

# U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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ILLUSTRATION BY JOHN ALCORN



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## In This Issue:

### Help Wanted: Typography Director

The editorial this issue concerns a whole new career future for graphic designers who know their way around a keyboard. Pg. 2.

### The Esthetic Alphabet of Mario Botas

U&Lc, in its ever-watchful quest for new and interesting alphabets, presents this time around not one, but two, spectacular alphabets. Pg. 4.

### Kurlansky's Krazy Kaps

Like we said, two alphabets. There must be a persuasive reason for our doing this, which a glance at KKK should readily provide. Pg. 6.

### Man and Woman

The range of Lou Myers' irrepressible imagination clearly knows no bounds. His finely tuned satiric brush explores a trio of relationships between the sexes. Pg. 8.

### Ms. Joan Berg-Victor

Our regular ladies' page features an omnific talent that reaches out to a wide variety of graphic areas. Seeing is, as usual, believing. So we invite you to see for yourself. Pg. 10.

### "T" For 2

The front of the classic Ford model provides the clue for U&Lc's typographic crossword puzzle, well calculated to stretch the minds of our most astucious word-play buffs. Pg. 12.

### The Cigar Box Label

Carol Wald is joined by contributions from Sandra Ernst, Ed Benguiat, and Ralph Ginzburg in presenting a comprehensive collection of cigar box labels—accompanied by some elegant smoked-filled commentary. Pg. 14.

### Something for Everybody

Our popular feature returns with more frothy, flighty, and flippant curiosities—elaborated on by the impish pen of Lionel Kalish. Pg. 20.

### Something from Everybody

By (as is said) "popular demand", we present just a handful more of the charmingly illustrated letters that (happily) continue to pour in. Pg. 22.

### What Would You Do If You Had It To Do All Over Again?

We've all of us had the wish. Now, U&Lc makes the impossible possible—with first crack at a "second chance" taken by editor Herb Lubalin, who shows us exactly what he would do. Pg. 24.

### Propaganda

A delightful and witty photo essay on our life and times, with appropriate psychobabble captions—written, photographed, and 'arrowed' by Berry Morton Eckstein. Pg. 33.

### Dingbats

A dazzling potpourri—reproduced in color—of signs, symbols, ornaments, and whatnot created for ITC distribution (and our personal enjoyment) by international designer Hermann Zapf. Pg. 36.

Help Wanted	2600	Help Wanted	2600	Help Wanted	2600	Help Wanted	2600	Sales Help Wanted	267
<b>SECRETARY</b> <b>ADVERTISING ASST</b> <b>MAJOR BOOK PUBLISHER</b> Experienced secretary with good office skills and writing ability to assist VP advertising. Must be organized, personable and articulate. Opportunity to learn to write advertising copy. Should feel comfortable dealing and communicating with people. Salary to \$9000. Excellent growth potential and company benefits. CALL PERSONNEL DEPT. An Equal Opportunity Employer		<b>Secretary</b> Sr. Partner CPA Firm Excellent salary, good working conditions, light typing, major medical life ins benefits		<b>TELETYPE OPERATOR</b> Long term assignment, Top \$5. Hours 9 to 5, Mr. Bre 889-03 <b>TELETYPE-DAYS \$185</b> FEE PAID. A/R agency 12 E 151 <b>TELETYPE OPER</b> Transluxtype. Stock broker exp. \$200-210. Fee per erick Agency 50 Bway 6055		<b>EVERYBODY HAS A GIMMICK!</b> Higher Pay Vacation Bonus Excellent Working Conditions Choice Positions <b>AND WE DO TOO!!</b> BUT <b>WHY NOT SEE HOW MUCH MORE</b> <b>CAN DO FOR YOU</b> \$200 Stop in & see Ms. all & let her pay special attention to your individual needs. Position Suite		<b>Food Sales \$12M + Co. Cor</b> Sm. food Sales exp. to supermkts, et <b>ARTIN ASSOC.</b> 152 West <b>FURNITURE SALESPERSON</b> Exptd. To work in well est'd furn store as salesperson & asst mgr. Excel opp for advancement, ad starting sal. Aply: Avri Furniture, 16 No Main	
<b>SECY/MAG CARD I</b> Data proc. serv. org. seeks career secy w/exp in pressure environ. Excell. skills & must. Heavy typng, speed w/accuracy (60wpm) + mag card i exp. Filing & phone duties. Excell. growth & bnf. Sal. comm. w/exp. Immed. start. ly qualified call		<b>SECURITY</b> Retired policeman M/F or similar exp nec, pistol permit rec'd. Call daily 9-6. <b>SECURITY GUARDS</b> PI or full time. Armed guards w/pistol license; also unarmed. <b>SENIOR APPLICATIONS CHEMIST</b> Salary range: \$24-28,000 to start. We are seeking a senior person for a responsible position in our technical marketing support function. Candidate should possess a BS degree in Chemistry plus 5-8 years professional laboratory experience in both specifying and applying modern microprocessor based gas chromatographic instrumentation. This experience should include an intimate knowledge of the European analytical instrumentation market as it applies to general chemical, pharmaceutical and environmental fields. The position requires a people-oriented person who is capable of dealing directly with customers as well as development engineers. Please forward complete resume including salary history An Equal Opportunity Employer M/F		<b>EXECUTIVE SECRETARIES</b> <b>YOUR CHANCE TO WORK ON WALL STREET</b> <b>10 OPENINGS</b> <b>With Prestigious Brokerage Firm</b> <b>SPECIAL HOURLY RATE PLUS BONUS</b> macies, some college or sales exp <b>SERVICES</b> <b>TEL: 227-5</b>		<b>TYPIST</b> <b>YORK YELLOW PA BOOKS</b> Experienced, IBM Selectric, good skills, 60-65 wpm. Fast paced congenial office. Handle variety of correspondence, office documents. Start \$170 plus benefits. <b>TYPIST</b> <b>ADVERTISING AGENCY</b> General office duties, must be fast, accurate typist, 60-70 wpm. \$175 per week to start. Midtown. Call Ms Sch 8939 att 9:30am		<b>INSURANCE SALES CAREER</b> Hi Starting sal for first 3 yrs + comm Fringe benefits. Advancement. <b>An Equal Opportunity Employer M/F</b> <b>Lighting AAA! Co. seeks sales prof</b> sional outside selling exp. pref'd. Co mibonus. Resume.	
<b>SECRETARY</b> Midtown location, responsible position reporting to controller. Diversified duties include Clerical, Accounting, Typing skills \$5 WPM. No Steno. Position offers excellent benefits and salary commensurate with your experience. Call Personnel Equal Opportunity Employer M/F		<b>SECY'S "FASHION"</b> <b>Fee Paid to \$220</b> Large N.Y.C. Fashion firm seeks several secy's to work in Designing & Marketing areas. Must have good skills & potential for advancement. Excellent benefits include free lunch & clothing discounts.		<b>TEMPORARY</b> NO FEE <b>Nobody Pays More, Or Does More For You!</b> Typists, Secretaries, Reception Key punch, Clerical, Reception Friday Pay, Great Offices, Assignments To Fit Your Schedule <b>Temporary</b> 8 Lexington Ave 10 Flr.		<b>MANAGEMENT TRAINEE</b> Assistant Will Start At <b>\$150-\$180</b> NO EXPERIENCE NEC CO TRAINING PROGRAM Expanding National Publishing firm servicing only the trade Call today 7-5, 663			
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<b>SECRETARY</b> F/PD <b>LIGHT EXPR OK</b> <b>\$235</b> Assist VP of prestig midtown co. Great boss. You need 50/60 skills & desire to learn. Contact Ade		<b>SERVICE TECH</b> MATV company located in LIC looking for bright person to be trained in service of systems. Must have drivers license. Call for interview.		<b>TEMPORARY</b> NO FEE <b>SECRETRIES/STENO</b> Mid/Downtown Assignments Top STATISTICAL TYPIST TELETYPE OPER KEY PUNCH OPER 3 TYPISTS 50 WPM + <b>ALL TEMPS</b> Temporary Secys & Typists No F		<b>PHARMACEUTICALS</b> <b>ORGANON INC.</b> A large int'l drug co is looking for an aggressive person for a local territory. This is the most professional of sales positions; it involves calling on physicians, hospitals, & pharmaceuticals. We offer salary, bonus, company car, a complete training program & all expenses. Please call Mr. W. Sun 7pm-10pm, or Mon 9am-5pm at 212			
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# Help Wanted

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## ***New career opportunities on horizon for graphic designers or creative people with an interest in typography.***

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*Help wanted notices such as the one shown to the left may be more commonplace in just a few years. A whole new job category is opening up to graphic designers and creative people as sophisticated typesetting and electronic layout systems become more widely used—and as more and more typographic work is produced at the drawing board, so to speak, on the new typewriters and the office-styled typographic machines (typographics writers.)*

*As the cost of such machines comes down and their value is appreciated by office managers, one can expect to see such systems used not only in commercial typesetting services but also in the larger in-office reproduction centers, in publishing and advertising offices, in design studios and in corporation communication centers.*

*The Typographics Director, operating the keyboard, will call up onto a TV-like screen all the elements that comprise the page, ad, or area being worked on. Each will be positioned, via keyboard instruction. The more capable machines will display text and headlines in their correct size and style and will size pictorial elements and position them too. The screen will display the layout, giving the designer a preview of how the job will look. Less sophisticated machines will simulate type styles, leave space for illustrations and pictures, and may represent the area to scale in less than actual size.*

*In many cases, when the Typographics Director previews the basic layout he/she will be able to electronically change the selection, size and position of the elements. Paper proofs can be produced of the final version or of any variation wanted for future reference. When the layout is finally approved, it can be stored for future use or further revisions,*

*printed out immediately on paper or film, or sent as information to the typesetting unit where it will cause the type to be set and positioned as per the layout.*

*These electronic layout systems will increase the designers' productivity, make it easier to create and view alternative solutions and expedite their final production. But, as fantastic as the machines are, they won't exercise design judgment. They are only slaves and to maximize their value they will need a creative person with an understanding and appreciation of typography to command them—a Typographics Director.*

*Besides learning how to type, how can a designer prepare for these growing opportunities of the future? Probably the best way is to read all one can about the new graphic arts production techniques, systems and processes and to visit the new phototypesetting plants nearby. There are phototypesetting machines in almost every large city and small town today. A visit to your local newspaper to observe their operation would also be mind-opening and rewarding.*

*Read, as much as you can, the many graphic arts journals. Read the editorial material and the advertisements. Some of the newest and most valuable information about the new technologies is in the advertisements put out by the manufacturers of the new machines and equipment.*

*And finally, read as much as you can about Word Processing Systems. Today's office typewriter word processing equipment will soon have many of the layout capabilities of the typesetting word processing machines.*

*Furthermore, these office machines are already being connected to layout and typesetting machines so that all work together in one system. Graphic arts quality is entering the Office of the Future. Here will be found the Typographics Director, the Information Manager, the Director of Communications—and others. The future is bright with opportunities. Tomorrow is already here, today.*

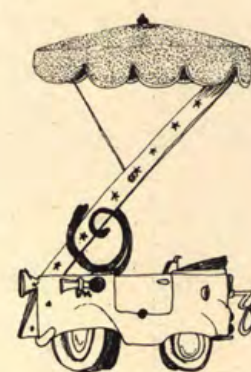
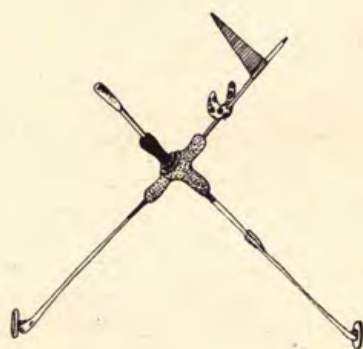
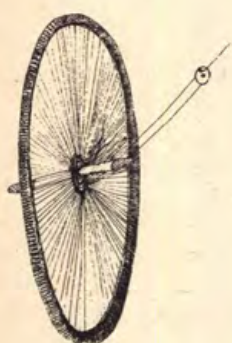
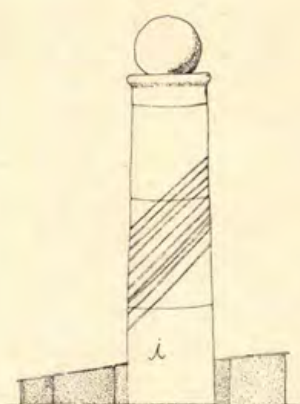
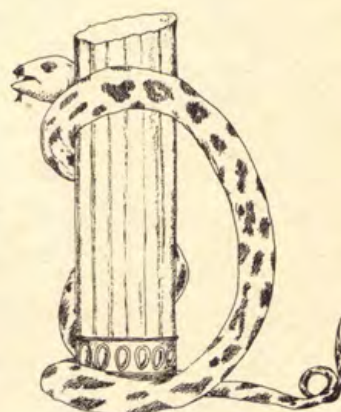


## THE ESTHETIC ALPHABET OF MARIO BOTAS

Comparisons among the world's great languages are, in a sense, as futile as comparisons among the world's great rivers. Who is to say if the Amazon or the Mississippi, the Volga or the Nile, is the most beautiful and most useful to those who dwell along its banks? Portuguese, for example, is as different from English as night is from day. But, fortunately, we have a common denominator in the alphabet. As different as our languages are, our alphabets remain the same. Still, as wide a difference as there is in language, an equally wide difference exists in the physical approach to the drawing of an alphabet—the alphabet of Mario Botas providing a good case in point. Botas, a Portuguese artist living in Lisbon, has culled a formidable record for himself in his 26 years. His work has appeared in several international art and poetry publications, and he has had exhibitions of his artistry in one-man showings at galleries in Oporto and Lisbon as well as group exhibitions at such prominent showcases as The National Society of Fine Arts in Lisbon, The Nike Gallery in Tokyo, and The Drawing Center in New York. Name headings of many of the shows present an added appeal: "Eroticism in Modern Portuguese Art," "Local Mythologies," and (our favorite) "Exquisite Corpses and Other Paintings" (at the Ottalini Gallery in Lisbon). Botas tells us that, during these last years, his drawings have taken on a confrontation between two realities: the figuration and the text. The two become one whole, the drawing presupposing the text and the text the drawing. As Botas puts it: "Taking the text to its simplest form, the single letter, I allow the drawing the task of physically representing the letter without any deliberate codifying, which would inevitably change from language to language. The letterforms are given full plastic and thematic autonomy." That's the way Mario Botas puts it. The reception of work like this, of course, depends on the viewer's own sensibility and cultural background. We view it as an esthetic exercise of highly creative invention, but let our readers be the better judge of that.



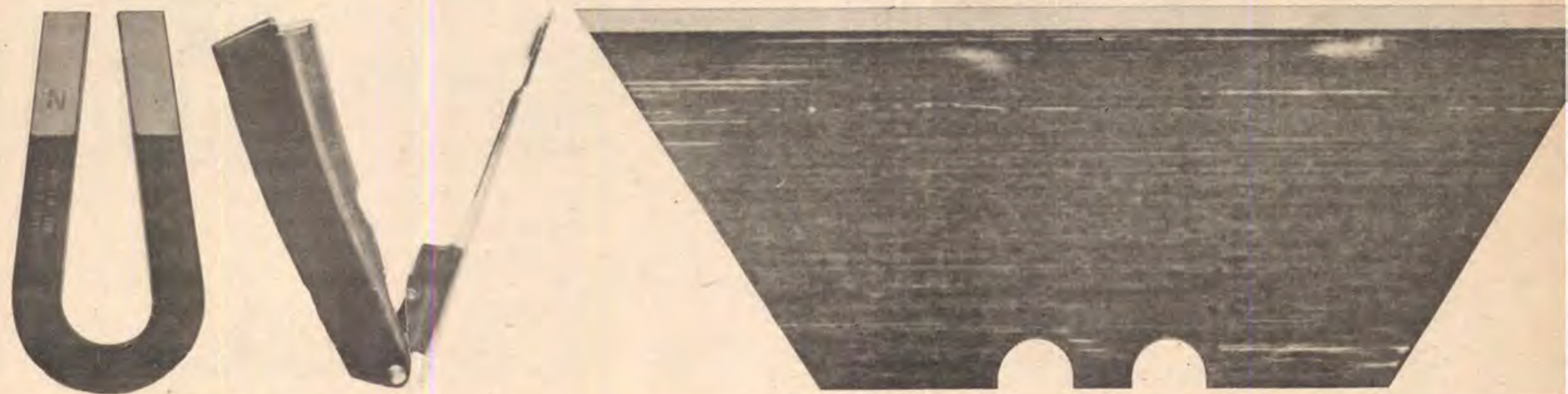
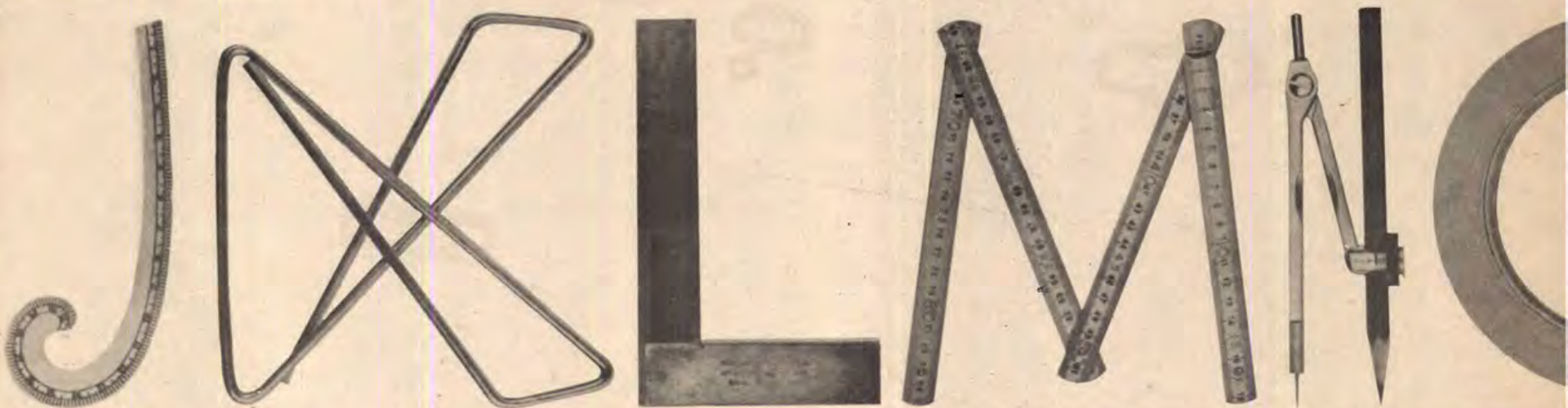
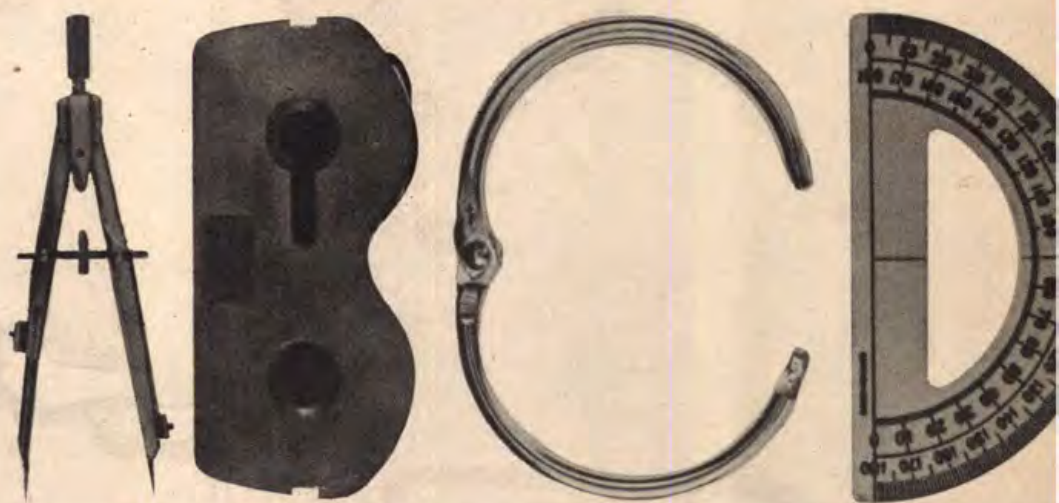






## Kurlansky's Krazy Kaps

Occasionally, not surprisingly, a voice is raised to inform us of the distressing "illiteracy and ignorance" that prevails in our time. In the United States, according to recent studies, there are more than 10 million "sheer or near" illiterates — people without the equivalent of a fourth-grade education, who either cannot read or are unable to understand what they read well enough for the purpose of good citizenship. Actually, our standards of literacy are much higher today than they were when we became a nation, when barely 20 per cent of the populace knew how to read and write. And, as late as 1840, the census figure was only 40 per cent. Distinctive signboards over stores







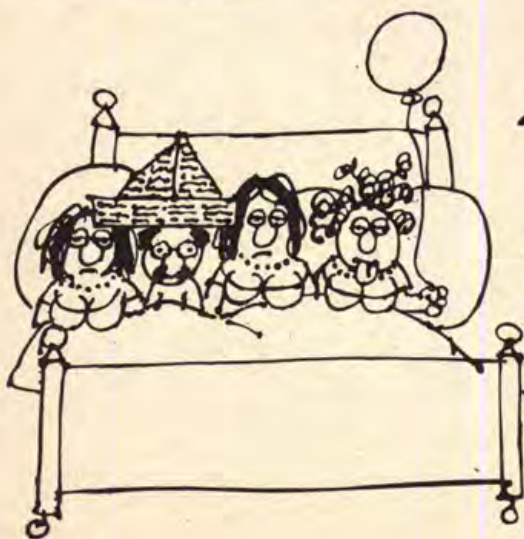
and other places of business, symbolic devices like our cigar-store Indian and the red-and-white barber pole were not at all decorations, they were necessities. Carved Chinese images indicated tea shops, and illustrated 'Beau Brummels' directed attention to tailors' establishments, et cetera. How those days could have used Mervyn Kurlansky! Kurlansky, a partner at Pentagram in London, certainly knows his way around a symbol when he sees one—as his letterforms presented here so handsomely attest. U&Ic has printed a good many unusual alphabets in past issues, but this gets our vote as one of the most inventive and original. There's apparently nothing at all that won't make for an exotic set of ABCs if the creator's eye is keen enough. Mervyn Kurlansky's clearly is. Krazy Kaps we call them and crazy caps they are. We hope you find them as prodigious and amusing as we do.



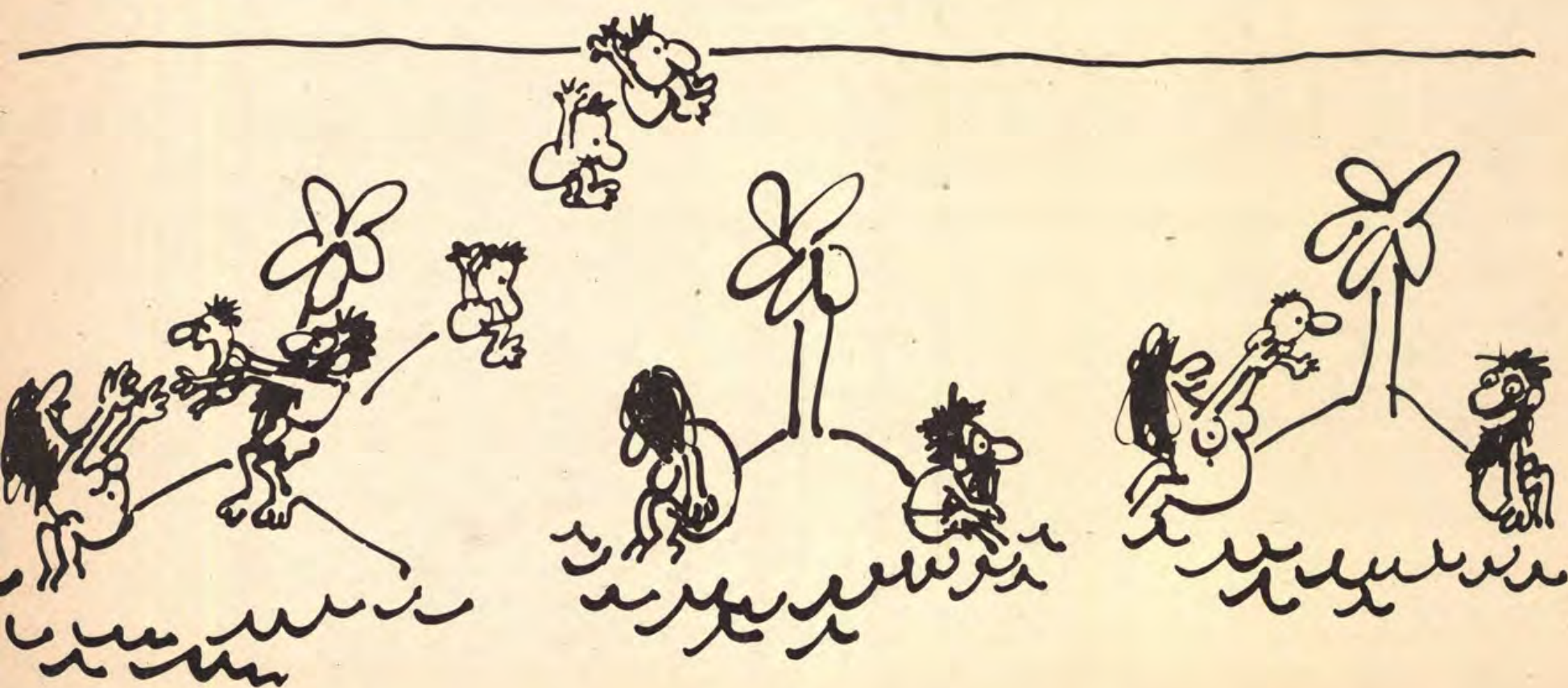
# MAN & WOMAN:

by Lou Myers

I hate you!









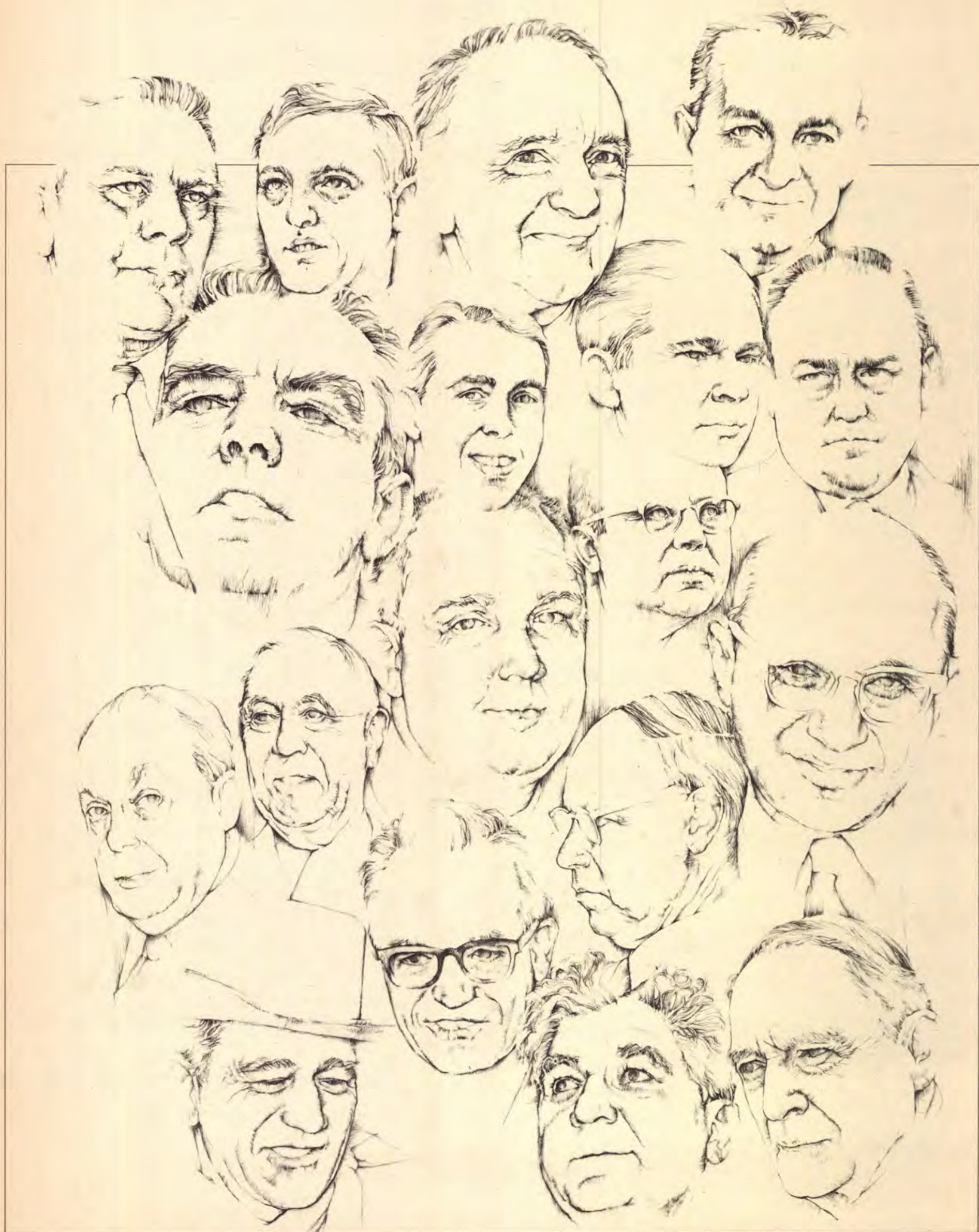
# Ms. Joan Berg-Victor



Our fabulous featured female this issue is exactly that—an attractive young versatile talent whose extraordinary range of skills belies her years. Joan Berg-Victor has, in a word, done just about everything. A one-woman dazler, she has illustrated children's books for such prominent publishers as Scribner, Atheneum, Doubleday, Harper and Row. She has illustrated adult books for Crown, Norton, Western, and Doubleday. She has written and illustrated children's books for World, Grosset and Dunlap, and the upcoming "The Family" for Bobbs-Merrill (Fall, 1978) and "Tarantulas" for Dodd, Mead (Spring, 1979). The list of her illustrations appearing in magazines and newspapers is legion—among them Fortune, Harper's, Redbook, and The New York Daily News. Ditto for national advertisers like Metropolitan Life, NBC, Land Rover, and RCA Records. She is especially prodigious in concept development for lines of children's crafts, toys, and doll designs—as well as in the specialized area of ecology. She has had a variety of one-woman shows of paintings and drawings at galleries in New York, New Haven, and Chicago. She has conducted art therapy classes for cerebral palsied children. She has worked on the President's Committee for Head Start. She has been invited to the White House by ex-President and Mrs. Johnson for a visit honoring creative women in America. She has appeared on network radio and TV shows in Washington, New York, Chicago, and Boston. Joan Berg-Victor's work is with, among other things, various traditional and innovative elements that cross all materials and dimensions: paper, board, papier mache, edible (Christmas cookies) and inedible dough, vinyl, fabrics, house-plant products, the stuff of nature. We could go on and on, but these pages should give you a rough idea.

THIS ARTICLE WAS SET IN ITC TIFFANY MEDIUM







# "T" FOR 2



PHOTOGRAPHY BY JOE BAKI



# No. 4 in a series of Very Graphic Crossword Puzzles

## ACROSS

2. Type of vehicle.
5. It helps cool an engine.
10. Rev \_\_\_\_\_ (gun an engine).
12. Disappointing auto.
13. Kind of car radio (abbr.).
14. Common pronoun.
15. Odometer numbers.
16. Gov. agency.
18. German pronoun.
20. One of the Big Three car makers.
24. Drivers' aid organization.
26. Exhaust systems can get this way.
27. What unscrupulous car salesmen do.
28. Motor speed (abbr.).
29. Wind direction (abbr.).
30. Ego.
31. Direction (abbr.).
32. \_\_\_\_\_ camera.
34. Road (abbr.).
36. Stone pillar.
39. If 5 across does this, you're in trouble.
41. Garden implement.
42. Pondered.
43. Symbol for tellurium.
44. Car maintenance job.
45. Old car name.
47. A.J. Foyt is one.
48. "Aye, there's the \_\_\_\_\_."
49. Lap \_\_\_\_\_ (passenger's comforter).
51. What 48 down did.
53. Car prototype material.
55. Hole \_\_\_\_\_.
58. Car floor covering.
59. \_\_\_\_\_ of traffic.
60. Venus is one.
61. Gearshift arrangement.
64. 3.1416.
65. One British seaman.
66. \_\_\_\_\_ Chi Minh.
67. Show width.
68. Consumerist Ralph.
69. Car engine adjunct.
70. Shift position.

## DOWN

1. Segovia, e.g.
2. Medicinal plant.
4. Night signs.
5. See 61 across.
6. Having a handle.
7. Blowout sound.
8. French milk.
9. Weight unit (abbr.).
11. \_\_\_\_\_ 109 (JFK's boat).
13. Car maker and violinist.
17. Tire construction word.
19. Gear part.
20. Greek letter or ray.
21. Ages and ages.
22. Lucille's car.
23. Dashboard feature.
25. Window unit.
33. It sparks an engine.
35. See 22 down.
37. Latin pronoun.
38. Telepathy.
40. \_\_\_\_\_ rosa.
46. A I U.
48. The Babe.
50. Growing out.
51. Sweater size (abbr.).
52. Cicero's tongue.
53. Free and \_\_\_\_\_.
54. Grain bristle.
56. When to brake.
57. Born.
59. Wine and dine.
60. Phosphorus (abbr.).
62. Cooling system unit, for short.
63. Although (poetic).

ANSWERS ON PAGE 69

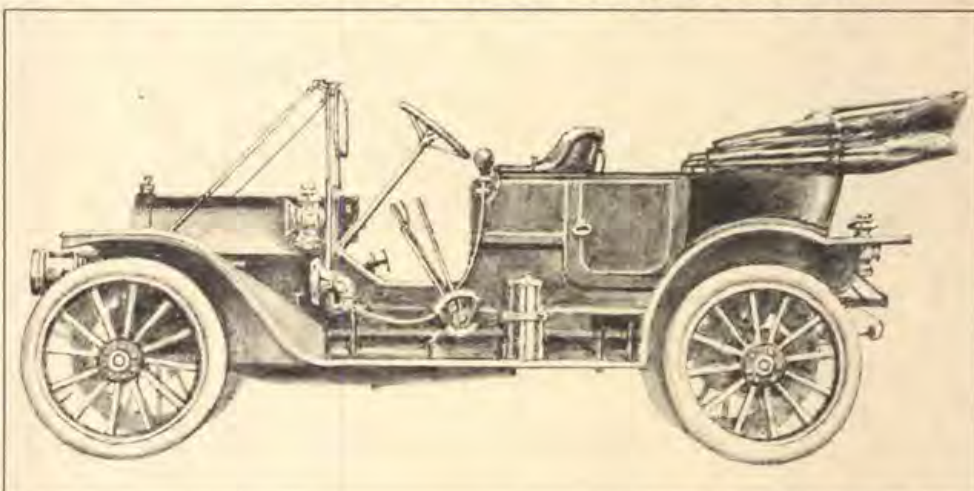
by Al McGinley  
and Don McKechnie



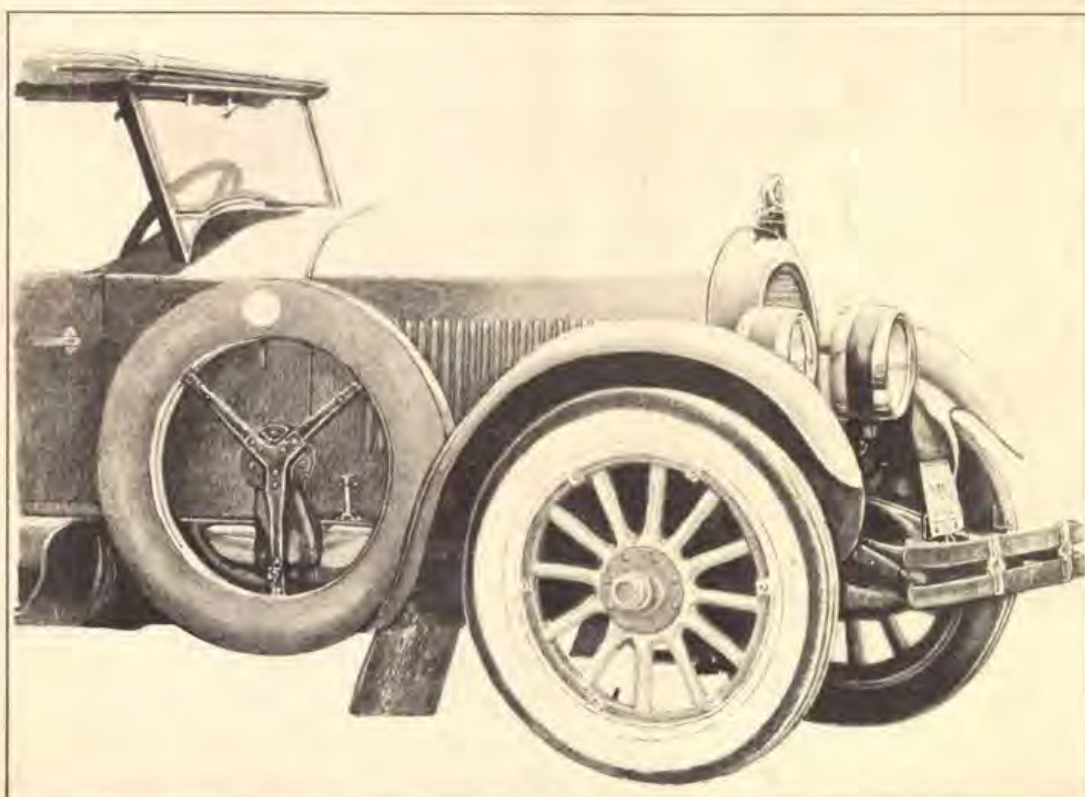
Go ahead. Tell us about that dream machine in your garage, with its air conditioning and stereo tape deck. Or your racy little fastback that can zip from zero to sixty as fast as you can say forty-seven hundred dollars.

Give us the names from yesteryear. Names like Garford, Owen, Locomobile, Pierce-Arrow, Winton, Darling, Maxwell, Essex, Pope-Toledo and Haynes. Just to hear them makes us want to don duster and goggles, and sputter off down a shady lane.

Ah, those were the cars. Consider the 1912 Inter-State. Advertising of the day proclaimed it "the automobile for women," with "electric lights as in your own home...no more lamp trimming or adjusting." Or (VW owners take note) the 1907 Knox Waterless Limousine, which could be "left standing indefinitely in the coldest weather with the engine at rest." As if that weren't enough, it came with



1911 REO "THIRTY"



speaking tube and imported goatskin upholstery. Or the 1917 Doble-Detroit Steam Car, for the patriotic citizen. To save gas during the World War I shortage, it was engineered to run only on kerosene. And what did a gallon of gas cost way back when? Check the price on the pump in our picture. In case you can't make it out, it's a fraction over ten cents. At those prices, you could fill up your tank tomorrow for \$2.00 and drive to the nearest classic car museum.

1923 KISSEL  
MODEL 6-55  
FIVE-PASSENGER  
PHAETON



There is romance in collecting mementos of a bygone age. Even the quaint illustration on an old cigar box label can evoke sentiments of a time that has long passed into dust. The labels in my collection, like beautiful memories of my own, breathe life into magical myths. They are illustrated with circuses and other pleasures; great adventures starring cowboys, warriors, Indian chiefs and dashing heroes; or, innocent babes, alluring ladies, handsome youths.

## THE CIGAR BOX LABEL

All of the lore that is America. Sprinkled among these purely fanciful subjects are some that come closer to real history—Lindbergh's Trans-Atlantic crossing, deeds of presidents, railroading, shipping, certain battles and so on. Perhaps the most common subjects on cigar labels are portraits. Portraits of generals, politicians or stars. It sometimes seems that anyone could have, and did have, his portrait on a cigar named in his own dubious honor.

The cigar industry boomed around the turn of the century when there were already 350,000 registered brands. Brand-names were fantastic. My two favorites are **Pee Wee** (a boy urinating) and **Nun Nicer** (a novice of the church). Typography was equally fantastic and all labels were lavished in color—as many as twenty colors printed separately from lithograph stones might have been used for a single label. Most have detailed embossing, gold embellishment,

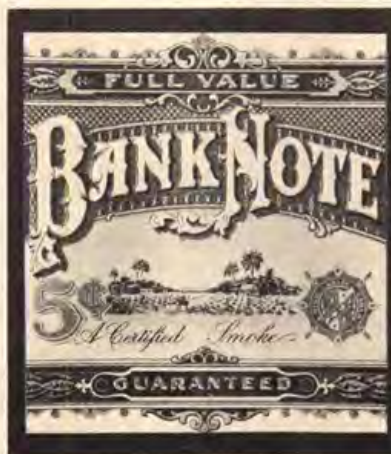
and textured paper which adds particular elegance, all of which make them among the most desirable of collectibles today. While the labels measure no more than 6" x 8" they often have the impact of a much larger poster.

The printing companies which made labels were specialists who had pride in their work. The Chromatic Printing Co. of Philadelphia specializing in "ornamental label printing" claimed, in 1879, their work was "unrivalled for cheapness, execution and despatch...work in five colors ready to deliver the same day as commenced." The making of cigar labels seems to have challenged the dedication of a commercial industry by insisting upon artistic integrity and that in turn brought special dignity to the product. Its effect was apparently so substantial that the same tradition of artistic excellence continues today. Cigar boxes are still among the most attractive of advertising displays.

Cigars have inspired not only artists and advertisers but poets. These lines are from a poem by Rudyard Kipling entitled **The Betrothed**:

"There's peace in a Larranaga, there's calm in a Henry Clay;  
But the best cigar in an hour is finished and thrown away—  
Maggie has written a letter to give me my choice between  
The wee little whimpering Love and the great god Nick O'Teen."

CAROL WALD ©







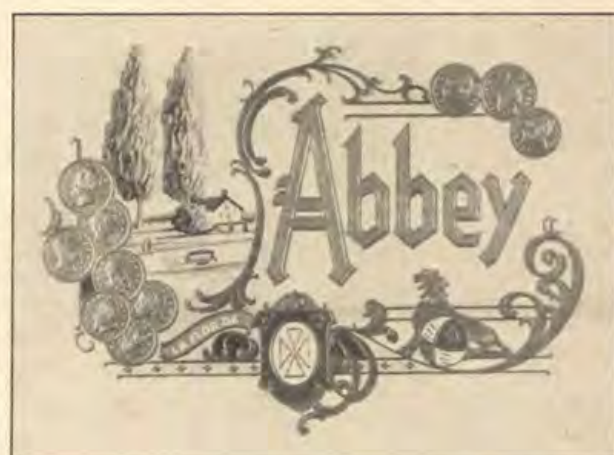








The typographic labels shown below are from the collection of Ed Benguiat.







## SENTIMENTS AND CIGARS

Long before Hallmark developed "social expression" into a major industry, anonymous designers were expressing "sentiments" in an unlikely medium: cigar box labels. Their graphic concepts were not only polite social expressions (**After Breakfast, Supper, Dinner**), they were sometimes not-so-polite social commentary.

The twisted stubby cigars from the turn of the century (**Havana Twists**) spawned an enormous number of exciting graphic designs for cigar boxes. The packaging elements such as those seen on the **Bella Primera** labels included inside and outside labels for the boxes, front and back end flaps, tags and cigar bands. The task of creating a strong graphic identity for such a variety of sizes and shapes was a

challenge to the designer.

In this particular collection the designs with copyright dates are from the 1880's. Most of them are dated 1886. Historically this is an exciting period because of the industrial revolution with its concomitant social agitation and reform. It also was an exciting graphic period as the excessive ornamentation of the Victorian period gave way to the stylized details of Art Nouveau.

Victorian design was the age of hearts and flowers. The **Lottie** label is an example of the maudlin sentimentality of the period as are the romantic illustrations on the **Tight Squeeze** label.

The Victorian designers were not without humor as can be seen in the **Tight Squeeze** and **Tackled** labels. Puns were evident on a

number of the labels. This type of pun seemed to delight Victorian society with its emphasis on superficial innocence.

As in so many areas of Victorian life, the hearts-and-flowers purity was a mask. Beneath the innocence was a not-so-subtle risqué theme. The **Full Bloom** label is an example of a suggestive design amidst symbols of innocence.

The Victorian sentimentality in design was also used to reinforce American culture and pride. Graphic designers responded to the national consciousness-raising. The **Our Poet** label is an example of graphic backslapping.

Designers also used their medium for social commentary. The **First Mate** label which carries an 1885 copyright is an early illustration of a woman smoking a cigar. Smoking by women was okay as long as it sold more cigars.

The role of women also was satirized in the label **Crack Team**, which carries an 1884 date. While it predates the Suffrage movement, it suggests the role of agitation to come—and the male response to it.

Another theme which appears frequently in these cigar box labels is the awakening of the international spirit in the United States. Many of the labels are representative of the West Indies, the Near East, Morocco and various other African countries. The **Arabian Queen** label is an example. Other labels reflect an interest in Holland, Greece, and Turkey. Spain is represented in the **La Rosa Castilla** label. Commodore Perry's opening of Japan in 1852 produced a number of oriental style designs similar to the **Tokio** label.

The hearts and flowers Victorian theme showed up in graphic design as well as in illustrative content. Ribbons and flower motifs as in the **Bella Primera** and **Full Bloom** labels are typical decorative elements.

One of the benefits of the excessive ornamentation of Victorian design is that special effects were necessary, essential. The cigar box designer was seldom budget-bound. The cigar box label samplers were

really samplers of high Victorian design in which anything goes—as long as it's gaudy, sentimental and highly ornamented. Cigar boxes were a most appropriate social expression. In an era known as the gilded age.

SANDRA B. ERNST







## THE CIGAR BOX SIRENS

From bare-breasted Indian maidens on earliest handbills to present-day catch-phrases such as "Should a gentleman offer a Tiparillo to a lady?"; sex has always been used to sell tobacco. For psychologists, the connection between smoking and sex is as obvious as a nipple on a breast. Smoking has its roots in the oral erotic pleasure derived from infantile sucking. Nineteenth century tobacco advertising linked sex and tobacco perhaps more beautifully (and naively) than any advertising before or since. It is from that period that we present the cigar box labels on this page.

RALPH GINZBURG





## Something for Everybody from U&Lc



**Oops, Sorry!** The most costly punctuation error of all time was committed in November, 1962, when the omission of a hyphen from a set of directions transmitted to a U.S. Venus space probe rocket resulted in the rocket's destruction. Which should say something or other to critics who tend to pooh-pooh grammatical errors!

## Typographically Yours!

Some typographers are artful in their own way. Some blunders, for instance, place gibberish in a context wherein a certain sense emerges. Take this movie review culled exactly from the Washington (D.C.) Daily News:

**Sitting in the middle of the bed, being wheeled across London by three attentive young men, Nancy falls in love with the conveyance. Need I say what the outcome is? Kfln. Shrd cmfw cmfw cm.**

Or take the change in the form of a word which results in a complete reversal of the writer's intention, as witness this sentence extracted precisely from an FBI Law Enforcement Bulletin:

**We would hope that a record-breaking summer of lawfulness can thereby be averted.**

And, finally, take this news item reproduced in its entirety from the Los Angeles Times — a remarkable example of "precise dating":

**Engineers surveying for a railroad in Northern Turkestan have uncovered the skeleton of a massive saurian that must have passed away 3,000,000 years ago last Friday.**



### The Oldest Profession.

The term "hooker," meaning a prostitute, originated with the Army general of the same name, Joseph Hooker, whose penchant for war was matched only by his predilection for paid female companionship. In New Orleans, during the Civil War, Hooker spent so much time frolicking with ladies of the night that the women came to be called "Hooker's division." Eventually, these specialized "troops" became known simply as "hookers."

ILLUSTRATIONS BY LIONEL KALISH

**Q:**  
What is unusual about the sentence "Jackdaws love my big sphinx of quartz"?

**A:**  
It is the shortest English sentence yet devised to include all the letters of the alphabet.



### 10 Most Boring Classics:

- 1 The Pilgrim's Progress by John Bunyan
- 2 Moby Dick by Herman Melville
- 3 Paradise Lost by John Milton
- 4 The Faerie Queene by Edmund Spenser
- 5 Pamela by Samuel Richardson
- 6 Henry Esmond by William Makepeace Thackeray
- 7 Silas Marner by George Eliot
- 8 Das Kapital by Karl Marx
- 9 The Mill on the Floss by George Eliot
- 10 Vanity Fair by William Makepeace Thackeray
- 11 (Your Choice)



**Attention, Artists!** Twenty minutes before the pain of a migraine headache begins, many sufferers experience a phenomenon called the aura. During this time, the sufferer may see intense colors, flashing lights and, even, monsters and apparitions. Lewis Carroll, a migraine victim all his life, took many of his characters for "Alice in Wonderland" from the apparitions he saw during the onset of his attacks.

THIS SPREAD WAS SET IN ITC SERIF GOTHIC, ITC ERAS.



**Did You Know That...?** The term "freelance" was invented by the novelist Walter Scott to refer to itinerant mercenary soldiers who sold their abilities to the highest bidder. At first such soldiers were known as "free companions." Since they usually traveled with their own weapons (lances), Scott dubbed them "free lancers."



**Let's Face It.** In 18th-century America, portraitists journeyed from town to town with an assortment of paintings of men and women—complete in every feature except the faces. A person wishing to sit for his portrait simply had to select the body he liked best, and let the artist fill in the missing face and hair.

# O'D TO H.L

U&L's intrepid editorial and design director—ever on the lookout for new ways to delight our readers—is well known in the trade for his predilection for anything to do with O's. Thus, when he happened on this couplet recently, he eagerly pounced on it and, herein, passes it along to you:

*Who of vodka distilled from  
potooooooooo partake,  
Will be jolly at night, but  
oooooooooooo when you wake.*

The first line is easy to decipher: eight o's are lined up, so clearly the word (by sound) is *potatoes*. But what about those eleven o's in the second line? Well, eleven is a greater number than eight, right? So:

*Who of vodka distilled from  
potatoes partake,  
Will be jolly at night, but  
morose when you wake!*

**Unsolicited Ad for Duplicators.** After completing his book on the French revolution, the great English historian Thomas Carlyle gave the manuscript to his friend John Stuart Mill to proofread. By mistake, Mill's housemaid used the papers to kindle a fire and destroyed the entire manuscript. Rather than destroying the maid, Carlyle sat down undaunted and, without benefit of notes, completely reconstructed and rewrote the book. The reworked volume was never submitted for proofreading.



**Attention, Writers!** Samuel Taylor Coleridge wrote his famous poem "Kubla Khan" directly from a dream. Coleridge was in the midst of writing down the visions he had seen in this dream when someone knocked on the door and he rose to let the person in. On returning to his work, Coleridge found that he could not bring back the rest of the dream. That is why "Kubla Khan" remains unfinished.



**No Sole, Those Chinese.**

Ancient Chinese artists freely painted scenes of nakedness and coition. Never, absolutely not ever, would they depict a simple bare female foot.



# Something from Everybody for U&lc

DEAR

# U&lc,

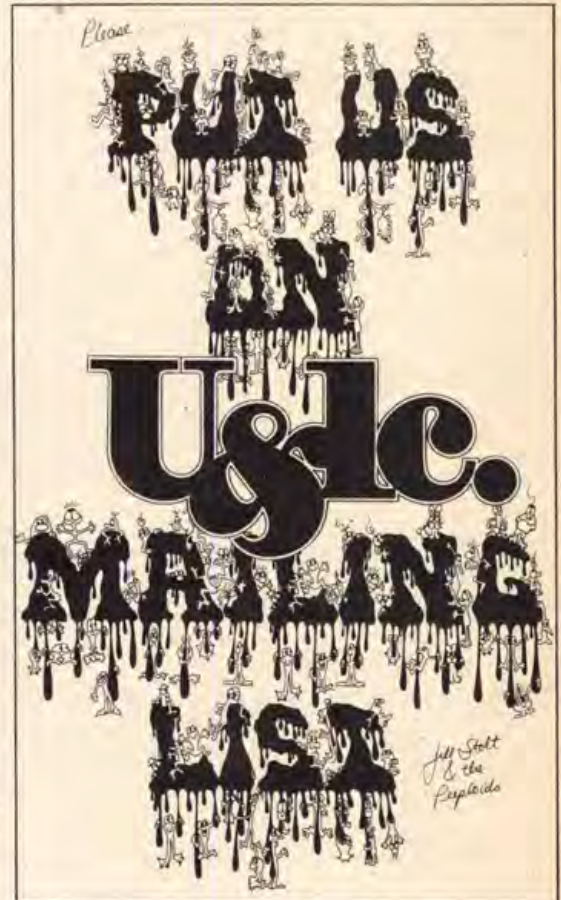
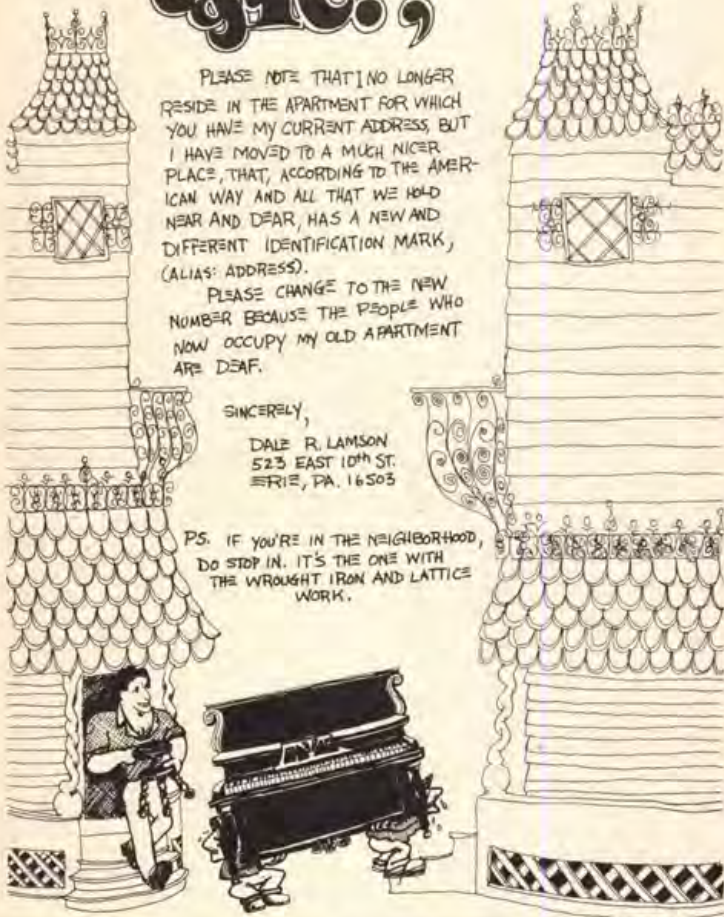
PLEASE NOTE THAT I NO LONGER RESIDE IN THE APARTMENT FOR WHICH YOU HAVE MY CURRENT ADDRESS, BUT I HAVE MOVED TO A MUCH NICER PLACE, THAT, ACCORDING TO THE AMERICAN WAY AND ALL THAT WE HOLD NEAR AND DEAR, HAS A NEW AND DIFFERENT IDENTIFICATION MARK, (ALIAS: ADDRESS).

PLEASE CHANGE TO THE NEW NUMBER BECAUSE THE PEOPLE WHO NOW OCCUPY MY OLD APARTMENT ARE DEAF.

SINCERELY,

DALE R. LAMSON  
523 EAST 10TH ST.  
ERIE, PA. 16503

P.S. IF YOU'RE IN THE NEIGHBORHOOD, DO STOP IN. IT'S THE ONE WITH THE WROUGHT IRON AND LATTICE WORK.



DEAR U&lc HERE I AM IN TUSCALOOSA ALABAMA STARRING AT MY FAT THIGHS & WAITING FOR MY BIG BREAK INTO THE GRAPHIC DESIGN WORLD. MEANWHILE, IM LEARNING MORE ABOUT LIVERWURST THAN I EVER WANTED TO KNOW AT UNCLE ANDY'S DELI. PLEASE PLACE ME ON YOUR MAILING LIST SO I CAN KEEP IN TOUCH WHILE I PUSH PASTRAMI. THANKS SO MUCH, HURSTON HOLLAND

604 13TH AVE. APT. 3  
TUSCALOOSA AL 35401

FRESH Subscription Request  
U&lc stamp  
9216 East 45  
CITY NEW YORK 10017

It would give me great elation  
Set my heart to palpitation  
Create airs of jubilation  
If I get an invitation  
to receive your publication  
to increase my education.  
So without much hesitation  
send to me an indication  
you will add my appellation  
to your mailing registration.  
With much appreciation,

Mrs. Ellen Mattes



Cuz it's so good for ya  
Chuck Barbo Art Director  
Schack Electronics  
1415 Mendota St. Rd  
St. Paul, Minn 55104



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Mr. Lubalin:  
In calligraphy,  
it's in the wrist.  
In telegraphy,  
it's in the fist.  
Bartenders know  
it's in the twist:  
And now I know  
what I have missed.  
U&L,  
I insist,  
Must put me on  
the mailing list.  
My fervent plea  
do not resist...  
Or I will be  
extremely  
hurt, disappointed and  
saddened by your obvious  
and evident disregard for my  
deep and lasting appreciation  
of your fine and informative  
publication.

*Thank you.*

Richard. Sparks

*Ladye P. Sparks*  
Director of Advertising  
CONTINENTAL FILM  
PRODUCTIONS  
CORPORATION  
P.O. Box 5126  
Chattanooga, TN 37406

(We make sales and training films...I'm a D/A...and there are probably between 25 and 30 people skittering around at any given time.)



ART DIRECTOR

[flush left, flush right]  
DENNIS ADLER



dear Dale, as you can see,  
I really need your mag.  
please put me on your  
mailing list.

MICHAEL YATCKO - ILLUSTRATOR  
ADVANCE ART STUDIO  
1501 EUCID AVE., CLEVELAND, OHIO



WOODBLOCK BY CRUNCH



# SIZE MORE'S EPIC CARTOON FOR 1977



I MOVED... YOU DIDNT! I TOOK THIS NEW JOB WITH THE PROMISE OF MONEY, STATUS AND A NEW 24-PK OF DAYGLA RAYONS SO I FIGURED THAT **Ugly** WENT WITH ALL THOSE NEW THING-A-MONIES.

QUICK! EITHER HAVE TO GO DOWN TO THEM OR  
MICHAEL HARRIS  
ART DIRECTOR  
PARAGON ASSOCIATES  
803rd Ave 2nd Fl  
ALBUQUERQUE NM 87202

ONE  
TWO  
THREE  
four  
FIVE  
::IX  
SEVEN  
eight

Numbers done  
with ITC typefaces  
in our Zipatone DTL selection.  
BEN COOK, ART DIRECTOR  
ZIPATONE, INC.



## WHAT WOULD YOU DO IF YOU HAD IT TO DO ALL OVER AGAIN?

**A**nyone who likes to slip his imagination off its leash and let it roam freely is bound to find it hunting down the ultimate extreme with the greatest abandon.

In high school, one of the required pieces of literature to read was James Barrie's "The Admirable Crichton"—in which a well-born young scion named Ernest had carefully polished up an epigram which he sprang several times during the course of the action. It went, "After all, I'm not young enough to know everything." At which point, some clod would invariably answer, "You mean, you're not **old** enough to know everything." Which drove poor Ernest bananas as, for that matter, it did me insomuch as **I** knew what he meant. What he meant, of course, was that young people **think** they know everything but, as they grow older and wiser, realize that they do not.

All of which brings us to our original question: what would you do if you had it to do all over again? An academic question, really. For, as we all know only too well, we never never get that "second chance."

Here's the way it is.

Somebody asks if you can do a job for them. Can you do the job? It is to laugh. Of course you can do the job. Fact, you can damn well do the job better than anybody else in the business, right? So you do the job (having really knocked yourself out over it) and, for a moment at least, think it compares favorably with the Mona Lisa. You print it, sit back to look at it with pride, **look** at it and, somehow, are... unhappy. The boss is happy, the client is happy, the consumer is happy, everybody is happy. Except you. You're not happy. You think it stinks. And what's worse, you don't have a clue as to why. But everybody's happy and so, what the hell, you let it go. The job enters history.

Okay, years pass. Success brushes wings with you. And one fine day (older and wiser), you have occasion to drag that job out of the files. You look at it once again and wham!—in a flash it hits you. What's wrong. Now you know exactly what to do, what you should have done in the first place, how to do it over again and be right on target, as they say in the trade.

But, dammit, you don't have this opportunity. The job's over and done with, relegated to the file drawer, and there's nothing for it but to put the job (really lousy now) back in its compartment and suffer. You slump in your chair brooding, resigned to the sobering fact that you're destined to go through life from one frustration like this to another to another, and no recourse. **Ave atque vale** and farewell.

Until now. Ever cognizant of this common human condition, the editors of **U&Ic** have decided to set the matter straight. Right here on the pages of our publication we're going to change history. We're going to make that heretofore elusive opportunity possible. Now, for the peace of mind of designers everywhere (and to save considerably on various shrink and massage parlor bills), we are going to provide an opportunity for artists to relieve their chronic frustration and do over whatever needs to be done over. We're inviting several outstanding talents to go to their files and pick out designs that have plagued them all these years and have them redone for publication in our pages, thereby adding immeasurably to the overall well-being of the graphic arts community as well as taking a giant step forward in solving the problems of the world.

In our next issue, we will show the results of this grand experiment as, side by side with their original designs, the artists approached will show exactly what they would do if they had it to do all over again.

To get the ball rolling immediately, however, we asked editor Herb Lubalin to play initial guinea pig. Herb not only agreed, but knew precisely where to look in his files for those never-forgotten frustrating designs that have gnawed at him ever since. The designs he selected are from a series of posters created some ten years back for the Visual Graphics Corporation. The posters were used to introduce the award-winning typeface designs chosen in the VGC International Typeface Design Competition.

The new designs are side by side with the old, enhanced with brief explanations by Herb of what was wrong and how he arrived at his solutions.

We think the improvements are obvious and enlightening, but our readers will be the better judge of that. After all, as Herb himself would be the first to admit, he isn't young enough to know everything.

**J.A.F.**



ALL ANIMALS  
ARE EQUAL,  
BUT SOME  
ANIMALS ARE  
MORE EQUAL  
THAN OTHERS.

I've always had a fond spot in my heart for this quote and for this design interpretation which I feel adds impact to its meaning. The typeface in the original design, however (as I now see it), didn't exactly serve the purposes of the concept as well as the ITC Machine Bold illustrated below. To reinforce the idea of the black and white horizontals, I needed a typeface that would butt one line against another. ITC Machine Bold was not available at that time, so I used a typeface I felt most suited my purposes. The rounded nature of the original face, as you can see, did not work as well as the flat top and bottom surfaces of the Machine Bold. I may be splitting hairs, but that's what good design is all about. Or should be.

GEORGE ORWELL

ALL ANIMALS  
ARE EQUAL,  
BUT SOME  
ANIMALS ARE  
MORE EQUAL  
THAN OTHERS.





There is a glaring design error in this original poster. The impact of the message depends upon the beauty in the styling of the words, *Go to Hell*, unencumbered by competition with fanciful typography. In fact, the beginning and end of the quote surrounding the Spencerian script, I have always felt, should embody an element of ugliness to contrast with, and amplify the essence of, the meaning of Caskie Stinnet's words. I have, therefore, substituted *Italia Bold* with underscores in place of the original script. Since I am somewhat of a diplomat myself, I don't wish to imply that *Italia* is an ugly typeface. It's a beautiful typeface, made somewhat blatant by the addition of the underscores. Besides which, if you will permit a cliché, beauty (or ugliness) is in the mind of the beholder.

**Adiplomat  
isaperson  
whocantell  
youto**

***Go  
to  
Hell***

**insuch  
awaythat  
youactually  
lookforward  
tothetrip.**

CASKIE STINNET



OSCAR FIN GAL O'FLAHERTIE WILLS WILDE  
 A POET  
 CAN SURVIVE  
 EVERYTHING  
 BUT A  
 MISSPRINT.



Oscar Wilde, who was responsible for this quote, once said, "There is no sin except stupidity." And to him a misprint of his words represented the height of ignorance. He also said, "Experience is the name everyone gives to their mistakes." In this particular poster, I was guilty of a sin based on experience—the combined effect resulting in a stupid mistake. The era of the quill pen had definitely ceased to exist during the heyday of Oscar Wilde. He wrote with an ordinary pen just as we have done all our lives (until the felt tip pen took over). So, herewith I have eliminated the quill, which was entirely unnecessary in the first place. All you designers and art directors who know how to spell (bad spelling is a common failure among many of us) will undoubtedly get this message, unaided by the visualization of a goose feather—an entirely superfluous prop.

# A POET CAN SURVIVE EVERYTHING BUT A MISSPRINT

OSCAR FIN GAL  
 O'FLAHERTIE  
 WILLS WILDE





In baiting a  
mouse trap  
with cheese,  
always  
leave room  
for the  
mouse.

Although the typographic styling in the original poster looks uniquely like computerized cheese in its letterforms, hindsight dictates that its entire shape relate to my preconceived image of the recognizable hunk of Swiss. So I squared everything up to define the outside configuration as cheese. The use of an engraving of a mouse and a photograph of the trap robbed the original design of the reality of the situation as defined by the message. Our new rodent is displaying an air of abject disappointment conspicuously missing in the original. And, remember this: Even without designers, "Life goes on for ever like the gnawing of a mouse."

IN BAITING A  
MOUSE TRAP  
WITH CHEESE,  
ALWAYS LEAVE  
ROOM FOR THE  
MOUSE.







Once again, too much is too little. Why use two ideas—one conflicting with the other—when one good one is enough? In this original poster, the mediocre symbolism of old age conflicts with the effective symbolism of death, the soul of the message (pun intended) exemplified by the reclining “i.” It didn’t take very long to recognize this error and rectify it emphatically by eliminating the old rocking chair and juxtaposing the “i” in the open where one can’t miss its significance. Lending emphasis to this positioning is the author’s name centered below. One more comment. I used the typeface, ITC Garamond Book Condensed, because in my opinion, it is one of the few beautifully designed condensed roman faces available. By using a condensed face, I was able to create a larger typographic image and thus create more impact for the symbolism. Death and taxes are inevitable, but good design is not.

# Old age isn't so bad when you consider the alternative

*Maurice Chevalier*



Abore is a  
fellow who  
opens  
his mouth

A common fault of most designers—present company included—is never to know when to stop after you've got a good thing going. In this particular case, I made the obvious too obvious by turning the "O" on its side to graphically illustrate the word "mouth." As you can see in this new design, that added fillip was entirely unnecessary since the "O" prints in red and says mouth any way you look at it. I call this overemphasizing an already emphatic solution. I also tend to feel that the original use of the upper and lower case tends to obscure the small type which is the heart of the message. So much for this anatomical explanation.

HENRY FORD-ABORE  
IS A FELLOW  
WHO OPENS  
HIS MOUTH

and  
puts  
his  
feats  
in it.



THE GIRLS NOWADAYS  
DISPLAY A SHOCKING  
FREEDOM; BUT THEY  
WERE PARTLY LED INTO IT  
BY THE RELATIVE  
LAXITY OF THEIR  
MOTHERS WHO IN  
THEIR TURN, GAVE  
GREAT ANXIETY TO  
AN EARLIER GENERATION.

I'm afraid that I don't have any great words of wisdom to impart on why I changed the type styling of this poster to ITC American Typewriter Light Condensed. The original type was quite adequate. But—since the nature of this article dictates that I give an intelligent, if not erudite, argument for my changes—let me put it this way: First, I think American Typewriter is a swell typeface. And second, the poster's original typeface was designed in the late 60s. The subject matter spans three generations. In searching for a typeface that would be generic to this span of time, I selected American Typewriter as being uniquely appropriate. And third, it's ten years later and I had to bring our modern Ms. up-to-date. Enough chronology!

Edmund Gosse



THE GIRLS NOWADAYS  
DISPLAY A SHOCKING  
FREEDOM; BUT THEY

WERE PARTLY LED INTO IT  
BY THE RELATIVE  
LAXITY OF THEIR



MOTHERS, WHO, IN  
THEIR TURN, GAVE  
GREAT ANXIETY TO

AN EARLIER GENERATION.



Nothing  
exceeds  
like  
excesss.

Robert Moses

In this original poster the straw, literally, broke the camel's back—thereby (in my opinion) breaking the back of the design. Of these eight posters, I find my original solution to this one the most unsatisfactory from a design standpoint. In it you find two solutions to the same problem where one, or the other, would have been much more effective. In fact, the two solutions negate each other. We, as designers, sometimes tend to underestimate the intelligence of others and are often guilty of overemphasis. Given a second chance, I believe that the new poster (below), with emphasis on the additional esses running off the page, the elimination of the nefarious straw that broke the camel's back, plus the use of ITC Tiffany Heavy Caps, solves all the problems that should have been solved ten years ago. In retrospect, this message by Robert Moses sums up, in no uncertain terms, my 1978 reactions to most of these 1960s posters.

NOTHING  
EXCEEDS  
LIKE  
EXCESSSES

**Robert Moses**



## PROPAGANDA

BY BERRY MORTON ECKSTEIN

While riding in the front seat of his father-in-law's yellow cab one Sunday, Berry Morton Eckstein glanced down at a copy of America's favorite picture newspaper lying on the seat. The front page photograph depicted a jet airplane with two stark white arrows adrift in the Daily News sky. Knowing that the caption below would provide an explanation for the flying arrows, he picked up the tabloid and proceeded to read. It told of how a desperate human being had attached himself to the plane's fuselage (first arrow pointing to two infinitesimal legs dangling) in an attempt to escape Vietnam during the final days of evacuation. The second arrow pointed to the rear of the plane, where according to the caption, a bomb had been set (arrow left pointing to an unseen bomb). No other details were offered. Did the plane successfully evacuate? Did the would-be escapee make it to the U.S. of A.? Did the bomb go off and foil the escape for everyone? The bewilderment produced by such an uninformative (however graphically pleasing) news photo provided the stimulation for the work shown here. Originally displayed as a group of twenty-five pieces at the OK Harris Gallery, March 1978, twelve are presented here to pique, provoke, amuse, anger, etc. "Propaganda" was intended as comic relief, glaringly impersonal as to author, and preserving the artist's anonymity. It dangles in the face of a world that has already shrunk in readiness for Orwell's 1984, confirming our worst fears. "Propaganda" is the equivalent of those secret government doctrines continually falling into the public eye these days. Or is it?



American department stores display mannequins in revealing fashions (arrow center bottom). This practice fosters lurid thoughts in the minds of the people. The gesture of the hands (arrow left and right center) and the sideways glance (arrow missing) are calculated to entice the imagination.



Idolatry is still widely practiced by a large segment of the American population. Omnipotent deities such as this lion (arrow top) are ever-present reminders of strange pagan rituals.



American children have become pathological in their play: here they use sliding ponds to vent their rage. The small boy dripping blood (arrow bottom center) frantically tries to hold onto a lifeline (upper center, bottom arrow) so as not to fall into a pond waiting below (not shown). One of the other youths makes it more difficult by jiggling the trail cord.





American farms have been denuded of foliage by the encroachment of giant metropoli. In the shadow of urban progress, a small farmer (circle) abandons his tractor in a final gesture of defeat.



Wanton promiscuity among American youth (arrows left and right) due to premature puberty has led to chaos and sorrow. Little can be done to aid the misbegotten offspring (arrow bottom right) of these young couples.



Street marauders are a great danger of the life and limb of American citizenry. Here we see a deserted avenue left open to the whims of this leather-clad desperado.



American schools of higher education (arrow top) are chock-full of hungry students and teachers. This squirrel (circle center) competes with their habit of gathering nuts for survival.



The poor diet of American children is a result of the exorbitant cost of food products. Mothers must rely on pre-packaged goods, such as unleavened bread and malt liquor (arrows top right), to subdue the pangs of hunger (arrows bottom center).



Children are one of the many groups of enslaved minorities. Many must work as indentured help (arrow right) to wealthy entrepreneurs (arrow left). The sale of merchandise such as these icons (arrow center), through the use of cheap child labor, brings fantastic profits to these heartless businessmen (same arrow left).





Foot torture (arrows bottom) imposed on disorderly citizenry is sometimes passed off as contemporary fashion. As presently practiced in America, it often encompasses thigh-binding (arrows left and right).



This small American business is run by an entire family. In keeping with prevailing hard times, and to prevent looting, this restaurant, newsstand and pleasure parlor (arrow top left) is guarded by at least three people and their vicious hybrid attack dog (arrow bottom).



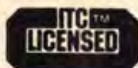
The large gap between the upper and lower classes is clearly evident. In this photo, we see the poor lower class (upper arrow) restricted to walking upon a narrow catwalk, while the rich upper class (lower arrow) uses expensive automobiles to arrive at their destinations.

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC BOLD AND ITC AMERICAN TYPEWRITER

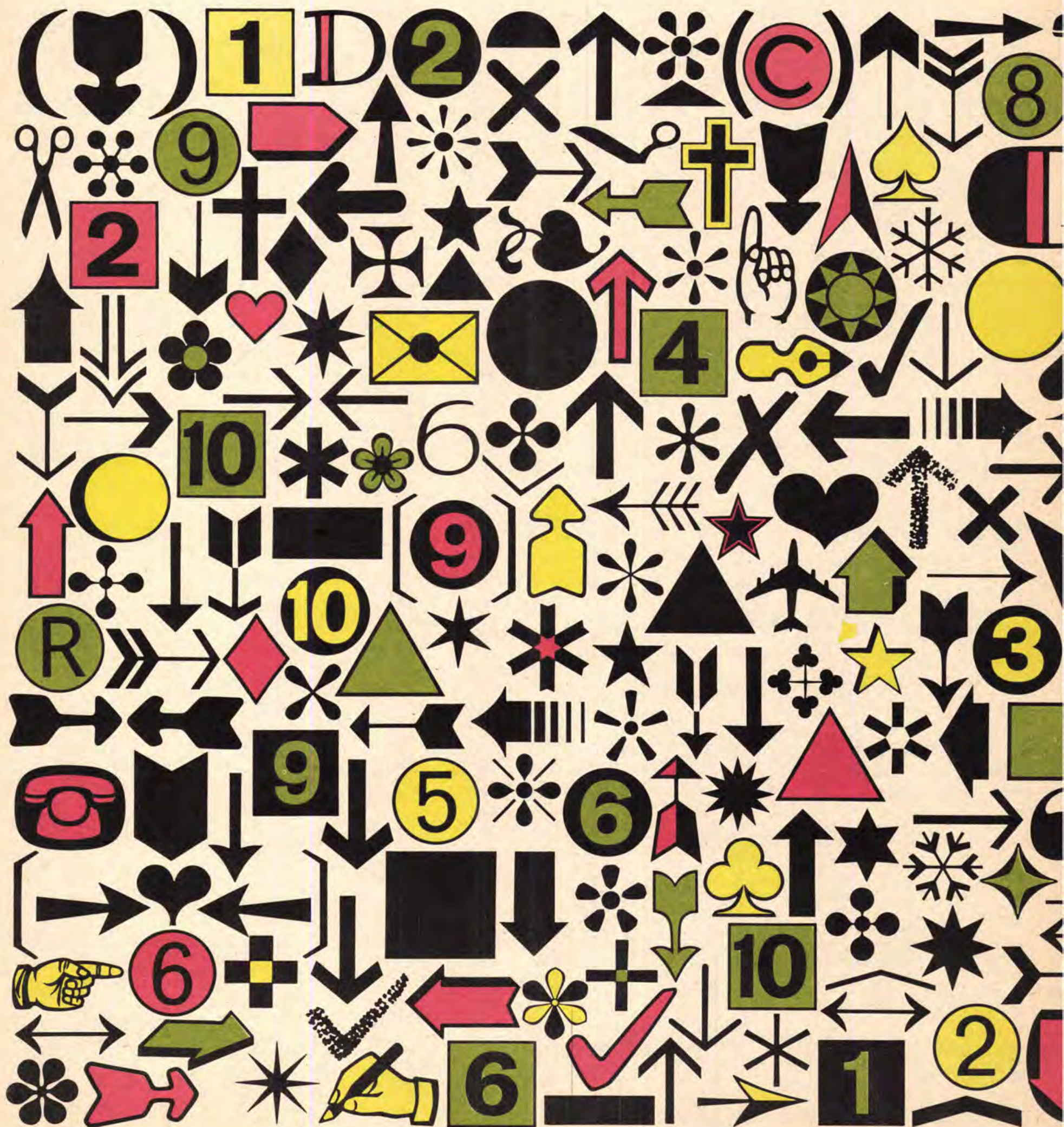


## What's New from ITC?

ITC Zapf Dingbats (signs, symbols, ornaments).  
Only licensed ITC Subscribers are authorized to reproduce,  
manufacture and offer for sale the ITC Zapf Dingbats and  
the ITC typefaces shown in this issue. This license mark  
is your guarantee of authenticity.



These new ITC Zapf Dingbats will be available to  
the public on or after July 14, depending  
on each manufacturer's release schedule.





# ITC ZAPF DINGBATS

(SIGNS, SYMBOLS & ORNAMENTS)





**Welcome to the Dingbat Revival!** Decades of absence from the printed page was a natural reaction to the tasteless overuse of dingbats that inevitably led to a dearth of dingbat designs. Hermann Zapf now fills that void with a collection of winners grouped by the designer into three dingbat series to be known as ITC-100, ITC-200, and ITC-300. Each dingbat bears a universal number for precise identification on any keyboard or manual typesetting machine as well as on transfer and cutout sheets. A sensitive look at typography reveals that restrained, tasteful use of ornament is the lyric side of the printed page—a fresh delight to the eye. Welcome back.

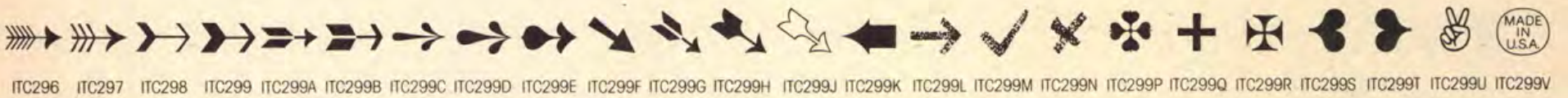
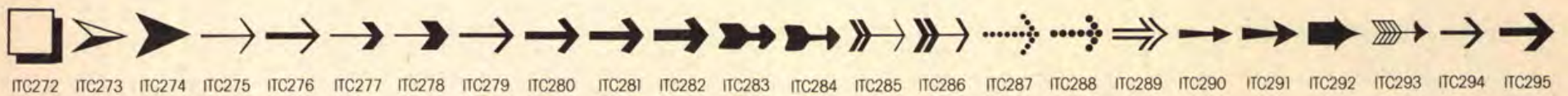
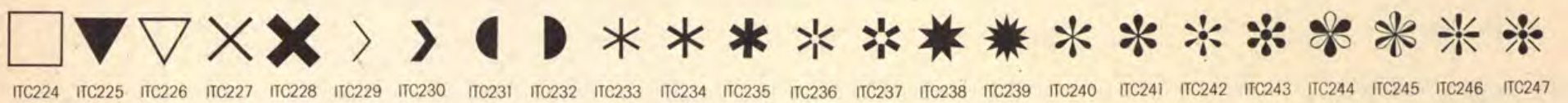
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ITC110													
ITC191													

## 100 SERIES

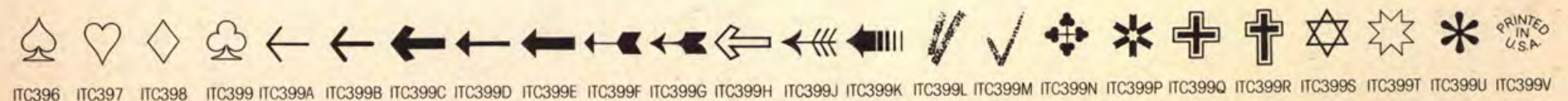
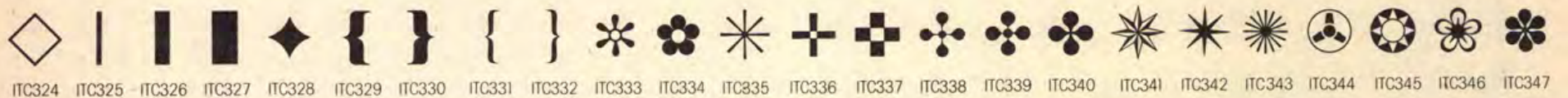
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ITC172	ITC173	ITC174	ITC175	ITC176	ITC177	ITC178	ITC179	ITC180	ITC181	ITC182	ITC183	ITC184	ITC185	ITC186	ITC187	ITC188	ITC189	ITC190	ITC191	ITC192	ITC193	ITC194	ITC195
ITC196	ITC197	ITC198	ITC199	ITC199A	ITC199B	ITC199C	ITC199D	ITC199E	ITC199F	ITC199G	ITC199H	ITC199J	ITC199K	ITC199L	ITC199M	ITC199N	ITC199P	ITC199Q	ITC199R	ITC199S	ITC199T	ITC199U	ITC199V



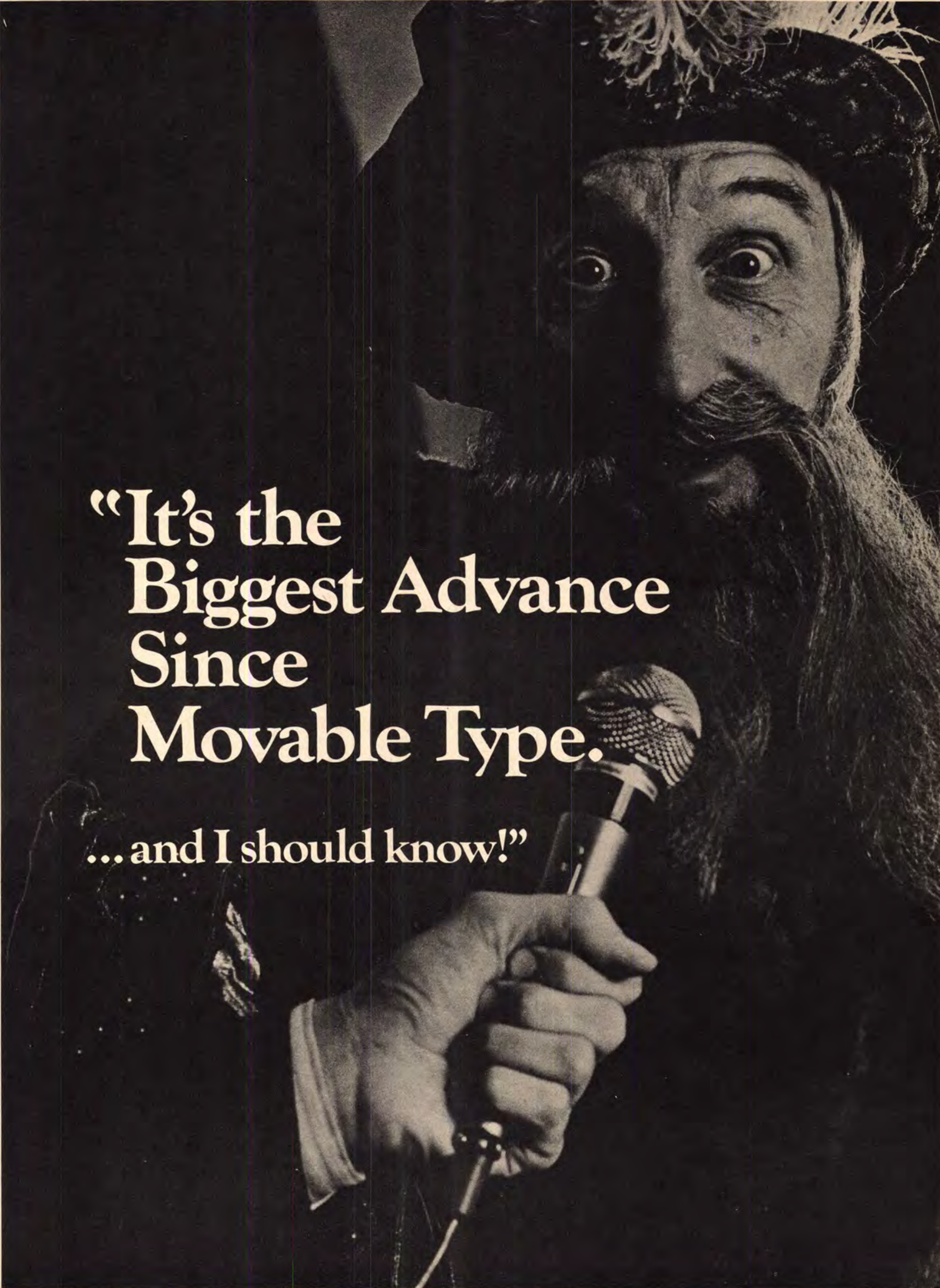
## 200 SERIES



## 300 SERIES








**"It's the  
Biggest Advance  
Since  
Movable Type.**

**...and I should know!"**





Take it from Gutenberg. Now there's phototype for perfectionists. □ No longer do you have to sacrifice quality to take advantage of today's high speed technology. □ With Berthold's 'diatronic system' and the revolutionary new 'ads 3000,' you have phototypesetting and composing equipment with quality built in. Sophisticated capabilities that allow you to bring all your work up to the quality of ad work. □ In one simple step, an entire job – text, rules and headings – can be set to size and in position. Artfully. At the push of a button, you have all the type faces you could possibly want. Eight at any one time. Each in 15 different point sizes. □ At the push of a button, you have all the rules you could possibly need. Horizontal and vertical rules of any weight. Continuous, non-segmented rules from a continuous light source. □ For nearly 120 years, Berthold has been one of the world's leading type founders, guided by the same spirit and search for quality that guided Gutenberg five centuries ago. □ We're already No. 1 in Europe. Now we're in America and the word is getting out. Call or write for information today.

**berthold**

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The Spirit of Craftsmanship  
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CORPORATE OFFICE  
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Telex: 710-990-6618

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Hillside  
Illinois 60162  
Tel: (312) 449-5827

LOS ANGELES  
11222 La Cienega Blvd.  
Inglewood  
California 90304  
Tel: (213) 645-7112

TORONTO  
157 Bentworth Ave.  
Toronto  
Ontario M6A 1P6  
Tel: (416) 789-5219

Text was set in Garamont Amsterdamer on the 'diatronic S.'



# type

ITC Quorum Light  
ITC Quorum Book  
ITC Quorum Medium  
ITC Quorum Bold  
**ITC Quorum Black**


Compugraphic is proud to announce ITC Quorum as the newest addition to its type library of over 700 typefaces. The sensitive design characteristics of this family neatly fill the gap between serif and sans serif. This combination of design traits gives the ITC Quorum family the legibility of many serif typefaces and the authority of many sans serif designs. Carefully graduated weights of light, book, medium, **bold** and **black** make this type family successfully unique for advertising and publication use. The modified oval shapes of the letters and numerals not only give ITC Quorum a contemporary flair, but also help conserve space in all kinds of composition. The distinction that ITC Quorum will bring to your graphics are five more reasons to make our type **your** type.



**compugraphic**

Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 / (617) 944-6555





***The stockholders could have gotten the wrong impression from her.***

For over a decade, Frederic Ryder Company had set much of the type for one of the Midwest's largest corporations.

But then, not long ago, this corporation installed an in-house computer typesetting system and trained one of their best secretaries to operate it.

For the first few months, the secretary-turned-typesetter slowly learned the new equipment. She even produced the type for a series of

brochures, sales sheets, and manuals.

But as she began to turn out galley proofs for the corporation's prestigious annual report, it became obvious that this year it wasn't going to look like it had in the past.

Her boss noticed it. She noticed it. And it seemed as if stockholders would notice it too.

It wasn't that she was using a different typeface.

What was missing was typographic style. The kind of style that

gives people like stockholders the right impression of a company.

What was missing was the experienced eye that instinctively takes out unnecessary bits of air, hangs punctuation, and kerns letters when necessary.

And what was also missing was economy, because after numerous revisions, the type set in-house was thrown out and Frederic Ryder Company once again set the annual report.

The corporation learned something from this experience. We think we did too.

As the need for printed communication grows each day, typographers can't expect to set every word for a corporation. But what we'd like to think is that the words we do set are the ones that make the best impressions.

**RyderTypes**

500 N. Dearborn, Chicago, Illinois.  
Telephone (312) 467-7117.



**Keep your  
girl Friday  
happy  
monday,  
tuesday,  
wednesday,  
thursday,  
etc.**







# Give her an AlphaComp today.



That's the surefire way to see a smile on her face all week long.

No two ways about it. Smart executives throughout the country are buying up the new compact typesetting machines for their offices. In the not-too-distant future, you can expect to see phototypesetting machines as common in the office as copiers are today. Many companies are buying them. Only question is... which one to buy?

Naturally enough, we're recommending AlphaComp. Because this amazing machine is made by the Alphatype Corporation, whose reputation in the typesetting industry is unsurpassed. But our recommendation goes way beyond personal bias. When you compare the AlphaComp with "similar" machines on the market, you find there really are no similar machines. AlphaComp is the standout, and here's why:

Our direct-input phototypesetting system is an under-\$10,000 product that delivers the highest

typographic quality possible by automating all the components of professional typography. With this superior instrument, your Girl Friday can produce cleaner, sharper, more distortion-free originals for reproduction than can be produced on any other system. And do so right on the premises, in less time for less cost and with the same quality results you expect from seasoned pros on a big heavyweight machine.

And that's only the half of it. AlphaComp has exceptional key features—ones you'd expect to find only on costly sophisticated

equipment. Like reverse leading, automatic indent, and programmable memory keys (repetitive information can be instantly recalled anywhere in the job). When used in conjunction with the *Dual Drive Floppy Disc*, all keystrokes and format information will be recorded for future use.

And if that isn't enough, how about *Automatic Search*—a special AlphaComp control that makes it easy (right in the middle of a job) to enter the character string that identifies the place where the copy is to be changed or added, and run the disc again. You'll stop at the exact right place, and the change you

want is easily made.

We could go on and on with other advantages (for instance, AlphaComp is already being driven on-line by Xerox and other word-processing systems), but seeing is believing. That's what the coupon is for. To see a demonstration—at your office or ours. Because if we want your business (and we do), we want you to see the AlphaComp in action for yourself. It only has to be plugged in to start composing type that's perfectly beautiful.

So why not join other smart executives and keep your Girl Friday happy all week long. Promise her nothing. Give her an AlphaComp.

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

- ☐ I want to see for myself, set up a demo  
☐ I'm interested, call me  
☐ Send more info right away  
☐ My Girl Friday's already happy with her AlphaComp

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_  
Please Print



# type

Souvenir Gothic Light

*Souvenir Gothic Light Italic*

Souvenir Gothic Medium

*Souvenir Gothic Medium Italic*

Souvenir Gothic Demi Bold

*Souvenir Gothic Demi Bold Italic*

For many years, Alphabet Innovations and Type Spectra have supplied some of the top typographic shops in the world with original type designs. However, until Souvenir Gothic was made available for general use, these typefaces were only attainable from a limited number of typographers. It is for this reason that Compugraphic is proud to announce Souvenir Gothic as a recent addition to its type library. Available in light, **medium** and **demibold** with corresponding *italics*, this family will bring flair and distinction to all your text composition. While maintaining many design traits of its namesake, Souvenir, the formal quality and versatility of this unique sans serif family are sure to make it a modern classic. Compugraphic's commitment to typography does not stop with Souvenir Gothic. Through an aggressive design program we have also added such new faces to our library as Century Oldstyle, Sabon, Aster, Trump Mediaeval and News Gothic Light. We think you'll agree that these are six more reasons to make our type *your* type.

**cg compugraphic**

Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 / (617) 944-6555



# One normal hour produced this stat.



# One VGC® hour produced this ad.



In the time it takes you to send out for a single stat, you could have virtually all the components of this ad.

In just one hour, with the Pos One® CPS 516, you can process RC phototypesetting materials, enlarge or reduce line copy and make position stats. In fact, you can create such things as screened veloxes, reverses, and even positive or negative film transparencies in minutes.

But how could any single piece of equipment do all this?

Because the CPS 516 is both a phototypesetting RC processor and a repro camera in one. In fact, it's the only one! It's fully daylight-operating, requires no plumbing and it converts from one capability to the other with just the flick of a switch.

And you can own it for the price of an ordinary RC photocomp processor alone or lease it for under \$110 a month.

So while you're waiting for your next stat to arrive, pick up the phone and call us. Or send us the coupon below. Then we'll show you how much the 516 can do for you in one hour.

## The VGC Pos One® 516 turns hours into minutes.

Call us toll free: 800-327-1813.

In Florida, call: 305-722-3000.

In Canada, call: 514-739-3325.

Or send the coupon below for more information.



### Visual Graphics Corporation

VGC Park, 5701 N.W. 94th Ave.  
Tamarac, Florida 33321

I want to know more about your new Pos One® CPS 516.

- ☐ Please contact me to arrange for a demonstration.  
☐ Please send me more information.

Name \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ ULC 6/78



# CPS 320

## PRODUCTION/BUSINESS SYSTEM

If you're looking for solutions to both text management and business system problems and you would like expanded backup features, you owe it to yourself to investigate the newest member of our CPS 300 family, the 320... a revolutionary dual system that gives you the capabilities of two separate full-scale systems—one used for composition production and the other for business.

In addition to providing complete editorial, classified and display packages, the 320 automatically transfers relevant input data to the business system for procedures such as classified ad billing, updating account receivables, and maintaining statistical reports.

Also, the CPS 320 dual system gives you these important options: use of both systems for production or business, or each used to back up the other operation.

The 320 is the lowest priced, full-feature dual system on the market. For details write, or call toll free: 1-800-225-0945, except Mass.

EDITORIAL  
CLASSIFIED  
DISPLAY  
PRODUCTION BACK-UP  
  
CIRCULATION CONTROL  
CLASS AD BILLING  
DISPLAY AD BILLING  
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ACCOUNTS PAYABLE  
GENERAL LEDGER

# DYMO®

DYMO GRAPHIC SYSTEMS, INC.  
Wilmington, MA 01887 (617)933-7000

UPO 306 [R]  
UPO HAS TYI TIL F5 KIL  
a306r [am-breeder sked 4-  
JIBY WILLIAM E. CLAYTON]  
WASHINGTON (UPI) -  
President Carter suffered a  
new setback Tuesday in his  
efforts to halt the plutonium  
breeder reactor program and  
instead start

UPO 305 [R]  
UPO INT F6 DF DF  
a305r [am-israel sked 4-11 1  
JIBY ALLEN ALTER]  
RASHIYA AL FOUKHAR,  
Occupied Lebanon (UPI) -  
Israeli forces pulled out of a  
battered hilltop Lebanese vil-  
lage Tuesday 30 minutes after  
blue-bereted

ENTER -- UPO

E-

105.00  
TOTAL  
DOLLARS  
188.60  
212.05  
75.00  
16.40  
106.12  
32.80  
5.25  
5.00C  
56.00C  
100.00C  
44.00C  
  
OR TYPE Q TO QUIT



## SKILLS FOR HIRE\*



**Signs and Symbols** Logotype design is emphasized at The Design Schools as part of the corporate identity courses. These marks were designed by Visual Communications students.

### DESIGN WORKSHOPS FEATURE NOTED PROFESSIONALS

NEW YORK—Some of the most prominent people in the visual arts conducted workshop sessions at The Design Schools in July. Noted author-illustrator Maurice Sendak spent a week working closely with students at the Art Institute of Atlanta. Photography students at the Art Institute of Fort Lauderdale studied and worked with one of the greatest figures in photography, Philippe Halsman. Illustrator Ken Dallison, a national gold medal winner, conducted work-study sessions for several days at the Colorado Institute of Art. The workshop series included a number of other notables at each of the schools. This enrichment program brings students in contact with the professional world.



CONFERENCE PANELISTS: (l. to r.) PHIL MARCO, ART PAUL, SEYMOUR CHWAST, AL CASCINO.

### WHICH MEDIUM, PHOTOGRAPHY OR ILLUSTRATION?

ATLANTA—Nearly two hundred graphic artists and photographers gathered at the Georgia World Congress Center in March. They met to discuss the relative merits of photography and illustration as applied to design problems. The meeting, sponsored by The Design Schools, featured an outstanding panel of professionals. Seymour Chwast, world-famous co-founder of Push Pin Studios, defended illustration. Phil Marco, noted New York advertising photographer, upheld photography. Arthur Paul, gifted art director of *Playboy* maga-

zine, assumed the middle position. The panel was moderated by Alfred Cascino, Creative Director of Atlanta's leading agency, Tucker Wayne and Company.

Many conferees took to the floor to make a case for their own individual art forms. Some thought the conference posed an unanswerable question. Others tried to learn about the creative forces that activate the gifted visitors. Many enjoyed meeting with the panelists. The conference was co-sponsored by the Atlanta Society of Communicating Arts.



**Fort Lauderdale Grad Enjoys Upward Mobility** It is only two years since Robert "Billie" Bateson graduated from the Art Institute of Fort Lauderdale. Bateson used strategy in landing his first job. He noted in the "Red Book" that Hartford's Wilson Haight & Welch handled the Spalding account. Then he tailored his portfolio to demonstrate his ability at sporting goods advertising. At the job interview, Bateson's portfolio rang a bell. He got the job. Already, he has moved onward to a position as art director at a new agency in Hartford, where he works on the Heublein account.

**\*The  
Design  
Schools**

ART INSTITUTE OF ATLANTA  
ART INSTITUTE OF FORT LAUDERDALE  
ART INSTITUTE OF PITTSBURGH  
COLORADO INSTITUTE OF ART

A series of programs and seminars featuring noted designers, artists and filmmakers will be given this year in a number of key cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

The Design Schools graduates have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multi-media, photo laboratory, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

Edward A. Hamilton, Design Director  
The Design Schools  
Time & Life Building, Suite 777  
1271 Avenue of the Americas  
New York, N.Y. 10020

I would like to know more about The Design Schools graduates. ☐

I don't have immediate need, but please keep me advised. ☐

Include me on your invitation list for seminars and programs. ☐

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Company: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Skills of special interest to me: \_\_\_\_\_



**The  
Liberated  
Letter**

Mendoza Demi Gras CCT

*The  
Liberated  
Letter*

El Greco Berthold

*The  
Liberated  
Letter*

Flamenco Inline Tony Geddes

**THE LIB-  
ERATED  
LETTER!**

Company Martin Wait

*The  
Liberated  
Letter*

Delphin No. 1 Stempel

**The  
Liberated  
Letter**

American Typewriter Bold ITC

*the  
liberated  
letter*

Cathedral Martin Wait

*The  
Liberated  
Letter*

Gillies Gothic Bold Bauer

**The  
Liberated  
Letter**

Frankfurter Medium Letraset

**The  
Liberated  
Letter**

Block Condensed Berthold

*The  
Liberated  
Letter*

Le Golf Antoine Szczebanski

\*\*\***The  
Liberated  
Letter**

American Typewriter Medium Condensed ITC

**Letraset**

Letraset USA Inc.  
40 Eisenhower Drive  
Paramus, NJ 07652  
Tel. 201-845-6100

Please send me your new typeface brochure  
—The Letragraphica Gallery.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Letraset, 40 Eisenhower Drive, Paramus NJ 07652

*The  
Letragraphica  
Gallery*  
**Letraset**

These 12 New Typefaces from  
Letraset are shown in full  
font and point sizes in our  
Letragraphica Gallery Brochure.



**Mergenthaler,  
Linotype,  
Stempel, Haas  
Typensetzer**

Typefaces are like human faces; no two are quite alike. Each human face reflects a unique personality; each typeface reflects a unique **typersonality** shaped by the skill, temperament, and times of the artist who designed it.

Mergenthaler, Linotype, Stempel, Haas now adds to its collection two of the most beautiful, exciting, and timely **typ personalities**, Serifa, and Meridien 54. Included with these faces is the ornamental ITC Zapf Dingbat series. These new families are additions to the most comprehensive collection of authentic **typ personalities**, the library that sets the standard.

To complete each **typersonality**, we pioneered programmed typography. Our advanced typographic program, ATP 1/54, automatically kerns, tucking one letter closer to or beneath another with any of 432 letter combinations. Automatically sets tight, tighter, or tightest fittings, whichever you prefer. Automatically hangs punctuation for crisp, clean columns.

**Today, two new typersonalities, Serifa and Meriden 54, are available throughout the world from all the V-I-P typesetters subscribing to Mergenthaler's TypoPlus 3 program. TypoPlus 3 means availability.**

Mergenthaler Linotype Company  
Mergenthaler Drive  
Plainview, NY 11803  
USA

Typefaces are like human faces; no two are quite alike. Each human face reflects a unique personality; each typeface reflects a unique **typersonality** shaped by the skill, temperament, and times of the artist who designed it.

Mergenthaler, Linotype, Stempel, Haas now adds to its collection two of the most beautiful, exciting, and timely **typersonalities**, Serifa, and Meridien 54. Included with these faces is the ornamental ITC Zapf Dingbat series. These new families are additions to the most comprehensive collection of authentic **typersonalities**, the library that sets the standard.

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Mergenthaler Linotype Company  
Mergenthaler Drive  
Plainview, NY 11803  
USA

Serifa Light 45  
Serifa Thin 35  
Serifa Thin Italic 36  
Serifa Light Italic 46

Serifa  
Serifa was designed by Adrian Frutiger in 1968. His idea was to design a slab serif face with modern shapes, which were more humanist than mechanical. Frutiger has recently designed Serifa Thin 35, Serifa Thin Italic 36, Serifa Light 45 and Serifa Light Italic 46 to add to this beautiful family.

Ask your V-I-P typesetter about TypoPlus 3 and Serifa.

**Serifa**  
Serifa was designed by Adrian Frutiger in 1968. His idea was to design a slab serif face with modern shapes, which were more humanist than mechanical. Frutiger has recently designed *Serifa Thin 35*, *Serifa Thin Italic 36*, *Serifa Light 45* and *Serifa Light Italic 46* to add to this beautiful family.

Ask your V-I-P typesetter about TypoPlus 3 and Serifa.



...!?( ) 1234567890  
O P Q R S T U V W X Y Z &

Serifa Light Italic 46

**Meridien 54**

1234567890  
O P Q R S T U V W X Y Z &

Meridien 54  
Meridien was originally designed by Adrian Frutiger in 1955. His goal was to create a Latin text face, as most Latins at the time were designed for display only. It became one of the most popular faces in France. Frutiger, together with designers at D. Stempel AG, have adapted the face to the 54 unit system. In so doing, elements of the letterforms have been refined, making the new design suitable for both text and display. We believe the Meridien series to be one of the most important designs of our time.

Ask your V-I-P typesetter about TypoPlus 3 and Meridien 54.

**Meridien 54 Bold**  
abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Meridien 54 Bold Italic**  
abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Meridien 54 Medium**  
abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Meridien 54 Medium Italic**  
abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ



!?!?()1234567890  
 Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz...!?!?()1234567890  
 F G H I J K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz...!?!?()1234567890  
 a b c d e f g h i j k l m n o p q r s t u v w x y z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &  
 a b c d e f g h i j k l m n o p q r s t u v w x y z &

Meridian 54

Meridian 54 Italic

ITC Zapf Dingbats 100





**ITC Zapf Dingbats**

**ITC Zapf Dingbats**  
Hermann Zapf has recently concentrated his design expertise on a facet of letterforms long dormant from the contemporary scene. . . dingbats. The collection of characters, grouped by the designer into three dingbat series, are known as ITC Zapf Dingbats 100, ITC Zapf Dingbats 200 and ITC Zapf Dingbats 300. A sensitive look at typography reveals that restrained, tasteful use of ornament embellishes the contemporary printed page.

Ask your V-I-P typesetter about TypoPlus 3 and Dingbats.

Complete this form to receive our specimen booklets of the newest Mergenthaler, Linotype, Stempel, Haas TypoPlus 3 **typ personalities.**

Mergenthaler Linotype Company  
 Typographic Marketing  
 Mergenthaler Drive  
 Plainview, New York 11803  
 USA

or call:  
(516) 752-4248/4249

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City &amp; State: \_\_\_\_\_

Zip: \_\_\_\_\_

**Mergenthaler,  
Linotype,  
Stempel, Haas  
Typensetzer**



# SHARP TYPE FOR SHARP TYPE TYPES.

## OR WHY YOU NEED A PHOTO TYPOSITOR<sup>®</sup> NO MATTER HOW YOU'RE SETTING HEADLINES NOW.

Thousands of happy users can testify to the fact that our ingenious Photo Typositor gives them display type of impeccable quality while, at the same time, saving them time and money.



They prefer the Photo Typositor because it turns out sharp, crisp, professional-quality headlines that far surpass anything that they can get from text machines, lettering sheets or any darkroom devices.

It also beats sending out for type, because the Photo Typositor will set a word for pennies, instead of dollars. And it's there when you need it, 24 hours a day, 7 days a week, with no tiresome waiting for pick-ups and deliveries. (Besides, your typographer is probably using a Photo Typositor anyway whenever you order type 36 pt. or larger!)

Though the compact Photo Typositor is amazingly simple to operate (it works in normal room light, no darkroom or plumbing), the things you can do with it are even more amazing. You can condense, expand, enlarge, reduce, interlock, overlap, bounce and stagger over 2000 different typefaces. In fact, you can get over 2800 variations from a single inexpensive type

font. Plus make banners, rules, borders, scrolls, arcs and curves—and even set type in more than 15 foreign languages.

You can get things just exactly the way you want them. You gain complete control, enhance your creativity, and save all kinds of time and money in the process.

The Photo Typositor. If ever a machine deserved to make headlines, it's this one.

Write and we'll send you a free 16 page 2-color illustrated brochure describing the Photo Typositor.

**CALL TOLL FREE 800-327-1813.**

In Florida call (305) 722-3000. In Canada call (514) 739-3325.

**LOW COST LEASING PLANS AVAILABLE.**



**VISUAL GRAPHICS CORPORATION**  
We've taken photographic reproduction out of the dark.

VGC Park, 5701 NW 94th Avenue, Tamarac, Florida 33321.

- ☐ Yes, I'm interested in the Photo Typositor. Have a representative call.  
☐ Just the free brochure for now, please.

Name

Title

Company

Address

City, State & Zip

Phone  ULC 6/78

HEADLINE SET ON THE PHOTO TYPOSITOR IN THE ORIGINAL VGC ALPHABET ORGANDA<sup>®</sup> (OR-201).  
SUB-HEADLINE SET IN AVANT GARDE GOTHIC DEMI (OT-4).



# INTRODUCING THE WORLD CHAMPION!

Meet the winner—the Autologic APS-5 CRT Phototypesetter! The APS-5 has been leading the competition ever since it was developed in 1975. Now, its worldwide distribution and industry recognition have proven the APS-5 as the champion of ultra high speed phototypesetters.

The APS-5 now holds the title in **Speed**—up to 8000 characters per second, **Reliability**—only 3 moving parts, **Service**—a 15 minute guaranteed response time, **Font Selection**—the largest digitized font library in the world, **Quality**—up to 1440 lines per inch, and its many options, including microfilm recording, logo and line-art scanning, on-line media processing, and 100 pica capability.

So, if what you're looking for is unequalled performance and profitability, add an APS-5 to your team—then go to work with the Champion!



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INCORPORATED**

1050 Rancho Conejo Blvd., Newbury Park, CA 91320 • (805)498-9611 • (213)889-7400 • TWX:910-336-1541 • A Subsidiary of Volt Information Sciences, Inc.



# The Comp/Set<sup>®</sup> Concept.

## Faster than the traditional way of getting type.

If your company owned a Comp/Set phototypesetter, you'd take an ad like this one from copy to first type proof in less than an hour. Corrections, if any, in minutes after that.

## More control than you'd ever imagine.

With a Comp/Set phototypesetter, you'd talk face-to-face with the operator. You could tell him about that special letterfit you want. You could even draw him a picture. And he could do it while you wait.

## From traditional styles to the very latest, in a remarkable range of sizes.

A Comp/Set phototypesetter gives you up to 70 on-line sizes from 5½ to 74 point. In any of hundreds of available faces. On durable, inexpensive type discs.

## Affordable, easy, and reliable.

A Comp/Set phototypesetter can prove to the most skeptical that in-house phototypesetting has indeed become practical and inexpensive. And we train your operators in just a few days, to do fast, amazingly high quality work. Comp/Set phototypesetters are also performance-proved, and backed by a nationwide service network.

## Like a type house at your fingertips.

## You can set type yourself. Even if you're all thumbs.

A Comp/Set phototypesetter is not much more difficult to use than a modern electric typewriter. It requires a knowledgeable operator for it to perform to full potential. But if there are times when your hands itch to make something magic happen yourself. Go on. You can do it.

For a job-oriented demonstration and a more detailed idea of what a Comp/Set phototypesetter will do for you, call your nearby VariTyper office. Or send the coupon to VariTyper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

## Advancing the state of the graphic arts.



**ADDRESSOGRAPH MULTIGRAPH**

**VARITYPER DIVISION**

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

Name

Title

Company

Address

City/State/Zip

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

ULC 6/78



There are over  
10,000 typesetters  
in the world,  
but only 50 can set  
this sentence:

**WE ARE A MEMBER OF THE ATA.**

In order to become a member of the Advertising Typographers Association, a typesetter has to meet an exceptionally high set of standards.

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ab  
defgh

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**ABCDEF GH**  
**ijklmno pqr**  
**stuvwx yz**  
567890

David

ABCEDEFGHI  
YZ.A\*  
19\*

Kaufmann Bold

EP

Helvetica Rounded Bold Outline

Helvetica Rounded Black

Helvetica Rounded Black Italic

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Kaufmann Bold

GHIJSTUVW  
mnoq rstuvw

etica Rounded Bold

abc defghijk  
no p  
AB

efghijklm  
noparst  
BCD



a b c d e f g h i j k l m n o p q r s t u v w x y z  
 0 1 2 3 4 5 6 7 8 9  
 . ,

Helvetica Rounded Bold Italic

Helvetica Rounded Bold Italic

Helvetica Round

50  
ABCD 34  
efg

19  
ABCD  
12efg  
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*The graceful, calligraphic italic lends interesting contrast to the roman, yet when used alone is well suited to announcement and social typography. Good letter fit is maintained, even in larger sizes.*

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abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

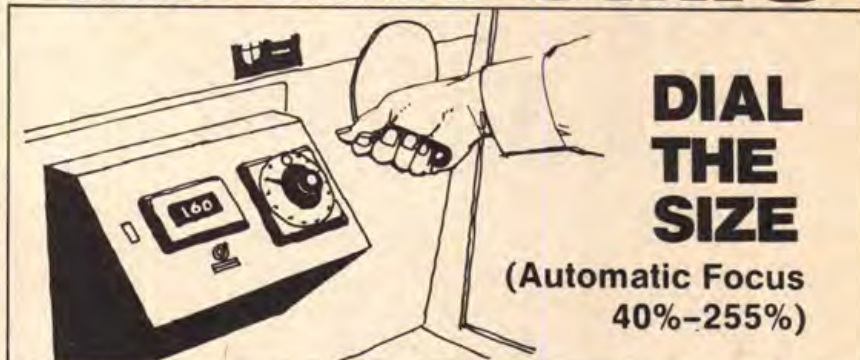
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



# DYMO®

For more information on Dymo's Great Faces write:  
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# INSTANT-STATS



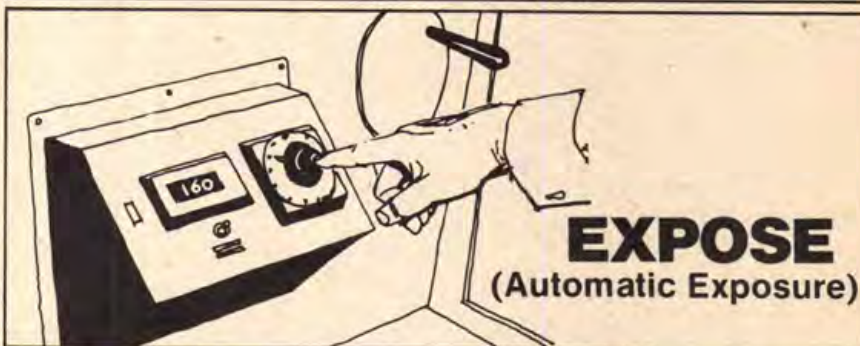
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(Automatic Focus  
40%-255%)



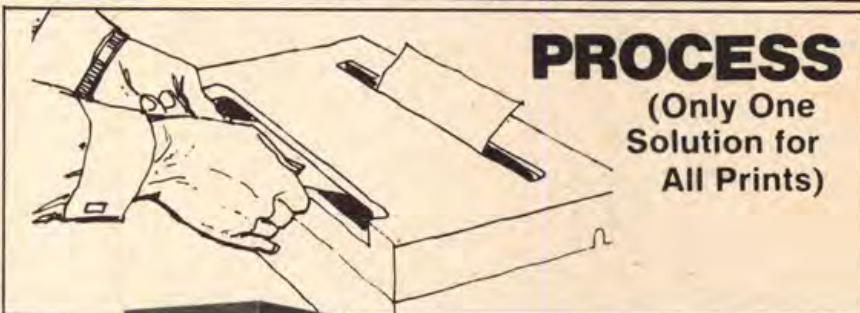
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---

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abcdefghijklmnopqrstuvwxyz

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

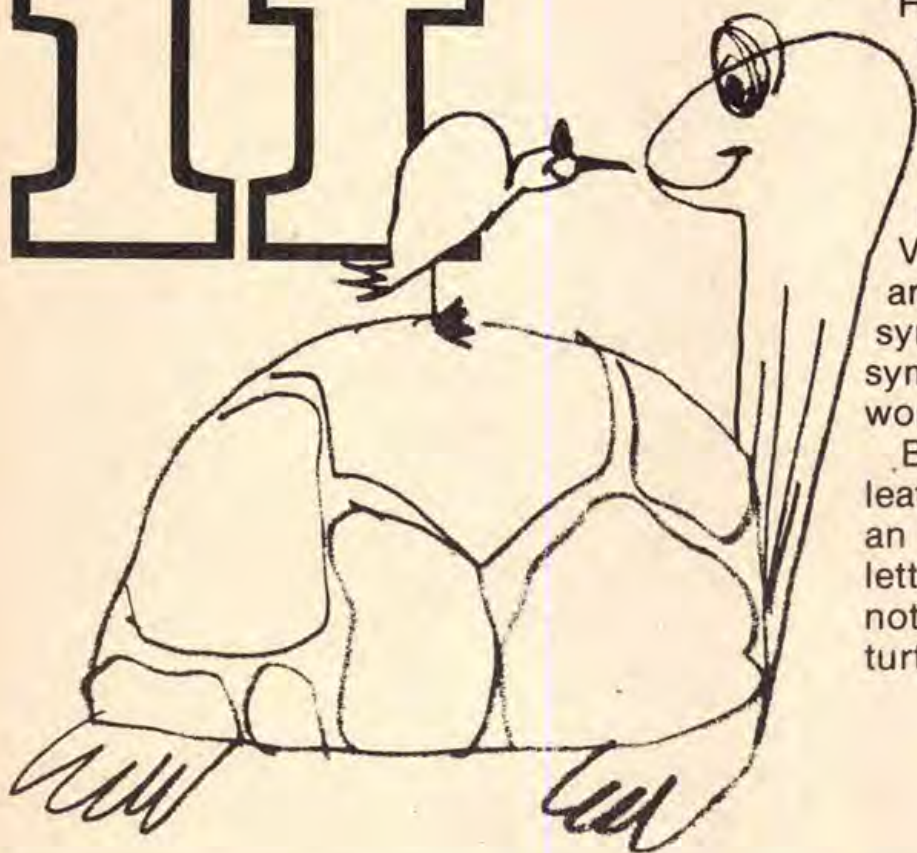


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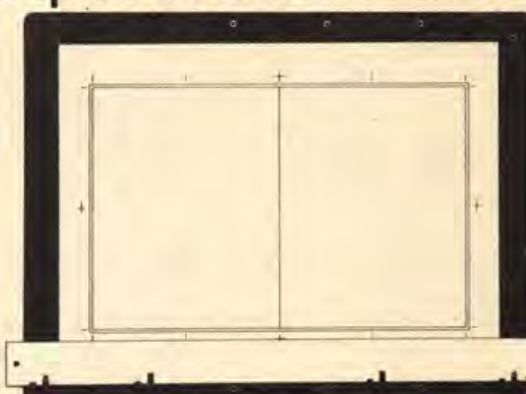


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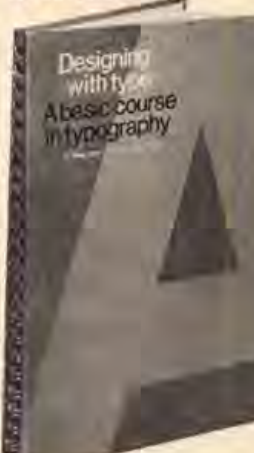
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