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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWO, NUMBER ONE, 1975

In This Issue:

The Washington Seminar

An historic two-day typographic forum took place last October, bringing together a who's who of distinguished designers and typographic craftsmen from all over the world. Subject of discussion: "The Art of Typeface Design and Visual Communications." The seminar was called by the Library of Congress, the National Endowment for the Arts, and the Graduate School of the U.S. Department of Agriculture. Highlights of the program are presented, along with editorial comment supporting copyright protection for typefaces.

The Letterform In Illustration

The art of illustration and letterforms is a relatively new means of enhancing communications. U&lc has put together several extraordinary examples of the art, coupled with a few words of wisdom on the subject.

The Poems Of Chairman Mao

During the recent presidential visit to China, Chairman Mao presented a handsome volume of his own poetry to one of the delegation. U&lc reproduces several choice verses, with appropriate English translation.

The CBS Wall

One of the outstanding typographic designs of our time is the gastrotypographical mural Lou Dorfsman created for the cafeteria wall in the CBS Building. The editors tell how it all came about.

Something For Everybody

Herb Lubalin at it again, with visual tongue in cheek. Eight ways to achieve the heights and/or depths to which men aspire. Illustrated by Murray Tinkelman.

Lost And Found: The Art Of The Letterform

The Art Directors Club in New York has recently shown an exhibition of lettering, calligraphy and alphabets representing the work of 27 leading artists in this field.

My Best With Letters

Louis Danziger, Massimo Vignelli, Alan Fletcher, and Herb Lubalin add to the list of prominent designers contributing their one "best" as a regular U&lc feature.

Ms. Hedda Johnson

The second in our new series of articles devoted to the talented women in communications, this time around being devoted to the work of Hedda Johnson. A consummate artist with a dynamic personality.

Letters Pro And Con

Gratifyingly, the flow of mail continues to pour in from all corners of the globe. The editors have gone out of their way to present an equal balance but have been quite unable to come up with enough cons.

New From ITC

In our second issue, U&lc gave you a preview showing of *Newtext*. Now being offered through ITC subscribers, we herein present this newest typeface in all its forms.

Congress And Copyright

U&lc urges you to support copyright protection for type designers by writing to your Congressmen. To make this convenient, you will find a listing of your Representative and both your Senators.

AIGA Position Paper

In February of this year, the American Institute of Graphic Arts issued a "Statement of Position" supporting copyright. U&lc reproduces this statement.

U&lc Book Shop

Wherein the editors offer a list of the latest and, we feel, the best books published on a range of subjects dealing with various aspects of the graphic arts.



PAGE 4



PAGE 8



PAGE 10



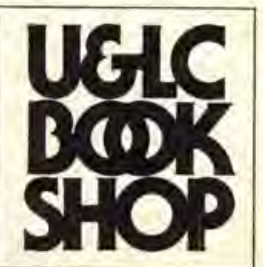
PAGE 14



PAGE 16



PAGE 21



PAGE 46

THE ART OF TYPEFACE DESIGN AND VISUAL COMMUNICATIONS

An historical two-day typographic symposium took place October 15-16 in Washington, D.C. It answered and asked many questions. The symposium evolved from a need to teach approximately twenty attorneys of the Copyright section of the Library of Congress how to distinguish between typefaces, the differences between the various typographic systems and their applications, the problems faced by a designer of new typefaces, and the relationship of technology to typeface design and use. In addition to the attorneys, the audience included art directors, typographers, and printers from government agencies and departments. Sponsors were the Library of Congress, the National Endowment for the Arts, and the Graduate School of the U.S. Department of Agriculture. They brought together a who's who of distinguished typeface designers and typographic experts from all over the world. It is anticipated that the resultant talks, slides, graphic material and the question-answer dialogues will be the basis of a forthcoming publication. For now, U&lc brings you a summary of the symposium. The program and speakers were:

PART I: RELATIONSHIP OF TECHNOLOGY TO TYPEFACE DESIGN AND USE

John Dreyfus (England)

International Consultant, Typographical adviser, Cambridge University Press, Cambridge, England, and Monotype Corporation Limited, London; Director of the Curwen Press, London.

Historical development of typography. The state of typographic design as an art, a craft, and an industry.

Aaron Burns (USA)

Co-Chairman for Symposium, International authority on typography; Co-founder of International Center for Typographic Arts; currently on board of directors L'Association Typographique Internationale; President, International Typeface Corporation and Lubalin, Burns & Co., Inc., New York.

An introduction to modern typography and the new technologies.

George Sadek (USA)

Dean, The School of Art and Architecture, The Cooper Union for the Advancement of Science and Art, New York.

Typographic art and design education.

PART II: ASPECTS OF PROBLEMS DESIGNERS DEAL WITH WHEN DESIGNING TYPEFACES

Hermann Zapf (Germany)

Master calligrapher, type designer, author and lecturer; Designer of over 60 typefaces including Palatino, Melior, Optima.

Typeface design, the past, the present and the future.

Adrian Frutiger (France)

Type designer, illustrator and consultant. Former art director of Deberny and Peignot Typefoundry, Paris.

Design and development of one basic typeface having 21 different weights and proportions. The Univers series.

Matthew Carter (England)

Type designer and consultant. Associated with Johan Enschede & Zonen, Holland; Crossfield Electronics (Photon), England; Mergenthaler Linotype Company, New York.

A critical study of subtleties and differences between typefaces having similar characteristics.

PART III: HOW TO DISTINGUISH BETWEEN TYPEFACES

Edward Rondthaler (USA)

Pioneer in the development of photo-lettering. Chairman of Photo-Lettering, Inc.; Chairman, International Typeface Corporation, New York. Co-inventor of the Rutherford Photo-Lettering Machine.

The development of a unique system of typeface identification and classification for a library of 10,000 typeface designs.

PART IV: TYPEFACE SYSTEMS AND USES TODAY

Klaus Schmidt (USA)

Vice President, Director of Print Operations, Young and Rubicam, Member Advertising Agency Production Club, Art Directors Club of New York, Type Directors Club and Typographical Union No. 6. Co-founder, International Center for Typographic Arts.

Typography in the advertising agency.

Louis Silverstein (USA)

Corporate Art Director, New York Times Company. Former promotion art director of The New York Times. Art director of America Magazine and of a New York advertising agency.

Typography and the newspaper.

Thomas Geismar (USA)

Partner, Chermayeff & Geismar Associates. Chairman of the Advisory Committee on Transportation Related Signs and Symbols for the U.S. Department of Transportation.

Typography for industry and the corporation.

Rudolph de Harak (USA)

President, Rudolph de Harak, Inc., New York. Designer of corporate identity programs, publications, signage, exhibitions and products.

Typography of signage, architecture and exhibitions.

Herb Lubalin (USA)

President, Lubalin, Smith, Carnase, New York; Vice President, International Typeface Corp., Professor, The Cooper Union for the Advancement of Science and Art. Past President, Art Directors Club of New York.

Typo/Graphics. A designer's use of letterforms for total communications.

PART V: LEGAL ASPECTS OF TYPEFACE DESIGN

Joseph Gastel (USA)

Practicing attorney specializing in patents, trademarks and copyrights. Member of the Bar Association of the State of New York and District of Columbia.

Typography and Copyrights, Trademarks and Patents.

PERMANENT PANELISTS

Alvin Eisenman (USA)

Professor of graphic design and director of studies in graphic design and photography, The Graduate School of Art, Yale University.

Typography and Art.

Michael Parker (USA)

Director of Typographic Development, The Mergenthaler Linotype Company, New York.

Typeface Development, Production and Implementation.

David A. Sutton (USA)

Co-Chairman for Symposium. Design Director, U.S. Department of Agriculture. Graphic designer, industrial designer, city planner.

Typography and the Public Sector; Government Needs for Typefaces.

CONTINUED ON NEXT PAGE

Editorial:

Today the graphic arts community is facing a once-in-a-lifetime opportunity to right a wrong that has hung over it for generations. There is now new hope that the Copyright Office may rescind a long-standing regulation that still excludes typeface designs from registration. It is hoped that a new change in the regulation will give typeface designs the same protection that has always been available to other forms of art.

It is, no doubt, the similarity between piracy of musical recordings and piracy of typefaces that has brought the latter so vividly to the attention of the Copyright Office. Congress is grappling with legislation to end tape piracy, and a recent report from the House of Representatives quoting the Register of Copyrights, Ms. Barbara Ringer, is as applicable to type as it is to tapes: "There is no question in my mind that tape piracy is fundamentally anticompetitive. As I stated in my testimony before the predecessor of your subcommittee in 1971, piracy tends to increase the price of legitimate recordings; this is because the record producers lose sales volume on their 'hit records,' which must return sufficient gross to cover losses on other recordings. No pirate duplicates a loser. The public pays for piracy in the end. The Copyright Office firmly believes that what the public pays for recorded music should go to the creators rather than to the scavengers."*

Having taken such a strong position against tape piracy, it is not surprising that the Register of Copyrights, Ms. Ringer, has launched so vigorously into a study of the equally unethical typeface piracy.

Unlike recordings, our existing copyright laws would protect typeface designs if it were not for Regulation 202.1a prohibiting registration of "... mere variations of typographic ornamentation or lettering..." This regulation, interpreted as ruling out type, was arbitrarily put on the books by an earlier Register of Copyrights. It can be amended by the present Register of Copyrights, but Ms. Ringer is wisely proceeding with caution to be sure that the change does not create greater injustices than it corrects.

To that end she authorized a two-day Typeface Design Symposium held in Washington on October 15-16 (reported in this issue of U&Lc). This was followed in November by a formal public hearing—of more than passing significance since it was the first public hearing of any kind ever called by the Copyright Office in its entire history.

Early in January the American Institute of Graphic Arts, under the leadership of its president, Mr. Karl Fink, sponsored an Open Forum meeting in New York City to give all concerned with type—typeface designers, typeface manufacturers and distributors, typographic service companies, graphic designers and others—an opportunity to express their views pro and con. Ms. Ringer was the guest speaker.

In February the AIGA issued a "Statement of Position" (page 30 of this issue of U&Lc) supporting copyright and suggesting certain parallel steps that should be taken to answer the objections raised by some, but by no means all, typographers and publishers.

We wholeheartedly support the typographers' insistence upon mandatory licensing, at reasonable rates, of all copyrighted typeface designs so that no manufacturer of typesetting equipment or related products can monopolize a particular typeface. We support the publishers' insistence that any claim for copyright infringement be limited to action against the manufacturer and purchaser of the unauthorized grid or its equivalent, and that the innocent buyer of composition produced from the unauthorized grid be held blameless. And finally, we agree that the royalty be reasonable and that in the case of the sale of the grid, disc, film strip, transfer sheet or whatever form in which the manufacturer sells the typeface master, the royalty be paid only once as part of the sales price.

This is a reasonable request; it is in line with the best industry practice, and will have virtually no effect on the cost of typesetting. It is estimated that over the lifetime of a film font the royalty paid in this manner might increase the cost of an average typesetting job by a couple of pennies.

Elsewhere in this issue you are urged to write to your Congressmen asking them to support copyright protection for typefaces. They, in turn, will be in contact with the Copyright Office. It is hoped thereby that this unethical practice of typeface piracy, long a blot on the industry, may at last be brought to an end. As was aptly stated at the Washington symposium, "If the letterform designer is not permitted to work in an atmosphere of encouragement, then our contribution to society diminishes and so does the cultural climate".

*House of Representatives Report No. 93-1581, Dec. 12, 1974

THE ART OF TYPEFACE DESIGN AND VISUAL COMMUNI- CATIONS



TYPOGRAPHY—AN ART FORM
THAT ENHANCES COMMUNICATION
JOHN DREYFUS

Today typography is an art, a craft and an industry. John Dreyfus outlined how it got that way and what it means to us. He traced communication from the first grunt some 25,000 years ago through picture writing and the later developments of a phonetic alphabet in which graphic symbols represented sounds.

Mr. Dreyfus noted that the invention of paper, which reached Europe, or at least Italy in 1276, France in 1348 and Germany by 1390 made possible sheets large enough to fold and sew into the form we know as a book. A market for books, handwritten manuscripts, grew. Demand outgrew supply and lay scribes made copies of the monks' originals. But the inaccuracies of such copying, the growing demand, the slowness of the copying all set the stage for Johann Gutenberg of Mainz. Others (in China and Korea) had printed from movable type, but around 1440, Gutenberg developed the adjustable mould.

Gutenberg's mould changes all

"To understand the importance of his adjustable mould, you must remember that whereas the 40,000 ideographs needed for the Chinese language can all be cast on pieces of the same width, the letters of our alphabet vary from very narrow letters like 'i' to much wider letters like 'm.' The invention of typography involved two separate stages: the casting of individual letters and their composition into the sequence of a text; then the inking of those letters and printing a number of identical impressions from them."

Crucial at that time was the adaptation of the wine press to printing, the perfection of a viscous ink, and Gutenberg's adjustable mould. Dreyfus considers the mould the heart of the invention. It brought about the means and the need for designing new typefaces.

Typeface design not like handwriting

"... designing typefaces differs from the ordinary act of writing in two important ways. First, the normal size of type used for printing is considerably smaller than the size of normal handwriting, and consequently typefaces have to be designed with the smaller scale in mind. But far more important, and far more difficult to solve, is the problem of designing an entire set of letters in capital and lower-case, italic and bold, complete with numerals, punctuation marks and a few other signs and symbols, in such a manner that every possible combination of letters results in words which are not spoiled by unsightly gaps, or by certain letters appearing incongruous or tiresomely conspicuous. Furthermore, every printed letter must appear to be in perfect alignment with its neighbors, something which you never attempt in normal handwriting. Another freedom you have in handwriting is that you vary your letters to suit the shape of the letter which it follows or precedes. A characteristic of type is its rigid uniformity—a thing which handwriting cannot achieve."

Effects of the Industrial Revolution

Prior to the 19th century "Printing had been designed to be read by eyes which were averse to absorb the words, but thereafter the medium of typography developed also in a manner which would compel the attention of eyes unwilling to read its message... the result was clamorous typography or display typography as it is more often called today."

Typography became a means of drawing the public's attention to goods and services for sale. It became a tool of the mass market. "For these purposes an entirely new series of types were needed, and they were required in a wide variety of styles. Advertising your own brand of goods in precisely the same fashion that your competitors used in their advertising was undesirable."

All this and piracy too

The Benton punchcutter was introduced in 1884. The Linotype came in 1886. And before 1890 a practical typewriter was on the market.

Not surprisingly, all this led to an increase in type design specialists or skilled artists who turned their talents to typeface design. Such was William Morris whose three new type designs for the Kelmscott Press were so well received in England that copies (without his permission) were soon made by an American typefoundry equipped with a pantographic punchcutter. Centuries of progress had brought us to the age of the pantographic pirate. The pantograph made it relatively easy to copy, and relatively cheap and easy to copy accurately.

Since 1950

Today's type designer has to be highly skilled, a combination of engineer and artist, with patience to master the technical intricacies, but with the independence to remain as intent as ever upon serving the artistic needs of man as well as the mechanical needs of the devices.

Some of the developments cited as bringing us to this point are: the use of one master grid for the creation of many sizes; the teaming of camera, stroboscopic lights, transistors, cathode ray tube and the laser beam with computer programming to fill a virtually infinite variety of phototypesetting requirements. Coupled with this is the need for letters to be read by machines, for machines to communicate with other machines much as people communicate with people.

In less sophisticated directions, typography has moved out of the type shop and onto the variable spacing typewriter with interchangeable typefaces, and onto dry transfer sheets.

Protection not keeping pace

As new technologies and styles have been developed to meet new demands, they have, at the same time, stimulated demand. In the face of all this technological and artistic progress the copyright law

with respect to typeface designs has lagged far behind. But the future looks brighter: last year eleven countries signed the Vienna Agreement for the Protection of Type Faces and their International Deposit.



MODERN TYPOGRAPHY AND THE NEW TECHNOLOGIES
AARON BURNS

The technical revolution of the past fifteen years "has reached such an advanced state of development that it is essential for those of us who have anything to do with the printed word to stop—to become aware now of all that the new technologies in the graphic arts have to offer. Otherwise it will be virtually impossible to work in almost any area of graphic communications five years hence. The old tools and methodologies which have served an industry so well for almost a century will be either extinct, obsolete or prohibitively expensive . . ."

In a presentation heavily documented with slides, Mr. Burns made these points:

Technological developments have revolutionized the art of typeface design.

Today's designer has a primary concern for typographic texture which is like a visual tone of voice. With today's new typographic technology it is now possible to obtain a spectrum of typographic textures and qualities for the artist's palette that was never before imagined.

The physical nature of metal typesetting necessitated much loose spacing so that the interior texture of typography was quite open.

Hand lettering was often used in display copy to achieve not only a fresh style but better letterspacing. Today photo display typesetting makes this possible by machine.

With the application of computers it is now possible to achieve an undreamed of combination of typographic excellence, speed, and low cost.

These new methodologies offered machines that could set tightly, intermix almost at will, photo-modify, enlarge or reduce to new limits and at new steps—to name just a few of the freedoms the new equipment offers today's designer.

A consequence of these freedoms is a renaissance in typeface design. The development and marketing of the new film fonts is much more economical than it was for metal fonts. A complete alphabet can be put on film for about \$300-\$500 compared to \$50,000-\$100,000 to cast it in metal.

Faces impossible to cast in metal can now be put on film—faces with delicate strokes, for example.

Less storage space is needed for the film fonts—which neither wear out nor

run out of sorts.

Mr. Burns concluded his presentation with a discussion of how a company designing typefaces markets them, from the initial contact with the designer, through the manufacturing steps of distribution, publicity, promotion and advertising.

The creation/production/marketing process may take more than two years during which time no income is earned by the company. It may take three to four years for the manufacturer to reach a break-even point and for the designer to see dividends in terms of royalties.

Noting the marketing risks and the ease with which designs can be pirated, Mr. Burns suggests that "For all their time, efforts and financial investments the artists, their patrons, the original manufacturers, and no one else should be entitled to the fruits of these labors and investments."



TYPOGRAPHIC ART AND DESIGN EDUCATION
GEORGE SADEK

George Sadek looked at typeface design from the viewpoint of the educator who considers it an art form and teaches it as such.

Speaking of the "art of typography," he noted how today's society demands novelty and new forms. He also explained how "The art of typography demands the discipline of the hand, eye and mind. What more can an art student get out of the educational process? The concern for the minute subtleties, for both the quick and leisurely perception of the eye and mind as they integrate word and human thought. In short, a total integration of image and idea."

"It is indeed a pleasure to report that university art departments and art schools throughout the world have maintained courses of study dealing with the art of letterforms."

Today's students, he noted, "are bright, very talented . . . They pick the brains of the Bodonis, Eisenmans, Zapfs, Frutigers, Lubalins, Dorfsmans, Glasers. In short, they will bury us, and that is as it should be. They will move this art of typography that one step forward, refining, inventing new forms and their relationships, and maintaining the high standards of the profession . . ."

"It goes without saying that the board, the hand, and especially the eye and mind are the prerequisite to tradition as well as innovation, and are here to stay . . . the study of the subject in depth provides the most valuable education and training for the students of the visual arts. It teaches the understanding of human perception, the mutual dependency of science and art, appreciation of the past pioneers of form as well as the adventure and excitement of future possibilities."

Mr. Sadek believes that typography is the ultimate expression of humanism, the preserver of our precious heritage, and the constructive critic of our future. As such it merits legal protection.

AS TYPE DESIGNERS SEE IT

Problems faced by contemporary designers of typefaces were reviewed by three of the world's best known designers: Hermann Zapf, Adrian Frutiger and Matthew Carter.



DESIGN PROBLEMS
HERMANN ZAPF

Mr. Zapf opened with an anecdote about the Japanese artist commissioned to paint a picture of apples for the emperor. Two years went by without a painting. The emperor ordered the artist beheaded. As a final wish the artist asked for five minutes, a sumi-set and a piece of silk. Within two minutes he painted the picture. When the emperor asked why it took him two years to paint a two minute picture, the artist explained, "It took two years of hard training and study to paint such a perfect picture so quickly."

Mr. Zapf noted that a blackboard demonstration of calligraphy he had just made took nearly forty years of training, and expressed his concern that anyone with a camera could copy his work in a matter of seconds.

"Why," he asked, "should a designer spend much of his life training and perfecting his skills for someone else to steal them overnight?"

Mr. Zapf reviewed the history of typography from this viewpoint and noted how costly it was, in the days before phototypesetting, to copy another designer's typeface. Electrotypes made it possible to cast a font in one piece and cut it apart—a less perfect copy, but much less costly than recasting. But now, the camera gives a perfect copy instantly and for the price of a sheet of film.

Citing the work involved on his Optima as an example of a designer's investment in creating a new face, Mr. Zapf reported that it took more than three years of design and another three years of development before the first sizes were ready to market.

If the best designers are to be encouraged in the future, both they and the manufacturer who risks introducing new faces must be protected. By implication he was suggesting that the consumers who want the new faces from the best designers must help secure that protection lest their professional sources dry up.

Not only has photo-technology made piracy easier, it has made original creation more difficult by making its requirements more precise. There is no punchcutter to refine inaccuracies. The

camera faithfully reproduces erroneous imprecisions as well as studied subtleties. Thus the art must be as precise as engineering drawings, and the fit of all combinations of letters must be perfected in the originals. Meeting the needs of the unit system calls for much more time and skill than a designer customarily spends on drawings for metal.

The designer now must also take into account the new optical character readers (OCR) which must distinguish an upper case I, for example, from the numeral 1 or the letter l.

But beyond technical perfection, "A good type design has life like every real expression of art. It has not only skill and perfection—this is easy to learn with patience. The virtuosity of type design lies above the ordinary horizon of pure craftsmanship and ability to execute."

"Nobody should take a creative work of art for copying or any commercial use without the written permission of the creator, for he alone is the owner of the reproduction rights."



DESIGN AND DEVELOPMENT OF ONE BASIC TYPEFACE INTO A FAMILY OF 21 DIFFERENT WEIGHTS AND PROPORTIONS
ADRIAN FRUTIGER

Presenting a mixture of philosophy and artistry in his approach to type design, Adrian Frutiger, creator of the Univers, led his listeners back into the heritage of letterforms.

Mr. Frutiger reasoned that nothing ever happens by accident—that all artistic and other seemingly new developments are simply new and inevitable links of a chain running far into the past. He illustrated his reasoning with slides of the letter "a" tracing its development from ancient hieroglyphics.

"Not only writing tools, materials, techniques and methods, but also the very spirit of bygone days have slowly fashioned, simplified, and crystallized the shapes that we now call our alphabet . . . shapes that have now settled into the sort of no-return state which insures, in the best way, the development of communication among men."

Mr. Frutiger traced the development of a sans serif letters over the last century or more as they gradually evolved thru the Grotesk, Jugendstil and Cubist periods. "One can say that by mid-20th century sans serif had reached a sort of 'landing' . . . plowing deep furrows into the reader's mind which at last became ready to accept sans serif on a large scale."

"This was precisely the time—1953—when I was entrusted with the design of a sans serif for the newly invented photocomposing machine."

"Considering the simple appearance of a sans serif, sober and bare as it is, one would think of it as a pretty rigid construction rather than fashioned with any sensibility. Yet, in a sans serif face, the shapes of letters should be related to a free-hand drawing: curves never



THE LETTERFORM IN ILLUSTRATION

The art of illustration has, for centuries, been one of our indispensable means of visual expression—used to enhance the comprehension of a verbal message, or to contain a visual message independent of words.

The art of the letterform has always been accepted as the visual means of conveying a verbal message, not necessarily reliant on any of the other visual forms.

The combined art of illustration and letterforms is a relatively new means of en-

hancing communications. Like words and music, both forms are interdependent on each other, the effect being synergistic in providing a more dynamic meaning, a more immediate grasp of the graphic idea, than either of these forms could convey separately.

As a mode of expression demanding a high degree of artistry in the coupling of two individualized art forms, its success has been relegated to the very few artists accomplished in both fields.

After an extensive search, the editors discarded hundreds of examples that failed to meet the esthetic and creative standards required of these combined art forms. In some cases, the illustrative quality was superb where the application of letterforms was found wanting; in other cases, the reverse was true.

The extraordinary examples on these pages represent two distinct approaches. Those by Ben Shahn, Marie Michal and Charlie White III and Michael Doret reveal a purely esthetic usage of drawing and letterforms. Those by Saul Steinberg, Jerome Snyder, Don Ivan Punchatz, and Milton Glaser show the letterforms as an essential element of the illustrative concept; neither can exist without the other.

In both instances, what is seen here is indicative of the consummate artistry of the exceptional few who have mastered an unique communications technique and are equipped to perform in this special area.

HERB LUBALIN



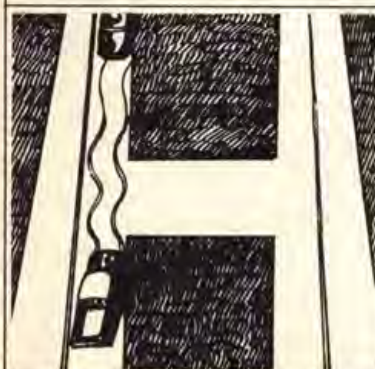
JEROME SNYDER



MARIE MICHAL



DON IVAN PUNCHATZ



MILTON GLASER

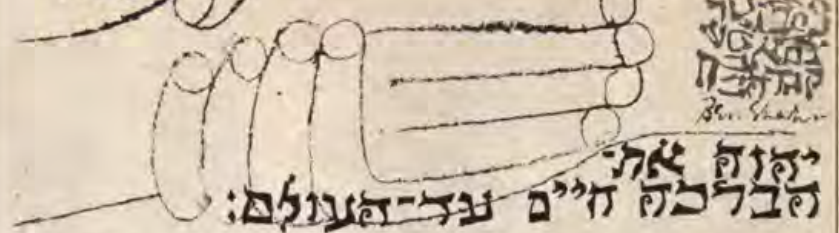
GOD HIMSELF, THE FATHER AND FASHIONER OF ALL THAT IS, OLDER THAN THE SUN OR THE SKY, GREATER THAN TIME AND ETERNITY AND ALL THE FLOW OF BEING. IS UNNAMEABLE BY ANY LAWGIVER, UNUTTERABLE BY ANY VOICE, NOT TO BE SEEN BY ANY EYE. BUT WE, BEING UNABLE TO APPREHEND HIS ESSENCE, USE THE HELP OF SOUNDS AND NAMES AND PICTURES, OF BEATEN GOLD AND IVORY AND SILVER, OF PLANTS AND RIVERS, MOUNTAIN PEAKS AND TORRENTS, YEARNING FOR THE KNOWLEDGE OF HIM, AND IN OUR WEAKNESS NAMING ALL THAT IS BEAUTIFUL IN THIS WORLD AFTER HIS NATURE—JUST AS HAPPENS TO EARTHLY LOVERS TO THEM THE MOST BEAUTIFUL



WHO IS GOD? WELL IT IS AN INVISIBLE PERSON AND HE LIVES UP IN HEAVEN. I GUESS UP IN OUTER SPACE. HE MADE THE EARTH AND THE HEAVEN & THE STARS AND THE SUN AND THE PEOPLE. HE MADE LIGHT HE MADE DAY HE MADE NIGHT. HE HAS SUCH POWERFUL EYES HE DOESN'T HAVE MILLIONS AND THOUSANDS AND BILLIONS AND HE CAN STILL SEE US WHEN WE'RE BAD. HE STARTED ALL THE PLANTS GROWING. I THINK OF HIM WHO MAKES FLOWERS & GREEN GRASS & THE BLUE SKY & THE YELLOW SUN. GOD IS EVERYWHERE & I DON'T KNOW HOW HE COULD DO IT.



שִׁיר הַמַּעֲבָדוֹת הַדָּרוֹר הַנֶּחֱלָה
לְבָנֵי יִשְׂרָאֵל נִשְׁמָעִים שְׂבָחוּ אֱלֹהִים גָּם-
יְהוָה: כְּשֶׁמֶן הַטּוֹב וְעַל-הָאֵשׁ יִהְיֶה
עַל-הַקֹּדֶן וְאֶת-אֶהֱרֹן שִׁירָה עַל-פִּי
סִדְרֵי יִשְׂרָאֵל וְאֶת-הָאֵשׁ כְּטֶמֶל-חֶלְמִין
שִׁירָה עַל הָאֵשׁ
שִׁם, הָאֵשׁ



יְהוָה אֵל
הַבְּרִכָּה חַיִּים עַד-הָעוֹלָם:

BEHOLD, HOW GOOD AND HOW PLEASANT IT IS FOR BREATHREN TO DWELL TOGETHER IN UNITY! IT IS LIKE THE PRECIOUS OINTMENT UPON THE HEAD THAT RAN DOWN UPON THE BEARD EVEN AARON'S BEARD THAT WENT DOWN TO THE SKIRTS OF HIS GARMENTS AS THE DEW OF HERMON AND AS THE DEW THAT DESCENDED UPON THE MOUNTAINS OF ZION FOR THERE THE LORD ENDED THE BLESSING AND LIFE FOR EVER MORE.

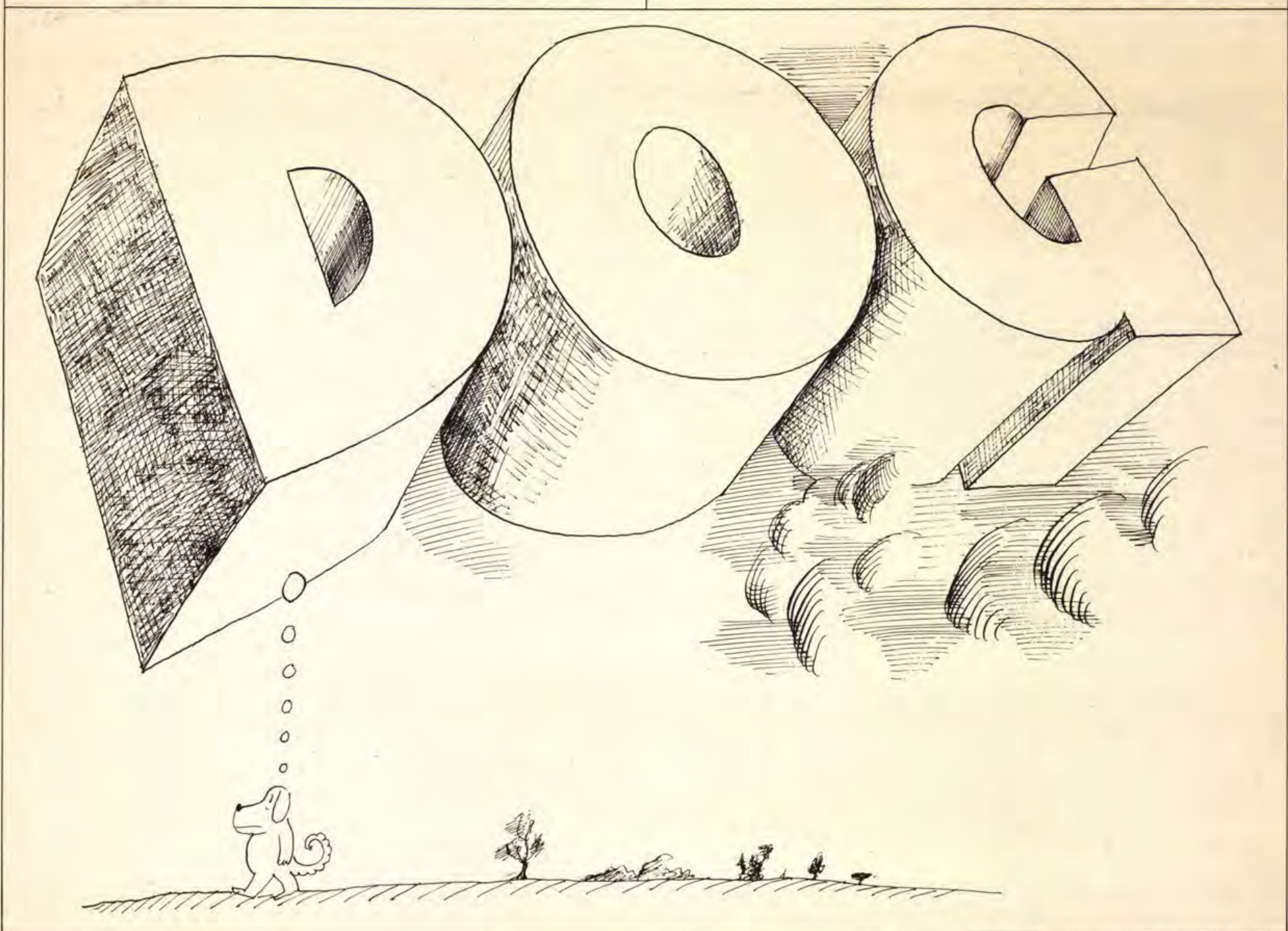
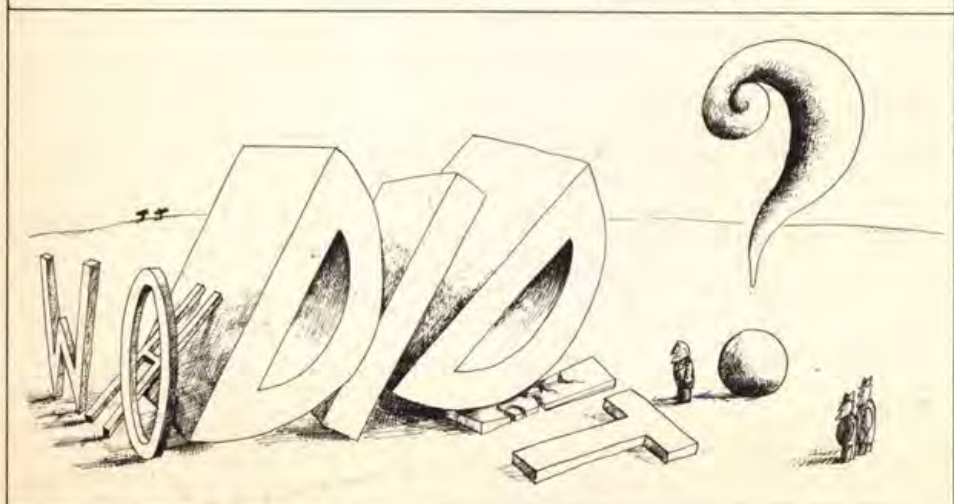
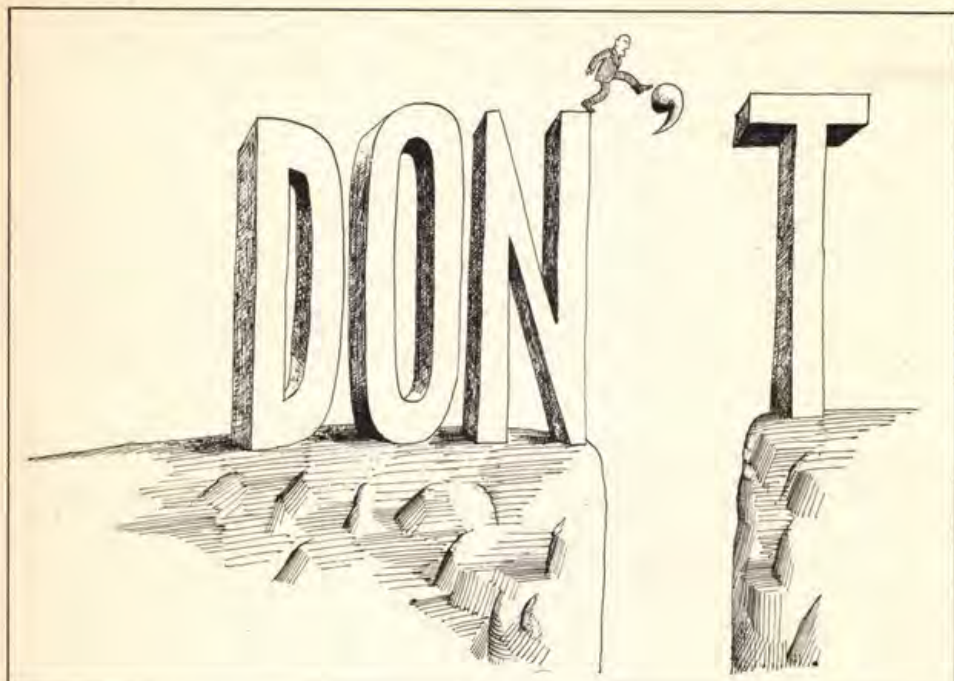


IF IT HAD NOT BEEN FOR THESE THING, I MIGHT HAVE LIVE OUT MY LIFE TALKING AT STREET CORNERS TO SCORNING MEN. I MIGHT HAVE DIE, UNMARKED, UNKNOWN, A FAILURE. NOW WE ARE NOT A FAILURE. THIS IS OUR CAREER AND OUR TRIUMPH. NEVER IN OUR FULL LIFE COULD WE HOPE TO DO SUCH WORK FOR TOLERANCE, FOR JUSTICE, FOR MAN'S UNDERSTANDING OF MAN AS NOW WE DO BY ACCIDENT. OUR WORDS - OUR LIVES - OUR PAINS - NOTHING! THE TAKING OF OUR LIVES - LIVES OF A GOOD SHOEMAKER AND A POOR FISH PEDDLER - ALL THAT LAST MOMENT BELONGS TO US - THAT AGONY IS OUR TRIUMPH.

ON THE TWELFTH DAY OF CHRISTMAS MY TRUE LOVE GAVE TO ME
TWELVE LADIES DANCING
LEVEN LORDS AERING, TEN DRUMMERS DRUMMING, NINE RPERS PIPING, EIGHT MAIDS MILKING, SEVEN SWANS ASWIMMING, SIX GEESE A-LAYING, FIVE GOLDEN RINGS, FOUR COLLIE BIRDS, THREE FRENCH HENS, TWO TURTLE DOVES AND A PARTRIDGE

IN A
PEAR
TREE





Chinese writing, as communication, began with ideographs—symbols that stood for complete ideas. And, from

It's unfortunate that the book cannot be reprinted in its entirety, as it is handsomely laid out in red and gold cover with white on black characters within. Running a gamut of subjects, the vol-

If China has a "best-seller" listing as we do in the United States, there's little doubt this small attractive book would head the list. For the magnificent calligraphy alone, the volume is well worth the reading—a treasured work, we're sure in China for both book and art lovers as well as thoughtful high-aspiring minds.

after the tzu "Pu Sa Maan" Spring 1927
 Boundless and vague the nine channels
 poured over the land. Steady and calm
 the one track threaded north to south.
 In the grey blurred cobweb of mist and rain,
 The hills Tortoise and Snake
 held the great Kiang trapped.
 Who knows whither the Golden Crane went,
 Leaving but a shrine for pilgrims?
 I pour a libation on the foam,
 My heart beat upsurging with the waves.

鎮蛇龜，蒼蒼莽雨煙，北南穿棧一沉沉，國中流派九茫茫
浪逐潮心，滔滔醉酒把。處人誰有利？去何知鶴鶩。江大
。高

Below the mountain in full view
our flags and banners. As up the mountain
respond our bugles and drums:
The enemy have us encircled a myriad folds,
Unconcerned we just remain.
Long ago we had our ramparts stemly built,
The people's will further fortresses had forged:
Hark over Huangyangchieh
the cannons loudly boom. Announcing
their army in the dark had fled.

降骨砲上界洋黃。城成志衆加更，壘壁嚴森已早。動不不然，
。憑雲軍敵道闊，

Sudden veer of wind and rain,
The warlords made war again,
Miseries to shower through the land:
Yet another Golden Millet Dream of the brain.
But red flags leap over the river Ting,
Taking in their stride Lungyen and Shanghang,
Mending a fragment of the Golden Vase,
We are now truly busy
sharing out land and holding.

現再梁黃枕一，恐是都聞人向觀。戰開重閭軍，變突雲風
分田分，片一甌金拾收。枕上巖龍下直，江汀過躍旗紅。

What narrow paths,
deep woods and slippery moss!
Where shall we go today?
Aim straight down to the foot of Wuyishan.
Down steep, down slope, Our red banners
unfurling in the breeze like a picture!

武指直。方何向日令，滑苔深林隘路，化歸，流清，化寧。
。畫如旗紅展風，下山下山。下山夷。

after the 120 Pu Su mian Summer 1933
Red, orange, yellow, green,
blue, indigo, violet:
Who is waving this rainbow festoon,
dancing up the sky?
A slant of sun breaks through after rain,
Moment by moment fresher grows the land.
Fierce battles here that year:
Scars in the front village wall of bullets
To hallow these outposts remain,
So doubly fair this day to behold.

陳自開，陽斜度後山？舞空當棟彩持誰，紫藍青綠黃橙赤。
好更朝今，自開此點裝。墾村前剎郊，急戰癡年當。蒼黃

HUICHANG
after the tzu "Ching Ping Lo" Summer 1934
Dawn in the east begins to break:
Do not say that too early we march
Who over all green hills shall trample
before growing old:
The views are especially good this side.
The high peak outside-Huichang walls
Stretches ridge upon ridge into the eastern sea.
Our fighting men point south to Kwangtung
and gaze, Where the landscape
seems even more green and rich.

夏年四三九 昌會 樂平清
好獨邊這景風，老未入山青遍踏。早行君道莫，晚欲方東
都加更，粵南看指士戰，既東接直連順，峯高外城昌會。
。慈慈郁

THREE SONGS OF SIXTEEN CHARACTERS
after the tzu "Shih Liu Tzu Ling" 1934-1935

1. Peaks! On swift mount, raising whip,
never leaving the saddle, Afraid was I
to look back, Off the sky but three feet three.
2. Peaks! Like great waves
surging in a plunging and crashing sea,
Or like in full gallop Ten thousand horses
in the heat of battle.
3. Peaks! Needling through blue heaven,
points undimmed:
The sky would fall, But for these pillars.

年五三九 到年四三九 首三令字六十
。三尺三天離，首回驚，鞍下未鞭加馬快，山
。酣戰戰馬萬，急騰奔，瀾巨捲江翻海倒，山
。間其柱以賴，噴欲天，殘未鏢天青破刺，山

REPLY TO MR. LIU YA-TSE
after the tzu "Wan Hsi Sha" October 1950

Vain nights of vigil for the crimson dawn
over China skies, Plagued for centuries
by devilish gyrating dancers,
While five myriad people no unity could find,
Till one cockcrow
summoned the sudden dawn into the world,
From all quarters music, even of Yutien, comes:
Our poets a party like this
have never had before.

月十年零五九 生先子亞柳和 沙漢波
。圓團不德五民人，躍翻舞怪魔年行，天縣亦明難夜長
。前無更會興人詩，闕于有奏樂方萬，白下天鵝雄唱

SEEING OFF THE PLAGUE GOD

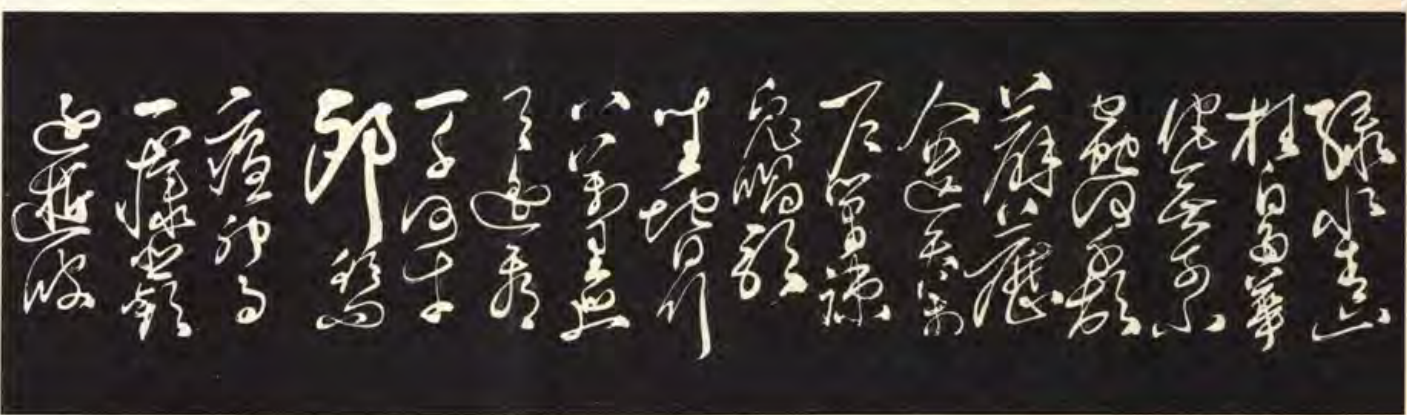
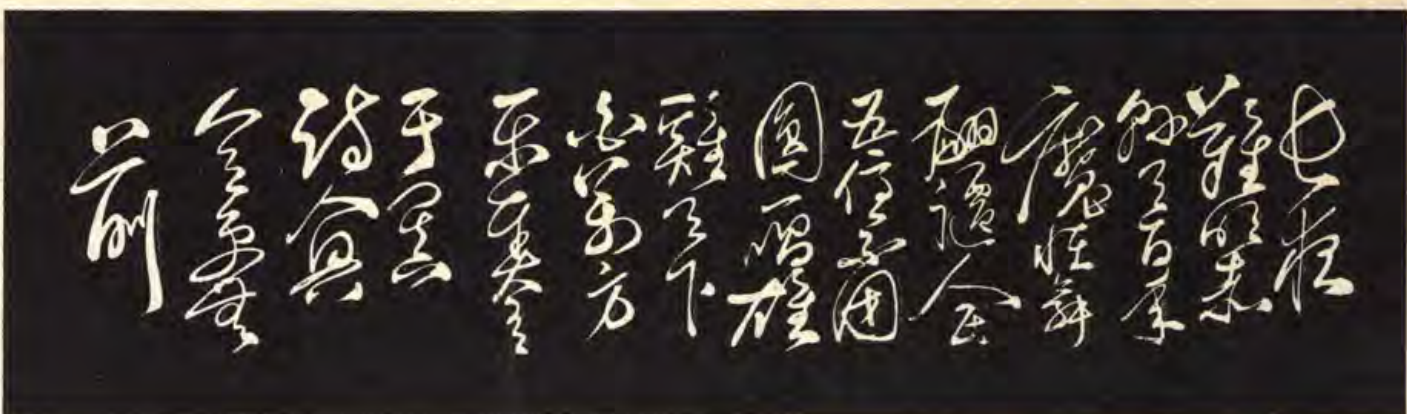
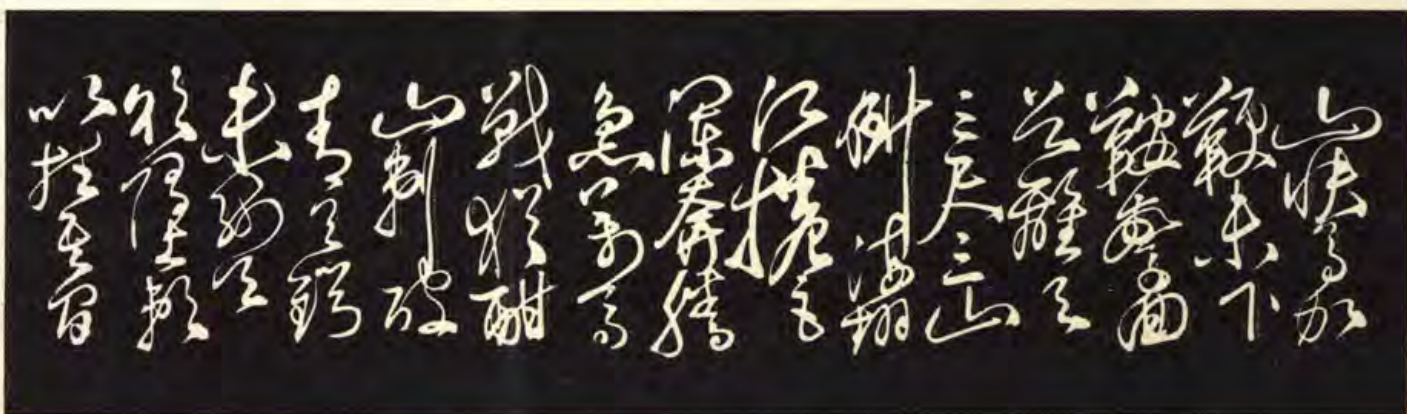
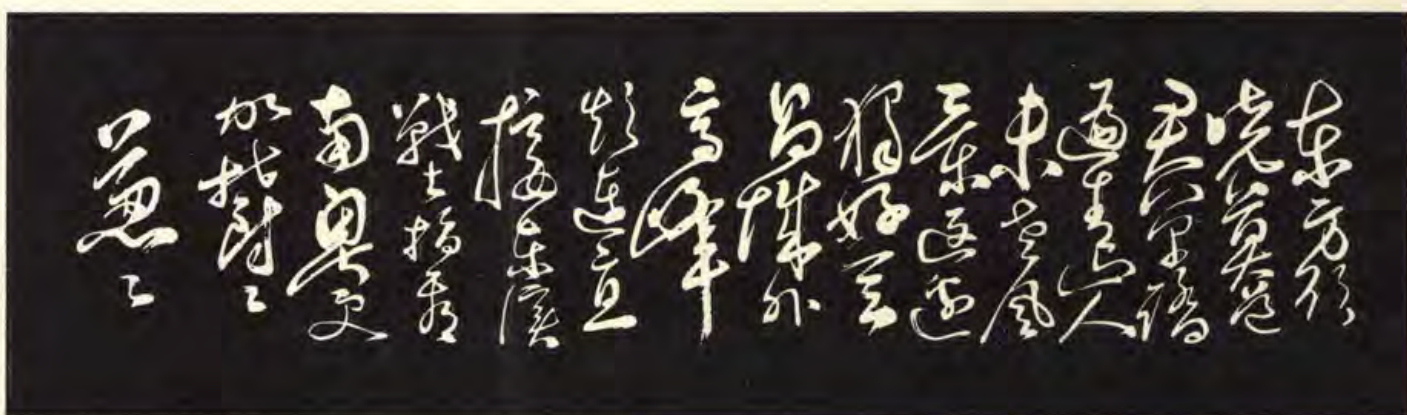
two seven-lu poems July 1, 1958
O wanton boasting of abundant blue waters
and green hills, When to a little worm the great
Hua to could nothing do, Choked with weeds
and incontinent sick crumble a thousand
hamlets, Abandoned to the devil's song were
yet more homes. By mere sitting down we travel
a day tens of thousand miles, Or soaring into
space explore a thousand milky ways.
If the Cowherd there enquires about the
plague god, Answer that the same old bitter
and sweet waters still chase by.

江蘇報日民人日十三月六禮日一月七年八五九一 神瘟送 曹二律七
華命然欣天南望遙望日地應掃風海能不夜聯聯想浮蟲吸血了滅消願
萬，尖道入磨磨村下！何蘇小奈無忙華，多日山山青水綠
郎半，河千，看遠天還，里萬八行日地坐，歌唱鬼疏離戶
。波逝逐歡悲樣，。事神瘟問欲

MILITIA WOMEN
Inscription on a Photograph February 1961

How bright and brave they look,
shouldering five-foot rifles.
On the parade ground lit up by
the first gleams of day, China's daughters
have high-aspiring minds,
they love their uniforms, not silks and satins.

月二年一六九 照題兵民女為 謝七
不，志奇多女兒華中。場兵演照初光曙，槍尺五姿英爽風
。裝武愛裝紅愛



Recalling a California job case he had composed for Dr. Stanton as a birthday gift a year or so earlier, Dorfsman impulsively came up with an idea. The result is the three-dimensional mural CBS employ-

The initial idea came to Dorfsman that day, as he started thinking out loud to Dr. Stanton. The image of that job case for some reason fixed in his mind, he suggested creating a dimensional mural to fill the entire wall made up of multiple typefaces and sizes all dealing with words and objects appropriate for a cafeteria: food

Easier said than done. Dorfsman, already snowed under with the task of redesigning all the CBS printed house materials (stationery, memoranda, forms, booklets, etc.) for the move to the new building was a little dubious about this. For a big undertaking

Obviously there were problems – engineering, construction, measurement, typographical – and Dorfsman was too experienced a designer to dive into a pool before being certain there was water in it. He wasn't about to build a forty by eight





and a half foot wall and try to hang it. And there was the all-important question of cost. It has always been Dorfsman's feeling that economics should go hand in hand with artistry. It's all very well to think in expansive terms, but it's not artistry alone that counts — rather, do it with a keen eye to the budget. Do a first-rate job, yet keep costs to a minimum — that's the goal. But, how to cost out a large project like this?

Sections — that would be the key, he would build it in sections. "Which," says Dorfsman, "created still another problem. At one end of the wall was a designer's nightmare — a fire exit door. How was I going to camouflage this eyesore and at the same time not violate the existing fire regulations?"

Fortunately, his early career had included a stint in the architectural display and exhibits business, and this he now put to good use. Using brains instead of money, he brought all the technicalization of his experience to design a unified wall, within acceptable cost figures, that would show no separations and an artfully concealed "invisible" fire door.

To do this, he realized he would have to build a full-scale actual first panel. He would then be able to cost it out and arrive at a proper estimate for overall expenditure.

Having worked out on paper a satisfiable combination of engineering and esthetics, he went to work doing exactly this — creating an actual panel: doing a type job on it, blowing it up to full size, and determining varieties of size and thickness for the letters that would add provocative light and shadows to the finished product. He had the

TUNA
COGNAC
WATER
GOOSE
LIVER
AL A CARTE
VICHY SOUSSE
WATER
MELON
AT

late Stanley Glaubach actually jigsaw the letters in a full-scale construction of the panel based on his photo enlargements of all the typography. In this way, he could both test the concept and be able to arrive at the cost-out figures for the complete wall.

Dr. Stanton, on being shown the one panel, was sold completely and gave his enthusiastic go sign to complete the project. This prototype panel is part of the wall today, the fourth panel from the left in the overall structure.

Now Dorfsman was home free, right? Wrong.

His next set of problems involved execution of the total and, confronted with a typographical proposition of this scope, he could hardly go it alone. He did the smartest thing he could do, he called in—who else?—famed typographic designer Herb Lubalin. Lubalin's response was as positive as Dr. Stanton's. Working in about one inch scale and using Dorfsman's panel as guidepost, Lubalin—as anticipated—came through with exciting rough layouts for all the panels, allowing for the staggered areas in Dorfsman's projection where he intended to insert "real" three-dimensional food objects. Once Dorfsman okayed the roughs, Lubalin had Tom Carnase of the Lubalin office do the intricate handlettering and went into comps.

As soon as this precision work was in his hands, Dorfsman had it blown up photographically and made his final decision on the types of depth for each word—much on the order of assembling a complex giant jigsaw puzzle. His problem with the four foot widths, of course, was to provide a device

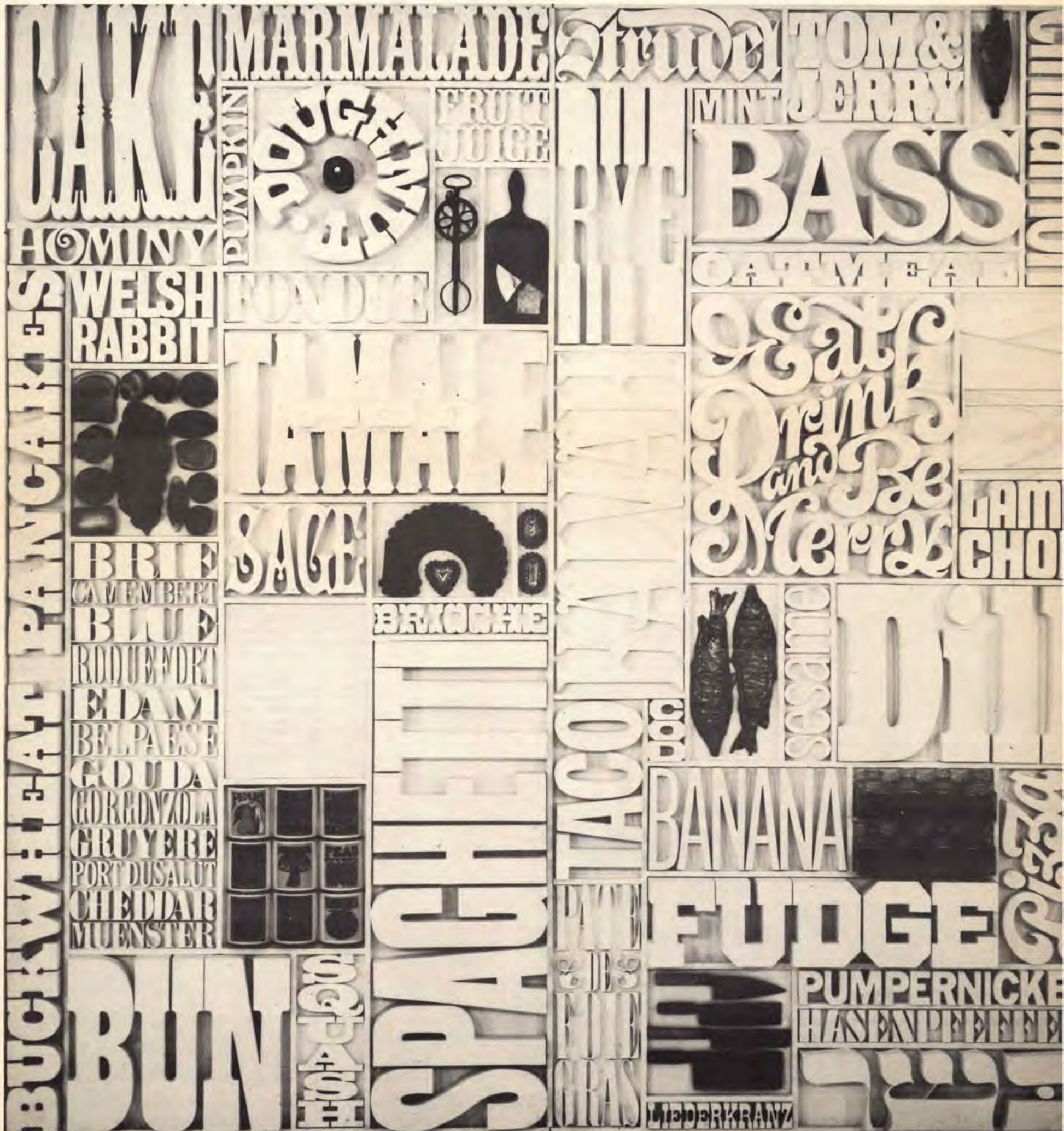
to cover the seams, the butt joints—which he did by utilizing the one half inch by one inch rule, made of one half inch by one inch strips. These covered the seam vertically as well as the joints of the panel seams. Horizontally, he devised a similar arrangement between words—creating sort of Mondrianish dividers to give the effect of the strips being part of the type design concept, much on the order of a job case that has no separations. Then, after the physical jigsawing out, he improvised a way to use "zee clips" to hang the separate panels into a single unit for easy placement and removal—following which, he filled his open areas with lovely antiques (lifted, in part, from his wife's kitchen), plastic fruits and foodstuffs, tin collages with wonderfully phoney handmade labels, and a striking array of champagne corks from the 21 Club. Space precludes giving full panoply here to all the many details that went into the construction, but the crux of it all is the mural one sees today on the cafeteria wall at CBS.

When first "unveiled," the wall created quite a stir in the industry, and many articles have since appeared to describe the display. But summing it up best is Dr. Stanton himself: "The wall never ceases to excite the imagination," he says. "To me, it represents one of the most arresting design creations to be seen anywhere."

Even after a ten-year period, the wall is an eye-stopper—a visual example of what can be achieved by a designer who has bent his energies toward the endless polishing of his craft with that exceptional skill life offers its quicker children. J.A.F.

THIS ARTICLE WAS SET IN SOUVENIR MEDIUM

GASTRO-
TYPO-
GRAPHICAL
ASSEM-
BLAGE:
THE CBS
WALL





ILLUSTRATED BY MURRAY TINKELMAN

EIGHT WAYS TO ACHIEVE THE HEIGHTS AND/OR DEPTHS TO WHICH MEN ASPIRE

(1)

I have found some of the best reasons I ever had for remaining at the bottom simply by looking at the men at the top.

FRANK COLBY

(2)

Women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of a man at twice his natural size.

VIRGINIA WOOLF

(3)

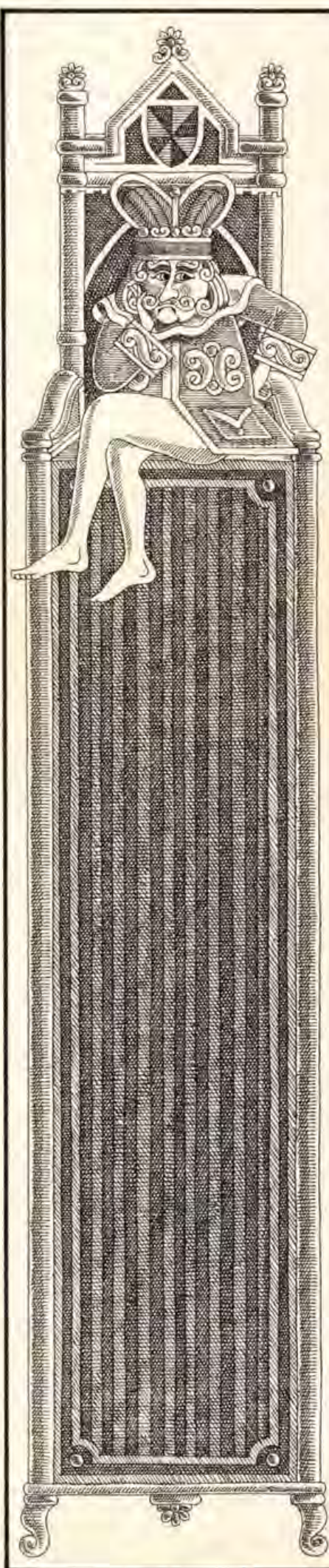
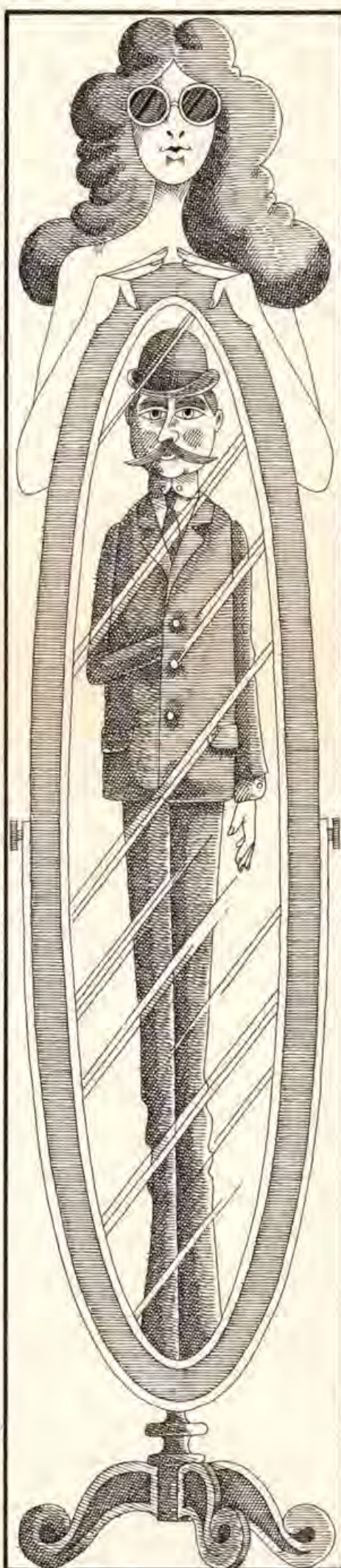
Sits he on so high a throne, a man still sits on his bottom.

MONTAIGNE

(4)

Heights were made to be looked at, not looked from.

GILBERT CHESTERTON



(5)

Happiness makes up in height
what it lacks in length.

ROBERT FROST



(6)

Better put a strong fence
'round the top of a cliff than an
ambulance down in the valley.

JOSEPH MALINES



(7)

If you would go up high,
then use your own legs!
Do not get yourselves carried aloft;
do not seat yourselves on
other people's backs and heads.

NIETZSCHE



(8)

Only when man is safely
ensconced under six feet of earth,
with several tons of granite
upon his chest, is he in a position
to give advice with any certainty
and then he is silent.

A. EDWARD NEWTON



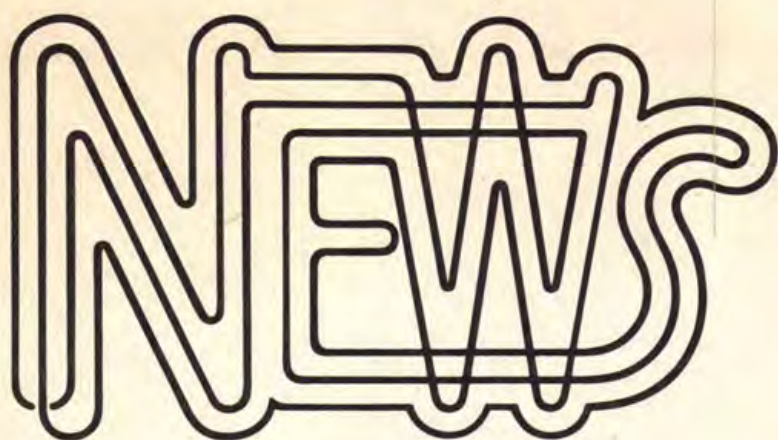
LOST & FOUND: THE ART OF THE LETTERFORM



MICHAEL DORET



RAY CRUZ



JOE SUNDWALL



RAY BARBER



MARK RUBIN



NICHOLAS FASCIANO

The Appetiques

During the early months of this year, the Art Directors Club of New York has been showing an exhibition of "Lettering, Calligraphy & Alphabets: The Work of 27 Artists."

These designs range from Nouveau Art, Art Deco, Typographic Illustration, and Didot Elegance through earlier styles of almost-forgotten Calligraphic Handwriting as stunningly evidenced in the selected examples on these pages.

In the not-too-distant past, the written word was an art form created totally by hand. The fact is, before Gutenberg and the 15th century, the aristocracy—and even the lower classes, when they could afford it—hired educated scribes to write their letters for them in a legible and artistic hand, each scribe trying to outdo his fellows in the mastering of graceful and delicate letterforms. One of the long-term results of Gutenberg's invention was the irretrievable

separation of formal book-hand and informal business-hand. The former was absorbed by the printed type, while the latter degenerated into the illegibility of every man's hand worse than his neighbor's. This breakdown resulted in the gradual ascendancy of formalized letterform design over calligraphy. Today, there is a decided resurgence of enthusiasm for both of these long-lost art forms. Perhaps it's partly due to the universal turn to nostalgia; more likely, it's due to the long-delayed appreciation of the neglect afforded these highly specialized skills.

Special Notice: The Calligraphy Show is available in its entirety for travel—a dazzling display of the lettering, calligraphy, and alphabets.

For full information on how your school, club, organization, or gallery can acquire the show, write Jo Yanow, Communications Director, the Art Directors Club, 488 Madison Avenue, New York City 10022. Or call 212-838-8140. Get your reservation in early. It's a helluva show.

zum
zum

JOHN PISTILLI

COMPETITIVE
NOTES

WABC-TV
NEW YORK

TARO YAMASHITA

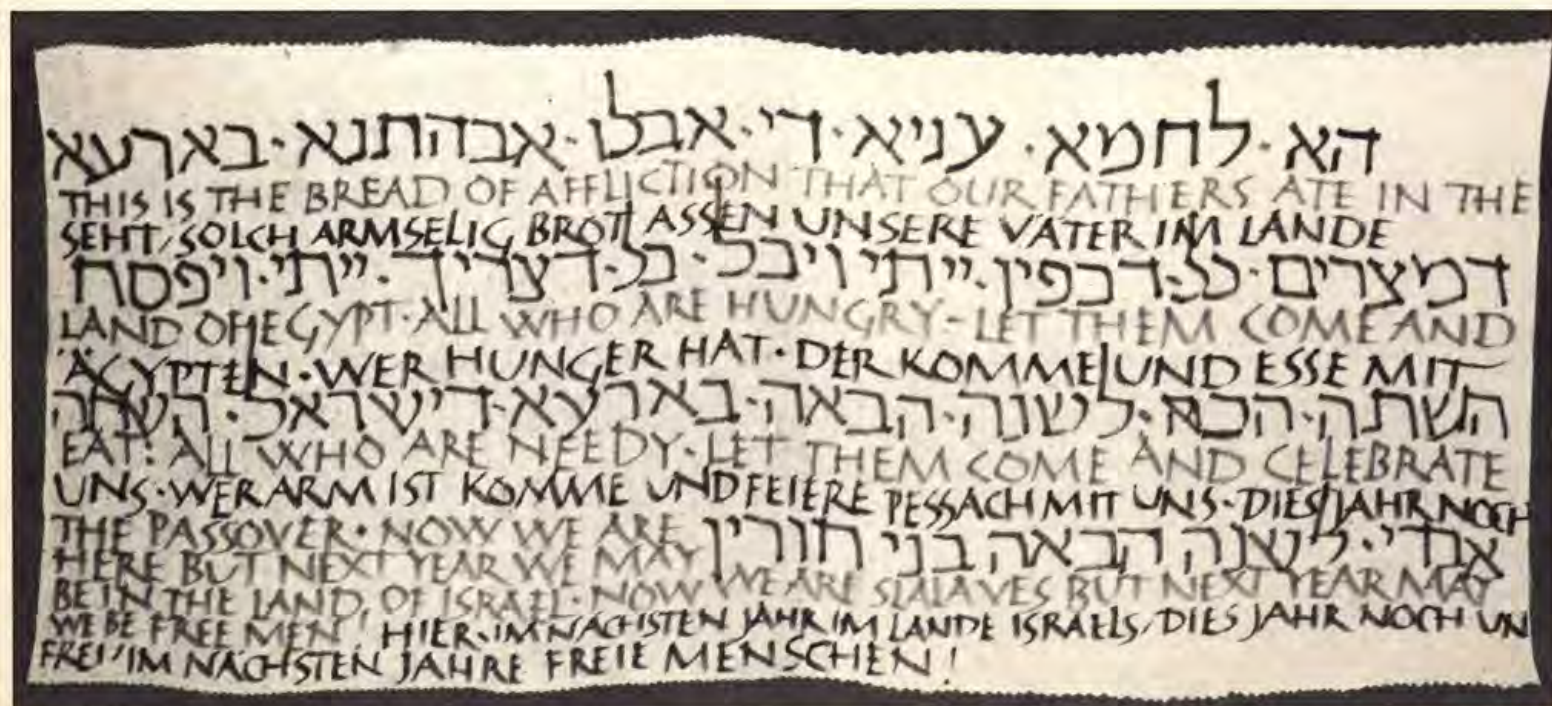
12 3 4 5 6 7 8 9 10 11 12

VERDUN COOK

Super

JERRY HUERTA

THIS ARTICLE WAS SET IN SOUVENIR ITALIC



LILY WRONKER

JEANYEE WONG



Goethe

IRVING BOGEN

TRUTH AND REASON MAY
APPEAR TO BE CRUSHED
BUT IN OUR HEARTS THEY
REMAIN ETERNALLY FREE
AND FROM THESE SERENE
HEIGHTS OF ART THE
INTELLECT MAY LAUGH AT
THE TRIUMPH OF FOLLY...
SECURE IN THE BOND
RELATING IT TO ALL THAT IS
BEST ON EARTH. THOMAS MANN

ISMAR DAVID

Martin D. Oberstein

CALLIGRAPHY, the art of beautiful writing, is the basis for the study of good letter form & a source for design. (Calligraphy helps to achieve a more perfect handwriting through Chancery Cursive (Italic writing)).

The calligraphy workshop & study course takes the student into a few of the bookhands of the classical Romans: Square Capitals, Uncials & Rustic Capitals. Working with broad-edge pens, charcoal pencils, graphite chisel-edge pencils, rigger brush with tempera, the student is guided through the transitions writing has endured over many centuries. Writing tools & materials, changes of pen slant, make an interesting study of the historical alterations. Irish Half-uncials, Carolingian writing (introduced during Charlemagne's reign), Black-letter (referred to as "Old English"), Versals, Chancery Cursive, Tudor script (English Secretary-hand), English Roundhand (engravers script), Gothicized Italic (Edward Johnston's Winchester Hand) and modern brush script.

Martin D. Oberstein, your instructor, was staff artist at the following:— Charles E. Cooper Studio, MacFadden Publications, Lawrence Fertig Advertising Agency & The Biow Co. Advertising Agency. Then he left to free-lance, specializing in comprehensive & finished lettering for advertising layout & product design. He hangs his hat at the well known advertising art studio—Triad Studios on east 52nd Street. In this capacity he is currently doing work for Benton & Bowles, Gaynor & Dukas, McGraw-Hill, Avon Products (Harvey Knecht, designer), and others. He has a flow of calligraphic assignments such as citations, awards, designing & addressing invitations for formal occasions, etc.

Your instructor taught calligraphy & lettering at Kamm Institute of Art in Beverly Hills & at The California School of Art; was co-founder of The Society of Calligraphers in Los Angeles. At present he is associated with The School of Visual Arts, Pratt Institute & The New York Institute of Technology in their undergraduate programs.

MARTIN OBERSTEIN

Resolution by the Board of Directors of the R.R. Bowker Company

Considering the imminent retirement of our senior colleagues, Mildred C. Smith and Louis C. Greene, the rest of us want to express, so far as we can, our sense of awareness and appreciation for all they have done over the years to build up our magazine and our company.

It is our hope that we shall have Miss Smith's and Mr. Greene's frequent counsel and fellowship at meetings, and on the many informal occasions which will mean even more to us personally.

We remember how strongly Mildred insisted, starting many years ago, that the *Publishers' Weekly* be the newspaper of the industry, and that it be, also, as appealing to read as we could make it. We realize how much *PW's* reputation owes to her editing, her demand for clarity and—whenever the editors could achieve it—brevity and wit. We recall how she continually reshaped the physical arrangement of the magazine and the assignments of the staff to reflect the great changes in the book business. We will not forget the stimulus, in the councils of the Bowker company, of her logic, her humor, her common sense and her compassion.

We have a vivid appreciation of the dynamic role Louis has played in the company. We remember the vigorous example he set for many years as a salesman, helping the *PW* reach new status as a book industry magazine. With his sixth sense, before the days of computers, he saw the trends developing in the industry, and he pressed energetically for matching developments in the magazine and in the company. We have benefited by Louis' healthy skepticism that has valuably influenced innumerable company decisions; by his close friendships, transcending mere business relations, among the industry's leaders of the past fifty years; and by his blend of balance with support for fresh approaches in considering new steps.

Frederic G. Melcher, Mildred C. Smith & Louis C. Greene, each in different ways, have set standards for us all that will be hard to match.

By the Directors:

Text adopted at a Board Meeting, New York, 21 December 1967 & written out by Paul Standard

PAUL STANDARD

CHINESE INK

WHEN BROKEN, ITS FRACTURE IS BLACK AND SHINY. THE SUBSTANCE IS FINE IN TEXTURE AND COMPLETELY HOMOGENEOUS. WHEN YOU RUB IT WITH WATER, YOU DO NOT FEEL THE SLIGHTEST GRIT, AND IF YOU MIX IT WITH A GOOD DEAL OF WATER, THERE WILL BE NO SEDIMENT. THE INK FLOWS EASILY FROM THE PEN, AND WHEN IT HAS DRIED ON THE PAPER, A BRUSH CHARGED WITH WATER PASSES OVER IT WITH NO HARM.

CHERIE ELLIS CONE



August 4th Thursday Lochinver Lowlands, dull & drizzly

On for a time in Ullapool Took a last look around Lochinver. Found my new friends waiting at the car. One at a time they came up to say goodbye. I, almost, hated to leave.

Although the distance to Ullapool was short, dodging sheep & cattle on the narrow winding road, through the bleak & barren coastal moors and fortress like hills of rock proved quite tiring. As the mist and haze closed in, my eyes searched the gray stretches of water for a glimpse of Lewis or Harris in the Outer Hebrides, which, I knew loomed out on the invisible horizon.

On to Ullapool—a lovely setting—a small village on Loch Broom. This is really the Gaelic highlands and looks exactly as it should—shaggy sheep grazing in the streets—a misty grayness hovering around the tops of the mountains across the lovely bay—a fishing boat coming in—sea gulls—children playing—an old fisherman—a few English tourists—the sounds of Gaelic voices.

I was sent from house to house in search of a bed & breakfast place. I had visited almost every house and became thoroughly discouraged. I felt a difference in the people—not the open trusting people of the places more south & east. Could this be my first encounter with the highland temperament?

I believe I got the last accommodation in the village at Mrs. MacGregor's and two minutes later someone else came by enquiring about a 'single'—but I had it!

Mrs. MacGregor, an elderly woman, with a bristly white mustache, seemed polite & friendly but somewhat reserved.

HOWARD GLASSER

Into the pure
all things are pure
but unto them that are
defiled is nothing pure
but even their mind and
conscience is defiled.

Titus 1:15
The Holy Bible

HAROLD FIEDLER

This design is not my best with letters. It's my next-to-best with letters. My best, from my standpoint, has always been "Mother & Child," a masthead I designed for Curtis Publications. However, familiarity breeds contempt. And, since "Mother & Child" has been amply publicized to the point of boredom, I thought I would select a design that has always been a favorite of mine for two reasons. First, it reminds me of the good old days, the 20 years I spent at Sudler, Hennessey & Lubalin, and second, I believe it's a good representation of my typographic philosophy, that words can be made more expressive and understandable through the use of letterforms as an illustrative medium rather than just a mechanical means for reproducing a message. **Herb Lubalin, USA**

Regarding your request for U&Ic, I can not think in terms of "My Best With Letters"—What I do is either an appropriate solution of a problem or not. At any rate here is the latest piece that I have done using letters. I hope that it will be of interest to your readers. It is a mini-poster printed on a self-adhesive day-glo stock. Designed for posting on school bulletin boards among a sea of notices. I hoped that it would be visually active enough, although small, to attract attention. The "shared letters" solution was inspired by the pioneer work of El Lissitzky in the 1920's. A brilliant designer, an early exponent of more with less. Unlike most of us today he looked forward rather than back. **Louis Danziger, USA**

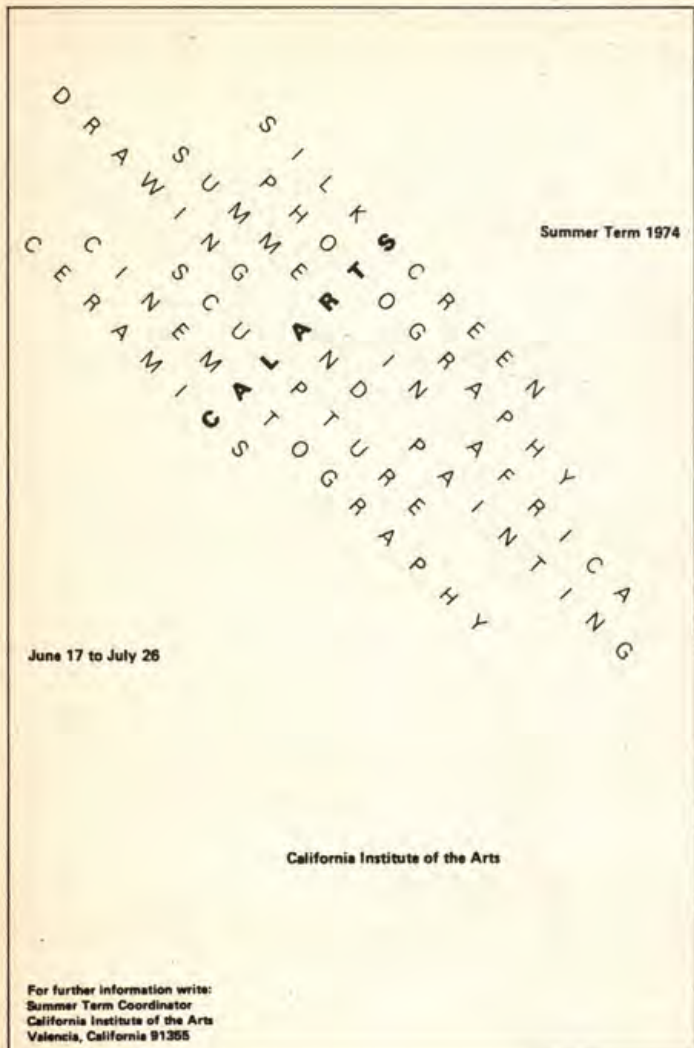
MY BEST WITH LETTERS

There are five things which I still like about the Stendig Calendar:
1. The size 36" x 48". 2. The week starts on Monday and ends with the week end. 3. The kissing ligature of the numbers (keep in mind that this was designed in 1966). 4. The numbers lined flush left in a column rather than flush right—they do not have to be summed up as in math. 5. Finally, what I like best is the stubbornness of keeping the same design year after year instead of succumbing to the temptation of changing color or type. **Massimo Vignelli, USA**

I attempted to treat each letter as a separate individual drawing, to create an ambiguity where the device could either be an abstract graphic mark or an indication of a letter. The poster is in red, blue and black, reproduced in line, pencil texture and watercolour. As an exercise I think it an appropriate solution for this particular poster. **Alan Fletcher, England**



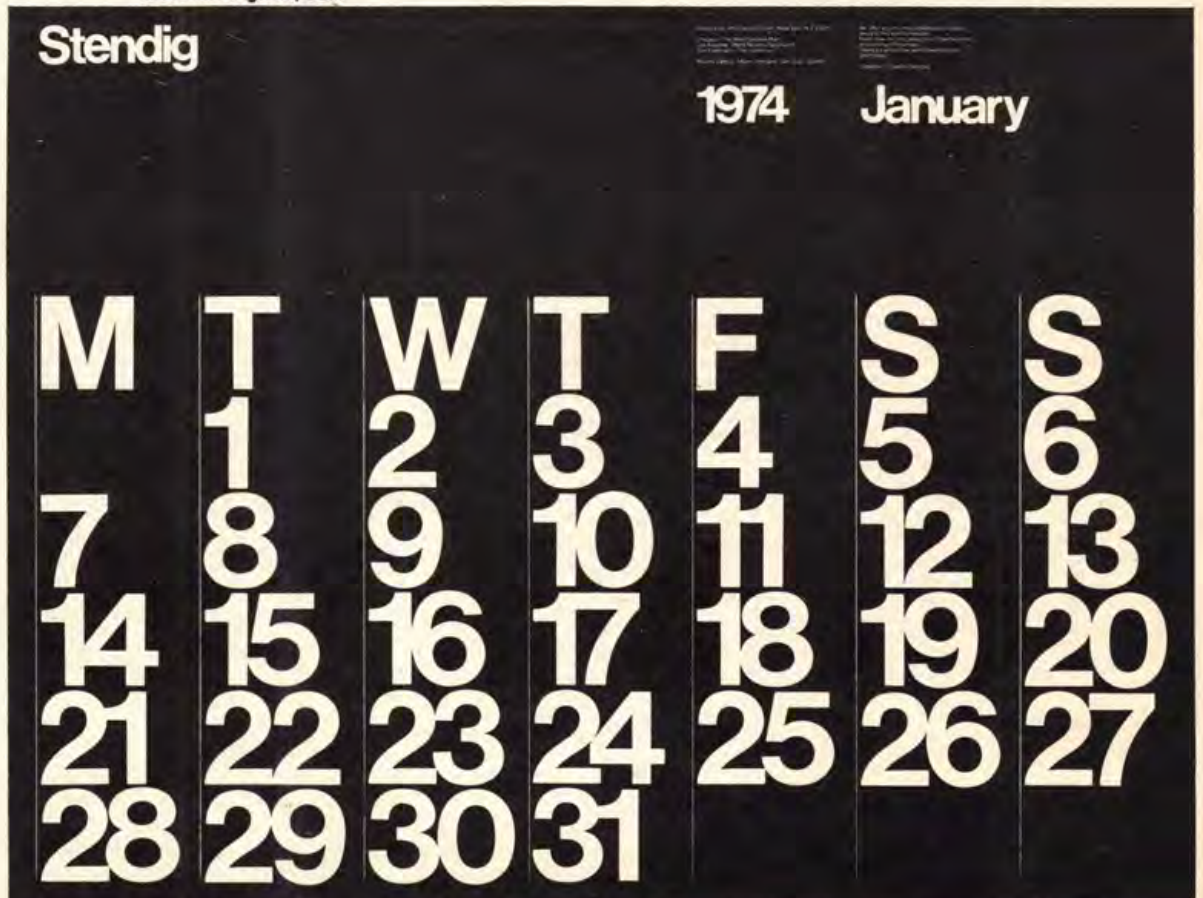
Herb Lubalin, USA



Louis Danziger, USA

Alan Fletcher, England

Massimo Vignelli, USA



Ms.

Hedda Johnson

Hedda Johnson, our second talented woman in communications, has a few things in common with our first, Annegret Beier. Both German born, both came to New York to seek their fortunes, both developed into outstanding practitioners of their own particular thing. There the resemblance abruptly stops. Hedda is tall, Annegret is short, Hedda loves New York, Annegret hates New York, Hedda is an illustrator, Annegret, a designer. To say Hedda Johnson is an illustrator is, perhaps, doing her an injustice. She is an artist with a vital personality. She is continuously searching for a more self-satisfying realization of her work in spite of the fact that her work is extremely satisfying to the people who buy it. A good friend was once heard to say, "I think Hedda knows where she wants to go, but doesn't sit still long enough to get there." Three of Bartlett's Familiar Quotations inspired Hedda to sit still long enough to create the illustrations on this page.

THIS ARTICLE WAS SET IN TIFFANY



YOU ARE NOT
PERMITTED TO KILL
A WOMAN WHO HAS
INJURED YOU, BUT
NOTHING FORBIDS
YOU TO REFLECT
THAT SHE IS
GROWING
OLDER EVERY
MINUTE. YOU
ARE AVENGED
1440 TIMES A DAY.

AMBROSE BIERCE

THERE IS NO CURE
FOR BIRTH AND DEATH
SAVE TO ENJOY THE
INTERVAL.

GEORGE SANTAYANA

MOST WOMEN ARE NOT
AS YOUNG AS THEY
ARE PAINTED.

SIR MAX BEERBOHM



A RANDOM
SELECTION OF
GRAPHICALLY
ORIENTED
CORRESPONDENCE
RECENTLY
RECEIVED FROM
A HIGHLY
ENTHUSIASTIC
AUDIENCE



DEAR HERB, ARROW #ED:

I HAVE BEEN READING YOUR THIRD ISSUE OF *U&lc* AND JUST WANT TO SAY THAT I AM ONCE AGAIN FORCED TO CONFRONT THE FACT THAT THERE IS SO MUCH THAT I DON'T KNOW.

AS A BEGINNER IN THE FIELD OF GRAPHIC DESIGN I AM GRATEFUL FOR PUBLICATIONS LIKE YOURS. THE INFORMATION IN YOUR ARTICLES IS UNBELIEVABLE.

IF IT IS POSSIBLE, COULD YOU PLEASE SEND ME THE FIRST TWO ISSUES PLUS A SUBSCRIPTION FORM. THE FORM WAS TORN OUT OF THE COPY I GOT. I WOULD APPRECIATE IT VERY MUCH.

THANKS

R. WAYNE KRUSE
1008 N. SIERRA BONITA AV.
LOS ANGELES, CA 90046



Russell Ball
Topping Golden Agency
7005 Prospect Pl. NE
Albuquerque N.M. 87110

U&lc
International Typeface Corporation
216 East 45th Street
New York, N.Y. 10017

Gentlemen:

Boy was I knocked out by your journal of the Graphic Arts newspaper. Golly, it's sure nice to get something interesting in the mail around here! The only thing is, since I'm only the second artist around here the art director gets all the good stuff then hops it. Gee whiz! Please put my name on your mailing list for future issues, cause it sure would be neat to get my very own issue. Boy oh boy! Oh, like everyone else I sure do like your souvenir typeface!

Your Friend, Russ



TOPPING GOLDEN LUNDBERG BUILDING • 7005 PROSPECT PLACE NE • ALBUQUERQUE, NEW MEXICO 87110 • 505-298-7461



PRO

Dear Mr. Lubalin,

What makes you think this new magazine (U&C) is good? This magazine is not good at all. It's just the greatest thing since William Bernbach, the greatest use of type design since Ozzie Cooper or even George Lois. Why in heavens name would anyone want to call U&C a good magazine I will never understand.

Young art directors like myself should have U&C every morning for breakfast, and as a rich dessert for lunch.

God bless you guys for all you're doing for the business.

Respectfully yours,

Ozzie Hawkins, Jr.
J. Walter Thompson Co.
Chicago, Illinois

Dear Serz:

I luvd having reesevvd mie furst copee of U&C.

Az u kan see, I am trieing despratlee to lurn th soundspel methud but hav oenly bin at it for ten minitz or so. I am not shuer mie reederz ar redy for mee too print mie paper this wae - but wun ov theez daez -!!

Wund lrv to bee on th purmanent maeling list.

Best wishez for sukses.

Bee Denhum, Editeur
Ramko Nooz
Ramsey Corp.
St. Louis, Mo.

Dear Sirs:

I would like to receive complimentary copies of U&C. The International Journal of Typographics as offered on page 47 of Volume One Number Two for use in the Design Office of the Museum of History and Technology.

Sincerely,

Richard S. Virgo
Smithsonian Institution
United States National Museum
Washington, D.C.

My god! do you really expect people to cut up something as valuable as a copy of U&C to send in a coupon?

Ms. Iris Bell
Tom Ratliffe Studios, Inc.
New York City

Dear Aaron,

About once each decade something great comes out of the graphic arts industry. U&C is the eye-filler for this season. Even after these 10 many years in the industry I find each issue educational, practical, humorous and fun to read. I only wish that it could be printed on a better stock other than newsprint because it is a graphic designer's collector item. I wish you all continued success with the publication, and keep it coming.

Sincerely,

Bill Bernstein
Sports Illustrated
New York City

Dear Herb, Aaron and Ed:

Of course U&C is great. But then I always expect anything designed by Herb Lubalin to be great. But for a change we have editorial substance going with his great design and that combination makes U&C really outstanding.

Sincerely,

Lou Dorfman
Vice President
Advertising and Design
CBS Inc.
New York City

Dear Mr. Lubalin,

Having read Volume I, number 1, from every cap high to every x low beginning to end, a to z. I have to admit a love affair. Type. I visited your office last fall and was just about ready to tear down the walls with envy when Tom Carnase stopped me with a firm statement. When I asked how he learned to execute letterforms so beautifully, he simply stated, "It's only a drawing, nothing more." Needless to say I felt about as high as a 6 point Weiss Roman period.

I want to subscribe to U&C. How do I do it? What does it cost? Please forward all information, pronto! I'm holding my breath.

I'd also like to issue an invitation. If you're ever in Atlanta, please call. I'd like to take you to lunch. Honest. I'm a Pratt graduate and completely absorbed in Corporate work. Your office is my heaven. Thanks for giving me a newsletter I can't read enough.

Sincerely,

Ken Kendrick
Atlanta, Georgia

Gents,

Much appreciate your efforts to establish a newspaper on typography; please keep me on your list.

Only one problem: What with all the design editors grabbing at Souvenir and Korinna, it looks as though we are about to plunge headlong into 1909.

Regards,

William Hanway
Publisher
Exchange, investor magazine
of the N.Y. Stock Exchange
New York City

Dear Mr. Lubalin,

Where can I obtain a copy of Marie Michal's magnificent M (Volume one, Number two, "The ABC's of Illustration") in more magnificent magnitude? an admirer.

AJC Peill
Marketing Development Manager
Polak's Frutal Works, Inc.
Middletown, N.Y.

Dear Aaron,

I have just completed reading every word in the last issue of U&C. Please add my letter to the thousands of others that you will receive commending you on this publication. From the graphics to the editorial contents, nothing in our industry can come close.

I hope I don't have to wait a year for Volume I-Number 3.

Very cordially yours,

Morton Friedman
President
Alphatype Filmotype Sales Corp.
New York City

A RANDOM SELECTION OF VERBALLY ORIENTED CORRESPONDENCE RECENTLY RECEIVED FROM A HIGHLY ENTHUSIASTIC AUDIENCE

Gentlemen:

I have just received from a friend the 2nd issue of U&C. It is seldom that we here in Tokyo are able to see first hand such an excellent example of the use of typography.

We definitely wish to be on your mailing list for all future issues. Also, if it is at all possible, we would like to receive a copy of your first issue. We would be happy to pay any costs involved in this.

Our sincere congratulations to all those involved in the concept, design and execution of U&C, and we look forward to future issues.

Sincerely,

Fred O. Bechlen
Fred O. Bechlen & Fong
Tokyo, Japan

The Editor:

Hoo boy have you got a nice paper there! I've been waiting for years for something as lively as this. If you send me copies regularly (I'd kiss you if you'd send the first issue - better yet, I'll kiss you if you don't) I promise to read them religiously.

Now that you have deservedly been puffed up, I'll tell you the results of an in-depth study (three people in the office and the janitor) conducted on your logo. One read it as U&C and the rest as U&C. Feh on such typography. From now on we read only the good stuff inside, no more logo reading.

Al Foreman
President
Publication Typographics, Inc.
Stamford, Conn.

Dear U&C:

You knew this was going to happen! So you ran off some additional runs of Volume One, Number One! So, as did everyone else, I'm begging you to send me a copy of Number One.

You see, beyond being a papyrophiliac, I'm the "complete file" type. I glory in having a complete run of a publication.

What fun my executors will have! And what a boon to libraries who will vie for my files. You can see that I didn't want to mutilate my copy of U&C, so I made a photocopy of the return address subscription form. The slight dampness you detect is from my drooling over this Number Two.

Dr. A. Kenneth Yost
Oregon College of Education
Monmouth, Oregon

Gentlemen,

Your publication is fantastic! Informative, exciting and amusing, a rare combination of qualities in an increasingly grim world!

Maybe with such wit and discipline the designers can sustain civilization where politics and science failed.

Richard Hentz
Prof. of Design
Illinois State University
Normal, Ill.

Sirs:

I happened to glance at your first issue in the office of my art director. Then he left. I did manage to swipe his copy of your 2nd issue (since he left no forwarding address!)

I congratulate you on a needed publication. It has just the right amount of "class" to intrigue. And just the right amount of "realism" to be unpretentious.

I'm intrigued. Do you have an extra copy of the first issue I could have? If so, please send. (Despite my title, I do a lot of "creative" work. In fact, I won an ANDY last year!)

Thanks,

Jim Clark

Is it possible to receive Number 1 and Number 2? Must we bear the pains of our mistakes so heavily? Or do we get caught up in our bureaucratic due process to once again hear, "I told you so."

Well, I'll be happy just to be on the mailing list for future issues but if you can fulfill this endeavor my faith would once again be renewed in Mankind.

Best Regards,

Michael Koss
Art Director
World's Finest Chocolate, Inc.
Chicago, Ill.

Dear Sir:

I have just received a copy of the 1st issue of the U&C. I must congratulate you on having come out with a journal of this type to bridge the communication gap between the typographer and type designers internationally.

Designers like us only know the product of the year-long thinking of designers from other countries long after it's out and not with the desired details. I hope U&C will take up this task and project the recentmost developments in type designing as well as some necessary details.

I would also suggest that your page "My best with letters" should cover designers from upcoming countries like India, working in the field of graphic design and typography. Or why not cover these countries in your column "Young Typography"? In case you would like to invite my cooperation, I would be very glad to provide this to you.

I am glad I have received the 1st issue. I am sending my subscription by separate mail after completing the necessary formalities.

Yours sincerely,

Yashwant Chaudary,
Communica/corporate communications
Bombay, India

Dear Herb Lubalin,

What a glorious and refreshingly new publication is your U&C.

How on earth did I ever miss Volume One, Number One... and can I get one?

Also, were proofs of Volume One, Number Two pulled on coated stock, and if so, may I pick them up... purchase them... or otherwise get somehow, someway, flat, unfolded sheets?

Beautiful job! Really beautiful! Thanks for brightening up what was going to be an ordinary day.

Sincerely,

Jerome G. Hahn
Vice-President - Advertising
Jacoby-Bender, Inc.
Woodside, New York

I must be doing something "right on" to have obtained this smashing newspaper! What did I do and what do I have to keep doing... to keep getting it?

This beats **anything** I've ever seen for type freaks.

Amazing, simply amazing, havn't been able to keep my eyes off it!

Sincerely,

Ms. Terrance Fox
Bates Printing Co.
Cicero, Illinois

Sirs and (hopefully) Ladies:

I have just stolen a copy of your delightful publication U&C. Even if I get caught, it was worth it - U&C is like a fantasy come true. So lovely!

Please put me on mailing list (I don't know when and where to rip off your next issue) or send me subscription information.

Thank you and thank you!

Sincerely,

Pamela Golden
Brooklyn, N.Y.

Sir..

My editor just showed me your second issue and I have to say it's about the most beautiful product on newsprint in the US...

Naturally, my second thought was to get my hands on both the bulldog edition and this second edition... is that possible? I would be happy to remit whatever is needed to be able to have them in my office... mainly to plagiarize as much of that beautiful design as I can get away with! You know it will happen all over just because your ideas are grand.

Anyway, I'd really appreciate being able to read it and to keep it around for ready reference... the editor wouldn't let me touch it! If it is impossible, I still think you're doing a smashing job.

Sincerely,

Roger leCloutier, Graphic Designer
State Fund Insurance
San Francisco, Cal.

CON

Dear Herb,

Invariably, it's some —like Norman Mailer, who is not forced to ride the City Transit System on a day to day basis, who finds artistic merit in the infantile defacing of public property.

Those who engage in this activity may lack money for a school lunch, proper clothes, books to read, etc., but somehow they are never in short supply of expensive markers and spray paint. Rather than praising these eyesores, they might be better served by defining it as the garbage it is and channelling their expressive talents elsewhere... like painting their own apartments.

Sincerely,

Robert V. Fischetto
New York City

Don't need your porno filth—

John M. Armstrong
Frick Building
Pittsburgh, Pa.

CONTINUED FROM PAGE 3

THE ART OF TYPEFACE DESIGN AND VISUAL COMMUNICATIONS

drawn with compasses; straight lines not always straight and hardly ever parallel. Serifs should be looked upon somewhat as bridges between signs, the lack of such suitable links being made up for by a tighter fit in just the right proportion, so that white spaces inside letters correctly match the white spaces between letters.

"All this allows a harmonious joining of letters into words and sentences. This notion of harmony is not merely a call to aesthetics; it is the basic condition for quick and fluent legibility.

"Since World War II the demand for more and more weights and widths of letters has grown. No longer is the traditional family of three—Medium, Italic and Bold—sufficient to meet contemporary requirements. Condensed, wide, light and extra-bold fonts are now in regular demand. Answering this need for a richer 'palette' has led to the creation of a large variety of fonts within the same family, each of them harmoniously in tune with the whole. From the very beginning, Univers was conceived as a series of 21 different widths and weights, with italics.

"A major characteristic of the letter-form is its small difference in height between capitals and lower case. This insures a well-balanced composition even in languages requiring a large number of capitals such as German.

"Italics are directly derived from up-rights; a horizontal line in the middle of the x-height serves as an axis. Italics and romans are thus closely related.

"Wide and prompt acceptance of both Univers and other recently designed sans serif types indicates that these new shapes are now invading the subconscious of readers and quickly becoming essential to fluent communication."



TYPEFACE DESIGN: WHY AND HOW TYPEFACES DIFFER
MATTHEW CARTER

Mr. Carter opened his remarks by quoting William Blake's: "Minute typographical research is by no means a matter of idle or trivial curiosity."

What followed convinced his listeners that the quote was by no means an understatement. Illustration after illustration gave substance to the type designer's long struggle between conformity and invention—the restraint on the designer's scope caused by the function of letters, by preconceived habits of recognition, and by our long heritage of traditional forms.

He then considered the evolution of style with the reader's acceptance or rejection of change always holding tight reins on the creative spirit.

"There is no likelihood that the demand for new faces will decrease. Improved and more exacting printing processes as well as new means of visual communications will continue to call for designs imaginatively and skillfully tailored to the new requirements." This led

"to his observation that "an inspired, sensitive interpretation of an earlier designer's letter is the sincerest form of flattery." One of the most exacting areas of design is to update the past in terms of the present.

Of his many slides one showed a single word in which each letter was set in a different type style, yet the general color of the word was consistent. The slide illustrated the fact that while each letter in itself was well designed, the all-important font relationship was missing—the particular characteristic that provides consistency in a font of 26 letters. This characteristic Mr. Carter regards as the "system" pervading an alphabet, a homogeneity that makes a whole of the parts.

Some "systems" work and others do not; indeed a system may be discarded because it is right for 25 letters but not for the 26th.

And on top of all these considerations the type designer must constantly bear in mind the exacting technicalities of typesetting, for the inevitable moment of truth is sure to come when the typesetting machine, oblivious to the birth of a new face, casually spews out line after line reflecting the success or failure of months or perhaps even years of tireless creative effort.



HOW TO DISTINGUISH TYPEFACES AND HOW TO CLASSIFY THE DISTINCTIONS
EDWARD RONDTHALER

"To develop a meaningful system of classification for typeface designs we must be able to see the difference between the basic geometric shapes that provide mere letter recognition, and the creative designing that elaborates these shapes—that gives them individuality and enables them to be classified."

Mr. Rondthaler pointed out that cartoonists and type designers share a related art. The cartoonist caricatures his subject in about the same way a type designer may be said to "caricature" the root shapes of his letters: he takes a stripped-down letter-shape and enhances it, making it more pleasing, or more legible, or in some way more significant to the reader's eye—he makes it more than just recognizable. He may drive his graphic point home by exaggerating certain features of a letter, much as a cartoonist exaggerates a personal feature or characteristic in order to tell his story more clearly.

The cartoonist and the type designer must, first of all, make his character recognizable. That is primary. Having done this, his creativity can come into play. He may add to, exaggerate or modify any shape—just as long as he does not destroy recognition. Extraneous characteristics may be added but the basic shapes must be true to the root source. You can put football togs on Mr. Ford or a knight's sword in the hand of Mr. Rockefeller, but you cannot put Rockefeller's

hair or spectacles on President Ford.

This is the heart of the matter. The source or root of a personal caricature is easy to find. The artist can always refer to a photograph or go back to the person himself and see what he really looks like. But with letters we have to do a bit of delving, because the only letters we see today in print are not the letter-roots themselves, but are some type designer's caricature or enhancement removed two, three, four or more generations from the true root.

This simple exhibit shows how we can strip away the caricature and ornamentation of a letter and begin to see its generic root structure—its geometry:

□ Tie two uprights together in this manner and you get no letter recognition.
△ Angle the uprights. You still see no letter.

▽ Reverse the angles. No letter.
▮ Lengthen one upright. No letter.
◊ Angle the other upright. No letter.
⌒ Arch the tie. No letter.
⌒ Fork the connector to a peak. Still no letter.

⌒ But fork the connector in the opposite direction and you instantly recognize "M."

Now note this:

MMM The forked arms may be of various shapes without damaging recognition. It is essential only that they converge at a central point.

MMM The uprights may be tilted, angled, or bowed.

MM The crotch may be low or high.

MMM The weights of strokes may be varied.

MM Proportions may be wide or narrow.

MMM Accessories may be added.
MM Even decorations.

But M if the tie-in points of the connector are lowered...

M if the point of the crotch is destroyed...

M if the symmetry of the fork is violated...big damage is done to recognition.

From an analysis like this it is possible to construct a geometric formula for the signal that says "M."

GEOMETRIC FORMULA FOR THE LETTER M

The letter M is identified by two independent but generally ascending and more or less symmetric lines joined at or very near their tops by the ends or near-ends of a more or less v-shaped and generally symmetric pair of lines whose crotch or point of convergence does not fall below the imaginary baseline.

This formula describes what we have inherited from the past. It spells out the geometry that signals M to the brain. In the truest sense this formula is the letter M—stripped of its art and in its most unadorned, indeed its most pliable form. On the other hand, the M that you see on the printed page is just a caricature, a harnessing, an artist's personal interpretation of the formula. Every child uses this formula when he writes M—just as he uses the formula of nose-mouth-eyes-ears-body-tail-legs when he draws a dog. Formulas of this kind abound. They are the starting point of graphic visualization. They have come from the past and belong to all. But what the artist or cartoonist does with the dog formula, and what the type designer does with the M formula depends upon his own creativity and his own technical skill. As Paul Standard so knowingly put it, "Art in letter form begins where geometry ends."

Mr. Rondthaler went on to say that a new type design need not be a momentous creation in order to be useful and find its place in history. Indeed a worthy achievement for a new face is that it serve merely to fill one more gap

and enrich our type selection by just that much. Over the years such a face stands a good chance of bringing in a modest royalty unless it suffers the fate of being photographed without authorization. This lurking danger haunts every type designer. His year of hard work can be lost in a split second by the click of a camera. His year cannot be shortened. His work is tedious. He cannot come up with a new type design every week or so, as an artist paints a picture or draws an illustration. And he can do little to promote his face. It must win its own fans and has no value until put into words by others. And to be used widely it must be legible, which means that it must have a great deal in common with other faces.

The genius of type designing is the ability to give subtle but pleasing modifications to at least 26 overwhelmingly ordinary geometric shapes, designing them so they will mesh harmoniously when rearranged in different combinations.

"Almost 40 years ago," said Mr. Rondthaler, "a highly respected art director at B.B.D.&O., Harry Payne, gave me something to think about for the next 40: 'Anybody can draw one letter; some people can draw two; but it takes a real designer to draw three.'"

The legibility straight jacket, of course, limits every type designer's freedom, and to the uninitiated this is likely to appear to limit his creativity. Just the opposite is true. He has developed a fine art of subtle differences that gives him what he regards as reasonable latitude of interpretation and elaboration within the restrictions of legibility.

Mr. Rondthaler described the classification system used by Photo-Lettering, Inc. in its library of 10,000 text and display alphabets. This classification is published in several volumes by Van Nostrand Reinhold Publishing Co. and is available to the public.

In a mechanical equivalent of the books, each style is represented by a card with perforated holes and notched codes along the edges. A set of cards representing a primary subdivision is placed into a sorting rack from which an operator using retrieval needles can call out the cards representing faces with desired characteristics. This method is more selective than a bound book, is error free, and can be continuously updated.



TYPOGRAPHY IN THE ADVERTISING AGENCY
KLAUS F. SCHMIDT

Typography's role in advertising and in the agency were reviewed in detail by Mr. Schmidt. Following are highlights from his presentation.

"A headline, like an illustration, is expected to perform its function quickly and with maximum impact. It can arouse interest, lead into the body copy or carry a crystallized selling point. The headline shares with the illustration the respon-

sibility of selecting the audience. Its desirable typographic qualities are: it must be legible, inviting and appropriate . . . without making the reader conscious of the typeface itself. . . .

"A printed or written message . . . has a high degree of permanence . . . it permits the reader to perceive it at his own pace. . . .

"Typography truly makes printing visible language. Good typography gives the printed message a visible tone of voice." . . .

Mr. Schmidt notes that early advertising followed the conventions of book typography and was, at best, informative. But with the proliferation of goods and services following the Industrial Revolution, advertising had to become persuasive. Type founders responded by designing special typefaces for the advertiser: fat, bold, aggressive, unusual types; types that would arrest rather than inform.

Design milestones

If at first there were typographic monstrosities, around the beginning of this century at least some artists were influencing type design and usage and some craftsmen were becoming art sensitive. By 1910 a period of artsy-craftsy poster and advertising design was well under way. Following World War I and the modern art movements (Futurism, Dadaism, the Bauhaus and de Stijl movements) a more functional approach was taken both to the design of types and to the making of layouts. In the United States the art director worried less about the mechanics of typography and more about ways of visualizing ideas. The '50s were marked by much typographic experimentation and the '60s by much imitation of historical styles. Today, Mr. Schmidt feels, we have no dominant style but we do have many trends. It is against this background that today's advertising agency typographer works.

Advertising management has learned that typography is a creative tool that can make or break the visual effectiveness and the impact of an ad. Today most larger agencies have specialized typographers or type directors within either the creative or production areas.

Phototypesetting

Agencies today know that phototypesetting is not simply a new way to set type but that it opens up new avenues of form. It frees the advertising designer of the limitations inherent in metal typography. Advertising designers often search for the new, for variety, even more so than in other graphic design areas. The development of phototypesetting and the proliferation of new alphabets made possible by the economics and technology of the photo systems help meet this need.

To deal with the new complexities arising from the many new systems and faces, Young and Rubicam has established its own Typographic Guide which specifies such refinements as tightened word spacing, kerning, hanging punctuation marks, optically adjusted spacing after abbreviation periods, etc. All the agency's suppliers follow this guide.

The reasoning of a type director

Some of the things a type director weighs in specifying typography are the method of reproduction, the printing process, newspaper, magazine, direct mail or television, etc.; readability/legibility factors; suitability to the design concept of the ad; legal requirements; need to accentuate or subdue the emotions being appealed to; typographic color in a mass and the possible pictorial meaning of the type.

Mr. Schmidt distinguishes between legibility and readability as follows: "The legibility of a face is a characteristic of its design. The readability of a text depends on such additional typographic factors as the setting width, the spacing between lines, the point size, the margins, the color of printing, the background colors, the paper texture."

On mixing of typefaces, Mr. Schmidt observes that "Types mix most readily if they

have the same style characteristics and similar stroke weights or, on the other hand, differ greatly in their appearance."

In conclusion he stressed the need that agencies have for "the continued availability and the constant introduction of new and interesting letter forms."

AS GRAPHIC DESIGNERS SEE IT
Four of the country's leading graphic designers took a look at today's typography from the viewpoint of different media. Their presentations were heavily visual but a summary of their remarks follows.



TYPE IN NEWSPAPER DESIGN
LOUIS SILVERSTEIN

Louis Silverstein reported that newspaper design has become an exciting pioneer territory for designers because editors and publishers are increasingly aware of what sophisticated graphics can contribute to communication effectiveness and to the commercial success of a newspaper. He showed typical examples of recently redesigned pages from 'The New York Times,' the 'Minneapolis Tribune,' 'Newsday' and other tabloids, and from the 'New York Herald Tribune.'

While the newly structured design takes some "getting used to" by change-resistant readers, the well-designed newspaper should communicate information and ideas faster, better and more stimulatingly. "The job of the newspaper designer is to combine the production realities and the undisciplined nature of news with a presentation that reaches the public over a rising threshold of visual sophistication and boredom."



TYPOGRAPHY FOR INDUSTRY AND THE CORPORATION
THOMAS GEISMAR

While corporate identity programs are

nothing new, corporate management views them with growing concern in these days of conglomerates, multinational corporations, government regulation, consumer pressures and environmental problems. Thomas Geismar notes that, although a trademark or symbol is still a basic part of the visual identity program, there is today a broader trend leading to the establishment of special corporate alphabet styles. "It is believed that if the designated lettering style is used consistently on all of the company's literature, packages, etc., then it will further help distinguish the organization from its competitors." Sometimes the designer will choose an existing letter style for consistent use, but if it is decided to establish a unique character, a special alphabet for the exclusive use of the client will be designed.

Mr. Geismar showed examples of special alphabets for major corporations such as IBM, CBS, Mobil, etc. He stressed the need of these companies to protect their rights in the exclusive alphabets, and explained how they try to standardize usage by developing and distributing design manuals.



TYPO/GRAPHICS—THE USE OF LETTER-FORMS FOR TOTAL COMMUNICATIONS
HERB LUBALIN

Herb Lubalin's definition of the graphic arts is very broad: "Anything that communicates a message visually, anything . . ." He lists everything from a postage stamp to the front of a building, from a supermarket price sticker or flier to an outdoor poster, a magazine format, a television commercial or a book, etc.

The graphic designer is responsible for developing concepts and design formats. In so doing he is confronted by two considerations: space and surface. The space may range from a three-quarter by one inch postage stamp to an information system for the 110-story World Trade Center. The surface he contemplates can be paper or plastic, wood, metal, or rubber, the side of a building or a tombstone, film, a milk bottle, a theater marquee or the neon sign in a delicatessen.

Regardless of size or surface, the designer has available three means of expression—photography, illustration, and letterform. These are often interdependent in conveying mood or meaning.

Photography and illustration have, as an art form, been awarded copyright privileges, but typography has not, although writers—purveyors of words set in type—do have copyright protection.

Mr. Lubalin finds this commercially unjust and aesthetically unjustifiable. "In all my experience with all graphic media I find my involvement with letterforms the most artistic and creatively gratifying. At the same time I find it the least financially rewarding." Convinced that the lack of protection to encourage the

typeface designer is stifling the industry and the art, he observes, "If the letterform designer is not permitted to work in an atmosphere of encouragement, then our contribution to society diminishes and so does the cultural climate."



TYPOGRAPHY OF SIGNAGE, ARCHITECTURE AND EXHIBITIONS
RUDOLPH DE HARAK

This area, which is concerned with graphic symbols as well as letterforms, was presented on slides by Rudolph de Harak. Mr. de Harak's emphatic preference for Anzeigen over Helvetica fully supported the argument that even minor differences in letter flavor are of great importance to graphic designers. Some of his slides showed exhibition panels lettered in his own slightly modified version of Anzeigen. Other slides covered the dramatic use of letters in architecture. The enormous scale of these letters was in startling contrast to that shown by earlier speakers, as were also some of the dramatic letter shapes. Unlike an ad or even a book, here was lettering that must be lived with. Such signage has its own set of standards and these, in some respects, differ from lettering in print. Architectural lettering, judging by Mr. de Harak's illustrations, is at its best when the forms are pure or, by contrast, when they are so unconventional that the dramatic shapes become all-important. One gathers that legibility may have less significance on the facade of a building where the occupants will see the signage repeatedly and, living with it year after year, will prize it not so much for its informational value as for its architectural suitability.



LEGAL ASPECTS OF TYPEFACE DESIGN
JOSEPH P. GASTEL

"There have been very few court decisions on the subject of copyright law as

it applies to typography and no direct court decision on the subject of copyrights as applied to typeface design... there is no specific statute which relates to the copyrightability of typefaces..."

However a Copyright Office regulation states that "...mere variations of typographic ornamentation, lettering, or coloring..." are not subject to copyright.

Of course, this raises the question of what is a new design and what is mere ornamental variation. Furthermore, according to Mr. Gastel, the regulation may be at odds with the United States Constitution which authorizes Congress "To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Typography could be considered a useful art within the meaning of the term as used in the Constitution.

Mr. Gastel concisely reviewed a number of trademark and copyright cases as well as cases and the law on unfair competition and on design patents. He concluded: "From the foregoing, it can be seen that typography has been protected in the past in accordance with copyright and unfair competition law. In addition, proprietary protection for typeface fonts was available through design patents, and the names of specific typeface fonts could be protected by the application of the principles of trademark law."

"It appears that the Copyright Office has not issued any copyrights in the past on typeface fonts *per se*, and such policy appears to be based on the above quoted Copyright Office regulation stating that 'mere variations of typographic ornamentation, lettering, or coloring' are not subject to copyright."

"When a broad view is taken of the above decisions relating to typography, it is quite evident that there is a basic rationale which has been followed relatively uniformly by the courts, namely, that where a party has created an original intellectual work product which was copied by another, in the absence of mitigating circumstances, it was considered that there was an element of unfairness inherent in the copying, and this, in turn, appears to be directly consistent with the underlying intent of the Constitution to promote the progress of science and the useful arts by authorizing the prevention of copying through the patent and copyright laws."



TYPOGRAPHY
AND ART
ALVIN EISENMAN

Concurring with the viewpoint expressed by Mr. Gastel, Alvin Eisenman, speaking as an artist and educator of artists, said, "My basic argument for copyright protection is that type designs are, precisely, reproductions of drawings, and that reproductions of

drawings have received copyright protection in this country since 1870."

Mr. Eisenman feels that "type design has suffered as a result of the lack of protection... It seems to me that very few American type designers have been able to support themselves on their earnings as type designers. They have had to work at various other professions, with the unfortunate result that many of America's best type designers have given us only one or two faces."

He also cited how lack of protection affects the marketer of a new typeface by recalling the ripoff of Mergenthaler Linotype Company's 'Caledonia' by others as soon as it became a success, and a similar ripoff of American Type Founders' Goudy designs. "It's safe to say that any company would hesitate today to embark on a major developmental program without some form of protection. Ultimately the American reader will be the loser."

In conclusion Mr. Eisenman reminded his listeners of the ease, the speed, and the economy with which today's camera-armed pirate can operate.



TYPEFACE DEVELOPMENT,
PRODUCTION AND IMPLEMENTATION
MIKE PARKER

"To properly equip machines with type a plan is required that will bring together the engineers, the factory, and, through the sales people, the users. To what use is this typesetter to be put? Is it suitable for newspaper use only? For book production only? Is it a good general-purpose machine? Can it be used for setting mathematics, etc.?"

"The answers to this first set of questions are not likely to be simple, clean and clear. They are usually conditional, dependent on something further being achieved, or improved or altered in some way. At this point, whoever is going to build the typographic library had better interest himself in seeing that these changes in the machine are made, that positioning tolerances are tightened, that lens ranges are extended, that the capability for a bigger font is provided, that accents may be automatically cen-

tered over characters, that counting systems are improved, etc."

"With the design and specification of the machine brought into proper typographic trim, we can turn our attention to the work of building a library (with occasional interruptions for visits to the factory to see that the gear is, in fact, properly built)."

"One starts by examining the faces requested in each field for which the machine is operating. Often we will find designs that are very much alike. One may choose to bring out one or more of these existing faces of whatever origin. Or one might choose to design a new face better suited to the demands of machinery and market."

"The essential point is that good typography will be obtained only if the nature of the equipment, the purpose of the design and its particular characteristics are all considered together. Photocomposition is a completely different medium from hot metal. The spacing system differs, the use of lenses to achieve a range of sizes differs, and the photocomposition film or paper with the subsequent methods of reproduction differs from the hot metal equivalent. A typeface that is wholly suitable in 6 point on a Linotype is likely to fall far short if the characters are placed without editing on a photocomposition machine with an eighteen unit escapement and optically enlarged to 24 point. If the characters have been transferred to the unit system without being reshaped to fit comfortably within the new spacing, the rhythm will be affected and the resulting line of type will look like a drunk staggering home. By gross enlargement, the delicacy of the original shapes will have become elephantine with that 'dipped in chocolate' look. The overall weight of the design as it will be seen without the letterpress 'ink squeeze' of metal slugs must also be considered and calculated."

"Proper adaptation of a conventional typeface for a range of sizes in unitized photocomposition requires redrawing, if the resulting face is to retain its original smoothness of fit and delicacy of detail over the size range. The shape of the characters themselves must be changed where necessary to meet the new conditions of size and spacing so that, paradoxically, they will appear to be unchanged. Because the width of the 'box of space' around each character has been slightly altered, the spacing between combinations of characters is subtly altered to fit the new spacing. The relationship between the spaces within the characters and the spaces between them must continue to be rhythmic. The scale of the characters must be checked so they appear acceptable at minimum and maximum planned enlargement. Properly adapting a hot metal face for photocomposition has much more in common with designing a new face than with copying an old one. You cannot alter one part of a system without examining the effects on every other part and making appropriate adjustments."

Mr. Parker also noted the crude results obtained by the literal copying of

metal faces in the early days of phototypography. Today, even under the best conditions, translating a face from metal to film is a major creative and financial undertaking and is deserving of ample protection.



TYPOGRAPHY AND
THE PUBLIC SECTOR
DAVID A. SUTTON

The government's need for typefaces was outlined by Mr. Sutton as he reviewed the growth of the Government Printing Office since its establishment in 1861.

His thesis was that "Government typography has a responsibility to communicate to all the citizens of the United States and a larger selection of typefaces available to the designer would assist in this momentous task."

Today's GPO is very big business. In 1973 it set 2 billion characters of type in 67.4 million lines—over 739,000 pages. The dollar value of this printing exceeded \$300,000,000.

In the latter half of the 19th century there were relatively few faces available to the GPO, and those were visually dull. Today the choice is greater, enabling the GPO to better address specific audiences. Specimen sheets and government type books, however, are sparse. Consequently most government publications continue to be visually uninteresting.

The current GPO type style book shows 57 faces in 178 variations. Forty-two of the variations are Gothic, and many of the rest are classics—Bodoni, Baskerville, Caslon and Cheltenham. Few of the faces shown were designed within the last two decades, Helvetica being a notable exception and available only on the Linotron.

While the government's typeface library doubled in half a century, those in the private sector zoomed by several thousand per cent.

A better selection of faces offers more freedom in making layouts, and greater adaptability to new papers, methods of setting and new ways of setting type. Meanwhile GPO typography remains printer-oriented, machine and foundry type-oriented, and letterpress-oriented in spite of the fact that today the audience for government publications is much more diversified than formerly. While the agricultural community is still its major audience, distribution is becoming heavier in urban areas. A better educated audience is being reached by many government publications.

Mr. Sutton also noted the need for faces most effective for the various age groups addressed by GPO material—from children to the elderly.

He concluded by asking whether the government should have its own typeface, as do some corporations. His answer was negative. It might be economical, he felt, but would not make for the best communication to the GPO's diverse audience.

THE ENTIRE PROCEEDINGS OF THE SYMPOSIUM, "THE ART OF TYPEFACE DESIGN AND VISUAL COMMUNICATIONS," COMPLETE WITH ALL THE ILLUSTRATIVE PRESENTATIONS MADE BY EACH SPEAKER IS NOW BEING PLANNED FOR PUBLICATION AS A BOOK BY THE GRADUATE SCHOOL OF THE U.S. DEPARTMENT OF AGRICULTURE. FOR FURTHER INFORMATION CONCERNING PUBLICATION DATE AND COST WRITE TO: GRADUATE SCHOOL

**ROOM 6847 SOUTH BUILDING
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ALL TEXT FOR THE ARTICLE, "THE ART OF TYPEFACE DESIGN AND VISUAL COMMUNICATIONS" (OPPOSITE PAGE) IS SET IN NEWTEXT, A NEW ITC TYPEFACE DESIGNED BY RAY BAKER. ORIGINALLY INTRODUCED IN ISSUE NO. 2 OF U&LC, NEWTEXT IS MORE THAN A WELL DESIGNED AND STRIKINGLY LEGIBLE TYPEFACE. IT IS A MAJOR SPACE SAVER. THE EXPANDED SHAPES GIVE THE LETTERS A GENEROUS FEELING OF LEGIBILITY AND THE ECONOMIC VERTICAL SET ADDS MORE LINES TO THE PAGE.

FOR EXAMPLE, A LETTER WITH A 9 POINT WIDTH AND LEGIBILITY "FEEL" SETS SUCCESSFULLY ON AN 8 POINT BODY. THUS FOR EVERY NINE LINES OF 9 POINT WE GAIN A TENTH LINE—EXACTLY AS WAS DONE IN THE TEXT ON THE OPPOSITE PAGE WHICH IS SET IN 9/8 POINT NEWTEXT BOOK. THIS SPACE-SAVING FACTOR CAN MEAN REAL ECONOMY ESPECIALLY WHERE PAPER COSTS, LIMITATIONS OF SPACE AND QUANTITY OF TEXT TO BE SET ARE A PROBLEM.

ITC NEWTEXT LIGHT & LIGHT ITALIC

ABCDEFGHIJKLM	ABCDEFGHIJKLM
NOPQRSTUVWXYZ	NOPQRSTUVWXYZ
Z1234567890&ab	Z1234567890&ab
cdefghijklmnopqrs	cdefghijklmnopqrs
tuvwxyz? ! \$ % (#)	tuvwxyz? ! \$ % (#)

ITC NEWTEXT BOOK & BOOK ITALIC

ABCDEFGHIJKLM	ABCDEFGHIJKLM
NOPQRSTUVWXYZ	NOPQRSTUVWXYZ
Z1234567890&abc	Z1234567890&abc
defghijklmnopqrst	defghijklmnopqrst
uvwxyz? ! \$ % @ (#)	uvwxyz? ! \$ % @ (#)

ITC NEWTEXT REGULAR & REGULAR ITALIC

ABCDEFGHIJKLM	ABCDEFGHIJKLM
NOPQRSTUVWXYZ	NOPQRSTUVWXYZ
Z1234567890&ab	Z1234567890&ab
cdefghijklmnopqr	cdefghijklmnopqrs
stuvwxyz? ! \$ % * (#)	tuvwxyz? ! \$ % (#)

ITC NEWTEXT DEMI & DEMI ITALIC

ABCDEFGHIJKLM	ABCDEFGHIJKLM
NOPQRSTUVWXYZ	NOPQRSTUVWXYZ
Z1234567890&ab	Z1234567890&abc
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stuvwxyz? ! \$ % (#)	uvwxyz? ! \$ % @ (#)

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CONGRESSMEN
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(SEE BACK COVER)



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AIGA

STATEMENT OF POSITION TYPE FACE DESIGN PROTECTION THE AMERICAN INSTITUTE OF GRAPHIC ARTS KARL FINK, PRESIDENT FEBRUARY 3, 1975

The American Institute of Graphic Arts numbers among its 1700 members both typeface designers and typographic consumers—graphic designers and graphics production people who design with and specify typography. In the current controversy over type design protection, the Institute has two concerns:

1. To exercise its influence and offer help to seek a solution which will, insofar as possible, serve the needs of the graphic arts professions.
2. To help create a climate in which type designers can work both creatively and with adequate recompense and in which graphic designers can be free to select typefaces on the basis of appropriateness and aesthetic considerations without fear of legal entanglement.

AIGA is composed largely of creative people working in graphic communication, publishing, advertising, promotion, signage and other manifestations of visible language—a broad representation of the users of typography.

To us, type is a vital part of the communications process. It is a means of creative expression. In our opinion, the outcome of current discussions will be an important factor in determining the future visual quality of American communication. It will most assuredly influence the future of typographic design in this country. It can help create conditions that nurture and support creativity or conditions that stifle creative thinking, experiment, and innovation.

Most of us in AIGA know a great deal about type and its uses and little about legislation and its enforcement. Accordingly, in stating our views on the matter of type design protection, we will stick to our own area of expertise. We will state our needs, express our opinions on what is best in the way of a climate for producing good work, voice our concerns, point to pitfalls, and mention moves we believe would be detrimental. We make no recommendations as to what legislation or other governmental action will best achieve our goals.

However, we will, if asked, supply information and advice to legislators and Copyright Office personnel, will work with them in developing a system that satisfies the needs of graphic designers; we will lend our support to rulings or legislation which are consistent with those needs.

A typeface is a unique creative work which merits government protection against unauthorized copying. It is as deserving of such protection as a novel, a poem, a song, or a drawing. After examining the options, we think that it can fall within the purview of amended Copyright Office regulations. But we prefer to state conditions and let others decide how best to do it:

1. We would like to see universal licensing of typefaces to all legitimate manufacturers. We consider it healthy to have typefaces obtainable from more than one source, provided there is good quality control. Because typeface designs are unique, they must be meticulously and accurately reproduced. Their extension to matrices or grids for equipment other than that for which they were originally designed is to be carefully controlled by the original designer or design team. Only with this kind of quality control, which ensures compatibility, can designers specify type with the assurance that their finished designs will reflect their graphic plans.

2. Because typefaces are designated—and selected—by name, AIGA feels that any copyright or design protection system must cover both design and name. AIGA welcomes licensing of type designs among a number of marketers. However, for the protection of users of type, we believe that the name for a typeface must be recognizable and that the configuration of the type to which the name is assigned must be constant. Name and design should not be separable.

3. We are told that a possible effect of a change in Copyright Office regulations—albeit a remote one—might be that an injunction could be obtained against printing of a book because the type in which it is set is of questionable origin—an unauthorized copy of a protected face. The author, publisher and printer would thereby become victims and suffer financial loss in a dispute between marketers of type fonts. We also understand that specific legislation could preclude such a circumstance.

Should typefaces become copyrightable, we feel there exists a temporary solution to this problem: book manufacturers could simply limit their designers and printers to use of typefaces in the public domain—all faces that were standard prior to a change in regulations—until any danger of disruption of production schedules is eliminated by legislation.

4. AIGA wants to be certain that the costs of type composition remain reasonable—that a royalty and licensing system will not inflate rates unfairly; it also wants to be sure that any royalty or license charge will be collected only once, when the font or grid is sold. Moreover, we would oppose any change which placed restrictions for use of composed letters on the graphic designer, who must be free to alter or adapt as special graphic needs dictate.

5. There are obvious problems in determining whether a specific typeface is, in fact, sufficiently original to merit granting of a copyright or in determining whether a typeface is sufficiently like another to constitute an infringement of copyright. The differences which distinguish one typeface from another are often subtle or minute; they might well seem insignificant to the layman. Yet these differences often prompt a designer to specify one face and reject another that seems almost the same.

To overcome this difficulty, and to minimize the amount of litigation that will inevitably result from copyrighting of typefaces, AIGA recommends formation of an advisory group of typeface experts—specialists who understand the significance, or lack of significance, of differences in letter forms. This typographic panel could have several functions:

- a. To serve as an advisory group to the U.S. Copyright Office and to legislators in promulgating effective typographic design protection laws and regulations.
- b. To help establish criteria of originality (not aesthetic value) by which copyrightability or protectability of typefaces can be determined on a regular basis.
- c. To clarify, mediate, or arbitrate disputes involving typeface designs. To serve as experts in mediation, arbitration, or litigation.

We believe that an effective system of type design protection will foster more and better type design in this country. Arguments to the contrary seem to stem from fear and from the automatic tendency of business to resist assignment of additional powers to government bureaus. While the process of protection will require study and periodic refinement, we believe it will turn some fine American designers toward a challenging area in which they have not been able to afford to work of recent years. This will almost automatically follow when type designers are paid for their effort in proportion to the success of their product.

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Morneau Typographers, Inc.
330 North 3rd Avenue

Pittsburgh, Pennsylvania
Davis & Warde, Inc.
704 Second Avenue

Portland, Oregon
Paul O. Giesey Adcrafters, Inc.
2115 N.W. 20th Avenue

Rochester, New York
Rochester Mono/Headliners
360 North Street

Syracuse, New York
Dix Typesetting Co., Inc.
1 Commerce Boulevard

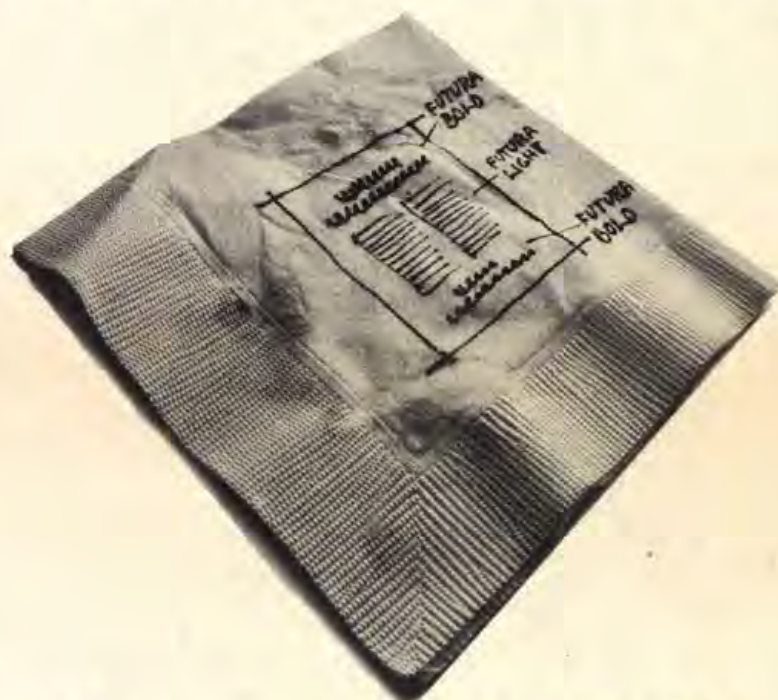
Toronto, Canada
Cooper & Beatty, Ltd.
401 Wellington Street, W.

Brisbane, Qld., Australia
Savage & Co., Pty., Ltd.
36 Costin Street, Valley

Solna, Sweden
Typografen AB
Box 1164

Headquarters:
Advertising Typographers
Association of America, Inc.
461 Eighth Avenue
New York, N.Y. 10001
Walter A. Dew, Jr.
Executive Secretary

Here is a revolutionary new ad



It will win an ADC award and appear in the CA annual

It may look like vague type specifications for building a revolutionary new ad, but for an ATA* type shop, it's probably enough.

We work extra hard at getting to know you and interpreting your layouts your way. Like giving you the right white space, tight or loose ragged lines, hanging punctuation, packed headlines or whatever's your thing.

We'll have that what-do-you-call-it type face and your repros when you need them. And because we offer a wide range of services, chances are your whole job will be done in-house. And on time!

That's how ATA shops operate. If you're now getting anything less, check out your local ATA member. He'll be able to read your napkin and help build that revolutionary new ad.

***ATA is the Advertising Typographers Association of America**

FÖR MER ÄN 65 KRONOR MINDRE BESVÄR FRÅN TYPOGRAFEN.

Hur mycket debiteringsbar tid har du letat bort under åren genom att inte hitta rätt markerings-text snabbt?

Typografen har gjort det lättare för dig. 144 sidor markerings-text i en enda bok. Stort format och gjord så den ligger plant i fotostaten.

De flesta av våra typsnitt för bra brödtext finns med. Metalltypsnitten presenteras i allmänhet i graderna 8/8, 10/10 och 12/12. Filmsnitten i 12/11, 16/15 och 22/20.

Priset är 65 kronor + moms. Ring 08-27 27 60 och tala med Siv Johansson.

Good Type

"We've Delivered It Before"
 "We're Delivering It Now"
 and "We're Going To Keep Delivering It"

The Leaders in Typographic Development,
 The Mergenthaler Group of Companies

Mergenthaler Linotype Company, Plainview
D. Stempel AG, Frankfurt am Main
Haas'sche Schriftgiesserei AG, Basel
Deberny & Peignot, Paris

The Mergenthaler Group is a historic leader in type development. Competent type design is, and always will be, available on the typesetting machines manufactured by the Mergenthaler Group of Companies. This is guaranteed by arrangements with the world's good type designers, licensing arrangements with other type manufacturers, and a healthy *in-house* type development program. Through these associations the Mergenthaler Group completes existing series of type designs, licenses the *true versions* of established type series, and commissions *new* type designs by the acknowledged masters.

to order:

call the Order Department at Mergenthaler
 (516) 694 1300
 if you have any questions:
 call Mike Parker or Steve Byers at Mergenthaler
 (516) 694 1300
 because
 "We've Got It"

Univers 53 Univers 63 Univers 73	Paris Paris Paris
Syntax Syntax Italic Syntax Bold	Frankfurt Frankfurt Frankfurt
Sabon Sabon Italic Sabon Bold	Frankfurt Frankfurt Frankfurt
Orion® Orion Italic®	Plainview Plainview
Helvetica Outline	Plainview
Futura Light Futura Book Futura Heavy Futura Bold	Frankfurt Frankfurt Frankfurt Frankfurt
Cloister Open Face	Plainview
Bembo Bembo Italic Bembo Bold	Frankfurt Frankfurt Frankfurt
Auriga Auriga Italic Auriga Bold	Plainview Plainview Plainview

**Alphatype
Super
Blacks
for Text
and Display**

Alphatype Super Blacks are a collection of ITC extra bold faces for text and display, designed to be used on the AlphaSette System. And, they're all here in the new Alphatype Super Blacks catalog.

Alphatype Corporation
7500 McCormick Blvd./Skokie, Ill. 60076/(312) 675-7210

ITC draws beautiful typefaces and only the AlphaSette system can set them with the sensitivity and individuality that they deserve. True, ITC faces are available on many typesetting systems, but only the AlphaSette system allows for variations in drawing and spacing from point size to point size. And, with the precise spacing control needed to produce the finest typography. To retain the beauty, impact and legibility of a typeface, special care in drawing and spacing of individual point sizes is essential... and that is AlphaSette's forte. No other phototypesetting system on the market allows the complete control over the drawing and spacing of each typeface and every point size.

If you haven't seen the AlphaSette in operation, you owe it to yourself and your company to find out how this unique system can lower your operating costs while it raises your typesetting quality. Call for a demonstration and your free copy of "Alphatype Super Blacks."

The Super Blacks... another quality offering from the people who really care about typographic quality.

Alphatype Corporation
7500 McCormick Boulevard
Skokie, Illinois 60076
(312) 675-7210

This ad was composed on the AlphaSette System.



*Not shown are more than 60 other faces to serve you.



Henry Brown—1937
President

Lou Gibson—1938
Customer Service

Harry Verploegh—1943
Chairman

Steve Szpila—1944
Hand Compositor

G. Michalczewski—1945
Proof Press Operator

Leonard Polivka—1946
Pressman

Robert Bledsoe—1946
Hand Compositor



Jim Vanderslice—1949
Plant Superintendent

Dorothy Berry—1950
Office Manager

Hugh Coutu—1951
Hand Compositor

Joe Michalik—1951
Proof Press Operator

Arthur Aguilera—1951
Linotype Operator

Paul Johnson—1952
Customer Service

Dave Przeworski—1952
Hand Compositor



Bert Petersen—1953
Customer Service

Charles Marsicek—1954
Linotype Operator

Tony Del George—1956
Hand Compositor

Pete Jones—1957
Sales Representative

Mike Blondin—1959
Typesetter Operator

Dan Fluett—1959
Typesetter Operator

Bill Kellenberger—1960
Shop Foreman



Al Garzotto—1960
Sales Representative

Dom Pocius—1961
Customer Service

Tony Wiszowaty—1961
Hand Compositor

Joe Wagener—1962
Dispatcher

Wayne Adamski—1962
Typesetter Operator

Natalie James—1962
Biller

Steve Maggio—1963
Photo-Keyframe Operator

Can a great young ad agency find happiness, fame (and staff-up with talent) in a small town in New Jersey?

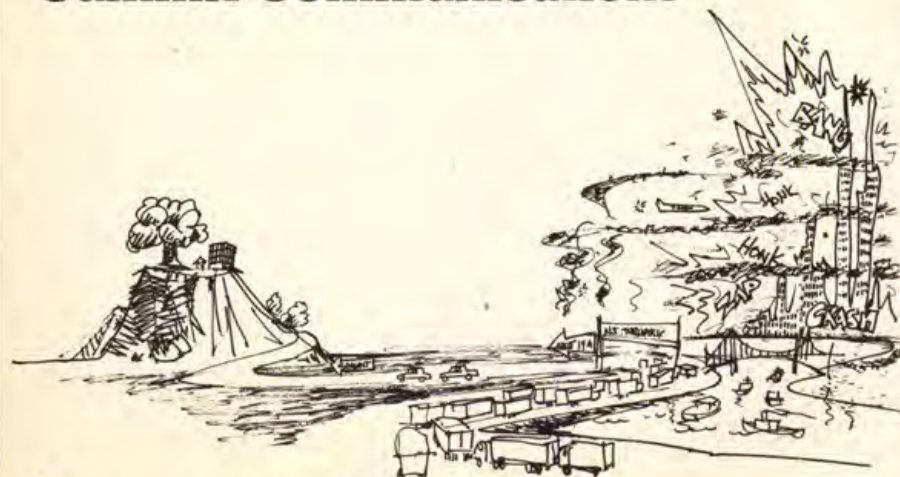
Yes. If you're backed up by one of the best known design firms* in the East. You don't have to work in the big city to be good. You just have to be good.

We're a medical advertising agency.

We need talented people with experience.

Medical Copywriters. Art Directors who can design and visualize. If you are willing to work hard to find fame and happiness...write P.O. Box 637, 13 Watchung Ave., Chatham, N.J. 07928

Summit Communications



*Aron and Falcone, Inc.

Don't type-cast us.

Sure we love good typography. But that doesn't make us typographers. We consider good type design as essential to graphic production as a good photograph or a good illustration. It is but one of the means by which we achieve the results that have earned us an enviable reputation in corporate design, architectural graphics, packaging, product development, promotion design, point-of-sale, advertising for print and television, film, magazine design and newspaper formatting. To satisfy the needs of today's market place, it takes all types, working together under one roof. We call ourselves creative marketers. You can call us anything you like. Just call us. (Herb Lubalin, Tom Carnase or Alan Peckolick.)

LUBALIN, SMITH, CARNASE.
223 E 31ST STREET
NEW YORK, N.Y. 10016
OR 9-2636

TIFFANY SOUVENIR AVANT GARDE

KORINNA

"talk"

FRIZ QUADRATA

SERIF GOTHIC

Add Impact To Your Advertising with "type that talks" from National Typographers

The type you select for your advertising can say a lot about your company and its products and services.

When you want your ads to create a good first impression, consult National Typographers. We're first in town with the latest ITC typefaces, and we have an experienced staff ready to help you create just the right look in type for your advertising.

At National you will find the newest and most distinctive typefaces...lights to extrabold, outlines to dropshadows. Typefaces that say traditional, conservative...aggressive, Avant Garde...exclusive... Whatever your business, Whatever your message, National has a typeface that will "talk" with taste to your prospective customers. For assistance with your next type selection call...

SERIF GOTHIC

KORINNA

National Typographers Inc.
914 Pine Street
St. Louis, Missouri 63101
(314) 241-8297



TIFFANY SOUVENIR AVANT GARDE

What you see is what you set.



Introducing the Comp/Set™ 500 direct entry phototypesetter, the low-cost* unit that's revolutionizing typesetting.

Check these outstanding features

- ☐ 4 fonts on-line
- ☐ disc change in less than one minute
- ☐ width programming built into type disc
- ☐ 33 sizes on-line
- ☐ 5½ to 36 point size range
- ☐ unlimited font and size mixing
- ☐ font and size selection from the keyboard
- ☐ all type base aligned
- ☐ 45-pica maximum line length in all sizes
- ☐ single key mortise control
- ☐ automatic white space reduction
- ☐ automatic and manual justification
- ☐ controllable word space values
- ☐ controllable letterspace values
- ☐ fail-safe overset prevention
- ☐ all commands displayed on screen
- ☐ automatic leader insertion
- ☐ leading to 99½ points in half-point graduations
- ☐ automatic last word delete
- ☐ complete correction ability on copy being keyboarded
- ☐ tab storage
- ☐ data storage

The Comp/Set 500 direct entry phototypesetter is the low-cost unit with big-machine power, versatility, and dependability, whose output meets the highest standards of quality.

The Comp/Set 500 is remarkably versatile. Four 112-character fonts on-line, 33 sizes on-line from 5½ to 36 point with easy keyboard selection. Complete font and size mixing, sophisticated formatting capability, and top-quality output mean there isn't a job the Comp/Set 500 can't handle well. High productivity together with low initial investment and low operating cost add up to a really exceptional machine value.

Versatile as it is, the Comp/Set 500 is remarkably easy to operate because it puts all the controls where they belong, right at the operator's fingertips on the simple, typewriter-oriented keyboard. All format data is continuously displayed on the big, easy-to-read screen, along with over 500 characters of copy. And there is easy correction ability on the copy being keyboarded. *So what you see is what you set!*

But to fully appreciate what the Comp/Set 500 can do for you, you really have to see it in action, and try it for yourself. Call your local VariTyper office or mail the coupon to arrange a demonstration.



***Lease payments as low as \$265 per month; subject to change.**

All the type in this ad was composed on the Comp/Set 500 phototypesetter.



**ADDRESSOGRAPH MULTIGRAPH
VARIETYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

- ☐ Please send full details on the Comp/Set 500
- ☐ Please arrange a demonstration of the Comp/Set 500
- ☐ Please send a type specimen booklet

name _____

title _____

company _____

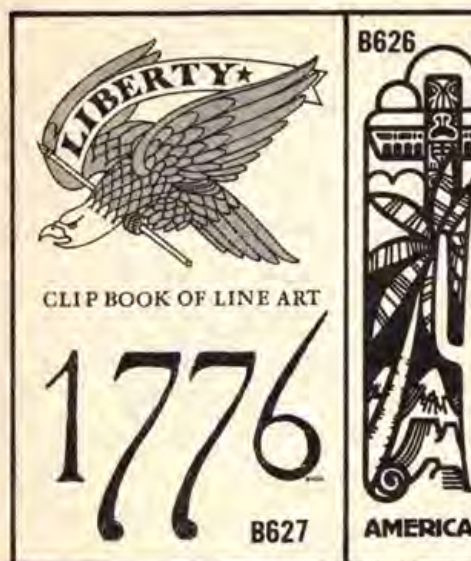
address _____

city _____

state _____ zip _____

**Over 2000
Photon
Pacesetters
Sold
Worldwide
In Less Than
Three Years !**





B626



Take Five

TAKE ANY 5 FREE

with a short trial subscription to
America's top clip-&-paste art service

That's right! Pick any five of the newest "Clip Books of Line Art" shown. Choose from the two above (all the Bicentennial art you'll ever need) and the 27 at right. Take five bread-and-butter books you'll need most in the weeks ahead. The time & money savers.

Yours to clip and paste without extra cost, without extra reproduction fees. Your gift with a limited trial subscription to the original "Clip Books" at a low introductory rate. No further obligation. Nothing more to buy!

A whole new world of wonderfully good art at an average of less than \$2.50 a week! And, you'll use the art effectively in company publications, newspapers, trade papers, bulletins, booklets, circulars, direct mail, TV, audio visuals, dealer aids, collateral material.

You'll clip and paste an art proof just like an original illustration (which it is) for each is pure black-and-white line. Ready for a simple camera shot - no hard-to-handle halftones. Reduce, enlarge, use same size. Print handsomely by offset, letterpress, silk screen, gravure, etc.

You'll be delighted with the art quality in your 25 books in this introductory offer. You'll agree the art is directed to the contemporary standards of the knowledgeable pro who demands taste and quality - even in his short-deadline, low-budget jobs.

The "Clip Books" are strong on handsome realistic illustrations - best in the field! And, the art reflects today's fashions, hair, etc. since it's drawn for each month's new books. Plus useful decorative, humorous spots. All the current art styles - pen & ink, dry brush, litho crayon, felt point, etc.

The "Clip Books" will help you beat the shortage of skilled professional help, cut art and production costs, meet and beat deadlines. You'll whip out handsome printed pieces on short notice and an even shorter budget!

But please don't let the low price mislead you! The art is used in many ways by many of America's top firms - some for over 22 years. They'd willingly spend more, but there is no better ready-to-use art at any price.

Our 22 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies, creative printers, etc. use the art profitably on a custom basis for individual clients. (The art, however, may not be resyndicated for multiple resale.)

The art is faithfully reproduced on "Kromekote" repro stock with the 5x8-inch pages printed one side only. Two 12-page and two eight-page books monthly for five months. Plus a matching index folder on each, with all art reproduced in half size. For fast look-up, as a quick source of smaller art proofs.

The cost? Only \$59.95 for five months - ten 12-page books, ten eight-page books, 20 index folders. Plus your choice of any five gift books with indexes. (Save! Enclose check with order and deduct 10 percent - only \$53.95, postpaid!) Use the coupon at lower right and start saving time and money.

(This trial offer is for new subscriptions only. None of the current books shown may be purchased separately.)



ad Props G46 In the <i>Genilia</i> series	Christmas B616 In the <i>Genilia</i> series	COMMUNICATIONS G41 In the <i>Genilia</i> series	COUPLES B618 Clip Book of Line Art	CROWDS Clip Book of Line Art B610	drop ins G37 In the <i>Genilia</i> series
FAMILY B620 Clip Book of Line Art	FAMOUS FOLK G45 In the <i>Genilia</i> series	GROUPS CLIP BOOK OF LINE ART B622	L257 HOLIDAYS Clip Book of Line Art	HOMES • BUILDINGS L260 CLIP BOOK OF LINE ART	Insurance B613 Clip Book of Line Art
L255 Clip book of line art Spring	MENU B617 CLIP BOOK OF LINE ART	B611 SALES Clip Book of Line Art	SCIENCE B624 Clip Book of Line Art	SOMETHING EXTRA G42 In the <i>Genilia</i> series	SPRING & SUMMER SPORTS B603 Clip Book of Line Art
B607 Clip Book of Line Art	SUMMER B607 Clip Book of Line Art	B623 Teens Clip Book of Line Art	YES! WE'LL TAKE THESE 5 FREE (We've listed our bonus books by number above) VOLK CORPORATION, BOX 72L PLEASANTVILLE, N.J. 08232 Please rush the five gift books which we've listed by number above. We will be free to clip and use the art without extra cost in connection with our limited 5-month trial subscription to the "Clip Book of Line Art" at only \$59.95. No further obligation! Mail us each of the five forthcoming monthly issues (4 books and 4 indexes in each) by first class mail. Invoice us for \$59.95 which includes postage. We wish to save 10 percent (your book-keeping and billing costs) - our check for \$53.95, in full payment, is enclosed. (Outside USA: payment, in U.S. funds, with order. In N.J. include 5 percent sales tax.) Firm Name _____ (Please Print) Authorized by _____ Street or Box Number _____ City, State, Zip Code _____		
B621 Thrift In the <i>Genilia</i> series	TIME G39 In the <i>Genilia</i> series	B609 Tourism Clip Book of Line Art	20% G40 In the <i>Genilia</i> series	L266 Women Clip Book of Line Art	ZANIES G47 In the <i>Genilia</i> series

PHOTO-LETTERING INC PRESENTS

6505N

FIEDLER EGYPTIAN

**Arresting, authoritative
bold, compact, Contemporary.**

6505N

**Dynamic, direct. Energetic
flexible, forceful, graphic, honest.**

6505C

**Hard-working, impressive
ingenuous. Legible, lively, massive
novel, powerful, robust.**

6505E

***Rugged, sincere, striking.
Solid, useful, vigorous!***

6505N 12°

FIEDLER EGYPTIAN CONDENSED

6505C

FIEDLER EGYPTIAN

6505N

FIEDLER EGYPTIAN WIDE

6505E

FIEDLER EGYPTIAN OBLIQUED

6505N 12°

PHOTO-LETTERING INC

216E45ST·NYC10017·212-MU2-2345

6505N

Lista Faccia Nova

(Menu of New Faces)

Here's a few of more than 100 new, hand-drawn typefaces from Italy. They're yours for the ordering. But like any Italian menu the ordering can get complicated. We want you to learn the dishes (and the types), so we've listed the Italian name in black; what it means in green (and the name of the face in red). Take your time and study our menu (and faces). When you're ready to order call Quad at 986-6262 and we'll send over fresh type faces from Italy. (You find the dishes!)

Rigatoni con Salsiccia

KABEL SHADED SPECIAL

Rigatoni with Sausage

KABEL RAISED SPECIAL

Rollini di Vitella

CHELTEMHAM SPECIAL

Veal Rollettes

CLEARFACE THICK SPECIAL

Melenzana Griglia

BRITANNIC THICKER SPECIAL

Broiled Eggplant

BRITANNIC OUTLINE SPECIAL

Pignolata-Strufoli

JOZU

Pine-Nut Clusters

MORESQUE HEAVY

Pallottole D'Aranci

KABEL BOLD SPECIAL

Orange Balls

KABEL OUTLINE SPECIAL

Fagato di Vitello

VALUE

Broiled Calves Liver

BODONI FANCY FLAIR

Saltimbocca Romana

AMERICANA THICK SPECIAL

Chopped Veal & Ham

PERPETUA THICK SPECIAL

Polenta con Sugo

BRITANNIC THICK SPECIAL

Italian Corn Bread

KNIGHT GAWAIN SPECIAL

Salsiccia alla Griglia

PERPETUA CONDENSED SPECIAL

Broiled Sausage

PLANTIN CONDENSED SPECIAL

Baccala alla Firenze

LOOKING GLASS BOLD

Cod Fish Florentine

LOOKING GLASS OPEN

Anitra alla Arancia

BUST

Roast Duck with Oranges

KABEL BLACK SPECIAL

Trippa con Limone

LOOKING GLASS CONDENSED

Tripe with Lemon

LOOKING GLASS

Pollo in Umido

GOUDY THICKEST SPECIAL

Chicken Stew

GOUDY THICKER SPECIAL

Frittata di Cipolla

FUTURA NEON DEMI BOLD SPECIAL

Onion Omelet

FUTURA NEON OUTLINE SPECIAL

Aragosta Marinara

CLEARFACE OUTLINE SPECIAL

Lobster Mariner

COOPER SPECIAL

Sparagi Parmigiana

AMERICANA THICKER SPECIAL

Asparagus Parmesan

AMERICANA THICKEST SPECIAL

Fette di Salmone

DASHOW BOLD

Broiled Salmon Steak

DASHOW LIGHT

Carciofi Siciliana

BASKERVILLE THICK SPECIAL

Stuffed Artichokes

BASKERVILLE THICKEST SPECIAL

Fritelli di Patate

KABEL LIGHT STENCIL SPECIAL

Potato Pancakes

KABEL BOLD STENCIL SPECIAL

Piselli con Uova

HAPPY SID OUTLINE

Peas with Eggs

HAPPY SID SHADOW OPEN

Calamari alla Bianco

TWISTFIN OPEN

Squid with Wine Sauce

TWISTFIN BOLD

Pollo Imbottito

WINDSOR CHIP SPECIAL

Stuffed Chicken

EGYPTIAN TREED

Pesca Con Vino Russo

AMERICANA CONDENSED SPECIAL

Fish with Red Wine

BRITANNIC CONDENSED SPECIAL

Agnello con Riso

ADVERTISERS GOTHIC BOLD SPECIAL

Lamb with Rice

ADVERTISERS GOTHIC MED. SPECIAL

Conchiglie e Patate

ROMANA OUTLINE SPECIAL

Sea Shells & Potatoes

ROMANA THICKER SPECIAL

Lasagne al Forno

TRUMP THICKER SPECIAL

BAKED NOODLES

SAXON

Fritto di Ranocchi

DASHOW SHADOW

Fried Frog Legs

DASHOW MEDIUM

Spaghetti alla Carbonara

ADVERTISERS GOTHIC LITE SPECIAL

Spaghetti with Pork

ADVERTISERS GOTHIC OUTLINE SPECIAL

Sarde Beccafico

DARLING

Stuffed Sardines

DARLING BOLD

Peperoni Imbottiti

ADVERTISERS GOTHIC BOLD COND. SPECIAL

Stuffed Peppers

BARRAGE

Uova alla Cacciatora

PALERMO OPEN SPECIAL

Eggs Hunter's Style

PALERMO CONTOUR

Ciconia fina Agliata

KNIGHT

Dandelion with Garlic

KNIGHT OPEN

Capitone Fritto

DOMINANTE BLACK

Fried Eels

DILL LIGHT

Sfingedi San Giuseppe

ROMANA THICKEST SPECIAL

St. Joseph's Cream Puffs

PERPETUA THICKEST SPECIAL

Zuppa di Pesce

PRIMUS FLEX SPECIAL

Seafood Combo

TRUMP THICK SPECIAL

Lumache Siciliana

TWISTFIN

Snails Sicilian

TWISTFIN OPEN

Bistecca Pizzaiola

GOUDY THICK SPECIAL

Steak with Tomato

GOUDY OUTLINE SPECIAL

Torta di Ricotta

HELVETICA MEDIUM SHADED SPECIAL

Italian Cheese Pie

HELVETICA CURT OUTLINE SPECIAL

Pasta e Fagioli

BODONI FANCY MODERN SPECIAL

Macaroni with Beans

CLEARFACE THICKER SPECIAL

Pernici al Forno

WEISS THICKER SPECIAL

Roasted Partridge

WEISS OUTLINE SPECIAL

Pizza Siciliana

LIMITED

Tomato Pie

LIMITED VIEW

Malallno Arrostito

ELINA FORZA SPECIAL

Roasted Suckling Pig

EOS SPECIAL

216 East 45th St., New York, N.Y. 10017. 986-6262
Quad Typographers, Inc.

WINKLE BOLD CONDENSED

Some of our best friends are advertisers

Since our first issue of *U&lc*, the editors have been virtually flooded with letters of acclaim, encomiums, panegyrics, and just plain pats on the back.

What has been particularly gratifying has been the unsolicited kudos received from our paid advertisers — large and small — who have found *U&lc* to be the best medium for promoting their businesses to the graphic arts user. They give us not only praise but first-hand evidence of the enthusiastic response their advertising has drawn from potential customers.

Here then, untouched by editorial hand, are just a fistful of words from these advertisers, which we blushingly reproduce for your edification. Read them and reap.

We've always wondered why, with the number of publications in the graphic arts field, there have been none devoted to type. Now you've done it, and done it well. Congratulations on giving us what promises to become the definitive authority on type.

Andrew H. Sackerman

Advertising Manager
Vartyper Division
Addressograph-Multigraph Corporation

We, at Alphatype, are delighted with the reception *U&lc* has received throughout the graphic design and advertising industry.

It is especially gratifying to us since our only interest (like *U&lc*) is furthering the appreciation and importance of typography. It's about time the single most important element in graphic communications has a vehicle for communicating.

We look forward to *U&lc*'s continued growth — to learning from it and to supporting it.

Donald Hase, Vice President
Alphatype Corporation

We are delighted with the response that we have received from our typographic advertising in *U&lc* which indicates a new typographic market for our fonts.

Mike Parker

Director of Typographic Development
Mergenthaler Linotype Company

It is a pleasure to be associated with a publication that has such high standards of editorial, design, and advertising quality. We look forward to not only seeing future issues but also to being a part of *U&lc* as an advertiser for Lettergraphics and Photo-Vision of Ca., Inc.

We wish you continued success and growth with this much needed publication.

W. Paul Bailey, President
Lettergraphics International, Inc.

My heartiest congratulations to you and all who contributed to *U&lc*. As an interested reader, I enjoyed it thoroughly. As an advertiser, I am delighted daily by the quantity and quality of the responses we have received.

James W. Lindsey, Art Director
Zipatone, Inc.

You're not going to believe this — and I can scarcely believe it myself, even though the figures are right before my eyes — but of all the media in which we advertised subscriptions to AVANT-GARDE — from THE NEW YORK TIMES to THE SAN FRANCISCO CHRONICLE to TIME MAGAZINE — the one that proved most efficient, that produced the lowest cost per order, was your own little *U&lc*.

Ralph Ginzburg, Publisher
Avant Garde Magazine

I would like to express my delight and pleasure with the amazing response to our ad that appeared in *U&lc*.

The magazine is superb and the readership is obviously interested in the contents. Congratulations on a superb job.

Irwin Rothman, President
Pioneer Moss

As a leading manufacturer of display photo typesetting equipment and a major producer of film alphabets, Visual Graphics is quite naturally interested in reaching as many people as possible who buy and use quality typography.

Judging from the many comments and letters I have received, plus feedback from our sales force, our advertising in *U&lc* has been right on target. You've got a most impressive, informative and interesting publication. It is a real fine contribution to the advancement of the typographic arts.

Eli Barry

Manager, Marketing Communications
Visual Graphics Corporation

In all of the 29 years I have been advertising in printing publications never have I received as many inquiries as from my advertisements in *U&lc*.

M. J. Baumwell, President
M. J. Baumwell, Typography

As you know, Frederic Ryder Company has been a regular advertiser in *U&lc* since its inception, and we intend to continue to advertise in every issue.

It is the best medium we know for promoting our business to the typographic user.

We hope *U&lc* gets bigger and better.

Harry Verploegh

Chief Executive Officer
Frederic Ryder Company

Along with these advertisers are more than 80,000 people in the graphic arts who are reading and reacting to our paper. If you feel that your company — large or small — might want to share in reaching our ever-expanding readership, please send for our rate card. It tells the whole story in a nutshell, and we think you'll see that *U&lc* can be as good for you as it has been for them.

Let's hear from you.

U&lc.
216 East 45th Street,
New York, N.Y. 10017

U&LC BOOK SHOP

This is a book shop that comes to you. It brings you the new ideas, the newest and the best of graphic solutions to communications problems, and the latest and most useful information on new technologies, methods and materials that you need. Every book listed here was carefully reviewed by U&LC editors

and selected from all those available to offer you the best of the current crop and coverage of a wide range of subjects. Special offer: Order The 53rd Art Directors Annual (book # 101, regularly \$25.00) and any other book and pay only \$20.00 for The 53rd ADC Annual.



#101—The 53rd Annual of Advertising, Editorial and Television Art and Design with the 14th Annual Copy Awards. A complete visual record of the most important competition in the communications arts, The One Show, a joint effort of the Art Directors Club and the Copy Club of New York. The 1100 entries include the Art Directors Gold Medal awards and the Copywriters Gold Key awards. Categories include print, radio and TV commercials, editorial, covers, sales promotion and graphic design, art and photography, film and television. An essential encyclopedia and reference tool and a rich source of ideas and inspirations, beautifully designed and produced. 750 pgs. 8½ x 11. \$25.00 (Special offer: When ordered with any other book in the U&LC Book Shop, \$20.00.)



**#102—Milton Glaser
Graphic Design
By Milton Glaser**

One of the year's most beautiful and meaningful books. Mr. Glaser's excellence covers a broad spectrum of techniques and media. All this is reflected in the book where you really mingle with both the man and his work. Yes, there are 247 b/w plates and 97 in color. But more to the point is

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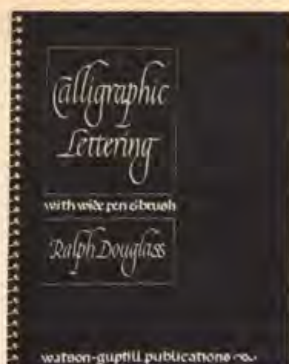


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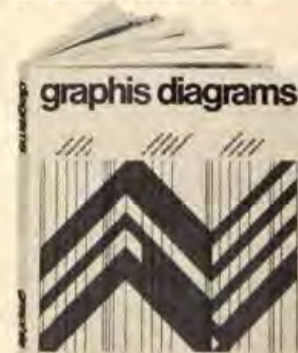
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(YOUR LETTERHEAD)

The Honorable
(Name of your Congressman - see pages 28 and 29)

Dear Sir:

I have become aware of the various proceedings regarding the changing of Copyright Office regulations to permit registration of typefaces.

As one concerned with the future of graphic communications, I am wholeheartedly in favor of a change in copyright regulations to include protection for typeface designs.

I believe that such copyright protection is absolutely essential to encourage the creative climate so necessary for producing the best type-faces for the graphic communications industry.

Please lend your support to encourage the Copyright Office to change its regulations to permit copyright registration of original typeface designs.

Such protection will be in keeping with the constitutional directive to promote "the progress of the useful arts by securing for limited times to authors... the exclusive rights to their... writings."

Very sincerely,

(YOUR SIGNATURE)

(The above is only suggested copy - write whatever you wish)



Senator John L. McLellan
Chairman
Subcommittee on Patents,
Trademarks and Copyrights
Senate Judiciary Committee
United States Senate
Washington, D.C. 20510

and to

Congressman Robert W. Kastenmeier
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