

OFF

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● design of the 30th annual by Ladislav Sutnar

the NY art directors club '30th annual of advertising and editorial art' committee

<i>chairman</i>	George Samerjan
<i>board member</i>	Garrett P. Orr
<i>publicity</i>	Wolfgang Beck
<i>editor</i>	Richard S. Chenault
<i>education</i>	William Kollicker
<i>business mgr.</i>	George Krikorian
<i>designer</i>	Ladislav Sutnar

Since the first AD annual appeared 30 years ago, man's life expectancy in the United States has increased seven years and telephones have jumped from 2 per 100 people to 27. Diesel locomotives and television were a thing beyond comprehension.—With each new year the art directors club has continued to foster these annual exhibitions with the primary objective to record the most exciting, original, as well as traditional solutions to the problems

common to the advertising and editorial world.—The annual committee earnestly trusts that this 30th volume will take its place along with the 29 annuals of the past as a significant connecting link in the continuity of the accomplishments of the preceding exhibitions.—Our exhibition represents 345 entries voted upon by the entire club membership from an original group of 7500 submitted.
—George Samerjan

the New York art directors club, officers

president Harry F. O'Brien
first vice president Roy W. Tillotson
second vice president Robert West
secretary Ralph Seberhagen
treasurer John Jamison
executive committee { Cecil Baumgarten
Fred Smith
Garrett P. Orr
Wallace W. Elton

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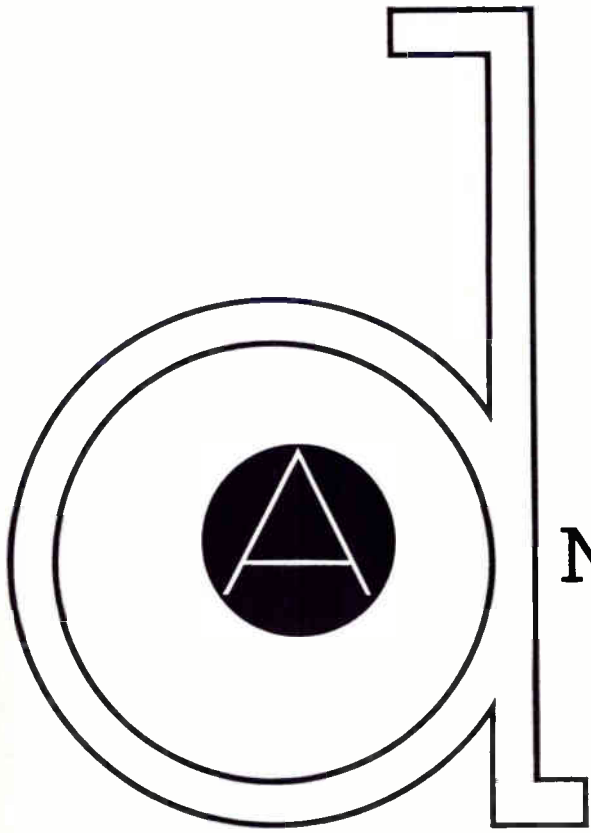
chairman Stuart Campbell
William A. Adriance
M. F. Agha
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Heyworth Campbell
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Edward F. Molyneux
Harry F. O'Brien
Joseph B. Platt
Nathaniel Pousette-Dart
Lester Rondell
Paul Smith
Loren B. Stone
Deane Uptegrove

30th annual exhibition committee

executive secretary Winifred G. Karn
chairman Franklin D. Baker
board member, finance Roy W. Tillotson
co-chairman Ed. Graham
judging Gordon C. Aymar
hanging Lester Beall
television John A. Cook
art and production Robert Gage
classification Walter Grotz
educational Walter Glenn
editorial Arthur Hawkins, Jr.
special events Richard S. Chenault
publicity Wm. McK. Spierer
special exhibits Franc Ritter

the national society of art directors

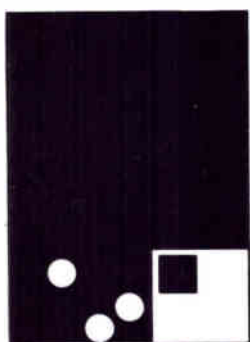
president Guy Fry, Philadelphia
first vice president Harold C. Jensen, Chicago
second vice president Leonard Sanderson, Boston
secretary-treasurer Arthur Hawkins, Jr., New York
representative William A. Adriance
representative Gordon C. Aymar
executive secretary Winifred G. Karn



New York art directors club

30th annual of advertising and editorial art

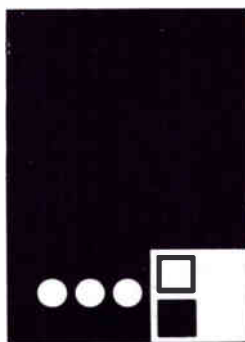




4

181-211

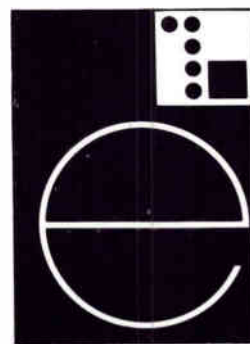
direct mail — house organs



5

212-245

posters — car cards — calendars — record albums — book jackets



6

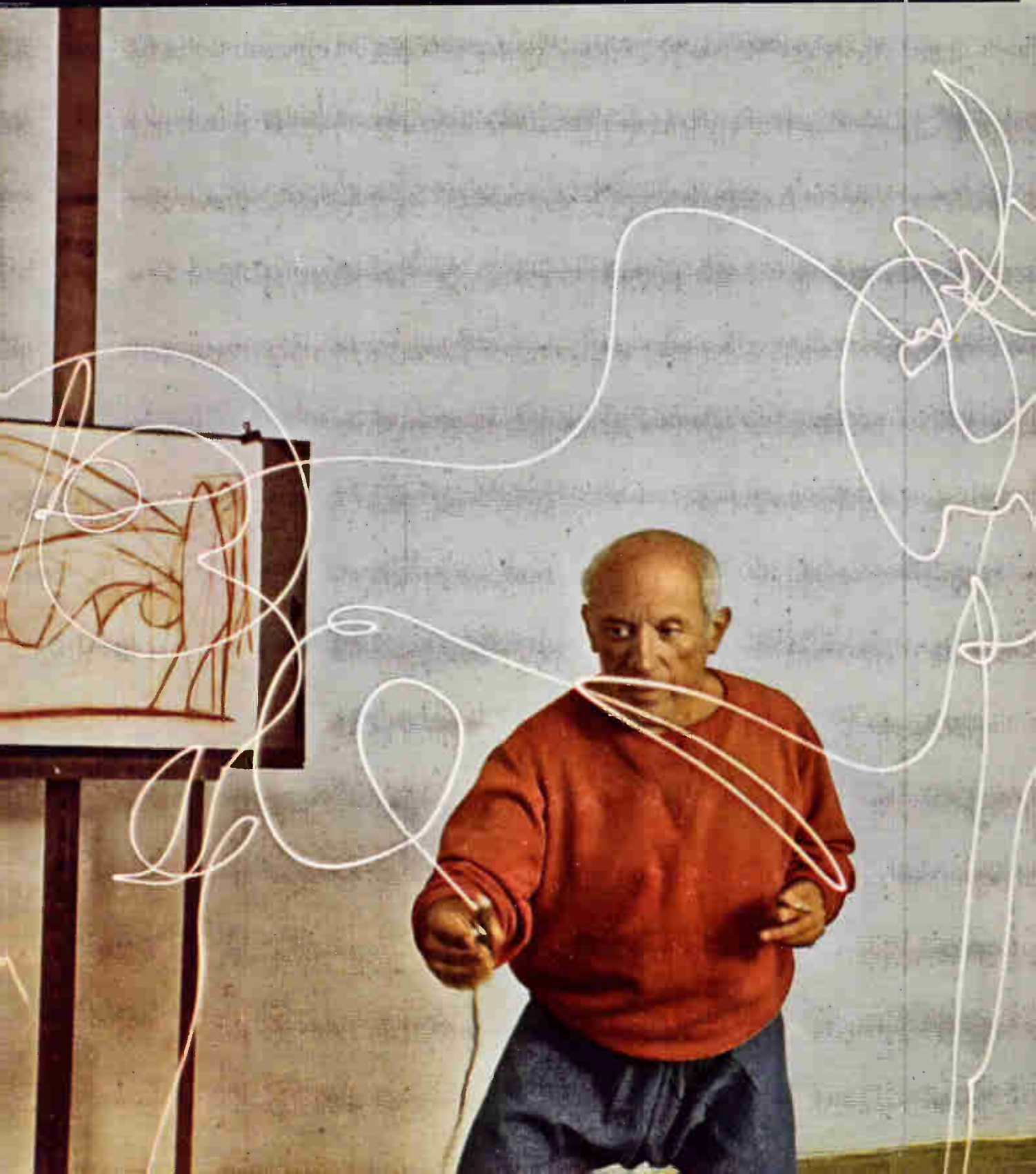
246-326

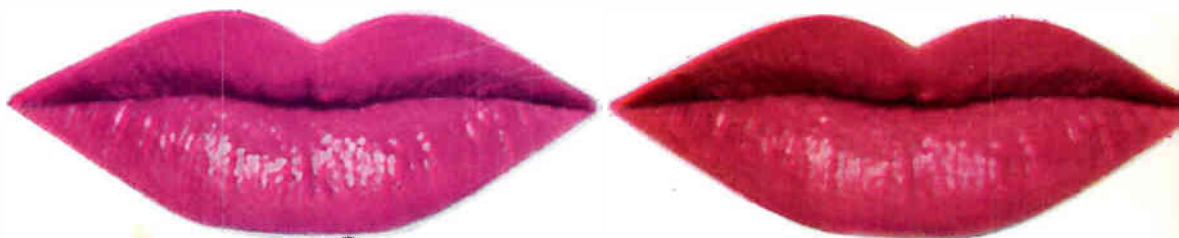
editorial

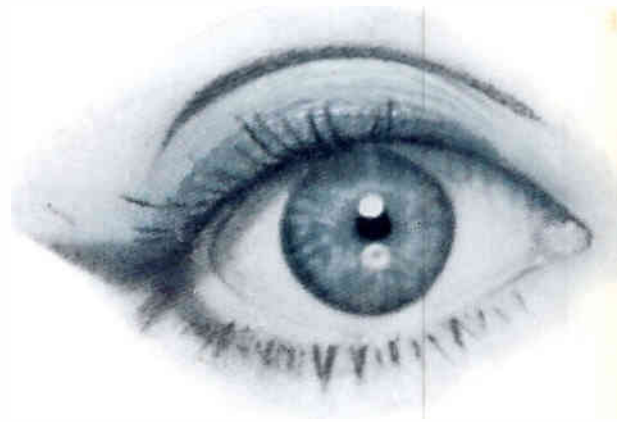
list of members of the New York art directors club 1950-1951

index to art directors, designers / artists / agencies
publishers, producers/advertisers, publications

CI advertisements/artists available



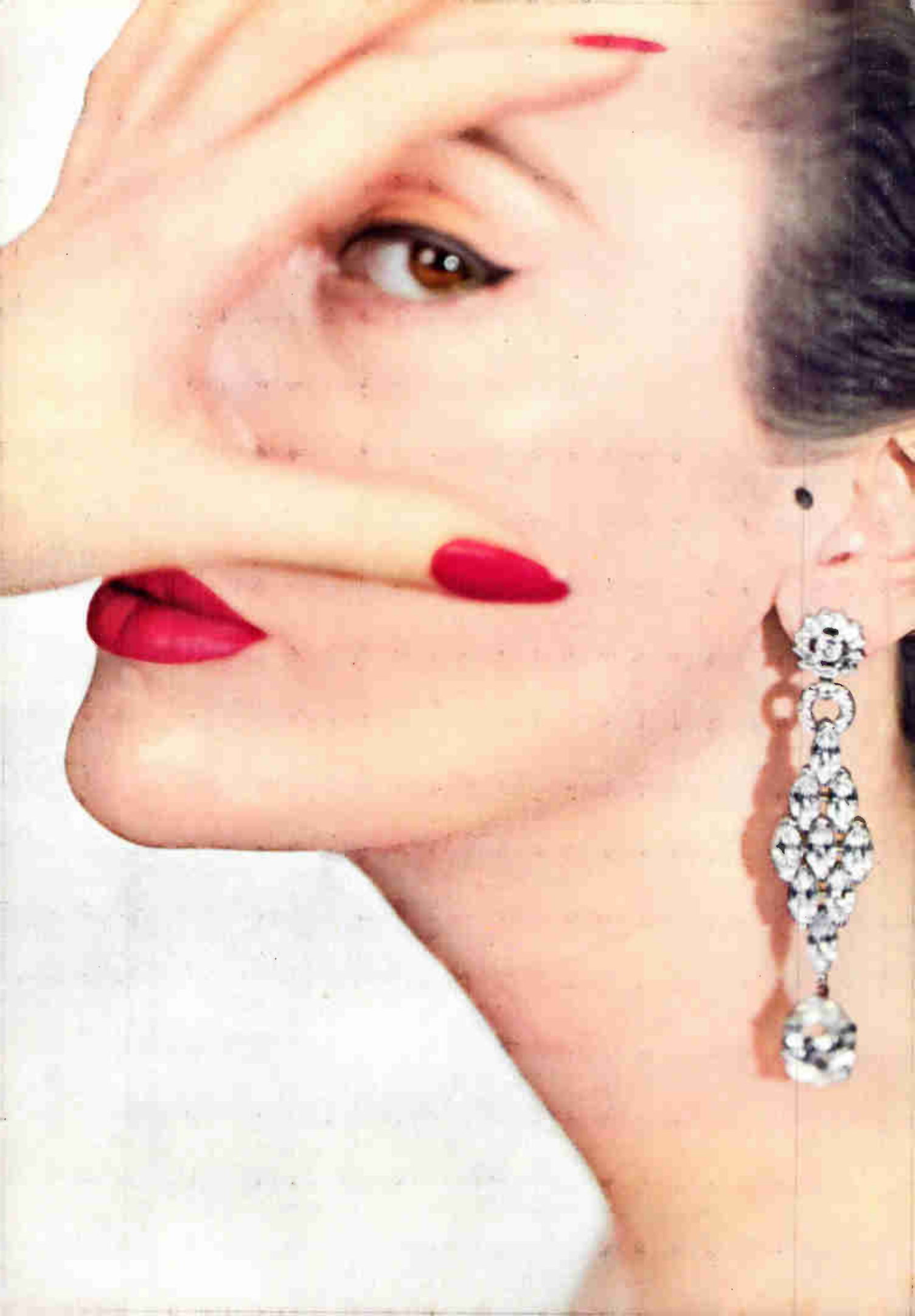






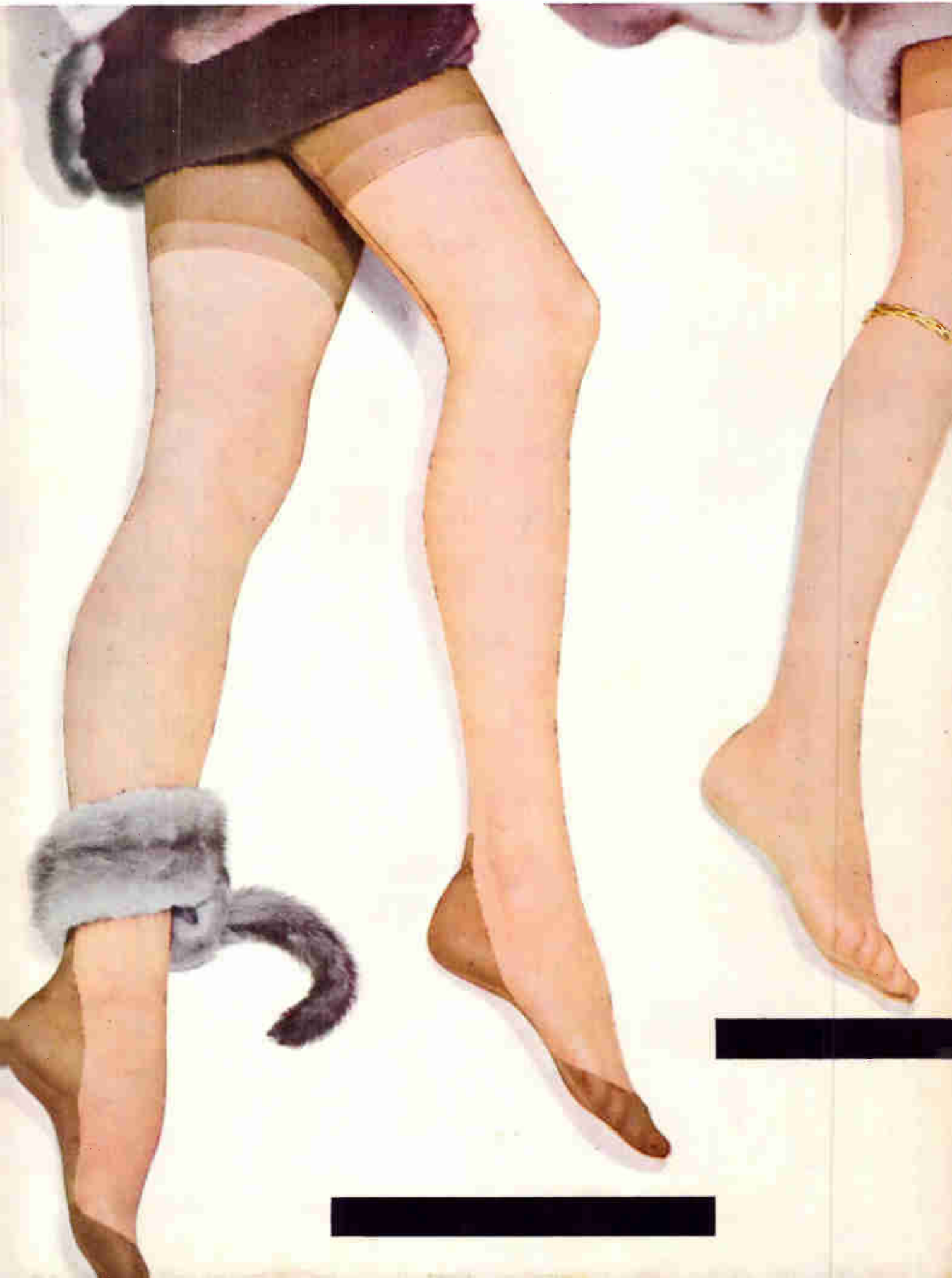
[247]—Herbert Matter — Vogue

[314] — Clifford Coffin — Glamour >











SPROUT



CARNATION



CHERRY



FRENCH BLUE



PARMA



NASTURTIUM

LEAF



AVOCADO



LEMON PEEL



FLAME



MUSTARD



CITRON YELLOW



SANDALWOOD



FOREST



DRIFTWOOD

PORCELAIN BLUE



PEBBLE



DARKER GREEN



GUNMETAL



PEWTER GRAY



BRIGHT NAVY



HOT CHOCOLATE







[311]—Ben Rose — Harpers Bazaar





[165]—H. Farrell, C. Kuoni — Abbott Laboratories

[286]—Saul Steinberg — Vogue >





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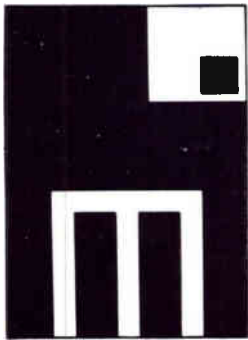
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| color portfolio

|| foreword by Richard S. Chenault

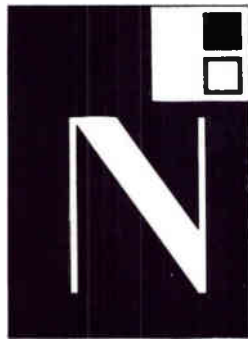
||| sections:



1

1-89

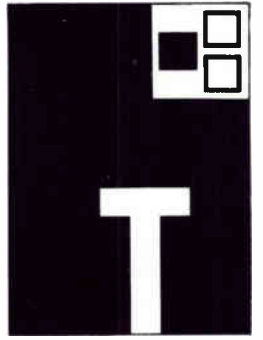
magazine advertisement



2

90-145

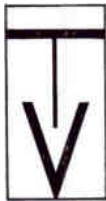
newspaper advertisement — small ads



3

146-180

trade periodical advertisement



327-345 *television commercials*

In designing an annual such as this, an ideal condition would consist in allowing each entry at least a full page, thus providing adequate space for illustration of the entry and clarification of its design problem in text. But the limited number of pages and the increase of entries this year, as compared with former years, impose the need for condensation. My desire was to keep visually related material together,

according to content, the style or technique of execution, and so on, at the same time endeavoring to prevent one illustration from absorbing or clashing with another. As the color portfolio is printed from original plates, mostly of a larger format than the book, it became necessary to edit or cut, in order to emphasize rich detail and color treatment.

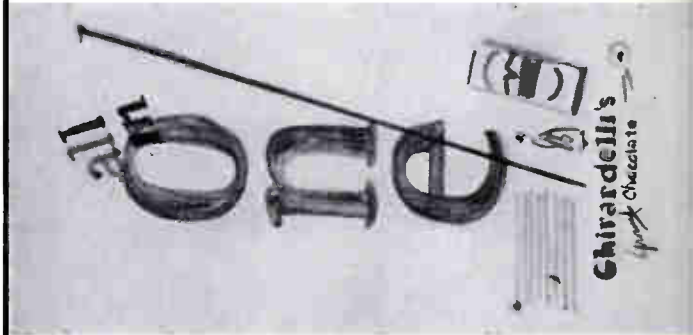
— Ladislav Sutnar

In this year of grace, 1951, America has begun the second half of the Century of Communication. The frontiers that our pioneer forefathers knew were ones of space and matter—mile upon mile of forests, towering mountains and great impassable rivers; but the Twentieth Century ushered in, through communication, the frontier of ideas that has offered our modern-day pioneers entirely new fields of endeavor. No longer do we search for new lands to conquer—we search instead through the laboratory, the home and mostly the individual for ideas and things to make that will provide the average American family with a better life—and offer the discoverer a means of livelihood.

As the world grows smaller and smaller through the development of communication, paradoxically, the frontier of ideas extends itself. The closer we come together, around the world, the more opportunities we see to develop better living standards among all peoples. The communications-speed that began in the closing years of the last century with the discovery of the railroad, the telegraph, the telephone, has accelerated faster and faster through the development of the automobile, the airplane, high-speed wire and radio facilities, and finally the great medium of television which now links the entire nation.

Each communication, in its turn, brought to other peoples the news of how they might live in better circumstances. Time of communication is now measured in seconds instead of in months and weeks as in the past century. Today a speech in Washington is not only heard but seen in Omaha at the time of deliverance. No longer can a man say he knows of no better way of life; communication may help to suggest such a way. He is shown, day after day, by means of newspapers, magazines, radio and television, how to improve his health, his income, his family's welfare, his government, his relaxation.

The age of communication is now ready to extend the frontiers of better living to all men everywhere—if they, in turn, will permit themselves to accept the good things of life that good neighbors are ready to offer; though it is sadly



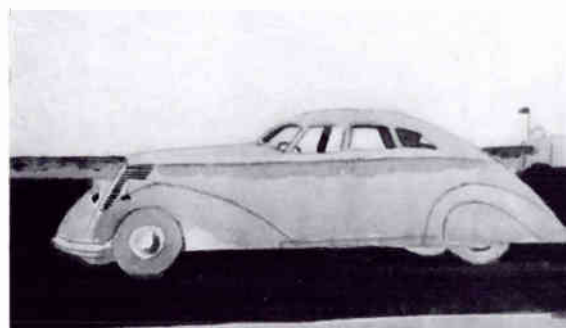
▲ 1920—Louis Treviso
one of the great early western layout artists

►1923—Rene Clarke
one of the organizers of the New York art directors club and one of the early professional art directors



►1929—Charles Coiner
N. W. Ayer's art director responsible for many of the famous art campaigns of the last 20 years

►1930—Gordon Aymar
dean of art directors in the eastern states, first president of the NSAD

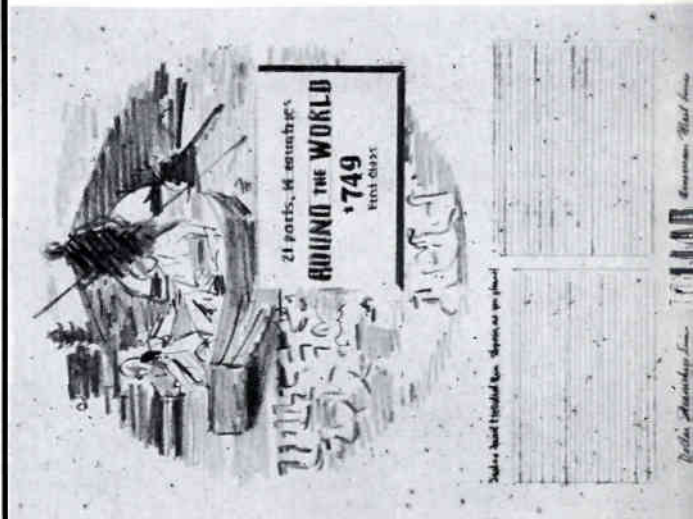


true that communication has yet to fulfill its biggest job in extending the idea of peaceful living—living in freedom and without fear of future aggressive exploitation.

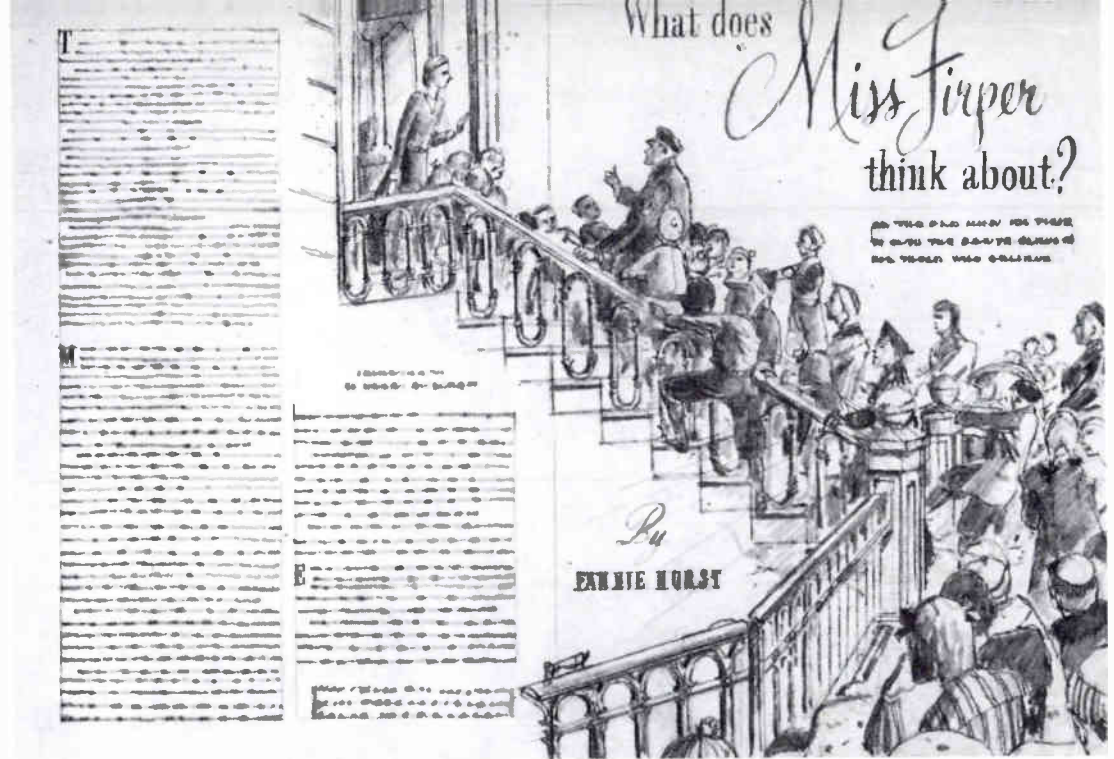
One of the frontiers that began to develop around the beginning of the century was advertising. Through its groping, fumbling beginning, the American people discovered, by means of communication as advertising used it, the good things, the fine things, that the manufacturing pioneers were developing for the people's use and comfort. Advertising was unheard of in earlier centuries because the lack of communication prevented the development of mass-produced goods. From the humble beginnings of the small newspaper and magazine advertising of the Eighties and Nineties, in fifty short years, has sprung an entirely new business that in the year 1950 grossed more than five and one half billions of dollars.

Out of the heart of this new business there has now come of age a new profession—that of art direction. This profession, even younger than advertising, has been in existence only about 25 or 30 years. It is still so new that as yet no great universities or even art schools teach it. In the middle twenties an advertisement was prepared by having an artist make a picture, to which various writers or advertising executives would tack in some headlines and copy and a logotype.

Next came the artist-art director, who designed the advertisement purely in the interests of art and then did the finished art for it; and finally there developed the separate, professional art director and art buyer—the man who, by the study of all sorts of seemingly extraneous things, (that is, extraneous to art itself), could bring professional exactness to the design and selection of all components of a display for the greatest effectiveness. The things he had to know covered a variety of subjects—engraving and type, human behavior, markets, manufacturing objectives, the national effects, good and bad, of certain material placed in the advertisement. He even had to know some legal matters pertaining to communication, such as the display of the flag,

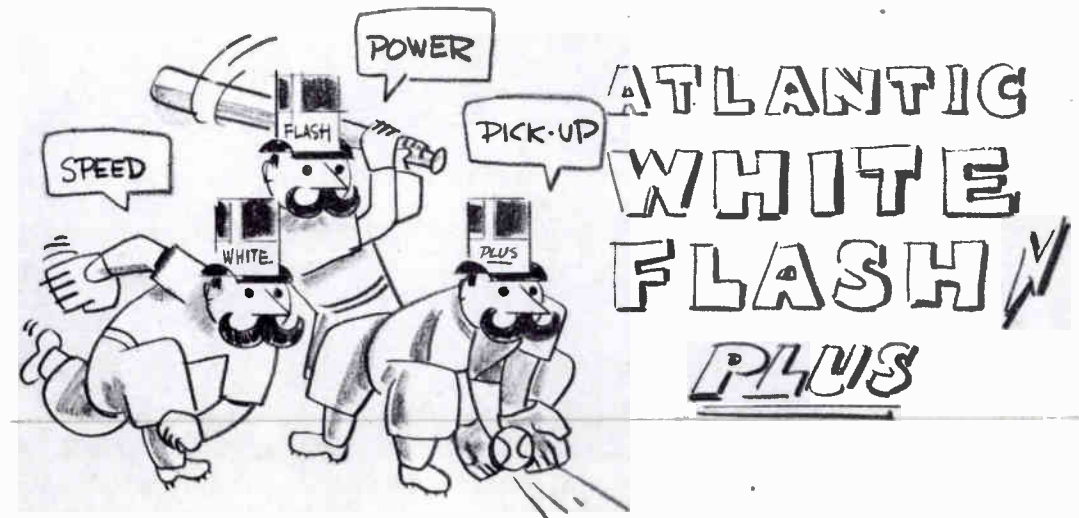


► 1932—Fred Ludakens
former dean of west coast art directors,
art director, layout man, illustrator



► 1934—Gene Davis
one of the profession's most tasteful layout
designers and art directors

► 1935—Wallace Elton
creator of many of the most effective advertising
campaigns of the last 15 years



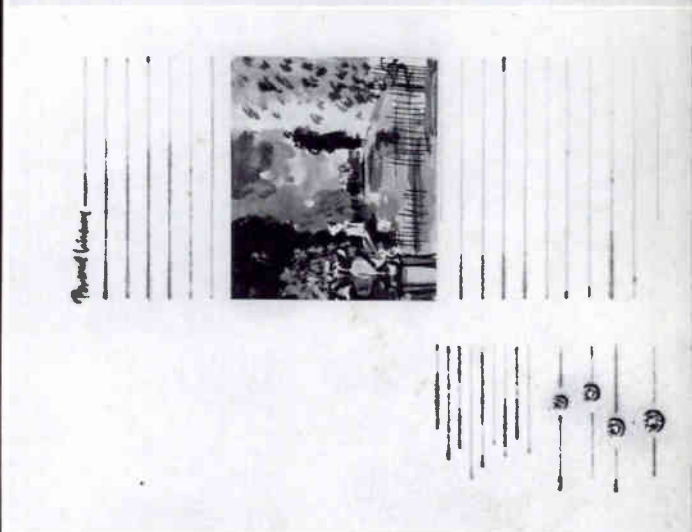
of pictures that might be actionable, of liquor display violations. Above all he had to study and know the exact taste and common objective of his audience.

So from the crude beginnings of only a quarter-century ago has come of age this new profession of which we, as members of the art directors club of New York, are very proud indeed to be a part. We are not frustrated artists nor are we completely inartistic businessmen; we like to believe we are an integral part in the business of using art and display arrangements to bring to the attention of the American people the many fine ways of living and the useful products that will make existence easier, more satisfyingly full, and more richly stimulating.

For the past twenty-nine years the art directors club of New York has consecutively produced annuals of art such as this thirtieth volume. These annuals provide the only permanent, serious, continuous history and, at the same time, forward-looking documents of art-for-reproduction in the country. This thirtieth edition, however, is not to be construed, in any sense, as a milestone—the club will produce the thirty-first edition, and so on into the misty vales of the future. But this volume constitutes our customary annual bow to the artistic merit of American advertising; to the hundreds of excellent artists and art directors who have contributed so many fine pieces to its pages.

Most of all, let it serve this year as a tribute to some of the great craftsmen of art direction who, through their talents, have helped to create our present professional standards. We wish in this small way to thank them for the inspiration they have provided in past years and continue to offer. Some of the original work of these art-director-greats has been reproduced through the pages of this foreword; we offer these examples with humility, yet with profound pride in their talent. With these accomplished craftsmen to sustain us in pride and confidence in our profession we can hardly fail to further extend the borders of this new frontier of Communication.

—Richard S. Chenault

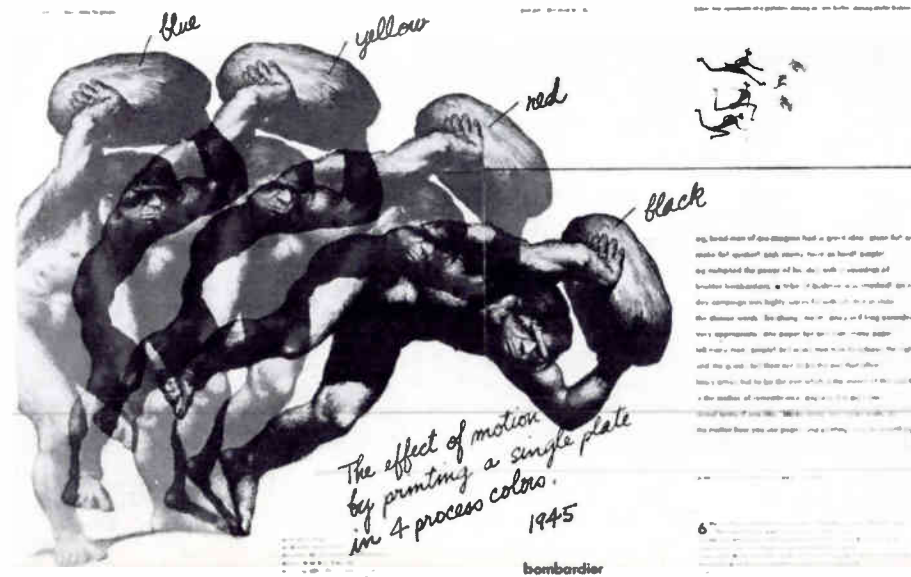


▲ 1939—Paul Darrow
painter, art director, layout designer from Indiana;
an art director at N. W. Ayer
▲ 1940—Walter Reinsel
born in Pennsylvania, an art director and gallery
painter; original art director for Capehart

► 1946—John Zwinak
*the great stylist for many campaigns
of the past 20 years*



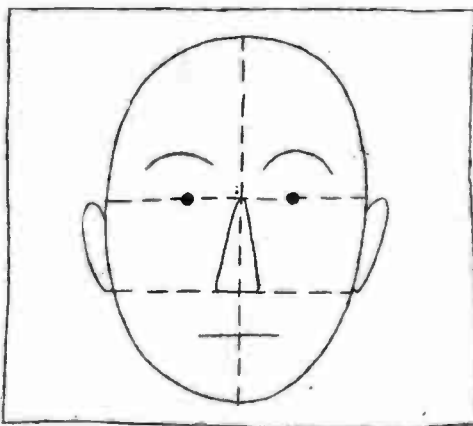
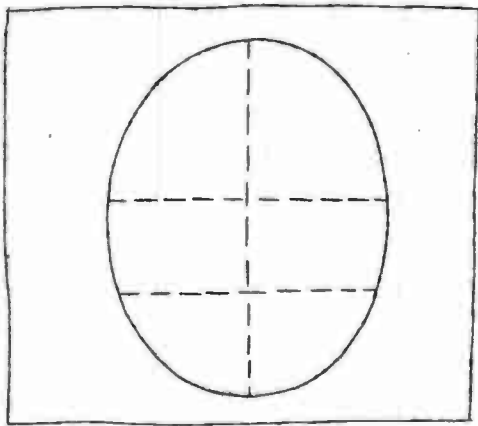
► 1945—Bradbury Thompson
*designer of magazines and house organs;
NSAD's Art Director of the Year for 1950*



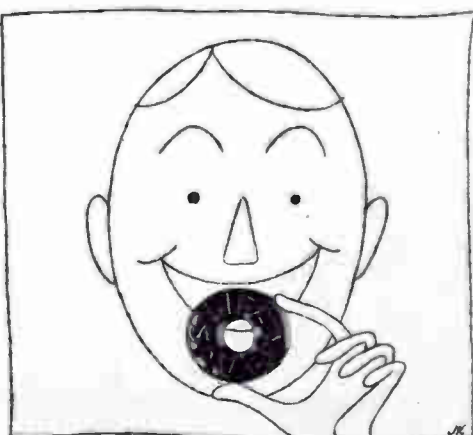
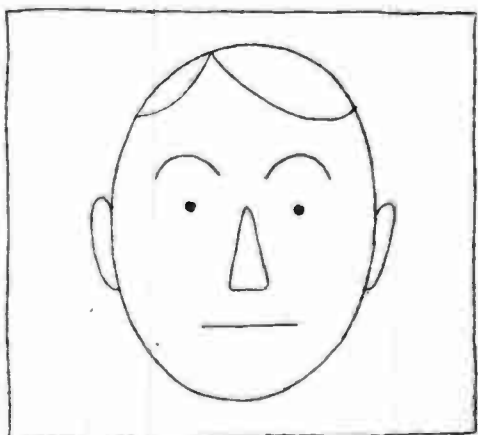
1-89

magazine advertisement

How to draw a face...



..and add a smile



*All kinds of products having the distinctive shape of Life Savers are manufactured in the United States by Hill-Norton Confectionery, Port Jervis, N.Y. and in Canada by Life Savers Ltd., Hamilton, Ontario.



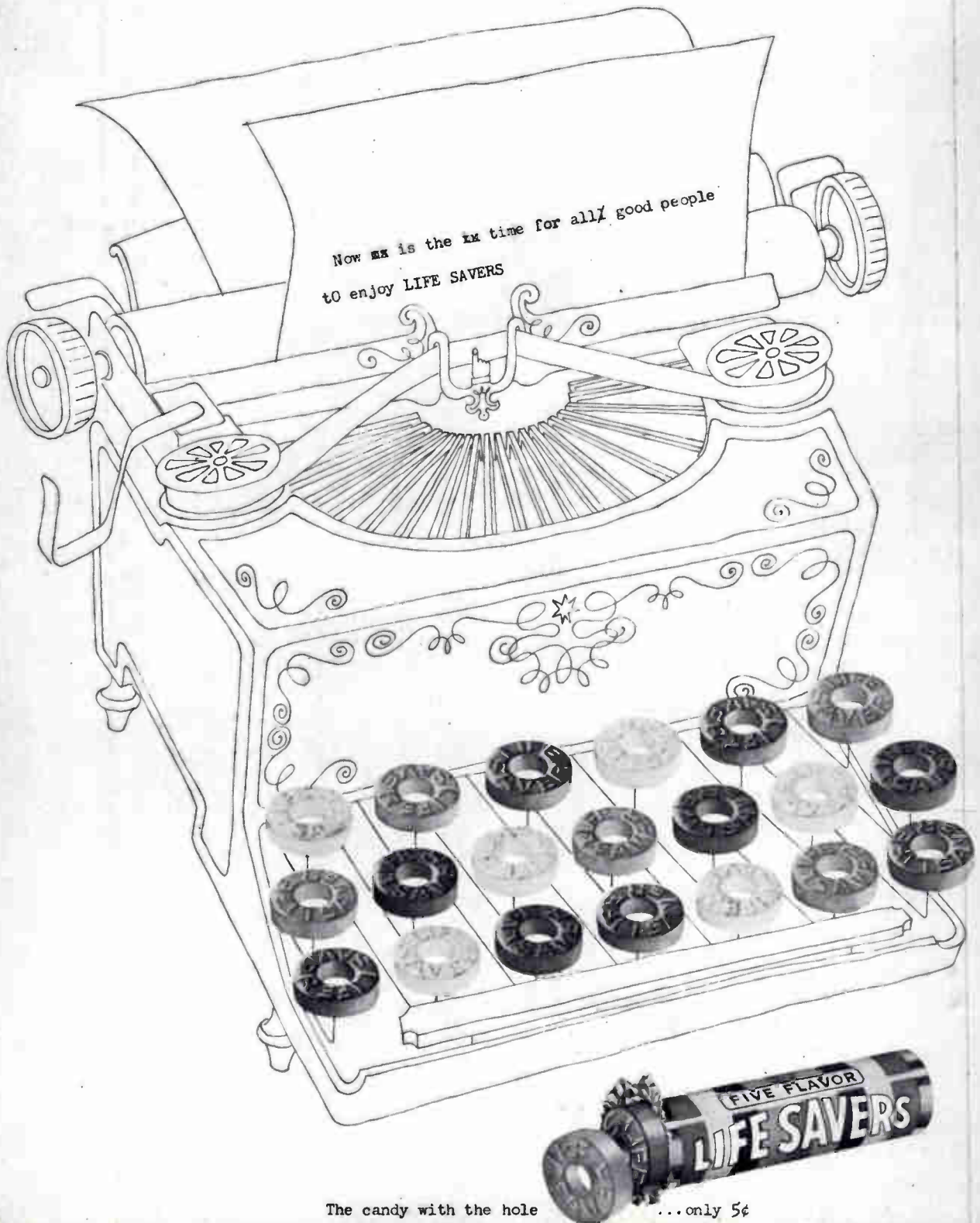
still only 5¢

● 1—design of complete unit—designer-a.d.: Harlow Rockwell
artist: Joe Kaufman—agency: Young & Rubicam, Inc.—advertiser: Life Savers, Inc.

☆ award of distinctive merit

● 2—design of complete unit—designer-a.d.: Harlow Rockwell
artist: Robert Geissman—agency: Young & Rubicam, Inc.—advertiser: Life Savers, Inc.

☆☆ art directors club medal

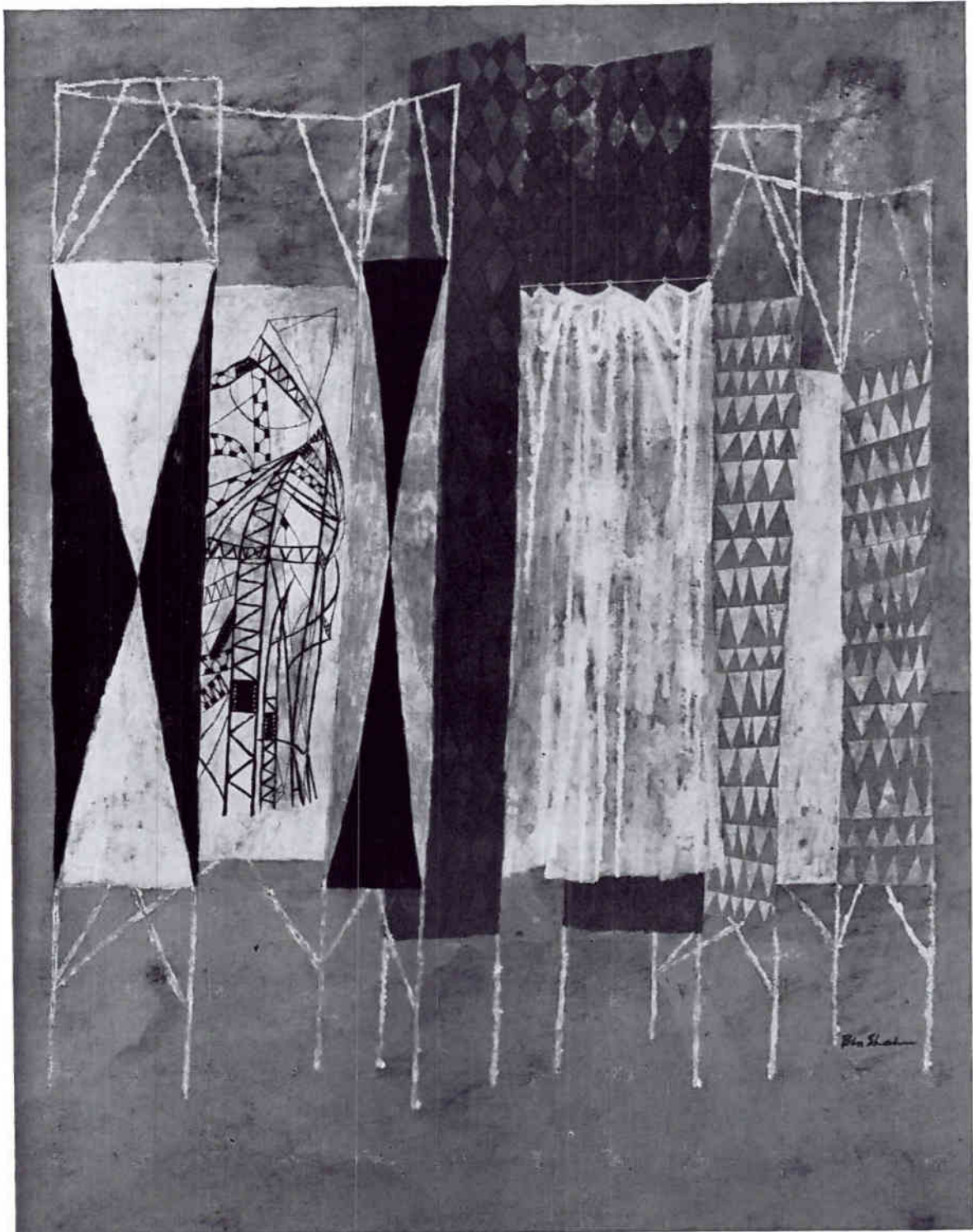


The candy with the hole

...only 5¢



● 3—general illustration (color) — artist: Ben Shahn — art director: Leon Karp
agency: N.W. Ayer & Son, Inc.— advertiser: Container Corporation of America



● 4—design of complete unit
 designer-a.d.: Leon Karp — artist: Arthur Williams
 agency: N.W. Ayer & Son, Inc.
 advertiser: Container Corporation of America



● 5—design of complete unit
 designer-a.d.: Leon Karp — artist: Tana Hoban
 agency: N.W. Ayer & Son, Inc.
 advertiser: Container Corporation of America

GREAT IDEAS OF WESTERN MAN . . . ONE OF A SERIES

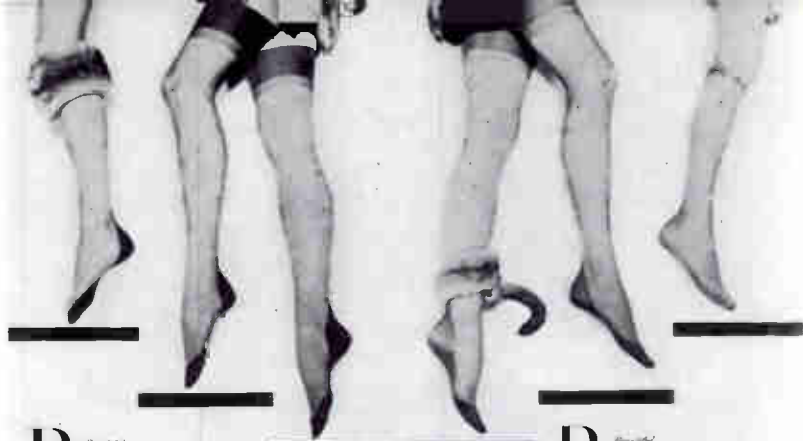


*Jean-Baptiste Rousseau on
 education for citizenship*

There can be no patriotism without liberty,
 no liberty without virtue, no virtue without education;
 create citizens, and you have everything
 you need; without them you will have nothing but
 debased slaves, from the rulers of the State
 downwards. To form citizens is not the work of a day;
 and in order to have men it is necessary to
 educate them when they are children.

CONTAINER CORPORATION OF AMERICA



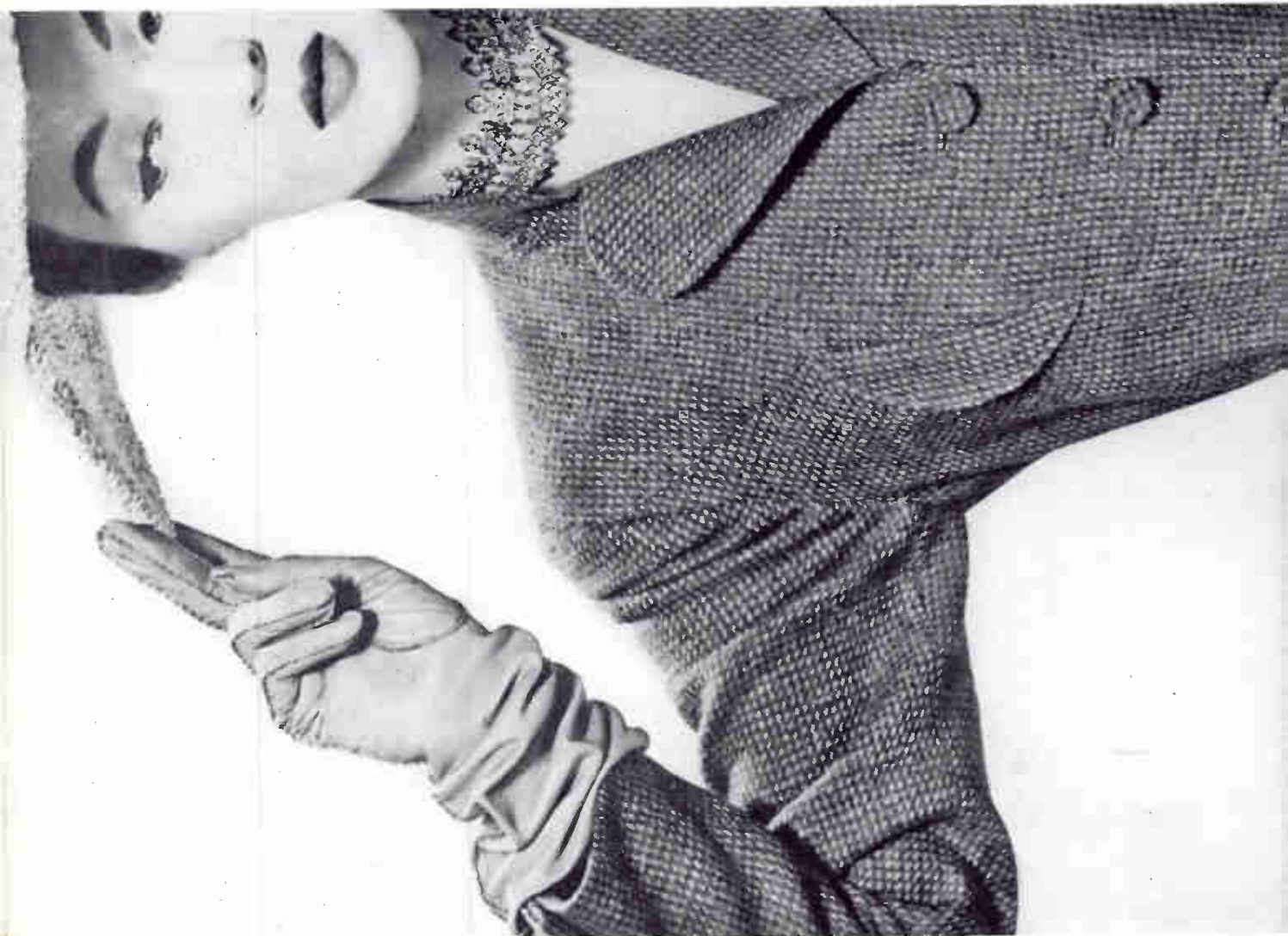


Beautiful
Bryans
Always a little ahead!

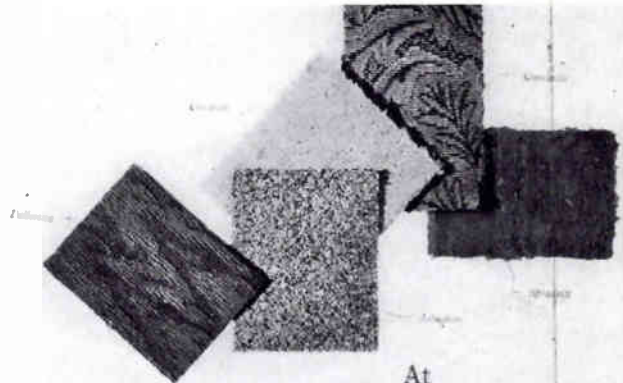
Beautiful
Bryans
Always a little ahead!

6

7



- 6—design of complete unit — designer-a.d.: Ted Sandler — artist: Erwin Blumenfeld
agency: Robert W. Orr & Assoc. Inc.—advertiser: Bryan Full Fashion Mills, Inc.
- 7—design of complete unit — designers: Bernard T. Grant, Stuart Wells, Jr.
art directors: Stuart Wells, Jr., Bernard T. Grant — artist: Erwin Blumenfeld
agency: J. R. Flannagan — advertiser: The Dayton Co.
- 8—design of complete unit — designer-a.d.: Robert Pliskin — artist: Bauman, Inc.
agency: Anderson & Cairns, Inc.— advertiser: C. H. Masland & Sons, Inc.



At
CARPET FASHION OPENING

see new Garden Colors
by Masland



Fashion returns to nature. Now colors from your garden come into your home in these and many other Masland Beautiblend Broadlooms. No matter which weave you choose, you'll find it in garden colors—Beautiful colors that harmonize with your walls and furniture as perfectly as earth and sky and sunlight.

See Masland's new Garden Colors at your favorite store's Carpet Fashion Opening, April 21st-22nd.

Masland's Beautiblend Broadlooms

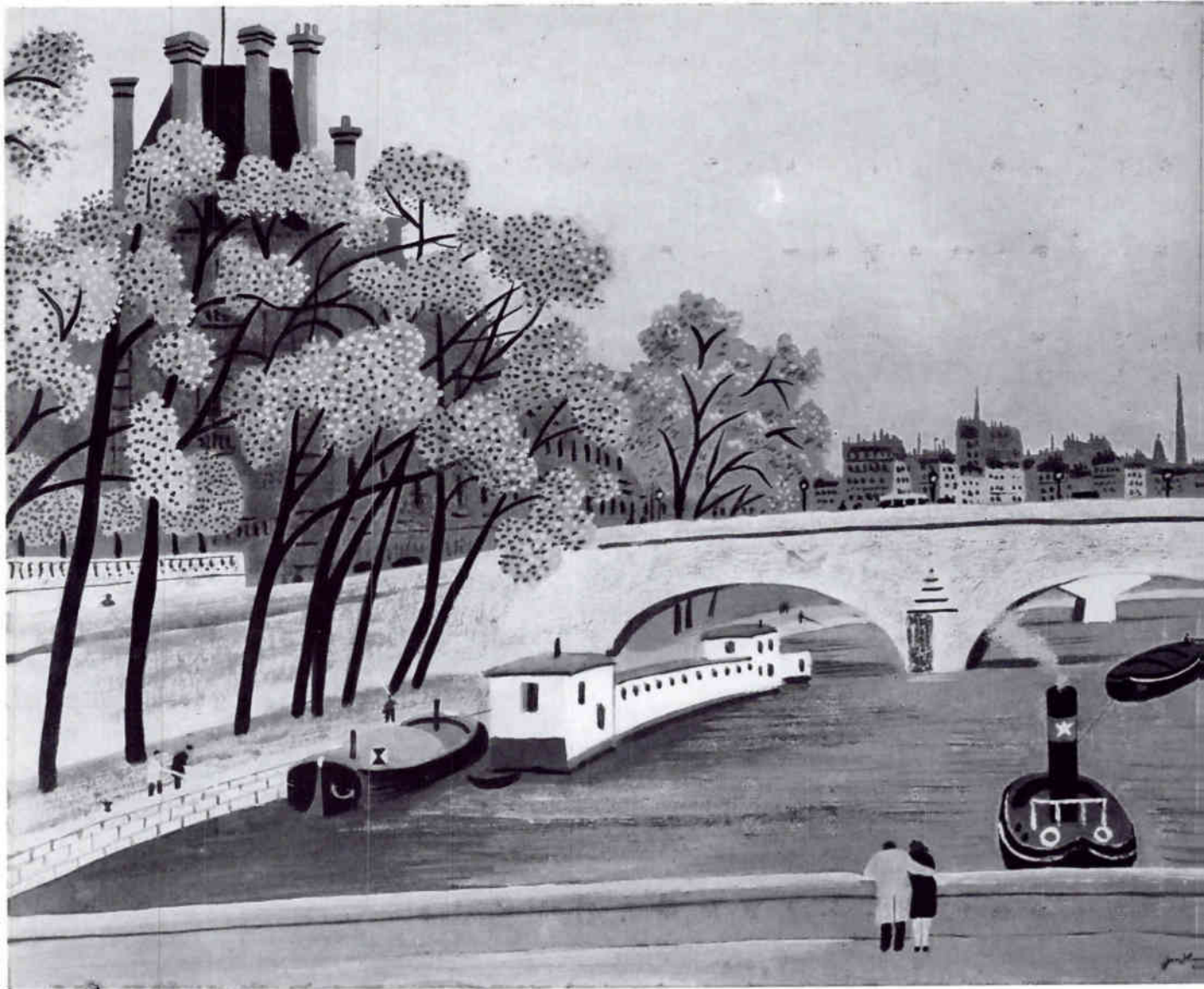
© Masland & Sons, Carpet Manufacturers • Makers of the Precision Step and Carpet King Lines



For more information
write to Masland's
Carpet Sales Dept.,
1000 Broadway, New York, N.Y. 10001
Circle 10 on Reader Service Card



● 9—general illustration (color) — artist: Jean Hugo
art director: Paul Darrow — agency: N.W. Ayer & Son, Inc.
advertiser: DeBeers Consolidated Mines, Ltd.
★ award of distinctive merit



● 10—design of complete unit
 designer-a.d.: Paul Darrow — artist: Herbert Matter
 agency: N.W. Ayer & Son, Inc.
 advertiser: DeBeers Consolidated Mines, Ltd.

Glory in your diamonds the rest of your life. Their beauty is ageless. Their settings may change with the times.

DeBeers Consolidated Mines, Ltd.

Extra "marquise" cut diamond is feminine and dramatic with its a touch of blander. Priced from \$4000 to \$8000 in representative jewels.

10
 11

● 11—design of complete unit
 designer-a.d.: Paul Darrow — artist: Herbert Matter
 agency: N.W. Ayer & Son, Inc.
 advertiser: DeBeers Consolidated Mines, Ltd.

Magnificent always . . . your diamonds may lend their glory to many settings through the years.

De Beers Consolidated Mines, Ltd.

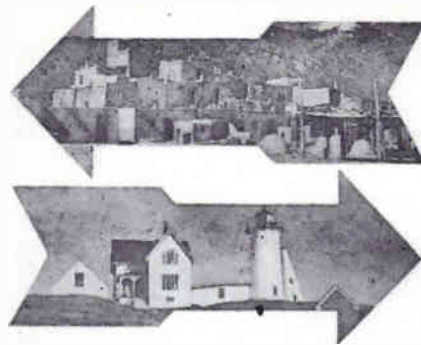
3-carat "round" cut diamond has an air of grandeur in a bracelet or ring. Priced from \$3000 to \$8000 in representative jewels.



*It
will
be a
cold,
cold
world
for
the
loved
ones
you
leave
behind
— unless
you
have
enough
Life
insurance.*

The Travelers

12



TRAVEL DIRECTIONS!



Fastest with room and room to prove it! **NEW PLYMOUTH**

13

- 12—design of complete unit — designer-a.d.: Harlow Rockwell — artist: Walter Murch
agency: Young & Rubicam, Inc.— advertiser: The Travelers Insurance Co.
- 13—design of complete unit — designer: Donald Kubly — art director: Walter Reinsel
artists: Chuck Allen, H. Armstrong Roberts — agency: N.W. Ayer & Son, Inc.— advertiser: Plymouth Division of Chrysler Corporation
- 14—design of complete unit — designer-a.d.: Paul Rand — artist: Paul Rand — agency: William H. Weintraub & Co.
advertiser: Kaiser-Frazer Sales Corporation

14

Here in time for Christmas... America's most exciting new car

1951 Kaiser

Golden Dragon

Designed to be admired by millions... just turned its wheels to the ground and delivered to you—the 1951 Kaiser Golden Dragon—the new American Kaiser car built! Free to enter and try to its opinion!

Interior—4 interior styles—jet black, all-weather patterned.

“Propulsion”! An automobile in elegant inside and out. Customized with special wire mesh and appointments, it is the very best word in American Design! Hydro-Matrix suspension. Choice of other body and interior colors available. At your Kaiser-Frazer Dealer's.

Build to Meet the Test on the Road!

This year it's clear... Kaiser's the car!



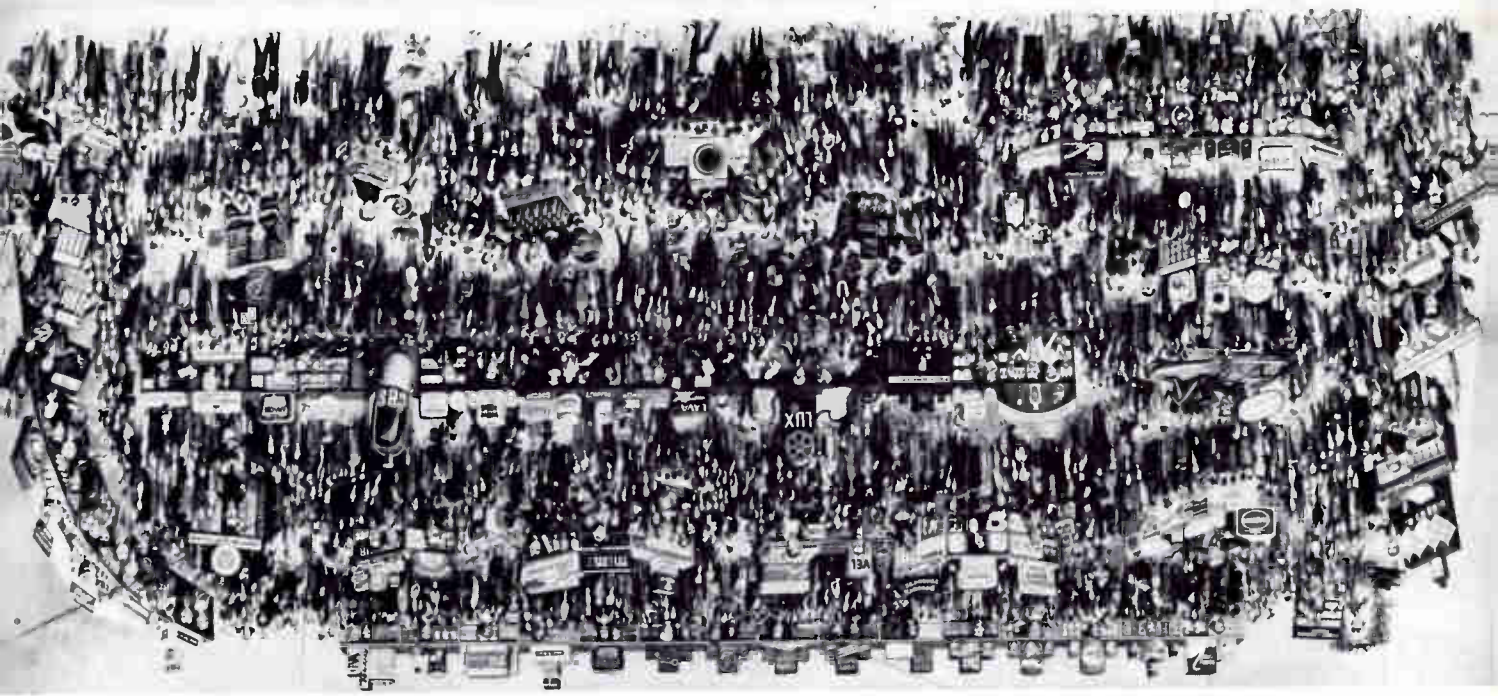
● 15—product illustration (color)—artist: John Rawlings — art director: Claude Streb
advertiser: Young & Rubicam, Inc.— agency: The Packard Motor Car Co.
☆ award of distinctive merit



15



Advertisement text, partially visible and illegible.



—first in programs

CBS-TV

January 1967, City News Bureau
New York, Philadelphia, Chicago, Boston,
Cleveland, Washington, Los Angeles

most of your customers want.

because CBS has most of the programs

Turn first to CBS...

largest average audiences.

winning for advertisers television's

most popular shows—all CBS-created—

programs are first... with 6 of the 10

half the television audience is, CBS

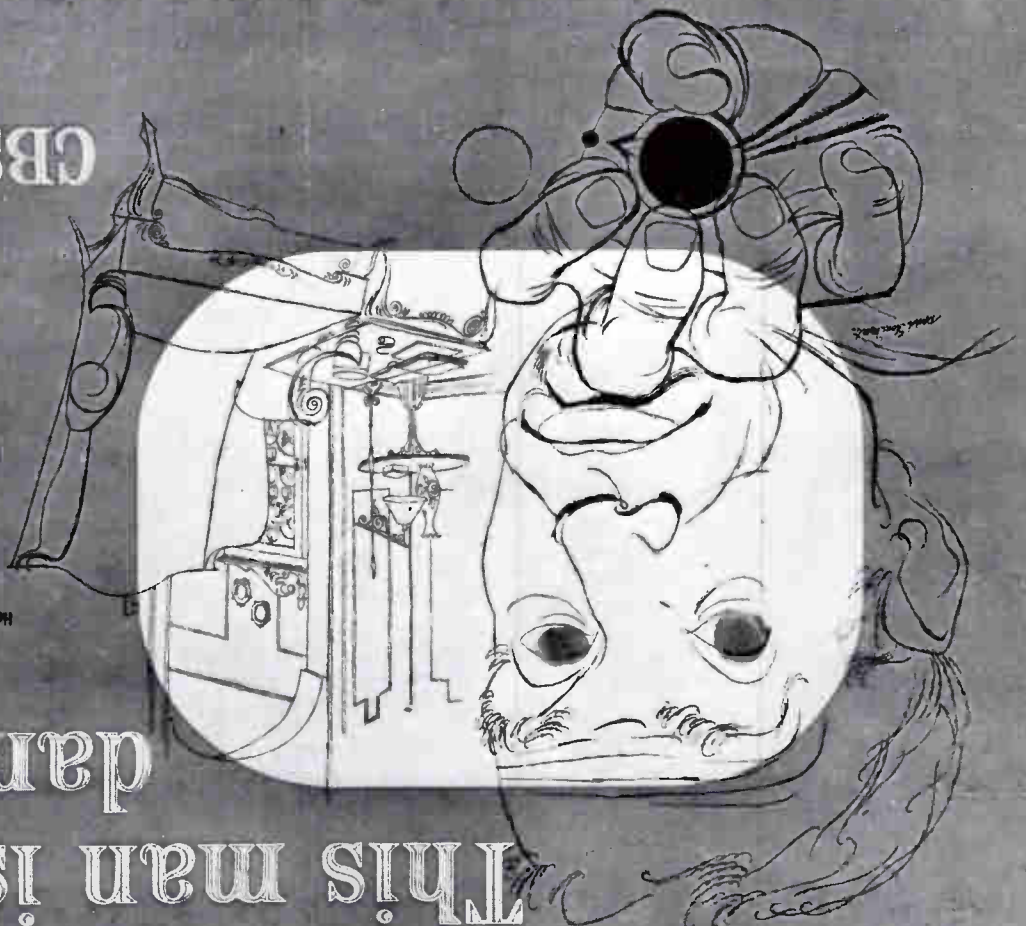
in the seven cities where more than

With advertisers, too, programs come first.

He's got to like what he sees, or he'll turn you off.

dangerous

This man is





- 16—design of complete unit — designer-a.d.: William Golden

artist: David Stone Martin — advertiser: Columbia Broadcasting System

- 17—general illustration (black) — artist: Lucille Corcos

art director: William Golden — advertiser: Columbia Broadcasting System

- 18—design of complete unit — designer-a.d.: Ted Sandler — artist: Marcel Vertes

agency: Robert W. Orr & Assoc. Inc.— advertiser: Parfums de Schiaparelli

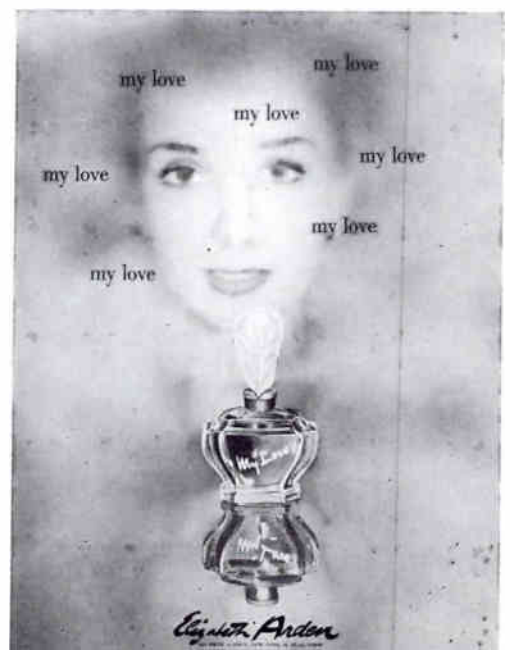
- 19—general illustration (black)—artist: Merle Bassett—art director: Jane Trohey

agency: Dorland, Inc.— advertiser: Lanvin-Parfums, Inc.

- 20—design of complete unit — designer-a.d.: Gene Federico

artist: Ingeborg de Beausacq — agency: Grey Advertising Agency Inc.

advertiser: Elizabeth Arden Sales Corp.



we've got your measure

regular shirt sizes in target tone sportshirts by **B.V.D.**

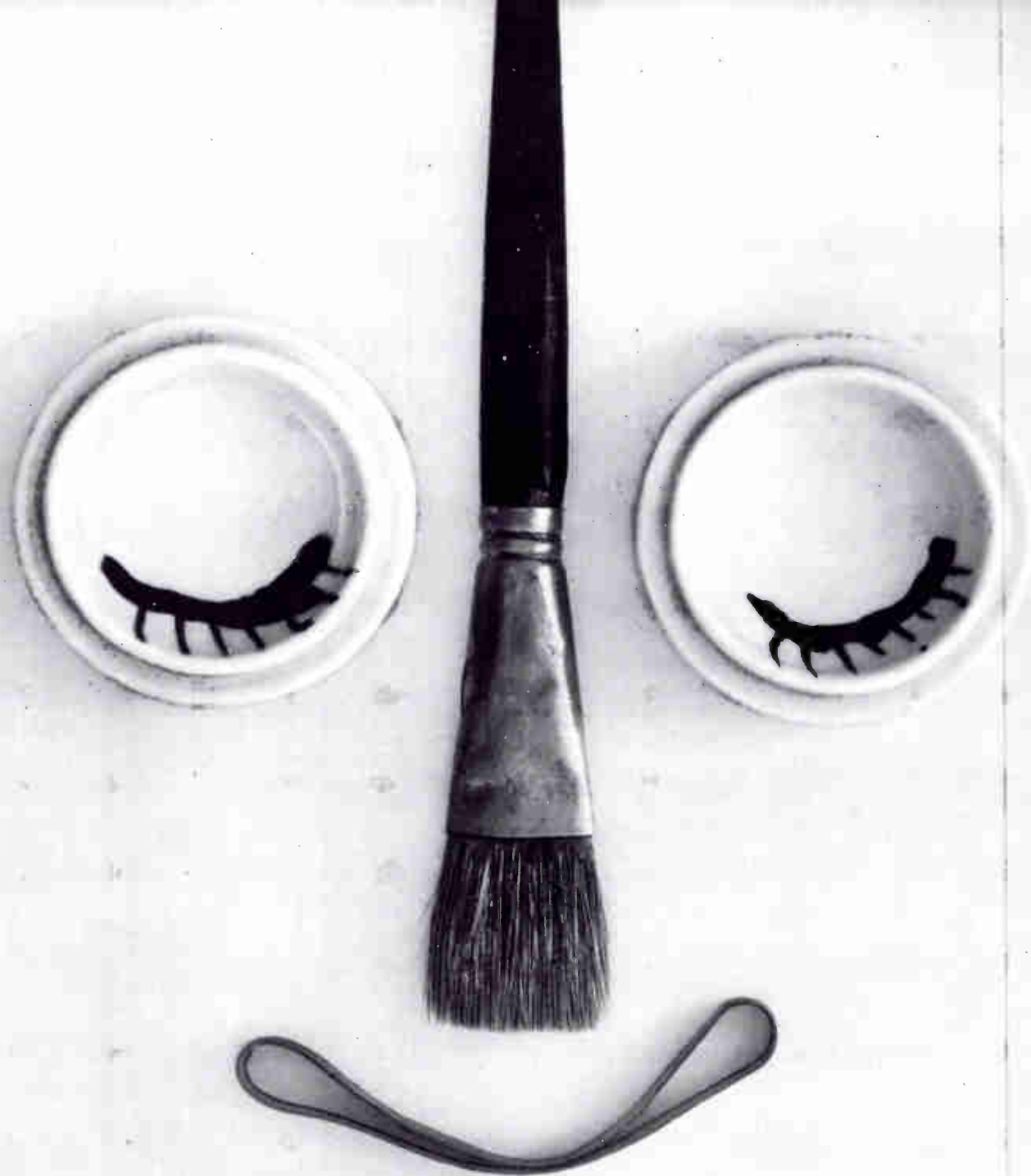
22

Prince Gardner

- 21—design of complete unit
designer-a.d.: Robert Gage
artist: Karsten Stapelfeldt
agency: Doyle Dane Bernbach, Inc.
advertiser: The B.V.D. Company Inc.
- 22—design of complete unit
designer-a.d.: Arthur P. Weiser
artists: Dorothy Cole Ruddick,
Ben Somoroff
agency: Grey Advertising Agency
advertiser: Prince Gardner

LIFE SAVERS' SUITS **KIRKLAND HALL**

- 23—design of complete unit
designer-a.d.: Shepard Kurnit
artist: Irwin Willins
agency: C. J. Herrick Associates
advertiser: Kirkland Hall



let's face it:

Versatile, striking advertising art
for every need, every occasion

... is our best feature!

P.S.

PENTHOUSE STUDIOS

118 west fifty-seventh street, new york 19, n. y. • plaza 7-5310

PARSONS *School of Design*

IS PLEASED TO RECOMMEND STUDENTS TRAINED IN

ADVERTISING DESIGN
COSTUME DESIGN
COSTUME ILLUSTRATION
FLAT DESIGN
ILLUSTRATION
INTERIOR DESIGN

Summer programs are held in New York, Europe and Mexico

136 EAST 57th STREET, NEW YORK 22 • PLAZA 8-2943

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HANLEY STUDIO

420 Lexington Avenue

New York 17, N. Y.

A GENERAL ADVERTISING ART SERVICE

LExington 2-0530



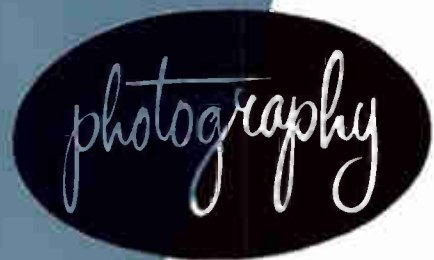
**THE CONDÉ NAST
PUBLICATIONS, INC.**



**VOGUE
HOUSE & GARDEN
GLAMOUR
VOGUE PATTERN BOOK
THE CONDÉ NAST PRESS
CONDÉ NAST ENGRAVERS**

480 LEXINGTON AVENUE • NEW YORK CITY

PAUL D'OME STUDIOS



EXCLUSIVE REPRESENTATION BY RAHL STUDIOS

● 24—design of complete unit— designer: Paul Rand — art directors: Victor Sedlow, Paul Rand
artist: Paul Rand — agency: Charles Schlaifer & Co.— advertiser: 20th Century-Fox Film Corp.

Is it
a question
...or
an answer



no way out

Darryl F. Zanuck presents No Way Out

starring: Richard Widmark

Linda Darnell

Stephen McNally

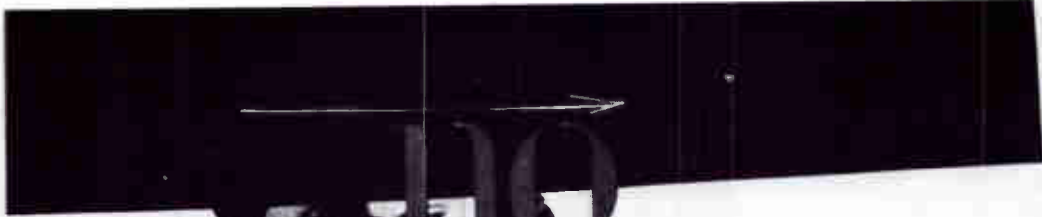
*with: Sidney Poitier, Mildred Joanne Smith
Harry Bellaver, Stanley Ridgen, Dots Johnson*

produced by: Darryl F. Zanuck

directed by: Joseph L. Mankiewicz

Written by Joseph L. Mankiewicz and Lester Samuels

20th
CENTURY-FOX



an entertainment

with a great courageous theme



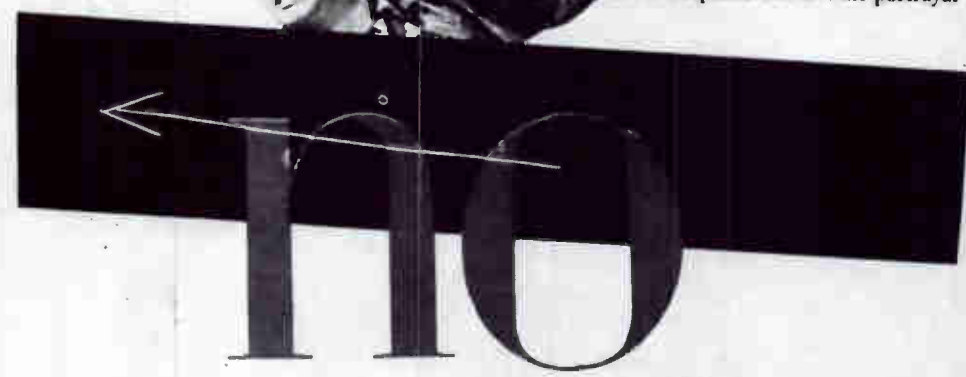
reaching to

new heights of screen dynamics



with seven

new conceptions of dramatic portrayal



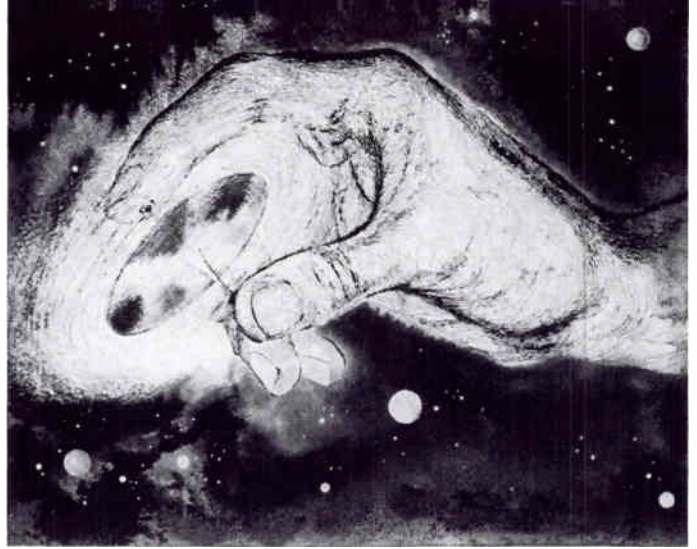
way out

an adult picture
that challenges you
to experience the
emotions of others

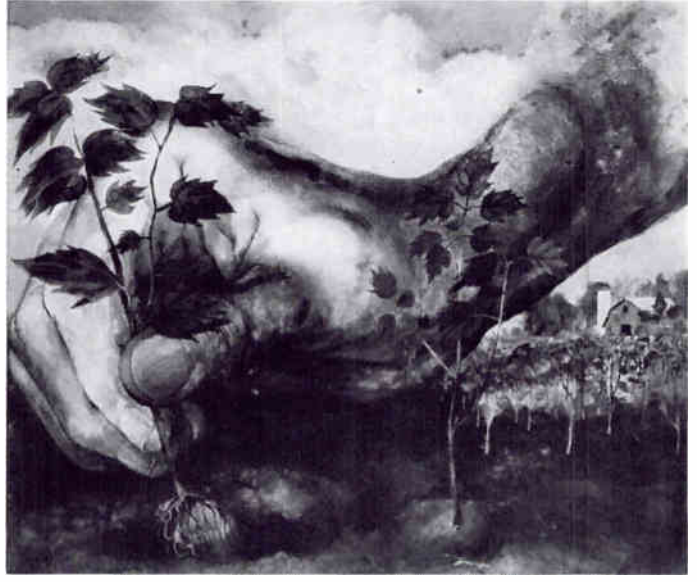


Darryl F. Zanuck presents RICHARD WIDMARK · LINDA DARNÉLL · STEPHEN McNALLY in **NO WAY OUT** with Sidney Poitier · Mildred Joanne Smith · Harry Belafonte · Stanley Hedges · Dots Johnson · Produced by DARRYL F. ZANUCK · Directed by JOSEPH L. MANKIEWICZ · Written by Joseph L. Mankiewicz · Lesser Samuels

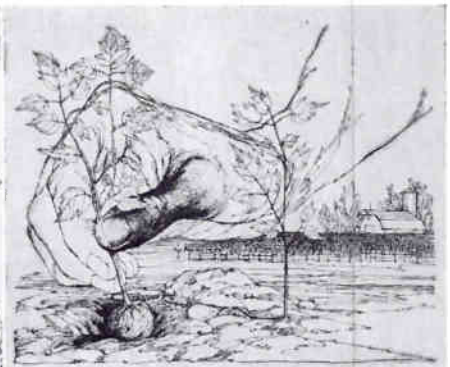




27
26



● 26—(color)—● 27-28 (black) general illustration
 artist: David Stone Martin
 art directors: Lester J. Loh, Grant I. Hipwell
 agency: J. M. Mathes, Inc.
 advertiser: Union Carbide and Carbon Corporation
 27— □ award for distinctive merit for excellence in reproduction
 engraver: Reiman-Conway Associates, Inc.



Wanted: More Green Thumbs

It is a world of need with constant food demands. It is an ever-constant need "green thumbs" are needed.
 Here in America, modern agricultural methods have increased food production 50% in the past generation. More and more food is needed. More and more workers on the farms. This demand could mean plant of food for every one here and every nation. And the same methods applied in other countries, would help nations world food needs.
 Better soil fertilizers and new scientific methods plus that part of people's interest and the nations worldwide that use high quality fertilizers and scientific methods that they have planted and are continuing until the food is ready for our tables, hundreds of new materials to come and produce our food supply.
 Here at Union Carbide, we work night and day to produce the fertilizers that are used on food crops and the fertilizers that are used on the soil.

UNION CARBIDE AND CARBON CORPORATION
 40 WALL STREET NEW YORK 10, N.Y.

28

29



"Merry Christmas, Grandma... we came in our new PLYMOUTH!"

● 29—general illustration (color)
artist: Norman Rockwell — art director: Walter Reinsel
agency: N.W. Ayer & Son, Inc.
☆ award of distinctive merit

30



● 30—general illustration (color)
artist: Al Parker — art director: Lawrence Gayda
agency: Ruthrauff & Ryan, Inc.
advertiser: American Airlines, Inc.



31

32



- 31—general illustration (color) — artist: Robert Fawcett
art director: Frederick Simper
agency: MacManus, John & Adams, Inc.
advertiser: The Dow Chemical Co.

□ award of distinctive merit for excellence in reproduction
engraver: Detroit Colortype Company

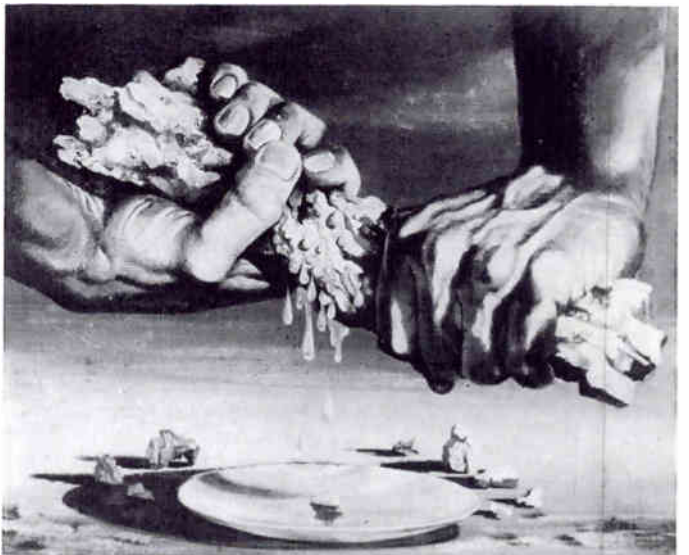
- 32—general illustration (color) — artist: Albert Dorne
art director: Daniel Keefe — agency: McCann-Erickson, Inc.
advertiser: John Hancock Mutual Life Insurance Co.

- 33—general illustration (color) — artist: Fred Siebel
art director: Arthur T. Blomquist

agency: J. Walter Thompson Co. — advertiser: Shell Oil Company



Ever
Wring a
Rash?



33

8 X Triangle	9 X 9	Zero 0	M Six	Three Ones	1 Bar 1	One Bar
Quarter Cash Year	Triangle A Triangle	Head Bar	Revolving R	P 1	1 Not Cash	A 1
N Six	Revolving Y	Not Cash N	T 9 Diamond	T Diamond	Cash O	L Hip
Three Cash Six	Solution 1	The six	Comet	G M	Back X	Not Cash O Six
Nun	Not Cash Triangle	Six 1 O	Cash H	Star	Six and Seven	Bob on the square

Our Brand
is
COMPTOMETER

We don't aim to string up any cuss who forgets it —
but Comptometer is always spelled with a CAPITAL C
And it can't be used on anything except our amazingly speedy,
accurate, easy-to-operate Adding-Calculating Machines!
(S) (E) (V) (E) (T) (E) (S)

© 1934 Comptometer Co. Chicago, Ill. Manufactured in U.S.A. and sold worldwide by the Comptometer Division, IBM Corp., Armonk, N.Y. Chicago 20, Ill.

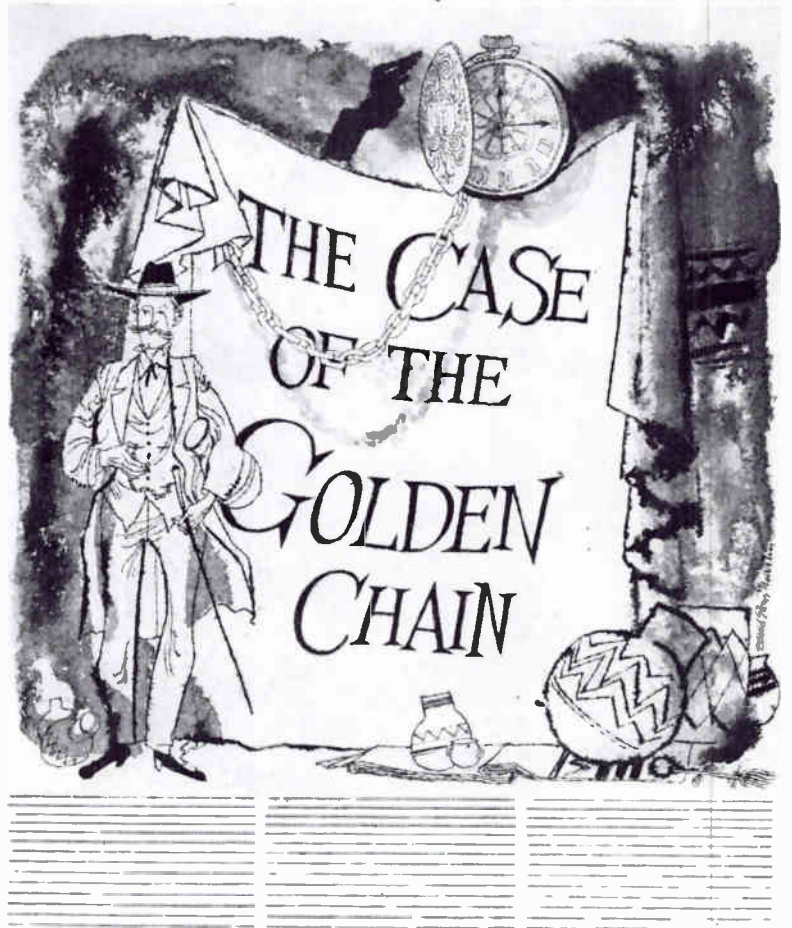
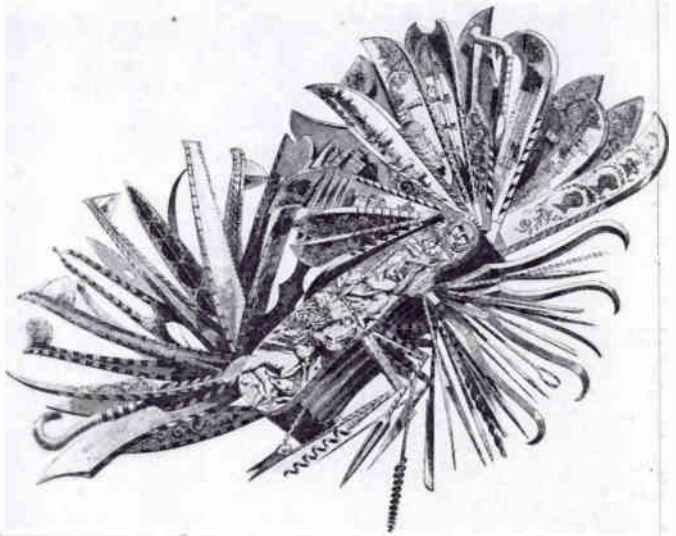
• 34—design of complete unit — designer-a.d.: Leon Karp — artist: Alice Meinsenheimer
agency: N.W. Ayer & Son, Inc.— advertiser: Felt & Tarrant Mfg. Co.

● 35—general illustration (black)
 artist: Ben Rose — art director: William Wood
 agency: N.W. Ayer & Son, Inc.
 advertiser: Armco Steel Corporation
 ☆ award of distinctive merit



35
36

● 36—general illustration (black)
 artist: Unknown — art director: Leon Karp
 agency: N.W. Ayer & Son, Inc.
 advertiser: Felt & Tarrant Mfg. Co.
 ● 37—general illustration (black)
 artist: David Stone Martin — art director: Leon Karp
 agency: N.W. Ayer & Son, Inc.
 advertiser: Felt & Tarrant Mfg. Co.



37

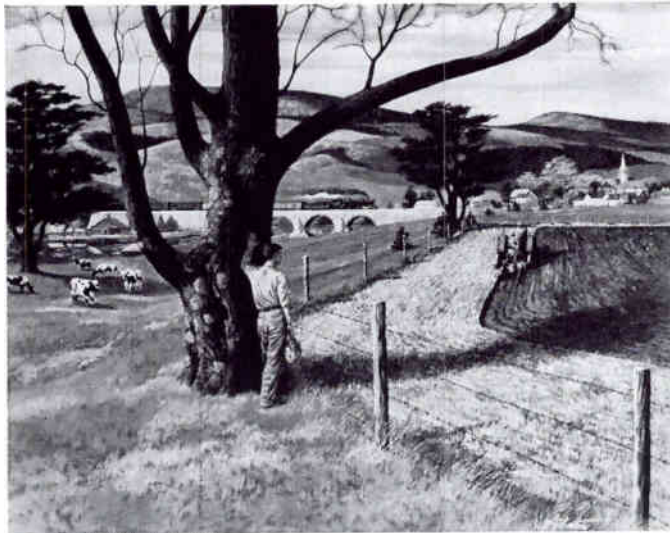
38



● 38—general illustration (color)
 artist: Ben Stahl — art director: Daniel W. Keefe
 agency: McCann-Erickson, Inc.
 advertiser: John Hancock Life Insurance Co.

● 39—general illustration (color)
 artist: John Atherton — art director: Frederick Simper
 agency: MacManus, John & Adams, Inc.
 advertiser: The Dow Chemical Co.

● 40—general illustration (black)
 artist: Al Muenchen — art director: John Currie
 agency: Compton Advertising, Inc.
 advertiser: New York Life Insurance Co.



39



40



41

- 41—general illustration (color) — artist: James G. Karl
 art directors: William Wood, Scott Runge
 agency: N.W. Ayer & Son, Inc.
 advertiser: Caterpillar Tractor Co.
 ☆ award of distinctive merit
- 42—general illustration (color)
 artist: John Atherton — art director: Daniel Keefe
 agency: McCann-Erickson, Inc.
 advertiser: John Hancock Life Insurance Co.

42





● 43—general illustration (black) — artist: Halleck Finley
 art director: Arthur T. Blomquist — agency: J. Walter Thompson Co.
 advertiser: Scott Paper Company

● 44—product illustration (color) — artists: Jules and Beatrice Pinsley
 art director: Ethel Lönberg-Holm — agency: J. Walter Thompson Co.
 advertiser: Scott Paper Company

43

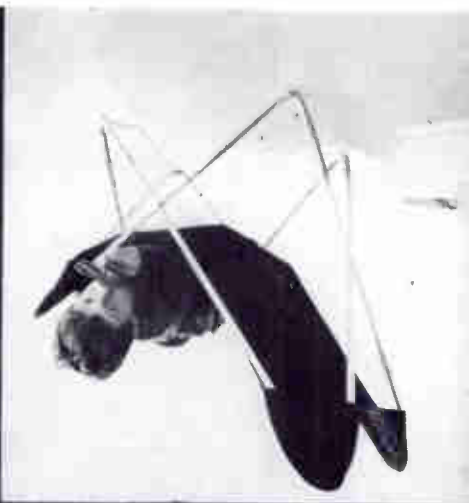


44

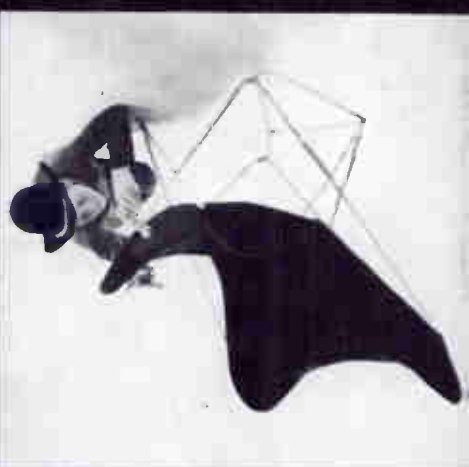
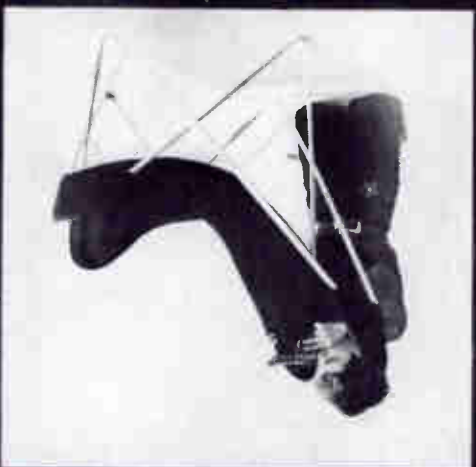


● 45—product illustration (black) —artist-a.d.: Herbert Matter
 agency: Hockaday Associates, Inc.— advertiser: Knoll Associates, Inc.
 ☆ award of distinctive merit

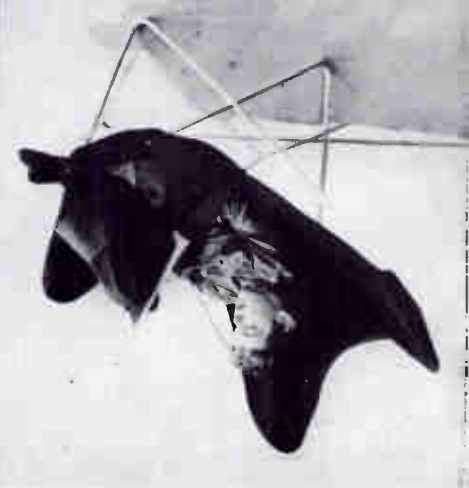
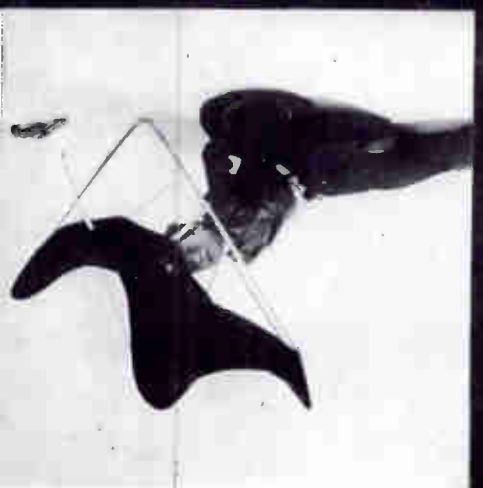
maffen



KNOLL ASSOCIATES, INC., 601 MADISON AVE., NEW YORK, SHOWROOMS IN BOSTON, CHICAGO, DALLAS, ATLANTA



MOST PHOTOGRAPHED MODEL IN AMERICA IS KNOLL'S ORIGINAL HARBOY CHAIR





- 46—general illustration (black)
 artist: Charles Kerlee — art director: Elmer Lasher
 agency: Cunningham & Walsh, Inc.
 advertiser: E. R. Squibb & Sons
- 47—general illustration (color)
 artist: Valentino Sarra — art director: Paul Newman
 agency: Kudner Agency, Inc.
 advertiser: Fisher Body Div., GM Corp.

• 48—general illustration (color)
 artist: Gladys Rockmore Davis—art director:
 George Infante—agency: Young & Rubicam, Inc.
 advertiser: Johnson & Johnson

• 49—design of complete unit
 designer-a.d.: Dean Coyle—artists: Jan Balet,
 Nickolas Muray—agency: D'Arcy Advertising Co.
 advertiser: James Lees and Sons Company

• 50—general illustration (color)
 artist: Sheila Becket—art directors: D. Kavanaugh,
 Harlow Rockwell—agency: Young & Rubicam
 Inc.—advertiser: Life Savers, Inc.



48

49

... these heavenly carpets by **LEES**

Whenever you feel you
 wish your carpet
 looked even better—like the
 Hollyhock Red Plush
 shown here—your wishes
 are fulfilled.
 Because Lees is famous for
 its beautiful line of
 100% woolen
 New Lees persimmon
 wearing soft carpet.
 Permanent and beautiful
 colors from a synthetic
 dye—no fading.
 Try to look—long wearing,
 maintenance priced, soft
 to the touch, beautiful
 in every way to be had!

Lees
CARPETS

HARRY LEES AND SONS COMPANY, BRIDGEPORT, PA. A LINE OF 100% WOOLEN AND 100% WOOLEN & 20% WOOL CARPETS

50

Sweet Dreams

The candy with the face

LIFE SAVERS
LIFE SAVERS



51

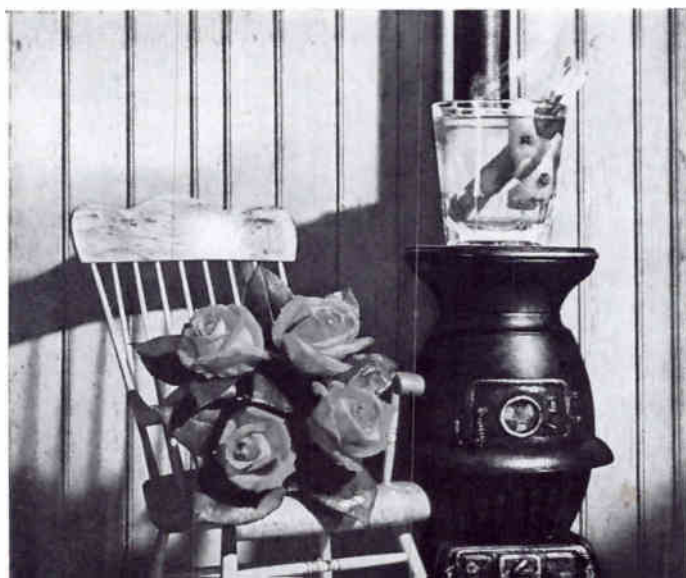
● 51—product illustration (color)
 artist: Ralph Steiner — art director: Charles C. Chappell
 agency: Owen & Chappell, Inc.
 advertiser: Renfield Importers, Ltd.

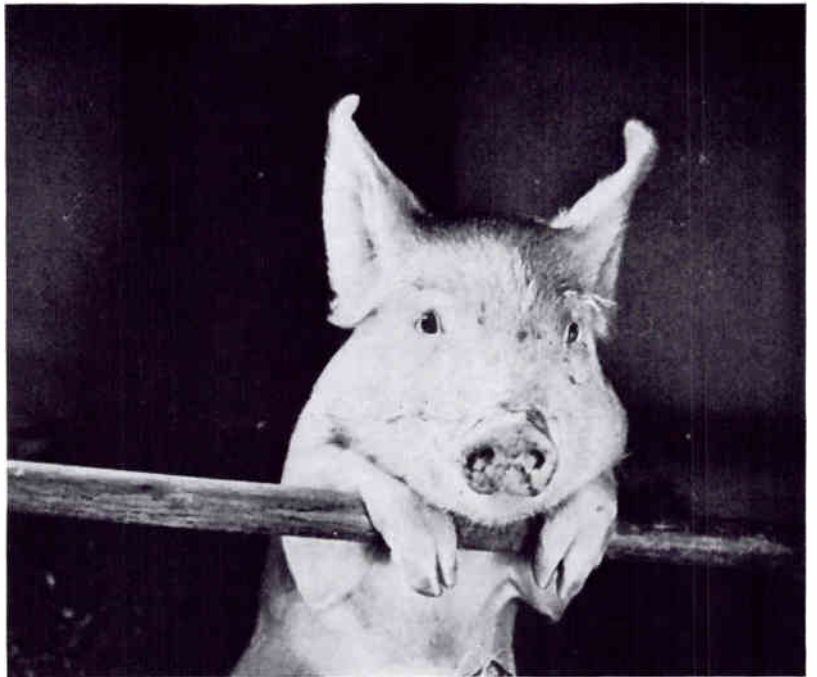
52



● 52—product illustration (color)
 ● 53—general illustration (color)
 artist: Anton Bruehl — art director: Walter Glenn
 agency: Young & Rubicam, Inc.
 advertiser: Frankfort Distillers, Inc.

53






54


55

• 54—general illustration (color)
 artist: Barton Murray — art director: Mitch Havemeyer
 agency: Hazard Advertising Company
 advertiser: American Cyanamid Company
 • 55—design of complete unit
 Designer-a.d.: Vincent DiGiacomo — artist: Leslie Gill
 agency: Hewitt, Ogilvy, Benson & Mather Inc.
 advertiser: Arthur Guinness Son & Co., Inc.
 □ award for distinctive merit for excellence
 in typography — typographer: Kurt H. Volk, Inc.


GUINNESS GUIDE TO OYSTERS




CAPE CODS : These oysters are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.




NEW ORLEANS : This was the first oyster which was raised in the United States. It is a very fine oyster and is raised in a clean and healthy environment.




BOONPORT : These oysters have a rich flavor and are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.




OYSTER BAY : These oysters are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.




HANDER : This is one of the finest and most delicious oysters. It is raised from the Finest Water of Maryland. It is a very fine oyster and is raised in a clean and healthy environment.




SAWPOINTS : These oysters are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.



LYNNHAVEN : These oysters are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.




DELAWARE BAY : This was William Penn's favorite oyster. It is a very fine oyster and is raised in a clean and healthy environment.

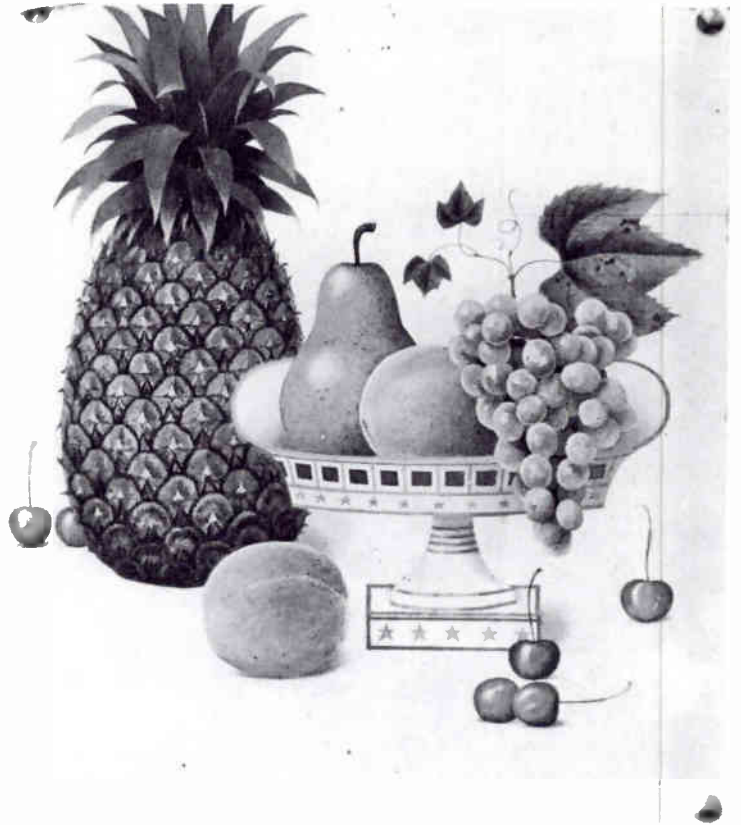
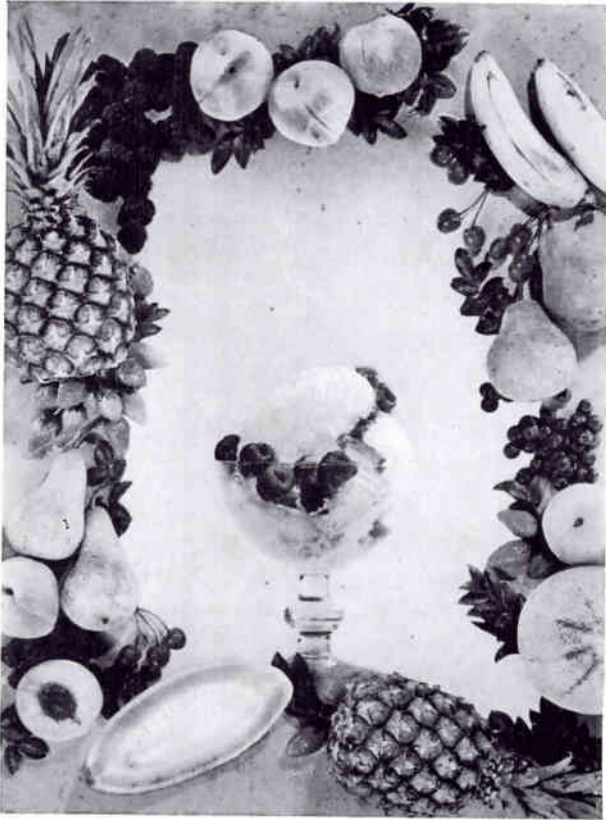


CHINESE BAY : These oysters are the finest in the world. They are the only oysters that are raised in the open air. The water is pure and the oysters are raised in a clean and healthy environment.

ALL OYSTERS taste their best when washed down with drafts of Guinness — what Professor Sturtevant in "Notes On A Cellular Book" called "that noble liquid, the combination of black malts." Most of the malt used in brewing Guinness comes from the fertile lands of Southern Ireland, and the yeast is descended from the yeast used by Guinness in Dublin one hundred and ninety years ago.

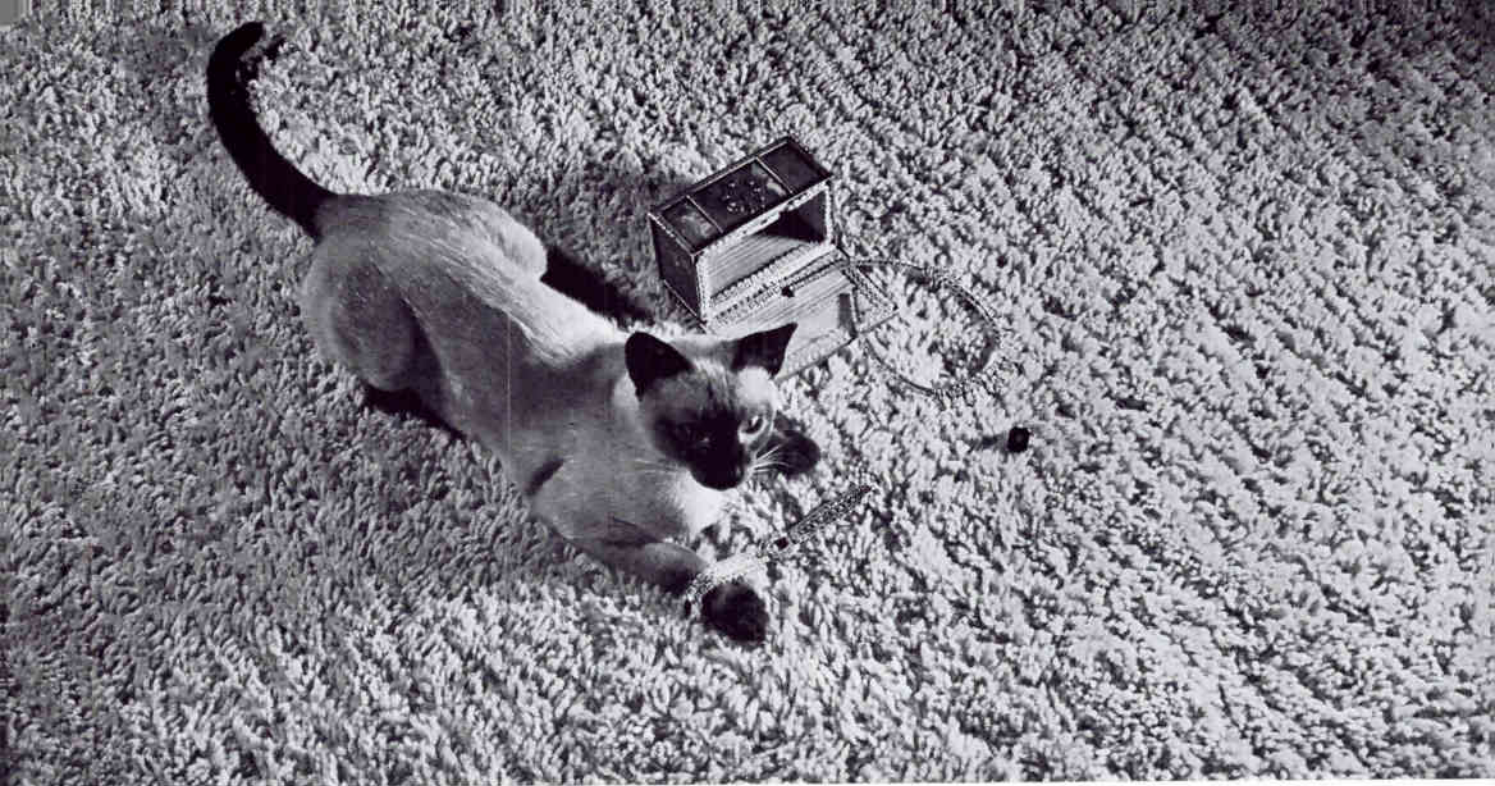


Guinness Stout brewed by Arthur Guinness Son & Co., Inc., Lane Island City, N.Y. 10000



- 58—product illustration (color)—artist: Victor Keppler — art director: Paul Darrow
agency: N.W. Ayer & Son, Inc.—advertiser: National Dairy Products Co.
- 59—product illustration (color)—artist: John Atherton—art directors: Robert Beach, Edith Jaffy
agency: N.W. Ayer & Son, Inc.—advertiser: Hawaiian Pineapple Company Ltd.
☆ award of distinctive merit
- 60—product illustration (color)—artist: Foster Ensminger — art director: James Maloney
agency: Young & Rubicam, Inc.—advertiser: The Borden Co.





● 61—product illustration (color) — artist: Herbert Matter — art director: James Elliott
 agency: Young & Rubicam, Inc.— advertiser: Bigelow Sanford Co.
 □ award for distinctive merit for excellence in reproduction — engraver: The Beck Engraving Company

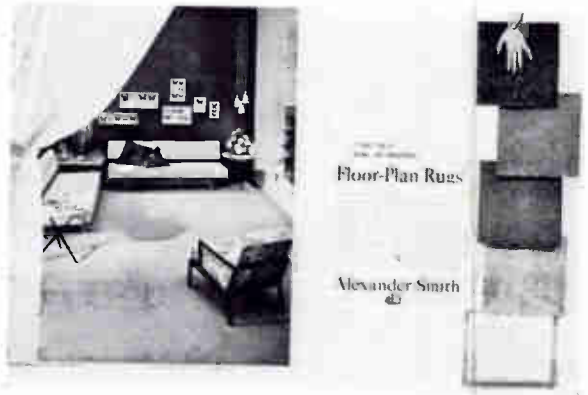
62



Heirloom Sterling
 The Heirloom Sterling silverware is a masterpiece of craftsmanship and artistry. It is made of the finest silver and is designed to last for generations. The pieces are elegant and refined, and they will add a touch of class to any dining table. The Heirloom Sterling silverware is a true heirloom, and it is a treasure that will be passed down from one generation to the next.

● 62—product illustration (color) — artist: Anton Bruehl — art director: Frank B. Stephenson
 agency: J. Walter Thompson Company — advertiser: Oneida Ltd.

● 63-64-65—product illustration (color) — artist: Bauman, Inc.— art director: Robert Pliskin
 agency: Anderson & Cairns, Inc.— advertiser: Alexander Smith & Sons Carpet Co.
 ● 65—☆ award of distinctive merit

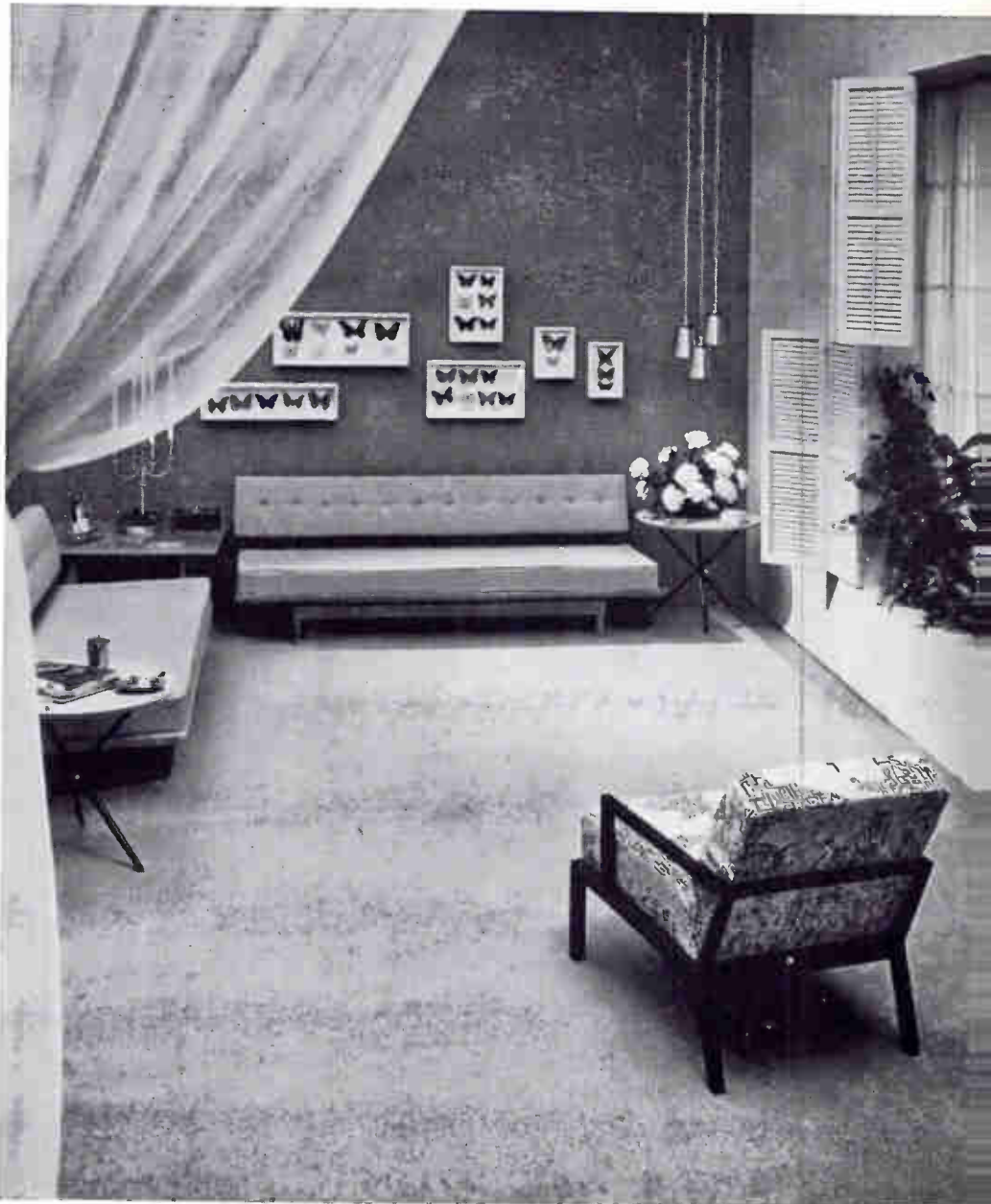


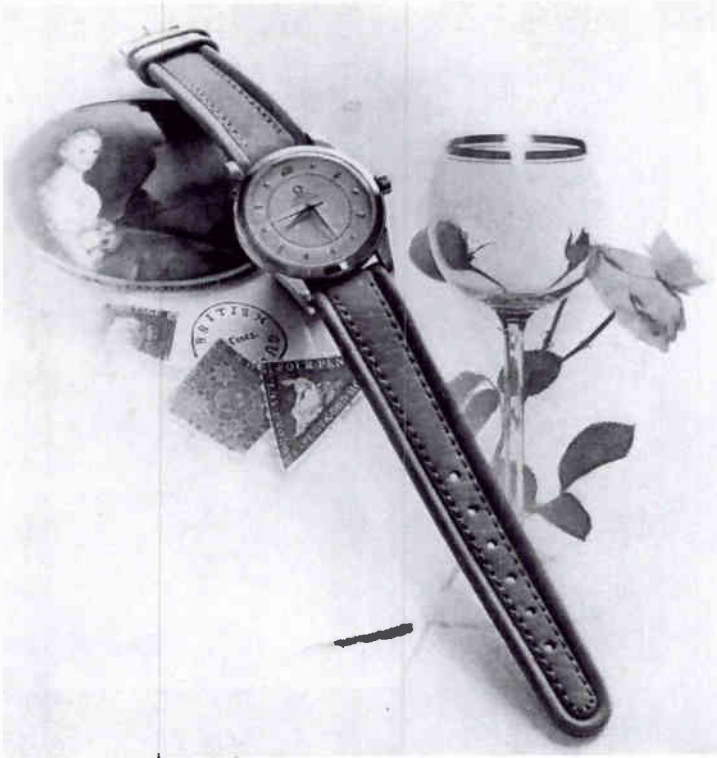
63

65



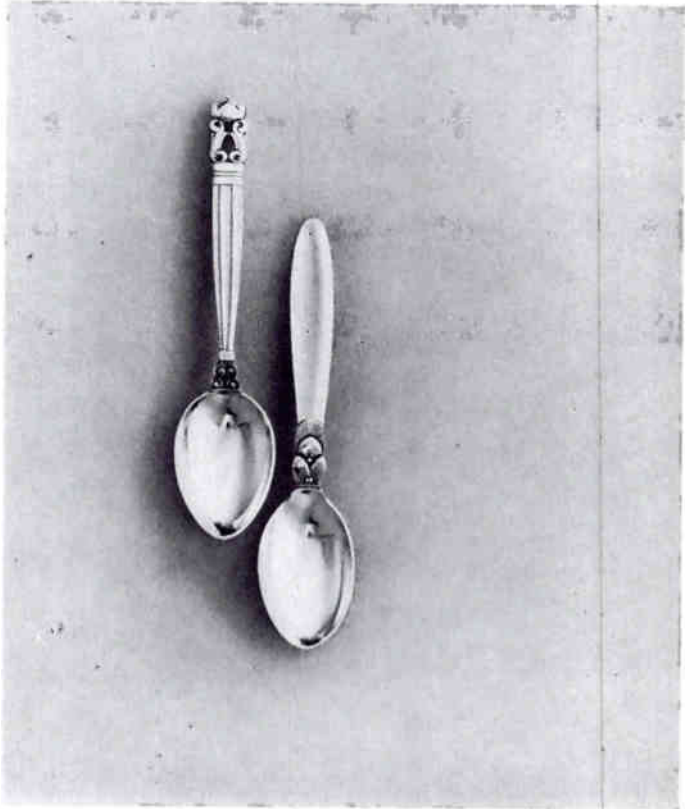
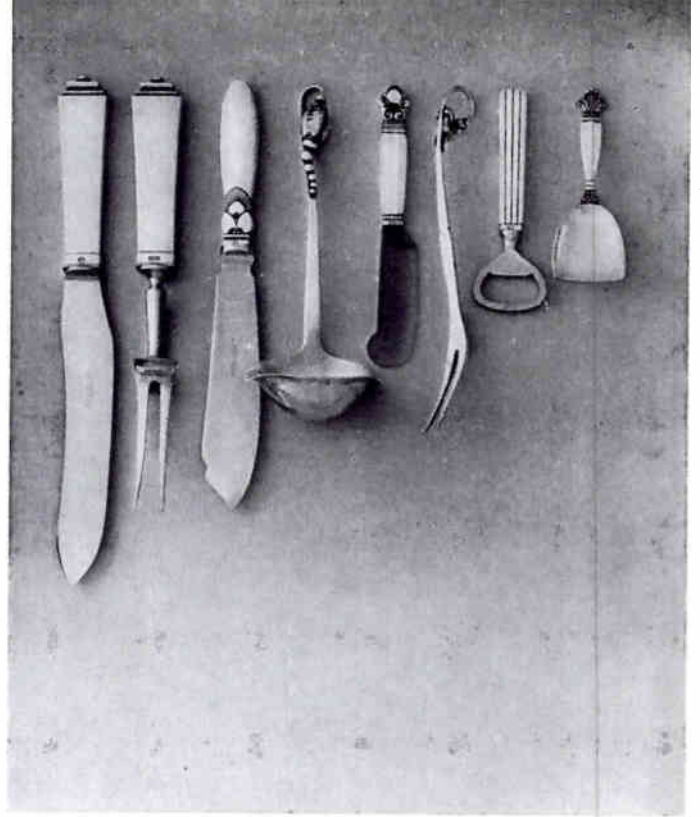
64





- 66-67—product illustration (black) — artist: Ernst Beadle
art director: Silvia Davenport — agency: Abbott Kimball Co. Inc.
advertiser: Norman M. Morris Corporation
- 66—□ award of distinctive merit for excellence in reproduction
engraver: Craven Photo Engraving Company, Inc.
- 68—product illustration — artist: Sol Mednick
art director: Don Kubly — agency: N.W. Ayer & Son, Inc.
advertiser: Jean R. Graef, Inc.

● 69-70—product illustration (black)
artist: Stephen Michael
art directors: Alexander Mohtares, Robert Pliskin
agency: Anderson & Cairns, Inc.
advertiser: Georg Jensen, Inc.





● 71—fashion and style illustration (black) — artist: Mark Shaw — art director: Silvia Davenport — agency: Abbott Kimball Co. Inc.— advertiser: Vanity Fair Mills, Inc.
 ☆☆ art directors club medal

□ award for distinctive merit for excellence in reproduction
 engraver: Superior Color Company

● 72—fashion and style illustration (black) — artist: Mark Shaw — art director: Silvia Davenport — agency: Abbott Kimball Co. Inc.— advertiser: Vanity Fair Mills, Inc.

● 73—fashion and style illustration (black) — artist: William Ward — art director: James E. Clark — agency: Cecil & Presbrey Inc.— advertiser: Worumbo Mfg. Co.

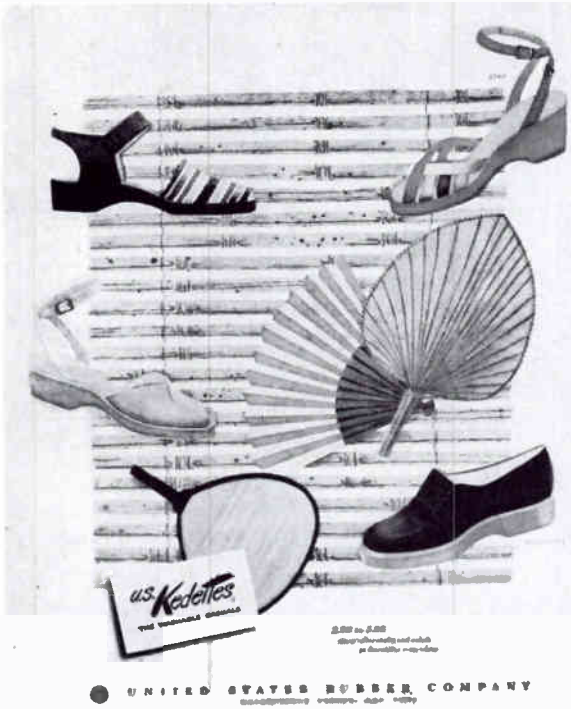




73



72



74



75

● 74—product illustration (color) — artists: William Harris, Serge Givotovsky — art director: John Cherry — agency: Fletcher D. Richards, Inc.— advertiser: United States Rubber Company — ● 75—product illustration (black) — artist: Reynaldo Luza — art director: Juke Goodman — advertiser: Saks Fifth Avenue — ● 76—fashion and style illustration (color) — artist: Saul Bolasni — art director: James E. Clark — agency: Cecil & Presbrey Inc. — advertiser: Kayser.

76



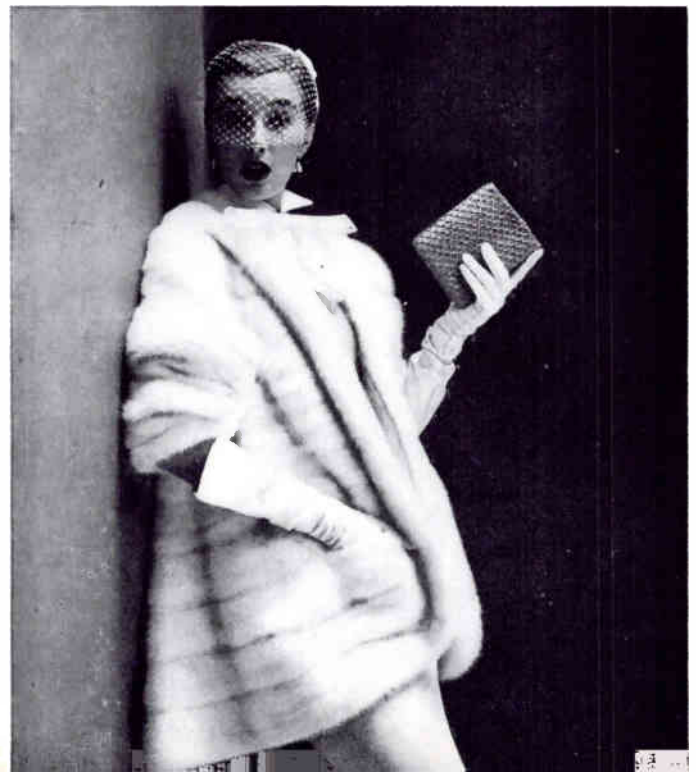
- 77—fashion and style illustration (black) — artist: Erwin Blumenfeld
art directors: Stuart Wells, Jr., Bernard T. Grant
agency: J. R. Flannagan — advertiser: The Dayton Co.
- 78—fashion and style illustration (black) — artist: Bill Helburn
art director: Virginia Thoren — agency: The Albert Woodley Co.
advertiser: Mutation Mink Breeders Association



77



78



78



- 79—fashion and style illustration (color)
- artist: Herbert Matter
- art director: Arthur P. Weiser
- agency: Grey Advertising Agency
- advertiser: Princess Gardner
- ☆ award of distinctive merit

79
80

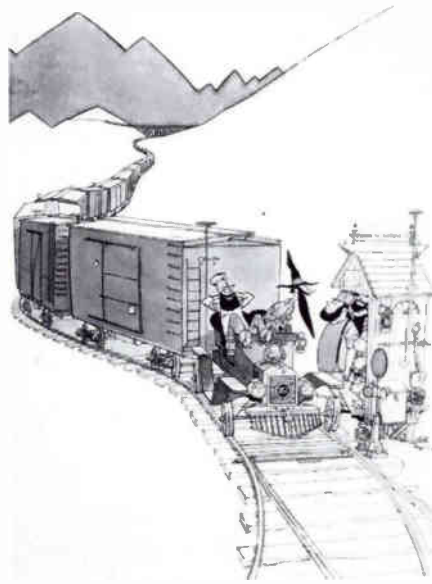
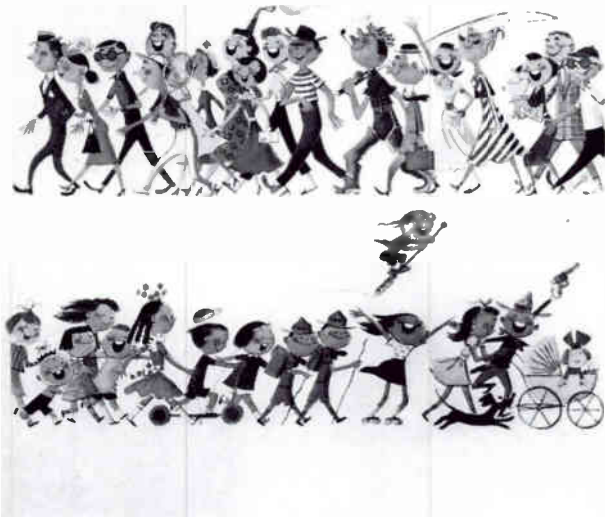


Modess ... because

- 80—fashion and style illustration (color)
- artist: Henry Clarke — art director: James Elliott
- agency: Young & Rubicam, Inc.
- advertiser: Personal Products Corporation
- ☆ award of distinctive merit
- award of distinctive merit
- for excellence in reproduction
- engraver: The Beck Engraving Company

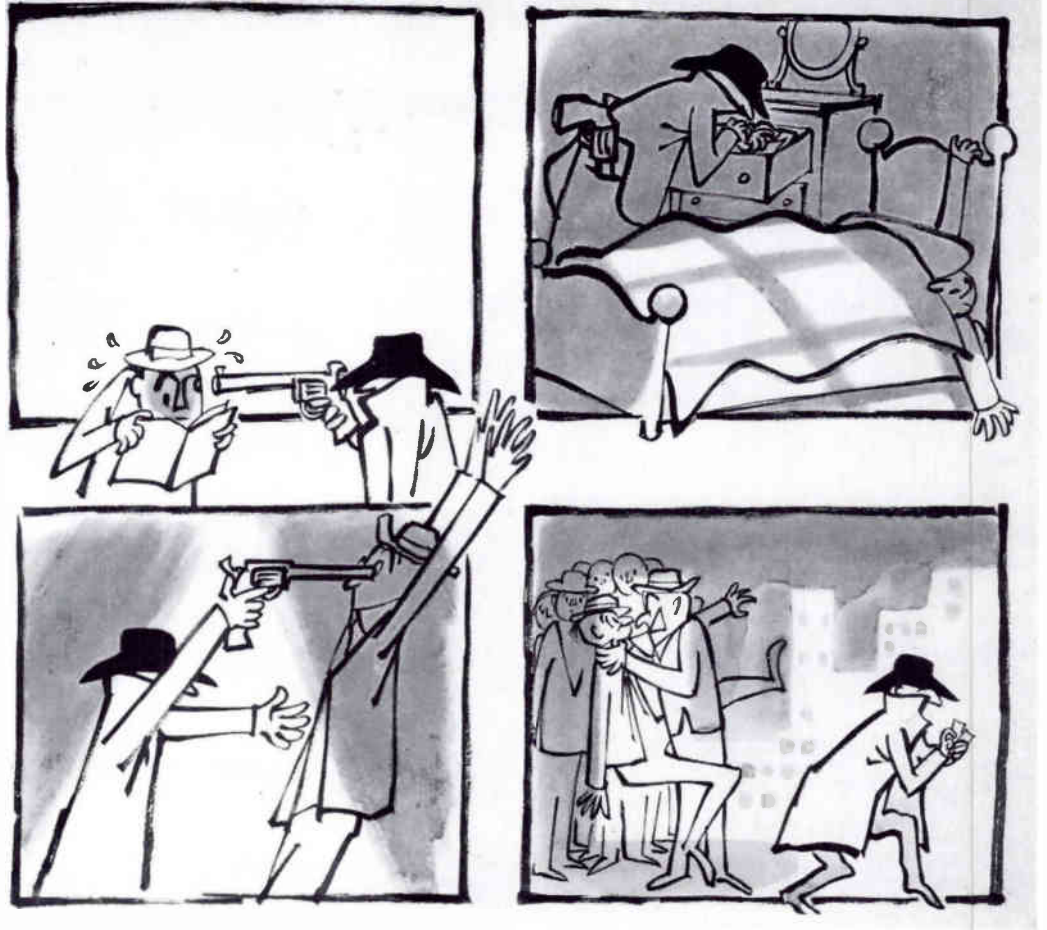
● 81—fashion and style illustration (color)— artist: Hy Peskin
art directors: Kendric Ruker, W. F. McCartin
agency: Fletcher D. Richards Inc.— advertiser: United States Rubber Company
☆☆ art directors club medal
□ award of distinctive merit for excellence in reproduction
engraver: The Beck Engraving Company



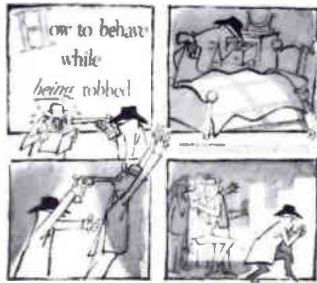


humorous illustrations — ● 82— (color) — artist: Lou Cunnette — art director: Howard Henry — agency: N.W. Ayer & Son, Inc.— advertiser: Howard Johnson's — ● 83—(color) — artist: Bill Tara — art director: Bill Tara — agency: West-Marquis, Inc.— advertiser: General Petroleum Corporation — ● 84—(black) — artist: John H. Tinker, Jr.— art director: John T. Tinker, Jr.—agency: McCann-Erickson, Inc.— advertiser: American Mutual Liability Insurance Company — ● 85 - 86 — (black) — artists. G. Wolfe, S. Hoff, L. Reynolds, R. Taylor, S. Cobean, R. Decker, W. Steig — art director: Carl Harris — agency: Young & Rubicam, Inc.— advertiser: Sanforized Div., Cluett Peabody





87



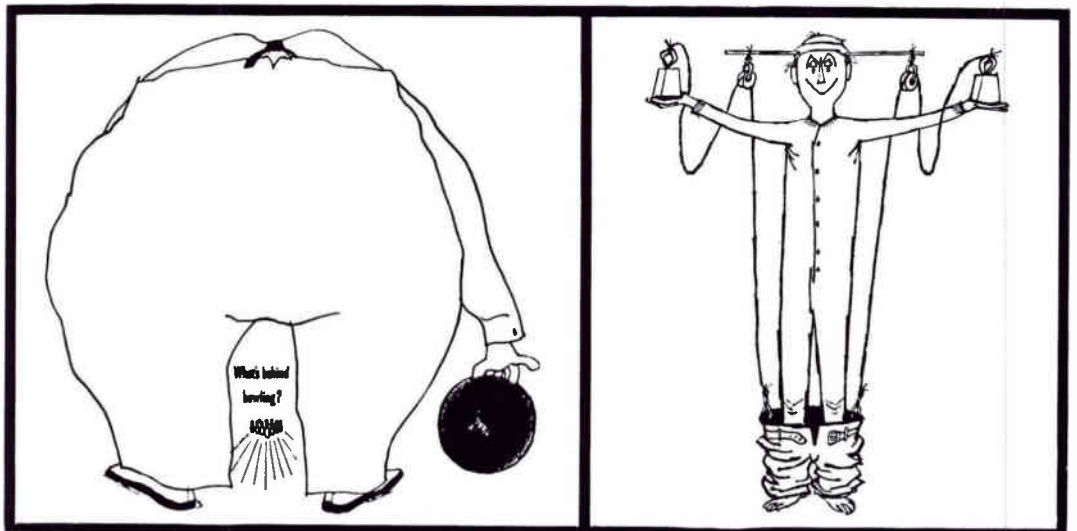
● 87—humorous illustration (black) — artist: Roy McKie
 art director: Leon Karp — agency: N.W. Ayer & Son, Inc.
 advertiser: Insurance Company of North America
 ☆ award of distinctive merit

● 88-89—humorous illustration (black)— artist: Roy McKie
 art director: Leon Karp — agency: N.W. Ayer & Son, Inc.
 advertiser: Felt & Tarrant Mfg. Co.

but as do the boys being robbed!

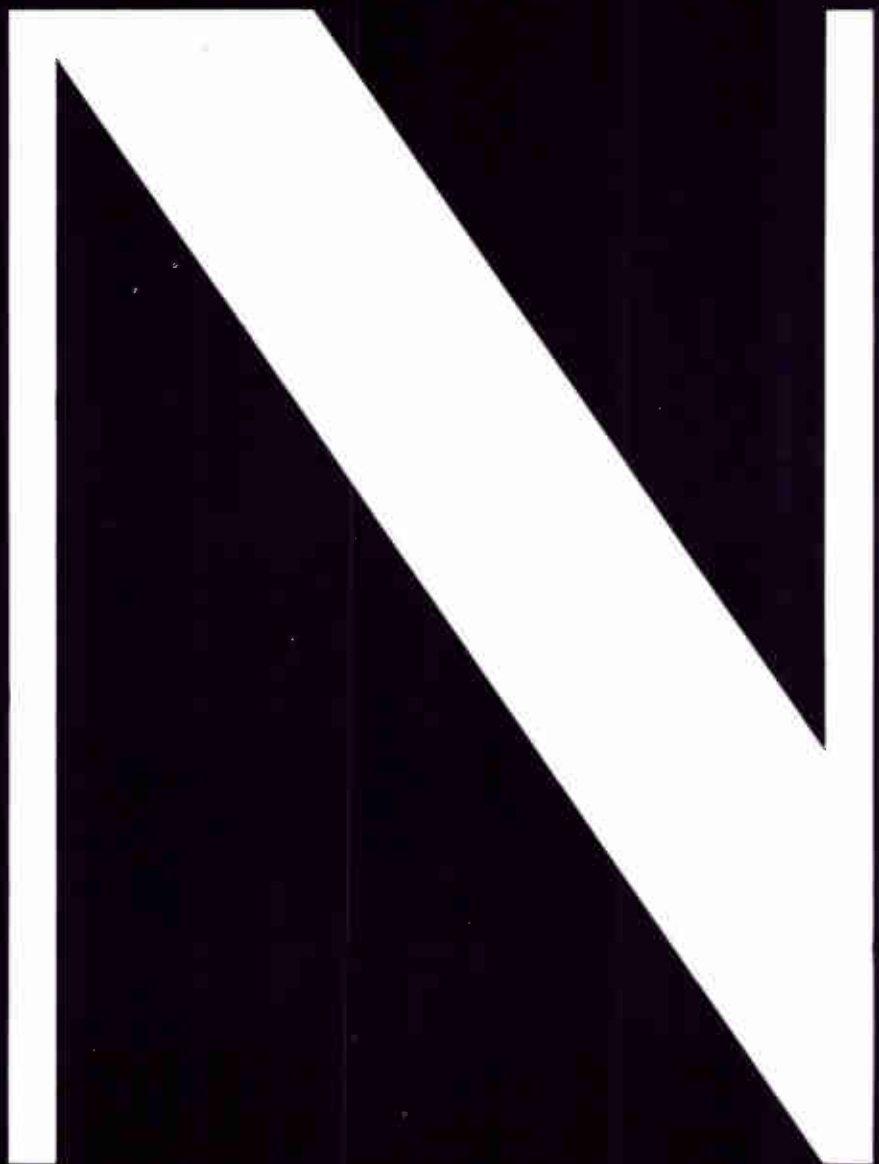
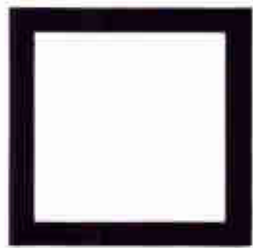


88



89

90-145





— general illustration — artist: Maurice Bauman — art director: Juke Goodman — advertiser: Saks Fifth Avenue — ☆ award of distinctive



SAKS FIFTH AVENUE

The Wildfire Successive Perfume

Wildfire Successive Perfume is a new fragrance for women. It is a blend of the finest scents, and is a true masterpiece of perfumery. It is a fragrance that is both subtle and powerful, and is a true masterpiece of perfumery. It is a fragrance that is both subtle and powerful, and is a true masterpiece of perfumery.

Wildfire Successive Perfume is a new fragrance for women. It is a blend of the finest scents, and is a true masterpiece of perfumery. It is a fragrance that is both subtle and powerful, and is a true masterpiece of perfumery. It is a fragrance that is both subtle and powerful, and is a true masterpiece of perfumery.

**Can You Afford
to Splurge?**

You can—at Ohrbach's.

For Ohrbach's does the impossible—brings the world's most luxurious fashions out of the clouds and into your wardrobe.

OHRBACH'S WENT TO SCOTLAND, brought back the creamiest cashmere sweaters, from classic slippers and cardigans to jewel-embroidered evening sweaters,

and priced them so low you won't believe your eyes. Coats and toppers of the finest imported cashmere yarns got the same Ohrbach's low-price treatment. Ohrbach's remembered the men, too—with a beautiful selection of imported cashmere jackets, sweaters and socks at incredibly low prices.

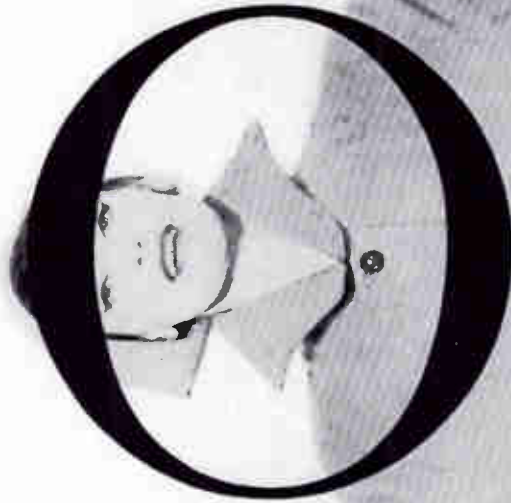
CASHMERE HEAVEN, YOU MIGHT CALL IT. You've never seen such an abundance of beautiful cashmere fashions to choose from—beautiful in cut, in colors, in styling. Beautiful in those low, low prices.

IS IT A MIRACLE—OR A MIRACE? Neither. It's just Ohrbach's way of doing business. Tracking down fashion in every corner of the world. Buying and selling on a vast scale that makes possible great economies for us—and for you. Streamlining our selling operation so that what you pay for is all fashion—no fluff.

COME SATISFY your urge to splurge at Ohrbach's, where a little cash buys you a lot of cashmere.

a little
cash
buys a

L



T

of cashmere
at

Ohrbach's
1155 AVENUE OF THE AMERICAS • NEW YORK • NEW YORK

"A BUSINESS IN MILLIONS . . . A PROFIT IN PENNIES"
5711 WILSHIRE BOULEVARD

STORE HOURS: 9:45 A. M. TO 5:45 P. M., DAILY, EXCEPT THURSDAY, 12:30 P. M. TO 9:30 P. M.



the "bag-pipe" bag

Another member of the
 Black Watch clan?
 Wonderful little ears all his
 lined with pompom to
 Black Watch plaid gold metal lipstick
 case and comb. Plenty of
 space for all your treasures.
 Sweet part - it starts
 with bands of 50 matching the
 famous beauty shop hair line.

The lightest color ever
 - this girl wants to bring it.
 Here, the most exciting
 available we've ever seen in the
 traditional black and white color
 (Black Watch plaid) price
 \$24.95, (black and white) \$29.95.

Neiman-Marcus
 plaid skirt \$14.95
 Neiman-Marcus men's suit
 jacket \$29.95, sweater
 \$14.95
 All in 10 to 15 days
 Sports Shop,
 second floor

Neiman-Marcus

black watch



96



97

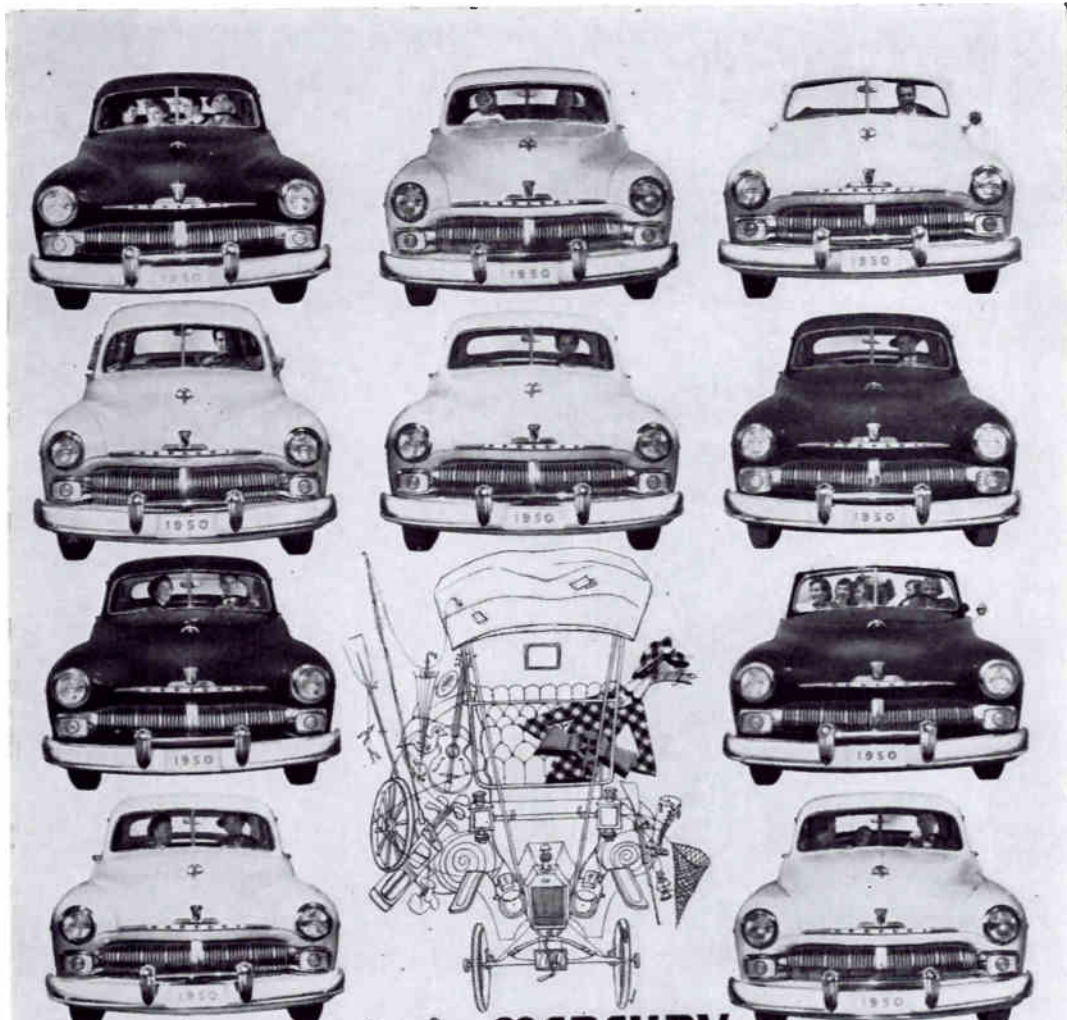
- 94-97—design of complete unit — designer-a.d.: Charles Gruen — artist: Judy Brody — advertiser: Neiman-Marcus
- 95-96-98—design of complete unit — designer-a.d.: Charles Gruen — artist: Merle Bassett — advertiser: Neiman-Marcus

98



● 99—design of complete unit — designers: Lowell Herrero, Richard Hovis
art director: Richard Hovis — artists: Lowell Herrero, Richard Hovis
agency: Kenyon & Eckhardt, Inc.— advertiser: Lincoln-Mercury Dealers

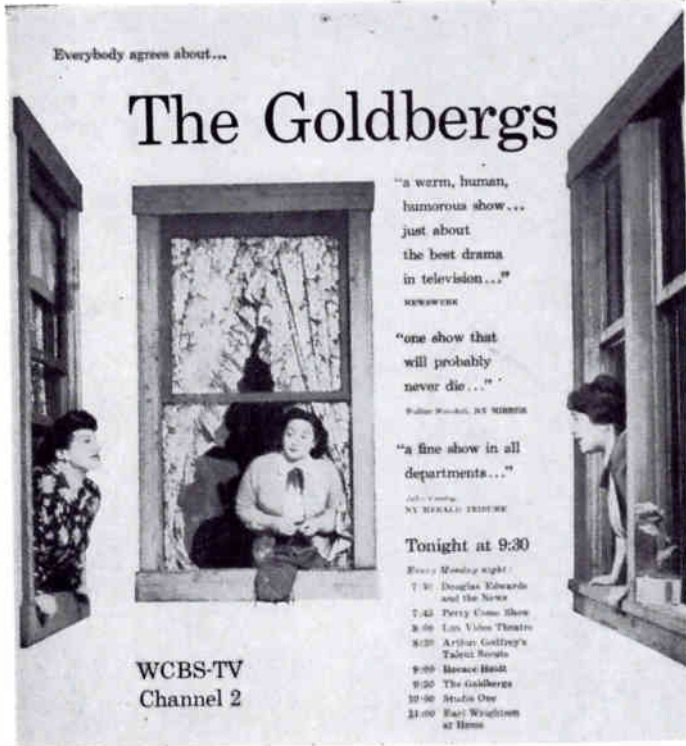
99



everywhere you look... **MERCURY**
ONLY MERCEDES-BENZ, MAZDA, SAAB, LEXUS, HONDA, TOYOTA, NISSAN

Everybody agrees about...

The Goldbergs



"a wern, human, humorous show... just about the best drama in television..."
NEW YORK

"one show that will probably never die..."
Walter Winchell, NY HERALD

"a fine show in all departments..."
Art Vandora, NY HERALD TRIBUNE

Tonight at 9:30
Every Monday night:
 7:30 Douglas Edwards and the News
 7:45 Perry Como Show
 8:00 Los Voles Theatre
 8:30 Arjuna Godfrey's Talent Scouts
 9:00 Hecate Hunt
 9:30 The Goldbergs
 10:00 Studio One
 11:00 Earl Washington at Home

WCBS-TV
 Channel 2

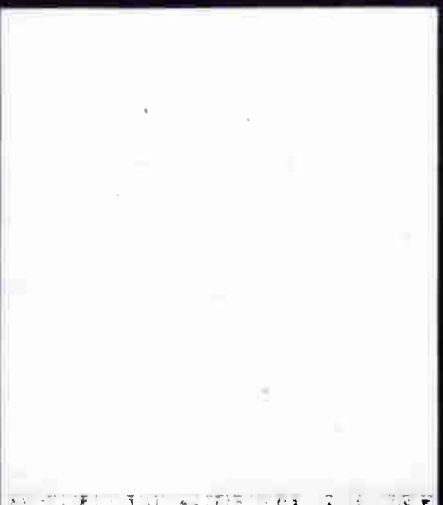
- 101—design of complete unit — designer: Kurt Weihs
 art director: William Golden — artist: Irving Habeman
 advertiser: Columbia Broadcasting System
 - 102—design of complete unit — designer-a.d.: Jerome Gould
 artist: Robert Guidi — advertiser: Silverwoods
 - 103—general illustration — artist: Jane McGowan
 art director: Morris L. Rosenblum — advertiser: Macy's
- ☆ award of distinctive merit

welcome to santa barbara... have

FUN

SILVERWOODS







Norman Price

- 104—general illustration — artist: David Stone Martin — art director: William Golden
advertiser: Columbia Broadcasting System, WCBS-TV Channel 2
- 105—general illustration — artist: Norman Price — art directors: Ralph Mutter, Walter Grotz
agency: Marschalk and Pratt Co.— advertiser: The International Nickel Company Inc.
- 106—general illustration — artist: David Stone Martin — art directors: Lester J. Loh, Grant I. Hipwell
agency: J. M. Mathes, Inc. — advertiser: Union Carbide and Carbon Corporation

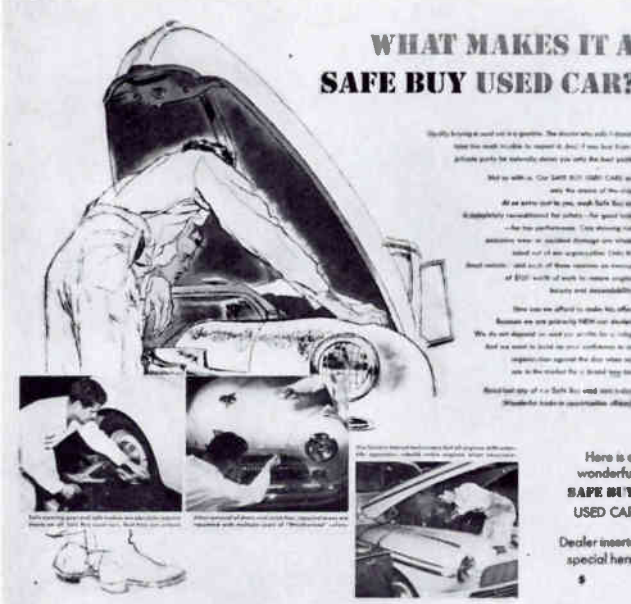


105

106



WHAT MAKES IT A SAFE BUY USED CAR?



Quality buying is hard and it's expensive. The dealer who sells to dealers
uses the most trouble to repair it. And if you buy from a
private party he probably doesn't see the best parts.


But at **WILLIAMS CAR SAFE BUY USED CARS** we
only the best of the best.

At an extra cost to you, we make sure you get
the dealer's equipment for safety, for your value,
for the performance. Cars showing no
evidence of any accident damage are checked
out of all our agencies. Only the
best remain. And all of these vehicles are covered
at \$100 worth of work to make engine
parts and accessories!

Now we are offering to make this offer
because we are getting 1968 car models.
We do not depend on used car profits for a living.
But we want to build up your confidence in our
reputation against the day when you
see in the market the 1968 used car.

Don't let any of us talk you into a bad
deal. We'll make you a customer of ours!

Here is a
**wonderful
SAFE BUY
USED CAR**
Dealer inserts
special here
\$



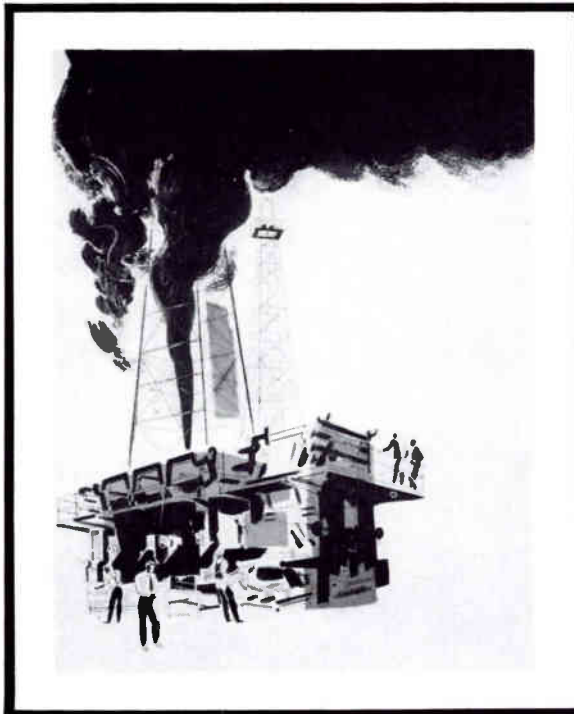
...WHY THEY ALL FLOCK TO
Macy's Great Book Store

At Macy's Great Book Store you'll find the finest selection of books, from the latest bestsellers to the classic works of literature. Our knowledgeable staff is ready to help you find the perfect book for your needs. Whether you're looking for a new novel, a reference work, or a children's book, we have it all. And our prices are so low, you'll be flocking to us again and again.

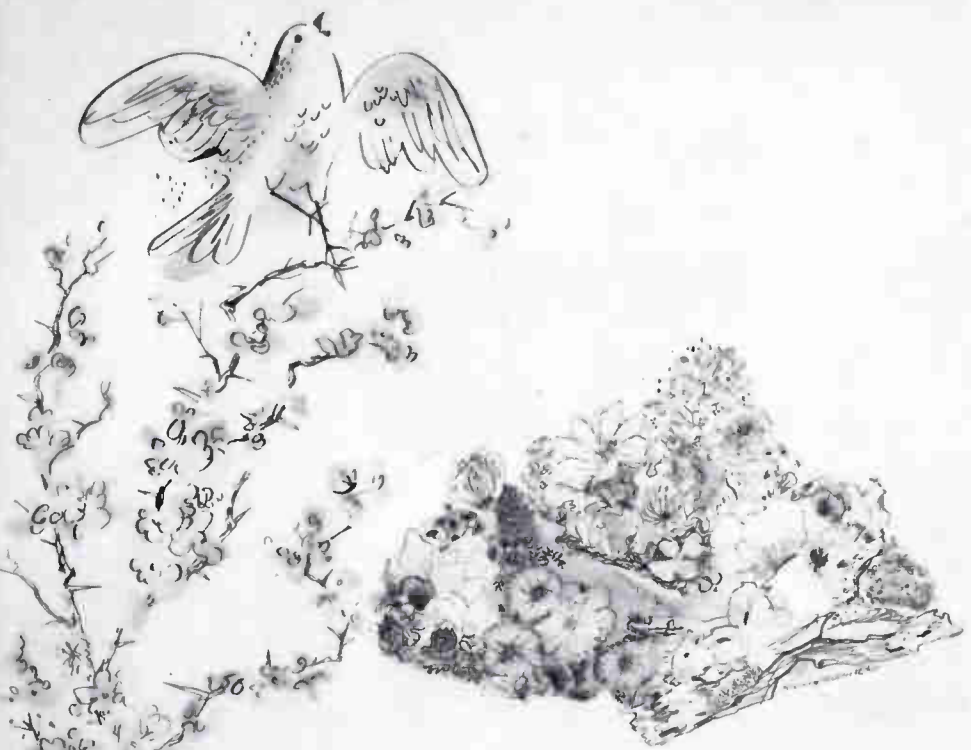
107

• 107—general illustration — artist: Glen Grohe — art director: Richard Hovis — agency: Kenyon & Eckhardt Inc. — advertiser: Lincoln-Mercury Dealers — • 108—humorous illustration — artist: Roy Doty — art director: Morris L. Rosenblum — advertiser: Macy's — • 109—general illustration — artist: Howard Willard — art director: William Strosahl — agency: William Esty Company, Inc.— advertiser: Metropolitan Sunday Newspapers — • 110—product illustration — artist: Frederick Siebel — art director: Fenton Powers — agency: J. Walter Thompson Co.— advertiser: General Cigar Company — • 111—design of complete unit — designer: John Goray — art director: Frances Owen — artist: Rainey Bennett — advertiser: Marshall Field & Co.

109



110

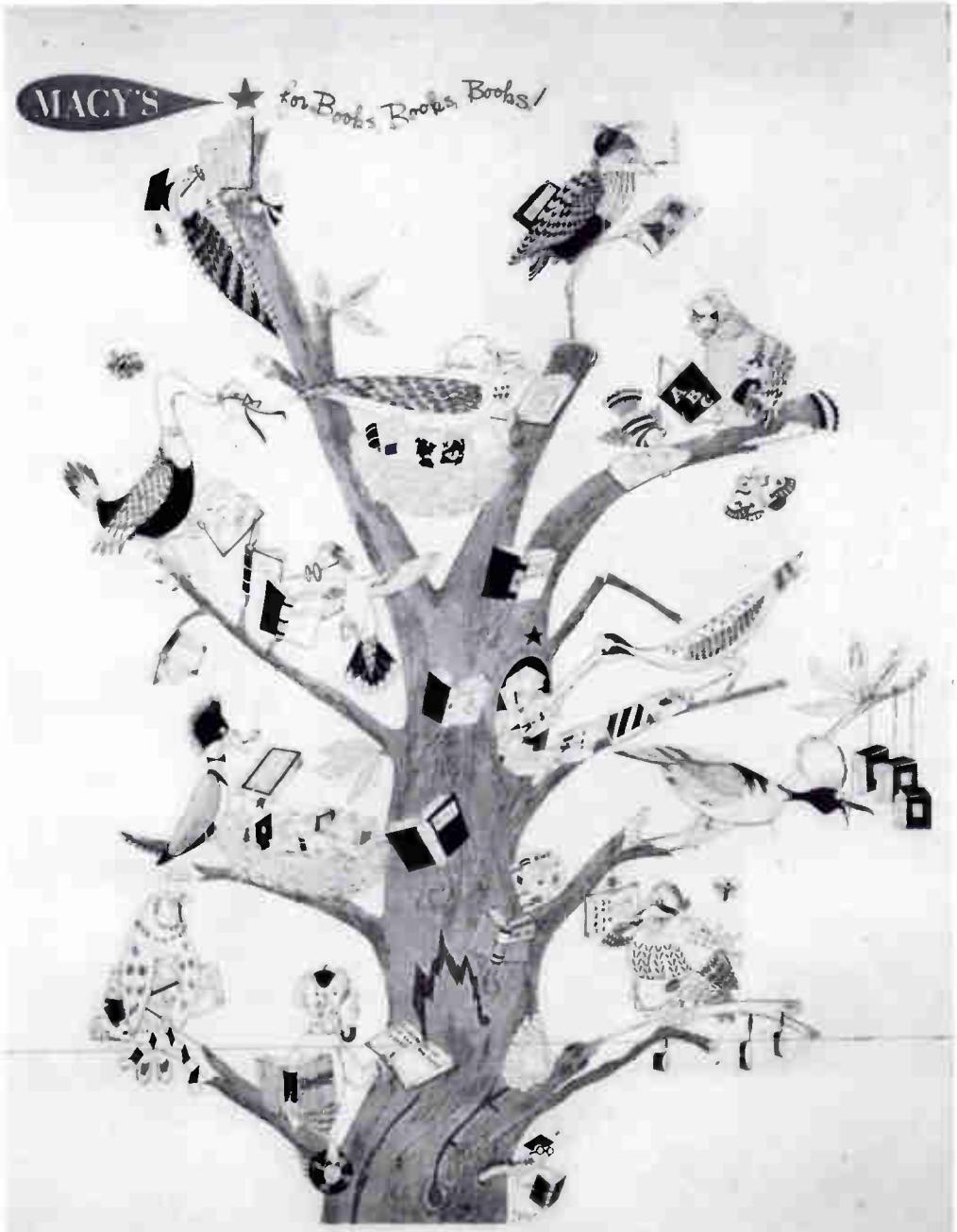


Let every pealing bell, every bird-song, every
 bursting bud find an echo of new life and hope
 in your heart this *Easter Day*

Marshall Field & Company



The peace we desire for nations and seek at
 the council table comes from within the hearts
 of people who see beauty in the things of
 every day; and find there the hope for
 a better world to come . . . this Easter Day.





**WHY
SOMEONE'S
WORLD
EXPLODES**

mobilitas for defense + give more

- 112—general illustration — artist: International News Photo
art director: Souren Ermoyan
agency: Compton Advertising Inc.— advertiser: American Red Cross
- 113—product illustration — artist: Wilbur H. Goltermann
art director: Tom Quinn — agency: Kenyon & Eckhardt Inc.
advertiser: Tennessee Eastman Corporation

- 114—product illustration — artist: Victor Keppler
art director: Harry Payne — agency: Batten, Barton, Durstine & Osborn, Inc.
advertiser: F & M Schaefer Brewing Company
- award of distinctive merit for excellence in reproduction
engraver: Horan Engraving Company

112

113

**46 Good Reasons For Buying Tools
With Tough TENITE Handles**

Every one of the 46 screwdrivers and 46 other drivers has been tested in hundreds of different shock-resistant tests — and every one of them is the product of a different manufacturer.

The screw-driving performance of Tenite handles is easy to understand. Tenite is one of the toughest of plastics and will withstand severe twisting and bending, without vibrating, chattering, or splitting. Its smooth, grippy feeling surface is easy on the hand, makes penetrating screws and gives Tenite the design a look like with Tenite.

From the manufacturer's standpoint, Tenite offers such other advantages and economies. It can be molded or extruded into almost any handle shape in the broadest possible range of finishes. It is easily fabricated into finished Tenite tools without the need for expensive secondary operations. Tenite handles require only a single piece of Tenite in an extremely uniform, consistent and offers an unexcelled degree of safety.

For information on how to handle your goods with Tenite, you can contact, contact us, write, phone, or visit us in person at one of the offices listed below.

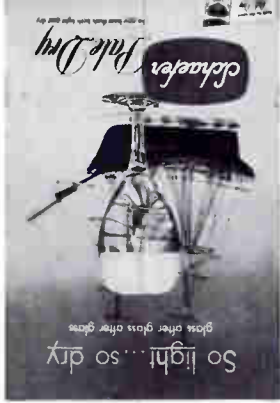
NEW YORK CITY REPRESENTATIVE — IN EAST AND SOUTH WESTERN, MR. JAMES TENITE
Tenite Corporation, 1000 West 10th Street, Chicago, Illinois 60607
Denver, Denver, Louisiana, Miami, San Antonio, Portland, Ore., Los Angeles, N. Y., St. Louis, San Francisco, Seattle. See the Plastic Division of your local hardware store.

TENITE — an Eastman plastic

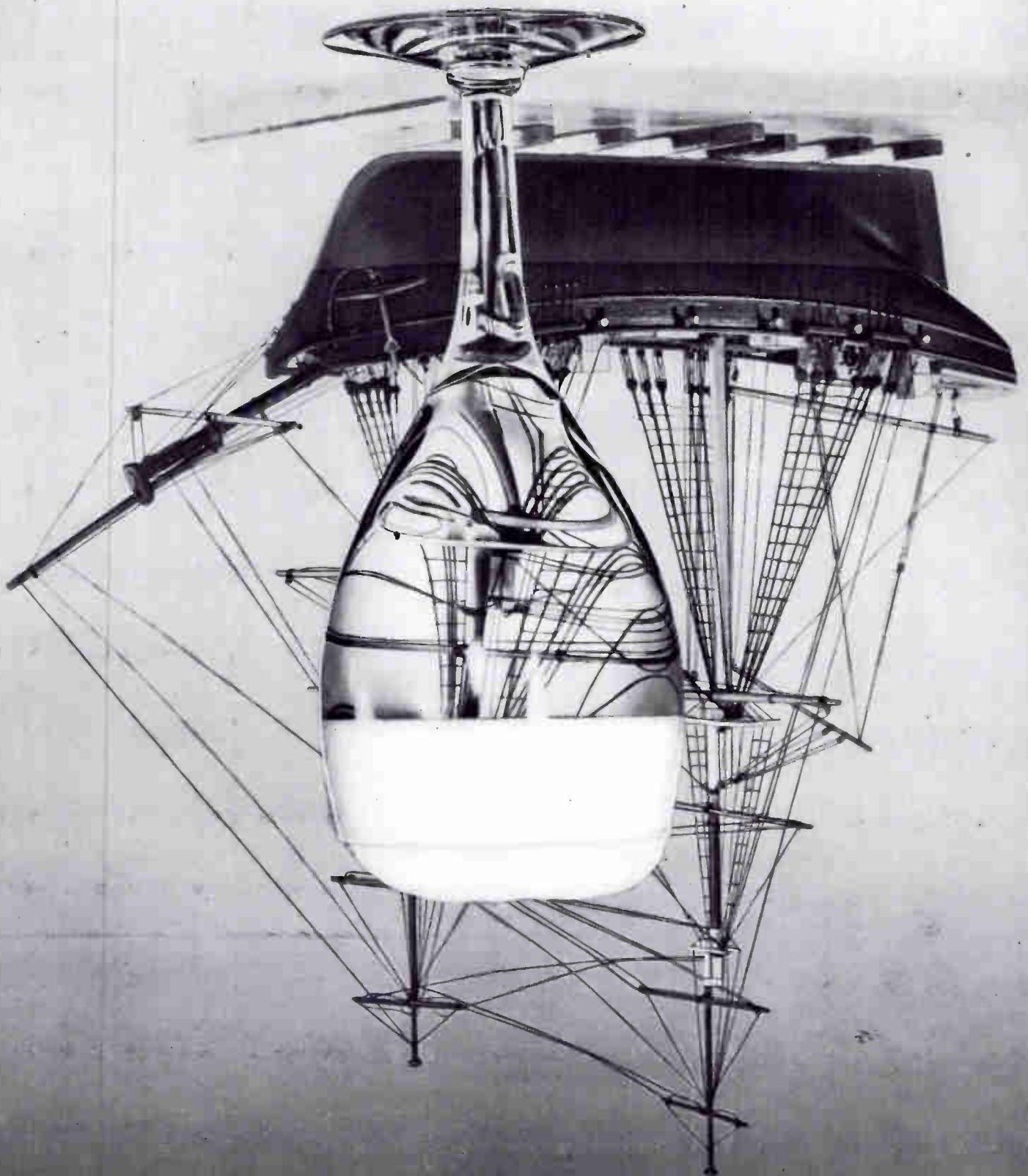
BOYERS — VISIT THE TENITE EXHIBIT (Booths 2 and 3) AT THE NATIONAL HARDWARE SHOW, OCT. 2-6, GRAND CENTRAL PALACE

<p>NEW YORK CITY REPRESENTATIVE — IN EAST AND SOUTH WESTERN, MR. JAMES TENITE Tenite Corporation, 1000 West 10th Street, Chicago, Illinois 60607 Denver, Denver, Louisiana, Miami, San Antonio, Portland, Ore., Los Angeles, N. Y., St. Louis, San Francisco, Seattle. See the Plastic Division of your local hardware store.</p>	<p>TENITE — an Eastman plastic</p>
--	---

TENNESSEE EASTMAN CORPORATION (Subsidiary of Eastman Kodak Company), KINGSPORT, TENNESSEE



114



- 115—fashion and style illustration — artist: Herbert Matter
art director: David L. Millard — agency: Hockaday Associates, Inc.
advertiser: D. B. Fuller & Company
☆ award of distinctive merit
- 116—general illustration — artist: Maurice Bauman
art director: Juke Goodman — advertiser: Saks Fifth Avenue
- 117—design of complete unit — designer-a.d.: Juke Goodman
artist: Maurice Bauman — advertiser: Saks Fifth Avenue

115



The cotton sheer year is here—wrap

up the season with

fuller fabric
1407 BROADWAY, NEW YORK 18, N. Y.



116

117

This is the year of
WHITE GLOVES

SAKS FIFTH AVENUE
AT ROCKEFELLER CENTER

You're sure they're always a promise. But suddenly all the fashion news points to them (and assure that they be more beautiful than ever). New styles are cropped to bracelet length, to elbow caps, to the very shoulder with dramatic sleeves, the long white glove. Black and white. Black and white. Black and white. The black glove with fringe—its alter ego, the white glove. And with bows and flaring cuffs and Empire waists—usually the white glove!

At Saks Fifth Avenue, 1775 Broadway, New York 10019. Open 11:00 a.m. to 8:00 p.m. daily. For more information, call 212-869-1000.

Forward...says Paris

Forward...says Vogue

Forward...says Macy's

FORWARD SAILORS ...

This year it's the level look, the neat look, the I-think-you're-wonderful look. The new sailors are definitely for women who see a lot of men. No wonder we got the cable from Paris's outdoor-galore! See them with ribbons, veiling, frills, flowers in rough or smooth straw. Some simulated. Macy's Little Shop of Hats and Heter Millinery, 2nd Floor. 11.98 to 18.98

MACY'S

● 118—product illustration
 artists: Jane McGowan,
 Herbert Halweil
 art directors: Silvia Silverman,
 M. L. Rosenblum
 advertiser: Macy's

118

119

● 119—product illustration
 artist: Maurice Bauman
 art director: Juke Goodman
 advertiser: Saks Fifth Avenue
 □ award of distinctive merit
 for excellence in reproduction
 engraver: Knapp Engraving

● 120—fashion and style ill.
artist: Mark Shaw
art director: Juke Goodman
advertiser: Saks Fifth Avenue
☆ award of distinctive merit
● 121—fashion and style ill.
artist: Erwin G. Lang
art director: Juke Goodman
advertiser: Saks Fifth Avenue



A SHARE
OF THE
FABULOUS

Franklin
Symon



• 122—product illustration
 artist: Tosh Matsumoto
 art director: Wm. Taubin
 advertiser: Franklin Simon
 ☆ award of distinctive merit



123

Marshall Field & Company

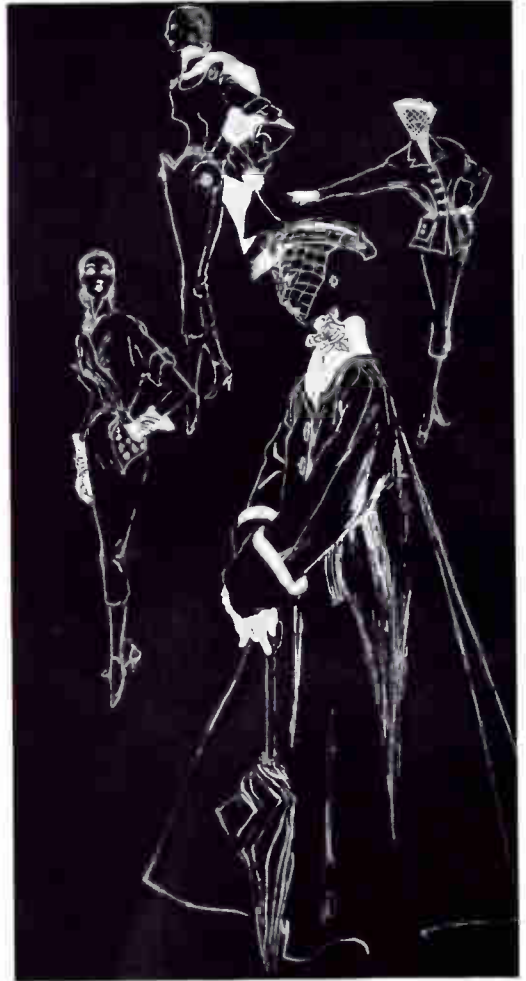
mink in a polo coat mood

This is mink in a new casual mood... with a wide sweep of collar, a gentle flow of back, sleeves that turn back to your elbows for elegant evenings. This is fur with the fashion flare, the flawless craftsmanship made famous by Field's label for 98 years. Whether it's muskrat or mink you're looking for, come to our Fur Salon—Sixth Floor, North, Wabash

This is fur with the fashion flare, the flawless craftsmanship made famous by Field's label for 98 years. Whether it's muskrat or mink you're looking for, come to our Fur Salon—Sixth Floor, North, Wabash



• 123—fashion and style ill.
 artist: Jane Bixby
 art director: Frances Owen
 advertiser: Marshall Field & Co.
 ☆ award of distinctive merit



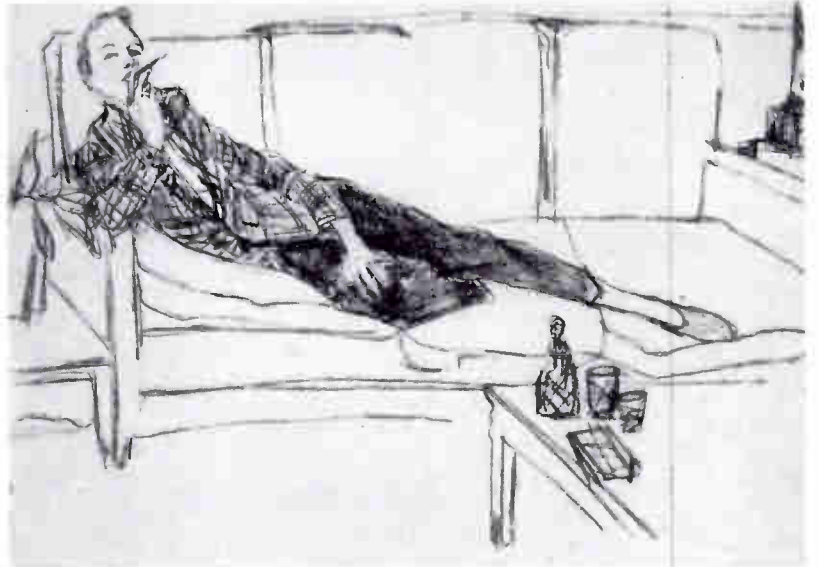
- 124—fashion and style illustration — artist: Gene Clements — art director: Chas. Shelander — advertiser: A. Harris & Co.
- ● 125-126—fashion and style illustration — artist: Barbara Steele — art director: Bruce S. Melin — advertiser: The May Company —
- 127—fashion and style illustration — artist-a.d.: Louise Eastment — advertiser: Julius Garfinckel & Co.

- 128—fashion and style illustration
 artist: Esther Larsen
 art director: Wm. Taubin
 advertiser: Franklin Simon

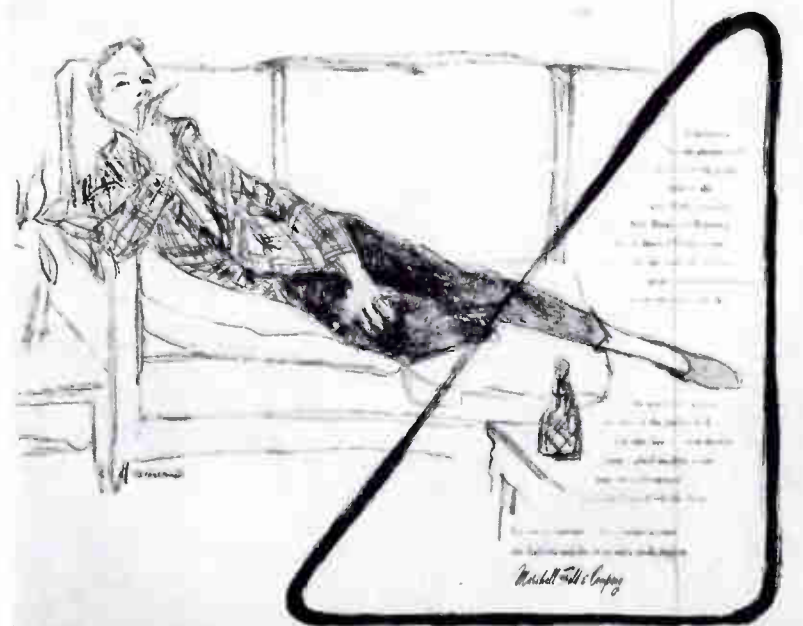


128

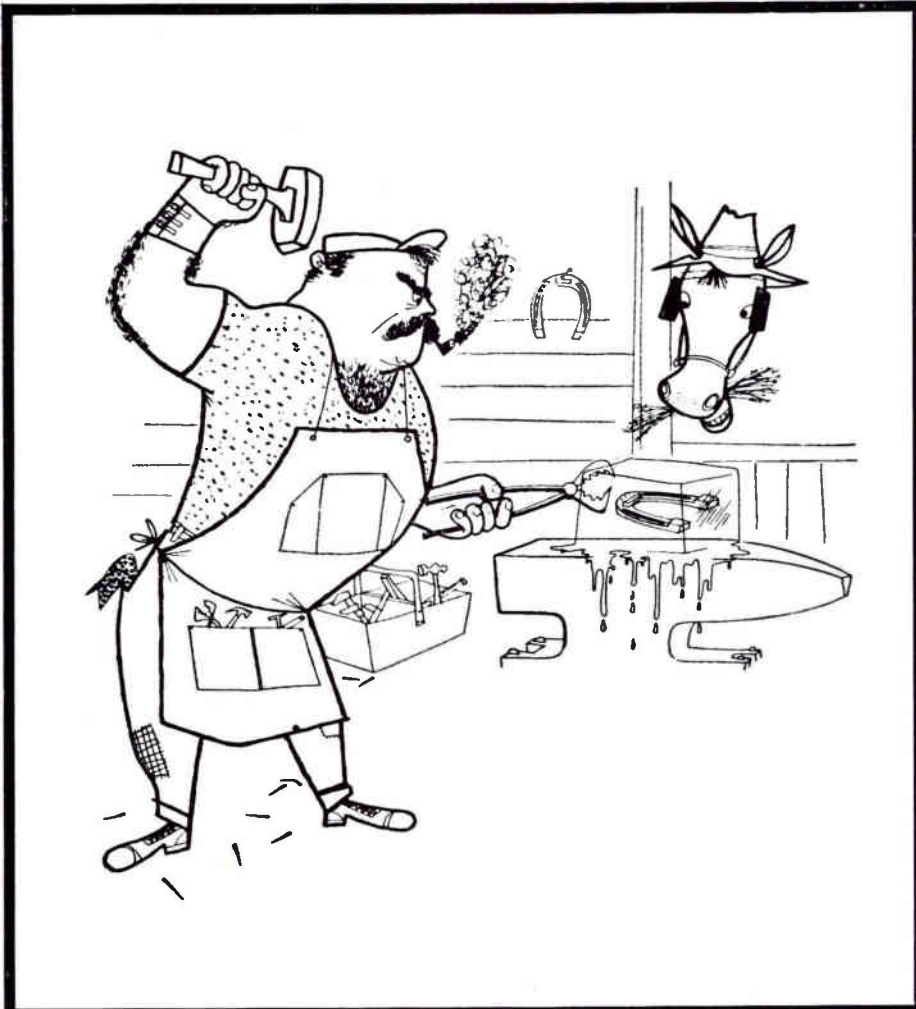
- 129—fashion and style illustration
 artist: Sylvia Braverman
 art director: Frances Owen
 advertiser: Marshall Field & Co.



129

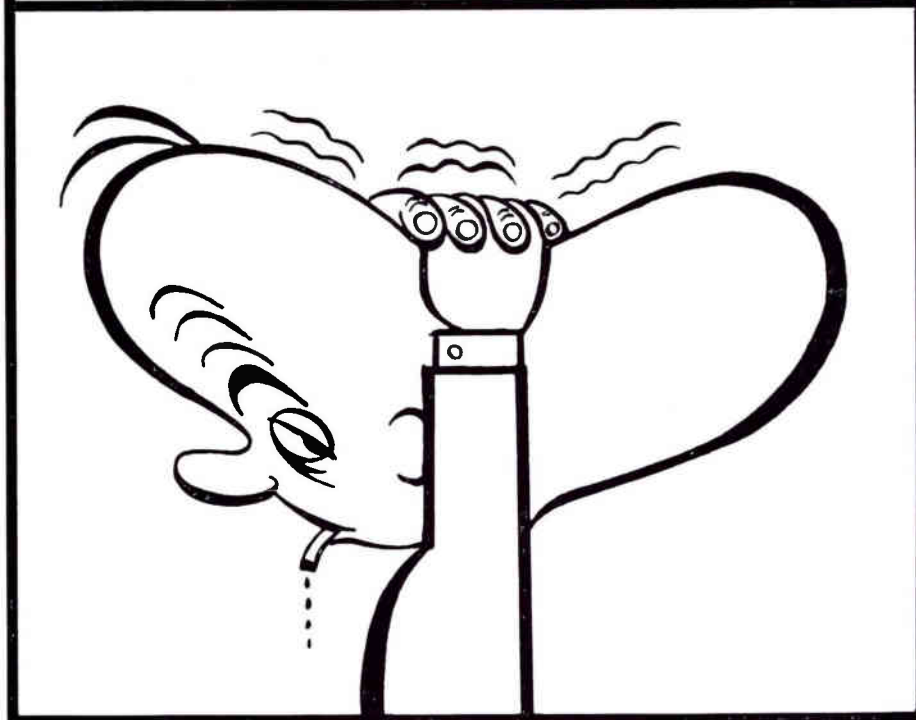


Marshall Field & Co.



130

- 130—humorous illustration
 artist: Louis Dorfsman
 art director: Laurence Brinkman
 agency: Ellington & Co.
 advertiser: Redbook
- 131—humorous illustration
 artist: Donald Calhoun
 art director: Daniel W. Keefe
 agency: McCann-Erickson, Inc.
 advertiser: Quick Magazine



131



That's all right, because when your hand is behind your back, it's all yours to see in your rear. It's all your own.

KAYE-HALBERT TV

132



KAYE-HALBERT TV

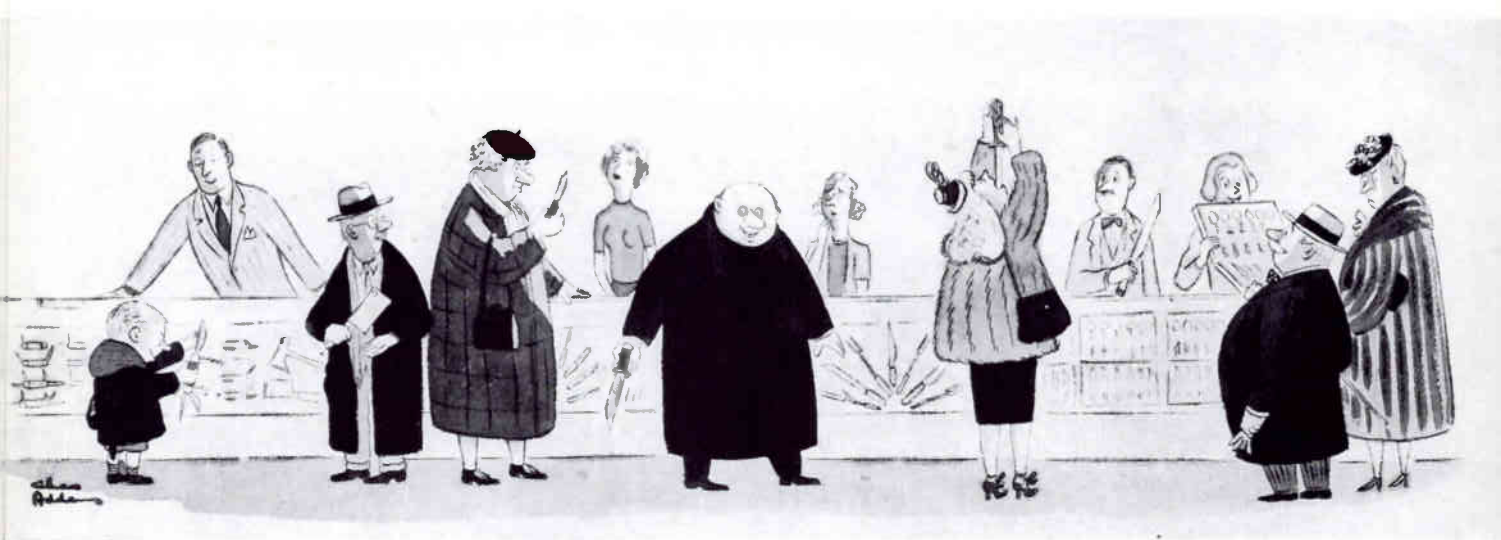
133



- 132—humorous illustration
artist-a.d.: Robert Guidi
agency: Vick Knight Advertising
advertiser: Kaye-Halbert Corporation
☆ award of distinctive merit

- 133—humorous illustration
artist-a.d.: Robert Guidi
agency: Vick Knight Advertising
advertiser: Kaye-Halbert Corporation

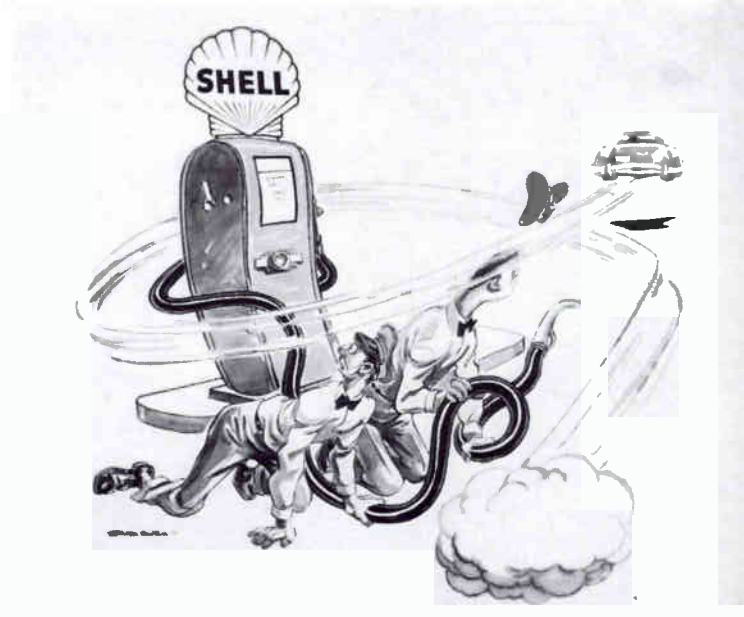




134



135



136



Product of General Foods

Copyright 1955 General Foods Corp.

137

138

• 134—humorous illustration — artist: Charles Addams — art director: Frances Owen — advertiser: Marshall Field & Co.— • 135—humorous illustration — artist: John Milligan — art directors: John Milligan, Don Watson — agency: Seberhagen, Inc.— advertiser: Wm. Gretz Brewing Company — • 136—humorous illustration — artist: Willard Mullin — art directors: Arthur T. Blomquist, Ed Graham — agency: J. Walter Thompson Co.— advertiser: Shell Oil Company — • 137—general illustration — artists: Jack Welch, Albert Adams — art director: Jack Anthony — agency: Young & Rubicam, Inc. — advertiser: General Foods Corp.— • 138—humorous illustration — artist-a.d.: Clayton Ballard — advertiser: A. Harris & Co.



**more
of what
you want
for less**

139-145—small ads

- 139—designer-a.d.: George Krikorian
artist: Peter A. Di Leo — advertiser: The New York Times
□ award of distinctive merit
for excellence in typography
typographer: Advertising Composition, Inc.
- 140—designer-a.d.: Robert Guidi
artist: Robert Guidi — advertiser: TV Station KTTV
- 141—designer-a.d.: Irving Miller
artist: Wide World Photos, Inc.
advertiser: Columbia Broadcasting System

- 142—designers: Lowell Herrero, Richard Hovis
art director: Richard Hovis — artist: Lowell Herrero
agency: Kenyon & Eckhardt, Inc.
advertiser: Lincoln-Mercury Dealers
☆ award of distinctive merit

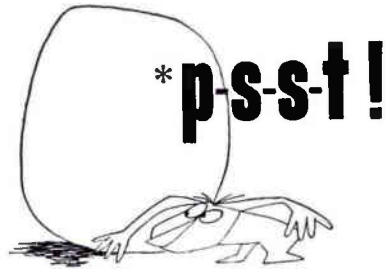
- 143—designer: Herman Temple
art director: Victor Sedlow — artist: Herman Temple
agency: Charles Schlaifer & Co.
advertiser: 20th Century-Fox Film Corp.
- 144—designer: Louis Dorfsman
art director: William Golden — artist: Louis Dorfsman
advertiser: Columbia Broadcasting System
- 145—designer-a.d.: William Golden
artist: Joseph Kaufman
advertiser: Columbia Broadcasting System

139

let's go skiing

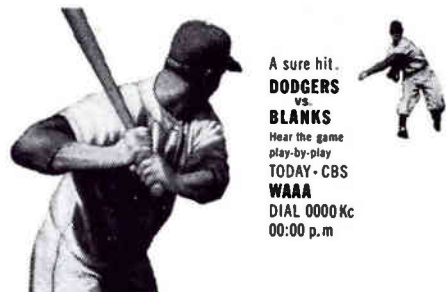
*A guide to where to go
what to look for
and things to take with you
when you go skiing.
With a big, illustrated ski map -
a directory of winter sports centers
glossary of skiing terms -
advice for the snow hunter -
and tips on equipment.*

*Prepared by The New York Times
Send now for your free copy.
Write Dept. SK, The New York Times
Times Square, New York 18, N. Y*

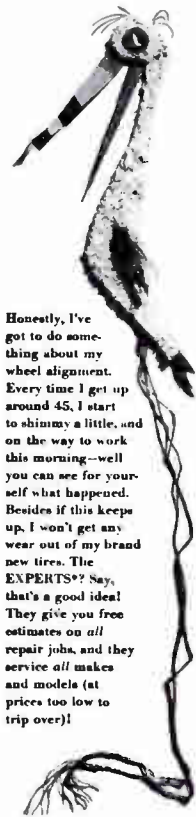


☛ you'll find it on "Classified Column" 4:30 pm mon thru fri on KTTV channel 11

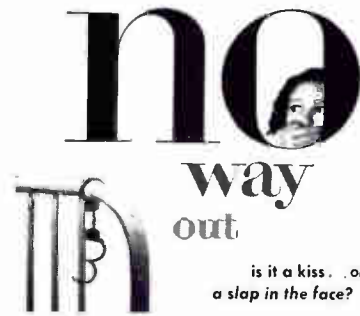
140



141



Honestly, I've got to do something about my wheel alignment. Every time I get up around 45, I start to shimmy a little, and on the way to work this morning--well you can see for yourself what happened. Besides if this keeps up, I won't get any wear out of my brand new tires. The EXPERTS?? Say, that's a good idea! They give you free estimates on all repair jobs, and they service all makes and models (at prices too low to trip over)!



is it a kiss... or a slap in the face?



you've got a date tonight at seven
WHIO-TV
Channel 13

TONIGHT AT 8:30



—dial CBS · 880 · WCBS
MR. KEEN, TRACER OF LOST PERSONS

TONIGHT AT 9:00



—dial CBS · 880 · WCBS
SUSPENSE

TONIGHT AT 10:00



—dial CBS · 880 · WCBS
CRIME PHOTOGRAPHER

TONIGHT AT 9:30



—dial CBS · 880 · WCBS
HALLMARK PLAYHOUSE

TONIGHT AT 10:30



—dial CBS · 880 · WCBS
SKIPPIE HOLLYWOOD THEATER

146-180

trade periodical advertisement

T



IF IT WASN'T
IN VOGUE...

IT WASN'T
IN VOGUE!

THE CONDÉ NAST PUBLICATIONS INC.
VOGUE GLAMOUR HOUSE & GARDEN and VOGUE PATTERN BOOK

● 146—design of complete unit
 designer-a.d.: Edward Rostock
 artist: Irving Penn
 agency: Irving Serwer Advertising
 advertiser: Conde Nast Publications
 ☆☆ art directors club medal

Boston still speaks for itself

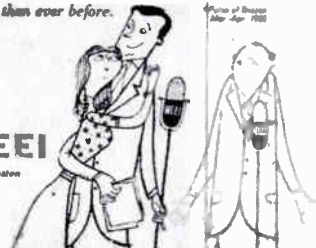


Boston is Boston...and there's no place quite like it. Remember the old story of Priscilla and John Alden and Miles Standish? It's the same today. Boston still makes up its own mind. And goes its own way. In radio, too.

That's illustrated by WEEI's full-hour daytime program, "Beantown Varieties." This WEEI local live talent show competes with one of the most popular "other network" daytime programs in the country. Yet in every quarter-hour "Beantown Varieties" attracts a bigger audience than any other Boston station. Delivers a Pulse rating of 5.2!*

"Beantown Varieties" is on WEEI because WEEI knows what Boston likes. No wonder WEEI has the largest share of audience, the highest coverage ratings and more quarter-hour wins than all other Boston stations combined.* And today WEEI's much bigger audiences are giving sponsors more for their money than ever before.

*Share of Boston 1969-1970



the station **WEEI**
 Columbia's Friendly Voice in Boston

147

● 147—design of complete unit
 designer: Louis Dorisman
 art director: William Golden
 artist: Louis Dorisman
 advertiser: Columbia Broadcasting System
 ☆ award of distinctive merit

HINDSIGHT



FORESIGHT

INSIGHT



He is not passing
 on his own
 By the way, perhaps
 definition better for me
 when you to be over
 advertising and displays
 with the ground
 - April 1948 - Opening, April 1948
 Department when
 long answer the things that
 the answer - Magee's business
 to him - was about
 of some - some and which
 with single comments
 Up there when there are
 looking - exactly
 To get there first,
 to be the first man in
 open market
 How can Magee do it?
 With a strategy from right, through
 the utilization of years
 of many marketing experiments
 In fact, you know's
 always realize
 when you know Magee

magee
carpets and rugs

The Magee Carpet Company 225-23rd Street, Philadelphia Pa. 19106 The Magee Carpet Co. Inc. Chicago, Ill. "The King of Rugs" "The King of Rugs"

148

Roses are red
 Violets are blue
 Listening is up --
 And how are you?

More people love Mutual these days than ever before—with a love that is measurable even unto decimal points. Compared with one year ago (when TV was just beginning its most alluring gains in public favor), precisely 9.48% more radio families are now attuned to the average of all regularly sponsored programs on Mutual. No other network can make any such happy statement—because none but Mutual has scored a plus. Source: the latest Nielsen average audience data (first December reports, '49-'50).

Round more hearts would you entwine?
 Say you'll be our Valentine!

The **MUTUAL** Broadcasting System

149

- 148—design of complete unit — designer-a.d.: Gene Federico
 artist: Leslie Jacobs — agency: Grey Advertising Agency — Advertiser: Magee Carpet Company
- 149—design of complete unit — designer-a.d.: Arnold Roston
 artists: Erica Gorecka-Egan, Andrew Szoeko — advertiser: Mutual Broadcasting System

● 150—design of complete unit — designer-a.d.: James Downey
 artist: Leslie Jacobs — agency: Carl Reimers Co. Inc. — advertiser: Deering Milliken & Co. Inc.

● 151—design of complete unit — designer-a.d.: Edward Rostock
 artists: Irving Penn, Dianne and Allan Arbus — agency: Irving Serwer Advertising
 advertiser: Conde Nast Publications

150

*Worsteray needs no sponging!

80% Rayon, 20% Wool



Worsteray is the fabric used by manufacturers of coats, suits, suits, sportswear and other clothing. It is a blend of rayon and wool. It is soft, smooth and comfortable. It is also strong and durable. It is a fabric that is easy to care for. It is a fabric that is perfect for the modern woman.

Worsteray is the fabric used by manufacturers of coats, suits, suits, sportswear and other clothing. It is a blend of rayon and wool. It is soft, smooth and comfortable. It is also strong and durable. It is a fabric that is easy to care for. It is a fabric that is perfect for the modern woman.

Milliken
 Milliken Textile Co. Inc.

1000 North 10th Street
 Greenville, S. C. 29615

151

“I can buy
 ten convertibles
 for what it
 costs me to
 advertise”



Since fashion is your business, you belong in the fashion magazines...so contact your advertising agency right now!

Sure you can. If you intend to go into the second hand automobile business. But if fashion is your business, you are not spending money on your advertising — you are making money on your advertising. Every dollar you spend in the fashion magazines is an active selling agent for your product — sneaking your message home to all the millions of women who buy these magazines for one purpose only — to buy what you have to sell. The fashion magazines are your traveling show windows — your “sample lines” all wrapped up in convincing sales talk. Who sees them? Everybody you want to see them. The women who wear the clothes you make — the women who buy them — the women who sell them in the stores. The stores that buy, promote and sell your merchandise because of the demand you have already created through your advertising. We ask you...can you do as well with ten convertibles?

This advertisement is sponsored by

THE CONDE NAST PUBLICATIONS INC.
 VOGUE, GLAMOUR, ELLE & GARDIN and VOGUE PATTERN BOOK

• 152—design of complete unit — designer-a.d.: Bernard Eckstein
 artist: (Old Engravings) — agency: Grey Advertising Agency Inc. — advertiser: Kandell, Inc.

• 153—design of complete unit — designer: Louis Dorfsman
 art director: William Golden — artist: Roy Doty — advertiser: Columbia Broadcasting System

as sure as shooting!

Kandell can't solve all your selling problems (we make decorating fabrics, not fantastic promises). But what Kandell can do—as sure as shooting—is increase traffic, increase turnover, increase volume! By supplying the right fabrics at the right prices. By aiming direct at today's decorating professions!

... *the right chintz.*
 The biggest assortment, the best values, the most popular brand. The chintz advertised constantly in this decorating magazine. *Kandell's chintz.*

... *the right damasks.*
 Linens and upholstery damasks—starting with the finest of the past, somebody ought to give a new name. Here—direct, exclusive, value in revolution—all turned to today's modern mood. *Kandell's damasks.*

... *the right antique prints.*
 Two distinctly different decorative groups—Dover and Brechtel— to give you the widest possible selling coverage. Myriads of patterns and colors in open regard. *Kandell's antique prints.*

KANDELL, INC.
 New York: 261 Fifth Avenue
 Chicago: 1352 Merchandise Mart

Look for the sponsor—that's where the listeners are!

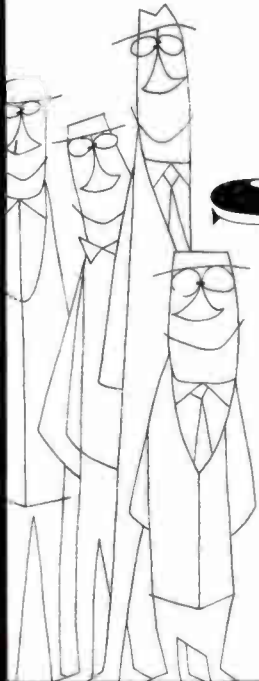
For a true, undistorted picture of Chicago radio, take a close look at the nation's biggest advertisers. They know which Chicago station has the biggest audience. That's why 10 out of the "Top 10" leading national advertisers... 20 out of the "Top 25"... 38 out of the "Top 50" used WBBM locally during the past year alone. And Chicago's local advertisers follow their lead. It's plain to see: where you find the advertisers—that's where the listeners are!

WBBM
 Columbia Owned • Regulated by Radio Act



SOAP

BU STOP

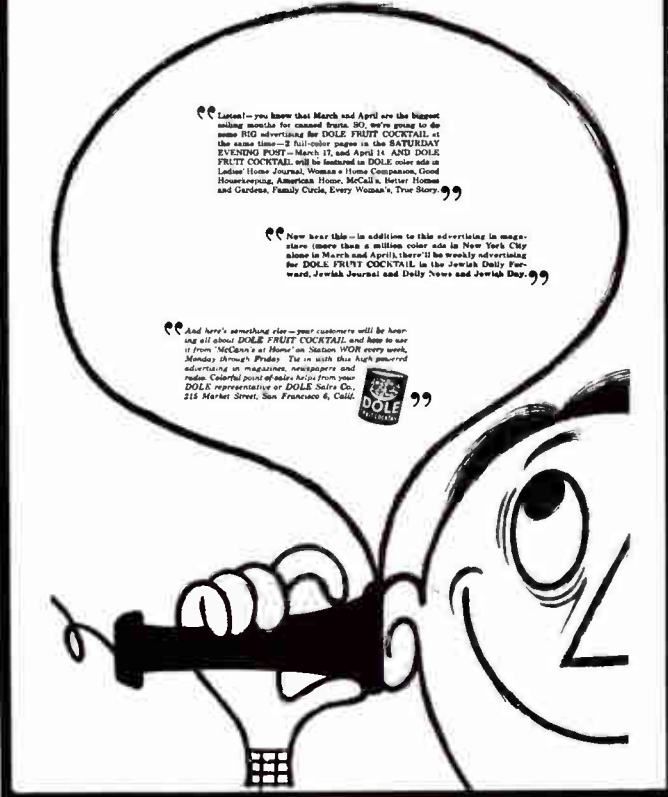


S.R.O.

Standing Room Only—means the show's a hit!
 And it's beautiful, beautiful at the box office! Here at KTTV we've hung out the SRO sign to stay. Our program schedule is jam-packed with talent from beginning to end—CBS-TV stars like Godfrey, Sullivan, Murray, and sponsors like Chesterfields, Lincoln-Mercury, and Budweiser. And the schedule is interlaced with local shows of equally strong impact—like Los Angeles' only TV newsmag presenting local and international news on the same day of occurrence, prepared by a 12-man full-time staff at the Los Angeles Times...including KTTV's own award-winning correspondent in the Far East. Advertisers realize that KTTV's SRO schedule means SRO sales for them. If you don't mind crowds, you'll want a place on KTTV yourself. Ask us or Radio Sales.

KTTV
 Los Angeles Times • CBS Television

- 154—design of complete unit — designer-a.d.: Robert Guidi
 artist: Robert Guidi — advertiser: TV Station KTTV
- 155—design of complete unit — designer-a.d.: Robert Bach
 artist: Gerhardt Hurt — agency: N. W. Ayer & Son, Inc.
 advertiser: Hawaiian Pineapple Company



“Latest— you know that March and April are the biggest selling months for canned fruits. SRO, we’re going to do some BIG advertising for DOLE FRUIT COCKTAIL at the same time—2 full-color pages in the SATURDAY EVENING POST— March 11, and April 14 AND DOLE FRUIT COCKTAIL will be featured in DOLE color ads in Ladies Home Journal, Woman’s Home Companion, Good Housekeeping, American Home, McCall’s, Better Homes and Gardens, Family Circle, Every Woman’s True Story.”

“New hear this—in addition to this advertising in magazines (more than a million color ads in New York City alone in March and April) here’ll be weekly advertising for DOLE FRUIT COCKTAIL in the Jewish Daily Forward, Jewish Journal and Daily News and Jewish Day.”

“And here’s something else—your customers will be hearing all about DOLE FRUIT COCKTAIL and how to use it from ‘McClain’s at Home’ on Station WGN every week, Monday through Friday. Tie in with this high-powered advertising in magazines, newspapers and radio. Colorful point-of-sale signs from your DOLE representative or DOLE Sales Co., 218 Market Street, San Francisco 6, Calif.”

- 156-157—design of complete unit — art director: Wilbur Smith
 artist: Robert Guidi — advertiser: TV Station KTTV
 advertiser: The Coca-Cola Company
- 158—general illustration (black) — artist: Norman T. ...
 art director: Reeve Limeburner — agency: Cunningham & Walsh Inc.
 advertiser: E. R. Squibb & Sons
- 159—humorous illustration (black) — artist: Charles Addams — art director: Arnold Rost
 advertiser: Mutual Broadcasting System



MBS

Modern why a man's mystery in that area in my best
 explanation, a new record of getting into 700,000
 some every week and all my favorite parts
 set up in shows at the time of calling on
 whole families by - the million
 for less than a third of a cent
 appear without a question being!



159



158

Three Kings Cola or
KS SS



157

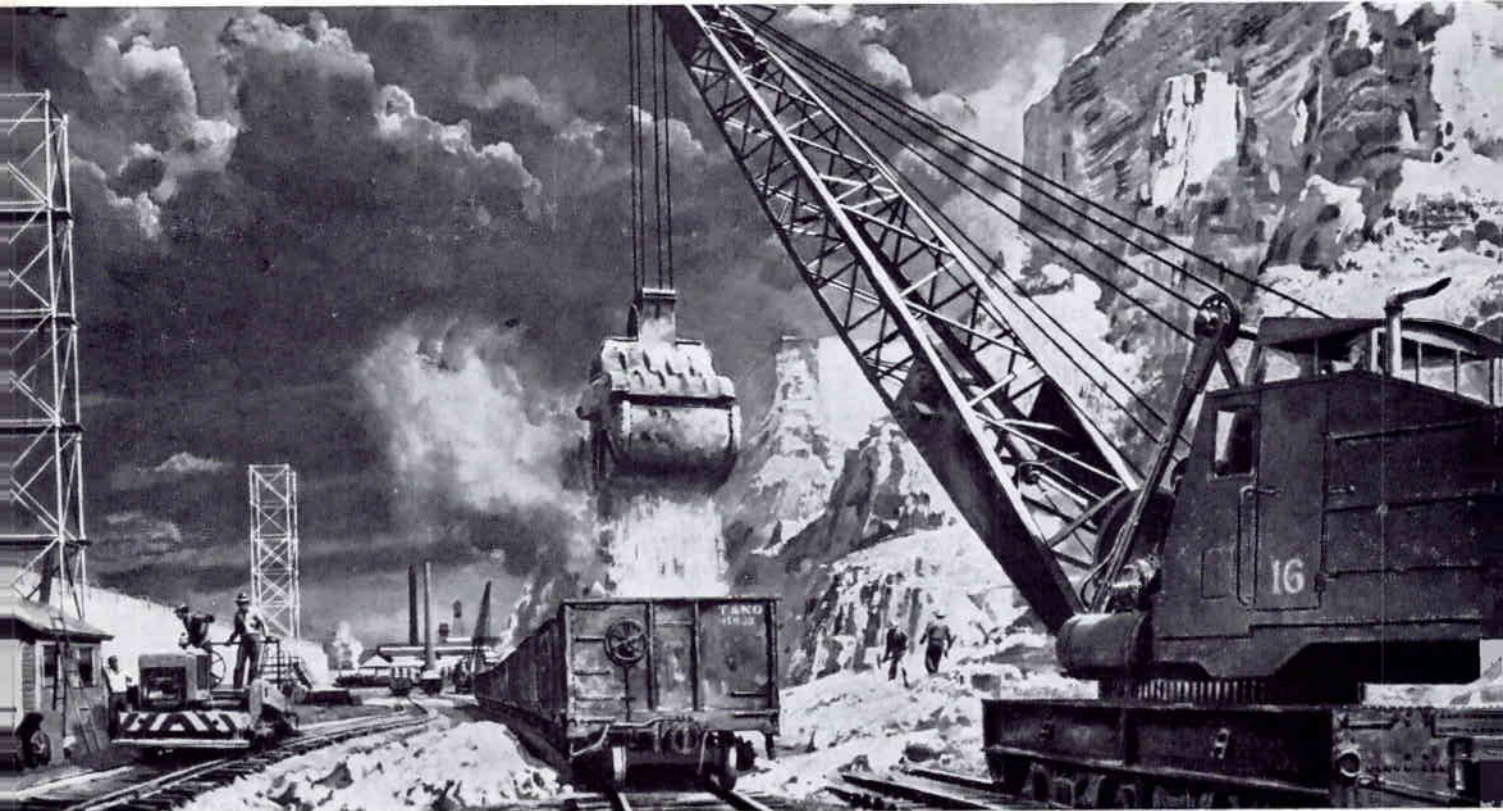
Where the Cycle works Glasgow
 busy seats work refreshed



156



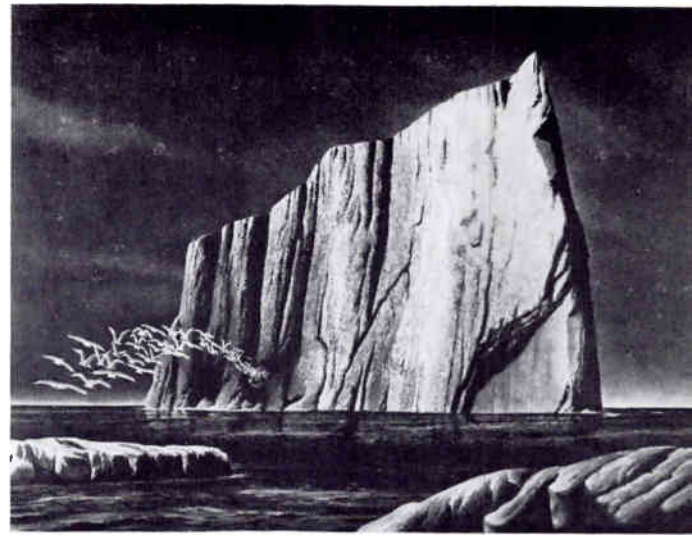
● 160—general illustration (color) — artist: Peter Helck
 art directors: W. D. Crooks, Wilbur Meese — advertisers: Eli Lilly & Company
 ☆☆ art directors club medal



161



162



163

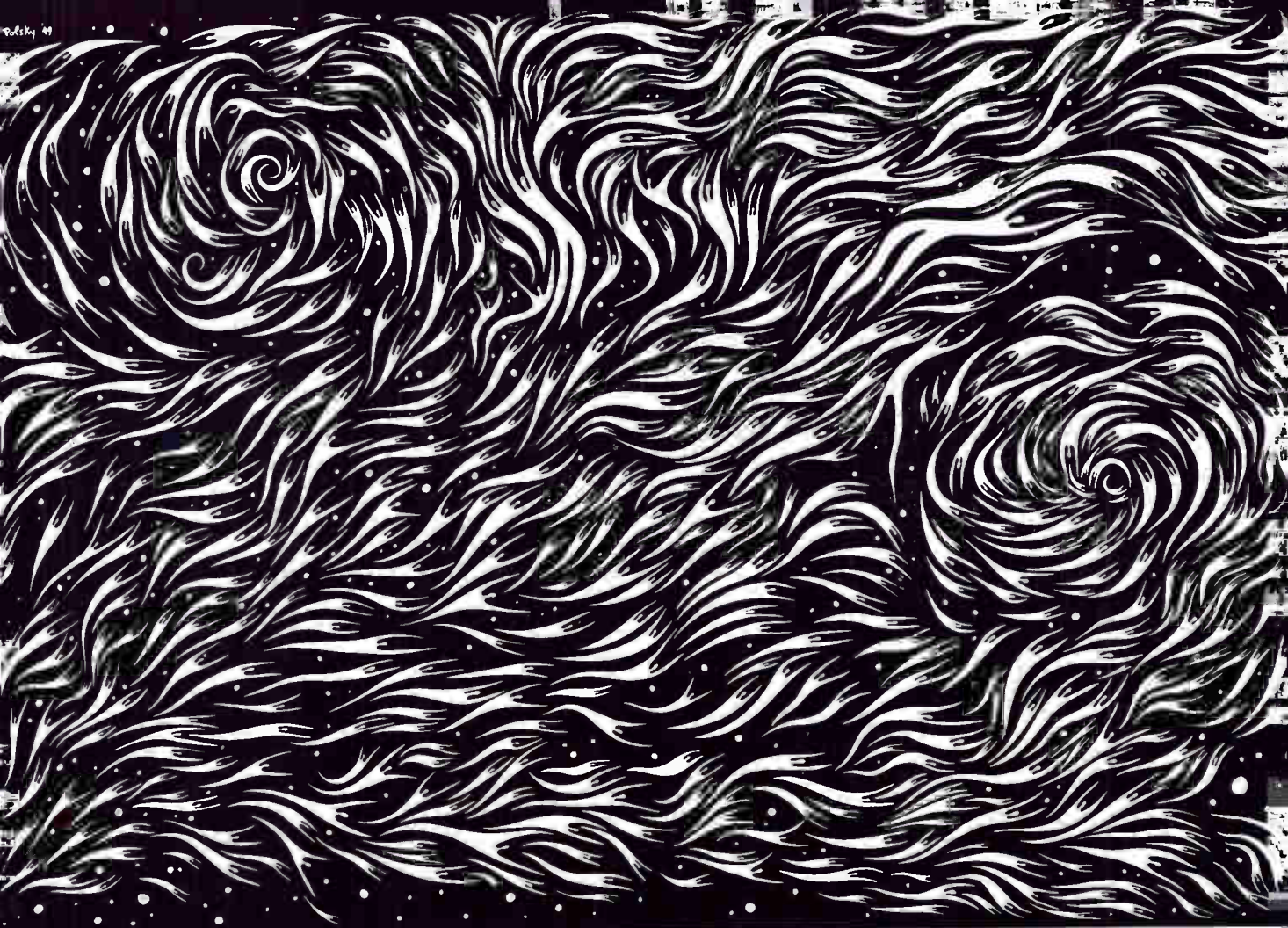
- 161 general illustration (black) — artist-a.d.: Allan Thomas
agency: Richard H. Brady Co., Inc. — advertiser: Appleton Wire Works Inc.
- 162 general illustration (black) — artist: Joseph W. McDermott
art director: Ben Collins — advertiser: The Beck Engraving Company, Inc.
- 163—general illustration (color — artist: Robert Riggs
art directors: W. D. Crooks, Wilbur Meese — advertiser: Eli Lilly & Company



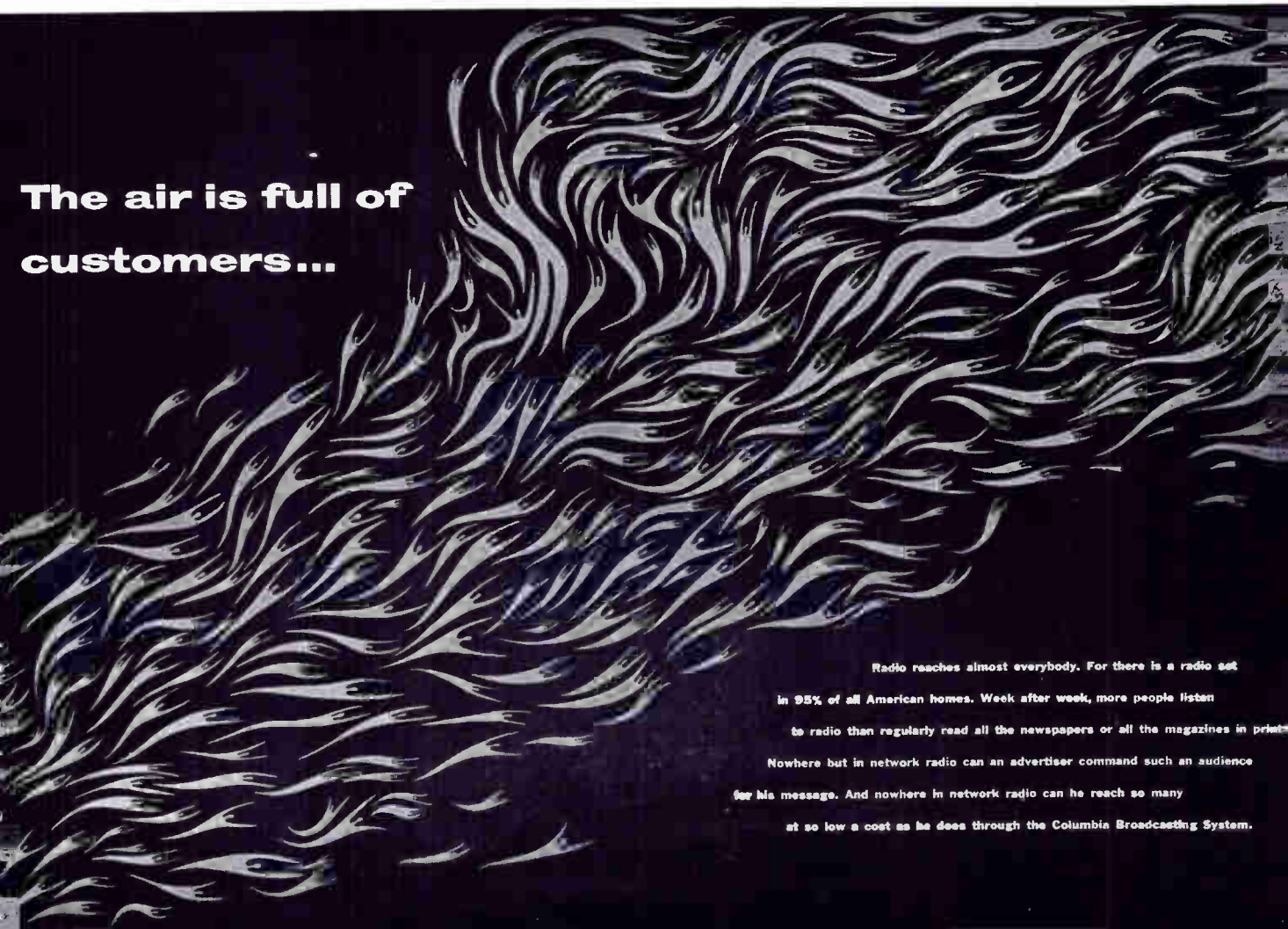
Specialty products...
 The Beck Engraving Company, Inc.
 1000 Broadway, New York, N.Y.



APPLETON WIRE WORKS, INC., APPLETON, WISCONSIN



**The air is full of
customers...**



Radio reaches almost everybody. For there is a radio set
in 95% of all American homes. Week after week, more people listen
to radio than regularly read all the newspapers or all the magazines in print.
Nowhere but in network radio can an advertiser command such an audience
for his message. And nowhere in network radio can he reach so many
at so low a cost as he does through the Columbia Broadcasting System.



167

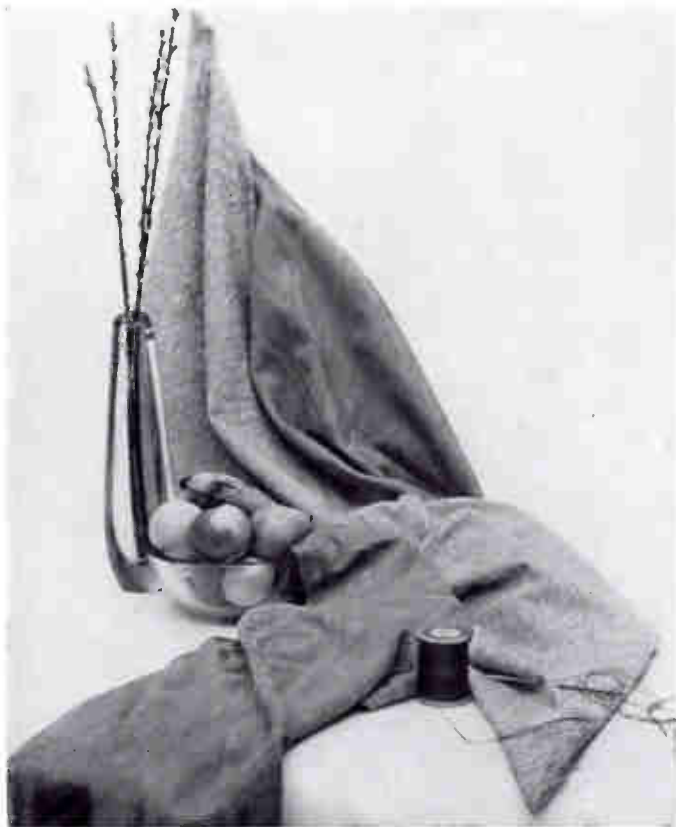
- 167—product illustration (black) — artist: Ervine Metzl — art director: Kurt Josten — agency: Lewin, Williams & Saylor, Inc.— advertiser: Deering Milliken
- 168—product illustration (black) — artist: Somoroff — art director: Harvey Spooner — agency: Roy S. Durstine, Inc.— advertiser: Cheney Brothers
- award of distinctive merit for excellence in reproduction — engraver: Knapp Engraving Co.
- 169—product illustration (black) — artist: Alan Fontaine — art director: Harvey Spooner — agency: Roy S. Durstine, Inc.— advertiser: Cheney Brothers

- 170—fashion and style illustration (black) artist: Richard Avedon — art director: Harry W. Prickett — agency: J. D. Tacher & Co., Inc. advertiser: Kops Bros., Inc.

- 171—fashion and style illustration (black) artist: Dorothy Chinitz — art director: Silvia Davenport — agency: Abbott Kimball Co., Inc. advertiser: L. Wohl & Company, Inc.

- 172—fashion and style illustration (black) — artist Sofia — art director: Norma Koster — agency: Kelly Nason, Inc.— advertiser: J. P. Stevens & Co., Inc.

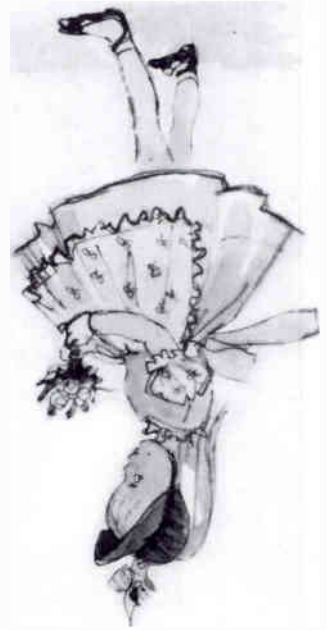
168



169






172



171

170

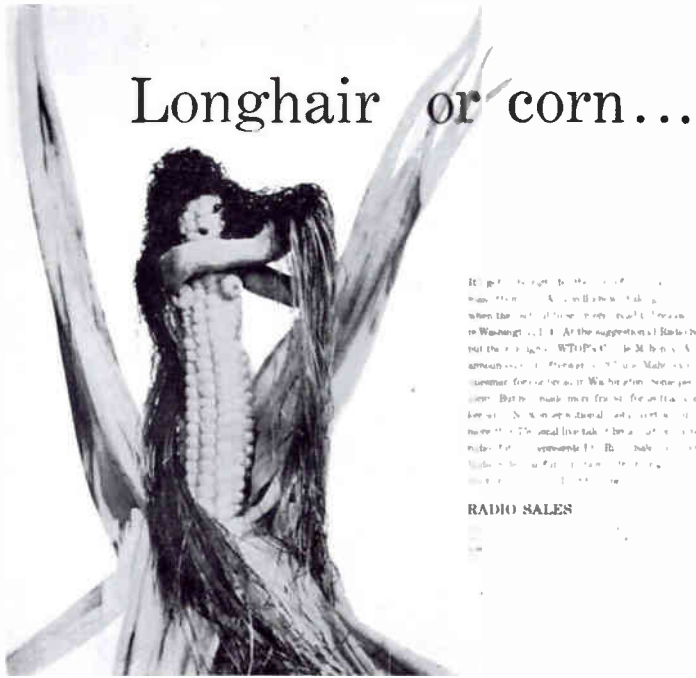
seven keys
 to the ballgown Spring
 you've ever had
 in our showrooms
 during market weeks

- 
NEW YORK
 20 E. 40th St.
 December 4-5
- 
CHICAGO
 300 N. LaSalle Ave.
 January 2-3
- 
LOS ANGELES
 2700 Wilshire Blvd.
 February 4-7

More than 500,000 sq. ft. of
 the finest fashion
 you've ever seen

OPEN





It got its start in the early 1930s when the hair of a woman in Washington, D.C. At the suggestion of Radio City, the hair was cut and the hair was sold to the public. The hair was sold to the public for a price of \$100. The hair was sold to the public for a price of \$100. The hair was sold to the public for a price of \$100.

RADIO SALES



173

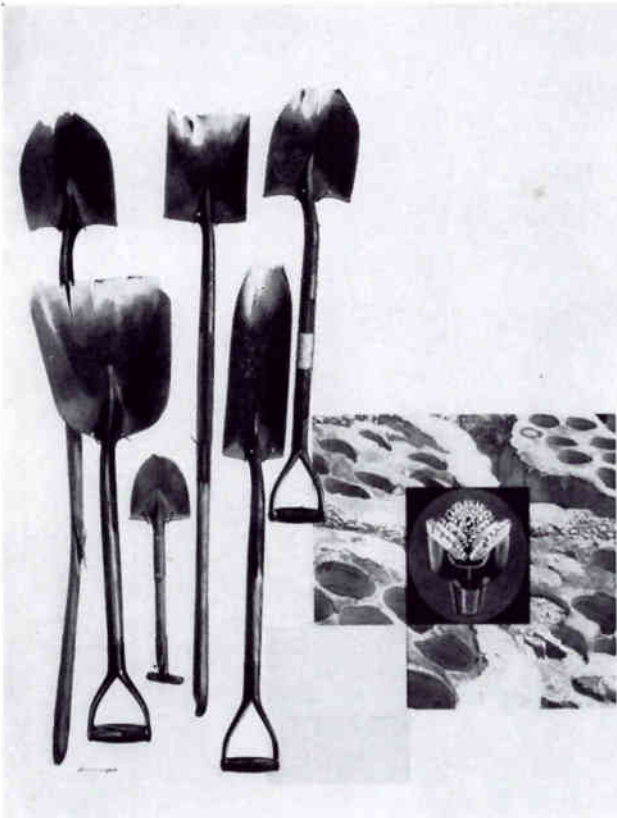
174

• 174—product illustration (color) — artist: Adams Studio
 art director: Carl Lins — agency: Young & Rubicam, Inc. — advertiser: General Foods Corporation
 □ award of distinctive merit for excellence in reproduction — engraver: Knapp Engraving Company

• 175—product illustration (color) — artists: Morgan Henninger, Will Connell
 art director: John Groen — agency: Foote, Cone & Belding — advertiser: Hughes Tool Company

• 176—product illustration (color) — artist: Victor Keppler
 art director: Roy W. Tillotson
 advertiser: Electro Metallurgical Company, A division of Union Carbide & Carbon Corporation

175

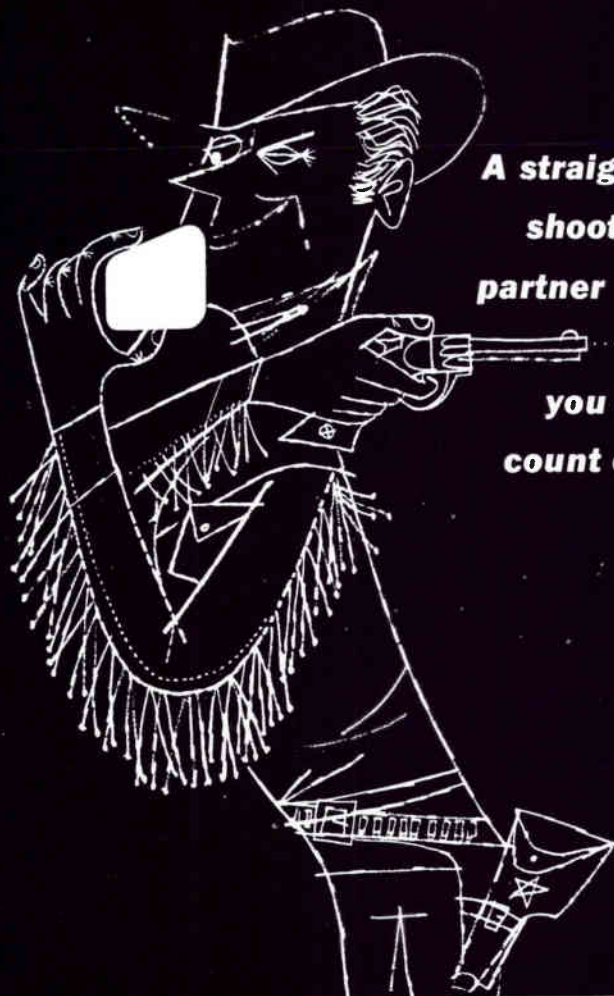


176





• 173—humorous illustration (black) — artist: Henry Rox
art director: Joseph Schindelman — advertiser: Columbia Broadcasting System



**A straight
shooting
partner**

**you can
count on**

Range Rider can't miss. This be-man hero is a dead-center choice as America's newest television cowboy star. As distinctly different a Western personality as ever saved a maiden, a mortgage or the U.S. Mail, Range Rider towers a lean six feet four inches, wears fringed buckskin and moccasins (juvenile fashion editors, please note) and lives by his brain and his fists as well — his six-guns.

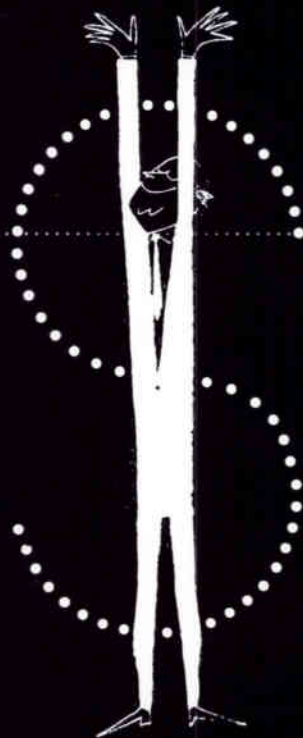
And Range Rider's new series of 36 half-hour films—made especially for TV—has everything to rope and tie a huge audience...Hollywood featured players Jack Mahoney as Range Rider and Dick Jones as his sidekick, Dick West, the All-American Boy...hard-riding, hair-trigger action scripted by top movie writers...and the same production company (Gene Autry's Flying-A Pictures), the same camera techniques and same Sierra Madre locale that won critics' cheers for Gene's current TV series as one of the best of the year.

Straight from the shoulder...here is one of the biggest bonanzas since Sutter's Mill for a fast-acting advertiser. Just completed, the Range Rider series is not yet identified with any sponsor or product. You can get into the act with exclusive first-run rights in your area (subject of course to prior sale). Your nearest Radio Sales representative will be pleased to arrange a command showing—even more pleased to discuss details and availabilities. *

RADIO SALES

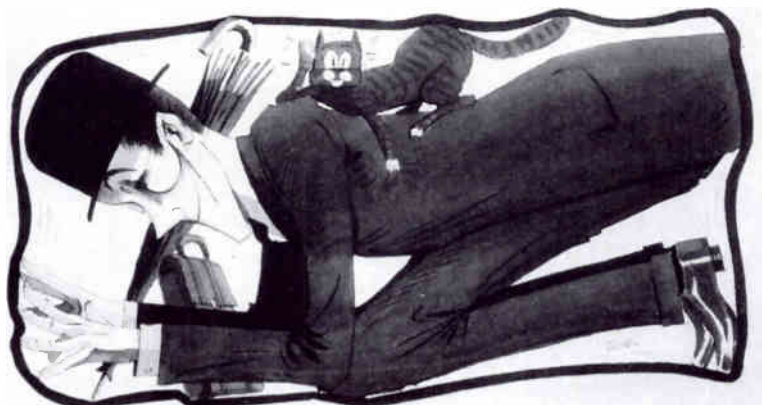
Radio and Television Station Representatives...CBS

RADIO SALES TV PRODUCTIONS: Range Rider, World's Immortal Opera, Vienna Philharmonic Orchestra, Hollywood on the Hill, Gene Autry Show, Stage Advertisers.



177

178



● 177—humorous illustration (black)
artist: Louis Dorsifman
art director: William Golden
advertiser: Columbia Broadcasting System
☆ award of distinctive merit

● 178—humorous illustration (black)
artist-a.d.: John H. Tinker, Jr.
agency: McCann-Erickson, Inc.
advertiser: American Mutual Liability Insurance Co.



a deep bow from the waist

Is all of you from your NBC associates behind the microphone who work with you each week as you light up millions of radio dials with the brilliancy of your performances on "The Big Show" Yours is the magic which makes this "the biggest radio series by all odds this year, and likely of all time!"*

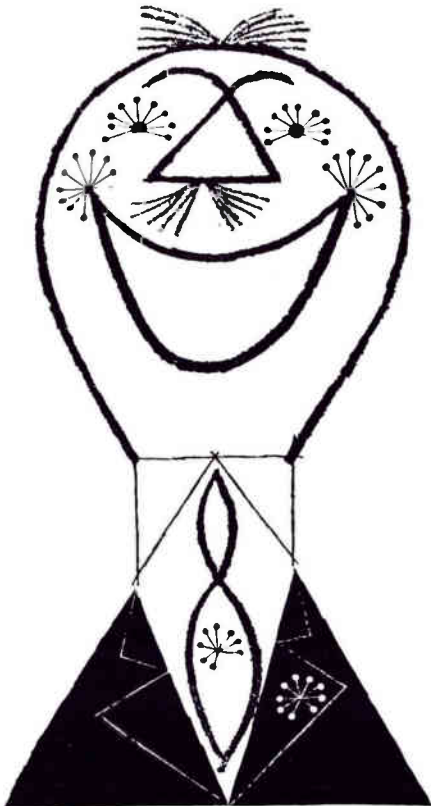
Doc Engelbach—producer-director
Goodman Ace—chief writer
George Foster }
Mark Green } writers
Frank Wilson }
James Harvey—assistant director
Dorothy Brown—script girl
Meredith Wilson—musical director
and Charles "Bud" Barry
the happiest vep in radio

*The Billboard, November 18, 1960

Ladies & Gentlemen of
 The Big Show
 Arranging Staff,
 Orchestra and Chorus,
 The AFRA Members,
 The technical crews and
 Guest Relations staffs
 of The NBC Center Theater,
 New York, and
 Studio A in Hollywood

*Best of all, darling,
 Takahashi Bankhead*

John Agaz
 Fred Allen
 Louis Armstrong
 Eddy Arnold
 Charles Boyer
 David Brian
 Fannie Brice
 Joe Bushkin
 Eddie Cantor
 Jack Carson
 Mandy Patinkin
 Imogene Coca
 Terry Combs
 Joan Davis
 Jimmy Durante
 Douglas Fairbanks, Jr.
 Joe Ferrer
 Ed Gardner
 Phil Harris
 Ed Herlihy
 Portland Hoffa
 Bob Hope
 Deborah Kerr
 Bert Lahr
 Frankie Laine
 Frank Lovejoy
 Paul Lukas
 Dean Martin & Jerry Lewis
 Groucho Marx
 Dorothy McGuire
 Lauritz Melchior
 Ethel Merman
 Robert Merrill
 Ray Middleton
 Russell Nype
 Margaret O'Brien
 Edith Piaf
 Euse Pina
 Jane Powell
 Phil Silvers
 Sons of The Pionneer
 Hanley Stafford
 Danny Thomas
 Margaret Truman
 Evelyn Varden
 Jimmy Wallington
 Fran Warren
 Clifton Webb
 Ed Wynn



CAN AN ADVERTISING MAN BE HAPPY?

Many are. Very happy, in fact. Get that way from the results they enjoy from advertising in The New York Times. Which is why they've kept The Times top medium in their top market. For the past 31 years. More than ever today. The New York Times

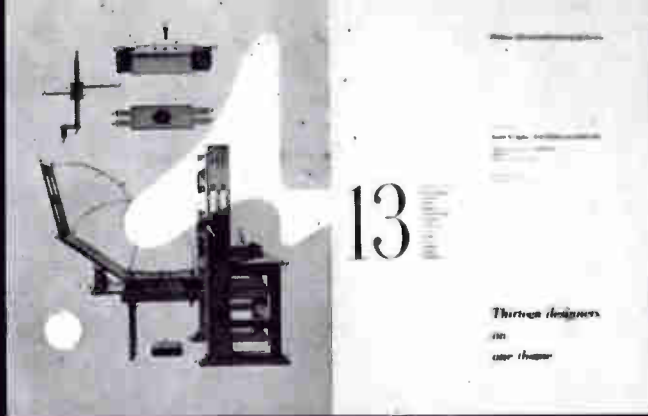
- 179—humorous illustration (black)
 artist-a.d.: Walter Van Bellen
 advertiser: National Broadcasting Co.
- 180—humorous illustration (black)
 artist: Rudi Bass
 art directors: George Krikorian, Rudi Bass
 advertiser: The New York Times

181-211

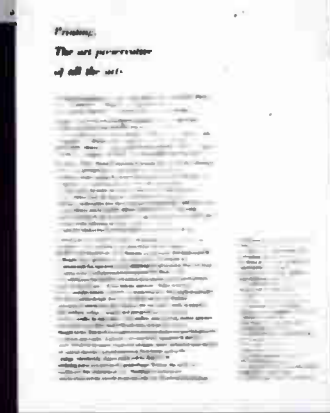
direct mail—house organs



Lester Beall



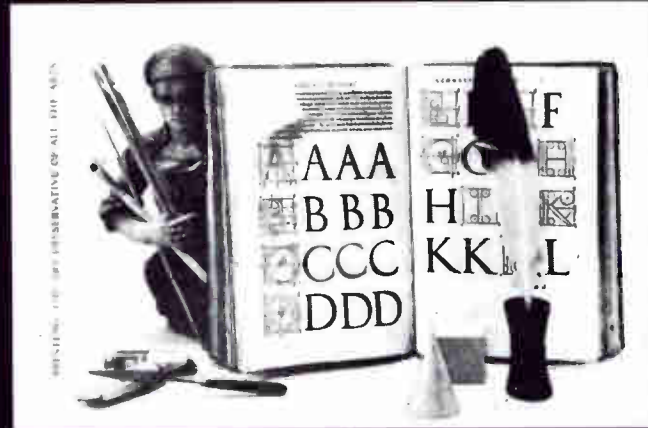
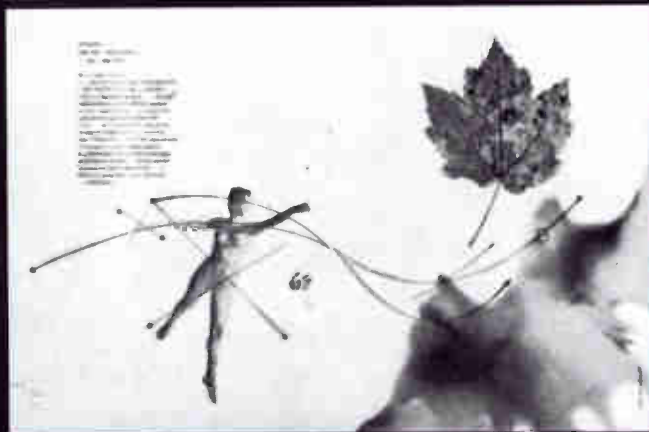
Leslie Gill



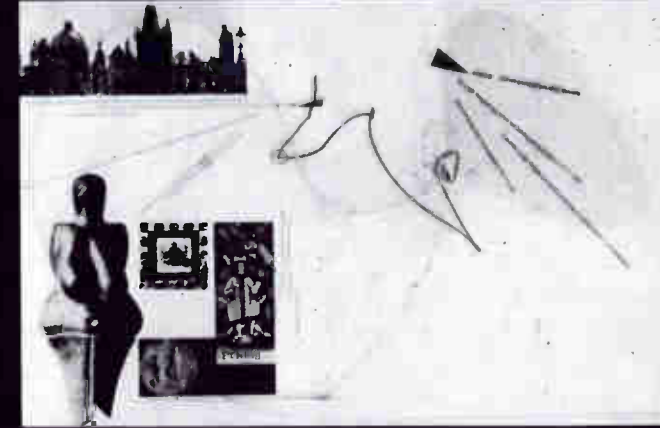
Ladislav Sutnar



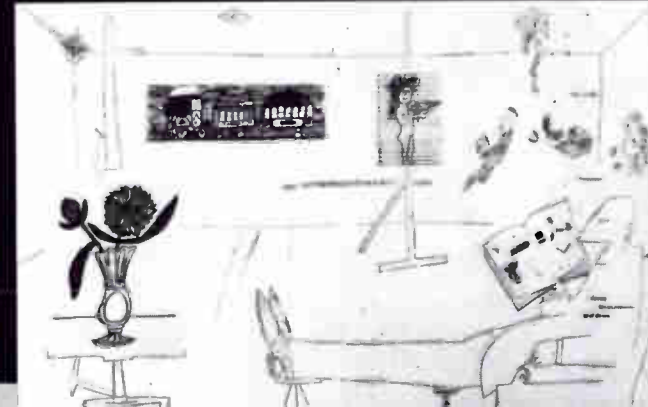
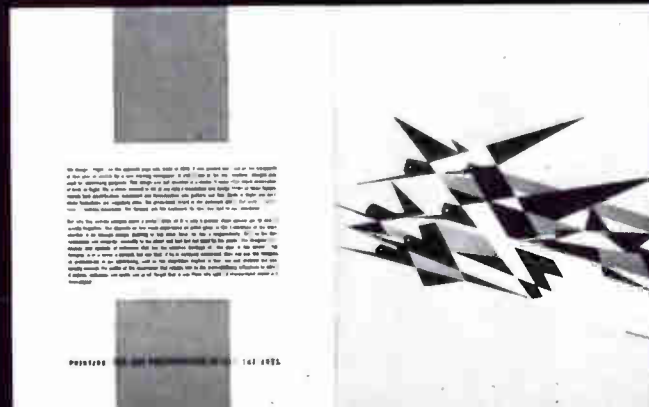
Bradbury Thompson



Leslie Gill



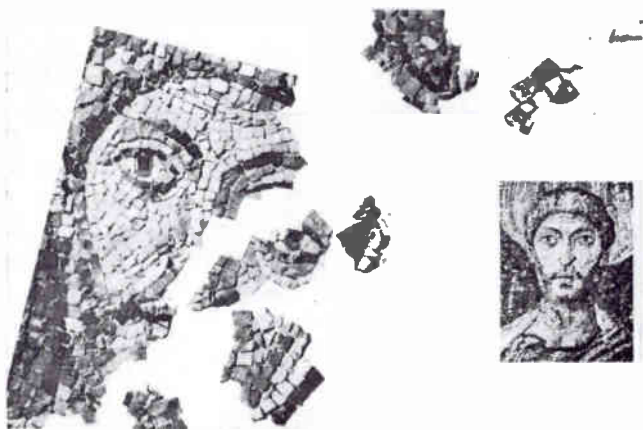
Ladislav Sutnar



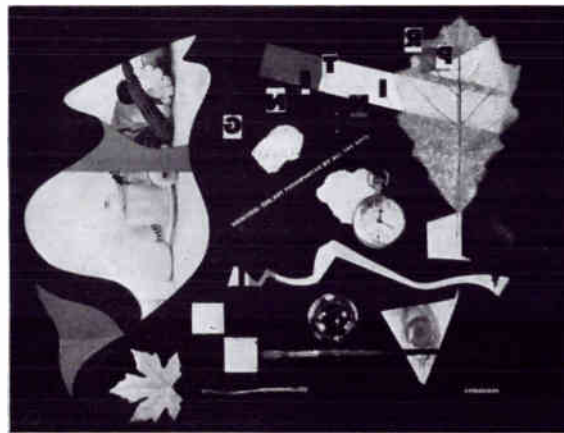
Ladislav Sutnar



Bradbury Thompson



Leo Lionni



Ben Somoroff

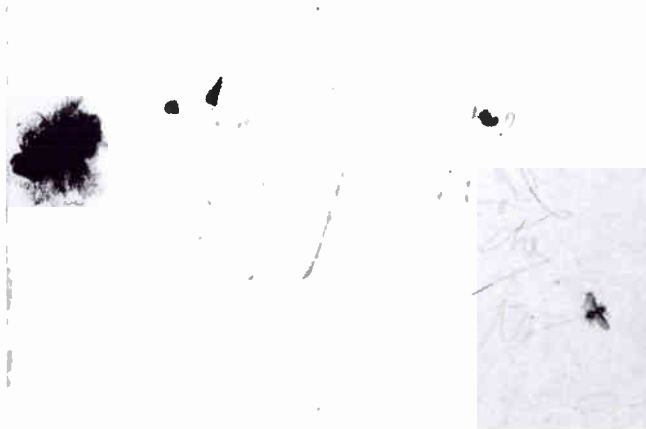
Handwritten text:
 The... and...
 find... of...
 and... more... to it
 in July



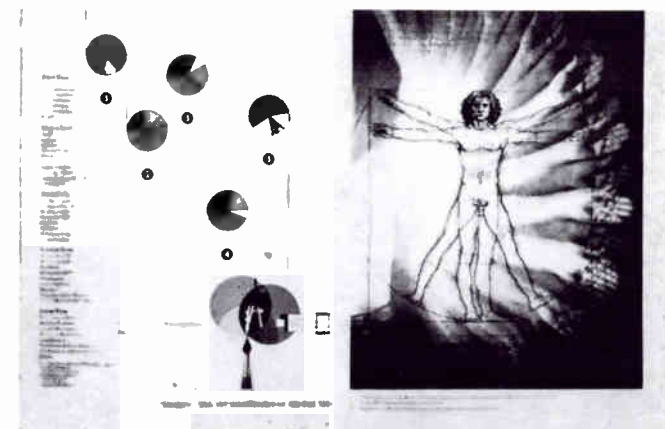
Alvin Lustig



Rolf Tietgens



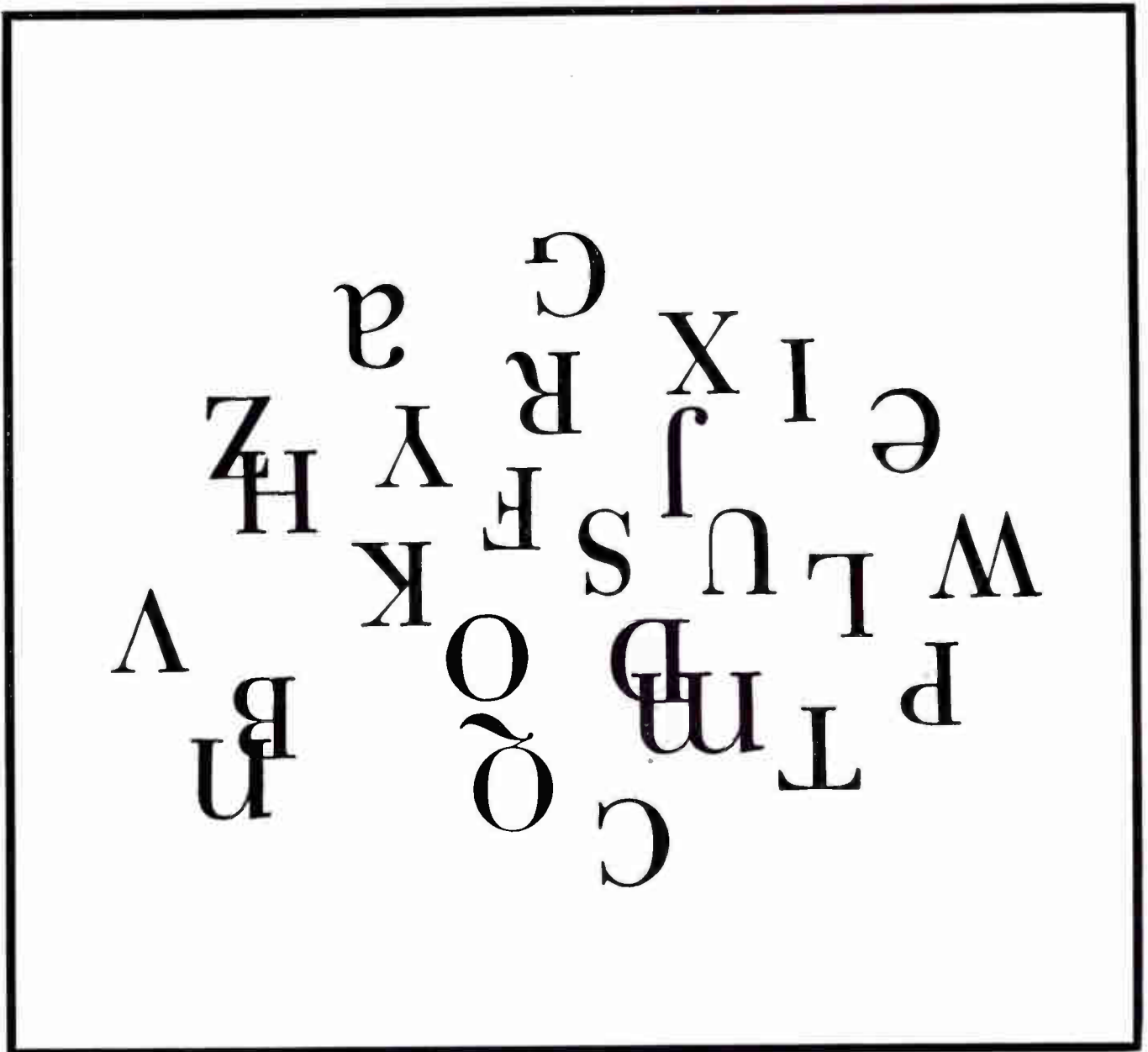
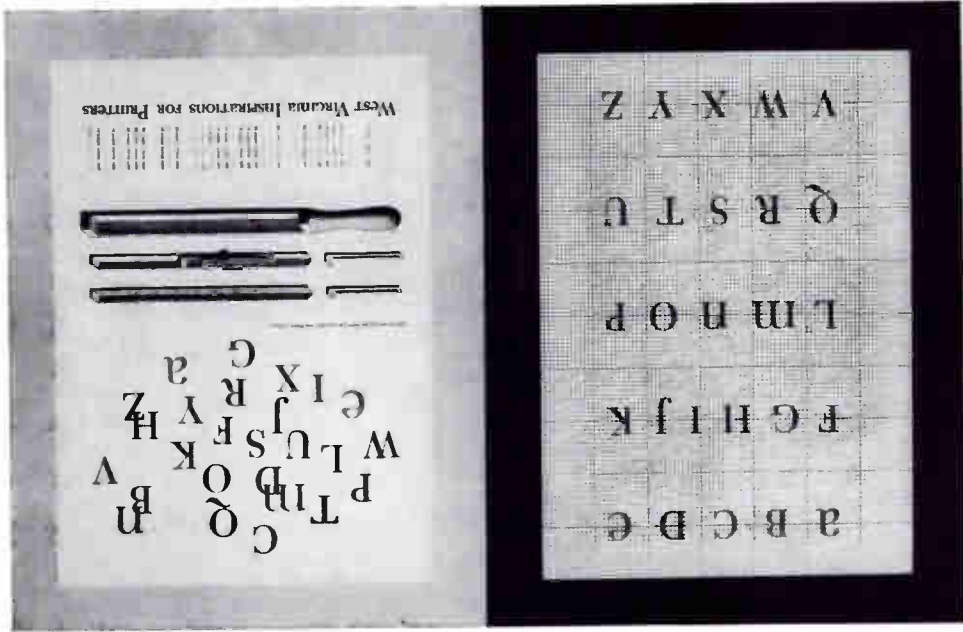
Paul Rand

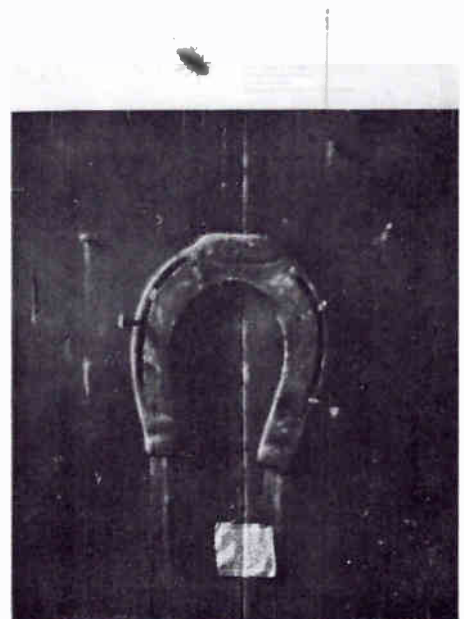
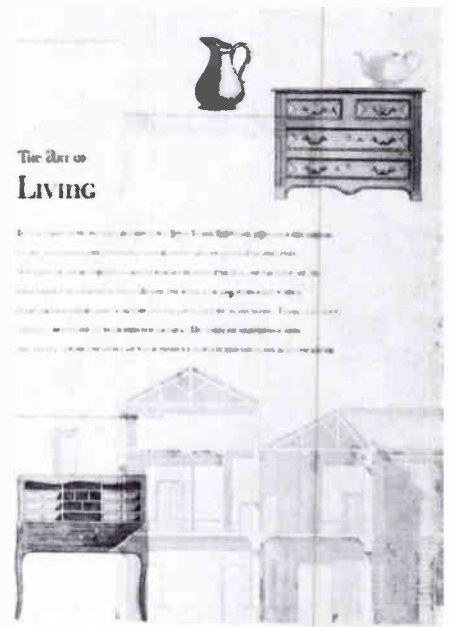
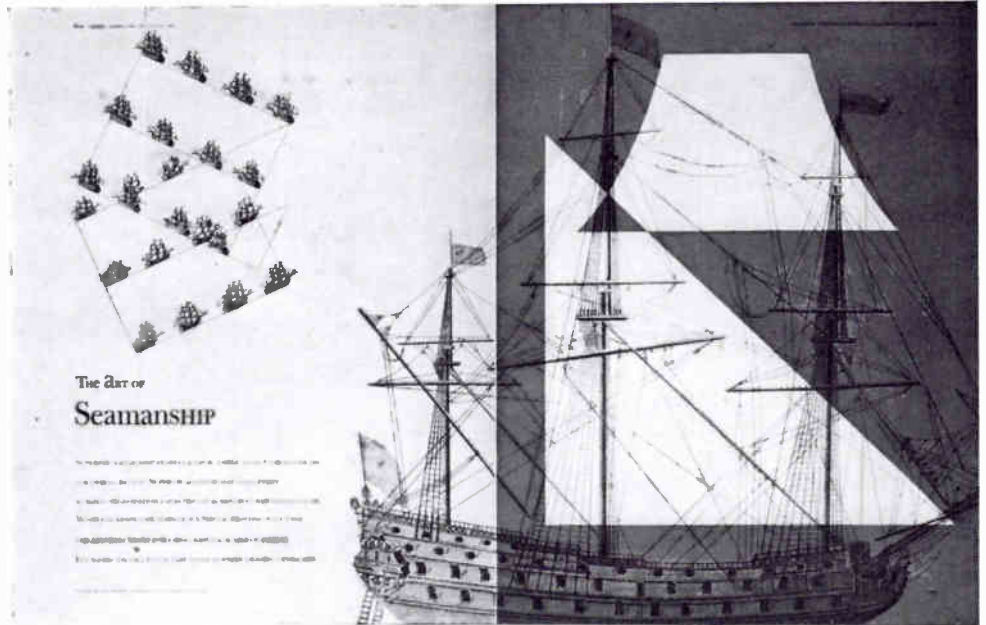


Prof. Gyorgy Kepes

● 181—design of complete unit — designer-a.d.: Bradbury Thompson
 artists: Bradbury Thompson, Lester Beall, Leslie Gill, Ladislav Sutnar, E. McKnight Kauffer, Saul Steinberg,
 Alexander Ross, Leo Lionni, Ben Somoroff, Alvin Lustig, Rolf Tietgens, Paul Rand, Prof. Gyorgy Kepes
 publisher: Ninth Graphic Arts Production Yearbook — advertiser: Davis, Delaney, Inc.

☆☆ art directors club medal

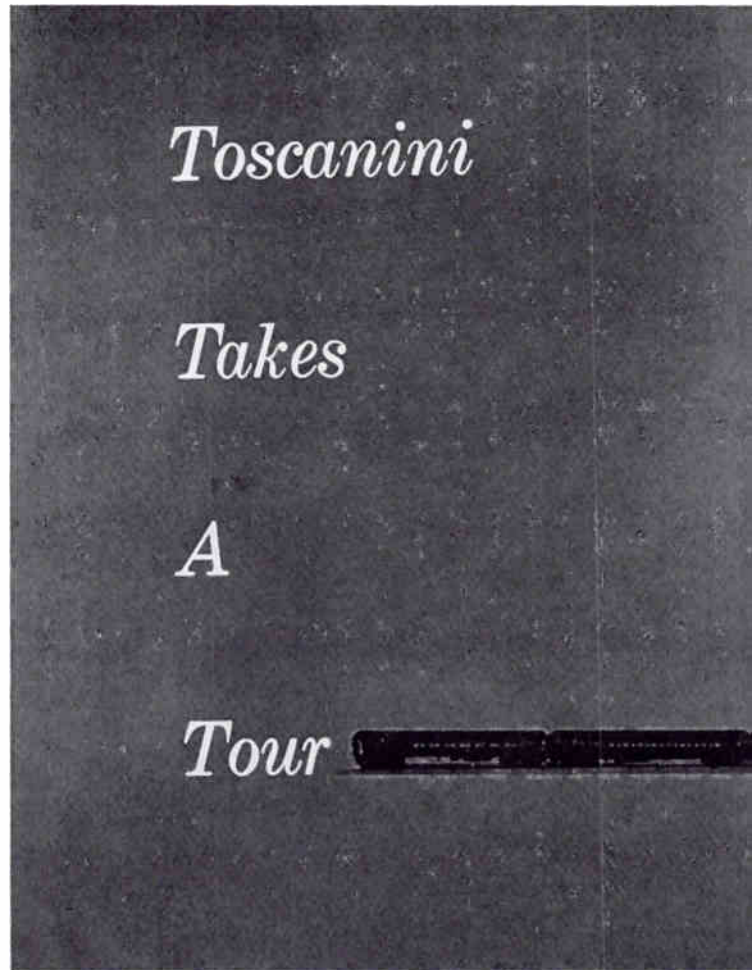




● 182—design of complete unit
 designer-a.d.: Bradbury Thompson
 artist: Bradbury Thompson
 publisher:
 West Virginia Pulp and Paper Co.
 publication: Inspirations for Printers
 ☆☆ art directors club medal

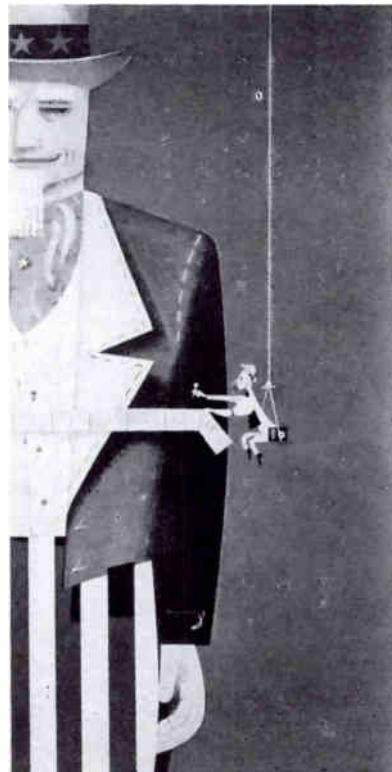
- 183—design of complete unit
designer-a.d.: Walter Van Bellen
advertiser: National Broadcasting Company
- 184—design of complete unit
designer-a.d.: Allen F. Hurlburt
advertiser: National Broadcasting Company

- 185—design of complete unit
designer-a.d.: Morton Goldsholl
artist: Morton Goldsholl
advertiser: A-D Gallery
- 186—design of complete unit
designer-a.d.: Tom Courtos
artist: Tom Courtos
advertiser: Morris Lapidus



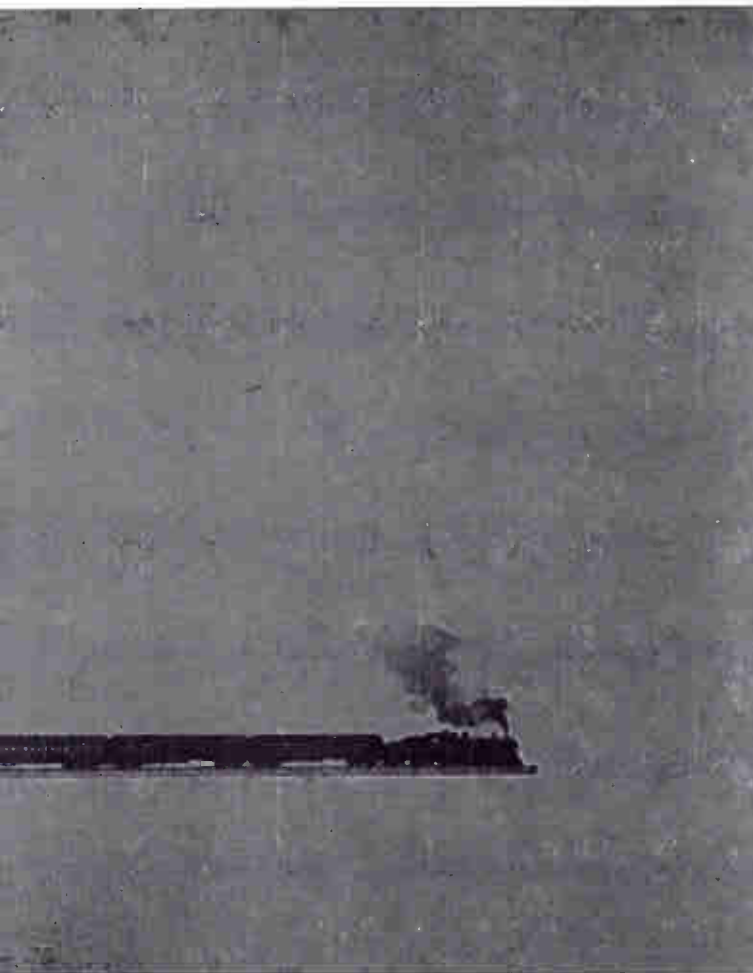
183

184



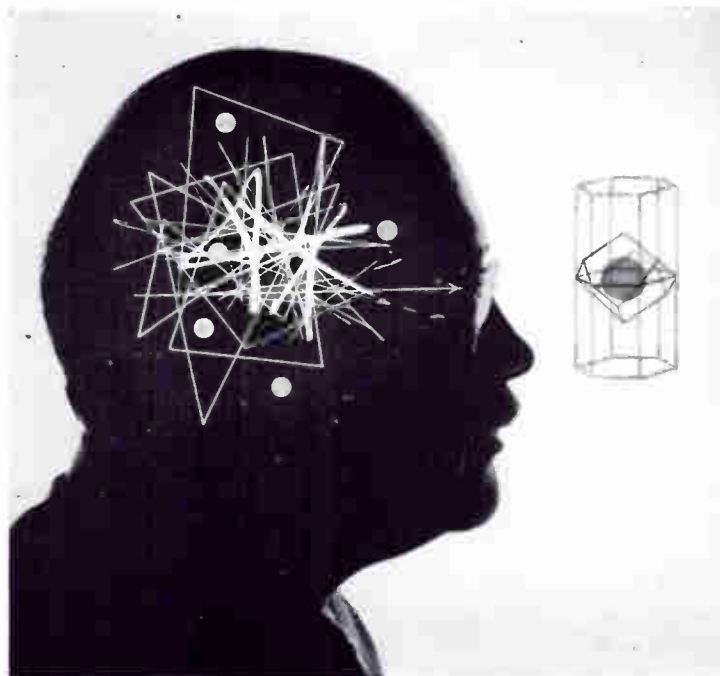
IN APRIL 1950

For the first time in its history, the National Broadcasting Company (NBC) has achieved a milestone of national attention as the American people's most popular radio network. This 17th December Census, owing to the spotlight of national attention upon America's unprecedented growth in population, purchasing power and skills. It also reveals the fact and figure of NBC's Radio. During the same month, by a stroke of perfect timing, Radio's own Census—the first of its kind—reveals the fact and figure of NBC's own Census. The Federal Measurement Bureau—released its Study No. 2, a most revealing survey of radio listening. The outstanding fact of this is NBC's unequalled bigness. These two compilations of statistics, taken together, have sparked what undoubtedly is the biggest market-and-medium story in many years. Fitly, it is NBC that tells the story. In the telling, NBC emerges as biggest. Bigger, More Economical—the result is to give the advertiser a guide-post to the most value for his advertising dollar.



185

186

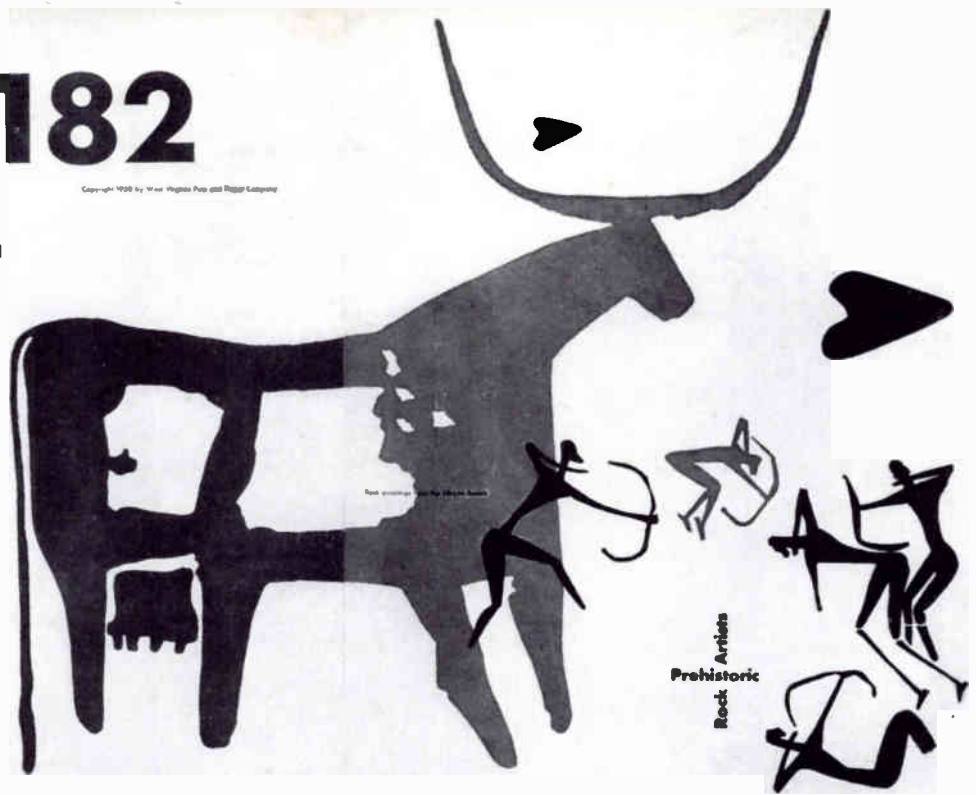


182

Copyright 1959 by Walter Dillinger Press and Roger Langway

Inspirations from The Primitives

Primitive art is linked through the centuries by the urge of the untrained artist to express life in contour and color. Instinctively, the Primitives find a direct path to simple fundamentals in design. This applies to the cave man artist 20,000 years ago down to Grandma Moses in our time.



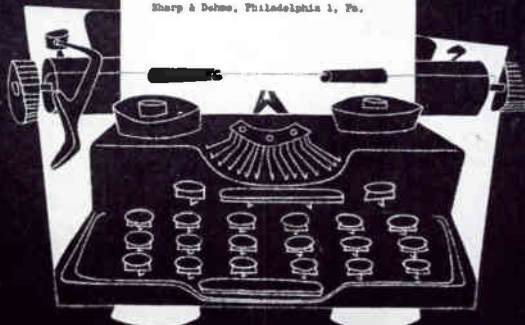
Artists
Prehistoric
Rock

SOMNOS

Glycerinated Elixir of Chloral Hydrate Compound



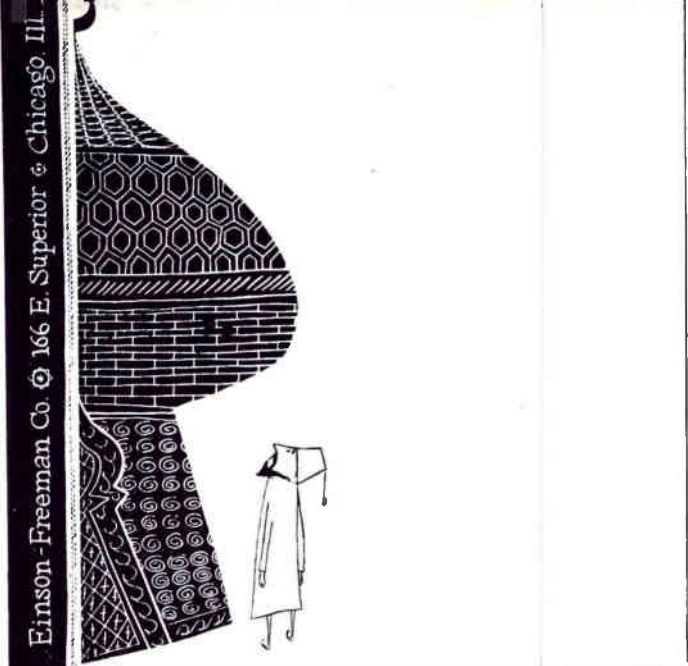
When you prescribe chloral hydrate as a sedative and hypnotic, you will find "Somnos" a particularly useful form of the drug. "Somnos" is a palatable, glycerinated elixir containing 1.6 Gm. (32 gr.) of chloral hydrate per fluidounce. It is sugar-free and well tolerated by children. Useful in insomnia and certain forms of nervous excitement, obstetric and postoperative sedation, and emergency treatment of spasmodic. Available in "Spesaver" pint and gallon bottles. Sharp & Dohme, Philadelphia 1, Pa.



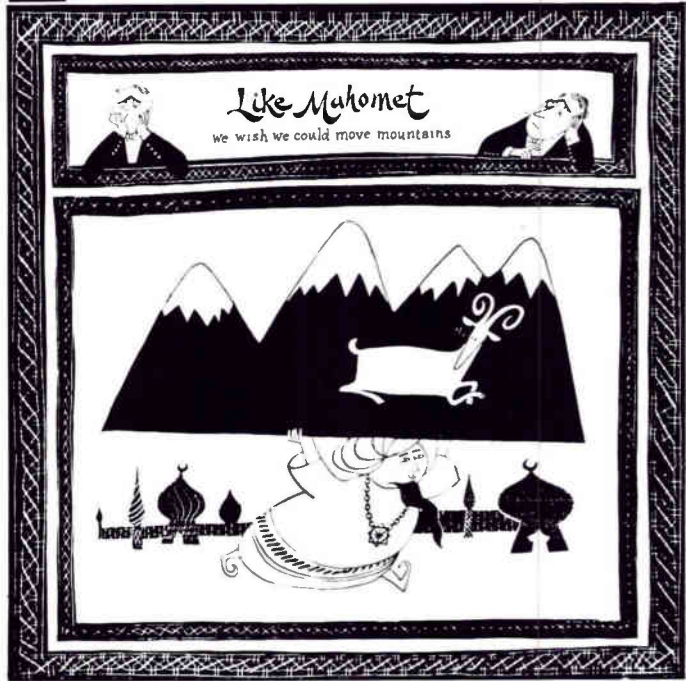
Two useful
vitamin preparations
now containing
synthetic A



- 187—design of complete unit
designer-a.d.: Bradbury Thompson
publisher: West Virginia Pulp and Paper Co.
publication: Inspirations for Printers
- 188—design of complete unit
designer: Herbert Lubalin — artist: James Caraway
art directors: Herbert Lubalin, Andrew Schmith
agency: Sudler & Hennessey — advertiser: Sharp & Dohme
- 189—humorous illustration
artists: Harry Zelenko, Milton Grubstein
art director: Harry Zelenko — agency: Monogram Art Studios
advertiser: Hoffman-LaRoche, Inc.

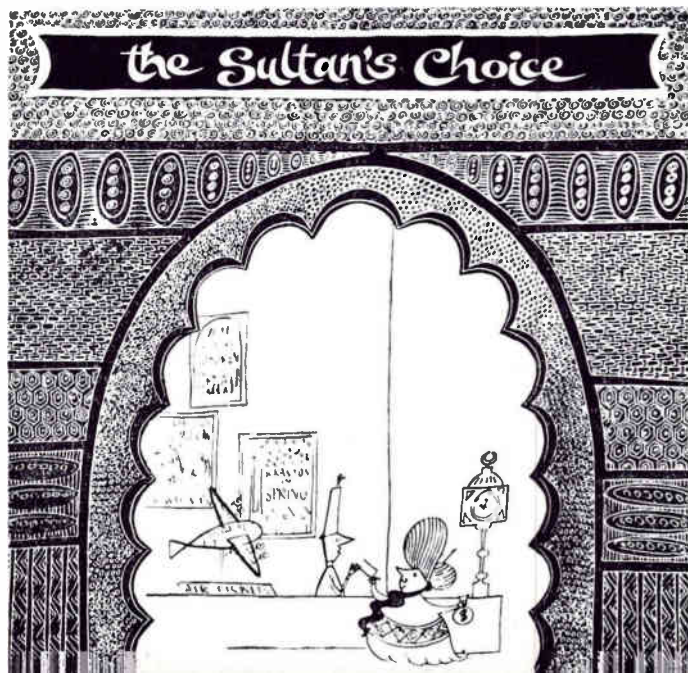


- 190—design of complete unit
designer-a.d.: Gene Sharp — artist: Gene Sharp
advertiser: Einson-Freeman Co. Inc.



190

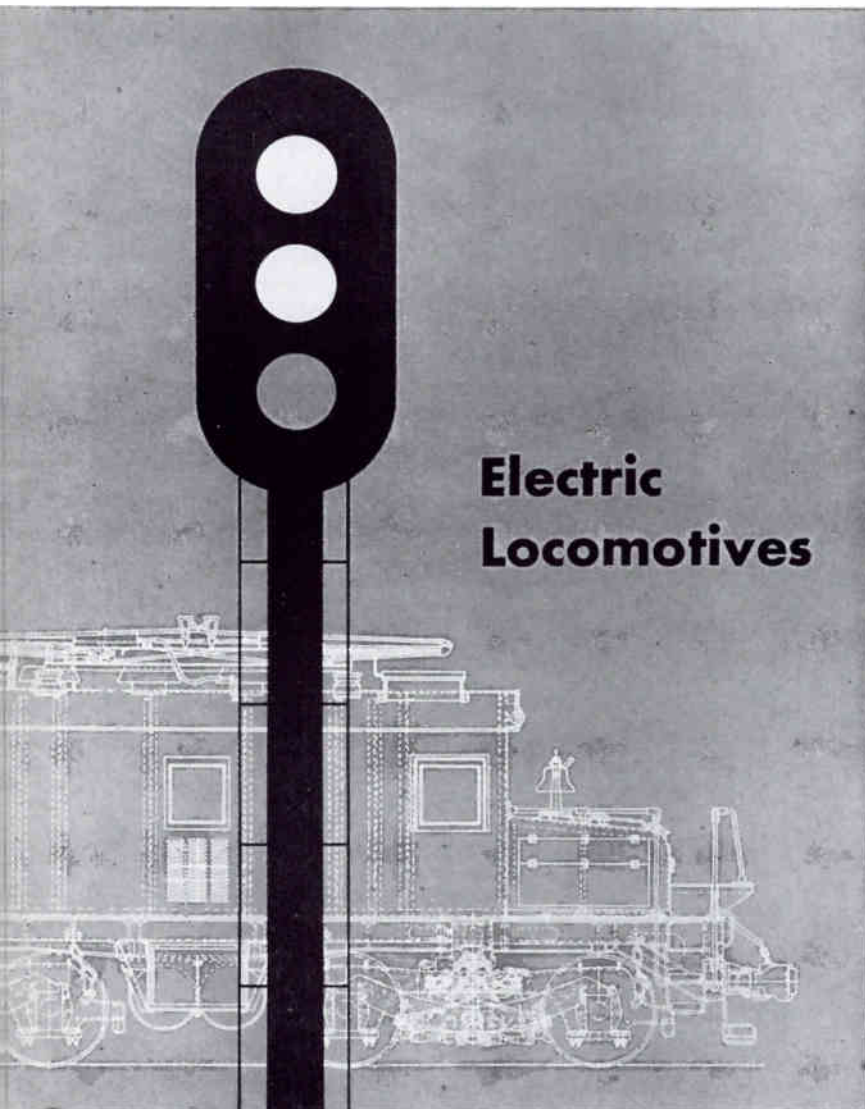
- 191—art—booklet — artist: Richard Erdoes
art director: Fritz Brosius — publisher: Time, Inc.
publication: Time, The Weekly Newsmagazine



191

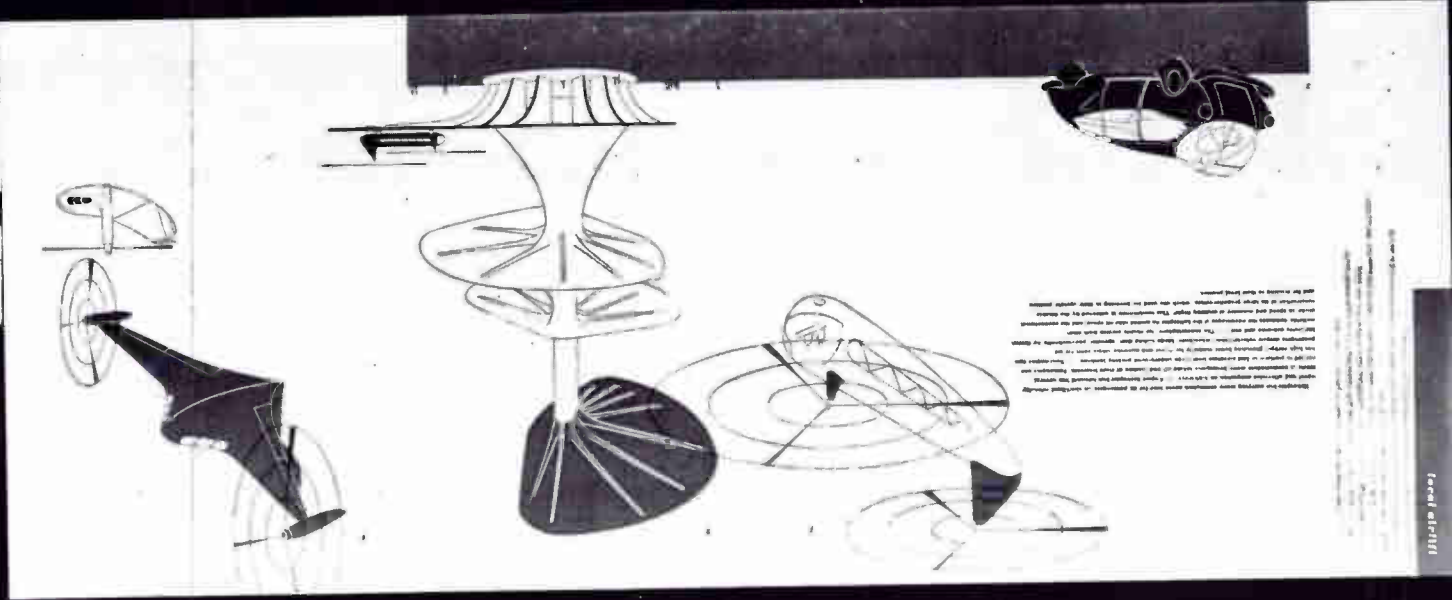
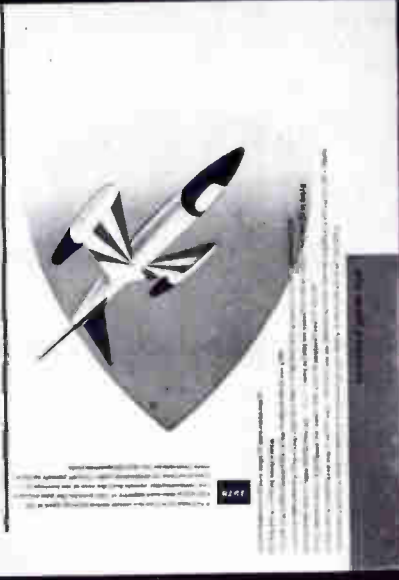
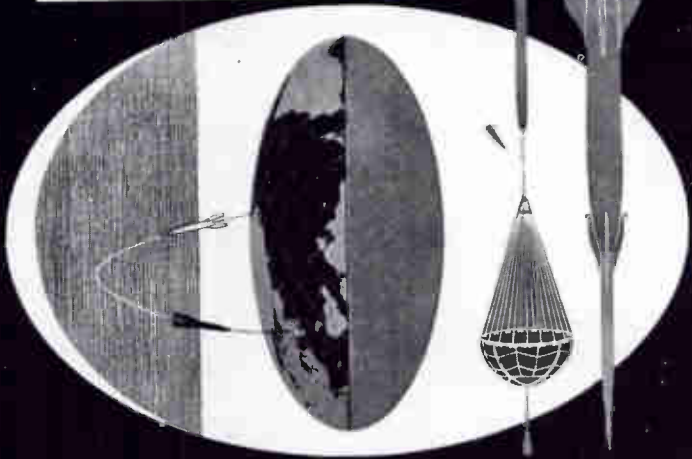
● 192—design of complete unit — designer-a.d.: Ladislav Sutnar — artist: Ladislav Sutnar
agency: Sutnar and Hall — advertiser: Canterbury Printing Company

193



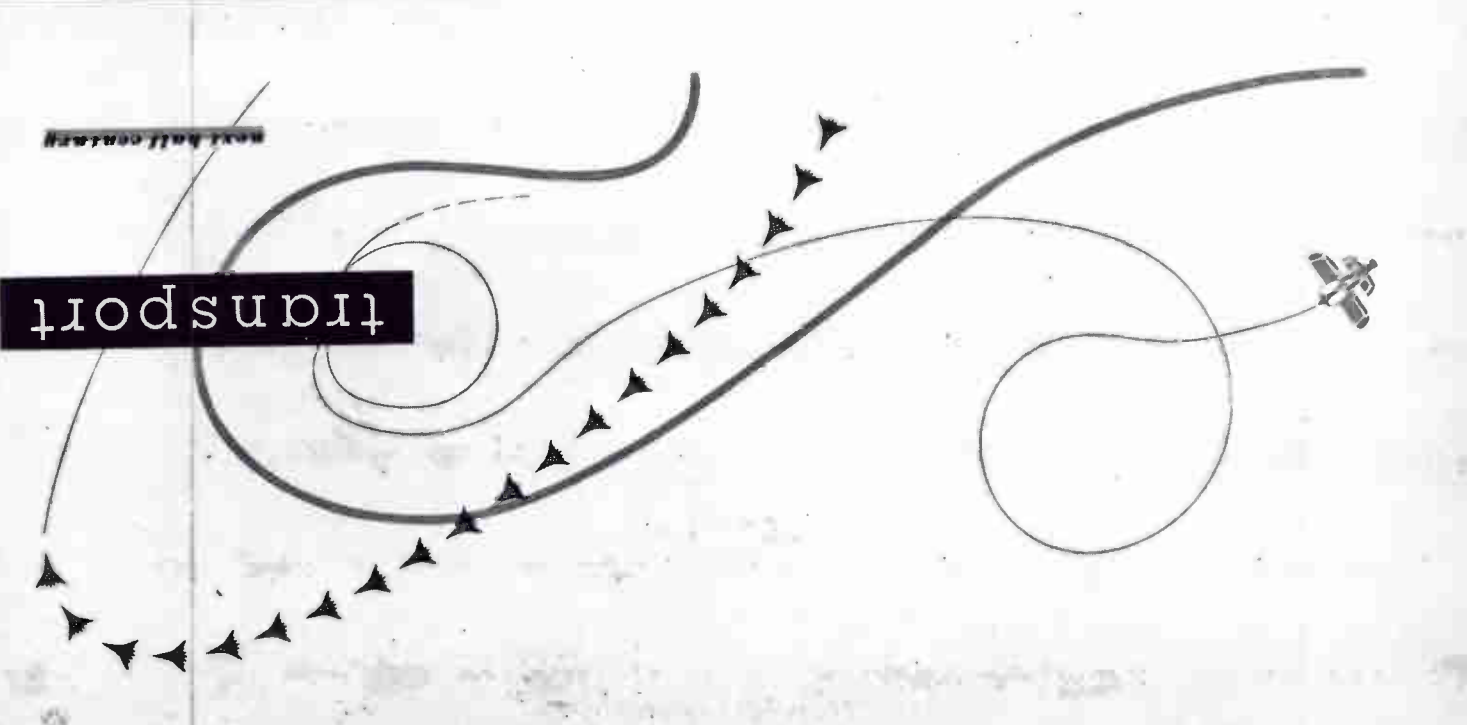
● 193—design of complete unit — designer: Bradbury Thompson
art director: Philip Beaudette — advertiser: Esso Standard Oil Co.

THE AIRCRAFT IS THE MOST ADVANCED MEANS OF TRANSPORTATION AND THE MOST IMPORTANT FACTOR IN THE DEVELOPMENT OF THE MODERN WORLD. THE AIRCRAFT IS THE MOST IMPORTANT FACTOR IN THE DEVELOPMENT OF THE MODERN WORLD.



THE AIRCRAFT IS THE MOST ADVANCED MEANS OF TRANSPORTATION AND THE MOST IMPORTANT FACTOR IN THE DEVELOPMENT OF THE MODERN WORLD. THE AIRCRAFT IS THE MOST IMPORTANT FACTOR IN THE DEVELOPMENT OF THE MODERN WORLD.

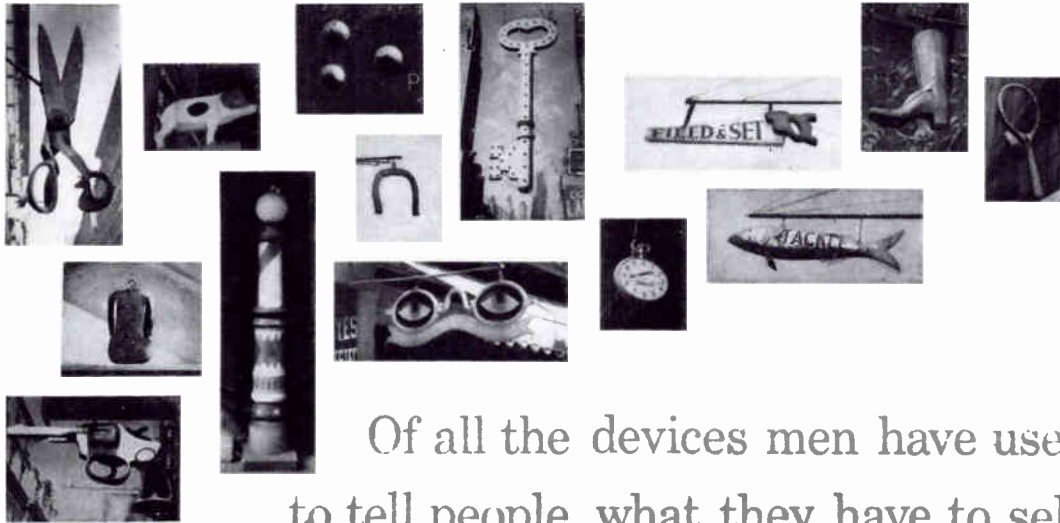
level of flight



transport

next half century

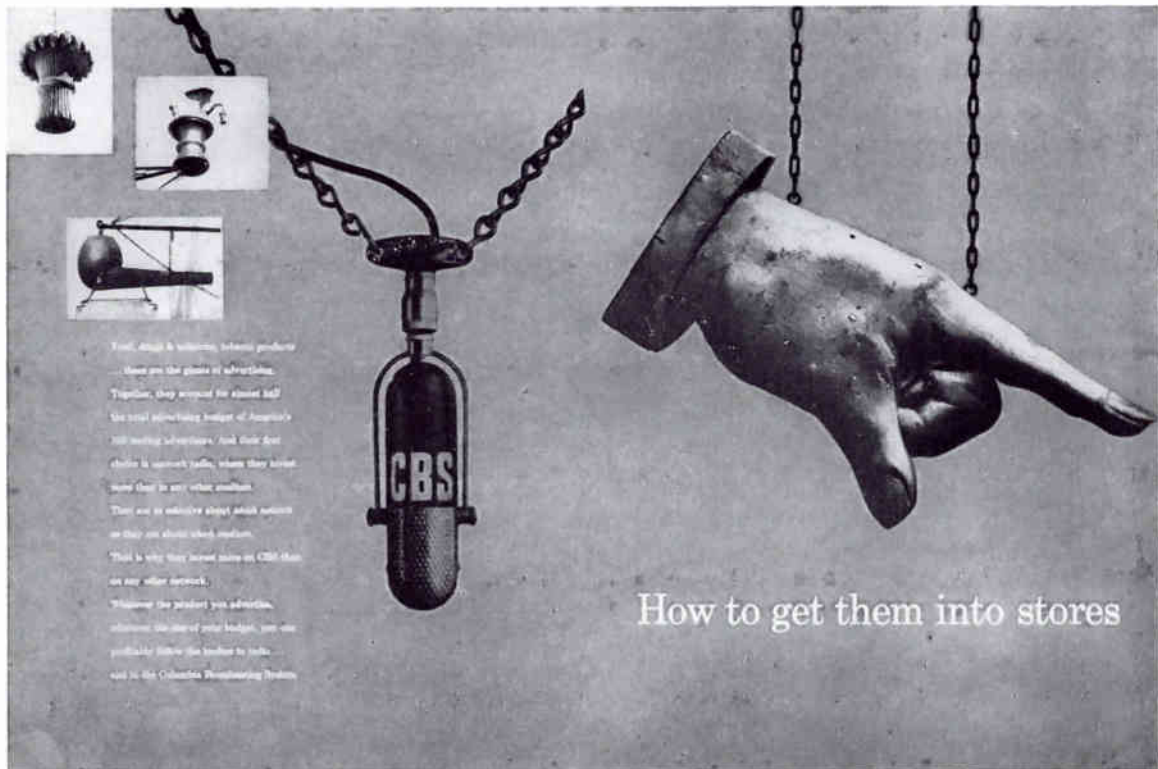
● 194—design of complete unit—designer-a.d.: William Golden
 artists: William Golden, Brown Brothers — advertiser: Columbia Broadcasting System
 ☆ award of distinctive merit



Of all the devices men have used
 to tell people what they have to sell,
 the most effective is the microphone...

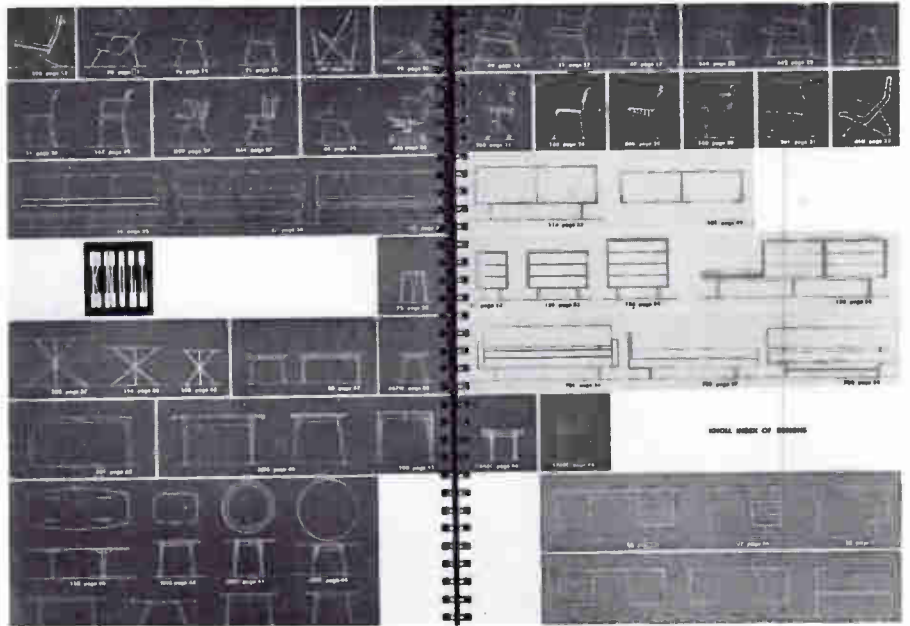
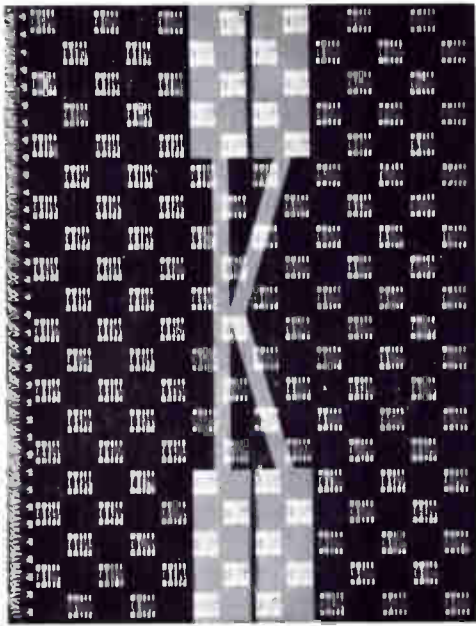


And this one reaches them today
 in 1400 - not that way - the advertising medium
 of any other microphone



First, they're selling, behind products
 — that are the basis of advertising.
 Then, they're selling for a living.
 The total advertising budget of America's
 big selling advertisers, and their first
 choice is to use radio, when they know
 how they're going to sell.
 They use it because they know it works
 in their own stores, shops, homes.
 That's why they invest more in CBS than
 in any other device.
 Whenever the product you advertise,
 wherever the store you buy in, you can
 probably follow the leader in radio,
 and in CBS Columbia Broadcasting System.

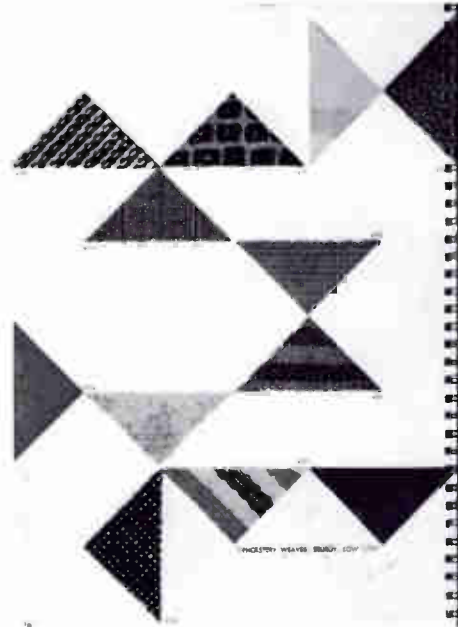
How to get them into stores



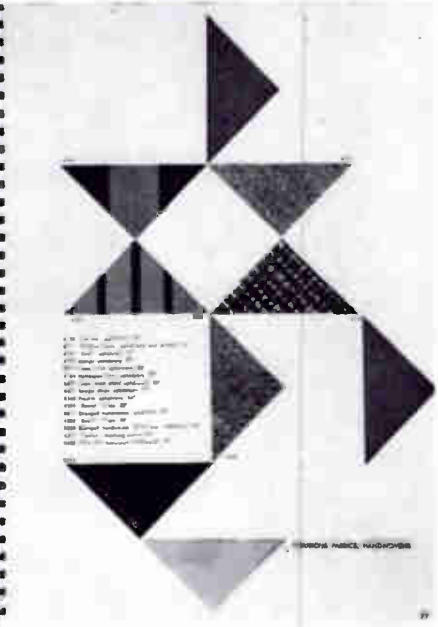
72P Chair, glass back BRO SAARINEN DESIGN 72E Chair, upholstered back



71 Chair - P13 Chair with velvet, not illustrated

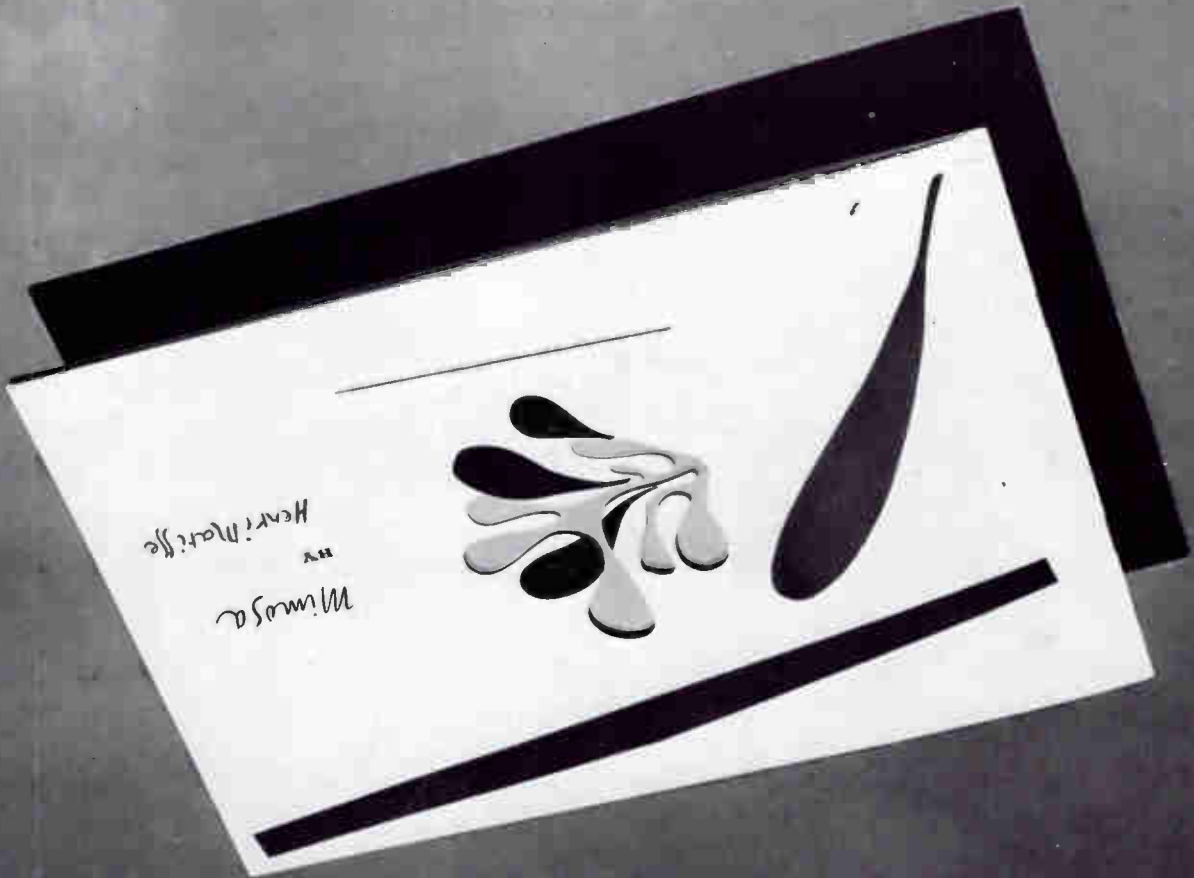


INDUSTRIAL WEAVES BUSH, COV

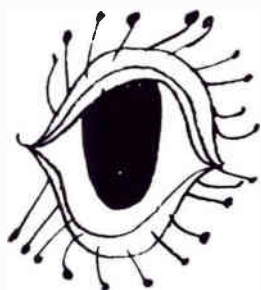
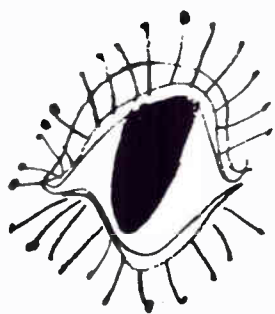


INDUSTRIAL WEAVES BUSH, COV

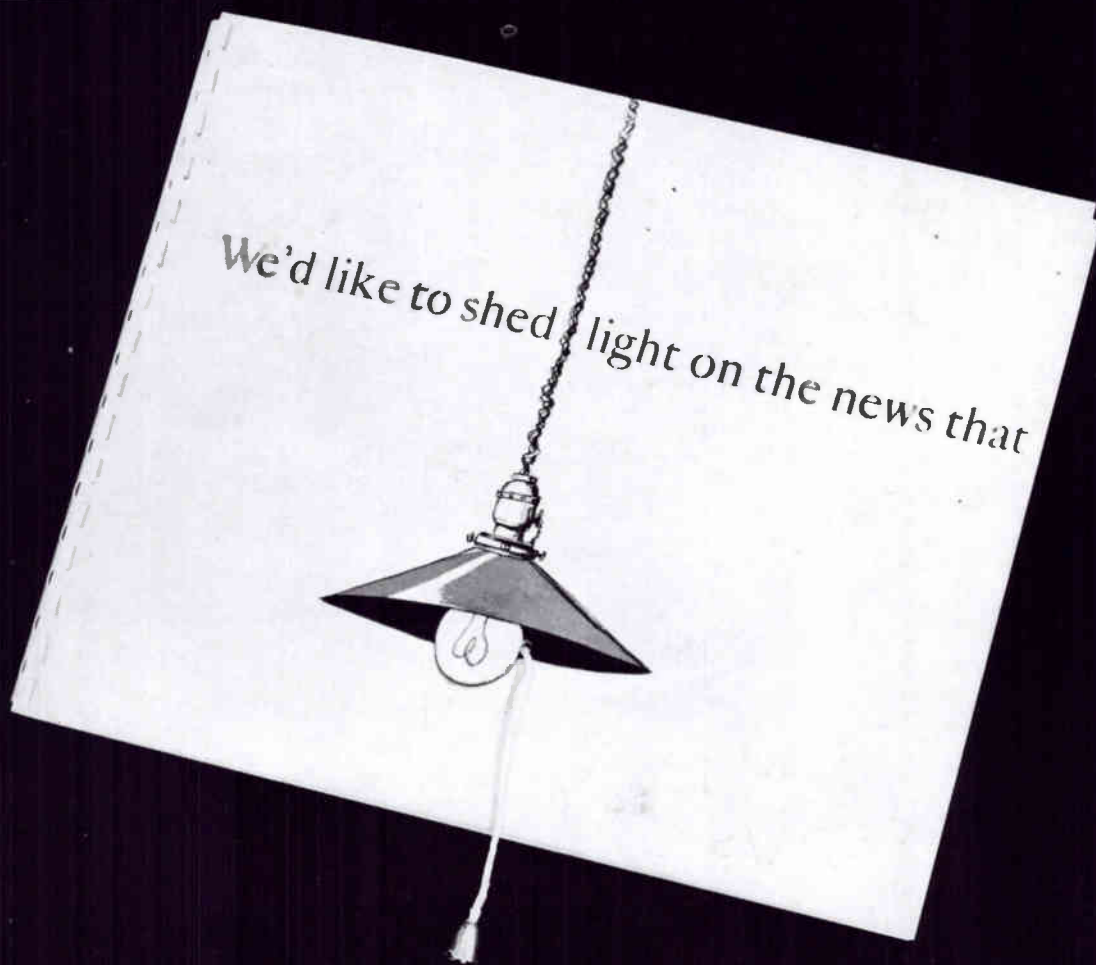
- 195—design of complete unit designer-a.d.: Herbert Matter
- artist: Herbert Matter
- agency: Hockaday Associates, Inc.
- advertiser: Knoll Associates, Inc.
- award of distinctive merit for excellence in typography
- typographer: Arrow Press, Inc.



THE
SLEEP & AN
ENGLISHMAN
LIVING



- 196—design of complete unit — designer: Miki Denhof
art directors: Alexander Liberman, Miki Denhof
artist: Raymond Porter — publisher: Conde Nast Publications
 - 197—design of complete unit — designer-a.d.: Hal Zamboni
artists: Jack Zamboni, Paul Bacon
agency: Zamboni Associates
advertiser: Alexander Smith & Sons Carpet Co.
 - 198—design of complete unit — designer-a.d.: Robert W. Cowan
artist: Robert W. Cowan — agency: Anderson & Cairns, Inc.
advertiser: Anderson, Davis & Platte, Inc.
- ☆ award of distinctive merit



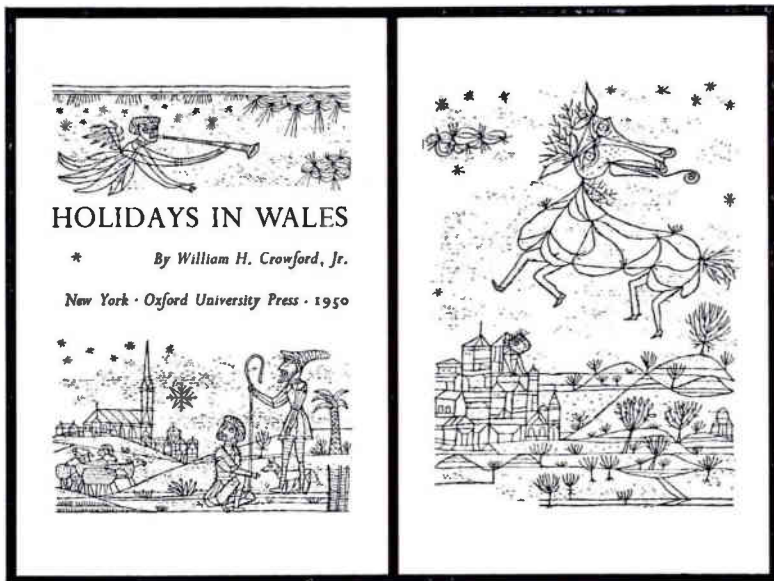


WE're three brethern
out of Spain,
Come to court
your daughter Jane.

*My daughter Jane
she is too young;
She hath no skill
in a flattering tongue.*



Now, for that matter, had JOSEPH LOW - but he will be glad to let his pictures speak for themselves anytime you drop him a line at Box 778, Morris Plains, N. J., or phone ME 4-4800.



HOLIDAYS IN WALES

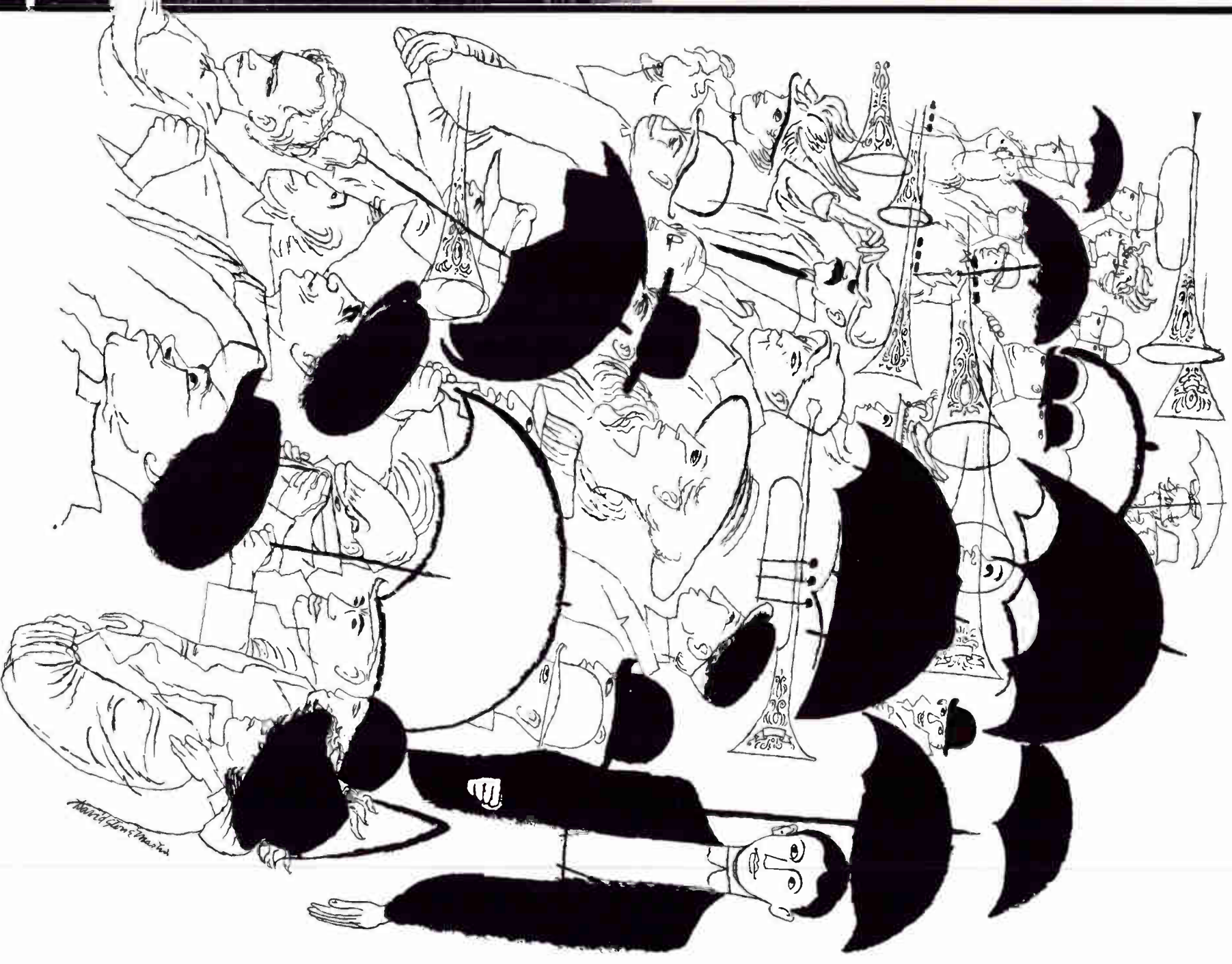
By William H. Crawford, Jr.

New York · Oxford University Press · 1950

● 199—art — direct mail — artist-a.d.: Joseph Low
agency: Joseph Low — advertiser: Joseph Low
□ award of distinctive merit for excellence
in reproduction
engraver: Joseph Low


● 200—art — booklet — artist: Joseph Low
art director: John Begg — publisher: Oxford University
Press, Inc.

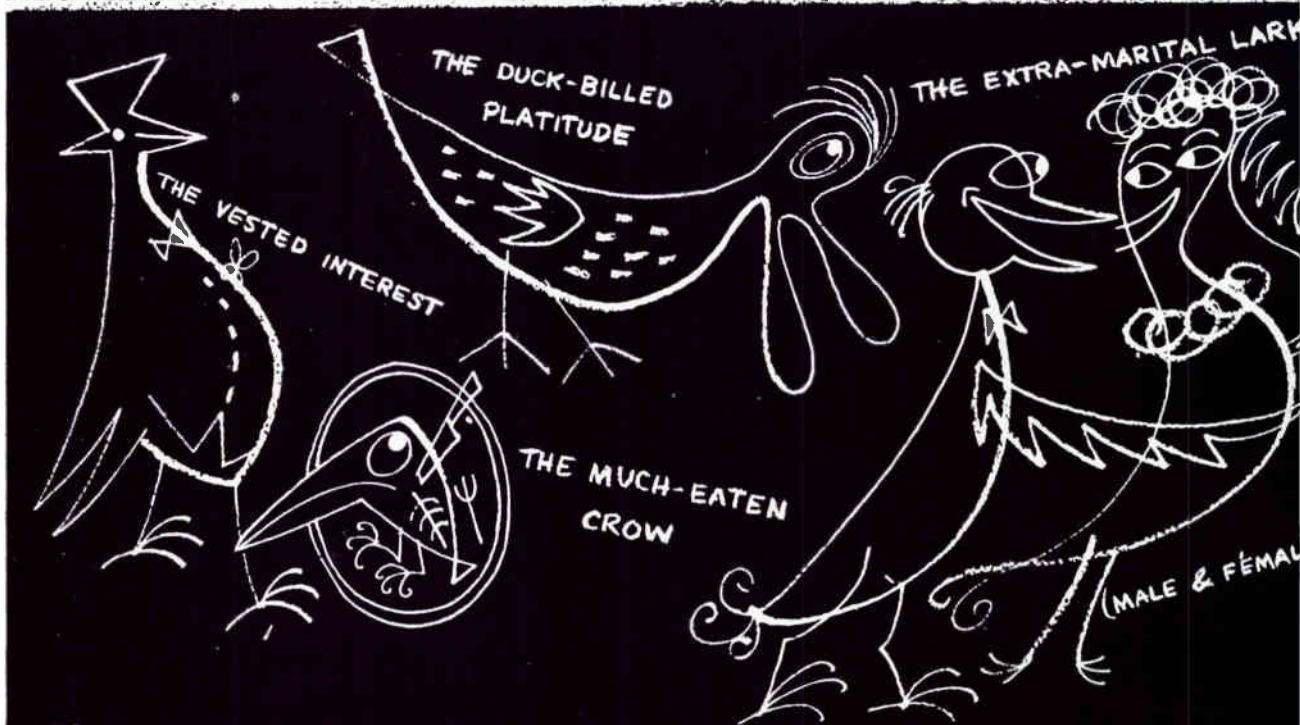
● 201—art — booklet — artist: David Stone Martin
art director: Lester Rossin — agency: Lester Rossin
Associates — advertiser: Lester Rossin Associates
☆ award of distinctive merit



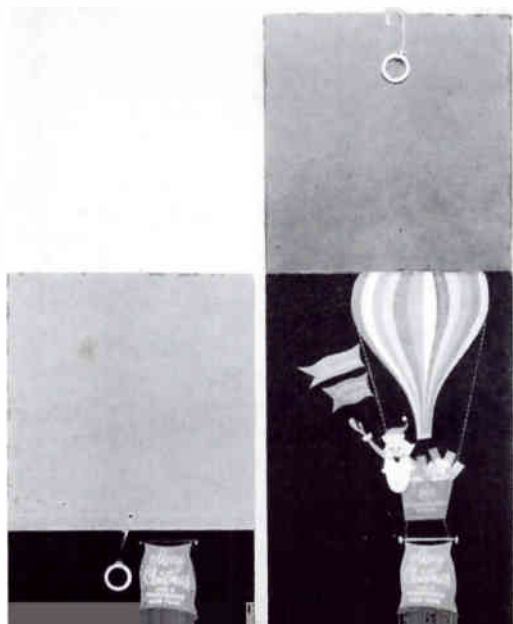
- 202—art — booklet — artist: Richard Erdoes — art director: Fritz Brosius — publisher: Time, Inc. publication: Time, The Weekly Newsmagazine
- 203—art — direct mail — artist: Louis Dorfsman — art directors: Herbert Lubalin, Andrew Schmith agency: Sudler & Hennessey — advertiser: Sharp & Dohme

202

Ordinary people, of course, do not read footnotes. But TIME-readers are not ordinary people and this footnote happened to  be in TIME . . . tucked into a sober Science story about the bristle-thighed curlew.



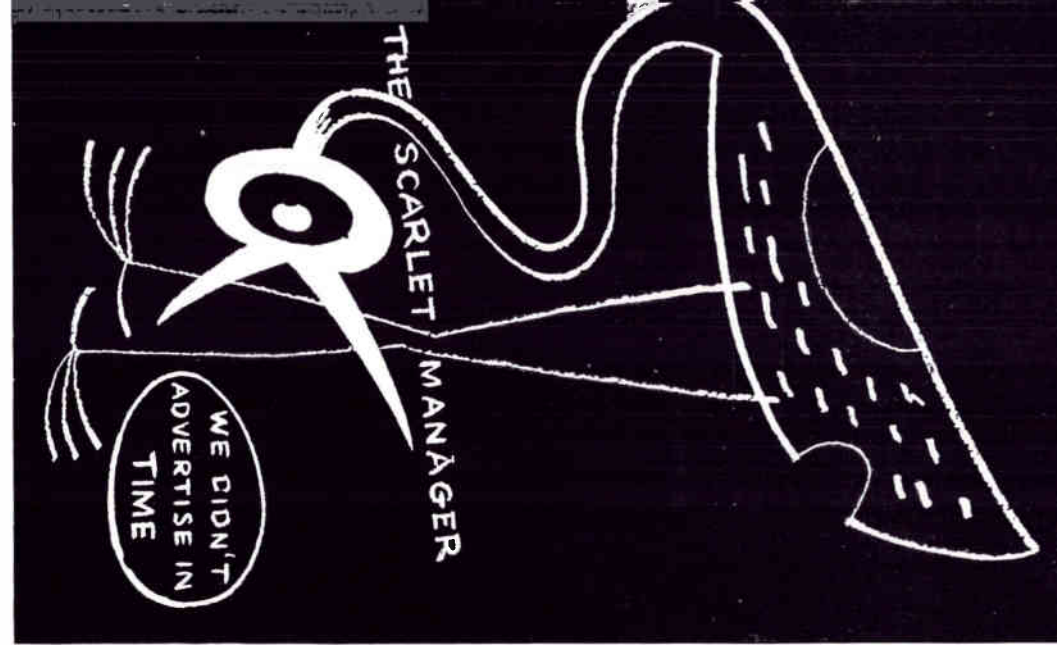
204



205

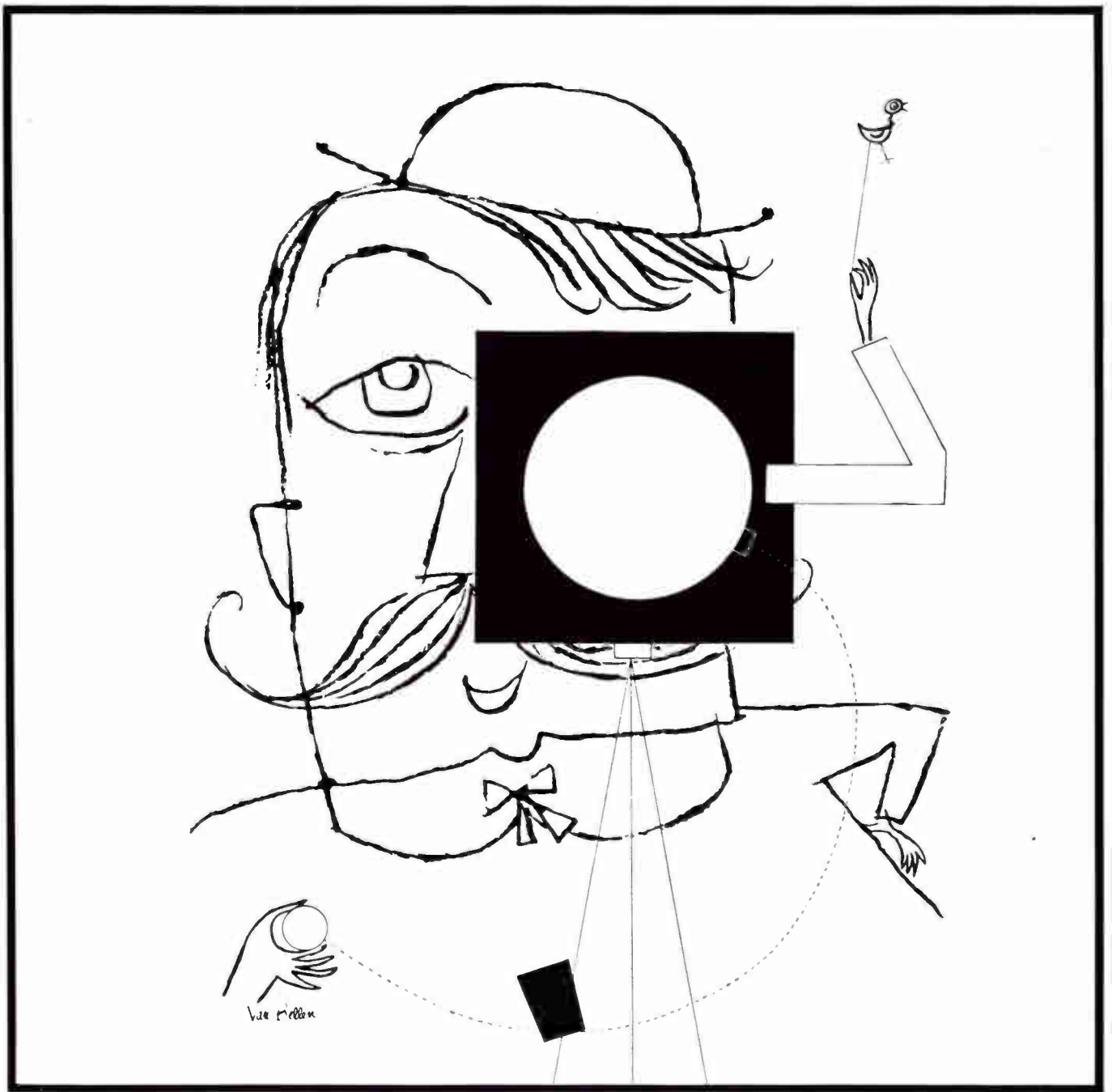


- 204—design of complete unit designer-a.d.: Parmelee W. Cusack artist: Parmelee W. Cusack advertiser: RCA Recorded Program Services
- 205—design of complete unit designer-a.d.: Karl Koehler artist: Karl Koehler — agency: Karl Koehler advertiser: The Miller Company



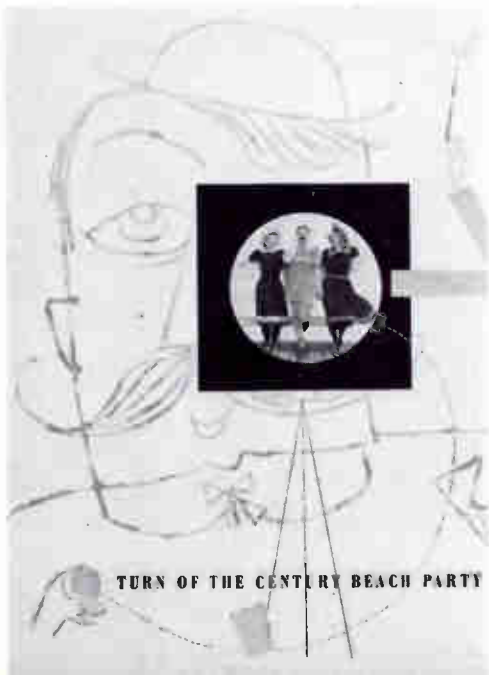
Sedatole
Daldrin
SHARP
DOHME
Prokeruss
Methajade
Linctus Compound





• 206—art — company magazine — artist: Walter Van Bellen
 art director: Henry Hoyer — publisher: Western Electric Co.
 publication: Western Electric Co. — ☆ award of distinctive merit

• 207—design of complete unit — designer-a.d.: Lester Beall
 artists: Lester Beall, John Di Gianni — advertiser: The Upjohn Co.
 ☆ award of distinctive merit



206

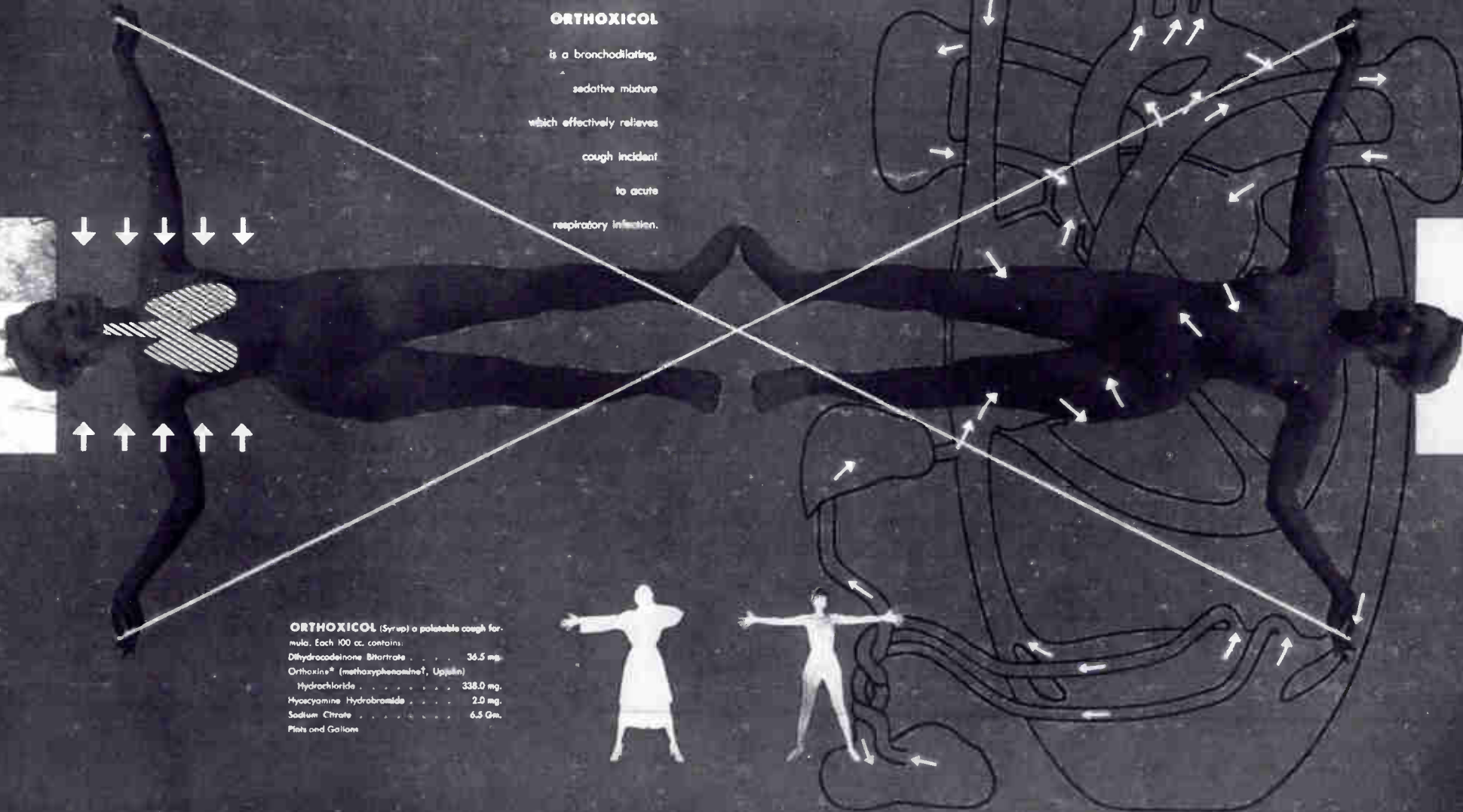
TURN OF THE CENTURY BEACH PARTY

SCOPE

Relief
from
winter's
coughs.

ORTHOXICOL

is a bronchodilating,
sedative mixture
which effectively relieves
cough incident
to acute
respiratory infection.



ORTHOXICOL (Syrup) a palatable cough formula. Each 100 cc. contains:

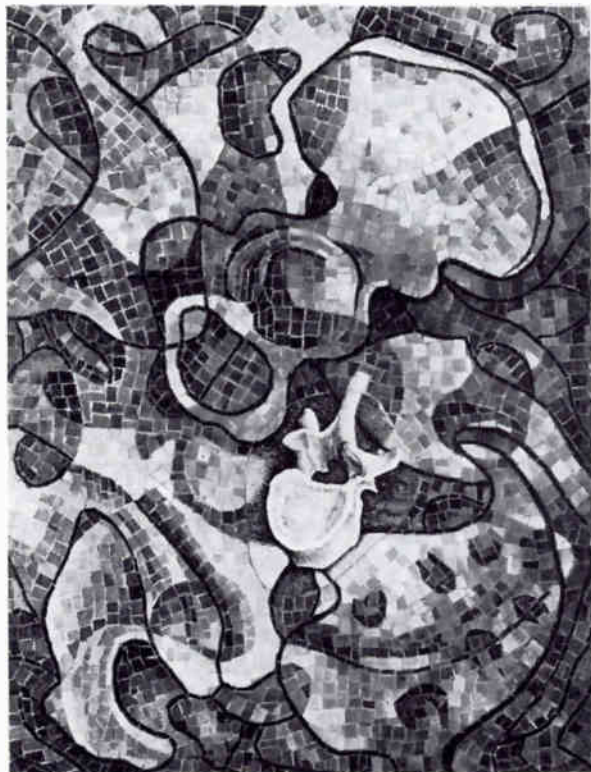
Dihydrocodeinone Bitartrate	36.5 mg.
Orthoxina® (methoxyphenamine†, Uppalin)	
Hydrochloride	338.0 mg.
Mycosymina Hydrobromide	2.0 mg.
Sodium Citrate	6.5 Gm.

Pints and Gallons



© 1954, J. P. Morgan & Co., Inc.

THE ART OF BRONCHOSCOPY



Common Diseases of the Bones and Joints

[Faded, illegible text from a medical advertisement, likely for a book or pamphlet on bone and joint diseases.]

● 208—design of complete unit—designer: Herbert Lubalin — art directors: Dr. David A. Bryce, Herbert Lubalin — artists: Julius Galino, Cal Sacks — agency: Sudler & Hennessey — advertiser: Lederle Laboratories Division, American Cyanamid Company — ● 209—art — company magazine — artists: Libby & Paul Peck — art directors: Dr. David A. Bryce, Herbert Lubalin — agency: Sudler & Hennessey — advertiser: Lederle Laboratories Division, American Cyanamid Company — ● 210—art — company magazine — artist: Paul Rabut — art director: Roy W. Tillotson — publisher: Union Carbide and Carbon Corporation — publication: Product & Processes — ☆ award of distinctive merit — □ award of distinctive merit for excellence in reproduction — engraver: Reiman-Conway Associates, Inc. — ● 211—art — company magazine — artist: Joe Richards — art director: Bert Ray — publisher: Abbott Laboratories — publication: What's New — □ award of distinctive merit for excellence in reproduction — engraver: Collins, Miller & Hutchings Inc.

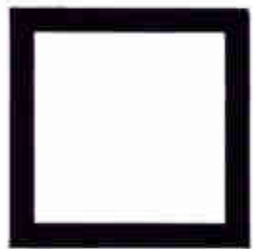


210

211



posters — car cards — calendars — record albums — book jackets



212-245


Wow!



FORD V-8

"TEST-DRIVE" IT AT YOUR FORD DEALER'S NOW!

● 213—design of complete unit — designer: M. D. Glanzman
 art director: Lillian Jenkins — artist: M. D. Glanzman
 agency: J. C. Bull, Inc.— advertiser: Madison Square Garden Corporation
 ☆ award of distinctive merit



See
HOCKEY
 at the Garden
RANGERS
 wed. & sun. nites
MADISON SQ. GARDEN

● 214—design of complete unit — designer-a.d.: James Real, Bill Tara
 artist: James Real — advertiser: Art Directors Club of Los Angeles
 ☆ award of distinctive merit

The Firehouse Five + two at the Art Directors' *Thing*



Wear anything or nothing at all to the wonderful *Thing*!

Oct. 14, at the old Sennett studio, 1712 Glendale Blvd. in L.A.!

The *Thing*: dance, liquor, food—all for \$5 a person

MAIL CHECK TODAY TO ART DIRECTORS CLUB • 3253 N. BHASKAR AVENUE, LOS ANGELES 41 • NO TICKETS SOLD AFTER OCTOBER 9



215



216

217



• 215—design of complete unit—designer-a.d.: Robert Gage—artist: Joe DeCasseres—agency: Doyle Dane Bernbach, Inc.—advertiser: Wimmelbacher & Rice Inc.— • 216—design of complete unit—designer-a.d.: Don Sternloff—artist: Albert Staehle—agency: Young & Rubicam, Inc.—advertiser: The Petri Wine Company— • 217—design of complete unit—designer: Joseph Gering—art directors: Paul Lord, Joseph Gering—artist: Joseph Gering—advertiser: Gimbels Philadelphia

• 218—design of complete unit—designer: William Chevallier—art directors: Diamond & Gelgisser Art Studio—artist: John M. Moore—agency: Direct Adv. Associates—advertiser: Arthritis and Rheumatism Foundation— • 219—design of complete unit—designer-a.d.: Harry W. Prickett—artist: Alex Taylor—agency: J. D. Tarcher, Inc.—advertiser: United Jewish Appeal

for a stronger America...



**fight
crippling
arthritis**

give

ARTHRITIS AND RHEUMATISM FOUNDATION

218



GIVE UNITED JEWISH APPEAL

219



220



221

222



- 220—art — poster — artist: Paul A. Randall
art director: Wilbur Smart — agency: D'Arcy Advertising Company
advertiser: The General Tire & Rubber Company
- 221—art — poster — artist: William Steig
art director: George Booth — agency: J. Walter Thompson Co.
advertiser: Ford Motor Company
- 222—art — poster — artist: Douglas Crockwell
art directors: Richard F. Tobin, Captain, Joseph C. Newton, C.W.O.
agency: Calkins & Holden, Carlock, McClinton & Smith, Inc.
advertiser: Recruiting Publicity Bureau, U.S. Army Air Force

● 223—design of complete unit — art director: Jerome Parker
artist: E. McKnight Kauffer — advertiser: American Airlines Inc.

223

AMERICAN AIRLINES



CALIFORNIA TEXAS NEW MEXICO

● 224—art — poster — artist: Jean Carlu — art director: Melville E. Stone
agency: Ketterlinus Lithographic Mfg. Co.— advertiser: Pan American World Airways
☆ award of distinctive merit

224

NOW DIRECT SERVICE TO

SCANDINAVIA

by Clipper



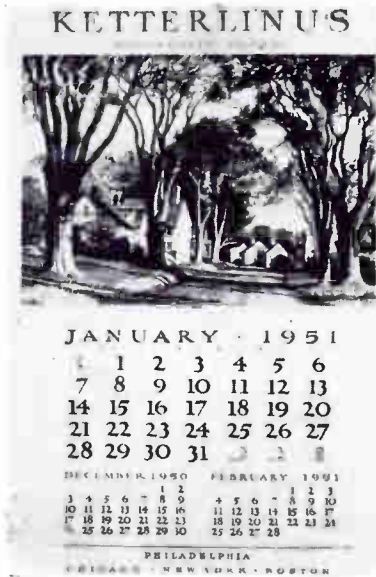
PAN AMERICAN WORLD AIRWAYS



- 225—art — poster
- artists: John Van Heerden, Gene Walther
- art director: Gene Walther
- agency: Walther-Boland Associates
- advertiser: Philippine Air Lines

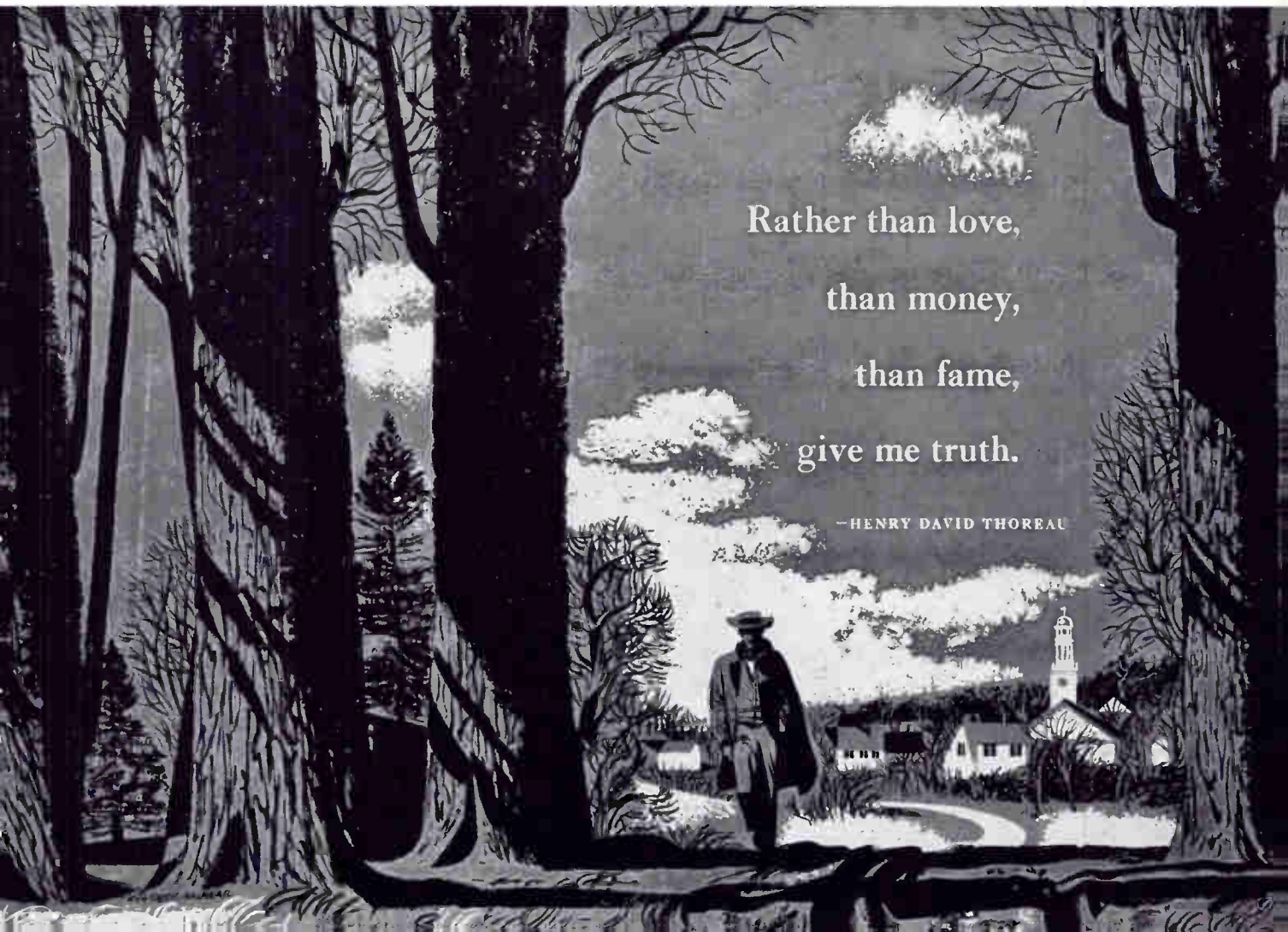


- 226—art — poster
- artist: Adolph Treidler — art director: Roger Joslyn
- agency: Wendell P. Colton
- advertiser: Furness Bermuda Line



- 227—art — poster — artist: Ted Kautzky — art director: Henry D. Maconachy
agency: Ketterlinus Lithographic Mfg. Co.— advertiser: Ketterlinus Lithographic Mfg. Co.
☆ award of distinctive merit

- 228—art — poster — artist: Everett McNear — art director: Frank Blake — advertiser: Kimberly-Clark Corporation
☆☆ art directors club medal





229

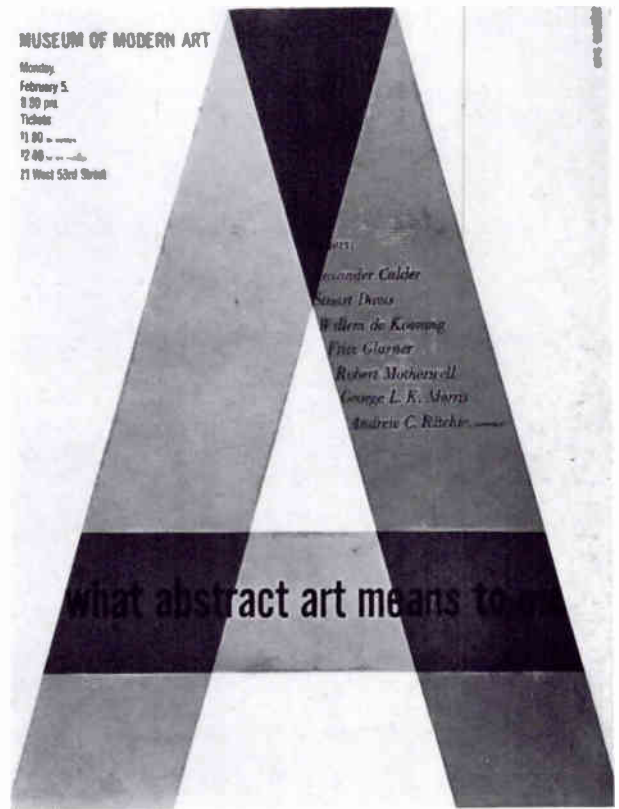
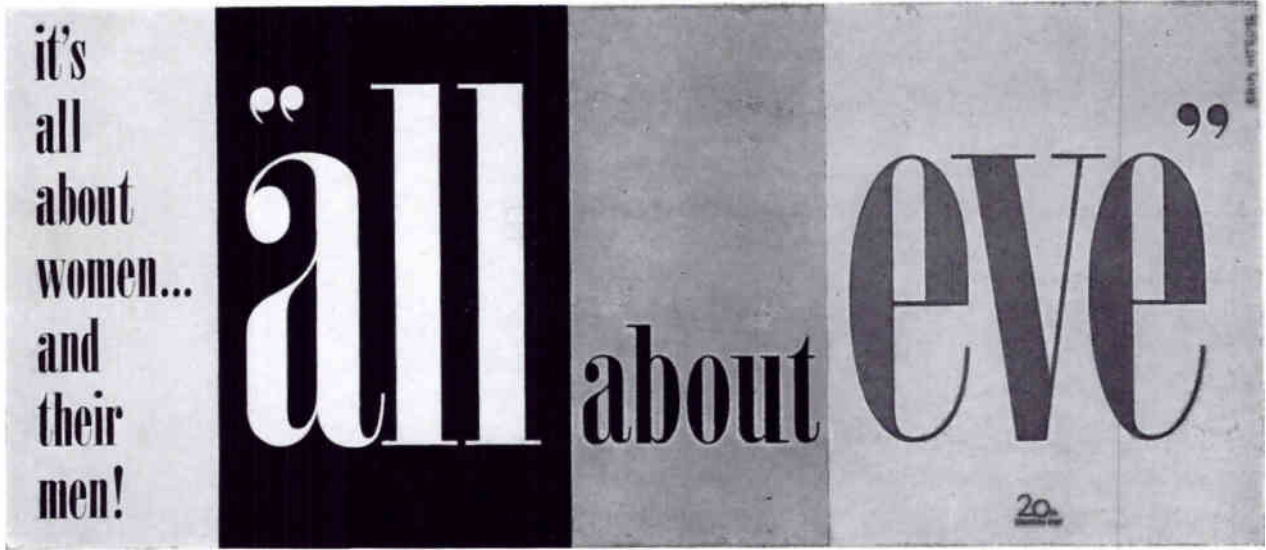
230

● 229—design of complete unit
 designer: Edward F. Carini
 art director: Donald C. Wilson
 artist: Edward F. Carini
 advertiser: Clayton F. Summy Co.

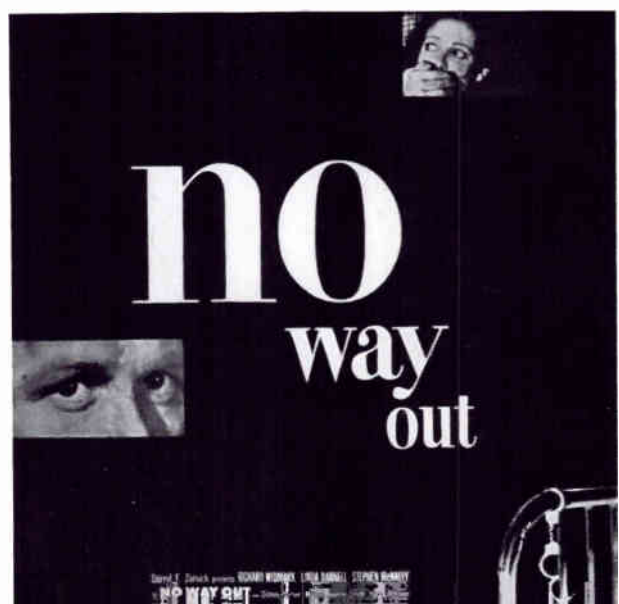
☆ award of distinctive merit

● 230—design of complete unit
 designer-a.d.: Walter Van Bellen
 advertiser: National Broadcasting Co.





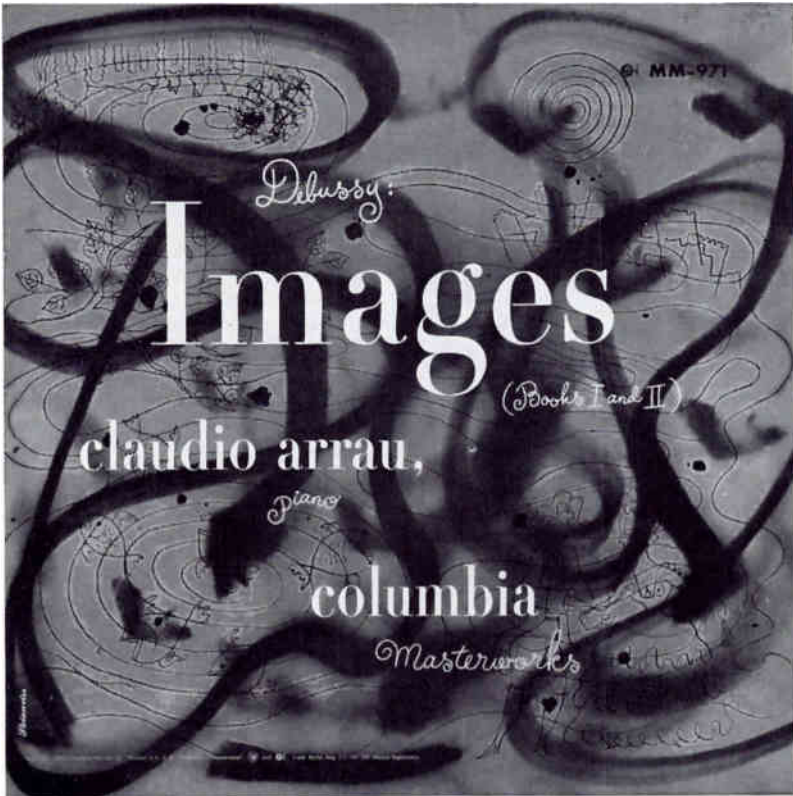
● 231—design of complete unit—designer: Erik Nitsche—art directors: Victor Sedlow, Erik Nitsche—artist: Erik Nitsche—advertiser: 20th Century-Fox Film Corp.—● 232—design of complete unit—designer-a.d.: Erik Nitsche—artist: Erik Nitsche—advertiser: Museum of Modern Art—● 233—design of complete unit—designer: Erik Nitsche—art directors: Victor Sedlow, Erik Nitsche—artist: Erik Nitsche—advertiser: 20th Century-Fox Film Corp.



● 234—design of complete unit — designer-a.d.: Alex Steinweiss — artist: Alex Steinweiss—advertiser: Columbia Records, Inc.— ● 235—art—point-of-sale—artist: Darrill Connelly—art director: Robert M. Jones—advertiser: Columbia Records, Inc.

● 236—art — point-of-sale — artist-a.d.: David Stone Martin — agency: Lester Rossin Associates, Inc.— advertiser: Mercury Records — ☆ award of distinctive merit — ● 237 — art — point-of-sale — artist-a.d.: Joseph Low — advertiser: The Haydn Society — ☆ award of distinctive merit — ● 238—art — point-of-sale — artist: Joseph Low — art director: Alvin Eisenman — advertiser: The Haydn Society — ● 239—art — point-of-sale — artist-a.d.: David Stone Martin — agency: Lester Rossin Associates, Inc.—advertiser: Mercury Records— ☆☆ art directors club medal

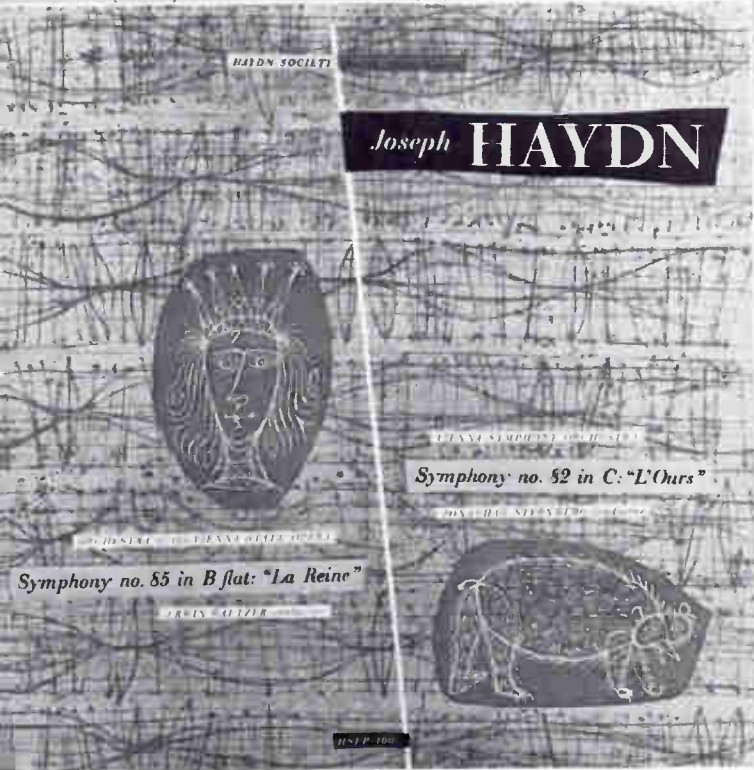
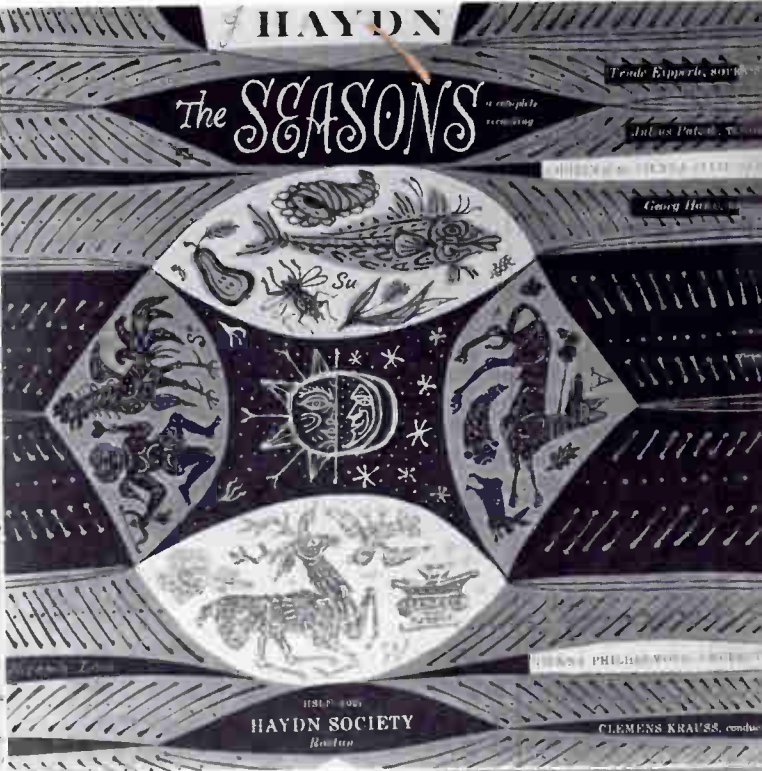
234

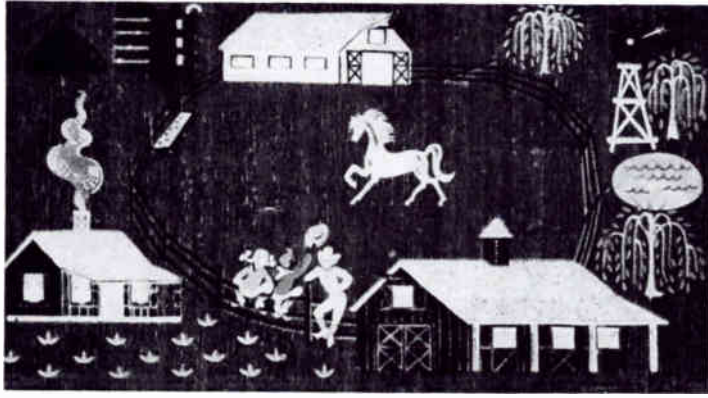


239 238



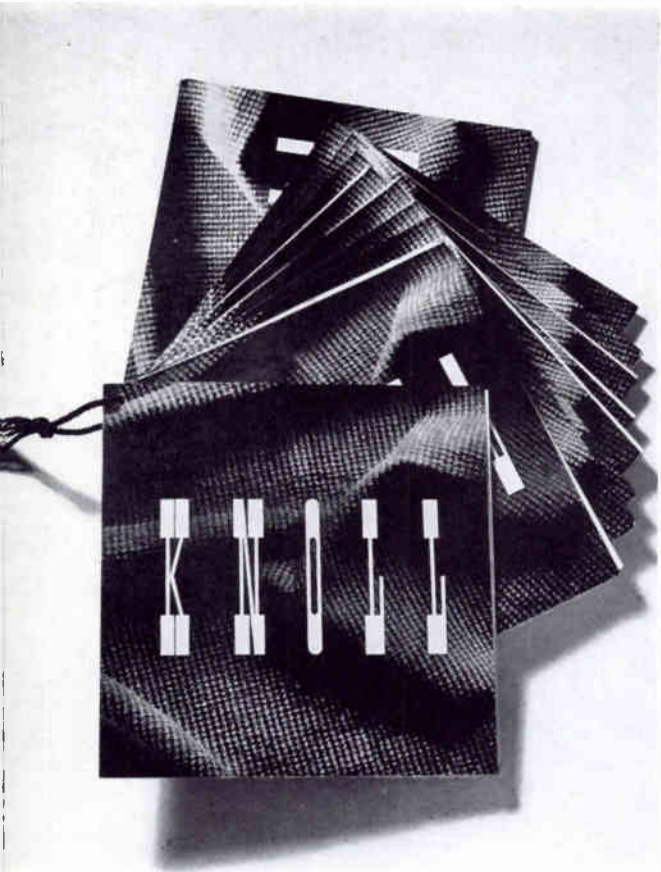
235





- 240—design of complete unit — designer: Virginia Plummer — art director: R. W. Wheeler
artist Virginia Plummer — agency: Young & Rubicam, Inc.— advertiser: The Ohio Match Company
- 241—design of complete unit — designer-a.d.: Irvine Kamenş — artist: Lester Rossin Assoc., Inc.
agency: J. M. Mathes, Inc.— advertiser: Imperial Paper & Color Corporation

- 242—design of complete unit — designer-a.d.: Herbert Matter — artist: Eszter Haraszty — agency: Hockaday Associates, Inc.
 - 243—design of complete unit — designer-a.d.: Saul Bass — artist: Saul Bass — advertiser: Rose Marie Reid of California
- ☆☆ art directors club medal

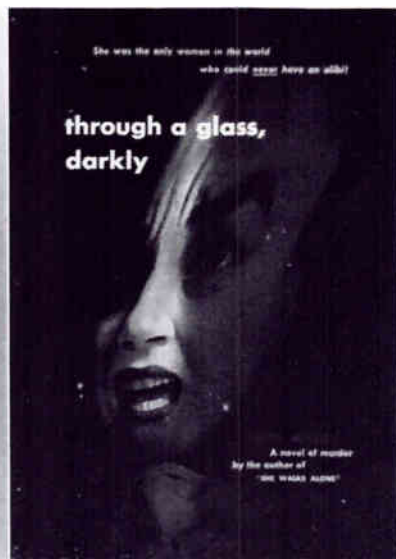




245



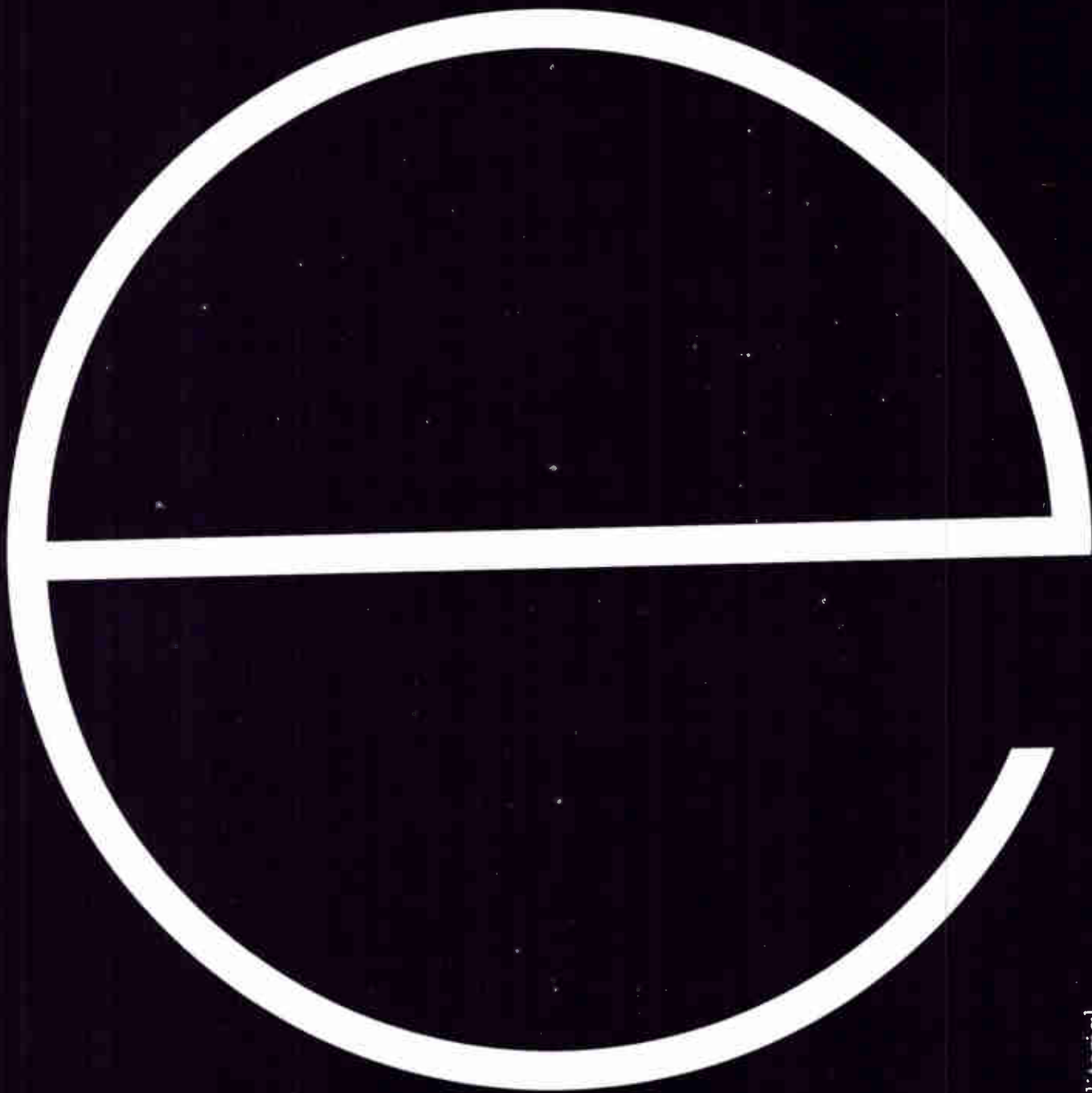
244



- 244—art — point-of-sale — artists: Irving Miller, K. Chester
art director: Ray Freiman — publisher: Random House, Inc.
- 245—design of complete unit — designer: Bill English
art directors: Bill English, Harry Ford
artist: Bill English — publisher: Alfred A. Knopf, Inc.

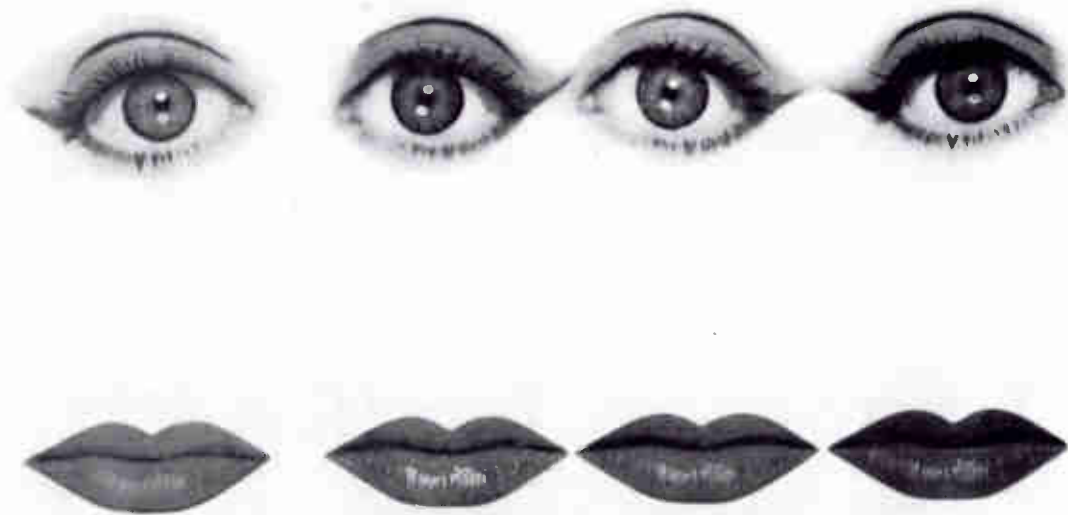


246-326



TWO-POINT MAKE-UP PROGRAM

Eye make-up should be applied to the eyes, not the eyelids. For a soft, natural look, use a light shade of eye shadow. For a more dramatic look, use a darker shade. Always use a brush to apply eye shadow. The brush should be held at an angle to the eye. This will help to blend the shadow into the skin. Avoid using too much shadow. A little goes a long way. Always use eye shadow before eye liner. This will help to prevent the eye liner from smudging. Use a dark shade of eye liner for a dramatic look. Use a light shade for a soft, natural look. Always use eye liner before mascara. This will help to prevent the mascara from smudging. Use a dark shade of mascara for a dramatic look. Use a light shade for a soft, natural look. Always use mascara before lipstick. This will help to prevent the lipstick from smudging. Use a dark shade of lipstick for a dramatic look. Use a light shade for a soft, natural look. Always use lipstick before blush. This will help to prevent the blush from smudging. Use a light shade of blush for a soft, natural look. Use a dark shade for a dramatic look. Always use blush before powder. This will help to prevent the powder from smudging. Use a light shade of powder for a soft, natural look. Use a dark shade for a dramatic look. Always use powder before foundation. This will help to prevent the foundation from smudging. Use a light shade of foundation for a soft, natural look. Use a dark shade for a dramatic look. Always use foundation before concealer. This will help to prevent the concealer from smudging. Use a light shade of concealer for a soft, natural look. Use a dark shade for a dramatic look. Always use concealer before eyebrows. This will help to prevent the eyebrows from smudging. Use a light shade of eyebrows for a soft, natural look. Use a dark shade for a dramatic look. Always use eyebrows before hair. This will help to prevent the hair from smudging. Use a light shade of hair for a soft, natural look. Use a dark shade for a dramatic look.



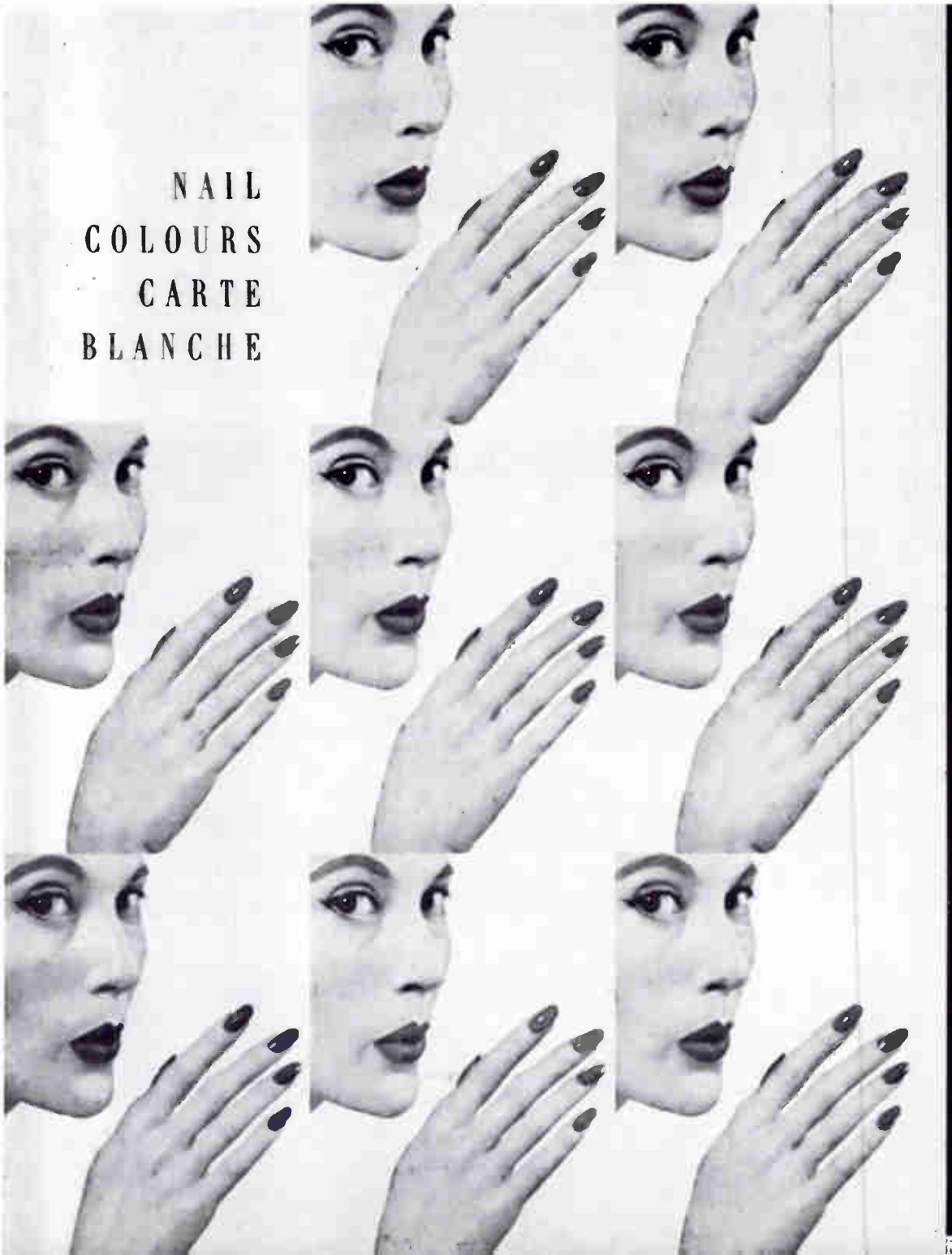
• 246—design of complete unit — designer-a.d.: Alexander Liberman, Priscilla Peck
artist: Erwin Blumenfeld — publisher: The Conde Nast Publications Inc. — publication: Vogue

☆☆ art directors club medal

• 247—design of complete unit — designer-a.d.: Alexander Liberman, Priscilla Peck
artist: Herbert Matter — publisher: The Conde Nast Publications Inc. — publication: Vogue

247

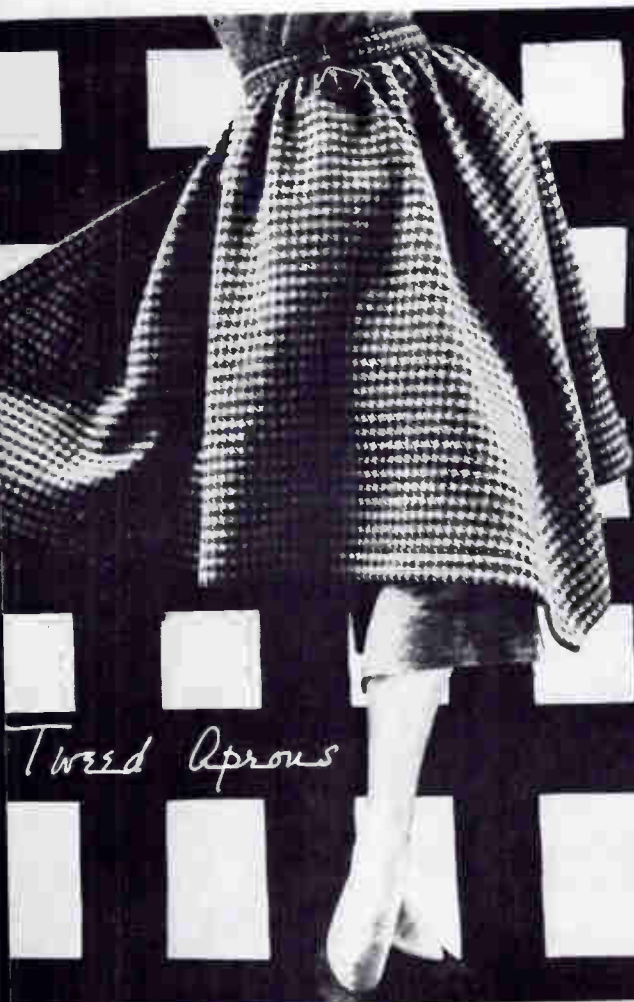
NAIL
COLOURS
CARTE
BLANCHE





THE BEAUTIFUL INDIVIDUALIST

• An Englishman touring America by car reports that he had a strange illness for weeks he thought he was free-flow one jump behind a bus load of beauties because at every town where he stopped he saw the same pretty girls with the same pretty hair and the same dazzling smiles. An Italian has the same reaction: he labels American girls "cute and delightful." And a member tells us that she sent a real girl off to boarding school and put back a carbon copy of a thousand others. The more we hear, the more we are sure that the high standard of American good looks is not only our pride but our dilemma. How can a woman make stand out from the masses of other pretty women who seem her path? It seems to us that the clue to the beautiful individualist is EMPHASIS. The face you never forget is the one that knows its long features and desires sets a route there. Your beauty may be in your eyes—there is something that the difference between pretty eyes and unforgettable eyes is determined by make-up. It may be your hair—there is nothing more and money on the case, but it and curl it in wonderful ways. Your beauty may be not in your facial features—but in your smile, ethereal, vivid, as polished as porcelain. Or, and don't struggle to hide it—your very individual way to what you've got that she hasn't got an erratic eyebrow, a bold nose or like the lady opposite, a thick long and curving as a cover's

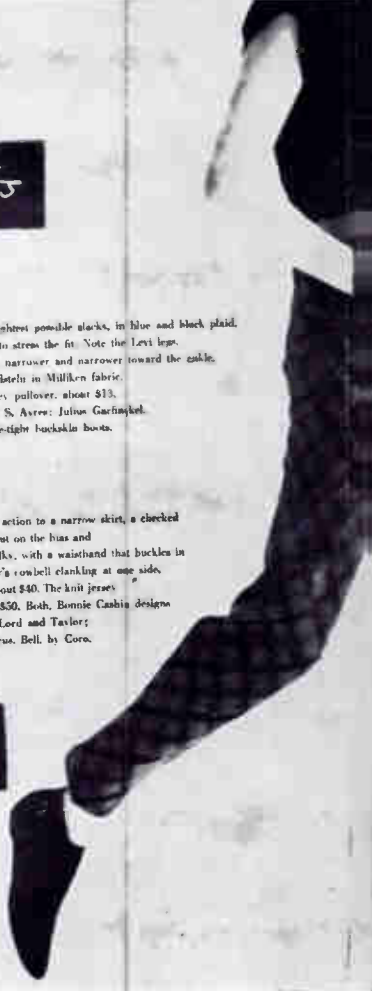


Tweed Aprons

Drainpipe Pants

• The tightest possible slacks, in blue and black plaid, cut on the bias to stress the fit. Note the Levi legs, tapering narrower and narrower toward the ankle.
By David Goodstein in Milliken fabric, about \$18. Black jersey pullover, about \$13.
Both, Saks Fifth Avenue. L. S. Ayres; Julius Garfunkel; DeManette's ankle-tight buckskin boots.

• To give ease and action to a narrow skirt, a checked red and wine tweed apron, cut on the bias and beautifully bulky, with a waistband that buckles in back and the Bazaar's cowbell clanking at one side.
In John Walther fabric, about \$40. The knit jersey dress, about \$50. Both, Bonnie Cashin designs for Atter and Adler, Lord and Taylor; Julius Garfunkel; Neiman-Marcus, Bell, by Cora.



• 250—design of complete unit — designer-a.d.: Cipe Pineles
 artist: Dong Kingman — publisher: Triangle Publications — publication: Seventeen Magazine

• 251—design of complete unit — designer-a.d.: Alexey Brodovitch
 artist: Richard Avedon — publisher: Hearst Magazines, Inc. — publication: Harper's Bazaar

• 252—design of complete unit — designers: Cipe Pineles, William Helburn — art director: Cipe Pineles
 artist: William Helburn — publisher: Seventeen Magazine — publisher: Triangle Publications
 ☆ award of distinctive merit

250

251

250

251

ORGANDIE
 IN THE AIR

• Flying, her dress is done in two colors of cotton organdie — the
 tulle washed in pink, and the dress a big white flower.
 Scattered here and there, embroidered white petals, from here to
 there forming a garland. Designer: Goodwin, Frankfort and Nelson, New York.

• Opposite, white silk organdie printed with spots of pink,
 greens and blue blacks, with a white cotton organdie
 underneath, and two flouting pearls that give
 it a twirl in the air.

By Louis in Fashion from: Goodwin, Frankfort and Nelson, New York.

ORGANDIE
 IN THE AIR

• Flying, her dress is done in two colors of cotton organdie — the
 tulle washed in pink, and the dress a big white flower.
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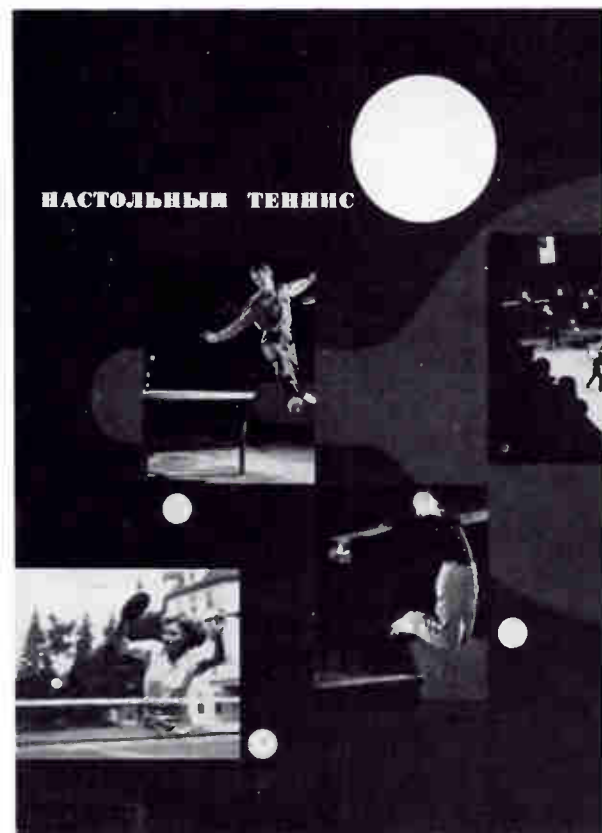
What a lovely day!

This page: It could be a Neuberger
Bakerman's sticker — if it
weren't made of Everglaze (Zelari
process-d) fabric or cut down
so carefully to give exact
dimensions. By Sherbrooke Red
navy. With you, water, about \$18

Opposite page: Multicolored rayon
leaves checked coat has hood
that turns off when the sun comes
out! About \$15 Cotton gabardine
coat has enormous pointed collar
which doubles as a hood. Pink, sage
yellow. About \$18. Best by Harrie

These raincoats in Junior sizes
at Bonwit Teller, New York and
Chicago; Woodward & Lothrop,
Washington, D. C.; Saks Fifth
Avenue, New York; Harrie's, Kansas City;
Plum rubber boot by
United States Rubber Co. Checked
rubber boot by Beeman Falls






...the most important thing is to be able to play the game in a way that is both fun and challenging. This is why we have designed this unit to be both fun and challenging. We have included a variety of activities that will help you learn the game and enjoy it at the same time. We have also included a variety of games that will help you practice your skills and improve your performance. We hope you will find this unit to be a valuable resource for your tennis program.








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THE AMBASSRESS

When I got downstairs I was in such a state of nervous excitement that I had to go into the little bar near the lobby and order a drink. I approached it nervously, carefully. The process was something, but after the first sip, as I was smacking my lips and making an effort to relax my tightened muscles, I heard my name called. Diana was hurrying across the room to me.

"And Edith tells me there's been a rumour about your friend's house," she said with wide eyes. "She went out down to ask you to come back. I was looking up and down the street, and then I spotted his face in the bar. It's been so long, Tom. It's plain to see."

Diana and I have said, with my brother-in-law's name and nearly thirty, she lived with Edith and George, whose children were all married, in a state of semi-dependence. She was large and plump and peacefully plump, almost a caricature of the goddess of her name. She had straight brown hair, almost grey, and a gushing, exuberant set that seemed impregnated with a constant, light perspiration. Her cheeks were round and her square chin stuck out before

them to give her face the determined look of an aggressively executed command. Her big eyes revealed instantly her goodness of heart.

"You're the one member of the family I'm always glad to see," Diana said warmly. "But don't try to be the person under the tree."

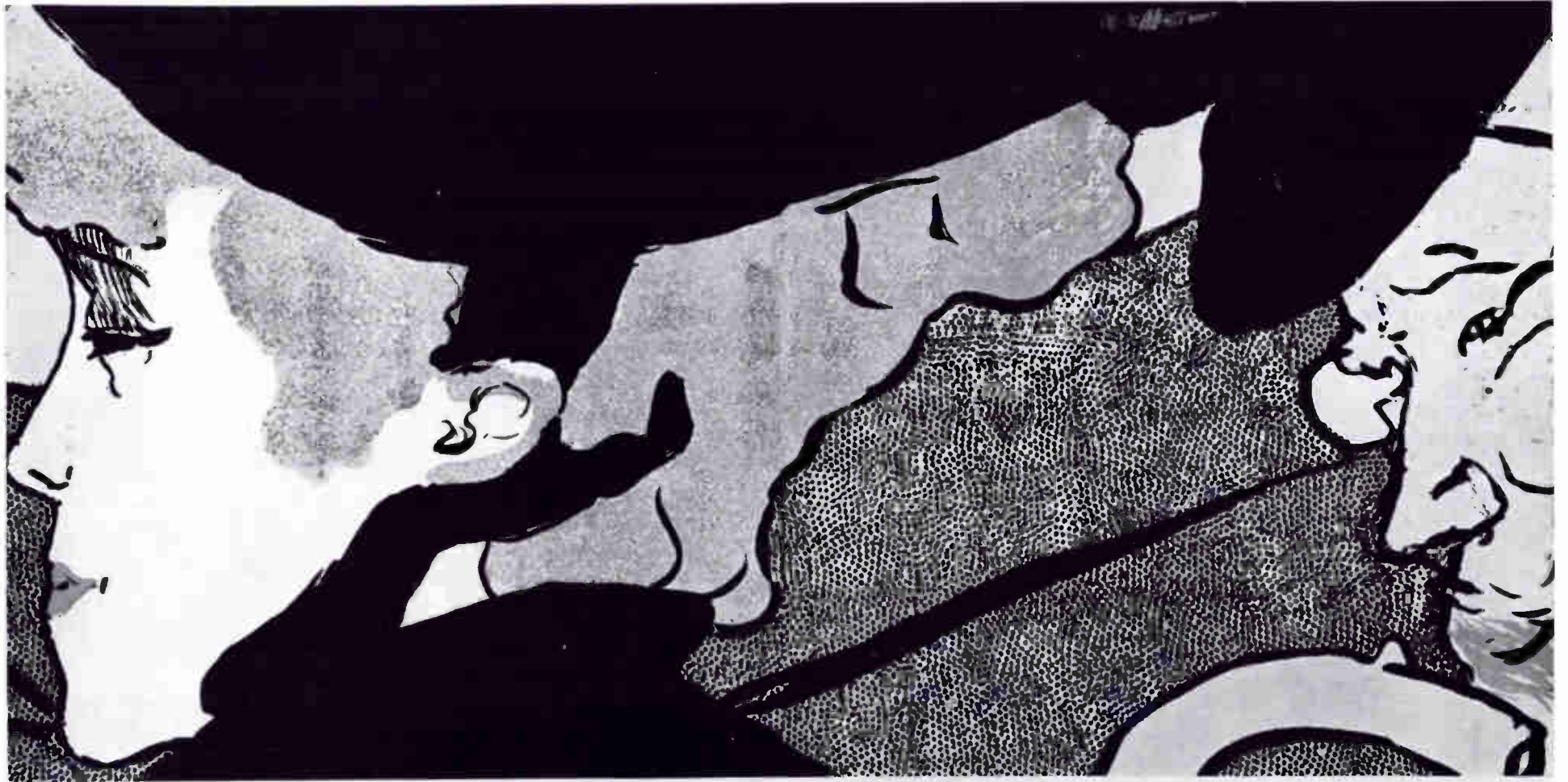
"She should be head Emily!" I said.

"No. This time I'm all on your side. I don't care what Uncle George and Aunt Edith say about Mrs. Kane. I'm very often wonderful. It's your best person in the family."

I felt overcome with gratitude. "She's even more beautiful than her picture," I said.

"You can't expect them to understand women like that," Diana continued gently. "They've had restricted lives. They know it too. They even love Tony. That's why Aunt Edith is over here now. She doesn't want you to have something that she's never had herself."

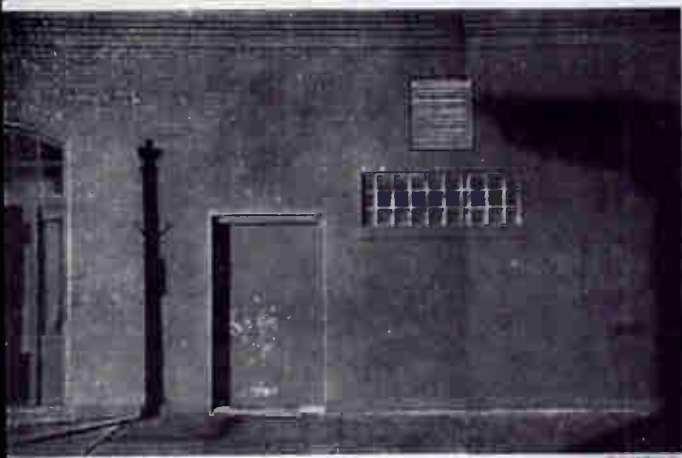
I put down my drink and looked into her round, serious face and wondered that answer. (Continued on page 112)



TOULOUSE-LAUTREC: "JANÉ AVRIL"

A detail from *Divan Japonais*, one of the greatest posters in the current Lautrec show of lithographs.

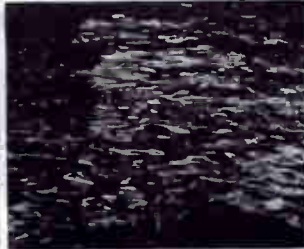
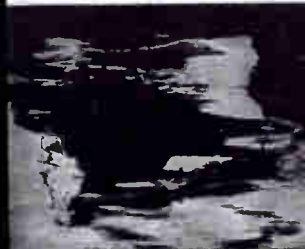
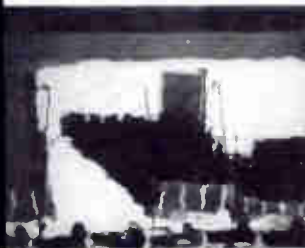
When Henri de Toulouse-Lautrec died in 1901 after a short but amused life, he left a meagre reputation as a caricaturist and an enormous number of drawings and lithographs, in addition to his paintings. (Years after, he was recognized as one of the four solitary nineteenth-century innovators who influenced painters from Bonnard to Picasso.) Now Mr Ludwig Charell's collection of Lautrec lithographs, first sketches, rare trial proofs and definitive prints, many of them unique, is on exhibition through April 15 at the Knoedler Galleries in New York, for the benefit of the Alibi Museum at Alibi, France, where Lautrec was born. Among the thirty posters in the group is *Divan Japonais*, a superb celebration of the small, famous *café-concert*. There, red-haired Yvette Guilbert, her thin arms in long black gloves, nightly sang naughty songs, watched often by Lautrec and sometimes by the pale, delicate Jané Avril, with her pussy-cat lace, who danced the waltz at another *café-concert* in a froth of white lace petticoats, her black-stockinged legs often high in a scissors kick.



Modern Art by a Photographer

WITH CAMERA FOR A PALETTE, ARTHUR SIEGEL REVIVES THE WORK OF CONTEMPORARY PAINTERS

Arthur Siegel's photographs are a kind of modern art. They are not just pictures of things, but pictures of things as they are perceived by the camera. Siegel's work is a blend of photography and painting, and it is a testament to the power of the camera as a creative tool.



Awnings make impressionistic reflections in a swimming pool

The photograph shows a swimming pool with reflections of awnings. The reflections are impressionistic, capturing the essence of the scene rather than a literal representation.

The photograph shows a person's face in profile. The lighting is dramatic, highlighting the contours of the face.

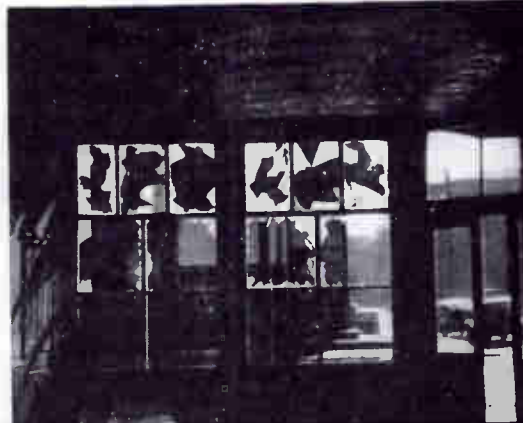
The photograph shows a person's face in profile, looking towards the right. The lighting is dramatic, highlighting the contours of the face.

Arthur Siegel



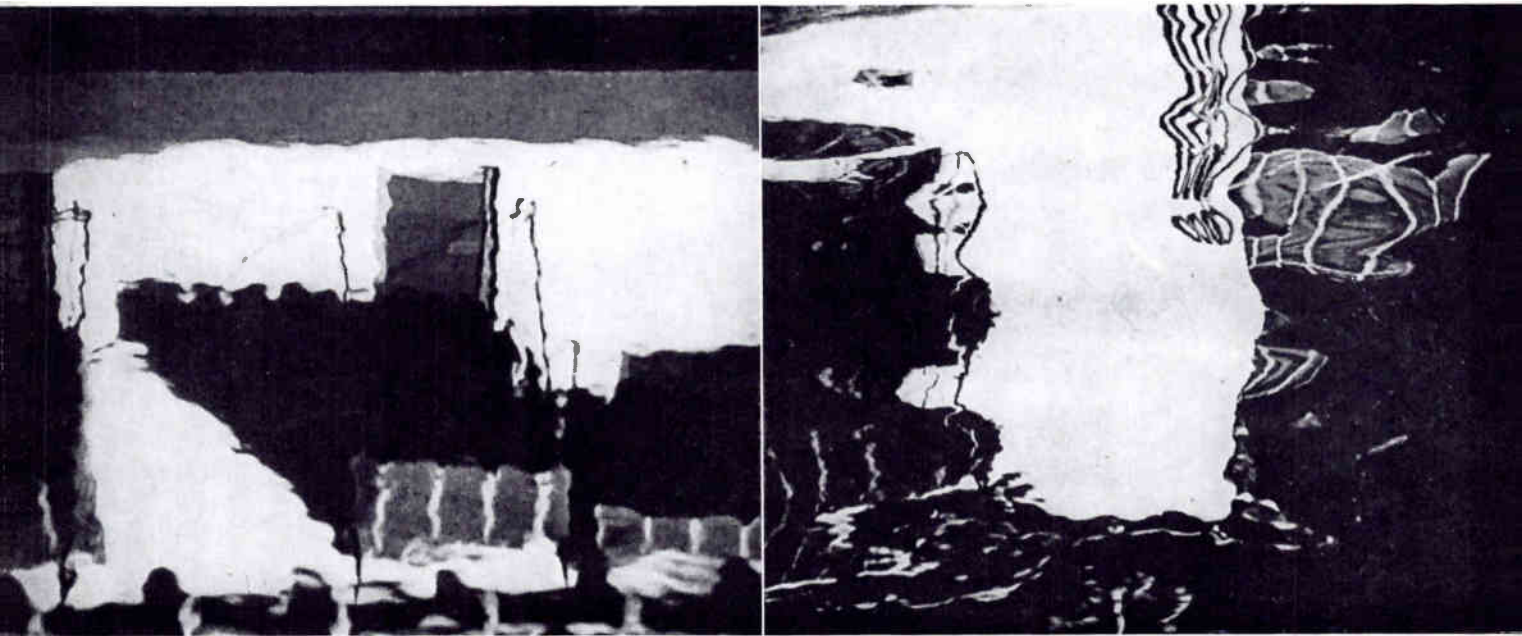
Siegel photographs commonplace scenes

Siegel's photographs are a kind of modern art. They are not just pictures of things, but pictures of things as they are perceived by the camera. Siegel's work is a blend of photography and painting, and it is a testament to the power of the camera as a creative tool.

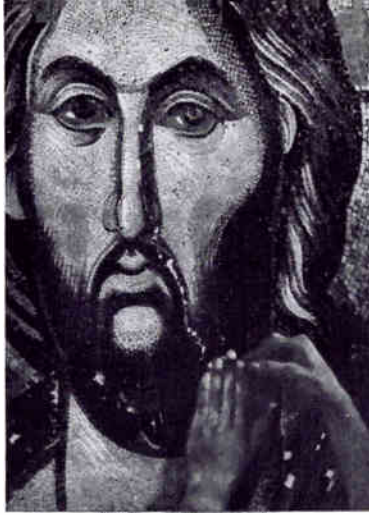


Camera records lines made by signal lights

The photograph shows a tree with roots. The lighting is dramatic, highlighting the intricate patterns of the roots.



● 256—design of complete section — designer-a.d.: Charles W. Tudor
artist: Arthur Siegel — publisher: Time Inc. — publication: Life Magazine
☆☆ art directors club medal




Proud Byzantium's Christian Treasure

SACRED MOSAIC'S REAPPEAR IN CHURCHES OF ISTANBUL

Life Magazine, New York, N.Y., Vol. 42, No. 1, 1955




TWO EMPERORS OFFER GIFTS TO THE VIRGIN

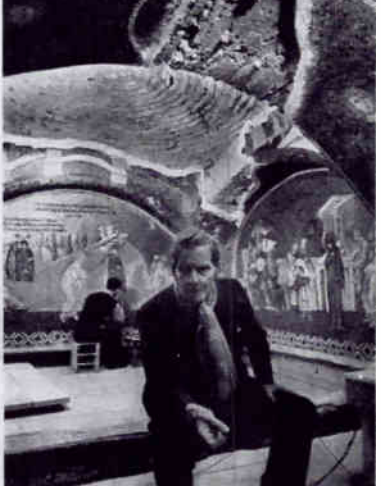
BY JACQUELINE THE VIOLET

Life Magazine, New York, N.Y., Vol. 42, No. 1, 1955

BY JACQUELINE THE VIOLET

LIGHT AND COLOR WERE PATIENTLY BALANCED IN MOSAICIST'S ART

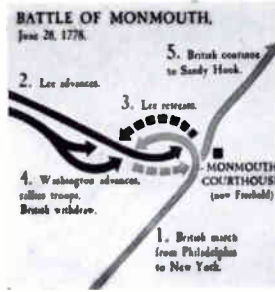
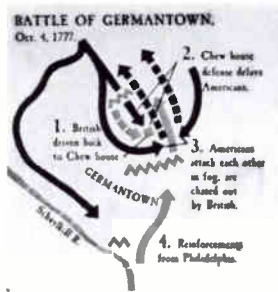
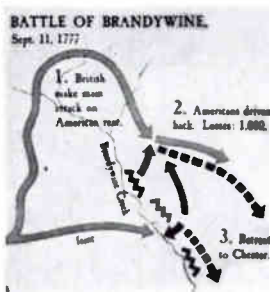
Life Magazine, New York, N.Y., Vol. 42, No. 1, 1955



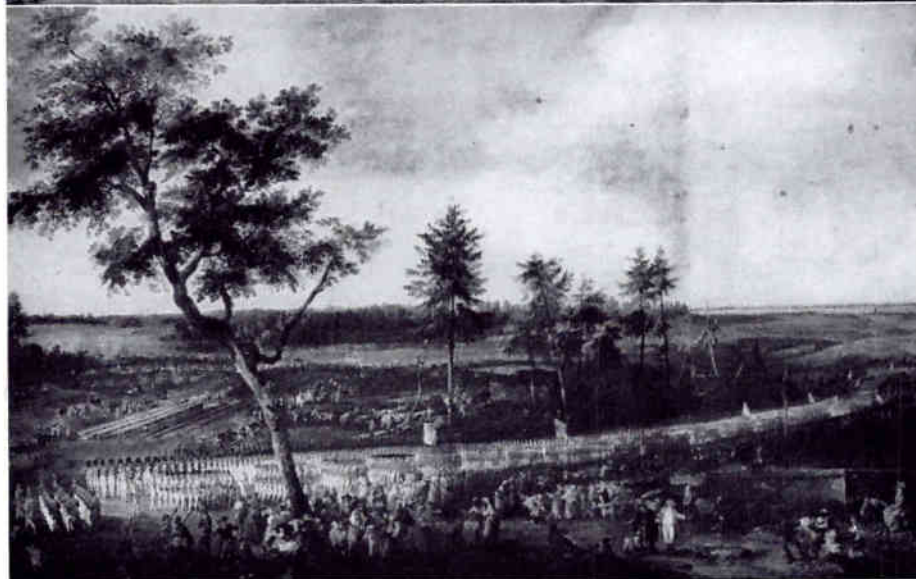
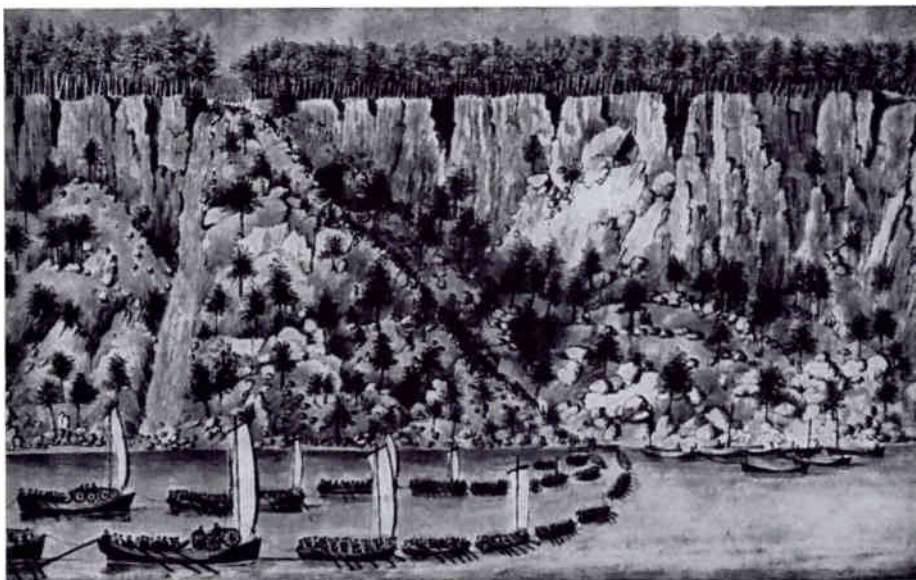
BY JACQUELINE THE VIOLET

A CLIMACTIC EXAMPLE OF HAGIA SOPHIA'S MOSAICS AND THEIR RESTORER

Life Magazine, New York, N.Y., Vol. 42, No. 1, 1955



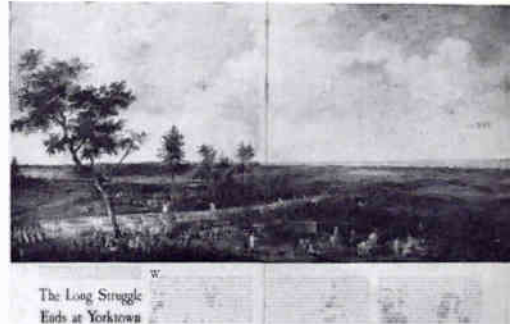
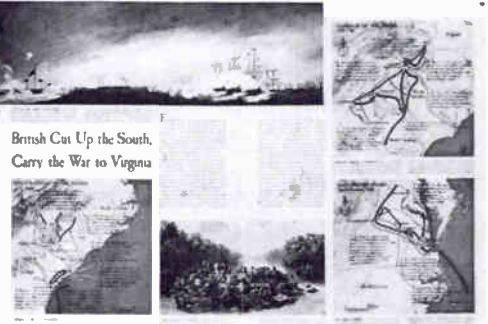
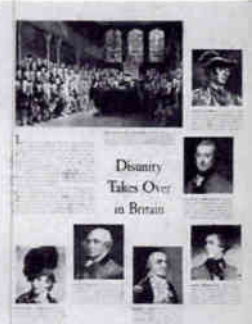
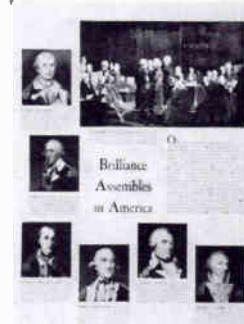
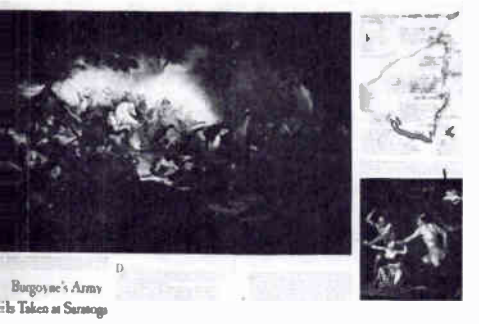
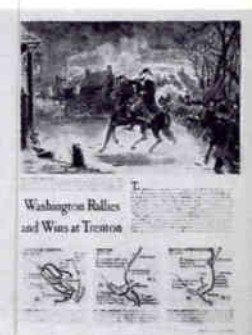
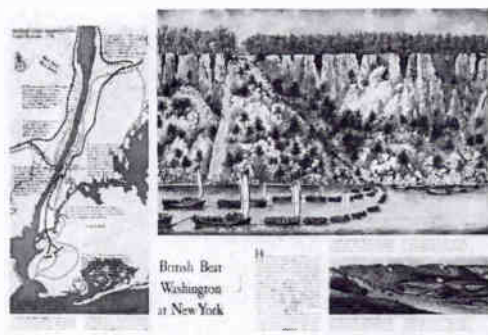
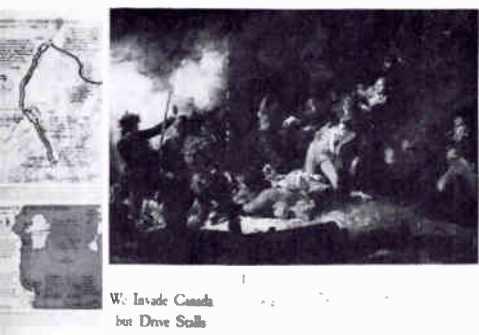
• 259—design of complete section — designer-a.d.: Charles W. Tudor
 artists: James Lewicki, Fernand Bourges, Authenticolor, Jahn & Ollier, Walter A. Curtin
 publisher: Time, Inc. — publication: Life Magazine

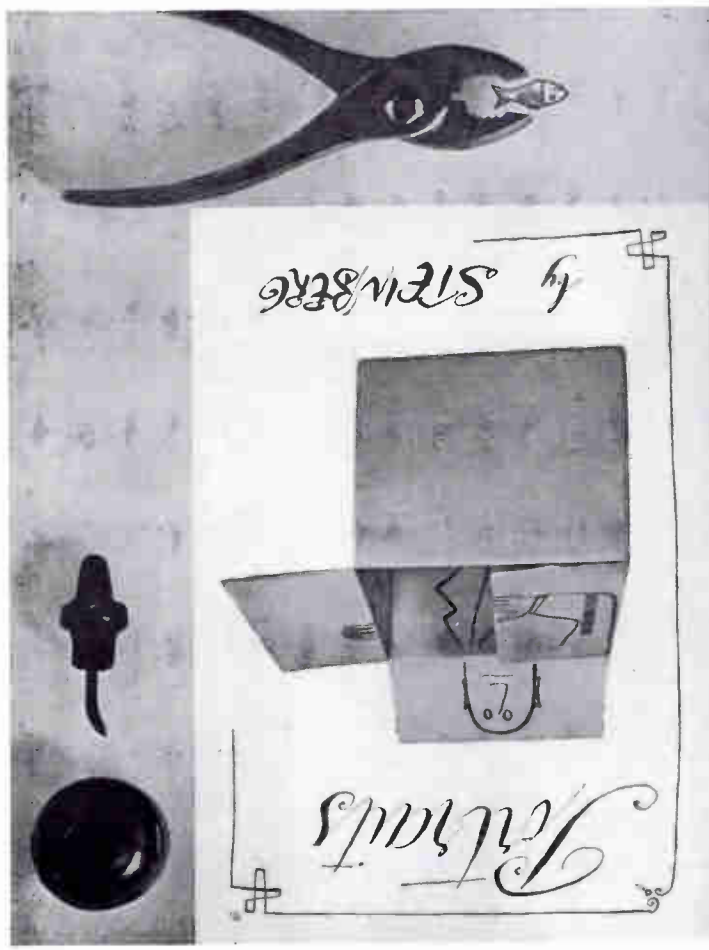
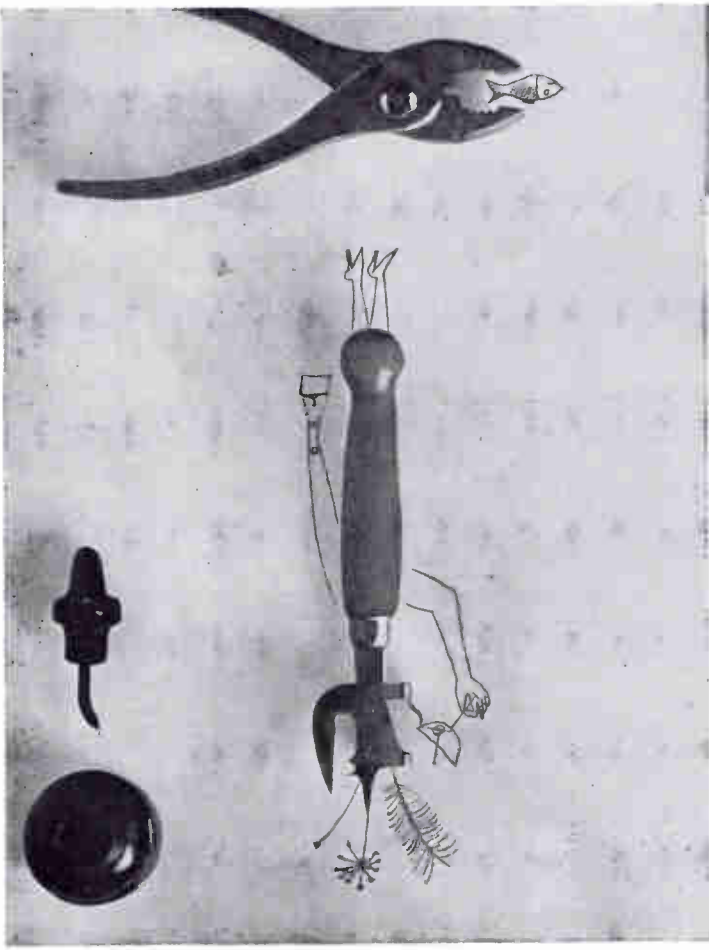
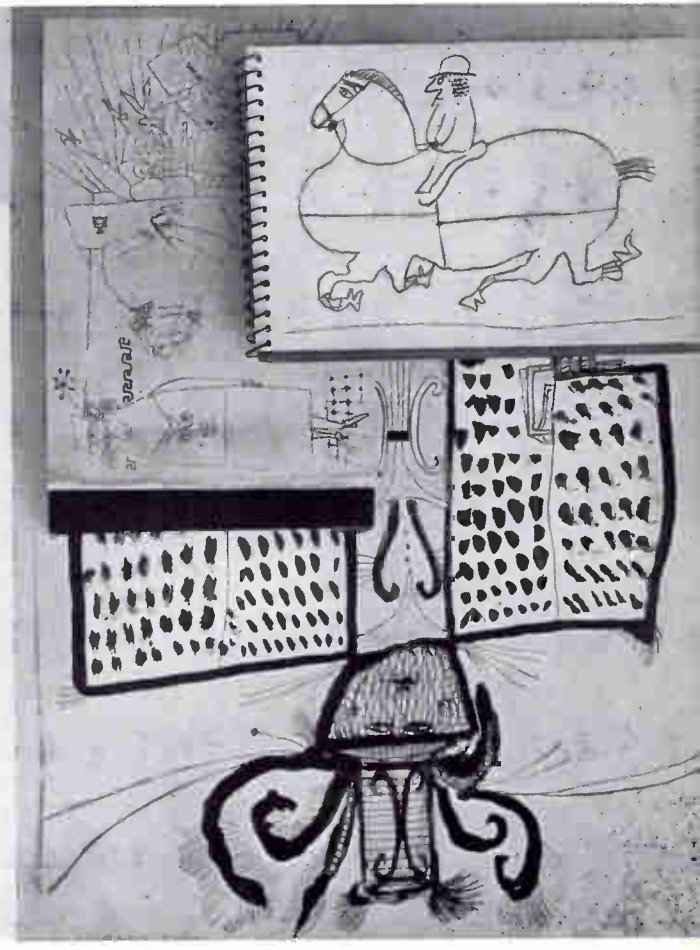
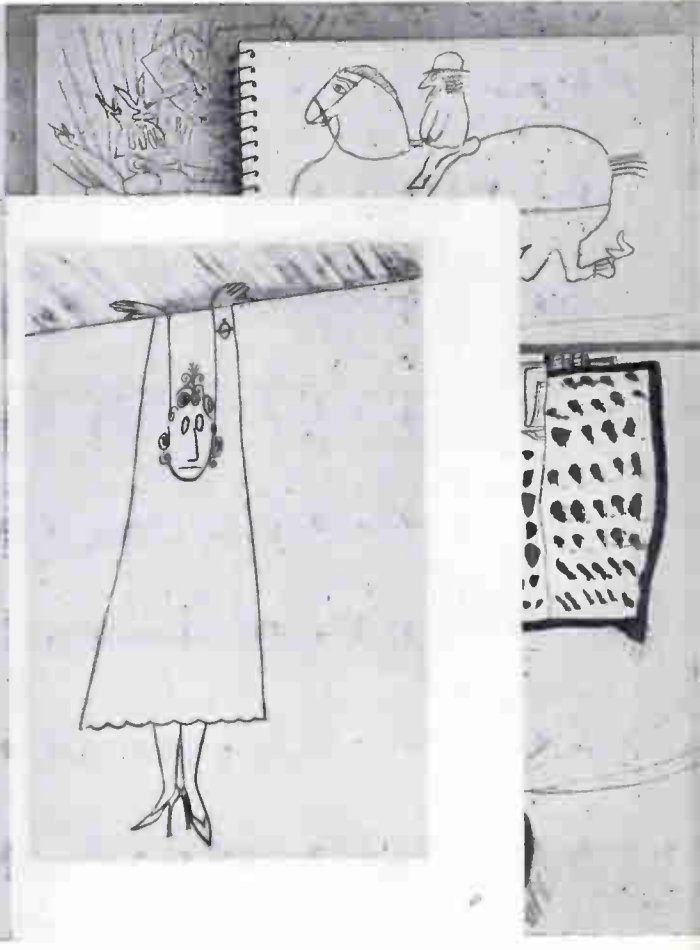




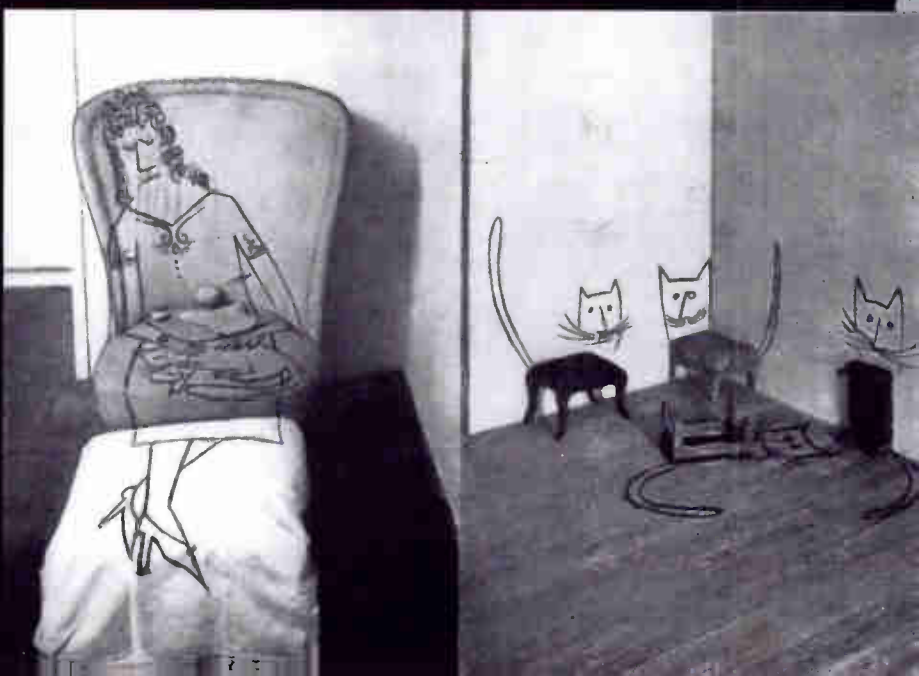
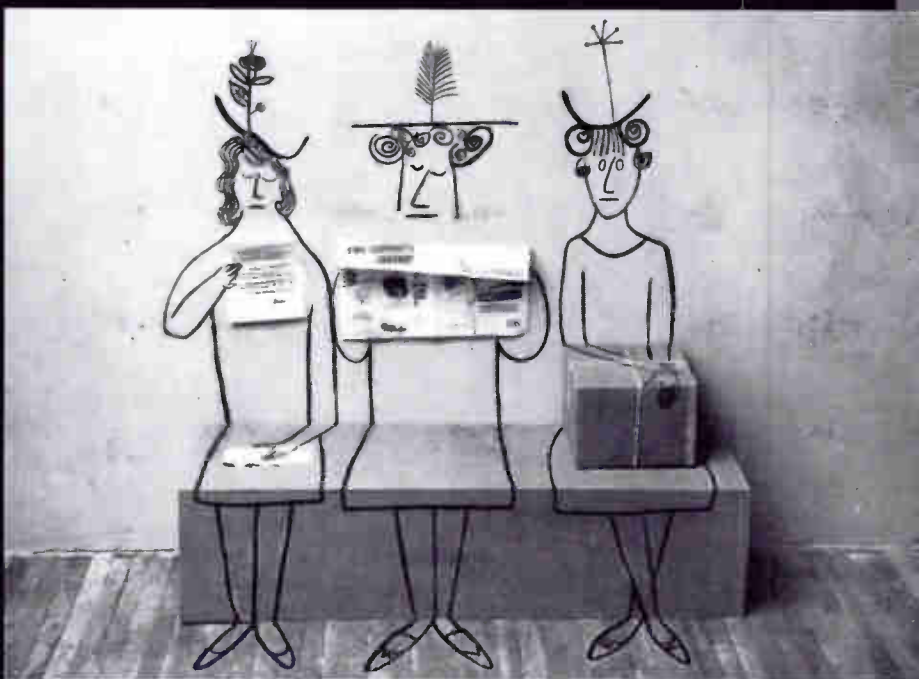
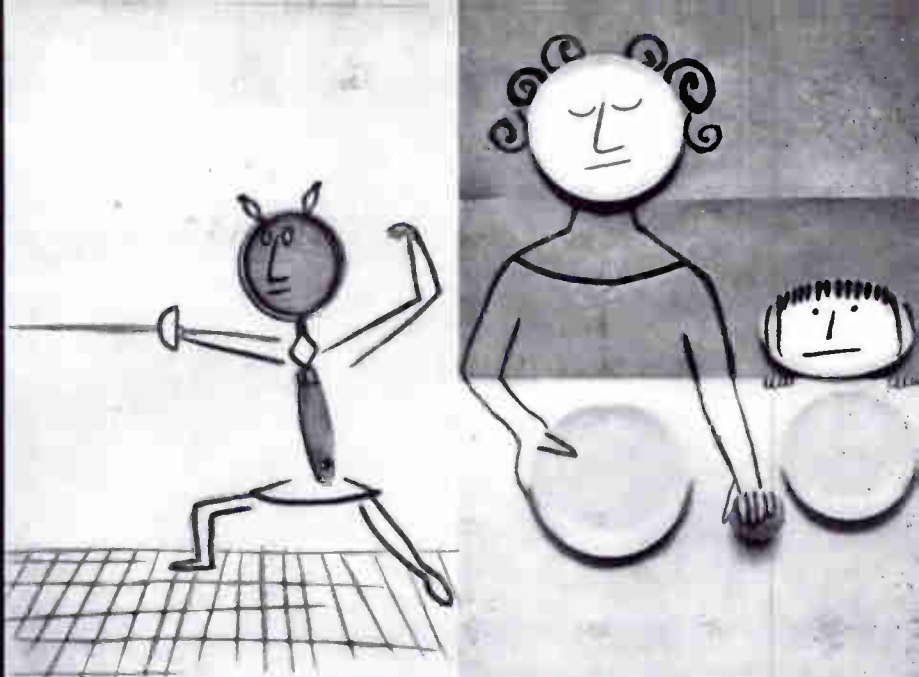
AMERICAN REVOLUTION

From the end of the 18th century of independence, the American Revolution was a struggle for the rights of the people.

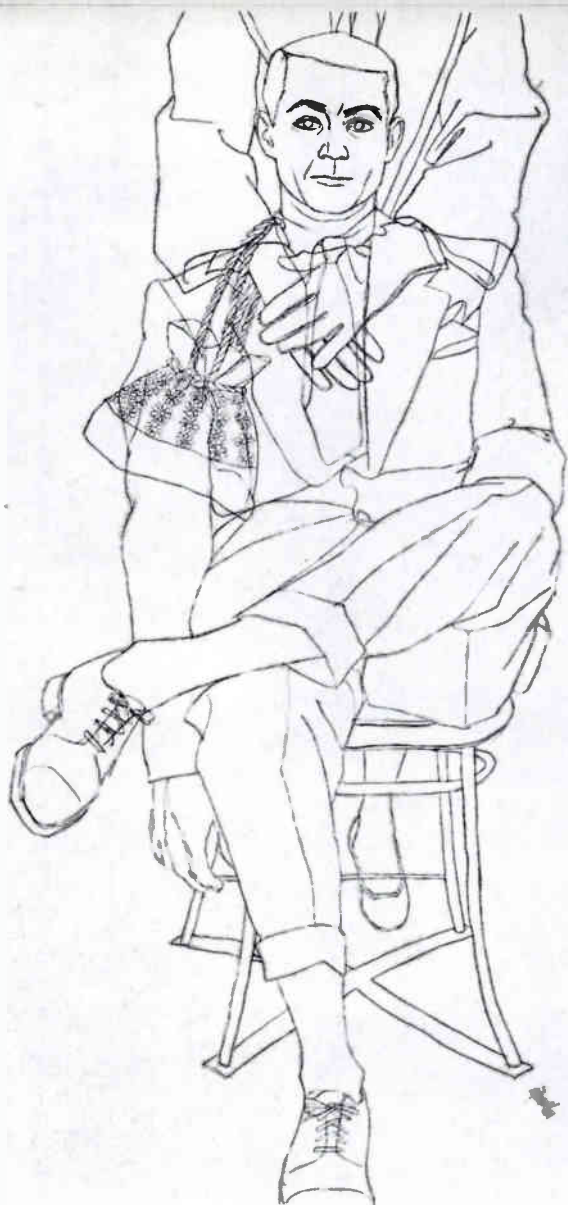




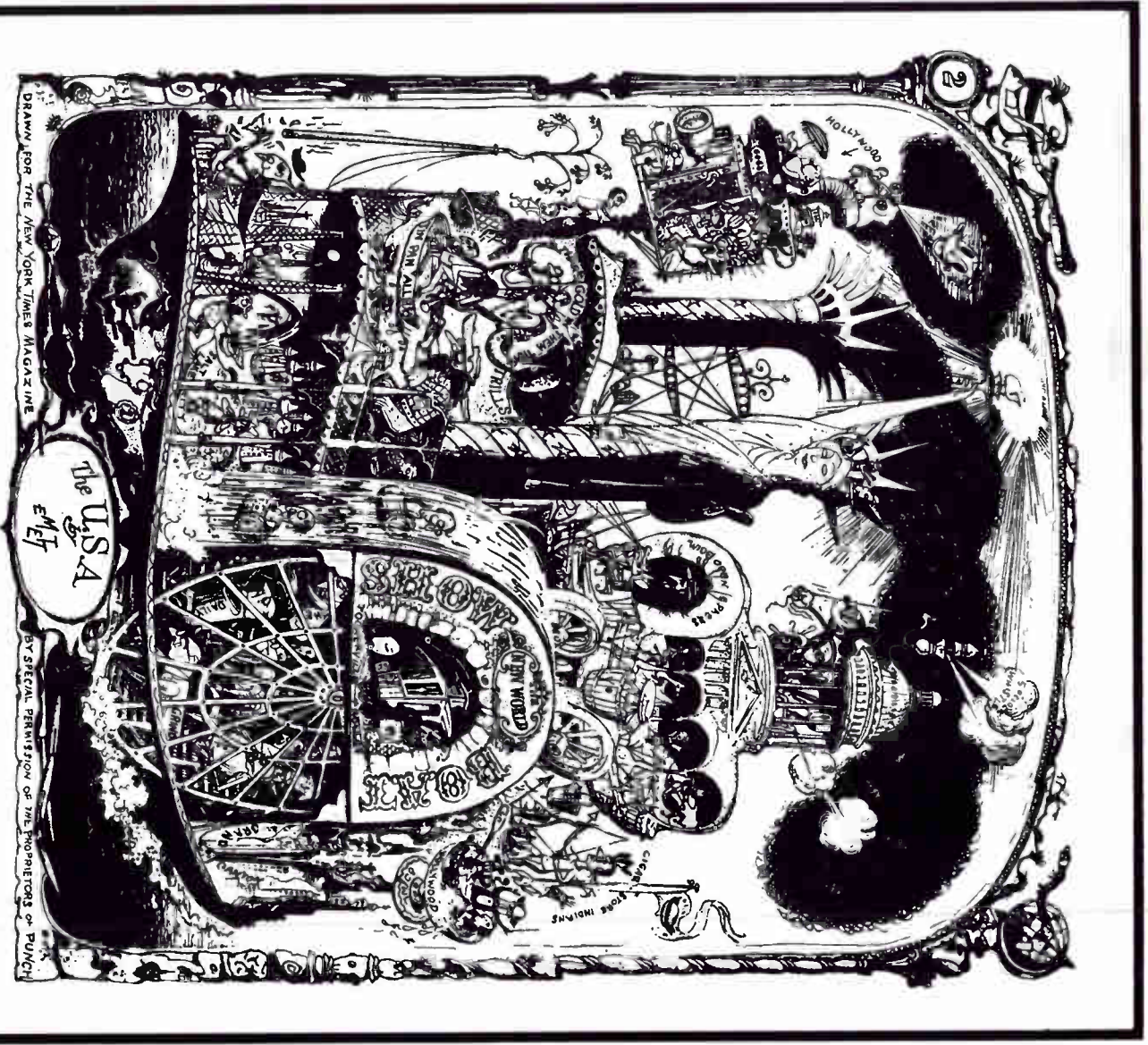
● 260—design of complete section
designer: Saul Steinberg
art director: Louis-Marie Eude
artists: Saul Steinberg, Louis Faurer
publisher: Cowles Magazines, Inc.
publication: Flair Magazine



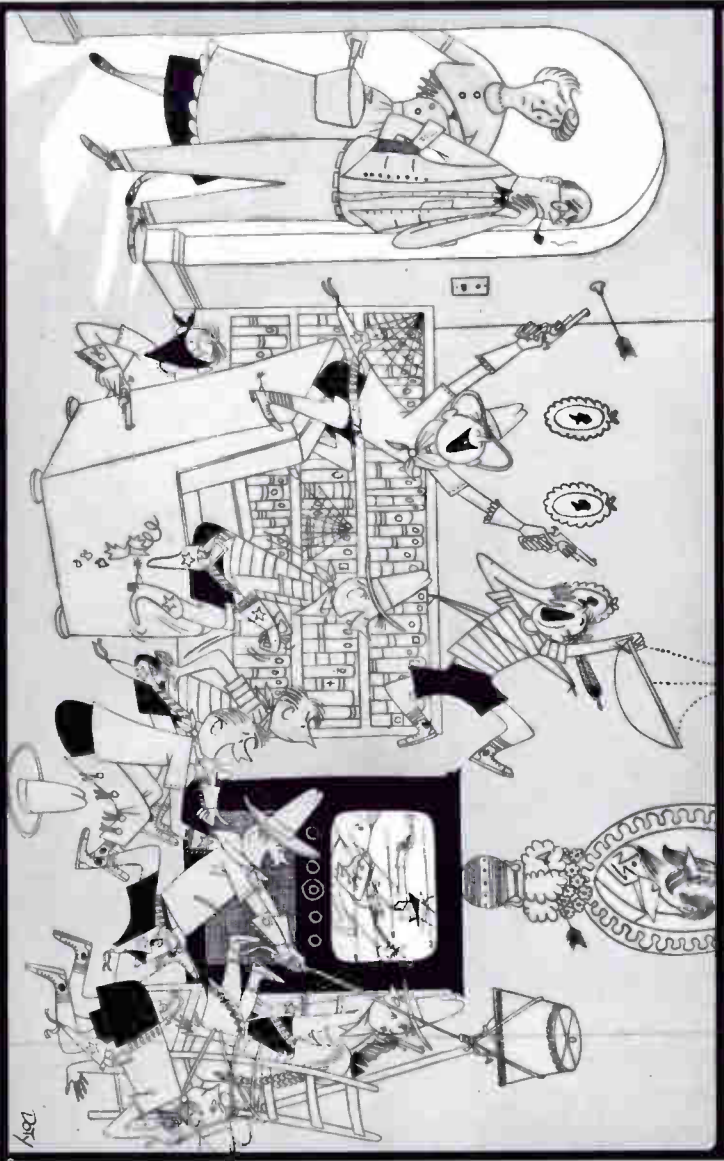
● 261—art-fiction (black)
artists: Saul Steinberg, Louis Faurer
art director: Louis-Marie Eude
publisher: Cowles Magazines, Inc.
publication: Flair Magazine



- 262—art—fiction (black) — artist: Al Parker
art directors: Souren Ermoyan, A. T. Mazzola
publisher: Hearst Magazines, Inc.
publication: Town & Country Magazine
☆ award of distinctive merit
- 263—art—fiction (black) — artist: Harry O. D.
art director: Dillon Lauritzen
publisher: Westways Magazine
publication: Westways Magazine



268



269

PUNCH



270

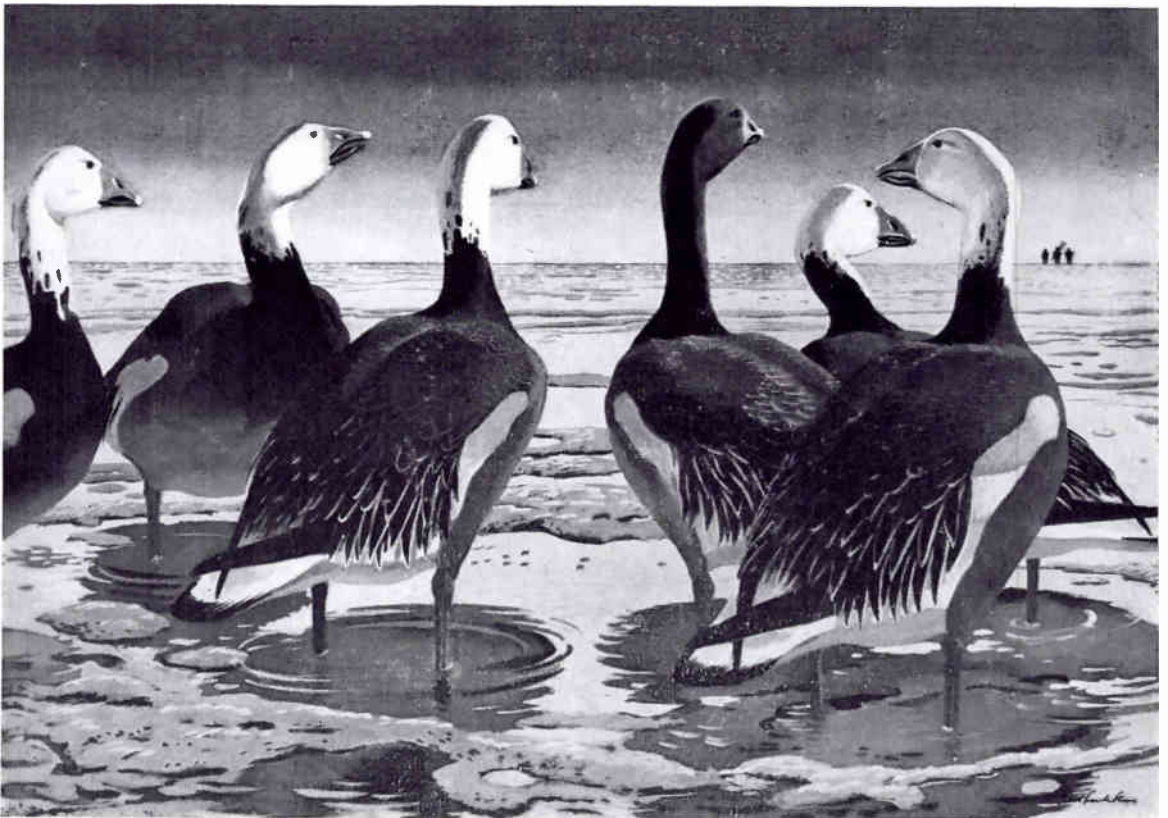


● 270—art — fiction (color) — artist: Austin Briggs
art director: Frank Kilker
publisher: Curtis Publishing Company
publication: Saturday Evening Post
☆☆ art directors club medal

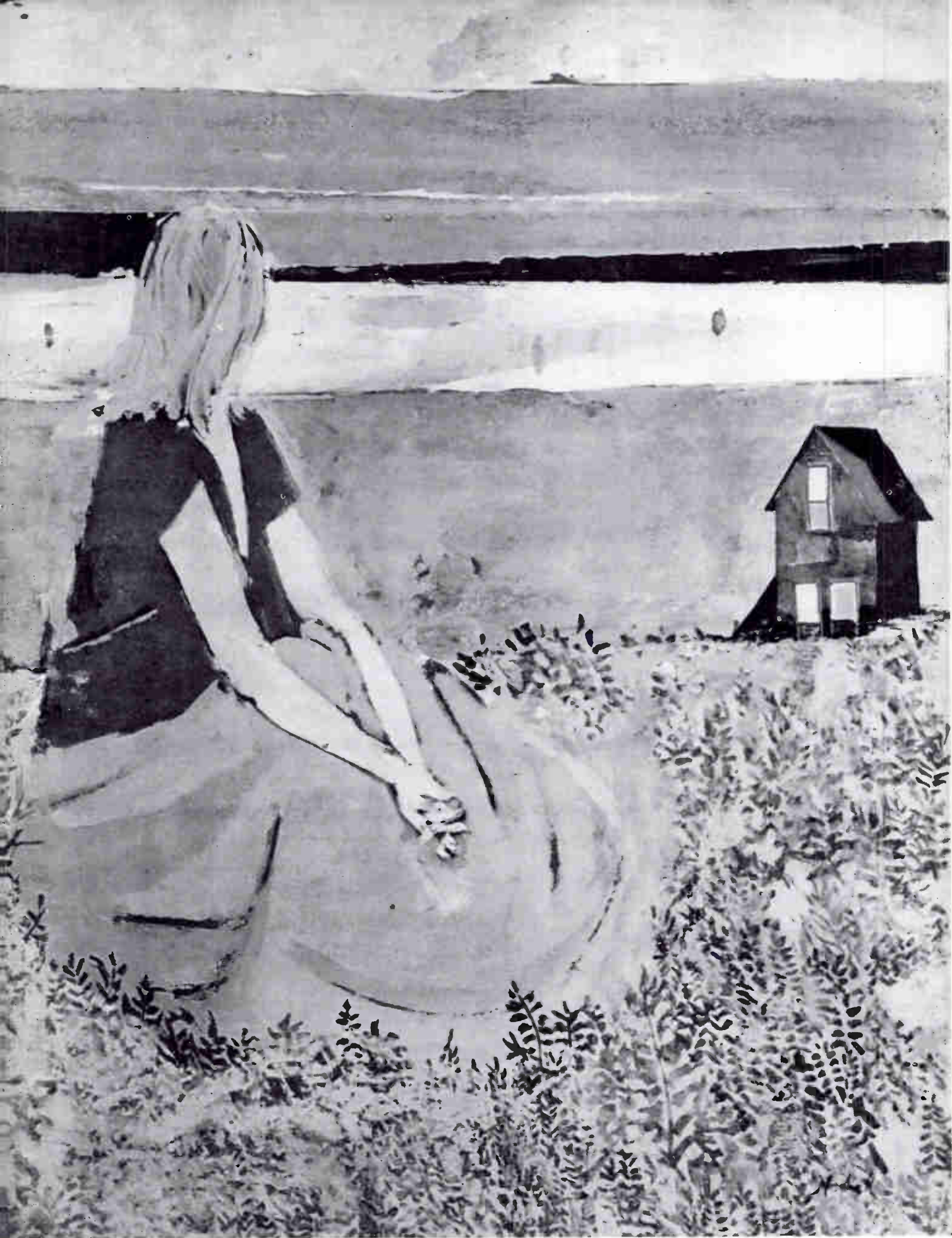
● 271—art—fiction (color)—artist: Robert Hilbert—art directors: Al Allard, C. Edward Cerullo
publisher: Fawcett Publications, Inc.—publication: Today's Woman
☆ award of distinctive merit

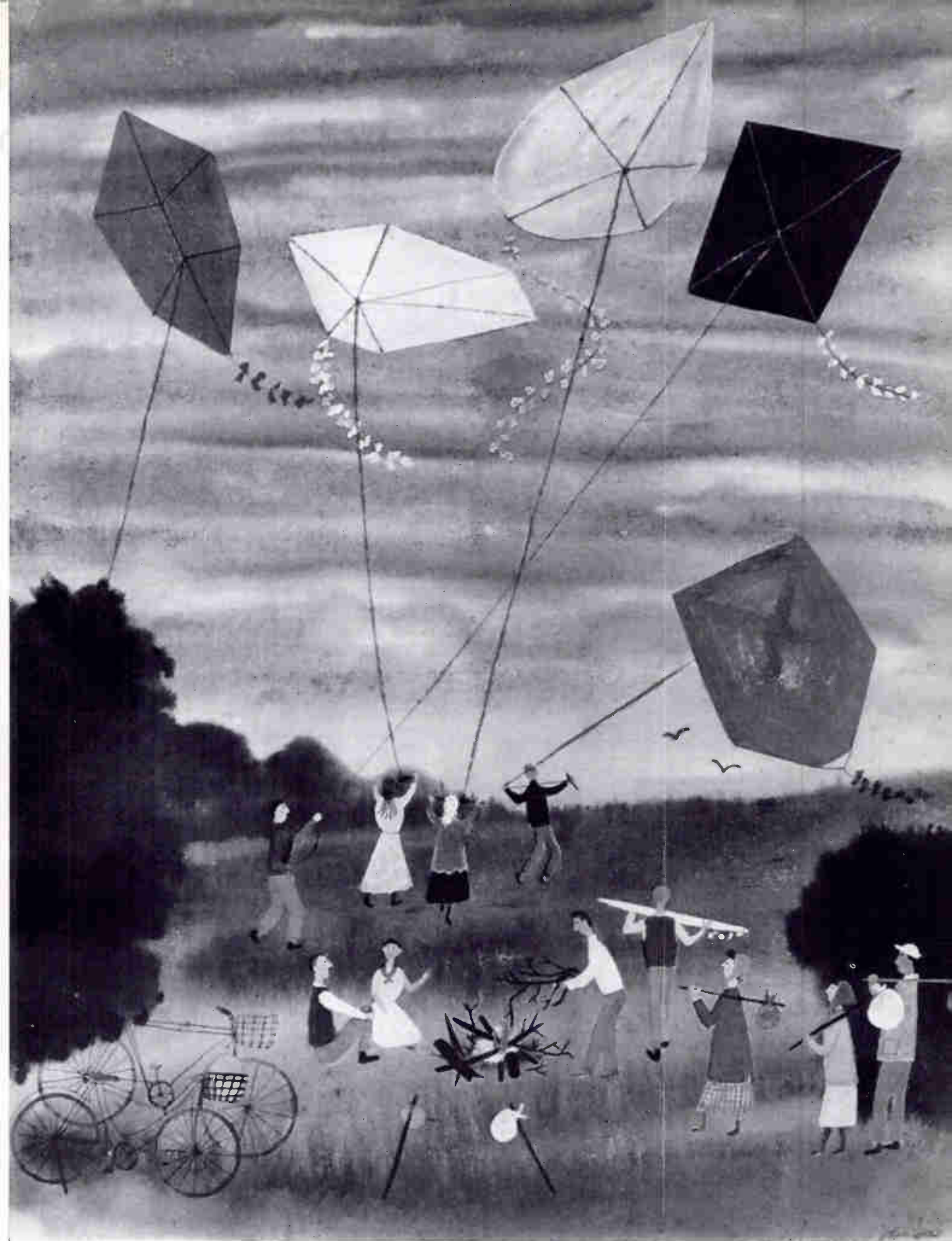
● 272—art—non-fiction (color)—artist: Fred Ludekens—art directors: Al Allard, H. A. Van Valkenburg
publisher: Fawcett Publications, Inc.—publication: True, The Man's Magazine

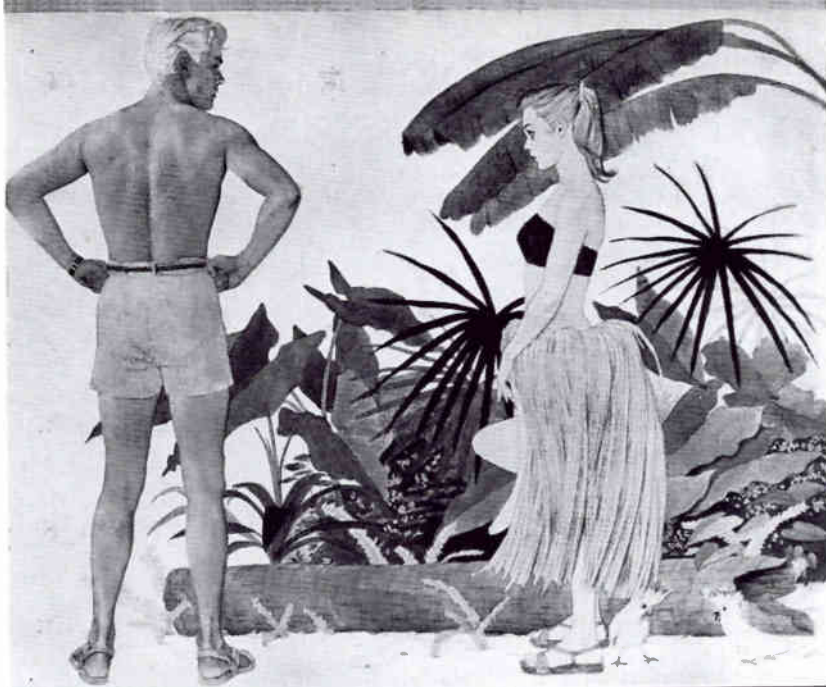
271



272







275



276

277



- 275—art — fiction (color) — artist: Al Parker
art director: William Fink
publisher: Curtis Publishing Co.
publication: Ladies' Home Journal
- 276—art — fiction (color) — artist: James Bingham
art directors: Al Allard, C. Edward Cerullo
publisher: Fawcett Publications, Inc.
publication: Today's Woman
- 277—art — fiction (color) — artist: Floyd M. Davis
art director: Frank Eltonhead
publisher: Hearst Magazines, Inc.
publication: Cosmopolitan Magazine

● 278—art — fiction (color) — artist: Albert Dorne — art director: Frank Eltonhead
publisher: Hearst Magazines, Inc. — publication: Cosmopolitan Magazine

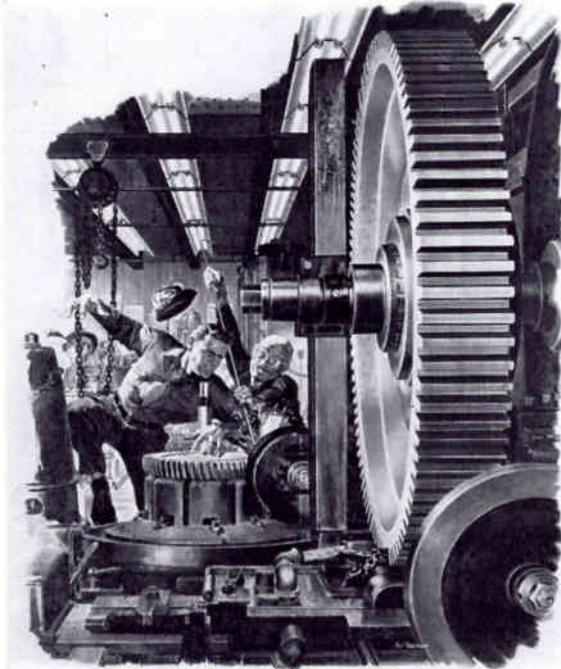
278



● 279—art — fiction (color) — artist: Stan Ekman — art director: John C. Pellew
publisher: Crowell-Collier Publishing Co. — publication: Collier's

279





● 280—art — fiction (black) — artist: Fred Freeman
art director: Frank Kilker — publisher: Curtis Publishing Company
publication: Saturday Evening Post

● 281—art — fiction (color) — artist: C. E. Monroe, Jr.
art director: John C. Pellew — publisher: Crowell-Collier Publishing Co.
publication: Collier's
● 282—art — non-fiction (color) — artist: Tom Lovell
art directors: Al Allard, H. A. Van Valkenburg — publisher: Fawcett
Publications, Inc. — publication: True, The Man's Magazine

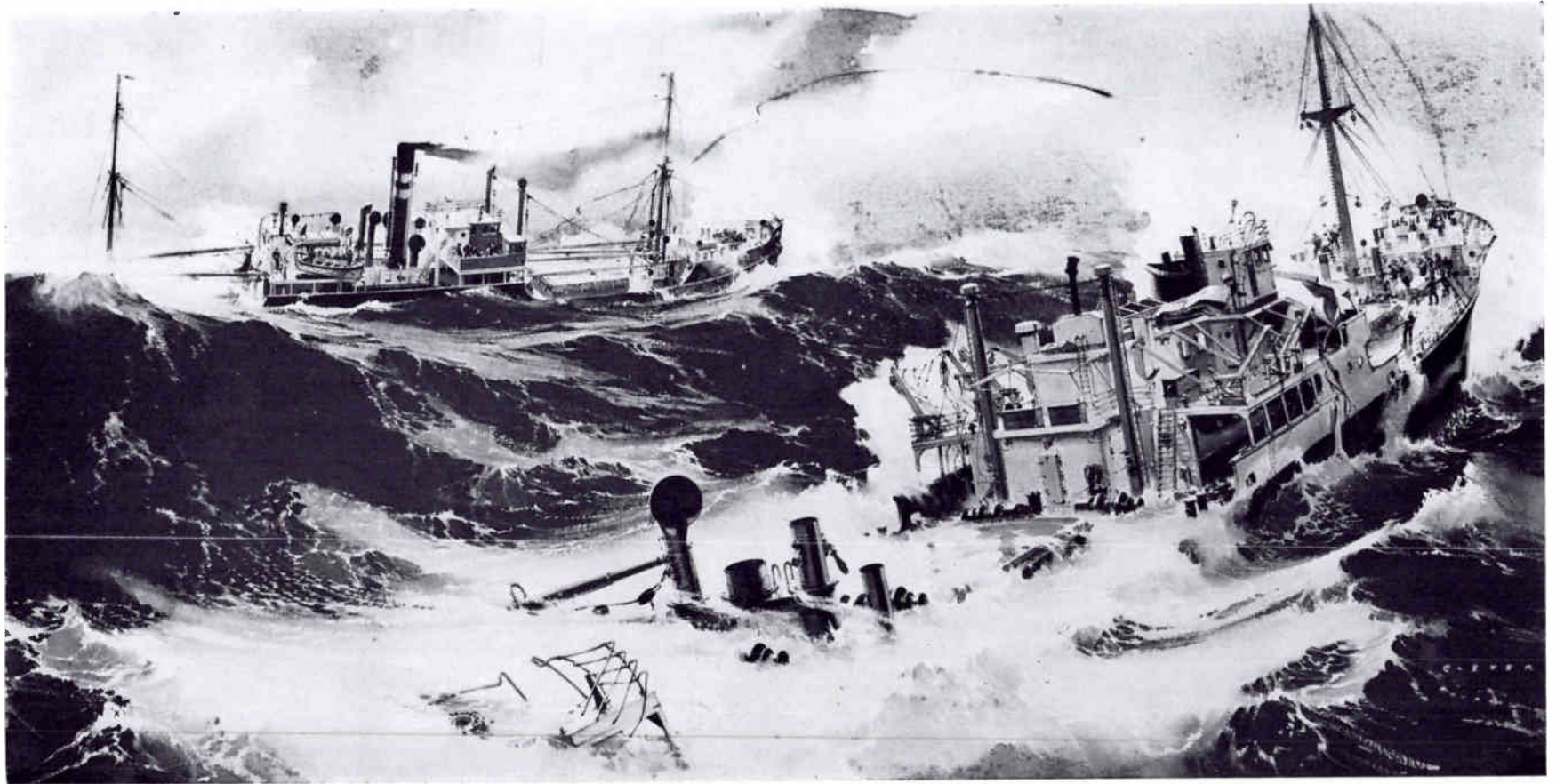
280



281



282







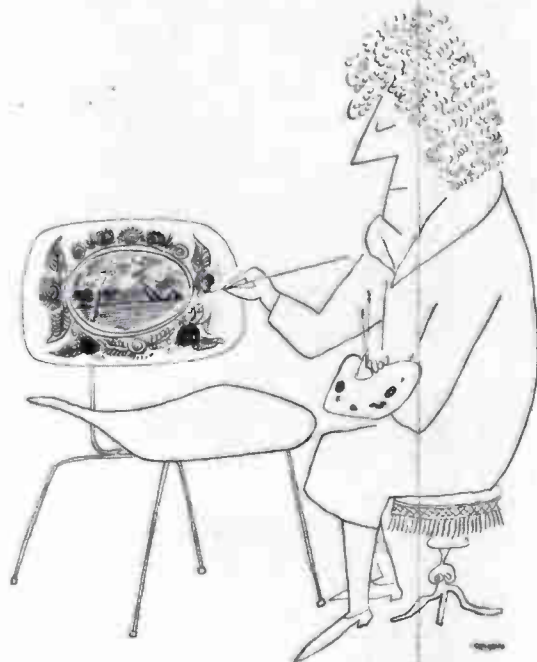
"THE CONSOLE"
 WONNER OF FIVE PRIZES,
 INCLUDING THE PULITZER

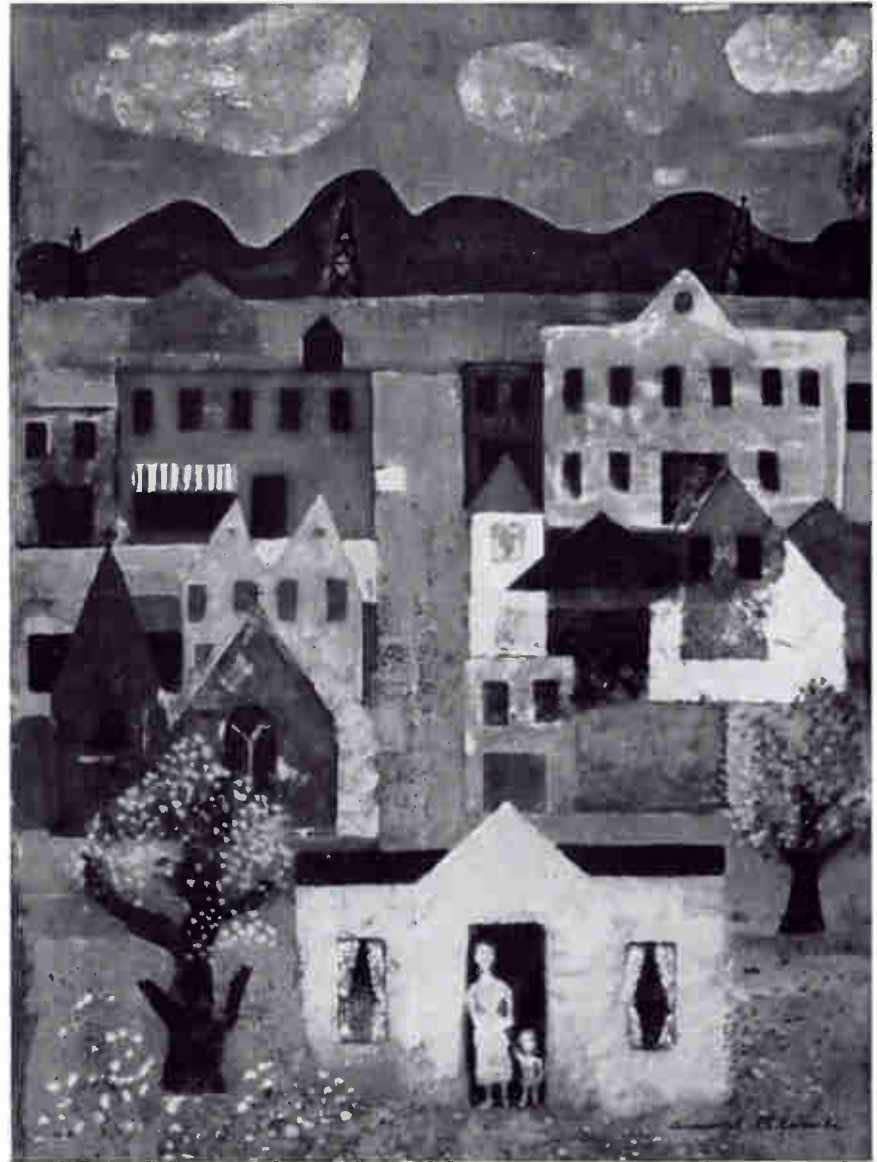
In this extraordinary scenario, which renews
 the Merrett opera's final curtain,
 the heroine (in the background)
 stands lying within her own nightmare,
 watching those she loves in the
 Consul's waiting rooms move slowly
 to a dance of death.

1938-1939

• 284—art — non-fiction (color) — artist: Jacob Lofman
 art director: Herbert Roan
 publisher: U. S. State Department — publication: Anepuka (America)

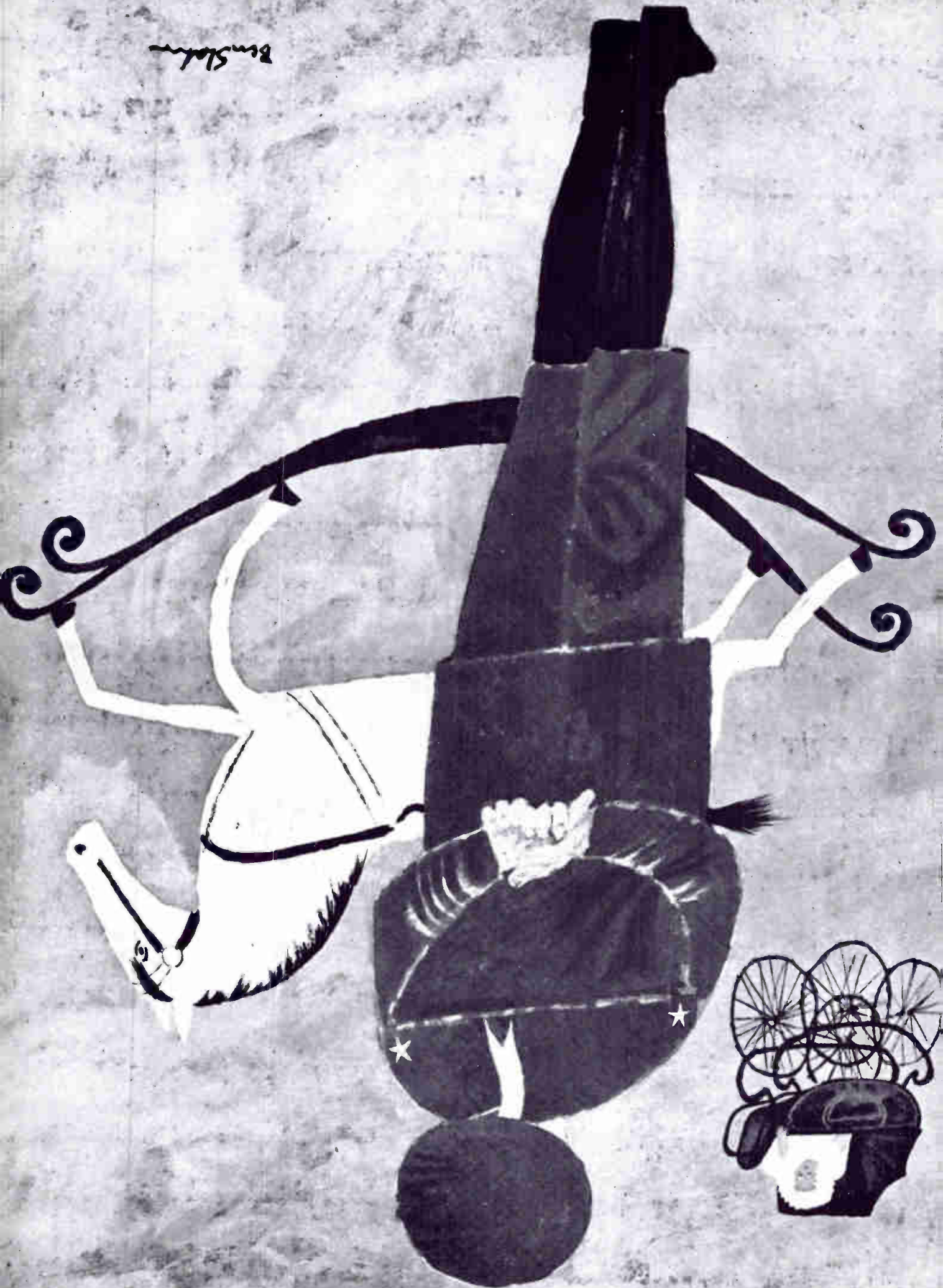
• 285—art — non-fiction (color) — artist: Gjon Mili
 art directors: Alexander Liberman, Priscilla Peck
 publisher: The Conde Nast Publications Inc. — publication: Vogue
 • 286—art — non-fiction (color) — artist: Saul Steinberg
 art directors: Alexander Liberman, Priscilla Peck
 publisher: The Conde Nast Publications Inc. — publication: Vogue





- 287—art — non-fiction (color) — artist: Sol Wilson — art director: Leo Lionni — publisher: Time, Inc. — publication: Fortune
- 288—art — fiction (color) — artist: Arnold Blanch — art director: Cipe Pineles — publisher: Street & Smith Publications, Inc.— publication: Charm Magazine
- 289—art — fiction (color) — artist: Ben Shahn — art director: Cipe Pineles — publisher: Street & Smith Publications, Inc.— publication: Charm Magazine

Bun Slade





290



291

- 290—art — fiction (color) — artist: Coby Whitmore — art director: Jean Sage
publisher: Hearst Magazines, Inc. — publication: Good Housekeeping Magazine
- 291—art — fiction (color) — artist: Barbara Schwinn — art director: John C. Pellew
publisher: Crowell-Collier Publishing Co. — publication: Collier's



● 292—art — fiction (color) — artist: Edwin Dawes

art director: John C. Pellew

publisher: Crowell-Collier Publishing Co. — publication: Collier's

● 293—art — fiction (color) — artist: Edna Eicke

art director: Kirk C. Wilkinson

publisher: Woman's Day, Inc. — publication: Woman's Day

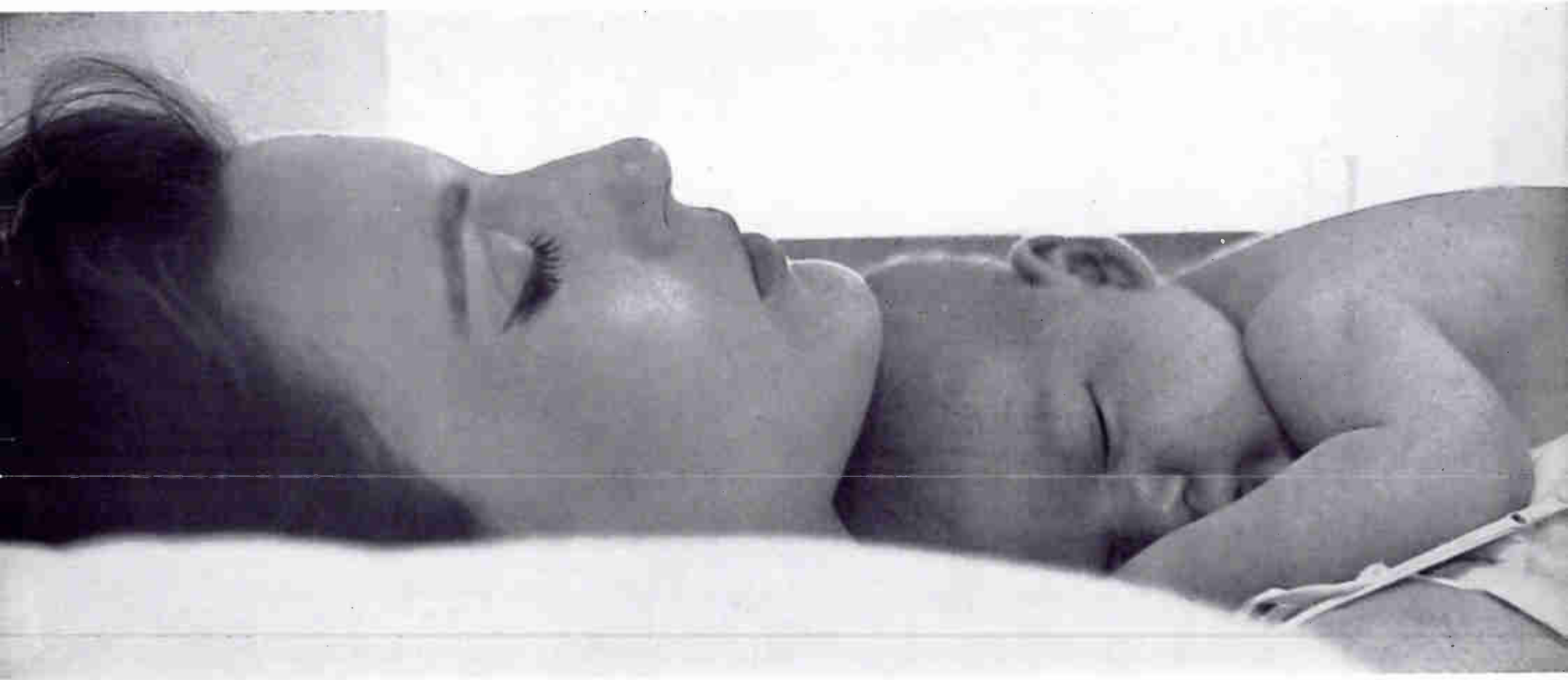


EDNA EICKE



● 294—art — non-fiction (black) — artist: Maurice Terrell — art director: Merle Armitage
publisher: Cowles Magazines, Inc. — publication: Look Magazine
☆☆ art directors club medal

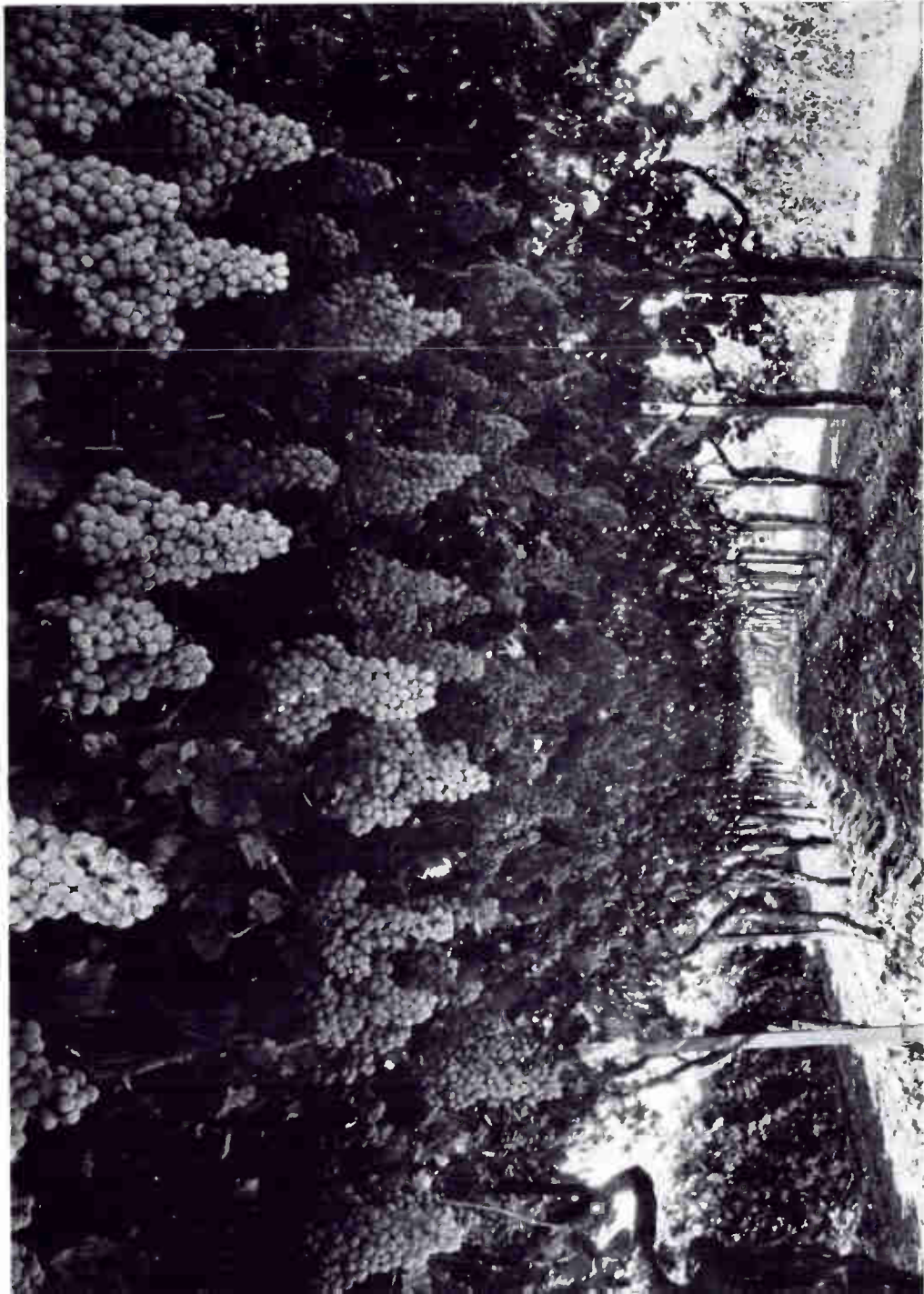
● 295—art — non-fiction (black) — artist: Edward Russell — art directors: Alexander Liberman, Priscilla Peck
publisher: The Conde Nast Publications Inc. — publication: Vogue
☆ award of distinctive merit





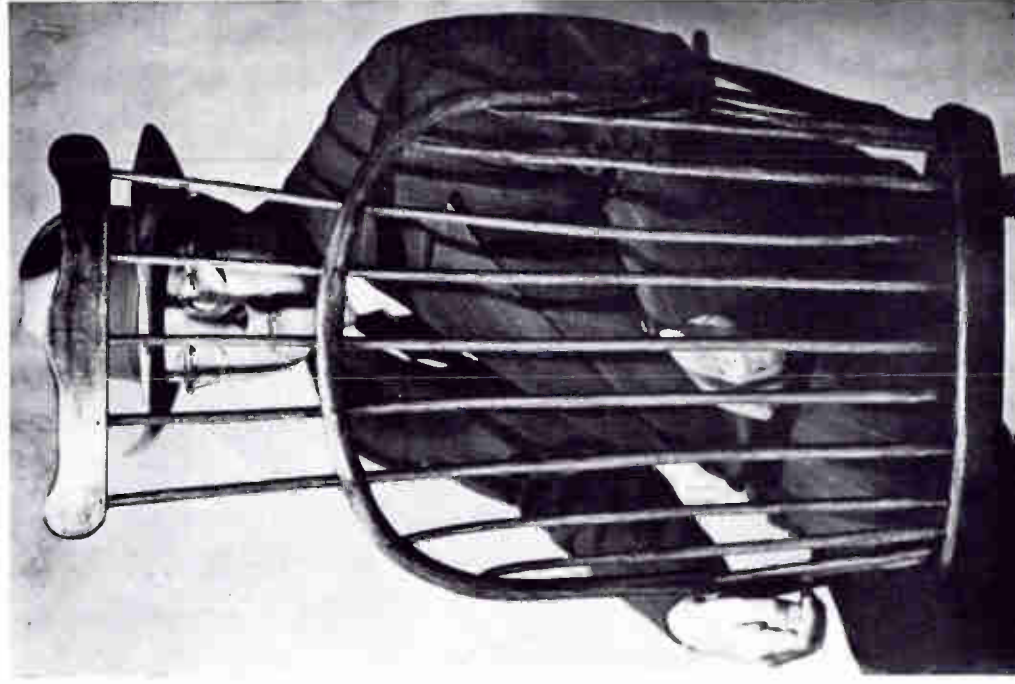
• 296—art — non-fiction (black) — artist: John Vachon
art director: Merle Armitage
publisher: Cowles Magazines, Inc.— publication:
Look Magazine





298

● 297—art — non-fiction (color)— artists: Jean and Tom Hollyman — art director: Louis F. V. Mercier — publisher: Curtis Publishing Co. — publication: Holiday Magazine — ● 298— art — non-fiction (black) — artist: Hammond — art director: Herbert Roan — publisher: U. S. State Department — publication: Anepuka (America) — ● 299— art — non-fiction (black) — artist: Erwin Blumenfeld — art directors: Alexander Liberman, Priscilla Peck — publisher: The Conde Nast Publications Inc. — publication: Vogue

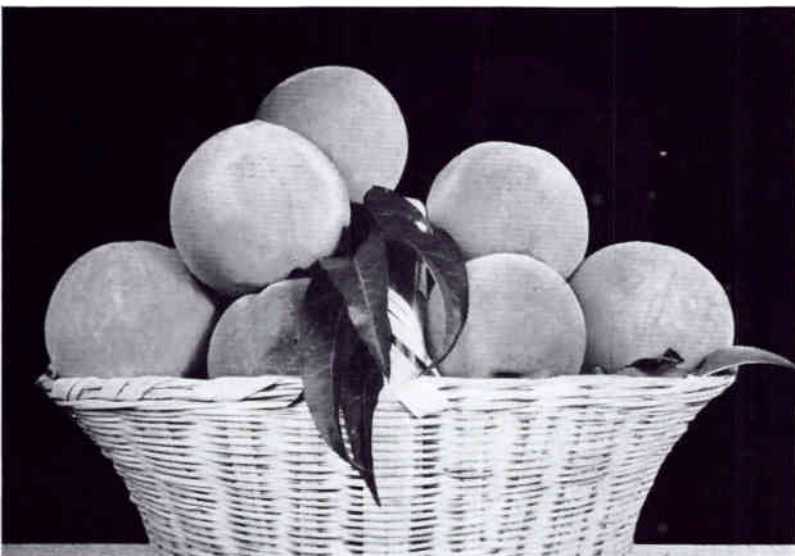


299

● 300—art—non-fiction (color)—artist: Scott Hyde—art directors: Alexander Liberman, Wolfgang Fyler—publisher: The Conde Nast Publications Inc.—publication: House & Garden—● 301—art—non-fiction (color)—artist: John W. Stark—art directors: Alexander Liberman, Wolfgang Fyler—publisher: The Conde Nast Publications Inc.—publication: House & Garden—● 302—art—non-fiction (color)—artist: Erwin Blumenfeld—art directors: Alexander Liberman, Priscilla Peck—publisher: The Conde Nast Publications Inc.—publication: Vogue—□ award of distinctive merit for excellence in reproduction—engraver: Conde Nast Engravers



300



301





303

- 303—art — non-fiction (color) — artist: Fred Banbery — art director: John C. Pellew
 publisher: Crowell-Collier Publishing Co. — publication: Collier's
 ☆☆ art directors club medal

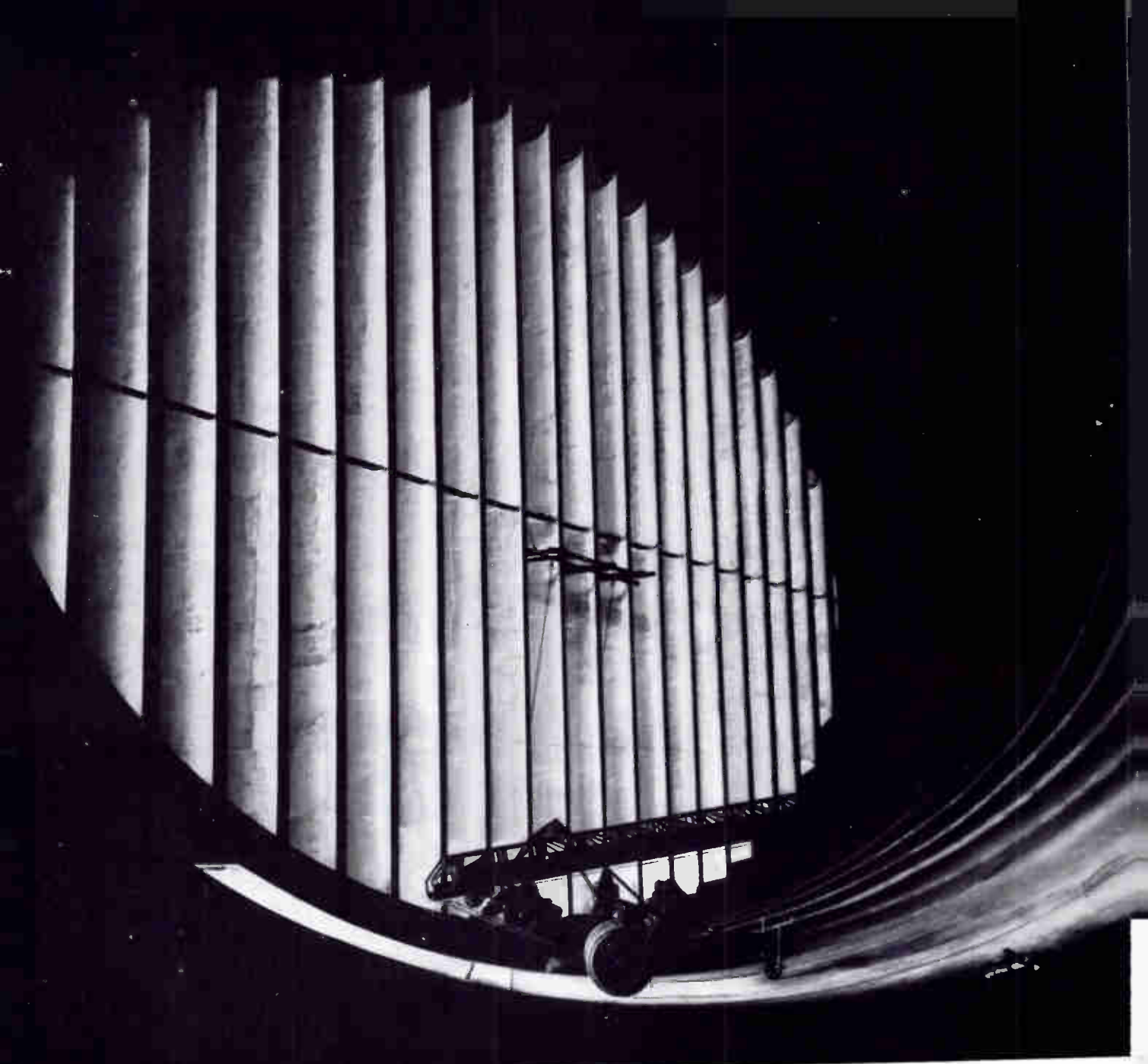
- 304—art — fiction (black) — artist: Paul Himmel — art director: Joan Fenton
 — publisher: Triangle Publications — publication: Seventeen Magazine —
- 305—art — fiction (color) — artist: Symeon Shimin — art director: Cipe Pineles
 — publisher: Street & Smith Publications — publication: Charm Magazine —
- 306—art — non-fiction (black) — artist: Howard Brodie — art director: William
 O. Chessman — publisher: Crowell-Collier Publishing Co. — publication: Collier's



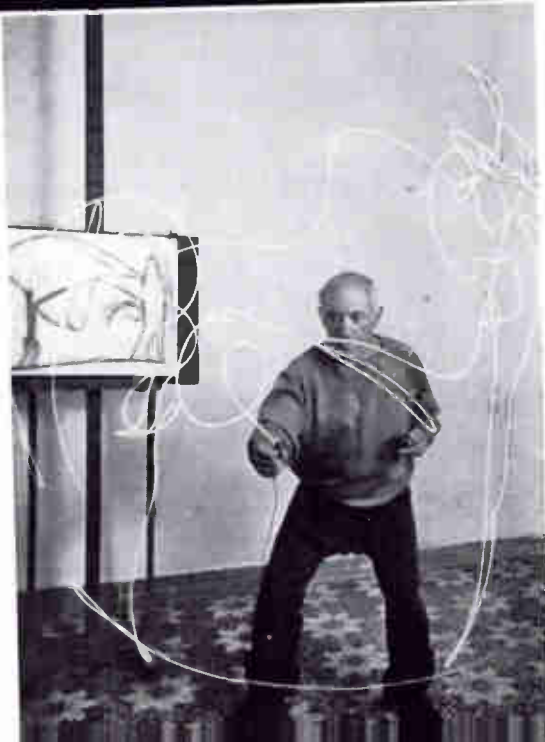
304

305





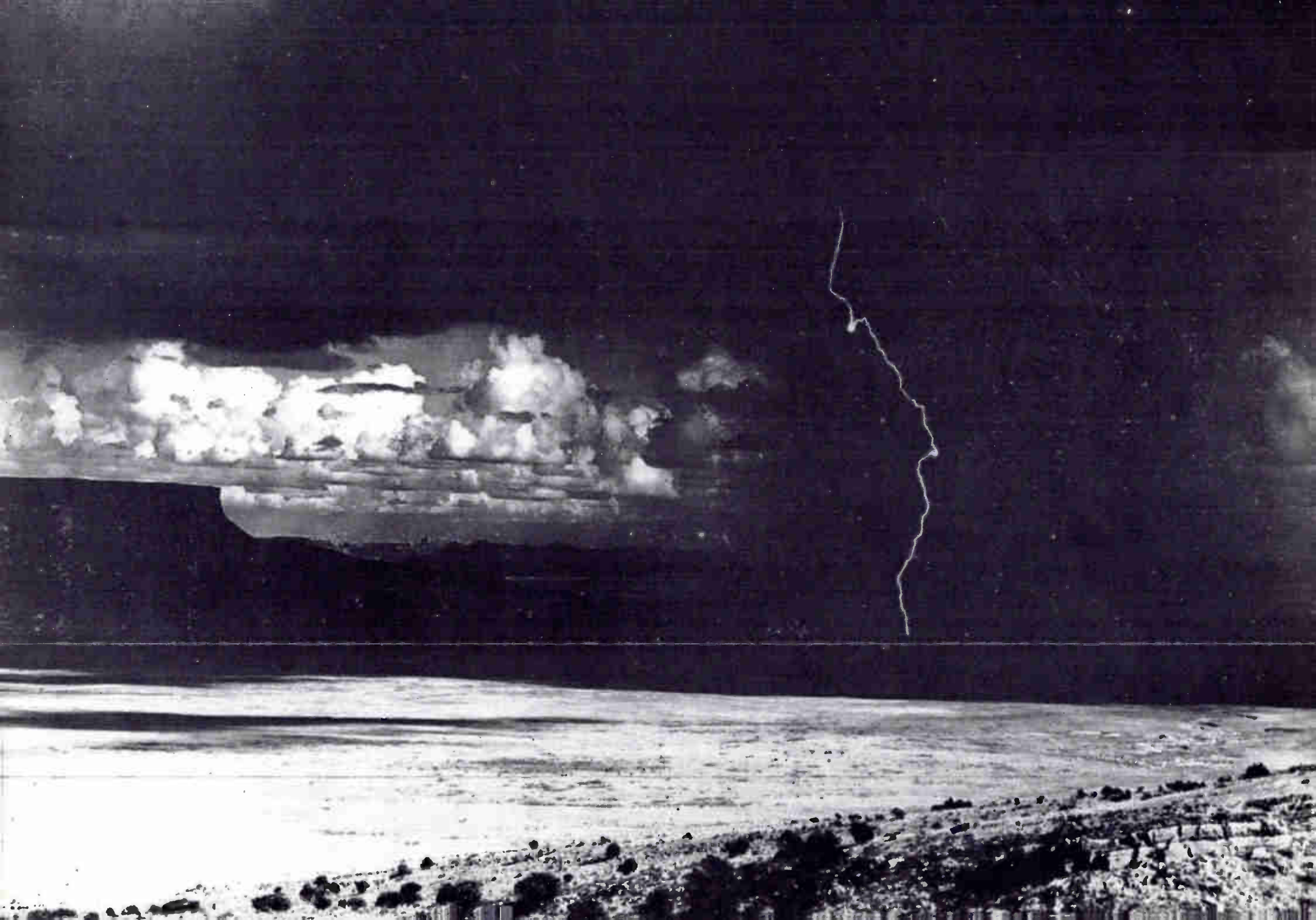
307



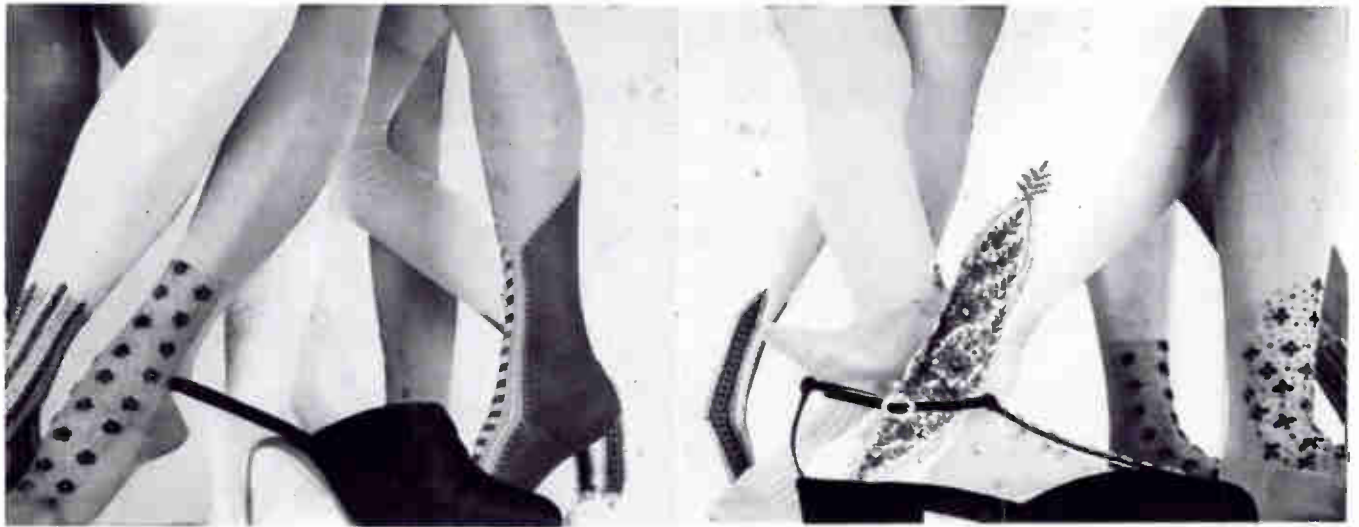
308

309

- 307—art — non-fiction (black) — artist: Fenno Jacobs
art director: Leo Lionni — publisher: Time, Inc. — publication: Fortune
- 308—art — non-fiction (color) — artist: Gjon Mili
art directors: Alexander Liberman, Priscilla Peck
publisher: The Conde Nast Publications Inc.— publication: Vogue
- 309—art — non-fiction (color) — artist: R. F. McGraw
art director: Herbert Roan
publisher: U. S. State Department — publication: Anepuka (America)
□ award of distinctive merit for excellence in reproduction
engraver: Knapp Engraving Company



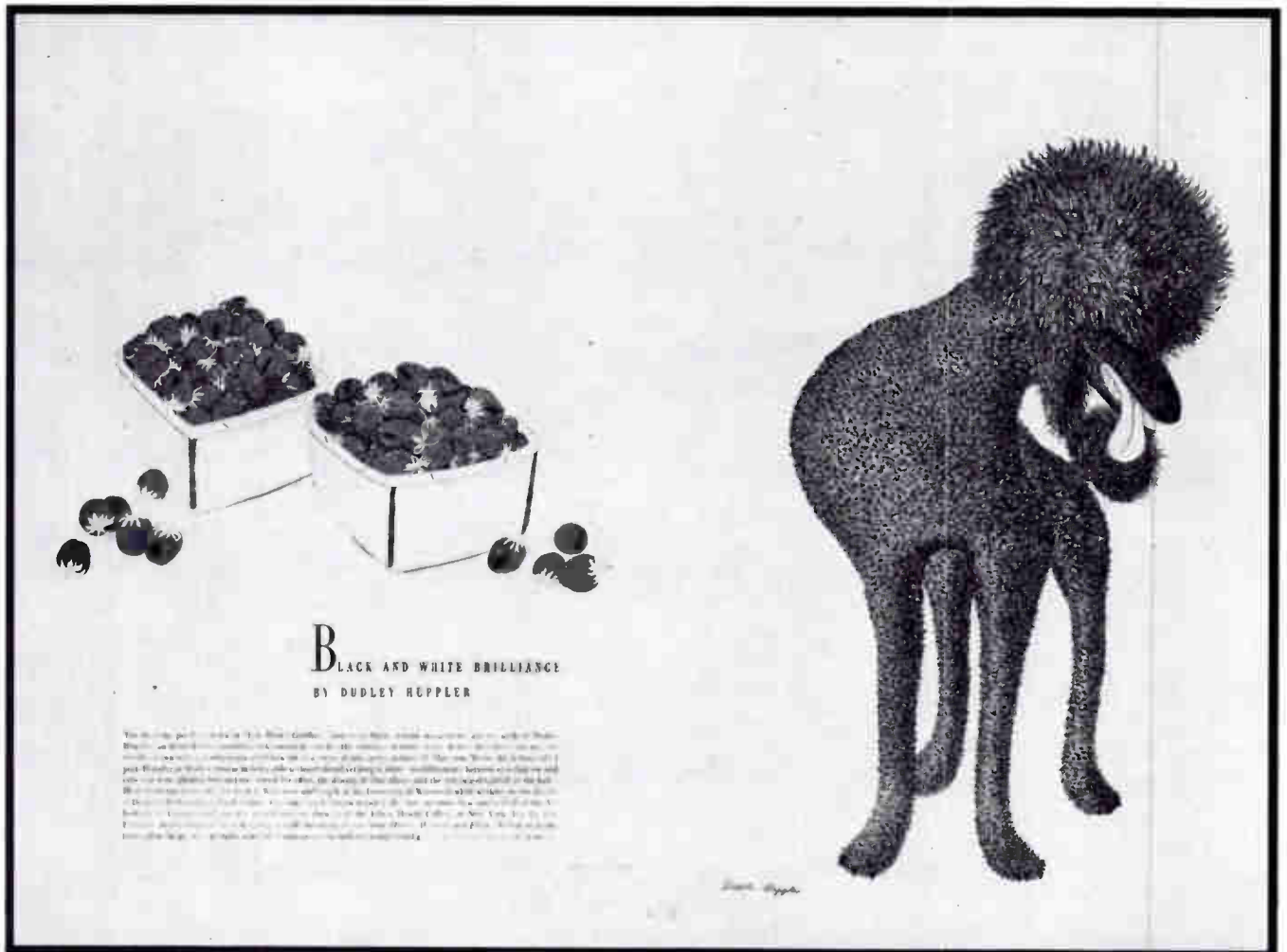




311

- 310—art — non-fiction (black) — artist: Irving Penn
 art directors: Alexander Liberman, Priscilla Peck — publisher: The Conde Nast Publications Inc.— publication: Vogue
- 311—art — non-fiction (color) — artist: Ben Rose
 art director: Alexey Brodovitch — publisher: Hearst Magazines, Inc.— publication: Harper's Bazaar
- 312—art — non-fiction (black) — artist: Dudley Huppler
 art directors: Alexander Liberman, Priscilla Peck — publisher: The Conde Nast Publications Inc.— publication: Vogue

312



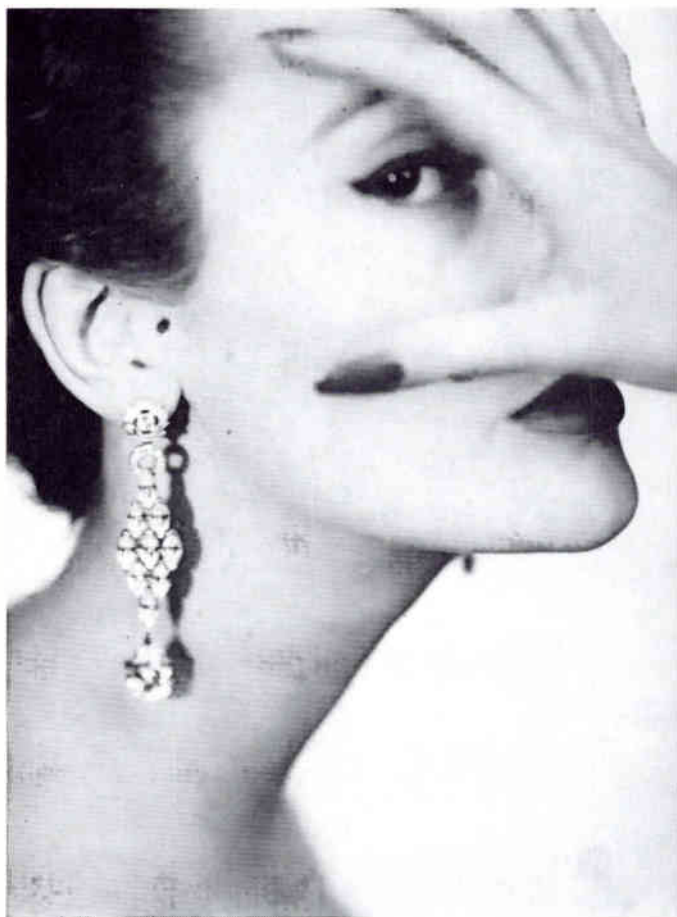




preceding pages — ● 313—art — non-fiction (black) — artist: Stephen Colhoun — art director: Bradbury Thompson
publisher: Street & Smith Publications, Inc.— publication: Mademoiselle
□ award of distinctive merit for excellence in reproduction — engraver: The Beck Engraving Company

- 314—art — non-fiction (color) — artist: Clifford Coffin — art directors: Alexander Liberman, Tina Fredericks
publisher: The Conde Nast Publications Inc. — publication: Glamour
- 315—art — non-fiction (color) — artist: Milton Greene — art directors: Alexander Liberman, Priscilla Peck
publisher: The Conde Nast Publications Inc. — publication: Vogue
 - 316—art — non-fiction (color) — artist: Rene Gruau — art director: Hershel Bramson
publisher: Cowles Magazine, Inc. — publication: Flair Magazine
- award of distinctive merit for excellence in reproduction — engraver: Art Color Printing Company
 - 317—art — non-fiction (color) — artist Dan Wynn — art director: Cipe Pineles
publisher: Triangle Publications — publication: Seventeen

314



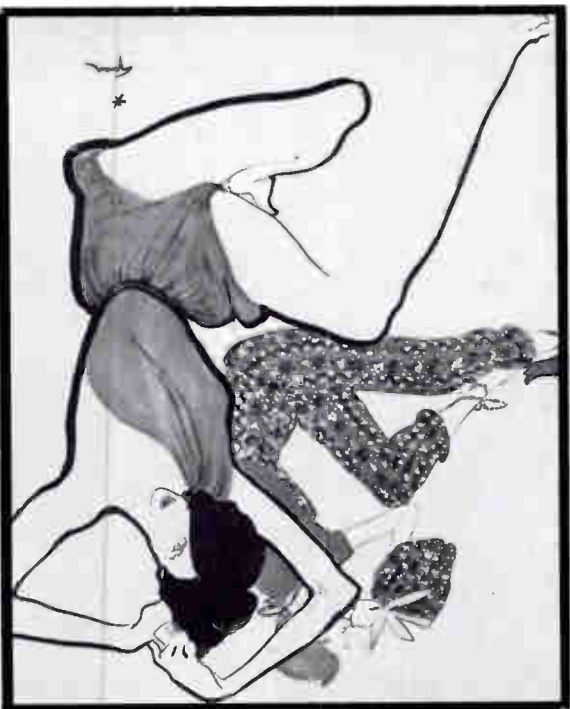
315

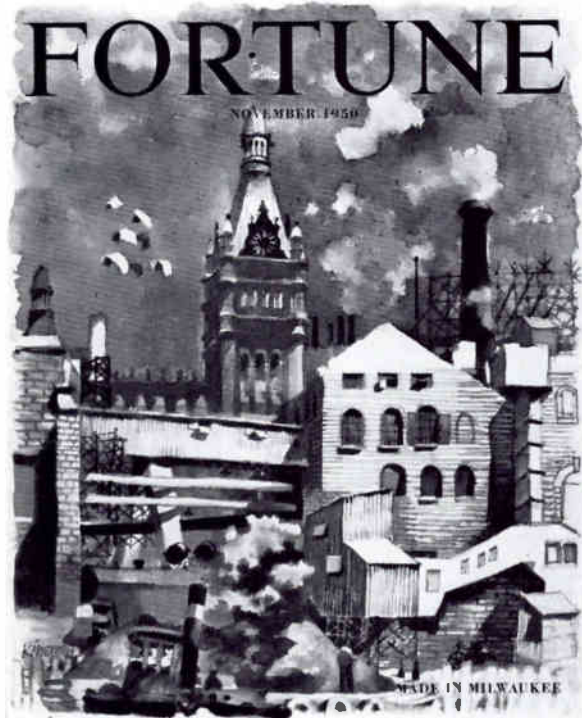




317

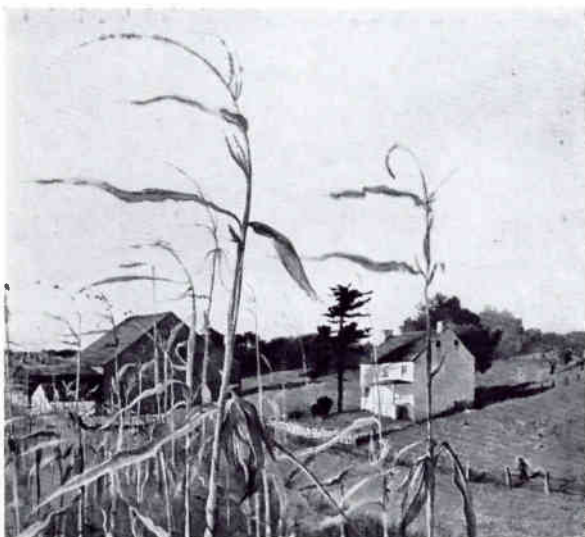
316





318—324—magazine covers

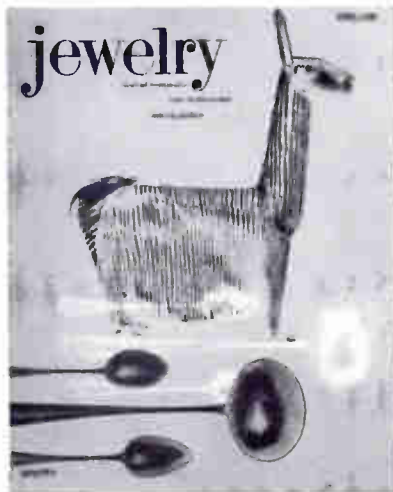
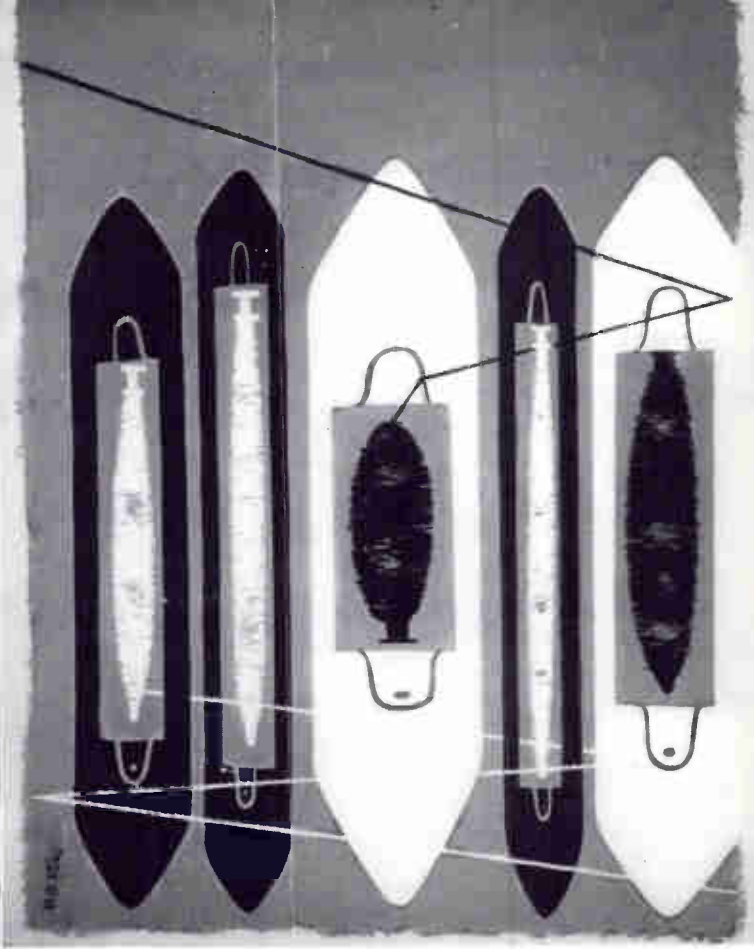
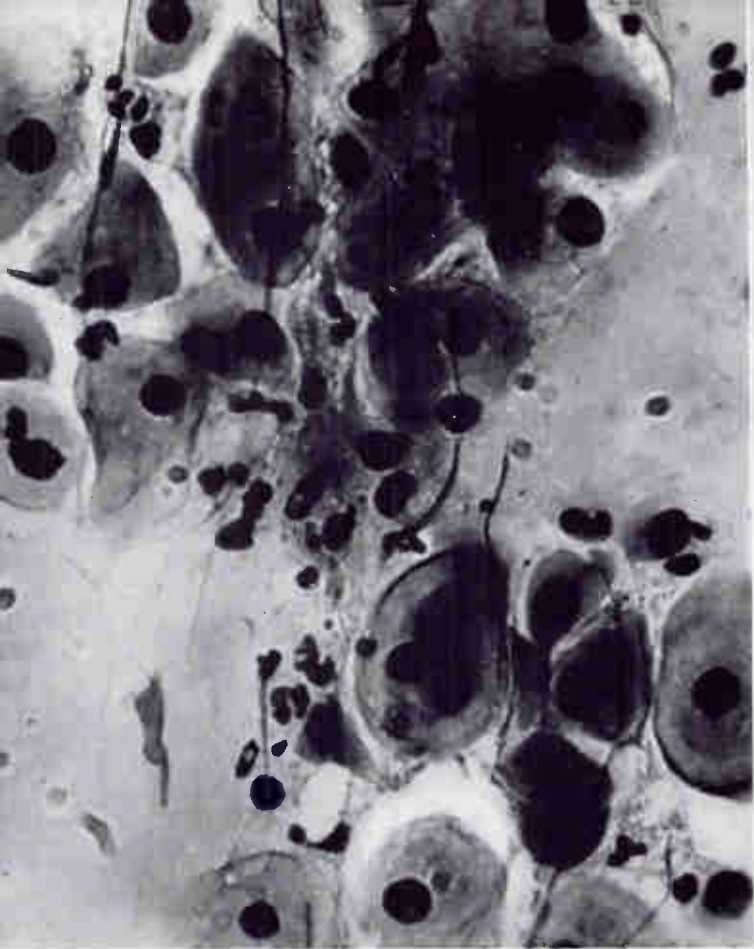
- 318—artist: Dong Kingman — art director: Leo Lionni
publisher: Time, Inc.— publication: Fortune
☆ award of distinctive merit



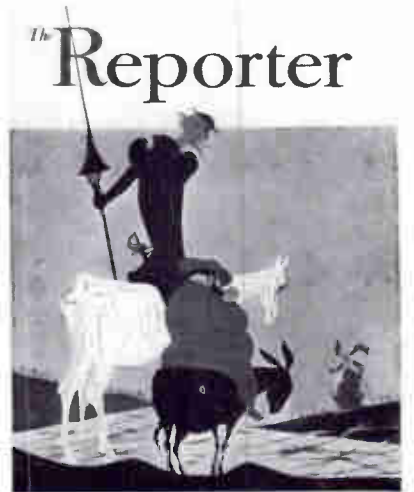
- 319—artist: Andrew Wyeth — art director: John Funk
publisher: Curtis Publishing Co.
publication: Country Gentleman
- 320—artist: Jane Oliver — art director: Edward O'Connell
publisher: This Week Magazine
publication: This Week Magazine



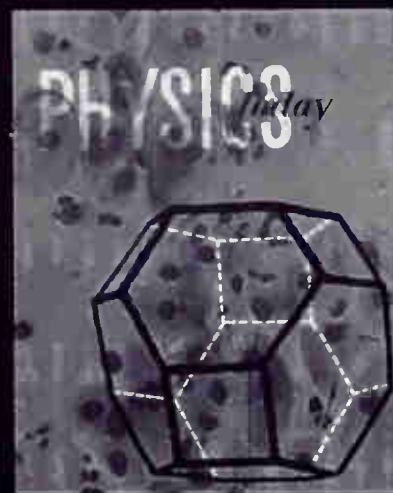
- 321—artist: Roswell Park Memorial Institute — art director: Sol Ehrlich — publisher: American Institute of Physics — publication: Physics Today
- 322—artist: Richard F. Stone — art director: Ole C. Risom — publisher: Interior Design & Decoration Pub. Co.— publication: Interior Design & Decoration
- 323—artist a.d.: George Elliott — publisher: George Elliott — publication: Jewelry Magazine
- 324—artist: Aurelius Battaglia — art director: Reginald D. Massie — publisher: Fortnightly Publishing Co. — publication: The Reporter



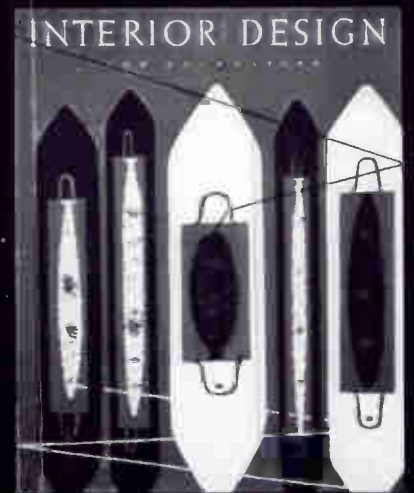
323



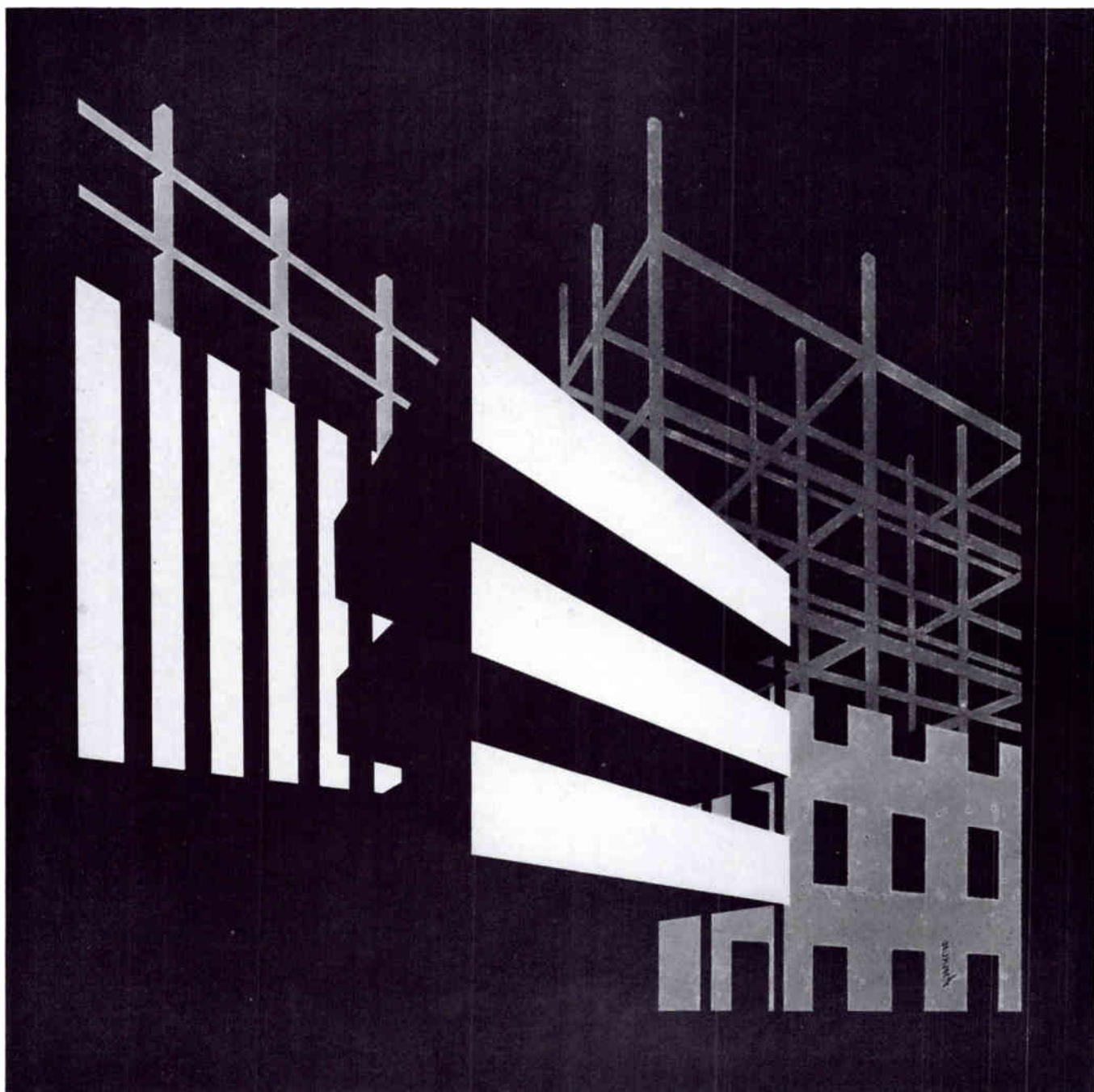
324



321



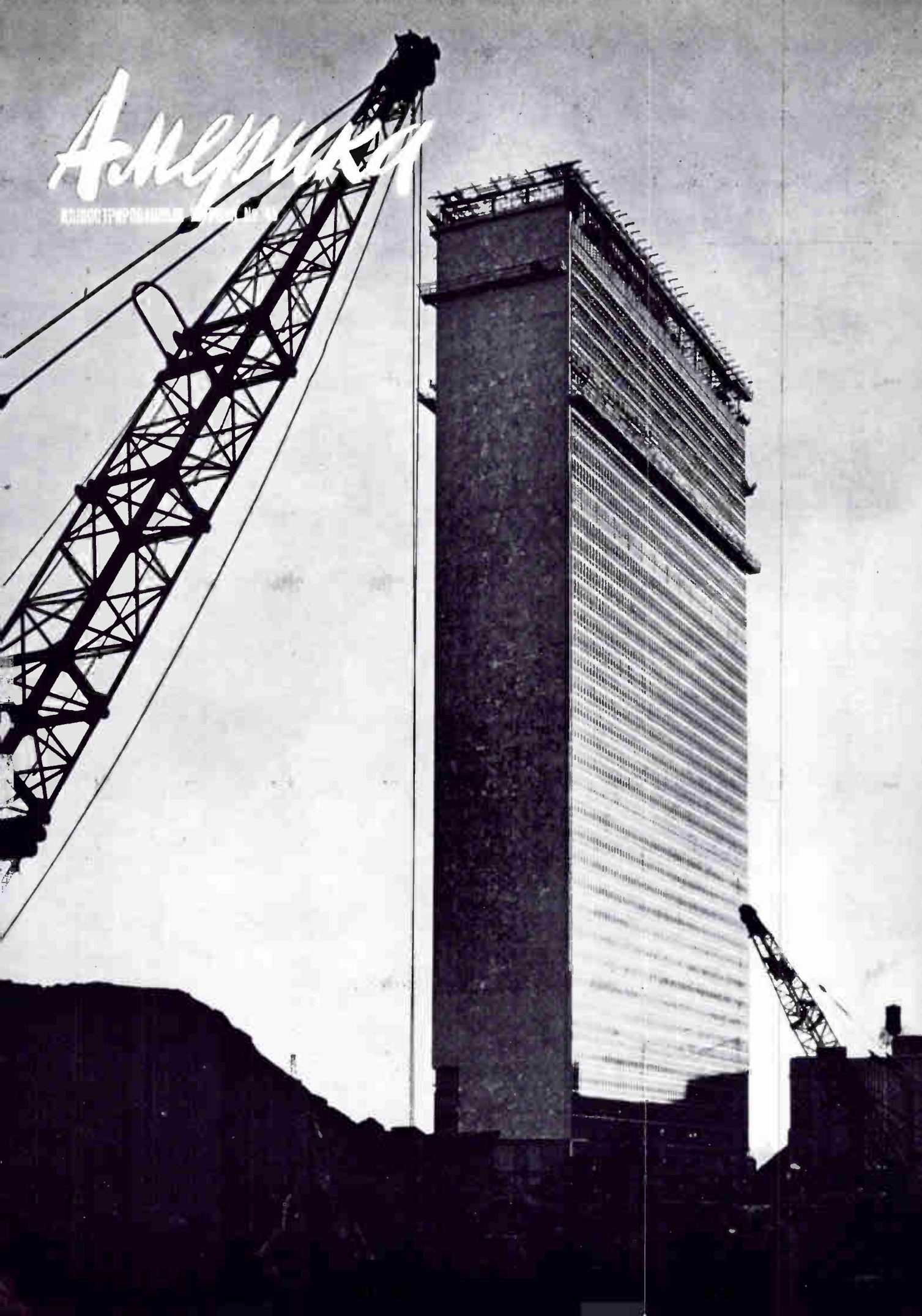
322

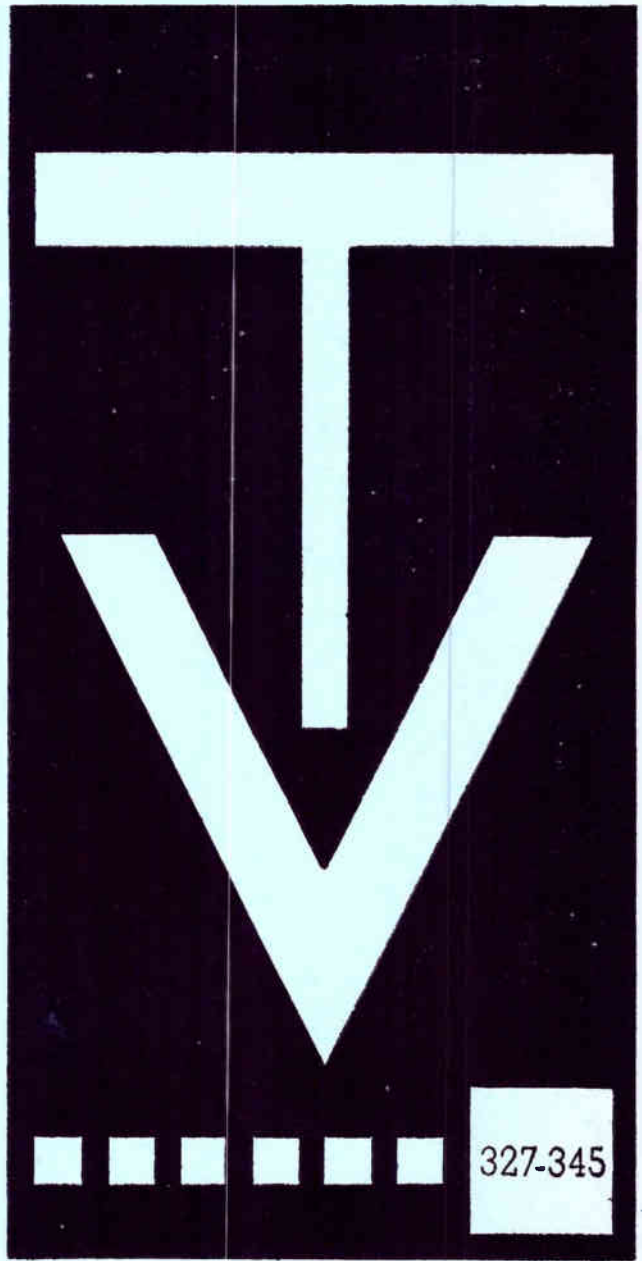


325—326—magazine covers — ● 325—artist: Amnon Rubinstein — art director: Paul Grotz
 publisher: P. I. Prentice — publication: Architectural Forum
 ● 326—artist: Anthony Linck — art director: Herbert Roan
 publisher: U. S. State Department — publication: Anepuka (America)

Анепсис

КЛУБНО-ТРУДОВОЙ КОМПЛЕКС

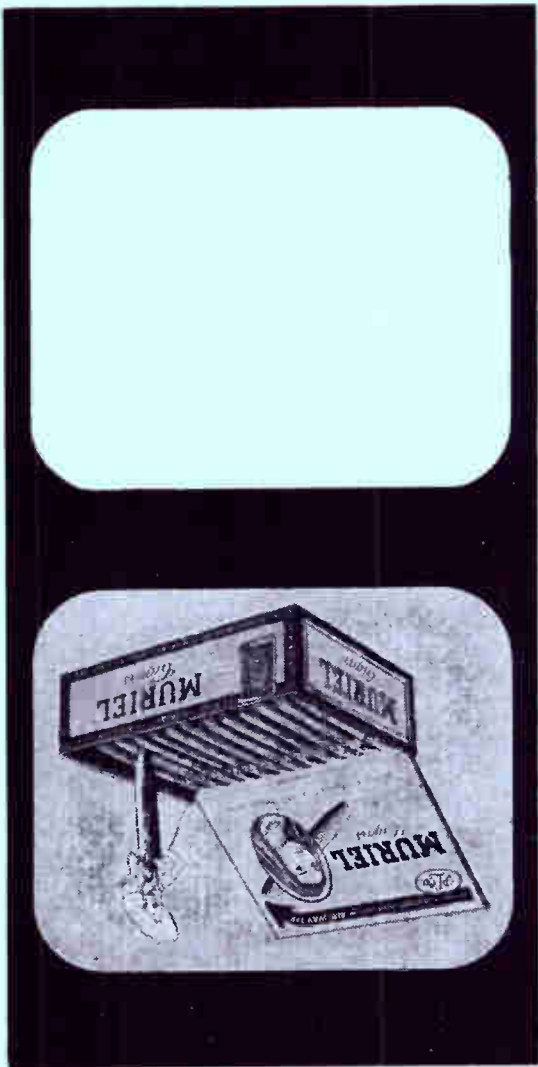




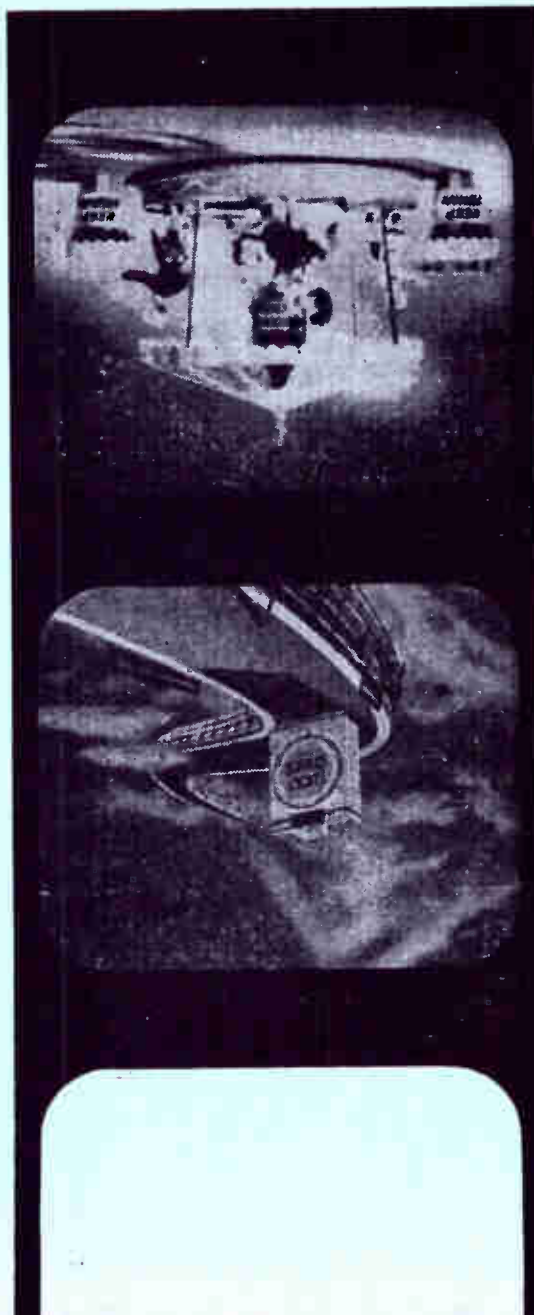
television commercials

327-345

329



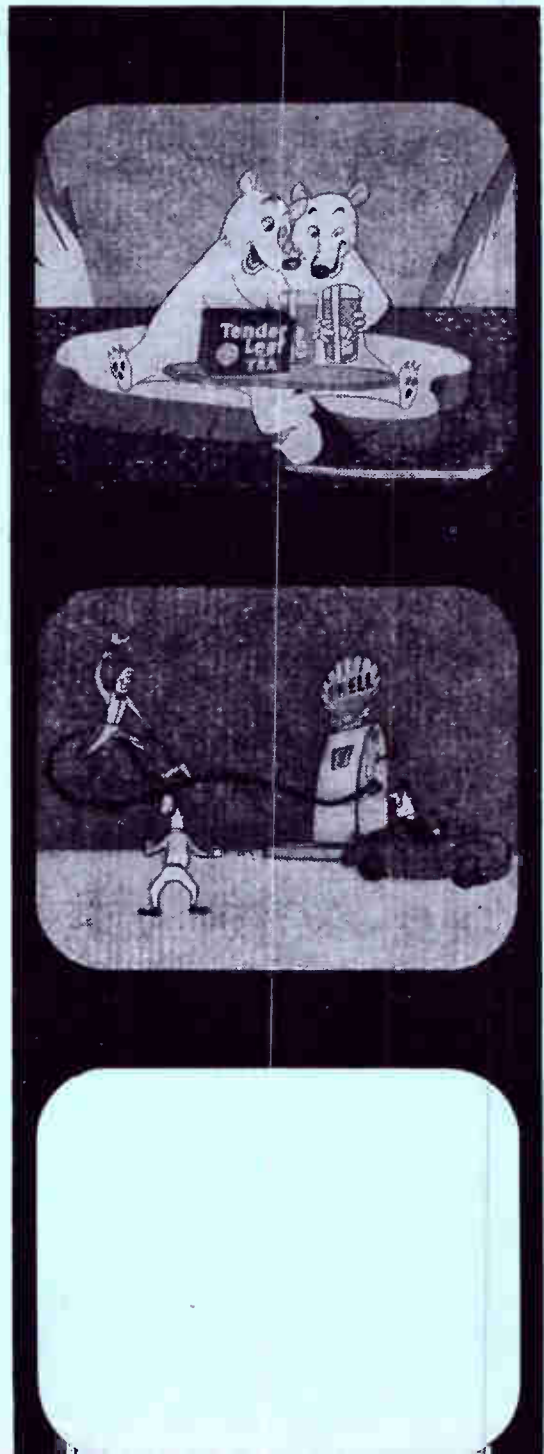
328



327

327-331—television commercials

● 327—art director: Rex Cox—producer: Sarra, Inc.—agency: B. B. D. & O.—advertiser: American Tobacco Company—● 328—art director: Richard Zeller—producer: Signal Films, Ltd.—agency: Young & Rubicam Inc.—advertiser: Duffy-Mott Co. Inc.—☆ award of distinctive merit—● 329—art director: Clark Agnew—producer: Shamus Culhane Productions Inc.—agency: Lennen & Mitchell, Inc.—advertiser: P. Lorillard Company



330

● 330—art director: Shamus Culhane—producer: Shamus Culhane Productions Inc.—agency: Compton Advertising Inc.—advertiser: Standard Brands Inc.—● 331—art director: Robert Cannon—producer: Stephen Bosustow—agency: J. Walter Thompson Co.—advertiser: Shell Oil Co.

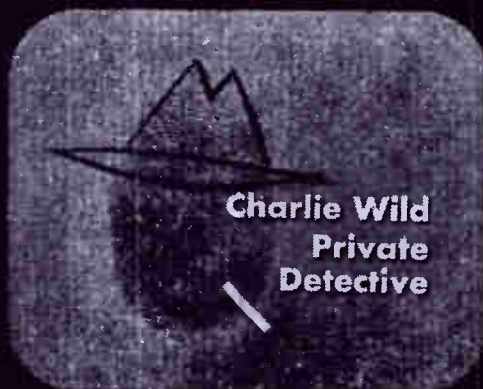
331

332-340—title slides

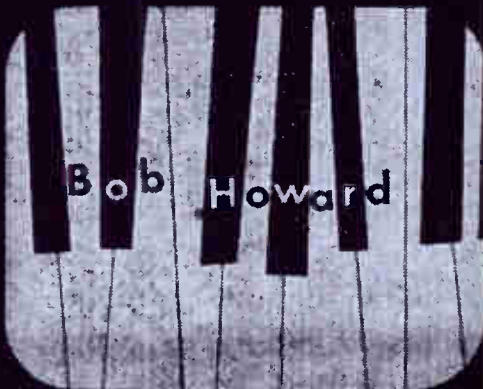
● 332-334—artist: Georg Olden—art director: Georg Olden—advertiser: Columbia Broadcasting System
● 333—artists: Georg Olden, Arnold Blumberg—art director: Georg Olden—advertiser: Columbia Broadcasting System

● 335—artists: Arthur Rankin, Jr., Olsen-Bradish, Inc.—art director: Arthur Rankin, Jr.—agency: ABC-TV—advertiser: "The Fitzgeralds"—● 336—artist: Hy Bley—art director: Arthur Rankin, Jr.—agency: ABC-TV—advertiser: "Life Begins at 80"—● 337—artist: William Suchmann—art director: Arthur Rankin, Jr.—agency: ABC-TV—advertiser: "Pulitzer Prize Playhouse"

● 338-340—artist: John Graham—art director: John Graham—advertiser: National Broadcasting Co.
● 339—artist: John Graham—art directors: Allen F. Hurlburt, John Graham—advertiser: National Broadcasting Co.



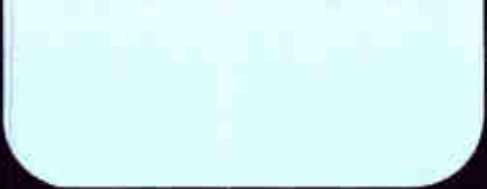
332



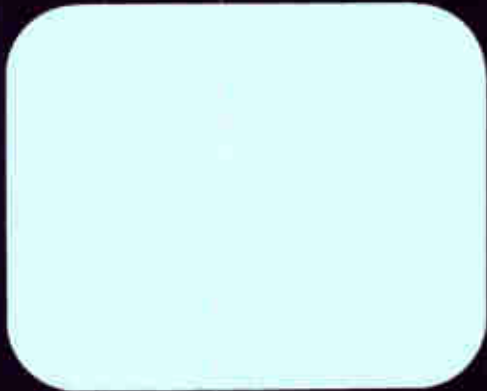
333



334



340



339



338



337

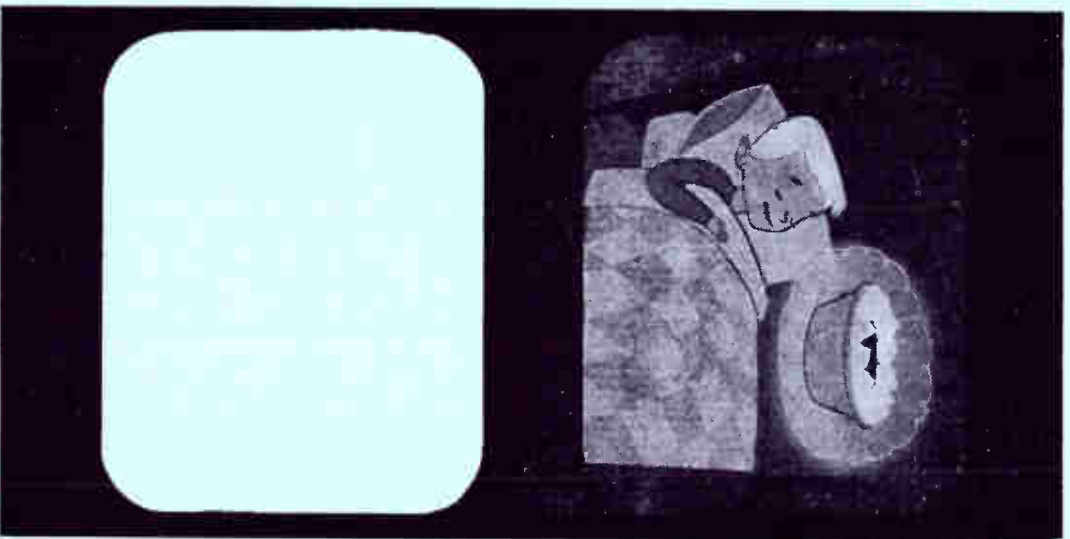


336

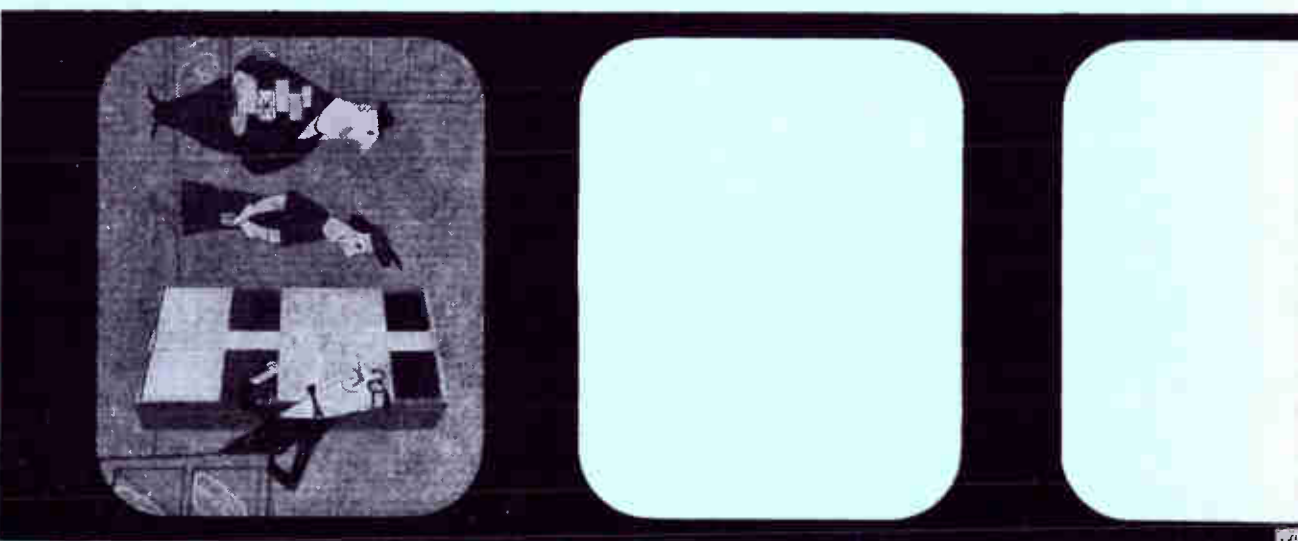


335

341



342



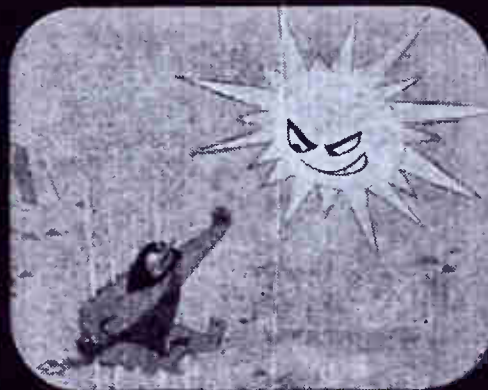
341-345—television commercials

● 341—art director: Norman Tate—producer: United Productions of America—agency: N. W. Ayer & Son Inc.—advertiser: Carrier Corporation— ● 342—art director: Norman Tate—producer: Tempo Productions—agency: N. W. Ayer & Son Inc.—advertiser: National Dairy

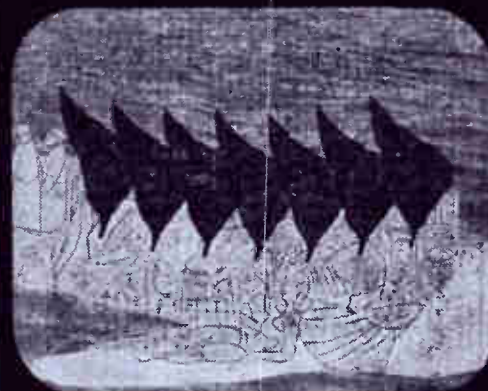
● 343—art director: Norman Tate—producer: Tempo Productions—agency: N. W. Ayer & Son Inc.—advertiser: National Dairy— ● 344—art director: Norman Tate—producer: United Productions of America—agency: N. W. Ayer & Son Inc.—advertiser: Carrier Corporation—☆award of distinctive merit ● 345—art director: Norman Tate—producer: United Productions of America—agency: N. W. Ayer & Son Inc.—advertiser: Webster Tobacco Company ☆award of distinctive merit



343



344



345

for fine work in the field of TV slides • Arthur Rankin, ABC — Georg Olden, CBS — John Graham, NBC

• resident members 1950-1951

a

Richard S. Ackerman
William A. Adriance
M. F. Agha
Clark Agnew
Jewett Allen
Alfred A. Anthony
Julian M. Archer
Merle Armitage
Gordon C. Aymar

b

Richard F. Bach
Hugh Bailey
Frank Baker
Paul J. Barbuto
Rudi Bass
Len Bastrup
Cecil Baumgarten
Lester Beall
Harry B. Beck
Wolfgang Beck
Park Berry
Joseph Binder
Robert H. Blattner
David S. Block
Arthur T. Blomquist
Robert W. Bode
James C. Boudreau
Harold A. Bowman
Douglas Boyd
Simeon Braguin
Fred J. Brauer
William L. Braun
Edward J. Bravo
Francis Brennan
Stanford Briggs
Bernard Brussel-Smith
James D. H. Buckham
William H. Buckley
Walter J. Budd
Carl Burger
Will Burtin
Albert Burwinkle
Rod Butterworth

c

Earnest Elmo Calkins
Joseph Campanaro
Heyworth Campbell
Stuart Campbell
Jean Carlu
Paul Carlyle
Henry J. Castello
C. Edward Cerullo
Richard S. Chenault
John V. Cherry
William O. Chessman
Christian G. Christensen
Leo Christle

James E. Clark, Jr.

Joseph A. Clark
Rene Clarke
Mahlon A. Cline
Carl Cobbletick
Eugene F. Cole
W. Arthur Cole
John P. Coneen
Ernest Conrad
John A. Cook
Robert W. Cowan
Dean Coyle
Harlan Crandall
George B. Croll
John H. Currie, Jr.
Parmalee W. Cusack

d

Ralph Daddio
Wm. F. Dahlmann
Herbert L. Daugherty
Luis Daussa
Don De Marco
Peter E. Denardo
Donald Deskey
Edward P. Diehl
Vincent Di Giacomo
Peter Donald
Hector A. Donderi
Albert Dorne
Henry Dravneek
Earle A. Drewry
William Duffy
Franc Dumreicher
Vincent J. Dunn
Rudolph Dusek

e

Philip W. Ellard
James Park Elliott
B. G. Ellis
Ralph Ellsworth
Wallace W. Elton
Frank Eltonhead
Bert Emmert
Robert J. C. Engel
Souren Ermoyan
Louis-Marie Eude

f

George M. Failes
Charles Faldi
Gunnard H. Faulk
Jack Featherson
Leonard Fellows
Michael Fenga
Edward Fischer
Charles K. Fitzpatrick
James R. Flora
J. Walter Flynn
Robert Foster

Charles J. Freericks

Edward C. Frevert
Ernest Frey
L. W. Frohlich

g

Tony Gablik
Robert Gage
Joseph T. Gauss
Alberto P. Gavasci
Peter Geist
Walter B. Geoghegan
Carl H. Georgi
Edwin A. Georgi
Joe Geyer
Richard B. Gillis
George Giusti
Walter Glenn
Seymour R. Goff
Willard B. Golovin
Juke Goodman
Ed Graham
George Greller
Joseph Groner
Walter Grotz
Nelson Gruppo
Gerard Guarch
Lurette V. A. Guild
Arthur L. Guptill

h

Robert H. Hack
Sydney Hahner
A. Halpert
Thurland Hanson
Horace W. Hardy
Henry Mitchell Havemeyer
Arthur Hawkins, Jr.
John L. Head
Eldridge D. Hedges
Eugene Heiffel
Budd Hemmick
Everett W. Hencke
George W. Higgins
John J. Hill, Jr.
Lejaren à Hiller
A. Russell Hillier
Grant I. Hipwell
Hoyt Howard
Allen F. Hurlburt
George E. Hurrell

i

William A. Irwin
j
Edward G. Jaccoma
John Jamison
Harry Janson
Rolf Jensen
Peirce Johnson

Bob Jones

Robert A. Jones
Roger Joslyn

k

George O. Kalmar
Morris H. Kates
Wm. R. Kaufmann
Tom S. Keil
John Keily
Ambrose J. Kennedy
Myron W. Kenzer
Cle Kinney
Frank E. Knight
William Knudsen
William Kollicker
George Krikorian

l

Joseph Lacay
Abril Lamarque
Paul R. Lang
Orestes S. Lapolla
John J. Larkin
Elmer Lasher
Wilson Stuart Leech
A. R. Lehman
James J. Leindecker
Andrew Lessin
Alexander Liberman
Reeve Limeburner
Bert W. Littmann
Frank A. Livingston, Jr.
Richard Lockwood
Lester Jay Loh
William L. Longyear
Laurence Lustig

m

Andrew Maddalone
Charles Elwood Mahony
Edmund Marein
Bruce J. Marengo
Al Marshall
Raymond M. Martin

Louis Menna
Calvin Merrick
William Messerschmidt
Dixon M. Meuller
David Lyle Millard
Charles F. Miller
Beaven W. Mills
Philip T. Mitchell
Edward F. Molyneux
James L. Monley
William R. Morrison
Thomas Throck Morton
Tobias Moss
Edward F. Mottern
Norman B. Mullendore
Nickolas Muray
Ralph Mutter
Robert McCallum
William F. McCartin
Charles E. McCurdy
John T. McGovern
Thomas F. McManus
n
Ben Nash
Thomas Neary
Jerome S. Niblette
Walter K. Nield
Erik Nitsche
Herbert R. Noxon
o
Wm. Oberhardt
Harry F. O'Brien
Ernest M. Olsen
Lawrence Olson
Garrett P. Orr
Nils Ostberg
Sydney Oxberry
p
Tony Palazzo
Louis C. Pedlar
John Peter
Walter R. Peters

Joseph B. Platt
William T. Pompilio
Nathaniel Pousette-Dart
Carl F. Pribus
Daniel J. Purfield
q
Tom Quinn
r
Paul Rand
Sheldon Reed
Wm. H. Reinhardt
Edward Rethorn
King Rich
Edwin C. Ricotta
Franc Ritter
Herbert Roan
Alexander William Robbie
Edwin A. Roberts
Frederick H. Roberts
George Roche
Harry Rocker
Julian Rockmore
Harlow Rockwell
Paul Roman
Lester Rondell
Morris L. Rosenblum
Arnold Roston
Henry N. Russell
John Russo
Donald Ruther
s
Everett W. Sahrbeck
Ignatz Sahula-Dycke
George Samerjan
Hans Sauer
Edwin C. Sauter
Bernard Saxon
William H. Schneider
Richard Schroder
Barney Schultz
Frank R. Scoppa
Howard Scott

Ralph Seberhagen
Mark Seelen
Arthur Seller
Fred Sergenian
William Serio
Robert E. Shaw
George Shealy
William Sheldon
Charles Silver
Jack Skolnik
Edmund J. Smith
Frederick A. Smith
George L. Smith
Jack J. Smith
Lann B. Smith
Paul Smith
Roger McElhone Smith
Alex D. Sniffen
Carl R. Sodi
Alan M. Soloway
David M. Soloway
William McK. Spierer
Harvey D. Spooner
Roy F. Spreter
Lee J. Stahl
Karsten Stapelfeldt
Alexander Stauf
William B. Stein
Alfred B. Stenzel
Martin Stevens
Harold P. Stoll
Loren B. Stone
Robert Wilson Stone
Otto Storch
William Strosahl
Ladislav Sutnar
J. Gilbert Sutton
Clarence Switzer
Louis Szalay
t
Harold D. Tannar
Melcon Tashian

Louis Thommes
Bradbury Thompson
Seymour Thompson
Roy W. Tillotson
John Hepburn Tinker
Gilbert Tompkins
Hubert F. Townsend
Irving Trabich
Victor Trasoff
Adolph Treidler
Vincent Trotta
Frederick Truchsess
Charles W. Tudor
Edward Turano
u
Deane Uptegrove
v
Walter Van Bellen
Ernest Vanda
Robert J. Velde
Kurt H. Volk
w
Walter A. Wagener
Peter C. Waldheim
Joseph O. Wallace
Everett Walsh
Richard J. Walsh
Abbot A. Weisbord
Arthur Weithas
Robert West
William Edward Wheaton, Jr.
Jere H. Whitehead
Walter Whitehead
Elwood Whitney
Kirk C. Wilkinson
Ronald L. Wilson
Edmund Witalis
Richard H. Woolfolk
y
Frank Yelinek
z
Theodor Ziesmer

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Roland L. Baum
Charles W. Beck, Jr.
Hal Johns Benson
Laurence Kay Benson
James Birnie, Jr.
James D. Bishop
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John Milne Boothroyd
Dee Carlton Brown
Herman F. Burns
J. H. Cahalin
Paul B. Cavanagh
Charles T. Coiner

Benjamin F. Collins
Royal Dadmun
Florian R. Deppe
Rocco Di Marco
Kenwood Dixon
Lester Douglas
Edwin Eberman
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Fayette Harned
James D. Herbert
Frank Hoctor
A. M. Huntington
Donald M. Lewis, Jr.

Leonard Lionni
Arthur T. Lougee
Fred Ludekens
C. B. Mayshark
Kenneth E. Morang
Jacob A. Munch
Byron J. Musser
Lloyd B. Myers
Joe H. Neebe
Eric Nice
William Paxton
J. Erwin Porter
James R. Rawls
James Campbell Robertson

Leonard A. St. Louis
Albert B. Serwazi
Wilbur Smart
William Sporer
Walter Stocklin
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John Wedda
George A. Welch
Sidney A. Wells
Gordon M. Wilbur
Frank Chapman Williams
Richard D. Williams
Georges Wilmet

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a

Richard S. Ackerman
 William A. Adriaance
 M. F. Agha
 Clark Agnew
 Jewett Allen
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 Merle Armitage
 Gordon C. Aymar
 b
 Richard F. Bach
 Hugh Bailey
 Frank Baker
 Paul J. Barbuto
 Rudi Bass
 Len Bastrup
 Cecil Baumgarten
 Lester Beall
 Harry B. Beck
 Wolfgang Beck
 Park Berry
 Joseph Binder
 Robert H. Blattner
 David S. Block
 Arthur T. Blomquist
 Robert W. Bode
 James C. Boudreau
 Harold A. Bowman
 Douglas Boyd
 Simeon Braguta
 Fred J. Brauer
 William L. Braun
 Edward J. Bravo
 Francis Brennan
 Stanford Briggs
 Bernard Brussel-Smith
 James D. H. Buckham
 William H. Buckley
 Walter J. Budd
 Carl Burger
 Will Burtin
 Albert Burwinkle
 Rod Butterworth
 c
 Earnest Elmo Calkins
 Joseph Campanaro
 Heyworth Campbell
 Stuart Campbell
 Jean Carlu
 Paul Carlyle
 Henry J. Castello
 C. Edward Cerullo
 Richard S. Chenault
 John V. Cherry
 William O. Chessman
 Christian G. Christensen
 Leo Christle

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 Joseph A. Clark
 Rene Clarke
 Mahlon A. Cline
 Carl Cobblestick
 Eugene F. Cole
 W. Arthur Cole
 John P. Coneen
 Ernest Conrad
 John A. Cook
 Robert W. Cowan
 Dean Coyle
 Harlan Crandall
 George B. Croll
 John H. Currie, Jr.
 Parmalee W. Cusack
 d
 Ralph Daddio
 Wm. F. Dahlmann
 Herbert L. Daugherty
 Luis Daussa
 Don De Marco
 Peter E. Denardo
 Donald Deskey
 Edward P. Diehl
 Vincent Di Giacomo
 Peter Donald
 Hector A. Donderi
 Albert Dorne
 Henry Dravneek
 Earle A. Drewry
 William Duffy
 Franc Dumreicher
 Vincent J. Dunn
 Rudolph Dusek
 e
 Philip W. Ellard
 James Park Elliott
 B. G. Ellis
 Ralph Ellsworth
 Wallace W. Elton
 Frank Eltonhead
 Bert Emmert
 Robert J. C. Engel
 Souren Ermoyan
 Louis-Marie Eude
 f
 George M. Failes
 Charles Faldi
 Gunnard H. Faulk
 Jack Featherson
 Leonard Fellows
 Michael Fenga
 Edward Fischer
 Charles K. Fitzpatrick
 James R. Flora
 J. Walter Flynn
 Robert Foster

Charles J. Freericks
 Edward C. Frevert
 Ernest Frey
 L. W. Frohlich
 g
 Tony Gablik
 Robert Gage
 Joseph T. Gauss
 Alberto P. Gavasci
 Peter Geist
 Walter B. Geoghegan
 Carl H. Georgi
 Edwin A. Georgi
 Joe Geyer
 Richard B. Gillis
 George Giusti
 Walter Glenn
 Seymour R. Goff
 Willard B. Golovin
 Juke Goodman
 Ed Graham
 George Greller
 Joseph Groner
 Walter Grotz
 Nelson Gruppo
 Gerard Guarch
 Lurelle V. A. Guild
 Arthur L. Guptill
 h
 Robert H. Hack
 Sydney Hahner
 A. Halpert
 Thurland Hanson
 Horace W. Hardy
 Henry Mitchell Havemeyer
 Arthur Hawkins, Jr.
 John L. Head
 Eldridge D. Hedges
 Eugene Heiffel
 Budd Hemmick
 Everett W. Hencke
 George W. Higgins
 John J. Hill, Jr.
 Lejaren à Hiller
 A. Russell Hillier
 Grant I. Hipwell
 Hoyt Howard
 Allen F. Hurlburt
 George E. Hurrell
 i
 William A. Irwin
 j
 Edward G. Jaccoma
 John Jamison
 Harry Janson
 Rolf Jensen
 Peirce Johnson

Bob Jones
 Robert A. Jones
 Roger Joslyn
 k
 George O. Kalmar
 Morris H. Kates
 Wm. R. Kaufmann
 Tom S. Keil
 John Keily
 Ambrose J. Kennedy
 Myron W. Kenzer
 Cle Kinney
 Frank E. Knight
 William Knudsen
 William Kollicker
 George Krikorian
 l
 Joseph Lacay
 Abril Lamarque
 Paul R. Lang
 Orestes S. Lapolla
 John J. Larkin
 Elmer Lasher
 Wilson Stuart Leech
 A. R. Lehman
 James J. Leindecker
 Andrew Lessin
 Alexander Liberman
 Reeve Limeburner
 Bert W. Littmann
 Frank A. Livingston, Jr.
 Richard Lockwood
 Lester Jay Loh
 William L. Longyear
 Laurence Lustig
 m
 Andrew Maddalone
 Charles Elwood Mahony
 Edmund Marein
 Bruce J. Marengo
 Al Marshall
 Raymond M. Martin

Louis Menna
 Calvin Merrick
 William Messerschmidt
 Dixon M. Meuller
 David Lyle Millard
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 Beaven W. Mills
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 Edward F. Molyneux
 James L. Monley
 William R. Morrison
 Thomas Throck Morton
 Tobias Moss
 Edward F. Mottern
 Norman B. Mullendore
 Nickolas Muray
 Ralph Mutter
 Robert McCallum
 William F. McCartin
 Charles E. McCurdy
 John T. McGovern
 Thomas F. McManus
 n
 Ben Nash
 Thomas Neary
 Jerome S. Niblette
 Walter K. Nield
 Erik Nitsche
 Herbert R. Noxon
 o
 Wm. Oberhardt
 Harry F. O'Brien
 Ernest M. Olsen
 Lawrence Olson
 Garrett P. Orr
 Nils Ostberg
 Sydney Oxberry
 p
 Tony Palazzo
 Louis C. Pedlar
 John Peter
 Walter R. Peters

Joseph B. Platt
 William T. Pompilio
 Nathaniel Pousette-Dart
 Carl F. Pribus
 Daniel J. Purfield
 q
 Tom Quinn
 r
 Paul Rand
 Sheldon Reed
 Wm. H. Reinhardt
 Edward Rethorn
 King Rich
 Edwin C. Ricotta
 Franc Ritter
 Herbert Roan
 Alexander William Robbie
 Edwin A. Roberts
 Frederick H. Roberts
 George Roche
 Harry Rucker
 Julian Rockmore
 Harlow Rockwell
 Paul Roman
 Lester Rondell
 Morris L. Rosenblum
 Arnold Roston
 Henry N. Russell
 John Russo
 Donald Ruther
 s
 Everett W. Sahrbeck
 Ignatz Sahula-Dycke
 George Samerjan
 Hans Sauer
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 Hubert F. Townsend
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 Victor Trasoff
 Adolph Treidler
 Vincent Trotta
 Frederick Truchsess
 Charles W. Tudor
 Edward Turano
 u
 Deane Uptegrove
 v
 Walter Van Bellen
 Ernest Vanda
 Robert J. Velde
 Kurt H. Volk
 w
 Walter A. Wagener
 Peter C. Waldheim
 Joseph O. Wallace
 Everett Walsh
 Richard J. Walsh
 Abbot A. Weisbord
 Arthur Weithas
 Robert West
 William Edward Wheaton, Jr.
 Jere H. Whitehead
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 Gordon M. Wilbur
 Frank Chapman Williams
 Richard D. Williams
 Georges Wilmet