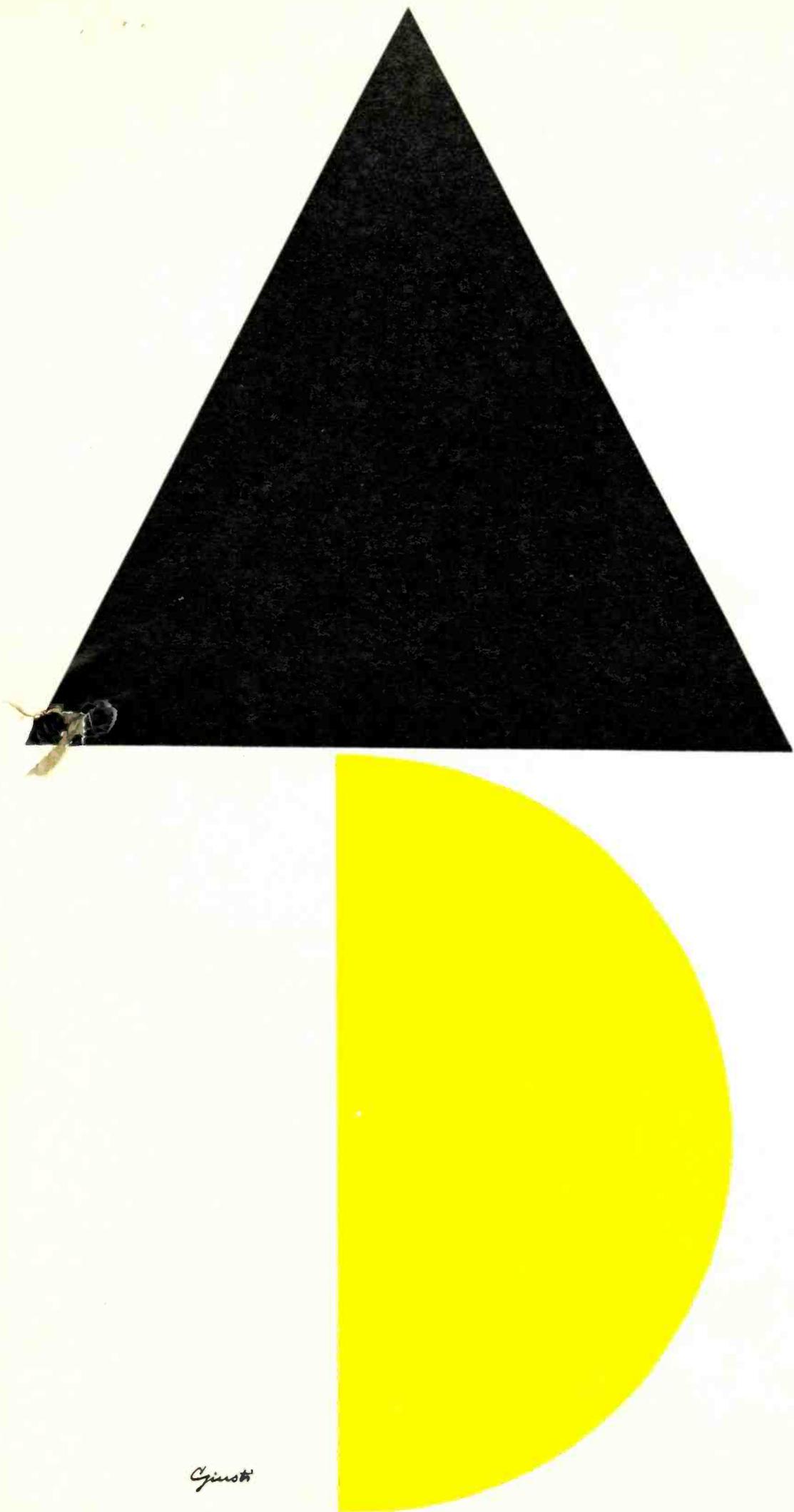


35 annual of advertising editorial art and design 1956 • art directors club of new york



Gjuroti



35

annual of advertising editorial art and design .

FARRAR, STRAUS and CUDAHY, INC., 101 Fifth Avenue, New York 3, N. Y.

\$12.50

art directors club of new york

Early in June, 1956, sponsored by the Art Directors Club of New York, this 35th Annual Exhibition was shown at the Waldorf-Astoria Hotel in conjunction with the First Visual Communications Conference. The entire exhibition is reproduced here. As in the past, this Annual is meant to record the changing scene in the graphic arts. Selected from many thousands of entries, the 527 pieces in this collection undoubtedly contain some of the best, the newest, most skillful and exciting works of commercial art seen this year—or any year.



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



The leghead caricatures on pages 4 and 5 and the amusing drawings at the beginning of each section are by JACK SIDEMAN, TV Art Director with Young and Rubicam, advertising agency. His famous brain-children, Bert and Harry Piel (p. 288) won the Special Art Directors Club Medal.



This year's Annual was produced as a group project by 17 art directors under the supervision of JACK SKOELIK, art director with Doherty, Clifford, Steers and Shenfield, advertising agency. The entire group planned the book. IRA HERRICK rode herd throughout, while WILLIAM BROCKMEIER, CAROL COBELEDECK, DAVID DAVIDIAN, ALBERTO GAVABCI, HERBERT ROAN, and SALVATORE TAIBBI, did the layouts for the various sections.

THE FIRST MEETING OF ITS KIND, SPONSORED BY THE ART DIRECTORS CLUB OF NEW YORK, REFLECTS GRAPHIC TRENDS OF THE PRESENT AND THE FUTURE.

THE FIRST VISUAL COMMUNICATIONS CONFERENCE

BY STEPHEN BAKER, ART DIRECTOR, CUNNINGHAM & WALSH

For two days, June 7th and 8th, 1956, over four hundred people, presumably more interested in pictures than in copy, listened to 45,000 spoken words at the Waldorf Astoria in New York. Here was truly a national group. Here were representatives from Boston, Chicago, Cleveland, Detroit, Kansas City, Seattle, Miami and other widely scattered locales. They sat beneath the huge blue ceiling of

the Waldorf's Starlight Room and listened, absorbed, to a provocative keynote speech made by conference chairman William McK. Spierer, art director of Ethyl Corporation, and then to the viewpoints expressed by the other men on the dais.

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

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

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

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

The art director vs. research

One of the things the conference brought home was the fact that in the last few years research has taken giant steps forward. Many art directors today

find not only the account executive and the copywriter hanging over their shoulders, but also the man from the research department. It's no secret that the findings in a survey may have a profound effect on what sort of a layout the art director comes up with.

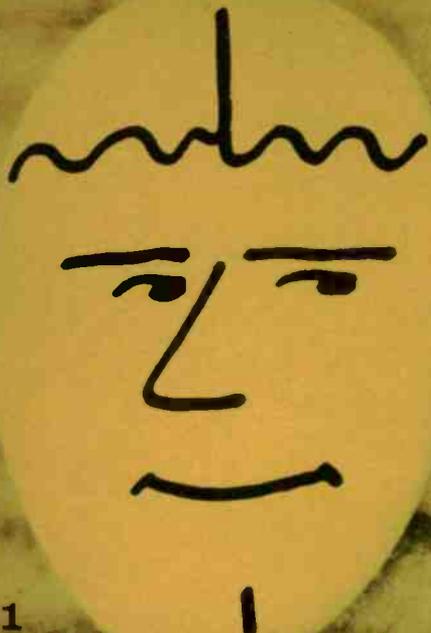
Some art people suffer in silence. Not all, however. At the conference, some of the more articulate members of the profession had a few things to say, and they did not always agree with each other.

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

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

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

Here we had two approaches to the problem of art direction vs. research, and both camps have their loyal followers. One approach is that of the independent, highly creative designer who believes that the best ideas happen intuitively and not on the basis of past experience. The other is that of the executive who wants to make certain in advance, as far as is humanly possible, that creative ideas will actually sell the product.



1

1



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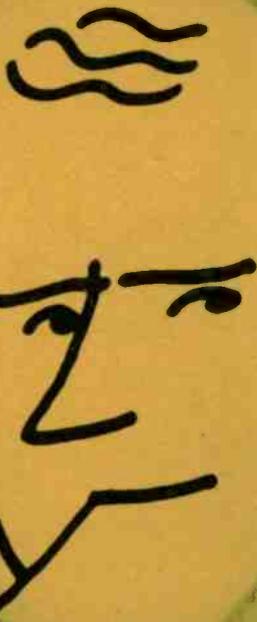


3

**Heard
at
the
Conference**



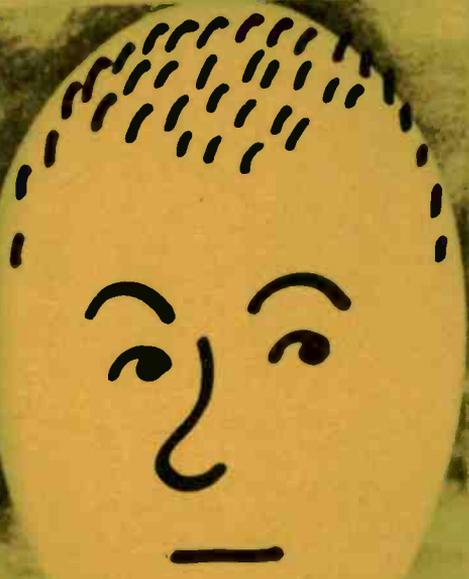
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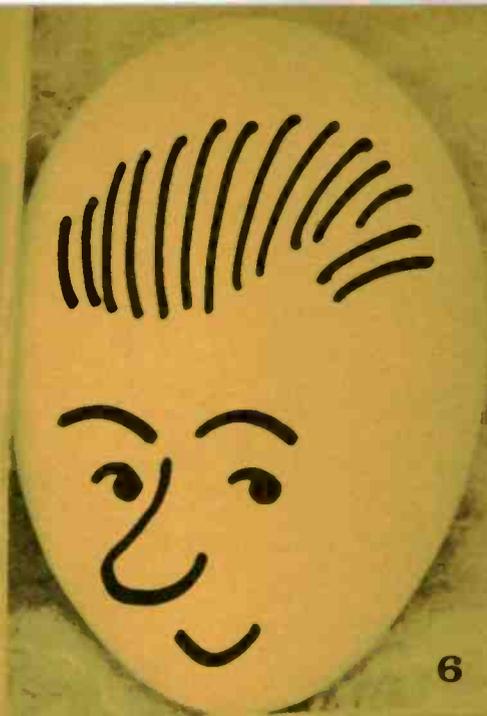
14



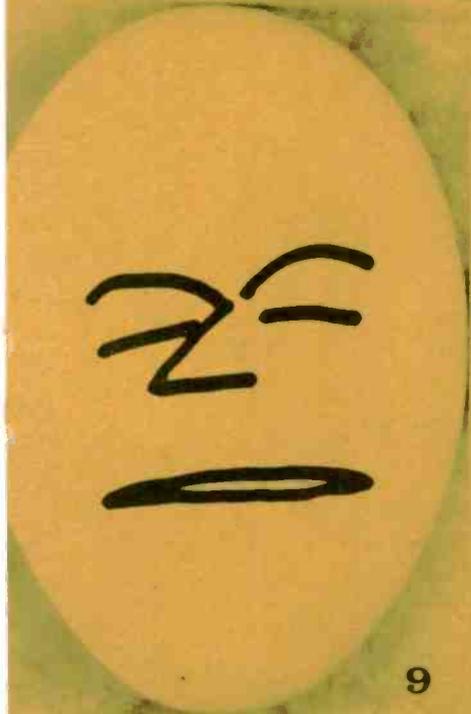
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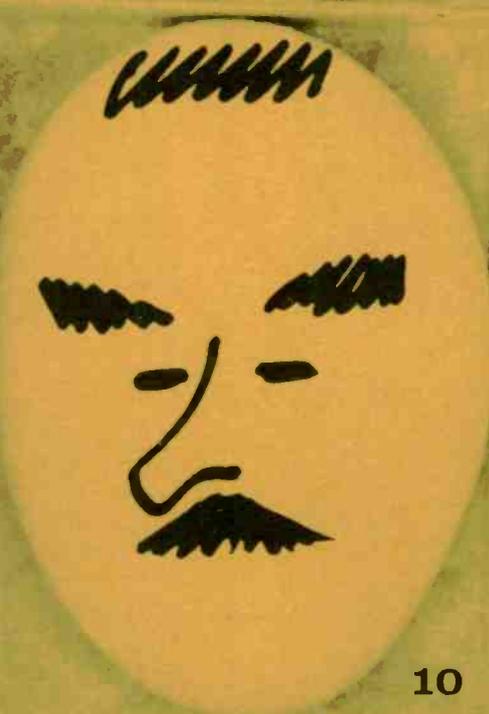
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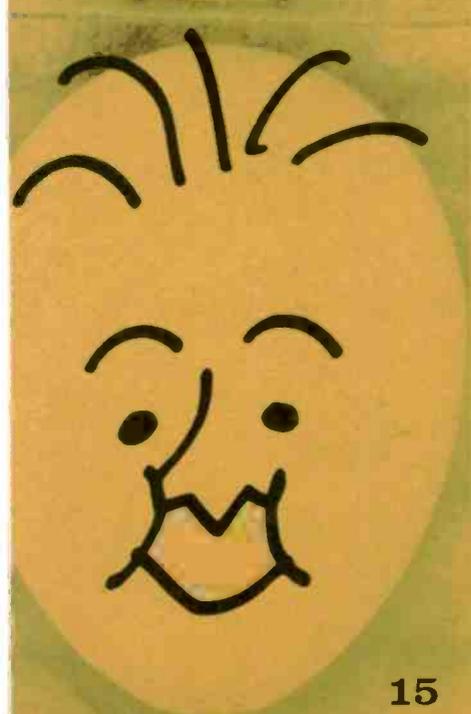
9



10



11



15

- 1 *Wallace W. Elton*
- 2 *Stephen Baker*
- 3 *Ralph M. Evans*
- 4 *Josef Albers*
- 5 *Leo Lionni*
- 6 *Milton Caniff*
- 7 *Edward Adams*
- 8 *William H. Schneider*
- 9 *Alton Ketchum*
- 10 *John P. Cunningham*
- 11 *John Hubley*
- 12 *Harold Holt*
- 13 *Andrew Armstrong*
- 14 *Francis E. Brennan*
- 15 *Arthur Motley*
- 16 *M. F. Agha*



16

Whatever the answer is (if there is an answer), research is no longer the baby of the business and is going to play even greater roles in visual communications. Whether this development will serve to inhibit the creativeness of art directors is something that the future will tell.

The deliberate approach to creating

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

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

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

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

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

And here's what John P. Cunningham, president of Cunningham & Walsh, and a man who should know, had to say on idea-making: "We've all used the ex-

pression 'An idea just came to me' or 'An idea just occurred to me.' No sentence could ever be further from the truth. Ideas don't 'just come' to people. Ideas don't just 'occur' to anybody. . . . You've got to go after ideas deliberately. Just as you would set out on a planned excursion, or a safari, or an exploration."

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

Pictures vs. words

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

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

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

These are compliments, of course, that one might expect at a session devoted to visual communications. A poll of copywriters, for example, might not necessarily reveal them in complete sympathy with the trend toward the pictorial.

Francis E. Brennan, advisor to the editor-in-chief of Time Inc., and a man in close contact with writers, came right out and said, "To convey the precise facts of a message words are needed, to spell out the who, what, where. . . . We should establish the fact that pictures do not evoke words as words evoke pictures."

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

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

Color, color and more color

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

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

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

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

The art director—a new man

As the art of visual communications grows in importance, so does the art director. By necessity (and often by force) the art director today often finds himself

sucked into the maelstrom of furious business activity and much of that with which he must concern himself seems uncomfortably remote from the making of pretty pictures.

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

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

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

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

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

The First Visual Communications Conference—was it a success?

In a way, every meeting, every convention is a success. It brings people together who have a lot in common. Ideas are exchanged, notes are compared, and friendships are made.

Even more, this conference offered specific help to many of us in the field of visual communication.

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

Surely, the entire profession benefited from the sessions. As Wallace W. Elton, vice president and director of J. Walter Thompson, and keynote speaker at the conference, put it: "This Visual Communications Conference is another major contribution of the art director. It may prove to be second only to the founding of the Art Directors Club. Truly, I think this is The Year of the Art Director."

35

annual of advertising • editorial art and design

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ROYAL TYPOGRAPHERS
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FRED W. SCHMIDT, INC.
Typography for Catalog
PICTORIAL OFFSET
Printing of Collateral
AD STAT CO.
Photostats

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HERMAN DAVIS
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FAMES FLORA
S. ROLLINS GUILD
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JACK A. LEONARD
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LOU MENNA
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Executive Secretary
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Assistant



*The
visual
communication
conference*

*The
awards*

*The
jury*





*The
annual
exhibition*

*The
preview*

*The
35
art directors
annual*



1

2

3

4

Color Section

EDITORIAL SPREAD
Life Editorial

A

MAGAZINE
full page, Haig & Haig Pinch
Bottle

B

EDITORIAL
full page, Vogue Magazine
editorial

C

MAGAZINE
full page, International Silk
Association

D

MAGAZINE COVER
Harper's Bazaar

E

MAGAZINE
full page, I. Miller & Son

F

MAGAZINE
full page, Smirnoff Vodka

G

EDITORIAL ART
Life Editorial

H

MAGAZINE
full page, DeBeers Diamonds

I

MAGAZINE SPREAD
Max Factor

J

EDITORIAL SPREAD
Vogue Editorial

K

MAGAZINE COVER
Look Magazine

L

Advertising Layout

MAGAZINE ADS
full page or more, 3 or more
colors
1-34

MAGAZINE ADS
full page or more, black and
white
39-51

MAGAZINE ADS
less than full page, 2 or more
colors
52-57

MAGAZINE ADS
less than full page, black and
white
58-64

NEWSPAPER ADS
color, over 300 lines
65-77

NEWSPAPER ADS
over 300 lines, black and
white
78-94

NEWSPAPER ADS
300 lines or less
95-102

TRADE PERIODICAL ADS
full page or more, 3 or more
colors
105-107

TRADE PERIODICAL ADS
full page or more, 2 colors
108-111

TRADE PERIODICAL ADS
full page or more, black and
white
112-119

Advertising Art

MAGAZINE ADVERTISING
ART
3 or more colors, product
illustration
246-274

MAGAZINE ADVERTISING
ART
3 or more colors, fashion or
style illustration
275-279

MAGAZINE ADVERTISING
ART
3 or more colors, general
illustration
280-294

MAGAZINE ADVERTISING
ART
black and white, product
illustration
295-299

MAGAZINE ADVERTISING
ART
black and white, fashion or
style illustration
300-309

MAGAZINE ADVERTISING
ART
black and white, general
illustration
310-320

NEWSPAPER ADVERTISING
ART
color, product illustration
321-324

NEWSPAPER ADVERTISING
ART
color, fashion or style
illustration
325-327

NEWSPAPER ADVERTISING
ART
color, general illustration
328-329

NEWSPAPER ADVERTISING
ART
black and white, product
illustration
330-334

NEWSPAPER ADVERTISING
ART
black and white, general
illustration
335-344

TRADE PERIODICAL
ADVERTISING ART
3 or more colors, product
illustration
345-346

TRADE PERIODICAL
ADVERTISING ART
3 or more colors, general
illustration
347-351

Editorial Layout

EDITORIAL PAGE
black and white, 2 or more
colors
172-174

EDITORIAL SPREAD
3 or more colors
175-182

EDITORIAL SPREAD
2 colors or black and white
183-194

EDITORIAL SECTION
3 or more colors
195-205

EDITORIAL SECTION
2 colors or black and white
206-210

MAGAZINE COVERS
general or mass magazines
211-217

MAGAZINE COVERS
trade
218-224

5

Editorial Art

EDITORIAL ART
fiction, 4 colors
391-399

EDITORIAL ART
fiction, 2 colors
400-402

EDITORIAL ART
fiction, black and white
403-406

EDITORIAL ART
non-fiction, 3 or more colors,
fashion or style
407-416

EDITORIAL ART
non-fiction, 3 or more colors,
food
417-424

EDITORIAL ART
non-fiction, 3 or more colors,
homeplanning
425-428

EDITORIAL ART
non-fiction, 3 or more colors,
general
429-443

EDITORIAL ART
non-fiction, 2 colors, fashion
or style
444-446

EDITORIAL ART
non-fiction, 2 colors, general
447-451

EDITORIAL ART
non-fiction, black and white,
general
453-468

MAGAZINE COVER ART
general or mass magazines
469-476

INSTITUTIONAL
company magazines and house
organs, page spread or entire
publication
225-231

6

Posters, Point of Sale

POSTERS
24 sheet posters
137-147

POSTERS
all other posters, any size
148-152

POINT OF SALE
displays
153-155

POINT OF SALE
packages
156-159

POINT OF SALE
record album covers, book
jackets
160-171

POSTER ART
24 sheet posters
383-386A

POSTER ART
all other posters
387-390

7

Direct Mail Booklets

BOOKLET
direct mail, 2 or more colors
120-133

BOOKLET
direct mail, black and white
134-136

INSTITUTIONAL
annual reports
232-233

INSTITUTIONAL
letterheads and trade-marks
234-240

INSTITUTIONAL
direct mail announcement cards
241-245

BOOKLET ART
direct mail art, 3 or more colors
365-372

BOOKLET ART
direct mail art, 2 colors
373-378

BOOKLET ART
direct mail art, black and white
379-382

8

TV Art

LIVE COMMERCIALS
16mm kinescope
481-482

FILM COMMERCIALS
live animation
483-488

FILM COMMERCIALS
full animation
489-506

LIMITED ACTION COMMERCIALS
507-509

STATION BREAKS
single frames, slides, telops,
art cards, titles
510-525

SHOW OPENINGS
526-527

1

COLOR SECTION

“To learn about the use of color is becoming increasingly important. No artist can function fully if he does not understand color. . . . It is part of art, just as it is part of nature.

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

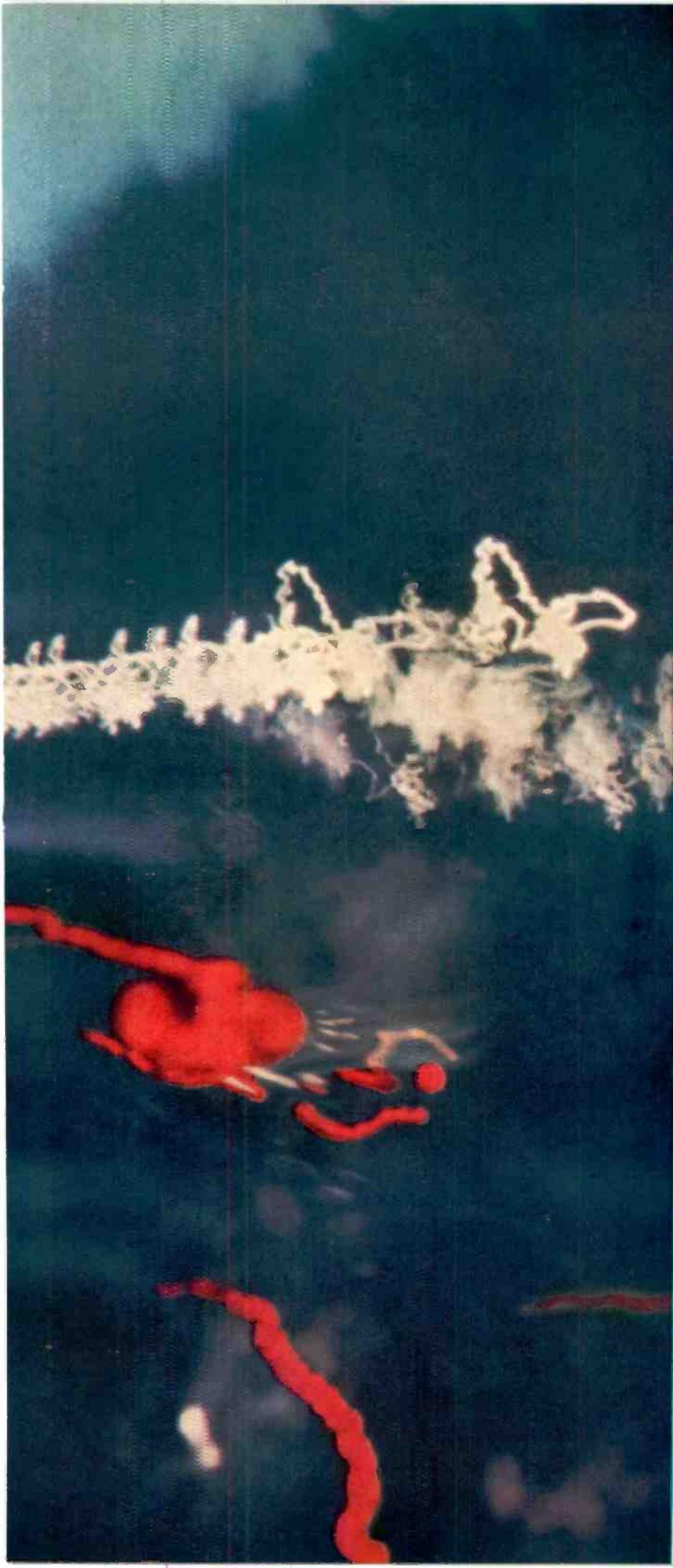
JOSEF ALBERS, CHAIRMAN OF THE DEPARTMENT OF DESIGN, YALE UNIVERSITY



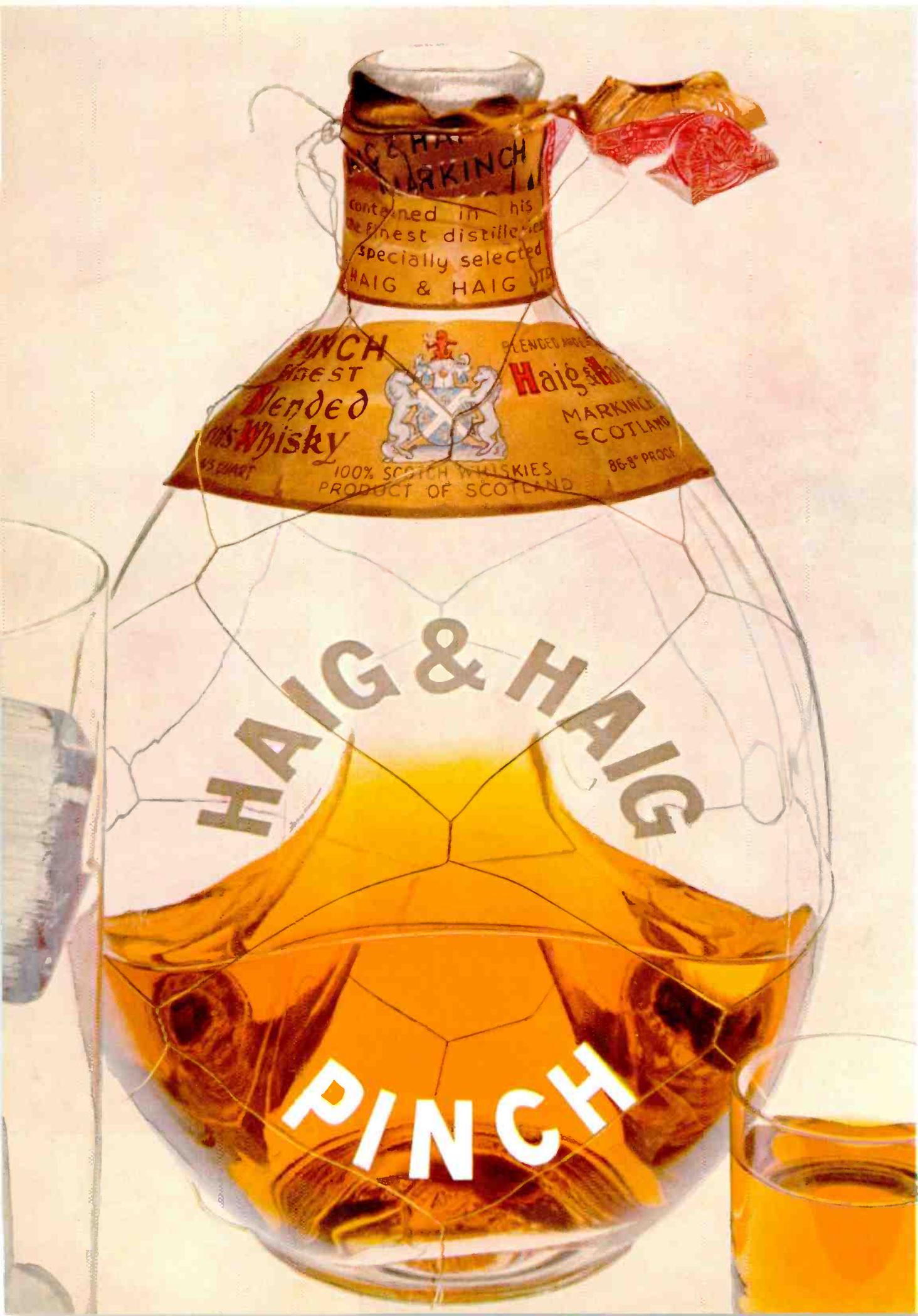


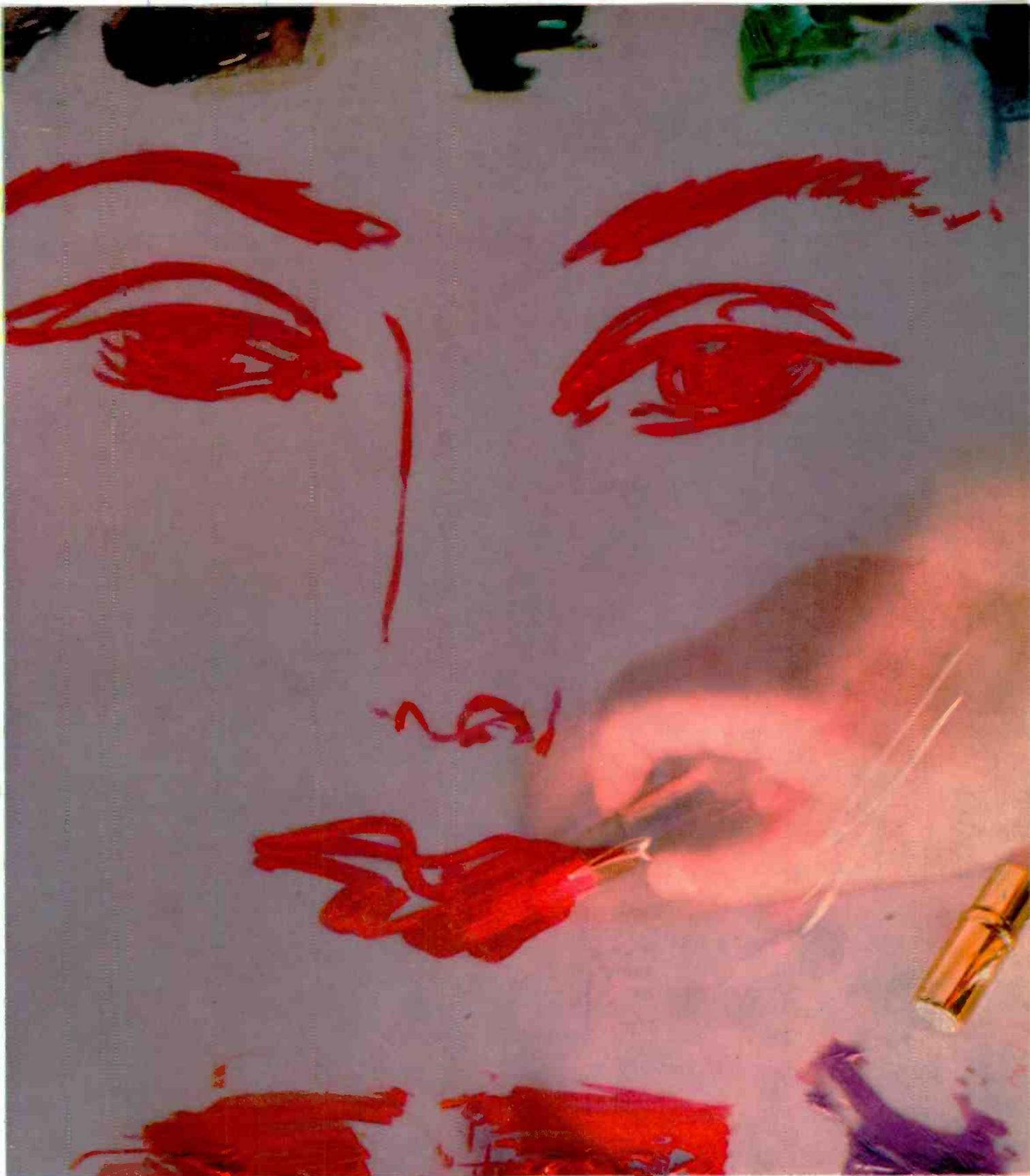
Award for Distinctive Merit

A *Art Director: Charles Tudor*
Photographer: Ernest Haas
Publisher: Time, Inc.
Publication: Life Magazine



B





B *Art Director:* Everett Sahrbeck
Photographer: Irving Penn
Agency: Reach, Yates & Mattoon, Inc.
Advertiser: Renfield Importers, Ltd.

Art Directors Club Medal

C

C *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Photographer: Herbert Matter
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

D *Art Director:* Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: International Silk Association

Award for Distinctive Merit



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

Art Directors Club Medal

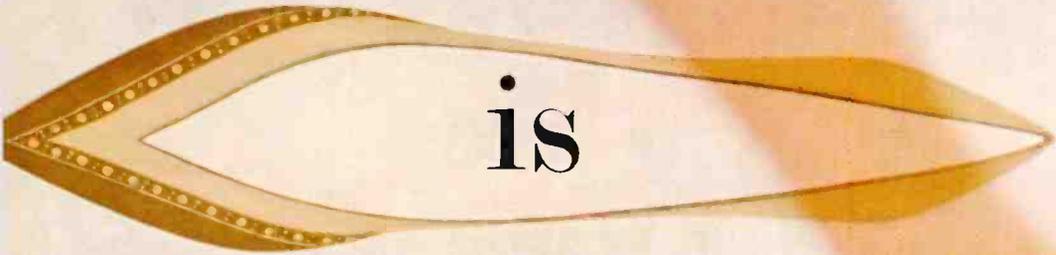
The American Openings
The Paris Openings
Day and Evening Accessories



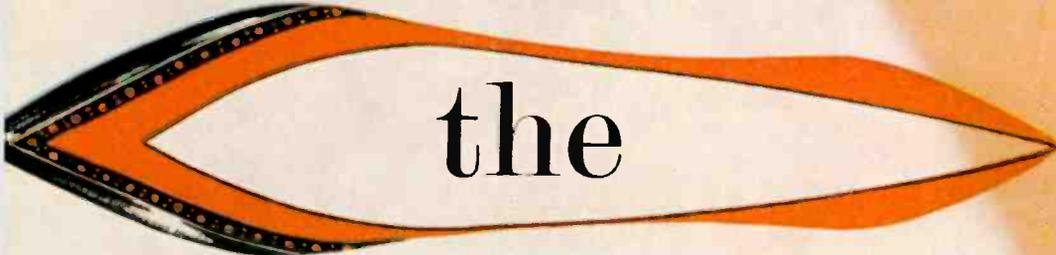
F *Art Director: Edward Rostock*
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.



I. Miller



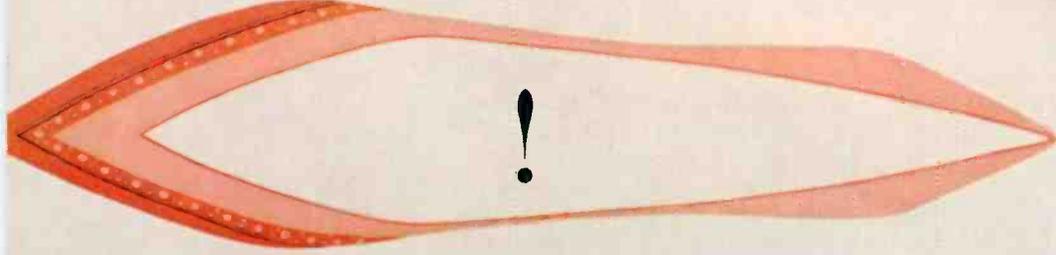
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the



trend

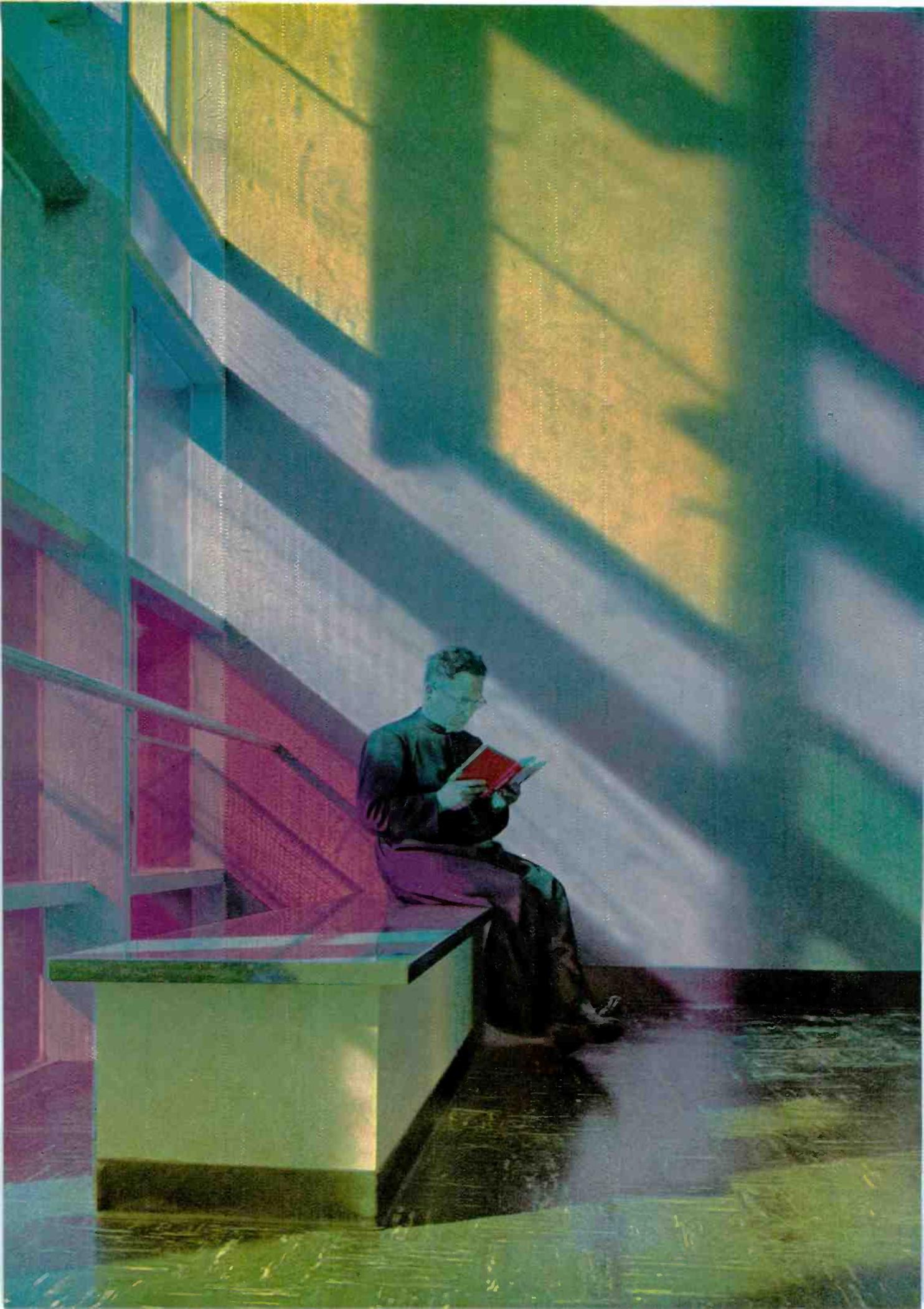


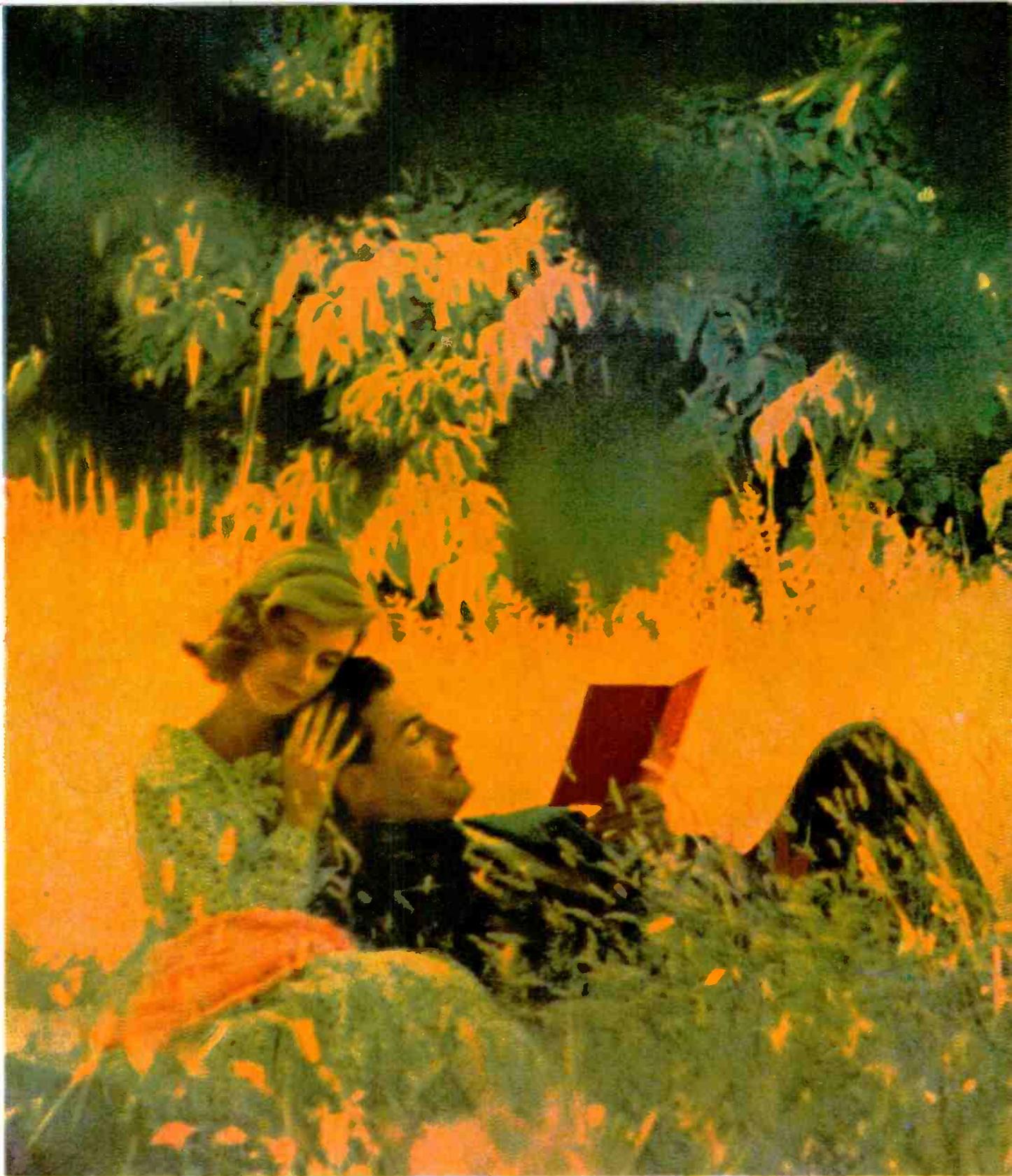
!

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

Award for Distinctive Merit







Art Directors Club Medal **I**

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

I *Art Director:* Charles Tudor
Photographer: Rondal Partridge
Publisher: Time, Inc.
Publication: Life Magazine



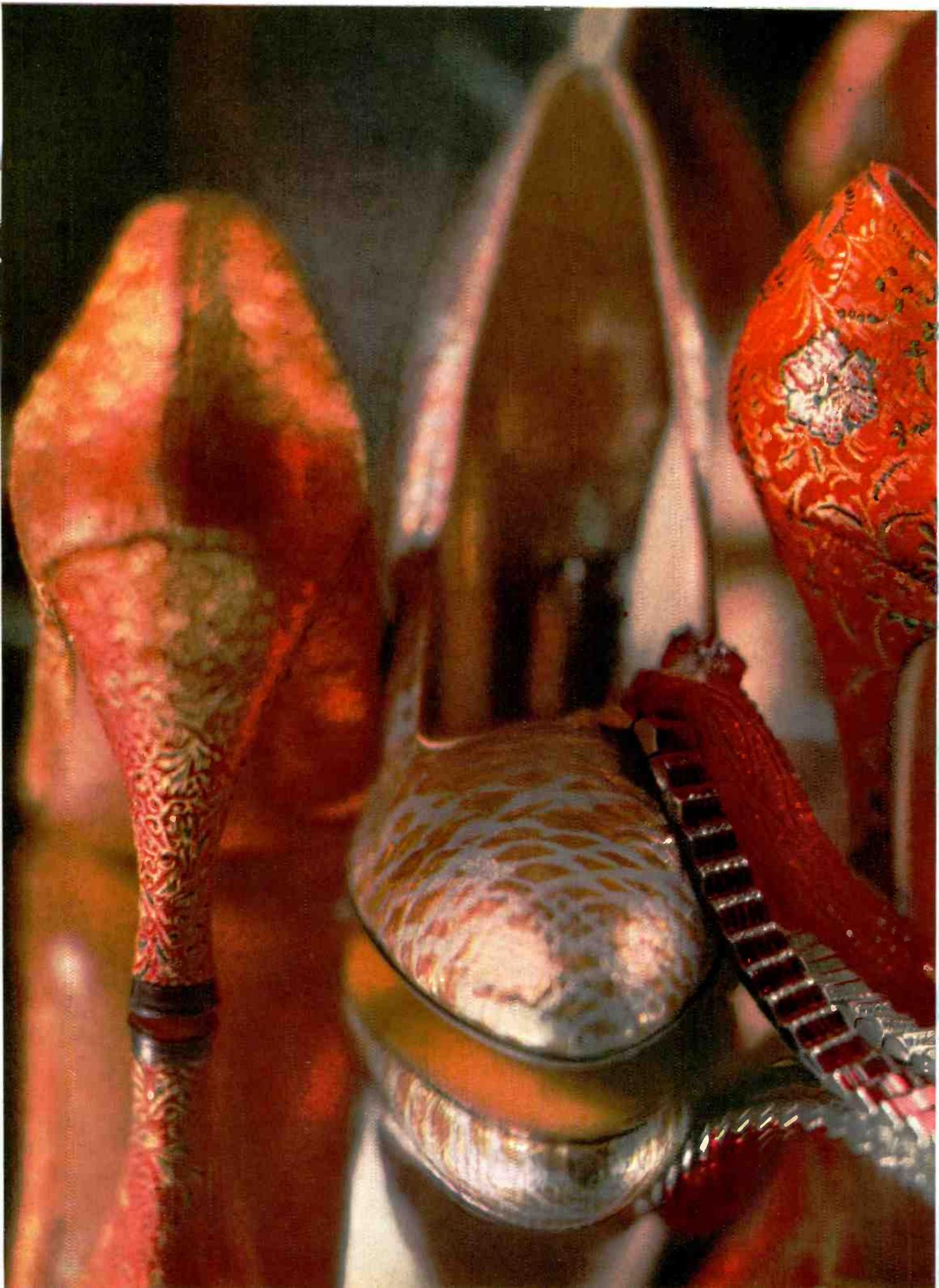
you're



ure to tie him up...

Award for Distinctive Merit

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

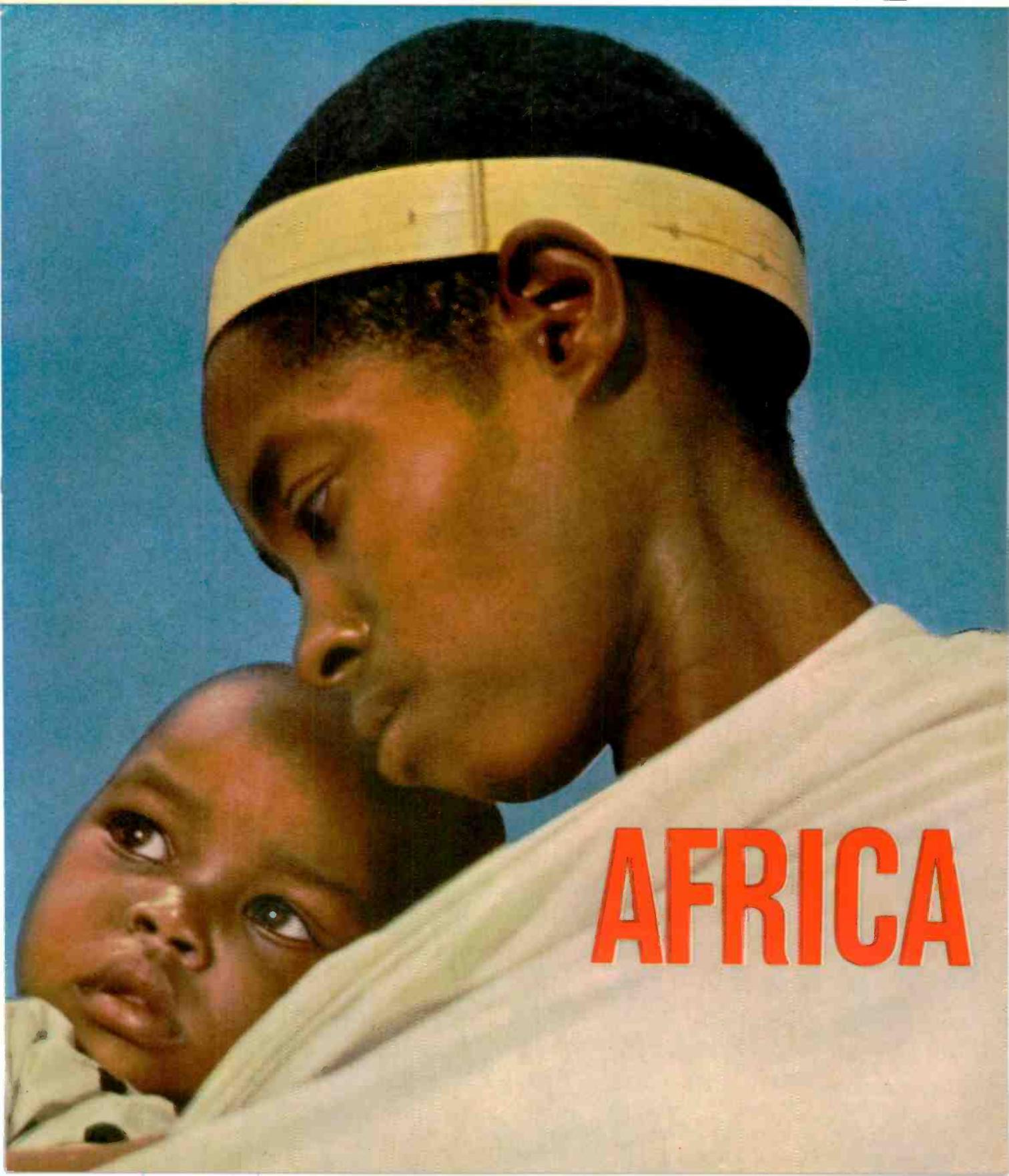


K *Art Director:* Gene Aliman
Photographer: Ronny Jaques
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

L *Art Director:* Allen F. Hurlburt
Photographer: Joe Covello
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

Award for Distinctive Merit

L



AFRICA

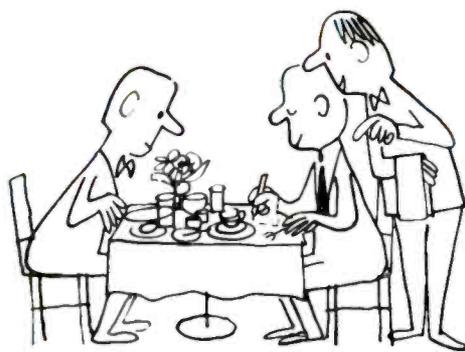
2

ADVERTISING LAYOUT

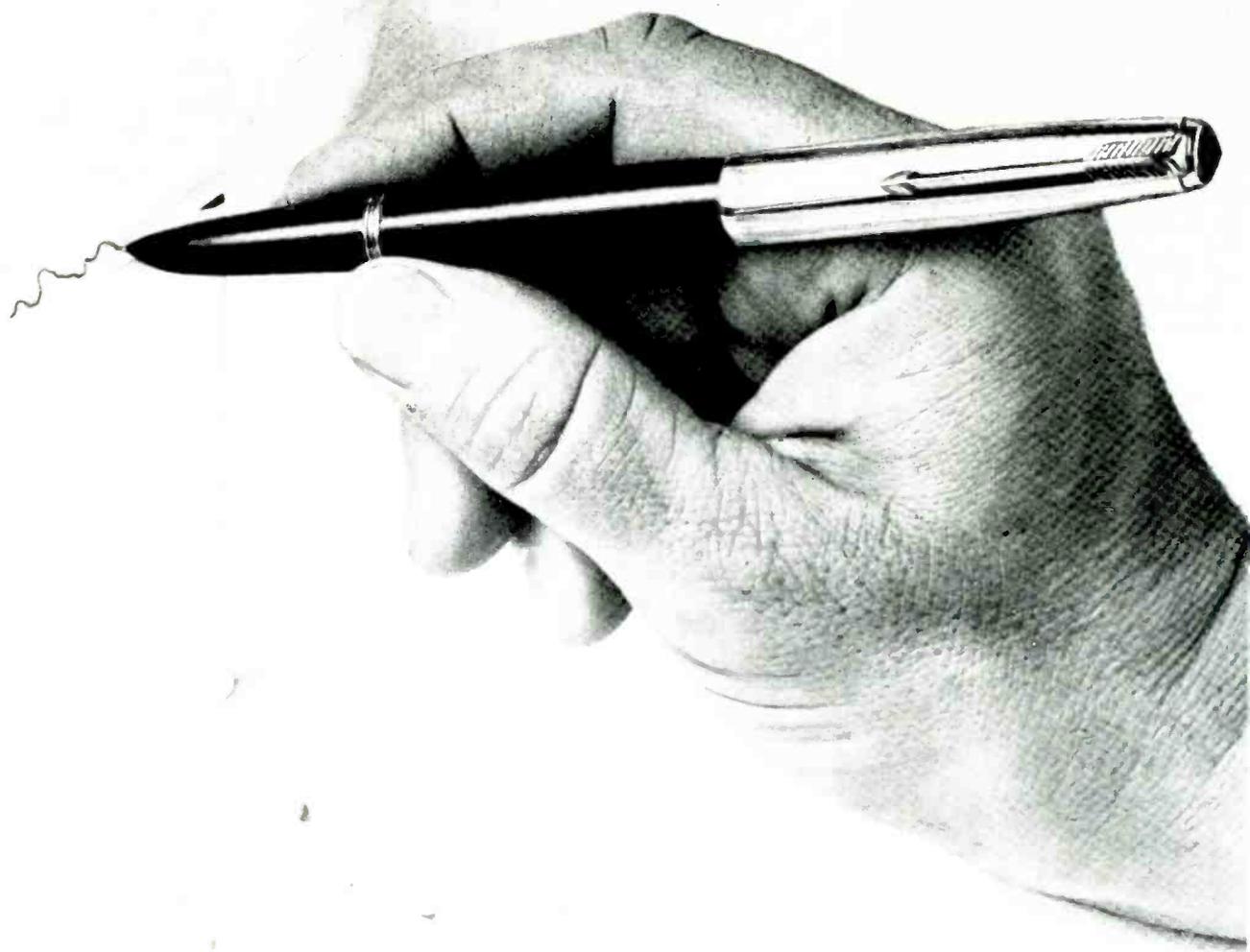
“The eye has fewer barriers to universal understanding than the ear. As you must have observed, the ear can be deaf to foreign words, but the eye is not blind to foreign pictures. Fortunes have been built on that fact. It has influenced the future of nations.

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

WALLACE W. ELTON, VICE PRESIDENT AND DIRECTOR OF J. WALTER THOMPSON CO.



The Parker touch



Light, silken, pressureless...the touch of Parker's new $\epsilon\pi$ Pen

The all new Parker 551[®] Pen writes with the world's first perfectly smooth pen point, Parker's Electro-Polished point. It's so superbly easy that even after hours of writing your hand feels rested.

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

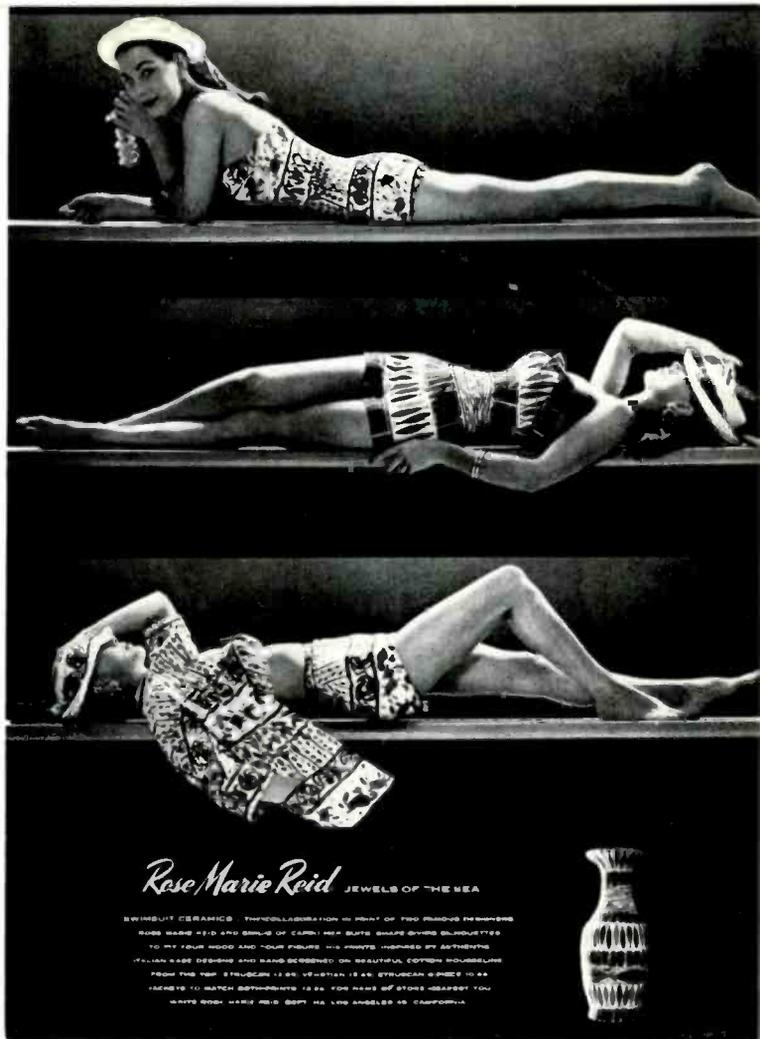
Writing ease is only half of this new pen's beauty. Parker design has eliminated all but one moving part. There are no extra gadgets,

not even a rubber ink sac, to wear or fail. You fill it with just two fingers.

Try the Parker touch at your pen counter. Parker Electro-Polished pens start at \$5.00.

The perfect touch for gift giving! See the luxurious new Parker Electro-Polished Pens, with matching Jotter ball points in the Parker Smart Set, \$8.95 up.

The Parker Pen Company



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

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

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

2
3



Hickety-Pickety, my black hen--
 She lays eggs for gentlemen.
 Where does she get her vim and pep?
 Eating Jell-O! Hickety's hep!



Puerto Rico—civilized a hundred years before the Pilgrims landed

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

one of the civilizations, the old, low Spanish and the brilliant new Yankee.

Smart shops now line the avenues to La Fortaleza, the Governor's mansion, whose exotic gardens have been inherited through generations. In the harbor below, ocean freighters and liners dock under the ramparts of ancient forts. In the very midst of El Morro (and some say Escorial) and fifty years older, golf balls are shot on ramparts that withstood the cannonballs of raging French-Dutch and English men-of-war.

An old, old, but not a somnolent one. On the busy campus of the University of Puerto Rico, in the exciting modern architecture that is finding expression all over the Commonwealth, a renaissance is flowering before your eyes. For Puerto Rico, with the world's fast-rising standard of living, is *in the world*.

HERE IS PUERTO RICO, during the benign Caribbean sunshine, are a young, good, but hand-some young girl.

The Church is San José. Having looked in this same sanctuary a slight time (1571) it is the oldest in the Americas. Step inside its cool, shaded interior and you feel at once, in the presence of the rich Spanish culture that was flourishing here a hundred years before the Pilgrims landed at Plymouth Rock.

Within these thick walls Juan Ponce de León resided more than three hundred years. Before he came to Puerto Rico, the Indians had called the island Borinquen. Columbus proudly named it after St. John the Baptist, and the earliest Spaniards called it Place of Many Rivers. But Ponce, its first Governor, christened it Puerto Rico, the *rich port*.

Rich it is at last becoming, and proud of its part in the history of our hemisphere. With every step you take in the paneled, balconied streets and paths of old San Juan, you witness the graceful blend-

Now, when the warlike damborn trees are blossoming the highways and the mango and papaya are ripe, and it is now a good time to see it all. The world's newest major airport, \$15,000,000 (La Yule) is a mere six hours from Idlewild, four from Miami. (And a mere quarter-hour by car from palm-lined beaches, air conditioned by trade winds the year around.)

Not to leave our young girl and her patacón waiting at the church, she is Miss Maria Luisa Fernandez Martinez, lady to her friends. A pianist of talent, a Kappa Phi at the College of the Sacred Heart, 20-year-old Lita can serve here as a symbol of all that is vital and friendly and enchanting about the American island that is as close to Paradise as man will ever see.

CLASSY, Inc., 100 West 42nd Street, New York



because when it comes
to lingerie I want
all the luxury
but none of the fuss

it's nylon.....

...or nothing



I. Miller

is

the

trend

!

With color after color we reiterate: the beautiful new V-line is our idea of a great silhouette. I. Miller stores in New York and in principal cities. **9**

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

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

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

12 *Art Directors:* Andrew Armstrong, Norman Houk
Photographer: Herbert Matter, Studio Associates, Inc.
Agency: Leo Burnett Company, Inc.
Advertiser: Kellogg Company

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



Slight disagreement between Moss Hart and Bennett Cerf

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

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

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

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

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

A non-controversial word about

Heublein's Full-Flavored Cordials.

A panel of connoisseurs agrees that they've never tasted Cordials with finer bouquet, greater delicacy or truer, richer flavor. Serve them after dinner—or anytime.

Crème de Menthe, 54 proof.

Blackberry Brandy, 70 proof.

Crème de Cacao, 50 proof. Choose from

these and 18 other superb Cordials, Liqueurs, and Fruit Brandies. All at welcome domestic prices.

G. F. HEUBLEIN & BRO., INC., HARTFORD, CONN.

HEUBLEIN'S
CORDIALS

— full-strength, ready to serve



Symbol of Hospitality
since 1875

— full-flavored, delicious

THE FORWARD LOOK

It's America's newest love affair!



Chrysler Motor - Adm. Serv.

Yes - America is falling in love with the FORWARD LOOK. Everywhere people are finding the 1955 Plymouth, Dodge, DeSoto, Chrysler and Imperial just what they have wanted in looks, performance and ease of driving.

In THE FORWARD LOOK they are discovering:
The most contemporary styling: long, low, youthful lines—with a sense of motion even when the car is standing still! **THE FORWARD LOOK** is an all-new style that catches your eye and holds it!



The most graceful wrap-around windshield: it is swept back and fully wrapped around not only at the bottom, but at the top too... adding to the flowing lines of the car and giving you the widest *eye-level* visibility of the road!

America's motorists have long been aware of the mechanical excellence of Chrysler Corporation cars. Now, in the FORWARD LOOK, they are finding many delightful surprises and more lasting value than any other new cars can offer you today—at any price. Here are a few engineering superlatives you will find only in these cars:



The Forward Look is powered by the only V-8 engines in American passenger cars using *aluminum power principles*—and by the finest steel yet made!

And you get away from **PowerPile**—the best combination of acceleration and smoothness available in road-torque transmissions (controlled by the **exclusive drive selector** placed the modern way—in the instrument panel!



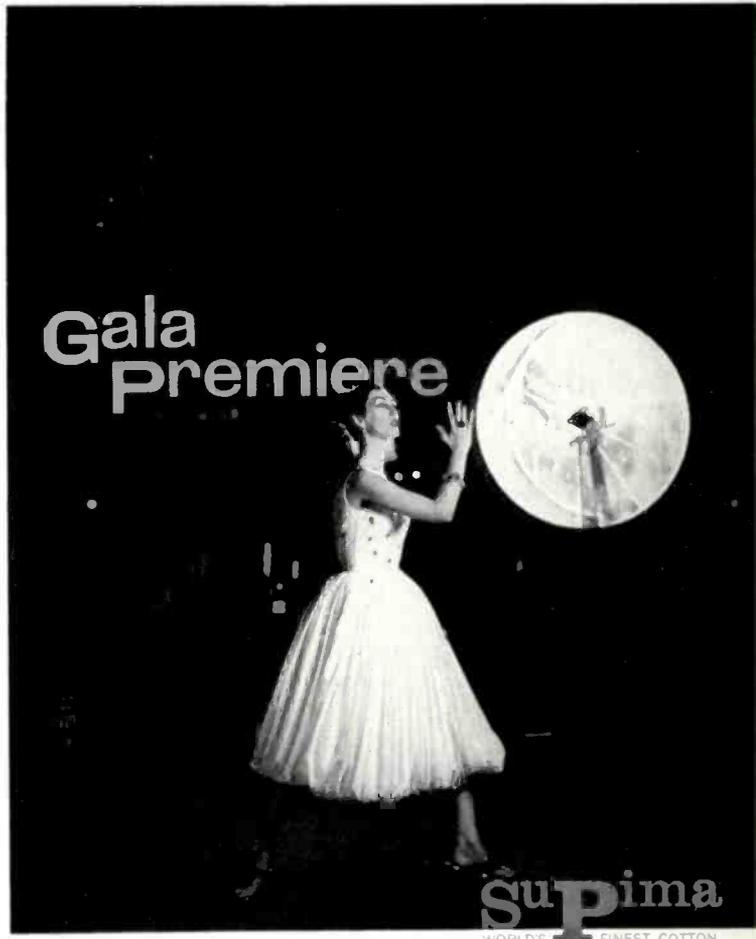
The only full-time Coaxial power steering gives you the *most relaxed driving* of all. Unlike the past few years, you're not fighting other cars. It starts a career with the woman you turn the wheels. You have complete control at all times.

Yes, you might now see and drive the cars of the FORWARD LOOK, the 1955 Plymouth, Dodge, DeSoto, Chrysler and Imperial. You'd find more for your money—and more for your heart—than any other cars can offer you today!

Believe the way to choosing a car from Chrysler Corporation!

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

CHRYSLER CORPORATION



Adelle Simpson recreates the magic of old Baghdad in Breeze, a Hope Skilman fabric woven of Supima...dramatizing the debut of this champagne of cottons. Born and bred in America, Supima reveals unprecedented lustre, unheard of strength, undreamed of grace. At Bonwit Teller, all stores - Neiman-Marcus Dallas - Harzfeld's, Kansas City. Supima Association of America, 40 Worth Street, New York

17

20

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

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

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



**Knowledgeable people buy Imperial whiskey
 - and they buy it by the case**

BLENDED WHISKEY • 40 PROOF • 45% ALC/VOL (90) • 100% GRAIN NEUTRAL SPIRITS • 100% GRAIN NEUTRAL SPIRITS • 100% GRAIN NEUTRAL SPIRITS



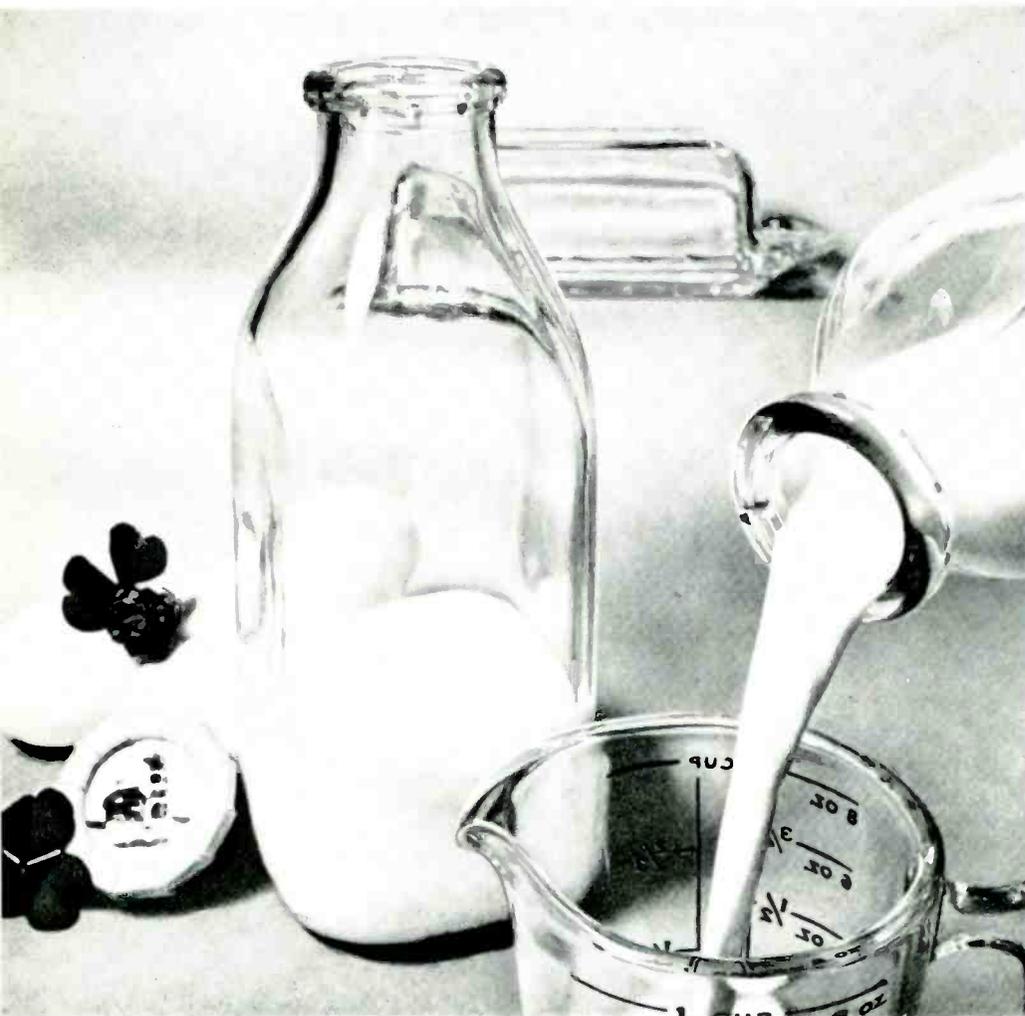
21 *Art Director:* James Leindecker
Photographer: Edgar DeEvia
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Glass Container Manufacturers' Institute

22 *Art Director:* Everett Sahrbeck
Photographer: Irving Penn
Agency: Reach, Yates & Mattoon, Inc.
Advertiser: Renfield Importers, Ltd.

23 *Art Director:* Arthur Harris
Artist: Herber Leupin
Agency: Young & Rubicam, Inc.
Advertiser: Permacel Tape Corporation, Texcel Division

24 *Art Director:* Budd Hemmick
Photographer: Marty Bauman
Agency: Kenyon & Eckhardt, Inc.
Advertiser: RCA Victor, Television

21 Award for Distinctive Merit



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

That's because nothing can get in to spoil the sweet, fresh flavor when milk comes to you protected against all contamination in pure glass. And don't you find it keeps better, too? Why don't you call your local dairy now and tell them you want all the milk your family uses safely sealed in glass?



FOR MORE INFORMATION ASK KNOLL

KNOLL ASSOCIATES, INC. FURNITURE AND TEXTILES

575 MADISON AVENUE, NEW YORK 22

No. 72 Chair with Swivel Base

25

26



JOE STETSON: Do I look famous?

BEST FRIEND: *Astrocious, Stetson. Stuffed shirt. Relax! Smile. Say cheese.*

JOE STETSON: Why cheese? Rum! Much more smile-provoking. Dry rum. Class by self.

BEST FRIEND: Dry rum! *Hard to believe.*

JOE STETSON: Puerto Rican rum! Clear. Light-bodied. Just the thing for tall drinks. Many brands available. Each subtly different.

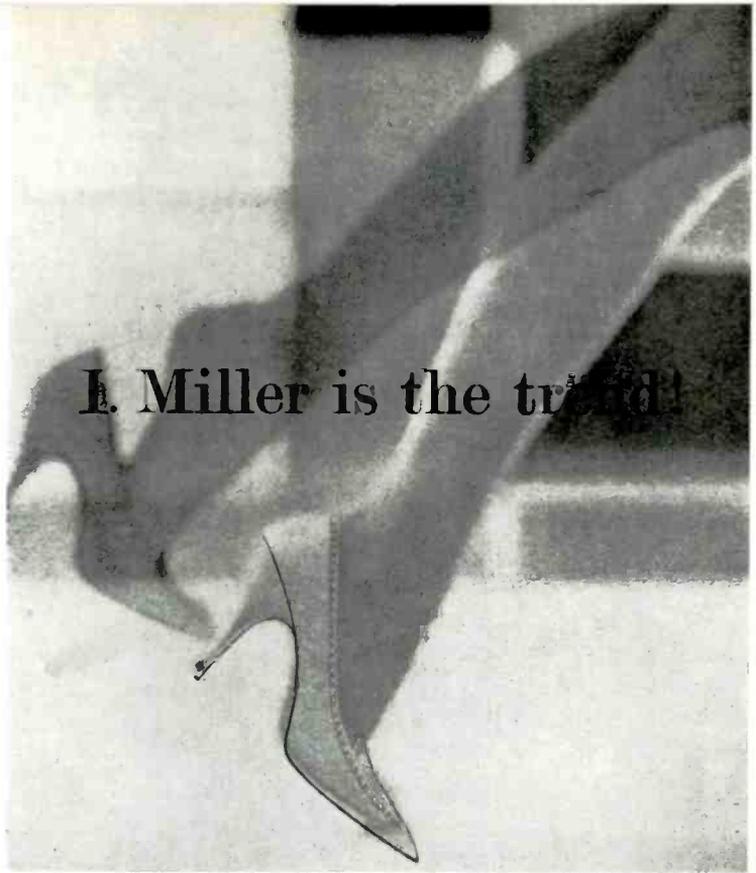
BEST FRIEND: *Which brand there!*

JOE STETSON: Merito here. Top notch. Heartily recommend. Hurry up. Drink getting warm.



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I. Miller is the trend!

Announcing the world premiere of "bisque", a veritable pearl among bridges... brilliantly cast in the V-lined soft shoe. Available at

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

27

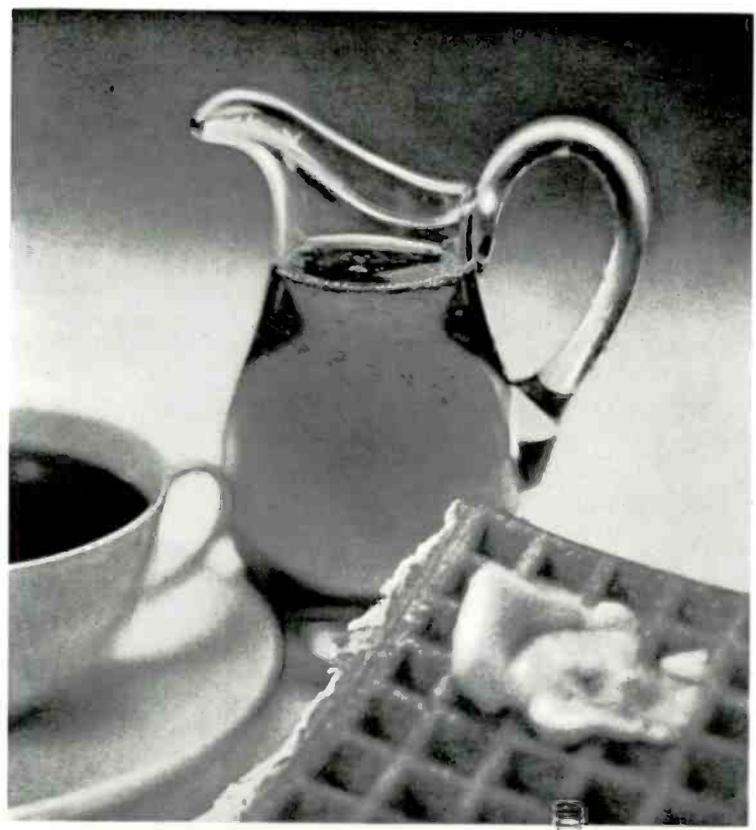
28

25 *Art Director:* Florence Knoll
Photographer: Herbert Matter
Agency: The Zlowe Company
Advertiser: Knoll Associates, Inc.

26 *Art Director:* William Binzen
Photographer: Gene Friduss
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Rums of Puerto Rico

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

28 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Log Cabin Division



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

* Ideal Try Log Cabin on cold cereal.



29 Art Directors Club Medal

The car that's going places with the Young in Heart



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9.1 SECONDS AGO THIS PLYMOUTH WAS STANDING STILL!

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

...and a great new PowerFlite transmission... for top thrust at take-off... rapid-fire getaway... split-second, safer passing!

...and a great new PowerFlite transmission... for top thrust at take-off... rapid-fire getaway... split-second, safer passing!



ALL-NEW AERODYNAMIC PLYMOUTH '56

30

Introductory offer... 2 for the price of 1...\$1.25

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NEW STAY-ALL-DAY SHEER VEINET LIPSTICK



For beauty the modern way... Dorothy Gray

31

WHAT IS HONORED IN A COUNTRY IS CULTIVATED THERE



Great Ideas of Western Man... ONE OF A SERIES
CONTAINER CORPORATION OF AMERICA

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

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

31 *Art Director:* Walter Reinsel
Artist: Constantino Nivola
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America

32 *Art Director:* Robert Wheeler
Photographer: Max Yavno
Agency: Young & Rubicam, Inc.
Advertiser: Hunt Foods, Inc.

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

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

32 Art Directors Club Medal



Hunt...for the best



you're sure to tie him up...

RED TAPE MAX Factor's color-fast lipstick

new ruby red
winding through the whole
fashion scene

It is sometimes said, with hope
and admiration, that Max Factor
knows colors better than any one
else that leads to brilliant color
fastness, soft, sweet
gloss, attractive. Wear it, and
you'll find that - indeed! Red Tape
is just what everyone would love
to be tangled up in! \$1.50 per tube.

the only non-smear type lipstick with stay-on lustre

33 Award for Distinctive Merit

34

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



PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

new style
more new driving advances
step around windshield

five speeds
smoothest and simplest of all clutch
engines
unique
on the instrument
board
front

Full Time Central Power Steering

PLYMOUTH, DODGE, DE SOTO, CHRYSLER, IMPERIAL

CHRYSLER CORPORATION

John Stuart MILL
on the training of men



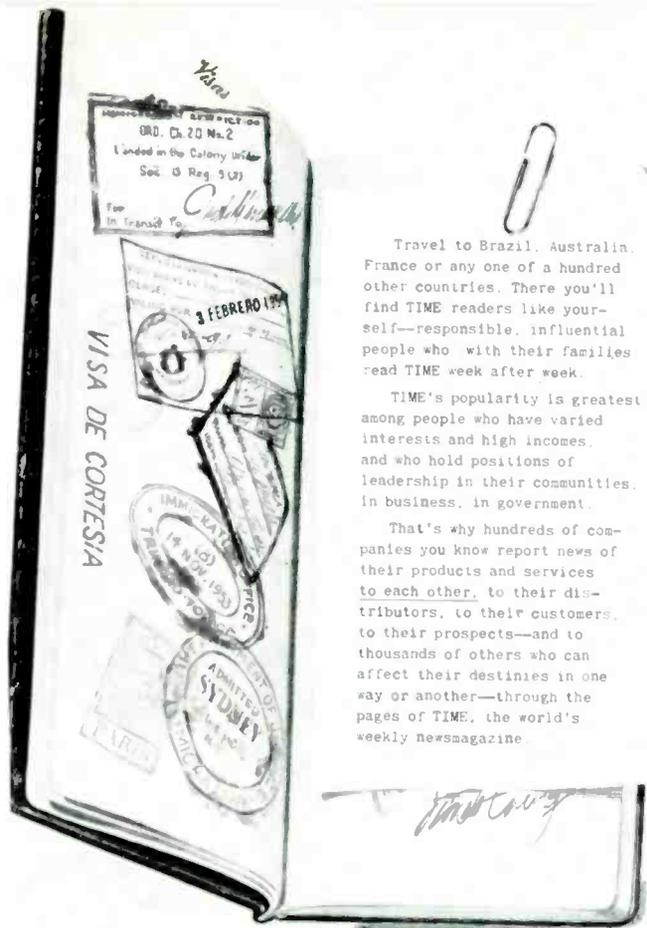
Men are men
before they are lawyers
or physicians
or manufacturers,
and if you make them
capable and sensible men
they will make themselves
capable and sensible
lawyers and physicians.

(Unrecorded Address at St. Andrews, 1796)

Great Ideas of Western Man — ONE OF A SERIES
Container Corporation of America



37 Award for Distinctive Merit



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

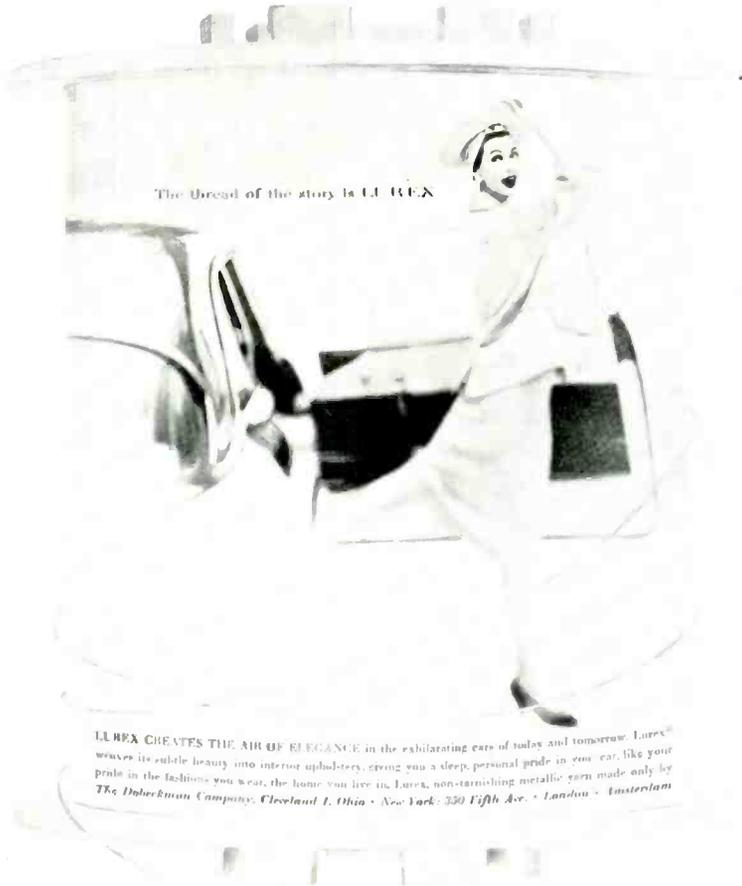
TIME's popularity is greatest among people who have varied interests and high incomes, and who hold positions of leadership in their communities, in business, in government.

That's why hundreds of companies you know report news of their products and services to each other, to their distributors, to their customers, to their prospects—and to thousands of others who can affect their destinies in one way or another—through the pages of TIME, the world's weekly newsmagazine.



TIME's world-ranging international editions are printed in English in Havana, Paris and Tokyo. They report the same current news around the world; the advertising content is different in each edition.

38 36



36 Art Director: Arthur Harris
Artist: Jack Hines
Agency: Young & Rubicam, Inc.
Advertiser: Time, Inc., Time International

37 Art Director: Alexander Mohtares
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: The Dobeckmun Company

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

39 Art Director: Louis Silverstein
Photographer: Malak
Advertiser: The New York Times, Promotion Dept.

No Glamour Boy

As an undergraduate at Rutgers, Raymond Daniell was so eager to become a newspaperman, he grabbed a job without waiting for his diploma. There was more glamour in the newsroom than in the classroom.

Now, after 30 years, the glamour wears thin. Ray Daniell began to suspect this as long ago as 1937, when he was gassed during that year's steel strike.

But, despite 30 years, the eagerness remains. It is one reason why Ray Daniell, chief Canadian correspondent for The New York Times, is everywhere recognized as one of the ablest journalists of this generation.

Ray Daniell joined The Times in 1928 after five years of reporting sensational murder trials, lurid divorce scandals, extravagant gangster funerals. In the next 10 years he found philosophies more important news than personalities, "significance" more newsworthy than sensation.

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

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

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

The New York Times

110 N. W. 10th St., Miami, Fla. 33136

Photo by Malak



39



40

41

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

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

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

43 *Art Director:* Paul Smith
Artist: Peter Loeser, Bettmann Archive
Agency: Calkins & Holden, Inc.
Advertiser: Rand McNally Company

"how
do you
know
it's
summer?"

"the
number
is 'Aiglon
are
here?"



L'Aiglon Discontinue with permanent dent. When pink, blue, 100% 20-6229. At 60c stores throughout the U.S. and Canada. For illustrated brochure and name of nearest L'Aiglon store, write Dept. A, L'Aiglon Apparel, Inc., 1199 Broadway, N.Y.

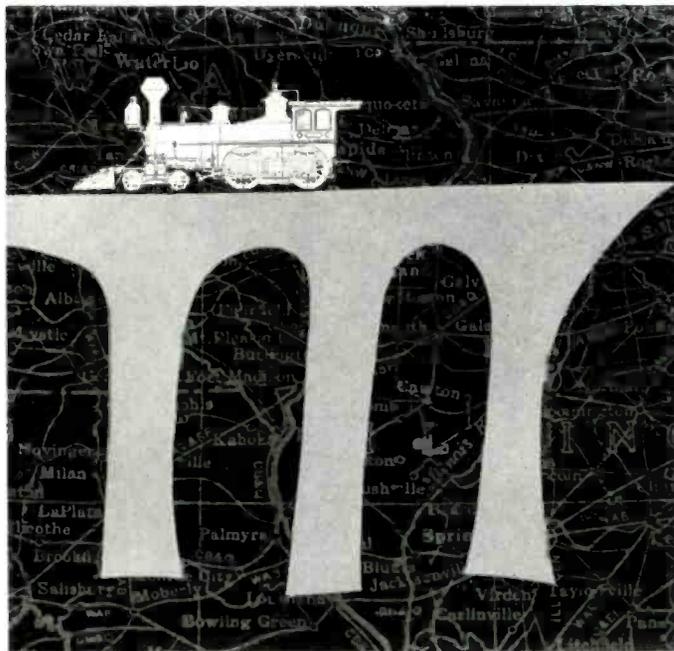


that
 Ayres
 look... you
 might run across it in
 New Orleans during
 the Mardi Gras or at
 a country club in Indianapolis. It's not
 attention-getting, but seems rather to
 give a wonderful impression about the
 person who wears it. You see her as she
 charms children of the French Quarter
 with her friendly manner and you can
 be sure she is charming wherever in the
 world she happens to be. She has that
 Ayres Look—the picture of soft, easy
 form, gentle-moving elegance. Believing
 in this approach to fashion, in clothes
 that are important without being over-
 done, is the store, L.S. Ayres & Company
 of Indianapolis. This way of dressing
 couldn't be simpler or more becoming
 and in its own quiet way sets a trend
 everywhere. Her pristine white eyelet
 cotton dress and big straw hat are
 by Hattie Carnegie. Photographed in
 New Orleans by Richard Avedon.

42

43

You can lead an iron horse to water, but...



and 1856 the iron horse had already chugged at the Mississippi. Then, the same year, Rand McNally was born out of the great bridge at Rock Island was completed, and the first locomotive steamed across the river. It was a turning point in America's westward expansion. To our young printing firm was to get its first real start printing railroad tickets and timetables, it meant a new challenge. Americans were hungry for an expensive map of the Western territories.

How long we had become expert map-makers—making out maps, atlases and globes for American schools and colleges. They, with the invention of the horseless carriage, America's first road map, set a new trend. So that today, though we are printers and publishers in many different fields, it is the accuracy and dependability of our maps that many people think of first when they see the name Rand McNally.

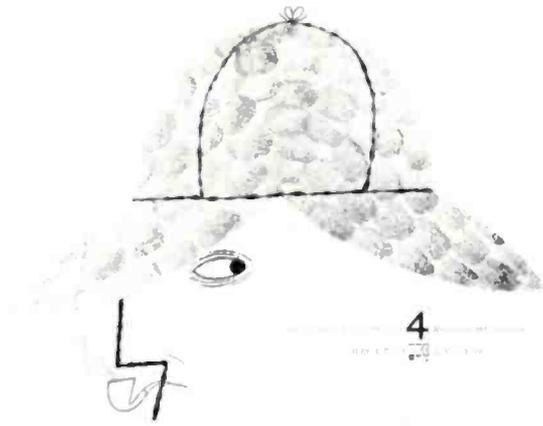


Who else could take the long "V" line and narrow down the news to so fine a point . . . change so completely the face of the pump!

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

obviously, **I.M**iller is a ladies' man



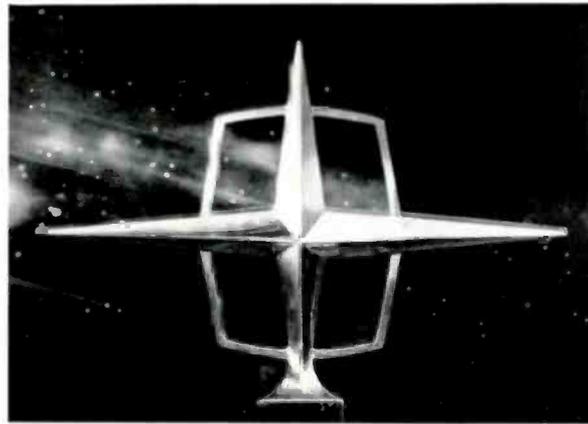


44 *Art Director:* Edward Rostock
Artist: Mary Suzuki
Photographer: Donald Mack
Agency: Irving Serwer
Advertiser: I. Miller & Son, Inc.

45 *Art Director:* Milton M. Schwartz
Artist: Howard Stabin
Advertiser: WRCA, TV

46 *Art Director:* Harlow Rockwell
Photographer: Herbert Matter
Agency: Young & Rubicam, Inc.
Advertiser: Ford Motors, Continental Division

47 *Art Director:* William Taubin
Photographer: William Ward
Agency: Doyle Dane Bernbach, Inc.
Advertiser: Wear-Right Gloves



Soon to appear on the road ...
 a new
 hallmark of elegance

For information, write to the Continental Division, Ford Motor Company, 2000 River Road, Dearborn, Michigan 48120. This advertisement is not intended to constitute an offer. The actual terms of any offer will be set forth in the prospectus. Continental Division, Ford Motor Company, 2000 River Road, Dearborn, Michigan 48120.

Continental Division • Ford Motor Company



MEN LOVE THE FRENCH TOUCH
 and so will you... in gloves designed by Roger Fauré of Paris! Exclusive with

Wear-Right

Wear-Right is a registered trademark of the Wear-Right Glove Company, Inc. © 1974 Wear-Right Glove Company, Inc. All rights reserved. Made in the U.S.A.

45

46
47

after you...



50 Award for Distinctive Merit

51 Award for Distinctive Merit

It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

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

But they beat us to it—just as they beat us to *Disneyland*.

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

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan* ...or discover a great comic like George Gobel.

Only through network television can an advertiser reach 41 million people each week as economically, for example, as he can on *I Love Lucy*—another network developed program.

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

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

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

The CBS Television Network



48 Art Director: Tom Ross
 Photographer: Harold Corsini
 Agency: Ketchum, MacLeod & Grove
 Advertiser: Westinghouse Broadcasting Company, Inc.

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

50 Art Director: William Golden
 Artist: Ludwig Bemelmans
 Advertiser: CBS Television

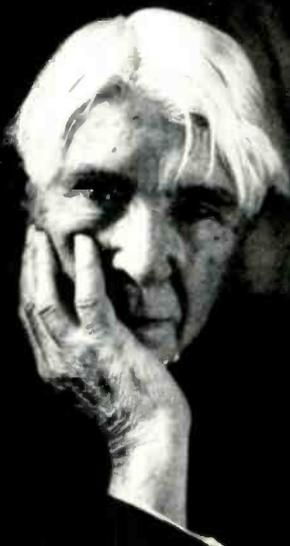
51 Art Director: Richard Gangel
 Photographer: Arnold Newman
 Publisher: Time, Inc.
 Publication: Life Magazine

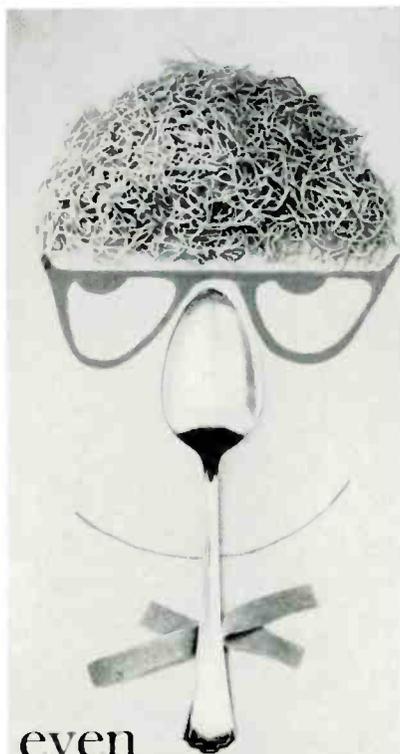
How I Feel About LIFE

LIFE IS LIKE THAT

I have subscribed for LIFE each year since its first number, keeping a fairly complete file, whatever such facts may betoken. I have, naturally enough, often disagreed with its political slants and judgments. It comes natural, too, to praise LIFE without limit for certain features of which "The World We Live In" is outstanding and superb. I have mutilated copies of LIFE, for sake of convenience tearing out precious art reproductions. Once leaving a plane at LaGuardia Field I said to the young woman in the aisle just ahead of me, "Why are you carrying that magazine LIFE around with you?" From her sweet face came the answer in a clear voice, "For a teacher and my children love it." That was her testimonial about visual education.

Carl Sandburg





even
the noodles
are
fresh...

Layout at KGA is the work of art directors trained in the agency arena. From doodles to noodles to finish, the fresh eye and instinctive taste of KGA's designers are unmistakable.

We have available on request the first in a series of file portfolios on design, booklets, sales development - marketing aids and sales presentations.



Write on company letterhead or phone MU 2-9155.

KURNIT-GELLER ASSOCIATES, INC.
505 Fifth Avenue, New York 17.

52

scampers



...for America's best undressed girls!

Whatever their position... smart tots, teens and in-betweens underscore their new Easter fashions gracefully... in *this* manner. All-nylon. Bouffant tulle ruffles 'n' rosebuds on crisp taffeta. Onstage: "Dancing Doll" with tricot bodice; sizes 1 to 3 about \$4; 2 to 8, \$5; 10 to 14, \$6. Upstage: "Demi-Doll" half-slip, sizes 4 to 14 about \$5; subteen sizes \$6. In New York City, **S. ALTMAN & CO.** In Atlanta, Davison-Paxon; Boston, Filene's; Cleveland, The Higbee Co.; Dayton, Rike-Kumler; Des Moines, Younkers; Indianapolis, L. S. Ayres; Los Angeles, Broadway Dept. Store; Louisville, Stewart Dry Goods; Philadelphia, The Blum Store; San Francisco, The Emporium, or write us for your nearest store. The Scampers Co., Inc., 1350 Broadway, New York 18, N.Y.

53

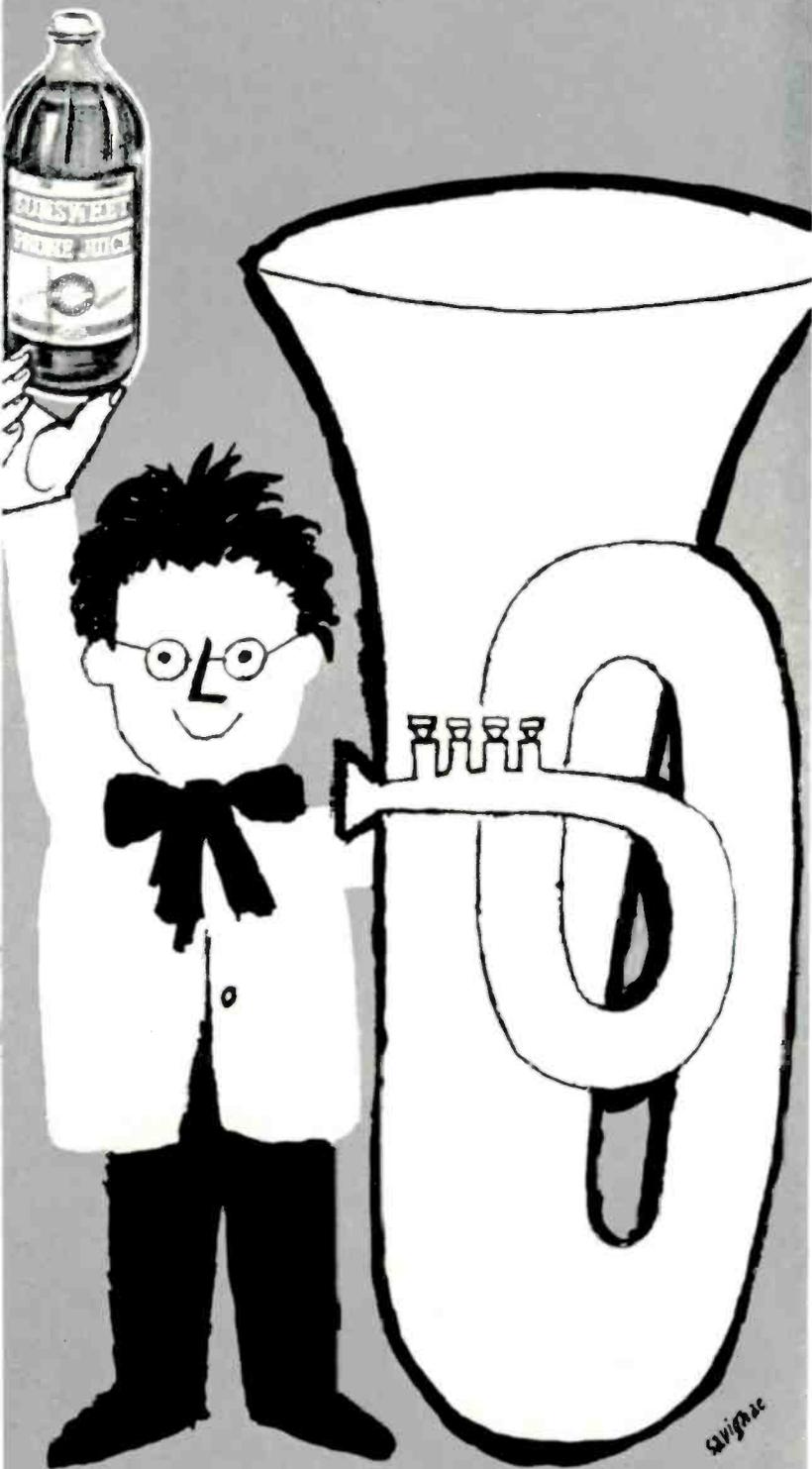
52 *Art Director:* Norman Geller
Photographer: Norman Geller
Advertiser: Kurnit-Geller
Associates, Inc.

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

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

55 *Art Director:* Charles Borden
Photographer: Muray Associates
Agency: Young & Rubicam, Inc.
Advertiser: General Foods, Baker's Chocolate

Sunsweet in the morning



keeps me in tune all day

Delightful, refreshing, bright as a song. That's good-tasting Sunsweet Prune Juice.

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

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

It's real chocolate frosting



if it's made with real chocolate...



and Baker's makes it best!

Follow easy recipe on the package for luscious chocolate frosting... pure chocolate through and through!



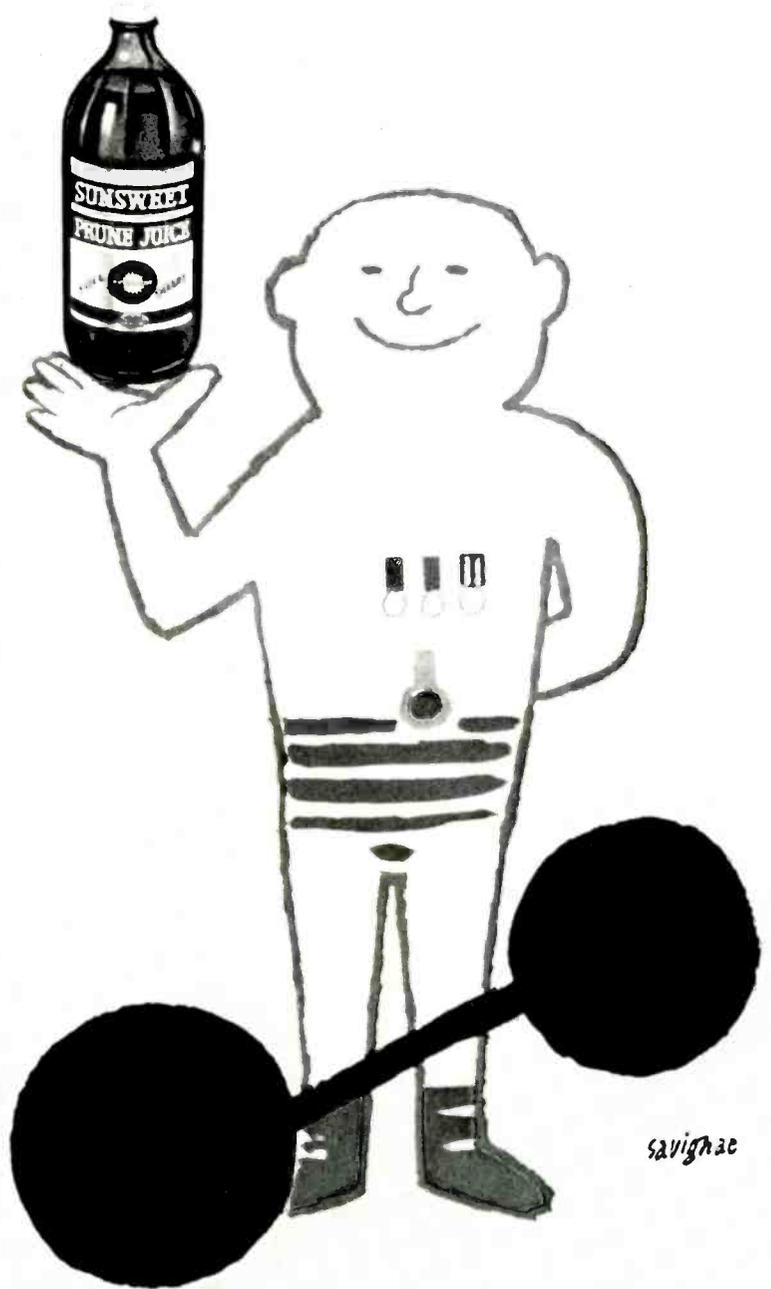
55

54

Award for Distinctive Merit

Sunsweet in the morning

- 56** *Art Director:* Hugh White
Artist: Raymond Savignac
Agency: Young & Rubicam, Inc.
Advertiser: Duffy-Mott Company,
 Sunsweet Division
- 57** *Art Director:* Harvey Toback
Photographer: Norman Geller
Advertiser: Kurnit-Geller Associates, Inc.
- 58** *Art Director:* James N. Hastings
Artist: Bill Tara
Agency: Campbell-Ewald Company, Detroit
Advertiser: General Motors, Chevrolet
 Division
- 59** *Art Director:* Louis Danziger
Photographer: Seymour Rosen
Advertiser: M. Flax
- 60** *Art Director:* Saul Bass, E. Firenze
Artist: Saul Bass, A. Kallis
Agency: Brisacher, Wheeler & Staff
Advertiser: Qantas Airlines



gives me a lift for the day

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

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

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

Right
in
the



whether
you're
trying
to
put
across

or
get
across

a
KGA
comes
across
with
exactly
the

RIGHT
VISUAL
PRESENTATION

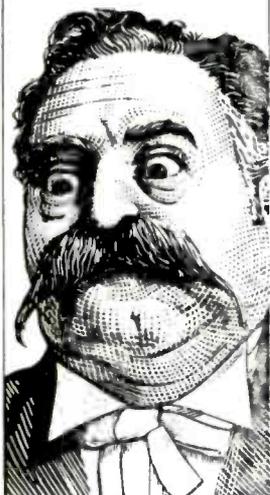
because
KGA
dramatizes
without
distracting
Let
us
show
you
how!



KURNIT-SELLER ASSOCIATES, INC.
505 Fifth Avenue
New York 17

*I won't
wait*

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



*Less impulsive people will find
it will pay to wait for the*

**'56 CHEVROLET
FRIDAY, NOV. 4**

(The hot one's even hotter!)

BOOKS FROM ITALY.

L'Arredamento Moderno, 6th Series, Roberto Aloi.
New designs in glass, furniture, ceramics, silver,
fabrics, lamps, etc. International in scope.
738 illustrations, 30 in color. Cloth, Milan, \$16.00

Espression of Gio Ponti. The work of one of Italy's
outstanding contemporary architects and
designers. Over 200 illustrations, many in color,
showing exteriors, plans, interiors, ceramics and modern
accessories for the home. English Text, Milan, \$7.50

Italy's Architecture Today, by Carlo Pagani.
Preface by Richard Neutra. A collection of
examples chosen among the best Italian
architecture, giving a general view of the various
types of buildings and the new constructions
spread throughout the peninsula, including Villas,
Flats, Social and Office Buildings, Hospitals,
Hotels, etc. Profusely illustrated. Text in English
and Italian. Cloth, Milan, \$12.00

Mario Sironi, by Agnoldomenico Pica. 24 color
plates, over 100 reproductions in black and white
illuminate this monograph on an outstanding
Italian painter. English Text, Milan, \$14.50

Reinforced Concrete and Prestressed Concrete Structures
by Riccardo Morandi. Industrial and Civil
Buildings, Auditoriums, Bridges, etc. 165
illus. and photos. English Text, Rome, \$10.00

Disegni di Maestri Fiorentini del Rinascimento in Firenze,
by Bernard Berenson, 53 magnificent
facsimiles illustrate a new treatise on Florentine
master drawings. Limited edition. Text in
English and Italian. Turin, \$20.00

Le Caravaggi, by Roberto Longhi.
A deluxe edition containing
50 large-size color plates of
Caravaggio's paintings.

Only the edition containing the French
text remains in print. Milan, \$25.00

**Tavoli, Tavolini, Carrelli, edited by
Roberto Aloi.** (Second volume, series
ESEMPI) Tables designed by contemporary
artists throughout the world. 219
plates. English descriptions. Milan, \$6.00

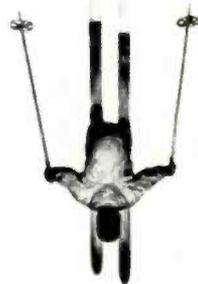
Vetri d'Oggi, edited by Roberto Aloi.
(Series ESEMPIO) Objects of glass
by modern designers. 175 plates,
many in full color. Milan, \$12.50

Seals, Poltrone, Divani,
edited by Roberto Aloi.
(Second volume, new
series ESEMPI)
264 examples of chairs
and seating devices
by world famous
designers. Milan, \$6.00



M. FLAX

Artist's Materials & Books
Imported and Domestic
10846 Lindbrook Drive
Los Angeles 24, California
BRadshaw 2 7004
GRanite 7-5549



*all this
and summer,
too!..*

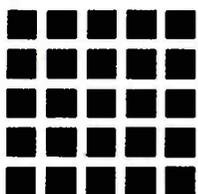
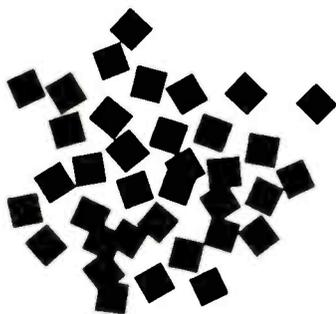
Via Qantas you can take to the
hills for winter sports in July
(New Zealand Alps) as well as in
January (Swiss Alps) or enjoy Alpine
summers, vice versa. People who
are extremely fond of mountains
may find that some of each—on
the same trip—is a stimulating
experience and, while they are at it,
go around the world. \$1648 Tourist,
\$1966 First Class. Ask your travel
agent about this or other Qantas
flights across the world to
five continents.

AUSTRALIA'S OVERSEAS AIRLINE



QANTAS

61 Award for Distinctive Merit

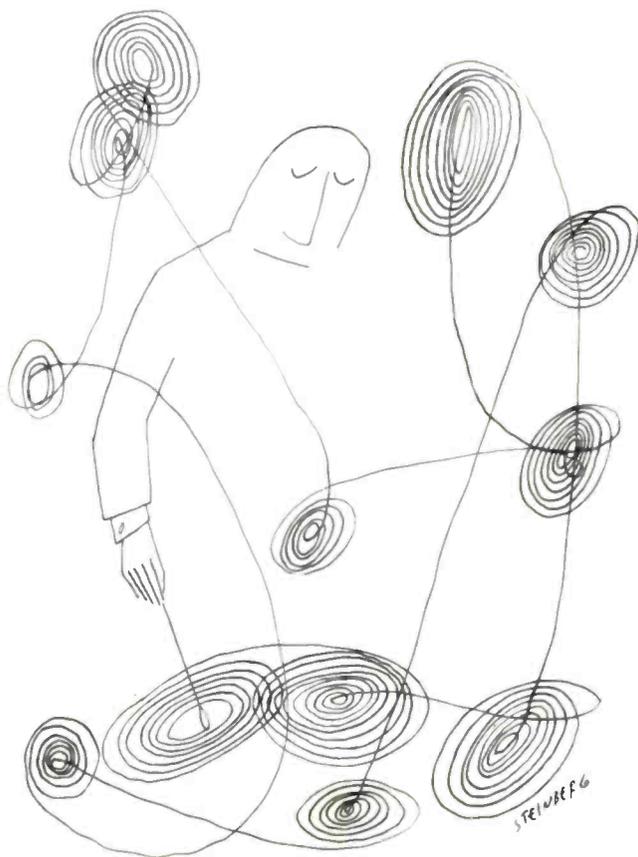


The Olivetti Duplex Adding Machine does everything a conventional adding machine does, does it faster, and does things the conventional machine can't do, such as storing totals in a second register. Simplified duplex controls, comfort-slope keyboard, large capacity and high-speed cycling are further advantages. Sold and serviced by Olivetti branch offices and 450 dealers in all states. For information, write to Olivetti Corporation of America, Dept. 00, 580 Fifth Ave., New York 30, N.Y.



olivetti

62 Award for Distinctive Merit



**DON'T
STIR
WITHOUT
NOILLY PRAT**

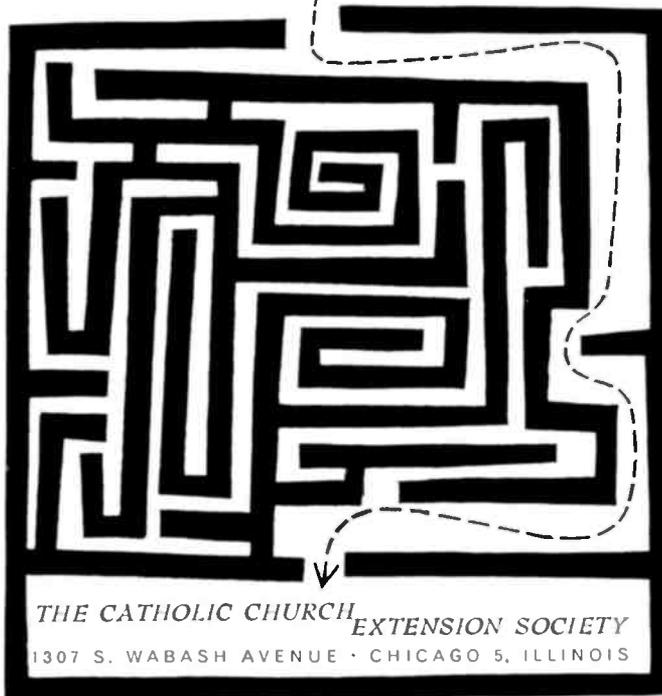
Whether you mix your Martinis two-to-one or six-to-one, the finesse of the one is what makes it a Martini. Insist on Noilly Prat French Dry Vermouth.

BROWNE VINTNERS CO., INC., N. Y. C., SOLE U. S. DISTRIBUTORS

Puzzled by
Take the
and surest



investments?
shortest
route to:



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

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

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

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

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

63

64

*this
is the
underlined
pump*

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

L. MILLER STORES
IN NEW YORK AND AGENCIES
IN PRINCIPAL CITIES

I. Miller is the trend!



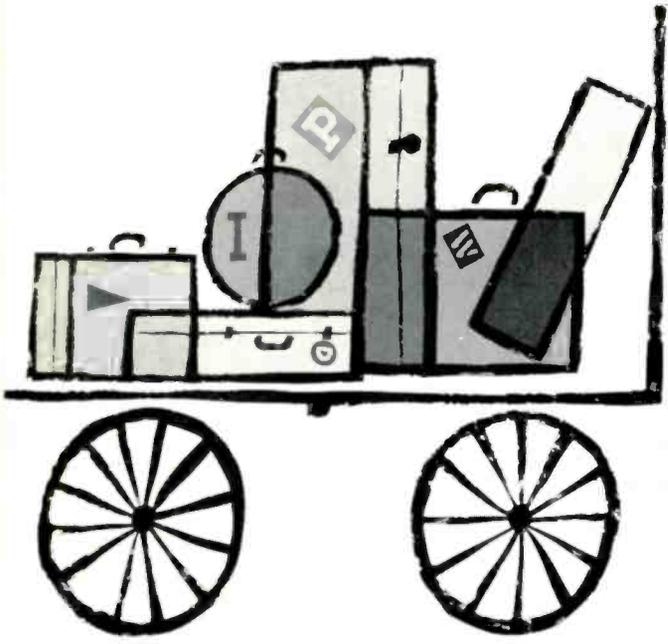
We just can't help bursting a button or two about our greatest year yet.
Most of all, we want to bless you for the boost. Thanks to you,
Cox's has climbed up to take a proud place with
America's leading stores and has just achieved its greatest year.
So we're going to have an appreciation

CELEBRATION

just to show you how much we care. We care enough to
make all of February a prize month for you at Cox's. This means a chance at fifty fabulous prizes.

Things like lovely minks and trips to Florida, to Bermuda, and a
big long list of luxuries. What do you do?

Just come into Cox's during February for a free ticket, so you may
win one of these exciting prizes. For extra tickets,
see our display windows, ask any salesperson in Cox's, or
inquire at our payment desk. One prize to a person,
so everyone has a chance. Hurry in to Cox's.



...ALL FILLED WITH COLLEGE CLOTHES FROM COX'S

73

COX'S HERALDS THE HOLIDAY SEASON

*Sum 'n' Christmas
 Wonderful Christmas
 Happy Times
 Holly time
 Full of cheer
 and merriment
 Children,
 many
 radiating cheer
 Gifts and trees
 and sparkling hours
 Come catch the spirit
 now at Cox's!*

74

76 Award for Distinctive Merit

S&W
 juices are
 Simply
 Wonderful

sip and see—
 no one else
 delivers
 the goods
 like S&W

S&W LIQUID APPLE

S&W APRICOT NECTAR

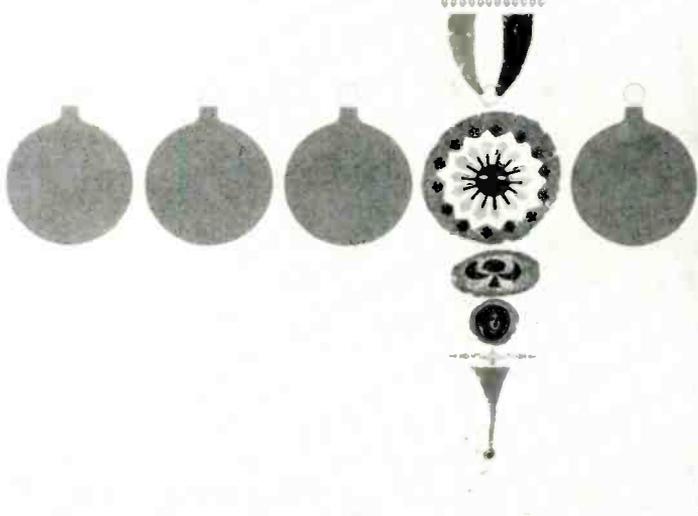
S&W TOMATO JUICE

S&W GRAPEFRUIT JUICE

S&W VEGETABLE JUICE COCKTAIL

S&W COFFEE

if it's
something
really
different
it's at
Cox's



75

73 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

74 *Art Director:* Arnold Varga
Artist: Arnold Varga (*Handbook of Early American Advertising Art*)
Advertiser: Cox's, Inc.

75 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

76 *Art Director:* Jack Allen
Artist: Lowell Herrero
Agency: Foote, Cone & Belding
Advertiser: S & W Fine Foods, Inc.

77 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

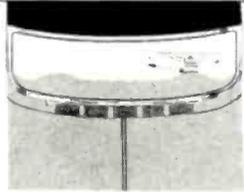
77

BELIEVE IT OR NOT,
AS TRUE AS I'M STANDING HERE—
I'M ADVERTISING COATS...NOT CATS.
COATS OF BORGANA,
THE NEW MIRACLE FABRIC LIKE FUR—
AND SOFT AS A KITTEN!
SEE THEM AT COX'S TOMORROW!





1 Lowered low fenders



2 Lowered High Level on inside



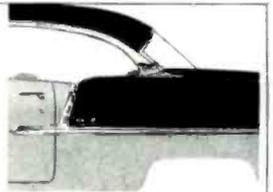
3 New-style windshield



4 Distinctive dip in fender line

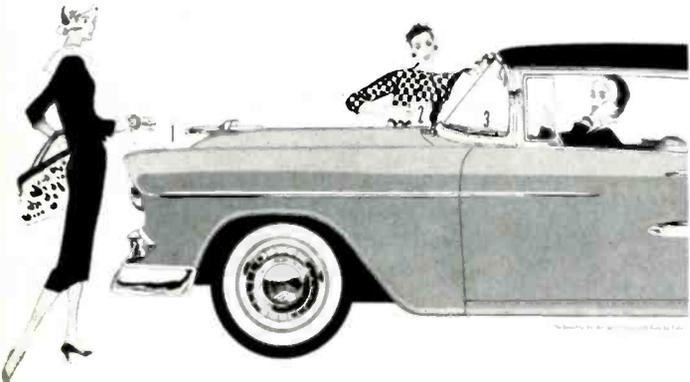


5 Front's high headlights



6 Textured facemask side styling

There's even more to Chevrolet styling than meets the eye!



CHEVROLET Stealing the thunder from the high-priced cars!

AS EXCITING TO DRIVE AS TO LOOK AT!



motoramic **Chevrolet**

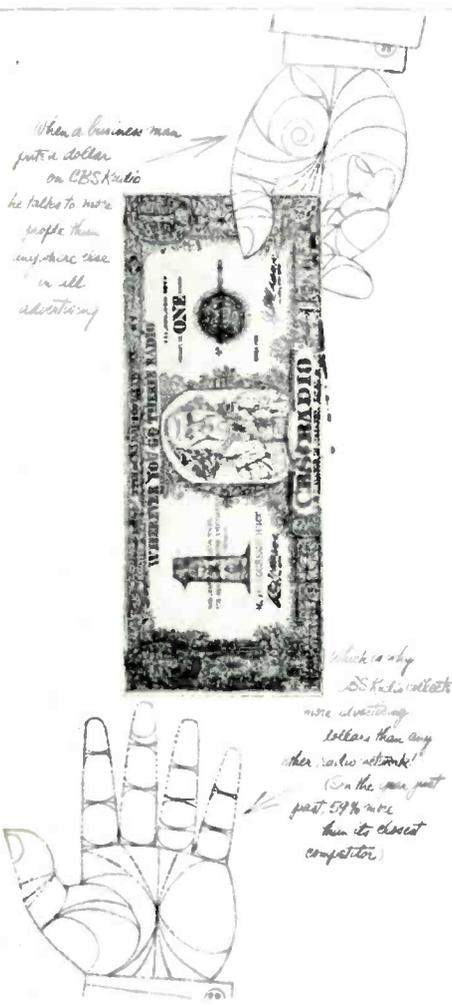
SEE YOUR CHEVROLET DEALER SOON!

This is beauty with a function... for Chevrolet styling is designed to add safety and comfort while you drive, and to return greater value when you trade.

Truly modern lines are shaped by simplicity. You can see what we mean in the deep creased corner of Chevrolet's rump-high windshield. It's simple, sure, essential, but not that simple. From the way the windshield meets the side light to the way they meet the top, they are all designed to work together to make you feel safe and comfortable while you drive.

The smart feature is the "low level" side window. It's made the corner and the High Level's vent-louver system for a "clean" window all the way across the car. It's not just a window, it's a window that looks like a window. It's a reflection of a lowered center of gravity, the silent signal.

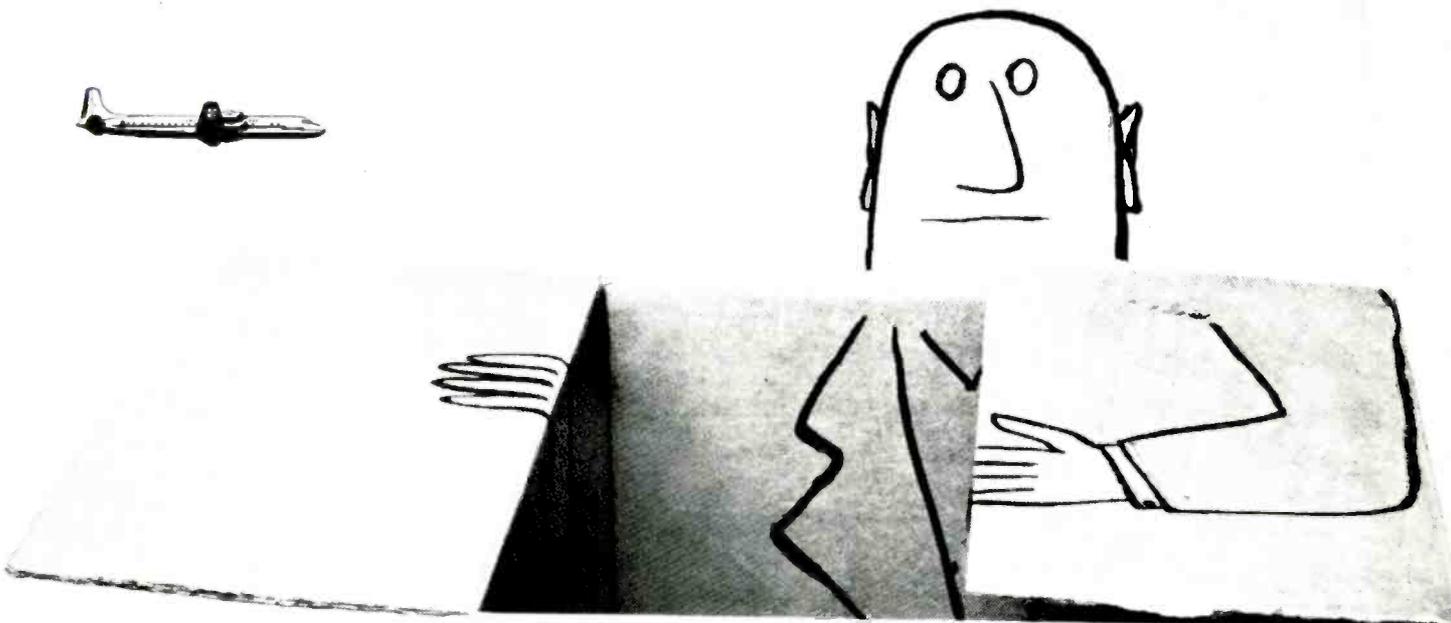
It's in such functional styling that we've put you better seats, and power windows, and other features that don't show you're a driver. This is why, by a long way, Chevrolet is the most advanced car in the world. It's not just a car, it's a way of life.



78 Art Director: George Guido
 Artist: Greta Elgaard
 Agency: Campbell-Ewald Company
 Advertiser: General Motors, Chevrolet Division

79 Art Director: Suren Ermoyan
 Artist: Saul Steinberg
 Photographer: Louis Faurer
 Agency: Lennen & Newell, Inc.
 Advertiser: American Airlines

80 Art Director: Louis Dorfman
 Artist: Jerome Snyder
 Designers of Complete Unit: Louis Dorfman, Joseph Schindelman
 Advertiser: CBS Radio



**PACK
UP
AND
GO**

AMERICAN AIRLINES
AIRCOACH

Dependable *scheduled* flights on the *only* all-DC-6 aircoach fleet in the air . . . considerate, efficient service . . . fares surprisingly low—all yours when you choose American Aircoach. And for even *more* help to your budget you can use American's "Go Now—Pay Later" Plan!

LOS ANGELES \$86⁰⁰ CHICAGO \$11⁰⁰ PHOENIX \$80⁰⁰ TUCSON \$76⁰⁰ MEXICO CITY \$87⁰⁰



AMERICAN AIRLINES

America's Leading Airline



F R A N K B R O S



FOR 26 YEARS THE GIRLS
HAVE LOVED OUR SALES
You are invited to our
25th Anniversary Sale
MONDAY, OCTOBER 2, 3 & 4 P.M.
Special reductions
in all departments
including many new items
being shown for the first time.

81

82

hot tip for The Derby:



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

Ancient Age



KENTUCKY STRAIGHT BOURBON WHISKEY - 6 YEARS OLD - 86 PROOF - © 1956 Ancient Age Distilling Company, Frankfort, Kentucky

81 *Art Director:* Art Shipman
Artist: Art Shipman
Photographer: Todd Walker
Designers of Complete Unit: Madden, Shipman
Advertiser: Frank Brothers

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

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

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

THE
 CLEAREST
 ROAD
 INTO
 NEW YORK



83



(If you just can't wait!)

Complete this picture of the

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

Simply fill in the lines from stern to stem and back again. When you do, you'll get a hint of the '56 Ford's new silhouette—styling inspired by the fabulous Ford Thunderbird.

But you can't really appreciate this new Ford until you learn about its Lifeguard Design—the first major contribution to driver and passenger safety in accidents. And wait until you test drive that new 202-h.p. Thunderbird T-8 engine!

So prepare yourself for a new fine car from Ford—the fine car at half the fine car price.

56

FORD

Coming Friday, September 23rd.

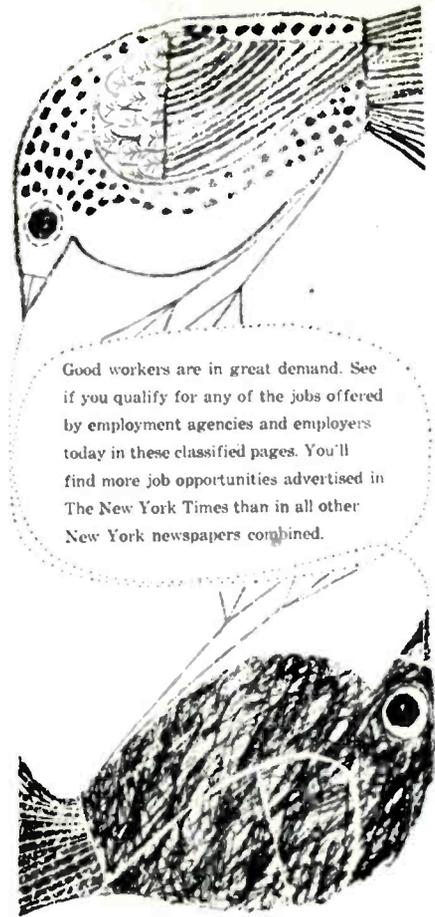
SIGNATURE



DRAGNET

PREMIERE TONIGHT in NBC's new season of excitement! Starring **JACK WEBB** as Sgt. Joe Friday, with Ben Alexander as Officer Frank Smith. TV's top crime detection show — back for its fifth season with all new authentic cases from the files of the Los Angeles Police Dept.

THURSDAYS at 9:00 p.m.  4



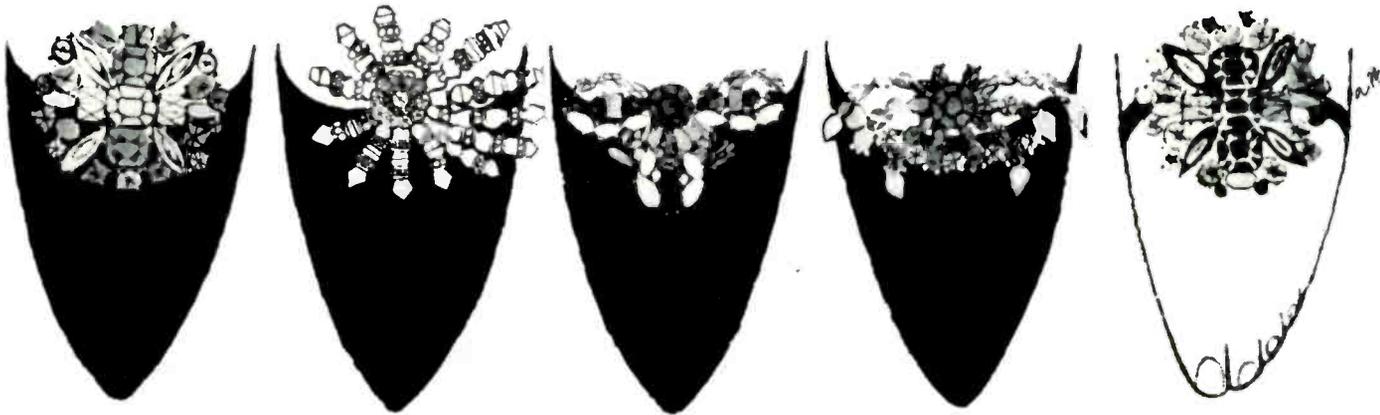
Good workers are in great demand. See if you qualify for any of the jobs offered by employment agencies and employers today in these classified pages. You'll find more job opportunities advertised in The New York Times than in all other New York newspapers combined.

86

87

88

Award for Distinctive Merit



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

New York · Washington · Philadelphia · Baltimore · White Plains · Rochester · Atlantic City · Salons at: Abraham & Straus, Brooklyn; L. Bamberger, Newark

86 *Art Director:* Robert Dolobowsky
Photographers: Donald Mack & Edstan Studios
Designers: Robert Dolobowsky, Arthur Kugelman
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Company

87 *Art Director:* Bill Sokol
Artist: Bill Sokol
Advertiser: The New York Times, Promotion Dept.

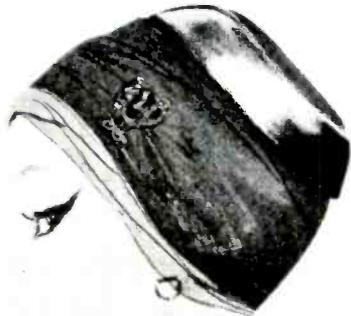
88 *Art Director:* Peter Palazzo
Artist: Andy Warhol
Advertiser: I. Miller & Sons, Inc.

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

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

89

Mr
John



Neiman-Marcus

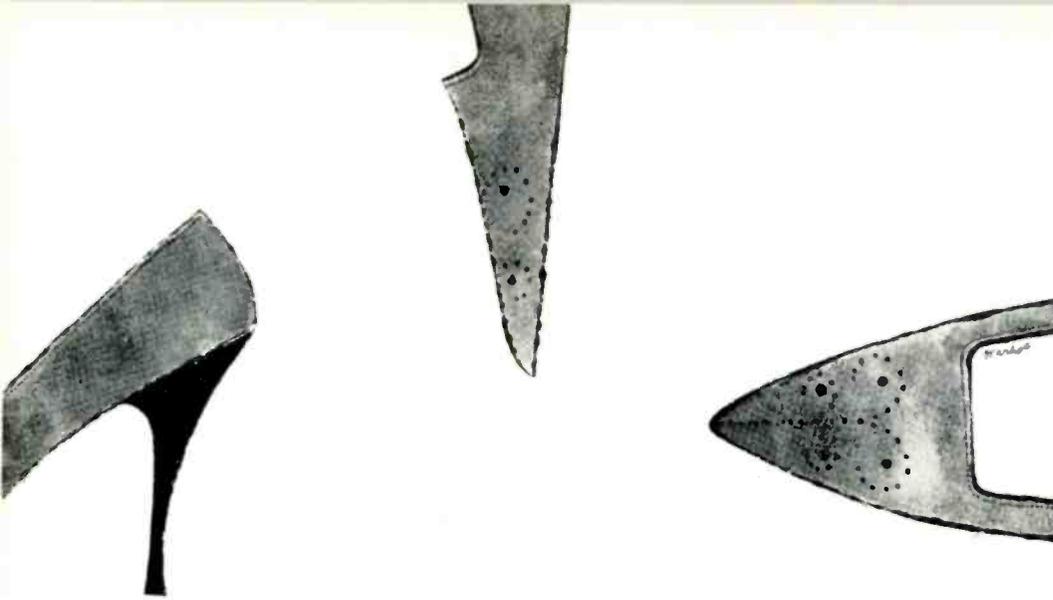
90



Italian shoes, our hat and homed brown has grown to be the season's neutral of all fashion neutrals. What else is so fresh, dressed with loomis and naive grass and blue? So intricate it flows with pastel and hand bags? Who could ask more of one line, luxurious all color? On this page, only a taste of our ripe and beautiful Collection of Italian, Day Shoes and Accessories.

Starting at lower left: Perforated pump, \$299. Close: 7.10 Miller's gold-edged pump, \$195. The L Miller gold-streak buckled pump, \$295. Bag: 21.000 Ingenue's gold-streak pump, \$75. And Koko's memorable grace: the pump, all slender and a golden barrette, \$45. All insured with gold in the finest daytime style - all at I. Miller.

I. Miller



Shades of suede! A new-again idea—brilliant color underlining dark day clothes. We've taken the brightest suedes we could find—Lipstick Red, Emerald, Italian Pear, Copper Plus—and put them in our perfectionist pump. Medallioned and heeled in flashing black patent, any one of them is the divine spark for a quiet black costume, a chic tweed suit. 26.95, and exclusive

New York • Washington • Philadelphia • Baltimore • New Haven • Rochester • Atlantic City • Dallas at Abraham K. Steiner, Brooklyn, L. Ramberger, Newark

at I. Miller

Award for Distinctive Merit 93



PEOPLES CAPSULES

In a real sense we are getting more and more acquainted with the world as it is. We are getting to know the people of other lands, their customs, their ways of life. This is a good thing, for it helps us to understand each other better and to live more harmoniously together.



The first step in a career is to get a good education. This means not only learning the facts of a subject, but also learning how to think and how to solve problems. A good education is the foundation for a successful career.

The next step is to gain practical experience. This can be done through internships, part-time jobs, or volunteer work. Practical experience helps you to apply what you have learned in the classroom and to develop the skills and attitudes that are needed for a successful career.



One of the greatest of our times has been the development of the scientific method. This method has allowed us to understand the natural world and to make progress in many fields of knowledge. The scientific method is a key to success in many careers.

There are many ways to succeed in a career. Some people prefer to work for a large corporation, while others prefer to be self-employed. The important thing is to find a career that interests you and that allows you to use your talents and abilities.



From this and other facts, we learn that the most important thing in a career is to be true to yourself and to follow your dreams. If you work hard and stay motivated, you can achieve anything you set your mind to.

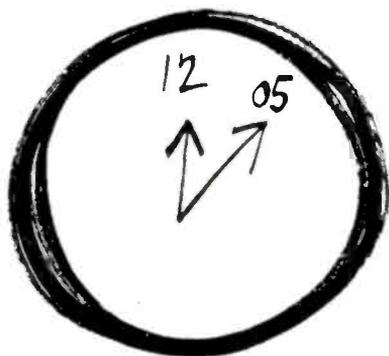


5
nonstop
flagships
daily

DC-7 Lr. 11:50 am Ar. 9:50 am
DC-6 Lr. 12:30 pm Ar. 2:15 pm
DC-7 Lr. 3:00 pm Ar. 4:20 pm
DC-6 Lr. 5:30 pm Ar. 7:15 pm
DC-6 Lr. 11:00 pm Ar. 10:15 pm

For reservations see your travel agent or call American at 1-4-ventur-3-2315 All times are local times

add up
to the most
frequent
nonstop service
to
CHICAGO
AMERICAN AIRLINES
American Landing Airlines



Starting 12:05 a.m., Sunday, August 21, YOU will have DIAL SERVICE...

fastest... most dependable... most modern long-range service known.

2-letter—5-number dialing

All Cumberland telephone area telephones will get new numbers under what is known as the 2-letter, 5-number system. These new numbers will start with PARK-view 2 and 4, GREENleaf & HOmeport 3, COast 4, BEachwood & ROger 7. Deliveries in Washington, McCoole and Fruitburg customers will continue with their present telephone system and numbers.

Cumberland's new view starts with PARKview

When Cumberland numbers change to PARKview, a new view in modern communications service starts too.

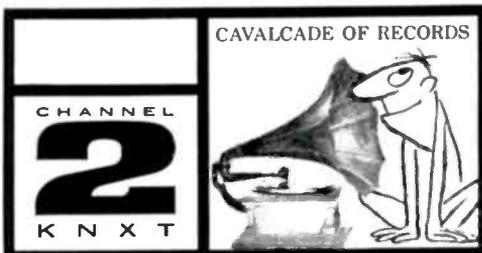
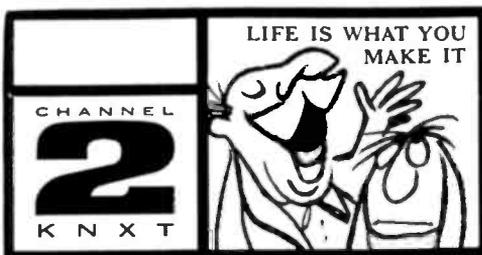
- better and faster telephone service
 - more private and more busy lines, including Direct Distance Dialing
 - telephones at your service throughout your home... in business buildings... wherever you need them... and all yours to make your own choice!
- We're proud to provide this up-to-the-minute service and we know you'll enjoy using it.

The C & P Telephone Company of Baltimore City

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

92 Art Director: Bob Miller
Artist: Don Almquist
Agency: N. W. Ayer & Son
Advertiser: Peoples Drug Stores

93 Art Directors: Michael Wallman, Suren Ermoyan
Artist: Michael Wallman
Agency: Lennon & Newell, Inc.
Advertiser: American Airlines



97 Award for Distinctive Merit

YEARS OF
EDWARD R. MURROW
ERIC SEVAREID
HOWARD R. SMITH
DAVID SCHOENBERG
RICHARD C. HOTTELEF
BILL DOWNS
ALEXANDER KENDRICK
ROBERT C. PICHPONT
DANIEL SCHORR

The best team of reportorial minds in all broadcasting examines the year just past and the year ahead. Edward R. Murrow is Chairman and CBS newsmen from around the world fly home for this important annual roundtable. Sunday, January 1, 10:00 to 10:00 P.M. CBS Radio • Dial 6000 **WAAA**

CRISIS

UP A TREE
ABOUT WHAT TO GIVE?
COX'S HAS THE ANSWER

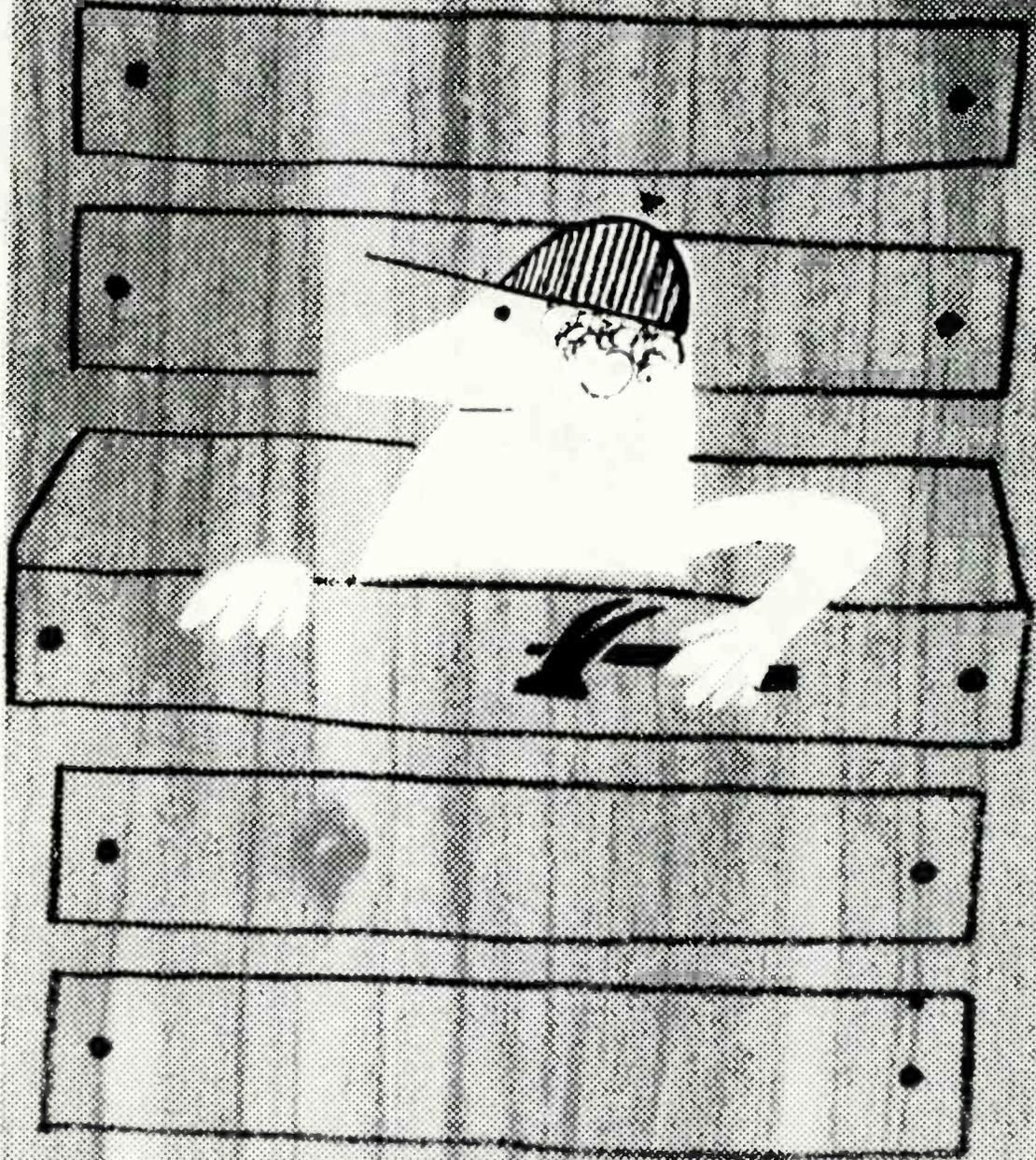


94 Art Director: Chuck Hayden
Artist: Chuck Hayden
Agency: N. W. Ayer & Son, Inc.
Advertiser: The C & P Telephone Co.

95 Art Director: Robert Guidi
Artists: Robert Guidi, Ed Renfro
Advertiser: KNXT, CBS Television

96 Art Director: Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

97 Art Director: Louis Dorfman
Artist: Harry Gordon
Advertiser: CBS Radio



Be sure to read
“DO-IT-YOURSELF”
See Section 2 Sunday

98 *Art Director:* Louis Dorfsman
Artist: Ritta & Christiansen Studio
Designer: Louis Dorfsman, John McLash
Advertiser: CBS Radio

99 *Art Director:* Helmut Krone
Photographer: Wingate Paine
Agency: Doyle Dane Bernbach, Inc.
Advertiser: New Haven Railroad

100 *Art Directors:* Louis Silverstein, Bill Sokol
Artist: Bill Sokol
Advertiser: The New York Times, Promotion Dept.

101 *Art Director:* Arnold Varga
Artist: Arnold Varga
Advertiser: Cox's, Inc.

102 *Art Director:* Louis Silverstein
Artist: Walter Einsele
Advertiser: The New York Times, Promotion Dept.



SUSPENSE

*Better turn the lights
 way down low for these
 taut tales of terror.*

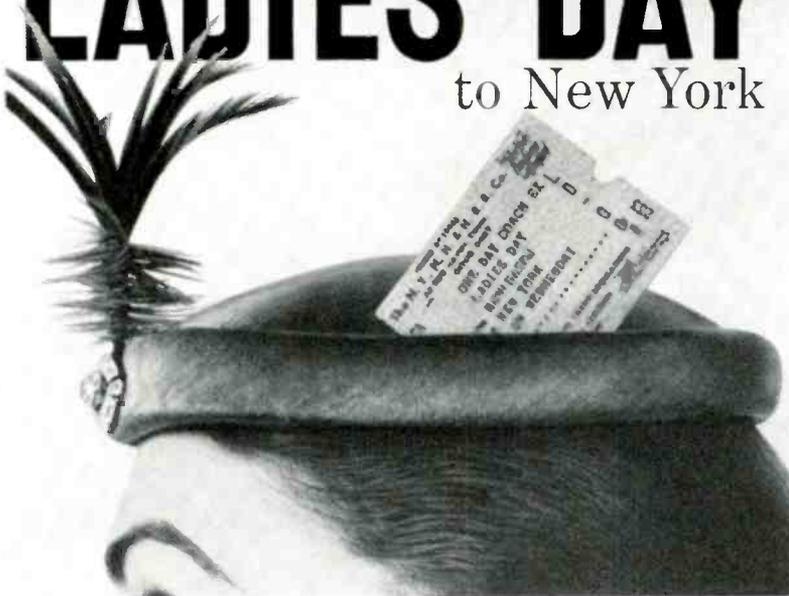
WAAA

*Tuesday, 01:00 pm
 Dial 0000 • CBS Radio*

98

Wednesday is

LADIES' DAY
 to New York



NEW HAVEN RAILROAD

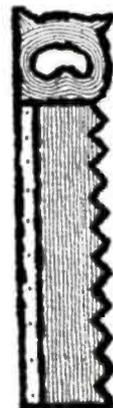
Every Wednesday without fail, we get a lot of skeptical women asking, "Is it really true that I can buy a round-trip ticket to New York today for the price of a one-way fare?" (It must sound like one of those rumors that's just too good to be true, but *it is*.) That makes your round-trip fare from New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

99



A GIFT FROM COX'S RINGS THE BELL!

101



*Read the Do-It-Yourself Pages of
 The New York Times every Sunday in Section 2*

102

MEN

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

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



Brown & Caldwell
photo engravers
1220 Maple Avenue
Los Angeles 15, California
Prospect 1044
**B
&
C**
Largest engraving
plant on the Coast
color exclusively

105 Award for Distinctive Merit

106

3 decades of Inspirations

For the past thirty years, *Westvaco Inspirations for Printers* has selected stimulating ideas for the appreciation of those who are interested in creative aspects of graphic production. The world of art has been represented by works of old masters and famous modernists. Moreover, the publication has reproduced outstanding illustrations and pictorial design from contemporary advertising sources. In doing so, *Westvaco Inspirations for Printers* has centered attention on the excellent creative standards achieved by America's commercial artists and photographers.

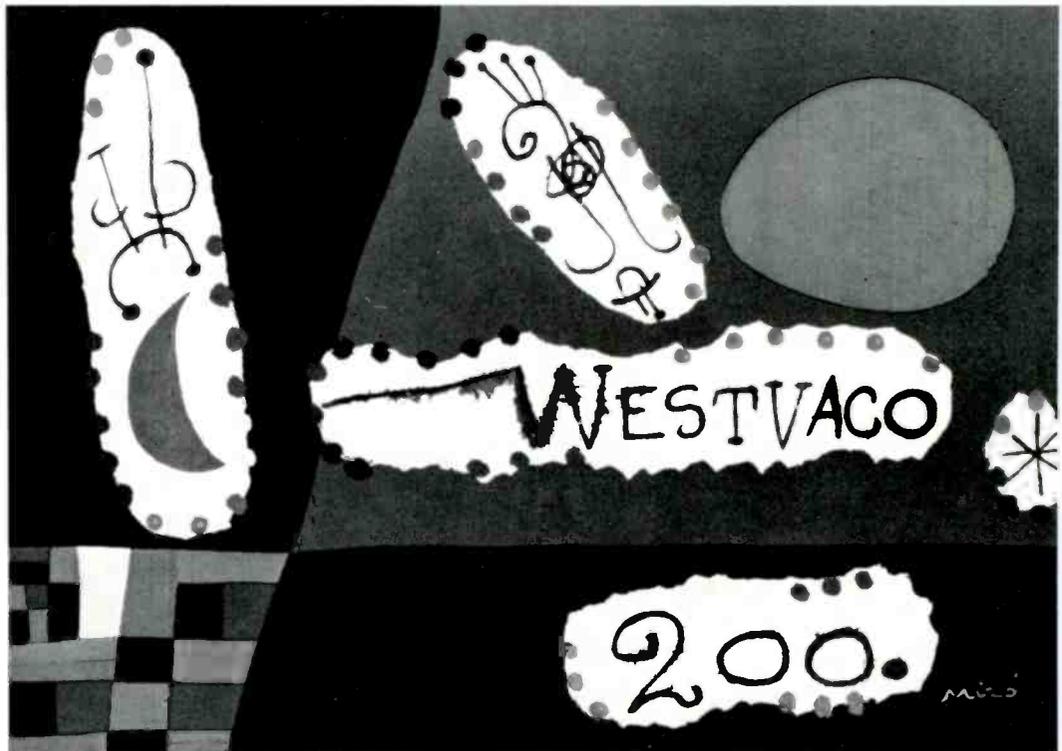
To commemorate its thirtieth anniversary, *Westvaco Inspirations for Printers* commissioned Mark, the distinguished modern artist, to create the cover painting for issue Number 200. Not that all inspirations have side as modern art; you know, but they do enjoy the discovery of what is new and creative in the graphic arts. And, as modern art evolves again, Mark is the most creative of the post-DeStoos generation of artists.

Believable achievements in the advertising arts require matching standards of craftsmanship in printing and papermaking. In every printing operation, especially where pictorial subjects are reproduced, the choice of the right paper is essential. Printers and advertisers can rely on *Westvaco* fine papers to provide the proper vehicle for effective graphic results. More than half a century of papermaking skill and scientific research are invested in producing *Westvaco* fine papers for specific requirements in every technique of presswork.

Issue Number 200 of *Westvaco Inspirations for Printers* brings you a "flashback" on the developments of printed communications during three eventful decades. Obtain a free copy of this publication by merely requesting it. Please so write your request: *Westvaco*, distributor of any of the Company addresses listed on this page.

Cover artist

Mark was born in Hastings, Spain, in 1893. He entered the School of Fine Arts, Barcelona, at 14, studying for two years. In four subsequent seasons, he came to become a star. Later he studied at the Grand Academy, and from 1913 worked independently and without regular salary, receiving part of each year in Paris. He first exhibited in Barcelona in 1915, and subsequently many shows in France and in New York. In painting he has experimented with many mediums, and is also a sculptor and lithographer. A mural commissioned by a French hotel was shown first in the Museum of Modern Art, New York City, in 1926, and in 1931 he completed a panel for Harvard University.



West Virginia Pulp and Paper Company

Papers for Book, Paper, Tissue, and Paper Products

PO Box 1000

200 Park Avenue, New York 17

15 Park Market Drive, Chicago 1

1015 N. 1st Street, Salt Lake City 2



Inspirations for Printers

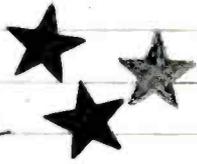
Schools Open!

(A)

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

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

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

Terramycin[®] Pfizer 
Brand of Oxytetracycline

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

105

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

107

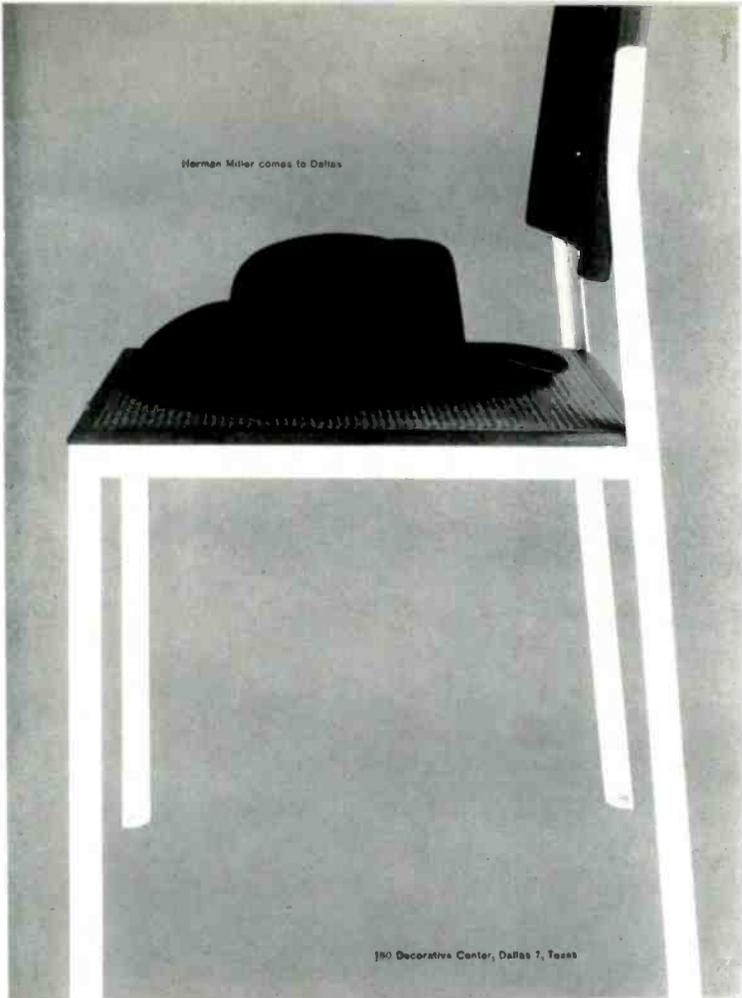
Art Directors Club Medal

106

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

107

Art Director: Harry Zelenko
Artist: Harry Zelenko
Agency: Wm. Douglas McAdams
Advertiser: Charles Pfizer & Co., Inc.



Herman Miller comes to Dallas

190 Decorative Center, Dallas 7, Texas

108 Award for Distinctive Merit

108 *Art Director:* George Tscherny
Photographer: George Tscherny
Agency: Alfred Auerbach & Associates
Advertiser: Herman Miller Furniture Co.

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

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

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

109

She
 didn't
 see
 it!



...but practically everybody else did!
 Once more, America has taken Mary
 Martin's "Peter Pan" to its heart. The
 January 30A NBC Spectacular was seen
 by an estimated 38 to 40 million viewers,
 the greatest single audience of the season,
 and the largest for any Spectacular event
 last year's record-breaking "Peter Pan"
NBC TELEVISION

SOUND

is still the most attractive way to do real selling...to achieve continuous exposure, economically. After spending a big season (and small fortune) elsewhere, Hazel Bishop will now be selling on the CBS Radio Network, where they'll be making commercial minute impressions for less than 50¢ a thousand...and they'll have ten different occasions every week to tell the customers what to ask for when they're

BUYING

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Art Directors Club Medal **110**

111

MERATRAN Profile **DELAYED POSTPARTUM DEPRESSION**

Sex: *Female* Age: *28* Occupation: *Housewife*
 Chief Complaint: *fatigue*

Symptoms: *crying, fainting spells, marked premenstrual depression.*

Observations: *two normal births after period of infertility. Sudden change in household routine too much to cope with.*

Treatment: *Amphetamines and phenobarbital failed. Meratran given 1mg t.i.d. July 1954. Treatment stopped, symptoms returned. Meratran 1mg t.i.d. resumed May 1955.*

Response: *depression relieved*

Results: *Able to carry on household duties. Husband said everything was going very smoothly.*

The Meratran brand for **Meratran**
 for the relief of delayed postpartum depression

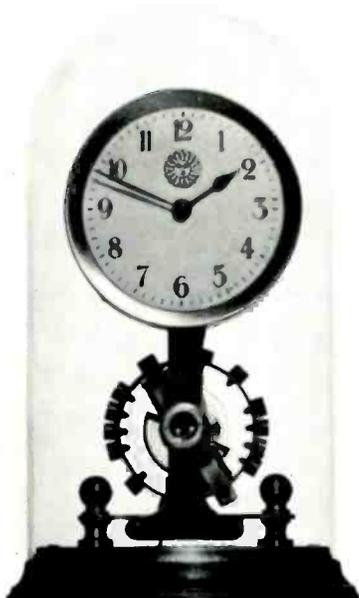
Merrell
 Merrell & Co., Inc.
 A Division of Merrell & Co., Inc.
 200 N. York Street, Rahway, N.J. 07065

the Girl

And there's who's behind it all, behind the making and moving and raising and selling. Behind the house that Jack built and the things that fill it. It is she who decides what to produce, the food and clothes and furniture and stores and refinements. She spends over \$100 million a day on food and drink alone. What with eating and clothing and buying and buying she happens to be just about the busiest person in the world, away on the move. For advertisers the track is to keep up with her, and nothing does that so well as radio. Radio is with her all day long, it reaches her from her car room, from house to house, from car to house, in over 10 million homes throughout the country.

the Time

Daytime—the active hours when the world's work is being done, when things are made and moved and bought and sold; when factories hum and stores are jammed; when human needs are filled and the practical business of life goes on.

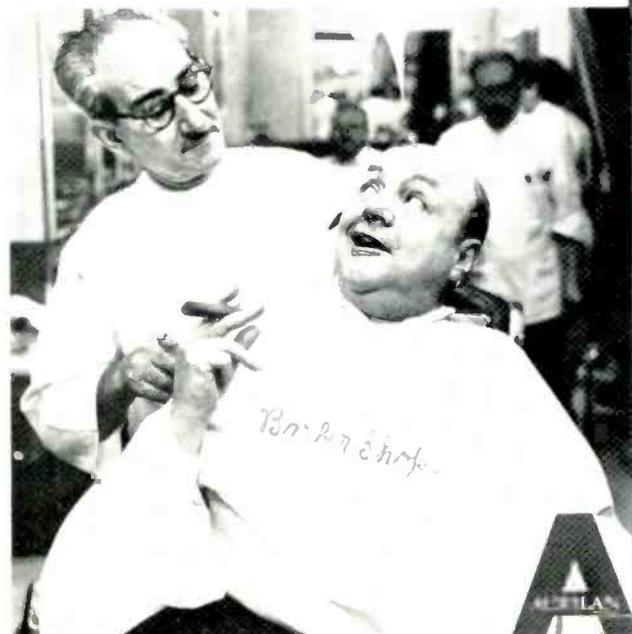


the CBS
Radio
Network

112

113

"Listen, you like Grace Kelly? She's going to be selling sweaters for me this fall. Anne Francis, too—and Elizabeth Taylor and Debbie Reynolds. Big ads in LIFE, in color. How'd I get 'em? I got Acrilan!"



112 *Art Director:* Louis Dorfsman
Artist: Stanley Glaubach
Photographer: Sol Mednick
Advertiser: CBS Radio

113 *Art Director:* Lester Feldman
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

114 *Art Director:* Irwin Goldberg
Photographer: H. Armstrong Roberts
Agency: Ben Sackheim
Advertiser: American Cyanamid Co.

115 *Art Director:* Robert Dolobowsky
Artist: Hans Moller
Photographer: NBC Photo. Dept.
Agency: Grey Advertising Agency, Inc.
Advertiser: National Broadcasting Company



A straight line is the shortest distance between advertiser and consumer...

Sudler & Hennessey, Inc.
130 East 59th Street,
New York City, U.S.A.
PLaza 1-1250

116 Art Directors Club Medal

117

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

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

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

119 *Art Director:* Lester Feldman
Photographer: Marc Bomse
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.



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





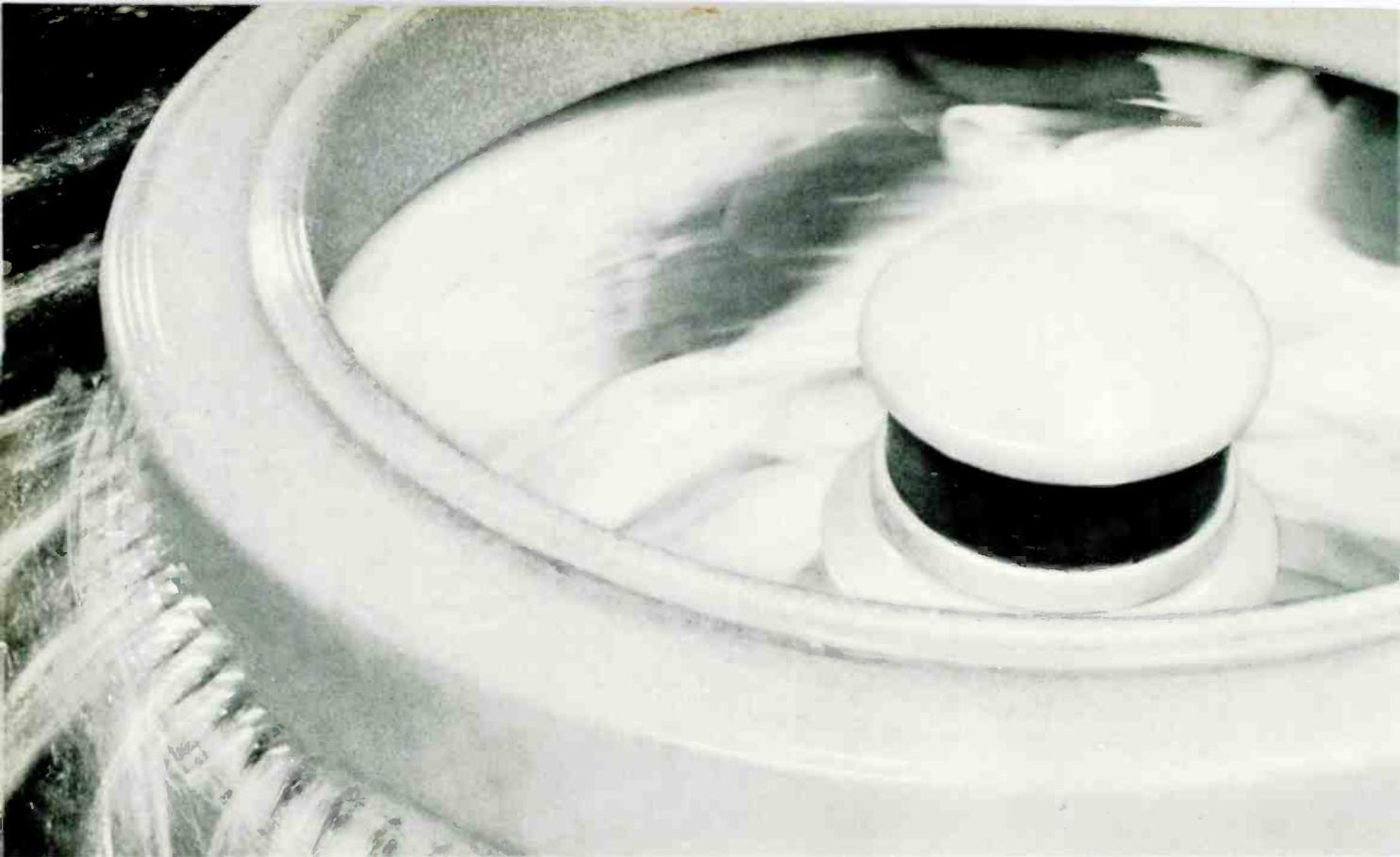
3

ADVERTISING ART

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

ALTON KETCHUM, VICE PRESIDENT OF MCCANN-ERICKSON, INC.



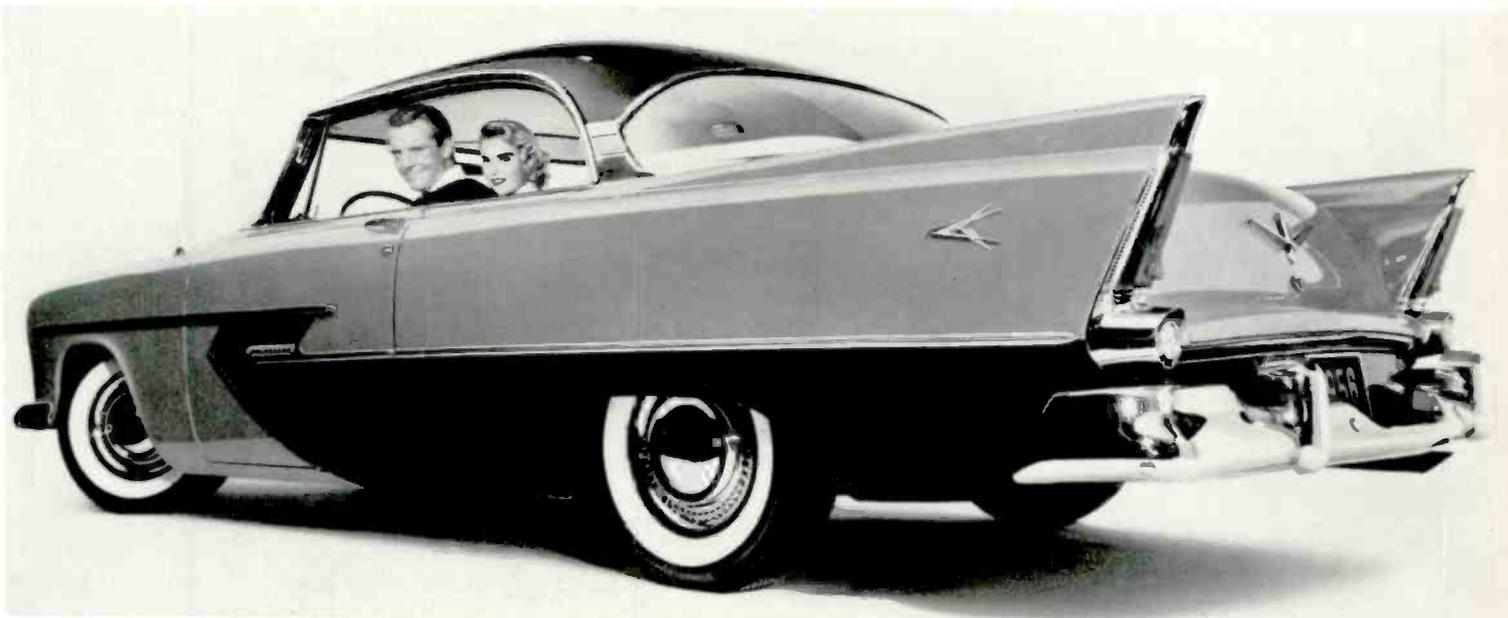


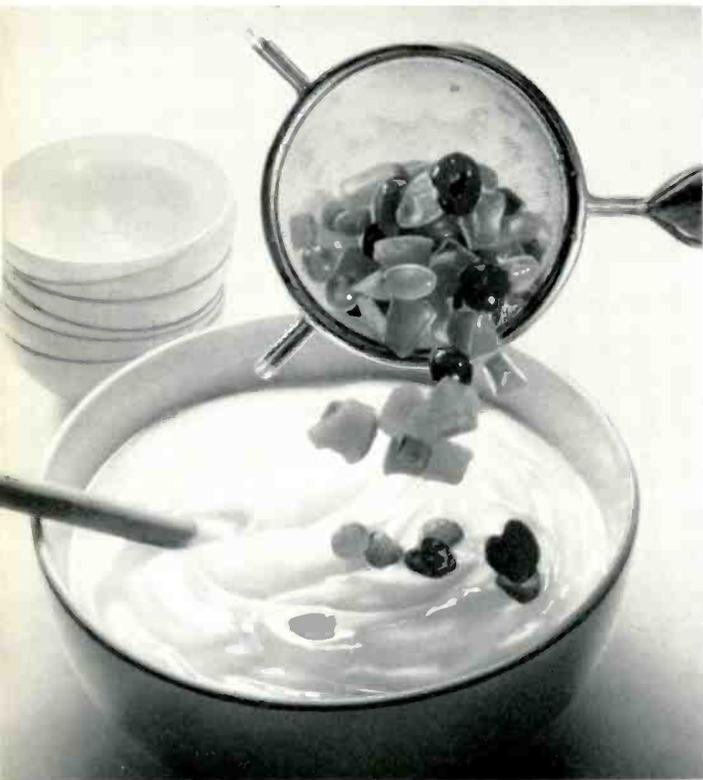
246

Art Directors Club Medal

246

Art Directors Club Medal





251



252

249 *Art Director:* Kenneth Paul
Photographer: Victor Keppler
Agency: Batten, Barton, Durstine & Osborn
Advertiser: Corning Glass Works

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

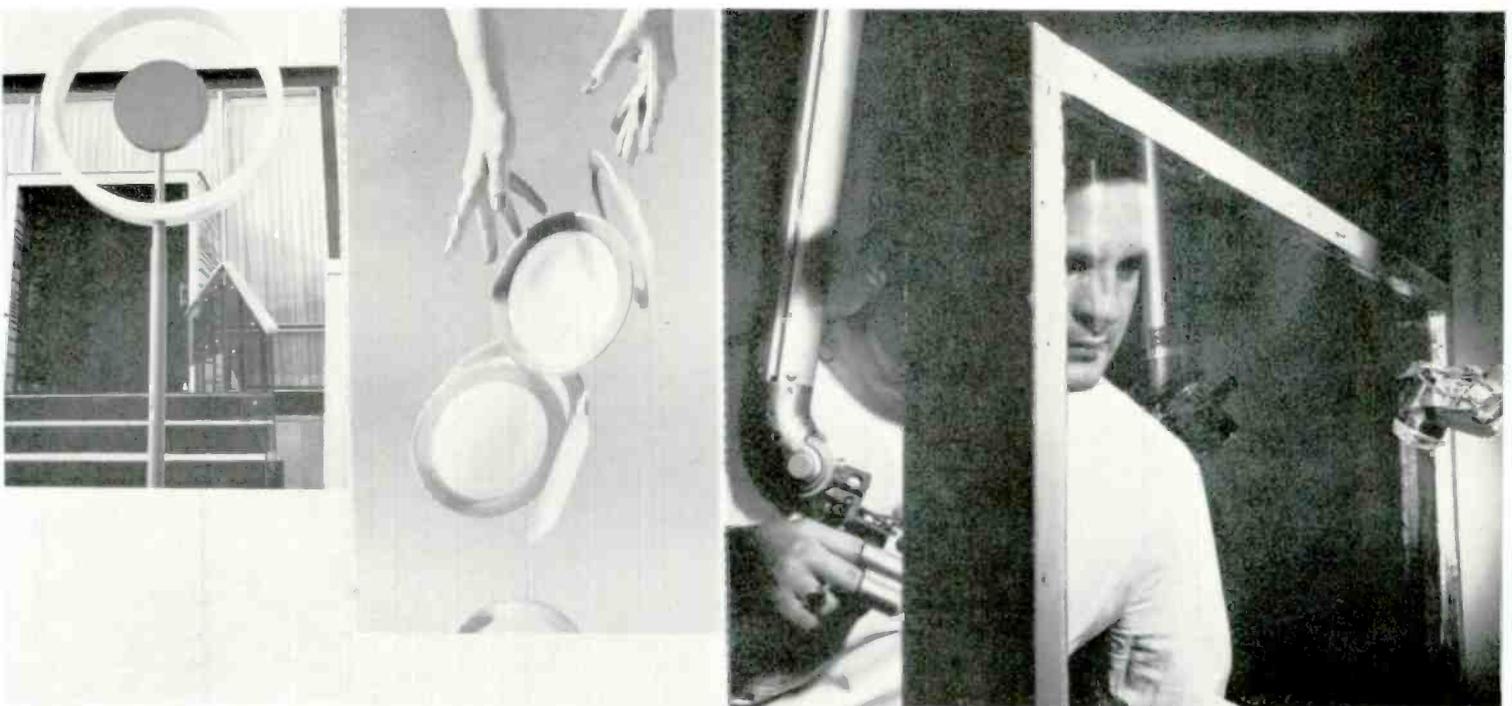
251 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young and Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Puddings

252 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young and Rubicam, Inc.
Advertiser: General Foods Corporation, Log Cabin Division



250

249





253

254





259

256

Art Director: Arthur Seller
Photographer: Becker-Horowitz Studio
Agency: Young and Rubicam, Inc.
Advertiser: Royal McBee Corp.

257

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

258

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

259

Art Directors: Lynette Logan, Richard O. Kanzier
Photographer: Edgar DeEvia
Agency: Ellington & Company, Inc.
Advertiser: Martex, Wellington Sears Company



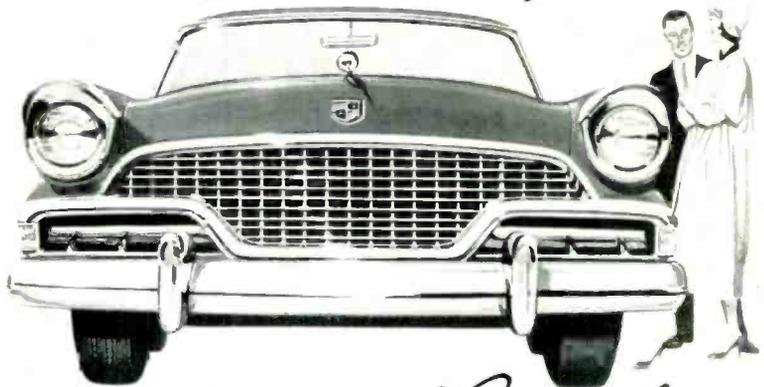
256

257 258





Craftsmanship



with a flair!

Here's the look of luxury—and it's in the low price field! It's the big new Studebaker—and never before has there been such a difference in low price cars. Here's why.

You get the longest wheelbase—120 1/2 inches—and the biggest power—200 hp—in its class. You get a fabulous dynamic ride,

along with jolty bursts of speed that only the costliest cars can rival.

And from its massive new grille to its high-fidelity dual exhausts, you get beauty, blunche, surrounded by lovely color-keyed interiors, soothed by a sound-conditioned ceiling, you get luxury beyond compare.

Yes, only Studebaker brings you new style, new power, new beauty—*Craftsmanship with a Flair* in the low price field! There are 16 new and different models for you to choose from: beautiful passenger cars, big station wagons, exciting family sports cars. See them at your Studebaker Dealer's soon!

Studebaker THE BIG NEW CHOICE IN THE LOW PRICE FIELD

STUDEBAKER DIVISION, STUDEBAKER PACKARD CORPORATION—WHERE PRIDE OF WORKMANSHIP STILL COMES FIRST! True in TV Model's Original color, 1956.

261

262



260 *Art Director:* Alvin Chereskin
Photographer: Donald Mack
Agency: Hockaday Assoc., Inc.
Advertiser: Dunbar Furniture Corporation of Indiana

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

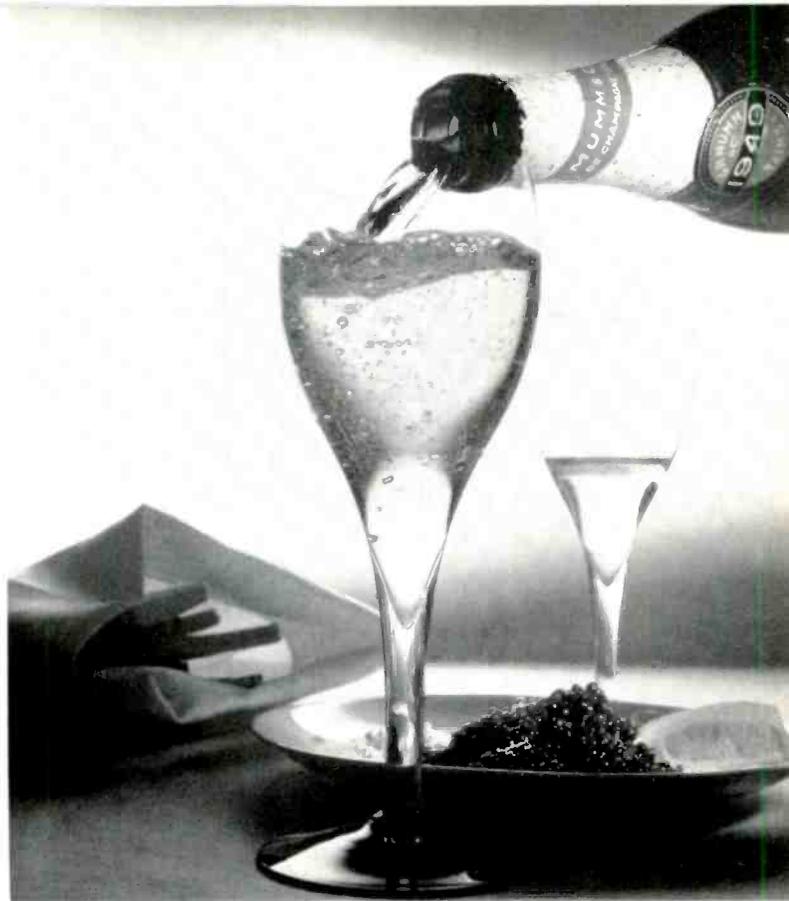
262 *Art Director:* Rollin C. Smith, Jr.
Photographer: Paul D'Ome
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Campbell Soup Company, Franco-American Division

Award for Distinctive Merit **260**





263 Award for Distinctive Merit



264

265

263 *Art Directors:* Sam Fink, Frazier Purdy
Photographer: Leslie Gill Studio
Agency: Young & Rubicam, Inc.
Advertiser: P. Lorillard Co.

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

265 *Art Director:* Howard Richmond
Photographer: Mark Shaw
Agency: Carl Reimers
Advertiser: Monet Jewelers



You can't have too much
of a good thing.

Jewelers in the Golden Age of Mo-

net

Marcelous in the new line of 14-

golden-spectrum, green-gold, rose-gold

silvers, brass, silver, pearls, and

Each piece from the Monet series

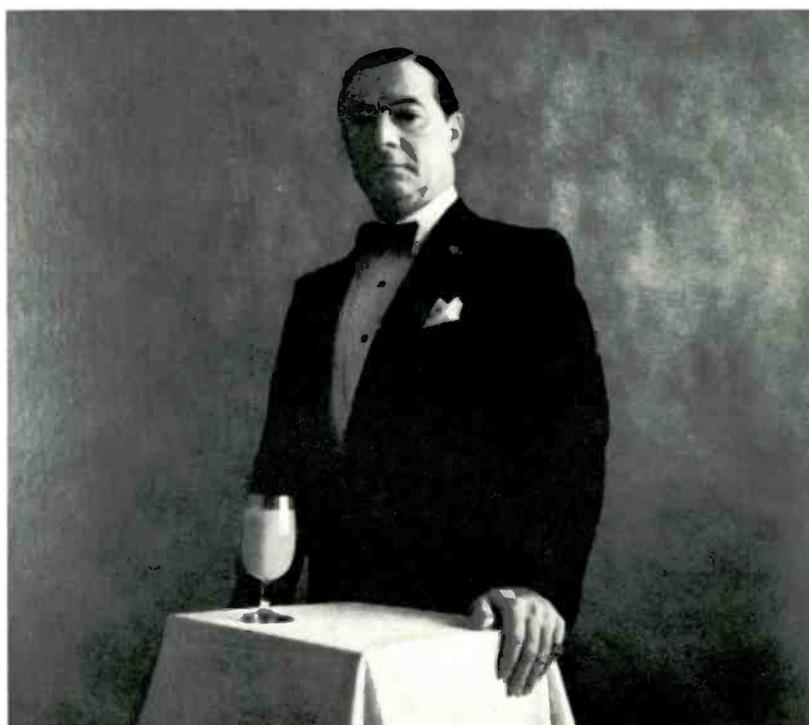
Monet
JEWELERS

267



268

Award for Distinctive Merit





Art Directors Club Medal **266**

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

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

268 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner
Advertiser: Smirnoff Vodka



271

269 270



269 *Art Director:* Lester J. Loh
Artist: Peter Helck
Agency: J. M. Mathes, Inc.
Advertiser: Johnnie Walker Canada Dry Ginger Ale, Inc.

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

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

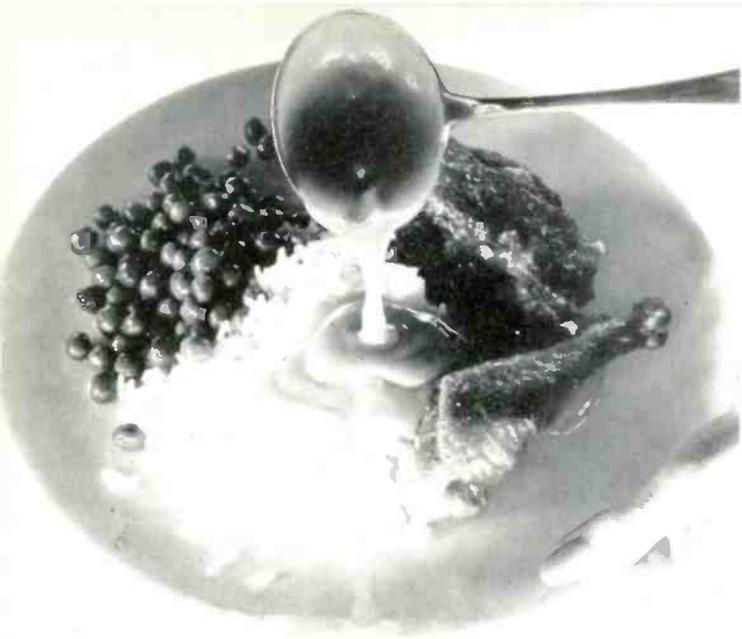
272 *Art Directors:* Paul Smith, Les Silvas
Photographer: Milton H. Greene
Agency: Calking & Holden, Inc.
Advertiser: Fieldcrest Mills Inc.

273 *Art Director:* Maison Clarke
Photographer: Henry Dravneek Assoc.
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation, Jell-O Division

272

273





274

274 *Art Director:* Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corporation,
Minute Rice Division



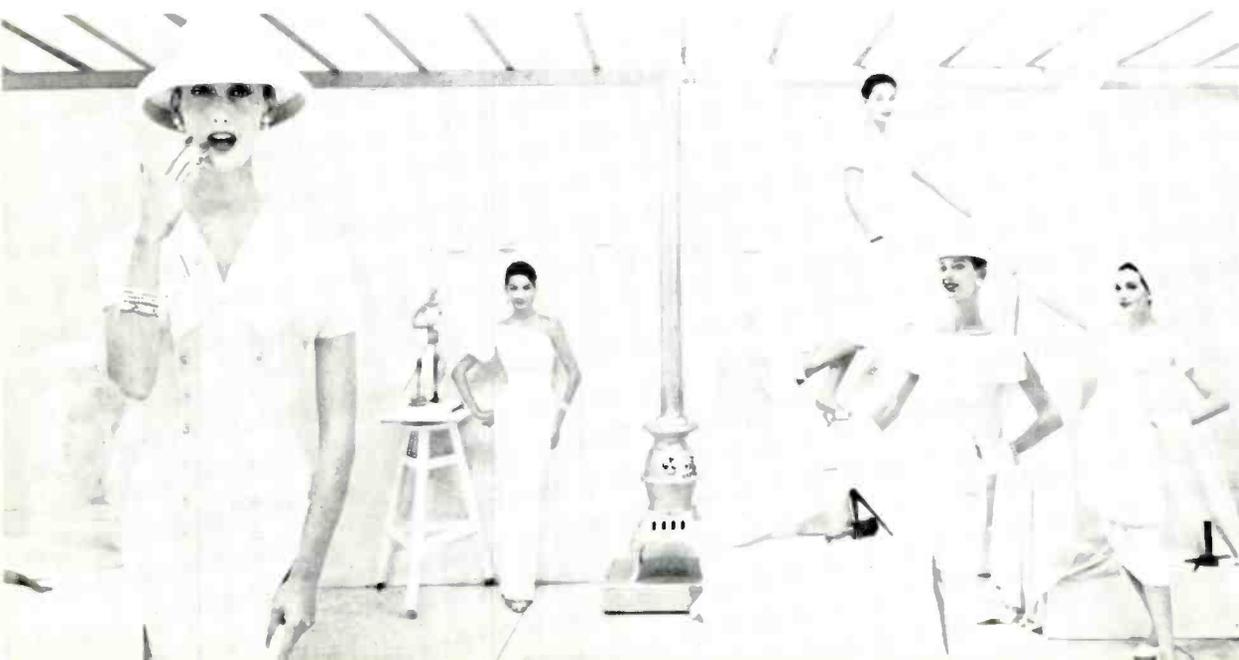
275 *Art Director:* Daniel W. Keefe
Photographer: Dick Rutledge
Agency: McCann-Erickson, Inc.
Advertiser: American Rayon Institute

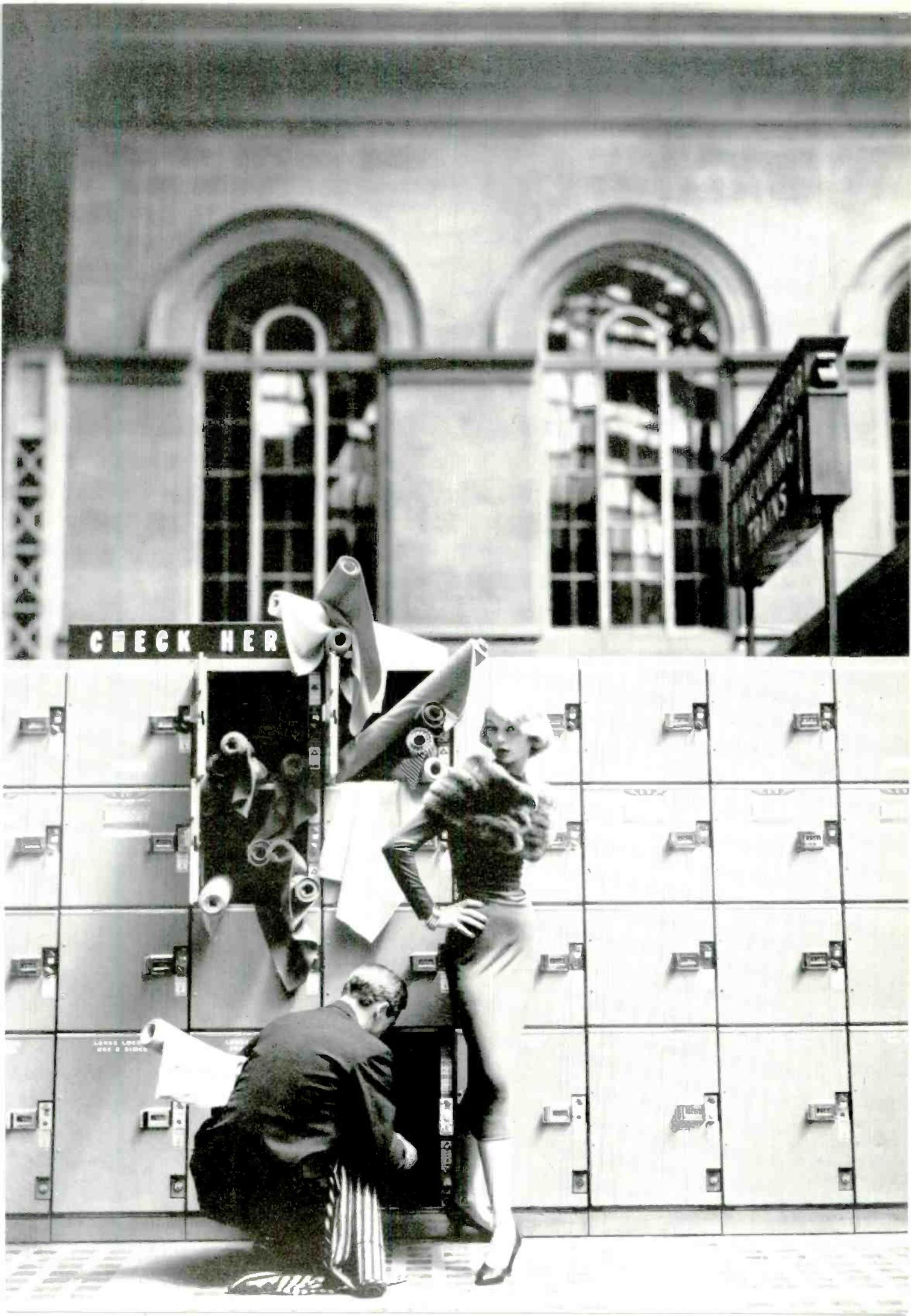
276 *Art Director:* Ronald Johnstone
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: Personal Products Corp.,
Modess Division

277 *Art Director:* Gene Federico
Photographer: William Helburn
Agency: Douglas D. Simon Inc.
Advertiser: I. A. Wyner & Co.

276

275





CHECK HER

LADIES LOCKERS
USE 6 DICES

LADIES LOCKERS



278



281 Award for Distinctive Merit

279 Award for Distinctive Merit



278 *Art Director: James Leindecker*
Photographer: Plucer Studios
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Manhattan Shirt Company

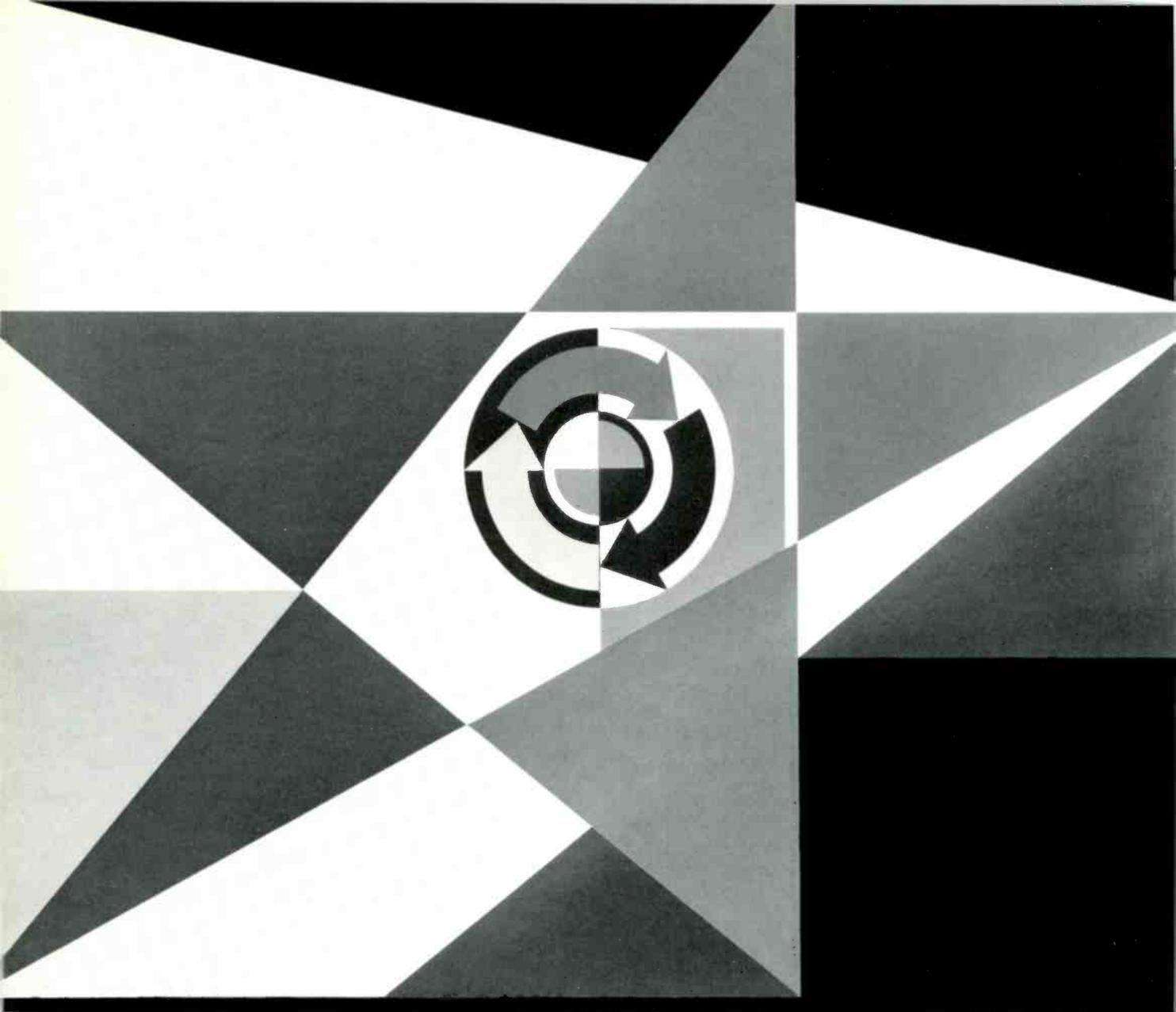
279 *Art Director: Alexander Mohtares*
Photographer: Richard Avedon
Agency: Anderson & Cairns, Inc.
Advertiser: International Silk Association

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

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

Art Directors Club Medal **280**





283

283 *Art Director:* James E. Clark
Artist: Walter H. Allner
Agency: Benton & Bowles, Inc.
Advertiser: Avco Defense and Industrial Products

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

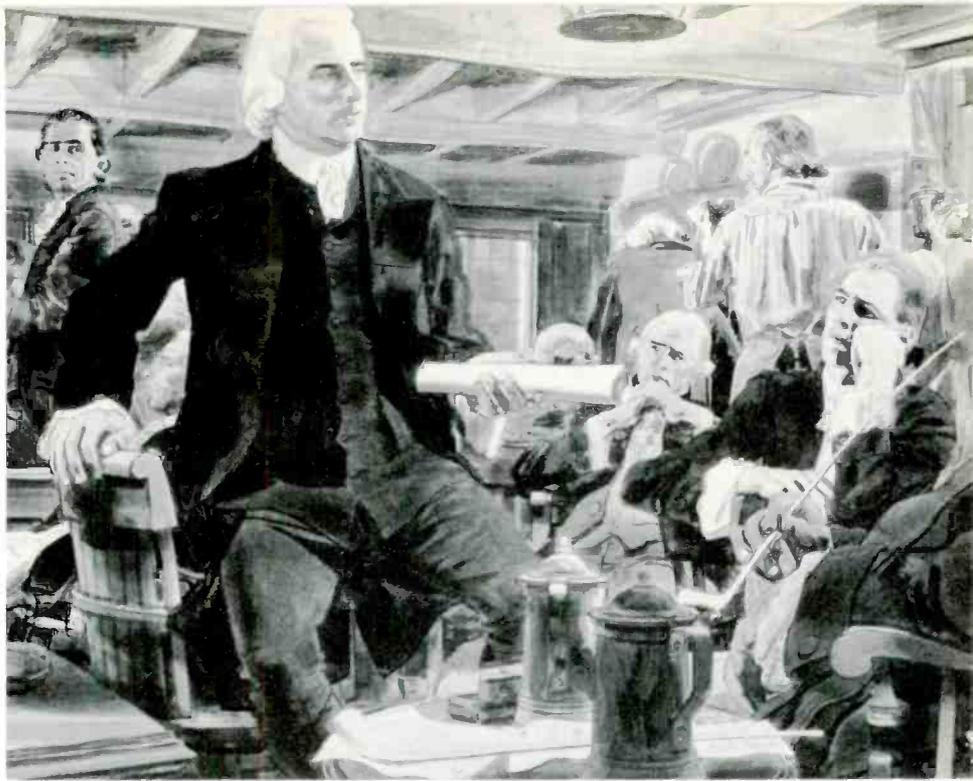
285 *Art Director:* Walter Reinsel
Artist: George Giusti
Agency: N. W. Ayer & Son, Inc.
Advertiser: Container Corporation of America

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

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



284



286

285

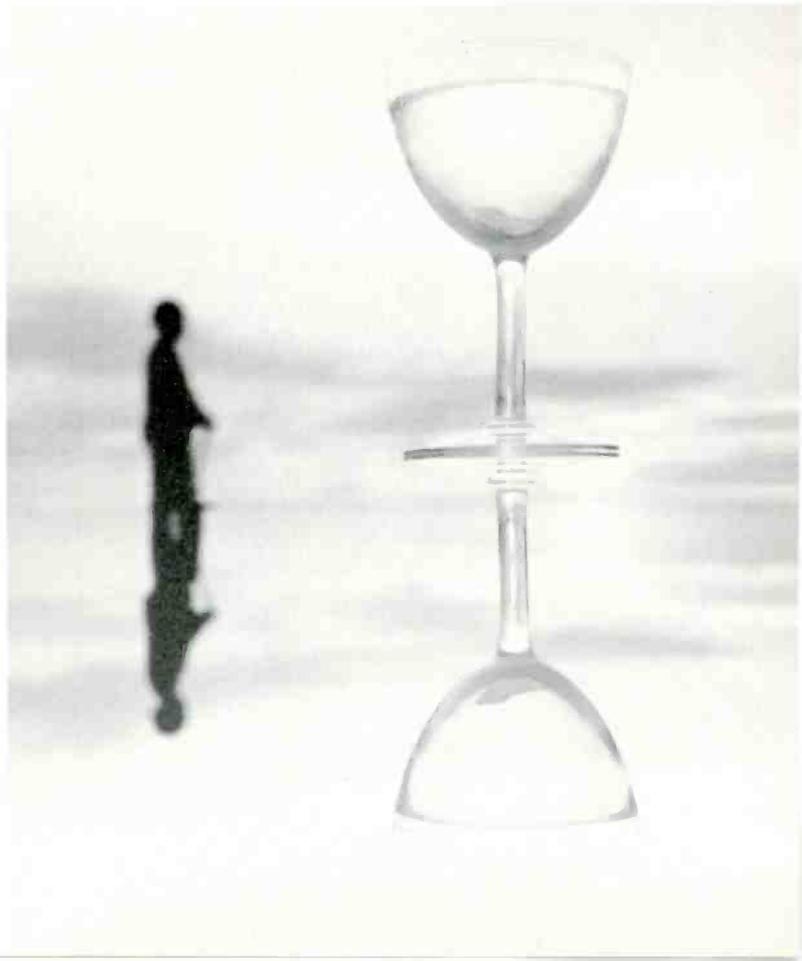
288



Jane Addams
on the topic of civilization

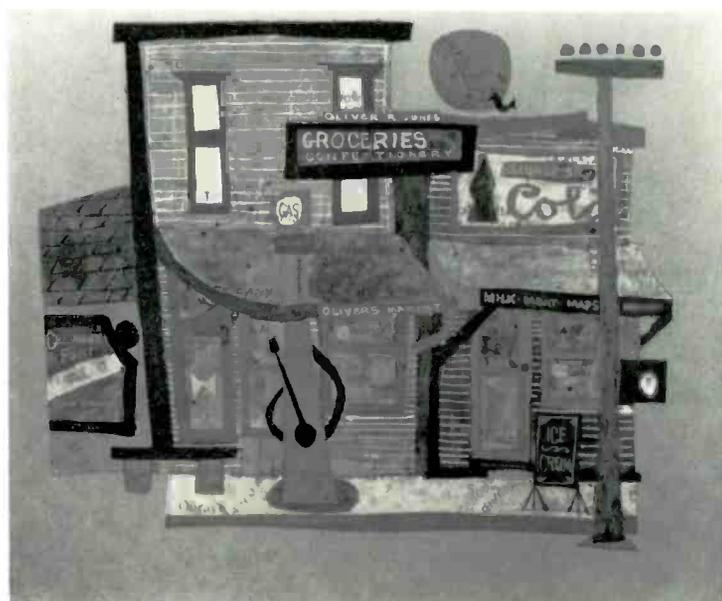
Civilization
is a method
of living,
an attitude
of equal
respect
for all men

(Quoted in *Walden*, 1902)





289



291

292





Art Directors Club Medal **290**

289 *Art Director:* W. David Feist
Artist: Antonio Fransconi
Agency: Harold F. Stanfield Ltd.
Advertiser: Monsanto Canada Limited

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

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

292 *Art Director:* Suren Ermoyan
Artist: Ogden Pleissner
Agency: Lennen & Newell, Inc.
Advertiser: American Airlines

293 *Art Director:* Walter Reinsel
Artist: Abraham Rattner
Agency: N. W. Ayer & Son
Advertiser: Container Corporation of America

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

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

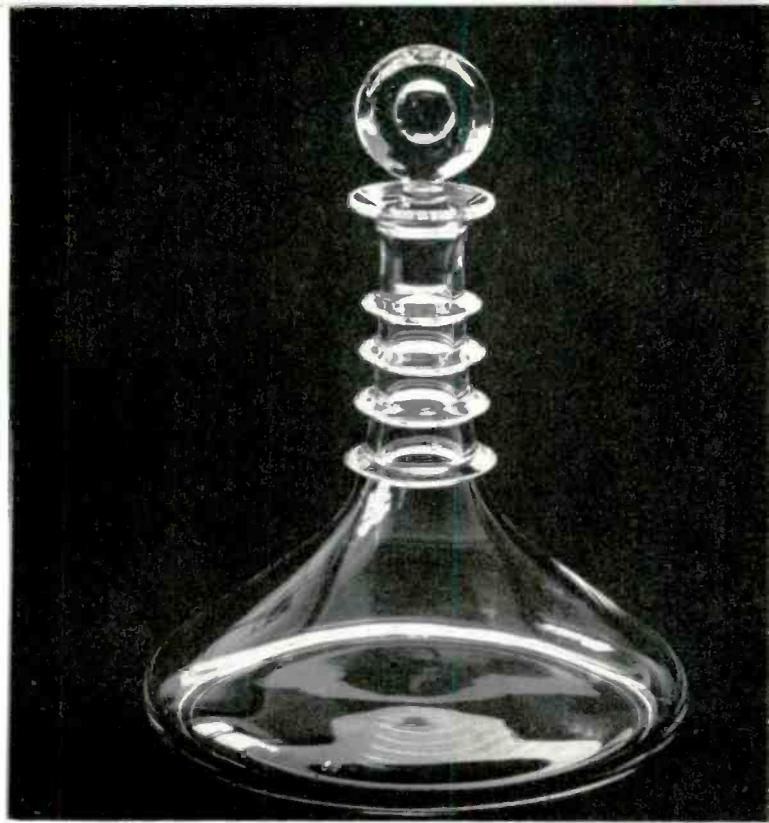
296 *Art Director:* Ralph Breswitz
Photographer: Tosh Matsumoto
Agency: Ogilvy, Benson & Mather, Inc.
Advertiser: Steuben Glass

294 Award for Distinctive Merit





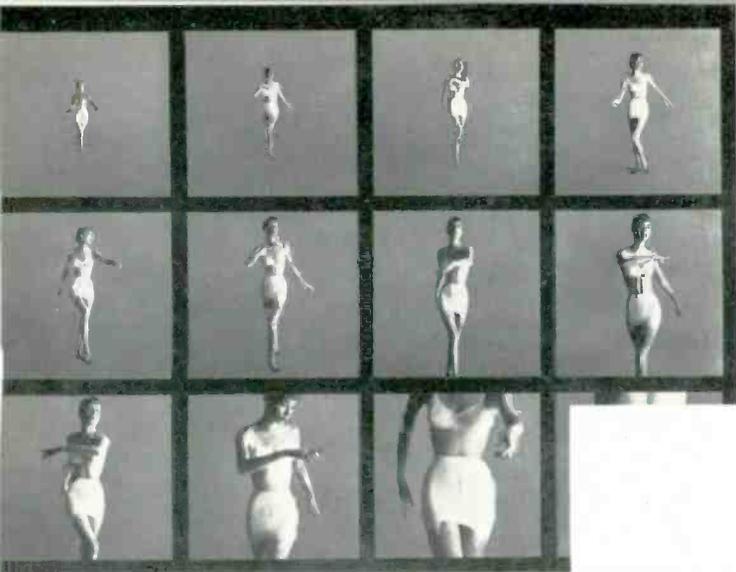
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296

Award for Distinctive Merit **295**





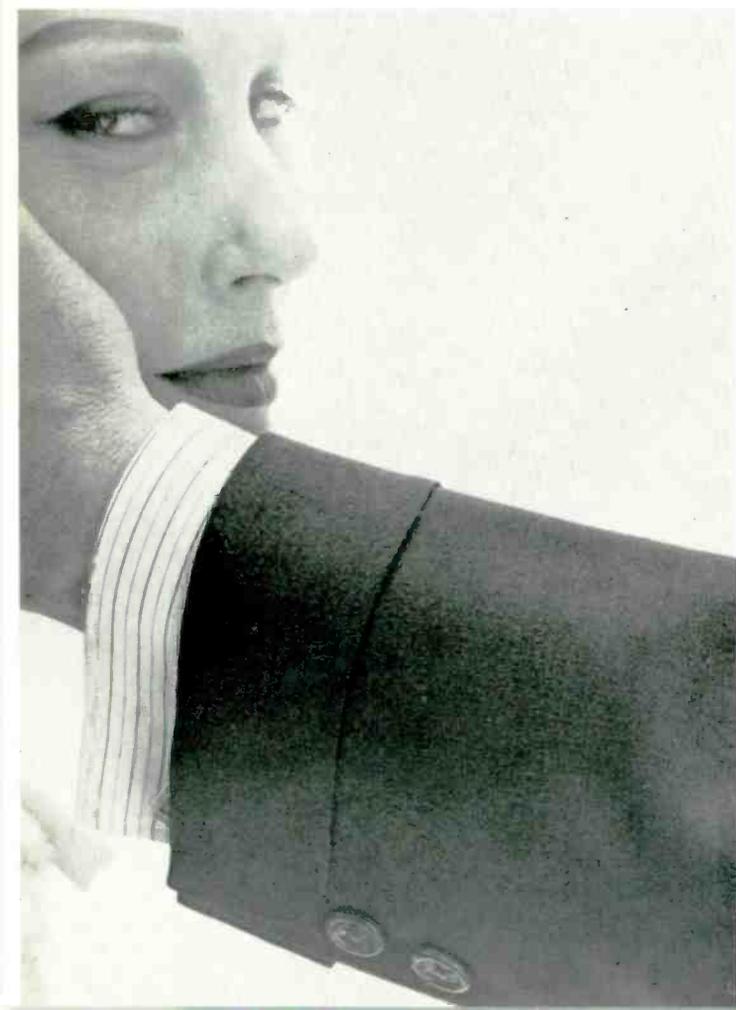
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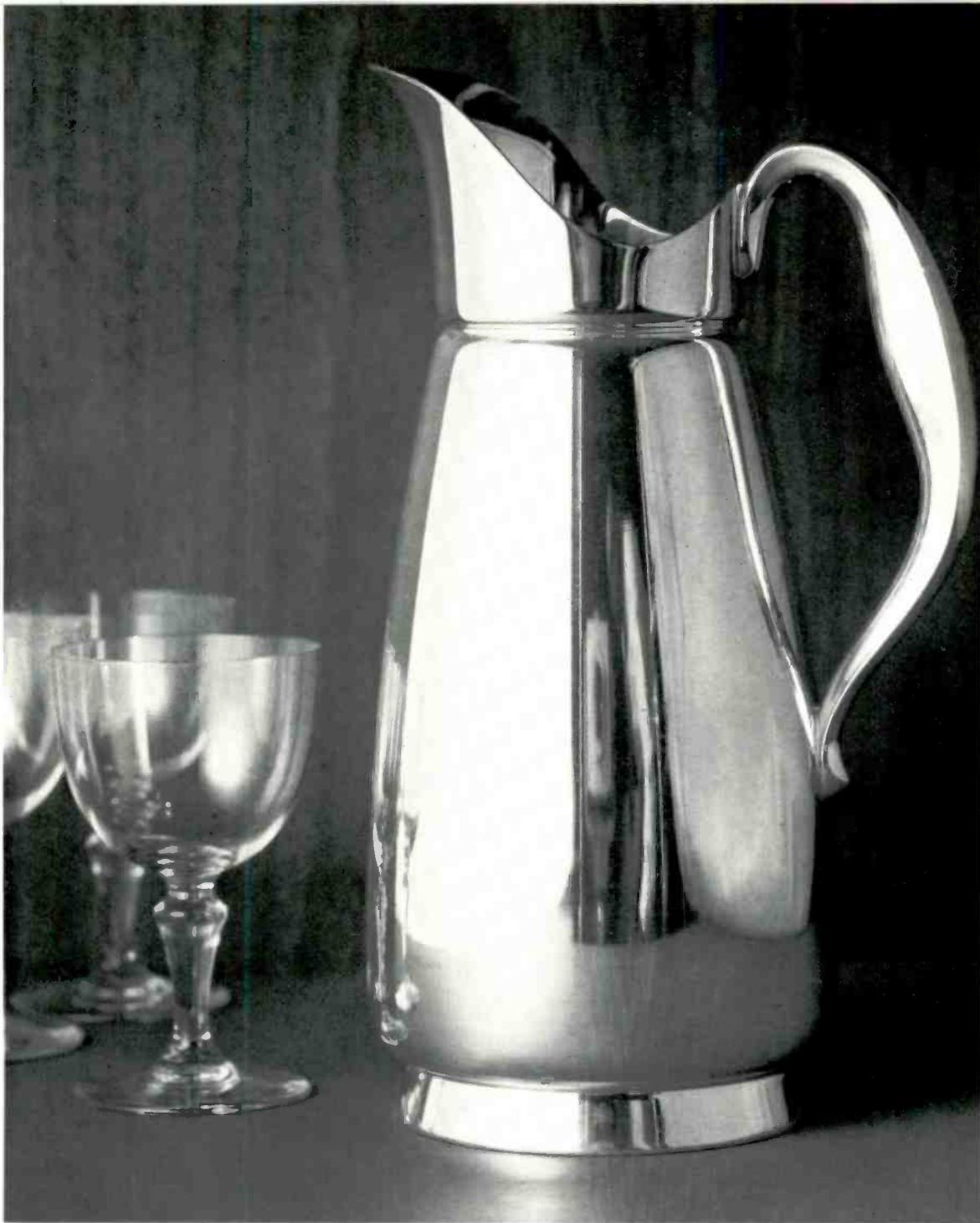
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298

300





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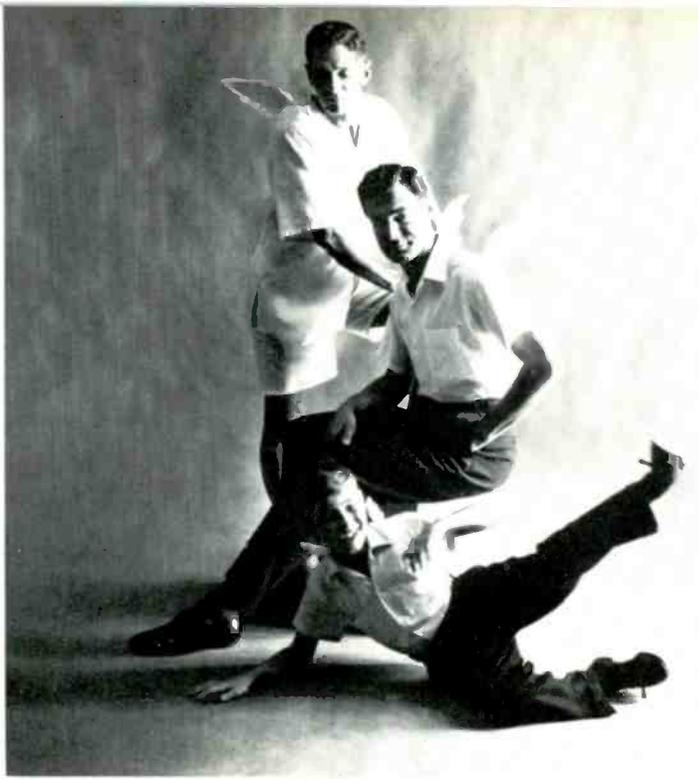
297 *Art Director:* Onofrio Paccione
Photographer: Harold Kreiger
Agency: Grey Advertising Agency, Inc.
Advertiser: Silk Skin, Inc.

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

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

300 *Art Director:* Ben Blake
Photographer: Hans Namuth
Agency: The Zlowe Company
Advertiser: L. Isaacson & Sons

301 *Art Director:* Gene Hoover
Photographer: Stephen Colhoun
Agency: Henry J. Kaufman & Associates
Advertiser: Lebow Brothers, Inc.

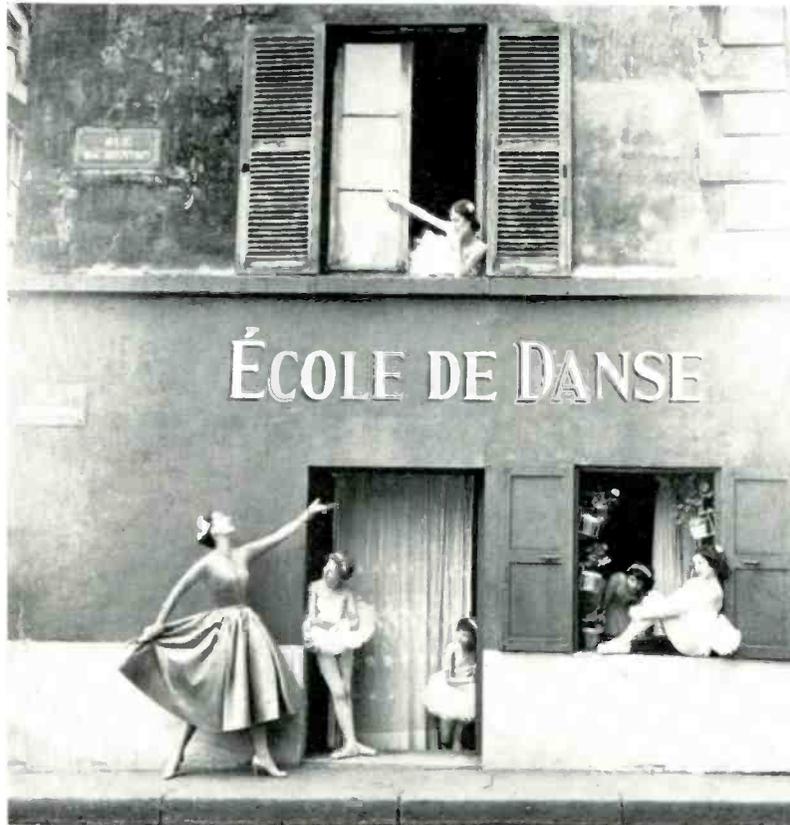


302

302 *Art Director: Hershel Bramson*
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Wings Shirt Co., Inc.

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

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



304



303

305 *Art Director:* Hershel Bramson
Photographer: Bert Stern
Agency: Lawrence C. Gumbinner, Inc.
Advertiser: Bourjois Inc.

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

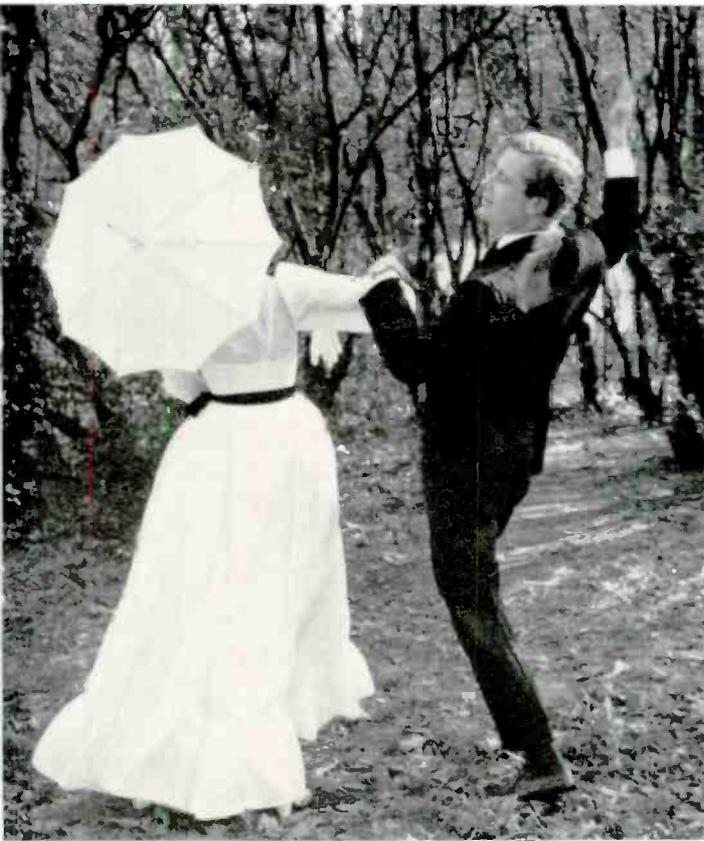
307 *Art Directors:* Kay Kerr, Bernard T. Grant
Photographer: Clifford Coffin
Agency: J. R. Flanagan Company
Advertiser: Neiman-Marcus

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

309 *Art Director:* Aldo Casi
Photographer: Bert Stern
Agency: Batten, Barton, Durstine & Osborn
Advertiser: E. I. Du Pont de Nemours

306 Art Directors Club Medal





305



309

307

308





310

311



310

Art Director: Richard Gangel
Artist: Francis Golden
Publisher: Time, Inc.
Publication: Life Magazine

311

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

312

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

313

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



313

312

Award for Distinctive Merit





314 *Art Director:* Hans Sauer
Photographer: Harold Halma
Agency: Lennen and Newell
Advertiser: P. Lorillard Co.

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

316 *Art Director:* James E. Clark
Photographer: Stephen Colhoun
Agency: Benton & Bowles
Advertiser: Mutual Life Insurance
Company of New York

314

315





317



319



320



Art Directors Club Medal

318

317

Art Director: Lee Stanley
Photographer: C. Joffe
Agency: Leo Burnett Co., Inc.
Advertiser: Philip Morris, Inc.

319

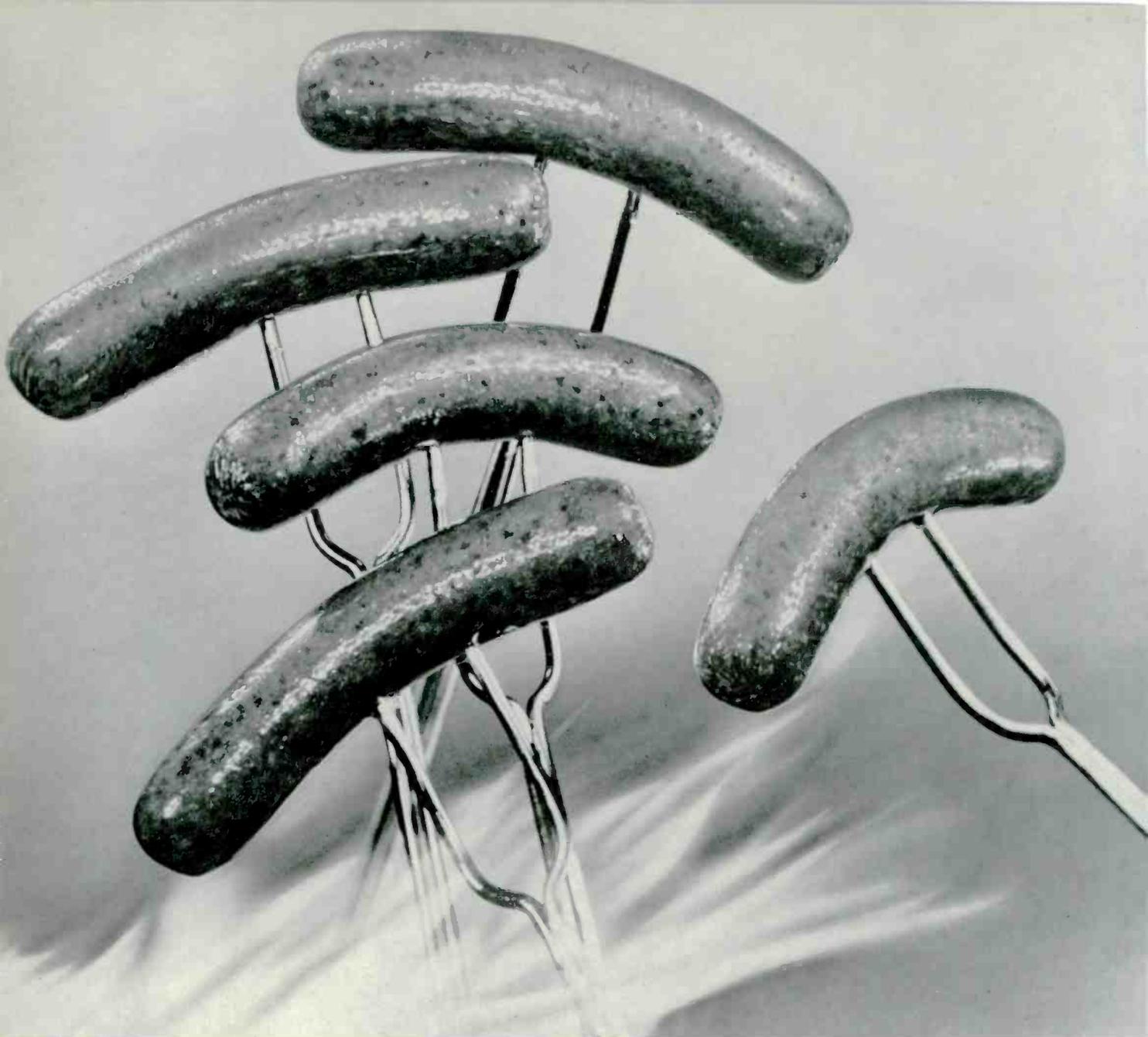
Art Director: Burt Goldblatt
Photographer: Burt Goldblatt
Advertiser: Storyville, Inc.

318

Art Directors: Bernard Gilwit, Ted Sandler
Photographer: Mst. Sgt. Ben Zar
Agency: Robert W. Orr & Associates, Inc.
Advertiser: Pan-American Coffee Bureau

320

Art Director: Leonard Karsakov
Artist: David Stone Martin
Agency: The Bresnick Company, Inc.
Advertiser: Security Mutual Life Insurance Co.



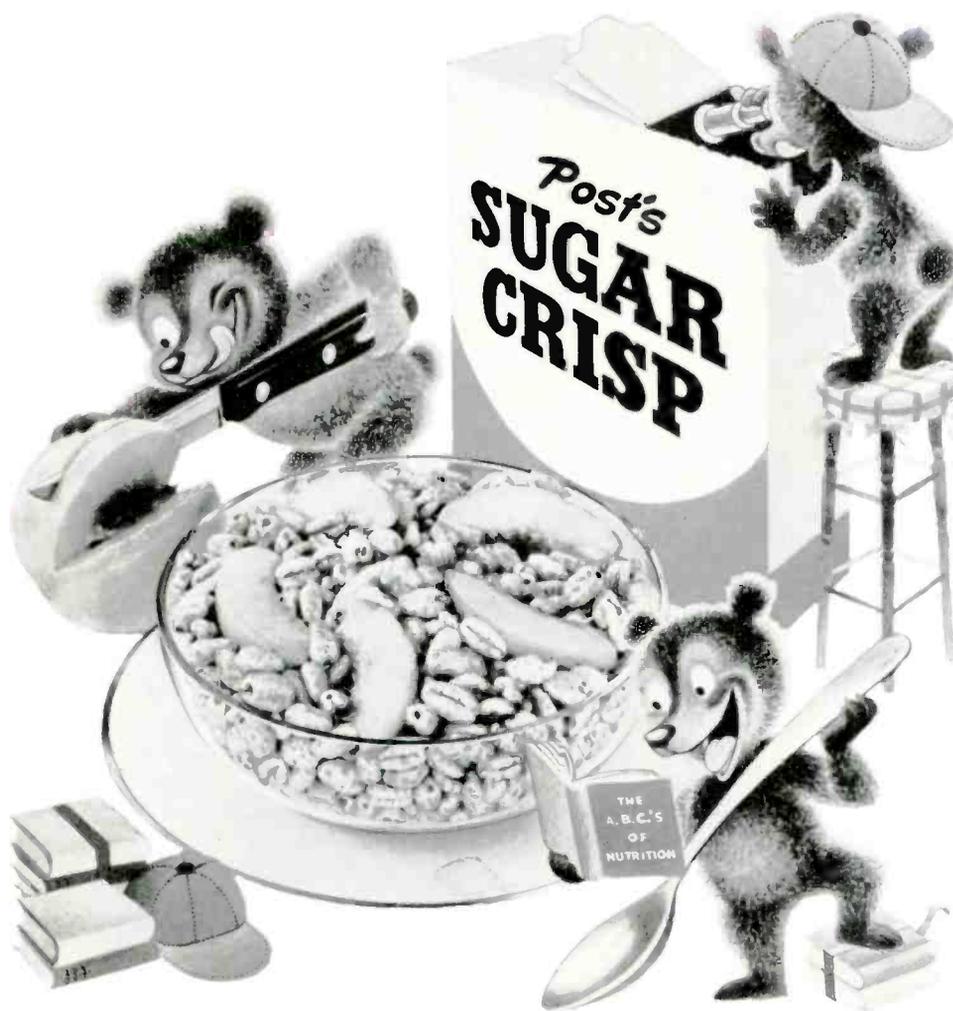
324 Award for Distinctive Merit

321 *Art Director:* Al Palmer
Artist: Jackie Mastro
Agency: Young and Rubicam, Inc.
Advertiser: Borden Company, Chicago Milk Division

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

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

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



323

321

322







326

325 *Art Directors:* Betty Brader, Marget Larsen
Artist: Betty Brader
Advertiser: Joseph Magnin

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

327 *Art Director:* John Flack
Artist: Betty Brader
Agency: Brisacher, Wheeler & Staff
Advertiser: Crown Zellerbach Corporation



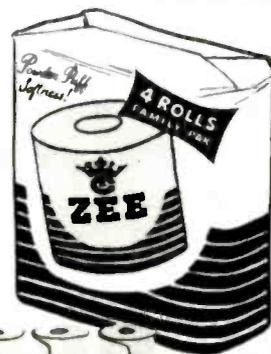
327

now, complete your bathroom color plan with soft



... in lovely colors

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



"wet strength" ZEE Napkins add color to your table settings. you'll like the new "wet strength" feature in ZEE Napkins. ZEE Napkins resist shredding when wet or greasy... last longer... are more economical, your choice of pink, green, yellow or white. crown zellerbach corporation



328 Award for Distinctive Merit

328 *Art Director:* Lester Rondell
Photographer: Irving Penn
Agency: Scheideler & Beck
Advertiser: L. Relsky & Cie.

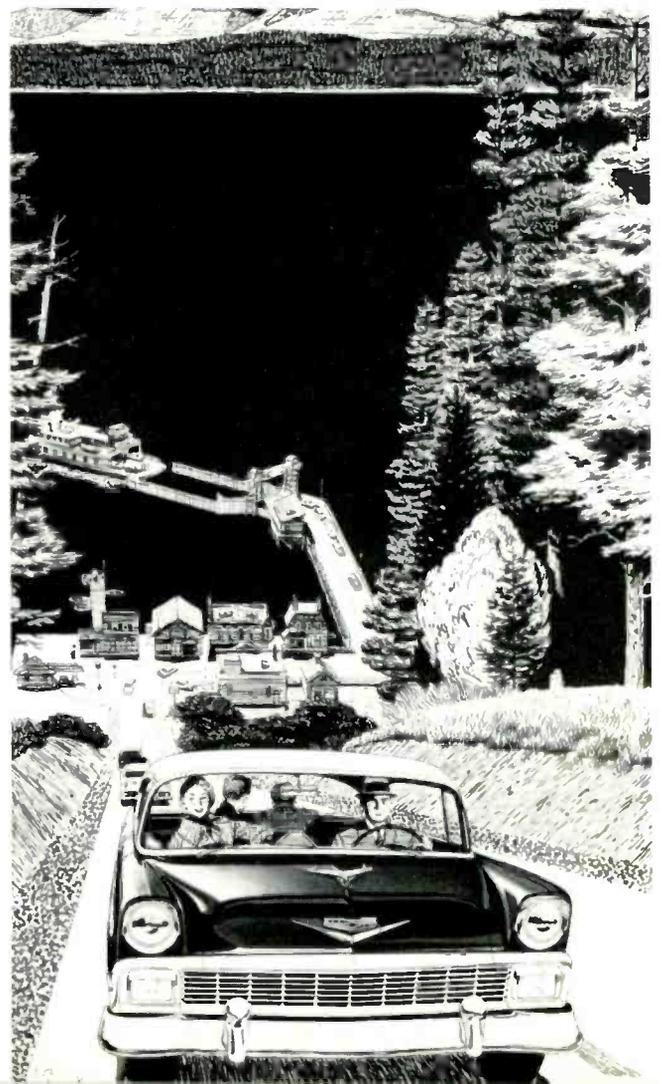
329 *Art Director:* William Muller
Photographer: Lester Bookbinder
Agency: Young & Rubicam, Inc.
Advertiser: Borden Company, Chicago Milk Division

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

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

332 *Art Director:* James N. Hastings
Artist: James Crabb
Agency: Campbell-Ewald Company
Advertiser: General Motors, Chevrolet Division

332





329



330

331 Art Directors Club Medal





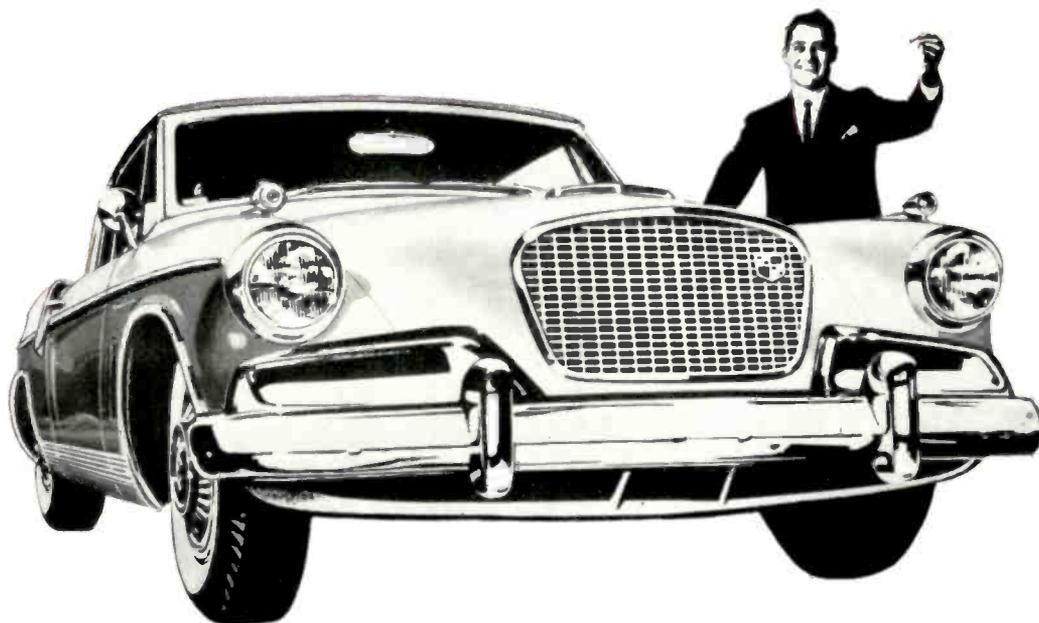
336

Award for Distinctive Merit

334

Award for Distinctive Merit





333



333

Art Directors: Robert G. Andrus, William H. Buckley
Artist: Clifford Coffin
Agency: Benton & Bowles
Advertiser: Studebaker Dealer Advertising Association

334

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

335

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

335

336

Art Director: Eric Lunden
Photographer: Ben Rose
Agency: Foote, Cone, and Belding
Advertiser: Fédération Suisse des Associations de Fabricants d'Horlogerie



337 *Art Director:* Suren Ermoyan
Photographer: Milton H. Greene
Agency: Lennen & Newell, Inc.
Advertiser: American Airlines

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

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

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

337 Art Directors Club Medal



TWO HOURS LIVE in COLOR

NBC Opera Theatre presents

MOZART'S **THE
MAGIC
FLUTE**

*in commemoration of
the 200th anniversary
of Mozart's
birth*

*timeless masterpiece of love and
courage in an enchanted world...
in a new English translation by
W. H. Auden and Chester Kallman.*

TODAY 3:30 to 5:30 **NBC 4**



339



340



341

342 *Art Director:* Charles Ziegler
Artist: Austin Briggs
Agency: J. Walter Thompson Co.
Advertiser: New York Central Railroad

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

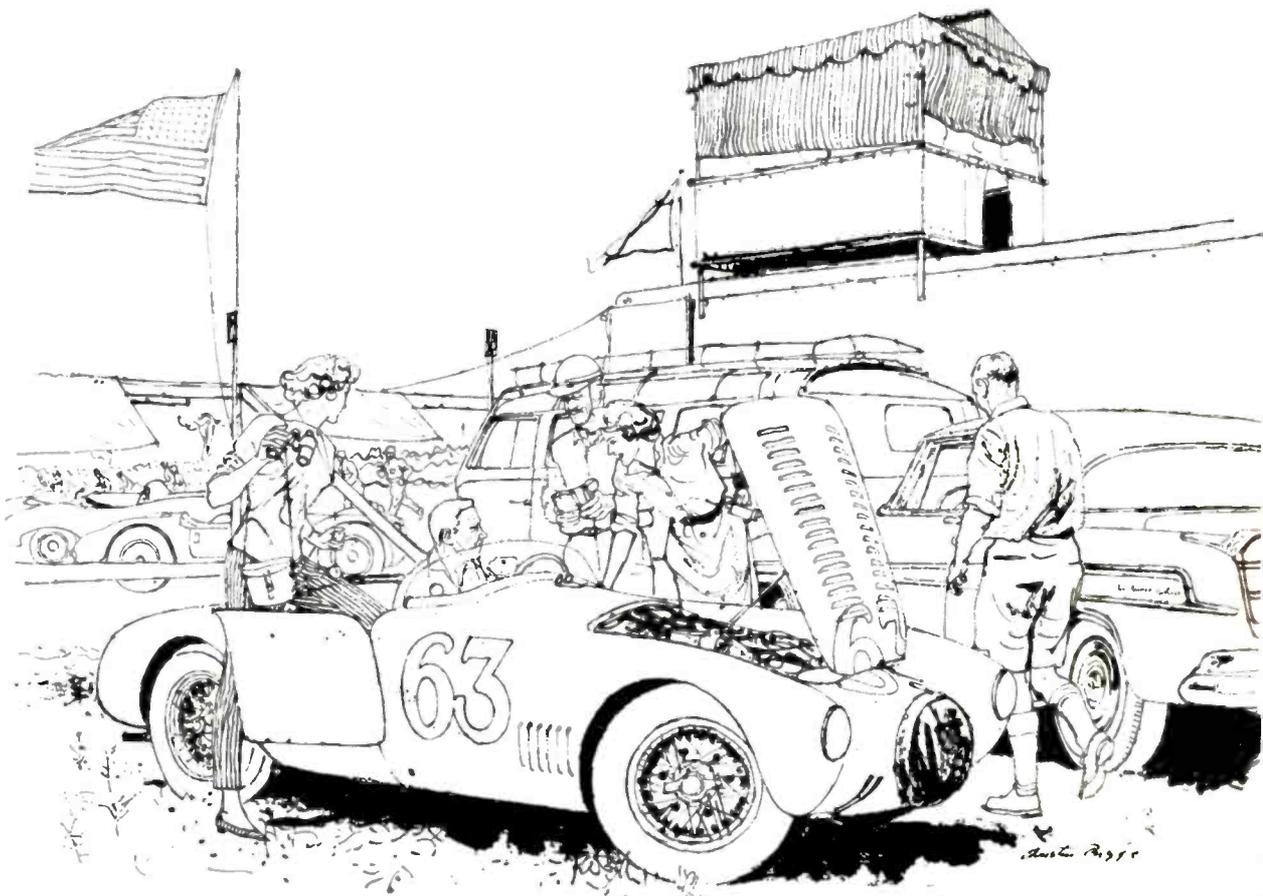
344 *Art Director:* Lester Rondell
Artist: Bob Peake
Agency: Scheideler & Beck, Inc.
Advertiser: Newsweek Magazine

342 Award for Distinctive Merit

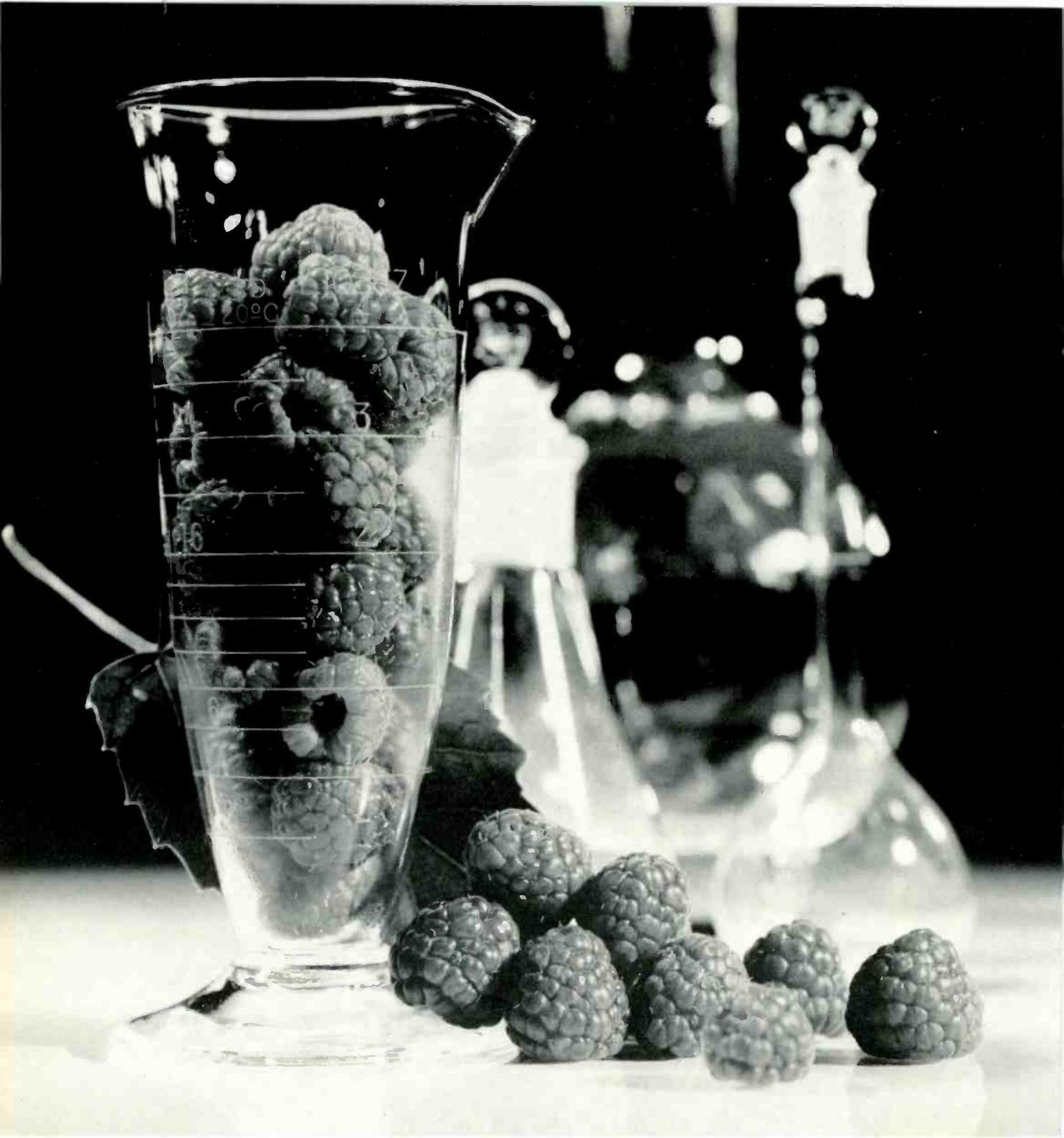




344



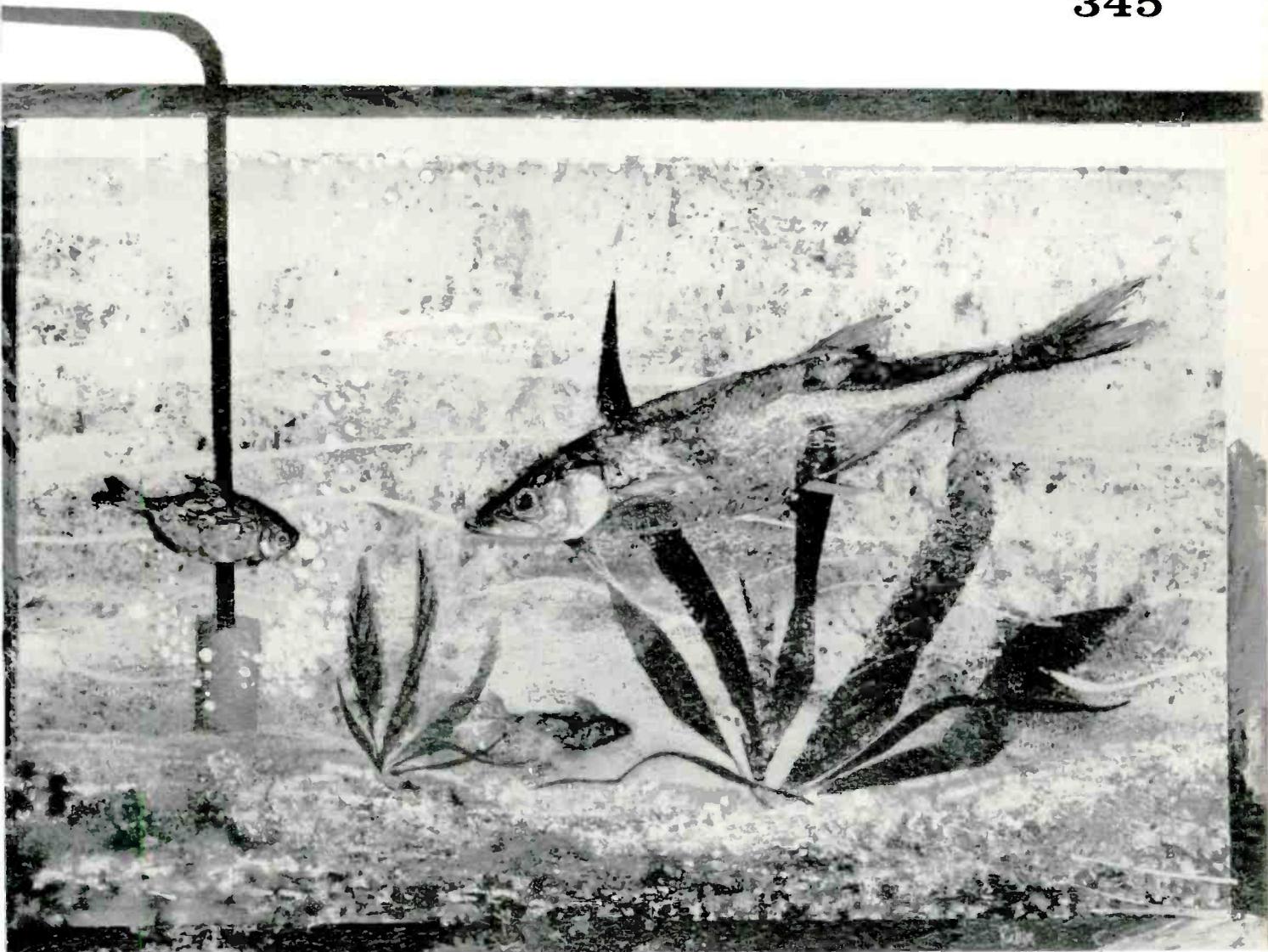
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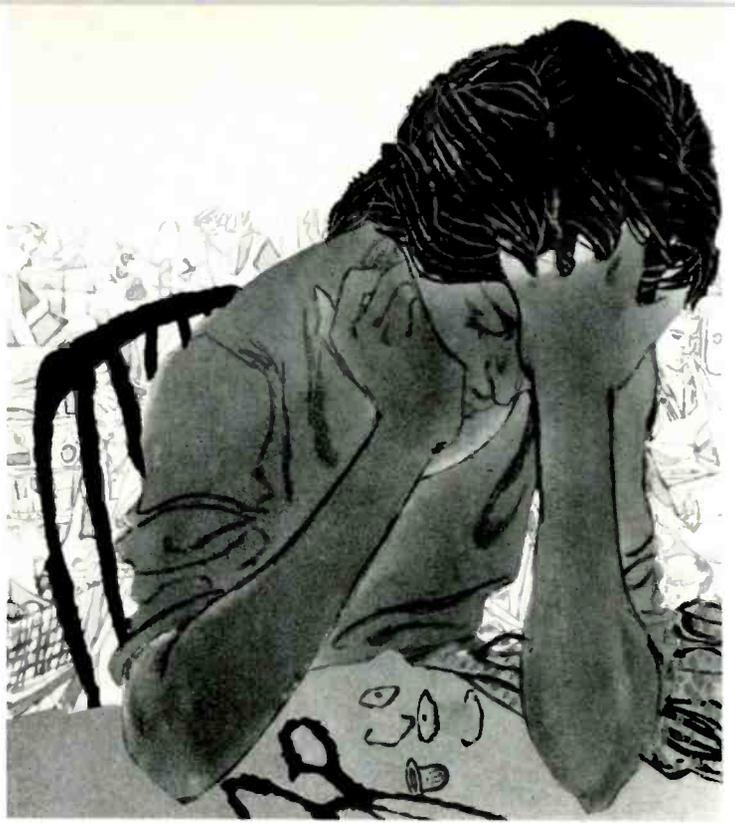


347

345 *Art Director: Tom Ross
Photographer: Howard Zieff
Agency: Ketchum, MacLeod & Grove
Advertiser: H. J. Heinz Company*

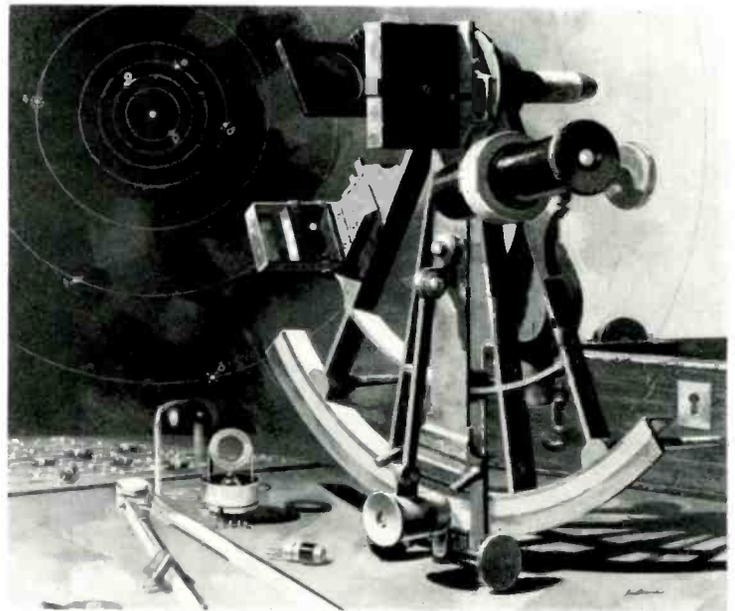
346 *Art Director: Marce Mayhew
Photographer: Herbert Loebell
Agency: Calkins & Holden, Inc.
Advertiser: Firmenich Inc.*

347 *Art Director: Lester Rossin
Artist: Leonard Ruben
Agency: Lester Rossin Associates, Inc.
Advertiser: Lederle Laboratories*



348

350



348

Art Director: Harry Johnson
Artist: Philip Hays
Agency: Noyes & Sproul
Advertiser: A. H. Robins, Inc.

349

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

350

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

351

Art Director: Alger B. Scott
Photographer: Albert Gommi
Agency: Campbell-Ewald Company
Advertiser: Champion Paper & Fibre Company



349



Award for Distinctive Merit **351**



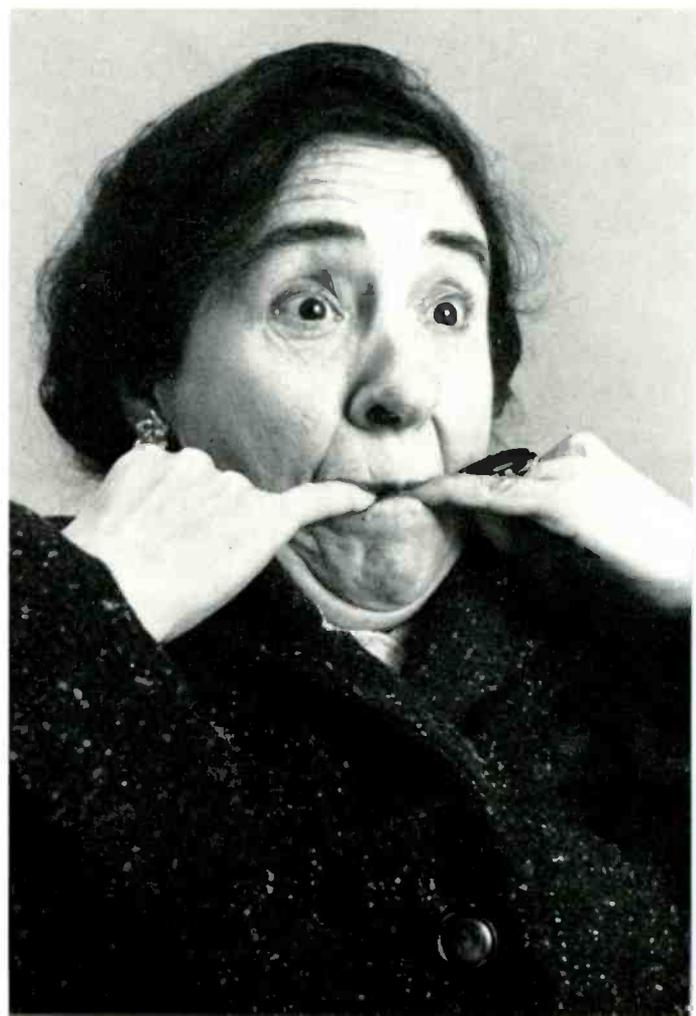
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355

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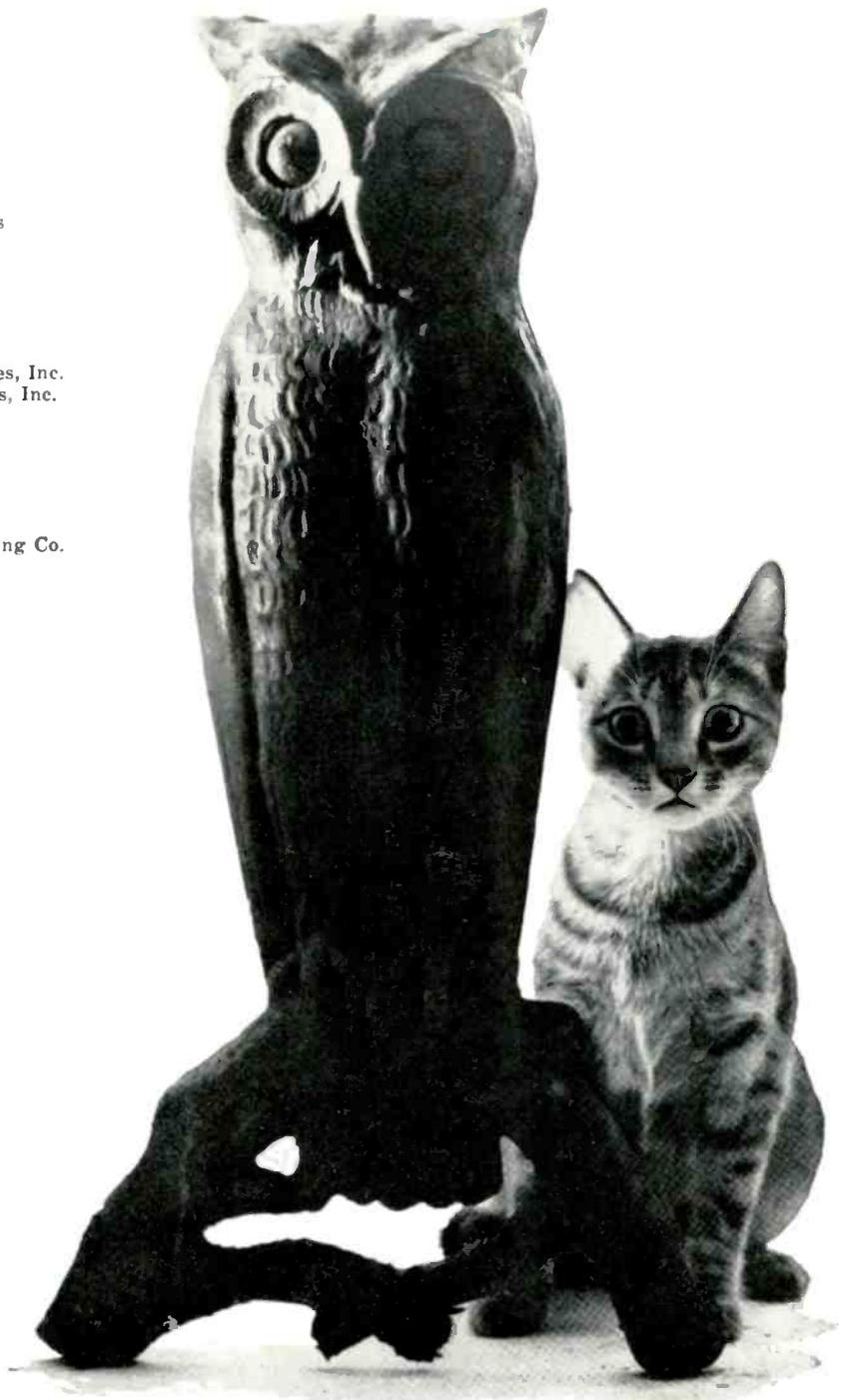
352 *Art Director:* Art Rothenberg
Photographer: Tod Draz
Agency: Leber & Katz
Advertiser: Farmers Chinchilla Cooperative of America, Inc.

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

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

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

356 *Art Director:* Jack Roberts
Photographer: Todd Walker
Agency: Carson, Roberts Inc.
Advertiser: Hortex Manufacturing Co.



Award for Distinctive Merit

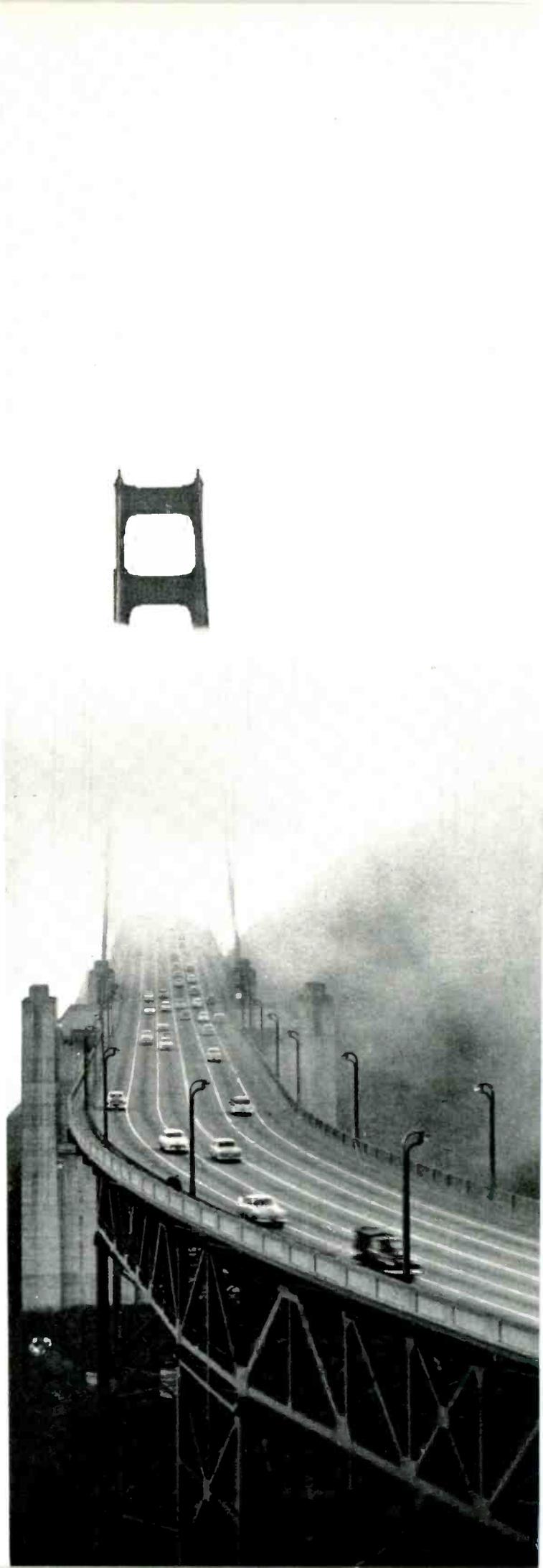
354

357 *Art Director: Robert B. Freeman
Photographer: Harold Zigart
Agency: Charles P. Johnson Company
Advertiser: KCBS*

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

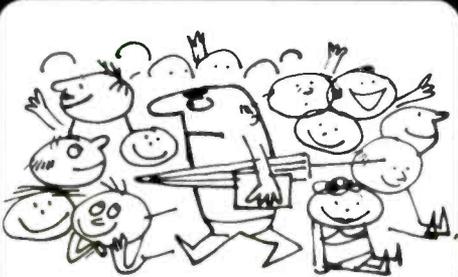
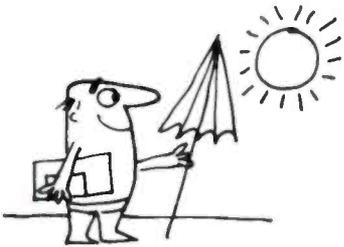
359 *Art Director: Bob Guidi
Artist: Edward R. Renfro
Agency: Tri-Arts
Advertiser: KFMB, TV*

357





We're getting more people in growing San Diego!



359

Art Directors Club Medal

359A





359 *Art Director: Irwin Goldberg*
A *Photographer: Lester Bookbinder*
Agency: Ben Sackheim Inc.
Advertiser: American Cyanamid Company

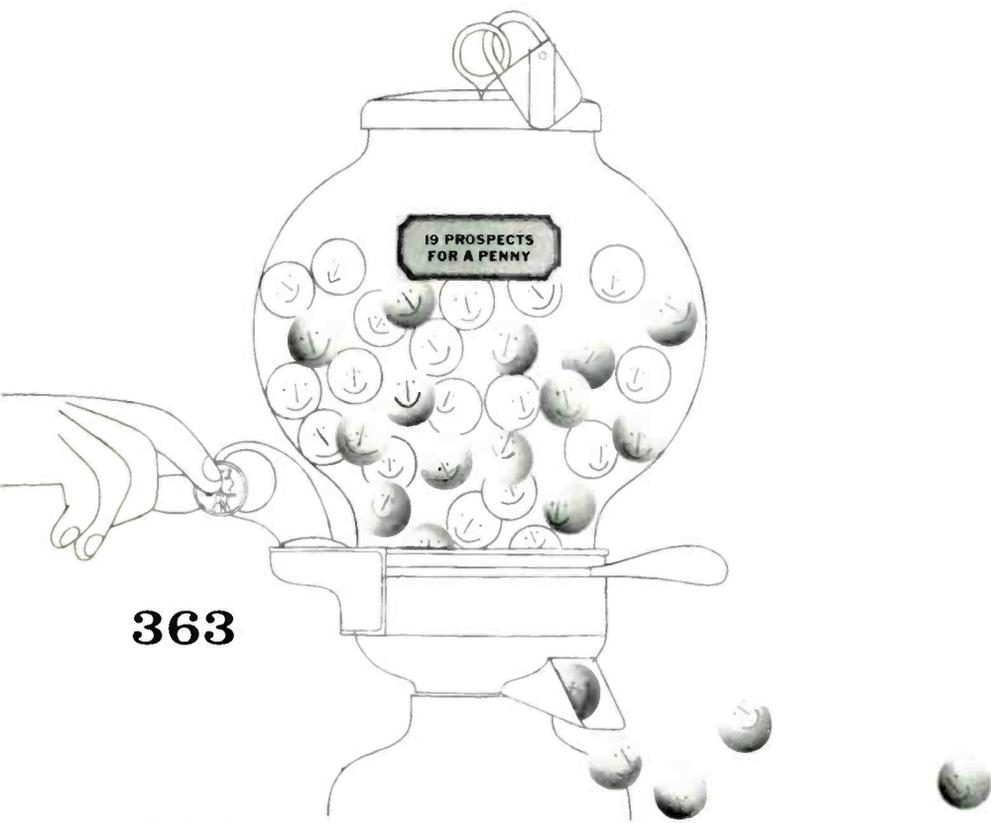
360 *Art Directors: Robert Guidi, Harry Pack*
Artist: Robert Guidi
Advertiser: Tri-Arts

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

361

360 Award for Distinctive Merit





363

364 Award for Distinctive Merit



362 *Art Director:* Ronald Johnstone
Artist: Bud Simpson
Agency: Young & Rubicam, Inc.
Advertiser: Cluett, Peabody and Company, Sanforized Division

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

364 *Art Director:* Louis Dorfsman
Photographer: Becker-Horowitz
Advertiser: CBS Radio



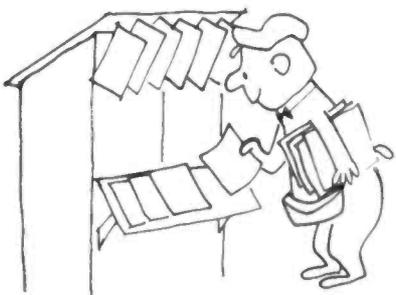
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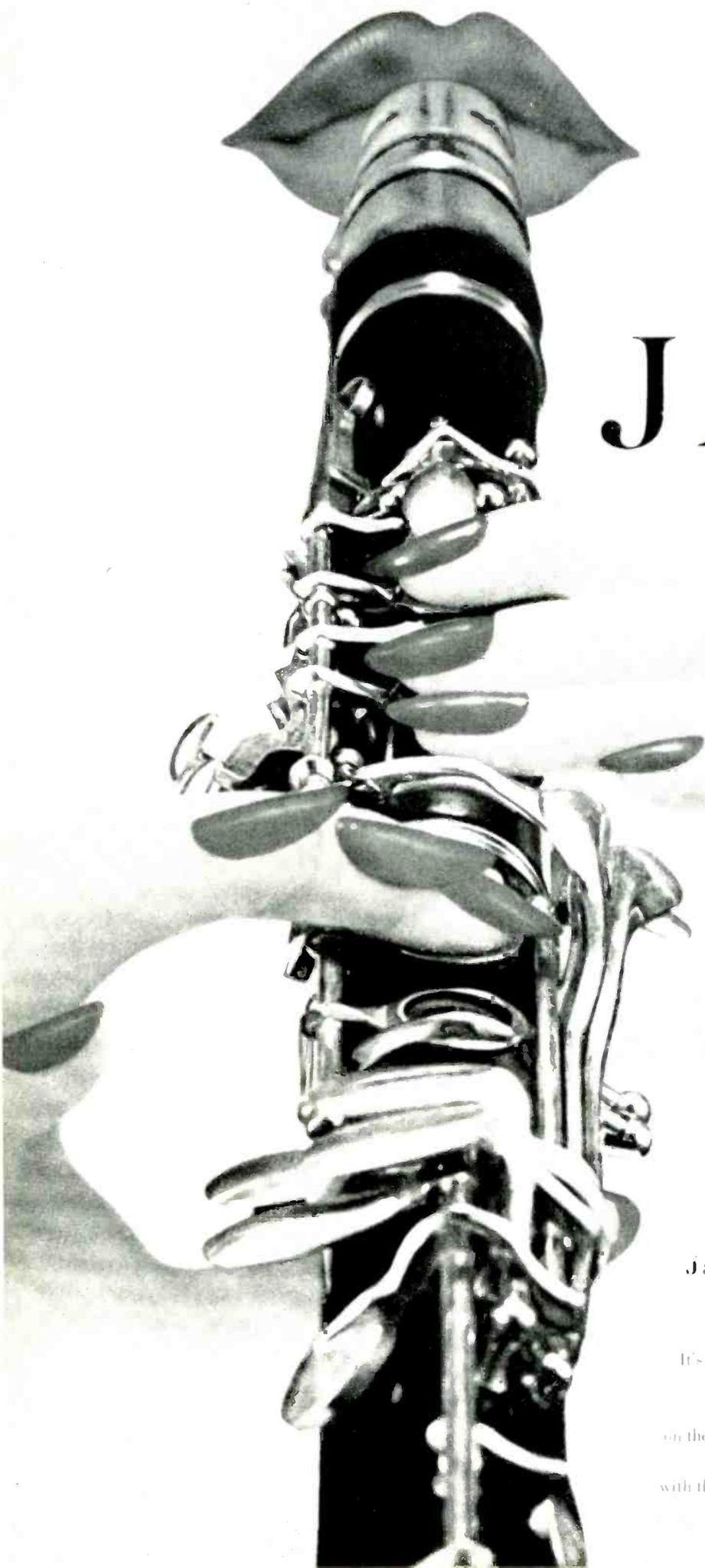


4

EDITORIAL LAYOUT

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

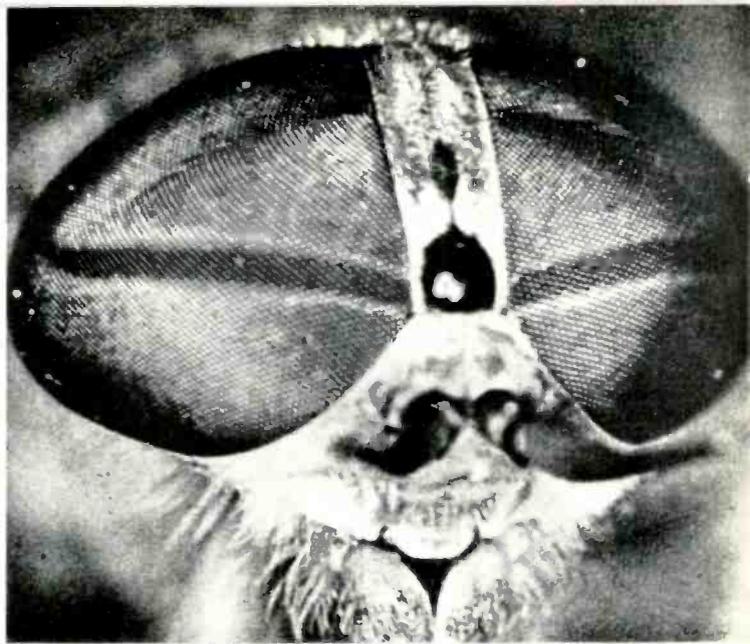




JAZZ

Jazz with a[®] fashion application

It's Helena Rubinstein's new idea to put "Jazz" into make-up—so she's made a lipstick of that name. Here it is, accompanied on the clarinet, with "Wear-With-All Bod" nail enamel. Comment: colour, excellent—it checks with the new fabric shades (brown, blue, green, red, . . .). Fingering correct, too—checked with Local 302.



FLYEY'S PANTOGLAZES, SHOWN MAGNIFIED 40 TIMES, ARE MADE UP OF THOUSANDS OF ACIDS, EACH TRANSMITTING A PORTION OF THE OBJECT SEEN.

THE WORLD OF THE INSECTS

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

It is the most abundant species of them, ranging over the earth from the tropics to the frozen north. The world of insects is a vast and varied one, in fact, and it is not surprising that it has long been a subject of scientific study. In these pages, LIFE presents a view of many of the most interesting, strange, and beautiful insects that have ever lived. Some of them are more than 100 million years old, and some are still being discovered today. The world of insects is a vast and varied one, and it is not surprising that it has long been a subject of scientific study.

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173

174

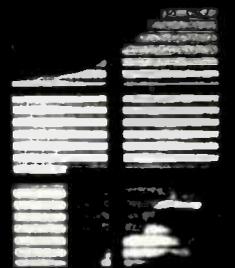
172 *Art Directors:* Alexander Liberman, Priscilla Peck
Photographers: Irving Penn, Richard Rutledge, Richard Pousette-Dart
Publisher: Condé Nast Publications, Inc.
Publication: Vogue Magazine

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

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

LIFE

Vol. 48, No. 17 Oct. 11, 1959



PRESIDENT'S PROGRESS IS 'SATISFACTORY' AND THE WORLD WATCHES A WINDOW

A lighted window against the dark bulk of Hoover's Eisenhower Arms Hospital last week snagged the whole-world's attention and deep concern. There must exist some unusual health. (Don't longer live, after all, by a short stay in a room at the peak of his prestige and influence among the world's leaders. Not in years has his name of news-checked people everywhere revealed as "highly one man's impact on his nation and his time.")

While a name, seen in window above, mentioned in the President, indeed, waited assembly for the bulletin, to be conducted

In chambers around the globe, diplomats grew uneasy for the present growth of East-West understanding factor now that the man perhaps the most responsible for it lay ill. A flood of greetings came to the President's White House in Denver, and there were prayers in uncounted languages for the President's recovery.

The critical week had passed another, for reasons explained on pages 1-2. Full, last ahead. But the watching world found an engagement in the world medical bulletin. "The President's progress continues to be satisfactory, without complications."

green

wednesday is



Over the rainbow's hump on the fourth pull

by DONALD CAMELLI

Monday is blue. Some people may say it's yellow or red or sometimes they may even say it's orange. But, according to all records, sun-
 ves and above, it is blue; sometimes turning purple about five, five thirty,
 six or even six thirty, as the case may be. However, Wednesday is defi-
 nitely green. All day.

Q Now you may say, 'Why? Why is Monday blue? Why not Tuesday
 blue or Thursday blue or Friday blue or even Saturday or Sunday blue?'
A Yes. (You'll notice I left out Wednesday, but everyone who knows
 knows that Wednesday is green.)

Q Now you may say, 'Why is Wednesday green? But that is a very ridic-
 ulous question and you shouldn't even ask why. Wednesday is green,
 green, green and sometimes even four times.

Summary: Monday

Q Why is it blue and purple after five, five thirty, six or six thirty
 as the case may be?

A Sun. Monday. (a) It sounds correct. (b) Tuesday is brown.

Q The main reason: Wednesday is green.

Summary: Tuesday

Q Tuesday is brown. It is. There is no brown or day than Tuesday,
 but educated people may tell you Thursday is brown, but these
 people are uneducated! Educated people the world over will tell you
 Tuesday is brown, brown, brown.

Q Therefore Brown is Tuesday. (a) It sounds correct. (b) Monday
 blue. (c) As we all know, Wednesday is green.

Summary: Wednesday

Q Wednesday is green and there is no reason to go any further. Wed-
 nesday is definitely green. That is a fact. Green Wednesday.

Summary: Thursday

Q Thursday is brown. What color could Thursday be? Or maybe you never
 thought about it. But, if you did, you surely would be a quack as
 no one could Thursday could be. Monday wasn't taught most people
 know Monday is blue. Tuesday might have been confusing, as some un-
 educated people confuse it with Thursday, but most educated people
 know it's brown. Wednesday we all know is green. But Thursday
 Thursday? What color? According to most O.D.'s, it is white.
 Most O.D.'s is a joke. But the fact is, Thursday is definitely orange,
 sometimes turning orange.

Q Orange Thursday. (a) It sounds correct. (b) Orange Thursday.

A Monday is blue, sometimes turning to purple after five, five thirty,
 six or six thirty. (c) Tuesday is brown. (d) Wednesday is
 as we all know.

Summary: Friday

Q Friday is black. Why? Wednesday is green, and, well, go no further.
 Black Friday. Friday is black. No need for further explanation.

Summary: Saturday

Q Saturday is red. a bright red. a beautiful red. a swinging
 red. and red. red. What a beautiful red Saturday is. You
 may be questioned as to which red Saturday is or why Saturday is red.
 The only reason Saturday is red is because the fact that Wednesday is
 green is because you believe it. If you don't believe Saturday is red, there
 is no point in believing that Monday is blue, sometimes turning to purple
 after five, five thirty, six or six thirty, as the case may be or believing that
 Tuesday is brown or Thursday is brown or orange, or Friday, because of
 Wednesday being green, is black. Saturday is red. All day. There is
 no change at five, five thirty, six or six thirty. It's red and there's no or-
 ange. Saturday is red, because of Monday, Tuesday, Wednesday, green,
 Thursday, Friday, it has to be red. Bright, beautiful, swinging red.

Q Saturday is white. not the same white that people who believe
 Thursday is white but a white that only Sunday could be. A white that
 Sunday couldn't be. because it is red or Thursday, because it is
 turn-of-orange, or Wednesday because it is definitely green. Or even
 Monday, though it is as close to blue, sometimes turning purple
 after five, five thirty, six or six thirty (as the case may be). Sunday is
 white because it's white. And white is white. However, it does have a
 leaning on the fact that Wednesday is definitely green.

Q And green, Wednesday definitely is. (a) Saturday is on back.

ESQUIRE April

177

178

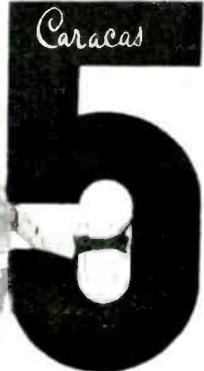
Destination: Dublin

\$40

The perfect travel vest. Blue
 double-breasted and bordered
 in contrasting blue
 to match its lining.
 By Carol and Gold
 Sportswear
 100 Madison St. New York
 10014
 Made in U.S.A.
 Size: Van 34-36
 Fox Tack, gloves
 Suspenders about \$10

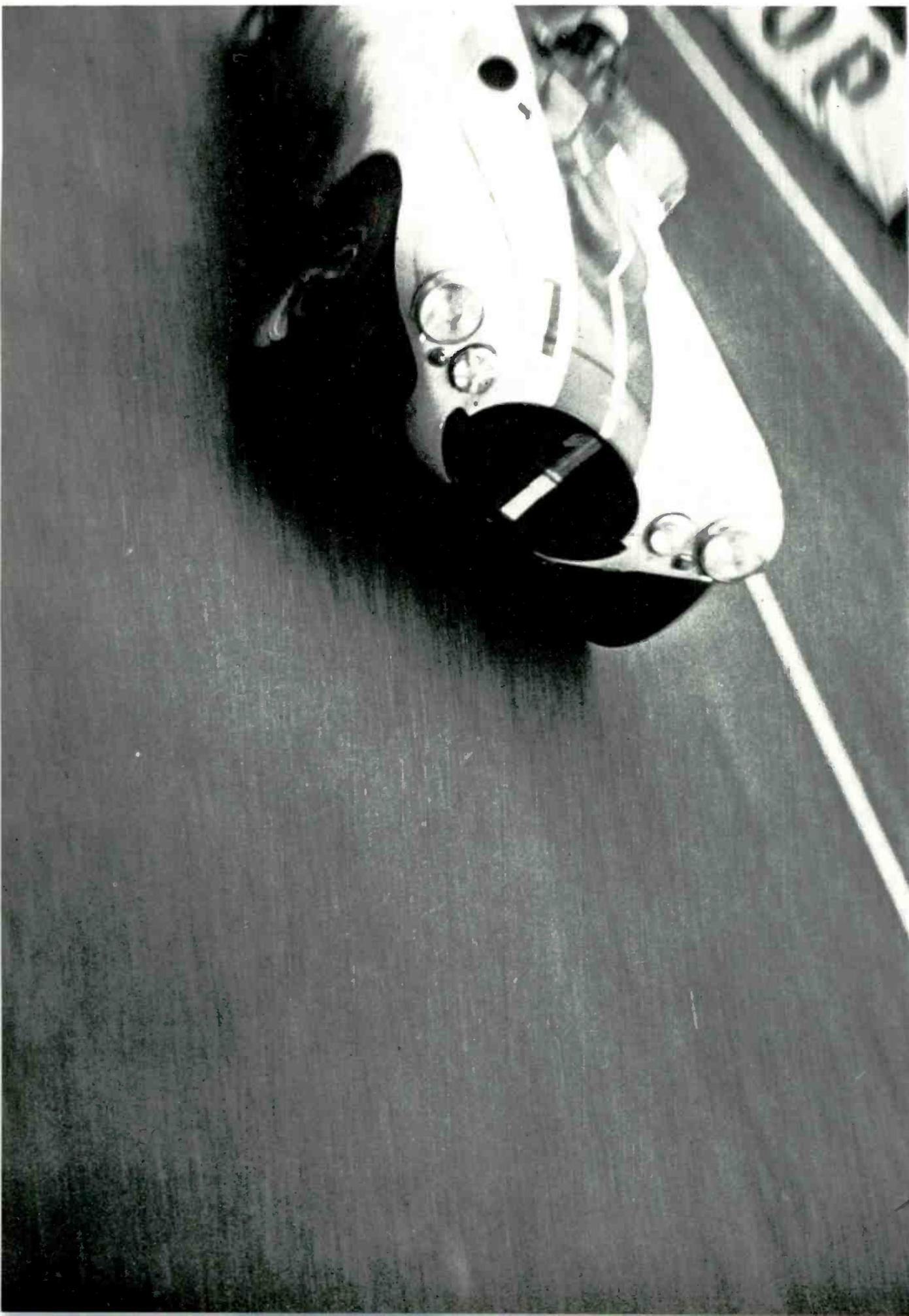


Destination: Caracas

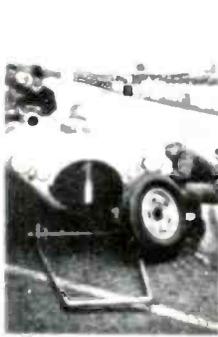


\$70

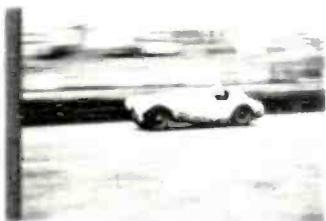
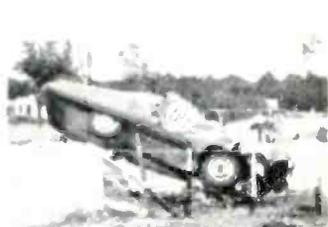
Clear pleated, paired to collar with cream.
 In a little back-turned jacket
 draped short over a white
 lace overblouse, a narrow skirt.
 By Sportswear Designers
 in Karoly and Alta Ave.
 100 Madison St. New York
 10014
 Made in U.S.A.
 Size: Van 34-36
 Fox Tack, gloves
 Suspenders about \$10



PHOTOGRAPH BY DAN WYNN

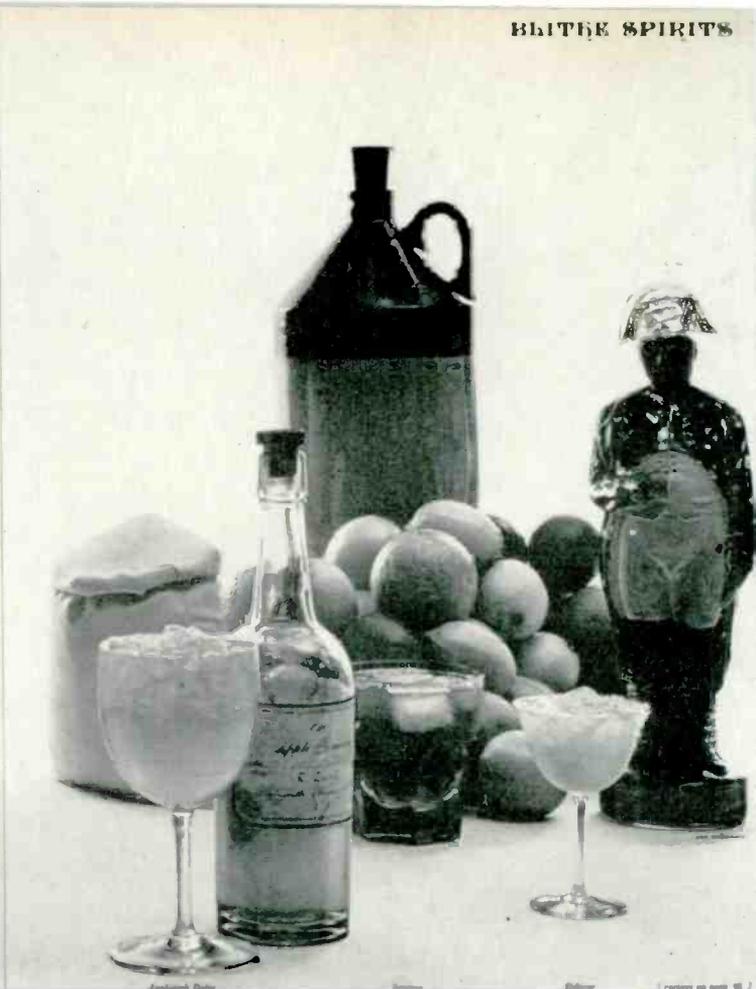
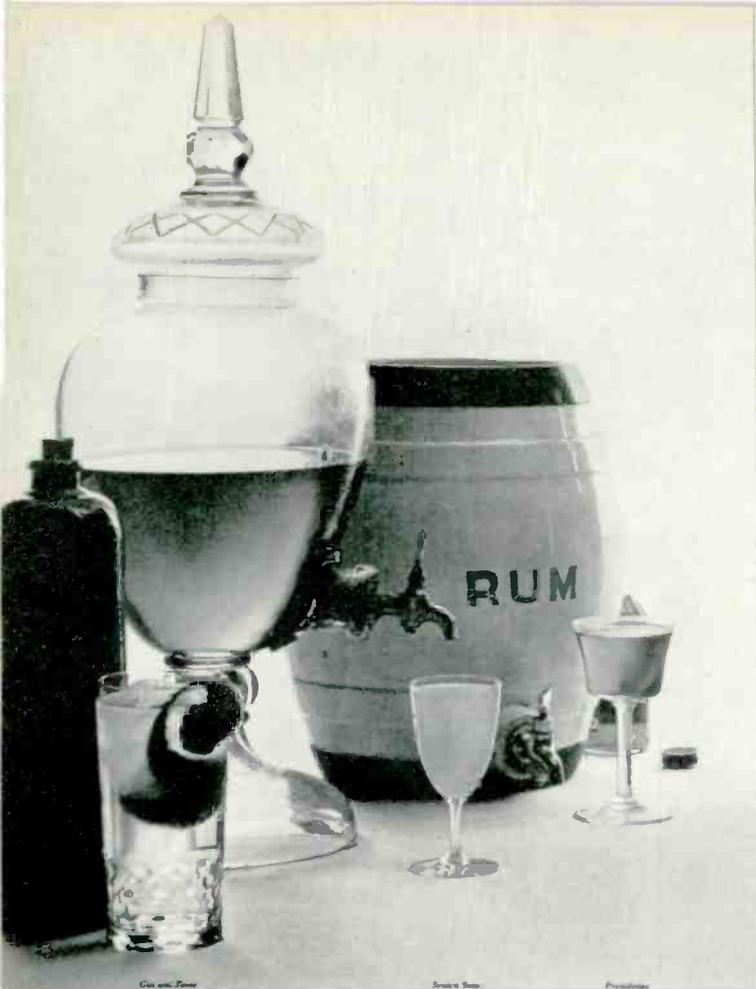


1 p.m., June 12, 1951: The checkered flag was lowered, marking the start of the world's most important sports-car race, the 24 hours of Le Mans. Hundreds of thousands of spectators watched 57 contestants run across the historic French track and start up some of the greatest automotive machinery ever assembled. Among these cars, 3 bore the blue and white American colors—Cunningham entries. The captain of this American team, Sportsman Briggs S. Cunningham, drove car No. 1. Out of this whole line-up only 19 drivers saw the checkered flag again a night and a day later. Among these were 2 Cunninghams—in 3rd and 5th place. In hard competition against factory- and government-subsidized racing teams, it was a partial triumph of a growing ambition. A firm believer in the theory U.S. engineering know-how should receive its proper due abroad, Briggs Cunningham wins new fame in each race he enters as a tough competitor and gallant sportsman.



WITH CUNNINGHAM AT LE MANS





180 Art Director: Henry Wolf
 Photographer: Ben Somoroff
 Publication: Esquire Magazine

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



XV
 CENTURIES
 NEW

Women's fashions are often just as new as yesterday. The bikini, for instance, has now been unearthed in a mosaic in Sicily, laid down some fifteen centuries ago. Discovered in the Piazza Armerina, in the attractive ruins of the little "room of the ten maidens," the newly revealed design have convinced archaeologists that there is never anything new, nothing, perhaps, except the eternally fresh beauty of flowers and of a girl, mayhap something less than a quarter of a century in age.





182 Art Director: Henry Wolf
 Photographer: Desmond Russell
 Publication: Esquire Magazine



**BELLA
 CON
 AFFETTO:
 ELSA
 MARTINELLI**

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



**Summer week-end
 transportation:
 the luggage, the shoes**

One of the easiest ways for clothes to travel in the country, the beach, under canvas. Here, lightweight canvas luggage that doesn't weigh you down, doesn't crush fit's built on aluminum frames. Farthest left, there's a 5" deep "bat box" \$43—fine for assorted sports clothes, or it could be your second suitcase, mainly for shoes or for use very loudfast evening dress. The hat box that's open (waiting hats or a weekend's worth of sweaters, shorts, night clothes, \$15). The big suitcase at right (each of these three it weighs less than seven pounds, \$47). All luggage: Navy blue canvas trimmed with red, with Crown-type closings, by Lark, Sak's Fifth Avenue.

The shoes here: Perfect country and beach transportation—low, air-molded pair shoes. Farthest left, a blue canvas shoe trimmed with leather, by Daniel Green, \$5.50. Next is the pair in the middle, smooth calfskin, bright brown-red, by J. Miller, \$17. On the outside, beige kidskin and leather, by Mademoiselle, \$15. Last & Taylor. The pair in hand are soft white kidskin, by Gustav, \$7. Blouson style.

The lady doing her packing wears nylon beige leather sandals, by Juvex, \$9. Bona in Teller. Her green Bermuda shorts—the long leg and the flared bottom—both by Pradlesca, \$15. Also round & Ertle, which is a beach bath shirt, tailored for a woman by a gay-acted man's shirtmaker, Alfred of New York, \$11. This, the baby's car. Blouson style.

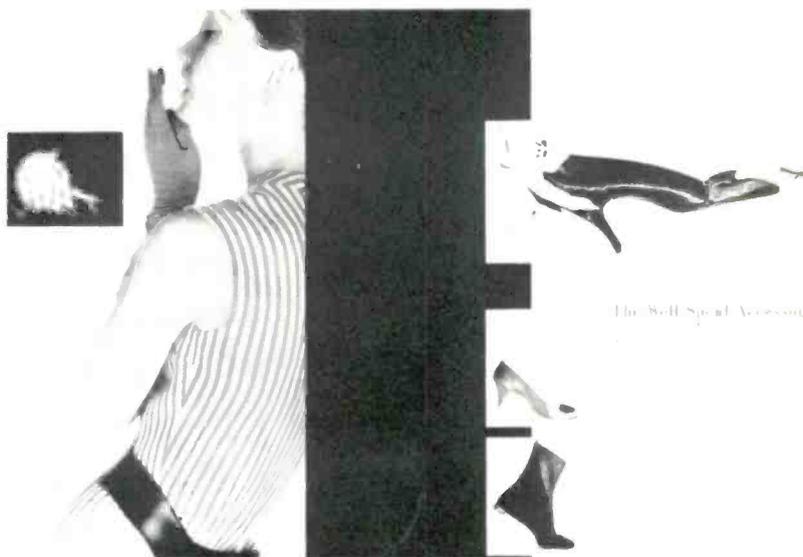
asphalt . . . a dim afternoon in an air-iced movie . . . ants in the potato salad . . . the twang of a ball hitting a racket . . . scorching leather seats in convertibles. Summer describes the pungent smell of sunny grass . . . the released energy of a mossy mountain stream . . . the whoosh of a fast roller coaster . . . the ritual of suntan oil . . . a portable tuned to the baseball game . . . a wind-bloated sail . . . the heated laughter of children. Summer means travel . . . minutes away by car to a weekend . . . hours away by plane to the Mediterranean. Summer means fun. Summer means going. Summer means experiencing new life.

THE EMOTION OF SUMMER: WARMED BY THE HEAT OF THE SUN, LOVE BEGINS AT HEIGHTENED AWARENESS AND GROWS TO THE SULTRINESS OF JULY

FASHION & TRAVEL

Art Directors Club Medal **184**





185

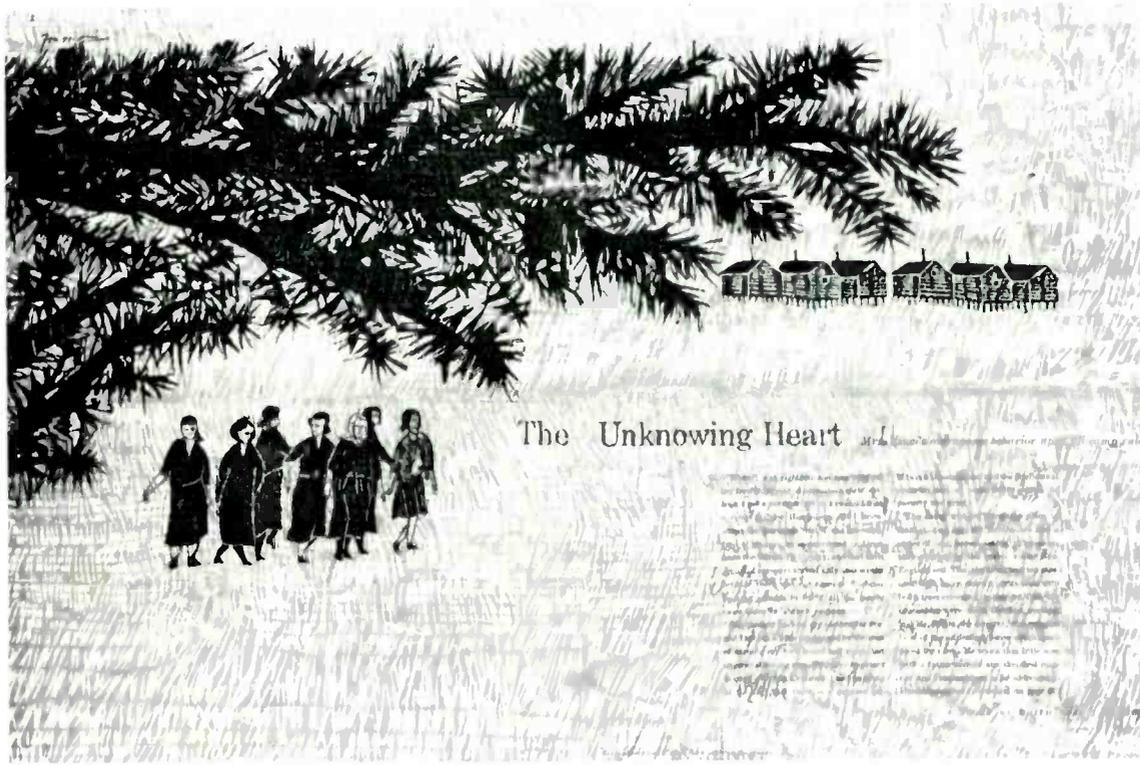
186



184 *Art Director: Bert Stern*
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

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

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



The Unknowing Heart

When a man's heart is broken, it is not the heart that is broken, but the man. The heart is a muscle, and it will heal. But the man is a soul, and he will never be the same. The heart is a mirror, and it reflects the man's inner self. When the heart is broken, it is a reflection of the man's inner pain. The heart is a window, and it shows the man's inner world. When the heart is broken, it is a window into the man's inner pain. The heart is a garden, and it grows the man's inner self. When the heart is broken, it is a garden that has been destroyed. The heart is a house, and it is the man's inner self. When the heart is broken, it is a house that has been destroyed. The heart is a man, and it is the man's inner self. When the heart is broken, it is a man that has been destroyed.

187

188



When a man's heart is broken, it is not the heart that is broken, but the man. The heart is a muscle, and it will heal. But the man is a soul, and he will never be the same. The heart is a mirror, and it reflects the man's inner self. When the heart is broken, it is a reflection of the man's inner pain. The heart is a window, and it shows the man's inner world. When the heart is broken, it is a window into the man's inner pain. The heart is a garden, and it grows the man's inner self. When the heart is broken, it is a garden that has been destroyed. The heart is a house, and it is the man's inner self. When the heart is broken, it is a house that has been destroyed. The heart is a man, and it is the man's inner self. When the heart is broken, it is a man that has been destroyed.

AN ACTOR IN SEARCH OF HIMSELF



187 *Art Director:* Art Kane
Artist: Antonio Fransconi
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

188 *Art Director:* Art Kane
Photographer: Marvin Israel
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

189 *Art Director:* Conrad Wienk
Photographer: Don Briggs
Publisher: Hillman Periodicals
Publication: Pageant Magazine

190 *Art Director:* Art Kane
Photographer: Tom Palumbo
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

Are
 You
 Capable
 Of
SUICIDE?

BY EDWIN HILLER

...LIVES TO AN AVERAGE 16.68... people take their own lives. That's the official Public Health Service figure. Add to it several thousand more who commit suicide in cars "fall" from high places, or other ways despite their death as accidents. Including the cases where sympathetic officials never uncover up to the mark, and the you arrive at a shocking total. But even more shocking is the fact that more than 100,000 are... (text continues)

In the new paper on... (text continues)

But suicide is not confined to the spectacular. The majority of the pathetic people who can no longer bear living are like you and me. They aren't down and out, caught in terrible crimes, falling on a magnificent scale, or having the spotlight of publicity glare on their private problems.

189

190 Award for Distinctive Merit

Follow the fish

How would you like to go down into the sea—with your eyes wide open and the underwater world shimmering by in perpetual blue and green motion? How would you like to find out how a mermaid feels—among darting finned creatures, swaying marine plants, drifting fluted shells? You can. Just try the new underwater sport—skin diving!

This summer you and thousands of other teen-agers—a million cool, water-loving Americans in all—will be flapping rubber fins and peering through glass face masks in countless ponds, lakes and ocean beaches near your homes. More than one hundred and fifty thousand swimmers can properly call themselves skin divers ("skin" because they go below wearing an ordinary bathing suit instead of being encased in clumsy, expensive suits and helmets; "divers" because they dive ten, twenty, even thirty feet below the surface for a minute or more at a time). Most skin divers live in California or Florida near the coast or inland along large lakes; underwater visibility in most fresh water lakes is not so good.

They dive for a variety of reasons. Many teen-agers became excited about skin diving four years ago after seeing a 20th-Century Fox movie called *The Frogmen*. Starring Richard Widmark, it told of the U. S. Navy's Underwater Demolition Teams in World War II. Some skin divers... (text continues)

BY EDWIN HILLER

Swim below the surface, see a fascinating new world



191



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

192 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Artist: Joseph Low
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

193 *Art Director:* Bradbury Thompson
Artist: Raymond Peynet
Publisher: Street & Smith Publications
Publication: Mademoiselle Magazine

194 *Art Directors:* Alexander Liberman, Wolfgang Fyler
Artist: Robert Osborn
Publisher: The Condé Nast Publications, Inc.
Publication: House & Garden

192



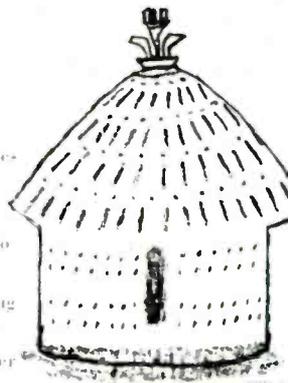
Forecast for '56

1956 will carry our exciting new era in the arts of living into every corner of our homes. We stand at the threshold of a long-awaited American Age—when the excellence of our arts will match that of our technology. For its graces our age will look to the past and evoke both the techniques of today and the wonders of tomorrow. Now that we have learned to save time for living, we must be worthy of the time we have made. The place to begin is in the home. The time is 1956.

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

The grass look

is the straw in the wind. It inspires textures (fabrics, wallpapers and rugs), colors (grass greens and blues) and design. African kraals have a grass look, too, but you don't have to carry a spear to enjoy these soft new tones in your own homes. . . The Mosaic Look will bring three-dimensional patterns of color "inlaid" like bits of glass or stone. . . Look for leather woven with synthetic materials this year.



Romantic blues

make fabric news: periwinkle blues, combinations of blues with hyacinth and purple, blues with sharp green, blues with beige. Look for plain fabrics emphasizing color, texture not pattern. Simple geometric designs replace bold prints.

Return

to tradition for inspiration in new furniture will bring softened lines and graceful proportions to contrast with contemporary starkness. New interpretations of Queen Anne and 18th-century styles will be the rule. Furniture with the traditional look stresses detail in hardware and finish, not in carving. New smoky tones, unobtrusive inlays and exotic wood grains (teak, rosewood, zebra) will be popular. The painted accent piece is here to stay.



To
Marie-Chantal,
 with love,
Raymond Peyret



1. "I'll take a dozen—they'll make ravishing noisins!"

Marie-Chantal is French and, by now, a part of the folklore of Paris. Stories about her are everywhere: she springs up spontaneously in the little bistros she loves, or on the boulevards, or at the ball (but she goes later). Marie-Chantal is part pretentious, part foolishness, part zand... but really, adorable, non? We asked Peyret, whom we introduced to an American audience last year, to introduce Marie-Chantal, with her girl friend Ghislaine, and her long friend Guy-Bibi, to our readers: and here she is...



1. "Ghislaine, love can't be explained—it comes from inside."



2. "Marie won't have anything to do with me!"



3. "But when his secretary absconded I took pay on him!"



3. "He persuaded me to visit his ancestral home. It's a little damp."



6. And in the end... mistress of all she surveys

193

194



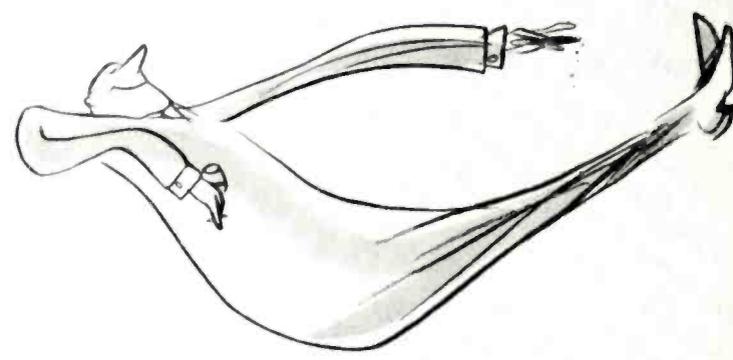
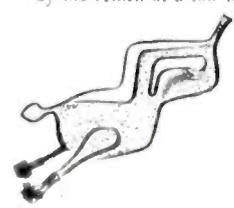
*I'll eat my split-level turkey
 in the breezeway*

By *OGDEN NASH*

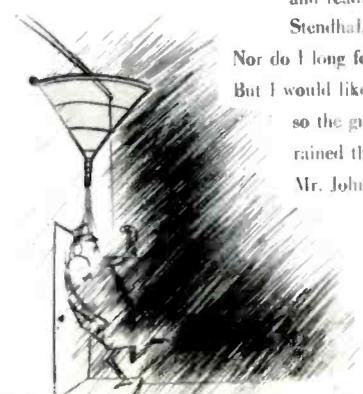
A lady I know disapproves of the vulgarization of Christmas, she believes that Christmas should be governed purely by spiritual and romantic laws.

She says all she wants for Christmas is no more suggestive songs about Santa Claus. Myself, I am more greedy if less cuddley, And being of '02 vintage I am perforce greedily fuddy-duddily,

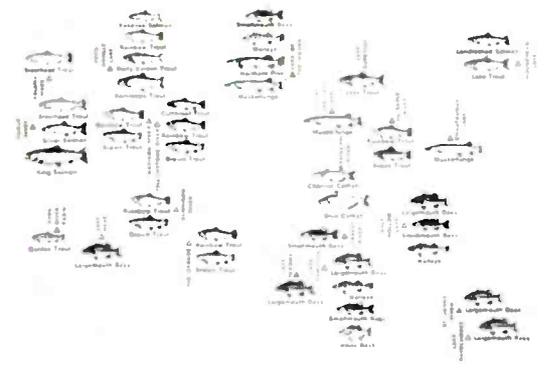
So my own Christmas could be made glad Less by the donation of anything new than just by the return of a few things I once had



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



Continued



1 ABOVE US FISHING SPOTS

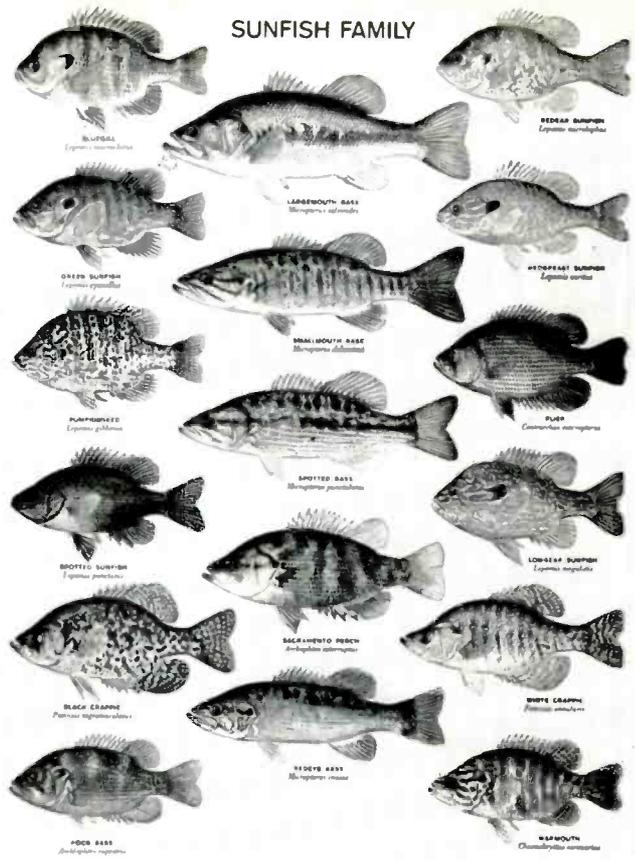
AMERICA'S FAVORITE FRESH-WATER GAME FISH

An authoritative album shows the 73 which are most sought and most caught

The largest lake of the U.S. is bounded by mountains, forest, and fields with inland lakes in fact a greater part of fresh water game fish than any other country in the world. And even despite the serious effects of pollution, deforestation, and increased fishing, the fresh water fish population is larger than at any time in U.S. history. The great variety of game fish is of size a bass and a trout is known in every lake stream. Many of them do not know any species from another. This is not only America's rich heritage, but also a source of income to those who fish for sport, for pleasure and food. But the same great fresh water fish should be caught more and to be a checkbook. To help these fishermen to catch their fish, Life magazine's "America's Favorite Fresh-Water Game Fish" is a book which is part of the most important U.S. fresh water game fish, just as they appear when the fishermen pull the fish out of the water. The album on these pages shows the most sought and the most caught fish.

For the variety of fish the U.S. means that it is a world of water and water and water. For the quantity of most fresh water fisheries, programs of conservation, control, and management. The best sources of fish and fish to balance fish population and food supply. The second book shows and presents the present fresh water sport and family game fish which habitat most some of the U.S. game fish, including the fishing, the recreational fish, the stocking, and transplanting program, some fish, a million of the largest and legal sized fish, a pair of its capture and lake growth. In New York State's Basher's County alone more than five million pounds of fish have been planted this year. Keeping pace with the steady growth in U.S. fish population has been the vast increase in the number of U.S. sports fishermen who have started at 40 million. These sportsmen, for instance, in the sports estimated at a billion dollars a year, a figure not including the annual billion paid to sport fish to feed. In fact, there is almost one of these 40 million and the program to do this growing fish has to include plans all over the country. The reported 20,000 miles in seven months, painted the fish on some pages from a mountain lake specimen. This was carried because fish have the natural value of length and length of some in an aquarium. Instead of a new fish, the fish and state fish and game authorities have caught a few of the fish to permit, but he released all of the subjects. They were put back in the water, to give fish fishing some of the most interesting in their life.

SUNFISH FAMILY



197

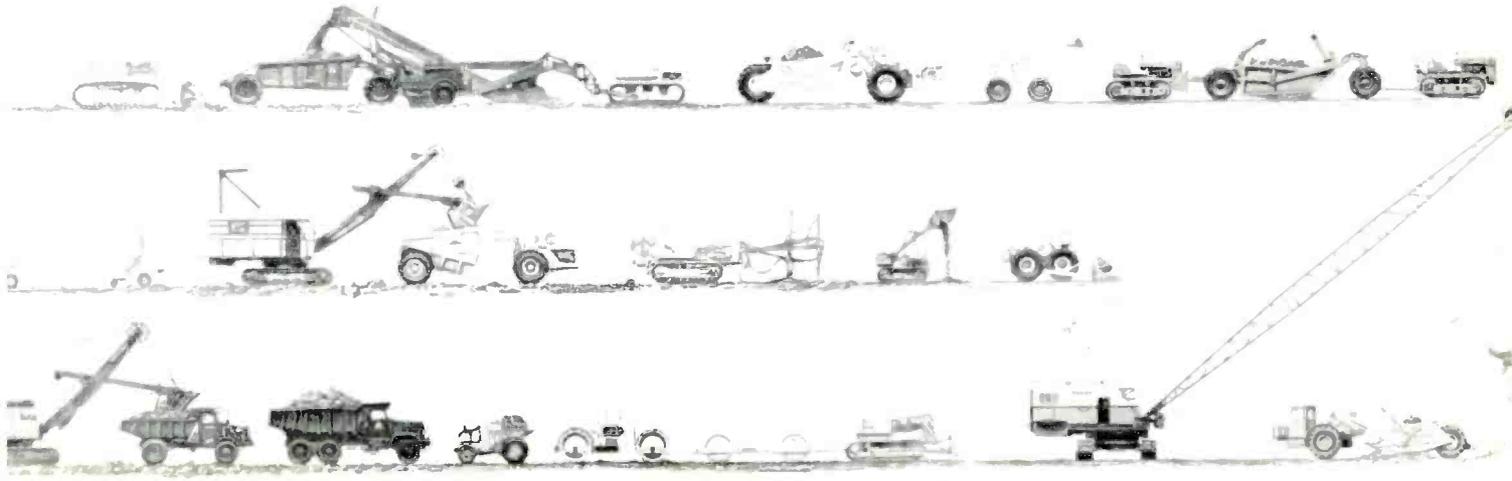
195 Art Director: Charles Tudor
 Photographer: Ernest Haas
 Publisher: Time, Inc.
 Publication: Life Magazine

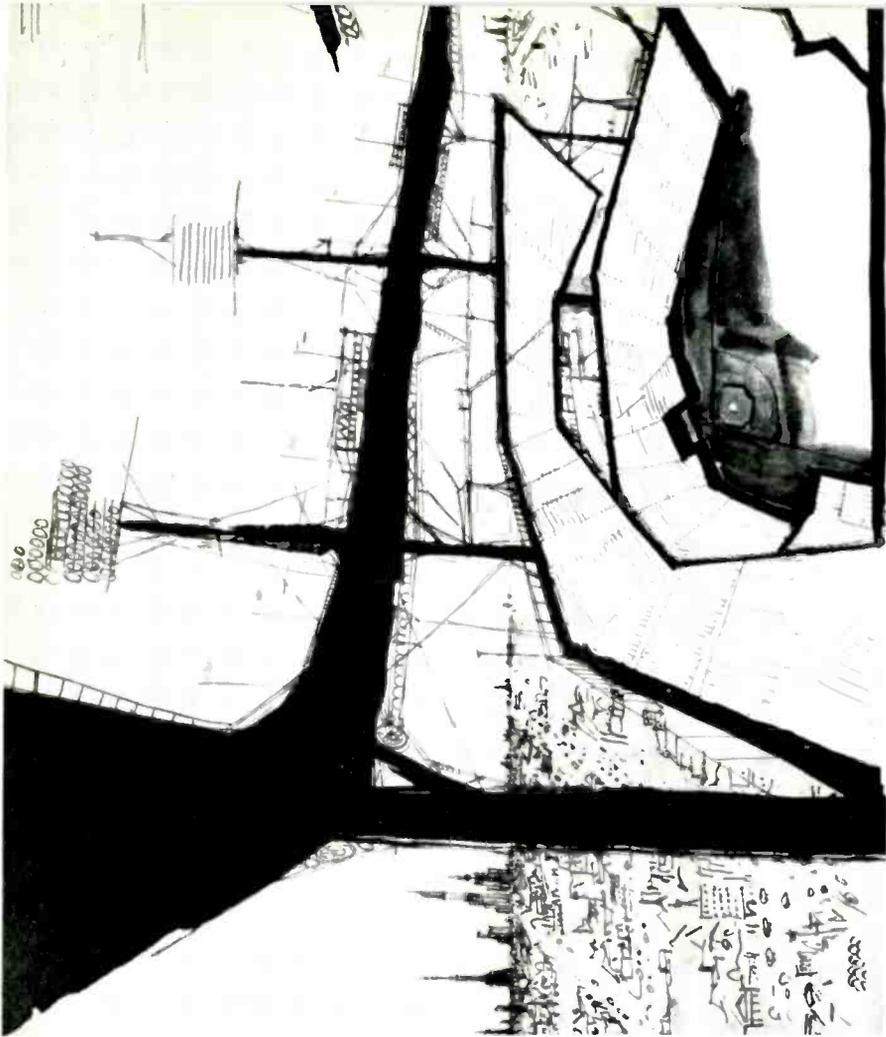
196 Art Directors: Alexander Liberman, Priscilla Peck
 Photographers: Roger Prigent, Herbert Matter
 Publisher: The Condé Nast Publications, Inc.
 Publication: Vogue Magazine

197 Art Director: Charles Tudor
 Artists: Maynard Reece, Petrucci
 Publisher: Time, Inc.
 Publication: Life Magazine

198 Art Director: Leo Lionni
 Artist: Lemuel B. Line
 Publisher: Time, Inc.
 Publication: Fortune Magazine

198





ALL-AMERICAN ARENA

STEINBERG AT THE BAT

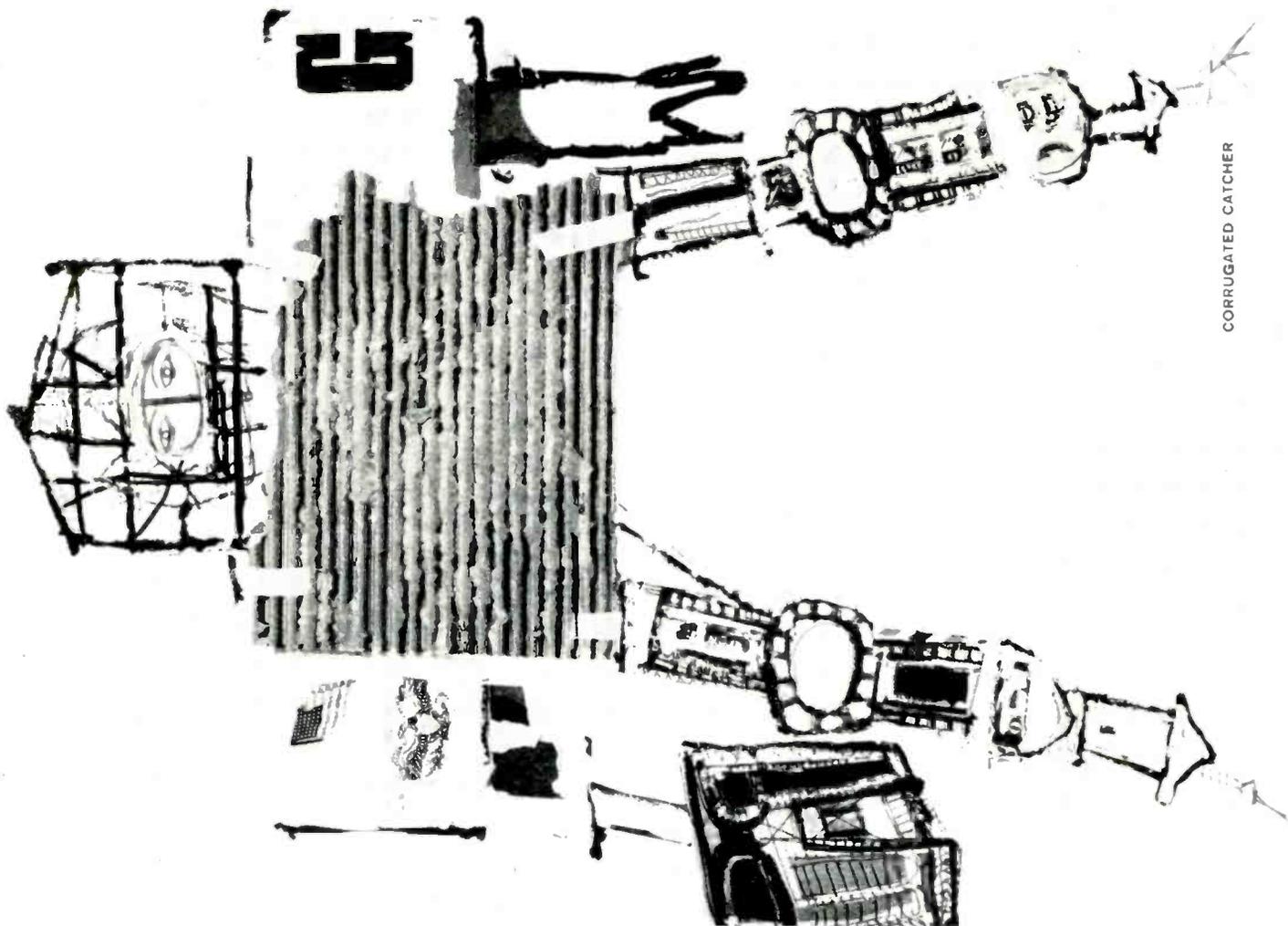
Artist brings surprising look to a game he discovered

Saul Steinberg, a Romanian-born artist who came to the U.S. in 1942, has set down his views of the U.S. in wry drawings brim- ming with imagination. But he ignored one phase of the American scene until Larry persuaded him to turn his eyes to baseball.

Steinberg began his study by buying 18 books on the subject. Having learned where home plate was, he proceeded to the second action. The stadium (below) looked con- trived. Inside boxes and villans contem- pled under the eyes of old men called managers (right) who dressed like Kibb with hands on

their chests. But the one Steinberg found the most impressive was the catcher in his corrugated armor (opposite).

As he gathered material, Steinberg got the baseball bug. To become more intimate with his new-found idols, he accompanied the All- Yankee Braves on a road trip and after each game timely entered the clubhouse, shook each player's hand reverently and left quiet- ly. Then, when he felt he had the subject in hand, Steinberg bought a catcher's outfit to get in the mood and wore it as he set down the all-American impressions on these pages.



CORRUGATED CATCHER

MESSAGE FROM THE MANAGER



STEEL: A FRESH FOCUS

200

[Faint, illegible text, likely bleed-through from the reverse side of the page.]



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

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

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

201



OFFICIAL DISPATCH
Artist records his mission on 40-foot painted scroll

To Dong Kingman, the Chinese American watercolorist of the 1950s, the language of art is a bridge. In 1954, the language of art was a bridge that year when he was asked by the State Department to make a scroll that would go well before him, be part of his portfolio and all prepared to make art the most of his learning to know. Back home after two months of speaking and demonstrating painting, Kingman took up his brush to make an illustrated report to the State Department.

Working on a scroll of rice paper, Kingman portrayed his arrival in Japan, reuniting with his wife, Koko, and old friends in Hong Kong, the artist's airplane, and scrolls he encountered as he traveled from East to West. By the time he reached the end of his painted report, it was 10 feet long. That three-foot of gold-leafed paper, complete with the artist's somewhat unorthodox spelling. Now Kingman is working whether the State Department will accept his report. It is difficult to be artists, and he made no artistic report.

a Report to Dept. of State

Once upon a time the shape of the earth was square instead of round. This was true during the day of the yellow Emperor 3000 years before Christ. And since then a few corners have been cut. As you know, I have just returned from around the world, and it is certainly true that corners have been cut. This 195 days and 2 1/2 hour trip, mostly by air (sometimes by jeep, bicycle, rickshaw and walking) took only 24 hours and 20 minutes of traveling time.



Here is my report
On April 16, 1954 6:12 pm
I was sitting high on Pan Am. All of a sudden the small sign lighted up with no smoking. Fusion seal belt I let it down Japan is below look out like a picture.



I had heard so much about the beautiful city of Kyoto, and I was glad to have the opportunity of going there for a few days.



I met many artists and saw a flower arrangement exhibition.

日本

It was raining cats and dogs in Seoul so I arrived at

SEOUL
April 24
3:11



My son (Sgt.) Eddie, who was with the 1st Marine Division Band at the front line, was able to meet me at Seoul.



Pusan 4/24



April 28th We, Eddie, Moe and I went down to Pusan. We arrived next morning 7 AM.

202
204

- 202** Art Director: Charles Tudor
Artist: Dong Kingman
Publisher: Time, Inc.
Publication: Life Magazine
- 203** Art Directors: Charles Tudor, Bernard Quint
Photographer: David Duncan
Publisher: Time, Inc.
Publication: Life Magazine
- 204** Art Director: Louis Sardella
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine
- 205** Art Director: Bernard Quint
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine

SWEET LAND OF LIBERTY

A photographic album in 100 pages, bound in the hard back, in which the American landscape is shown.



206

BUFFALO BILL
IN
LONDON



207



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

207 *Art Director:* Bernard Quint
Photographer: Dorothea Lange
Publisher: Time, Inc.
Publication: Life Magazine

208 *Art Directors:* Alexander Liberman,
Priscilla Peck
Photographer: Irving Penn, Paramount
News Service
Publisher: The Condé Nast
Publications, Inc.
Publication: Vogue Magazine

210 *Art Director:* Cipe Pineles
Artist: Ben Shahn
Publisher: Street and Smith
Publications, Inc.
Publication: Charm Magazine

Irish Country People

SERENELY THEY LIVE IN AGE-OLD PATTERNS

Their lives are a study in contrasts. They live in a world of ancient customs and traditions, yet they are also modern and progressive. They are a people of great spirit and resilience, and their way of life is a testament to the power of tradition.

The Paths Whitman Walked

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

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

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

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

Photographed for LIFE by KOSTI RUOHOMAA



Harpers BAZAAR

ing Junior Eazaar

55

The American Openings
The Paris Openings
Day and Evening Accessories

60 cents



213 Art Directors Club Medal

209 *Art Director:* Bernard Quint
Photographer: Kosti Ruohomaa
Publisher: Time, Inc.
Publication: Life Magazine

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

LIFE

WHY ONLY HOLLY CAN STOP ADAM?
FROM GETTING THE NOMINATION
FABULOUS ARTS OF THE FRONTIER



CAROL CHANNING
A COMIC VAMP ON THE RAMPAGE

20 CENTS
NOVEMBER 28, 1955

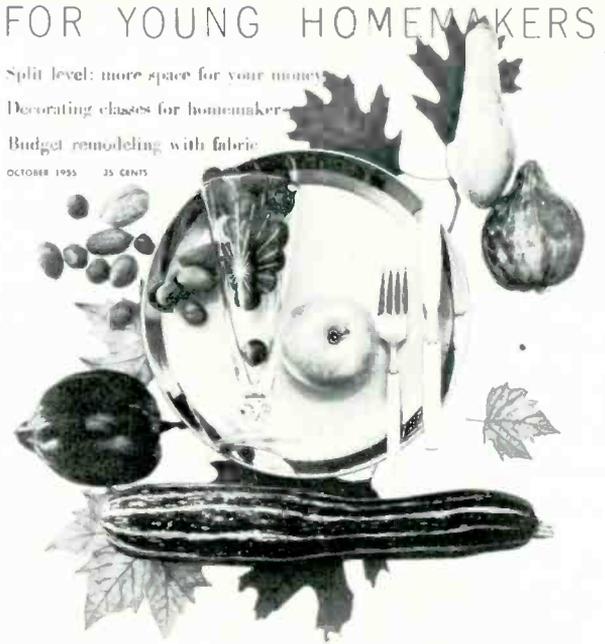
211

LIVING

FOR YOUNG HOMEMAKERS

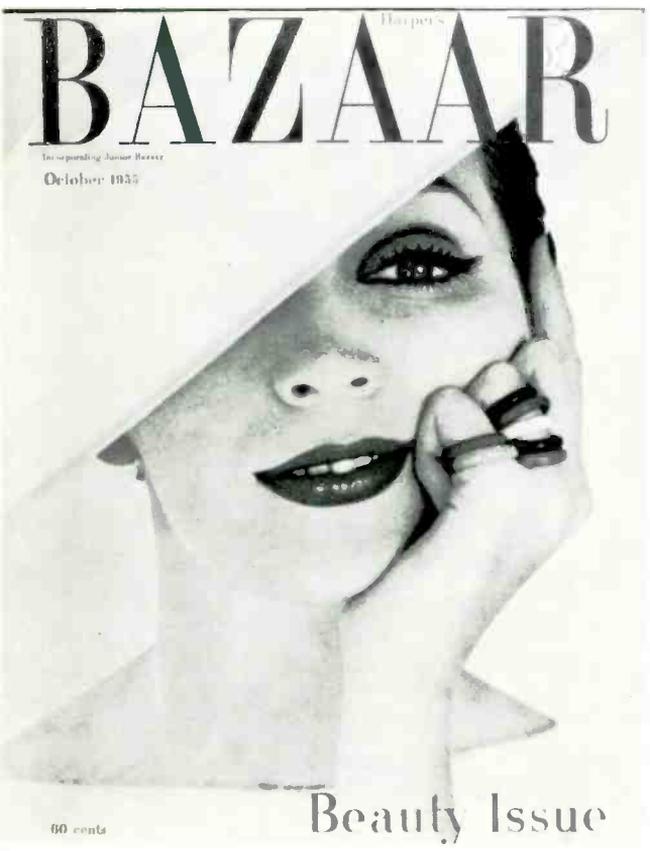
Split level: more space for your money
Decorating classes for homemakers
Budget remodeling with fabric

OCTOBER 1955 35 CENTS



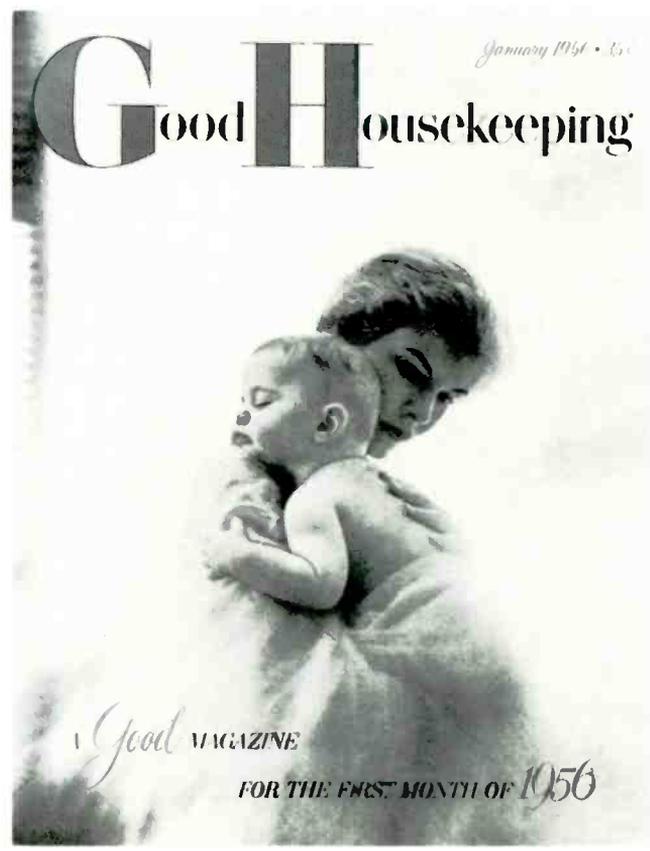
Do you know about your local building materials supermarket?

212



216

217



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

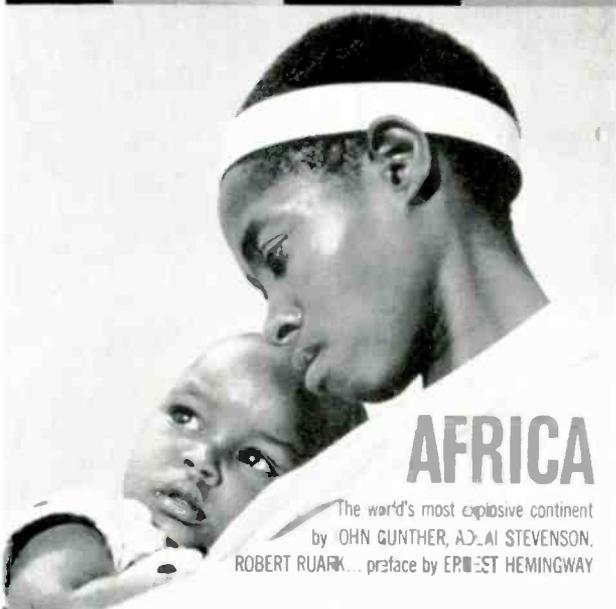
212 Art Director: Michael Lowe
Photographer: Scott Hyde
Publisher: Street and Smith Publications, Inc.
Publication: Living for Young Homemakers

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

217 Art Director: Frank Eltonhead
Photographer: Doris Pinney
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine

LOOK

DIET FOR THE HOLIDAYS SCANDALOUS YEARS IN TEXAS



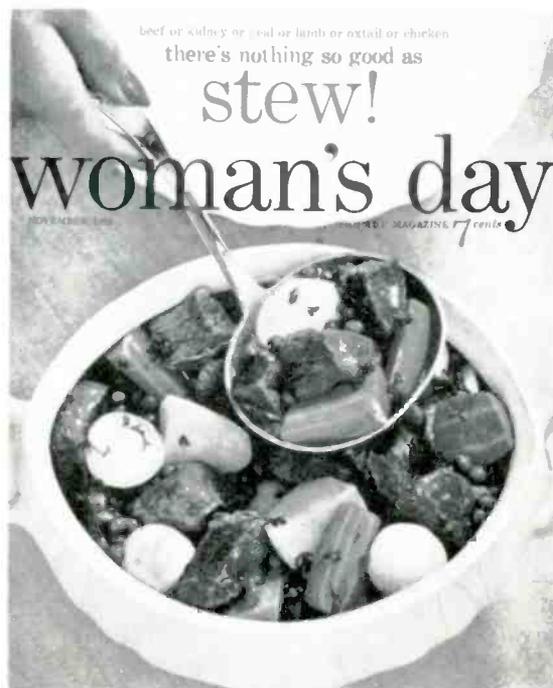
AFRICA

The world's most explosive continent
by OHN GUNTHER, ADAMI STEVENSON,
ROBERT RUARK... preface by ERNEST HEMINGWAY

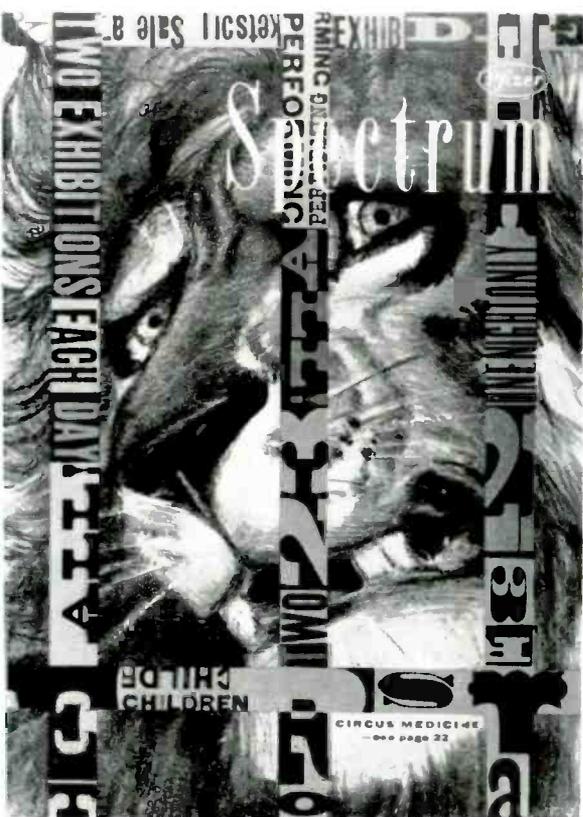
214

215

Award for Distinctive Merit



beef or kidney or veal or lamb or oxtail or chicken
there's nothing so good as
stew!
woman's day
NOVEMBER 1949



219

218

214

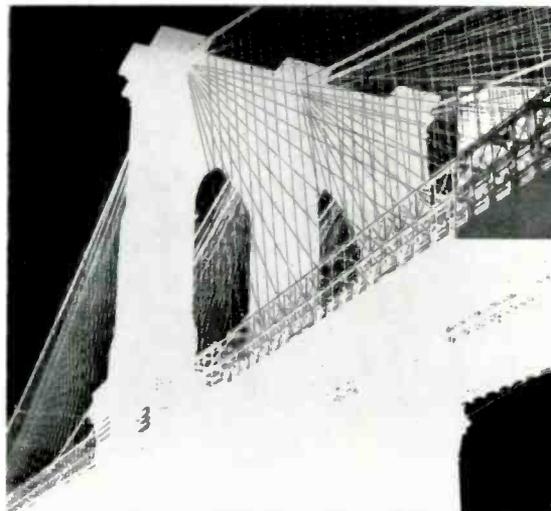
Art Director: Kirk Wilkinson
Photographer: Robert E. Coates
Publisher: Woman's Day Inc.
Publication: Woman's Day

215

Art Director: Allen F. Hurlburt
Photographer: Joe Covello
Publisher: Cowles Magazines, Inc.
Publication: Look Magazine

FORUM

architectural
the magazine of building



218

Art Directors: Paul Grotz, Ray Komai
Photographer: Andreas Feininger
Publisher: Time, Inc.
Publication: Architectural Forum

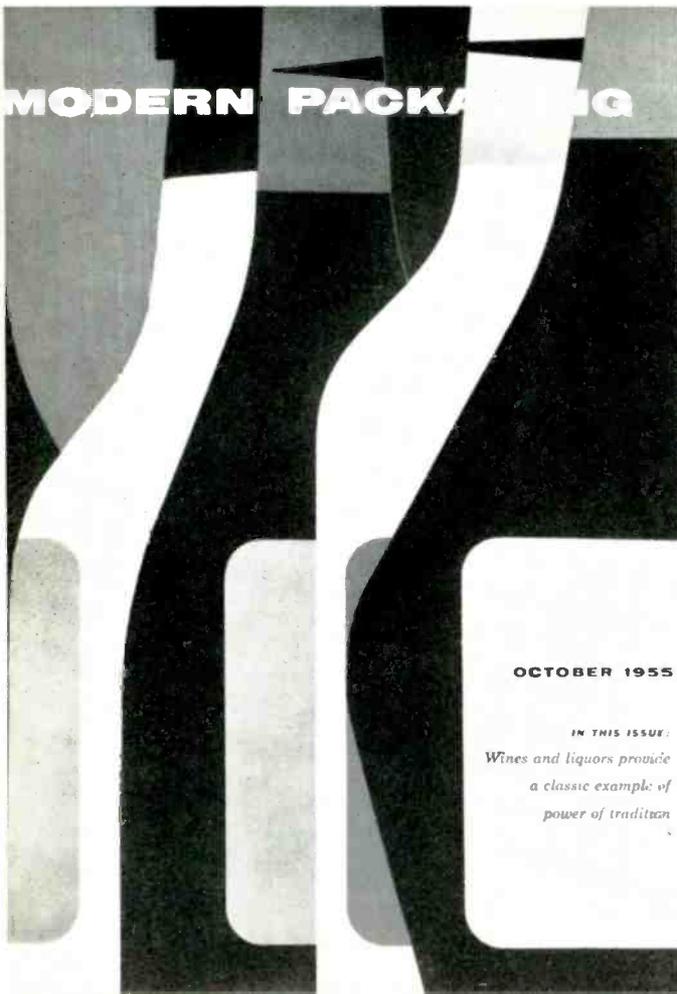
219

Art Director: Earle Yahn
Artist: Bill Ballantine
Publisher: Medical Press, Inc.
Publication: Pfizer Spectrum



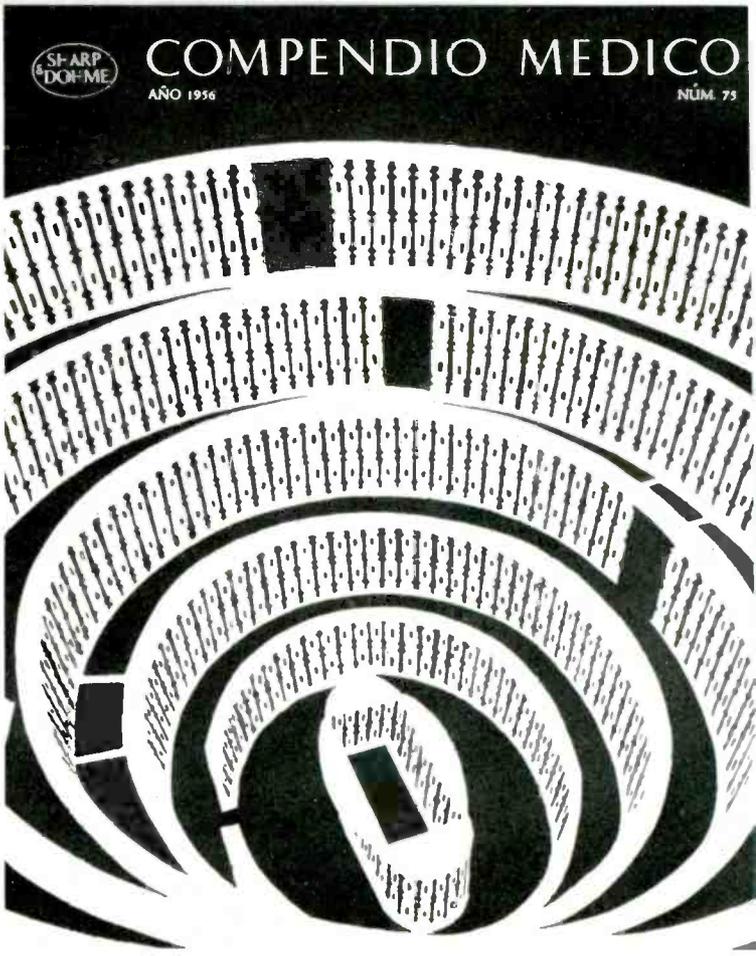
220

222 Award for Distinctive Merit



OCTOBER 1955

IN THIS ISSUE:
Wines and liquors provide
a classic example of
power of tradition



SHARP
& DOHME

COMPENDIO MEDICO
AÑO 1956
NÚM. 75

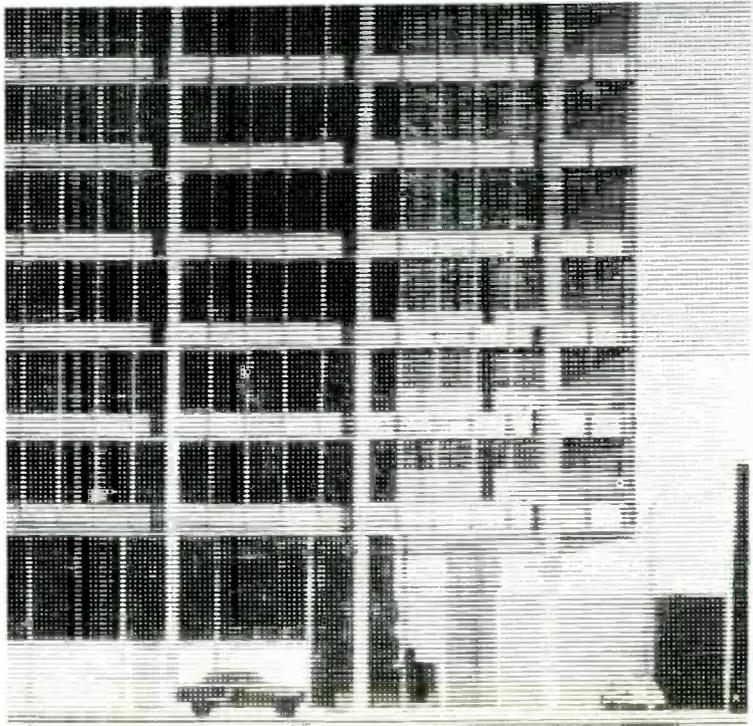
221 Award for Distinctive Merit

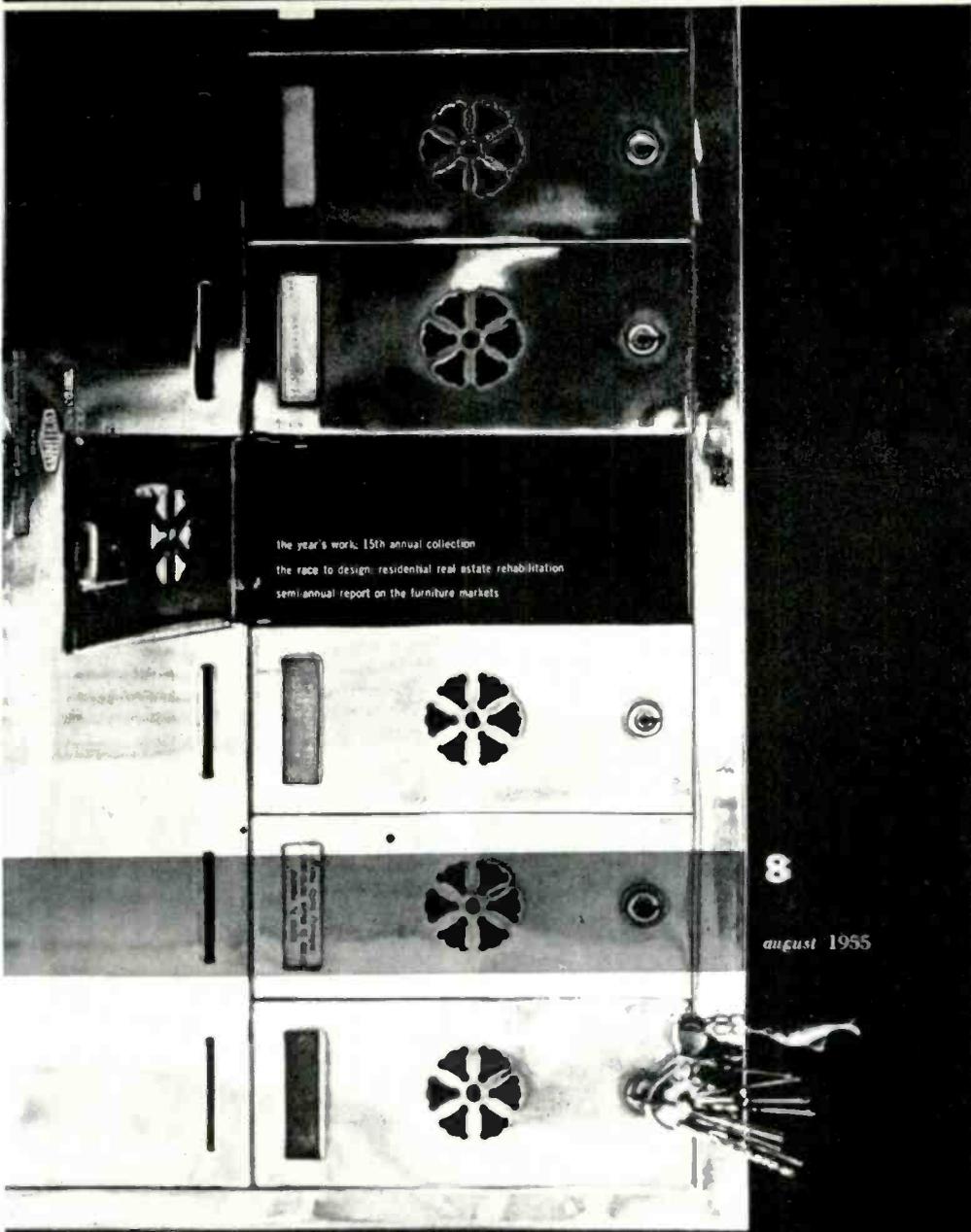
224

architectural **FORUM**
the magazine of building

MAY 1955

For community leaders: three community buildings to 130' For modern architects: a challenge by
Pietro Belluschi to 160' For Inland Steel: 19 office floors without columns below 3 p. 114





220 *Art Director:* Kenneth Lavey
Artist: Jay Maisel
Designer: Harry Gordon
Publisher: L. W. Frohlich & Co., Inc.
Publication: Parke, Davis & Co.

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

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

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

224 *Art Directors:* Paul Grotz, Ray Komai
Photographer: Ezra Stoller
Publisher: Time, Inc.
Publication: Architectural Forum

5

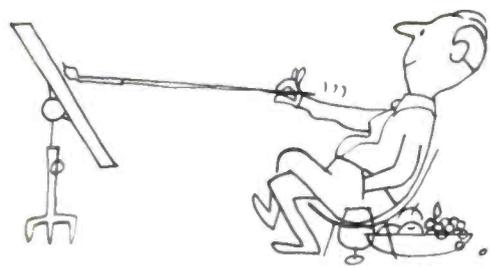
EDITORIAL ART

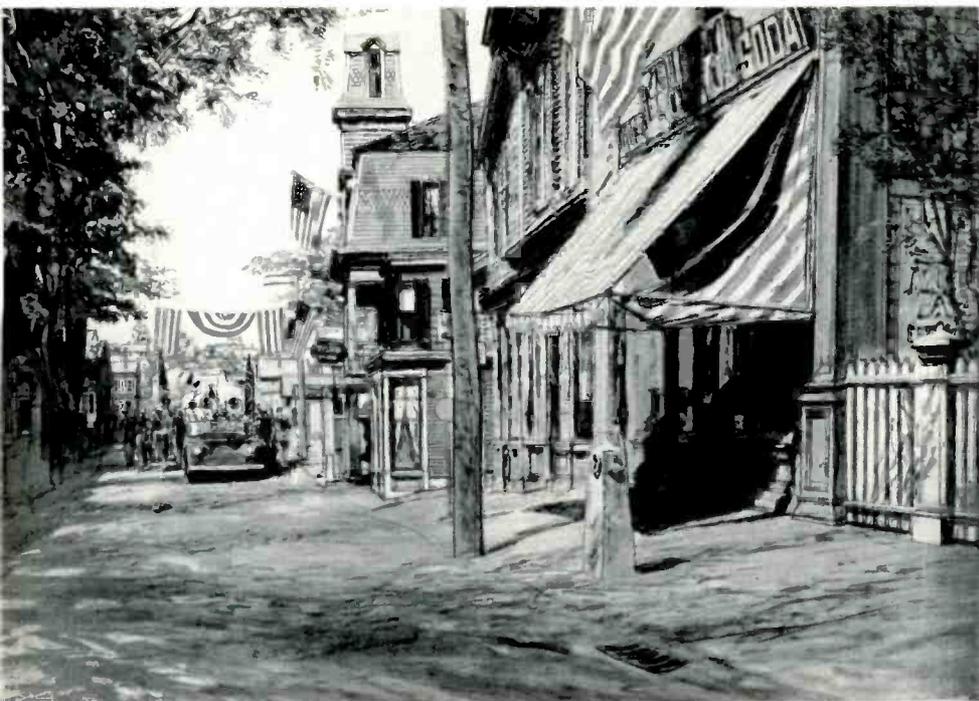
“Once they thought that radio would kill the newspapers. It didn’t. It made them stronger.

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

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

ARTHUR (RED) MOTLEY, PRESIDENT AND PUBLISHER OF PARADE PUBLICATIONS, INC.

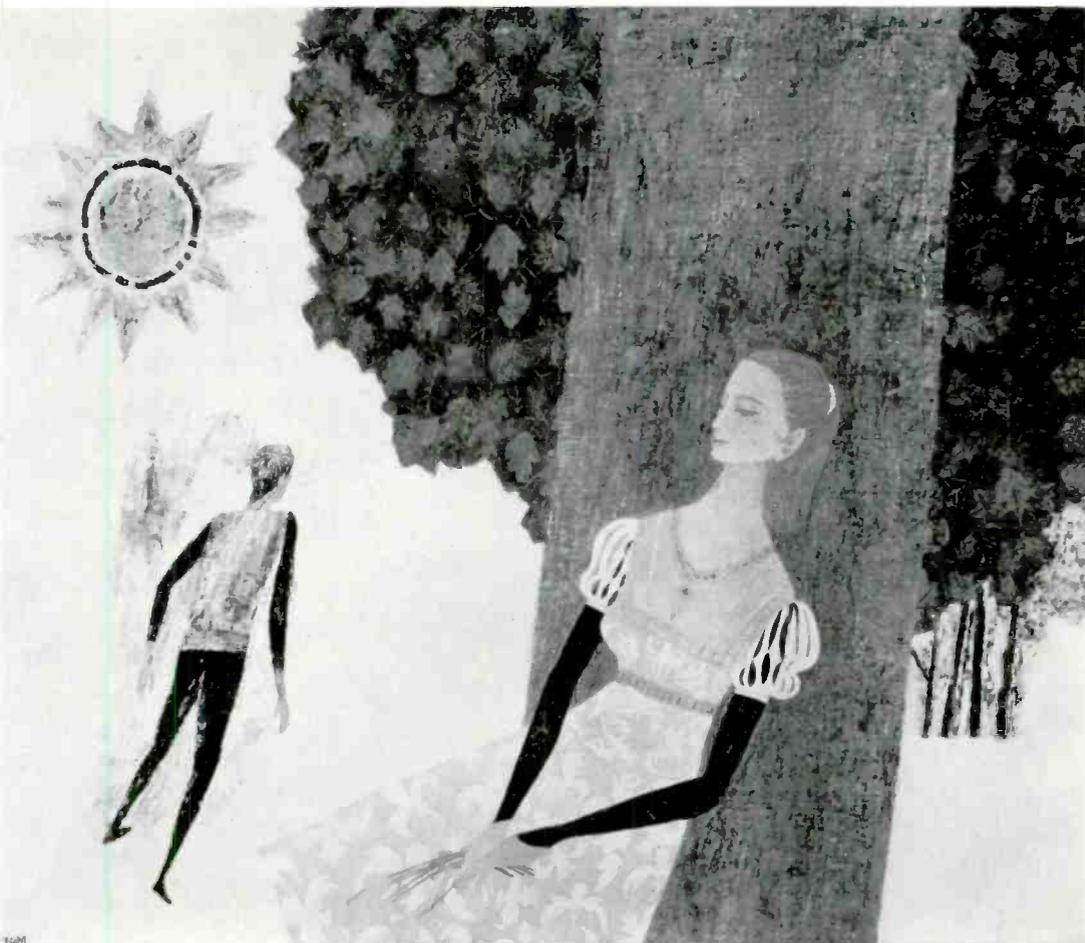




391

392





393

391 *Art Director:* Frank Eltonhead
Artist: Robert Fawcett
Publisher: Hearst Corporation
Publication: Good Housekeeping Magazine

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

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

394 *Art Director:* Art Kane
Artist: John Altoon
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine



394



395 Art Directors Club Medal

395 *Art Director:* James deVries
Artist: Jan Balet
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

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

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

398 *Art Director:* Art Kane
Artist: Phil Hays
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine



Award for Distinctive Merit

396



398

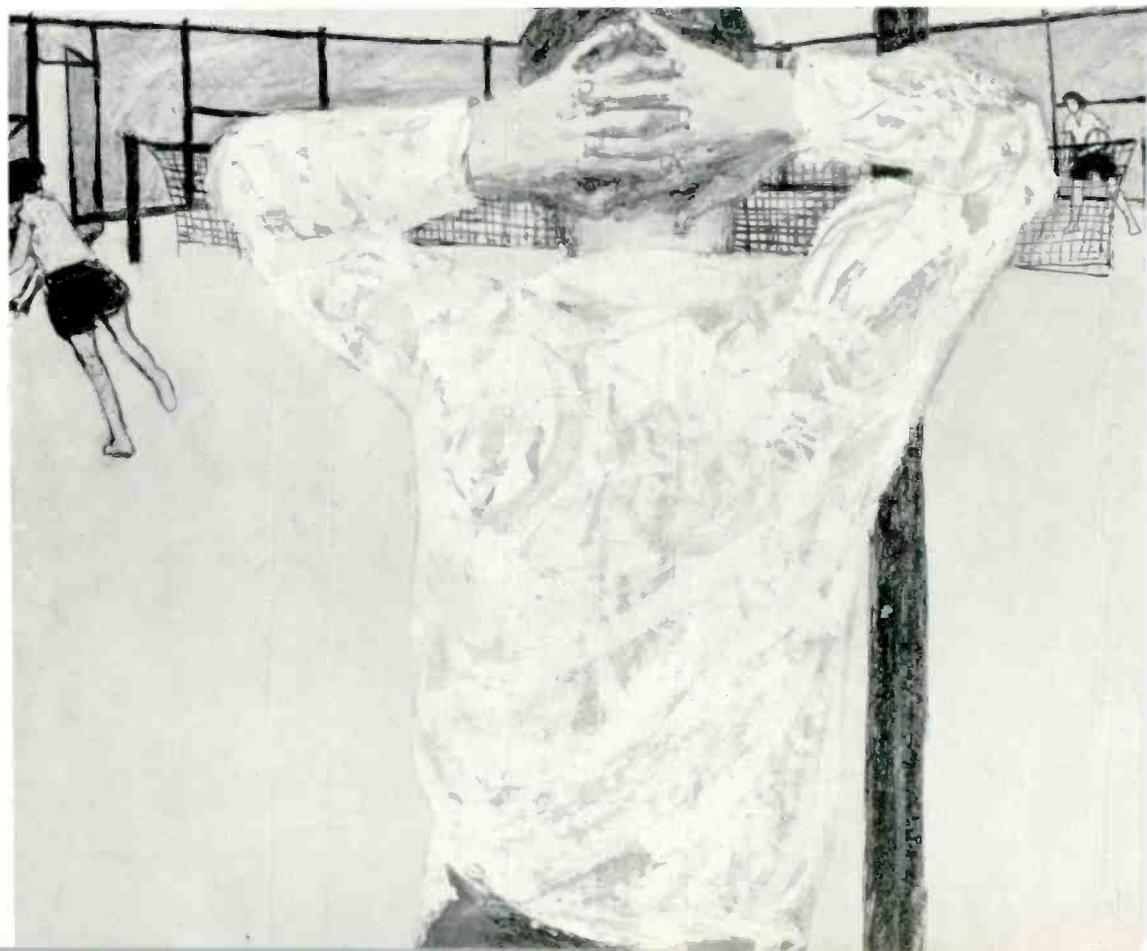
Award for Distinctive Merit

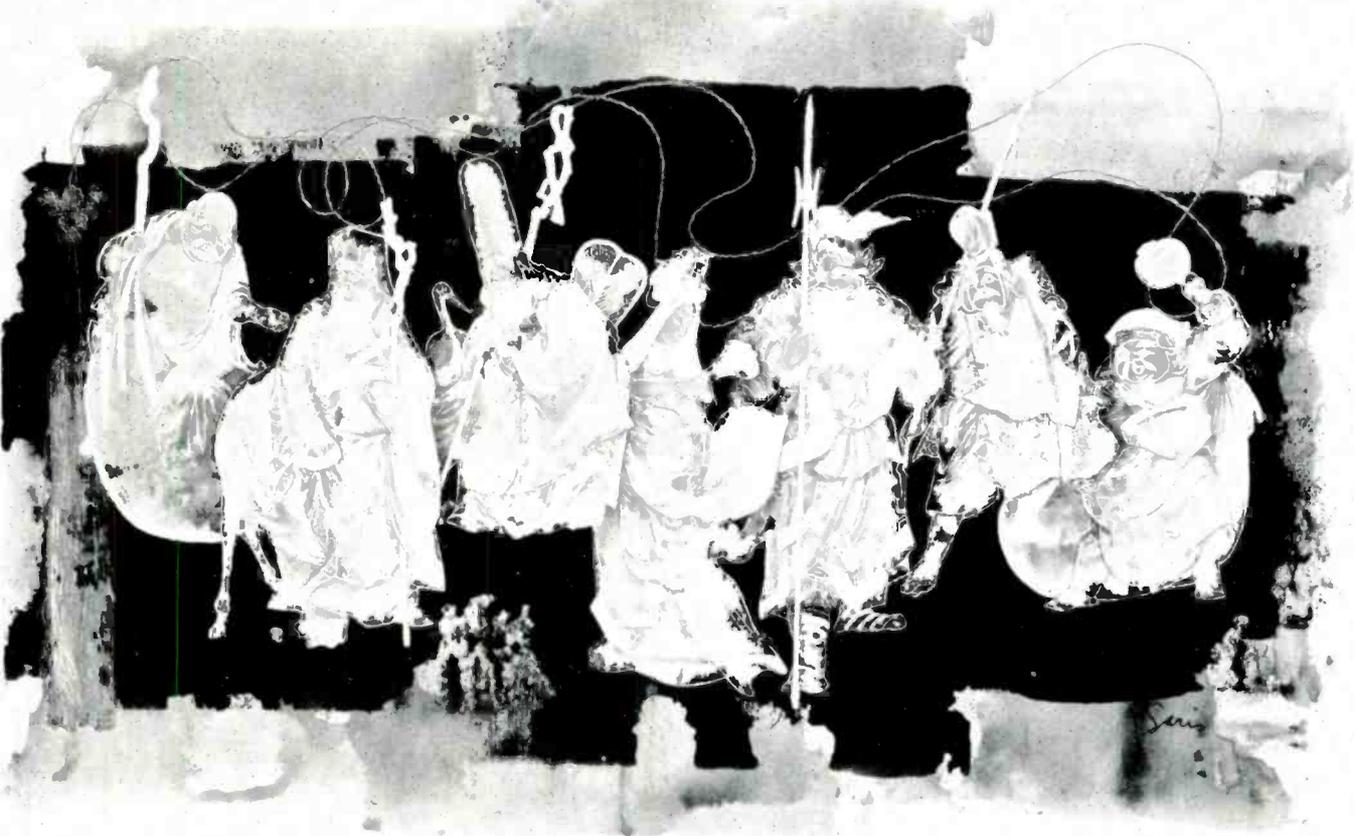
397





399
400



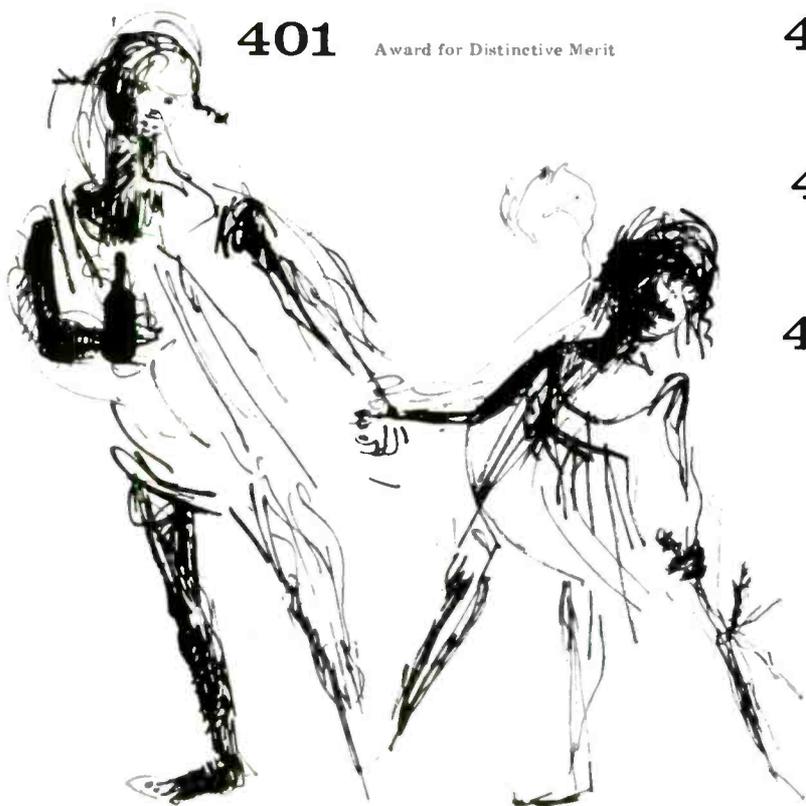


402

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

401 Award for Distinctive Merit

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



401 *Art Director:* Bradbury Thompson
Artist: Jaelyn Cohen
Publisher: Street & Smith Publications, Inc.
Publication: Mademoiselle Magazine

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



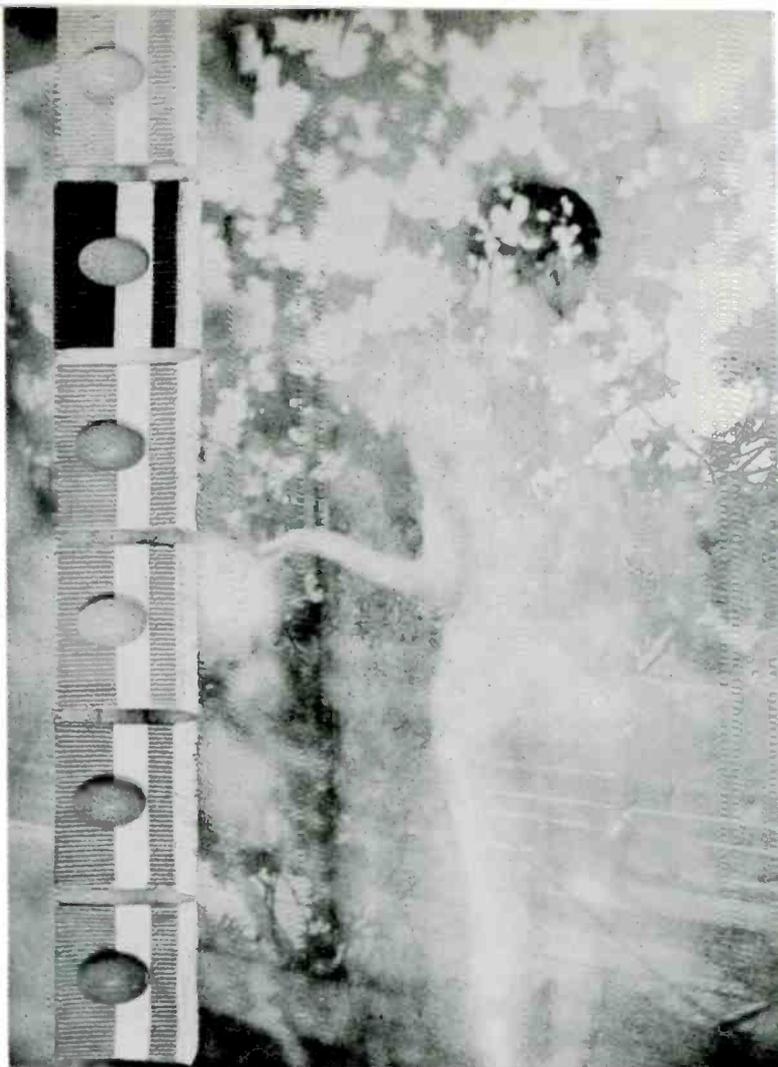


403

404 Award for Distinctive Merit



407



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

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

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

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

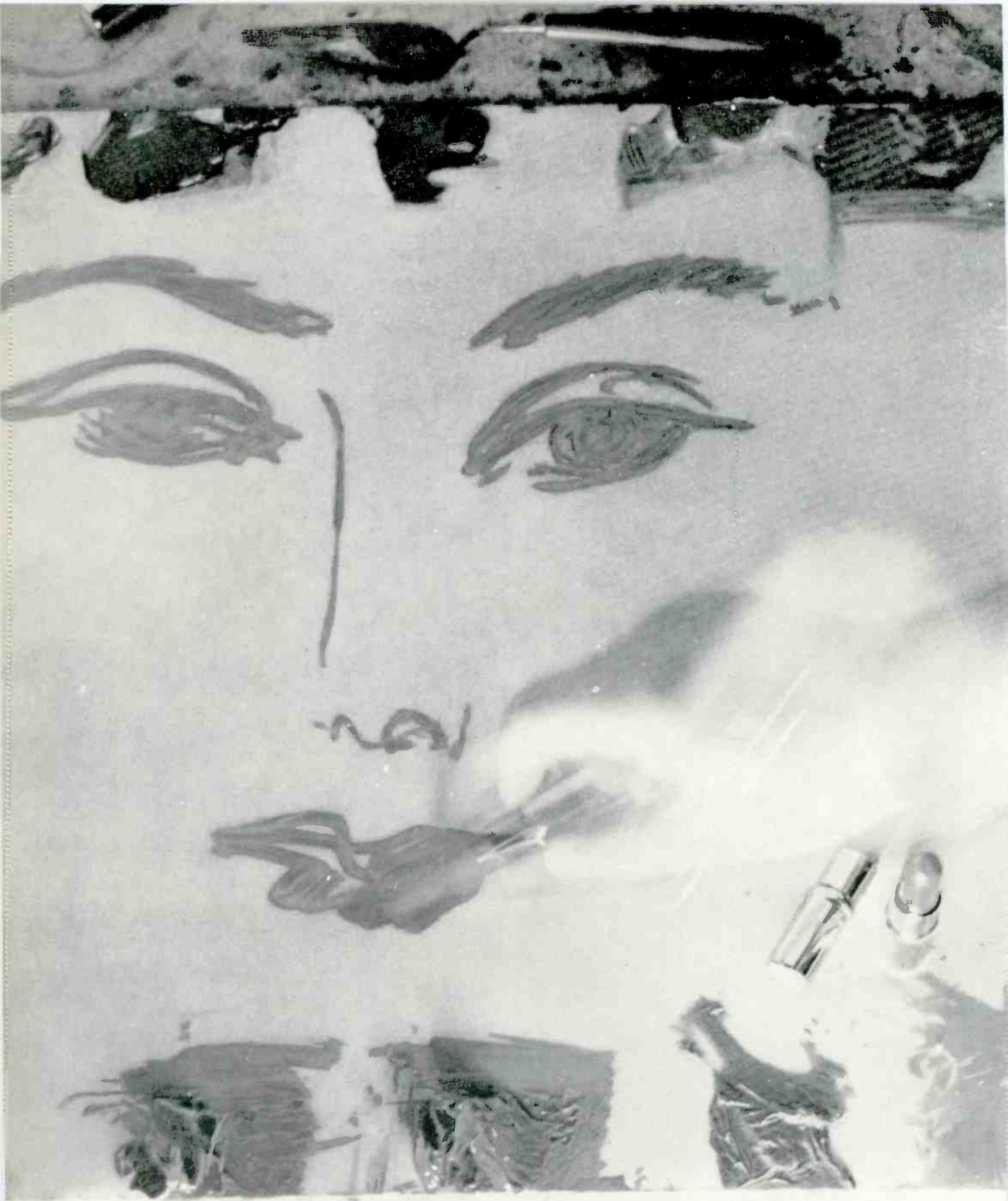


408

409



410



411 Art Directors Club Medal

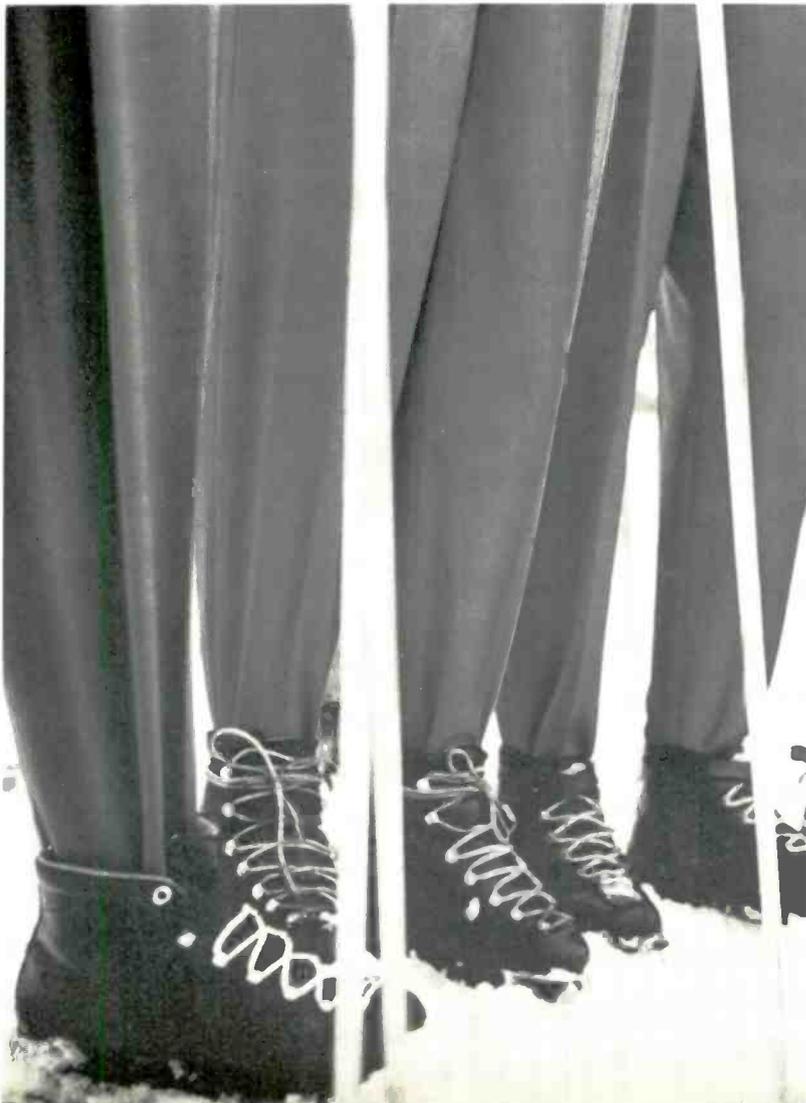


411 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: René Bouché
Photographer: Herbert Matter
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

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

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

412



413 Award for Distinctive Merit



414

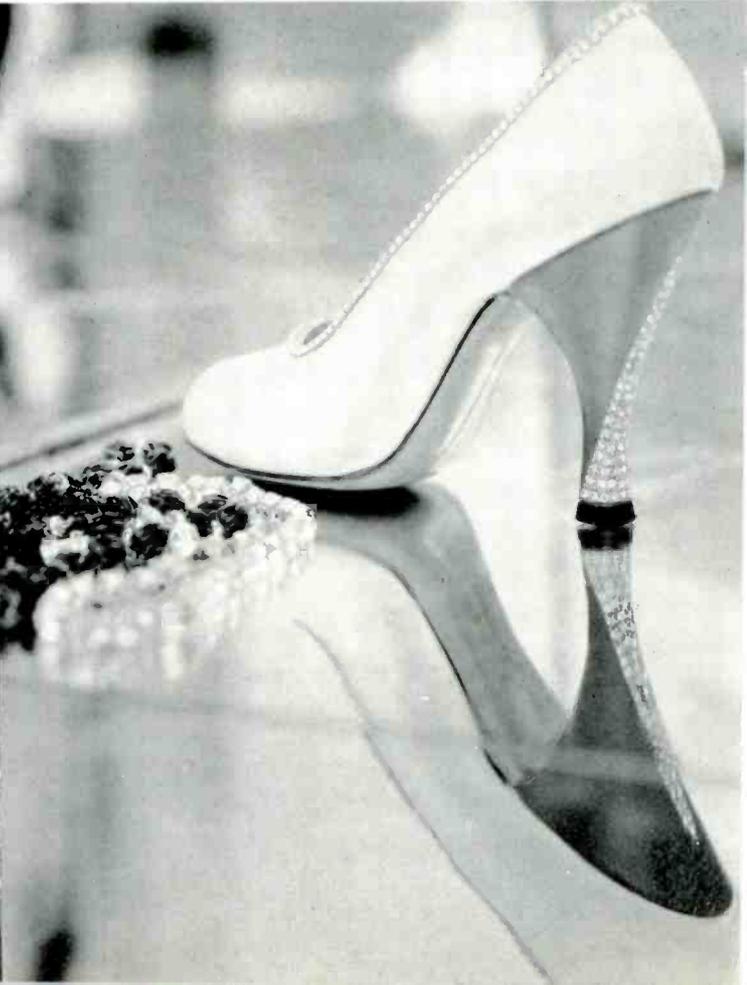
Art Directors: Alexander Liberman, Priscilla Peck
Artist: René Bouché
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

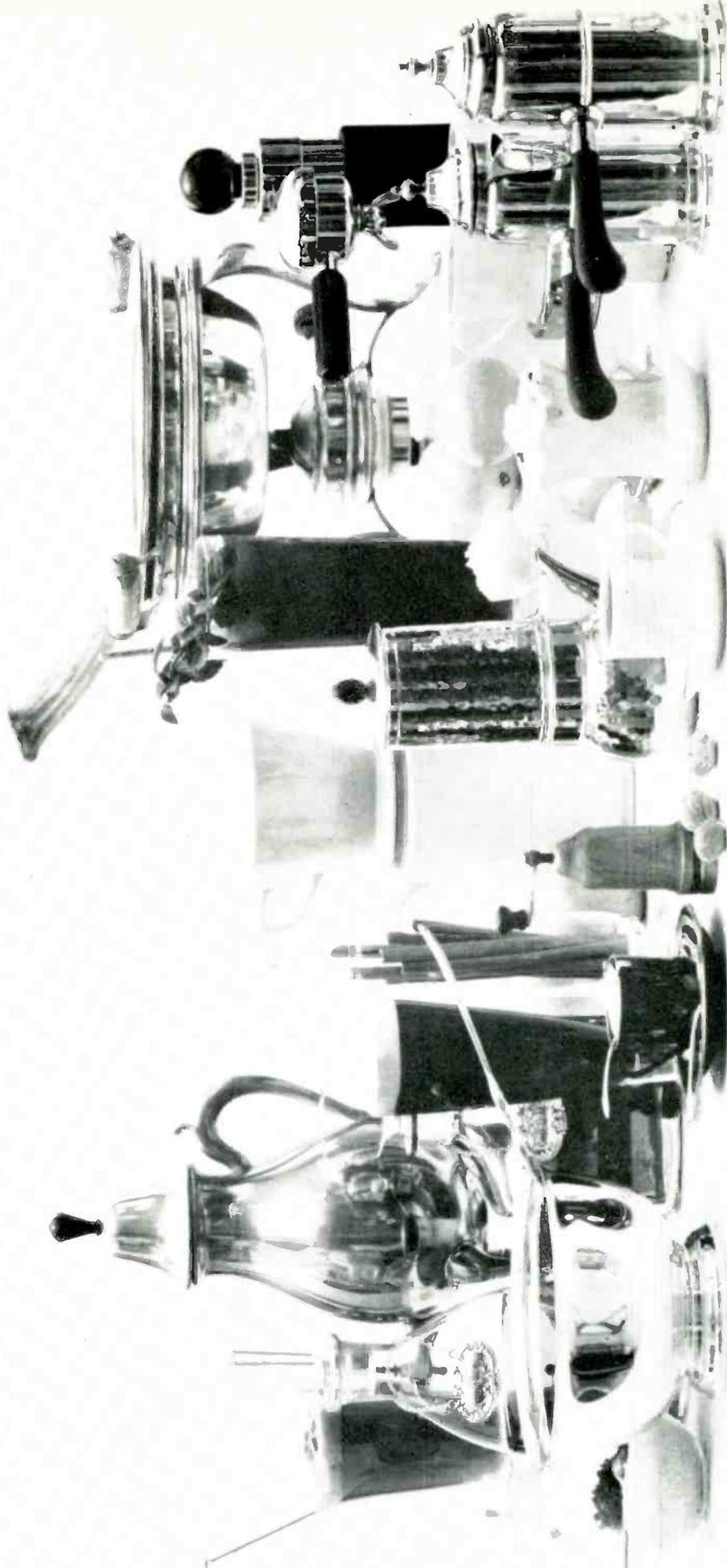


415

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

Award for Distinctive Merit

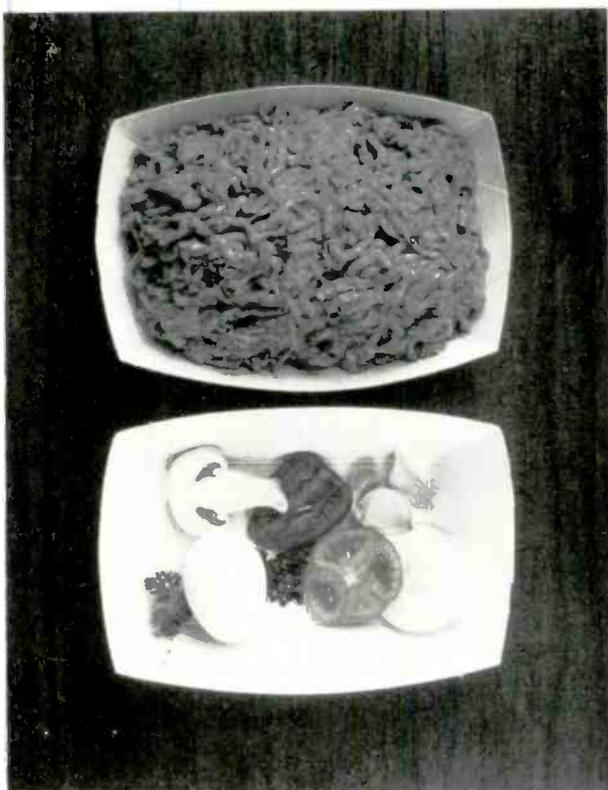




418

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

418 Art Directors Club Medal

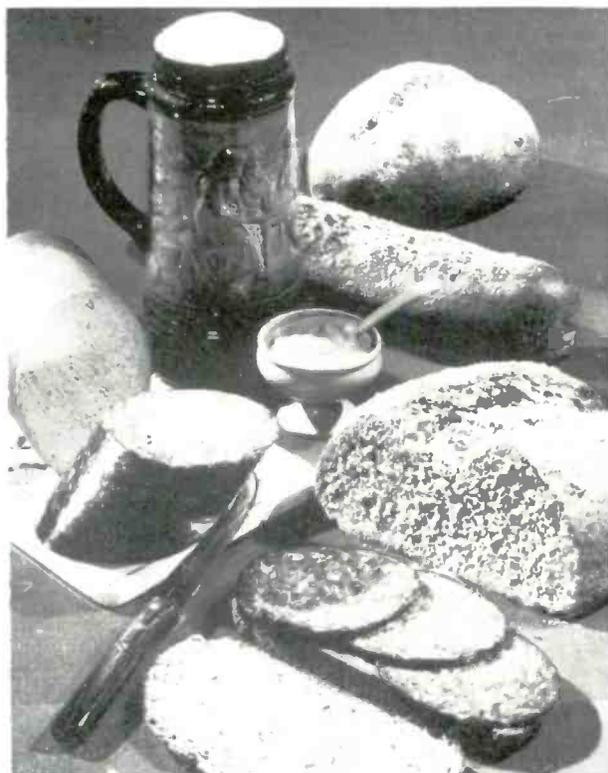


419
421



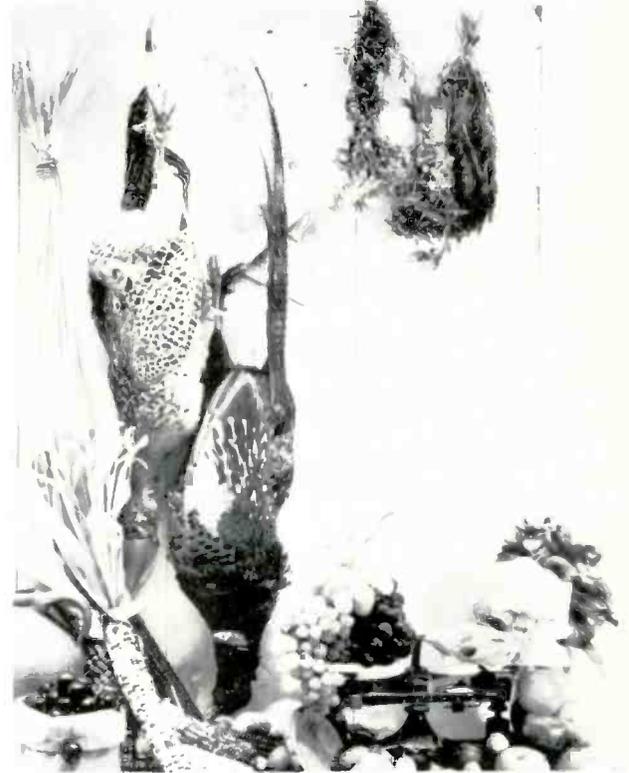
420
422

Award for Distinctive Merit



419

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



421

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

420

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

422

Art Director: Warren Stokes
Photographer: Ben Somoroff
Publisher: The Crowell-Collier Publishing Co.
Publication: Woman's Home Companion



Award for Distinctive Merit **424**

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

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

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

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

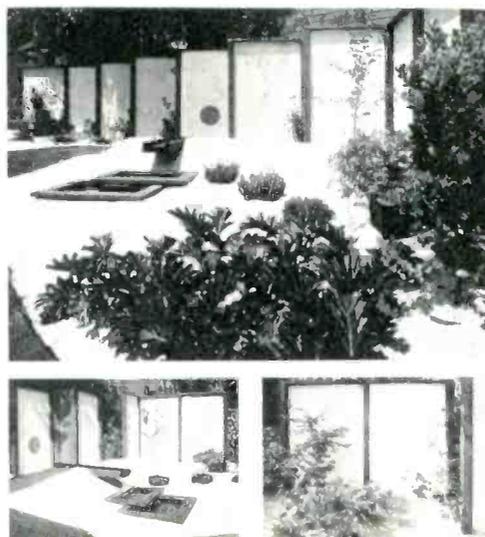
427 *Art Director:* Bradbury Thompson
Photographer: Rolf Tietgens
Publisher: Art Foundation Press, Inc.
Publication: Art News Magazine

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

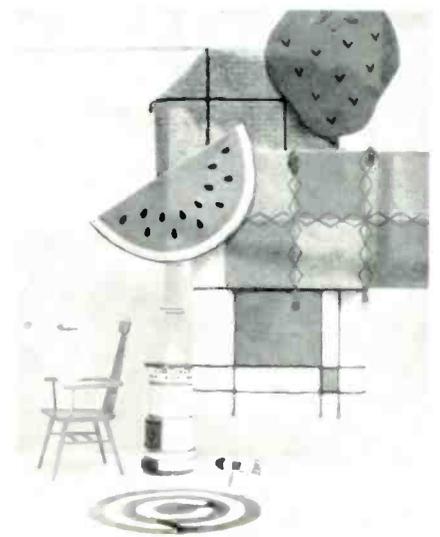
429 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: Eric
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

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

423 425



426





Award for Distinctive Merit **427**

428



429



430

Award for Distinctive Merit



431

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

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

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

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

435 *Art Director:* Leo Lionni
Photographer: Clyde Hare
Publisher: Time, Inc.
Publication: Fortune Magazine



432





433



434 Award for Distinctive Merit

435



436



437



36 *Art Director: Charles Tudor*
Artist: Peter Helck
Publisher: Standard Oil Co. of N.J.
Publication: The Lamp

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

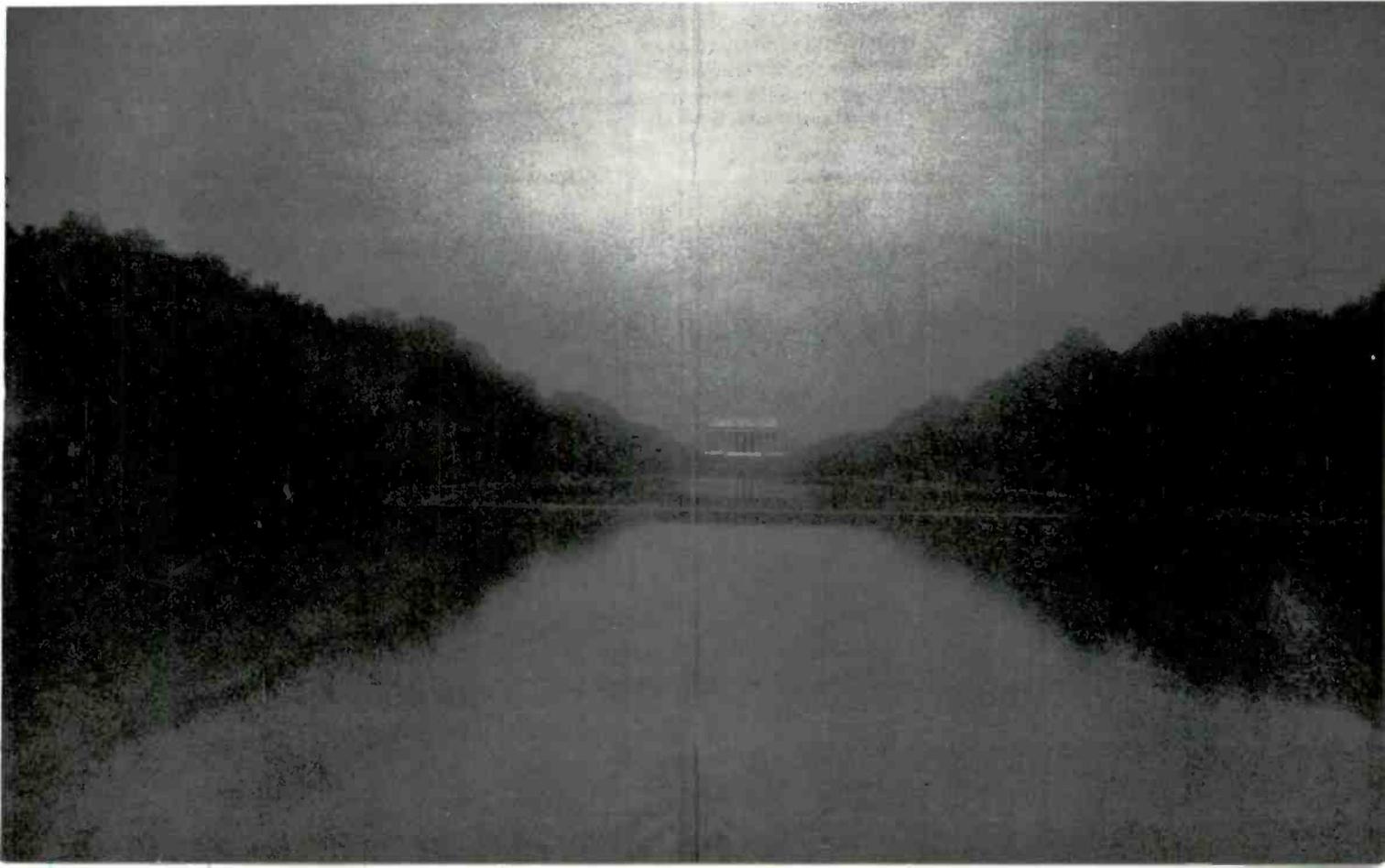
38 *Art Director: Charles Tudor*
Photographer: Dimitri Kessel
Publisher: Time, Inc.
Publication: Life Magazine

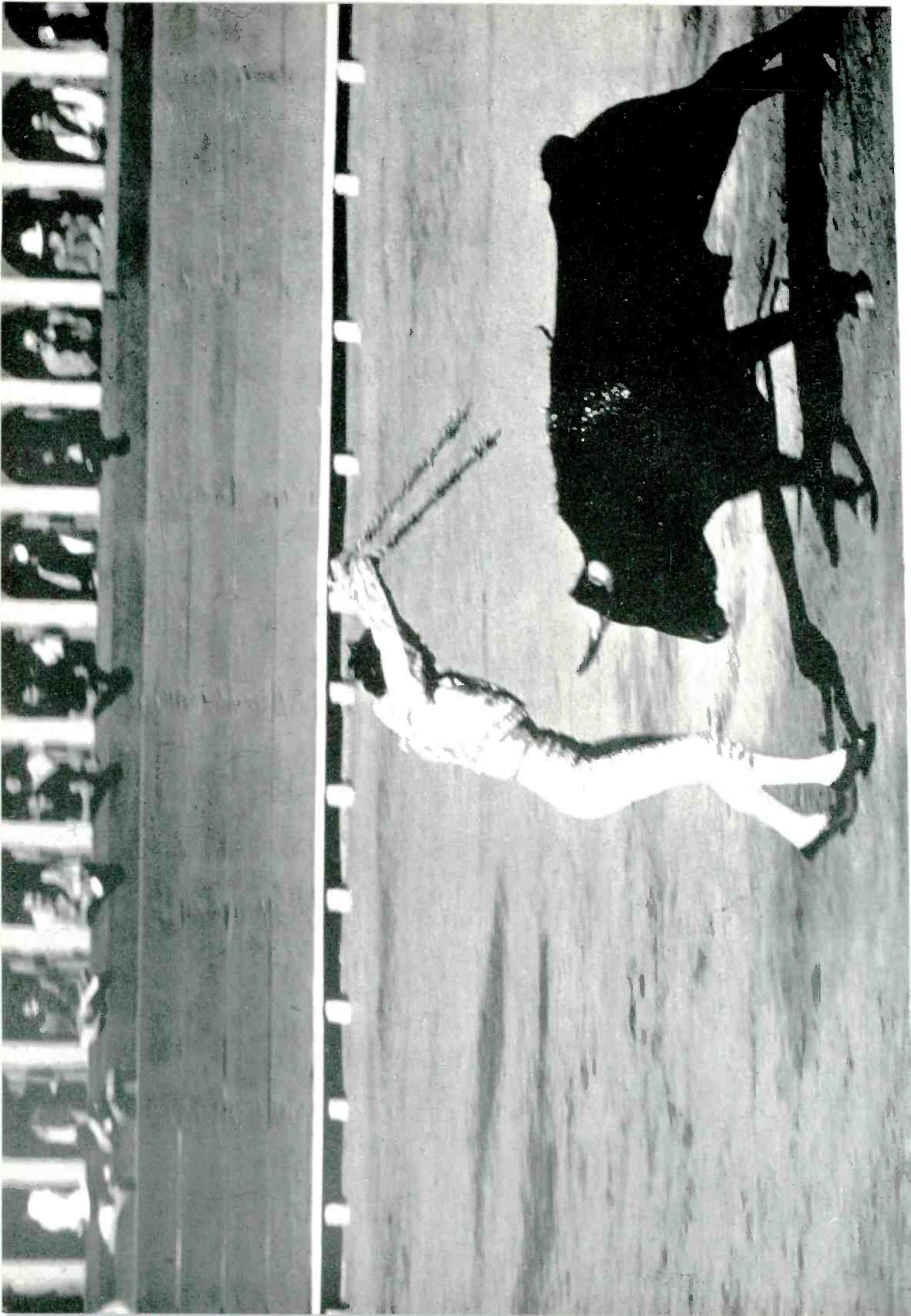
39 *Art Director: Charles Tudor*
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine



438

439





440

Art Directors Club Medal

440

Art Directors: James deVries, Louis Sardella
Photographer: Alexander Courage
Publisher: The Crowell-Collier Publishing Co.
Publication: Collier's Magazine

442

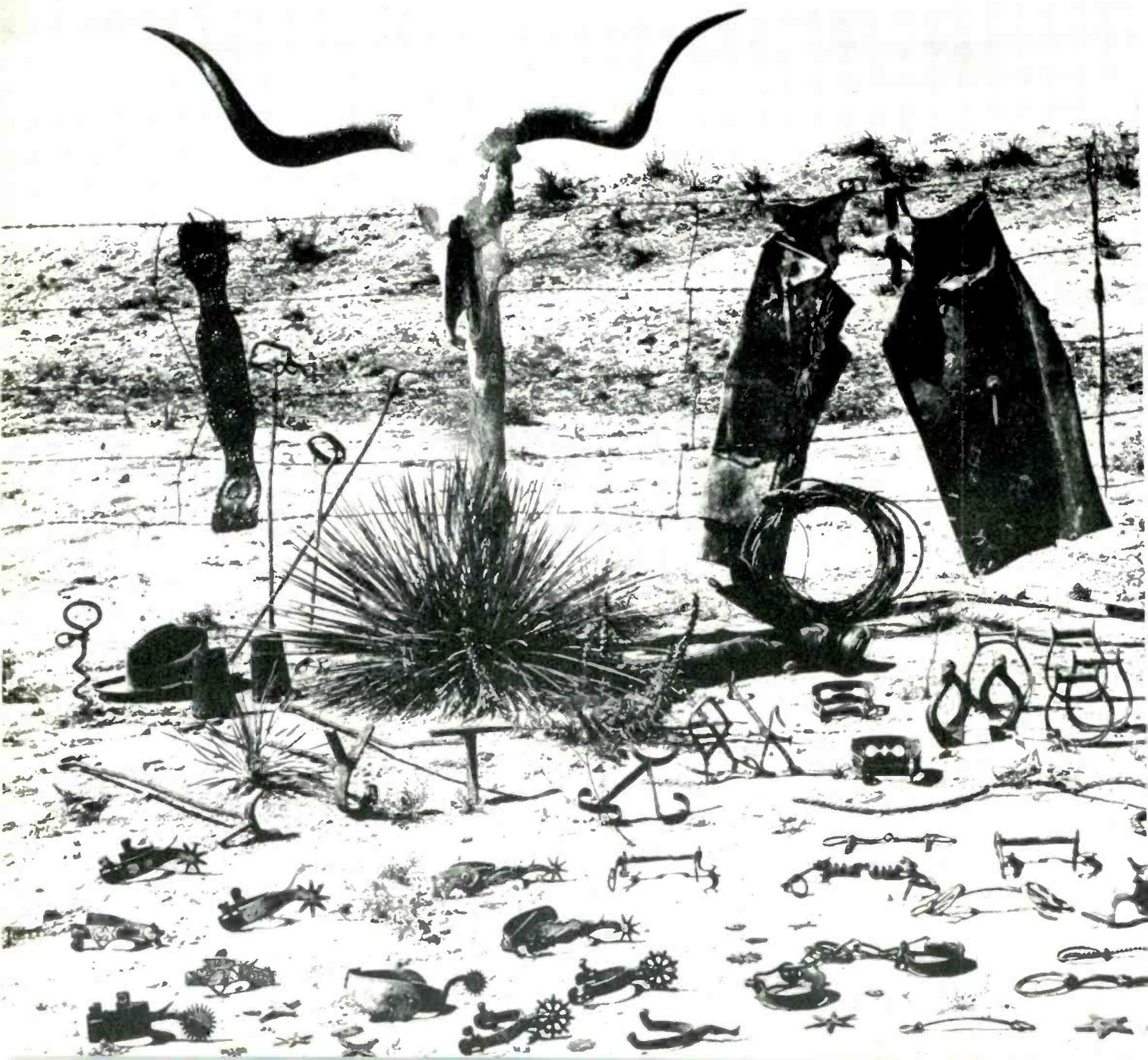
Art Directors Club Medal

442

Art Director: Gene Aliman
Photographer: Ronny Jaques
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine



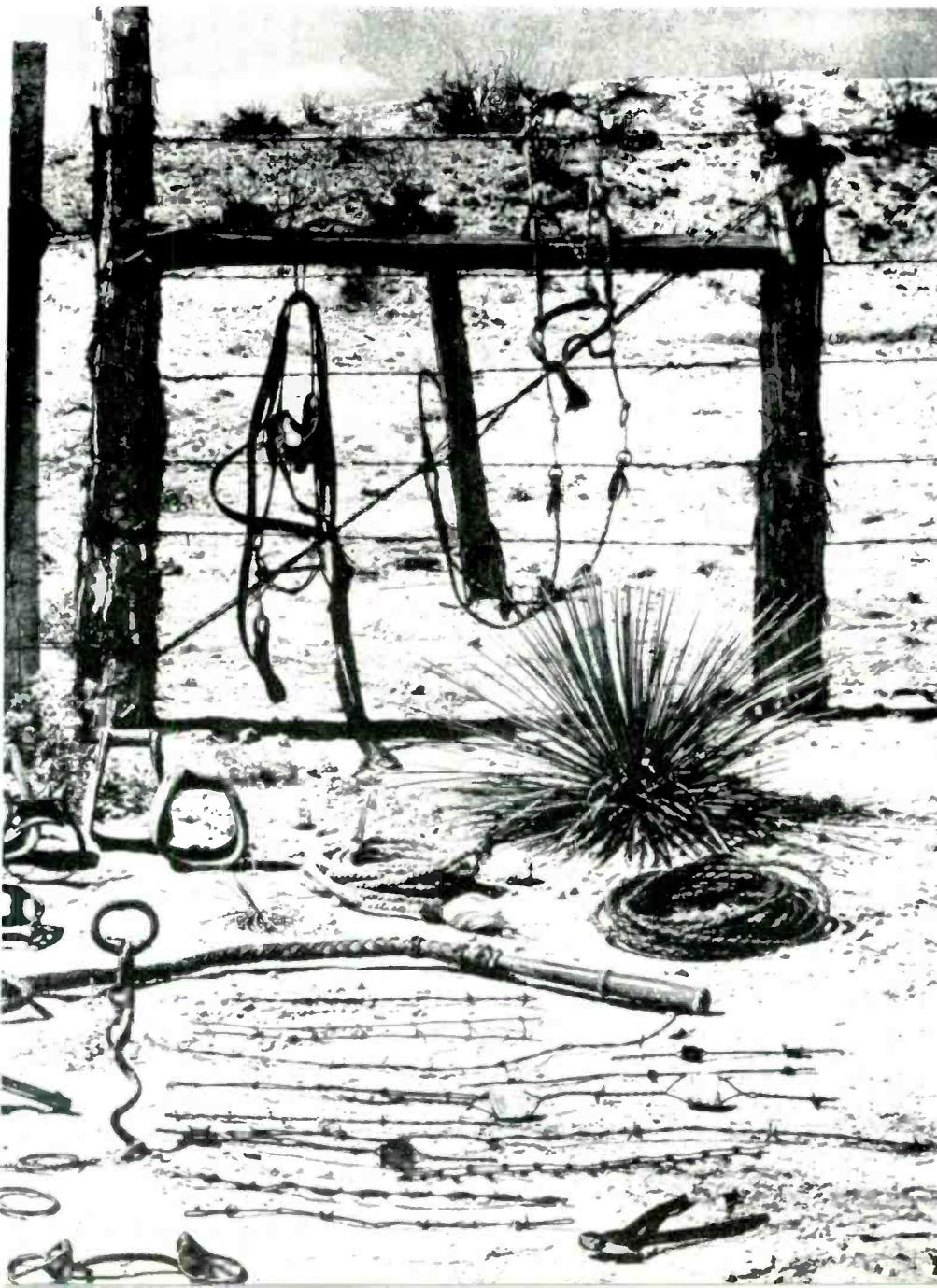
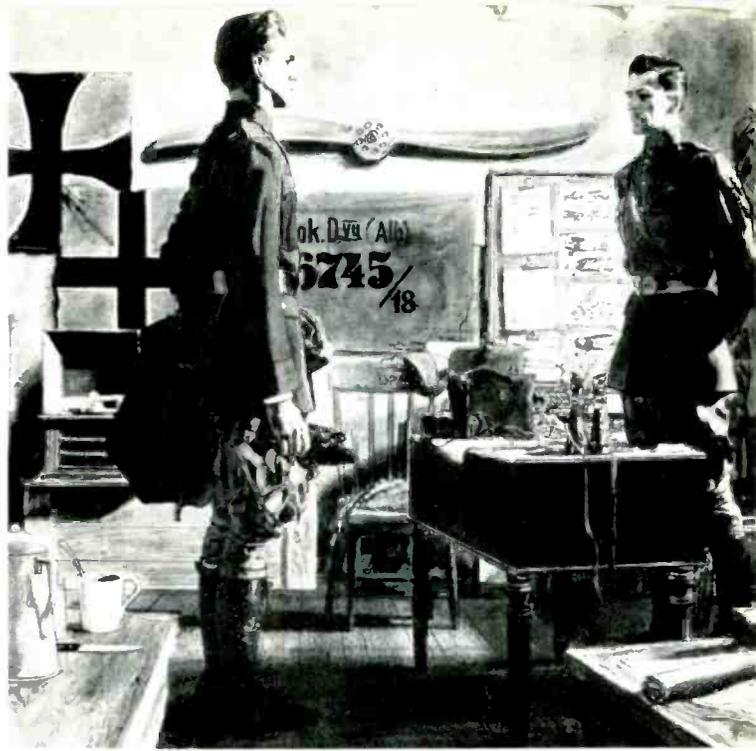
443



441

441 *Art Director:* Len Leone
Artist: Robert Fawcett
Publisher: Popular Publications, Inc.
Publication: Argosy Magazine

443 *Art Director:* Charles Tudor
Photographer: Elliot Elisofon
Publisher: Time, Inc.
Publication: Life Magazine





444



KRIS Dube.

445

447





444 *Art Directors:* Alexander Liberman, Priscilla Peck
Artist: Eric
Publisher: The Condé Nast Publications, Inc.
Publication: Vogue Magazine

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

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

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

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

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

449



Award for Distinctive Merit **446**

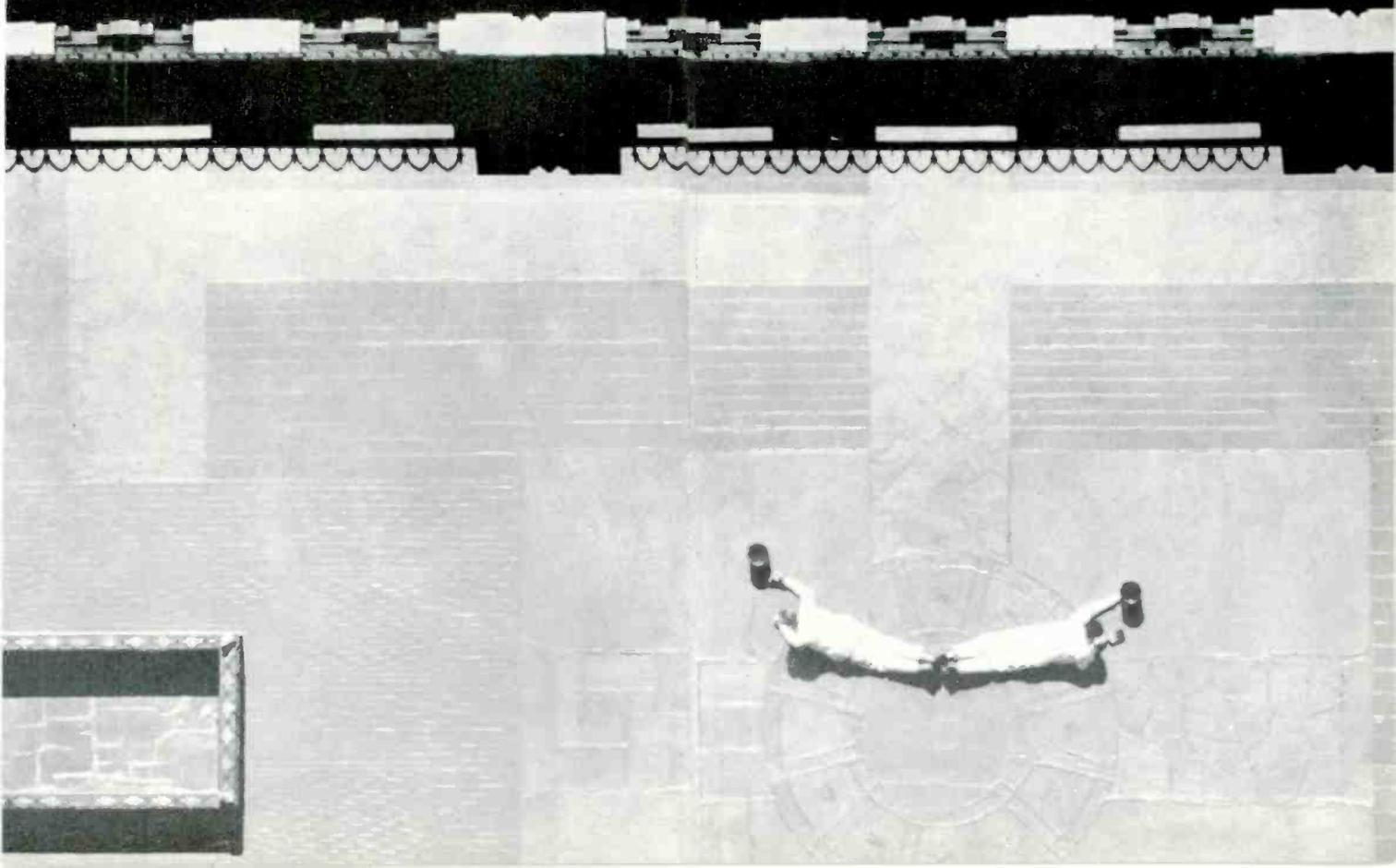
448 Award for Distinctive Merit

A PAINTER PUZZLER

Try them up on the RCA Building in New York City these oddly arranged pictures surely paid their weight. It was just an ordinary painting job for them, but for Photographer Robert Galbraith, who saw them from another building on

Broadway. Film, it was a chance for an extraordinary picture. He rushed over to the RCA Building and made this picture. Then he ran back to his original vantage point for a more conventional shot (next page) that would explain it.

SPEAKING
OF PICTURES





DO YOU
NAG
 YOUR CHILDREN?

By Mrs. M. J. ...

...the ...

...the ...

...the ...

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

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

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

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

450

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

454 *Art Director:* Art Kane
Photographer: Jay Maisel
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine



453

452

BY CHARLOTTE ADAM

USE SILVER

It's not just because he's got his silverware polished up and set out on a silver tray that you know you're in for a special dinner. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you.

It's not just because he's got his silverware polished up and set out on a silver tray that you know you're in for a special dinner. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you.

It's not just because he's got his silverware polished up and set out on a silver tray that you know you're in for a special dinner. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you.

THE PARTY

It's not just because he's got his silverware polished up and set out on a silver tray that you know you're in for a special dinner. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you. It's because you know that your host has taken the time to set out a special silverware for you.



451



452A Award for Distinctive Merit

454





455

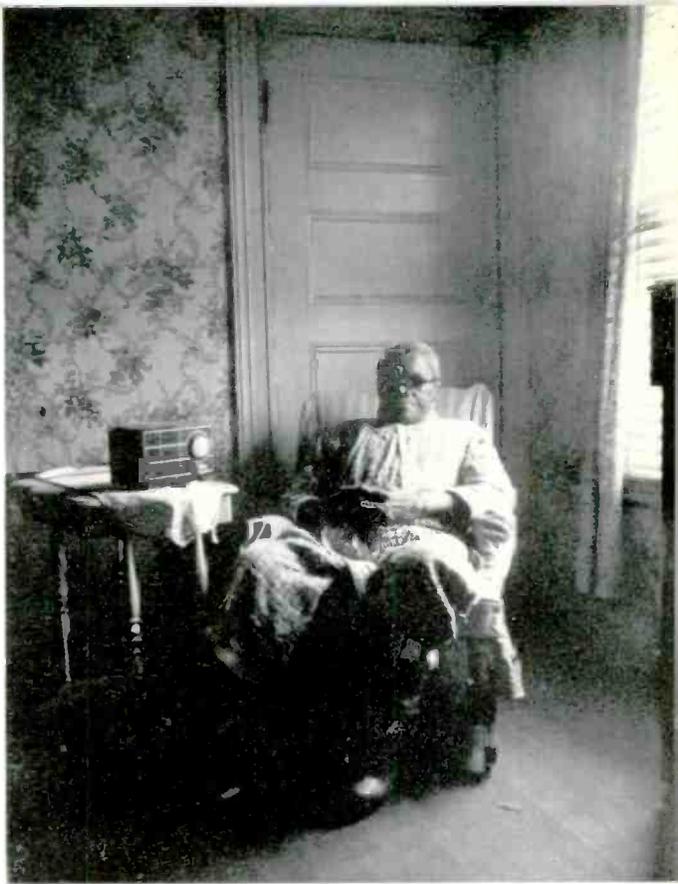
Art Director's Club Medal

455 *Art Director:* David Stech
Photographer: Larry Burrows
Publisher: Time, Inc.
Publication: Life Magazine

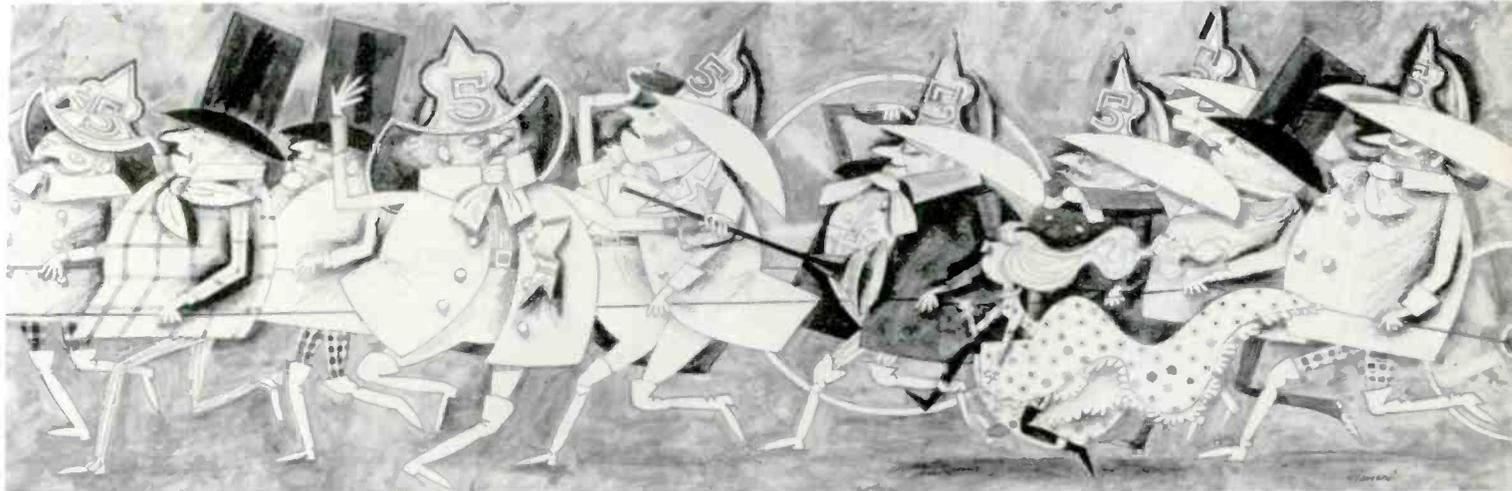
456 *Art Director:* Desmond English
Photographer: Werner Wolf
Publisher: MacLean-Hunter Publishing Co.
Publication: MacLean's Magazine

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

458 *Art Directors:* David Stech, Bernard Quint
Artist: Franklin McMahon
Publisher: Time, Inc.
Publication: Life Magazine



456



457



458



460

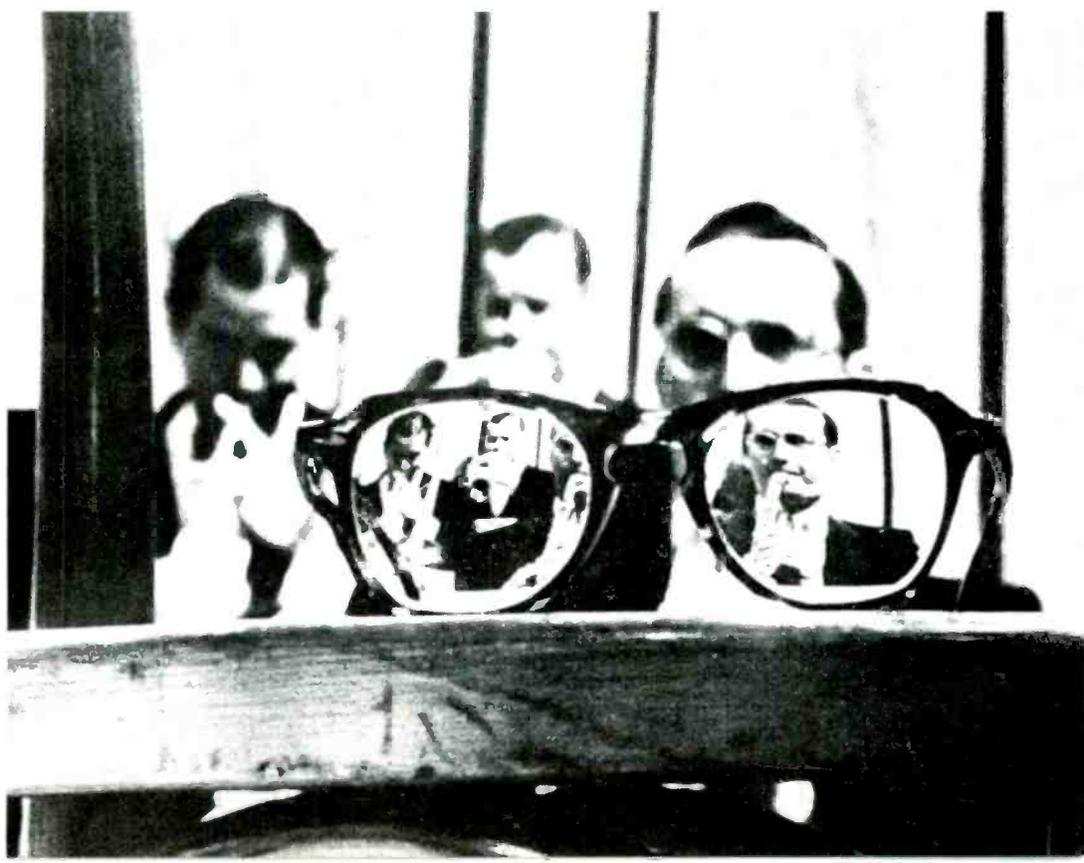


459 *Art Director:* Alexey Brodovitch
Photographer: Richard Avedon
Publisher: Hearst Corporation
Publication: Harper's Bazaar

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

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

461 Award for Distinctive Merit





462 *Art Director:* Louis Forester
Artist: Douglas Gorsline
Publication: New Yorker Magazine

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

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

462 464

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

463 Award for Distinctive Merit





Papu could have been a great singer



My baby brother

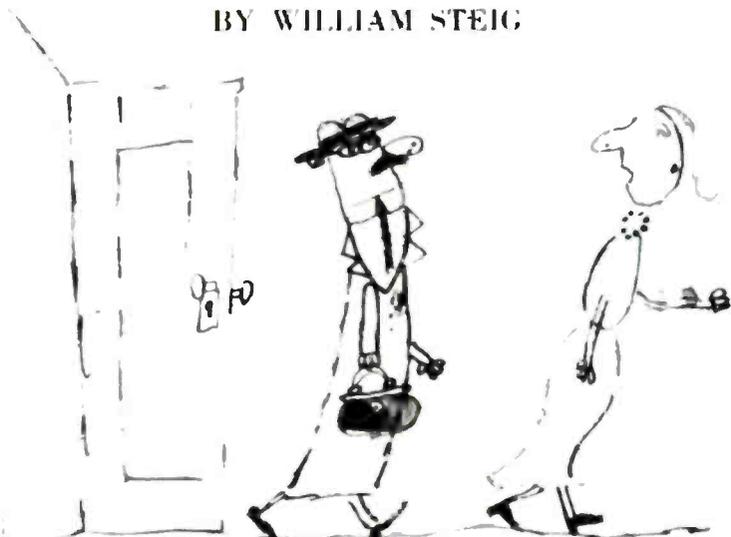


Papa is not afraid of lions

Child's-eye view of the world

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

BY WILLIAM STEIG



The arrival of the physician



Mama's beautiful friend



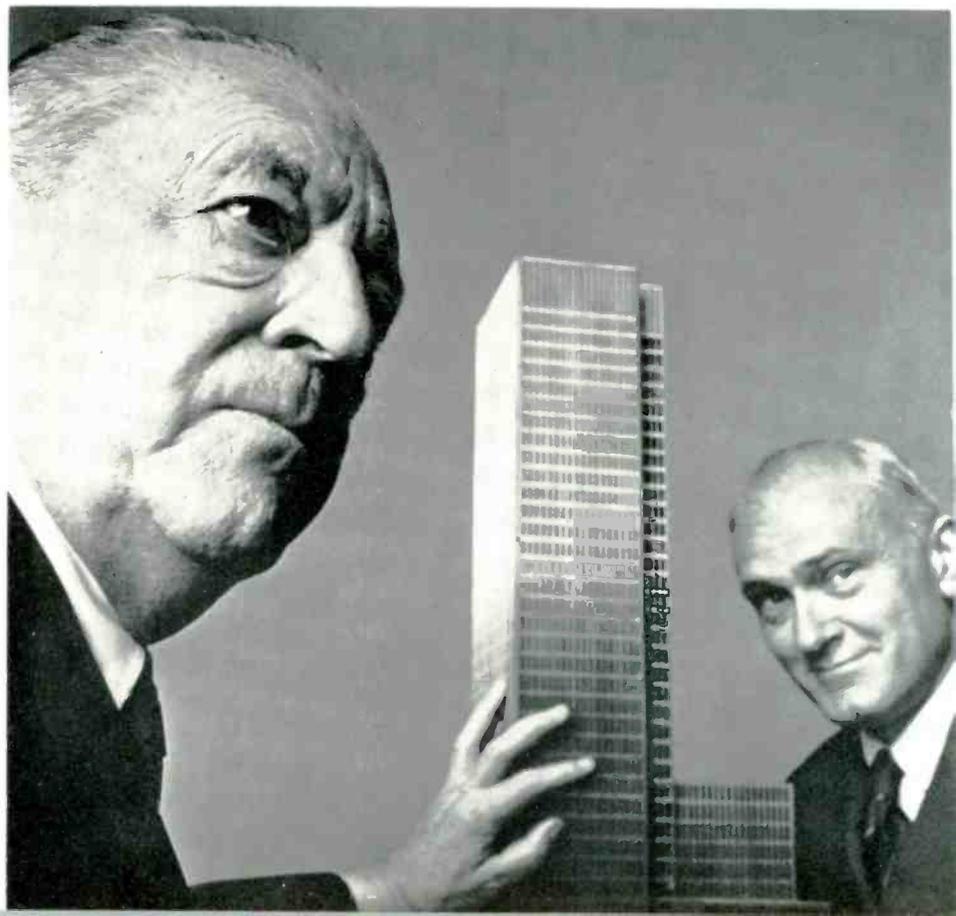
466

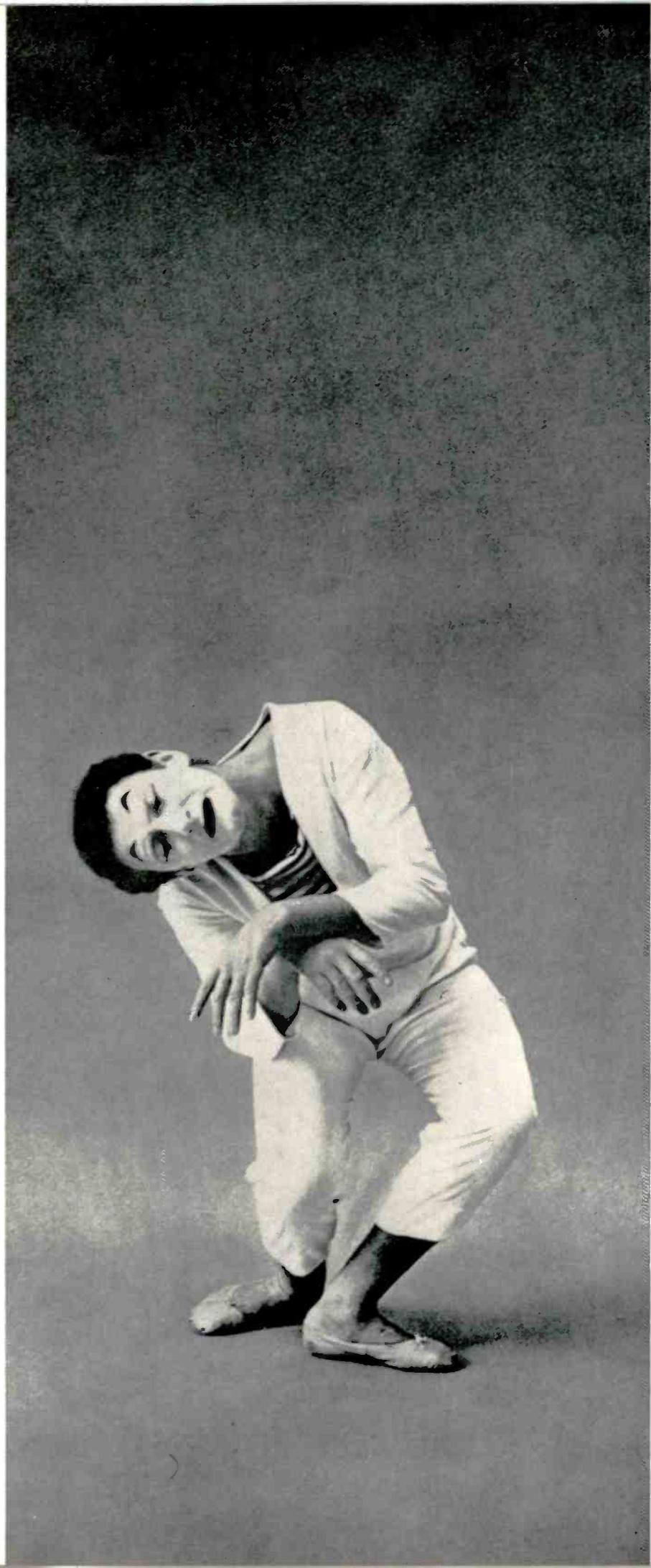
466 *Art Director:* Art Kane
Photographer: Alex dePaola
Publisher: Triangle Publications, Inc.
Publication: Seventeen Magazine

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

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

467





468

FASHION & TRAVEL

FIFTY CENTS ISSUE NO. 2, 19



MINUTES AWAY:

THE AMERICAN WEEKEND

HOURS AWAY!

THE MEDITERRANEAN

50 VACATION IDEAS

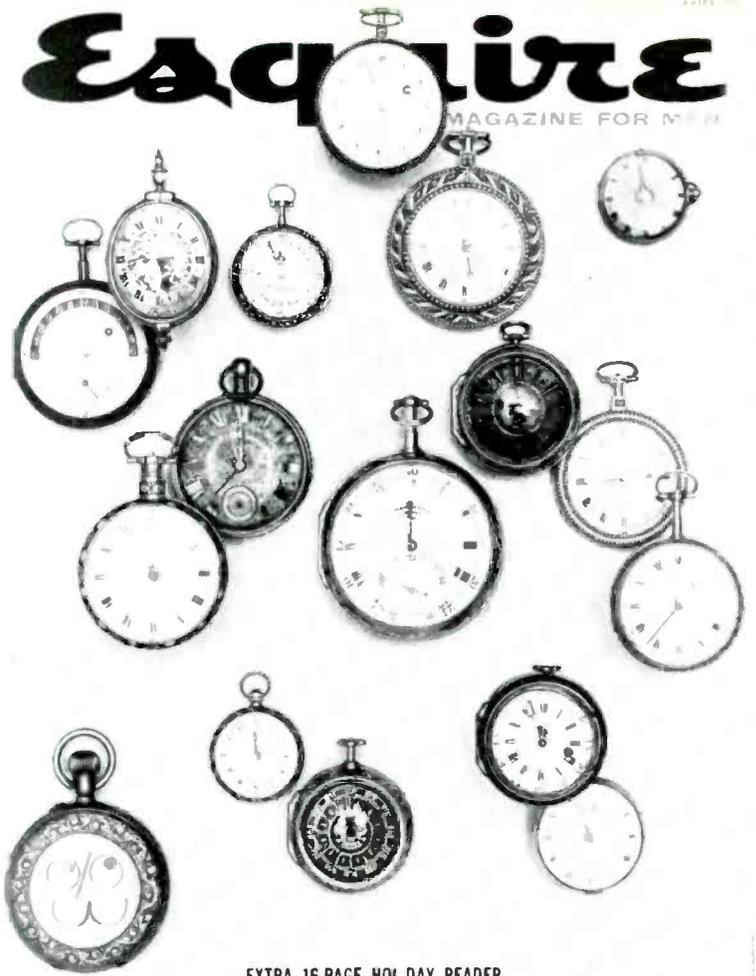
469

Award for Distinctive Merit

WEDNESDAY ISSUE - JANUARY, 1936

Esquire

MAGAZINE FOR MEN



EXTRA 16-PAGE HOLIDAY READER

470

472

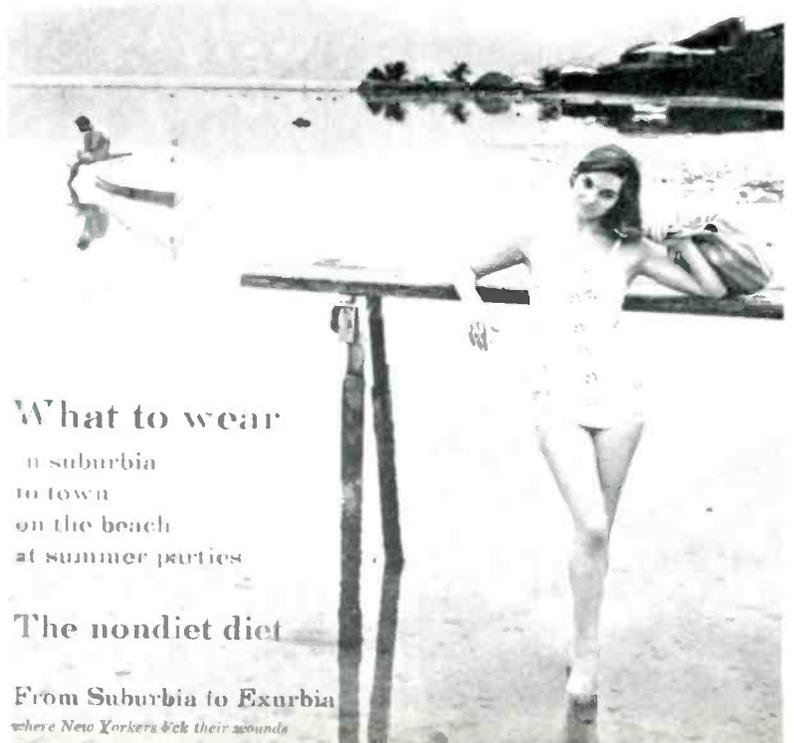
Mademoiselle

Jan 1955
55 cents

469 *Art Director:* Bert Stern
Photographer: Bert Stern
Publication: Fashion & Travel Magazine

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

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



What to wear

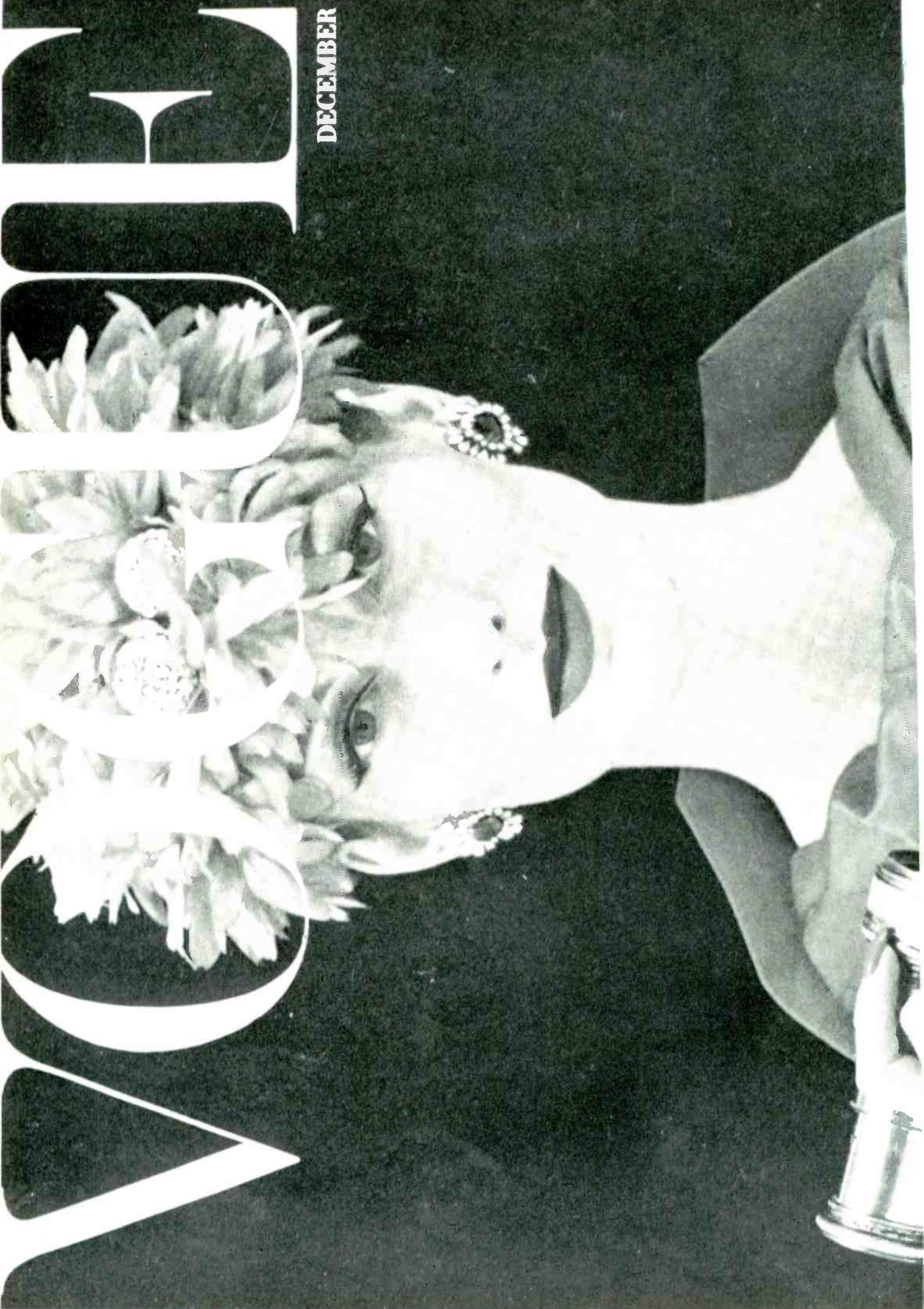
in suburbia
to town
on the beach
at summer parties

The nondiet diet

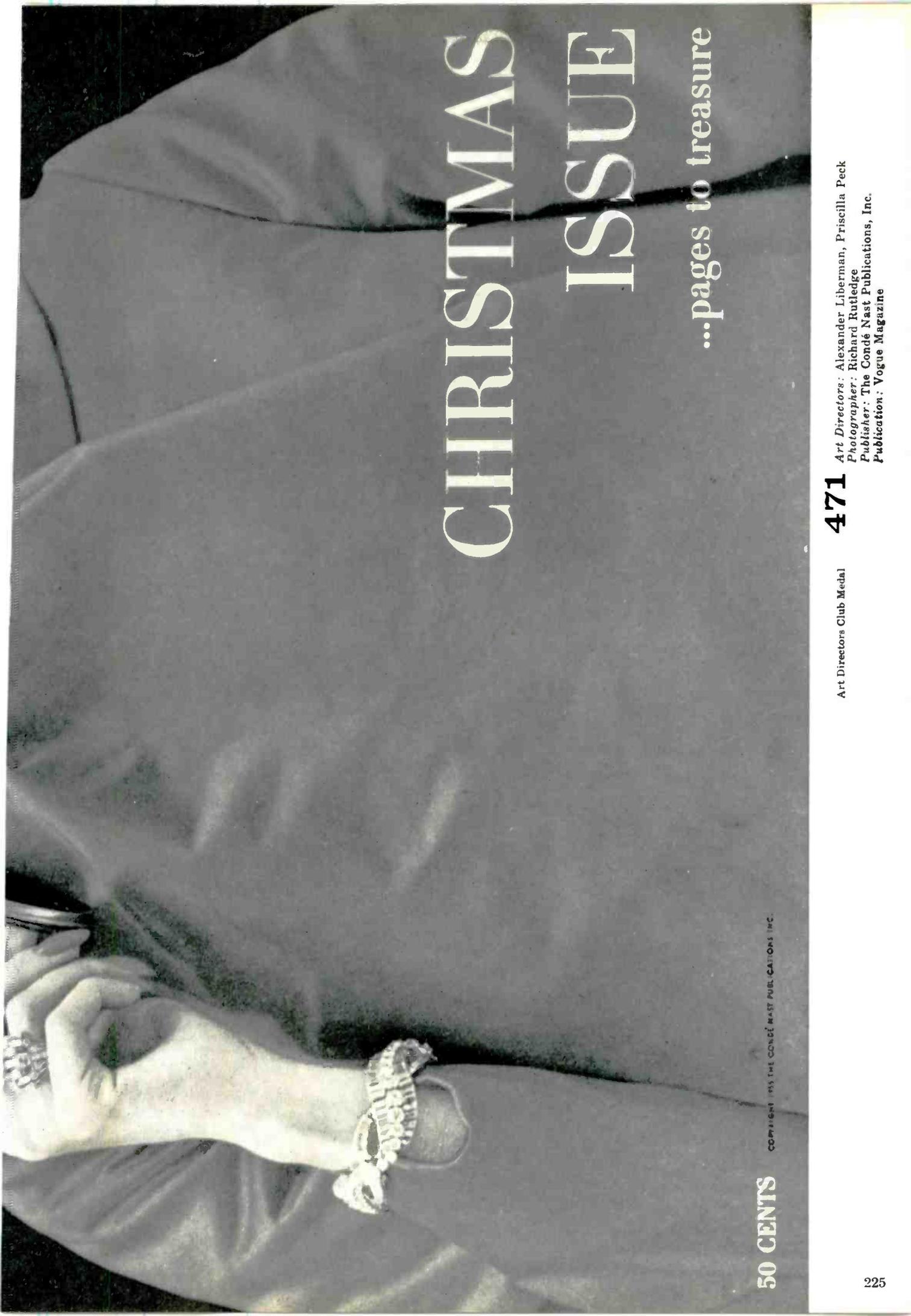
From Suburbia to Exurbia
where New Yorkers pick their wounds

BEVERLY

DECEMBER



PHOTOGRAPH BY [unreadable]



CHRISTMAS ISSUE

...pages to treasure

50 CENTS

COMPONENT 1955 THE CONDÉ NAST PUBLICATIONS INC.

Art Directors Club Medal

471

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

JULY

VOGUE

473

Summer Full
of Change

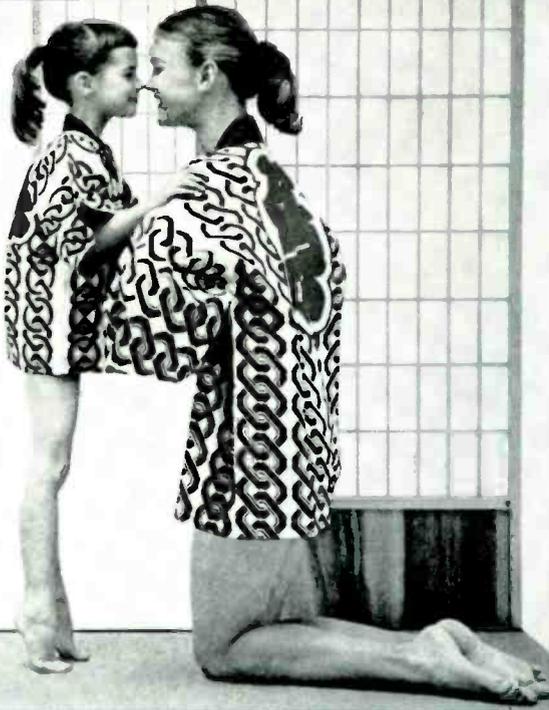
Revolution in Stockings
New Space Plan for Apartment Life
Washable Satin Fashions
New Glove Behaviour
Gauzy Wools for Summer Wearing

Pretty Watches: Waterproofed
Easy Meal-planning: 67 Summer Menus
The Raucous Coat
Life Extension for Cottons, Tweeds
Plus:
"How Many Books in a Lifetime?"
Monet, Father of the Modernists
Vogue's "Fashions for Fiction": Joyce Cary story; star cast, dressed by Vogue

50 CENTS

LIFE

THE KENTUCKY DERBY SPECTACLE
SPRING BIRDS—BY EISENSTAEDT



THE U.S. TAKES UP
STYLE OF THE EAST

20 CENTS

MAY 16 1955

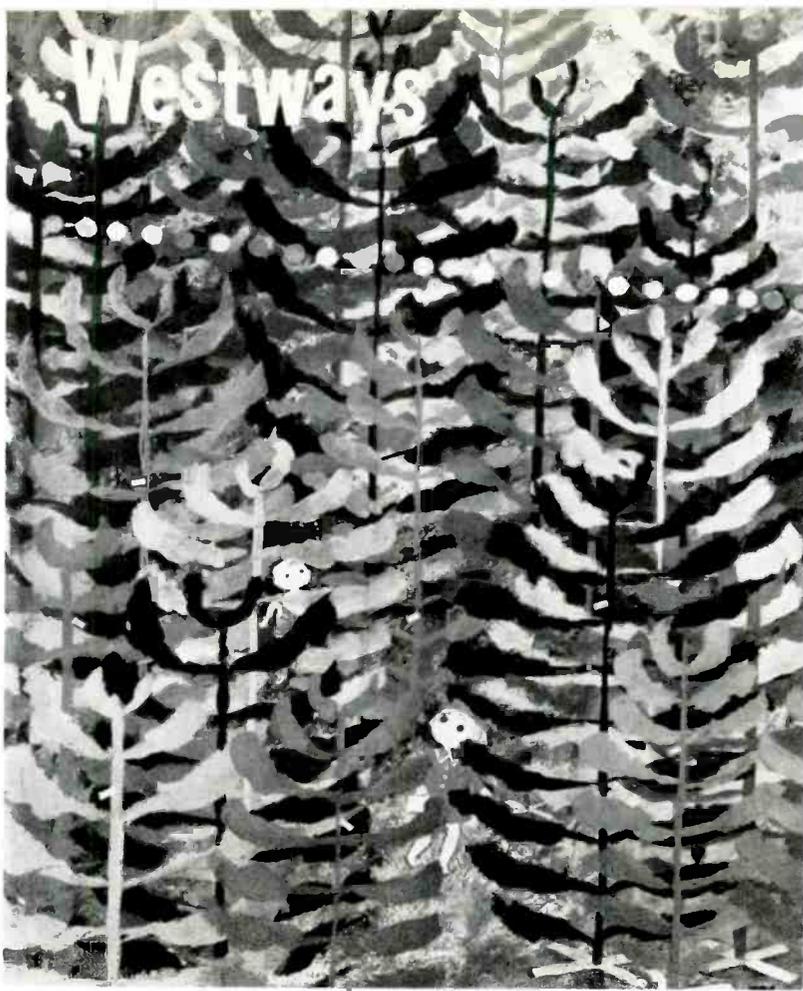
476

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

474 *Art Directors:* James deVries,
Louis Sardella
Artist: Grandma Moses
Publisher: The Crowell-Collier
Publishing Co., Inc.
Publication: Collier's Magazine

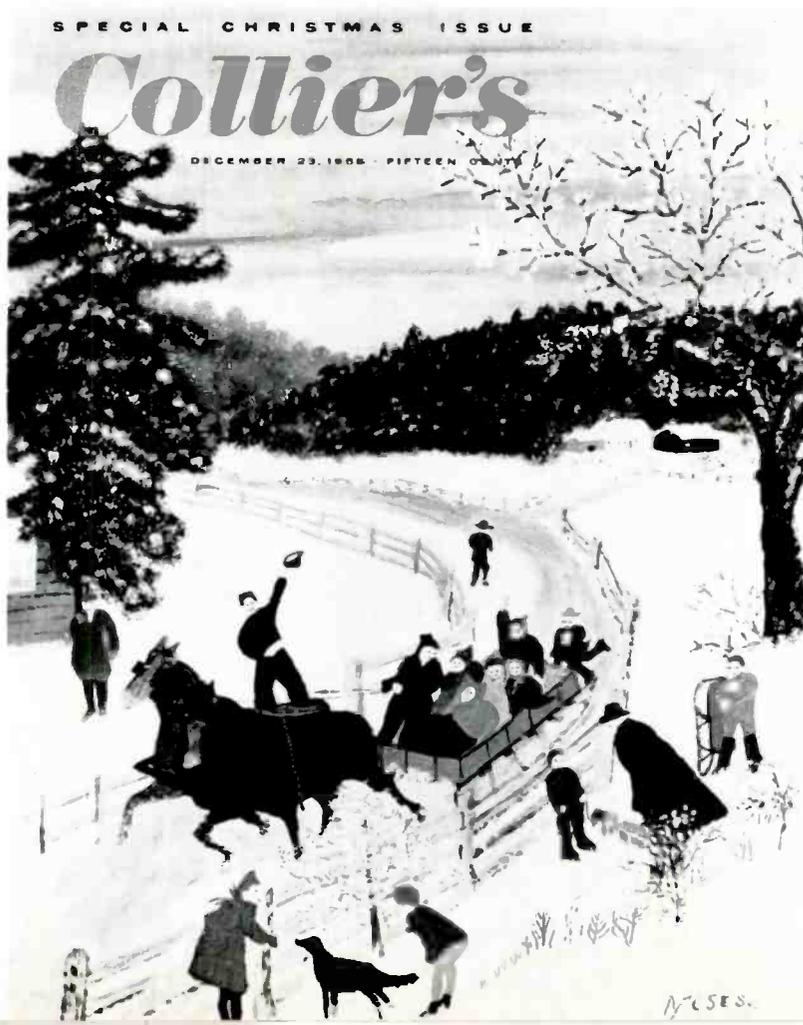
475 *Art Director:* Lowell Butler
Artist: Bill Tara
Publisher: Automobile Club of
Southern California
Publication: Westways Magazine

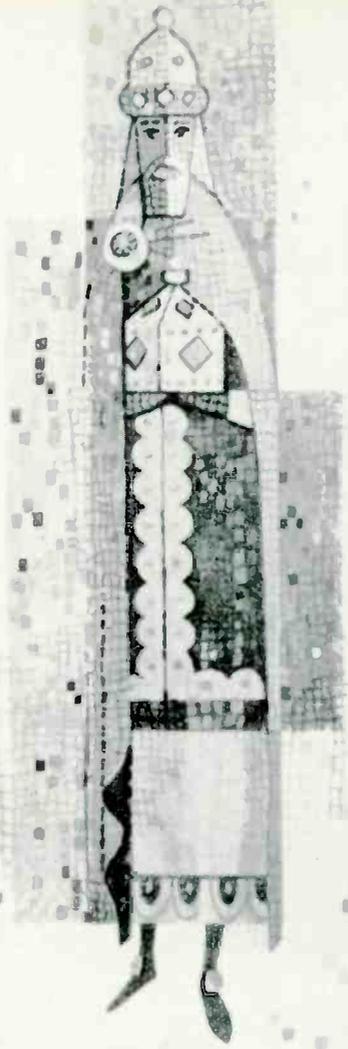
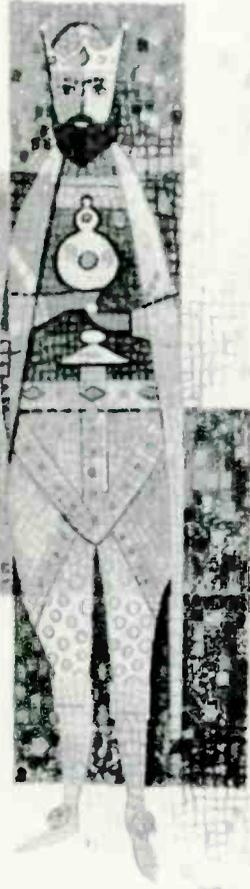
476 *Art Director:* Charles Tudor
Photographer: Mark Shaw
Publisher: Time, Inc.
Publication: Life Magazine



475

474



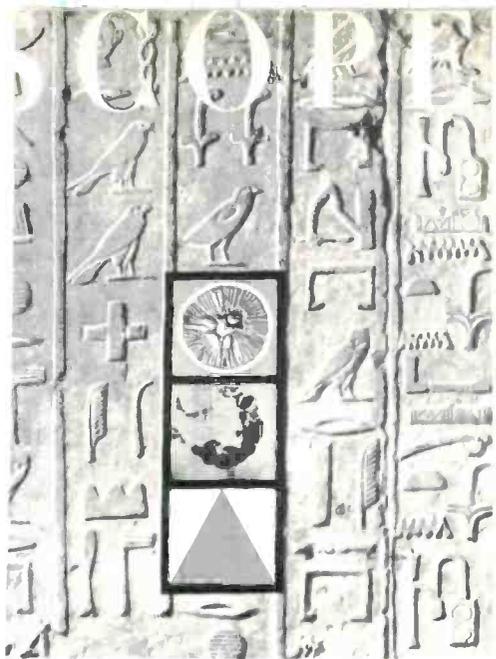


What's
New

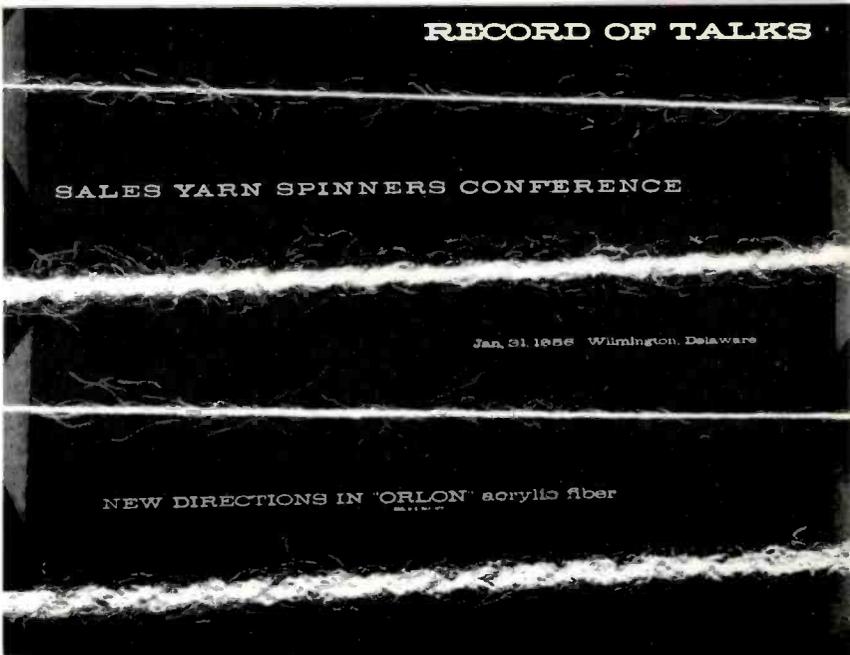
Special Christmas Edition 1955

225

Award for Distinctive Merit



226



227

225

Art Director: De Forest Sackett
Artist: Albert Pucci
Advertiser: Abbott Laboratories

226

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

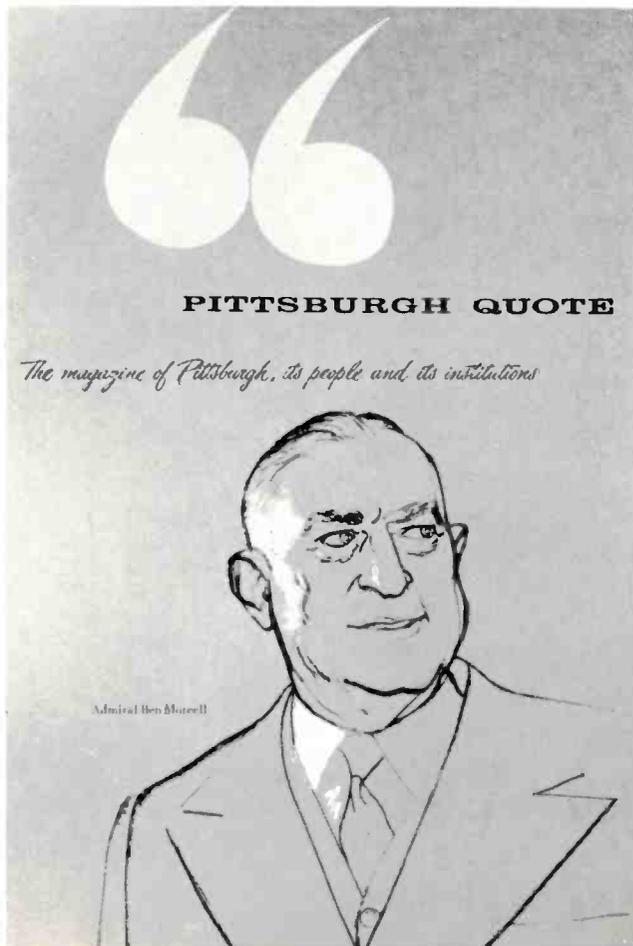
227

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

229

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

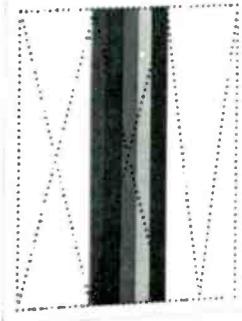
229



cargoes 25



anniversary



cargoes



6

POSTERS AND POINT OF SALE

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

HAROLD HOLT, VICE-PRESIDENT AND RESEARCH DIRECTOR OF OUTDOOR ADVERTISING, INC.



Inside America's happiest dogs!



137 Art Directors Club Medal

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

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

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

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

141 *Art Director:* Herbert Noxon
Artist: Roy Spreter
Agency: McCann-Erickson, Inc.
Advertiser: National Biscuit Company



The only line longer and lower
than **FORD!**

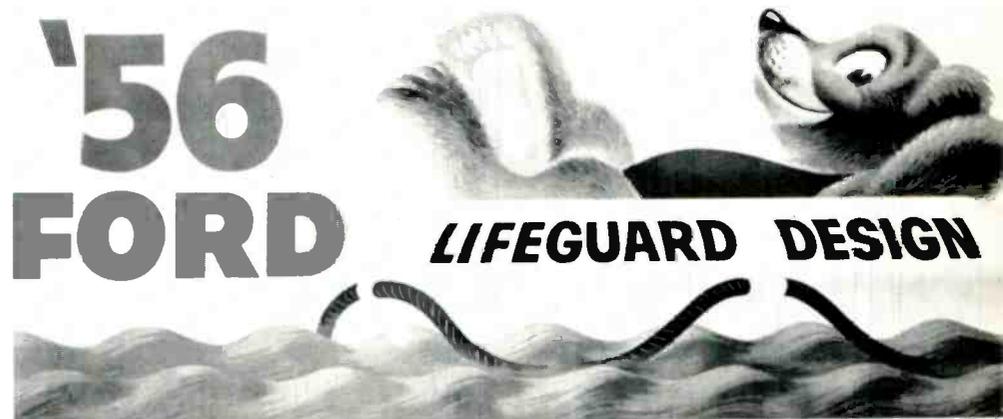
COME IN! SEE AND TEST DRIVE A '56 FORD TODAY!

138



The car with the
biggest following!
FORD

139



'56
FORD

LIFEGUARD DESIGN

140

141



Mom - we need more **RITZ**

Kissin' cousin of the Thunderbird... '56 **FORD**



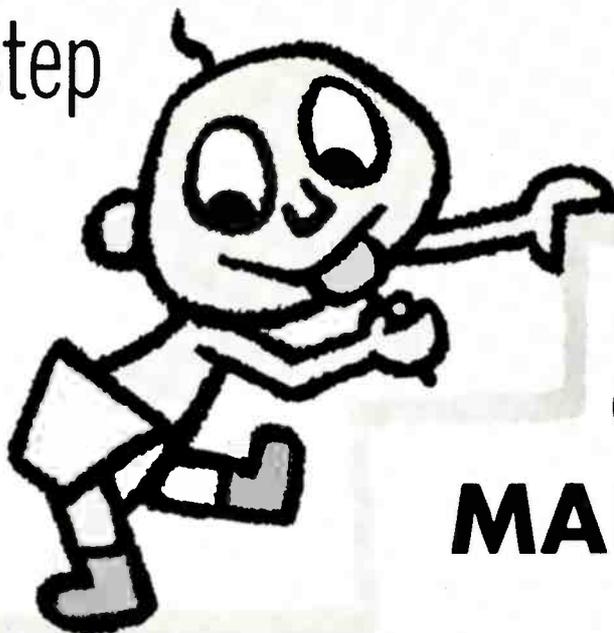
COME IN . . . TRY THUNDERBIRD POWER IN THE '56 **FORD**

142

143

His next step
should be

**A THRIFT
ACCOUNT**



THE
**CHASE
MANHATTAN**
BANK

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Safeway's (the) place
to buy...



144

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

143 *Art Director:* Howard Wilcox
Artist: Howard Wilcox
Agency: Cunningham & Walsh, Inc.
Advertiser: The Chase Manhattan Bank

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

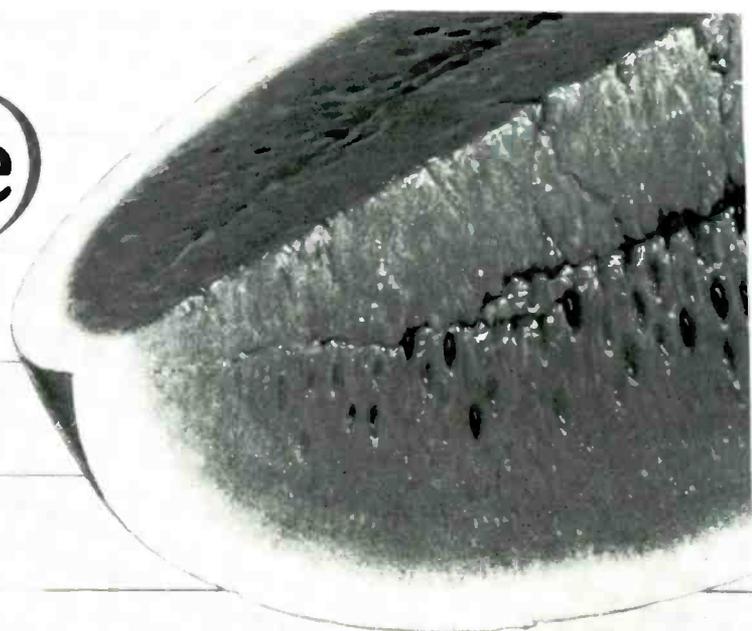
145 *Art Director:* Saul Bass
Artists: Saul Bass, Ettore Firenze
Agency: Brisacher, Wheeler & Staff
Advertiser: Pabco Paint Company

145



LOOK
AHEAD-
PAINT
WITH
PABCO

Safeway's (the)
place to buy
MELONS



146 Award for Distinctive Merit

147

Safeway's (the)
place to buy...



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

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

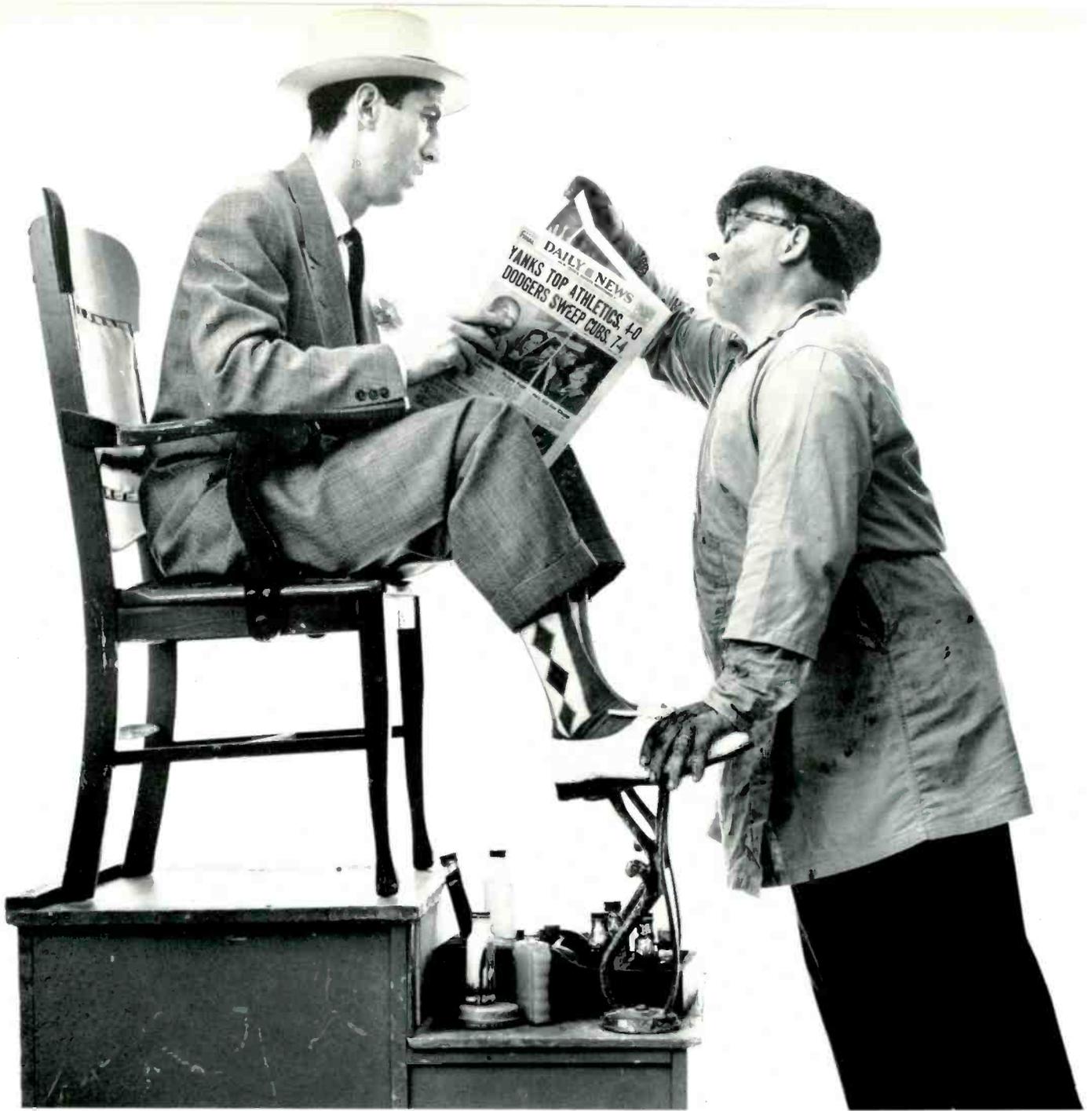
148 *Art Director: Louis Silverstein
Artist: Ludwig Bemelmans
Advertiser: The New York Times, Promotion Dept.*

148 Award for Distinctive Merit

YOU GET MORE IN THE NEW YORK TIMES

more news — more enjoyment — read it every day





149 Art Directors Club Medal

149 *Art Director:* Howard Wileox
Photographer: Howard Zieff
Agency: Cunningham & Walsh, Inc.
Advertiser: New York Daily News

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

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

152 *Art Director:* Jerome Parker
Artist: Bern Hill
Advertiser: American Airlines

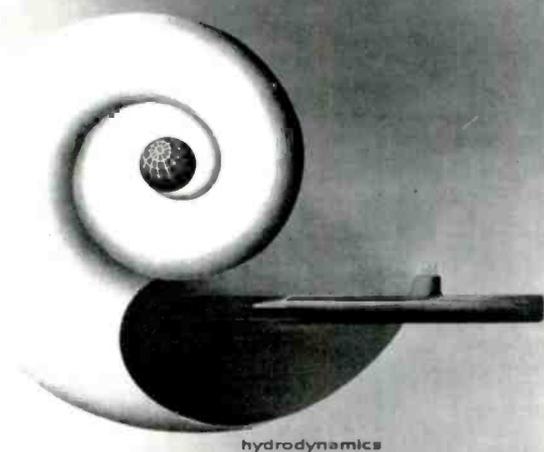


150

152

151

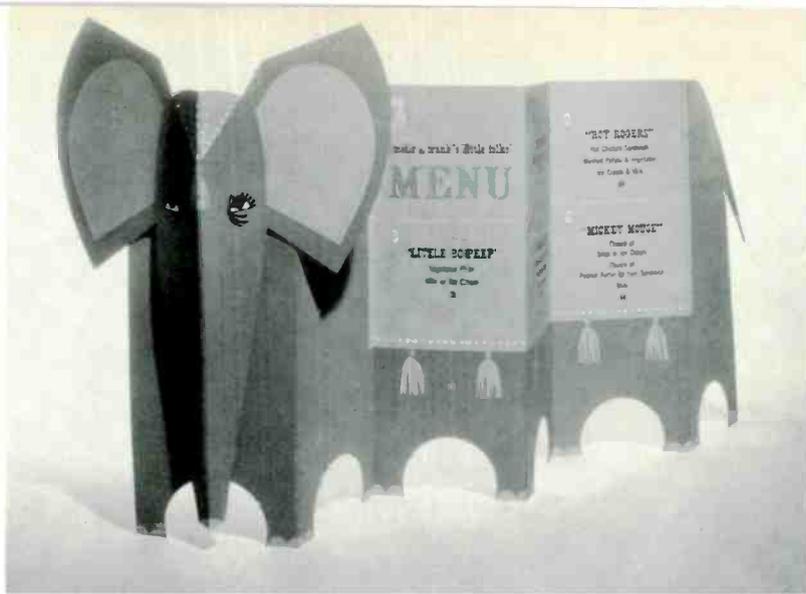
l'atome au service de la paix



GENERAL DYNAMICS

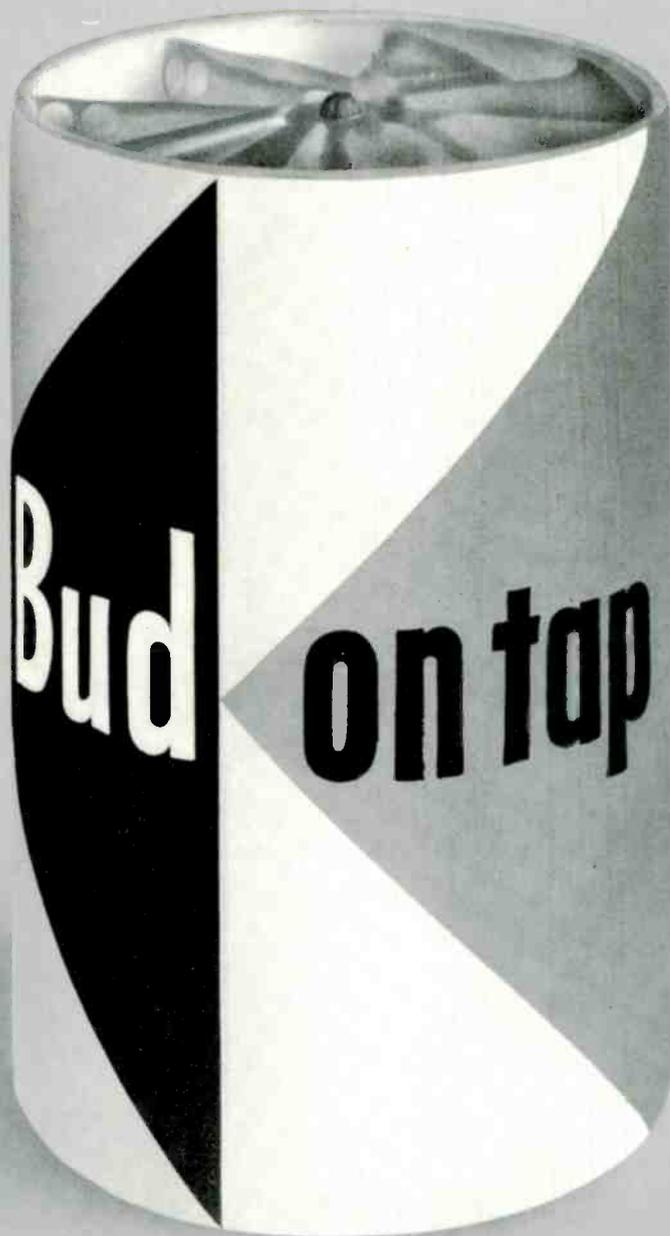


AMERICAN AIRLINES

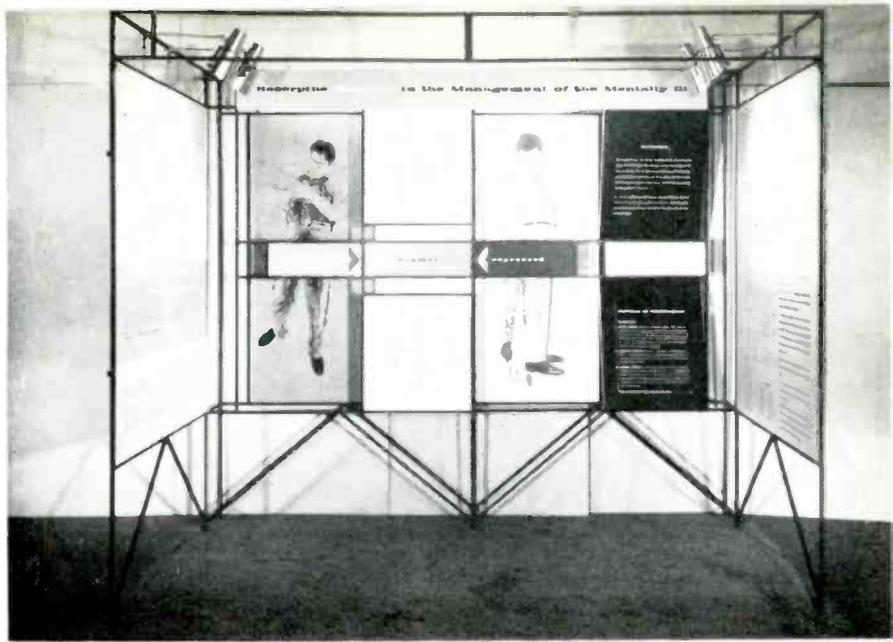


153

154 Award for Distinctive Merit



155



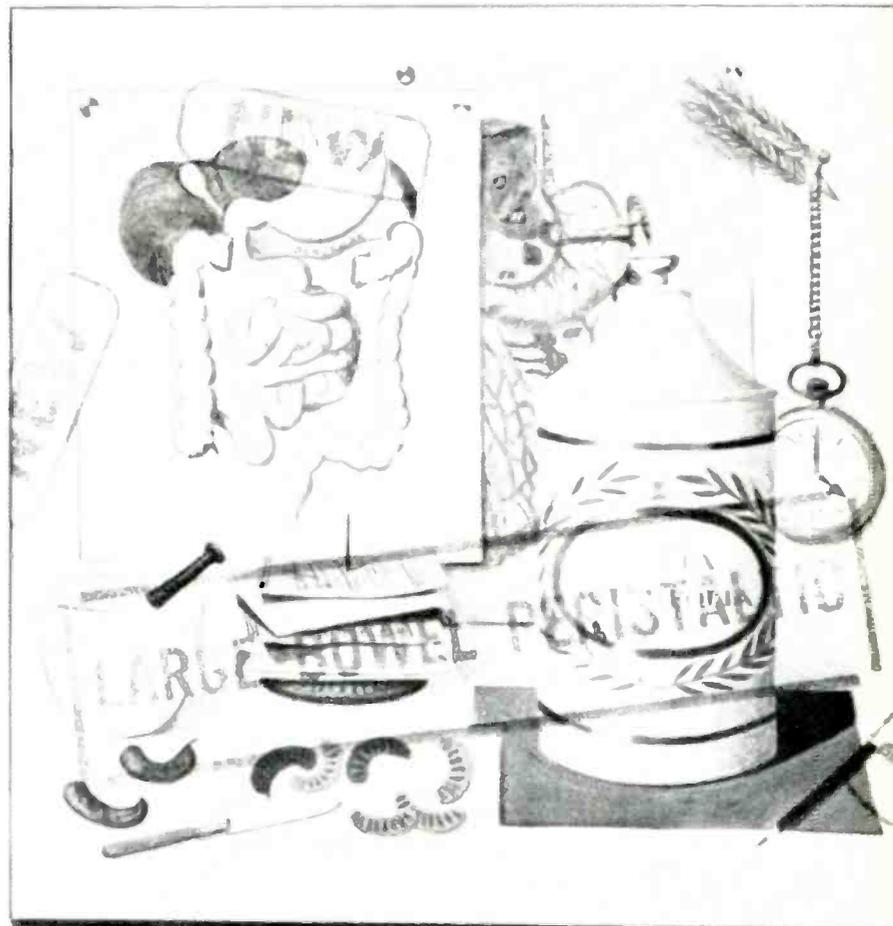
153 *Art Director: Norman Gollin
Artist: Pat Gollin
Agency: Welton Becket & Assoc.
Advertiser: Meier & Frank*

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

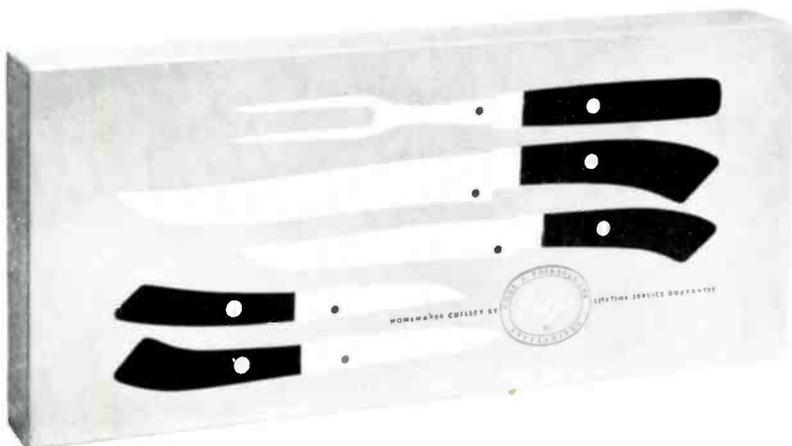
155 *Art Director: J. K. Fogleman
Artist: Anthony Saris
Advertiser: CIBA Pharmaceutical
Products, Inc.*

156 *Art Director: Mordecai Reese Craig
Artist: Fred Eng
Agency: Pharmaceutical Advertising
Associates, Inc.
Advertiser: The Purdue Frederick Co.*

157 *Art Director: George Nelson
Designer: Fred Witzig
Advertiser: Chas. D. Briddell, Inc.*



156



157



161



160

Award for Distinctive Merit **159**



158



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

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

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

161 *Art Director:* Roy Kuhlman
Artist: Roy Kuhlman
Designer: Alfred Zalon
Advertiser: Columbia Records, Inc.

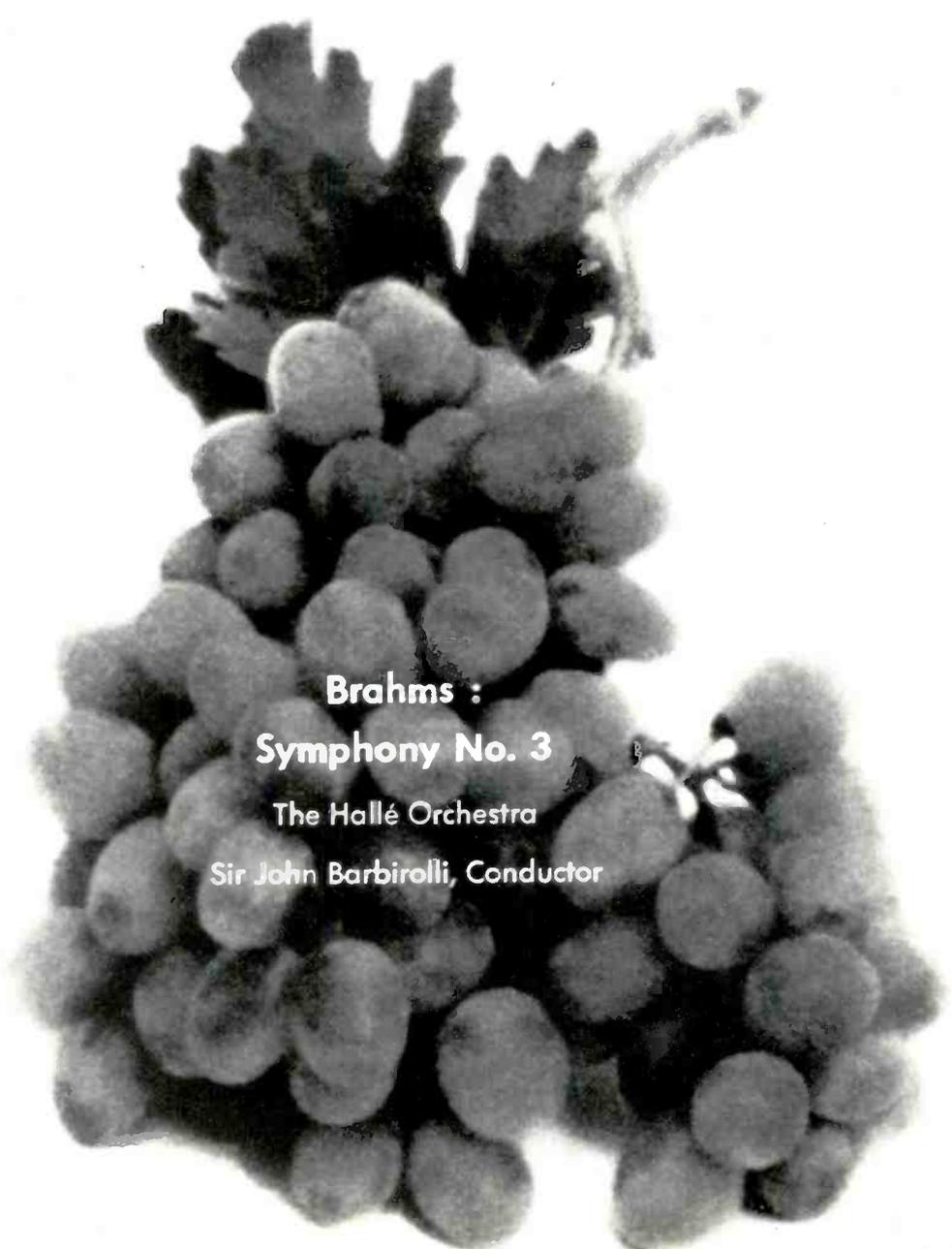
162 *Art Director:* Robert M. Jones
Photographer: Carl Fischer
Designer: Herb Lubalin
Agency: Sudler & Hennessey, Inc.
Advertiser: RCA Victor

162 Award for Distinctive Merit

RCA VICTOR
LBC-1042
BLUEBIRD CLASSICS



Brahms :
Symphony No. 3
The Hallé Orchestra
Sir John Barbirolli, Conductor



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

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

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

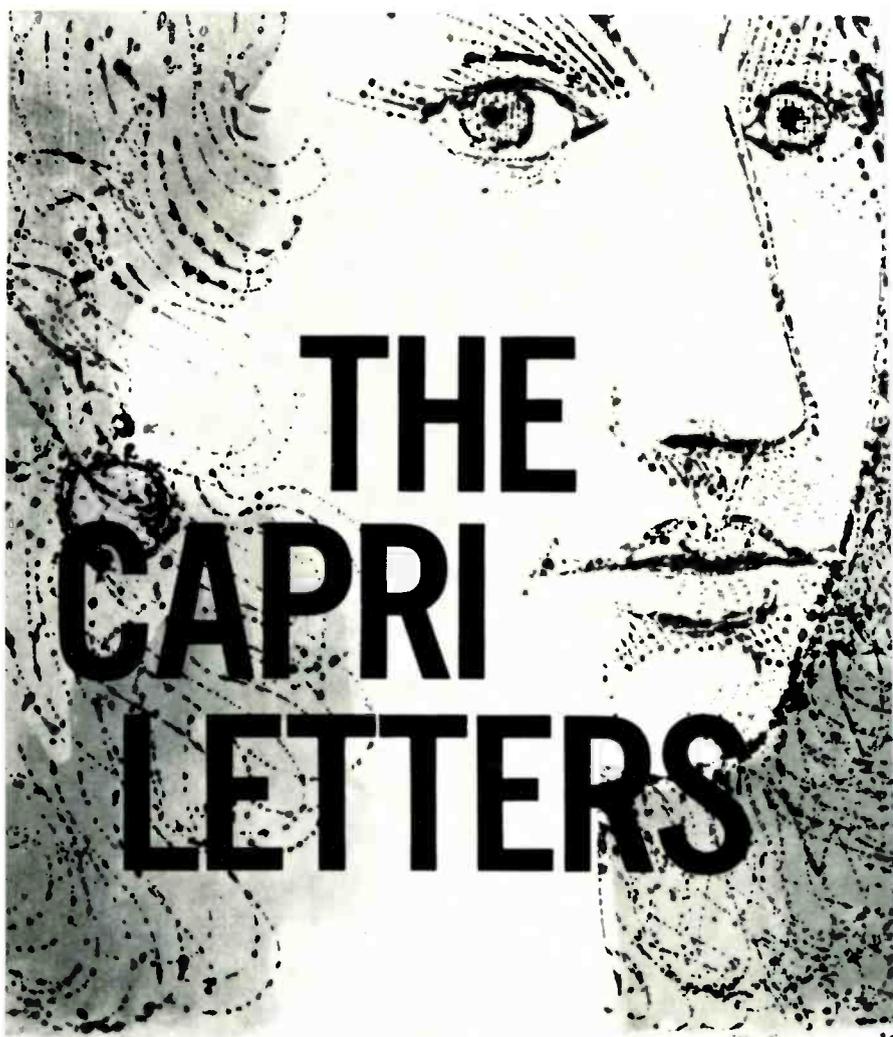
166 *Art Director:* Andy Warhol
Artist: Andy Warhol
Publisher: Noonday Press



Old Rockin' Chair Hoagy Carmichael

Bix Beiderbecke Jimmy Dorsey
Tommy Dorsey Bud Freeman
Benny Goodman Gene Krupa
Eddie Lang Bubber Miley
Jack Teagarden Joe Venuti

163



a novel by **MARIO SOLDATI**

164



\$1.25 net



165

166



Jacket design by Andy Warhol

Monday Press

Paul Van Kempen *conducting the*
Orchestre des Concerts Lamoureux

serenade in C major for string orchestra, op. 48
mozartiana (suite no. 4 in G major, op. 61)



170

168

167

169

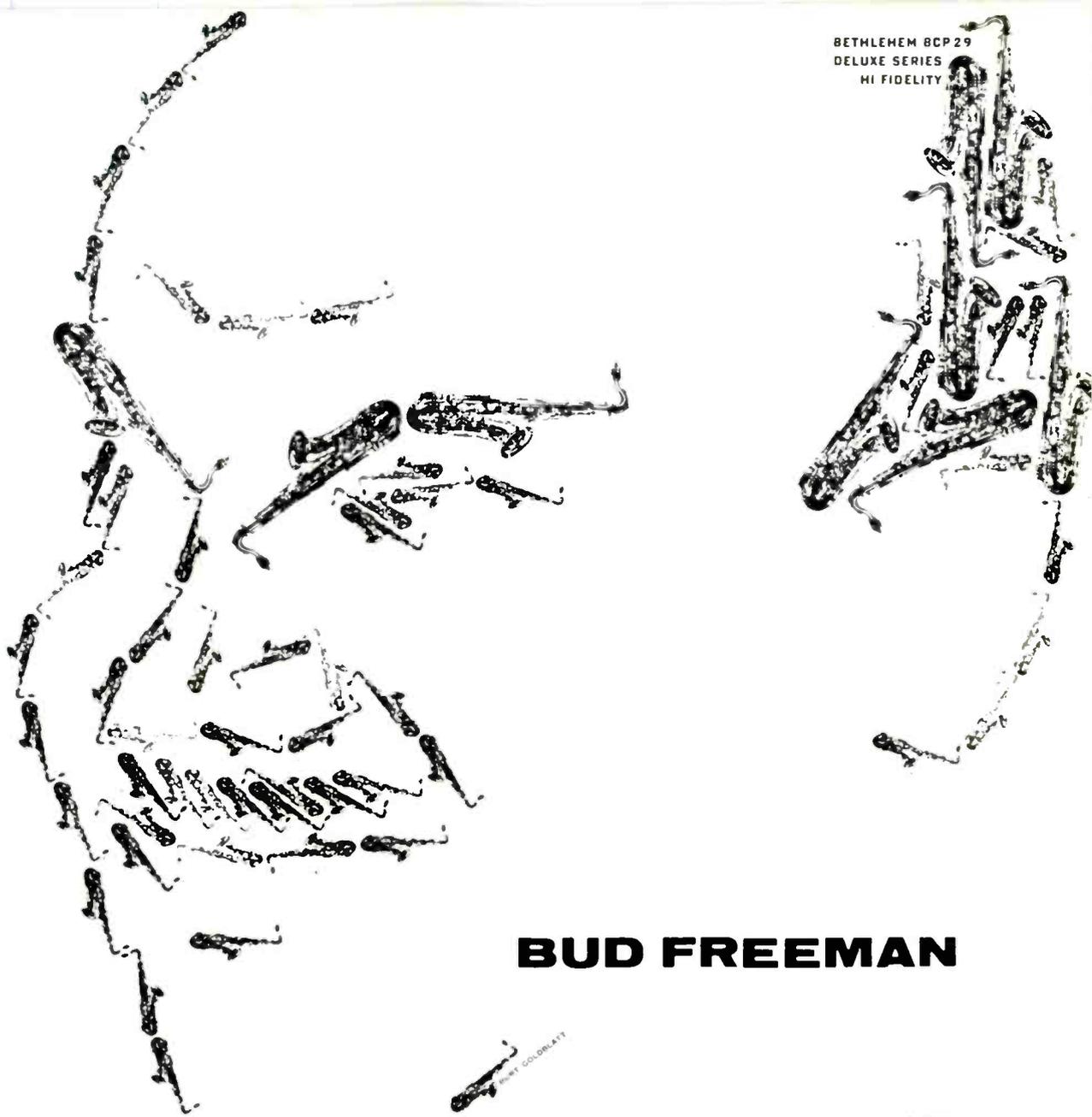
Award for Distinctive Merit



Jazz
goes
to
post
graduate
school

THE ART HARRIS TRIO

BETHLEHEM BCP 29
DELUXE SERIES
HI FIDELITY



BUD FREEMAN

Art Directors Club Medal **171**

167 *Art Director:* S. Neil Fujita
Artist: Ben Shahn
Advertiser: Columbia Records, Inc.

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

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

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

171 *Art Director:* Burt Goldblatt
Artist: Burt Goldblatt
Advertiser: Bethlehem Record Co.



Everyone's roaring
for **JELL-O** tonight



383

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

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

385 *Art Director:* Wilbur Smart
Artist: Jack Wolfgang Beck
Agency: D'Arcy
Advertiser: Coca-Cola Company

385 Award for Distinctive Merit



"He tried to take my

**Drake's
COOKIES"**



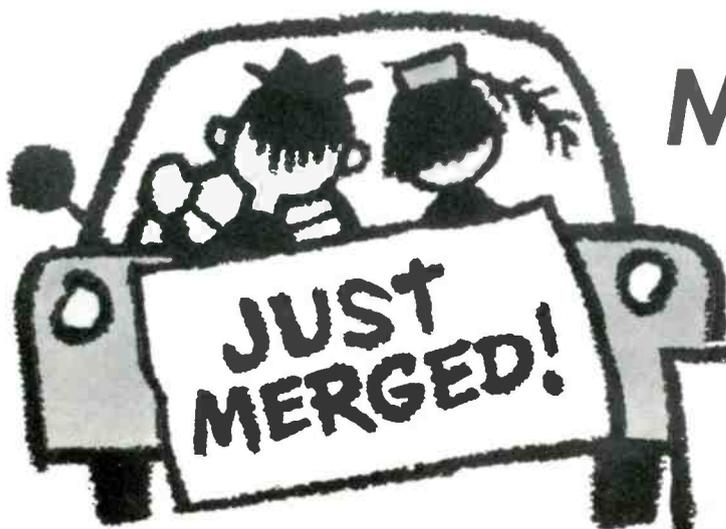
384

Vive la
différence!



Drink
Coca-Cola

MADE IN THE U.S.A.

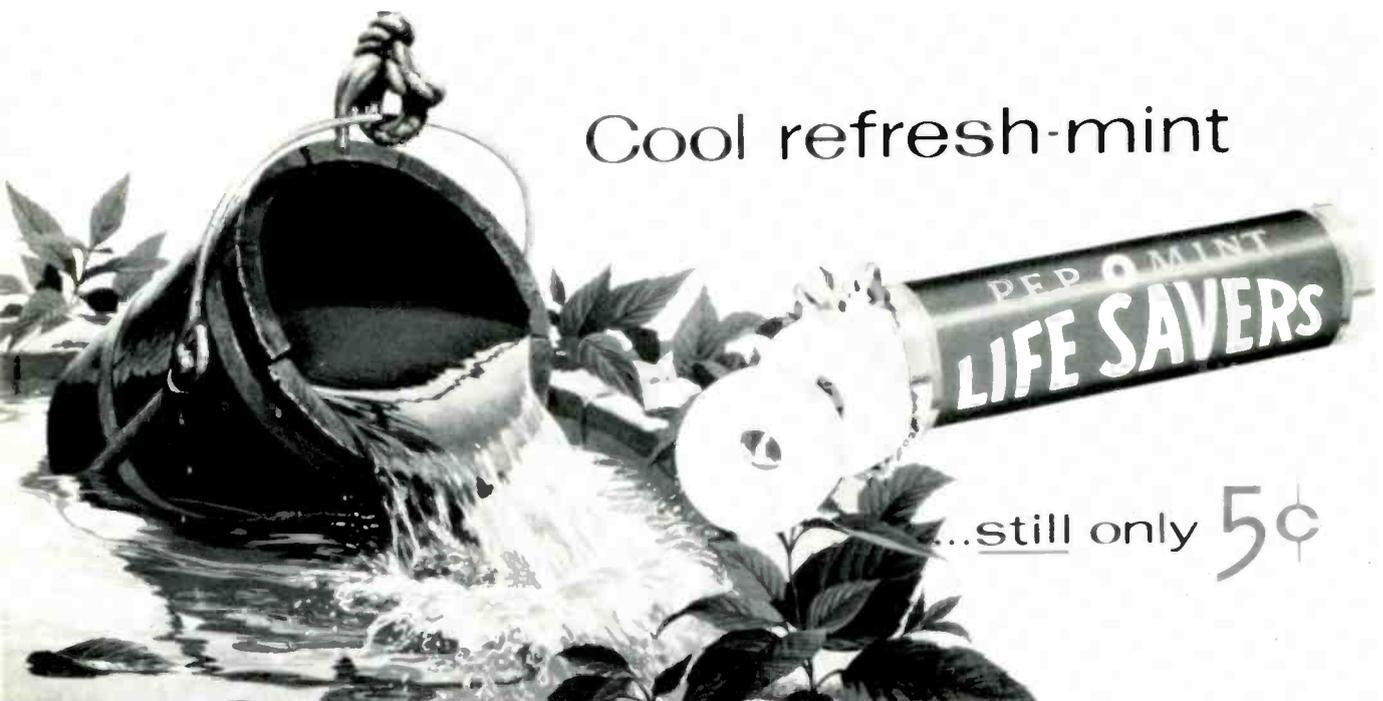


CHASE MANHATTAN BANK



MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

386



Cool refresh-mint

PEPPERMINT
LIFE SAVERS

...still only 5¢

386A



387 Award for Distinctive Merit

386 *Art Director:* Howard Wilcox
Artist: Howard Wilcox
Agency: Cunningham & Walsh, Inc.
Advertiser: The Chase Manhattan Bank

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

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

CRUISE TO SOUTH AMERICA



MOORE-McCORMACK LINES

388

389

388

Art Director: Arthur Harris
Artist: Julio De Diego
Agency: Young & Rubicam, Inc.
Advertiser: Moore-McCormack Lines Inc.

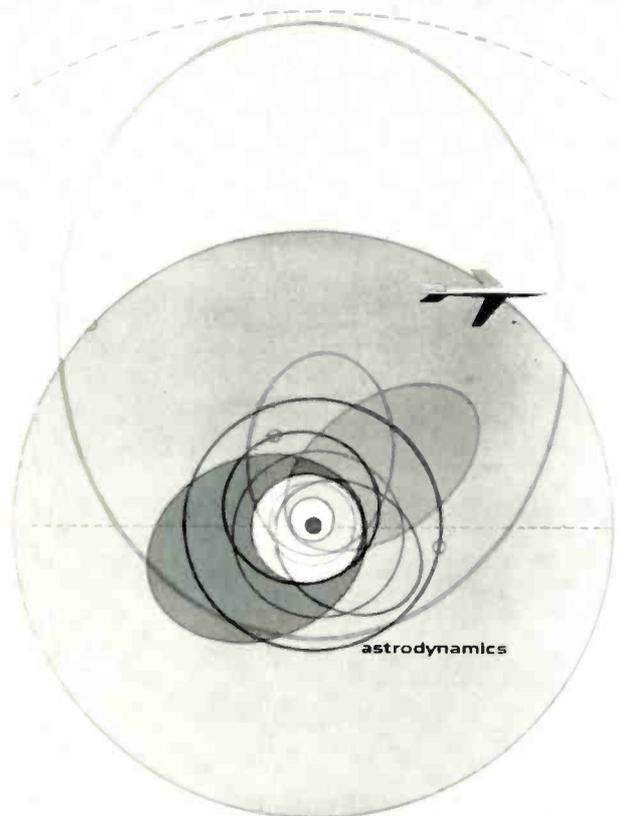
389

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

390

Art Director: Joseph Binder
Artist: Joseph Binder
Agency: Kindred McLean & Co.
Advertiser: U.S. Navy Chaplains Div.

Атомы на службе мира



GENERAL DYNAMICS



H E L P F U L N E S S

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

7

DIRECT MAIL AND BOOKLETS

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

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

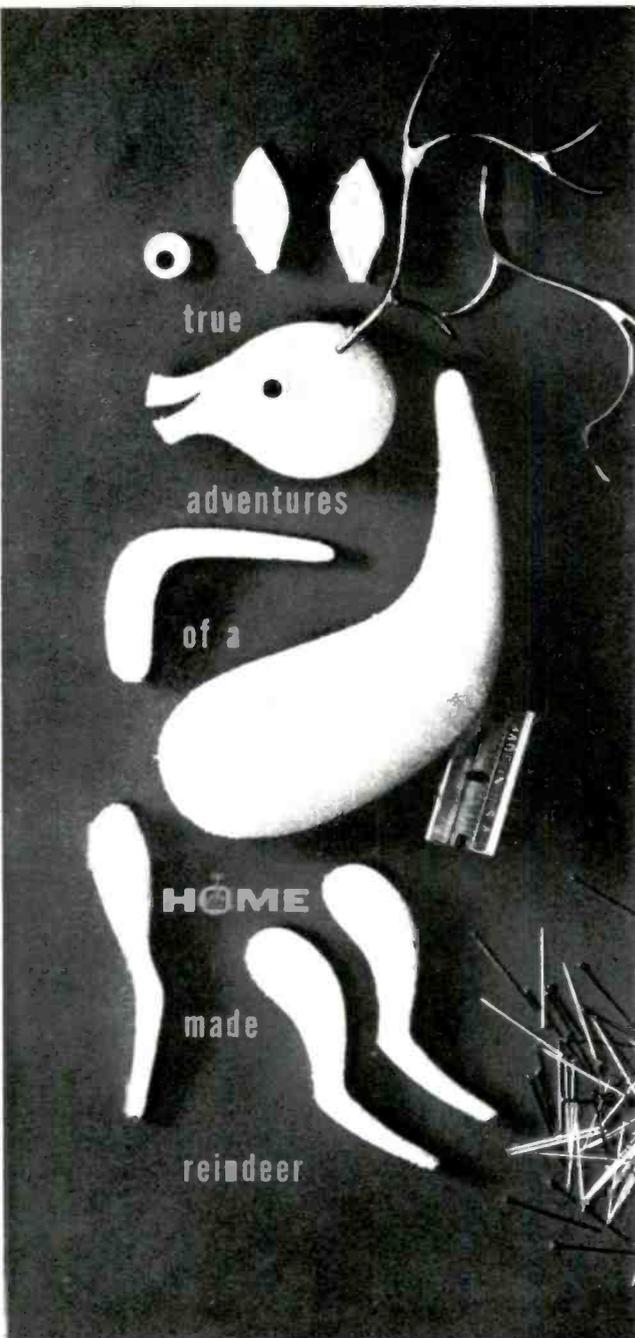
FRANCIS BRENNAN, ART ADVISOR TO THE EDITOR-IN-CHIEF OF TIME, INC.



CBS

Television and Radio Receivers

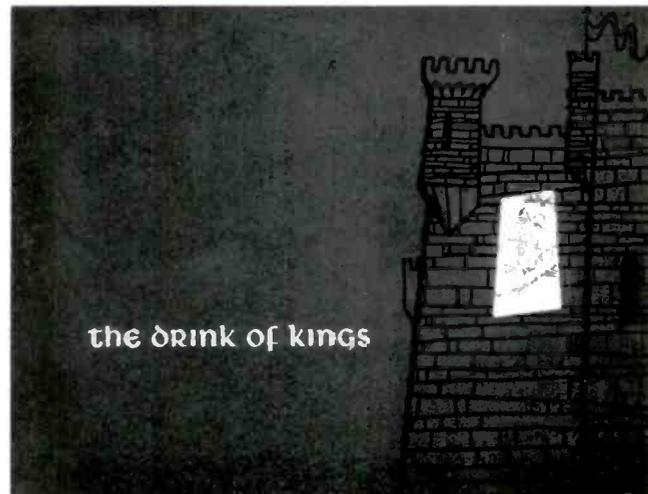
121 Award for Distinctive Merit



122



120



120 *Art Director:* Rudi Wolff
Photographers: Rolf Tietgens, Paul Schutzer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company

121 *Art Director:* Herb Lubalin
Artist: John Pistilli
Photographer: Wendy Hilty
Agency: Ted Bates & Co.
Advertiser: CBS, Columbia

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

123 *Art Directors:* Lloyd Pierce, Marlowe Hartung
Artist: John Solarz, Roy Miller
Agency: Miller, Mackay, Hoek & Hartung
Advertiser: Sicks' Seattle Brewing & Malting Company

123



124 *Art Director:* Edward Blas
Photographer: Bettmann Archive
Agency: Doyle Dane Bernbach, Inc.
Advertiser: The Chemstrand Corp.

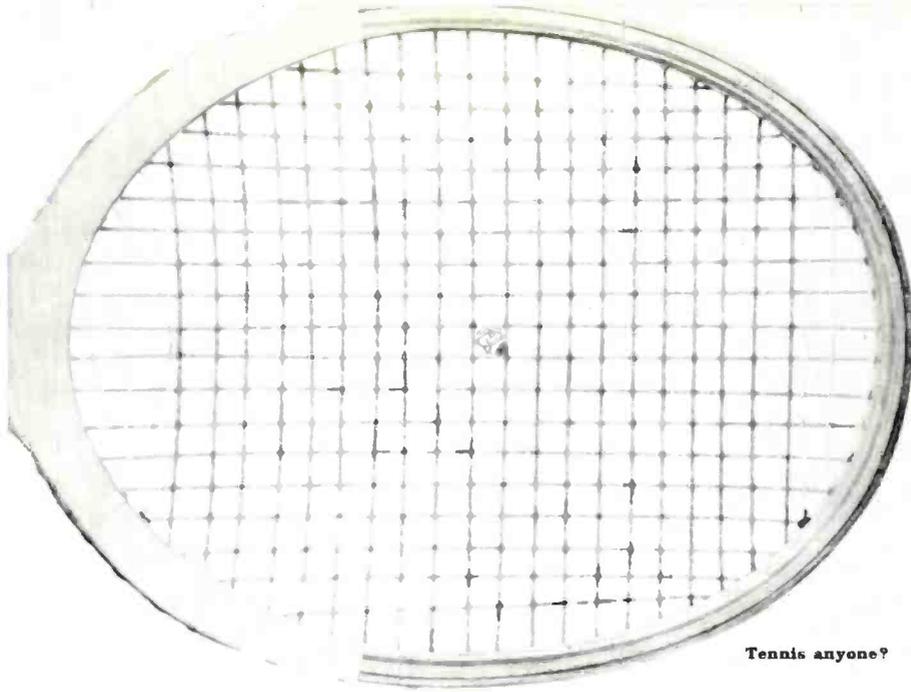
125 *Art Director:* John Graham
Artist: Joseph Low
Advertiser: National Broadcasting Company

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

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

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

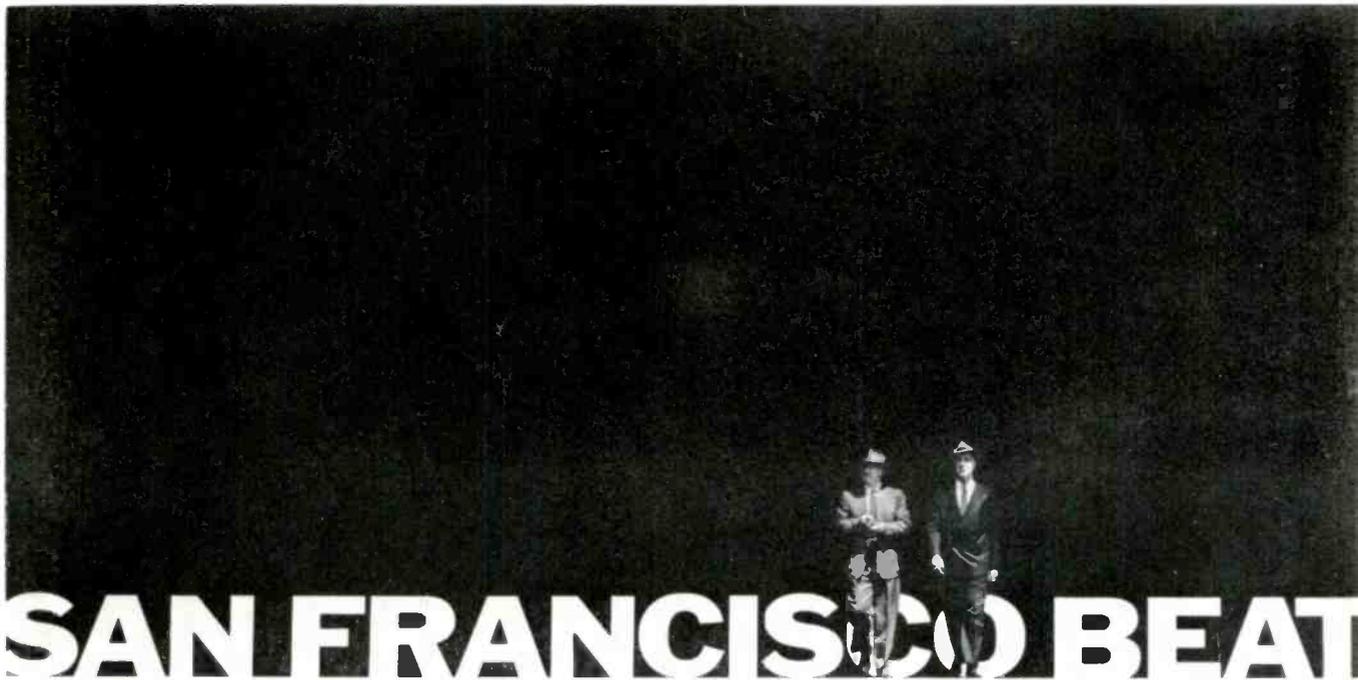




Tennis anyone?

126

127

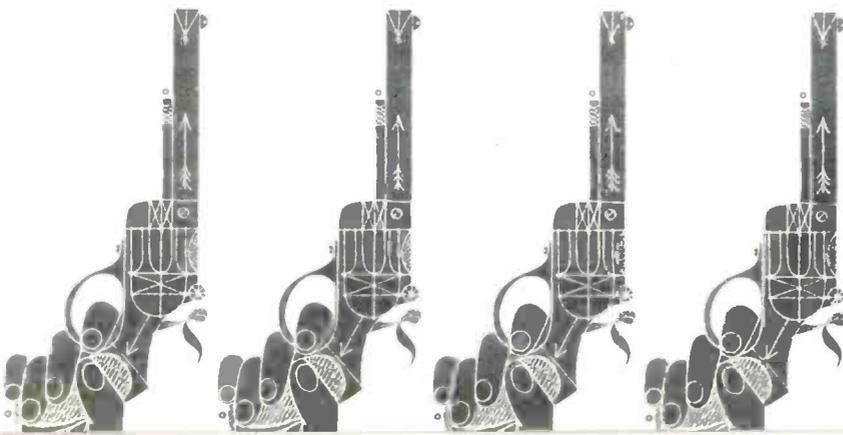


SAN FRANCISCO BEAT

a presentation of CBS Television Film Sales, Inc.

128

FOUR OF A KIND





129 *Art Director:* Robert Nelson
Artist: Robert Nelson
Advertiser: Society of Artists and
Art Directors of Minneapolis

130 *Art Director:* Feliks Topolski
Artist: Feliks Topolski
Publication: Topolski's Chronicle

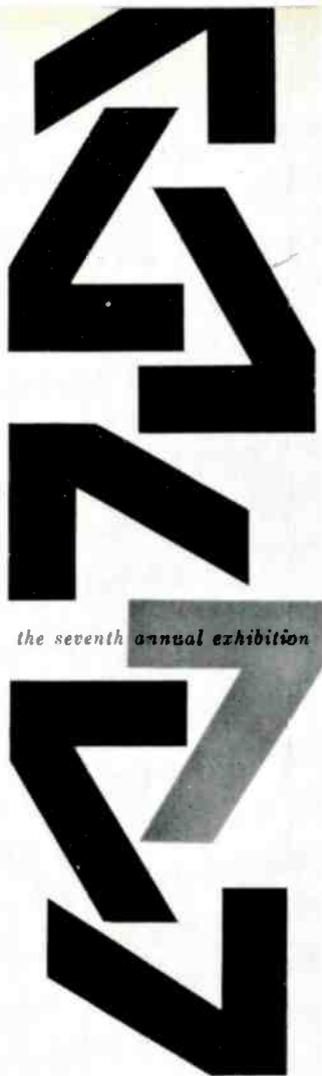
131 *Art Director:* William Taubin
Artist: Walter Einsel
Agency: Douglas D. Simon, Inc.
Advertiser: Einiger Mills, Inc.

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

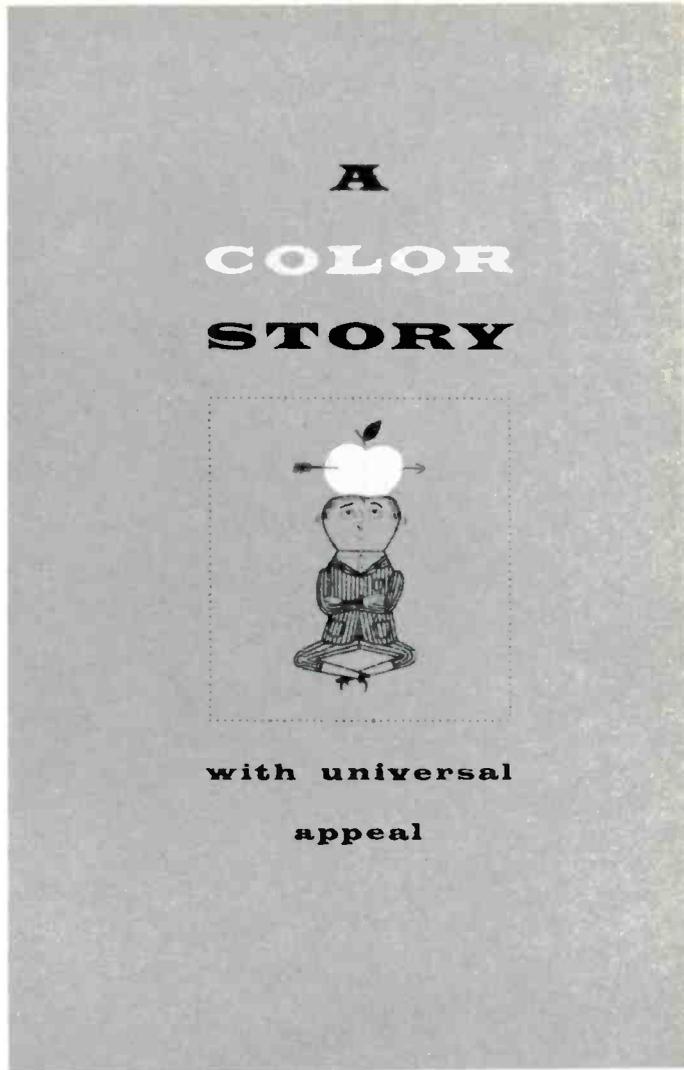
130

Art Directors Club Medal

ENGLAND



129



131

132

THE FARM PROBLEM

a crisis of abundance

presented on SEE IT NOW
with Edward R. Murrow
Thursday, January 26, 1956
10 to 11 pm, CNYT
A CBS Television Network Program



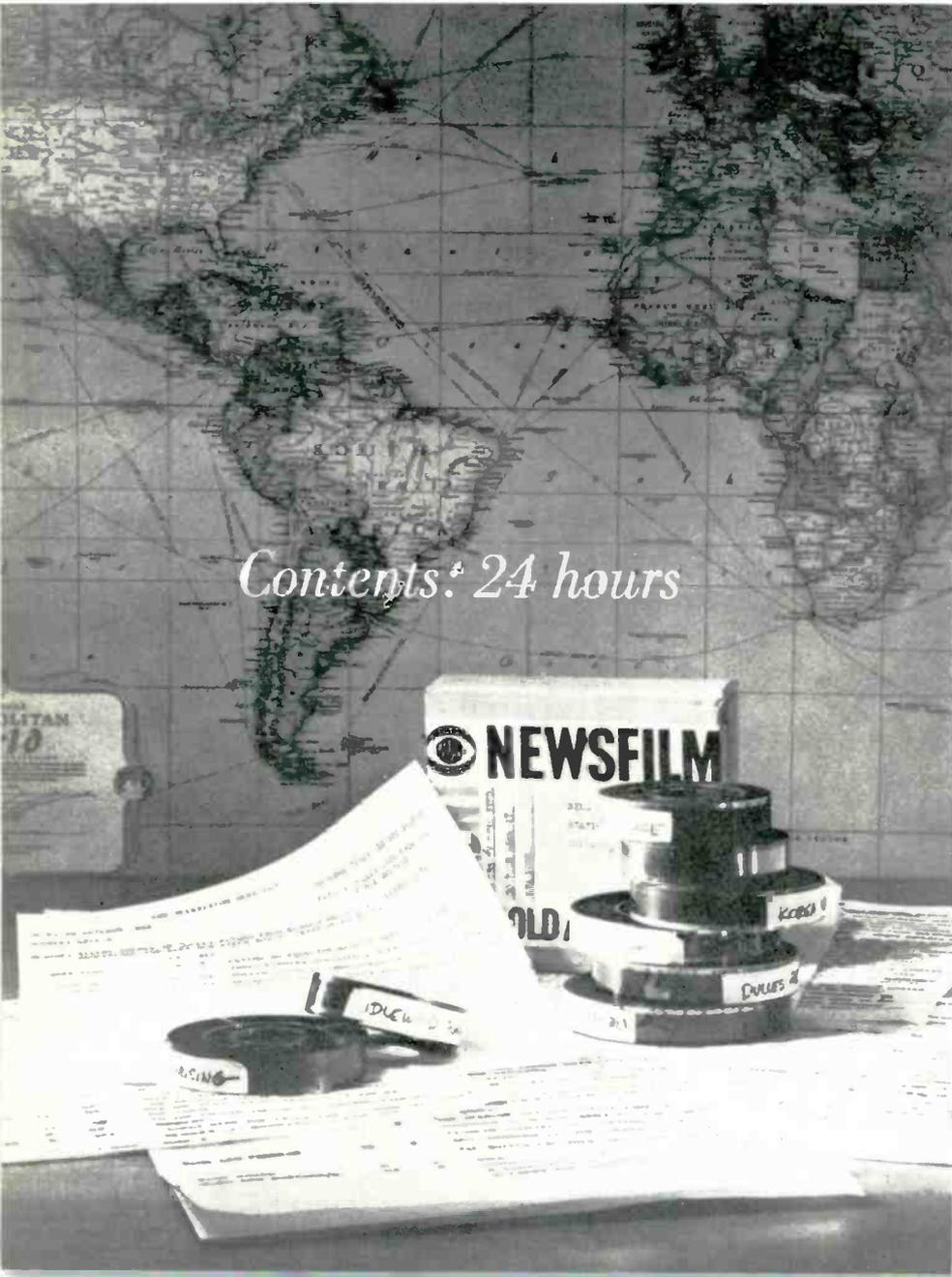
PROJECT TWENTY



Radio Station of The New York Times
WQXR

133

135



Contents: 24 hours

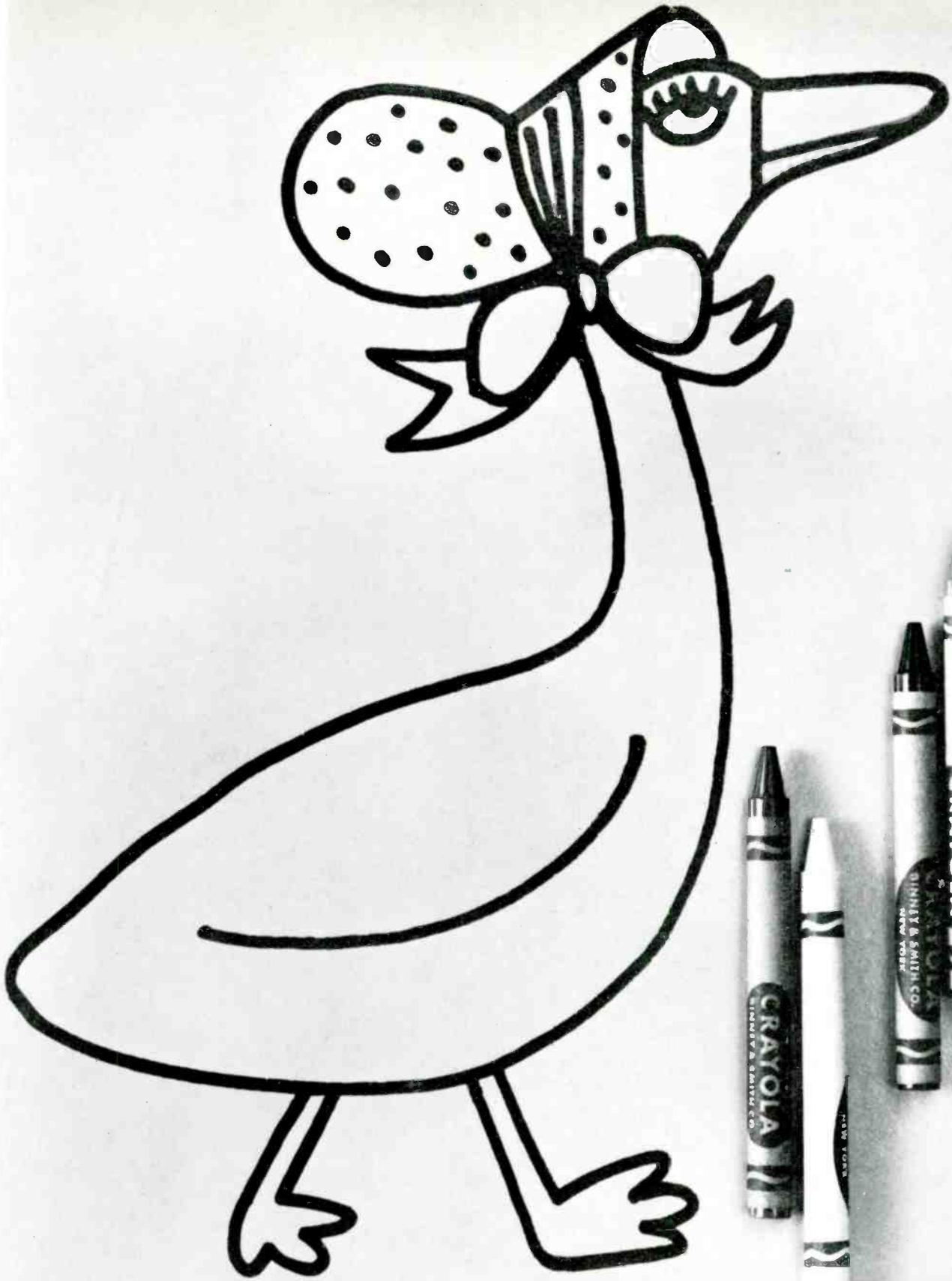
133 *Art Directors:* John Graham,
Herb Lubalin
Photographers: Lester Bookbinder,
Hugh Bell, F.P.G.,
World Wide Photo.
Agency: Sudler & Hennessey, Inc.
Advertiser: National Broadcasting
Company

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

135 *Art Director:* Louis Silverstein
Photographer: Simpson Kalisher
Advertiser: The New York Times,
Promotion Dept.

136 *Art Director:* Sara Giovanitti
Artist: Muriel Batherman
Designer: Ben Robinson
Advertiser: Street & Smith
Publication: Mademoiselle Magazine

134



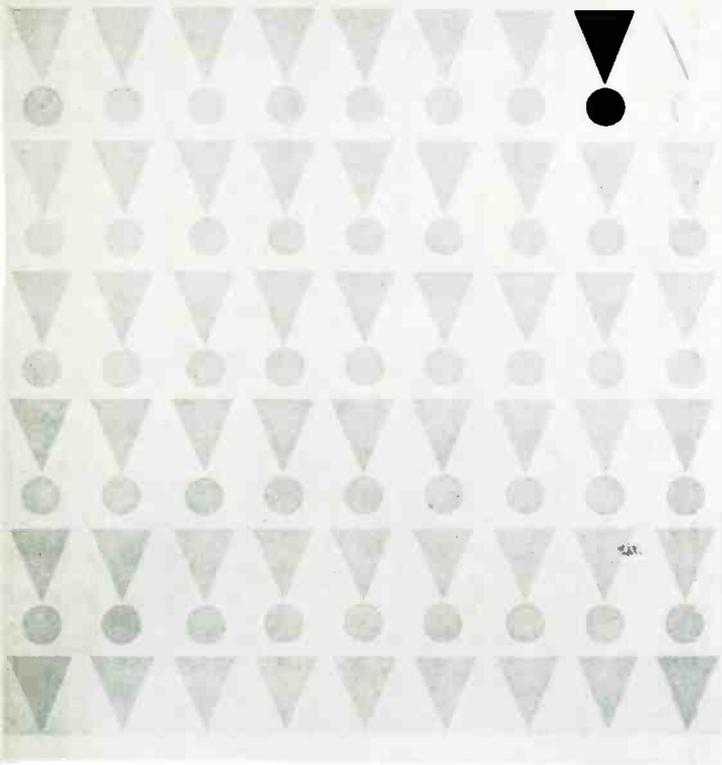
136 Award for Distinctive Merit

et
earl hollander 316 moraga street - san francisco 22 - california - lombard 6-4746

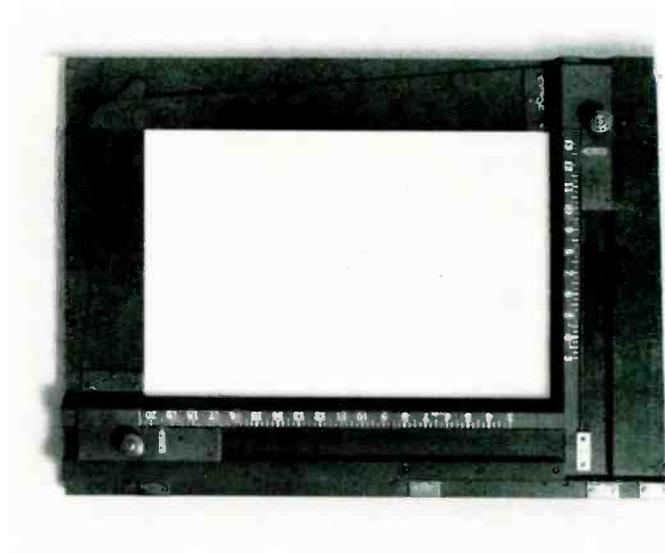
et

earl hollander 316 moraga street - san francisco 22 - california - lombard 6-4746

235 Award for Distinctive Merit

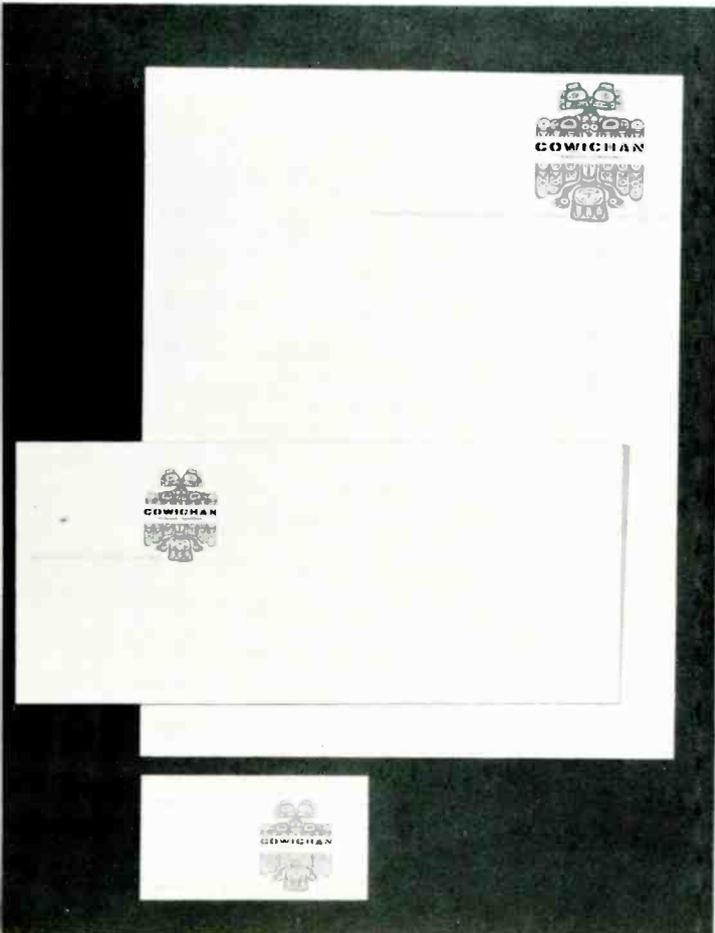


236

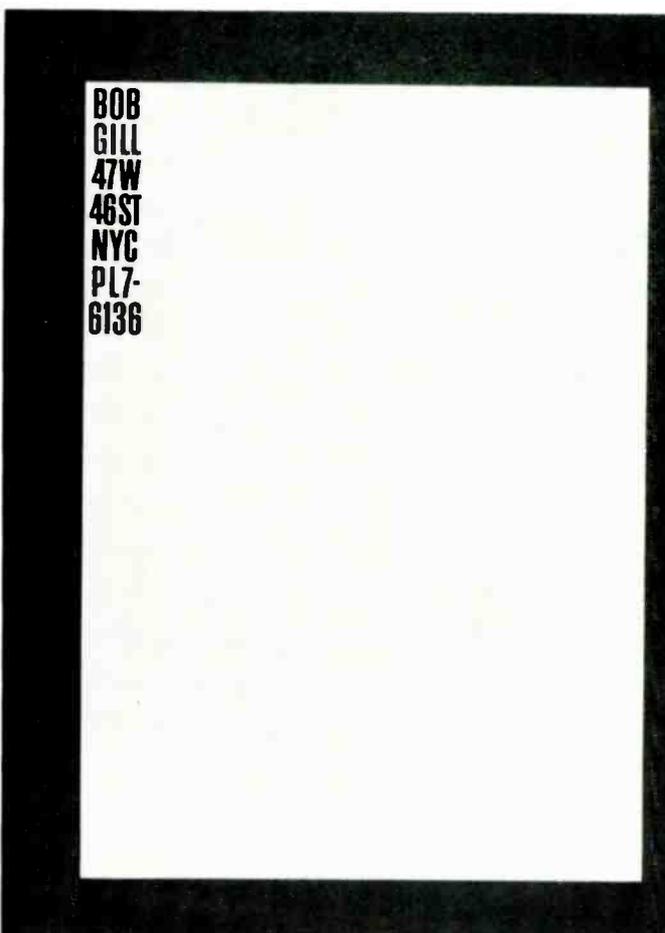


237

240



238



American Institute
of Graphic Arts

Call

A call for entries (to be postmarked by January 16, 1956) 14th Design and Printing for Commerce Exhibition 1955 + 50 Advertisements of the Year

- Brochures
- Advertisements
- Leaflets
- Booklets
- Folders
- Invitations
- Labels
- Letterheads
- Programs
- Annual Reports
- Calendars
- Employee Booklets
- Catalogues
- Sales Materials
- Business
- Travel Booklets
- Speeches
- Winery Materials
- Survey Reports
- Advertising Portfolios
- Mailing Cards
- Exhibition Announcements
- Instruction Manuals
- Typographic Showings
- House Memoranda
- and any other printed material produced by or for American and Canadian business (with the exceptions noted) are eligible for entry.

The American Institute of Graphic Arts, in its 41-year history, has recorded the technical and aesthetic progress of the era of mass communication in a series of exhibitions which have, by this time, assumed international importance. It is now planning its 14th annual exhibition of Design and Printing for Commerce, to be circulated in the United States, Canada, and Europe.

Like its successful predecessors, the exhibit will present a juried selection of outstanding examples of the graphic arts of the service of sales promotion and advertising. It will again include the "50 Advertisements of the Year."

The exhibition's scope gives recognition to those specimens which most successfully integrate originality of conception and excellence of ex-

ecution—and thus sets standards through the eloquence of actual performance.

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

Joseph D. Sweeney
PRESIDENT

Jury for Design & Printing for Commerce:
Mildred Compton, Museum of Modern Art
Samuel Greenberg, Latham News, Inc.
Alan P. Harbert, Lark Magazine
Nath Lubell, Suller & Hornsby, Inc.
C. Don Shure, McGraw-Hill, Inc.
Jeronimster, Sports Illustrated
Charles Taylor, Life Magazine

Jury for 50 Advertisements of the Year:
Vance Gardner, Gray Advertising Agency, Inc.
Herbert Miller, Designer and Photographer
Paul Rand, Designer
Edward Steichen, Irving Searver Advertising, Inc.

Members:
Loren Dorfman, CBS Radio
William N. Jerome, McCann Erickson, Inc.
Leo H. Johnson, Printing News, Production
Gene Federick, Douglas D. Smith Advertising, Inc.
Joseph J. Telle, CBS Radio

Design & Printing for Commerce Entries:
Any commercial printed matter, except books and magazines that are for sale, packages, posters and store displays, produced in excess of 500 impressions in the United States or Canada, between November 1, 1954 and October 31, 1955. The jury will judge only the design and quality of the reproduction and will not attempt to evaluate the success of the work on any other basis.

50 Advertisements of the Year Entries:
Any advertisement that appeared in any regularly published American or Canadian periodical and that was circulated in that equal form between November 1, 1954 and October 31, 1955. There are no limitations as to date, color, product or category. Entries will be judged for excellence and originality of design and typography. Entries may be in the form of four sheets or larger sheets. Only the complete advertisement will be exhibited. No original artwork is required. Selections of the year will not be limited to entries submitted.

The selection of both series will be shown in April, 1956, at a time and place to be announced. The exhibitor will then distribute through the large cities of the United States and Canada throughout the next two years.

Eligible entries may be submitted by artists, designers, photographers, typographers, advertising agencies, educational institutions, publishers, engravers, printers, lithographers, paper manufacturers—all producers or sponsors of printed matter.

All entries must be postmarked not later than January 16, 1956 and addressed to:
Design & Printing for Commerce, 1956
American Institute of Graphic Arts
9 East 40th Street
New York 16, New York
(Telephone Murray Hill 3-3568)

Please use entry forms provided with this announcement in duplicate. Additional forms will be provided on request.

The entry fee for each piece submitted is \$1.00. Entries selected for the exhibition will be charged at the rate of \$25.00 per unit to cover the cost of mounting and display. Catalogues of the exhibition will be distributed free to all entrants, and will include all production data and names of exhibitors concerned.

A catalogue of a previous Printing for Commerce show is available on request.

There are no "Best of Show" awards because it is the concept of these exhibitions that only the best work is shown. Inclusion in the exhibition is in itself a distinguished achievement, and all pieces exhibited merit the A.I.G.A. Certificate of Excellence. Awards for collectors will be made to the sponsor, designer, art director, artist, photographer, printer, engraver, and compositor.

Only one example of a series will be selected for exhibition, and will be so charged for entry purposes. Six extra copies of each piece will be required and will become the property of the Institute, to form part of a library of American commercial printing on loan to interested organizations for exhibiting and teaching purposes or for replacement purposes during the brief life (two years) of the exhibit. They may be made available for reproduction to publications or publishers desiring to report the exhibition or the activities of the Institute.

Address: Gene Federick, Director
Joseph E. Telle, Treasurer
The Composing Room, Inc.,
Cedar Grove, Cedar Press Engraving Co., Inc.,
Inwood, Tid Arts Press, Inc.,
P.O. Box 70 B, Bogus Paper by Tappan & Technic Co.

241 Award for Distinctive Merit

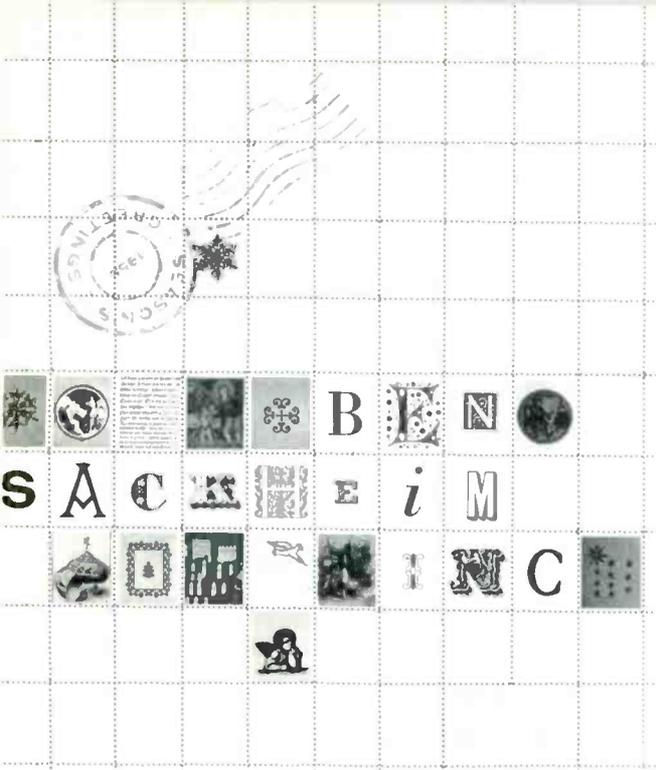
236 Art Director: Jerome Gould
Artist: John D'Emelio
Agency: John S. Monsos
Advertiser: James B. Lansing Sound, Inc.

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

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

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

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



242

243



245

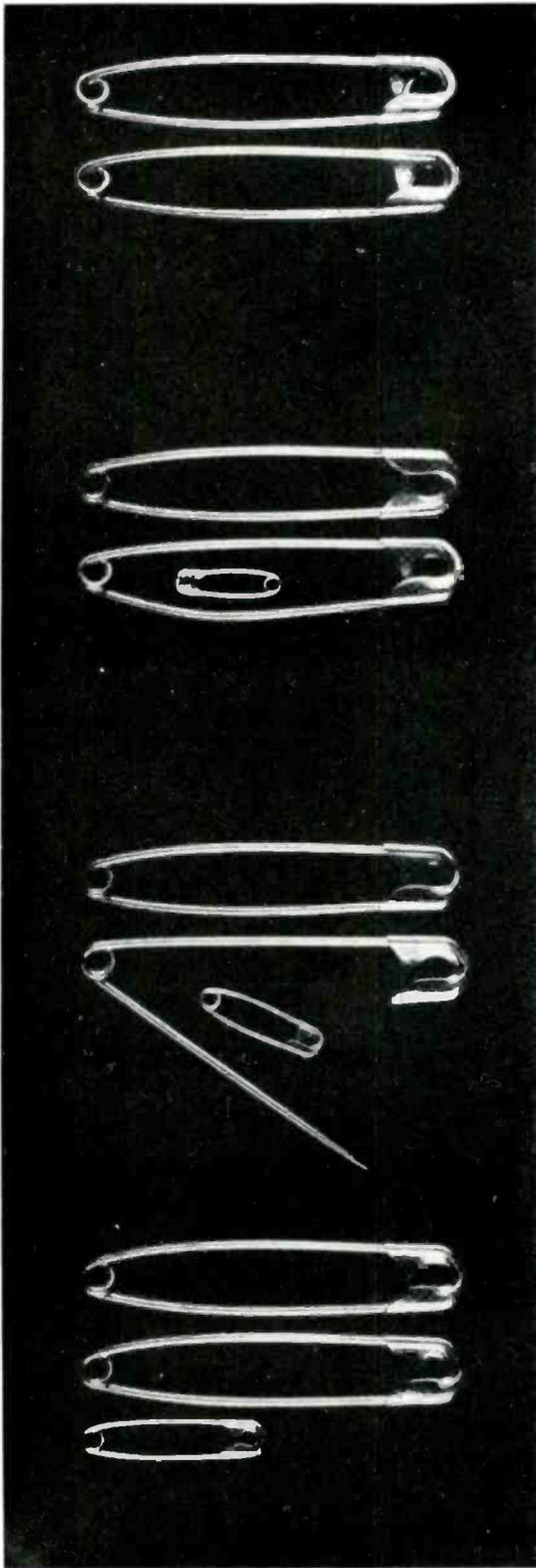


242 *Art Director:* Irwin Goldberg
Artist: Irwin Goldberg
Advertiser: Ben Sackheim

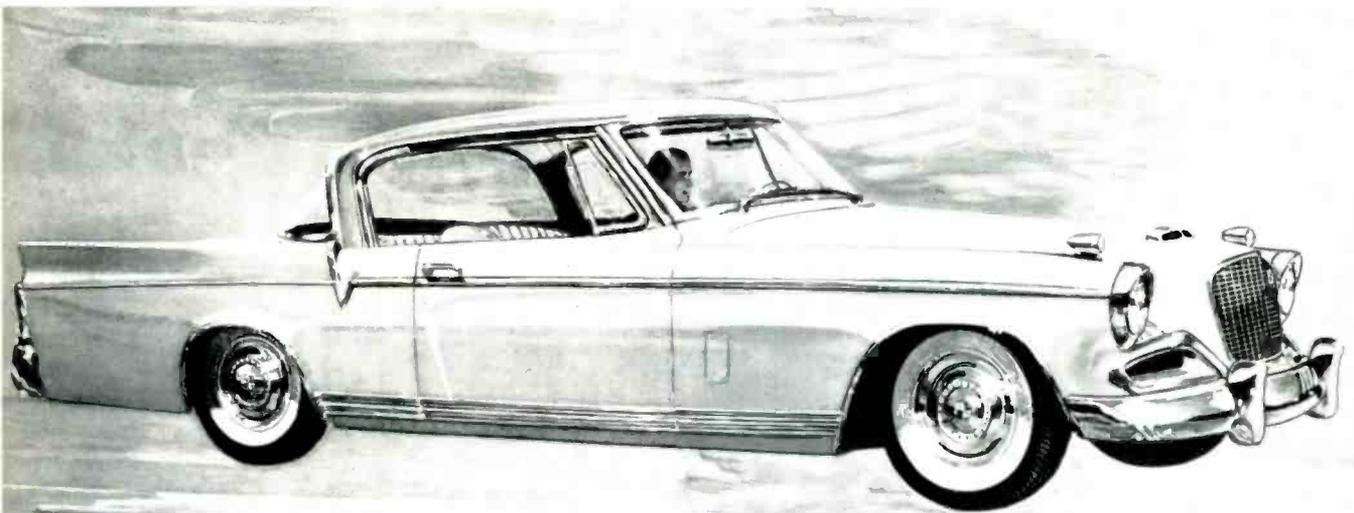
243 *Art Director:* James C. Koukos
Artist: James C. Koukos
Designers: James C. Koukos, Hal W. Vaughn
Advertiser: Koukos & Vaughn, Inc.

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

245 *Art Directors:* Jack Allen, Jane Bacher,
Marget Larsen
Artist: Marget Larsen
Designer: Marget Larsen
Publisher: San Francisco Society of Artists
& Art Directors
Publication: SAAD News



AL NABY AND QURBAN ADAM SHERMAN, FEBRUARY 9, 1956



the big news in sports cars...the Studebaker *Hawks*

Studebaker presents the first full line of family sports cars!

The Golden Hawk, shown here, is the highway in the conventional sub-compact class.



Breathes there a man who hasn't pictured himself behind the wheel of a sports car, putting it through its fastest paces? Yet, despite our dreams, most of us must consider the whole family when buying a car. Well, Studebaker's got the answer...with the most exciting car news of the year...the Studebaker Hawks!

Here are sports cars...with sports car good looks and low-slung styling...with a real sports car instrument panel...with undreamed-of responsiveness...with almost unbelievable power, get-away and reliability.

Yet, wonder of wonders, these are family cars, too. With room for five passengers with installed Studebaker safety and comfort...with luxurious decorator-designed interiors...with all the power assists*...power steering, windows, seats, brakes, and Ultramate transmission. Hurry to your Studebaker Dealer for the thrill of the year...and drive one of the new Studebaker Hawks!



The Sky Hawk 200



The Power Hawk 250



The Night Hawk 150



DIVISION OF
STUDEBAKER PACKARD
CORPORATION

Studebaker

Where pride of workmanship still comes first!

365 Award for Distinctive Merit

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

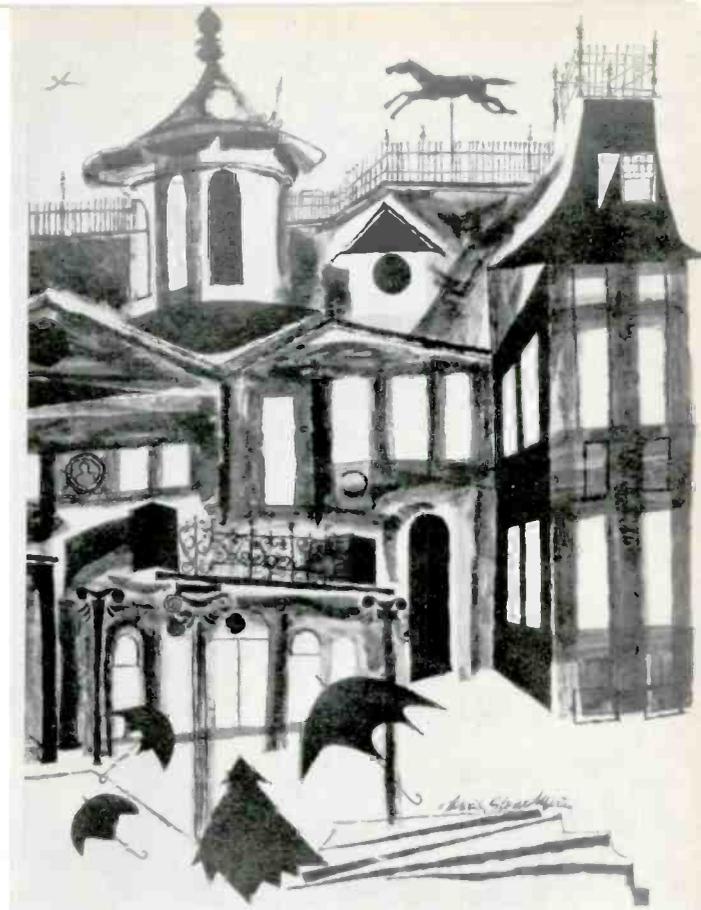
366 *Art Director:* William D. Pratt
Artist: Joseph Hirsch
Advertiser: Abbott Laboratories

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

368 *Art Director:* Mack Stanley
Artist: Jan Balet
Agency: Mack Stanley & Company
Advertiser: Parke Davis & Co.



366



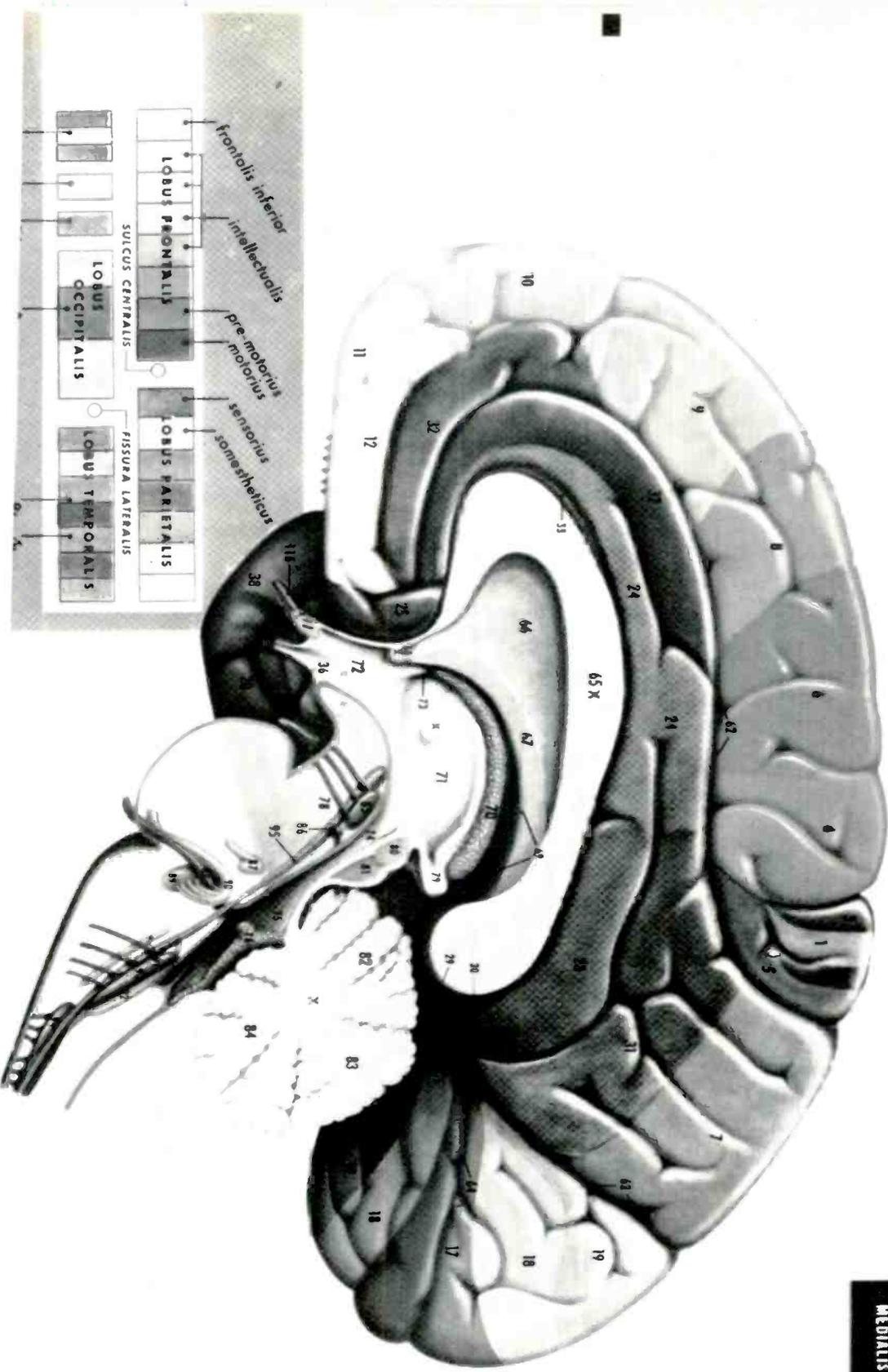
367



368



369



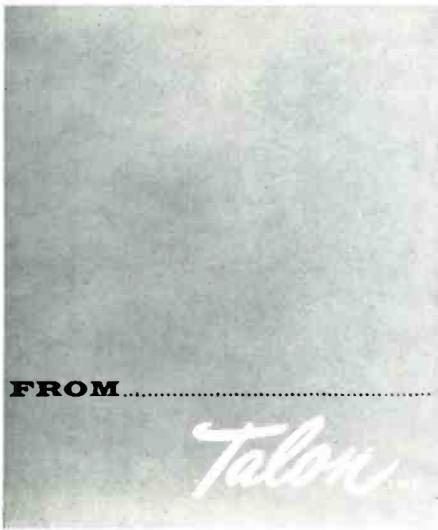
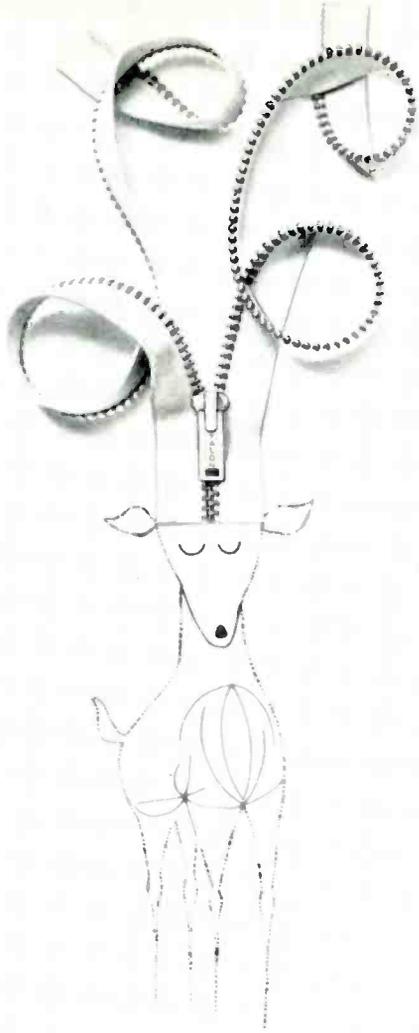
MEDIALIS I

370

Art Directors Club Medal

369 Art Director: Mack Stanley
 Artist: Francis de Erdely
 Agency: Mack Stanley & Company
 Advertiser: Parke Davis & Co.

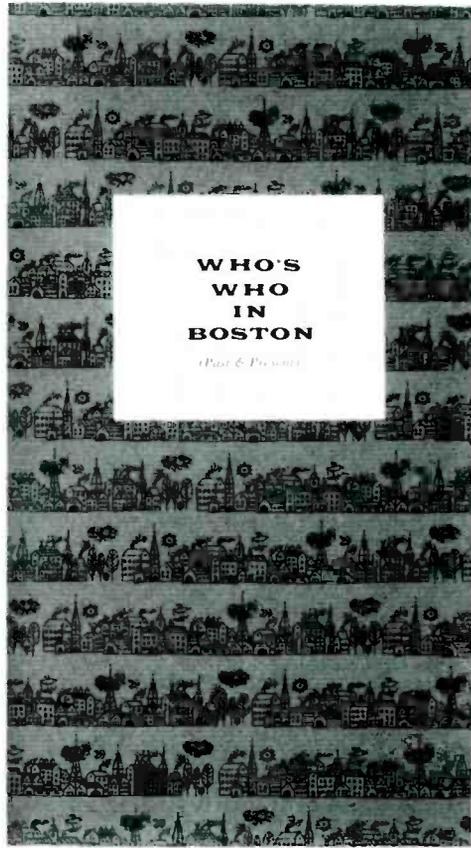
370 Art Director: R. D. Tucker
 Artist: Arnold Ryan
 Advertiser: Abbott Universal Ltd.



371



372



375



373



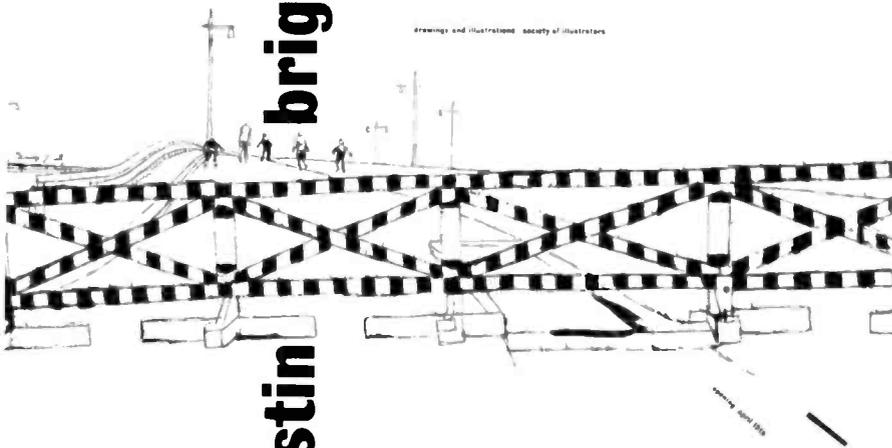
374

376

briggs

austin

drawings and illustrations society of illustrators



15

371 *Art Director:* Shepard Kurnit
Artist: Stephen Antonakos
Photographer: Tony Ficalora
Advertiser: Talon, Inc.

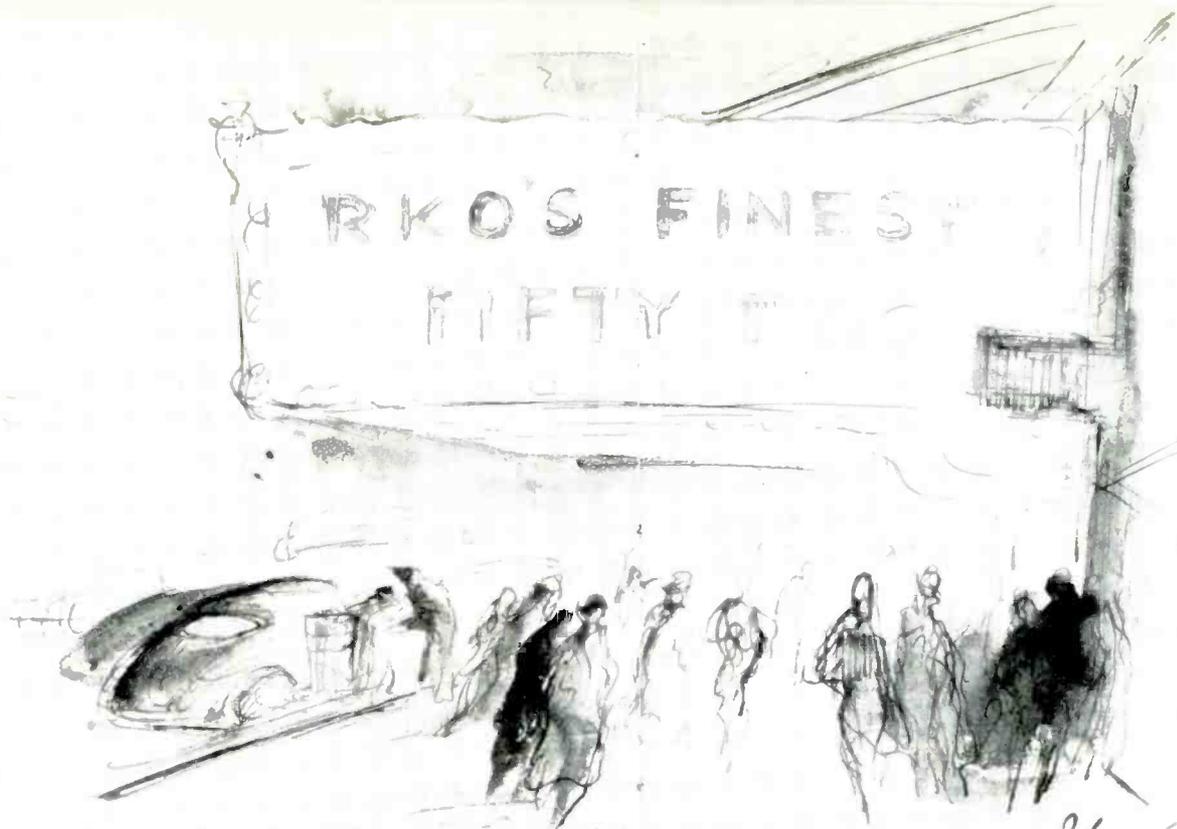
372 *Art Director:* Richard Hurd
Photographer: Richard Rutledge
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Company

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

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

375 *Art Director:* Irving Miller
Artist: Naiad Einzel
Advertiser: WEEI, CBS Radio

376 *Art Director:* Suren Ermoyan
Artist: Austin Briggs
Advertiser: Society of Illustrators



... for the first time, the most successful productions of a major

John Groth

Hollywood studio are made available to advertisers for nation-wide television

377

377

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

378

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

379

*Art Director: Victor Trasoff
Photographer: John Stewart
Agency: Wm. Douglas McAdams
Advertiser: Winthrop Laboratories*

379



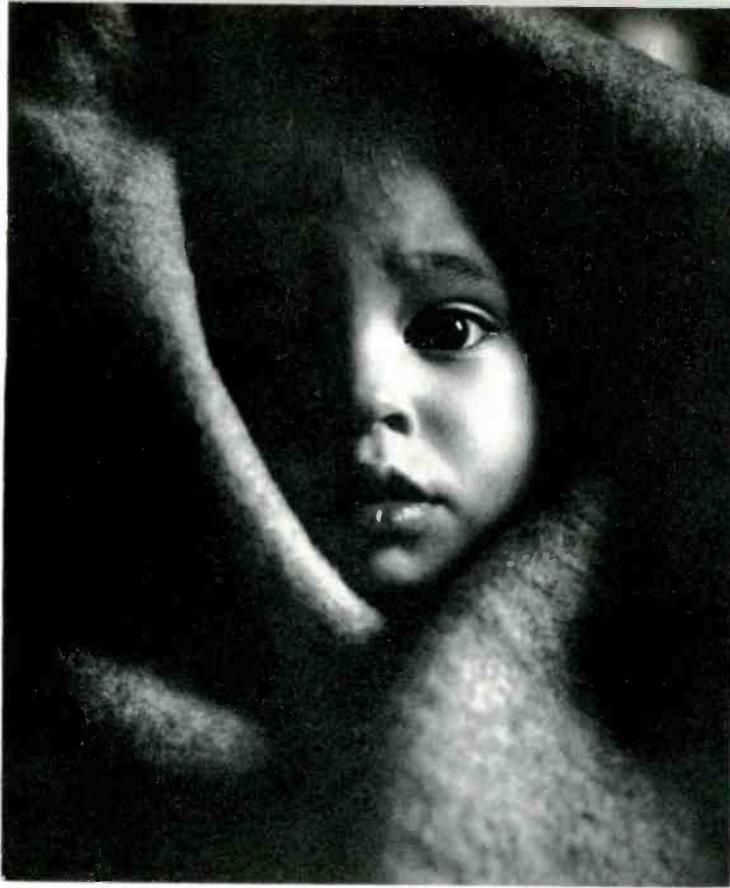


NBC TELEVISION PRESENTS THE AMERICAN PREMIERE OF

RICHARD III

378

Award for Distinctive Merit



380

381

380 *Art Director: Rudi Wolff
Photographer: Arthur Kramer
Agency: Wm. Douglas McAdams
Advertiser: Upjohn Company*

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

382 *Art Director: Andy Ross
Artist: Milton Glaser
Design: Zaro Calabrese, Andy Ross
Advertiser: American Broadcasting Company*





IMAGINATION

Mere physical skill is helpless to match the works of the mind. No craftsman can fashion an object just as the mind's eye sees it. No actor, no matter how skillful, can look as the mind's eye sees him.

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

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

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



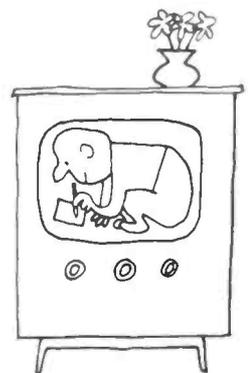
8

TELEVISION ART

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

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

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





481 Award for Distinctive Merit



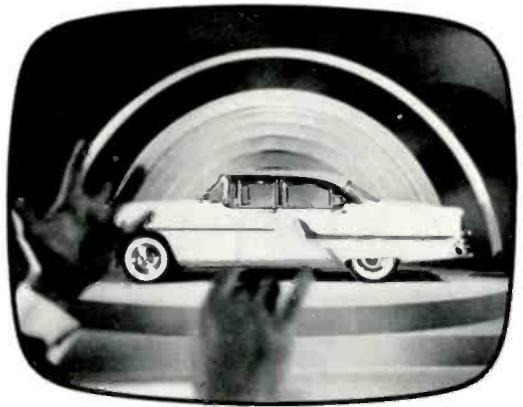
483 Art Directors Club Medal

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



482

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



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

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

484

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

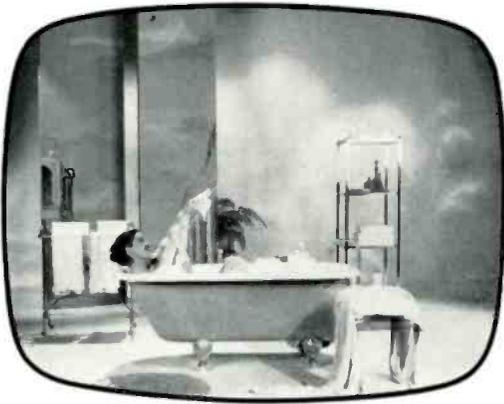


485 Award for Distinctive Merit



486

486 *Art Director:* Rex Cox
Producer: Sarra, Inc.
Photographer: Stanley Johnson
Agency: Fitzgerald, Inc.
Advertiser: Jackson Brewing Company



487

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

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

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

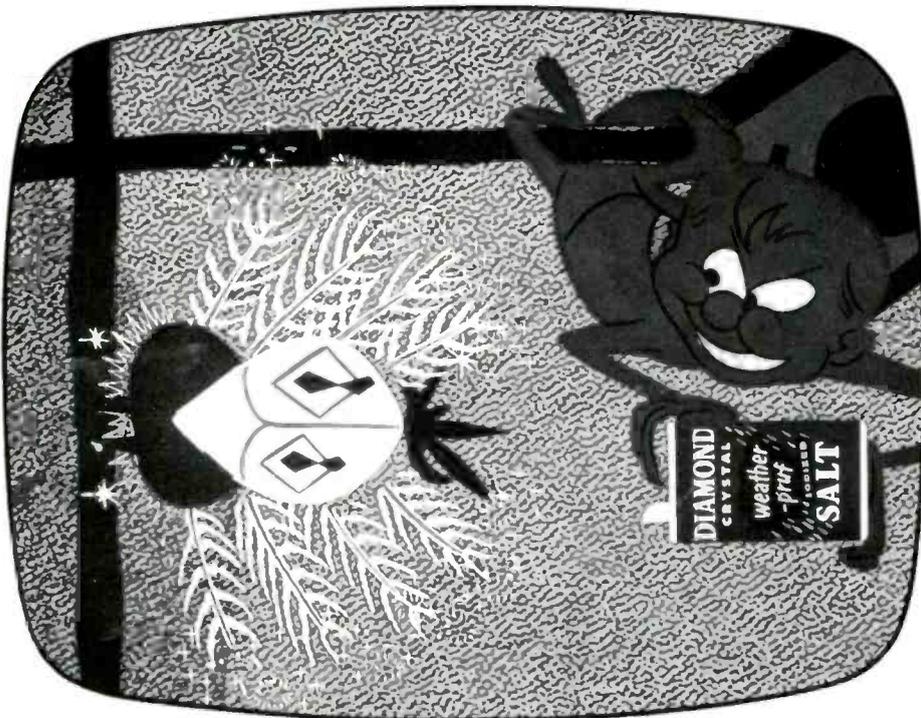


488

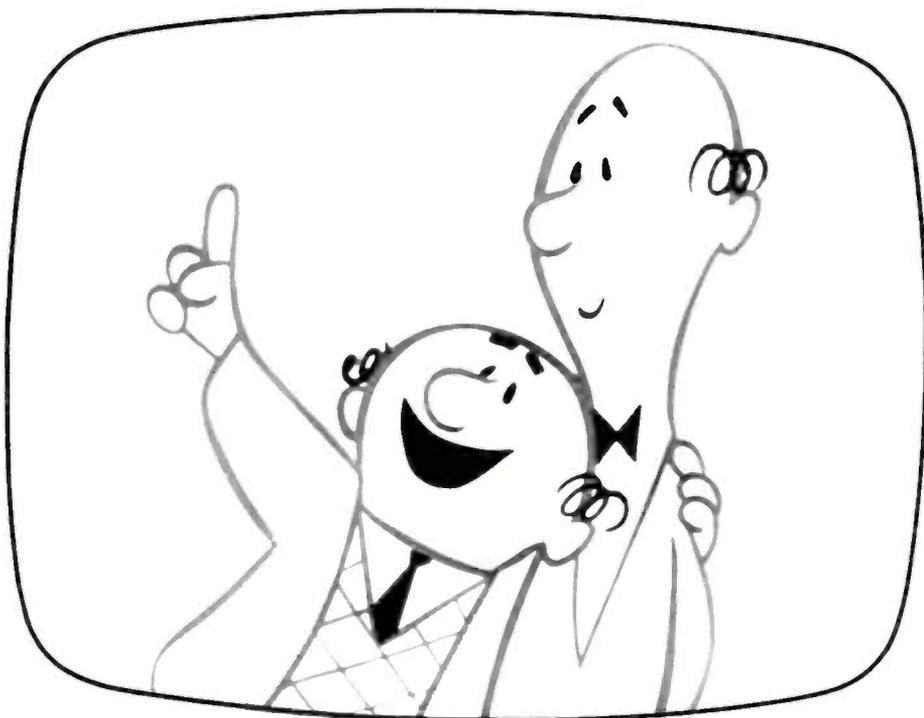
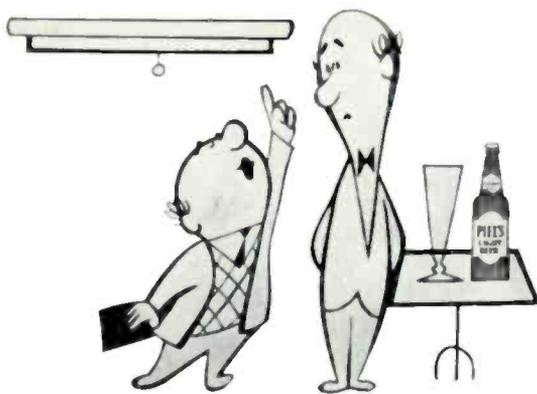
490 *Art Director:* John K. Hubley
Animation Director: Arnold Gillespie
Producer: Storyboard, Inc.
Agency: Benton & Bowles, Inc.
Advertiser: Diamond Crystal Salt Company



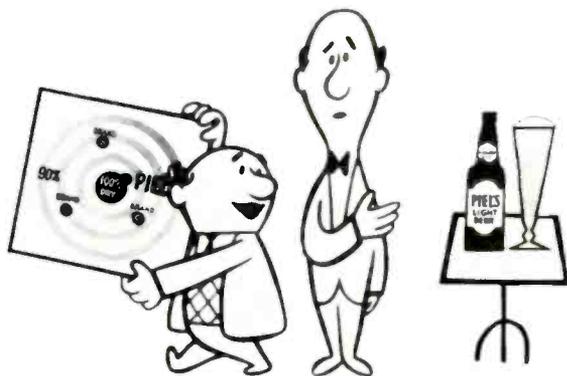
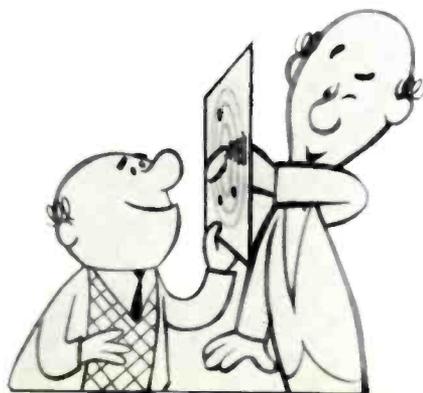
489 Art Directors Club Medal



490 Award for Distinctive Merit



491 Special Art Directors Club Medal Award

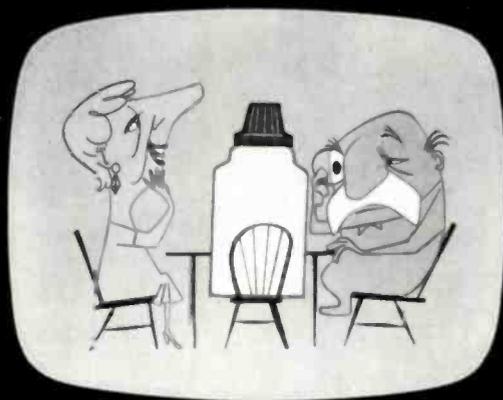


491 *Art Director:* Jack Sidebotham
Producer: UPA Pictures, Inc.
Artists: Gene Deitch, Christ Ishi
Agency: Young & Rubicam, Inc.
Advertiser: Piel Brothers

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

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

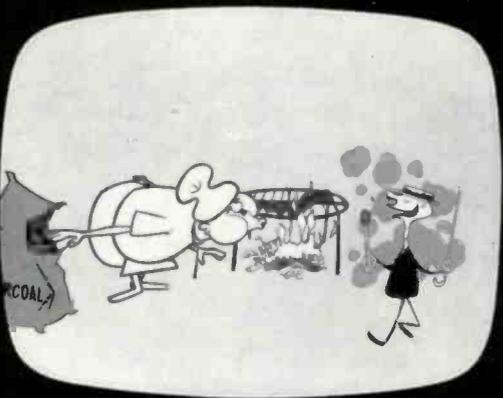
498 *Animation Director:* Stan Walsh
Producer: Storyboard, Inc.
Artist: John K. Hubley, Al Shean
Agency: W. B. Doner & Co.
Advertiser: PDQ Portable Barbecue



496



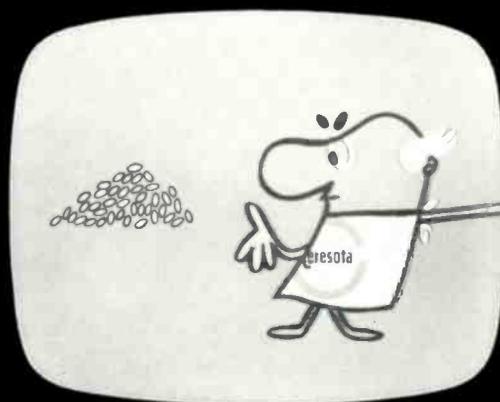
497



498



499



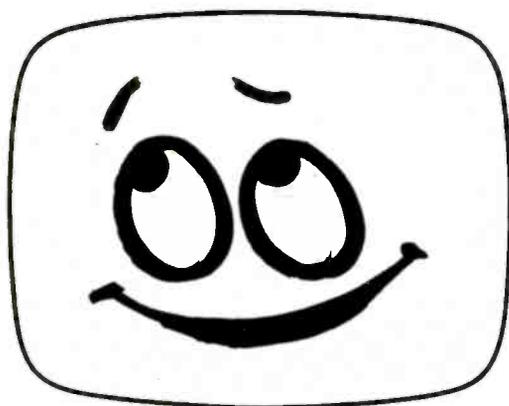
500

499 *Art Director:* Earl Klein
Producer: Animation, Inc.
Artist: Rod Scribner
Agency: W. B. Doner & Co.
Advertiser: Hygrade Food Products Corp.

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

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

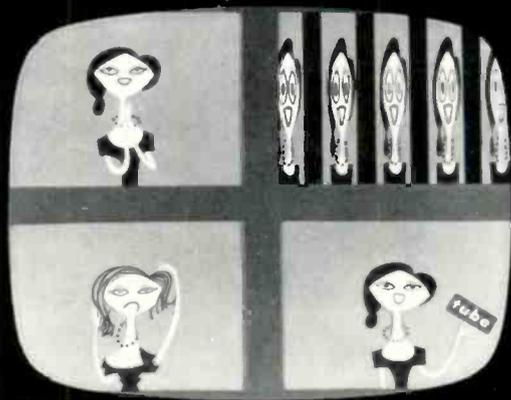
502 *Producer:* UPA Pictures, Inc.
Agency: Compton, Inc.
Advertiser: Procter & Gamble



503



504



501



502

503

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

504

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

505

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

506

Art Director: Cleo W. Hovel
Producer: TV Spots
Artist: TV Art Dept.
Agency: Campbell-Mithum, Inc.
Advertiser: American Dairy Association



505

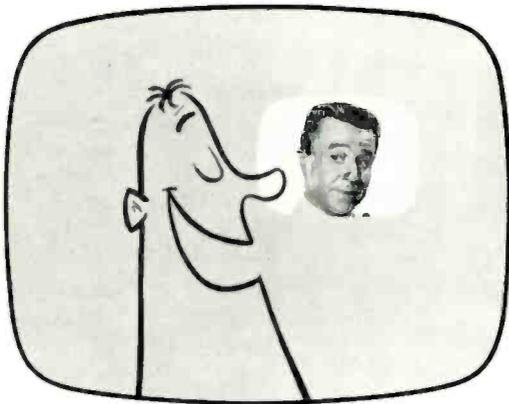


506



507

507 *Art Directors:* John Graham, Al Sherman
Artist: Sanford Kossin
Advertiser: National Broadcasting Company



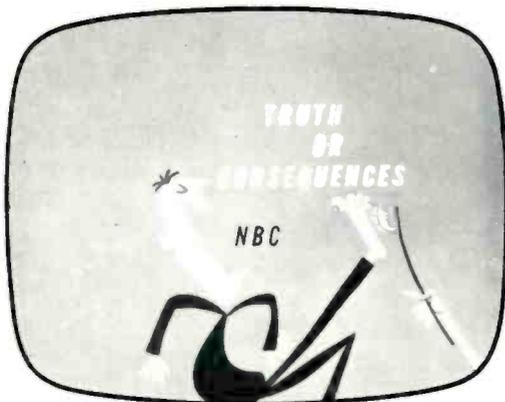
508

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

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

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

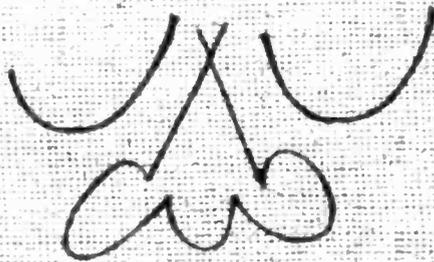
511 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television



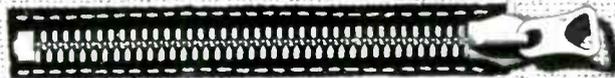
509

~~print~~
private
secretary
....
CBS television

510 Art Directors Club Medal



I've got a Secret



CBS TELEVISION

511 Award for Distinctive Merit



512 Award for Distinctive Merit



513



514

512 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television, Studio One

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

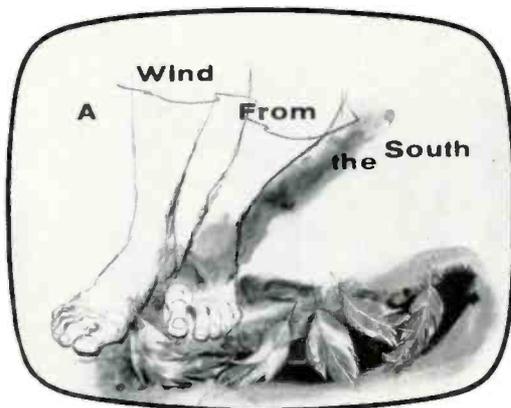
514 *Art Director:* Georg Olden
Artist: William Bunce
Advertiser: CBS Television, Studio One

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

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

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

518 *Art Director:* Georg Olden
Artist: Georg Olden
Advertiser: CBS Television



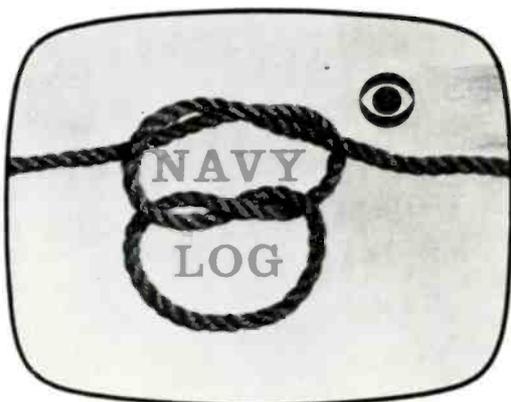
515



516



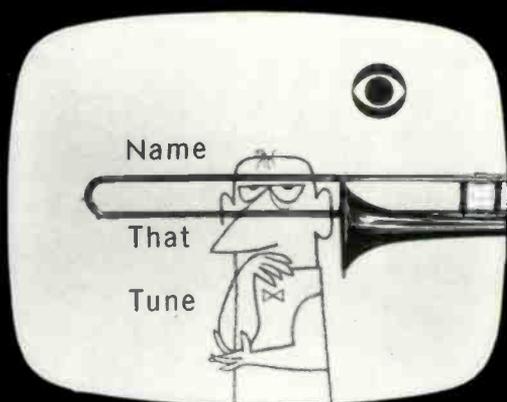
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521



524



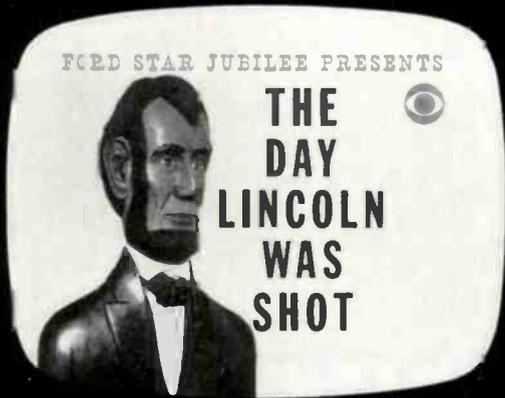
525

519 *Art Director:* Georg Olden
Artist: Arnold Blumberg
Advertiser: CBS Television, "Danger"

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

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

523 *Art Directors:* John Graham, Al Sherman
Artist: Robert Sullivan
Advertiser: National Broadcasting Company



522



523



526



527

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

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

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

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

ART DIRECTORS CLUI

RICHARD S. ACKERMAN
MILTON ACKOFF
GEORGE C. ADAMS *
M. F. AGHA
CLARK AGNEW
EVALD J. ALBREKTSON *
AL ALLARD
JEWETT ALLEN
ALFRED A. ANTHONY
JULIAN M. ARCHER
MERLE ARMITAGE
ROBERT C. ATHERTON
GORDON C. AYMAR

RICHARD F. BACH
WARD S. BADMAN
HUGH BAILEY
FRANK BAKER
STEPHEN BAKER
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DON BARRON
MATTHEW H. BASILE
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RUFUS A. BASTIAN
LEN BASTRUP
CHARLES BAUER, JR.
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CECIL BAUMGARTEN
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CHARLES W. BECK, JR. *
WOLFGANG BECK
EDWARD J. BENNETT
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PARK BERRY
JOSEPH BINDER
JAMES BIRNIE, JR. *
JAMES D. BISHOP
ROBERT H. BLATTNER
ROBERT BLEND
DAVID S. BLOCK
ARTHUR T. BLOMQUIST
ROBERT W. BODE
GEORGE WARREN BOOTH
PHILLIPS D. BOOTH *
JOHN MILNE BOOTHROYD *
JAMES C. BOUDREAU
HAROLD A. BOWMAN
WILLIAM R. BOWMAN
DOUGLAS BOYD
SIMEON BRAGUIN
FRED J. BRAUER
EDWARD J. BRAVO
RALPH G. BRESWITZ
WILLIAM P. BROCKMEIER
MARC BRODY
DEE CARLTON BROWN *
GREGORY S. BRUNO
BERNARD BRUSSEL-SMITH
WILLIAM H. BUCKLEY
WALTER J. BUDD
CARL BURGER
HERMAN F. BURNS *
WILL BURTIN
ROD BUTTERWORTH

J. H. CAHALIN *
EARNEST ELMO CALKINS
JOSEPH CAMPANARO
STUART CAMPBELL
JEAN CARLU *
PAUL CARLYLE
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CHRISTIAN G. CHRISTENSEN
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ERNEST CONRAD
JOHN A. COOK
W. GLENN COOPER *
EDWARD M. COTTINGHAM
ROBERT W. COWAN
DEAN COYLE
FREEMAN CRAW
GEORGE B. CROLL
JOHN H. CURRIE, JR.
RUDOLF CZUFIN *

RALPH DADDIO
ROYAL DADMUN *
WILLIAM F. DAHLMANN
JOSEPH F. D'ALEO
W. FREELAND DALZELL *
NAT DANAR
HERBERT L. DAUGHERTY
LUIS DAUSSA
DAVID DAVIDIAN
HERMAN A. DAVIS
ERIC DE KOLB
JOSEPH R. DEL SORBO
DON DE MARCO
PETER E. DENARDO
FLORIAN R. DEPPE *
MICHELE DE SANTIS
DONALD DESKEY
EDWARD P. DIEHL
VINCENT DI GIACOMO
ROCCO DI MARCO *
KENWOOD DIXON
GERALD DOE
PETER DONALD
LOUIS N. DONATO
HECTOR A. DONDERI
LOUIS DORFSMAN
ALBERT DORNE
J. WESLEY DOYLE
HENRY DRAVNEEK
EARLE A. DREWRY
WILLIAM DUFFY

VINCENT J. DUNN
GEORGE E. DURANT *
RUDOLPH DUSEK

HENRY EASTLAND
EDWIN EBERMAN
BERNARD ECKSTEIN
PETER EDGAR
JAMES PARK ELLIOTT
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LEONARD FELLOWS
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L. W. FROHLICH

ROBERT GAGE
EDWARD GAMBALE
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DONALD GELB
WALTER B. GEOGHEGAN
CARL H. GEORGI
EDWIN A. GEORGI
JOSEPH GERING *
JOE GEYER
RICHARD B. GILLIS
GEORGE GIUSTI
WALTER GLENN
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S. ROLLINS GUILD

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WALLACE F. HAINLINE

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THURLAND HANSON *
HENRY M. HAVEMEYER
ARTHUR HAWKINS
ELDRIDGE D. HEDGES
EUGENE HEIFFEL
PETER HELCK
BUDD HEMMICK
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LEJAREN Å HILLER
A. RUSSELL HILLIER
GRANT I. HIPWELL
FRANK HOCTOR
GEORGE HOLTANE
ROBERT J. HORTON
HOYT HOWARD
A. M. HUNTINGTON *
ALLEN F. HURLBURT

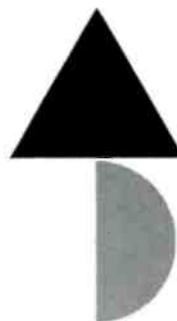
HOWARD C. IMHOFF
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BOB JONES
ROGER JOSLYN

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LESLIE MICHAEL KAY
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NORMAN KENT
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CLE KINNEY
MICHAEL KISS
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GEORGE KRİKORIAN

ABRIL LAMARQUE
PAUL R. LANG
JOHN J. LARKIN

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 STUART LEECH
 Y R. LEHMAN
 MES J. LEINDECKER
 EK A. D. LEONARD
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 EXANDER LIBERMAN
 EVE LIMEBURNER
 MES LINK
 RT W. LITTMANN
 ANK A. LIVINGSTON, JR.
 HARD LOCKWOOD
 LVATORE LODICO
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 CK LOHMAN
 CK G. LONG
 LLIAM L. LONGYEAR
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 ED LUDEKENS *
 CAR LUNDEN
 URENCE LUSTIG

MUND MAREIN
 UCE J. MARENGO
 MARSHALL
 YMOND M. MARTIN
 AMES A. MATHIEU
 B. MAYSHARK *
 NTHONY T. MAZZOLA
 UIS MENNA
 ILLIAM MESSERSCHMIDT
 JGENE MILBAUER
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 VING MILLER
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 AMES L. MONLEY
 ENNETH E. MORANG *
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 OBIAS MOSS
 ORMAN B. MULLENDORE
 ACOB A. MUNCH *
 ICKOLAS MURAY
 ILLIAM T. MURPHY
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 YRON J. MUSSER *
 ALPH MUTTER

OBERT MCCALLUM
 HARLES E. MCCURDY
 OHN T. MCGOVERN
 RWIN MCKOY
 HOMAS F. MC MANUS

HOMAS C. NEARY
 OE H. NEEBE
 NDREW K. NELSEN
 VALTER K. NIELD
 RIK NITSCHKE

ARNOLD NODIFF
 VERNE NOLL
 HERBERT R. NOXON

WILLIAM OBERHARDT
 HARRY F. O'BRIEN
 GEORG OLDEN
 ERNEST M. OLSEN
 LAWRENCE OLSON
 GARRETT P. ORR
 NILS OSTBERG
 SYDNEY OXBERRY

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 PAUL E. PARKER, JR.
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 WALTER R. PETERS
 JACK LIONEL PFEIFFER
 CIPE PINELES
 ERNEST PIOPPA
 JOSEPH B. PLATT
 ROBERT PLISKIN
 WILLIAM T. POMPILIO
 J. ERWIN PORTER *
 NATHANIEL POUSETTE-DART
 CARL F. PRIBUS
 BENJAMIN PRIDE
 DANIEL J. PURFIELD

TOM QUINN

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 SHELDON REED
 WILLIAM H. REINHARDT
 WALTER REINSEL *
 EDWARD RETHORN
 PAUL D. REUSCH
 KING RICH
 EDWIN C. RICOTTA
 FRANC RITTER
 HERBERT ROAN
 ALEXANDER WILLIAM ROBBIE
 BRUCE E. ROBERTS
 EDWIN A. ROBERTS
 FREDERICK H. ROBERTS
 JAMES CAMPBELL ROBERTSON *
 GEORGE ROCHE
 HARRY ROCKER
 JULIAN ROCKMORE
 HARLOW ROCKWELL
 LEONARD A. ROMAGNA
 LESTER RONDELL
 MORRIS L. ROSENBLUM
 RICHARD ROSS
 ARNOLD ROSTON
 JACK ROTHMAN
 HENRY N. RUSSELL
 DONALD RUTHER
 RUSSELL F. RYPSAM

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 HANS SAUER
 EDWIN C. SAUTER *
 BERNARD SAXON
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 WILLIAM H. SCHNEIDER
 RICHARD SCHRODER
 BARNEY SCHULTZ
 ALVIN SCHWIETZER
 FRANK R. SCOPPA
 HOWARD SCOTT
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 ARTHUR SELLER
 FRED SERGENIAN
 WILLIAM SERIO
 WILLIAM SHELDON
 NORBERT L. SILVAS
 CHARLES SILVER
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 GEORGE J. SMITH
 JACK L. SMITH
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 ROBERT SHERRICK SMITH
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 ROLLIN C. SMITH
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 KARSTEN STAPELFELDT
 ALEXANDER STAUF
 WILLIAM B. STEIN
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 ROBERT K. STEPHENS
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 HAROLD P. STOLL
 BERNARD STONE
 LOREN B. STONE
 ROBERT WILSON STONE
 OTTO STORCH
 WILLIAM STROSAHL
 LADISLAV SUTNAR
 J. GILBERT SUTTON
 CLARENCE SWITZER
 LOUIS SZALAY

SALVATORE J. TAIBBI
 HAROLD D. TANNAR

MELCON TASHIAN
 NORMAN TATE
 WILLIAM TAUBIN
 LOUIS THOMMES
 BRADBURY THOMPSON
 SEYMOUR THOMPSON
 ROY W. TILLOTSON
 JOHN HEPBURN TINKER
 GILBERT TOMPKINS
 HUBERT F. TOWNSEND
 IRVING TRABICH
 VICTOR TRASOFF
 ADOLPH TREIDLER
 VINCENT TROTTA
 FREDERICK TRUCHSESS
 J. ROBERT TRUMBAUER *
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 CHARLES W. TUDOR
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 CHRISTIAN VALENTINE, JR.
 WALTER VAN BELLEN
 ERNEST VANDA
 ROBERT VELDE
 KURT H. VOLK

EDWARD R. WADE
 WALTER A. WAGENER
 JOSEPH O. WALLACE
 EVERETT WALSH
 RICHARD J. WALSH, SR.
 TYCHO R. WEIL
 ABBOT A. WEISBORD
 ARTHUR WEITHAS
 GEORGE A. WELCH *
 SIDNEY A. WELLS *
 ROBERT WEST
 NED WHEATON
 ELWOOD WHITNEY
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 RICHARD D. WILLIAMS *
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 MARK H. WISEMAN
 EDMUND WITALIS
 HENRY WOLF
 RICHARD H. WOOLFOLK

FRANK YELINEK
 ROBERT W. YOUNG

JACK ZASORIN
 CHARLES ZIEGLER
 THEDOR ZIESMER *

* Non-Resident Members



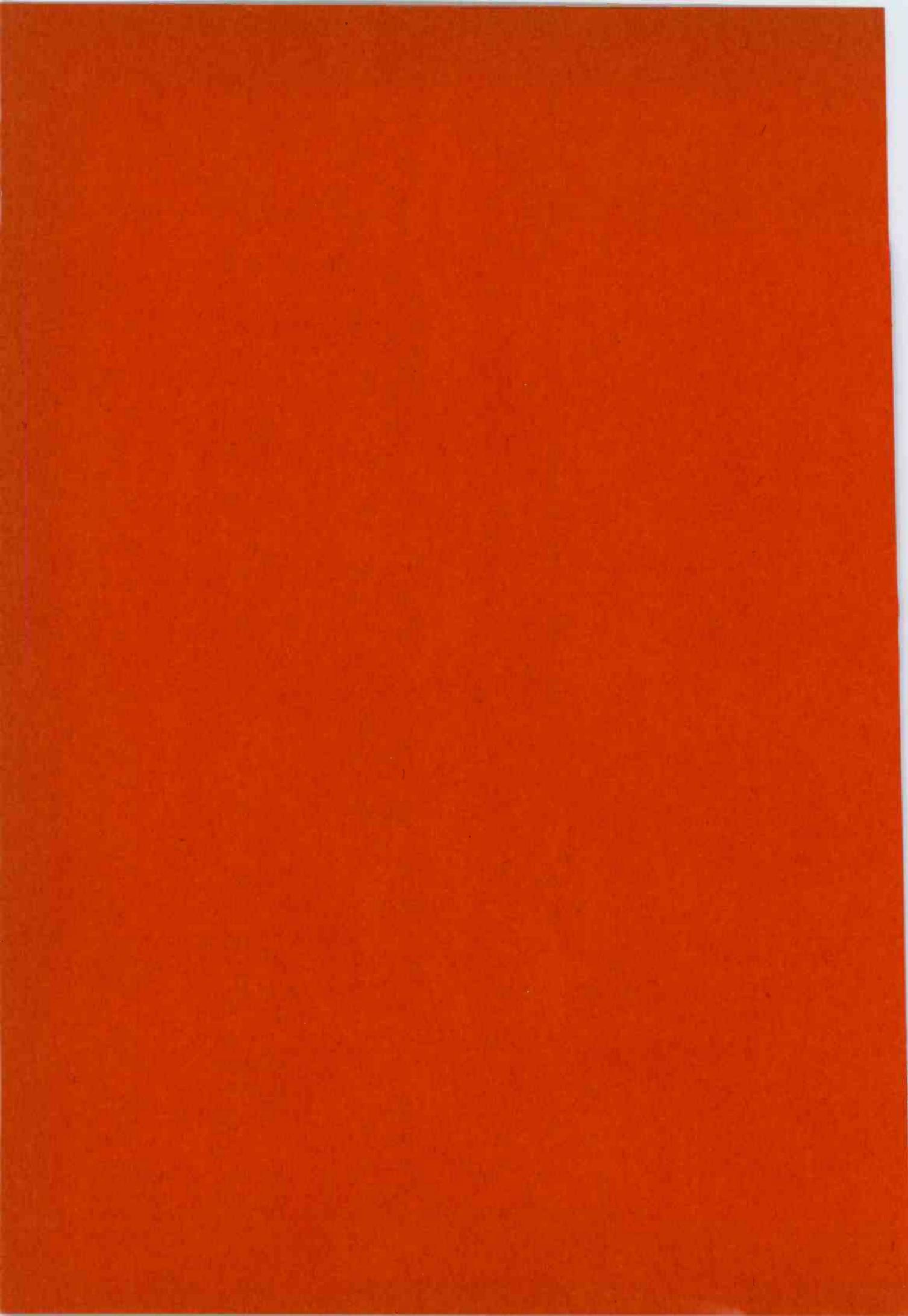
Advertising Manager:
Jane Sneyd

Egghead photographs
by Robert Monrde

Photographs on Visual Commu-
nication Conference, Annual Show
and Annual Committee by

Mitchel Bliss
Reputable Service Co., Int'l.
Camera Associates, Inc.
John A. Skidmore

Contact and all
mechanical preparation by
Alliance Advertisers Service, Inc.



ARTISTS AVAILABLE

Archer Ames Associates

16 East 52nd Street, New York, N. Y.
Murray Hill 8-3240

*Photo Retouching in color, and black and white
for reproduction in all media*

Joseph Burgess

344 West 72nd Street, New York 23, N. Y.
Endicott 2-9115

*Portraits — realistic types in oil
or water color*

Harriet Arnold

72 East 56th Street, New York 22, N. Y.
Eldorado 5-6848

*Reportage type illustration — family, children,
animals; black and white or color*

Joseph Catalano Studios

207 East 43rd Street, New York 17, N. Y.
Murray Hill 2-1579

*Specializing in Art for the Advertiser;
Packaging, Sales Incentive Campaigns, Sales
Presentations, Catalogs, Direct Mail Promotions*

Len Bastrup

Turtleback Road, Wilton, Conn.
Porter 2-7865; Plaza 9-4946 in N. Y. C.

*Design Consultant — Product, Packaging,
Promotion, Point of Sale*

Lillian Chamalian

500 East 80th Street, New York, N. Y.
Regent 4-8635

*Humorous pen and ink drawings — silhouette
diagrams; also oil paintings*

Fred J. Brauer

125 East 57th Street, New York 22, N. Y.
Plaza 3-1450
c/o Expandia, 13 avenue de l'Opéra, Paris, France

*Advertising and Industrial Design; Packaging;
Consultant Art Director. Annual European assign-
ments in Design; Product and Fashion Research*

Robert Allen Davis

Ridgecroft, Tarrytown, N. Y.
Medford 1-3839 or 1-3200

*Portraits in all media
Character Studies — male, female, all ages*

Bridget

169 East 78th Street, New York 21, N. Y.
Rhineland 4-5953

*Humorous illustrations — decorative designs —
wrapping papers*

Milt Dubins

327 South 17th Street, Philadelphia 3, Pa.
Chanin Bldg. Rm 1418, 122 E. 42nd St., N. Y. C.
Pennypacker 5-2334; Murray Hill 2-2560 in N. Y. C.

*Designer-Consultant Art Director. Ideas,
thinking for space, TV and promotional print
campaigns. 40 Annual Report awards*

Jon A. Fetko

6419 Lawndale Avenue, Philadelphia 11, Pa.
Pilgrim 5-5038

Advertising and Industrial Designer, Illustrator

Jeannette Nichols (Mrs.)

Box 955, Ogden Dunes, Gary, Ind.
Ogden Dunes 3894

*Landscapes, still life, religious subjects
— casein and enamel on copper designs*

Ed Fitzgerald

152 East Superior Street, Chicago 11, Ill.
Superior 7-7847

*Designer — Illustrator — Consultant Art Director.
Creative Planning; Strip Films; Annual Reports.
Advertising from design to finish.*

Charles W. North Studios

381 Fourth Avenue, New York 16, N. Y.
Murray Hill 6-5740

*Experienced General Art Service
in tune with the times*

Alberto P. Gavasci

60 Rossiter Avenue, Yonkers, N. Y.
Yonkers 5-4120

*Consultant Art Director. Advertising Campaigns;
Annual Reports; Copy and Editorial Layouts*

Panepinto Brothers

809 North 63rd Street, Philadelphia 31, Pa.
Greenwood 3-9036

Design for Industry — Illustration

Lewis & Hoover Studios, Inc.

155 East Ohio Street, Chicago 11, Ill.
Delaware 7-7214

*Figure illustration, still life, lettering; retouching
in black and white, and color; production*

Peters & Thompson, Inc.

480 Lexington Avenue, New York 17, N. Y.
Plaza 1-4885

*Advertising illustration; retouching —
flexichromes, dye transfers, transparencies,
black and white; lettering; mechanicals*

John J. Metzger

736 Riverside Drive, New York 31, N. Y.
Foundation 8-5811

Art Director and Designer

Michael Privitello

75 West 45th Street, New York, N. Y.
Plaza 7-5470 or Pleasantville 2-0554

*Paintings for Heavy Industry. Bold,
dramatic illustrations for Advertising*

Charles A. Morgenthaler

5950 DeGiverville Avenue, St. Louis 12, Mo.
Parkview 5-7726

Illustration, Layouts, Sketches, Portraits

Paul Rabut

110 West 54th Street, New York, N. Y.
Circle 7-0762; Capital 7-6014 Westport, Conn.

*Illustration in color, and black and white
Art Directors Club Medal 1942, 1946
Award for Distinctive Merit 1943, 1951*

Alexander Robbie Associates, Inc.

16 West 45th Street, New York 36, N. Y.
Murray Hill 2-0825-6; 2-4398-9

*Product and Advertising Design; Mechanicals,
Retouching, Lettering, Booklets, Sales
Promotion, Story Illustration*

Alice Rosenblatt

Tybee Place, Tuckahoe, Yonkers P.O., N. Y.
Spencer 9-5558

Oils, Watercolors, Pen and Ink, Airbrush

Wallace Saaty

Wellington Hotel, 7th Ave. & 55th St., N. Y. C. 19
Circle 7-3900 Ext. 646

*Human Interest, Glamour, Realistic Fashion;
Advertising and Story Illustration;
color, or black and white*

Ken Saco

185 Madison Avenue, New York 16, N. Y.
Murray Hill 5-5958

*Package design; editorial and advertising
promotion layout*

George Samerjan

80 West 40th Street, New York 18, N. Y.
Longacre 4-7257

*Creative art and design for Industry.
Editorial, Murals, Packaging, Cinema, TV*

John L. Sullivan

424 Madison Avenue, New York, N. Y.
Plaza 8-2455 or White Plains 6-0166

*Design, Illustration; Advertising
Campaigns; TV; Editorial; Annual Reports;
Booklets; Packaging; Creative Thinking*

Vic Van Ceulebroeck

2219 St. Clair, Detroit 14, Mich.
VA 2-4970

*Ad layout, design, illustration;
booklets, brochures, direct mail*

Richard West

645 Madison Avenue, New York 22, N. Y.
Eldorado 5-6672

*Interiors and Home Furnishings
Illustrated and Designed*

Bob Williams

511 Fifth Avenue, Room 1109, New York 17, N. Y.
Murray Hill 2-0024

*Storyboards and decorative drawings for
Television; slides and business films*

Williamson Associates, Inc.

315 Alexander Street, Rochester 4, N. Y.
Baker 5-7826

*Complete advertising art service, including
display and packaging design*

Alvin Woffenden

1321 Arch Street, Philadelphia 7, Pa.
Locust 8-1286

Photo Retouching; Advertising Art

THE CONDÉ NAST PUBLICATIONS INC.

VOGUE · HOUSE & GARDEN · GLAMOUR · VOGUE PATTERN BOOK

THE CONDÉ NAST PRESS · CONDÉ NAST ENGRAVERS

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Design and photography for Alcoa® by Herbert Matter



FORECAST: THERE'S A WORLD OF ALUMINUM IN THE WONDERFUL WORLD OF TOMORROW
...rich in comforts, eye-delighting in color and form. And so Alcoa will present a broad collection of outstanding designs, to be shown in pages like this one. They will let you glimpse the lightness and brightness and beauty of aluminum that will come into your home and into your life... in the wonderful world of tomorrow.



Robert Fawcett . . . on getting ahead as an artist



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

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

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

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

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



ROBERT FAWCETT

FAMOUS ARTISTS SCHOOLS
Westport, Connecticut





Founded 1902
ART NEWS

ARTNEWS [MONTHLY]

ARTNEWS ANNUAL

The Art Foundation Press, Inc.
32 East Fifty-seventh Street
New York 22, New York

Bull IV

Oil painting by Le Corbusier,
distinguished international architect
[From ARTNEWS, February 1956]

*Mohawk Vellum,
Cover
and
Bristol*

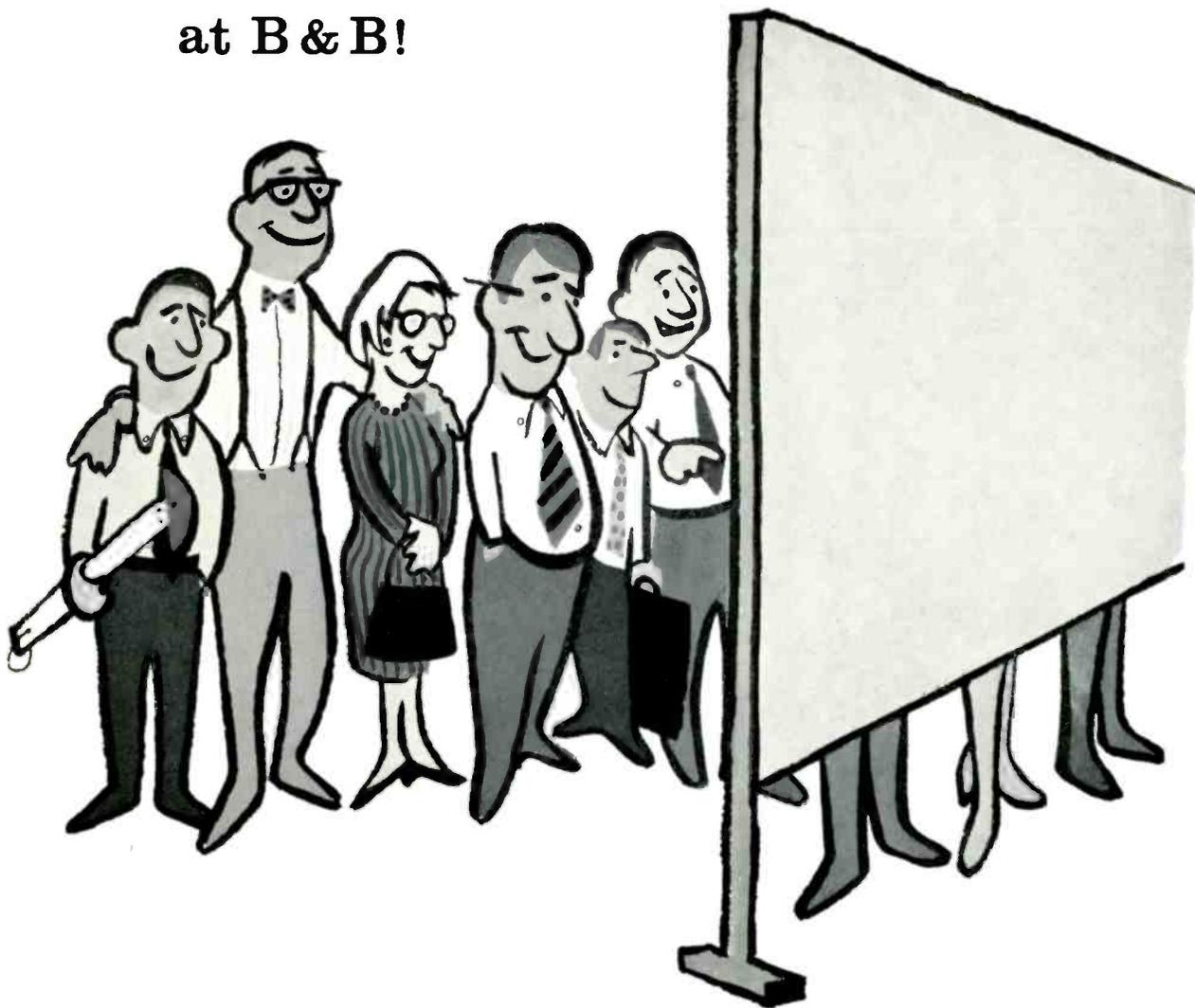


LONG ISLAND MARSHES, AN ETCHING BY STOW WENGENROTH

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

Mohawk Paper Mills

**Art Appreciation . . .
a course that runs
52 weeks a year
at B & B!**



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

BENTON & BOWLES 444 MADISON AVE.

Where new art ideas are always welcome.



Photography: **LESLIE GILL**

IT TAKES FOUR... ALL DIFFERENT

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

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

Advertising Agencies' Service Company, incorporated
our middle name is

MU 7-0590

*creative
typographers
216 east 45th st.
new york 17*

DESIGN

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

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

DISTINCTION:

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



AWARD OF DISTINCTIVE MERIT



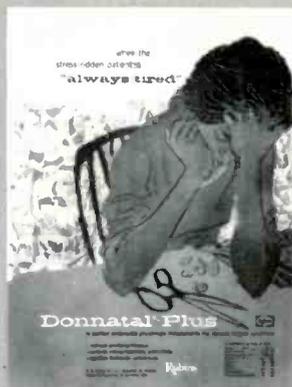
AWARD OF MERIT



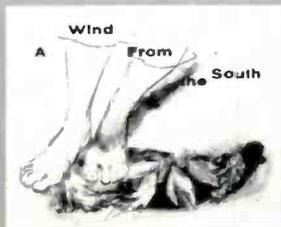
AWARD OF MERIT



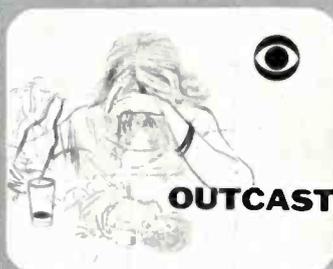
AWARD OF MERIT



AWARD OF MERIT



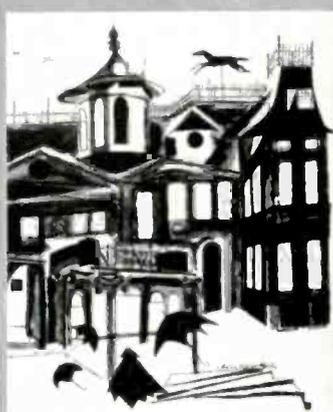
AWARD OF MERIT



AWARD OF MERIT



ART DIRECTORS CLUB MEDAL



AWARD OF MERIT



AWARD OF MERIT

DEPENDABILITY:

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

A completely integrated staff of

ILLUSTRATORS

BLOSSOM
CACCIOLA
CAPELLO
COLE
GABY
GORSLINE
HANKE
HURST
KIDD
KOVARSKY
LANDAU
MAC MINIGAL
V. MARTIN
MEDVEY
MEOLA
MUTZ
PEREIRA
PERL
PROHASKA
RISWOLD
ROSSER
F. SCHMIDT
SCHWINN
SNYDER
VICKERY
WHEATLEY
WILLARD
E. A. WILSON
WINZENREID

DESIGNERS

BASS
GILL
HAYS
HILL
D. STONE MARTIN
POWERS
RODEGAST
SMITH
WOOLHISER

LETTERERS

LAPIDUS
NERNOFF
SILVERMAN

RETOUCHERS

FORINO
FREITAG

MECHANICAL

BROWN
KUKS
SCHITTONE
WERNER
WOLFE

PRODUCTION & TRAFFIC

HAAS
PEARSONS
RAYMOND
ROSS
STUBBS
WEINER

PHOTOGRAPHIC GROUP

BREITENBACH
BUBBLEY
CALLAHAN
COFFIN
LIBSOHN
ROTHSTEIN
TIETGENS

CONTACT

JOE FERRUZZI
WALLY MOOS
BOB NABSTEDT
ARNO SCHMIDT
LESTER ROSSIN

LESTER ROSSIN ASSOCIATES INC

369 Lexington Ave., New York 17
Murray Hill 3-9729



We've been creating
good promotion material,
booklets, annual reports,
layouts and comprehensives
for trade and national advertising,
representing
top grade illustrators
and keeping promises
for over thirty years.

Gilbert Sutton, Inc.

MUrray Hill 3-7525

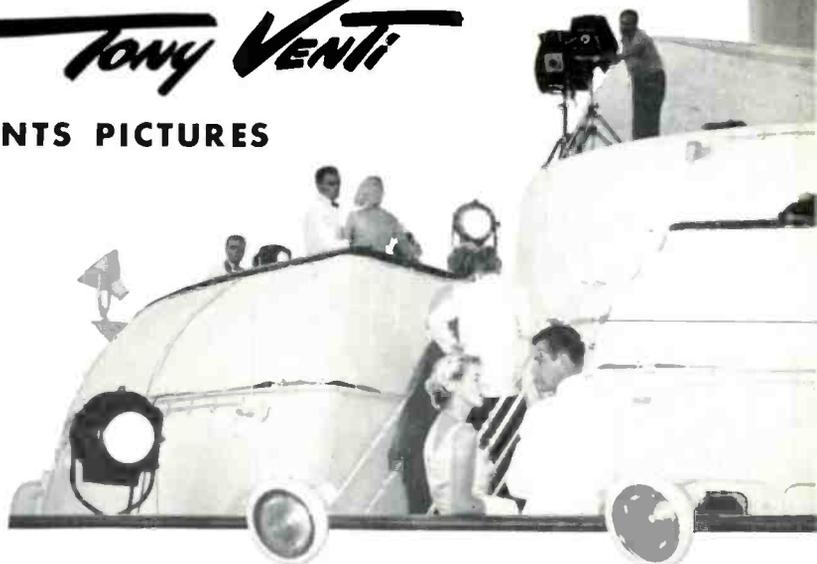
370 Lexington Avenue,

New York 17, N. Y.

PICTURE TAKEN BY *Tony Venti*
THE MAN WHO PAINTS PICTURES
WITH A CAMERA

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

CLIENT · AMERICAN EXPORT LINES
AGENCY · CUNNINGHAM & WALSH
ART DIRECTOR · REEVE LIMEBURNER

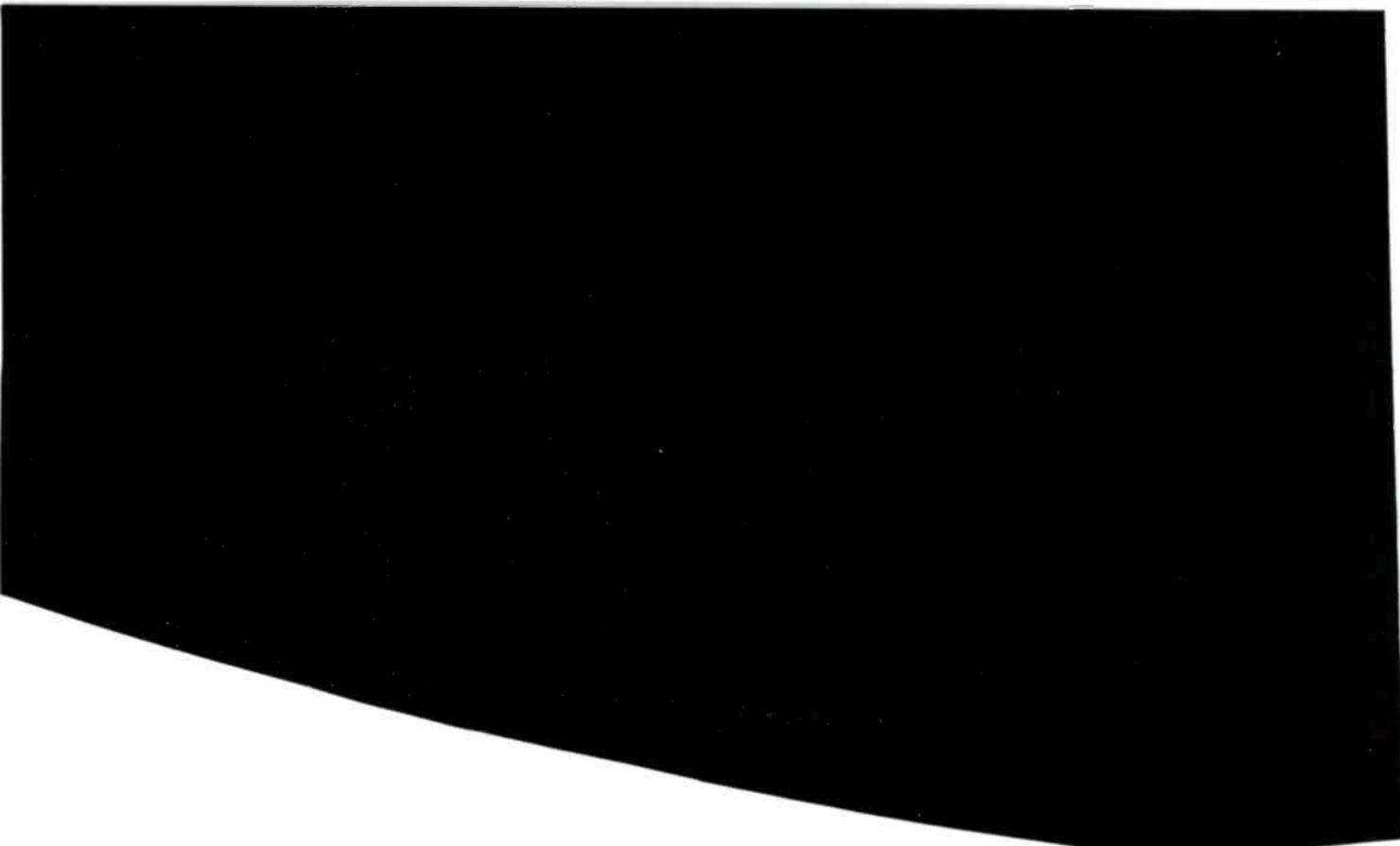




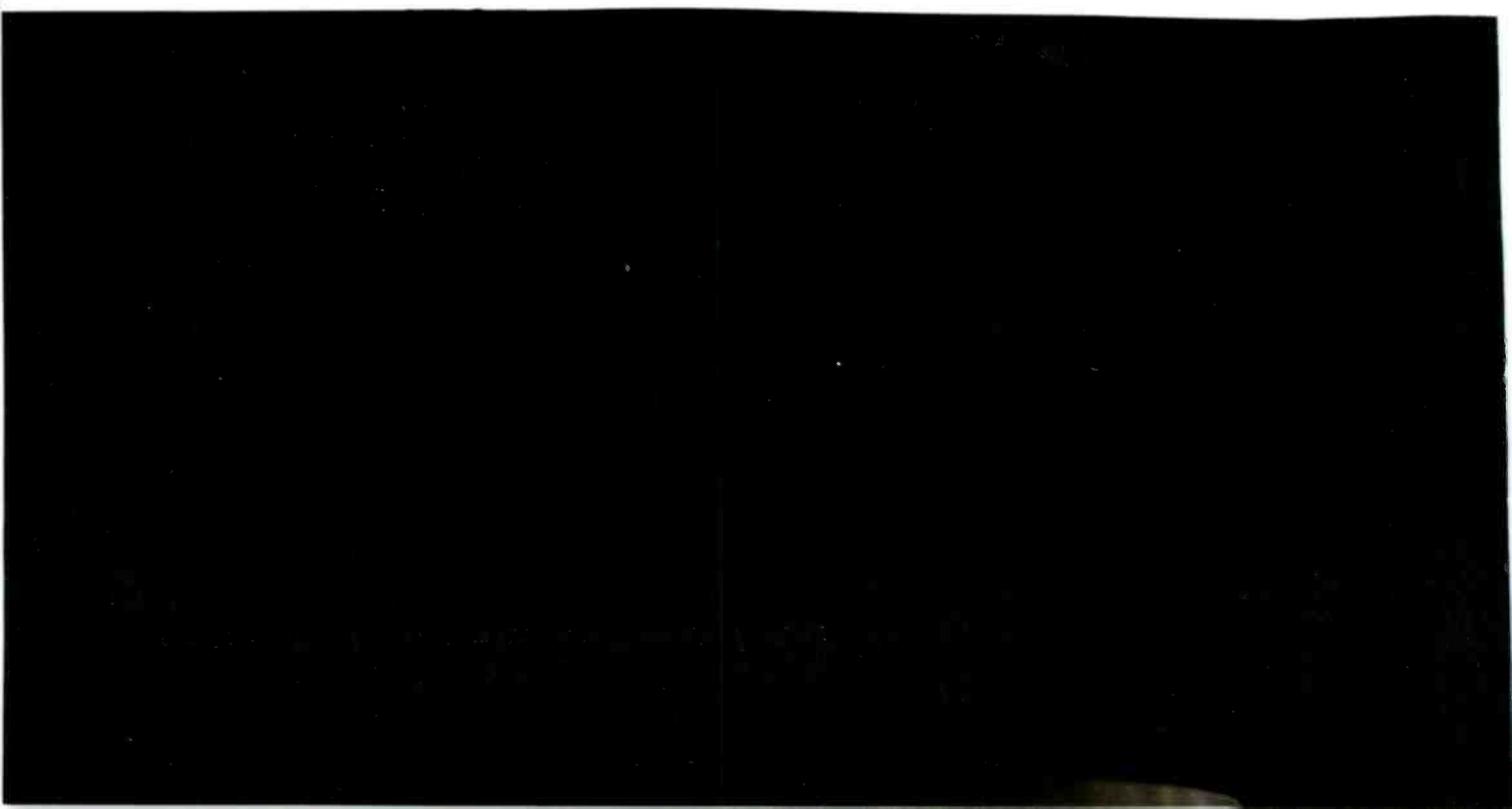
**SOLD PONY... HOCKED TUXEDO... BUT—
SPEEDY GONZALES DRAVNEEK HAS A NEW FAST TRUCK**

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

HENRY DRAVNEEK Associates
152 East 40th St., N.Y. 16, N.Y. Tel.: MUrray Hill 3-5048

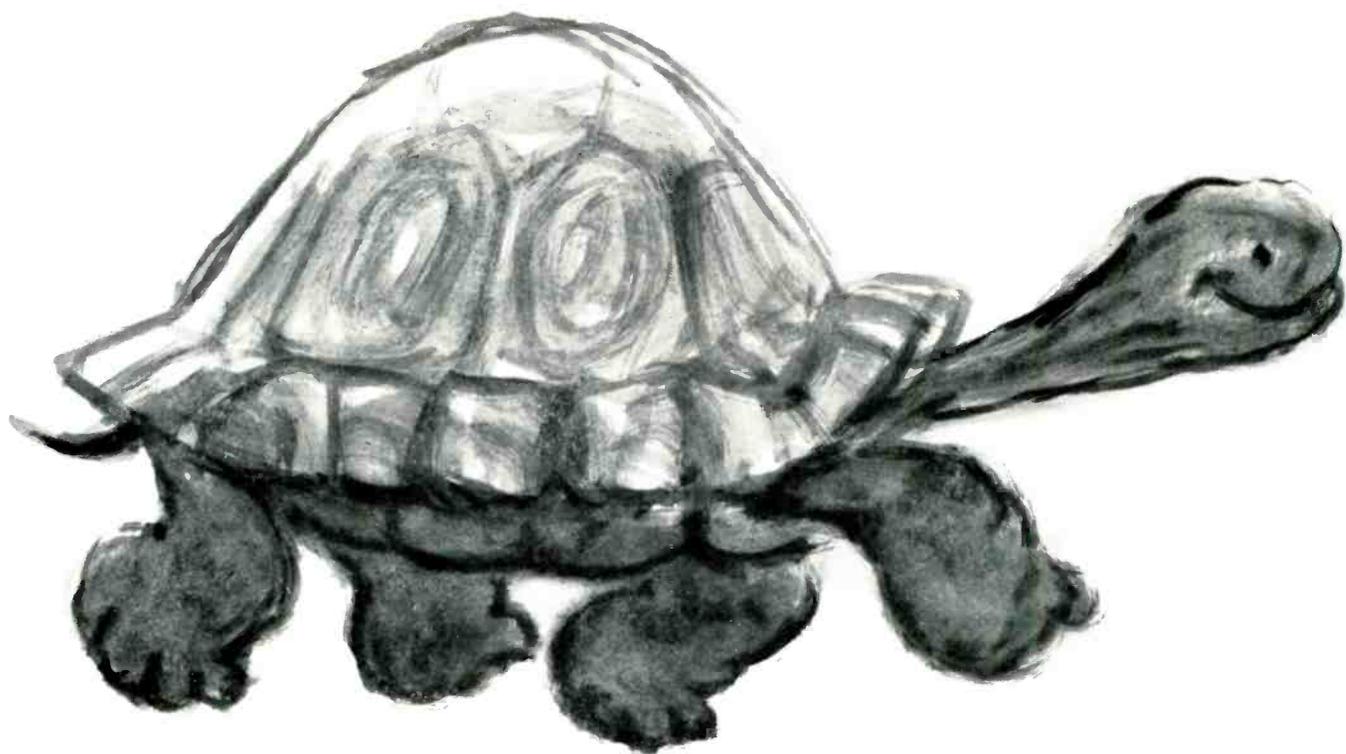


*WITHIN REACH OF ALL
CREATORS OF EFFECTIVE
ADVERTISING IS THE
SCOPE, FLEXIBILITY AND
INCOMPARABLE IMPACT
OF COLOR, NOW, ON THE
NBC TELEVISION NETWORK.*





Sometimes (like the turtle)
an agency makes progress
only when it sticks
its neck out



YOUNG & RUBICAM, INC.

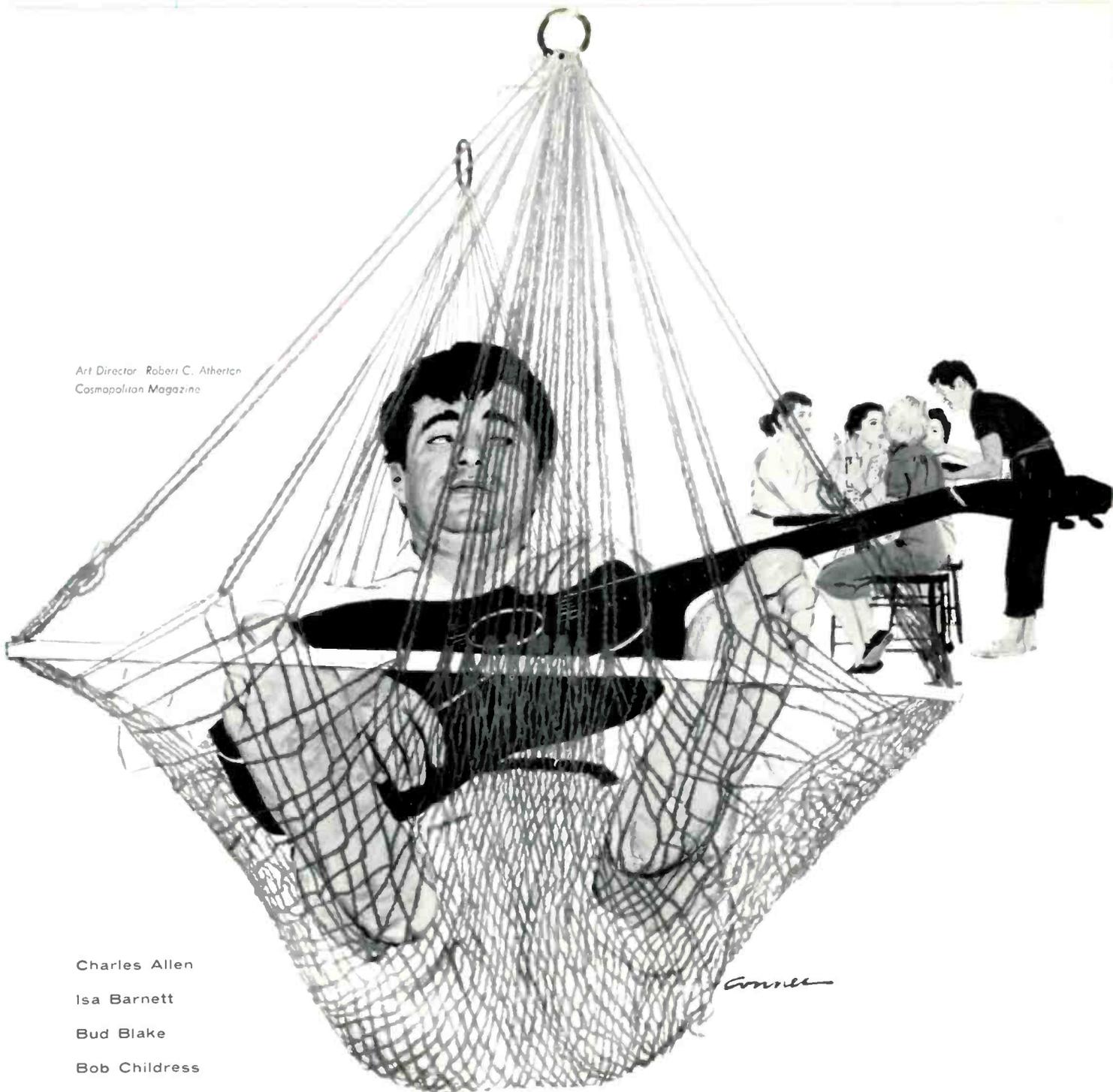
ADVERTISING

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

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

New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood
Montreal • Toronto • Mexico City • San Juan • London

Art Director Robert C. Atherton
Cosmopolitan Magazine



Charles Allen
Isa Barnett
Bud Blake
Bob Childress
Mac Conner
Ken Davies
Ted Ewen
Walter Ferguson
Frank Golden
Bill Graveline
Richard Green
Mel Hunter
Gorden Johnson
Jessie Joy
Jo Kotula
Marce Mayhew
Stanley Meltzoff
Nicholas Solovioff
Dick Stone

exclusively represented by

NEELEY

ASSOCIATES INC.
207 E. 37 St. OX 7-4993

BILL NEELEY

ERNIE HAAS

Iⁿ **17**!

*freshness
and youngness
predominate.*

*From the
birth of
an editorial
concept,
to the
execution
of the
finished
idea, our
primary
purpose is
to earn
and win the
attention
of young
women under
twenty.*

*Gratifying
work?*

*Indeed it
is, for
teen-agers
are among
the most
eager, most
responsive
and most
appreciative
readers in
the world.*

*Their
creative
energies are
boundless.*

*Their
tastes are
positive.*

*They
know what
they
like and
they know
why they like it.*

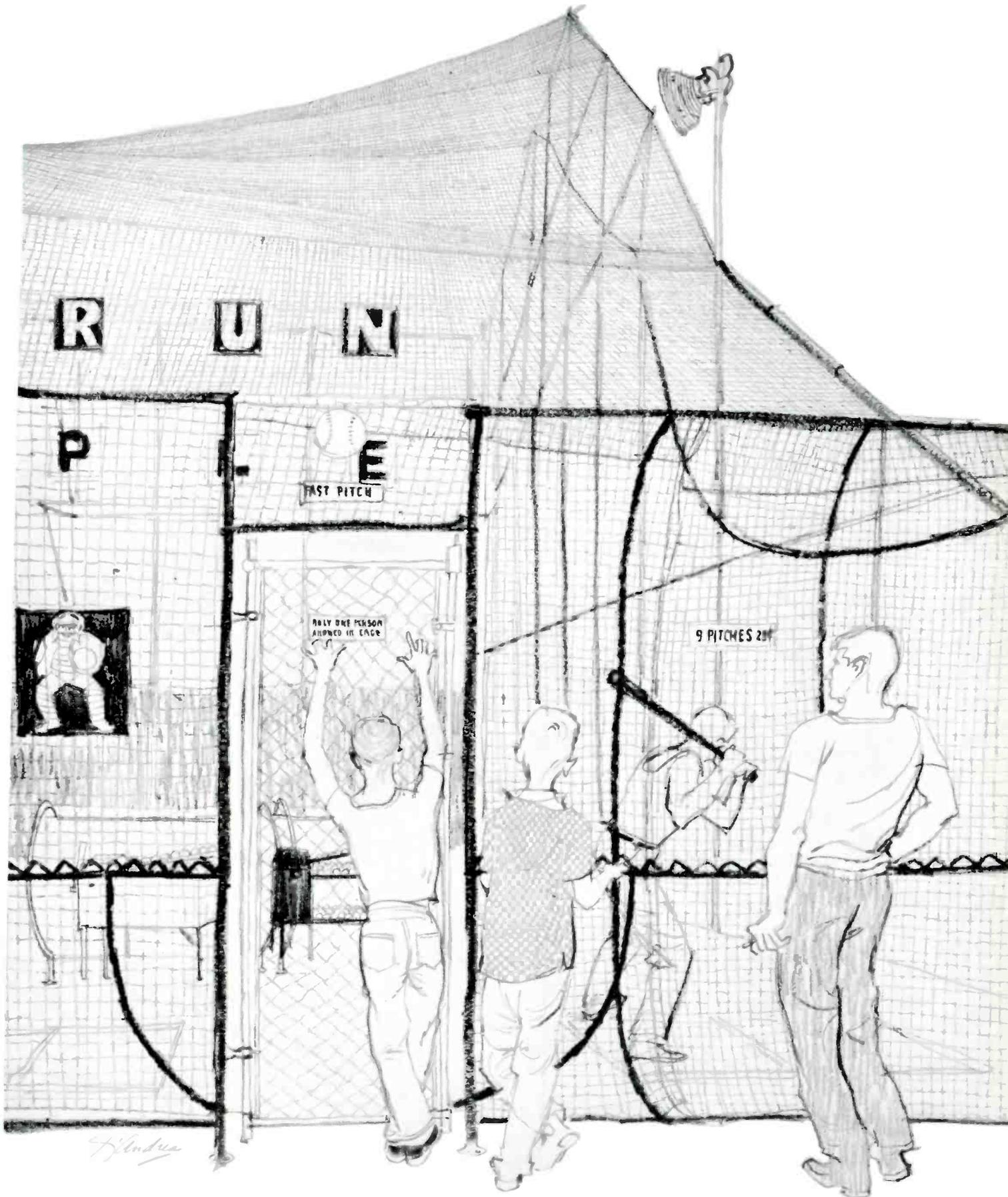
*Artistically,
this presents
a challenge*

too good to pass up

seventeen



advertising art & photography • charles e. cooper, inc.



Hendry

Art for sales' sake



KUDNER AGENCY, INC.
575 Madison Ave., New York 22, N. Y.

DAYTON WASHINGTON HOLLYWOOD LOS ANGELES SAN FRANCISCO DETROIT



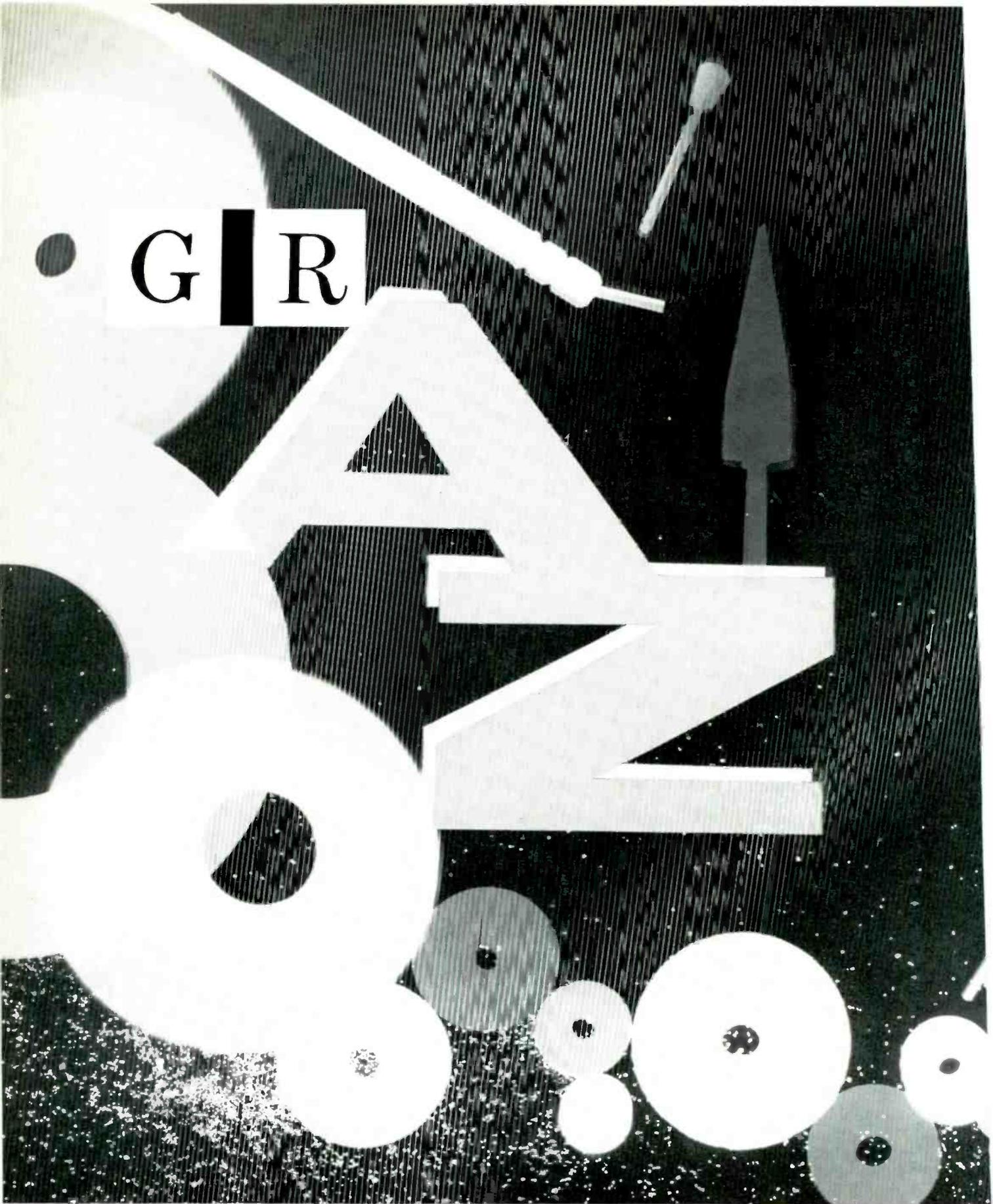
Tietgens

Mademoiselle Charm Living

for Young Homemakers

Street and Smith Publications, Inc

575 Madison Avenue at 57th Street, New York 22



G R

*the equation is simple "G-R" stands for our name.
"A-Z" stands for the fact that we provide the total
gamut of photography and photo studio services.*

SEEK INFO DAILY
G
R
Gussin-Radin Studios, Inc. 220 W. 42 St. N. Y. 36, N. Y., Wisconsin-7-7352



No matter what they're doing, people everywhere like to work with radio. Artists, above all. And especially if it's CBS Radio. Because CBS Radio attracts the largest audiences of any radio network. That's why artists who specialize in attracting other people's attention know they attract the *most* attention when they do a job for CBS Radio. For whatever CBS Radio talks about usually *gets* talked about in turn. Always glad to talk about your work—and ours—at 55 East 52nd Street.

We like to be surprised!



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

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

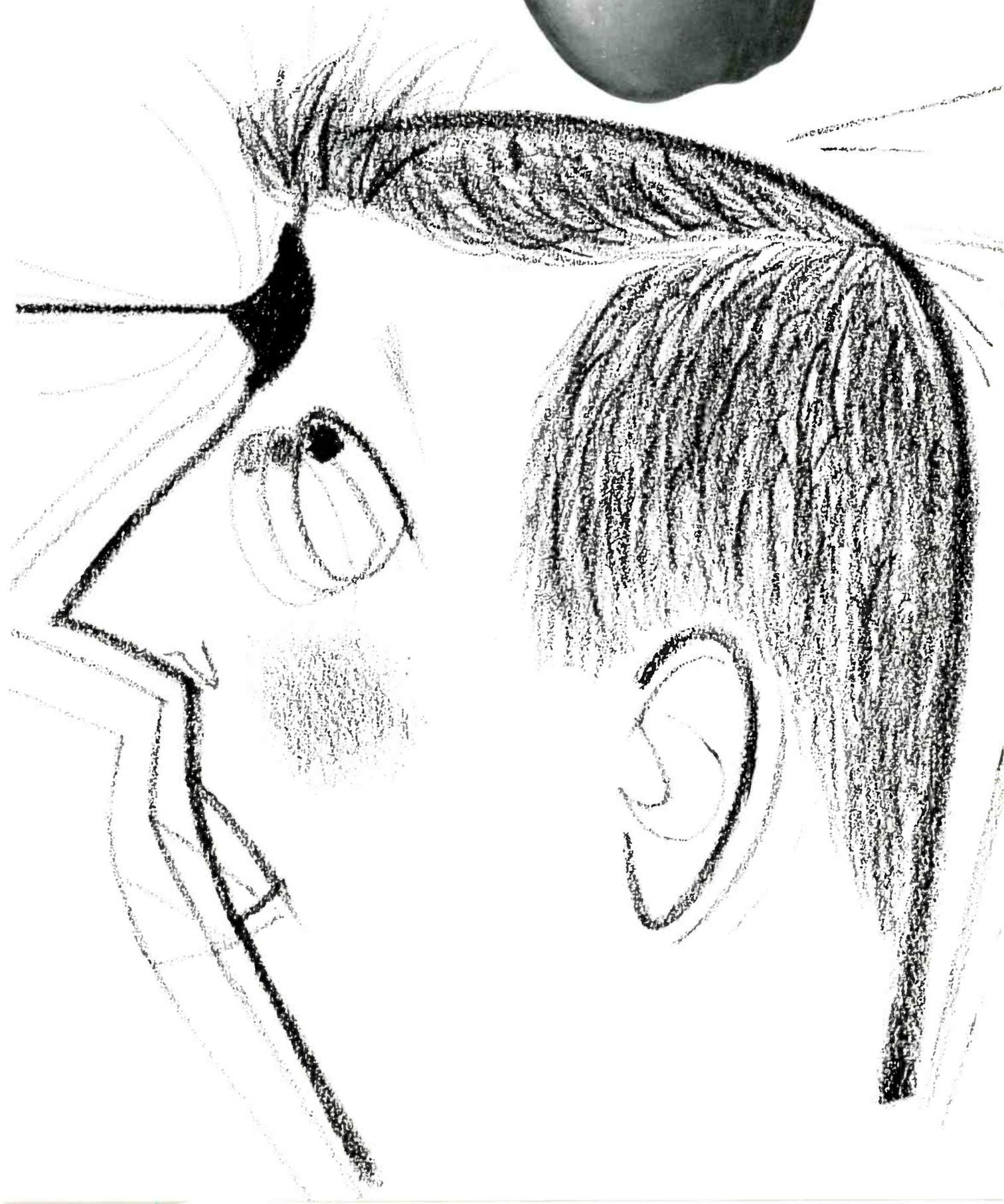
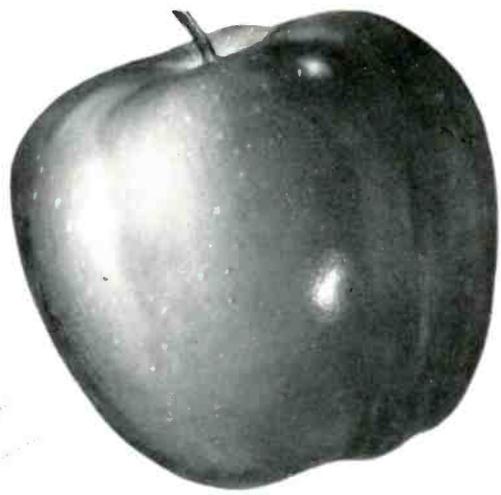
Aim it this way—please!



Leo Burnett Company, Inc.

ADVERTISING

PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS
Telephone CEntral 6-5959





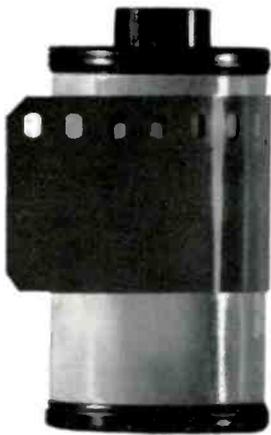
BLACK AND WHITE FROM COLOR ILLUSTRATION FOR O. B. & M.

Charles Kerlee inc.

Photographic Illustration
149 West 54th Street, N. Y. C. . . . CO 5-7605

Charles Kerlee
Charles Weise

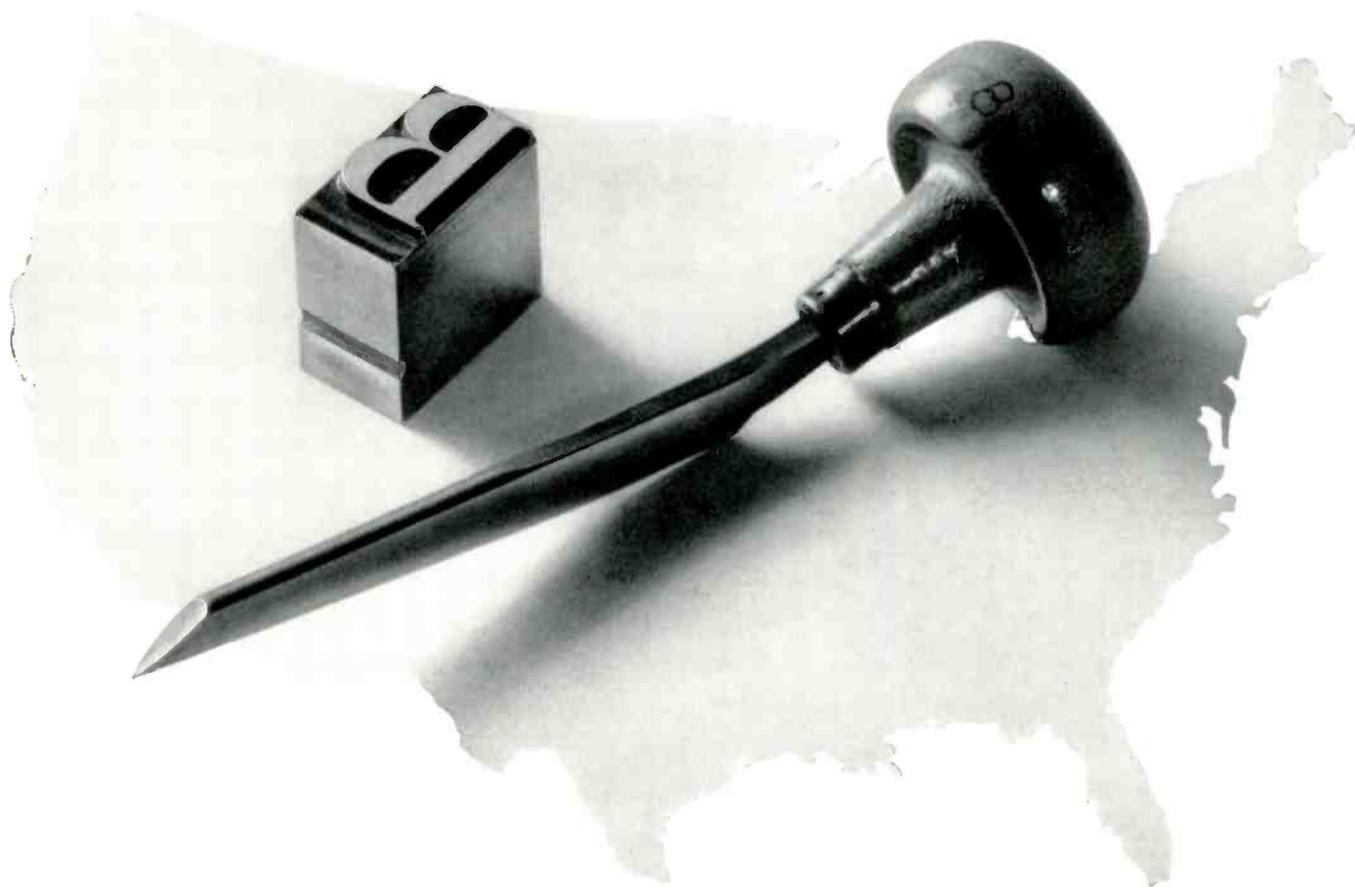
Sales • Tom Milson



the **3** *rd Ingredient*

With camera and film, a photographer can make a picture. But not a memorable picture. For that, he needs a third ingredient... a rare, elusive ingredient. Some call it inspiration. Others describe it simply as talent. By any name, it's the quality that welds an emotional link between picture-taker and picture-viewer... the quality that LOOK photographers call on to illustrate the exciting story of people.

LOOK



NATIONAL CIRCULATION

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

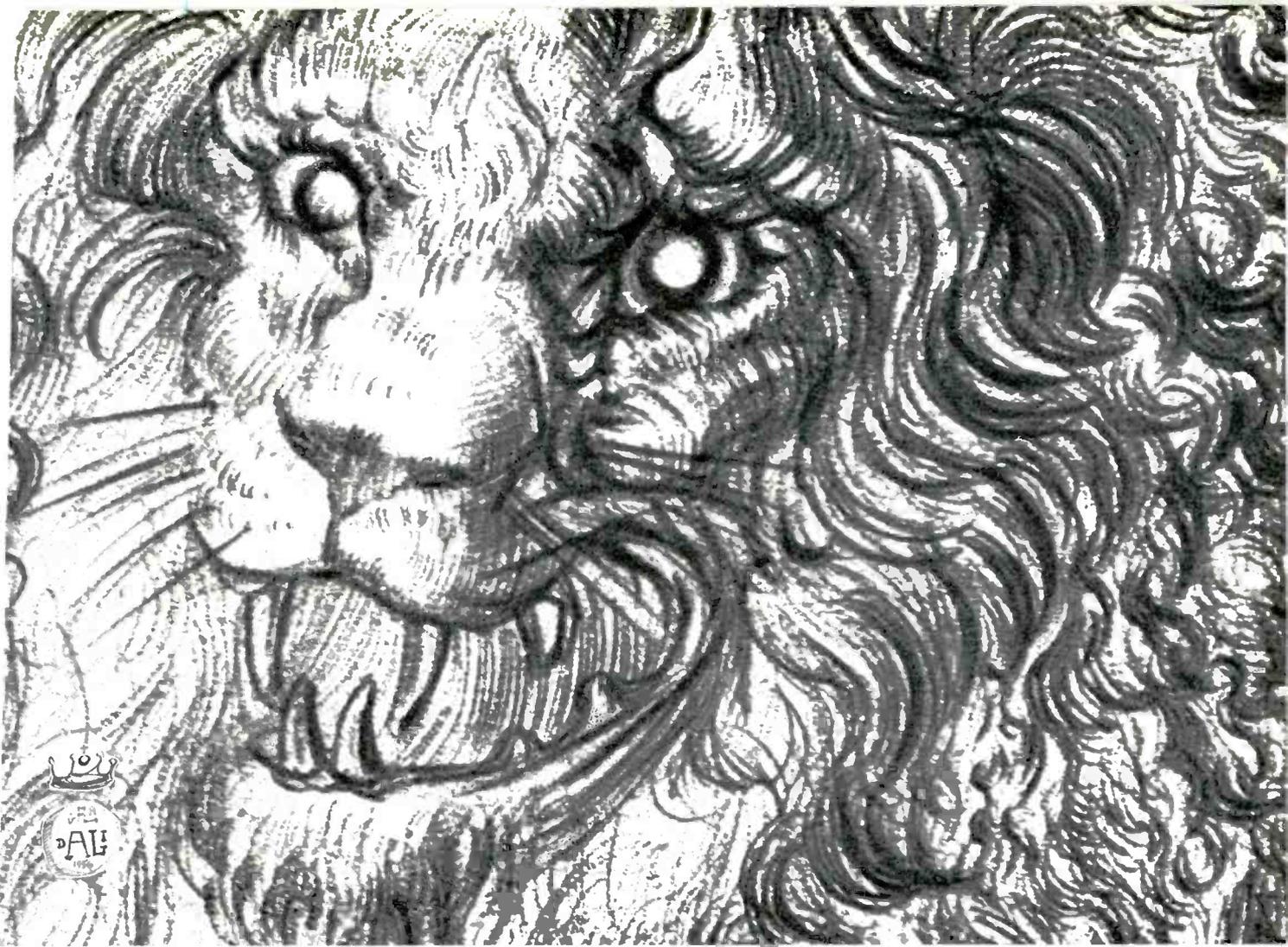
To service the wide and varied requirements of these
publishers, advertising agencies and advertisers, not only the best work
of our craftsmen is called for, but knowledge of the
particular press needs of each publication must be at our finger-tips.

That we have it so may well be to your advantage.
You are assured of a printed result that protects your
investment in circulation.



THE BECK ENGRAVING COMPANY

Philadelphia 6, New York 17, Boston 16



**EXCLUSIVE
REPRESENTATION:**

Walter Allner
 Everett Barclay
 Carol Blanchard
 Bradford Boobis
 Donald Brun
 Hans Erni
 Ernest Fairhurst
 Simon Greco
 Pete Hawley
 Morgan Kane
 Stan Klimley
 Herbert Leupin
 Walter Linsenmaier
 Athos Menaboni
 Jean Pagès
 Weimer Pursell
 Paul Rabut
 Walter Richards
 Bob Riger
 Jean Van Saun
 George Shawe
 Arthur Singer
 Frank Soltesz
 Photography:
 Peter Dimitri

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

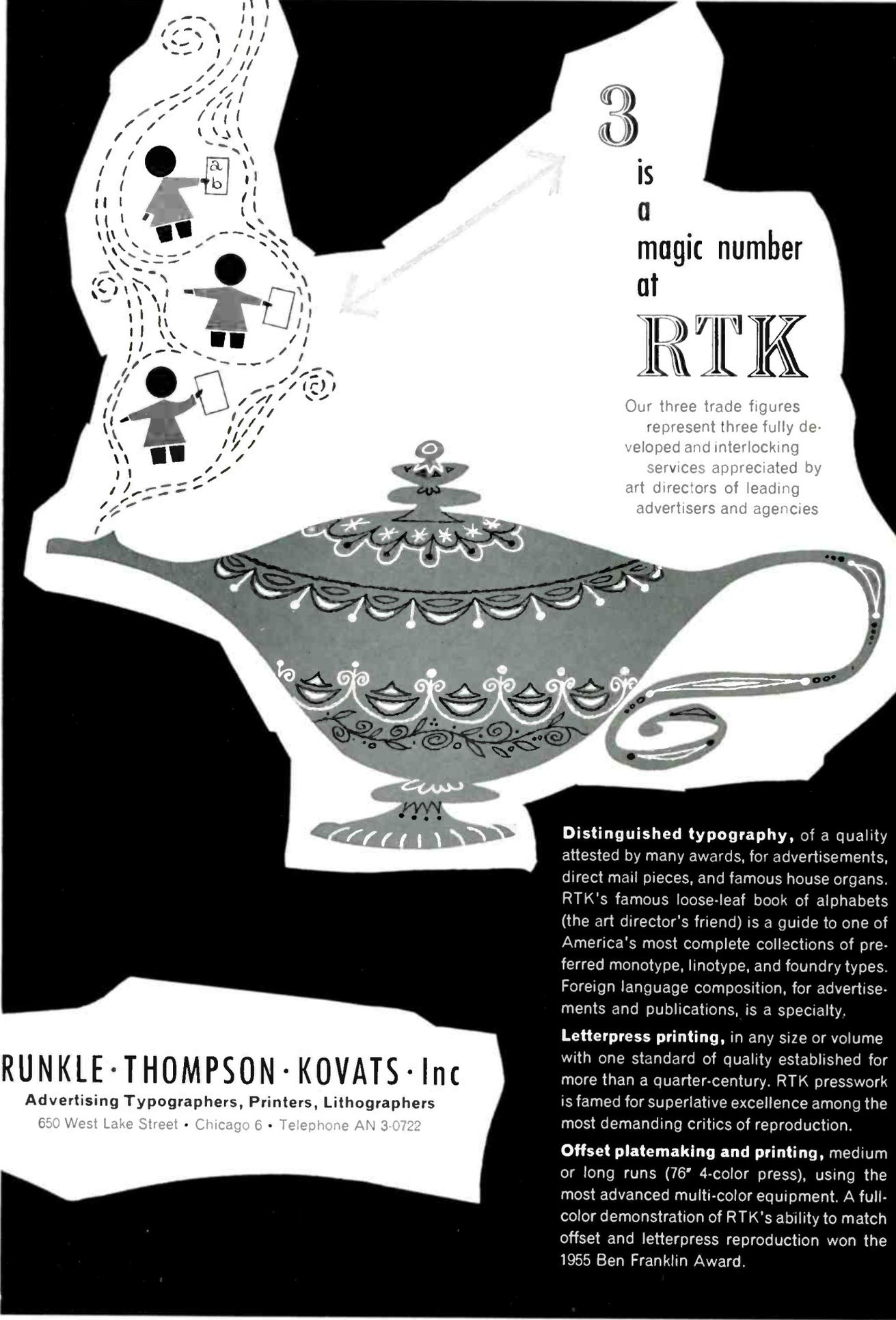


CONTACT:
 Stephan Lion
 Richard Hollander
 Bob Fischer
 James Anderson
 Jim Fuller

*advertising art . . .
 serious or gay
 sophisticated or simple
 and always
 commanding*

stephan lion, inc.

145 east 52nd street new york 22, n. y. plaza 9-3490



3

is
a
magic number
at

RTK

Our three trade figures represent three fully developed and interlocking services appreciated by art directors of leading advertisers and agencies

RUNKLE · THOMPSON · KOVATS · Inc

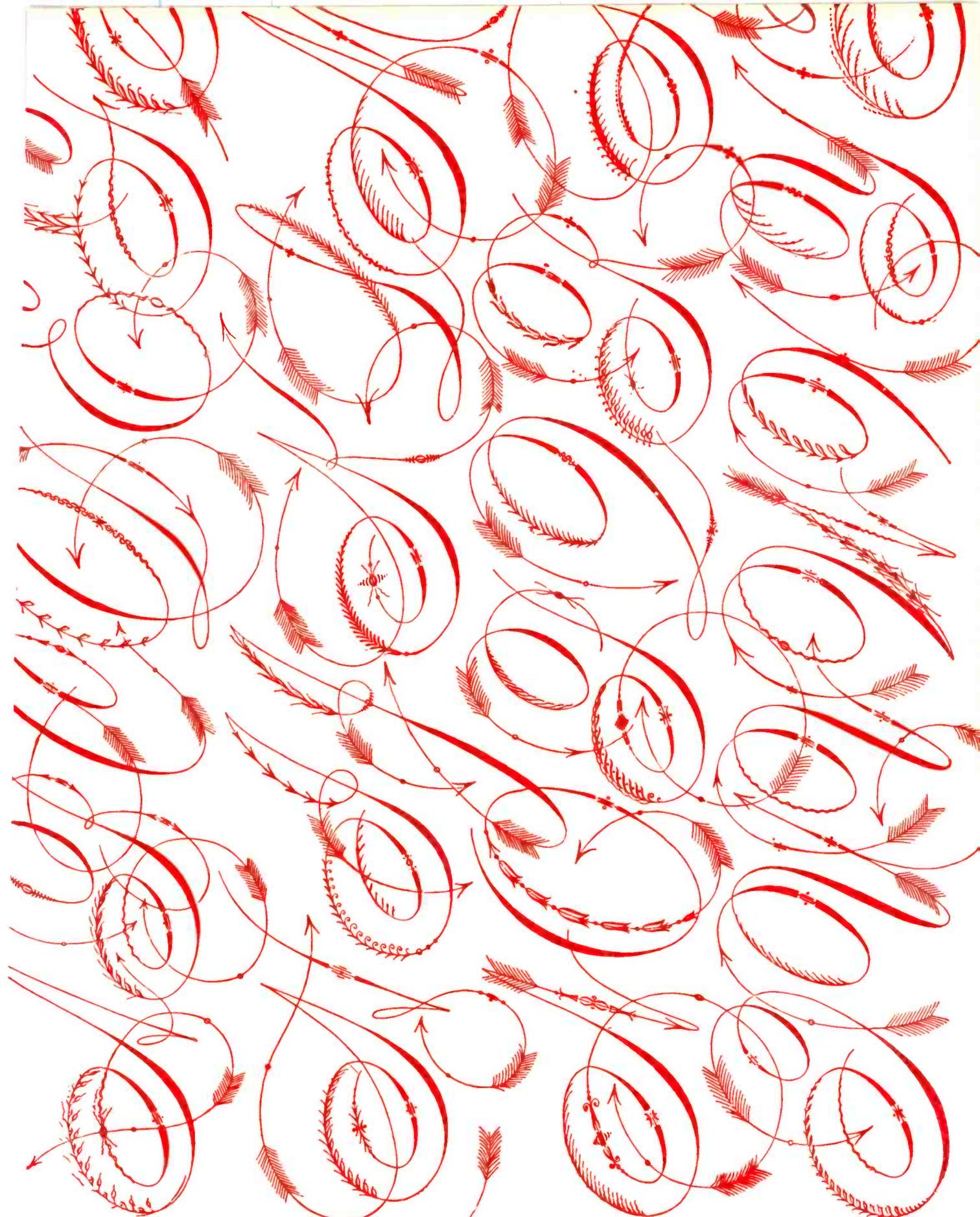
Advertising Typographers, Printers, Lithographers

650 West Lake Street • Chicago 6 • Telephone AN 3-0722

Distinguished typography, of a quality attested by many awards, for advertisements, direct mail pieces, and famous house organs. RTK's famous loose-leaf book of alphabets (the art director's friend) is a guide to one of America's most complete collections of preferred monotype, linotype, and foundry types. Foreign language composition, for advertisements and publications, is a specialty.

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

Offset platemaking and printing, medium or long runs (76" 4-color press), using the most advanced multi-color equipment. A full-color demonstration of RTK's ability to match offset and letterpress reproduction won the 1955 Ben Franklin Award.



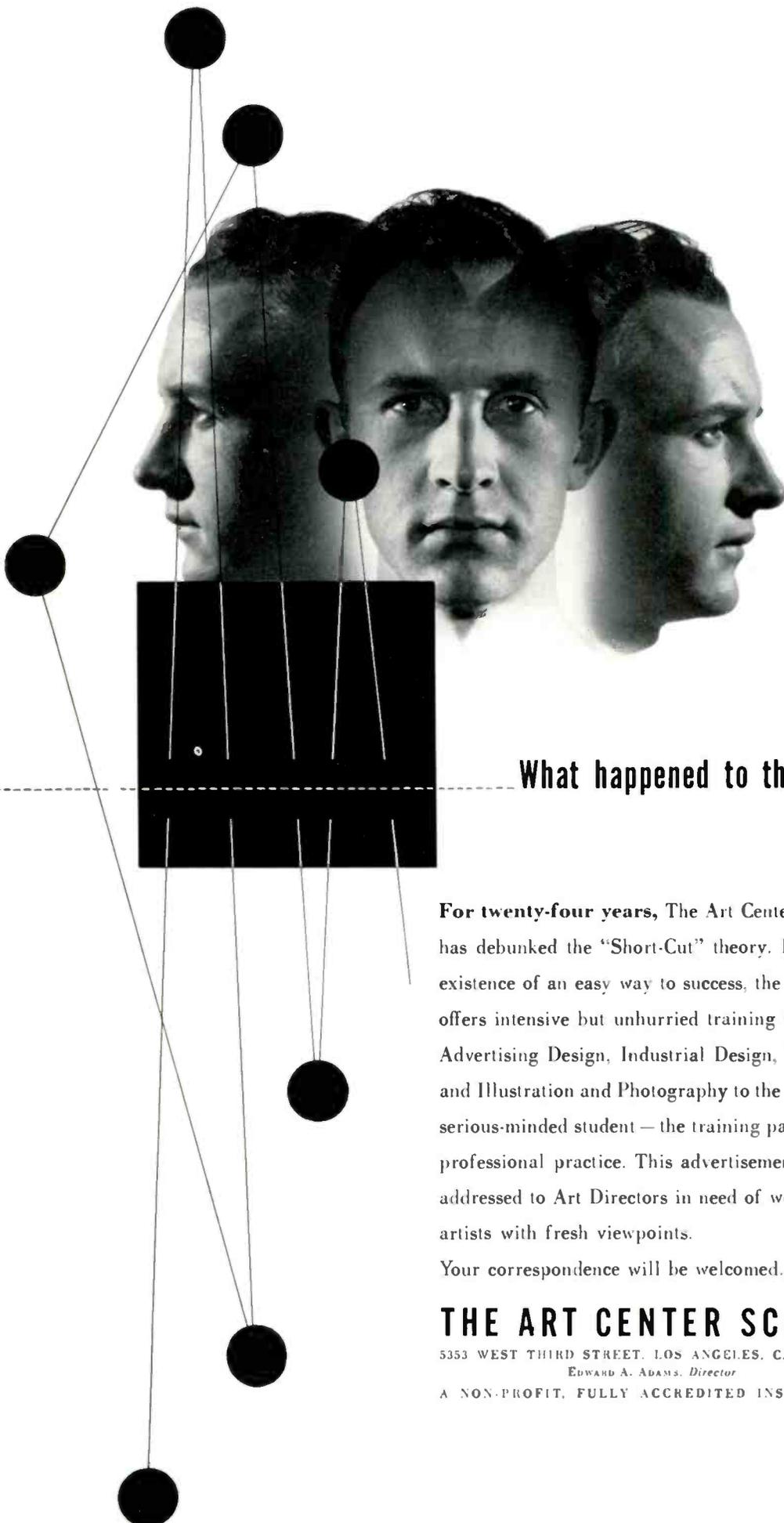
it's as simple as a-b-c

good design should be eye catching

without getting in the way of the message



calkins and holden



What happened to the short-cut?

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

Your correspondence will be welcomed.

THE ART CENTER SCHOOL

5353 WEST THIRD STREET, LOS ANGELES, CALIFORNIA

EDWARD A. ADAMS, *Director*

A NON-PROFIT, FULLY ACCREDITED INSTITUTION

ART IS SOMETHING YOU SHARE

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



PHOTO: ARNOLD NEWMAN

The man, woman or child who first glimpses in LIFE a provocative piece of sculpture or a famous painting—and yearns to seek and know more—takes a long step forward into a world of exciting adventure. The Metropolitan Museum of Art welcomes and encourages that explorer; our vast store of eloquent treasures stands ready to deepen and broaden the human range of his vision. This poses a challenge to both the Metropolitan Museum and to LIFE. The responsibility of the true interpreter, even when popularizing, demands accurate scholarship and thoughtful judgment. Such interpretation is not a hit-or-miss process. It is the work of the highly specialized technician, the teacher who—through vivid interpretation—opens a new world of rare enchantment. LIFE's lucid text, enriched with cherished color reproductions contributes to the fulfillment of this responsibility.

LIFE

9 Rockefeller Plaza, New York 20, N.Y.

James J. Rorimer *Director, The Metropolitan Museum of Art*

Guido James Vincent L. Luciano
Lucille Lupton
Dick Mancini
John Cowden Vincent J. Amicus Bev. Ellis
Richard G. Ewen
Edward Maltz
Brad Jernigan Matthew H. Basile
Guido J. Costello Mike Wolman
Tom Saffery

Maybe we're biased, but we think our corps of art directors do some truly brilliant work. And we wish (as in the case of our writers, too) that anonymity wasn't such a tradition of their craft. There are so many times when we wish they could sign their creations, that the least we can do is offer them that recognition here.

Lennen & Newell, Inc.



Drawing Board of Directors Meeting

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

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

Our staffs in Chicago, New York, and Los Angeles will be happy to assist in your particular problem. A sales representative can give you further details.

IN CHICAGO

*230 East Ohio Street, Chicago 11, Ill.
telephone Whitehall 4-3340*

IN NEW YORK

*Stephens-Thompson, 120 W. 50th St.,
N.Y. 19—telephone Circle 5-5471*

IN LOS ANGELES

*3723 Wilshire Blvd., Los Angeles, Calif.
telephone Dunkirk 5-2225*

Stephens Biondi DeCicco Inc.



T O M O R R O W ' S
D E S I G N E R S
O F V I S U A L
C O M M U N I C A
T I O N S
A R E A T
P R A T T
T O D A Y

The Art School

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

PRATT INSTITUTE

RYERSON STREET
BROOKLYN 5, NEW YORK
MAIN 2-2200

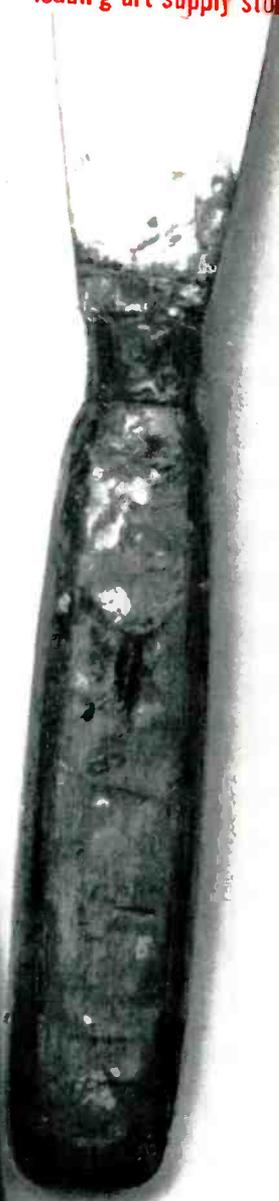
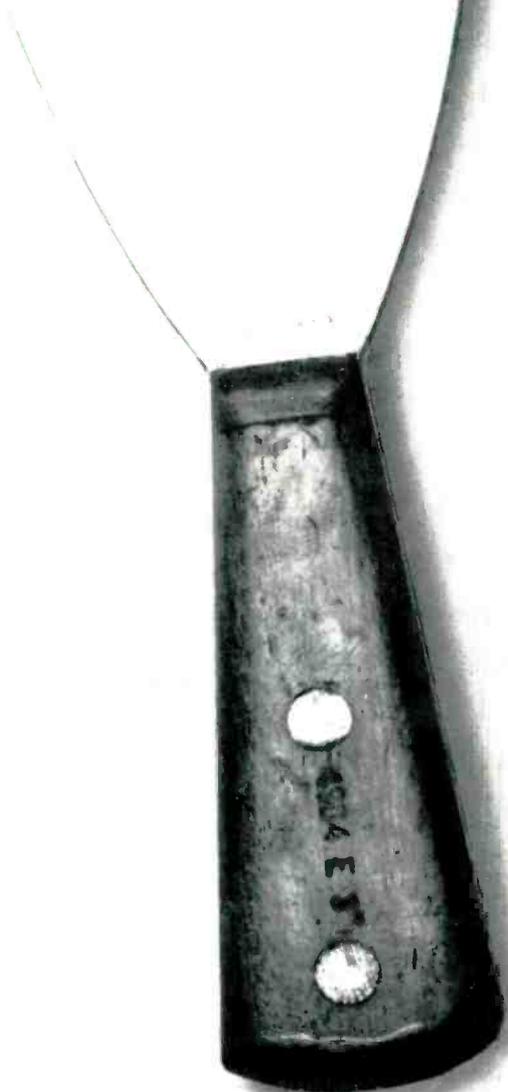




BOURGES 100% POSTER RED



BOURGES color sheets are matched to printing inks. A complete color spectrum, in both solids and tints. Create your layouts, package designs and finished art with colors you know the printer can match. Available at leading art supply stores.



Gill

INTERIOR DESIGN

NOVEMBER 1956



Influence the influence-makers in the homefurnishings field . . . America's interior decorators . . . who set the pace, and make the trends for everything in the home. They read

Interior Design Magazine.

201 EAST 56 STREET, N. Y. C. PLAZA 5-7291

INTERIOR DESIGN

Offices · Clubs · Restaurants

Hotels · Aircraft · Schools

Beauty Parlors · Theaters

Shops · Stores · Night Clubs

Air Terminals · Submarines

Motels · Hospitals · Yachts

Trains · Banks · Mortuaries

Colleges · Ships · Churches



Here Type Can Serve You

*in your
advertisements,
booklets, broadsides,
and financial reports*

• • •

J. M. BUNDSCHO, INC.

Advertising Typography and Design

180 NORTH WABASH AVENUE • CHICAGO 1, ILLINOIS

SUDLER & HENNESSEY ORDER FORM

ORDER NO. 9338

DATE 10/23/56

REP. *[Signature]*

CLIENT Sudler & Hennessey

CLIENT'S ORDER NO. 9338

L/O DUE **PUSH**

SUBJECT AND TITLE Art Director's Annual ad

COMP. DUE

TYPE OF REPRODUCTION Letterpress

PRINT FROM REPRO OR TYPE

FIN. DUE 10/26/56

CHECK FORM OF MEDIA

SPECIFICATIONS

AD

BRC

TRIM SIZE 16" x 11 1/4 "

COLORS

B & W

BLOTTER

DISPLAY

BOOK

FLYLET

MANUSCRIPT

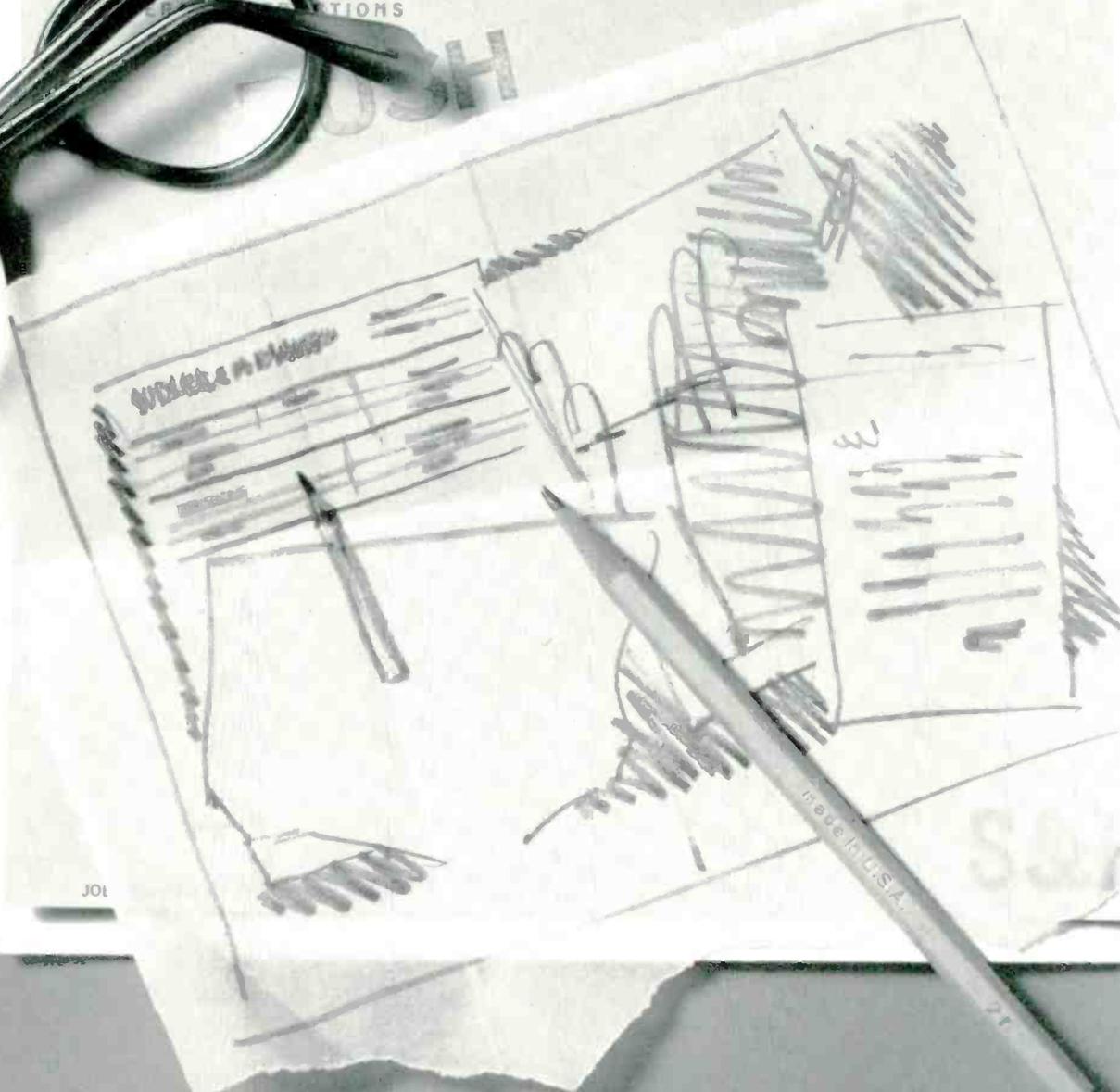
BROAD

SLER

RECEIVED

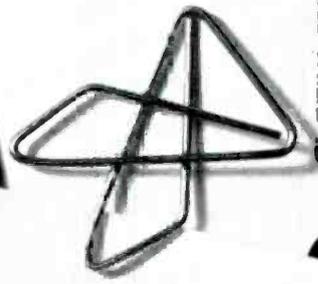
TRANSLATION

NO. OF PAGES 2 01



JOI

A straight line is the shortest



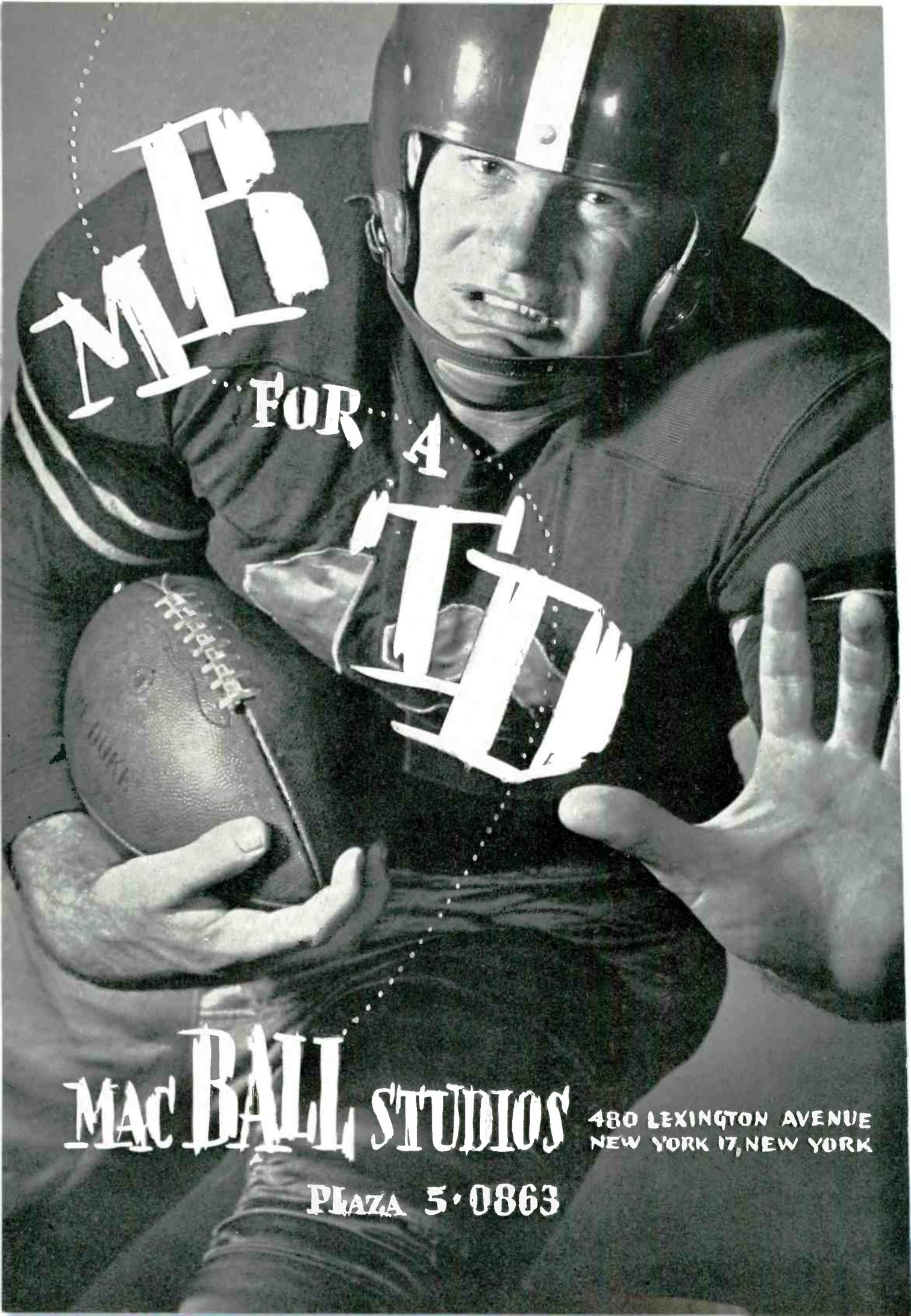
FROM THE DESK OF MATTHEW J. HENNESSEY

Herb -

10/23/56

They tell me the
A.D. Annual ad is due
this Friday -
Art - plates - everything!
Keep it simple but make
it as good as '56!

Matt



ME

FOR A

TO

MAC BALL STUDIOS

480 LEXINGTON AVENUE
NEW YORK 17, NEW YORK

PLAZA 5-0863



HEINZ ART

114 EAST 32rd ST. NEW YORK, 16

MU 5-5791

DIMENSIONAL DISPLAYS



MOTION



LIGHT

Which One Sells More Eggs?

YOU CAN ALMOST HEAR THE CACKLE

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

You Can Almost Hear the Cackle

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

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

It Pays to Set Type Right

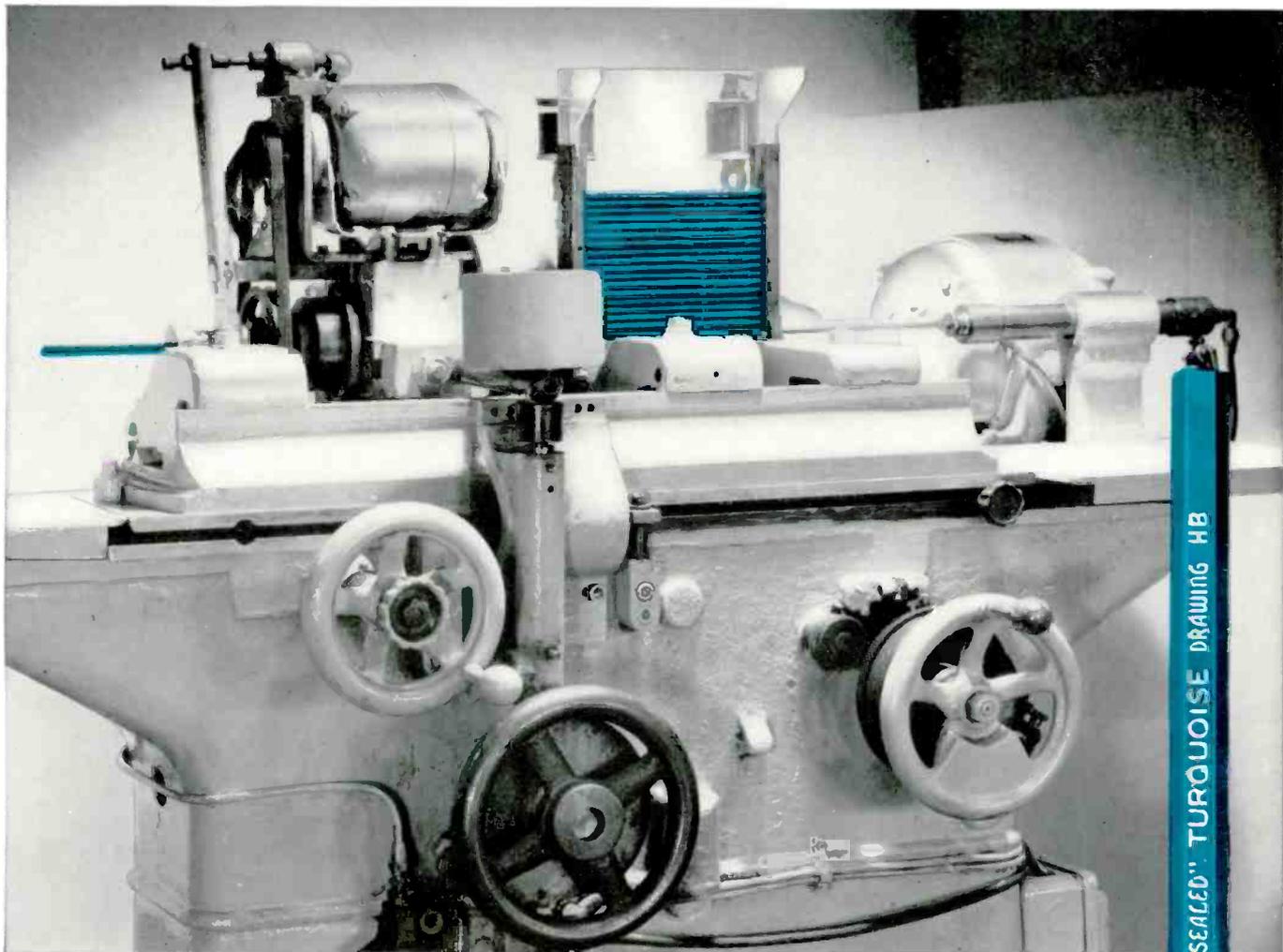


Advertising Typographers Association of America, Inc.

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

Advertising Typographers Association of America, Inc.

- AKRON, O.
The Akron Typesetting Co.
- ATLANTA, GA.
Higgins-McArthur Company
- BALTIMORE, MD.
The Maran Printing Co.
- BOSTON, MASS.
The Berkeley Press
Machine Composition Co.
H. G. McMennamin
- BUFFALO, N. Y.
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The Thomas P. Henry Co.
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George Willens & Co.
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Duragraph, Inc.
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To perfect this gentle giant, Eagle laboratory technicians spent three years and \$25,000—because Two-Ton Tillie makes our other pencil tests make sense.

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

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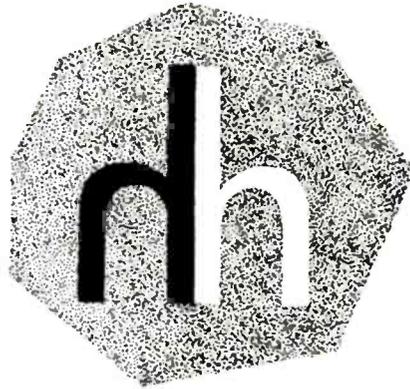


... it just can't be copied!





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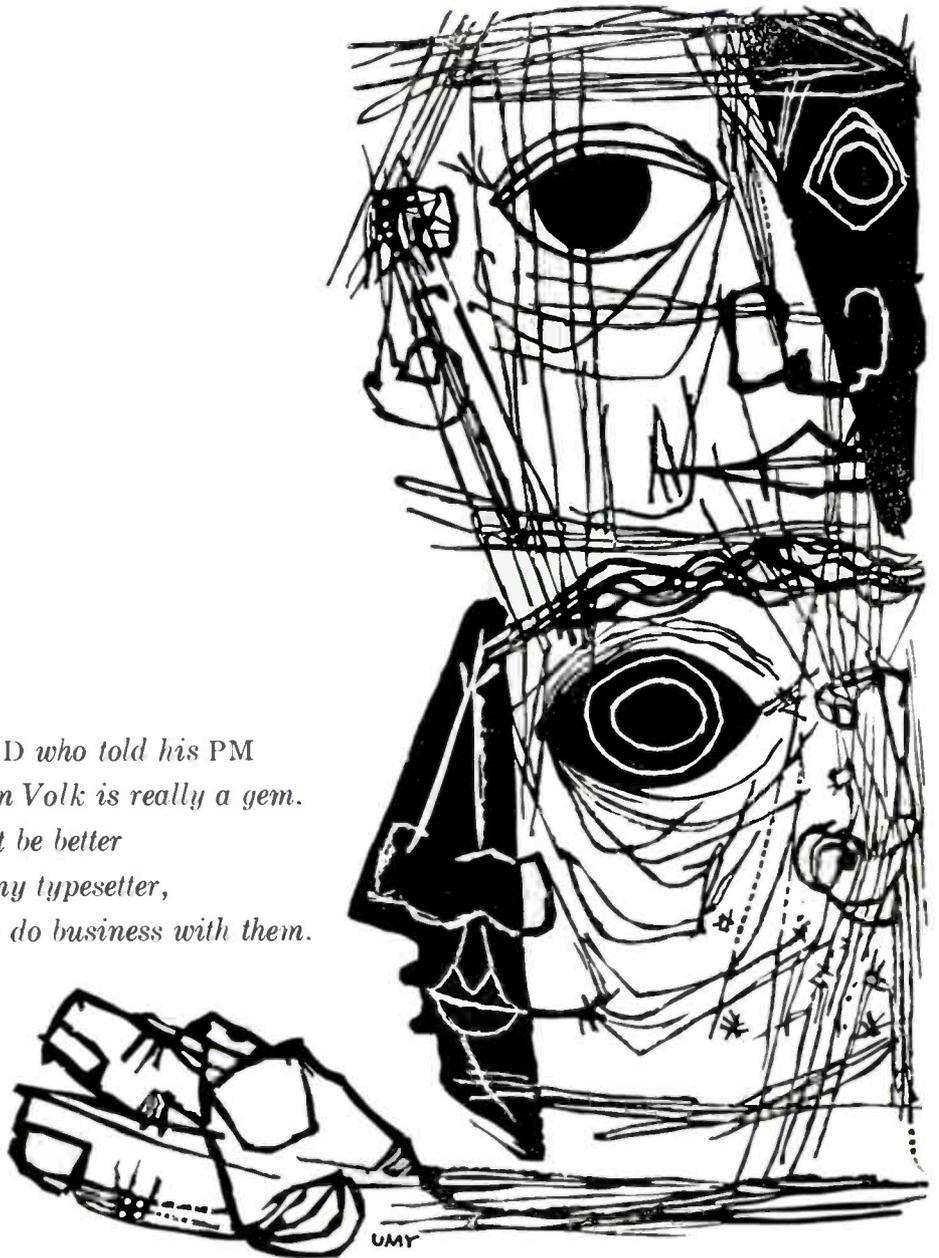
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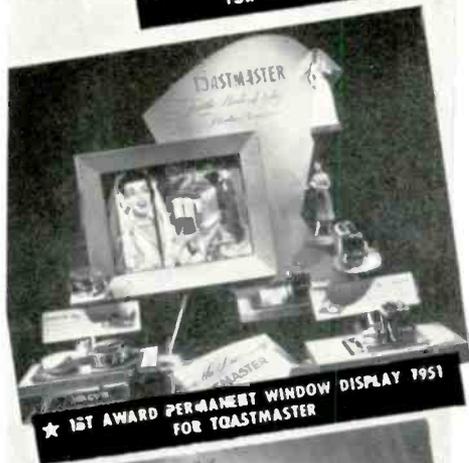
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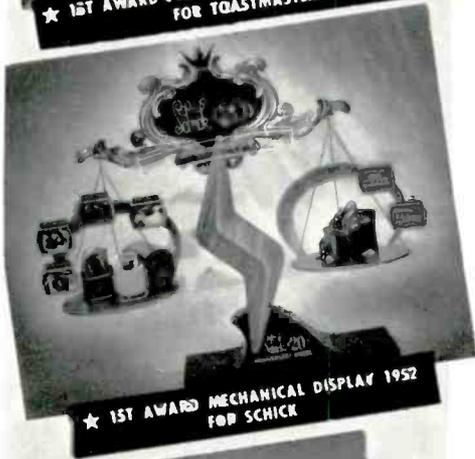
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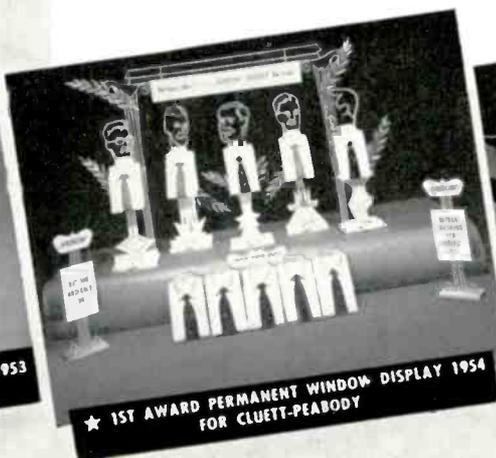
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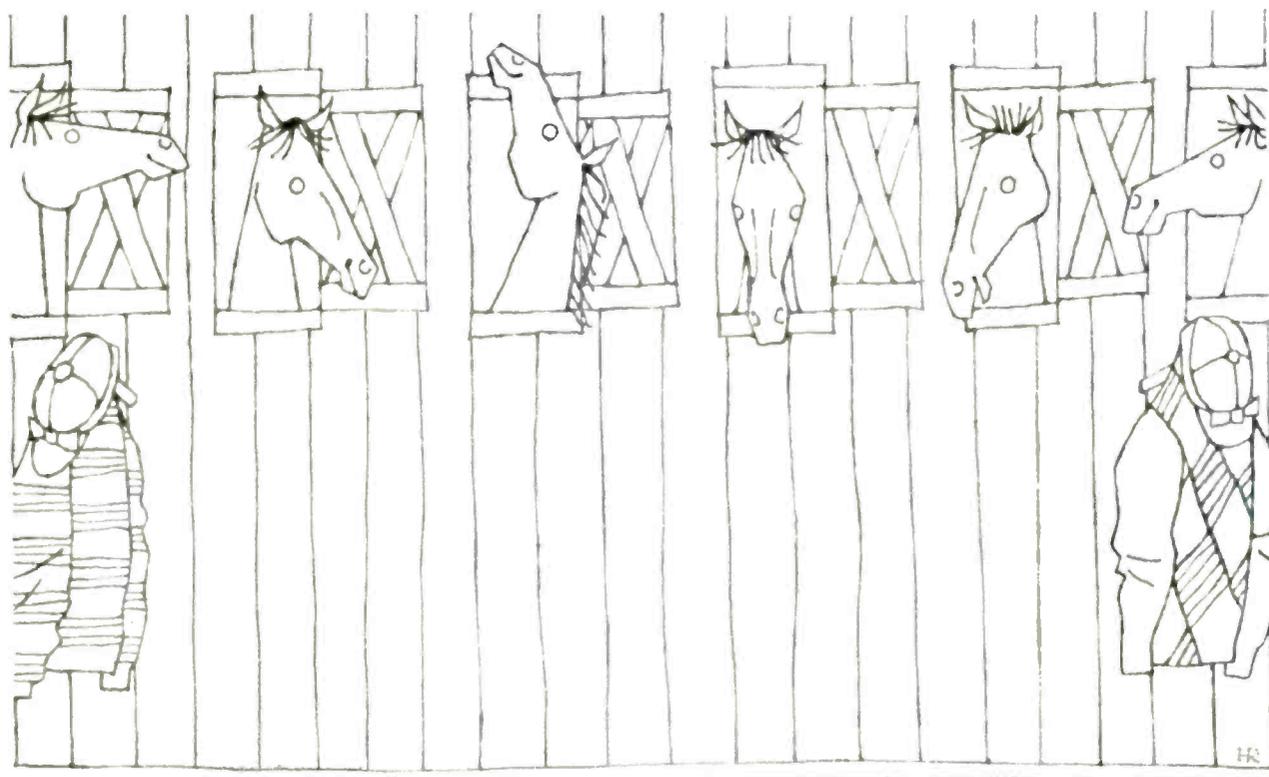
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FOR SHERWIN-WILLIAMS

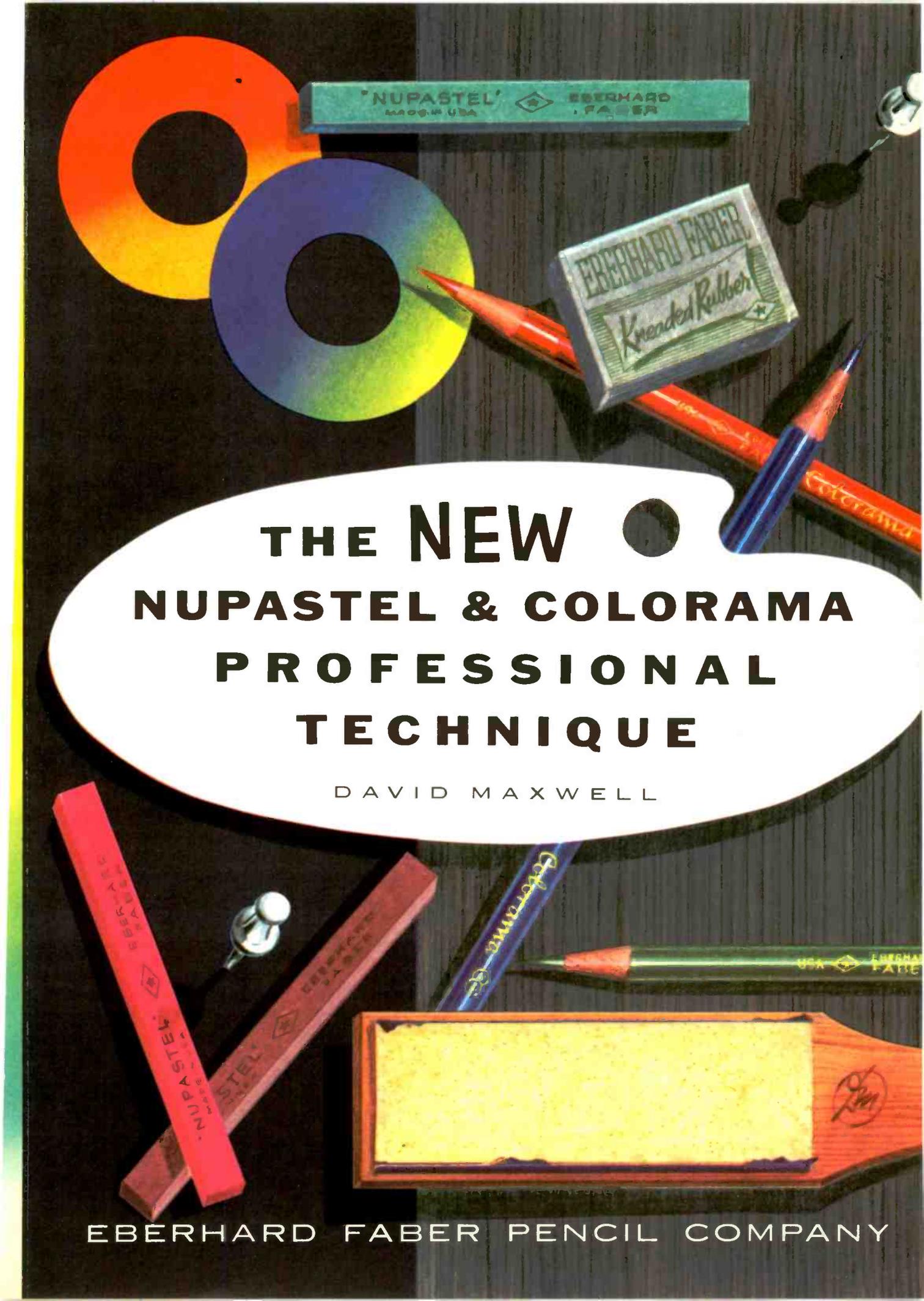
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* Photography





THE NEW
NUPASTEL & COLORAMA
PROFESSIONAL
TECHNIQUE

DAVID MAXWELL

EBERHARD FABER PENCIL COMPANY

the NUPASTEL & COLORAMA method at a glance!

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



NUPASTELS

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

PASTEL FIXATIVE

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



COLORAMA PENCILS

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



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

PASTEL FRISKETS

When a greater degree of control over your pastels is necessary, you may use paper masks called "friskets." For this purpose all we need is a few sheets of typewriter paper (bond) and a sharp knife or razor blade. Cut into strips—the edges of the paper will give us the straight edges we need. Tearing the paper will give us a choice of ragged edges and the knife will give us any variety of curved edges we may need. When the friskets

*let's take
drawing*

STEP 1 MAKE

Make your drawing as the example shown. *accurate!* Remember this point are easier

STEP 2 MAKE

Take a clean sheet of paper and fasten it directly over your drawing. Avoid fingering the paper while you work. With (MICROTOMIC 3 H) liquid essential lines of your

STEP 3 APPLY

Put darker pastel colors modeling broadly with your NUPASTELS as shown

STEP 4 CLEAN

Check your drawing in 'dusty' areas carefully. Be satisfied that your drawing is finished. When the fixative is dry, that all pastel areas are

STEP 5 FINISH COLORAMAS

See how easy it is to

get dirty, throw them away and use others. Use the friskets as masks to apply fine pastels to the area you want. Hold the friskets with one hand and do the blending with the fingers of the other. Always rub *from* the frisket *toward* the pastel areas . . . never the reverse! You can also try using your friskets as erasing surfaces to remove pastel with your kneaded eraser. Practice with other friskets and you will see how *easily* you can now control your pastels.

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STEP

DESIGN

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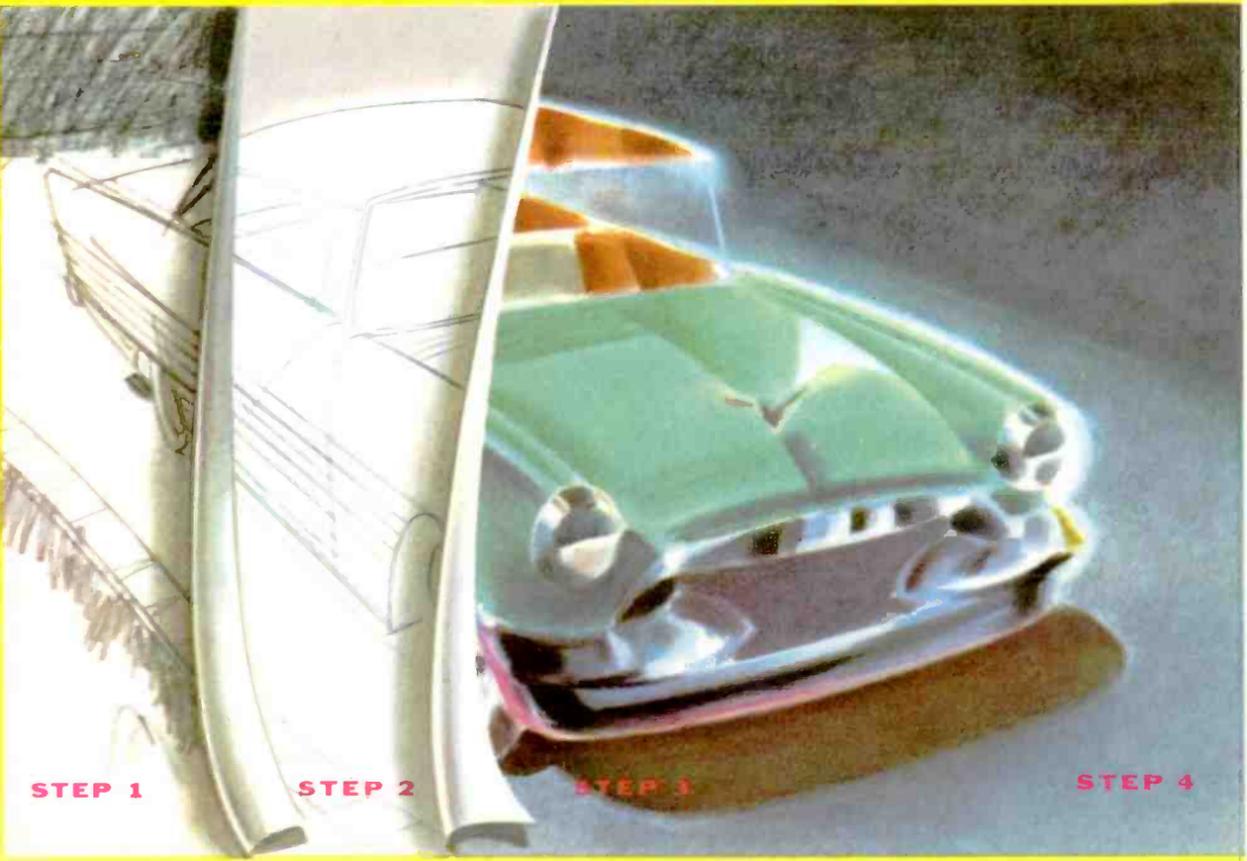
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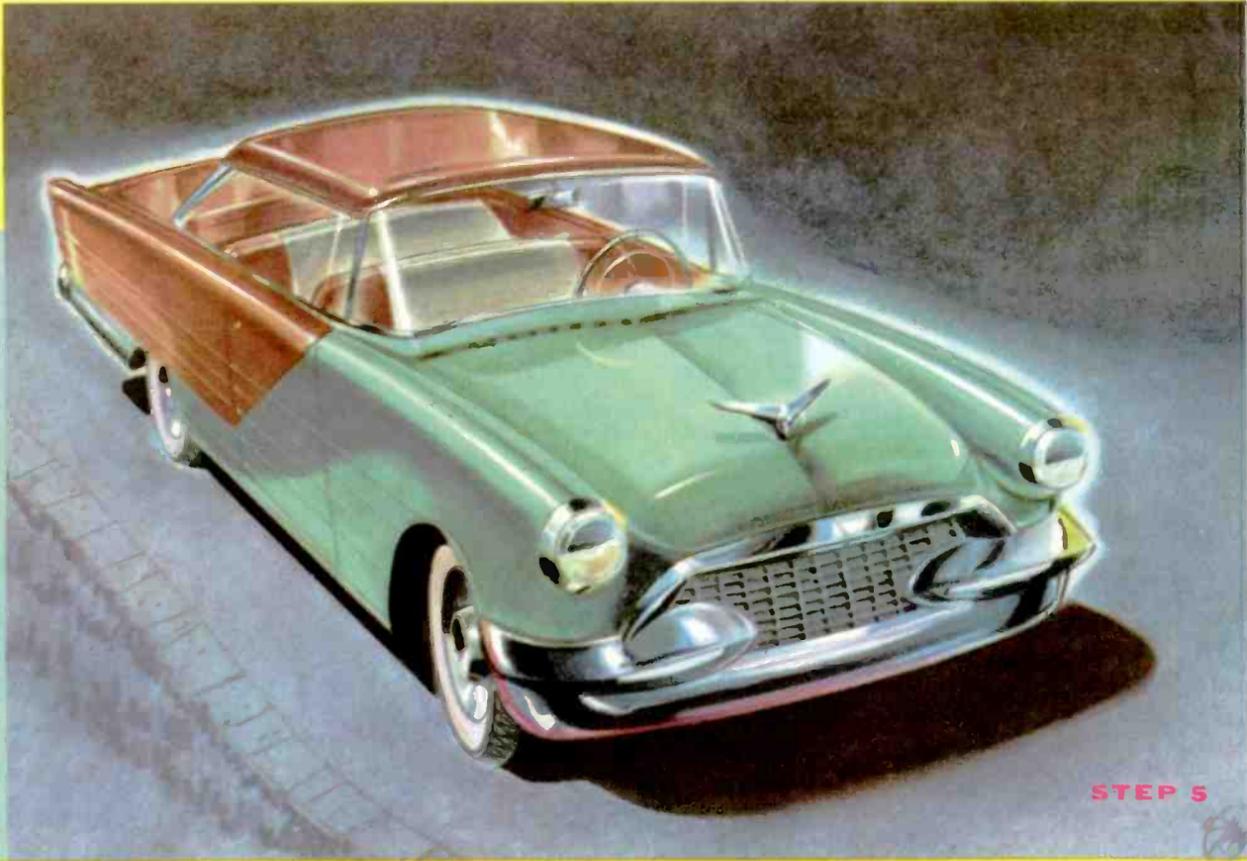
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the details



with your colored pencils. Notice how the use of a darker COLORAMA color over a lighter NUPASTEL area will give you an unusually brilliant effect. Don't overdo the colored pencil work. Keep your drawing spirited! Don't hesitate at this point to add all the small touches that you would normally use.



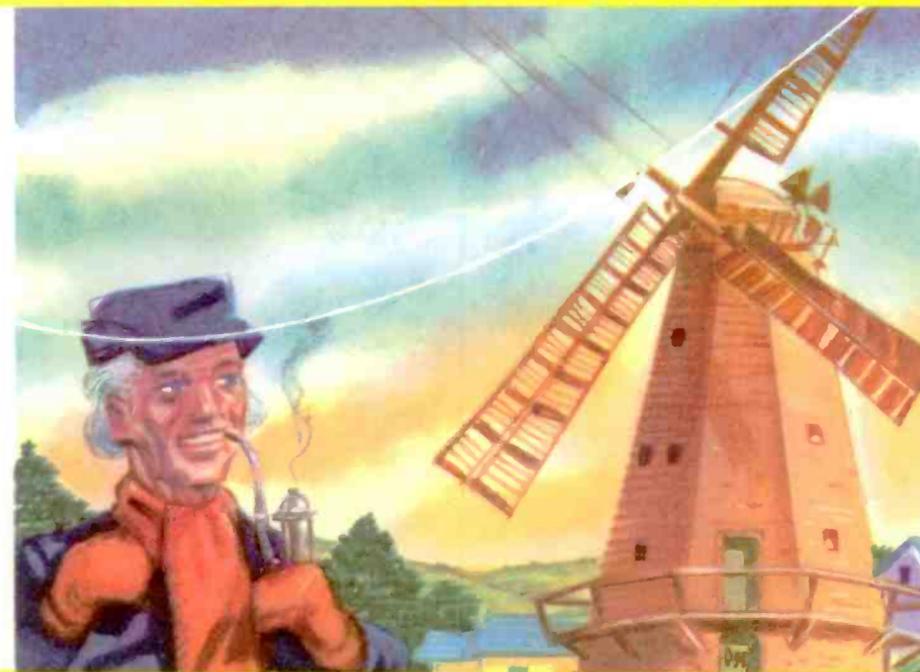
TRY THIS LOOSE TECHNIQUE

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



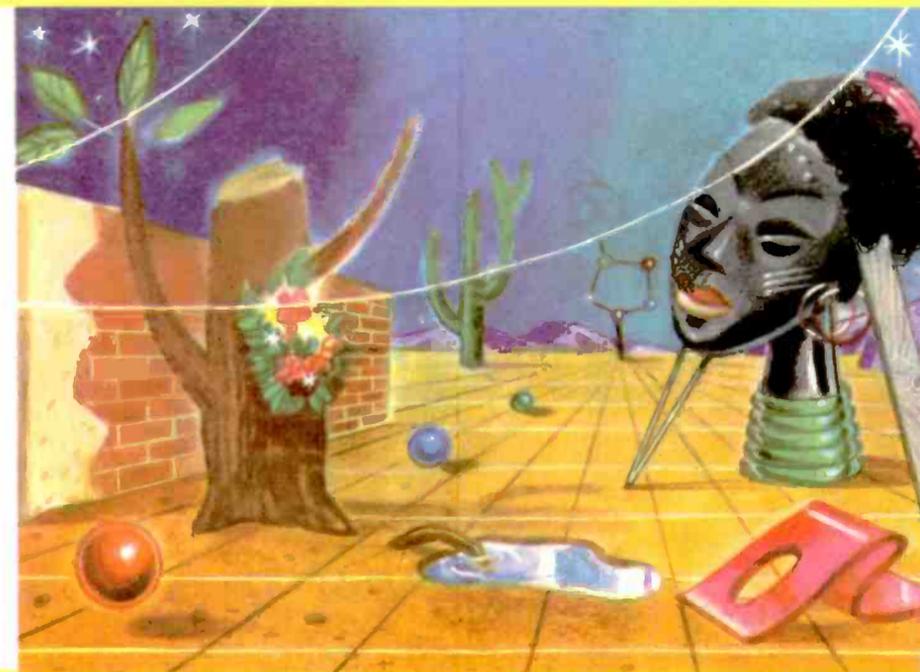
FRISKETS WILL HELP HERE

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



A STUDY IN TEXTURES

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

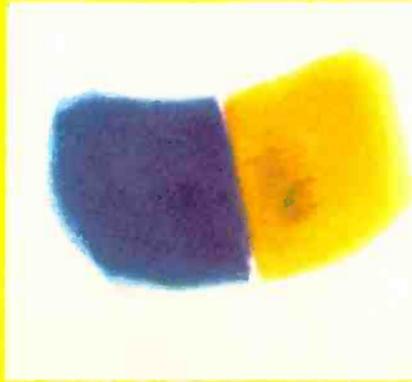




...here are some professional tips!

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

The drawing board was covered with a sheet of illustration board and fastened securely. A sheet of visual paper was attached to this surface with drafting tape and the preliminary drawing (step 1) was made. Another sheet of visual paper was fastened over the first and an accurate outline was made (step 2) with a 3H MICROTOMIC drawing pencil. After the drawing was finished, (steps 3, 4, and 5), it was removed, trimmed, and fastened by the corners to a fresh white illustration board and crop marks for the printer were added.



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



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



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



Need that extra sparkle for your drawing? Take a small brush with poster white and paint it as desired on small areas of your finished drawing. Careful now—let’s not overdo it!

... about
the
author

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

Mr. Maxwell is of critical importance. He had to develop a faster and simpler drawing technique. That he has succeeded is attested to by his many satisfied clients, by the recognition he enjoys in his field and by the enthusiasm of his students. Of course, you can only take our word for the incredible speed of Mr. Maxwell’s method. The quality of the results you can judge for yourself—since all the instructional illustrations for this booklet, including the cover, were rendered by Mr. Maxwell entirely with NUPASTELS and COLORAMAS.



NUPASTELS are much firmer and stronger than pastels—crumble a lot less—deposit just enough powder for perfect blending. Available in 12, 24, 36, 48, and 60 color assortments. Also in special assortment containing 8 shades of grey.

COLORAMA colored pencils are excitingly vivid... sharpen easily... cover more smoothly without shine... have less wax... last longer. Available in assortments of 12, 24, 36, 48 and 60 colors plus an 8 color all-grey assortment.



NEW! Special Colorama-Nupastel color-matched combination assortments... No. 2824 contains 24 matching, prismatic colors from each line, while No. 2810 has 10 matching hues, including black, white and 8 shades of grey.



KNEADED RUBBER—Excellent for all chalk, charcoal and Nupastel work. Plastic—kneads into any shape. Leaves no crumbs or oily residue to affect re-working.



COLORBRITE—Especially adaptable for fine-line detail work. Extra-thin, super-strong leads have amazing covering power, yet deliver clean, crisp lines. Take and hold a needle point—26 brilliant colors.



MICROTOMIC drawing pencils have long wearing, high density, accurately graded leads in 18 degrees of hardness from 9H to 7B. Also 6 degrees with unique “chisel point” leads, excellent for lettering, shading and broad strokes.



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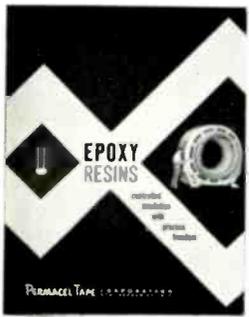
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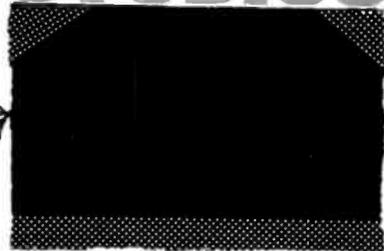


rudy garcia
illustration

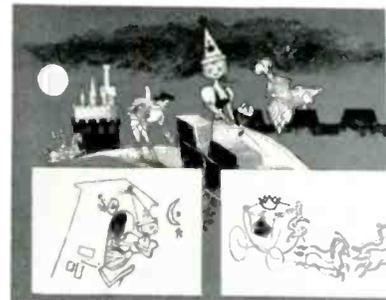
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bob seidman
decorative illustration

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 Baker, George
 Barlow, Perry
 Barlow, Tony
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 Berry, Mike
 Boltinoff, Henry
 Booth, George
 Brown, William F.
 Caplan, Irwin
 Cavalli, Dick
 Crandell, Reed (illus.)
 Darrow, Whitney
 Day, Chon

Dedini, Eldon
 Decker, Richard
 Dowling, Daniel
 Drucker, Boris
 Duffy, Edmund
 Duquette, Steve
 Emmett, Rowland
 Farris, Joseph
 Gibson, Mary
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 Hershfield, Leo
 Hoff, Syd
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shown on these 4 pages are 16 creative talents which



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jack lier
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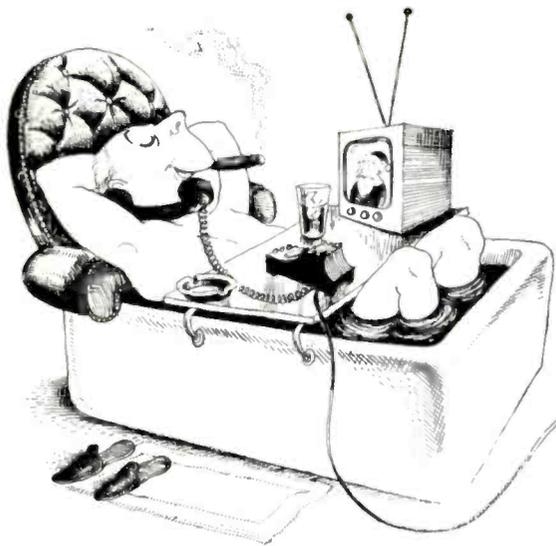
tom vroman
graphic illustration



jack weaver
decorative illustration



ed saurman
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You, too, can be an Executive in a Bathtub!



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

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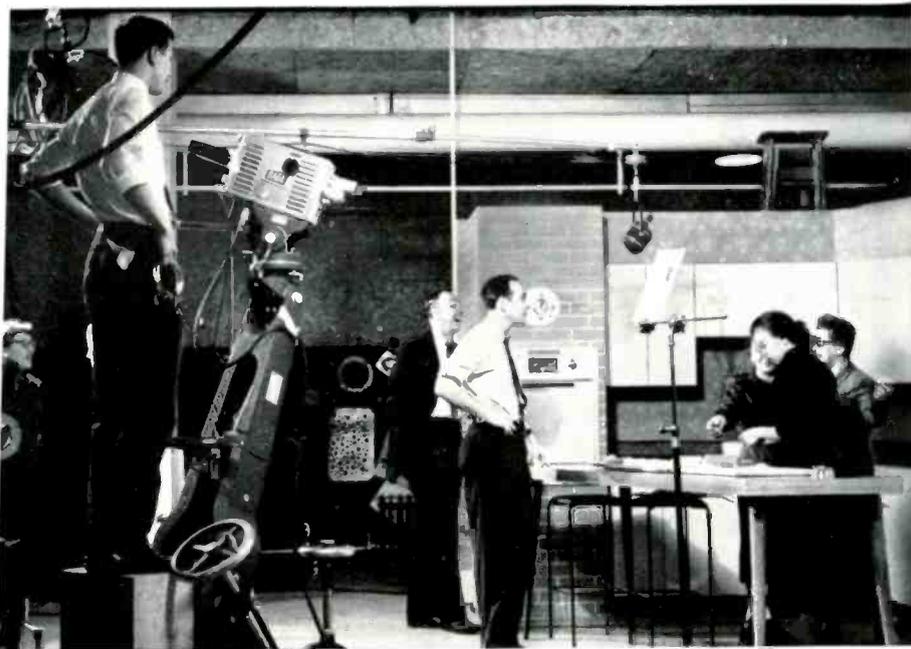
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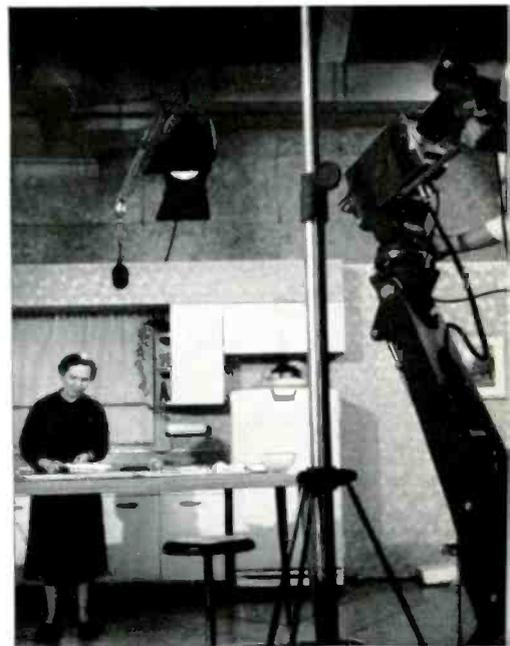
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While they work...



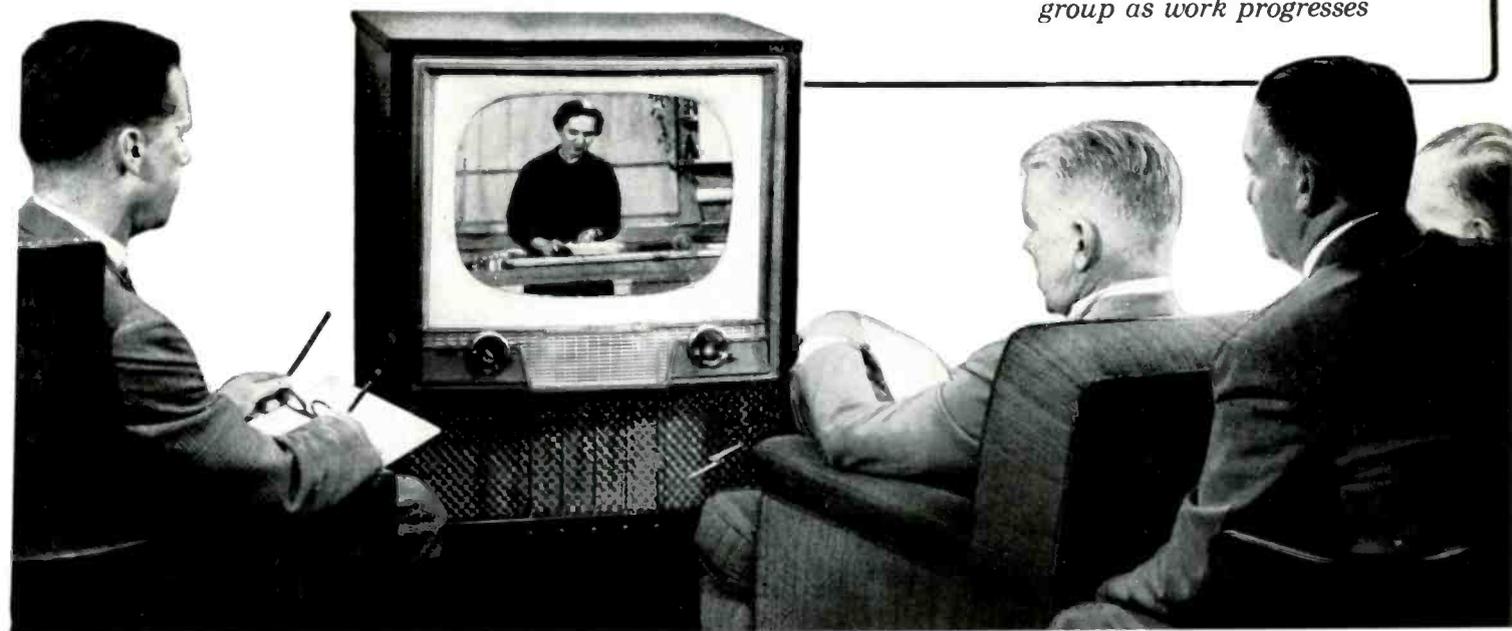
The J. Walter Thompson Company Television Workshop is a proving ground where creative minds and technical minds can work out their problems together



While action goes on in the Workshop, it is piped live by closed circuit . . .

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. . . to sets in our office where each step is checked by the group as work progresses



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

When a new television commercial is being created in the Workshop, the whole group of Thompson people concerned can study its development simultaneously on sets in our offices. (Or kinescopes can be airmailed to

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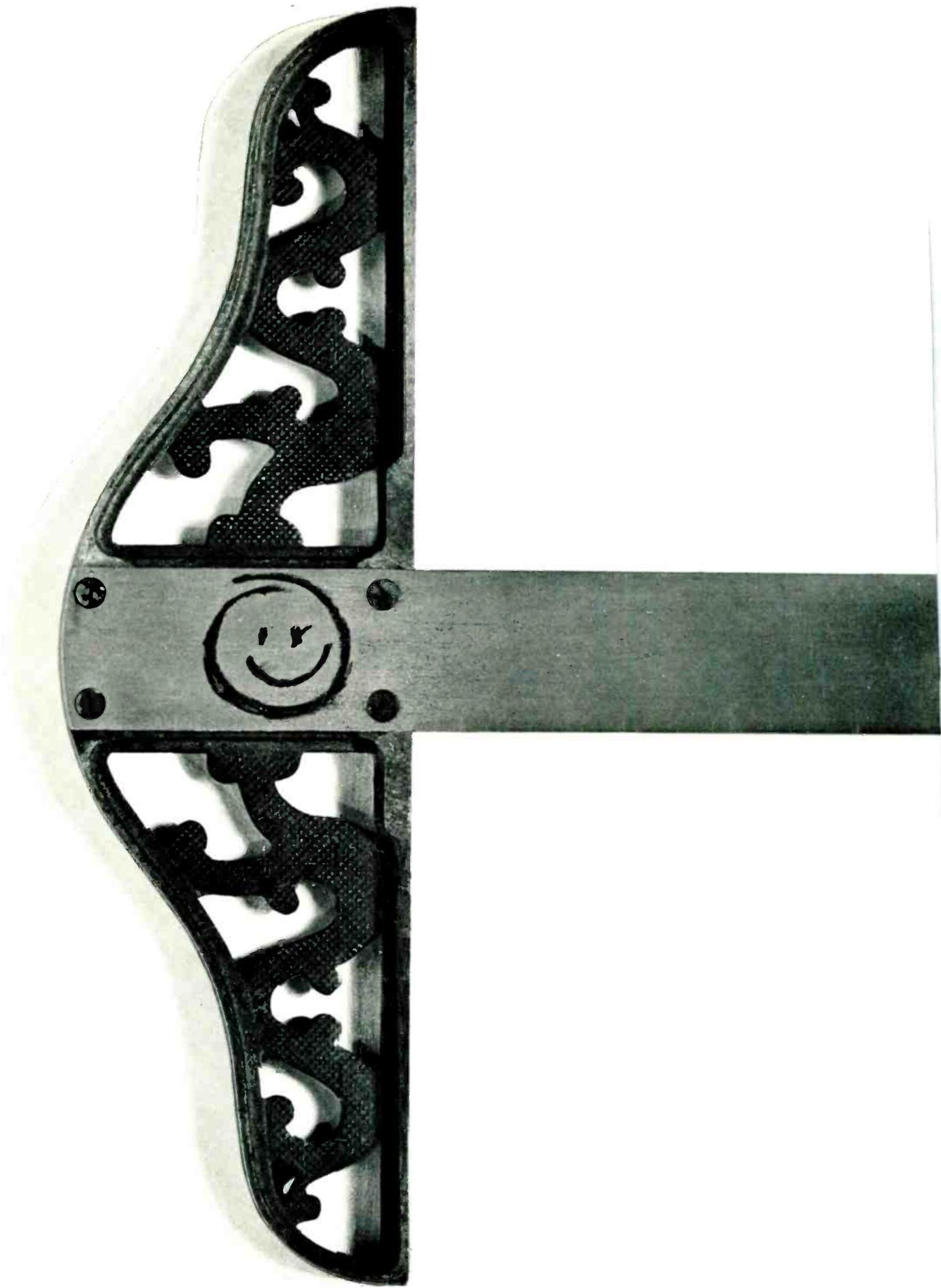
They can make sure your product looks right on television. If there are any flaws, they can be picked out and promptly eliminated. Even the best

of ideas are given an additional lift.

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

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

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The T stands for "thanks"

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

McCann-Erickson, Inc.

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"Bird and Bottle" by ROBERT BRACKMAN

FROM THE JOHNIE WALKER COLLECTION

Others say Brackman's work has a lasting quality. Characteristic of the artist being Johnnie Walker. It is no longer parallel. Johnnie Walker stands near the center of 1910. Like the true artist, Johnnie Walker had technique and technique. Each he devoted them to making the finest Scotch whisky the world has ever known—Johnnie Walker Black Label. Water of Life, as you look at the painting above, you are seeing a masterpiece within a masterpiece. Each are worthy of your collection.

Blended Scotch Whisky...86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N.Y.

JOHNNIE WALKER
Born 1820
still going strong

ROBERT BRACKMAN



"End of the Hunt" by JOHN CARROLL

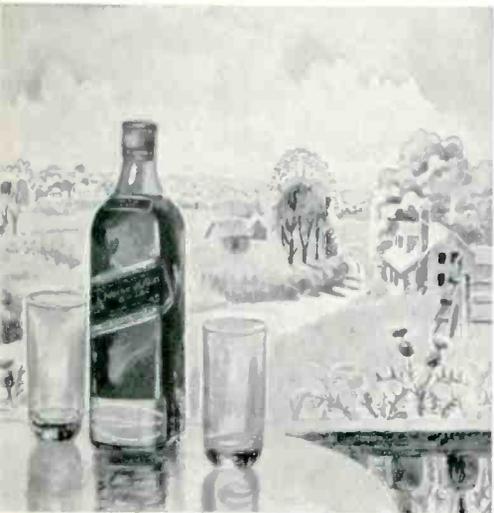
FROM THE JOHNIE WALKER COLLECTION

Intervening studies every Carroll system, capturing spirit in character substance. In 1900, necessity to quality called John Walker to produce another kind of masterpiece—Johnnie Walker Black Label Scotch Whisky. It took time to take a new step of whisky-making which no one else possessed. But what followed called to collectors of the world's finest Scotch Whisky. Black Label still the mark of the "product of genius".

Blended Scotch Whisky...86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N.Y.

JOHNNIE WALKER
Born 1820
still going strong

JOHN CARROLL



"The Invitation" by CHARLES BURCHFIELD

FROM THE JOHNIE WALKER COLLECTION

You feel the sincerity of a Burchfield water make as if you were standing on the scene. Sincerity...integrity...and an unswerving devotion to the work of another great artist in another field. Mark it 1910, Johnnie Walker started making a wonderful whisky as a new brand, such as himself. The only one the whisky has come down through the years. Today, this substance is Johnnie Walker Black Label. You could own the Highlands and never find a finer Scotch whisky.

Blended Scotch Whisky...86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N.Y.

JOHNNIE WALKER
Born 1820
still going strong

CHARLES BURCHFIELD



"Champion" by PETER HELCK

FROM THE JOHNIE WALKER COLLECTION

Peter Helck has put a lot of nostalgia into this painting. There's the model of his beloved "Old 16." Peter owns the actual car—the huge Locomobile racer that won the 1908 Vanderbilt Cup. That's a replica of the Cup next to the car. Eightball glasses built from Indianapolis Speedway. The classic that completes the picture is, of course, Johnnie Walker Black Label... champion among champions. No other Scotch whisky in the world could be more at home among symbols of a great tradition.

Blended Scotch Whisky...86.8 Proof. Imported by Canada Dry Ginger Ale, Inc., New York, N.Y.

JOHNNIE WALKER
Born 1820
still going strong

and now...
Peter Helck

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

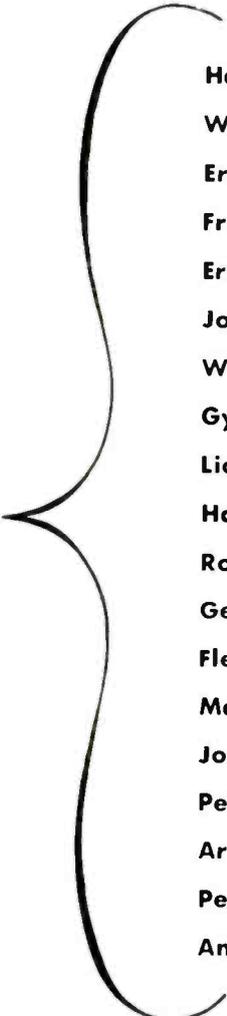
67 WEST 44th STREET

American Artists

NEW YORK 36, N. Y.

These are the artists behind the easel and the camera

artist



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

photographer

J. Frederick Smith

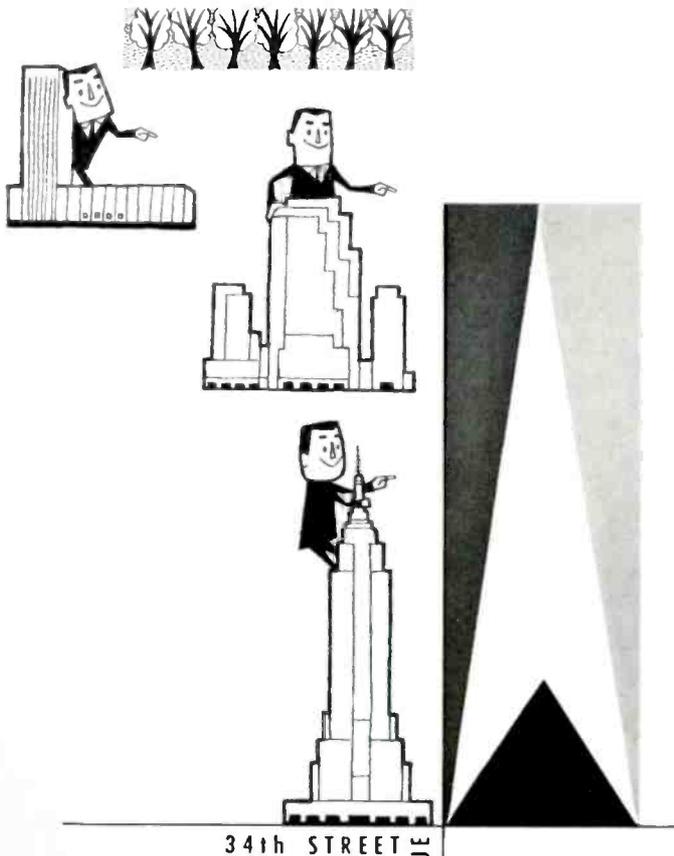


*It's wonderful to celebrate our 25th Anniversary
as a successful business but it's even more wonderful to know that most
of our original clients have remained with us year after year after year*

Collins, Miller & Hutchings, Inc.

America's finest photoengraving plant for letterpress and gravure

333 West Lake Street, Chicago 6



*All New York
is talking
about....*

**Alliance
Advertisers
Service, Inc.**

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

CONTACT:

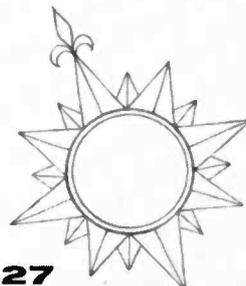
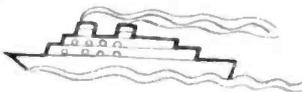
*Steve Beslity
Joseph Spielman
Edward Elkner
Lazlo Razel*

P.S.

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

CONTACT:

William Lutz



Alliance Advertisers Service, inc.

185 Madison Ave., New York 16, N.Y. MU 4-7827

KNOW THESE MEN - our contact men. Their job is to make the art director's job easier. Their experience, reliability and knack for doing "the impossible" can be useful to you.

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



They are backed by this competent and versatile staff

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

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

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

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

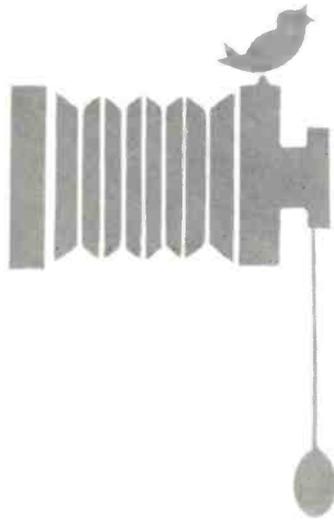
STUDIO PHOTOS: *Julius Hoffman • Terry McCarten • Ed Skolnick*

PRODUCTION: *Bill Comley • Larry Skoglund • Frank Taylor*

HARRY WATTS ASSOCIATES, INC. 18 EAST 48th STREET
NEW YORK 17, N. Y.
MURRAY HILL 8-0220



SARRA... SPECIALISTS IN VISUAL SELLING IN BLACK & WHITE AND COLOR...



**PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES
TV COMMERCIALS • SOUND SLIDE FILMS**

SARRA INC

Sarra always shoots to sell

NEW YORK: 200 East 56th Street

CHICAGO: 16 East Ontario Street

Andy

Merchandising is in the blood of T. Hart Anderson, Jr., who doubles in brass as Board Chairman and Director of Client Services of Anderson & Cairns. Starting his own business career (jig-saw puzzles) at the age of 12, he hit the jackpot in his sophomore year at college with a shirt sale that sold 5,000 shirts in three days. Five years in the U. S. Diplomatic Service as Secretary of the Embassies in Rome and Copenhagen apparently did Andy no harm, for he started selling large chunks of magazine space in 1923 and, six years later, set up his own advertising agency. Still a "big idea" man, Andy's present specialty is making big clients out of little ones, the best way we know of making clients happy. Andy Anderson developed the philosophy of "retailized national advertising", which provides maximum impact at the local level of advertising run in national media. If you'd like to know more about Andy Anderson and the rest of us at Anderson & Cairns, call him at MUrray Hill 8-5800 and arrange an appointment.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Bill

Bill Burner, christened Ashley W., is Director of Public Relations at Anderson & Cairns. His able staff handles publicity and public relations for about a dozen of the agency's 44 clients. Bill is one of the younger department heads at Anderson & Cairns, but his file is already filled with case histories that prove this point: coordinated publicity can make the best advertising campaign work harder. (For example, when Client Dow Corning Corporation introduced silicones to the textile field, releases prepared by Anderson & Cairns produced stories and pictures that appeared in more than 150 publications, both trade and consumer, within a period of three months.) If you'd like to know more about us at Anderson & Cairns, and how we can put your name before your public—as well as place your advertising before your market, in the media that count—pick up the phone and ask for Bill Burner. The telephone number is MUrray Hill 8-5800. Call him today.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Marge

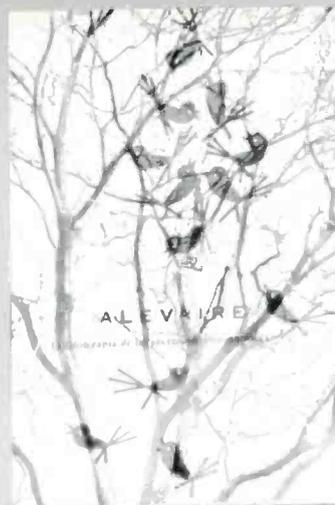
Marge Bailey, of Anderson & Cairns, is one brilliant creative copywriter who never forgets that the aim of advertising is sales. When the sale calls for copy that sings, Marge's sings. When words ought to sng, she throws haymakers. When the light touch is the right touch, she serves up cream-puff stuff. Marge Bailey writes with equal facility about Dow Corning Silicones and Kinney shoes. Good Housekeeping magazine and Dot Snappers. She's the author of that award-winning campaign for Lurex metallic yarn... "The Thread of the Story is Lurex". In all the things that get women interested and make them buy—beauty, fashion, home-making, sewing—Marge is an authority. She's an advertising pro from the word go. If you'd like to know more about us and how we can add the "woman's angle" to your advertising, pick up the phone and ask for Marge Bailey. The number is MUrray Hill 8-5800.

ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.

Hal

Hal Florian is Associate Art Director at Anderson & Cairns—the "Veep", so to speak, of the agency's strong 11-man Art Department. He's one of the most original and imaginative men in advertising today, and one of the handful of layout men who can write a headline, too. Hal's soaring flights of fancy are stabilized by the twin gyroscopes of careful craftsmanship and feet-on-the-ground judgment. He invented "The Man from Katzenbach & Warren", America's star wallpaper salesman, and his layouts for Union Carbide's Dynel, American Enka, Lee Hats, and White Rose Tea are classics of their kind. If ideas and imagination are what your products need—and whose doesn't?—pick up the phone and dial Hal Florian at Anderson & Cairns. The number is MUrray Hill 8-5800.

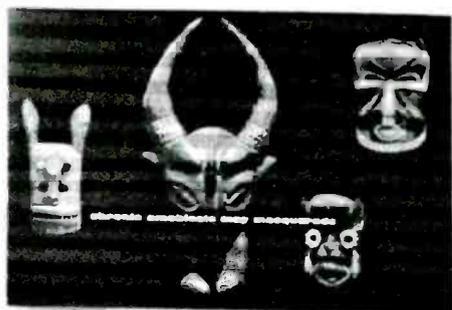
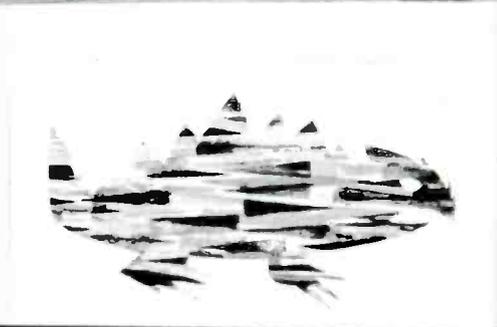
ANDERSON & CAIRNS, INC.
ADVERTISING
130 East 59th Street • New York 22, N. Y.



FAITH IS TWOFOLD...

When the art director entrusts his creation to an engraver, he is depending upon him to reproduce it faithfully.

The skill and artistry of Horan craftsmen always guarantees perfect reproduction... whether it be black or white or color process.



A few of our Award-Winning Reproductions



HORAN ENGRAVING COMPANY INC.

44 West 28th Street, New York 1, N. Y.

MUrray Hill 9-8585

BRANCHES

30 Fulton Street, Newark, N. J.
Market 2-4171

9 Parkway Court, Allentown, Pa.
EXpress 5-1984



No other typographer
in America has all
these type facilities

METAL

Foundry
Monotype
Intertype

PHOTOGRAPHIC

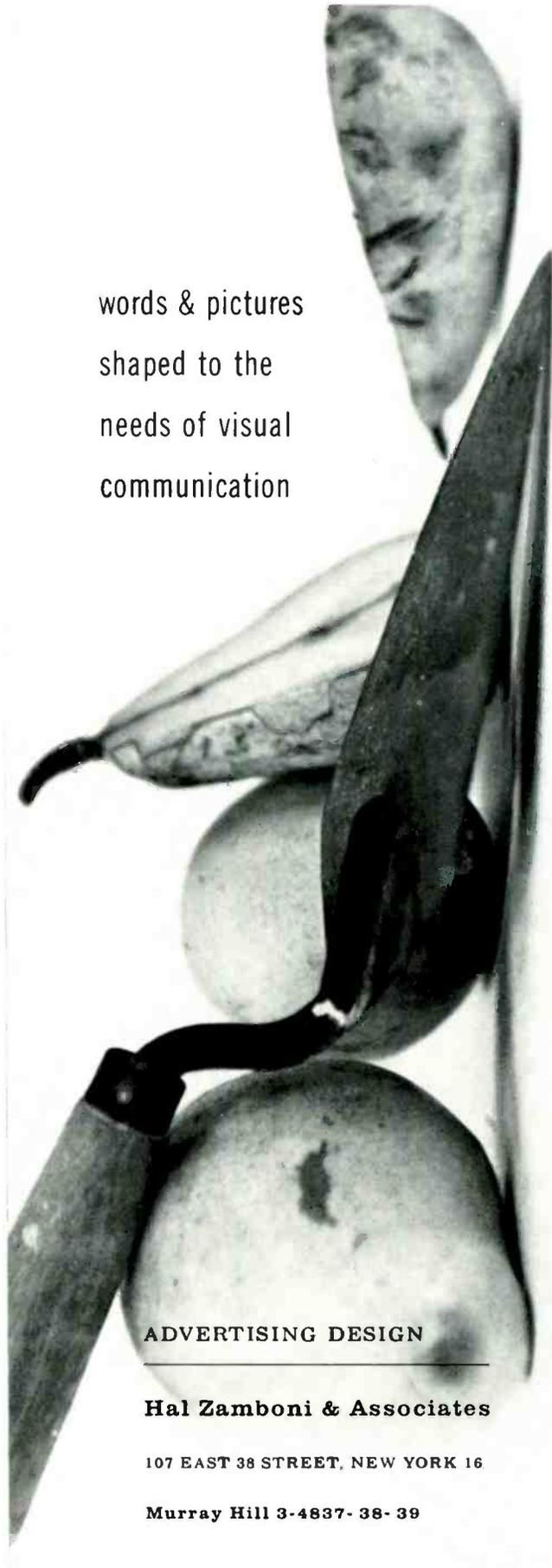
Fotosetter
Hadego
Filmytype
Prototype
Fotomaster

TYPOGRAPHIC SERVICE INC

Printing Crafts Building • 1027 Arch Street • Philadelphia • WA 2-2715

TYPO PHOTO COMPOSITION INC

Winston Building • 1010 Arch Street • Philadelphia • WA 2-2968
Chanin Building • 122 East 42nd Street • New York • MU 2-2560



words & pictures
shaped to the
needs of visual
communication

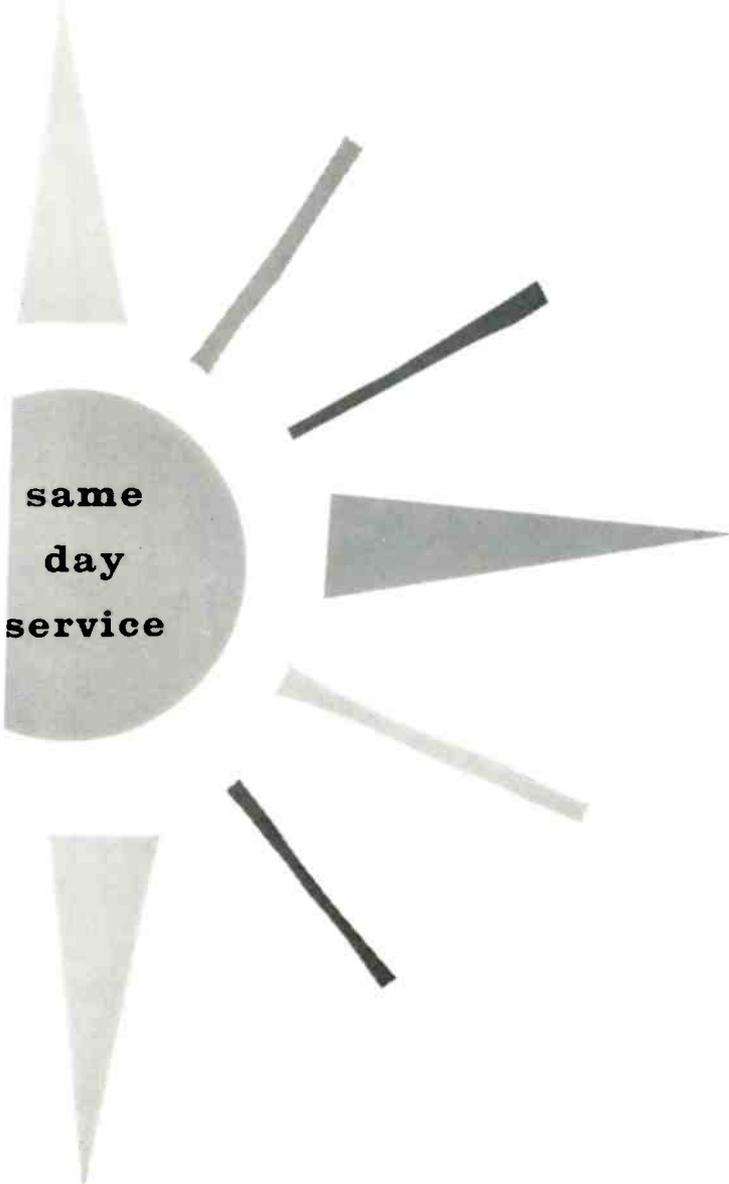
ADVERTISING DESIGN

Hal Zamboni & Associates

107 EAST 38 STREET, NEW YORK 16

Murray Hill 3-4837-38-39

national studios



same
day
service

serving all
your television
needs

graphic arts / hot press / enlargements / flip cards

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

station id file / mailing facilities

42 west 48th street, new york 36, n. y., JUdson 2-1926....7....8....9



Dick Kool
James Flora
Tony Palladino
Jerry Tiffany
David Hecht
Loring Eutemey

Irving Werbin Associates

Design, Art & Photography
110 East 36 Street, New York
LExington 2-0495



hagstrom's services

- A**dvertising Art
- P**hoto Retouching
- C**ommercial Photography
- P**hotographic Murals
- G**eneral Drafting
- T**echnical Manuals
- D**B.M. and Varityping
- P**hotostats
- D**isplays and Mounting
- M**aps and Map Printing

HAGSTROM COMPANY
INCORPORATED

311 BROADWAY EST. 1916 NEW YORK 7, N.Y.
Publishers of  Hagstrom Maps

telephone COrtlandt 7-8790

White- Richards

illustration

LYMAN ANDERSON
TINA CACCIOLA
EDDIE CHAN
FRANK COZZARELLI
BOB DOARES
ART DORMONT
BILL DRAUT
GEORGE ENGLERT
FRAN HINES
BILL KAPRA
FRED KIRBERGER
JOHN McDERMOTT
ED McELHENY
AL MOORE
VIC OLSON
MEL PHILLIPS
AL PIMSLER
JOHN PRENTICE
KEN RICE
TOM RUDDY
HERVEY SMITH
LEE TEEFORD
GEORGE ZAFFO

design

A. F. ARNOLD

creative consultation

ANDY PLANDING

production

JOE RUSSO

PHOTOGRAPHY

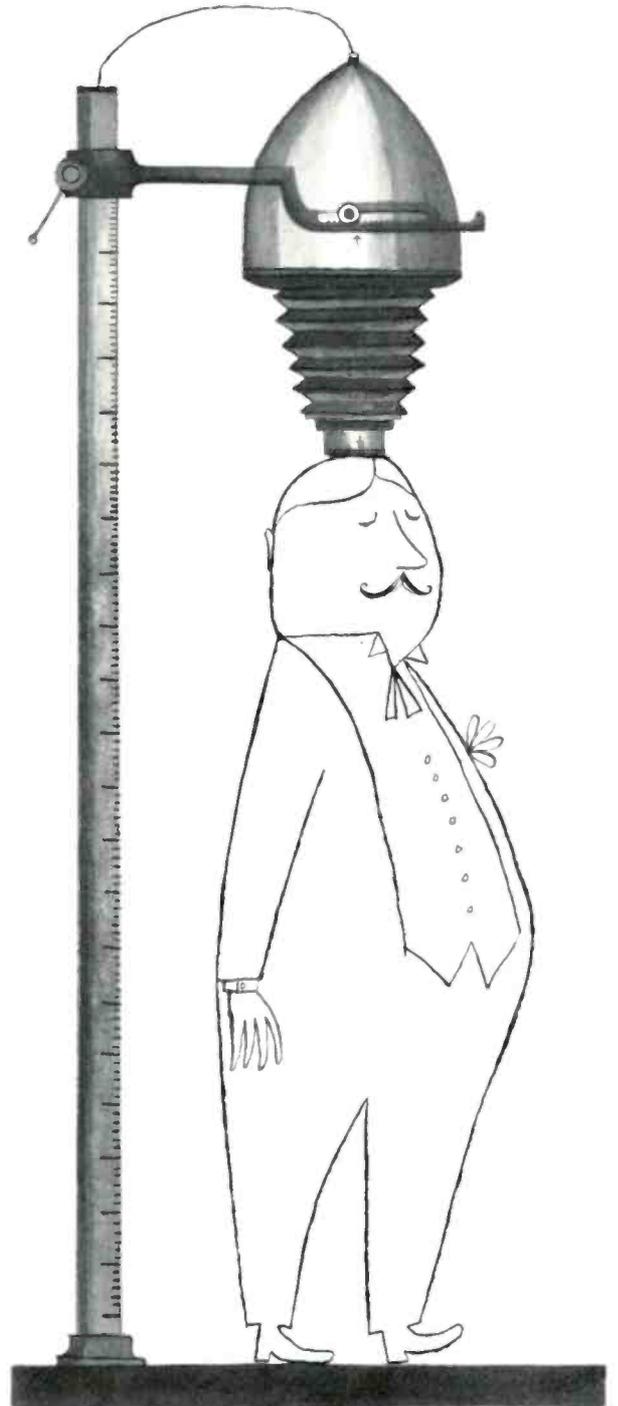
JERRY EHRLICH

contact

TOM WHITE
NICK BOTTARI
ED REILLY
BILL WHITE

PLaza 8-1585
145 east 52nd street
new york, n. y.

the height of quality



Peterson

Tomli®

COLOR LABORATORY
DYE TRANSFER PRINTS

CIRCLE 7-1747

149 WEST 54th STREET, NEW YORK 19, N. Y.



advertising art... from conception through execution



DESIGNERS 3 115 W. 45th ST. N. Y. 36 • JUDDSON 2-5083



THE PROOF OF THE ENGRAVING IS IN THE PRINTING®

Majestic PHOTO ENGRAVING CO., INC.

305 EAST 46TH STREET, N.Y.C. ELDORADO 5-2670

Andrew Lawson



A GROUP of men with the taste and knowledge to design type layout in advertisements of all kinds . . . Good compositors—enough of them to set all the advertisements you need in less time than you would expect . . . Type, machines, equipment, messenger service—everything that helps to promote the speed you demand in the time we need to produce good composition

THE TYPOGRAPHIC SERVICE COMPANY

305 EAST FORTY-FIFTH STREET

NEW YORK 17, N. Y.

telops. slides, flips
correctly prepared
EDSTAN
studio
b/w and color

75 W. 45 CIRCLE 5-6781-2

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

STOESSEL STUDIO
 21 WEST 45 STREET • CIRCLE 6-3968



STERLING PHOTOENGRAVINGS have been made for more than fifty years. In that time great changes have come about in advertising, especially in the physical appearance of the publication ad and in the publication itself. A degree of excellence has been attained unequalled in any other country. Credit for this improvement must go to the art di-

rector. It is his knowledge and fine taste that make advertising attractive, readable and result-producing. His interest goes beyond the clients approval of finished art. It extends to the printed page and comparison of the reproduction with original copy.

Selection of high quality photoengravers by production executives assures the art director that the

printed page will match his art with the greatest fidelity. Sterling's reputation is built on this motive: "*Photoengravings of Sterling quality.*"

STERLING ENGRAVING COMPANY

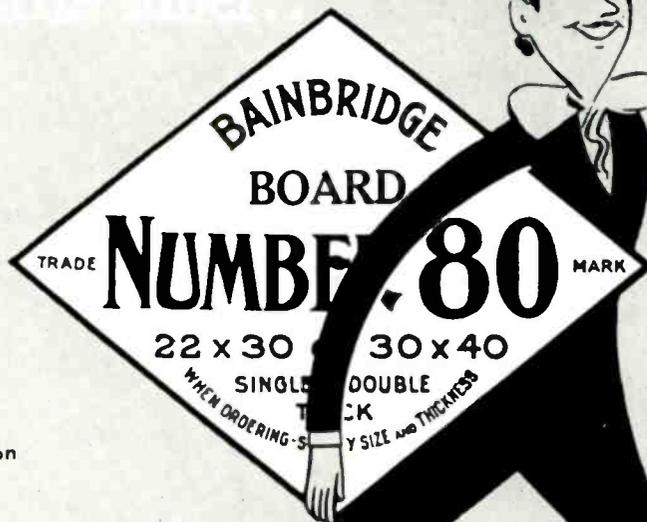
Specialists in Photoengraving for Advertising Agencies and the Packaging Industry
304 EAST 45th STREET, NEW YORK, N. Y.
(Adjacent to the United Nations Group)

PHILADELPHIA OFFICE: 1015 CHESTNUT STREET



MIDTOWN SKYLINE FROM EAST RIVER . . . 1, UNITED NATIONS GROUP . . . 2, STERLING ENGRAVING COMPANY

insist on this label.



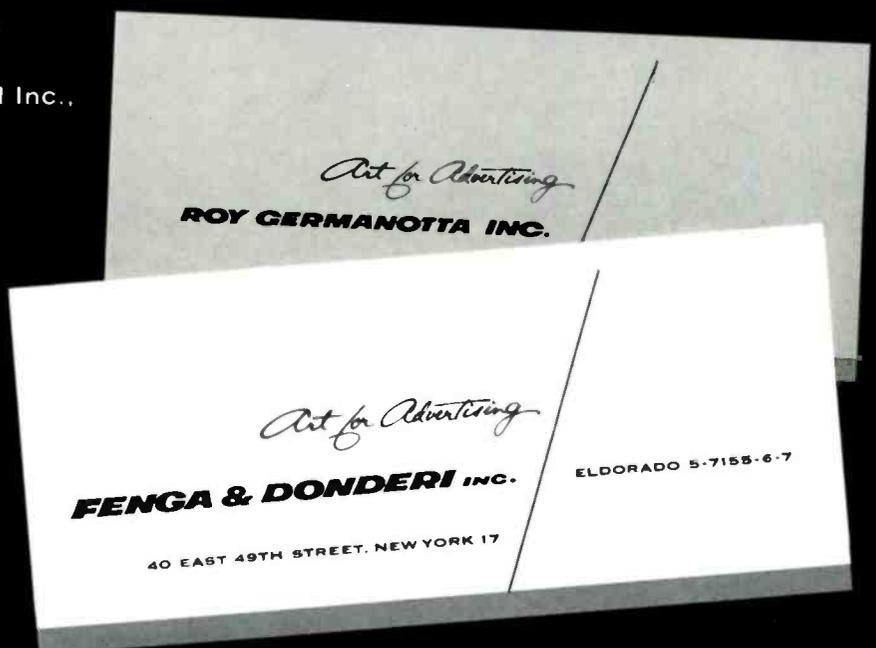
It identifies the most popular illustration board in America — famous since 1868 for its dependability in practically all mediums, particularly water color.

At all art suppliers
in 22 x 30"
30 x 40"
20 x 30"
Single or
Double Thick

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

ONLY THE NAME CHANGES

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



DOHANOS

ARTIST CABINET



***A partial list of
satisfied purchasers:***

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

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

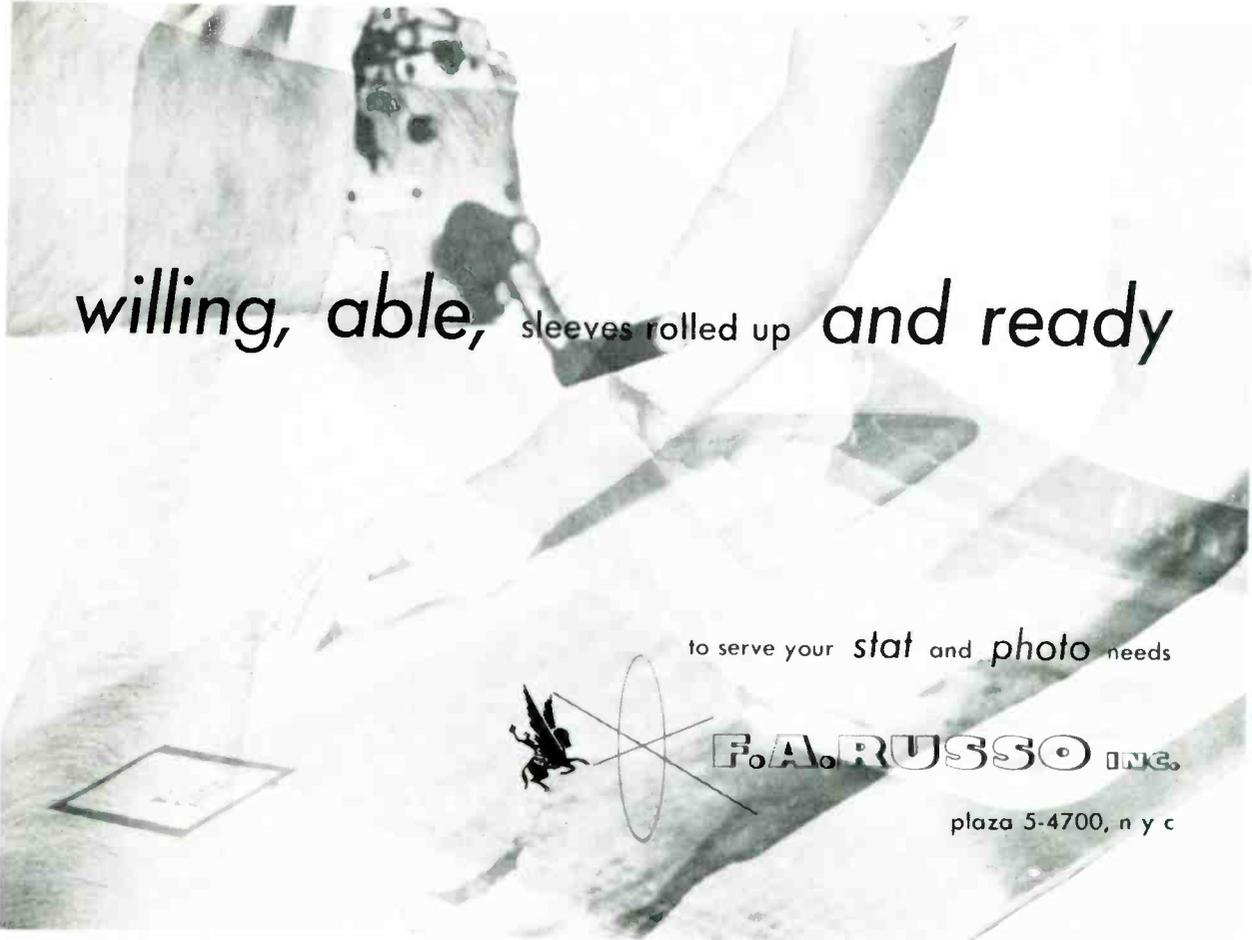
Dimensions: Length 44 in. Height to Formica Top 20 in. Top 36 x 25½ in. Drawers inside 23½ x 30½ x 3 in. Solidly built of selected walnut veneer in natural hand rubbed finish. Ideal for the office or home studio.



HD

HAMILTON DWIGHT CO., INC.

Artists & Photographers Supplies
136 East 57th St., New York 22, N. Y.



willing, able, sleeves rolled up and ready

to serve your *stat* and *photo* needs

F.A. RUSSO INC.

plaza 5-4700, n y c

bebell & bebell
COLOR LABORATORIES

&

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

bonus!

*giant transparencies &
prints direct from your art
without intermediate
copy charge*

duplicate

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

projection slides
in any size and style

35mm, stereos, film strips,
TV size, lantern size,
Vu-Graph, VisualCast

dye transfer prints
any size up to 40" x 60"

reproduction quality or
contrasty display quality

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

new!!!

for busy layout men,
2-headed designers
color photostats
(6-hour service available)
in any layout size



"It says that Johnstone and Cushing has specialized in comic strip advertising for 25 years!"

292 MADISON AVENUE NEW YORK 17, N. Y. • LEXINGTON 2-1980

TRI-ARTS PRESS, INC., NEW YORK

*Typographers for
advertisers,
their agencies,
and industry*
Member, Advertising Typographers
Association of America, Inc.

MU 6-4242



Warren's STANDARD PRINTING PAPERS

[BETTER PAPER  BETTER PRINTING]

Printing Papers

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

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

Pigmented Warren's PRINTONE
Warren's SILKOTE OFFSET

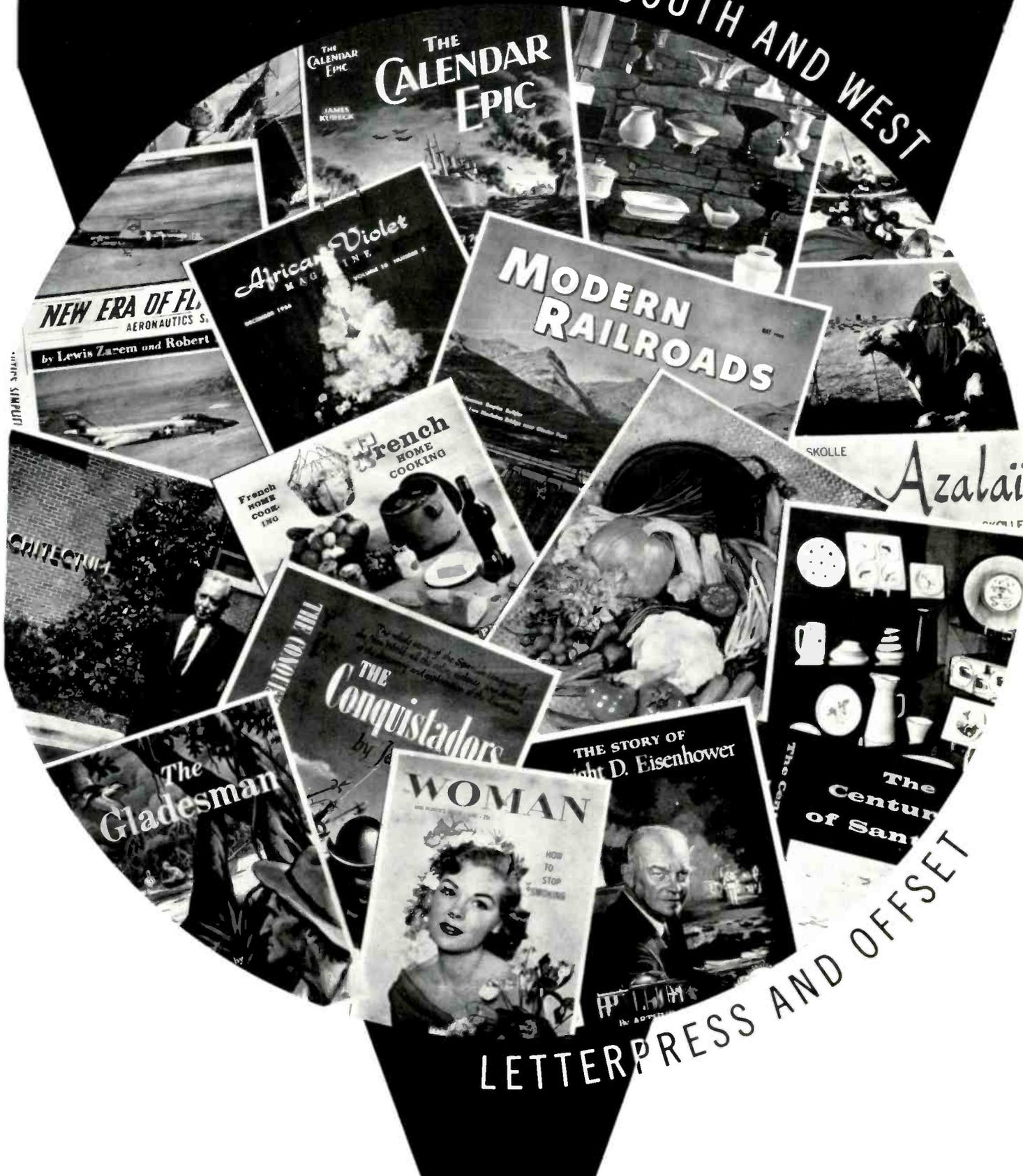
Antique Warren's OLDE STYLE — Wove and Laid

English Finish . . . Warren's CUMBERLAND ENGLISH FINISH

Bible Warren's THINTEXT — India Paper

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

SERVING THE NORTH • EAST • SOUTH AND WEST



LETTERPRESS AND OFFSET

CAPPER ENGRAVING COMPANY Inc.
NEW YORK OFFICE • 237 MADISON AVE.
TELEPHONE MURRAY HILL 3-0851

PLANT • 105-107 WEST CUMBERLAND AVENUE • KNOXVILLE, TENN.

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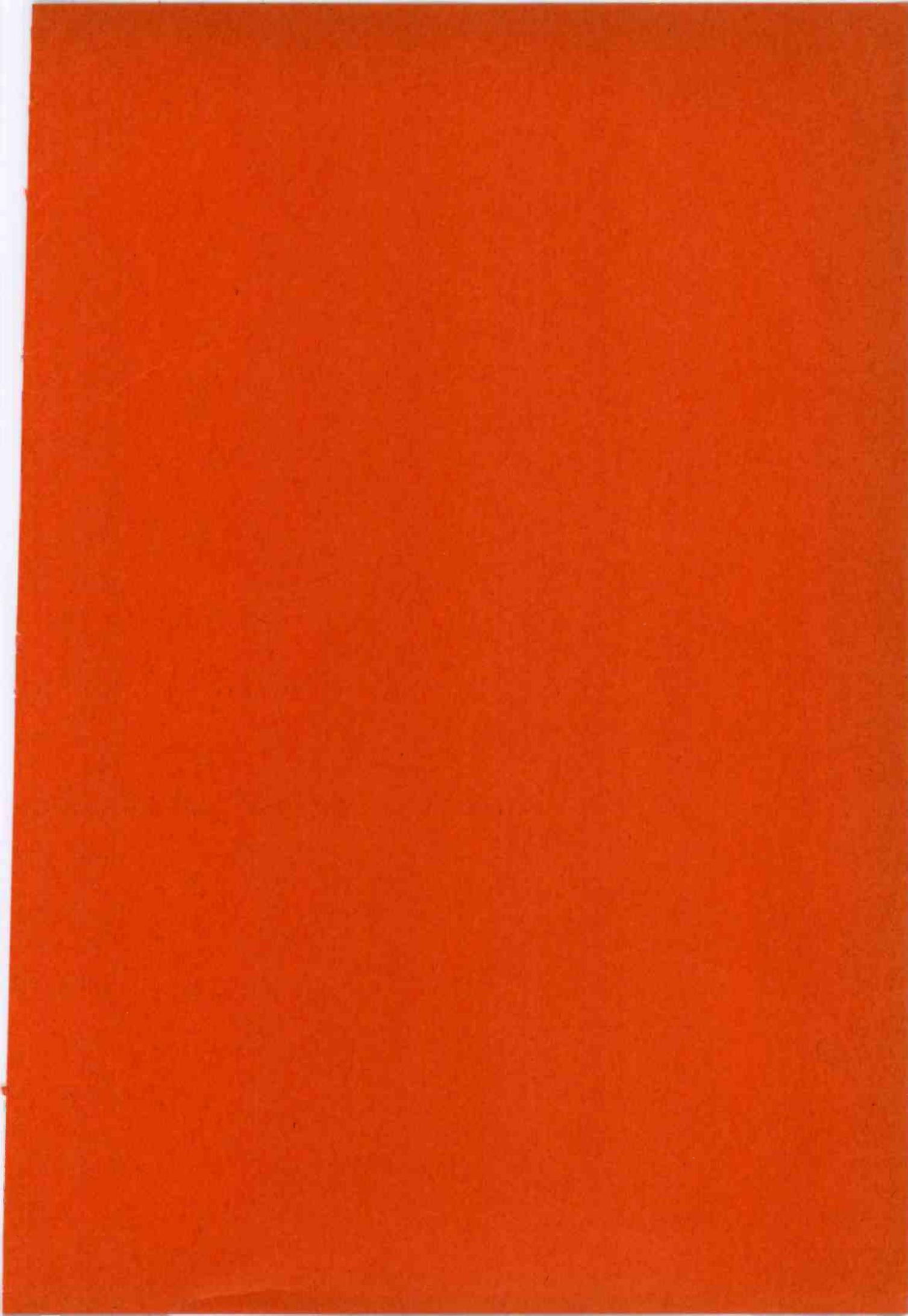
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