The 44th Annual of Advertising & Editorial Art & Design

Photograph by Irwin Horowitz
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James Boden 
Dancer-Fitzgerald-Sample Inc.

editor: 
Gus Scheuer 
McCann ITSM

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The 44th Annual of Advertising & Editorial Art & Design
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Ruth Ansel
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James Joiner
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Gold medal awards
He drives one of the 3,000 New York City cabs built by Chrysler Corporation. But John Lazzaro drives more than fares.

By special arrangement, Chrysler engineers keep tabs on the performance of every one of the 3,000 Chrysler cabs in his company's fleet.

Chrysler engineers analyze the effect that New York traffic conditions have on Chrysler-built transmissions, engines, and differentials. They study the daily charts, and the use, if any, the taxis make of their 5-year or 50,000-mile warranty on these vital parts.

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

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

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

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

A small, bewildered face looks out of an envelope. The picture also shows a hardship pension where the mother of these children specified exactly what she wanted to be done with her kids. The child was heard. Hearing the crying, the eight-year-old boy was sent to an orphanage. Later, he was adopted. The girl was adopted. Both are doing well now. She has come to love him. He was found in New York City. He has come to love her. He is her son.

Mr. Lazzaro is in charge of one of our labs.

Chrysler Corporation operates for 5 years at 50,000 miles, whichever comes first. A warranty in either condition and will be given to the original owner of the vehicle purchased new in the United States, Canada, or for delivery to U.S. military personnel residing overseas. (The term "vehicle" as used in the warranty excludes parts that are subject to normal wear and tear, such as tires, wheels, batteries, and the like. It also excludes parts that are subject to wear as the result of collision or other accidental damage, improper maintenance, or the use of the vehicle other than as intended by Chrysler Corporation.) The following are not covered:

1. The engine oil and filter change every 5,000 miles, whichever comes first, the oil filter replaced every 30,000 miles, and the air cleaner filter changed every 15,000 miles.

2. The transmission and manual clutch replacement, differential, and rear wheel bearings, and rear wheel bearings at 30,000 miles, or whichever comes first, whichever comes first.

3. The engine manifold, water pump, transmission case, manual clutch, torque converter, drive shaft, universal joint, rear wheel bearings, and differential, and rear wheel bearings at 30,000 miles, or whichever comes first.

4. The air cleaner and air filter cleaned every 20,000 miles, or whichever comes first.

5. The battery replaced every 40,000 miles, or whichever comes first.

6. The front brake pads and rear brake shoes replaced at 60,000 miles, or whichever comes first.

7. The front wheel bearings replaced at 60,000 miles, or whichever comes first.

8. The air conditioning system. Only the components of the air conditioning system that are subject to wear and tear are covered. This warranty does not cover the installation of the air conditioning system and no work is required to verify (2) months of use in order to confirm coverage. The car will be driven for 6 miles in a car, then another 6 miles. (2)

293 art director Otto Storch
photographer Otto Storch

THE ABANDONED CHILD

A small, bewildered face looks out of an envelope. The picture also shows a hardship pension where the mother of these children specified exactly what she wanted to be done with her kids. The child was heard. Hearing the crying, the eight-year-old boy was sent to an orphanage. Later, he was adopted. The girl was adopted. Both are doing well now. She has come to love him. He was found in New York City. He has come to love her. He is her son.

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

In our family we cherish traditions. One of them, we observe every December. It's the one our great-grandparents started when they came to Pittsburgh in 1849, the same year Joseph Horne opened his store. It's the visit to Horne's before Christmas. When great-grandma went to Horne's for lace and silk to make her Christmas gifts, she was delighted with the beauty of the store, with the richness of its fabrics. Most of all she was charmed by the friendliness and courtesy of Mr. Horne and his staff. She lost no time bringing her children to Horne's also, for she had never seen such attractive holiday decorations. She said it really made you feel the Christmas spirit. When your children are as old as mine, you may not consider this as serious an event as I do, but I'm the one that ever since. I can recall the ornaments as well. Like the Christmas grandfather delighted the Robert Andrews Carnegie with a beautiful book from Horne's. And how Grandpapa always rose to the occasion when the magic moments my grandmother had prepared. She always wore new party dresses, her wedding gown, the damask draperies Home's made for her home on Ridge Avenue. Best of all, she never missed a single Christmas. She brought her children to Home's every year, and she always left Home's street floor. Each Christmas she marvelled that it was more beautiful than the year before. She never failed to recall the story when we say we're going to Horne's, although she reminded us that the first time she went, she was seated in the back of a horse-drawn street car on the Boulevard, speed frightened her. She never missed a holiday visit to Horne's store. Although she was old, I'll never forget mother's words. "You can always be proud to give every gift you choose at Horne's."
“I quit school when I were sixteen.”
For noses of every description, one safe and sure prescription:

On Rx only **Otrivin**
(xylometazoline)
FABULOUS, FEUDAL

PORTUGAL

PHOTOGRAPHED FOR LOOK BY IRVING PENN

BY PATRICIA COFFIN
The luminous dusk of Portugal lingers for hours.

In the pictures published originally as 4-comma in the magazine, paragraphe, the terms human and animal are interchanged, and they also have been edited in the table. The text above the table has been corrected and updated to reflect the changes. The images on the right show the final version, with the changes corrected and updated to reflect the changes. The captions on the bottom left show the final version, with the changes corrected and updated to reflect the changes. The captions on the bottom right show the final version, with the changes corrected and updated to reflect the changes. The art director Allen F. Hurlburt, designer Allen F. Hurlburt, photographer Irving Penn, publisher Cowles Magazine & Broadcasting, Inc., and client Look Magazine have been updated to reflect the changes.
Summer Vacations

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

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

Gold Medal Award for Special Campaign
Sp-3 design editor Peter Palazzo
designer Peter Palazzo
client New York Herald Tribune

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

Sp-5 design editor Peter Palazzo
designer Peter Palazzo
artist Blake Hampton
client New York Herald Tribune
570 art director Israel Liebowitz
writer Janet Carlson
agency Klosterman Agency
designer Israel Liebowitz
producer John Urie
production company John Urie & Associates
client Cole of California
photographer David Nagata

493 art director Stewart Greene
writer Dick Rich
agency Jack Tinker & Partners
designer Stewart Greene
producers Stewart Greene / Dick Rich
production company Televideo
client Alka Seltzer
photographer Howard Zieff
515  art director Bob Wilvers
    writer Ed McCabe
    agency Carl Ally Inc.
    designer Bob Wilvers
    producer Bob Wilvers
    production company Brillig Productions
    client Salada Foods Inc.
    photographer Barry Brown

568  art director Robert Gage
    writer Phyllis Robinson
    agency Doyle Dane Bernbach, Inc.
    designer Robert Gage
    producer Joan Wolf
    production company Elliot-Unger-Elliot
    client Polaroid Corporation
    photographer Michael Nebbia
art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Aaron Ehrlich
production company TV Graphics
client Democratic National Committee
photographer Ted Pahle

The entirely new Sunday Herald Tribune

art director Sam Scali
writer Monte Gertrler
agency Papert, Koenig, Lois, Inc.
producer John Cholakis
production company Videotape Unlimited
client New York Herald-Tribune
photographer Howard Ziell
Design of complete advertising unit
David Ommanney, our man in Africa, shows Masai warrior how to work lever of his new Winchester 22 Magnum.

"Big game calls for big guns," says Ommanney, "yet a handy little 22 belongs in any safari bag." That's why when we proved our bigger bore rides on safari—we also took along the new Winchester 22 Magnums. Read below.

The tribal men of the Masai are learning how to use a new Winchester 22,and in the new Winchester, to allow hand and limb to do the only good work that a 22 could do with one of our guns.

The idea of Dr. Ommanney's adventure would not have been possible without our making our Winchester-Winchester 22 Magnum games.

But how did the two guns be used in conjunction, one might ask. The answer is this: the first African game was very small; Ommanney's, a 22-caliber automatic rifle, is intended to encourage the use of 22's also for the shooting of small game, such as hares, antelope, and small animals.

"I brought" an automatic rifle, after watching the Masai lay out the perfect. There's a new 22 that can be used for both accuracy and speed in the hands of the European hunter, and in the African hunter, and at present there's no other tool that gives as much accuracy, speed, and style.

"We've noted, one has to have a 22, and it is a perfect tool of power, while our native does the same. From his hand, to help the whip, we're using the 22 in Africa. We're sure that as the Masai, we're teaching the Masai how to use the new Winchester 22 Magnum."

We wanted to see these well-crafted guns that weren't to be found in the hands of the Masai. They took their brand and style in the right style. We wanted Ommanney's to be used, and when we watched him, we could see that he was using the new Winchester-Winchester 22 Magnum. The Masai too.

"I'll sell our rifles to the more the better hunter," Ommanney said. "We want to see the Masai using the new Winchester 22 Magnum."

They were a big hit with the Masai, and we were pleased that they were also used by the Masai to help the Masai, and to help them.

Mr. Lazzaro is in charge of one of our labs.

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

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2 art director: Richard Carroll
 designers: Roger Mader, Richard Carroll
 photographer: Harold Becker
 copywriter: Joseph Sollish
 agency: Young & Rubicam, Inc.
 client: Chrysler Corporation
What You Should Know To Make Your Vote Count in 1964

<table>
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<tr>
<th>General Election</th>
<th>Congressional Districts</th>
<th>State Senate Districts</th>
<th>State House Districts</th>
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<td>TUESDAY, NOV. 3, 1964</td>
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</tbody>
</table>

The table above lists the general election, congressional districts, state senate districts, and state house districts for the year 1964. The information is presented in a clear and organized format, making it easy to understand and navigate.
### State Education Boards

<table>
<thead>
<tr>
<th>The presidency</th>
<th>the vice presidency</th>
<th>united states senate</th>
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</thead>
<tbody>
<tr>
<td>Lyndon B. Johnson</td>
<td>Robert H. Humphrey</td>
<td>Philip A. Hart</td>
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<tr>
<td>Barry M. Goldwater</td>
<td>William E. Miller</td>
<td>Fr. W. Herbert Paterson</td>
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### The Massachusetts Ballot Question

- *One Person, One Vote*

### Governor

- Neil Bradley

### Lieutenant Governor

- Robert A. Dvorak

### Secretary of State

- James H. Harrington

### Attorney General

- Frank J. Kelley

### Appellate Court Candidates

<table>
<thead>
<tr>
<th>District No. 1</th>
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<tbody>
<tr>
<td>John F. Kennedy</td>
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<table>
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<th>District No. 2</th>
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<tr>
<td>John F. Kennedy</td>
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<th>District No. 3</th>
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<tr>
<td>John F. Kennedy</td>
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### Candidates From Minor Parties

- Freedom New Party

- Socialist Labor Party

- Socialist Workers Party

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Art directors: Bill Pfaff / Curt Smith

Designers: Bill Pfaff / Curt Smith

Artist: Nelson Greer

Agency: Gray & Kilgore

Client: Booth Newspapers
The fiberglass Hatteras is the only boat tested and proved off Cape Hatteras—Graveyard of the Atlantic.
art director William Alderisio
designers Alderisio / Chwast
artist Seymour Chwast
copywriters Leane Bancroft / James Dwyer
agency McCann-Erickson, Inc.
client Nabisco
Pandolph, I love our new clothes! Cone stretch denim shifts are crazy for climbing trees. Do you like your overalls?

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

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

These are the knives...
You know how kids are. Tell them something’s good for them, and right away, they hate it. Even if they like it. So don’t treat good old Quaker Oats like medicine or vitamin pills. Just tell them how good it tastes. Like nice toasty nuts. Like a rich breakfast pudding. Like crunchy crusts cut off fresh bread. Like a special treat on a Sunday. Like a beautiful bowl of sunshine that warms them up clear down to their toes. And then, Mama, make them laugh. Tell them Quaker Oats is kind of a love-pot for tummies. By the way, you’d be telling the truth. But don’t for a minute let on that there’s anything more to it. That Quaker Oats is a fabulous source of real nourishment. The highest in protein of any whole-grain cereal you can name. Whole-wheat, whole-corn, whole-rice, whole anything else. That it’s a bonanza of vitamins, a whiz of a mineral supply. That it’s pure food. No added thenties, preserved thirties, chemical whatnots in that old familiar round box. Just good whole oats with all the nutty, hearty, toasty taste intact. But “it’s good for you”? That’s about the last thing you tell them when they’re little, Mama. Let them find out the facts when they’re big.
10 art director Fred Stadelman
photographers Horn / Griner
copywriter Tom Disch
agency Doyle Dane Bernbach, Inc.
client Hartmann Luggage Company

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

Born everywhere?
Seem everything?
No you haven't.

---

Look all you want.
You'll only see one of the seven reasons for spending $79 more on Hartmann luggage.

---

Because it's international. In your hands, you can take it anywhere you want. It's made to last. It's the best luggage money can buy. Why not look beneath the surface, beneath the cover, and see what Hartmann is all about? Why not see why it's the ideal way to travel?

---

If you were on a trip to Europe, you might be thinking of buying a Hartmann luggage. You couldn't dethmbus reasons.

---

But we’re sure you won't.
The search led into a bottle of brandy

In an area of Turkey, on World War I. The search was into a bottle of brandy, but it was into a bottle of something else. It was into a bottle of... brandy.

Two men were searching for brandy. One had a cup and the other had a bottle. They both had to search for the brandy, but they were searching for different things.

The search led into a bottle of brandy.
Wherever you move in the U.S.A. Sears service follows you.

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

Suppose you live in Denver and you're moving to Bay Shore, N.Y. As soon as you and the moving van arrive, call your Sears service in Denver and your Sears service in Bay Shore. Sears service in Denver will get your washer, range, refrigerator, TV, and other appliances from Denver to Bay Shore. Sears service in Bay Shore will install and start your new appliances. Sears service will follow you across country.

When you move, your Sears Service Contract stays with you. No matter where you go, you can call your Sears service and get the same quality Sears service you're used to. Sears service will come to you, or you can come to a Sears service center or appliance store. Sears service is there to help you.

Sears service is available in all the big cities of the U.S. and many of the smaller towns too. The biggest appliance business on the West Coast is Sears, Roebuck and Co., and the biggest appliance business in the Midwest is Sears, Roebuck and Co.

Sears has built the biggest appliance business in the world.
Some Italians came to California and made wine.
My family started Contadina.

Papa made two improvements on Italian tomato paste.

What brought Papa to California, as the story goes? You would be proud of California sun. What would it be? The story goes that Papa said he would move his family to California because the sun was so bright. You can raise an extra tomato to taste in California, there are so many tomatoes, where our family lived, it was the only place where our family could grow tomatoes that were not too ripe. We went on to grow tomatoes that were better than any other in the world. They were so big and so bright, and the family recipe for fresh tomatoes. I still remember the family recipe for fresh tomatoes. We were so proud of our tomatoes that we decided to start Contadina.

Papa said he would move his family to California because the sun was so bright. That's why Papa stopped buying tomatoes from Italy, and moved to California to start Contadina. We were so proud of our tomatoes that we decided to start Contadina.

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

If you want to go to a ski lodge to spend the holidays and bring Old Bushmills with you, you can. If you want to go to a beach and bring Old Bushmills with you, you can. If you want to go to a party and bring Old Bushmills with you, you can.

We think Old Bushmills is your best friend, and we want you to think of it as your friend. We think Old Bushmills will help you enjoy your holidays, and we think you should enjoy Old Bushmills.

If you want to go to a ski lodge to spend the holidays and bring Old Bushmills with you, you can. If you want to go to a beach and bring Old Bushmills with you, you can. If you want to go to a party and bring Old Bushmills with you, you can.

And if you think Old Bushmills is your best friend, you should think of it as your best friend.

Art director: Amil Gargano
Photographer: Mike Cuesta
Copywriter: Carl Ally
Agency: Carl Ally Inc.
Client: Quality Importers, Inc.
Stop in at 41 Orchard Road, Singapore, for a good deal on a Simca

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

When your children stop asking questions, start worrying.

17 art director Howard Russo
photographer Frank Cowan
copywriter Jerry Warwin
agency de Garmo, Inc.
client The Grolier Society, Inc.
Have you noticed how many Scotch-drinkers prefer Chivas Regal?

Provided you're buying.

People who swear by Scotch X-tend, change their allegiance at the sight of our neck bottle.

Unfortunately, the switch in Chivas Regal tends to stop there at their wallets.

Two dollars more a bottle, there's the rub.

(Naturally, most of these find that other people's Chivas is quite perfect with dinner, 'tis 12 years old, and quite Glenlivet whiskies from Scotland's oldest distillery gone on it.)

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

Then your hospitality may be returned in kind.

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

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

Because it's drinking.

After the quietst drink of the century, relaxation of Ballantines, subtle flavor and character, your hosts may not want to share.

One in every 84 Scotch Whiskies that go into Ballantines is guarded over by a gosh of black Chinese geese.

Meanwhile, within the walls, the Silent Sentinel slowly softens the harsher traces, until lingering traces of the original Ballantine blend are gone.

Next time you enjoy Ballantines, you may note near the profile photo of the bottle (at left). It reflects the time that Ballantines has been maturing.

The more you know about Ballantines, the more you'll like Ballantines.

19 art director David Garratt
photographer Malcolm Steen
copywriter Gary Prouk
agency Ronalds-Reynolds & Company
client Gooderham & Worts Limited
Yell “help” and watch how fast your mild-mannered Continental Insurance agent turns into Superman.

Ordinarily, he’s just a quiet guy in a dark suit who comes around once in a while to talk insurance. Shy. Retiring. Not one of your pushy types.

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

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

Your Continental agent acts as your champion for one very good reason. You’re his bread and butter. He figures the more he helps you, the more kinds of insurance you’ll buy from him.

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

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

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

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

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

20 art director Sidney Myers

Copywriter Ron Rosenfeld

Agency Doyle Dane Bernbach, Inc.

Client The Continental Insurance Co.
People keep asking us what you do with Contadina Tomato Puree.

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

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

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

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

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

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

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

You catch a lobster and bake it to perfection in garlic, onion, seasonings and Contadina Tomato Puree.
(Actual photograph of water running out of other catsup, 3 minutes 39 seconds after both were poured.)

One reason you may pay a little more for Heinz.
Funny, she doesn’t look French.

Well, she is. In fact, she comes from a very old French family. And her background is Poseidon’s Poseidon. A very old French name. Poseidon’s Poseidon is Héllin, in Guadeloupe.

And Guadeloupe is, we trust, folks who have been there, in the U.S. island in the Caribbean. (Even if the same state for Montain, Guadalupe’s sister island.) There are good reasons for either choice.

First: these islands are different. They’re French. Their accent French longer than the U.S.A. But the U.S.A. has been the U.S.A. if the French culture and way of life has just a part of their essence, it is their essence.

The last time, a sunny day, the guy in the tropical villa with the locomotiveampilkan. The French villa. The train shirts, Likewise a combination of West Indian and French, is involved.

And then there’s the memory, Montain is an island of plenitude, a jungle with the locomotive on the French villa. The train shirts, Likewise a combination of West Indian and French, is involved.

And then there’s the memory, Montain is an island of plenitude, a jungle with the locomotive on the French villa. The train shirts, Likewise a combination of West Indian and French, is involved.

Finally, there are the beaches, They don’t rate you like a tourist, they welcome you to their island as a friend. See that smile in our photograph? You don’t put on smiles like that.

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

Olin are using their mass-marketing prowess, increasing the old earth’s food production.

And all the time, more land becomes available to be farmed. And more crops are being grown faster by the year 2000, when our population doubles to more than 8 billion.

By that time, just 20 years from now, the world will triple its food production if we all can have enough to eat.

How in the world are we going to do it?

One real solution is to bring agriculture to the masses of people that have lacked it. Olin is doing just that. Olin’s Agricultural Division develops and prototyped a highly concentrated, highly concentrated chemical fertilizer.

Olin’s Ammonium Phosphate is absorbed extremely fast and easily.

Result: more. More crops per acre than farmers had ever imagined possible.

Ammonium Phosphate is the key to helping solve one of the world’s most serious problems, how to produce enough food to feed the world’s exploding population.

For further information on Ammonium Phosphate, write:


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

22 art director Bernard Gilwit
artist Coast Geodite Survey Photo
抄写员 Steve Hertz
agency Doyle Dane Bernbach
client Olin
An Irishman will try to sweet talk you, fast talk you, charm you, put you on, pull your leg, tell you a lot of outrageous tales. But you can expect an honest count at the cashier's cage.

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

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

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

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

This is a matter of some pride with us. As a testimony to it, we boast some of the emptiest jails in the world. (As further testimony, even the Gaelic name for the Civic Guard; 'Garda Siochana', translates literally as "Guardians of Tranquility"). And those of us who do enjoy the hospitality of the Garda Siodhana from time to time may be there solely because of an understandable affection for Irish whiskey. Which, by the way, can be had for a mere 32c, nicely tumbled, and on the rocks, at the Long Hall pub in Dublin. (And at 50,000 other pubs about.)

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

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

Not too far away, you might find a little old Irish lady, who thinks a body should never go out without an inch of cable-knit wool between him and the wind, to knit you a great polar bear of a sweater for about $14.00. In the States, if you could find a little old lady with enough patience to knit you such a sweater, it would cost you at least $45.00. Not to be outdone, there's a little old man at T. Barry & Sons, Dublin, who thinks a body should never put his feet to earth without their being covered by handmade shoes, which he will earnestly make to your measure for $29.90.

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

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

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

PLEASE ADDRESS YOUR REQUEST TO ITO, IRE.
The green fender came off a '58.
The blue hood came off a '59.
The beige fender came off a '64.
The turquoise door came off a '62.
Most VW parts are interchangeable from one year to the next.
That's why parts are so easy to get.
Only 1 out of 25 men is color-blind. The other 24 just dress that way.

And please don't give us that old song and dance about there not being any good colors to choose from. Haven't you seen the new J&F MohairY suits? Pacific Mills wove the fabric for us in all the right colors for Spring '65. And we added all the right fashion details. Because J&F deals only with suits. Like rain. Just look for the suits with the 1965 tag on the sleeve.

Twenty-four out of twenty-five men will now be able to spot them in a minute.

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

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

Note it British taste. We are legion. Aromas from our high society and the knights of the battlefield down to the humblest turnip growers all swelter in the same English climate. Twenty-four out of twenty-five men will now be able to spot them in a minute.

28 art director Hal Davis
designer Hal Davis
photographer Horn Griner
agency The Cadwell Davis Company
client Elizabeth Arden
Ever pull out a little slip from the pocket of a new purchase? And wonder who in the world the number is? To stop the spread of anonymity, London Fog reveals all: #1 on a slip means Thelma Runkles who has checked our Maincoats longer than any other examiner on our London-town staff.

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

Mrs. Runkles is one of twenty-eight fastidious examiners. And if your London Fog fits as if it were custom tailored for you, feels crisp when you flip the collar and looks trim, orderly and handsome while it stands up to a cloudburst, pull out the slip from your pocket and give credit to Bessie Bailey #2, Delmore Applewhite #3, Barbara Murray #4, Naomi Boyce #5, Augustine Braxton #6, Virginia Dailey #7, Olivia Jones #8, Janie Eubanks #9, Dora Lee Shelton #10, Hazel Lindsay #11, Rosemarie Midget #12, Thelma Baker #14, Dessie Hall #15, Mildred Moss #16, Katie Graves #17, June Mathias #18, Ideell Davis #19, Margaret Jackson #20, Mary Broswell #21, Julia McWay #23, Flora Hines #24, Pecola Odum #25, Geraldine Mickle #26, Thelma Mack #27, Elenora English #28, Josephine Giordano #29, or Myrtle Clark #30.

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

London Fog, Baltimore 11, Maryland.

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*This coat examined by #1.
This is the way Givenchy sees your face.

He has created a whole new line of cosmetics because he thought something was missing between his face and the dress. The Givenchy line.

He started it there with these scraps of paper. They look like little black notes on the tapestry of a painter's studio.

A ravishing red ribbon for your lips.

He saw a face that could be created from a row of sun and stars that would be more than just pretty. It would be elegant. Pure Givenchy.

And he did something else which is typical of Givenchy. Everything is designed for the inner you;

Dipping into a crystal egg of paint with a golden sandal brush is pure, perhaps as meaningful as anything a glass tear of night fluid or midnight.

This is the way Givenchy sees your face.
Hold on tight when you try the Rum Special at Juicy's beach-front bar.

Blend (in electric blender)
1 oz. honey
1 oz. ginger ale
1 oz. orange juice
1 oz. lime juice
1 oz. lime juice
2 tbs. cherry juice
2 tbs. raspberry syrup
1 tsp. Cointreau
1/2 oz. light rum.
Stir lightly. Pour into a tall glass filled with cracked ice. Top with a slice of pineapple, a slice of orange and a cherry. And sit a dash of Cherry Hearing on top.

That’s Juicy’s Rum Special. Only it’s not quite as special if you make it yourself at home. Some key ingredients are missing. Like Juicy’s “Yagh, mon!” as he sets the glass down on his outdoor bar at the Montego Beach Hotel and Jamaica Inn. And Jamaican sounds in your ears. Jamaican sand between your toes. Then, we suspect there’s a secret or two that Juicy’s keeping to himself. After all, he’s got a reputation to protect: Bartender of the Year in the Jamaica Gleaner’s Island-wide bartender contest.

But we’re not asking you to come all the way to Jamaica to do all your drinking in one little bar. Or to use drink (although some do). We have three award-winning, outdoors-living hotels: two at Montego Bay and one at Ocho Rios—where you can swim, sun, eat, talk and luxuriate in three entirely different but entirely Jamaican styles. (But as we send you our free brochure, which is attached. And we’ve arranged it so you can stay in one hotel and enjoy all the facilities and privileges of the other and sites of Montego Bay’s three golf clubs and two tennis clubs, OR if you have a notion to, you can move, shift and revolutionize, from one hotel to another. We’ve got the room.)

In your travels, why not conduct your own independent survey, comparing, say, Juicy’s Rum Special, Oche’s White Lightning and Clinton’s Coconut Cooler? Our bartenders are generous fellows all, so hold on tight.

3 Hotels / Jamaica: Montego Beach Royal Caribbean Jamaica Inn
Get your travel agent or Rep Warner, 51 E. 42 St., N.Y.C. 01-1-2-3-4.
Eight hours a night, Elizabeth Arden's revolutionary new liquid cream works to curve away the wrinkles of the day.

Pour out one tablespoon of liquid. Work it on your face. Elizabeth Arden's Liquid Cream helps; neutralizes, soothing and refreshing skin. Then gently blend in this easy to use, easy to blend formula. At the same time, it makes your skin feel clean and clear. It's easy to use. Just one drop of liquid and you'll see the difference in your skin immediately. Your skin will feel fresh and smooth, and you'll notice the difference at once.

Elizabeth Arden's Liquid Cream is just one of Elizabeth Arden's beauty triumphs. It's not enough to apply only cream of the eye. It's enough to use Elizabeth Arden's Liquid Cream. It's enough to use Elizabeth Arden's Liquid Cream.

Great new vacation idea: Pittsburgh

The many sides of steel!
Magazine ads—
2 colors or black & white

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

36 art director Len Sirowitz
photographer Stock Photo
copywriter Leon Meadow
agency Doyle Dane Bernbach, Inc.
client Better Vision Institute
Big Anti-pasto Meeting Tonight at Trattoria

The new restaurant on East 45th Street, Pan Am Building, NY 1-3090.
Open very late every night.

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

38 art director Frank Kirk
photographer Ira Mazer
agency Trahey Advertising, Inc.
client D'Orsay
You're at a party and somebody takes a swipe at the U.N. It's a debating society, he says. Telling us what to do. And what's more, the Russians run it.

What do you say?
Would you still buy Chivas Regal if it cost $2 less?

You might well feel some suspicion if we were to cut our price. Could it be the same old Chivas Regal if it cost as little as younger Scotches? The answer is: No, it couldn't.

Would you still buy Chivas Regal if it cost $2 less? You might well feel some suspicion if we were to cut our price. Could it be the same old Chivas Regal if it cost as little as younger Scotches? The answer is: No, it couldn't.

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

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

A lot of people consider it to be the smoothest of all Scotches. Perhaps some of them bought their first bottle of Chivas Regal just because it's expensive. But they continue to drink it because they like the taste.

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

Break the new car habit.

Don't go away, now. We're not asking you to give up smoking or eating or anything like that.

We're just asking you to buy a car that's driven an average of eleven years before it's traded in.

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

We're not asking long-time Volvo owners to switch between trade-ins here in the States where the roads and weather are better. Because Volvo did not become part of the local scene until a few years ago.

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

1. Volvo doesn't make you feel like you're driving last year's model. Changing body styles every year is silly. The only changes we make on a Volvo are changes that will improve it as an automobile.

2. Volvo doesn't rust out. Before you make the last payment. Every surface on the Volvo body, inside and out, is rust-proofed with zinc phosphate. Then six coats of paint make it a remarkably tough hide.

3. Volvo doesn't lend itself to extra and rust. Every surface on the Volvo body, inside and out, is rust-proofed with zinc phosphate. Then six coats of paint make it a remarkably tough hide.

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

5. Volvo doesn't force you to choose between performance and economy. It has both. And this, despite everything else we do to the car, it's still the most economical, fuel-economic car in every speed range...yet.

6. Volvo has a full line of cars to choose from. From compact station wagons, like the little economy car, to a Gran Turismo road car.

7. Volvo has a high resale value. The better a car is built, the better it holds up and the more you get for it when you sell it.

8. Volvo has a high resale value. The better a car is built, the better it holds up and the more you get for it when you sell it.

That's about it. If you still want to go out and buy a new car every couple of years or so, there's not much we can say to persuade you. Volvo are made for used car lovers.

42 art director Amil Gargano
photographer Mike Cuesta
copywriter Jim Durfee
agency Carl Ally Inc.
client Volvo Inc.
What are you doing about your son’s nickname?

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

IF YOU WON’T
DO IT FOR
YOURSELF, DO IT
FOR THE KIDS

(Get nylon, and time, the safest time going.)

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

44 art directors Chuck Bhas / Charles Picarillo
photographer Ken Heyman
copywriter Ron Rosenfield
agency Doyle Dane Bernbach, Inc.
client Chemstrand
There were two reasons.
First—because Anne has now had proper treatment, and everything is fine.
Second—because the Flynns are deeply concerned (and you can understand why) with the seeing problems of all children. They want parents to know about trouble signs that aren't as obvious as Anne's. That go undetected. Or may be overlooked because they don't seem very important.

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

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

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

Better Vision Institute

45 art director Len Sirowitz
photographer Better Vision Institute
copywriter Leon Meadow
agency Doyle Dane Bernbach, Inc.
client Better Vision Institute
Where did you think nonfat dry milk came from? Chickens?

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

Most nonfat dry milks have undergone a series of extreme temperature changes. That's what takes that delicious, fresh milk taste away. Alba doesn't suffer this ordeal.

We use a remarkable low heat process. We gently remove the water and butterfat. Nothing more. That sweet, country-fresh flavor remains untouched. Isn't that nice? And the important body-building protein and calcium doesn't budge either.

New Alba dissolves in two shakes of a lamb's tail, too. A little Alba. A quart of cold water. And there you are. Pure, sweet, fresh, delicious, whole-milk flavor in an instant.

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

All nonfat dry milk comes from cows. Only Alba tastes like it does.

If you live out of New York and you can't get Alba, don't worry. Send 40¢ (includes postage and handling) for a 3-quart pre-measured package to: Weldon Farms, Inc., 595 Madison Ave., N.Y. 22, N.Y.
Does it make sense to jump out of a warm bed into a bowl of cold cereal?

Wake up, baby.
Cold cereal's cold. Cold, cold, cold going down. Cold when it hits your stomach. Smooth and oh so cold, cold morning, baby that's a chilly way to start.
You'd do better with good old Quaker Oats. Oh yes. A good hot bowl of Quaker Oats is something to jump into. Nice and steaming. Warm going down. Warm inside. Warm all morning long.
Quaker Oats has the natural nutrients to keep you warm. So sit up, keep you going, even put the blankets on sneezing vocals. Quaker Oats has more protein than whole wheat, where corn or whole rice, too. So it naturally warms you better.

At only 3 calories per ounce more than corn flakes, isn't that something?
Breaks, what else tastes like Quaker Oats? What else comes up with that nutty, hearty, toasty Post of oats? No doubt, any steaming spoonful.
So make good hot Quaker Oats these wintry mornings.

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

There's more than服务质量 life insurance.

Life insurance that pays out. One company, a company of people that pays out a million dollars an hour! One company who makes it happen.

It's a lot of people working very hard. It's a lot of people working very, very hard.

Life insurance that pays out. It's something we're very proud of.

How much does it cost? How much does it cost? It's a lot of people working very hard. It's a lot of people working very hard.

More choose Metropolitan Life insurance. It's a lot of people working very hard.

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

48 art directors Robert Wall / Matthew Basile
designer Matthew Basile
photographers Horn / Griner
copywriter Cynthia Proulx
agency Young & Rubicam, Inc.
client Metropolitan Life Insurance Co.
If you run out again this September, we're going to feel awful.

You may not feel so hot yourself. It's no fun seeing out of the best little money-maker in your cereal department. In a recent study by Retailing Research, the 18-oz. size of Quick Oats produced more annual reruns per dollar invested than any other sized item, hot or cold. The 18-oz. size of Quick Quaker or Mother's Oats even outsells other Quaker Mother's Oats lines. So why not give more of your Oats shelf space to the 18-oz. Quick, and do a little hedging. Otherwise, you'll get caught short when oat stocks run low and another hit. We should know. It happens every September. This year, to keep everybody on their toes, we've even put the 18-oz. Quick in special refills for school time cases. We've tried to think of everything. After all, we hate to see a grown man cry.

NEW YORK	AMERICAN IN PARIS

The Herald Tribune European Edition is an old friend to Americans living or traveling abroad. And to English-speaking Europeans. Its home has been Paris for 76 years, setting the pace, international for 76 years. With its own staff of editors and reporters, business and financial experts, the European Herald Tribune speaks with authority in 71 countries throughout Europe, Africa, Asia and the Middle East. It has by far the largest circulation of any American newspaper published in Europe—some 49,000.

AMERICAN IN PARIS

The original! The Herald Tribune European Edition is an old friend to Americans living or traveling abroad. And to English-speaking Europeans. Its home has been Paris for 76 years, setting the pace, international for 76 years. With its own staff of editors and reporters, business and financial experts, the European Herald Tribune speaks with authority in 71 countries throughout Europe, Africa, Asia and the Middle East. It has by far the largest circulation of any American newspaper published in Europe—some 49,000.

American newspaper published in Europe—some 49,000.

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

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

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

50 art director Tony Zamora
designer Tony Zamora
artist Olaf Olafson
copywriter Alvin Sklower
client N.Y. Herald Tribune European Edition
This is how simple it is to borrow the Xerox 914 Copier.

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

51 art director Sam Scali
抄写员 Mike Chappell
广告公司 Paper, Koenig, Lois, Inc.
客户 Xerox Corporation

52 art director Charles Piccirillo
摄影师 Ira Mazer
广告公司 Paper, Koenig, Lois, Inc.
客户 U. S. Rubber
How long will a Mack truck last? We don’t know, yet.

The Shier flour Warehouse and Flouring Corporation bought this Mack AC truck in 1921. Five years later, it was moved to the company’s flouring mill in Milwaukee. Today, the truck is in daily operation, and it’s still a valuable asset for the company.

With over 90 years of service, this Mack truck has been through many changes and improvements. Its performance has been great throughout its lifetime. In fact, it has been featured in several films and commercials, showcasing its durability and reliability.

Despite its age, this truck still operates efficiently and effectively. Its maintenance schedule is rigorous, ensuring that it remains in top condition. The truck’s distinctive design and features continue to attract attention, making it a talking point for many who see it in action.

In conclusion, while we may not know exactly how long a Mack truck will last, we do know that it will continue to serve the Shier flour Warehouse and Flouring Corporation for many years to come. Its legacy as a workhorse truck is undeniable, and it will undoubtedly continue to impress with its performance and durability.
“Un bacio a tutti i miei ragazzi.”

MAMMA

Mamma Leone’s Ristorante, 239 West 48th Street, JU & 5131

art director Tom Courtos
designer Tom Courtos
agency Papert, Koenig, Loi, Inc.
client Restaurant Associates / Mamma Leone’s
You can spend a lifetime in the files of Wide World Photos

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

56 art director Michael Pennette
photographer Wide World Photos
agency Fladell, Winston, Pennette, Inc.
client Wide World Photos
What's black and white and rode all over?

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

East: Butler & Smith, Inc.    West: Flanders Company
260 West 83rd Street, New York, N. Y. 10024
200 West Walnut Street, Pasadena, California

Let's see you get out of this mess.

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

58 art director Dick Levy    designer Dick Levy
artist Dick Levy    photographer Harry Hamburg
抄writer Dick Raboy    agency Delehanty, Kurnit & Geller Adv.
client Talon, Inc.
Every year or so at U.S. Royal, we buy Goodyear, Firestone, Goodrich, Sears and co-op tractor tires. And then, along with some of our own, we destroy them.

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

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

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

We destroy some in our labs, too. Nearly twice as much strength as an ordinary adhesive could. The stuff is called CVCI. We developed it. We applied for the patent on it. No other tractor tire has it.

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

To make dead certain that the U.S. Royal Super Cleat Master is the toughest tractor tire going. Just as easy to buy. But a little bit harder to destroy.

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

In the end we wind up with a heap of ruined rubber and a stack of hard facts about tractor tires.

For one, there's no cord material that will stand up to abuse as well as nylon cord. Or as long. So we don't ever make a tractor tire with any cord but nylon.

The most bonding agent that fuses those cords together is nearly twice as much strength as an ordinary adhesive could. The stuff is called CVCI. We developed it. We applied for the patent on it. No other tractor tire has it.

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

To make dead certain that the U.S. Royal Super Cleat Master is the toughest tractor tire going. Just as easy to buy. But a little bit harder to destroy.

Now read five more bright reasons to design in stainless:

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

If you have designs calling for stainless steel doors or windows, International Nickel's "Designer's Guide Specification Charts" can make your specifying job a little easier, less time consuming and more complete. They include helpful back ground information and explain the optional features and variables that must be determined for each project. They format follows AIA Specification Worksheets. Write for your copies today.
In 1923, there were about a hundred million people in the U.S., and they bought 150,600 regular and 197,000 player pianos—347,600 all told.

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

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

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

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

So, watch our dust and 23 skidoo.
He wears flexible glasses. He would like to own prescription sunglasses too. They are expensive and awkward to carry around. Good prospect for Polaroid Clip-overs, only 4.13 grams, clip on in one second, only cost a few dollars, see all glare as no ordinary sunglasses can.

POLAROID SUNGLASSES

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

A patrol leader signals. And a fully armed tactical fighter plane zooms like a helicopter from a nearby clearing and hovers there on alert, ready to wipe out a tank. Or hit a supply convoy.

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

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A patrol leader signals. And a fully armed tactical fighter plane zooms like a helicopter from a nearby clearing and hovers there on alert, ready to wipe out a tank. Or hit a supply convoy.
Art director: Kurt Weihs
Designer: Kurt Weihs
Copywriter: Renee Borek
Agency: Papert, Koenig, Lois, Inc.
Client: Granada TV, England

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

MEN

WOMEN

BOYS

---

Art director: Phil Franznick
Designers: Phil Franznick / Dolores Ramos
Copywriters: Harold S. Meden / Milton Franks
Agency: Franznick-Meden, Inc.
Client: Boys' Life
If you could send me home, dear, a good view of a nice battle I would be extremely obliged. If you could take that view, dear, just at the moment of victory, I should like it all the better.

In the Detroit area, noted for tough-minded purchasing, one out of three lift trucks bought is an Allis-Chalmers! Why? There are good reasons. If you buy or lease lift trucks, it will pay you to find out. Call your dealer... get a quote on Allis-Chalmers Long Life Lift Trucks.
The European Wirephoto Network of The Associated Press has added two important new stations: Moscow, U.S.S.R. and Warsaw, Poland. It is now the only full-time, two-way, picture transmission system linking these capitals with the world. Another "first" from The Associated Press.
Your client is a poor, rejected stepchild, whose best friends are dwarfs.

Can you insure her against poisoned apples?

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

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

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

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

We feel that, perhaps more than anything else, it's this open-minded approach toward insurance that has helped us become one of the largest fire and casualty groups in the world. And we, and all our agents, and all their clients will live happily ever after.

The Continental Insurance Companies
101 West 52nd Street, New York, New York 10019

art director Bob Reitzfeld
artist Paul Davis
copywriter Leo Fassler
agency Doyle Dane & Bernbach
client Continental Insurance
Everything from soup to low slump.

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

71 art director Louis Dorfman
   designer Louis Dorfman
   artist Tomi Ungerer
   photographer CBS Photo
   copywriter Paul MacCown
   client CBS Television Network
The Beatles were born in Granada on October 17, 1962.

Before October 17, 1962, the Beatles were four anonymous haircuts. On that date, Granada introduced them to British television audiences. We brought them back eleven times between April and December 1963. You know the rest.

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

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

WHAT A SALESMAN!

A SHOEHORN FOR PANTS.

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

75 art director Stuart Rosenwasser
photographer Frank Ufert
copywriter Susan Bagg
agency Doyle Dane & Bernbach
client Chemstrand
Your client is a nice, innocent kid in a red hood. Can you insure her against wolves?

You can: 

- Continental writes all kinds of accident and health insurance, for people as well as the exotic.
- Your client can buy a customized policy, we can help with your estimate or write the policy for you.
- You can do it on your own, not just for us but for anyone else!
- As a result, you won't have to deal with any frustrating delays. 
- We aren't afraid to say: 
- We believe in people, perhaps more than anything else.
- We think you'll find them more challenging than the sniffles.

Take up the challenge.
Write: The Peace Corps, Washington, D.C. 20525

Trichinosis  Encephalitis  Snail Fever  Amebiasis  Jungle Rot

We think you'll find them more challenging than the sniffles.
When a job needs a hand, Westinghouse responds with a ведь "tune of organs." The Westinghouse Oil-Burner Unit is custom designed to handle any electrical and even complicated electrical work. And never responds to any emergency. Work is done better with a professional electrician. And a regular inspection maintenance makes sure your equipment is cleaned. Maintenance also keeps your equipment in top condition. Whether you deal with planned daily minutes after the order is on the way. And a regular inspection maintenance makes sure your equipment is cleaned. Let the Westinghouse Valve Help Representative in your part for more information on the S-O-O plan.

art director Al Weintraub
designer Al Weintraub
photographer William Richards Assoc.
copywriter George Morin
agency Ketchum MacLeod & Grove, Inc.
client Westinghouse
What's it bringing you?
Orders or complaints?

Just a few calls one way or the other can make a whole of a difference. But there's a simple way to tip the balance in your favor.

Use the best tread rubber you can buy. Use U.S. Royal Tread Rubber.

The difference between it and so-called bargain rubber is less than a couple of cents a pound. And for that you can make retreads as good or better than the original tread on the tire.

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

The best way to start is to put a dime in your phone and dial your U.S. Rubber representative's number.

We like to get orders, too.
Trade ads—less than full page—color or black & white

WAIT FOR TARGET

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

OCTOBER

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80 art director Gene Federico
designer Gene Federico
copywriter Sheila Jerksy
agency Benton & Bowles, Inc.
client Pepperell
Cut office machine clatter at its source. Gates Noise Reducers eliminate up to 75% of objectionable machine noise, a major cause of tension and inefficiency. Scientifically engineered. Results are absolutely guaranteed, or your money back. Used successfully by the United States and Canadian governments as well as many other leading companies and institutions. Standard models for all major business machines; special designs for special problems. Send now for free descriptive literature: Gates Noise Reducers by GATES ACOUSTINET, INC., P.O. Box 2231-I, Menlo Park, California, 94023.
This is an unusual photograph of a well-known high-fashion model—stripped of glamour. A few weeks after it was made, a frail, elderly woman, with a striking resemblance to the model, came to our studio. In her hand she held a small terra-cotta horse. She had ventured by subway and bus to the University Museum to buy this piece of sculpture. In broken English, she explained that it was a gift in appreciation for discovering her daughter’s beauty. She had almost forgotten the classic Sicilian face—long concealed by the dressing-room arts. The picture brought her a special message—and we got a very special award.

Bob Hayman — Photographer, 2024 Chancellor Street, Philadelphia 3, Pa., LOCust 7-7775.
85 art directors Doug Kennedy / Gollin, Bright & Zolotow
designer Gollin, Bright & Zolotow, Inc.
photographer Patrick Blackwell
client Rose Engraving
On this opening day (and from now on), we’re with you all the way...we’d even walk the plank for you if we had to! THE PIRATE BOOSTER CLUB OF JOSEPH HORNE CO.

86 art director Arnold Varga
designer Arnold Varga
artist Arnold Varga
copywriter Ben Doroff
client Joseph Horne Co.
Would you like your winter vacation sunny-side up?

Then sumo along with us to an exciting corner of the world. On an Air France Fall or Winter Tour. The details have been prearranged. The itinerary will be tailored to your special interests. The accommodations will be elegant yet economical. We have motor tours, cruises, trips through Europe, the Mediterranean, Africa, or around the world. Each tour begins or ends in Paris, the glamorous gateway of Europe. You may travel with a group or alone. You'll be in Air France hands at the start of every tour. That means you'll have the travel know-how of the world's largest airline.

See you soon. Fill in this coupon and mail it to our nearest France office. Or use the coupon on your next trip. Or call us. We'll send you colorful folders with full details. Or ask your Travel Agent. Or call us at 656.130 (P."

---

Tummy Television

The lightweight 5 inch SONY TV

The 5 inch Sony, for waist sizes 38 to 46. (For smaller tummies, try the 4 inch set). Our 28 non-heating, long-living transistors plus our telescopic antenna give you terrific picture reception—even if you jiggle when you laugh. The Sony works on AC or batteries. So that your wife can sleep, we also include a personal ear plug. The beauty of a TV set this small: when you're full of television, you hide it under the pillow.
Who do you think of first when you think of rent a cars? Certainly not Avis.

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

But we're not. Avis is only No. 2 in rent a cars, and it's always the big fellow you think of first. So we have to try harder. Hoping the people who stumble on us will come back for more.

(We probably have the world's most fussed-over Fords. Spick and span and nicely in tune.) And when someone calls us by the wrong name, we turn the other cheek.

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

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

Light your first Filterela with your last cigarette.

art director Onofrio Paccione
designer Onofrio Paccione
photographer Onofrio Paccione
agency Leber, Katz Paccione, Inc.
client Bayuk
A wristwatch-sized television set may sound like something out of Dick Tracy.
But it's a perfectly logical thing for us to be thinking about.
Which should come as no surprise; we have quite a reputation for taking big things and cutting them down to size.
The first shirt-pocket radio was a Sony invention in 1956.
The first TV set that was really portable came from Sony in 1959.
And the smallest TV set you can buy (with its 4-inch screen) is a Sony invention, too.
(Our 4-inch set is brand-new, by the way.
And it's the one to get if you can't wait for the wristwatch job.)
The idea behind all of these innovations is to put you in charge of your own entertainment instead of having your entertainment in charge of you.

So the biggest TV set we make weighs a whopping 12 pounds; the smallest weighs 6 pounds.
All Sony TV sets play on regular household current. Or on their own rechargeable batteries. Or in a car or boat.
But wouldn't it be the living end to catch Ben Casey or the 11:00 o'clock news or the latest weather wherever you are?
You wouldn't have to look at it if you didn't want to. But at least you'd always have it on hand.

sony
At the first anniversary of the assassination of President Kennedy, CBS News tonight presents a moving and unforgettable broadcast that highlights events with the greatest possible interest for America. The full-hour commemorative broadcast will present portions of never-before-released addresses, including those of the President, his Vice President,做成 a part of the nationalazar, and Dr. Robert F. Kennedy and McGeorge Bundy, as well as historic footage of President Kennedy commemorating the moment of his death and the memories that followed. It again united, in memory, a moment that will long be remembered.

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

Rehearsed by: Robert F. Kennedy, Dean Rusk, Hubert H. Humphrey, McGeorge Bundy, Dr. Robert F. Kennedy, Dr. W. W. Rostow

Art director Louis Dorfsman
Designers Louis Dorfsman, Sheila Green
Photographer Magnum Photo
Copywriter Paul MacCown
Client CBS News
November 3rd is Election Day. If you're over 21, make sure you vote.

Act your age.

Gold Medal Award

93 art director Arnold Varga
designer Arnold Varga
artist Arnold Varga
copywriters Lillian Daniels / Frank Haller
client Joseph Horne Company
Great shakes! It's new!

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

“Shake 'em up” promotion.  
Big newspaper ads.  
15 minutes on ABC network.  
Introductory 7-e store coupon.  
Introductory deal... 1 case free with 7.  
Make room.
JINGLE

BELL'S®

YEARS OLD

100% SCOTCH WHISKIES
BLEND & BOTTLED BY

Arthur Bell & Sons Ltd

ESTABLISHED 1878, DUMBARTON, SCOTLAND

BLEND SCOTCH WHISKY

BELL'S

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

No!

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

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

No!

Not today. Or tomorrow. Or next week. Not until we can meet the sudden switching demand for Tiparillos. "Tiparillos. Tiparillos. Tiparillos!" Had we known that everyone and his brother would turn to Tiparillos overnight, we might have stocked up enough of these slim, non-addictive sticks to satisfy all. We're working on it right now, and we hope soon you'll be able to make the gentleman offer. Till then, it's every man for himself.

98 art director Robert Giraldi
designer Robert Giraldi
photographer Wingate Paine
copywriter Norman Robbins
agency Young & Rubicam, Inc.
client General Cigar / Tiparillo
We've been in the travel business a long time.

In the beginning, it was sink or swim. We swam.

Until about 15 years ago, when we started to fly. In 1948, we had one used DC-4, two ex-war aces and plenty of doubts.

Now we have a whole fleet of new Boeing 707 and 720-B jet airplanes.

We also have multitudes of pilots including one named Noah and no more doubts.

We fly one of the world's longest non-stop flights: New York to Tel Aviv.

The shorter EL AL non-stop flights (New York to London, Paris and Rome) are simply milk-and-honey runs to us.

One thing in particular that tickles us is that nobody notices when an EL AL jet puts down in Athens or Zurich or Istanbul.

It's absolutely routine.

We go to places you'd expect: Brussels, Vienna, Munich, Amsterdam, Frankfurt.

And some that you might not expect: Teheran, Nairobi, Nicosia and Johannesburg.

At close to 600 miles an hour, there are very few places we can't get you to in 6 or 7 hours.

Think where we could get you in 40 days and 40 nights. Call your travel agent or us at PL 1-7500.

99 art director Sid Myers
artist Sid Myers
copywriter Bob Levenson
agency Doyle Dane Bernbach
client El Al Airline
Which one of these smokes gives you satisfaction without inhaling?

The Walkie-Watchie

The 4 inch SONY television

The 4 inch SONY television

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

101 art director Len Sirowitz
photographer Howard Zieff
copywriter Ronald Rosenfeld
agency Doyle Dane Bernbach
client Sony Corp.
The people up there are relaxing. This is the easiest kind of airliner, you can talk to a whisper. The reason is simple, the engines - and the noise - are all behind you.

It gets off the ground quicker, back on the ground softer than any other kind of jet airliner. Its self-powered air conditioner keeps it as comfortable on the ground as aloft. It has had a more elaborate test program than any other kind of jet airliner. Shhh… the people up there are relaxing. Why don’t you join them?

$23,756.

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

Wisperjets daily from Chicago

<table>
<thead>
<tr>
<th>DESTINATION</th>
<th>DEPARTURE</th>
<th>LANDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>3:00 a.m.</td>
<td>5:00 a.m.</td>
</tr>
<tr>
<td>New York</td>
<td>5:00 a.m.</td>
<td>7:00 a.m.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>7:00 a.m.</td>
<td>9:00 a.m.</td>
</tr>
</tbody>
</table>

103 art director Bob Fiore
photographer Mike Cuesta
抄writer Mike Chappell
agency Papert, Koenig, Lois, Inc.
client 1st National Bank of Miami
Newspaper ads—
under 500 lines—black & white

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

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

Tamiment
in the Poconos. Tamiment 5, Pennsylvania
La Fonda del Sol may run small ads, but they serve big portions.

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

A Freudian Analysis of the Remington Lektronic II

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

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

And you'll feel secure about your appearance, too. 360 cutting edges of durable high-carbon steel slice whiskers off cleanly. They're honed on an angle so that skin doesn't get ploughed up and irritated.

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

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

What's the greatest Freudian benefit of the REMINGTON*LEKTRONIC II? IT MAKES YOU LOOK SEXY!
Announcing an exhibition of Salvador Dali's "Art in Jewels" at Schrafft's Eastchester.

See "Art in Jewels" in the White Room at Schrafft's Eastchester, 680 White Plains Road. Stay for lunch. Or cocktails. Or dinner. The food is delicious. The prices? Realistic. And the decor? Right now, it's surrealistic. Here are the facts: "Art in Jewels" is a collection of 31 sculptures by Salvador Dali in diamonds, rubies and pearls set in platinum and gold, worth over $1 million. "Art in Jewels," on display from May 23 to June 4, is sponsored by the Bronxville-Pelham Committee for Lincoln Center, courtesy of the Owen Cheatham Foundation. Exhibit opens at 11 A.M. weekdays, noon on Sunday. Admission $1.00, children under 16, 50c. All proceeds go to Lincoln Center.
Italy this fall is Michelangelo’s Italy. Italy is seeing Michelangelo’s David, Moses, the monumental Sistine ceiling... this year, his 400th anniversary. Italy in the fall is to listen in La Scala at Milan, to taste in the vineyards of Orvieto. Italy is balmy autumn days, catching a mermaid at Sorrento. Italy is excavations at Herculaneum, Greek monuments in Paestum. Write to: Italian State Tourist Office, 626 Fifth Avenue, New York, for free booklet. And see your travel agent. Italy is tasting, seeing, feeling; Italy is for staying and staying and staying.

ITALY '64

ONE OF THE BIG SHOTS AT SCHRACHT’S

Fifty years ago, most New York bartenders poured a full 1 1/2-ounce shot into every drink they served. At 29 Schrafft’s restaurants, the bartenders still do. So stop in for cocktails at one of our Men’s Grill Bars or Dining Rooms. See how you like the big shot. And how you like being treated like one.

SCHRACHT’S

Frost & Shacht Co., Inc.

client Schrafft’s
Newspaper ads—
R.O.P. color all sizes

This magazine features:

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

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

Because people like it so much. They subscribe to the magazine where the articles are the outstanding articles on the planet. They subscribe to the magazine with the pictures the world may never see, the stories the world will never know, the people the world won't meet. They subscribe to the magazine where the stories are told with the stories of their own lives.

Art Director Dick Hess
Designers Dick Hess
Copywriters Joe Ecclesine / Dick Hess
Agency Van Brunt & Company
Client National Geographic
LIDS: CAT'S EYE GREEN 2.00*
LIPS: NAVY PINK DAY 2.00*
GERMAIN MONTIEL'S COLOR SCHEMERS
ON THE COMMITTEE TO WELCOME SPRING.

MATCH MONTIEL EXPERTS ALL WEEK
MAKE EYES ... (AND MORE GOOD-LOOKS).
ENCOURAGE ENVIOUS GLANCES...
LOOK YOU, BUT VERY NEW!

111 art director Robert L. Humbles
artist Albert Marceil
client Neiman-Marcus
A bunch of grapes is a bunch

Looking for a truly distinctive grape?

This is for a tasteless market.

Every grape in the bunch is
different inside, different outside.

same design, same material.

In some companies, all grapes are just right for any kind of dress.

put on the bunch and pick up


Remove one another at a party

and each have the

same kind of grapes.

So

isn't limited

by mere
grapes at

a party

clothes at a

dress.

Here's how the bunch

with the bunch.

Cox's

All instant coffees were black

until Borden's made one light.

New Coffee Combo gives

you dark, rich 100% Colombian
coffee--already lightened in

the jar. "Just right" light. It's
delicious in the cup.
"No one can buy fresher vegetables for their soup than we do. No one," says Henry Heinz.

I have never believed that the soup kettle should be a dumping ground for second-rate vegetables. Neither did my grandfather. Back in 1898, he said: "No Heinz Soup shall ever be made with old and shrivelled vegetables to save pennies at the expense of our reputation."

Every Heinz Soup shall be a good and honest dish. And the day will never come that I will be ashamed to have a stranger at my kitchen.

I would not be ashamed to have my grandfathers in our kitchen in 1963.

No one should use with second-rate vegetables. Nor the people who put up other brands, which is an entirely different kettle of soup. And not you, not even if you pay the finest prices. It is no fault of yours.

You see, we don't have to wait until the vegetables travel to the market. We grow them where they grow and in the fields where they are grown to our specifications. And no one pulls them out of the ground or off the vine ahead of time.

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Our carrots might surprise you. They are not little baby carrots that haven't had time to grow up. They are not good enough.
"Fresh noodles for every can of chicken noodle soup," says Henry Heinz. "We wouldn't use anything else."

As we consume our broth:
Noodles that are made at home, dried and stored until they are needed, are perfectly good.
Most people make those chicken noodle soups this way.
Our way is better.
There's something retro about our noodles. They look handmade. They don't break. They are not added later in their natural state in your bowl. Because we make them fresh in each can, we avoid those retro objections.

This is important.
My grandfather recognized the same thing early in the game. "Remember," he would say,
people also judge food by its appearance. Let us never forget to make Heinz soup as attractive to the eye as they are to the taste.

Our fresh noodles also have heart. They get thoroughly seasoned with the broth they cook in. They are, literally, the never-ending H.J. Heinz, taste永远不会停止的面条．

We could not serve our soup with ordinary noodles. Our soup uses egg noodles. The dough is rich and yellow. And the yellow comes only from the yolk of the egg. Preserving, pasteurizing, making satisfactory egg noodles has been our soup. We are equally aware of our chicken broth. We are sure we always do it right.

If you are ever in Pittsburgh, please come into the Heinz Soup Kitchen. I would be proud to have you visit. By the way, there are 145 good egg noodles in every can of Heinz Chicken Noodle Soup. In case your children ask you.
Join the flock at the dock.

The red carpet treatment is a Christmas tradition at JOSEPH HORNE CO.
What you can't see when you look through the window of a bacon package

You can't see much of most of the story. But hold on. What you do see can tell you a lot. If you know what you're looking for.

First, look at the fat. If it's firm and knotty, you know your bacon came from a young porker raised on hard-kerned grains. It's healthy! Oh yes. This is where you get consistently lean, firm bacon that is rich in flavor and full-bodied. But that isn't the only fat in there. That's bacon that is rich in flavor and full-bodied.

Now look at the lean. If it's a deep red, you're looking at bacon that was smoked slowly and thoroughly. For Armour, we have some old-fashioned ideas about smoking. We use only selected hardwoods, they drive a sweeter, smoker taste into the bacon, and at the same time, bring out the flavor of its brown sugar.

One more thing. And you'll see if the butternut you pull the slices apart. The bacon in an Armour Star package comes straight from the middle of the slab, where the hogs of lean, tender, and flavorful. In fact, we trim off as much as two pounds of fat from the average slab to get at this meaty meddle section.

We like to think this feature is our part in the reason why the meats that wear the Armour Star—Star Bacon, Franks, Lunch Meats and Golden Star Ham—are the meats the butcher brings home.

119 art director Roger Wilder
photographer Mel Kaspar
agency Young & Rubicam, Inc.
client Armour & Company
For female readers only:
One of the most difficult jobs we have at Cox's is assisting women in the selection of a Valentine gift for the men in their lives. First off, we know that women know more about love and gifts than anybody. And we know that the women who come into Cox's Men's Store know more about the men they love than anybody. So sometimes, when a woman picks out a Valentine gift that might not be the ideal thing for a man, it takes a lot of psychology to suggest something more appropriate. We don't have to do this often because we have a wide selection of excellent gifts for men at Cox's Men's Store. But sometimes it comes up. For instance, if a lady insisted on giving her man a red vest, with pink silk lining, and a little cupid emblem over the heart, we would apply psychology and show her some other possibilities. But if she still insisted, we would scrap the psychology and have a vest like that specially made for her. Some man might be mad at us later, but it's our rule at Cox's that no customer goes away without just what she wants.
Posters—
24-sheet—painted boards included

Kids get carried away with it.

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

Got a lot to carry? Get a box.
Rainier Brewery, Seattle – from 10 a.m. weekdays.

124 art director Stan Jones
artist Paul Davis
agency Doyle Dane Bernbach, Inc.
client Sick's Rainier Brewing Company
Ten reasons to own a dishwasher:

art director Bob Biancalana
photographer Halberstadt
copywriter Hugh McGraw
agency Batten, Barton, Durstine & Osborn
client Pacific Gas and Electric
Advertising art
Fill in the dotted line

with a Pittsburgh National Loan

They both get their bubbles the hard way.

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

art designer Richard Bergeron
photographer Elbert Budin
copywriter Dave Reider
agency Doyle Dane Bernbach, Inc.
client Utica Club Beer
128 art director Dave Maclnnes
designer Dave Maclnnes
artist Dave Maclnnes
copywriter John Wagner
agency Griswold-Eshleman Company
client Cleveland Zoo

Gold Medal Award

129 art director Stan Jones
designer Stan Jones
photographer Bernard Gardner
copywriter Bob Finley
agency Doyle Dane Bernbach, Inc.
client Sicks' Rainier Brewing Company
Posters—
all others—car cards included

(At Marine Midland we call him Harry)

130 art director John La Cava
designer John La Cava
artist Garrett Studio
copywriter Robert Schoenberg
agency Batten, Barton, Durstine & Osborn, Inc.
client Marine Midland Trust Company
"I quit school when I were sixteen."
All in favor of the Experimental Film Session?

Let's have a show of hands.

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Director</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 29</td>
<td>The Runner</td>
<td>Bruce Mahler</td>
<td>35 mm</td>
</tr>
<tr>
<td>November 6</td>
<td>On the Waterfront</td>
<td>Jutra</td>
<td>27 min</td>
</tr>
<tr>
<td>November 12</td>
<td>Very Nice</td>
<td>Godard</td>
<td>8 min</td>
</tr>
<tr>
<td>November 19</td>
<td>Funny Face</td>
<td>Godard</td>
<td>7 min</td>
</tr>
<tr>
<td>November 26</td>
<td>The Sea</td>
<td>Kreski</td>
<td>20 min</td>
</tr>
</tbody>
</table>

The Experimental Film Session, usually Tuesdays, at 11:30 am. in Theatre A. Arranged by Lee Schles.

133 art director Ronald Barrett
designer Ronald Barrett
copywriter Ronald Barrett
agency Young & Rubicam, Inc.
client Y & R Experimental Film Session
designer Harold Betancourt
photographer Clarence Snyder
copywriter Robert B. Hampson
agency Hazard Advertising
client Bethlehem Steel Corporation / Safety Division
K & F Productions Presents

Brubeck & Basie

with the Dave Brubeck Quartet

with the Count Basie Orchestra

Exclusive Columbia Recording Artist

Exclusive Verve Recording Artist

Oct 18th, 8:30
Lincoln Center Philharmonic Hall

Tickets: $5.50, 5.00, 4.50, 4.00, 3.50

Tickets on sale now at Lincoln Center. Mail Orders: K & F Productions 120 E. 30 St. LE 2-2080

135 designer Milton Glaser
artist Milton Glaser
client K & F Productions
Read the untold story of Ireland's underground army starting Sunday, March 8 in The Boston Globe.

art director Robert F. Schmalenberger
artist Ronnie Walsh
copywriter Mal MacDougall
agency Batten, Barton, Durstine & Osborn, Inc.
client Boston Globe
A REFRESHING SLICE OF LIFE. EVERY WEEK.

Need the nearest beauty shop? Here's where to get it!

(If it's not in the Yellow Pages—forget it!)

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

138 art director Rene Kuypers
designer Rene Kuypers
artist Wally Niehart
copywriter Ellen Betsch
agency N. W. Ayer & Son, Inc.
client Chesapeake & Potomac Telephone
Company of Washington
An adult finds out in The New York Times

TOP THOROUGHBREDS CROSS HERE STARTING MARCH 16
BIG A
You don’t have to be Jewish to love Levy’s real Jewish Rye.

141 art director William Taubin
photographer Howard Zieff
copywriter Judy Protas
agency Doyle Dane Bernbach, Inc.
client Levy’s
VERNACULAR AMERICA: SOURCES OF POP-ART
JULY 1 TO AUGUST 1 AT THE PEPSI-COLA EXHIBITION GALLERY, 500 PARK AVENUE N.Y.

People who switch to the New York Herald Tribune soon forget all about The New York Whatchamacallit.
Magazine advertising art—
3 colors or more

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

Children play—hare...
art director George Rappaport
designer George Rappaport
artist George Rappaport & Associates
photographer Cal Bernstein
agency West, Weir & Bartel, Inc.
client Elisabeth Stewart Swimwear
Next time you have people over, bring out the new Polaroid Color Pack Camera. It’s better than spiking the punch. Everyone wants a crack at making color pictures in a minute. And everybody unbends. Even the stuffed shirts. It’s fun to look over the pictures the next morning, too. If they’re left any.

Next time you have people over, bring out the new Polaroid Color Pack Camera. It’s better than spiking the punch. Everyone wants a crack at making color pictures in a minute. And everybody unbends. Even the stuffed shirts. It’s fun to look over the pictures the next morning, too. If they’re left any.

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

146 art director Robert Gage
photographer Howard Zieff
copywriter Phyllis Robinson
agency Doyle Dane Bernbach, Inc.
client Polaroid Corp.
art director Michael Blatt
photographer Bert Stern
 copywriter Herb Green
 agency Delehanty, Kurnit & Geller Adv.
 client House of Fragrance
Trust your car to the man who wears the star

art director Dick Ende
photographer Jay Maisel
agency Benton & Bowles, Inc.
client Texaco
Who knows much about the Scots?

Art director: Jeanne Jackson
Photographer: Frank Cowan
Agency: N. W. Ayer & Son
Client: P. A. P.
153 art director Merv Shipenberg
designer Merv Shipenberg
photographer Bill Helburn
copywriter Nina Derue
agency Altman, Stoller, Chalk Adv. Inc.
client Diane Young

154 art director Robert S. Smith
photographer Robert S. Smith
copywriter Beth Holmes
agency The Fletcher Richards Co., Inc.
client Plax / Monsanto Chemical
155 art directors James Miho / John Massey
designer James Miho
artist Robert Vickrey
copywriter Boris Todrin
agency N. W. Ayer & Son, Inc.
client Container Corporation of America

157 art directors Roger Ferriter / Dan Keefe
designer Roger Ferriter
artist James Hill
copywriter Jay Socin
agency McCann-Erickson Inc.
client John Hancock Life Insurance
Sure, you can live without it.
The new Polaroid Color Pack Camera won't
mow your lawn or drive you to the station.
What it will do is deliver a beautiful color
picture a minute after you take it.
And bring a new kind of kick into your life.
I just does it that way.

Art director Richard Bergeron
photographer Allen Vogel
copywriter Ronald Rosenfeld
agency Doyle Dane Beahm Inc.
client Calvert Whiskey
163 art director Frank Kirk
photographer Hal Davis
agency Trans Air Advertising, Inc.
client Rob Row

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

For longer trips, of course, it's Qantas.
166 art director Larry Paolucci
designer Larry Paolucci
artist Mark English
copywriter Dorothy Perillo
agency Gilbert Advertising Agency, Inc.
client Andrew Geller
167 art director Larry Paolucci
designer Larry Paolucci
artist Mark English
copywriter Dorothy Perillo
agency Gilbert Advertising Agency, Inc.
client Andrew Geller
HOW TO IDENTIFY A NETWORK

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

173 art director Louis Dorfsman
designer Louis Dorfsman
artist Ed Sorel
copywriter Robert Strunsky
client CBS Television Network
Distinctive Merit Award

Look: Raffine—simplicity and pure drama in fixed black velvet, with a great swirl of silk self on round the knee. EATON’S Fashion Flair ’65

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

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

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

179 art director Michael Withers
designer Michael Withers
artist Norma Welliver
copywriter Barbara Fagan
agency Benton & Bowles, Inc.
client Allied Chemical / Caprolan
YOU CAN'T FIND "SANFORIZED" IN SOME FIELDS

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

181 art director Louis Dorfsman
designer Louis Dorfsman
artist John Alcorn
copywriters George Bristol / Paul MacCownalt
client CBS Television Network
In the fabric business there's one word that doesn't have to be whispered behind closed doors: SANFORIZED.
This is our average sponsor. On the average he's happier than the average sponsor on the other two networks. After all, we've drawn the biggest average daytime audiences since 1958, the biggest average nighttime audiences since 1955 and been the world's biggest single advertising medium since 1954. He might have taken a bath somewhere else.

CBS Television Network®

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

CBS Television Network®
It's a woman's prerogative to change her mind

Bazaar sees that she does!

Don't get tires. Get tiger paws.

U.S. Royal
Lose weight. Get an electric blanket.
Poster art—
all other posters—car cards included

191 art director Leora Motta
artist John Rombola
client WPAT

Distinctive Merit Award

Brazil

From a unique land comes the world's most popular coffee

192 art director Frank Attardi
artist Push Pin Studio / Isadore Seltzer
copywriter Edward Handman
agency Handman & Sklar, Inc.
client Coffee of Brazil
Who gets to RIO faster than those other birds?

VARIG AIRLINES 707s
only jets flying year-round nonstop to RIO
and on to SAO PAULO and BUENOS AIRES.
An adult finds out in The New York Times

Where are the men who wear the pants? TRUE has them

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

- 196 art director Hershel Bramson
artist Tomi Ungerer
copywriter S. Ethan
agency The Gumbinner-North Company, Inc.
publisher Fawcett Publications
client True Magazine
Design of complete editorial unit
**GARDEN ON YOUR SHELF**

Here's a quick canned fruit sensation. The filling is made with pineapple, apricots, plums, and peaches. Serve it warm or cold over ice cream, ice cream with fruit, or in a pastry shell.

1. Drain the fruit.
2. Combine the sugar with the gelatin and water; heat the mixture until the sugar is dissolved.
3. Stir the gelatin mixture into the fruit.
4. Pour into a mold and chill until firm.
5. Unmold and serve.

**Ingredients:**
- Canned fruit
- Sugar
- Gelatin
- Water

**Instructions:**
1. Preheat the oven to 350°F.
2. In a bowl, combine the dried fruits and sugar.
3. Place the mixture in a pie shell and bake for 20 minutes.
4. Serve warm with whipped cream or ice cream.

**Tips:**
- Use any combination of dried fruits.
- Add a touch of liqueur for a special touch.

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199 art directors Herb Bleiweiss / Otto Storch

designer Herb Bleiweiss

artist: Gyo Fujikawa

photographer Otto Storch

copywriter Selma Robinson

publisher McCall Corporation

client McCall's Magazine
203 art director Arthur Paul
designer Arthur Paul
artist Paul Davis
publisher HMH Publishing Company
client Playboy Magazine

205 art director William Cadge
designer Harvey Gabor
photographer William Ward
publisher McCall Corporation
client Redbook Magazine
206 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Douglas Kirkland
publisher Cowles Magazines & Broadcasting, Inc.
client Look Magazine

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

Talk about beans and your husband might be halted by the thought of beans and beans. But beans are worth a second thought. Even a Wird They're apt and quick to prepare.

Apart from their versatility, beans are a cheap and nutritious source of protein. They can be used in many recipes, including beans, lentils, red beans, black turtle beans, green peas, and limas. There are many others, like the navy peas, which are essential for authentic Boston baked beans and cranberry beans.

In South American favor., beans are used in dishes like beans, lentils, and beans. In Europe, beans are used in dishes like beans and beans.

Whatever the variety of beans, think of beans for an easy meat dish and to call the faintly to atone for about beans. A collection of meat dishes begins on Page 309.

face of pleasure

An inspiration to the producers, new to the art director Allen F. Hurlburt, and designers Allen F. Hurlburt / Joe Tarallo, the image of pleasure has been created. The image of pleasure has been created. It is a collection of images, including a woman in a hat, a man in a hat, and a woman in a dress. The image of pleasure has been created. It is a collection of images, including a woman in a hat, a man in a hat, and a woman in a dress.
THE CHAMPAGNE TRAIL

The champagne trail leads from the open door of the wine store to the bar. It's a trail that winds through the aisles of the store, past rows of bottles and shelves of champagne, and out into the street. It's a trail that's been traveled by many, but never before has it been so clearly marked. The trail is paved with gold and lined with crystal, and it's easy to follow. The trail leads to the bar, where glasses of champagne are waiting to be poured. It's a trail that's perfect for a night out, or a quiet evening at home. The trail is a symbol of luxury and sophistication, and it's a trail that's sure to please any champagne lover.
bewhiskered, bejeweled and be jolly

212 art director Albert Greenberg
designer Albert Greenberg
artist Dave Epstein
photographer Leonard Nones
copywriter Harvey E. Phillips
publisher Esquire, Inc.
client Gentlemen's Quarterly

213 art director Henry Wolf
designer Henry Wolf
photographer Dan Wynn
client Show Magazine
TWO FACES OF HARLEM

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

COLOR IT YOUNG!

215 art director Albert Greenberg
designer Robert P. Smith
artist Arline & Marvin Oberman
copywriter Everett Mattlin
publisher Esquire, Inc.
client Gentlemen's Quarterly
Through a Glass, Darkly
by Eugenia Sheppard

Seventh Avenue Is Self

Trend Report: The Garment Center

Some of the more vital facts in the clothing industry's fall line-up indicate that in 1966 we may be seeing a re-emphasis on the "good living" that was so much a part of the "bad" years. New, serviceable, high-quality, ready-to-wear garments are being offered. Mod cons are becoming obsolete as the market demands more comfort and style at the same time.
218 art director Albert Greenberg
designer Albert Greenberg
artist Marilyn Hoffner
publisher Esquire, Inc.
client Gentlemen's Quarterly

219 art directors Ruth Ansel / Bea Feitler
photographer Richard Avedon
publisher Hearst Magazines
client Harpers Bazaar
WHEN A GOLF COURSE TURNS ON YOU
A fairway is no fairway when it turns into the teeth of a hurricane. The wind, through the openings of green, carries a system of weather, often invisible except to the golfer. The air currents create a swirling cloud that bends back down on its own, creating a wall of wind and water. The gusts are so strong that the golfer's club is ripped from his hands, and the ball rolls down the fairway, skipping over the water. The golfer is left with nothing but the memory of the storm.

221 art director: Richard Gangel
designer: Richard Gangel
artist: Robert Osborn
publisher: Time, Inc.
client: Sports Illustrated
Gold Medal Award

FABULOUS, FUTURAL

PORTUGAL

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

The last time a good Portuguese began to house

222 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Irving Penn
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine
The enduring songs of the 20th century

In the Shade of the Old South

Over There

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

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

in new orleans

#ULV
WATERMELON;
SOLD;HFRF
Magazine covers—consumer magazines

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

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

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

232  art director Charles Schorre
    designer Charles Schorre
    artist Charles Schorre
    client The Houston Post
Chief Johnny Big Tree, today...and as he looked when he posed for the Indian-head nickel fifty-one years ago:

Good Indians we got (page 58). Bad Indians you can have (page 76).
234 art director Leonard Jossel
photographer Dan Budnik / Magnum Photos
publisher Cowles Magazines & Broadcasting, Inc.
client Venture Magazine

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

236 art director Jerry McPhail
designer Dugald Stermer
artist Dugald Stermer
agency Middaugh Associates
client The Houston Post
238 art director Leonard Jossel
photographer Tibor Hirsch
publisher Cowles Magazines & Broadcasting, Inc.
client Venture Magazine

237 art director Albert Greenberg
designer Albert Greenberg
photographer Carl Fischer
copywriter Idabelle Schiefer
publisher Esquire, Inc.
client Gentlemen's Quarterly
TRAVEL TRADE
1984 SALES GUIDE
MAY 1984
SECTION TWO

---

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

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

244 art director Laurence Lustig
designer Laurence Lustig
artist Laurence Lustig
publisher The Penton Publishing Company
client The Book Production Industry
7th Annual Paper Issue

musical america

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

art director Kay Susmann
designer Kay Susmann
publisher Musical America
Institutional company magazines

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

248 art director Lew Di Paolo
designers Lew Di Paolo / Modesto Torre
artists R. Bergeron / H. Trotin / Renoir / Maillol
photographers H. J. Rau / A. Vogel / D. Bennett
agency L. W. Frohlich & Company
client Lloyd Bros., Inc.
art director Bob Dion
designer Jim Lienhart
photographer Lars Hedman
agency Needham Louis & Brorby, Inc.
client Champion Papers

art director Milton Glaser
designer Seymour Chwast
artists Seymour Chwast / Milton Glaser / Isadore Seltzer
publisher Push Pin Studios
LARGE VOLUMES OF DILUTE URINE ARE EXCRETED IN BOTH PITUITARY AND NEPHRIC FORMS OF DIABETES INSIPIDUS. DIFFERENTIAL DIAGNOSIS DEPENDS ON THE ABILITY OF THE KIDNEY TO RESPONSE TO ANTIDIURETIC HORMONE.

Pituitary diabetes insipidus is caused by a lack of ADH, which is one of the hormones that control water balance. ADH is produced by the pituitary gland and acts on the kidneys to increase the reabsorption of water from the urine. When ADH is missing or not functioning properly, the kidneys excrete large amounts of dilute urine, leading to symptoms of diabetes insipidus. In nephritic diabetes insipidus, the kidneys are unable to respond to ADH due to damage from other conditions. Differential diagnosis involves testing for ADH levels and kidney function to determine the cause of the condition.
254 art director Ken Rodmell
designer Ken Rodmell
photographer Roy Nicholls
publisher Imperial Oil Limited
client Imperial Oil Limited

Distinctive Merit Award

255 art directors Stanley Eisenman / David Enock
designers Stanley Eisenman / David Enock
artists Stanley Eisenman / David Enock
photographers Stanley Eisenman / David Enock
agency Eisenman & Enock
client Pepsi-Cola Company
Institutional reports—
annual, financial, business & other

256 art directors Advertising Designers, Inc. /
Joe Weston
designer Joe Weston
artists Joe Weston / Dave Pacheco
copywriter Floyd Oliver
agency Arthur Foristall & Co.
client Far West Financial Corp.

257 art director Charles Walz, Jr.
designer Norman Perman
artist Norman Perman
photographer Charles Smith
copywriters W. Cray / T. Craig / A. Clem
client Abbott Laboratories
258 art director Ray Engle
designer Ray Engle
artist Ray Engle & Associates
photographer Gordon Stephens
agency Gordon Stephens Associates
client Pacific Clay Products

259 art director Thomas Geismar
designers Thomas Geismar / Eugene Sercander
photographers Ben Rose / Jay Maisel
copywriter William S. Brown
agency Chermayoff & Geismar Associates
client Pepsi-Cola Company
260 art director Robert M. Runyan
designer Robert M. Runyan
artist Saul Lambert
copywriter Dick Roper
agency Robert Miles Runyan & Assoc. Inc.
client Litton Industries

261 art director Tom Courtos
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates, Inc.
262 art director Ken Parkhurst
designer Ken Parkhurst
artist Ken Rang
photographers Todd Walker / Peter Langer
copywriter Peter Langer
client Hunt Foods & Industries, Inc.

You can't appreciate Williamsburg unless you walk through the town. Always you see something different, a street or a chimney from some angle you never saw before.

—RICH D. ROYALFELLW, JR.

263 art director Richard Stinely
designers Richard J. Stinely / Wm. D. Gravitt
photographer Taylor Lewis
publisher Colonial Williamsburg, Inc.
the forty-third annual
of advertising & editorial
art & design
of the art directors club
of new york

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

Personality Measures in Admissions

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

265 art directors John Berg / Robert Cato
designer Jerry Smokler
artist Jerry Smokler
photographer Don Hunstein
client Columbia Records / Jazz Odyssey
Volume III
THERE ARE FEW EARTHLY THINGS MORE BEAUTIFUL THAN A UNIVERSITY

ALMATER

CITY OF INTELLECT

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

267 art director Charles M. Helmken
artist Jerry Dadds
photographer Joseph Consentino
publisher American Alumni Council
client Alma Mater Magazine
268 art director John R. Carter
designer John R. Carter
artist John R. Carter
photographer John R. Carter
client ASUCLA

269 art director Walter Ender
designer Walter Ender
artist Walter Ender
photographer Bleecker Green
copywriter Dr. Donald Cowan
agency Ender Associates Advertising
client University of Dallas
270 art director Bradbury Thompson
designer Bradbury Thompson
artist Bradbury Thompson
photographer Edward H. Manchester
copywriters Edgar Allan Poe / Jean Bradnick
client West Virginia Pulp & Paper Company
Editorial art
Design of complete sales promotion unit
Sales promotion art
273  art director Henry Wolf  
designer Henry Wolf  
artist Domenico Gnoli  
publisher Show Magazine  
client Show Magazine

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

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

277 art director William Cadge
designer William Cadge
photographer William Ward
publisher McCall Corporation
client Redbook Magazine
278 art director Veto Variotta
artist Milton Glaser
publisher The Reader's Digest

THE HUNTERS

279 art director Arthur Paul
designer Arthur Paul
artist Frank Bozzo
publisher HMH Publishing
client Playboy Magazine
You can tell a man he's more trouble than he's worth; but if he's worth anything at all he will not lower the price of himself.
A BOWL OF ORANGE FOR A PICK-ME-UP

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

283 art director Richard Gangel
artist Milton Glaser
publisher Time, Inc.
client Sports Illustrated
art director Richard A. Thompson
designer Richard A. Thompson
artist Hy Roth
publisher Greenleaf Publishing Company
client Rogue Magazine

THE INFIDELITY MACHINE

art director Leonard Jossel
photographer David Drew Zingg
publisher Cowles Magazine & Broadcasting, Inc
client Venture Magazine
286 art director Arthur Paul
designer Arthur Paul
artist Paul Davis
publisher HMH Publishing Company
client Playboy Magazine
287 art director Andrew Lessin
artist Seymour Chwast
publisher Boy Scouts
client Boys' Life Magazine

SOAP BEAST

288 art director Edward A. Hamilton
designer Paul Jensen
artist Rudolf Freund
publisher Time-Life Books
client Life Nature Library / "Land & Wildlife of Australia"
The "Time Slipped" Sign in New Orleans

...And Thou Time Slipped

Signs of Past Times
Distinctive Merit Award

art director Max Maxwell
designer Max Maxwell
artist Art Kane
photographer Art Kane
publisher Queen Magazine
Gold Medal Award

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

Gold Medal Award

293 art director Otto Storch
designer Otto Storch
photographer Otto Storch
copywriter Arthur E. Henley
publisher McCall Corporation
client McCall's Magazine
294 art directors Ruth Ansel / Bea Feitler
photographer Richard Avedon
publisher Hearst Magazines
client Harper's Bazaar

295 art director Bernard Quint
photographer Brian Brake
publisher Time, Inc.
client Life Magazine
296 art directors Ruth Ansel / Bea Feitler
photographer Hiro
publisher Hearst Magazines
client Harper's Bazaar

297 art director Edward A. Hamilton
designer Ben Schultz
photographer Farrell Grehan
publisher Time-Life Books
client Life World Library—"Switzerland"
298 art director Elton Robinson
photographer Hiro
publisher American Heritage Publishing Co.
client Horizon Magazine

299 art director Albert Greenberg
designer Albert Greenberg
photographer Carl Fischer
publisher Esquire, Inc.
client Gentlemen's Quarterly
300 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Art Kane
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine

301 art director Ernest G. Scarfone
photographer Keuchi Akimoto
publisher The Billboard Publishing Co.
client Modern Photography
302 art directors Ruth Ansel / Bea Feitler
photographer Hiro
publisher Hearst Magazines
client Harper's Bazaar

303 art director Andrew Lessin
photographer Gene Daniels
publisher Boy Scouts
client Boys' Life Magazine
304 art director Allen F. Hurlburt
designer Allen F. Hurlburt
artist Art Kane
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine

305 art director Allen F. Hurlburt
designer Allen F. Hurlburt
photographer Robert Freson
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine
306 art director William Cadge
designer William Cadge
photographer Carl Fischer
publisher McCall Corporation
client Redbook Magazine

307 art director Allen F. Huriburt
designer Allen F. Huriburt
photographer Robert Freson
publisher Cowles Magazines & Broadcasting, Inc.
client Look Magazine
308 art director Charles Crandall
designer Charles Crandall
photographer Bob Goldberg
publisher Cowles Magazine & Broadcasting, Inc.
client Look Magazine

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

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

311 art director Ernest G. Scarfone
photographer William Klein
publisher The Billboard Publishing Company
client Modern Photography
312 art directors Otto Storch / Herb Bleiweiss
photographer Howard Zieff
publisher McCall Corporation
client McCall's Magazine

313 art director Elton Robinson
photographer David Plowden
publisher American Heritage Publishing Co.
client Horizon Magazine
314  art directors Ruth Ansel / Bea Feitler
   photographer Hiro
   publisher Hearst Magazines
   client Harper’s Bazaar

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

A Burst of Negro Drama

Strange Hill still anger and despair

[Image of a person holding sticks]
Magazine cover art
consumer magazines & trade magazines

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

317 art director Frank Zachary
designer George Giusti
artist George Giusti
publisher The Curtis Publishing Company
client Holiday Magazine
318 art directors Ruth Ansel / Bea Feitler
photographer Hiro
publisher Hearst Magazines
client Harper's Bazaar

319 art director Walter Allner
designer Walter Allner
photographer Ben Somoroff
publisher Time, Inc.
client Fortune Magazine
320 design editor Peter Palazzo
art director Joe Sapinsky
designer Michael Uris
photographer Bill Binzen
client New York Herald Tribune

321 design editor Peter Palazzo
art director Joe Sapinsky
photographer Reid Miles
client New York Herald Tribune
322 art director Harry Sehring
designer Harry Sehring
artist Harry Sehring
client Academy of Natural Sciences

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

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

Distinctive Merit Award

328 art director Elton Robinson
photographer Carl Fischer
client Morgan Guaranty Trust Company
God also created man in His own image and likeness, endowed him with intelligence and freedom,
how to wrap a stone

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

332 art director Frank Nofer
designer Frank Nofer
photographers Bob Hayman / Ralph W. Smith
copywriter A. Joseph Newman, Jr.
client Walter T. Armstrong, Inc.
Design of complete sales Promotion unit booklets (8 pages or more)

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

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**334** art director Stan Phillips
artist Push Pin Studios
agency The Lampert Agency, Inc.
client Strathmore Paper Company
335 art directors Philip Gips / Louis Klein
photographer “Life” photographers
 copywriters Jo Murray / Ernie Hill
 publisher Time, Inc.
 client Life International Editions

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

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

338 art directors Ron Sandilands / John Amon
artist Tom Kamifuji
agency Needham, Louis & Brorby, Inc.
client Champion Papers, Inc.
339 art director Wayne Webb
designers Wayne Webb / Bill Kinser
artist Bill Kinser
photographer Whitaker Guernsey Studio
client Revere-Wollensak Division / 3M Company

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

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

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

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

344 art director Tom Gorey
artist Nicolas Sidjakov
agency Needham, Harper & Steers, Inc.
client Champion Papers, Inc.
345 art director Mort Rubenstein
designer Peter Rauch
artist Peter Rauch
photographers Peter Rauch / CBS Photos
copywriter Aaron Cohen
client WCBS-TV

346 art director Thomas Geismar
designer Michael Tesch
artist Chermayeff & Geismar Associates
copywriter John Wilkoff
agency Batten, Barton, Durstine & Osborn, Inc.
client Columbia Broadcasting System
347 art director Arthur Glazer
designer Charles Gold
photographer Frank Harrel
抄writer Frank Harrel
agency Young & Rubicam, Inc.
client Young & Rubicam, Inc.

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

SCHEDULE OF BENEFITS

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<tr>
<th>Class</th>
<th>Base Annual Salary at Wage</th>
<th>Amount of Benefits</th>
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<tr>
<td>1</td>
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<td>15</td>
<td>70,000</td>
<td>14,000</td>
</tr>
</tbody>
</table>

Note: Benefits are paid in full when the employee's death occurs within 90 days of the employee's death.
This magazine comes every week. Mother and Daddy are always asking which one has it. They sure talk a lot about it. I like TV better.

Why not help make the miracle of Salk Vaccine happen by giving to the March of Dimes. It means you give money to save the lives of babies.

It's not only infancy and childhood that require new forms of treatment. Many diseases that once were fatal are endangered in the generally before two or three years of age. And there is nothing anyone can do to stop it from happening. Not now. That's where you come in. Behind many of the great medical discoveries of this century are people like you who believed that the "impossible" happened. Support our research program. Make out one check to the "National Tay-Sachs Association, Inc.

Client: National Tay-Sachs Association, Inc.
351 art director Lewis Van der beken
designer Lewis Van der beken
artists Robert Flemate / Grant Wright / Lewis Van der beken
copywriter Dr. William J. White
client Douglas Aircraft Co., Inc. / Missile & Space Systems Division

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

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

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

355 designer Norman Kohn
artists Norman Kohn / Elizabeth White
copywriter Anne Rivers
client Presbyterian Survey
356 art director Dick Jones
designer Dick Jones
artist Martin Donald
copywriters Patricia Martin / Dick Jones
agency Sudler & Hennessey, Inc.
client Advertising Women of New York Foundation, Inc.

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

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

For noses of every description,
one safe and sure prescription:
On Rx only  Otrivin®
(xylometazoline)

client International Paper Co.
362 art director Jerome Snyder
   designer Helene Kenny
   artist Helene Kenny
   copywriter Martin Gardner
   client Scientific American

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

Spring is a time of change. Snowdrops become raindrops. Gene becomes breezes. Browns become treanna al. "We are time or Orange to O."

a Flannel \textsuperscript{365} comes madras. Wool becomes oar. Pelorociarb becomes oar. cotton batiste becomes oar. Pelorociarb becomes oar. cotton batiste becomes oar.

364 art director Santo Pulise
designer Santo Pulise
artist Jarvis Boone
photographer Don Nichols
copywriter Edward Milneaux
agency Erwin, Wasey, Ruthrauff & Ryan
client REA Railway Express

365 art director Al Weintraub
designer Al Weintraub
artist Al Weintraub
copywriter Al Weintraub
client London Dock
What does the Journal look like to a woman who cannot see?

"James Thurber's Blindness was known to a great many people, but it was when my own eye problems suddenly got in the papers that we learned so much about the incredible kindness and generosity of people. Among the many hundreds of friends and total strangers who wrote or telegraphed us during that period, there were more than a dozen who offered to give us one of their eyes. They didn't care which one of us accepted the gift. They merely wanted to share with us something they thought they could easily do without—but the issue they felt we needed more than they did.

"Blind women desperately wanted a woman's magazine of their own. They are just as hungry as other women for news of fashion, beauty, marriage and child care, meal preparation. But until April, 1962 they were entirely dependent on the time and interest of friends and relatives who could read to them. We selected Ladies' Home Journal to open a new wide window on the world for them. The Journal was chosen because of the great and healthy influence it has had on feminine thought and activity, and because Journal content is pertinent and practical in terms of daily needs. Further, there is an uncommon depth of thought and warmth in Journal's pages. To a woman who can only see with her mind's eye and her heart, this special sensitivity is particularly welcome."

366 art director Arne Lewis
designer Arne Lewis
copywriter Robert Kyle
agency Pavey, Jones & Lewis
publisher Curtis Publication
client Ladies' Home Journal

367 art director Tom Gorey
photographer Nicolas Sidjakov
agency Needham, Louis & Brorby, Inc.
client Champion Papers Inc.
solely for percussion and brass. 

Patent what for the wounding myth 
that a universal materialism pervades 
our society is to be found in the most 
unlikely places.

You'd think, for example, that a snow-
ball would have more chance in hell 
than a madrigal in New Mexico. But 
imagination again would let you down. 

Every Sunday evening in Carlsbad, eight 
or ten voices meet at the home of Gull 
lobber Roy Carey, Jr., to sing madrigals 
a capella. The madrigal sessions in a coun-
try which suggests yucca, mesquite, and 
mesa rather than fragile medieval part-
songs were instituted by Mr. Carey 
after he bought, restored and installed 
a pipe organ in the living room of his 
home.

Made by Rieger, an Austrian firm, the 
organ was one of about a dozen im-
paired after the war. Mr. Carey bought 
from the original owner, a small col-
lege whose students had apparently 
tested on appreciation the merits of its 
design and construction. When Mr. 
Carey caught up with it, its pipes were 
rewired and its manuals were shipped 
sound one day at the organ, someone 
had set a lighted cigar on the console 
woodwork. After the organ was dis-
assembled and shipped to Carlsbad, Mr. 
Carey sent for a craftsman from the 
Rieger factory to assist him in 
"tuning" and assembling the 1,220 pipes 
scattered about his house, garage and 
office. The job took three weeks. When 
completely installed, the organ stood 
seven feet tall and weighed one ton.

To Mr. Carey, of course, it is a thing 
of beauty and toy forever. By day, he 
runs his highly successful Gulf jobber 
ship. In his leisure, he infuses delicate 
harmonics in which New Mexico is known: the "Land of 
Enchantment.."

We were reflecting recently on the 
harpsichord boom. This delicate key-
board instrument was developed in the 14th century. Bach and other 18th cen-

368 art director Bob Cox 
artist Milton Glaser 
copywriter Murray Salberg 
client WNEW-TV

369 art director Don Willis 
designers Dugald Stermer / Don Willis 
artists Dugald Stermer / Middaugh Associates 
photographers Joe Evans / Sebastian 
copywriter Walter Wilson 
agency Ketchum, MacLeod & Grove, Inc. 
client Gulf Oil Corporation
One small suppository—clean, unobtrusive, inserted in seconds against the rectal wall.

You like its simplicity and convenience. Your patient likes the freedom it gives them from something painful or harsh purgation.

Dulcolax® suppositories often work in 10-30 minutes—almost always within 2 hours to produce a soft, formed stool. No equipment to domesticate; the gentle Dulcolax® action there are far fewer cases of soiling.

A happier patient is a happier you!

That’s why increasing numbers of physicians are turning to Dulcolax®, with orders for its use in place of enemas.

For example, when a physician specified Dulcolax® for postoperative or postpartum patients, he found that patients were more comfortable. That these will be less risks of wound dehiscence or painful draining against sutures. And if you had more time for their special care needs.

In radiculation and other cardiac cases, an order for Dulcolax® meant a stress-free evacuation. Gave you more peace of mind in the special nursing care you rendered.

Dulcolax® can be used in virtually any patient or whom a laxative or enema is indicated. It may be safely given to infants or the aged, obstetrical cases, or those with such conditions as cardiovascular, renal or hepatic disease.

When you work with senile, plegic or other incontinent patients, you want to help them regain their ability to control bowel function. Often, all you need is a nurse to enable the patient to establish a daily routine.

The routine cleansing enema or traditional laxative enema is difficult to use in bowel rehabilitation. Enemas may lead to a sense of frustration for the patient—a feeling of “scopeless dependence.” Dulcolax—with its unique action—may result in numerous encouraging “accidents.”

With Dulcolax® suppositories, you can provide a predictable time each day for evacuation. This helps to restore the patient’s confidence. As increasing bowel control returns, Dulcolax® may be withdrawn with minimal risk of dependence.
It wasn't an easy task to select 40 illustrations from a wealth of prints and books, to achieve the utmost fidelity of reproduction, and to match each illustration with a text of the same period and spirit.

AESOP
Fables
of Illustrated Fables

371 art director Gray Williams, Jr.
designer Peter Oldenburg
copywriters Gray Williams, Jr. / Suzanne R. Boorsch
client Metropolitan Museum of Art

372 art director Tom Courtos
copywriter Michael Chappell
agency Papert, Koenig, Lois, Inc.
client The First National Bank of Miami

373 art director Hal Davis
designer Hal Davis
photographer Louis M. Weber
agency The Cadwell Davis Company
client The School of Visual Arts
374 art director George Krikorian
designer William O'Day
client U. S. Playing Cards
OVEN-GARD
MAY SOAP & WATER THE ONLY
DRY CLEANER YOU NEED

Protect your Teflon coated
cookware from scratching.
Light, durable, easy to clean.

RAISIN D'ÊTRE
Appellation Supérieure Contrôlée

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

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

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

380 art director Robert Pliskin
designer Robert Pliskin
artist Robert Pliskin
copywriter Robert Pliskin
client Jacoff & Stein
381 art director Joe Schindelman
designer Joe Schindelman
artist John Pistilli
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates /Zum Zum

382 designers Seymour Chwast / Milton Glaser
agency Push Pin Studios, Inc.
client Artone Ink
383 art directors Richard C. Runyon / Hans Koktvedgaard
designer Richard C. Runyon
artist Richard C. Runyon
client Carlsberg Breweries

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

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

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

387 art directors: Margot Larsen / Robert Freeman
designer: Margot Larsen
artists: Margot Larsen / George Dippel
copywriters: Howard Gossage / Wade Poole
agency: Freeman, Gossage & Shea, Inc.
client: Dean Swift Limited
Music to sell bread by

by Mordecai Richler

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

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

390 art director Arthur Glazer
designer Arthur Glazer
photographer Charles Gold
copywriter Norman Robbins
agency Young & Rubicam, Inc.
client Taystee Bread
391 art director Cyril Nelson
artist Milton Glaser
publisher E. P. Dutton

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

393 artist Milton Glaser
publisher Holt, Rinehart & Winston
Institutional trade marks, letterheads, announcement cards

SIGMA PHARMACEUTICAL CORPORATION

VELOCITY
SATIN
LATEX
SATIN-GLOSS
FAST-DYING
WASHABLE

TIBETTS

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

art directors Manfred Gotthans / Chris Yaneff
artist Chris Yaneff, Ltd.
agency Chris Yaneff, Ltd.
client Tibbetts Paints Limited

art director Ralph Colonna, Jr.
designers Ralph Colonna, Jr. / James Gilbert
artist James Gilbert
agency Graphicus / The Art Staff
client Armstrong Enterprises
397 art director Ward & Saks, Inc.
designer Ward & Saks, Inc.
artist Ward & Saks, Inc.
agency Ward & Saks, Inc.
client Professional & Technical Programs, Inc.

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

399 art director Joseph Schindelman
artist John Pistilli
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates / Zum Zum
400 art director William A. McCaffery
designer William A. McCaffery
artist William A. McCaffery
agency deGarmo, Inc.
client Brody Corp.

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

402 art director Wayne Hallowell
designer Wayne Hallowell
artist Wayne Hallowell
agency Graphicus / The Art Staff
client The Village Secretary
403 art director Joe Schindelman
designer Joe Schindelman
artist John Pistilli
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates / Trattoria

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

404 art directors Advertising Designers, Inc.
Stanley Eisenman / David Enock
designers Stanley Eisenman / David Enock
artists Stanley Eisenman / David Enock
agency Eisenman & Enock
client Stanley & Madeleine Eisenman
DESIGN & PRINTING FOR COMMERCE

FIFTY ADVERTISEMENTS OF THE YEAR

ENTRY AND HANGING FEES

406 art director Zona Wheeler
designer Zona Wheeler
artist Zona Wheeler
client Third Dimension Studio

407 art director Sheldon J. Streisand
designer Sheldon J. Streisand
artist Sheldon J. Streisand
client The Streisand family

408 art director Tom Courtos
designer Tom Courtos
photographer Tom Courtos
agency Paper, Koenig, Lois, Inc.
client American Institute of Graphic Arts
409 art directors Marget Larsen / Robert Freeman
designer Marget Larsen
artists Marget Larsen / Mike Bull
copywriter Howard Gossage
agency Freeman, Gossage & Shea, Inc.
client Intrinsics

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

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

413 art director Tom Courtos
designer Tom Courtos
artist Tom Courtos
agency Papert, Koenig, Lois, Inc.
client Restaurant Associates / Charlie Brown's

APPETIZERS

- 50 Homemade Sausage liver
- 55 Hambroiled grapefruit
- 45 Salad of shrimp, celery, onion, and mushroom
- 45 French onion soup
- 35 Soup du jour

SANDWICHES (See Menu)

- 1.50 Corned beef sandwich
- 1.50 Grilled cheese and tomato sandwich
- 1.50 Ham and Swiss sandwich

SUGGESTED COLD SANDWICHES

- 1.50 Tuna fish salad, lettuce, and sliced tomato
- 1.50 Chicken salad, lettuce, and sliced tomato
- 1.50 Roast beef, lettuce, and sliced tomato

CHEF'S SALAD PLATTERS

- 1.50 Stuffed tomato soup
- 1.50 Choice of homemade pies
- 1.50 Choice of Ice Cream

DESSERTS

- 1.50 Ice Cream
- 1.50 Fresh Fruit
- 1.50 Assorted cakes

Menu items are subject to change without notice.
415 art director Ken Kelly
designers Appelbaum & Curtis / Ken Kelly
artist Appelbaum & Curtis
agency Appelbaum & Curtis
client Brenda Mary Kelly

416 designer Milton Glaser
agency Push Pin Studios, Inc.
client School of Visual Arts
417 art director Henry Wolf
designer Henry Wolf
artist Henry Wolf
photographer Sokolsky Studio
client School of Visual Arts

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

419 designers Milton Glaser / Seymour Chwast
agency Push Pin Studios, Inc.
client Artone Ink
Sales presentations
or promotion kits

Distinctive Merit Award

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

421 art director Larry Ottino
designer Larry Ottino
artist John Alcorn
agency Ad Agencies' / Headliners
client Ad Agencies' / Headliners
After apparel, naturally.

Rome toiletries and drugs.

Here, too, 1960s readers take good care of themselves.

Their money goes to:

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

Need money fast?
Ask about our low-cost Personal Loans

Extra Idea Sparkers for Personal Loans

Start travelers off right...sell more vacation loans

“Better Than Money”
First National City Travelers Checks
Sales Promotion Portfolio 1965

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

art director Mort Rubenstein
designer William Wurtzel
artists William Wurtzel / Verdon Cook
photographer CBS Photos
copywriter George Bristol
client CBS Television Network
art director Sheldon Costler
designer Richard Boland
photographer Harris Radin
copywriter Stan Kapner
publisher Time, Inc.
client Time Magazine

art directors Joe Suplina / Sal Jon Bue / Alan Wolsky
designer Joe Suplina
artist Associated Advertising & Design
copywriter Marvin Korman
agency Associated Advertising & Design
client Screen Gems
427 art director Mort Rubenstein
designer William Wurtzel
artist William Wurtzel
photographer CBS Photos
copywriter George Bristol
client CBS Television Network

428 art director Dave MacInnes
designer Dave MacInnes
artist Federman, Adams & Colopy
photographer Studio Associates, Inc.
copywriter F. Rodgers / J. Sallay
agency Griswold-Eshleman Company
client Anaconda Aluminum Company
Sales promotion art

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

430 designer Push Pin Studios
artist Milton Glaser
client U.S. Information Agency
431 art director Gollin, Bright & Zolotow, Inc
designer Gollin, Bright & Zolotow, Inc.
artist Charlie White
photographer Milton Zolotow
copywriter Milton Zolotow
client Economy Blueprint & Supply, Co.

432 art director Peter Max
cient Art Directors Club of New York

433 art directors Arthur Meranus / George Spindler
designers Arthur Meranus / Ancona Gianakos, Inc.
artist Cristos Gianakos
photographer Earl Silver
copywriter Al Meadows
agency Gaynor & Ducas, Inc.
cient General Precision Aero Space
434 designer Push Pin Studios
artist Milton Glaser
client U.S. Information Agency

435 art director Joseph Kidd
artist James Dunne
copywriter Joseph Kidd
agency Campbell-Ewald Company
client Art Directors Club of Detroit
436 art director Gollin, Bright & Zolotow, Inc. 
designer Gollin, Bright & Zolotow, Inc. 
artist Alex Tsao 
client Simpson Lee Paper Company

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

for the bath - incalculably valuable protection against Staph-

439  art director Herman McCray
    designer Herman McCray
    photographer Ed Lettau
    copywriter Sally Philips
    agency William Douglas McAdams, Inc.
    client Winthrop Laboratories

photograph was made of baby born with birth spot
440 art directors John Berg / Robert Cato
designer Robert Cato
artist Milton Glaser
client Columbia Records

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

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

444 art directors John Berg / Robert Cato
designer John Berg
artist Cliff Condak
client Columbia Records
I. I AM THE LORD THY GOD, WHICH HAVE BROUGHT THEE OUT OF THE LAND OF EGYPT OUT OF THE HOUSE OF BONDAGE. THOU SHALT HAVE NO OTHER GODS BEFORE ME.

II. THOU SHALT NOT MAKE UNTO THEE ANY GRIVEN IMAGE OR ANY LIKENESS OF ANY THING THAT IS IN HEAVEN ABOVE OR THAT IS IN THE EARTH BELOW OR THAT IS IN THE WATER UNDER THE EARTH. THOU SHALT NOT BOW DOWN THYSELF TO THEM, NOR SERVE THEM. FOR THE LORD THY GOD IS A JEALOUS GOD VISITING THE INIQUITY OF THE FATHERS UPON THE CHILDREN UNTO THE THIRD AND FOURTH GENERATION OF THEM THAT HATE ME, AND SHOWING MERCY UNTO THOUSANDS OF THEM THAT LOVE ME AND KEEP MY COMMANDMENTS.

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


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

VI. THOU SHALT NOT KILL.

VII. THOU SHALT NOT COMMIT ADULTERY.

VIII. THOU SHALT NOT STEAL.

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

X. THOU SHALT NOT COVET THY NEIGHBOR’S HOUSE, THOU SHALT NOT COVET THY NEIGHBOR’S WIFE, NOR HIS MAID-SERVANT, NOR HIS MAID-SERVANT, NOR HIS HOUSE, NOR HIS ATX, NOR ANY THING THAT IS HIS NEIGHBOR’S.
Television
Live action—black & white—1 minute

451 art director Laurence Leblang
writer Laurence Dunst
agency Daniel & Charles, Inc.
designer Laurence Leblang
producer Jonis Gold
production company Group Productions
client Men's Supphose
photographer Jonis Gold

452 art directors Gordon Bellamy / Suzanne Nemick
writer Alex Anderson
agency Guild, Bascom & Bonfigli
producer Robert Gips
production company Gerald Schnitzer Prods.
client Ralston Purina Co.
453 art director Marvin Fireman
writer Gerald Miller
agency Young & Rubicam, Inc.
producer Ralph Ward
production company Elliot-Unger-Elliot
client Cluett Peabody / Arrow Shirts

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

455 art director Jack Sheridan
writer Hugh McGraw
agency Doyle, Dane, Bernbach, Inc.
designer Jack Sheridan
producer David Nagata
client Laura Scudder's
photographer Ed Martin
Distinctive Merit Award

456 art director Mike Wollman
writer Dick Karp
agency Grey Advertising, Inc.
designer Mike Wollman
producer Chuck Hyman
production company Pelican
client P. Lorillard Company
photographer Boris Kaufman

457 art director Gerry Severson
writer Mike Slosberg
agency Young & Rubicam, Inc.
designer Gerry Severson
producers Lear Levin / Olaf Bolm
production company The Petersen Company
client Goodyear Tire & Rubber Company
photographers Earl Rath / George Kablasa
458 art director Howard Stabin
writer George Allen
agency Grey Advertising
producer Chuck Hyman
production company Tele-Video
client P. Lorillard Company / Erik Cigars
photographer Drumond Drury

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

460 art director Maxwell Arnold, Jr.
writer Bryan Joseph
agency Guild, Bascom & Bonfigli, Inc.
designers William Johnson / George Coutts
producer Bob Gips
production company Gerald Schnitzer Productions
client Van Camp Sea Food Co.
photographer Ben Norman
461 art director Bert Steinhauser
writer Francine Wexler
agency Doyle, Dane, Bernbach, Inc.
designer Bert Steinhauser
producer Chris Eaton
production company Televideo
client H. J. Heinz Company
photographer Jacques Letellier

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

463 art directors Marvin Fireman / Howard Stabin
writer George Allen
agency Grey Advertising, Inc.
producer Manning Rubin
production company Tele-Video
client P. Lorillard Company / Erik Cigars
photographer Drummond Drury
Distinctive Merit Award

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

465 art director David Larson
writer Gene Case
agency Doyle Dane Bernbach, Inc.
designer David Larson
producer Lee Rothberg
production company Leonard Anderson Productions
client Democratic National Committee
photographer Karl Malkames
466 art director George Jaccoma
writer Guy Durham
agency Marschalk Co.
producer Bill Mann
production company PGL
client Hartford
photographer Jess Paley

467 art director Tom Gorey
writer J. Gerald Fortis
agency Needham, Louis & Brorby, Inc.
producer John Murphy
production company TV Graphics
client Morton Salt Company
photographer Howard Zieff

468 art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Lee Rothberg
production company Leonard Anderson Productions
client Democratic National Committee
photographer Irving Deutch
art director Robert Winkler
writer Amram Nowak
agency Amram Nowak Associates
designer Robert Winkler
producer Amram Nowak
production company Amram Nowak Associates
client The Big Brother Association
photographer Jerry Kalogeratos

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

art director Kenneth Southard
writer Pete Peabody
agency Young & Rubicam, Inc.
producer Jack DiSesa
production company Elliot-Unger-Eliot
client General Foods / Tang
472 art directors Art Koch / Tom Yohey
writer Tony Isidore
agency Young & Rubicam, Inc.
producer Barbara Lane
production company Howard Zieff, Inc.
client General Foods Co. / Jell-o
photographer Howard Zieff

473 art directors Stephen Frankfurt / Frank Ceglia
writer Sanfrid Odhner
agency Young & Rubicam, Inc.
designer Frank Ceglia
producer Willis Wright
production company On Film
client Johnson & Johnson / Band-Aid Sheer Strips

474 art director Eugene Kolkey
writer John Matthews
agency Leo Burnett Company, Inc.
produce Eugene Kolkey
production company Cal Dunn Studios
client Kellogg Company
photographer Eugene Kolkey
475 art director Dean Koutsky
writer Jim Grymyr
agency Knox Reeves Advertising
designers Dean Koutsky
producer Jim Grymyr
production company Wylde Films
client General Mills, Inc.
photographer Fred Levenson

476 art director Frank Broadhurst
writer Ann Hafner
agency McCann-Erickson, Inc.
producer Frank Broadhurst
production company Pelican Films, Inc.
client Nabisco

Gold Medal Award

477 art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Aaron Ehrlich
production company TV Graphics
client Democratic National Committee
photographer Ted Pahle
Art director Stephen Baker
writer John H. Byrne
agency Baker & Byrne, Inc.
producer Bert Stern
production company Libra Productions, Inc.
client King Research, Inc.
photographer Bert Stern

Distinctive Merit Award

Art director Dick Thomas
writer Sam Miller
agency Benton & Bowles
producer Tim Sheehan
production company P. G. L. Productions
client Heublein / Byrhh on the Rocks
480 art director Vetchinsky
writer Victor Kenyon
agency Maxon, Inc.
producer Victor Kenyon
production company The TVA Group, Inc.
client H. J. Heinz
photographer John Wilcox

481 art directors Robert F. Schmalenberger
Win Mallett
writer Mal MacDougal
agency Batten, Barton, Durstine & Osborne
designer Robert F. Schmalenberger
production company Trans Radio
client First National Bank of Boston
photographer George Elliott

482 art director Bob Forgione
writer Bill Scudder
agency McCann-Erickson, Inc.
designer Bob Forgione
producer Bob Forgione
production company Elliot-Unger-Elliot
client Westinghouse
photographer Mike Elliot
483 art director Robert Gage
writer Jack Dillon
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Gerald Kreeger
production company Elliot-Unger-Elliot
client American Airlines, Inc.
photographer Michael Nebbia

484 art director Peter Loonam
writer Ann Hafner
agency McCann-Erickson, Inc.
producer Larry Katz
production company MPO
client Nabisco

485 art director Robert Gage
writer Jack Dillon
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Gerald Kreeger
production company Elliot-Unger-Elliot
client American Airlines, Inc.
photographer Michael Nebbia
486 art director Bill Taubin
writer Paula Green
agency Doyle Dane Bernbach, Inc.
producer Dick Earle
production company Libra Productions
client Quaker Oats Company
photographer Bert Stern

487 art director Amil Gargano
writer Carl Ally
agency Carl Ally, Inc.
designer Amil Gargano
producer Amil Gargano
production company Wylde Films
client Salada Foods Inc.
photographer William Storz

488 art directors Robert F. Schmalenberger / Win Mallett
writer Mal Mac Dougal
agency Batten, Barton, Durstine & Osborn, Inc.
designer Robert F. Schmalenberger
production company Trans Radio
client First National Bank of Boston
photographer George Elliott
489 art director Bert Steinhauser
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Bert Steinhauser
producer Chris Eaton
production company Pelican Films
client Rival Packing Company
photographer Fred Bornet

490 art director Jack Delaney
writer Nancy Schutz
agency Kenyon & Eckhardt
producer Bud Geisenheimer
production company Elektra
client National Biscuit Company

491 art director Julian Carter
writer Brian Dillon
agency Benton & Bowles
producer Si Merrill
production company Elliot-Unger-Elliot
client Glass Container / Manufacturers Institute
photographer Mike Nebbia

492 art director Israel Liebowitz
writer Janet Carlson
agency Klosterman Company
designer Israel Liebowitz
producer John Urie
production company John Urie
client Ice Capades
photographer David Nagata
493 art director Stewart Greene
writer Dick Rich
agency Jack Tinker & Partners
designer Stewart Greene
producers Stewart Greene / Dick Rich
production company Televideo
client Alka Seltzer
photographer Howard Zieff

494 art director Bob Fiore
writer Monte Gherlter
agency Papert, Koenig, Lois, Inc.
producer John Capsis
production company Audio
client Dutch Masters Cigars
495 art director William Taubin
writer Paula Green
agency Doyle Dane Bernbach, Inc.
designer William Taubin
producer Richard Earle
production company Director's Group
client Quaker Oats Company
photographer Peter Glushanok

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

497 art director Robert Gage
writer Jack Dillon
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Gerald Kreeger
production company Elliot-Unger-Elliot
client American Airlines, Inc.
photographer Mike Nebbia
498  art director David Larson
    writer Gene Case
    agency Doyle Dane Bernbach, Inc.
    designer David Larson
    producers Lee Tredanari / Aaron Ehrlich
    production company Video Tape Center
    client Democratic National Committee
    photographer Dean Alexander

499  art director Bob Fiore
    writer Julian Koenig
    agency Papert, Koenig, Lois, Inc.
    producer Ed Murphy
    production company Elliot-Unger-Elliot
    client Breakstone

500  art director Gene Beuth
    writer Gene Beuth
    agency Young & Rubicam, Inc.
    producer Kenneth Licata
    production company MPO Film Distribution
    client Peace Corps
501 art director George Lois 
writer Julian Koenig 
agency Papert, Koenig, Lois, Inc. 
producer Ed Murphy 
production company Elliot-Unger-Elliot 
client Pharmacraft 
photographer Steve Elliot

502 art director Leonard Sirowitz 
writer David Reider 
agency Doyle Dane Bernbach, Inc. 
producer Don Trevor 
production company Eastern Motion Pictures Ltd. 
client Volkswagen of America, Inc. 
photographer Drummond Drury

503 art director Bob Eggers 
writer John LaPick 
agency Young & Rubicam 
producer Stan Dragoti 
production company MPO Film Distribution 
client General Cigar/Tiparillo
507 art director Art Koch
writer Alvin Hampel
agency Young & Rubicam, Inc.
producer Everett Hart
production company Ansel-Shaw
client Breck Hair Set Mist

508 art director Amil Gargano
writer Jim Durfee
agency Carl Alby, Inc.
designer Amil Gargano
producer Amil Gargano
client Volvo Inc.
photographer Mike Cuesta

509 art director Tom Gorey
writer J. Gerald Fortis
agency Needham, Louis, Brorby, Inc.
producer John Murphy
production company TV Graphics
client Morton Salt Company
photographer Howard Zieff
You're at a party and somebody takes a swipe at the U.N.
512 art director Andrew Jenkins
writer Andrew Jenkins
agency Pritchard Wood, Inc.
producer Andrew Jenkins
production company Wylde Films, Inc.
client BOAC

513 art director Gerry Severson
writers Mike Slosberg / Da Nalda McCrea
agency Young & Rubicam, Inc.
designer Mik Kitagawa
producer Reed Springer
production company Film Fair
client Goodyear Tire & Rubber Company
photographer Jim Crabbe

514 art director Bob Eggers
writer Tony Issadore
agency Young & Rubicam, Inc.
producer Barbara Lane
production company VPI Hollywood
client General Foods / jell-o Gelatin
Gold Medal Award

515 art director Bob Wilvers
writer Ed McCabe
agency Carl Ally Inc.
designer Bob Wilvers
producer Bob Wilvers
production company Brillig Productions
client Salada Foods Inc.
photographer Barry Brown
516 art director Robert Gage
writer Judy Protas
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Dick Earle
production company Rose Magwood
client Cracker Jacks Company
photographer Ernesto Caparos

517 art directors John McCullough / Bryn Craig
writer Florenz J. Fenton
agency N. W. Ayer & Son, Inc.
designer Bryn Craig
producer Garry Simpson
production company Harold Becker
client E. I. DuPont de Nemours & Co.
photographer Harold Becker

518 art director Marvin Mitchneck
writer Jim Simon
agency The Marschalk Co., Inc.
producer Ed Tate
production company VPI
client Fanta Beverage Co.
photographer Lenny Hirschfield

519 art director Art Koch
writer Ted Halaki
agency Young & Rubicam, Inc.
producer Robert Naud
production company Elliot-Unger-Elliot
client Lipton / Onion Soup
520 art director Robert Miller
writer Robert Fischer
agency The Marschalk, Inc.
producer Ed Tate
production company VPI
client Fanta Beverage Co. / Tab
photographer Lenny Hirschfield

521 art director Robert Gage
writer Ronald Rosenfeld
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Ernest Hartman
production company Elliot-Unger-Elliot
client National Library Week
photographer Gene Friedman
Distinctive Merit Award

522 art director Bob Eggers
writer John LaPick
agency Young & Rubicam, Inc.
producer Stan Dragoti
production company M P O
client General Cigar / Tiparillo

523 art director Robert Gage
writer Judy Protas
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Dick Earle
production company Rose Magwood
client Cracker Jacks Company
photographer Ernesto Caparos
524 art directors Leo Brouse / Donald Murray
writer Leo Brouse
agency McCann-Erickson of Canada Ltd.
designer Douglas Cowan
producer Stephen Bennett
production company Robert Lawrence Productions
client Nabisco Foods
photographer Fritz Speiss

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

Distinctive Merit Award

526 art director Al Amato
writers M. Chappell / B. Haugen
agency Papert, Koenig, Lois, Inc.
producer J. Goldsmith
production company H. Becker
client Puss 'n Boots
photographer H. Becker
Actual time elapsed: 3 minutes and 39 seconds.
Distinctive Merit Award

530 art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Aaron Ehrlich
production company Elliot-Unger-Elliot
client Democratic National Committee
photographer Drummond Drury
531 art director Lee Scherz
writer Olivia Traeger
agency Young & Rubicam, Inc.
producer John McShane
production company Libra
client Breck Creme Rinse

532 art director Hilburn Covington
writer Betty Ennis
agency Young & Rubicam, Inc.
producer Willis Wright
production company On Film
client Johnson & Johnson / Baby Lotion

533 art director Donald Keller
writer William Stratton
agency Leo Burnett Company, Inc.
producer Gordon Minter
production company Filmways, Los Angeles, Calif.
client Kellogg Company
Live action
black & white—
over 10 seconds but
less than
1 minute

534 
art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Aaron Ehrlich
production company Elliot-Unger-Elliot
client Democratic National Committee
photographer Gene Friedman

535 
art director Bert Steinhauser
writer Francine Wexler
agency Doyle Dane Bernbach, Inc.
designer Bert Steinhauser
producer Chris Eaton
production company Televideo
client H. J. Heinz Co.
photographer Jacques Letellier
536  art director Jack Sheridan
    writer Edmund Bigelow
    agency Doyle Dane Bernbach, Inc.
    designer Jack Sheridan
    producer David Nagata
    production company John Urie & Associates
    client Laura Scudder's
    photographer Ed Martin

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

538  art directors Leonard Sirowitz
    writer Robert Levenson
    agency Doyle Dane Bernbach, Inc.
    designer Leonard Sirowitz
    producer Tom Buscemi
    production company V.P.I.
    client Volkswagen of America
539 art director Stan Jones
writer Bob Finley
agency Doyle Dane Bernbach, Inc.
designer Stan Jones
producer David Nagata
production company John Urie & Associates
client Sick's Rainier Brewing Company
photographer Ed Martin

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

541 art director Helmut Krone
writer Mort Scharfman
agency Doyle Dane Bernbach, Inc.
designer Helmut Krone
producer Don Trevor
production company Elliot-Unger-Elliot
client Isodettes
photographer Gene Friedman
542 art director Robert F. Schmalenberger
writer Mal MacDougal
agency Batten, Barton, Durstine & Osborn, Inc.
designer Robert F. Schmalenberger
producer Lou Georgaras
production company Elliot-Unger-Elliot
client Sheraton Hotel Corporation

543 art director Sidney Myers
writer Stanley Lee
agency Doyle Dane Bernbach, Inc.
designer Sidney Myers
producer Lee Tredanari
production company Video Tape Center
client Democratic National Committee
photographer Joe Polito

544 art director Helmut Krone
writer Mort Scharfman
agency Doyle Dane Bernbach, Inc.
designer Helmut Krone
producer Don Trevor
production company Elliot-Unger-Elliot
client International Latex Corp. / Isodettes
photographer Gene Friedman
545 art director Bob Reitzfeld
writer Paula Green
agency Doyle Dane Bernbach, Inc.
designer Bob Reitzfeld
producer Dick Earle
production company Elliot-Unger-Elliot
client Eversweet Foods, Inc.
photographer Gene Friedman

Distinctive Merit Award

546 art director William Taubin
writer Judy Protas
agency Doyle, Dane, Bernbach, Inc.
designer William Taubin
producer Ernest Hartman
production company Elliot-Unger-Elliot
client Levy's Rye Bread
photographer Kent Wakeford
547 art director Richard Loew
writer Carol Sherman
agency Doyle, Dane, Bernbach, Inc.
producer Chris Eaton
production company Film Fair
client Clairol, Inc. / Vitapoint

548 art director George Lois
writer Julian Koenig
agency Papert, Koenig, Lois, Inc.
producer Ed Murphy
production company Elliot-Unger-Elliot
client Wts, Pharmacraft
photographer Michael Nebbia
549 art director Ken Duskin
writer Sue Brock
agency Doyle Dane Bernbach, Inc.
designer Ken Duskin
producer Aaron Ehrlich
production company Eastern
client Yardley of London
photographer Drummond Drury

550 art director Sidney Myers
writer Mort Scharfman
agency Doyle Dane Bernbach, Inc.
producer Ernest Hartman
production company Farkas Film
client West End Brewing Co. of Utica N.Y.
Utica Club

551 art director Bob Wilvers
writer Ed McCabe
agency Carl Ally, Inc.
designer Bob Wilvers
producer Bob Wilvers
production company Harold Becker
client Salada Foods, Inc.
photographer Harold Becker
552 art director Jack Sheridan
writer Edmund Bigelow
agency Doyle Dane Bernbach, Inc.
designer Jack Sheridan
producer John Urie & Associates
production company John Urie & Associates
client Laura Scudder's
photographers John Hora / Ed Martin

553 art director Dick Lester
writer Craeme Phillips
agency McCann Erickson Ltd.
designer Dennis Abey
producer Dennis Abey
production company James Garrett & Partners
client Lifelong Stockings
Live action–color–1 minute

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

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

Distinctive Merit Award

558 art director William Taubin
writer Lore Lionel
agency Doyle Dane Bernbach, Inc.
designer William Taubin
producer Don Trevor
production company Les Cineastes Associates
client General Mills, Inc. / Whistles
photographer John Bourgoin
559 art director Lee Savage  
writer Ronald Phillips  
agency N. W. Ayer & Son, Inc.  
producer John Fengler  
production company Elektra Film Productions, Inc.  
client Chrysler Corporation  
photographer Hugh Bell

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

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

562 art director Roger Tilton
writer John Pike
agency J. Walter Thompson Company
producer John Pike
production company Roger Tilton Films, Inc.
client Ford Motor Company
photographer Robert Sherry

563 art director Robert Winkler
writer Amram Nowak
agency Amram Nowak Associates
producer Amram Nowak
production company Amram Nowak Associates
client United Community Funds / Councils of America
photographers Bruce Torbet / Jerry Pantzer
564 art director William Taubin
writer Lore Lionel
gallery Doyle Dane Bernbach, Inc.
designer William Taubin
producer Don Trevor
production company Les Cineastes Associates
client General Mills, Inc. / Whistles
photographer John Bourgoin

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

566 art director: Bill McCaffrey
writer: Charles Burch
agency: de Garmo, Inc.
producer: Bill McCaffrey
production company: Elektra Film Productions / Timothy Gallas
client: Faberge—Tigress
photographers: George Jacobson / Timothy Gallas

567 art director: Ken Duskin
writer: Lore Lionel
agency: Doyle Dane Bernbach, Inc.
producer: Ernest Hartman
production company: Rose Magwood
client: General Mills, Inc.
photographer: Ernesto Caparos

568 art director: Robert Gage
writer: Phyllis Robinson
agency: Doyle Dane Bernbach, Inc.
designer: Robert Gage
producer: Joan Wolf
production company: Elliot-Unger-Elliott
client: Polaroid Corporation
photographer: Michael Nebbia
569 art director Richard Loew
writer Ray Baker
agency Doyle Dane Bernbach, Inc.
producer Chris Eaton
production company Pelican
client The Chemstrand Co. / Acrilan
photographer Drummond Drury

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

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

572 art director Robert Gage
writer Phyllis Robinson
agency Doyle Dane Bernbach, Inc.
designer Robert Gage
producer Joan Wolf
production company Elliot-Unger-Elliot
client Polaroid Corporation
photographer Michael Nebbia
Limited animation (color) 1 minute

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

Stop motion—black & white—1 minute

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

575 art director Bob Fiore
writer Monte Gherlter
agency Papert, Koenig, Lois, Inc.
producer Herb Gompertz
production company M.P.O.
client Dutch Masters Cigars
Stop motion—black & white—over 10 seconds but less than 1 minute

Perfume from France

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

Show openings—black & white—over 20 seconds

577 art director Saul Bass
designer Saul Bass
producer Saul Bass
production company Saul Bass & Associates
client Robert Saudek Associates
photographer Mike Murphy

578 art directors Lou Dorfsman / Joe DeVoto
designers Joe DeVoto / Eugene Beuth
producers Joe DeVoto / Eugene Beuth
production company Eastern Effects
client CBS sports
Long commercials—black & white

Distinctive Merit Award
581  art director Sam Scali
   writer Mike Chappell
   agency Papert, Koenig, Lois, Inc.
   producer Ed Murphy
   client Xerox
   photographer Howard Zieff

Distinctive Merit Award

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

583 art directors Lawrence Berger / Paul Kim
agency Batten, Barton, Durstine & Osborn, Inc.
producer Lawrence Berger
production company On Film
client U.S. Steel

584 art director Bruce Campbell
writer Ronald Phillips
agency N. W. Ayer & Son, Inc.
designer Bruce Campbell
producer John Fengler
production company V.P.I.
client Chrysler Motors Corp. / Plymouth Div.
photographer Ben Coleman

585 art director Sam Scali
writer Mike Chappell
agency Papert, Koenig, Lois, Inc.
producer Ed Murphy
production company Farkas Films
client Xerox
586  art director  Alan Buitekant
    writer  Leo Fassler
    agency  Doyle Dane Bernbach, Inc.
    designer  Alan Buitekant
    producer  Gerald Kreeger
    production company  Videotape
    client  Melville Shoe Corporation / Thom McAn
    photographer  Martin Begley

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

588  art director  Al Buitekant
    writer  Mort Scharfman
    agency  Doyle, Dane, Bernbach, Inc.
    designer  Alan Buitekant
    producer  Bob Milford
    production company  Videotape
    client  Melville Shoe Corporation / Thom McAn
    photographer  Phil Riddle
589  art director Sam Scali
    writer Mike Chappell
    agency Papert, Koenig, Lois, Inc.
    producer Jack Goldsmith
    production company KGO-TV-San Francisco
    client Xerox
    photographer Hal Tulchen

590  art director Sidney Myers
    writer Stanley Lee
    agency Doyle Dane Bernbach, Inc.
    designer Sidney Myers
    producer Lee Tredanari
    production company Video Tape Center
    client Democratic National Committee
    photographer Joe Polito

591  art directors Lou Musachio
    writer Bob Haugen
    agency Papert, Koenig, Lois, Inc.
    producer Alex McKenzie
    production company CBS Tape
    client New York Herald-Tribune
592 art director Lou Musachio
writer Bob Haugen
agency Papert, Koenig, Lois, Inc.
producers John Cholakis / Alex McKenzie
production company CBS Tape
client New York Herald-Tribune

593 art director Alan Buitekant
writer Mort Scharfman / Leo Fassler / Ron Rosenfeld
agency Doyle Dane Bernbach, Inc.
designer Alan Buitekant
producer Tom Buscemi
production company Video Tape Center
client Melville Shoe Corporation / Thom McAn
photographer Martin Begley

594 art director George Lois
writer Bob Haugen
agency Papert, Koenig, Lois, Inc.
producers Bill Wilson / Alex McKenzie
production company Videotape
client Robert Kennedy
Live or video tape—black & white—less than 1 minute

Gold Medal Award
Annual report
Committees
1964-1965

ad fund
Mahlon A. Cline, Chairman

advisory
Bert Littmann, Chairman

44th annual of advertising art & design
Edward R. Wade, Administrator
Eugene Milbauer, Assistant Administrator
James Boden, Designer
Gus Scheuer, Editor

44th annual exhibition
Oren Frost, Chairman
Robert Reed, Co-Chairman

awards luncheon
Bert W. Littmann, Chairman

10th conference
Paul Parker, Chairman
Walter Allner, Program Chairman

constitution
Garrett P. Orr, Chairman

design administration
Mahlon A. Cline, Chairman

education
William Dratler, Chairman
Samuel Bernstein, Co-Chairman

entertainment
Dick Ross, Chairman
Burton A. Morgan, Co-Chairman

golf
Robert O’Dell, Chairman

house
Norman Kosarin, Chairman

house exhibit
Leonard Jossel, Chairman
Michael Germakian, Co-Chairman

library
Joseph Cavallo, Chairman

members’ exhibition
Art Rothenberg, Chairman
William Negron, Co-Chairman

membership
David Davidian, Chairman
Ernest Scarfone, Co-Chairman

newsletter
Peter Adler, Chairman

photography
Gus Scheuer, Chairman
Edward Diehl, Co-Chairman

publicity & public relations
Marilyn Hoffner, Chairman

reception
Louis N. Donato, Chairman

scholarship
Carl Harris, Chairman

traveling exhibition
Eugene Milbauer, Chairman
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1964-1965

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Robert S. Smith

first vice-president
William R. Duffy

second vice-president
William P. Brockmeier

secretary
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treasurer
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Edward B. Graham
Walter Grotz
Arthur Hawkins
William A. Irwin
John Jamison
Garrett P. Orr
Joseph B. Platt
Nathaniel Pousette-Dart
Lester Rondell
Paul Smith
Robert S. Smith
Loren B. Stone
Roy Tillotson
Deane Uptegrove
By Robert S. Smith
President
Art Directors Club of New York

Wouldn't it be great if we could hear this Annual and watch its pictures move! Never in the 44 years of our Annual Exhibitions has the weight and importance of television to the profession of art direction been more evident.

From the very beginning of this year's judging the distinction and maturity of the television entries was obvious. The brilliant use of unusual graphic ideas and a far more imaginative use of the sound track was found in a very large percentage of the commercials submitted—rather than in just the usual outstanding few. Noticeable also, was the ever growing use of color...color treated as an integral artistic element, used with taste and discrimination.

Color in TV is bursting out all over. As color is added, the role of the Television Art Director takes on an even greater importance. There can be no doubt that a few years from now a large proportion of our members will be essentially AD-Producers. This is not to imply that we will no longer need print and editorial art directors and designers. Far from it. With ever-expanding budgets more will be needed than ever before. But certainly the TV-Print compartments will have been broken down, the dividing line will be more fluid, and most art directors and designers will feel comfortably familiar with the Moviola.

In the Exhibition's many print areas an extremely high level of professionalism in both technique and concept is strikingly evident. This quality was by no means confined to entries from the few large metropolitan centers—a further indication of worldwide acceptance of the art director's role in the total concept of the printed page.

While some may feel there are no unusual graphic directions apparent in the print categories this year, this fact may be indicative of a long range trend that will become more evident a few years from now.

For its outstanding TV graphics, its fanciful and forceful use of the sound track, and the brilliance of its creative craftsmanship in print... The Art Directors Club is proud to present its 44th Exhibition Annual.
By Oren Frost
Chairman, Exhibition Committee

It is with pleasure and pride that I extend congratulations to all chairmen and committee members for this 44th Annual Exhibition.

Throughout its history, the Art Directors Club of New York has demonstrated its ability to meet the challenge of visual change and this year was no exception.

12,000 entries were professionally judged and the winners exhibited in the proper manner.

I am confident that the members of the Art Directors Club of New York will continue to give their full support to this most serious annual endeavor.
By Bernard Owett
Judging Coordinator

On the first night of judging early in January, Oren Frost, the Exhibition Chairman, repeated to the judges what the call had requested as this year’s exhibition point-of-view; the highlighting of what was visually new. But as arguing, justifying, condemning, accepting and rejecting progressed it became very apparent that the new visuals were not at the top of the mind of the judges; this again was a year of concept, of ideas, where the words were as much considered as the visuals. Even where the category was not design of complete unit the reason behind the photograph or illustration was judged.

Television was more important this year to the jury as it is to our whole business, over twice as important to the 44th annual exhibition as it was to the 43rd. Last year’s show included 60 commercials, this year’s 146.

The judging was not casual or arbitrary, the jury’s point of view was something sensed or felt by all judges and it ran through all the selecting and gave each controversy a point from which to judge seriously and sincerely, no matter what the individual tastes or talents. So despite that now forgotten call for entries, the judges felt this was the year not to highlight the future (near or distant) but a year to say, this is what is happening now, this is what’s best right now, what’s important at this very moment. This is Art Direction 1965 style, let next year’s jury worry about next year.
By William Dratler
Chairman, Education Committee

The Education Committee prepared and presented to an invited group of outstanding students from various art schools a diversified program of lectures and open discussions which attempted to serve as an awakening to the students to what lay ahead for them in this vast communications field.

These promising students, on the threshold of entering the art field were exposed to some highly professional talents which showed examples of their work and participated in a question and answer period, which probed into the why's and wherefores of what was seen and heard.

The program presented was as rounded and as varied as time would permit. It consisted of one session per week for six weeks and each session ran for three hours. Those professionals who gave of their time did so voluntarily.

There is no doubt that these sessions were tremendously rewarding to the students who because of it might thus be properly directed towards the area of their greatest potential and, therefore, making their talents available to the industry.

The subjects covered and those who made the presentation are as follows:

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

Assisting me in coordinating the Education Program were Sam Bernstein and Herbert O. Reinke.

By Peter Adler
Chairman, Newsletter Committee

During 1964-65 the Newsletter Committee published 4 issues of the Art Directors Club "magazine." It was sent to all club members in September, December, March and June. The "bulletin" which was begun during 1963 was discontinued since it had been conceived as a news fill-in between the appearance of the magazine—and there was a lack of news material.

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

In addition to these regular features the magazine ran articles on such topics as letters received by the club from all over the world and articles by or about personalities such as Allen Hurlburt, Walter Allner, William Bernbach, Herb Lubalin, Georg Olden and S. Neil Fujita. The magazine also reported on the Typomundus 20 exhibition and the travels of the 43 annual A.D. show in Europe. A special article was written for the March issue by Mahlon Cline on "The Art Director in Education." Among the cover contributors were members Jack Beck, Verdun Cook and Seymour Chwast.

The December issue won a Certificate of Merit Award in the New Jersey A.D. Club 4th annual exhibition.

The magazine went from 12 to 16 pages with the June issue due to the increase in the number of Advertising pages and the contributions of American Writing Paper and Sanders Printing Corp.

The Newsletter committee consists of Peter Adler, Editor; Marilyn Hoffner and Hal Halpert, Contributing Editors; and the valuable help of Marie Archer and her staff.
By Eugene Milbauer
Chairman, Traveling Exhibition

This year, if they weren’t skiing in Gstaad or swimming on the Cote D’Azur, more than 20,000 of Europe’s most sophisticated men and women may have been visiting the ADC’s 43rd Annual Traveling Exhibition. Its critical acclaim in almost a dozen Continental cities far exceeded what the most hopeful of us dared hope.

At the by-invitation-only opening in London, the good money said we had a winner. In the ten days following, report my Newsweek colleagues in London who sponsored the show at the Federation of British Art Galleries, everybody who was anybody in advertising, publishing or printing in England was seen at the show.

From that not-so-humble beginning, the show began its really exciting tour under the sponsorship of the International Center for Typographic Arts. For six solid months, January to June, three ICTA men masterminded one success after another in Frankfurt, Dusseldorf, Stuttgart, Wuppertal, Munich, Bremen, Paris, Zurich and other cities. They were Olaf Leu, ICTA Secretary; Kurt Wiedemann, ICTA Director for Europe; and Klaus Schmidt, ICTA’s U.S. liaison officer. We have endless thanks to Druck Farbenfabriken Gebr. Schmidt GmbH where Olaf Leu is Advertising Manager and Art Director, and to Kurt Weidemann for taking time from his normal duties as Educator, Journalist and Designer, and here in the United States equal appreciation goes to Young & Rubicam’s Type Director Klaus Schmidt.

Assisting these men, of course, were the generous sponsorships they had the foresight to arrange (or were asked to arrange) with leading graphic schools, and with public-service minded industries such as Farbwerke-Hoechst AG; Foundries Bauersche Giesserei and D. Stempel AG; Gebr. Klingspor; Zanders; Feinpapiere; The German Society of Commercial Artists; R. W. Gutlebrueck Adv. Agency; The Academy of Arts and Crafts; Typographic Isch Gesellschaft Muenchen; and last but by no means least, The United States Information Agency.

And finally, what about an encore? Based on the enormous enthusiasm abroad for this show last year, we have a deskful of requests for plans and arrangements for our 1965 effort.
The National Society of Art Directors
By Edward R. Wade
Secretary/Treasurer

An extensive program to aid art education throughout the country was launched by the NSAD at its Nineteenth Annual Meeting held in Chicago, June 4th, 5th, 1965.

The Society’s newly elected president, Norman A. Ulrich, appointed eleven committees to help revitalize the organization. Several of these committees will work in the field of art education and will develop programs following ideas which were presented at the meeting.

A Visual Communication Foundation for Research and Education has been proposed to accomplish the following goals:
1. To activate programs of research in the field of Visual Communication.
2. To develop and start programs of educational service to students of schools and universities.
3. To publish reports of art education activity.
4. To assist existing educational institutions in the improvement of their art and design courses.

In other areas of NSAD educational efforts, steps will be taken to revise NSAD published materials which go to aspiring art students. Among these are:
1. listing of available art scholarships, 2. lists of art schools and others which feature art courses as part of their curriculum. Reports of on-the-job art training programs operating in various sections of the country also will be published and distributed to help promote similar activity on a nationwide basis.

An Educational Foundation has been started under the direction of the NSAD Trustees. Its primary concern will be to provide funds for art education projects and for the publication of reports.

An NSAD Government Cooperation Program, designed to improve graphics in government printing, has begun to operate through a committee comprised of members of the Art Directors Club of Metropolitan Washington. Recognition of the art director and designer and the listing of their categories of employment in Civil Service are major goals of this committee.

During 1964 two exhibits were prepared for the United States Information Agency by NSAD. The exhibits were shown in Prague and New Delhi. The best of Graphic design from throughout the U.S. was collected from clubs in the Society and judged in New York City before shipment abroad. Both of these exhibits were well received and have continued to tour other cities.

The Society now consists of thirty-three clubs and over three-thousand members.

NSAD’s annual award for the “Art Director of the Year” was voted by acclamation at the Annual Meeting. The 1965-66 recipient of this coveted professional honor was Allen Hurlburt, Vice president and Editorial Art Director of Look Magazine. The award was given for sustained excellence in the visual presentation of Look Magazine and his contribution over the years to progress in the graphic arts.


Officers of NSAD

President— Norman A. Ulrich
Vice Presidents— Thomas Young
Phillip Goyert
Geoffrey Relf
Seth Fagerstrom
Donald McCarten
Secretary/Treasurer— Edward R. Wade
Assistant Treasurer— Hoyt Howard
Trustees— William Neale
Robert Blattner
John Parker
H. Davis Clymer
Executive Secretary— June Coneeny

Allen Hurlburt voted
Art Director of the Year
By Bert W. Littmann
Chairman, Advisory Board
44th Awards Presentation

The 44th Awards Presentation, held on April 13, 1965, broke all records for attendance—and all precedents for program formats.

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

Members, in letters following the event, indicated enthusiasm for the shorter program permitting them to get back to their offices at a reasonable hour. We had planned to seat an anticipated audience of 400-500 for the luncheon, but the additional turnout forced us to quickly revert to a stand-up procedure. The result was a crush of dire dimension—something that will be avoided in future events at Lincoln Center if we take advantage of their kind offer to put us in the 850-seat area of the New York State Theatre Building (not completed at this time).

Dr. William Schuman, President of Lincoln Center for the Performing Arts, was our distinguished guest of honor, and he spoke eloquently of the designer’s role in the performing art of communication.

Not enough praise can be given to Sal Lazzarotti who handled the production features of the presentation, and Jonis Gold who contributed time and talent to the Television exhibit portion.

The experience gained in their undertaking will considerably assist those who formulate subsequent Awards Presentation.
By Paul Parker, Jr.
Chairman,
10th Annual Visual Communications Conference

Theme: “The Next Decade”

The committee decided on a theme and sought speakers who could best aid and abet its exposition. Our program reflects our belief that we accomplish our goals more often than not.

To keynote, Dan Seymour, President, J. Walter Thompson, gave a rousing, exciting, visually provocative 45 minute address by analysing contemporary tastes (the arts, films, music, fashion, etc.) with those of a decade ago. He stated that change is the primary force at work today (“The way out concept of today is the commonplace of tomorrow.”). He clearly pointed to the problem of keeping pace with today’s influences in visual communications by referring to Op and Pop, underground films, the many sounds and sights that bombard us constantly. He suggested that the Art Director will have to absorb and translate these tools into his work if he is to keep pace with these constant changes. For if he doesn’t, business will resort to other methods guaranteed to keep up with the present—and future. Computers can do such a service, but he saw faith in the “human computers,” the present art director-designer, believing that creativity can never be regulated to the machine age. With perception, he concluded that it is, at once, our threat as well as our opportunity.

Morton Goldscholl saw the next ten years as a battle between the machine and the man. He stated that we are “selling promises rather than values” and our job is to reverse the trend that has made us dependent on “research mentality.” He insisted that we overcome the stressing of quantity instead of quality.

John W. Kiermaier alluded to the problem of “over-communication” and the inescapable world of sight and sound that it has created. He cites a poll that warns “there is every sign of growing disenchantment with television on the part of affluent, better educated Americans. T.V. appears to be losing its audience...”. He called for leaders in the communications field to exert their superior talent to find a way to correct this decline “in these ten visually thirsty years coming up.”

Completing the morning session, Dr. Howard Conant was ferocious in his attack on those who would have us believe “that we are at the threshold of a cultural renaissance.” Not so, he stated and went on to berate those who would “abuse the splendid cultural attainments of major historic and contemporary artists” by forgetting them and producing “the aesthetically worthless objects” so present in our economy of built-in obsolescence.

At luncheon, the Art Directors Club’s highest award, the President’s Medal, was bestowed on Charles Eames. This artist, designer and film maker of international reputation was given this honor by Bob Smith, President. His moving presentation speech was a conference highlight and the acceptance ad-
dress was equally heartwarming.

The afternoon session led off with a talk by Eugene Bordinat who explored the future of car design, although he couldn't show his most interesting designs because of the press delegation in the audience.

He was followed by Robert Pliskin who moved the conference to the Art Director's area by pleading for a return to the basics. "We've given up materials and the skills that went with them," he complained, and we've sought to become "business men, half-assed researchers, part-way merchandisers." By throwing out the fundamentals of our art director profession, we run the risk of not being equipped to "create the magic that can brighten a printed page and the television screen; that can reach into people's minds with the visual messages that are important to them and the world."

Andrew Heiskell concluded the first day with the conviction that "the rate of change, in the Next Decade, (will) create a furnace for creative work." He championed the "climate that will attract individual individuality" as the way to compete with the "patterns of sameness" in advertising, television, and the whole future of communications. "Be bold and believe in your convictions of what is right," he seemed to say.

Thursday morning was devoted to a panel discussion headed by William Free and including Paul Foley, Neil Fujita, Franchelli Cadwell and Richard Heimann. Though bothered by acoustical problems and the "Chinese torture" of a free discussion technique, the Panel attempted to achieve an all-around view of the conference's theme. Using examples of various graphic representations (film, package design, print ads, television commercials) the group discussed the visual challenges from every viewpoint. Paul Foley's remark that predictions for the short term helped prepare for the long term problems, but the middle ground was impossible to judge clearly, was applauded highly as was Bill Free's mention of the Art Director's reluctance to spend time wastefully at the photographer's studio when preparing an ad.

Luncheon was highlighted by an address by Skitch Henderson, who fought, amusingly, the battle for the audience's attention with his waiter who was intent on serving him his dessert. But his point about the use of music in advertising messages was delivered with conviction and force to an appreciative group of delegates.

The final afternoon saw Emily Genauer reveal the fact that the flow of ideas used to be from art to advertising, but that the current trend has the artist joining the art director in the "market place." "We've given up materials and the skills that went with them," he complained, and we've sought to become "business men, half-assed researchers, part-way merchandisers." By throwing out the fundamentals of our art director profession, we run the risk of not being equipped to "create the magic that can brighten a printed page and the television screen; that can reach into people's minds with the visual messages that are important to them and the world."

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The final afternoon saw Emily Genauer reveal the fact that the flow of ideas used to be from art to advertising, but that the current trend has the artist joining the art director in the "market place." And not without the resultant vulgarity that has occurred, such as Op and Pop art. Stressing that this phenomenon does have an inherent vitality and beauty, it has, however, lost the "mystery and warmth of man." And she predicted that replacing today's cold precision and impersonality in art will be the Next Decade's restressing of the human element and his place in natural society.

Edward Durell Stone followed this prediction with a condemnation of the "conformity and respectability" that is popular today in the "urban sprawl." He referred to the conspiracy that removes color and beauty from our lives, replacing it with the faceless, but safe, three button Brooks Brothers straightjacket. "Our cities are becoming unlivable and we need the reinvigoration of the individual instead of the irresponsible, high-consumption unit," known on the charts as today's family, which breeds the "minimal social responsibilities."

Charles Newton, director of communication at General Dynamics-Convair, stressed today's immediate problems with an attempt to provide possible solutions in the visual communications area. He showed many examples, chief among which were the suggestions for improvement of road and traffic sign designs. Rebelling against the corporate mind in today's market place, he stressed that the consumer, though he was the target of an advertising message, still played little part in its formation. This inadequacy, leading to an ineffective selling message, would be reversed if an "Open End" type of discussion were used. By such a scheme, consumer representatives would join a panel of advertisers in which a free discussion of the product was attempted.

The closing address was delivered by Richard Coyne, editor of CA, who discussed his reaction to the Art Directors Club Annual Exhibition of Editorial and Advertising Art.

Thus, the Conference.
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YOU OUGHT TO LOOK INTO

Film Coated NEKOOSA Opaque
NEKOOSA FILM COATING is surface-perfect for ANY printing job

For fine reproduction, look first at a paper’s printing surface. Film-coating has given Nekoosa Opaque a smooth, level surface...a surface that subtly controls ink receptivity and sharply defines even the tiniest halftone dot. Unusually high opacity, even in the light weights, is another Nekoosa Opaque asset. If your next printing job calls for a paper with all of these qualities...make it a point to call for Film Coated Nekoosa Opaque!
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Alexandria, Louisiana  ...  Louisiana Paper Company, Ltd.
Amarillo, Texas  ...  Hart Paper Company
Appleton, Wisconsin  ...  Universal Paper Corporation
Atlanta, Georgia  ...  Howard Paper Company
Atlanta, Georgia  ...  The Whittaker Company

Baltimore, Maryland  The Barton, Duer & Koch Paper Company
Baltimore, Maryland  The Paper Supply Company
Batson Rouge, Louisiana  Louisiana Paper Corporation of Baton Rouge
Battle Creek, Michigan  Crown-Corrigot Paper Co., Div.
Biloxi, Mississippi  Woodard Paper Company
Binghamton, New York  Binghamton Paper Company
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Bridgeport, Connecticut  Equity Paper Company
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Butte, Montana  Ward Thompson Company

Canton, Ohio  Herrington Paper Company
Cedar Rapids, Iowa  J. W. Butler Paper Company
Charlotte, North Carolina  Charlotte Paper Company
Chattanooga, Tennessee  Bonds Sanders Paper Company
Chicago, Illinois  Armstrong Paper Company
Chicago, Illinois  J. W. Butler Paper Company
Chicago, Illinois  Midland Paper Company
Chicago, Illinois  Mercantile Paper Company
Chicago, Illinois  Whittaker Paper Company
Cincinnati, Ohio  Cordage of Cincinnati
Cleveland, Ohio  Brewer-Chilcote Paper Co.
Columbus, South Carolina  Eps-Fitzgerald Carolina Paper Company, Inc.
Columbus, Georgia  W. H. Atkinson - Fine Papers
Columbia, Missouri  Cordage of Columbia
Corpus Christi, Texas  Century Papers, Inc.
Cumberland, Maryland  Fit State Paper Company

Dallas, Texas  Butler Paper Company
Dallas, Texas  The Peterson Paper Company
Davenport, Iowa  The Fassett Paper Company
Dayton, Ohio  Butler Paper Company
DeKalb, Alabama  Bond Sanders Paper Company
Denver, Colorado  Butler Paper Company
Des Moines, Iowa  Pratt Paper Company, Inc.
Detroit, Michigan  Butler Paper Company
Duluth, Minnesota  Weber Paper Company

Elmira, New York  Norwitz Brothers Paper Co., Inc.
Evansville, Indiana  Butler Paper Company

Fargo, North Dakota  Dakota Paper Co.
Fort Smith, Arkansas  Arkansas Paper Company
Fort Wayne, Indiana  Butler Paper Company
Fort Worth, Texas  Butler Paper Company

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

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Harrisburg, Pennsylvania  Penn Paper Company
Hemet, Montana  Ward Thompson Paper Company
Holyoke, Massachusetts  Plymouth Paper Company, Inc.
Houston, Texas  Yellow Stone Paper Company
Indianapolis, Indiana  Century Papers, Inc.
Idaho Falls, Idaho  American Paper & Supply Company
Jackson, Mississippi  Central Paper Company
Jacksonville, Florida  Jacksonville Paper Company
Jersey City, New Jersey  Gotham Card & Paper Co., Inc.

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Longview, Texas  ...  Tex Paper Company
Los Angeles, California  ...  Butler Paper Company
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Miami, Florida  ...  Everglade Paper Company
Milwaukee, Wisconsin  ...  Butler Paper Company
Milwaukee, Wisconsin  ...  Dwight Brothers Paper Company
Minneapolis, Minnesota  ...  Butler Paper Company
Minneapolis, Minnesota  ...  Gopher Paper Co., Inc.
Monticello, Louisiana  Louisiana Paper Company, Ltd.
Montgomery, Alabama  W. H. Atkinson - Fine Papers

Nashville, Tennessee  Bonds Sanders Paper Company
Newark, New Jersey  The Paper Mart, Inc.
New Orleans, Louisiana  Butler Paper Company, Inc.
New Orleans, Louisiana  The D and W Paper Company, Inc.
New York, New York  ...  Butler Paper Company, Inc.
New York, New York  ...  Butler Paper Company, Inc.
New York, New York  ...  Bishop Paper Company
New York, New York  ...  Marquardt & Company, Inc.
New York, New York  ...  J. W. Butler Paper Company
New York, New York  ...  Saxo Paper Corporation
New York, New York  ...  W. H. Atkinson - Fine Papers
Norfolk, Virginia  ...  Eps-Fitzgerald Paper Co., Inc.

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Oklahoma City, Oklahoma  Oklahoma Paper Co.
Omaha, Nebraska  ...  B. B. Lamb Co.
Orlando, Florida  Central Paper Company
Ponta, Illinois  ...  J. W. Butler Paper Company
Philadelphia, Pennsylvania  ...  Schwartz Paper Company
Phoenix, Arizona  ...  Butler Paper Company
Pittsburgh, Pennsylvania  ...  The Central Ohio Paper Company
Pittsburgh, Pennsylvania  ...  Paper Products Company, Inc.
Portland, Oregon  ...  West Coast Paper Company
dragance, Rhode Island  Providence Paper Company

Raleigh, North Carolina  Eps-Fitzgerald Paper Company, Inc.
Rapid City, South Dakota  The Paper Company
Reading, Pennsylvania  ...  J. J. E. Lee Co.
Richmond, Virginia  Eps-Fitzgerald Paper Company, Inc.
Rochester, New York  ...  Economy Paper Company
Rockford, Illinois  ...  Northland Paper Company

St. Louis, Missouri  ...  Butler Paper Company
St. Paul, Minnesota  ...  Anchor Paper Company
Salt Lake City, Utah  American Paper & Supply Company
San Antonio, Texas  ...  Shiner-Sien Paper Company
San Diego, California  Cordage of San Diego
San Francisca, California  ...  Butler Paper Company
San Francisco, California  ...  Butler Paper Company
Savannah, Georgia  ...  Chatham-Atlantic Paper Company
Scranton, Pennsylvania  ...  Penn-Gale Paper Company
Seattle, Washington  ...  West Coast Paper Company
Sherman, Texas  ...  Exes Paper Company
Shreveport, Louisiana  ...  Louisiana Paper Co., Ltd.
Sioux Falls, South Dakota  ...  The Paper Company
Spokane, Washington  McGehee Independent Paper Company
Spokane, Washington  ...  Spokane Papers, Inc.

Tacoma, Washington  Allied Paper Company, Inc.
Tallahassee, Florida  ...  Capitol Paper Company
Tampa, Florida  Tampa Paper Company
Terrace, Idaho  ...  Butler Paper Company
Terre Haute, Indiana  ...  Butler Paper Company
Tucson, Arizona  ...  Arizona Paper Company
Tulsa, Oklahoma  ...  Beene Paper Company
Tyler, Texas  ...  Ebs Paper Co.

Walla Walla, Washington  Snyder-Creelius Paper Co.
Wheeling, West Virginia  Waterford Paper Company
Wheeling, West Virginia  Wheeling Paper Company
Whitlock, Kansas  ...  Butler Paper Company

Youngstown, Ohio  ...  The Hearst Paper Co.

NEKOOSA-EDWARDS PAPER COMPANY • Port Edwards, Wisconsin

SALES OFFICES: New York, 200 Park Ave. / Chicago, Prudential Plaza / Los Angeles, 6355 Fruitland Ave. / Atlanta, Peachtree Building / Dallas, 9029 Directors Row

MILLS AT PORT EDWARDS, NEKOOSA and WHITING, WISCONSIN and POTSDAM, NEW YORK LITHOGRAPHED ON FILM COATED NEKOOSA OPAQUE, BASIS 70
NINE OF THE TOP TEN AGENCIES*
GO TO BECK...THERE MUST BE A REASON**

[* According to Advertising Age]
[**Several, as a matter of fact]: Finest color and black and white engraving by conventional and new DYNATRON(1) process / Cronar conversions from metal to negative and positive / Offset color separations / Gravure positives / Gravure cylinder engraving / Gravure and offset plates for package printing / Sheet-fed gravure and letterpress printing / Flat and wrap-around DYCRL(2) plates / The new Kodak relief plate / Complete services to prove Beck's conviction that "it's better in print."

(1) Patent Applied For
(2) DuPont Trademark

THE BECK ENGRAVING COMPANY, INC. / Philadelphia and New York
WHAT IS A CORPORATION?

According to one dictionary, a corporation is an artificial being: invisible, intangible, existing only in contemplation of law. This makes a corporation sound like an impersonal thing, without feeling and without a heart. We don't think this describes C M & H. It misses some pretty fundamental points: people working together as a team... being inspired by a goal of achievement... caring about the needs and problems of customers. We are not satisfied merely to produce "a better product at a fair price." We include a personal extra called "our own built-in service." Whether the printing is done by letterpress, gravure, or offset, the user gets this built-in service when the engravings come from our plants. It assures him of the same high quality of reproduction time after time, as the sheets come through the press: last month, this month, and next month. The only changes in quality are technical improvements made at the highest current level of photoengraving reproduction. What has made C M & H a leader in the engraving business? Not the materials we use, for they are available to everyone. Not the equipment we use, although it is costly and highly technical. Our competitive advantage is C M & H people, past and present. By their daily dedication they have kept our standards at the level of "the best that can be made" and have maintained a constantly rising curve of technical excellence. This is our own living and human definition of the word: Corporation.

Collins, Miller & Hutchings, Inc.
America's finest photogravure plants for letterpress, gravure, and offset

333 West Lake Street, Chicago, Illinois 60606
1220 Maple Avenue, Los Angeles, Calif. 90015
Everything looks like the 4th of July when you print it on Warren paper.
Warren paper is made with two jobs in mind: light reflection and the base paper forms for ink.

**Light reflection**

Remember — paper is the "sunshine" in a print, the color in a print. And it is viewed under many different lighting conditions. A paper that can reflect all colors of light equally well gives the printing a better break under all lighting conditions — and doesn't favor one color over another in the subject matter.

That's why we keep color-balance in mind — rather than chasing the current shade-fad when we design our papers.

**Added advantages**

Less color correcting and less compensation in plates and inks to gain accurate color reproduction.

**The Base for Ink**

Process color inks are transparent. Light shines through them onto the paper and then back to the viewer. The paper must be able to reflect the desired color — or a distorted color will show.

To act most effectively, process color inks must dry in a very thin, smooth, glossy film.

The light can get directly to the paper and back again. But if the ink film is rough, light will be scattered by the ink's surface and the color will appear weakened. In order to dry in a smooth, glossy film, the ink requires a smooth, level base.

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

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

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Typographic excellence is the least your creative effort deserves. You can enjoy doing business with an ATA typographer.
Confessions of a magazine reader

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

I READ 34 magazines every month. I like them all, but the one I admire most is Reader's Digest.
The editors of The Digest are in possession of a remarkable technique: they know how to present complicated subjects in a way that engages the reader.
This gives the editors of The Digest great influence in the world. They put their influence to admirable use.
They are on the side of the angels. They are crusaders, and they carry their crusades, in 14 languages, to 75 million souls each and every month.
They crusade against cigarettes, which kill people. They crusade against billboards, which make the world hideous. They crusade against boxing, which turns men into vegetables. They crusade against pornography.
They crusade for integration, for the inter-faith movement, for the Public Defender system, for human freedom in all its forms.
Good Pope John once told The Digest editors, "How comforting it will be for you, when you come to the close of your lives on earth, to be able to say to yourselves: We have served the truth."

No log-rolling, no back-scratching
Ten years ago Reader's Digest first opened its columns to advertisers. This worried me. I was afraid that The Digest editors would start pulling their punches in deference to advertisers and even give editorial support to advertisers—an obvious temptation to magazine editors. But this has not happened; The Digest has remained incorruptible. No log-rolling, no back-scratching.

The success of The Digest is toward clarity of expression. The current issue, as I write, includes articles on religion in schools, on the Congo, urban renewal, violence on television, Abraham Lincoln and safe driving. Each of these subjects is presented in a way which I can understand. If I did not read them in The Digest, I wouldn't read about them anywhere. I wouldn't have the time.

Some highbrows may look down their noses at The Digest, charging it with superficiality and oversimplification. There is a modicum of justice in this charge; you can learn more about the Congo if you read about it in Foreign Affairs Quarterly, and you can learn more about Abraham Lincoln if you read Carl Sandburg's books about him. But have you time?

Never boring
I seldom read a highbrow magazine without wishing that a Digest editor had worked his will upon it. I would then find it more readable. The Digest articles are never long-winded, never obscure, never boring.
I adore the editors' courage. They have the guts to open their readers' minds on delicate subjects. They grasp nettles. Like venereal disease, cancer, mental illness, they are not humorless prigs. Their sense of humor is uproarious. They make me laugh.

Editorial technique
Their technique fascinates me. First, they make the world hideous. They make the world hideous. They pique your curiosity—and they promise to satisfy it. For example:
What Truckers Say About Tour Driving
Professional drivers sound off on the most common—and dangerous—faults of the amateur.

How could anybody resist reading an article with a title like that? I learn my living as a copywriter in an advertising agency. It is a matter of life and death for me to get people to read my advertisements. I have discovered that more than half the battle is to write headlines which grab people's attention and force them to read the copy. I learned how to do this by studying headlines in The Digest.
The Digest editors do not start their articles in the front of the magazine and carry them over in the back. They carry you through their magazine without this maddening interruption, and I bless them for it.
The battle for men's minds
You and I, gentle reader, live in the United States, and we think of The Reader's Digest as an American magazine. So it is—15 million Americans buy it every month. But it is also published in 20 other countries—10,500,000 copies a month. It is the most popular magazine in several countries abroad, including all of the Spanish-speaking countries.
The International editions of The Digest carry more or less the same articles as the U.S. editions. The editors have discovered that subjects which are important to people in Iowa, California and New York are equally important to people in France, Tokyo and Rio.
Thus it comes about that Digest editors have a profound influence on people who are free to read what they want. This magazine exports the best in American life.

In my opinion, The Digest is doing as much as the United States Information Agency to win the battle for men's minds.
Credit where credit is due. I know nobody who deserves the gratitude of their fellow Americans more than DeWitt and Lila Acheson Wallace. The Digest is the lengthened shadow of these two great editors. Theirs are the names at the top of the masthead. It is the most formidable of all mastheads: no less than 208 men and women. Among them you will find some of the most distinguished journalists in the world. No other magazine is so richly endowed with professional competence.

Some magazines are dominated by the men who sell advertising space. In my experience, there has never been a good magazine which was not, like The Digest, dominated by its editors.

Long live The Reader's Digest!

David Ogilvy

"Reader's Digest asked me if I would comment on why I think so many people all over the world read it," Mr. Ogilvy says. "I agreed to try, because I regard The Digest as a major force for good in the world, and I wanted to say so. In return for my work The Digest will make a donation to Fettes, the Scottish school which gave me my education on a full scholarship."
Bas-relief mural by Arthur Lidov, in the New York Office of J. Walter Thompson, symbolizes communication between the four races of man.
Classic Laid really isn't made this way ... it just looks hand-made.

Once upon a time, paper was crafted on “moulds” or frames that created an identifiable laid marking. Each paper and its markings were as personal as its craftsman’s skills. Now, the charm and personality inherent in early hand-made papers is re-created in Classic Laid. There’s nothing quite like it to lend character to business letterheads and envelopes, invitations, announcements, enclosures, personal stationery ... anything that deserves a personal touch. Your Kimberly-Clark distributor has samples in five colors and white. When you get yours, remember — it only looks hand-made.

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RICHARD FERRANTE: ASS'T. ART DIRECTOR, DOPE DANE BERNBACH

JERRY ROSSO: TV ART DIRECTOR, GREY ADVERTISING

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Pratt Institute, Brooklyn, New York 11205
what can your typographer do for you?

Of course, he can set type. But that isn't all of it...and it isn't enough. Your typographer—like a chef, as distinguished from a cook—adds the missing ingredients to typesetting. Missing ingredients? Yes, sir! Nobody's type, including ours, is quite complete by itself. It is an utter impossibility for example, to design and make type characters that always "fit" or "space" perfectly in all situations. And no matter what is designed into type, good judgment and taste have to be added. Your typographer can and does add the thin spaces and touches of taste to type fittingly. That's one missing ingredient. It takes skill, sensitivity and devotion; not merely metal or method.

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American Type Founders, Type Division, 200 Elmora Ave., Elizabeth, New Jersey 07207 • ATF furnishes specimen materials to art directors, designers and artists directly from The Foundry. For quicker service, American Type Founders supplies typographers through a network of local, authorized dealers who carry ample stocks of genuine ATF foundry type.
How Famous Artists Schools helps its students win recognition

The Famous Artists Schools has one goal—to help its thousands of students win success in art.

After giving each student, through home study, the most professional art training available anywhere—the school goes to great lengths to bring worthy student work to the attention of the art world. Some of these efforts are shown below:

1 ANNUAL COMPETITIONS

Yearly student competitions are just one way that Famous Artists Schools helps its students toward success. Sponsored by some of America's biggest art buyers, these contests help students gain recognition, start many on exciting art careers.

$4,000 Ford Times Painting Contest—Ford Times, the brilliantly edited travel magazine read by five million people, awarded FAS students 55 prizes—also bought 8 student paintings for full-color reproduction in coming issues. Ford Times was very pleased with results of contest, found quite a number of talented new artists all over the country who could handle important free-lance assignments.

$3,200 Bantam Books Cover Contest—"We've sponsored contests with other art schools," said a top official, "but we've never received so many professional entries." Bantam bought several entries, used them as covers on popular titles.

$4,000 Golden Books Competition—Largest publisher of children's books in the world, awarded FAS students 55 prizes, opened the door for them to fascinating careers in children's book illustration.

$5,000 Advertising Art Competition—Sponsored by Foote, Cone & Belding. As a first step towards advertising art careers, winners were invited to submit portfolios to this great advertising agency.

Other contests sponsored by Hallmark Greeting Cards and The New York Graphic Society have given students the opportunity to win early recognition as well as many thousands of dollars in prizes.

This special exhibit of 58 prize-winning student paintings toured large cities throughout the U.S. In each city, thousands of people turned out to see the exhibit. (Photo above shows Ohio visitors attending the exhibition in Cleveland.) Prominent newspapers interviewed many of the exhibited students, printed photographs of them and their paintings.

2 TRAVELING ART EXHIBITION

3 FAMOUS ARTISTS MAGAZINE

Read by over 70,000 people, 10,000 of whom are art directors and art buyers. Special sections display student work (both fine arts and commercial) and talk about student goals. Many students all over the country have received job offers and free-lance assignments just on the basis of their work in Famous Artists Magazine!

4 STUDENT PLACEMENT FILES

Art buyers from all over the country ask FAS for trained people to fill art jobs of every description. The School does not promise jobs; no reputable school does. But FAS maintains an up-to-date placement file from which it can recommend the students who are best qualified for a particular opening or free-lance assignment.

5 SPECIAL PROMOTIONS

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

Recently the School completed a four-year project updating its course in Commercial Art, Illustration and Design. America's most successful artists worked on this massive revision. The newest member of the Famous Artists Schools' guiding faculty, Mr. George Giusti, made a major contribution to the new course. The course now provides thorough training in the new techniques so much in demand today—experimental and advertising design, fashion illustration, television art, etc.—all the professional know-how that's needed to achieve success in the 1960's.

If you know ambitious artists, seeking to get ahead, tell them about the Famous Artists Schools training program. It is a sensible road to success. Students study in their own homes, in their spare time. They learn the special skills of such renowned illustrators as Briggs, Dorne and Rockwell and such eminent painters as Shahn, Davis and Kingman. And students get practical help in winning recognition in their field. For more information (no cost or obligation) have them write to Famous Artists Schools, Westport, Conn., for a 52-page illustrated brochure.

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