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*The
42nd
Annual of
Advertising
& Editorial Art
& Design*







Just like Grandma used to make



Not everyone has a Chinese grandmother, so maybe you've never tasted real, fine old-fashioned Chinese home cooking. But you don't need a Chinese grandmother to do that. All you need is frozen Chun King. It's made the same way, from fine, fresh ingredients and authentic Cantonese recipes. And Chun King flash-freezes it, so it arrives in your kitchen exactly as fresh as it leaves our stoves. Your grandmother will love it, whether she's Chinese or not.

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



Here's a switch for shrimp or chicken chow mein. Serve it over waffles or spaghetti. How international can you get?



Egg rolls are great as a hot appetizer. Or serve them at your next cocktail party; when the compliments start coming in, try to look inscrutable!!!!

This is "Egg foo young" in Chinese.

芙蓉是



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



Who ever heard of a Frozen Chinese Dinner! And who ever thought Chinese food could taste so fresh! This one's chicken chow mein. You like? You betcha!



Keep a great Chinese chef in your freezer! The finest, freshest Chinese food is frozen by Chun King.

ART DIRECTOR **MARVIN MITCHNECK**
 DESIGNER **MARVIN MITCHNECK**
 PHOTOGRAPHER **IRWIN HOROWITZ**
 COPYWRITER **BOB OKSNER**
 AGENCY **McCANN-MARSHALK CO., INC.**
 CLIENT **CHUN KING CORP.**

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PHOTOGRAPHER TANA HOBAN
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AGENCY OGIIVY, BENSON & MATHER INC.
CLIENT SEARS, ROEBUCK AND CO.



How **Sears** helps your daughter choose her first bra

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

REMEMBER the day you bought your first bra? Was it an exciting, grown-up kind of day? Or awkward and embarrassing?

Sears takes great care to make sure its young customers remember that day with pleasure. Sears bra and girdle people know how to make your daughter feel at ease. Many of them are *graduate fitters*. This means they have completed Sears highly comprehensive figure-fitting training course—and passed a stiff written and oral examination.

Nobody asks, "What size?"

Your daughter's first step for her first bra at Sears, is into the fitting room. The Sears graduate fitter will keep her measurements on file at the store—and bring them up to date as she grows, and as her measurements change. This written record lists her size, figure type, style of bra and the fitter's comments.

But this is by no means a service for young girls only. When you go to Sears to buy a bra or girdle, the Sears fitter can measure you as carefully, too. And when you choose a Charmode bra or girdle at Sears, you can be sure of its quality and workmanship. For example, the

elastic in the Charmode Corlette® bra wears longer than any other elastic tested in the Sears laboratory.

Free alteration—on the spot

If a garment doesn't fit you *exactly*, it must be altered. Often the Sears fitter goes right to her sewing machine and makes darts and tucks on the spot. Free.

Other alterations are free, too. Taking in the hips of an "all-in-one" for a woman with a full bust and small hips. Placing flannel strips inside a girdle for extra comfort. Changing the position of garters. Special fitting of surgical and maternity garments.

Sears fitters know every woman can have a better figure—with a bra or girdle that fits.

The Sears way of doing things

This kind of professionalism is the Sears way of doing things. You find it in all departments—and in all Sears people, from graduate fitters to home decorators to TV repairmen. And every salesperson in every one of the 740 Sears stores.

It is their *thickly* attention to detail that makes Sears a "customer's store"—and lets Sears offer its famous promise: *Satisfaction guaranteed or your money back.*

← You'll find Sears Charmode bras and girdles in Sears stores and in the Sears catalog. You can't get better quality for the money. The same thing goes for girls' slips and garters. The slip this girl is wearing is just \$1.98. Remember, you can always change it in Sears.



**THE
ROCKET'S
RED
GLARE...**

Early historic meaning, if all goes well, the eyes of a nation, and its hopes and prayers, will be focused on the first attempt of an American to orbit the earth. As the rocket propels Lt. Col. John H. Glenn, Jr., up into space, the magic of television will enable millions of his fellow Americans to share in one of the great moments of their history.

Starting at 7:00 a.m., the CBS Television Network will stand ready to transmit continuous pooled reports of Colonel Glenn's three-orbit flight starting with the advance preparations for the lift-off. To his recovery some 24 to eight hours later in the waters off the Bahamas.

REPORT ON RECOVERY
The CBS Television Network will interrupt its program schedule to present the video-tape report of Colonel Glenn's recovery the moment it becomes available. Should the flight be postponed, the network will, of course, broadcast the event whenever it is scheduled.

For its own special coverage and supplementing the pooled reports of the event, CBS News has assembled the largest complement of reporters, technical personnel, and facilities ever concentrated on a single news event with the exception of the national conventions and elections. Stationed at the CBS News control center adjacent to the launching site at Cape Canaveral, CBS News' "space man" Walter Cronkite, joined by Charles von Fremd and Richard Burt, will provide a running commentary of the mission site. The speed will also be

broadcast by the CBS Radio Network with CBS News correspondent Dallas Townsend as "anchor man" and Arthur Godfrey providing commentary.

To picture the course of the flight, a model of the capsule will be moved by magnets on a flat projection map showing the astronaut's location at any given moment. In addition, two animated globes will also reveal the orbital course.

HOW TO FLY A CAPSULE

CBS News will also present a striking demonstration of how to "fly" a capsule in a special 20-minute filmed report showing an engineer manipulating the controls of a capsule identical to the space craft carrying Colonel Glenn on his journey.

From London, Paris, and Moscow, CBS News correspondents will report foreign reactions to the flight, while in Washington, CBS News reporters Roger Mudd and Neil Strasser will describe Congressional reactions and the United States Information Agency's broadcasts throughout the world. From New York, CBS News Moscow correspondent Mervyn Roth and UN correspondent Richard C. Holtelet will describe the Soviet man-in-space program and contrast the relative secrecy of the Russian experience with the full publicity surrounding the American effort.

FAMILY REACTIONS

In New Concord, Ohio, Colonel Glenn's home town, CBS News correspondents Harry Reasoner and Hugh Downs will interview the astronaut's parents and report the mass gathering of the town's 2,100 citizens at Muskingum College to watch the broadcast in Lexington, Virginia. CBS News correspondent Nancy Hunschman will report the reactions of Mrs. Glenn, her children, and her parents at their home.

For the benefit of the thousands of daily commuters and other travelers in Grand Central Station, a giant screen will report the flight, as CBS News correspondent Doug Edwards moves through the crowd to pick up the reactions of the public.

Finally, it all goes according to schedule. CBS News will present a special report tomorrow night at 7:30 p.m. reviewing the high lights of the day's events and including the press conference with top NASA officials following the completion of the flight.

Tomorrow will be a day to remember as television once again demonstrates its unique power to enlarge and deepen the range of human experience. From the dawn's early light to the twilight's last gleaming, you can see it all.



ART DIRECTORS LOUIS DORFSMAN / AL AMATO
 DESIGNERS LOUIS DORFSMAN / AL AMATO
 ARTIST AL AMATO
 PHOTOGRAPHER CBS PHOTO
 COPYWRITER ROBERT STRUNSKY
 PUBLISHER CBS TELEVISION NETWORK
 CLIENT CBS TELEVISION NETWORK

KERWIN H. FULTON MEDAL

24-SHEET POSTER

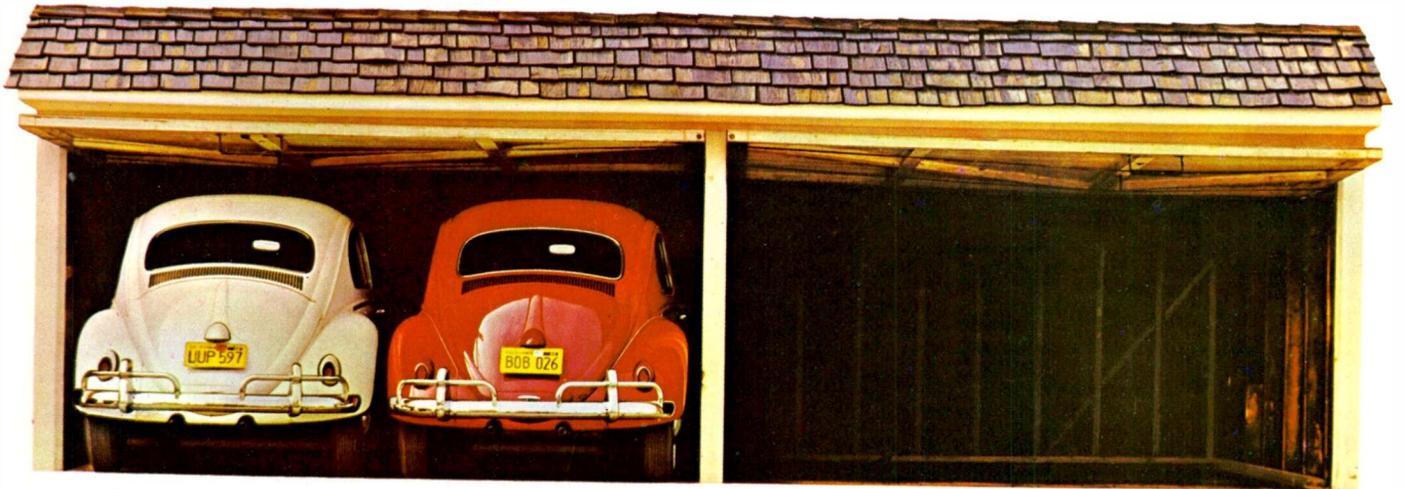
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COPYWRITER **JANET BODEN**

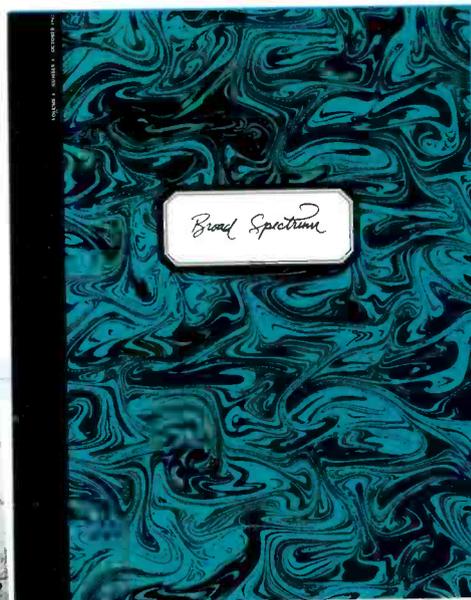
(LA) AGENCY **DOYLE DANE BERNBACH, INC.**

CLIENT **COMPETITION MOTORS / REYNOLD C. JOHNSON**

PHOTOGRAPHER **BERNARD GARDNER**



Two can live as cheaply as one.



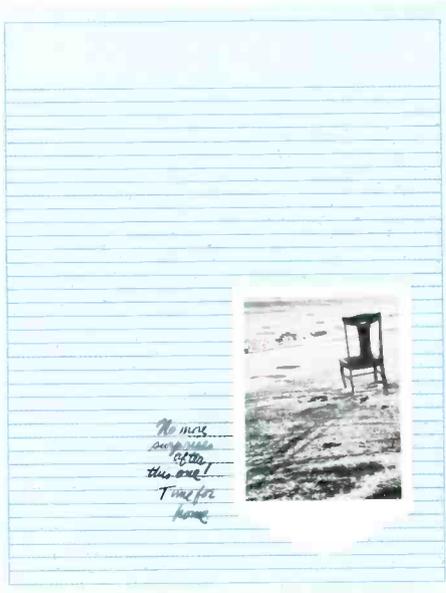
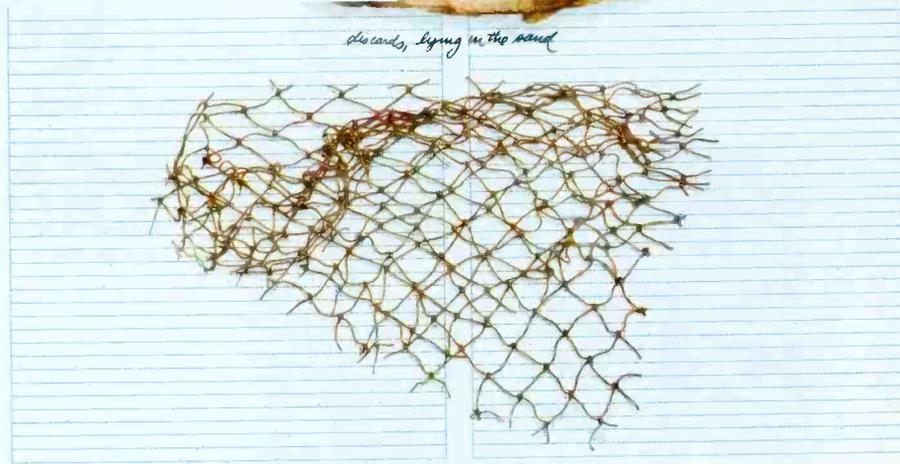
*The sand was
smooth and
soft. I began
searching through
the tide pools.*



*Not far
from the water,
I found
this daisy.*



Discards, lying on the sand.



*No more
sleeping
out here!
Time for
home.*

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

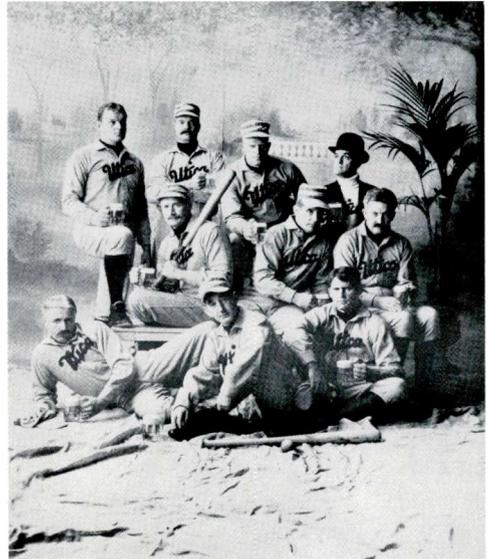


Our beer is 50 years behind the times
(and we're proud of it)

Who anybody would want to modernize the taste of a good glass of beer is something I could never understand. We will make a tradition together as our brewers and we will make it the old way. The way my father learned to make it in the celebrated brewery of the Duke of Edinburgh in the Black Forest. It is made from the harvest, not from the laborator. We use whole grains only, not syrups or extracts. We

use the very grade malted hops, and we don't skip the hops that have the most potent for work. It gives it a natural life of its own. No artificial coloration. What a difference it makes when you do it this way. Just an ounce of hops and you can taste the result. The head is thick and creamy and it leaves a new feel callous on the side of the glass going down. It has maturity and body and character.

You get it the old way, with a dark straight-down, the middle of the glass. It is a can't take one punch with a full size glass. The name of our beer is Union Club. You may like it or you may not. But you'll respect it. **Walter J. Mack, President, The Flag and Brewing Company of Union, N.Y.**



Our beer is 50 years behind the times
(and we're proud of it)

Has the taste of beer changed, or just as they say? Who has had the longest? It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it.

It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it.

It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it.



Our beer is 50 years behind the times
(and we're proud of it)

If you grew up during the Great Depression, I don't think you'll have any trouble enjoying the taste of our beer. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it.

It has body and it has character. I don't think you'll have any trouble enjoying the taste of our beer. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it. It is not the beer, but the man who drinks it.

It has a natural life of its own. No artificial coloration. The name of our beer is Union Club. The best of times and the best of places with the best people. If you have never before enjoyed a beer again, it is almost as good. No other, but almost. **Walter J. Mack, President, The Flag and Brewing Company of Union, N.Y.**





*"She was one of the most unappreciated people in the world."
Joshua Logan, director*

ART DIRECTOR **HERB LUBALIN**
 DESIGNER **HERB LUBALIN**
 PHOTOGRAPHER **BERT STERN**
 PUBLISHER **EROS**
 CLIENT **EROS**

ART DIRECTOR **ALLEN F. HURLBURT**
 DESIGNER **ALLEN F. HURLBURT**
 PHOTOGRAPHER **ART KANE**
 PUBLISHER **LOOK MAGAZINE**

THE POWER OF WORDS

They sing. They hurt. They teach. They sanctify. They were man's first, immeasurable feat of magic. They liberated us from ignorance and our barbarous past. For without these marvelous scribbles which build letters into words, words into sentences, sentences into systems and sciences and creeds, man would be forever confined to the self-isolated prison of the scurflish or the chimpanzee.

"A picture is worth ten thousand words," goes the time-worn Chinese maxim. "But," one writer tartly said, "it takes words to say that."

We live by words: LOVE, TRUTH, GOD. We fight for words: FREEDOM, COUNTRY, FAME. We die for words: LIBERTY, GLORY, HONOR. They bestow the priceless gift of articulation on our minds and hearts—from "Mama" to "Infinity." And the men who truly shape our destiny, the giants who teach us, inspire us, lead us to deeds of immortality are those who use words with clarity, grandeur and passion: Socrates, Jesus, Luther, Lincoln, Churchill!

In the following pages, an imaginative photographer has translated six passages from our literature into his own visual images. It is fitting that this interplay of words and pictures appear during National Library Week (April 8-14) when Americans, caught between affluence and anxiety, may again give thanks for the endless riches in the kingdom of print.

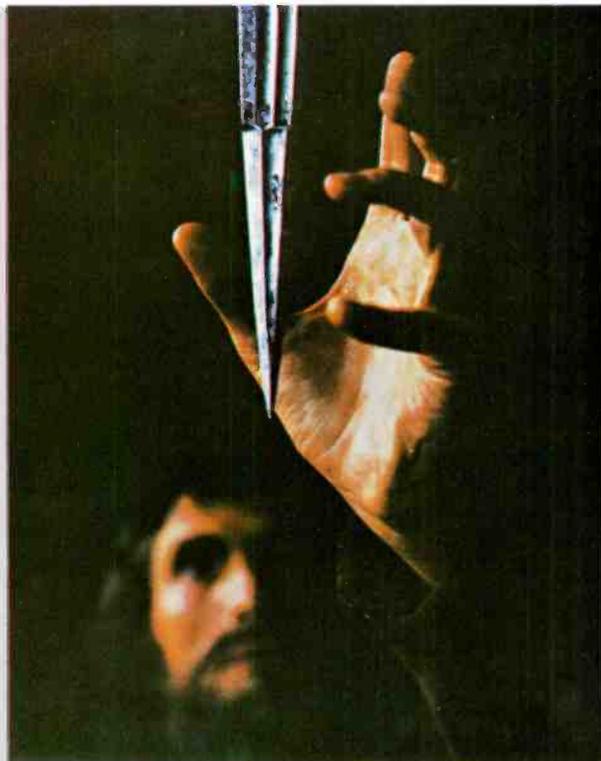
WILLIAM SHAKESPEARE

Come, let me clutch thee.—
I have thee here, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.—
Mine eyes are made the fools'
o' th' other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts
of blood.

Which was not so before.—
There's no such thing;
It is the bloody business which informs
Thus to mine eyes.—Now o'er the
one half-world
Nature seems dead, and
wicked dreams abuse
The curtain'd sleep; . . .

MACBETH—ACT II, SCENE I

PHOTOGRAPHER BY ART KANE



ROBERT LOUIS STEVENSON



...with him across a fence I set forth behind my rigging on the quest for revenge. We made a curious figure, had my one been there to see us all we would look alike, and at last we arrived at the north. There had two guns slung about him—some before and one behind—beside the great outline of his square-collared coat. The other men were variously habited, some carrying packs and staves—for that had been the very first necessity they brought about from the *Higuanas*—others with packs, broad, and blades for the middle road. We felt that equipped, we all set out—even the fellow with the broken head, who should certainly have kept in shadow and struggle, one after another, to the beach, where the two eggs were laid. Even there he was of the drabber half of the party.

THE BIBLE

THE BIBLE

To every thing there is a season, and a time to every purpose under the heaven:
 A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;
 A time to kill, and a time to heal; a time to break down, and a time to build up;
 A time to weep, and a time to laugh; a time to mourn, and a time to dance;
 A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;
 A time to get, and a time to lose; a time to keep, and a time to cast away;
 A time to rend, and a time to sew; a time to keep silence, and a time to speak;
 A time to love, and a time to hate; a time of war, and a time of peace.

EDGAR ALLAN POE



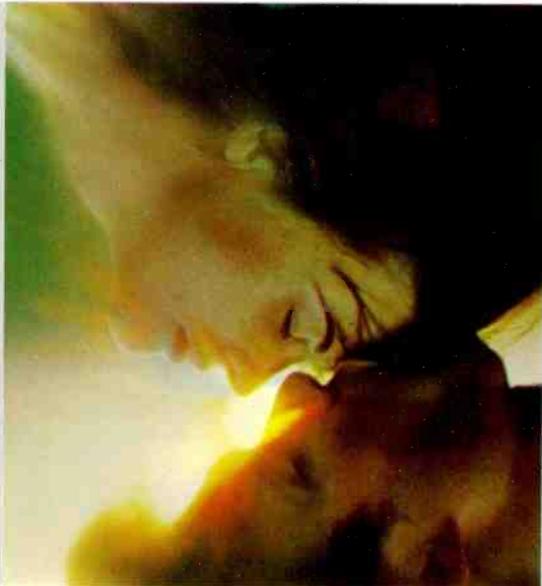
ELIZABETH BARRETT BROWNING

How soon he loved me, he has only loved
 The fingers of his hand whenever I arose—
 And ever were a gem more clean
 and white—
 than in world greetings, quick with us
 "Oh, hi!"
 When the angels say: A ring of angels
 I could not wear here plainer to my sight
 than that love him. The second pound
 in length
 The first, and depth, the forehead,
 and half round
 Half falling on the hair—O beyond recall
 That was the crown of love which
 love's own crown.

THE BIBLE

No woman had the concentration of my brow save one whom, that I was accused by a man from within the temple—by a cry, as first uttered and broken, like the sobbing of a child, and then quickly settling into one long, loud, and continuous wailing, wailing, convulsive and unbroken, was heard me wailing death, half of horror and half of triumph, such as might have arisen only out of hell, coming from the throat of the damned in their agony, and of the demons that cry in the darkness. Upon my neck, with red extended mouth and ordinary eye of fire, sat the hideous being whose craft had whirled the men round, and whose utterance every had recognized as the language I had a shill the moment up within the vault.

THE BIBLE

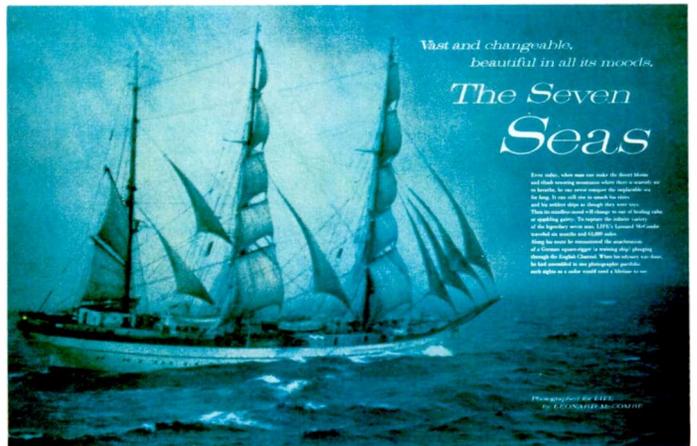
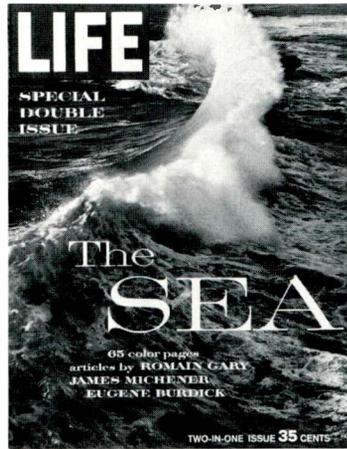


HANS CHRISTIAN ANDERSEN

The frightened he wearily and the crowd as they off the and down, but they work fast. She was off her stockings, but she shoes had given her the feet, so off she slacked and off the bed to dance, over folk and musicians on row and number, by day and by night. She danced with the open shoes, but the dead did not give her dance. She was an elf standing there so long when robes and wings a hush reached from his shoulders to the ground. His face was great and stern, and as his hands he held a brand and shining sword "Have you died?" and he "You shall dance on your red shoes till you are pale and cold." You shall dance from door to door, and wherever you find ground, and children. The shoes have feet through the gap into the fields, and over meadows and roads. Oh and over on the danced thence the man, even through the dark night.

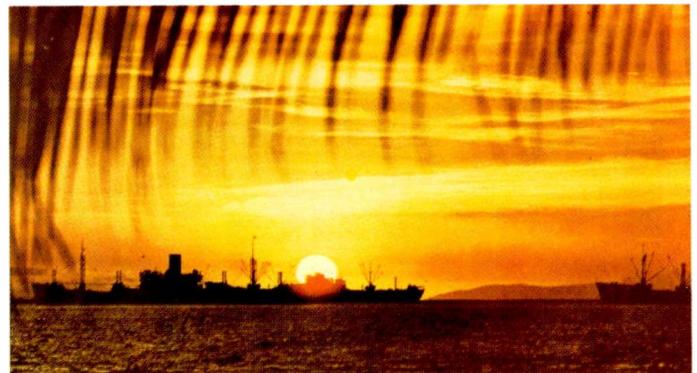
THE BIBLE

ART DIRECTOR **BERNARD QUINT**
 PHOTOGRAPHER **LEONARD McCOOMB** / COVER BY **RAY ATKESON**
 PUBLISHER **TIME INCORPORATED**



Sunrise, Capo Hatterus

The light of dawn
 is the most precious
 of all. It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.



Sunset over
 Manila Harbor

The great port of Manila
 is the most beautiful
 of all. It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.

In the old days
 the harbor was
 the most beautiful
 of all. It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.
 It is the first
 glimpse of the day.



ART DIRECTOR **HENRY WOLF**
 DESIGNER **SAM ANTUPIT**
 PHOTOGRAPHER **GORDON PARKS**
 COPYWRITER **GORDON PARKS**
 PUBLISHER **HARTFORD PUBLICATIONS**
 CLIENT **SHOW MAGAZINE**



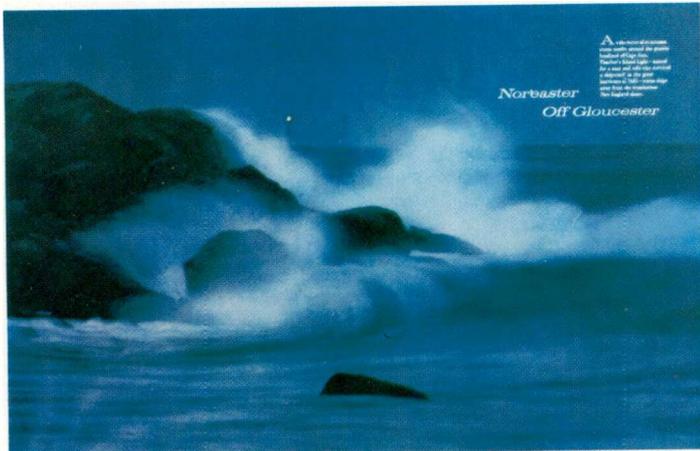
*New England
Shore*

Rising on the
 edge of the
 sea, the
 birds are
 the only
 life on the
 beach.



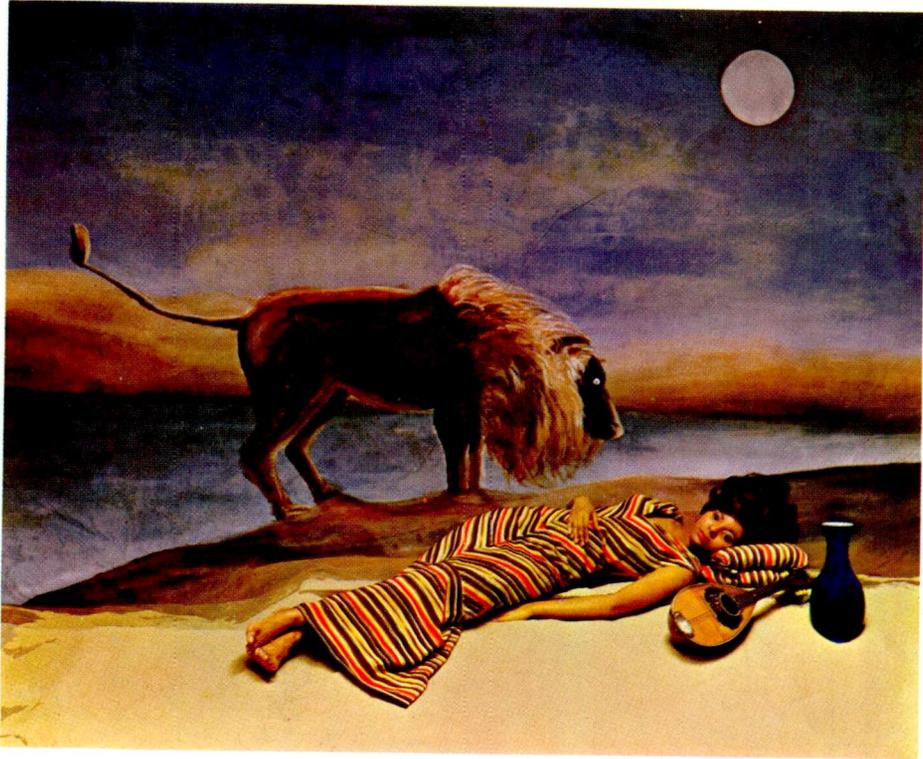
The ocean is
 the only life on
 the beach. The
 birds are the
 only life on the
 beach.

The Surf in Hawaii

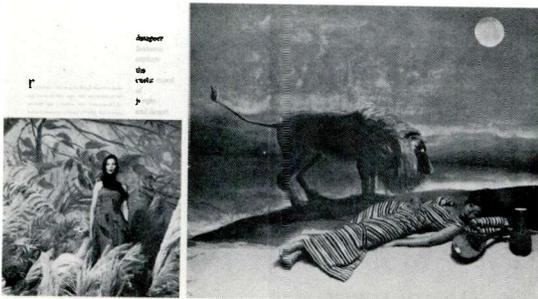


*Norbaster
Off Gloucester*

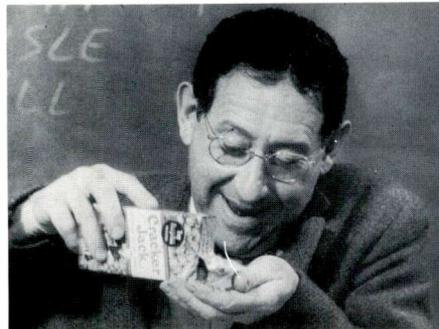
A storm is coming.
 The sea is rough
 and the sky is dark.
 The waves are
 breaking over the
 rocks.



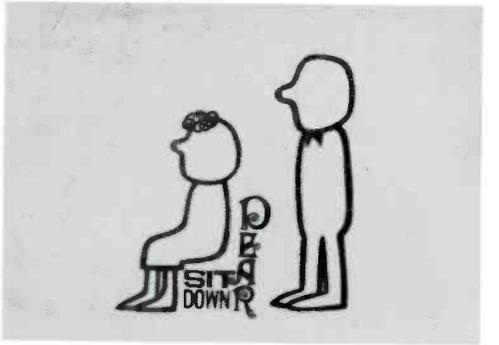
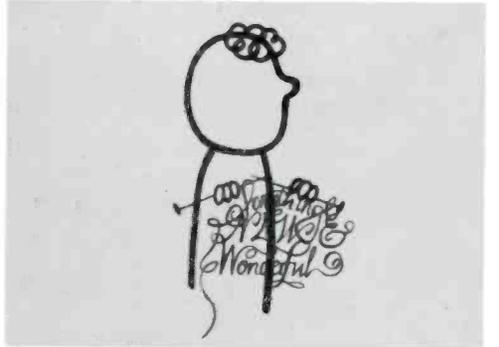
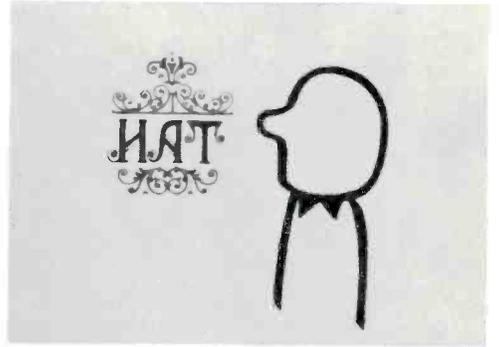
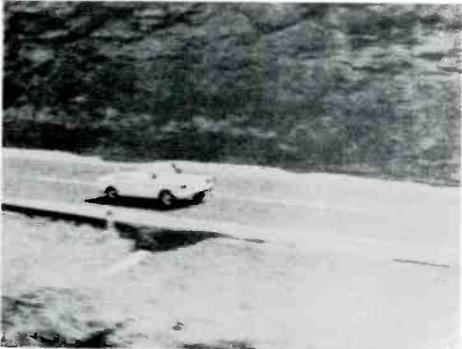
ART DIRECTORS ALLEN F. HURLBURT / PHILIP SYKES
 DESIGNER PHILIP SYKES
 ARTIST—BACKGROUND JOE EVLA "AFTER ROUSSEAU"
 PHOTOGRAPHER MICHAEL A. VACCARO
 PUBLISHER LOOK MAGAZINE



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WRITER **JUDY PROTAS**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **ERNIE HARTMAN**
PRODUCTION COMPANY **RMP INC.**
CLIENT **CRACKER JACK COMPANY**
PHOTOGRAPHER OR ARTIST **ERNIE CAPARES**



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

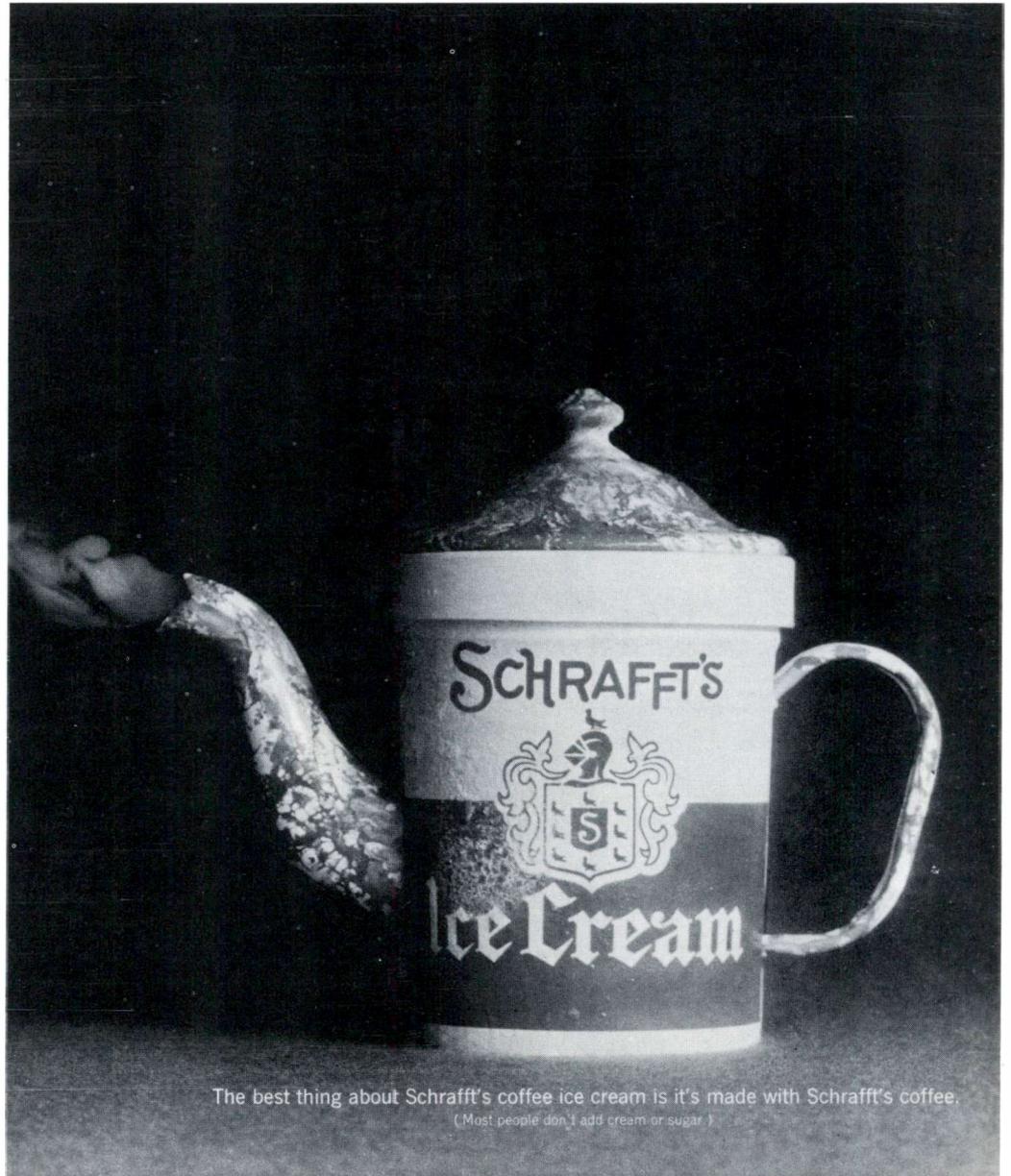


ART DIRECTOR LEE SAVAGE
 WRITER LEE SAVAGE
 ANIMATION DIRECTOR JACK SCHNERK
 AGENCY CAMPBELL-EWALD CO., DETROIT
 DESIGNER JOANN MITCHELL
 PRODUCERS ABE LISS / SAMUEL MAGDOFF
 PRODUCTION COMPANY ELEKTRA FILM PRODUCTIONS, INC.
 CLIENT CHEVROLET DIV. / GENERAL MOTORS



*Advertising
Design of complete unit*





1

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DESIGNER **BOB MILLER**
ARTIST **STANLEY GLAUBACK**
PHOTOGRAPHER **IRWIN HOROWITZ**
COPYWRITERS **HANK SEIDEN/RICHARD FITZHUGH**
AGENCY **McCANN-MARSHALK CO., INC.**
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When you're in New York, come to 11 East 36th Street. Your eyes will light up.

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*In Chicago come to 1267 Merchandise Mart, In Dallas, 1718 Hi-Line Drive, In Los Angeles, 2915 South Broadway

2

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



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

Vichy was discovered by the luxury-loving Romans. Then came a succession of royal Louis, Imperial Napoleons, British lords, Indian maharajahs, Austrian countesses. Today, the old-world glamour remains—and so, astonishingly, do the old-world prices. You can live in gill-and-crystal splendor here for from \$75 to \$140 a week. For \$75 you get a three-star hotel, three hours-cuisine meals a day, seven golden days of golf, tennis, swimming. One glittering night at the Opera. One glamorous evening at

the Ballet. One long-hair visit to the Symphony. Several let-your-hair-down visits to the roulette tables. A standing invitation to the fashionable race track. A chauffeur-driven outing to nearby cha-teaux. Two relaxing massages. All of Vichy's health facilities. And for 20¢ a day more, your youngsters will be pampered at the Children's Country Club! Spas like Aix-les-Bains, Evian, Luchon are delightful bargains, too. But go this year...it can't last!

For further information, see your travel agent or Dept. T.S.A. Box #225, N.Y. 10 French Government Tourist Office, New York, Chicago, San Francisco, Beverly Hills, Miami, Toronto.

3

ART DIRECTOR WILLIAM TAUBIN
 PHOTOGRAPHER ELLIOTT ERWITT
 COPYWRITER LORE LIONEL
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT THE FRENCH GOVERNMENT TOURIST OFFICE

Just like Grandma used to make



Not everyone has a Chinese grandmother, so maybe you've never tasted real fine old fashioned Chinese home cooking. But you don't need a Chinese grandmother to do that. All you need is frozen Chun King. It's made the same way, from fine fresh ingredients and authentic Cantonese recipes. And Chun King fresh freezes it, so it arrives at your kitchen exactly as fresh as it leaves our stores. Your grandmother will love it, whether she's Chinese or not.

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



Here's a switch for shrimp or chicken chow mein. Serve it over noodles or spaghetti. How international can you get?



Egg rolls are great as a hot appetizer. Or serve them at your next cocktail party when the compliments start coming in. Try to look inscrutable!!!

This is Egg Foo Young in Chinese.



Fried Rice is a crazy mixed-up dish of rice and fried egg and so on. It may just potboosh out of business!

Who ever heard of a Frozen Chinese Dinner? Are you ever thought Chinese food could taste so fresh? This one's chicken chow mein. You like? You brat!



Keep a great Chinese chef in your freezer! The finest, freshest Chinese food frozen by Chun King.

4

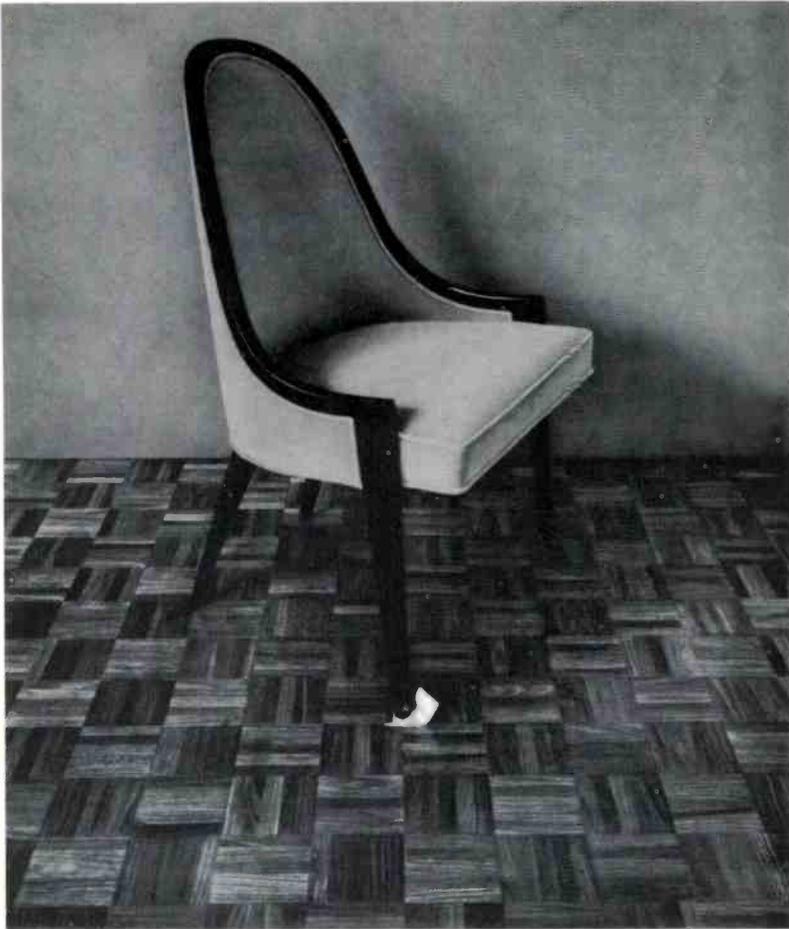
GOLD MEDAL AWARD
ART DIRECTOR MARVIN MITCHNECK
DESIGNER MARVIN MITCHNECK
PHOTOGRAPHER IRWIN HOROWITZ
COPYWRITER BOB OKSNER
AGENCY McCANN-MARSHALK CO., INC.
CLIENT CHUN KING CORP.



"When the little woman, as I (ha ha ha) call her, discovered this fantastic stole at Georges Kaplan she simply had to have it. And when she nudged me into his salon at 730 Fifth Avenue how could I say No? Even a mere male understands the glamour and drama of a stole that's 8-foot-6-inches long and doesn't have a single visible seam. When I heard that it was a Saga Mink which Georges Kaplan imports from Denmark, Finland, Norway and Sweden I expected it to cost a fortune. At \$2500, this stole is a steal. Tomorrow I'm buying another one... for my mother. She's only 5 foot 2 but a real doll."

5

ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER GERRY SCALLY
AGENCY LEBER KATZ PACCIONE, INC.
CLIENTS SAGA MINK / GEORGES KAPLAN



If your Harvey Probbler chair wobbles, straighten your floor.

Every piece of furniture Harvey Probbler makes at Fall River, Mass., is placed on a test platform to make sure it's on the level. If you get it, it's Mr. Probbler loans a lot of furniture his way. Mr. Probbler's furniture has an almost luminous satin finish. It's produced by a unique machine that has 5 fingers and is called the human hand. This luminous finish takes a long time to achieve, but it lasts a long time.

The lowly chair above could be made with 14 less dowels, 2 yards less wobbling, thinner woods and so forth. You wouldn't know the difference, but Harvey Probbler would. Of course, in a few years you would know too.

6
 ART DIRECTOR **GEORGE LOIS**
 DESIGNER **GEORGE LOIS**
 PHOTOGRAPHER **CARL FISCHER**
 COPYWRITER **JULIAN KOENIG**
 AGENCY **PAPERT, KOENIG, LOIS, INC.**
 CLIENT **HARVEY PROBBER INC.**



A penny can make your drink taste better.

Not by dropping it in the glass. But by identifying that much more can drink to your whiskey. more is what the very penny can buy. A whiskey made from grain's dried #1 and #2. The best there are, says the government. A whiskey that goes through more distilling stages... to get rid of unwanted flavor elements. And here's just the started ones.

A whiskey called, in bar-well known words, Four Roses. Four Roses starts with more character than most. Rose's Fall it stays that way. It's your drink. We make sure it does (agree with the old-fashioned working party) by taking our hands-offable step one step further than other distilleries. It proves to be a very important step. It's called Four Roses. Please share by the drink.

It's not too easy to get priority. We can't melt away its character. So the surprise isn't that Four Roses costs more. The surprise is how little more it costs. An investment in a bottle of Four Roses comes to about a penny more a drink. In better drinks, that's a...
Four Roses

7
 ART DIRECTOR **BERNIE GILWIT**
 PHOTOGRAPHERS **GEORGE PAKIS / BERNIE GILWIT**
 COPYWRITER **LEON MEADOW**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **SEAGRAM FOUR ROSES DISTILLERS CO.**



**THE TIRE THAT GIVES YOU A SECOND CHANCE
(THERE'S A SECOND TIRE INSIDE)**

Captive-Air Double Eagle doesn't go flat. Because it's actually two tires in one. ■ Chances are nothing will ever damage the outer tire—the famous Goodyear Double Eagle. Giant cords make it 70% stronger than an ordinary tire. ■ Yet, if the improbable happens, you get another chance. Because, inside there's a second tire to protect you—an "inner spare" that's

made of nylon and steel cord that carries the load for up to 100 miles, until you or your wife can conveniently stop for service. There's no more fear of blowouts, and no more worry about flats.

GOOD YEAR

MORE PEOPLE RIDE ON GOODYEAR TIRES THAN ON ANY OTHER KIND

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

Double Eagle, Captive-Air, T.M.'s, The Goodyear Tire & Rubber Company, Akron 16, Ohio.

8

ART DIRECTOR **MATTHEW BASILE**
 DESIGNER **MATTHEW BASILE**
 PHOTOGRAPHER **HAROLD BECKER**
 COPYWRITER **TONY ISIDORE**
 AGENCY **YOUNG & RUBICAM, INC.**
 CLIENT **GOODYEAR**

11

ART DIRECTORS JOHN MASSEY / JAMES MIHO
DESIGNERS JOHN MASSEY / JAMES MIHO
PHOTOGRAPHER ART KANE
COPYWRITER BOB PAVLOV
AGENCY N. W. AYER & SON, INC.
CLIENT CONTAINER CORPORATION OF AMERICA

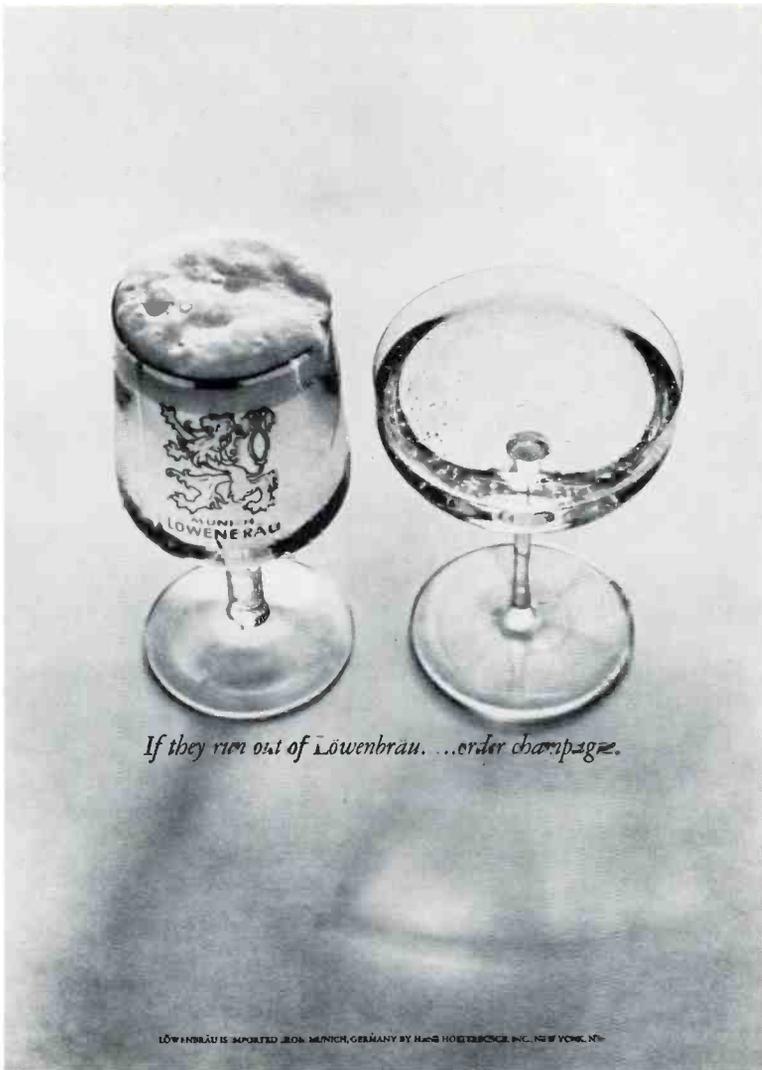
PHOTOGRAPHER: ART KANE



What do women think of your product?

Finding out can be fun—socially. In packaging your product the process can be fatally expensive. As a CCA customer you can know what shoppers think of your package well in advance of its trial by market. We can ask pointed questions of women in our 10,000-housewife Consumer Panel. We get pointed answers. Thumbs up, you go ahead confidently. Thumbs down, back to the drawing board confidently. Reducing marketing hazards is one way we speed your marketing cycle from the point of production to the decisive moment of purchase.

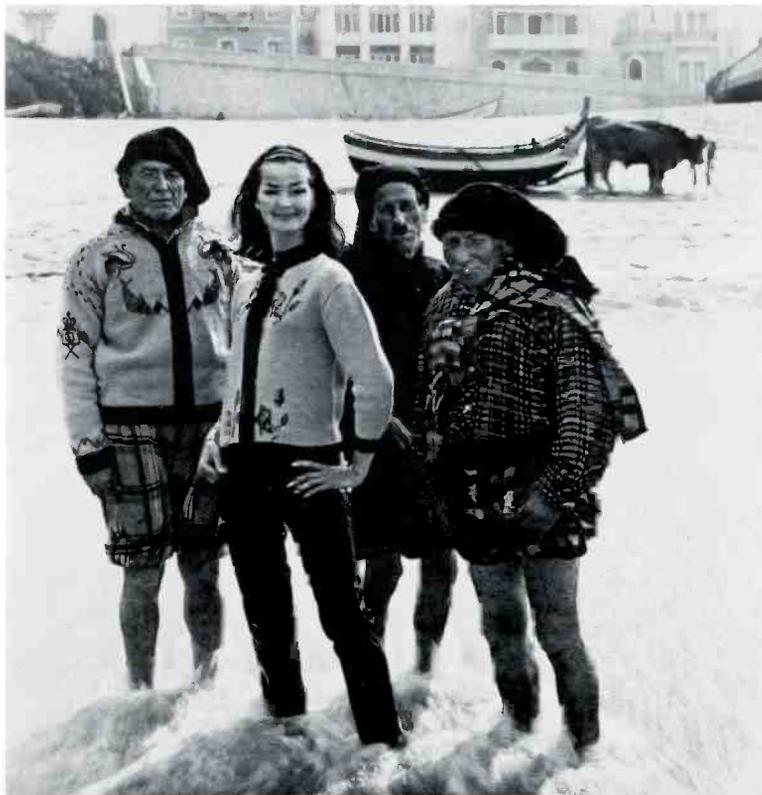
CONTAINER CORPORATION OF AMERICA 



12

DISTINCTIVE MERIT AWARD

ART DIRECTOR ONOFRIO PACCIONE
 PHOTOGRAPHER ONOFRIO PACCIONE
 AGENCY LEBER KATZ PACCIONE, INC.
 CLIENT HANS HOLTERRBOSCH, INC.



13

ART DIRECTOR RICHARD LOEW
 DESIGNER ALAN BUI TEKANT
 PHOTOGRAPHER LESTER BOOKBINDER
 COPYWRITER SUZANNE BROCK
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT THE CHEMSTRAND CORP.

This sweater was stolen from a Portuguese Fisherman.

The place is Nazare north of Lisbon... where the boats are painted in fisherman stripes and the sweaters are works of art. Helen Harper captures the Portuguese look in a cardigan also available in acrylic. \$40 in your favorite color at your favorite store. About \$12. Coordinated wool slacks and shirts. \$8-15. Chemstrand, New York 1. A Division of Monsanto Chemicals Company, Inc. Acrylic acrylic fiber.

Helen Harper Stolen Sweaters made of Acrylic



16

ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
PHOTOGRAPHER TIMOTHY GOLFAS
COPYWRITER RENEE BOREK
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT FABERGE, INC.



See.
All lipsticks are not alike. This one is Stained Glass by Fabergé.

25 8.60 6.8

Isn't that a lot for a bottle of Scotch?

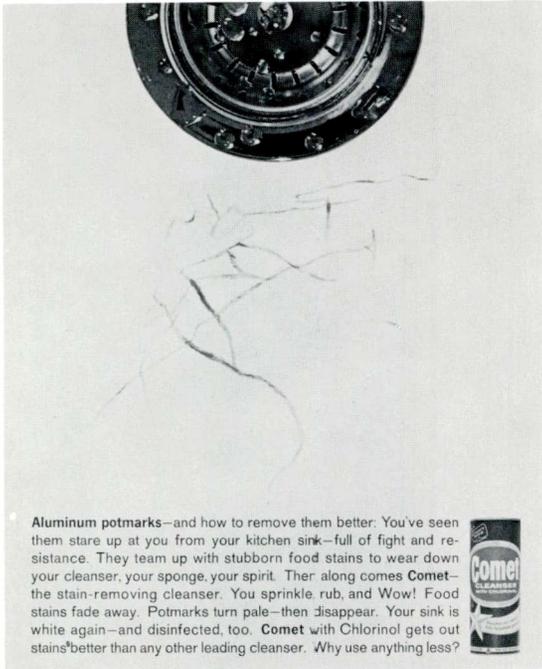
Yes. Most Scotch will run you about two dollars less. Why? There are no bargains in Scotch whisky. You get what you pay for. One of the secrets of Chivas Regal is the "soft" Glenlivet Scotch it is made with. (This is pure Highland whisky.) Chivas Regal is never less than 12 years old. Extravagant cherry casks are brought from Palermo. Strain for ripening it. (Each costs over \$75.) Drink Chivas Regal neat (the only test of good Scotch), and it will go down as easily as honey. No "back bite." No gag. No wine. No shudder. (Try this same test on your present Scotch whisky.) You take one taste of Chivas Regal. Ah. What a miracle to find one "the great small pleasure in life."

12 YEAR OLD BLENDED SCOTCH WHISKY • 40 PROOF • GENERAL WINE AND SPIRITS CO., NEW YORK

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

meet 4im

18
 ART DIRECTOR PETER HIRSCH
 DESIGNER PETER HIRSCH
 PHOTOGRAPHER HAROLD BECKER
 COPYWRITER PETER HIRSCH
 AGENCY DOUGLAS D. SIMON ADVERTISING, INC.
 CLIENT LOUIS SHERRY PRESERVES, INC.



Aluminum potmarks—and how to remove them better: You've seen them stare up at you from your kitchen sink—full of fight and resistance. They team up with stubborn food stains to wear down your cleanser, your sponge, your spirit. Then along comes Comet—the stain-removing cleanser. You sprinkle, rub, and Wow! Food stains fade away. Potmarks turn pale—then disappear. Your sink is white again—and disinfected, too. Comet with Chlorinol gets out stains better than any other leading cleanser. Why use anything less?



19

ART DIRECTOR **BEN QUINN**
 DESIGNER **BEN QUINN**
 PHOTOGRAPHER **DIRONE-DENNER PHOTOGRAPHY**
 COPYWRITER **MILT GOSSETT**
 AGENCY **COMPTON ADVERTISING, INC.**
 CLIENT **PROCTER & GAMBLE**



The Bloody María

(anything vodka can do, Ronrico Rum can do better)



The difference between a Bloody Mary and a Bloody María is the difference between Mary and María. María is Mary set to music. A Bloody María is easy to make. Simply use Ronrico Rum (which has taste) in

place of vodka. You'll find Ronrico heightens, rounds, completes a Bloody Mary. It is an exquisite liquor, light, clear and fragrant. Anything Bloody Mary can do, María can do better. **Ronrico from Puerto Rico**

20

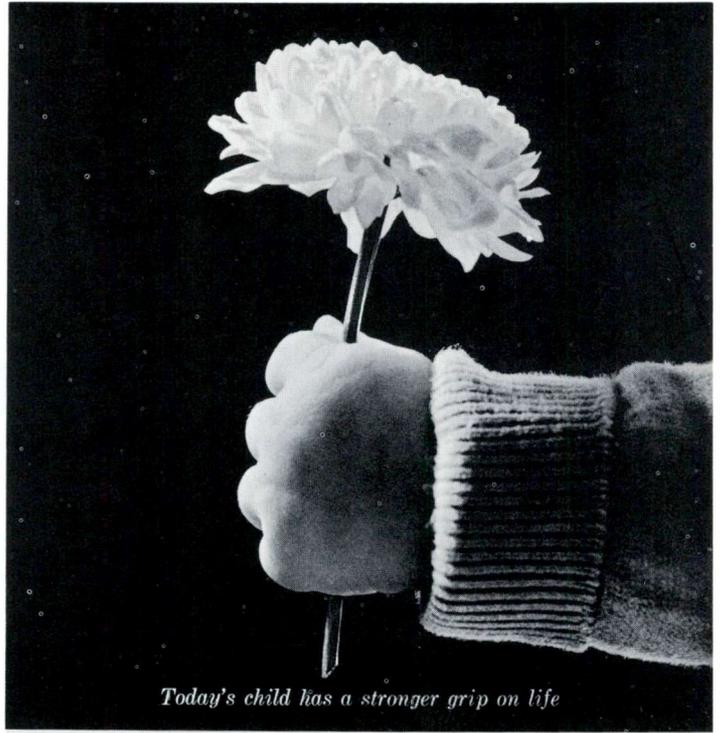
ART DIRECTOR **GEORGE LOIS**
 DESIGNER **GEORGE LOIS**
 PHOTOGRAPHER **CARL FISHER**
 COPYWRITER **JULIAN KOENIG**
 AGENCY **PAPERT, KOENIG, LOIS, INC.**
 CLIENT **GENERAL WINE & SPIRITS CO.**



Who put texture for potatoes into a fabric for tomatoes?

If you're bored stiff by textures that don't keep their shape, color or promise to wash 'n wear, you'll be delighted by CHADCOE CLOTH. A 3% cotton, 99% linen and 2% rayon blend, it has the touch, color and texture (but none of the wear and care problems) of the most expensive raw silk. Cost comes in natural or olive, 6 to 14 sizes. About 30.00 at all Peck & Peck stores.
Mission Valley/Chadcoe Cloth/Tellshire

21
 ART DIRECTOR HAL DAVIS
 DESIGNER HAL DAVIS
 PHOTOGRAPHERS HORN / GRINER
 COPYWRITER FRANKIE CADWELL
 AGENCY TRAHEY / CADWELL
 PUBLISHER THE NEW YORK TIMES
 CLIENT MISSION VALLEY



Today's child has a stronger grip on life

Tomorrow, it will be even stronger. Because, from birth on, modern medicine brings our youngsters through many of the illnesses that were once so full of peril.
 Pneumonia, for example. It was our number one killer not too many years ago. You measured its cost in heartache, anxiety, prayer—and a money cost that often ran into hundreds.

Today your doctor, with less than \$20 worth of antibiotic drugs, is likely to have a child up and around after a week at home in bed.
 What of meningitis? Rheumatic fever? Mastoiditis? Scarlet fever? Potential killers or disabilities, a scant few years ago. Now each of these diseases, and many others once so feared by parents, can be treated successfully by modern

drugs—at a fraction of the former time and cost! Such achievements in medicine stem from the efforts not only of doctors but of research scientists in drug company laboratories. The contributions of these men and women will help our children to live longer, and in better health.
 This is the value of modern drugs—protecting health and reducing the costs of illness.

This advertisement is sponsored by a group of prescription drug manufacturers, members of the Pharmaceutical Manufacturers Association, whose aim is to create through research continually better medicines.

22
 ART DIRECTOR PHILIP J. EITZEN
 DESIGNER JEANNE JACKSON
 PHOTOGRAPHER ED HENDERSON
 COPYWRITER LELAND R. ROSEMOND
 AGENCY N. W. AYER & SON, INC.
 CLIENT PHARMACEUTICAL INDUSTRY ADVERTISING PROGRAM



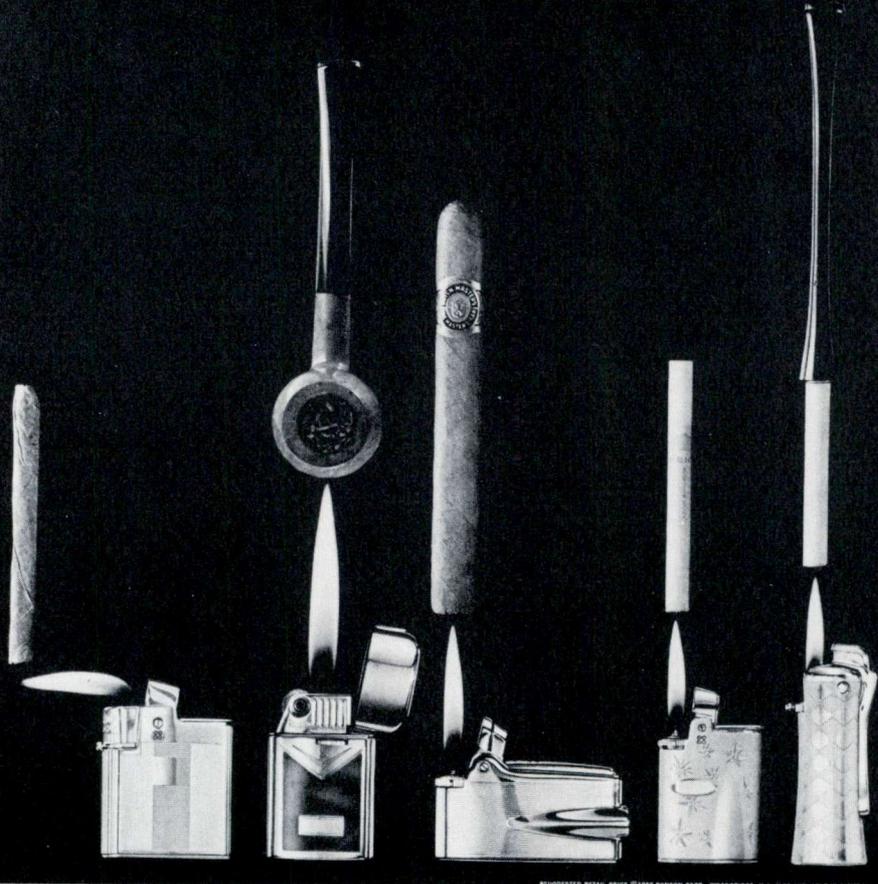
Faberge Eye Colour Kit.
 A most remarkable discovery. In each little dish of colour: liner, shadow, pencil, mascara.
 (The secret ingredient is water.)

AVAILABLE IN 3 COLOUR UNITS, EACH CONTAINING 3 COLOURS (2 DAY, 3 EVENING), 4 2 1/2" WIDE SABLE BRUSH AND BRUSHES, 55.00/3/24/1/4" REFILLS (CAN BE USED SEPARATELY) AQUA MARINA, BURNY STENCIL, CERULLAN BLUE, EBONY DEER, LAVENDER, SLAFF BLACK, ULTRAMARINE AND VERD GREEN, 18.80/ALABASTER, ANTIQUE GOLD, SILVER LEAF, 22.80'S WEST 54 STREET, NEW YORK 19/20 WENIG KLEBER, PARIS 15/16

23

ART DIRECTOR **GEORGE LOIS**
 DESIGNER **GEORGE LOIS**
 PHOTOGRAPHER **TIMOTHY GOLFAS**
 COPYWRITER **RENEE BOREK**
 AGENCY **PAPERT, KOENIG, LOIS, INC.**
 CLIENT **FABERGE, INC.**

Turn the flame up or down to light anything that smokes.



LEFT TO RIGHT: LIT CIGARETTE, PIPE, CIGAR, CIGARETTE, CANDLE. SUGGESTED RETAIL PRICE © 1982 RONSON CORP., WOODBRIDGE, N.J. ALSO AVAILABLE IN CANADA.

Regardless of what you smoke, the remarkable new Ronson Varafume® pocket lighter has a flame for it. You turn it from low to high with the touch of a dial.
Cigarettes! Cigars!! Pipes!!!
Try that with an ordinary lighter.
And that's not the only thing different about the Varafume. It burns butane, a gas,

instead of conventional lighter fluid.
And who ever heard of a pocket lighter lighting *thousands* of times without refueling? The Varafume does.
It refuels in less than 10 seconds. Just inject the butane from a Ronson Multi-F 11® container (available everywhere). PhT—it's filled! Clean. Safe. And fuel can't ever evapo-

rate from its airtight fuel chamber.
Only the 5 basic Varafume pocket models are shown. There are over 40 styles. Lighters for dress-up. Windproofs. Some especially for ladies. And that's not counting 25 beautiful styles of Varafume table lighters.
If you can't find a Varafume for every name on your list, someone doesn't smoke.

RONSON Varafume Gas Lighters

24
ART DIRECTOR **BEN SPIEGEL**
PHOTOGRAPHER **MARTY BAUMANN**
COPYWRITER **RUDY FIALA**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **RONSON CORP.**

co-existence
(for you?)

Lift the Tobacco Curtain. Try a pack of Robt. Burns Cigarillos next time you buy your favorite cigars. You'll discover they're just different enough to provide a stimulating change of pace.

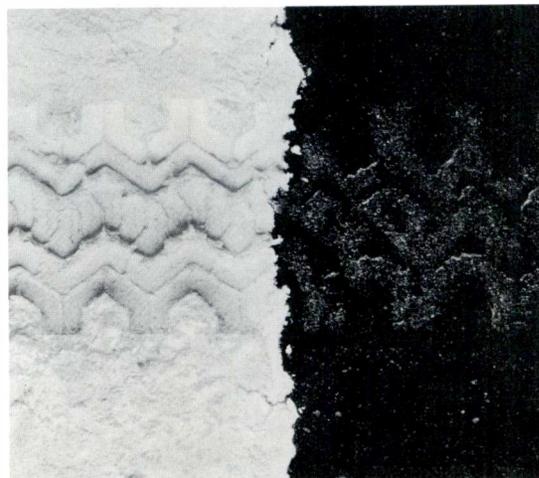
The Robt. Burns Cigarillo is not so long you need a lunch hour to enjoy it, nor so short you quickly feel the need for another. It's just the right length.

People who really enjoy smoking especially appreciate Cigarillo's fine blend of tobaccos. Yet this isn't one of those so mild you can't taste 'em smokers. It is mild but flavorful. That is the wonder of it.

Whether you smoke cigars, cigarettes or a pipe, be diplomatic to your taste. Change your smoking pace with Robt. Burns Cigarillos, the largest selling Cigarillo. So each, And remember - **If it's not a Robt. Burns, it's not the Cigarillo.** Another fine product of General Cigar.

25

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



What happens when a snow tire runs out of snow?

It can run into trouble. Particularly on dry, snow-cleared highways where you do a lot of your winter driving.

The trouble is, highway speeds can build up terrific heat in a snow tire (caused mainly by rapid flexing of the thick rubber tread). It runs hotter than a regular tire. And heat build-up increases the chances for dangerous tire failures.

But, you need snow tires for safe winter driving. To protect your tires against heat damage, be sure to ask for snow tires made with **nylon cord**.

It's been proved in lab tests, road tests and by millions of miles of

actual use. Nylon cord tires withstand damaging heat build-up. And nylon cord has what it takes to protect tires in other ways, too. It's strong. Tough. Has tremendous resistance to impact. It can take the bumps, the ruts, the holes of ice-roughened roads that could cause a snow tire to fail.

Today, anyone can afford the extra safety of nylon. Nylon cord snow tires now come in the popularly priced grades of practically every brand. So don't take chances this winter. Get nylon cord snow tires.

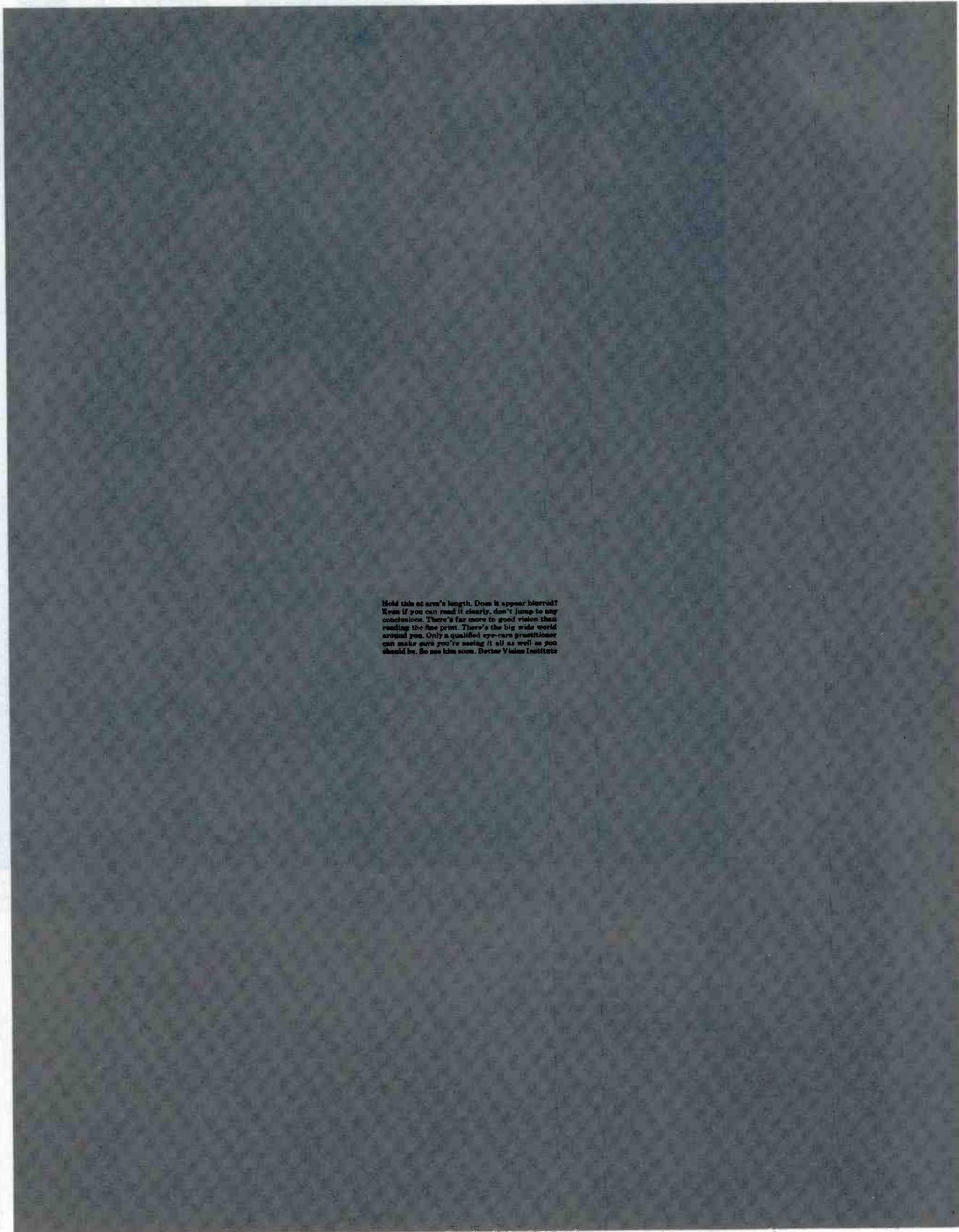
Nothing but nylon makes you feel so safe.



CHEMSTRAND, a division of CHEMSTRAND CORPORATION, 3000 WEST 10TH AVENUE, DENVER, COLORADO 80202. NYLON AND NYLON CORD ARE TRADEMARKS OF THE CHEMSTRAND CORPORATION. © 1977 CHEMSTRAND CORPORATION. ALL RIGHTS RESERVED.

26

ART DIRECTOR **CHARLES PICCIRILLO**
 PHOTOGRAPHER **FRANK COWAN**
 COPYWRITER **RUDY FIALA**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **THE CHEMSTRAND CORP.**



Hold this at arm's length. Does it appear blurred?
Even if you can read it clearly, don't jump to any
conclusions. There's far more to good vision than
reading the fine print. There's the big wide world
around you. Only a qualified eye-care practitioner
can make sure you're seeing it all as well as you
should be. So see him soon. Better Vision Institute

27

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



POLAROID CORP. CAMBRIDGE, MASS.

It's more fun for everyone when the pictures are ready in 10 seconds. Isn't it time your family had a Polaroid Land Camera?

28

ART DIRECTOR **BOB GAGE**
PHOTOGRAPHER **HOWARD ZIEFF**
COPYWRITER **WILLIAM BERNBACH**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **POLAROID CORP.**



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

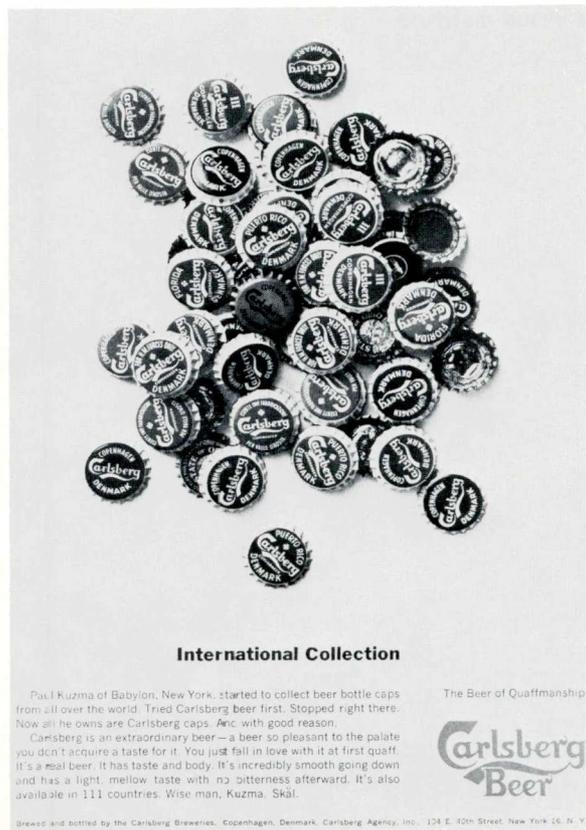
or in unheated garages!

Get your "Zerex" anti-freeze now and you'll have no worries when your weatherman warns "Freezing weather expected tonight!" No other anti-freeze made protects your car better than "Zerex." Only "Zerex" made in Du Pont-developed M-X which protects all engine metals including aluminum. And "Zerex" won't boil away even in scorching warm spells. So don't ask for trouble... just ask for "Zerex" today!



29

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



International Collection

Paul Kuzma of Babylon, New York, started to collect beer bottle caps from all over the world. Tried Carlsberg beer first. Stopped right there. Now all he owns are Carlsberg caps. Aye, with good reason.

Carlsberg is an extraordinary beer—a beer so pleasant to the palate you don't acquire a taste for it. You just fall in love with it at first quaff. It's a real beer. It has taste and body. It's incredibly smooth going down and has a light, mellow taste with no bitterness afterward. It's also available in 111 countries. Wise man, Kuzma. Skål.

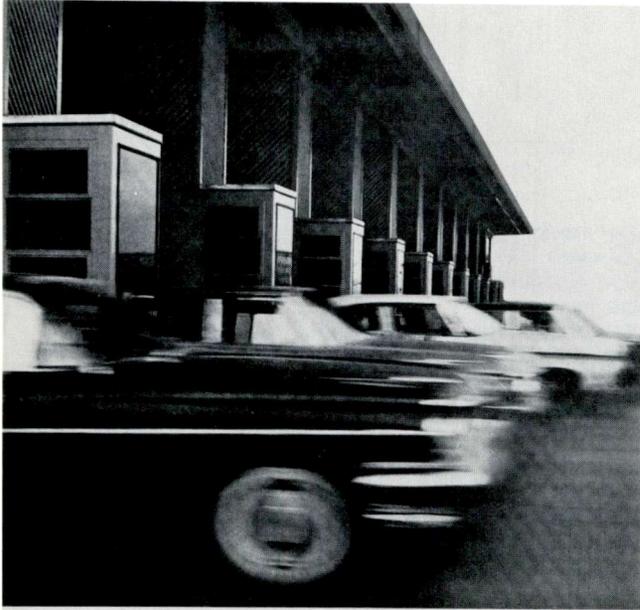
The Beer of Quaffmanship



Brewed and bottled by the Carlsberg Breweries, Copenhagen, Denmark. Carlsberg Agency, Inc., 134 E. 40th Street, New York 16, N. Y.

30

ART DIRECTOR **PAUL KUZMA**
 PHOTOGRAPHER **MAURY HAMMOND**
 COPYWRITER **MARTIN SOLOW**
 AGENCY **THE WEXTON COMPANY, INC.**
 CLIENT **CARLSBERG AGENCY, INC.**



THEY'RE OFF

Today's turnpike speeds cause terrific heat to build up in a tire. And heat is the number 1 cause of tire failure.

Your safest protection: tires made with nylon cord. Nylon cord proved it has what it takes to protect against injuries that could lead to tire failure. Strong. Tough. Tremendous resistance to impact. And as for heat, nylon cord tires proved they can withstand the heat build-up that weakens tires.

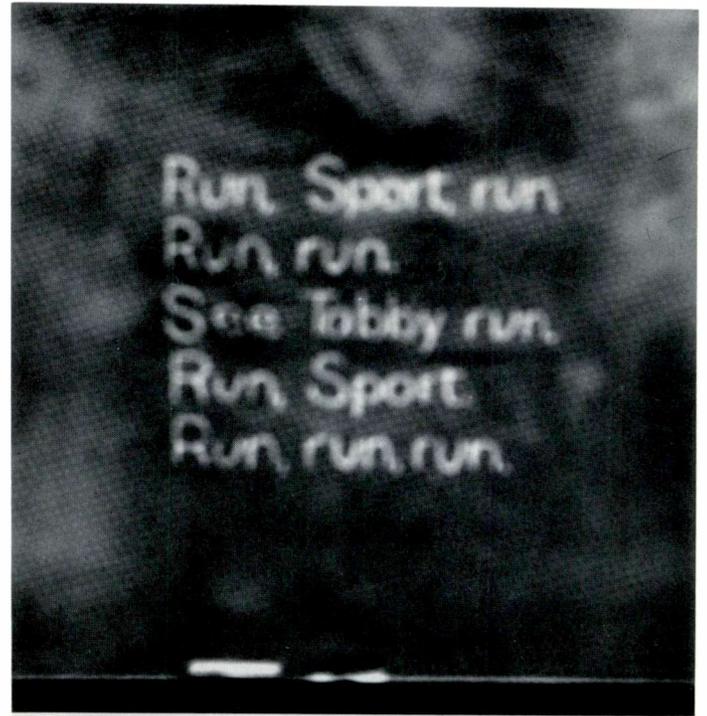
Today, anyone can afford the extra safety of nylon. Nylon cord tires come in every price range, every grade, in practically every brand. So don't take unnecessary chances on the turnpikes. Get nylon. **Nothing but nylon makes you feel so safe.**



CHEMSTRAND, A DIVISION OF MONSIEUR CHEMICAL COMPANY, MAKES CHEMSTRAND® BY ON AND ACRYLAM® ACRYLIC FIBERS - GENERAL OFFICE: 300 FIFTH AVE., NEW YORK 1 - THE INDUSTRY SALES AND MERCHANDISING OFFICES: 3030 WEST MARKET STREET, AKRON 13, OHIO - CHEMSTRAND MAKES ONLY THE HIGHEST QUALITY TIRE MANUFACTURERS DO THE BEST.

31

ART DIRECTOR CHARLES PICCIRILLO
 PHOTOGRAPHER FRANK COWAN
 COPYWRITER RUDY FIALA
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT THE CHEMSTRAND CORP.



Why Johnny can't read.

He's bright. Everyone knows that. Yet teacher says his attention wanders at reading time. He seems disinterested. At home, suddenly, he's become irritable. Complains a lot about headaches. Why? Well, before looking for other reasons, Johnny's eyes should be examined. It could very easily be a vision problem.

So often, when bright children like Johnny have trouble learning to read, the trouble is with their eyes. Why doesn't Johnny say so? Because Johnny doesn't know. He thinks the way he sees is the way everyone sees. That's natural, isn't it? And your Johnny? Now that school is starting,

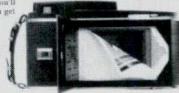
wouldn't it be sensible to make an appointment to have his eyes examined? (A routine school check, helpful as it may be, can't be thorough enough to detect many vision problems.) Kids, it seems to us, have a right to see the world as it really is. Sharp, bright, wonderful. A qualified eye-care practitioner can make certain that they do. Better Vision Institute.

32

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



THIS PICTURE came out of a Polaroid Land Camera in 10 seconds. It's the kind of picture that doesn't give you a second try. Either you get it or you don't. If you own a Polaroid Land Camera, you have a better chance to get it. Because the camera is a great teacher. Every 10-second picture you take is a learning experience that helps make you a better photographer. You'll take better pictures of your family this fall if you get a Polaroid Land Camera soon. And it's only \$199.95. Color film will be available. For the same camera, it's



33

DISTINCTIVE MERIT AWARD
ART DIRECTOR BOB GAGE
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
AGENCY DOYLE DANE BERNBACH INC.
CLIENT POLAROID CORP.

No. 821,393. PATENTED MAY 22, 1906.

O. & W. WRIGHT.
 FLYING MACHINE.
 APPLICATION FILED MAR 21, 1903.

SHEETS—8827 1

FIG. 1.

WITNESSES:
William F. Bassett
Louis Miller

INVENTORS:
Orville Wright
Wilbur Wright
 BY *H. C. Carlisle*
 ATTORNEY.

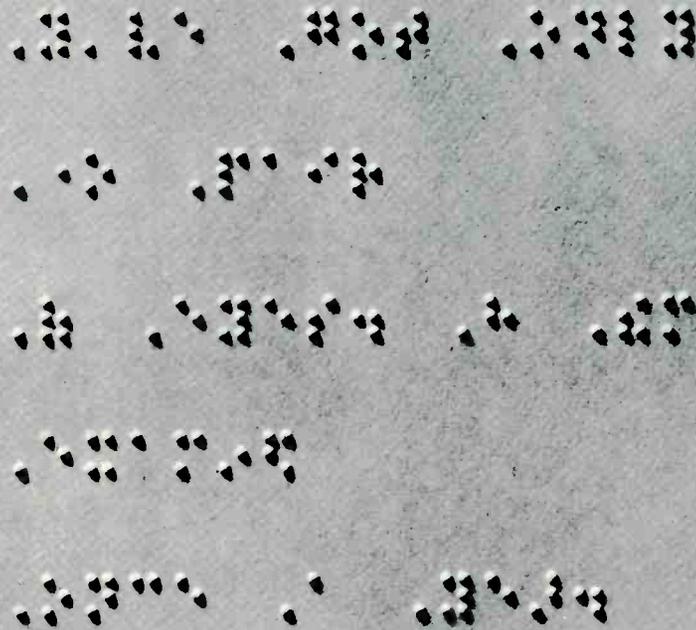
First to fly (for eight seconds), were Orville and Wilbur Wright. Now everyone's doing it.

AMERICAN AIRLINES

AMERICA'S LEADING AIRLINE

34

ART DIRECTOR HERB SKLAR
COPYWRITER MILT TRAZENFELD
AGENCY DOYLE DANE BERNBACH INC.
CLIENT AMERICAN AIRLINES



This is Braille. It says: "You've got only one pair of eyes. Have them examined once a year." Better Vision Institute.

35

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



Whether you're living with Duncan Phyfe or Morris, if you have the electricity, Lightolier has the fixture.

The question is not just *what*... but *which*. If you've been shopping for fixtures or have been talking to decorators, you know how difficult it is to select just the right lighting for your home. Fixtures that give you the proper level of light without glare, as well as the decorative touch you need. For more than 58 years Lightolier has been the leader in creating top-quality fixtures to solve lighting problems. Whether your taste runs to colonial, regency, Victorian, contemporary or any other period, chances are you'll find a Lightolier to delight you. Period.

Your Lightolier Distributor* will give you expert help in selecting fixtures from the hundreds we've designed to make your eyes light up. For free "Lighting Digest" write to Lightolier, Dept. 448-1, Jersey City 5, N.J. Showrooms: New York, Chicago, Dallas, Los Angeles. *Find the name of your Lightolier Distributor on p. 600.

40

ART DIRECTOR HERB LUBALIN
 DESIGNER FRAN ELFENBEIN
 PHOTOGRAPHER BEN ROSE
 AGENCY SUDLER & HENNESSEY, INC.
 CLIENT LIGHTOLIER



Little Collar is big news

Hailed as the greatest development in shotshell history, Winchester-Western's radical new "shot collar" gets more shot on target at longer range than ever before.

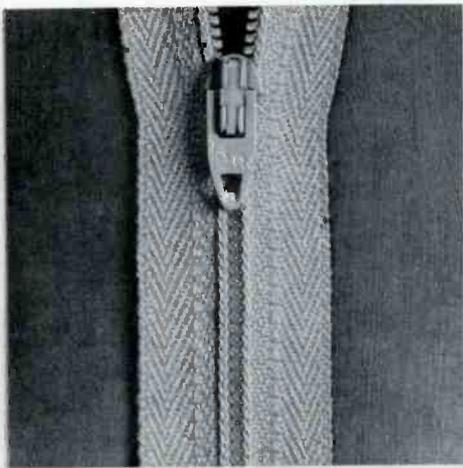
This collar, the first major addition to the shotshell in 17 years, is creating a minor revolution. Inside the height red Mark 5 shell, loose shot is held together by a tiny band of polyethylene. This collar stays around the shot until after it leaves the muzzle. As hunters and trapshooters know, the longer shot stays together after it leaves the barrel, the more shot gets on target. You get a denser pattern...not a smaller pattern but a denser one *out where it counts*. This makes for more effective shooting at much longer ranges. But something else happens when you fire a shotgun. Inside the barrel, nearly half the shot streaks along in contact with the sides. Even the most scrupulously manufactured shot becomes distorted from the friction and drops by the wayside. By protecting the shot and carrying it cleanly through the barrel, this remarkable Little Collar practically eliminates friction-distortion. More of the shot stays in shape, stays together, and ends up where it belongs, on target. Winchester-Western's ballistics scientists call it "the best performing long range shotshell in history."

Olin

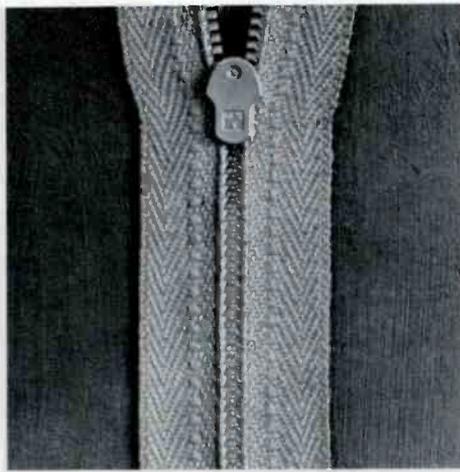
WINCHESTER WESTERN BALLISTICS DIVISION, 100 PARK AVENUE, NEW YORK 17, NEW YORK

41

ART DIRECTOR BOB GAGE
 PHOTOGRAPHER WINGATE PAINE
 COPYWRITER PHYLLIS ROBINSON
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT OLIN MATHIESON CHEMICAL CORP.



Vice-

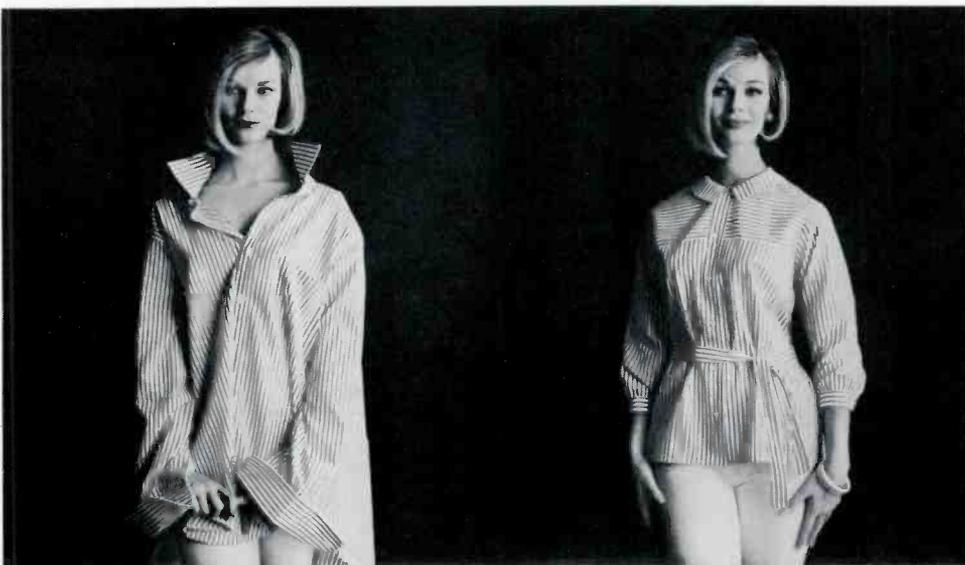


Versa-

You've got some back sides of the Talon Zipper® when zipper. What's missing in the grain of most teeth. There aren't any! Instead, they are two continuous coils of nylon and the color is permanently dyed inside them. No job change, but every year. That's why you can hardly tell when the zipper begins and the zipper ends. All and new, vice.

44

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

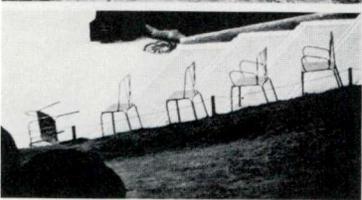
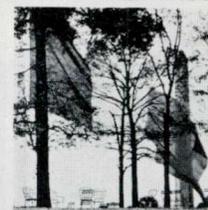
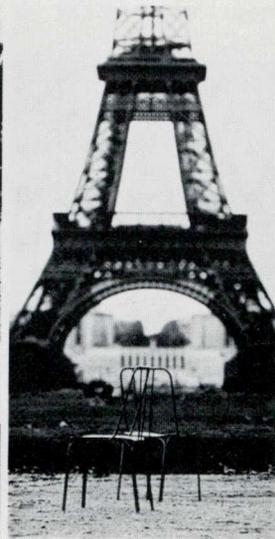
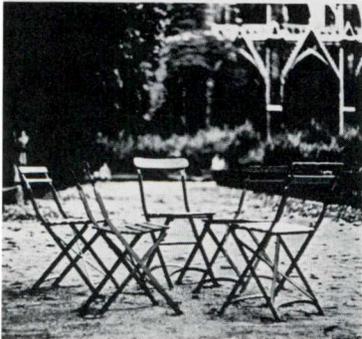
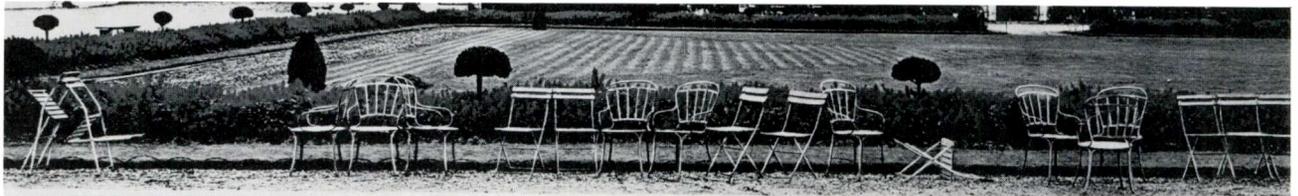


From the famous shirtmaker for men

Lady Van Heusen

45

ART DIRECTOR JOSEPH NISSEN
 PHOTOGRAPHER WILLIAM HELBURN
 COPYWRITER DOROTHY PERILLO
 AGENCY ALTMAN, STOLLER, CHALK
 CLIENT LADY VAN HEUSEN



Next time you go to Paris,

sit down and enjoy it.

Your first time in Paris—as you spotted by in your taxi or sightseeing bus—did you notice all the chairs? Did you wonder who has the time to sit on them? The Parisians do. And the connoisseurs among the tourists. Sure, you can see Paris from a bus. But you can best taste, feel, live and think Paris from one of those chairs.

A chair in a Paris park costs you 3¢ for the chair-lady. A chair

in a neighborhood Paris cafe costs you 5¢ for a cup of coffee. From then on, you can have the time of your life without walking another step, or spending another centime.

Whatever you came to Paris to experience—there's a chair to experience it from. For the Eiffel Tower, a chair on the Champ-de-Mars. For ardent young lovers, a chair in the Luxembourg Gardens. For charming (and cultural) statues, a

chair in the Tuilleries. For bearded artists, a chair on the Place du Tertre. For supremely elegant women, a chair on the Champs-Élysées. For Left-Bank intellectuals, a chair on the Boulevard des Capucines.

Perhaps you've come for that extraordinary "vin ordinaire" or a crusty croissant...take a straw chair in any sidewalk cafe. Perhaps you've come to buy fabulous scarves or a glib evening bag...take a carved rococo chair in any fine shop.

If you're willing to spend a bit more, there are the gilt serif chairs at Maxim's...the red velvet chairs at the Opera. And if you want to spend nothing at all, there are the free park benches. (A shrewd way to meet the Parisians.)

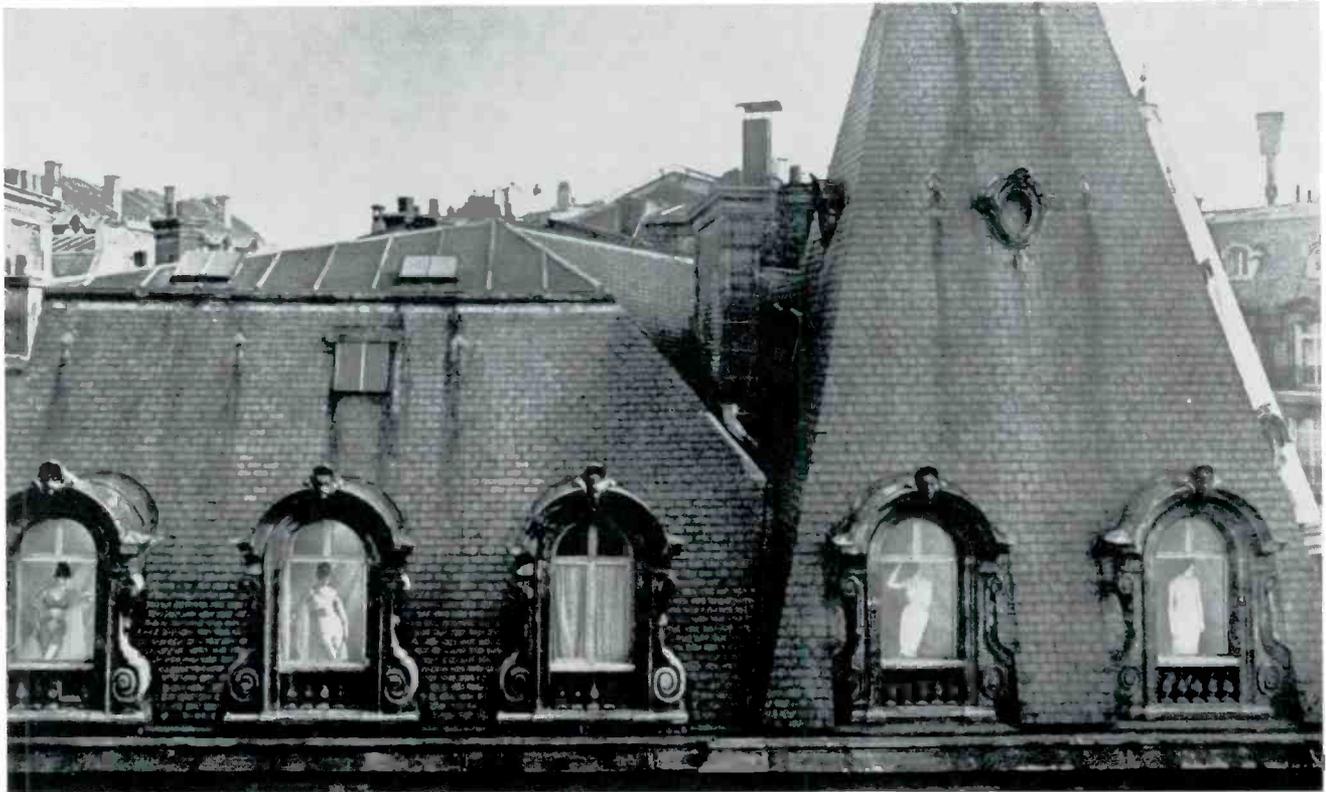
When it's time for your next vacation, and all you want to do is collapse on a chair somewhere—why not take a *Sièges, Tour de France*!

For folders, maps, and other information on Paris, write: Dept. 14, Box 221, New York 10, French Government Tourist Office, New York, Chicago, San Francisco, Beverly Hills, Miami, Montreal.

46

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

DISTINCTIVE MERIT AWARD
ART DIRECTOR KEN DUSKIN
PHOTOGRAPHER HAROLD KRIEGER
COPYWRITER MARY WELLS
AGENCY DOYLE DANE BERNBACH INC.
CLIENT WARNER BROS. CO.



We got the blues in Paris.

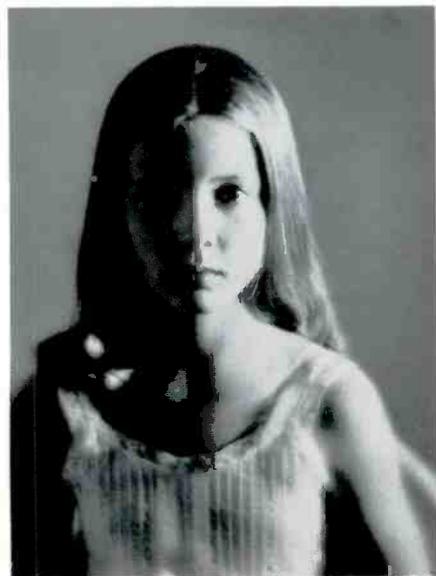
Nobody understands better than the French just how intriguing the blues can be. This season Parisiennes are wearing blue like a romantic pledge. We couldn't resist; we brought back every blue in sight.

Here are the Paris blues: a deep, sapphire blue dyed with moonlight; a blue, even as flattering Cleopatra would have swum the Nile to wear it

a blue and white print no exquisite Misses would fit inside it; and a fair-haired, lingerie blue prettier than any color you've worn next to your skin.

All of these blues are in Warner's Uncovered Lycra—a special blend of nylon and Dupont's Lycra® spandex. And all are in new, perfect-fitting girdles, bras, slips and half-slips. Mix them up in you like—they're all from the same beautiful family.

Left to right: the Delilah® print in Sapphire Blue, 8.95; matching #2164 bra, 5.00; the blue and white print pantie girdle, 11.00; matching pair bra, 5.95; the nylon tricot and lace Petti-slip #5225 in Nile Blue, 4.00; matching Bra & Slime® bra, 5.00; the nylon tricot Comfy-Fit-slip #10115 in Smoothing Blue, 6.00. See all the new, radiant colors and prints by Warner's® and Laros®



How **Sears** helps your daughter choose her first bra

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

When you buy your first bra? It's an exciting, personal time for your daughter. Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment!

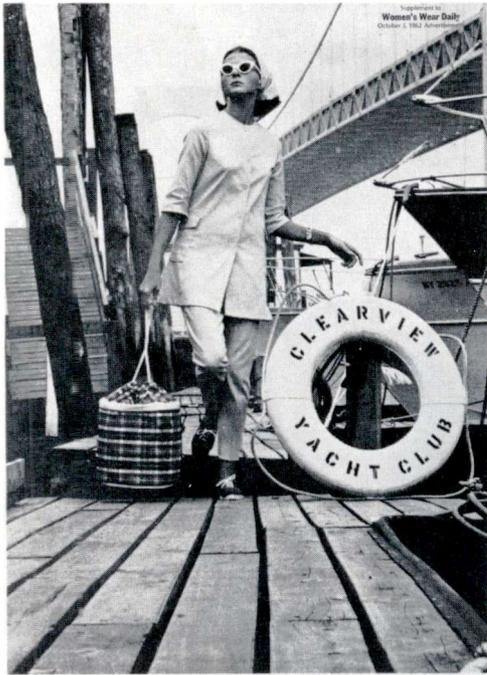
When you buy your first bra? It's an exciting, personal time for your daughter. Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment!

When you buy your first bra? It's an exciting, personal time for your daughter. Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment!

When you buy your first bra? It's an exciting, personal time for your daughter. Sears helps you choose the right bra and undergarment! Sears helps you choose the right bra and undergarment!

48

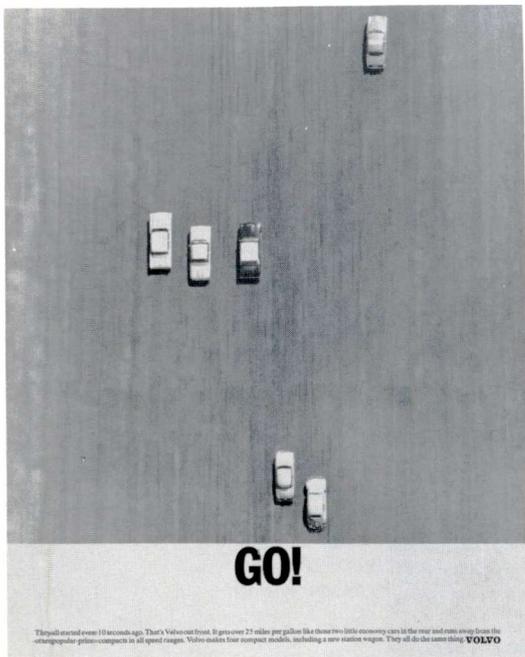
GOLD MEDAL AWARD
ART DIRECTOR ROLLIN C. SMITH, JR.
PHOTOGRAPHER TANA HOBAN
COPYWRITER LEE THUNA
AGENCY OGILVY, BENSON & MATHER INC.
CLIENT SEARS, ROEBUCK AND CO.



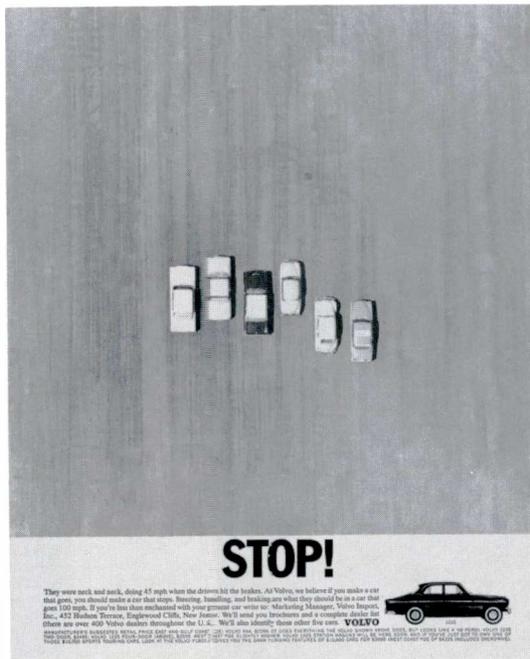
She belongs to America's new Pleasure Class and she had nothing to wear until TMC.

51

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



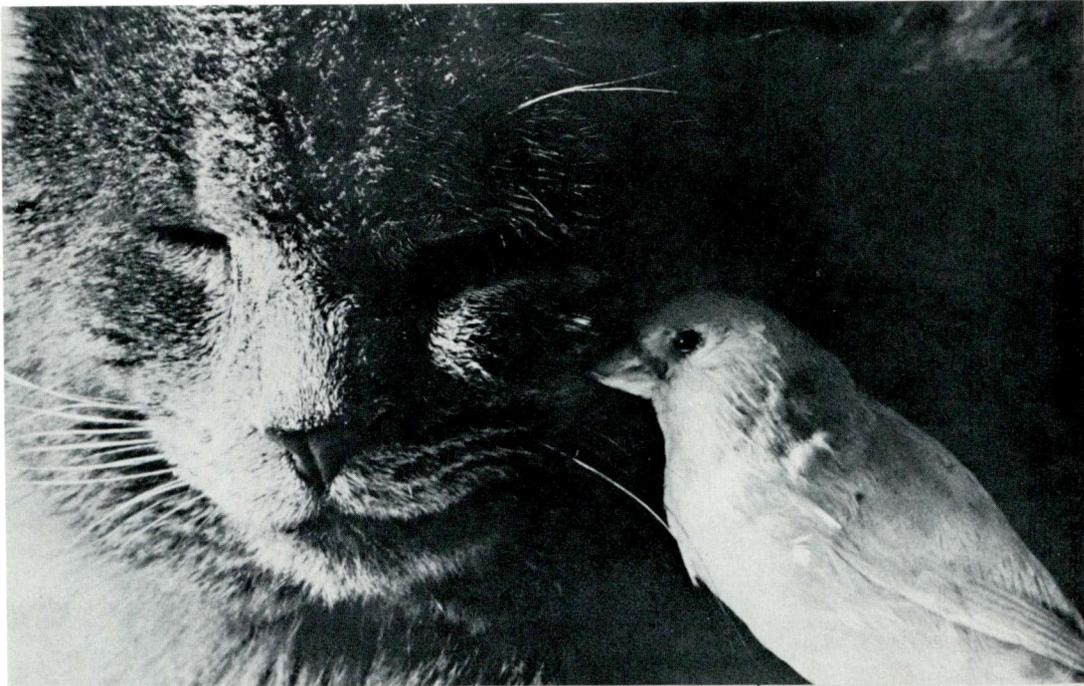
The pull started over 10 seconds ago. That's Volvo's front. It gives 25 miles per gallon like those two little economy cars in the rear and runs away from the other regular piston-compacts in all speed ranges. Volvo makes four compact models, including a new station wagon. They all do the same thing: **VOLVO**



They were back, and back, doing 45 mph when the driver hit the brakes. At Volvo, we believe if you make a car that goes, you should make a car that stops. Braking, handling, and loading are what they should be in a car that goes 100 mph. If you're in that neighborhood with your personal car, we're in. That's our Manager. Volvo Beyond. 453 Hudson Terrace, Englewood Cliffs, New Jersey. We'll send you brochures and a complete dealer list (there are over 400 Volvo dealers throughout the U.S.). We'll also identify those other big cars. **VOLVO** means safety, reliability, and peace of mind. Call 1-800-333-4VOLVO. Volvo is a registered trademark of Volvo AB. © 1984 Volvo Import, Inc. All rights reserved. Volvo is a registered trademark of Volvo AB. All other trademarks are the property of their respective owners.

52

ART DIRECTOR **AMIL GARGANO**
 DESIGNER **AMIL GARGANO**
 ARTIST **AMIL GARGANO**
 PHOTOGRAPHER **CARL FISCHER**
 COPYWRITER **JAMES DURFEE**
 AGENCY **CARL ABLY INC.**
 CLIENT **VOLVO IMPORT, INC.**



Benadryl® lets your patients live with their allergies

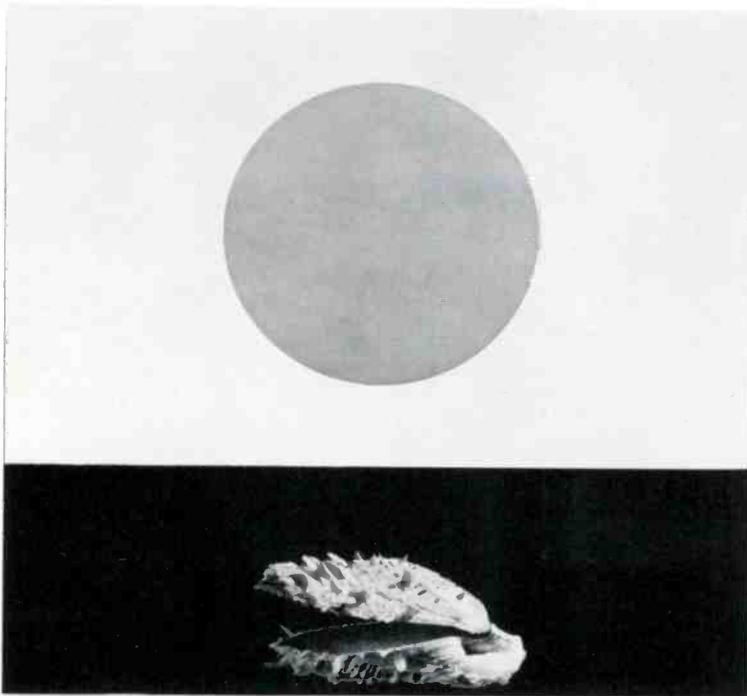
BENADRYL Hydrochloride (diphenhydramine hydrochloride, Parke-Davis) helps to free your allergic patients from distressing symptoms, such as nasal congestion, rhinorrhea, pruritus, lacrimation, and bronchial and gastrointestinal spasm. The antihistaminic action of BENADRYL Hydrochloride provides relief from the discomforts of hay fever, vasomotor rhinitis, acute and chronic urticaria, contact dermatitis, food allergy, and certain drug reactions.

SEE PAGE 228 FOR INDICATIONS, PACKAGING, AND DETAILS OF ADMINISTRATION AND DOSAGE. AUG. 1962

PARKE-DAVIS

57

ART DIRECTOR RICHARD BERGERON
DESIGNER RICHARD BERGERON
PHOTOGRAPHER ALLEN VOGEL
COPYWRITER ELIZABETH LE MAY
AGENCY L. W. FROHLICH & CO., INC.
PUBLISHER PARKE-DAVIS
CLIENT PARKE-DAVIS



Japan: nobody's oyster

\$7.3 billion—that's the succulent amount Japan will import from the rest of the world by 1970. What share will the U.S. get? Perhaps not even the one-third rung up in 1961, when total Japanese imports were \$4.6 billion. For the spectacularly expanding Japanese market is not for the asking, and competition is getting keener all the time. From West Germany and Communist China, for example. U.S. firms have some advantages. The U.S. has long been Japan's major supplier. And Japanese demand is increasing most in commodity groups

where the American export position is strong. Take machinery. Japanese imports are expected to triple by 1970. At present, the U.S. supplies roughly two-thirds of total machinery imports—mainly because of Japanese preference for American-made capital goods. The superiority of U.S. products, plus American management know-how and investment, created the preference. But it will be difficult to maintain against the rapidly developing techniques of export-hungry countries. Your company's future in Japan, and throughout

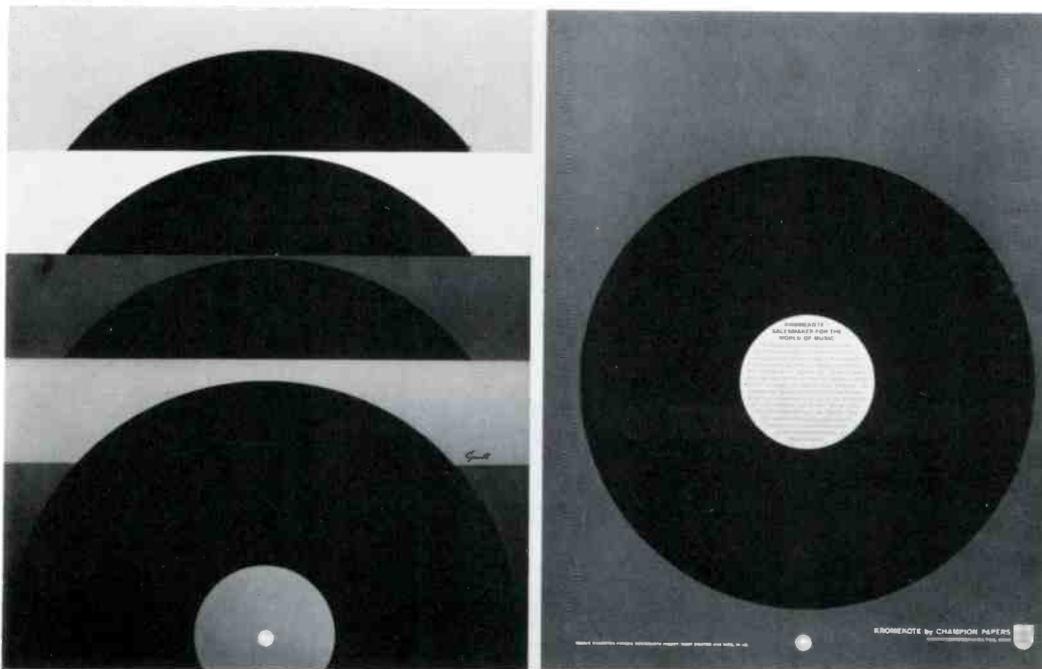
the world, will depend—in large part—on how well you meet this challenge with aggressive, knowledgeable marketing and promotion programs.

You can find out more about world markets from: U.S. Department of Commerce - International Trade Administration - International Chamber of Commerce - Your bank - United Nations Department of Economic and Social Affairs - Your advertising agency - Foreign Consulates - United States - Japan Trade Council

TIME & LIFE INTERNATIONAL EDITIONS
More than 1,400,000 circulation each issue in 146 countries

58

ART DIRECTOR DONALD EGENSTEINER
DESIGNER DONALD EGENSTEINER
PHOTOGRAPHER ASSOCIATE ADVERTISING & DESIGN
COPYWRITER SUE SAMSTAG
AGENCY YOUNG AND RUBICAM, INC.
CLIENT TIME—LIFE INTERNATIONAL



59

ART DIRECTOR R. V. HUNGERFORD
DESIGNER GEORGE GIUSTI
ARTIST GEORGE GIUSTI
COPYWRITER ALAN GLASS
AGENCY CAMPBELL-EWALD CO., INC.
CLIENT CHAMPION PAPERS, INC.

U.S. STEEL

To Promote Rare Goods with "Steel Product of the Month" Program

8 New Promotions
WFL Push
Steel Products
At Retail in 1962

The "Steel Product of the Month" program is a unique and exciting merchandising plan designed to help you sell products made of steel. Planned to start in May, U.S. Steel will launch a major promotional campaign consisting of a single steel product each month in 1962. Each product will be featured in a full color advertisement in *Life* magazine, a network television spot on *The Peter Gunn Show* broadcast in a 30-second advertisement - 200,000 stations. These 200,000 stations represent more than 100 million readers in newspapers will read the advertisement. Steel Product of the Month and on their subscription where they are sold. A complete list of stations where life will be come available to all readers.

See the last two pages of this section for information on how to get a list of advertising and promotional materials. Then check through pages on how to get your copy of *Life* magazine's product of the month.

<p>Power Mowers</p> <p>MAY</p> <p>U.S. STEEL HOUR</p> <p>Television commercial May 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad May 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad May 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late March Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>Stainless Steel Tableware</p> <p>JULY</p> <p>U.S. STEEL HOUR</p> <p>Television commercial July 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad July 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad July 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late June Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>Home Freezers</p> <p>AUGUST</p> <p>U.S. STEEL HOUR</p> <p>Television commercial Aug 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Aug 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Aug 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late July Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>Emulsion Steel Caulkings and Mastics</p> <p>SEPTEMBER</p> <p>U.S. STEEL HOUR</p> <p>Television commercial Sept 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Sept 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Sept 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late August Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>Automatic Dryers</p> <p>OCTOBER</p> <p>U.S. STEEL HOUR</p> <p>Television commercial Oct 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Oct 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Oct 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late September Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>Dishwashers</p> <p>NOVEMBER</p> <p>U.S. STEEL HOUR</p> <p>Television commercial Nov 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Nov 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Nov 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late October Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>
<p>Outdoor Furniture</p> <p>JUNE</p> <p>U.S. STEEL HOUR</p> <p>Television commercial June 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad June 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad June 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late May Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>U.S. STEEL HOUR</p> <p>Television commercial May 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad May 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad May 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late April Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>U.S. STEEL HOUR</p> <p>Television commercial April 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad April 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad April 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late March Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>U.S. STEEL HOUR</p> <p>Television commercial March 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad March 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad March 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late February Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>U.S. STEEL HOUR</p> <p>Television commercial Feb 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Feb 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Feb 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late January Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>	<p>U.S. STEEL HOUR</p> <p>Television commercial Jan 2 over 14,000,000 viewers</p> <p>LIFE</p> <p>8 pages, full color ad Jan 4 over 21,000,000 readers</p> <p>NEWSPAPERS</p> <p>Full page ad Jan 2 estimated circulation 4,000,000 copies</p> <p>RETAIL DISPLAY KIT</p> <p>Assessment to dealers in late December Per \$10 will include complete promotional glass bank, window and feature letters, STEEL HOUR tags and labels</p>

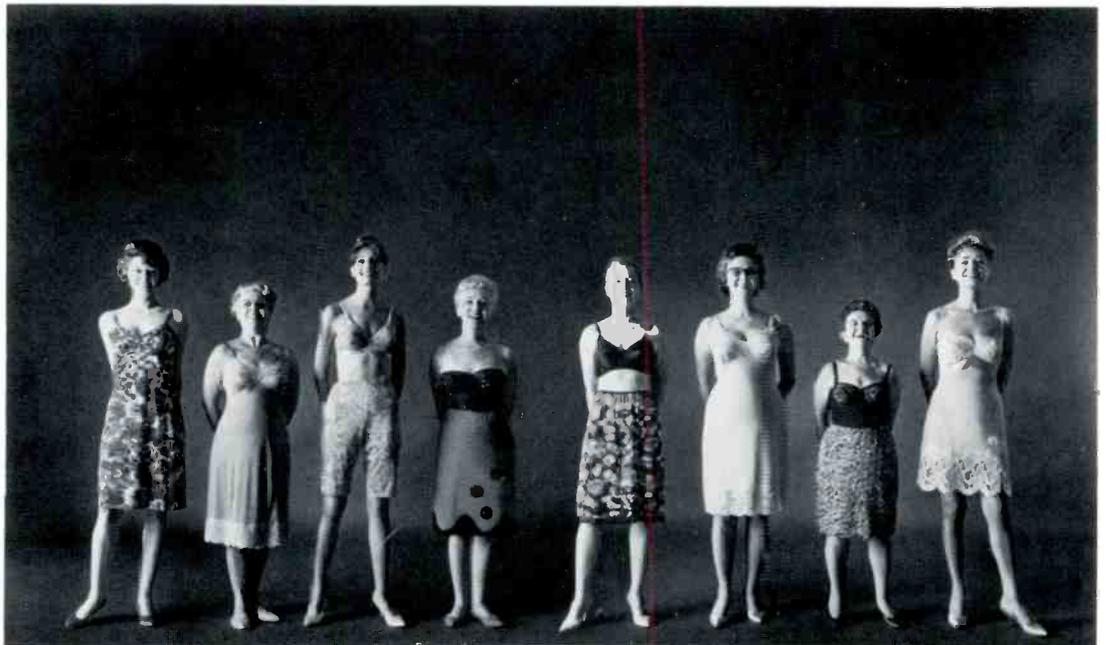
60
ART DIRECTOR ARNOLD VARGA
DESIGNER PUSH PIN STUDIO, N. Y.
ARTIST PUSH PIN STUDIO, NEW YORK
COPYWRITER STERLING ANDERSON
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT UNITED STATES STEEL CORP.

Some bananas are handled as many as 15 handling times between the tree in the tropics and the consumer in the store. Senseless, especially this: they thrive on pampered treatment. That's why more and more United Fruit bananas are boxed tenderly in the tropics, handled equally so more than 3 times, and arrive wonderfully firm, golden and undamaged at the grocery.

This "Special Handling" is the best way we know to deliver better bananas. Digging sales, too.

UNITED FRUIT SALES CORPORATION

61
DISTINCTIVE MERIT AWARD
ART DIRECTOR BILL PETTI
ARTIST ARCHER AMES STUDIO
PHOTOGRAPHER RAYMOND JACOBS
COPYWRITERS PEG DAILEY / MARTIN CONROY
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT UNITED FRUIT COMPANY

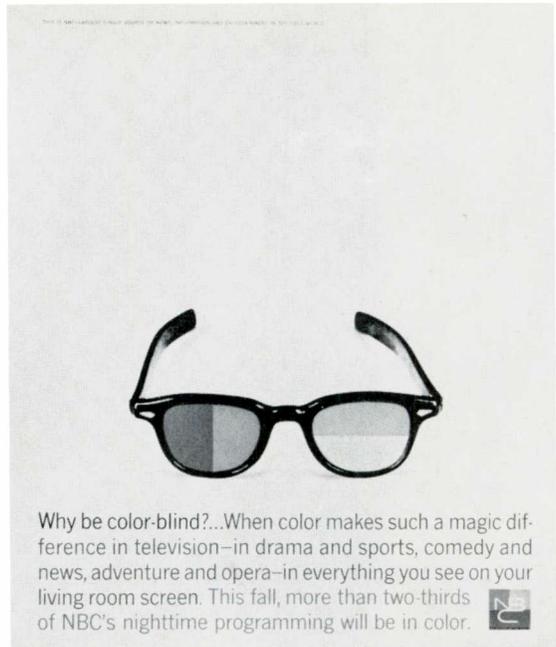


recognize the women in this ad?

Have you do they're your customers. Women of all sizes. All figures. Types. All ages. Women with money to spend. Burlington breaks it or precedes three page ad in the November 31 issue of The New York Times Magazine. It is aimed directly at this huge, untapped market. Your leading advertisers have the most exciting collections imaginable...ready now for holiday selling. Available in Burlington's newest fabrics...including La Mima, the Activist Nylon with the mark and give of silk. See them, buy them in full divisions color in the full range of sizes. Then let your customers know they should be wearing them.

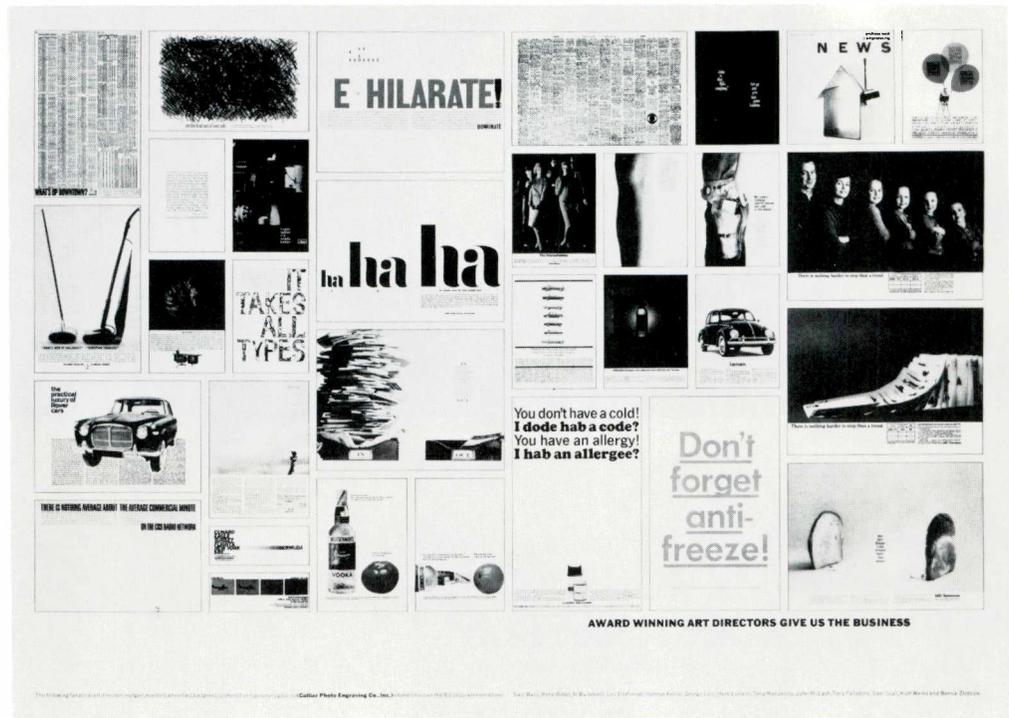
Burlington Tricot Fabrics Co. EST. 1914

62
 ART DIRECTOR MIMI HOVSEPIAN
 DESIGNER MIMI HOVSEPIAN
 PHOTOGRAPHER PETER SAHULA
 COPYWRITER JOSEPHINE FOXWORTH
 AGENCY ADTEX, INC.
 PUBLISHER FAIRCHILD PUBLICATIONS
 CLIENT BURLINGTON TRICOT FABRICS CO.



63

ART DIRECTOR **DAVID DEUTSCH**
 DESIGNER **CHERMAYEFF & GEISMAR ASSOCIATES**
 PHOTOGRAPHER **TOM GEISMAR**
 COPYWRITER **JAY SOCIN**
 AGENCY **McCANN-ERICKSON, INC.**
 CLIENT **NATIONAL BROADCASTING COMPANY**



64

ART DIRECTOR **HERB LUBALIN**
 DESIGNER **HERB LUBALIN**
 AGENCY **SH&L**
 CLIENT **COLLIER PHOTOENGRAVING CO., INC.**

They laughed when we sat down at the linotype.

When we looked pretty funny, at that. Who's our hand of a serious meeting newspaper with our a balanced front page? Without multi-tiered headlines? Without long, grey columns?



But things had changed at the Tribune. There were new things with new content. And on the other side, a new kind of reader with new needs.

Start with readers. 85 out of 100 have already found the headline news before they pick up their paper. Why not begin where radio and television leave off? Why not provide, illustrate? Why not put things in perspective?



In order when circumstances have matured, when a speech in Cuba can connect with a speech in Moscow and how we off the earth, format should accommodate news, not vice versa. Particularly when the format is older than the single shoe market.

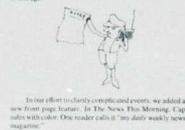
Sixtythree months ago we used goodby to symmetry, published our first "new" Herald Tribune, and got laughed at. For we had to laugh (through our teeth) at some of our early efforts.



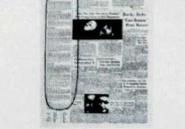
But we knew we were right. For example, the morning after the Cuban flight, the headline on The New York Times revealed that those had orbited the earth three times safely, and had been picked up in the capsule by a destroyer. We figured that our readers, like ourselves, had been there, via radio and television, the afternoon before. Here's how we handled it.



As much as our hearts are warmed by the image of a serious-looking "citra" in a strict corner, we are willing to allow that somebreaks are frequently found in it in this electronic age.

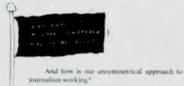


In our effort to clarify complex and events, we added a new four page format. In The News This Morning, Cap sides with color. One reader calls it "my daily weekly news magazine."



Our editor-in-chief and publisher, John Hay Whitney, put it this way: "The world has never been so well served, not at the same time, as when a confounding newspaper must, I think, dig harder than ever before beneath the surface of events, be more selective and incisive in reporting and sharper in its analysis of causes and implications. This is our view of our job. The changes we have made, and will make, aim to accomplish that job as well as we can."

Now there's a new way to build a serious morning newspaper. The Tribune way.



And here is our unsymmetrical approach to journalism working? Great! Our daily circulation is the highest in our history. The six months ending September 30th were our best ever. And for all-around, our October average was over 407,000; that's 44,000 more than last October (even during the first two weeks of the month). And the Chicago circulation was over 400,000. Circulation Managers tend to be conservative about the future. They say we've only begun to grow.

Of course, numbers don't buy things, people do. What kind of people do the numbers represent? The result of the crop (Richard's answer: some little critter, you get to part with a buck. The top of the top market).

So our advertising image is wearing, too. In six top advertising categories (financial, bookstores, alcoholic beverages, radio and television stations, men's clothing stores, sporting goods stores), we're represented every page in town including The New York Times. And we're done better than the Times in eight other categories as well: drug stores, electrical appliances, shoe stores, liquor stores, household supplies, medical radio and television stations.

Not that there isn't plenty of room for progress at various morning newspapers in a town as big as mine. There is. But if only one is going to get the attention, it ought to be this one.

To that end, may we show you our short, snubbing presentation? (Well, it's breaking (then most.)

Any of our salesmen, starting with Morris Whitney, Walter Thayer, Bob MacDonald, Bill Lambert will with the slightest encouragement take you to lunch. In New York, the number to call is PE 4-8400. Our national representatives are Story, Brodsky & Finley, Inc.



The New York Herald Tribune
Highest Circulation in our history!

65
ART DIRECTOR SAM SCALI
ARTIST R. O. BLECHMAN
PHOTOGRAPHER RICHARD AVEDON
COPYWRITER FRED PAPERT
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT NEW YORK HERALD TRIBUNE



WHAT'S SHE TALKING ABOUT? WE KNOW, SO SHOULD YOU. She says she wants a large window in the package, so she can see the shape of the beauty and examine it for quality. She won't buy a trim package, insists on detailed examination and protection against damage. CCA went into the market to find out what women think when they buy self-service beauty. The result of this extensive research is VUE SEAL, a new concept in beauty packaging. VUE SEAL can make your history her selection. For facts on this new history marketing concept, CONTACT: TEXTILE PACKAGING SPECIALIST, CONTAINER CORPORATION OF AMERICA, 20 PARK AVENUE, NEW YORK, OR 1-800-CONTAINER CORPORATION OF AMERICA—Chicago, Ill. Greenwald, N. C. Chattanooga, Tenn. Philadelphia, Pa. Boston, Mass. New York, N.Y. Cleveland, O. Fort Wayne, Ind. Dallas-Fort Worth, Tex. Los Angeles, Calif. Santa Clara, Calif. Renton, Wash.

66
ART DIRECTOR HOWARD RIEGER
DESIGNER HOWARD RIEGER
ARTIST CHARLES AX
COPYWRITER ED TRAXLER
AGENCY N. W. AYER & SON, INC.
CLIENT CONTAINER CORPORATION OF AMERICA

67

ART DIRECTOR RICHARD P. DIEHL
DESIGNER RICHARD P. DIEHL
PHOTOGRAPHER ALBERT GOMMI
COPYWRITER ROBIN HALL
AGENCY ERWIN WASEY, RUTHRAUFF & RYAN, INC.
CLIENT AMF INTERNATIONAL CIGAR DIVISION

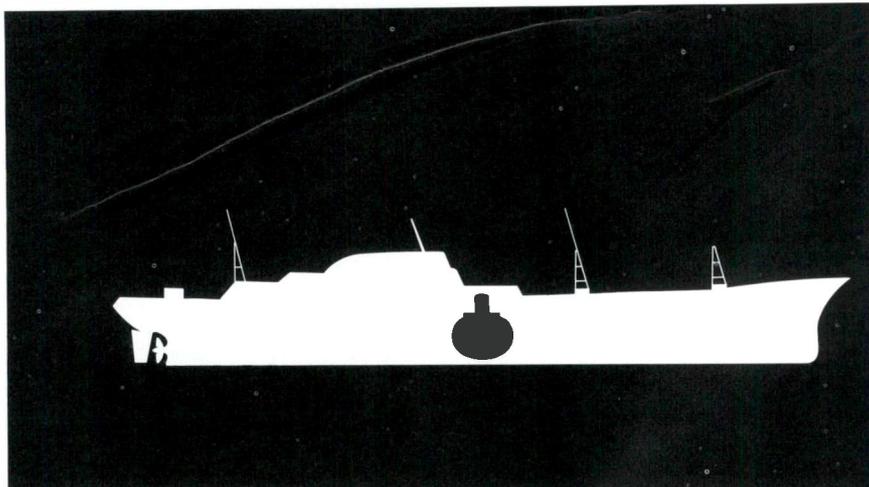


Given fine tobacco, ICM machines work wonders

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



ICM International Cigar Machinery Division
American Machine & Foundry Company, 170 53rd St., Brooklyn 32, N. Y.



Shape of the future.

The U.S. Savannah opens a new era in high-speed, long-range sea-going transportation.

This power vessel will demonstrate the far-reaching possibilities of nuclear power: large cruising radius, reduced fuel tonnage, simplified operations are among them.

The U.S. Savannah is the third U.S. ship of this name to be powered by B&W steam generating systems. The first two were U.S. Navy cruisers.

Babcock & Wilcox designed and built the nuclear propulsion system for the new Savannah. We are proud of our role in this important project.

The Babcock & Wilcox Company, 361 E. 42nd St., New York 17, N.Y.

Babcock & Wilcox

68

ART DIRECTOR **ALBERT D. HERBRECHT**
 DESIGNER **ROBERT PARMALÉE**
 COPYWRITER **ROBERT COLWELL**
 AGENCY **MARSTELLER INC.**
 CLIENT **BABCOCK & WILCOX**

A GIRL NAMED DINAH / A MAN NAMED JACK / THE FUN OF SINGING ALONG AND SATURDAY NIGHT **MOVIES / A CIRCUS IN DENMARK AND KHRUSHCHEV AND BERLIN**

THIS IS NBC **LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD**

69

ART DIRECTORS **DAVID DEUTSCH / SHEILA SMITH**
 DESIGNER **CHERMAYEFF & GEISMAR ASSOCIATES**
 COPYWRITER **ROBERT LINDERMAN**
 AGENCY **McCANN-ERICKSON, INC.**
 CLIENT **NATIONAL BROADCASTING COMPANY**



"Just a moment, sir...
we'd like to show you
a truly extraordinary
new carpet."

Average American consumers are often on the go. You've got to get fast to catch up with them. A virtual marketplace is the answer. Take carpet, for example. Before, you'd go to the store. Now you can buy it online. And you can get it delivered to your door. With the most advanced technology in the world, we've built a virtual marketplace that's truly extraordinary. It's the only one you can't see. And it's the only one you can't touch. It's the only one you can't see. And it's the only one you can't touch. It's the only one you can't see. And it's the only one you can't touch.



72

ART DIRECTOR ALLAN BUIEKANT
PHOTOGRAPHER STOCK
COPYWRITER SUZANNE BROCK
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.

Notes of triumph

All that music is, and probably never can be, starts with these seven notes. In different combinations they have led children to sleep, surrounded women, sent men off to war. Bach used them to praise God. Stravinsky turned them into a famous holiday. Beethoven built them into some transcending symphonies that echo the depths of man's hopes, joys and fears.

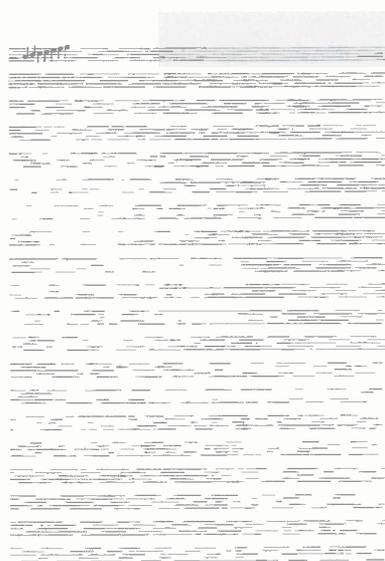
On Sunday, September 23, these same notes celebrate the triumph of an idea—the opening of the new Lincoln Center for the Performing Arts. As part of the ceremonies the New York Philharmonic Orchestra under Leonard Bernstein will present its first concert in its new home, Philharmonic Hall.

Attended by a fortunate audience of 2000 people, the concert equally represents the triumph and magic of electronic communication. For it will be broadcast over the CBS Radio and CBS Television Networks, where it will be heard and seen by more people than have attended all the performances of the orchestra in its 120 years of existence. And it will be recorded for posterity by Columbia Records.

In recent years the Columbia Broadcasting System has commissioned over 200 original works for broadcast—many of them by the world's foremost composers including Igor Stravinsky, Aaron Copland, Benjamin Britten and Darius Milhaud. Its association with the New York Philharmonic Orchestra has extended without interruption over 28 years through 1254 radio and television broadcasts. Since 1949 Columbia Records has been the exclusive recording organization for the Philharmonic. And in 1949 CBS Laboratories revolutionized the recording industry by developing the famous long-playing record which could reproduce a complete symphony on a single disc.

Through its participation in the inaugural ceremonies at Lincoln Center, CBS continues to give further dimension to the world of music by helping to usher in a new era that will provide pleasure and inspiration to future generations of Americans.

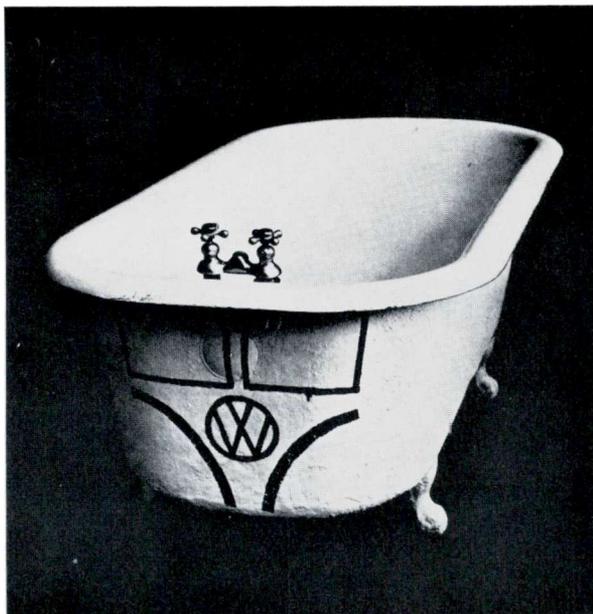
THE COLUMBIA BROADCASTING SYSTEM



73

ART DIRECTOR LOUIS DORFSMAN
DESIGNERS LOUIS DORFSMAN / HERB LUBALIN
ARTIST TOM CARNESE
COPYWRITERS LOU REDMOND / ROBERT STRUNSKY
PUBLISHER CBS TELEVISION NETWORK
CLIENT CBS TELEVISION NETWORK

ART DIRECTOR DAVID LARSON
 PHOTOGRAPHER HARRY HAMBURG
 COPYWRITER STEVE HERZ
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT VOLKSWAGEN OF AMERICA, INC.



Our truck is a big tub.

You can fit about a full ton of stuff in a VW Truck. 1,850 pounds to be exact. That's about 800 pounds more than a hot tub. And 800 more than you'd expect from a tub that's 3 feet shorter and weighs only about half as much as a hot tub.
 It's our tub-of-a-shape that does it.
 Outside, the VW doesn't have a long

front hood. Our engine's in the rear. For extra traction.
 McCarthy Plumbing Supplies of Burbank, California, uses our truck to get into undeveloped housing developments. Without getting stuck!
 Inside, there's 120 cubic feet of space. And a doorway 4 feet wide, 4 feet in the side. So you can load and unload all

those bathtub and heavy water heaters and duct sections. Easy.
 McCarthy Plumbing tells us their 2 VWs save them about 50 bucks a month on gas alone, compared to their previous 2 trucks. That's about 600 bucks a year.
 Pretty good for a couple of tubs.

These are the parts

that slim the movement

that slims the Zephyr

that fattens your profit at \$49.95!

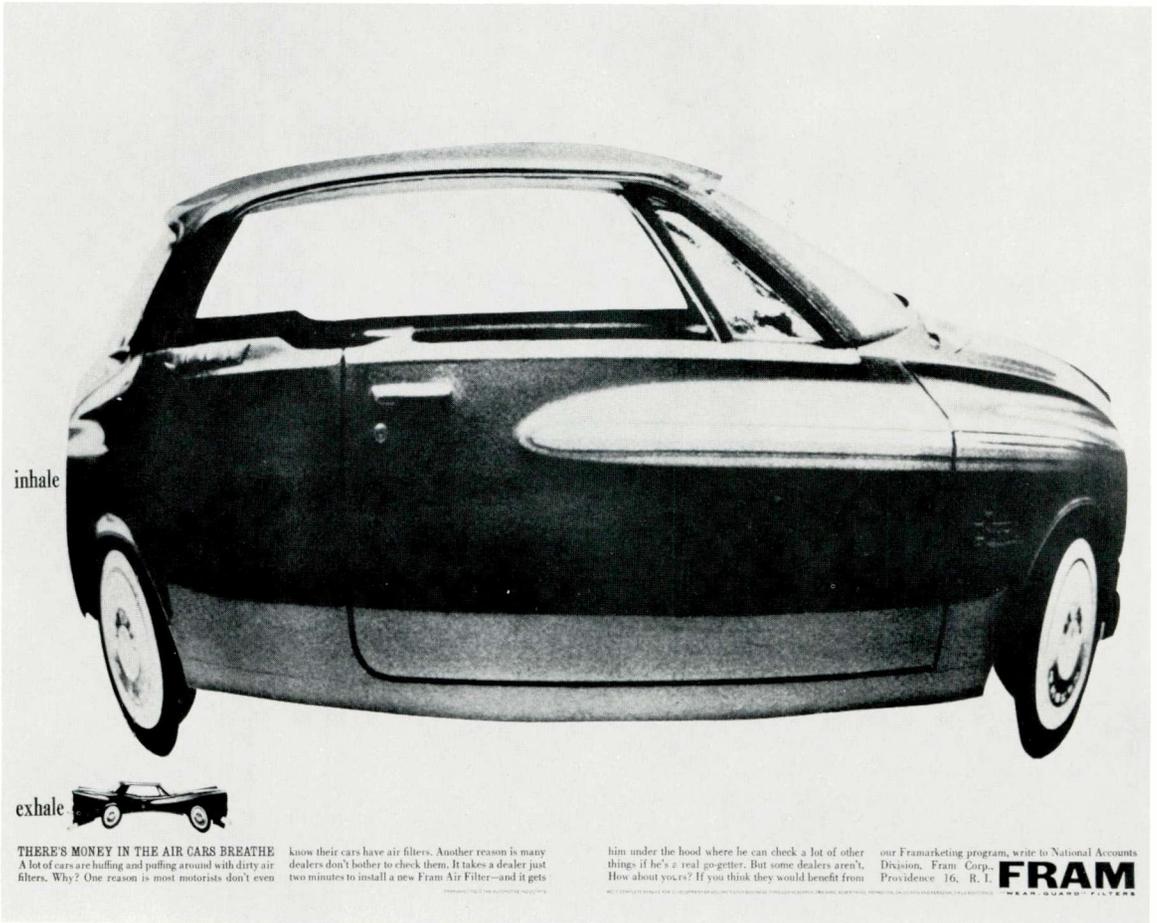
Now, for the first time, Croton brings you an ultra-slim watch — probably the thinnest you ever saw that's genuinely waterproof, (providing case, crystal and crown are intact). It's the new Croton Zephyr. And its secret is in the movement — a completely new concept — about half the thickness of ordinary waterproof movements! Yet the Zephyr is remarkably rugged — thanks to Invarite! It's unusually accurate. It's styled like no other waterproof in the world — lean, light, handsome. And at \$49.95 suggested retail — the Croton Zephyr opens a whole new world of profit. Order now!

Croton Watch Company, 484 Park Avenue South, New York 16, N. Y.
 West Coast: 487 South Hill Street, Suite 307, Los Angeles, Calif.
 Please send Croton Zephyr information, fill a case, with leather, 17 jewels and waterproof, providing case, crown and crystal intact. Quantity _____ with leather. Reference RM-26. Suggested Retail \$49.95.
 Name _____
 Street Name _____
 City _____ State _____
 Zip _____
 Please send me information and literature on your watches and watches.

CROTON

80

ART DIRECTOR IRWIN GOLDBERG
 DESIGNER IRWIN GOLDBERG
 PHOTOGRAPHER AL MURPHY
 COPYWRITER LAWRENCE C. GUMBINNER ADV. AGENCY, INC.
 CLIENT CROTON WATCH CO., INC.



inhale

exhale

THERE'S MONEY IN THE AIR CARS BREATHE
 A lot of cars are huffing and puffing around with dirty air filters. Why? One reason is most motorists don't even

know their cars have air filters. Another reason is many dealers don't bother to check them. It takes a dealer just two minutes to install a new Fram Air Filter—and it gets

him under the hood where he can check a lot of other things if he's a real go-getter. But some dealers aren't. How about yours? If you think they would benefit from

our Framarketing program, write to National Accounts Division, Fram Corp., Providence 16, R.I.

FRAM
 MAXIMUM FILTERS

81

ART DIRECTOR **TONY MANDARINO**
 DESIGNER **TONY MANDARINO**
 PHOTOGRAPHER **LEON KUZMANOFF**
 COPYWRITERS **HANK SEIDEN / RICHARD FITZHUGH**
 AGENCY **McCANN-MARSHALK CO., INC.**
 CLIENT **FRAM CORP.**

Tscherny



"The heart has its own reasons" Pascal

School of Visual Arts 209-213 East 23 Street, New York 10, N. Y. MUrray Hill 3-8397

84

ART DIRECTOR GEORGE TSCHERNY
DESIGNER GEORGE TSCHERNY
PHOTOGRAPHER GEORGE TSCHERNY
COPYWRITER PASCAL
CLIENT THE SCHOOL OF VISUAL ARTS

The Impresario and all he stands for still exists, although his more glamorous trappings—flowing cape, ebony stick, and silk top hat—are no longer much in evidence. At the CBS Owned Radio Stations his great showmanship goes on: finding and encouraging new talent... developing and putting on the exciting kind of shows people tune in to hear.

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

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

THE CBS OWNED RADIO STATIONS

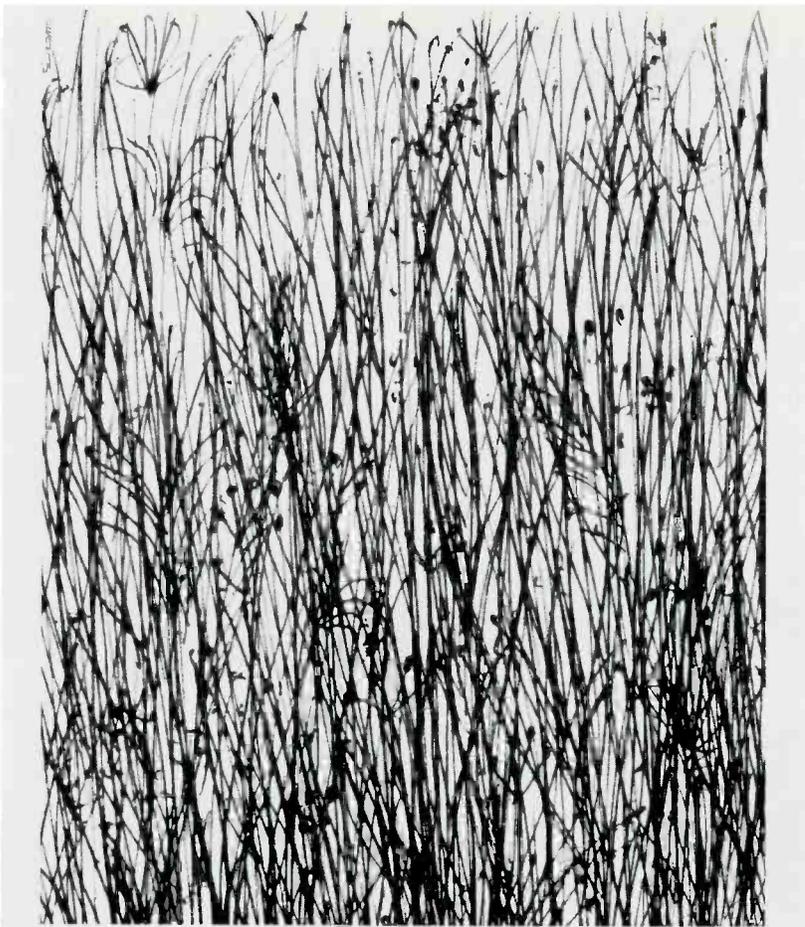
WBBM CHICAGO, WCBS NEW YORK,
WCAU PHILADELPHIA, WEEI BOSTON,
KMOX ST. LOUIS, KNX LOS ANGELES,
KCBS SAN FRANCISCO
*REPRESENTED BY CBS RADIO SPOTS INC.



*Sources: NCS #2, Pulse Annual, 1960; Sales Management, 1961

85

ART DIRECTOR **BERNIE ZLOTNICK**
DESIGNER **BERNIE ZLOTNICK**
ARTIST **GERRY GERSTEN**
COPYWRITER **FLORENCE GOLDMAN**
AGENCY **SUDLER & HENNESSEY, INC.**
CLIENT **THE CBS OWNED RADIO STATIONS**



"What are you looking at? Haven't you ever seen a zebra before?"

The above is an action-packed scene from Granada's popular, alphabetically presented animal series, 'A to Zoo'. Z was for the zebra shown here. Viewers learned that the zebra's conspicuous coat actually serves as perfect camouflage in tall grass. One of his two great defences against enemies. The other?

He runs like hell. What? You still don't see the zebra? No matter. If you've seen one zebra, you've seen them all. Or have you?

The series is available to customers in America and for that matter, the world. (It has been translated into 12 languages.) Call Granada's Main Company, 011 44 139 588 4444. And for more on the zebra, check out...

GRANADA TV NETWORK, ENGLAND



86

ART DIRECTOR KURT WEIHS
 DESIGNER KURT WEIHS
 ARTIST KURT WEIHS
 COPYWRITER RENEE BOREK
 AGENCY PAPERT, KOENIG, LOIS, INC.
 CLIENT GRANADA TV NETWORK

Our image.

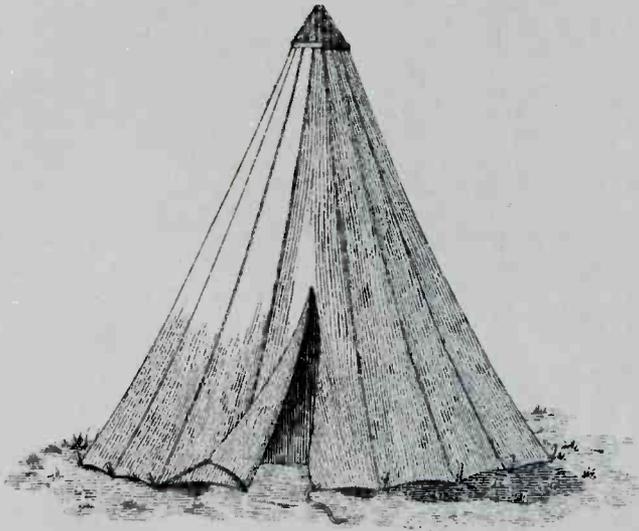
Once upon a time, a young lady visited our plant. (In our view, the more the merrier.)
 "What a sweet little car," she said. "It looks just like a beetle."
 Now we're a pretty down-to-earth bunch.
 At that moment we were figuring how much larger our brake-area would have to be if we stepped up our horsepower.
 She stopped us cold.
 After we'd made some discreet inquiries, we found out that a good many people shared her opinion.

But we also found out that people never said "beetle" nastily.
 Always affectionately.
 So we grew resigned to our nickname, and finally rather pleased with it.
 It seems to say a lot about our attitude to car-making: determined, painstaking, unpretentious.
 After all, some people try like mad to create a favorable impression.
 We'd simply tried to make the Volkswagen a practical car.
 And we'd gotten our very own image.

87

ART DIRECTOR RONALD GOEHLICH
 ARTIST MARGARET GUMMERE
 COPYWRITER JOHN WITHERS
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT VOLKSWAGEN OF AMERICA

ART DIRECTOR **KURT WEIHS**
DESIGNER **KURT WEIHS**
PHOTOGRAPHER **BETTMAN ARCHIVES**
COPYWRITER **RENEE BOREK**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
CLIENT **GRANADA TELEVISION NETWORK**



Good news for house hunters.

Did you know that one of man's greatest architectural achievements is the simple, portable *tent*. Viewers learned this when they tuned in on Granada's *DESIGN*, a wonderful programme and fascinating lecture series, winning audiences from Yorkshire to Wales. "Basic though it may be," Dr. Reyner Banham (guest lecturer and assistant editor of the *Architectural Review*), informed them, "a tent gives more shelter per pound weight and pound sterling than any other shelter known to man..." (Hello Irving, come in, close the flap and make yourself at home.)

GRANADA TV NETWORK, ENGLAND 

What's this?
A deadline, of course. And nothing could be deadlier than a deadline that's missed.

Don't let it happen.

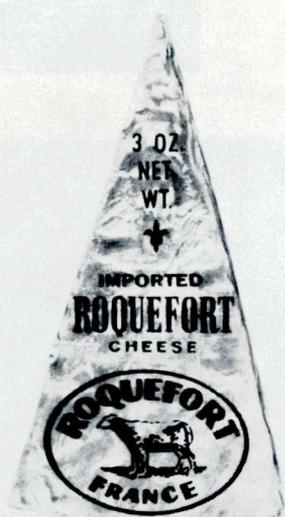
Ship Airborne-Pan Maritime and get world-wide jet coverage, first-class service, low rates.

Meeting your deadlines is our life's work. Try us!

Airborne Freight Corp. 

91

ART DIRECTOR **SHELDON J. STREISAND**
DESIGNER **SHELDON J. STREISAND**
ARTIST **SHELDON J. STREISAND**
COPYWRITER **SANFORD WEISS**
CLIENT **AIRBORNE FREIGHT CORP.**



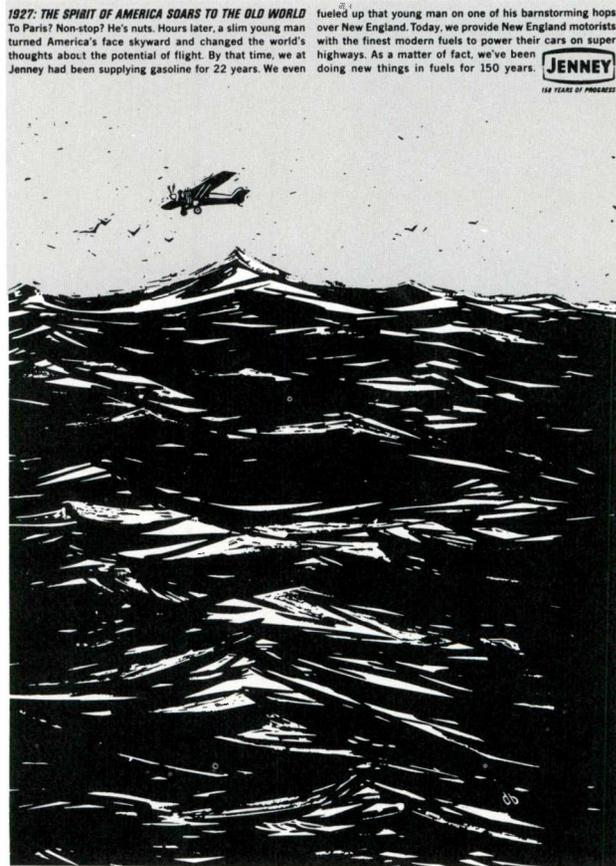
Superb, n'est-ce pas?

Il n'y a qu'un Roquefort. Et cela vient de Roquefort, France. Un peu plus cher, peut-être. Mais pour le meilleur—ça vaut la différence. Et vos clients le savent.

92

ART DIRECTOR **GIL LIPTON**
DESIGNER **GIL LIPTON**
PHOTOGRAPHER **ARNOLD ROSENBERG**
COPYWRITER **JAMES LAWSON**
AGENCY **MC CANN-MARSCHALK CO., INC.**
CLIENT **ROQUEFORT ASSOCIATION**

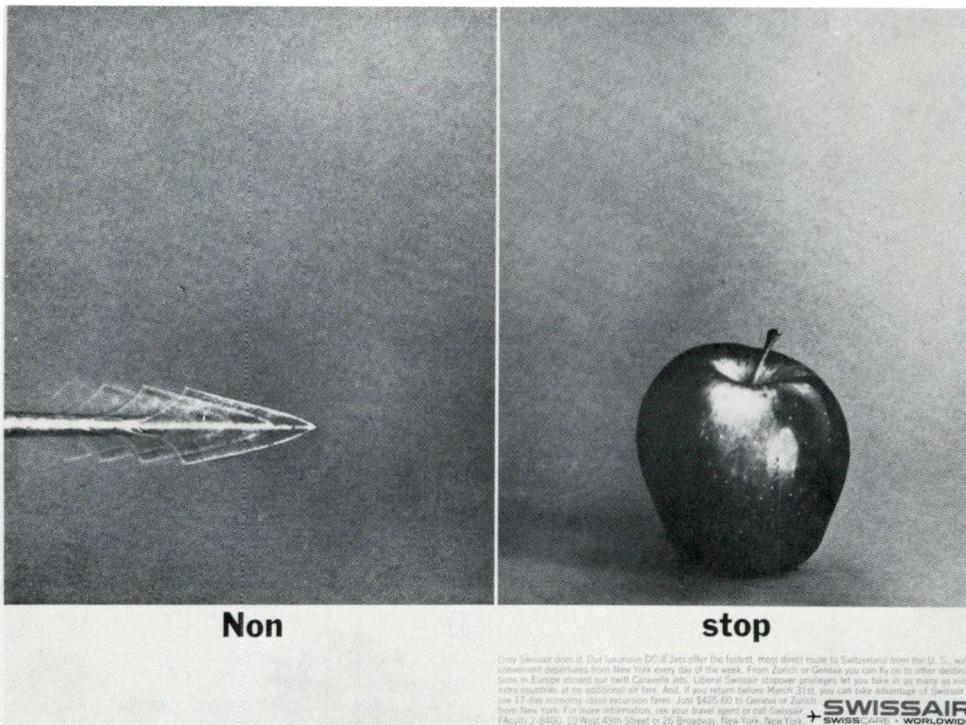
1927: THE SPIRIT OF AMERICA SOARS TO THE OLD WORLD
 To Paris? Non-stop? He's nuts. Hours later, a slim young man
 turned America's face skyward and changed the world's
 thoughts about the potential of flight. By that time, we at
 Jenney had been supplying gasoline for 22 years. We even
 fueled up that young man on one of his barnstorming hops
 over New England. Today, we provide New England motorists
 with the finest modern fuels to power their cars on super
 highways. As a matter of fact, we've been
 doing new things in fuels for 150 years.



JENNEY
 150 YEARS OF PROGRESS

93

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



Non **stop**

Only Swissair does it. Our Lockheed DC-8 jets offer the fastest, most direct route to Switzerland from the U. S., with convenient departures from New York every day of the week. From Zurich or Geneva you can fly on to other destinations in Europe aboard our swift Caravelle jets. Liberal Swissair stopover privileges let you take in as many as nine extra countries at no additional air fare. And, if you return before March 31st, you can take advantage of Swissair's one 17-day economy-class excursion fares. Just \$425.00 to Geneva or Zurich from New York. For more information, see your travel agent or call Swissair. FACILITY 2-8400, 10 West 49th Street or 26 Broadway, New York, New York.

SWISSAIR
 SWISS AIRLINES • WORLDWIDE

94

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



My son, the pilot.

by Tillie Katz

Believe me,
I'm not saying this just because he's my only son.
But, who ever thought a boy from Jacksonville, Florida, would
grow up to be the Best Pilot for a whole airline?
It's funny, but Bill wasn't even interested in flying when he was
young. Which was all right with me. Frankly, it made me a little
nervous even when he played football.
Then something got into him. Just when we all thought he was
going into some nice business, he enlisted in the Air Corps.
Pretty soon, he was a group commander with the 37th Air Force

in Europe. By the time he came home, it was Captain, Karl
With a Distinguished Flying Cross, if you please.
Afterwards, it was flying, flying, flying.
I don't know if you could call him a pioneer or anything, but he
was right there when EL AL was only a tiny little airline.
And now? Now you can call him Chief Pilot.
And does he keep an eye on that airline?
Sometimes I think he worries about it too much.
Do you know how many miles he's flown? Over 2 million! Do
you know how long he's spent in the air? Over 12 thousand hours!

But if that's what it takes to make the airline so good, that's who
he does.
The other pilots will all look to him. They say he only comes
down to collect his pay.
But I know better. I have two beautiful grandchildren who live
in Israel with Bill and my daughter-in-law.
They come to see me now and then, but I wish I could spend them
more often. It's a good thing they have Bill for a father. He spends
everybody. Except himself!
So if you fly with EL AL, and see him, tell him I said to dress warm.

95

ART DIRECTOR SIDNEY MYERS
PHOTOGRAPHER PAUL ELFENBEIN
COPYWRITER BOB LEVENSON
AGENCY DOYLE DANE BERNBACH INC.
CLIENT EL AL AIRLINES LTD.

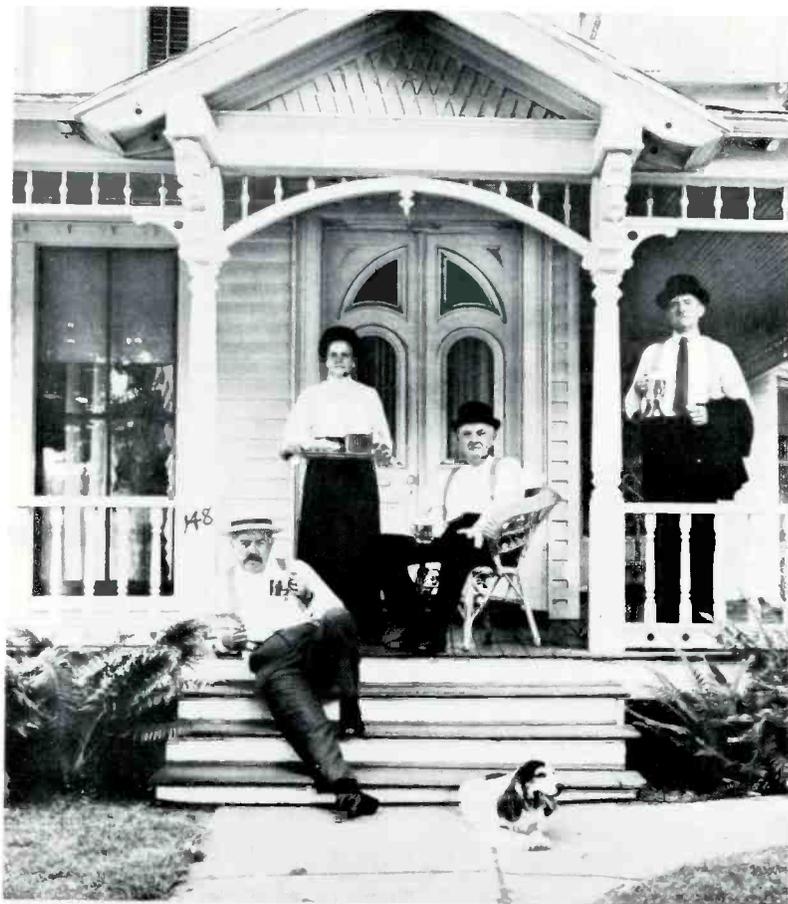


How to get a great tan on 57th street.

Step out of the sun into Andrew Geller's salon and our new Sahara Tan shoes. Here's a tan for all seasons—delicate, cool, chocolatey. Begin wearing it now with the spring apricot, cream, whites and sky blues. Keep it up all year. Sahara's a lasting tan. Shown here, Geller's new slant on the spectator with natural leather heel. 26.95. Peek in a whole Sahara collection at ANDREW GELLER, BOWEN.

96

ART DIRECTOR GENNARO ANDREOZZI
 DESIGNER GENNARO ANDREOZZI
 PHOTOGRAPHER CARL FISCHER
 COPYWRITER JUDY BLUMENTHAL
 AGENCY GILBERT ADVERTISING AGENCY
 CLIENT ANDREW GELLER



Our beer is 50 years behind the times
 (and we're proud of it)

If you grew up during the Prohibition era, I don't think you'll have any trouble recognizing the taste of our beer.

It's the same kind of beer that had used to send you down to the water station for. You thought it had a in a powder form if you don't know what a powder is, then you don't really know what kind of a beer this is. You can smell the hops and you can taste the malt.

It has taste and it has character. It isn't as bright as most beers are in drinking today.

It tastes like a traditional puber because we still make it the traditional way.

Everything in it comes from the harvest.

We use whole grain only, no sugar or extracts. We use whole grain malt, and we don't skimp. Weigh the beer for months, not just for weeks, to give

it a natural life of reason. No artificial carbonation. The name of our beer is Viva Club.

The best place to have a glass is on the front porch. If you have don't have a porch, a bar is just as almost as good. Not quite, but almost.

Water J. Matt, President, The West End Brewing Company of New York.



97

ART DIRECTOR BOB GAGE
 PHOTOGRAPHER HOWARD ZIEFF
 COPYWRITER DAVID REIDER
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT WEST END BREWING CO.

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

What idiot changed the Chivas Regal bottle?

When the Chivas Regal people changed their bottle recently, they were ready for some protests. Not a storm of outrage.

At first, it does seem outrageous. Why change a classic bottle? A magnificent dark green bottle. And an antique shield that seemed to come out of Sir Walter Scott.

"It's a wonder they kept the shape," muttered one Chivas Regal fan.

True, the shape is the same. Still squat. Still jaunty.

Most important, the Scotch inside is still the same Chivas Regal. Not a day younger than 12 years. "Goode olde whiskie is a



Old.

heavenly spirit." Then why change the bottle to clear flint glass? Why lighten the antique shield?

Because we live in an age of confusions.

One minor confusion is "light" Scotch.

People think of "light" Scotch



New.

as light in color. Color has nothing to do with "lightness."

People think of "light" Scotch as "weakened" whisky. Not so. Almost all Scotch is the same 86 proof.

True lightness is actually the "smoothness" of Scotch.

A light Scotch will go down as easily as water. Or honey.

No "back bite." No gasp. No wince. No shudder.

Many people consider Chivas Regal the smoothest (or lightest) Scotch in the world.

Why?

Since 1786, Chivas Regal has been made with the "soft" Highland Scotch of Glenlivet. (This

is prize Scotch whisky.) Extravagant sherry casks are still brought from Spain for ripening it. (Each costs over £35.)

Chivas Regal is still the same clear gold color it has always been.

This color is what warrants changing the bottle.

Many people have never tasted Chivas Regal, because its clear golden color never showed.

Handsome though it was, the old dark green bottle made Chivas Regal look dark.

Some people translated this as "heavy."

Many people never saw Chivas Regal in a restaurant or bar.

The old dark bottle and label



Same great Scotch inside.

almost hid it.

No longer.

The new clear bottle offers an uninterrupted view of Chivas Regal.

And a warm welcome.

Think of it that way, and it's not so idiotic, is it?

It's kind of brilliant.

© 1988-89 BLENDED SCOTCH WHISKY BY HOUSE GENERAL WINE AND SPIRITS CO., N.Y., N.Y.

ART DIRECTORS BILL PETTI / WINDSOR MALLETT
 PHOTOGRAPHER BOB O'SHAUGHNESSY
 COPYWRITERS WILFRED COPPING / ANDREW McINTOSH
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
 CLIENT BOSTON GLOBE



Eclipse every Sunday in Boston! Globe Sunday circulation—now New England's largest—overshadows competition in Boston's City and Retail Trading Zones. The newest publishers' statements to the ABC, for the 6 months ending March 31, 1962, puts The Globe 173,674 ahead of The Sunday Herald, 139,299 ahead of the Sunday Advertiser in these two key areas. • In daily circulation, too, The Globe is the best newspaper in both the City and Retail Trading Zones. Now, more than ever, The Globe is Greater Boston's most widely read newspaper—daily and Sunday. Boston's only growing newspaper.

The Boston Globe



**THE
ROCKET'S
RED
GLARE...**

Early tomorrow morning, 8 a.m. sharp, the eyes of a nation and its hopes and prayers will be focused on the first attempt of an American to reach the earth.

As the rocket carrying 11 men, the image of television will enable millions of his fellow Americans to share in one of the great moments of their history.

Starting at 7:00 a.m., the CBS Television Network will stand ready to transmit carefully selected reports of Colonel Glenn's three orbit flights starting with the advance preparations for the lift-off to his recovery some 10 to 12 hours later in the waters off the Bahamas.

REPORT ON RECOVERY

The CBS Television Network will interrupt its program schedule to present the exclusive report of Colonel Glenn's recovery the moment it becomes available. Should the flight be postponed, the network will, of course, broadcast the event whenever it is scheduled.

For its own special coverage and supplementing the poster reports of the event, CBS News has assembled the largest complement of reporters, technical personnel, and facilities ever concentrated on a single news event with the exception of the national conventions and elections. Staffed at the CBS News control center adjacent to the launching site at Cape Canaveral, CBS News "airforce man" Walter Cronkite, headed by Charles von Fremd and Howard Kline, will provide a running commentary of the mission. The event will also be

commented by the CBS News anchor, Edward Bradley, and CBS News anchor and Arthur Godfrey award-winning commentary.

To picture the course of the flight, a model of the capsule will be moved by magnets on a flat projection map showing the astronaut's location at any given moment. In addition, two air-riding globes will also reveal the rocket's course.

HOW TO FLY A CAPSULE

CBS News will also present a series of reports on how to fly a capsule in a special 20-minute television report showing an astronaut simulating the controls of a capsule identical to the space craft carrying Colonel Glenn's flight.

From London, Paris, and Moscow, CBS News correspondents will report foreign reactions to the flight, while in Washington, CBS News reporters Roger Mudd and Ned Strasser will direct the professional members and the United States Information Agency's broadcast "thru-out" the world. From New York, CBS News Bureau correspondent Marvin Kalb and CBS correspondent Richard E. Heffert will describe the latest man-in-space program and contrast the relative secrecy of the Russian experience with the full publicity surrounding the American effort.

FAMILY REACTIONS

In New Canaan, Conn., Colonel Glenn's home town, CBS News correspondents Harry Warriner and Higgins Rust will interview the astronaut's parents and report the mass gathering of the town's 2,000 citizens at Sturbridge College to watch the broadcast in Arlington, Virginia. CBS News correspondent Rance Haney will report the reactions of Mrs. Glenn, her children, and her parents at their home.

For the benefit of the thousands of daily commuters and other travelers in Grand Central Station, a giant screen will report the flight as CBS News correspondent Doug Edwards moves through the crowds to get to the reactions of the public.

Finally, if all goes according to schedule, CBS News will present a special report tomorrow night at 7:30 p.m. reviewing the highlights of the day's events and including the press conference with top NASA officials following the completion of the flight.

Tomorrow will be a day to remember as television once again demonstrates its unique power to bridge and depict the range of human experience. From the dawn's early light to the twilight and evening, you can see it all.



101
GOLD MEDAL AWARD
 ART DIRECTORS LOUIS DORFSMAN / AL AMATO
 DESIGNERS LOUIS DORFSMAN / AL AMATO
 ARTIST AL AMATO
 PHOTOGRAPHER CBS PHOTO
 COPYWRITER ROBERT STRUNSKY
 PUBLISHER CBS TELEVISION NETWORK
 CLIENT CBS TELEVISION NETWORK

TO MEN WHO THINK SALES ARE FOR THE BIRDS

Some men fly shy of sales on principle. They figure sales mean pecked-over odds and ends. If you figure it that way, wing on down to Barney's Sale. You will find a luxury of choice in 40 famous brands. More to choose from than most stores ever carry. We have 76 hawk-eyed alteration-tailors who are never satisfied—unlike our customers, who always are. Set aside your prejudice, just this once, and see what magnificent clothes you can snare at this sale—for a song. **BARNEY'S**

109
ART DIRECTOR DON ELDRIDGE
PHOTOGRAPHER LEN SIEGLER
COPYWRITER ALFRED PAUL BERGER
AGENCY MOGUL WILLIAMS & SAYLOR
CLIENT BARNEY'S CLOTHES

1
2
3
4
5
6

Last night in Antarctica, nuclear power
1 lit the bulb
2 heated the room
3 fried the eggs
4 boiled the coffee
5 kept the scientific instruments running
6 burned the toast

Art Director's first nuclear power plant in new operating, it supplies all the electricity for the 1000 men stationed at the Navy's McMurdo Station Research Base.

The heart of the plant is an extraordinary metal cylinder that burns hot nuclear energy into electricity. The cylinder is only 2 feet high and 2 feet in diameter, yet it does the job of millions of gallons of ordinary fuel oil. It delivers 1500 kilowatts and has to be replaced only once every 2-3 years.

Because nuclear energy yields great power in the space it's extremely useful when you need electricity in remote areas. It's lightweight and gives you power that runs for weeks. Right off a nuclear generator, a scientific instrument aboard the Navy's Transit Satellite System, is turning some of the instruments, can keep them working for at least 10 years.

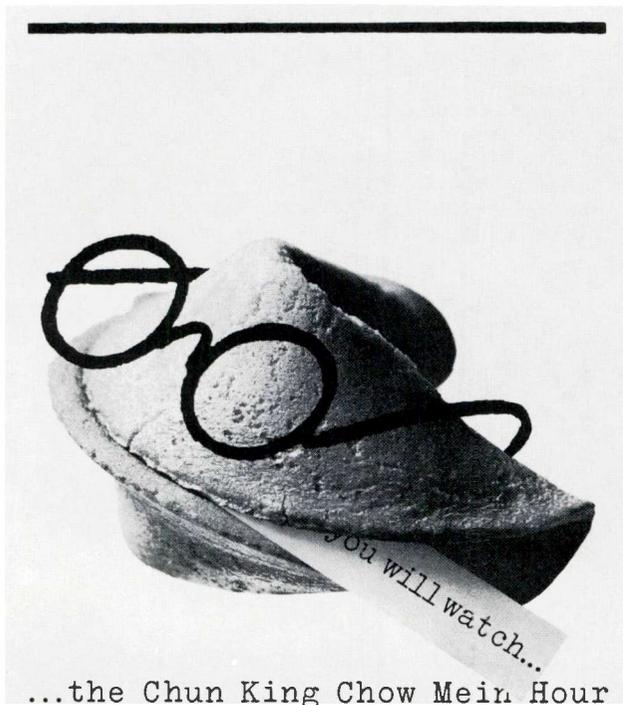
Near both ends of the earth, small atomic generators are being used to power unmanned weather satellites.

In Antarctica, too, a nuclear reactor powers a new Air Force base station. On the Atlantic Coast, the Coast Guard now has its first atomic buoy. On the West of the Atlantic, a sound beacon for navigation will be atomically powered. Such a floating nuclear power plant will enable the Army to bring electricity to dispersed coastal areas.

Each of these installations was designed and built by the nuclear power division of Martin Marietta. Each of them employs nuclear power, a form of power that is becoming the most important of all our modern energy sources. For more nuclear power plants can carry on in outer space. And some day they may be used to help you through the long, hot days.

MARTIN MARIETTA

110
ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
PHOTOGRAPHER HAROLD KRIEGER
COPYWRITER MONTE CHERTLER
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT MARTIN MARIETTA



...the Chun King Chow Mein Hour
starring Stan Freberg...on most
honorable ABC Television Network

111

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



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

AQUEDUCT'S EASY TO REACH: BY CAR, VIA ALL LONG ISLAND PARKWAYS TOWARD IDLEWILD. NEVER A WORRY ABOUT PARKING OR BY IND SUEWAY, ROUND-TRIP SPECIALS LEAVE 8TH AVE.-42ND ST. AND HOYT-SCHERMERHORN, BEGINNING AT 11:30

112

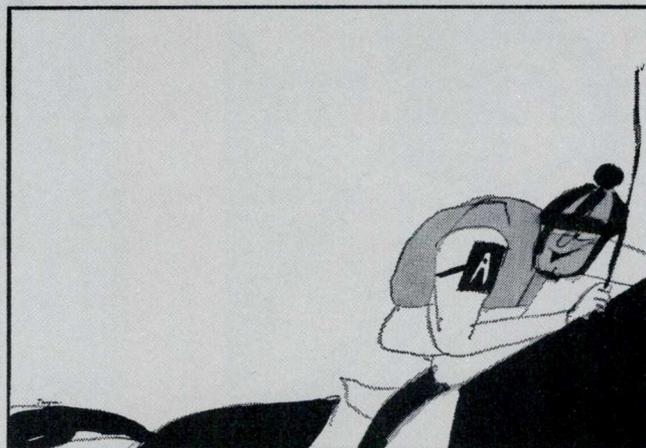
ART DIRECTOR RALPH AMMIRATI
DESIGNER RALPH AMMIRATI
ARTIST TOMI UNGERER
COPYWRITER GABE MASSIMI
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT AQUEDUCT, NEW YORK RACING ASSOCIATION

2 NEW SERIES!
10:00-11:00PM WCBS-TV
ALFRED HITCHCOCK
HOUR Brace yourself for
 suspense with an ending you'll
 never guess—or forget!



113

ART DIRECTOR **LOUIS DORFSMAN**
 DESIGNER **LOUIS DORFSMAN**
 ARTIST **ANTHONY GRUERIO**
 CLIENT **CBS TELEVISION NETWORK**



This is the weekend to go to Aqueduct. Saturday's feature race is the \$50,000 Jerome Handicap; and on Monday, Labor Day, it's the \$100,000 Aqueduct. 9 races daily, Monday through Saturday.

BY CAR, TAKE L. I. PARKWAYS TOWARD IDLEWILD AND WATCH FOR AQUEDUCT EXITS; BY SUBWAY, SPECIAL IND TRAINS LEAVE 8TH AVE., 42ND ST. AND HOYT-SCHERMERHORN, BEGINNING AT 11:10 A.M., OR COME BY BUS. FIRST RACE 1:30 P.M.

114

ART DIRECTOR **RALPH AMMIRATI**
 DESIGNER **RALPH AMMIRATI**
 ARTIST **TOMI UNGERER**
 COPYWRITER **GABE MASSIMI**
 AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
 CLIENT **AQUEDUCT, NEW YORK RACING ASSOCIATION**

1984

EDMOND O'BRIEN
JAN STERLING

NY TELEVISION
PREMIERE
THE LATE SHOW
11:15 PM

02

Fiction?
Or the
terrifying
world of
tomorrow?



115

ART DIRECTOR MORT RUBENSTEIN
DESIGNER BARBARA WHITE
PHOTOGRAPHER STOCK PHOTO
COPYWRITER LARRY SPINNER
CLIENT WCBS-TV

Who helps
Prell
work up
a sales
lather?



B&B
Benton & Bowles, Inc.
Advertising
666 Fifth Avenue
New York 19

116

ART DIRECTOR RICHARD THOMAS
ARTIST MIYO ENDO
COPYWRITER VICTOR BLOEDE
AGENCY BENTON & BOWLES
CLIENT BENTON & BOWLES



You can plow
for an hour
on a gallon of fuel
with this new
Fordson
Diesel Tractor

Farmers all over the world have reported astonishing fuel savings with the new Fordson Diesel. Even among dealers, the Diesel is exceptional for its operating economy. This economy can now be yours at a remarkably low price — and the savings never stop. Season after season, the Diesel runs efficiently with only pennies spent on maintenance. You can use it for almost any job on the farm. The Diesel will reach up to your existing implements, or offers its own power-matched range. Ask your Fordson Dealer how much the Diesel Diesel would save in your farming operations.

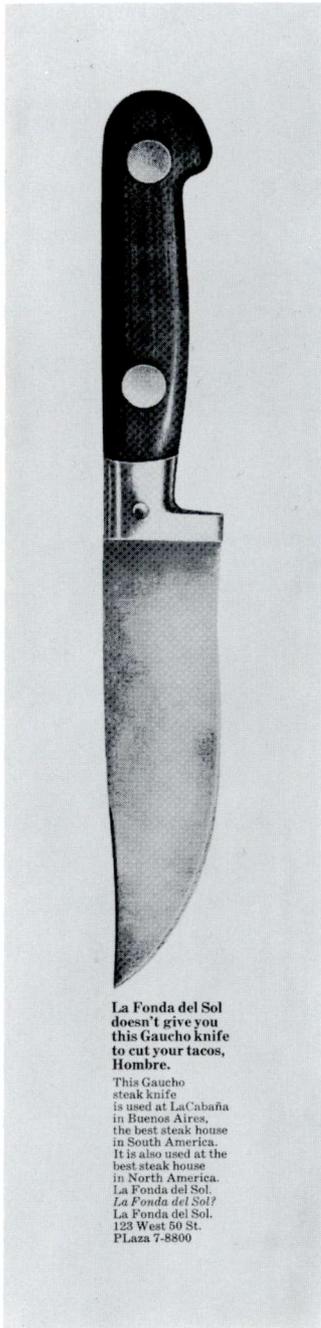

FORDSON
TRACTORS
BEST-SELLING TRACTORS
IN THE WORLD

117

ART DIRECTOR JOHN FISCHER
ARTIST CARL CRITZ
COPYWRITER COLIN DAWKINS
AGENCY J. WALTER THOMPSON
CLIENT FORD ODES0

118

ART DIRECTOR **GEORGE LOIS**
DESIGNER **GEORGE LOIS**
PHOTOGRAPHER **CARL FISCHER**
COPYWRITER **RON HOLLAND**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
CLIENT **RESTAURANT ASSOCIATES**

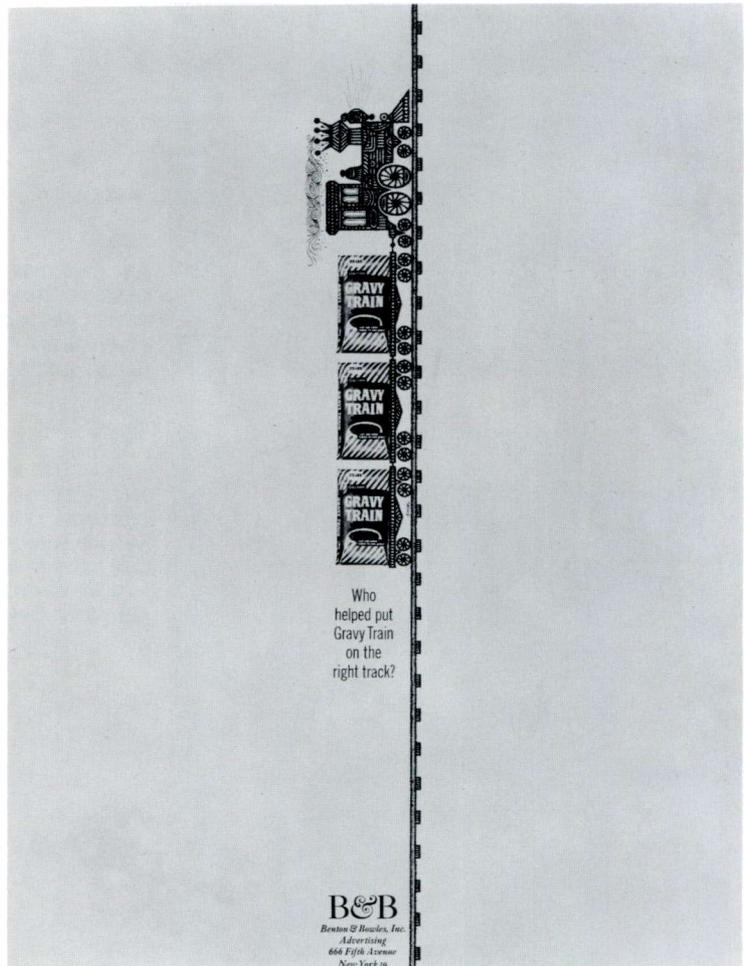


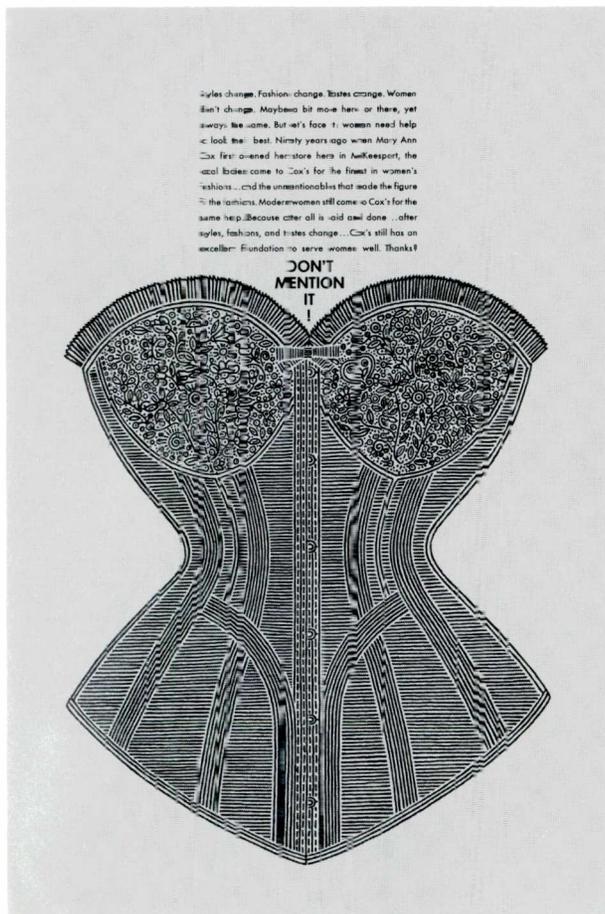
**La Fonda del Sol
doesn't give you
this Gaucho knife
to cut your tacos,
Hombre.**

This Gaucho
steak knife
is used at LaCabaña
in Buenos Aires,
the best steak house
in South America.
It is also used at the
best steak house
in North America.
La Fonda del Sol.
La Fonda del Sol?
La Fonda del Sol.
123 West 50 St.
Plaza 7-8600

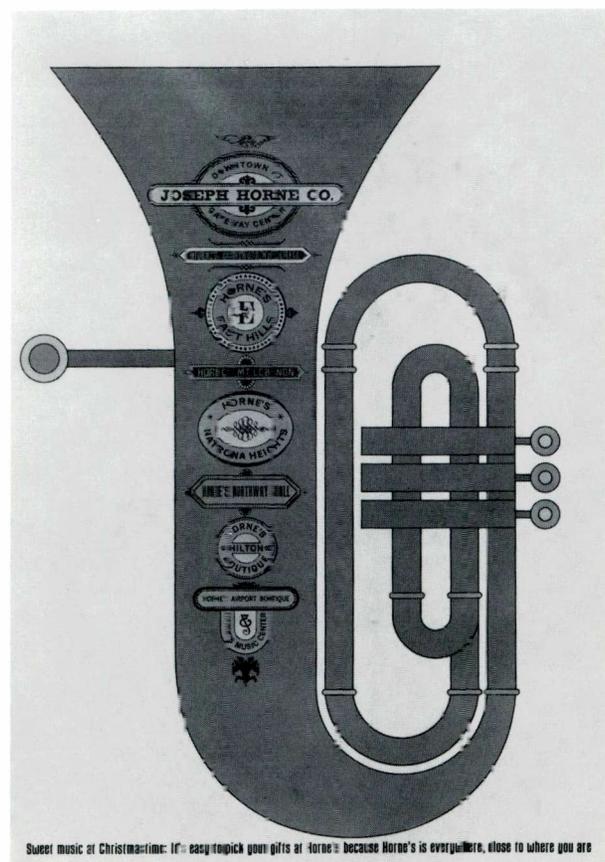
119

ART DIRECTOR **ROBERT PLISKIN**
ARTIST **WALTER EINSEL**
COPYWRITER **DICK LORD**
AGENCY **BENTON & BOWLES, INC.**
CLIENT **BENTON & BOWLES, INC.**





120
 ART DIRECTOR **ARNOLD VARGA**
 DESIGNER **ARNOLD VARGA**
 ARTIST **ARNOLD VARGA**
 COPYWRITER **FRANK HALLER**
 CLIENT **COX'S**



121
DISTINCTIVE MERIT AWARD
 ART DIRECTOR **ARNOLD VARGA**
 DESIGNER **ARNOLD VARGA**
 ARTISTS **ARNOLD VARGA; EDWARD KORBETT**
 COPYWRITER **BENJAMIN H. DOROFF**
 PUBLISHER **PITTSBURGH POST-GAZETTE**
 CLIENT **JOSEPH HORNE CO.**

122

ART DIRECTOR **GEORGE LOIS**
DESIGNER **GEORGE LOIS**
PHOTOGRAPHER **CARL FISCHER**
COPYWRITER **JULIAN KOENIG**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
CLIENT **GENERAL WINE & SPIRITS CO.**

GENERAL WINE AND SPIRITS CO., NEW YORK 32. MADE FROM GRAIN, 80 OR 100 PROOF. PRODUCT OF U.S.A.

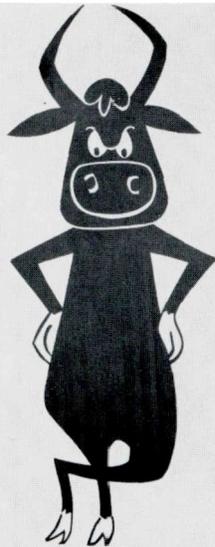
“Who are you calling
a tomato?
Wolfschmidt is mine.
He’s got taste.”

“Of course
he has taste.
Wasn’t he with me
last night?”

“Look at me,
Wolfschmidt.
You know
your onions.
Let’s make
great
Martinis
together.”

“What dolls,
If only
I wasn’t
having
a drink
with
that lemon
tonight!”

Wolfschmidt has the touch of taste that marks genuine old world vodka. For that reason it makes better Screwdrivers, Bloody Marys, Martinis, Tonics, Et cetera. Delicious Et cetera.



**"I'm here
with a
big beef—**

those unreasonable people
at Campbell's insist on putting
real beef in their new
Red Kettle Beef Noodle
Soup Mix!"

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



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

RED KETTLE DRY SOUP MIXES

Try all 8—Chicken Noodle • Beef • Chili • Beef Noodle • Vegetable with Noodle • Old Fashioned Beef • Egg of Noodle • Cream of Noodle *New from Campbell's*

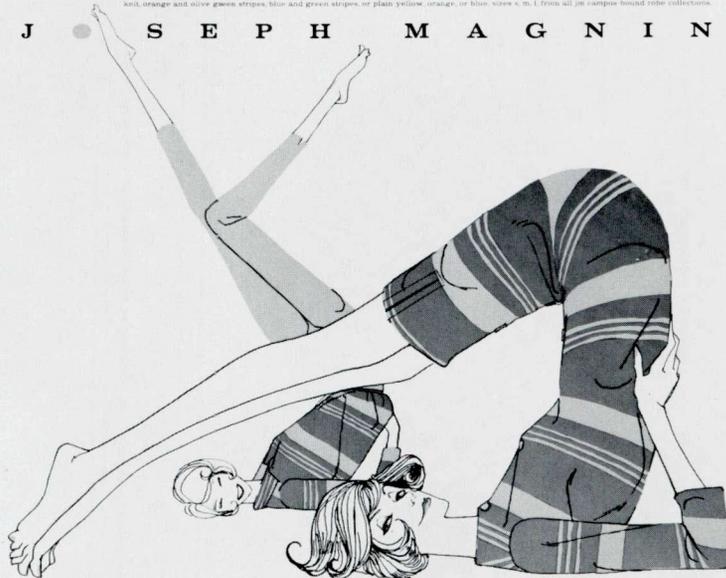
123

ART DIRECTOR **EUGENE KOLKEY**
DESIGNER **EUGENE KOLKEY**
ARTIST **HOOVER & KERN STUDIOS, INC.**
COPYWRITER **COMMITTEE**
AGENCY **LEO BURNETT COMPANY, INC.**
CLIENT **CAMPBELL SOUP COMPANY**

1 2 3 4... 1 2 3 4...

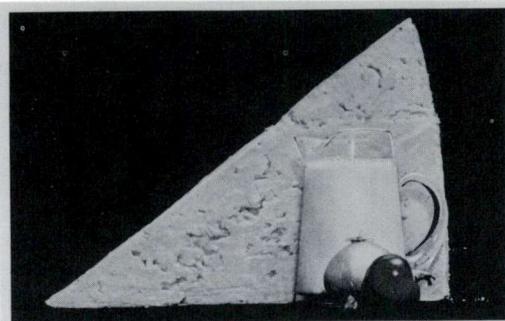
"kampus kapers, 1962" - a kinky show put on after lights out in the dorm costumes by **tommies** - singebral 8-95; pajamas 10-95, both in sweatshirt style cotton
and orange and olive green stripes, blue and green stripes, or plain yellow-orange, or blue sizes s, m, l from all jk campus found robe collections

J O S E P H M A G N I N



124

ART DIRECTOR **GEORGE COUTTS**
DESIGNER **GEORGE COUTTS**
ARTIST **JOHN WOODS**
COPYWRITER **LOIS DE BANZIE**
AGENCY **JOSEPH MAGNIN**



Chop sharp, aged Cheddar. Chop onions. Chop red bell peppers. Cook macaroni until juicy. Combine in buttered crock. Add cups of sweet milk. Bake until amber. Making time: 57 minutes.



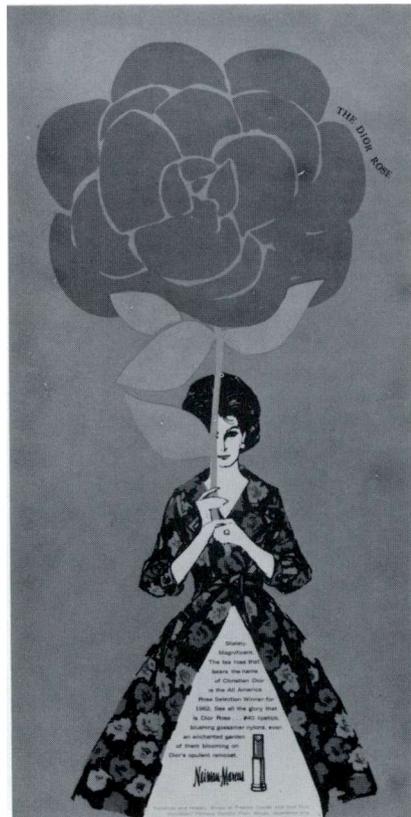
Or make Betty Crocker Macaroni & Cheddar in 12 minutes—a great new dinner idea!



Everything you love about Betty Crocker Macaroni & Cheddar.

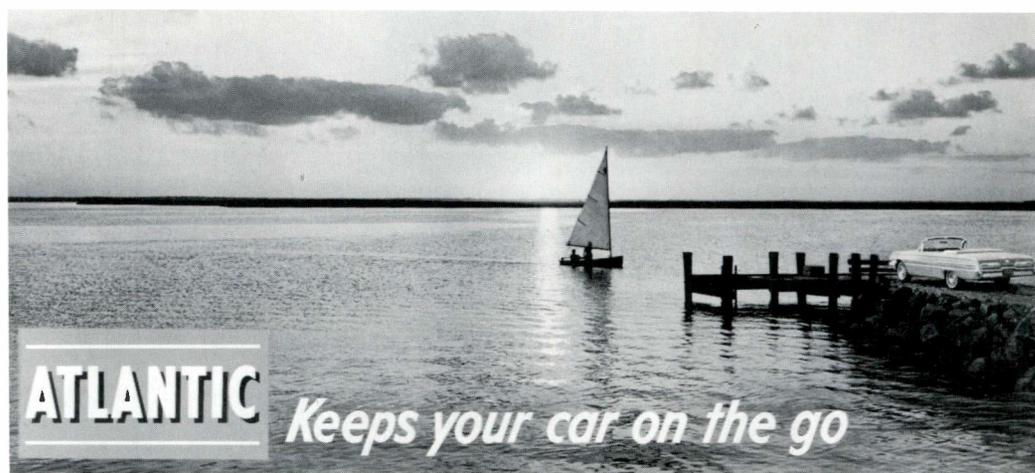
125

ART DIRECTOR **WILLIAM TAUBIN**
 PHOTOGRAPHER **GEORGE RATKAI**
 COPYWRITER **MARY WELLS**
 CLIENT **GENERAL MILLS**



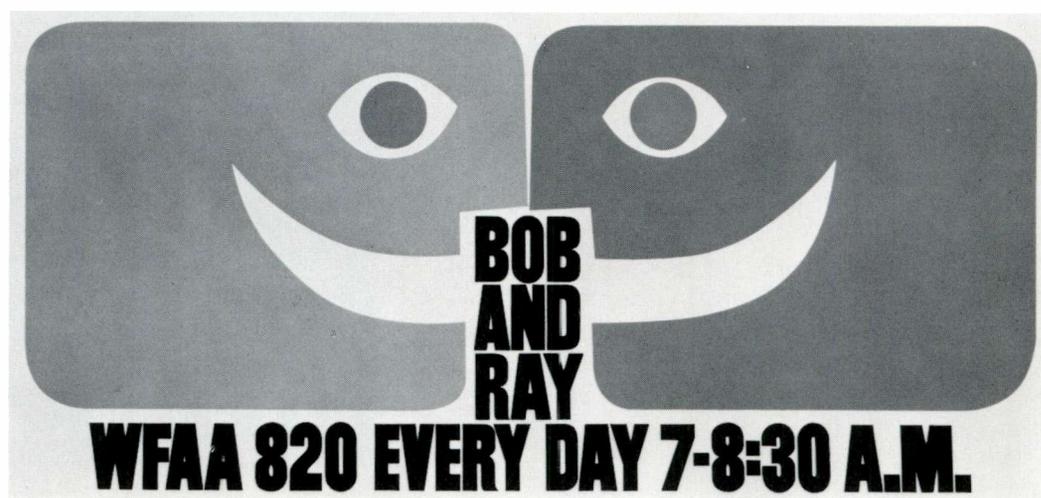
126

ART DIRECTOR **ART SHIPMAN**
 DESIGNER **BOB HALLADAY**
 ARTIST **BOB BRIDE**
 COPYWRITER **ADELE F. HUANG**



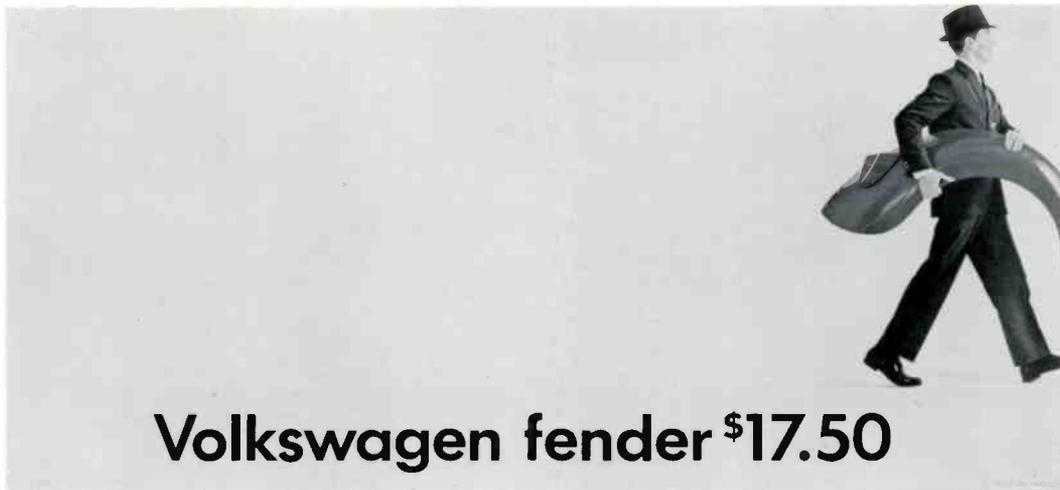
127

ART DIRECTOR DONALD JACKSON
DESIGNER DONALD JACKSON
ARTIST WILLS STUDIO
PHOTOGRAPHER LAMBERT STUDIOS
COPYWRITER DONALD RUSSELL
AGENCY N. W. AYER & SON, INC.
CLIENT ATLANTIC REFINING CO.



128

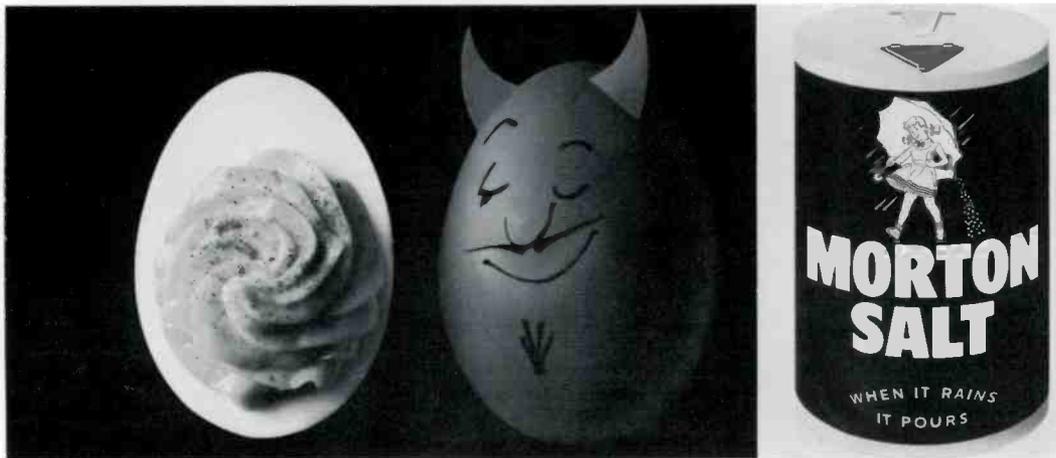
ART DIRECTOR STAN RICHARDS
DESIGNER STAN RICHARDS
ARTIST STAN RICHARDS
COPYWRITER GEORGE CHARLTON
AGENCY NORSWORTHY-MERCER
CLIENTS WFAA / THE DALLAS MORNING NEWS



Volkswagen fender \$17.50

129

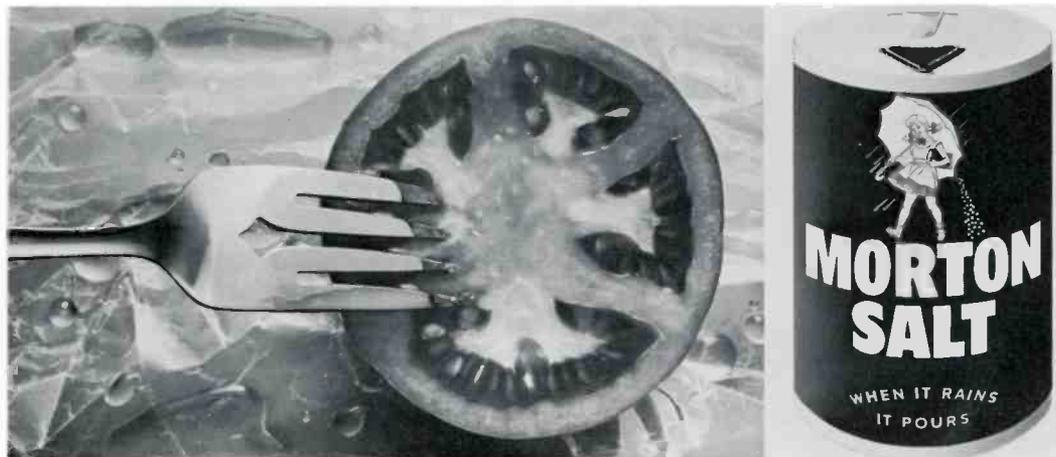
ART DIRECTOR STAN JONES
 DESIGNER STAN JONES
 PHOTOGRAPHER BERNARD GARDNER
 COPYWRITER JANET BODEN
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENTS COMPETITION MOTORS / REYNOLD C. JOHNSON

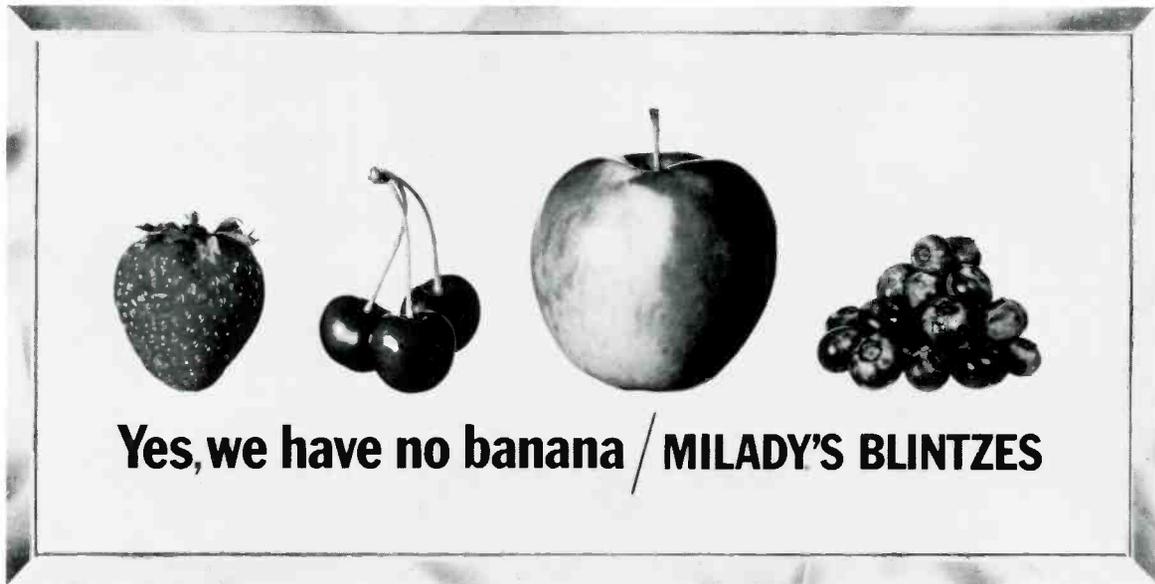


130

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

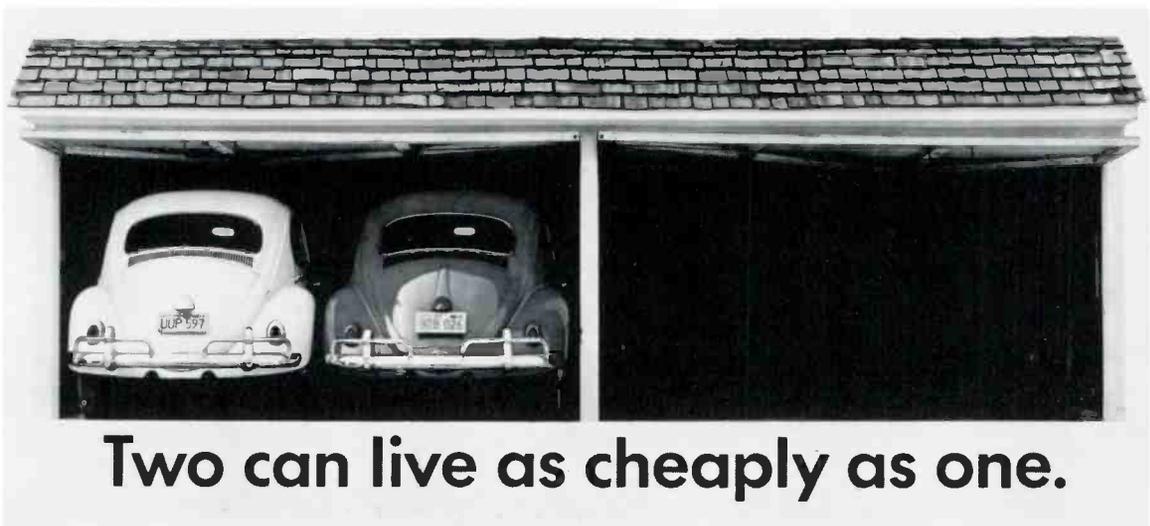
130A





130B

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



130C

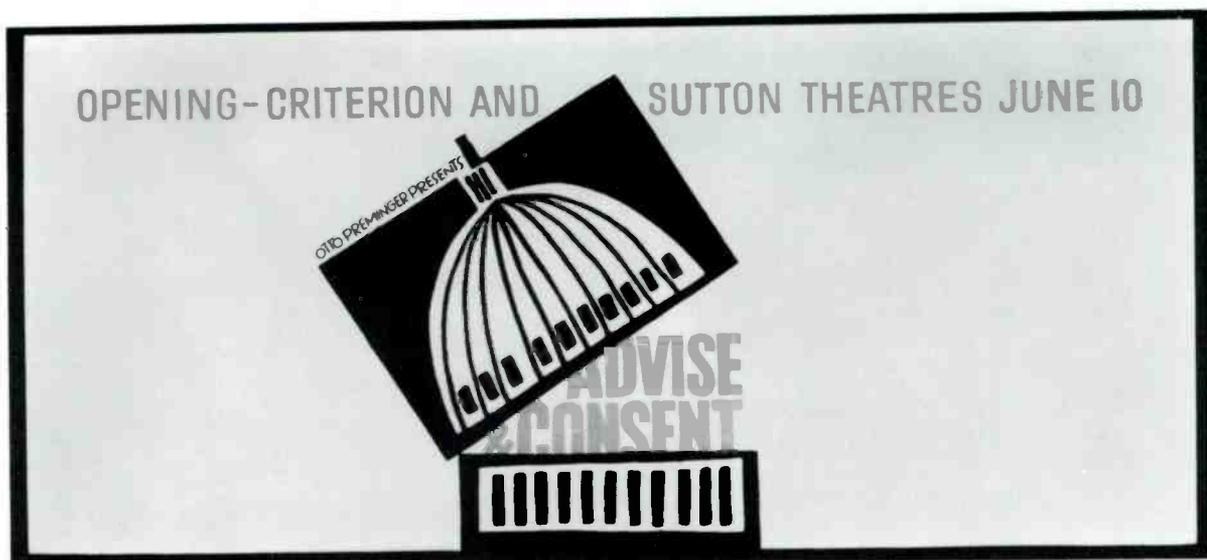
GOLD MEDAL AWARD
ART DIRECTOR STAN JONES
DESIGNER STAN JONES
PHOTOGRAPHER BERNARD GARDNER
COPYWRITER JANET BODEN
AGENCY DOYLE DANE BERNBACH INC.
CLIENTS COMPETITION MOTORS / REYNOLD C. JOHNSON



It's 50 years behind the times

131

ART DIRECTOR BEN SPIEGEL
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER DAVID REIDER
AGENCY DOYLE DANE BERNBACH INC.
CLIENT WEST END BREWING CO.



132

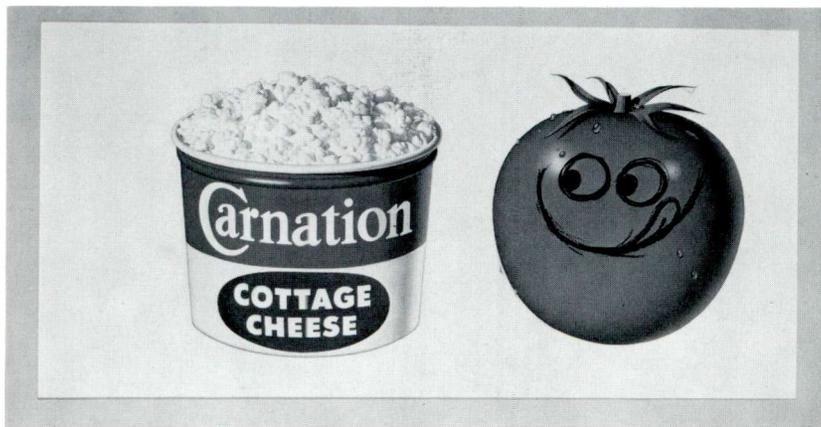
ART DIRECTOR SAUL BASS
DESIGNER SAUL BASS
ARTIST ART GOODMAN
CLIENT OTTO PREMINGER-COLUMBIA PICTURES

WORLD'S
LIGHTEST
SCOTCH
AMBASSADOR
DELUXE



133

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



134

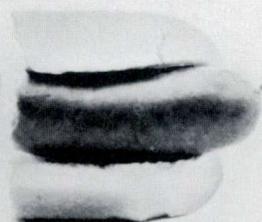
ART DIRECTOR HAL SILVERMAN
DESIGNER HAL SILVERMAN
ARTISTS BILL KAPRA & HAL SILVERMAN
AGENCY ERWIN WASEY, RUTHRAUFF & RYAN
CLIENT CARNATION COMPANY



135

ART DIRECTOR ART HAWKINS
DESIGNER ART HAWKINS
PHOTOGRAPHER HOWARD ZIEFF
COPYWRITER ROBERT N. SCHANCUPP
AGENCY McCANN-MARSHALK CO., INC.
CLIENT GENESEE BREWING COMPANY

munch, abhh, munch, munch, munch, goed!



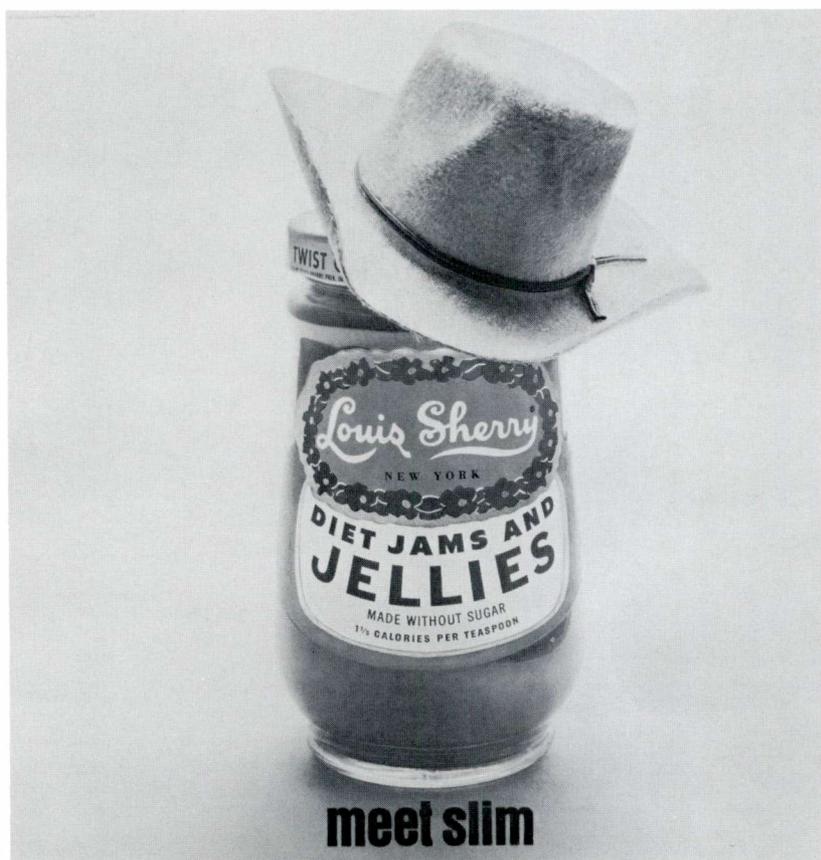
SCHICKHAUS
the "countrydutch" franks

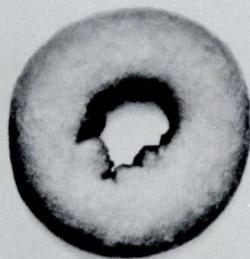
136

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

137

ART DIRECTOR **PETER HIRSCH**
DESIGNER **PETER HIRSCH**
PHOTOGRAPHER **HAROLD BECKER**
COPYWRITER **PETER HIRSCH**
AGENCY **DOUGLAS D. SIMON ADVERTISING, INC.**
CLIENT **LOUIS SHERRY PRESERVES, INC.**

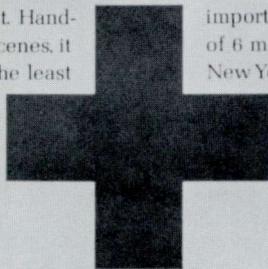




There's more to Red Cross than donuts

This is the famous Red Cross donut. Handed out, with hot coffee, at disaster scenes, it brings great comfort. Yet, it is only the least

important function of Disaster Service—one of 6 major Red Cross Services serving all New Yorkers. GET TO KNOW YOUR RED CROSS.



140

ART DIRECTOR **WILLIAM MILLER**
DESIGNER **MATSUO YASUMURA**
PHOTOGRAPHER **MIDORI STUDIO**
COPYWRITER **RAYMOND MARTELL**
AGENCY **YOUNG & RUBICAM, INC.**
CLIENT **AMERICAN RED CROSS**



**LADIES'
HOME
JOURNAL**

speaks with
understanding
about the
things that
really matter

Photograph for Ladies' Home Journal by Irving Penn

141

ART DIRECTOR **WALTER KAPRIELIAN**
DESIGNER **WALTER KAPRIELIAN**
PHOTOGRAPHER **IRVING PENN**
COPYWRITER **DON MIX**
AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
CLIENT **LADIES' HOME JOURNAL**

142

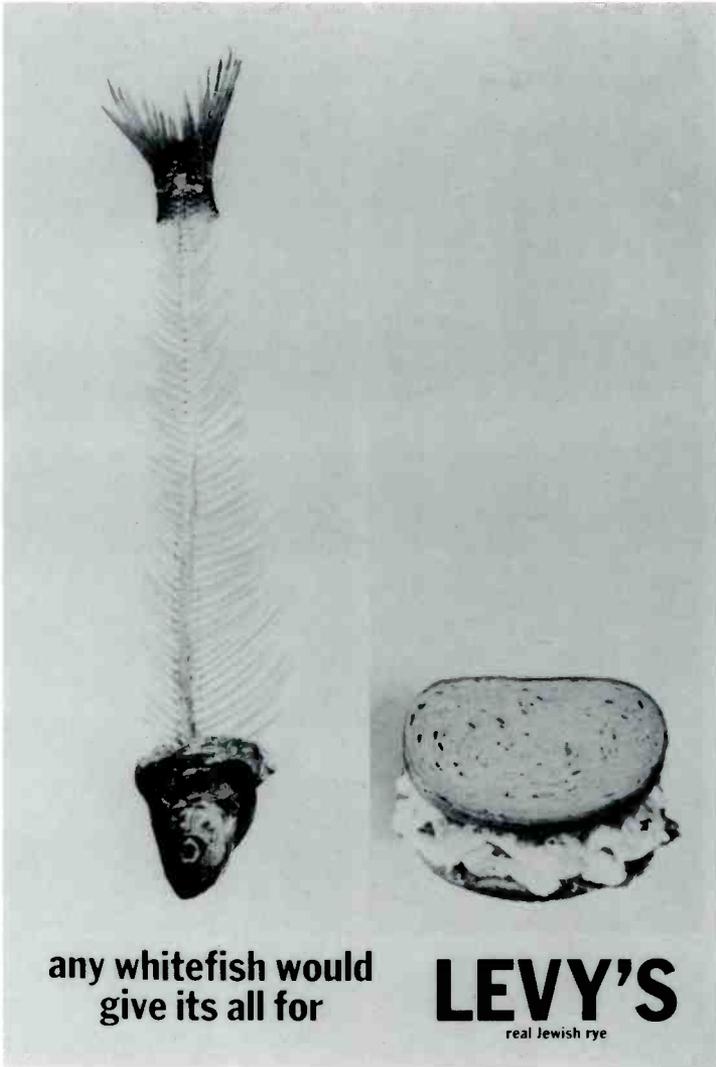
ART DIRECTOR **ONOFRIO PACCIONE**
DESIGNER **ONOFRIO PACCIONE**
PHOTOGRAPHER **ONOFRIO PACCIONE**
COPYWRITER **STANLEY H. KATZ**
AGENCY **LEBER KATZ PACCIONE, INC.**
CLIENT **CARMEL WINE COMPANY**



Carmel wines from Israel...better than chicken soup

143

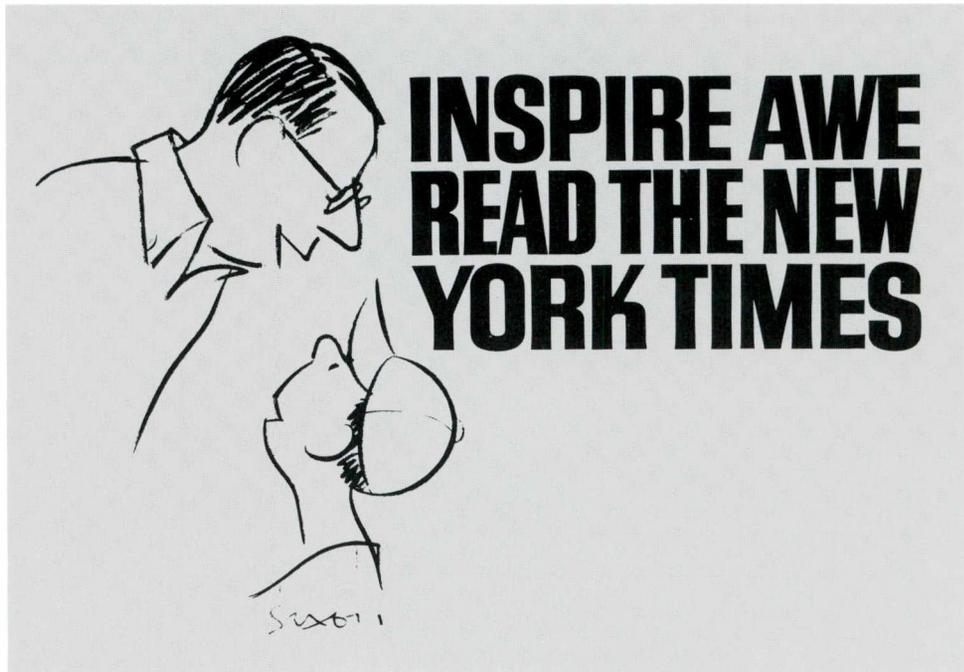
ART DIRECTOR WILLIAM TAUBIN
PHOTOGRAPHER MARTY BAUMANN
COPYWRITER JUDY PROTAS
AGENCY DOYLE DANE BERNBACH INC.
CLIENT LEVY



144

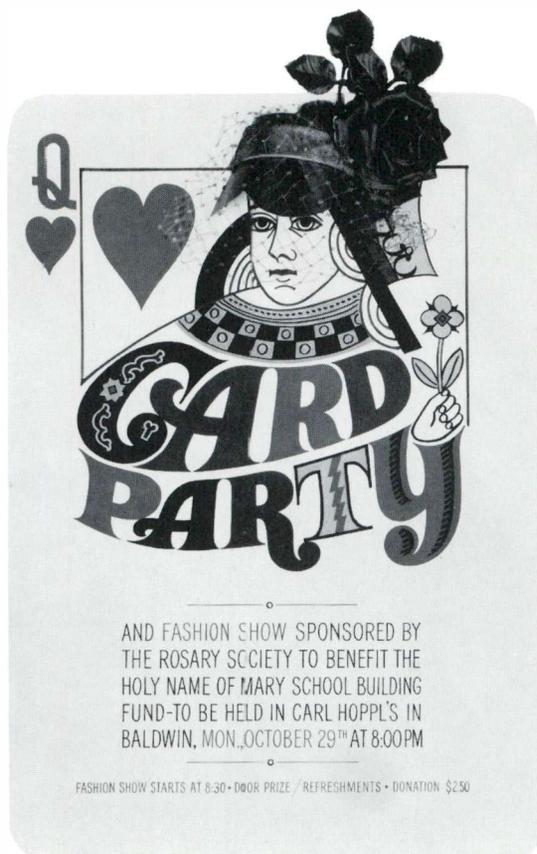
ART DIRECTOR ANDREW NELSON
PHOTOGRAPHER HAL ADAMS
AGENCY J. WALTER THOMPSON COMPANY
CLIENT FORD DIVISION, FORD MOTOR COMPANY





145

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



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

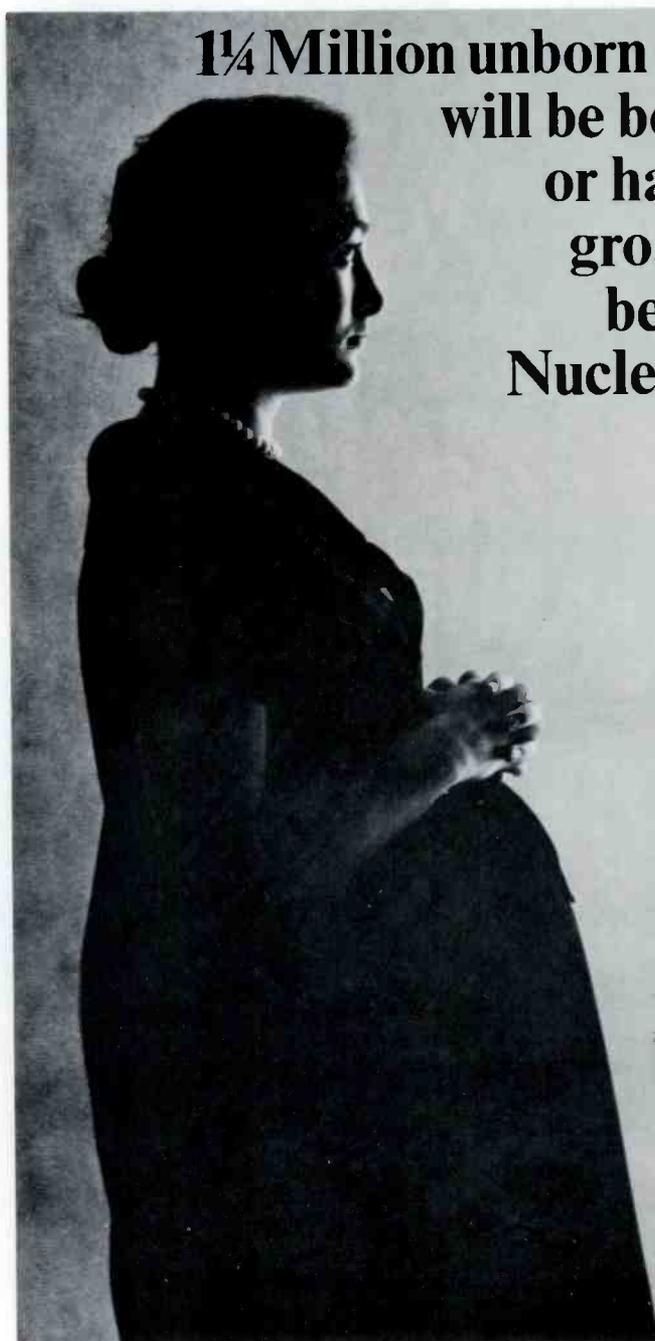
FASHION SHOW STARTS AT 8:30 • DOOR PRIZE / REFRESHMENTS • DONATION \$250

146

ART DIRECTOR **EMIL M. GENTILELLA**
 DESIGNER **EMIL M. GENTILELLA**
 ARTIST **EMIL M. GENTILELLA**
 COPYWRITER **HOLY NAME OF MARY ROSARY SOCIETY**
 AGENCY **PLAZA STUDIO THREE, INC.**
 CLIENT **HOLY NAME OF MARY ROSARY SOCIETY**

147

ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
PHOTOGRAPHER CARL FISCHER
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT COMMITTEE FOR A SANE NUCLEAR POLICY



1¼ Million unborn children will be born dead or have some gross defect because of Nuclear Bomb testing

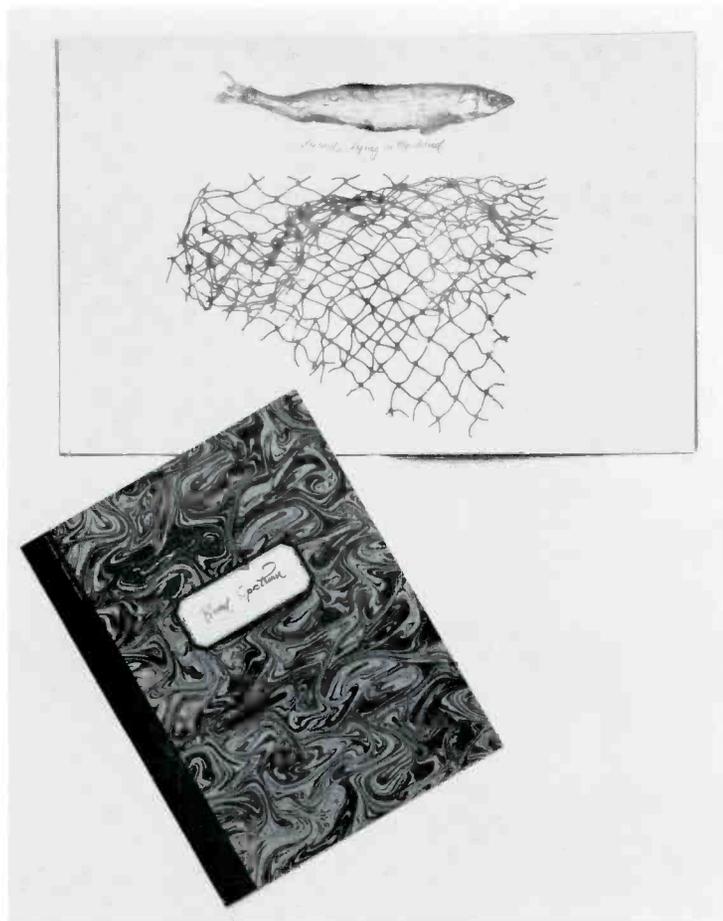
1¼ million is a minimum number indicated by the report of the Federal Radiation Council, of May, 1962. Other authorities regard the figure as a minimum. Of those 2,500,000 children will inherit some gross defect. According to the report, this number "such things as congenital malformations, blindness, deafness, limb-mutilations, muscular dystrophy, leprosy, and mental disease." The number of children who will be born dead or be born dead, will be the report states, perhaps five times larger than the number of natural defects of the type mentioned above.

In addition, "there may be an unknown but probably a considerably larger number of fatalities with less obvious effects such as severe physical abnormalities, mild disease, impairment of physiological functions and reduced mental capacity in children or other disease of life. All this means the individual will have a lower chance of surviving after birth. The Federal Radiation Council report is entitled "Health Implications of Fallout from Nuclear Weapons Testing through 1965." As the title indicates, it makes no allowances for tests occurring since 1965, either now or in the future.

To find out what you can do about it, write to:

SANE

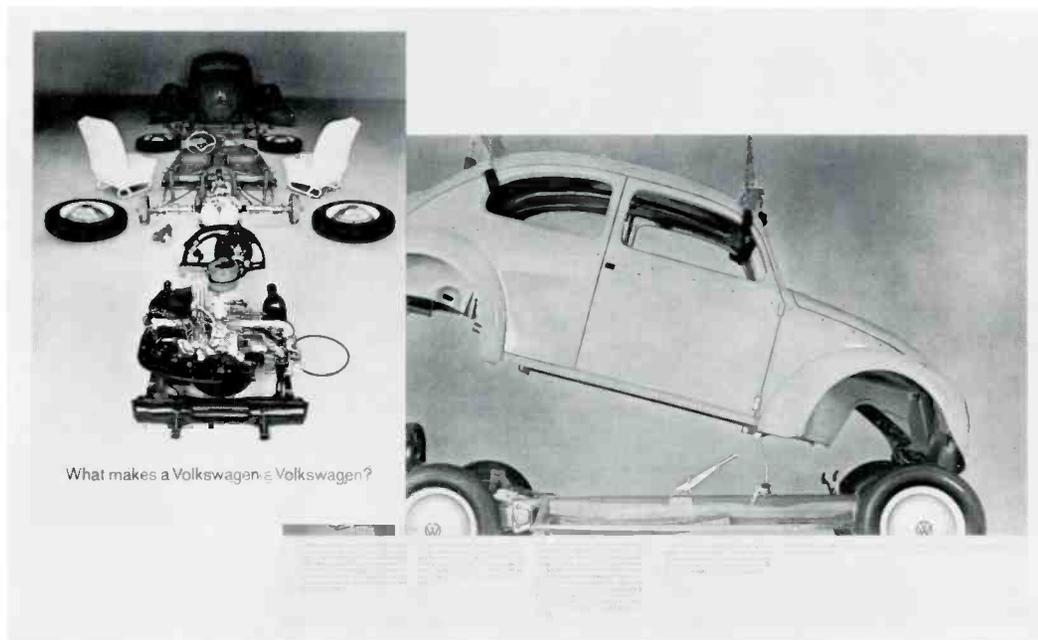
17 East 62nd Street, New York 17, New York, O.E. 1-2228



148

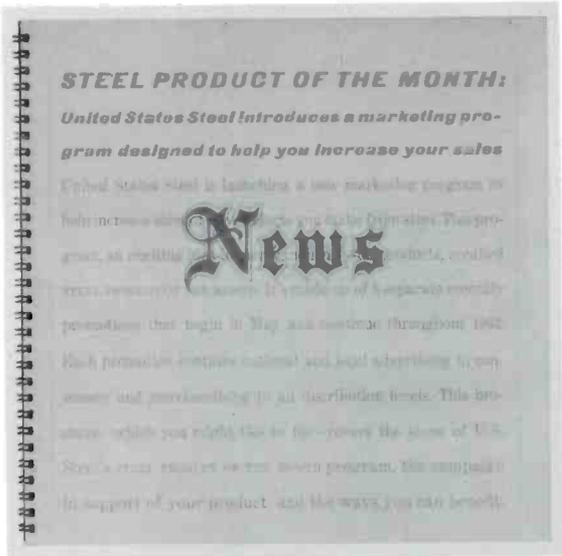
GOLD MEDAL AWARD

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



149

ART DIRECTOR MURRAY JACOBS
DESIGNER MURRAY JACOBS
PHOTOGRAPHER HIRO
COPYWRITER STEVE HERZ
AGENCY DOYLE DANE BERNBACH INC.
CLIENT VOLKSWAGEN OF AMERICA



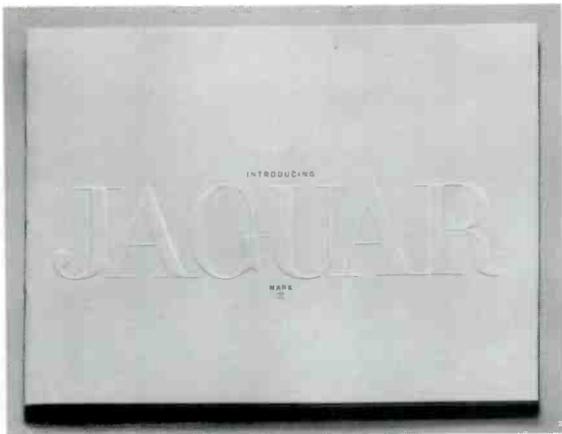
150

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



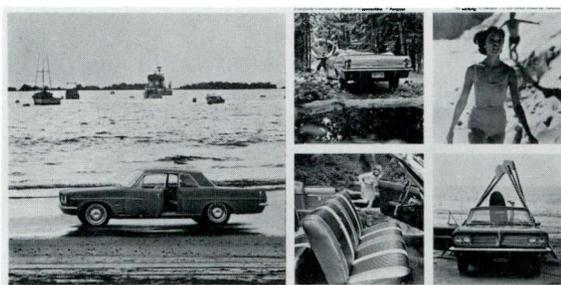
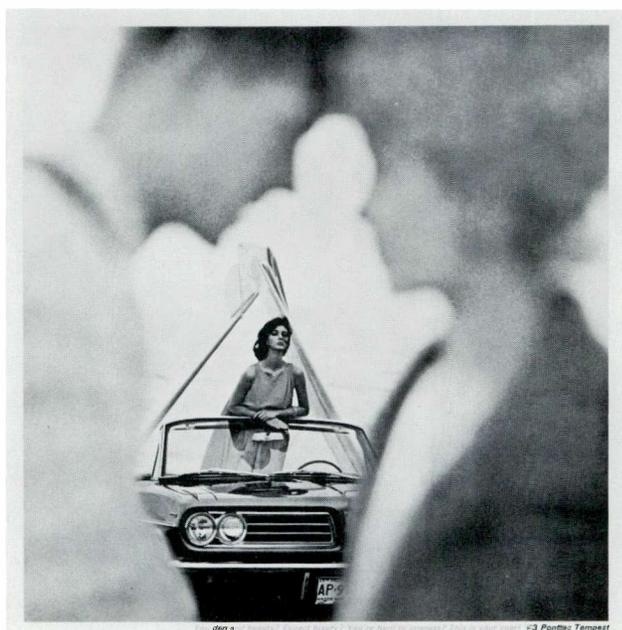
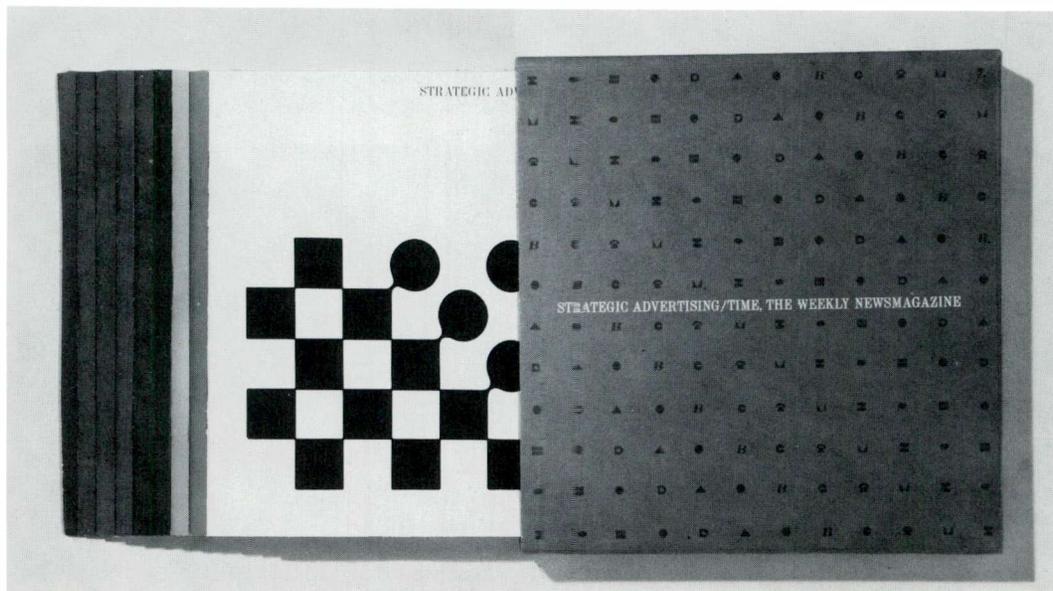
151

ART DIRECTOR **CHARLES S. ADORNEY**
 DESIGNER **CHARLES S. ADORNEY**
 PHOTOGRAPHER **ARNOLD ROSENBERG**
 COPYWRITER **DONALD AYERS & BARRY SPIES**
 AGENCY **CUNNINGHAM & WALSH, INC.**
 PUBLISHER **CUNNINGHAM & WALSH, INC.**
 CLIENT **JAGUAR CARS, INC.**



152

ART DIRECTOR **SHELDON COTLER**
DESIGNERS **RICHARD BOLAND/WALTER LEFMAN**
COPYWRITER **PATRICIA BONFELD**
AGENCY **TIME INCORPORATED**



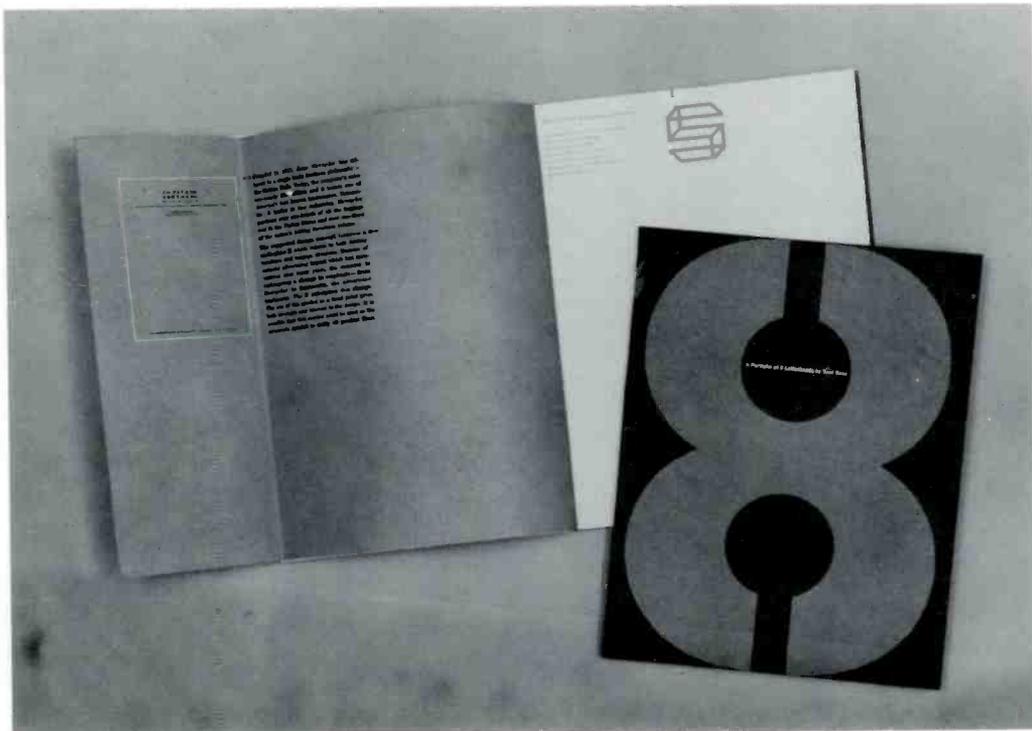
153

ART DIRECTORS **SY LACHIUSA - BRUCE UNWIN**
DESIGNER **SY LACHIUSA**
PHOTOGRAPHER **DENNIS GRIPENTROG**
COPYWRITERS **CHUCK FELT / RAY CLARK**
AGENCY **MacMANUS, JOHN AND ADAMS**
CLIENT **PONTIAC DIVISION**



154

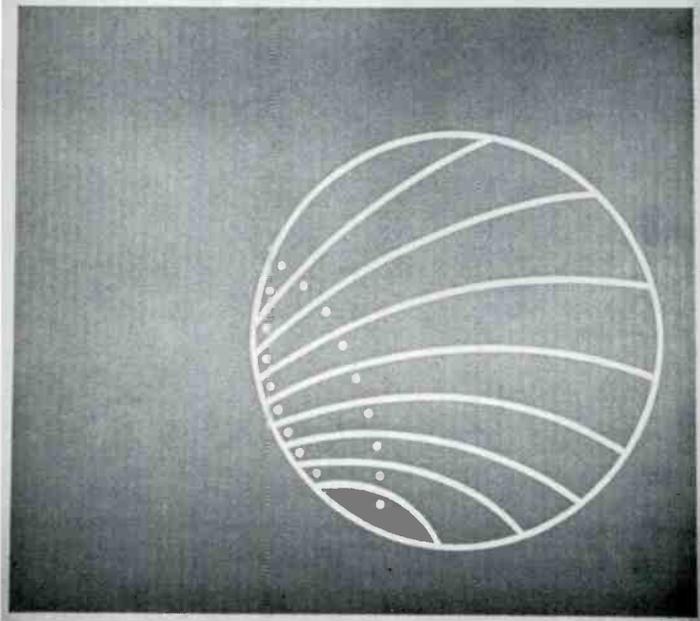
ART DIRECTOR **SHELDON COTLER**
 DESIGNER **WALTER LEFMAN**
 ARTIST **CRISTOS GIANAKOS**
 COPYWRITER **VELMA FRANCIS**
 AGENCY **TIME INCORPORATED**



155

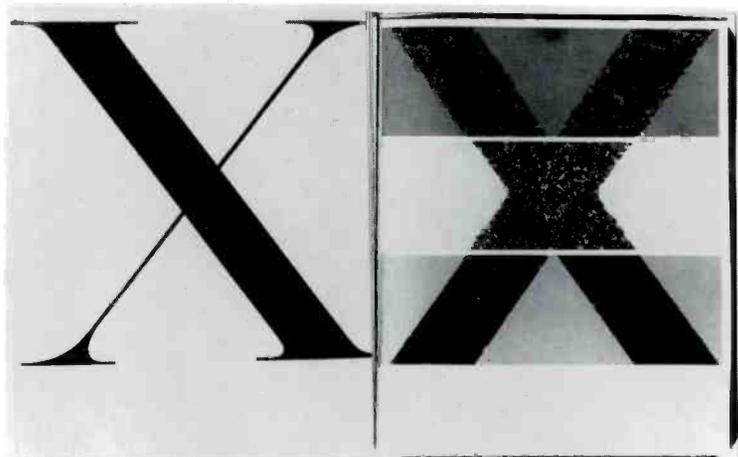
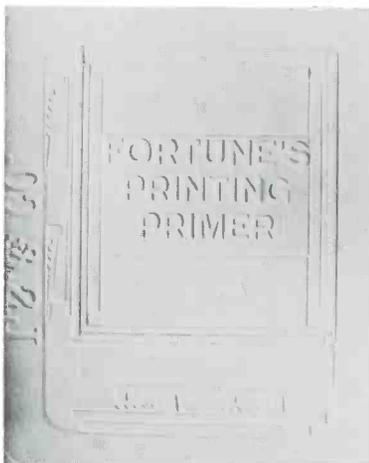
ART DIRECTOR **GORDON D. FISHER**
 DESIGNER **SAUL BASS**
 ARTIST **SAUL BASS ASSOCIATES**
 COPYWRITER **ALAN HOPPE**
 AGENCY **CREATIVE GROUP, INC.**
 CLIENT **KIMBERLY-CLARK CORPORATION**

PACKAGING SYSTEM MOBILE
CONTAINER CORPORATION OF AMERICA



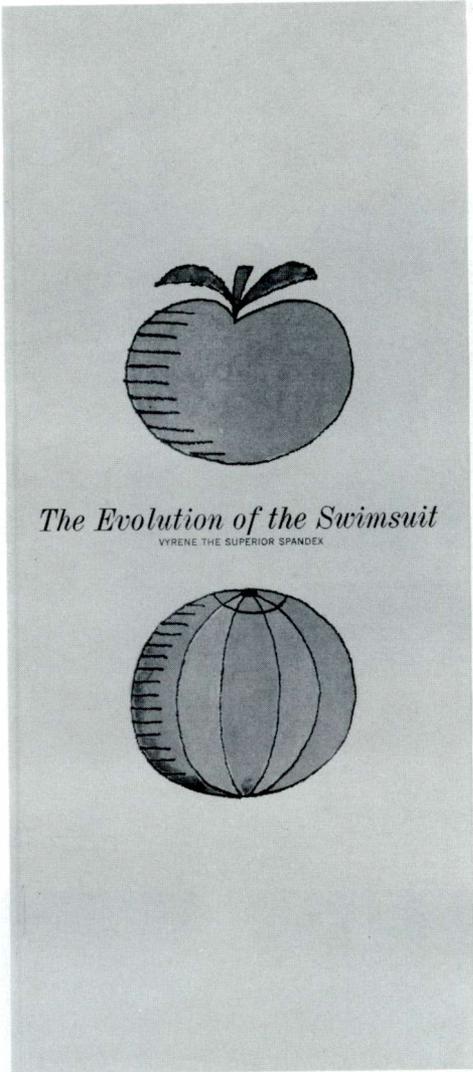
156

ART DIRECTOR **JOHN MASSEY**
DESIGNERS **ROBERT & WILLIAM KAULFUSS**
COPYWRITER **RHODES PATTERSON**
CLIENT **CONTAINER CORPORATION OF AMERICA**



157

ART DIRECTOR **GILBERT LESSER**
DESIGNER **GILBERT LESSER**
ARTIST **GILBERT LESSER**
PHOTOGRAPHER **L. PICARIELLO**
COPYWRITER **DON HORTON**
PUBLISHER **TIME, INCORPORATED**
CLIENT **FORTUNE**

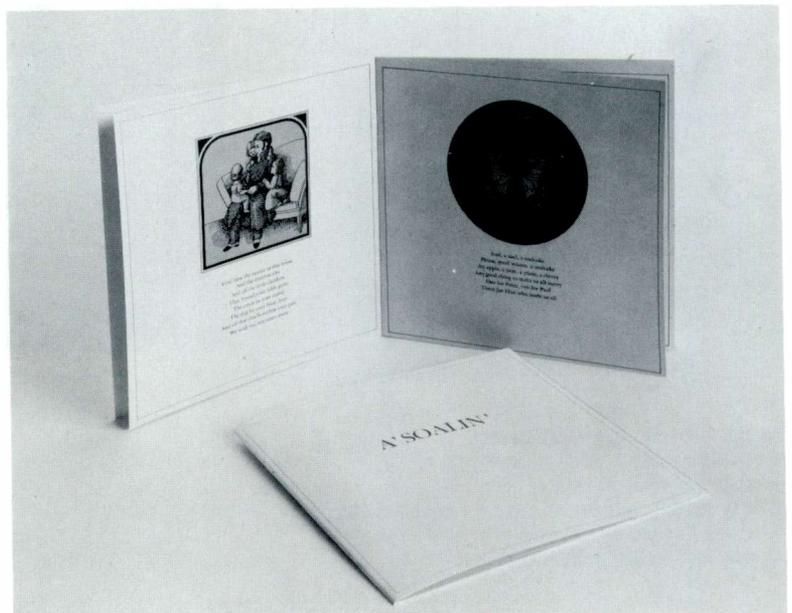


158

ART DIRECTORS RICK LEVINE / HERMAN L. VANDERBERG
 DESIGNERS RICK LEVINE / EUGENE KOLOMATSKY
 ARTIST LIONEL KALISH / ASSOCIATED DESIGN
 COPYWRITER MARGOT SCHULTE
 AGENCY FLETCHER RICHARDS, CALKINS & HOLDEN
 CLIENT UNITED STATES RUBBER, TEXTILE DIV.

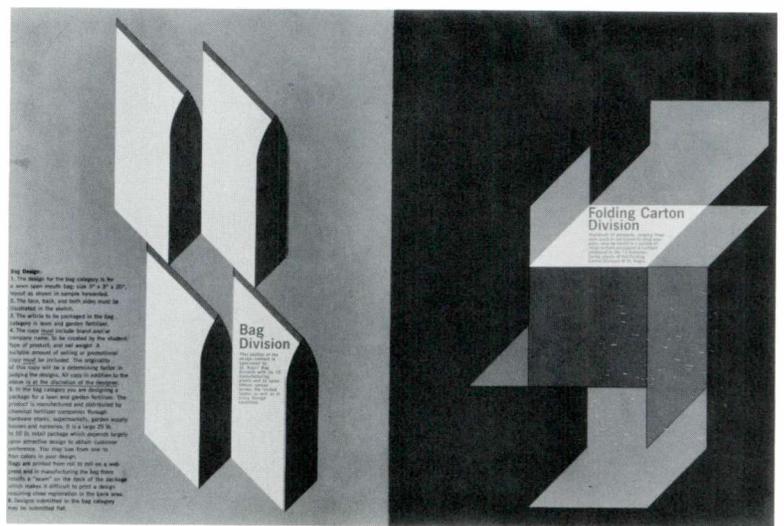
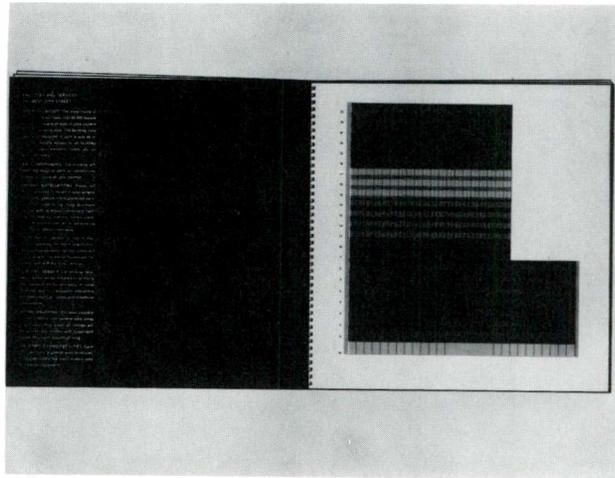
159

ART DIRECTOR MILTON GLASER
 DESIGNERS MILTON GLASPER / PAUL DAVIS
 ARTIST PAUL DAVIS
 CLIENT PETER, PAUL & MARY



160

ART DIRECTOR ED BRODSKY
DESIGNER ED BRODSKY
ARTIST ED BRODSKY
PHOTOGRAPHER FAIRCHILD AERIAL SURVEYS
COPYWRITER GEORGE STUDLEY
AGENCY BRODSKY BUSINESS GRAPHICS
PUBLISHER CENTURY LETTER COMPANY, INC.
CLIENT JULIEN J. STUDLEY, INC.



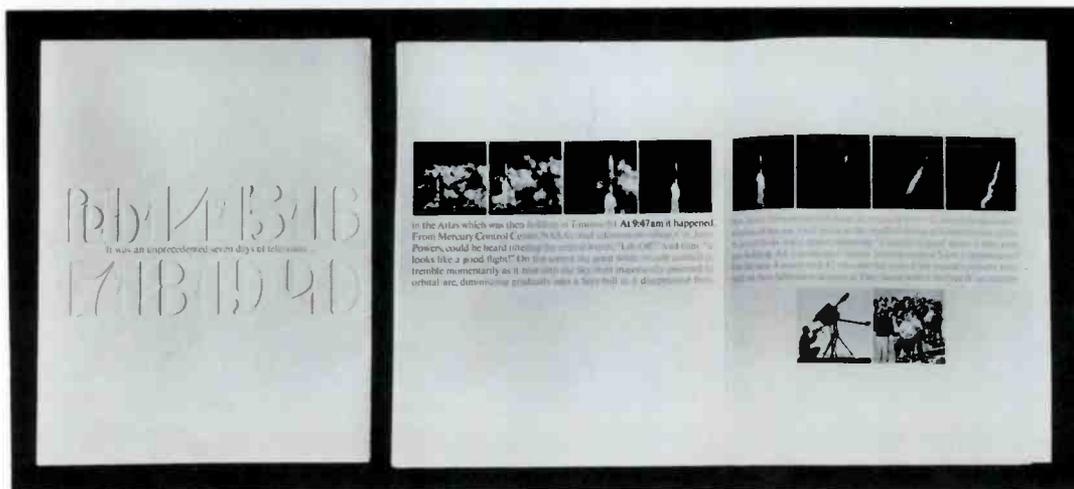
161

ART DIRECTOR NORMAN PERMAN
DESIGNER NORMAN PERMAN
ARTIST NORMAN PERMAN
COPYWRITERS BYRON KANALEY / WILLIAM BIGGS
AGENCY FRANK C. NAHSER INC.
CLIENT ST. REGIS PAPER COMPANY

162

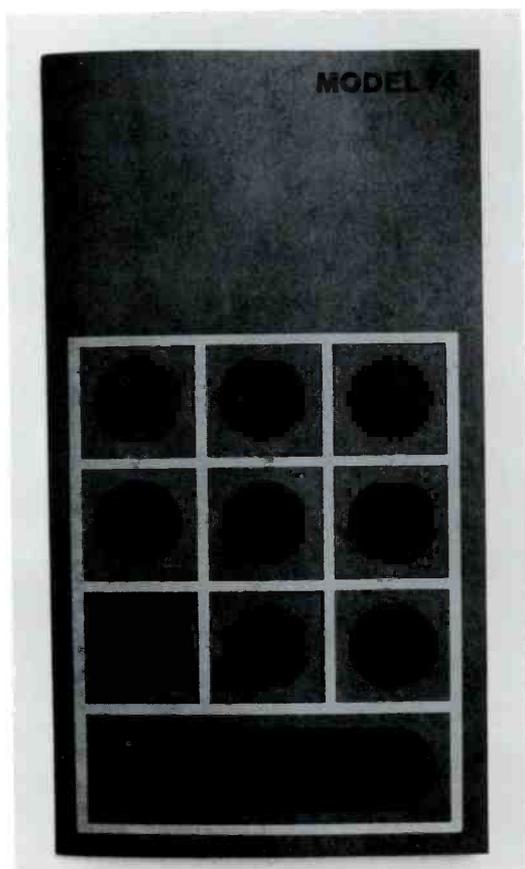
DISTINCTIVE MERIT AWARD

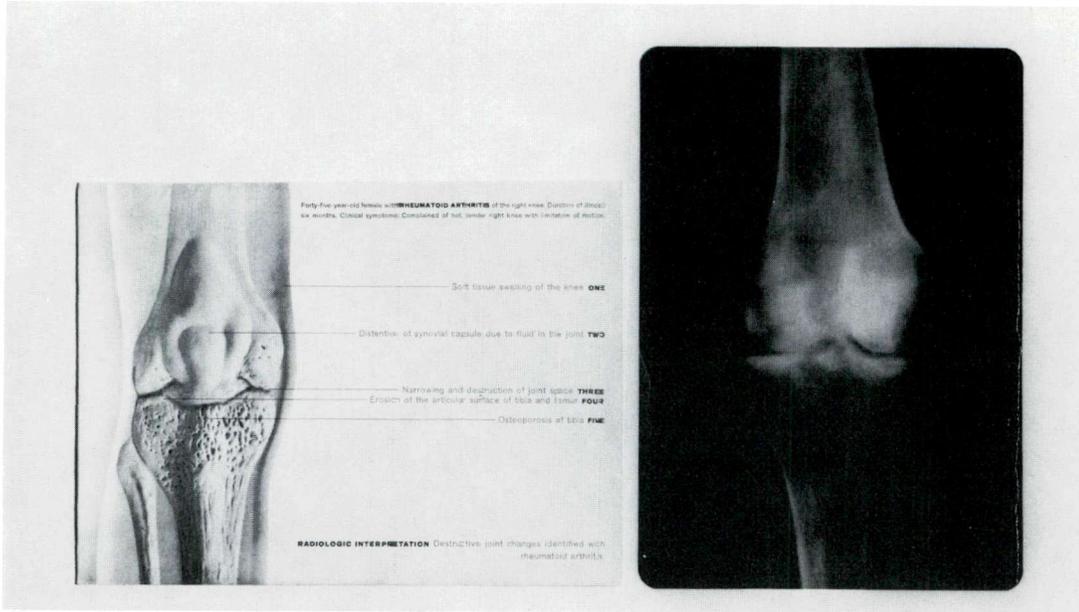
ART DIRECTOR **LOUIS DORFSMAN**
DESIGNER **LOUIS DORFSMAN**
ARTIST **JOSEPH SCHINDELMAN**
PHOTOGRAPHERS **CBS PHOTOGRAPHERS**
COPYWRITER **ROBERT STRUNSKY**
PUBLISHER **CBS TELEVISION NETWORK**
CLIENT **CBS TELEVISION NETWORK**



163

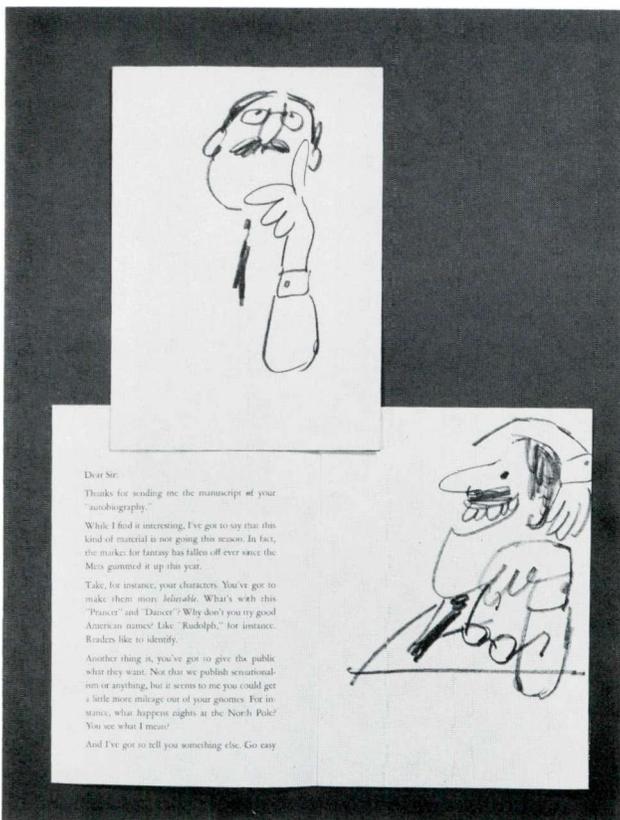
ART DIRECTOR **GILBERT LESSER**
DESIGNER **GILBERT LESSER**
ARTIST **GILBERT LESSER**
PHOTOGRAPHER **FRANCES DUVAL**
COPYWRITER **REMINGTON-RAND COPY DEPT.**
AGENCY **HOWARD KIVIAI ASSOCIATES**
CLIENT **REMINGTON RAND**





164

ART DIRECTOR **JOSEPH J. TONNA**
DESIGNER **JOSEPH J. TONNA**
ARTIST **ART LIDOV**
COPYWRITER **ART NEWMAN**
AGENCY **PAUL KLEMTNER & CO.**
CLIENT **PFIZER LABS.**



165

ART DIRECTOR **LOUIS SILVERSTEIN**
DESIGNER **LOUIS SILVERSTEIN**
ARTISTS **LOU MYERS / LOUIS SILVERSTEIN**
COPYWRITER **SHEP CONN**
AGENCY **THE NEW YORK TIMES PROMOTION DEPARTMENT**
PUBLISHER **THE NEW YORK TIMES**
CLIENT **THE NEW YORK TIMES**

THE STOPWATCH STORY

"Good by Stopwatches!" the new Jones & Laughlin means, tells the story of the latest of J&L's Great Original Famous Watchmen, at the Clocking Works. The film effectively conveys the excitement of the moment, captures the way of making them. See the full story of this business for information and an opportunity of the film for interested groups.

Big story in brief, the J&L is only one of the many of its products. Contact J&L for complete information and a copy of the film. Write to the nearest J&L office, or to the nearest J&L distributor for further information. See J&L for more information.

166

ART DIRECTOR **TIMOTHY CRISLER**
 DESIGNER **CRISTOS GIANOKOS**
 ARTIST **CHENAULT ASSOCIATES**
 COPYWRITER **WILLIAM H. DOWSE**
 AGENCY **T. N. PALMER & CO., INC.**
 CLIENT **JONES & LAUGHLIN STEEL CORP.**

the SUNSHINE old advertising calendar

Illustrated by Sunshine Printing Co./25 years of graphic art experience/380 Second Ave./GR 5-0212

March & April in 1962 the following are completed. For further information contact Sunshine Printing Co.

<p>Ladies and Gentlemen SMOKERS</p> <p>Turkish Cigaretts</p> <p>Ateshian Cigaret & Tobacco Co. CHICAGO</p>	<p>PEARLS IN THE MOUTH</p> <p>BEAUTY AND FRAGRANCE SOZODONT.</p> <p>ARABIAN JOINT OIL</p> <p>USED BY GYMNASTS AND ACROBATS.</p>	<p>Speak Softly!</p> <p>Mears Ear Phone</p>	<p>OPIMUM MORPHINE HABIT</p> <p>The Hoffman House Cure</p> <p>ABSOLUTELY UNPARALLELED</p>
<p>DRESS SHIELDS</p>	<p>BLOOD POISON A SPECIALTY</p>	<p>EDISON'S</p> <p>POLYFORM CURES RHEUMATISM, And all Nervous Pains.</p>	<p>WHY DO MOTHERS</p> <p>WANTED A WIFE</p>
<p>ON THE SLEET ORNY CURES CURE FEET</p>	<p>W. L. DOUGLAS \$3 SHOE FOR GENTLEMEN</p>	<p>POSITIVE AND HARMLESS.</p> <p>ADAM'S WART CURE</p>	

1962	S	M	T	W	T	F	S
MAR.	●	☾	●	☾	1	2	3
1962	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	30	31

1962	S	M	T	W	T	F	S
APR.	1	2	3	4	5	6	7
1962	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	☾	●	☾	●	☾

167

ART DIRECTOR **LIONEL KALISH**
 DESIGNER **LIONEL KALISH**
 ARTIST **LIONEL KALISH**
 PUBLISHER **SUNSHINE PRINTING CO.**
 CLIENT **SUNSHINE PRINTING CO.**



**REVERE
STARTS ANOTHER
REVOLUTION!**

168

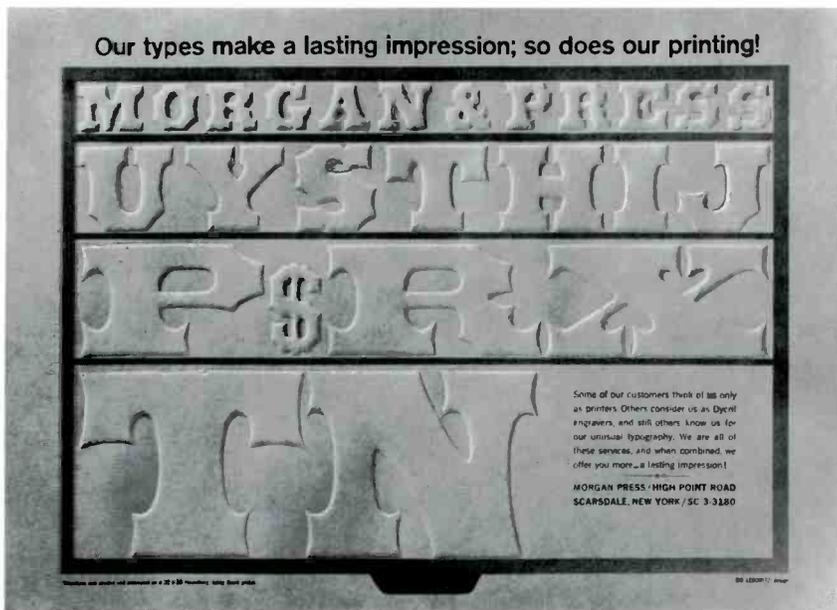
ART DIRECTOR SANTO F. PULISE
DESIGNER SANTO F. PULISE
ARTIST MILTON GLASER
COPYWRITER RICHARD FISHEL
AGENCY ERWIN WASEY, RUTHRAUFF & RYAN, INC.
CLIENT REVERE CAMERA COMPANY



**THE
49 MIGHTY
MINUTES GET
THE REVERE
REVOLUTION
OFF TO A
FLYING START!**

REVERE CAMERA COMPANY IS THE NATIONAL PHOTOGRAPHY SUPPLY COMPANY. The Revere Revolution is based around the fact that we're printing the most in every business village and have taken other, more and smaller across the nation with a full range of full-time good advertising. All the same camera choices, however they cannot be taken into account, we can still make this work by the situation, ask about here.

This space is addressed that now it needs to be made as the matter will be using the Revere and camera equipment to record and photographic equipment that had an important role in the financial position to push the market. Effect? In your case, of course. (But) do not to make a conditional if complete suitable of 1977-1978. color advertising for full 24 months in the period on the last year.



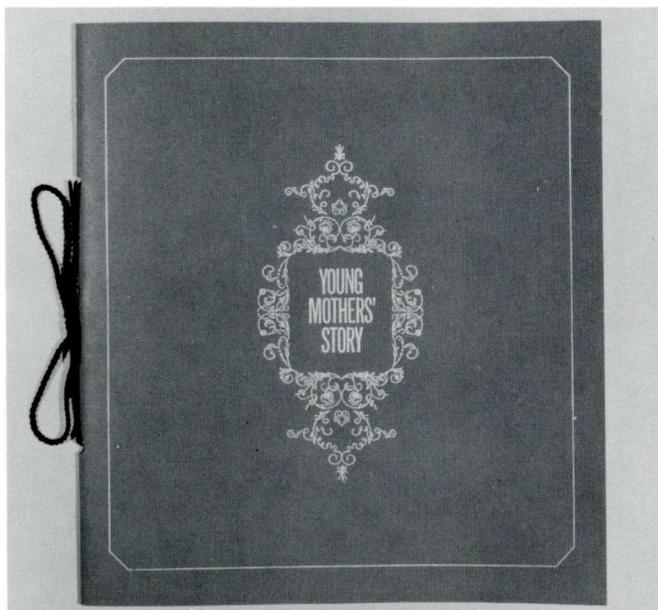
Our types make a lasting impression; so does our printing!

Some of our customers think of us only as printers. Others consider us as Dymal engravers, and still others know us for our unusual typography. We are all of these services, and when combined, we offer you more... a lasting impression!

MORGAN PRESS - HIGH POINT ROAD
SCARSDALE, NEW YORK / SC 3-3280

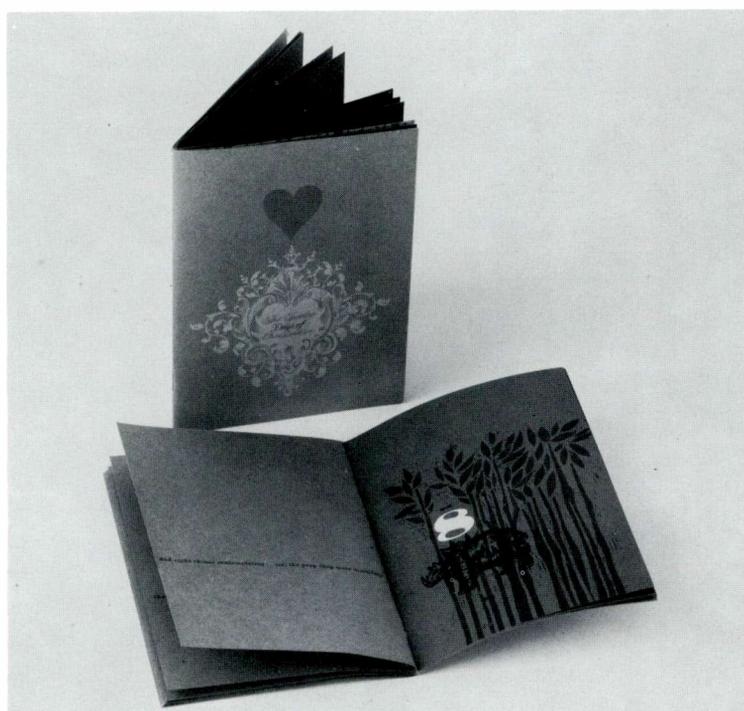
169

ART DIRECTOR MO LEBOWITZ
DESIGNER MO LEBOWITZ
ARTIST MO LEBOWITZ
COPYWRITERS MO LEBOWITZ/MORGAN PRESS
PUBLISHER MORGAN PRESS
CLIENT MORGAN PRESS



170

ART DIRECTOR **ART GLAZER**
DESIGNER **RON BARGER**
ARTIST **RON BARGER**
COPYWRITER **MAUREEN CALLAHAN**
AGENCY **REDBOOK PROM. DEPT.**
CLIENT **REDBOOK MAGAZINE**



171

ART DIRECTOR **ROBERT MILES RUNYAN**
DESIGNER **BILL TOBIAS**
ARTISTS **BILL TOBIAS / PAUL HAUGE**
COPYWRITERS **BILL TOBIAS / ARNOLD MILLER**
AGENCY **ROBERT MILES RUNYAN & ASSOC.**
PUBLISHER **ROBERT MILES RUNYAN & ASSOC.**
CLIENT **ROBERT MILES RUNYAN & ASSOC.**

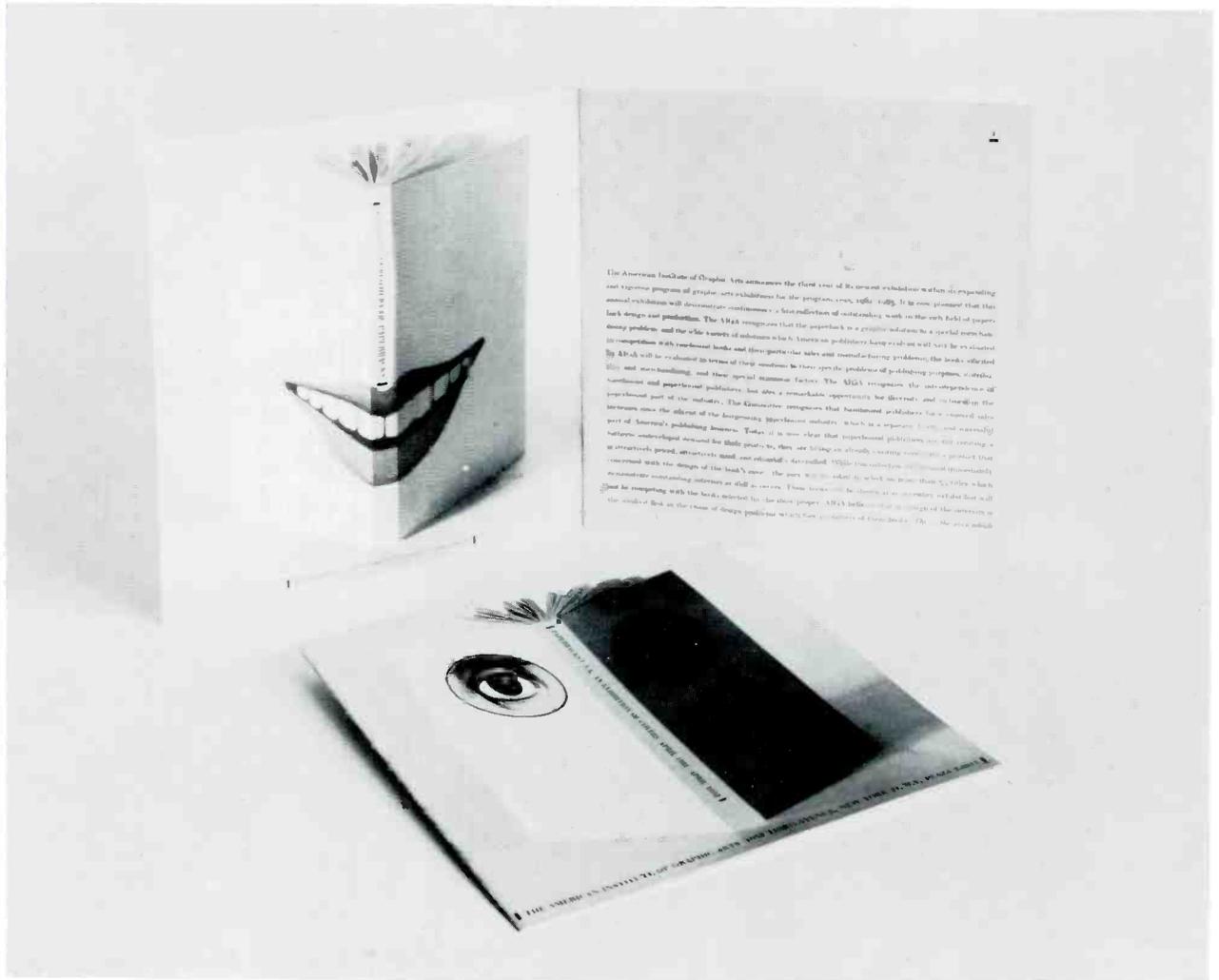


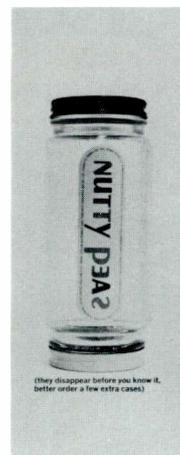
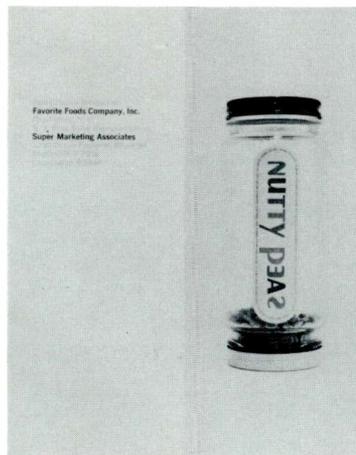
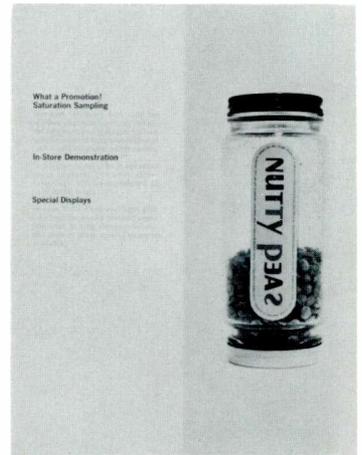
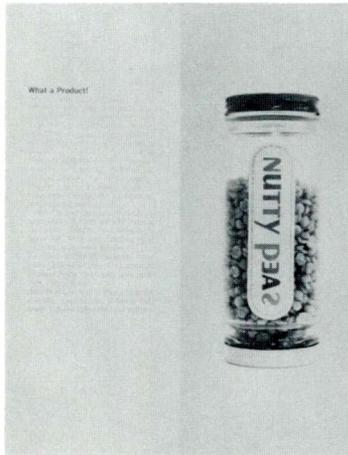
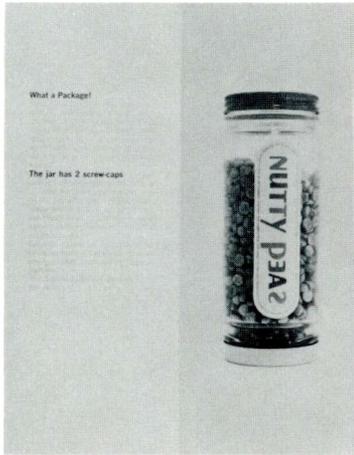
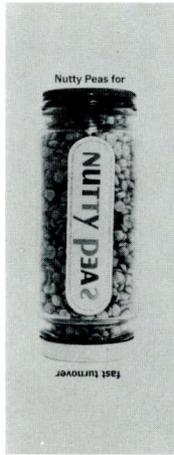
172

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

173

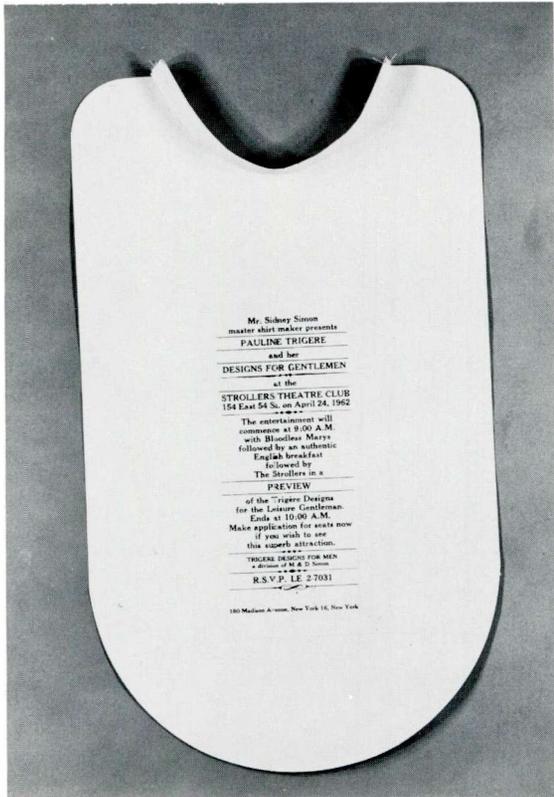
ART DIRECTOR MILTON GLASER
DESIGNER WILTON GLASER
ARTIST MILTON GLASER
CLIENT AMERICAN INSTITUTE OF GRAPHIC ARTS





174

ART DIRECTOR **ONOFRIO PACCIONE**
 DESIGNER **ONOFRIO PACCIONE**
 PHOTOGRAPHER **ONOFRIO PACCIONE**
 COPYWRITER **LESTER LEBER**
 AGENCY **LEBER KATZ PACCIONE, INC.**
 CLIENT **FAVORITE FOODS CO.**



175

ART DIRECTORS **HAL DAVIS / MARVIN FIREMAN**
 DESIGNER **MARVIN FIREMAN**
 AGENCY **TRAHEY / CADWELL**
 CLIENT **TRIGERE**



176

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

Advertiser John Glenn's space suit was designed in Philadelphia. It is surely the most famous suit ever conceived in this city. But Philadelphia and other Delaware Valley areas offer an extensive selection of down-to-earth suits and men's wear.

These stores use more advertising space in The Daily Inquirer than in any other Philadelphia newspaper. One reason for this preference is the paper's audience of 775,000 men - the largest male audience in the Liberty-Bell State. Another reason is The Inquirer's consistent editorial coverage of men's fashions. Whatever the reason, and there are many more, retailers find that The Inquirer directs a significant flow into their stores. So, when you're planning your store renovations, The Daily Inquirer merits first consideration.

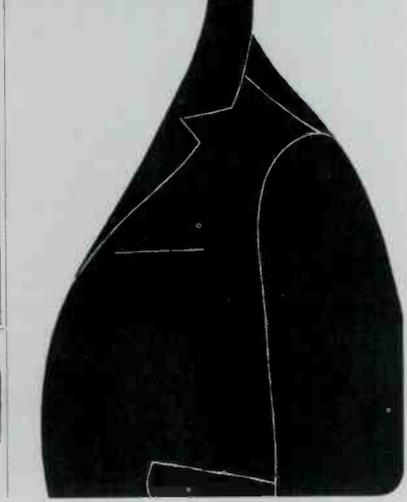
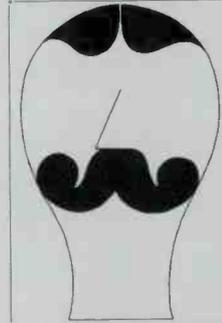
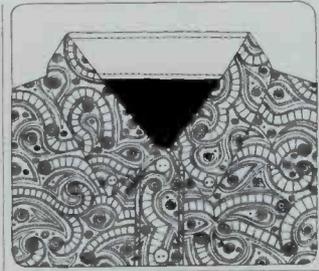
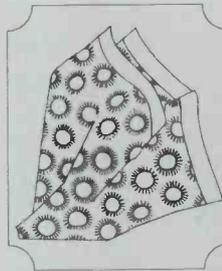
**1961
Linage Figures
from Media
Records:**

Men's Clothing Store
Advertising



Daily Inquirer 502,700
Daily Bulletin 368,406
Source: Media Records

©Philadelphia
Newspaper Association
Headquarters & Co.



177
ART DIRECTOR DON DONOVAN
DESIGNER DON SHANOSKY
ARTIST DON SHANOSKY
COPYWRITER VINCENT SCHILLER
AGENCY PROMOTION DEPT.
PUBLISHER THE PHILADELPHIA INQUIRER
CLIENT THE PHILADELPHIA INQUIRER



178

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



179

ART DIRECTOR **HAL DAVIS**
DESIGNER **MILTON GLASER**
ARTIST **MILTON GLASER**
AGENCY **TRAHEY / CADWELL**
CLIENT **FRANKLIN SIMON**



180

ART DIRECTOR **ONOFRIO PACCIONE**
DESIGNER **ONOFRIO PACCIONE**
PHOTOGRAPHER **ONOFRIO PACCIONE**
AGENCY **LEBER KATZ PACCIONE, INC.**
CLIENT **FAVORITE FOODS CO.**



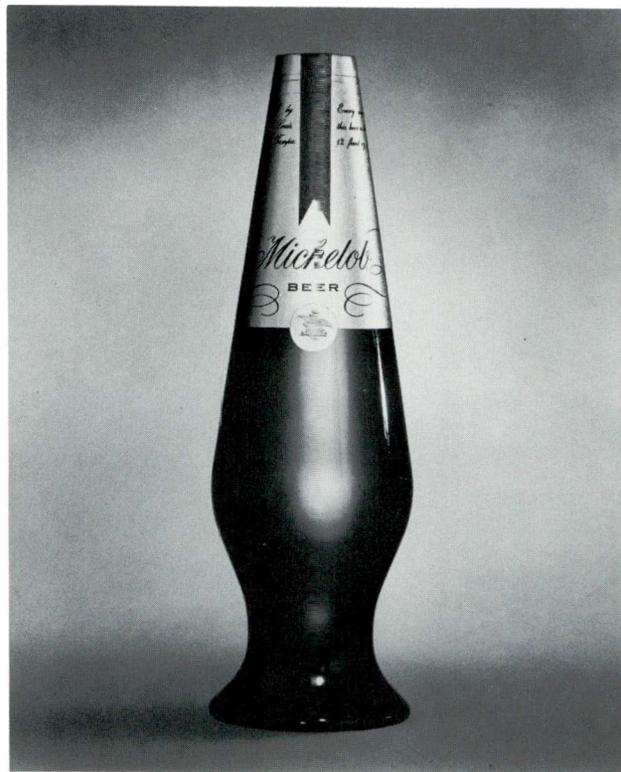
181

ART DIRECTOR **TOM COURTOS**
DESIGNER **TOM COURTOS**
COPYWRITER **MIKE CHAPPELL**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
CLIENT **SLIP PRODUCTS LTD.**



182

ART DIRECTOR JACK O. KEELER
 DESIGNER WILLIAM NELLOR
 ARTIST WILLIAM NELLOR
 COPYWRITER ROBERT PRITIKIN
 AGENCY FLETCHER RICHARDS, CALKINS & HOLDEN, INC.
 CLIENT W. P. FULLER & CO.

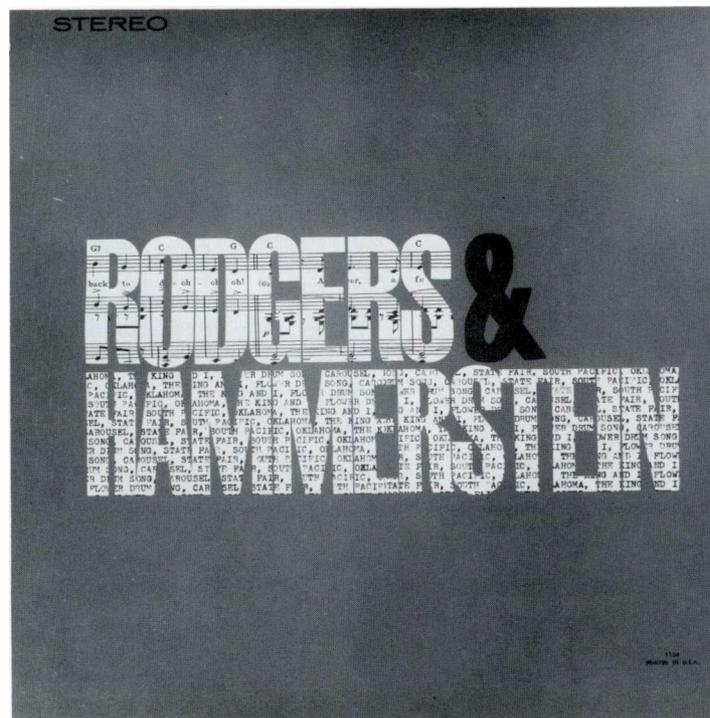
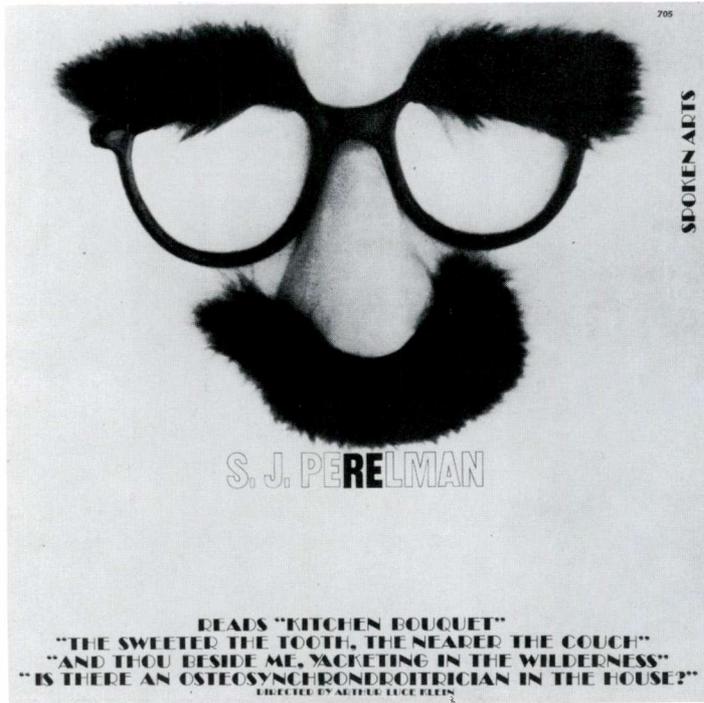


183

ART DIRECTOR JEROME GOULD
 DESIGNER JEROME GOULD
 AGENCY GOULD AND ASSOCIATES INC.
 CLIENT ANHEUSER-BUSH INC.

184

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



185

ART DIRECTOR IRA A. BARKOFF
 DESIGNER IRA A. BARKOFF
 PUBLISHER CONTINENTAL RECORDS
 CLIENT CONTINENTAL RECORDS

JAZZ SAMBA *with* **STAN GETZ** *and* **CHARLIE BYRD**

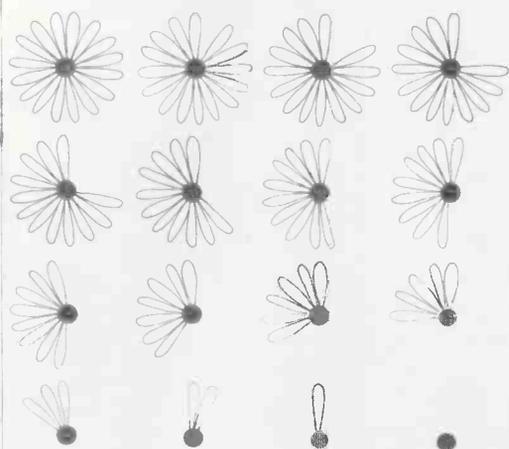


V-8432

186

ART DIRECTOR JOHN MURELLO
 DESIGNER JOHN MURELLO
 ARTIST OLGA ALBIZU
 AGENCY DONAHUE & COE
 CLIENT MGM RECORDS

The Love Poems Of **LAWRENCE DURRELL**



Designed by Arthur Lusk Klein

Read by the Poet

Spoken Arts

187

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

**Just
 So
 Stories
 by
 Rudyard
 Kipling
 read
 by
 Jill
 Balcon
 Robert
 Speaight**

Spoken Arts
 presented by Arthur Lusk Klein



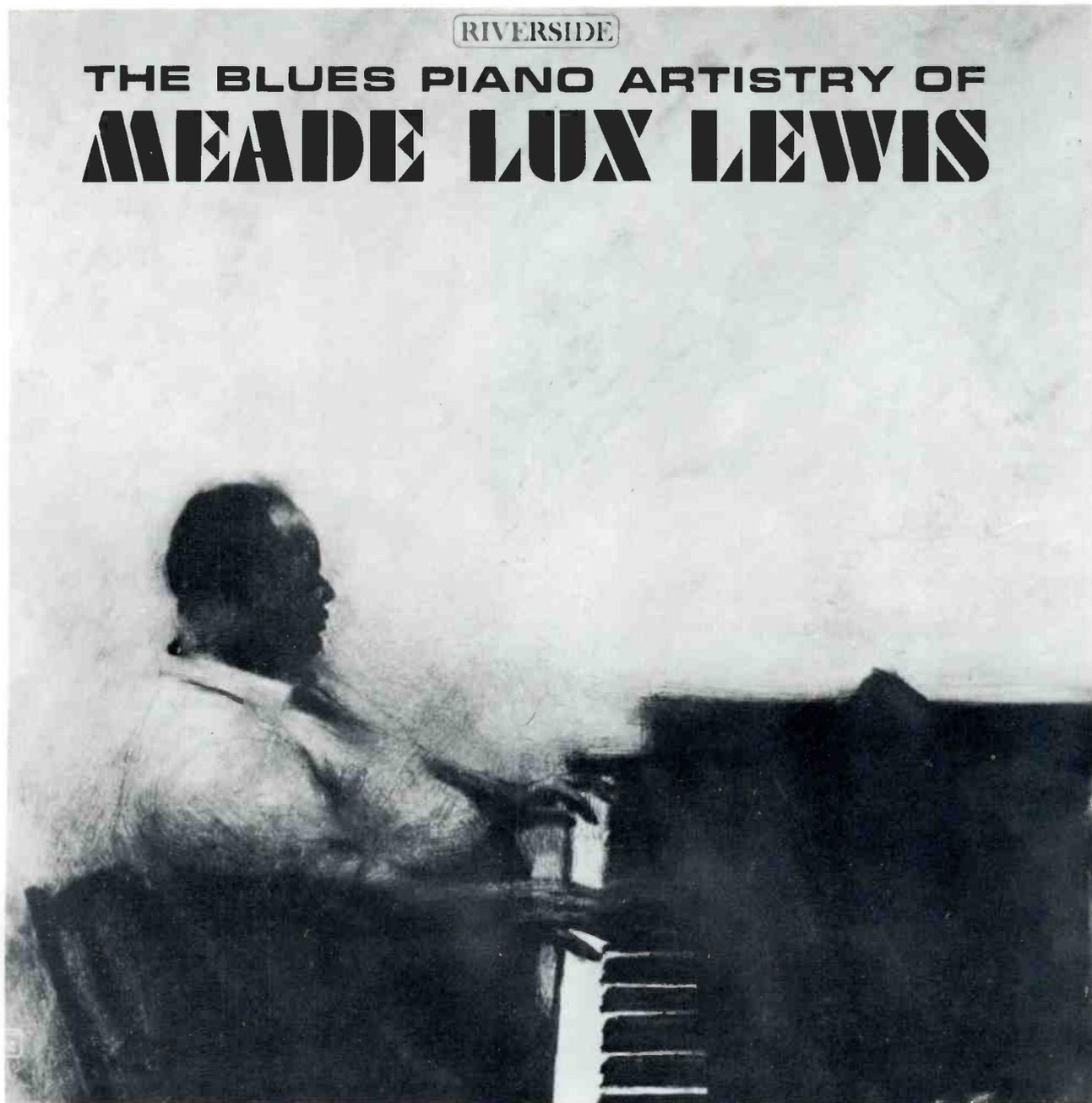
823 Yellow One

188

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

RIVERSIDE

THE BLUES PIANO ARTISTRY OF
MEADE LUX LEWIS



189

ART DIRECTOR KEN DEARDOFF
DESIGNER KEN DEARDOFF
ARTIST PETER MAX
CLIENT RIVERSIDE RECORDS



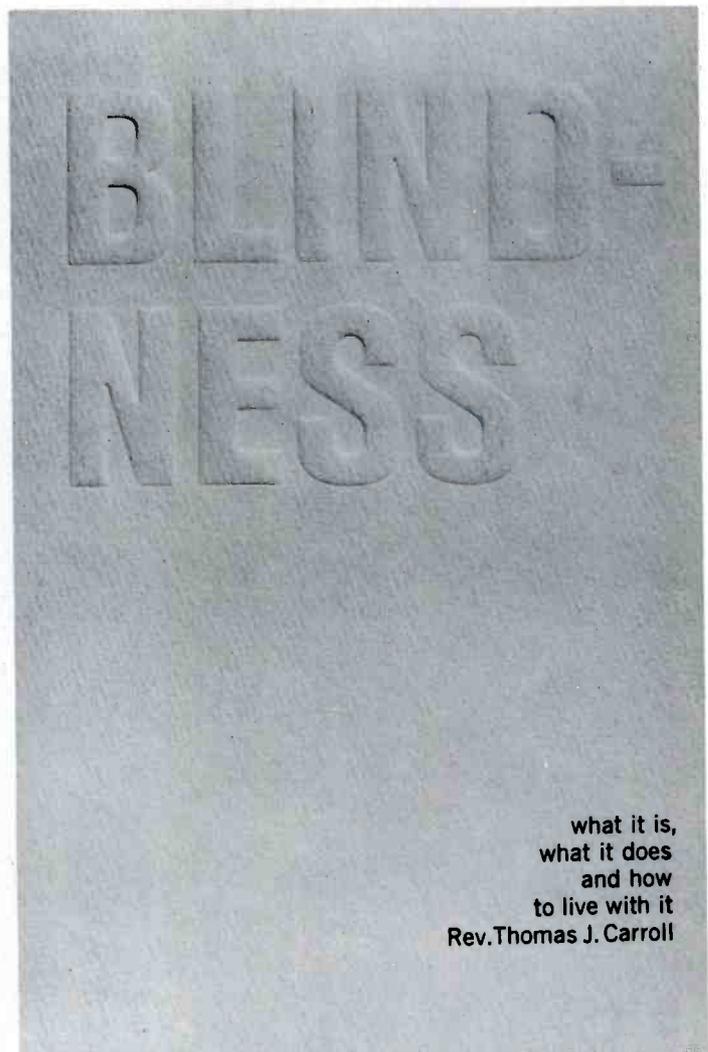
190

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



191

ART DIRECTOR **JOHN MURELLO**
 DESIGNER **JOHN MURELLO**
 ARTIST **BLAKE HAMPTON**
 PHOTOGRAPHER **IRV BAHRT**
 AGENCY **DONAHUE & COE**
 CLIENT **MGM RECORDS**

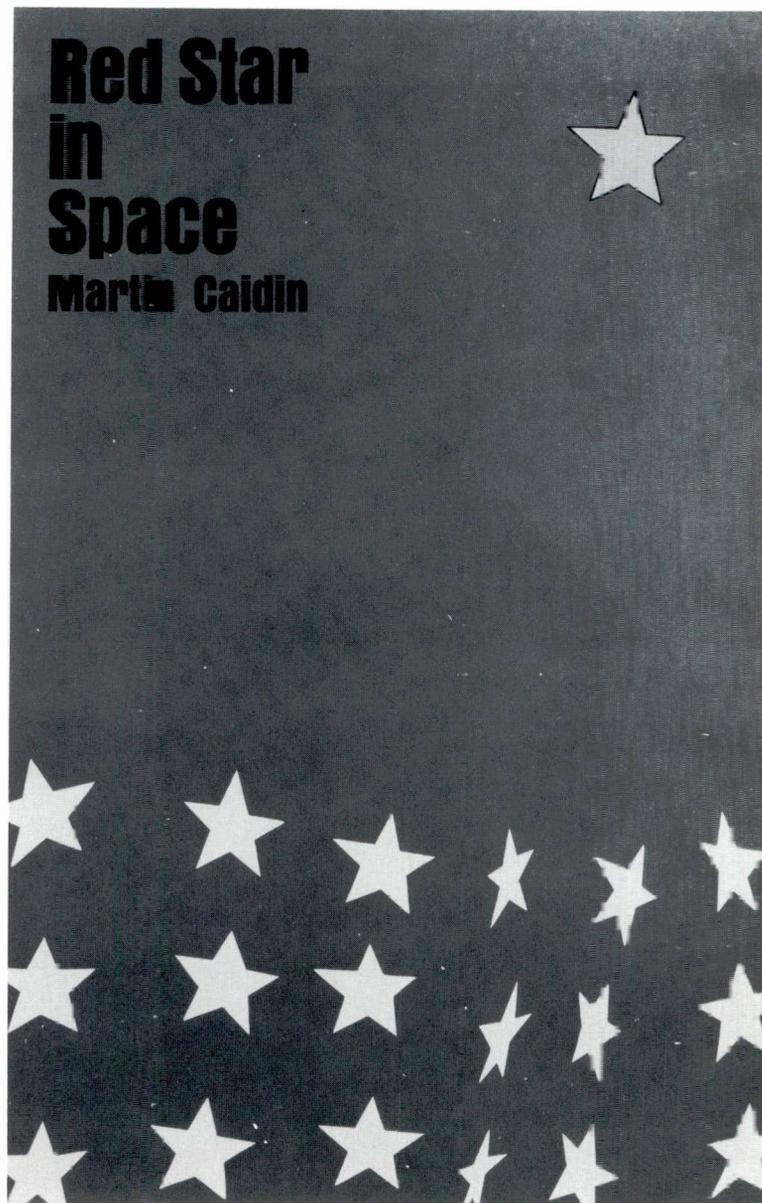


192

ART DIRECTOR **EDITH ALLARD**
DESIGNER **R. O. BLECHMAN**
AGENCY **BLECHMAN & PALLADINO**
PUBLISHER **LITTLE, BROWN**
CLIENT **LITTLE, BROWN**

193

ART DIRECTOR RONALD FRATELL
DESIGNER TONY PALLADINO
PUBLISHER COLLIER BOOKS



op. work on machine making
7 coils. BOX 4166

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for men with executive
benefits. Salary commens-
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r appt. James Finance Co, Inc

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mail & phone dunning. Gd
y benefits — Evenings only.
miture 254 W 116, Box 4125

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de mail & phone dunning.
592, Wed. AM only.

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to finance co. Car provided
enefits & opportunities. Call
store 12.

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casualty

leader in its field, with a
utation for improvement from
now considering qualified
for its management training
his is an excellent opportu-
he recent college graduate,
with some business experi-
ng a position leading to un-
pportunity for the future.
who can qualify we offer:
ent starting salary, ideal
onditions & an outstanding
n of benefits including
ng Apply in person

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ntington Station, L. I.

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ill train coll meun (some col-
ge) in administration. Appli-
0 years & ovr, def, 1-A's OK
o pays fee & offers advcmnt.

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COST Accountant, college grad with ac-
ctg. degree, expd. 1-2 yrs manufac-
turing experience. State salary require-
ments in resume. Box 2943.

Cost Acct To \$115
2 yrs mfg exp; terrific opportunity
Johnson Employment Agency, RI-6-9000

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BETTER
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Paul J. Gelinas

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in electronic accessory field. Prefer for-
mer CE with knowledge of EDP & EAM
equip. Some travel. Salary open.

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NYC LOCA
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shop. Schema
PERM,
HARRISON
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renewal and c
company. Sent
requirements.

EDITOR, scienc
COLLEGE Of

ENGINEER Me
servicing m
& electrical e
buildings. Cal

ELECTRIC
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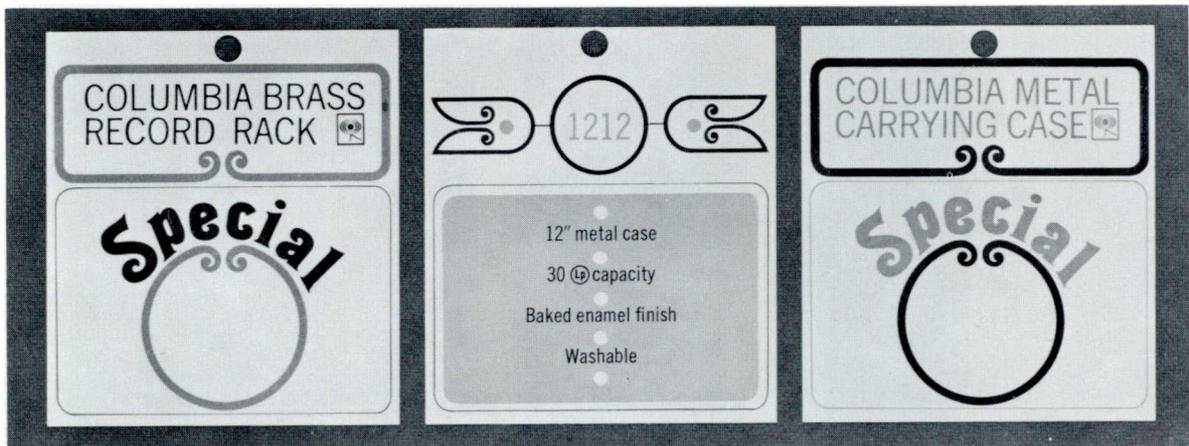
EE or ENGR
RECENT
Box 3421. No e
Do not tel
1 Rockefeller

Ele
experienced e

194

ART DIRECTOR RONALD FRATELL
DESIGNER MICHAEL KOULERMOS
PUBLISHER COLLIER BOOKS

Packaging/Point of Sale

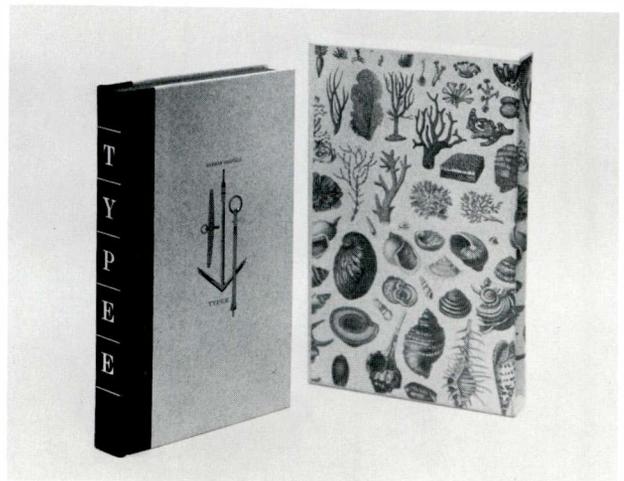


195

ART DIRECTORS JOHN BRADFORD / LAWRENCE MILLER
DESIGNER LAWRENCE MILLER
ARTIST LAWRENCE MILLER
COPYWRITER JOAN HOLBROOK
AGENCY COLUMBIA RECORDS
PUBLISHER COLUMBIA RECORDS
CLIENT COLUMBIA RECORDS

196

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



197

ART DIRECTOR **RICHARD E. BECK**
 DESIGNER **RICHARD E. BECK**
 ARTISTS **ROBERT L. WILLIS / RICHARD E. BECK**
 COPYWRITER **MARJO CREAMER**
 PUBLISHER **ALL SOULS UNITARIAN CHURCH**
 CLIENT **ALL SOULS UNITARIAN CHURCH**



200

ART DIRECTOR REID MILES / LARRY MILLER
DESIGNER REID MILES / LARRY MILLER
ARTIST MILTON GLASER
CLIENT COLUMBIA RECORDS

201

ART DIRECTOR JAMES CROSS

DESIGNER JAMES CROSS

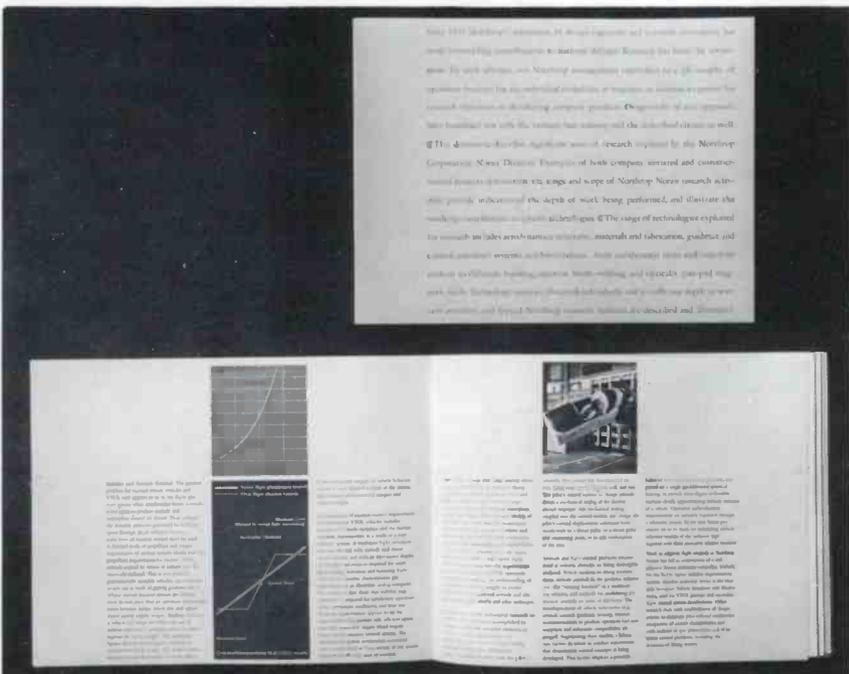
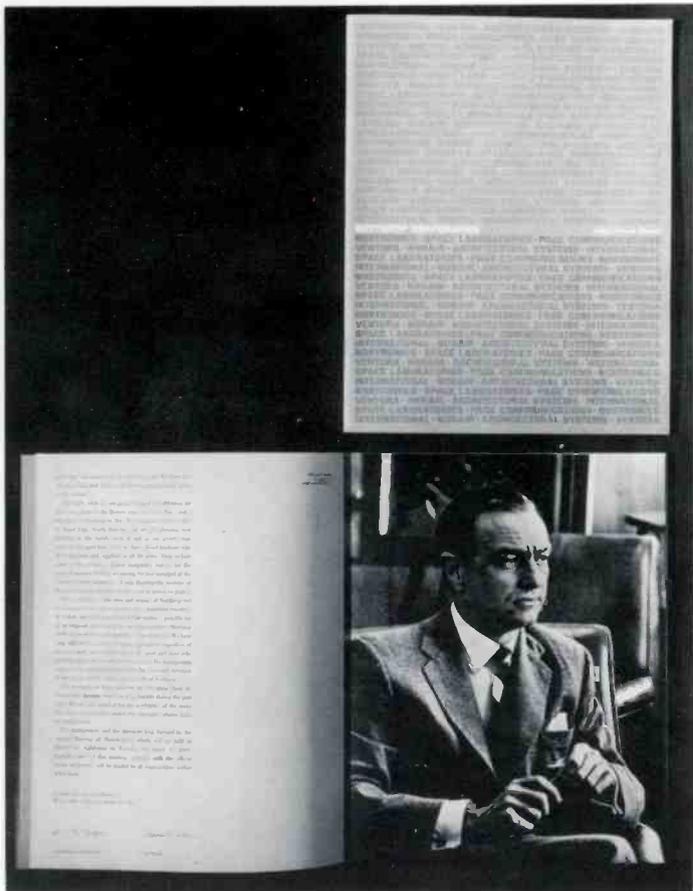
ARTIST KEN RANG

PHOTOGRAPHERS BILL COX / JASON HAILEY / LEIGH WEINER

COPYWRITER NORTHROP PUBLIC RELATIONS STAFF

PUBLISHER SCOTT & SCOTT

CLIENT NORTHROP CORP.



202

ART DIRECTOR JAMES CROSS

DESIGNER LOUIS DANZIGER

ARTIST ROLAND YOUNG

PHOTOGRAPHER LOUIS DANZIGER

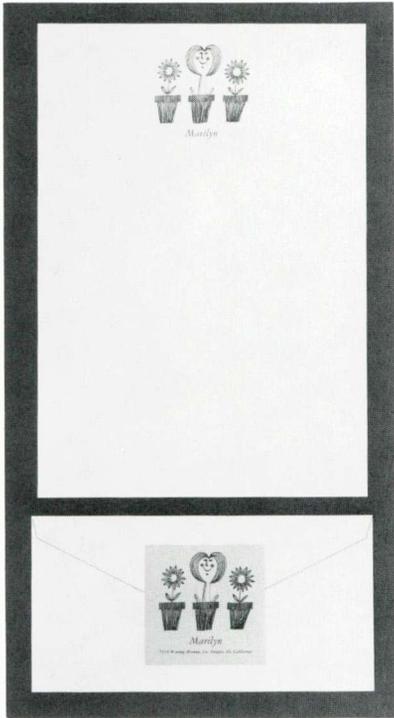
COPYWRITER DICK THORMAN

PUBLISHER KOLTON BROS.

CLIENT NORTHROP CORPORATION

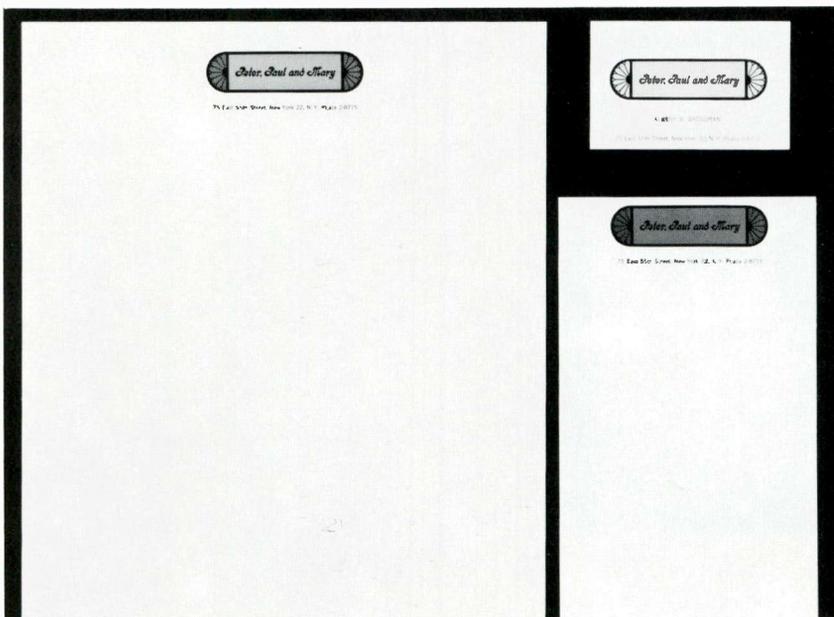
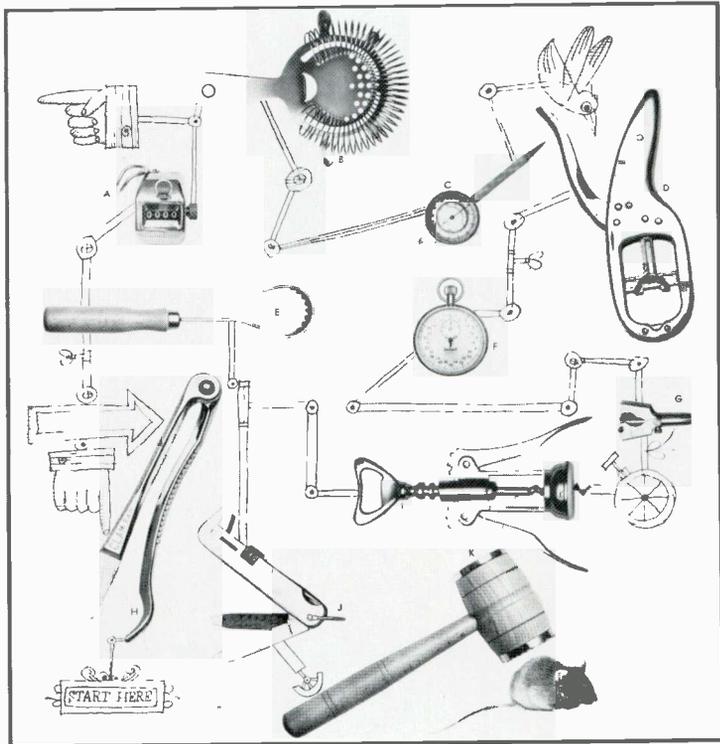
203

ART DIRECTOR JERRY BRAUDE
DESIGNER JERRY BRAUDE
ARTIST JERRY BRAUDE
CLIENT MARILYN BRAUDE



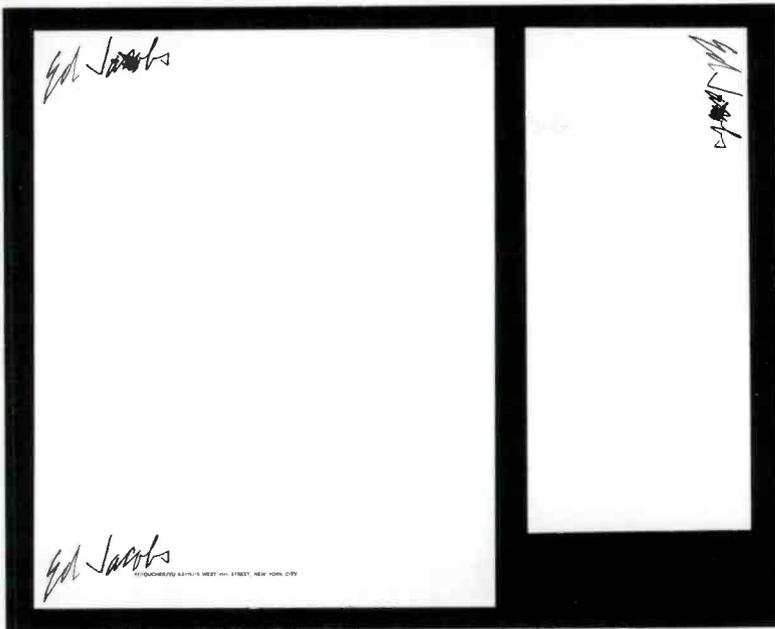
204

ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHERS HORN / GRINER—MANHATTAN WOOD LETTER
AGENCY TRAHEY / CADWELL
CLIENT R. MELEDANDRI



205

ART DIRECTOR MILTON GLASER
DESIGNER JERRY SMOKLER
CLIENT PETER, PAUL & MARY



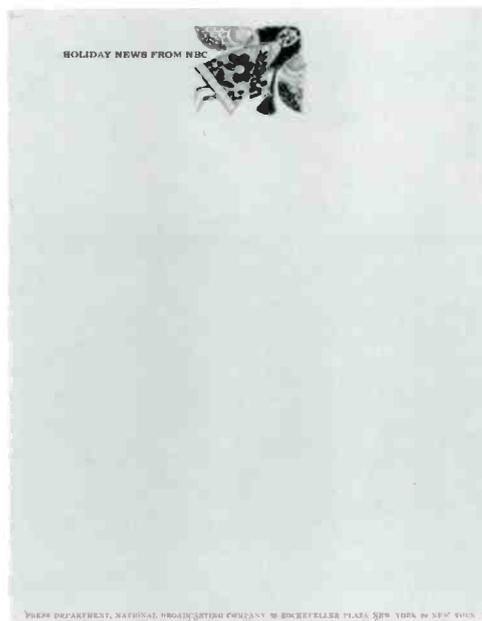
206

ART DIRECTOR TONY MANDARINO
 DESIGNER TONY MANDARINO
 ARTIST TONY MANDARINO
 CLIENT ED JACOBS



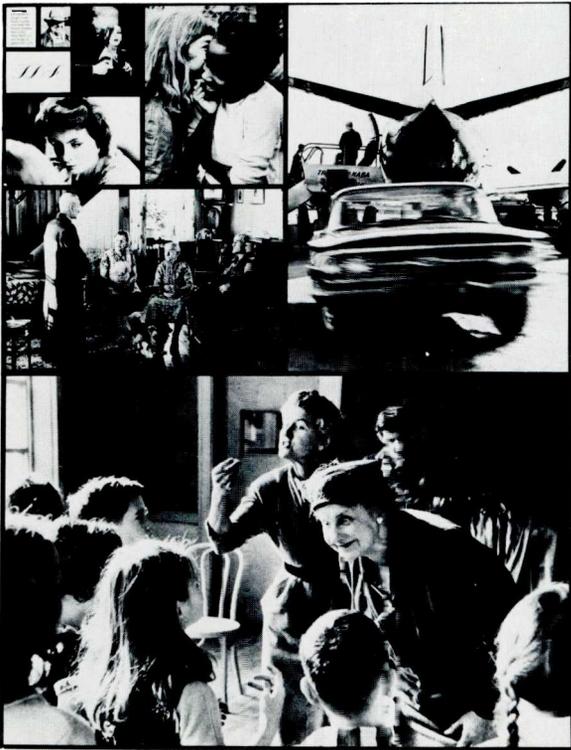
207

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



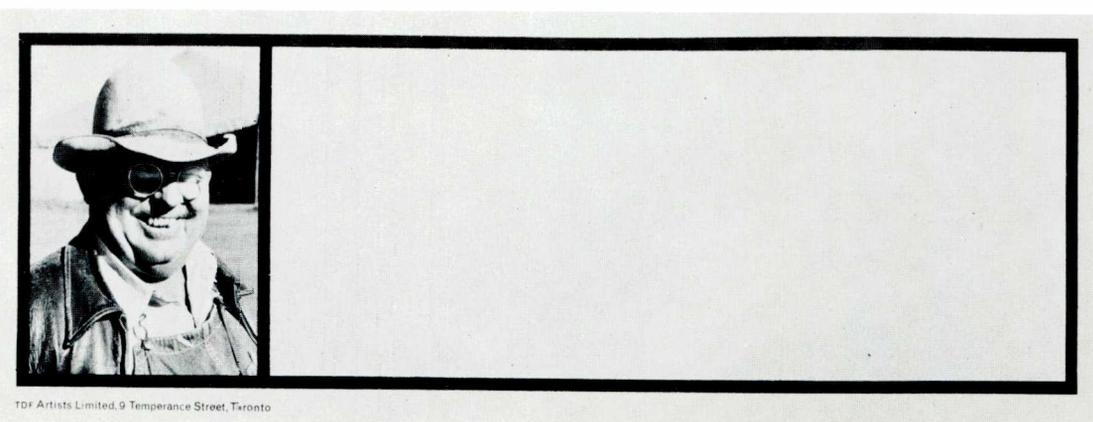
208

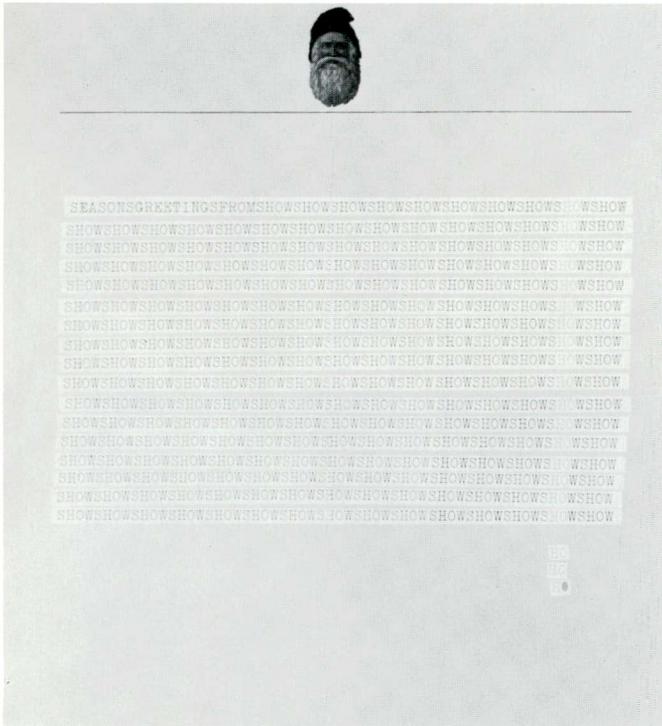
ART DIRECTOR JOHN GRAHAM
 DESIGNER BILL WEINSTEIN
 ARTIST SIMMSTABACK
 CLIENT NATIONAL BROADCASTING COMPANY



209

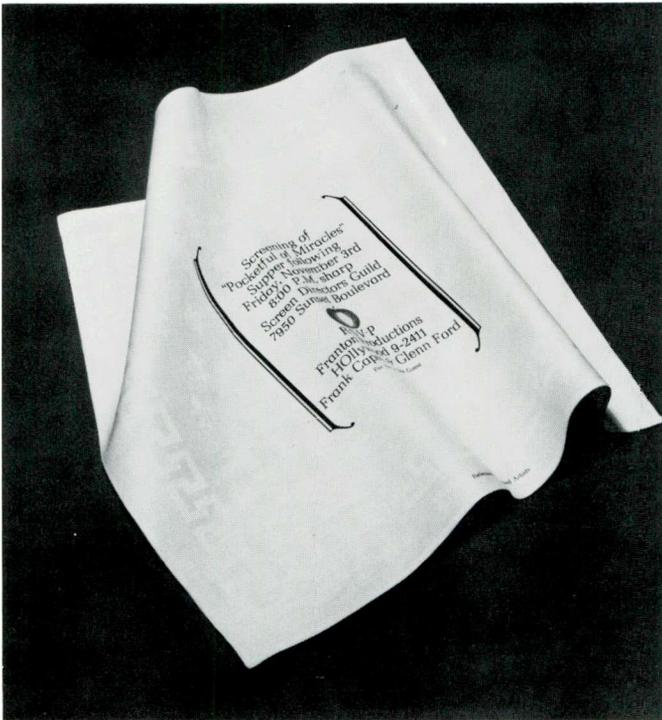
ART DIRECTOR **JIM DONOAHUE**
DESIGNER **JIM DONOAHUE**
ARTIST **JIM DONOAHUE**
PHOTOGRAPHER **WALTER CURTIN**
COPYWRITER **JIM DONOAHUE**
PUBLISHER **GILCHRIST-WRIGHT LTD.**
CLIENT **TDF ARTISTS LIMITED**





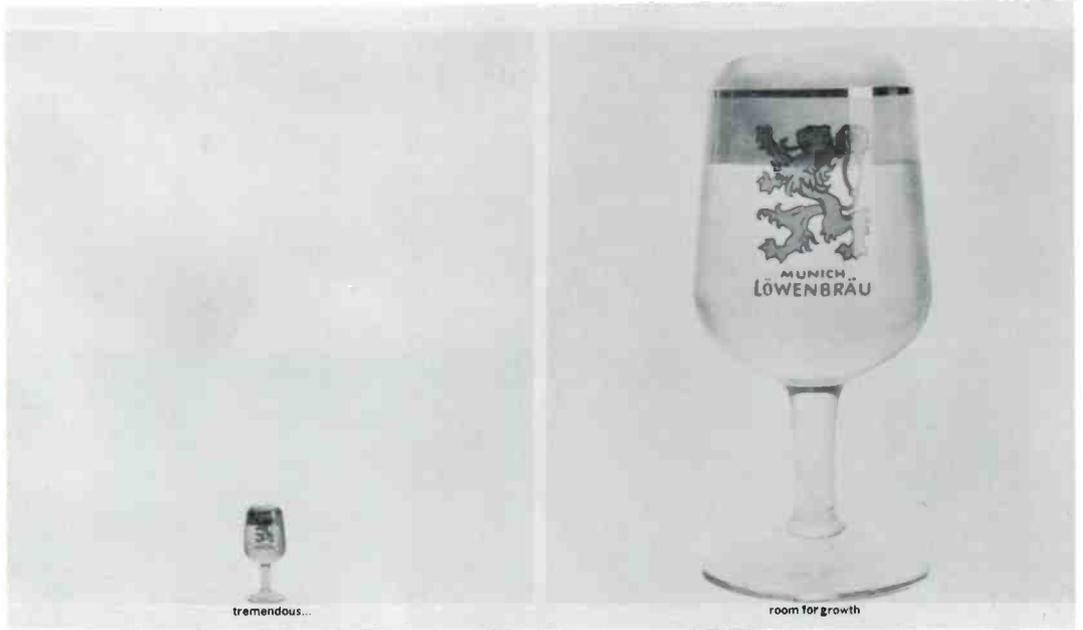
213

ART DIRECTOR HENRY WOLF
 DESIGNER HERBERT MIDDOLL
 COPYWRITER MARTHA CASSELMAN
 PUBLISHER HARTFORD PUBLICATIONS
 CLIENT SHOW MAGAZINE



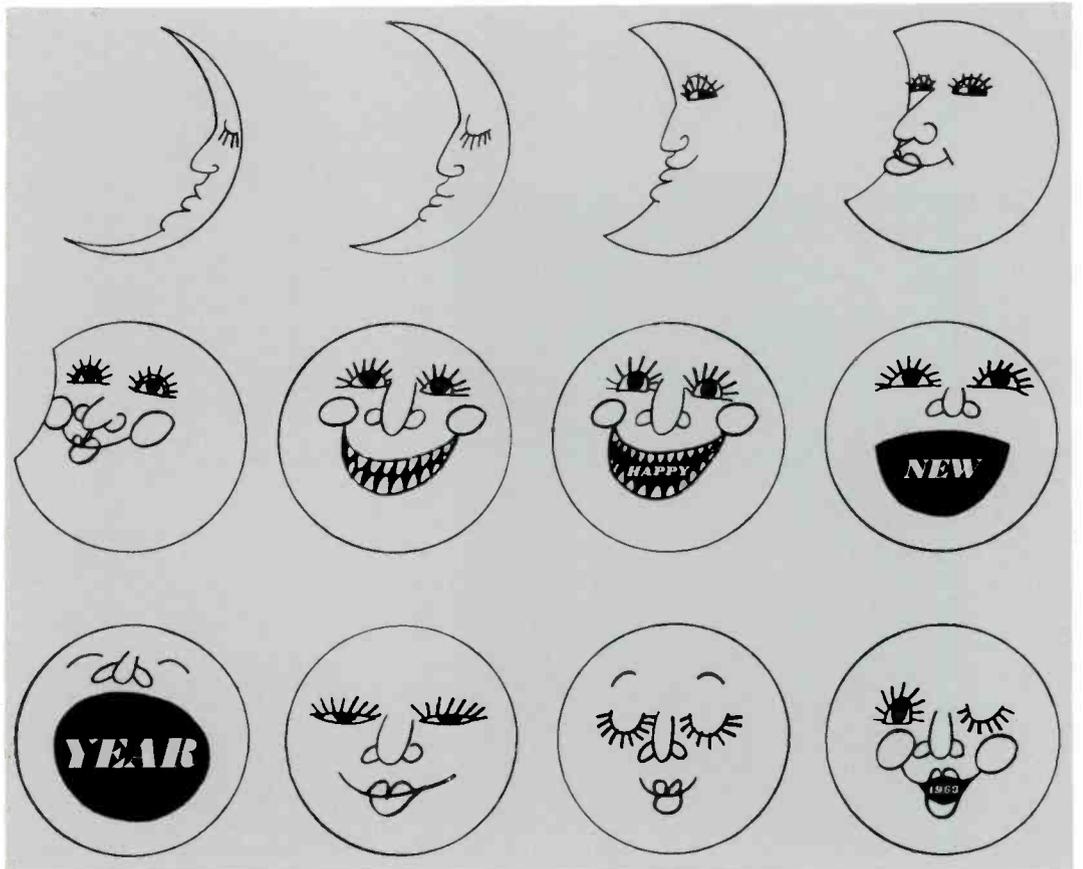
214

ART DIRECTOR GOLLIN, BRIGHT & ZOLOTOW
 DESIGNER GOLLIN, BRIGHT & ZOLOTOW
 ARTIST GOLLIN, BRIGHT & ZOLOTOW
 AGENCY LEWIN, KAUFMAN & SCHWARTZ
 CLIENT FRANK CAPRA



215

ART DIRECTOR SAL LODICO
 DESIGNER SAL LODICO
 PHOTOGRAPHER ONOFRIO PACCIONE
 COPYWRITER MURRAY A. VALENSTEIN
 AGENCY LEBER KATZ PACCIONE, INC.
 CLIENT HANS HOLTERBOSCH, INC.



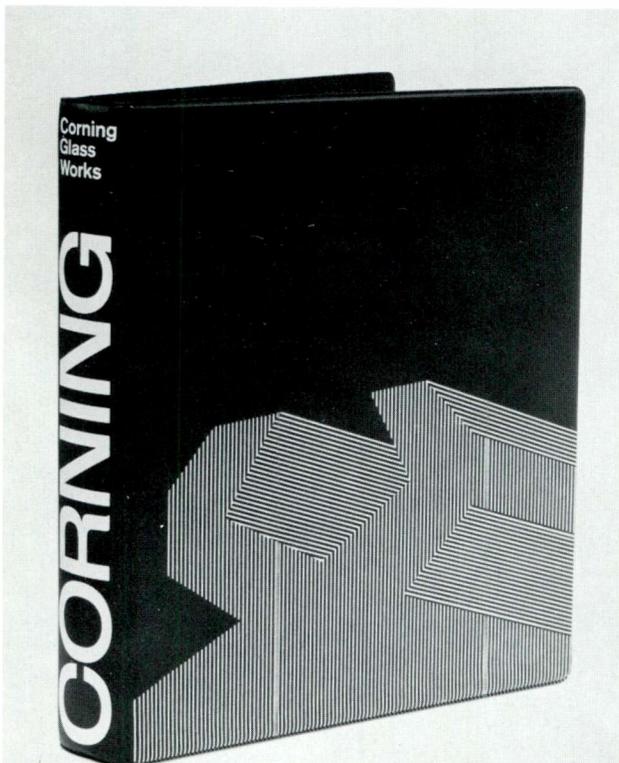
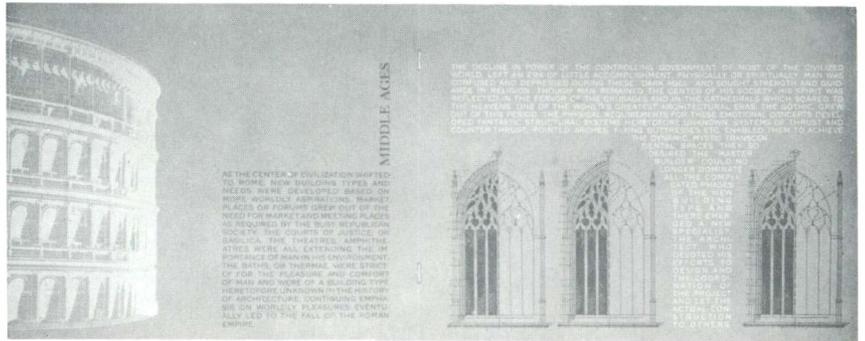
216

ART DIRECTOR ROBERT L. WILLIS
 DESIGNER ROBERT L. WILLIS
 ARTIST ROBERT L. WILLIS
 COPYWRITER ROBERT L. WILLIS
 PUBLISHER ROBERT L. WILLIS
 CLIENT ROBERT L. WILLIS



217

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



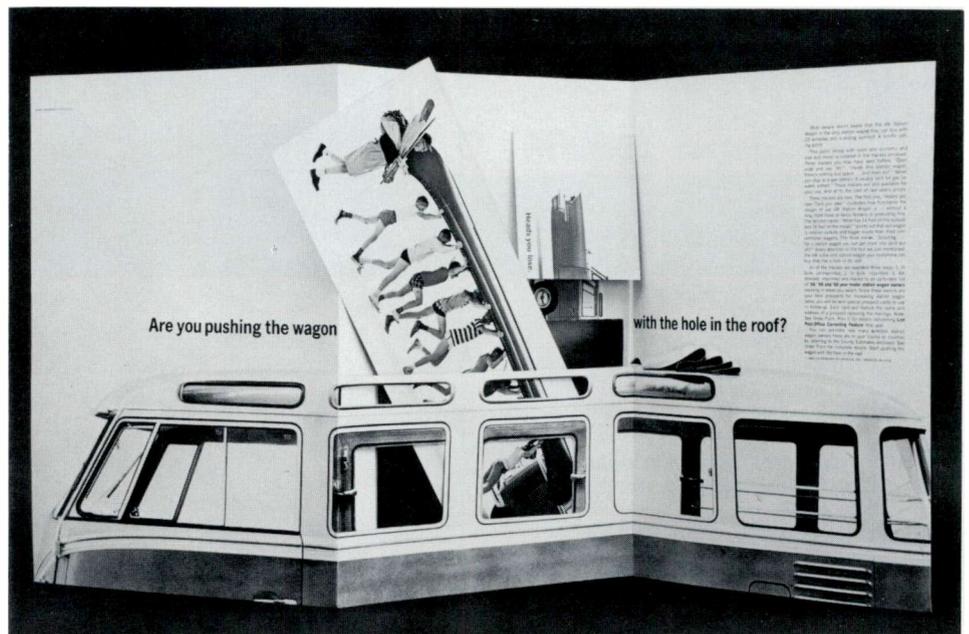
218

ART DIRECTOR ROBERT L. IVERS
 DESIGNER FRED MACKIE
 ARTIST FRED MACKIE
 AGENCY CORNING GLASS GRAPHIC DESIGN DEPT.
 PUBLISHER CORNING GLASS
 CLIENT CORNING GLASS INDUSTRIAL RELATIONS DIVISION



219

ART DIRECTOR **LOUIS DORFSMAN**
 DESIGNER **LOUIS DORFSMAN**
 ARTIST **ANTHONY GRUERIO**
 PUBLISHER **CBS TELEVISION NETWORK**
 CLIENT **CBS TELEVISION NETWORK**



220

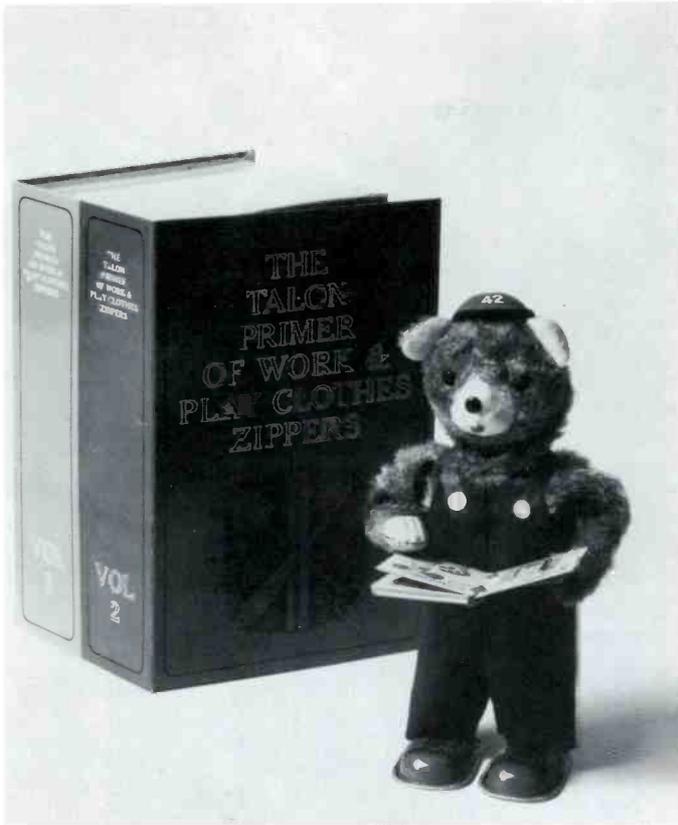
ART DIRECTOR **MURRAY JACOBS**
 DESIGNER **MURRAY JACOBS**
 PHOTOGRAPHERS **HOWARD ZIEFF / MURRAY DUITZ**
 COPYWRITER **STEVE HERZ**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **VOLKSWAGEN OF AMERICA**

Captain Kangaroo CAPTAIN KANGAROO
 I Love You MY FRIENDS LOVE YOU
 MOMMY WATCHES YOU TOO

"My own talks about the case he received, perhaps yours and among the many the family that Captain Kangaroo off Captain Kangaroo and off my children at 1955 and the United States remaining
VERONA, OHIO
 My husband, three children and I are excited by 'Captain Kangaroo' have kept this program on the air.
MINNEAPOLIS, MINN.
 The news was very bad but just for my children, but for my husband and myself. It is just before a coming winter. Captain K.
MINNAPOLIS, MINN.
 From the thousands of letters like the few quoted above there emerged an interesting and significant fact. Unlike most programs which are designed primarily for children, and which are regarded by parents as a sort of electronic baby-sitter, CAPTAIN KANGAROO is an experience often enjoyed by parent and child together.
 Further evidence of this finding was shown by a study conducted by Eugene Gilbert and Company, a leading youth research organization.
 In 1957, the intensive survey of the CAPTAIN KANGAROO audience—centered on its role major

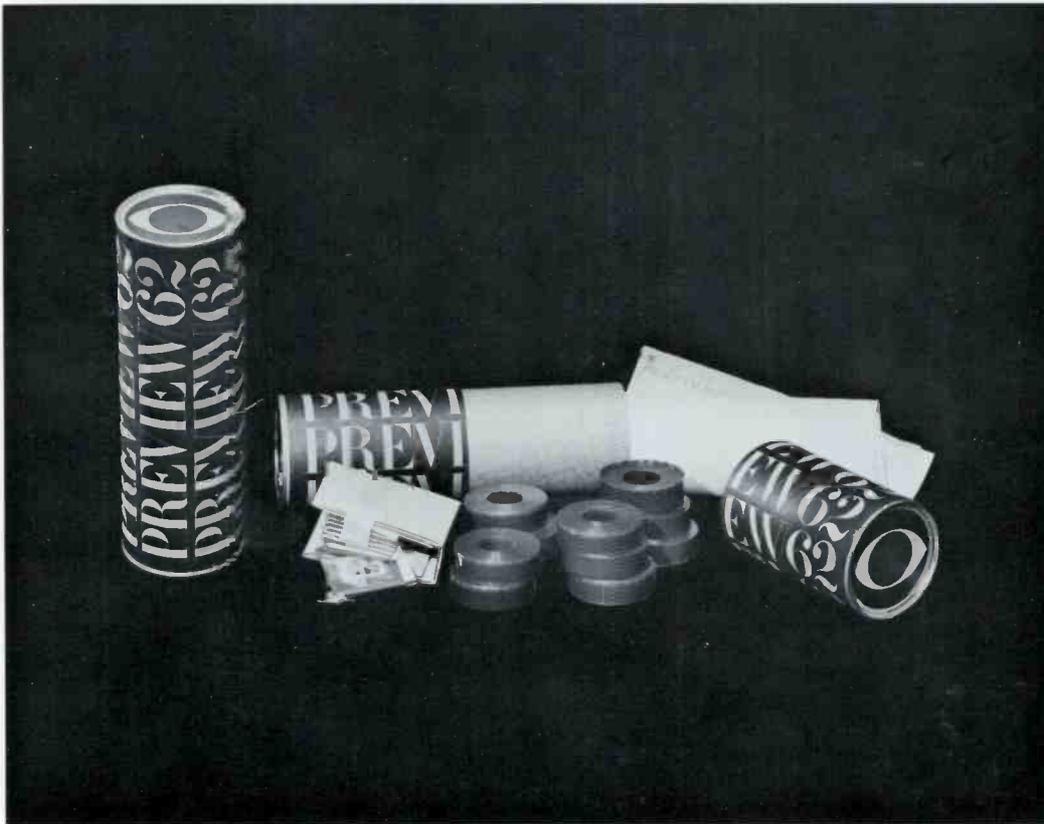


ART DIRECTOR LOUIS DORFSMAN
 DESIGNER TOM COURTOS
 ARTIST TOM WEIHS
 PHOTOGRAPHER CBS PHOTOS
 COPYWRITER ALISTAIR WREGG
 PUBLISHER CBS TELEVISION NETWORK
 CLIENT CBS TELEVISION NETWORK



222

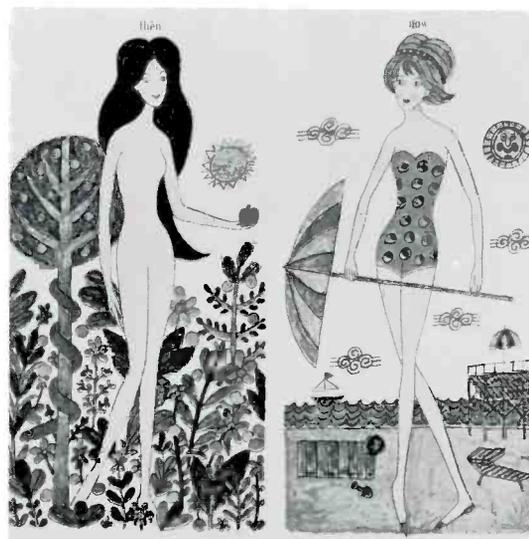
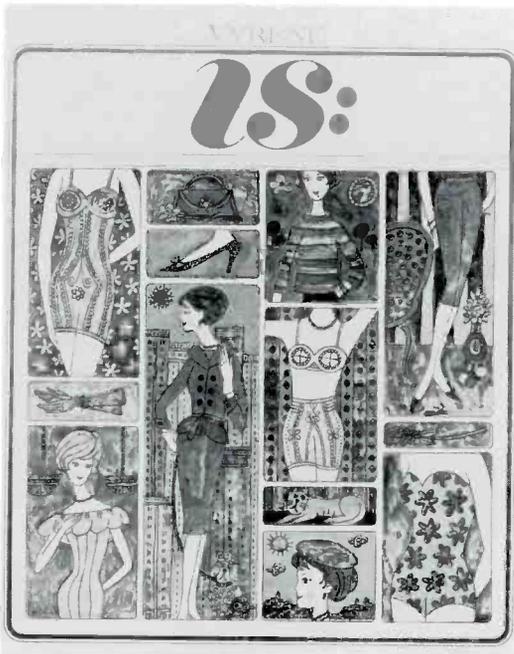
ART DIRECTOR MIKE BLATT
 DESIGNERS MIKE BLATT / FRANK SIEBKE
 ARTIST LIONEL KALISH
 COPYWRITER STUART HYATT
 AGENCY DELEHANTY, KURNIT & GELLER
 CLIENT TALON, INC.



223

ART DIRECTOR LOUIS DORFSMAN
 DESIGNER JOSEPH SCHINDELMAN
 ARTIST JOSEPH SCHINDELMAN
 PUBLISHER CBS TELEVISION NETWORK
 CLIENT CBS TELEVISION NETWORK

ART DIRECTORS RICK LEVINE / HERMAN L. VANDERBERG
 DESIGNERS RICK LEVINE / STEVE ANCONA
 ARTIST LIONEL KALISH ASSOCIATED DESIGN
 COPYWRITER MARGOT SCHULTE
 AGENCY FLETCHER RICHARDS CALKINS & HOLDEN
 CLIENT UNITED STATES RUBBER TEXTILE DIVISION

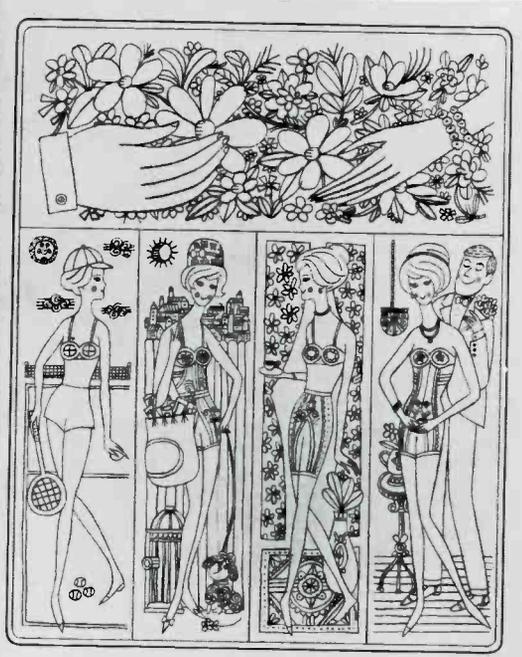


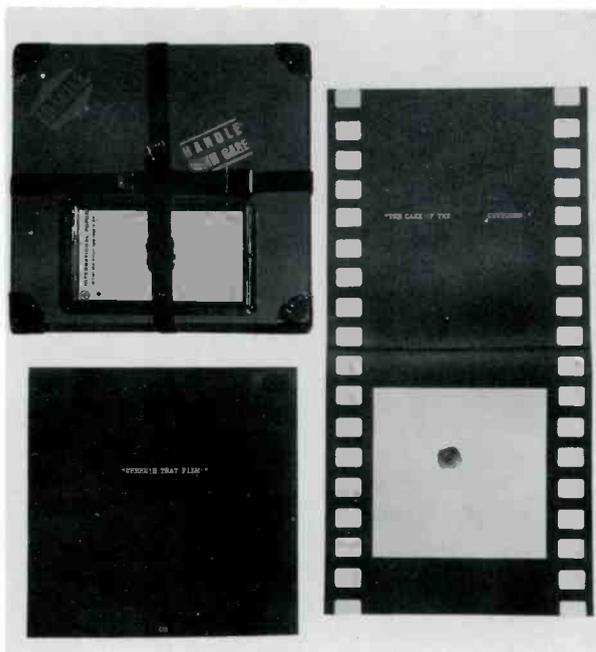
When Eve went swimming in the tropical garden of Eden, she demanded lightness, just like your customers. She wore a suit of nothing at all, very light and drip dry. No control, but only the flowers were watching.

Today, swimsuits made with Vyrene® feel light as Eve's outfit. They dry in the flash of a sunbeam. Vyrene controls figures with a tight but loving hand. Much more flattering than wearing nothing at all!

VYRENE
IS:

fashion under the fashion. Light-as-a-feather Vyrene has completely changed the very nature of girdles, brassieres and all foundations. With fashion shaping the silhouette closer to the body, figure control is more important than ever. Now, with Vyrene, the lightest wisps of girdles control firmly yet gently to create the more feminine figure this season's fashions demand. And brassieres made with the strategic use of Vyrene fit better, last longer. Now, Vyrene has given new beauty and new comfort to women everywhere.





225

ART DIRECTOR SAL JON BUE
 DESIGNER SAL JON BUE
 ARTIST SAL JON BUE
 COPYWRITER ANDY PLACCO / FRANCES GLASSER
 AGENCY THE DELPHAN CO.
 PUBLISHER INTERNATIONAL PAPER
 CLIENT INTERNATIONAL PAPER



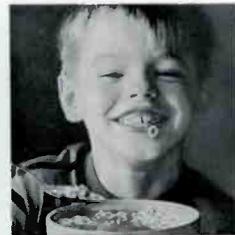
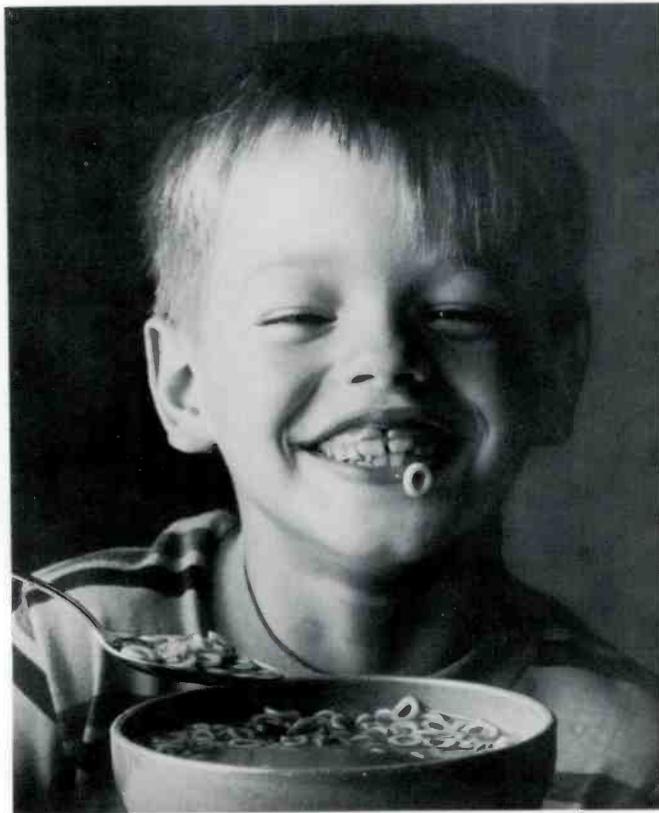
226

DISTINCTIVE MERIT AWARD
 ART DIRECTOR MIKE BLATT
 DESIGNER PUSH PIN STUDIO
 ARTIST ISADOR SELTZER
 COPYWRITER SUE SIERRA
 AGENCY DELEHANTY, KURNIT & GELLER
 CLIENT TALON, INC.









"How much 'Cheer' you get for this special soup?"

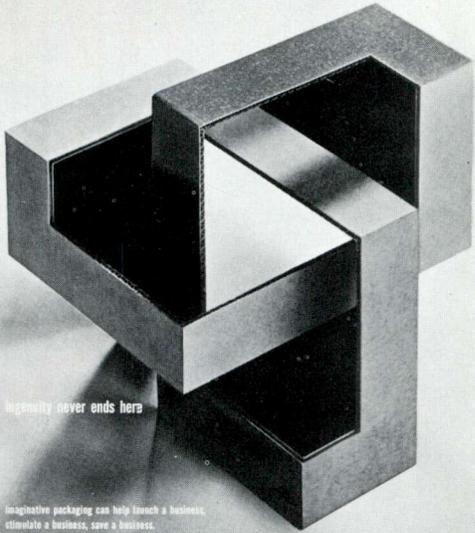
227

ART DIRECTOR THOMAS MELAHN
DESIGNER THOMAS MELAHN
PHOTOGRAPHER HAROLD BECKER
COPYWRITER ELI KRAMER
AGENCY YOUNG & RUBICAM, INC.
CLIENT LIPTON SOUP

228

ART DIRECTORS JOHN MASSEY / JAMES MIHO
DESIGNERS JOHN MASSEY / JAMES MIHO
PHOTOGRAPHER HERBERT MATTER
COPYWRITER BORIS TODRIN
AGENCY N. W. AYER & SON, INC.
CLIENT CONTAINER CORPORATION OF AMERICA

PHOTOGRAPH BY HERBERT MATTER



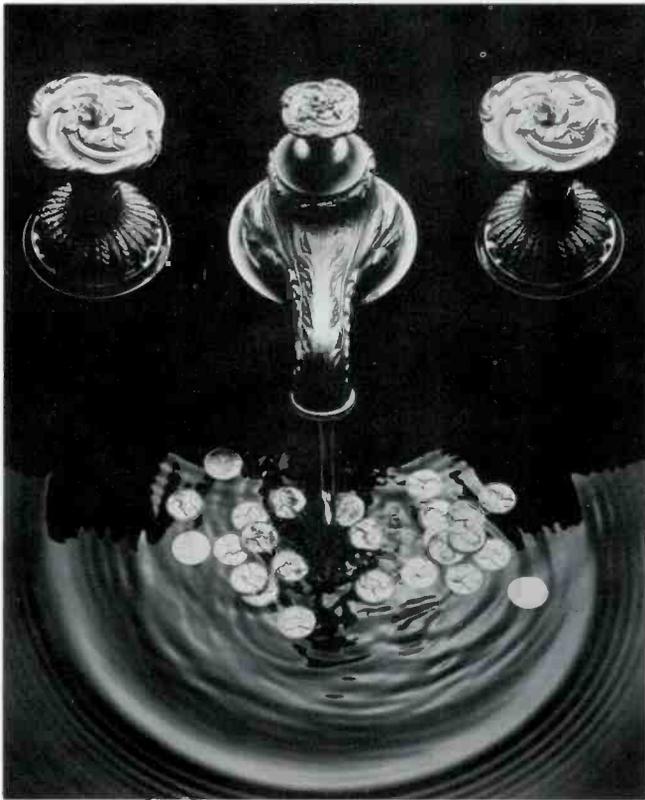
ingenuity never ends here

imaginative packaging can help launch a business,
stimulate a business, save a business.
it's happened before.
it will happen again
because of the almost limitless versatility
of paperboard.

we shape it to one purpose alone:
packaging ideas
that are practical and profitable.

it is our business
to use packaging materials
to speed your marketing cycle
from the point of production
to the decisive moment of purchase.

CONTAINER CORPORATION OF AMERICA



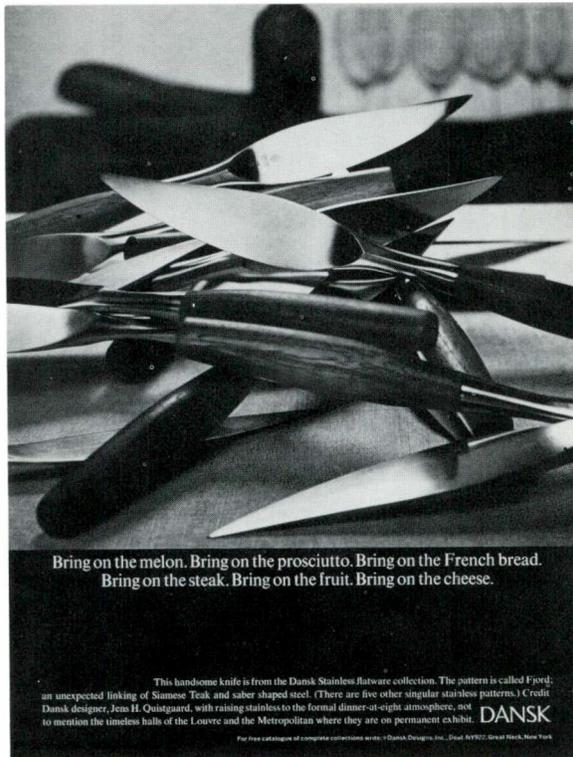
229

ART DIRECTOR **PETER HIRSCH**
 DESIGNER **PETER HIRSCH**
 PHOTOGRAPHER **HAROLD BECKER**
 COPYWRITER **DOUGLAS D. SIMON**
 AGENCY **DOUGLAS D. SIMON ADVERTISING, INC.**
 CLIENT **SHERLE WAGNER**



230

ART DIRECTOR **THOMAS MELAHN**
 DESIGNER **THOMAS MELAHN**
 PHOTOGRAPHER **HAROLD BECKER**
 COPYWRITER **ELI KRAMER**
 AGENCY **YOUNG & RUBICAM, INC.**
 CLIENT **LIPTON SOUP**



Bring on the melon. Bring on the prosciutto. Bring on the French bread.
Bring on the steak. Bring on the fruit. Bring on the cheese.

This handsome knife is from the Dansk Stainless flatware collection. The pattern is called Ford; an unexpected linking of Simons Teak and saber shaped steel. (There are five other singular stainless patterns.) Credit Dansk designer, Jens H. Quistgaard, with raising stainless to the formal dinner-at-eight atmosphere, not to mention the timeless halls of the Louvre and the Metropolitan where they are on permanent exhibit. **DANSK**

For free catalogue of complete collections write: Dansk Designs, Inc., Dept. AY927, Great Neck, New York

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DISTINCTIVE MERIT AWARD

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

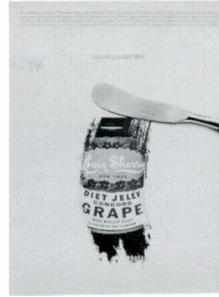
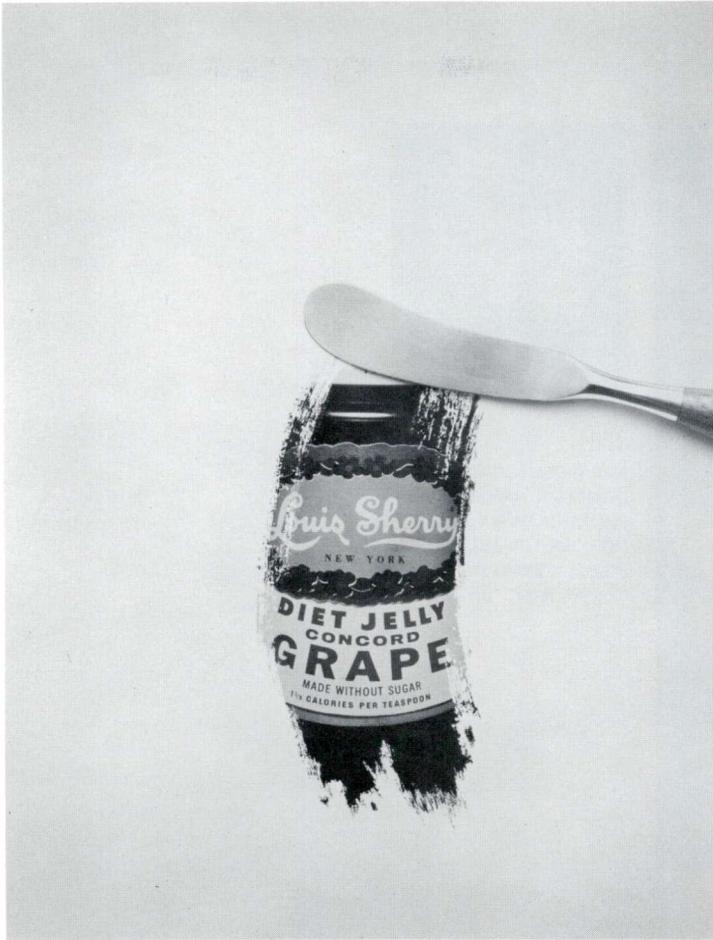


Why the Duke of Montina has consented to link his name with a new vinyl floor. It is called Montina Vinyl Cork. It is, of course, a well-bred floor. The Duke insisted. It is in impeccable taste and at the same time strikingly interesting. It has thousands of small chips, like crushed stone, or pebbles, or what have you. They are set at random in translucent vinyl to give natural texture. Colors are subtle and flattering, very right with drab-gilded furnishings. The Duke says, "Montina is a noble house. Now it is a noble floor. I refused to have my name linked with a carpet or a sandwich, something paltry, as has happened with other noblemen. But Montina—that is different!" For a free sample of Armstrong Montina Cork and a folder showing its decorative colorings, write to Armstrong, 6210 Tyson Avenue, Lancaster, Pennsylvania. In Canada, Dept. 802, T. Box 919, Montreal, P.Q.

Montina Cork is one of the famous **Armstrong VINYL FLOORS**

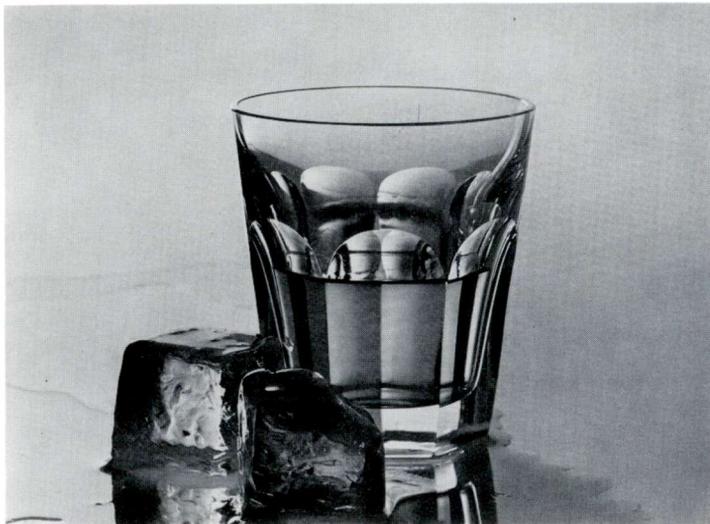
232

ART DIRECTORS **WILLIAM GALE / HAROLD OLSEN**
DESIGNERS **WILLIAM GALE / HAROLD OLSEN**
PHOTOGRAPHER **JEFFE**
COPYWRITER **NEAL MARTINEAU**
AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
CLIENT **ARMSTRONG CORK CO.**



233

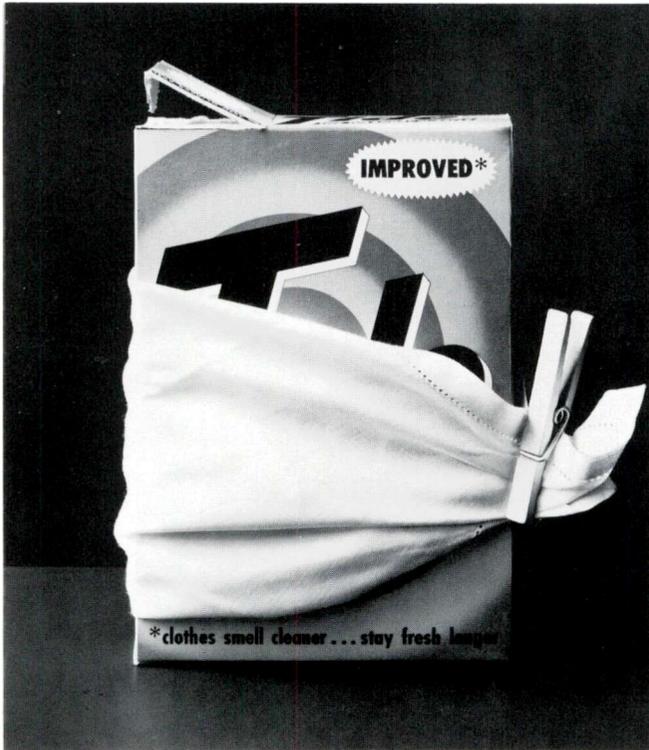
ART DIRECTOR **PETER.HIRSCH**
 DESIGNER **PETER HIRSCH**
 PHOTOGRAPHER **HAROLD BECKER**
 COPYWRITER **DOUGLAS D. SIMON**
 AGENCY **DOUGLAS D. SIMON ADVERTISING, INC.**
 CLIENT **LOUIS SHERRY PRESERVES, INC.**



234

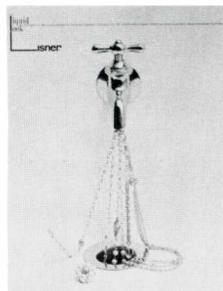
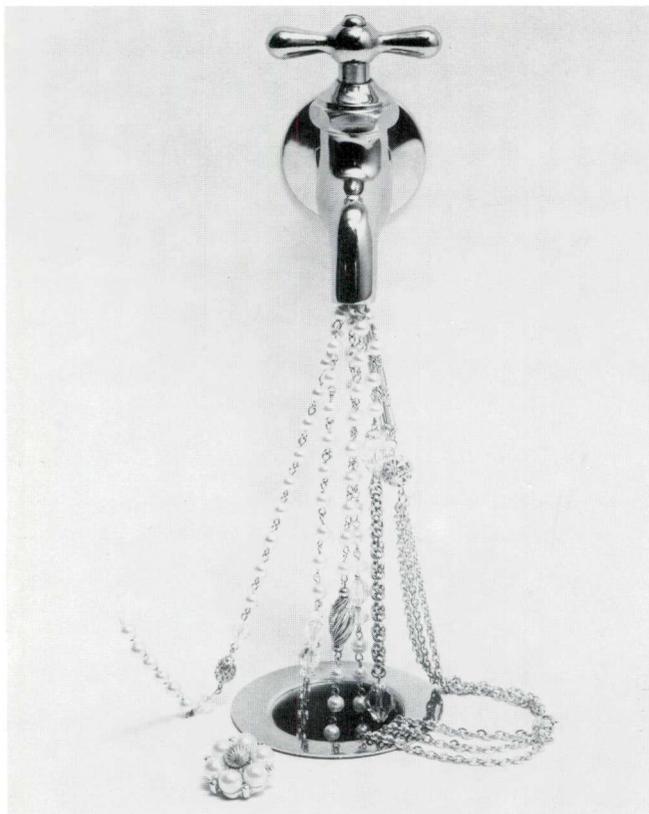
ART DIRECTOR **BERT STEINHAUSER**
 PHOTOGRAPHER **MEL SOKOLSKY**
 COPYWRITER **RITA SELDEN**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **GENERAL WINE & SPIRITS**





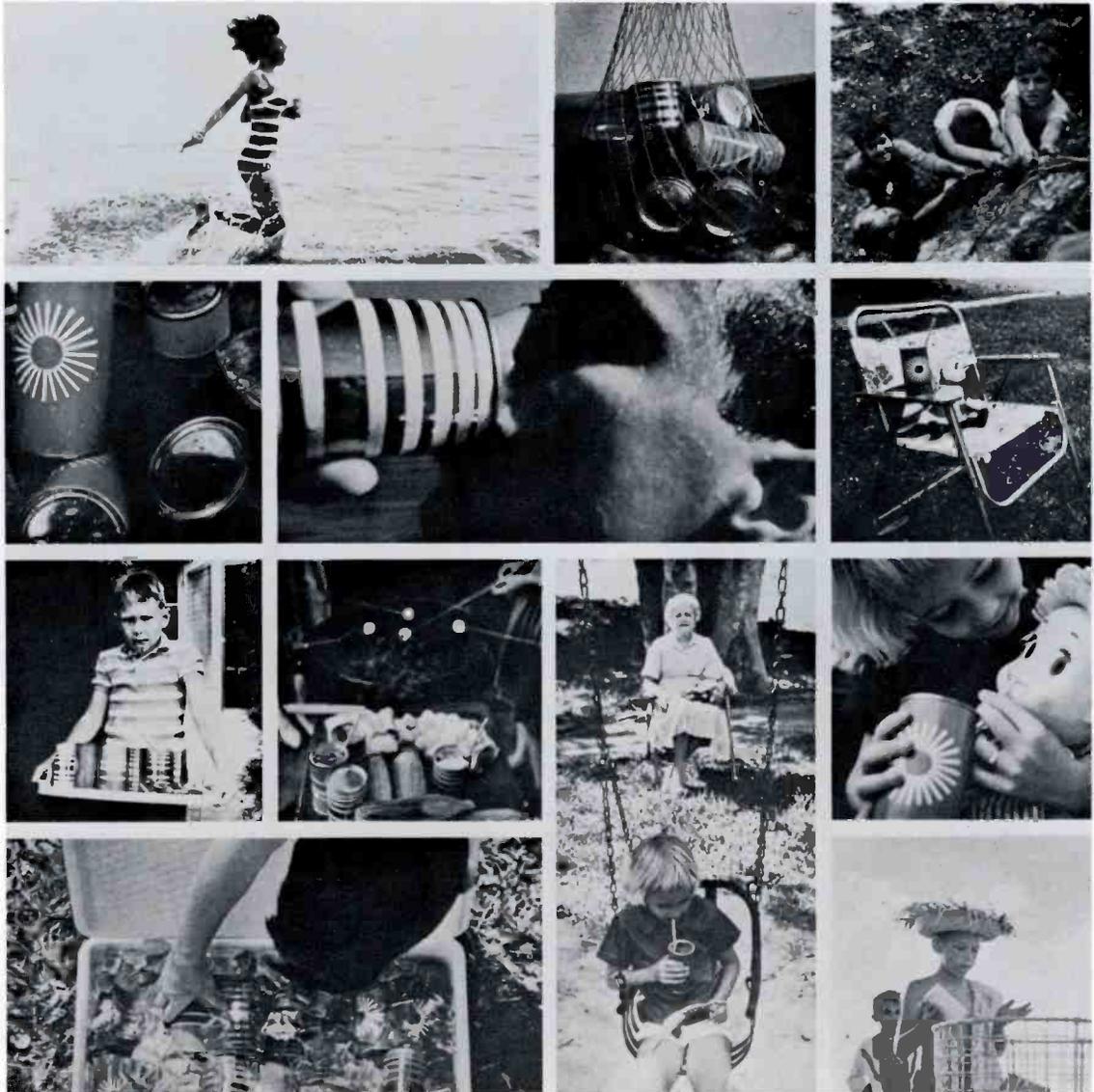
235

ART DIRECTOR **HARRY E. WARD**
 DESIGNER **HARRY E. WARD**
 PHOTOGRAPHER **BERNIE GOLD**
 COPYWRITER **MILT GOSSETT**
 AGENCY **COMPTON ADVERTISING, INC.**
 CLIENT **PROCTER & GAMBLE**



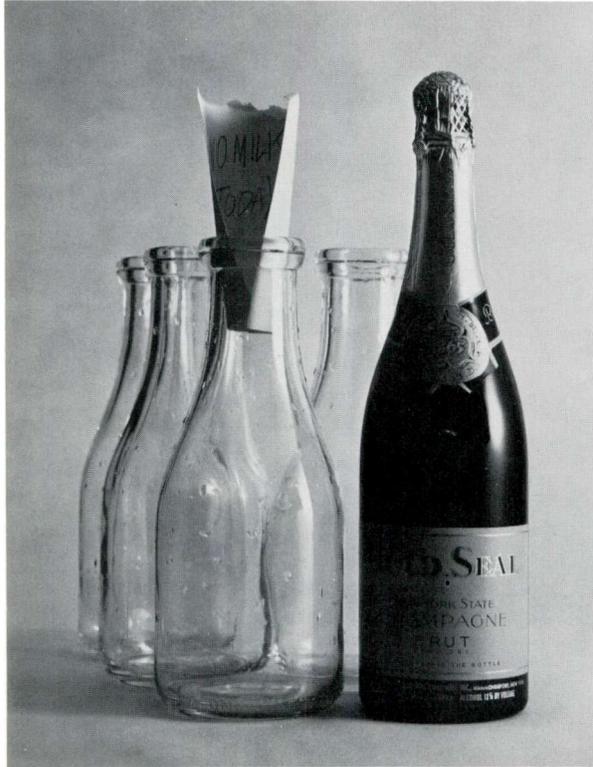
236

ART DIRECTOR **PETER HIRSCH**
 PHOTOGRAPHER **CARL FISCHER**
 AGENCY **DOUGLAS D. SIMON ADVERTISING, INC.**
 CLIENT **LISNER JEWELRY**

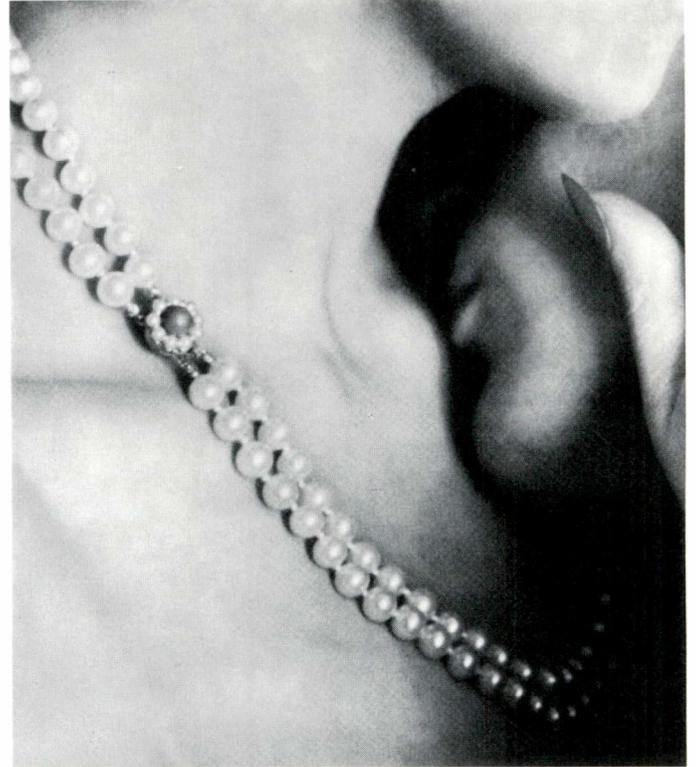


237

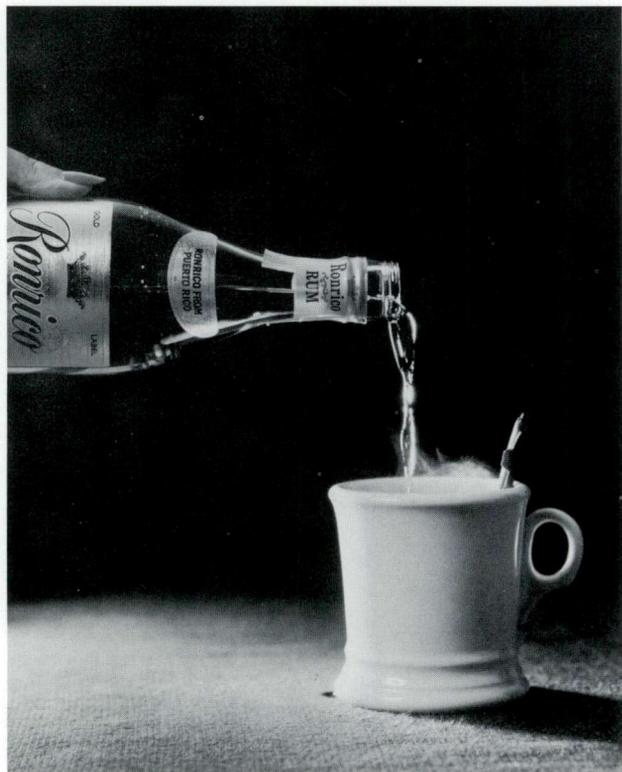
ART DIRECTOR **ARNOLD VARGA**
 DESIGNER **ARNOLD VARGA**
 PHOTOGRAPHER **ROBERT FRANK, N. Y.**
 COPYWRITER **FRANK HALLER**
 AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
 CLIENT **UNITED STATES STEEL CORP.**



238
 ART DIRECTOR **GENNARO ANDREOZZI**
 PHOTOGRAPHER **CARL FISCHER**
 COPYWRITER **JUDITH BLUMENTHAL**
 AGENCY **GILBERT ADVERTISING INC.**
 CLIENT **GOLD SEAL VINEYARDS**



239
 ART DIRECTOR **ONOFRIO PACCIONE**
 DESIGNER **ONOFRIO PACCIONE**
 PHOTOGRAPHER **ONOFRIO PACCIONE**
 COPYWRITER **ARTHUR B. KAPLAN**
 AGENCY **LEBER KATZ PACCIONE INC.**
 CLIENT **MARVELLA, INC.**



240

ART DIRECTOR **GEORGE LOIS**
 DESIGNER **GEORGE LOIS**
 PHOTOGRAPHER **TIMOTHY GALFAS**
 COPYWRITER **JULIAN KOENIG**
 AGENCY **PAPERT, KOENIG, LOIS, INC.**
 CLIENT **RONRICO RUM**

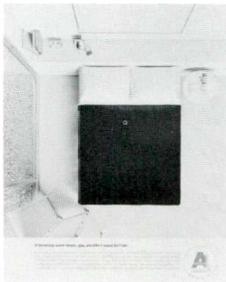
241

ART DIRECTOR **PETER HIRSCH**
 DESIGNER **PETER HIRSCH**
 PHOTOGRAPHER **BILL HELBURN**
 COPYWRITER **DOUGLAS D. SIMON**
 AGENCY **DOUGLAS D. SIMON ADVERTISING, INC.**
 CLIENT **SUPIMA ASSOCIATION OF AMERICA**



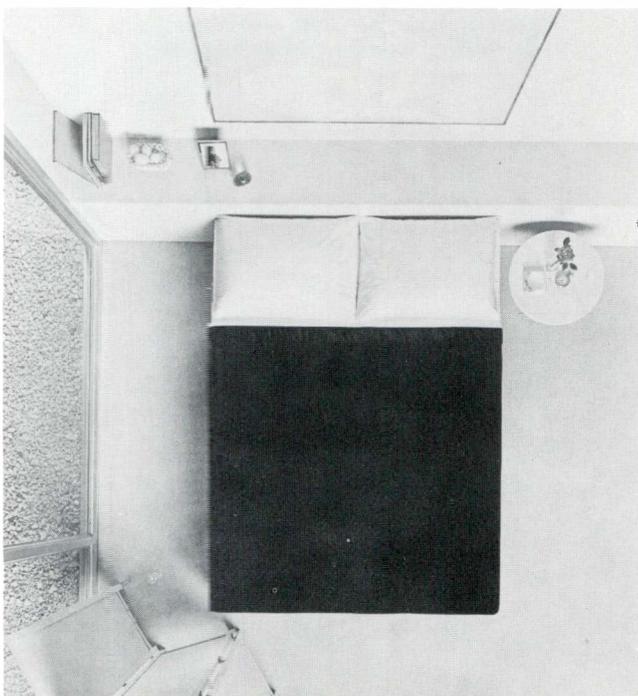
242

ART DIRECTOR **CHARLES BORDEN**
 DESIGNER **CHARLES BORDEN**
 PHOTOGRAPHER **HAROLD BECKER**
 COPYWRITERS **LILLIAN JASON / ALICE MOSELEY**
 AGENCY **McCANN-ERICKSON, INC.**
 CLIENT **COCA-COLA**



243

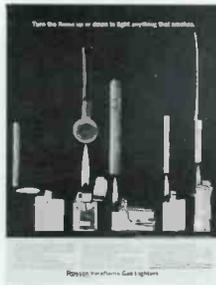
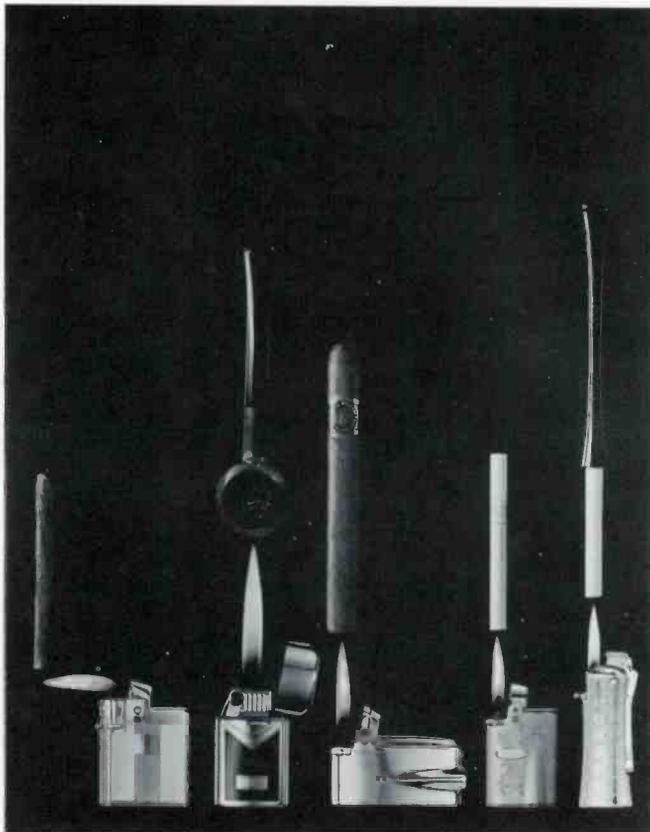
ART DIRECTOR **RICHARD LOEW**
 PHOTOGRAPHER **LESTER BOOKBINDER**
 COPYWRITER **FRANCINE WEXLER**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **THE CHEMSTRAND CORP.**





244

ART DIRECTOR **GEORGE LOIS**
 DESIGNER **GEORGE LOIS**
 PHOTOGRAPHER **TIMOTHY GALFAS**
 COPYWRITER **JULIAN KOENIG**
 AGENCY **PAPERT, KOENIG, LOIS, INC.**
 CLIENT **RONRICO RUM**



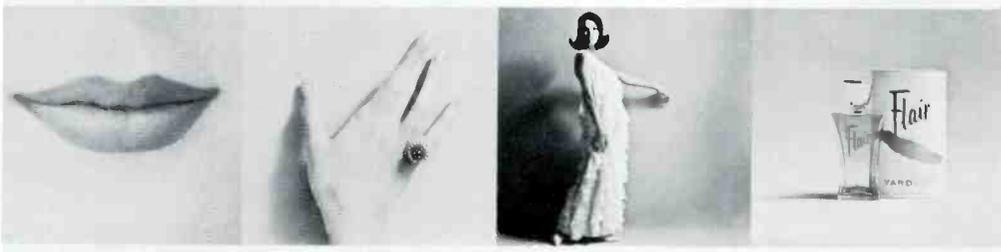
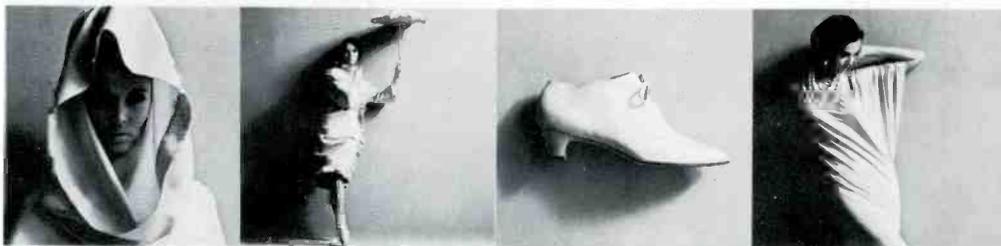
245

ART DIRECTOR **BEN SPIEGEL**
 PHOTOGRAPHER **MARTY BAUMANN**
 COPYWRITER **RUDY FIALA**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **RONSON CORP.**



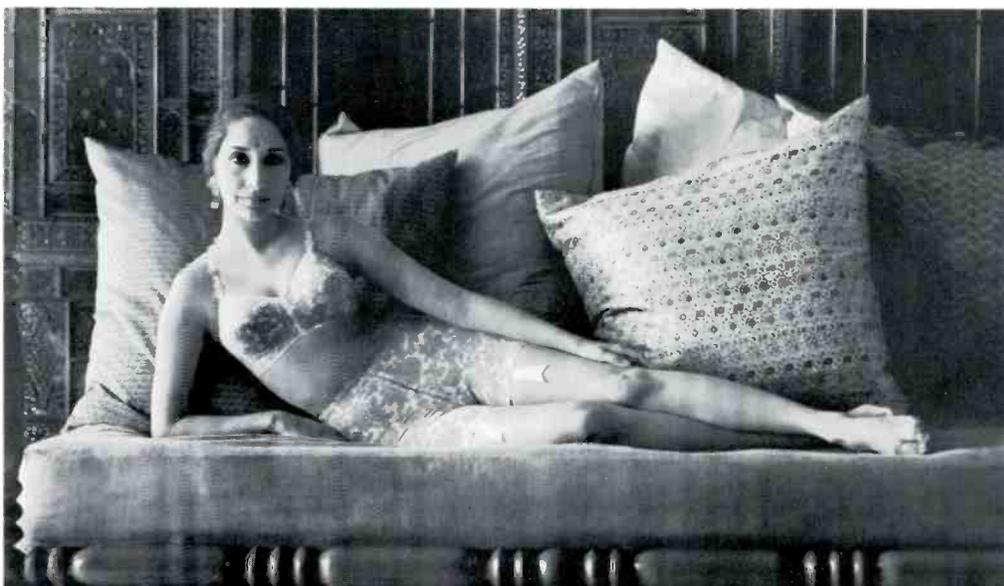
248

ART DIRECTOR RICHARD LOEW
DESIGNER ALAN BUIEKANT
PHOTOGRAPHER LESTER BOOKBINDER
COPYWRITER SUZANNE BROCK
AGENCY DOYLE DANE BERNBACH INC.
CLIENT THE CHEMSTRAND CORP.



249

ART DIRECTOR **BERT STEINHAUSER**
 PHOTOGRAPHER **MEL SOKOLSKY**
 COPYWRITER **LORE LIONEL**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **YARDLEY**



250

ART DIRECTOR **KEN DUSKIN**
 PHOTOGRAPHER **HAROLD KRIEGER**
 COPYWRITER **MARY WELLS**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **WARNER BROS.**



The Chemstrand Corp. has been a leader in the development of new synthetic fibers for many years. Today, Chemstrand's new synthetic fibers are helping to make life more comfortable and enjoyable for everyone. Chemstrand's new synthetic fibers are helping to make life more comfortable and enjoyable for everyone.



251

ART DIRECTOR ALLAN BUIEKANT
 PHOTOGRAPHER SAUL LIETER
 COPYWRITER FRANCINE WEXLER
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT THE CHEMSTRAND CORP.

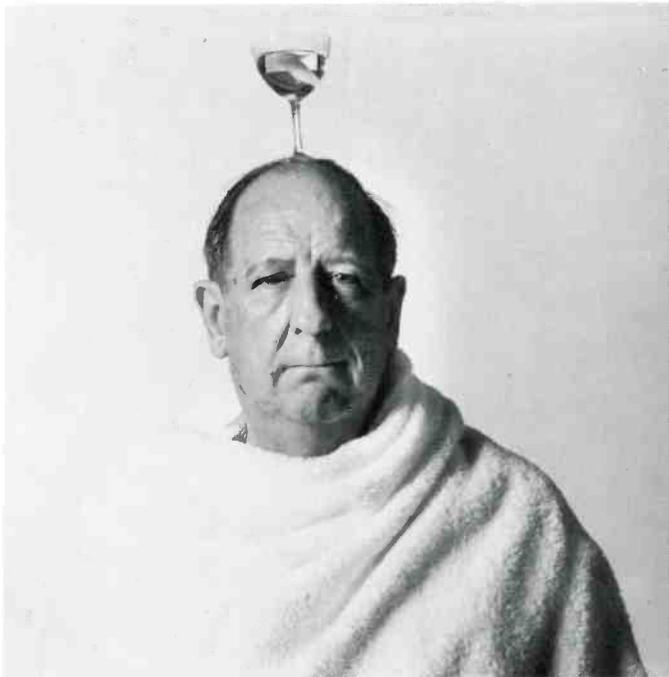


The Chemstrand Corp. has been a leader in the development of new synthetic fibers for many years. Today, Chemstrand's new synthetic fibers are helping to make life more comfortable and enjoyable for everyone. Chemstrand's new synthetic fibers are helping to make life more comfortable and enjoyable for everyone.



252

ART DIRECTOR RICHARD LOEW
 DESIGNER ALAN BUIEKANT
 PHOTOGRAPHER LESTER BOOKBINDER
 COPYWRITER SUZANNE BROCK
 AGENCY DOYLE DANE BERNBACH INC.
 CLIENT THE CHEMSTRAND CORP.



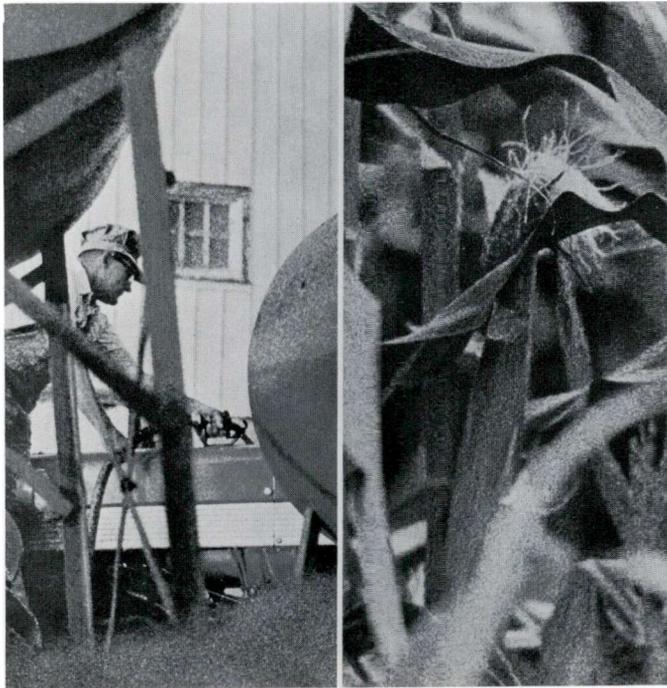
253

ART DIRECTOR **HERSHEL BRAMSON**
 DESIGNER **HERSHEL BRAMSON**
 PHOTOGRAPHER **BERT STERN**
 COPYWRITER **GAIL RAPHAEL**
 AGENCY **LAWRENCE C. GUMBINNER, INC.**
 CLIENT **STE. PIERRE SMIRNOFF FLS. (DIVISION OF HEUBLEIN)**



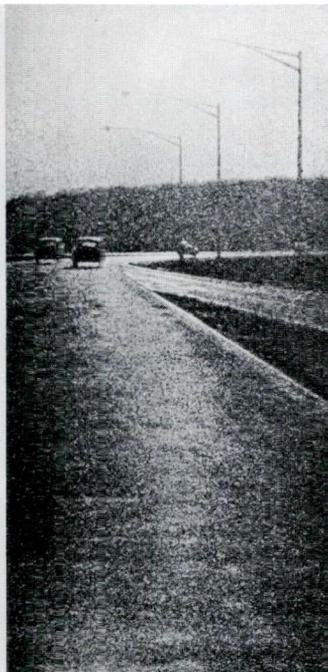
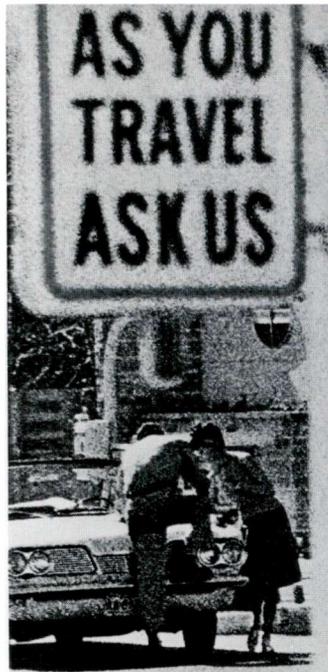
254

ART DIRECTOR **NICK PAPPAS**
 PHOTOGRAPHER **CARL FISCHER**
 COPYWRITER **DON AYERS**
 AGENCY **CUNNINGHAM & WALSH INC.**
 CLIENT **"21" BRANDS INC.**



255

ART DIRECTOR SY LACHIUSA
 PHOTOGRAPHER C. W. SMITH
 COPYWRITERS RAY CLARK / CHUCK FELT
 AGENCY MacMANUS, JOHN & ADAMS, INC.
 CLIENT STANDARD OIL COMPANY (INDIANA)



256

ART DIRECTOR SY LACHIUSA
 PHOTOGRAPHER C. W. SMITH
 COPYWRITERS RAY CLARK / CHUCK FELT
 AGENCY MacMANUS, JOHN & ADAMS, INC.
 CLIENT STANDARD OIL COMPANY (INDIANA)

The right thing and a little ahead of it. But what's more, it's the right thing about it.



257

DISTINCTIVE MERIT AWARD

ART DIRECTOR **MICHAEL N. PELLEGRINO**

ARTIST **STEVE CHAN**

COPYWRITER **ROSS McKEE**

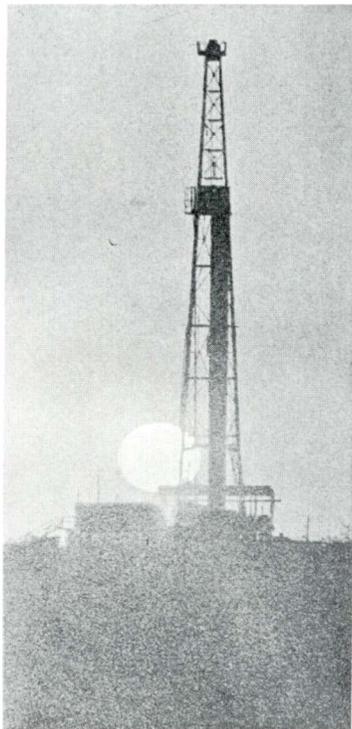
AGENCY **BOZELL & JACOBS, INC.**

CLIENT **TEXAS GAS TRANSMISSION CORPORATION**



The right thing and a little ahead of it. But what's more, it's the right thing about it.

STANDARD OIL COMPANY, THE ...



258

ART DIRECTOR **SY LACHIUSA**

PHOTOGRAPHER **C. W. SMITH**

COPYWRITERS **RAY CLARK / CHUCK FELT**

AGENCY **McMANUS, JOHN & ADAMS, INC.**

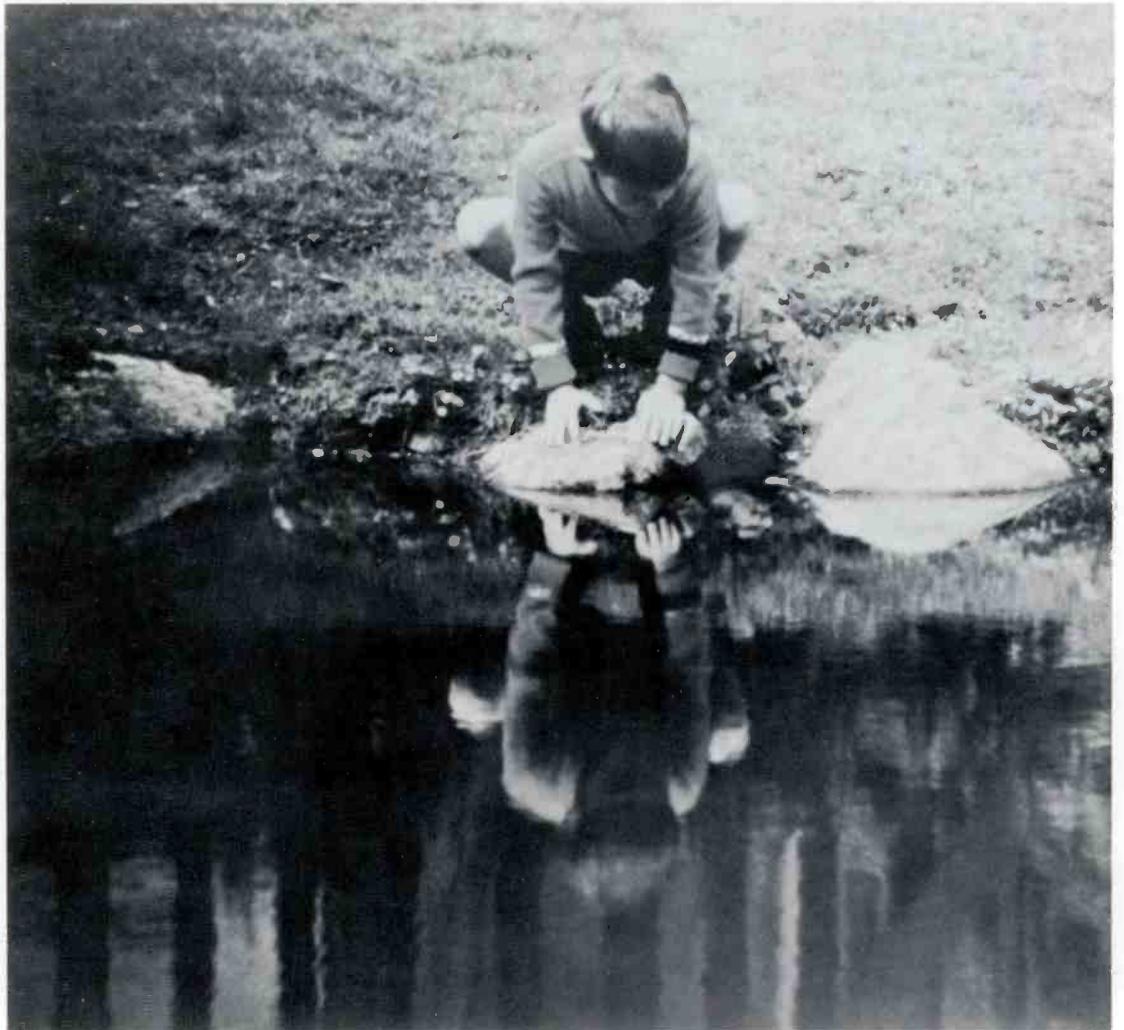
CLIENT **STANDARD OIL COMPANY (INDIANA)**



Why
can I see
myself
in the water?

259

ART DIRECTOR BARRIE McDOWELL
PHOTOGRAPHER ART KANE
COPYWRITER GARTH MONTGOMERY
AGENCY KENYON & ECKHARDT, INC.
PUBLISHER SATURDAY EVENING POST
CLIENT SHELL OIL COMPANY





261

GOLD MEDAL AWARD

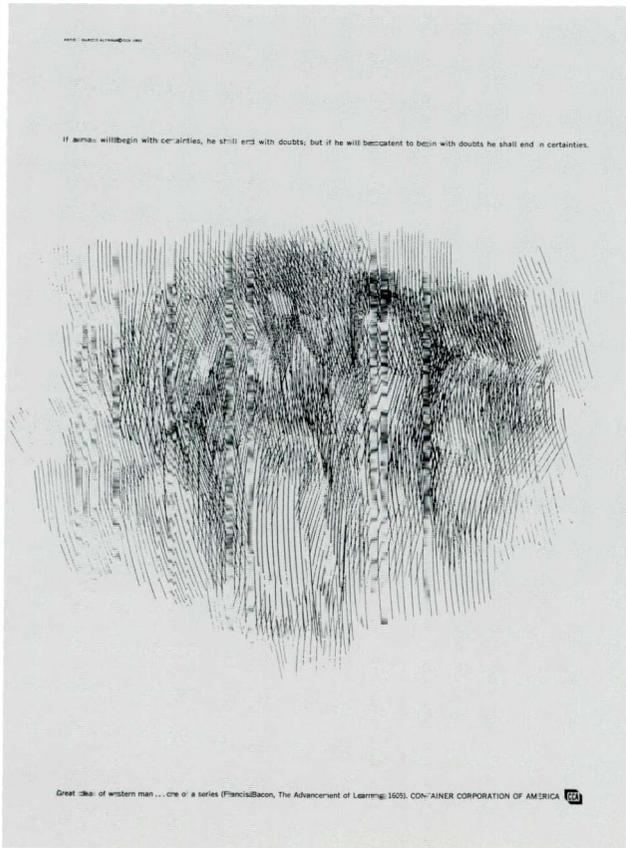
ART DIRECTOR **TONY J. CAPONE**
 DESIGNER **TONY J. CAPONE**
 PHOTOGRAPHER **KAY TAGAWA**
 COPYWRITER **JOHN BLOUGH**
 AGENCY **McCANN-ERICKSON, INC.**
 CLIENT **HUMBLE OIL & REFINING COMPANY**



262

ART DIRECTOR **HENRY QUELL**
 DESIGNER **RICHARD CARROLL**
 PHOTOGRAPHER **HERB LOEBEL**
 COPYWRITER **JOSEPH SOLLISH**
 AGENCY **YOUNG & RUBICAM, INC.**
 CLIENT **CHRYSLER CORP.**





263

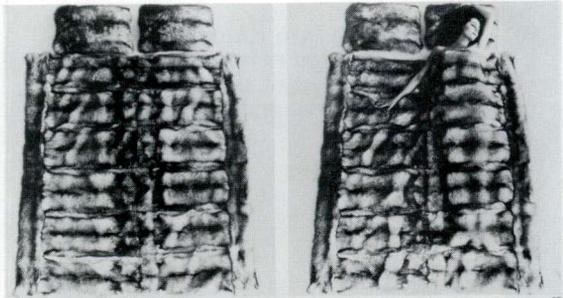
ART DIRECTORS **JOHN MASSEY / JAMES MIHO**
DESIGNER **JOHN MASSEY / JAMES MIHO**
ARTIST **HAROLD ALTMAN**
COPYWRITER **FRANCIS BACON**
AGENCY **N. W. AYER & SON, INC.**
CLIENT **CONTAINER CORPORATION OF AMERICA**



264

GOLD MEDAL AWARD
ART DIRECTOR **BOB GAGE**
PHOTOGRAPHER **HOWARD ZIEFF**
COPYWRITER **DAVID REIDER**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **WEST END BREWING CO.**

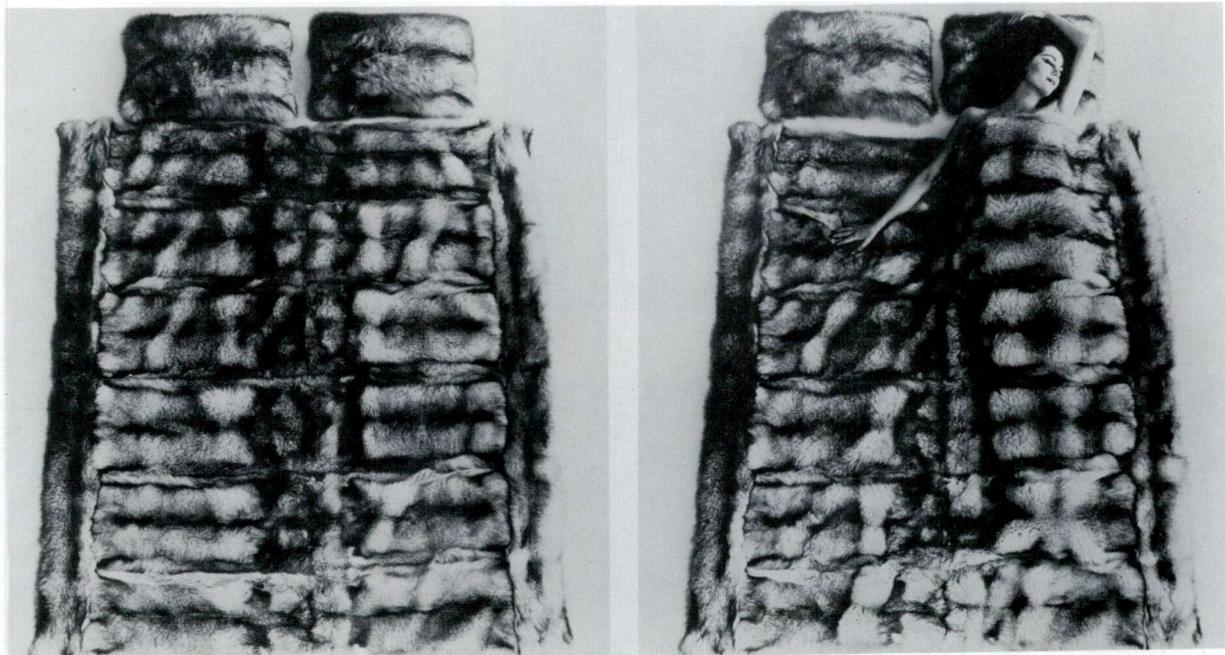




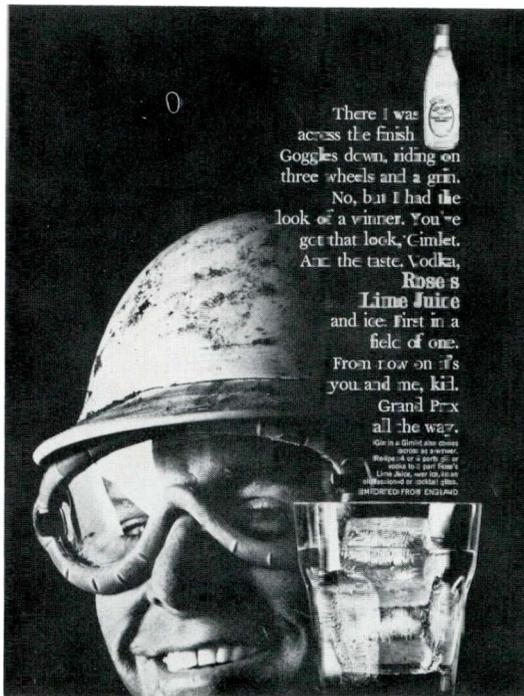
hers...

& his

Leave it to a Marchese to design an ever-warmest blanket of fur. Leave it to the Norwegian to create Saga Blue Fox... an evening, as well as tomorrow! Georges Kallan is the French Couturier of fur and the New York store is at 120 Fifth Avenue. The Gilt-Blonde, looking to a costly order, including the fox gift-wrapping, delivers and, if you wish, a box of the day's food. What a nice little way to say "Merry Christmas, happy New Year and the glad you married me."



265
ART DIRECTOR **ONOFRIO PACCIONE**
PHOTOGRAPHER **ONOFRIO PACCIONE**
COPYWRITER **LESTER LEBER**
AGENCY **LEBER KATZ PACCIONE, INC.**
CLIENTS **SAGA FOX / GEORGES KAPLAN**

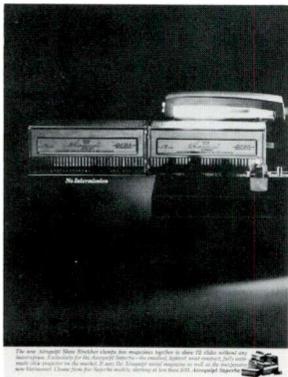


266

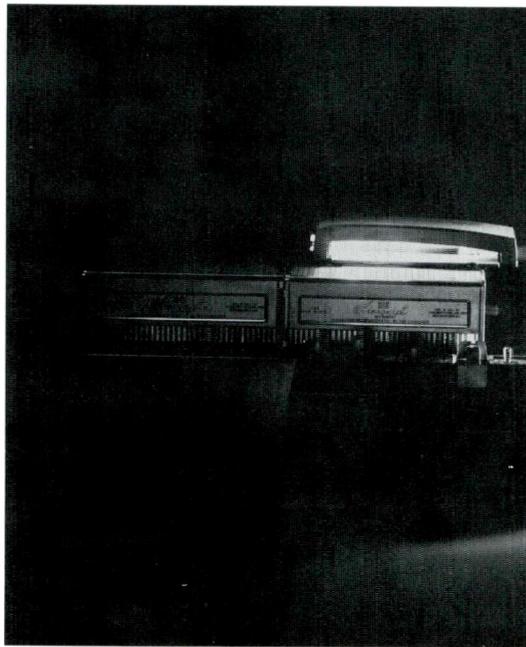
ART DIRECTOR **SANTO PULICE**
 COPYWRITER **FRANK FRASER**
 AGENCY **ERWIN WASEY, RUTHRAUFF & RYAN**
 CLIENT **ROSE'S LIME JUICE**

There I was
 across the finish
 Goggles down, riding on
 three wheels and a grin.
 No, but I had the
 look of a winner. You've
 got that look, Cimlet.
 At the taste, vodka,
Rose's
Lime Juice
 and ice. First in a
 field of one.
 From now on it's
 you and me, kid.
 Grand Prix
 all the way.

©1978 Rose's Lime Juice
 Bottled in a 100% pure
 natural lime juice. No
 other ingredients.
 No sugar. No preservatives.
 No artificial colors or
 flavors. No alcohol.
 No caffeine. No
 cholesterol. No
 sodium. No
 gluten. No
 dairy. No
 nuts. No
 soy. No
 wheat. No
 yeast. No
 MSG. No
 artificial
 anything.
 100% Pure
 Lime Juice.
 BOTTLED FROM ENGLAND

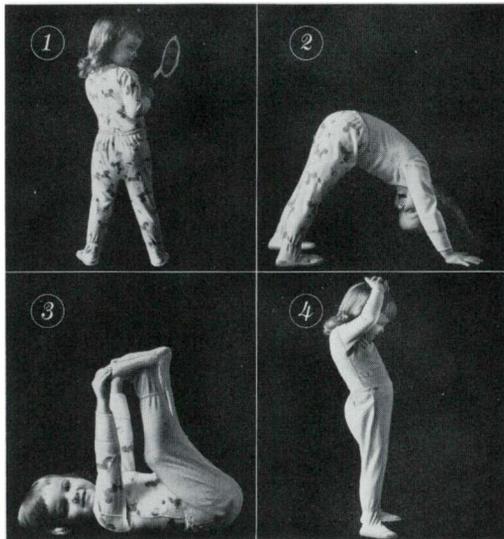


The new "Airequipt" Super Printer is a masterpiece of design. It's sleek, modern and
 beautiful. It's also a workhorse. It's fast, accurate and reliable. It's the only printer
 that can handle all your business needs. It's the only printer that's built to last.
 Airequipt Super Printer. The only printer that's built to last.



267

ART DIRECTOR **BERNIE ZLOTNICK**
 DESIGNER **BERNIE ZLOTNICK**
 PHOTOGRAPHER **IRV BAHRT**
 COPYWRITER **FLORENCE GOLDMAN**
 AGENCY **SUDLER & HENNESSEY, INC.**
 CLIENT **AIREQUIPT MFG. CO.**



and it's all done with one!

One Hanes deeper wardrobe, that is. It's a special Hanes idea—a two-deeper set. There's a soft, silky Merry-Grounded print, plus a soft plaid. We've made them to suit and match four different ways—same design—same in fun. Other important details you'll like: the great features for extra long wear, our new stay-past movement that's

practically indestructible, and our non-slip elastic sole. Of course, the wardrobe is wonderfully warm. We knit all our sweaters for you. And we promise you even washing, drying, ironing, no fading. As all's Hanes can make it, the deeper wardrobe is today's Hanes and give you. Sizes 6 men, to 4 1/2, \$5. Slender sweatsuits, sizes 2 to 4, \$5.50.



FREE look over wardrobe and take closer a relaxing look to match—in the women: W. H. Hanes Knitting Co., Washington, D. C. © 1968 HANES KNITTING CO.

268

ART DIRECTOR **JAMES N. CHERRY**
 DESIGNER **GLORIA WATERFIELD**
 PHOTOGRAPHER **HAROLD HALMA**
 COPYWRITER **LOIS THAYER**
 AGENCY **N. W. AYER & SON, INC.**
 CLIENT **P. H. HANES KNITTING CO.**

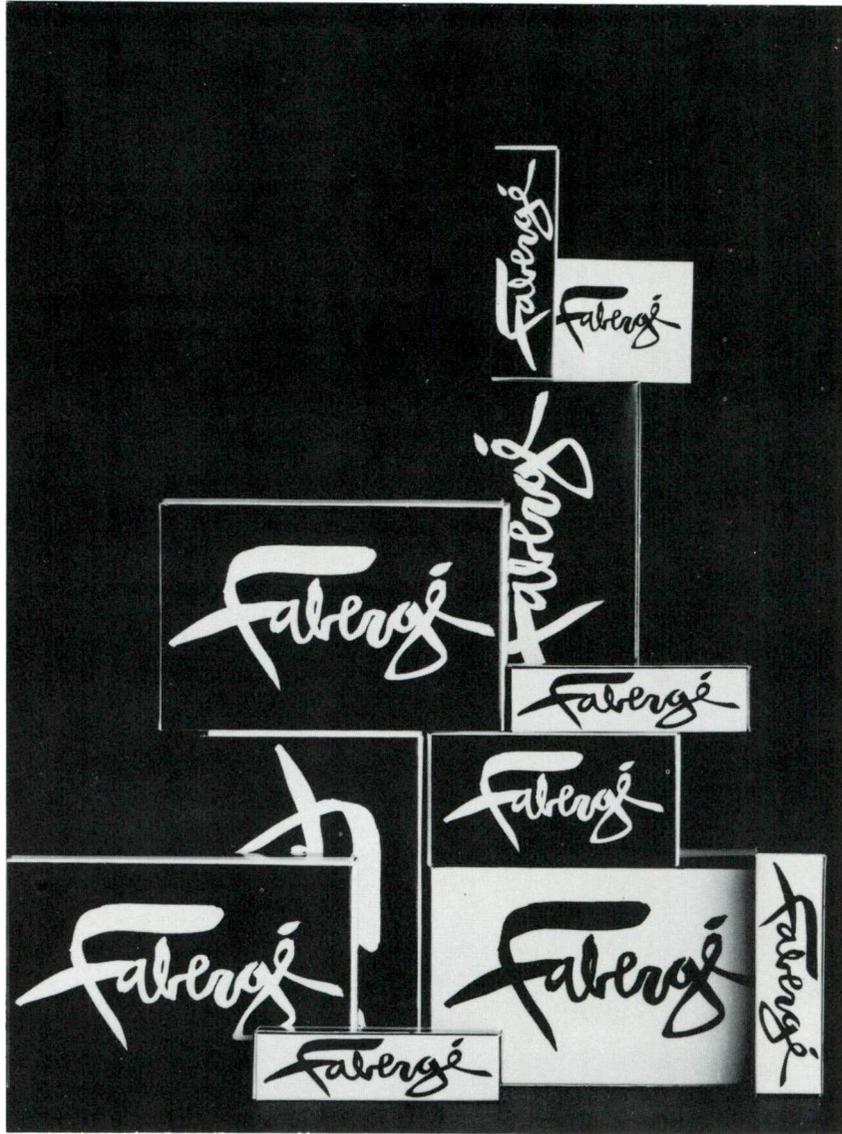
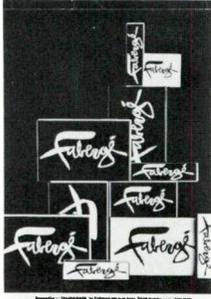


This is a gamin with a shiny nose.

*Hold that powder! This is the new makeup for a young spectator—multi-use, tipped off with the shine of patent leather pigskin. Now outdoorsy—and very in, too. In colors to give a fresh complexion to your fall wardrobe, it's \$20 and no cosmetic tax. Little-heeled **GAMINS** at Andrew Geller stores.*

269

ART DIRECTOR **GENNARO ANDREOZZI**
 DESIGNER **RHODA BERNSTEIN**
 PHOTOGRAPHER **CARL FISCHER**
 COPYWRITER **JUDITH BLUMENTHAL**
 AGENCY **GILBERT ADVERTISING INC.**
 CLIENT **ANDREW GELLER**



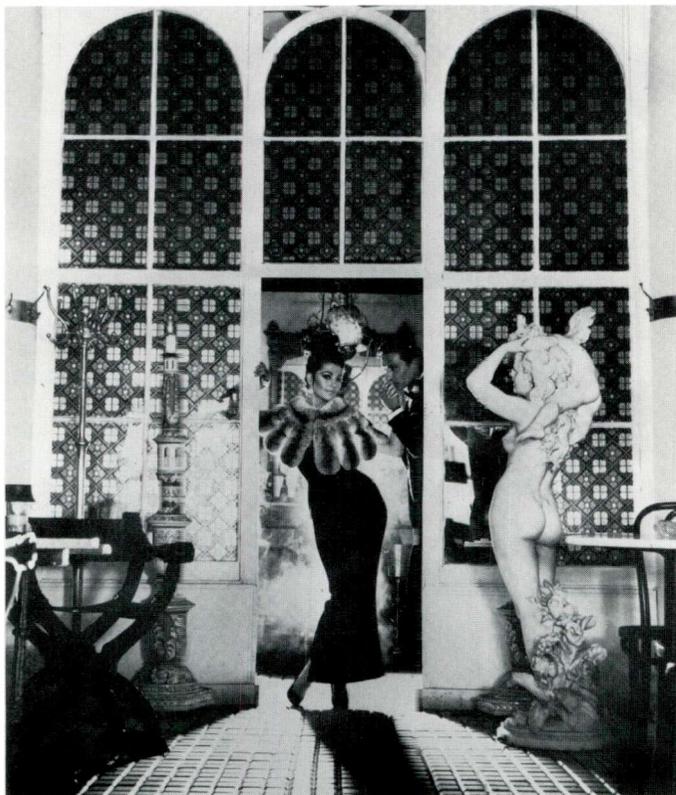
270

ART DIRECTOR GEORGE LOIS
DESIGNER GEORGE LOIS
PHOTOGRAPHER TIMOTHY GOLFAS
COPYWRITER RENEE BOREK
AGENCY PAPERT, KOENIG, LOIS, INC.
CLIENT FABERGE



273

ART DIRECTOR **HAL DAVIS**
 DESIGNER **HAL DAVIS**
 PHOTOGRAPHER **JERROLD SHATZBER**
 COPYWRITER **FRANKIE CADWELL**
 AGENCY **TRAHEY / CADWELL**
 PUBLISHER **CONDE NAST**
 CLIENT **B. H. WRAGGE**



274

ART DIRECTOR **ONOFRIO PACCIONE**
 PHOTOGRAPHER **ONOFRIO PACCIONE**
 COPYWRITER **GERRY SCALLY**
 AGENCY **LEBER KATZ PACCIONE, INC.**
 CLIENTS **EMPRESS CHINCHILLA / CHRISTIE BROS.**

Even on Sunday

these curves are never out of circulation. Round and round go the tempting lines of a skape to reason with our scalloped Goddess Capri. Translated from the original Greek in breath-taking, soul-making Empress. Chinchilla, the precious fur for a precious few. The language every woman's bound to understand, and even a man can follow.

Constantino of Christie Brothers



The elegant embrace of a baby's fringe. The glowing warmth of a new blanket nest by their feet. The gentle caress of a mother's hand as a moment of quiet repose. The child to their own magnificent dream. In light, captured again from Denmark. Paccione, Norway and beyond. The baby to her own love. Ritter Furs.

275
ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER GERRY SCALLY
AGENCY LEBER KATZ PACCIONE, INC.
CLIENTS SAGA MINK / RITTER FURS

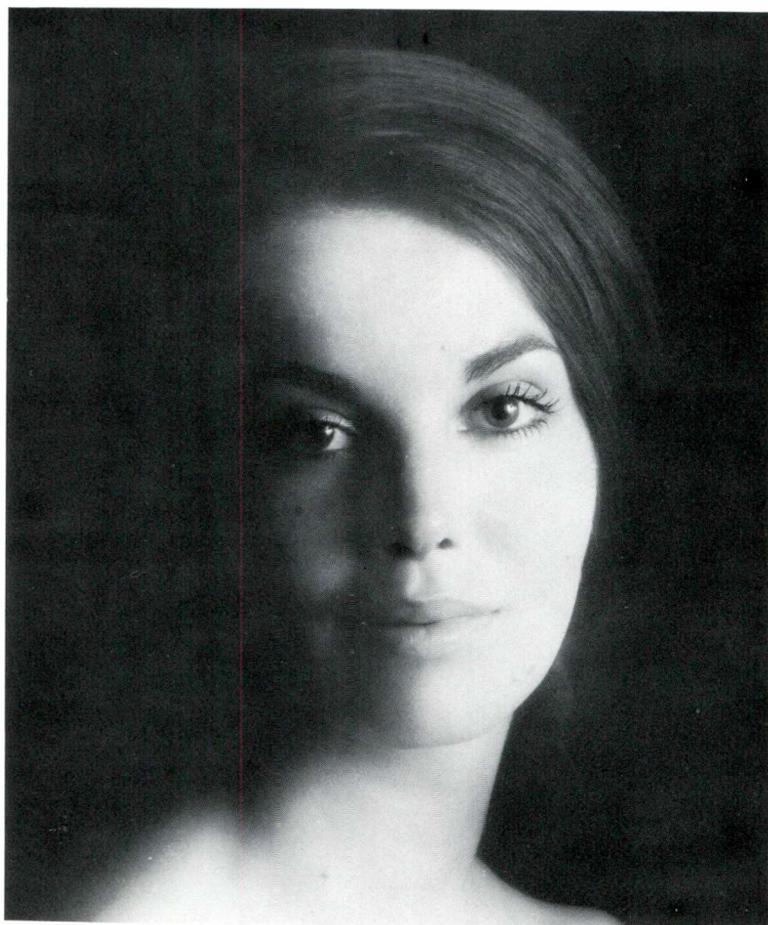


276
ART DIRECTOR HAL DAVIS
DESIGNER HAL DAVIS
PHOTOGRAPHERS HORN / GRINER
COPYWRITER FRANKIE CADWELL
AGENCY TRAHEY / CADWELL
PUBLISHER NEW YORKER
CLIENT BONNIE CASHIN FOR PHILIP SILLS



277

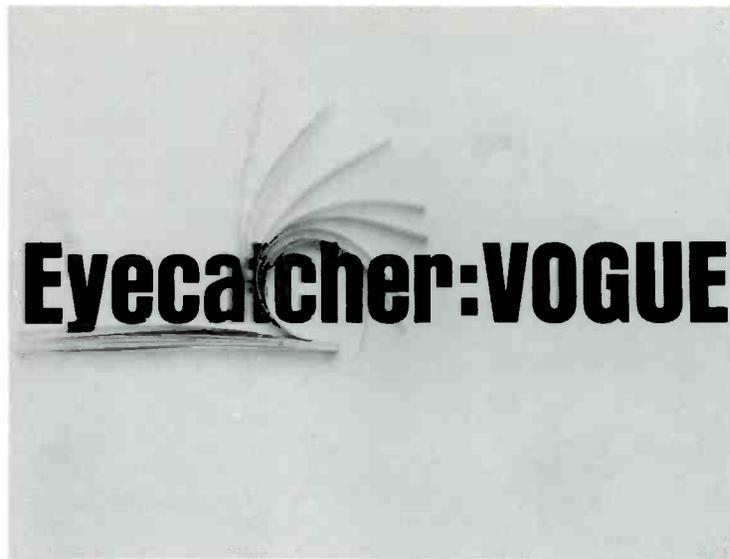
ART DIRECTOR **BOB GAGE**
PHOTOGRAPHER **HOWARD ZIEFF**
COPYWRITER **DAVID REIDER**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **POLAROID CORP.**



278

ART DIRECTOR **GEORGE LOIS**
DESIGNER **GEORGE LOIS**
PHOTOGRAPHER **TIMOTHY GALFAS**
COPYWRITER **RENEE BOREK**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
CLIENT **FABERGE**





279

GOLD MEDAL AWARD

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



280

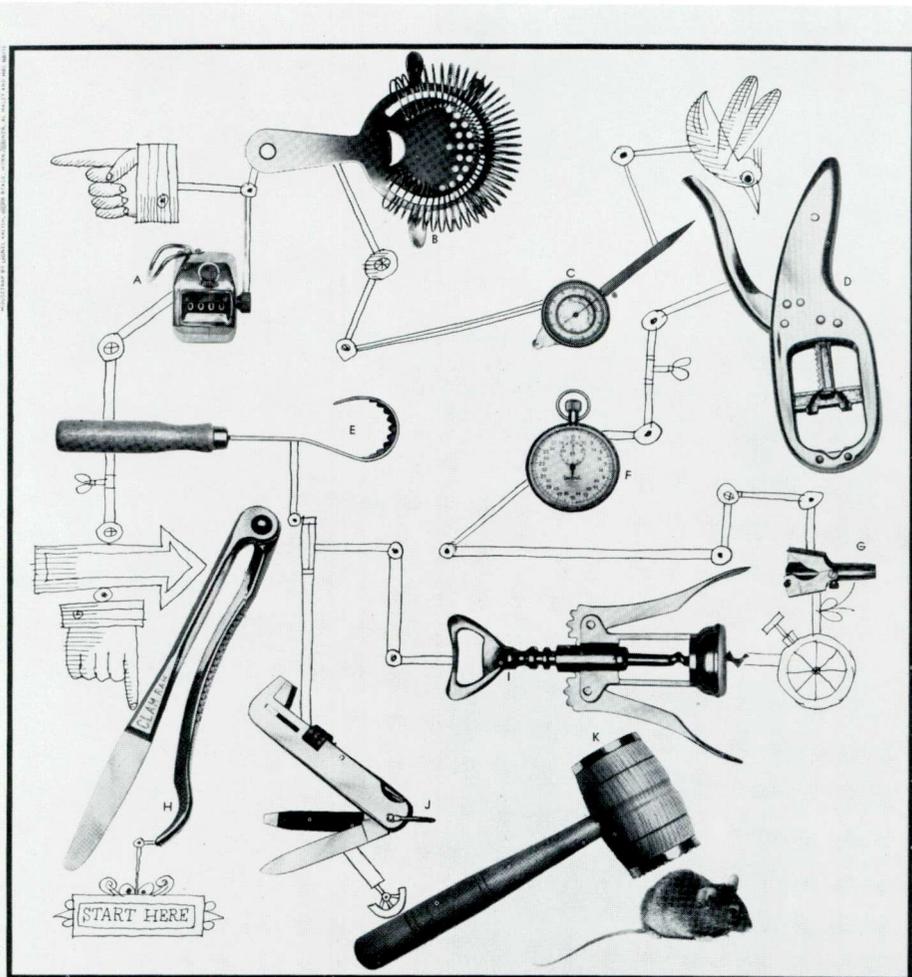
ART DIRECTOR GENNARO ANDREOZZI
DESIGNER GENNARO ANDREOZZI
PHOTOGRAPHER MIKE CUESTA
COPYWRITER JUDY BLUMENTHAL
AGENCY GILBERT ADVERTISING AGENCY
CLIENT BERLITZ SCHOOL OF LANGUAGES





285

ART DIRECTOR **BOB GAGE**
PHOTOGRAPHER **HOWARD ZIEFF**
COPYWRITER **DAVID REIDER**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **POLAROID CORP.**



... but we still haven't come up with the perfect mousetrap

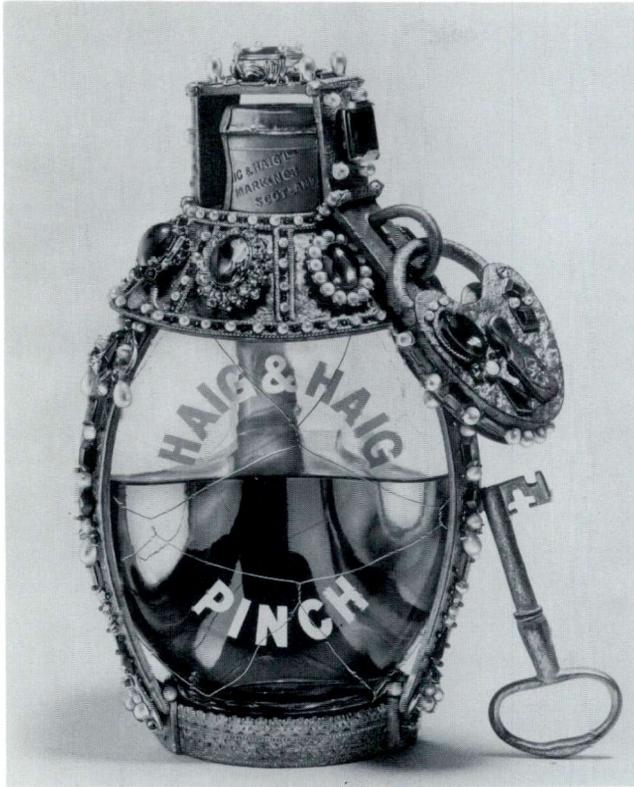
According to our projections, we'll land a mouse in the absolutely perfect trap by 1965. Meanwhile, Hoffritz has 1,279 functional as all get-out gadgets that can save you time, money, scraped fingers, even face. A is a unit counter, and that's for counting anything that really counts. B is a martini strainer, and you already know what that's for. C is a map measurer and compass that keeps you from getting lost. D is a cracker for toughest nuts. E is a butter curler and very decorative idea. F is a split-second stop watch. G is a hair cutter. H is a clam opener. I is a giant corkscrew. J is a combination handy wrench and pocket knife. K is a meat tenderizer and very deadly weapon. And if ever you've said to yourself, "Why doesn't somebody invent a ____?" you'll probably find that, too, at

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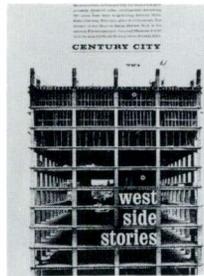
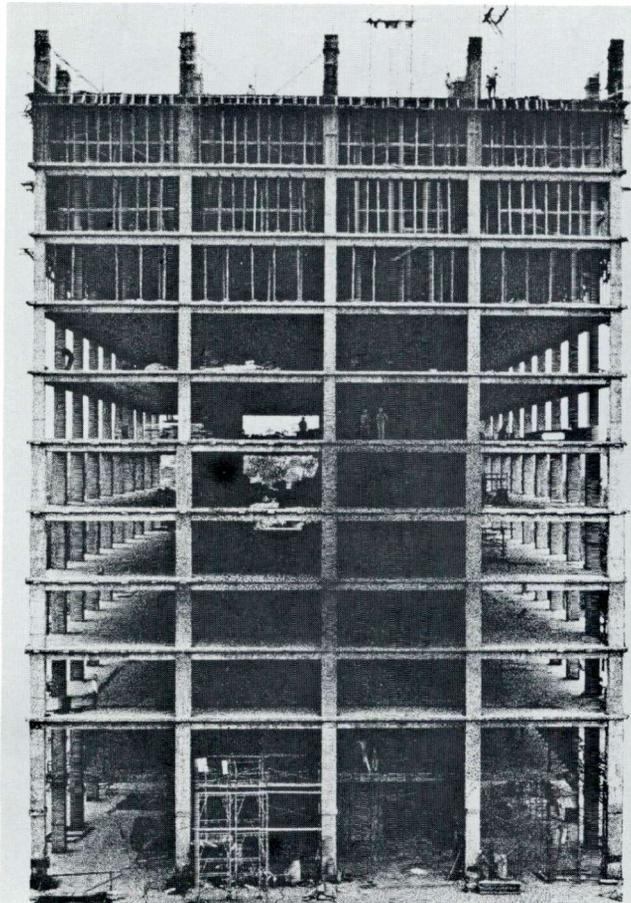
288

ART DIRECTOR HAL DAVIS
 DESIGNER HAL DAVIS
 ARTISTS LIONEL KALISH / HERB READE
 PHOTOGRAPHERS HORN / GRINER / AL MALEY
 COPYWRITER FRANKIE CADWELL
 AGENCY TRAHEY / CADWELL
 PUBLISHER NEW YORK TIMES
 CLIENT HOFFRITZ



289

ART DIRECTOR **MICHAEL WOLLMAN**
 DESIGNER **MICHAEL WOLLMAN**
 PHOTOGRAPHER **LEON KUZMANOFF**
 COPYWRITER **SAM ABELOW**
 AGENCY **GREY ADVERTISING, INC.**
 CLIENT **RENFIELD IMPORTERS, LTD.**



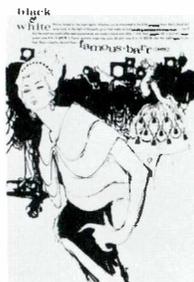
290

ART DIRECTOR **BOB COREY**
 DESIGNER **BOB COREY**
 ARTISTS **SID AVERY / UNIGRAPH**
 PHOTOGRAPHER **JOSEPH ALPERN (SID AVERY & ASSOC.)**
 AGENCY **FULLER & SMITH & ROSS, INC.**
 PUBLISHER **LOS ANGELES TIMES / WALL STREET JOURNAL**
 CLIENT **CENTURY CITY**



291

ART DIRECTOR HAL DAVIS
 DESIGNER HAL DAVIS
 PHOTOGRAPHER JERROLD SCHATZBERG
 COPYWRITER FRANKIE CADWELL
 AGENCY TRAHEY / CADWELL
 PUBLISHER NEW YORK TIMES
 CLIENT HOFFRITZ



292

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 ARTIST LESLIE STEWART
 COPYWRITER HELEN BOTT
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 PUBLISHER FAMOUS BARR DEPT. STORE
 CLIENT FAMOUS BARR DEPT. STORE



293

ART DIRECTOR HAL DAVIS
 DESIGNER HAL DAVIS
 PHOTOGRAPHER HAL DAVIS
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**From the desert,
 the message of Dacron**

The whole glory of the Southwest in bloom was our inspiration for color in your summer! Here, the brilliance of dazzling desert flowers on DuPont's marvelous, never-iron "Dacron" polyester in this sleeveless slip of a sheath, 22.00, blooming beneath the Chanel-maintained jacket in a crisp City suit 35.95, 7 to 10 sizes. At Preston Center, or The Colony Shops, mezzanine, downtown.

The desert blooms and N.M. cactus cactus flowers in hand-painted color profusion. These marvelous gowns from a collection 6.75 to 9.00 (includes federal tax state tax extra) at Preston Center or Costume Jewelry, Best Buy, downtown.

Neiman Marcus

294

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 DESIGNER ROBERT HALLADAY
 ARTIST JACKIE EVANS
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295

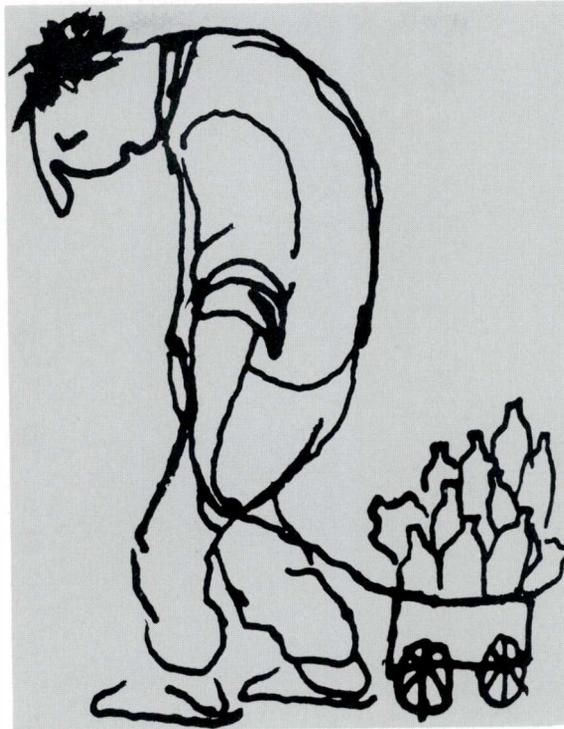
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 ARTIST GEORGE ELLIOTT
 COPYWRITER PHYLLIS SIMBERG
 AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
 PUBLISHER WOMEN'S WEAR DAILY
 CLIENT DU PONT



296

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 ARTIST WINNIE FITCH
 COPYWRITER MARGARET SMELZER
 PUBLISHER BOSTON GLOBE
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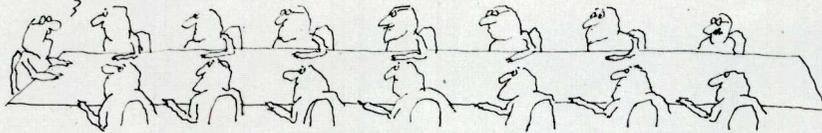
ART DIRECTOR LEN SIROWITZ
 ARTIST LEN SIROWITZ
 COPYWRITER RON ROSENFELD
 AGENCY DOYLE DANE BERNBACH INC.



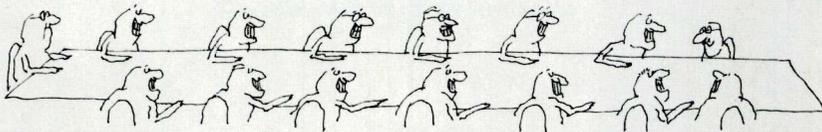
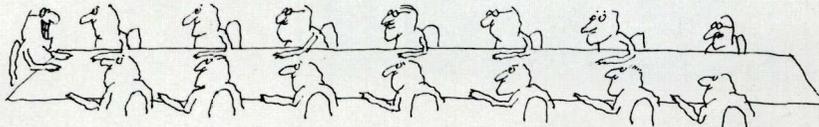
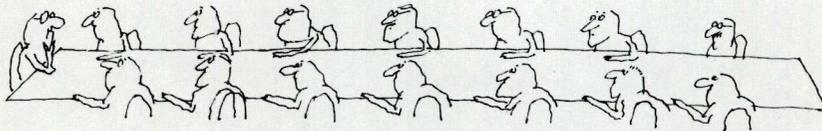
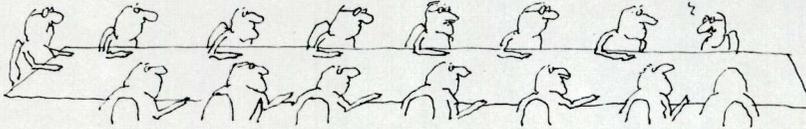
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 ARTISTS MILTON GLASER / ISADORE SELTZER
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is WHERE do we build our new plant?



South Carolina, sir. They have the water
and raw materials we're looking for.
And they'll train all the workers we need
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AGENCY McCANN-MARSCHALK CO., INC.

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Today's most interesting people read THE NEW YORK TIMES

300

GOLD MEDAL AWARD

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AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT THE NEW YORK TIMES

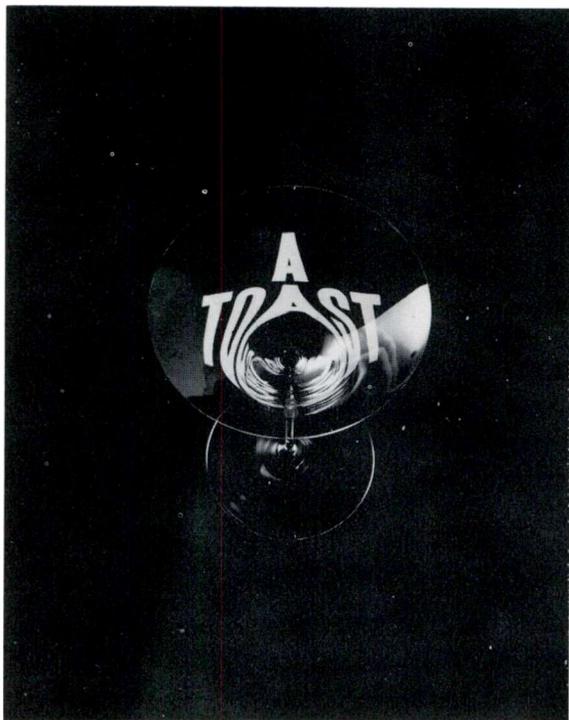


301

ART DIRECTOR RALPH AMMIRATI
DESIGNER RALPH AMMIRATI
PHOTOGRAPHER ART KANE
COPYWRITER GABE MASSIMI
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
CLIENT HOLIDAY MAGAZINE

302

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DESIGNER **DAVID DEUTSCH**
PHOTOGRAPHER **HAROLD BECKER**
COPYWRITER **ROBERT LINDERMAN**
AGENCY **McCANN-ERICKSON, INC.**
CLIENT **NATIONAL BROADCASTING COMPANY**



303

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DESIGNER **WALTER KAPRIELIAN**
ARTIST **BEN ROSE**
COPYWRITER **DON MIX**
AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
CLIENT **CURTIS—LADIES HOME JOURNAL**



304

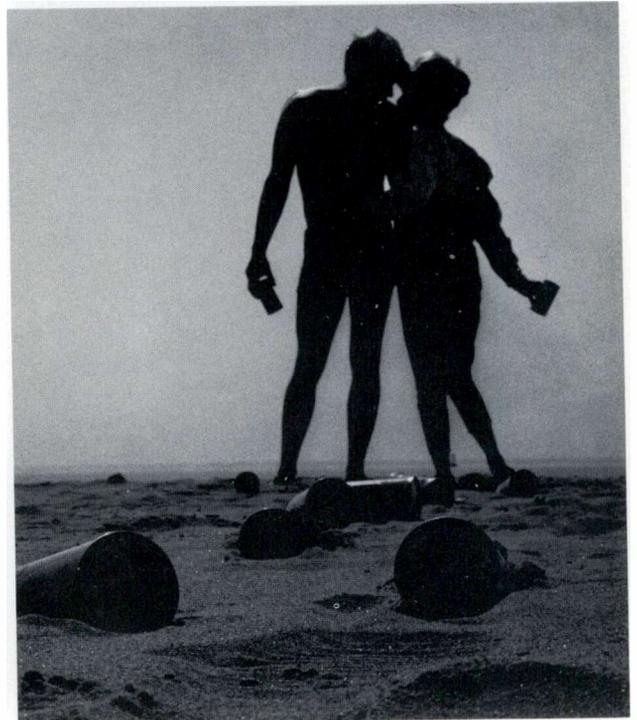
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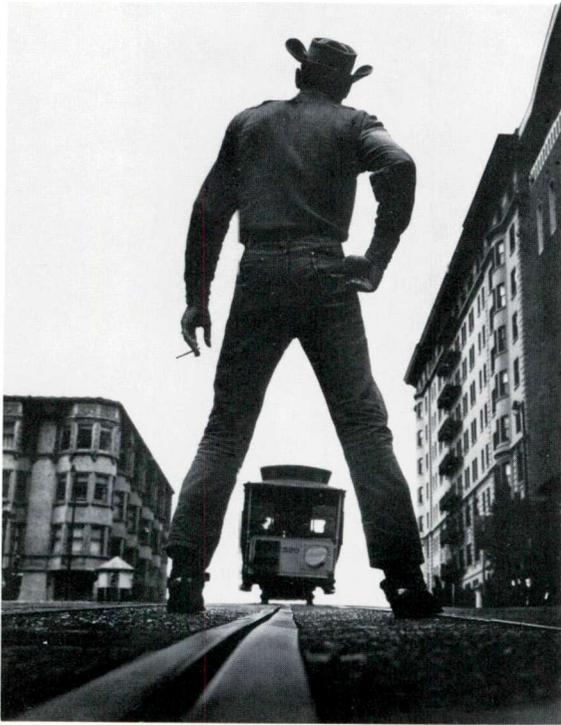
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PHOTOGRAPHER **HOWARD ZIEFF**
COPYWRITER **DAVID REIDER**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT **WEST END BREWING CO.**



305

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PHOTOGRAPHER **CARL FISCHER**
AGENCY **GREY ADVERTISING**
CLIENT **McCALL'S MAGAZINE**





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ART DIRECTOR NEIL McBAIN

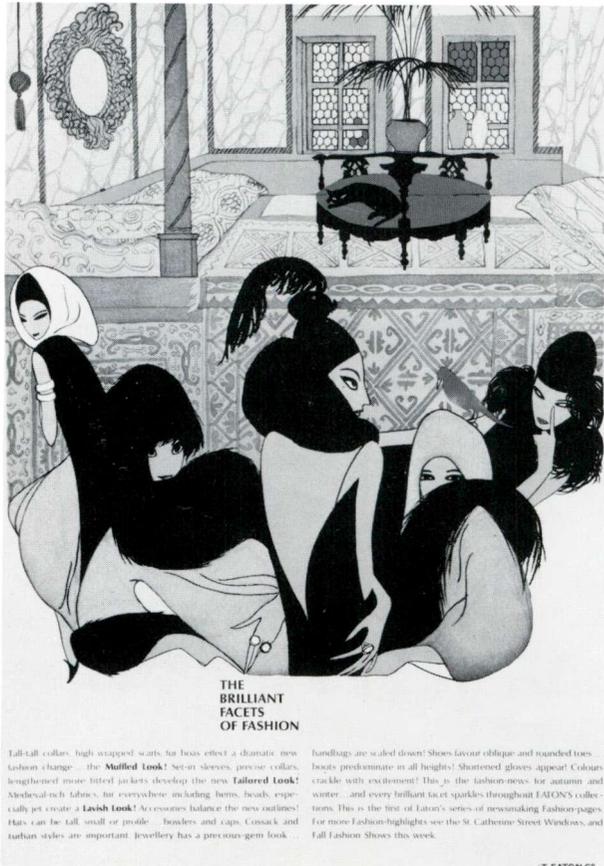
DESIGNER NEIL McBAIN

PHOTOGRAPHER SAL BERNSTEIN

COPYWRITERS ROBERT EDENS / THOMAS LAUGHLIN

AGENCY LEO BURNETT COMPANY, INC.

CLIENT PHILIP MORRIS INC.



THE
BRILLIANT
FACETS
OF FASHION

Tall-tall collars, high-waisted skirts for basic effect a dramatic new fashion change... the **Stuffed Look!** Set-in sleeves, precise collars, lengthened more fitted jackets develop the new **Tailored Look!** Medieval-rich fabrics, fur everywhere including hems, heads, especially jet create a **Lushh Look!** Accessories balance the new outlines! Hats can be tall, small or profile... bonnets and caps, Cosack and turban styles are important. Jewellery has a precious-gem look...

handbags are scaled down! Shoes favour oblique and rounded toes... heads predominant in all heights! Shattered gloves appear! Colours crackle with excitement! This is the fashion news for autumn and winter... and every brilliant facet sparkles throughout EATON'S collections. This is the first of Eaton's series of newsmaking Fashion-pages. For more Fashion-highlights see the St. Catherine Street Window, and Fall Fashion Shoes this week.

T. EATON CO.

307

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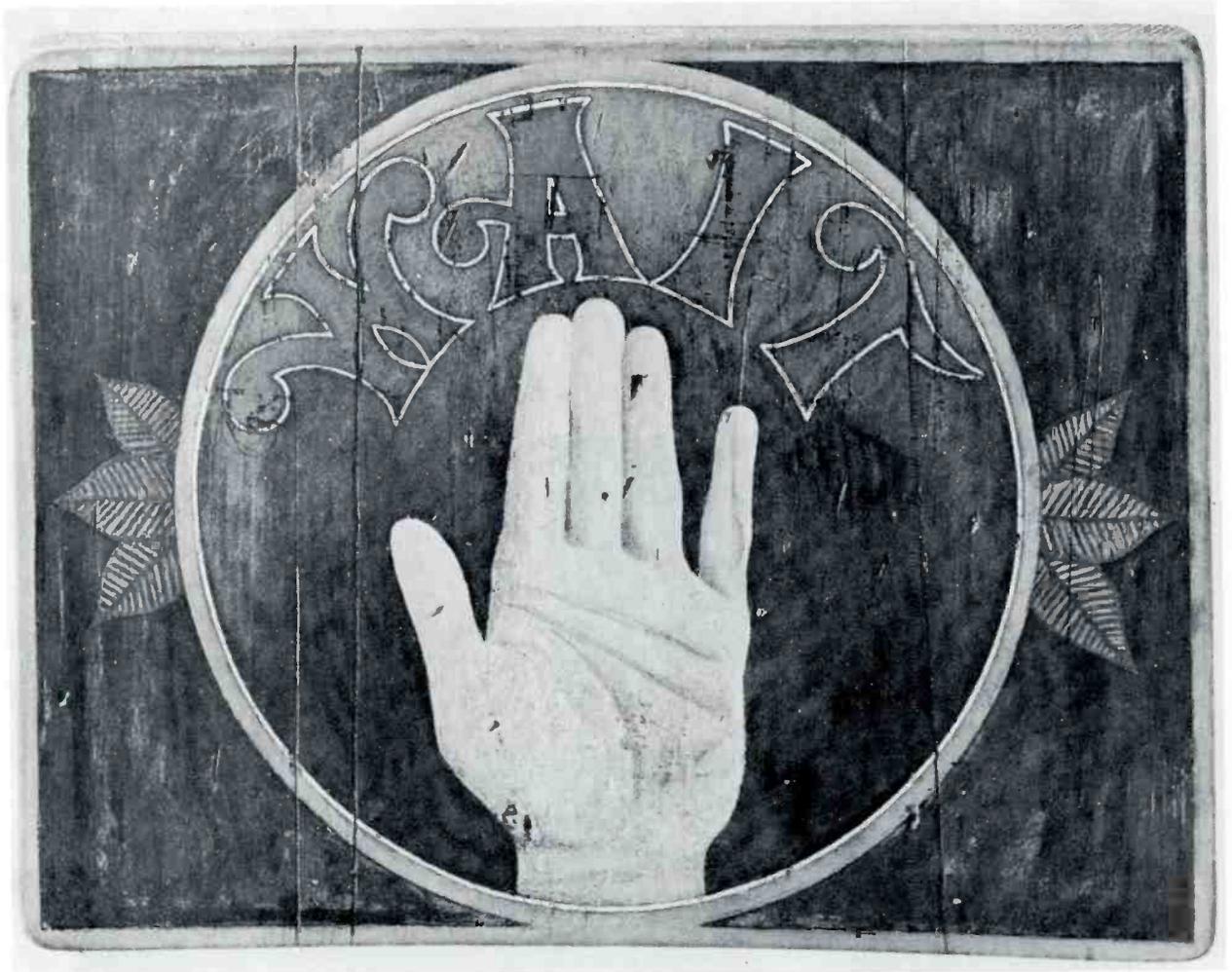
DESIGNER J. A. PARKER

ARTIST EUGENIE GROH

COPYWRITER MISS J. CAMPBELL

AGENCY THE T. EATON CO. LIMITED OF MONTREAL

CLIENT MONTREAL GAZETTE



308

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ARTISTS PAUL DAVIS / PUSH PIN STUDIOS

COPYWRITER RON ROSENFELD

AGENCY DOYLE DANE BERNBACH INC.

CLIENT (SICKS) RANIER BREWING CO.



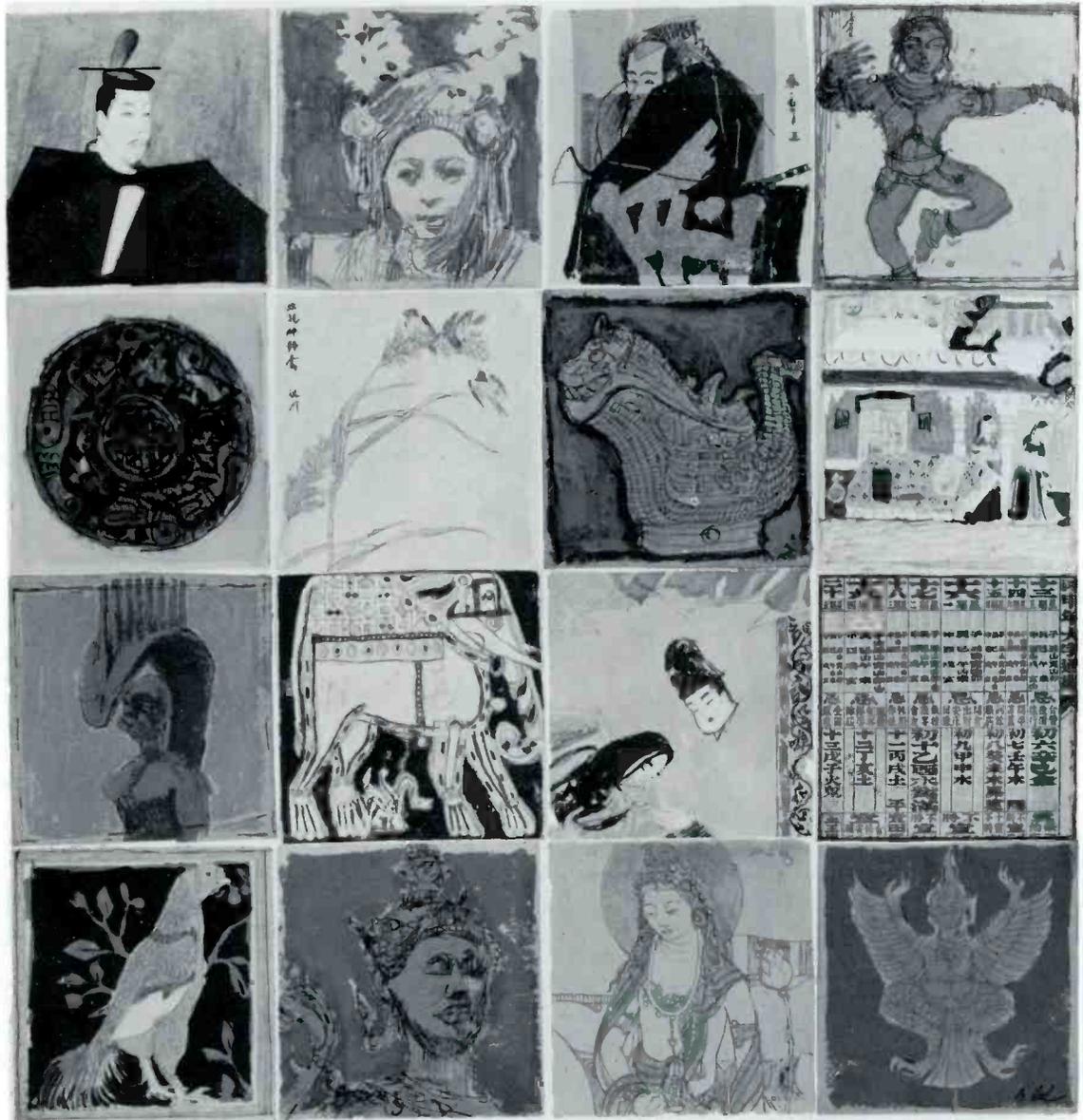
Rainier is Rainier



309

ART DIRECTOR **LEN SIROWITZ**
PHOTOGRAPHER **HAROLD KREIGER**
COPYWRITER **RON ROSENFELD**
AGENCY **DOYLE DANE BERNBACH INC.**
CLIENT (**SICKS**) **RANIER BREWING CO.**





310

ART DIRECTOR ART SHIPMAN
 ARTIST GUY DEEL
 COPYWRITER ADELE F. HUANG
 CLIENT DALLAS MORNING NEWS



311

ART DIRECTOR JOE GOLDBERG
DESIGNER JOE GOLDBERG
PHOTOGRAPHER LESTER BOOKBINDER
COPYWRITER DON SHEERIN
AGENCY THE ZLOWE COMPANY INC.
CLIENT JACQUES KREISLER MFG. CORPORATION



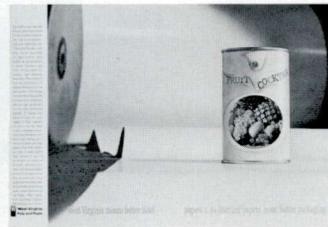
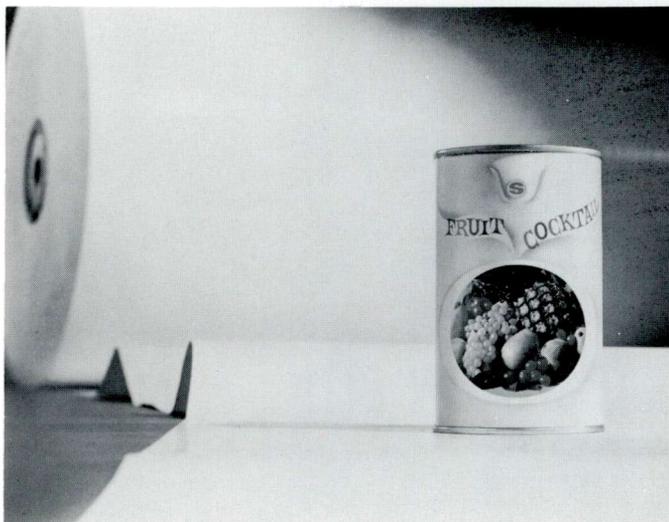
312

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DESIGNER MIMI HOVSEPIAN
ARTIST ELLY ZAPPERT
COPYWRITER JOHN K. HANSON
AGENCY ADTEX, INC.
PUBLISHER FAIRCHILD PUBLICATIONS
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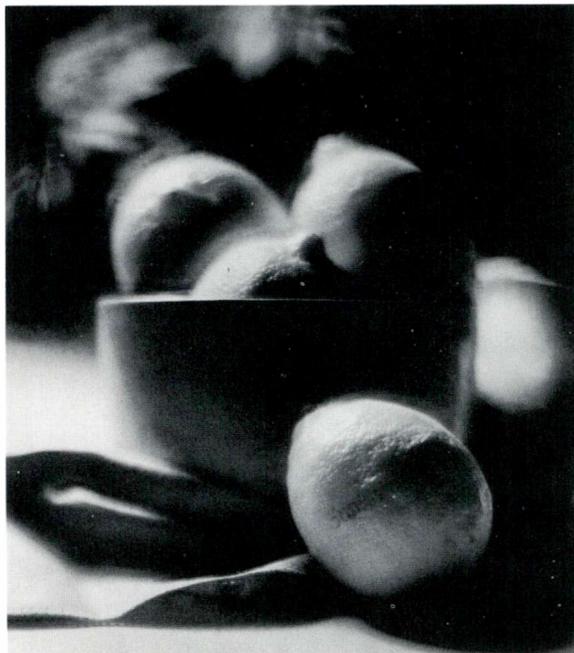
313

ART DIRECTORS **RICHARD MATSON / ALEXANDER MOHTARES**
 PHOTOGRAPHER **ALLEN VOGEL**
 COPYWRITER **GEORGE OBERTSON**
 AGENCY **CHIRURG & CAIRNS, INC.**
 CLIENT **THE DEBECKMUN CO. DIV. DOW CHEMICAL**



314

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 DESIGNERS **JAMES G. ROBERTSON / MICHAEL MURA**
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 COPYWRITER **LARRY ELEGANT**
 AGENCY **FULLER & SMITH & ROSS, INC.**
 CLIENT **WEST VIRGINIA PULP AND PAPER COMPANY**



315

ART DIRECTORS **WINDSOR MALLETT / BILL PETTI**
 DESIGNER **TONI FICALORA**
 ARTIST **TONI FICALORA**
 PHOTOGRAPHER **TONI FICALORA**
 COPYWRITER **MARTY CONROY**
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Imagine our embarrassment, promising you that 350,000 people would jump at the chance to buy a magazine like us...and only 250,000 jumped!

WELL, THAT'S SHOW BIZ!

(Illustrated)

Ask your friendly, red-faced salesman representative for the new 800 Rate Sheet effective for the March issue. (And please, try not to snicker when you call. He's been through so much already!)

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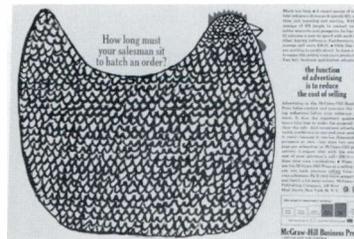
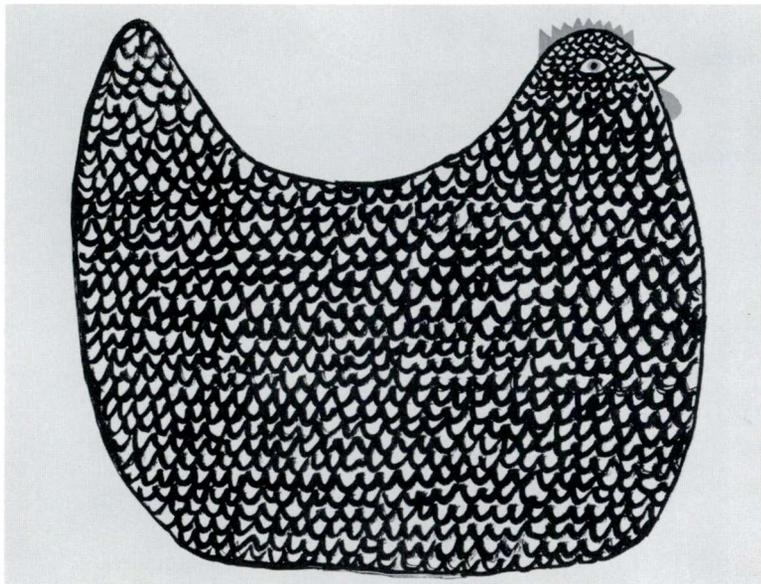
316

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 ARTIST **KERIG POPE**
 COPYWRITER **WILLIAM PETAN**
 PUBLISHER **HMH PUBLISHING CO., INC.**
 CLIENT **SHOW BUSINESS ILLUSTRATED**



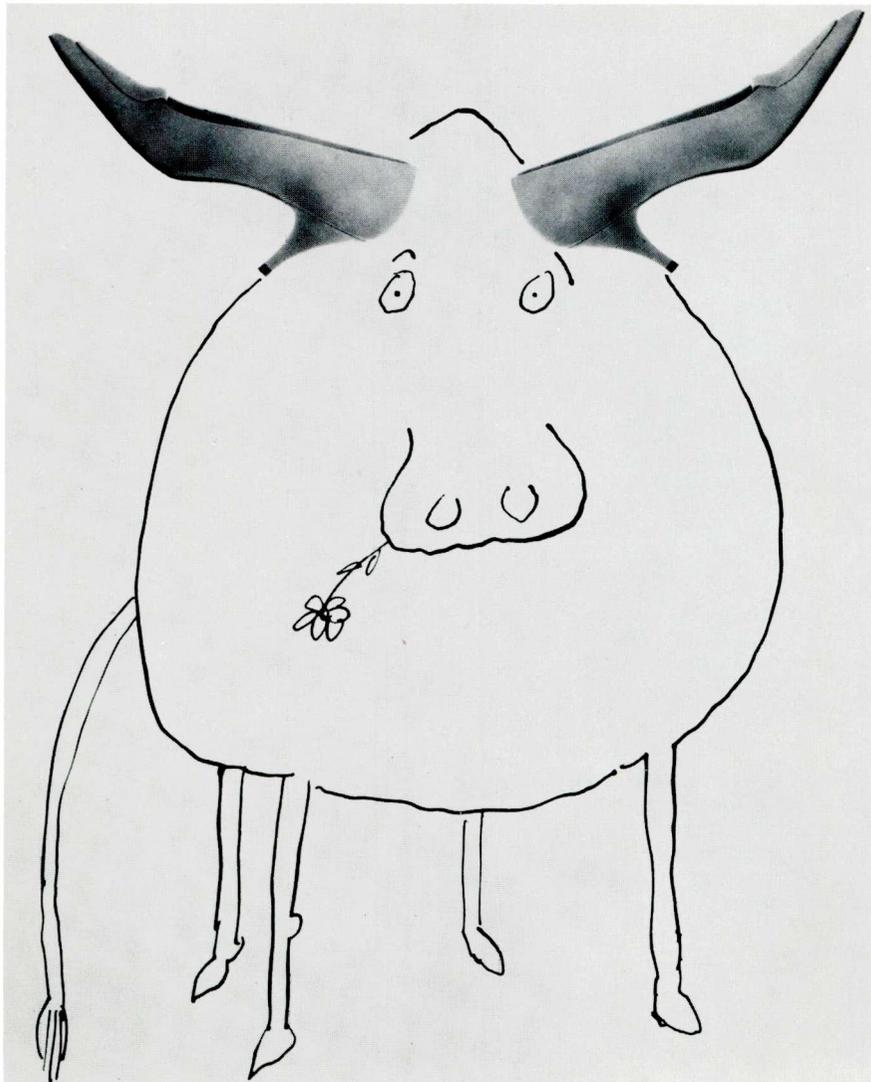
317

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 ARTIST **BILL CHARMATZ**
 COPYWRITER **JACK MURPHY**
 AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
 CLIENT **AIR FRANCE**



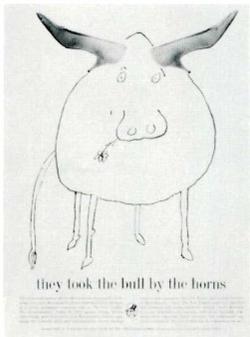
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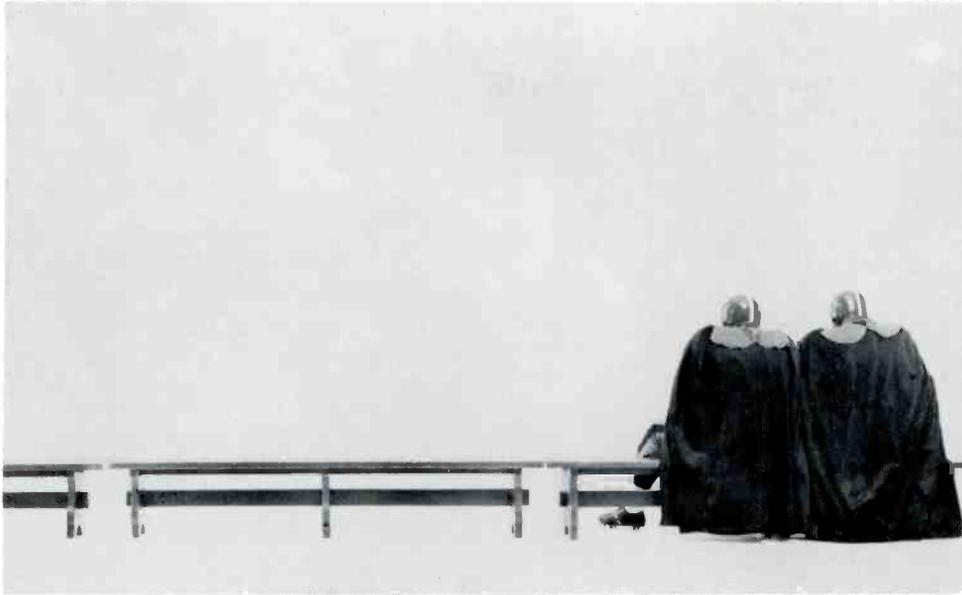
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319

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PUBLISHER **ADVERTISING PUBLICATIONS, INC.**
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320

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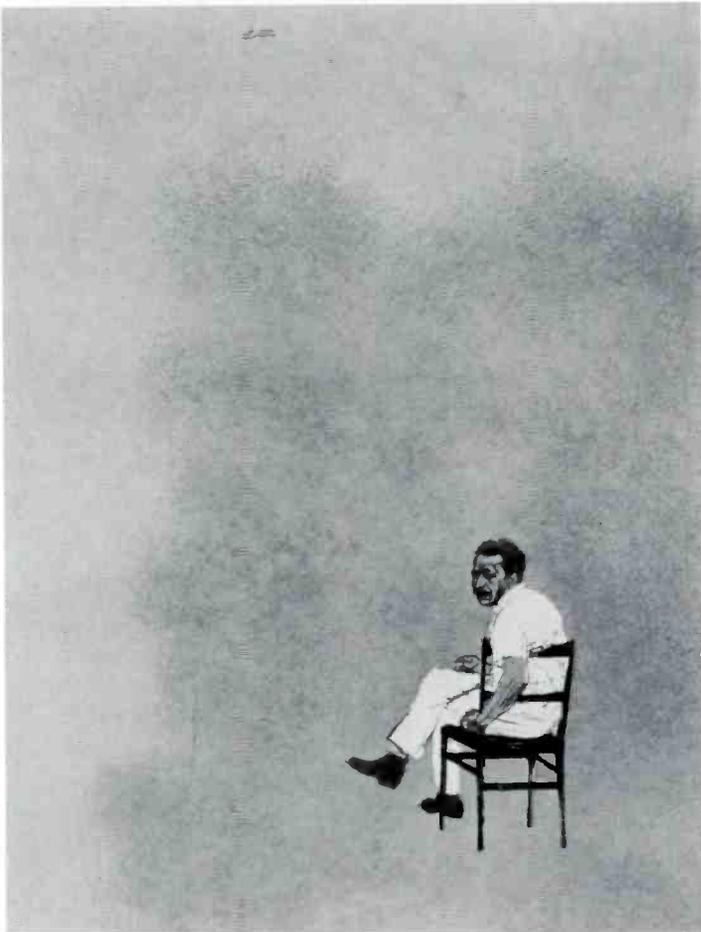
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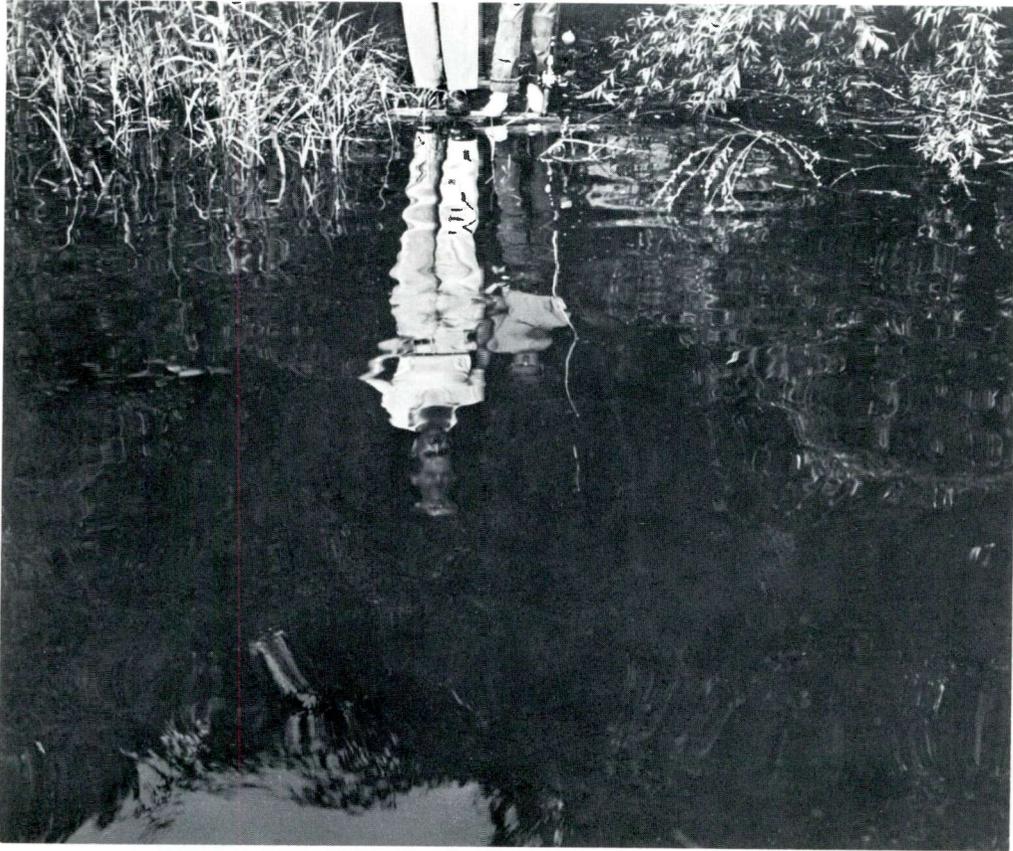
ART DIRECTOR **ROGER MADER**
DESIGNER **ROGER MADER**
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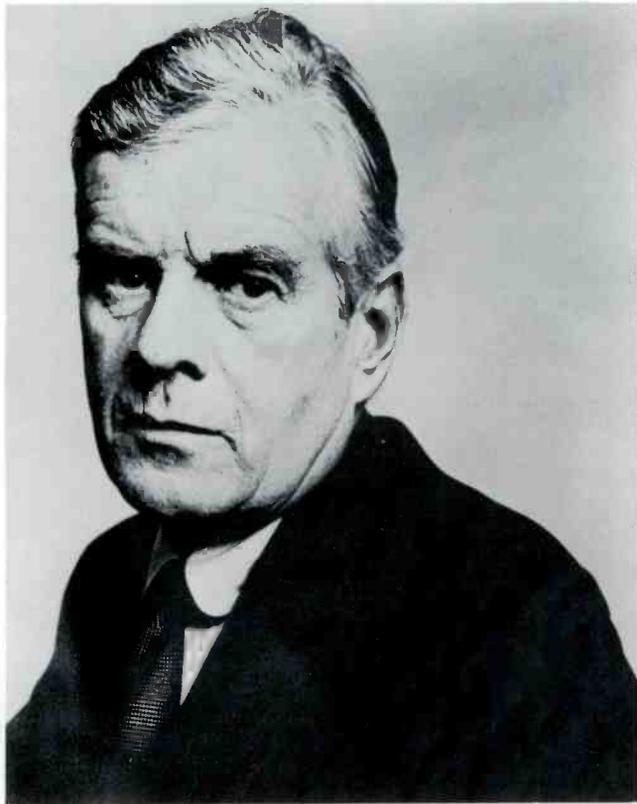
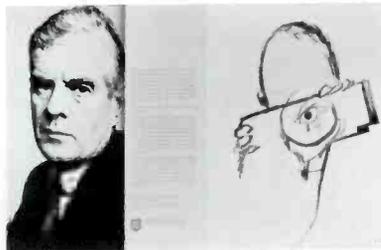
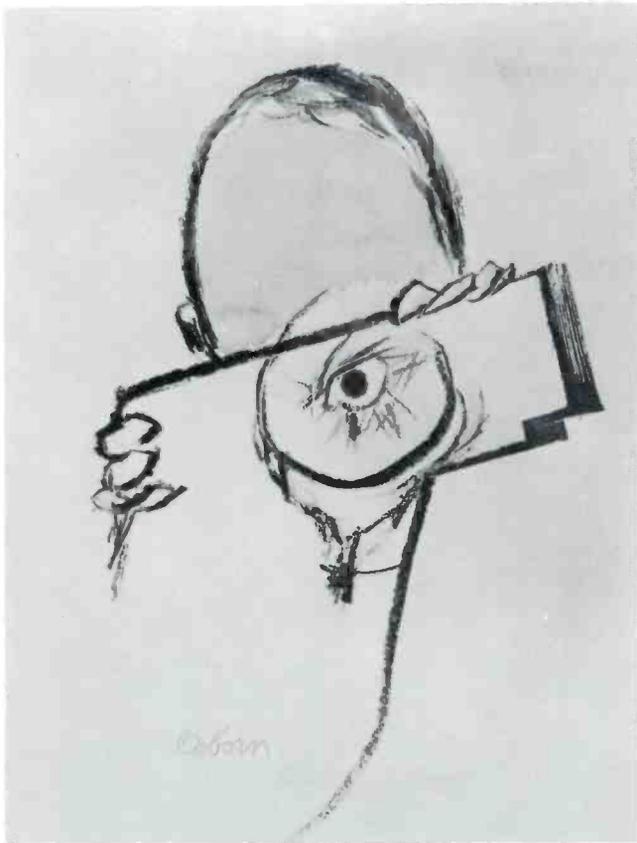
ART DIRECTOR R. V. HUNGERFORD
DESIGNER R. V. HUNGERFORD
ARTIST AUSTIN BRIGGS
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AGENCY CAMPBELL-EWALD CO., INC.
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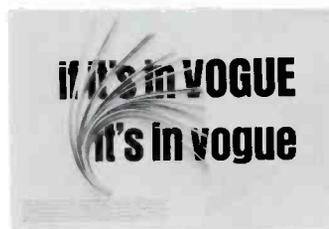
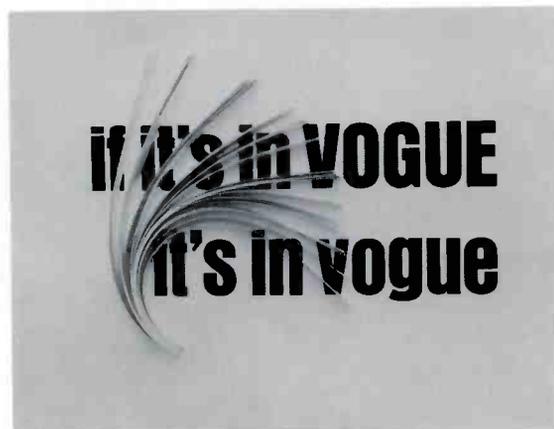
326

ART DIRECTOR VINCENT NORRITO
PHOTOGRAPHER PHIL GOTTHEIL
COPYWRITER GORDON JETT
AGENCY DOYLE DANE BERNBACH INC.
CLIENT POLAROID CORP.



327

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 ARTIST THOMAS B. ALLEN
 COPYWRITER ROBERT FINLEY
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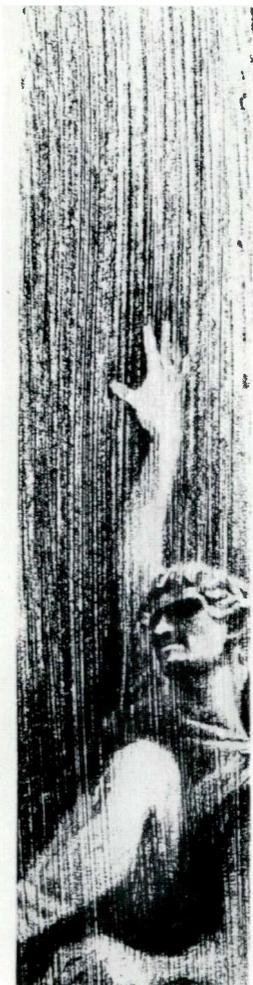
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ART DIRECTOR MALCOLM MANSFIELD
 DESIGNERS MALCOLM MANSFIELD / JAY HAAS
 PHOTOGRAPHER SIDNEY MEHRING
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THEATER
CENTER

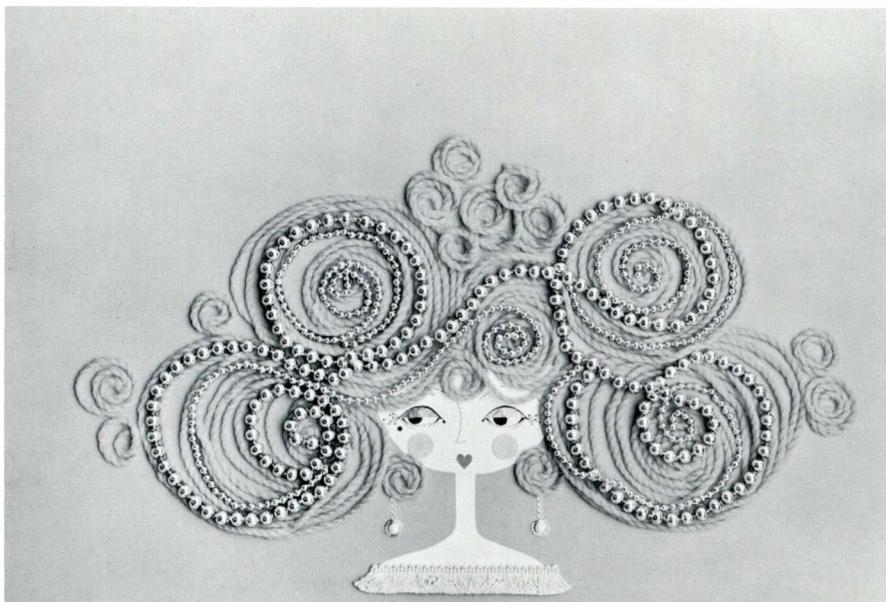


329

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DESIGNER **B. R. NEALE**
ARTISTS **B. R. NEALE / BOB SHERMAN**
COPYWRITER **DON ALY**
AGENCY **TRACY-LOCKE CO., INC.**
CLIENT **DALLAS THEATRE CENTER**

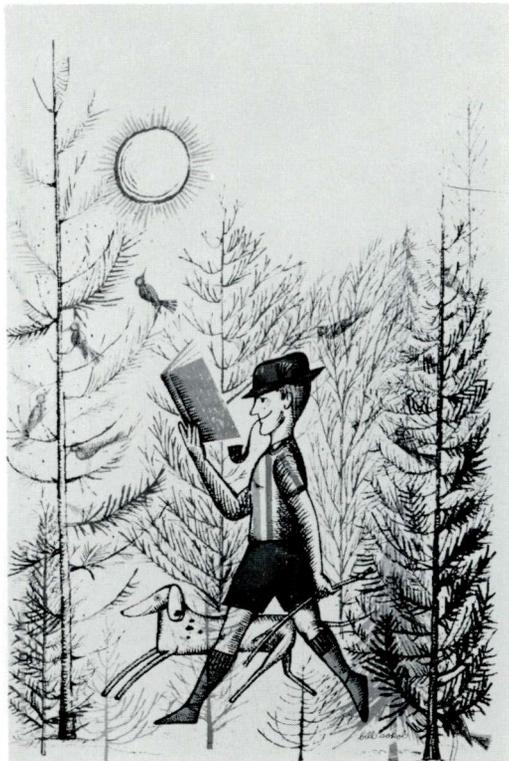
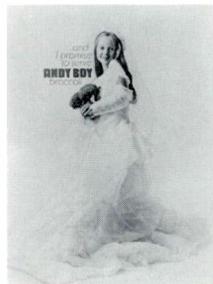
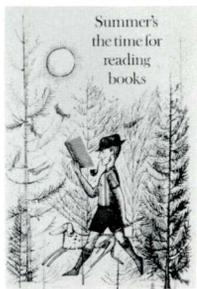


*Amelia
Argaggia*



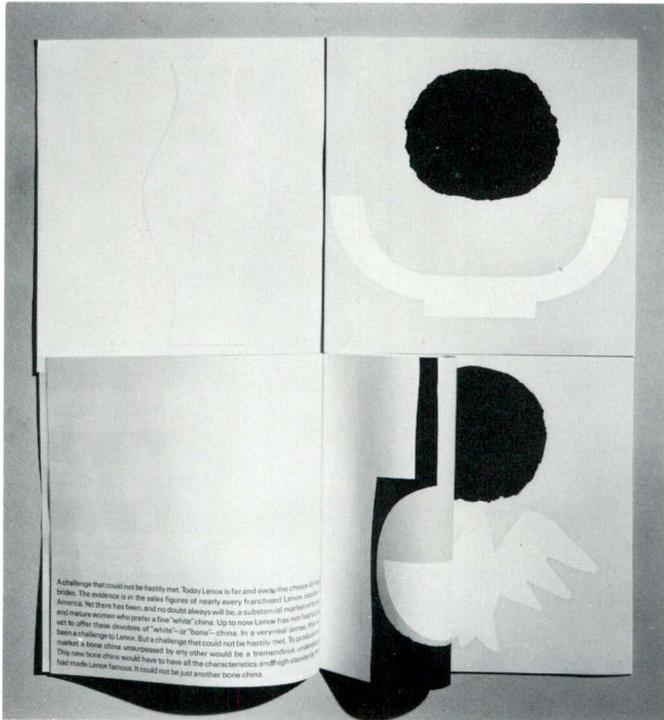
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ART DIRECTOR **JOE GOLDBERG**
DESIGNER **MARGARET YAKOVENKO**
ARTIST **MARGARET YAKOVENKO**
PHOTOGRAPHER **WILLIAM KAHN**
COPYWRITER **MILTON SUTTON**
AGENCY **THE ZLOWE COMPANY INC.**
CLIENT **MUTUAL SHOE COMPANY**



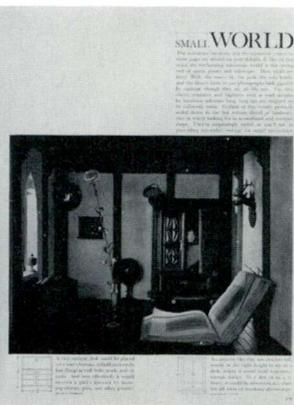
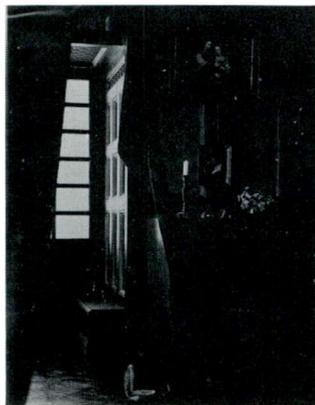
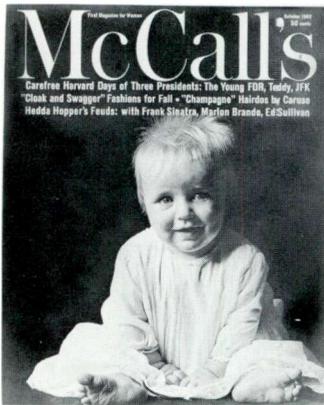
331
 ART DIRECTOR **BILL SOKOL**
 DESIGNER **BILL SOKOL**
 ARTIST **BILL SOKOL**
 COPYWRITER **SHEP CONN**
 AGENCY **THE NEW YORK TIMES**
 PUBLISHER **THE NEW YORK TIMES**
 CLIENT **THE NEW YORK TIMES**

332
 ART DIRECTOR **ELI TULMAN**
 DESIGNER **ELI TULMAN**
 PHOTOGRAPHER **DAVID VINE**
 COPYWRITER **ART MAYER**
 AGENCY **HICKS & GREIST, INC.**
 CLIENT **D'ARRIGO BROTHERS**



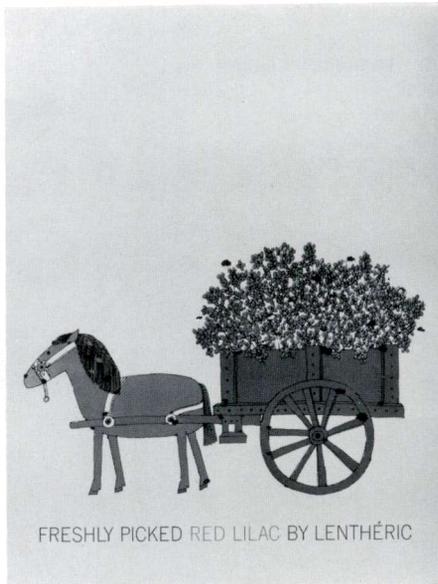
333

ART DIRECTOR HANS SAUER
 DESIGNER HANS SAUER
 ARTIST GEORGE GIUSTI
 PHOTOGRAPHER GEORGE GIUSTI
 AGENCY D'ARCY
 CLIENT LENOX CHINA



334

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



335

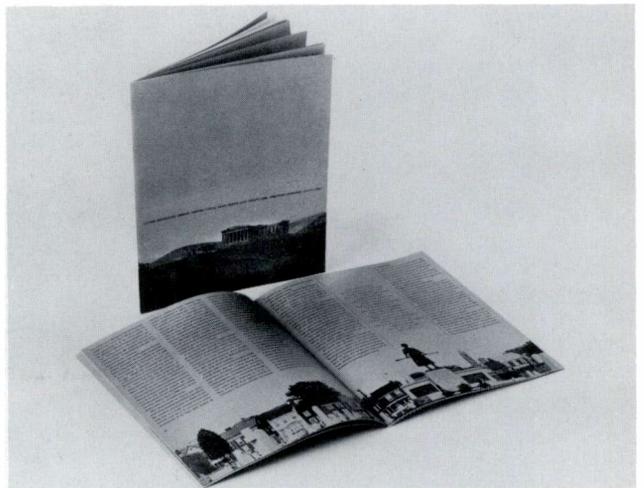
ART DIRECTOR **ARNOLD ARLOW**
 DESIGNER **ARNOLD ARLOW**
 ARTIST **ARNOLD ARLOW**
 COPYWRITER **RITA PICKER**
 AGENCY **ALTMAN-STOLLER-CHALK**
 CLIENT **LENTHERIC**

FRESHLY PICKED RED LILAC BY LENTHÉRIC



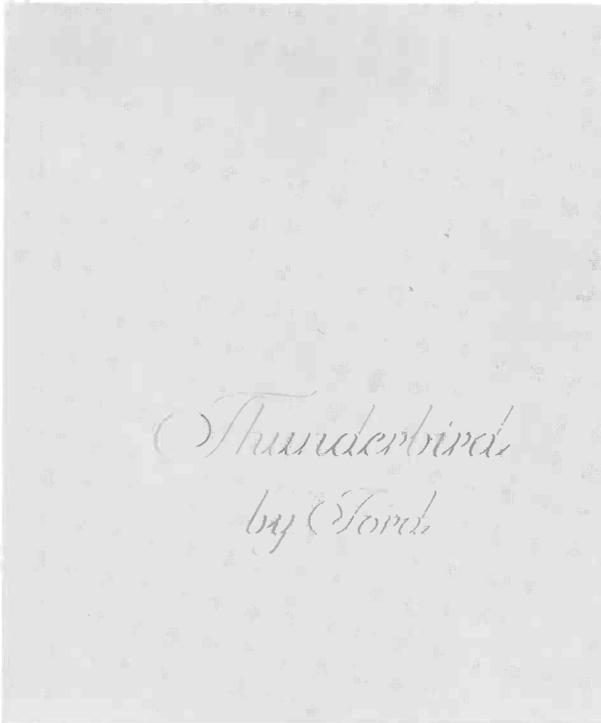
336

ART DIRECTOR **MURRY JACOBS**
 DESIGNER **MURRY JACOBS**
 PHOTOGRAPHER **HIRO**
 COPYWRITER **STEVE HERZ**
 AGENCY **DOYLE DANE BERNBACH INC.**
 CLIENT **VOLKSWAGEN**



337

ART DIRECTOR **ROBERT MILES RUNYAN**
 DESIGNER **ROBERT MILES RUNYAN**
 ARTIST **ROBERT MILES RUNYAN**
 PHOTOGRAPHER **OID NEAL**
 COPYWRITERS **CHARLES CARL / ROGER HOLMS**
 AGENCY **ROBERT MILES RUNYAN & ASSOC. INC.**
 CLIENT **LITTON INDUSTRIES, INC.**



338

ART DIRECTOR **SAM HARPER**
DESIGNER **SAM HARPER**
ARTIST **McNAMARA BROTHERS**
PHOTOGRAPHERS **WINSTANLEY / McGUIRE / KERRAN**
COPYWRITER **ABBOTT M. GIBNEY**
AGENCY **J. WALTER THOMPSON CO.**
PUBLISHER **WESTERN PRINTING**
CLIENT **FORD DIVISION, FORD MOTOR CO.**



Thunderbird is the most beautiful car in the world. It's the only car that's been called "the most beautiful car in the world" by more than one magazine. It's the only car that's been called "the most beautiful car in the world" by more than one magazine.

Thunderbird is the most beautiful car in the world. It's the only car that's been called "the most beautiful car in the world" by more than one magazine. It's the only car that's been called "the most beautiful car in the world" by more than one magazine.



Thunderbird Adventure

Roll in the Thunderbird and you'll see the most beautiful car in the world. It's the only car that's been called "the most beautiful car in the world" by more than one magazine. It's the only car that's been called "the most beautiful car in the world" by more than one magazine.

339

ART DIRECTOR **HAL DAVIS**
DESIGNER **HAL DAVIS**
ARTIST **LIONEL KALISH**
COPYWRITER **FRANKIE CADWELL**
AGENCY **TRAHEY / CADWELL**
CLIENT **I. MILLER**

Will every
foot delight in
THE NEW I. MILLER SHOP
FOR INGENUE



340

ART DIRECTOR SHELDON COTLER
DESIGNER SHELDON COTLER
ARTIST LIONEL KALISH
COPYWRITER STANLEY KAPNER
AGENCY TIME INCORPORATED

HOW
TO
MAKE
SALES
RISE

a Stouffer's recipe any marketer can follow

Naturally you'll use only the finest ingredients. Among them, two are basic—a quality product and a quality market. The entire art lies in combining these two.

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

1962

A
TELEVISION
NOTEBOOK

with drawings by Harvey Schmidt

CBS TELEVISION NETWORK

18cc

341

ART DIRECTORS LOUIS DORFSMAN / WILLIAM GOLDEN
DESIGNER LOUIS DORFSMAN / WILLIAM GOLDEN
ARTIST HARVEY SCHMIDT
PUBLISHER CBS TELEVISION NETWORK
CLIENT CBS TELEVISION NETWORK

the **SUNSHINE** old advertising calendar
 lithographed by Sunshine Printing Co./25 years of graphic art experience/380 Second Ave./OR 5-0212

Worn Pedestrians But Don't Terrify Them! Human lives are placed in jeopardy only by accidents which result from improper conduct. Pedestrians should be given the same consideration as drivers. It is the driver's duty to watch for them and give them the right of way. It is the pedestrian's duty to watch for cars and give them the right of way. It is the duty of both to watch for each other and give each other the right of way.

Borland
 Exhaust Valve

Pulling for the Shore!
 One of Death Bed's Nasty Tricks is to give up by the doctor. His stomach wrings and wrings hard, and medicine won't make a difference. **BEECHAM'S PILLS** FOR MANLY PURITY AND BEAUTY. Do this - and with the greatest relief in this or any month you get well.

1962	S	M	T	W	T	F	S	1962	S	M	T	W	T	F	S
JULY	1	2	3	4	5	6	7	AUG.	1	2	3	4	5	6	7
1962	8	9	10	11	12	13	14	1962	8	9	10	11	12	13	14
	15	16	17	18	19	20	21		15	16	17	18	19	20	21
	22	23	24	25	26	27	28		22	23	24	25	26	27	28
	29	30	31	●	●	●	●		29	30	31	●	●	●	●

342

ART DIRECTOR LIONEL KALISH
 DESIGNER LIONEL KALISH
 ARTIST LIONEL KALISH
 PUBLISHER SUNSHINE PRINTING CO.
 CLIENT SUNSHINE PRINTING CO.

the **SUNSHINE** old advertising calendar
 lithographed by Sunshine Printing Co./25 years of graphic art experience/380 Second Ave. OR 5-0212

There's not a right in the world like Mackintosh's Toffee.

I am John Mackintosh the Toffee King
Mackintosh's Toffee
 Is as Safe to Eat as Bread and Butter

CATARRH CURED FREE

1962	S	M	T	W	T	F	S	1962	S	M	T	W	T	F	S
MAY	●	●	1	2	3	4	5	JUNE	1	2	3	4	5	6	7
1962	6	7	8	9	10	11	12	1962	8	9	10	11	12	13	14
	13	14	15	16	17	18	19		10	11	12	13	14	15	16
	20	21	22	23	24	25	26		17	18	19	20	21	22	23
	27	28	29	30	31	●	●		24	25	26	27	28	29	30

343

ART DIRECTOR LIONEL KALISH
 DESIGNER LIONEL KALISH
 ARTIST LIONEL KALISH
 PUBLISHER SUNSHINE PRINTING CO.
 CLIENT SUNSHINE PRINTING CO.

the **SUNSHINE** old advertising calendar
 lithographed by Sunshine Printing Co./25 years of graphic art experience/380 Second Ave. OR 5-0212

JUST OUT.
On the Altar of Passion.

MARRY YOUR TROUSERS

This Little Lady **EARNED** Her Tricycle

INVIGORATOR

MAJOR MENDAX.

1962	S	M	T	W	T	F	S	1962	S	M	T	W	T	F	S
JAN.	●	1	2	3	4	5	6	FEB.	●	●	1	2	3	4	
1962	7	8	9	10	11	12	13	1962	4	5	6	7	8	9	10
	14	15	16	17	18	19	20		11	12	13	14	15	16	17
	21	22	23	24	25	26	27		18	19	20	21	22	23	24
	28	29	30	31	●	●	●		25	26	27	28	29	30	31

344

ART DIRECTOR LIONEL KALISH
 DESIGNER LIONEL KALISH
 ARTIST LIONEL KALISH
 PUBLISHER SUNSHINE PRINTING CO.
 CLIENT SUNSHINE PRINTING CO.

NORMAND MAXON
PRESENTS

DONALD McKAYLE and COMPANY

SHAWNNEQUA BAKER	GLORIA JONES	JARNE BRIGGS
HARREY CLIFFORD	WILLIAM LOUTHER	MARCO SANO
LOUIS FALCO	CLAIRE MALLARDI	RAYMOND SAWYER
SHELLEY FRANKEL	ESTA MCWATLE	GUS SOLOMONS, JR.
LOUANNA GARDNER	CHARLES MOORE	CLAUDE THOMPSON
HERMAN HOWELL	THELMA OLIVER	SYLVIA WATERS
	PEARL REYNOLDS	

HOWARD ROBERTS' CHORALE with ROBERT GULLAUME

<small>MUSICIANS</small>		
DOROTHEA FREITAG	HERB HARRIS	CLARK TERRY

PREMIERE PERFORMANCE "LEGENDARY LANDSCAPE"

<small>MUSIC - LOUIHARRISON</small>	<small>COSTUMES - NORMAND MAXON</small>
<small>SET - ROBERT S. BLACKBURN</small>	<small>LIGHTING - THOMAS SKEETON</small>

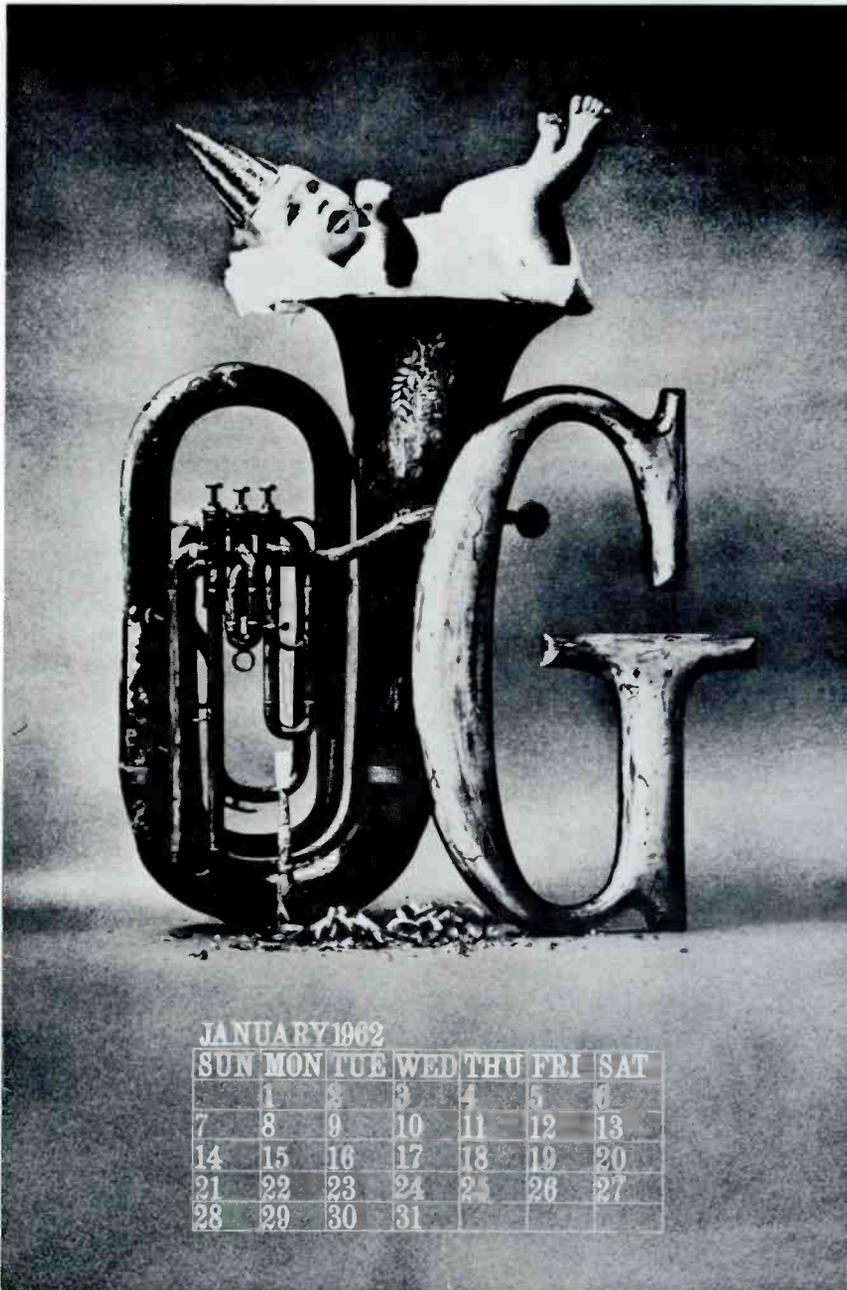
GAMES: RAINBOW ROUND MY SHOULDER, DISTRICT STORYVILLE

SATURDAY NOVEMBER 10TH AT 8:30
SUNDAY NOVEMBER 11TH AT 3:00

HUNTER PLAYHOUSE, 80th STREET BETWEEN PARK AND LEONARD AVENUES
TICKETS \$100 and \$4.00. RESERVATIONS LA 8-2700
MAKE ALL CHECKS PAYABLE TO NORMAND MAXON, 405 E. 54th ST., N. Y. C.
BOX OFFICE DAY OF PERFORMANCE 867-8222

345

ART DIRECTOR DAVID MARSHALL
 DESIGNER DAVID MARSHALL
 PHOTOGRAPHER NORMAND MAXON
 AGENCY ALTMAN, STOLLER, CHALK
 CLIENT DONALD McKAYLE & COMPANY

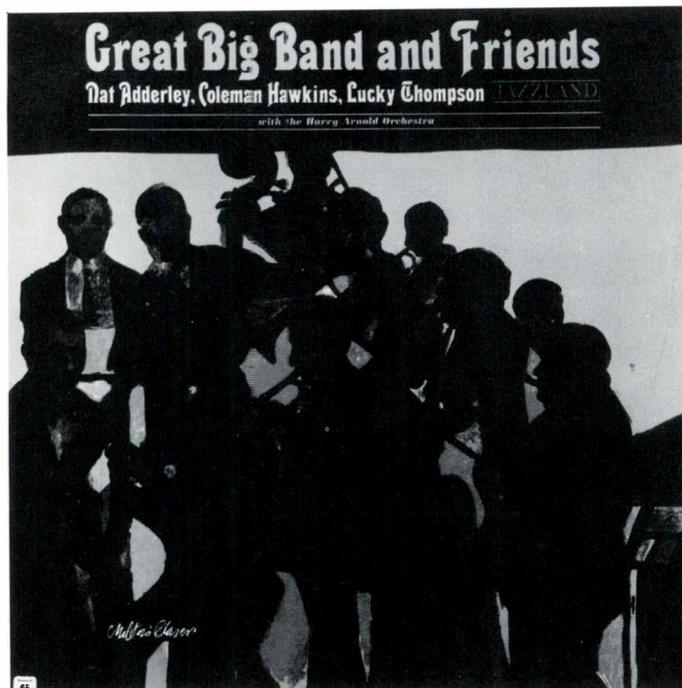


346

ART DIRECTOR HORN/GRINER
DESIGNER HORN/GRINER
ARTIST HORN/GRINER
PHOTOGRAPHER HORN/GRINER
COPYWRITER HORN/GRINER
AGENCY HORN/GRINER
PUBLISHER HORN/GRINER
CLIENT HORN/GRINER

JANUARY 1962

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			



347

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

It's Easy To Play Piano

THE 3 CHORD WAY

VOLUME 41



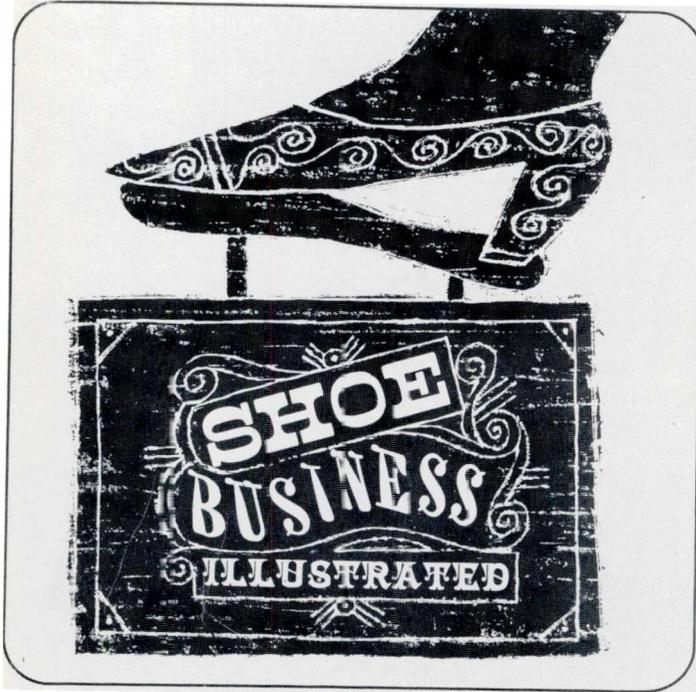
348

ART DIRECTOR PUSH PIN STUDIOS
DESIGNER SEYMOUR CHWAST
ARTIST SEYMOUR CHWAST
PUBLISHER CONSOLIDATED MUSIC PUBLISHERS, INC.



349

ART DIRECTOR MERLE SHORE
ARTIST PAULA POWERS
CLIENT REPRIS RECORDS



350

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

the **SUNSHINE** old advertising calendar

lithographed by Sunshine Printing Co. / 25 years of graphic art experience / 380 Second Ave. / GR 5-0212

in November & December of 1960 the following ad appeared for further information call Karl & Co. 6-5-5-5

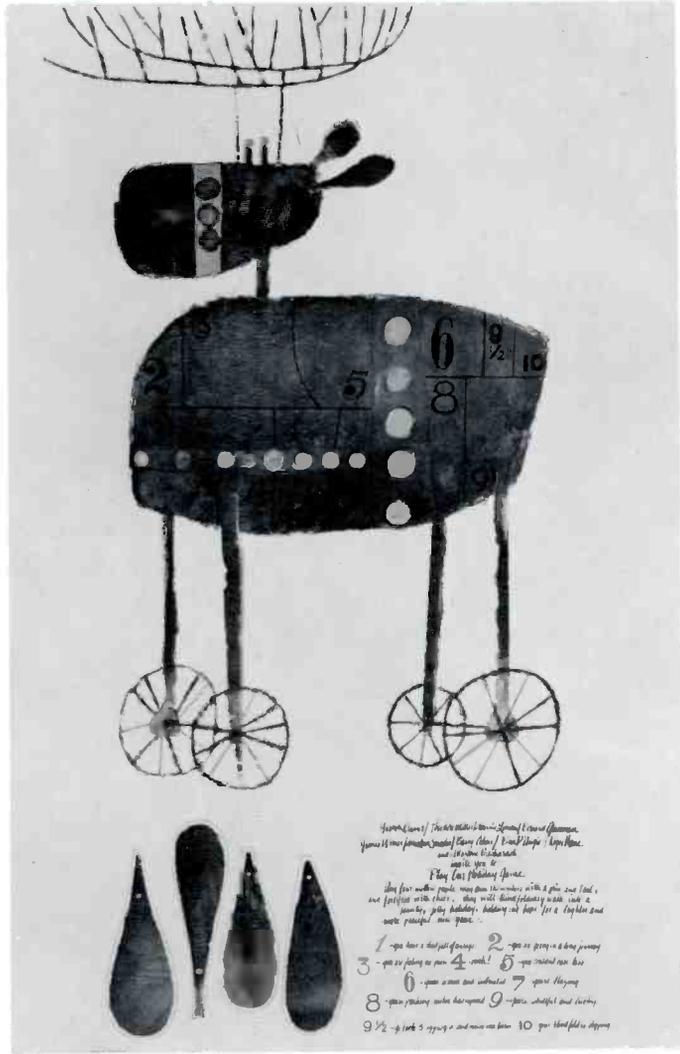
OLD DIAMONDS BOUGHT & SOLD

OLD DIAMONDS BOUGHT & SOLD. 25 YEARS EXPERIENCE COUNT FOR "S" THING. YOUR MONEY BACK IF YOU WANT IT! The Gem of Excellence. The Ideal Profession. The Old Lapidarist. 70 & 72 Worth Street, New York

1962	S	M	T	W	T	F	S	1962	S	M	T	W	T	F	S
NOV.	⊙	☾	☽	☽	1	2	3	DEC.	☽	☽	☽	☽	☽	☽	1
1962	4	5	3	7	8	9	10	1962	2	3	4	5	3	7	8
	11	12	13	14	15	16	17		9	10	11	12	13	14	15
	18	19	☽	21	22	23	24		16	17	18	19	20	21	22
	25	26	☽	28	29	30	☽		23 ₃₀	24 ₃₁	25	26	27	28	29

351

ART DIRECTOR LIONEL KALISH
 DESIGNER LIONEL KALISH
 ARTIST LIONEL KALISH
 PUBLISHER SUNSHINE PRINTING CO.
 CLIENT SUNSHINE PRINTING CO.



352

ART DIRECTOR KRAMER/MILLER/LOMDEN
/GLASSMAN
DESIGNER KRAMER/MILLER/LOMDEN
/GLASSMAN
ARTIST KRAMER/MILLER/LOMDEN
/GLASSMAN



353

ART DIRECTOR ONOFRIO PACCIONE
PHOTOGRAPHER ONOFRIO PACCIONE
COPYWRITER ONOFRIO PACCIONE
AGENCY LEBER KATZ PACCIONE, INC.
CLIENT LEBER KATZ PACCIONE, INC.







Editorial
Design of complete unit



Photo dress is in standard-
 and custom references, with
 the added sparkle of white
 button-downing. It is hand-
 washable. To wear, there
 are patch pockets on back,
 a back pleat, and you can
 belt it or not. Add its
 graceful appearance by
 wearing it over a blouse or
 blouse, or under a jacket,
 if you prefer. Or a white
 stole is a lovely addition.
 From the Importance
 Collection of At Home
 Street 8-16, about \$20



That dress is in large and
 still beautiful. You like a
 coat and dress like a
 coat, too, fully lined, of
 a different "in" or at a
 occasion when you're en-
 tending at home. Or it
 may go out as a coat over
 a dress. Choice by
 Fisher in blouse or ac-
 cording. Material: thread
 and rayon, 8-16, about \$40.



355
 ART DIRECTOR **BILL CADGE**
 DESIGNER **VERDUN P. COOK**
 PHOTOGRAPHERS **HORN / GRINER**
 COPYWRITER **PEGGY SHONBRUN**
 PUBLISHER **REDBOOK**

Full-blown birds of the jungle might alight on the wings and like the legendary Harlequin, swoop in their random, side-following silk. Below: Magenta and yellow floral jacquard fabric, every like a cat around a small leopard dress with a skirt that is gathered a little and the gowns stretch to the knee. Opposite: Blue and white jacquard, back or embroidered tulle, shown on a shifonee-sleeved silk dress, worked in ultracolorful, fully full of silk, incredibly romantic to wear. Opposite right: Blue and red jacquard, showing from an "eye of silk" that opens against the body in a narrow dress with an evening gathered back. All dresses by Norma Kamali. The settings by André Sina, photos by Viki Katsikis. The colorful collars by Mr. Fina at the House of Biondi.



356

ART DIRECTOR MYRON ISRAEL
 PHOTOGRAPHER MELVIN SOKOLSKY
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



357
ART DIRECTOR OTTO STORCH
DESIGNERS OTTO STORCH / HERB BLEIWEISS
PHOTOGRAPHER HAROLD KRIEGER
COPYWRITER SELMA ROBINSON
PUBLISHER McCALL CORP.
CLIENT McCALL'S MAGAZINE



358
DISTINCTIVE MERIT AWARD
ART DIRECTOR WILLIAM F. CADGE
DESIGNER WILLIAM F. CADGE
PHOTOGRAPHER JERRY SCHATZBERG
COPYWRITER PEGGY SHONBRUN
PUBLISHER REDBOOK

How to buy baby clothes
 What clothes does a new baby really need? Grandparents, godparents and friends may be expected to supply an infant with many small luxuries. Like bonnets and booties, carriage blankets and christening gowns—but what are the real necessities of those first days, weeks and months when a baby is confined mostly to bassinets and cribs and resting arms? What clothes and related equipment will be most comfortable for the baby as well as easiest for the mother to put on, take off and care for? A summer baby may wear a knit undershirt with short sleeves or no sleeves, and a diaper, with perhaps a pretty little tupper vet. dress or suit "for show." But a baby born out or in the months just ahead will need special consideration. And whether here in summer, winter, spring or fall, babies (Continued on page 359)



360
ART DIRECTOR ALBERT GREENBERG
DESIGNER ROBERT P. SMITH
ARTIST HENRIETTA CONDAK
COPYWRITER HARVEY E. PHILLIPS
PUBLISHER ESQUIRE, INC.
CLIENT GENTLEMEN'S QUARTERLY



361
ART DIRECTOR MARVIN ISRAEL
PHOTOGRAPHER RICHARD AVEDON
PUBLISHER HARPER'S BAZAAR

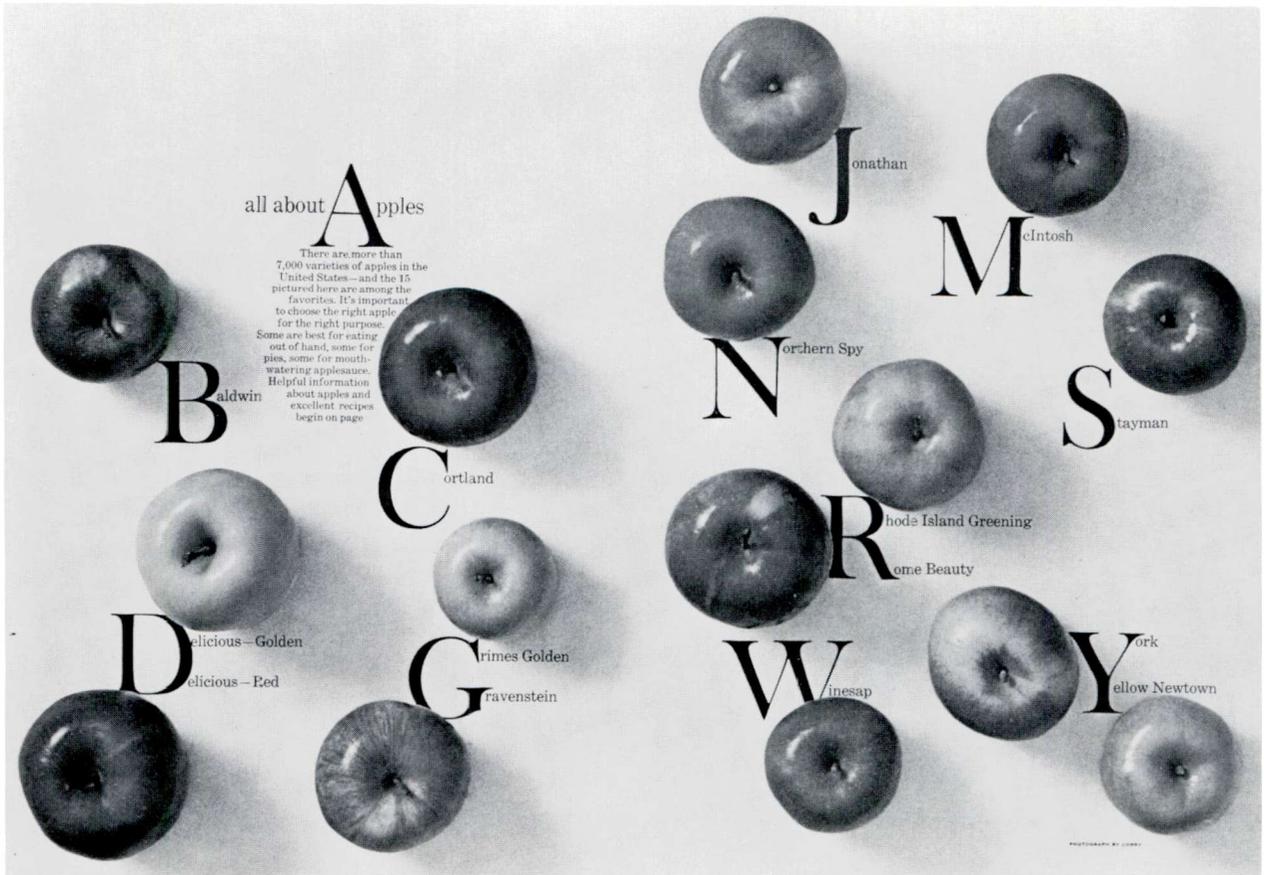


BOOTS... BOOTS... BOOTS...
APPEARED IN PARIS
COUTURE HOUSES,
WHILE NOT NEW TO
THE AMERICAN
PRESS, THEY MADE
NEWS. THE
LONGER VERSION
BY BALENCIAGA
IS WORN WITH
A BRONZE
TWEED COUNTRY
TARTAN

BALENCIAGA

362

ART DIRECTOR ANTHONY MAZZOLA
DESIGNER ANTHONY MAZZOLA
PHOTOGRAPHER THOMAS KUBLIN
PUBLISHER HEARST MAGAZINES
CLIENT TOWN & COUNTRY MAGAZINE



all about **A**pples

There are more than 7,000 varieties of apples in the United States—and the 15 pictured here are among the favorites. It's important to choose the right apple for the right purpose. Some are best for eating out of hand, some for pies, some for mouth-watering applesauce. Helpful information about apples and excellent recipes begin on page

Baldwin

Cortland

Delicious—Golden
Delicious—Red

Grimes Golden
Gravenstein

Jonathan

McIntosh

Northern Spy

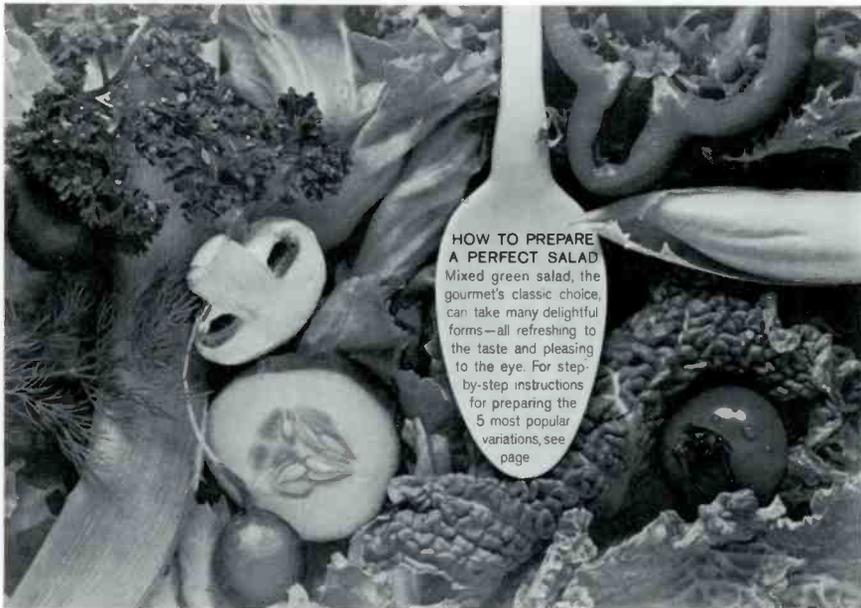
Stayman

Rhode Island Greening
Rome Beauty

Winesap

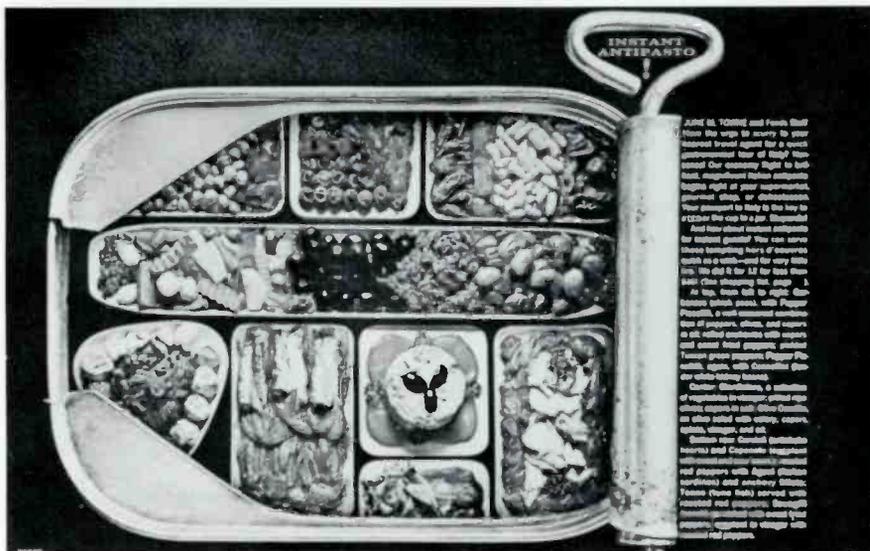
York
Yellow Newtown

PHOTOGRAPH BY DOUGLAS CORRY



369

ART DIRECTOR WILLIAM F. CADGE
 DESIGNER WILLIAM F. CADGE
 PHOTOGRAPHER JOHN STEWART
 COPYWRITER HELEN MILLS
 PUBLISHER REDBOOK

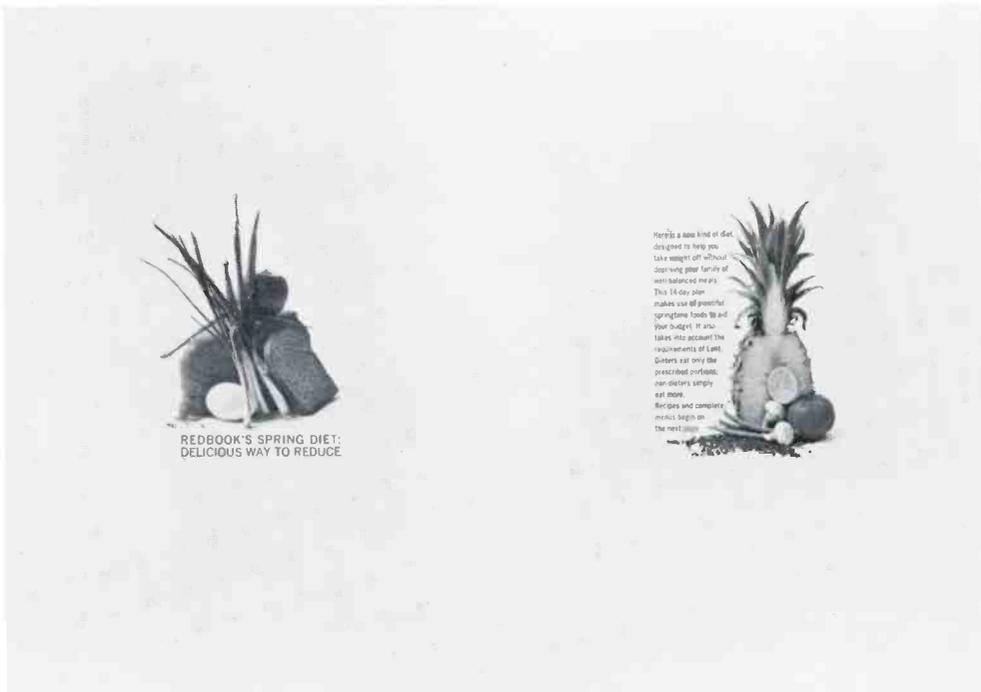


370

ART DIRECTOR ALVIN GROSSMAN
 DESIGNER ALVIN GROSSMAN
 PHOTOGRAPHER IRWIN HOROWITZ
 PUBLISHER CURTIS PUBLISHING COMPANY
 CLIENT AMERICAN HOME MAGAZINE



371
 ART DIRECTORS OTTO STORCH / TONY OLIVETO
 PHOTOGRAPHER PAUL DOME
 COPYWRITER SELMA ROBINSON
 PUBLISHER McCALL CORP.
 CLIENT McCALL'S MAGAZINE



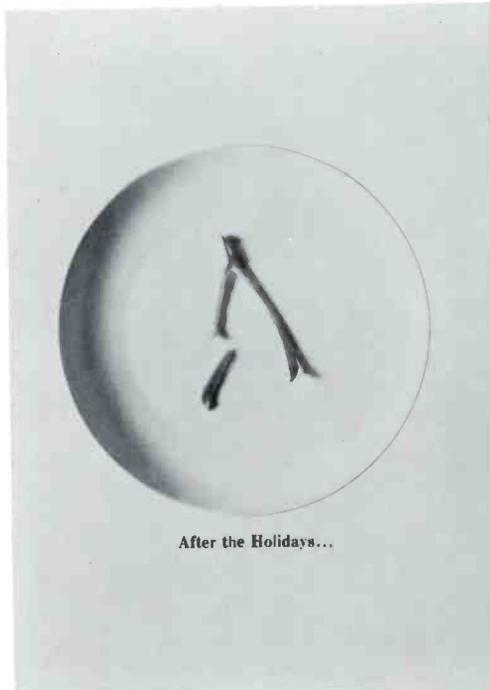
372
 ART DIRECTOR WILLIAM F. CADGE
 DESIGNER WILLIAM F. CADGE
 PHOTOGRAPHER HORN / GRINER
 COPYWRITER HELEN MILLS
 PUBLISHER REDBOOK



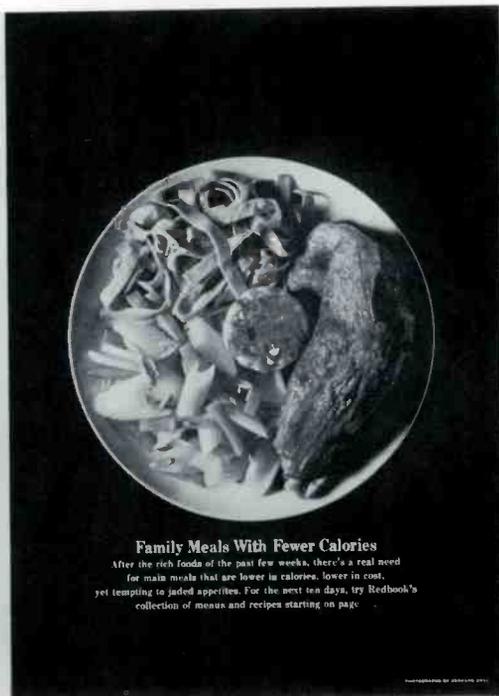
Step-by-step to perfect garnishes. Here we make you a present to give flowery sparkle to foods you serve. They're made of vegetables your grocer carries all year. Inexpensive, they lend a look of luxury. Carrots, so crisp and colorful, are cut into flowers and used raw, with a caper for a heart; or threaded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

373

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



After the Holidays...



Family Meals With Fewer Calories

After the rich foods of the past few weeks, there's a real need for main meals that are lower in calories, lower in cost, yet tempting to jaded appetites. For the next ten days, try Redbook's collection of menus and recipes starting on page

374

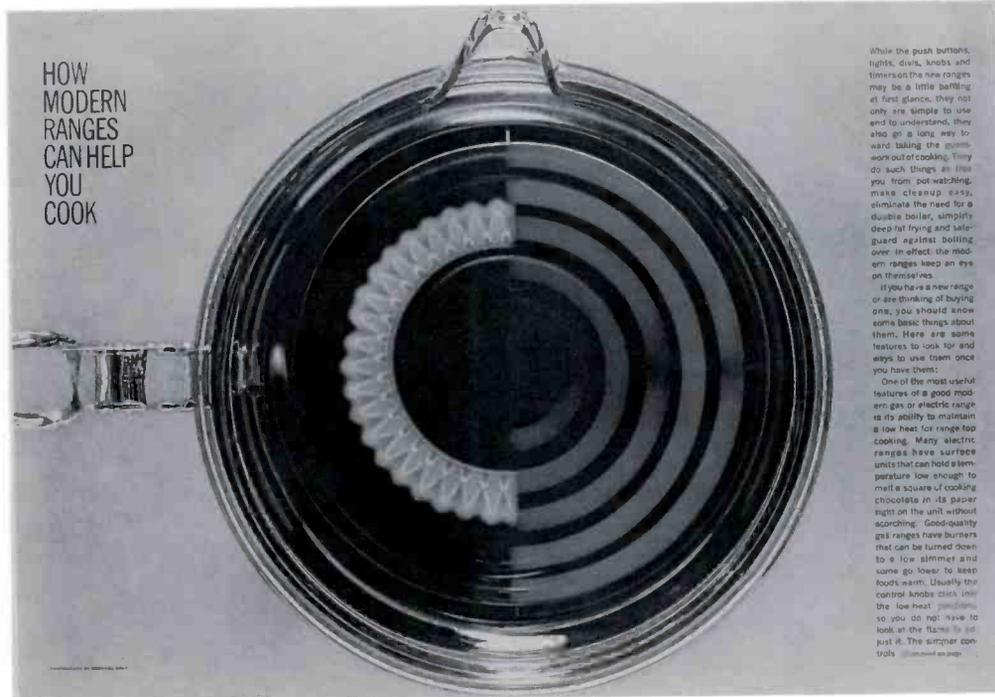
ART DIRECTOR WILLIAM F. CADGE
 DESIGNER WESLEY MICHEL
 PHOTOGRAPHER BERNARD GRAY
 COPYWRITER REDBOOK EDITORIAL
 PUBLISHER REDBOOK



FIRST PEEP OF SPRING-SPRUCING TIME

Though spring cleaning is as old as the sun, it has a way longer the order it is a couple of generations ago, when a lady not only used plenty of olive green but often had to remove the deep streaks of dirt from her home. Not today! Just name your problem. You'll find that with a healthy variety of cleaning products. □ As a matter of fact, naming your problem is the best way to start all the cleaning jobs you've meant to tackle as you did your regular house cleaning, but never did quite manage to finish the time for. □ Let them down a just you'll find in silver - sandblasts and shared trays, too hand some to enamel in large-scale wrapping. □ Copper cleaning slab turned a deep plum color with clean - per to delight with use. □ Stained from the table - called water eraser. □ No work on cleaning and polishing supplies you have on hand. Throw away liquid products that have dried out. Make a note of what needs to be replaced. If it has been satisfactory. □ Discard rubber floor mats you've used and found staining. □ Take ing supplies, just as you might in a bookstore and as though you were reading a book, just for information about the volume, read the labels on cans, bottles, jars, to find out exactly what the product's purpose, what work is entailed, and what cautions must be exercised. □ If the labels on your old favorites have changed. Now you're ready to buy, did only the quantity useful to you necessary ones of those you use less often, of those you use. Lay in a supply of sponges, brushes, cloths - and a silicone hand cream, as well as protective gloves.

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



378
 ART DIRECTOR WILLIAM F. CADGE
 DESIGNER WESLEY MICHEL
 PHOTOGRAPHER BERNARD GRAY
 COPYWRITER ROSEMARY BURNLEY
 PUBLISHER REDBOOK

While the push buttons, lights, dials, knobs and timers on the new ranges may be a little baffling at first glance, they not only are simple to use and to understand, they do such things as free you from pot watching, make cleanup easy, eliminate the need for a double boiler, simplify deep-fat frying and safeguard against boiling over in effect the modern ranges keep an eye on themselves.

If you have a new range or are thinking of buying one, you should know some basic things about them. Here are some features to look for and ways to use them once you have them:

One of the most useful features of a good modern gas or electric range is its ability to maintain a low heat for range-top cooking. Many electric ranges have surface units that can hold temperature low enough to melt a square of cooking chocolate in its paper sight on the unit without scorching. Good-quality gas ranges have burners that can be turned down to a low simmer and some go lower to keep food warm. Usually the control knobs click into the low heat position, so you do not have to look at the flame to set just it. The simmer controls



She is one of the most misappreciated people in the world

379

GOLD MEDAL AWARD

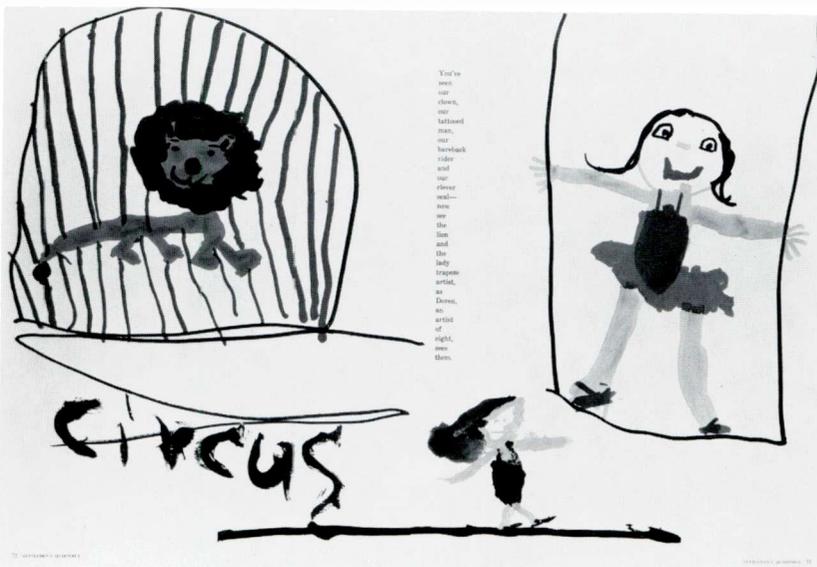
ART DIRECTOR **HERB LUBALIN**

DESIGNER **HERB LUBALIN**

PHOTOGRAPHER **BERT STERN**

PUBLISHER **EROS**

CLIENT **EROS**



380

ART DIRECTOR **ALBERT GREENBERG**

DESIGNER **ROBERT P. SMITH**

ARTIST **DOREN GREENBERG**

COPYWRITER **EVERETT MATTLIN**

PUBLISHER **ESQUIRE, INC.**

THE TRUTH ABOUT SHELTERS

Would a family shelter save your life in a nuclear war? Would community shelters be better—and save more people? Or are shelters themselves a threat to peace? This report provides no final answers but it does present the facts that have generally been ignored. And it brings the issues before the questions that every American must keep asking in the coming months / by Walter Goodman

It is five months since President Kennedy made a direct appeal to the nation to face with utmost seriousness the Berlin crisis and to be prepared for the possibility of nuclear war. In the course of his speech last July 25th he promised "to let every citizen know what steps he can take to protect his family in case of attack."

In the weeks following the President's speech most Americans found themselves wondering how, if at all, they could prepare for the likelihood of 20th-century war. The best kind of preparation seemed to be the construction of shelters against radioactive fallout. But what, exactly, was a shelter? How practical was it? How expensive? Should the homeowner build one himself? Or would the government launch a program of community shelters?

The confusion was not lessened by the fact that much of the information the Federal Government itself was providing, inadequate and contradictory. Statements from public and private institutions, laboratories and radio reports and continuously changing advice from all sections of the country's press did little to clarify the situation. And finally the confusion was compounded by commercial

381
 ART DIRECTOR WILLIAM F. CADGE
 DESIGNER VERDUN P. COOK
 COPYWRITER WALTER GOODMAN
 CLIENT McCALL CORP.
 PUBLISHER REDBOOK

*not just cream
 —Humidity!*

When our readers write to us about cosmetic preparations, they frequently inquire about moisturizers. One reader wrote, "Recently I bought out the cosmetics on my dressing table and made a point of reading all the labels. I was amazed and concerned to find that so many of the products contain moisturizing ingredients. It would seem that they're in everything—home-wave solutions, hand lotion, soap, even bath oil. On top of all this, I use a moisturizer for both day and night care of my complexion. Tell me, is all this moisturizing good for my skin, and just how do these products work?"

Our reader is right—moisturizing ingredients are appearing in more and more beauty preparations. And her concern is needless. There are very good reasons for moisture holding additives being in today's beauty preparations.

Our skin is a multilayered organ. The top layer is called the stratum corneum, or horny layer, and it is this visible surface layer that reports to you whether or to the state of your skin's health: whether your complexion is reflected as firm, smooth, or flaky, depends chiefly on the maintenance of the proper amount of moisture held on this surface layer. Beneath the horny layer is the dermis, which functions as the supply center for your skin. It is the sebaceous glands that supply sebum, the skin's own natural lubricant, and the mucous glands that supply moisture.

Nature's formula is such that these oils and moisture can combine, forming a thin emulsion that coats on the surface of the skin, serving to both lubricate and maintain surface moisture. As this film is constantly being evaporated off the skin's surface (and it is surrounded by air, it is also being constantly replenished from beneath).

However—and this is the reason for moisturizing preparations—this seemingly perfect balance between evaporation and replacement of moisture can be upset. It happens as one gets older (skin begins to "age" at 25) and the air and moisture glands slow down their production, and it also occurs when there is a lack of natural binding material in the outer layer of the skin. This moisture molecule is to be evaporated at the surface more quickly than it is replaced. There are two natural causes for moisture loss. The first, caused by a close and as ordinary as the a rising or, even just, and that dehydrate your skin. This becomes particularly noticeable when the relative humidity drops to 20 percent or below. At 80 percent, some during the winter. That the tendency atmospheric conditions, moisture from whatever it touches, and chapped, dry skin—unable to absorb any more moisture, and the skin's surface becomes dry and flaky. The second cause is extraneous. It is, being a liquid, it is not, and it is spreading out the surface of the skin. As our man made climates consume oil or it is evaporated, and the skin's natural heat dries the air as it warms it, and as condensing moisture hold on air that has been mechanically dehumidified. Finally, moisture loss, are incurred by our frequent use of soap and bathfoam. As a result, dry skin is often dry and flaky too.

PHOTOGRAPH BY JAMES MOORE

382
 ART DIRECTOR TOM HECK
 DESIGNER GREG BIRBIL
 PHOTOGRAPHER JAMES MOORE
 COPYWRITER BRUCE CLERKE
 PUBLISHER CURTIS PUBLISHING COMPANY

SHE WAS A NURSE, SWORN TO SAVE LIVES... BUT THIS MAN?



BY R. C. PRELAN

James Henry Varner was brought to us on a Saturday morning, cheerful but in poor condition. His throat and both his wrists were cut—he had done it himself. Yet by the time he reached us he had changed his mind and was filled with lust for life, a rather odd thing in a man so badly hurt. He did not want to be let alone to die in peace; instead he wanted us to get busy and sew him back together.

We, of course, were the crew of an operating room. It was a Navy operating room, in a Quonset-hut hospital on grounds which sloped down to the Pacific. Among our pain trays grew little ranged gardens—hollyhocks, zinnias, marigolds—planted and tended by conscientious sailors far from home. Things grew fast in that climate, but never fast enough. Just as a man's flowers were about to bloom, he would be sent back to his ship, cured of whatever had ailed him.

The ambulance men, actually two smiling, big-footed boys, brought in a stretcher containing Varner, set him down like a shipment of merchandise, accepted a receipt for him and left.

Varner smiled up at us from our rolling cart, tired but happy. He was a long, thin, brown man, he looked as if he had been jerked, like meat, in the sun. He might have been thirty-five or forty-five or fifty; you couldn't tell. He was a metaphoric oddity, as our surgeon, Doctor Duncan, was at that moment learning from someone over the phone.

We stared at Varner. There were five of us—two WAVES, two corporals and Miss Kington, one nurse. I must say that we were not glad to see him. He interrupted our case, Saturday routine. The commanding officer and his inspecting party were due any minute. The whole place was in that state of

overdue cleanliness and order that can be maintained only briefly, until the inspecting party has passed through.

We had been looking forward to a quiet Saturday, once inspection was over. And now James Henry Varner lay in our workroom, a 77-year job that would take hours of patient labor. He was a cobby sight, with his long-stretched smile in the middle of all the mess. Someone had stopped his bleeding by packing the cuts in his wrists and throat with mud. It was an unsanitary device, but it worked.

Varner was wearing khaki pants and an orange-and-red sport shirt. He used a civilian, employed by the Navy on various construction jobs. His home was a barracks somewhere, miles away. Desperate at being unable to buy as much more plane as he craved, he had borrowed a landman knife from a barracksmate and made a better-than-average attempt at suicide. Now, through the muddy dirt in his throat—he had missed the jugular vein by an inch or more—each breath escaped as a long, dry, delicate snore.

After a five-minute wait he grew impatient and stopped smiling. "Well, cobby on," he said. "Y'all get me fixed up." His voice was a hoarse, hoarse whisper, and the more continued even while he spoke, in fact, gave the effect of a talking snore. It would have been great in an old Bela Lugosi film.

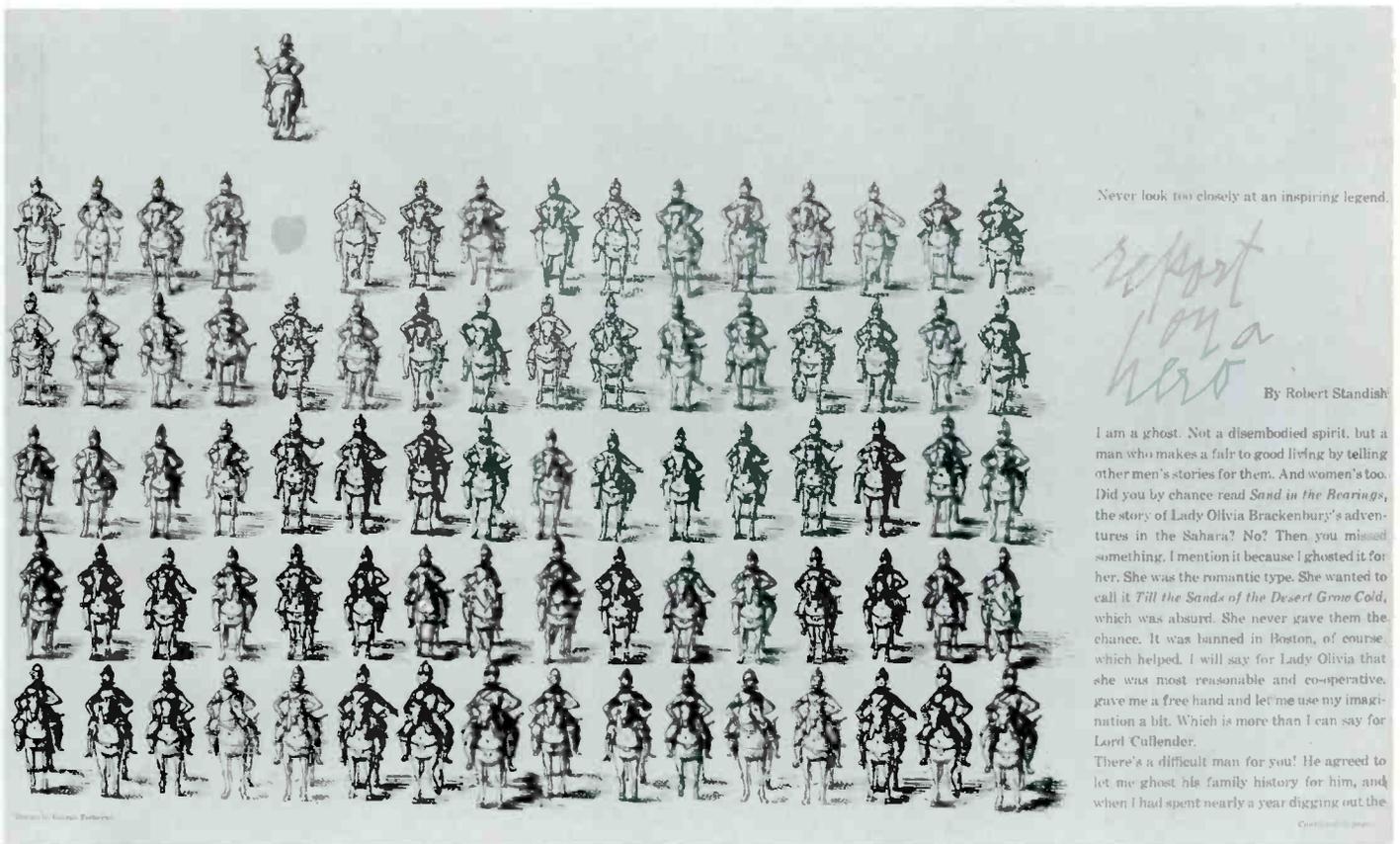
"It won't be long," Miss Lawson told him firmly. "It takes a few minutes to get the operating room ready."

In came Doctor Duncan, setting the screen door slam. He was a hearty,ellowing, Mishebenner, a lieutenant commandant, a good surgeon. "Varner," he roared, "they tell me you're a dope head."

(Continued on Page 387)

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ART DIRECTOR KEN STUART
DESIGNER SAUL BASS
ARTISTS SAUL BASS / ART GOODMAN
CLIENT CURTIS PUBLISHING



Never look too closely at an inspiring legend.

*report
on a
hero*

By Robert Standish

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

There's a difficult man for you! He agreed to let me ghost his family history for him, and when I had spent nearly a year digging out the

THE POWER OF WORDS
WILLIAM SHAKESPEARE



ROBERT LOUIS STEVENSON




THE POWER OF WORDS

DEAR ALAN
ELIZABETH BABBITT BROWNING



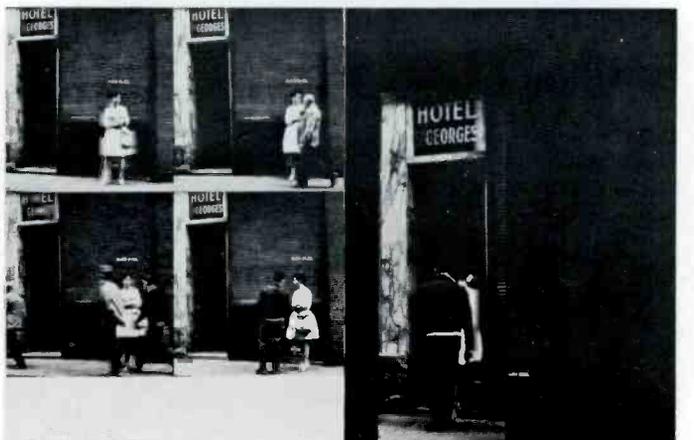

HENRI CHRISTIAN ANDERSEN





389

ART DIRECTOR HERB LUBALIN
DESIGNER HERB LUBALIN
PHOTOGRAPHER MARVIN NEWMAN
PUBLISHER EROS
CLIENT EROS



For a brief moment in the 1930's, artistic posters became a cultural rage—almost a mania—in America.

THE POSTER CRAZE

By SIMON BREITHAUER

For a brief moment in the 1930's, artistic posters became a cultural rage—almost a mania—in America. "It is better, more ideal," they advised business, working under some political pamphlets and newspapers, the day," he added contemptuously, "they can even reflect poster." And so, inevitably, it came to pass. In those busy years after Russia's death, poster design was very much on the mind, and poster collecting a mania. In Paris, where the last great poster wars had taken place, the art of poster design was being rediscovered. The French, who had been the first to invent the poster, were now being rediscovered by the Americans. The French, who had been the first to invent the poster, were now being rediscovered by the Americans. The French, who had been the first to invent the poster, were now being rediscovered by the Americans.



392

ART DIRECTOR MURRAY BELSKY
 DESIGNER MURRAY BELSKY
 ARTIST HAROLD FIEDLER
 PUBLISHER AMERICAN HERITAGE PUB. CO., INC.



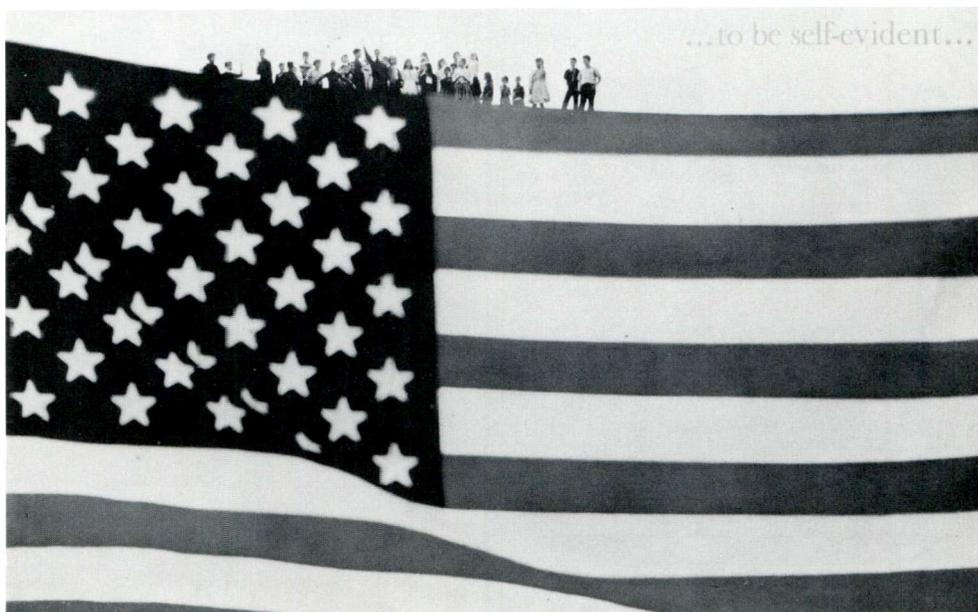
393

ART DIRECTOR HENRY WOLF
 PHOTOGRAPHER GORDON PARKS
 PUBLISHER HARTFORD PUBLICATIONS
 CLIENT SHOW MAGAZINE

We hold these truths...



...to be self-evident...



...that all men
are created equal,
that they are endowed
by their Creator
with certain
unalienable Rights,



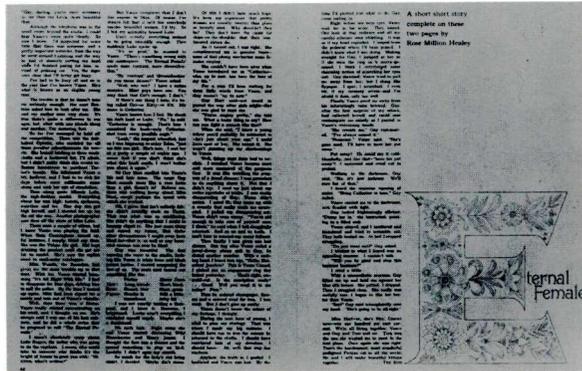
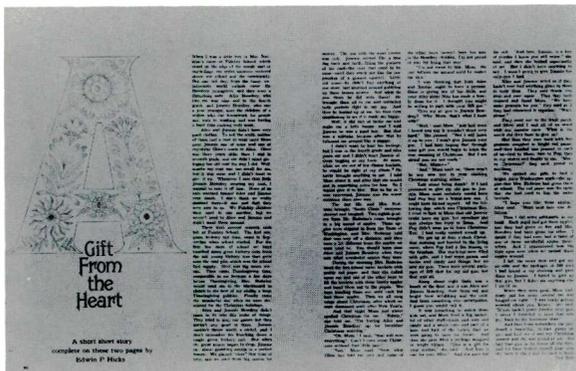
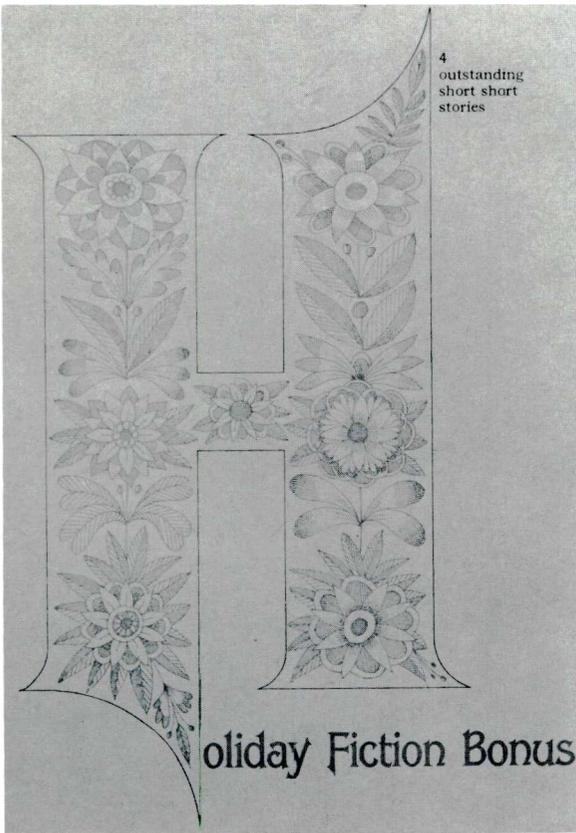
that among these are
Life, Liberty
and the pursuit of
Happiness.

394

ART DIRECTOR ALLEN F. HURLBURT
DESIGNER ALLEN F. HURLBURT
PHOTOGRAPHER ART KANE
PUBLISHER LOOK MAGAZINE

396

ART DIRECTOR WILLIAM F. CADGE
DESIGNER WESLEY MICHEL
ARTIST JOHN ALCORN
PUBLISHER REDBOOK





397

ART DIRECTOR ANTHONY MAZZOLA
DESIGNER ANTHONY MAZZOLA
PHOTOGRAPHER MILTON H. GREENE
PUBLISHER HEARST MAGAZINES
CLIENT TOWN & COUNTRY MAGAZINE



ecco
**SOPHIA
LOREN**

A great beauty, a fiery
actress, a sort of natural
maven like Halley's Comet—
and like it, smiling sparks:
Sophia Loren is discussed
on these pages by one of
her discoverers and perhaps
her greatest director,
"Maestro" de Sica. "Few
people know it," he says,
"but she is a great
character... Again and again,
she has to be rediscovered."
and more and more and
and more and more and more.

399

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



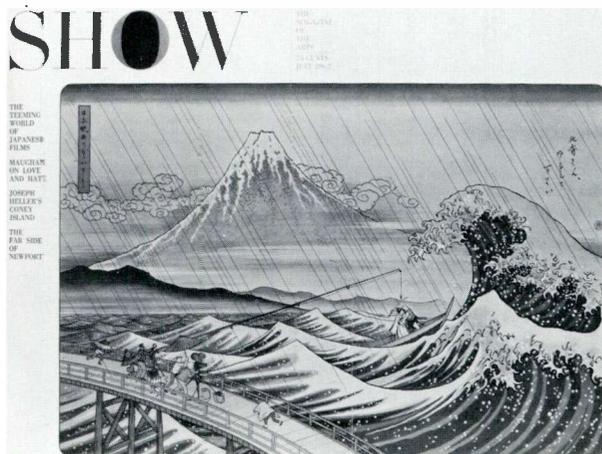
Compare your own relations with 1000's. *Celebrity Millionaire Table 22* possibilities—page 22



Compare your own relations with 1000's. *Celebrity Millionaire Table 22* possibilities—page 22

401

ART DIRECTOR HENRY WOLF
DESIGNER HENRY WOLF
PHOTOGRAPHER PICTURE SERVICES
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE



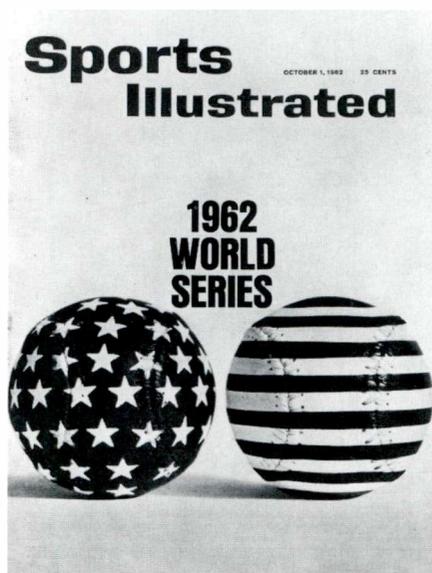
402

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



403

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

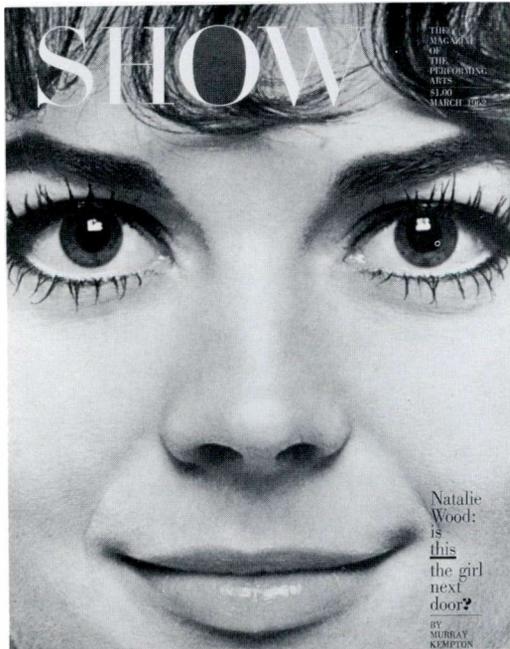


404

ART DIRECTOR RICHARD GANGEL
PHOTOGRAPHER ED KASPER
PUBLISHER TIME INCORPORATED

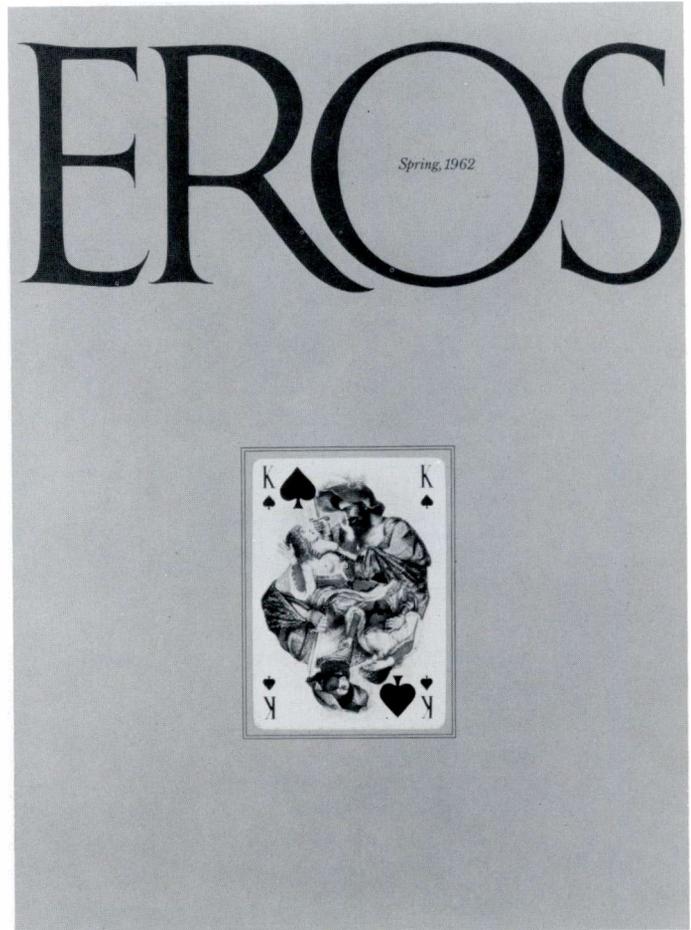
405

ART DIRECTORS **ROBERT BENTON / DAVID NOVEMBER**
PUBLISHER **ESQUIRE, INC.**



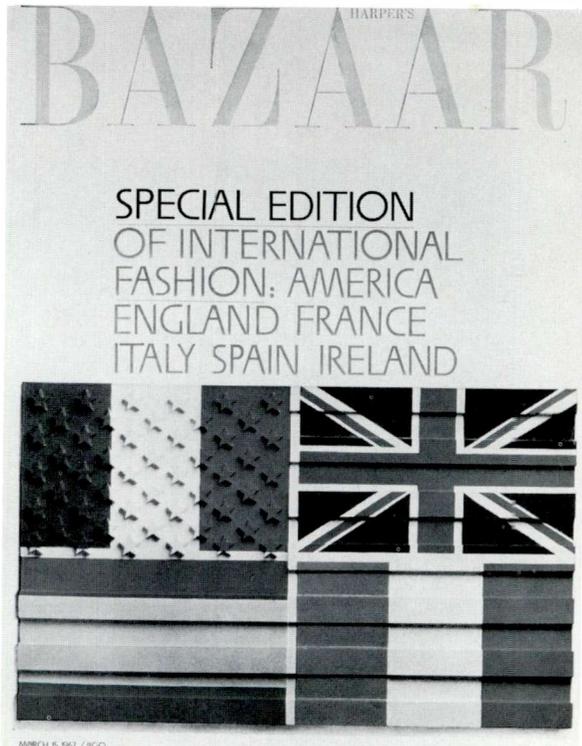
407

ART DIRECTOR **HENRY WOLF**
DESIGNERS **HENRY WOLF / SAM ANTUPIT**
PHOTOGRAPHER **MELVIN SOKOLSKY**
PUBLISHER **HARTFORD PUBLICATIONS**
CLIENT **SHOW MAGAZINE**



406

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



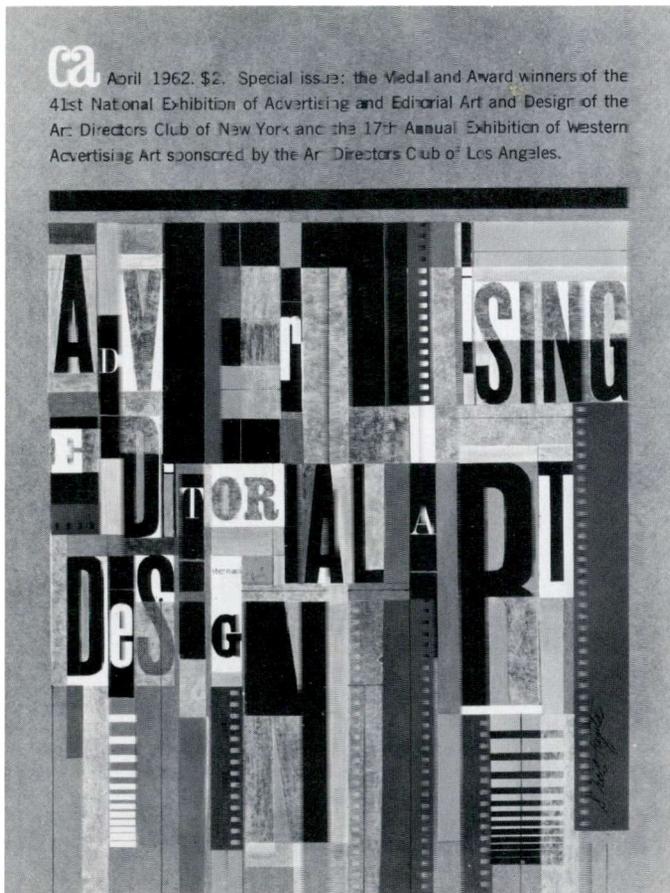
409

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



410

ART DIRECTOR **OTTO STORCH**
 DESIGNERS **OTTO STORCH / HERB BLEIWEISS**
 PHOTOGRAPHER **HOWARD ZIEFF**
 PUBLISHER **McCALL CORP.**
 CLIENT **McCALL'S MAGAZINE**

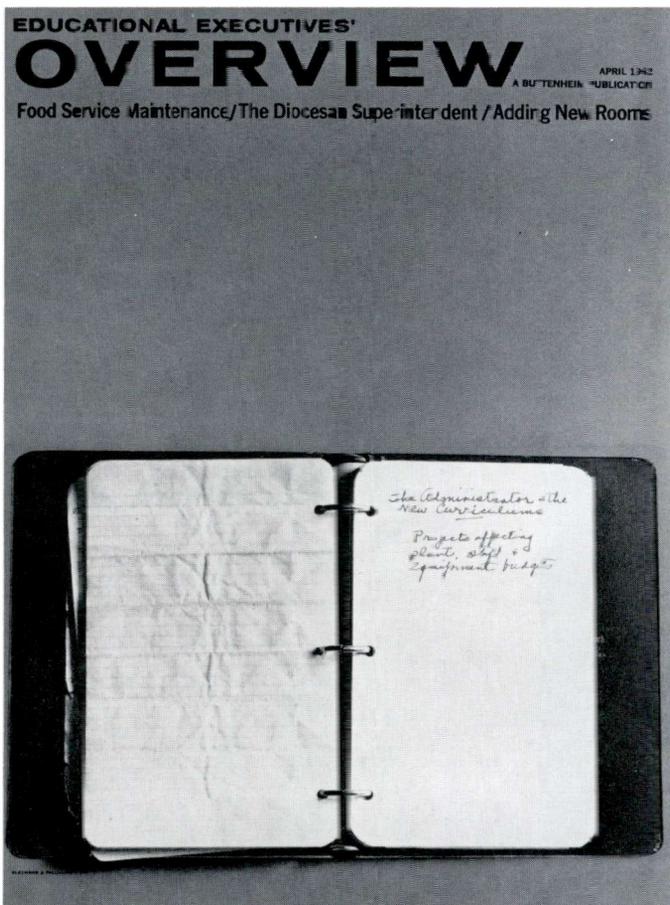


ca April 1962. \$2. Special issue: the Medal and Award winners of the 41st National Exhibition of Advertising and Editorial Art and Design of the Art Directors Club of New York and the 17th Annual Exhibition of Western Advertising Art sponsored by the Art Directors Club of Los Angeles.

411

DISTINCTIVE MERIT AWARD

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

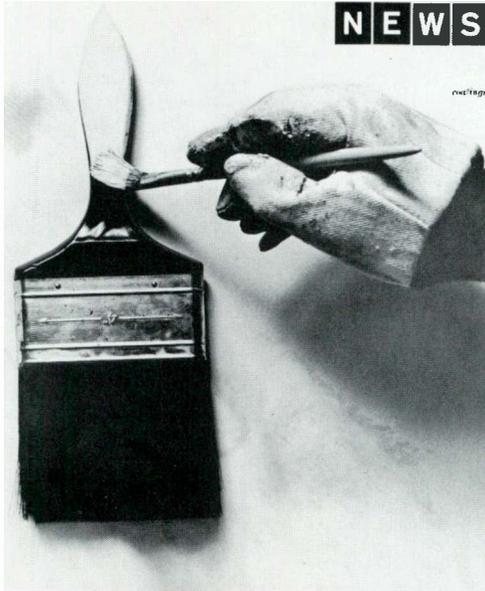


EDUCATIONAL EXECUTIVES'
OVERVIEW
A BUTTENHEIM PUBLICATION
 APRIL 1962
 Food Service Maintenance / The Diocesan Superintendent / Adding New Rooms

412

ART DIRECTOR **PHIL FRANZNICK**
 DESIGNER **TONY PALLADINO**
 PHOTOGRAPHER **RONNIE ROJAS**
 AGENCY **FRANZNICK-MEDEN, INC.**
 PUBLISHER **BUTTENHEIM PUBLISHING CORP.**
 CLIENT **OVERVIEW MAGAZINE**

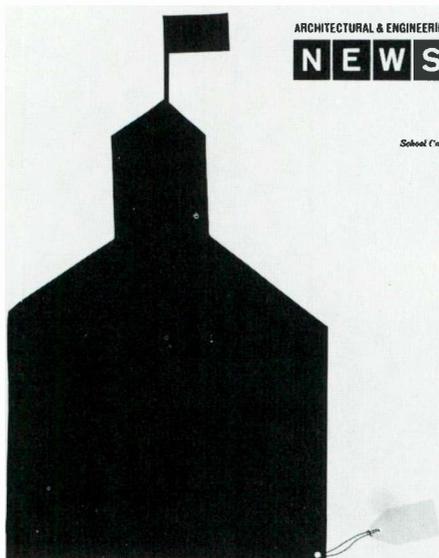
real/ings



413

ART DIRECTORS BLECHMAN / PALLADINO
DESIGNER R. O. BLECHMAN
PHOTOGRAPHER RONNIE ROJAS
AGENCY BLECHMAN & PALLADINO
PUBLISHER HAGAN PUBLISHING CORP.
CLIENT ARCHITECTURAL & ENGINEERING NEWS

School Years



414

ART DIRECTORS BLECHMAN / PALLADINO
DESIGNER TONY PALLADINO
ARTIST KAY SUSMANN
AGENCY BLECHMAN & PALLADINO
PUBLISHER HAGAN PUBLISHING CORP.
CLIENT ARCHITECTURAL & ENGINEERING NEWS

AIA in Dallas



415

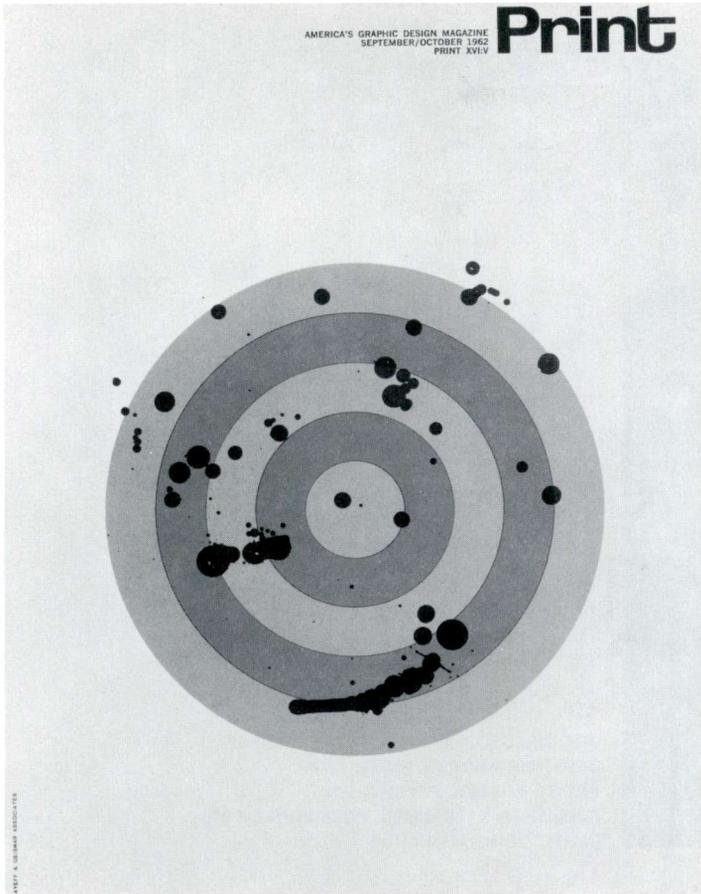
ART DIRECTORS BLECHMAN / PALLADINO
DESIGNER TONY PALLADINO
PHOTOGRAPHER RONNIE ROJAS
AGENCY BLECHMAN & PALLADINO
PUBLISHER HAGAN PUBLISHING CORP.
CLIENT ARCHITECTURAL & ENGINEERING NEWS

AMERICA'S GRAPHIC DESIGN MAGAZINE
SEPTEMBER/OCTOBER 1962
PRINT XLV-L

Print

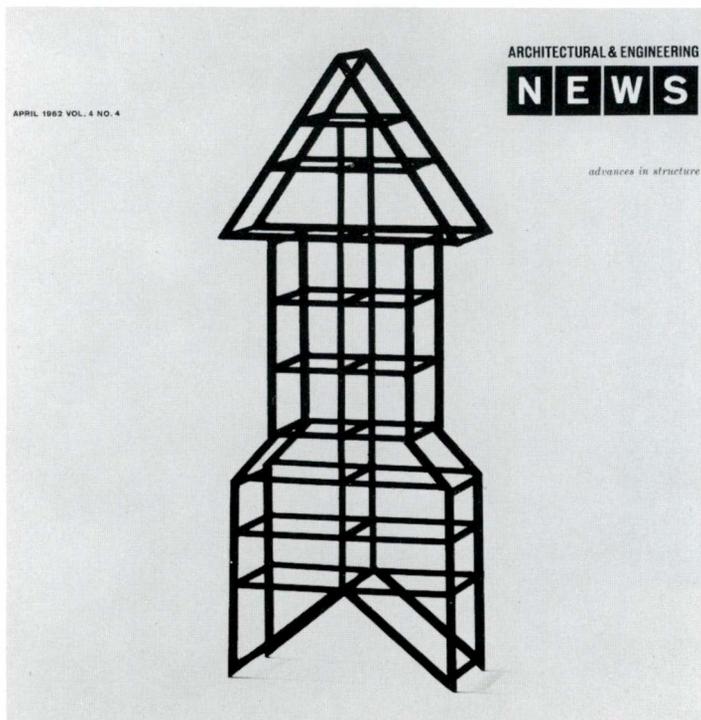
416

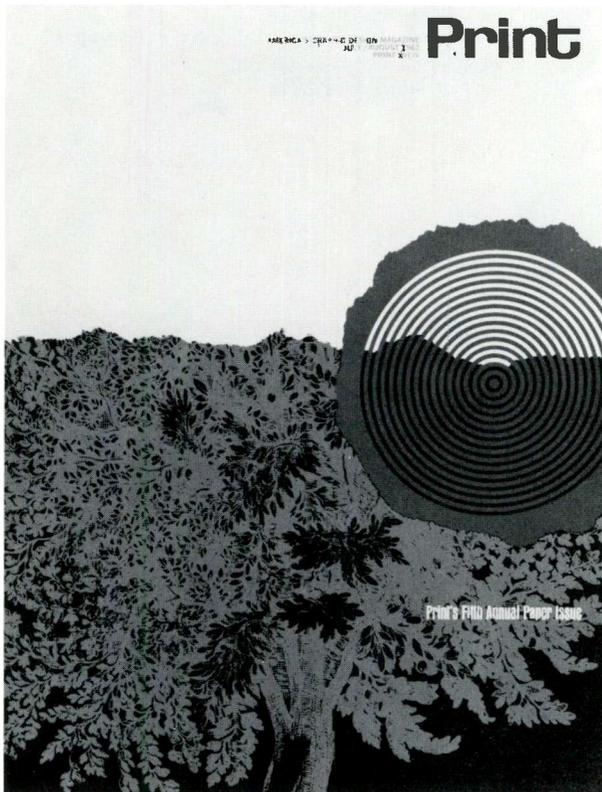
ART DIRECTORS **TOM GEISMAR / ANDREW KNER**
DESIGNER **TOM GEISMAR**
AGENCY **CHERMAYEFF & GEISMAR ASSOCIATES**
PUBLISHER **PRINT MAGAZINE**
CLIENT **PRINT MAGAZINE**



417

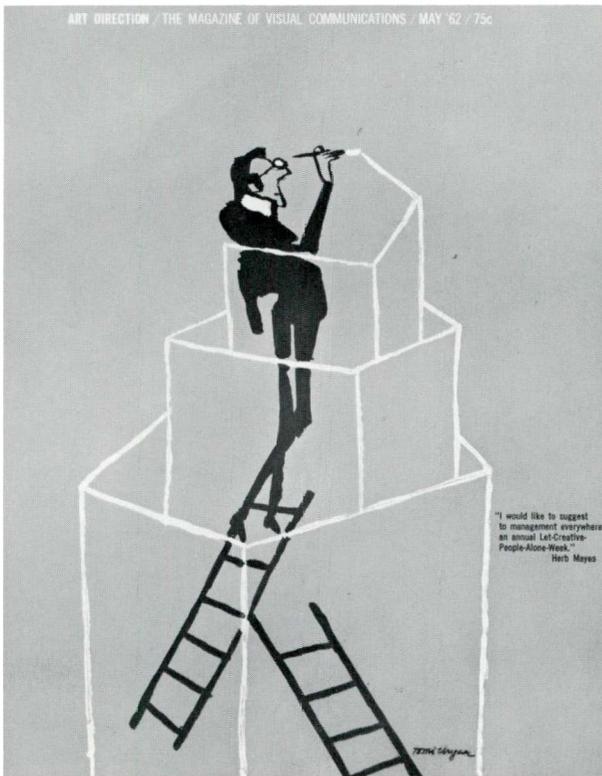
ART DIRECTORS **BLECHMAN / PALLADINO**
DESIGNER **R. O. BLECHMAN**
ARTIST **KAY SUSMANN**
PHOTOGRAPHER **RONNIE ROJAS**
AGENCY **BLECHMAN & PALLADINO**
PUBLISHER **HAGAN PUBLISHING CORP.**
CLIENT **ARCHITECTURAL & ENGINEERING NEWS**





418

ART DIRECTOR **ANDREW PETER KNER**
 DESIGNER **ANDREW PETER KNER**
 ARTIST **ANDREW PETER KNER**
 PUBLISHER **KAYE-CADEL PUBLISHING CORP.**
 CLIENT **PRINT MAGAZINE**



419

ART DIRECTORS **KEN SACO / ED GOTTSCHALL**
 DESIGNER **TOMI UNGERER**
 ARTIST **TOMI UNGERER**
 COPYWRITER **HERB MAYES**
 PUBLISHER **ADVERTISING TRADE PUBLICATIONS, INC.**

420

**ART DIRECTORS KEN SACO / ED GOTTSCHALL
DESIGNER ONOFRIO PACCIONE
ARTIST ONOFRIO PACCIONE
PUBLISHER ADVERTISING TRADE PUBLICATIONS, INC.**

**ART DIRECTION APRIL 1962 2.00
THE MAGAZINE OF VISUAL COMMUNICATION
FORTY FIRST EXHIBITION OF THE NEW YORK
ART DIRECTORS CLUB, 1962 HAS OPENED AT THE
PEPSI-COLA GALLERY, 500 PARK AVENUE, N.Y.
APRIL 16 THROUGH MAY 4, 1962 11 AM TO 7 PM**



FORENSIC MEDICINE

Formerly the exclusive province of the pathologist, forensic medicine now involves many other medical specialties. Physicians today are called on to give expert testimony in a great variety of civil and criminal actions and to advise on a host of other medicolegal problems.

Most patients experience the initial episode of myocardial infarction during a state of chronic physical or mental fatigue. Fatigue is the earliest symptom of impending coronary insufficiency and also is the extrinsic factor most likely to bring it about. Patients are advised to rest their age at all times, to be certain to get into condition before attempting any new activity, and most importantly, to avoid physical and mental fatigue.

few sign of heart failure. By alleviating heart failure, digitalization often ameliorates these symptoms and reduces the incidence of angina pectoris.

Factors that raise blood pressure in healthy persons resemble closely the list of extrinsic factors that precipitate angina. These are fatigue, emotion, walking, strenuous activity, meals, and cold. Elevated blood pressure increases the work of the heart and results in reflex constriction of the coronary arteries, thus engendering an oxygen deficit in the myocardium in patients with impaired collateral circulation. Ischemia usually is associated with angina, alterations in the electrocardiographic pattern, or both.

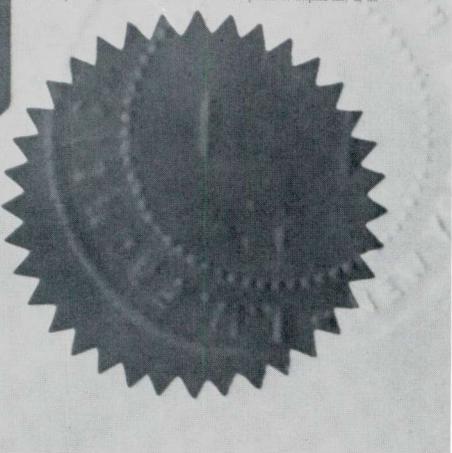
Thus, angina may be brought on by a rise in blood pressure and be relieved as the pressure falls. The quickest way to achieve reduction in blood pressure is by sublingual administration of nitro-

glycerine penterythrate (nitroglycerin).

Results were excellent in 19 and good in 4 of 29 patients so operated on for chronic relapsing pancreatitis. Of the remaining patients, 2 were classified as having fair to poor results; 2 were lost to follow-up, and 2 died. One patient died 36 days following operation as a result of imperfect surgical technique. The second death occurred in a paraplegic patient in whom chronic relapsing pancreatitis had developed. A year after excellent results

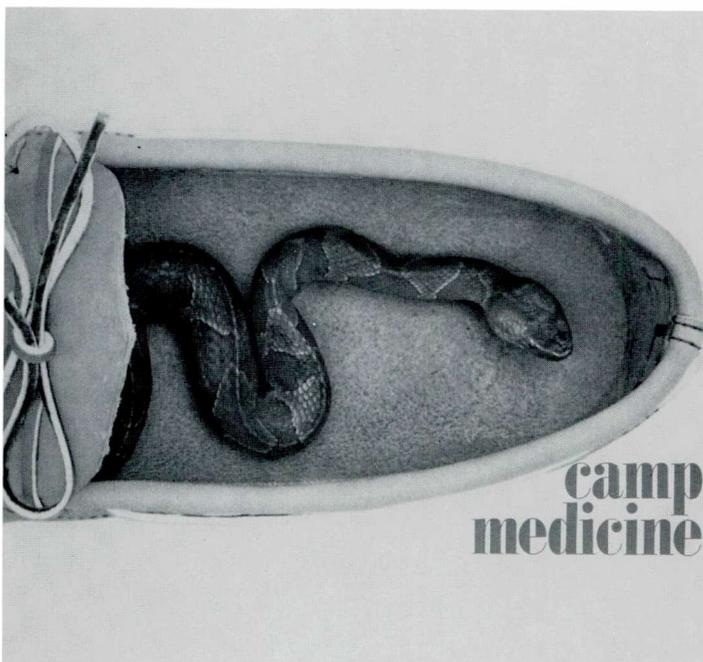
can restrict the work load on the heart and how accurately he can estimate the patient's response to his regimen.

Intrinsic factors contributing to a decrease in cardiac work load are weight loss, blood pressure reduction, correction of anemia, control of thyroid function, therapy of vitamin deficiencies, and regular and treatment of cardiac failure, especially in its incipient stages. Unusual fatigue, anorexia, or a change in the customary pattern of dyspnea may be the



421

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



Camping in the outdoors is a healthy diversion for most persons, but it introduces some unique health hazards.

A clinical pathologic classification, devised and served successfully as a guide in the treatment of 65 patients referred for evaluation. Patients with an asymptomatic hiatal hernia were referred for surgical evaluation, because a finding has virtually no effect.

The appearance of the trial of phages, retroviral pain, and esophagus suggests early esophageal adenocarcinoma. Examination is especially useful in determining the type of phagel lesion present and in ruling carcinoma. Because of the known progression of esophagitis to ulceration stenosis, a patient who does not respond promptly to a medical regimen should

Pain is the cardinal symptom of hiatal hernia and was found in all 62 patients with asymptomatic hiatal hernia. It occurs in one of three patterns. Retroviral "burning" pain, symptomatic esophagitis, is caused by reflux of gastric contents past the gastroesophageal junction and occurs most often when patient bends forward or reclines. Gastric pain, usually following meal described as steady and accompanies a feeling of fullness. Referred pain described as sharp and stabbing, or over the precordium and may radiate accomplished via a transdiaphragmatic approach, when the patient's condition permits. Of the 65 patients referred

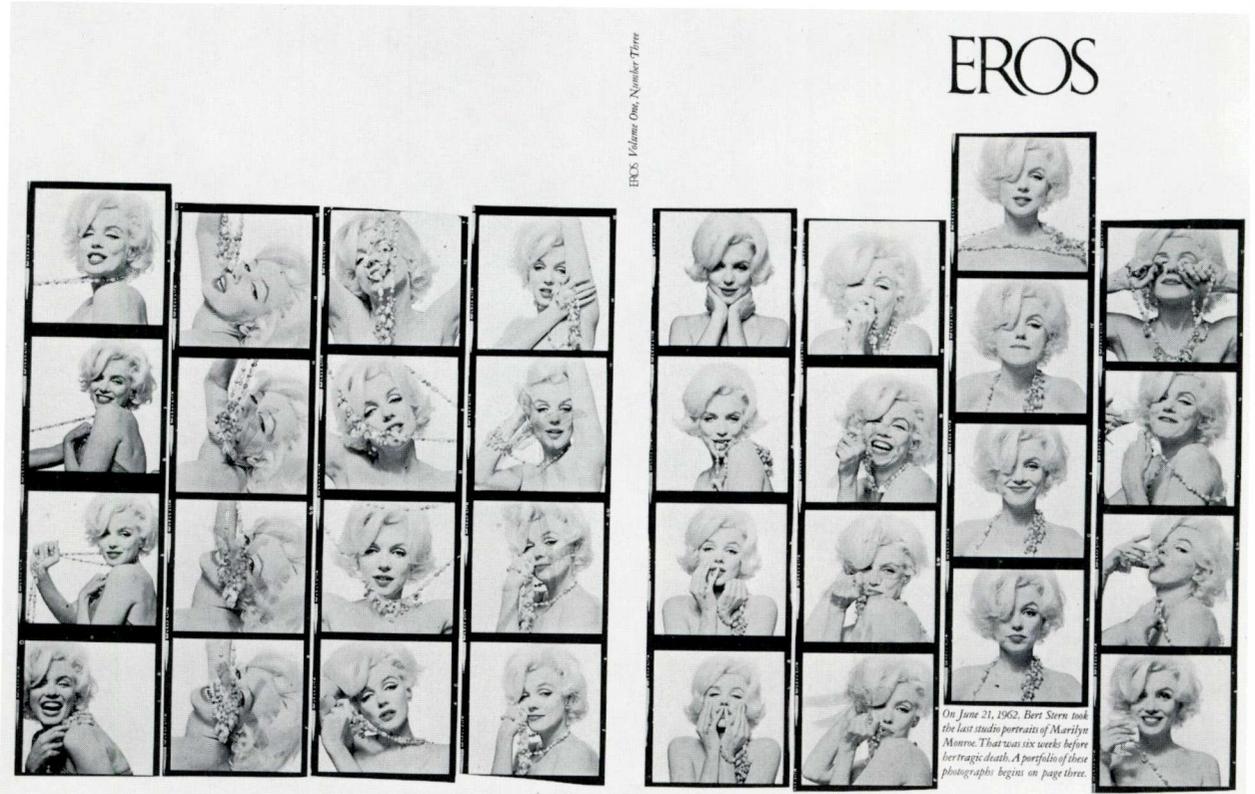
camp medicine

422

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

DISTINCTIVE MERIT AWARD

ART DIRECTOR **HERB LUBALIN**
DESIGNER **HERB LUBALIN**
PHOTOGRAPHER **BERT STERN**
PUBLISHER **EROS**



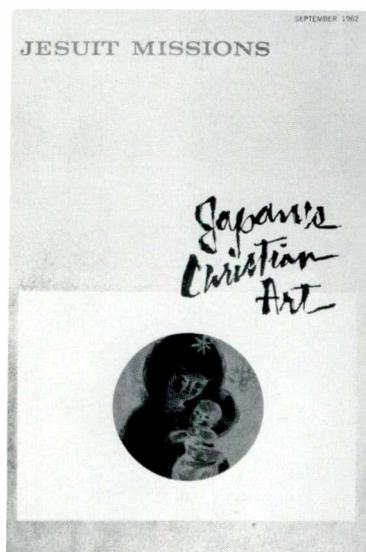
EROS: Volume One, Number Three

EROS

On June 21, 1962, Bert Stern took the last studio portraits of Marilyn Monroe. That was six weeks before her tragic death. A portfolio of these photographs begins on page three.

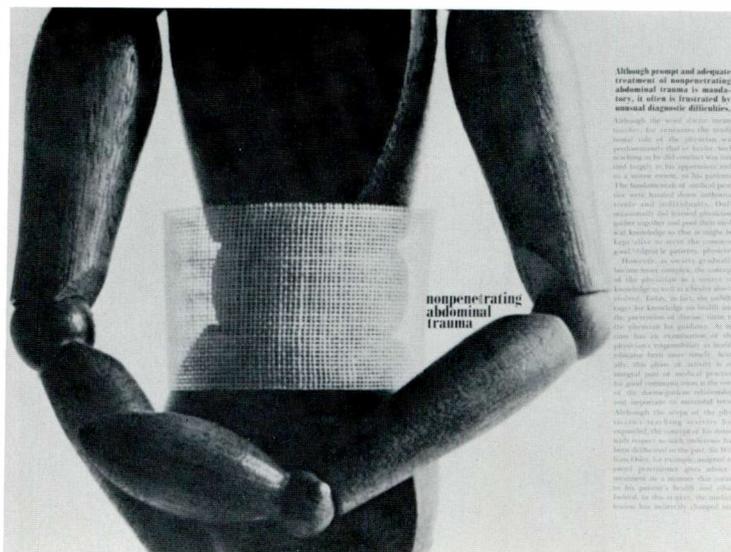
428

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



427

ART DIRECTOR PHIL FRANZNICK
DESIGNER PHIL FRANZNICK
AGENCY FRANZNICK-MEDEN, INC.
PUBLISHER JESUIT MISSIONS
CLIENT JESUIT MISSIONS

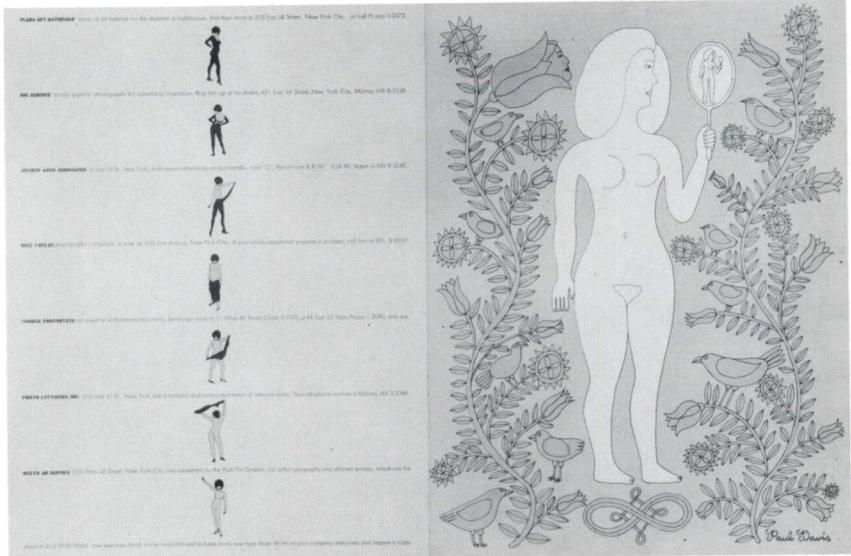


Although prompt and adequate treatment of nonpenetrating abdominal trauma is mandatory, it often is frustrated by unusual diagnostic difficulties.

Although the word "trauma" implies the violation of the integument, the most important side of the physician's responsibility is the prompt recognition of the trauma. The fundamental of correct practice with limited data includes a careful and intelligent history, a physical examination and laboratory studies. The physician's knowledge and skill in the use of the physical examination is the key to the correct diagnosis.

Historically, the physician's knowledge has been limited to the history of the patient and the physical examination. In the past, the physician's knowledge of the patient's history and the physical examination was the only basis for the diagnosis of trauma. At present, the physician's knowledge of the patient's history and the physical examination is supplemented by the use of the diagnostic techniques.

Although the scope of the physician's knowledge has been expanded, the physician's responsibility is still the same. The physician must be able to recognize the signs and symptoms of nonpenetrating abdominal trauma and to make a correct diagnosis. The physician's knowledge of the patient's history and the physical examination is the key to the correct diagnosis.



429

ART DIRECTORS **SEYMOUR CHWAST / MILTON GLASER**
 DESIGNERS **SEYMOUR CHWAST / MILTON GLAZER**
 ARTISTS **PAUL DAVIS / ISADORE SELZER / MILTON GLAZER**
 PUBLISHER **PUSH PIN STUDIOS**
 CLIENT **PUSH PIN STUDIOS**

INDUCTION OF LABOR

Stimulation of labor often effectively corrects uterine hypotonicity, thus averting a prolonged labor which can lead to maternal exhaustion and fetal death.

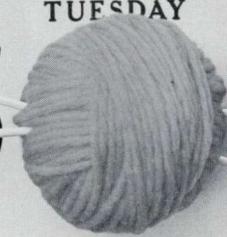
...turbance in movements of the legs, feet, and ankles may be observed in toe and heel walking. Strength and mobility of the back are tested by back-bending examinations. Strength of knee and hip extensors can be evaluated by squatting tests.

After a postural fault has been diagnosed and the physical causes discovered, other causative factors must be considered. There may be nutritional difficulties, hearing defect, or eye imbalance.

trauma, unless they persist for an unduly long period, do not require treatment. Another criterion is whether the disturbance is limited or affects many or most aspects of the child's development. Does the child have difficulty getting along with his mother only, or does he have difficulty in all interpersonal relationships? Sometimes the so-called strange behavior is merely a normal maturational phenomenon. Sibling rivalry is not about-

tested with equal concentrations of mixed down-feather extract (chicken, duck, and goose feathers) and of parakeet feather extract; 39 were given the same concentration of extract from canary feathers. Every patient tested showed a positive response to the mixed feather extract, 41 reacted positively to parakeet feather extract, and 23 to the canary feather extract. In no case, however, was the reaction to either the parakeet or the canary

MONDAY TUESDAY WEDNESDAY THURSDAY

25  **27** **28**

430

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 DESIGNER **SHEILA GREEN**
 PHOTOGRAPHER **ALLEN VOGEL**
 COPYWRITER **JOHN R. BORLAND**
 AGENCY **L. W. FROLICH & CO., INC.**
 PUBLISHER **PARKE-DAVIS**
 CLIENT **PARKE-DAVIS**



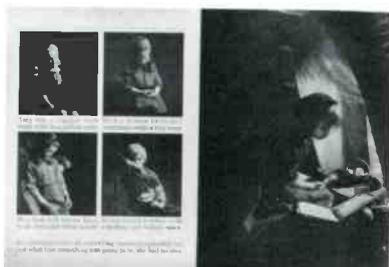








431
GOLD MEDAL AWARD
ART DIRECTORS ALLEN F. HURLBURT / PHILIP SYKES
DESIGNER PHILIP SYKES
ARTIST—BACKGROUND JOE EVLA "AFTER ROUSSEAU"
PHOTOGRAPHER MICHAEL A. VACCARO
PUBLISHER LOOK MAGAZINE



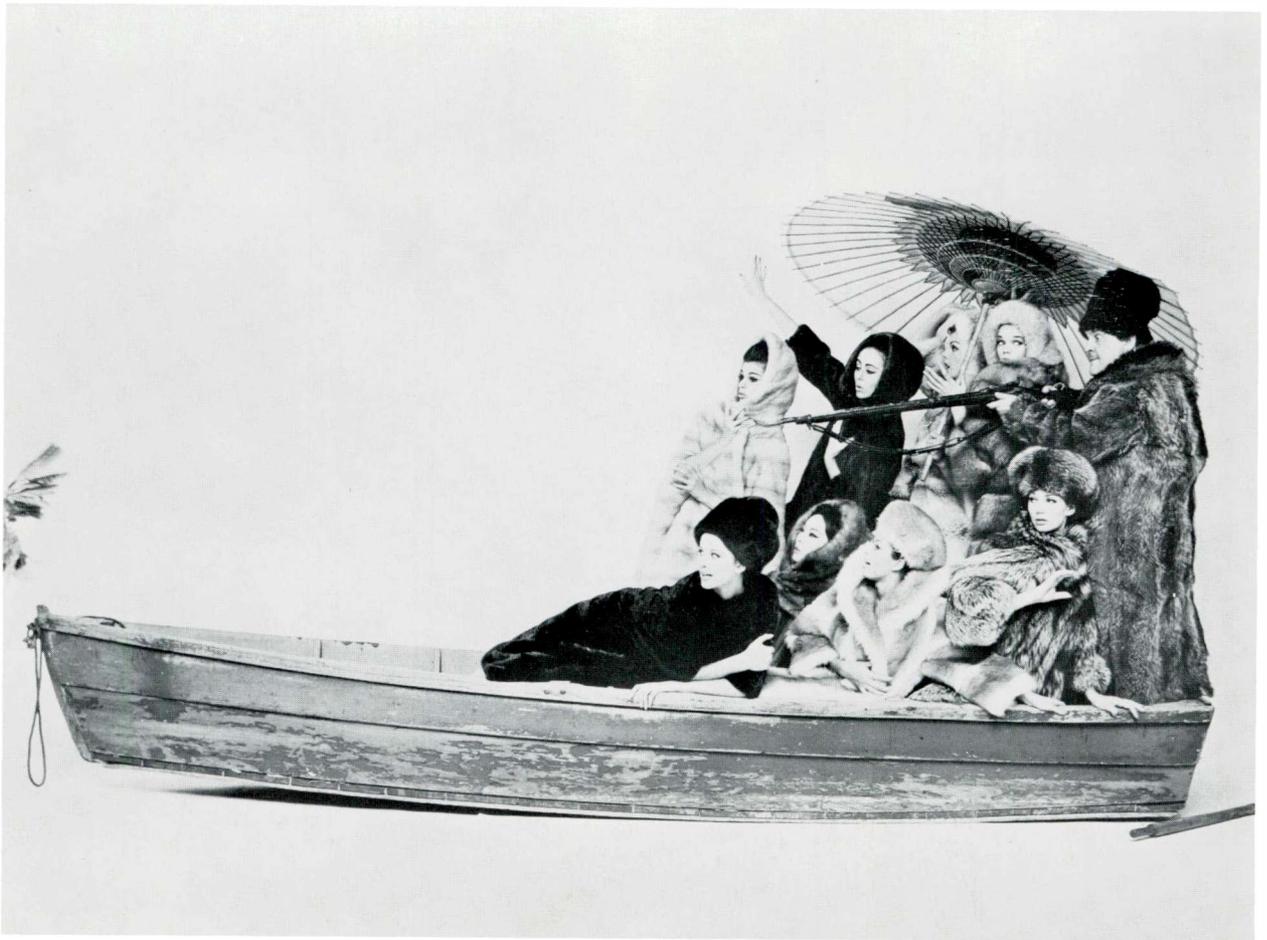
432

DESIGNERS **OTTO STORCH / HERB BLEIWEISS**
 DESIGNER **HERB BLEIWEISS**
 PHOTOGRAPHER **MELVIN SOKOLSKY**
 COPYWRITER **BETTY WESTON**
 PUBLISHER **McCALL CORP.**
 CLIENT **McCALL'S MAGAZINE**





SHIP OF FURS



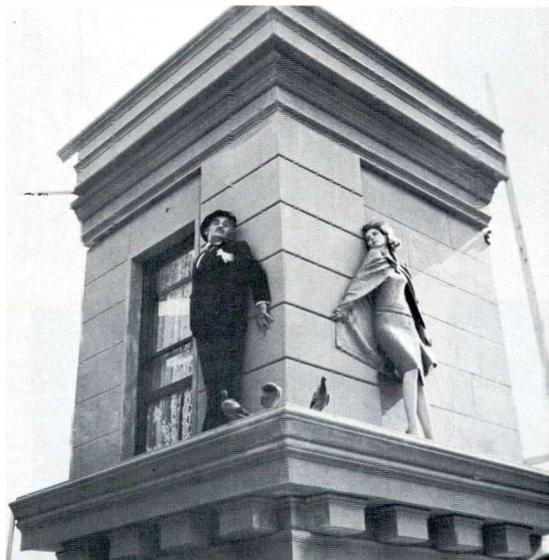
433

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PHOTOGRAPHER BERT STERN
PUBLISHER VOGUE MAGAZINE



434

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435

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 PUBLISHER McCALL CORP.
 CLIENT McCALL'S MAGAZINE



436

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BEA FEITLER/SHEILA CUNNINGHAM
PHOTOGRAPHY MELVIN SOKOLSKY
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437

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PHOTOGRAPHER CHADWICK HALL
COPYWRITER HARVEY E. PHILLIPS
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438

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DESIGNER **ROGER W. SCHOENING**
PHOTOGRAPHER **COSTA PETERSON**
PUBLISHER **CONDE NAST PUBLICATIONS, INC.**



439

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COPYWRITER BETTY WESTON
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PUBLISHER **VOGUE MAGAZINE**





MARION MARSON WITH PUPPIES
 Photo: John Rawlings for Vogue (see also page 43)

443

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444

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CAMPUS SCENES
 MORE HAWAIIAN STUDIES



445

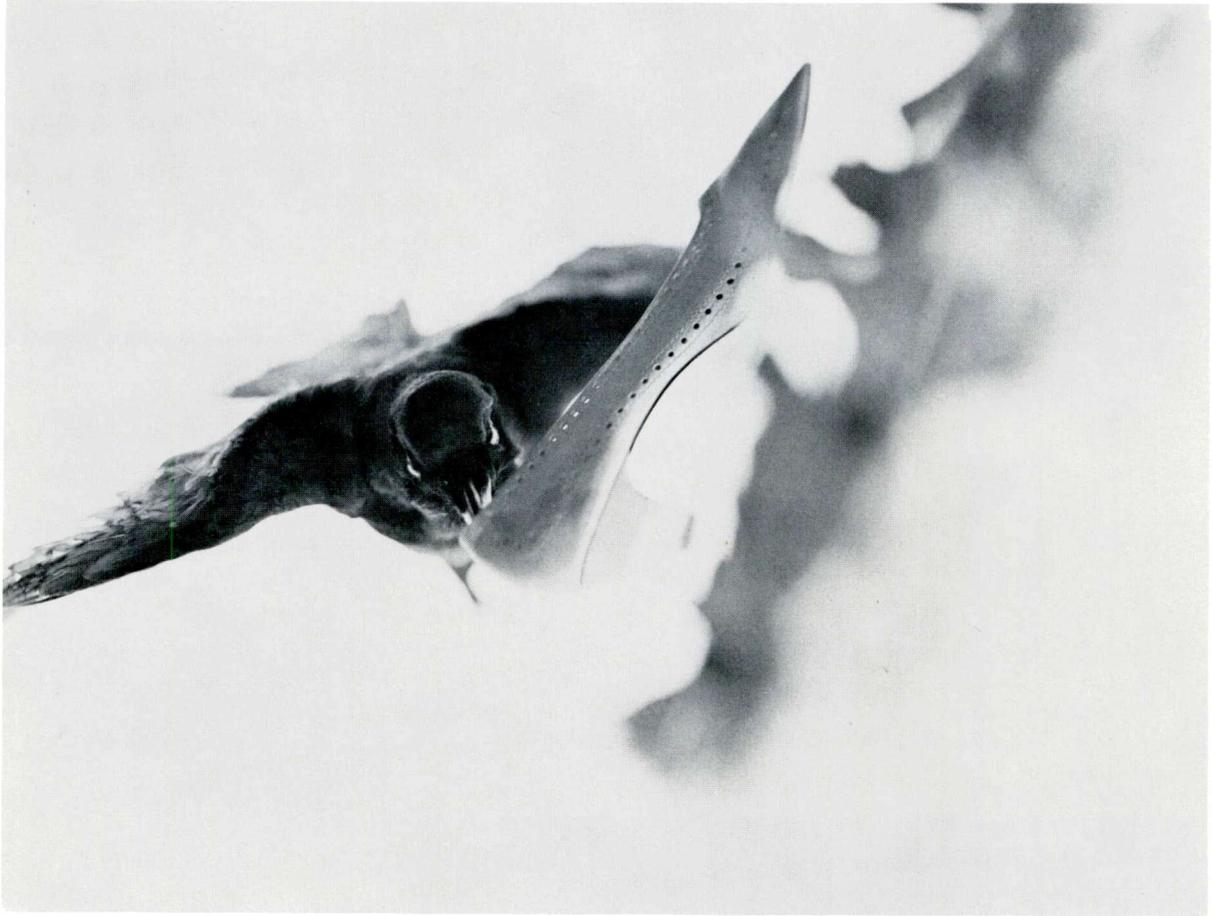
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PUBLISHER VOGUE MAGAZINE



446

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449

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451
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 PHOTOGRAPHER **ART KANE**
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nine-length coat,
 black and white

452

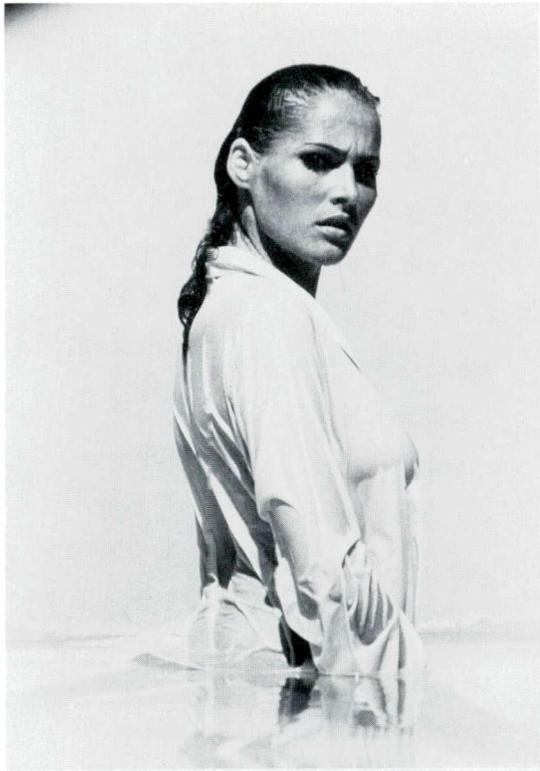
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PHOTOGRAPHER TOM PALUMBO
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453

ART DIRECTOR CHARLES CRANDALL
DESIGNER CHARLES CRANDALL
PHOTOGRAPHER JOHN DEREK
PUBLISHER LOOK MAGAZINE



CRISTINA ANDREAS OF "DR. NO. 2" Beauty finds its way



454

ART DIRECTOR HENRY WOLF
DESIGNER SAM ANTUPIIT
PHOTOGRAPHER MELVIN SOKOLSKY
PUBLISHER HARTFORD PUBLICATIONS
CLIENT SHOW MAGAZINE



Roger
Van Der Weyden
(1400? 1464)

Susan, as a somber
Flemish maiden,
plucked for her head
dressed by the
local linen guild,
ponders the
master's dark view
of the world.



455

ART DIRECTORS **ALEXANDER LIBERMAN / PRISCILLA PECK**
PHOTOGRAPHER **ART KANE**
PUBLISHER **VOGUE MAGAZINE**

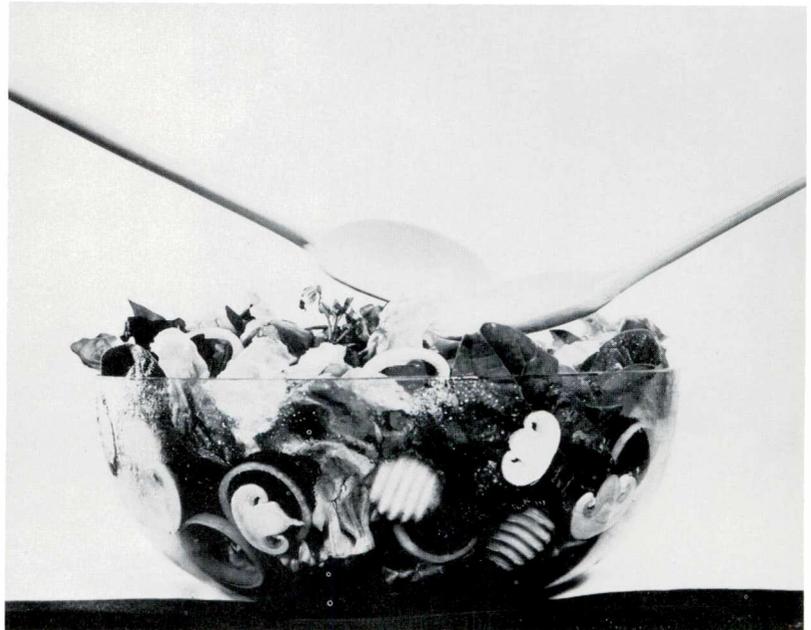


456

ART DIRECTOR **ROGER W. SCHOENING**
DESIGNER **ROGER W. SCHOENING**
PHOTOGRAPHER **SUSAN GREENBURG WOOD**
PUBLISHER **CONDE NAST PUBLICATIONS, INC.**

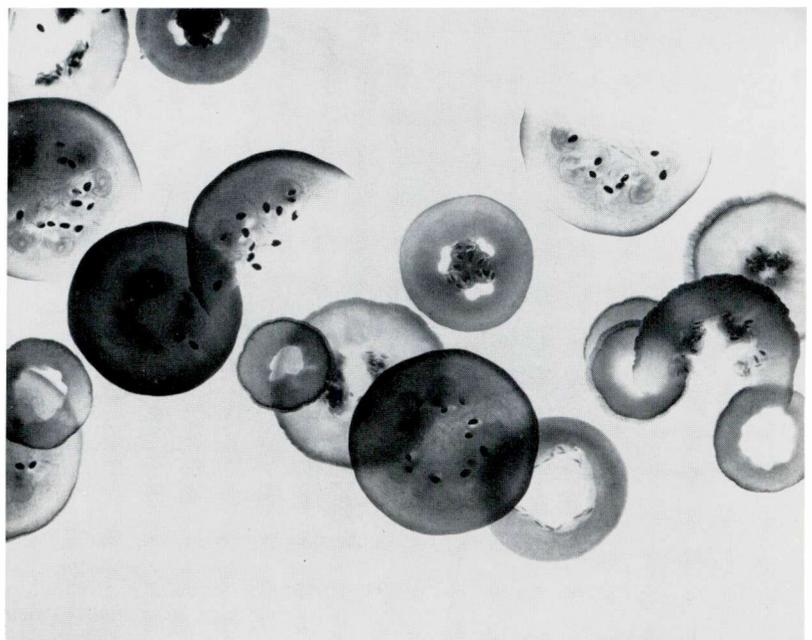
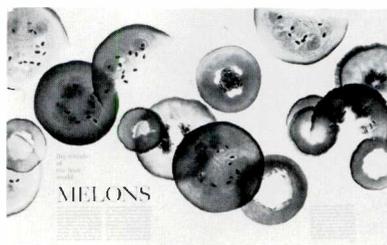
457

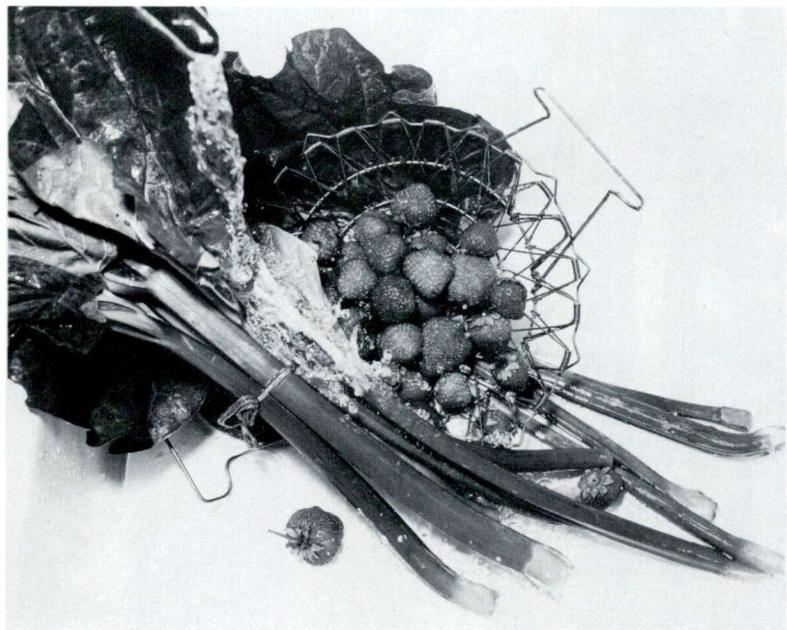
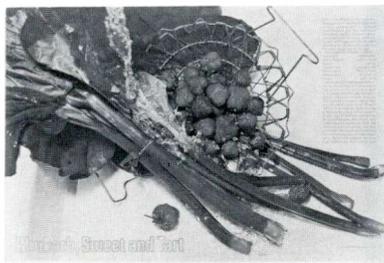
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DESIGNER OTTO STORCH / TONY OLIVETO
PHOTOGRAPHER PAUL DOME
COPYWRITER SELMA ROBINSON
PUBLISHER McCALL CORP.
CLIENT McCALL'S MAGAZINE



458

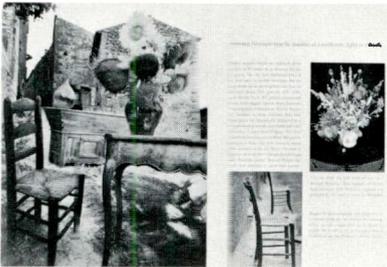
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DESIGNER PHILIP SYKES
PHOTOGRAPHER ARTHUR ROTHSTEIN
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459

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460

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PHOTOGRAPHER **IRVING PENN**
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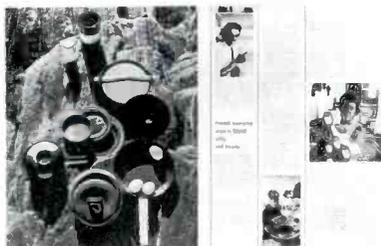
461

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 ARTIST PAUL DAVIS
 COPYWRITER SELMA ROBINSON
 PUBLISHER McCALL CORP.
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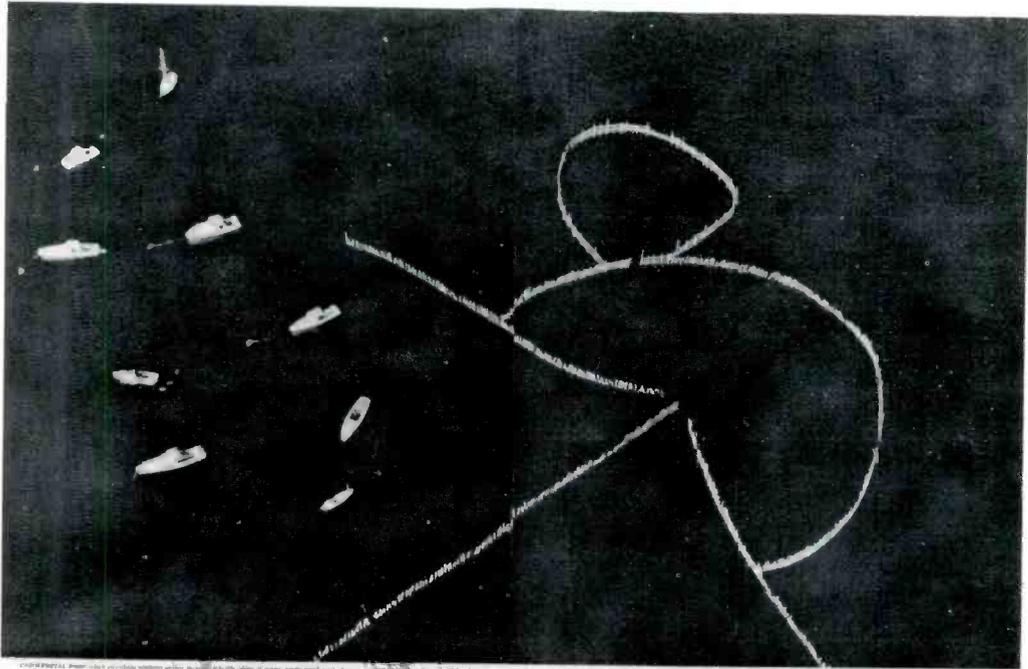
462

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463
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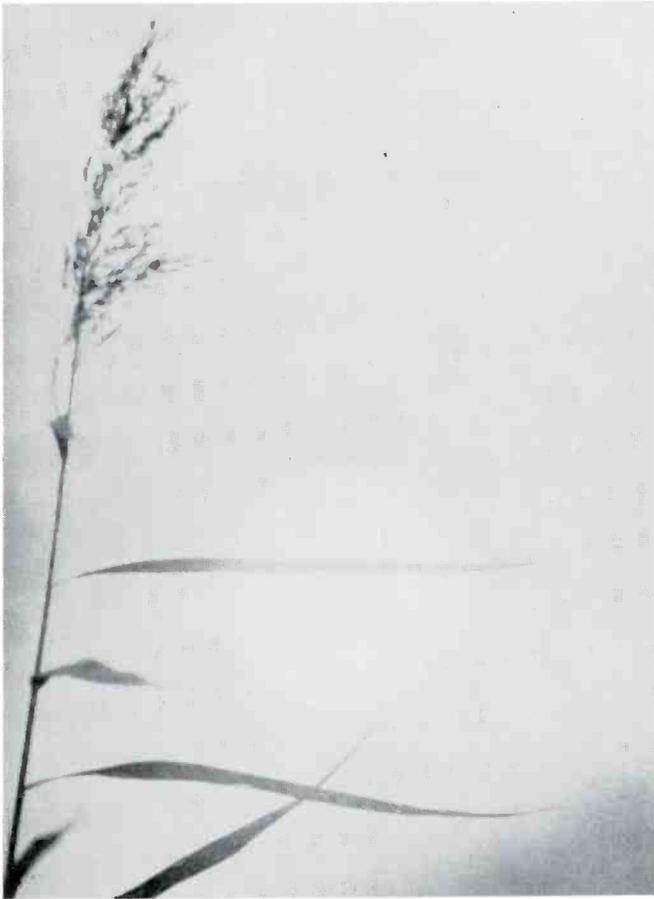
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ART DIRECTOR FRANK ZACHARY
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 PHOTOGRAPHER JOHN LEWIS STAGE
 PUBLISHER CURTIS PUBLISHING COMPANY



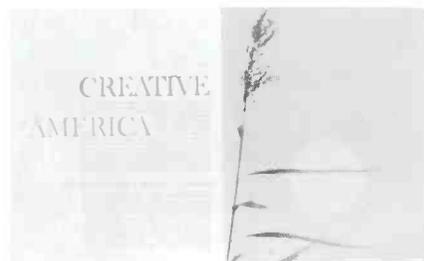
467

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 ARTIST ROBERT A. PARKER
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468

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 PHOTOGRAPHER DENNIS STOCK
 PUBLISHER LOOK MAGAZINE



MIDNIGHT AT LE CLUB

The post-hip-hop has found a new place to TALK. It's called Le Club, it's private, it's very, very exclusive, and it's situated on East 55th Street, right off Sutton Place, where Cafe Society once thrived. They're all so last December, Le Club, like so much of our recent scene, has been an idea of late. It arrived a rapid succession of times, thanks to the found eye of a group of friends who met in the Upper East Side. The result: a club in New York City and a guide to the "Midnight" club scene in Le Club is the first American "Gambler" in history, with records of the scene and the club. It's a very, very exclusive place. For a while, it was, there's a great feeling where beautiful people may lounge and talk. The resident fee is \$12.50 (\$100 entry fee, \$10 for casual dress, \$10 for club, and \$12.50 New York City tax) for guests who come in. It's a very, very exclusive place. It's a very, very exclusive place. It's a very, very exclusive place.

469

ART DIRECTORS ROBERT BENTON / PACQUALE DEL VECCHIO
 ARTIST TOM KEOGH
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471

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DESIGNER ROBERT BENTON
ARTIST HARVEY SCHMIDT
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472

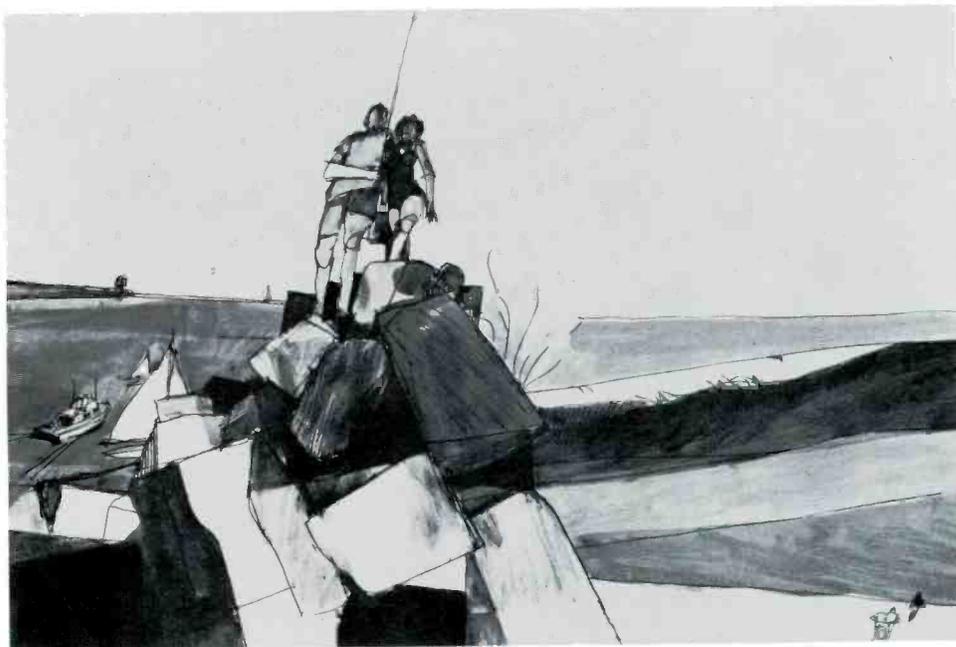
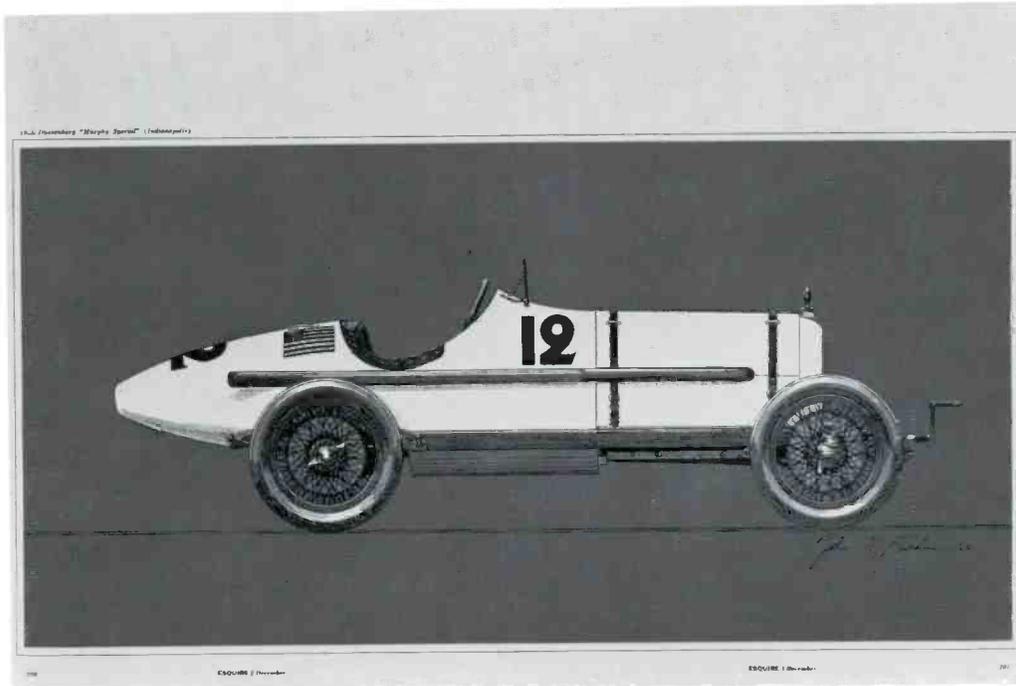
ART DIRECTOR FRANK ZACHARY
DESIGNERS LOUIS R. GLESSMAN / JUDITH BERKOWITZ
ARTIST RONALD SEARLE
PUBLISHER CURTIS PUBLISHING COMPANY

473

ART DIRECTORS ROBERT BENTON / DAVID NOVEMBER

ARTIST JOHN PECKHAM

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474

ART DIRECTOR RICHARD GANGEL

ARTIST JEROME MARTIN

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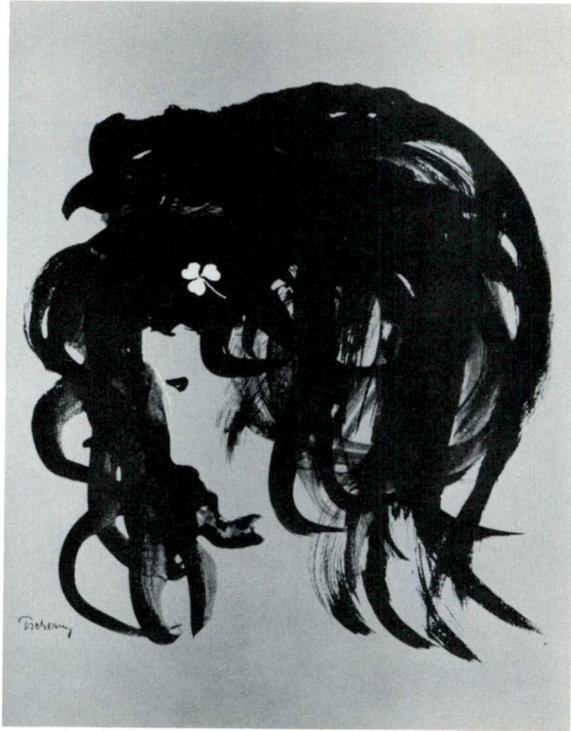
Panama



475

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 ARTIST HARVEY SCHMIDT
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477

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DESIGNER GEORGE TSCHERNY
ARTIST GEORGE TSCHERNY
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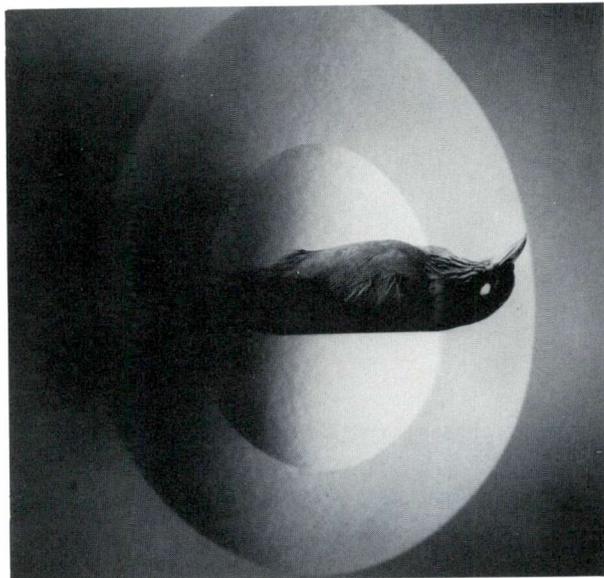
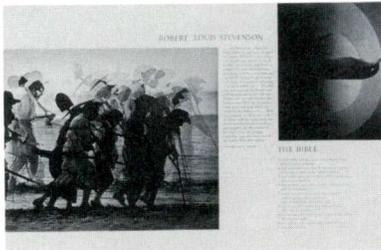


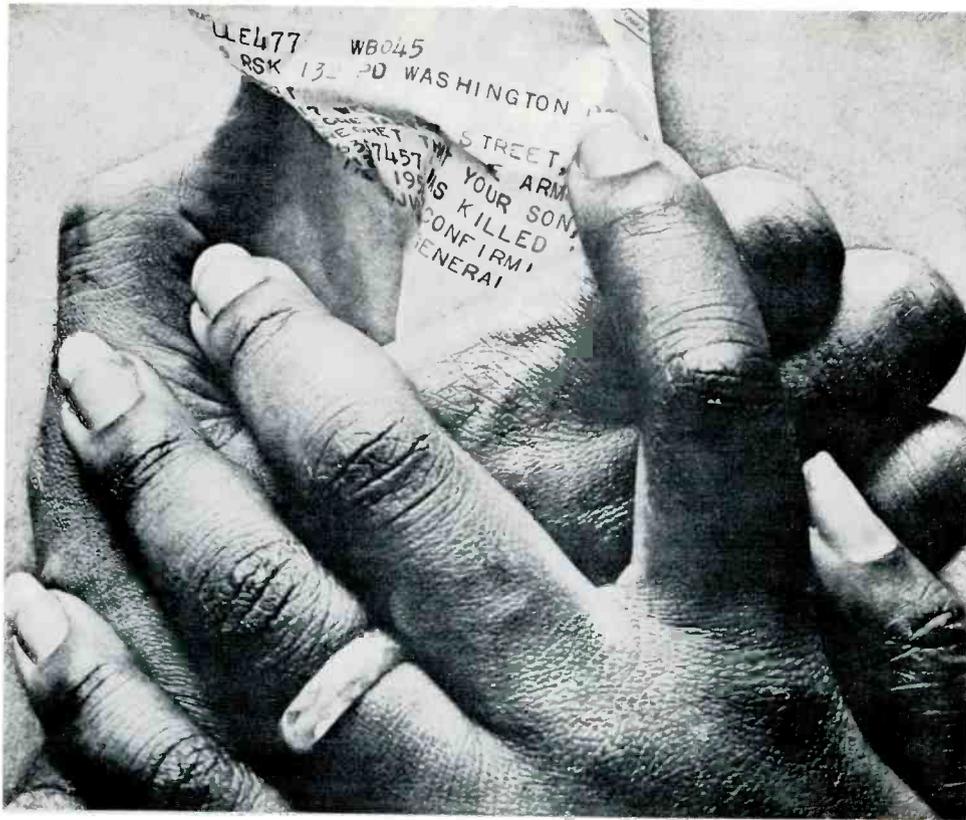
478

ART DIRECTOR ALLEN F. HURLBURT
DESIGNER ALLEN F. HURLBURT
PHOTOGRAPHER ART KANE
PUBLISHER LOOK MAGAZINE

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DESIGNER ALLEN F. HURLBURT
PHOTOGRAPHER ART KANE
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480

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ART DIRECTOR KEN STUART

DESIGNER HERB LUBALIN

PHOTOGRAPHER ART KANE

AGENCY SH&L

CLIENT THE SATURDAY EVENING POST

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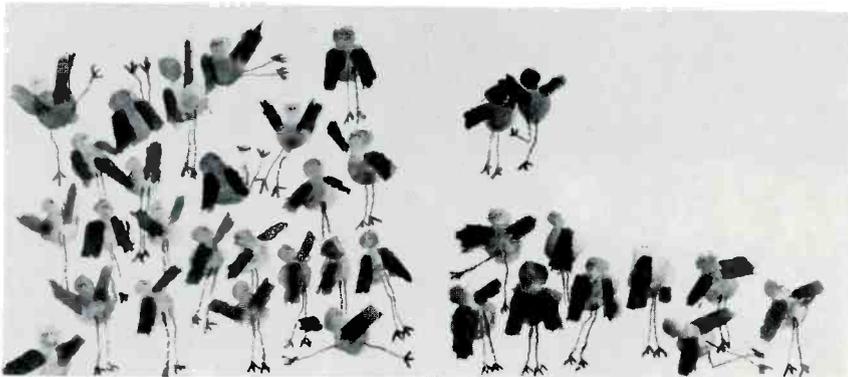
ART DIRECTOR EVERETT AISON

DESIGNER EVERETT AISON

ARTIST EVERETT AISON

AGENCY RHODA LEVINE

PUBLISHER ATHENEUM PUBLISHERS





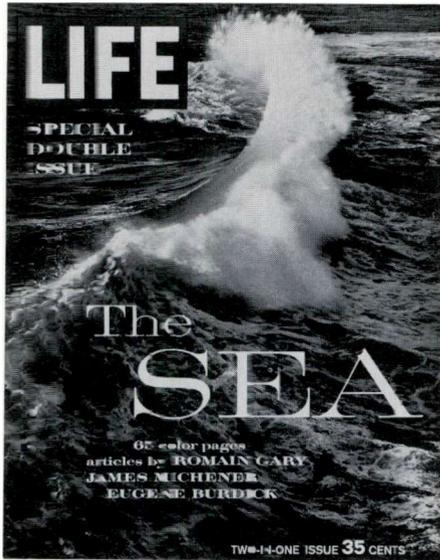
482

ART DIRECTOR **ROBERT BENTON**
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 COPYWRITER **DAVID NEWMAN**
 PUBLISHER **ESQUIRE, INC.**
 CLIENT **ESQUIRE, INC.**



483

ART DIRECTOR **ALBERT GREENBERG**
 ARTIST **CLIFF CONDAK**
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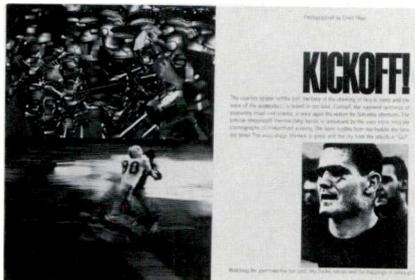
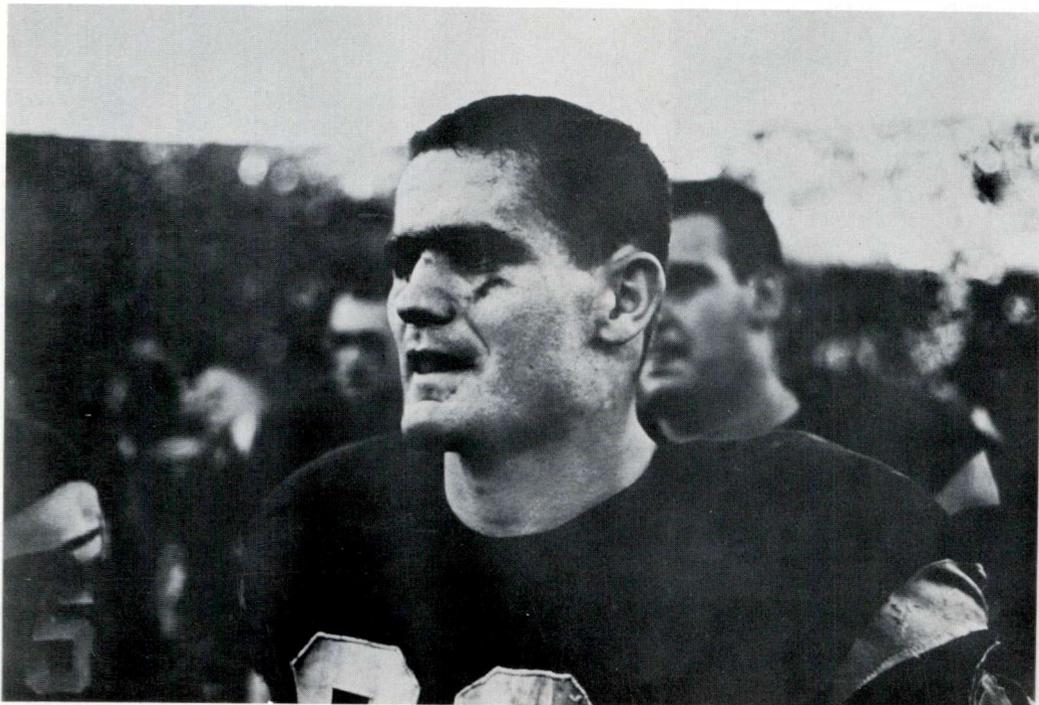
484

GOLD MEDAL AWARD

ART DIRECTOR **BERNARD QUINT**

PHOTOGRAPHER **LEONARD McCOOMB** / COVER BY **RAY ATKESON**

PUBLISHER **TIME INCORPORATED**



485

ART DIRECTORS **ROBERT BENTON** / **PASQUALE DEL VECCHIO**

PHOTOGRAPHER **ERNST HAAS**

PUBLISHER **ESQUIRE, INC.**





THE POWER OF WORDS

WILLIAM SHAKESPEARE

There is a certain magic about the words of William Shakespeare. They are words that have stood the test of time, words that have inspired generations of writers and thinkers. They are words that have become a part of our language, words that we use to describe our world and our lives.

Shakespeare's words are a gift to us, a gift that we can never take for granted. They are words that have the power to move us, to inspire us, and to give us a sense of purpose and meaning. They are words that have the power to change the world, words that have the power to make a difference.

So let us cherish the words of William Shakespeare, let us treasure them as we would the most precious of gifts. For they are words that have the power to change the world, words that have the power to make a difference.

— JAMES HAMILTON ON SHAKESPEARE



EDGAR ALLAN POE

ELIZABETH BARRETT BROWNING

Edgar Allan Poe was a master of the macabre, a writer who explored the darkest corners of the human mind. His stories and poems are filled with suspense and mystery, and they have inspired generations of writers and readers.

Elizabeth Barrett Browning was a poet who wrote with a heart full of love and compassion. Her poems are a testament to the power of love and the beauty of the human spirit. They are poems that have the power to move us, to inspire us, and to give us a sense of purpose and meaning.

So let us cherish the words of Edgar Allan Poe and Elizabeth Barrett Browning, let us treasure them as we would the most precious of gifts. For they are words that have the power to change the world, words that have the power to make a difference.

— JAMES HAMILTON ON POE AND BROWNING



487
 ART DIRECTOR ALLEN F. HURLBURT
 DESIGNER ALLEN F. HURLBURT
 PHOTOGRAPHER ART KANE
 PUBLISHER LOOK MAGAZINE

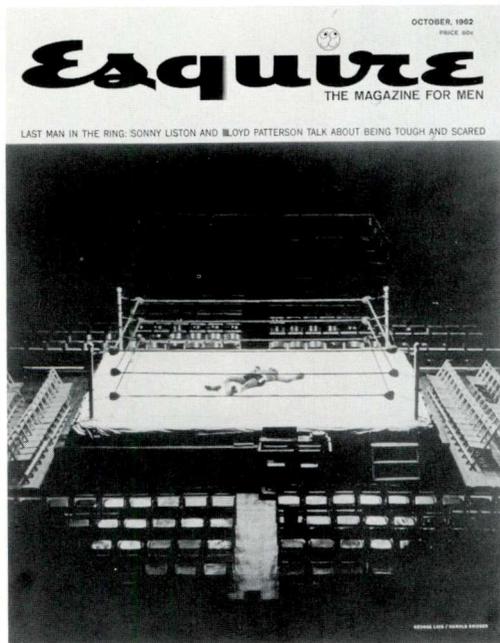
HANS CHRISTIAN ANDERSEN

Hans Christian Andersen was a Danish writer who wrote some of the most beloved fairy tales in the world. His stories are filled with magic and wonder, and they have inspired generations of children and adults alike.

So let us cherish the words of Hans Christian Andersen, let us treasure them as we would the most precious of gifts. For they are words that have the power to change the world, words that have the power to make a difference.

— JAMES HAMILTON ON ANDERSEN





489

ART DIRECTOR **GEORGE LOIS**
DESIGNER **GEORGE LOIS**
PHOTOGRAPHER **HAROLD KRIEGER**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
PUBLISHER **ESQUIRE, INC.**
CLIENT **ESQUIRE, INC.**



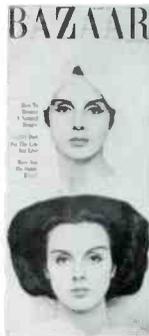
490

ART DIRECTORS **MARVIN ISRAEL/BEA FEITLER**
RUTH ANSEL/SHEILA CUNNINGHAM
PHOTOGRAPHY **MELVIN SOKOLSKY**
PUBLISHER **HARPER'S BAZAAR**



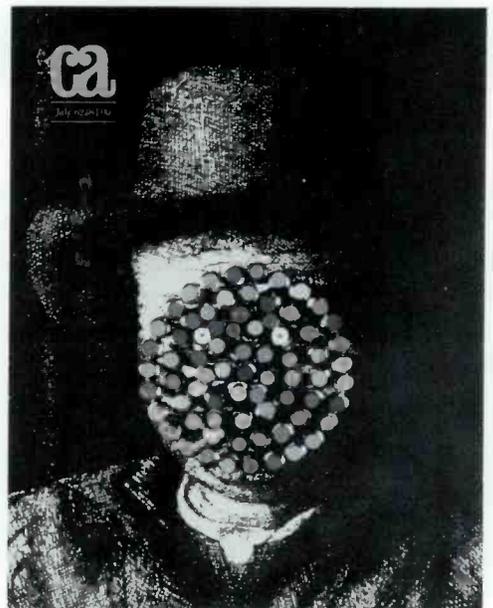
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 RUTH ANSEL/SHEILA CUNNINGHAM
 PHOTOGRAPHER MELVIN SOKOLSKY
 PUBLISHER HEARST MAGAZINES/HARPER'S BAZAAR



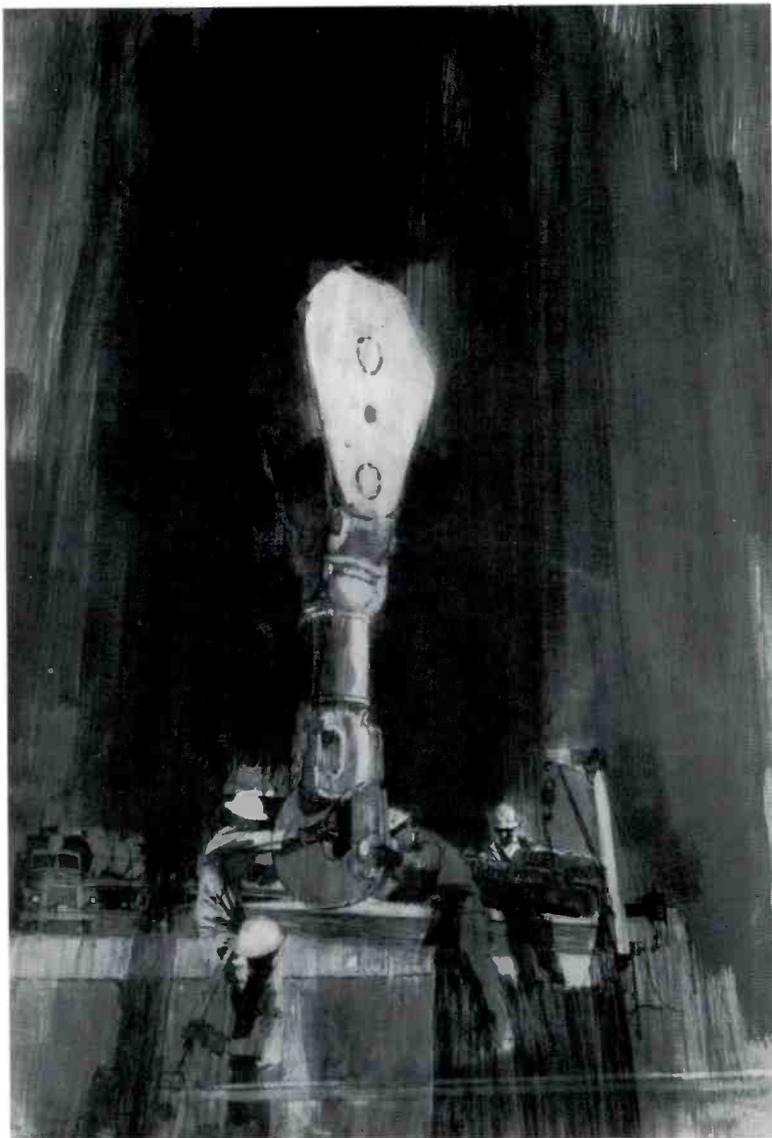
492

ART DIRECTOR MARVIN ISRAEL
 PHOTOGRAPHER RICHARD AVEDON
 PUBLISHER HARPER'S BAZAAR



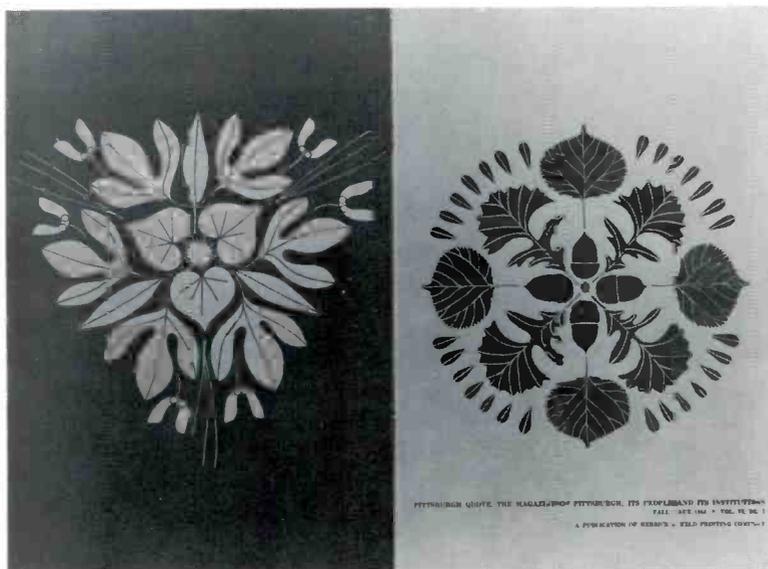
493

ART DIRECTOR RICHARD COYNE
 DESIGNER MILTON GLASER
 ARTIST REMBRANDT
 PUBLISHER COMMERCIAL ART MAGAZINE



494

ART DIRECTOR ROBERT WASHBISH
DESIGNER JOE CLEARY
ARTIST JOE CLEARY
COPYWRITER RALPH LYMAN
PUBLISHER STANDARD OIL COMPANY OF CALIFORNIA
CLIENT STANDARD OIL COMPANY OF CALIFORNIA



495

ART DIRECTOR GARY ANDREWS
DESIGNER GARY ANDREWS
ARTIST GEORGE TITONUS
AGENCY KETCHUM, MacLEOD & GROVE, INC.
PUBLISHER HERBICK & HELD
CLIENT HERBICK & HELD



ALA Staff: Experts on the Job



Portrait of a staff member.



Group photo of ALA staff members.



Portrait of a staff member.



Portrait of a staff member.



Woman working at a desk.



Woman on the telephone.



Woman reading a book.



Woman writing at a desk.

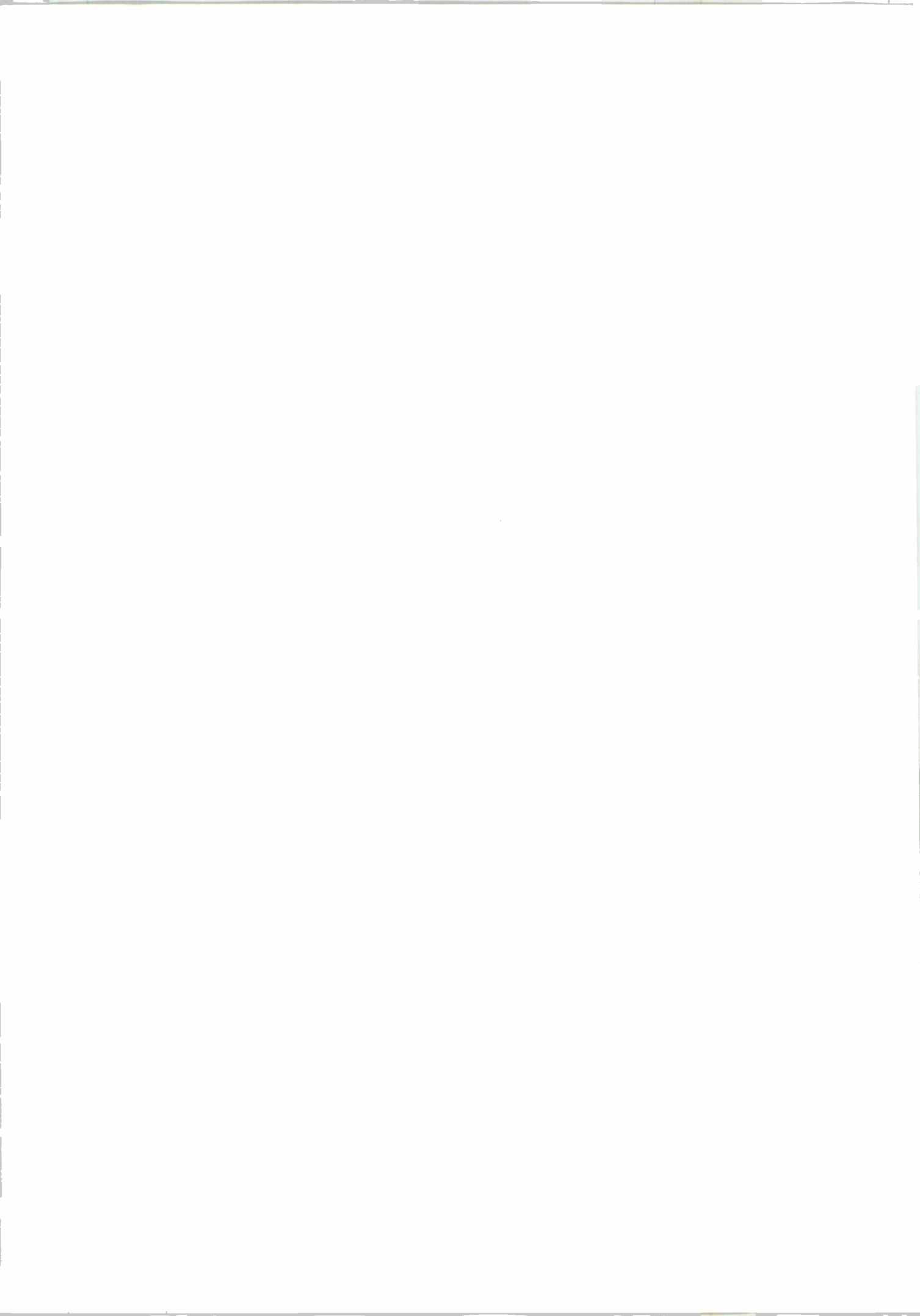


Woman looking at a document.



Portrait of a staff member.

496
ART DIRECTOR ANTHONY MAZZOLA
DESIGNER ANTHONY MAZZOLA
ARTIST ETHEL GOLD
PUBLISHER ASSOCIATION JUNIOR LEAGUE
CLIENT JUNIOR LEAGUE MAGAZINE











500 TV

GOLD MEDAL AWARD

ART DIRECTOR **BOB GAGE**
WRITER **JUDY PROTAS**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **ERNIE HARTMAN**
PRODUCTION COMPANY **RMP INC.**
CLIENT **CRACKER JACK COMPANY**
PHOTOGRAPHER OR ARTIST **ERNIE CAPARES**



501 TV

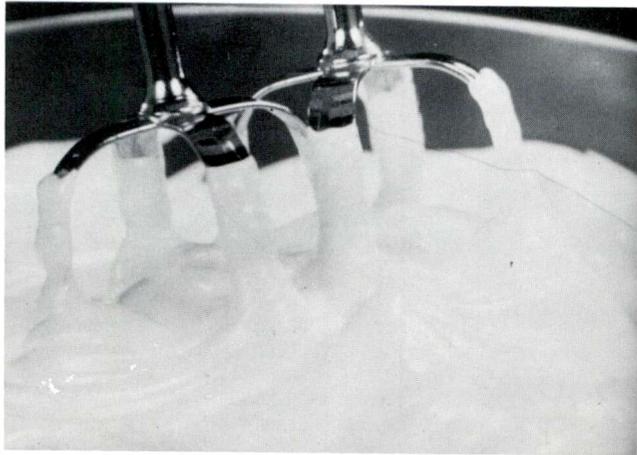
ART DIRECTORS **JACK ROBERTS / DOMINIC ARBUSTO**
WRITER **CYNTHIA LAWRENCE**
AGENCY **CARSON / ROBERTS INC.**
DESIGNER **DOMINIC ARBUSTO**
PRODUCER **RICHARD FERKINS**
PRODUCTION COMPANY **FILM FAIR**
CLIENT **MAX FACTOR & COMPANY**
CINEMATOGRAPHER **BOB RYDER**



502 TV

DISTINCTIVE MERIT AWARD

ART DIRECTOR **JACK DELANEY**
WRITER **DICK KIERNAN**
AGENCY **KENYON & ECKHARDT**
PRODUCER **JACK DELANEY**
PRODUCTION COMPANY **ON FILM**
CLIENT **BUITONI FOODS CORP.**
PHOTOGRAPHER OR ARTIST **BERT SPIELVOGEL**



503 TV

ART DIRECTOR **STANLEY SHERWIN**
WRITER **ARTHUR SILVER**
AGENCY **LEO BURNETT CO., INC.**
PRODUCER **HELEN NELSON**
PRODUCTION COMPANY **EUE**
CLIENT **PILLSBURY CO.**



504 TV

ART DIRECTOR **DICK LOEW**
WRITER **LORE LIONEL**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **BOB WARNER**
PRODUCTION COMPANY **EUE**
CLIENT **CLAIROL, INC.**
PHOTOGRAPHER OR ARTIST **MIKE ELLIOT**



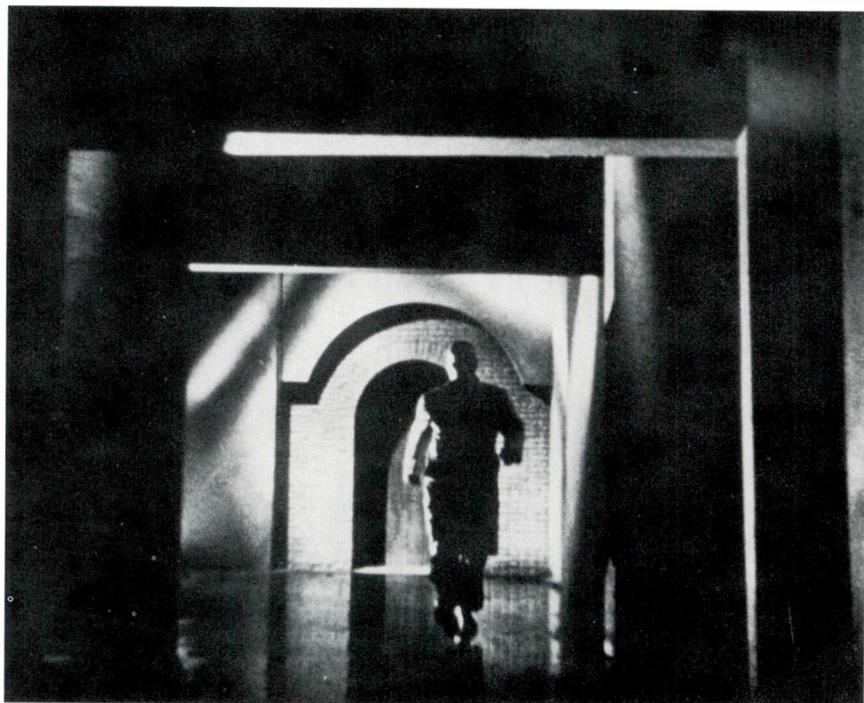
505 TV

ART DIRECTOR SID MYERS
WRITER ALAN MOND
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER BOB WARNER
PRODUCTION COMPANY EUE
CLIENT LAURA SCUDDER PRODUCTS
PHOTOGRAPHER OR ARTIST MIKE ELLIOT



507 TV

ART DIRECTOR HIL COVINGTON
WRITER JERRY GERBER
AGENCY YOUNG & RUBICAM, INC.
PRODUCER NEIL TARDIO
PRODUCTION COMPANY VPI PRODUCTIONS
CLIENT GOODYEAR TIRE & RUBBER COMPANY
PHOTOGRAPHER OR ARTIST AKOS FARKAS



508 TV

ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER DICK FELDMAN
PRODUCTION COMPANY VPI
CLIENT SICK'S RAINIER BREWING CO.
PHOTOGRAPHER OR ARTIST LEN HIRSCHFIELD



509 TV

ART DIRECTOR HELMUT KRONE
WRITER BOB LEVENSON
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER JOHN CAPSIS
PRODUCTION COMPANY VPI
CLIENT VOLKSWAGEN OF AMERICA, INC.
PHOTOGRAPHER OR ARTIST LEN HIRSCHFIELD



510 TV

ART DIRECTOR BOB GAGE
WRITER PAULA GREEN
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER JOAN WOLF
PRODUCTION COMPANY PELICAN FILMS
CLIENT THE POLAROID CORP.
PHOTOGRAPHER OR ARTIST JOE BRUN



511 TV

ART DIRECTOR BOB GAGE
WRITER PAULA GREEN
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER JOAN WOLF
PRODUCTION COMPANY EUE
CLIENT RIVAL PACKING COMPANY
PHOTOGRAPHER OR ARTIST MIKE ELLIOT



512 TV

ART DIRECTOR **WILLIAM YURDYGA**
 WRITER **BEV CORBIN**
 AGENCY **J. WALTER THOMPSON COMPANY**
 PRODUCER **MAX GLANDBARD**
 PRODUCTION COMPANY **WYLDE FILMS, INC.**
 CLIENT **PUROLATOR PRODUCTS, INC.**
 PHOTOGRAPHER OR ARTIST **WYLDE FILMS, INC.**



513 TV

ART DIRECTOR **STEVE FRANKFURT**
 WRITER **WILLIAM SCHNURR**
 AGENCY **YOUNG & RUBICAM, INC.**
 DESIGNER **STEVE FRANKFURT**
 PRODUCER **TED WALDEYER**
 PRODUCTION COMPANY **S. HAMMIN**
 CLIENT **SIMMONS COMPANY**
 PHOTOGRAPHER OR ARTIST **S. HAMMIN**



514 TV

ART DIRECTORS **LOUIS MUSACHIO / TONY NAPPI**
 WRITER **MURRAY KLEIN**
 AGENCY **SMITH / GREENLAND COMPANY, INC.**
 DESIGNERS **LOU MUSACHIO / TONY NAPPI**
 PRODUCERS **MURRAY PLATTE / ANTHONY CICCOLINI**
 PRODUCTION COMPANY **PGL PRODUCTIONS**
 CLIENT **ROOSEVELT RACEWAY, INC.**
 PHOTOGRAPHER OR ARTIST **JESSE PALEY**



515 TV

ART DIRECTOR **BEN SPIEGEL**
WRITER **RUDY FIALA**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **JOHN CAPSIS**
PRODUCTION COMPANY **RMP, INC.**
CLIENT **RONSON CORP.**
PHOTOGRAPHER OR ARTIST **TED NEMETH**



516 TV

ART DIRECTOR **BOB GAGE**
WRITER **PHYLLIS ROBINSON**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **JOAN WOLF**
PRODUCTION COMPANY **EUE**
CLIENT **THE POLAROID CORP.**
PHOTOGRAPHER OR ARTIST **MIKE ELLIOT**



517 TV

ART DIRECTOR **FRANK BROADHURST**
WRITER **BILL BACKER**
AGENCY **McCANN-ERICKSON, INC.**
PRODUCER **BILL WORKMEN**
PRODUCTION COMPANY **MORRIS ENGEL**
CLIENT **THE NATIONAL BISCUIT COMPANY**
PHOTOGRAPHER OR ARTIST **MORRIS ENGEL**

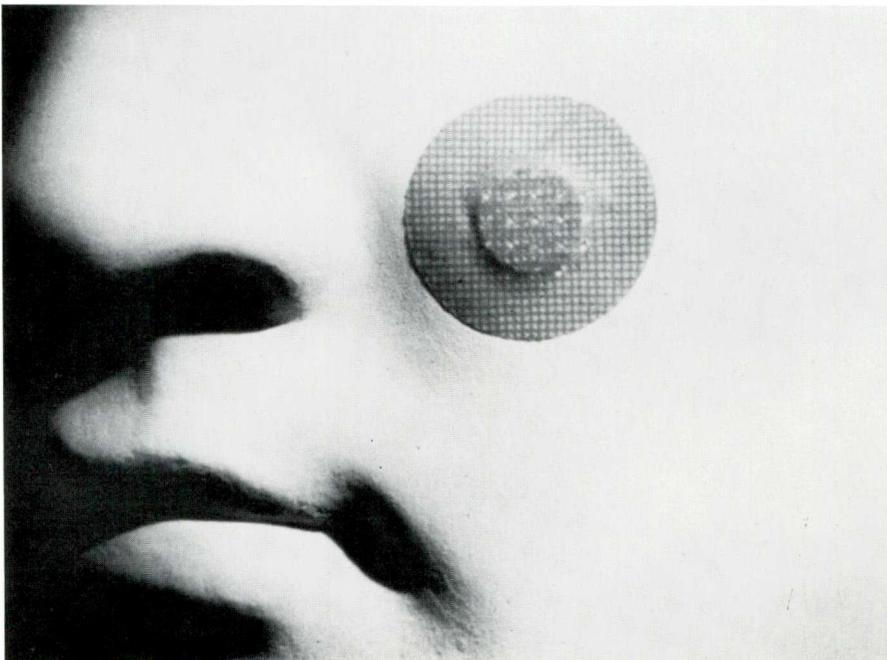


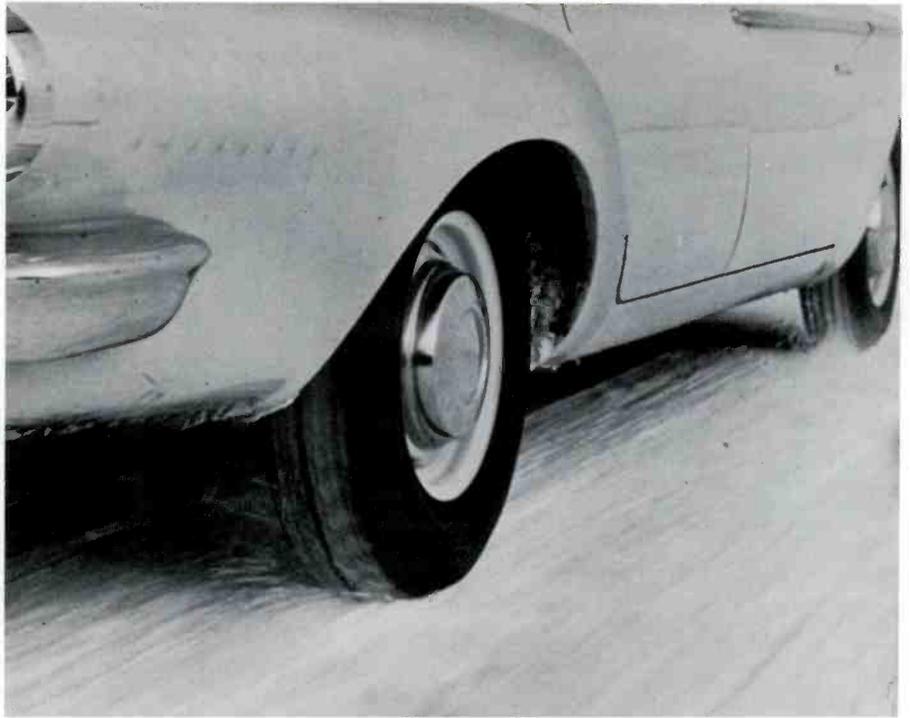
518 TV

ART DIRECTOR **DICK KLINE**
WRITER **DAVE REIDER**
AGENCY **DOYLE DANE BERNBACH INC.**
PRODUCER **ERNIE HARTMAN**
PRODUCTION COMPANY **FARKAS FILMS, INC.**
CLIENT **WEST END BREWING CO. OF UTICA, N. Y.**
PHOTOGRAPHER OR ARTIST **DON MALKAMES**

519 TV

ART DIRECTORS **JULIAN CARTER / STEVE FRANKFORT**
WRITER **HANNO FUCHS**
AGENCY **YOUNG & RUBICAM, INC.**
PRODUCER **CHET NOVICH**
PRODUCTION COMPANY **ELLIOT, UNGER, ELLIOT**
CLIENT **JOHNSON & JOHNSON**
PHOTOGRAPHER OR ARTIST **IRVING PENN**



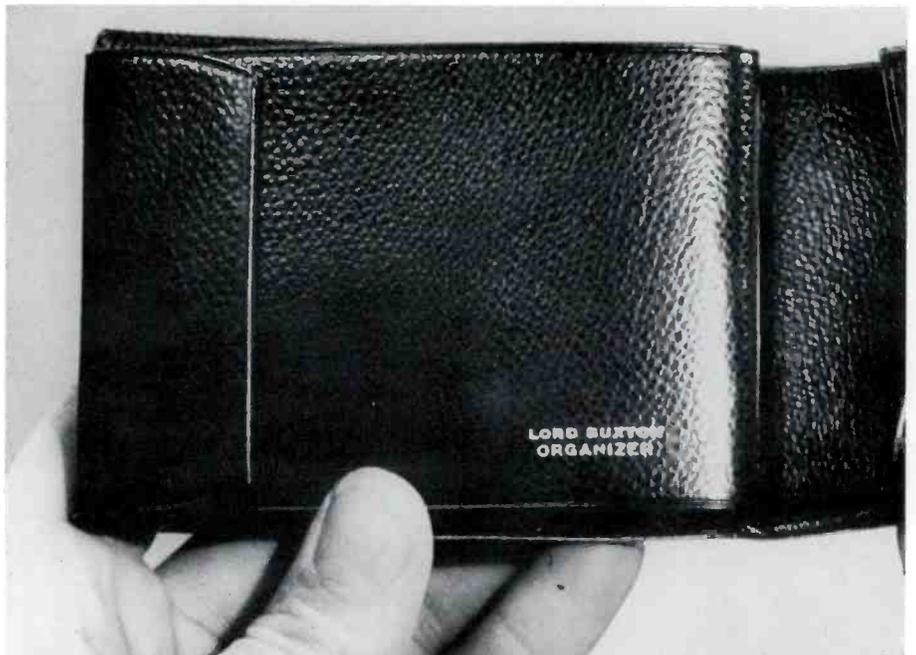


520 TV

ART DIRECTOR HIL COVINGTON
WRITER JERRY GERBER
AGENCY YOUNG & RUBICAM, INC.
PRODUCER NEIL TARDIO
PRODUCTION COMPANY VPI PRODUCTIONS
CLIENT GOODYEAR TIRE & RUBBER COMPANY
PHOTOGRAPHER OR ARTIST AKOS FARKAS

521 TV

ART DIRECTOR BEN SPIEGEL
WRITER MARYELLEN FLYNN
AGENCY DOYLE DANE BERNBACH INC.
PRODUCER JOHN CAPSIS
PRODUCTION COMPANY RMP, INC.
CLIENT BUXTON, INC.
PHOTOGRAPHER OR ARTIST JOE BRUN





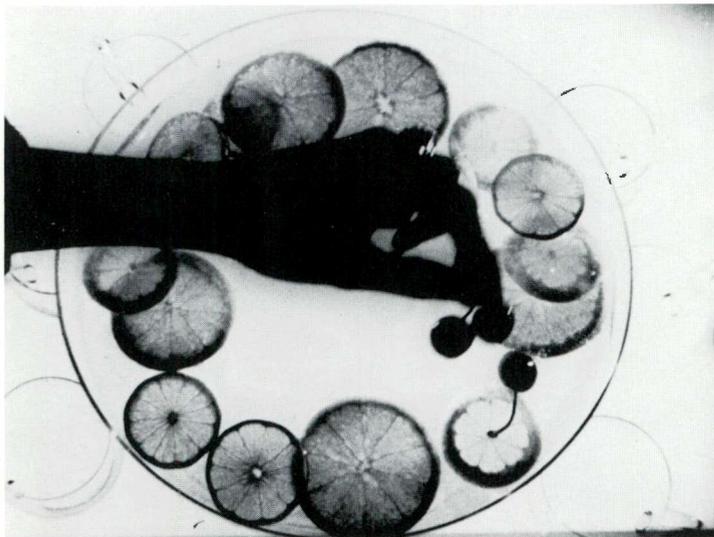
522 TV

ART DIRECTOR ZOLTAN MEDVECKY
WRITER JOHN FLAGG
AGENCY BENTON & BOWLES
PRODUCER ED ANDERSON
PRODUCTION COMPANY FILMWAYS
CLIENT GENERAL FOODS / GRAVY TRAIN
PHOTOGRAPHER OR ARTIST JOHN ERCOLE



523 TV

ART DIRECTOR WILLIAM McCAFFERY
WRITER JAMES SYMON
AGENCY McCANN-MARSHALL CO., INC.
DESIGNER WILLIAM McCAFFERY
PRODUCER EDMUND M. TATE
PRODUCTION COMPANY VIDEO PICTURES, INC.
CLIENT THE FANTA BEVERAGE COMPANY
PHOTOGRAPHERS OR ARTISTS LENNY HIRSCHFIELD /
JACK GOODFORD





524 TV

DISTINCTIVE MERIT AWARD

ART DIRECTOR LEN SIROWITZ

WRITER RON ROSENFELD

AGENCY DOYLE DANE BERNBACH INC.

PRODUCER DICK FELDMAN

PRODUCTION COMPANY VPI

CLIENT CROWN ZELLERBACH CORP.

PHOTOGRAPHER OR ARTIST ARNE ZUCKSDORF



525 TV

ART DIRECTOR **JACK DELANEY**
 WRITER **NANCY SHUTZ**
 AGENCY **KENYON & ECKHARDT**
 PRODUCER **JACK DELANEY**
 PRODUCTION COMPANY **ON FILM**
 CLIENT **BUITONI FOODS CORP.**
 PHOTOGRAPHER OR ARTIST **BERT SPIELVOGEL**



526 TV

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



527 TV

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



528 TV

ART DIRECTOR **ERNEST COSTA**
 WRITER **JAN FINDLEY**
 AGENCY **GREY ADVERTISING, INC.**
 DESIGNER **ERNEST COSTA**
 PRODUCER **MANNY RUBIN**
 PRODUCTION COMPANY **ELLIOT, UNGER, ELLIOT**
 CLIENT **THE MENNEN COMPANY**



529 TV

ART DIRECTOR BOB GAGE
 WRITER JUDY PROTAS
 AGENCY DOYLE DANE BERNBACH INC.
 PRODUCER ERNIE HARTMAN
 PRODUCTION COMPANY RMP, INC.
 CLIENT THE CRACKER JACK COMPANY
 PHOTOGRAPHER ERNIE CAPARAS



530 TV

ART DIRECTOR ERNEST COSTA
 WRITER JAN FINDLEY
 AGENCY GREY ADVERTISING, INC.
 DESIGNER SAUL BASS
 PRODUCER DAVE WAGATA
 PRODUCTION COMPANY WCD PRODUCTIONS
 CLIENT THE MENNEN COMPANY



531 TV

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



532 TV

DISTINCTIVE MERIT AWARD

ART DIRECTOR GEORGE LOIS
 WRITER MONTE GHERTLER
 AGENCY PAPERT, KOENIG, LOIS, INC.
 DESIGNER GEORGE LOIS
 PRODUCTION COMPANY ELLIOT, UNGER, ELLIOT
 CLIENT PHARMACRAFT LABORATORIES / TING



533 TV

ART DIRECTOR **BERNARD S. OWETT**

WRITER **JACK WOHL**

AGENCY **J. WALTER THOMPSON COMPANY**

DESIGNER **BERNARD S. OWETT**

PRODUCER **ROBERT LA CHANCE**

PRODUCTION COMPANY **ANSEL FILM STUDIOS INC.**

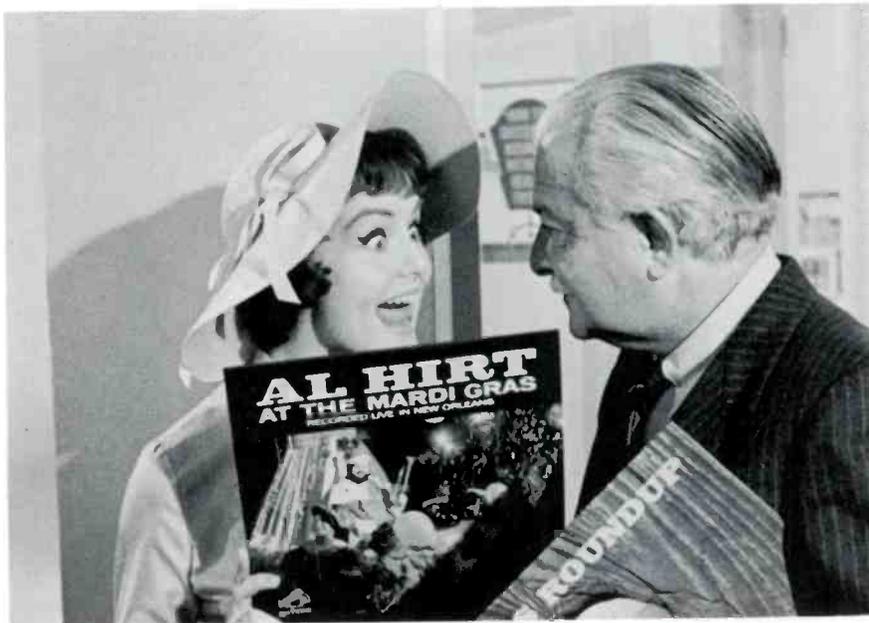
CLIENT **SCOTT PAPER COMPANY / SOFT WEVE**

PHOTOGRAPHER OR ARTIST **MELVIN SOKOLSKY**



534 TV

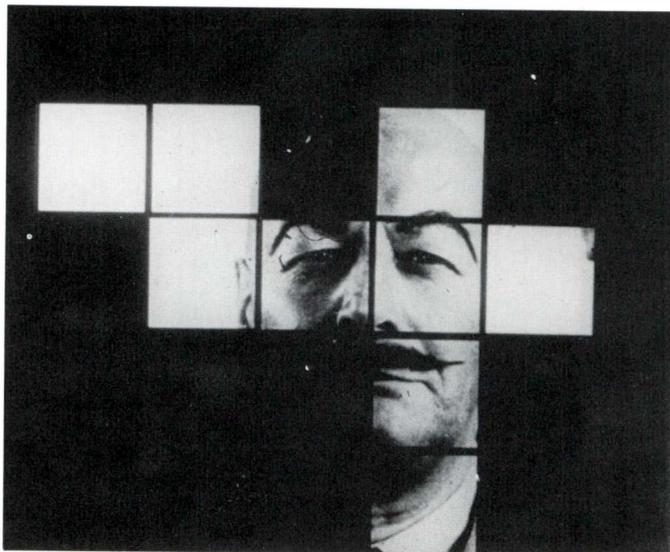
ART DIRECTOR KARNIG THOMASIAN
WRITER DICKSON LAYTON
AGENCY GREY ADVERTISING, INC.
DESIGNER KARNIG THOMASIAN
PRODUCER CATHERINE PITTS
PRODUCTION COMPANY
ROBERT LAWRENCE PRODUCTION, INC.
CLIENT RCA VICTOR RECORDS





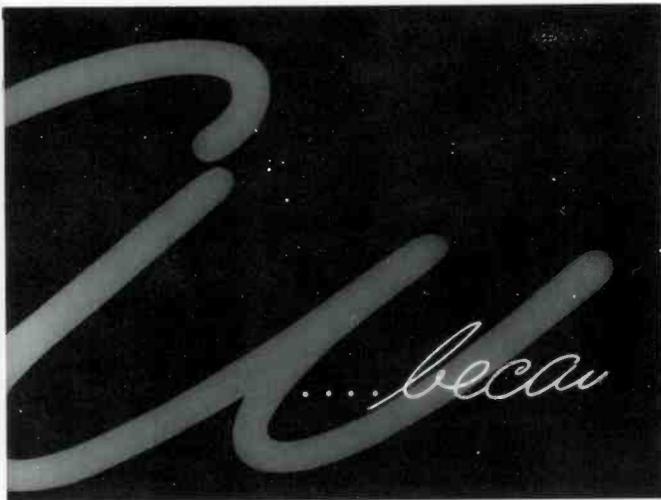
535 TV

ART DIRECTOR WALT BOSSERT
WRITER JIM COLE
AGENCY McCANN-ERICKSON, INC.
PRODUCER JOHN WESTING
PRODUCTION COMPANY FRED HANKINSON
CLIENT MAYOR'S COMMITTEE FOR PEDESTRIAN SAFETY
PHOTOGRAPHER OR ARTIST FRED HANKINSON



536 TV

ART DIRECTOR LEN SIROWITZ
WRITER RON ROSENFELD
AGENCY DOYLE DANE BERNBACH INC.
DESIGNERS LEN SIROWITZ / PAUL KIM
PRODUCER DICK FELDMAN
PRODUCTION COMPANY KIM & GIFFORD
CLIENT SICK'S RANIER BREWING CO.
PHOTOGRAPHER OR ARTIST ANIFILM STUDIO



537 TV

DISTINCTIVE MERIT AWARD

ART DIRECTORS STEVE FRANKFURT / PAUL KIM

WRITER STEVE FRANKFURT

AGENCY YOUNG & RUBICAM

DESIGNERS PAUL KIM & STEVE FRANKFURT

PRODUCER CHET NOVICH

PRODUCTION COMPANY PAUL KIM & LEW GIFFORD PROD.

CLIENT PERSONAL PRODUCTS CORP.

PHOTOGRAPHER OR ARTIST ANIFILM STUDIO



538 TV

ART DIRECTORS HAL GERHARDT / BUD WEXLER

WRITER DCSS GROUP

AGENCY DOHERTY, CLIFFORD, STEERS & SHENFIELD

DESIGNER CHRIS ISHII

PRODUCTION COMPANY PELICAN FILMS, INC.

CLIENT JACKSON BREWING CO.

PHOTOGRAPHER OR ARTIST MORTI GERSTEIN



539 TV

ART DIRECTOR LOUIS DORFSMAN

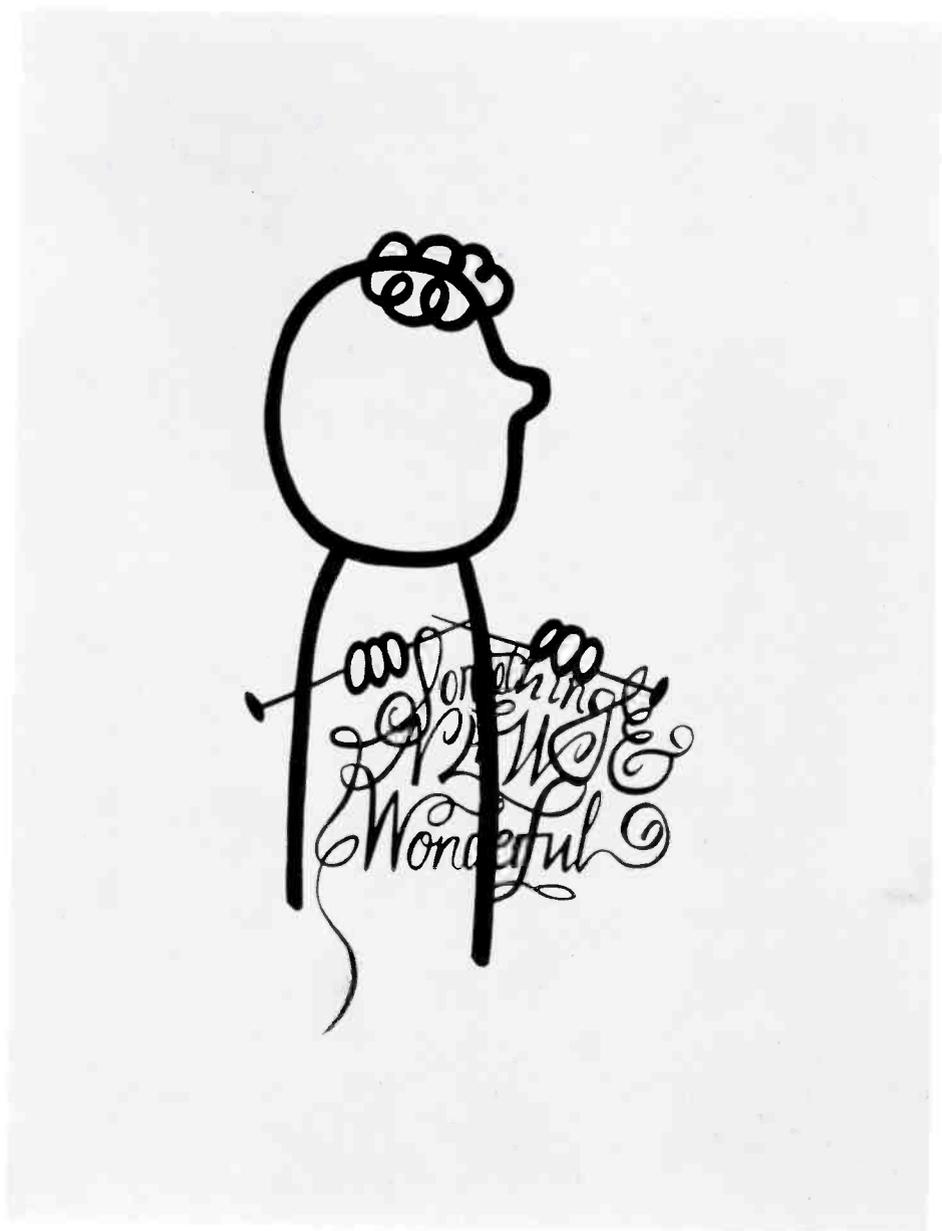
AGENCY CBS TELEVISION NETWORK

DESIGNERS ELLIE RUNIN / BYRON BARTON / STEVE SELIGMAN

PRODUCER AL KAYTOR

PRODUCTION COMPANY CBS TELEVISION GRAPHIC ARTS

CLIENT CBS TELEVISION NETWORK



540 TV

GOLD MEDAL AWARD

ART DIRECTOR LEE SAVAGE

WRITER LEE SAVAGE

ANIMATION DIRECTOR JACK SCHNERK

AGENCY CAMPBELL-EWALD CO., DETROIT

DESIGNER JOANN MITCHELL

PRODUCERS ABE LISS / SAMUEL MAGDOFF

PRODUCTION COMPANY ELEKTRA FILM PRODUCTIONS, INC.

CLIENT CHEVROLET DIV. / GENERAL MOTORS



541 TV

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



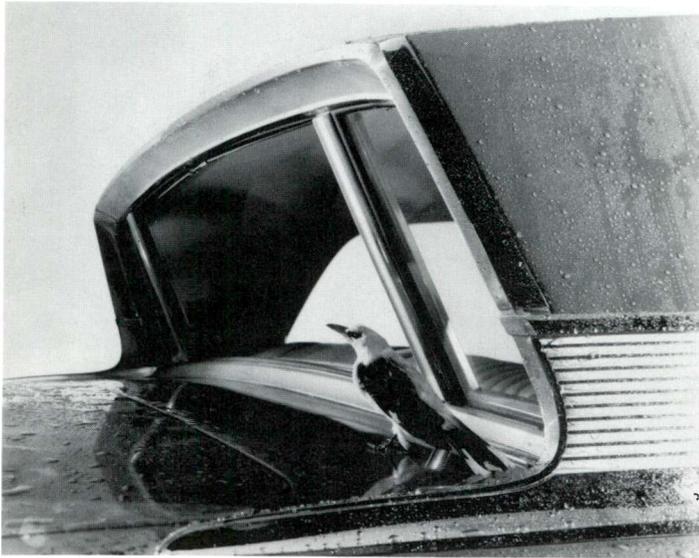
542 TV

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



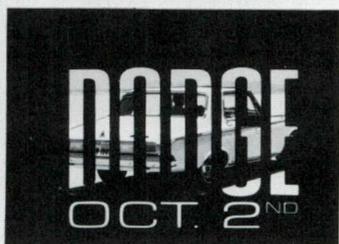
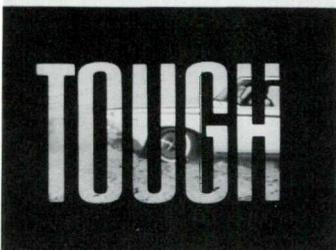
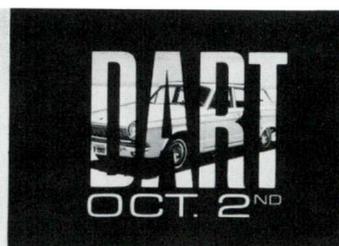
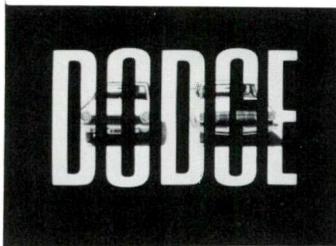
543 TV

ART DIRECTORS JACK GOLDSMITH / IRVING PENN
WRITER DICK MERCER
AGENCY BATTEN, BARTON, DURSTINE & OSBORN, INC.
DESIGNERS JACK GOLDSMITH / IRVING PENN
PRODUCER LES COLLINS
PRODUCTION COMPANY TELEVIDEO PROD.
CLIENT PEPSI-COLA COMPANY
PHOTOGRAPHER OR ARTIST IRVING PENN



544 TV

ART DIRECTOR **PAUL LEVY**
 WRITER **TOM BLANCHARD**
 AGENCY **KENYON & ECKHARDT**
 PRODUCER **FRANK AMY**
 PRODUCTION COMPANY **ROBERT LAWRENCE PRODUCTIONS, INC.**
 CLIENT **FORD MOTOR COMPANY, LINCOLN MERCURY DIVISION**
 PHOTOGRAPHER OR ARTIST **MICKEY MAQUIRE**



545 TV

DIRECTOR **GEORG OLDEN**
 WRITER **DON DOLEN**
 AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
 DESIGNER **GEORG OLDEN**
 PRODUCER **HARRY GREY**
 PRODUCTION COMPANY **SCREEN GEMS (COLUMBIA)**
 CLIENT **CHRYSLER CORP., DODGE DIVISION**
 PHOTOGRAPHERS OR ARTISTS **GORON AVIL / ED FAHAN**

The world's
greatest entertainers
appear at
Harrah's



546 TV

DISTINCTIVE MERIT AWARD

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



547 TV

DISTINCTIVE MERIT AWARD

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

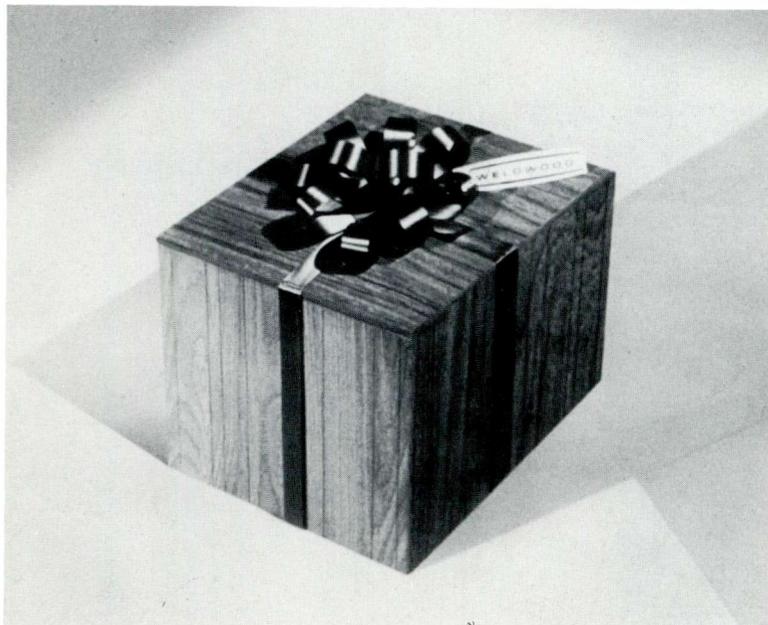


548 TV

ART DIRECTOR JACK GOLDSMITH

WRITER **DICK MERCER**
AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
DESIGNER **PABLO FERRO**
PRODUCER **JACK SILVERMAN**
PRODUCTION COMPANY **FERRO, MOHAMMED & SCHWARTZ**
CLIENT **THE NEW YORK TIMES**
PHOTOGRAPHER OR ARTIST **HOWARD ZEIFF**

Stop Motion (B/W or color) 1 minute



549 TV

ART DIRECTOR **JACQUES DUFOUR**

WRITER **SAM DANA**

AGENCY **KENYON & ECKHARDT**

PRODUCER **JACQUES DUFOUR**

PRODUCTION COMPANY **M.P.O.**

CLIENT **U. S. PLYWOOD**

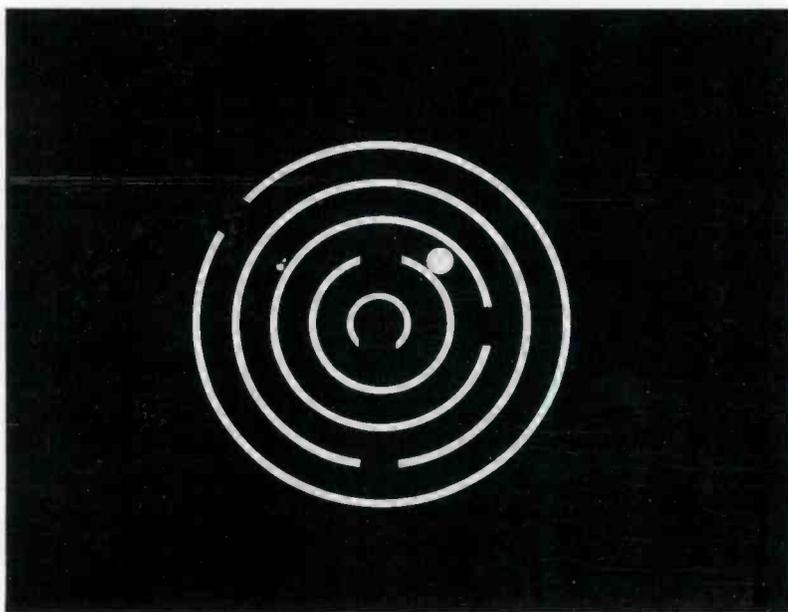
PHOTOGRAPHER OR ARTIST **PAUL PETROFF**

Show Openings (B/W or color) under 20 seconds



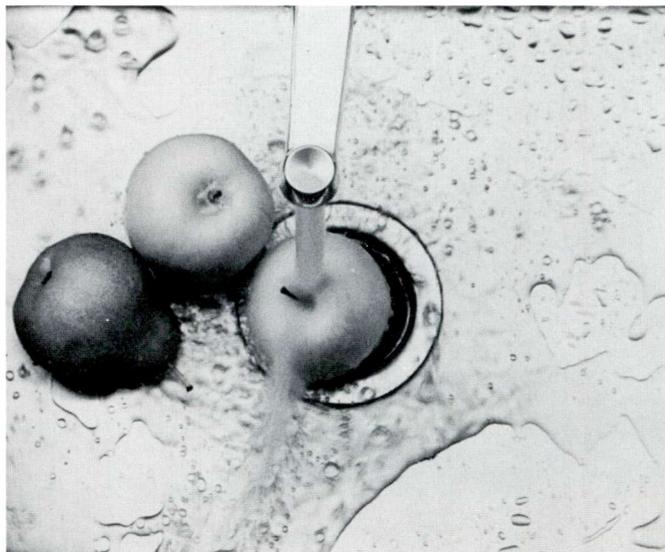
550 TV

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



551 TV

ART DIRECTORS **BERT MANGEL / PAUL KIM**
WRITER **RICHARD E. DAVIS**
AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**
DESIGNER **PAUL KIM**
PRODUCER **BERT MANGEL**
PRODUCTION COMPANY **PAUL KIM & LEW GIFFORD PROD., INC.**
CLIENT **ARMSTRONG CORK CO.**
PHOTOGRAPHER OR ARTIST **HOWARD BASIS**



553 TV

ART DIRECTOR **LAWRENCE BERGER**

WRITER **JAMES HUFF**

AGENCY **BATTEN, BARTON, DURSTINE & OSBORN, INC.**

DESIGNERS **LAWRENCE BERGER / PABLO FERRO**

PRODUCER **TOM BUSCEMI**

PRODUCTION COMPANY **FERRO, MOHAMMED & SCHWARTZ**

CLIENT **U. S. STEEL**

PHOTOGRAPHER OR ARTIST **HORN / GRINER**



554 TV

ART DIRECTOR **BERT STERN**

WRITER **FOOTE, CONE & BELDING STAFF**

AGENCY **FOOTE, CONE & BELDING, INC.**

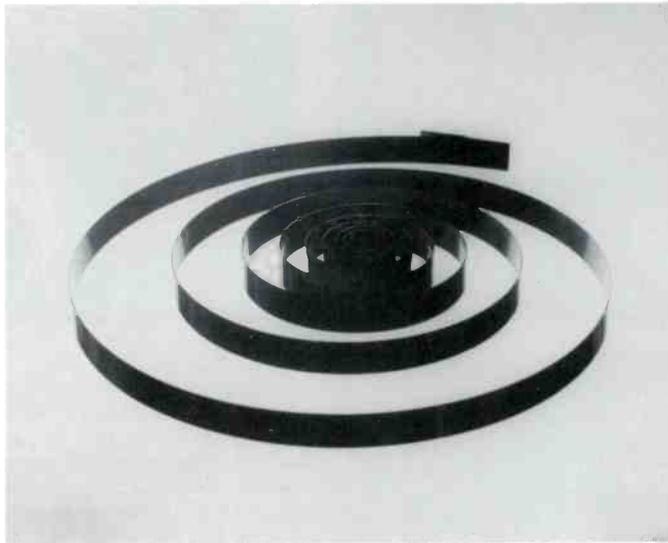
DESIGNERS **FOOTE, CONE & BELDING STAFF**

PRODUCER **FOOTE, CONE & BELDING STAFF**

PRODUCTION COMPANY **ROBERT LAWRENCE PRODUCTIONS, INC.**

CLIENT **HALLMARK CARDS INC.**

PHOTOGRAPHER OR ARTIST **PEASLEY BOND**



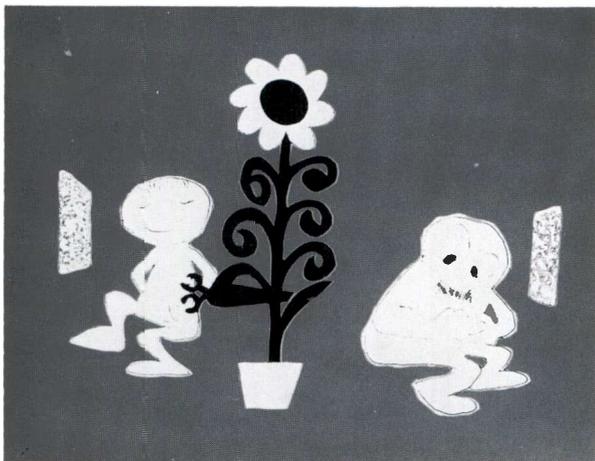
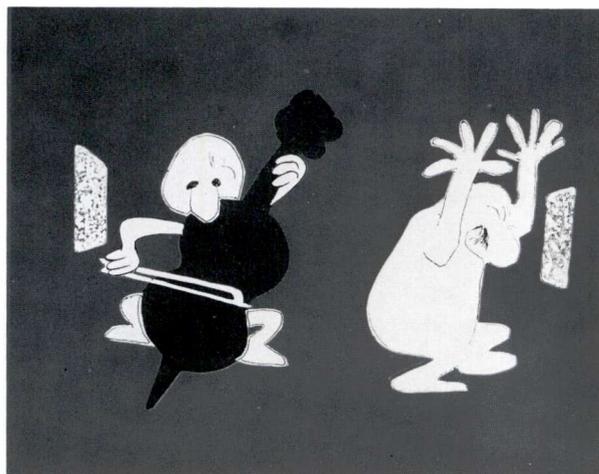
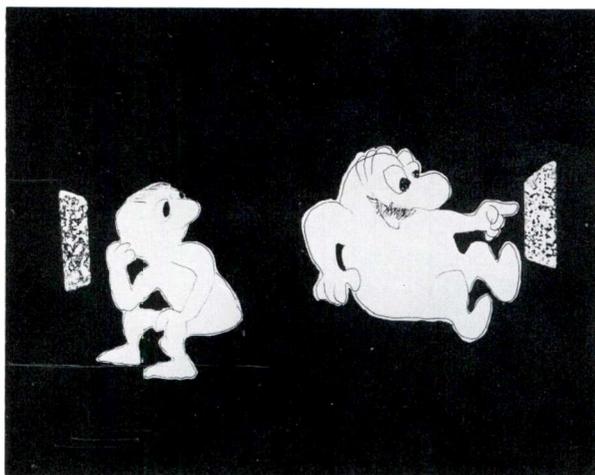
555 TV

ART DIRECTOR **LESLIE SILVAS**
WRITER **JAMES NELSON**
AGENCY **WARWICK & LEGLER, INC.**
DESIGNER **LESLIE SILVAS**
PRODUCER **WALTER SACHS**
PRODUCTION COMPANY **T. V. GRAPHICS INC.**
CLIENT **U. S. TIME CORP.**
PHOTOGRAPHER OR ARTIST **T. V. GRAPHICS INC.**



556 TV

DISTINCTIVE MERIT AWARD
ART DIRECTOR **SAM SCALI**
WRITER **MIKE CHAPPELL**
AGENCY **PAPERT, KOENIG, LOIS, INC.**
DESIGNER **SAM SCALI**
PRODUCER **ED MURPHY**
PRODUCTION COMPANY **ELLIOT, UNGER, ELLIOT**
CLIENT **XEROX CORPORATION**



557 TV

DISTINCTIVE MERIT AWARD

DIRECTOR **JOHN HUBLEY**

WRITER **JOHN HUBLEY / FAITH ELLIOTT**

DESIGNER **WILLIAM LITTLEJOHN**

PRODUCER **EDUCATIONAL BROADCASTING SYSTEM**

PRODUCTION COMPANY **STORYBOARD, INC.**

CLIENT **EBC / CHANNEL 13**

PHOTOGRAPHER OR ARTIST **JACK BUEHRE**



558 TV

ART DIRECTOR **BOB GAGE**

WRITER **PAULA GREEN**

AGENCY **DOYLE DANE BERNBACH INC.**

PRODUCER **DICK FELDMAN**

PRODUCTION COMPANY **VPI**

CLIENT **THE CHEMSTRAND COMPANY**

PHOTOGRAPHER OR ARTIST **LEN HIRSCHFIELD**

560 TV

ART DIRECTOR RALPH CLARKE
WRITER JIM LEBENTHAL
AGENCY YOUNG & RUBICAM, INC.
PRODUCER CHARLES PRICE
PRODUCTION COMPANY M. P. O.
CLIENT GULF OIL CORPORATION
PHOTOGRAPHER OR ARTIST MURRAY LERNER



559 TV

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

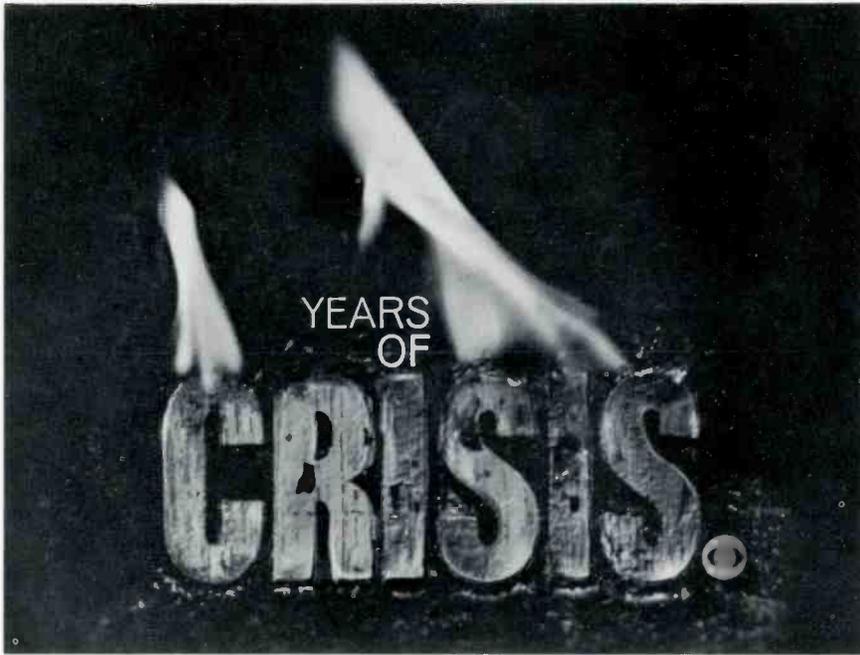


561 TV

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



562 TV
ART DIRECTOR AL KAYTOR
DESIGNER JOE DeVOTO
CLIENT C.B.S. TELEVISION



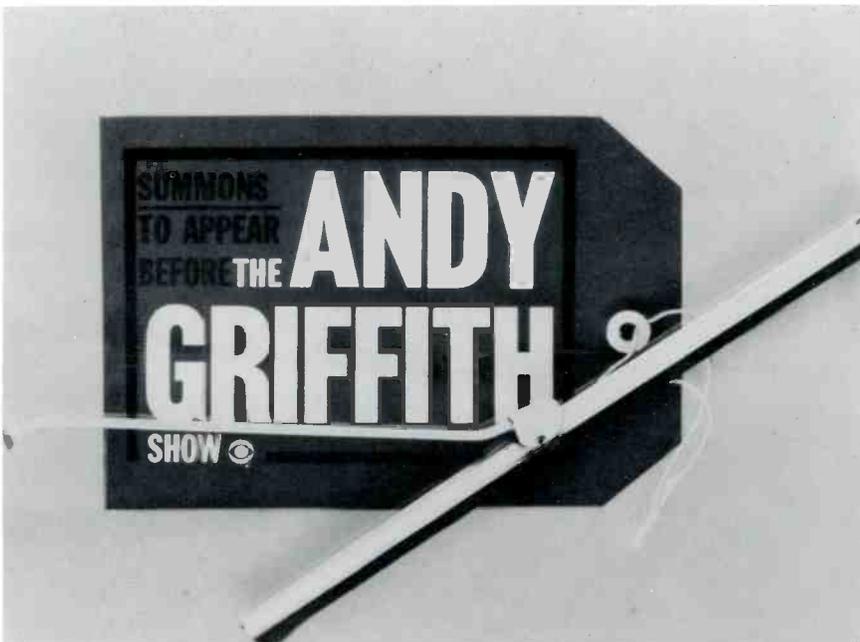
563 TV

ART DIRECTOR AL KAYTOR

DESIGNER JERRY PRUEITT

CLIENT C.B.S. TELEVISION

PHOTOGRAPHER OR ARTIST JERRY PRUEITT



564 TV

ART DIRECTOR AL KAYTOR

DESIGNER JERRY PRUEITT

CLIENT C.B.S. TELEVISION

PHOTOGRAPHER OR ARTIST JERRY PRUEITT

Annual Report



By Bert Littmann, President

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

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

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

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

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

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

Lounge in the Club's new headquarters



communications.

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

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

We christened our offices with a Christmas Party, but last spring, they received country-wide recognition at an introductory party held for all NSAD delegates and their wives during the Society's annual meeting. Over 300 people were happily accommodated. New York was proud to host the 1963 NSAD meeting. A special committee under the direction of Garrett Orr and Robert Blattner was

formed to organize a full week of activities for the NSAD delegates, tying in previews, business meeting, dinners, parties, etc., with our own Communications Week program.

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

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

Paul and Larry Parker with a healthy assist from Nils Ostberg, gave another display of professional virtuosity in producing the 42nd Annual Exhibition of Advertising and Editorial Art. They were handed a unique challenge to work with at the beginning of the year with the introduction of a completely new and democratic jury-selection system. From an idea originally suggested by Arnold Roston, a "computer" method of selecting judges was developed, based on the basic fact that every member is qualified to be a judge. Working within specific restriction

(number of previous times as a judge, no more than two judges from same agency, etc.) every sixth name was selected from the latest complete list of members in good standing (six divides fairly evenly into our total membership). This provided the basic eighty names from which the membership selected the final forty judges.

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

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

In another great behind-the-scenes performance was House chairman Ernie Schwabe, making everyone else look just a little better

because of his tireless help and preparations.

Bob M. Smith, designer, and Bill Cadge, editor, produced nothing less than an A.I.G.A. award winner in the 41st Annual.

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

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

Paul Lawler's Education Committee program opened with a barrage of inspiration from the heavy brass of McCann-Erickson's creative group then moved to Young & Rubicam's auditorium for a 6 week series of sessions. Over fifty students from eleven schools were given a concentrated course of



We christened our offices with a Christmas party

instruction in advertising design that would be difficult to duplicate in any formal school curriculum. Thank each member of the Education Committee for helping Paul put this across.

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

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

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

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

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

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

by Paul G. Lawler, Chairman

The Education Committee's six seminars for senior art students this year were gratifyingly successful.

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

The sessions were devoted primarily to the

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

The Education Committee Chairman welcomed the students and speakers and introduced Committee Chairmen of the evening.

Bert Littman, President of the NYADC, made the opening address, his subject: Today's Opportunities in Graphic Communication.

Each evening was assigned to two or three members of the committee. They arranged for the speakers and introduced them

to the students.

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

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

Rupert Witalis and Walter Kaprielian had Suren Ermoyan, Vice President and Executive Art Director of BBDO; William McCaffey, Art Director of McCann-Marschalk; and Alvin Chereskin, President

of Hockaday Associates, speak the second evening. Their subject was *The Art Director in the large, medium, and small agency.*

Mr. Witalis also organized the third evening with the help of Philip Meyer. The subject: *The Conception, Execution and Results of a Specific Campaign.* Tom Dunkerton, Research; Milton Grosset, Copy Group Chief; and Harry Wart, Group Art Director—associates of Mr. Witalis at The Compton Agency—did an excellent job.

TV, Magazine, and Corporate Art Directing were the subjects of the fourth evening; the committee members for the session were Dean Avery, Don Torrone, and Andrew Ross. Mr. Avery arranged for Stephen Frankfurt, Vice President and Executive Art Director at Young & Rubicam Agency to

speak. His subject was *The Role of the Art Director and the TV commercial.* Jim Able, Art Director of *The Ladies Home Journal*, covered magazine art direction; and Albro Downe, Vice President Communications Planning, Lippincott and Margolis, gave a comprehensive presentation of integrated corporate art.

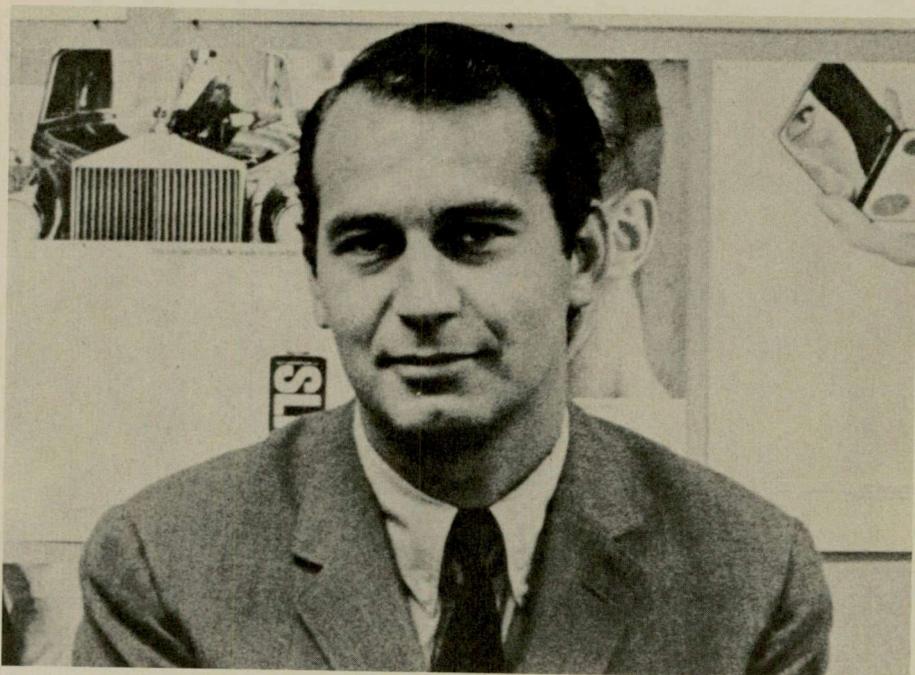
Alexander Robbie, Lou Silverstein, and Marc Brody handled the fifth evening. The subject was *The Specialists.* The speakers were Sol Innerman, Art Director of *Pocket Books*; Ray Prohaska, Illustrator; Marc Brody, Art Director of *Decca Records*; and Bert Stern, Photographer.

Dave Deutsch and William Mck. Spierer tookover the last evening, which covered *The Organizing of a Portfolio, How to Get a Job,*

and Salaries. Mr. Mck. Spierer spoke on the opportunities for young artists in various fields of business. Henry Price, of *The Henry Price Agency*, spoke on *The Organizing of the Portfolio, How to Get a Job, and Salaries.*

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

The attendance and interest of the students was high throughout the course. The questions asked the speakers were frequent and pertinent. At the close of each session various books, pamphlets, folders, etc., pertaining to photography, typography, photolettering, paper making, printing, and paper, were given the students.



George Lois
Art-Director-of-the-Year

The New York Art Directors Club was the host to the Seventeenth Annual Meeting of the National Society of Art Directors held at the Hotel Roosevelt on April 29th and 30th.

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

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

At the request of James E. Sutton, Chairman of the Award, George Lois showed slides of his recent work and a reel of current TV

The National Society of Art Directors

commercials.

Edward Jirasek, Chairman of the Nominating Committee, presented a slate of officers and trustees that were elected by a unanimous vote. Elected President of the Society for a two year term was Ralph E. Eckerstrom, Director of Design, Advertising and Public Relations, Container Corporation of America.

Other officers elected were Clark L. Robinson, 1st Vice-President; Richard P. Prezebel, 2nd Vice-President; Robert B. Connolly, 3rd Vice-President; Paul B. Wynett, 4th Vice-President; Carl Moore, 5th Vice-President, and Edward R. Wade, Secretary-Treasurer.

Trustees for four-year terms were H. Davis Clymer and Walter Grotz. Elected as trustees for two-year terms were Marshall H. Lane and Ted Rand.

At the business meeting of the Society, reports of officers and chairmen were read. There was an intensive discussion of NSAD

policies and objectives following the report by Luther Weare, Chairman of the Committee on NSAD Objectives. Mr. Philip Davis, attorney, explained the tax advantages of establishing an educational foundation. A motion was then made and passed for the establishment of a National Society of Art Directors Educational Foundation.

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

"Today," Mr. Newton declared, "American business finds itself in a period of great competition, both at home and overseas; with a sluggish growth rate in the U.S. gross national product, and with a squeeze on profits.

"But American business has overcome

severe problems in the past. And, as in the past, today solutions will come from men who provide new approaches and new resources. I think there is one such resource lying right under our noses today, and it is largely untapped. This resource is the creative man.

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

Mr. Newton defined the three assets of the art director as: "the ability to analyze; the capacity to gain insights, and courage in the face of ambiguity." "Put them all together," he said, "and they spell—vitality, for our business organizations."

Pomp and circumstance marked the Awards Luncheon of the 42nd Annual National Exhibition of Advertising and Editorial Art and Design held at the Hotel Roosevelt on April 30th under the auspices of the Advisory Committee of the Art Directors Club of New York.

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

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

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

Recognition was accorded the Pepsi-Cola

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

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

"His imaginativeness—your imaginativeness—becomes a key factor as to whether a

publication will succeed or fail, a key factor as to whether an advertising campaign will pay off or not pay off.

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

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

"Vive la difference!" he commented.

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

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

"Change your logotype and your package and—as far as appearance goes—what have



George Gribben
Chairman of the board
of Young & Rubicam
Main speaker at the
awards luncheon

you got? One campaign with six manufacturers splitting the cost.”

In his conclusion, Mr. Gribben said:

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

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

In referring to the Awards that were soon

to be announced, Mr. Gribben made this prediction:

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

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

people.”

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

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



Arthur Hawkins
Chairman of the
Awards Luncheon

Passing judgment on 18,000 entries

by Paul E. Parker, Jr., Chairman

1. Chairman's Notebook

A. Selection of jury

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



B. Restoration of art category

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

C. Secrecy of medal winner

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

D. Vital statistics

Call for entries drew 18,000 replies, but fewer from artists and photographers than was expected. At the Pepsi Cola Gallery on Park Avenue, 566 pieces were exhibited of which 66 were in the television category. The show was a financial success due to tight planning and budget control.

2. Trends

A. More than one show

The present show is really several shows in one and it should be treated as such. We have enough material in our present show that was thrown out to make up separate shows for TV, print, promotion and editorial.

B. Television

Simplicity of material, more forceful

photography, "on target" selling were noticed by jurors. Most entries showed the use of cameras, but there was an interesting reliance on drawings. More print photographers are being used in television such as Irving Penn and Richard Avedon. With their influence, camera work that is technically different and never before believed possible is becoming more popular in television commercials.

C. Print

Here the use of the camera is still noticeable over art. In layouts, there is also the continual domination of the "single idea." Art is used sometimes as a contrast with photography. The art director's emergence as an excellent photographer is getting more pro-



*Exhibition Chairman, Paul Parker
with judge Lou Dorfsman,
Art Director, C.B.S.*

nounced. Furthermore, the art director is pushed further toward the role of complete ad maker, not just designer of graphics. Catalogues and promotional material are much improved this year—reflect the importance of the art director's involvement of the total package—i.e. selling and design.

3. Addenda

A. Mailing pieces

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

B. Plan for running the exhibition

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

C. Television judging procedure

In the first four hours, entries were culled by four committees and worked down to a controllable number. This method eliminated the obvious rejects and made more time avail-

*The Balancing Committee:
Dave Davidian, Bill Duffy
Nils Ostberg, Walter Grotz
Les Rondell, Paul Parker (rear)*



able for judging those that were obviously better than average. This remainder was judged secretly to reduce the group to a list of 80. The last step was to judge for the awards. Procedure was fast, efficient and fair.

D. Committee organization

There was superb cooperation of the committeemen. Each phase of the show (judging, hanging, publicity, etc.) was assigned a chairman, co-chairman, and enough men to do their particular job. With this system, each man was included as an integral part of the overall operation. The sense of contribution attained helped make the work load that much easier for all and increased the effectiveness of our total effort.

*William Buckley, Bert Littman
Allen Hurlburt, Alexander Calder*

by Allen F. Hurlburt, Chairman

Design '63, the Eighth Annual Visual Communications Conference of the Art Directors Club of New York, was held on May 1 and 2, 1963. This conference, dedicated to a re-statement of the function of design in visual persuasion, was a notable success by all standards of measurement.

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

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

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

More and more American companies are becoming aware of the value of coordinated design. Perhaps, the two most important current examples of these projects in corporate



identification are the programs at IBM and Westinghouse. The team responsible for this restyling is Eliot Noyes, architect and industrial designer, and Paul Rand, graphic designer and, incidently, designer of the theme material for "DESIGN '63."

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

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

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

Alexander Calder is one of the great innovators of the twentieth century and his

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

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

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

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

Helmut Krone and Bob Levenson, the creative team on the Volkswagen account at Doyle Dane Bernbach Inc., brought the first day's session to a close.



Charles Eames

The Eighth Annual Visual Communications Conference

Bob Levenson in discussing the pursuit of the elusive idea pointed out that "when you put an art director and a copy writer who respect each other's judgment in a room together and supply them with every fact there is: from the research department, from the client, from the library, you are a damned sight more likely to get good ads than if either of them was working alone."

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

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

The morning session on Thursday opened with a talk by Steve Frankfurt, executive art director of Young and Rubicam, called "The Case of the Missing Art Director." He pointed out that in his opinion "the television art director doesn't come in for too much finger-pointing because so many commercials look like no art director had anything to do with them... Considering that in 1962 we spent \$1,750,000,000 in television advertising,

one would think that every commercial would be a blockbuster. But the noticeable breakthroughs have come in the print area." He advised television art directors to learn to use "the television equivalent of white space" and to learn when not to be heard and when a single picture sustained for a minute can be more effective than a "clutter of illustration." Steve's discussion of television advertising was appropriately followed by a film review of commercials produced since 1950. This film was edited and prepared for the conference by the Museum of Modern Art which has been running a retrospective series on television production.

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

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



Bert Littman, William Duffy
Jonathan Winters

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

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

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

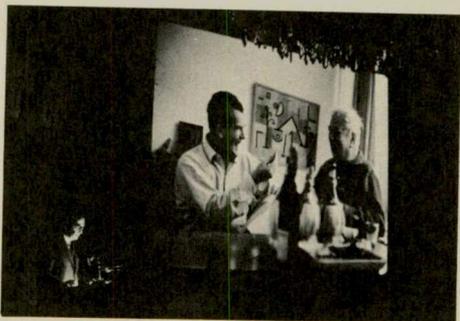
He went on to say, "I sometimes think that the central fact about our race—the one commanding generalization—is this: We see things as we are, and not as they are. All of our perceptions are partial, crippled recognitions of the realities around us. We see what we want to see and hear what we want to hear, and we are terrified by the need to restructure our intellectual universe. We feel threatened by truly new ideas. We see things as we are—like the lady at the cocktail party who said to her husband, 'Dear, don't you think you had better stop drinking—your face is already beginning to get blurred. . . ."

"We all live, in part, within the conceptual

Allen Hurlburt

On screen:

Robert Osborn, Alexander Calder



prison of the past...for thousands of years, men saw, as you and I see, that the sun rises in the east, crosses the heavens, and sinks into the west. We see this. There is no doubt of this. The sun moves. We see it move. And some man, probably long, long before Copernicus, asked himself this wonderful question: 'But what if I were on the sun? If I were on the sun, might it not look as though it is the earth that is moving? And if this is so, what a nice problem: Which, in fact, is moving?'

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

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

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

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

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

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

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

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

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

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

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

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G

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Georgi, Carl H.
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M

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Mc

McCaffrey, William A.
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 Newby, Ben*
 Nield, Walter*
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 Nosworthy, George A.

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 Orr, Garrett P.
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 Owett, Bernard S.
 Oxberry, Sydney

P

Paccione, Onofrio
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 Parker, Lawrence S.
 Parker, Paul E., Jr.
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 Pulise, Santo

R

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 Ricotta, Edwin C.
 Ritter, Franc
 Rizzo, Dominic G.
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 Roberts, Frederick H.
 Robertson, James Campbell*



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 Rothman, Jack
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 Ruther, Donald
 Ruzicka, Thomas
 Ryan, William Lawrence

S

Sahrbeck, Everett W.
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 Sauer, Hans
 Sauter, Edwin C.*
 Savage, Whitney Lee
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 Scheck, Henry R.
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Serio, William
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 Stech, David H.
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 Stoll, Harold P.
 Stone, Bernard
 Stone, Loren B.

Stone, Robert Wilson
 Storch, Otto
 Strosahl, William
 Sutnar, Ladislav
 Sutton, J. Gilbert

T

Taibbi, Salvatore J.
 Tannar, Harold D.
 Tashian, Melcon
 Taubin, William
 Thomasian, Karnig
 Thompson, Bradbury
 Thompson, Seymour
 Tillotson, Roy W.
 Tinker, John Hepburn
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 Torrone, Donald J.
 Townsend, Hubert F.
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 Trasoff, Victor
 Treidler, Adolph
 Trotta, Vincent
 Truchsess, Frederick
 Trumbauer, J. Robert*
 Turano, Edward

U

Uptegrove, Deane
 Urbain, John A.

V

Vaccari, Anthony J.
 Van Bellen, Walter
 Vaughn, Dana
 Venti, Tony
 Vitale, Frank A.

W

Wade, Edward R.
 Wagener, Walter A.
 Wallace, Joseph O.
 Ward, Harry E.
 Weihs, Kurt
 Weil, Tycho R.
 Weisbord, Abbot A.
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 Wilbur, Gordon M.*
 Williams, Richard D.*
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 Wohl, Jack
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Z

Zasorin, Jack
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Paper: Editorial & Advertising—Sections: Warren's Offset Enamel
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L. to r.: Ezra Stoller, Richard Beattie, Harry Garfield, Alfred Eisenstaedt, Arthur d'Arazien, Richard Avedon, Bert Stern, Irving Penn, Joseph Costa, Philippe Halsman

Announcing

Famous Photographers School

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

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

Philippe Halsman: master of portraiture, over 90 LIFE covers to his credit.

Richard Avedon: highest-paid fashion photographer in the world.

Joseph Costa: 40 years' experience as a spot-news photographer.

Ezra Stoller: famed for his architectural photographs and interiors.

Alfred Eisenstaedt: dean of LIFE photographers, master of photo-journalism.

Richard Beattie: leader in advertising and commercial photography.

Harry Garfield: most successful of all children's photographers.

Arthur d'Arazien: topflight industrial and scientific photographer.

Irving Penn: the man who brought new artistry to all forms of photography.

Bert Stern: winner of the Art Director's Gold Medal for the last eight years.

These great photographers got to-

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

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

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

With each lesson, the student receives photographic assignments which he works on at home, at his own pace. A practicing professional at the School

criticizes the assignments. He prepares overlays with sketches and diagrams—and detailed letters guiding the student toward his *own* goals in photography.

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

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

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

Dione M. Guffey, Art Editor, J. Walter Thompson: "The school should provide a new source of talented photographers trained to meet the highest standards."

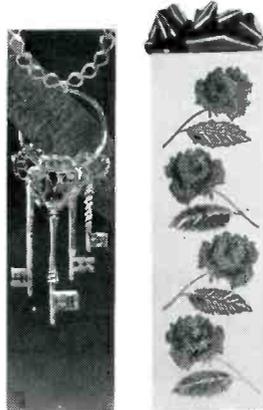
Al Allard, Art Director, Fawcett Publications: "Here at last—a school to turn out creative photographers rather than camera hacks."

Lester Rondell, V.P. and Executive Art Director, Grey Advertising: "The distinction of your faculty should guarantee training that is creative as well as thorough."

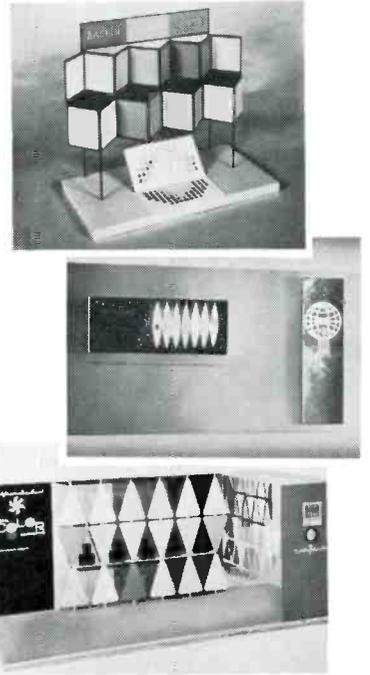
Herbert Mayes, President, McCall's Corp.: "You have started something needed. Something good."



photography



packaging

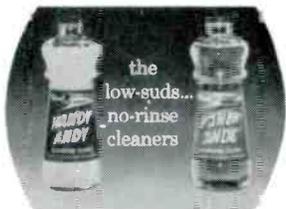


display

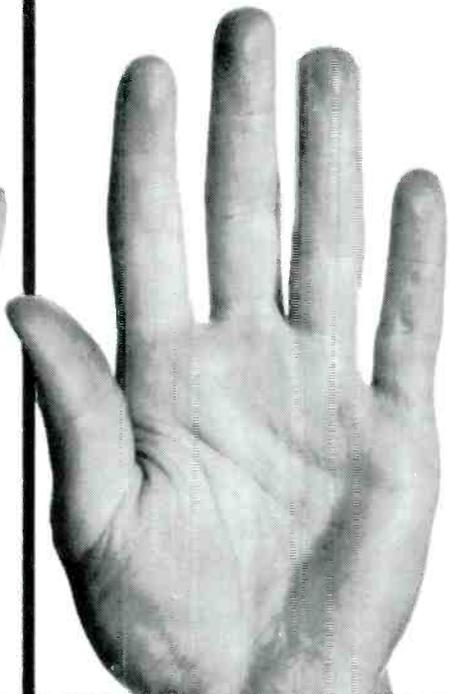




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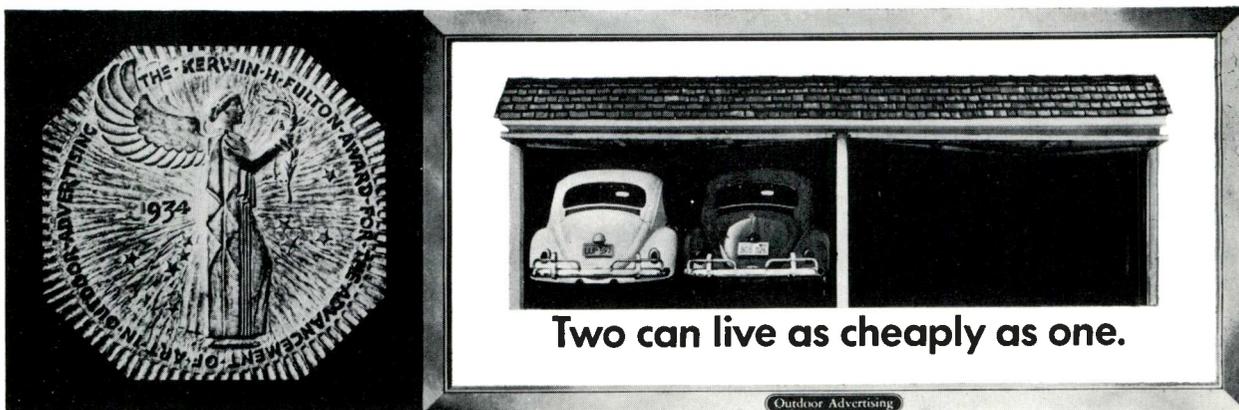
Warren's



It takes a lot of looking and searching to come up with the kind of nectar that makes advertising honey.
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OUTDOOR ADVERTISING reaches all the people who see TELEVISION □□...and all those who don't.
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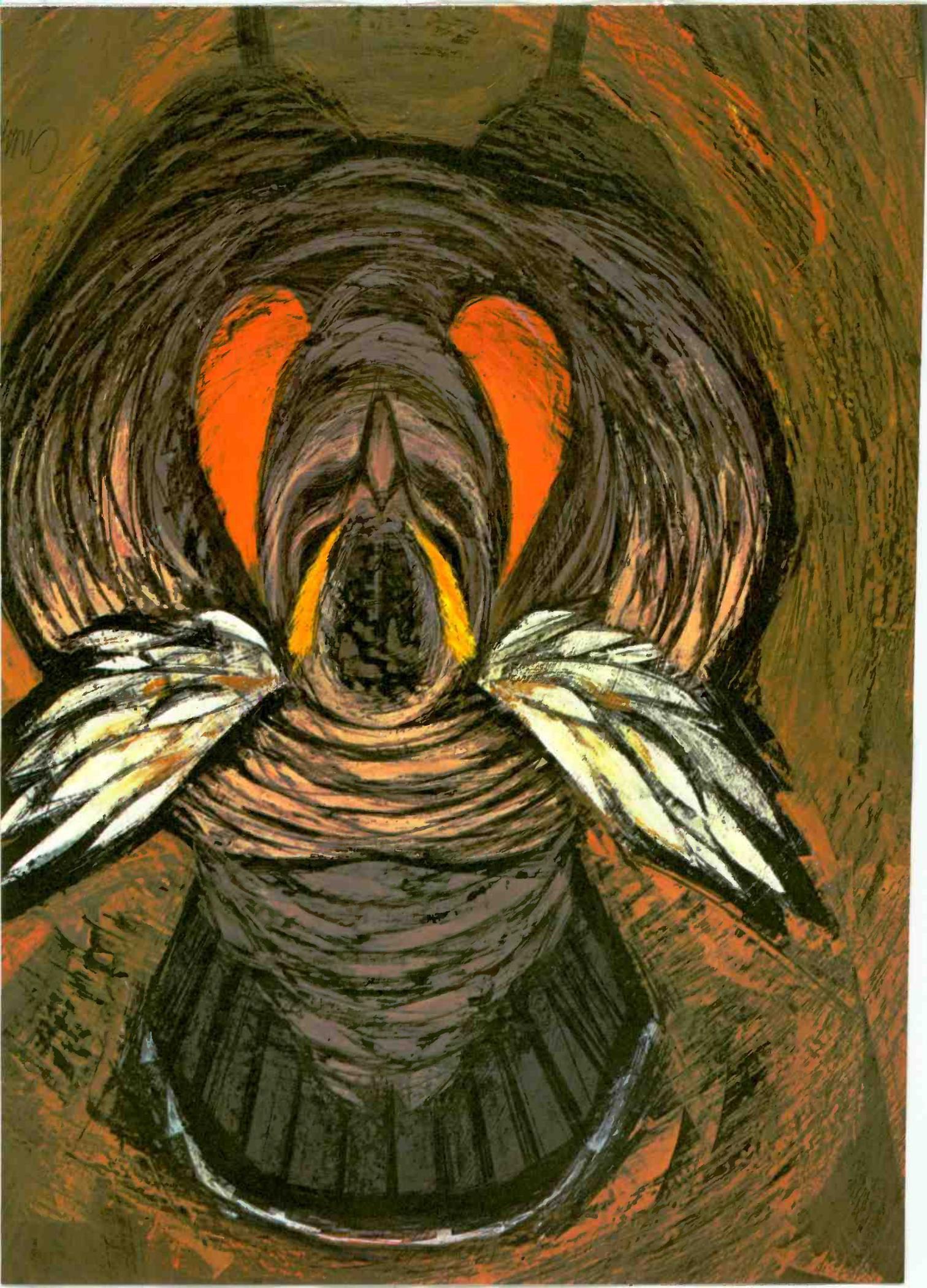


WINNER, KERWIN H. FULTON MEDAL, NEW YORK ART DIRECTORS CLUB 42nd ANNUAL EXHIBITION
 ADVERTISER: Competition Motors/Reynold C. Johnson AGENCY: Doyle Dane Bernbach, Inc. ART DIRECTOR: Stan Jones PHOTOGRAPHER: Bernard Gardner



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*Your neighbor is
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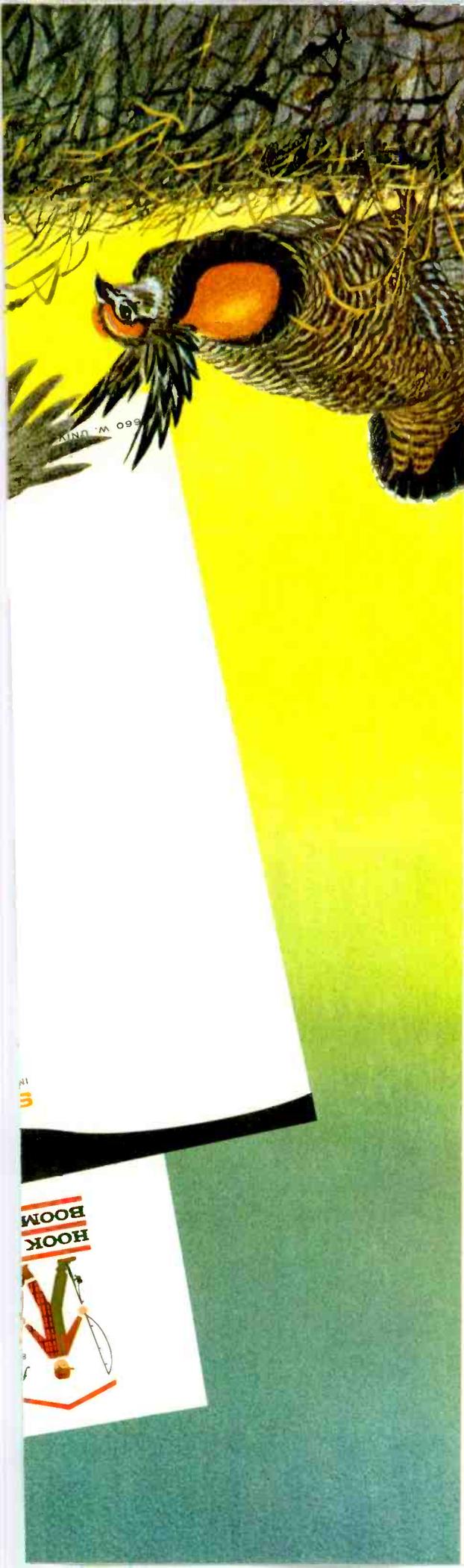
You'd never guess. His name, Tympanuchus Cupido Pinnatus, sounds like something that needs immediate medical attention. And when you stare at him nose-to-nose he resembles a rabbit with a glandular problem. He is, in fact, a Pinnated Grouse or Prairie Chicken. The latter name understates, for this is the prairie playboy, the flatlands bon vivant. This is Tympanuchus Cupido . . . drummer of love!

It happens every spring at the booming grounds in the Buena Vista Marsh, less than 20 miles from our mill in the Village of Whiting. Neck feathers erect, horn-like, he begins his love call with a soft "whoop". . . then on a rising crescendo as the air sacs fill, "boom . . . Boom . . . BOOM!" in a voice that carries a mile. Now the hens arrive and our boy goes wild. Hoot, stomp, holler, dance, boom, strut, boom, cackle, boom . . . Boom . . . BOOM, in the grandest, weirdest, most uninhibited courtship in nature. His finale is a show-stopper — wings spread in a courtly bow to his intended.

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

So is ours. Makes it easier to endure Wisconsin winters (and an occasional touch of catarrh). We're kept pleasantly busy, warm weather and cold, producing Plover Bond, the perfect backup for any letterhead. As these hypothetical samples prove, Plover Bond adapts beautifully to any design or process simply because it's so printable. Makes good cost sense, too. Next time you prepare a letterhead, look for the watermark that identifies this proud product. It says, "Permanized Plover Bond. 25% Cotton Fiber. U. S. A." And it's visibly better.

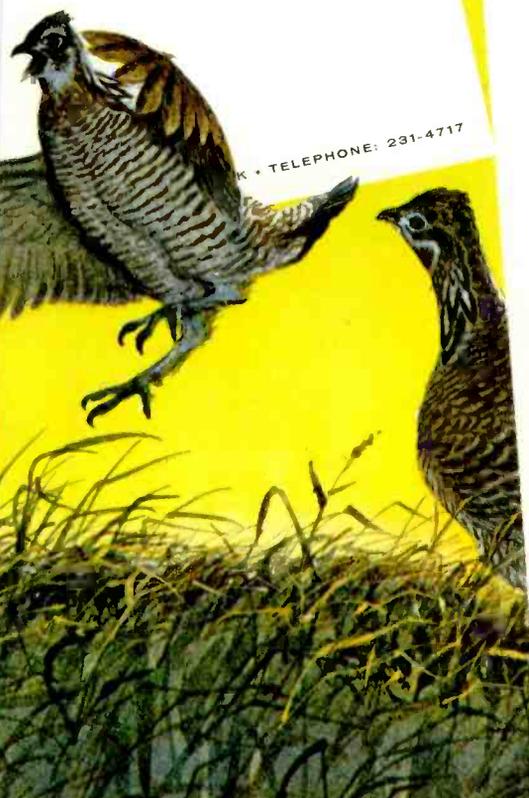
WHITING- PLOVER BOND
PAPER COMPANY, STEVENS POINT, WISCONSIN
where better papers are made with cotton fiber



ating and fishing equipment
ID. • CHA-TANOOGA 23, TENN. • TEL.: LOOKOUT 6-5121

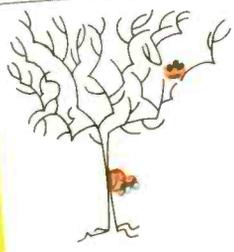
VBANKER, INC.
RESIDENTIAL SNOW REMOVAL EQUIPMENT

TELEPHONE: 231-4717



GLOUDEMAN SEED COMPANY
for the blue grass lawn that endures

COU



the birdwatch
national wildlife monthly



681 Revere Street • Billings 6, Montana • Telephone: 662-3843, Area Code 406

Did you know that Tympanuchus Cupido was the unwitting choreographer for Indian war dances? And did you know that to obtain Plover Bond you need merely boom, Boom, BOOM to any one of these distributors? We can't guarantee their dancing — only their cackling approval and quick delivery of visibly better Plover Bond.



WHITING-PLOVER BOND PAPER COMPANY, STEVENS POINT, WISCONSIN
where better papers are made with cotton fiber

Akron, Ohio.....The Alling & Cory Company
 Atlanta.....Dillard Paper Company
 Atlanta.....The Whitaker Paper Company
 Baltimore.....The Baxter Paper Company
 Baltimore.....Jack Pluhar Paper Company
 Bethlehem, Pa. Wilcox-Walter-Furlong Paper Co.
 Birmingham.....Jefferson Paper Company
 Boise.....Zellerbach Paper Company
 Bridgeport, Conn.....Geo. W. Millar & Co., Inc
 Bristol, Va.-Tenn.....Dillard Paper Company
 Buffalo.....The Alling & Cory Company
 Burlington, Vt.....Vermont Paper Corporation
 Cambridge, Mass.
 Warren L. Wheelwright Paper Co., Inc.
 Charlotte, N. C.....Dillard Paper Company
 Chicago.....Chicago Paper Company
 Chicago.....Midland Paper Company
 Chicago.....Moser Paper Company
 Chicago.....Reliable Paper Company
 Chico, California....Zellerbach Paper Company
 Cincinnati.....The Chatfield Paper Corporation
 Cleveland.....The Alling & Cory Company
 Columbia, S. C.....Dillard Paper Company
 Dallas.....Clampitt Paper Company
 Danbury, Conn.....MidEastern Envelope Co., Inc.
 Denver.....Jensen Paper Company
 Des Moines.....Newhouse Paper Company
 Des Moines.....Western Newspaper Union
 Detroit.....The Whitaker Paper Company
 Dubuque.....Weber Paper Company
 Duluth.....Duluth Paper & Specialties Co.
 Eugene, Ore.....Zellerbach Paper Company
 Eureka.....Zellerbach Paper Company
 Fargo.....Leslie Paper
 Fargo.....Western Newspaper Union
 Fort Wayne, Ind.....Taylor-Martin Papers, Inc.
 Fort Worth.....Clampitt Paper Company
 Fresno.....Zellerbach Paper Company
 Grand Rapids...Solon & Gilhula Paper Company
 Great Falls, Mont.....Leslie Paper
 Greensboro, N. C.....Dillard Paper Company
 Greenville, S. C.....Dillard Paper Company
 Harrisburg, Pa.....The Alling & Cory Company
 Harrisburg, Pa...Wilcox-Walter-Furlong Paper Co.
 Hartford, Conn.....Batt Paper Company
 Hartford, Conn.....Harris Paper Associates, Inc.
 Holyoke, Mass.....Plymouth Paper Company
 Houston.....Clampitt Paper Company

Indianapolis.....The Chatfield Paper Corp.
 Indianapolis...MacCollum Paper Company, Inc.
 Jackson, Miss.....Central Paper Company
 Jacksonville, Fla. Graham-Jones Paper Company
 Kansas City, Mo.....Carpenter Paper Company
 Kansas City, Mo....Midwestern Paper Company
 Knoxville.....Dillard Paper Company
 Knoxville.....Louisville Paper and Mfg. Co.
 Lincoln, Nebr.....Western Newspaper Union
 Little Rock.....Western Newspaper Union
 Los Angeles.....Zellerbach Paper Company
 Louisville.....The Chatfield Paper Corporation
 Louisville.....Louisville Paper and Mfg. Co.
 Madison, Wis.....Dwight Bros. Paper Company
 Madison, Wis.....General Paper & Supply Co.
 Madison, Wis.....Yankee Paper & Specialty Co.
 Memphis.....Memphis Paper Company
 Menasha, Wis....Yankee Paper & Specialty Co.
 Miami.....E. C. Palmer & Company
 Milwaukee.....Allman-Christiansen Paper Co.
 Milwaukee....Dwight Brothers Paper Company
 Milwaukee.....Yankee Paper & Specialty Co.
 Minneapolis.....Leslie Paper
 Minneapolis.....Newhouse Paper Company
 Minneapolis.....Wilcox-Mosher-Leffholm Co.
 Montgomery, Ala...W. H. Atkinson - Fine Papers
 Moline, Ill.....Newhouse Paper Company
 Nashville.....Clements Paper Company
 Newark, N. J.....J. B. Card & Paper Company
 New Orleans.....Alco Paper Company
 New Orleans.....A to Z Paper Company
 New Orleans.....Sam A. Marks and Co.
 New York.....The Alling & Cory Company
 New York.....Miller & Wright Paper Co.
 New York.....Andrews/Nelson/Whitehead, Inc.
 New York.....Duplicating Papers, Inc.
 New York.....M. M. Elish & Company, Inc.
 New York.....Forest Paper Company
 New York.....Linde-Lathrop Corporation
 New York.....Majestic Paper Corporation
 New York.....Geo. W. Millar & Co., Inc.
 New York.....Reinhold-Gould, Inc.
 New York.....Ris Paper Company
 New York.....Royal Paper Corporation
 New York.....Saxon Paper Corporation
 Oklahoma City....Western Newspaper Union
 Omaha.....Western Paper Company

Orlando.....Graham-Jones Paper Company
 Philadelphia...Wilcox-Walter-Furlong Paper Co.
 Phoenix.....Zellerbach Paper Company
 Pittsburgh.....The Alling & Cory Company
 Pocatello, Idaho....Zellerbach Paper Company
 Portland, Ore.....Zellerbach Paper Company
 Providence, R. I.....Central Paper Company
 Raleigh, N. C.....Dillard Paper Company
 Redding, Calif.....Zellerbach Paper Company
 Reno.....Zellerbach Paper Company
 Richmond, Va....B. W. Wilson Paper Company
 Roanoke, Va.....Dillard Paper Company
 Rochester, N. Y....The Alling & Cory Company
 Sacramento.....Zellerbach Paper Company
 Saint Louis.....Acme Paper Company
 Saint Paul.....Leslie Paper
 Saint Paul.....Newhouse Paper Company
 Salt Lake City....Western Newspaper Union
 Salt Lake City....Zellerbach Paper Company
 San Antonio.....Clampitt Paper Company
 San Diego.....Zellerbach Paper Company
 San Francisco.....Zellerbach Paper Company
 San Jose.....Zellerbach Paper Company
 Seattle.....Zellerbach Paper Company
 Shreveport.....Western Newspaper Union
 Sioux City.....Western Newspaper Union
 Sioux Falls, S. D.....Leslie Paper
 Spokane.....Zellerbach Paper Company
 Springfield, Mo....Carpenter Paper Company
 Stockton, Calif....Zellerbach Paper Company
 Syracuse, N. Y....The Alling & Cory Company
 Tacoma.....Standard Paper Company
 Tacoma.....Zellerbach Paper Company
 Tampa.....Graham-Jones Paper Company
 Toledo.....The Commerce Paper Company
 Topeka, Kans.....Carpenter Paper Company
 Topeka, Kans....Midwestern Paper Company
 Trenton, N. J.....J. B. Card & Paper Company
 Tulsa.....Tulsa Paper Company
 Utica, N. Y.....The Alling & Cory Company
 Walla Walla.....Zellerbach Paper Company
 Washington, D. C....Frank Parsons Paper Co.
 Wichita.....Western Newspaper Union
 Wilmington, Mass.....D. F. Munroe Company
 Wilmington, N. C.....Dillard Paper Company
 Worcester, Mass...The J. C. Campbell Paper Co.
 Yakima.....Zellerbach Paper Company

We've moved!

Impressive:

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

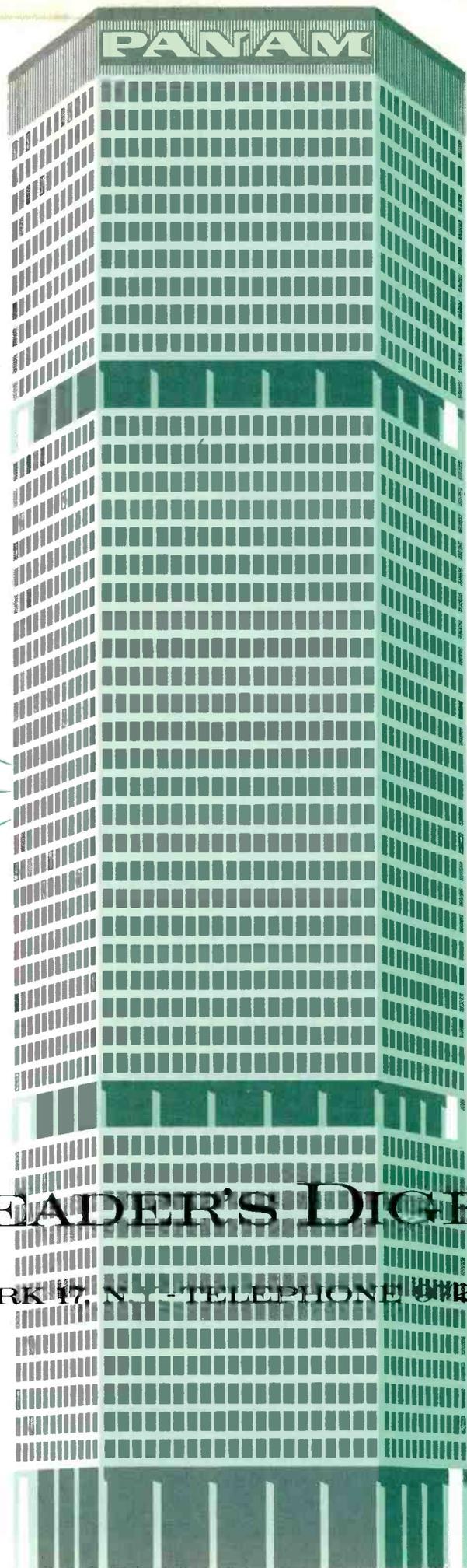
* 34th
33rd
32nd



READER'S DIGEST

200 PARK AVENUE, NEW YORK 17, N.Y. - TELEPHONE GR 2-4000

* *Art department, 34th floor*





we're
impatient
too!

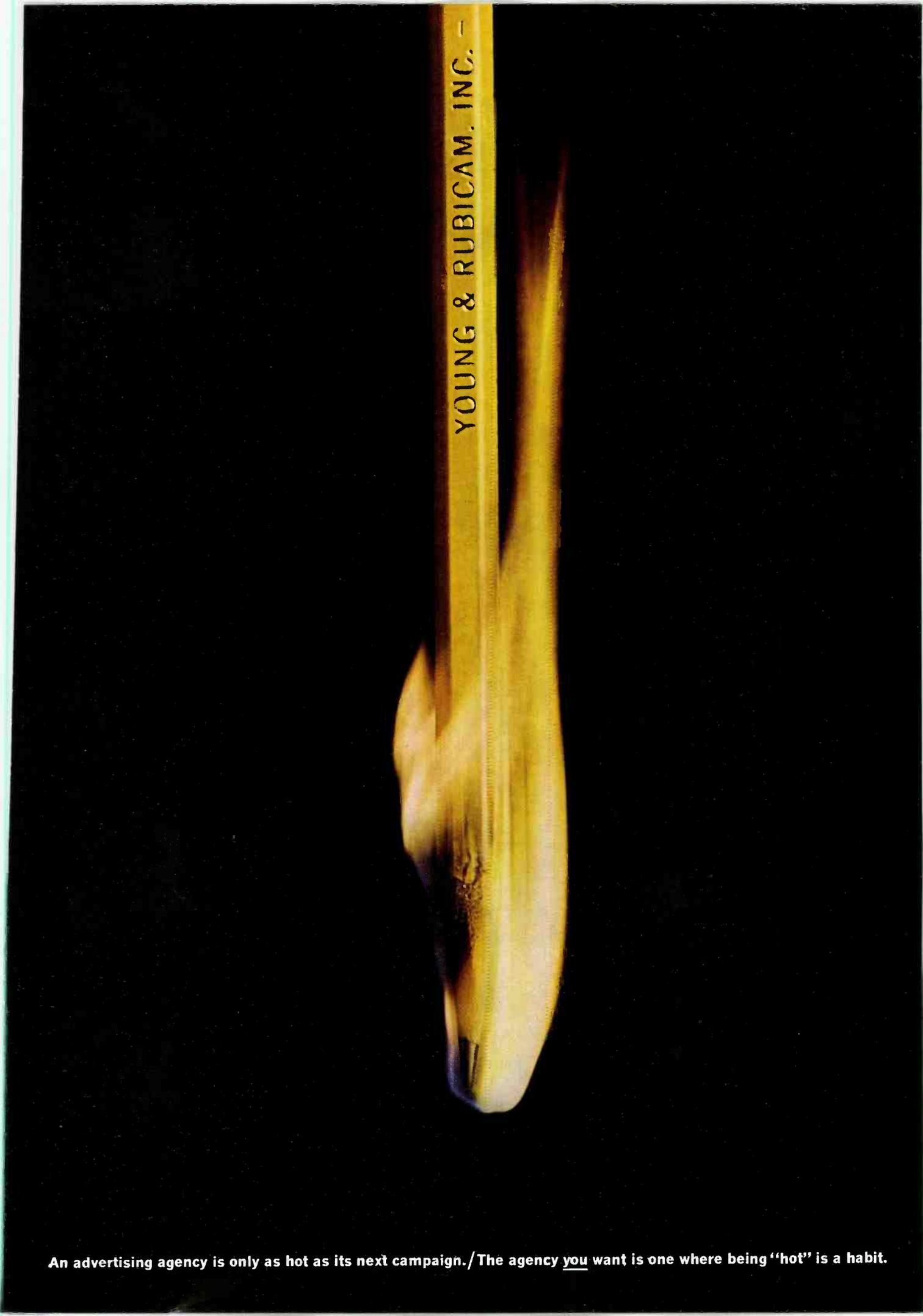
about up-dating our type specimen book, we mean! But we've added so many new faces since our last revised insert, we decided to start from scratch on an entirely new edition. And with some 400 foundry faces ranging in size from 5 pt. to 96 pt., and 49 linotype series, it will be one helluva job to index, set and print. We have no idea when it might be finished, but at least we've made a start. **So you please be patient, huh?** And look forward to a brand new book, complete with ring binder, hard covers. Then you can throw the old volumes in the ash can. Or take the ring binders home for the kids to file their aerospace notes. **In the meantime** ask for list of type faces to be shown in the new edition. If the type you want isn't listed, **ask us . . . we have it or we'll get it!**

for all that's new in typography

● RIEGERT

& KENNEDY, INC.

228 EAST 45TH ST., NEW YORK 17, N. Y. • MURRAY HILL 7-6470



YOUNG & RUBICAM. INC.

An advertising agency is only as hot as its next campaign./The agency you want is one where being "hot" is a habit.

FABRIANO

30 COLORS

from the master craftsmen of Italy. Fabriano is the one fine paper in the world offering creative artists this wealth of colorful, rich-textured possibilities for the ultimate in elegance of design and reproduction!

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

ANDREWS/NELSON/WHITEHEAD, INC.
7 LAIGHT STREET · N. Y. 13, N. Y.
WO 6-2100

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



PROMOTIONS WORK

BY
WILLIAM
BARTON
MARSH
COMPANY

WBM
PROMOTIONS
SELL SERVICES,
MOVE
MERCHANDISE,
GET ORDERS.

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

WILLIAM
BARTON
MARSH
COMPANY,
INC.
18
EAST 48TH
STREET
NEW YORK
10017
EL 5-3377



You're only Human...

Mr. Art Director

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

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

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

"How did that ad ever get in?"

"Strictly, pre-Civil War!"

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

"Excellent design but terrible type handling."

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

Now Check This

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

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

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

One of the best friends a good art director can have is a good typographer—and the best typographers belong to the Advertising Typographers Association.

Your ATA man can execute in type what you visualize. And your ATA man can give you sound type advice and suggestions, if you want him to.

Why be half-safe, when you can be type-sure? ATA shops will set it better, and it costs no more than "schlock" work. It pays to set type right—when the whole ad is going to come out "over your name" for graphic responsibility.

Do You Have the ATA Production Handbook in the New Edition?

This is a basic tool of advertising art directors everywhere. Now available in a new, enlarged and expanded edition. It is full of basic facts about type, type faces, type handling and brings up-to-date all major methods of putting words and pictures on paper. It's a good-feeling, compact, 8 x 11 book, hard bound in black buckram. You can get a copy for \$5.50 by writing to the Advertising Typographers Association, and we'll bet you \$5.50 most agencies will let you put it on a petty cash slip.

*It pays to set
type right...*



Advertising Typographers Association of America, Inc.

Executive Offices: 461 Eighth Avenue, New York 1, N. Y.

AKRON, OHIO
The Akron Typesetting Co.

ATLANTA, GEORGIA
Higgins-McArthur Company

BALTIMORE, MARYLAND
The Maran Printing Co.

BOSTON, MASSACHUSETTS
The Berkeley Press
Machine Composition Co.
H. G. McMennamin

CHICAGO, ILLINOIS

J. M. Bunscho, Inc.
The Faithorn Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Company

CINCINNATI, OHIO
The J. W. Ford Company

CLEVELAND, OHIO
Bohme & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.

COLUMBUS, OHIO
Yaeger Typesetting Co., Inc.

DALLAS, TEXAS
Jaggars-Chiles-Stovall, Inc.

DAYTON, OHIO
Dayton Typographic Service

DENVER, COLORADO
The A. B. Hirschfeld Press
Hoflund-Schmidt Typographic Service

DETROIT, MICHIGAN
Arnold-Powers, Inc.
The Thos. P. Henry Company
George Willens & Company

HOUSTON, TEXAS
Naylor Type & Mats

INDIANAPOLIS, INDIANA
The Typographic Service Co., Inc.

KALAMAZOO, MICHIGAN
Mahoney Typographers, Inc.

MIAMI, FLORIDA
Norman Typographic Service, Inc.

MILWAUKEE, WISCONSIN
Arrow Press, Inc.

MINNEAPOLIS, MINNESOTA
Dahl & Curry, Inc.
Duragraph Inc.

NEWARK, NEW JERSEY
William Patrick Co., Inc.

NEW YORK, NEW YORK
Ad Service Company
Advertising Agencies' Service Co., Inc.
Artintype, Inc.

Associated Typographers, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
The Composing Room, Inc.
Composition Service, Inc.
Diamant Typographic Service, Inc.
Huxley House Ltd.
King Typographic Service Corp.
Linocraft Typographers, Inc.
Master Typo Company, Inc.
Chris Olsen Typography, Inc.
Frederic Nelson Phillips, Inc.
Philmac Typographers, Inc.
Royal Typographers, Inc.
Frederick W. Schmidt, Inc.
Harry Silverstein, Inc.

Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.
The Typographic Service Co.
Kurt H. Volk, Inc.

PHILADELPHIA, PENNSYLVANIA
Walter T. Armstrong, Inc.
Alfred J. Jordan, Inc.
Progressive Composition Company
Typographic Service, Inc.

PITTSBURGH, PENNSYLVANIA
Davis & Warde, Inc.
H & H Typographic Service

PORTLAND, OREGON
Paul O. Giesey, Adcrafters, Inc.

ROCHESTER, NEW YORK
Rochester Monotype Composition Company

ST. LOUIS, MISSOURI
Warwick Typographers, Inc.

SAN FRANCISCO, CALIFORNIA
Griffin Brothers, Inc.

TORONTO, CANADA
Cooper & Beatty, Limited

TO CONVEY EXCITEMENT USE SCOTT COATED COVER

New York's Washington Square is many things.

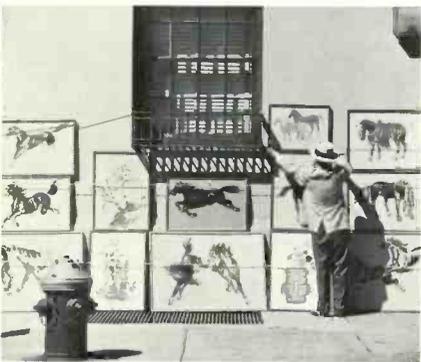
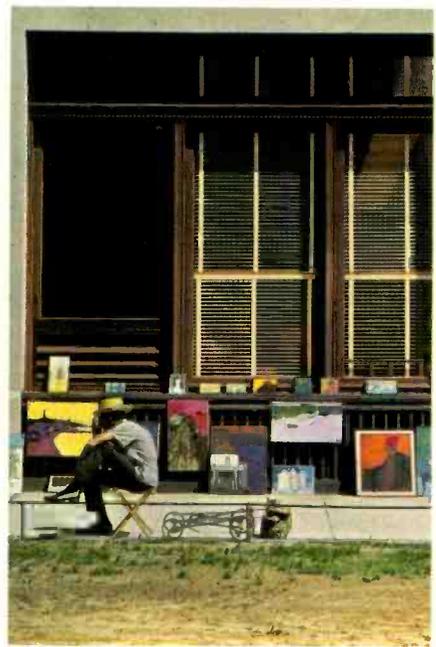
Artistic, historical, musical, playable (for children and chess fans), but mostly exciting.

Scott Coated Cover is the ideal medium to reproduce these qualities at a reasonable cost.



Scott Coated Cover is a superior stock for folders, catalogs, annual reports. In fact, anything you wish to reproduce with excitement that requires a high quality cover paper. It is a bright white paper, smooth, level and free of streaks. One reason for its excellent appearance is its heavy coating. Reproduce color or black and white, fold it, die cut it, lacquer it. You won't find a better cover paper at the price. These Scott H&W merchants will be happy to supply you with Scott Coated Cover. Ask them for our demonstration swatch book. Or contact Scott Paper Company, Hollingsworth & Whitney Division, 230 Park Avenue, New York 17, N. Y., or 111 West Washington Street, Chicago 2, Ill. Scott Printing Papers: Coated Cover, Vellum, Tag, Index, Postcard.

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



AKRON, OHIO.....Cleveland Paper Company
 ALBANY, N.Y.....W. H. Smith Paper Corporation
 APPLETON, WIS.....Woelz Paper Company, Inc.
 ATLANTA, GA.....Dillard Paper Company
 ATLANTA, GA.....Howard Printing Papers, Inc.
 BALTIMORE, MD.....The Mudge Paper Company
 BIRMINGHAM, ALA.....Dillard Paper Company
 BIRMINGHAM, ALA.....Jefferson Paper Company
 BOSTON, MASS.....The Century Paper Company
 BOSTON, MASS.....Tileston & Hollingsworth Company
 BROOKLYN, N.Y.....Price Nocks Paper Company
 BUFFALO, N.Y.....Franklin-Cowan Paper Company
 CHARLOTTE, N.C.....Virginia Paper Company
 CHICAGO, ILL.....Berkshire Papers Inc.
 CHICAGO, ILL.....Empire Paper Company
 CHICAGO, ILL.....Hobart Paper Company
 CLEVELAND, OHIO.....Cleveland Paper Company
 COLUMBUS, OHIO.....Cincinnati Cordage & Paper Company
 DALLAS, TEXAS.....Clampitt Paper Company
 DAYTON, OHIO.....Hull Paper Company

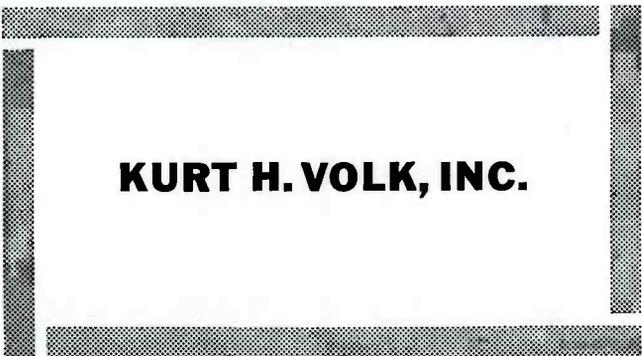
DENVER, COL.....Dixon Paper Company
 DETROIT, MICH.....Chope-Stevens Paper Company
 FT. WORTH, TEXAS.....Clampitt Paper Company
 GRAND RAPIDS, MICH.....Grand Rapids Paper Company
 GREEN BAY, WIS.....Steen-Macek Paper Company
 HACKENSACK, N.J.....Lexington Paper Company
 HARTFORD, CONN.....Rourke-Eno Paper Company
 HOUSTON, TEXAS.....Clampitt Paper Company
 INDIANAPOLIS, IND.....C. P. Lesh Paper Company
 JACKSONVILLE, FLA.....Virginia Paper Company
 LOS ANGELES, CALIF.....Kirk Paper Company
 MEMPHIS, TENN.....Western Newspaper Union
 MILWAUKEE, WIS.....Wisconsin Paper & Products Company
 MINNEAPOLIS, MINN.....Butler Paper Corporation

MINNEAPOLIS, MINN.....C. J. Duffey Paper Company
 MINNEAPOLIS, MINN.....Minnesota Paper & Cordage
 NEWARK, N.J.....Paper Mart, Inc.
 NEW HAVEN, CONN.....Rourke-Eno Paper Company
 NEW ORLEANS, LA.....Alco Paper Company
 NEW YORK CITY.....Barclay Paper Company
 NEW YORK CITY.....Crown Paper Corporation
 NEW YORK CITY.....M. M. Eish & Company, Inc.
 NEW YORK CITY.....Olympic Paper Company, Inc.
 NEW YORK CITY.....Saxon Paper Corporation
 PHILADELPHIA, PA.....Atlantic Paper Company
 PHILADELPHIA, PA.....W. B. Killhour & Sons, Inc.
 PORTLAND, MAINE.....C. M. Rice Paper Company
 PROVIDENCE, R.I.....Narragansett Paper Company
 PUEBLO, COL.....Dixon Paper Company
 RICHMOND, VA.....Virginia Paper Company
 ROCHESTER, N.Y.....Fine Papers, Inc.
 ROCK ISLAND, ILL.....C. J. Duffey Paper Company
 SAN ANTONIO, TEXAS.....Clampitt Paper Company
 ST. LOUIS, MO.....Birmingham & Prosser Company
 ST. LOUIS, MO.....Tobey Fine Papers, Inc.
 SPRINGFIELD, MASS.....Rourke-Eno Paper Company
 TOLEDO, OHIO.....Paper Merchants, Inc.
 WASHINGTON, D.C.....Stanford Paper Company
 YORK, PA.....The Mudge Paper Company
 YORK, PA.....W. B. Killhour & Sons, Inc.
 YOUNGSTOWN, OHIO.....Cleveland Paper Company

EXPORT ONLY

NEW YORK CITY.....Moller & Rothe (Export) Corp.

SCOTT  **MAKES IT BETTER FOR YOU**



KURT H. VOLK, INC.

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

KURT H. VOLK, INC.
228 EAST 45TH STREET
NEW YORK 17, N.Y.

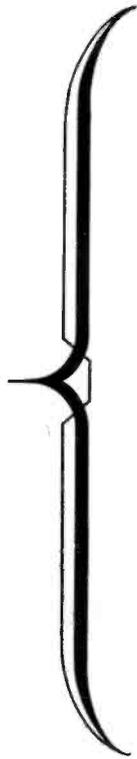


Tscherny

Inside the studios: Renowned professional artists inspire dedicated students. Planned courses encourage creativeness and the search for excellence. Art becomes a way of life in the professional atmosphere of an independent art school. Inquire: Office of Admissions

School of Visual Arts 209 East 23 Street, New York 10, N.Y. MUrray Hill 3-8397

You are a Good Art Director...
if you can identify 80% of these
Type faces *(without peeking at the Bundscho Type Folder)*



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

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

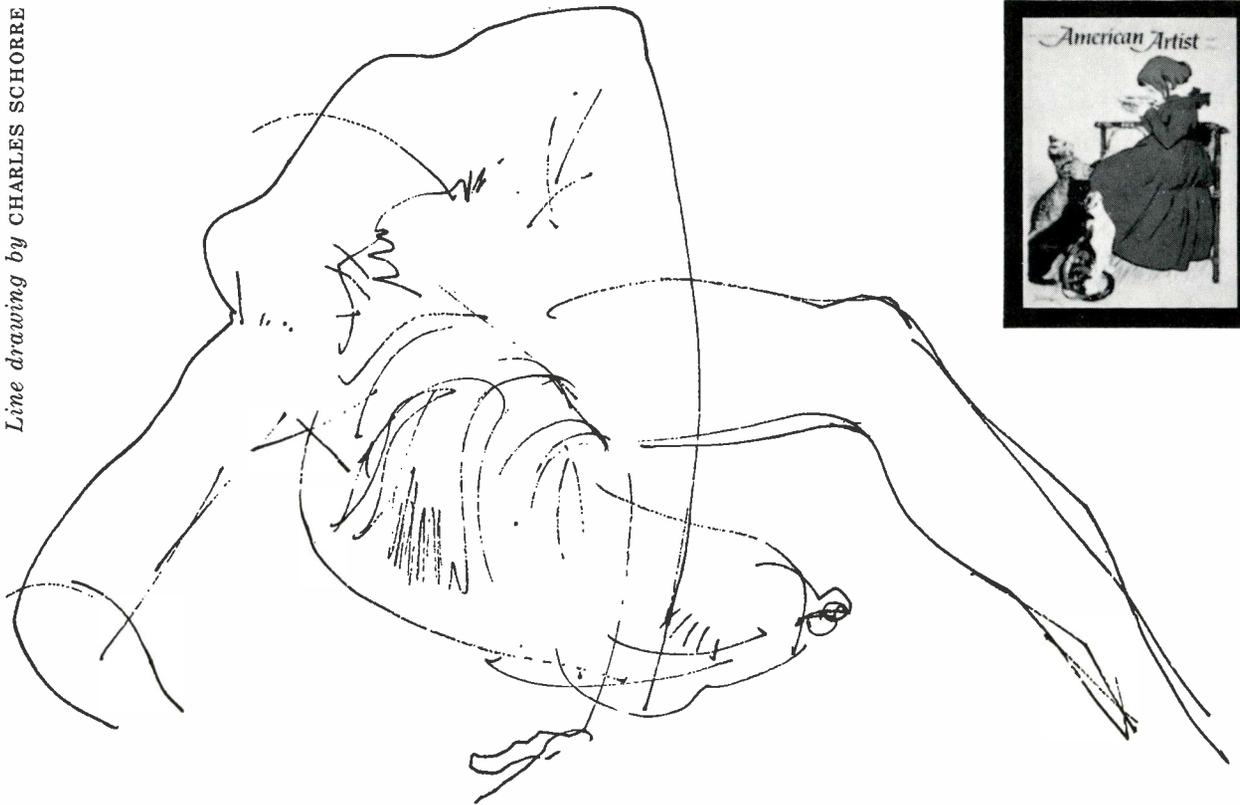
Here Type Can Serve You



J. M. BUNDSCHO, Inc. Advertising Typography

180 North Wabash Avenue, Chicago, Illinois 60601 • Telephone 726-7292

Line drawing by CHARLES SCHORRE



Since its founding in 1937, American Artist has benefited by the generous cooperation of art directors throughout the nation. A sample copy request may be addressed to us at 1560 Broadway, New York 36



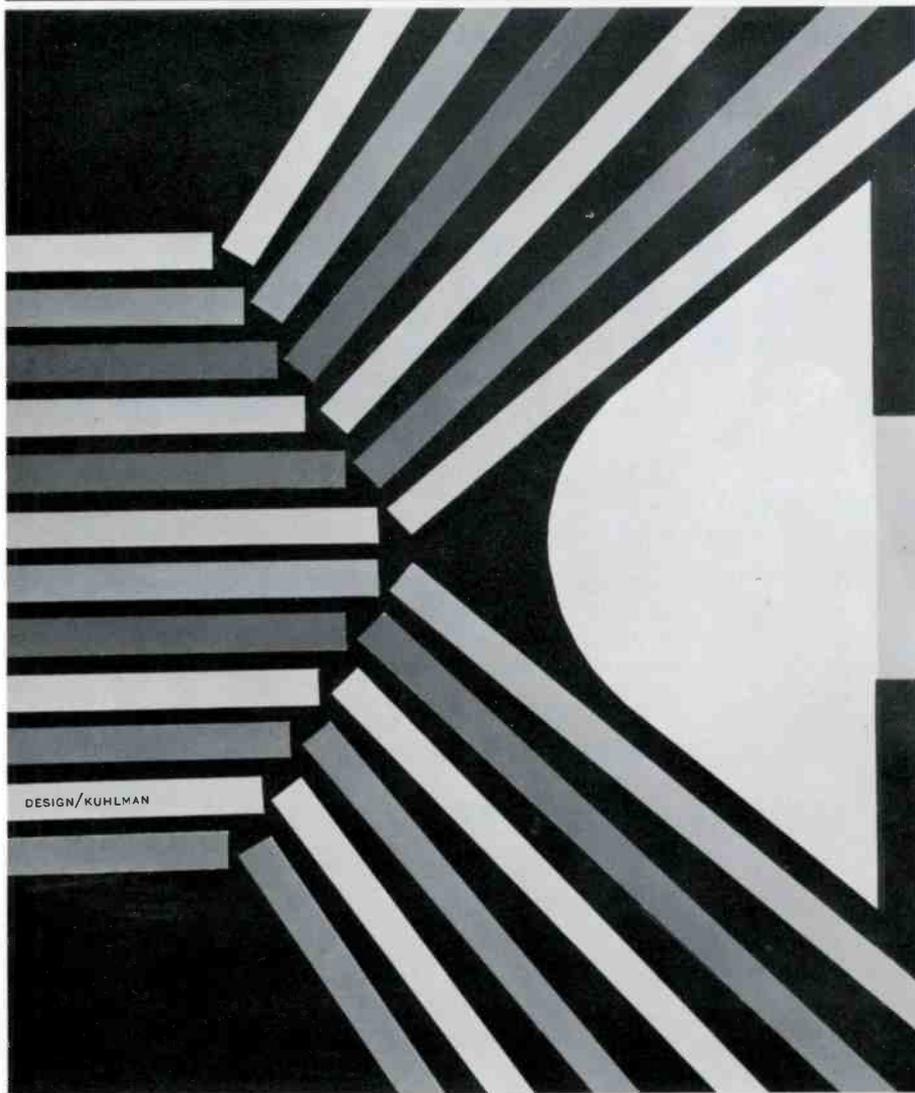
MARQUARDT & COMPANY
INCORPORATED

Fine Papers

153-155 SPRING STREET

NEW YORK 12, N. Y.

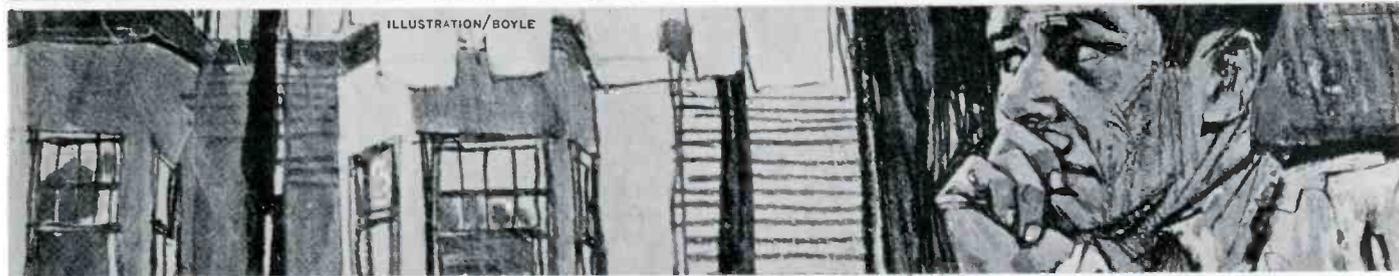
CANAL 6-4562



DESIGN/KUHLMAN



PHOTOGRAPHY/BRYSON



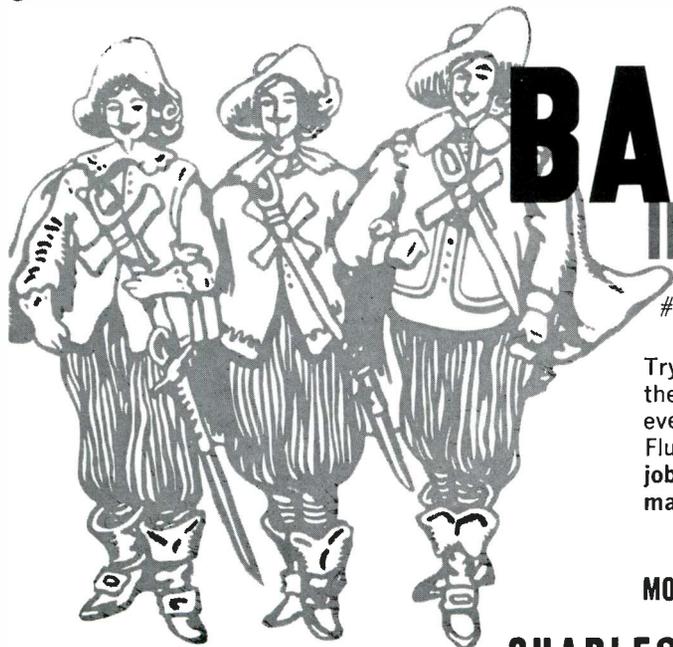
ILLUSTRATION/BOYLE

Creativity has distinguished us with 241 awards for outstanding performance in every facet of advertising and promotion. Our constant effort is to develop creative methods and styles in advertising, in sales promotion and in public relations. This effort has made our group one of the most respected in the nation

THE LESTER ROSSIN CREATIVE GROUP, INC.
THREE SIXTY-NINE LEXINGTON AVENUE ■ NEW YORK 17, N. Y. ■ 212 TN 7-0170

CREATORS & PRODUCERS OF PACKAGING ■ PRINT ■ TELEVISION/AUDIO-VISUAL MATERIALS ■ POINT-OF-SALE ■ PUBLIC RELATIONS MATERIALS

just these three meet all your needs!



BAINBRIDGE

ILLUSTRATION BOARDS

#172 Smooth #80 Medium #169 Rough

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

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

CHARLES T. BAINBRIDGE'S SONS

20 Cumberland Street, Brooklyn 5, New York



retouching

dye transfer, type "C" ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by ARCHER AMES ASSOCIATES, INC., 40 East 49 Street, N. Y. 22, Dept. AA-3 MU 8-3240 Contact Leon Appel, for your FREE copy of "Fundamentals of Retouching" for Art Directors.

'the best that can be made'

This is the goal we set for ourselves 30 years ago, and this is our standard of quality today. But the best color advertising that could be planned, designed, illustrated, and reproduced 30 years ago, would not stand comparison with ordinary color advertising in magazines and newspapers today.

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

Not less important, public appreciation of color quality has advanced with the new concepts and

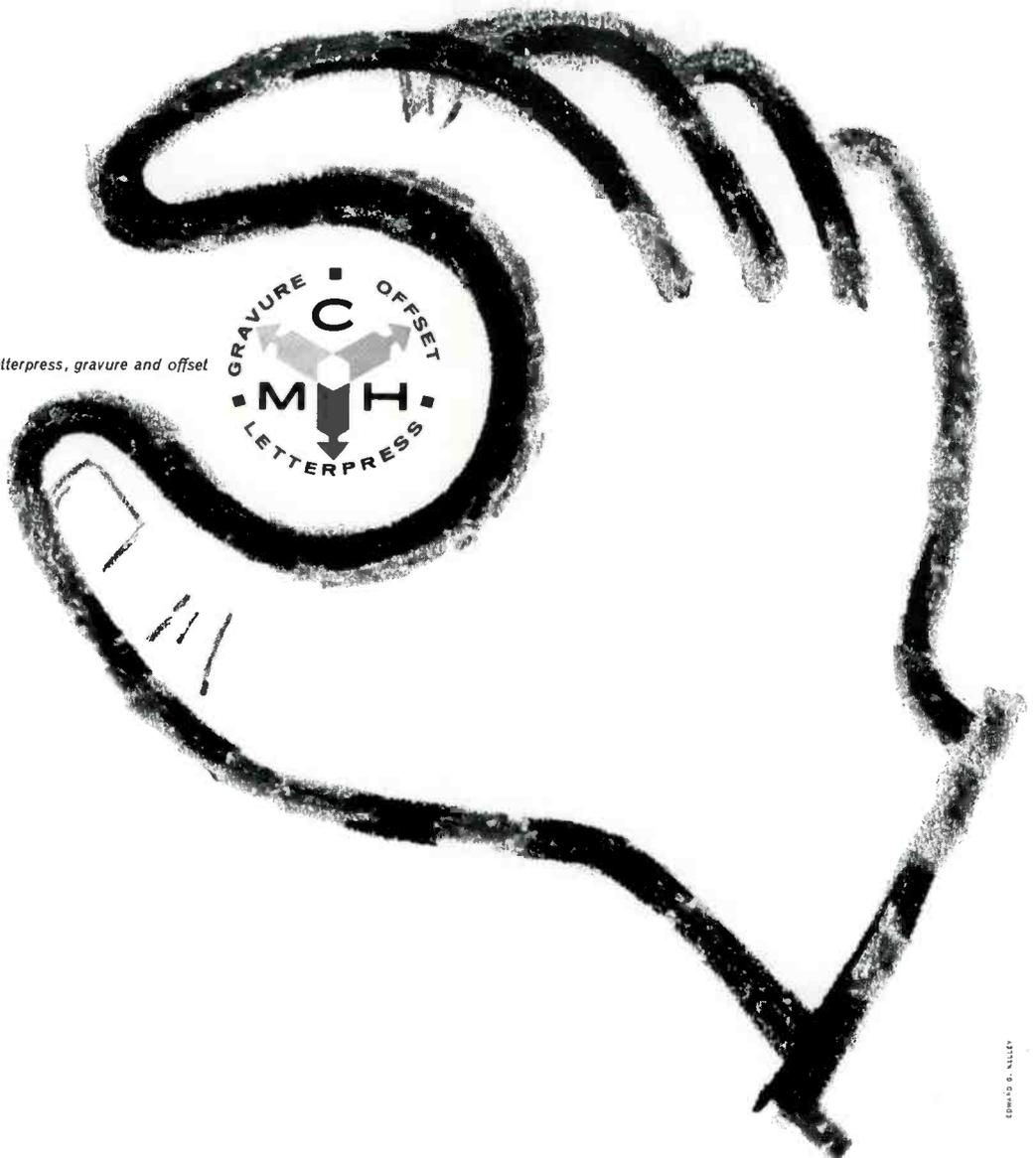
techniques. Today, readers of magazines and newspapers expect the maximum impact of full color in editorial and advertising presentation, and respond to it dramatically. Magazines and newspapers are flying high today on new wings of color.

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

collins, miller & hutchings, inc.

333 WEST LAKE STREET, CHICAGO 6, ILLINOIS

america's finest photoengraving plant for letterpress, gravure and offset



...but didn't everybody start at Macy's

No, Cuthbert, not everybody.

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

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

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

Logical, isn't it?

For nostalgia, we have set this ad in the "Macy type", Caslon 540.



Headliners...the Finest in Photo-process Lettering

STELLA ELKINS



SCHOOL OF FINE ARTS
OF TEMPLE UNIVERSITY

**Undergraduate and
Graduate Degrees**

PAINTING
SCULPTURE
CERAMICS
PRINT-MAKING
DESIGN
METAL ART
ART EDUCATION
ART HISTORY

Write for illustrated catalog: Beech and Penrose Aves., Elkins Park, Philadelphia 26, Pa.

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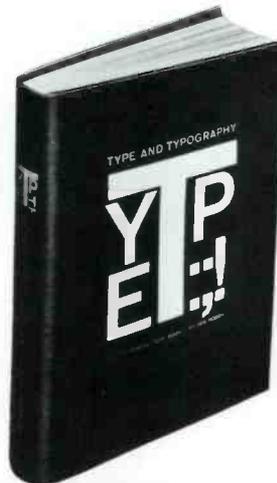
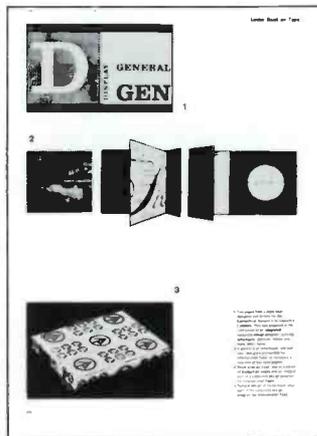


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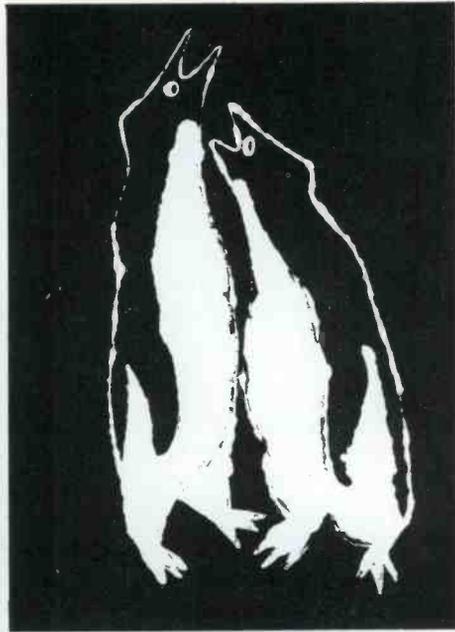
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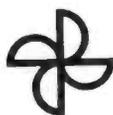
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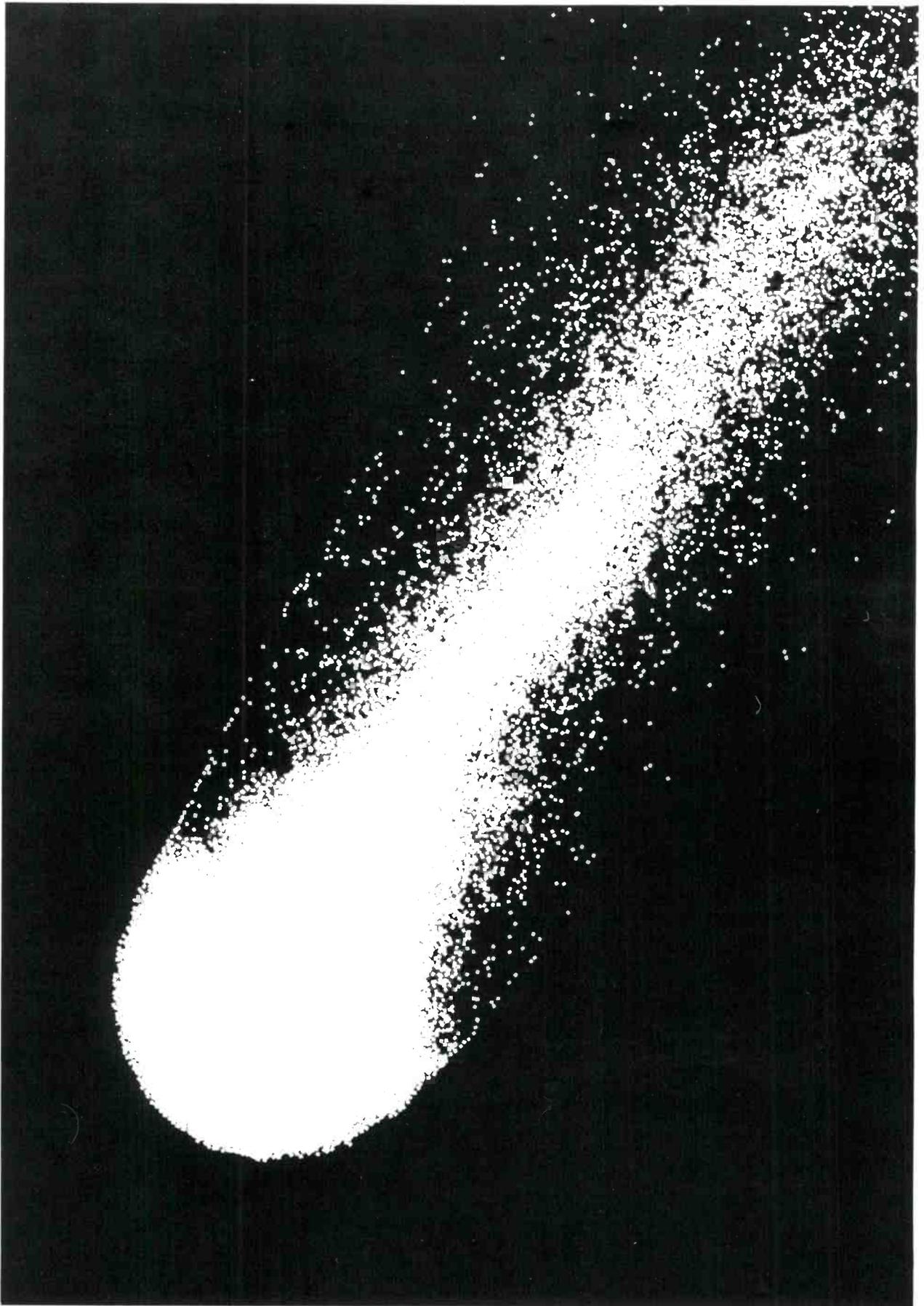
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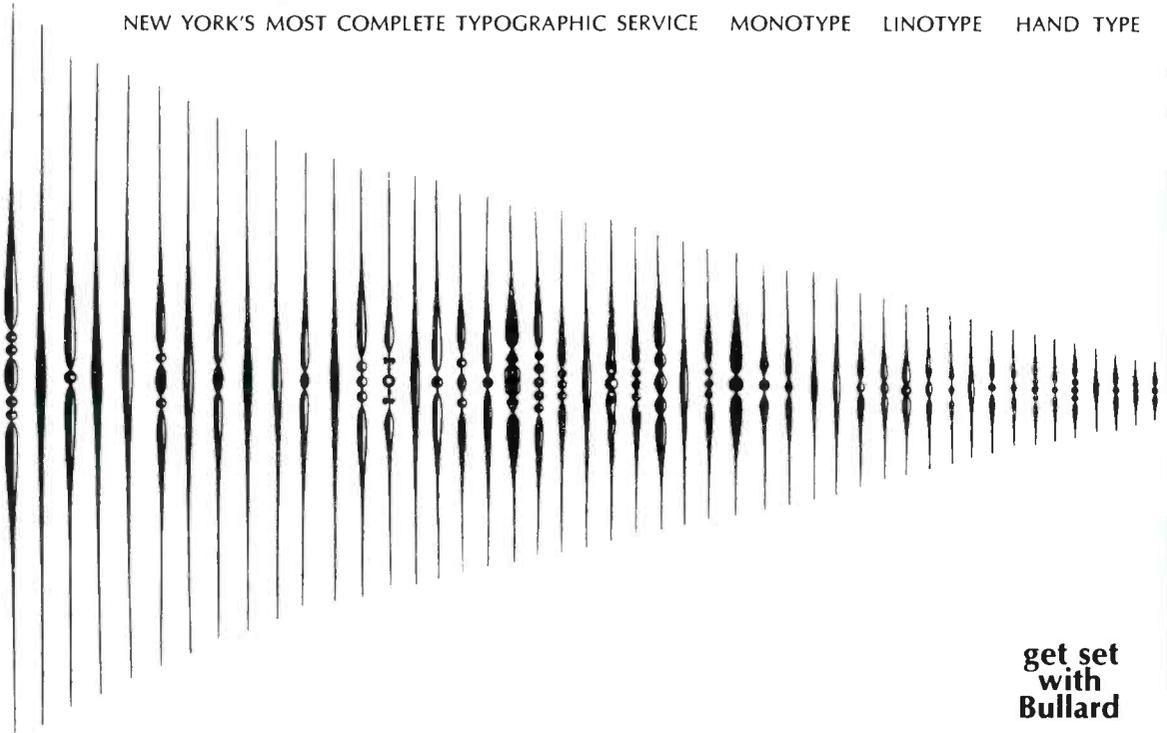


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547	Jarrin, Mario
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330	Kahn, William
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134	Kapra, Bill
404	Kasper, Ed
469	Keogh, Tom
82	Kinstrey, Lester
56	Klein, Murray
418	Kner, Andrew Peter
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121	Korbett, Edward
352	Kramer/Miller/Lomden/Glassman
43, 47, 110, 250,	Kreiger, Harold
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362	Kublin, Thomas
281	Kuhl, Jerry
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176	Larsen, Max
169	Lebowitz, Mo
157, 163	Lesser, Gilbert
164	Lidov, Art
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262, 321	Loebel, Herb
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206	Mandarino, Tony
148	Marshutz, Roger
228	Matter, Herbert
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71	Mazer, Ira

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189	Max, Peter
345	Maxon, Norman
484	McCoomb, Leonard
338	McNamara Bros.
176	McQuiston, Don
279, 328	Mehring, Sidney
140	Midori Studio
195	Miller, Lawrence
213	Miodoll, Herbert
526	Mogubgub, Fred
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80	Murphy, Al
165	Myers, Lou
382	Moore, James
198	Nagata, Dave
337	Neal, Ovid
515	Nemeth, Ted
389	Newman, Marvin
325	Osborn, Robert
363	Otani, June
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514	Paley, Jesse
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452	Palumbo, Tom
467	Parker, Robert A.
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473	Peckham, John
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157	Picariello, L.
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316	Pope, Kerig
349	Powers, Paula
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542	Quaid, David
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449	Radkai, Karen
201	Rang, Ken
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107	Rowe, Bernie
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187, 190	Russo, Howard
501	Ryder, Bob
62	Sahula, Peter
130B	Saponaro, Mario
145, 300	Saxon, Charles
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162, 223	Schindelman, Joseph
540	Schnerk, Jack
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177	Shanosky, Don
99	O'Shaughnessy, Bob
357	Sieff, Jeanloup
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297	Sirowitz, Len
255, 256, 258	Smith, C. W.
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210	Barrett, Ronald
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324	Berglund, Philip
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292	Bott, Helen	77	Franznick, Phil
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549	Dana, Sam	325	Holland, Noel
117	Dawkins, Colin	337	Holms, Roger
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119	Lord, Dick
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71	Marshall, Robert
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380	Mattlin, Everett
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99	McIntosh, Andrew
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34	Trazenfeld, Milt	540	
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544	Amy, Frank		
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89	Art Gelb Advertising, Inc.		
15	Ashe & Engelmores Advertising Inc.		
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549	Dufour, Jacques
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540, 541	Elektra Film Productions, Inc.
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517	Engel, Morris
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71	ABC TV	242	Coca-Cola
286	Aetna Life Insurance	211	Coe, Fred—United Artists
91	Airborne Freight Corp.	64	Collier Photoengraving Co., Inc.
267	Airequipt Mfg. Co.	195, 200	Columbia Records
317	Air France	129, 130C	Competition Motors/Reynold C. Johnson
197	All Souls Unitarian Church	147	Committee For A Sane Nuclear Policy
281	American Insurance Companies, The	11, 66, 156, 228,	Container Corp. Of America
173	American Institute Of Graphic Arts	263	
139	American Institute Of Interior Designers	185	Continental Records
34	American Airlines	218	Corning Glass Industrial Relations Division
370	American Home Magazine	120	Cox's
67	AMF International Cigar Division	500, 529	Cracker Jack Company
140	American Red Cross	80	Croton Watch Co., Inc.
183	Anheuser-Bush Inc.	524	Crown Zellerbach Corp.
413, 414, 415, 417	Architectural & Engineering News	90	Cunard Eagle Airways
232	Armstrong Cork Co.	303	Curtis—Ladies Home Journal
127	Atlantic Refining Co.	383, 386	Curtis Publishing
112, 114	Aqueduct, New York Racing Association	329	Dallas Theatre Center
68	Babcock & Wilcox	310, 128	Dallas Morning News
109	Barney's Clothes	49	Dalton, Edward Co.
116, 119	Benton & Bowles	231	Dansk Designs
280	Berlitz School Of Languages	313	Debeckmun Co. Div. Dow Chemical, The
27, 32, 35, 37	Better Vision Institute	332	D'Arrigo Brothers
276	Bonnie Cashin For Philip Sills	295	Du Pont
53	Borg Fabrics	29	Du-Pont Zerex
99, 296	Boston Globe	541	Eastman Kodak
254	Brands, "21" Inc.	95	El AL Airlines Ltd.
203	Braude, Marilyn	274	Empress Chinchilla/Christie Bros.
502, 525	Buitoni Foods Corp.	379, 389, 406	Eros
62	Burlinton Tricot Fabrics	482, 489	Esquire, Inc.
312	Burlington Yarn Co.	105	Evans Furs
521	Buxton Inc.	16, 23, 270, 278	Faberge, Inc.
260	Callaway Mills	292	Famous Barr Dept. Store
30	Carlsberg Agency, Inc.	523	Fanta Beverage Company, The
134	Carnation Company	174, 180	Favorite Foods Company
123	Campbell Soup Company	338	Ford Division, Ford Motor Co.
142	Carmel Wine Company	117	Ford Odeso
411	CA Magazine	544	Ford Motor Company, Lincoln Mercury Div.
214	Capra, Frank	526	Ford Division, Ford Motor Co.
85	CBS Owned Radio Stations, The	144	Ford Division, Ford Motor Company
73, 101, 106, 133,	CBS Television Network	157	Fortune
115, 162, 221, 219,		81	Fram Corp.
223, 341, 539		179	Franklin Simon
290	Century City	3, 46	French Government Tourist Office, The
212	Charmatz, Bill	182	Fuller, W. P. & Co.
59, 323, 325	Champion Papers Inc.	10, 96, 269	Geller, Andrew
13, 26, 31, 43, 39,	The Chemstrand Corp.	135	Genesee Brewing Company
50, 51, 72, 78, 243,		25	General Cigar—Robert Burns
248, 251, 252		176	General Dynamics/Astronautics, Art Section
540	Chevrolet Div./General Motors	246	General Foods—Sanka
262	Chrysler Corp.	125	General Mills
545	Chrysler Corp., Dodge Division	17, 20, 98, 122, 134	General Wine and Spirits Co.
4	Chun King Corp.	360	Gentlemen's Quarterly
504	Clairol, Inc.	238	Gold Seal Vineyards

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8	Goodyear	345	McKayle, Donald, & Company
507, 520	Goodyear Tire & Rubber Company	318, 321, 324	McGraw-Hill Publishing Company
86, 88	Granada TV Network	207	McKenzie, King & Lansdale
298	Guilford Industries	204	Meledandri, R.
217	Haag, Keith	528, 530	Mennen Company, The
54	Hahn Bros.	56, 130B	Milady's Blintzes
268	Hanes, P. H. Knitting Co.	172, 293, 339, 350	Miller, I.
409	Harpers Bazaar	21	Mission Valley
546	Harrah's, Lake Tahoe, Nevada	186, 191	MGM Records
495	Herbick & Held	307	Montreal Gazette
178	Hild Sailes, Inc.	199	Montreal Museum of Fine Arts
288, 291	Hoffritz	169	Morgan Press
74, 75, 301	Holiday Magazine	130, 103A	Morton Salt Company
12, 215	Holterbosch, Hans, Inc.	330	Mutual Shoe Company
146	Holy Name Of Mary Rosary Society	517	National Biscuit Company, The
121	Horne, Joseph Co.	63, 69, 104, 302,	National Broadcasting Company
346	Horn/Griner	208	
261	Humble Oil & Refining Company	294	Marcus, Neiman
198	Hunt Foods & Industries, Inc.	319	New Yorker, The
225	International Paper	65	New York Herald Tribune
151	Jaguar Cars, Inc.	145, 165, 300, 331,	New York Times, The
538	Jackson Brewing Co.	542, 548	
206	Jacobs, Ed	327	North American Aviation
93	Jenney Mfg. Co.	201, 202	Northrop Corp.
427	Jesuit Missions	41, 42	Olin Mathieson Chemical Corp.
166	Jones & Laughlin Steel Corp.	412	Overview Magazine
519	Johnson & Johnson	57, 421, 422, 423,	Parke-Davis
89	Judson Hall	428, 430	
160	Julien J. Studley, Inc.	543	Pepsi-Cola Company
496	Junior League Magazine	512	Perolator Products, Inc.
212	Kane, Barney	537	Personal Products Corp.
155	Kimberly-Clark Corporation	159, 205	Peter, Paul & Mary
311	Kreisler, Jacques, Mfg. Corporation	164	Pfizer Labs.
141, 363	Ladies' Home Journal	177	Philadelphia Inquirer, The
505, 527	Laura Scudder Products	306	Philip Morris Inc.
353	Leber Katz Paccione, Inc.	36	Pharmacraft Laboratories—Allerest
333	Lenox China	531, 532	Pharmacraft Laboratories
335	Lentheric	22	Pharmaceutical Industry Advertising Program
143	Levy	503	Pillsbury Co.
2, 40	Lightolier	55	Pillsbury Co., The—Tidy House Div.
236	Lisner Jewelry	28, 33, 277, 282,	Polaroid Corp.
227, 230	Lipton Soup	283, 284, 285, 287,	
192	Little, Brown	326, 510, 516	
337	Litton Industries, Inc.	153	Pontiac Division
18, 137, 233	Louis Sherry Preserves, Inc.	132	Preminger, Otto—Columbia Pictures
110	Marietta, Martin	416, 418	Print Magazine
239	Marvella, Inc.	6	Prober, Harvey, Inc.
501	Max Factor & Company	19, 235	Procter & Gamble
535	Mayors' Committee For Pedestrian Safety	77	Purchasing Week
434, 435, 440, 457,	McCall's Magazine	424, 426, 429	Push Pin Studios
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364, 371, 373, 375,		534	RCA Victor Records
376, 377, 391, 410		170	Redbook Magazine
381	McCall Corp.	163	Remington Rand

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289	<i>Renfield Importers, Ltd.</i>	111	<i>Stan Freberg—Chun King Corp.</i>
118	<i>Restaurant Associates</i>	253	<i>Ste. Pierre Smirnoff Fls. (Division of Heublein)</i>
168	<i>Revere Camera Company</i>	161	<i>St. Regis Paper Company</i>
511	<i>Rival Packing Company</i>	167, 342, 351, 344,	<i>Sunshine Printing Company</i>
189, 347, 349	<i>Riverside Records</i>	343	
24, 245, 515	<i>Ronson Corp.</i>	241	<i>Supima Association Of America</i>
514	<i>Roosevelt Raceway, Inc.</i>	94	<i>Swissair</i>
266	<i>Rose's, Lime Juice</i>	107	<i>S&W Fine Foods, Inc.</i>
92	<i>Roquefort Association</i>	44, 70, 226, 222	<i>Talon Inc.</i>
240, 244	<i>Runrico Rum</i>	209	<i>TDF Artists Limited</i>
171	<i>Runyan, Robert Miles, & Assoc.</i>	257	<i>Texas Gas Transmission Corporation</i>
320, 322	<i>Sanforized</i>	15	<i>Mr. Thomson</i>
138	<i>San Francisco Ballet, The</i>	58	<i>Time-Life International</i>
100	<i>Sane Nuclear Policy, Inc.</i>	175	<i>Trigere</i>
271	<i>Saga Blue Fox/Georges Kaplan</i>	362, 397, 400	<i>Town & Country Magazine</i>
265	<i>Saga Fox/Georges Kaplan</i>	82	<i>Ullman, Richard H., Inc.</i>
275	<i>Saga Mink/Ritter Furs</i>	547	<i>Upjohn Corp.</i>
5	<i>Saga Mink/Georges Kaplan</i>	549	<i>U. S. Plywood</i>
38	<i>Saga Mink/Altman & Freedman</i>	61	<i>United Fruit Company</i>
247	<i>Saga Mink/Empress Chinchilla/Ritter Furs</i>	158, 224	<i>United States Rubber, Textile Division</i>
384, 387, 480	<i>Saturday Evening Post, The</i>	60, 150, 237	<i>United States Steel Corp.</i>
84	<i>School of Visual Arts, The</i>	45	<i>Van Hausen, Lady</i>
533	<i>Scott Paper Company/Soft Weve</i>	136	<i>Van Wagenen and Schickhaus</i>
7	<i>Seagram Four Roses Distillers Co.</i>	455	<i>Vogue Magazine</i>
48	<i>Sears, Roebuck & Co.</i>	279, 328	<i>Vogue</i>
102	<i>Severance Center</i>	336	<i>Volkswagen</i>
1	<i>Shattuck, Frank G., Co.</i>	76, 79, 87, 149,	<i>Volkswagen Of America, Inc.</i>
229	<i>Sherle Wagner</i>	220, 509	
83	<i>SH&L</i>	52	<i>Volvo Import Inc.</i>
259	<i>Shell Oil Company</i>	272	<i>Walsh, Florence</i>
316	<i>Show Business Illustrated</i>	47, 250	<i>Warner Bros. Co.</i>
213, 393, 401, 402,	<i>Show Magazine</i>	315	<i>Warren Paper</i>
403, 407, 454, 465		518	<i>West End Brewing Company of Utica, N. Y.</i>
308, 309	<i>(Sicks) Ranier Brewing Co.</i>	97, 131, 264, 304	<i>West End Brewing Co.</i>
508, 536	<i>Sick's Rainier Brewing Co.</i>	196, 314	<i>West Virginia Pulp & Paper Company</i>
513	<i>Simmons Company</i>	216	<i>Willis, Robert L.</i>
148	<i>Simpson Lee Paper Company</i>	103	<i>WNEW Radio</i>
180, 181	<i>Slip Products Inc.</i>	273	<i>Wragge, B. H.</i>
299	<i>South Carolina State Development Board</i>	249	<i>Yardley</i>
184, 187, 188, 190	<i>Spoken Arts Records</i>	210	<i>Young & Rubicam, Inc.</i>
494	<i>Standard Oil Company Of California</i>	9	<i>Zellerbach, Crown</i>
255, 256, 258	<i>Standard Oil Company (Indiana)</i>		

