annual of advertising editorial art and design.

FARRAR, STRAUS and CUDAHY, INC., 104 FIFTH AVENUE, NEW YORK 3, N. Y.
$12.50
Early in June, 1956, sponsored by the Art Directors Club of New York, this 35th Annual Exhibition was shown at the Waldorf-Astoria Hotel in conjunction with the First Visual Communications Conference. The entire exhibition is reproduced here. As in the past, this Annual is meant to record the changing scene in the graphic arts. Selected from many thousands of entries, the 227 pieces in this collection undoubtedly contain some of the best, the newest, most skillful and exciting works of commercial art seen this year—or any year.

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

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

This year’s Annual was produced as a group project by 17 art directors under the supervision of Jack Shapeless, art director with Doherty, Clifford, Steers and Shenfield, advertising agency. The entire group planned the book. IRA HERRICK rode herd throughout, while WILLIAM BROCKMEIER, CAROL CHAPLEDOUX, DAVID DAVIDIAN, ALBERTO GAVASCI, HERBERT ROAN, and SALVATORE TAIBBI did the layouts for the various sections.
THE FIRST MEETING OF ITS KIND, SPONSORED BY THE ART DIRECTORS CLUB OF NEW YORK, REFLECTS GRAPHIC TRENDS OF THE PRESENT AND THE FUTURE.

THE FIRST VISUAL COMMUNICATIONS CONFERENCE

BY STEPHEN BAKER, ART DIRECTOR, CUNNINGHAM & WALSH

For two days, June 7th and 8th, 1956, over four hundred people, presumably more interested in pictures than in copy, listened to 45,000 spoken words at the Waldorf Astoria in New York. Here was truly a national group. Here were representatives from Boston, Chicago, Cleveland, Detroit, Kansas City, Seattle, Miami and other widely scattered locales. They sat beneath the huge blue ceiling of
the Waldorf's Starlight Room and listened, absorbed, to a provocative keynote speech made by conference chairman William McK. Spierer, art director of Ethyl Corporation, and then to the viewpoints expressed by the other men on the dais.

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

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

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

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

The art director vs. research

One of the things the conference brought home was the fact that in the last few years research has taken giant steps forward. Many art directors today
find not only the account executive and the copywriter hanging over their shoulders, but also the man from the research department. It's no secret that the findings in a survey may have a profound effect on what sort of a layout the art director comes up with.

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

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

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

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

Here we had two approaches to the problem of art direction vs. research, and both camps have their loyal followers. One approach is that of the independent, highly creative designer who believes that the best ideas happen intuitively and not on the basis of past experience. The other is that of the executive who wants to make certain in advance, as far as is humanly possible, that creative ideas will actually sell the product.
Heard at the Conference
1 Wallace W. Elton
2 Stephen Baker
3 Ralph M. Evans
4 Josef Albers
5 Leo Lionni
6 Milton Caniff
7 Edward Adams
8 William H. Schneider
9 Alton Ketchum
10 John P. Cunningham
11 John Hubley
12 Harold Holt
13 Andrew Armstrong
14 Francis E. Brennan
15 Arthur Motley
16 M. F. Agha
Whatever the answer is (if there is an answer), research is no longer the baby of the business and is going to play even greater roles in visual communications. Whether this development will serve to inhibit the creativeness of art directors is something that the future will tell.

The deliberate approach to creating

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

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

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

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

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

And here’s what John P. Cunningham, president of Cunningham & Walsh, and a man who should know, had to say on idea-making: “We’ve all used the ex-
pression ‘An idea just came to me’ or ‘An idea just occurred to me.’ No sentence could ever be further from the truth. Ideas don’t ‘just come’ to people. Ideas don’t just ‘occur’ to anybody. . . . You’ve got to go after ideas deliberately. Just as you would set out on a planned excursion, or a safari, or an exploration.”

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

Pictures vs. words

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

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

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

These are compliments, of course, that one might expect at a session devoted to visual communications. A poll of copywriters, for example, might not necessarily reveal them in complete sympathy with the trend toward the pictorial.
Francis E. Brennan, advisor to the editor-in-chief of Time Inc., and a man in close contact with writers, came right out and said, "To convey the precise facts of a message words are needed, to spell out the who, what, where. . . . We should establish the fact that pictures do not evoke words as words evoke pictures."

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

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

**Color, color and more color**

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

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

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

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

**The art director—a new man**

As the art of visual communications grows in importance, so does the art director. By necessity (and often by force) the art director today often finds himself
sucked into the maelstrom of furious business activity and much of that with which he must concern himself seems uncomfortably remote from the making of pretty pictures.

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

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

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

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

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

The First Visual Communications Conference—was it a success?

In a way, every meeting, every convention is a success. It brings people together who have a lot in common. Ideas are exchanged, notes are compared, and friendships are made.
Even more, this conference offered specific help to many of us in the field of visual communication.

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

Surely, the entire profession benefited from the sessions. As Wallace W. Elton, vice president and director of J. Walter Thompson, and keynote speaker at the conference, put it: “This Visual Communications Conference is another major contribution of the art director. It may prove to be second only to the founding of the Art Directors Club. Truly, I think this is The Year of the Art Director.”
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ROBERT GAGE  
WILLIAM IRWIN  
JACK JAMISON  
ART KANE  
GEORGE KRIKORIAN  
ABE LISS  
EDWARD MAHONEY  
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CHAD ROTAKOFF  
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MELTON TASHIAN  
BRADBURY THOMPSON  
WILLIAM VAN PRAAG  
WINIFRED G. KARN  
Executive Secretary  
JANET K. BREWSTER  
Assistant
The visual communication conference

The awards

The jury
The annual exhibition

The preview

The 35 art directors annual
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<td>MAGAZINE ADVERTISING ART</td>
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<td>3 or more colors, product illustration</td>
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<td>black and white, product illustration</td>
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<td>295-299</td>
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<td>MAGAZINE ADVERTISING ART</td>
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<td>black and white, fashion or style illustration</td>
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<tr>
<td>black and white, general illustration</td>
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<td>310-320</td>
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<tr>
<td>color, product illustration</td>
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<tr>
<td>color, fashion or style illustration</td>
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<tr>
<td>325-328</td>
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<tr>
<td>NEWSPAPER ADVERTISING ART</td>
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<tr>
<td>color, general illustration</td>
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<td>328-344</td>
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<tr>
<td>black and white, product illustration</td>
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<td>3 or more colors, product illustration</td>
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<td>345-346</td>
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<tr>
<td>TRADE PERIODICAL ADVERTISING ART</td>
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<td>3 or more colors, general illustration</td>
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<td>347-351</td>
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### Editorial Art

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<thead>
<tr>
<th>Type</th>
<th>Description</th>
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<tbody>
<tr>
<td>Fiction, 4 colors</td>
<td>391-399</td>
<td></td>
</tr>
<tr>
<td>Fiction, 2 colors</td>
<td>400-402</td>
<td></td>
</tr>
<tr>
<td>Fiction, black and white</td>
<td>403-406</td>
<td></td>
</tr>
<tr>
<td>Non-fiction, 3 or more colors, fashion or style</td>
<td>407-418</td>
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### Posters, Point of Sale

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
<th>Pages</th>
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<tbody>
<tr>
<td>Posters</td>
<td>24 sheet posters</td>
<td>137-147</td>
</tr>
<tr>
<td>Posters</td>
<td>all other posters, any size</td>
<td>148-152</td>
</tr>
<tr>
<td>Point of Sale</td>
<td>displays</td>
<td>153-155</td>
</tr>
<tr>
<td>Point of Sale</td>
<td>packages</td>
<td>156-159</td>
</tr>
<tr>
<td>Point of Sale</td>
<td>record album covers, book jackets</td>
<td>160-171</td>
</tr>
<tr>
<td>Poster Art</td>
<td>24 sheet posters</td>
<td>383-386A</td>
</tr>
<tr>
<td>Poster Art</td>
<td>all other posters</td>
<td>387-390</td>
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### Direct Mail Booklets

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
<th>Pages</th>
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</thead>
<tbody>
<tr>
<td>Booklet</td>
<td>direct mail, 2 or more colors</td>
<td>120-133</td>
</tr>
<tr>
<td>Booklet</td>
<td>direct mail, black and white</td>
<td>134-136</td>
</tr>
<tr>
<td>Institutional</td>
<td>annual reports</td>
<td>232-233</td>
</tr>
<tr>
<td>Institutional</td>
<td>letterheads and trade-marks</td>
<td>234-240</td>
</tr>
<tr>
<td>Institutional</td>
<td>direct mail announcement cards</td>
<td>241-245</td>
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<tr>
<td>Booklet Art</td>
<td>direct mail art, 3 or more colors</td>
<td>365-372</td>
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<tr>
<td>Booklet Art</td>
<td>direct mail art, 2 colors</td>
<td>373-378</td>
</tr>
<tr>
<td>Booklet Art</td>
<td>direct mail art, black and white</td>
<td>379-382</td>
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### TV Art

<table>
<thead>
<tr>
<th>Type</th>
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</thead>
<tbody>
<tr>
<td>Live commercials</td>
<td>16mm kinescope</td>
<td>481-482</td>
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<tr>
<td>Film commercials</td>
<td>live technique</td>
<td>483-488</td>
</tr>
<tr>
<td>Film commercials</td>
<td>full animation</td>
<td>489-506</td>
</tr>
<tr>
<td>Limited action commercials</td>
<td></td>
<td>507-509</td>
</tr>
<tr>
<td>Station breaks</td>
<td>single frames, slides, telops, art cards, titles</td>
<td>510-525</td>
</tr>
<tr>
<td>Show openings</td>
<td></td>
<td>526-527</td>
</tr>
</tbody>
</table>
"To learn about the use of color is becoming increasingly important. No artist can function fully if he does not understand color. . . . It is part of art, just as it is part of nature.

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

Joséf Albers, Chairman of the Department of Design, Yale University
Award for Distinctive Merit

Art Director: Charles Tudor
Photographer: Ernest Haas
Publisher: Time, Inc.
Publication: Life Magazine
B  Art Director: Everett Sahrbeck  
Photographer: Irving Penn  
Agency: Reach, Yates & Mattoon, Inc.  
Advertiser: Renfield Importers, Ltd.

C  Art Directors: Alexander Liberman, Priscilla Peck  
Artist: René Bouché  
Photographer: Herbert Matter  
Publisher: The Condé Nast Publications, Inc.  
Publication: Vogue Magazine
Art Director: Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: International Silk Association

Award for Distinctive Merit
The American Openings
The Paris Openings
Day and Evening Accessories
I. Miller is the trend!
Award for Distinctive Merit
H
Art Director: Paul Darrow
Photographer: Irving Penn
Agency: N. W. Ayer & Son, Inc.
Advertiser: DeBeers Consolidated Mines Ltd.

I
Art Director: Charles Tudor
Photographer: Rondal Partridge
Publisher: Time, Inc.
Publication: Life Magazine
you're
Award for Distinctive Merit

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

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

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

Light, silken, pressureless...the touch of Parker's new 66 Pen

The all-new Parker "66" Pen writes with the world's first perfectly smooth pen point, Parker's ElectroPolished point. It's so superbly easy that even after hours of writing your hand feels rested.

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

Writing ease is only half of this new pen's beauty. Parker design has eliminated all but one moving part. There are no extra gadgetry, no even a rubber ink sac. To use or fail. You fill it with just two fingers.

Try the Parker touch at your pen counter. Parker ElectroPolished pens start at $5.00.

The perfect touch for gift giving! See the luxurious new Parker ElectroPolished Pens, with matching jotter ball points in the Parker Smart S7, $9.95 up.

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

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

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

Hickety-Pickety, my black hen--
She lays eggs for gentlemen.
Where does she get her vim and pep?
Eating Jell-O! Hickety's hep!
Puerto Rico—civilized a hundred years before the Pilgrims landed

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

Here, in every nook showing the benzene spots, in all the mayonnaise in a jar of jam, in all the bottles under the sink, there is culture that was flourishing here a hundred years before the Pilgrims landed at Plymouth Rock.

In these rocks walls from Poetry, from Poetry's ( Puerto Rico—Harry was called the island's Baudelaire—Columbus People, were named as the San Juan, the Buda, and the Caribs Spanishized it Place of Many Kings, but Puerto Rico, mestizo growing, Abandoned to Puerto Rico, the new poet.

But she is at last becoming, and proud of us part in the history of our hemisphere. With every step we take in the palace called Palacio del Aranjuez, we are, in the greater blend.

because when it comes


to lingerie I want

all the luxury

but none of the fuss

...or nothing

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

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

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

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

Who ate my Post Toasties?

Who said Sunday's a day of rest? Not when Dad's little early birds are all a-twitter. Someone's let them run fresh out of their favorite corn flakes—Post Toasties! No other corn flakes will do because only Post Toasties have that special, sweet, golden corn flavor. So rise and shine, Dad, and get some more!
I. Miller

is

the

trend

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

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

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

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

12
Art Directors: Andrew Armstrong, Norman Houk
Agency: Leo Burnett Company, Inc.
Advertiser: Kellogg Company

13
Art Director: Hal Smiley
Photographer: Ken Schmidt
Agency: J. Walter Thompson Company
Advertiser: The Parker Pen Company
The Gift From 33 Million Miles Away

UNMAN: internationally intriguing!

Now pen writing with no pressure at all!
Slight disagreement between Moss Hart and Bennett Cerf

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

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

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

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

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

A non-controversial word about Heublein's Full-Flavored Cordials.
A panel of connoisseurs agrees that they've never tasted Cordials with finer bouquet, greater delicacy or truer, richer flavor. Serve them after dinner—or anytime. Creme de Menthe, 54 proof.

Creme de Cacao, 50 proof. Choose from these and 18 other superb Cordials, Liqueurs, and Fruit Brandies. All at welcome domestic prices.

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

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

16  
Art Director: Robert Gage  
Photographer: Studio Associates, Inc.  
Agency: Doyle Dane Bernbach, Inc.  
Advertiser: Buxton, Inc.
THE FORWARD LOOK
It's America's newest love affair!

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

CHRYSLER CORPORATION

THE FOR WA R AO LOOK
It's America's newest love affair!

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

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

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

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

Knowledgeable people buy Imperial whiskey
— and they buy it by the case
21. Award for Distinctive Merit

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

That's because nothing can get in to spoil the sweet, fresh flavor when milk comes to you protected against all contamination in pure glass. And don't you find it keeps better, too? Why don't you call your local dairy now and tell them you want all the milk your family may safely sealed in glass?
Turn these pages to find the new RCA Victor TV set that will make your home more beautiful.

It's "The Gift That Keeps On Giving"....

49 new models and finishes starting from $149.95
J: Do I look famous?
F: Dry now? Hard to believe.
F: Whole brand there!
I. Miller is the trend!

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

* Ideal! Try Log Cabin on cold cereal.
9.1 SECONDS AGO THIS PLYMOUTH WAS STANDING STILL!

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

ALL-NEW AERODYNAMIC PLYMOUTH '56
For beauty the modern way... Dorothy Gray

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

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

Art Director: Walter Reinsel
Artist: Constantino Nivola
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America
32 Art Director: Robert Wheeler  
Photographer: Max Yuvno  
Agency: Young & Rubicam, Inc.  
Advertiser: Hunt Foods, Inc.

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

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

Hunt...for the best
you're sure to tie him up...

RED TAPE

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

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL
Travel to Brazil, Australia, France or any one of a hundred other countries. There you'll find TIME readers like yourself—responsible, influential people who, with their families, read TIME week after week.

TIME's popularity is greatest among people who have varied interests and high income, and who hold positions of leadership in their communities; in business, in government.

That's why hundreds of companies you know report news of their products and services to each other, to their distributors, to their customers, to their prospects—and to thousands of others who can affect their destinies in one way or another—through the pages of TIME, the world's weekly newsmagazine.
As an undergraduate at Rutgers, Raymond Daniell was so eager to become a newspaperman, he grabbed a job without waiting for his diploma. There was more glamour in the newsroom than in the classroom.

Now, after 30 years, the glamour wears thin. Ray Daniell began to suspect this as long ago as 1937, when he was gassed during that year's steel strike. But, despite 30 years, the eagerness remains. It is one reason why Ray Daniell, chief Canadian correspondent for The New York Times, is everywhere recognized as one of the ablest journalists of this generation.

Ray Daniell joined The Times in 1925 after five years of reporting sensational murder trials, lurid divorce scandals, extravagant gangster funerals. In the next 10 years he found philosophies more important news than personalities, "significance" more newsworthy than sensation.

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

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

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

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

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

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

43  **Art Director:** Paul Smith  
**Artist:** Peter Loeser, Bettmann Archive  
**Agency:** Calkins & Holden, Inc.  
**Advertiser:** Rand McNally Company
You can lead an iron horse to water, but...
Who else could take the long "V" line and narrow down the news to so fine a point . . . change so completely the face of the pump!

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

obviously, I. M. Miller is a ladies' man
Soon to appear on the road... a new hallmark of elegance
Harvest
It was pretty sure of the ABC Television Network to absent its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it—just as they beat us in Hollywood.

When competing networks applaud each other the applause is genuine, for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people simultaneously be exposed to NBC's Merv Griffin's "Peter Pan..." or any other great comic like George Gobel.

Only through network television can an advertiser reach 65 million people each week at reasonable rates, for example, as he can on "Love, Lucy"—another network-developed program.

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant good of network competition.

This is the heart of the American system of broadcasting.

This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

The CBS Television Network
even the noodles are fresh...

Looked at KGA is the work of art directors framed in the space areas. From doodles to noodles to finish, the fresh eye and intuitive type of KGA's designers are undeniably We have available on request the first in a series of file portfolios on design, booklets, sales development - marketing copy and page presentation. Write on company letterhead or phone: MU 2-9255.

KURMIT-GELLER ASSOCIATES, INC.
501 Fifth Avenue, New York 17.

52

Art Director: Norman Geller
Photographer: Norman Geller
Advertiser: Kurnit-Geller

53

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

54

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

55

Art Director: Charles Borden
Photographer: Murray Associates
Agency: Young & Rubicam, Inc.
Advertiser: General Foods, Baker's Chocolate
Delightful, refreshing, bright as a song. That's good-tasting Sunsweet Prune Juice.

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

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

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

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

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

you're trying to put across a kCa across with exactly the

because kCa dramatizes without distracting Let us show you how!

57

58

I won't wait

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

59

BOOKS FROM ITALY:

"Architectures Moderne, 6th Series. Roberto Alici

New designs in glass, furniture, ceramics, silver, lamps, lamps, etc., monumental in scale

500 illustrations. 80 in color. Cloth, Milan. $14.00

"Expansion of the Palace. The work of one of Italy's outstanding contemporary architects and designers. Over 250 illustrations, many in color, showing interiors, glass, silverware, ceramics and modern accessories for the home. English Text. Milan. $17.50

"Italy's Architecture Today. by Carlo Pagani.

Preface by Richard Neutra. A collection of examples chosen among the best Italian architecture, giving a general view of the various types of buildings and the new constructions spread throughout the peninsula. Includes Villa, Palaces, Societies, Office Buildings, Hospitals, Theatres, etc. Profusely illustrated. Text in English and Italian. Milan. $12.00

"Watteau. by Agostinucci. 24 color plates, over 100 reproductions in black and white illustrate this monograph on an outstanding Italian painter. English Text, Milan. $15.10

"Renaissance Concretes and Prestressed Concrete Structures" by Fabio Morvalli - industrial and civil buildings. Autographs, Bridges, etc. 165 pages and photos. English Text. Rome. $15.00

"Dress of Mussolini Florence Dietrichs in Florence by Bertrand Jeanjean. 33 magnificent facsimiles illustrate a new replica of the Florence master drawing. Limited edition. Text in English and Italian. Turin. $20.00

La Conversazione, by Roberto Longhi

A unique cotton fabric 50 long varied color plates of Conversazione's paintings. Only the price comparably the French text complete in print. Milan. $14.00


"Della Segna, edited by Roberto Alici. 130 plates. (Lamped). Satins of glass by modern designers. 175 plates, many in full color. Milan. $10.75

"Sofa, Patrons, David,

edited by Roberto Alici. 130 plates. (Lamped). Satins of glass by modern designers. 175 plates, many in full color. Milan. $10.75

"W. FLAK

Amor, Emotions & Drama. Illustrated and Described 1798. Continental Bible Los Angeles, 21. California International 2.00

Bible Academic. 1.00

60

all this

and summer, too!

The Qantas one way fare now to the hills for winter sports in July (United States) and to the Invercargill, New Zealand, in December, $125.00. These are the prices for general travel, not for some of the very best. The Qantas one way fare now to Europe and other Qantas routes across the world to any continent.

AUSTRALIA'S INEXPENSIVE AIRLINES

QANTAS

G. W. FLICK

Amor, Emotions & Drama. Illustrated and Described 1798. Continental Bible Los Angeles, 21. California International 2.00

Bible Academic. 1.00
61 Award for Distinctive Merit

The Olivetti Duplex Adding Machine does everything a conventional adding machine does, does it faster, and does things the conventional machine can’t do, such as storing totals in a second register. Simplified duplex controls, comfort-slope keyboard, large capacity, and high-speed cycling are further advantages. Sold and serviced by Olivetti branch offices and 450 dealers in all states. For information, write to Olivetti Corporation of America, Dept. 000, 500 Fifth Ave., New York 36, N.Y.

62 Award for Distinctive Merit

DO N’T STIR WITHOUT NOILLY PRAT

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

BROWNE VINTNERS CO., INC., N.Y.C., SOLE U.S. DISTRIBUTORS
Puzzled by investments? Take the shortest route to:

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

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

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

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

63

THE CATHOLIC CHURCH EXTENSION SOCIETY
1307 S. WABASH AVENUE - CHICAGO 5, ILLINOIS

63

this is the underlined pump

A featherbed of a shoe, formed body and sole of the same cloud-soft leather, lovingly encircles the foot that sinks into it.

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

CELEBRATION

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

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

67 Art Director: Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.
ALL FILLED WITH COLLEGE CLOTHES FROM COX'S

S-W
juices are
Simply
Wonderful
sip and see-
no one else
delivers
the goods
like S-W

Award for Distinctive Merit
if it's something really different it's at Cox's.

BELIEVE IT OR NOT, AS TRUE AS I'M STANDING HERE—
I'M ADVERTISING COATS... NOT CATS.
COATS OF BORGANA
THE NEW MIRACLE FABRIC LIKE FUR...
AND SOFT AS A KITTEN!
SEE THEM AT COX'S TOMORROW!
There's even more to Chevrolet styling than meets the eye!

Stealing the thunder from the high-priced cars!
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LOS ANGELES $86.00  CHICAGO $11.00  PHOENIX $80.00  TUCSON $76.00  MEXICO CITY $87.00

American Leading Airline
hot tip for The Derby:

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

Ancient Age

KENTUCKY STRAIGHT BOURBON WHISKEY - 6 YEARS OLD - M. PRICE - © 1956 Ancient Age Distilling Company, Bardstown, Kentucky
81  Art Director: Art Shipman  
   Artist: Art Shipman  
   Photographer: Todd Walker  
   Designers of Complete Unit: Madden, Shipman  
   Advertiser: Frank Brothers

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

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

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

Complete this picture of the

THE CLEAREST ROAD INTO NEW YORK

NEW HAVEN RAILROAD

Art Directors Club Medal

85

83

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

Come to this car show from noon to show and take a test drive.  When you do, you'll get a "Ford of the '56 Ford" car sticker and a glimpse of the fabulous Ford Thunderbird.

For you can't really appreciate this new Ford until you look into the Lifeguard Design, the new major contribution to driver and passenger safety, see the thunderous Thunderbird V-8 engine, and prepare yourself for a real fine car at half the fine car price.

(If you just can't wait!)

Come in.  September 23rd.

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

86

87

88 Award for Distinctive Merit

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

I. Miller


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

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

90  Art Director: Peter Palazzo  Artist: Andy Warhol  Advertiser: I. Miller & Sons, Inc.
Shades of suede! A new-again idea—brilliant color underlining dark day clothes. We’ve taken the brightest suedes we could find—Lipstick Red, Emerald, Italian Pear, Copper Plus—and put them in our perfectionist pump. Medallioned and heeled in flashing black patent, any one of them is the divine spark for a quiet black costume, a chic tweed suit. 26.95, and exclusive at I. Miller.


CHICAGO American Airlines

Award for Distinctive Merit

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5 nonstop flagships daily

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- San Francisco
- Seattle
- Portland
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- Nashville
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- Chicago

For reservations and fares, please call your travel agent or our local office.

American Airlines
American Eagle

CAPSULES

The CAPSULES are a unique form of public transportation that enables passengers to travel nonstop between two cities. The service is offered daily, and there are five nonstop flagships daily. The service adds up to the most frequent nonstop service to Chicago.
Starting 12:05 a.m., Sunday, August 21, YOU will have DIAL SERVICE...
Be sure to read
“DO-IT-YOURSELF”
See Section 2 Sunday
Wednesday is **LADIES' DAY** to New York

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

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

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

---

3 decades of Inspirations

For the past thirty years, Brown & Catlow has been recognized as the leading supplier of engraved plates and printed forms. From these roots have sprouted a wide variety of products, from the traditional to the innovative. Today, the company is a leader in the field of color engraving, providing its customers with the highest quality products available.

Cover artist

Went Virginia Pulp and Paper Company

West Virginia Pulp and Paper Company

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Los Angeles 15, California

respectively

Largest engraving plant on the Coast

color exclusively
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...And once more the round of common childhood infections susceptible to the known broad-spectrum activity of Terramycin becomes an important feature in practice.

Children of school age, as well as adults, like delicious raspberry flavored Terramycin Oral Suspension. Pre-school children favor Terramycin Pediatric Drops. Both are dosage forms of choice in treating the many susceptible infections caused by gram-positive and gram-negative bacteria, rickettsiae, spirochetes, certain large viruses, and protozoa.

For well-tolerated, rapidly effective therapy, an agent of choice is Terramycin®

Brand of Oxytetracycline

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Capsules, Tablets (sugar coated),
Oral Suspension, Pediatric Drops,
Intravenous, Intramuscular,
Ophthalmic (for solution) and
Ophthalmic Ointment with Polymyxin B Sulfate

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

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

107 Art Director: Harry Zelenko
Artist: Harry Zelenko
Agency: Wm. Douglas McAdams
Advertiser: Charles Pfizer & Co., Inc.
108  Award for Distinctive Merit

108  

109  

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

110  

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

111  

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

She didn’t see it!
SOUND is still the most attractive way to do real selling . . . to achieve continuous exposure, economically. After spending a big season (and small fortune) elsewhere, Hazel Bishop will now be selling on the CBS Radio Network, where they'll be making commercial minute impressions for less than 50¢ a thousand . . . and they'll have ten different occasions every week to tell the customers what to ask for when they're buying.

Art Directors Club Medal 110

111
Listen, you like Grace Kelly? She's going to be selling sweaters for me this fall. Anne Francis, too—and Elizabeth Taylor and Debbie Reynolds. Big ads in Life, in color. How'd I get 'em? I got Acrilan!
he makes progress only when he sticks his neck out
A straight line is the shortest distance between advertiser and consumer...

Every day is Christmas when you're very young. Tots and toddlers see nothing but the good side of life. It's a lesson in living that we could learn from them. Our wish is that you may be lucky enough to enjoy that glowing spirit every day of the new year. ALFRED LEON and LITTLE CRAFT COMPANY.

116 Art Directors Club Medal

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

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

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

19 Art Director: Lester Feldman
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.
everybody tried to get into the act... but **BORGANA** won the Oscars
ADVERTISING ART

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

ALTON KETCHUM, VICE PRESIDENT OF MCCANN-ERICKSON, INC.
Art Directors Club Medal
Art Director: Kenneth Paul  
Photographer: Victor Keppler  
Agency: Batten, Barton, Durstine & Osborn  
Advertiser: Corning Glass Works

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

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

Art Director: Carl Lins  
Photographer: Irving Penn  
Agency: Young and Rubicam, Inc.  
Advertiser: General Foods Corporation, Log Cabin Division
253  
Art Director: Rex Parkin  
Artist: Al Munchen  
Agency: J. Walter Thompson Co.  
Advertiser: Ford Motor Company

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

255  
Art Director: William Baldwin  
Photographer: Edgar DeEvia  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Gorham Sterling Company
256  Art Director: Arthur Seller  
   Photographer: Becker-Horowitz Studio  
   Agency: Young and Rubicam, Inc.  
   Advertiser: Royal McBee Corp.

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

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

259  Art Directors: Lynette Logan, Richard O. Kanzier  
   Photographer: Edgar DeEvia  
   Agency: Ellington & Company, Inc.  
   Advertiser: Martex, Wellington Sears Company
Here's the lack of luxury...and it's in the low price field! It's the big new Studebaker...and never before has there been such a difference in car prices! Here's why:

You get the biggest wheelbase—120 inches—under the biggest power—70 horsepower—of any car in its price class. You get a fabulous driving ride, along with the hand of speed that only the smoothest car can afford.

And from the moment you get into its high-fashion body of chrome, real leather, Instead of a cold, uninviting interior, you get the luxury you need and expect.

Studebaker...THE BIG NEW CHOICE IN THE LOW PRICE FIELD

Studebaker Division, Studebaker-Packard Corporation—More Price for a Performance Still Comes First.
260 Art Director: Alvin Chereokin
Photographer: Donald Mack
Agency: Hockaday Assoc., Inc.
Advertiser: Dunbar Furniture Corporation of Indiana

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

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

Award for Distinctive Merit
Award for Distinctive Merit
Art Directors: Sam Fink, Frazier Purdy
Photographer: Leslie Gill Studio
Agency: Young & Rubicam, Inc.
Advertiser: P. Lorillard Co.

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

Art Director: Howard Richmond
Photographer: Mark Shaw
Agency: Carl Reimers
Advertiser: Monet Jewelers
Award for Distinctive Merit
Art Director: Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Puddings

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

Art Director: Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner
Advertiser: Smirnoff Vodka
269  
Art Director: Lester J. Loh  
Artist: Peter Helck  
Agency: J. M. Mathes, Inc.  
Advertiser: Johnnie Walker Canada Dry Ginger Ale, Inc.

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

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

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

273  
Art Director: Maison Clarke  
Photographer: Henry Dravneek Assoc.  
Agency: Young & Rubicam, Inc.  
Advertiser: General Foods Corporation, Jell-O Division
Art Director: Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation,
           Minute Rice Division

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

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

Art Director: Gene Federico
Photographer: William Helburn
Agency: Douglas D. Simon Inc.
Advertiser: I. A. Wyner & Co.
278 Award for Distinctive Merit

279 Award for Distinctive Merit
278  
Art Director: James Leindecker  
Photographer: Plucer Studios  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Manhattan Shirt Company

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

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

281  
Art Director: William Binzen  
Photographer: Tom Hollyman  
Agency: Ogilvy, Benson & Mather, Inc.  
Advertiser: Commonwealth of Puerto Rico, Economic Development Administration
Art Director: James E. Clark  
Artist: Walter H. Allner  
Agency: Benton & Bowles, Inc.  
Advertiser: Avco Defense and Industrial Products

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

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

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

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

Civilization
is a method
of living.
an attitude
of equal
respect
for all men.

[Quoted passage]

[Image of hands and glass]

[Image of historical scene]
289  
Art Director: W. David Feist  
Artist: Antonio Fransconi  
Agency: Harold F. Stanfield Ltd.  
Advertiser: Monsanto Canada Limited

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

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

292  
Art Director: Suren Ermoyan  
Artist: Ogden Pleissner  
Agency: Lennen & Newell, Inc.  
Advertiser: American Airlines
293  Art Director: Walter Reinsel  
      Artist: Abraham Rattner  
      Agency: N. W. Ayer & Son  
      Advertiser: Container Corporation of America

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

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

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

294  Award for Distinctive Merit
297  Art Director: Onofrio Parcione  
Photographer: Harold Kreiger  
Agency: Grey Advertising Agency, Inc.  
Advertiser: Silk Skin, Inc.

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

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

300  Art Director: Ben Blake  
Photographer: Hans Namuth  
Agency: The Zowe Company  
Advertiser: L. Isaacsen & Sons

301  Art Director: Gene Hoover  
Photographer: Stephen Colboun  
Agency: Henry J. Kaufman & Associates  
Advertiser: Lebow Brothers, Inc.
302  Art Director: Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Wings Shirt Co., Inc.

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

304  Art Director: Alvin Chereskin
Photographer: Richard Avedon
Agency: Hockaday Associates
Advertiser: L. S. Ayres & Co.
305 Art Director: Hershel Bramson  
Photographer: Bert Stern  
Agency: Lawrence C. Gumbinner, Inc.  
Advertiser: Bourjois Inc.

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

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

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

309 Art Director: Aldo Casi  
Photographer: Bert Stern  
Agency: Batten, Barton, Durstine & Osborn  
Advertiser: E. I. Du Pont de Nemours
310  Art Director: Richard Gangel  
     Artist: Francis Golden  
     Publisher: Time, Inc.  
     Publication: Life Magazine  

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

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

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

312  Award for Distinctive Merit
Award for Distinctive Merit
314  Art Director: Hans Sauer  
Photographer: Harold Halma  
Agency: Lennen and Newell  
Advertiser: P. Lorillard Co.

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

316  Art Director: James E. Clark  
Photographer: Stephen Colhoun  
Agency: Benton & Bowles  
Advertiser: Mutual Life Insurance Company of New York
Art Director: Lee Stanley
Photographer: C. Joffe
Agency: Leo Burnett Co., Inc.
Advertiser: Philip Morris, Inc.

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

Art Directors: Bernard Gilwit, Ted Sandler
Advertiser: Pan-American Coffee Bureau

Art Director: Leonard Kanukov
Artist: David Stone Martin
Agency: The Bresnick Company, Inc.
321 Art Director: Al Palmer
Artist: Jackie Mastri
Agency: Young and Rubicam, Inc.
Advertiser: Borden Company, Chicago Milk Division

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

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

324 Art Director: Bernard T. Anastasia
Photographer: George Lazarnick
Agency: Tatham-Laird Inc.
Advertiser: Armour & Company
now, complete your
bathroom color plan with soft

...in lovely colors

wherever you look, bathrooms
and everything for the bathroom
are featured in color. Soft ZEE, in
lovely colors, inexpensively
completes your color plan
more important, soft ZEE has the
quality you want... fine quality plus
lovely colors... yet costs no more.
ballet pink, scan green,
ivory yellow, soft white.
4 rolls of each color in the handy
4 roll family pack a month's
supply in one easy to carry,
easy to store package.
Saves shopping, too!

325 Art Director: Betty Brader, Margot Larsen
Artist: Betty Brader
Advertiser: Joseph Magnin

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

327 Art Director: John Flack
Artist: Betty Brader
Agency: Brinucher, Wheeler & Staff
Advertiser: Crown Zellerbach Corporation
328  
**Art Director:** Lester Bondell  
**Photographer:** Irving Penn  
**Agency:** Scheideler & Beck  
**Advertiser:** L. Relsky & Cie.

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

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

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

332  
**Art Director:** James N. Hastings  
**Artist:** James Crabb  
**Agency:** Campbell-Ewald Company  
**Advertiser:** General Motors, Chevrolet Division
Art Director: Robert G. Andrus, William H. Buckley
Artist: Clifford Coffin
Agency: Benton & Bowles
Advertiser: Studebaker Dealer Advertising Association

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

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

Art Director: Eric Lunden
Photographer: Ben Rose
Agency: Foote, Cone, and Belding
Advertiser: Fédération Suisse des Associations de Fabricants d'Horlogerie
Art Director: Suren Ermoyan  
Photographer: Milton H. Greene  
Agency: Lennen & Newell, Inc.  
Advertiser: American Airlines

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

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

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

Art Directors Club Medal
TWO HOURS LIVE in COLOR
NBC Opera Theatre presents
MOZART'S THE MAGIC FLUTE
in commemoration of the 200th anniversary of Mozart's lyth

...timeless masterpiece of love and courage in an enchanted world...
TODAY 3:30 to 5:30
342  
Art Director: Charles Ziegler  
Artist: Austin Briggs  
Agency: J. Walter Thompson Co.  
Advertiser: New York Central Railroad

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

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

342  
Award for Distinctive Merit
345
Art Director: Tom Ross
Photographer: Howard Zieff
Agency: Ketchum, MacLeod & Grove
Advertiser: H. J. Heinz Company

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

347
Art Director: Lester Rossin
Artist: Leonard Ruben
Agency: Lester Rossin Associates, Inc.
Advertiser: Lederle Laboratories
Art Director: Harry Johnson
Artist: Philip Hays
Agency: Noyes & Sproul
Advertiser: A. H. Robins, Inc.

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

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

Art Director: Alger B. Scott
Photographer: Albert Gommi
Agency: Campbell-Ewald Company
Advertiser: Champion Paper & Fibre Company
352  
Art Director: Art Rothenberg  
Photographer: Tod Draz  
Agency: Leber & Katz  
Advertiser: Farmers Chinchilla Cooperative of America, Inc.

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

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

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

356  
Art Director: Jack Roberts  
Photographer: Todd Walker  
Agency: Carson, Roberts Inc.  
Advertiser: Hortex Manufacturing Co.
357  
**Art Director:** Robert B. Freeman  
**Photographer:** Harold Zigert  
**Agency:** Charles P. Johnson Company  
**Advertiser:** KCBS

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

359  
**Art Director:** Bob Guidi  
**Artist:** Edward R. Renfro  
**Agency:** Tri-Arts  
**Advertiser:** KFMB, TV
We're getting more people in growing San Diego!
359  Art Director: Irwin Goldberg
     Photographer: Lester Bookbinder
     Agency: Ben Sackheim Inc.
     Advertiser: American Cyanamid Company

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

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

359 Award for Distinctive Merit
19 PROSPECTS FOR A PENNY

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

LEO LIONNI, ART DIRECTOR OF FORTUNE MAGAZINE
Jazz with a *

fashion application

It's Helena Rubinstein's new idea to put "Jazz" into make-up - so she's made a lipstick of that name. Here it is accompanied on the clarinet, with "Wear With All Red" nail enamel.

Comment: colour excellent - it checks with the new fabric shades brown, blue, green, red. Fingering correct, too.

checked with Local 392.
THE WORLD OF THE INSECTS

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

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

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

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

155
175

THE COCKTAIL HOUR

175

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

176

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

177

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

178

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

176

Award for Distinctive Merit

Colored, a new art by Gemma, O.S.

Henry Peterson, expert in fine art, by Stillman, A.E.

Silver Spoon, a graceful work by Jenkins, E.C.

Silver Spoon, a noble work by Knight, E.C.

Silver Spoon, a beautiful work by Knight, E.C.

Silver Spoon, a grand work by Knight, E.C.
Green

Destination: Dublin

840
The national anthem was played, and we were
informed that we were in turn waiting for the
obscure, mysterious, poetic, comical, and
frighteningly beautiful city that is Dublin.

870
Often placed, a city is saddled with people
who are always too crowded or too scarce,
depending on the season. In a country
where the lines of communication are
sometimes so confused, people often feel
left out, even when they are there. When
this happens, one can only hope for a
short, green period of peace and
understanding.

Destination: Caracas

177

178
Art Directors Club Medal

Art Director: Henry Wolf
Photographer: Dan Wynn
Publication: Esquire Magazine
1 p.m., June 12, 1954: The checkered flag was lowered, marking the start of the world's most important sports-car race, the 24 hours of Le Mans. Hundreds of thousands of spectators watched 57 contestants run across the historic French track and start up some of the greatest automotive machines ever assembled. Among these cars, were the blue and white American colors. Cunningham entries. The captain of the American team, Sportsman Briggs S. Cunningham, drove car No. 4. Out of this whole line-up only 39 drivers saw the checkered flag again a night and a day later. Among these were 2 Cunninghams in 3rd and 5th place. In hard competition against factory and government-subsidized racing teams, it was a partial triumph of a growing ambition. A firm believer in the theory U.S. engineering know-how should receive its proper due abroad, Briggs Cunningham wins new fame in each race he enters as a tough competitor and gallant sportsman.

WITH CUNNINGHAM AT LE MANS
180 Art Director: Henry Wolf  
Photographer: Ben Somoroff  
Publication: Esquire Magazine

181 Art Director: Henry Wolf  
Photographer: Black Star, Interfoto  
Publication: Esquire Magazine
182  
Art Director: Henry Wolf  
Photographer: Desmond Russell  
Publication: Esquire Magazine

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

Summer weekend transportation:  
the luggage, the shoes

The lure of the nearest way. The urge to reaching the country, the beach, the village. Man's never ending appetite for escape that doesn't reach too far, doesn't take too much time. Stargazing, tennis, fishing, fishing, fishing. Wedgewood lake's a "lake". "Lake". It's a big one, it's a long one, it's a wide one. It's a place for fish. It's a place for escape. It's a place for peace. It's a place for nature. It's a place for solitude. It's a place for beauty. It's a place for adventure.

The lure of the nearest way. The urge to reaching the country, the beach, the village. Man's never ending appetite for escape that doesn't reach too far, doesn't take too much time. Stargazing, tennis, fishing, fishing, fishing. Wedgewood lake's a "lake". "Lake". It's a big one, it's a long one, it's a wide one. It's a place for fish. It's a place for escape. It's a place for peace. It's a place for nature. It's a place for solitude. It's a place for beauty. It's a place for adventure.
asphalt . . . a dim afternoon in an air-iced movie . . . ants in the potato salad . . . the twang of a ball hitting a racket . . . scorching leather seats in convertibles. Summer describes the pungent smell of sunny grass . . . the released energy of a mossy mountain stream . . . the whoosh of a fast roller coaster . . . the ritual of suntan oil . . . a portable tuned to the baseball game . . . a wind-bloated sail . . . the heated laughter of children. Summer means travel . . . minutes away by car to a weekend . . . hours away by plane to the Mediterranean. Summer means fun. Summer means going. Summer means experiencing new life.
Art Director: Bert Stern
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

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

Art Directors: Alexey Brodovitch, Adrian Johns
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar
Follow the fish

How would you like to go down into the sea, with your eyes wide open, and the undersea world denoting by its peculiar blue and green shades? How would you like to feel the touch of a seahorse's tail—arming the tomato shrimp, wiggling the marine plants, strolling about the shells? You can—just try the new underwater sport—skin diving!

This summer you and thousands of other Americans will be flapping rubber fins and leaving through glass face masks to investigate pond, lakes and ocean bottom near your homes. More than one hundred and fifty thousand Americans can properly call themselves 'skin divers' (that's because they are before wearing an ordinary bathing suit instead of being covered in a shark-proof wetsuit and breathing 'glasses' because they dive too, ten, two, thirty feet below the surface for a minute or two at a time). Most of these divers live in California or Florida near the coast, or better along large lakes, undersea seaside areas or near Fresh water lakes in no good.

They do it for a variety of reasons. Many corsets-lengths longer reason about eating your fish during four years ago after seeing a 20th Century Fox motion-talked The Poseidon, starring Richard Walley, it told of the U.S.Scary Underwater Narrative. The fascinating story of the Poseidon can be found on page 361.
Forecast for '56

1956 will carry our exciting new era in the arts of living into every corner of our homes. We stand at the threshold of a long-awaited American Age—when the excellence of our arts will match that of our technology. For its graces our age will look to the past and evoke both the techniques of today and the wonders of tomorrow.

Now that we have learned to save time for living, we must be worthy of the time we have made. The place to begin is in the home.

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

The grass look is the straw in the wind. It inspires textiles, fabrics, wall papers and rugs, colors (grassy green and blue) and design. A straw look can have a grass look, too, but you don’t have to carry a sack to copy these soft new tones in our homes. The Modern look will bring three-dimensional patterns of color "stained" like bits of glass or stone... Look for leather woven with synthetic materials this year.


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

1. "I'll have a smoke..."
  (Don't make something happen.)

2. "I hope we'll have anything
to do with you!"

3. "He's an invalid, I know only one love."

4. "But when he's absent, he's attended."

5. "He's an invalid, I know only one love."

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

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

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

An authoritative album shows the 73 which are most sought and most caught.
Artist brings surprising look to a game he discovered

Saul Steinberg, a Romanian-born artist who came to the U.S. in 1932, has set down his vision of the U.S. in watercolors born of a sea imagination. But he ignored one phase of the American scene until last year presented him to turn his eye to baseball.

Steinberg began his study by hiding 100 balls under his bed. Having learned where the home plate was, he proceeded to the scene of action. The student (above) looked somewhat like a housewife called old ladies of the diamond in his corrugated-armor costume. When he came to the dugout, he found a catcher's mitt, and, as he phrased it, "I looked as though I came to a wedding." Steinberg, however, was not interested in catching; he was interested in drawing. What he drew was the catcher's uniform, mostly his impressive pad that protected the chest. But the one Steinberg found the most impressive was the catcher in his corrugated armor (above).

As he gathered material, Steinberg got the idea to make a baseball cap for his collection of ball caps. He finally decided on a security guard's cap and had it made. Then he began to think about a catcher's uniform as he had dreamed it in his imagination. He had in mind the idea of a catcher's uniform as it is worn in some other countries. He decided to make it of corrugated cardboard and to call it a "corrugated catcher." Steinberg, however, was not interested in catching; he was interested in drawing. What he drew was the catcher's uniform, mostly his impressive pad that protected the chest. But the one Steinberg found the most impressive was the catcher in his corrugated armor.
STEEL: A FRESH FOCUS

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

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

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

201
a Report to Dept. of State

On the way to the Japan, the shape of the earth never appeared to me. I was too busy with the business of the voyage. But when we reached the port of Yokohama, the shape of the earth was quite evident. The port was well lit, and the city in the distance was visible. The people were very friendly, and the food was excellent. I was very happy to be in Japan.

I have heard so much about the beautiful city of Kyoto, and I was glad to hear the story of going there for a few days. I met many artists and saw a flower arrangement exhibit. I was very impressed with their work. I hope to return to Japan soon.

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

Sweet Land of Liberty

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

Art Director: Bernard Quin
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine
New Fabrics Put Modern Art in Fashion
Irish Country People
SERENELY THEY LIVE IN AGE-OLD PATTERNS
Vogue's eye view
of precious possessions

208 Award for Distinctive Merit

three machines that changed everything

1. THE SEWING MACHINE

The presence that a sewing machine can impart to a home cannot be matched. It is a valuable asset that enhances the comfort and convenience of daily life.

We, Gilford, had been out of business for many years, but the demand for the Gilford sewing machine was still high. The design was simple, yet effective, and it could handle any type of fabric. The machine was light and portable, making it easy to use at home or on the go.

The sewing machine was a revolutionary invention that transformed the way people worked. It was a symbol of progress and innovation, and it changed the course of history. Today, sewing machines are still an essential tool in the home, and they continue to evolve and improve with time.

For more information, please visit our official website at www.gilfordsewing.com.
The Paths Whitman Walked

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

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

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

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

Photographed for LIFE by KOSTI RUOHOMAA
The American Openings
The Paris Openings
Day and Evening Accessories
CAROL CHANNING
A COMIC VAMP ON THE RAMPAGE

NOVEMBER 28, 1955

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

ART DIRECTOR: Alexey Brodovitch, Adrienne Joh
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

Art Director: Frank Eltonhead
Photographer: Doris Pinney
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine
220  Art Director: Kenneth Lavey  
Artist: Jay Maisel  
Designer: Harry Gordon  
Publisher: L. W. Frohlich & Co., Inc.  
Publication: Parke, Davis & Co.

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

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

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

224  Art Directors: Paul Grotz, Ray Komai  
Photographer: Ezra Stoller  
Publisher: Time, Inc.  
Publication: Architectural Forum
"Once they thought that radio would kill the newspapers. It didn’t. It made them stronger.

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

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

ARTHUR (RED) MOTLEY, PRESIDENT AND PUBLISHER OF PARADE PUBLICATIONS, INC.
391  **Art Director:** Frank Eltonhead  
**Artist:** Robert Fawcett  
**Publisher:** Hearst Corporation  
**Publication:** Good Housekeeping Magazine

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

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

394  **Art Director:** Art Kane  
**Artist:** John Altoon  
**Publisher:** Triangle Publications, Inc.  
**Publication:** Seventeen Magazine
395  Art Director: James deVries  
Artist: Jan Bulet  
Publisher: The Crowell-Collier Publishing Co.  
Publication: Collier’s Magazine

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

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

398  Art Director: Art Kane  
Artist: Phil Hays  
Publisher: Triangle Publications, Inc.  
Publication: Seventeen Magazine
Award for Distinctive Merit

402

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

401

Award for Distinctive Merit

399

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

400

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

401

Art Director: Bradbury Thompson
Artist: Juelyn Cohen
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine
403
404 Award for Distinctive Merit
403
Art Director: Bradbury Thompson
Artist: Rico Lebrun
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

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

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

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

The printer was at the table on the right. The editor was at the table on the left. They were both looking at the same paper. The editor was saying, "This is a good story," while the printer was saying, "I don't think it's good." The editor replied, "Well, we'll see when it's typeset." The printer nodded, "Sure."
Art Directors Club Medal
411  **Art Directors:** Alexander Liberman, Priscilla Peck  
**Artist:** René Bouché  
**Photographer:** Herbert Matter  
**Publisher:** The Conde Nast Publications, Inc.  
**Publication:** Vogue Magazine

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

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

413  **Award for Distinctive Merit**
Award for Distinctive Merit

Art Directors: Alexander Liberman, Priscilla Peak
Artist: René Bouché
Publisher: The Conde Nast Publications, Inc.
Publication: Vogue Magazine
The Big Rings: New Brilliance at Hand

Art Directors: Alexey Brodovitch, Andy Warhol
Publisher: Hearst Corporation
Publication: Harper's Bazaar

The Surrounding Brilliance

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

Audience Participation Parties

Guests pitch in to do the cooking
Art Director: Art Kane
Photographer: Ben Rose
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

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

Award for Distinctive Merit

Art Director: Otto Storch
Photographer: George Lazarnick
Publisher: McCall Corporation
Publication: McCall’s Magazine

Art Director: Warren Stokes
Photographer: Ben Somoroff
Publisher: The Crowell-Collier Publishing Co.
Publication: Woman’s Home Companion
423  
Art Director: Henry Wolf  
Photographer: Ben Somoroff  
Publisher: Esquire, Inc.  
Publication: Esquire Magazine

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

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

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

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

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

429  
Art Directors: Alexander Liberman, Priscilla Peek  
Artist: Eric  
Publisher: The Conde Nast Publications, Inc.  
Publication: Vogue Magazine

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

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

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

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

435  Art Director: Leo Lionni  
Photographer: Clyde Hare  
Publisher: Time, Inc.  
Publication: Fortune Magazine
Art Director: Charles Tudor
Artist: Peter Helck
Publisher: Standard Oil Co. of N.J.
Publication: The Lamp

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

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

Art Director: Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine
Art Director: James deVries, Louis Sardella
Photographer: Alexander Courage
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

Art Director: Gene Allman
Photographer: Ronny Jaques
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine
Art Director: Len Leone
Artist: Robert Fawcett
Publisher: Popular Publications, Inc.
Publication: Argosy Magazine

Art Director: Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine
Award for Distinctive Merit

444  
Art Director: Alexander Liberman, Priscilla Peck  
Artist: Eric  
Publisher: The Conde Nast Publications, Inc.  
Publication: Vogue Magazine

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

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

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

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

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

448  
A Painter Puzzler  
SPEAKING OF PICTURES

A Painter Puzzler

A Painter Puzzler

A Painter Puzzler

A Painter Puzzler
DO YOU NAG YOUR CHILDREN?

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

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

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

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

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

Art Director: Art Kane
Photographer: Jay Maisel
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine
Award for Distinctive Merit
455  Art Director: David Stech  
Photographer: Larry Burrows  
Publisher: Time, Inc.  
Publication: Life Magazine

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

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

458  Art Directors: David Stech, Bernard Quint  
Artist: Franklin McMahon  
Publisher: Time, Inc.  
Publication: Life Magazine
459  
Art Director: Alexey Brodovitch  
Photographer: Richard Avedon  
Publisher: Hearst Corporation  
Publication: Harper's Bazar

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

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

461  
Award for Distinctive Merit
462  
**Art Director:** Louis Forester  
**Artist:** Douglas Gorsline  
**Publication:** New Yorker Magazine

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

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

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

463  
*Award for Distinctive Merit*
Papa could have been a great singer

Child’s-eye view of the world

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

BY WILLIAM STEIG

My baby brother

Papa is not afraid of lions

The arrival of the physician

Mama’s beautiful friend
Art Director: Bert Stern
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

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

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

What to wear
in suburbia
to town
on the beach
at summer parties

The nondiet diet
From Suburbia to Exurbia
where New Yorkers kick their heels
CHRISTMAS ISSUE

...pages to treasure

Art Directors: Alexander Liberman, Priscilla Peck
Photographer: Richard Rutledge
Publisher: The Conde Nast Publications, Inc.
Publication: Vogue Magazine
What's New
225  Art Director: De Forest Sackett  
       Artist: Albert Pucci  
       Advertiser: Abbott Laboratories

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

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

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

228
Art Director: Leon Friend
Publisher: Abraham Lincoln High School

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

231
Art Director: Will Burtin
Artist: Will Burtin
Photographer: Paul Mierson
Publisher: The Upjohn Company
Publication: Scope
POSTERS AND POINT OF SALE

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

HAROLD HOLT, VICE PRESIDENT AND RESEARCH DIRECTOR OF OUTDOOR ADVERTISING, INC.
Inside America's happiest dogs!

137 Art Directors Club Medal

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

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

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

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

141 Art Director: Herbert Noxon
Artist: Roy Spreter
Agency: McCann-Erickson, Inc.
Advertiser: National Biscuit Company
The only line longer and lower than FORD!

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

The car with the biggest following!
FORD

'56 FORD LIFEGUARD DESIGN

Mom—we need more RITZ!
Kissin' cousin of the Thunderbird... '56 FORD

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

142

His next step should be

A THRIFT ACCOUNT

THE CHASE MANHATTAN BANK
Safeway's (the) place to buy...

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

143 Art Director: Howard Wiley
    Artists: Howard Wiley
    Agency: Cunningham & Walsh, Inc.
    Advertiser: The Chase Manhattan Bank

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

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

LOOK AHEAD
PAINT WITH PABCO
Safeway's (the) place to buy MELONS

Safeway's (the) place to buy...
Art Director: E. J. Burke
Artists: Jerry Wright, W. J. MacDonald
Agency: J. Walter Thompson Company
Advertiser: Safeway Stores, Inc.

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

Art Director: Louis Silverstein
Artist: Ludwig Bemelmans

148 Award for Distinctive Merit

YOU GET
MORE
IN THE
NEW YORK TIMES

more news—more enjoyment—read it every day
Art Directors Club Medal
149  **Art Director:** Howard Wilcox  
**Photographer:** Howard Zielf  
**Agency:** Cunningham & Walsh, Inc.  
**Advertiser:** New York Daily News

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

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

152  **Art Director:** Jerome Parker  
**Artist:** Bern Hill  
**Advertiser:** American Airlines
Award for Distinctive Merit
153 Art Director: Norman Gollin
Artist: Pat Gollin
Agency: Welton Becket & Assoc.
Advertiser: Meier & Frank

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

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

156 Art Director: Mordecai Reese Craig
Artist: Fred Eng
Advertiser: The Purdue Frederick Co.

157 Art Director: George Nelson
Designer: Fred Witzig
Advertiser: Chas. D. Briddell, Inc.
BRAHMS: QUINTET IN B MINOR FOR CLARINET AND STRING QUARTET, Op. 115
BUDAPEST STRING QUARTET with DAVID OPPENHEIM, Clarinet

Award for Distinctive Merit

CONTE CANDOL

161 160

159

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

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

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

161 Art Director: Roy Kuhlman
Artist: Roy Kuhlman
Designer: Alfred Zalon
Agency: Sudler & Hennessey, Inc.
Advertiser: Columbia Records, Inc.

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

162 Award for Distinctive Merit

Brahms:
Symphony No. 3
The Hallé Orchestra
Sir John Barbirolli, Conductor
163 Art Director: Robert M. Jones
Photographer: Carl Fischer
Designers: Herb Lubalin, Carl Fischer
Agency: Sudler & Hennessey, Inc.
Advertiser: RCA Victor

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

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

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

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

a novel by MARIO SOLDATI

THE CAPRI LETTERS

$1.25 net
Paul Van Kempen conducting the Orchestre des Concerts Lamoureux

serenade in C major for string orchestra, op. 48

mozartiana (suite no. 4 in G major, op. 61)

Award for Distinctive Merit

Jazz goes to post graduate school

THE ART HARRIS TRIO
Art Director: S. Neil Fujita
Artist: Ben Shahn
Advertiser: Columbia Records, Inc.

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

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

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

Art Director: Burt Goldblatt
Artist: Burt Goldblatt
Advertiser: Bethlehem Record Co.
Everyone's roaring for JELL-O tonight

383

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

384

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

385

Art Director: Wilbur Smart
Artist: Jack Wolfgang Beck
Agency: D'Arcy
Advertiser: Coca-Cola Company
"He tried to take my Drake's COOKIES"
CHASE MANHATTAN BANK

JUST MERGED!

CHASE NATIONAL BANK

BANK OF THE MANHATTAN COMPANY

Cool refresh - mint

...still only 5¢
386  
Art Director: Howard Wilcox  
Artist: Howard Wilcox  
Agency: Cunningham & Walsh, Inc.  
Advertiser: The Chase Manhattan Bank

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

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

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

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

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

FRANCIS BRENNAN, ART ADVISOR TO THE EDITOR-IN-CHIEF OF TIME, INC.
Award for Distinctive Merit

Television and Radio Receivers
Art Director: Rudi Wolff
Photographers: Rolf Tietgens, Paul Schutzer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company

Art Director: Herb Lubalin
Artist: John Pistilli
Photographer: Wendy Hilty
Advertiser: CBS, Columbia

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

Art Directors: Lloyd Pierce, Marlowe Hartung
Artist: John Solarz, Roy Miller
Agency: Miller, Mackay, Hoeck & Hartung
Advertiser: Sicks' Seattle Brewing & Malting Company
125  
**Art Director:** John Graham  
**Artist:** Joseph Low  
**Advertiser:** National Broadcasting Company

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

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

128  
**Art Director:** William Golden  
**Artist:** Kurt Weihs  
**Advertiser:** CBS Television
Tennis anyone?
129 Art Director: Robert Nelson  
Artist: Robert Nelson  
Advertiser: Society of Artists and Art Directors of Minneapolis

130 Art Director: Feliks Topolski  
Artist: Feliks Topolski  
Publication: Topolski’s Chronicle

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

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

E N G L A N D

Art Directors Club Medal
THE FARM PROBLEM
a crisis of abundance

presented on SEE IT NOW
with Edward R. Murrow
Thursday, January 26, 1956
10 to 11 pm, CNET
A CBS Television Network Program
Art Directors: John Graham, Herb Lubalin
Photographers: Lester Bookbinder, Hugh Bell, F.P.G., World Wide Photo.
Agency: Sudler & Hennessey, Inc.
Advertiser: National Broadcasting Company

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

Art Director: Louis Silverstein
Photographer: Simpson Kalisher

Art Director: Sara Giovanitti
Artist: Muriel Batherman
Designer: Ben Robinson
Advertiser: Street & Smith
Publication: Mademoiselle Magazine
Award for Distinctive Merit
The American Institute of Graphic Arts, in its 41st year history, has honored the technical and aesthetic progress of the area of mass communications in a series of exhibitions which have, by this time, assumed international importance. It is now planning its 14th annual exhibition of Design and Printing for Commerce, to be circulated in the United States, Canada, and Europe. Like its successful predecessors, the exhibition will present a broad selection of outstanding examples of graphic arts in the service of promotion and advertising. It will again include the "50 Advertisements of the Year." The exhibition's scope goes recognition to those specimens which most successfully integrate originality of conception and excellence of execution—and thus sets standards through the appearance of actual performance.

We hope that designers, printers, and advertisers will again answer the Call for Entries with abundant evidence of their most exacting work.

241 Award for Distinctive Merit

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

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

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

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

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

269
242

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

243

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

244

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

245

Art Directors: Jack Allen, Jane Bucher, Marget Larsen  
Artist: Marget Larsen  
Designer: Marget Larsen  
Publisher: San Francisco Society of Artists & Art Directors  
Publication: SAAD News
Studebaker presents the first full line of family sports cars!

- No car divides the family like the Hawk. It's the car that translates the whole family's needs into a single car. Both drivers and passengers get the smooth, comfortable ride that's the hallmark of the Hawk.

- Hawk cars are powered by the proven 6-cylinder engine that gives them a wide range of power and a smooth, quiet operation. With its 3-speed transmission, you have the best of both worlds—power and economy.

- You need not choose between economy and luxury in a Hawk. There's no sacrificing one for the other. You get the safety, comfort and dependability for which Studebaker is famous. You get the Hawk price and performance, with a car that's built for families like yours.

365 Award for Distinctive Merit

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

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

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

**368**
- **Art Director:** Mack Stanley
- **Artist:** Jan Bulet
- **Agency:** Mack Stanley & Company
- **Advertiser:** Parke Davis & Co.
Art Director: Shepard Kurnit
Artist: Stephen Antonakos
Photographer: Tony Ficalora
Advertiser: Talon, Inc.

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

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

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

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

Art Director: Suren Ernayan
Artist: Austin Briggs
Advertiser: Society of Illustrators
...for the first time, the most successful productions of a major
Hollywood studio are made available to advertisers for nation-wide television

377  
**Art Director:** Arnold Roston  
**Artist:** John Groth  
**Agency:** J. Walter Thompson Co.  
**Advertiser:** RKO Teleradio Pictures, Inc.

378  
**Art Director:** John Graham  
**Artist:** Joseph Low  
**Advertiser:** National Broadcasting Company

379  
**Art Director:** Victor Trasoff  
**Photographer:** John Stewart  
**Agency:** Wm. Douglas McAdams  
**Advertiser:** Winthrop Laboratories
NBC TELEVISION PRESENTS THE AMERICAN PREMIERE OF

RICHARD III

Award for Distinctive Merit
Art Director: Rudi Wolff
Photographer: Arthur Kramer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company

Art Director: Robert Todd
Photographer: Art Hupy
Advertiser: Metropolitan Press

Art Director: Andy Ross
Artist: Milton Glaser
Design: Zaro Calabrese, Andy Ross
Advertiser: American Broadcasting Company
Mere physical skill is helpless to match the works of the mind. No craftsman can fashion an object just as the mind's eye sees it. No actor, no matter how skillful, can look as the mind's eye sees him.

Man listens ... and beholds an image, exclusively his own. Man listens ... and sees new vistas, new adventures, new horizons, and a shaping of new ideas. Man listens ... and what he hears takes him where only he can go ... reveals to him what only he can see.

Of all means of communication, none can satisfy the mind's eye of man like Radio.

This is why nothing is more personal, more powerful, more visual than Radio.
TELEVISION ART

“So far in TV we have applied the techniques of the stage and the movies BUT—have we got distance to go! Is there a great new art form locked inside that TV set, as yet undiscovered? Perhaps there is and perhaps some Walt Disney of the future will bring it forth.

“Certainly so far as TV commercials are concerned—the great ones are as yet undelivered, unproduced, unthought-of.

“Think of the opportunity!...What a palette to work with—life, color, movement, music and sound.”

JOHN P. CUNNINGHAM, PRESIDENT OF CUNNINGHAM & WALSH, INC.
481 Award for Distinctive Merit

483 Art Directors Club Medal
481 Art Director: C. F. Korten, David Bixby
Producer: Blake Johnson
Artist: David Bixby
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Ford Motor Company

482 Art Director: Kathleen Ankers
Producer: Arthur R. Ross
Director: Richard Clemmer
Agency: Campbell-Ewald Company
Advertiser: General Motors, United Motors Service Division

483 Art Director: Stephen O. Frankfurt
Producer: Elliot, Unger & Elliot
Photographer: Mike Elliot
Agency: Young & Rubicam, Inc.
Advertiser: Personal Products Corp.

484 Art Director: C. F. Korten
Producer: Blake Johnson, Marshall Rothen
Photographer: Van Praag Productions
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Ford Motor Company

485 Art Director: R. C. Mack
Producer: Van Praag Productions
Director: Bert Lawrence
Agency: Grant Inc.
Advertiser: Chrysler Corporation, Dodge Division

485 Award for Distinctive Merit
Art Director: Rex Cox
Producer: Sarra, Inc.
Photographer: Stanley Johnson
Agency: Fitzgerald, Inc.
Advertiser: Jackson Brewing Company

Art Director: Dave Elledge
Producers: Ed Mahoney, Elliot, Unger & Elliot
Photographer: Mike Elliot
Agency: Benton & Bowles
Advertiser: Procter & Gamble

Art Director: Les Silvas
Producer: Lux Brill Productions
Photographer: Gerald Hirschfeld
Agency: Calkins & Holden, Inc.
Advertiser: The Prudential Insurance Company of America

Animation Director: Art Babbitt
Producer: Storyboard, Inc.
Artists: Al Shean, Chris Jenkyns
Agency: Fitzgerald, Inc.
Advertiser: The Wesson Oil People

Art Director: John K. Hubley
Animation Director: Arnold Gillespie
Producer: Storyboard, Inc.
Agency: Benton & Bowles, Inc.
Advertiser: Diamond Crystal Salt Company
489 Art Directors Club Medal

490 Award for Distinctive Merit
Special Art Directors Club Medal Award
491  
Art Director: Jack Sidebotham  
Producer: UPA Pictures, Inc.  
Artists: Gene Deitch, Christ Ishi  
Agency: Young & Rubicam, Inc.  
Advertiser: Piel Brothers

496  
Animation Director: Arnold Gillespie  
Producer: Storyboard, Inc.  
Artists: John K. Hubley, Bob Guidi  
Agency: Ruthrauff & Ryan, Inc., Los Angeles  
Advertiser: Reddi-Wip, Inc.

497  
Animation Director: Stan Walsh  
Producer: Storyboard, Inc.  
Artist: John K. Hubley  
Agency: W. B. Doner & Co.  
Advertiser: National Brewing Company

498  
Animation Director: Stan Walsh  
Producer: Storyboard, Inc.  
Artist: John K. Hubley, Al Shean  
Agency: W. B. Doner & Co.  
Advertiser: PDQ Portable Barbecue
499
Art Director: Earl Klein
Producer: Animation, Inc.
Artist: Rod Scribner
Agency: W. B. Doner & Co.
Advertiser: Hygrade Food Products Corp.

500
Producer: UPA Pictures, Inc.
Agency: Jamian Advertising & Publicity, Inc.
Advertiser: Standard Milling Company

501
Producer: UPA Pictures, Inc.
Agency: Bennett & Northrop, Inc.
Advertiser: Columbia Broadcasting System

502
Producer: UPA Pictures, Inc.
Agency: Compton, Inc.
Advertiser: Procter & Gamble

503
504
503  Producer: UPA Pictures, Inc.  
Agency: Compton, Inc.  
Advertiser: Socony Mobil Oil Company

504  Art Director: J. W. Thompson Creative Dept.  
Producer: Playhouse Pictures  
Artist: Bill Melendez  
Agency: J. Walter Thompson Co.  
Advertiser: Ford Dealers Advertising Fund, Inc.

505  Art Directors: Charles McElmurry, Al Shean  
Animation Director: Stan Walsh  
Producer: Storyboard, Inc.  
Artist: Bill Littlejohn  
Agency: Calkins & Holden, Inc.  
Advertiser: Stokely-Van Camp, Inc.

506  Art Director: Cleo W. Hovel  
Producer: TV Spots  
Artist: TV Art Dept.  
Agency: Campbell-Mithum, Inc.  
Advertiser: American Dairy Association
507
Art Directors: John Graham, Al Sherman
Artist: Sanford Rossin
Advertiser: National Broadcasting Company

508
Art Directors: John Graham, Al Sherman
Artist: Eli Bauer
Advertiser: National Broadcasting Company

509
Art Directors: John Graham, Al Sherman
Artist: Eli Bauer
Advertiser: National Broadcasting Company

510
Art Director: Georg Olden
Artist: Bob Gill
Advertiser: CBS Television

511
Art Director: Georg Olden
Artist: Georg Olden
Advertiser: CBS Television
private secretary

CBS television

510 Art Directors Club Medal

I've got a Secret

511 Award for Distinctive Merit
512 Art Director: Georg Olden
Artist: Georg Olden
Advertiser: CBS Television, Studio One

513 Art Director: Georg Olden
Artist: Georg Olden
Advertiser: CBS Television

514 Art Director: Georg Olden
Artist: William Bunee
Advertiser: CBS Television, Studio One

515 Art Director: Georg Olden
Artist: David Stone Martin
Advertiser: U.S. Steel Hour

516 Art Director: Georg Olden
Designer: Georg Olden
Advertiser: CBS Television

517 Art Director: Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television

518 Art Director: Georg Olden
Artist: Georg Olden
Advertiser: CBS Television
Art Director: Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television, “Danger”

Art Director: Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television

Art Directors: Georg Olden, Albert Kaytor
Artist: Old Wood Carving
Advertiser: CBS Television

Art Directors: John Graham, Al Sherman
Artist: Robert Sullivan
Advertiser: National Broadcasting Company
524  *Art Director:* Georg Olden  
*Artist:* David Stone Martin  
*Advertiser:* U.S. Steel Hour

525  *Art Director:* Larry Gray  
*Producer:* Harry Black  
*Artists:* Mort Epstein, M. J. Ogden  
*Agency:* McCann-Erickson, Inc.  
*Advertiser:* The Illuminating Co.

526  *Art Director:* Marvin B. Kunze  
*Producer:* UPA Pictures, Inc.  
*Artist:* Jack Goodford  
*Agency:* Young & Rubicam, Inc.  
*Advertiser:* General Foods Corp.

527  *Art Director:* Jerome Gould  
*Producer:* Gould-Smith Associates  
*Artist:* Jerome Gould  
*Advertisers:* Station WPIX, Al Terrance Carpet Company, Bardahl Corp.
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OF NEW YORK

ARNOLD NODIFF

EVERETT W. SAHIBECK

LAWRENCE A. ST. LOUIS |

GEORGE SAMEJAN

TED SANDLER

HANS SAUER

EDWIN C. BAUER |

BERNARD SAXON

ERNST G. SCARFONE |

RICHARD F. SCHMIDT |

WILLIAM H. SCHNEIDER |

RICHARD SCHRODER |

BARNEY SCHULTZ

ALVIN SCHWITZER |

FRANKA B. SCOOPPA |

HOWARD SCOTT |

RALPH H. SEBERHAGEN |

MARK SEELER |

ARTHUR SELLER |

FRED SERGENIAN |

WILLIAM G. SEIDEL |

WILLIAM SHELDON |

NOBRE L. SILVAS |

CHARLES SILVER |

JOHN A. SKIDMORE |

JACK SKOLNIK |

WILBUR SMART |

EDMUND J. SMITH |

FREDERICK A. SMITH |

GEORGE J. SMITH |

JACK L. SMITH |

LANN B. SMITH |

PAUL SMITH |

ROBERT SHERIDON SMITH |

ROGER MC ELHONE SMITH |

ROLLIN C. SMITH |

MICHAEL J. SMOLLIN |

KENNETH F. SNEIDER |

ALEX D. SNIFFEN |

CARL R. SOBI |

ALAN M. SLOOWL |

BEN SPiegel |

WILLIAM MCK. SPIERER |

HARVEY A. SPONNER |

RAY F. SPITZER |

LEE J. STAHL |

KARSTEN STAPELFELDT |

ALEXANDER STAUT |

WILLIAM H. STRIN |

ALFRED B. STENZEL |

ROBERT K. STEPHENS |

MARTIN STEVENS |

WALTER STOCKLIN |

HAROLD P. STOLL |

BERNARD STONE |

LOREN B. STONE |

ROBERT WILSON STONE |

OTTO STORCH |

WILLIAM STROBAHL |

LADISLAV SUKVAR |

J. GILBERT SUSSET |

CLARENCE SWITZER |

LOUIS SZALAY |

SALVATORE J. TAIBBI |

HAROLD D. TANNAR |

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NORAH TAYL |

WILLIAM TAUBIN |

LOUIS THOMMES |

BRADBURY THOMPSON |

SEYMOUR THOMPSON |

ROY W. TILLITSON |

JON HEPBURN TINKER |

GILBERT TOMPKINS |

HUBERT P. TOWNSEND |

IRVING TRABICH |

VICTOR TRASOFF |

ADOLPH THEIDLER |

VINCENT TROTTA |

FREDERICK TRUCHSESS |

J. ROBERT TRUMBOWER |

ROBERT J. TUCKER |

CHARLES W. TUDOR |

EDWARD TURANO |

DEANNE UPTGROVE |

ANTHONY J. VACCARI |

CHRISTIAN VALLAMO, JR. |

WALTER VAN BELL |

ERNST VANDA |

ROBERT VEILIE |

KURT H. VULK |

EDWARD R. WADE |

WALTER A. WAGNER |

JOSEPH G. WALLACE |

EVERETT WALSH |

RICHARD J. WALSH, SR. |

TYCHO R. WAHL |

ABDUL A. WASHINGTON |

ARTHUR WRIGHTS |

GEORGE A. WELCH |

SIDNEY A. WELLS |

ROBERT WELLE |

NED WILSON |

RALDON L. WILSON |

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EDMUND WITOLD |

HENRY WOLF |

RICHARD H. WOOLFOLK |

FRANK YELIN |

ROBERT W. YOUNG |

JACK ZASORIN |

CHARLES ZIEGLER |

THEODOR ZIESMER |

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Advertising Manager:
Jane Sneyd

Egghead photographs
by Robert Monroe

Photographs on Visual Communication Conference, Annual Show and Annual Committee by
Mitchel Bliss
Reputable Service Co., Inc.
Camera Associates, Inc.
John A. Skidmore

Contact and all mechanical preparation by
Alliances Advertisers Service, Inc.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Services</th>
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<tbody>
<tr>
<td>Archer Ames Associates</td>
<td>16 East 52nd Street, New York, N. Y.</td>
<td>Murray Hill 8-3240</td>
<td>Photo Retouching in color, and black and white for reproduction in all media</td>
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<tr>
<td>Harriet Arnold</td>
<td>72 East 56th Street, New York 22, N. Y.</td>
<td>Eldorado 5-8458</td>
<td>Reportage type illustration — family, children, animals; black and white or color</td>
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<tr>
<td>Len' Bastrup</td>
<td>Turtleback Road, Wilton, Conn.</td>
<td>Porter 2-7856; Plaza 9-4946 in N. Y. C.</td>
<td>Design Consultant — Product, Packaging, Promotion, Point of Sale</td>
</tr>
<tr>
<td>Fred J. Brauer</td>
<td>125 East 57th Street, New York 22, N. Y.</td>
<td>Plaza 3-1450</td>
<td>Advertising and Industrial Design; Packaging; Consultant Art Director; Annual European assignments in Design; Product and Fashion Research</td>
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<tr>
<td>Bridget</td>
<td>169 East 78th Street, New York 21, N. Y.</td>
<td>Rhinelander 4-8053</td>
<td>Humorous illustrations — decorative designs — wrapping papers</td>
</tr>
<tr>
<td>Joseph Burgess</td>
<td>344 West 72nd Street, New York 23, N. Y.</td>
<td>Endicott 2-9115</td>
<td>Portraits — realistic types in oil or water color</td>
</tr>
<tr>
<td>Joseph Catalano Studios</td>
<td>207 East 43rd Street, New York 17, N. Y.</td>
<td>Murray Hill 2-1579</td>
<td>Specializing in Art for the Advertiser; Packaging, Sales Incentive Campaigns, Sales Presentations, Catalogs, Direct Mail Promotions</td>
</tr>
<tr>
<td>Lillian Chamalian</td>
<td>500 East 80th Street, New York, N. Y.</td>
<td>Regent 4-8635</td>
<td>Humorous pen and ink drawings — silhouette diagrams; also all paintings</td>
</tr>
<tr>
<td>Robert Allen Davis</td>
<td>Ridgecroft, Tarrytown, N. Y.</td>
<td>Medford 1-3839 or 1-3200</td>
<td>Portraits in all media Character Studies — male, female, all ages</td>
</tr>
<tr>
<td>Milt Dubins</td>
<td>327 South 17th Street, Philadelphia 3, Pa.</td>
<td>Chanin Bldg. Rm 1418, 122 E. 42nd St., N. Y. C. Pennypacker 5-2334; Murray Hill 2-2550 in N. Y. C.</td>
<td>Designer-Consultant Art Director. Ideas, thinking for space, TV and promotional print campaigns, 40 Annual Report awards</td>
</tr>
</tbody>
</table>
Jon A. Fetko
6419 Lawndale Avenue, Philadelphia 11, Pa.
Pilgrim 5-5038
*Advertising and Industrial Designer, Illustrator*

Ed Fitzgerald
152 East Superior Street, Chicago 11, Ill.
Superior 7-7847
*Designer — Illustrator — Consultant Art Director.
Creative Planning; Strip Films; Annual Reports.
Advertising from design to finish.*

Alberto P. Gavasci
60 Rossiter Avenue, Yonkers, N. Y.
Yonkers 5-4120
*Consultant Art Director. Advertising Campaigns;
Annual Reports; Copy and Editorial Layouts*

Lewis & Hoover Studios, Inc.
155 East Ohio Street, Chicago 11, Ill.
Delaware 7-7214
*Figure illustration, still life, lettering; retouching
in black and white, and color; production*

John J. Metzger
736 Riverside Drive, New York 31, N. Y.
Foundation 8-5811
*Art Director and Designer*

Charles W. North Studios
381 Fourth Avenue, New York 16, N. Y.
Murray Hill 6-5740
*Experienced General Art Service
in tune with the times*

Panepinto Brothers
809 North 63rd Street, Philadelphia 31, Pa.
Greenwood 3-9036
*Design for Industry — Illustration*

Peters & Thompson, Inc.
480 Lexington Avenue, New York 17, N. Y.
Plaza 1-4885
*Advertising illustration; retouching —
flexichromes, dye transfers, transparencies,
black and white; lettering; mechanicals*

Michael Privitello
75 West 45th Street, New York, N. Y.
Plaza 7-5476 or Pleasantville 2-0554
*Paintings for Heavy Industry. Bold,
dramatic illustrations for Advertising*

Paul Rabut
110 West 54th Street, New York, N. Y.
Circle 7-0762; Capital 7-6014 Westport, Conn.
*Illustration in color, and black and white
Art Directors Club Medal 1942, 1946
Award for Distinctive Merit 1943, 1951*
Alexander Robbie Associates, Inc.
16 West 45th Street, New York 36, N. Y.
Murray Hill 2-6825-6; 2-4398-9
Product and Advertising Design; Mechanicals, Retouching, Lettering, Booklets, Sales Promotion, Story Illustration

Alice Rosenblatt
Tybee Place, Tuckahoe, Yonkers P.O., N. Y.
Spencer 9-5558
Oils, Watercolors, Pen and Ink, Airbrush

Wallace Saaty
Wellington Hotel, 7th Ave. & 55th St., N. Y. C. 19
Circle 7-3900 Ext. 646
Human Interest, Glamour, Realistic Fashion; Advertising and Story Illustration; color, or black and white

Ken Saco
185 Madison Avenue, New York 16, N. Y.
Murray Hill 5-5558
Package design; editorial and advertising promotion layout

George Samerjan
80 West 40th Street, New York 18, N. Y.
Longacre 4-7257
Creative art and design for Industry, Editorial, Murals, Packaging, Cinema, TV

John L. Sullivan
424 Madison Avenue, New York, N. Y.
Plaza 8-2455 or White Plains 6-0166
Design, Illustration; Advertising Campaigns; TV; Editorial; Annual Reports; Booklets; Packaging; Creative Thinking

Williamson Associates, Inc.
315 Alexander Street, Rochester 4, N. Y.
Baker 5-7826
Complete advertising art service, including display and packaging design

Alvin Woffenden
1321 Arch Street, Philadelphia 7, Pa.
Locust 8-1286
Photo Retouching; Advertising Art

Vic Van Ceulebroeck
2219 St. Clair, Detroit 14, Mich.
VA 2-4970
Ad layout, design, illustration; booklets, brochures, direct mail

Richard West
645 Madison Avenue, New York 22, N. Y.
Eldorado 5-6672
Interiors and Home Furnishings Illustrated and Designed

Bob Williams
511 Fifth Avenue, Room 1109, New York 17, N. Y.
Murray Hill 2-0024
Storyboards and decorative drawings for Television; slides and business films
FORECAST: THERE'S A WORLD OF ALUMINUM IN THE WONDERFUL WORLD OF TOMORROW

...rich in comforts, eye-delighting in color and form. And so Alcoa will present a broad collection of outstanding designs, to be shown in pages like this one. They will let you glimpse the lightness and brightness and beauty of aluminum that will come into your home and into your life...in the wonderful world of tomorrow.

ALUMINUM COMPANY OF AMERICA - Pittsburgh
Robert Fawcett . . .
on getting ahead
as an artist

It has been my experience, for more years than
I like to remember, that the men who get ahead in
our profession have done it only one way — by
acquiring the new knowledge and techniques that our
profession constantly demands. After all, it is this
professional thinking and knowledge of how to
produce creative pictures that has always separated
the men from the boys in advertising and editorial art.

You may well ask “How can a busy artist acquire
this added knowledge and skill that will ultimately
lead him to top drawer success?” You certainly can’t
spare the time traveling to and from art classes or
observe their rigid schedules. And the hours spent
with a morgue and clips — trying to figure out how
the name artist did it — has never made the
brilliant performer.

That is why I sincerely feel that home study with
the Famous Artists Schools makes so much good sense
for the ambitious artist who really wants to move up.
Within the limits of the precious time you have to
spare, you can study art right in your own home or
studio. But most important — you can learn the
techniques and benefit from the creative know-how,
the skill, and the rich experience of America’s
Twelve Most Famous Artists.

We don’t work overnight miracles — but we have
helped a lot of artists all over the country move into
a considerably higher status and greater earning power
in our profession. Perhaps we can do the same for you.

If you would like to earn a better living through
making good pictures — write us today for full
information.

ROBERT FAWCETT

FAMOUS ARTISTS SCHOOLS
Westport, Connecticut
Ball IV
Oil painting by Le Corbusier, distinguished international architect
[From ARTnews, February 1956]
Mohawk Vellum, Cover and Bristol

A complete line of vellum in white and eight colors, with matching white cover and bristol, offers a wide choice of effective backgrounds for fine printing. . . Prestige appearance and proven press performance. . . letterpress and offset.

Mohawk Paper Mills
Art Appreciation…
a course that runs
52 weeks a year
at B&B!

The permanent gallery at Benton & Bowles provides nearly 300 square feet of space devoted to the display of advertising art, fine art, new ideas, new techniques. A new exhibition every two weeks. Find out when you can show your work—it’s a very appreciative place to be seen!

BENTON & BOWLES 444 MADISON AVE.
Where new art ideas are always welcome.
IT TAKES FOUR... ALL DIFFERENT

The client's appreciation, the art director's vision, the photographer's imagination, the plate maker's skill—it takes all four to tell an advertising story. And it takes one of Kodak's 8 Ways to Color—and its many specialized products for the graphic arts—to put the story in print.

EASTMAN KODAK COMPANY • Rochester 4, N.Y.
our middle name is cr
MU 7-0590
creative
typographers
216 east 45th st.
new york 17

Advertising Agencies' Service Company, incorporated
DESIGN is the measure of the true graphic artist. Whatever his medium, message, or technique, only a heightened sense of design will raise his work from craftsmanship to the level of art. This is our belief. It is the basis of our achievement, the discipline of our daily work, and the guarantee of our future.

A Special Gold Medal for Complete Campaign on "The Man With the Golden Arm".

DISTINCTION:
16 BESTS in the 35th Annual Exhibition of the New York Art Directors Club...
A Special Gold Medal for Complete Campaign on "The Man With the Golden Arm": an Art Directors Club Medal, an Award for Distinctive Merit, and 13 Certificates of Merit.
135 BESTS in the past 13 Annual Exhibitions of the New York Art Directors Club.

DEPENDABILITY:
In the past 12 months we have designed and produced art for 2214 advertisements.
1601 mailing pieces.
923 point-of-sale units.

LESTER ROSSIN ASSOCIATES INC
369 Lexington Ave., New York 17
Murray Hill 3-9729
We've been creating
good promotion material,
booklets, annual reports,
layouts and comprehensives
for trade and national advertising,
representing
top grade illustrators
and keeping promises
for over thirty years.

Gilbert Sutton, Inc.
Murray Hill 3-7525
370 Lexington Avenue,
New York 17, N.Y.
PICTURE TAKEN BY THE MAN WHO PAINTS PICTURES WITH A CAMERA

152 East 40th St., N. Y. 16, N. Y.
MUrray Hill 3-5048

CLIENT - AMERICAN EXPORT LINES
AGENCY - CUNNINGHAM & WALSH
ART DIRECTOR - REEVE LIMEBURNER
SOLD PONY... HOCKED TUXEDO... BUT—

SPEEDY GONZALES DRAVNEEK HAS A NEW FAST TRUCK

Tear out a page from Jules Verne’s “Eighty Days Around the World” or a page from your purchase order pad and you will receive (not absolutely free) a very fine photograph (more than a reasonable facsimile) from the firm bearing the name below. This offer is good for color or black and white. Our rush prints are guaranteed not to fade.

HENRY DRAVNEEK Associates
152 East 40th St., N.Y. 16, N.Y. Tel.: MUrray Hill 3-5048
La Driére is also well known for art like this...

headquarters for quality automobile art for over twenty-eight years

1700 CADILLAC TOWER
DETROIT 26, MICHIGAN
WITHIN REACH OF ALL
CREATORS OF EFFECTIVE
ADVERTISING IS THE
SCOPE, FLEXIBILITY AND
INCOMPARABLE IMPACT
OF COLOR, NOW, ON THE
NBC TELEVISION NETWORK.
Sometimes (like the turtle) an agency makes progress only when it sticks its neck out.

In case you're curious, Y & R research, turtle division, has come up with the following information:

1. A turtle can move with its head inside the shell.
2. A turtle usually sticks its neck out when moving.
3. A turtle is likely to move faster with its head outside than inside.

YOUNG & RUBICAM, INC.
ADVERTISING

New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood
Montreal • Toronto • Mexico City • San Juan • London
freshness and youngness predominate.
From the birth of an editorial concept, to the execution of the finished idea, our primary purpose is to earn and win the attention of young women under twenty. Gratifying work? Indeed it is, for teen-agers are among the most eager, most responsive and most appreciative readers in the world.
Their creative energies are boundless. Their tastes are positive. They know what they like and why they like it. Artistically, this presents a challenge too good to pass up.
Art for sales' sake
The equation is simple "G-R" stands for our name. "A-Z" stands for the fact that we provide the total gamut of photography and photo studio services.

Gussin-Radin Studios, Inc. 220 W. 42 St. N. Y. 36, N. Y., Wisconsin-7-7352
No matter what they're doing, people everywhere like to work with radio. Artists, above all. And especially if it's CBS Radio. Because CBS Radio attracts the largest audiences of any radio network. That's why artists who specialize in attracting other people's attention know they attract the most attention when they do a job for CBS Radio. For whatever CBS Radio talks about usually gets talked about in turn. Always glad to talk about your work—and ours—at 55 East 52nd Street.
We like to be surprised!

We've got our necks out all the time. We even rush right into print here—with an invitation you graphic-inventors can hold us to.

What's the latest, hey? Are you sitting on a new art pitch over there in left field? Have you got a new bright arrow you want to shoot into the air?

Aim it this way—please!

Leo Burnett Company, Inc.
ADVERTISING

PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS
Telephone CEntral 6-5959
Photographic Illustration
149 West 54th Street, N. Y. C. . . . CO 5-7605

Charles Kerlee
Sales • Tom Milson

Charles Kerlee inc.

Charles Weise
With camera and film, a photographer can make a picture. But not a memorable picture. For that, he needs a third ingredient... a rare, elusive ingredient.

Some call it inspiration. Others describe it simply as talent. By any name, it's the quality that welds an emotional link between picture-taker and picture-viewer... the quality that LOOK photographers call on to illustrate the exciting story of people.
NATIONAL CIRCULATION

Almost every major magazine in America, in practically every issue, carries letterpress plates engraved by Beck.

To service the wide and varied requirements of these publishers, advertising agencies and advertisers, not only the best work of our craftsmen is called for, but knowledge of the particular press needs of each publication must be at our finger-tips.

That we have it so may well be to your advantage.

You are assured of a printed result that protects your investment in circulation.

THE BECK ENGRAVING COMPANY

Philadelphia 6, New York 17, Boston 16
The above detail is from a drawing generously done for us by Salvatore Dali. Like other Lions wrought for us by other distinguished artists, it is intended to symbolize the services of Stephan Lion, Incorporated. We feel that the symbolism is profuse: even complex. We'd like you to think, however, that the detail we have chosen and the stunning detail in Señor Dali's work, somehow characterize the studious care, the fine-line judgment, the devotion to details that we bring to bear on every problem in the field of graphic arts.

EXCLUSIVE REPRESENTATION:
Walter Allner
Everett Barclay
Carol Blanchard
Bradford Beaubis
Donald Brun
Hans Erni
Ernest Fairhurst
Simon Greco
Pete Howley
Morgan Kane
Ston Klimley
Herbert Lenpin
Walter Linzenmaier
Athos Menaboni
Jean Pajés
Weiner Parsell
Paul Robut
Walter Richards
Bob Riger
Jean Van Saun
George Shawe
Arthur Singer
Frank Soltesz
Photography:
Peter Dimitri

CONTACT:
Stephan Lion
Richard Hollander
Bob Fischer
James Anderson
Jim Faller

stephan lion, inc.
145 east 52nd street new york 22, n.y.  plaza 9-3490
Distinguished typography, of a quality attested by many awards, for advertisements, direct mail pieces, and famous house organs. RTK's famous loose-leaf book of alphabets (the art director's friend) is a guide to one of America's most complete collections of preferred monotype, linotype, and foundry types. Foreign language composition, for advertisements and publications, is a specialty.

Letterpress printing, in any size or volume with one standard of quality established for more than a quarter-century. RTK presswork is famed for superlative excellence among the most demanding critics of reproduction.

Offset platemaking and printing, medium or long runs (75" 4-color press), using the most advanced multi-color equipment. A full-color demonstration of RTK's ability to match offset and letterpress reproduction won the 1955 Ben Franklin Award.
it’s as simple as a-b-c  
good design should be eye catching  
without getting in the way of the message  
calkins and holden
What happened to the short-cut?

For twenty-four years, The Art Center School has debunked the "Short-Cut" theory. Denying the existence of an easy way to success, the School offers intensive but unhurried training in Advertising Design, Industrial Design, Painting and Illustration and Photography to the serious-minded student—the training parallels professional practice. This advertisement is addressed to Art Directors in need of well-trained artists with fresh viewpoints.

Your correspondence will be welcomed.

THE ART CENTER SCHOOL
5333 WEST THIRD STREET, LOS ANGELES, CALIFORNIA
EDWARD A. ADAMS, Director
A NON-PROFIT, FULLY ACCREDITED INSTITUTION
ART IS SOMETHING YOU SHARE

LIFE has helped beyond measure to awaken and develop interest in the arts. Drawing upon the treasure houses of five continents, LIFE has, for almost two decades interpreted, in easily understood terms, the meaning and significance and beauty of the artist's message. As a staff member of the Metropolitan Museum of Art for almost thirty years I have watched interest in the arts grow to a point where the Museum, with its branch, The Cloisters, now attracts more than two and a half million visitors annually. These people come to see and study permanent collections, to view special exhibitions, to use our library to widen their knowledge of the arts; to discover the excitement that lies in the messages which the painter, architect, sculptor and craftsman have been trying to communicate to their fellows ever since man first emerged from the ignorance of savagery.

The man, woman or child who first glimpses in LIFE a provocative piece of sculpture or a famous painting—and yearns to seek and know more—takes a long step forward into a world of exciting adventure. The Metropolitan Museum of Art welcomes and encourages that explorer; our vast store of eloquent treasures stands ready to deepen and broaden the human range of his vision. This poses a challenge to both the Metropolitan Museum and to LIFE. The responsibility of the true interpreter, even when popularizing, demands accurate scholarship and thoughtful judgment. Such interpretation is not a hit-or-miss process. It is the work of the highly specialized technician, the teacher who—through vivid interpretation—opens a new world of rare enchantment. LIFE's lucid text, enriched with cherished color reproductions contributes to the fulfillment of this responsibility.
Maybe we’re biased, but we think our corps of art directors do some truly brilliant work. And we wish (as in the case of our writers, too) that anonymity wasn’t such a tradition of their craft. There are so many times when we wish they could sign their creations, that the least we can do is offer them that recognition here.

Lennen & Newell, Inc.
Unusual? Perhaps. But we feel that creative advertising problems must be approached on a group basis, using all our combined technical and artistic experience. Representatives of sales, management; creative direction, and production, meet with the client to analyze each new problem—studying and restudying it from every merchandising angle. The joint solution is designed to most effectively move the product.

Only then, does the piece enter layout, finished art and production where a completely integrated art organization implements and enhances the basic selling plan. By this method we achieve optimum results with your merchandising dollar.

Our staffs in Chicago, New York, and Los Angeles will be happy to assist in your particular problem. A sales representative can give you further details.
TOMORROW'S DESIGNERS OF VISUAL COMMUNICATIONS ARE AT PRATT TODAY

Advertising Design
Graphic Arts and Illustration
Art Teacher Education
Industrial Design
Interior Design

The Art School

RYERSON STREET
BROOKLYN 5, NEW YORK
MAIN 2-2200
BOURGES color sheets are matched to printing inks. A complete color spectrum, in both solids and tints. Create your layouts, package designs and finished art with colors you know the printer can match. Available at leading art supply stores.
Influence the influence-makers in the homefurnishings field... America's interior decorators... who set the pace, and make the trends for everything in the home. They read Interior Design Magazine.
Here Type Can Serve You

in your
advertisements,
booklets, broadsides,
and financial reports

J. M. BUNDSCHO, INC.
Advertising Typography and Design
180 NORTH WABASH AVENUE • CHICAGO 1, ILLINOIS
<table>
<thead>
<tr>
<th>Item</th>
<th>Details</th>
</tr>
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<tr>
<td>CLIENT</td>
<td>Sudler &amp; Hennessy</td>
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<tr>
<td>ORDER NO.</td>
<td>9338</td>
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<td>SUBJECT AND TITLE</td>
<td>Art Director's Annual ad</td>
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<td>10/26/56</td>
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</table>

**Note:** The form contains handwritten notes and various sketches and drawings on it.
FROM THE DESK OF MATTHEW J. HENNESSEY

10/23/86

Herb -

They tell me the A.D. annual ad is due this Friday.
Art, plates, everything!

Keep it simple but make it as good as '86!

Matt
FOR A TD

MAC BALL STUDIOS

480 LEXINGTON AVENUE
NEW YORK 17, NEW YORK

PLAZA 5-0863
HEINZ ART
114 EAST 32^{rd} ST. NEW YORK, 16
Mu 5-5791

DIMENSIONAL DISPLAYS

MOTION

LIGHT
Which One Sells More Eggs?

YOU CAN ALMOST HEAR THE CACKLE

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today’s news. Big. Thick-shelled. The kind of eggs that you’re proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they’re a lot more egg!

You Can Almost Hear the Cackle

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today’s news. Big. Thick-shelled. The kind of eggs that you’re proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they’re a lot more egg!

There’s an ordinary way of putting type together—very little more than correct spelling and a few punctuation marks. Then there’s the creative approach to typesetting as practiced by members of the ATA. It costs no more to set type right. You’ll get back more from your typography with the ATA approach. Try one of our members listed on this page. Make them read what you say; set it right by ATA!

It Pays to Set Type Right

Advertising Typographers Association of America, Inc.

Executive Office: 461 Eighth Avenue, New York City 1, Glenn C. Compton, Executive Secretary

Advertising Typographers Association of America, Inc.

AKRON, OH.
The Akron Typesetting Co.

ATLANTA, GA.
Higgins-McArthur Company

BALTIMORE, MD.
The Martin Printing Co.

BOSTON, MASS.
The Berkeley Press
Machine Composition Co.

H. G. McNamara

BUFFALO, N. Y.
Aibel, Edw., Salton Typographic Service

CHICAGO, ILL.
J. M. Hinshelwood, Inc.
The Parton Corp.

Hayes-Logan, Inc.

Rutledge-Tompson-Kovas, Inc.

Frederick Ryder Company

CINCINNATI, O.
The J. W. Ford Company

CLEVELAND, O.
Bonheer & Blankenmier, Inc.

Schrock-Burnett-Haven, Inc.

Bielby Typesetting Co., Inc.

COLUMBUS, O.
Yoeger Typesetting Co., Inc.

DALLAS, TEX.
Jaguars-Chiles-Stovall, Inc.

DAYTON, O.
Dayton Typesetting Service

DENVER, COLO.
The A. B. Marshfield Press

DETROIT, MICH.
Arnold-Powers, Inc.
The Thomas P. Henry Co.
Fred C. Morrow Co.

George Willson & Co.

INDIANAPOLIS, IND.
The Typographic Service Co., Inc.

KALAMAZOO, MICH.
Claire J. Mahoney

MILWAUKEE, WIS.
Arrow Press

MINNEAPOLIS, MINN.
Durstaph, Inc.

NEW YORK, N. Y.
Ad Service Company
Advertising Agencies’ Service Co., Inc.

Advising Composition, Inc.

Artintype, Inc.

Associated Typographers, Inc.

Atlas Typographic Service, Inc.

Central Zone Press, Inc.
The Commonwealth Room, Inc.

Composition Service, Inc.

Daumier Typographic Service, Inc.

A. T. Edwards Typographers, Inc.

Graphic Arts Typographers, Inc.,

Huxley House

Imperial Ad Service

King Typographic Service Corp.

Lancraft Typographers, Inc.

Mastek Typo Company

Chris A. Olsen

Frederick Nelson Phillips, Inc.

Photographic Typographers, Inc.

Royal Typographers, Inc.

Frederick W. Schmidt, Inc.

Harry Silverman, Inc.

Supreme Ad Service, Inc.

Trie Press, Inc.

Typographic Craftsmen, Inc.

The Typographic Service Co.

Vanderbilt-Jackson Typography, Inc.

Kurt H. Volk, Inc.

NE WAR, N. J.
Barton Press

William Patrick Co., Inc.

PHILADELPHIA, PA.
Walter T. Armonong, Inc.

Alfred J. Jordan, Inc.

Progressive Composition Co.

Typographic Service, Inc.

PORTLAND, ORE.
Poul O. Geary Typographer

ST. LOUIS, MO.
Warwick Typographers, Inc.

SEATTLE, WASH.
Frank McGoffey’s

TORONTO, CANADA

Cooper & Beatty Limited
TWO-TON TILLIE
sharpens pencils to one ten-thousandth of an inch!

To perfect this gentle giant, Eagle laboratory technicians spent three years and $25,000—because Two-Ton Tillie makes our other pencil tests make sense.

It sharpens all test leads, thick or thin, hard or soft, Eagle or competitive, down to a cylindrical point of .050" diameter (± .0001") as illustrated at right. You can see that such a "point" will present a constant area to the paper throughout any test and will let us compare smoothness, durability or opacity on a fair and equal basis.

It will also sharpen at any desired angle, creating identical long-tapered drafting points for needle-point strength tests.

The results enable us to test our research, confirm our improvements and maintain our quality. Whether you sharpen your pencil by knife, razor, sandpaper block, or regular pencil sharpener, remember Two-Ton Tillie. It's part of Eagle's continuing research to keep TURQUOISE the finest drawing pencil in the world.

SAMPLE OFFER: Send for a free Turquoise Drawing Pencil in the grade you prefer, 6B to 9H. Prove it's best in your own hand. (Please mention this magazine.)
...it just can’t be copied!

Rheingold EXTRA DRY
Lager Beer
HANZL • HANZL
INC.
420 LEXINGTON AVE., NEW YORK 17, N. Y.

ADVERTISING ART

Jan B. Balet
Ruth A. Boshler
Lauren Cook
Joseph R. Crapanzano
Thom Eccay
John E. Isom
Henry Luhrs
Margaret Nielsen
Albert E. Nolan
Jane L. Oliver
Albert John Pucci
Louise Rumely

REPRESENTATIVES
William F. Hanzl
Frederic H. Hanzl

MURray Hill 5-8065
There was an AD who told his PM
This type from Volk is really a gem.
Couldn't be better
From any typesetter,
It's a pleasure to do business with them.
Harmest congratulations to
The New York Art Directors Club
on the
35th Annual of Advertising
and Editorial Art

At Outdoor Advertising Inc. we well know the contribution of brilliant art direction to the creation of effective advertising. Your talent for telling a COMPLETE SELLING STORY with a dramatic illustration and a few words, has rung up many a sales success for advertisers.

And if at any time you’d like counsel or assistance in any of your poster problems, please remember that OAI maintains a complete, experienced and knowledgeable art staff ready to offer any help you desire.
Another First Award Winner
IN THE CFAC ANNUAL COMPETITION
for the 7th consecutive year...

CHICAGO FEDERATED
ADVERTISING CLUB

this time for RCA VICTOR

WINNING SALES IS OUR BUSINESS... WINNING AWARDS OUR AVOCATION. Awards accorded during the past 40 years total many hundreds... Sales we have assisted our clients with total many millions of dollars... attesting to the benefits received when our organization is employed for council, research, designing, planning, production and follow thru to assist in the success of the total program.

Our objectives... greater acceptance and better identification and merchandise presentation, which means more circulation and better return per dollar of investment... plus leadership at the point where the goods are sold to the consumer.

Perhaps you are interested to know how this can be accomplished. Your product deserves the best... Write or phone, ask our representative to call.

W. L. STENSGAARD AND ASSOCIATES, INC.
346 NORTH JUSTINE STREET, CHICAGO 7, ILLINOIS
Specialists in Merchandise Presentation • Demonstration • Displays • Exhibits
WARD BRACKETT
MELBOURNE BRINDLE
PAUL CALLE
GEORGE de LARA
HARRY DEVLIN
DEAN ELLIS
ROBERT GEISSMANN
*LESLIE GILL
JACK HEARNE
EVERETT HENRY
*PAUL HESSE
RICHARD HOWARD
GENE JARVIS
GORDON JONES
BIRNEY LETTICK
*FRANCES McLAUGHLIN
WALTER MURCH
JACK POTTER
MICHAEL RAMUS
ROBERT RIGGS
HARLOW ROCKWELL
LESLIE SAALBURG
NOEL SICKLES
KENNETH THOMPSON
ALDREN WATSON
JAMES WILLIAMSON
*VIRGINIA ROWLAND
*SCOTTIE GARDNER

* Photography
THE NEW NUPASTEL & COLORAMA PROFESSIONAL TECHNIQUE

DAVID MAXWELL

EBERHARD FABER PENCIL COMPANY
Interested in a fast, modern way to render? The development of COLORAMA pencils, especially designed for use with NUPASTELS, has opened up entirely new concepts in rapid art techniques. Here, in brief, is an outline of the method and the reasons behind our procedure:

**NUPASTELS**

Use pastels for the larger areas only—never for details. This is roughly analogous to thinking of pastels as though they were large brushes in conventional painting techniques. NUPASTELS are unexcelled for laying in the broad masses of your drawing since they go on easily and can be left rough, smoothed, or blended.

**PASTEL FIXATIVE**

This is the key step to the whole method. While pastels go on easily—they also come off almost as easily. Fixing the pastels enables us to work on the details with no danger of smudging. A good modern pastel fixative hardly darkens the colors and will accept more NUPASTEL when dry.

**COLORAMA PENCILS**

You will notice that the pastel fixative, properly applied, will leave a surface that is remarkably receptive to COLORAMA pencils. Therefore, we can now take our colored pencils and put in all the finishing touches and all the fine details that we normally would leave until last.

*Sounds simple—doesn't it? Well, let's get started and see!*

**PASTEL FRISKETS**

When a greater degree of control over your pastels is necessary, you may use paper masks called "friskets." For this purpose all we need is a few sheets of typewriter paper (bond) and a sharp knife or razor blade. Cut into strips—the edges of the paper will give us the straight edges we need. Tearing the paper will give us a choice of ragged edges and the knife will give us any variety of curved edges we may need. When the friskets get dirty, throw them away and use others. Use the friskets as masks to keep the fine pastels to the area you want. Always rub from the frisket toward pastel areas...never the reverse! Try using your friskets as erasing strips to remove pastel with your kneaded eraser. Practice with other friskets and you will see how easily you can control your pastels.
with your colored pencils. Notice how the use of a darker COLORAMA color over a lighter NUPASTEL area will give you an unusually brilliant effect. Don't overdo the colored pencil work. Keep your drawing spirited! Don't hesitate at this point to add all the small touches that you would normally use.

TRY THIS LOOSE TECHNIQUE
Prepare your design (steps 1 and 2) carefully, then proceed with the coloring as quickly and as directly as you can to preserve that look of freshness. Notice that the pastel areas do not have to follow the finish lines—just keep the shapes interesting. Vary the thickness of your lines by using darker COLORAMAS over the lighter NUPASTELS to suggest modeling—and your drawing is finished!

FRISKETS WILL HELP HERE
Put all the darker colors on first with NUPASTELS. At this stage, the modeling of the figure and the windmill is indicated broadly with no detail. Leave the foliage unblended but blend the sky colors and pick out clouds with a rolling motion of the KNEADED RUBBER. After cleaning and fixing, use your COLORAMAS to bring out important details. Don't overdo the finishing touches and you'll get a rewardingly brilliant effect!

A STUDY IN TEXTURES
This drawing will give you experience in handling various textures rapidly. Remember, all details are put in after fixing the blended NUPASTELS. All the textural effects such as mortar and the roughness of the bricks, the bark of the tree trunk, the perspective lines in the foreground, etc., are all put in with COLORAMAS. As a finishing touch, put in some sparkling white highlights with some poster white—and there you are!
...here are some professional tips!

By using NUPASTELS and COLORAMAS together, your layouts and drawings will look more professional —faster! Still more important, without losing the spontaneous impression of the layout, you can go right ahead with finished art. In other words, your art work will not "lose in translation" from one medium to another. The original comps and all the final illustrations in this booklet were made on visual paper using NUPASTELS and COLORAMAS with the following preparations:

The drawing board was covered with a sheet of illustration board and crop marks for the cover, were rendered by Mr. Maxwell entirely with NUPASTELS and COLORAMAS.

The fine pastel powder which settles in the pores of the paper is hardly visible until the fixative floats it to the surface and makes it visible as 'dirt.' Take no chances... before fixing drawings, erase all white areas with your KNEADED RUBBER.

Darker colors tend to 'dirty' lighter colors if they are put on last. Always put the darker color on first. If the lighter color 'powders,' it can easily be blended into the darker color without being noticed.

You can loosen excess pastel with a draftsman's dusting brush. Tap the paper sharply with the brush near the colored area. Then blow off the excess pastel.

The quality of the results you can judge in incredible speed of Mr. Maxwell's method. Of course, you can only take our word for the incredible speed of Mr. Maxwell's method. The quality of the results you can judge for yourself —since all the instructional illustrations for this booklet, including the cover, were rendered by Mr. Maxwell entirely with NUPASTELS and COLORAMAS.

Mr. Maxwell's background is remarkable due to the unusual versatility of his experience and the wide scope of his professional life. As a working industrial designer, his activities cover such areas as product development, product styling, graphic, architectural, and display design. Besides this, he is Chairman of the Department of Industrial Design E. S., Pratt Institute and is a special consultant to the USAF on various problems of visual presentation. With all this activity, time to... about the author...
"It's a Big Yump, Einar!"

"—the best one we ever made," said an advertising production man the other day. From "mine run" variety of advertising, his clients have graduated into big time—in quality, character and results . . . It's characteristic of such executives that he gave much of the credit to his recent conversion to original photo-engravings master-crafted by ROGERS.
BARNES PRESS, INC.

Line
Direction
Shape
Proportion
Texture
Value
Color

*Our years of experience and modern offset equipment guarantee quality printing with your seven elements of design.

233 SPRING ST. NEW YORK 13, N.Y. AL 5-5170

get to know

MEL RICHMAN STUDIOS
an organization

sid borish
design

rudy garcia
illustration

NEW YORK
485 Lexington Ave. - plaza 5-0945
PHILADELPHIA
2009 chestnut st - locust 7-7600

bob seidman
decorative illustration
First Choice Award Winning Art Directors

Judge the quality for yourself—
See your dealer for samples or write:
CHICAGO CARDBOARD COMPANY
1240 N. Homan Avenue, Chicago 51, Illinois

dedicated to filling today’s creative advertising art needs

al storz
graphic design

jim cooke
still life illustration

charles peitz
illustration

ed cullen
design

bill shoyer
illustration
Adams, Frank
Addams, Charles
Arms, W. (scratch board)
Baker, George
Barlow, Perry
Barlow, Tony
Barnes, Bob
Berry, Mike
Boltinoff, Henry
Booth, George
Brown, William F.
Caplan, Irwin
Cavalli, Dick
Crandell, Reed (illus.)
Darrow, Whitney
Day, Chon
Declini, Eldon
Decker, Richard
Dowling, Daniel
Drucker, Boris
Duffy, Edmund
Duquette, Steve
Emett, Rowland
Farris, Joseph
Gibson, Mary
Goldberg, Rube
Hershifield, Leo
Hoff, Syd
Holman, Bill
Hunt, Stan
Interlands, Phil
Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Bob
Langdon, David
Marcus, Jerry
Martin, C. E. (CEM)
Modell, Frank
Mullin, Willard
Nofziger, Ed
O'Brien, Bill
Owen, Frank
Parch, Virgil
Price, Garrett
Price, George
Reynolds, Larry
Richter, Mischa
Ridgeway, Frank
Selz, Irma
Smith, (Claude)
Smits, Ton
Stein, Ralph
Suglow, Otto
Steig, William
Syverson, Henry
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Volk, Vic
Wiseman, Al
Wiseman, Bernie
Wolff, George

Cartoons and Humor For Advertising

Kennedy Associates, Inc. 141 East 44th Street, New York, N. Y., MUrray Hill 7-1320

shown on these 4 pages are 16 creative talents which
In helping millions of mothers and fathers maintain healthy, happy homes, Parents' Magazine tries to establish a balance of wisdom and light-heartedness in parenthood. The more dramatic approach in illustration is enabling us to give appealing warmth to serious subject matter. It is being received with plaudits by readers, advertisers, artists and photographers alike.

The casual look at exacting problems... through art!
You, too, can be an Executive in a Bathtub!

Regard this man. He toils not, neither does he spin (it has been proven that the bathtub is no spot for toiling and plain impractical for spinning). What he's doing—this happy, clever book publisher—is going over the list of wonderful books his firm has ready for Christmas shoppers. If you detect a slight air of complacency about him, it's because for years and years—Christmastime or any other time of year—he's merely had to turn over to American Book–Stratford Press the manuscripts for his books—and let us take care of his manufacturing problems. We design, set, plate, print, bind and ship in the world's largest book production plant, using the world's most modern book manufacturing equipment, and employing—for every step of our operation—the most experienced and intelligent personnel.

All this our clever, happy publisher-in-a-bathtub knows from long years of experience with us. He and many, many other of America's publishers have discovered how easy it is to rely on our firm, 58 years old this year, for day-in, day-out delivery of finished books in hundreds, in thousands, in millions. Why not call us and find out how your publishing life can be made easier, too, through use of our complete facilities?

AMERICAN BOOK–STRATFORD PRESS, Inc.
AMERICA'S LARGEST COMPLETE BOOK MANUFACTURER
75 Varick Street, New York 13, N. Y. • W'Aller 5-7600

NOTE: Again, as for several years past, composition, printing, binding of this 35th issue of ANNUAL OF ADVERTISING AND EDITORIAL ART were done by American Book–Stratford Press.
While they work...

The J. Walter Thompson Company Television Workshop is a proving ground where creative minds and technical minds can work out their problems together.

...others study it

In size and facilities, our Television Workshop rivals all but the largest professional studios.

When a new television commercial is being created in the Workshop, the whole group of Thompson people concerned can study its development simultaneously on sets in our offices. (Or kinescopes can be airmailed to other offices here and abroad for quick review.) This group sees what the commercial will look like to television audiences before incurring the costs of finished production.

They can make sure your product looks right on television. If there are any flaws, they can be picked out and promptly eliminated. Even the best of ideas are given an additional lift.

If you would like to know more about our Television Workshop, write to:

J. Walter Thompson Company
420 Lexington Avenue, New York 17

Other offices in: Chicago, Detroit, San Francisco, Los Angeles, Washington, D.C., Miami, and principal foreign markets.
The T stands for "thanks"

Many, many thanks to all the photographers, artists, letterers, engravers, and typographers who've been so patient, so understanding... and so successful with us this past year!

McCann-Erickson, Inc.

New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco, Los Angeles, Portland and offices throughout the world.
from the

JOHNNIE WALKER

Collection

A year ago, Art Director Lester Loh decided the public was ready for a new look in liquor ads. So he gave them paintings by Brackman Carroll, Burchfield...

and now...

Peter Helck

Judging from Starch reports, the public was ready. The ads have gotten tremendous readership. Judging from sales reports, Johnnie Walker Black Label is going to be hard to get.

J. M. MATHES, INC., Advertising - 260 Madison Avenue - New York 16, N. Y.
These are the artists behind the easel and the camera

Harold Anderson
Walter Baumhofer
Erik Blegvad
Francis Chase
Ernest Chiriaka
John Clymer
Wm. Pene du Bois
Gyo Fujikawa
Lionel Gilbert
Hardie Gramatyky
Robert G. Harris
George Hughes
Fletcher Martin
Mary Mayo
John McClelland
Perry Peterson
Arthur Sarnoff
Peter Stevens
Andrew Wyeth

photographer

J. Frederick Smith
It's wonderful to celebrate our 25th Anniversary as a successful business but it's even more wonderful to know that most of our original clients have remained with us year after year after year

Collins, Miller & Hutchings, Inc.

*America's finest photoengraving plant for letterpress and gravure*

333 West Lake Street, Chicago 6
All New York is talking about...

Alliance Advertisers Service, Inc.

One of the finest new studios to come along in many a year...staffed with top talent...
geared to deliver sales producing programs on time...
...may we have the pleasure of serving you next?

CONTACT:
Steve Beslity
Joseph Spielman
Edward Elkner
Lazio Razel

P.S. We also have a complete hot stamping set up for slide presentation, charts and comps.

CONTACT:
William Lutz

Alliance Advertisers Service, inc.
185 Madison Ave., New York 16, N.Y. MU 4-7827
KNOW THESE MEN - our contact men. Their job is to make the art director's job easier. Their experience, reliability and knack for doing "the impossible" can be useful to you.

Bill Stoddard Ken Berkes Lou Marco Walter Keely Bob Carden Jack Prink

They are backed by this competent and versatile staff

ILLUSTRATION: Paul Burns • Ray Doney • Orin Kincade • Frank Lacano • Bill Lohse • Frank Magro
Mark Miller • Herb Mott • Irv Olson • Karsten Stapelfeldt • Al Tarter
Ruth Clemens (stylist)

RETOUCHING: Max Dopson • Charles Geyer • James Holmes • Frank McLaughlin • Kay Noll
Ira Shapiro • Art Ward

LETTERING: Howard Demarest • Peter Dom • Sam Dom • Frank Oelkers • Mal O’Hara • Gene Trusty

MECHANICALS: V. Ceci • Steven Lasley • John Payne • Bill Powers • Al Vandenberg

STUDIO PHOTOS: Julius Hoffman • Terry McCarten • Ed Skolnick

PRODUCTION: Bill Comley • Larry Skoglund • Frank Taylor

HARRY WATTS ASSOCIATES, INC.

18 EAST 48th STREET
NEW YORK 17, N.Y.
MURRAY HILL 8-0220
SARRA...SPECIALISTS IN VISUAL SELLING IN BLACK & WHITE AND COLOR...

PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES
TV COMMERCIALS • SOUND SLIDE FILMS

Sarra always shoots to sell

NEW YORK: 200 East 56th Street
CHICAGO: 16 East Ontario Street
Andy

Merchandising is in the blood of T. Hart Anderson, Jr., who doubles in brass as Board Chairman and Director of Client Services of Anderson & Cairns. Starting his own business career (puzzle sales) at the age of 12, he hit the jackpot in his sophomore year at college with a shirt sale that sold 5,013 shirts in three days. Five years in the U.S. Diplomatic Service as Secretary of the Embassies in Rome and Copenhagen apparently did Andy no harm, for he started selling large chunks of magazine space in 1923 and, six years later, set up his own advertising agency. Still a “big idea” man, Andy’s present specialty is making big clients out of little ones, the best way we know of making clients happy. Andy Anderson developed the philosophy of “retailized national advertising”, which provides maximum impact at the local level of advertising run in national media.

If you’d like to know more about Andy Anderson and the rest of us at Anderson & Cairns, call him at Murray Hill 8-38013 and arrange an appointment.

Bill

Bill Burner, christened Ashley W., is Director of Public Relations at Anderson & Cairns. His young staff handles publicity and public relations for about a dozen of the agency’s 44 clients. Bill is one of the younger department heads at Anderson & Cairns, but his life is already filled with the histories that prove this point: coordinated publicity can make the best advertising campaigns work harder. (For example, when Client Dow Corning Corporation introduced silicones to the textile field, releases prepared by Anderson & Cairns produced stories and pictures that appeared in more than 100 publications, both trade and consumer, within a period of three months.) If you’d like to know more about us at Anderson & Cairns, and how we can put your name before your market, as well as place your advertising before your public—just pick up the phone and ask for Bill Burner. The telephone number is Murray Hill 8-5800. Call him today.

Marge

Marge Bailey of Anderson & Cairns is one brilliant creative copy girl who never forgets that the aim of advertising is sales. When the calls are for copy that sings, Marge’s sings. When words ought to slug, she slugs. When the light touch is the right touch, she serves up superfestive stuff. Marge Bailey writes with equal facility about Dow Corning Silicones and Kinney shoes, Good Housekeeping magazine and Dot Snappers. She’s the author of that award-winning campaign for Lurex metallic yarn. “The Thread of the Century,” in all the things that get women interested and make them buy—beauties, fashions, home-making, newfangled—Marge is an authoress. She’s an advertising pro from the word go. If you’d like to know more about us and how we can add the “woman’s angle” to your advertising, pick up the phone and ask for Marge Bailey. The number is Murray Hill 8-5800.

Hal

Hal Florian is Associate Art Director at Anderson & Cairns—the “Veep”, so to speak, of the agency’s strong 4-man Art Department. He’s one of the most original and imaginative men in advertising today, and one of the handful of layout men who can write a headline, too. Hal’s soaring flights of fancy are epitomized by the twin gravestones of careful craftsmanship and feet-on-the-ground judgment. He invented “The Man from Katzenbach & Warren,” America’s new wallpaper salesman, and his layouts for Union Carbide’s Dynel, American Enka, Lee Hots and White Rose Tea are classics of their kind. If ideas and imagination are what your products need—and whose doesn’t?—pick up the phone and dial Hal Florian at Anderson & Cairns. The number is Murray Hill 8-5800.
When the art director entrusts his creation to an engraver, he is depending upon him to reproduce it faithfully. The skill and artistry of Horan craftsmen always guarantees perfect reproduction... whether it be black or white or color process.

A few of our Award-Winning Reproductions

HORAN ENGRAVING COMPANY INC.
44 West 28th Street, New York 1, N. Y.
Murray Hill 9-8585
No other typographer in America has all these type facilities

**METAL**
- Foundry
- Monotyope
- Intertype

**PHOTOGRAPHIC**
- Fotosetter
- Hadego
- Filmotype
- Protype
- Fotomaster

words & pictures shaped to the needs of visual communication
same day service

serving all
your television
needs

graphic arts / hot press / enlargements / flip cards

color and black and white slides / rp's / telops / original photography / crawls

station id file / mailing facilities

42 west 48th street, new york 36, n.y., JUdson 2-1926...7....8....9
Irving Werbin Associates
Design, Art & Photography
110 East 36 Street, New York
LEXINGTON 2-0495
advertising art...from conception through execution

THE PROOF OF THE ENGRAVING IS IN THE PRINTING®

Majestic PHOTO ENGRAVING CO., INC.
305 East 46th Street, N.Y.C. ELdorado 5-2670
A group of men with the taste and knowledge to design type layout in advertisements of all kinds . . . Good compositors—enough of them to set all the advertisements you need in less time than you would expect . . . Type, machines, equipment, messenger service—everything that helps to promote the speed you demand in the time we need to produce good composition

THE TYPOGRAPHIC SERVICE COMPANY

305 EAST FORTY-FIFTH STREET

NEW YORK 17, N. Y.
a creative studio full of talent specialists in sales promotion and merchandising arts—designers and planners of special booklets—distinctive annual reports—effective point of sale material—outstanding package design—unusual displays and posters and complete production services

STOESSEL STUDIO
21 WEST 45 STREET • CIRCLE 6-3968
STERLING photoengravings have been made for more than fifty years. In that time great changes have come about in advertising, especially in the physical appearance of the publication ad and in the publication itself. A degree of excellence has been attained unequalled in any other country. Credit for this improvement must go to the art director. It is his knowledge and fine taste that make advertising attractive, readable and result-producing. His interest goes beyond the client's approval of finished art. It extends to the printed page and comparison of the reproduction with original copy.

Selection of high quality photoengravers by production executives assures the art director that the printed page will match his art with the greatest fidelity. Sterling's reputation is built on this motive: "Photoengravings of Sterling quality."

STERLING ENGRAVING COMPANY
Specialists in Photoengraving for Advertising Agencies and the Packaging Industry
304 EAST 45th STREET, NEW YORK, N.Y.
(Adjacent to the United Nations Group)

PHILADELPHIA OFFICE: 1015 CHESTNUT STREET
It identifies the most popular illustration board in America — famous since 1868 for its dependability in practically all mediums, particularly water color.

Charles T. Bainbridge's Sons
12 Cumberland Street
Brooklyn 1, N.Y.

ONLY THE NAME CHANGES
... on September 7, 1956, Roy Germanotta Inc. became FENGA & DONDERI Inc., with the same facilities and staff for creative layout, careful production planning, creative Art and Direction for design, and careful supervision for accuracy.

FENGA & DONDERI INC.
40 East 49th Street, New York 17
A partial list of satisfied purchasers:

- Albert Dorne
- Jon Whitcomb
- Coby Whitmore
- Bernie D'Andrea
- Kudner Agency, Inc.
- Benton & Bowles, Inc.
- J. Walter Thompson Co.
- N. Y. Life Insurance Co.
- The Milwaukee Journal
- Charles E. Cooper Art Studio
- MacManus, John & Adams, Inc.
- The Philadelphia Inquirer
- John Henry Topp Studio
- New Holland Machine Co.
- D'Arcy Advertising Co.
- Joe De Mers
- Alex Ross
- Al Moore

Holds all standard Art Supplies, full-size sheets Strathmore, Whatman Board and layout pads. Accepted by artists, art directors, studios and agencies as the most Practical and Modern piece of furniture ever designed for the artist.

Dimensions: Length 44 in. Height to Formica Top 20 in. Top 36 x 25½ in. Drawers inside 23½ x 30½ x 3 in. Solidly built of selected walnut veneer in natural hand rubbed finish. Ideal for the office or home studio.

HAMILTON DWIGHT CO., INC.
Artists & Photographers Supplies
136 East 57th St., New York 22, N.Y.
willing, able, sleeves rolled up and ready

to serve your stat and photo needs

F. A. RUSSO INC.
plaza 54700, nyc

bebell & bebell
COLOR LABORATORIES

WAtkins 4-8573
108 W. 24th St., New York 11

duplicate transparencies
up to giant size
reproduction quality or
contrasty display quality

projection slides
in any size and style
35mm, stereos, film strips,
TV size, lantern size,
Vu-Graph, VisualCast

dye transfer prints
any size up to 40" x 60"
reproduction quality or
contrasty display quality

direct from artwork
or from transparencies —
(matte or glossy)
color prints
any size up to giants

new!!!
for busy layout men,
2-headed designers
color photostats
(6-hour service available)
in any layout size
"It says that Johnstone and Cushing has specialized in comic strip advertising for 25 years!"

292 MADISON AVENUE NEW YORK 17, N. Y. • LEXINGTON 2-1980
Warren's
STANDARD PRINTING PAPERS

[BETTER PAPER BETTER PRINTING]

Coated Papers
Warren's LUSTERKOTE ENAMEL
Warren's LUSTRO GLOSS — Folding Enamel
Warren's LUSTRO DULL — Folding Dull
Warren's CUMBERLAND GLOSS — Folding Enamel
Warren's CUMBERLAND DULL — Folding Dull
Warren's OFFSET ENAMEL
Warren's OFFSET ENAMEL DULL
Warren's OVERPRINT LABEL C1S
Warren's WESTBROOK GLOSS
Warren's FOTOLITH ENAMEL
Warren's SEBAGO LABEL C1S

Covers-Bristols
Warren's LUSTERKOTE COVER & BRISTOL
Warren's LUSTRO GLOSS COVER & BRISTOL
Warren's CUMBERLAND GLOSS COVER & BRISTOL
Warren's CUMBERLAND DULL COVER — POST CARD
Warren's OFFSET ENAMEL COVER & BRISTOL
Warren's OFFSET ENAMEL DULL COVER & BRISTOL

Pigmented
Warren's PRINTONE
Warren's SILKOTE OFFSET

Antique
Warren's OLDE STYLE — Wove and Laid

English Finish
Warren's CUMBERLAND ENGLISH FINISH

Bible
Warren's THINTEXT — India Paper

S. D. WARREN COMPANY, 89 BROAD STREET, BOSTON 1, MASS.
ADVERTISEMENTS

ADVERTISING AGENCIES' SERVICE CO., INC. 312
ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC. 348
ALLIANCE ADVERTISERS SERVICE, INC. 369
AMERICAN ARTISTS 367
AMERICAN BOOK-STRATFORD PRESS, INC. 362
ANDERSON & CAIRNS, INC. 372
ART CENTER SCHOOL, THE — LOS ANGELES 336
ART NEWS AND ART NEWS ANNUAL 308

BAINBRIDGE'S SONS, CHARLES T. 382
BARNES PRESS, INC. 358
BEBELL & BEBELL COLOR LABORATORIES 384
BECK ENGRAVING COMPANY, THE 332
BENTON & BOWLES, INC. 310
BOURGES COLOR CORPORATION 341
BUNDEZ, J. M., INC. 343
BURNETT, LEO, COMPANY, INC. 328, 329

CALKINS & HOLDEN, INC. 335
CAPPEN ENGRAVING COMPANY, INC. 387
CBS RADIO 327
CHICAGO CARDBOARD COMPANY 359
COLLINS, MILLER & HUTCHINGS, INC. 368
CONDÉ NAST PUBLICATIONS, INC., THE 305
COOPER, CHARLES E., INC. 323

DESIGNERS 3 378
DRAYNEK, HENRY, ASSOCIATES 316

EAGLE PENCIL COMPANY 349
EASTMAN KODAK COMPANY 311
EDSTAN STUDIO 380

FABER, EBERHARD, PENCIL COMPANY (INSERT)
FAMOUS ARTISTS SCHOOLS, INC. 307
FENG & DODERI INC. 382

GUSSEN—KADIN STUDIOS, INC. 326

HAGSTROM COMPANY, INCORPORATED 376
HAMILTON DWIGHT CO., INC. 383
HANZL—HANZL, INC. 352
HEINZ ART 347
HORAN ENGRAVING COMPANY INC. 373

INTERIOR DESIGN 342

JOHNSON AND CUSHING 385

KENNEDY ASSOCIATES, INC. 360
KERLE, CHARLES, INC. 330
KUDNER AGENCY, INC. 324
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANITY FAIR MILLS, INC.</td>
<td>298</td>
</tr>
<tr>
<td>VOGUE MAGAZINE</td>
<td>172, 183, 196, 208, 407, 408, 409, 410, 411, 412, 414, 415, 429, 437, 444, 446, 448, 467, 471, 473</td>
</tr>
<tr>
<td>WEEI, CBS RADIO</td>
<td>375</td>
</tr>
<tr>
<td>WPIX</td>
<td>527</td>
</tr>
<tr>
<td>WRCA, TV</td>
<td>45</td>
</tr>
<tr>
<td>WALKER, HIRAM, &amp; SONS, INC.</td>
<td>20</td>
</tr>
<tr>
<td>WALKER, JOHNNIE, CANADA DRY GINGER ALE, INC.</td>
<td>269</td>
</tr>
<tr>
<td>WEAR-RIGHT GLOVES</td>
<td>47</td>
</tr>
<tr>
<td>WESSON OIL PEOPLE, THE</td>
<td>489</td>
</tr>
<tr>
<td>WEST VIRGINIA PULP AND PAPER COMPANY</td>
<td>106</td>
</tr>
<tr>
<td>WESTINGHOUSE BROADCASTING COMPANY, INC.</td>
<td>48</td>
</tr>
<tr>
<td>WESTWAYS MAGAZINE</td>
<td>457, 475</td>
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<tr>
<td>WINGS SHIRT CO., INC.</td>
<td>302, 353</td>
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<td>WINTHROP LABORATORIES</td>
<td>379</td>
</tr>
<tr>
<td>WOMAN'S DAY</td>
<td>214, 460</td>
</tr>
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<td>WOMAN'S HOME COMPANION</td>
<td>396, 422</td>
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<td>WYNER, I. A., &amp; CO.</td>
<td>277</td>
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<tr>
<td>YARDLEY OF LONDON, INC.</td>
<td>258</td>
</tr>
</tbody>
</table>
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