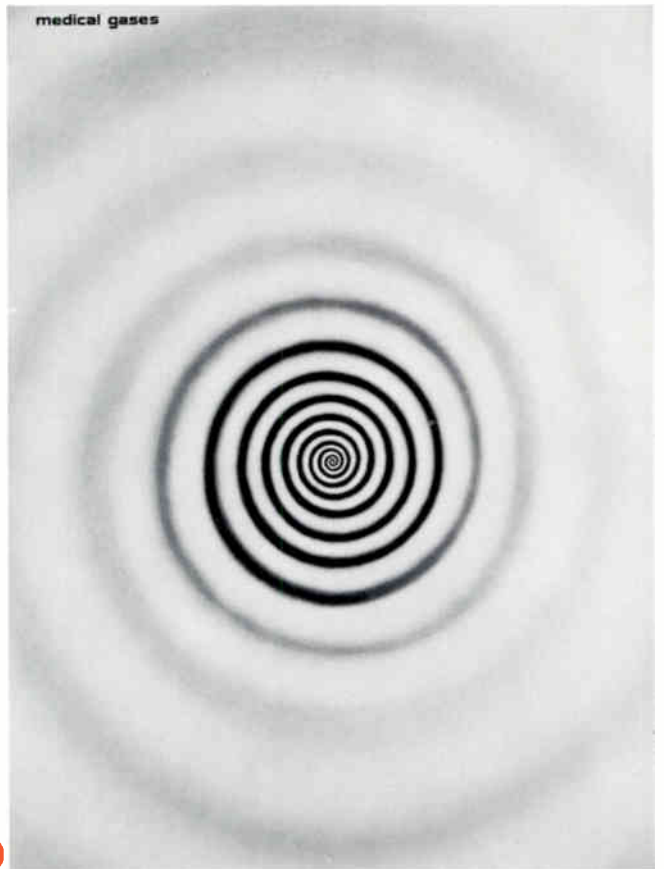
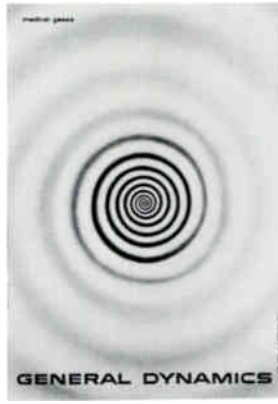
ART DIRECTOR TONY MANDARINO  
 ARTIST JERRY MARTIN  
 COPYWRITER GABE MASSIMI  
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
 CLIENT HOLIDAY MAGAZINE



SEE THE BIG ONES AT BELMONT!

ART DIRECTOR TONY MANDARINO  
ARTIST BOB PEAK  
COPYWRITER GABE MASSIMI  
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.  
CLIENT N. Y. RACING ASSOC. — BELMONT

299



300

ART DIRECTOR ERIK NITSCHKE  
ARTIST ERIK NITSCHKE  
CLIENT GENERAL DYNAMICS



301

ART DIRECTOR DICK CLARK  
ARTIST MIKE BRADY  
COPYWRITER DICK CLARK  
PUBLISHER ALLIED PHOTOGRAPHIC, INC.  
CLIENT ALLIED PHOTOGRAPHIC, INC.



**302**

**CLASSIFICATION 19A — BOOKLET, DIRECT MAIL ART  
3 OR MORE COLORS**

**ART DIRECTOR JAMES R. YOCUM  
PHOTOGRAPHER ARIK NEPO  
AGENCY MacMANUS, JOHN AND ADAMS, INC.  
CLIENT CADILLAC MOTOR CAR DIVISION**



**303**



**ART DIRECTOR MURRAY JACOBS  
PHOTOGRAPHER BERT STERN  
COPYWRITER ROBERT LEVENSON  
AGENCY DOYLE, DANE, BERNBACH, INC.  
CLIENT VOLKSWAGEN OF AMERICA**



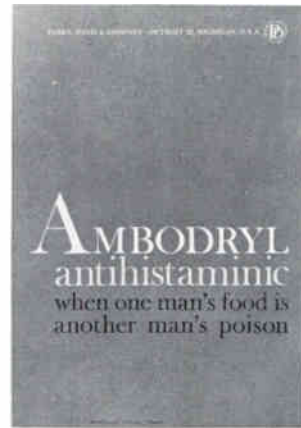
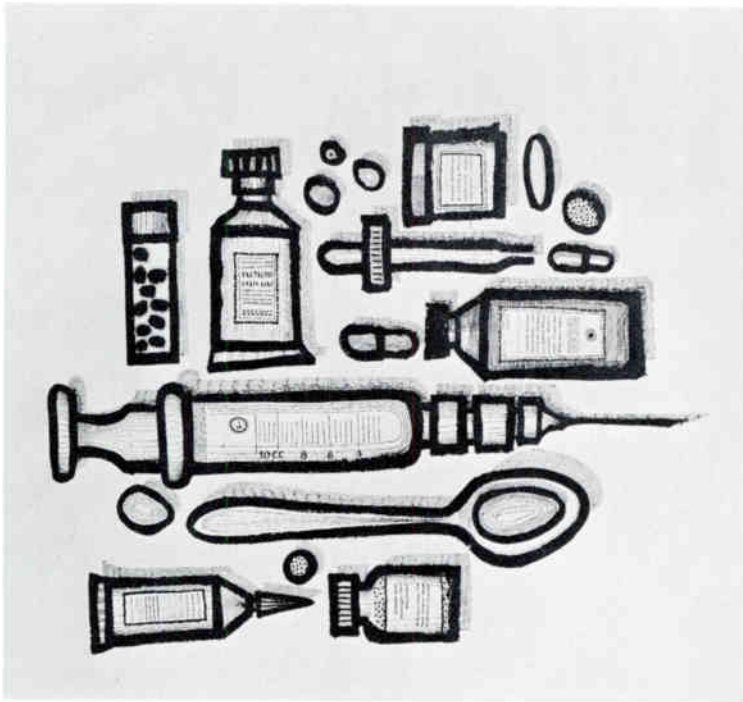
**CLASSIFICATION 19B — BOOKLET, DIRECT MAIL ART  
2 COLORS AND B/W**

**ART DIRECTOR WALTER LEFMAN  
DESIGNERS WALTER LEFMAN/CRISTOS GIANAKOS  
ARTIST ROBERT SULLIVAN  
COPYWRITER MATTHEW CANTILLON  
AGENCY ASSOCIATED DESIGN  
CLIENT REMINGTON RAND**



**ART DIRECTOR ERNST REICHL  
ARTISTS JACOB LANDAU/MEL RICHMAN  
AGENCY DELPHAN CO., INC.  
CLIENT TYREX**

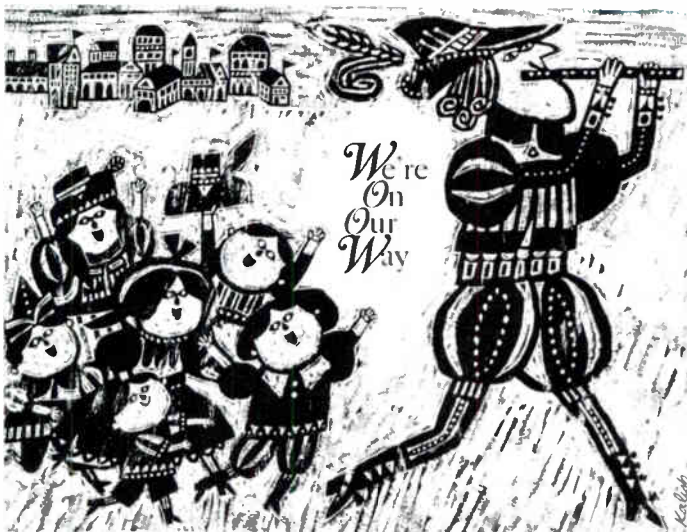




ART DIRECTOR KENNETH H. LAVEY  
 DESIGNERS NORMAN GORBATY/GARY FRIEDLAND  
 ARTIST NORMAN GORBATY  
 AGENCY L. W. FROHLICH AND CO., INC.  
 CLIENT PARKE DAVIS

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307



ART DIRECTOR LEO KAYE  
 DESIGNER MAURICE MAHLER  
 ARTIST LIONEL KALISH  
 COPYWRITER JOSEPH D'AMICO  
 PUBLISHER FAIRCHILD PUBLICATIONS  
 CLIENT ELECTRONIC NEWS



308

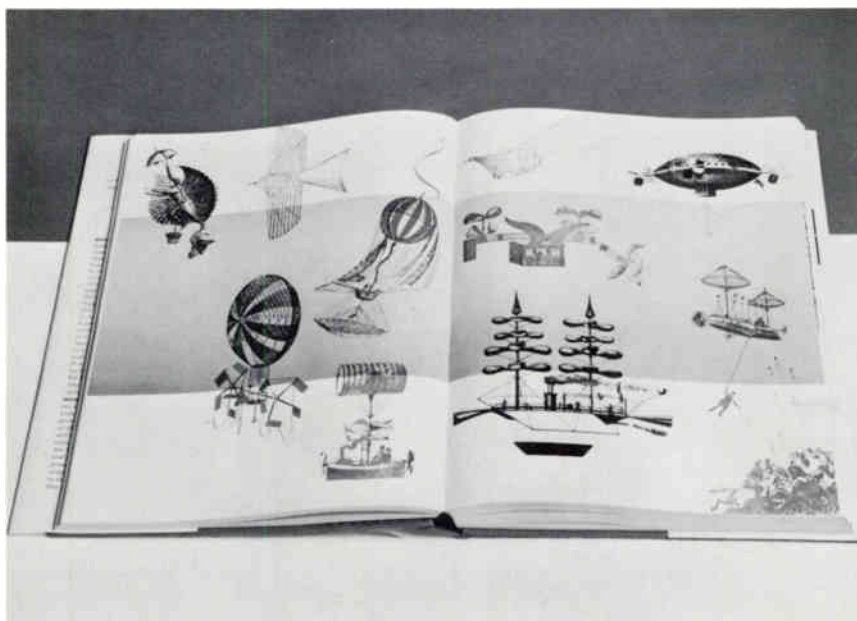
ART DIRECTOR KURT WEIHS  
 DESIGNERS KURT WEIHS/TOM COURTOS  
 PHOTOGRAPHER SPORTS ILLUSTRATED  
 COPY CHIEF ROBERT STRUNSKY  
 PUBLISHER CBS TELEVISION NETWORK



309

**CLASSIFICATION 20A — POINT OF SALE ART  
3 OR MORE COLORS**

**ART DIRECTORS CLARA GENCHY/BOB CATO  
ARTIST CLIFF CONDAK  
PUBLISHER COLUMBIA RECORDS  
CLIENT COLUMBIA RECORDS**



310

**ART DIRECTOR ERIK NITSCHÉ  
ARTIST ERIK NITSCHÉ  
PUBLISHER DOUBLEDAY AND CO.  
CLIENT GENERAL DYNAMICS**



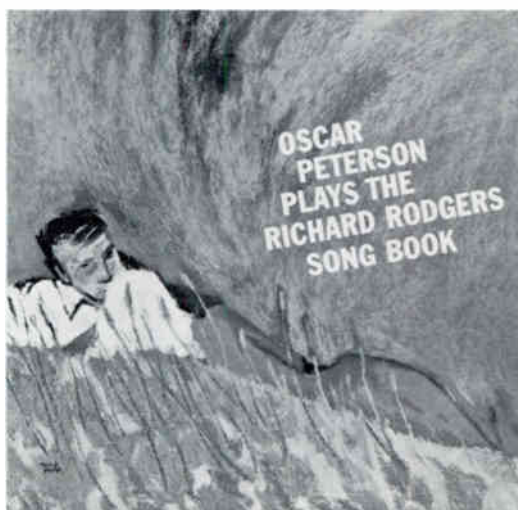
311

**ART DIRECTOR KEN DEERDOFF  
DESIGNER RICHARD D. SMITH  
CLIENT COLUMBIA RECORDS**



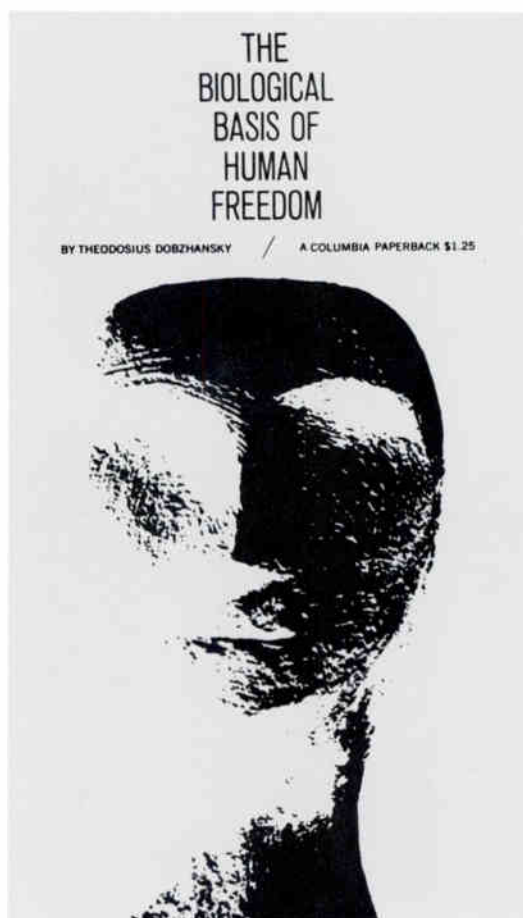
312

ART DIRECTOR MERLE SHORE  
ARTIST BILL KINSER  
CLIENT VERVE RECORDS



313

ART DIRECTOR SHELDON MARKS  
ARTIST MERLE SHORE  
CLIENT VERVE RECORDS



314

DESIGNER CRISTOS GIANAKOS  
ARTIST WALTER LEFMAN  
COPYWRITER TED SENNETT  
PUBLISHER COLUMBIA UNIV. PRESS  
CLIENT COLUMBIA UNIV. PRESS



315

**CLASSIFICATION 21A — INSTITUTIONAL ART ANNUAL REPORTS**

**ART DIRECTOR BRADBURY THOMPSON  
ARTIST HOMER HILL  
CLIENT WEST VIRGINIA PULP AND PAPER CO.**



316

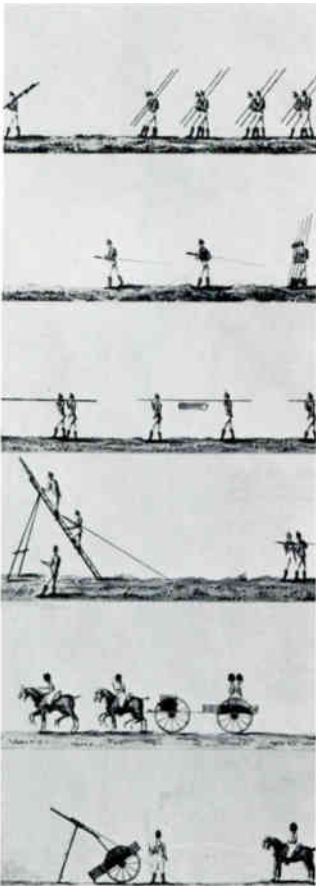
19 ANNUAL REPORT · TENNESSEE GAS TRANSMISSION COMPANY

**ART DIRECTOR MARCE MAYHEW  
ARTIST BARRY GELLER  
AGENCY REACH, McCLINTON AND CO.  
CLIENT TENNESSEE GAS TRANSMISSION CO.**



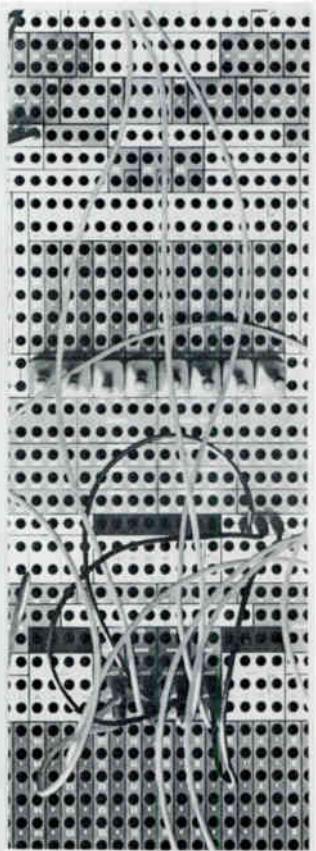
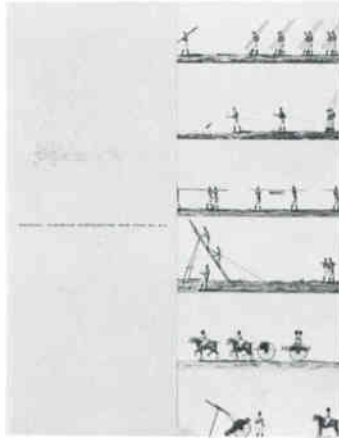
317

**ART DIRECTOR ERIK NITSCHÉ  
CLIENT GENERAL DYNAMICS**



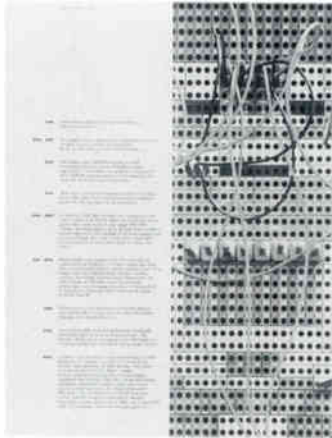
318

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR ERIK NITSCHÉ  
CLIENT GENERAL DYNAMICS



319

ART DIRECTOR ERIK NITSCHÉ  
CLIENT GENERAL DYNAMICS





320

CLASSIFICATION 21B — INSTITUTIONAL ART  
ANNOUNCEMENT CARDS

ART DIRECTOR STANLEY FEIN  
ARTIST JAMES J. SPANFELLER  
PUBLISHER JAMES J. SPANFELLER  
CLIENT JAMES J. SPANFELLER



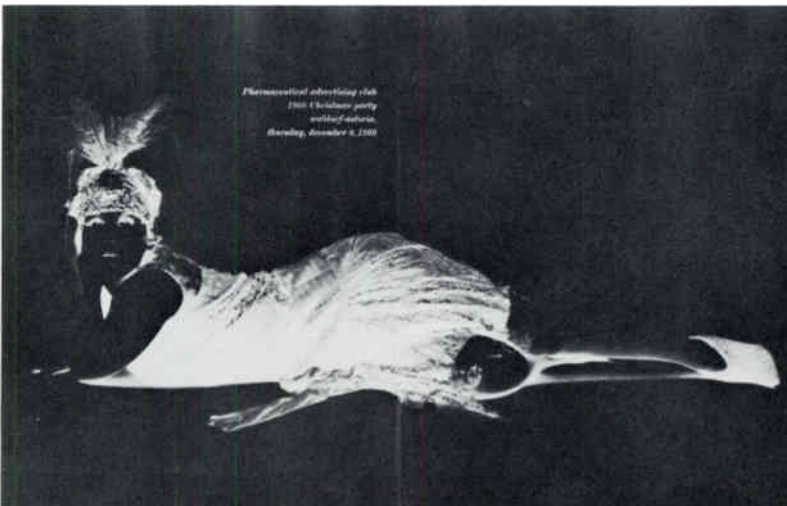
321

ART DIRECTOR/DESIGNER  
BOB GREENWELL  
ARTIST JACOB LANDAU  
CLIENT NBC-TV SALES PROMOTION



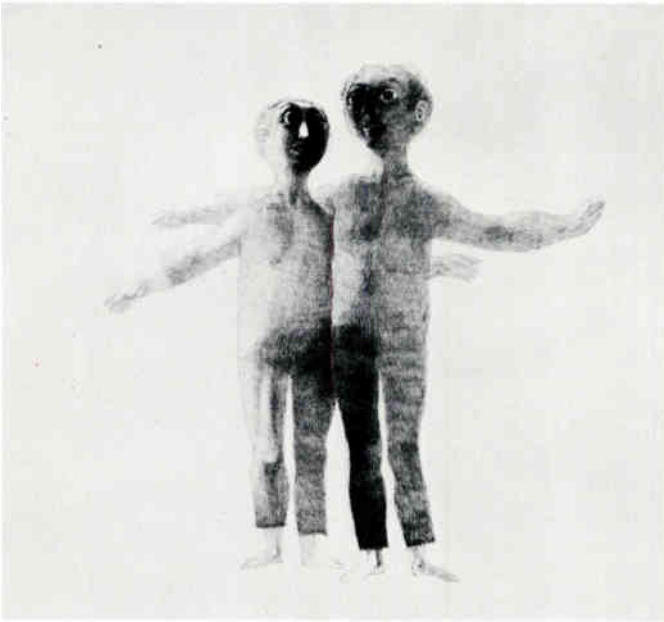
322

ART DIRECTORS HARRY AND MARION ZELENKO  
 ARTIST HARRY ZELENKO  
 COPYWRITER HARRY ZELENKO  
 PUBLISHER HARRY & MARION ZELENKO, INC.  
 CLIENT HARRY & MARION ZELENKO, INC.



323

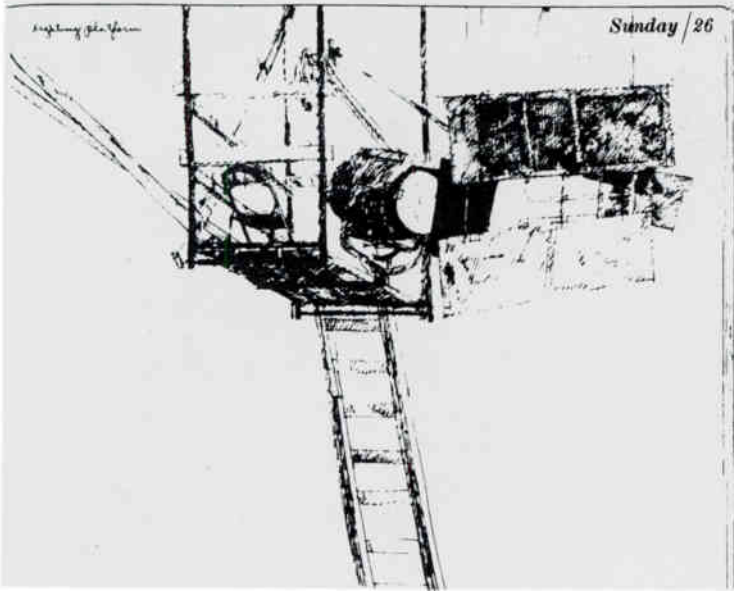
ART DIRECTOR KEN LAVEY  
 DESIGNER JERRY McDANIEL  
 PHOTOGRAPHER DON ZARNOW  
 AGENCY L. W. FROHLICH AND CO., INC.  
 CLIENT PHARMACEUTICAL ADV. CLUB



**324**

**ART DIRECTOR KURT WEIHS  
ARTIST KURT WEIHS  
AGENCY PAPERT, KOENIG, LOIS, INC.**



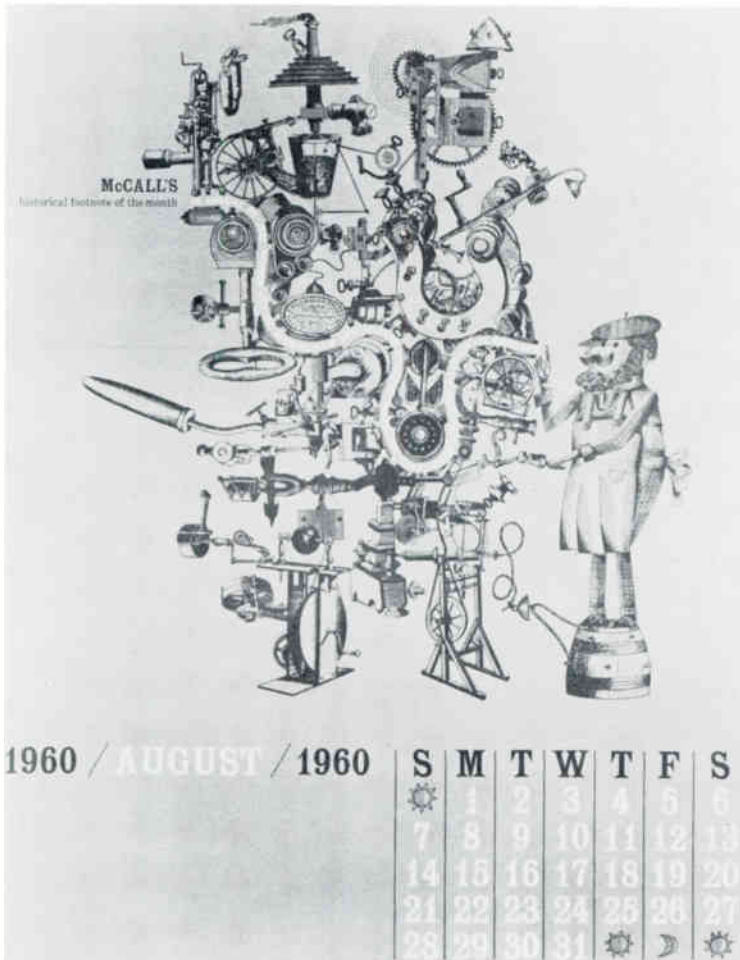


325

**CLASSIFICATION 21C – INSTITUTIONAL ART CALENDARS**

**ART DIRECTOR LOUIS DORFSMAN  
DESIGNERS KURT WEIHS/TOM COURTOS  
ARTIST TOM ALLEN  
PUBLISHER CBS TELEVISION NETWORK**

326



**ART DIRECTOR LILLIAN CHINI  
ARTIST LIONEL KALISH  
COPYWRITER JACKIE NEBEN  
PUBLISHER McCALL'S CORP.  
CLIENT McCALL'S CORP.**

1960 / AUGUST / 1960

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28	29	30	31	☀	☾	☀





## EDITORIAL DESIGN











# BIRTH PANGS OF A GIANT

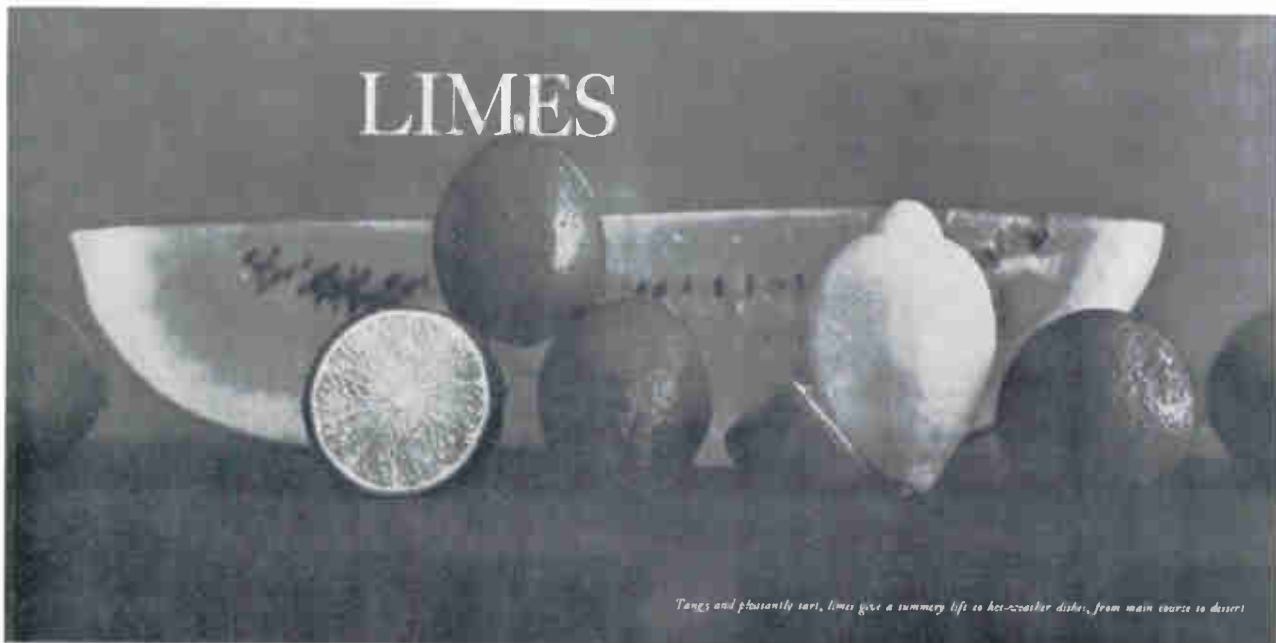
Text by PETER RITNER Photographed by KEN HEYMAN

328

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR PASQUALE DEL VECCHIO  
 PHOTOGRAPHER KEN HEYMAN  
 PUBLISHER ESQUIRE, INC.

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR ALLEN F. HURLBURT  
 DESIGNER PHILIP SYKES  
 PHOTOGRAPHER JOHN STEWART  
 PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE

329



*Tangy and pleasantly tart, limes give a summery lift to hot-weather dishes, from main course to dessert!*

*[Faded text from the magazine page, likely the beginning of an article about limes.]*



330

ART DIRECTORS OTTO STORCH/W. CADGE  
 PHOTOGRAPHER ART KANE  
 PUBLISHER McCALL CORP.  
 CLIENT McCALL'S MAGAZINE

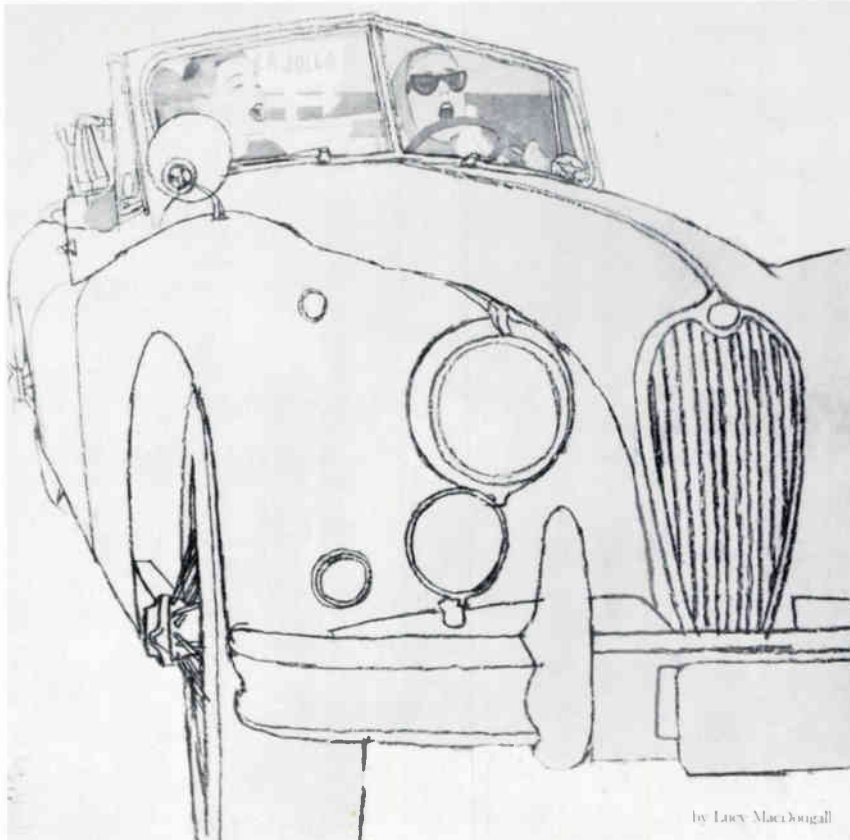
I love  
 my dear pussy,  
 Her coat  
 is so warm.



Little babes  
 in the wood,  
 sweet babes  
 in the wood!  
 Here are sweet  
 little babes  
 in the wood.

ART DIRECTORS OTTO STORCH/W. CADGE  
 ARTIST JACK POTTER  
 PUBLISHER McCALL CORP.  
 CLIENT McCALL'S MAGAZINE

331



### HOW TO BE A WOMAN OF THE WORLD

Sunny Betson is the girl who taught me everything my mother didn't know. In fact, all the things Mommy does never dreamed existed. That's why, when Sunny asked me to go away and split expenses for a few days, I went. Action as a way of life never occurred to me until Sunny quoted Boudell to me: "Philosophy is no substitute for action." Then she added, "Jessica Reid, quit worrying about Harry, and let's go to La Jolla for a couple of days." It sounded like a wonderful idea, because I have been moping about Harry. After promising to worry me, he married somebody else, and I haven't been able to get about laughing and dancing the way I should. "You need a fresh outlook," Sunny advised me, waddling her lovely blonde head, which is packed with worldly sagacity. She has a figure to match, and that is packed with sagacity, too. Sunny and I are Mutt and Jeff. I'm a long, skinny redneck, but it isn't as bad as it sounds, because I have a nice personality. I think that's because of my work. You see, I'm a nursery-school teacher. Anyway, we went. Halfway there, I asked her if we had reservations. "Oh, sure." Some friends of hers, Jane and Paul Anthony, had gone down a few days ago, and they'd made reservations for us at the Brazil. It sounded so South American and good-naturedly that I borrowed a chacha all the way through Escumbulo, and relaxed. Too soon, I hardly had my make-up kit into the lobby when Sunny had decided the Brazil simply wouldn't do. She poked the small lobby, her rafter working her arm up. "I don't like this place," she announced. "Too many children. We'll never see any action here." "But it's so pretty," I objected. Besides, I had no idea what action is. I told her so. "Oh, you know, Jessica. Don't be a knuckle-head. Fun, Operating." "Oh." It didn't seem like the time for a detailed analysis, so I changed the subject. "But all the rules for acquiring such and such and hanging on to them nicely—the races start Wednesday at Del Mar. All the hotels will be full." She brushed this aside. She was

by Lucy MacDougal



AN EASTER THOUGHT

He is a path, if any be misled;  
He is a robe, if any naked be;  
If any chance to hunger,  
He is bread;  
If any be a bondman, He is free;  
If any be but weak,  
how strong is He!  
To dead men life He is,  
to sick men, health;  
To blind men, sight,  
and to the needy, wealth;  
A pleasure without loss,  
a treasure without stealth.

*Giles Fletcher, Jr.*



332

ART DIRECTORS OTTO STORCH/W. CADGE  
PHOTOGRAPHER ART KANE  
PUBLISHER McCALL CORP.  
CLIENT McCALL'S MAGAZINE

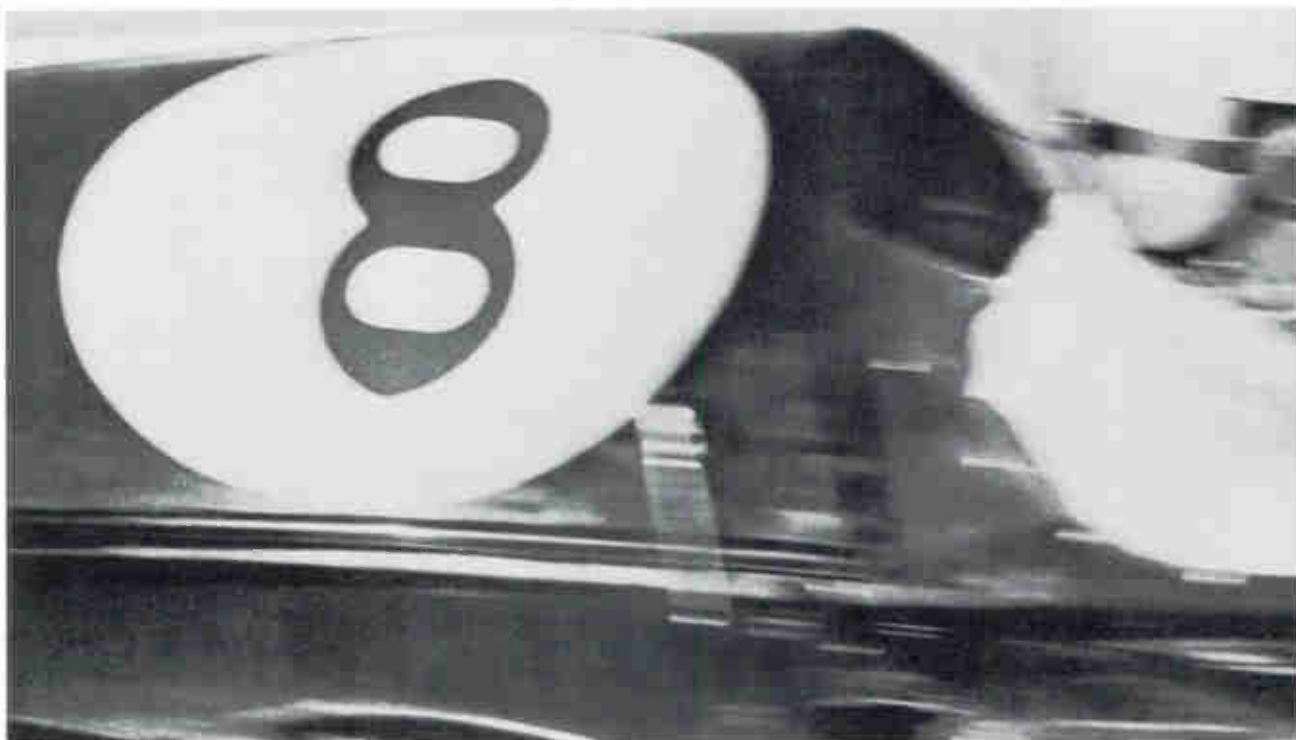
ART DIRECTORS JERRY SNYDER/BEN SCHULTZ  
PHOTOGRAPHER FARRELL GREHAN  
PUBLISHER SPORTS ILLUSTRATED

333



ART DIRECTOR JOHN BERG  
 PHOTOGRAPHER TOM BURNSIDE  
 PUBLISHER BRUCE PUBLISHING CO.  
 CLIENT ESCAPADE MAGAZINE

334



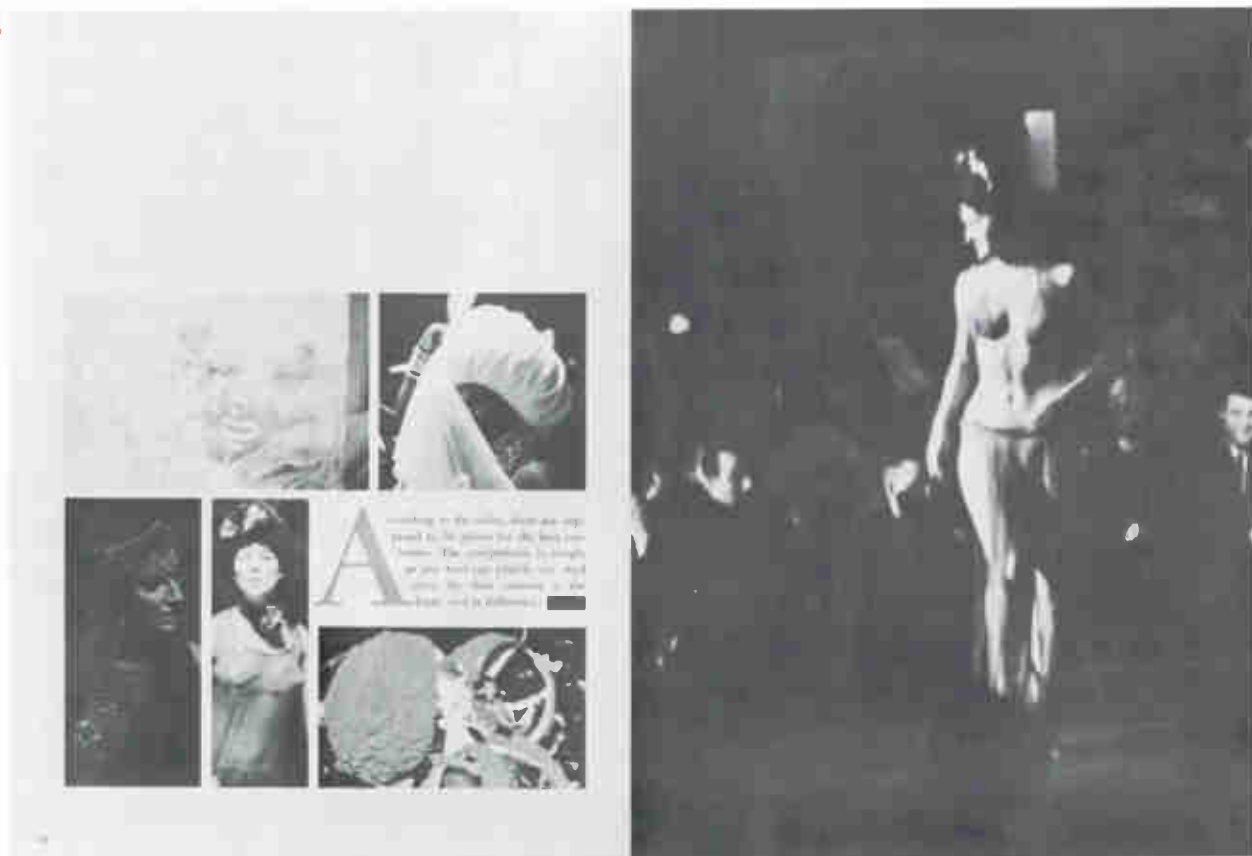
**FORMULA  
 ONE  
 AT  
 SEBRING**



Just before the start of the Grand Prix of the United States last October at Sebring, one fan observed in a characteristic Florida drawl that it should be a unique afternoon. It was with some mistake that just winning this Formula One race, the first to be held in the U.S. since World War II. A formula one car is a single seat machine designed primarily for speed, road holding, and braking power. It also at stake, the world's drivers championship; the race would be the first ever held in the U.S. on a road type course that mounted for the title. Unlike a complicated point system that determines the champion, British driver Sir Alec Issigonis won the title, and the 23 year old Australian, Jack Brabham, won top prize. Brabham, as a result of previous European races, held a 51 point lead over Moss.

ART DIRECTOR DONALD AXLEROD  
 PHOTOGRAPHER NAT HERZ  
 COPYWRITER THEODORE S. HECHT  
 PUBLISHER STANLEY MAGAZINE CORP.

335



ART DIRECTOR ROBERT BENTON  
PUBLISHER ESQUIRE, INC.

336

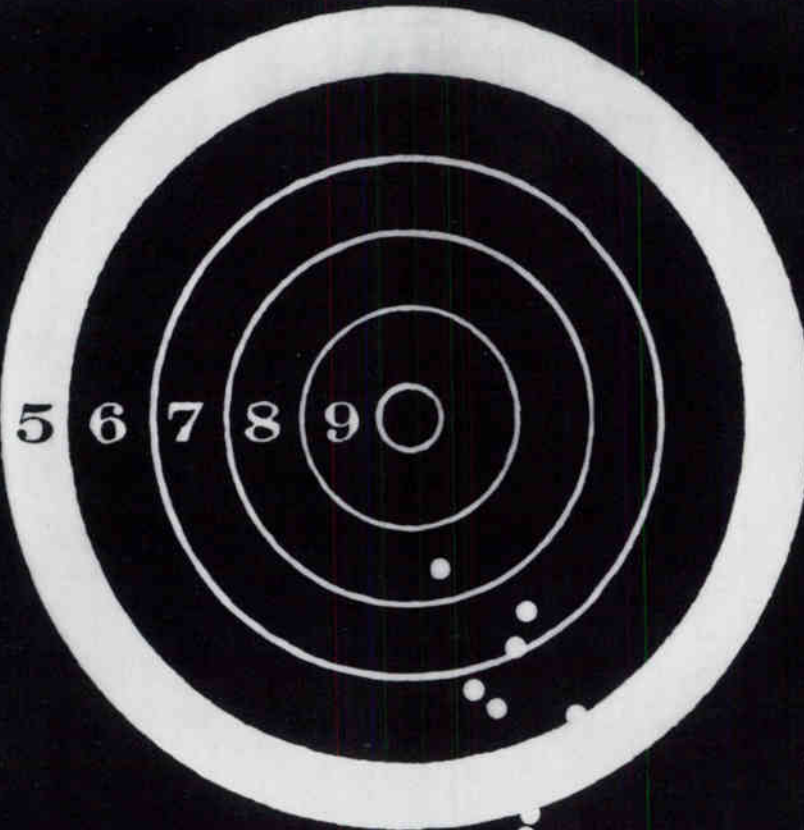


CLASSIFICATION 23B — EDITORIAL SPREAD  
2 COLORS OR B/W

ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
PHOTOGRAPHERS LEOMBRUNO—BODI  
PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE

337





## YOUR CHILD AND DEADLY WEAPONS

A curious three-year-old boy picked up a loaded pistol in the back seat of the car his mother was driving in Canton, Illinois. He playfully placed the muzzle against his mother's head and pulled the trigger. In a New York suburb a grade-school boy bought 55 cents' worth of ammunition in a sporting goods store. Later that day one of his easily purchased bullets ricocheted in a basement target range and wounded a playmate. A teen-ager, warned not to fire his new shotgun until he had been taught how to use it, borrowed three shells from one of his schoolmates. While testing the trigger he shot and killed his best friend. These three tragic incidents have a common ingredient—a deadly weapon in a child's hands. (Continued on page 339)

BY MARTIN I. GROSS

338

ART DIRECTOR WES MICHEL  
DESIGNER WILLIAM SMITH  
PUBLISHER REDBOOK



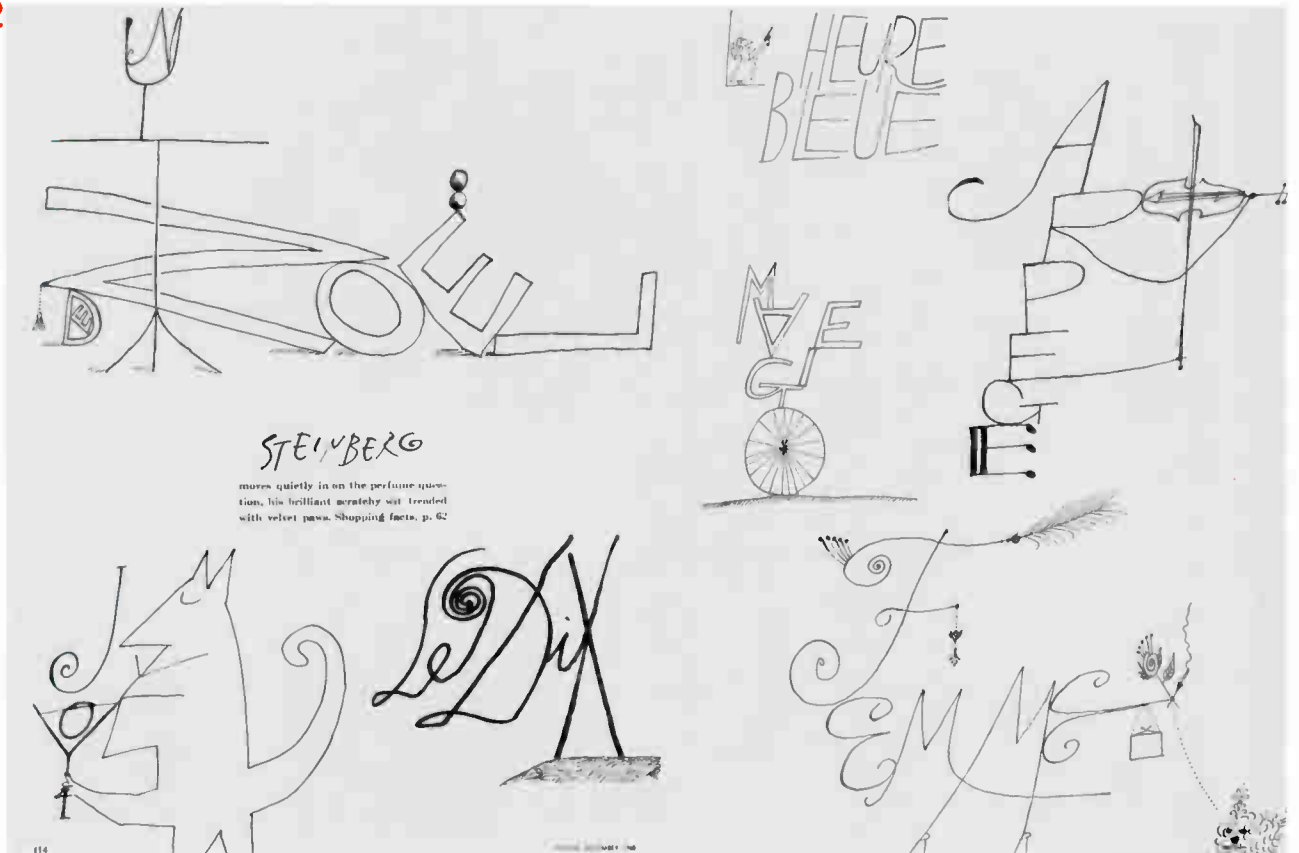


341

ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
 PHOTOGRAPHER BERT STERN  
 PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
 MAGAZINE

ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
 ARTIST SOL STEINBERG  
 PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
 MAGAZINE

342



STEINBERG

moves quietly in on the perfume ques-  
 tion, his brilliant accuracy set trended  
 with velvet paws. Shopping facts, p. 62

114

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ART DIRECTOR AL GREENBERG  
 DESIGNER ROBERT P. SMITH  
 ARTIST ROBERT P. SMITH  
 PUBLISHER ESQUIRE, INC./GENTLEMEN'S QUARTERLY

343



**Tamara Prolly**

His wife remained greedy  
 Kadens that free Christmas  
 dinners were good for business.  
 A fable for the masses.

BY GERALD KERN

She was embarrassed, or rather she was mortally ashamed herself as Elia Island. Her original name was not a name, and her name was made in Poland when the writer and the author are supposed to have been.

When she came to New York she knew only a few words of English, which she had picked up in the Polish language school that she attended. Her great mother was "Tomasz, probably," which she explained whenever foreign-speaking that their name did not understand them. She pronounced it "Tomasz, probably."

And as it went down in her papers, "The you have away?" she often asked. She replied, "Tomasz, probably," asked whether she differed from any other woman. She said, "I'm not, you I get too."

She had a reputation of cooking simple stuff. Her own kitchen was of course with one of such a character that you were supposed to know that if you happened to look there you would get a simple dish.

Her story was emotional, and her face was of the color and texture of earth that was of an angry reaction. She had a most surprising gift of the hand, and she was a most surprising woman. And when she talked — which she could not do — she talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York.

She talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York.

She talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York. She talked of the things that she had seen in the streets of New York.









348

ART DIRECTOR BERNARD QUINT  
 PHOTOGRAPHER MARK KAUFFMAN  
 PUBLISHER LIFE MAGAZINE



349

ART DIRECTOR BERNARD QUINT  
 PHOTOGRAPHER GEORGE SILK  
 PUBLISHER LIFE MAGAZINE

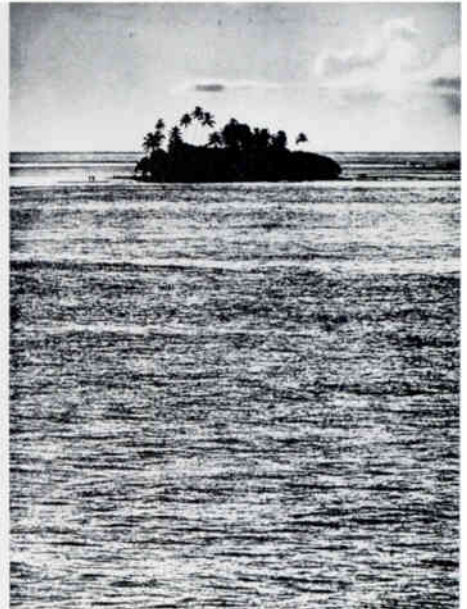
**THE SOUTH SEAS: A NEW LEGEND**

WILLIAM LIND

• Having dealt not so much with the South Pacific as a whole, the writer now returns to the more detailed and personal picture of a particular island in a story which is both a travelogue and a legend. The writer is fortunate to have a detailed diary, and many of the facts are taken from it. The writer is a Pacific Islander himself.

In the second story, "The Legend of the Pacific Islands," the writer tells of a legend of a certain island in the Pacific. The story is told in a very simple and direct manner. The writer is a Pacific Islander himself. The story is told in a very simple and direct manner. The writer is a Pacific Islander himself.

The writer is a Pacific Islander himself. The story is told in a very simple and direct manner. The writer is a Pacific Islander himself.



350

**ART DIRECTOR FRANK ZACHARY  
DESIGNER LOUIS R. GLESSMANN  
PHOTOGRAPHER BURT GLINN  
PUBLISHER CURTIS PUBLISHING CO./HOLIDAY MAGAZINE**

**THE ORIENT TODAY**

Two large, bold, black Chinese characters are centered on the page. The characters are '日' (sun) and '本' (today), which together mean 'Today'.



351

**CLASSIFICATION 24B — EDITORIAL SECTION OR INSERT  
2 COLORS OR B/W**

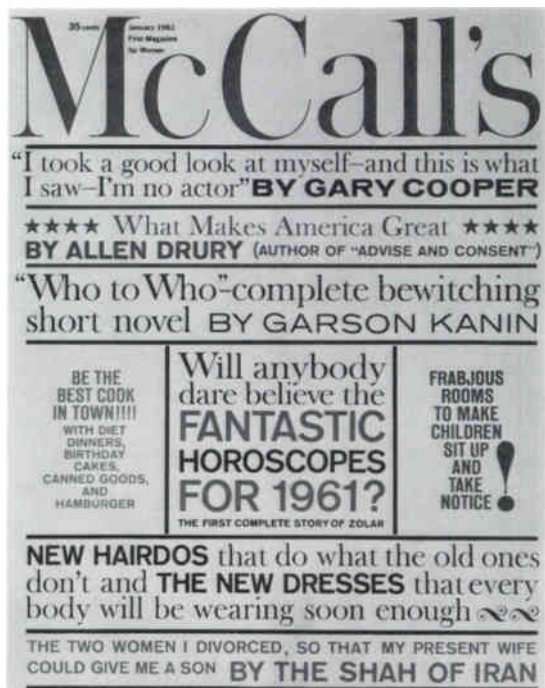
**ART DIRECTOR LOUIS SILVERSTEIN  
DESIGNER ARNOLD ARLOW  
PHOTOGRAPHER N.Y.T. PHOTOGRAPHS  
COPYWRITER ROBERT TRUMBALL  
PUBLISHER THE NEW YORK TIMES**



352

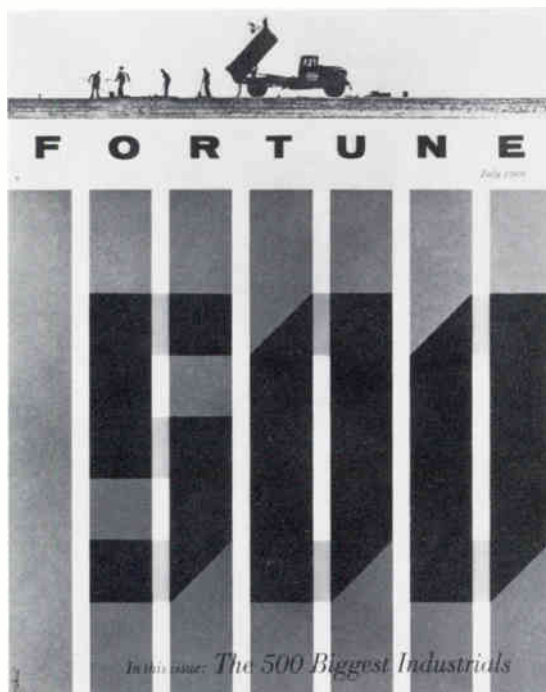
CLASSIFICATION 25A — MAGAZINE COVERS  
CONSUMER MAGAZINES

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR FRANK ZACHARY  
ARTIST GEORGE GIUSTI  
PUBLISHER CURTIS PUBLISHING CO./HOLIDAY MAGAZINE



353

ART DIRECTORS OTTO STORCH/W. CADGE  
PUBLISHER McCALL CORP.  
CLIENT McCALL'S MAGAZINE



354

ACTING ART DIRECTOR WALTER ALLNER  
ARTIST WALTER ALLNER  
PHOTOGRAPHER WILLIAM FARRELL  
PUBLISHER TIME, INC./FORTUNE MAGAZINE



355

DESIGNER RUDOLPH deHARAK  
 PUBLISHER DANCE MAGAZINE  
 CLIENT DANCE MAGAZINE



356

ART DIRECTOR/DESIGNER HENRY WOLF  
 PHOTOGRAPHER RICHARD AVEDON  
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



357

ART DIRECTOR/DESIGNER HENRY WOLF  
 PHOTOGRAPHER HIRO  
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



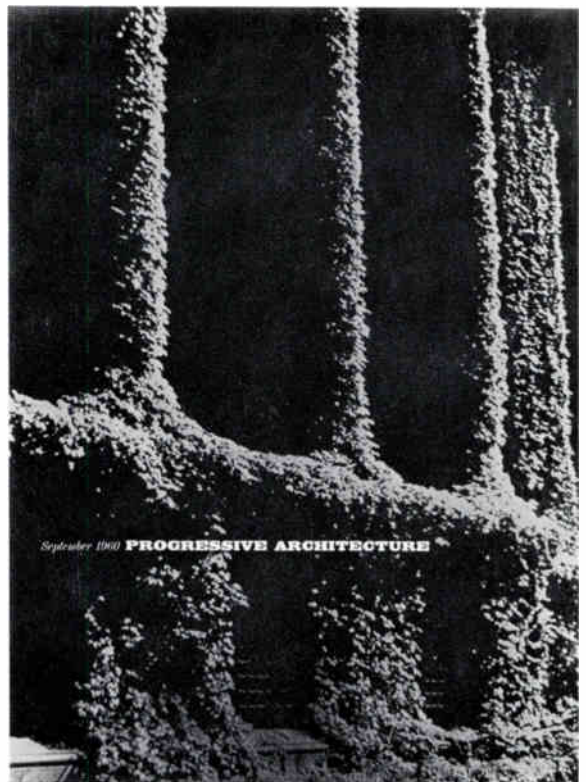
358

ART DIRECTOR ROBERT BENTON  
 PHOTOGRAPHER BEN SOMOROFF  
 PUBLISHER ESQUIRE, INC.



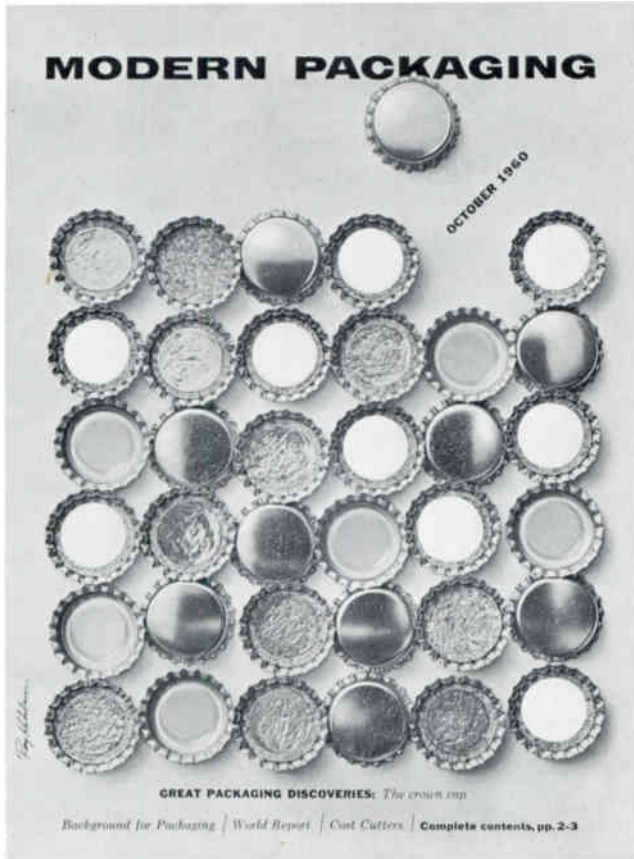
359

CLASSIFICATION 25B — MAGAZINE COVERS  
 TRADE MAGAZINES  
 ART DIRECTOR PAT DOYLE  
 DESIGNER RICHARD D. SMITH  
 PUBLISHER BUTTENHEIM PUBLICATIONS



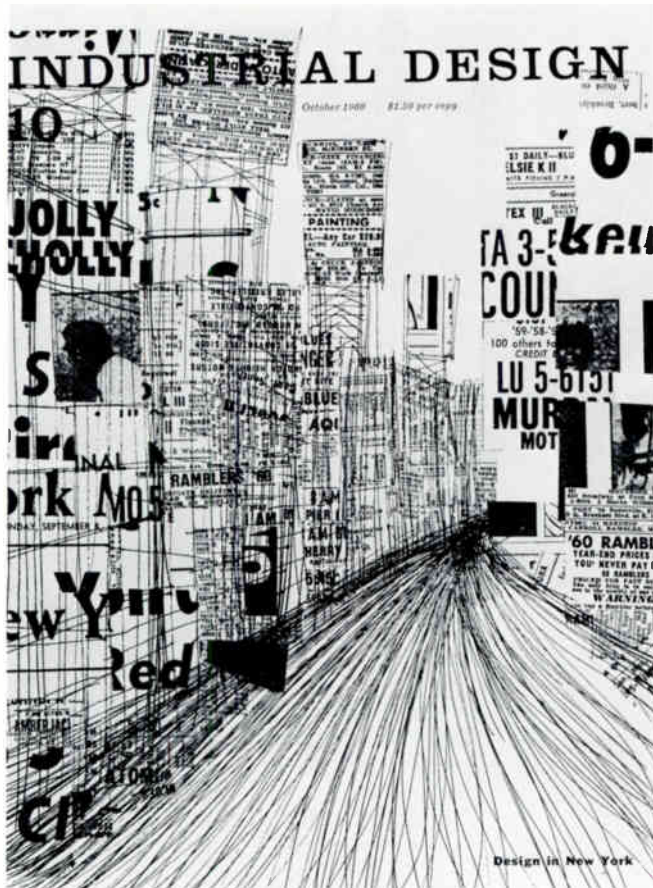
360

ART DIRECTORS/DESIGNERS JOAN HURLEY/  
 JOHN PETER  
 PHOTOGRAPHER JOHN DIXSON  
 PUBLISHER REINHOLD/PROGRESSICE ARCHITECTURE



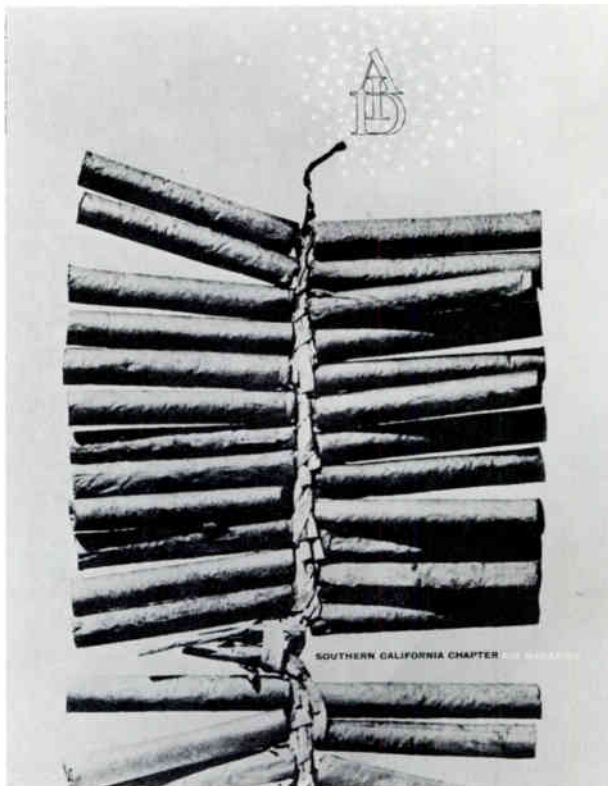
ART DIRECTOR DONALD R. RUTHER  
 DESIGNER ROY KUHLMAN  
 PHOTOGRAPHER ROY KUHLMAN  
 EDITOR LLOYD STOFFER  
 PUBLISHER BRESKIN PUBLICATIONS/MODERN  
 PACKAGING MAGAZINE

361



ART DIRECTOR PETER BRADFORD  
 ARTIST PETER BRADFORD  
 PUBLISHER WHITNEY PUBLICATIONS

362



363

ART DIRECTOR/DESIGNER CAL FREEMAN  
 AGENCY CAL-ART & ASSOCIATES  
 CLIENT A.I.D.



364

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 DESIGNER ROY KUHLMAN  
 PHOTOGRAPHER ROY KUHLMAN  
 EDITOR LLOYD STOFFER  
 PUBLISHER BRESKIN PUBLICATIONS/MODERN  
 PACKAGING MAGAZINE





365

**CLASSIFICATION 26 — COMPANY MAGAZINES,  
HOUSE ORGANS**

**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR MILTON GLASER  
ARTIST MILTON GLASER  
AGENCY PUSH PIN STUDIOS**



366

**ART DIRECTORS SEYMOUR CHWAST/MILTON GLASER  
ARTISTS SEYMOUR CHWAST/PAUL DAVIS  
COPYWRITERS MILTON GLASER/ISADORE SELTZER  
AGENCY PUSH PIN STUDIOS**





370

ART DIRECTORS ALBERT LANDRY/CHARLES WALZ  
 DESIGNER CARL REGEHR  
 ARTIST RENE MAGRITTE  
 PUBLISHER ABBOTT LABORATORIES



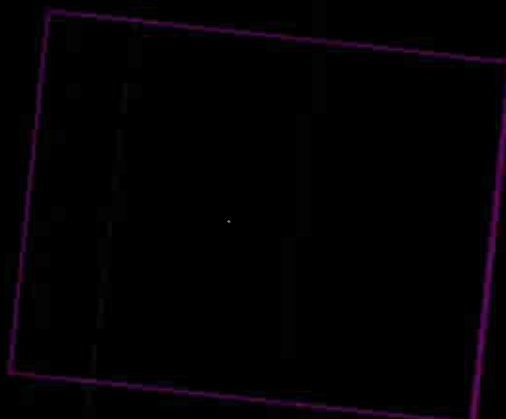
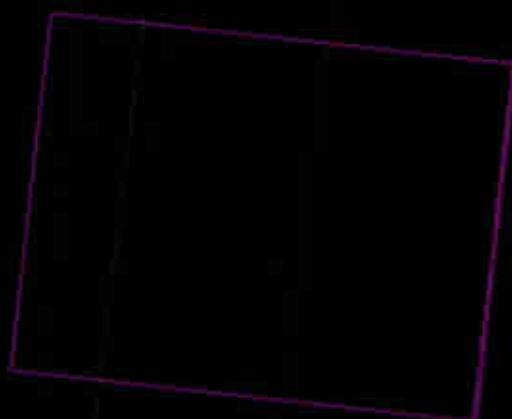
371

ART DIRECTOR RUDI WOLFF  
 DESIGNERS CHRIS JULIA/RUDI WOLFF  
 ARTIST CHRIS JULIA  
 AGENCY WILLIAM DOUGLAS McADAMS, INC.  
 CLIENT UPJOHN CO.





**EDITORIAL ART**







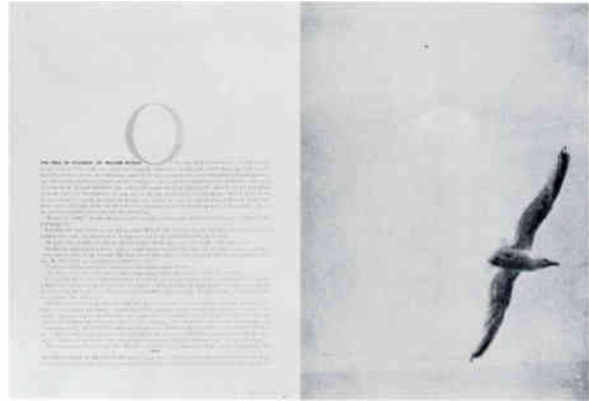


372

CLASSIFICATION 27A — EDITORIAL ART (FICTION)  
3 OR MORE COLORS

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR BERNARD QUINT  
PHOTOGRAPHER GEORGE SILK  
PUBLISHER LIFE MAGAZINE





373

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR/DESIGNER AUDREY ROSENSON/  
HENRY WOLF  
PHOTOGRAPHER HIRO  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR JOAN FENTON  
ARTIST TOM VINCENT  
PUBLISHER TRIANGLE PUBLICATIONS/SEVENTEEN  
MAGAZINE

374



AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR IRVING GLUSKER  
 PHOTOGRAPHER PETE TURNER  
 PUBLISHER AMERICAN HERITAGE PUBLISHING CO./  
 HORIZON



**NEW CHAMPION  
 OF THE WORLD**

A FAIR ENOUGH TITLE FOR A MAN  
 WHO HAS TO WIN BACK HIS WIFE  
 BY FLORENCE McGEHEE

My three uncles came to see us early in the morning. They seemed to know that Mama had been crying all night. "How do you feel?" said Uncle Harker, stooping to get in at the door. "How do you feel?" said Uncle Barry, stepping in. "How do you feel?" said Uncle Nell, who thought he was funny. They talked about Papa Sam, and their voices became loud while they talked out in the lane. Uncle Harker

mentioned our sad mothers and how they were. Uncle Barry said he'd like to put out his liver and feed it to the cat if he could find a cat he loved enough. I didn't understand Uncle Nell's suggestion, but Mama did. "Mind your words. The child is here," said Mama. I was the child, and I stood in the doorway that separated our living quarters from the dollhouse. They all looked and looked at me. I was still in my nightgown and had my hair in curl papers. I knew I didn't look very attractive, and when my three uncles gazed at me I began to fumble with the curtain, wishing Sam was off. He gazed with intensity back. Mama put up my hair in curl papers every night if my hair was a matter of pride with us. Uncle Harker and Uncle Barry spoke together. "Good morning, Mary Ellen. How do you like me?"

said Uncle Nell, and patted my head. And I said, "Good morning," brush my my long red hair. But they did not smile. "A fine thing," said Uncle Harker, "telling the child to take a glass like Joe Bonaparte's. What kind of a mother are you, Kate?" "She was waiting for her last supper," Mama said. "A curious thing for a young girl to do." "She knew where to look," said Uncle Barry. "Never mind about that," Mama said. "She won't be back. I want her, too." "So do we. And the police," said Uncle Harker. "Mama says her eyes were over her head and started leaving." "Ah, now, Kate girl," said Uncle Nell, "telling Mama you are wrong and saying Uncle Harker is just wrong. The others continued on page 38"

ART DIRECTORS OTTO STORCH/W. CADGE  
 ARTIST BERNIE FUCHS  
 PUBLISHER McCALL CORP./McCALL'S MAGAZINE

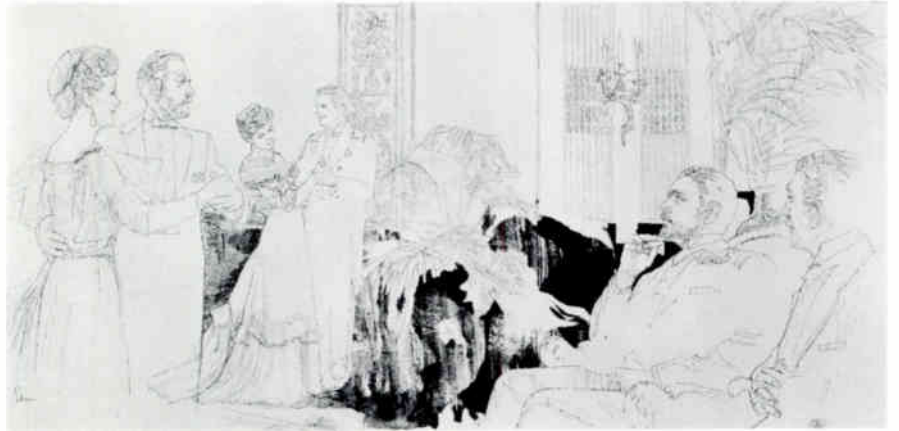
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ARTIST MORGAN KANE  
PUBLISHER McCALL CORP./McCALL'S MAGAZINE



ART DIRECTOR JOHN ENGLISH  
ARTIST ISADORE SELTZER/PUSH PIN STUDIOS  
PUBLISHER HEARST/GOOD HOUSEKEEPING



ART DIRECTORS OTTO STORCH/W. CADGE  
ARTIST AUSTIN BRIGGS  
PUBLISHER McCALL CORP./McCALL'S MAGAZINE



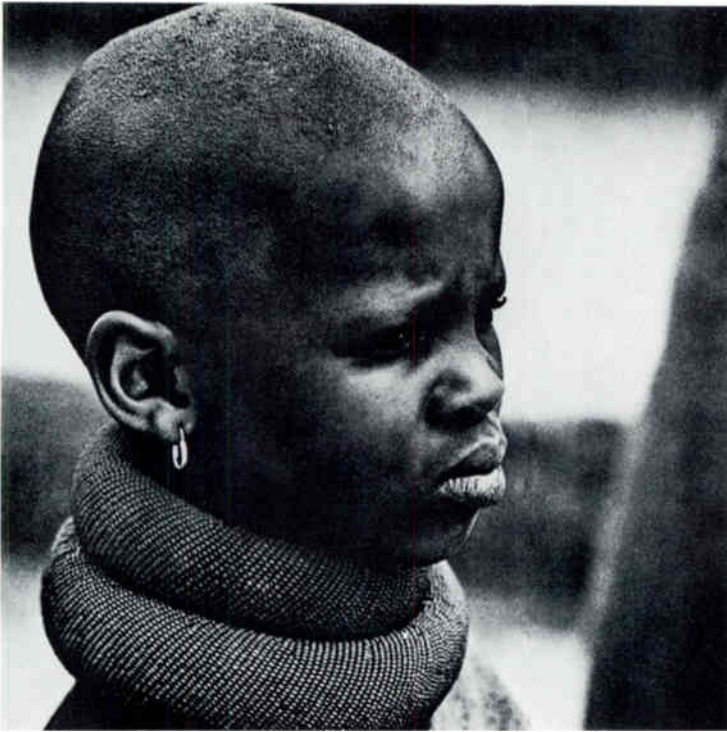
**380**

ART DIRECTORS C. O. WOODBURY/V. VARLOTTA  
ARTIST ANTHONY SARIS  
PUBLISHER READER'S DIGEST CONDENSED BOOKS



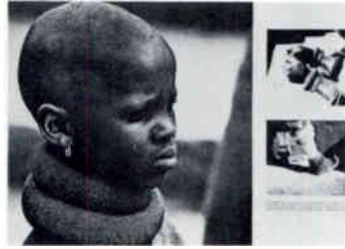
**381**

ART DIRECTORS C. O. WOODBURY/V. VARLOTTA  
ARTIST EDY LEGRAND  
PUBLISHER READER'S DIGEST CONDENSED BOOKS



**382**

ART DIRECTOR IRVING GLUSKER  
PHOTOGRAPHER PETE TURNER  
PUBLISHER AMERICAN HERITAGE PUBLISHING CO./  
HORIZON



**383**

ART DIRECTOR ART PAUL  
ARTIST MISCH KOHN  
PUBLISHER HMH PUBLISHING CO./PLAYBOY MAGAZINE





**384**

**ART DIRECTOR ANTHONY MAZZOLA  
PHOTOGRAPHER EWING KRAININ  
PUBLISHER TOWN & COUNTRY**

**ART DIRECTORS OTTO STORCH/W. CADGE  
ARTIST JOE BOWLER  
PUBLISHER McCALL CORP./McCALL'S MAGAZINE**

**385**





ART DIRECTOR CHARLES TUDOR  
 ARTIST RONALD SEARLE  
 PUBLISHER LIFE MAGAZINE

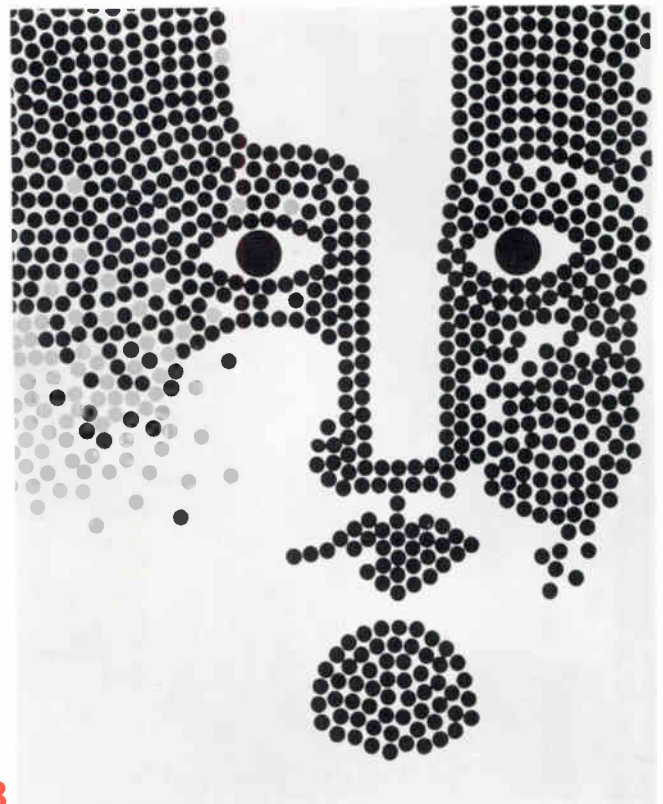
386

387



ART DIRECTORS ALAN FLIESLER/RHODA BERNSTEIN  
 PHOTOGRAPHER MARK SHAW  
 PUBLISHER STREET AND SMITH/MADEMOISELLE  
 MAGAZINE





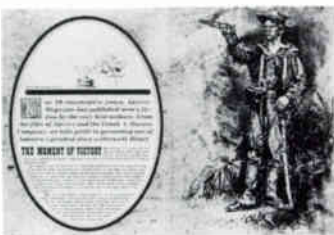
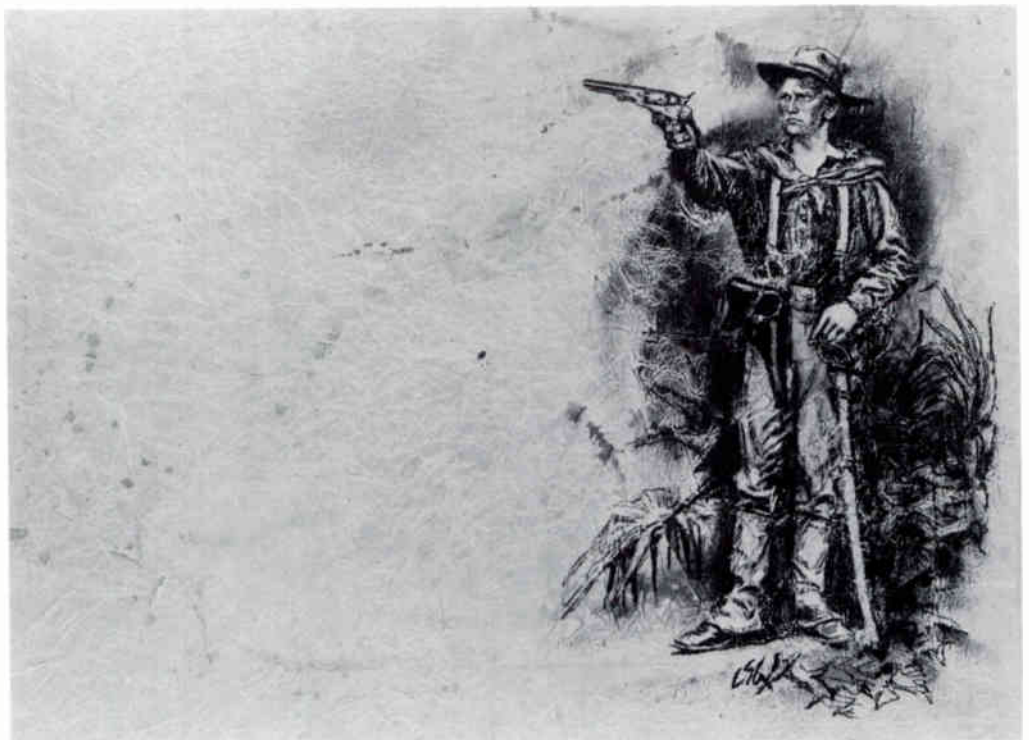
**388**

ART DIRECTOR HERB ZWEIG  
 ARTIST HERB ZWEIG  
 COPYWRITER MARSHALL LEVIN  
 AGENCY DOHERTY, CLIFFORD, STEERS AND SHENFIELD  
 CLIENT ROCHE LABS

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 ARTIST LOUIS GLANZMAN  
 PUBLISHER POPULAR PUBLICATIONS, INC./ARGOSY  
 MAGAZINE

**389**







ART DIRECTOR AILEEN HUNT  
 DESIGNER WALTER BERNARD  
 ARTIST SAUL LAMBERT  
 PUBLISHER DELL/INGENUE

390



ART DIRECTOR RICHARD A. THOMPSON  
 ARTISTS LEO and DIANE DILLON  
 COPYWRITER GREENLEAF PUBLISHING CO.  
 PUBLISHER GREENLEAF PUBLISHING CO./ROGUE  
 MAGAZINE

391



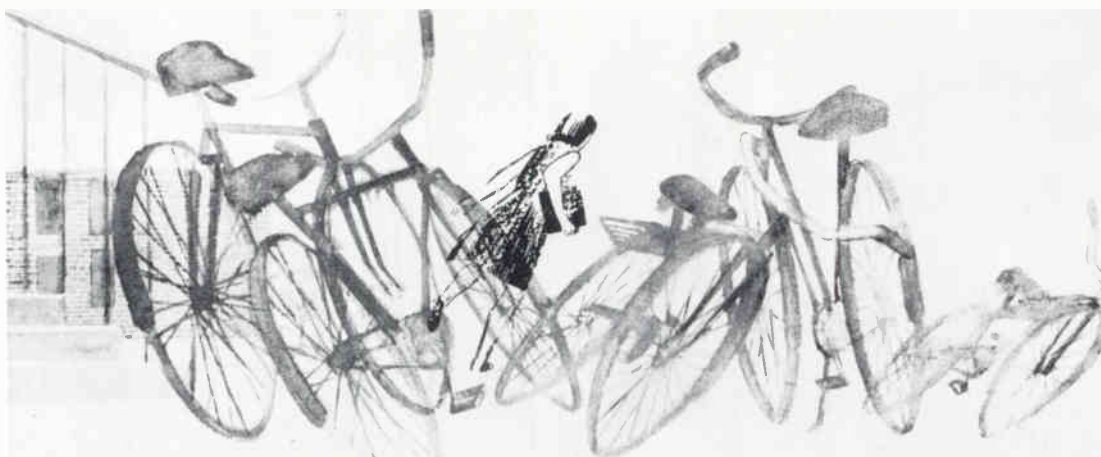
ART DIRECTOR JOHN BERG  
 ARTIST GEORGE MOCNIAK  
 PUBLISHER BRUCE PUBLISHING CO./ESCAPADE  
 MAGAZINE

392

ART DIRECTOR PHIL HUMMERSTONE  
ARTIST ELLIOTT FLAGG  
PUBLISHER GIRL SCOUTS OF THE U.S.A.



393



394

ART DIRECTOR CIPE PINELES GOLDEN  
ARTIST ROBERT OSBORN  
PUBLISHER STREET AND SMITH/MADEMOISELLE  
MAGAZINE



395



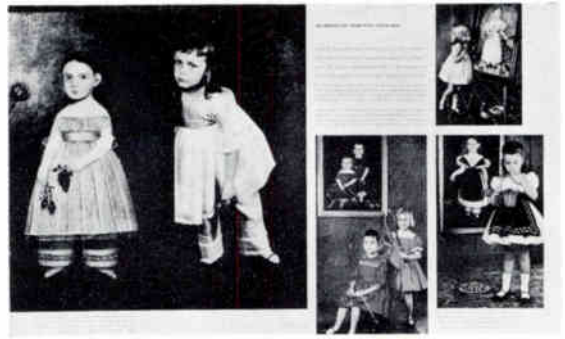
CLASSIFICATION 28A — EDITORIAL ART — NON-FICTION  
(3 OR MORE COLORS) FASHION

ART DIRECTORS CLUB MEDAL  
ART DIRECTOR OTTO STORCH  
PHOTOGRAPHER ART KANE  
PUBLISHER McCALL'S MAGAZINE

396



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ART DIRECTORS ALLEN F. HURLBURT/PHILIP SYKES  
PHOTOGRAPHER MICHAEL A. VACCARO  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE



ART DIRECTORS ALLEN F. HURLBURT/PHILIP SYKES  
PHOTOGRAPHER PHILLIP HARRINGTON  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE

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ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER SAUL LEITER  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

398



ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
PHOTOGRAPHER WILLIAM BELL  
PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
MAGAZINE

399



ART DIRECTOR OTTO STORCH  
PHOTOGRAPHER ART KANE  
PUBLISHER McCALL'S MAGAZINE

400

ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER RICHARD AVEDON  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

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ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER LOUIS FAURER  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

402





403

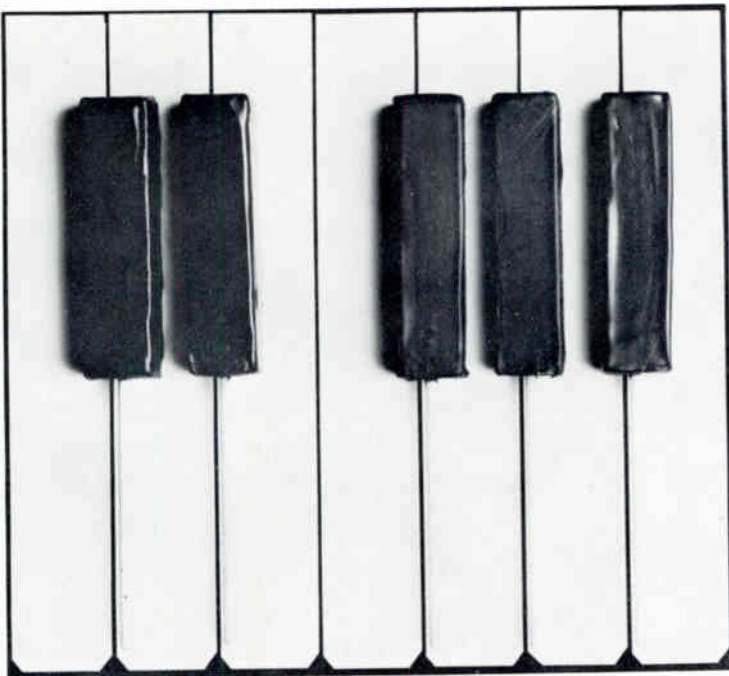
CLASSIFICATION 28B — EDITORIAL ART — NON-FICTION  
(3 OR MORE COLORS) FOOD

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ART DIRECTOR ALLEN F. HURLBURT  
PHOTOGRAPHER FAULCONER-McLAUGHLIN-GILL  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE



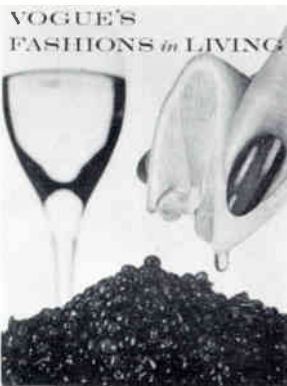
AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR JOAN FENTON  
PHOTOGRAPHER ROUBEN SAMBERG  
PUBLISHER TRIANGLE PUBLICATIONS/SEVENTEEN  
MAGAZINE

404



ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
 PHOTOGRAPHER IRVING PENN  
 PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
 MAGAZINE

405



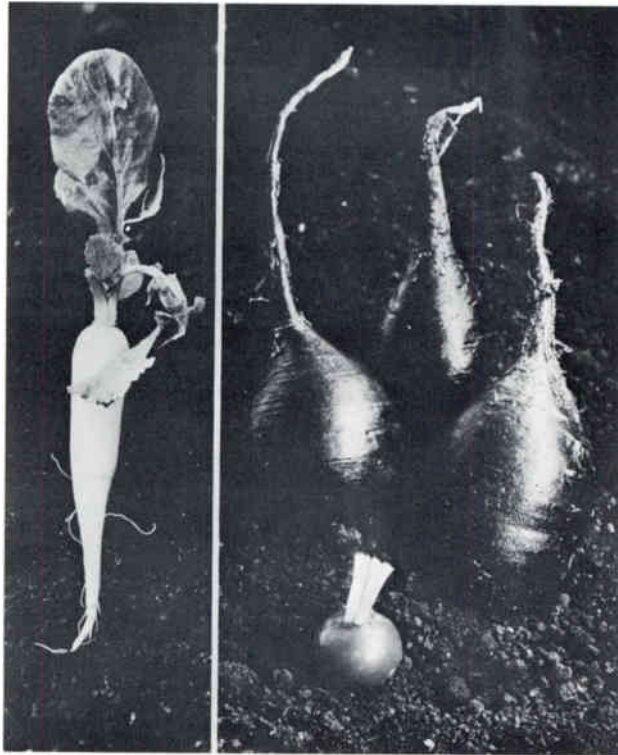
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ART DIRECTORS OTTO STORCH/W. CADGE  
 PHOTOGRAPHER PAUL D'OME  
 PUBLISHER McCALL CORP./McCALL'S MAGAZINE



ART DIRECTORS ALLEN F. HURLBURT/PHILIP SYKES  
 PHOTOGRAPHER CAL BERNSTEIN  
 PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE

407



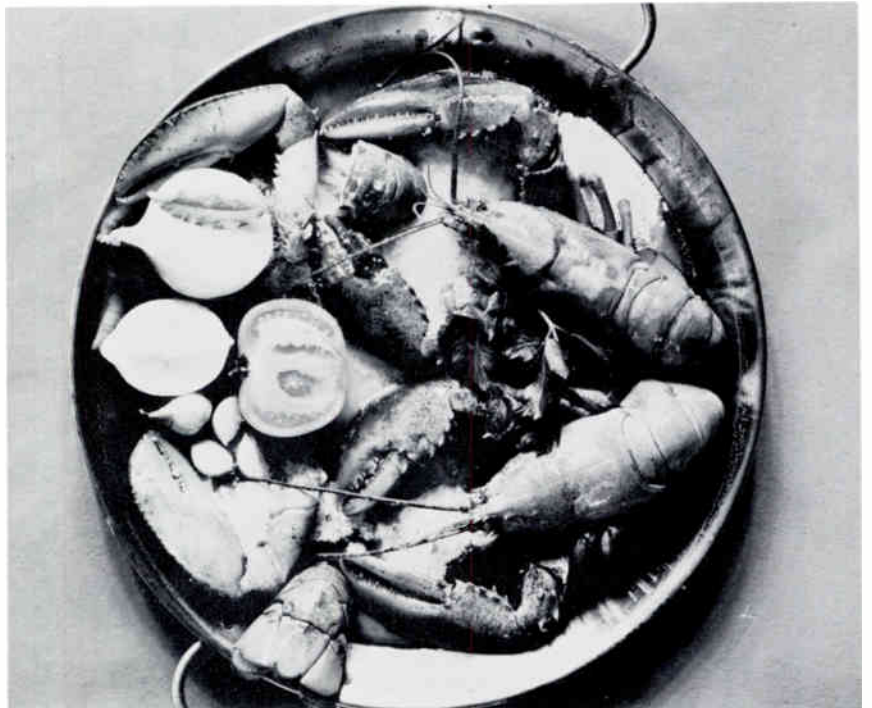
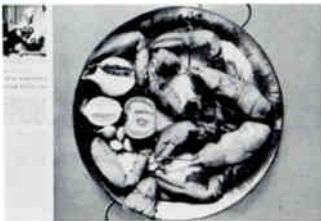
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ART DIRECTORS OTTO STORCH/W. CADGE  
 PHOTOGRAPHER PAUL D'OME  
 PUBLISHER McCALL CORP./McCALL'S MAGAZINE



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ART DIRECTOR ALLEN F. HURLBURT  
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410

ART DIRECTOR ALLEN F. HURLBURT  
PHOTOGRAPHER MICHAEL A. VACCARO  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE



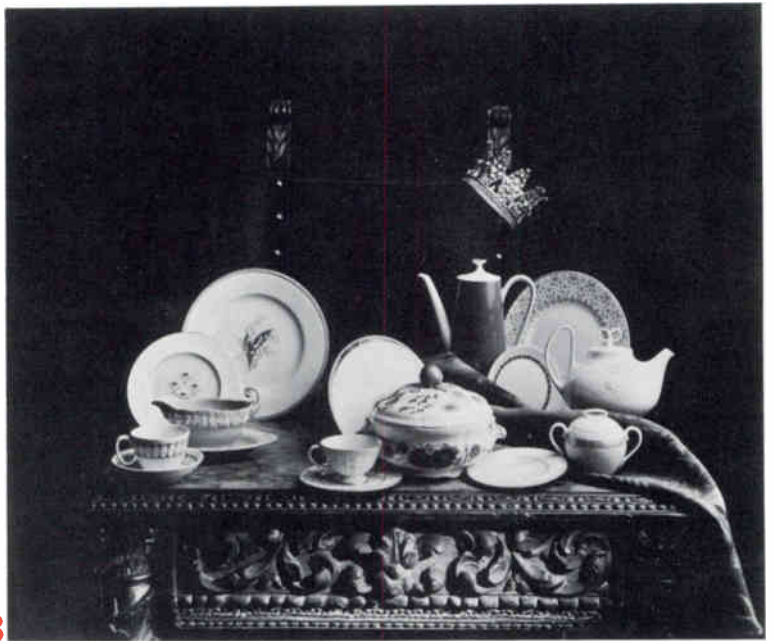
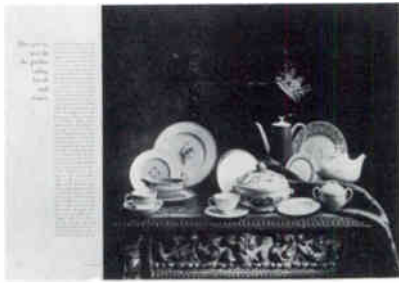
411

ART DIRECTOR KENNETH R. HINE  
 PHOTOGRAPHER CARL FISCHER  
 PUBLISHER PUTMAN PUBLISHING CO./QUEST MAGAZINE



412

ART DIRECTOR ALBERT SQUILLACE  
 PHOTOGRAPHER JOHN STEWART  
 PUBLISHER RIDGE PRESS—GOLDEN PRESS



413

**CLASSIFICATION 28C — EDITORIAL ART — NON-FICTION  
 (3 OR MORE COLORS) HOME PLANNING  
 ART DIRECTOR FRED TOBEY  
 PHOTOGRAPHER LESTER BOOKBINDER  
 PUBLISHER CONDE NAST PUBLICATIONS/THE BRIDE'S  
 MAGAZINE**

**ART DIRECTORS OTTO STORCH/W. CADGE  
 PHOTOGRAPHER ALAN FONTAINE  
 PUBLISHER McCALL'S CORP./McCALL'S MAGAZINE**

414



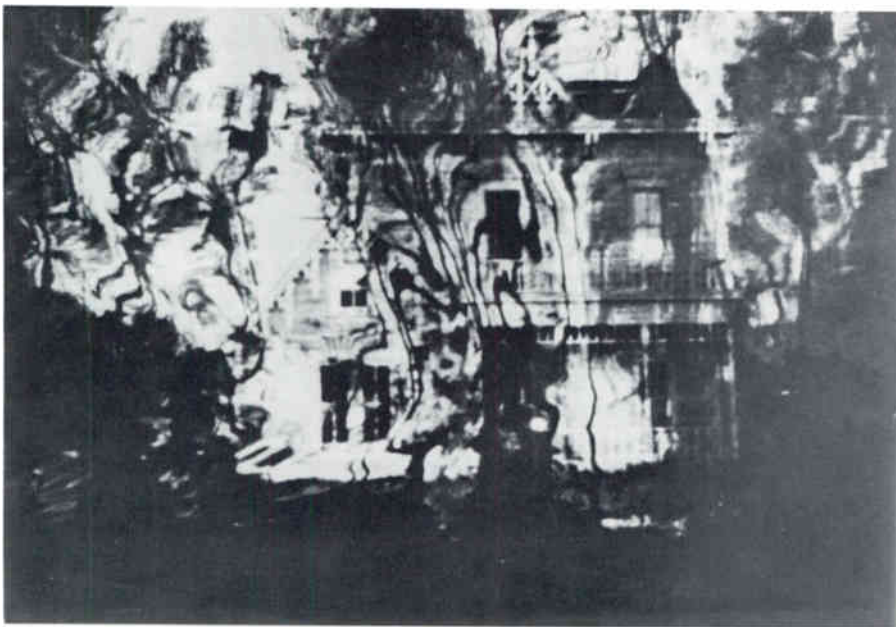
415



**CLASSIFICATION 28D — EDITORIAL ART — NON-FICTION  
(3 OR MORE COLORS) GENERAL**

**AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR ROBERT BENTON  
ARTIST HARVEY SCHMIDT  
PUBLISHER ESQUIRE, INC.**

416



**ART DIRECTOR BERNARD QUINT  
PHOTOGRAPHER GORDON PARKS  
PUBLISHER LIFE MAGAZINE**





417

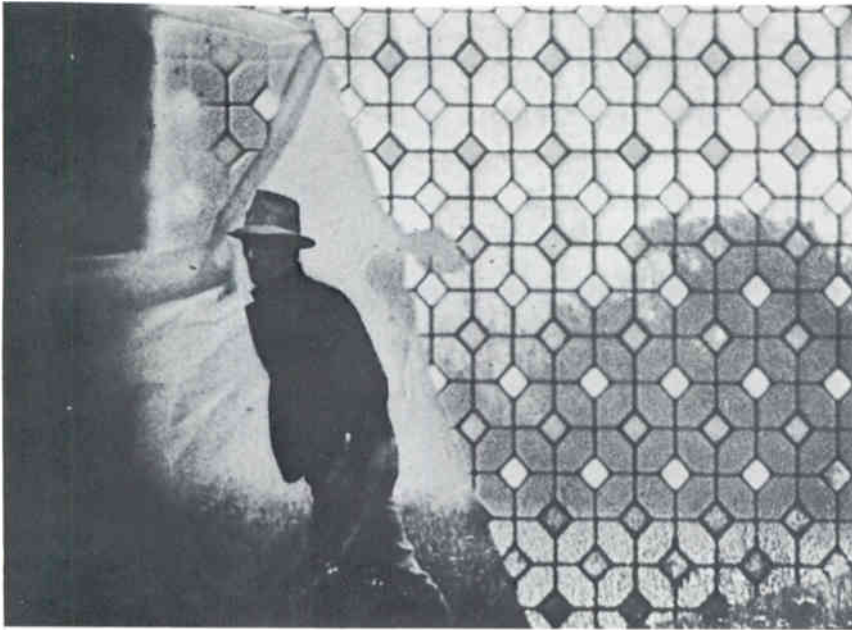
ART DIRECTOR BERNARD QUINT  
 PHOTOGRAPHER MARK KAUFFMAN  
 PUBLISHER LIFE MAGAZINE



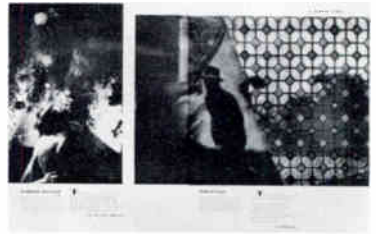
418

ART DIRECTOR ALLEN F. HURLBURT  
 PHOTOGRAPHER ART KANE  
 PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE

419



ART DIRECTOR BERNARD QUINT  
PHOTOGRAPHER GORDON PARKS  
PUBLISHER LIFE MAGAZINE



420



ART DIRECTOR ANTHONY MAZZOLA  
PHOTOGRAPHER ERNEST HAAS  
PUBLISHER TOWN & COUNTRY

421



ART DIRECTOR ROBERT BENTON  
DESIGNER NORMAN SCHONFIELD  
PHOTOGRAPHER ART KANE  
PUBLISHER ESQUIRE MAGAZINE





**422**

ART DIRECTORS ALLEN F. HURLBURT/VERNE NOLL  
PHOTOGRAPHER BOB VOSE  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE



**423**

ART DIRECTOR FRANK ZACHARY  
PHOTOGRAPHER FRED J. MAROON  
PUBLISHER CURTIS PUBLISHING CO./HOLIDAY  
MAGAZINE





424

ART DIRECTOR FRANK ZACHARY  
 DESIGNER LOUIS R. GLESSMANN  
 PHOTOGRAPHER BURT GLINN  
 PUBLISHER CURTIS PUBLISHING CO./HOLIDAY  
 MAGAZINE



425

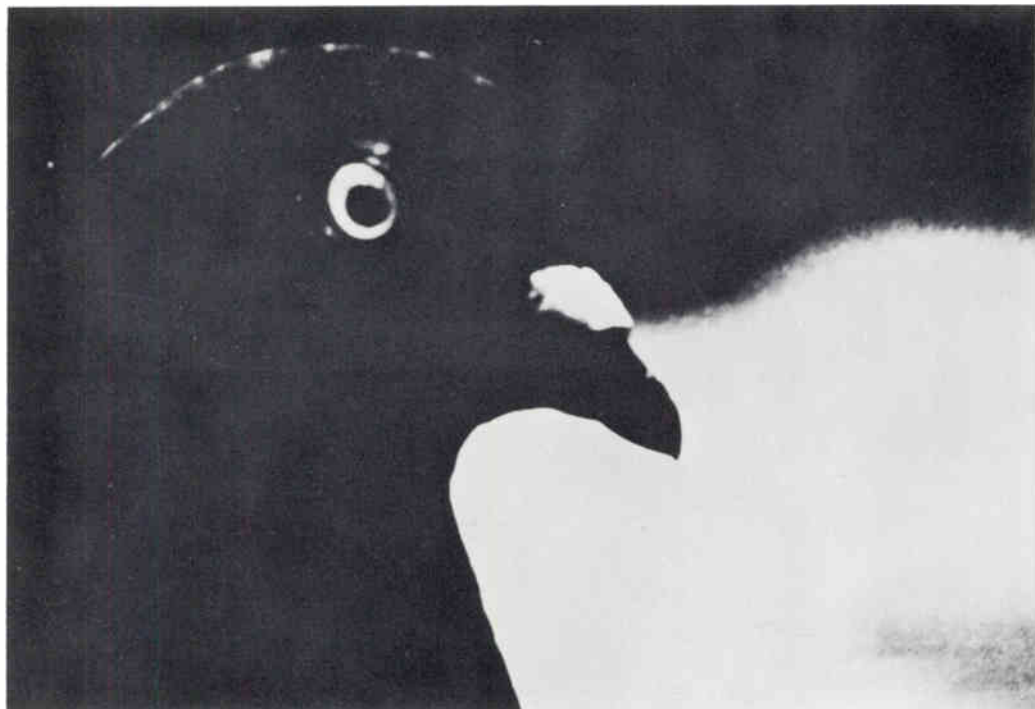
ART DIRECTOR FRANK ZACHARY  
 PHOTOGRAPHER BURT GLINN/MAGNUM PHOTOS, INC.  
 PUBLISHER CURTIS PUBLISHING CO./HOLIDAY  
 MAGAZINE



ART DIRECTOR IRWIN GLUSKER  
 ARTIST FELIKS TOPOLSKI  
 PUBLISHER AMERICAN HERITAGE PUBLISHING CO./  
 HORIZON

ART DIRECTOR **BARNEY ETENGOFF**  
PHOTOGRAPHER **AL FRANCEKEVICH**  
PUBLISHER **ZIFF-DAVIS/PHOTOGRAPHY ANNUAL**

**427**



**428**

ART DIRECTOR **BERNARD QUINT**  
PHOTOGRAPHER **GEORGE SILK**  
PUBLISHER **LIFE MAGAZINE**





431

ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
PHOTOGRAPHER WILLIAM KLEIN  
PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
MAGAZINE



432

ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER SAUL LEITER  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



433

ART DIRECTOR ALEXANDER LIBERMAN  
PHOTOGRAPHER BERT STERN  
PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE



434

ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER RICHARD AVEDON  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

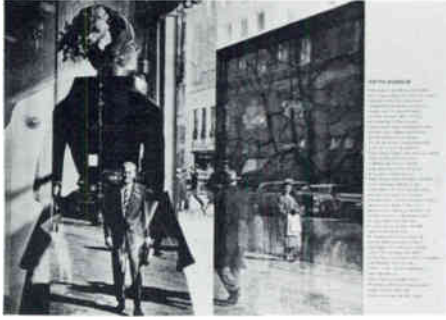
ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER ALVIN MALEY  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

435



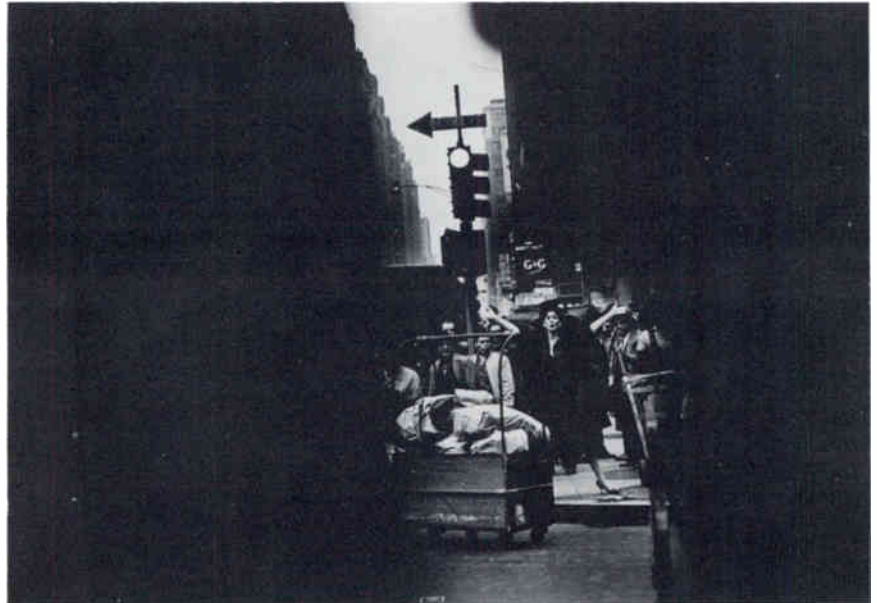
436

ART DIRECTOR ALEXANDER LIBERMAN  
PHOTOGRAPHER BERT STERN  
PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE



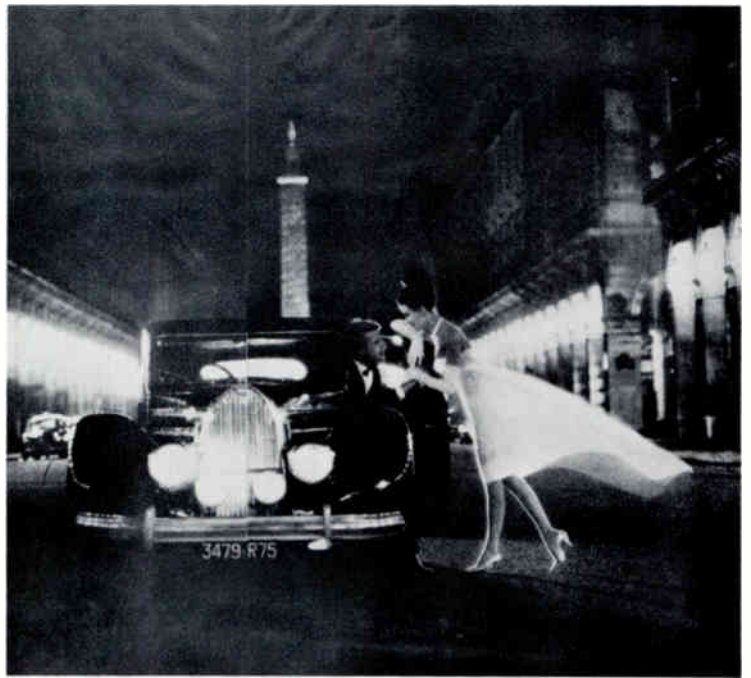
**437**

ART DIRECTORS AL GREENBERG/ROBERT BENTON  
PHOTOGRAPHER ART KANE  
PUBLISHER ESQUIRE, INC.



**438**

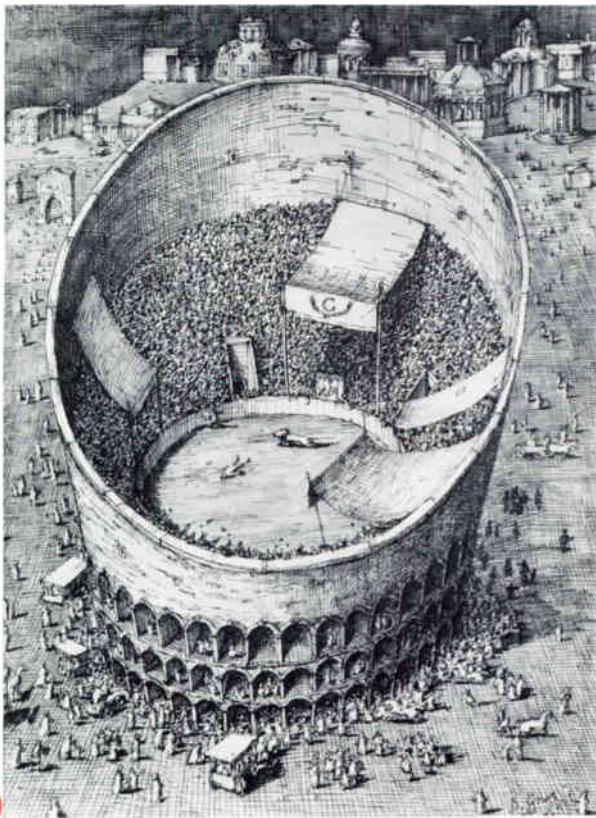
ART DIRECTOR AL GREENBERG  
PHOTOGRAPHER ART KANE  
PUBLISHER ESQUIRE, INC.



439

ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER DERUJINSKY  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR





440

**CLASSIFICATION 29D — EDITORIAL ART — NON-FICTION  
(2 COLORS OR B/W) GENERAL**

**ART DIRECTORS JEROME SNYDER/RICHARD GANGEL  
ARTIST DOMENICO GNOLI  
PUBLISHER TIME, INC./SPORTS ILLUSTRATED**



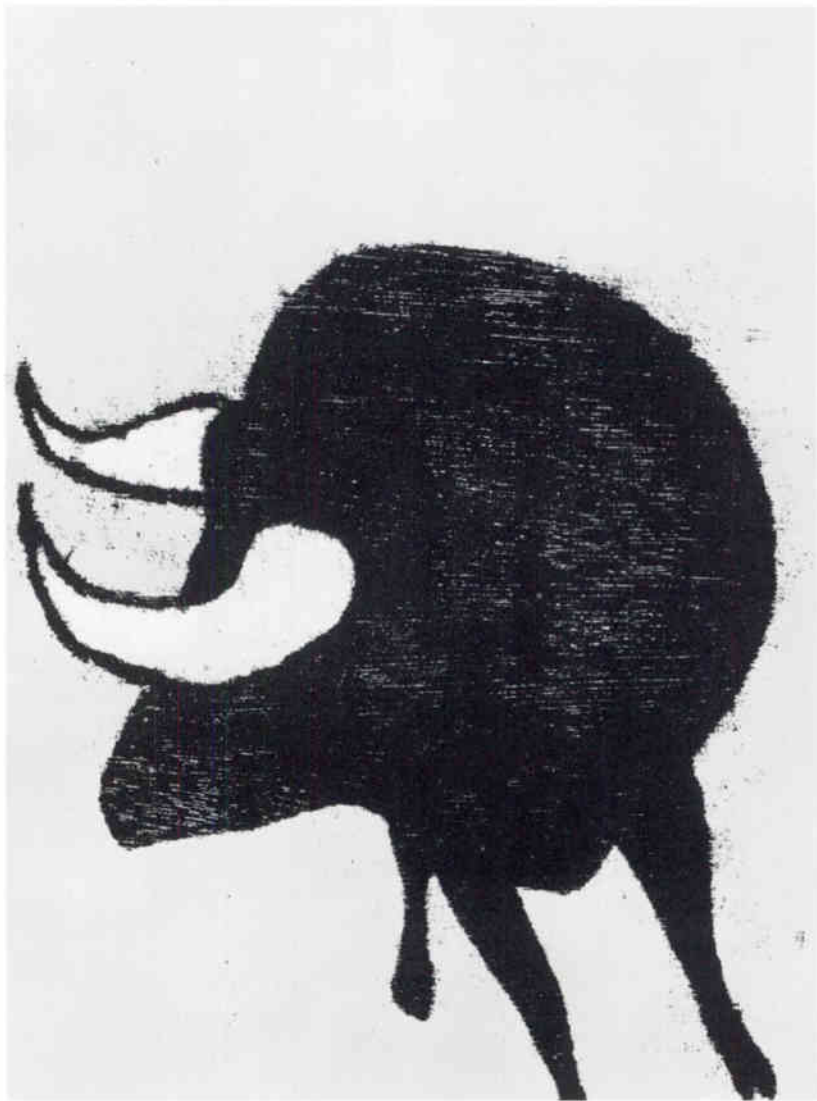
441

**ART DIRECTOR DAVID STECH  
PHOTOGRAPHER PARKE RANDALL  
PUBLISHER LIFE MAGAZINE**

**ART DIRECTOR IRWIN GLUSKER  
PHOTOGRAPHER EUGENE COOK  
PUBLISHER AMERICAN HERITAGE PUBLISHING CO./  
HORIZON**

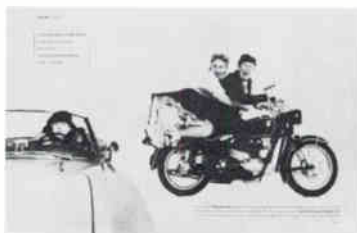
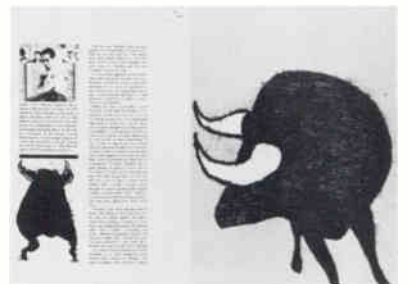
442





443

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR BILL PAGE  
ARTIST HENRY MARKOWITZ  
PUBLISHER ST. JOHN PUBLISHING CO./NUGGET  
MAGAZINE



444

ART DIRECTORS ALLEN HURLBURT/PHILIP SYKES  
PHOTOGRAPHER RICHARD AVEDON  
PUBLISHER COWLES MAGAZINES, INC./LOOK MAGAZINE

445

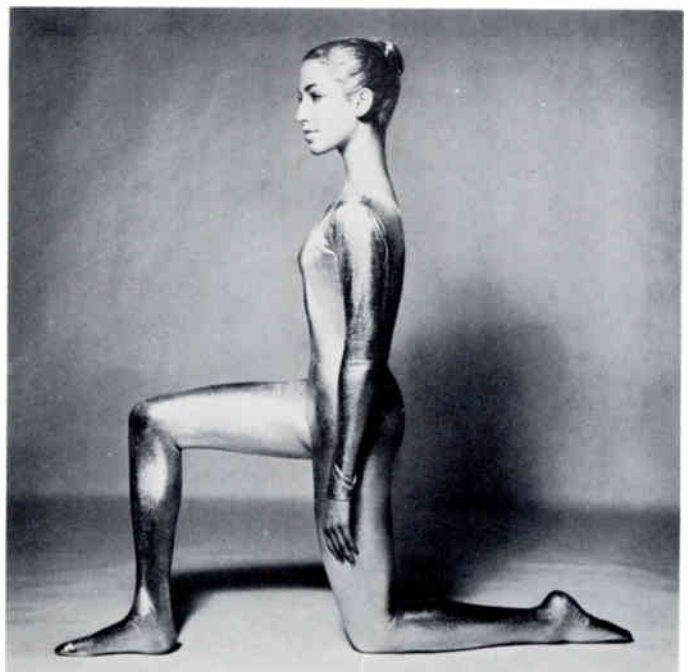


ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER RICHARD AVEDON  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



446

ART DIRECTOR SUREN ERMOYAN  
ARTIST AUSTIN BRIGGS  
PUBLISHER MADISON AVENUE  
MAGAZINE



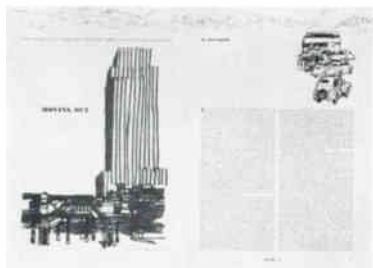
447

ART DIRECTOR HENRY WOLF  
PHOTOGRAPHER RICHARD AVEDON  
PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



448

ART DIRECTOR HENRY WOLF  
 DESIGNER AUDREY ROSENSON  
 PHOTOGRAPHER JOHN COHEN  
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



ART DIRECTORS ROBERT BENTON/  
 PASQUALE DEL VECCHIO  
 ARTIST ARNO STERNGLOSS  
 COPYWRITER JOHN CHEEVER  
 PUBLISHER ESQUIRE, INC.

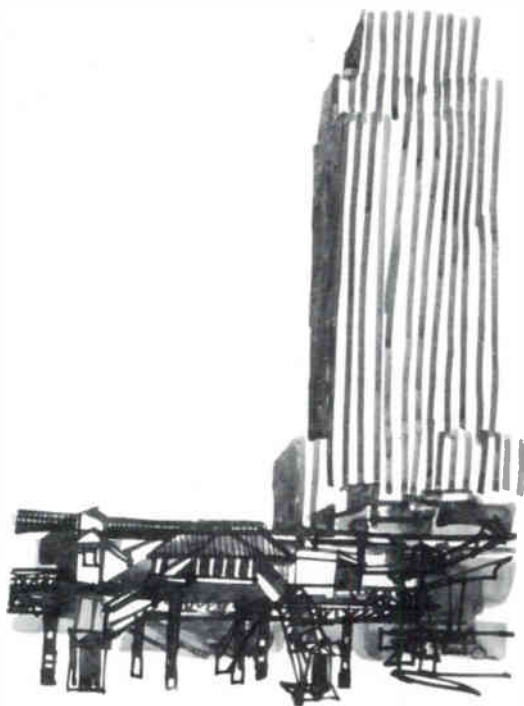
449



450



ART DIRECTOR MANUEL GASSER  
 PHOTOGRAPHER BRUCE DAVIDSON/MAGNUM  
 PHOTOS, INC.  
 PUBLISHER DU MAGAZINE





451

CLASSIFICATION 30A — MAGAZINE COVER ART  
CONSUMER MAGAZINE  
ART DIRECTOR LOWELL BUTLER  
ARTIST KAREN DIAMOND  
PUBLISHER AUTO CLUB OF SO. CALIF./WESTWAYS  
MAGAZINE



452

ART DIRECTOR ROBERT BENTON  
PHOTOGRAPHER BEN SOMOROFF  
PUBLISHER ESQUIRE MAGAZINE



453

AWARD OF DISTINCTIVE MERIT  
 ART DIRECTORS ALEXANDER LIBERMAN/PRISCILLA PECK  
 PHOTOGRAPHER BERT STERN  
 PUBLISHER CONDE NAST PUBLICATIONS, INC./VOGUE  
 MAGAZINE

ART DIRECTOR PHILLIP DYKSTRA  
 ARTIST EDWARD SOREL  
 PUBLISHER N. Y. HERALD TRIBUNE/TODAY'S LIVING

454





455

ART DIRECTOR LOWELL BUTLER  
 ARTIST GENE GRANT  
 PUBLISHER AUTO CLUB OF SO. CALIF./WESTWAYS  
 MAGAZINE

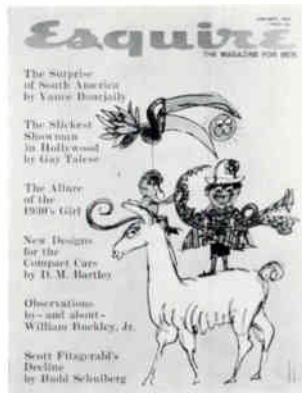
ART DIRECTOR HENRY WOLF  
 PHOTOGRAPHER RICHARD AVEDON  
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR

456



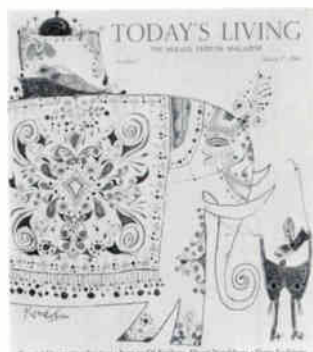
ART DIRECTOR ROBERT BENTON  
ARTIST FRED WITZIG  
PUBLISHER ESQUIRE MAGAZINE

457



ART DIRECTOR PHILLIP DYKSTRA  
ARTIST JOHN ROMBOLA  
PUBLISHER N. Y. HERALD TRIBUNE/TODAY'S LIVING

458

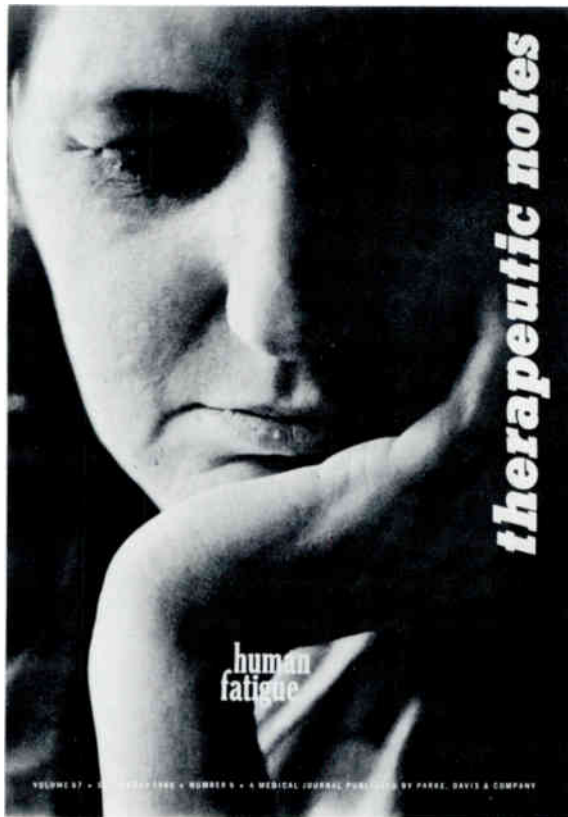




**CLASSIFICATION 30B — MAGAZINE COVER ART  
TRADE MAGAZINES**

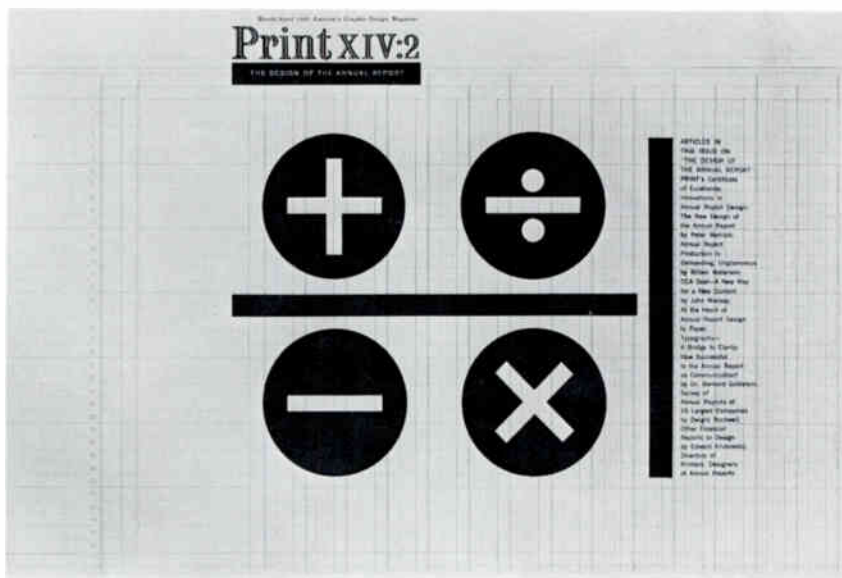
**ART DIRECTORS KENNETH H. LAVEY/RICHARD BERGERON  
PHOTOGRAPHER GARRY WINOGRAN  
AGENCY L. W. FROHLICH AND CO., INC.  
CLIENT PARKE DAVIS**

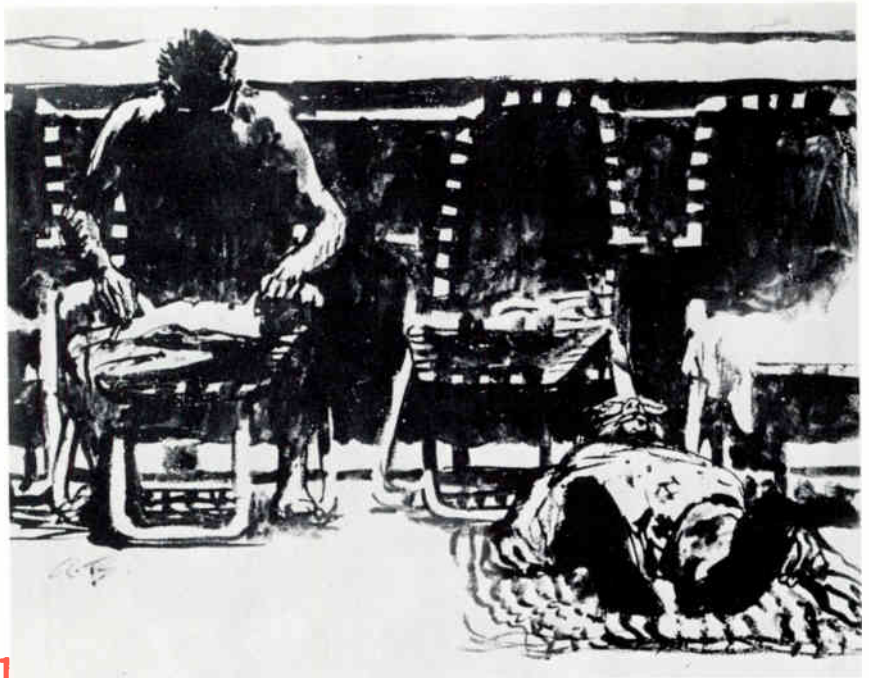
**459**



**ART DIRECTOR JACK GOLDEN/DESIGNERS 3, INC.  
ARTIST JACK SHERIN  
CLIENT PRINT MAGAZINE**

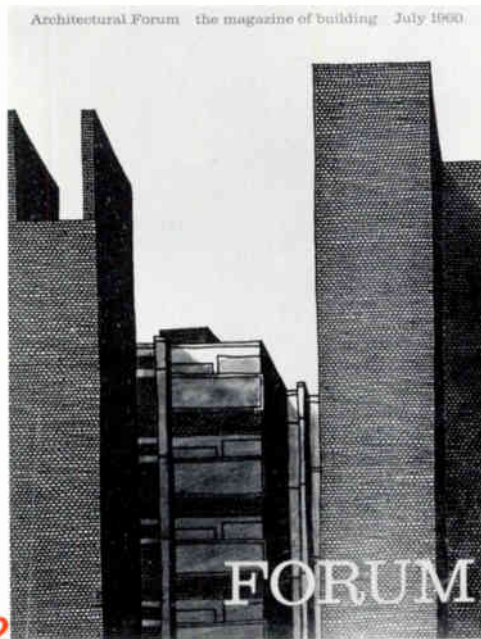
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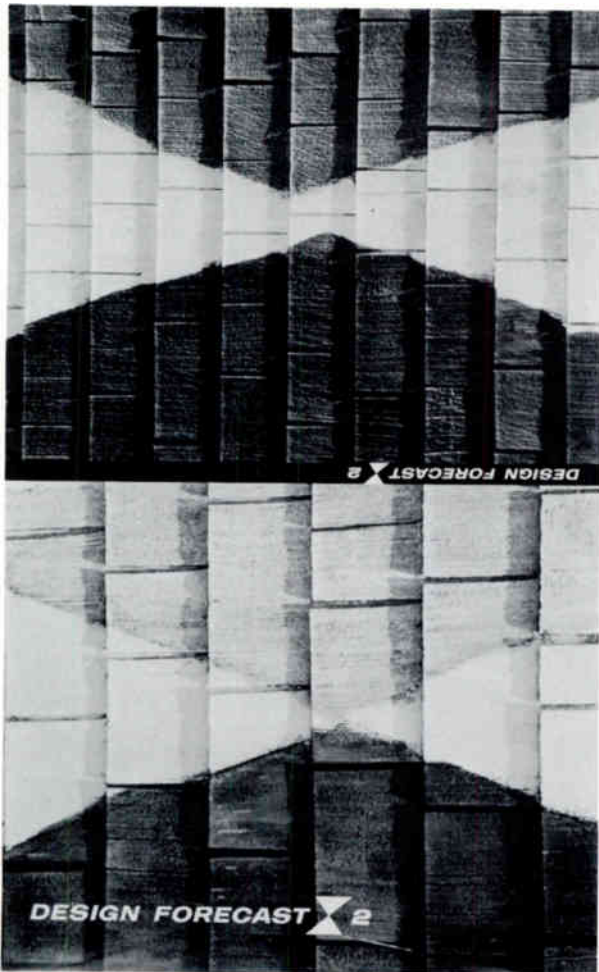
461

ART DIRECTOR SUREN ERMOYAN  
ARTIST AUSTIN BRIGGS  
PUBLISHER MADISON AVENUE MAGAZINE



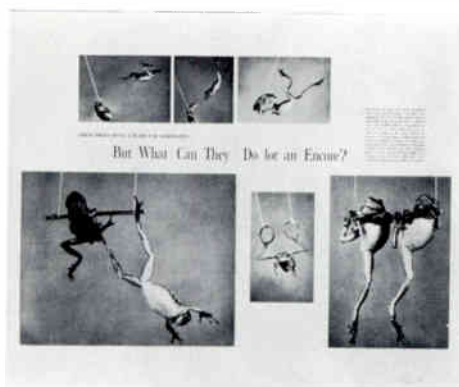
462

ART DIRECTOR RAY KOMAI  
ARTIST RAY KOMAI  
PUBLISHER TIME, INC./ARCHITECTURAL FORUM



463

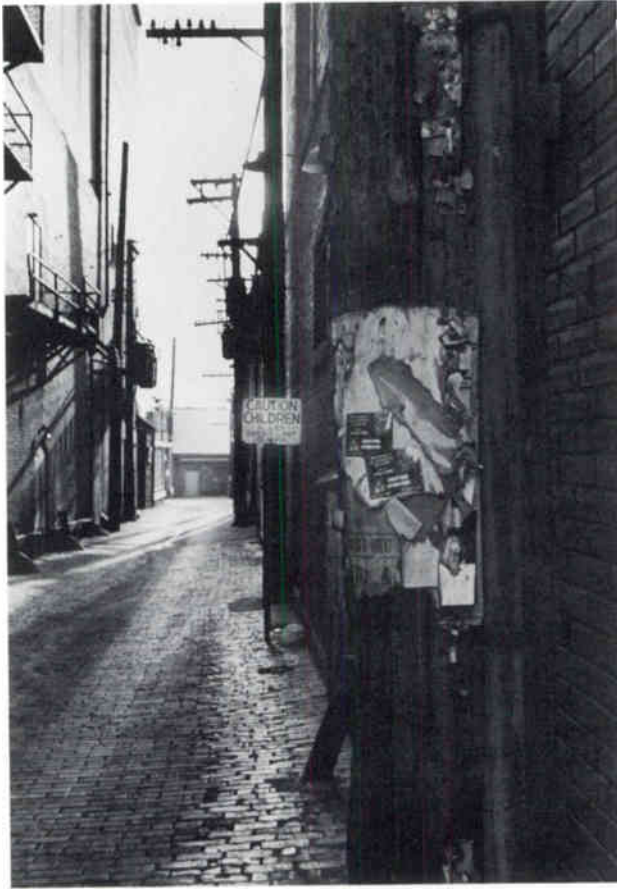
ART DIRECTOR MURRAY BELSKY  
 PHOTOGRAPHER EMMA LANDAU  
 AGENCY STAHLEY THOMPSON ASSOC.  
 CLIENT ALUMINUM COMPANY OF AMERICA



464

CLASSIFICATION 31 — COMPANY MAGAZINES AND  
 HOUSE ORGANS

ART DIRECTOR DON WEEKS  
 PHOTOGRAPHER ROBERT C. HERMES  
 PUBLISHER CECO PUBLISHING CO./FRIENDS MAGAZINE  
 CLIENT CHEVROLET DIVISION OF GENERAL MOTORS



DESIGNER **PETER GEIST**  
PHOTOGRAPHER **HERB WEITMAN**  
COPYWRITER **R. L. PAYTON**  
PUBLISHER **WASHINGTON UNIV.**

**465**



**AWARD OF DISTINCTIVE MERIT**  
ART DIRECTOR **CHARLES WALZ**  
ARTIST **JEROME MARTIN**  
PUBLISHER **WHAT'S NEW**  
CLIENT **ABBOTT LABORATORIES**

**466**



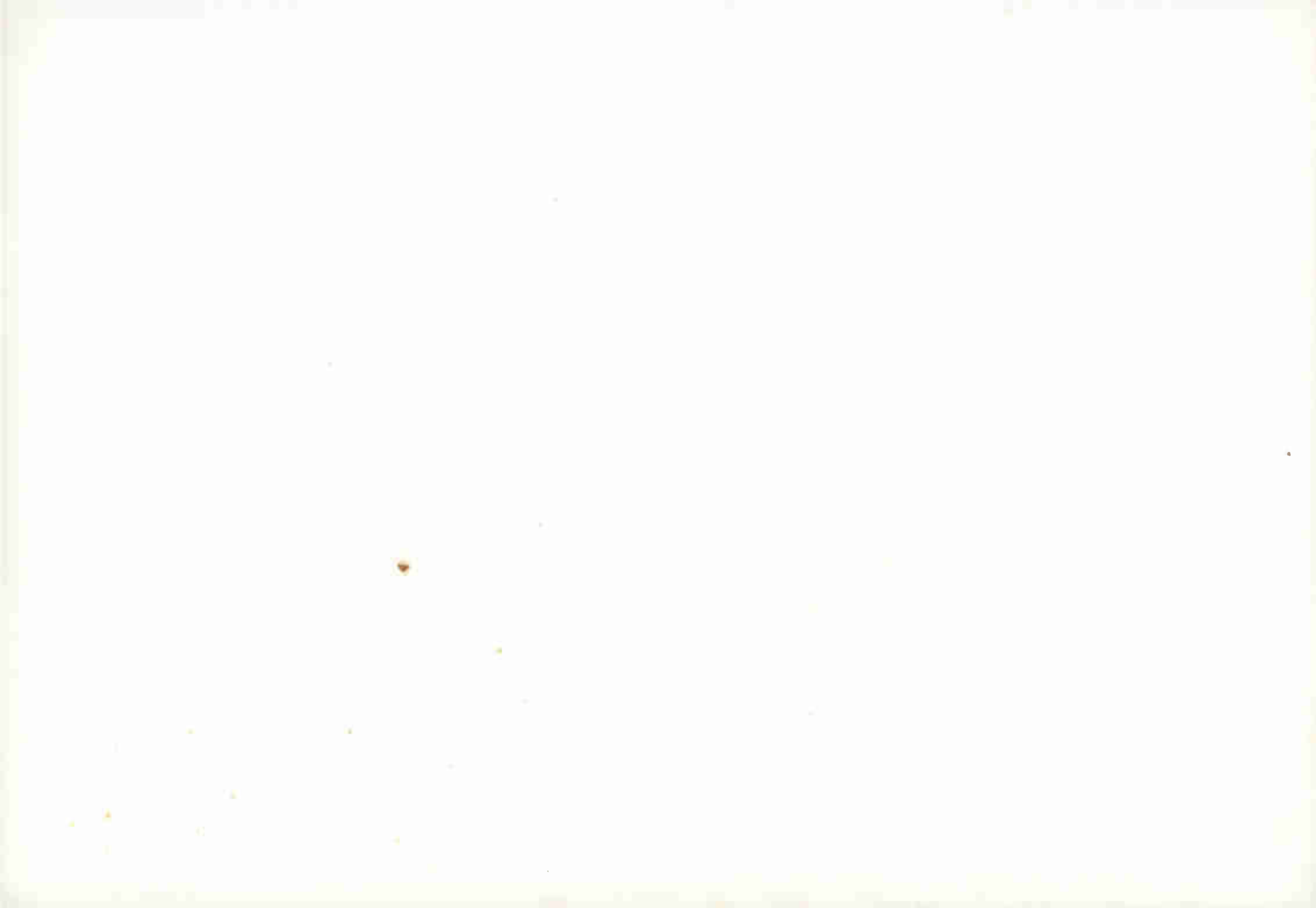
ART DIRECTORS CHARLES WALZ/ALBERT LANDRY  
ARTIST TOM ALLEN  
EDITOR-IDEA HERBERT LUTHIN  
PUBLISHER ABBOTT LABORATORIES  
PUBLICATION WHAT'S NEW

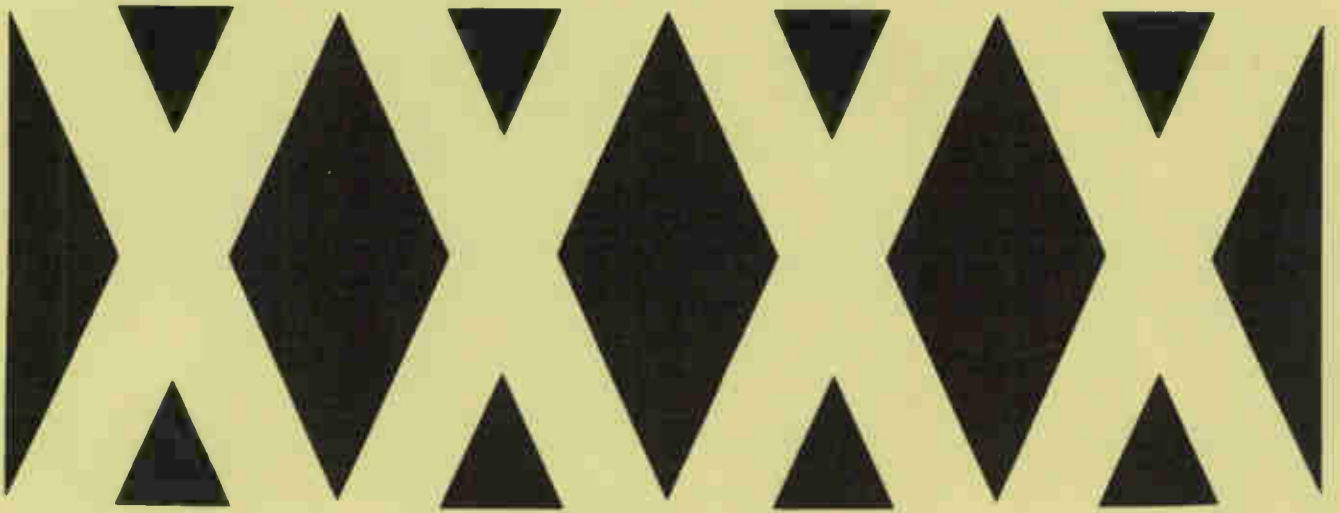
467



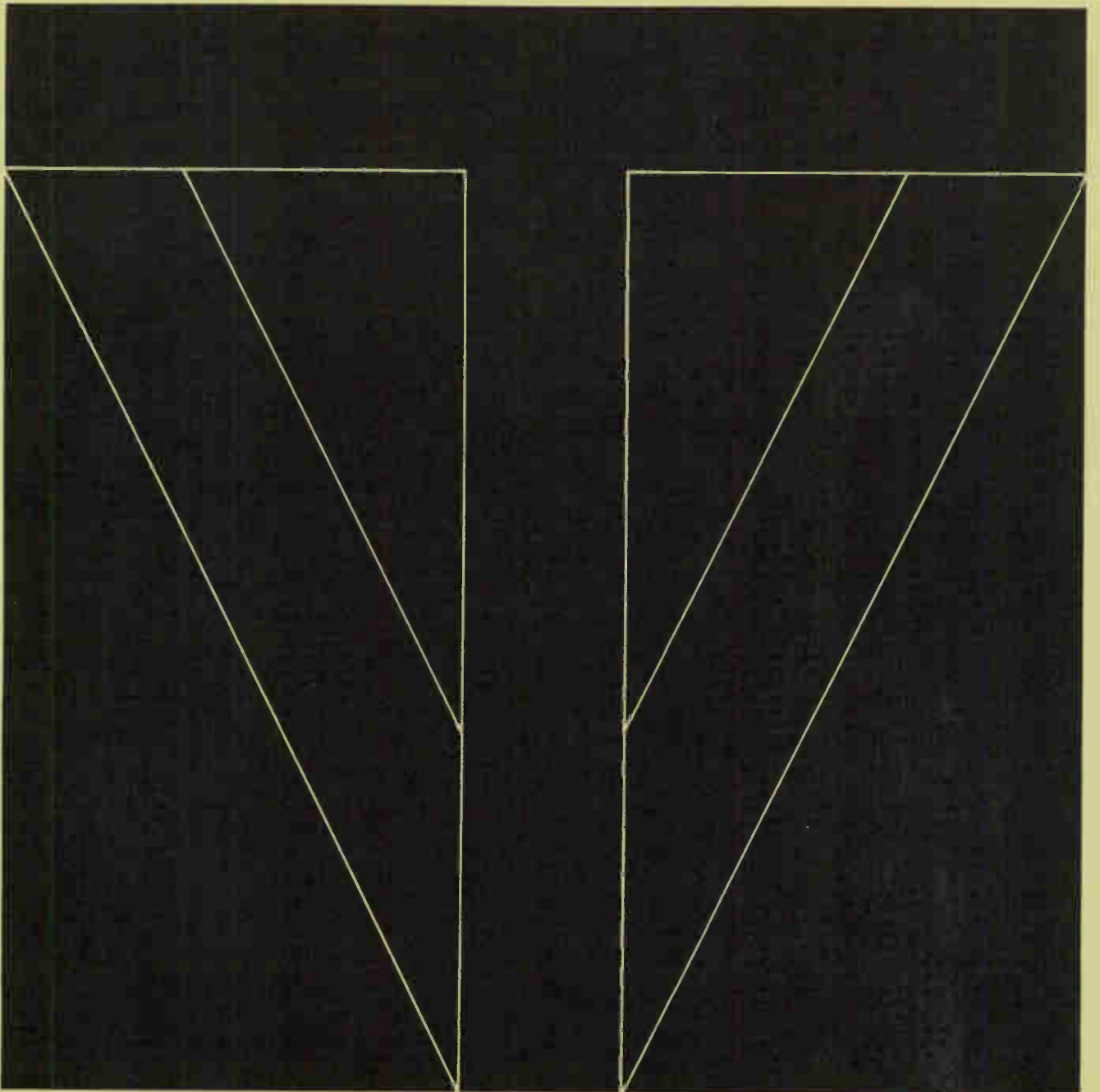
ART DIRECTORS LEONARD JOSSEL/EVERET AISON  
ARTIST PHIL HAYS  
PUBLISHER NEW YORK TELEPHONE CO.

468





# TELEVISION











469

**CLASSIFICATION 32A — FILM CATEGORIES — LIVE TV**

**ART DIRECTOR BILL TAUBIN  
WRITER RON ROSENFELD  
VIDEOTAPE PRODUCER BRUCE McGUINEAS  
FILM COMMISSIONED BY DOYLE, DANE,  
BERNBACH, INC.  
PRODUCTION COMPANY GENERAL T. V. NETWORK  
ADVERTISER AND PRODUCT NAME EL-AL ISRAEL  
AIRLINES — "FOREIGN"  
PHOTOGRAPHER OR ARTIST PETER GLUSHANOK**



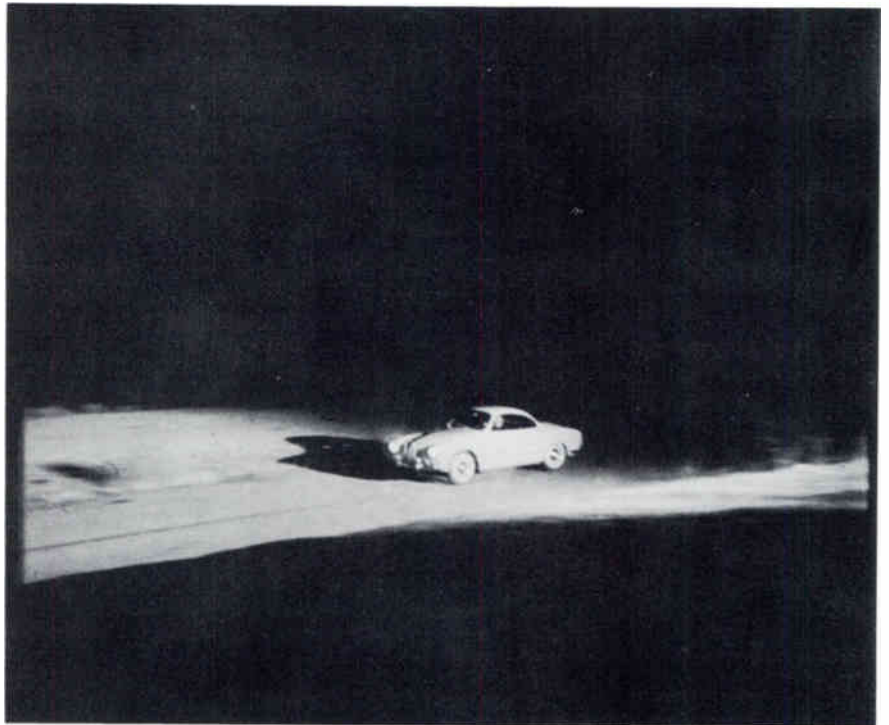
470

**ART DIRECTOR CLAUDE GILLINGWATER  
WRITER JANE TAYLOR  
FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
DESIGNER HERB HORTON  
PRODUCTION COMPANY N.B.C.  
ADVERTISER AND PRODUCT NAME GENERAL ELECTRIC  
CO. — REFRIGERATOR-FREEZER  
PHOTOGRAPHER OR ARTIST CRAIG ALLEN**



471

ART DIRECTOR BILL TAUBIN  
 WRITER PAULA GREEN  
 VIDEOTAPE PRODUCER JERRY KREEGER  
 FILM COMMISSIONED BY DOYLE, DANE,  
 BERNBACH, INC.  
 PRODUCTION COMPANY VIDIOTAPE PRODUCTIONS  
 ADVERTISER AND PRODUCT NAME GOODMAN  
 NOODLES — "ROLLING DOUGH"



472

CLASSIFICATION 32B — FILM, LIVE ACTION

ART DIRECTORS CLUB MEDAL  
 ART DIRECTOR HELMUT KRONE  
 WRITER RITA SELDEN  
 FILM PRODUCERS JOHN CAPSIS/JOSEPH SPERY  
 FILM COMMISSIONED BY DOYLE, DANE,  
 BERNBACH, INC.  
 PRODUCTION COMPANY ROBERT LAWRENCE  
 ADVERTISER AND PRODUCT NAME VOLKSWAGEN OF  
 AMERICA — KARMANN GHIA  
 PHOTOGRAPHER/ARTIST M. NICKELSON



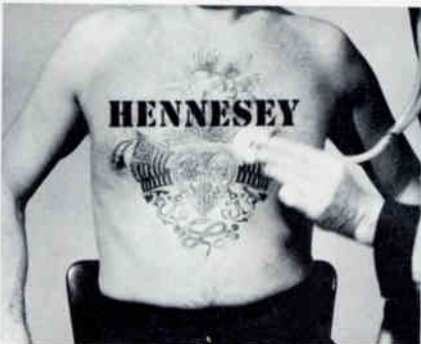
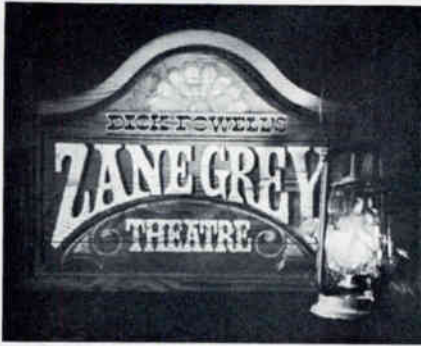
473

**ART DIRECTORS CLUB MEDAL**  
**ART DIRECTOR STEVE FRANKFURT**  
**WRITER SUMNER WINEBAUM**  
**FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.**  
**DESIGNERS STEVE FRANKFURT/CLIFF CRAWFORD/**  
**IVOR WEIGLER**  
**PRODUCTION COMPANY ON FILM — TOM FORD**  
**ADVERTISER AND PRODUCT NAME BRISTOL MYERS —**  
**BUFFERIN**

**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR DAVE ELLEDGE**  
**WRITER DAVE McCALL**  
**FILM COMMISSIONED BY OGILVY, BENSON AND**  
**MATHER (HENRY BATE)**  
**DESIGNER PAUL WINSTON**  
**PRODUCTION COMPANY TELEVISION GRAPHICS, INC.**  
**ADVERTISER AND PRODUCT NAME GENERAL FOODS**  
**(MAXWELL HOUSE COFFEE)**  
**PHOTOGRAPHER OR ARTIST TED PAHLE**  
**DIRECTOR BEN BERENBERG**



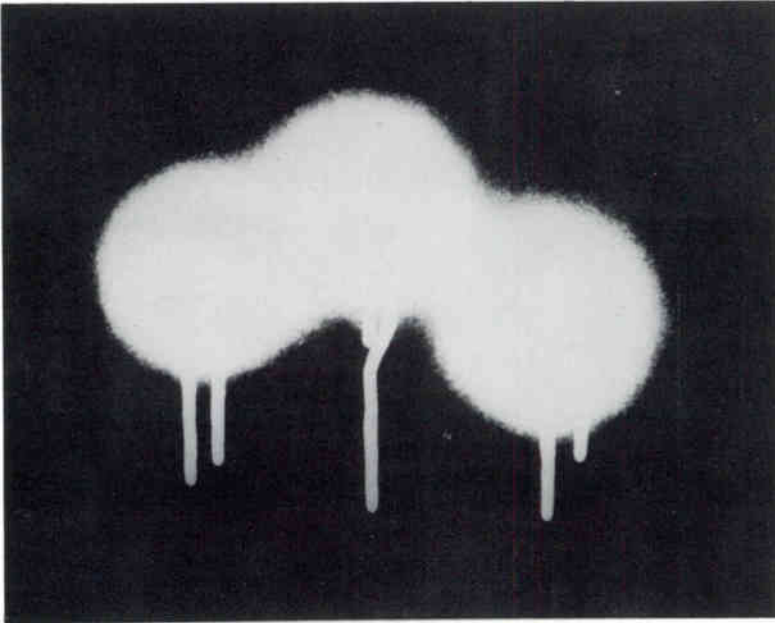
474



**475** AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR LOUIS DORFSMAN  
 WRITER LOUIS DORFSMAN  
 FILM COMMISSIONED BY CBS TELEVISION NETWORK  
 DESIGNER LOUIS DORFSMAN  
 PRODUCTION COMPANY ELLIOT, UNGER & ELLIOT/  
 GERALD PRODUCTIONS—NYC  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION  
 NETWORK — SERIES OF NINE PROMOS

**476**

ART DIRECTOR LEONARD SIROWITZ  
WRITER LORE LIONEL  
FILM PRODUCER BRUCE McGUINEAS  
FILM COMMISSIONED BY DOYLE, DANE,  
BERNBACH, INC.  
DESIGNER LEONARD SIROWITZ  
PRODUCTION COMPANY ELLIOT UNGER ELLIOT  
ADVERTISER AND PRODUCT NAME FIVE-DAY  
DEODORANTS — DEODORANT PADS  
PHOTOGRAPHER OR ARTIST LARRY GOLDWASSER



**477**

ART DIRECTOR DICK HURD  
ROBERT CARLSON  
WRITER HARRY TRELEAVEN  
FILM COMMISSIONED BY J. WALTER THOMPSON CO.  
DESIGNERS ARCHITECTS OF ANCIENT ROME  
PRODUCTION COMPANY FILMWAYS  
ADVERTISER AND PRODUCT NAME FORD DIV. FORD  
MOTOR CO. — 1961 CAR (FORD IN ROME)  
PHOTOGRAPHER OR ARTIST GEORGE FOLSEY



**478**

ART DIRECTOR GUS WAVPOTICH  
WRITER PIERRE GARAI  
FILM COMMISSIONED BY OGILVY, BENSON AND  
MATHER, INC.  
DESIGNERS CHET MAXWELL/PIERRE GARAI  
PRODUCTION COMPANY WCD  
ADVERTISER AND PRODUCT NAME BRISTOL MYERS —  
BAN  
PHOTOGRAPHER OR ARTIST JAMES O'REILLY  
AGENCY PRODUCER CHET MAXWELL





479

ART DIRECTOR JACK GOLDSMITH  
 WRITER BILL FUESS  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE  
 AND OSBORN, INC.  
 DESIGNER JACK GOLDSMITH  
 PRODUCTION COMPANY MPO — BERNIE HABER  
 (BBDO)  
 ADVERTISER AND PRODUCT NAME AMERICAN  
 TOBACCO (LUCKY STRIKE)

480

ART DIRECTOR JACK WOHL  
 WRITER JACK WOHL  
 FILM COMMISSIONED BY J. WALTER THOMPSON CO.  
 DIRECTOR HOWARD ZIEFF  
 DESIGNERS JACK WOHL/HOWARD ZIEFF  
 PRODUCTION COMPANY ELLIOT, UNGER & ELLIOT  
 ADVERTISER AND PRODUCT NAME UNITED STATES  
 BREWERY  
 ARTIST TITLES BOB FARBER



481

ART DIRECTOR CHARLES HAGEDON  
 WRITER FINLEY HUNT  
 FILM COMMISSIONED BY J. WALTER THOMPSON CO.  
 DESIGNER CHARLES HAGEDON  
 PRODUCTION COMPANY MGM-TV  
 ADVERTISER AND PRODUCT NAME FORD DIV. FORD  
 MOTOR CO. — 1960 CAR (THUNDERBIRD)  
 PHOTOGRAPHER OR ARTIST TOM TUTWILER — MGM



“John,  
is  
that  
Billy  
coughing?”

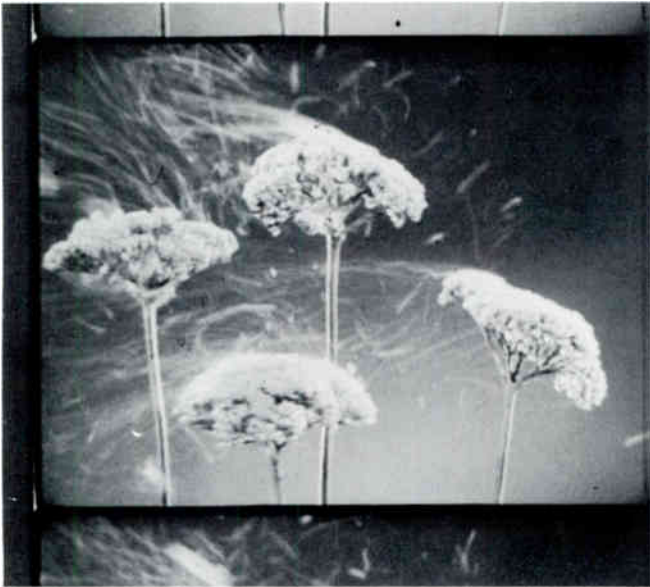
“Get up  
and  
give  
him  
some  
Coldene.”



482

ART DIRECTOR GEORGE LOIS  
WRITER JULIAN KOENIG  
FILM COMMISSIONED BY PAPERT, KOENIG, LOIS, INC.,  
ADV.  
DESIGNER GEORGE LOIS  
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT  
ADVERTISER AND PRODUCT NAME PHARMACRAFT  
LAB. COLDENE LIQUID





ART DIRECTOR **GEORGE LOIS**  
WRITER **JULIAN KOENIG**  
FILM COMMISSIONED BY **PAPERT, KOENIG, LOIS, INC.**  
DESIGNER **GEORGE LOIS**  
PRODUCTION COMPANY **ELLIOT, UNGER, ELLIOT**  
ADVERTISER AND PRODUCT NAME **PHARMACRAFT  
LAB. ALLEREST**

**483**



ART DIRECTOR **FRED STADLEMAN**  
WRITER **ELI KRAMER**  
FILM PRODUCER **DON TREVOR**  
PRODUCTION COMPANY **M.P.O.**  
ADVERTISER AND PRODUCT NAME **DREYFUS FUND,  
INC. — MUTUAL FUND**  
PHOTOGRAPHER OR ARTIST **PETER GLUSHANOK AND  
H. KOENKAMP**

**484**



ART DIRECTOR **GEORGE LOIS**  
WRITER **JULIAN KOENIG**  
FILM COMMISSIONED BY **PAPERT, KOENIG, LOIS, INC.**  
DESIGNER **GEORGE LOIS**  
PRODUCTION COMPANY **ELLIOT, UNGER, ELLIOT**  
ADVERTISER AND PRODUCT NAME **PARK AND HAGNA,  
INC. — DILLY BEANS**

**485**



ART DIRECTOR JOSEPH McDONOUGH  
 PRODUCER JOSEPH McDONOUGH  
 FILM COMMISSIONED BY CUNNINGHAM AND WALSH, INC.  
 PRODUCTION COMPANY CRAVEN PRODUCTIONS  
 ADVERTISER AND PRODUCT NAME TEXACO — TRICYCLE  
 PHOTOGRAPHER OR ARTIST VACHEL BLAIR

486



ART DIRECTOR LOGAN SELLERS  
 WRITER GARY COMER  
 AGENCY PRODUCER MACKENZIE WARD  
 PRODUCTION COMPANY MGM-TV  
 ADVERTISER AND PRODUCT NAME SIMONIZ CO. — INSTANT SIMONIZ (PETER LORRE)

487



ART DIRECTOR ROBERT GREENHALGH  
 WRITER JOHN BLUMENTHAL  
 FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
 DESIGNER WILLIAM MUYSKENS  
 PRODUCTION COMPANY COLUMBIA PICTURES  
 ADVERTISER AND PRODUCT NAME CHRYSLER — CHRYSLER IMPERIAL  
 PHOTOGRAPHER OR ARTIST ED BEATTY

488



ART DIRECTOR STEVE FRANKFURT  
 WRITER W. SCHNURR  
 FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
 DESIGNERS STEVE FRANKFURT, IRVING PENN  
 PRODUCTION COMPANY ON FILM  
 ADVERTISER AND PRODUCT NAME JOHNSON AND  
 JOHNSON — BABY POWDER  
 PHOTOGRAPHER OR ARTIST IRVING PENN

489



ART DIRECTOR GEORGE POURIDAS  
 WRITER MORRIS MAMORSKY (MUSICAL JINGLE)  
 FILM COMMISSIONED BY REACH, McCLINTON AND  
 CO., INC.  
 DESIGNER CHARLES HAGEDON  
 PRODUCTION COMPANY MGM, CULVER CITY, CALIF.  
 ADVERTISER AND PRODUCT NAME RENFIELD  
 IMPORTERS LTD. — MARTINI AND ROSSI IMPORTED  
 VERMOUTH  
 PHOTOGRAPHER OR ARTIST JACK GLASS

490



ART DIRECTOR WILLIAM TAUBIN/DOYLE, DANE,  
 BERNBACH, INC.  
 WRITER RITA SELDEN  
 FILM PRODUCER DON TREVOR  
 PRODUCTION COMPANY MPO  
 ADVERTISER AND PRODUCT NAME NATIONAL  
 FEDERATION OF COFFEE GROWERS OF COLOMBIA  
 — COLOMBIAN COFFEE — "RAMON"  
 PHOTOGRAPHER OR ARTIST STAN MERIDITH

491



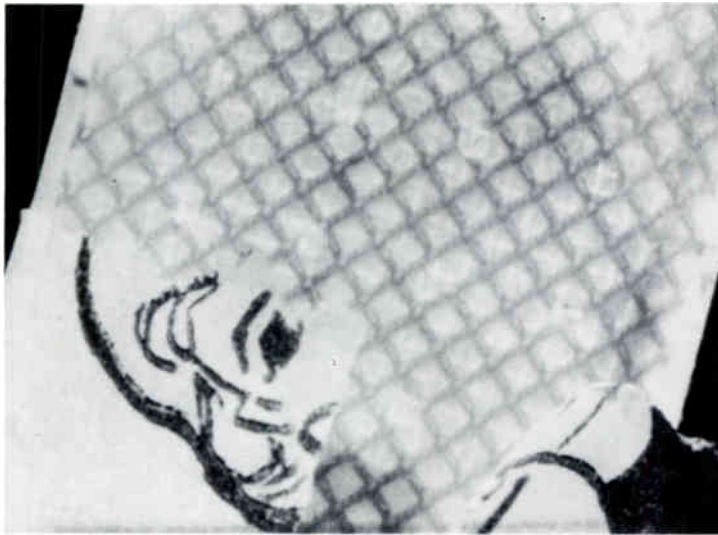
492

ART DIRECTOR JACK GOODFORD  
 WRITER LAURENCE RAVITZ  
 DESIGNER LEE SAVAGE  
 PRODUCTION COMPANY ELEKTRA FILM PROD., INC./  
 ABE LISS/SAM MAGDOFF  
 ADVERTISER AND PRODUCT NAME QUALITY BAKERS,  
 INC. — SUNBEAM BREAD  
 CINEPHOTOGRAPHER DICK BAGLEY

ART DIRECTOR A. J. MIRANDA  
 WRITER A. J. MIRANDA  
 FILM COMMISSIONED BY CAMPBELL — EWALD CO.  
 DESIGNERS RENE OULMANN/A. C. DOYLE  
 PRODUCTION COMPANY ARCO FILM PRODUCTIONS,  
 INC.  
 ADVERTISER AND PRODUCT NAME CHEVROLET MOTOR  
 DIV. — GENERAL MOTORS CORP. — CHEVROLET  
 PASSENGER CARS  
 PHOTOGRAPHER OR ARTIST PETER GLUSHANOK

493





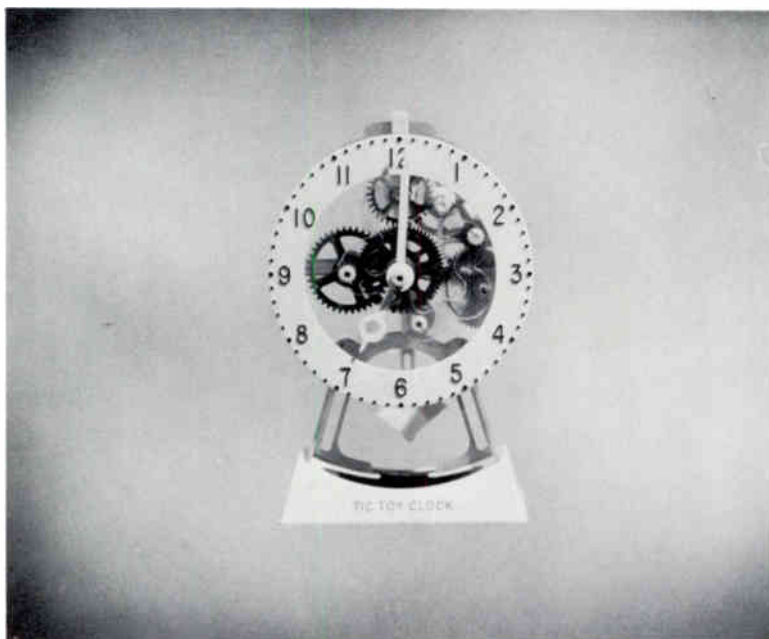
**494**

ART DIRECTOR STEVE FRANKFURT  
WRITER PETE PEABODY  
FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
DESIGNERS LEE SCHERZ/TOM FORD  
PRODUCTION COMPANY ON FILM  
ADVERTISER AND PRODUCT NAME JOHNSON AND  
JOHNSON — SHEER STRIPS

ART DIRECTOR DON BROWN  
WRITER DICK ANDERSON  
FILM COMMISSIONED BY BENTON AND BOWLES, INC.  
(JIM BARBUR)  
DESIGNER PAUL WINSTON  
PRODUCTION COMPANY TELEVISION GRAPHICS, INC.  
ADVERTISER AND PRODUCT NAME GENERAL FOODS  
(MAXWELL HOUSE COFFEE) (INSTANT)  
DIRECTORS BERNARD RUBIN and ED WITALIS  
PHOTOGRAPHER OR ARTIST TED PAHLE

**495**





496

ART DIRECTOR BOB GAGE  
WRITER PHYLLIS ROBINSON  
FILM COMMISSIONED BY DOYLE, DANE, BERNBACH  
(DON TREVOR)  
PRODUCTION COMPANY TELEVISION GRAPHICS, INC.  
ADVERTISER AND PRODUCT NAME HUBLEY TOYS  
(TIC TOY CLOCK)  
PHOTOGRAPHER OR ARTIST BOB FRANZ

ART DIRECTOR ROBERT H. BROOKS  
WRITER SYLVIA DOWLING  
FILM COMMISSIONED BY BENTON AND BOWLES  
DESIGNER MIKE ELLIOT  
PRODUCTION COMPANY ELLIOT, UNGER, AND ELLIOT  
ADVERTISER AND PRODUCT NAME GENERAL FOODS —  
POST DIV. — POST TENS ("CHIMPS")

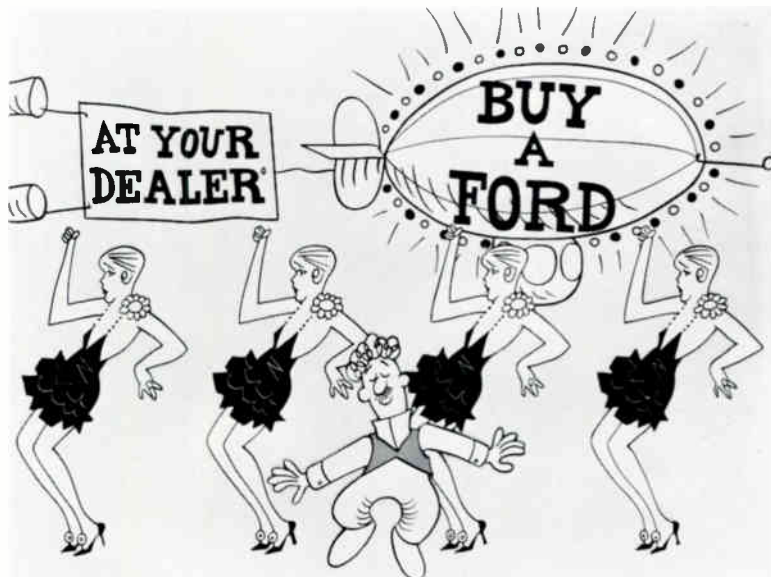
497





498

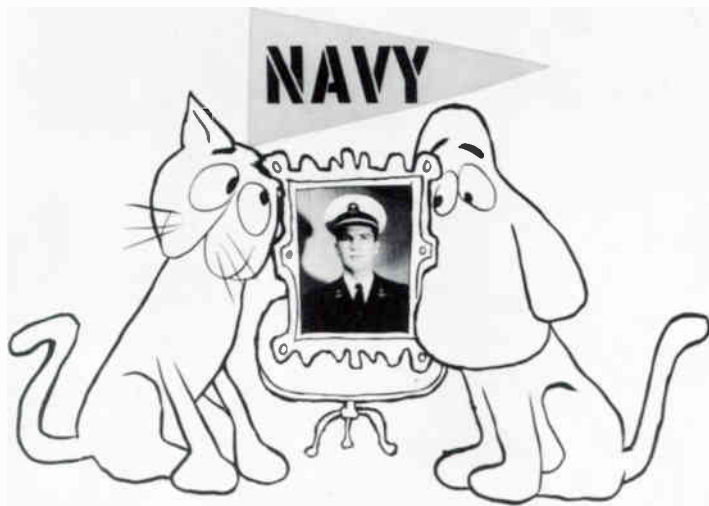
ART DIRECTORS STAN FREBERG, JACK BACHOM  
 WRITER STAN FREBERG  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE  
 AND OSBORN, INC.  
 PRODUCTION COMPANY FREBERG, LTD. with JACMAR  
 PRODUCTIONS  
 ADVERTISER AND PRODUCT NAME CHUN KING  
 CHOW MEIN (CHUN KING ENTERPRISES, INC.)  
 (ELEVATOR)  
 PHOTOGRAPHER OR ARTIST BOB DAHLQUIST



499

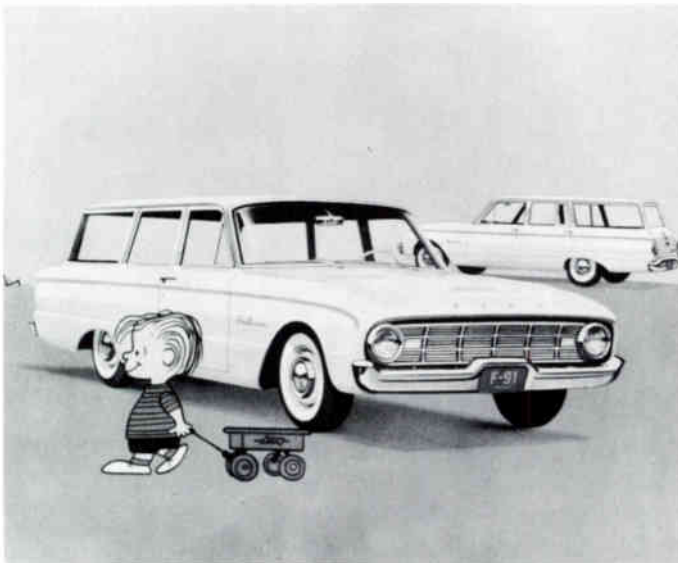
CLASSIFICATION 32C — ANIMATION, FULL

ART DIRECTORS CLUB MEDAL  
 ART DIRECTOR BILL MELENDEZ  
 WRITER CHRIS JENKYNs  
 FILM COMMISSIONED BY J. WALTER THOMPSON CO. —  
 LOS ANGELES  
 DESIGNER STERLING STURTEVANT  
 PRODUCTION COMPANY PLAYHOUSE PICTURES  
 ADVERTISER AND PRODUCT NAME FORD DEALERS OF  
 S. CALIF. 1960 FORD MOTOR CARS "JUST THE  
 COM'L"  
 PHOTOGRAPHER OR ARTIST HERMAN COHEN and  
 ROBERT CARLSON



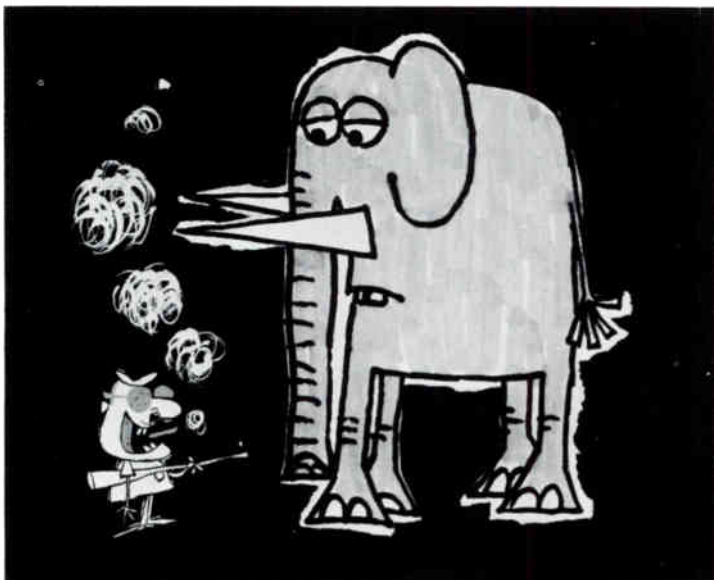
**AWARD OF DISTINCTIVE MERIT**  
**ART DIRECTOR ROBERT CANNON**  
**WRITER CHRIS JENKYNS**  
**FILM COMMISSIONED BY U.S. NAVY DEPT.**  
**DESIGNER CHRIS JENKYNS**  
**PRODUCTION COMPANY PLAYHOUSE PICTURES**  
**ADVERTISER AND PRODUCT NAME U.S. NAVY**  
**RECRUITING**  
**PHOTOGRAPHER OR ARTIST ROBERT CANNON**

500



**ART DIRECTOR VAN STITH**  
**WRITER PAUL deMONTERICE**  
**FILM COMMISSIONED BY J. WALTER THOMPSON CO. —**  
**NEW YORK**  
**DESIGNERS STERLING STURTEVANT &**  
**CHARLES SCHULZ**  
**PRODUCTION COMPANY PLAYHOUSE PICTURES**  
**ADVERTISER AND PRODUCT NAME FORD MOTOR CO. —**  
**FALCON WAGONS ("PEANUTS")**  
**PHOTOGRAPHER OR ARTIST WM. LITTLEJOHN &**  
**FRANK SMITH**

501



**ART DIRECTORS PABLO FERRO/LEN GLASSER**  
**FILM COMMISSIONED BY HICKS AND GREIST**  
**DESIGNER PAUL HARVEY**  
**PRODUCTION COMPANY ELEKTRA FILM PROD., INC./**  
**ABE LISS/SAM MAGDOFF**  
**ADVERTISER AND PRODUCT NAME SANDURA CO. —**  
**SANDRAN**  
**PHOTOGRAPHER OR ARTIST PABLO FERRO**

502





AGENCY DIRECTOR HAL GERHARDT  
 PRODUCTION CO. DIRECTORS CHRIS ISHII/JACK  
 ZANDER  
 WRITER BILL WALL  
 FILM COMMISSIONED BY DOHERTY, CLIFFORD, STEERS  
 & SHENFIELD, INC.  
 DESIGNERS MORDI GERSTEN/HAL GERHARDT  
 PRODUCTION COMPANY PELICAN  
 ADVERTISER AND PRODUCT NAME JAX BEER  
 PHOTOGRAPHER OR ARTIST ARMIN SHAEFFER/EMORY  
 HAWKINS/BOB PERRY

503



ART DIRECTORS BILL MELENDEZ/VAN STITH  
 WRITER PAUL deMONTERICE  
 FILM COMMISSIONED BY J. WALTER THOMPSON CO.  
 — NEW YORK  
 DESIGNERS CHARLES SCHULZ/STERLING STURTEVANT  
 PRODUCTION COMPANY PLAYHOUSE PICTURES  
 ADVERTISER AND PRODUCT NAME FORD MOTOR CO. —  
 FORD SHOW NBC — TV OPENING  
 PHOTOGRAPHER OR ARTIST ROBERT CANNON

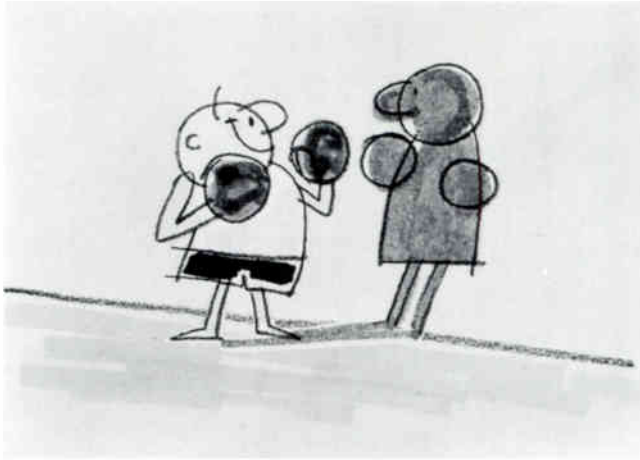
504



ART DIRECTOR PAUL HARVEY  
 FILM COMMISSIONED BY MacLAREN ADV. LTD.  
 DESIGNER PAUL HARVEY  
 PRODUCTION COMPANY ELEKTRA FILM PROD., INC./  
 ABE LISS/SAM MAGDOFF  
 ADVERTISER AND PRODUCT NAME IMPERIAL OIL LTD.  
 — ESSO OIL HEAT  
 PHOTOGRAPHER OR ARTIST FRED MOGUBGUB

505

506



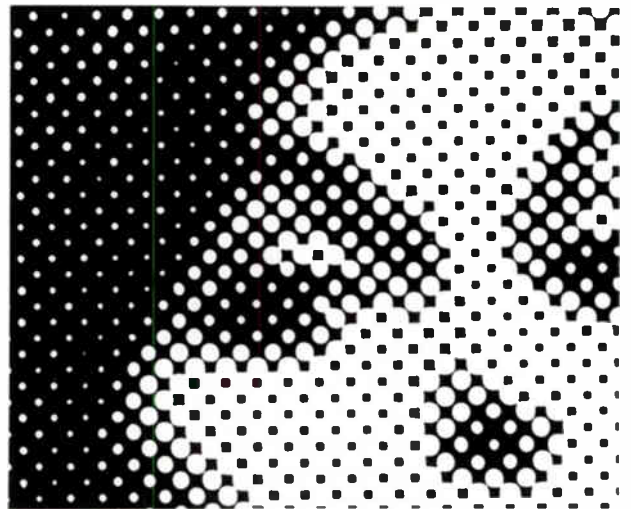
ART DIRECTOR PABLO FERRO  
 FILM COMMISSIONED BY MODERN BROADCASTING  
 CORP.  
 DESIGNER ABE AJAY  
 PRODUCTION COMPANY ELEKTRA FILM PROD., INC./  
 ABE LISS/SAM MAGDOFF  
 ADVERTISER AND PRODUCT NAME WABC-TV —  
 STATION PROMOTIONS  
 PHOTOGRAPHER OR ARTIST PABLO FERRO

507



ART DIRECTORS GEORGE LOIS/CHRIS ISHII  
 WRITER JULIAN KOENIG  
 FILM COMMISSIONED BY PAPERT, KOENIG AND LOIS,  
 INC.  
 DESIGNER BOB PERRY  
 PRODUCTION COMPANY PELICAN FILMS, INC.  
 ADVERTISER AND PRODUCT NAME COLDENE TABLETS  
 PHOTOGRAPHER OR ARTIST AL REZEK

508



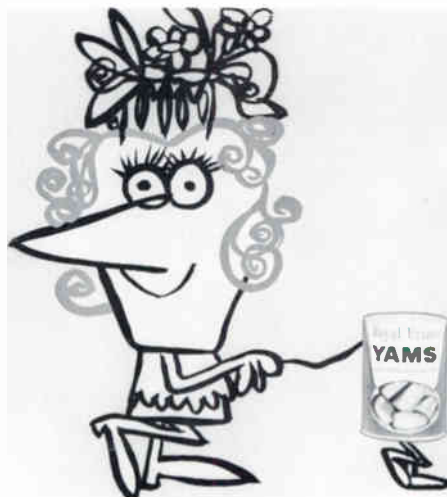
CLASSIFICATION 32D — ANIMATION, LIMITED  
 AWARD OF DISTINCTIVE MERIT  
 ART DIRECTOR STEVE FRANKFURT  
 WRITER STEVE FRANKFURT  
 FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
 DESIGNER STEVE FRANKFURT  
 PRODUCTION COMPANY AUDIO PRODUCTIONS  
 ADVERTISER AND PRODUCT NAME PERSONAL  
 PRODUCTS, JOHNSON AND JOHNSON (MODESS)

509



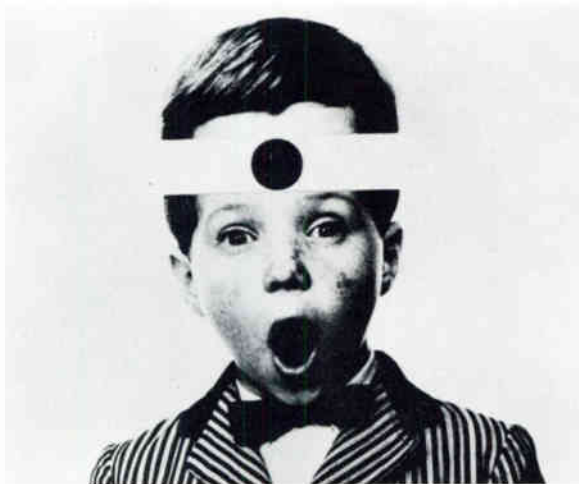
ART DIRECTOR JACK GOODFORD  
 WRITER JOE GIORDANO  
 FILM COMMISSIONED BY ADCO ASSOCIATES  
 DESIGNER JACK GOODFORD  
 PRODUCTION COMPANY ELEKTRA FILM PROD., INC./  
 ABE LISS/SAM MAGDOFF  
 ADVERTISER AND PRODUCT NAME SPINNEY MFG. CO.  
 — FORMULA 409  
 PHOTOGRAPHER OR ARTIST JACK SHNERK

510



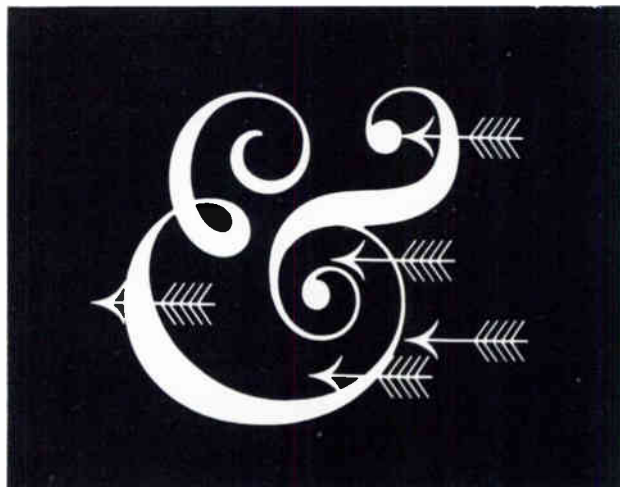
ART DIRECTOR LEONARD GLASSER  
 WRITER ARTHUR C. MAYER  
 FILM COMMISSIONED BY PRINCEVILLE PACKING CO.  
 DESIGNERS LEONARD GLASSER/ERNEST PINTOFF  
 PRODUCTION COMPANY PINTOFF PRODUCTIONS  
 ADVERTISER AND PRODUCT NAME PRINCEVILLE  
 PACKING CO./ROYAL PRINCE YAMS

511



ART DIRECTOR GEORG OLDEN  
 WRITER JAMES HUFF  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE  
 AND OSBORN, INC.  
 DESIGNERS JACK GOODFORD/LEE SAVAGE/GEORG  
 OLDEN  
 PRODUCTION COMPANY ELEKTRA COMPANY  
 ADVERTISER AND PRODUCT NAME UNITED STATES  
 STEEL "COBO HALL" — NEW CARS  
 PHOTOGRAPHER OR ARTIST HOWARD ZIEFF

512



ART DIRECTOR STEVE FRANKFURT  
 WRITER PETE PEABODY  
 FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
 DESIGNERS STEVE FRANKFURT/LEE SCHERZ/JACK  
 GOODFORD  
 PRODUCTION COMPANY ELEKTRA  
 ADVERTISER AND PRODUCT NAME JOHNSON AND  
 JOHNSON "SPOT AND STRIP"

513



ART DIRECTOR LEONARD SIROWITZ  
 WRITER MARY WELLS  
 FILM PRODUCER BRUCE McGUINEAS  
 FILM COMMISSIONED BY DOYLE, DANE,  
 BERNBACH, INC.  
 DESIGNER LEONARD SIROWITZ  
 PRODUCTION COMPANY NATIONAL SCREEN SERVICE  
 CORP.  
 ADVERTISER AND PRODUCT NAME CHICOPEE MILLS  
 — DIAPERS  
 PHOTOGRAPHER OR ARTIST HORN-GRINER/H. RICH

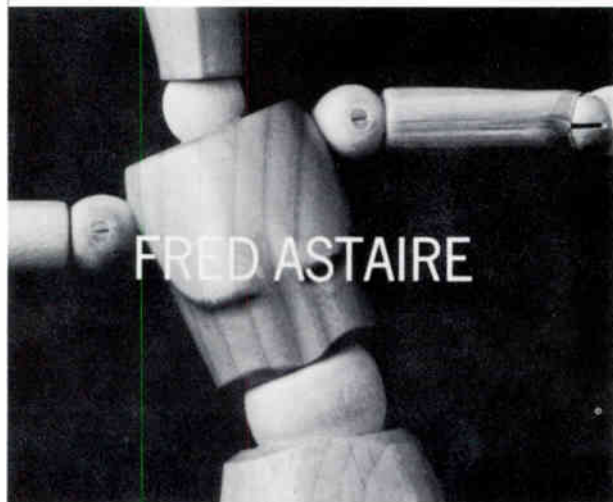
CLASSIFICATION 32E — STOP MOTION

ART DIRECTOR FRED CHARROW  
 WRITER GENE SCHINTO  
 FILM COMMISSIONED BY BENTON AND BOWLES, INC.  
 DESIGNER FRED CHARROW  
 PRODUCTION COMPANY CRAVEN FILMS  
 ADVERTISER AND PRODUCT NAME GENERAL FOODS  
 — "POST-TYPEWRITER"



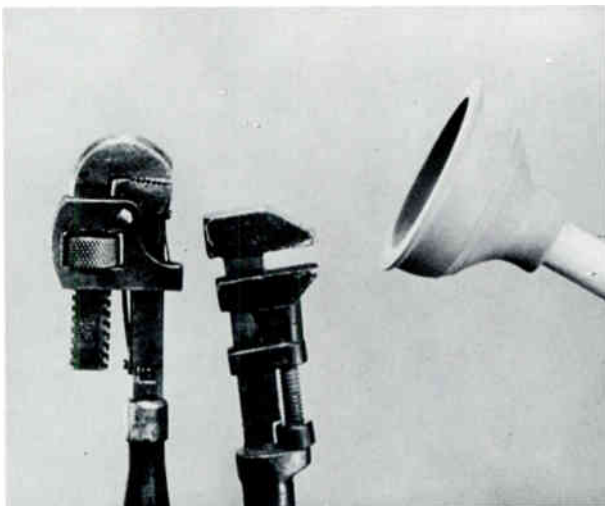
514

ART DIRECTOR JOHN LaPICK  
 WRITER JOHN LaPICK  
 FILM COMMISSIONED BY YOUNG AND RUBICAM, INC.  
 PRODUCTION COMPANY SARRA, INC.  
 ADVERTISER AND PRODUCT NAME DRACKETT, CO. —  
 DRANO  
 PHOTOGRAPHER BOB JENNESS



515

ART DIRECTOR JOHN GRAHAM  
DESIGNER JOHN GRAHAM  
ADVERTISER AND PRODUCT NAME NBC "FRED  
ASTAIRE SHOW OPENING"  
PHOTOGRAPHER OR ARTIST LEN GITTLEMAN



516

**CLASSIFICATION 33 – STILL CATEGORIES**

AWARD OF DISTINCTIVE MERIT  
ART DIRECTOR JOHN GRAHAM  
DESIGNER BILL WEINSTEIN  
PHOTOGRAPHER LEN GITTLEMAN  
ADVERTISER AND PRODUCT NAME NBC



517

518



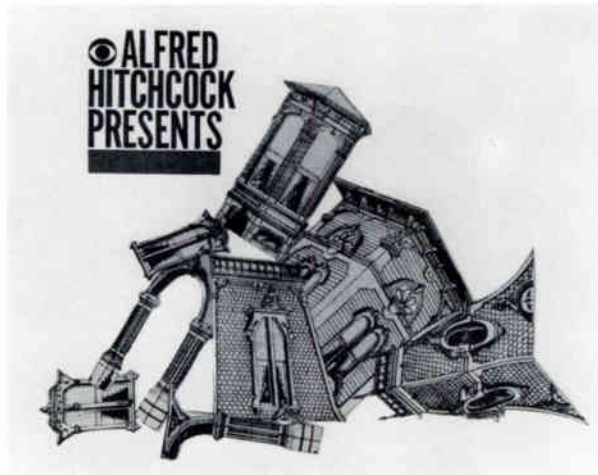
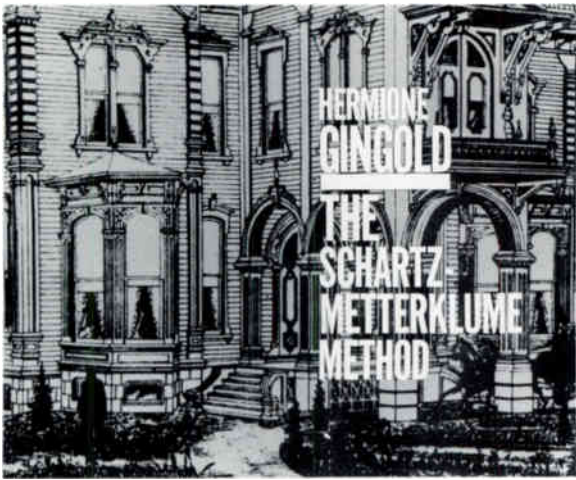
ART DIRECTOR JOHN BURRELL  
DESIGNER ARNOLD BLUMBERG  
ADVERTISER AND PRODUCT NAME CBS TELEVISION  
NETWORK  
PHOTOGRAPHER AL KAYTOR

ART DIRECTOR GEORG OLDEN  
DESIGNER JOE DE VOTO  
ADVERTISER AND PRODUCT NAME CBS TELEVISION  
NETWORK



519

520



ART DIRECTORS JOHN BURRELL/VAHE KIRISHJIAN  
DESIGNER STEVE HOMSY  
ADVERTISER AND PRODUCT NAME CBS TELEVISION  
NETWORK

521



ART DIRECTORS JOHN BURRELL/ARNOLD BLUMBERG  
 DESIGNER VAHE KIRISHJIAN  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION  
 NETWORK

522



ART DIRECTORS JOHN BURRELL/ALBERT KAYTOR  
 DESIGNER WILLIAM BUNCE  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION  
 NETWORK

ART DIRECTOR JOHN BURRELL  
 DESIGNER ELEANOR BUNIN  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION  
 NETWORK



523

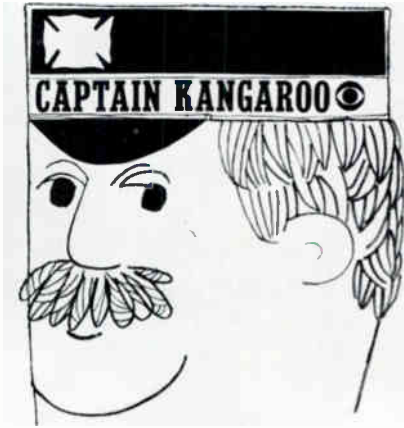
ART DIRECTOR GEORG OLDEN  
 DESIGNER JOE DE VOTO  
 ADVERTISER AND PRODUCT NAME WCBS-TV



524



525



ART DIRECTORS JOHN BURRELL/ALBERT KAYTOR  
 DESIGNER RICK MEROLA  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION NETWORK

526



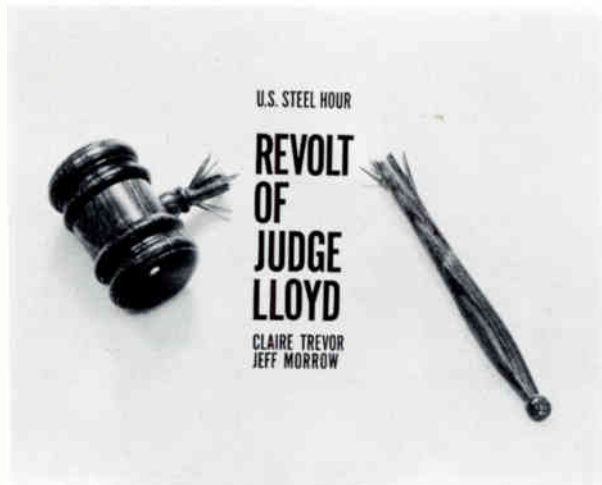
ART DIRECTOR GEORG OLDEN  
 DESIGNER JOE DE VOTO  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION NETWORK

ART DIRECTOR GEORG OLDEN  
 DESIGNERS JOE DE VOTO  
 ADVERTISER AND PRODUCT NAME CBS TELEVISION NETWORK

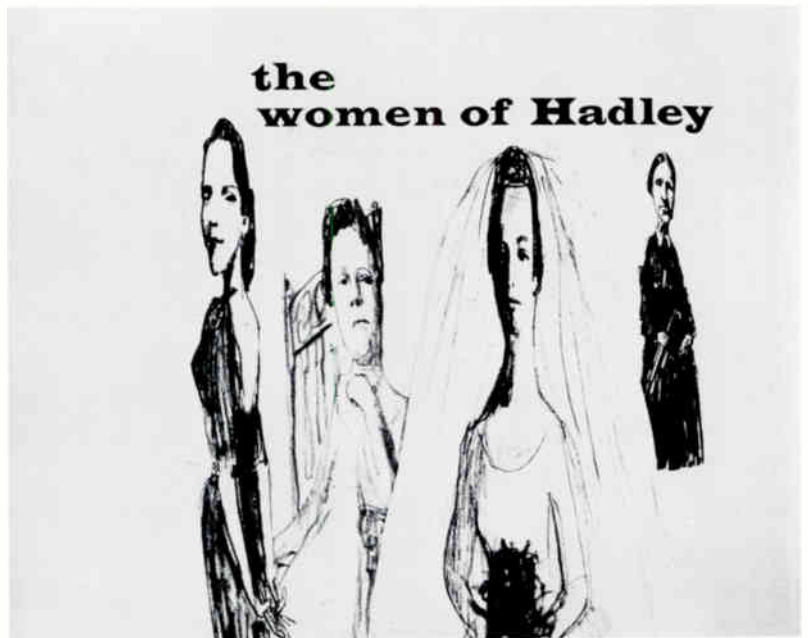


527

ART DIRECTOR KENNETH SOUTHARD  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE AND OSBORN  
 DESIGNER KENNETH SOUTHARD  
 PRODUCTION COMPANY PHOTO-ART  
 ADVERTISER AND PRODUCT NAME UNITED STATES STEEL CORP. FOR U.S. STEEL HOUR (REVOLT OF JUDGE LLOYD)  
 PHOTOGRAPHER OR ARTIST WALTER WELEBIT



528



529

ART DIRECTOR JACK GOLDSMITH  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE  
 AND OSBORN, INC.  
 DESIGNER JACK GOLDSMITH  
 PRODUCTION COMPANY PHOTO-ART  
 ADVERTISER AND PRODUCT NAME UNITED STATES  
 STEEL CORP. FOR U.S. STEEL HOUR (THE WOMEN  
 OF HADLEY)  
 PHOTOGRAPHER OR ARTIST ROBERT WEAVER

ART DIRECTOR KENNETH SOUTHARD  
 FILM COMMISSIONED BY BATTEN, BARTON, DURSTINE  
 AND OSBORN, INC.  
 DESIGNER KENNETH SOUTHARD  
 PRODUCTION COMPANY PHOTO-ART  
 ADVERTISER AND PRODUCT NAME UNITED STATES  
 STEEL CORP. FOR U.S. STEEL HOUR (WHEN IN  
 ROME)  
 PHOTOGRAPHER OR ARTIST WALTER WELEBIT

530

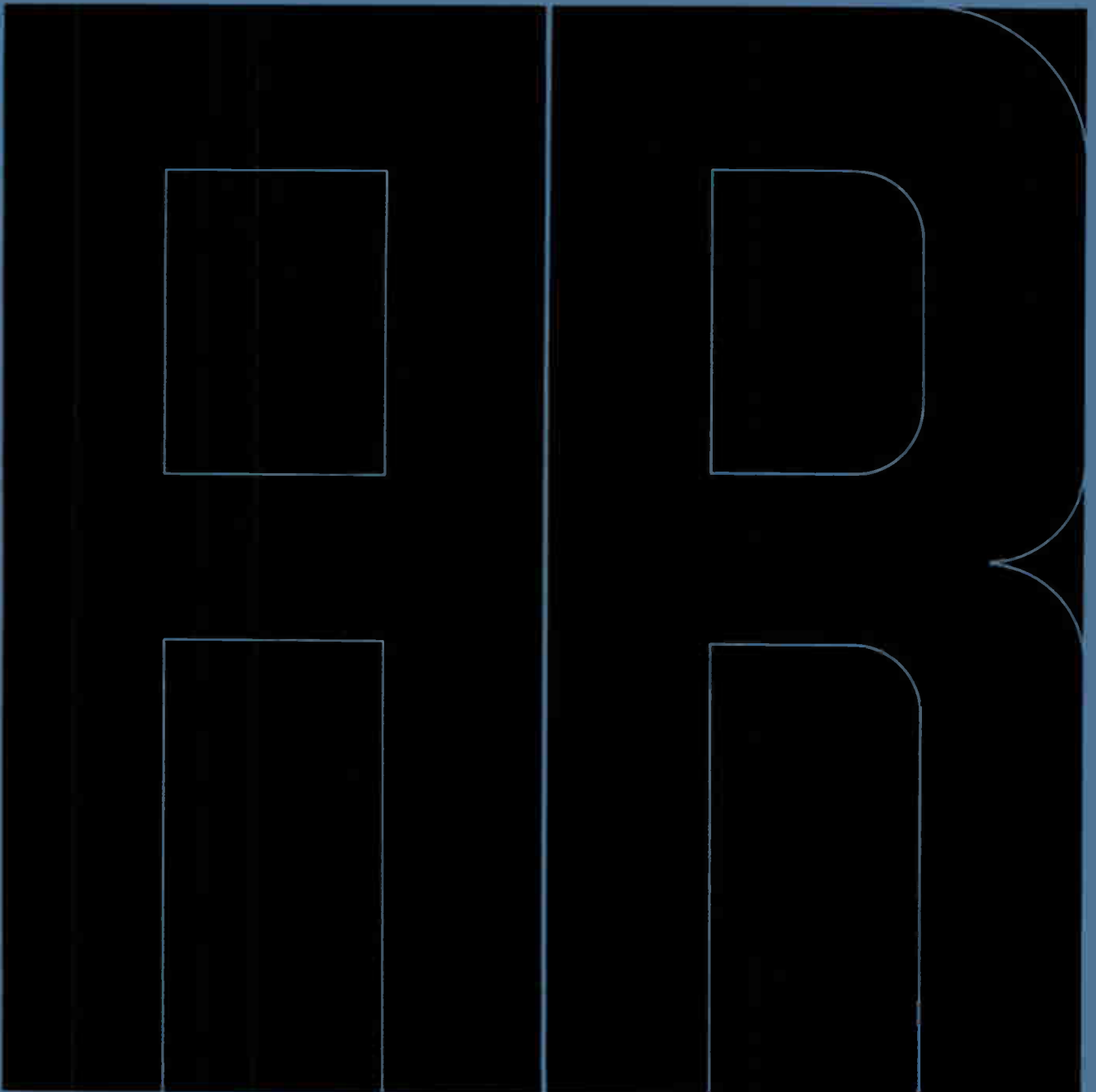








## ANNUAL REPORT











## THE 40th ANNUAL EXHIBITION

The 40th Annual Exhibition took a major step towards attracting a greater audience and a wider participation by the general public when it opened its doors at the Gallery of the Pepsi-Cola Building on Park Avenue on March 24th. The show which was on exhibition during the week of March 24th to 30th was visited by over 17,000 people, by far the largest group ever to see an Annual Exhibition. It was felt (at least it was the feeling of the committee) that with a more easily accessible location the exhibition would be seen by a greater number of people. This was evidently a sound conjecture in view of the turnout. This year, also, there was a greater number of pieces on exhibit, a total of 530. The jury, selected according to the new constitutional amendment, consisted of 36 jurors. Their's was not an easy task, for in the beginning there were over 20,000 entries. From these the show was selected and twelve medals were awarded: four for advertising art, four for editorial art and three for television. William H. Buckley of J. Walter Thompson was awarded the Kerwin H. Fulton Medal for 24-sheet posters. The jury also selected forty-five pieces for Distinctive Merit Awards.

**DAVID DAVIDIAN, EXHIBITION CHAIRMAN**

**MEMBERS OF THE EXHIBITION JURY: M. F. AGHA, JULIAN ARCHER, GORDON AYMAR, ERNEST SCARFONE, ARTHUR BLOMQUIST, MAHLON CLINE, CHARLES COINER, ALLEN HURLBURT, JOHN SKIDMORE, ARNOLD ROSTON, HERMAN DAVIS, ALBERT DORNE, WALLACE ELTON, SUREN ERMOYAN, GENE FEDERICO, S. NEIL FUJITA, ROBERT GAGE, GEORGE GIUSTI, CIPE PINELES GOLDEN, JUKE GOODMAN, ARTHUR HAWKINS, HARLOW ROCKWELL, JOHN JAMISON, GEORGE KRIKORIAN, BERNARD ECKSTEIN, GEORG OLDEN, GARRETT ORR, LESTER RONDELL, GEORGE SAMERJAN, PAUL SMITH, OTTO STORCH, BRADBURY THOMPSON, ROY TILLOTSON, JOHN TINKER, ARNOLD VARGA. TV JURY: WILLIAM BUCKLEY, LOUIS DORFSMAN, WILLIAM DUFFY, HERBERT LUBALIN, ROBERT PLISKIN, BERT LITTMANN.**



The Awards Luncheon held in the Grand Ballroom of the Hotel Commodore on Tuesday, March 21st marked the presentation of Awards for the 40th Annual Exhibition of Advertising and Editorial Art and Design and the annual presentation of six Awards to Management.

William H. Buckley, art director of J. Walter Thompson Company, past president of the Club, served as Chairman of the Awards Luncheon. He introduced an innovation by having the award winners seated at tables at the floor level. As the reproduction of the medal award was shown on the screen, the medal winner was given the spotlight. The presentation of medals was made by Robert H. Blattner, President of the Club.

Announcement of Awards of Distinctive Merit was handled by screen projection, with Lester Rondell and Garrett P. Orr, past Presidents, narrating. The Awards Luncheon was under the direction of the Advisory Board. Members of the Awards Luncheon Committee included Norbert L. Silvas, Edward J. Bennett, and Gilbert Tompkins, who were assisted by Silvas associate, Jim Ross.

The Art Directors Club Medal, symbolizing the Award to Management, was presented by Mr. Blattner to George R. Cain, President of Abbott Laboratories; to John P. Cunningham, Chairman of the Board, Cunningham & Walsh, Inc.; to James Parton, President, American Heritage Publishing Company, Inc., and to Alfred A. and Blanche W. Knopf of Alfred A. Knopf, Inc. In Mr. Cain's absence, the Award was received by Charles Walz, art director of Abbott Laboratories; in Mr. Litchfield's absence the Award was acknowledged by Arthur Hall, vice-president of Alcoa, and due to Mrs. Knopf's absence, the joint award was received by Alfred Knopf.

In announcing the Awards, Mr. Blattner stated that the Art Directors Club had established a group of annual awards in 1954, to be voted to men and women who while themselves not art directors had made outstanding contributions to the presentation of graphic art and design by encouraging art directors to work in the best possible environment. Nominations are made jointly by the Executive Committee and the Advisory Board.

The citations were as follows:

To **George R. Cain**—"for your leadership in fostering an environment of creative innovation which has served

# 40th ANNUAL AWARDS LUNCHEON

Recipients of the 1961  
Awards to Management

Left to right:

John P. Cunningham

James Parton

Arthur Hall

(Robert H. Blattner,  
President of the Club)

Charles Walz

Alfred A. Knopf

to distinguish Abbott Laboratories' advertising to physicians since the mid-1930's, and for the inspiration and guidance you have given to your associates in the pursuit of creative ideals."

To **John P. Cunningham**—"for never quite forgetting that you yourself were once an art director, for your knack of making steadfast friends of all the art directors who have ever worked with you, for your staunch support of high creative standards in both copy and art and, finally, for your consistent belief that creative advertising moves goods."

To **Lawrence Litchfield, Jr.**—"for the Aluminum Company of America's unswerving dedication to design excellence and continued stimulation of creative design in activating its conception of 'a world of aluminum in the wonderful world of tomorrow'."

To **James Parton**—"for charting a hitherto unexplored area of publishing in which graphics and pictorial journalism are employed with great integrity, resulting in a breadth and scope of presentation well beyond the confines of the standard periodical, and for your dedication of purpose in enlightening the American public on our Nation's tradition and heritage."

To **Alfred and Blanche Knopf**—"for your understanding that format and typography can communicate as well as words, for your devotion to good taste in book design and for the high standard of graphic excellence you have consistently demanded of all Knopf books which has resulted in elevating the standards of American book publishing."

In acknowledging the Award, Mr. Cunningham made a bow to the art director.

"Back in 1950," he said, "I measured the relationship of art to copy in an issue of The Saturday Evening Post. The relationship was about 48% art to 52% copy—that is, the space occupied by artwork vs. the space occupied by copy. Now, in the recent March 11th issue of the Post, 67% of the advertising space was occupied by graphics and 33% by text."

"Please don't go any further—or you'll back the copywriter right off the page and out of business completely. They're nice people, too. I was one once."

# THE SIXTH ANNUAL VISUAL COMMUNICATIONS CONFERENCE



The Sixth Annual Visual Communications Conference, sponsored by the Art Directors Club of New York, was held on March 22nd and 23d at the Hotel Commodore with **William H. Schneider**, executive vice-president of Donahue & Coe, Inc., as Program Director. The Chairman of the Conference was **Salvatore J. Taibbi**, art director of American Telephone & Telegraph Company.

"The accent is on action," said Mr. Schneider in defining the theme of the Conference. "New concepts in visual communication are proliferating today as never before. At the same time creative men in the field, faced with deeper involvement in meetings and managerial problems, find it increasingly difficult to keep up the flow of fresh creative ideas. Equally important are questions of how to direct the appropriate message most efficiently to the desired audience."



"This Conference is dedicated to the discussion of those subjects that will give the art directors and writers new insights into the broad spectrum of their jobs."



Speakers at the first day's session included **John Caples**, vice-president of Batten, Barton, Durstine & Osborn Inc., whose subject was "Tested Advertising"; **Stephen Elliot**, executive head of Elliot, Unger & Elliot, who illustrated his talk on "The Role of the Creative Art Director in Television Commercials" by showing an experimental film produced by Don Tennant of Leo Burnett Company, Inc., and a series of television commercials representing the work of such art directors as Stephen Frankfurt, Young & Rubicam, Inc., Jack Goldsmith of Batten, Barton, Durstine & Osborn Inc., and Robert Gage of Doyle Dane Bernbach Inc., and of such photographers as Irving Penn, William Helburn and Howard Zeiff; and **James V. Ryan**, assistant vice-president, advertising, American Telephone & Telegraph Company, who defined the art director's role in management in his talk on "New Art for the Art Director."

A presentation by mannequins on "Fashion Trends for 1961" was given by **Nancy White**, editor, and Bettina Ballard, fashion editor of Harper's Bazaar. **Henry Wolf**, art director of the Bazaar, showed by slides how the issue on the Paris Collections was put together at the scene and then flown to the printing plant in the United States. A talk by **Jerry Fields**, director of Jerry Fields Associates, on "A Profile of a Successful Art Director," received close attention from the audience. This was based on a survey in depth of some forty art directors who had attained management status in advertising agencies.

**Al Capp**, the cartoonist, was the luncheon speaker. At the close of the session a reception was given the members of the conference at the Society of Illustrators. An exhibition of illustration was on view and **Tran Mawicke**, the President of the Society, introduced a number of well known illustrators present.

At the second day's session, **Dr. Myron H. Helfgott**, vice-president, research, Lippincott and Margulies Inc., spoke on "Packaging in the '60s—Design, Marketing, Research," followed by **Dr. Robert Haakenson**, manager of Community Education, Smith, Kline and French Laboratories, whose subject was "The Courage of Listening." **John DeWolf**, vice-president of G. M. Basford Company and research chairman for the Association of Industrial Advertisers, spoke on "Let's Get Art Directors on the Creative Team for Trade Ads, Too."

The feature of the afternoon session was a symposium on "Current Trends in Typography" lead by **Edward Gottschall**, editor of Art Direction, with panel members **Allen Hurlburt**, editorial art director of Look Magazine, and **Milton Zudeck**, art director-typographer of McCann-Erickson Inc. **Faber Birren**, nationally known color consultant, spoke on "The Age of Reason of Color." The guest speaker at luncheon was **Allan Drake**.

**Robert H. Blattner**, president of the Club, welcomed the delegates who represented a wide geographical area, with a strong attendance from Canada, and a diversity of interests including publishing, agencies, museums, and studios.





# THE NATIONAL SOCIETY OF ART DIRECTORS

Arthur Lougee, NSAD President, presents T-Square to Otto Storch, Art Director of the Year.

An indication of the dynamic growth of the National Society of Art Directors was evident this year when the Society chose to hold its annual meeting in Chicago. For the past fifteen years meetings were held at the National Society headquarters in New York City.

Representatives from the forty clubs which now include most of the major cities in the United States and Canada, met on April 17, 1961 at the Sheraton Towers Hotel. They discussed and voted for a number of important motions which will have far-reaching effects on the Society's future. They authorized the officers to explore the possibilities of receiving Foundation Funds which will be used primarily for educational purposes. Part of these funds will enable the NSAD to publish, in book form, the special club projects. (A series of researched reports on the graphic arts field which were produced both for those currently engaged in this work and for the thousands of art students who seek information and direction from the NSAD.)

Because of the phenomenal growth of the NSAD (Now comprised of over 4000 members with the newest affiliates: Art Directors Clubs of New Jersey, Birmingham, Jacksonville, San Diego and Phoenix), means had to be found to improve communications between headquarters and the clubs. The increased operating funds voted by the representatives in Chicago indicated an acute awareness of this problem which faces the expanding Society.

A successful innovation this year was the NSAD Exhibition. Twenty "Best of Show" entries from member clubs were assembled in Chicago by the Exhibition Committee under the direction of Robert Bruce Crippen, Chairman. The first showing took place at the annual meeting. The works will be seen throughout the country, during the year as a traveling exhibit.

The widening scope of the national purposes of the Society, the increased awareness of the membership, the immense impact of club activities in local communities, these and other aspects of the growth of the National Society were highlighted by President Arthur T. Lougee at the annual meeting.

Guy Fry, chairman of the Education Committee, reported that last year the NSAD received over 1000 requests for information about art education and related subjects. The committee supplied data on scholarships, ratings of art schools, salary trends and numerous other items of interest to aspiring artists. In addition, the committee reviewed articles for business firms and government agencies.

The annual nationwide poll of NSAD members resulted in selection of Otto Storch, art director of McCall's magazine, as recipient of the NSAD Award—often referred to as the Art Director of the Year Award. As chief architect of McCall's new, trend-setting format, Storch became the fourteenth art director to win this coveted award. Previous winners were: Paul Sheriff, Charles T. Coiner, Bradbury Thompson, Gordon Aymar, John T. Tinker, Jr., Arthur T. Lougee, Frederick W. Boulton, Leo Lionni, Walt Disney, Saul Bass, George Giusti, Arnold Varga and William Golden.

**ROBERT WEST**

## OFFICERS OF THE NATIONAL SOCIETY OF ART DIRECTORS

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Carl F. Klinghammer—2nd Vice President

Robert West—Secretary-Treasurer

Hoyt Howard—Assistant Treasurer

Edward R. Wade—Assistant Secretary

Janet Brewster Orr—Executive Secretary-Treasurer

Kallie Parker—Assistant Executive Secretary

# ACTIVITIES

In an age where projection into the future is as commonplace, and sometimes as real, as life in the present, it is necessary to pay due respect to those of the past who have brought their plans and conjectures into reality. From its conception, the purposes and goals of the Art Directors Club of New York have dealt with the future of our profession. Our attainments have been due to those devoted members who have given so unsparingly of their precious time and talents. They deserve our heartfelt thanks and gratitude for all they have achieved. The following is a report of their activities.

As newly elected President of our great Club, I was joined by men who were to help me through the months ahead, my Executive Board. It is now history that these wonderful people moved, almost as one man, into every situation, every crisis. For ten strong-minded and purposeful individuals to put the welfare of their club first and merge their differences into a common bond was, to me, a miracle. My gratitude will never cease. Our membership should doff its collective hat to Andrew Nelsen, Russell Hillier, Bert Littmann, Mahlon Cline, Steve Baker, Ed Graham, Mitch Havemeyer, Jack Jamison, Franc Ritter, and John Skidmore. Every one of them is secure in my personal Hall of Fame.

The Advisory Board with Garrett P. Orr as chairman made important recommendations to the Executive Board on Awards to Management. Judges for the Exhibition, the President's Portrait, and the official photographic album of all living presidents, their senior counsel helped immeasurably in all of the decisions reached by the Executive team.

The Awards Luncheon, the Annual Exhibition, and the Visual Communications Conference were handled in an unusually fine manner: The Awards Luncheon chaired by William H. Buckley, The 40th Annual Exhibition under the joint chairmanship of David Davidian and Sal Lodico and the Visual Communications Conference headed by Sal Taibbi and directed by William Schneider. Their activities and a report of the events are included in a special section of our report.

Henry Eastland as chairman of the Membership Committee, the lifeline of our Club, did an outstanding job this year. The caliber of the new members admitted under the careful scrutiny of this commit-

tee was very high indeed, and we are all proud to have them on our roster. Mr. Eastland's colleagues worked hard and conscientiously at their very important task.

The Education Committee, under command of ex-president Roy Tillotson as chairman, had an extraordinary year with fine attendance. Eleven art schools sent five outstanding students each to form the audience for the six meetings. Speakers from every echelon and department of Art Direction addressed the students. All of them held most important posts in their respective fields. Once more Young and Rubicam, through the good offices of Walter Glenn, gave us the use of their beautiful auditorium. Mr. Glenn and his staff contributed talks, exhibits, and instruction in addition. As an innovation, Mr. Tillotson invited all participating students to attend the Visual Communications Conference as guests of the Club.

The Joint Ethics Committee is a constantly expanding activity. Chairman Mitch Havemeyer reports the publication and distribution of a "manual" on the formation and operation of Joint Ethics Committees. These were sent to the forty clubs of the National Society of Art Directors representing a combined membership of over 4000 people. The committee handled over 20 cases, including mediations and an arbitration. In addition, on request, 1154 copies of the Code of Fair Practice were distributed.

Hoyt Howard's welcome smile at the weekly luncheon meetings made all anxieties fade away for the new members—and for the old members, too, if they had any anxiety! As chairman of the Reception & Member Relations Committee, Hoyt always had a welcome at the door for members and their guests.

The Research Committee, under the direction of Ed Cerullo, met weekly for the purpose of discussion, selection and preparation of material for Art Direction Magazine articles. With the untiring effort of this committee, the term "research" is coming to be the Art Director's friend and ally.

The Scholarship Committees, headed by Arnold Roston, devoted its year to legal organization for the most effective future operation; the Art Directors Club Scholarship Fund, Inc. is now before the proper state authorities for final certification.

Robert S. Smith in a masterful change of pace arranged the entertainment to spark the weekly luncheons. Many of the special events were held away from the Club, such as the day at the Westport School, courtesy of Al Dorne, the Schieffelin Luncheon, courtesy of Schieffelin Distributors, and Paul Manship at the Salamagundi Club, courtesy of PD. At the luncheon on January 11, Norman Rockwell was both speaker and recipient of the Club Gold Medal.

There were eight fine issues of the A.D. Newsletter last year published approximately once a month under the editorship of Robert M. Smith, chairman of the committee. The Newsletter had dignity, a most attractive format, and newsy items about all of the important events of the Club. A job beautifully handled and well done.

The "Bernard Baruch" of the Club, our senior citizen and beloved chairman of the A.D. Fund Raising Committee, Arthur Hawkins, notes that his committee, which deals only with disasters, was completely inactive this past year! Not so, Arthur, for he had dozens of new ideas, some daring, but most of them very workable and long overdue. He has reached a new high in "benchmanship."

To guarantee the smooth operation of the weekly luncheons, and to stand by for the most unexpected eventuality, the House Committee, headed by Ernie Schwabe and assisted by Anthony La Sala, Roy La Grone, and Louis Magnani, was always on call. This group did an outstanding job last year.

Ed Diehl continued his photographic recording of the activities of the club. Chairman of the Committee and photographer—one and the same—Ed was ever-present at all the Club functions with cameras ready.

Vince Trotta, Committee Chairman of the Traveling Exhibit guided the traveling section of the 39th Annual Exhibition through 14 cities around the country. The 1960 Local Traveling Exhibit, monitored by Harold Sosnow, received a wide circulation and exposure to the art students of New York City.

In an event of growing popularity, 80 items were displayed in the Annual Members Exhibition held in the gallery of Lever House. With an estimated attendance of over 4800, committee chairman, Arthur Rothenberg, felt that the art director as a painter was finally receiving his just recognition. Gold medals

were awarded to King Rich and George Elliott, silver medals to Jack Leonard and Les Silvas, bronze medals to Arthur Hawkins and Peter Edgar. Four Awards of Merit were given to Andy Nelsen, Peter Helck, Donald Deskey, and Irving Trabich.

The layout Show was held this year at the crossroads of New York—especially for Art Directors—at the Eastman Kodak Exhibition Hall in Grand Central Station. Eugene Milbauer, chairman, and Leon Romagna, co-chairman, assisted by Otto Storch and William Bowman assembled a show describing in words and pictures the inner workings of Esquire, Holiday, Look, Seventeen, American Home, McCall's, and Harper's.

The "last but not least" tag does not apply to our Executive Secretary, Marie Archer. She was usually first with the most on about every occasion. Working closely with the Club Treasurer, Mahlon Cline, she contributed in no small part to an economical Club operation. She smoothed ruffled feelings with great tact and a cherubic smile. She was everywhere at once quietly functioning as manager and secretary and doing it all so unobtrusively that few saw the hard work and long hours involved. The officers of the Club, and certainly all committee chairmen, are most grateful for her selfless concern for everyone. The Club is richer by far for having her with us.

Santina Hack, Marie Archer's assistant, was an able "stand-in" for her. Santina's quiet efficiency helped tremendously with the heavy work load and we are grateful for her services.

Reggie Horton, the third member of the team, turned in an important accounting of herself before she resigned to go on an extended tour of Europe.

Summing up the year is not easy, because turn where I may, my heart is filled with gratitude to all who gave so much to make our Club important. Men like Suren Ermoyan, George Krikorian and a host of others will just have to take my deep-felt thanks for granted. The luncheons and extra curricular affairs were superb. The Awards Luncheon and Conference were conducted with a touch of greatness. My President's Party was absolutely thrilling. And that Executive Board!! The best in the world. Thanks, all of you wonderful people.

**ROBERT H. BLATTNER** PRESIDENT



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STROSAHL, WILLIAM  
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SUTTON, J. GILBERT  
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TRUCHSESS, FREDERICK  
TRUMBAUER, J. ROBERT\*  
TUDOR, CHARLES W.  
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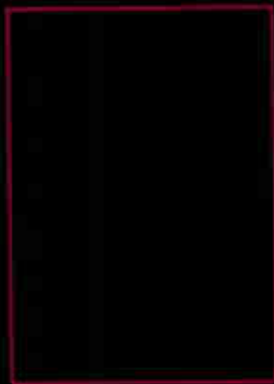








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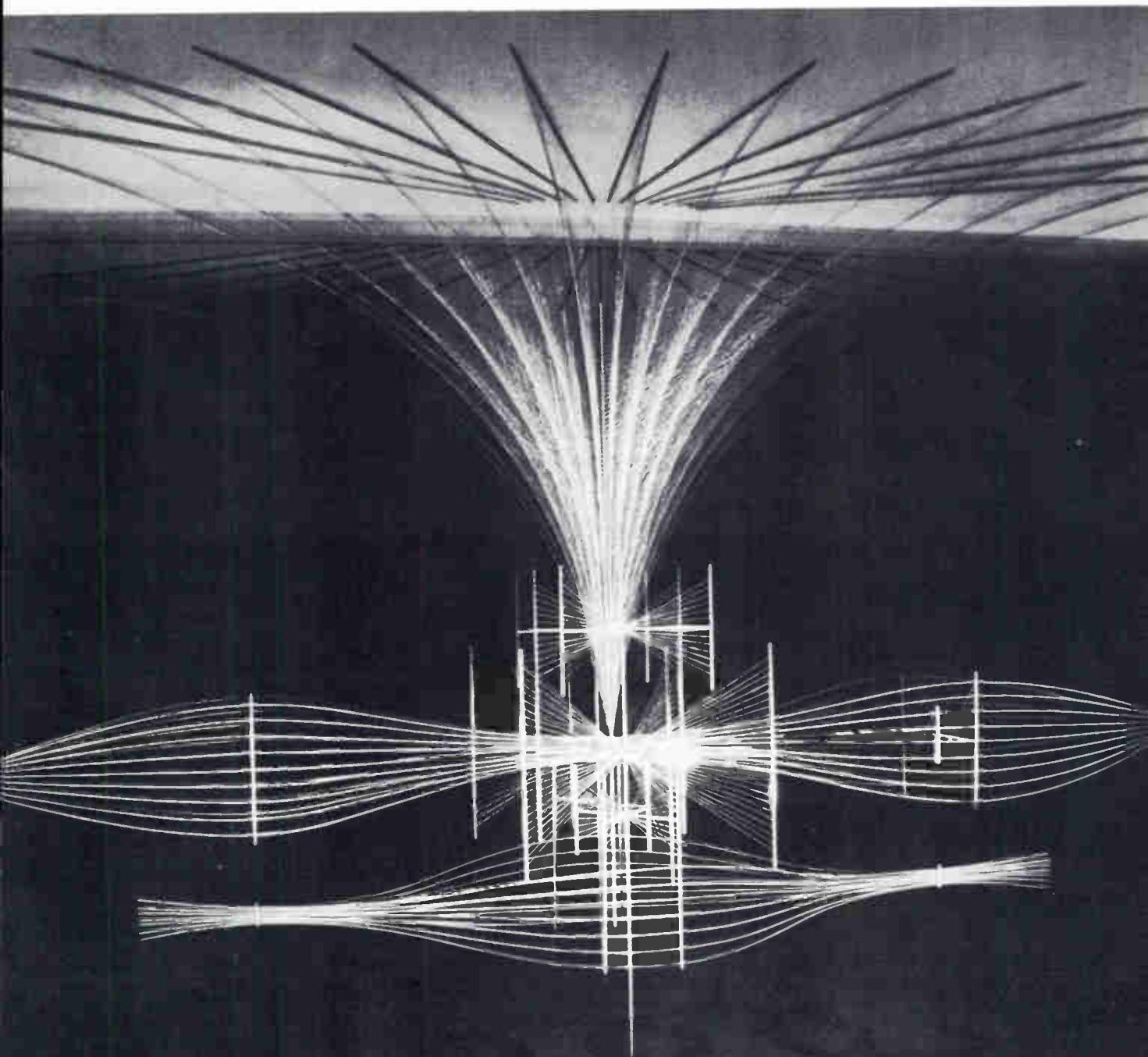




# THE NEW VISION:

Among modern artists who have attempted to see our modern world today with new vision, Richard Lippold is "the only one to bring a really original contribution to contemporary sculpture," says the leading French art journal, L'Oeil ■ Of Lippold's major works now on view in New York City, one called "The Sun," a great golden burst of metal, is at The Metropolitan Museum of Art; "The Moon" is at The Museum of Modern Art ■ A trilogy is now completed with the sculpture construction at J. Walter Thompson Company ■ This representation of earth, sea and sky is the visual focal point of our 11th floor reception hall at 420 Lexington Avenue ■ We invite you to examine it at your leisure ■ It is well worth a few calm moments in a busy day.

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gave more awards  
to LOOK than to  
any other magazine

*LOOK*  
*is*  
*grateful*  
*and*  
*very*  
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# the turning of a page



Illustrator: Stephen Deutch, a photographic illustrator with a wide-ranging ability to dramatize ideas and merchandise, who serves many clients at his Chicago studio.

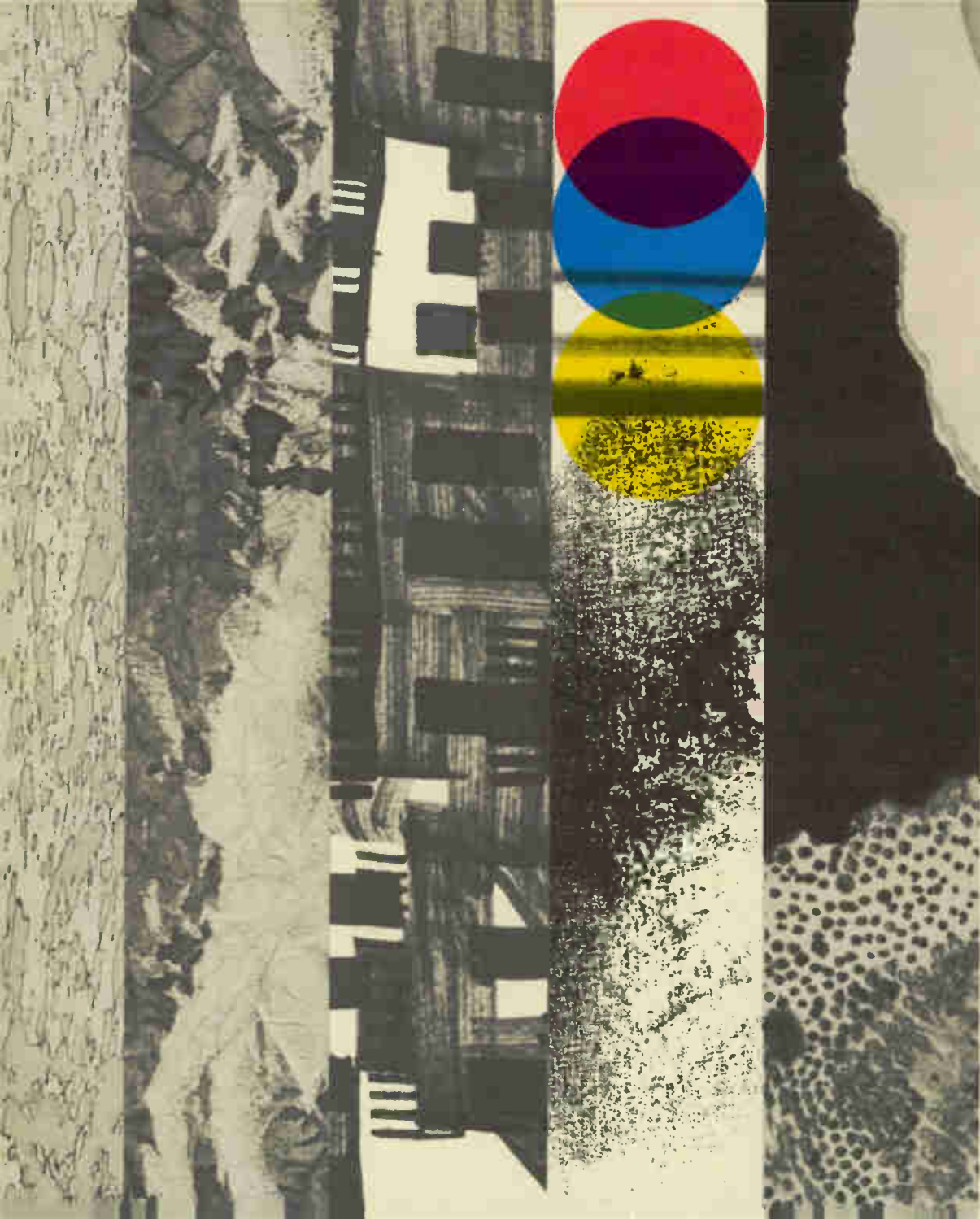
Print is our business because we are a prime national source for fine photoengravings for letterpress and gravure. Many of America's leading advertising agencies and advertisers, from coast to coast, have learned to depend on us for the highest quality of reproduction in national magazines. And many of the nation's leading art directors, illustrators, and photographers look to us to do full justice to their copy. As an expression of their interest and faith in print, they have collaborated with us in preparing this series of advertisements to honor the basic values of America's national magazines.

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He's a little young to read a magazine, but he is on his way to a great discovery . . . and an American privilege: *the right to read*. Hundreds of millions of people in many parts of the world do not know how to read. They are hungry, for knowledge as well as for food, and dream of the day when they and their children will be taught to read print.

The rights of man, first published in America in the Declaration of Independence in 1776, were expressed for public knowledge in print. The American Republic was based, at birth, on the right to publish and to read in print. The basic medium of communication in America . . . for the transmission of knowledge to children and adults, for advertising and marketing . . . is *print*.



**This is Penn/Brite Offset - the value sheet**





## This is Penn/Brite Offset - the value sheet

For this latest "torture test" of Penn/Brite Offset's printing qualities, German teacher-designer Hans Hillmann was asked simply to "employ the combination of techniques which you consider to pose the ultimate in pressroom difficulties."

How well Hans Hillmann succeeded is evidenced by his use of solid blacks in close proximity to delicate vignettes . . . in a range of line and halftone subtleties rarely encountered in a single job . . . in overprinting of colors and intricate register.

How well Penn/Brite Offset, the value sheet, came through his "torture test" is here for your own eyes to see and judge. For additional convincing evidence, why not choose Penn/Brite Offset for your next job? Penn/Brite Offset, the white, bright, value sheet, comes to you moisturized and double-wrapped. Write for new swatch book and name of your nearest distributor.

New York & Pennsylvania Co., 425 Park Avenue, New York 22, New York

## New York and Penn

Pulp and Paper Manufacturers



Designer: Hans Hillmann, freelance designer of Frankfurt a.M., is also a teacher of graphic design at the Werkakademie in Kassel, Germany. In charge of all graphic design for Neue Filmkunst since 1953, he has won many awards for his posters. He participated in the 11th Triennale di Milano and did work for the Brussels World Fair. He is also known for his contributions to Graphis, Gebrauchsgraphik and Idea.





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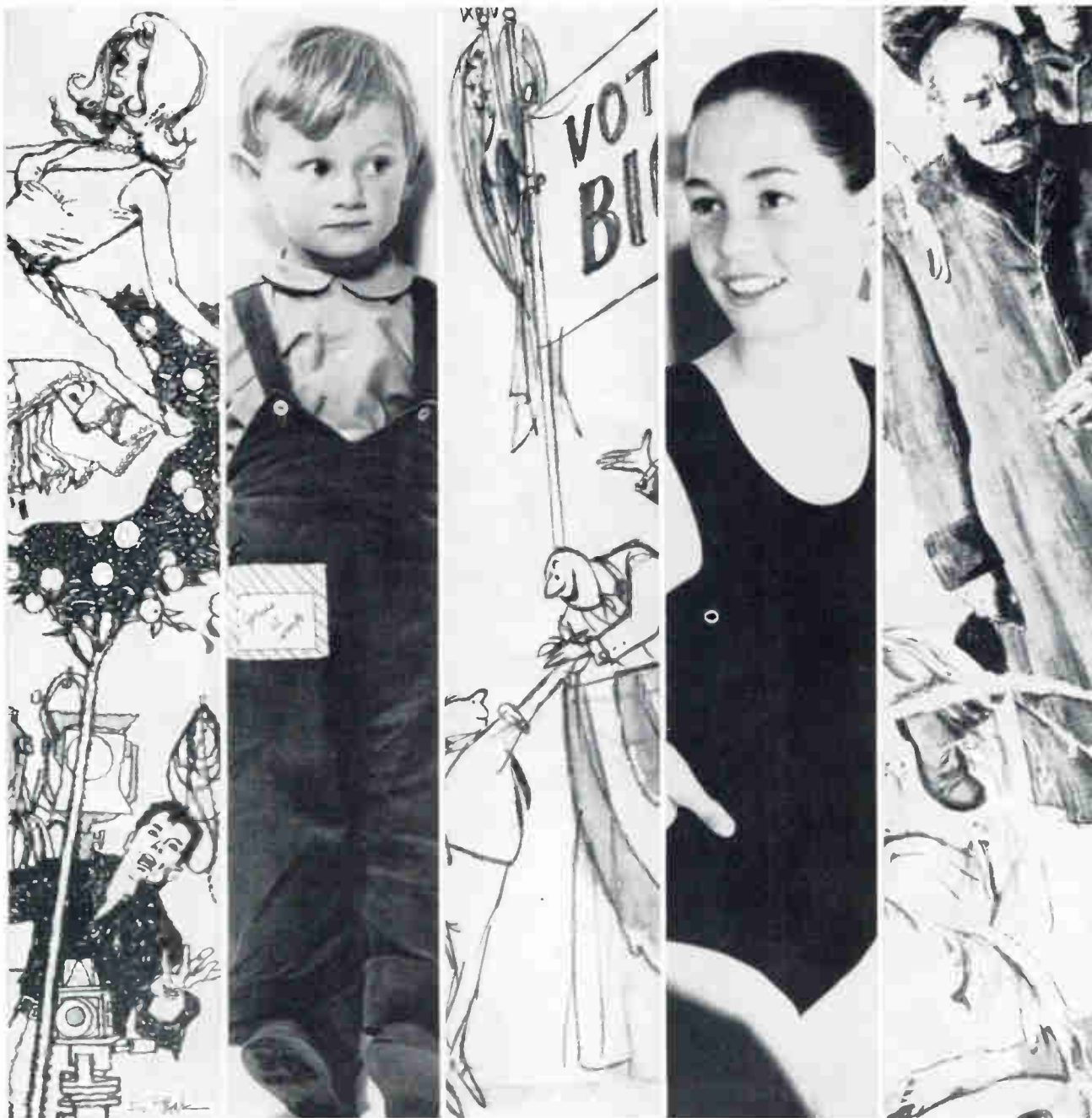
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ANNUAL OF EDITORIAL AND  
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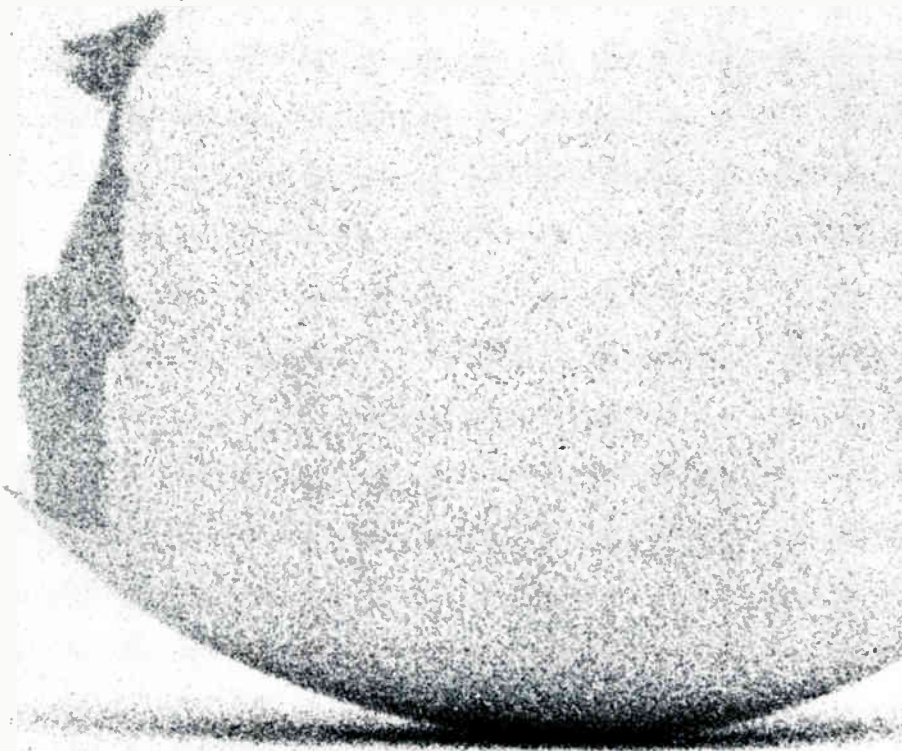
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# American Artist

SEPTEMBER 1961



For the past quarter century American Artist has enjoyed a close communion with the Art Director's Club and numbers many of its members among its valued readers and contributors.

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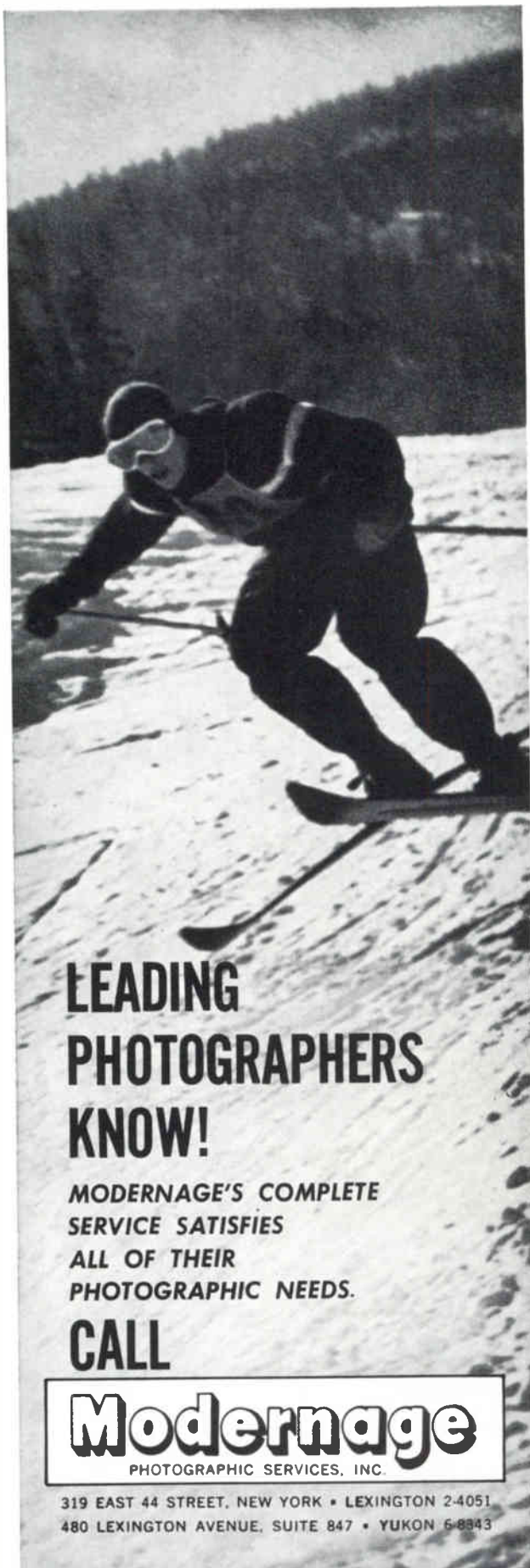
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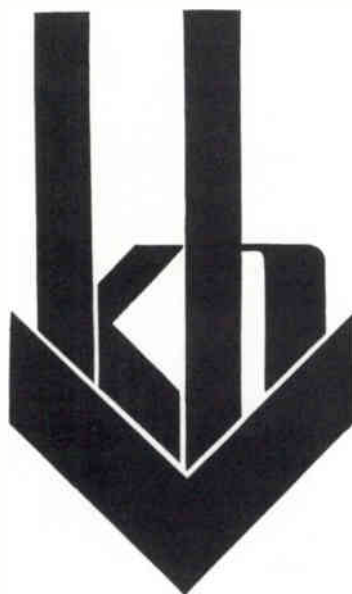
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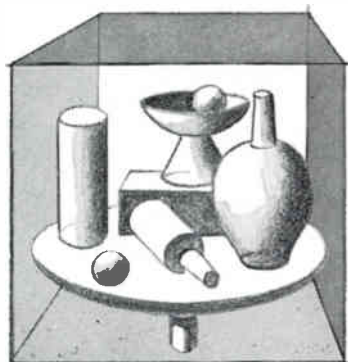
# New course in today's art techniques can help you achieve success in the 1960s

Today's artist needs *thorough* training in the new creative techniques that are in such great demand. And there's an easy, practical way to acquire new skills in the principles of experimental and advertising design . . . fashion illustration . . . television art . . . studio production and procedure . . . all the *professional know-how* that separates the men from the boys in the art field.

Here, in digest form, is a lesson-by-lesson briefing on the new and exciting contemporary course in Commercial Art, Illustration and Design offered by the Famous Artists Schools.

## The artists' materials and how to use them

Use of pencil, pen or brush and ink, wash, opaque. Creating textures with the pen and other mediums. Combining pen and brush in a drawing. Creating different effects with wash. Creating a variety of effects with a pencil. Materials for opaque blending, etc.



## Form—the basis of drawing

Form defined. Sphere, cube, cone and cylinder—the basis for all existing forms. Combining basic forms. Using light and shade to emphasize form. Creating the illusion of form in space. Selecting the most characteristic view of a form. Arranging forms in space. How to draw forms so they look solid, etc.

## Composition—how to make pictures

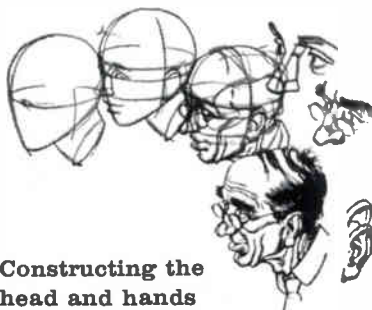
Four main elements of composition: area, depth, line and value. Overlapping. Size variation. Composing in depth. Controlling values in a composition. Using line to control the movement of a viewer's eye, etc.

## Drawing the human form

The basic-form figure. Proportions of male and female figures. Relative proportions at various ages. How different parts of the body move. Putting the basic-form figure to practical use in illustrations, etc.

## Artistic anatomy and the human figure in motion

How to block in the bones and muscles of the head, torso, arms and hands, legs and feet. The joints and how they work. Sitting, bending, kneeling, running and reclining, etc.



## Constructing the head and hands

Blocking in the head. How to draw the head in different positions. The eye, nose, mouth, chin, ear. Facial character and expression. Blocking in the hand. Construction and action of the hand and wrist, etc.

## Drawing clothes, draperies and costumes

The seven types of folds. Drawing folds in action. Costume to establish character. Drapery as an element in composition. Drapery as it reveals structure and form.

## Figure composition—arranging figures in a picture

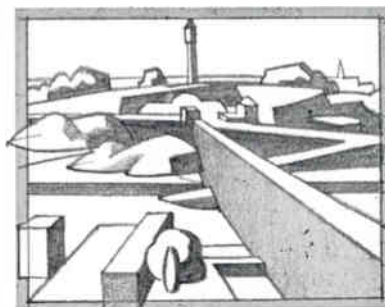
How to use people in a composition. Selecting the most descriptive pose. Relating figures to setting. How to make the figures dominate the picture. Controlling the figure's movement, etc.

## The human family—creating people of all types

The ability of the human face to convey a visual message makes it the foremost means of communication in the graphic arts. This lesson covers: Variety in expression. Attitudes, mannerisms and gestures. Creating characters and types.

## Creating variety in forms, textures and surfaces

The metallic skeleton of a skyscraper. A man's coarse tweed and a woman's shining silk. The wet bodies of children scampering over the rocky walls of a swimming hole. This lesson shows you how to put form, texture and surface to work in creating picture poetry.



## Perspective for the artist

How to draw in perspective. Measurements in perspective. The perspective of interiors, exteriors and figures, etc.

## Landscapes and interiors

The changing forms of nature. Atmosphere. Selecting and organizing the view. The character of interiors. Constructing the scene. Lighting. Controlling texture and pattern, etc.



## Animal drawing—the animal in action

Animals in art and history. The structure of man and animals compared. How to draw the four basic animals, horse, dog, cat and cow, as the basis for all animal drawing. Animal pictures with meaning. Drawing birds, etc.

### Advanced pictorial composition

The symbol and the picture. Using symbols in different ways. Communicating feeling. Mood in composition. Using the senses of touch, sound and scent in pictures. Rhythm and design. Selecting a theme, etc.



### Lettering

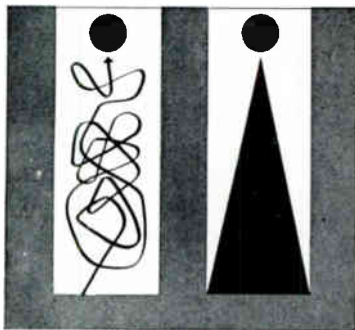
Spacing letters, words and lines. The basic alphabet. How to do layout and comprehensive lettering. How to identify and draw different type faces. How to do finished lettering. Broad-pen and brush lettering. Show-card writing.

### Advanced line drawing and tonal painting

Many different approaches. When and how to use pens, brushes, speedball pens, crayon, scratchboard tools. Using tones to interpret light and shadow and local values. Importance of design. Painting in casein, colored inks and other tonal mediums, etc.

### Color—the theory and practice of painting

The many dimensions of color. Advancing and receding colors. The emotional effect of color. Color proportions. Ways to use color to center attention. Painting in color. Painting a still life. Painting a portrait.



### Principles of experimental design

Dominance and balance in geometrical and non-geometrical divisions of space. Variations on a theme. Basic layout designs. How to simplify the motif and the design. The importance of black and the use of color. Choosing the right technique. Collage. How to use humor in design. The effect of backgrounds.



### Fashion illustration

Strong-sell and high-fashion illustration. Drawing from the model. Posing and styling the fashion figure. Textures in fashion. Accessorizing. Drawing hats, lingerie, print fabrics, etc.

### Advertising and editorial design and layout

The evolution of ideas into designs. Stylizing heads, figures, objects. How to design symbols. Trademarks. Contemporary layout. Using type as a major design element. How to design record-album covers, etc.

### Specialized design

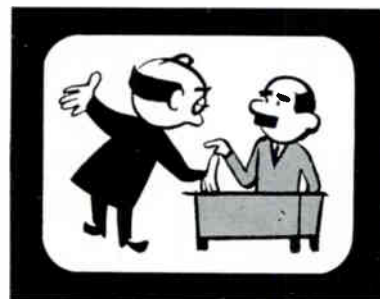
The magazine cover: its function and design. Paperback book covers. Mailing pieces. Posters. Twenty-four sheets. The value of simplification. Designing small-space ads, etc.

### Studio procedures

Timesaving and waste-preventing techniques in the essential mechanics of studio work. Type composition. Copy fitting. Retouching. Airbrushing. Thorough grounding in all of these important procedures offers a real opportunity to break into the field.

### Studio production

A course within a course to make the artist knowledgeable in all the facets of production that affect the final reproduction of his work. Line and halftone plates in offset and letterpress printing.



### Television art

How to develop and finish a storyboard. Live, animated, abstract. Character creation. Casting. Timing. Simplification. Figure detail and action. Picturing the product. Story emphasis. TV terms. Relating characters to background. TV lettering. How many panels in a "talking" storyboard, etc.

Hundreds of today's professional artists all over the country developed their art skills as Famous Artists students—right in their own homes—and in their spare time. This large, accredited, home-study school was founded more than a decade ago by the most successful artists in America, who still conduct the Famous Artists courses today. They've devoted more than four years to creating the new ideas, techniques and contemporary directions that make up this exciting, new course in Commercial Art, Illustration and Design.

Famous Artists Schools is Accredited by the Accrediting Commission of the National Home Study Council, a nationally recognized accrediting agency as defined by the United States Office of Education under the terms of Public Laws 82-550 and 85-564.

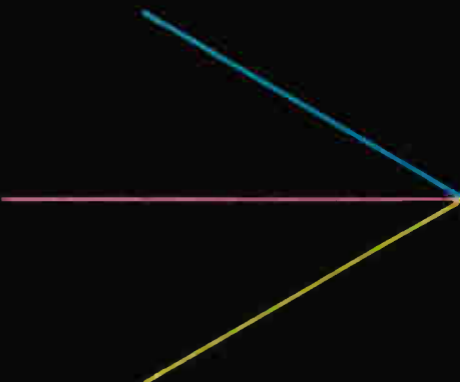
**Send for free booklet.** Art directors have already found this new Famous Artists course to be a quick and practical way to upgrade the work of promising young additions to their staffs . . . and to bring entire staffs up to date on today's changing art techniques. Should you be interested, we invite you (or any member of your staff) to send for our free, illustrated booklet, which gives a complete, lesson-by-lesson description of the new course. To receive this comprehensive brochure, simply mail your request to: Famous Artists Schools, Studio 5504, Westport, Connecticut.

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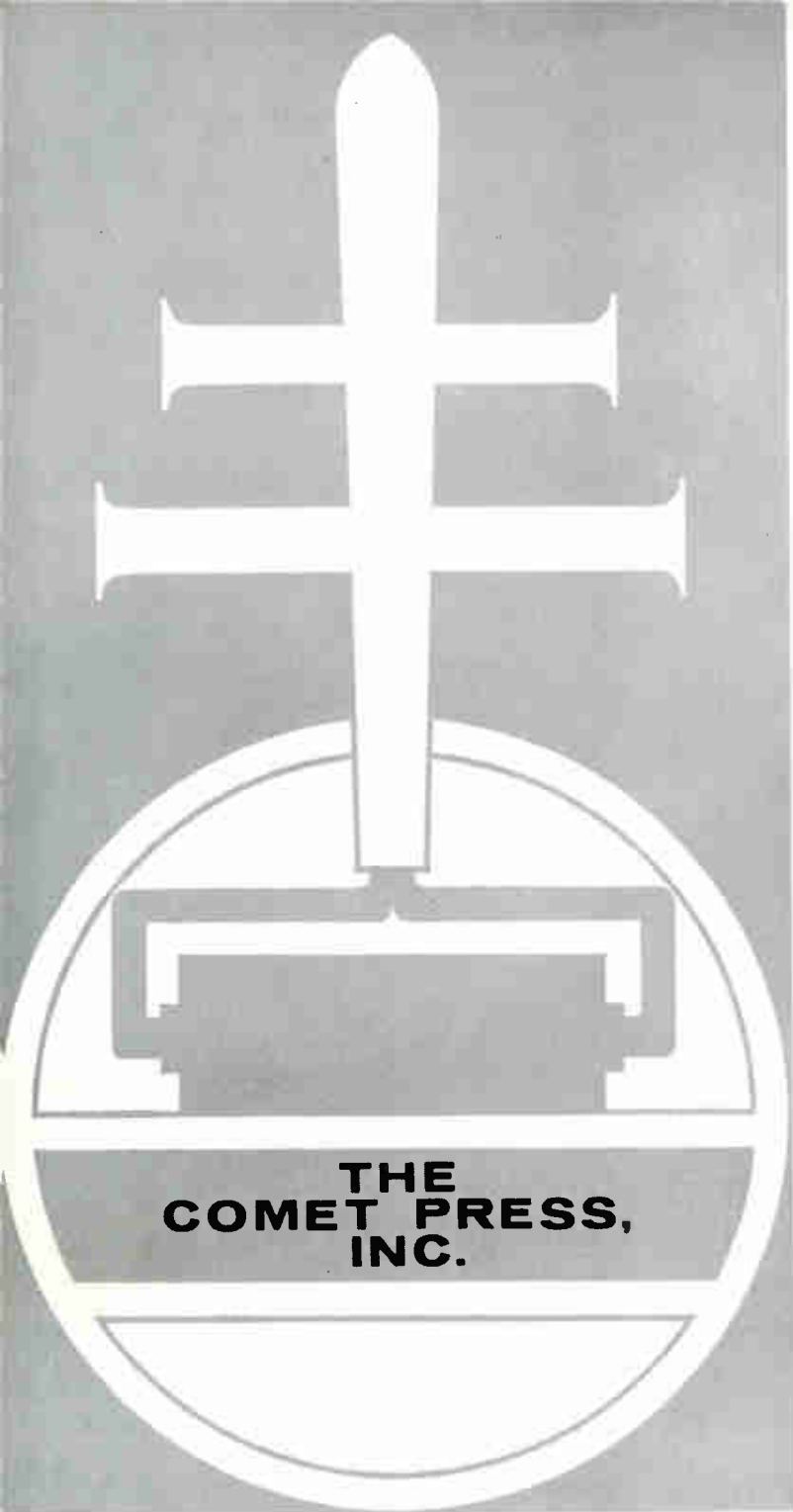




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Shows how effectively creative packaging ideas can be translated into communication that commands attention.

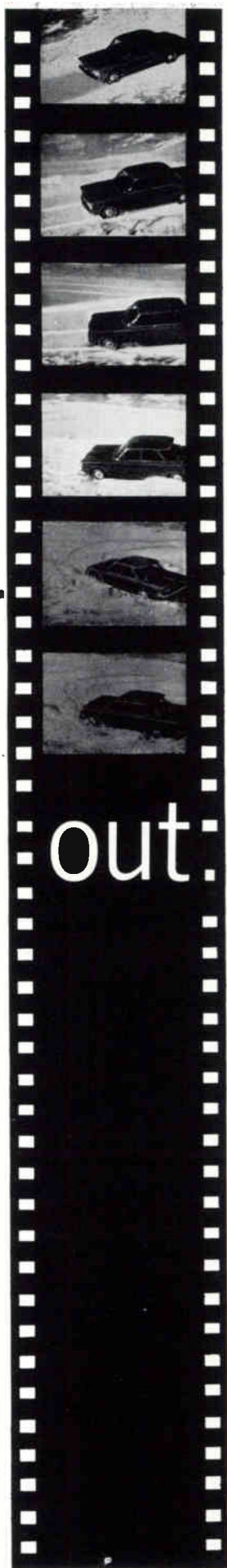


POLYFILM—a superior polyethylene film, product of Dow's packaging research, is now available to you through The Dobeckmun Company. Whether you package textiles, produce or hardware, large or small, your product will benefit from Polyfilm's unrivaled clarity and crystal transparency. POLYFILM offers you the advantage of constant uniformity of gauge and roll formation with consequent eye-level machinability. And, too, its control wind-up and running speeds are unequalled. When you specify POLYFILM for your packaging, other advantages are yours. DOBECKMUN, by reason of its experience, is a recognized authority in flexible packaging. This experience is freely yours and is likely to prove invaluable. For the full story, call the source that delivers the service as well as the goods.

**THE DOBECKMUN COMPANY** 

A Division of The Dow Chemical Company, Cleveland 1, Ohio • Berkeley 10, California • Offices in most principal cities.

After  
the  
fade out...



... keep selling with the  
**persistence**  
of Outdoor!

TV and Outdoor—a smart combination! Work them together in your media mix. TV for demonstration impact. Outdoor for persistence. Outdoor's persistence... its continuity of sell turns your TV idea into a 30-day commercial. Outdoor does this in full color and big size, close to the point of sale.

*The reach:* 94% of car-owning households.

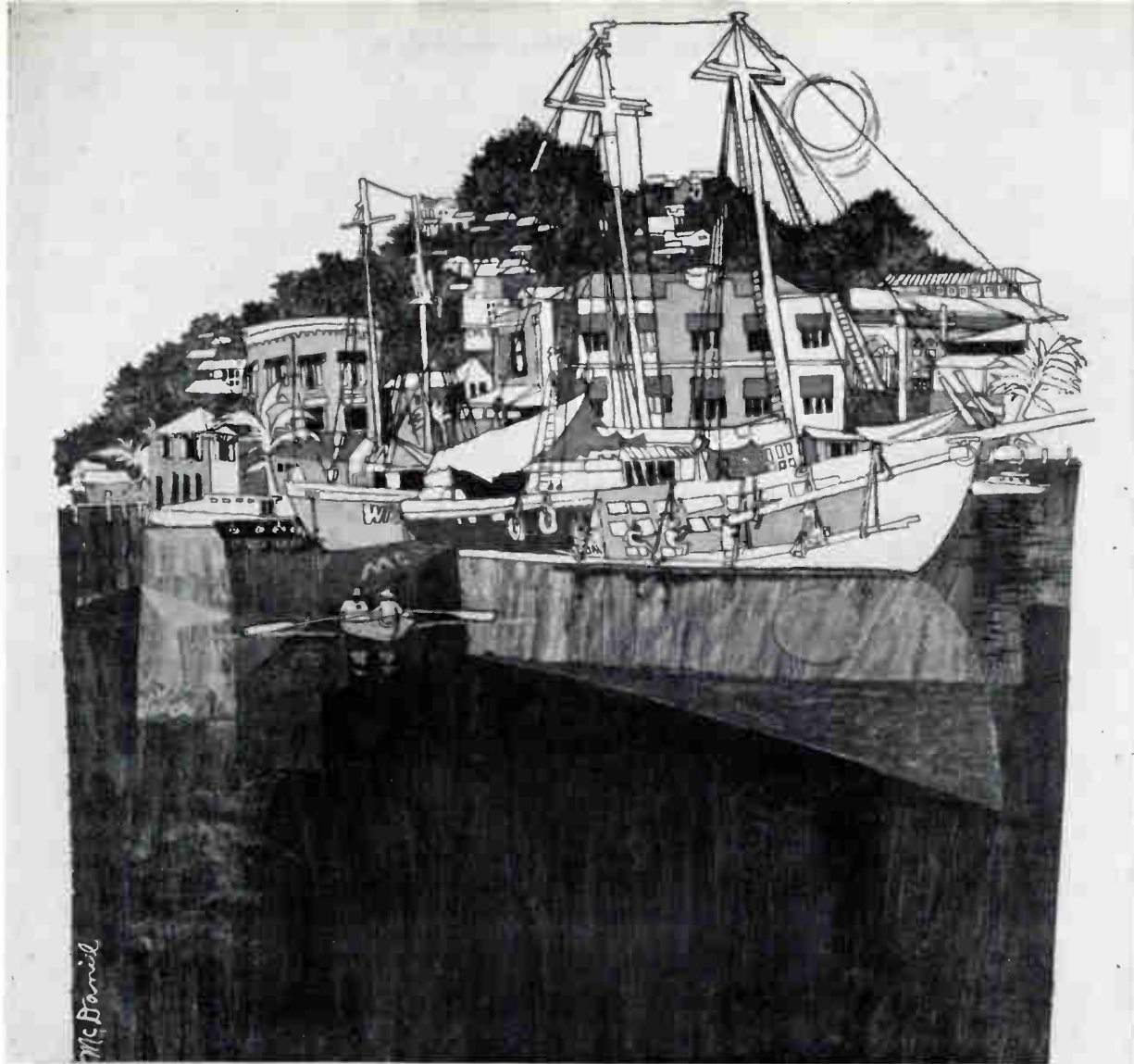
*The frequency:* 21 times a month.

You reach more people, more often at less cost in Outdoor than in any other primary medium. Ask an OAI man to show you how a small shift of your media dollars can add the persistence of Outdoor to your marketing plan.

**OUTDOOR  
ADVERTISING  
INCORPORATED**



With offices in: *Atlanta, Chicago, Dallas, Detroit, Los Angeles, New York, Philadelphia, St. Louis, San Francisco, Seattle.*



Provocative illustration compels the reader to take more than a casual glance at an ad; it stimulates the development of the advertising message and retains product identity in the readers mind. □ Our illustration group is sales minded—and is constantly striving to develop new, fresh styles to aid the advertiser in his sales promotion □

**THE ROSSIN CREATIVE GROUP 369 LEXINGTON NYC TN-70170**

A COMPLETELY INTEGRATED, CREATIVE STUDIO FOR DESIGN ILLUSTRATION AND PHOTOGRAPHY

McDANIEL



ALIKI



MOOT VZ



GROEDEL



At 41  
we've just  
added  
to the  
family!

Advertising Agencies' Service Company has been the typographer for many perceptive agencies, studios and advertisers ever since 1920.

. . . And now, we've added another useful service — one of the same high quality our customers are accustomed to expect from us.

**Headliners of New York**, providing the best in process lettering, is now an affiliate of **Advertising Agencies' Service Company**. **Headliners** service is distinctive — as vastly superior over ordinary process lettering as **Advertising Agencies' Service Company** typography is over ordinary typesetting. **Headliners** superiority begins with superb lettering designs . . . and follows through with meticulous, sensitive attention to the subtleties that really make the difference.

Now, under one roof — top-level advertising typography . . . and process lettering to match!

Advertising Agencies' Service Co. } 216 E. 45th St. } MU 7-0590  
Headliners of New York } OX 7-4820





## A man can do a lot of thinking while waiting for the moving van

AT THE END OF SEPTEMBER, THE 136 PEOPLE WHO ARE YOUNG & RUBICAM IN CHICAGO MOVED FROM 333 NORTH MICHIGAN AVENUE TO ONE EAST WACKER DRIVE

THESE ARE THE THOUGHTS THAT WENT THROUGH ONE MAN'S MIND WHILE WAITING FOR THE MOVERS TO COME.

*I am in advertising and I believe in it.*

*I believe in advertising as a worthwhile career, but more importantly as a force for good in a free economy.*

*I know of no more significant opportunity than telling an honest public about an honest product.*

*I believe in words and I believe in pictures, not so much in the way they can be put together to arrest the eye and ear, but in the way they get ideas out of the package into the buying mind.*

*I respect the arithmetic of the census, but in so doing, I try to listen to the heart beat of the people.*

*The size of the market impresses me, but it is the feel of it I trust.*

*When it comes to publications, I do not question the number of people they reach as closely as I do the way they talk to them; and it isn't the power of TV that stirs me as much as the purpose to which it can aspire.*

*I believe that in the act of advertising you move from principle, not merely policy. You seek to lead and to build, and you accept the risk, and if you fail, you dare the risk again.*

*Or you are neither leading nor building.*

*It is difficult to believe like this, because it is more popular to hedge the bet than to make the book.*

*It is safer to repeat a platitude than to suppose a philosophy.*

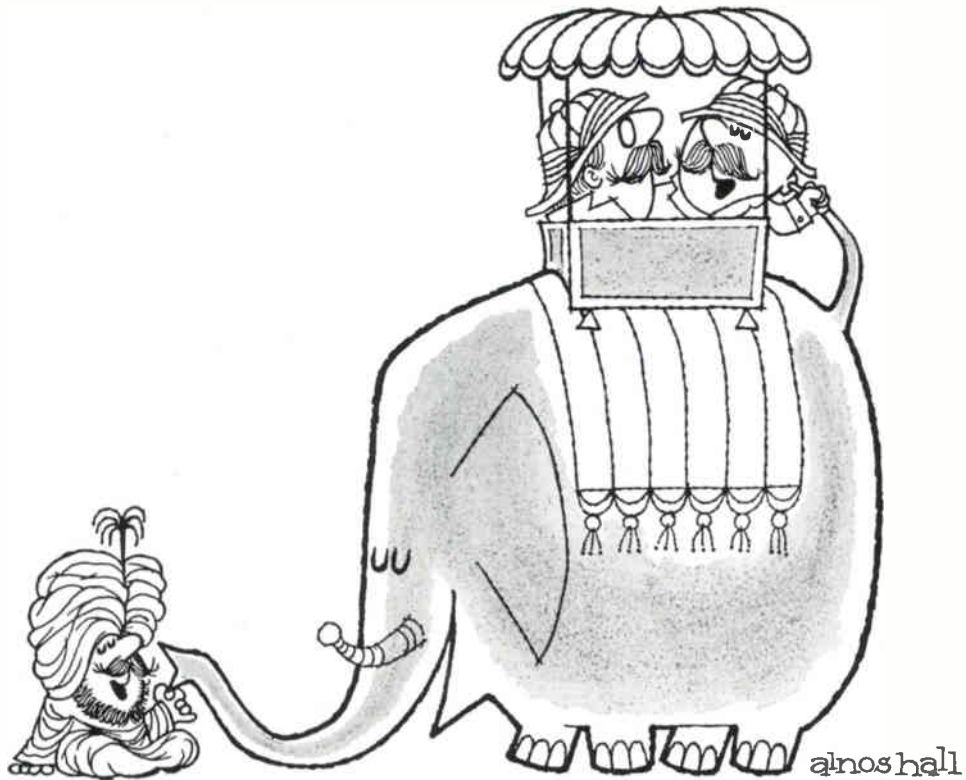
*It is easier to arrest attention than to earn your welcome.*

*Imagination can be dangerous. But lack of it is fatal.*

*Figures comfort business minds and formulas promise refuge. But in neither do I repose my full belief because I am of the people.*

*Of, not above them, and most decidedly for them. And when I have kept faith with my job, I am with them.*

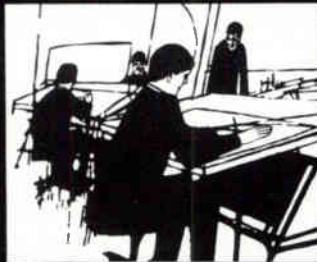
*Advertising is my business, and this is why I believe in it.*



"He says Johnstone & Cushing has specialized in comic strip advertising for over 30 years."

**Johnstone and Cushing**

CARTOONS • CONTINUITIES • COMIC STRIPS AND BOOKS FOR ADVERTISERS  
 137 EAST 57th STREET, NEW YORK • PLAZA 3-5770



*Creative problem-solving is a tradition at the Philadelphia Museum College of Art where artists and designers have been trained for leadership careers in industry since 1876.*

*E. M. Benson, Dean*

*For catalog write to: PMCA, Broad & Pine Sts., Philadelphia 2, Pa.*



• BENTON & BOWLES •



# Best Bet: Bundscho

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# Good Typography Cuts Space Costs

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# We Mean "Typographic Headquarters"

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# Nothing So Expensive as an Unread Ad

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# Set to Sell

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# Worth Setting! Worth Setting Right!

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# Make Type Talk Clearly

J. M. BUNDSCHO, INC., Advertising Typographers  
180 NORTH WABASH AVENUE • PHONE RANDOLPH 6-7292 • CHICAGO 1, ILLINOIS



# S. D. WARREN PRINTING PAPER SELECTION CHART

Paper Quality	LETTERPRESS		OFFSET	
	For type and line reproduction	For halftone reproduction	For type and open line reproduction	For halftone reproduction
PLAIN	Thintext ( <i>Bible paper</i> ) #66 Antique Olde Style ( <i>Wove &amp; Laid</i> ) "1854"	Cumberland English Finish 100-110 Line Screen	Sized Thintext ( <i>Bible Paper</i> ) #66 Antique ( <i>Offset</i> ) Olde Style ( <i>Offset</i> ) "1854" ( <i>Offset</i> )	} <i>These papers are recommended for open line work and type. They are not designed for heavy coverage or close register work.</i>
PIGMENTED	Printone Printone Litho Silkote Offset Bookman Offset Wove	Printone 110-120 Line Screen	Printone Litho Silkote Offset Bookman Offset Wove	
MACHINE-COATED		Westbrook Gloss 120-133 Line Screen		Fotolith Enamel Casco Enamel
DOUBLE-COATED	Cameo Brilliant Dull Lustro Dull Cumberland Dull <i>These papers contribute a glare-free background for type</i>	Cameo Brilliant ( <i>Gloss &amp; Dull</i> ) Lustro ( <i>Gloss &amp; Dull</i> ) Cumberland ( <i>Gloss &amp; Dull</i> ) Gloss — 133-150 Line Screen Dull — 120 Line Screen	Cameo Brilliant Dull Offset Enamel Dull <i>These papers contribute a glare-free background for type</i>	Cameo Brilliant ( <i>Gloss &amp; Dull, Saxony &amp; Falmouth</i> ) Offset Enamel ( <i>Gloss &amp; Dull, Saxony &amp; Falmouth</i> )
LUSTER-COATED		Lusterkote ( <i>one or two-side Cover, Cover-Bristol and 100 lb. Enamel</i> ) 133-150 Line Screen		Lusterkote ( <i>one or two-side Cover, Cover-Bristol and 100 lb. Enamel</i> )

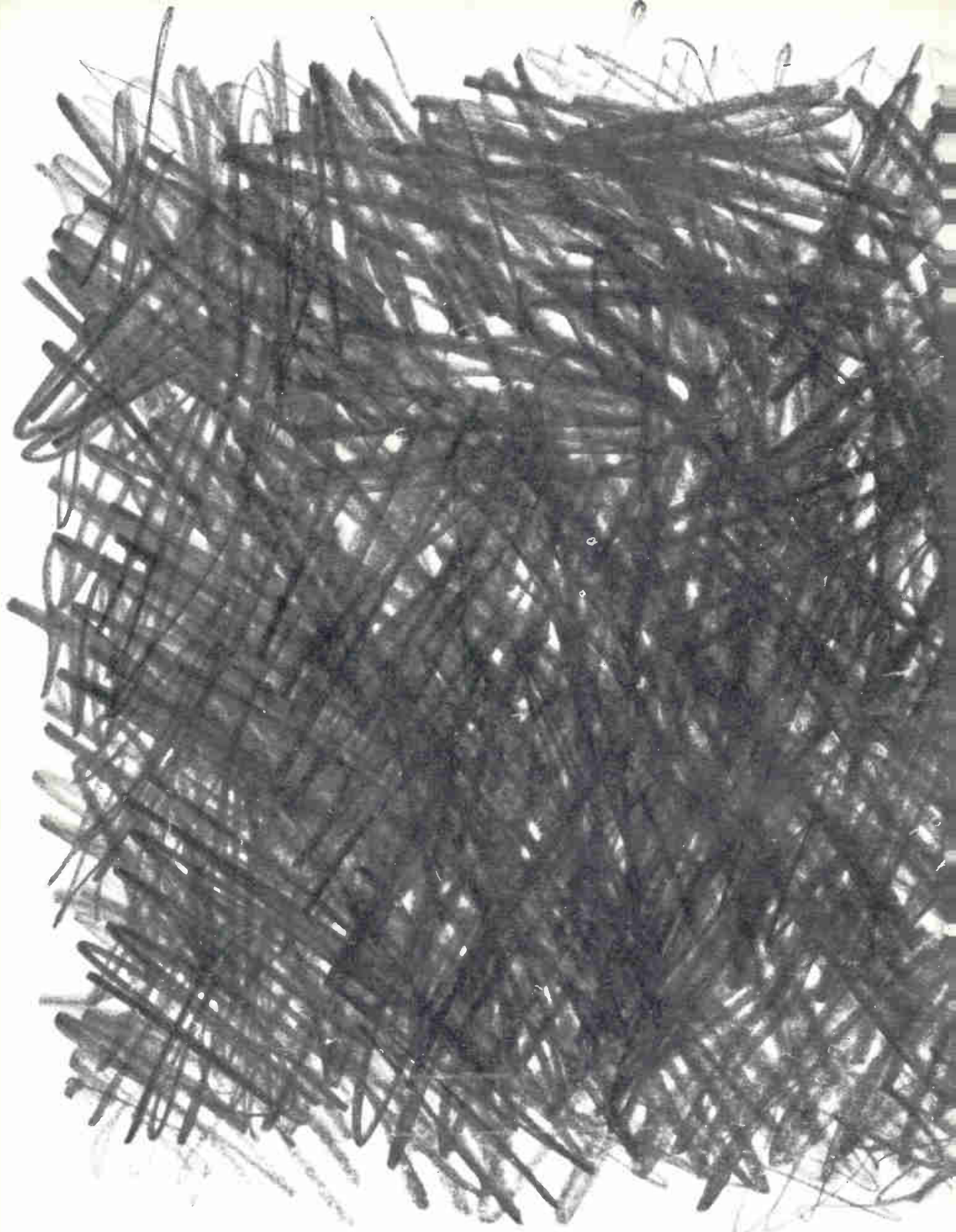


printing papers make a good impression

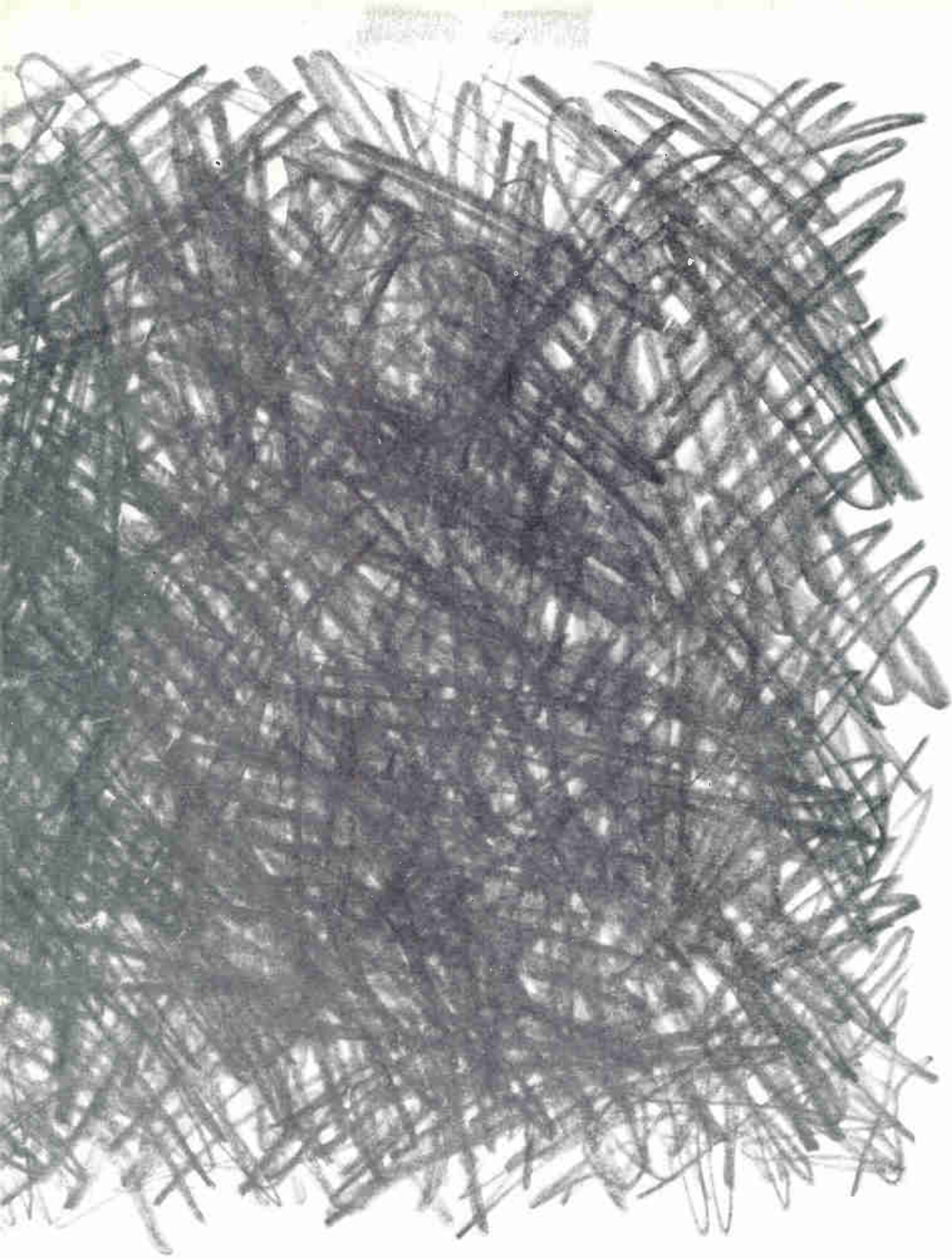
S. D. WARREN COMPANY, 89 BROAD ST., BOSTON, MASS.

## A Warren guide to selecting printing papers

Clip and save this chart to help you choose the right Warren paper for every type of job. For further details on any grade, see your local Warren Merchant or write: S. D. WARREN CO., 89 Broad St., Boston, Mass.



**get the lead out of your ads**



**A prolific pencil is no substitute for a unique advertising idea.  
Creativity is an art not a technique at SH&L. Call PLaza 1-1250.**



## Well-deserved Punishment

*Why are they stretching the man's neck, mother?*

*He has done a dirty deed, my darling.*

*Dirty enough to hang him for?*

*Hanging's too good for the rascal.*

*What did he do?*

*The engineer produced a good product, the copywriter wrote some wonderful words about it, the art director turned out a magnificent layout for it, the sales-manager upped his sales quota on account of it, the president bragged*

*to his stockholders about better business, then someone loused it all up with botched typography.*

*Hanging's too good for him, mamma.*

The poor guy thought he was saving money. He didn't realize he was losing sales.

He just didn't understand that a good job by an ATA member costs no more than a poor job by someone else. If he ever gets out of this scrape, he'll understand why good ATA typography is really less expensive because it makes the ad more effective.

Why take a chance when your ATA shop can set you right?

*It pays to set type right*



**ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, Inc.**

*May we suggest a call to the nearest Advertising Typographers Association Member*

**EXECUTIVE OFFICES:**  
461 Eighth Avenue, New York 1, N.Y.

**AKRON, OHIO**  
The Akron Typesetting Company

**ATLANTA, GEORGIA**  
Higgins-McArthur Company

**BALTIMORE, MARYLAND**  
The Meran Printing Company

**BOSTON, MASSACHUSETTS**  
The Berkeley Press  
Machine Composition Co.  
H. G. McMenamin

**CHICAGO, ILLINOIS**  
J. M. Bundscho, Inc.  
The Faithorn Corp.  
Hayes-Lochner, Inc.  
Runkle-Thompson-Kovats, Inc.  
Frederic Ryder Company

**CINCINNATI, OHIO**  
The J. W. Ford Company

**CLEVELAND, OHIO**  
Bohme & Blinkmann, Inc.  
Schlick-Barner-Hayden, Inc.  
Skelly Typesetting Co., Inc.

**COLUMBUS, OHIO**  
Yaeger Typesetting Co., Inc.

**DALLAS, TEXAS**  
Jeggars-Chiles-Stovall, Inc.

**DAYTON, OHIO**  
Dayton Typographic Service

**DENVER, COLORADO**  
The A. B. Hirschfeld Press  
Hoflund-Schmidt Typographic Service

**DETROIT, MICHIGAN**  
Arnold-Powers, Inc.  
The Thos. P. Henry Co.  
George Willens & Company

**INDIANAPOLIS, INDIANA**  
The Typographic Service Co., Inc.

**KALAMAZOO, MICHIGAN**  
Mahoney Typographers, Inc.

**LOS ANGELES, CALIFORNIA**  
Adtype Service Co., Inc.  
Advertisers Composition Company  
Bissh Type, Inc.  
Nicholas-Preston Company

**MILWAUKEE, WISCONSIN**  
Arrow Press, Inc.

**MINNEAPOLIS, MINNESOTA**  
Dahl & Curry, Inc.  
Duragraph, Inc.

**NEWARK, NEW JERSEY**  
Barton Press  
William Patrick Co., Inc.

**NEW YORK, NEW YORK**  
Ad Service Company

Advertising Agencies' Service Co., Inc.  
Artintype, Inc.  
Associated Typographers, Inc.  
Atlas Typographic Service, Inc.  
Central Zone Press, Inc.  
The Composing Room, Inc.  
Composition Service, Inc.  
Diamant Typographic Service, Inc.  
Huxley House, Ltd.  
King Typographic Service Corp.  
Lincolntil Typographers, Inc.  
Master Typo Company, Inc.  
Chris Olsen Typography Corp.  
Frederic Nelson Phillips, Inc.  
Philmac Typographers, Inc.  
Royal Typographers, Inc.  
Frederick W. Schmidt, Inc.  
Harry Silverstein, Inc.  
Supreme Ad Service, Inc.  
Tri-Arts Press, Inc.  
Typographic Craftsmen, Inc.

The Typographic Service Company  
Kurt H. Volk, Inc.

**PHILADELPHIA, PENNSYLVANIA**  
Walter T. Armstrong, Inc.  
Alfred J. Jordan, Inc.  
Progressive Composition Company  
Typographic Service, Inc.

**PITTSBURGH, PENNSYLVANIA**  
Davis & Ward, Inc.

**PORTLAND, OREGON**  
Paul O. Giesey, Adcrafters, Inc.

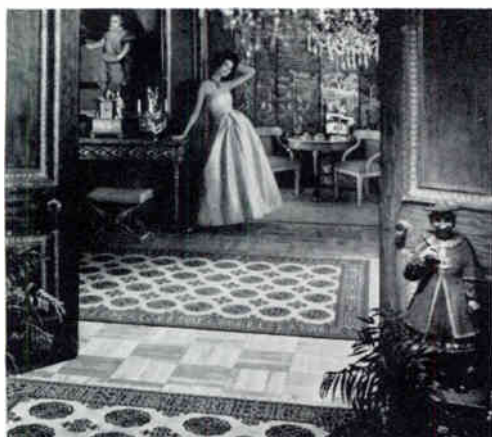
**ROCHESTER, NEW YORK**  
Rochester Monotype Composition Co.

**ST. LOUIS, MISSOURI**  
Warwick Typographers, Inc.

**SAN FRANCISCO, CALIFORNIA**  
Griffin Brothers, Inc.

**TORONTO, CANADA**  
Cooper & Beatty Limited

BACKGROUNDS OF DISTINCTION  
FOR NATIONAL ADVERTISERS



*Background created for Karastan Rugs and Carpets*



*Background created for Fieldcrest Sheets and Towels*



*Background created for Kentile Cork Flooring*

EVERETT BROWN ASSOCIATES  
NEW YORK · SAN FRANCISCO

# FRANK T. A. LAVATY

Representing the following artists:

Paul Calle  
Merv Corning  
George de Lara  
Dean Ellis  
Richard Howard  
Gene Jarvis  
Birney Lettick  
Tom Lovell  
Walter Murch  
Harriet Pertchik  
Robert Riggs  
Ken Riley  
Nick Sidjakov ~ east  
Earl Thollander ~ east  
Robert Weber  
Chuck Wysocki

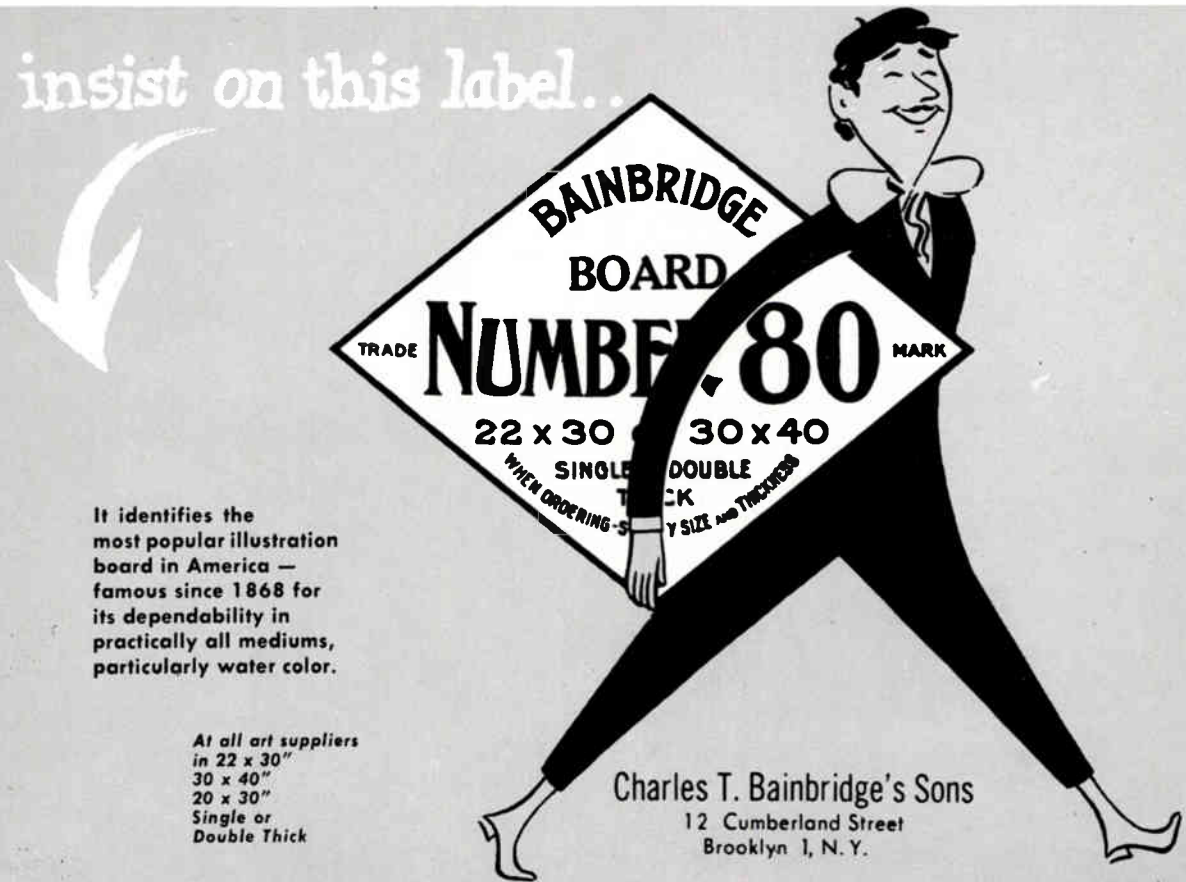
Fred Asbornsen, *contact*

45 E. 51st St. New York 22 N.Y.  
ELdorado 5-0910

# retouching

dye transfer, type "C" ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by ARCHER AMES ASSOCIATES, INC., 16 East 52 Street, New York 22, N.Y. MU 8-3240 Contact Leon Appel, for your FREE copy of "Fundamentals of Retouching" for Art Directors.

insist on this label..



It identifies the most popular illustration board in America — famous since 1868 for its dependability in practically all mediums, particularly water color.

At all art suppliers in 22 x 30" 30 x 40" 20 x 30" Single or Double Thick

Charles T. Bainbridge's Sons  
12 Cumberland Street  
Brooklyn 1, N.Y.





STELLA ELKINS

TYLER

SCHOOL OF FINE ARTS  
OF TEMPLE UNIVERSITY

*Undergraduate and Graduate Degrees*

*Painting Sculpture Ceramics Print-Making  
Design Metal Art Art Education Art History*

*Write for illustrated catalogue:*

*Beech and Penrose Avenues, Elkins Park  
Philadelphia 26, Pennsylvania*

We salute the 40 years of organized  
accomplishment of the A.D.C. of N.Y.  
*Growth* is for the stalwart and robust  
whose imaginations and energies meet  
the demands of an expanding America.  
In almost a brotherly parallel,  
Tri-Arts Press has been meeting  
graphic arts' requirements of  
a demanding industry for 48 years.

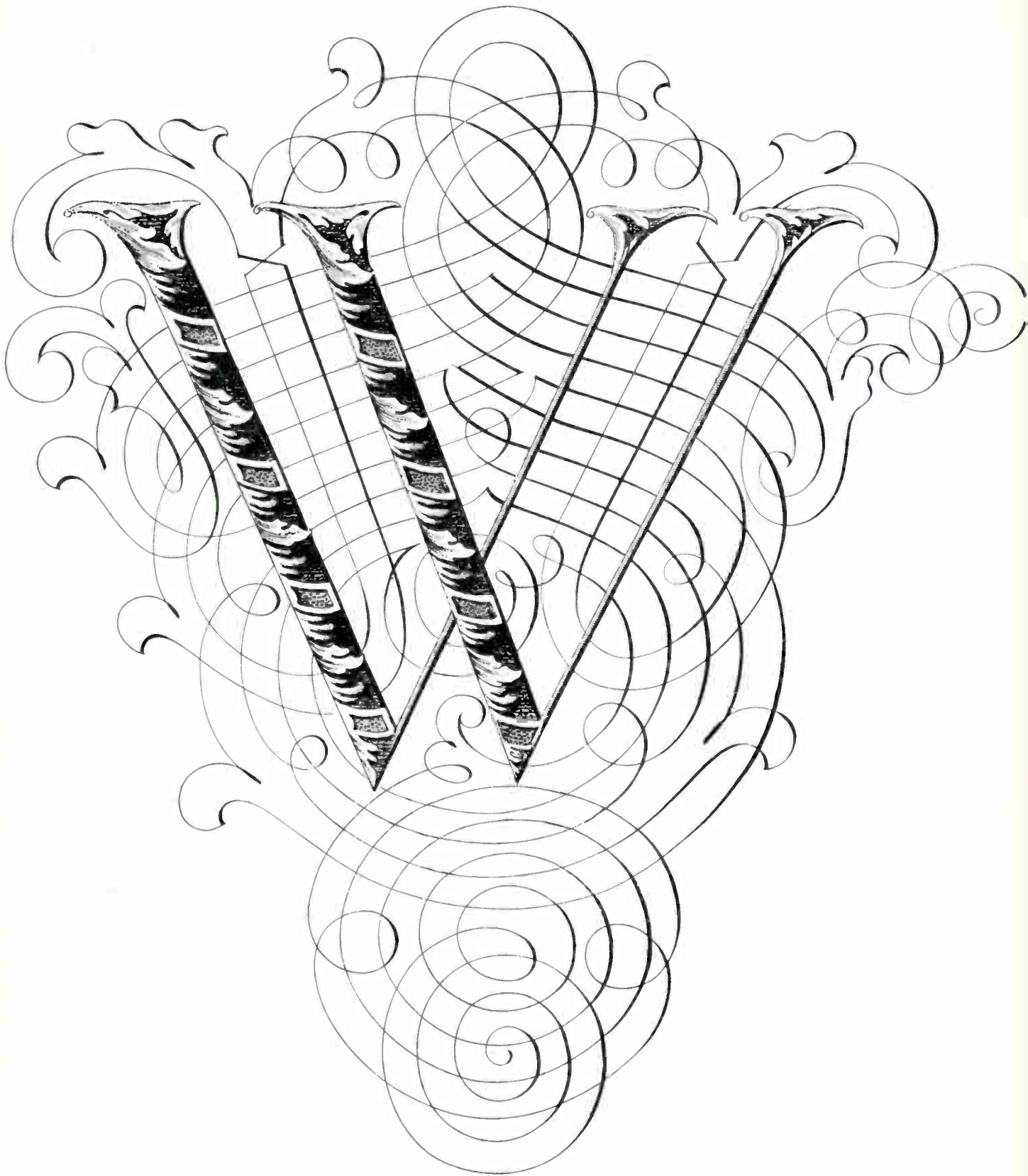


Tri-Arts Press, Inc.  
*Advertising Typographers,  
Lithographers and Printers*

331 East 38 Street, New York 16, N. Y.  
Murray Hill 6-4242

GROWTH





H. WOLFF BOOK MFG. CO., INC.  
*a complete book manufacturing service*

508 WEST 26TH STREET, NEW YORK 1

WATKINS 4-8181

# SELECTIVE SERVICE A NEW APPROACH!

**WILLIAM BARTON MARSH CO.**

Sales Promotion  
Corporate Literature  
Marketing Projects  
Public Relations

**MAHLON A. CLINE ASSOCIATES**

Art Direction  
Typographic Consulting  
Graphic Design For  
Corporate Literature

**EDWARD WADE**

Editorial Design  
Photographic Directions  
Illustration Projects  
Sales Presentations

THREE COMPLEMENTARY SERVICES...

W B M

M<sub>a</sub>C<sup>a</sup>

ed W

PICK ANY COMBINATION...

M<sub>a</sub>C<sup>a</sup>

ed W

W B M

W B M

M<sub>a</sub>C<sup>a</sup>

ed W

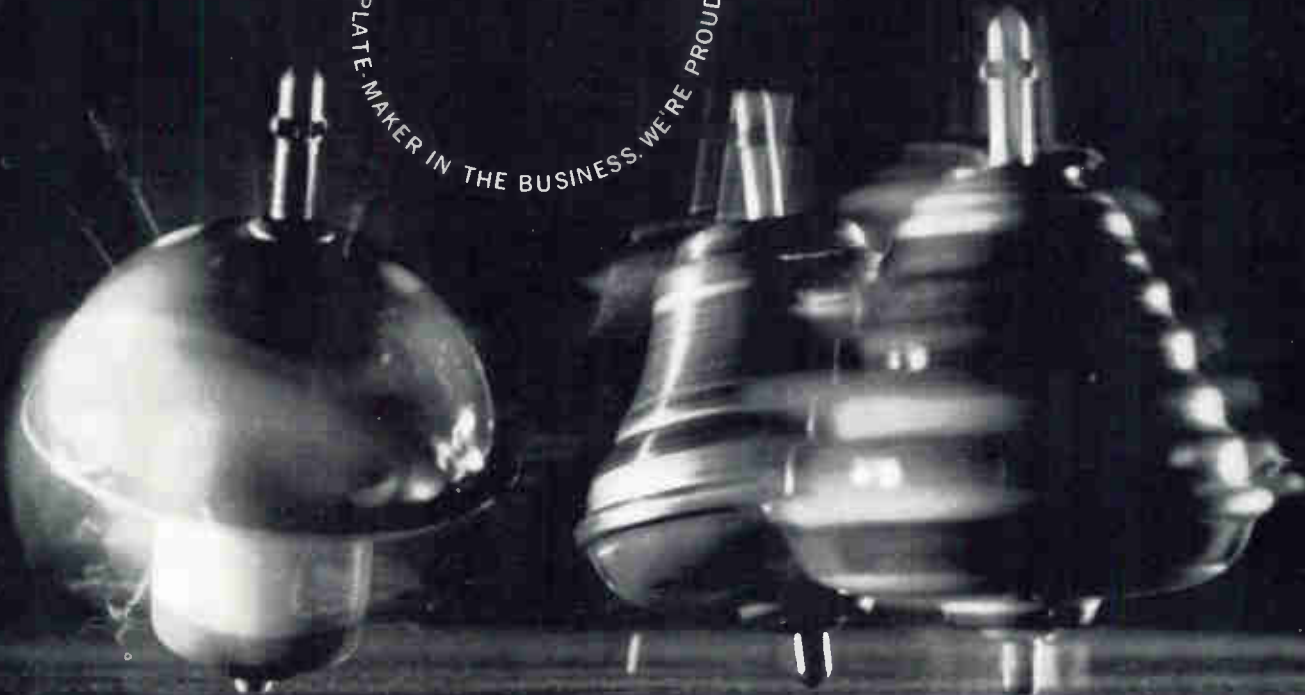
OR ALL TOGETHER...

W B M

ed W

M<sub>a</sub>C<sup>a</sup>

OF THE 50 BEST ADS OF THE YEAR, AS SELECTED BY THE AIGA, 7 WERE PRODUCED BY COLLIER ENGRAVING - MORE THAN BY ANY OTHER PLATE MAKER IN THE BUSINESS. WE'RE PROUD OF BEING TOPS AMONG THE



Collier Photo-Engraving Co. Inc., 240 West 40th Street, New York 18, OXford 5-0400









**EXHIBIT NO. ART DIRECTORS AND DESIGNERS**

468 AISON, EVERET  
 506 AJAY, ABE  
 19 ALDCROFT, RICHARD  
 119,354 ALLNER, WALTER  
 71 ALMGREN, EDWARD  
 14 AMMIRATI, RALPH  
 245 AMON, JACK  
 351 ARLOW, ARNOLD  
 131 ARON, JON  
 335 AXELROAD, DONALD  
 498 BACHOM, JACK  
 132 BAKER, FRED  
 128 BAKER, STEPHEN  
 83,87,92,167 BASS, SAUL  
 72,222 BATLIN, LEE  
 110,112 BAUM, WILLI K.  
 244,247 BAYER, HERBERT  
 139,189 BEALL, LESTER  
 35,177B BECK, JACK WOLFGANG  
 340 BELLAS, NANCY  
 463 BELSKY, MURRAY  
 336,358,415,421  
 437,449,452,457 BENTON, ROBERT  
 334,392 BERG, JOHN  
 285,459 BERGERON, RICHARD  
 390 BERNARD, WALTER  
 134 BERNARDIN, JAMES  
 387 BERNSTEIN, RHODA  
 105,288 BITTEL, RENE  
 169 BLAS, ED  
 518,521 BLUMBERG, ARNOLD  
 24 BOBRI, VLADIMIR  
 68 BOHRMAN, FREDERIC J.  
 135,201 BOND, WILLIAM E.  
 250 BOWIE, EDWARD  
 362 BRADFORD, PETER  
 59,212,240 BRAMSON, HERSHEL  
 116,195 BRIGHT, KEITH  
 290 BRINKMAN, LAURENCE E.  
 13,264,497 BROOKS, ROBERT H.  
 495 BROWN, DON  
 139 BROWNJOHN, CHERMAYEFF & GEISMAR  
 123 BUCKLEY, WILLIAM  
 522 BUNCE, WILLIAM  
 523 BUNN, ELEANOR  
 518,520,521  
 522,523,525 BURRELL, JOHN  
 451,455 BUTLER, LOWELL  
 330,331,332  
 344,347,353  
 376,377,379  
 385,406,408,414 CADGE, W.  
 500 CANNON, ROBERT  
 477 CARLSON, ROBERT  
 5,238 CARROLL, RICHARD  
 309 CATO, BOB  
 514 CHARROW, FRED  
 158 CHASMAN, DAVID  
 217,230 CHERESKIN, ALVIN

**EXHIBIT NO. ART DIRECTORS AND DESIGNERS**

124 CHERMAYEFF, IVAN  
 326 CHINI, LILLIAN  
 47,95,366 CHWAST, SEYMOUR  
 205 CICCONE, SAM  
 301 CLARK, DICK  
 244,247 COINER, CHARLES  
 369 CONOVER, ROBERT  
 143 CONSEDINE, LEO  
 220 COOK, JOHN  
 113,114 COREY, BOB  
 129A COSTA, ERNEST  
 60,85,86  
 200,308,325 COURTOS, TOM  
 265,267 COUTTS, GEORGE  
 473 CRAWFORD, CLIFF  
 77 CROMER, DAN  
 161 DAMICO, RANDOLPH  
 88,113,114 DANZIGER, LOUIS  
 283 D'ARRIGO, ANTHONY  
 268 DARROW, PAUL W.  
 233,239 DAVIDIAN, DAVID  
 46,82,115,269 DAVIS, HAL  
 6 DAVIS, HERMAN  
 148,150  
 152,153,311 DEARDOFF, KENNETH R.  
 155,159,160,355 DE HARAK, RUDOLPH  
 260 DE LEO, MICHAEL  
 328,449 DEL VECCHIO, PASQUALE  
 199 DE MILLION-CZARNECKI, GABRYEL  
 116,195,202 DESIGN GROUP, THE  
 199 DESIGN LABORATORY CCA  
 460 DESIGNERS 3, INC.  
 281 DEUTSCH, DAVID  
 183 DEVIN, KERN  
 519,524,526,527 DE VOTO, JOE  
 143,176,186,190 DIMSON, THEO  
 53 DIPPEL, GEORGE  
 166 DIXON, KENWOOD  
 107,196 DONOAHUE, JIM  
 60,89,200  
 204,325,475 DORFSMAN, LOUIS  
 493 DOYLE, C.  
 491 DOYLE, DANE, BERNBACH, INC.  
 359 DOYLE, PAT  
 104,258,273 DROESCH, FRANK V.  
 297 DUFFY, GENE  
 44 DURFEE, THOMAS R.  
 262 DUSKIN, KEN  
 454,458 DYKSTRA, PHILLIP  
 244,247 ECKERSTROM, RALPH  
 63 EGENSTEINER, DONALD  
 61,249 ELDRIDGE, DON  
 474 ELLEDGE, DAVE  
 497 ELLIOT, MIKE  
 177A ELLIOTT, GEORGE  
 378 ENGLISH, JOHN  
 446,461 ERMOYAN, SUREN  
 427 ETENGOFF, BARNEY

**EXHIBIT NO. ART DIRECTORS AND DESIGNERS**  
 79 FABIAN, ROBERT  
 139 FEDERICO, GENE  
 320 FEIN, STANLEY  
 216 FELDMAN, AL  
 127 FELDMAN, LESTER  
 374,404 FENTON, JOAN  
 502,506 FERRO, PABLO  
 106,187 FIELD, WILLIAM  
 228,236,254,291 FIREMAN, MARVIN  
 107 FLEMING, ALLAN R.  
 387 FLIESLER, ALAN  
 494 FORD, TOM  
 164 FORD, W. B., DESIGN ASSOCIATES., INC.  
 473,489  
 494,508,512 FRANKFURT, STEVE  
 498 FREBERG, STAN  
 154,363 FREEDMAN, CAL  
 53 FREEMAN, ROBERT  
 270,306 FRIEDLAND, GARY  
 70 FRIMKESS, LOU  
 496 GAGE, BOB  
 440 GANGEL, RICHARD  
 478 GARAI, PIERRE  
 9,31,33,237 GARLANDA, GENE  
 450 GASSER, MANUEL  
 465 GEIST, PETER  
 309 GENCHY, CLARA  
 503 GERHARDT, HAL  
 503 GERSTEN, MORDI  
 1,209 GERTNER, DICK  
 174,304,314 GIANAKOS, CRISTOS  
 198 GILL, BOB  
 470 GILLINGWATER, CLAUDE  
 156 GIPS, PHIL  
 47,175,365,366 GLASER, MILTON  
 502,510 GLASSER, LEONARD  
 75,345  
 350,424,429 GLASSMAN, LOUIS R.  
 375,382,426,442 GLUSKER, IRWIN  
 179 GOLD, EDWIN  
 59,62 GOLDBERG, IRWIN  
 102 GOLDBERG, JOE  
 394,430 GOLDEN, CIPE PINELES  
 460 GOLDEN, JACK  
 200 GOLDEN, WILLIAM  
 479,529 GOLDSMITH, JACK  
 202 GOLLIN, NORMAN  
 492,509,511,512 GOODFORD, JACK  
 23,306 GORBATY, NORMAN  
 58 GOREY, THOMAS R.  
 209,512,517 GRAHAM, JOHN  
 151 GRAND AWARD RECORD CO., INC.  
 148,150,152,153 GRAUER, BILL, PRODUCTIONS, INC.  
 343,437,438 GREENBERG, AL  
 215 GREENE, STEWARD  
 488 GREENHALGH, ROBERT  
 146 GROEN, JOHN

**EXHIBIT NO. ART DIRECTORS AND DESIGNERS**  
 289 GROSSMAN, ABE  
 481,490 HAGEDON, CHARLES  
 18,130,138,207 HARPER, IRVING  
 287 HARRIS, CARL S.  
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