The 42nd Annual of Advertising & Editorial Art & Design
Just like Grandma used to make

Egg loo young is an omelette with a Chinese accent. Put a few patties on bread and have an egg loo young sandwich, as a snack.

Not everyone has a Chinese grandmother. Chinese American echo their own traditions. It's a different kind of cooking. But you don't need a Chinese grandmother to do it. You just need good-quality ingredients and authentic Cantonese recipes. And Chun King. Flash-froze it, so it arrives in your kitchen exactly as fresh as it leaves our kitchens. Your grandmother will love it, whether she's Chinese or not.

Fried rice is a crazy mixed-up dish of rice and fried egg and pork. It may put potatoes out of business!

Who ever heard of a frozen Chinese dinner! And who ever thought Chinese food could taste so fresh! This one's chicken chow mein. You like? You'll love it.

Egg loo young is great as a hot appetizer, or served up as a snack. Or serve it at your next cocktail party when the compliments start rolling in, try to look inscrutable.

Neat greet Chinese chef in your kitchen. The finest freshest Chinese food is served by Chun King.

ART DIRECTOR MARVIN MITCHECK
DESIGNER MARVIN MITCHECK
PHOTOGRAPHER IRWIN HORIZON
COPYWRITER BOB ONSER
AGENCY McCANN-MARSHAL CO., INC.
CLIENT CHUN KING CORP.
Eyecatcher: VOGUE

VOGUE delights the eye, sparks the imagination and starts the buying of 3,500,000 discriminating women. It presents more editorial pages of fashion and fashion ideas than any other women's magazine in America. VOGUE attracts the business eye of America too. For what "VOGUE Says" sells in stores across the country—first to our readers and then to the millions of other women who follow their lead. Advertisers of all kinds know that as an eyecatcher (and a pocketbook opener) VOGUE gets to and sells their most important customers on both sides of the counter. Remember that "If it's in VOGUE... it's in vogue!"
How Sears helps your daughter choose her first bra

Bring your daughter to Sears, Roebuck and Co. for her first bra and girdle. Sears figure experts are trained to select the correct garment for every woman. But they take special pride in starting a youngster out right.

Your daughter first goes to the fitting room. The Sears graduate will keep her measurements up to date, and bring them up to date as she grows. This written record is the basis of the Sears way of doing things. She knows every woman can love a better figure — with a bra or girdle that fits.

The Sears way of doing things

This kind of professionalism is the Sears way of doing things. No, it isn't all figure-fixing — far from it. Sears people, from grad fitters to home decorators to TV repairmen, all want to get the job done right. Some fitters wear aprons, others wear a "customer's" smock, and one of our famous pair of "shoe shiners" cleans the floor.

Notice: Sears, Roebuck and Co., Dept. 218, 33 W. Wacker Dr., Chicago 60606. Sears, Roebuck and Co., Dept. 218, 33 W. Wacker Dr., Chicago 60606.
THE
ROCKET'S
RED
GLARE...

Early human warning of a potential lunar impact and the need for preparation and action is essential for survival. The event must be accurately predicted and communicated to the public. The American flag serves as a symbol of national pride and unity during such crises.

In this context, the phrase "THE ROCKET'S RED GLARE..." suggests a dramatic and urgent situation, possibly alluding to a potential threat from an asteroid or comet. The use of the American flag reinforces the importance of unity and preparedness in facing such challenges.

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ART DIRECTORS LOUIS DORFSMAN / AL AMATO
DESIGNERS LOUIS DORFSMAN / AL AMATO
ARTIST AL AMATO
PHOTOGRAPHER CBS PHOTO
COPYWRITER ROBERT STRUNSKY
PUBLISHER CBS TELEVISION NETWORK
CLIENT CBS TELEVISION NETWORK
Two can live as cheaply as one.
Our beer is 50 years behind the times

Our beer is 50 years behind the times

Our beer is 50 years behind the times

Our beer is 50 years behind the times

ART DIRECTOR BOB GAGE
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
AGENCY DOYLE DANE BERNBACH INC.
CLIENT WEST END BREWING CO.
Our beer is 50 years behind the times
(and we're proud of it)

Our beer is 50 years behind the times
They sing. They love. They study. They work. They were man's first, intangible form of magic. They shattered his innermost secrets which held him in chains—words, words, words. They are the very stuff of which all systems and sciences and truth are built. They were the first and highest art of man.

"A picture is worth a thousand words," go the Chinese maxim. But, as one writer tartly said, "it takes words to say that."

Words made us: LOVE.

Words made us fight: FREEDOM, COUNTRY, HONOR.

Words made us die: LIBERTY, GLORY.

They bestowed on our minds and hearts the priceless gift of articulacy from which issues the men who truly shape our destiny, the giants who teach us, inspire us, lead us to deeds of immortality: Socrates, Jesus, Luther, Lincoln, Churchill.

In the following pages, an imaginative photographer has translated into pictures from our literature a selection of passages which have had a universal appeal during this National Library Week and perhaps into other forms of expression. We hope this imaginative effort will do something toward helping to give thanks for the endless riches in the treasure house of print.
Robert Louis Stevenson

The Bible

The second part... The second part...

The firm... The firm... The firm...

The Wed... The Wed... The Wed...

The world... The world... The world...

Edgar Allan Poe

Elizabeth Barrett Browning

When the night is up... When the night is up... When the night is up...

When the night is up... When the night is up... When the night is up...

Hans Christian Andersen

The Gingerbread Man... The Gingerbread Man... The Gingerbread Man...

The Gingerbread Man... The Gingerbread Man... The Gingerbread Man...
The Seven Seas
The Surf in Hawaii
ART DIRECTOR BOB GAGE
WRITER JUDY PROTAS
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER ERNIE HARTMAN
PRODUCTION COMPANY BMP INC.
CLIENT CRACKER JACK COMPANY
PHOTOGRAPHER OR ARTIST ERNIE CAPARES
ART DIRECTOR DON MILLER
WRITER ROBERT McTYRE
AGENCY CAMPBELL-EWALD CO., DETROIT
PRODUCER DICK WILLIS
PRODUCTION COMPANY ALEXANDER FILM CO.
CLIENT CHEVROLET DIVISION OF GENERAL MOTORS
PHOTOGRAPHER OR ARTIST ROGER MONERAN

ART DIRECTOR LEE SAVAGE
WRITER LEE SAVAGE
ANIMATION DIRECTOR JACK SCHNERK
AGENCY CAMPBELL-EWALD CO., DETROIT
DESIGNER JOANN MITCHELL
PRODUCERS ABE LISS / SAMUEL MAGDOFF
PRODUCTION COMPANY ELEKTRA FILM PRODUCTIONS, INC.
CLIENT CHEVROLET DIV. / GENERAL MOTORS
Advertising
Design of complete unit
The best thing about Schrafft's coffee ice cream is it's made with Schrafft's coffee.
(Most people don't add cream or sugar.)
When you're in New York, come to 11 East 36th Street: Your eyes will light up.

The sparkle of magnificent crystal chandeliers, the warm glow of authentic antiques, the brilliance of modern functional fixtures create subtle moods, breathtaking effects with light. At Lightolier, for over fifty-eight years the most famous name in lighting. Through dealers and decorators. Write for your free "Lighting Digest" to Lightolier, Department NY I, 11 East 36th Street, New York.

ART DIRECTOR HERB LUBALIN
DESIGNER HERB LUBALIN
PHOTOGRAPHER ART KANE
AGENCY SUDLER & HENNESSEY, INC.
CLIENT LIGHTOLIER

At a French spa, $75 a week includes everything.

Vichy was discovered by the Roman hetty Frumes, then came a succession of royal Louis, imperial Napoleon, British lords, fellow monarchs, Austrian emperors. Today, the old-world atmosphere still exists. You can live in grandiose opulence here for less than $75 a week. For $75 you get a dinner at Hotel Dorenceaux. Vichy's old-world atmosphere is still preserved. One glittering night at the Opera. One glamorous evening at the Ballet. One long hair visit to the Symphony. Several leisurely, hair-down visits to the roulette tables. A standing invitation to the fashionable town. At Lightolier, delight in lighting to subtly change moods, to turn the day into a dream. And at Vichy's health spa, you dream the day away.

ART DIRECTOR WILLIAM TAUBIN
PHOTOGRAPHER ELLIOTT ERWITT
COPYWRITER LORE LIONEL
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE FRENCH GOVERNMENT TOURIST OFFICE
When the little woman, as Chou is affectionately known, discovered this fantastic stole at Georg. Kaplan, she simply had to have it. And when she nudged me into his salon at 730 Fifth Avenue, how could I say no? Even a mere male under-stands the glamour and drama of a stole that's 6-foot-long and doesn't have a single visible seam. When I heard that it was a Saga Mink which Georges Kaplan imports from Denmark, Finland, Norway and Sweden, I expected it to cost a fortune. At $2500, this stole is a steal. Tomorrow I'm buying another one... for my mother. She's only 5 feet 2 but a real doll.

When the little woman, as Chou is affectionately known, discovered this fantastic stole at Georg. Kaplan, she simply had to have it. And when she nudged me into his salon at 730 Fifth Avenue, how could I say no? Even a mere male understands the glamour and drama of a stole that's 6-foot-long and doesn't have a single visible seam. When I heard that it was a Saga Mink which Georges Kaplan imports from Denmark, Finland, Norway and Sweden, I expected it to cost a fortune. At $2500, this stole is a steal. Tomorrow I'm buying another one... for my mother. She's only 5 feet 2 but a real doll.
Every piece of furniture Harvey Probber makes at Fall River, Mass., is placed on a test platform to make sure it is the kind of furniture it's made to be. The pieces are put on a test platform to make sure it is the kind of furniture it's made to be. Mr. Probber loves a line of inlaid wood and inlaid metal that seems to have a long life, and he wants to make sure that the furniture he makes is not only functional but also beautiful. The inlaid wood and metal are chosen to match the style of the room where the furniture will be placed. Mr. Probber also has a line of inlaid wood and inlaid metal that seems to have a long life, and he wants to make sure that the furniture he makes is not only functional but also beautiful. The inlaid wood and metal are chosen to match the style of the room where the furniture will be placed.

A penny can make your drink taste better.

If your Harvey Probber chair wobbles, straighten your line.

If your Harvey Probber chair wobbles, straighten your line.

A penny can make your drink taste better.
Captive-Air Double Eagle doesn’t go flat. Because it’s actually two tires in one. Chances are nothing will ever damage the outer tire—the famous Goodyear Double Eagle. Giant cords make it 70% stronger than an ordinary tire. Yet, if the improbable happens, you get another chance. Because, inside there’s a second tire top-rated you—an inner spare—that’s made of nylon and steel cord that carries the load for up to 100 miles, until you or your wife can conveniently stop for service. There’s no more fear of blowouts, and no more worry about flats.

Beyond question, Captive-Air Double Eagle is the safest tire that man can make and money can buy. And surprisingly, it costs no more than other premium tires.
is the soft, soft, soft, soft, soft, soft, soft, soft, soft, twin-ply tissue.

ART DIRECTOR LEN SIROWITZ
PHOTOGRAPHER A. ROSENBERG
COPYWRITER RON ROSENFIELD
AGENCY DOYLE DANE BERNBACH INC.
CLIENT CROWN ZELLERBACH

ART DIRECTOR GENNARO ANDREOZZI
DESIGNER GENNARO ANDREOZZI
PHOTOGRAPHER CARL FISCHER
COPYWRITER JUDY BLUMENTHAL
AGENCY GILBERT ADVERTISING AGENCY
CLIENT ANDREW GELLER
Finding out can be fun—socially. In packaging your product the process can be fatally expensive. As a CCA customer you can know what shoppers think of your package well in advance of its trial by market. We can ask pointed questions of women in our 10,000-housewife Consumer Panel. We get pointed answers. Thumbs up, you go ahead confidently. Thumbs down, back to the drawing board confidently. Reducing marketing hazards in one day we speed your marketing cycle from the point of production to the decisive moment of purchase.
DISTINCTIVE MERIT AWARD
ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
AGENCY LEBER KATZ PACCIONE, INC.
CLIENT HANS HOLTERBOSCH, INC.

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If they run out of Lowenbrau ... order champagne.

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ART DIRECTOR RICHARD LOEW
DESIGNER ALAN BUITEKANT
PHOTOGRAPHER LESTER BOOKBINDER
COPYWRITER SUZANNE BROCK
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.
Mr. Thomson....please!

ART DIRECTOR EDWARD ROSTOCK
DESIGNER EDWARD ROSTOCK
PHOTOGRAPHER WINGATE PAINE
COPYWRITER EDWARD ROSTOCK & ALICE MOROZ
AGENCY ASHE & ENGELMORE ADVERTISING, INC.
PUBLISHER THE NEW YORK TIMES
CLIENT MR. THOMSON
See.
All lipsticks are not alike. This one is Stained Glass by Fabergé.
Isn't that a lot for a bottle of Scotch?

17
ART DIRECTOR BERT STEINHAUSER
PHOTOGRAPHER MEL SOKOLSKY
COPYWRITER RITA SELDEN
AGENCY DOYLE DANE BERNBACH INC.
CLIENT GENERAL WINE & SPIRITS CO.

18
ART DIRECTOR PETER HIRSCH
DESIGNER PETER HIRSCH
PHOTOGRAPHER HAROLD BECKER
COPYWRITER PETER HIRSCH
AGENCY DOUGLAS D. SIMON ADVERTISING, INC.
CLIENT LOUIS SHERRY PRESERVES, INC.
Aluminum potmarks—and how to remove them better. You've seen them stare up at you from your kitchen sink—full of fight and resistance. They team up with stubborn food stains to wear down your cleanser, your sponge, your spirit. Then along comes Comet—the stain-removing cleanser. You sprinkle rub, and Wow! Food stains fade away. Potmarks turn pale—then disappear. Your sink is white again—and disinfected, too. Comet with Chlorinol gets out stains better than any other leading cleanser. Why use anything less?
Who put texture for potatoes into a fabric for tomatoes?

Mission Valley/Chadoo Cloth/Tellshire

Today's child has a stronger grip on life

ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHERS HORN / GRINER
COPYWRITER FRANKIE CADWELL
AGENCY TRAHEY / CADWELL
PUBLISHER THE NEW YORK TIMES
CLIENT MISSION VALLEY

ART DIRECTOR PHILIP J. EITZEN
DESIGNER JEANNE JACKSON
PHOTOGRAPHER ED HENDERSON
COPYWRITER LELAND R. ROSEMOND
AGENCY N. W. AYER & SON, INC.
CLIENT PHARMACEUTICAL INDUSTRY ADVERTISING PROGRAM
A most remarkable discovery. In each little dish of colour: liner, shadow, pencil, mascara. (The secret ingredient is water.)
Turn the flame up or down to light anything that smokes.

Regardless of what you smoke, the remarkable new Ronson Var aflame® pocket lighter has a flame for it. You turn it from low to high with the touch of a dial.

Cigarettes! Cigars!! Pipe!!!

Try that with an ordinary lighter. And that's not the only thing different about the Var aflame. It burns butane, a gas instead of conventional lighter fluid.

And who ever heard of a pocket lighter lighting thousands of times without refueling? The Var aflame does. It refuels in less than 10 seconds. Just inject the butane from a Ronson Multi-F™ container (available everywhere). PSFl — it's kind! Clean. Safe. And fuel can't ever expire.

Ronson Var aflame Gas Lighters

If you can't find a Var aflame for every name on your list, someone doesn't smoke.
Left the Tobacco Curtain, 12 y picks of Robt. Burns Cigarettes out into your
furnace for smoking cigars. You'll discover
that's just the right length. It's just the right
length. It's just the right length.
The Robt. Burns Cigarette is not at all
right length to suit your favorite cigar.
The Robt. Burns Cigarette is not at all
right length to suit your favorite cigar.

It's just the right length.

Whether you smoke cigars, cigarettes or
other smokeless tobacco, stop using them
now. Robt. Burns Cigarettes are the only
product of General Cigar Company.

25
ART DIRECTOR RICHARD CARROLL
DESIGNER RICHARD CARROLL
PHOTOGRAPHER HAROLD BECKER
COPYWRITERS ALVIN HAMPEL / JOHN REYNOLDS
AGENCY YOUNG & RUBICAM, INC.
CLIENT GENERAL CIGAR—ROBERT BURNS

What happens when a snow tire runs out of snow?

If you put too much pressure on the tire, the snow will
bleed out of the tire and it will no longer work.

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ART DIRECTOR CHARLES PICCIRILLO
PHOTOGRAPHER FRANK COWAN
COPYWRITER RUDY FIALA
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.
Read this at your leisure. Don't be afraid of futility. Don't be afraid of making mistakes. Don't be afraid of reading the fine print. There's the top trade word accept your. Don't a qualified, not very promising or an oxymoron that should be. Be not late ruin. Boston I mean Goodbye.
It's more fun for everyone when the pictures are ready in 10 seconds. Isn't it time your family had a Polaroid Land Camera?

ART DIRECTOR BOB GAGE
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER WILLIAM BERNBACH
AGENCY DOYLE DANE BERNBACH INC.
CLIENT POLAROID CORP.
Du Pont ZEREX anti-freeze for cars left out at night or in unheated garages!

International Collection

Du Pont ZEREX anti-freeze for cars left out at night

Tat I hazata CI babx.or. New YDrn. :taxied to collect beer bottle Co1, 1r .0.11 over the world Tried Carlsberg beer first. Stopped right there Now he owns are Carlsberg caps. Ant with good reason.

Carlsberg is an extraordinary beer—a beer so pleasant to the palate that you don't become a taste for it. You just feel in love with it at first quaff of a tall beer. It has taste and body. It's incredibly smooth going down and has a right mellow taste with no bitterness afterward. It's also available in 111 countries. Wise man Kuzma. Skel.

ART DIRECTOR RALPH AMMIRATI
DESIGNER RALPH AMMIRATI
PHOTOGRAPHER LEON KUZMANOFF
COPYWRITER ROBERT NIEDELMAN
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT DU PONT ZEREX

ART DIRECTOR PAUL KUZMA
PHOTOGRAPHER MAURY HAMMOND
COPYWRITER MARTIN SOLOW
AGENCY THE WEXTON COMPANY, INC.
CLIENT CARLSBERG AGENCY, INC.
THEY'RE OFF

Today's turnpike speeds cause terrific heat to build up in a tire. And heat is the number one cause of tire failure.

When you exceed the speed limit, the rubber of your tires is forced to work at temperatures too high for the rubber to handle.

The rubber's inability to handle the high heat leads to a rapid, often unpredictable loss of tires. Today's tires cause a deadly build-up of heat.

In a tire, if the rubber can't stand the heat, it's a recipe for disaster.

Nylon is the number one cause of tire failure.

Your surest road to safety is a nylon tire. A nylon tire is sure to stand the heat. Strong, tough, tremendous resistance to heat.

In heat nude, op Out weakens wee.

Today, anyone can afford the extra safety of nylon. Nylon tires are available in every price range, in every make, in practically every brand. There's nylon for everyone. Can anybody afford not to have nylon?

Why Johnny can't read.

No teacher can fix Johnny's problems. There's no substitute for the right glasses. Glasses that are fitted to your eyes properly and comfortably. Glasses that can be prescribed for any vision problem.

Johnny's reading problems cannot be fixed by a reading teacher alone. The best reading teachers can do is to help your child overcome his reading problems.

If you can't read, your teacher can't help you. If you can't read, your teacher can't help you. If you can't read, your teacher can't help you.

Johnny's reading problems cannot be fixed by a reading teacher alone. The best reading teachers can do is to help your child overcome his reading problems.

Why not help yourself? Go to your doctor or eye doctor. Check your vision.

The first step in helping your child is to help yourself. Your child's problems cannot be fixed by a reading teacher alone. The best reading teachers can do is to help your child overcome his reading problems.

What's more, when you fix the problem, you do it the right way. You do it yourself.
First to fly (for eight seconds), were Orville and Wilbur Wright. Now everyone's doing it.
This is Braille. It says: "You've got only one pair of eyes. Have them examined once a year." Better Vision Institute.
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ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
COPYWRITER JULIAN KOENIG
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT PHARMACRAFT LABORATORIES—ALLEREST

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ART DIRECTOR LEN SIROWITZ
COPYWRITER LEON MEADOW
AGENCY DOYLE DANE BERNBACH INC.
CLIENT BETTER VISION INSTITUTE

38
ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER GERRY SCALLY
AGENCY LEBER KATZ PACCIONE, INC.
CLIENTS SAGA MINK / ALTMAN & FREEDMAN
Chrysler Corporation warrants every part on these pages for 5 years or 50,000 miles.

Chrysler Corporation makes possible this new warranty by using the highest engineering and production standards, combined to give you another great automobile "bled" from Chrysler Corporation.
Whether you're living with Duncan Phyfe or Morris, if you have the electricity, Lightolier has the fixture.

The question is not just one, but which. If you’ve been shopping for fixtures at home for a while, you’ve probably been looking at what you got. In the right fixture for your home, a single piece of furniture can add as much as the entire room. Now, for over 10 years, Lightolier has been the leader in creating the finest fixtures in the world. We have a range of products and we'll find the one that’s right for you, with furniture for every style, from traditional to contemporary, from modern to classical. And we’ll find the right fixture for your room, whether you’re looking for a ceiling fixture, a wall sconce, or a table lamp. We’ll find the right fixture for your needs, whether you want a simple, elegant fixture or a more elaborate design. We’ll find the right fixture for your budget, whether you’re looking for a budget-friendly fixture or a high-end, luxury fixture. And we’ll find the right fixture for your home, whether you’re looking for a fixture for your living room, your bedroom, or your bathroom. We’ll find the right fixture for your home, whether you’re looking for a fixture for your home or your office. We’ll find the right fixture for your home, whether you’re looking for a fixture for your home or your business. We’ll find the right fixture for your home, whether you’re looking for a fixture for your home or your environment. We’ll find the right fixture for your home, whether you’re looking for a fixture for your home or your surroundings. And we’ll find the right fixture for your home, whether you’re looking for a fixture for your home or your future.
More mouths to feed every year. Who'll help grow the food to feed them?
From the famous shirtmaker for men

Ladys Van Heusen

ART DIRECTOR MIKE BLATT
DESIGNER MIKE BLATT
PHOTOGRAPHER HARRY HAMBURG
COPYWRITER HERB GREEN
AGENCY DELEHANTY, KURNIT & GELLER
CLIENT TALON, INC.

ART DIRECTOR JOSEPH NISSEN
PHOTOGRAPHER WILLIAM HELBURN
COPYWRITER DOROTHY PERILLO
AGENCY ALTMAN, STOLLER, CHALK
CLIENT LADY VAN HEUSEN
Next time you go to Paris, sit down and enjoy it.
Nobody can be blamed for being blue. Paris is a French city that is full of blues. It is a melancholy, a poignant, a romantic place. It is the city of love and suffering, of beauty and sadness. It is the city of the blues.

But nobody can be blamed for being blue. Paris is a French city that is full of blues. It is a melancholy, a poignant, a romantic place. It is the city of love and suffering, of beauty and sadness. It is the city of the blues.

How Sears helps your daughter choose her first bra

Braving the铣nce to buy her first bra is not an easy task for many daughters. It is a sensitive issue that often causes embarrassment and anxiety. Sears understands this and has developed a system that helps girls choose the right bra for their body type.

Sears' bra-fitting expert, Jane Smith, explains the process:

1. Determine the size: Sears offers a wide range of sizes to accommodate all body types. It is important to choose a bra that fits snugly, but not too tightly.
2. Consider the style: Sears offers a variety of styles, including comfort, support, and style. Choose a bra that is both functional and fashionable.
3. Check the support: A well-fitted bra should provide adequate support and prevent sagging.
4. Test it out: Try on the bra and make sure it is comfortable and supportive.

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3. Check the support: A well-fitted bra should provide adequate support and prevent sagging.
4. Test it out: Try on the bra and make sure it is comfortable and supportive.

Sears understands the importance of choosing the right bra for your daughter and offers expert assistance to make the process easier.

Sears, Roebuck and Co.
A message to the one person in eight who is concerned about overweight... but is doing nothing about it.

A little girl stands beside her mother on a flight of steps. The mother is carrying a purse and is wearing a long skirt and hat. The little girl is wearing a dress and holding hands with her mother.

Contemplate, you wit, the dampens of man's...
She belongs to America's new Pleasure Class and she had nothing to wear until TVC.

ART DIRECTOR SHELLY KOPEL
PHOTOGRAPHER PAUL ELFENBEIN
COPYWRITER MARY ELLEN FLYNN
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.

GO!

ART DIRECTOR AMIL GARGANO
DESIGNER AMIL GARGANO
ARTIST AMIL GARGANO
PHOTOGRAPHER CARL FISCHER
COPYWRITER JAMES DURFEE
AGENCY CARL ABLY INC.
CLIENT VOLVO IMPORT, INC.
Benadryl lets your patients live with their allergies

Weems Nom thstressma symptoms, such as nasal congeshon, rarnorrhea, taunt, acne...hon, and PeonsMaIand geStromtestmal spasm. The antinstermrhe ad., of Heenan Ilydrochlohde preenEeS rebel from the discomforts of hay lever, vasomotor Molt., acute and chrtEn-

[...ot-evtI

HE PACE En FOP INDICATIONS. PACK.. AND DETAILS Or AOMiSTEATton ANO DOSAGE AnG 19e,
S. J. egon—thts the succulent amount Japan will export from the rest of the world by 1970. Perhaps not even one-third 1961, when total Japanese exports were $6 billion. For the spectacularly expanding Japanese market is not for the ailing, and competition is getting keen all the time. From West Germany and Communist China, for example.

US firms have some advantages. The US has long been a secret hotbed. And decisively helped in increasing world ceramic groups.

Your company’s future in Japan, and throughout the world, all depend, in large part, on how we meet Japan's needs, with growing competition by the rapidly developing techniques of competition from abroad.

ART DIRECTOR DONALD EGENSTEINER
DESIGNER DONALD EGENSTEINER
PHOTOGRAPHER ASSOCIATE ADVERTISING & DESIGN
COPYWRITER SUE SAMSTAG
AGENCY YOUNG AND RUBICAM, INC.
CLIENT CHAMPION PAPERS, INC.
recognize the women in this ad?

Burlington Tricot Fabrics Co.

ART DIRECTOR MIMI HOVSEPIAN
DESIGNER MIMI HOVSEPIAN
PHOTOGRAPHER PETER SAHULA
COPYWRITER JOSEPHINE FOXWORTH
AGENCY ADTEX, INC.
PUBLISHER FAIRCHILD PUBLICATIONS
CLIENT BURLINGTON TRICOT FABRICS CO.
Why be color-blind?...When color makes such a magic difference in television—in drama and sports, comedy and news, adventure and opera—in everything you see on your living room screen. This fall, more than two-thirds of NBC's nighttime programming will be in color.
They laughed when we sat down at the linotype.
Given fine tobacco, ICM machines work wonders

With over sixty years' experience and a thousand different shapes to show for it, ICM leads the way in the development of cigar making machines. ICM machines have learned to take long or short filler in stride...to handle tobacco with high moisture content for the Toscani cigar...to apply automatically the mouthpiece for the dapper cigarillo. To be blunt (oops!) ICM machines have learned to produce perfect smoking pleasure at the push of a button. They ought to. They've had more experience, done more research with (and for) cigar producers and have developed more shapes for the cigar industry than any other manufacturer.
ART DIRECTOR ALBERT D. HERBRECHT
DESIGNER ROBERT PARMALEE
COPYWRITER ROBERT COLWELL
AGENCY MARSTELLER INC.
CLIENT BABCOCK & WILCOX

A GIRL NAMED 011.1.1  MAN NAMEDJACK THE FON OF SINGING ALNO SATURDAY NIGHTMOVIES A CIRCUSDENMARK NO ItHRUSHCHEV AND BERLIN

69
ART DIRECTORS DAVID DEUTSCH / SHEILA SMITH
DESIGNER CHERMAYEFF & GEISMAR ASSOCIATES
COPYWRITER ROBERT LINDERMAN
AGENCY McCANN-ERICKSON, INC.
CLIENT NATIONAL BROADCASTING COMPANY
This used to be a pair of pants!

ART DIRECTOR MIKE BLATT
DESIGNER MIKE BLATT
PHOTOGRAPHER HARRY HAMBURG
COPYWRITERS HERB GREEN / STUART HYATT
AGENCY DELEHANTY, KURWIT & GELLER
CLIENT TALON

One more for the President...

ART DIRECTOR FRANK KIRK
ARTIST IRA MAZER
COPYWRITER ROBERT MARSHALL
AGENCY DOYLE DANE BERNBACH INC.
CLIENT ABC TV
"Just a moment sir, we'd like to show you a truly extraordinary new carpet."
"I'm leaving for the convention Tuesday, Nan? She's coming along to shop. She has a flying lesson and Saturday, I've got to be back for the board meeting on the new school, so we'll have to take in the Picassos next trip.

"Wish all your meetings would end at noon. Now you can test that new deep-sea tackle, and I can try my hand at seascapes. Besides, we'll be out of the decorator's way. Did you let the Locks know where to meet us for dinner?"
How to do a Volkswagen ad.

1. Look at the car.
2. Look harder. You'll find enough advantages to fill a lot of ads. Like the air-cooled engine, the economy, the design that never goes out of date.
3. Don't exaggerate. For instance, some people have gotten 50 m.p.g. and more from a VW. But others have only managed 28. Average: 32. Don't promise more.
4. Call a spade a spade. And a suspension a suspension. Not something like "orbital cushioning."
5. Speak to the reader. Don't shout. He can hear you. Especially if you talk sense.
Effective advertising depends on timing and setting

For advertising in the fast-paced purchasing field, timing means WEEKLY, the setting means NEWSPAPER

Purchasing Week—the purchasing field’s only weekly newspaper...reaching 35,000 purchasing executives every Monday.

Hey you! You with the umbrella!
Look at these great new sweaters.
These are the parts

that slim the movement

that slims the Zephyr

Our truck is a big tub.

You can see that a 1/2 ton of stuff in a VW Truck. It's enough to be neat. But about 10 tons will take it. And it's only a trick that it's the size it is. It's as simple as a 10 gallon drum. But it isn't, it's a footpump. One man operates it. A footpump that can pump three cubic feet of water a minute. And that's how big the Zephyr is.
THERE'S MONEY IN THE AIR. CARE BREATHE.

A lot of cars are coughing and puffing around with dirty air filters. Why? One reason is most owners don't even know their cars have air filters. Another reason is many dealers don't bother to check them. It takes a minute just two minutes to install a new Fram Air Filter - and get him under the hood where he can check a lot of other things, too. It's a real profit. But some dealers aren't even sure about it. If you think they would need less of a Fram Air Filter program, write to National Accounts Division, Fram Corp., Providence, R.I.

ART DIRECTOR TONY MANDARINO
DESIGNER TONY MANDARINO
PHOTOGRAPHER LEON KUZMANOFF
COPYWRITERS HANK SEIDEN / RICHARD FITZHUGH
AGENCY McCANN-MARSCHALK CO., INC.
CLIENT FRAM CORP.
“Not a cut all his way to speak his face”

Why doesn’t G. D. Adams? He makes a campaign that should be easy to make a cut all his way. It’s a matter of dollars for all. He's a great campaign with great ideas. He’s made his name in the music business for the great ideas that his clients have. He’s made it for the great ideas that his clients have. He’s made it for the great ideas that his clients have.

This is a great campaign with great ideas. These are the ideas that G. D. Adams has. These are the ideas that G. D. Adams has. These are the ideas that G. D. Adams has.

His clients have made it for the great ideas that his clients have. His clients have made it for the great ideas that his clients have. His clients have made it for the great ideas that his clients have.

We all know that he has a strong agent who works for him. He has a strong agent who works for him. He has a strong agent who works for him.

If you don’t know that he has a strong agent who works for him, you don’t know that he has a strong agent who works for him. If you don’t know that he has a strong agent who works for him, you don’t know that he has a strong agent who works for him.

The campaign is so well done that it deserves to be cut all the way. The campaign is so well done that it deserves to be cut all the way. The campaign is so well done that it deserves to be cut all the way.

If you want to see what G. D. Adams can do, you should see his latest campaign. If you want to see what G. D. Adams can do, you should see his latest campaign. If you want to see what G. D. Adams can do, you should see his latest campaign.

G. D. Adams is a great campaigner. He’s made it for the great ideas that his clients have. He’s made it for the great ideas that his clients have. He’s made it for the great ideas that his clients have.

“Not a cut all his way to speak his face”

Why doesn’t G. D. Adams? He makes a campaign that should be easy to make a cut all his way. It’s a matter of dollars for all. He’s a great campaign with great ideas. He’s made his name in the music business for the great ideas that his clients have. He’s made it for the great ideas that his clients have.
"The heart has its own reasons" Pascal
The Impresario and all he stands for still exists, although it's more glamorous trappings — flowing cape, ebony stick, and silk top hat — are no longer much in evidence. At the CBS-Owned Radio Stations his great showmanship goes on: finding and encouraging new talent; developing and putting on the exciting kind of shows people tune in to hear.

Take WBBM Radio in Chicago, for example. Every week more than fifty singing stars, musicians, and entertainers present 35 live music shows. That means hundreds of rehearsals every day with a large professional staff of script writers and directors. Enough work and worry to stagger the imagination of the most ambitious impresario. Why bother? Because people know the difference between live and canned, and they want the excitement and fun of live entertainment, imaginatively created and presented. They have shown their preference by consistently tuning in to WBBM for live showmanship radio.

Such programming is typical of the kind radio you find only on the CBS-Owned Radio Stations. It's entertainment for adults — music, clever talk, interesting information. No wonder that the CBS-Owned Radio Stations reach more people than any other group of stations ... and more people who are tuned in to listen.

THE CBS OWNED RADIO STATIONS

WBBM CHICAGO, INC.
KNOX ST. LOUIS, MISSOURI
WCAU PHILADELPHIA, PENNSYLVANIA
ACBS SACRAMENTO, CALIFORNIA

"Sources: NEA #2, Pulse Annual, 1960; Sales Management, 1960"
The above is an action-packed scene from Granada's popular, alphabetically presented animal series. A to Zoo! Z was for the zebra shown here. Viewers learned that the zebra's conspicuous coat actually serves as perfect camouflage in tall grass. One of his two great defenses against enemies. The other?

Our image.

Once upon a time, a young lady visited our plant. In our view, the more the merrier. "What a sweet little cos," she said. "Looks just like a beetle."

Now we are a pretty down-to-earth bunch. In that moment we were figuring how much longer our break-even would have to be if we bought up our homegrown. We stopped as cold.

After we'd made some earnest inquiry, we found out that a good many people shared her opinion.

But we also found out that people never rush happily. Always attentively. So we gave, resigned to our judgments, and kindly often pleased with it. It seems to say a lot about our attitude in creating, documenting, promoting, experiences. After all, some people like to read to create a favorable impression. Well, simply tried to make the Volkswagen a practical car. And we'd gotten our very own image.
Did you know that one of man's greatest architectural achievements is the simple, portable tent. Viewers learned this when they tuned in on Granada's DESIGN, a wonderful programme and fascinating lecture series, winning audiences from Yorkshire to Wales. "Basic though it may be," Dr. Heyne Banham (guest lecturer and assistant editor of the Architectural Review), informed them, "a tent gives more shelter per pound weight and pound sterling than any other shelter known to man..." (Hello Irving, come in, close the flap and make yourself at home.)
you cannot rent our hall during November, December & January because we are happily and solidly booked, as we have been all season. The door is not quite closed for the rest of the season, but it's only slightly ajar. As you can see, suddenly it's Spring again, so beware the Ides of March, and call Mr. William Trapp at CI 7-6900 to secure & insure your '63-64 bookings.

Judson Hall 165 W 57 St., N.Y. 19

CUNARD EAGLE SUNSET FLIGHTS NEW YORK $85* round trip

BERMUDA

ART DIRECTOR ART GELB
DESIGNER ART GELB
ARTIST ART GELB
COPYWRITERS ART GELB / ROBERT SIEGLER
AGENCY ART GELB ADVERTISING, INC.
PUBLISHER MUSICAL AMERICA
CLIENT JUDSON HALL

ART DIRECTOR TONY MANDARINO
DESIGNER TONY MANDARINO
PHOTOGRAPHER LEON KUZMANOFF
COPYWRITER HENRY SEIDEN
AGENCY KEYES MADDEN & JONES
CLIENT CUNARD EAGLE AIRWAYS
What's this?
A deadline, of course. And nothing could be deadlier than a deadline that's missed.

Don't let it happen.
Ship Airborne-Pan-Maritime and get world-wide jet coverage, first-class service, low rates.
Meeting your deadlines is our life's work. Try us!

Airborne Freight Corp.
NEWSPAPER ADS (OVER 500 LINES) B/W

1927: THE SPIRIT OF AMERICA SOARS TO THE OLD WORLD

To Paris! Nonstop! They rode, they flew, a slim young man, turned America's face skyward and changed the world's thoughts about the potential of flight. By that time, we at Jenney had been supplying gasoline for 22 years. We were fueling up that young man on one of his barnstorming hops over New England. Today, we provide New England motorists with the finest modern fuels to power their cars on super highways. As a matter of fact, we've been doing new things in fuels for 150 years.

ART DIRECTOR GEORGE DORSEY
DESIGNER GEORGE DORSEY
ARTISTS DON BROWN / FEDERMAN, ADAMS, & COLOPY
COPYWRITER MARVIN WATNICK
AGENCY GRISWOLD-ESHLEMAN
CLIENT JENNEY MFG. CO.

Non
stop

ART DIRECTOR MARTIN GUSTAVSON
DESIGNER MARTIN GUSTAVSON
PHOTOGRAPHER CARL FISCHER
COPYWRITER ALAN GLASS
AGENCY CAMPBELL-EWALD CO., INC.
CLIENT SWISSAIR
by Tillie Katz

My son, the pilot.

In June we were to have that important trip to Israel. I had never visited my son in Jaffa, and we decided to go there. We were to have a trip to the Holy Land, to the Dead Sea, and to the mountains of the Sinai Desert. During the flight, my son spoke about the war and the peace in the Middle East. He told me about the people of the region, their culture, and their history. He also spoke about the work of the United Nations and the role of the United States in the region.

But when the trip was over, my son was not happy. He had hoped to see the land of Israel and to meet the people there. He had hoped to see the Dead Sea and to experience the culture of the region. When the trip was over, he was disappointed and he wondered if he had made a mistake.

But then he realized that he had made the right decision. He knew that he had done something good and that he had made a difference. He knew that he had helped to bring peace to the region. And he knew that he had made a difference in the world.

In June, my son was happy. He knew that he had done something good and that he had made a difference. He knew that he had helped to bring peace to the region. He knew that he had made a difference in the world.
How to get a great tan on 57th street.

Our beer is 50 years behind the times

(and we're proud of it)
What idiot changed the Chivas Regal bottle?

When the Chivas Regal people changed their bottle recently, they were ready for some protest. Not a storm of outrage. At least, it didn't seem outrage.

Why change a classic bottle? A magnificent dark green bottle. And an antique shield that seemed to come out of the Wales story. It was a wonder they kept the shape, muttered one Chivas Regal fan.

True, the shape is the same. Well, nearly. Most important, the Scotch inside is still the same Chivas Regal.

Not a day younger than 12 years. "Good old whisky is a

heavenly spirit," thought many. Why change the bottle to clear flint glass?

Because we live in an age of confusion. One minor confusion is "light" Scotch. People think of "light" Scotch as "weakened" whisky. Not so. Almost all Scotch is the same 86 proof.

True lightness is actually the "smoothness" of Scotch. A light Scotch will go down as easily as water. Or honey. No "hack hite." No gasp. No worry. Nothing to do with "light" in color. That color is what warrants changing the bottle.

Many people have never tasted Chivas Regal, because its clear golden color never showed. Handcrafted though it was, the old dark bottle made Chivas Regal look dark. Some people translated this as "heavy." Others never saw Chivas Regal in a restaurant or bar. The old dark bottle and label almost hid it.

"Why on earth would anyone want to see Chivas Regal in a restaurant or bar? The old dark bottle and label was so plain."

No longer. The new clear bottle offers an uninterrupted view of Chivas Regal. And a warm welcome.

Think of it that way, and it's not so idiotic. Is it? It's kind of brilliant.

But now it's plain Scotch whisky. Enthusiasts who object are still brought from Spain for ripening it. (How many ever E.U. Chivas Regal is still the same magnificence of barrels as before.)

This color is what warrants changing the bottle.

Many people have never tasted Chivas Regal, because its clear golden color never showed. Handcrafted though it was, the old dark bottle made Chivas Regal look dark.

Some people translated this as "heavy." Others never saw Chivas Regal in a restaurant or bar. The old dark bottle and label almost hid it.

"Why on earth would anyone want to see Chivas Regal in a restaurant or bar? The old dark bottle and label was so plain."

No longer. The new clear bottle offers an uninterrupted view of Chivas Regal. And a warm welcome.

Think of it that way, and it's not so idiotic. Is it? It's kind of brilliant.
Dr. Spock is worried.

If you've been raising a family on Dr. Spock's book, you know that he doesn't get worried easily. Even the assembly in Ohio where he spoke, he ended the message with the hope that nuclear testing in the atmosphere would stop. He was right. Not so much about the effect of just a test but in the prospect of what it would mean to the future safety of the world. And it was you and this world, to whom he held the baby and said, "Who gives us this right?"

"Some children would have all the thinking in the government. They forget the catastrophic blunders that governments have made throughout history."

"Others who believe that government could never make the right decision are more dangerous than those who believe in the strength of a just cause. They have forgotten that a just cause is the one that compelled the British to hack out the India of their empire.

"There are dangers in anticipation. I would rather we take small risks today if there is hope of lessening the tremendous risks which are ahead."

"And if I can be destroyed through some miscalculation I would prefer to be destroyed while we are showing leadership to the world for a cooperative world than while sitting in an illusory fortress wanting our opponents for the lack of a solution."

"In a moral universe I believe that every man has not only the right but the responsibility to make his own heritage known and felt."

- Benjamin Spock, M.D.

Dr. Spock has become a sponsor of the National Committee for a SANE Nuclear Policy.
GOLD MEDAL AWARD

ART DIRECTORS LOUIS DORFSMAN / AL AMATO
DESIGNERS LOUIS DORFSMAN / AL AMATO
ARTIST AL AMATO
PHOTOGRAPHER CBS PHOTO
COPYWRITER ROBERT STRUNSKY
PUBLISHER CBS TELEVISION NETWORK
CLIENT CBS TELEVISION NETWORK
This Memorial Day, 100 people will kill themselves honoring the dead.
Hoar to wind up a doll for Christmas!

Who's got the football?
The CBS Television Network's got the football. Talk to us about the big ones—NCAA games on Saturdays, NFL games on Sundays—exclusively on the network. Start the season with Pitts. Miami tomorrow and the Giants vs. Cleveland this Sunday—then keep rolling into mid-December. It's an awesome schedule: two games a weekend every weekend. See them all. The best (and only) seat in the house is in front of CBS®.
The only other thing we added is salt.

Car owners don't need to add extra ingredients. They're born that way. Because we built it for a particular way of eating.

When you're making the biggest hit of the season. The success of your brand. Everything you've been looking for. We've got it. For a price. We've got it. The price you want. We've got it. The price you need.

This car cost: $15,615. We made it run better for $2,69.
Some men fly shy of sales on principle. They figure sales mean peddled odds and ends. If you figure it that way, wing on down to Barney's. You will find a luxury of choice in 40 famous brands. More to choose from than most stores ever carry. We have 75 hard-eyed alteration-crafts who are never satisfied — unlike our customers, who always are. Set aside your prejudices, just this once, and see what magnificent clothes you can score at this sale — for a song.
...the Chun King Chow Mein Hour starring Stan Freberg...on most honorable ABC Television Network

111
ART DIRECTOR SAUL BASS
DESIGNER SAUL BASS
PHOTOGRAPHER GERALD TRAFFICANDA
COPYWRITER STAN FREBERG
CLIENT STAN FREBERG-CHUN KING CORP.

They're pointing for the big race Saturday at the Big A. It's the $100,000 Brooklyn—third jewel of the handicap triple crown—with the nation's champion thoroughbreds matched in a thrilling mile-and-a-quarter test of courage and speed. Don't miss the action, the excitement. See nine races daily, Monday through Saturday. First race 1:30. Join the fun at the Big A.

112
ART DIRECTOR RALPH AMMIRATI
DESIGNER RALPH AMMIRATI
ARTIST TOMI UNGERER
COPYWRITER GABE MASSIMI
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT AQUEDUCT, NEW YORK RACING ASSOCIATION
NEW SERIES!
10:00-11:00PM WCBS-TV
ALFRED HITCHCOCK HOUR
Brace yourself for suspense with an ending you'll never guess—or forget!

This is the weekend to go to Aqueduct. Saturday's feature race is the $50,000 Jerome Handicap; and on Monday, Labor Day, it's the $100,000 Aqueduct. 9 races daily, Monday through Saturday.
Fiction? Or the terrifying world of tomorrow?

Who helps Prell work up a sales lather?

You can plow for an hour on a gallon of fuel with this new Fordson Diesel Tractor. Farmers all over the world are finding out the truth about the new Fordson Diesel. From Europe to America, the Diesel performance is now available for the American farmer. This farming can now be done at incredibly reasonable rates. If you're interested, see your local Fordson Dealer. You'll see why this new Diesel is the only tractor that gives you the performance you can't get in a Fordson.
La Fonda del Sol doesn't give you this Gaucho knife to cut your tacos, Hombre.

This Gaucho steak knife is used at La Cumbia in Buenos Aires, the best steak house in South America. It is also used at the best steak house in North America, La Fonda del Sol. 123 West 60 St. Plaza 7-8800.
"Who are you calling a tomato? Wolfschmidt is mine. He's got taste."

"Of course he has taste. Wasn't he with me last night?"

"Look at me, Wolfschmidt. You know your onions. Let's make great Martinis together."

"What dolls. Really, I wasn't having a drink with that lemon tonight."

Wolfschmidt has the touch of taste that marks genuine old-world vodka. For that reason it makes better Screwdrivers, Bloody Marys, Martinis, Tom Collins. Delicious Delicious Delicious.
"I'm here with a big beef—
those unreasonable people at Campbell's insist on putting real beef in their new Red Kettle Beef Noodle Soup Mix!"

A new kind of dry soup mix with real soup-kettle flavor and aroma... tender pieces of beef in it... and it's packed in air-tight little cans to keep its goodness until you're ready to use it.

2 cans in the carton... each can makes 3-4 servings.

RED KETTLE DRY SOUP MIXES

ART DIRECTOR EUGENE KOLKEY
DESIGNER EUGENE KOLKEY
ARTIST HOOVER & KERN STUDIOS, INC.
COPYWRITER COMMITTEE
AGENCY LEO BURNETT COMPANY, INC.
CLIENT CAMPBELL SOUP COMPANY
ART DIRECTOR WILLIAM TAUBIN
PHOTOGRAPHER GEORGE RATKAI
COPYWRITER MARY WELLS
CLIENT GENERAL MILLS

ART DIRECTOR ART SHIPMAN
DESIGNER BOB HALLADAY
ARTIST BOB BRIDE
COPYWRITER ADELE F. HUANG
127
ART DIRECTOR DONALD JACKSON
DESIGNER DONALD JACKSON
ARTIST WILLS STUDIO
PHOTOGRAPHER LAMBERT STUDIOS
COPYWRITER DONALD RUSSELL
AGENCY N. W. AYER & SON, INC.
CLIENT ATLANTIC REFINING CO.

128
ART DIRECTOR STAN RICHARDS
DESIGNER STAN RICHARDS
ARTIST STAN RICHARDS
COPYWRITER GEORGE CHARLTON
AGENCY NORSWORTHY-MERCER
CLIENTS WFAA / THE DALLAS MORNING NEWS
Volkswagen fender $17.50

129
ART DIRECTOR STAN JONES
DESIGNER STAN JONES
PHOTOGRAPHER BERNARD GARDNER
COPYWRITER JANET BODEN
AGENCY DOYLE DANE BERNBACH INC.
CLIENTS COMPETITION MOTORS / REYNOLD C. JOHNSON

130
ART DIRECTOR THOMAS R. GOREY
DESIGNER THOMAS R. GOREY
PHOTOGRAPHER ELBERT BUDIN
AGENCY NEEDHAM, LOUIS AND BRORBY, INC.
PUBLISHER U. S. PRINTING & LITHO
CLIENT MORTON SALT COMPANY

130A
Yes, we have no banana / MILADY'S BLINTZES

Two can live as cheaply as one.

---

130B
ART DIRECTOR LOUIS MUSACHIO
DESIGNER TONY NAPPI
PHOTOGRAPHER MARIO SAPONARO
COPYWRITER MURRAY KLEIN
AGENCIES SMITH / GREENFIELD
CLIENT MILADY'S BLINTZES

130C
GOLD MEDAL AWARD
ART DIRECTOR STAN JONES
DESIGNER STAN JONES
PHOTOGRAPHER BERNARD GARDNER
COPYWRITER JANET BODEN
AGENCY DOYLE DANE BERNBACH INC.
CLIENTS COMPETITION MOTORS / REYNOLD C. JOHNSON
It's 50 years behind the times

OPENING - CRITERION AND SUTTON THEATRES JUNE 10

132
ART DIRECTOR SAUL BASS
DESIGNER SAUL BASS
ARTIST ART GOODMAN
CLIENT OTTO PREMINGER-COLUMBIA PICTURES
WORLD'S LIGHTEST SCOTCH AMBASSADOR DELUXE

133
ART DIRECTOR IRV KOONS
DESIGNERS LEAH KOONS, IRV KOONS
ARTISTS MAL FEINSTEIN, IRV KOONS ASSOC.
PHOTOGRAPHER STOCK
AGENCY QUALITY IMPORTERS, INC.
PUBLISHER QUALITY IMPORTERS, INC.

134
ART DIRECTOR HAL SILVERMAN
DESIGNER HAL SILVERMAN
ARTISTS BILL KAPRA & HAL SILVERMAN
AGENCY ERWIN WASEY, RUTHRAUFF & RYAN
CLIENT CARNATION COMPANY

135
ART DIRECTOR ART HAWKINS
DESIGNER ART HAWKINS
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER ROBERT N. SCHANCUPP
AGENCY McCANN-MARSCHALK CO., INC.
CLIENT GENESEE BREWING COMPANY
munch, abhh, munch, munch, munch, munch, goed!

136
ART DIRECTOR TONY MANDARINO
DESIGNER TONY MANDARINO
ARTIST LETTERING JOHN PISTILLI
PHOTOGRAPHER PHIL MARCO
COPYWRITERS HANK SEIDEN / TONY MANDARINO
AGENCY McCANN-MARSCHALK CO., INC.
CLIENT VAN WAGENEN AND SCHICKHAUS

137
ART DIRECTOR PETER HIRSCH
DESIGNER PETER HIRSCH
PHOTOGRAPHER HAROLD BECKER
COPYWRITE PETER HIRSCH
AGENCY DOUGLAS D. SIMON ADVERTISING, INC.
CLIENT LOUIS SHERRY PRESERVES, INC.
Decoration
A show of outstanding interiors created by distinguished decorators. Oct. 12 to 23.
Seventh Regiment Armory, Park Avenue at 66th street, New York. Admission $2.00.
Weekdays 11 a.m. to 10:30 p.m. Sun. 1 to 9 p.m.

Design’63
There’s more to Red Cross than donuts

This is the famous Red Cross donut. Handed out with hot coffee at disaster scenes, it brings great comfort. Yet, it is only the least important function of Disaster Service—one of 6 major Red Cross Services serving all New Yorkers. GET TO KNOW YOUR RED CROSS.
Carmel wines from Israel...better than chicken soup
any whitefish would give its all for LEVY'S real Jewish rye
INSPIRE AWE
READ THE NEW YORK TIMES

145
ART DIRECTOR EDWARD ALMGREN
DESIGNER EDWARD ALMGREN
ARTIST CHARLES SAXON
COPYWRITER NEIL LEONARD
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT THE NEW YORK TIMES

AND FASHION SHOW SPONSORED BY
THE ROSARY SOCIETY TO BENEFIT THE
HOLY NAME OF MARY SCHOOL BUILDING
FUND-TO BE HELD IN CARL HOPPLS IN
BALDWIN, MON. OCTOBER 29TH AT 8:00PM

146
ART DIRECTOR EMIL M. GENTILELLA
DESIGNER EMIL M. GENTILELLA
ARTIST EMIL M. GENTILELLA
COPYWRITER HOLY NAME OF MARY ROSARY SOCIETY
AGENCY PLAZA STUDIO THREE, INC.
CLIENT HOLY NAME OF MARY ROSARY SOCIETY
1¼ Million unborn children will be born dead or have some gross defect because of Nuclear Bomb testing.
GOLD MEDAL AWARD

ART DIRECTORS GOLLIN, BRIGHT & ZOLOTOW
DESIGNERS GOLLIN, BRIGHT & ZOLOTOW
ARTISTS GOLLIN, BRIGHT & ZOLOTOW
PHOTOGRAPHER ROGER MARSHUTZ
COPYWRITER MILTON ZOLOTOW
PUBLISHER SIMPSON LEE PAPER CO.
CLIENT SIMPSON LEE PAPER CO.

ART DIRECTOR MURRAY JACOBS
DESIGNER MURRAY JACOBS
PHOTOGRAPHER HIRO
COPYWRITER STEVE HERZ
AGENCY DOYLE DANE BERNBACH INC.
CLIENT VOLKSWAGEN OF AMERICA
STEEL PRODUCT OF THE MONTH:
United States Steel introduces a marketing program designed to help you increase your sales. United States Steel is launching a new marketing program to help manufacturers, dealers, and distributors increase their sales. The program, available only to U.S. Steel's customers, consists of a series of monthly promotions that begin in May and continue throughout 1962. Each promotion offers a unique and valuable benefit to the customer. This brochure, which is sent to the members of the Steel program, is designed to support your product and the way you can benefit.

150
ART DIRECTOR ARNOLD VARGA
DESIGNER PUSH PIN STUDIO, N. Y.
COPYWRITER DONALD MANGES
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT UNITED STATES STEEL CORP.

151
ART DIRECTOR CHARLES S. ADORNEY
DESIGNER CHARLES S. ADORNEY
PHOTOGRAPHER ARNOLD ROSENBERG
COPYWRITER DONALD AYERS & BARRY SPIES
AGENCY CUNNINGHAM & WALSH, INC.
PUBLISHER CUNNINGHAM & WALSH, INC.
CLIENT JAGUAR CARS, INC.
ART DIRECTOR SHELDON COTLER
DESIGNERS RICHARD BOLAND/WALTER LEFMAN
COPYWRITER PATRICIA BONFELD
AGENCY TIME INCORPORATED

ART DIRECTORS SY LACHIUSA - BRUCE UNWIN
DESIGNER SY LACHIUSA
PHOTOGRAPHER DENNIS GRIPENTROG
COPYWRITERS CHUCK FELT / RAY CLARK
AGENCY MacMANUS, JOHN AND ADAMS
CLIENT PONTIAC DIVISION
Fourth annual collegiate packaging design contest. St. Regis Paper Company

ART DIRECTOR NORMAN PERMAN
DESIGNER NORMAN PERMAN
ARTIST NORMAN PERMAN
COPYWRITERS BYRON KANALEY / WILLIAM BIGGS
AGENCY FRANK C. NAHSER INC.
CLIENT ST. REGIS PAPER COMPANY
164
ART DIRECTOR JOSEPH J. TONNA
DESIGNER JOSEPH J. TONNA
ARTIST ART LIDOV
COPYWRITER ART NEWMAN
AGENCY PAUL KLEMTNER & CO.
CLIENT PFIZER LABS.

165
ART DIRECTOR LOUIS SILVERSTEIN
DESIGNER LOUIS SILVERSTEIN
ARTISTS LOU MYERS / LOUIS SILVERSTEIN
COPYWRITER SHEP CONN
AGENCY THE NEW YORK TIMES PROMOTION DEPARTMENT
PUBLISHER THE NEW YORK TIMES
CLIENT THE NEW YORK TIMES
166
ART DIRECTOR TIMOTHY CRISLER
DESIGNER CRISTOS GIANOKOS
ARTIST CHENAULT ASSOCIATES
COPYWRITER WILLIAM H. DOWSE
AGENCY T. N. PALMER & CO., INC.
CLIENT JONES & LAUGHLIN STEEL CORP.

167
ART DIRECTOR LIONEL KALISH
DESIGNER LIONEL KALISH
ARTIST LIONEL KALISH
PUBLISHER SUNSHINE PRINTING CO.
CLIENT SUNSHINE PRINTING CO.
REVERE STARTS ANOTHER REVOLUTION!

168
ART DIRECTOR SANTO F. PULISE
DESIGNER SANTO F. PULISE
ARTIST MILTON GLASER
COPYWRITER RICHARD FISHEL
AGENCY ERWIN WASEY, RUTHRAFF & RYAN, INC.
CLIENT REVERE CAMERA COMPANY

Our types make a lasting impression; so does our printing!

169
ART DIRECTOR MO LEBOWITZ
DESIGNER MO LEBOWITZ
ARTIST MO LEBOWITZ
COPYWRITERS MO LEBOWITZ/MORGAN PRESS
PUBLISHER MORGAN PRESS
CLIENT MORGAN PRESS
170
ART DIRECTOR ART GLAZER
DESIGNER RON BARGER
ARTIST RON BARGER
COPYWRITER MAUREEN CALLAHAN
AGENCY REDBOOK PROM. DEPT.
CLIENT REDBOOK MAGAZINE

171
ART DIRECTOR ROBERT MILES RUNYAN
DESIGNER BILL TOBIAS
ARTISTS BILL TOBIAS / PAUL HAUGE
COPYWRITERS BILL TOBIAS / ARNOLD MILLER
AGENCY ROBERT MILES RUNYAN & ASSOC.
PUBLISHER ROBERT MILES RUNYAN & ASSOC.
CLIENT ROBERT MILES RUNYAN & ASSOC.
Booklet, Direct Mail (B/W)

172
ART DIRECTOR HAL DAVIS
DESIGNERS HAL DAVIS / LIONEL KALISH
ARTIST LIONEL KALISH
COPYWRITER FRANKIE CADWELL
AGENCY TRAEHEY / CADWELL
CLIENT I. MILLER

173
ART DIRECTOR MILTON GLASER
DESIGNER MILTON GLASER
ARTIST MILTON GLASER
CLIENT AMERICAN INSTITUTE OF GRAPHIC ARTS
Nutty Peas

What's Inside

The jar has 3 sections

What's a Package?

Magazine Ads

Radio Spots

What's a Product?

Radio Spots

What's a Promotion?

Radio Spots

ART DIRECTOR ONOFRIOS PACCIONE
DESIGNER ONOFRIOS PACCIONE
PHOTOGRAPHER ONOFRIOS PACCIONE
COPYWRITER LESTER LEBER
AGENCY LESBER KATZ PACCIONE, INC.
CLIENT FAVORITE FOODS CO.
175
ART DIRECTORS HAL DAVIS / MARVIN FIREMAN
DESIGNER MARVIN FIREMAN
AGENCY TRAHEY / CADWELL
CLIENT TRIGERE

176
ART DIRECTORS S. B. HODGE / TOM SUZUKI
DESIGNER DON McQUISTON
ARTISTS SAM DIAJOGO / DON McQUISTON
ARTIST GENERAL DYNAMICS / ASTRONAUTICS, STILL PHOTO
PHOTOGRAPHER MAX LARSEN
COPYWRITER GENERAL DYNAMICS / ASTRONAUTICS, ART SECTION
AGENCY GENERAL DYNAMICS / ASTRONAUTICS, ART SECTION
PUBLISHER GENERAL DYNAMICS / ASTRONAUTICS
CLIENT GENERAL DYNAMICS / ASTRONAUTICS, ART SECTION
Packaging / Packages

178
ART DIRECTOR ROCCO E. CAMPANELLI
DESIGNER ROCCO E. CAMPANELLI
ARTIST ROCCO E. CAMPANELLI
CLIENT HILD SAILES, INC.

179
ART DIRECTOR HAL DAVIS
DESIGNER MILTON GLASER
ARTIST MILTON GLASER
AGENCY TRAHEY / CADWELL
CLIENT FRANKLIN SIMON
180
ART DIRECTOR ONOFRI PACCIONE
DESIGNER ONOFRI PACCIONE
PHOTOGRAPHER ONOFRI PACCIONE
AGENCY LEBER KATZ PACCIONE, INC.
CLIENT FAVORITE FOODS CO.

181
ART DIRECTOR TOM COURTOS
DESIGNER TOM COURTOS
COPYWRITER MIKE CHAPPELL
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT SLIP PRODUCTS LTD.
182
ART DIRECTOR JACK O. KEELER
DESIGNER WILLIAM NELLOR
ARTIST WILLIAM NELLOR
COPYWRITER ROBERT PRITIKIN
AGENCY FLETCHER RICHARDS, CALKINS & HOLDEN, INC.
CLIENT W. P. FULLER & CO.

183
ART DIRECTOR JEROME GOULD
DESIGNER JEROME GOULD
AGENCY GOULD AND ASSOCIATES INC.
CLIENT ANHEUSER-BUSH INC.
PACKAGING/RECORD COVERS

184
ART DIRECTOR HOWARD RUSSO
DESIGNER HOWARD RUSSO
PHOTOGRAPHER JACK CONFINO
COPYWRITER DR. ARTHUR L. KLEIN
PUBLISHER SPOKEN ARTS
CLIENT SPOKEN ARTS RECORDS

READS "KITCHEN BOUQUET"
"THE SWEETER THE TOOTHE, THE SLEEPER THE COUCH"
"AND TODE RENEER ME, INDOERING IN THE WILDERNESS"
"IS THERE AN ONTOGENYONTOGENYONTOGENYONTOGENY IN THE HOUSE?"

185
ART DIRECTOR IRA A. BARKOFF
DESIGNER IRA A. BARKOFF
PUBLISHER CONTINENTAL RECORDS
CLIENT CONTINENTAL RECORDS
THE BLUES PIANO ARTISTRY OF MEADE LUX LEWIS
EDGAR ALLAN POE

"THE PIT AND THE PENDULUM"
READ BY ALEXANDER SCOURBY

CAL TIJADER PLAYS
THE CONTEMPORARY MUSIC
OF MEXICO AND BRAZIL

190
ART DIRECTOR HOWARD RUSSO
DESIGNER HOWARD RUSSO
ARTIST HOWARD RUSSO
COPYWRITER DR. ARTHUR L. KLEIN
PUBLISHER SPOKEN ARTS
CLIENT SPOKEN ARTS RECORDS

191
ART DIRECTOR JOHN MURELLO
DESIGNER JOHN MURELLO
ARTIST BLAKE HAMPTON
PHOTOGRAPHER IRV BAHR
AGENCY DONAHE & COE
CLIENT MGM RECORDS
Packaging/Bookjackets, paperbacks

what it is, what it does and how to live with it
Rev. Thomas J. Carroll

BLINDNESS

192
ART DIRECTOR EDITH ALLARD
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AGENCY BLECHMAN & PALLADINO
PUBLISHER LITTLE, BROWN
CLIENT LITTLE, BROWN
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195

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DESIGNER MICHAEL KOULERMOS
PUBLISHER COLLIER BOOKS
Institutional

196
ART DIRECTOR BRADBURY THOMPSON
DESIGNER BRADBURY THOMPSON
ARTIST BRADBURY THOMPSON
PHOTOGRAPHER H. LANDSHOFF
PUBLISHER WEST VIRGINIA PULP & PAPER COMPANY

197
ART DIRECTOR RICHARD E. BECK
DESIGNER RICHARD E. BECK
ARTISTS ROBERT L. WILLIS / RICHARD E. BECK
COPYWRITER MARJO CREAMER
PUBLISHER ALL SOULS UNITARIAN CHURCH
CLIENT ALL SOULS UNITARIAN CHURCH
ART DIRECTOR REID MILES / LARRY MILLER
DESIGNER REID MILES / LARRY MILLER
ARTIST MILTON GLASER
CLIENT COLUMBIA RECORDS
ART DIRECTOR JAMES CROSS
DESIGNER JAMES CROSS
ARTIST KEN RANG
PHOTOGRAPHERS BILL COX / JASON HAILEY / LEIGH WEINER
COPYWRITER NORTHROP PUBLIC RELATIONS STAFF
PUBLISHER SCOTT & SCOTT
CLIENT NORTHROP CORP.

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ARTIST ROLAND YOUNG
PHOTOGRAPHER LOUIS DANZIGER
COPYWRITER DICK THORMAN
PUBLISHER KOLTON BROS.
CLIENT NORTHROP CORPORATION
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DESIGNER TONY MANDARINO
ARTIST TONY MANDARINO
CLIENT ED JACOBS

ART DIRECTOR PAT BLACKWELL
ARTIST JAMES WOOD
AGENCY MCKENZIE, KING & LANSDALE
CLIENT MCKENZIE, KING & LANSDALE

ART DIRECTOR JOHN GRAHAM
DESIGNER BILL WEINSTEIN
ARTIST SIMMSTABACK
CLIENT NATIONAL BROADCASTING COMPANY
ART DIRECTOR RONALD BARRETT
DESIGNER RONALD BARRETT
ARTIST RONALD BARRETT
COPYWRITER RONALD BARRETT
AGENCY YOUNG & RUBICAM, INC.
CLIENT YOUNG & RUBICAM, INC.

You are cordially invited to attend the premiere of the film "The Miracle Worker" by William Gibson, starring Anne Bancroft & introducing Patty Duke. Producer: Fred Coe. Directed by Arthur P Perf."
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DESIGNER HERBERT MODOLL
COPYWRITER MARTHA CASSELMAN
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE

ART DIRECTOR GOLLIN, BRIGHT & ZOLOTOW
DESIGNER GOLLIN, BRIGHT & ZOLOTOW
ARTIST GOLLIN, BRIGHT & ZOLOTOW
AGENCY LEWIN, KAUFMAN & SCHWARTZ
CLIENT FRANK CAPRA
Sales Presentations or Promotion Kits (in runs of 50 or more)

217
ART DIRECTOR JUERG SCHMID
DESIGNER JUERG SCHMID
ARTIST RALPH SHAEFFER
COPYWRITER KIETH HAAG
AGENCY F. EUGENE SMITH ASSOCIATES
CLIENT KIETH HAAG ASSOCIATES

218
ART DIRECTOR ROBERT L. IVERS
DESIGNER FRED MACKIE
ARTIST FRED MACKIE
AGENCY CORNING GLASS GRAPHIC DESIGN DEPT.
PUBLISHER CORNING GLASS
CLIENT CORNING GLASS INDUSTRIAL RELATIONS DIVISION
219
ART DIRECTOR LOUIS DORFSMAN
DESIGNER LOUIS DORFSMAN
ARTIST ANTHONY GRUERIO
PUBLISHER CBS TELEVISION NETWORK
CLIENT CBS TELEVISION NETWORK

220
ART DIRECTOR MURRAY JACOBS
DESIGNER MURRAY JACOBS
PHOTOGRAPHERS HOWARD ZIEFF / MURRAY DUITZ
COPYWRITER STEVE HERZ
AGENCY DOYLE DANE BERNBACH INC.
CLIENT VOLKSWAGEN OF AMERICA
I love you, my friends. Love you.
Mommy watches you too.
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DESIGNER JOSEPH SCHINDELMAN
ARTIST JOSEPH SCHINDELMAN
PUBLISHER CBS TELEVISION NETWORK
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figure this season's fashions demand. And bras-
sières made with the strategic use of Vyrene fit
better, last longer. Now, Vyrene has given new
beauty and new comfort to women everywhere.
225
ART DIRECTOR SAL JON BUE
DESIGNER SAL JON BUE
ARTIST SAL JON BUE
COPYWRITER ANDY PLACCO / FRANCES GLASSER
AGENCY THE DELPHAN CO.
PUBLISHER INTERNATIONAL PAPER
CLIENT INTERNATIONAL PAPER

226
DISTINCTIVE MERIT AWARD
ART DIRECTOR MIKE BLATT
DESIGNER PUSH PIN STUDIO
ARTIST ISADOR SELTZER
COPYWRITER SUE SIERRA
AGENCY DELEHANTY, KURNIT & GELLER
CLIENT TALON, INC.
Magazine Advertising Art (3 colors or more)

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ART DIRECTOR THOMAS MELAHN
DESIGNER THOMAS MELAHN
PHOTOGRAPHER HAROLD BECKER
COPYWRITER ELI KRAMER
AGENCY YOUNG & RUBICAM, INC.
CLIENT LIPTON SOUP
Innovative packaging can help launch a business, maintain a business, and save a business. It’s happened before. It can happen again. Because of the almost limitless versatility of packaging, we shape it to see proper stands, packaging ideas, that are practical and portable. It is our business. If your packaging concept is part of your marketing plan, from the point of production to the minutes before a package.

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CLIENT SHERLE WAGNER

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DESIGNER THOMAS MELAHN
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COPYWRITER ELI KRAMER
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CLIENT LIPTON SOUP

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DESIGNER KURT WEIHS
PHOTOGRAPHER IRVING PENN
COPYWRITER RENEE BOREK
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT DANSK DESIGNS

231

Why the Duke of Montilla has consented to link his name with a new vinyl floor.

ART DIRECTORS WILLIAM GALE / HAROLD OLSEN
DESIGNERS WILLIAM GALE / HAROLD OLSEN
PHOTOGRAPHER JEFFE
COPYWRITER NEAL MARTINEAU
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT ARMSTRONG CORK CO.
233
ART DIRECTOR PETER HIRSCH
DESIGNER PETER HIRSCH
PHOTOGRAPHER HAROLD BECKER
COPYWRITER DOUGLAS D. SIMON
AGENCY DOUGLAS D. SIMON ADVERTISING, INC.
CLIENT LOUIS SHERRY PRESERVES, INC.

234
ART DIRECTOR BERT STEINHAUSER
PHOTOGRAPHER MEL SOKOLSKY
COPYWRITER RITA Selden
AGENCY DOYLE DANE BERNBACH INC.
CLIENT GENERAL WINE & SPIRITS
235
ART DIRECTOR HARRY E. WARD
DESIGNER HARRY E. WARD
PHOTOGRAPHER BERNIE GOLD
COPYWRITER MILT GOSSETT
AGENCY COMPTON ADVERTISING, INC.
CLIENT PROCTER & GAMBLE

236
ART DIRECTOR PETER HIRSCH
PHOTOGRAPHER CARL FISCHER
AGENCY DOUGLAS D. SIMON ADVERTISING, INC.
CLIENT LISNER JEWELRY
ART DIRECTOR ARNOLD VARGA
DESIGNER ARNOLD VARGA
PHOTOGRAPHER ROBERT FRANK, N. Y.
COPYWRITER FRANK HALLER
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT UNITED STATES STEEL CORP.
242
ART DIRECTOR CHARLES BORDEN
DESIGNER CHARLES BORDEN
PHOTOGRAPHER HAROLD BECKER
COPYWRITERS LILLIAN JASON / ALICE MOSELEY
AGENCY McCANN-ERICKSON, INC.
CLIENT COCA-COLA

243
ART DIRECTOR RICHARD LOEW
PHOTOGRAPHER LESTER BOOKBINDER
COPYWRITER FRANCINE WEXLER
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.
244
ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
PHOTOGRAPHER TIMOTHY GALFAS
COPYWRITER JULIAN KOENIG
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT RONRICO RUM

245
ART DIRECTOR BEN SPIEGEL
PHOTOGRAPHER MARTY BAUMANN
COPYWRITER RUDY FIALA
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CLIENT RONSON CORP.
ART DIRECTOR RICHARD LOEW
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DESIGNER ALAN BUIEKANT
PHOTOGRAPHER LESTER BOOKBINDER
COPYWRITER SUZANNE BROCK
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.
253
ART DIRECTOR HERSHEY BRAMSON
DESIGNER HERSHEY BRAMSON
PHOTOGRAPHER BERT STERN
COPYWRITER GAIL RAPHAEL
AGENCY LAWRENCE C. GUMBINNER, INC.
CLIENT STE. PIERRE SMIRNOFF FLS. (DIVISION OF HEUBLEIN)

254
ART DIRECTOR NICK PAPPAS
PHOTOGRAPHER CARL FISCHER
COPYWRITER DON AYERS
AGENCY CUNNINGHAM & WALSH INC.
CLIENT "21" BRANDS INC.
AS YOU TRAVEL ASK US

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PHOTOGRAPHER C. W. SMITH
COPYWRITERS RAY CLARK / CHUCK FELT
AGENCY MacMANUS, JOHN & ADAMS, INC.
CLIENT STANDARD OIL COMPANY (INDIANA)
257
DISTINCTIVE MERIT AWARD
ART DIRECTOR MICHAEL N. PELLEGRINO
ARTIST STEVE CHAN
COPYWRITER ROSS McKEE
AGENCY BOZELL & JACOBS, INC.
CLIENT TEXAS GAS TRANSMISSION CORPORATION

258
ART DIRECTOR SY LACHIUSA
PHOTOGRAPHER C. W. SMITH
COPYWRITERS RAY CLARK / CHUCK FELT
AGENCY McMANUS, JOHN & ADAMS, INC.
CLIENT STANDARD OIL COMPANY (INDIANA)
261
GOLD MEDAL AWARD
ART DIRECTOR TONY J. CAPONE
DESIGNER TONY J. CAPONE
PHOTOGRAPHER KAY TAGAWA
COPYWRITER JOHN BLOUGH
AGENCY McCANN-ERICKSON, INC.
CLIENT HUMBLE OIL & REFINING COMPANY

262
ART DIRECTOR HENRY QUELL
DESIGNER RICHARD CARROLL
PHOTOGRAPHER HERB LOEBEL
COPYWRITER JOSEPH SOLLISH
AGENCY YOUNG & RUBICAM, INC.
CLIENT CHRYSLER CORP.
ART DIRECTORS JOHN MASSEY / JAMES MIHO
DESIGNER JOHN MASSEY / JAMES MIHO
ARTIST HAROLD ALTMAN
COPYWRITER FRANCIS BACON
AGENCY N. W. AYER & SON, INC.
CLIENT CONTAINER CORPORATION OF AMERICA

GOLD MEDAL AWARD
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PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
AGENCY DOYLE DANÉ BERNBACH INC.
CLIENT WEST END BREWING CO.
ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER LESTER LEBER
AGENCY LEBER KATZ PACCIONE, INC.
CLIENTS SAGA FOX / GEORGES KAPLAN
There I was across the finish. Goggles down, riding on three wheels and a grill. No, not I had like look at a winner. You’ve got that look, I think. Ask the taste. Vodka. Rose’s Lime Juice and no first in a field of one. From now on it’s you and me, kid. Grand Prix all the way.
and it's all done with one!

You take off your shirt. You slip into your pants. You grab your socks and shoes.

Yes, that's right; it's all done with one. And it's easy, too.

It's the Hanes easy-care 2-piece ensemble. One shirt, one pant. The comfort's built in. Just the way you like it. Just the way you deserve.


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ART DIRECTOR JAMES N. CHERRY
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PHOTOGRAPHER HAROLD HALMA
COPYWRITER LOIS THAYER
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CLIENT P. H. HANES KNITTING CO.

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DESIGNER RHODA BERNSTEIN
PHOTOGRAPHER CARL FISCHER
COPYWRITER JUDITH BLUMENTHAL
AGENCY GILBERT ADVERTISING INC.
CLIENT ANDREW GELLER
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DESIGNER GEORGE LOIS
PHOTOGRAPHER TIMOTHY GALFAS
COPYWRITER RENEE BOREK
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT Faberge
271
ART DIRECTOR ONOFRIO PACCIONE
DESIGNER ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER GERRY SCALLY
AGENCY LEBER KATZ PACCIONE, INC.
CLIENTS SAGA BLUE FOX / GEORGES KAPLAN

272
ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHER RICHARD DORMER
COPYWRITER FRANKIE CADWELL
AGENCY TRAHEY / CADWELL
PUBLISHER NEW YORKER
CLIENT FLORENCE WALSH
Even on Sunday

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COPYWRITER FRANKIE CADWELL
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PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER GERRY SCALLY
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CLIENTS SAGA MINK / RITTER FURS

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DESIGNER HAL DAVIS
PHOTOGRAPHERS HORN / GRINER
COPYWRITER FRANKIE CADWELL
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COPYWRITER DAVID REIDER
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PHOTOGRAPHER TIMOTHY GALFAS
COPYWRITER RENEE BOREK
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT FABERGE
Eyecatcher: VOGUE

279
GOLD MEDAL AWARD
ART DIRECTOR MALCOM MANSFIELD
DESIGNERS MALCOLM MANSFIELD / JAY HAAS
PHOTOGRAPHER SIDNEY MEHRING
COPYWRITER LESTER THAYER
AGENCY VOGUE PROMOTION DEPT.
PUBLISHER CONDE NAST
CLIENT VOGUE

280
ART DIRECTOR GENNARO ANDREOZZI
DESIGNER GENNARO ANDREOZZI
PHOTOGRAPHER MIKE CUESTA
COPYWRITER JUDY BLUMENTHAL
AGENCY GILBERT ADVERTISING AGENCY
CLIENT BERLITZ SCHOOL OF LANGUAGES
ART DIRECTOR BOB GAGE
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
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CLIENT POLAROID CORP.
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PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER WILLIAM BERNBACH
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CLIENT POLAROID CORP.
...but we still haven't come up with the perfect mousetrap

According to our projection, we'll land a mouse in the absolutely perfect trap by 1966. Meanwhile, Hoffritz has 1,279 functional as all get-out gadgets that can save you time, money, scraped fingers, even face. A is a unit counter, and that's for counting anything that really counts. B is a mine detector, and you already know what that's for. C is a map measurer and compass that keeps you from getting lost. D is a creeper for hopped nuts, E is a letter cutter, and very decorative idea. F is a self-securing stop watch. G is a hair cutter. H is a screwdriver, I is aillet colander. J is a combination handy wrench and pocket knife. K is a meat tenderizer and very deadly weapon. And if ever you've said to yourself, "Why doesn't somebody invent 0 ...?" you'll probably find 'hot, too, at OFFRITZ.
289
ART DIRECTOR MICHAEL WOLLMAN
DESIGNER MICHAEL WOLLMAN
PHOTOGRAPHER LEON KUZMANOFF
COPYWRITER SAM ABELOW
AGENCY GREY ADVERTISING, INC.
CLIENT RENFIELD IMPORTERS, LTD.

290
ART DIRECTOR BOB COREY
DESIGNER BOB COREY
ARTISTS SID AVERY / UNIGRAPH
PHOTOGRAPHER JOSEPH ALPERN (SID AVERY & ASSOC.)
AGENCY FULLER & SMITH & ROSS, INC.
PUBLISHER LOS ANGELES TIMES / WALL STREET JOURNAL
CLIENT CENTURY CITY
ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHER JERROLD SCHATZBERG
COPYWRITER FRANKIE CADWELL
AGENCY TRAEHY / CADWELL
PUBLISHER NEW YORK TIMES
CLIENT HOFFRITZ

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DESIGNER LESLIE STEWART
ARTIST LESLIE STEWART
COPYWRITER HELEN BOTT
AGENCY FAMOUS BARR ADVERTISING DEPT.
PUBLISHER FAMOUS BARR DEPT. STORE
CLIENT FAMOUS BARR DEPT. STORE
293
ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHER HAL DAVIS
COPYWRITER FRANKIE CADWELL
AGENCY TRAEHY / CADWELL
PUBLISHER NEW YORK TIMES
CLIENT I. MILLER

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ART DIRECTOR ART SHIPMAN
DESIGNER ROBERT HALLADAY
ARTIST JACKIE EVANS
PUBLISHER NEIMAN MARCUS
CLIENT NEIMAN MARCUS
ART DIRECTOR MYRON SHIPENBERG
ARTIST GEORGE ELLIOTT
COPYWRITER PHYLLIS SIMBERG
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
PUBLISHER WOMEN'S WEAR DAILY
CLIENT DU PONT

ART DIRECTOR BILL MEYERS
ARTIST WINNIE FITCH
COPYWRITER MARGARET SMELZER
PUBLISHER BOSTON GLOBE
CLIENT BOSTON GLOBE
You can start operating in the black faster in South Carolina
Does your newspaper break down at Woodhaven?

ART DIRECTOR EDWARD ALMGREN
DESIGNER EDWARD ALMGREN
ARTIST CHARLES SAXON
COPYWRITER AL HOFFMANN
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT THE NEW YORK TIMES

ART DIRECTOR RALPH AMMIRATI
DESIGNER RALPH AMMIRATI
PHOTOGRAPHER ART KANE
COPYWRITER GABE MASSIMI
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT HOLIDAY MAGAZINE
302
ART DIRECTOR DAVID DEUTSCH
DESIGNER DAVID DEUTSCH
PHOTOGRAPHER HAROLD BECKER
COPYWRITER ROBERT LINDERMAN
AGENCY McCANN-ERICKSON, INC.
CLIENT NATIONAL BROADCASTING COMPANY

303
ART DIRECTOR WALTER KAPRIELIAN
DESIGNER WALTER KAPRIELIAN
ARTIST BEN ROSE
COPYWRITER DON MIX
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT CURTIS—LADIES HOME JOURNAL
DISTINCTIVE MERIT AWARD
ART DIRECTOR BOB GAGE
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
AGENCY DOYLE DANNE BERNBACH INC.
CLIENT WEST END BREWING CO.

305
ART DIRECTOR JOHN HOERNLE
PHOTOGRAPHER CARL FISCHER
AGENCY GREY ADVERTISING
CLIENT McCALL'S MAGAZINE
ART DIRECTOR NEIL McBAIN
DESIGNER NEIL McBAIN
PHOTOGRAPHER SAL BERNSTEIN
COPYWRITERS ROBERT EDENS / THOMAS LAUGHLIN
AGENCY LEO BURNETT COMPANY, INC.
CLIENT PHILIP MORRIS INC.

THE BRILLIANT FACETS OF FASHION

ART DIRECTOR J. A. PARKER
DESIGNER J. A. PARKER
ARTIST EUGENIE GROH
COPYWRITER MISS J. CAMPBELL
AGENCY THE T. EATON CO., LIMITED OF MONTREAL
CLIENT MONTREAL GAZETTE
DISTINCTIVE MERIT AWARD

ART DIRECTOR LEN SIROWITZ
ARTISTS PAUL DAVIS / PUSH PIN STUDIOS
COPYWRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
CLIENT (SICKS) RANIER BREWING CO.
ART DIRECTOR LEN SIROWITZ
PHOTOGRAPHER HAROLD KREIGER
COPYWRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
CLIENT (SICKS) RANIER BREWING CO.
ART DIRECTOR: ART SHIPMAN
ARTIST: GUY DEEL
COPYWRITER: ADELE F. HUANG
CLIENT: DALLAS MORNING NEWS
Yes, we do make a few scarves just for draperies.

Burlington Yarn Co.
313
ART DIRECTORS RICHARD MATSON / ALEXANDER MOHTARES
PHOTOGRAPHER ALLEN VOGEL
COPYWRITER GEOGE OBERTSON
AGENCY CHIRURG & CAIRNS, INC.
CLIENT THE DEBECKMUN CO. DIV. DOW CHEMICAL

314
ART DIRECTOR JAMES G. ROBERTSON
DESIGNERS JAMES G. ROBERTSON / MICHAEL MURA
PHOTOGRAPHER ALBERT GOMM
COPYWRITER LARRY ELEGANT
AGENCY FULLER & SMITH & ROSS, INC.
CLIENT WEST VIRGINIA PULP AND PAPER COMPANY
315

ART DIRECTORS WINDSOR MALLETT / BILL PETTI
DESIGNER TONI FICALORA
ARTIST TONI FICALORA
PHOTOGRAPHER TONI FICALORA
COPYWRITER MARTY CONROY
AGENCY BATTEM, BARTON, DURSTINE & OSBORN, INC.
CLIENT WARREN PAPER

WELL, THAT'S SHOW BIZ!

316

ART DIRECTOR DANIEL CZUBAK
DESIGNER KERIG POPE
ARTIST KERIG POPE
COPYWRITER WILLIAM PETAN
PUBLISHER HMH PUBLISHING CO., INC.
CLIENT SHOW BUSINESS ILLUSTRATED
317
ART DIRECTOR WALTER KAPRIELIAN
DESIGNER WALTER KAPRIELIAN
ARTIST BILL CHARMATZ
COPYWRITER JACK MURPHY
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT AIR FRANCE

318
ART DIRECTOR JOHN WEST
DESIGNER JOHN WEST
ARTIST JOHN WEST
COPYWRITER LARRY ELEGANT
AGENCY FULLER & SMITH & ROSS, INC.
PUBLISHERS BUSINESS WEEK / McGRAW-HILL PUBLISHING CO.
CLIENT McGRAW-HILL PUBLISHING COMPANY
ART DIRECTOR ALEXANDER MOHTARES
ARTIST TOMI UNGER
COPYWRITER JOSEPH SOLLISH
AGENCY CHIRURG & CAIRNS, INC.
PUBLISHER ADVERTISING PUBLICATIONS, INC.
CLIENT THE NEW YORKER
320
ART DIRECTOR ROGER MADER
DESIGNER ROGER MADER
PHOTOGRAPHER ARNOLD ROSENBERG
COPYWRITER JOHN BURKHARDT
AGENCY YOUNG & RUBICAM, INC.
CLIENT SANFORIZED

321
ART DIRECTOR JOHN WEST
DESIGNER JOHN WEST
PHOTOGRAPHER HERBERT LOEBEL
COPYWRITERS LARRY ELEGANT / DICK CUSACK
AGENCY FULLER & SMITH & ROSS, INC.
PUBLISHER ADVERTISING PUBLICATIONS, INC.
CLIENT McGRAW-HILL PUBLISHING CO.
ART DIRECTOR ROGER MADER
DESIGNER ROGER MADER
PHOTOGRAPHER HORN / GRINER
COPYWRITER JERRY MILLER
AGENCY YOUNG & RUBICAM, INC.
CLIENT SANFORIZED
ART DIRECTOR R. V. HUNGERFORD
DESIGNER R. V. HUNGERFORD
ARTIST AUSTIN BRIGGS
PHOTOGRAPHER GORDON PARKS
COPYWRITER JOHN LA PUMA
AGENCY CAMPBELL-EWALD CO., INC.
CLIENT CHAMPION PAPERS, INC.
325
ART DIRECTOR R. V. HUNGERFORD
DESIGNER R. V. HUNGERFORD
ARTIST ROBERT OSBORN
PHOTOGRAPHER IRVING PENN
COPYWRITER NOEL HOLLAND
AGENCY CAMPBELL-EWALD CO., INC.
CLIENT CHAMPION PAPERS, INC.
ART DIRECTOR VINCENT NORRITO
PHOTOGRAPHER PHIL GOTTHEIL
COPYWRITER GORDON JETT
AGENCY DOYLE DANE BERNBACH INC.
CLIENT POLAROID CORP.
If it's in VOGUE
it's in vogue

ART DIRECTOR MALCOLM MANSFIELD
DESIGNERS MALCOLM MANSFIELD / JAY HAAS
PHOTOGRAPHER SIDNEY MEHRING
COPYWRITER PAT KELLER
AGENCY VOGUE PROMOTION DEPT.
PUBLISHER CONDE NAST
CLIENT VOGUE
329
ART DIRECTOR B. R. NEALE
DESIGNER B. R. NEALE
ARTISTS B. R. NEALE / BOB SHERMAN
COPYWRITER DON ALY
AGENCY TRACY-LOCKE CO., INC.
CLIENT DALLAS THEATRE CENTER

330
ART DIRECTOR JOE GOLDBERG
DESIGNER MARGARET YAKOVENKO
ARTIST MARGARET YAKOVENKO
PHOTOGRAPHER WILLIAM KAHN
COPYWRITER MILTON SUTTON
AGENCY THE ZLOWE COMPANY INC.
CLIENT MUTUAL SHOE COMPANY
Summer's
the time
to read
books.
ART DIRECTOR HANS SAUER
DESIGNER HANS SAUER
ARTIST GEORGE GIUSTI
PHOTOGRAPHER GEORGE GIUSTI
AGENCY D'ARCY
CLIENT LENOX CHINA

ART DIRECTORS OTTO STORCH / HERB BLEIWEISS
PHOTOGRAPHER MELVIN SOKOLSKY
PUBLISHER McCall CORP.
CLIENT McCall'S MAGAZINE
Thunderbird

by Ford

Thunderbird Adventure
Will every foot delight in THE NEW I. MILLER SHOP FOR INGENUE
Naturally you'll use only the finest ingredients. Among them, two are basic—a quality product and a quality market. The entire art lies in combining these two.

Stouffer's started with an agency recommendation optioned with imagination and laced with daring. The recommendation took the measure of Stouffer's customers and matched it to the one product which could deliver a significantly large number of readers with the same profile.
DONALD McKayle and Company

Premiere performance "Legendary Landscape"

Games: Rainbow Round My Shoulder, District Storyville

Saturday November 10th at 8:30
Sunday November 11th at 3:00

Art Director David Marshall
Designer David Marshall
Photographer Normand Maxon
Agency Altman, Stoller, Chalk
Client Donald McKayle & Company
Packaging Art

Great Big Band and Friends
Dat Adderley, Coleman Hawkins, Lucky Thompson
THE 3 CHORD WAY

ART DIRECTOR KEN DEARDOFF
DESIGNER MILTON GLASER
ARTIST MILTON GLASER
CLIENT RIVERSIDE RECORDS

It's Easy To Play Piano
THE 3 CHORD WAY

ART DIRECTOR PUSH PIN STUDIOS
DESIGNER SEYMOUR CHWAST
ARTIST SEYMOUR CHWAST
PUBLISHER CONSOLIDATED MUSIC PUBLISHERS, INC.
ART DIRECTOR MERLE SHORE
ARTIST PAULA POWERS
CLIENT REPRISE RECORDS
350
ART DIRECTOR HAL DAVIS
DESIGNERS HAL DAVIS / LIONEL KALISH
ARTIST LIONEL KALISH
COPYWRITER FRANKIE CADWELL
AGENCY TRAHEY / CADWELL
CLIENT J. MILLER

351
ART DIRECTOR LIONEL KALISH
DESIGNER LIONEL KALISH
ARTIST LIONEL KALISH
PUBLISHER SUNSHINE PRINTING CO.
CLIENT SUNSHINE PRINTING CO.
Editorial
Design of complete unit
DISTINCTIVE MERIT AWARD
ART DIRECTOR WILLIAM F. CADGE
DESIGNER WILLIAM F. CADGE
PHOTOGRAPHER HAROLD KRIEGER
COPYWRITER HELENE OBOLENSKY
PUBLISHER REDBOOK

Fashion

Will the women wearing the real fur please stand up?

[Image of women wearing fur coats]
VERY SPECIAL DELIVERS

ART DIRECTOR OTTO STORCH
DESIGNERS OTTO STORCH / HERB BLEIWEISS
PHOTOGRAPHER HAROLD KRIEGER
COPYWRITER SELMA ROBINSON
PUBLISHER McCALL CORP.
CLIENT McCALL’S MAGAZINE

DISTINCTIVE MERIT AWARD

ART DIRECTOR WILLIAM F. CADGE
DESIGNER WILLIAM F. CADGE
PHOTOGRAPHER JERRY SCHATZBERG
COPYWRITER PEGGY SHONBRUN
PUBLISHER REDBOOK
359

ART DIRECTOR MARVIN ISRAEL
PHOTOGRAPHER RICHARD AVEDON
PUBLISHER HARPER'S BAZAAR
360
ART DIRECTOR ALBERT GREENBERG
DESIGNER ROBERT P. SMITH
ARTIST HENRIETTA CONDAK
COPYWRITER HARVEY E. PHILLIPS
PUBLISHER ESQUIRE, INC.
CLIENT GENTLEMEN’S QUARTERLY

361
ART DIRECTOR MARVIN ISRAEL
PHOTOGRAPHER RICHARD AVEDON
PUBLISHER HARPER’S BAZAAR
There are over 7,000 varieties of apples in the United States—and the 15 pictured here are among the favorite... it's important to choose the right apple for the right purpose. Some are best for eating out of hand, some for cooking, some for wine, some for cider. Helpful information about apples and apple recipes begin on page...
HOW TO PREPARE A PERFECT SALAD

Mixed green salad, the gourmet's classic choice, can take many delightful forms—all refreshing to the taste and pleasing to the eye. For step-by-step instructions for preparing the 5 most popular variations, see page...
Food
Step-by-step to perfect garnishes: Here we make you a present to give flowers sparkle to foods you serve. They're made of vegetables your grocer carries all year. Inexpensive, they lend a look of luxury. Carrots, so crisp and colorful, are cut into flowers and used raw, with a caper for a heart; or threaded raw in strips through a ring of black olive. Mushrooms (we're speaking of raw mush rooms) contribute a marvelously subtle flavor to a mixed salad. How fascinating are their shapes in paper-thin, bone-white slices. Radishes, so excitingly sharp to the tongue, carved into daintiest of flowers, can wreath a baked fish, or accent a bowl of mixed greens, or bloom alone in a crystal dish. Olives, a gourmet's faithful friends, add zest to salad, canape, sandwich, or casserole, whether you serve 'em whole or slivered, black, or green. Lenses are spiked with bits of red. And speaking of red, Tomatoes, the cherry variety so increasingly popular, look lovely around a platter of cold sliced turkey. Or serve them as low-caloric accompaniments to cocktails, with a dab of garlic salt. Cucumbers in thin, thin slices make a fresh, translucent trimming for a fish mold or add a delicate spring flavor to a sour-cream sauce. (Turn to page for more garnishing ideas.)

ART DIRECTOR OTTO STORCH
DESIGNERS OTTO STORCH / S. BERNSTEIN
PHOTOGRAPHER PAUL DOME
COPYWRITER SELMA ROBINSON
PUBLISHER MCCALL CORP.
CLIENT MCCALL'S MAGAZINE

After the Holidays...

ART DIRECTOR WILLIAM F. CADGE
DESIGNER WESLEY MICHEL
PHOTOGRAPHER BERNARD GRAY
COPYWRITER REDBOOK EDITORIAL
PUBLISHER REDBOOK
NE FOR THE POT

One for the pot.

Coffee news today is in coffee-makers. No longer available only
in those standard 6-cup models,
you now come in 10- and 12-cup
sizes, for heartier consumers or
bigger families, and in 20- to 50-
cup party "perks." And at the other
end of the scale is the little 2-cup
stove model. No regarder

Here are some tips for making really
good coffee every time. Use one
standard coffee measure (two level
spoonful tablespoons) ground
coffee and one ounce (4 level
spoonful tablespoons) cold water
for each cup. Use freshly ground coffee,
and keep it fresh by storing it,
sightly covered, in the refrigera-
ter. Never brew less than two
thirds of the coffee maker's full
capacity. Keep your coffee maker
and all its parts thoroughly clean.
Check a new coffee maker to see
how much water it holds. "Cup"
tmarkings are not always accurate.

ART DIRECTOR TOM HECK
DESIGNER JIM D. ABEL
PHOTOGRAPHER JEANLOUP SIEFF
COPYWRITER C. DI MONTEZEMOLO
PUBLISHER CURTIS PUBLISHING CO.

ART DIRECTOR OTTO STORCH / HERB BLEIWEISS
DESIGNERS OTTO STORCH / HERB BLEIWEISS
PHOTOGRAPHER MELVIN SOKOLSKY
COPYWRITER SELMA ROBINSON
PUBLISHER MCCALL CORP.
CLIENT MCCALL'S MAGAZINE
HOW MODERN RANGES CAN HELP YOU COOK

When the great bumblebee
lighting, drags, inside and
outside hot, the ink rings
may be a prime spoting
paint. It is a tricky job to
decide how wide the rings
ought to be, but if you take
your time and do the
painting carefully you can
be sure of a job well done.

FIRST PEEP OF SPRING: SPRUCING TIME

When you look up from the dressing table in the morning and see the first signs of spring, it is a good time to start sprucing up your home. If you take care of the outside and the inside of your house, you will be able to enjoy the first blooms of spring even more.

377
ART DIRECTOR OTTO STORCH / TONY OLIVETO
DESIGNER S. SCHRECKINGER
PHOTOGRAPHER FRANK COWAN
COPYWRITER SELMA ROBINSON
PUBLISHER McCALL CORP.
CLIENT McCALL'S MAGAZINE

378
ART DIRECTOR WILLIAM F. CADGE
DESIGNER WESLEY MICHEL
PHOTOGRAPHER BERNARD GRAY
COPYWRITER ROSEMARY BURNLEY
PUBLISHER REDBOOK
GOLD MEDAL AWARD
ART DIRECTOR HERB LUBALIN
DESIGNER HERB LUBALIN
PHOTOGRAPHER BERT STERN
PUBLISHER EROS
CLIENT EROS

ART DIRECTOR ALBERT GREENBERG
DESIGNER ROBERT P. SMITH
ARTIST DOREN GREENBERG
COPYWRITER EVERETT MATTLIN
PUBLISHER ESQUIRE, INC.
THE TRUTH ABOUT SHELTERS

When our noses dry up and our skin begins to become dry, we are in danger of getting cold sores. The cold sores are caused by the herpes virus, which stays dormant in the nerve supply to the lower lip. When the virus becomes active, it causes a rash to appear on the skin of the lower lip. The rash then breaks into tiny blisters that become filled with fluid. The fluid contains the virus, which can spread to other people through contact with the blisters. The virus can also spread through kissing or sharing utensils with someone who has a cold sore.

If you have a cold sore, avoid kissing or sharing utensils with other people. Use a separate toothbrush if possible. If you have a cold sore on your mouth, avoid eating hot or spicy foods, which can cause the blisters to become painful.

The best way to treat a cold sore is to keep it clean and dry. You can also try applying a cold sore ointment. If the cold sore is painful, you can take over-the-counter pain relievers. If your cold sore is severe or does not improve after a few days, you should see a doctor.

ART DIRECTOR WILLIAM F. CADGE
DESIGNER VERDUN P. COOK
COPYWRITER WALTER GOODMAN
CLIENT McCALL CORP.
PUBLISHER REDBOOK

not just cream — Humidity!

When our noses dry up and our skin begins to become dry, we are in danger of getting cold sores. The cold sores are caused by the herpes virus, which stays dormant in the nerve supply to the lower lip. When the virus becomes active, it causes a rash to appear on the skin of the lower lip. The rash then breaks into tiny blisters that become filled with fluid. The fluid contains the virus, which can spread to other people through contact with the blisters. The virus can also spread through kissing or sharing utensils with someone who has a cold sore.

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ART DIRECTOR TOM HECK
DESIGNER GREG BIRBIL
PHOTOGRAPHER JAMES MOORE
COPYWRITER BRUCE CLERKE
PUBLISHER CURTIS PUBLISHING COMPANY
The Ledge
He was the favored child.
But it was moreidental than
the loved
who more-each
An he loved and felt how
in ART+LOT more unusual

385
ART DIRECTOR WILLIAM F. CADGE
DESIGNER WILLIAM F. CADGE
ARTIST ROBERT VICKREY
PUBLISHER REDBOOK
LETHAL DOLLS

James Brossman had been brought in on a Saturday morning, drinking, drunk in your condition. His teeth and with his words were over. He could smell a breath. Yet the song he was singing in the record he was lost in the world and two days later he fell into a sudden and things at a slow manner. He did not understand how he was in the world and he was lost. He was in the world and he was lost.

She was a nurse, driven to save lives... but this isn't it...

L. T. PHELS

James Brossman was brought in on a Saturday morning, drinking, drunk in your condition. His teeth and with his words were over. He could smell a breath. Yet the song he was singing in the record he was lost in the world and two days later he fell into a sudden and things at a slow manner. He did not understand how he was in the world and he was lost. He was in the world and he was lost. He was in the world and he was lost.
Never look too closely at an inspiring legend.

By Robert Stimson

I am a ghost. Not a disembodied spirit, but a man who makes a false to good foray by telling other men's stories for them. And women's too. Did you by chance read "Seed in the Desert," the story of Lady Olivia Brackenbury's adventures in the Sahara? No! Then you missed something. I mention it because I ghosted it for her. She was the romantic type. She wanted to call it "Till the Seed in the Desert Grows Cold," which was absurd. She never gave them the chance. It was banned in Boston, of course, which helped. I will say for Lady Olivia that she was most reasonable and cooperative. She gave me a free hand and let me use my imagination a bit. Which is more than I can say for Lord Cullender.

There's a dishonorable man for you! He agreed to let me ghost his family history for him, and when I had spent nearly a year digging out the...
ART DIRECTOR HERB LUBALIN
DESIGNER HERB LUBALIN
PHOTOGRAPHER MARVIN NEWMAN
PUBLISHER EROS
CLIENT EROS
The Wild and Beautiful Coast of Maine

by Jonathan Mayne

ART DIRECTOR FRANK ZACHARY
DESIGNERS LOUIS R. GLESMANN / JUDITH BERKOWITZ
PHOTOGRAPHER JOHN LEWIS STAGE
PUBLISHER CURTIS PUBLISHING COMPANY

McCall's Present
CLOAK & Swagger
FASHIONS

starring
Suzy Parker as the Secret Agent

with
Eddie Soto as the Despot
Hair Sticker: Barton Gaffney
Makeup by Eddie Soto
Plays Parker's wardrobe by Goldwin, Plays, Vassario
Tillman, Rush, Millicent Park, Bud Tice
Camer; Ben Kahn, Zelda Medico
Photographed and directed by Melvin Sokolsky
Produced by McCall's Fashion Department, Virginia Steele editor

Our story is set in the fall of 1962, a successful puller in the form of of the 30s. Both the man and the woman are pulled for instance of
lived everyman, the plotting to drawing a scene, the executive moment of the party. But, like the scene above, the mystery of the story, a scene for including itself to be all the
its removable, defining itself with characteristic manner, carriage, movement better. So we look for the background, for the

390
ART DIRECTOR OTTO STORCH / HERB BLEWEISS
DESIGNER HERB BLEWEISS
PHOTOGRAPHER MELVIN SOKOLSKY
COPYWRITER BETTY WESTON
PUBLISHER McCall CORP.
CLIENT McCall's MAGAZINE
For a brief moment in the 1890s, artistic posters became a popular fad among Americans.

**THE POSTER CRAZE**

Art director: Murray Belsky
Designer: Murray Belsky
Artist: Harold Fiedler
Publisher: American Heritage Pub. Co., Inc.

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**393**

Art director: Henry Wolf
Photographer: Gordon Parks
Publisher: Hartford Publications
Client: Show Magazine
that all men are created equal, that they are endowed by their Creator with certain unalienable Rights.

that among these are Life, Liberty and the pursuit of Happiness.

We hold these truths...

to be self-evident...
THE TROUBLE WITH BEING BEAUTIFUL

Striking, but in need of so much

"There's nothing in the world I've never done. I've only thought about it, and drawn it."

PUBLISHER LOOK MAGAZINE

DISTINCTIVE MERIT AWARD
ART DIRECTOR ALLEN F. HURLBURT
DESIGNER ALLEN F. HURLBURT
ARTIST BERT STERN
ART DIRECTOR WILLIAM F. CAGE
DESIGNER HARVEY GABOR
PHOTOGRAPHER AARON ROSE
PUBLISHER REDBOOK
SOPHIA LOREN

A great beauty, a hero woman, a real showman seen of the FBI's Commerce
and this is budding another
Sophia Loren is discovered by this free he hand of
the great photographer. The
grandson is this:

Photographer:

ART DIRECTORS ALEXANDER LIBERMAN / PRISCILLA PECK
PHOTOGRAPHER BERT STERN
PUBLISHER VOGUE MAGAZINE
Magazine Covers

402
ART DIRECTOR HENRY WOLF
ARTIST GYO FUJIKAWA
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE

403
ART DIRECTOR HENRY WOLF
DESIGNERS HENRY WOLF / SAM ANTUPIT
PHOTOGRAPHER HIRO
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE

404
ART DIRECTOR RICHARD GANGEL
PHOTOGRAPHER ED KASPER
PUBLISHER TIME INCORPORATED
ART DIRECTORS ROBERT BENTON / DAVID NOVEMBER
PUBLISHER ESQUIRE, INC.

THE AMERICAN WOMAN
A New Point of View

ART DIRECTOR HERB LUBALIN
DESIGNER HERB LUBALIN
ARTIST JOHN PISTILLI
PUBLISHER EROS
CLIENT EROS

ART DIRECTOR HENRY WOLF
DESIGNERS HENRY WOLF / SAM ANTUPIT
PHOTOGRAPHER MELVIN SOKOLSKY
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE
SPECIAL EDITION
OF INTERNATIONAL
FASHION: AMERICA
ENGLAND FRANCE
ITALY SPAIN IRELAND

Never before
a Christmas
issue like this!
This season's
best in
spectacular
decorations,
gift ideas,
fashions,
holiday
traditions,
& more...

ART DIRECTORS MARVIN ISRAEL / RUTH ANSEL
DESIGNER TONY PALLADINO
ARTIST TONY PALLADINO
PHOTOGRAPHER MELVIN SOKOLSKY
AGENCY HARPERS BAZAAR
PUBLISHER HEARST MAGAZINES
CLIENT HARPERS BAZAAR

Merry Christmas
McCall's

Christmas...time of wonder!
Never before
a Christmas
issue like this!
The season's
best in
spectacular
decorations,
gift ideas,
fashions,
holiday
food,
& more...

ART DIRECTOR OTTO STORCH
DESIGNERS OTTO STORCH / HERB BLEIWEISS
PHOTOGRAPHER HOWARD ZIEFF
PUBLISHER MCCALL CORP.
CLIENT McCall's MAGAZINE
April 1962. Special issue: the Medal and Award winners of the 41st National Exhibition of Advertising and Editorial Art and Design of the Art Directors Club of New York and the 17th Annual Exhibition of Western Advertising Art sponsored by the Art Directors Club of Los Angeles.

EDUCATIONAL EXECUTIVES' OVERVIEW
Food Service Maintenance/The Diocesan Superintendent/Adding New Rooms

ART DIRECTOR RICHARD COYNE
DESIGNER S. NEIL FUJITA
ARTIST S. NEIL FUJITA
PUBLISHER CA MAGAZINE
CLIENT CA MAGAZINE

ART DIRECTOR PHIL FRANZICK
DESIGNER TONY PALLADINO
PHOTOGRAPHER RONNIE ROJAS
AGENCY FRANZICK-MEDEN, INC.
PUBLISHER BUTTENHEIM PUBLISHING CORP.
CLIENT OVERVIEW MAGAZINE
ART DIRECTION APRIL 1962 2:00
THE MAGAZINE OF VISUAL COMMUNICATION
FORTY FIRST EXHIBITION OF THE NEW YORK
ART DIRECTORS CLUB, 1962 HAS OPENED AT THE
PEPSI-COLA GALLERY, 500 PARK AVENUE, N.Y.
APRIL 16 THROUGH MAY 4, 1962 11 AM TO 7 PM
FORENSIC MEDICINE

Forensic medicine is the application of the principles of medicine, surgery, pathology, anthropology, and other medical disciplines to solve legal issues. It involves the examination of human remains and the integration of medical evidence in the context of legal proceedings. Forensic scientists use their expertise to help law enforcement agencies and courts understand the cause and circumstances of death, as well as to identify perpetrators of crimes.

421
ART DIRECTOR RICHARD BERGERON
DESIGNER RICHARD BERGERON
PHOTOGRAPHER RICHARD BERGERON
COPYWRITER JOHN R. BORLAND
AGENCY L. W. FROHLICH & CO., INC.
PUBLISHER PARKE-DAVIS
CLIENT PARKE-DAVIS

Camping in the outdoors is a healthy diversion for most persons, but it introduces some unique health hazards. A knowledge of the environment in which one is camping is a must. For instance, if one is camping in the Pacific Northwest, one must be aware of the presence of Aeromonas hydrophila, a bacterium that can cause severe gastroenteritis. The symptoms of Aeromonas hydrophila infection include diarrhea, abdominal pain, and fever. Treatment with antibiotics is recommended, but prevention is key.

422
ART DIRECTOR SHEILA GREEN
DESIGNER SHEILA GREEN
PHOTOGRAPHER ALLEN VOGEL
COPYWRITER JOHN R. BORLAND
AGENCY L. W. FROHLICH & CO., INC.
PUBLISHER PARKE-DAVIS
CLIENT PARKE-DAVIS

Camp medicine is a valuable resource in the field of medicine, particularly in remote and rural areas where access to traditional medical care may be limited. It provides a comprehensive approach to the management of medical conditions and injuries that can be encountered in the wild. The first aid kit should be designed to meet the needs of the specific environment in which it will be used, and should include essential items such as antiseptic solutions, bandages, and pain relievers. Other important items to consider include a knife, matches, and a whistle for signaling for help.
Expanding medical knowledge, social pressures for improved medical care, and the trend toward specialization are some of the challenges facing medical education today. The Joint Commission on Accreditation of Healthcare Organizations and the National Commission for Accreditation of Hospitals are two major forces in this area. Their goal is to improve the quality and efficiency of medical care, and they do so by setting standards and accreditation criteria. These standards are designed to ensure that medical education is comprehensive, that medical schools are well-equipped, and that the training of medical students is rigorous.

In addition to these external forces, the needs of society have also changed. With advances in technology, medical problems are becoming more complex. As a result, medical students must be prepared to handle a variety of medical situations. This has led to a trend toward specialization, as medical students focus on specific areas of medicine.

In response to these changes, medical schools are revising their curricula. They are incorporating new technologies, such as computerized imaging systems, and teaching new subjects, such as genetics and environmental medicine. These changes are designed to prepare medical students for the challenges they will face in the future.

In conclusion, medical education is facing significant challenges. However, by adapting to these changes, medical schools can ensure that they are meeting the needs of society and preparing students to meet the demands of the future.
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Eros

On June 21, 1962, Norma Jeane and her third husband, Arthur Miller, went to court to legally dissolve their marriage. This was a major event in Marilyn Monroe's life, and it marked the end of her marriage to Arthur Miller and the beginning of a new chapter in her life.
Q: What do you expect of TV?
A: Cheerfully!
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INDUCTION OF LABOR

Stimulation of labor often effectu-
ally occurs abstinence. Hypogly-
cemic may be ineffective, which can lead to excessive
exhaustion and fatal death.

MONDAY  TUESDAY  WEDNESDAY  THURSDAY

25  27  28

430

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PHOTOGRAPHER OR ARTIST ERNIE CAPARES

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AGENCY CARSON / ROBERTS INC.
DESIGNER DOMINIC ARBUSTO
PRODUCER RICHARD FARKINS
PRODUCTION COMPANY FILM FAIR
CLIENT MAX FACTOR & COMPANY
CINEMATOGRAPHER BOB RYDER

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WRITER DICK KIERNAN
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PRODUCER JACK DELANEY
PRODUCTION COMPANY ON FILM
CLIENT BUITONI FOODS CORP.
PHOTOGRAPHER OR ARTIST BERT SPIELVOGEL
505 TV
ART DIRECTOR SID MYERS
WRITER ALAN MOND
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PRODUCER BOB WARNER
PRODUCTION COMPANY EUE
CLIENT LAURA SCUDDER PRODUCTS
PHOTOGRAPHER OR ARTIST MIKE ELLIOT

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ART DIRECTOR HIL COVINGTON
WRITER JERRY GERBER
AGENCY YOUNG & RUBICAM, INC.
PRODUCER NEIL TARDIO
PRODUCTION COMPANY VPI PRODUCTIONS
CLIENT GOODYEAR TIRE & RUBBER COMPANY
PHOTOGRAPHER OR ARTIST AKOS FARKAS
508 TV
ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFIELD
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER DICK FELDMAN
PRODUCTION COMPANY VPI
CLIENT SICK'S RAINIER BREWING CO.
PHOTOGRAPHER OR ARTIST LEN HIRSCHFIELD

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AGENCY DOYLE DANE BERNBACH INC.
PRODUCER JOHN CAPSIS
PRODUCTION COMPANY VPI
CLIENT VOLKSWAGEN OF AMERICA, INC.
PHOTOGRAPHER OR ARTIST LEN HIRSCHFIELD
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PRODUCER JOAN WOLF
PRODUCTION COMPANY PELICAN FILMS
CLIENT THE POLAROID CORP.
PHOTOGRAPHER OR ARTIST JOE BRUN

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PRODUCTION COMPANY EUE
CLIENT RIVAL PACKING COMPANY
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PHOTOGRAPHER OR ARTIST TED NEMETH

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PRODUCTION COMPANY EUE
CLIENT THE POLAROID CORP.
PHOTOGRAPHER OR ARTIST MIKE ELLIOT

517 TV
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AGENCY McCANN-ERICKSON, INC.
PRODUCER BILL WORKMEN
PRODUCTION COMPANY MORRIS ENGEL
CLIENT THE NATIONAL BISCUIT COMPANY
PHOTOGRAPHER OR ARTIST MORRIS ENGEL
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PRODUCER ERNIE HARTMAN
PRODUCTION COMPANY FARKAS FILMS, INC.
CLIENT WEST END BREWING CO. OF UTICA, N. Y.
PHOTOGRAPHER OR ARTIST DON MALKAMES

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PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT JOHNSON & JOHNSON
PHOTOGRAPHER OR ARTIST IRVING PENN
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ART DIRECTOR HIL COVINGTON
WRITER JERRY GERBER
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PRODUCER NEIL TARDIO
PRODUCTION COMPANY VPI PRODUCTIONS
CLIENT GOODYEAR TIRE & RUBBER COMPANY
PHOTOGRAPHER OR ARTIST AKOS FARKAS

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CLIENT BUXTON, INC.
PHOTOGRAPHER OR ARTIST JOE BRUN
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WRITER JOHN FLAGG
AGENCY BENTON & BOWLES
PRODUCER ED ANDERSON
PRODUCTION COMPANY FILMWAY
CLIENT GENERAL FOODS / GRAVY TRAIN
PHOTOGRAPHER OR ARTIST JOHN ERCOLE

523 TV
ART DIRECTOR WILLIAM McCAffERY
WRITER JAMES SYMON
AGENCY McCANN-MARSCHALK CO., INC.
DESIGNER WILLIAM McCAFFERY
PRODUCER EDMUND M. TATE
PRODUCTION COMPANY VIDEO PICTURES, INC.
CLIENT THE FANTA BEVERAGE COMPANY
PHOTOGRAPHERS OR ARTISTS LENNY HIRSCHFIELD / JACK GOODFORD
524 TV
DISTINCTIVE MERIT AWARD
ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER DICK FELDMAN
PRODUCTION COMPANY VPI
CLIENT CROWN ZELLERBACH CORP.
PHOTOGRAPHER OR ARTIST ARNE ZUCKSDORF
525 TV
ART DIRECTOR JACK DELANEY
WRITER NANCY SHUTZ
AGENCY KENYON & ECKHARDT
PRODUCER JACK DELANEY
PRODUCTION COMPANY ON FILM
CLIENT BUITONI FOODS CORP.
PHOTOGRAPHER OR ARTIST BERT SPIELVOGEL

526 TV
DISTINCTIVE MERIT AWARD
ART DIRECTOR ART KOCH
WRITER WILLIAM MUYSKENS
AGENCY J. WALTER THOMPSON COMPANY
DESIGNERS FRED MOGUB / IRENE TRIVAS
PRODUCERS ART KOCH / WILLIAM MUYSKENS
PRODUCTION COMPANY FERRO, MOGUBGUB, SCHWARTZ
CLIENT FORD DIVISION, FORD MOTOR CO.
PHOTOGRAPHERS OR ARTISTS DAVID VINE / FRED MOGUBGUB

527 TV
ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFIELD
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER BOB WARNER
PRODUCTION COMPANY EUE
CLIENT LAURA SCUDDER PRODUCTS
PHOTOGRAPHER OR ARTIST MIKE ELLIOT

528 TV
ART DIRECTOR ERNEST COSTA
WRITER JAN FINDLEY
AGENCY GREY ADVERTISING, INC.
DESIGNER ERNEST COSTA
PRODUCER MANNY RUBIN
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT THE MENNEN COMPANY
529 TV
ART DIRECTOR BOB GAGE
WRITER JUDY PROTAS
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PRODUCER ERNIE HARTMAN
PRODUCTION COMPANY RMP, INC.
CLIENT THE CRACKER JACK COMPANY
PHOTOGRAPHER ERNIE CAPARAS

531 TV
ART DIRECTOR GEORGE LOIS
WRITER JULIAN KOENIG
AGENCY PAPERT, KOENIG, LOIS, INC.
DESIGNER GEORGE LOIS
PRODUCER HERB GOMPertz
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT PHARMACRAFT LABORATORIES

530 TV
ART DIRECTOR GEORGE LOIS
WRITER MONTE GHERTLER
AGENCY PAPERT, KOENIG, LOIS, INC.
DESIGNER GEORGE LOIS
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT PHARMACRAFT LABORATORIES / TING
Live Action (color)

533 TV
ART DIRECTOR BERNARD S. OWETT
WRITER JACK WOHL
AGENCY J. WALTER THOMPSON COMPANY
DESIGNER BERNARD S. OWETT
PRODUCER ROBERT LA CHANCE
PRODUCTION COMPANY ANSEL FILM STUDIOS INC.
CLIENT SCOTT PAPER COMPANY / SOFT WEVE
PHOTOGRAPHER OR ARTIST MELVIN SOKOLSKY
534 TV
ART DIRECTOR KARNIG THOMASIAN
WRITER DICKSON LAYTON
AGENCY GREY ADVERTISING, INC.
DESIGNER KARNIG THOMASIAN
PRODUCER CATHERINE PITTS
PRODUCTION COMPANY
ROBERT LAWRENCE PRODUCTION, INC.
CLIENT RCA VICTOR RECORDS
535 TV
ART DIRECTOR WALT BOPPERT
WRITER JIM COLE
AGENCY McCANN-ERICKSON, INC.
PRODUCER JOHN WESTING
PRODUCTION COMPANY FRED HANKINSON
CLIENT MAYOR'S COMMITTEE FOR PEDESTRIAN SAFETY
PHOTOGRAPHER OR ARTIST FRED HANKINSON

536 TV
ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
DESIGNERS LEN SIROWITZ / PAUL KIM
PRODUCER DICK FELDMAN
PRODUCTION COMPANY KIM & GIFFORD
CLIENT SICK'S RANIER BREWING CO.
PHOTOGRAPHER OR ARTIST ANIFILM STUDIO
537 TV
DISTINCTIVE MERIT AWARD
ART DIRECTORS STEVE FRANKFURT / PAUL KIM
WRITER STEVE FRANKFURT
AGENCY YOUNG & RUBICAM
DESIGNERS PAUL KIM & STEVE FRANKFURT
PRODUCER CHET NOVICH
PRODUCTION COMPANY PAUL KIM & LEW GIFFORD PROD.
CLIENT PERSONAL PRODUCTS CORP.
PHOTOGRAPHER OR ARTIST ANIFILM STUDIO

538 TV
ART DIRECTORS HAL GERHARDT / BUD WEXLER
WRITER DCSS GROUP
AGENCY DOHERTY, CLIFFORD, STEERS & SHENFIELD
DESIGNER CHRIS ISHII
PRODUCTION COMPANY PELICAN FILMS, INC.
CLIENT JACKSON BREWING CO.
PHOTOGRAPHER OR ARTIST MORTI GERSTEIN

539 TV
ART DIRECTOR LOUIS DORFSMAN
AGENCY CBS TELEVISION NETWORK
DESIGNERS ELLIE RUNIN / BYRON BARTON / STEVE SELIGMAN
PRODUCER AL KAYTOR
PRODUCTION COMPANY CBS TELEVISION GRAPHIC ARTS
CLIENT CBS TELEVISION NETWORK
Animation (color) 1 minute

540 TV
GOLD MEDAL AWARD
ART DIRECTOR LEE SAVAGE
WRITER LEE SAVAGE
ANIMATION DIRECTOR JACK SCHNERK
AGENCY CAMPBELL-EWALD CO., DETROIT
DESIGNER JOANN MITCHELL
PRODUCERS ABE LISS / SAMUEL MAGDOFF
PRODUCTION COMPANY ELEKTRA FILM PRODUCTIONS, INC.
CLIENT CHEVROLET DIV. / GENERAL MOTORS
Limited Animation (B/W)

541 TV
ART DIRECTOR HAL TAYLOR
WRITER GRANGER TRIPP
AGENCY J. WALTER THOMPSON COMPANY
DESIGNER JACK GOODFORD
PRODUCER ART KLING
PRODUCTION COMPANY ELEKTRA FILMS
CLIENT EASTMAN KODAK
PHOTOGRAPHER OR ARTIST HOWELL CONANT

542 TV
ART DIRECTOR JACK GOLDSMITH
WRITER BILL FEUSS
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNERS JACK GOLDSMITH / DAVE KELMENSON
PRODUCER LES COLLINS
PRODUCTION COMPANY ROBERT KLAEGER ASSOCIATES
CLIENT THE NEW YORK TIMES
PHOTOGRAPHER OR ARTIST DAVID QUAID

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ART DIRECTORS JACK GOLDSMITH / IRVING PENN
WRITER DICK MERCER
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNERS JACK GOLDSMITH / IRVING PENN
PRODUCER LES COLLINS
PRODUCTION COMPANY TELEVIDEO PROD.
CLIENT PEPSI-COLA COMPANY
PHOTOGRAPHER OR ARTIST IRVING PENN
544 TV
ART DIRECTOR PAUL LEVY
WRITER TOM BLANCHARD
AGENCY KENYON & ECKHARDT
PRODUCER FRANK AMY
PRODUCTION COMPANY ROBERT LAWRENCE PRODUCTIONS, INC.
CLIENT FORD MOTOR COMPANY, LINCOLN MERCURY DIVISION
PHOTOGRAPHER OR ARTIST MICKEY MAQUIRE

545 TV
DIRECTOR GEORG OLDEN
WRITER DON DOLEN
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNER GEORG OLDEN
PRODUCER HARRY GREY
PRODUCTION COMPANY SCREEN GEMS (COLUMBIA)
CLIENT CHRYSLER CORP., DODGE DIVISION
PHOTOGRAPHERS OR ARTISTS GORON AVIL / ED FAHAN
The world's greatest entertainers appear at Harrah's.

**546 TV**
DISTINCTIVE MERIT AWARD
ART DIRECTORS BLAIR COLLETT / HISASHI NAKAMOTO
WRITER JAMES C. NELSON, JR.
AGENCY HOEFER, DIETERICH & BROWN, INC.
PRODUCER JAMES C. NELSON, JR.
PRODUCTION COMPANY DAVIDSON FILMS
CLIENT HARRAH'S, LAKE TAHOE, NEVADA
PHOTOGRAPHER OR ARTIST DON DUGA

**547 TV**
DISTINCTIVE MERIT AWARD
ART DIRECTOR GEORGE LOIS
WRITER FRED PAPERT
AGENCY PAPERT, KOENIG, LOIS, INC.
DESIGNER GEORGE LOIS
PRODUCER ED MURPHY
PRODUCTION COMPANY D & R PRODUCTIONS INC.
CLIENT UPJOHN CORP.
PHOTOGRAPHER OR ARTIST MARIO JARRIN

**548 TV**
ART DIRECTOR JACK GOLDSMITH
WRITER DICK MERCER
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNER PABLO FERRO
PRODUCER JACK SILVERMAN
PRODUCTION COMPANY FERRO, MOHAMMED & SCHWARTZ
CLIENT THE NEW YORK TIMES
PHOTOGRAPHER OR ARTIST HOWARD ZEIFF
549 TV
ART DIRECTOR JACQUES DUFOUR
WRITER SAM DANA
AGENCY KENYON & ECKHARDT
PRODUCER JACQUES DUFOUR
PRODUCTION COMPANY M.P.O.
CLIENT U. S. PLYWOOD
PHOTOGRAPHER OR ARTIST PAUL PETROFF
Show Openings (B/W or color) under 20 seconds

550 TV
ART DIRECTOR MORTON GOLDSHOLL
WRITER HAROLD KAUFMAN
AGENCY NEEDHAM, LOUIS & BRORBY, INC.
DESIGNER MORTON GOLDSHOLL
PRODUCER MORTON GOLDSHOLL
PRODUCTION COMPANY GOLDSHOLL & ASSOCIATES
CLIENT STANDARD OIL CO. OF NEW JERSEY
PHOTOGRAPHER OR ARTIST MORTON GOLDSHOLL

551 TV
ART DIRECTORS BERT MANGEL / PAUL KIM
WRITER RICHARD E. DAVIS
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNER PAUL KIM
PRODUCER BERT MANGEL
PRODUCTION COMPANY PAUL KIM & LEW GIFFORD PROD., INC.
CLIENT ARMSTRONG CORK CO.
PHOTOGRAPHER OR ARTIST HOWARD BASIS
Long Commercials (B/W or color, any technique)

553 TV
ART DIRECTOR LAWRENCE BERGER
WRITER JAMES HUFF
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNERS LAWRENCE BERGER / PABLO FERRO
PRODUCER TOM BUSCEMI
PRODUCTION COMPANY FERRO, MOHAMMED & SCHWARTZ
CLIENT U. S. STEEL
PHOTOGRAPHER OR ARTIST HORN / GRINER

554 TV
ART DIRECTOR BERT STERN
WRITER FOOTE, CONE & BELDING STAFF
AGENCY FOOTE, CONE & BELDING, INC.
DESIGNERS FOOTE, CONE & BELDING STAFF
PRODUCER FOOTE, CONE & BELDING STAFF
PRODUCTION COMPANY ROBERT LAWRENCE PRODUCTIONS, INC.
CLIENT HALLMARK CARDS INC.
PHOTOGRAPHER OR ARTIST PEASLEY BOND
555 TV
ART DIRECTOR LESLIE SILVAS
WRITER JAMES NELSON
AGENCY WARWICK & LEGLER, INC.
DESIGNER LESLIE SILVAS
PRODUCER WALTER SACHS
PRODUCTION COMPANY T. V. GRAPHICS INC.
CLIENT U. S. TIME CORP.
PHOTOGRAPHER OR ARTIST T. V. GRAPHICS INC.

556 TV
DISTINCTIVE MERIT AWARD
ART DIRECTOR SAM SCALI
WRITER MIKE CHAPPELL
AGENCY PAPERT, KOENIG, LOIS, INC.
DESIGNER SAM SCALI
PRODUCER ED MURPHY
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT XEROX CORPORATION
557 TV
DISTINCTIVE MERIT AWARD
DIRECTOR JOHN HUBLEY
WRITER JOHN HUBLEY / FAITH ELLIOTT
DESIGNER WILLIAM LITTLEJOHN
PRODUCER EDUCATIONAL BROADCASTING SYSTEM
PRODUCTION COMPANY STORYBOARD, INC.
CLIENT EBC / CHANNEL 13
PHOTOGRAPHER OR ARTIST JACK BUEHRE

558 TV
ART DIRECTOR BOB GAGE
WRITER PAULA GREEN
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER DICK FELDMAN
PRODUCTION COMPANY VPI
CLIENT THE CHEMSTRAND COMPANY
PHOTOGRAPHER OR ARTIST LEN HIRSCHFIELD
560 TV
ART DIRECTOR RALPH CLARKE
WRITER JIM LEBENTHAL
AGENCY YOUNG & RUBICAM, INC.
PRODUCER CHARLES PRICE
PRODUCTION COMPANY M. P. O.
CLIENT GULF OIL CORPORATION
PHOTOGRAPHER OR ARTIST MURRAY LERNER

561 TV
GOLD MEDAL AWARD
ART DIRECTOR DON MILLER
WRITER ROBERT McTYRE
AGENCY CAMPBELL-EWALD CO., DETROIT
PRODUCER DICK WILLS
PRODUCTION COMPANY ALEXANDER FILM CO.
CLIENT CHEVROLET DIVISION OF GENERAL MOTORS
PHOTOGRAPHER OR ARTIST ROGER MONTERAN

559 TV
ART DIRECTOR BURNS PATTERSON
WRITERS McCANN-ERICKSON STAFF
AGENCY McCANN-ERICKSON, INC.
DESIGNERS CHICK GREEN / BILL HELBURN
PRODUCER McCANN-ERICKSON STAFF
PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
CLIENT GENERAL MOTORS COMPANY, THE BUICK MOTOR DIVISION

561 TV
GOLD MEDAL AWARD
ART DIRECTOR DON MILLER
WRITER ROBERT McTYRE
AGENCY CAMPBELL-EWALD CO., DETROIT
PRODUCER DICK WILLS
PRODUCTION COMPANY ALEXANDER FILM CO.
CLIENT CHEVROLET DIVISION OF GENERAL MOTORS
PHOTOGRAPHER OR ARTIST ROGER MONTERAN
YEARS
OF
CRISIS.

563 TV
ART DIRECTOR AL KAYTOR
DESIGNER JERRY PRUEITT
CLIENT C.B.S. TELEVISION
PHOTOGRAPHER OR ARTIST JERRY PRUEITT

SUMMONS TO APPEAR BEFORE THE ANDY GRIFFITH SHOW

564 TV
ART DIRECTOR AL KAYTOR
DESIGNER JERRY PRUEITT
CLIENT C.B.S. TELEVISION
PHOTOGRAPHER OR ARTIST JERRY PRUEITT
By Bert Littmann, President

The Art Directors Club of New York is now the visual communications center of the world.

Nowhere else, in any other country, is there such a concentration of activities devoted to the development and presentation of every phase of the graphic media.

A preview of the past year’s achievements summarizes the fact that this Club has developed itself to the point where it must be considered the most progressive force in graphic communications today.

The event of prime importance was the establishment of our new headquarters on Fifth Avenue, adjacent to Rockefeller Center. This change of address from 115 East 40th Street, gave us not only a brighter physical appearance in the form of a dramatic penthouse suite of offices and dining area, but also a recharge of enthusiasm on the part of every committee as well as the membership at large.

Associate graphic groups and allied advertising organizations have expressed new interest in meeting in joint sessions with us in this new environment. Specialists in all phases of our industry have increased the number of requests to address our members.

Schools and universities are seeking more opportunities to use our rooms as a lecture forum for their students in their study of communications.

This type of active interest is additional indication that we have become the principal arena of graphic activity in New York.

The Executive Board, and especially Mahlon Cline and Marie Archer, earned a perpetual vote of thanks for their initiative and persistent follow-through on our housing project.

We christened our offices with a Christmas Party, but last spring, they received countrywide recognition at an introductory party held for all NSAD delegates and their wives during the Society’s annual meeting. Over 300 people were happily accommodated.

New York was proud to host the 1963 NSAD meeting. A special committee under the direction of Garrett Orr and Robert Blattner was formed to organize a full week of activities for the NSAD delegates, tying in previews, business meeting, dinners, parties, etc., with our own Communications Week program.

Every committee seemed to give an extra measure of devotion. The result was a year of definite accomplishments:

Breaking all records for interest, attendance, results and prestige was the exciting 8th Visual Communications Conference. When you’ve got them standing in line signing up for next year’s show while the present one is still going on, I think it’s safe to say you’ve got a hit on your hands. Bill Duffy, Allen Hurlburt and their Conference Committee set a production standard for all time, with a performance that was nothing short of heroic.

Paul and Larry Parker with a healthy assist from Nils Ostberg, gave another display of professional virtuosity in producing the 42nd Annual Exhibition of Advertising and Editorial Art. They were handed a unique challenge to work with at the beginning of the year with the introduction of a completely new and democratic jury-selection system. From an idea originally suggested by Arnold Roston, a “computer” method of selecting judges was developed, based on the basic fact that every member is qualified to be a judge. Working within specific restriction...
(number of previous times as a judge, no more than two judges from same agency, etc.) every sixth name was selected from the latest complete list of members in good standing (six divides fairly evenly into our total membership). This provided the basic eighty names from which the membership selected the final forty judges.

The final Exhibition innovation was the introduction of a security procedure in the judgings. Final Medal and Award winners were voted by secret ballots, collected and sealed on the spot by a CPA and opened for the first time at the Awards Luncheon. All these procedures with some refinements were fully endorsed by the membership as S.O.P. for all future show judgings.

Highlight after highlight highlighted Art Hawkins Speakers programs. Types of speakers, personalities and subjects were diversified to provide a full-rounded year of interest. Art was all over the place with new ideas and arrangements for seating, eating and greeting. One of his proudest achievements was the successful Film Festival, helped in no small way by the work of Clark Robinson.

In another great behind-the-scenes performance was House chairman Ernie Schuwe, making everyone else look just a little better because of his tireless help and preparations. Bob M. Smith, designer, and Bill Cadge, editor, produced nothing less than an A.I.G.A. award winner in the 41st Annual.

The Members’ Exhibition, again held in the Lever House Lobby, was about as good a show as you’ll ever see. Credit Jack Leonard — our very own Leonardo — a winner every year.

The Membership Committee captained by a tougher Jack Jamison voted 23 new members into the Club.

Paul Lawler’s Education Committee program opened with a barrage of inspiration from the heavy brass of McCann-Erickson’s creative group then moved to Youn & Rubicam’s auditorium for a 6 week series of sessions. Over fifty students from eleven schools were given a concentrated course of instruction in advertising design that would be difficult to duplicate in any formal school curriculum. Thank each member of the Education Committee for helping Paul put this across.

Golf banged out another ace in the Spring Tournament held at the Whippoorwill Country Club, Armonk, New York. Fifty members and guests have thanked Gene Hassold and John Dignam for this successful outing.

The Traveling Exhibitions are bringing us international prestige with showings in England, France and Germany. We are fast becoming one of this country’s best ambassadors of good taste in communication, thanks to Gene Milbauer and his committee. And demands for this year’s Show are already being allocated.

It would take a separate Annual to detail all the accomplishments of all the committees ... we hope you get the general idea from the above.

It was a year of controversy ... it will lead to a year of consolidation.

The incoming Board is a formidable one — and so are its incoming problems.

It would seem that the first purpose of the new Board should be to accelerate and sustain the forward drive already set in motion by the teamplay of 1962-63.

We christened our offices with a Christmas party
The Education Committee’s six seminars for senior art students this year were gratifyingly successful.

Fifty students were invited to attend the series. They represented ten art schools: State University of New York, Pratt Institute, New York Community College, Cooper Union, Parsons, New York Phoenix School, Art Career School, New York School of Visual Arts, Rhode Island School of Design, and the Philadelphia Museum School. The seminars were held on Monday evenings March 4th through April 8th. All meetings took place at Young & Rubicam Advertising Agency except the first, which met at McCann-Erickson.

The sessions were devoted primarily to the discussion of the place and responsibilities of the art director in the large, medium, and small advertising agency, as well as his responsibilities as a TV, magazine, or corporate art director. Other subjects covered related fields and specialties, such as package design, pocket books, photography, illustration, record albums, and promotion.

The Education Committee Chairman welcomed the students and speakers and introduced Committee Chairmen of the evening. Bert Littman, President of the NYADC, made the opening address, his subject: Today’s Opportunities in Graphic Communication.

Dean Avery, Dave Deutsch, and Don Torrone were in charge of the first meeting; the subject was The Advertising Creative Team.

Dean Avery introduced Mr. Deutsch, who explained and illustrated his job as art director. He was followed by his associates at McCann-Erickson: Josephine Foxworth on copy; Milton Zudak, typography; Barbara Gluck, art buying; and James Farrell, production. All gave a vivid account of their jobs on the creative advertising team.

Rupert Witalis and Walter Kaprielian had Suren Ermoian, Vice President and Executive Art Director of BBDO; William McCaffey, Art Director of McCann-Marschalk; and Alvin Chereskin, President
of Hockaday Associates, speak the second evening. Their subject was The Art Director in the large, medium, and small agency. Mr. Witalis also organized the third evening with the help of Philip Meyer. The subject: The Conception, Execution and Results of a Specific Campaign. Tom Dunkerton, Research; Milton Grosset, Copy Group Chief; and Harry Wart, Group Art Director —associates of Mr. Witalis at The Compton Agency—did an excellent job.

TV, Magazine, and Corporate Art Directing were the subjects of the fourth evening; the committee members for the session were Dean Avery, Don Torrone, and Andrew Ross. Mr. Avery arranged for Stephen Frankfurt, Vice President and Executive Art Director at Young & Rubicam Agency to speak. His subject was The Role of the Art Director and the TV commercial. Jim Able, Art Director of The Ladies Home Journal, covered magazine art direction; and Albro Doucette, Vice President Communications Planning, Lippincott and Margolis, gave a comprehensive presentation of integrated corporate art.

Alexander Robbie, Lou Silverstein, and Marc Brody handled the fifth evening. The subject was The Specialists. The speakers were Sol Innerman, Art Director of Pocket Books; Ray Prohaska, Illustrator; Marc Brody, Art Director of Decca Records; and Bert Stern, Photographer.

Dave Deutsch and William Mck. Spierer took over the last evening, which covered The Organizing of a Portfolio, How to Get a Job, and Salaries. Mr. Mck. Spierer spoke on the opportunities for young artists in various fields of business. Henry Price, of The Henry Price Agency, spoke on The Organizing of the Portfolio, How to Get a Job, and Salaries.

Ray Winship, Promotional Art Director of Fortune Magazine, who was to have spoken on the fifth evening, returned and gave an enlightening talk on his work at Fortune Magazine.

The attendance and interest of the students was high throughout the course. The questions asked the speakers were frequent and pertinent. At the close of each session various books, pamphlets, folders, etc., pertaining to photography, typography, photolettering, paper making, printing, and paper, were given the students.
The New York Art Directors Club was the host to the Seventeenth Annual Meeting of the National Society of Art Directors held at the Hotel Roosevelt on April 29th and 30th.

At the Award Luncheon held on the first day of the meeting, George Lois, Vice-President and Creative Director of Papert, Koenig, Lois, Inc., was presented the NSAD Annual Award by Arthur T. Lougee, President of the Society. In receiving the golden T-square, symbolic of the Award, Lois said:

"There are many awards given to art directors today, but none as great an honor or as gratifying as this one. To me, it will symbolize recognition by my fellow art directors, and that whatever I have or will accomplish as an individual has and will benefit our profession as a whole, I hope."

At the request of James E. Sutton, Chairman of the Award, George Lois showed slides of his recent work and a reel of current TV
Edward Jirasek, Chairman of the Nominating Committee, presented a slate of officers and trustees that were elected by a unanimous vote. Elected President of the Society for a two year term was Ralph E. Eckerstrom, Director of Design, Advertising and Public Relations, Container Corporation of America. Other officers elected were Clark L. Robinson, 1st Vice-President; Richard P. Prezehel, 2nd Vice-President; Robert B. Connolly, 3rd Vice-President; Paul B. Wynett, 4th Vice-President; Carl Moore, 5th Vice-President, and Edward R. Wade, Secretary-Treasurer. Trustees for four-year terms were H. Davis Clymer and Walter Grotz. Elected as trustees for two-year terms were Marshall H. Lane and Ted Rand.

At the business meeting of the Society, reports of officers and chairmen were read. There was an intensive discussion of NSAD policies and objectives following the report by Luther Weare, Chairman of the Committee on NSAD Objectives. Mr. Philip Davis, attorney, explained the tax advantages of establishing an educational foundation. A motion was then made and passed for the establishment of a National Society of Art Directors Educational Foundation.

The principal address at the Award Luncheon was made by Charles T. Newton, Director of Communication, General Dynamics/Astronautics of San Diego, California, who cited the creative man as an untapped resource to provide "a fresh spark that will bring renewed vitality to business."

"Today," Mr. Newton declared, "American business finds itself in a period of great competition, both at home and overseas; with a sluggish growth rate in the U.S. gross national product, and with a squeeze on profits. "But American business has overcome severe problems in the past. And, as in the past, today solutions will come from men who provide new approaches and new resources. I think there is one such resource lying right under our noses today, and it is largely untapped. This resource is the creative man."

"The creative man hasn't been much in vogue during the recent era of 'the organization man'. But the present business dilemma makes you wonder if 'the organization man' hasn't gone a bit stale—and if an injection of creative men might not provide a fresh spark that will bring renewed vitality to business."

Mr. Newton defined the three assets of the art director as: "the ability to analyze, the capacity to gain insights, and courage in the face of ambiguity." "Put them all together," he said, "and they spell—vitality, for our business organizations."
Pomp and circumstance marked the Awards Luncheon of the 42nd Annual National Exhibition of Advertising and Editorial Art and Design held at the Hotel Roosevelt on April 30th under the auspices of the Advisory Committee of the Art Directors Club of New York.

Arthur Hawkins was Chairman of the Awards Luncheon and Bert W. Littmann, President of the Club, made the opening address.

An innovation this year was the awarding of a single Management Award instead of multiple awards. The Award was made to John M. Gates, Vice-President of Steuben Glass and Director of Design of Corning Glass Works, with the following citation:

"The Art Directors Club of New York proudly presents its Annual Award to Management to the Corning Glass Works and especially its Steuben Division for consistent encouragement of good design and for the achievement of a high level of taste and degree of craftsmanship in product, package and architectural design."

Recognition was accorded the Pepsi-Cola Company for providing its Park Gallery for the hanging of the Club's 40th, 41st and 42nd Annual Exhibitions by the award of the Art Directors Club Special Club Medal to Herbert L. Barnet, President of the Pepsi-Cola Company.

Another innovation was the address by George Gribben, Chairman of the Board of Young & Rubicam, Inc., who spoke on "Vive La Difference!" He defined the role of the art director in modern advertising, saying that:

"His imaginativeness—your imaginativeness—becomes a key factor as to whether a publication will succeed or fail, a key factor as to whether an advertising campaign will pay off or not pay off.

"Because there is so much good work, it is reaching the point where only the fantastically good stands out. Today, in many cases, you need to be different—or you're dead."

Mr. Gribben made a wide-screen presentation of what he called his "Cliche Collection", a series of competitive advertisements with similar themes and settings, contrasting this with a number of advertisements that succeeded in breaking away from the traditional pattern.

"Vive la difference!" he commented.

"There are so many ads for soap— for cigarettes—for soft drinks—for automobiles—that it's very difficult not to fall into the trap of the cliche. Now, the bigger the product category is, the harder it becomes to escape being trite."

Showing a group of typical advertisements for six brands of cigarettes Mr. Gribben remarked:

"Change your logotype and your package and—as far as appearance goes—what have
you got? One campaign with six manufac-
turers splitting the cost.”

In his conclusion, Mr. Gribben said:

"Establishing such brand differences is be-
coming increasingly vital in advertising. You’ve all heard of the profit squeeze. It’s become a fact of life. Most successful com-
panies today know that they must convince their customers there is no substitute for their product. By establishing a product advantage, actual or psychological—by building a con-
sumer following that will not easily be switched to other brands—by creating a brand differentiation so sharp that the consumer can define it—today’s marketer is able to make his sales at less cost to his company. And it follows that the less costly sale throws off a greater profit.

"In the welter of claims for attention, you must try to be different or run the risk of being overlooked. Not different just for the sake of difference. But different with a purpose and a meaning. And your difference should be born out of the difference in your product, or the way you want your customers to think about it."

In referring to the Awards that were soon to be announced, Mr. Gribben made this prediction:

"The advertising that will win the top honors here today will not be part of anyone’s Cliche Collection. They will be outstanding because they are meaningfully different—have something that sets them apart from the competition.

"Another thing, too, that you will notice is that in recent years your Awards have not been made on the basis of good design alone. You have chosen to single out for recognition men and women who are more than good design-
ers. You have picked good advertising people."

The greatest innovation of all was, of course, the complete secrecy maintained as to the identity of the Awards winners up to the moment that Arthur Hawkins broke the seal of the envelope for each category and an-
nounced the name of the man receiving the highest number of votes in the secret poll of the jury. There was drama and suspense as the four nominations for award in each group were projected on the screen and identified by Arthur Hawkins as to art director, illustrator, agency and client. A hush fell on the room as he opened the envelope, with applause greeting his announcement of the winner.

In all there were fifteen Club Medals awarded. In addition there was a special medal award for a complete campaign made to Robert Gage of Doyle Dane Bernbach Inc., for the West End Brewing Company’s promotion of Utica Club Beer. The Kerwin H. Fulton Medal was awarded to Stan Jones of the Los Angeles office of Doyle Dane Bernbach Inc. for his poster for Competition Motors. There were thirty-two Awards of Distinctive Merit.
by Paul E. Parker, Jr., Chairman

1. Chairman's Notebook
   A. Selection of jury
      For this area, "democratic" was our key word this year. Eighty jurors were picked by selecting every sixth name from the club membership, from this list forty men were chosen. Impartiality of judging was underlined by this method; it increased the status of overall membership as qualified jurors. "Democracy" yes, but "quality"...? Did this jury pick the best work? We believe so. With this book we render a testimony that, with efficient supervision and organization, exhibitions can be judged by the overall membership of the club, not just a few "name" art directors (men, by the way, who have done an outstanding job in every year of our show's history). What's more, these men produced a show that had better balance than ever before. Many contributors, underplayed in years past, emerged to their full position. And yet, many fine examples of current exciting work, are to be found in our show. Summary: the 42nd was as good a show as we have ever produced and the new system adopted was justified by the result.

   B. Restoration of art category
      We have the largest exhibition of its kind. Our city, New York, is the center of the graphic arts in the world. Our shows have tended to be regarded as a collection of all these energies and works. Therefore, we are unique. We have this tradition that goes back 42 years. For our show is more than an art directors show: it's a vehicle that exhibits the outstanding examples of design, and work, packaging, posters and television commercials that are selected world wide. They are assembled under one roof as a representative collection of what's best in a particular year. We felt compelled to continue this heritage.

   C. Secrecy of medal winner
      Both medal and distinctive merit winners were presented at the awards luncheon. We employed Mr. Blackman, C.P.A., who received the final ballots directly from the jury. All were placed in envelopes that were kept in his files until the presentation, and no one knew the results. The suspense thus generated was helpful in attracting more people to attend the luncheon at the Hotel Roosevelt.

2. Trends
   A. More than one show
      The present show is really several shows in one and it should be treated as such. We have enough material in our present show that was thrown out to make up separate shows for TV, print, promotion and editorial.
   B. Television
      Simplicity of material, more forceful
photography, "on target" selling were noticed by jurors. Most entries showed the use of cameras, but there was an interesting reliance on drawings. More print photographers are being used in television such as Irving Penn and Richard Avedon. With their influence, camera work that is technically different and never before believed possible is becoming more popular in television commercials.

3. Addenda
A. Mailing pieces
An exciting job was done on printed material for the exhibition (call for entries, poster, menu, etc.). The designs were included in the Type Director's Club Show and won an Award of Special Merit from Printing Industries.

B. Plan for running the exhibition
A schedule of dates was made up to serve as a guide of events. A more orderly and better organized committee resulted. Overheard at the judging, "The best run show ever done by this club."

C. Television judging procedure
In the first four hours, entries were culled by four committees and worked down to a controllable number. This method eliminated the obvious rejects and made more time available for judging those that were obviously better than average. This remainder was judged secretly to reduce the group to a list of 80. The last step was to judge for the awards. Procedure was fast, efficient and fair.

D. Committee organization
There was superb cooperation of the committee members. Each phase of the show (judging, hanging, publicity, etc.) was assigned a chairman, co-chairman, and enough men to do their particular job. With this system, each man was included as an integral part of the overall operation. The sense of contribution attained helped make the work load that much easier for all and increased the effectiveness of our total effort.
Design '63, the Eighth Annual Visual Communications Conference of the Art Directors Club of New York, was held on May 1 and 2, 1963. This conference, dedicated to a re-statement of the function of design in visual persuasion, was a notable success by all standards of measurement.

It was oversubscribed. It was attended by over 400 executives and graphic designers from leading agencies and industries. It presented a program of speakers who have achieved world-wide recognition for their talent and their success in solving communications problems, and it was the most visual presentation in the eight year series.

Charles Eames set a serious note for the conference when he pointed out that the twentieth century brought a freedom of decision to modern man that he is not yet able to cope with. "Free of the external discipline and restriction of his ancestors, the creative man stands today in an even greater need of self-discipline." He pointed to Los Angeles as a city built with considerable freedom but with little success as an example of a failure of twentieth century design.

A highlight of Charles Eames' talk was the showing of an optical print of the film from the Moscow exhibit. This film, originally produced on seven screens over an area one half the size of a football field is one of the most spectacular audio-visual presentations ever filmed.

More and more American companies are becoming aware of the value of coordinated design. Perhaps, the two most important current examples of these projects in corporate identification are the programs at IBM and Westinghouse. The team responsible for this restyling is Eliot Noyes, architect and industrial designer, and Paul Rand, graphic designer and, incidentally, designer of the theme material for "DESIGN '63."

Eliot Noyes discussed the development of these programs which ranged from plant architecture and product styling to trademarks, graphics and advertising design. He pointed out that the role of the designer in these situations is not to superimpose his concepts on the corporation, but to seek out the personality of the company and translate it in visual terms.

The designer can best serve management by helping them to better understand their company and by assisting them in the development of their corporate personality.

An innovation in this conference and one of its most significant moments was the first presentation of The President's Medal of The Art Directors Club of New York to Alexander Calder for his unprecedented world-wide recognition as an artist and his broad influence on all contemporary art and design.

Alexander Calder is one of the great innovators of the twentieth century and his admirers include Picasso, Braque, Duchamp, Mondrian, and Leger. He brought movement to art, a new sense of dimension to sculpture and two new nouns to the language, "mobile" and "stabile." He spoke of the new skyline of New York and gave a new name to the often-nicknamed Pan Am Building which he referred to as a behemoth—in biblical terms "some sort of a hippopotamus."

The afternoon session of the conference moved into areas more directly concerned with advertising and publication design.

Bert Stern spoke of the recent development of photography in printed and projected images.

Henry Wolf, art director of Show Magazine, spoke of the failure of modern magazines and their designers to meet the challenge of contemporary communication and the tendency to play it safe and live in the comfort of clichés. He showed a new magazine for children and discussed in positive terms how it attempted to break with tradition and establish a new form of publication presentation.

Helmut Krone and Bob Levenson, the creative team on the Volkswagen account at Doyle Dane Bernbach Inc., brought the first day's session to a close.
Bob Levenson in discussing the pursuit of the elusive idea pointed out that "when you put an art director and a copy writer who respect each other's judgment in a room together and supply them with every fact there is: from the research department, from the client, from the library, you are a damned sight more likely to get good ads than if either of them was working alone."

Helmut Krone surprised some typographers when he pointed out that the lines of copy were often set to create deliberate short lines or "widows" to break the monotony of the grey type rectangle. He also raised the question of advertising format. The large pictorial rectangle supported by a small area of type at the bottom is the recurring form in the VW campaign and a large body of advertising, but he wondered if it wasn't being overdone, and he cited the new Avis campaign as one possible direction in the exploration of new format approaches.

Wednesday evening the Art Directors Club of New York served as hosts of the conference in a cocktail reception held at the new penthouse headquarters on Fifth Avenue, and the 42nd annual exhibition was held open for a private showing.

The morning session on Thursday opened with a talk by Steve Frankfurt, executive art director of Young and Rubicam, called "The Case of the Missing Art Director." He pointed out that in his opinion "the television art director doesn't come in for too much finger-pointing because so many commercials look like no art director had anything to do with them... Considering that in 1962 we spent $1,750,000,000 in television advertising, one would think that every commercial would be a blockbuster. But the noticeable breakthroughs have come in the print area." He advised television art directors to learn to use "the television equivalent of white space" and to learn when not to be heard and when a single picture sustained for a minute can be more effective than a "clutter of illustration."

Steve's discussion of television advertising was appropriately followed by a film review of commercials produced since 1950. This film was edited and prepared for the conference by the Museum of Modern Art which has been running a retrospective series on television production.

Richard Gangle was the next speaker and in his discussion of contemporary illustration he, too, took the art director to task when he said "if you don't deal with artists and are not involved in art-in principle-or by training—or desire—I'll tell you again you are not an art director."

Otto Preminger who was delayed on location in Vienna made his appearance on an especially produced 35 mm color film and discussed the changing attitude of movie audiences and the new subject matter that he is bringing to film making.

The Thursday luncheon provided a light break in the proceedings when Jonathan Winters, an ex-art student and one of the funniest men around, dealt sharply with art, psychiatry, "the oldest living airline stewardess," and "Custer's last stand."

The closing session of the conference moved into "the deep water" and took a serious look at the creative process, the challenging of change that surrounds us and the responsibility that the challenge demands of the graphic designer and art director.

Leo Rosten, well-known scholar, editorial consultant, and commentator, and author of Captain Newman M. D. and the noted chronicle of Hyman Kaplan, discussed the creative process. He pointed out how a child's development brings him to a bridge between reality and fantasy, and he showed how this bridge relates to the development of the creative attitude that has made it possible for man to develop ideas such as Einstein's revolutionary concept of relativity.

He went on to say, "I sometimes think that the central fact about our race—the one commanding generalization—is this: We see things as we are, and not as they are. All of our perceptions are partial, crippled recognitions of the realities around us. We see what we want to see and hear what we want to hear, and we are terrified by the need to restructure our intellectual universe. We feel threatened by truly new ideas. We see things as we are—like the lady at the cocktail party who said to her husband, 'Dear, don't you think you had better stop drinking—your face is already beginning to get blurred..."
prison of the past...for thousands of years, men saw, as you and I see, that the sun rises in the east, crosses the heavens, and sinks into the west. We see this. There is no doubt of this. The sun moves. We see it move. And some man, probably long, long before Copernicus, asked himself this wonderful question: 'But what if I were on the sun? If I were on the sun, might it not look as though it is the earth that is moving? And if this is so, what a nice problem: Which, in fact, is moving?'

"I have a theory about the communication process: that men have a great resistance to being communicated with. Truly to listen means to surrender control of the self—and that represents danger, for it involves a partial surrender of autonomy. The good communicator is someone who first communicates very rapidly, very subtly, within himself and to himself. He conveys the feeling that it is safe to let him communicate with you. He creates a certain confidence that he knows what he is doing, in purpose and direction; that it is safe to put your fantasies in his hand; that it will all come out all right; that he is in control. No more powerful words of communication have been invented by the human race than these four: 'Once upon a time.'

This phrase, 'Once upon a time' puts the listener into a passive, accepting, receiving frame of mind. It says, 'Remember the time when you were happier than you are now... Don't worry, I know what I'm doing. I'm going to tell you a story...'. And there is a promise, in those wonderful four words, that four others will come at the end: 'lived happily ever after.'

"To unlock the awesome power of the atom was as nothing, in my judgment, compared to what will happen when we mortal men unlock the power, the beauty, the daring, the infinite imaginativeness which still reside, in secret and untapped places, within the human spirit."

Gyorgy Kepes, designer, photographer, and professor of visual design at MIT discussed the failure of graphic design to measure up to the challenge of the twentieth century and pointed out how the new concept of reality found in modern science will influence the future of design.

Robert Osborn, artist, author, and free-wheeling critic of the fads and foibles of our time, turned the DESIGN '63 spotlight squarely on the art director in his closing address called "Reality and You." He said in part: "Most of us in our personal lives have decent goals and we enjoy life with our wives and our children—but the goals and objectives we create and visualize for the mass of Americans seem to me highly suspect and surely not a lifetime of our effort.

"The structure of society we are creating here doesn't contribute in any way to the growth of excellence or to a profound satisfaction with life.

"We are concocting a system in which little direct attention is paid to function and need, but immense attention is devoted to procedure, to prestige and to our profits.

"An important point is that we and the Boss and the Client create the mass tastes. But then, having done so, when we are confronted by our own Cinderella dream-world confection, we then say 'Oh, we have to give them what they want.' The process is self-corrupting.

"So let us remember that it is only that which is disciplined and honest which convinces. And that we must speak in terms that are alive and true to us if we hope to sound alive and true to others."

That's the way it went. From the beginning to the end of the conference it was tough and provocative talk aimed at making the designer probe and find the best in himself. It became consistently clear that our failures stem as much from our own attitudes and our inability to achieve self-discipline as they do from the outside forces we so frequently blame.

Much of the credit for the success of this conference goes to Bill Duffy, the conference director, and to the committee... to John Peter who set the stage and Carol Martin who coordinated the complex sound and projection schedule... to Bill Buckley and Tobey Moss who handled the luncheon presentations... to John Peter who designed the theme material... and to Marie Archer, the executive secretary of the Club and Joan Levine, the conference secretary who had the tough but happy problem of handling an over-subscribed conference.
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1962-1963

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Stuart Campbell
Walter B. Geoghegan
Walter Grotz
Arthur Hawkins
William A. Irwin
John Jamison
Bert W. Littmann
Garrett P. Orr
Joseph B. Platt
Nathaniel Poussette-Dart
Lester Rondell
Paul Smith
Loren B. Stone
Roy Tillotson
Deane Updegrove
Executive Secretary
Marie Archer

Historian
Robert H. Hack, Chairman

House
Ernest Schwabe, Chairman

Layout Show
Andrew Dennis
Sidney Smith, Chairman

Library
Karsten Stapelfeldt, Chairman

Members' Exhibition
Jack A. Leonard, Chairman

Membership
John Jamison, Chairman

Photography
Edward Diehl, Chairman

Research
J. Wesley Doyle, Chairman

Scholarship
Carl Harris, Chairman

Speakers
Arthur Hawkins, Chairman

Traveling Exhibition
Eugene Milbauer, Chairman

Committees
1962-1963

Ad Fund
Arthur Hawkins, Chairman

Advisory
Edward B. Graham, Chairman

42nd Annual of Advertising Art
Edward R. Wade, Chairman

42nd Annual Exhibition
Paul Parker, Chairman

Awards Luncheon
Arthur Hawkins, Chairman

8th Conference
William Duffy, Director
Allen Hurlburt, Chairman

Constitution
Garrett P. Orr, Chairman

Design
Mahlon A. Cline, Chairman

Education
Paul Lawler, Chairman

Ethics
Mitch Havesemeyer, Chairman

Golf Tournament
Eugene Milbauer, Chairman
Hill, John J., Jr.
Hiller, Lejaren A
Hillier, A. Russell
Holeywell, Arnold C.
Horton, Robert J.
Howard, Hoyt
Huebner, Richard R.
Huntington, A. Montgomery*
Hurwitz, Allen F.
Hutchison, Bruce*

I
Imhoff, Howard C.
Irwin, William A.
Ivers, William F.

J
Jaccome, Edward G.
Jacoby, William
Jaggi, Moritz S.*
Jamison, John
Jensen, Howard C.
Johnson, Richard W.
Jones, Bob
Joslyn, Roger
Jossel, Leonard

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Kaprielian, Walter
Karner, David A.
Kaufmann, M. R.
Keil, Tom S.
Kelly, Kenneth Roy
Kennedy, Ambrose J.
Kenzer, Myron W.
Kinney, Cle
Kiss, Michael N.
Kittel, Frederick H.
Knight, Frank E.
Knudsen, William H.
Kolliker, William*

Komai, Ray
Kosarin, Norman
Krauss, Oscar
Krikorian, George

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La Grone, Roy E.
Lamarque, Abril
La Micaela, Sebastian Nick
Lang, Paul R.
Larkin, John J.
La Sala, Anthony C.
Lashler, Elmer
Lavaler, Paul G.
Lee, Robert E.
Leiman, Acy R.
Leindecker, James J.
Leonard, Jack A. D.
Lessin, Andrew
Lester, Bertram
Liberman, Alexander
Limeburner, Reeve
Link, James
Littman, Bert W.
Livingston, Frank A., Jr.
Lockwood, Richard
Lodico, Salvatore
Lois, George
Longyear, William L.
Louise, John
Loveday, B. Roy
Lubalin, Herbert
Lucchi, John
Ludekens, Fred*
Lunden, Oscar
Lyon, Robert W., Jr.

M
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Mandarino, Tony
Marein, Edmund
Marks, Walter
Marshall, Al
Martin, Carroll
Martin, Raymond M.
Mathieu, James A.
Matyas, Theodore S.
Mayhew, Marc
Mayshark, C. B.*
Mazzola, Anthony T.
Maier, George
Menninger, Louis
Meyer, Philip
Milhauer, Eugene
Miller, Charles F.
Mohtares, Alex
Moldoff, Stan
Morang, Kenneth E.*
Morrison, William R.
Morton, Thomas Throck
Moser, Lester A.
Most, Tobias
Mostad, William
Mullendore, Norman B.
Munch, Jacob A.*
Murray, Nicholas
Murphy, Charles E.
Murphy, William T.
Murray, John R., Jr.
Muscarella, Alfred F.
Musser, Byron J.*
Mutter, Ralph

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McKay, Irwin

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Neebe, Joe H.
Negron, William
Nelsen, Andrew K.
Neubry, Ben*
Nield, Walter*
Nissen, Joseph
Nitsche, Erik
Noll, Verne
Nosworthy, George A.

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Olden, Georg
Olsen, Ernest M.
Orr, Garrett P.
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Otter, Robert David
Owett, Bernard S.
Oxherry, Sydney

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Page, Bill
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Pellegrino, Michael
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Philaba, Alan
Pioppo, Ernest
Platts, Joseph B.
Pliskin, Robert
Pousette-Dart, Nathaniel
Price, Gordon
Pride, Benjamin
Pulse, Santo

R
Rand, Paul
Redler, Harry*
Reed, Shelden
Rethorn, Edward
Rich, King
Ricotta, Edwin C.
Ritter, Franc
Rizzo, Dominick G.
Robbie, Alexander William
Roberts, Frederick H.
Robertson, James Campbell*
Announcing

Famous Photographers School

New course created by ten famous photographers is of special interest to art directors. Read how it works.

Ten of the world's most successful photographers form the guiding faculty of the new Famous Photographers School. Consider their achievements . . .

Philippe Halsman: master of portraiture, over 90 LIFE covers to his credit.
Richard Avedon: highest-paid fashion photographer in the world.
Joseph Costa: 40 years' experience as a spot-news photographer.
Ezra Stoller: famed for his architectural photographs and interiors.
Alfred Eisenstaedt: dean of LIFE photographers, master of photo-journalism.
Richard Beattie: leader in advertising and commercial photography.
Harry Garfield: most successful of all children's photographers.
Arthur d'Arazien: topflight industrial and scientific photographer.
Irving Penn: the man who brought new artistry to all forms of photography.
Bert Stern: winner of the Art Director's Gold Medal for the last eight years.

These great photographers got together more than three years ago at the suggestion of Albert Dorne, president of the Famous Artists Schools. Dorne felt that—by pooling their vast knowledge and experience—they could apply to photography the principle that had already worked so effectively in the teaching of art: "It takes success to teach success."

The ten photographers agreed and started to create the course. They held back nothing. In more than one million words and over 2,000 "teaching" photographs, they revealed all their professional secrets. Now, under the active direction of the famous photographers, the School is accepting its first students.

How the course works. The first lessons provide a fresh look at the basics: cameras, lighting, composition, developing, etc. Then, each photographer demonstrates, step by step, the special creative approaches that made him the master of his field. Penn explains how still-life photographs can have "texture and dimension." Halsman shows how he captures memorable portraits. Eisenstaedt guides you into the field of photo-journalism. And there is much more.

With each lesson, the student receives photographic assignments which he works on at home, at his own pace. A practicing professional at the School criticizes the assignments. He prepares overlays with sketches and diagrams—and detailed letters guiding the student toward his own goals in photography.

Course offers special advantages to art directors. It can give you new confidence in selecting and editing photographs. It can help you in directing photographers. It shows you how to take superior pictures that "sell" your layouts. In all, the course strengthens your abilities in a form of creative expression that provides great rewards in your career as an art director.

For information, write Victor Keppler, Director, Famous Photographers School, Studio 23, Westport, Conn.

Read what art and publishing executives say about this new school:

Dione M. Guffey, Art Editor, J. Walter Thompson: "The school should provide a new source of talented photographers trained to meet the highest standards."
Al Allard, Art Director, Fawcett Publications: "Here at last—a school to turn out creative photographers rather than camera hacks."
Lester Rondell, V.P. and Executive Art Director, Grey Advertising: "The distinction of your faculty should guarantee training that is creative as well as thorough."
Herbert Mayes, President, McCall's Corp.: "You have started something needed. Something good."
At last there's a major marketing-design company fully equipped to handle your complete sales promotion program for you. Our equipment: top-level promotion executives working with our experienced graphic arts hands, all on staff.

unigraphic
11 west 42nd st./new york 36 n.y.
LAckawanna 4-3856/area code 212
There are few paper problems that Warren can’t help you solve. That’s because Warren provides a variety of printing surfaces with balanced-white color and exceptional refinement — designed for precise reproduction of color and detail. LETTERPRESS AND OFFSET PAPERS: 1 Lusterkote Cover & Cover-Bristol 2 Cameo Brilliant in four finishes 3 Lustro Offset Enamel 4 Overprint Label 5 Sebago Label. LETTERPRESS PAPERS: 6 Lustro Gloss/Lustro Dull 7 Cumberland Gloss/Dull 8 Westbrook Gloss 9 Printone 10 Cumberland English Finish 11 Olde Style 12 1854 13 No. 66 Antique 14 Thintext. OFFSET PAPERS: 15 Saxonykote 16 Fotolith Enamel 17 Casco Enamel 18 Silkote Offset in three finishes 19 Bookman Offset Wove 20 Printone Litho. The grades Cumberland English Finish through Thintext — as listed under Letterpress — may be obtained sized for offset to be used on open type, line and single color halftone work. Clip and save this guide to paper tiger-taming. For further details, see your local Warren Merchant or write S. D. Warren Company, 89 Broad Street, Boston, Mass.
It takes a lot of looking and searching to come up with the kind of nectar that makes advertising honey.
Benton & Bowles, Inc., 666 Fifth Avenue, New York
OUTDOOR ADVERTISING reaches all the people who see TELEVISION and all those who don't.
OUTDOOR ADVERTISING reaches all the people who listen to RADIO and all those who don't.
OUTDOOR ADVERTISING reaches all the people who read MAGAZINES and all those who don't.
OUTDOOR ADVERTISING reaches all the people who read NEWSPAPERS and all those who don't.

...with great frequency!

WINNER, KERWIN H. FULTON MEDAL, NEW YORK ART DIRECTORS CLUB 42nd ANNUAL EXHIBITION
ADVERTISER: Competition Motors/Reynold C. Johnson
AGENCY: Doyle Dane Bernbach, Inc.
ART DIRECTOR: Stan Jones
PHOTOGRAPHER: Bernard Gardner

OUTDOOR ADVERTISING INCORPORATED
The National Marketing Organization for the Standardized Outdoor Advertising Medium
Sales Offices ATLANTA • CHICAGO • DETROIT • NEW YORK • ST. LOUIS
You'd never guess. His name, Tympanuchus Cupido Pinnatus, sounds like something that needs immediate medical attention. And when you stare at him nose-to-nose, he resembles a rabbit with a glandular problem.

He is, in fact, a Pinnated Grouse or Prairie Chicken. The latter name understates, for this is the prairie playboy, the flatlands bon vivant. This is Tympanuchus Cupido, drummer of love!

It happens every spring at the booming grounds in the Buena Vista Marsh, less than 20 miles from our mill in the Village of Whiting. Neck feathers erect, horn-like, he begins his love call with a soft "whoop..." then on a rising crescendo, "boom..." then "BOOM..." in a voice that carries a mile. Now he is a show-stopper — a show-stopper in nature. His whole being is a show-stopper. "POOM!" in the grandest, most uninhibited way.

Now the hens arrive and our boy goes wild. Hoot, stomp, holler, dance, BOOM, strut, BOOM, cackle, BOOM...

In one respect the Prairie Chicken shows a singular lack of intelligence. Long after other species have abandoned Wisconsin for the posh opulence of Miami Beach, old Tympanuchus Cupido remains in his snow-bank enduring the meteorological barbarism that invades this state in winter. Won't say why, either. Preoccupied with business. Which is booming.

So is ours, Whiting. We're kept pleasantly busy, warm weather and cold, productive booming grounds, the Printers' Round Table. Without our Plover Bond, the Village of Whiting, and our稿 paper, the world would be without this fine paper.

And his virility.

"Pinnated Plover Bond, 25% Cotton Fiber. U. S. A."

Worthy of the best die-cuts. This proud product, filled with the promise of a richer, better tomorrow, won't cost what makes good papers cost.

So if you're tired of brown ads that do nothing to project your product, try Pinnated Plover Bond. Bond paper with a sense of humor, and you'll use it for every occasion. Or, let's face it, you'll use it for every occasion.

It says, "Permanized Plover Bond. 25% Cotton Fiber. U. S. A."

And it's visibly better.

Preoccupied with business. Which is booming.

To order, call our toll-free number, 1-800-PRINTERS, and order your Pinnated Plover Bond. It's the perfect paper for those special occasions when you want to make a lasting impression.
Did you know that Tympanuchus Cupido was the unwitting choreographer for Indian war dances? And did you know that to obtain Plover Bond you need merely boom, Boom, BOOM to any one of these distributors? We can't guarantee their dancing — only their cackling approval and quick delivery of visibly better Plover Bond.
We’ve moved!

Impressive:
The new Pan Am building
The view from any window
R.D. circulation: 14,500,000

* 34th
33rd
32nd

READER'S DIGEST

200 PARK AVENUE, NEW YORK 17, N.Y. TELEPHONE 9-4000

* Art department, 34th floor
about up-dating our type specimen book, we mean! But we've added so many new faces since our last revised insert, we decided to start from scratch on an entirely new edition. And with some 400 foundry faces ranging in size from 5 pt. to 96 pt., and 49 linotype series, it will be one helluva job to index, set and print. We have no idea when it might be finished, but at least we've made a start. So you please be patient, huh? And look forward to a brand new book, complete with ring binder, hard covers. Then you can throw the old volumes in the ash can. Or take the ring binders home for the kids to file their aerospace notes. In the meantime ask for list of type faces to be shown in the new edition. If the type you want isn't listed, ask us... we have it or we'll get it!
An advertising agency is only as hot as its next campaign. The agency you want is one where being "hot" is a habit.
from the master craftsmen of Italy. Fabriano is the one fine paper in the world offering creative artists this wealth of colorful, rich-textured possibilities for the ultimate in elegance of design and reproduction!

Available in a text and a cover weight, 26” x 40” and 20” x 26”.

Suppliers of the largest selection of imported and domestic papers in the country.

We'd like to show you some examples of WBM promotions that have worked—for major packaged goods companies, banks, publishers, and others large and small. Many are truly impressive successes, achieved at remarkably modest cost. Perhaps WBM promotions can work for you, too.
You're only Human...

Mr. Art Director

You have stopped a moment at this page of the Art Directors' Annual.

Hold on. Don't turn yet. We challenge you.

There are a lot of advertisements reproduced in this book. If you have studied them to any extent, you're only human, art director, if thoughts like these haven't scurried through your mind:

"How did that ad ever get in?"

"Strictly, pre-Civil War!"

"Pretty good, but I could 'a done better!"

"Excellent design but terrible type handling."

(And even if you're admiring one of your own winning ads, maybe you'd see a few changes to make if you were doing it over.)

Now Check This

Go over half a dozen or more of those advertisements again, but strictly on this basis:

Does the way the type is chosen, sized and placed help or hurt the overall effect?

You well know that the wrong face or the wrong size and sloppy positioning can ruin an otherwise well-conceived advertisement.

It pays to set type right...

Advertising Typographers Association of America, Inc.

Executive Offices: 461 Eighth Avenue, New York 1, N.Y.
You illustrate our point

Time and again, we have turned to you to help us illustrate the excitement in the products we advertise. Over 35 illustrators, many of them represented in the pages of this annual, have contributed to campaigns we are now running for our clients. We are always on the lookout for the fresh and the original in creative illustration. Call us and show us your work.

J. Walter Thompson Company
420 Lexington Avenue, New York 17, N.Y.
TO CONVEY EXCITEMENT USE SCOTT COATED COVER

New York's Washington Square is many things. Artistic, historical, musical, playable (for children and chess fans), but mostly exciting.

Scott Coated Cover is the ideal medium to reproduce these qualities at a reasonable cost.
Scott Coated Cover is a superior stock for folders, catalogs, annual reports. In fact, anything you wish to reproduce with excitement that requires a high quality cover paper. It is a bright white paper, smooth, level and free of streaks. One reason for its excellent appearance is its heavy coating. Reproduce color or black and white, fold it, die cut it, lacquer it. You won’t find a better cover paper at the price.

These Scott H&W merchants will be happy to supply you with Scott Coated Cover. Ask them for our demonstration swatch book. Or contact Scott Paper Company, Hollingsworth & Whitney Division, 230 Park Avenue, New York 17, N. Y., or 111 West Washington Street, Chicago 2, Ill. Scott Printing Papers: Coated Cover, Vellum, Tag, Index, Postcard.

PRINTED ON SCOTT COATED COVER, 24 x 36 – 260/M, FRONT SIDE VARNISHED

Scott makes it better for you.
KURT H. VOLK, INC.

—a name that always has been, and always will be, synonymous with quality typography.
38 years young, and still carrying on in a great tradition.

KURT H. VOLK, INC.
228 EAST 45TH STREET
NEW YORK 17, N.Y.
Inside the studios: Renowned professional artists inspire dedicated students. Planned courses encourage creativeness and the search for excellence. Art becomes a way of life in the professional atmosphere of an independent art school. Inquire: Office of Admissions

School of Visual Arts 209 East 23 Street, New York 10, N.Y.  MUrrey Hill 3-8397
You are a Good Art Director... if you can identify 80% of these Type faces (without peeking at the Bundscho Type Folder)

Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types
Good Art Directors Know Their Types

Good Art Directors Know Bundscho Sets Type Better
Good Art Directors Know Bundscho Sets Type Better
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Good Art Directors Know Bundscho Sets Type Better
Good Art Directors Know Bundscho Sets Type Better

Here Type Can Serve You

J. M. BUNDSCHO, Inc. Advertising Typography
180 North Wabash Avenue, Chicago, Illinois 60601 • Telephone 726-7292
Since its founding in 1937, American Artist has benefited by the generous cooperation of art directors throughout the nation. A sample copy request may be addressed to us at 1580 Broadway, New York 36.
Creativity has distinguished us with 211 awards for outstanding performance in every facet of advertising and promotion. Our constant effort is to develop creative methods and styles in advertising, in sales promotion and in public relations. This effort has made our group one of the most respected in the nation.

THE LESTER ROSSIN CREATIVE GROUP, INC.
THREE SIXTY-NINE LEXINGTON AVENUE • NEW YORK 17, N. Y. • 212 TN 7-0170
just these three meet all your needs!

BAINBRIDGE

ILLUSTRATION BOARDS

#172 Smooth #80 Medium #169 Rough

Try this trio of quality boards. You'll find they meet all the surface requirements you demand for practically every medium and technique...including Kromo-Lite, Fluorographic and DropDot processes. In the finished job the board makes the difference—and Bainbridge makes the best!

ILLUSTRATION BOARDS - SHOW CARD BOARDS
MOUNTING BOARDS - DRAWING BRISTOLS - MAT BOARDS

CHARLES T. BAINBRIDGE'S SONS
20 Cumberland Street, Brooklyn 5, New York

retouching
dye transfer, type “C” ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by ARCHER AMES ASSOCIATES, INC.,
40 East 49 Street, N.Y. 22, Dept. AA-3 MU 8-3240
Contact Leon Appel, for your FREE copy of
“Fundamentals of Retouching” for Art Directors.
This is the goal we set for ourselves 30 years ago, and this is our standard of quality today. But the best color advertising that could be planned, designed, illustrated, and reproduced 30 years ago, would not stand comparison with ordinary color advertising in magazines and newspapers today.

Everything has changed for the better in the fine art of presenting ideas and merchandise in printed color. Concepts of presentation: the creative marriage of copy, art, and photography and the new appreciation of impact. Techniques of reproduction: photographic and electronic, proofing, ink controls, presses, and printing papers. The color advertiser in magazines and newspapers commands the resources of a technical art that was not imagined when we set our standards at the top 30 years ago.

Not less important, public appreciation of color quality has advanced with the new concepts and techniques. Today, readers of magazines and newspapers expect the maximum impact of full color in editorial and advertising presentation, and respond to it dramatically. Magazines and newspapers are flying high today on new wings of color.

In the 1930's we set a national standard for the finest letterpress photoengravings that could be made. In the 1950's, when color gravure advanced to a high level of quality, we established a gravure division. In the 1960's, marked by the rise of color offset for national publications, we added the offset platemaking skills of the Rightmire Berg Company, known for quality since 1914. Now we make the best engravings that can be made ... for letterpress, gravure, and offset ... for advertisers and their agencies from coast to coast.

Collins, Miller & Hutchings, Inc.
333 West Lake Street, Chicago 6, Illinois
...but didn’t everybody start at Macy’s

No, Cuthbert, not everybody.

It only seems like that because so many men had their first jobs or their first art directorships here at Macy’s. And that’s a silver cord (professionally speaking) you can’t cut.

Today these men are at agencies, on magazines, in TV... and (we are told) still get together and exchange remembrances of things past. They sometimes even invite former Macy copywriters to join them. Which only proves how sentimental you can get.

If you are a Macy alumni (and there’s a good chance you are), hail and hello from mama. If you aren’t, you don’t know what you missed. Because the world’s largest store; it seems, is also the world’s largest nursery for talent.

Logical, isn’t it?

For nostalgia, we have set this ad in the “Macy type”, Caslon 540.
TWELVE POINT TRADE GOTHIC LIGHT WITH ITALIC

Available on the machine: a light grotesk with a strongly sloped italic. Type shops all across the country have already picked up the design for its delicacy and unusually fine machine italic. And remember, only Trade Gothic Light can be keyboarded at linelasting speeds and prices. On the Linotype, Trade Gothic Light with Italic is already generally available; the series will soon be complete from six to fourteen point. On the Linofilm, Trade Gothic Light and Light Italic are available for photocomposition from six to thirty-six point (as are the other eight members of the expanding Trade Gothic family). For advance proofs of Trade Gothic Light, and a specimen of the rest of the family, write Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

A NEW ADVERTISING FACE FROM MERGENTHALER

1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZÆÆ
æ@fb%ce
abcdefghijklmnopqrstuvwxyz
STELLA ELKINS SCHOOL OF FINE ARTS
OF TEMPLE UNIVERSITY

Undergraduate and Graduate Degrees
PAINTING
SCULPTURE
CERAMICS
PRINT-MAKING
DESIGN
METAL ART
ART EDUCATION
ART HISTORY

What puts a connoisseur's type book like this into the working class?

**Completeness:**
More than 1100 Fonts
Complete alphabets of all the best type faces available in the U.S. Every letter shown in both upper and lower case, with numbers and all basic punctuation. Identifications by foundry and size; recognition traits; comparisons of cuts from different manufacturers; material on photo-lettering.

**Demonstration:**
Of particular interest are "The Specialists' Pages", with contributions from Lester Beall, Sol Cantor, Eli Cantor, Ivan Chermayeff and Tom Geismar, Mortimer Leach, Herb Lubalin, Ed Rondthaler, Otto Storch, and Europeans Aldo Novarese and Herman Zapf.

**Practicality:**
Basic family type styles are shown in display sizes ranging from 72 to 18 or 16 point, and in text sizes ranging from 14 to 6 point. Text faces are set both solid and leaded, to show style, weight and legibility of various amounts of leading. All type was set specially for this book.

**Authority:**
Type and Typography: The Designer's Type Book, is by Ben Rosen—Famed Graphic Designer and Consulting Art Director, winner of numerous awards. 440 pages. 8½ x 11¾. $18.

Direct Mail Design International
Raymond Ballinger
An authoritative, comprehensive reference—the first book to cover the design aspect of this vital form of advertising from concept to post office. The author points out the advantages of direct mail, and demonstrates the most effective method of reaching specific audiences, by using hundreds of examples, a portfolio of papers, and a fully-researched compilation of material. 300 illustrations; some in color. 9 x 12, 224 pages. $15.00

Coming early in 1964
Treasury of Alphabets and Lettering
Jan Tschichold
This book, the work of an internationally renowned master of lettering, contains letters and types of timeless and lasting beauty. The introductory text contains a comprehensive primer of letter forms; it discusses good and bad letters; the use of capitals and lower case letters; the selection of appropriate alphabets; and the layout of groups of letters and sizes. The 176 type specimens represent not only the best but the most perfect letters of all time. 9 x 12, 240 pages. $15.00

At your bookstore or write to: Reinhold Book Division, 430 Park Ave., New York, N.Y. 10022
Nature pre-destines some
to a life of black and white.
If YOU need color go to Peterson.*

*For the finest (dye transfer, type C & duplicate transparencies);
PETERSON COLOR LABORATORY 10 E. 39 • N.Y. 16, N.Y. • ORegon 9-7360
We are proud of the leadership of our graduates in all fields of design.
The Philadelphia Museum College of Art

SERVICE
We wait on you hand and foot at Rapid Art Service. The same kind of traditional service-with-a-smile you might expect from a Japanese Geisha. Well... not exactly! The Geisha's a gal who's learned the art of keeping a man's mind off his business. We're different. More practical. We're dedicated to the art of creating more business for our clients by tastefully designing, well-thought-out sales promotion material... brochures, direct mail, presentations, slides and filmstrips, charts and maps, sales and training aids, etc. Whatever we produce says what you want it to say, is geared to the audience you want to reach. And, when we promise a delivery date, we keep it! We cater to your whims, your needs, your objectives, your timetable. And your budget!

RAPID ART SERVICE
304 E. 45th St., New York 17, N. Y., MU 3-8215
a complete art studio / plus type, letterpress, silkscreen, binding and display facilities
art direction and typographic consulting / photographic and illustration projects for corporate literature

| MAHLON A. CLINE ASSOCIATES INC. | 18 EAST 48 STREET NEW YORK 10017 EL 5-3377 |
| ANNIVERSARY BOOKS |
| ANNUAL REPORTS |
| PRESENTATIONS |
| BOOKLETS |
| BROCHURES |
| ADVERTISEMENTS |

NEW YORK’S MOST COMPLETE TYPOGRAPHIC SERVICE MONOTYPE LINOTYPE HAND TYPE

get set with Bullard

Howard O. Bullard, Inc., 150 Varick St., New York 13, N. Y. / AL 5-1770
How do you reproduce such goodness with a difference?
You taste a priceless difference in Stouffer's frozen prepared foods—says this advertisement by Ketchum, MacLeod & Grove, Inc.

Take a delicious product to Beck and find another priceless difference

There's a combination of advantages at Beck. For instance, the front page of this insert is printed in letterpress from a Beck photoengraving; this page is printed in gravure from positives prepared by Beck...your original plates can be made and gravure positives or offset color separations prepared under one roof without your copy ever leaving the shop. Keep this in mind and keep Beck in mind, whatever reproductions you use.

Printed by sheet-fed gravure

THE BECK ENGRAVING COMPANY, INC.
Philadelphia • New York
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