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Editorial

Why typeface royalties? Who pays them? How much do they cost? How do they affect you? This special U&Lc editorial provides a full answer, at the same time explaining why a type shop customer should pay nothing extra for specifying an ITC typeface while supporting both the ethics of an industry and the future of typeface design. Pg. 26.

What's New from ITC

ITC Cheltenham in nineteen distinguished type styles, is featured in this article which pinpoints its progressive history as well as presenting a collection of typographic quotations redesigned by Herb Lubalin to show the broad versatility of this newly redesigned typeface. Pg. 27.

A BRIEF HISTORY OF TYPOGRAPHY

At the end of last year we were delighted to have received a calendar from Henry Brown, President of Frederic Ryder Company, Advertising Typographers, in Chicago, entitled "The Typographic Year: '78 from A to Z." It was of utmost interest to us since its purpose was not only to inform type users about the history of the letter form, but also to bring them up to date on the new technological developments in typography. We have taken liberties with the original graphics created by Wilburn Bonell, III to accommodate the page size of U&Lc. However, the information compiled and written by Tom Shortlidge is essentially the same.



FROM AN EAGLE TO
A CATHODE RAY TUBE

Not long ago a type specifier was looking for a "new" look for an ad. He selected Garamond.

He got his look — photocomposed with minus unit spacing — and we had to smile a little.

To get this contemporary look, he had used a 400-year-old typeface. This incident started us thinking.

How many people who use type every day really know how type and letter forms developed?

And how many people use typefaces like Cloister, Garamond, Caslon, Baskerville, and Bodoni without realizing that these faces were significant stepping stones in a development that began as eagles, owls, snakes, and lions in Egyptian hieroglyphic writing and is now being transformed by cathode ray tube typesetting systems?

Not too many people, we suspect. So, herewith we are presenting a brief history of 3,000 years of letters.

Because it is brief, there are dozens of omissions. And several of the examples we've chosen were selected for their visual interest rather than their historical significance.

A student of this subject might take exception to some of the examples we've chosen.

Scholars believe that the earliest known Egyptian hieroglyphics, dated 4200 B.C., were actually derived from earlier Sumerian pictographic forms.

Be that as it may, the hieroglyphics cut into stone by the ancient Egyptians seem to be the graphic ancestors of our current alphabet.

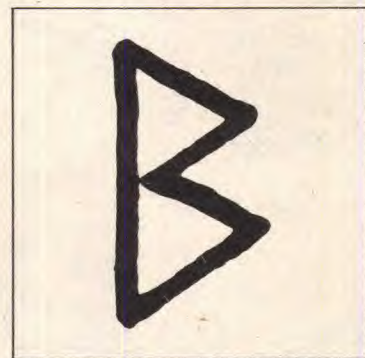
Very early, the pictorial symbol for the name of an object began to assume the beginning sound of the object. That means if we were reconstructing this system today, a coffee cup would represent the phonetic value of "c."

So in early Egypt, the word for eagle was "ahom." So the symbol of the eagle

assumed the phonetic value of its initial "a."

Proof of this can be found on an obelisk bearing the cartouche of the Egyptian queen Cleopatra. Her name is "spelled out" in hieroglyphic characters, two of which are eagles standing for the two "a's" in the name.

With this, our alphabet had a beginning.



1000 B.C.

Gradually other hieroglyphics and their phonetic equivalents evolved into a series of "ideographs" and "phonographs" representing sounds.

This abridged form of hieroglyphics was used by priests and was known as "hieratic" writing around 2500 B.C.

By 1200 B.C., the general populace of Egypt had begun to write with reed pens on papyrus. This writing used a simplified form of the hieratic writing with "demotic" symbols.

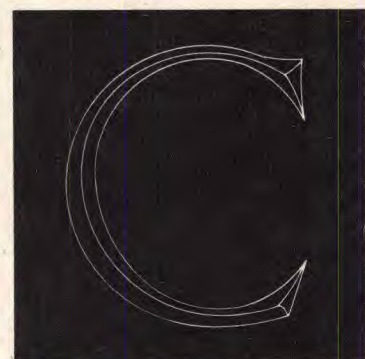
But it was left to the Semitic Phoenicians around 1000 B.C. to devise a true alphabet which relied on a single symbol to represent a sound.

You can see part of this development if you turn this page around so that the point of the A is pointing down.

It looks like a stylized ox head, doesn't it?

Probably because of a misinterpretation of an earlier Egyptian symbol for "d," the Phoenicians used "aleph," which in the Phoenician tongue meant "ox."

So the original Phoenician sign was a stylized ox head, which over the next couple of centuries was first turned on its side and then completely over to form a recognizable A.



700 B.C.

If you have trouble pronouncing words in a foreign language, you'll appreciate how the Greeks of the 7th and 8th centuries B.C. felt about the Phoenician "aleph" (ox) and "beth" (house), which became a more comfortable "alpha" and "beta" when

pronounced by the Greeks.

But the Greeks also realized the workability of the Phoenician alphabet and adapted and modified the characters to fit their own needs.

By making scratch marks with a metal or ivory stylus in a soft wax tablet the Greeks reproduced the characters with short irregular lines.

As time passed, the Greeks altered the letter forms and made necessary modifications. For instance, the alphabet was made to read from left to right, instead of right to left. Also, vowels were added.

And no longer did "beta" signify a house, but it became only a name symbolizing a letter.

All of this seems to have been finalized around 700 B.C.



114 A.D.

Several centuries before the birth of Christ, Rome was in the process of adopting the Greek alphabet.

By the early Christian era, after further modifications and additions, the Roman alphabet as we know it today was nearly complete.

Around 114 A.D., an inscription was chiseled into the base of the Column of Trajan's Forum in Rome.

This inscription contains all of the Roman capital letters with the exception of H, J, K, U, W, Y, and Z. It is generally regarded to be the finest example of chisel-cut lettering from the highest period of Roman inscription-making.

Besides being indicative of the strength and order of Rome, these capitals, with their sense of form and proportion, became the inspiration for Western letter forms. These Roman capitals also showed a new development — serifs.

For centuries, it was believed that these serifs were necessitated by the stone chiseling technique to create clean, precise "stops" for the letters.

More recent research, however, seems to indicate that these serifs developed as characteristics of the "rough" lettering done by scribes with large reed brushes as a guide for the stonemason.

The stonemason followed the brush's inclination for thick and thin strokes and the finishing strokes we now know as serifs.

The chiseled inscriptions were later filled with red paint to look like writing. Time, the elements, and neglect to their toll on all but minute particles — this paint, but the beauty of the letter forms remained.



3RD-4TH CENTURY

The earliest manuscripts in Western handwriting are really nothing more than studied reproductions on vellum of the Roman lapidary capitals.

But just as the brush and chisel had influenced the development of stone-cut letters, so the reed pens and quill nibs of the scribes began to influence the development of written letters.

In order to copy lapidary capitals, the pen needed to be held nearly parallel to the surface. Writing was slow. As a desire to write faster grew, the pens were turned more vertical, characters were simplified somewhat, greater contrast of thick and thin strokes developed, and less rigid forms evolved.

These tendencies were magnified by varying degrees of viscosity in the inks and inconsistencies in the parchments.

Even human nature began to have an effect on the design of alphabet characters. Some men were meticulous, others careless. Scribes copying earlier writings exaggerated the weaknesses of the original.

By the end of the 3rd century, some form of "book hand" was used almost exclusively for manuscript work.

The Roman "square" capital was the first finished style to develop from this trend toward writing and away from drawing.



4TH-5TH CENTURY

About the time that the Roman square capitals had finally begun to gain general acceptance for manuscript work, new letter forms were produced which came to be known as "rustic" capitals.

The Latin word "rustic" was used in the sense that this style was free and easy compared to the more carefully constructed Roman square capitals. The new "rustics" were viewed as country cousins to the refined Romans.

Once again, it was the wish to write faster that led to this new hand.

The rustic capitals were written by

scribes with a square-edged pen with a nearly vertical nib and held at a constant slant. Many of the small refining strokes of the square capitals were eliminated. Serifs were made with a turn of the pen instead of a separate stroke. And, when practical, letters were joined together without lifting the pen.



5TH-6TH CENTURY

The decline of the Roman Empire seems to have been paralleled by the continued disintegration of the Roman capitals.

As Rome ceased to be the center of the world and other nations rose in importance, hand-lettering began to display national and regional characteristics.

The embellishments brought to letter forms by the Franks, Teutons, Anglo-Saxons, and Visigoths were often involved and complicated, but the unifying feature of all these national scripts was the "uncial" letter form.

Uncials were distinguished by their roundness and diminished serifs. In the interest of saving time, scribes often combined strokes and rounded off corners.

Many of the uncial characters today appear to be lower case, but in fact they were capital letters. With the exception of some illuminated initials, sentences were begun with the same uncial characters that were used in the rest of the sentence.



6TH-8TH CENTURY

From the time of the Phoenicians to the beginning of the 6th century all letters had been capital or "majuscule" letters. But with the introduction of half uncials or semiuncials, the foundation of lowercase or "minuscule" letters was established.

It is hard to actually date the first semiuncials. They probably evolved out of the "running hand" of mercantile scribes of the 5th century. Semiuncials began to appear in the 6th century. Like the uncials, they soon began to develop

national and regional characteristics.

By early in the 8th century, an Anglo-Saxon semiuncial that is now known as the Anglo-Saxon Round Hand had emerged in secular writings. It is in this style that the Book of Kells and the Lindisfarne Gospels were produced. These two historic Celtic illuminated manuscripts, by successfully integrating elaborately ornamented letters with illustration, created a form that would still be used by graphic designers twelve centuries later.



789 A.D.

In 771, Charlemagne became the king of the Franks. During his reign, a vast and unwieldy empire was given structure and much was done to further the religious and cultural life of the time.

To overcome the widespread confusion caused by the great diversity of regional writing styles within the empire, in 789 Charlemagne decreed the use of a standardized copying style.

To supervise the revision of church material and the rewriting of many Greek and Latin manuscripts, Charlemagne appointed an English scholar, Alcuin of York.

Alcuin had been trained to copy in a northern Anglo-Saxon script. So, at the Carolingian abbey of St. Martin of Tours, he encouraged the design and use of a new alphabet based on the Anglo-Saxon style to replace the prevailing Merovingian style. The flowing, efficient letter forms that evolved became known as the Carolingian Minuscule, although it did use both majuscules and minuscules.

This new style had a great influence on all the European calligraphic sub-styles that developed from Charlemagne's time through the invention of printing and the early Renaissance. So it can be said that the Carolingian Minuscule was the direct ancestor of the most basic type styles of today.



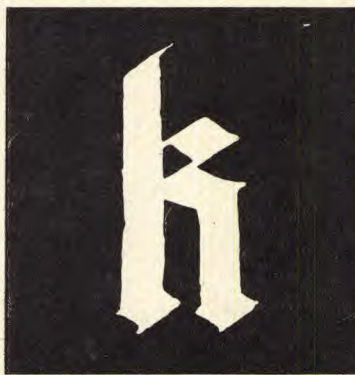
13TH CENTURY

By the end of the 12th century, the

Carolingian manuscript hand had been adopted in other parts of Europe, and was undergoing the inevitable process of regional modification. Especially in Germany, the Carolingian writing began to have a typically Gothic character. It was written by holding the pen almost upright. The vertical strokes became excessively heavy, most curves disappeared, as the letters became highly condensed, angular, black, and somewhat hard to read.

Because these "black letters" were made with great precision, and because they were so evenly spaced that they resembled a woven fabric, they were appropriately called "Textura." The black-letter style, because it was used predominantly for religious manuscript writing, soon became unavoidably linked with the church. It has retained that association ever since.

Today, a variation of the German black-letter style, though it is incorrectly referred to as Old English, is seen in church hymnals and on most wedding invitations. It has even surfaced in comic strips. To make it perfectly clear that he is an animal "of the cloth," the Deacon in Walt Kelly's *Pogo* always speaks in black-letter.



1450

At the beginning of the 15th century, the elements of many disparate calligraphic styles were converging in two dominant styles — the Gothic black-letter and the Littera Antiqua white letters. Both of these would soon serve as the first models for movable printing types.

Although the apparatus for casting movable types is generally attributed to Johann Gutenberg, there is reason to believe that Laurens Coster of Holland had printed with movable types before Gutenberg.

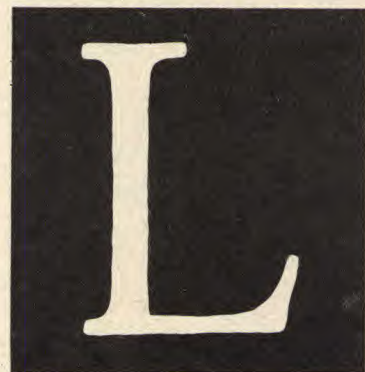
Gutenberg can be given credit, however, for improving the art and putting it to practical use, because not only did he cast type in single pieces, but he devised a chase to hold it, mixed suitable inks, and perfected a technique for registering the page to make a good impression.

The famous Gutenberg 42-line Bible was printed sometime between 1450 and 1456 in Mainz, Germany. Gutenberg's first actual printed work may have been a book entitled *World Judgment*, published 10 years before his Bible.

The types of Gutenberg were black-letter in form. Even though these letters were cut by a punch cutter, they

were intended to resemble the best manuscript letters of the time. So the Gothic Textura was used as a model.

At first, only the text was printed, and space was left for large decorated initials to be drawn by hand. But as printing began its widespread growth at the end of the 15th century, punch cutters departed more and more from the manuscript forms of their day.



1470

Not only was Mainz, Germany, the accepted birthplace of typesetting, but in an indirect way it also influenced the next significant phases of typesetting.

In 1465, at Subiaco, Italy, two printers from Mainz cut a transitional type nearly Roman in form but Gothic in color and weight.

Seven years earlier, in 1458, Nicolas Jenson, an engraver at the French mint at Tours, had been dispatched to Mainz by King Charles VII to bring back information on a new art called printing that had been developed by a man named Gutenberg.

On his return to France in 1461, Jenson met with a cool reception from Louis XI, Charles' successor, who did not share his father's interest in printing. Disillusioned at first, Jenson was nonetheless determined to work with this new art form.

It is known that by 1469, Jenson was established as an engraver in Venice. There he developed the first pure Roman typeface in 1470.

In Jenson's type, there was very little contrast between thick and thin strokes, the serifs were blunt, and the lowercase "e" had a distinctive slanted cross-stroke. This type, which Jenson used in his famous *Eusebius*, today can be seen as the face Cloister Oldstyle.



1506

Aldus Manutius was a scholar and tutor. So he first saw printed books as a means of making classical manuscripts

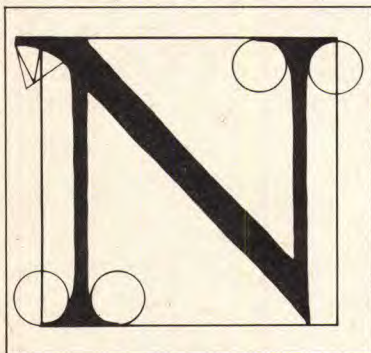
easily available. His later contributions to printing, especially small capitals and the first italics, continued this wish to help scholars.

In Venice, at the age of 40, Aldus began to print reference books which brought about a tremendous enlargement of the conception and purpose of all books.

In 1495, he published *De Aetna*, by Pietro Bembo, using a calligraphic Roman of his own design. This is considered to be the first modern book in terms of typographic style.

About 1506, with Francesco Griffo of Bologna, Aldus developed the first italic type. These italics were originally intended to be independent book faces, with no relationship to the Romans. They were used for less important lines on Aldus' title pages, to provide easier reading and to give more emphasis to the capital lines.

The original italics were all lower-case and were used with initial Roman capitals, following the practice of calligraphy in the papal chancery. A quarter of a century passed before sloping capitals appeared in type.



1525

Stimulated by printing presses, the wider dissemination of books, and the Renaissance spirit itself, Western Europe showed a great preoccupation with writing and instructional copybooks in the first part of the 16th century.

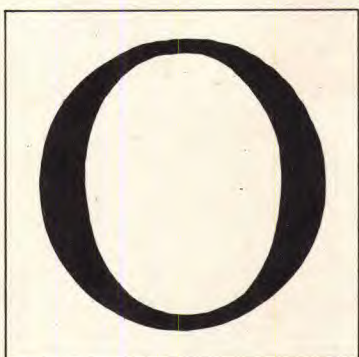
One of the subjects studied in these books was the classical Roman lapidary capitals. Not only was there an appreciation of these letters, but there were even attempts made to reduce them to a science.

In his *Divina proportione* of 1509, Leonardo Da Vinci demonstrated the construction of the Roman capitals with geometric elements.

And in 1525, Albrecht Dürer wrote an essay entitled "Of the Just Shaping of Letters" as part of a treatise on applied geometry.

In this essay, Dürer constructed each letter by inscribing it in a square of specific size, building the characters from elements of the square and arcs of circles. The constructions were well formed and were not distorted to conform to some predetermined system. Complete instructions and alternate designs for each letter were given in the accompanying text.

Dürer, known for his woodcuts and paintings, had made an important contribution to lettering craftsmanship with a single essay.



1530

Looking back, it could be argued that the greatest contributions to typography were made within a century of its beginning.

The contributions were numerous — the old-style family of types, small capitals, italics, printer's marks, colophons, the movable type itself.

The contributors were people such as Gutenberg, Coster, Fust, Koberger, Ratdolt, Schoeffer, Jenson, Aldus Manutius, Arrighi, Due Pre, DeWorde, Caxton, Pynson, Tory, and Claude Garamond.

Garamond's Romans were introduced in Paris in 1530.

Compared to the Romans of Nicolas Jenson, Garamond's Romans had a greater contrast between thick and thin strokes, more upright round characters, a horizontal cross-stroke on the "e," and serifs that angled sharply out from the stem to form crisp points.

These new letters gained great acceptance in France and were almost single-handedly responsible for displacing the Gothic black letters as the standard printing type.

Curiously, many of the modern typefaces that bear Garamond's name are not really closely related to his types but are based on types that were mistakenly attributed to him.



1720

After Garamond's death in 1561, there was no real substantial change in type design for almost two centuries. Which is not to say that printing went into a decline. Quite the opposite was true.

Printing and printers flourished in the 17th and early 18th centuries. The romantic novel, newspapers, journals, and political pamphlets began to reach the growing ranks of the middle class. At the height of this printing fury, in 1726, William Caslon arrived at his cut known as Old Face.

Caslon Old Face was not a new step in typography. It was just the final definition of the old-style Romans begun by Jenson and Aldus Manutius.

The individual letters were not, in themselves, very distinctive. But they had the ability of combining into exceptionally legible words and pages because no letter flourishes or details would distract the reader.

As others had before, Caslon's type became the standard of an era. It was

eloquently referred to as "the finest vehicle for the printed conveyance of English speech that the art of the punch-cutter has yet devised."

When modern transitional types began to appear 30 years later, Caslon's type fell out of favor. It was "rediscovered," however, in the 19th century because of its great readability.



1757

The transition from old-style to modern-style type design began rather abruptly with the publication of John Baskerville's edition of Vergil in 1757.

Baskerville had been dissatisfied with existing types, so for his Vergil, he spent two years designing his own. The result was a relatively heavy face with extreme thins and straight serifs.

These new letters had a near perfection that was very unlike the cruder Caslon type to which England had become accustomed. Part of this perfection had to do with the way the type was printed.

Also dissatisfied with the quality of existing printer's inks, Baskerville made his own extremely black ink, even boiling the oil and burning the lamp-black itself.

The available laid paper did not suit him either, so he manufactured a paper with a smoother surface, the first woven paper ever. He used a harder packing on his press, and when the sheets had been printed he pressed them between hot copper plates to dry and set the ink, thus giving the paper a smooth and polished look.



1788

Although he certainly pushed along the design of modern type, Giambattista Bodoni may have hindered its readability in the process.

The pseudo-classical Bodoni type that was introduced in Italy in 1788 was strongly influenced by the types of Baskerville in England and the Didots in France.

In the Bodoni type, the thick and thin strokes were greatly exaggerated. The round letters were narrow rather than full, and the serifs were thin lines. The fact that the delicate hairlines were reproducible at all is probably a testimonial to the success of copper engraving at the time.

Bodoni's types were used in books that were probably intended to be admired by the affluent rather than read by the masses.

Although the title pages were impressive and the margins were generous, the text in these books was undistinguished, and the editing and proofreading somewhat lax.

Despite its flaws and because of the technical achievements and visual style of his typography, Bodoni gained a great deal of recognition and admirers. One of these admirers was Napoleon, who undoubtedly responded to the classical, almost imperial, look of the Bodoni types.



1816

The letters in the early Greek stone inscriptions were without serifs. But after the Romans added serifs, sans serif letters did not appear again until 1816.

A single size of a sans serif type appeared in the 1816 specimen sheet of William Caslon IV, a descendant of 18th-century type founder William Caslon. Caslon called his single size "sans syrups," but it soon became known as "grotesque" because of its strangeness.

By 1832, Stephenson Blake of England was producing a broad range of grotesques. The influence of these "new" letter forms quickly spread beyond Europe to the type foundries of America, where they became part of an explosion of typographic styles in the mid-1800's.



1820

The year 1820 could be regarded as a kind of boundary line between the purposes of type.

Up to that point, type had been in-

tended primarily for books, and therefore tasteful "book faces" had predominated.

But around 1820, the world, and America in particular, was expanding industrially and economically at a rate never known before. To serve this commerce, advertising was already demanding more expressive, more obtrusive "display faces." At first, this meant distortion of available typefaces. Thick strokes became thicker, and fine strokes even finer.

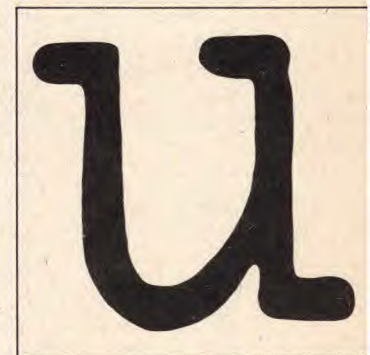
But soon, the printers' racks began to overflow with fancy fonts of grotesque proportions.

The first shadowed and outlined letters soon appeared. Black letters, after a period of disuse, became popular again as the Gothic Revival was imported to America.

The most significant of the new forms were the types called "Egyptian." They probably acquired this name because of their "darkness" and the interest in the archaeological discoveries then going on along the Nile. They had stem and slab serifs of nearly equal weight, which made them especially visible in giant advertising broadsides.

The P.T. Barnum aura of type design continued throughout most of the 19th century, as swollen, incised, decorated, flowered, shaded, three-dimensional, notched, and convoluted letter forms often screamed from the same page for the attention of the buying public.

If one type could stand for both the absurdity and the vitality of this period, it would have to be the alphabet called, appropriately, "Lapidaire Monstre."



1829

Although it has since developed distinct characteristics, the idea of the typewritten letter was at first inextricably bound to the printed letter. The first recorded patent for a primitive typewriter was taken out by Henry Miller in England in 1714. It was not until 1829, however, that a practical writing machine — coincidentally called a "typographer" — was patented by William Austin Burt in the United States.

The earliest models produced an embossed writing and were primarily intended for the blind. Until a shift-key model appeared in 1878, typewriters permitted only capital letters.

The early lettering for typewriters had a purely typographical quality and resembled the Bodoni type. But the delicately articulated forms and alter-

nating thick and thin strokes soon proved unsuitable for a multiple number of copies. The care necessary to reproduce something clearly prohibited any rapid speed.

In order to accommodate both clarity and speed, designers began to abandon Roman types in favor of letters of a more uniform thickness.

The mechanics of the typewriter created the identical space for a narrow letter like an "I" as it did for a wide letter like a "W." This was unsatisfactory because the letters then failed to achieve a fluent rhythm, and the legibility of the typed text was impaired. To overcome this obstacle, the lower bars of narrow letters like "I" were emphasized in order to fill out the space they occupied. This new lettering created specifically for the typewriter known as "Pica."

Although many ornate letters and variations on Pica were attempted, none ever became serious rivals to Pica because none could ever achieve its clarity or manufacturing economies.

It was only with the invention of the electric typewriter around 1935 that type designers gained the freedom to invent practical new letter forms for the typewriter.

The regularity with which keys were struck on an electric machine dispensed with the necessity for letters of uniform thickness.

Improvements in the electric typewriter allowed the carriage to shift varying spaces. The new machines would allot to letters of different widths exactly the space they required. With each subsequent improvement in the typewriter, the desire to create new types for it was stimulated.



1891

By the end of the 19th century, commercialism and the Industrial Revolution had crept into almost all aspects of life in America and Europe. In its path, most of what was craftsmanlike, sensitively created, and beautiful had been crushed. Typography was no exception.

A revival in typography made by William Morris was one attempt to stem the creeping blight of industrial ugliness. For inspiration, Morris looked to the first printed books of the 15th century. He would have preferred works of an earlier, medieval vintage, but of course, printed books were not available from that period.

After three years of study into the arts of the book, papermaking, binding, and type design, Morris and his Kelmscott

Press produced *The Story of the Glittering Plain* in 1891. For this book, Morris designed a Roman type modeled after those of Nicolas Jenson. It later became known as Golden type, since it was used for *The Golden Legend*, printed in 1892.

Morris produced a version of Caxton's *Recuyell of the Histories of Troye*, the first book to have been printed in England. For this, he designed a Gothic type known as Troy.

All of the work of the Kelmscott Press is characterized by highly decorated title pages, woodcut illustrations reminiscent of the 16th century, ornamental initials that were inspired by medieval manuscripts, and craftsmanship throughout. Morris' fastidious craftsmanship even extended to the paper of all his books, a linen rag which was woven with a slight irregularity in texture, just like the papers of the earliest printers.

In retrospect, this revival had little bearing on the course of typography, but it did account for the proliferation of private presses at the beginning of the 20th century.



1898

Seldom does a discovery in the field of science have a direct bearing on the course of typography. But when the element neon was discovered by Sir William Ramsay and M.W. Travers in 1898, it would not be long before this discovery gave birth to the most prevalent typographic communication in modern cityscapes.

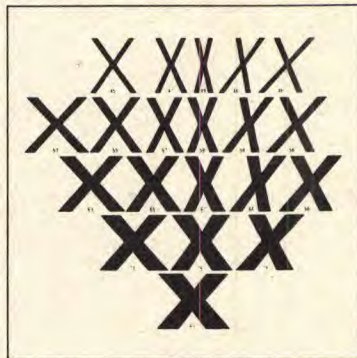
The first neon sign was created by forcing a small amount of neon gas into a partially evacuated clear glass tube. This gas conducted a current of electricity, naturally producing a bright reddish-orange glow. In order for the sign to glow other than red-orange, the tubing itself needed to be colored.

Once the principle of the neon sign was understood, the complexity of the signs themselves depended on the skill of the glassworkers to bend and form the glass tubes into inventive new shapes.

As the 20th century progressed, neon signs of humble and grandiose varieties were urging people to enter, exit, stop, or start and telling them which way it was to the bathroom. Neon signs identified Salvation Army missions as easily as they did the liquor store right next door.

The flowing, continuous nature of the glass tubing lent itself best to script letter forms, but sans serif styles were

also easily adaptable. In the most elaborate neon typography, strokes were very often doubled, tripled, and quadrupled to produce dramatic pieces of illuminated information in the midst of utter darkness.



1957

Modern sans serif types are basically patterned after a face called Akzidenz Grotesk. This was first cut by the Berthold foundry in Germany in 1898. Much later, when it reached the American market, it became known as Standard.

The legacy of Akzidenz Grotesk can be found in the faces created and popularized by the Swiss school of design—Neue Grotesk (Helvetica), Folio, and Univers.

Although Helvetica has become the most widely used type in modern communication, it can be argued that Univers—because of its extensive range of weights and widths—is a more important typographic landmark.

The Univers family was conceived by Swiss-born designer Adrian Frutiger in 1957. Working in the atelier of the Deberny and Peignot foundry in Paris, Frutiger adopted a rather unconventional approach to type design. Instead of allowing the success of a typeface to dictate its later extension, Frutiger created an entire range of variations at its inception.

Whereas variations in most other typefaces are indicated by words such as "demi" or "bold," the sheer volume of variations in Univers demanded another system. This system became numerical.

Number 55—Univers 55—was the norm, and all its variations were based on units of 10. In terms of type "weight," the higher the 10's place in the number, the bolder the type would be; for instance, Univers 75 is bolder than Univers 55.

In terms of type extension or condensation, the higher the unit's place in the number, the more condensed the type would be; for instance, Univers 53 is very extended and Univers 59 is very condensed. Odd numbers such as Univers 57 signified roman, and even numbers such as Univers 58 signified italic.

By carefully altering characteristics within a specific letter, Frutiger ensured an even color and balance for an entire setting of Univers. For instance, the "free" ends of letters were slightly thickened, and connected ends were somewhat pinched, to lighten the effect of blackness and to prevent smearing during printing. The "c" was narrower

than the "o" because the greater area of white around it made it seem optically as broad as the "o." The "u" was narrower than the "n" because the white area at the top of the "u" was more evident than the white area at the bottom of the "n." There were almost as many similar subtle character changes as there were letters in the alphabet.

The diversity of Univers is most dramatically shown in its original set-up for the composing machine. If you counted the different variations in the 12 different point sizes, altogether there were 17,280 letters and punctuation marks at the disposal of the machine.



1960

For 500 years, the stern limits of metal governed the development of typography. But then, a new tool was added that expanded the capabilities and flexibilities of type—photography.

Experiments in setting type photographically had begun as early as 1876, but it was not until the 1920's that a line-casting machine was successfully converted to a photographic typesetter. At the same time, a revolving disk-type character system on glass and a photographic matrix system were developing.

In 1936, the Uher-type machine, the granddaddy of modern photo typesetters was introduced. And in 1946, the Fotosetter, the first commercially acceptable photographic typesetting machine, was field-tested at the United States Government Printing Office.

The Fotosetter, significant as it was, had all the speed and spacing limitations of hot-metal equipment because it was manually operated and depended on three-dimensional mats to create two-dimensional images.

By the early 1960's, systems had been invented that virtually eliminated vertical and horizontal spacing limitations and that operated at dizzying speeds. Photo lettering suddenly permitted new typefaces to be designed and produced without the crushing cost of casting them in metal.

Photo display lettering could be condensed, expanded, compressed, extended, obliqued, or otherwise made to conform to any desired space.

Photocomposition allowed character fitting in text to be sensitively controlled with the use of plus or minus spacing. Characters could be superimposed, and even solid line spacing could be subtracted from.

With photocomposition, there were no broken letters and no misalignments.

Type was sharper and blacker or more subtle, depending on the typeface. Type could be enlarged as much as 500% without affecting its integrity.

And photocomposition could be more economical because it eliminated steps in the production process.

Phototypesetting allowed the people who work with type to control their medium, rather than being controlled by it.



1978

Scientists and insurance companies are fond of reminding us that "the future is now." That couldn't be a truer statement when you look at the future of typography. The typesetting equipment for the next generation is already in use.

This Cathode Ray Tube (CRT) system begins by translating the image of a type character into binary (off/on) code. This code in turn controls the image that eventually is projected onto the CRT screen or that is exposed onto a photographic material such as paper or film.

The CRT is made up of lines which form a screen or grid of lines that normally ranges between 1,000 and 2,000 lines per inch. The areas between the lines of the screen create individual squares that can be turned on or off, depending on the binary code.

The binary codes representing a type font are recorded on a storage media such as a "floppy disk." When a typeface is needed by the phototypesetter, it is instantly transferred from the storage media to the computer memory. When they are activated, digitized characters are transmitted to the CRT screen. The characters form on the screen in much the same way that dots form a halftone in a printed picture.

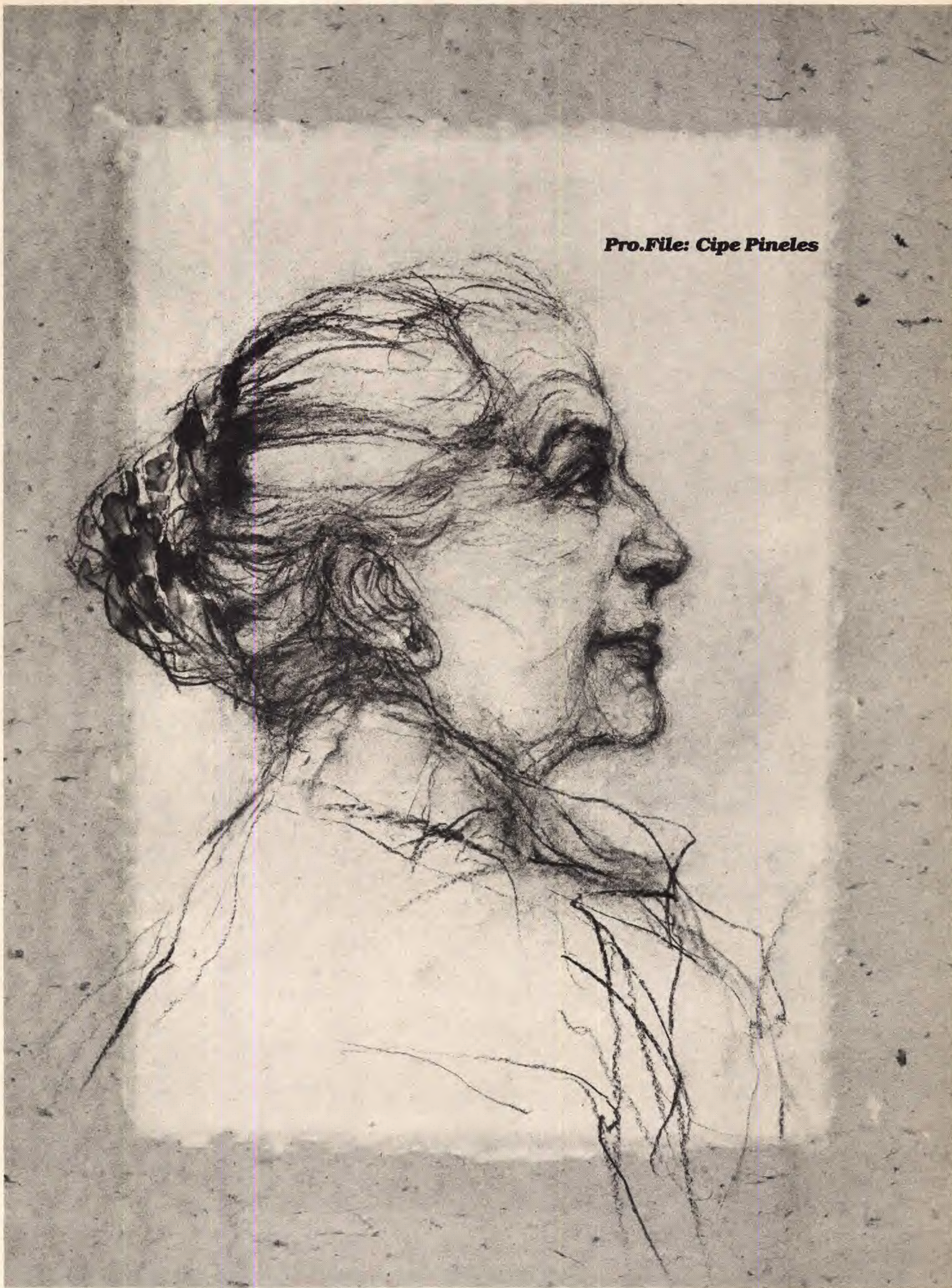
All of this happens with incredible speed. CRT typesetting systems are capable of producing 8,000 characters a second, and 150 to 300 lines of copy every minute.

Any desired unit spacing can be factored into a setting, as well as condensations or extensions of a specific typeface.

A few years ago, a CRT system was a magical, exotic piece of hardware. Today, it's a widely accepted production tool that will perform an important role in typography.

Ultimately, the CRT could be replaced by systems that record directly onto printing plates or even "plateless" printing presses. And maybe that could be the subject of our appointment calendar 25 years from now.

Pro.File: Cipe Pineles



CHRONOLOGY

- 1910:** born in Austria
- 1923:** came to United States with younger sister and mother
- 1924:** attended Bay Ridge High School, Brooklyn; member of Arista Society; won 1st prize, Atlantic Monthly essay contest; awarded scholarship to Pratt Institute
- 1927:** attended Pratt Institute
- 1930:** won scholarship to Louis Comfort Tiffany Foundation
- 1931:** worked at 1st job, Contempora, an industrial design studio
- 1933:** became assistant to Dr. M. F. Agha, Conde Nast Publications
- 1936:** went to London as associate AD, "Vogue"
- 1938:** became AD, "Glamour"
- 1941:** married Bill Golden (widowed in 1959)
- 1945:** went to Paris to be AD, "Overseas Woman," a U.S. Army publication for servicewomen
- 1947:** became AD "Seventeen"
- 1948:** became 1st woman admitted to Art Directors Club
- 1950:** was AD "Charm"
- 1951:** Tom Golden was born
- 1959:** was AD "Mademoiselle"
- 1961:** married Will Burtin (widowed in 1972); joined "Will Burtin Inc." as free-lance designer
- 1963:** joined faculty Parsons School of Design
- 1965:** named Consultant and Graphic Designer for Lincoln Center for the Performing Arts
- 1966:** elected to Board of Directors of the American Institute of Graphic Arts
- 1970:** became Director of Publication Design, Parsons
- 1972:** adopted Carol Burtin Frapp
- 1975:** elected to Hall of Fame, Art Directors Club
- 1977:** admitted to membership, Alliance Graphique Internationale; appointed Andrew Mellon Professor, The Cooper Union
- 1978:** received Award for Excellence, Society of Publication Designers; invited by the Overseers of Harvard University to join them in visiting the Graduate School of Design

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Cipe and I have been friends for a long time. At her Victorian house, lunch in laptrays, we talked warmly in front of an open fire which crackled punctuation. We sat deep in personal surroundings, discussing personalities with only two overly furred cats to overhear us. All around were sharpened pencils, proofs, pastepot — tools of the trade of this first woman to be admitted to the Art Directors Club.

Young, inexperienced Vienna-born Cipe tiptoed into the pre-World War II world of creative professional design. She has, ever since, kept the pace.

GS — In the 30's, Dr. Agha hired you. You were a legend's right-hand person. Were you aware of isolation as a woman?

CB — "Fashion magazines were filled with women. A man was a rarity. My job was so wonderful because I was the only woman in the most brilliant man's office. Agha enjoyed working with women and had a profound understanding of their professional problems. I got the impression he was trying to make me more aggressive. It was his idea, not mine, that I become a test case for the Art Directors Club.

"After I had met Mr. Conde Nast at a party, and was brought in by Conde Nast himself, there was little for Agha to do but hire me on the spot.

"It was hard in those days to get a job. It had taken a year to find the previous one, my first, at Contempora. We were ready to design everything from coffee-pots to world fairs, but it was coffee-pots that kept us going. I worked there for two years, for \$25 a week, but it was usually owed to me. When I was hired at Conde Nast, I got a \$5 raise. I was not only earning more money, I was really getting it.

"I was already active in fashion on one of Contempora's accounts, a mill struggling to make cotton an acceptable fashion fabric. My job was to set up stylish window displays with chic mannequins dressed in fabrics I designed. Cottons were pale and bland then. I put together dark grey and muddy yellow, dark blue and purple, dark red and cerise, worked into geometrics."

Early conditioning left its mark. Cipe's style is overwhelmingly personal. She became an early devotee of cottons — Marimekko (a full collection of dresses), Laura Ashley (kitchen wallpaper), Liberty prints (for tablecloths and napkins).

"...At Conde Nast Publications I was really working for Agha. He made room for me in his large office where I was given a variety of problems any of the magazines faced — *Vogue*, *Vanity Fair*, *House & Garden*. I had to design a 16-page Christmas section for people who were bored with Christmas; make a collage cover of President Roosevelt's thousand newsprint faces; design pages memorable in black and white and one color; develop three themes for an eight-page beauty section; experiment with Munsell's Color System for original color schemes for interiors."

GS — Was it accidental that your career was primarily editorial and fashion?

CB — "It was absolutely an accident. I needed a job; any job in my field would have been okay. I sent my portfolio to

several agencies, but it was their policy not to hire women. It would inhibit the bullpen from making rude jokes. Fortunately Agha didn't feel that way.

"It was shortly after *Vogue* got Agha that *Harper's Bazaar* got Brodovitch, and a whole new craft was born. The field of editorial fashion was an area where the most innovative photography, illustration type, drawings and layout were being published. At that time, editorial efforts were more avant garde than advertising."

GS — Why did you leave Conde Nast?

CB — "I didn't leave. I was fired. They let Agha go, and the new art director, Alexander Liberman, got rid of the rest of us."

GS — Then you went to the new *Seventeen*. Did you bring a new concept to it?

CB — "I came to it a year after it was born. It was the brainchild of the editor, Helen Valentine, who made me feel everything was possible on her magazine. I didn't have to wait forever between the time I presented an idea, and the okay to go ahead. With four stories a month, I established the then unheard-of idea that you allow an artist to choose the image he sees in a manuscript, not let a fiction editor dictate a stock situation. I wrote to museums asking for artists who could paint and draw in such a way as to carry out a commission. I compiled a list of 50 artists to call upon. Some of them were Ben Shahn, Richard Lindner, Doris Lee, Philip Evergood, Lucille Coreos, Reginald Marsh, Kuniyoshi and Robert Gwathmey.

GS — Anything else you'd like to do?

CB — "As you're asking one question, I'm thinking of answers to previous ones... Agha was the most fabulous boss to work for. Nothing you did satisfied him. He was always sending you back to out-do yourself, to go deeper into the subject. In view of what's happening now to headline type, this is interesting: he assigned me the task of selecting a different typeface for every headline in *Vogue*. I plunged into old typebooks and into the advanced graphic publications from Europe. By the time you looked through five issues of *Vogue*, you had 100 typefaces to work from. I used to hate type. It scared me, but this process of searching for headlines made me see what makes one page look good, why the same typeface, specified elsewhere by another person, looks poor."

GS — What would you do differently?

CB — "I never thought about it. Tell me about you."

GS — I haven't finished with you.

CB — "I haven't thought about it maybe because I like my work and in hard times in my life, I could forget myself and everything around me by getting deep into a job. Some had been started six months previously and were waiting for me to get enough enterprise to tackle them. I got myself to work by bringing my tools and papers down to the livingroom, lighting a fire here, and starting."

GS — It's been said all working women need a wife. How did you manage a two-career household and a child?

CB — "I spent little time thinking about that, too. At first, I was against women's

lib. Perhaps I felt that way because I didn't know I needed to be liberated. I had a husband who introduced me with pleasure as a working wife and who took pride in my work. I didn't think I was unusual.

"Bill and I lived in Manhattan then. I could be home for lunch two or three times a week. And we were lucky to find Roslyn, who not only cared for our son Tom, but kept the apartment tidy, shopped, cooked and took care of us, too."

GS — What was it like to be married to two celebrated designers — Bill Golden and Will Burtin?

CB — "It wasn't always easy, and we had lots more things to quarrel about than do most couples, like: Why does that artist do a decent job for you and never one as good for me? Or: Should you ever use anything but sans serif type, and if yes, when? Or: How come they asked only you to be a judge at the show, relegating me to socialize with the wives at the pool?"

"When Bill and I married, we had been working independently and had to some extent recognizable styles of our own. Each of us respected and admired the other's work. We liked to compare daily disasters, and often came up with better solutions to problems by letting off steam. I learned a lot from Bill: one was to accept a raise and return it to the company the next day in exchange for a four-day week. The other thing I learned was how to say 'no' to intrusive demands."

"I look back on my time with Will Burtin with gratitude. Though Bill and Will shared the same profession, two more dissimilar temperaments I can't imagine. Both had rigorous standards of design. Will, perhaps because he was trained in Cologne, was more rigid, less flexible in decision-making. Bill, equally diamond-sharp in his philosophy, had a more fluid approach to a design solution. After Will and I married, I gave up my job to join his office. Will's commissions required frequent trips here and abroad. He felt it urgent for designers to communicate with designers, writers, philosophers all over the world, and I was free to go with him. Will and I worked on separate projects. The scientific data that stimulated him to design 3-D structures was a little much for me.

On the other hand, he felt my attitude on type was frivolous. I was pretty good at type specifications, but sometimes Will would sit beside me and without a word, redo them. It made me furious then, but I do them now the Will Burtin way."

GS — What impact do you have on students?

CB — "It's a shock to find in what way one influences young designers. What impressed one talented student is that I make everyone put away their coats and stuff before we get down to work. What a droll way to realize that graphic communication design has to do with making order out of chaos."

Casual words belie the depth of enthusiasm Cipe has for the work produced by her classes. She gives of her full past to impart to the new generation her sense of style, her taste and perfectionism — larger standards innately her own.

GERTRUDE SNYDER

The taupe-colored Ferrari is parked in the enclosed driveway of the East-Side-New York-converted-garage-studio, setting the tone for the sophisticated whirl of the world of three-hatted Henry Wolf—art director, agency head, photographer. And sportscar owner. And elitist.

Born in Vienna ("You can't miss my accent") to a textile industrialist father and a sculptor mother, droll Henry "was always drawing. After we left Vienna as refugees" (the family odyssey to the United States was via two concentration camps and France, Morocco, Cuba) "and came here, I went to art school, then was drafted, sent to Japan. Until 1946, I had not lived in one place longer than four months since I was 13. I've an army friend, very left-center, which I'm not, who calls me a Hapsburg, an elitist."

GS—Do you think you're an elitist?

HW—"Yes. I haven't read enough to follow a philosophy, but your feelings come out of the way you grew up. I grew up in an upperclass patrician family—yes, we took a beating—which made it all the more desirable."

GS—Now you're here, in this enormous studio.

HW—"I have another floor, and a floor below, where my mother, who's 81, comes every day to do sculpture. We do a lot of things from beginning to end—pictures, layout and produce the book. That's the secret—get control as early as possible, and keep it as long as possible. Right now, I have a two-year engagement to redo *House Beautiful*. I design type, do the photographs that I want to, lay them out, send them to the printer so that everything is cut (cropped) the right way and the margins are right. We do several things like that for Saks 5th Avenue and I. Magnin and all the magazines for B.F. Goodrich. Someone was here from South Africa. He has 460 stores and wants to redo his whole direct-mail thing. That's the part of the studio we call 'Double Vision.' Plus all the straight photography where I only deliver the pictures and they do with them as they want."

"Since I've been an art director—and I've been in advertising as creative director, and I've owned an agency, and I've been a photographer who works for the same magazine I used to be art director of—I have an idea of how I want to do the job. But people often resent it when you want to give them too much, so I've learned not to get involved. I do a lot of role-playing, because otherwise they feel—I don't get a lot of work for this reason—afraid to give me work because I might think it pedestrian, or that I would tell them off. I don't, but it's the image."

"It's art directors who feel competitive, more than photographers. To photographers, I'm an arriviste; to art directors, I'm an old man. But I've worked for almost every advertising agency. Some come with their preconceived notions and you can't contribute anything. Often I get an assignment where they send a layout, and they want you to shoot exactly what's on the layout. Anybody could shoot it. They pay well. You send it back

by messenger. It's like working in 1984. You never hear about it. Maybe you find it in a magazine two months later."

"On the whole, I don't think it's a terrific time for us as designers. We're lucky if there's a magazine out today which is as good as it was if it's been around for more than 10 years. If you look at *McCalls*, at *Holiday*, at *Esquire*, nothing is as good. It's all scaled down, all unified. They started in the late 60's as a kind of revolution against beauty and high-level wit. A lot of stuff is junk. It's all very much what happened to American cars. In the 30's, they were wonderful. They generally made their own motors—Dusenbergs, Pierce Arrow, Reo. Now they make one motor, and it fits the Chevrolet and Cadillac alike."

"It's a narrowing down towards the middle that's happening in everything. I consider what we do closer to General Motors than to Art. So I think it suffers. It's really the forefront of the industrial complex—advertising. It's the guy with the trumpet in front of the herd."

GS—Let's return to magazines that don't look as they used to. Did both form and content suffer?

HW—"Form is the first to go. Then content. In the best-looking magazines, maybe content was never that serious. How serious can you be about fashion copy? If you think of *Vogue* in the 50's—Irving Penn and Avedon's Bazaars—they were wonderful things."

"Now, a collusion has happened in advertising and magazines. In fashion magazines, we do girls with a background of cars in order to get ads from Detroit. Sometimes magazines credit a perfume on the girl. Who the hell knows what perfume she's wearing? It's a silly way of giving credit to an advertiser to make him advertise. It used to be you could do something for the hell of it—photograph the tiara of the Maharanees of Baroda for two pages, just as a picture. Now, every page has to produce income. Whoring is maybe too strong a word. It's influence-peddling, at least. There's less editorial immunity of the kind of thing that existed in, say, *Vanity Fair*."

GS—Of your three levels, how did you move from each?

HW—"I did the magazines for 14 years—*Esquire* for seven, *Bazaar* for three, *Show* for four. *Show* was the last classy new American magazine. There hasn't been another all-over beautiful magazine that would hold up as design. When *Show* failed, Mary Wells got me to join her at Tinker. That's how I got started in advertising. We started the Alka Seltzer ads and commercials; did the Buick Riviera introduction."

"Later, Jane Trahey approached me to say she'd be happy to give me half her agency over a period of years. I've a big romantic thing for things I've never done, so I tried it, and liked it. We did some very good advertising. One year, in the 50 Best Ads Show, of the whole country, our little agency had nine ads. I did 200 ads a year, like an ad a day."

"And I photographed a lot of them. That's how I got into photography, in a

jerry-built room with a roll of white paper. Then I built a studio like this, not as big, but well-equipped. The first year I had that studio, I shot almost a quarter of the ads the agency produced. The photographers didn't like it. I'm still not fully accepted as a photographer—almost as though I'm moonlighting as an art director. But the results are now good enough that the label doesn't bother me."

"Then, we had several offers to be bought by big agencies. The idea of making quite a chunk of money attracted me, but Jane didn't like the idea of working for anyone, so I took my half of the money and left. I set up a studio, and we got clients from all sorts of unexpected corners. It grew, and now it's a fairly large business. The problem is at what point you don't feel you have to do everything yourself—the quandary of the artist in business."

"With all this, teaching is a very satisfactory activity for me. Students get you out of doing the same thing over and over because they do a problem in a way you never would have considered. It steers you—not by stealing their ideas, but by seeing there is another way, a different direction."

GS—What thoughts do you have about your young women students who will be your youthful professional competitors?

HW—"I love women. I don't love Woman's Lib because I hate fanaticism of any kind—the marching, demonstrating. I hate bra-burning the way I hated the SS on the streets of Vienna. The woman's movement lacks what I love best, a sense of style and a self-deprecating humor. I'm all for women making as much money as they can. I'm happy that Mary Wells paid herself a \$440,000 salary."

GS—What kind of life do you lead? Are surroundings important? Do you cook? Collect?

HW—"My personal life hasn't been very successful, but I have nice surroundings. I keep making surroundings for something that doesn't materialize—backgrounds for no play. I never cook in town. Someone called my kitchen a virgin. I have a place in the country, where I do cook. I have a lot of art—things artists did for *Esquire*."

"Collect? I've a great love for the best of its kind. I bought this watch. It's the best in the world. Patek Philippe. I love Fabergé—not the way it looks, but the perfection. I used to like jazz. Then I got myself a really good stereo, and for the first time, really listened to classical music."

GS—What would you yet like to do?

HW—"It would be nice to be your own client—to do things for their own sake—to do a magazine one would think is good, and try to sell it after the fact. To do posters. Or ideas for furniture, just to be a design function, to make prototypes. It's all related. Art is communication. When it's well done, it's both. When it's badly done, it's neither. I think a great Italian lamp is a piece of sculpture. It's people who can't do either who make the distinction."

GS—From an elitist, that's a great closing line, Henry.

GERTRUDE SNYDER

CHRONOLOGY

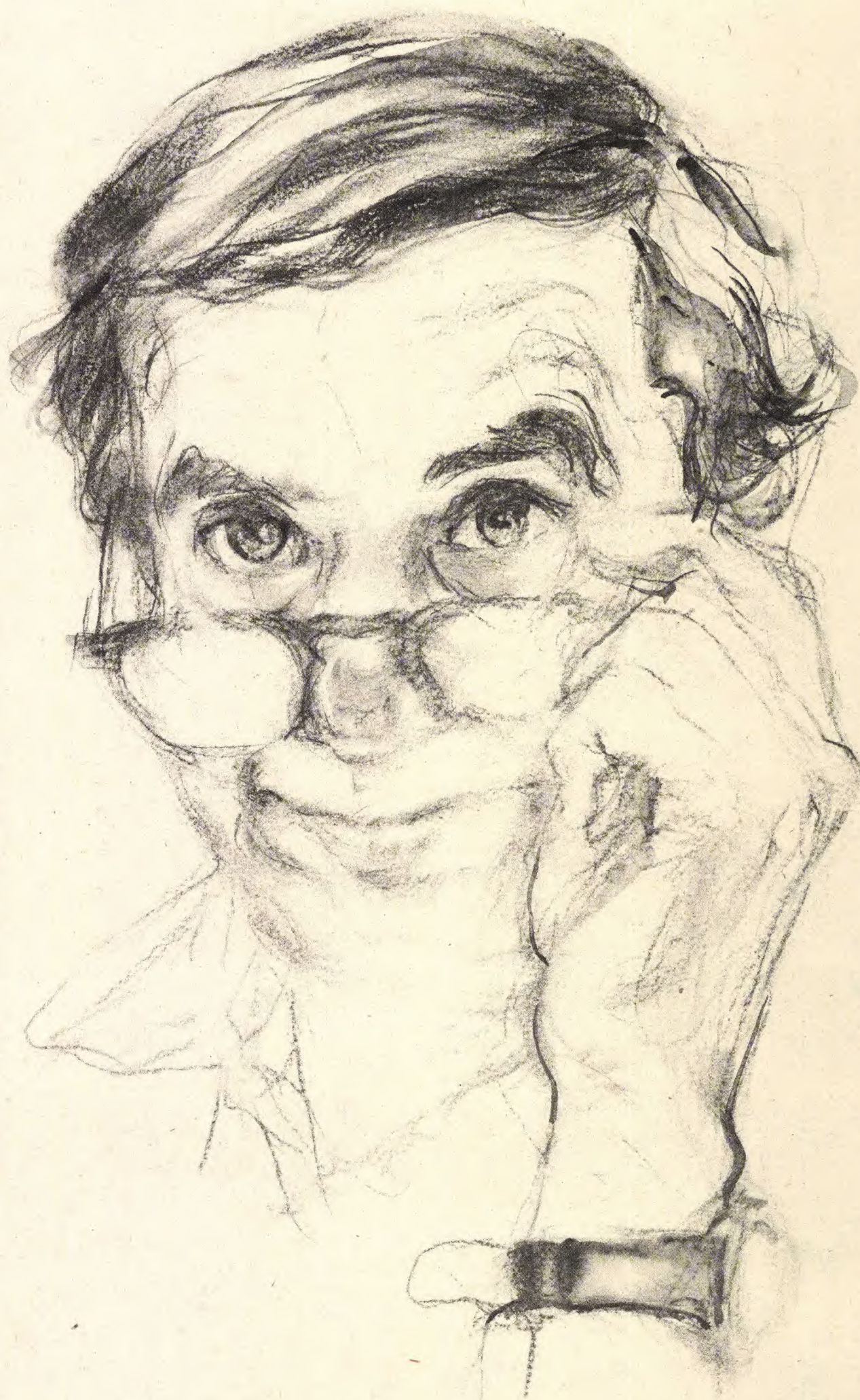
- 1925:** born in Vienna, Austria
- 1941:** arrived in U.S.; served in U.S. Army
- 1952:** named AD, "Esquire"
- 1954:** joined faculty The Cooper Union, School of Visual Arts
- 1958:** was AD, "Harper's Bazaar," and of "Show Magazine"
- 1959:** was chairman Annual Exhibition, Art Directors Club; listed in Who's Who in America; became member Alliance Graphique Internationale
- 1961:** joined Jack Tinker and Partners as AD
- 1965:** was AD at McCann-Erickson
- 1966:** became Executive Vice-President/Creative Director Trahey/Wolf
- 1968:** served as Vice President, Aspen Design Conference
- 1969:** was a member President's Commission for Propaganda
- 1970:** elected Benjamin Franklin Fellow, Royal Society of Illustrators, London; elected President, American Institute of Graphic Arts
- 1971:** formed Henry Wolf Productions, Inc.
- 1973:** was member of the executive board, Art Directors Club, New York
- 1974:** was Vice President, Architectural League, New York; listed in Who's Who in Graphic Arts; named Mellon Visiting Professor, The Cooper Union, N.Y.
- 1976:** received Gold Medal, American Institute of Graphic Arts, New York
- Awards:** Society of Illustrators, Art Directors Clubs of Chicago, Los Angeles, Philadelphia, Washington, D.C., 50 Best Awards, AIGA, Society of Publication Designers, Society of Typographic Arts; from Art Directors Club of New York received 6 medals, 30 Awards of Distinctive Merit.

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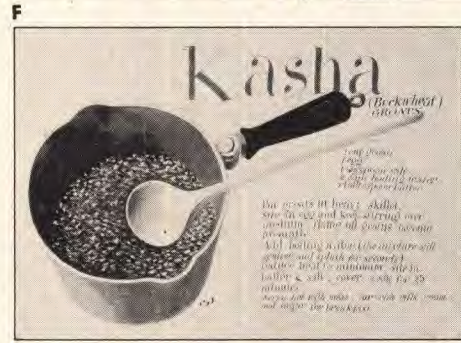
The following list is as clear as we can make it. Some of the articles are by Henry Wolf; some, about him

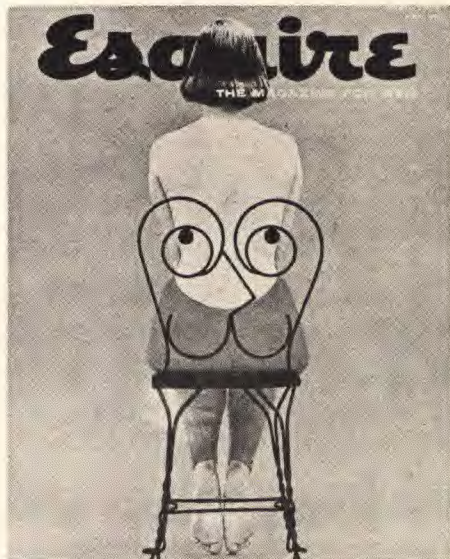
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Pro.File: Henry Wolf

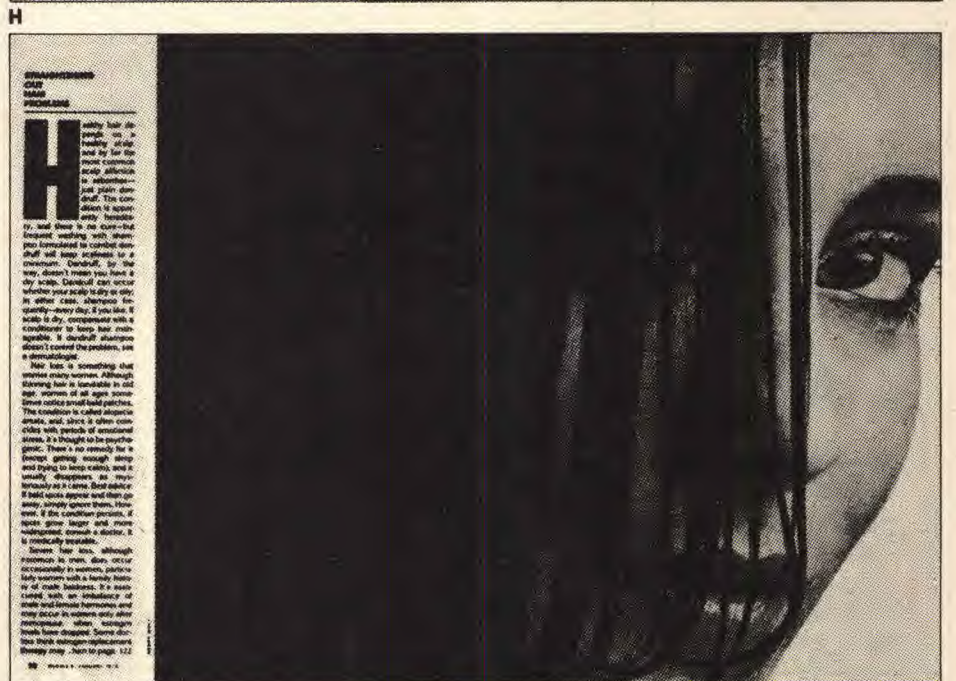
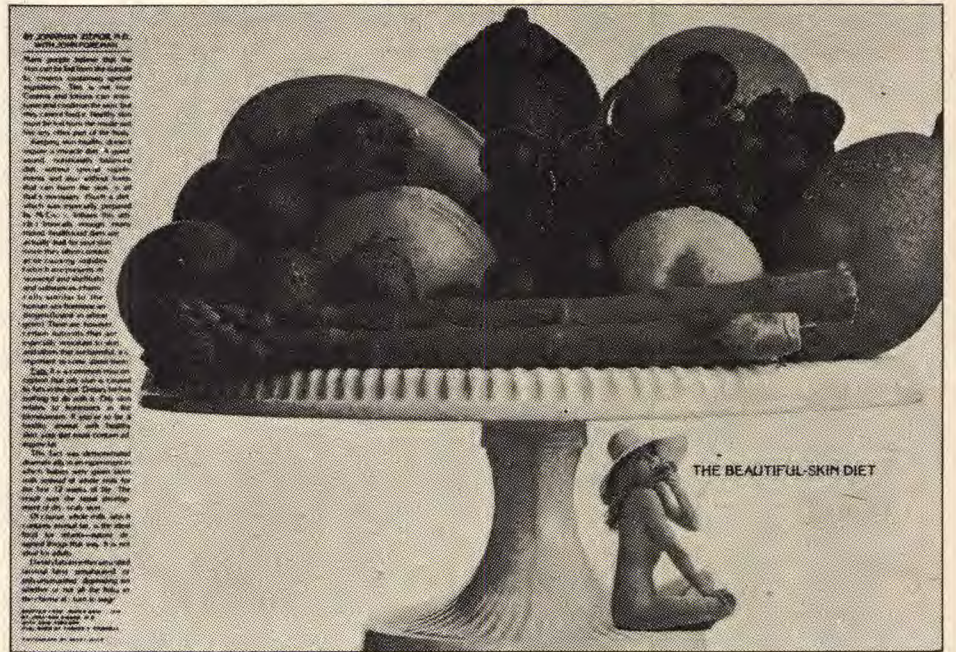


- A ONE OF ONE-OF-A-KIND ASSEMBLAGE FOR A NAME-SAKE.
 B REGINALD MARSH PAINTING FOR "SEVENTEEN" MAGAZINE.
 C BEN SHAHN PAINTING FOR "SEVENTEEN".
 D EARLY WOMEN'S LIB PORTRAITS BY JOE KAUFMAN FOR "CHARM" MAGAZINE, 1952.
 E EARLY FRANK SCAVULLO PHOTO.
 F CIPE'S RECIPE PAGE FROM HER PRIVATE COOKBOOK.
 G JACOB LAWRENCE PAINTING FOR "SEVENTEEN".
 H RICHARD LINDNER COLORED INK DRAWING FOR "SEVENTEEN".
 I COVER FOR LINCOLN CENTER JOURNAL.
 J GARBO FESTIVAL COVER FOR LINCOLN CENTER JOURNAL.
 K POSTER ANNOUNCING PARSONS SCHOOL OF DESIGN COMPETITION FOR HIGH SCHOOL STUDENTS.
 L BOOK COVER FOR PARSONS EDITORIAL DESIGN CLASS PROJECT.





- A ILLUSTRATION FOR AN ARTICLE ON BUBBLEGUM IN "ESQUIRE" MAGAZINE.
 B WHISKEY ADVERTISEMENT.
 C ILLUSTRATION FOR A STORY ON WOMEN LOSING THEIR HAIR IN "WOMAN'S DAY" MAGAZINE.
 D COVER OF "ESQUIRE" (PHOTO: DAN WYNN).
 E COVER OF "SHOW" (MAGAZINE RELATING TO STORY ENTITLED, "TOO MANY KENNEDYS")
 F COVER OF "NEW YORK" MAGAZINE (WINE ISSUE).
 G CHRISTMAS COVER OF "HARPER'S BAZAAR" (PHOTO: RICHARD AVEDON).
 H DOUBLE SPREAD IN "McCALL'S" (DIET STORY)
 I DOUBLE SPREAD IN "McCALL'S" (HAIR STORY)
 J COVER OF "PHOTOGRAPHIS"



Lou Myers POLITICS

"It isn't your fault that Woodrow Wilson was an utterly broken man after the League of Nations... You're not responsible for the Soviet and Cuban incursion into Africa or the weakness of the dollar or the slaughter of baby seals."



"My headache is gone, Doctor!"



"You're not responsible for political prisoners jailed in other countries."



"I didn't put sodium nitrate into bacon..."

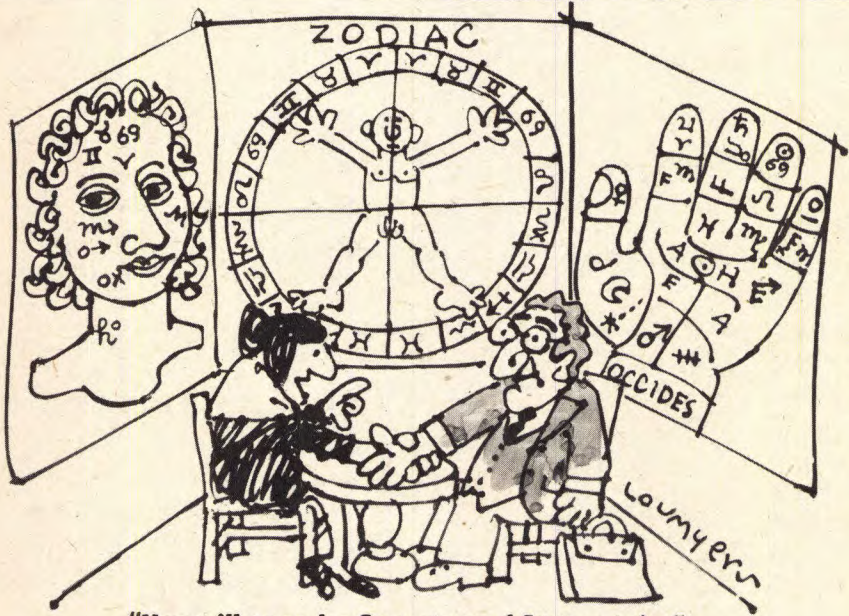


"I didn't put political prisoners in jail and I didn't put sodium nitrate into bacon... It isn't my fault that Woodrow Wilson was a broken man after the League of Nations and I'm not responsible for the Soviet and Cuban incursion into Africa or the weakness of the dollar or the slaughter of baby seals."

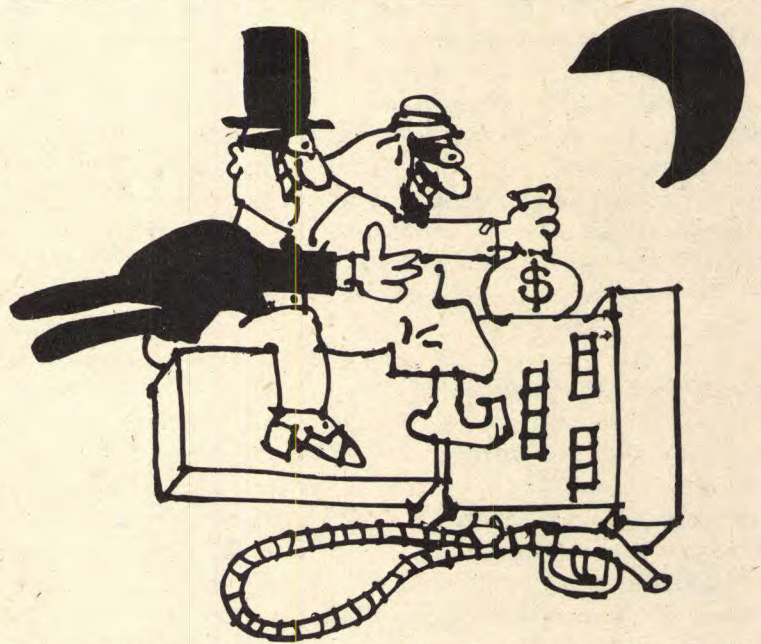


"You didn't put sodium nitrate into bacon..."

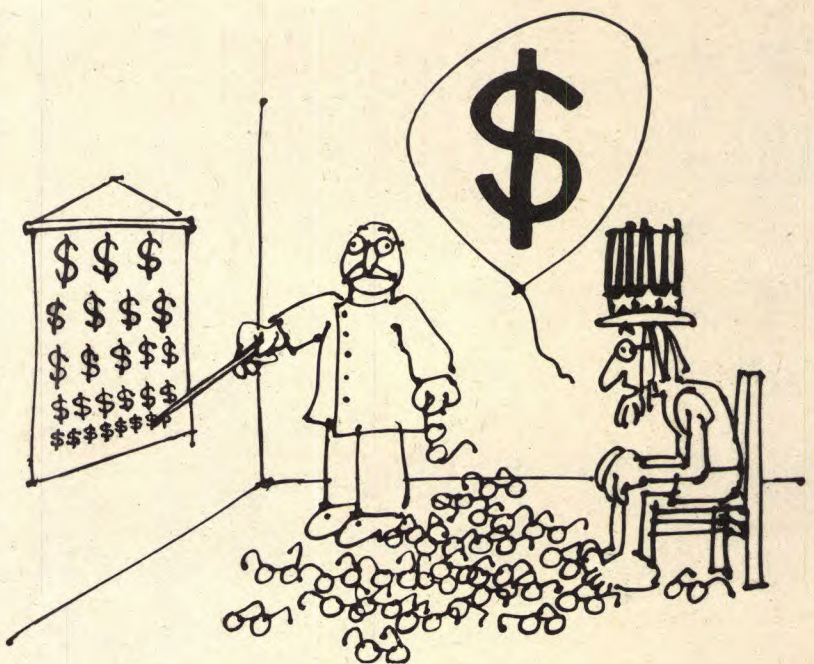




"You will soon be Secretary of State again."



"Nothing has changed in Communist ideology..." Alexander Solzhenitsyn



Ms. Carol DiGrappa

Carol DiGrappa is an incurable adventurer. When she is not exploring with camera and words the exotic likes of Fez or Venice, she reaches into the landscape of her fantasies and dreams to see what she can see. Here is her romantic side, but there is also the humanitarian who looks for dignified beauty in the back streets of an Italian village and for sordid reality on 42nd Street. A freelance writer and photographer who lives in New York, Carol is forever curious and will not hesitate to knock on a strange door and then tell us what she found: "The world that I love most is one of mystery, fantasy, and decadent beauty. It is an interior world, a dream reality where everything is at once frightening and alluring—where one can sit back, as if in a deep sleep, and observe strange plays. The photographs you see here were taken in the ruins of Villa Adriana near Rome after the death of my father. I wanted to make sense of my loss, come to terms with our relationship, and try to understand the clairvoyant dreams I had before his death. I wrote poetry about love and death and the nuances of our life, which was like a timeless dance. Eventually losing myself for a while, I found continuity in my ability to understand and to laugh."

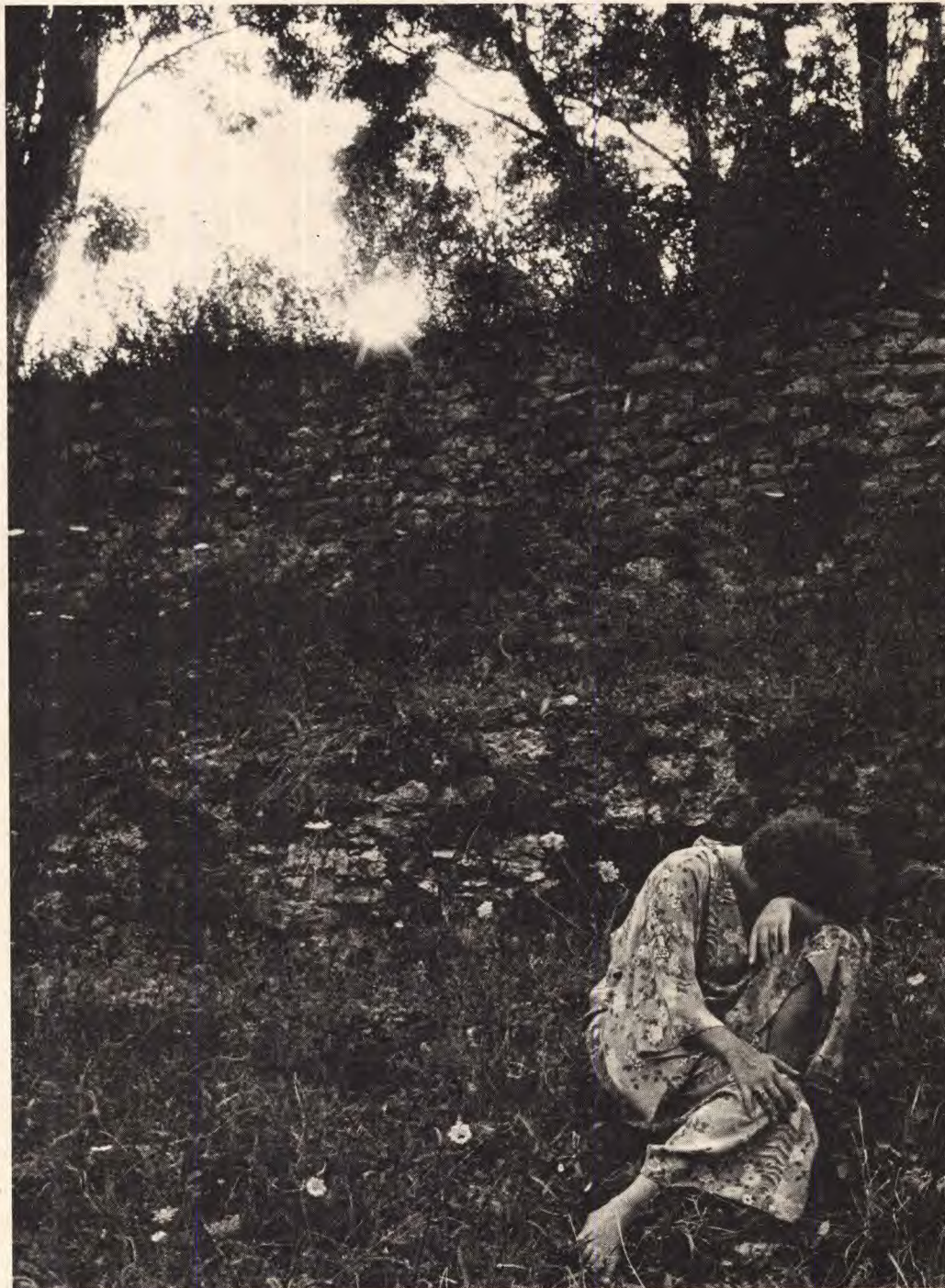


I got the message months before the call that sent me mourning. It came in midnight highland dreams and one-act plays transmitted from our distant home. At the end I saw your shadow in Arlesian alleys and tried to love, your corpse in Rome. Even that night they slammed you in the steel box, I couldn't sleep for the morbid poems flowing from my pen, though I hadn't heard the truth (four words I knew) from Mama.

A Message to a White Horse

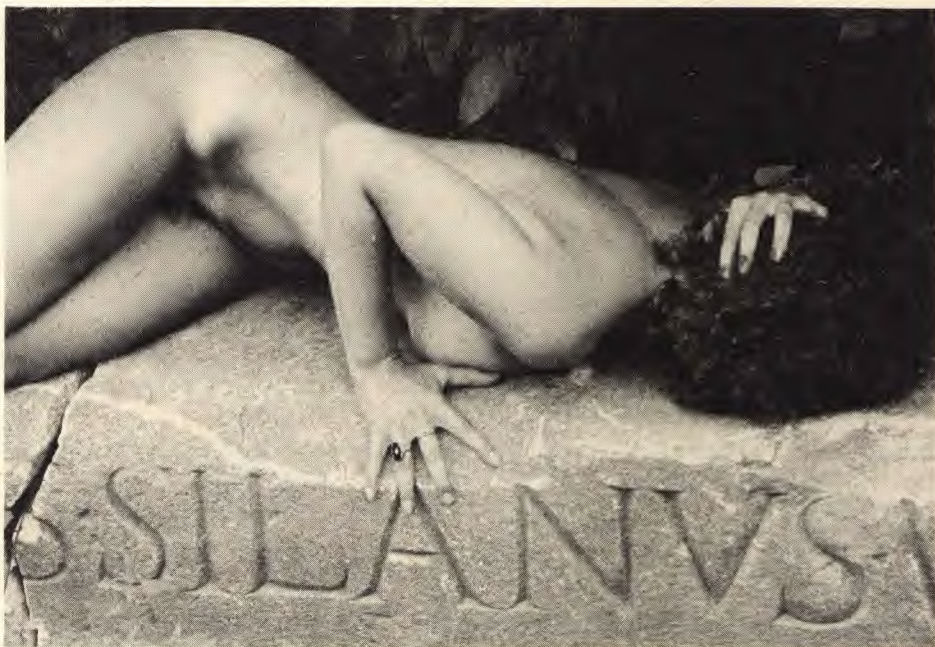
From your fig-eye
I looked down
to my swollen feet
wondering
who am I anyway.
You left softening
like ripe fruit
just when I needed
your reply
but there was none.

Just when I
was sure to live
you spun out
jitterbugging
with a bouffant filly
and a fading pulse.
Lady-killer
you lost your hooves
to Pan that night
as your smile turned
to a grimace
and you slumped down
on a barstool
far from home.



I looked for you
in a porous remnant
and a worn ideal.
By the stage door
of Teatro Greco
I waited to recall
your white-haired
whisper from the Styx.
Instead I saw
myself reflected
in swanless pools
opaque with slime
and a scarred impostor
slouching
in Venus' place.

I exposed myself
in a seaside town
walking bare-breasted
as you watched
blankly
from the big house
while tourists
shrunk back and
some machos
picked my nipples
like blackbirds
tasting pie.



At twenty-one
I fell in love
still jealous
of those ladies
you preferred to me.
But after years
of fearing my own
ambivalence
I wear white
silken feathers
and indulge no
need for you.
Like the oracle
I know by rote
the time-worn riddle
we kept quiet.

I dreamed of you
resting limply
luminous as
a diffused moon
upon a pyre
of winter storm.
On the horizon
below I hung
colorless
one dead mare head
among legions
of others.
In unison
voices called
for your descent
to our last
ambiguous
celebration.
I was scared:
I remember
turning to go
and being blocked
as my vision
disintegrated
and I congealed
into a glacial
reflection of you.

For years
I've been rewording
my closing lines
my epitaph
to end our play.
When you repented
shooting the pale bird
and we feasted
on ambrosia
behind three walls
while no wind blew
against the missing
fourth, I thought
we'd closed
the last act.
But I'm still drifting
in this ancient
landscape searching
for the sequence
to bind my selves
together.



When Tradesmen's Cards Meant Business

I read somewhere that art is worthy of respect even in its humblest manifestations. Perhaps one of the more humble manifestations is the tradesman's business card. The business card today has for the most part been seriously neglected, but in nineteenth-century America, when industry was embryonic, business cards had a look of distinction.

They were brilliant, though small, examples of the graphic arts. The variety in these little engraved cards is infinite. The designs may show a display of baroque and rococo motifs combined with heraldic emblems, ornate borders and sophisticated monograms interlaced with fancy typefaces.

Society at the time would not have tolerated the sensationalistic eye-catching nature of present-day advertising. It wanted something dignified, refined and discreet. A "public announcement" had to be what was considered tasteful and appropriate for the public. Thus, elegant typography was the rule. Only rarely do designs include the display of the manufactured goods that one might expect, but many cards were embellished with an engraved illustration of the store or factory. Proprietors

were understandably proud of their establishments and pictured them undoubtedly to remind us of their company's success and expansion—i.e., implied dependability. What an attraction there must have been to a grand sprawling edifice occupying acres of prime land or reigning majestically over a busy urban center. It spelled success. Somehow, with or without the illustrations, early business cards dating from about 1820 to 1870 are elegant, and they convey quality.

By 1880 many of the discreet black-and-white engraved cards had given way to chromo-lithographed picture cards, which had immediate appeal. Their subjects were comical or, more often, sentimental scenes with children, animals and pretty girls. I venture to say that this is the trend which has continued until today in advertising, while business cards, though still typographical, have lost their magic. Ephemera collectors in the know place a much higher value on these subtle black-and-white cards of early date than they do on the glamorous, colorful chromolithograph cards which were manufactured in great numbers after 1880. One wonders whether future generations will be collecting the business advertisements of today.

© CAROL WALD



CATALOGUE NO 2
FREE FREE FREE
The Honest
COLLECTION OF
PAINTINGS
Decorate Your home with our
BEAUTIFUL PICTURES.
HOW TO FREE DO IT
Save the coupons from the packages of
Honest LONG CUT TOBACCO
and observe carefully directions on each
ONE THOUSAND TOBACCONISTS IN YOUR VICINITY
CARRY IN STOCK AND DELIVER THESE PICTURES
FOR US, THUS SAVING YOU TROUBLE OF
MAILING COUPONS.
WATCH FOR STORES WITH
FRAMED DISPLAYS OF
THESE MAGNIFICENT
WORKS OF ART.
(OVER.)
W. Duke Sons & Co.
THE AMERICAN TOBACCO CO.
NEW YORK, N.Y. SUCCESSORS

W. DEMUTH & CO.
MANUFACTURERS
OF
WD C
SMOKERS
ARTICLES.
507 & 509 BROADWAY
New York
WILLIAM DEMUTH. ERNEST EHLMANN. LOUIS DEMUTH
BALDWIN & GLENNY CO. LIMITED, N.Y.

THE
MERCHANTS
INSURANCE CO.
OF NEWARK, N.J.
May, Merrell & Ottmann 12-25 New York



STEEL ENGRAVINGS.

PICTURE FRAMES.

ARTIST'S MATERIALS.



ARTISTIC DEPARTMENT.
OSCAR POLENI.
MANAGER.

ENGRAVING DEPARTMENT.
GEO. J. KERTH.
MANAGER.

THE PRACTICAL LITHOGRAPHERS OF DETROIT

NO 12 LARNED STREET, DETROIT, MICH.
NEAR WOODWARD AVE.

JOHN LUCAS & CO

PHILADELPHIA
NEW YORK
NEW JERSEY

COLORS
READY MIXED
PAINTS
LEADS & ZINCS

WINDOW GLASS VARNISHES.

Presented by

PENNOYER & CO

390 to 396
WABASH
AVENUE.

CHICAGO ILL.

HARVEY & WALLACE, Buffalo, N.Y.
ABBOT DOWNING CO. Concord, N.H.
HENRY HOOKER & CO. New Haven, Conn.

FINE CARRIAGES.

A COQUILLARD,
MANUFACTURER OF

Farm, Freight, Spring, & Other Wagons.

CARRIAGES, LIGHT BUGGIES
AND SLEIGHS.

SOUTH BEND, IND.

OLIVER H. GEFROY.

JOHN B. GIBSON.

GIBSON HOUSE
300 ROOMS.

GEFROY & GIBSON, PROPS.

409 FOURTH & WALNUT STS.

M. KELLER. T. MAHONY.

M. KELLER & CO.
PROPRIETORS OF THE
RISING SUN & LOS ANGELES VINEYARDS.

California
WINES & BRANDIES.
Los Angeles, California.

EASTERN HOUSE,
24, 26 & 28 South Fifteenth Street, between Market and Chestnut, Philadelphia.

NATIONAL PAPER CO
PAPERIES PAPERS.
ENVELOPES.

MANUFACTURERS OF
PAPERIES PAPERS.
ENVELOPES.

UNION MANUFACTURING CO.
SPRINGFIELD MASS.
OFFICE.
HILLMAN ST.

P. P. KELLOGG.
N.D. BELL. - G.A. RUSSELL.

SUCCESSORS TO:
SPRINGFIELD ENVELOPE CO & UNION ENVELOPE & PAPER CO.

DEERE & COMPANY

MOLINE PLOW WORKS

ESTABLISHED 1811. INCORPORATED 1887.

BRANCH OFFICES
KANSAS CITY.

MOLINE, ILL. & WAREHOUSES
ST. LOUIS.

JOHN DEERE, President.

NOSS FAMILY
MUSICAL NOVELTY CO.
Character, Musical and Sketches.
BRASS BAND, CHORUS
AND ORCHESTRA.
PER ADD.
125 W. BRIGHTON, PA.



REGULAR TRAMPS.
TRAMP STATION.
KENNEDY BROTHERS,
STAPLE & FANCY GROCERIES, FLOUR, FEED & SHIP STORES,
WINES, LIQUORS AND CIGARS.
23 UNION STREET, - - MIDDLETOWN, CONN.



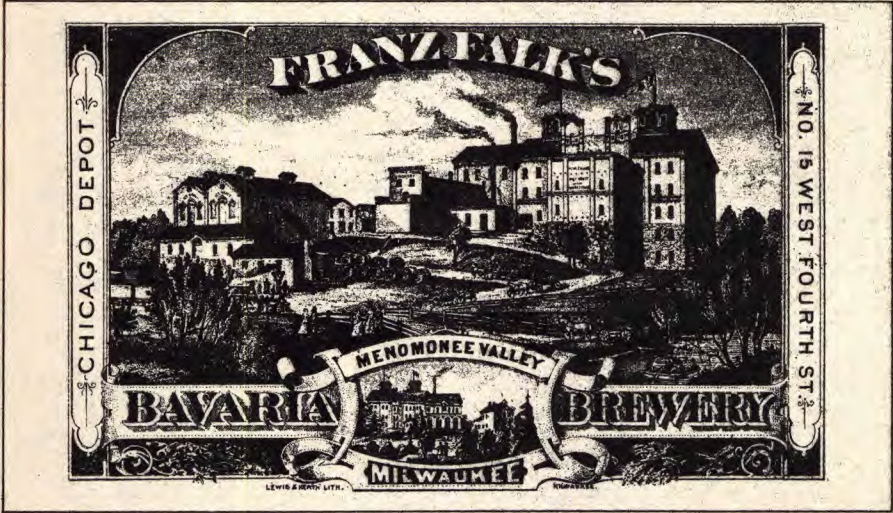
G. H. Edbrooke,
Architect.
87 & 89 S. Clark Street,
Hambin Bros. Building,
opp. Court House.
CHICAGO.
Residence, 56 Union Park Place.
Essex, Rogers, Rucklow & Co. Lithographic Institute.



Goodwin & Stone,
Drugs, Medicines & GLASS,
EL DORADO ASTOR OIL.
Gaspopolis, Mich.



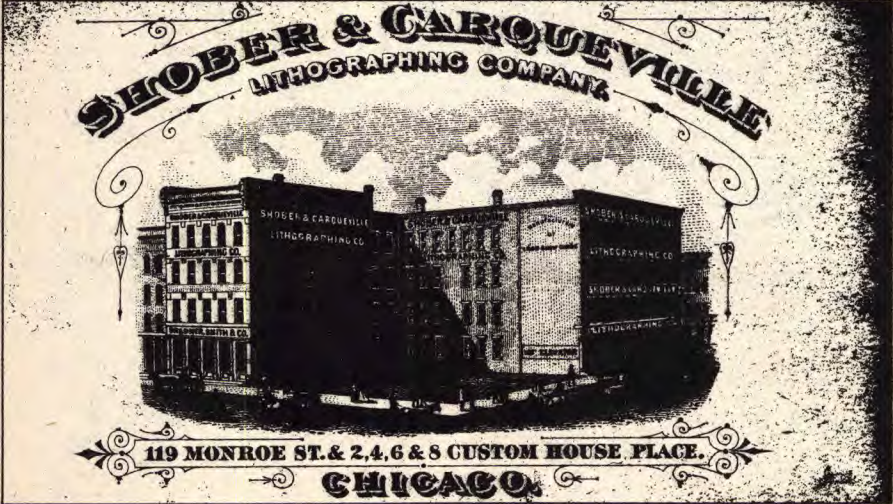
FRANZ FALK'S
CHICAGO DEPOT
NO. 15 WEST FOURTH ST.
MENOMONEE VALLEY
BAVARIA BREWERY
MILWAUKEE



Hentscher & Klingholz,
NORTH 8th STREET,
No. 314.
MANITOWOC, WIS.



SHOBER & CARQUEVILLE
LITHOGRAPHING COMPANY
SHOBER & CARQUEVILLE
LITHOGRAPHING CO.
119 MONROE ST. & 2, 4, 6 & 8 CUSTOM HOUSE PLACE.
CHICAGO.

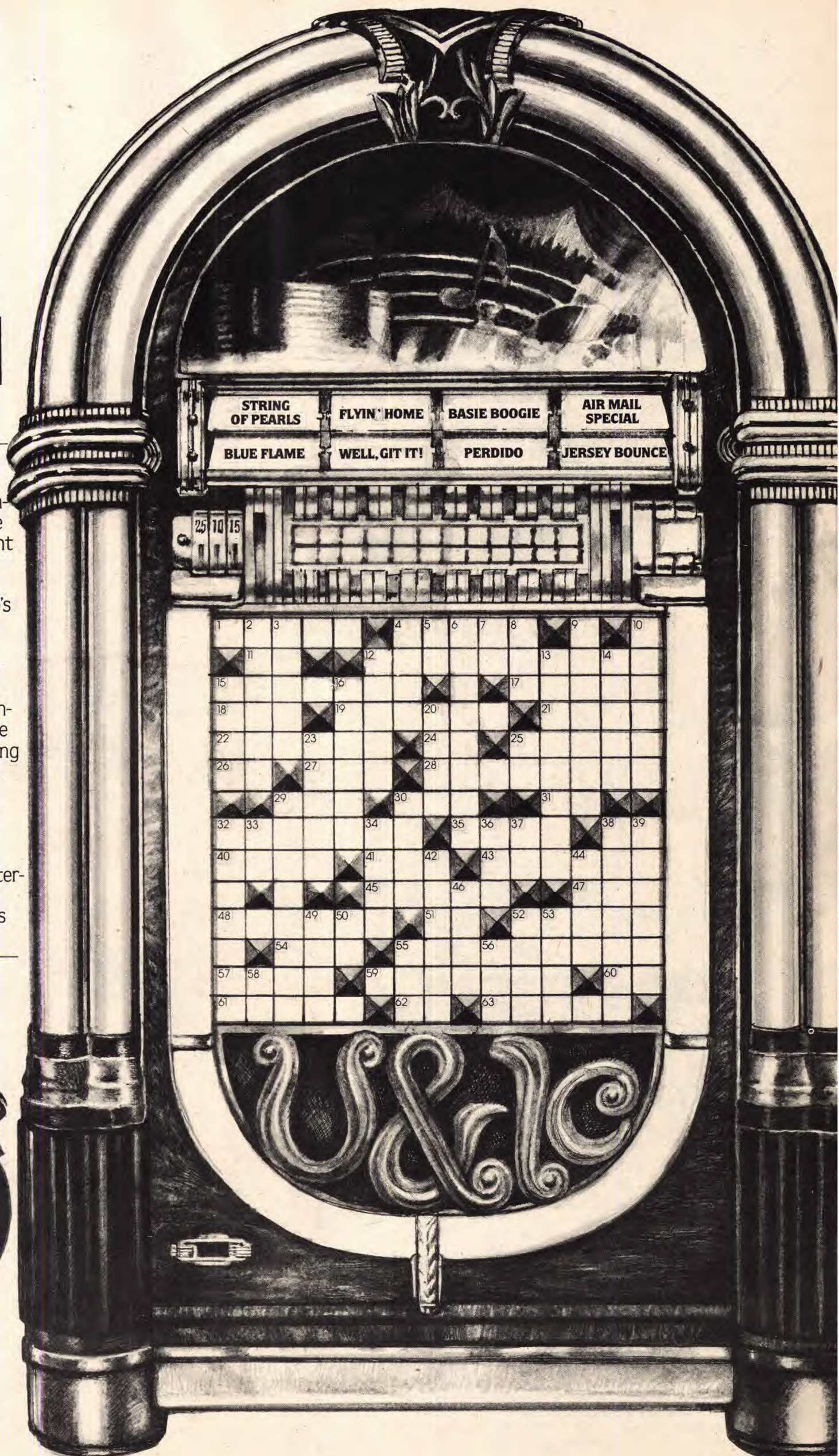


ANTHONY HOUSE LADIES & GENTLEMEN'S RESTAURANT
884 BROADWAY NEW YORK.
CHARLES
ERRITT
EUROPEAN PLAN
AT REASONABLE PRICES.



THE SWINGIN' 40S

Moonlight on the water and the Casa Loma Orchestra sparkling in the Glen Island Casino. Your finest hour in college—a prom date for Jimmy Dorsey. A table up front at Frank Dailey's Meadowbrook, with Claude Thornhill doing "Autumn Nocturne." Count Basie's big band thundering through the walls at 52nd Street's tiny Famous Door. The Hollywood Palladium, with room for 6,500 dancers and 30 overworked bouncers. The Manhattan Room of the Pennsylvania Hotel, where the King himself held court. Harry James, Hal McIntyre, Charlie Spivak, Woody Herman, Artie Shaw, Bob Crosby, John Kirby, The Duke, Bunny Berigan, Charlie Barnet, Gene Krupa, Vaughn Monroe. Jitterbug, swingout, breakaway. Juke-box Saturday Night, and used 78s at ten cents each. Remember?



No. 5 in a series of Very Graphic Crossword Puzzles

DOWN

2. Bob of the "Bobcats"
3. "Poor little _____ Island."
4. Lollobrigida.
5. Map abbreviation.
6. To subject to the fumes of ether.
7. Tullerium (chem. sym.)
8. _____ Castle and his "Castles in the Air."
9. "_____ Saturday Night."
10. Aide.
12. Harry _____.
13. Dance craze of the '40s.
14. Chromosomes.
15. _____ Island Casino.
16. Glenn _____.
20. Glen _____ and his Casa Loma Orchestra.
23. Rate.
25. Exist.
29. Sudden stream of solar light.
30. _____ phone.
32. Louis Armstrong.
33. Liq. meas.
34. Labels.
36. Ford _____ (car model).
37. "_____ sweet mystery of life..."
38. Attar.
39. Tommy or Jimmy.
42. _____ the driven snow.
44. Soviet Union.
46. Art _____ ('40s singer).
49. Win by a _____.
50. _____ Cobb (baseball great).
52. Syngman _____.
53. Greek letter.
55. _____ Brown and his "Band of Renown."
56. Snake.
58. _____ BM (U.S. missile).

ACROSS

1. "_____ me Mamma with a boogie beat."
4. _____ Garbo.
11. Blood type.
12. Kind of dancers of the '40s.
15. Benny _____ (King of Swing).
17. Little ones.
18. Hallucinatory drug.
19. Mental pictures.
21. Lamp dweller.
22. Ray or Bob ('40s singers).
24. Track system (abbr.).
25. Ruth and Zaharias.
26. Big Apple city.
27. Smith and Jolson.
28. Camp Assistant's position.
29. Sault _____ Marie.
30. The last three in the alphabet.
31. Military store.
32. Like a lemon squeezin' at times.
35. Israeli airline.
38. _____ Morrow.
40. _____ time (never).
41. The Matterhorn, e.g.
43. WWII special services group.
45. Morton _____.
47. Initials for Russia's Georgia.
48. Basie and Dracula.
51. Ruthenium (chem. sym.).
52. Ascends.
54. _____ Acuff.
55. Blues singer of the '40s.
57. "Three Hits and a _____."
59. Stereo listener's equipment.
60. _____ Young. (Baseball great).
61. Eight instrumentalists.
62. Hitler's elite corps.
63. Norman Vincent _____.

ANSWERS ON PAGE 69

At age 9, Tommy Dorsey was already an accomplished trombonist. Both he and brother Jimmy were taught by their coal-miner father, and could play most brass and reed instruments.



by Al McGinley and Don McKechnie



Glenn Miller combined impeccable style and silky rhythm in such classics as "String of Pearls," "Adios," "American Patrol," and "Chatanooga Choo Choo."

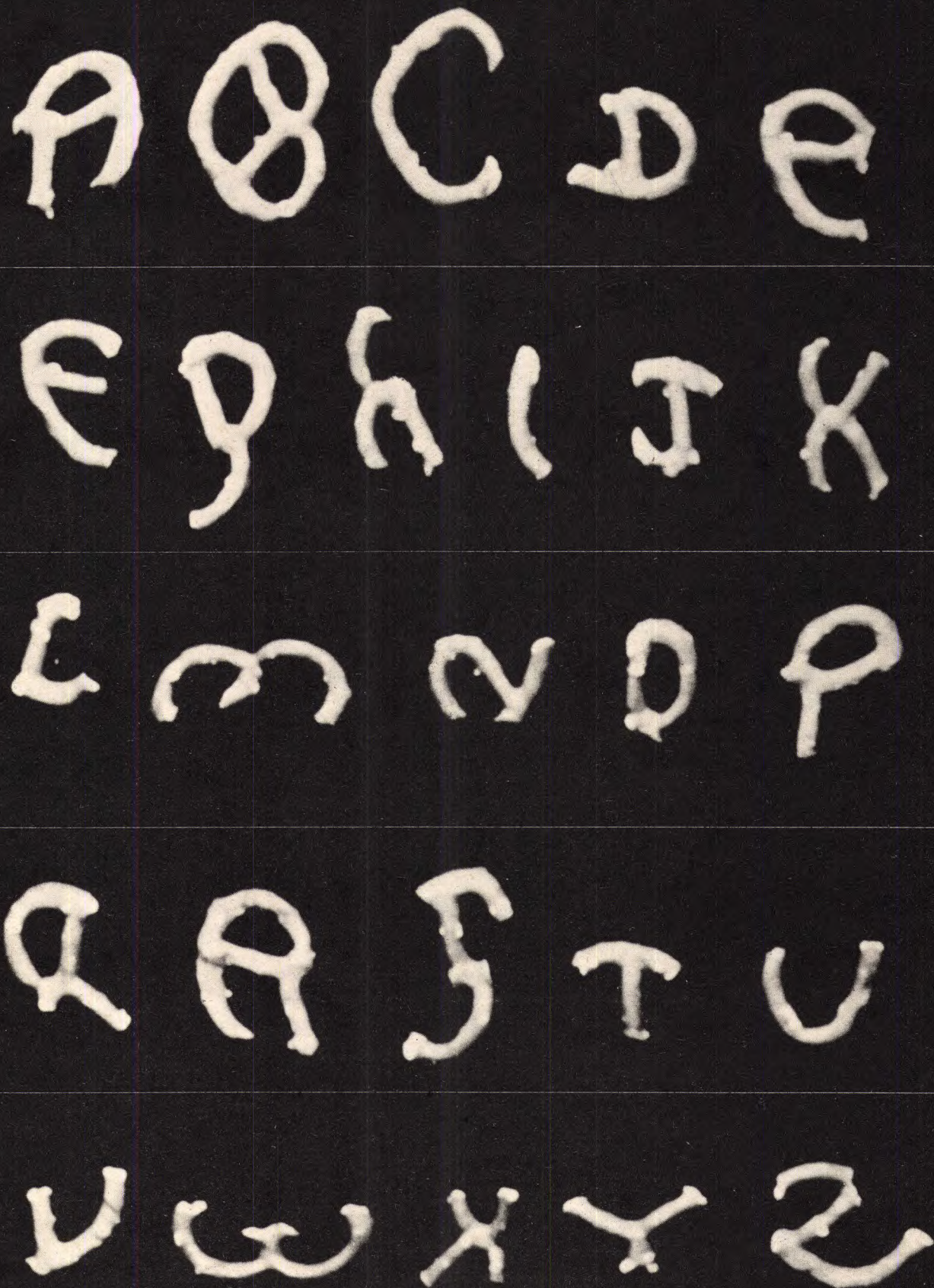


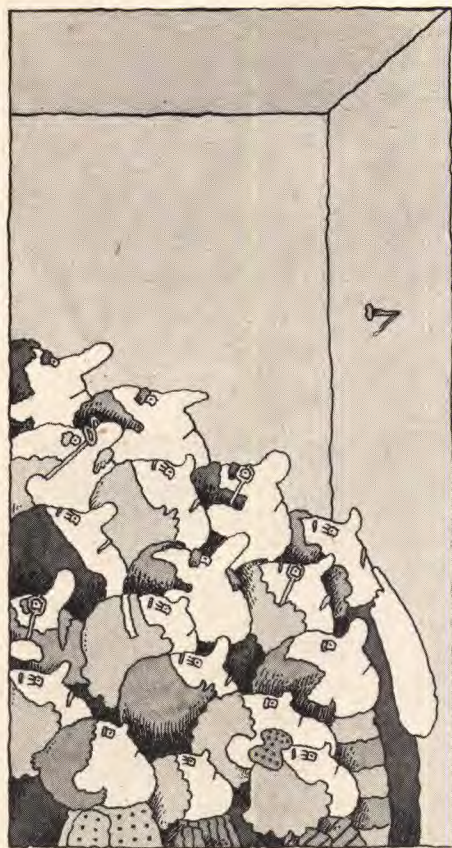
The Swing Era had its own star vocalists, and these were two of the most individual stylists. Lena Horne (left) is shown singing Cole Porter's "Let's Do It." Bonnie Baker's baby-voiced version of "Oh Johnny," with Orrin Tucker's band, sold half a million records.

THIS ARTICLE WAS SET IN ITC QUORUM

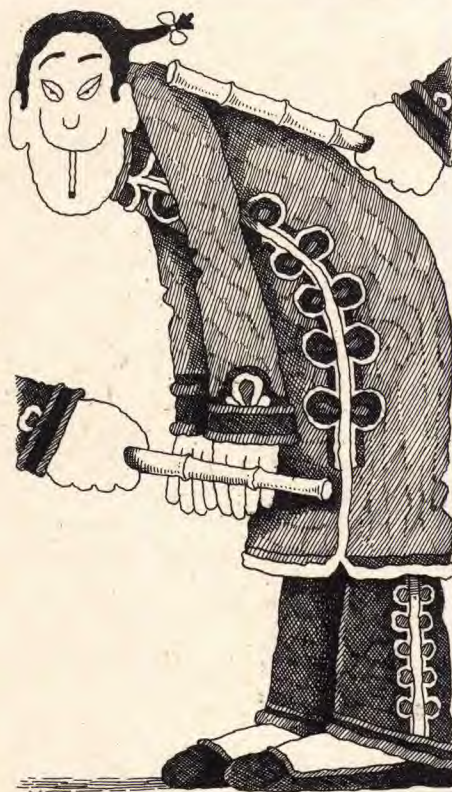
After a heavy day in the studio, I invited my staff upstairs for a drink. Mei Lou (my wife) put out some peanuts and a box of pretzels. Still wound up from work, I suggested that one of the pretzels made an interesting 'B.' My daughter, Leah, promptly challenged this observation and said that for such a big shot designer I didn't know anything about design. She then proceeded to make an 'L.' The rules for making an alphabet developed rapidly. Each letter had to be nibbled out of the original pretzel, no separate pieces put together and no dipping the pretzels into wine to soften them up. My son, Noah, claimed the 'N' and my secretary, Ruth, reserved the 'R.' I went straight for the ampersand! My daughter still thinks the 'B' in its original state is a cop-out. The name is **Pretzel** face. The question being asked in London now is: Does this new nibbling method pose a real threat to the rubbing down system?

BY LOU KLEIN, STAFF, FAMILY AND FRIENDS





When the **Mona Lisa** was stolen from the Louvre in Paris, for two years there was an empty space on the wall. During those two years, more people entered the gallery to stare at the blank space than had for over twelve years come to look at the masterpiece.

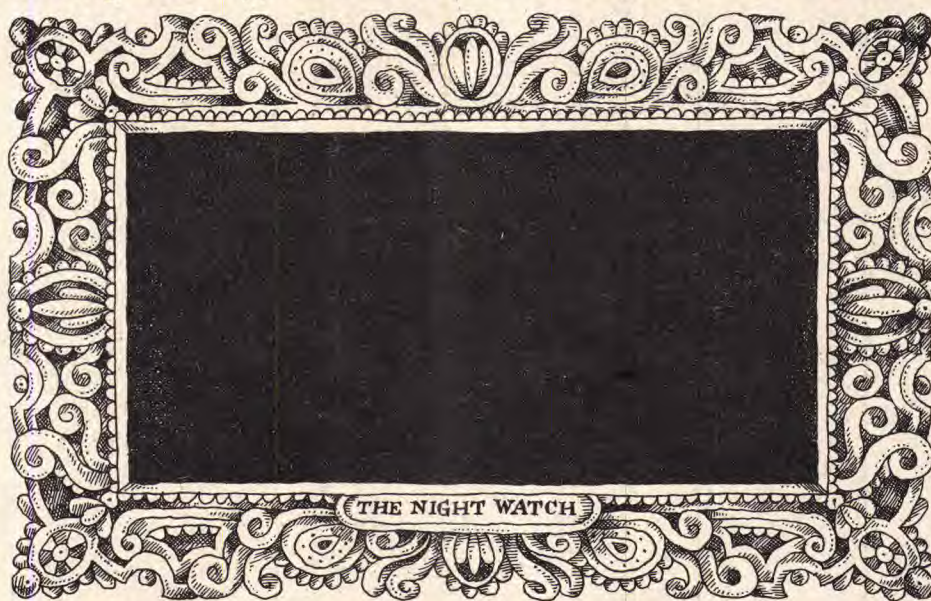


The word "bamboo" has contributed two colloquialisms to the English language. First, we owe to it the word "joint," meaning a disreputable gathering place, a dive. This is because the pipes used in opium dens were crafted of bamboo and had many "joints." (Marijuana cigarettes are also known as joints because of their association with opium dens.) Second, there is the word "bamboozle," which means to fool or cheat. This traces back to the Chinese custom of punishing swindlers by whacking them on the hands and back with bamboo poles. Any smart aleck so treated was a "bamboozler" — that is, one worthy of being beaten with bamboo.

ILLUSTRATIONS BY LIONEL KALISH

Something For Everybody From U&Ic

In 1642, Rembrandt painted "The Shooting Company of Captain Frans Banning Cocq," in which 29 life-sized civic guards are shown leaving their armory at high noon, with the sun shining brightly upon them. Less than 200 years later, the picture had become so dingy and dark that someone facetiously called it "The Night Watch," a nickname that has long since supplanted its true title. Bet you didn't know that!



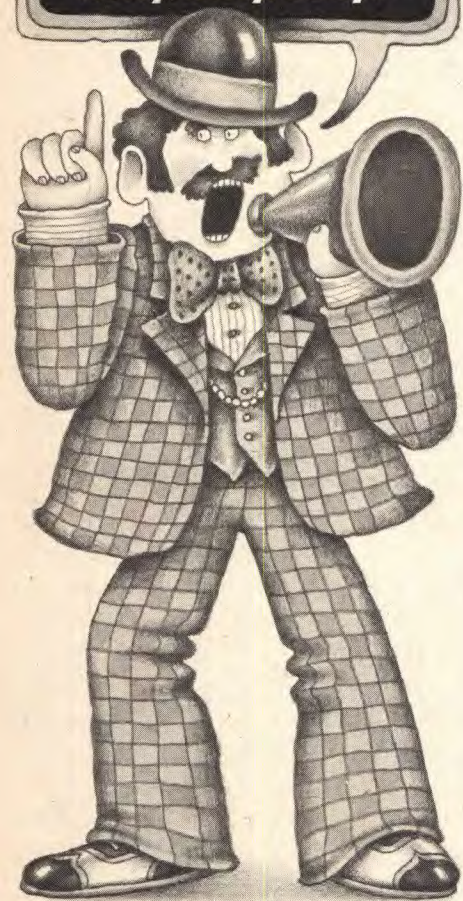
A widely held misconception is that **Welsh rabbit** is just a vulgar form of **Welsh rarebit**. Actually, the opposite is true. **Welsh rarebit** is merely a mannered and affected corruption of a phrase that dates back to Shakespeare's time. The great philologist H. W. Fowler set the matter straight in his usual brusque and trenchant manner: "**Welsh rabbit**," he writes, "is amusing and right; **Welsh rarebit**, stupid and wrong."



A bunch of animals

The English language is replete with collective nouns to designate groups of animals. You're probably familiar with a **pride** of lions and a **gaggle** of geese, but did you know such other colorful ones as: a **cete** of badgers; a **muster** of peacocks; an **exaltation** of larks; a **mute** of hounds; a **nye** of pheasants; a **skein** of ducks; and a **skulk** of foxes.

Hurry, hurry, hurry!
You are just in time
to step right up and
take your pick of
the glass pitch, the
glider, the kinker,
or the high-striker.
The grinder's in front
of each pitch and the
bally comes loud
and fast. Will you
end the day sick or
well? Will the pitches
be kifed or gaffed
so the marks will be
properly taken?
Hurry, hurry, hurry!



Gibberish? Not by a longsight. Not to anyone who has lived in the colorful, fast-paced world of the sideshow and carny. For these are all expressions common to the jargon of **carny** workers. Like all private languages (which we'll be continuing to present in forthcoming issues of this newspaper), this one exists so that members of the trade can converse in the presence of outsiders without being understood by them.

glass pitch: a familiar sideshow concession where the **mark** (customer) tries to win a prize by pitching coins into glassware.

glider: the so-called **chairplane**—miniature planes suspended on chains from a revolving tower.

kinker: a performer.

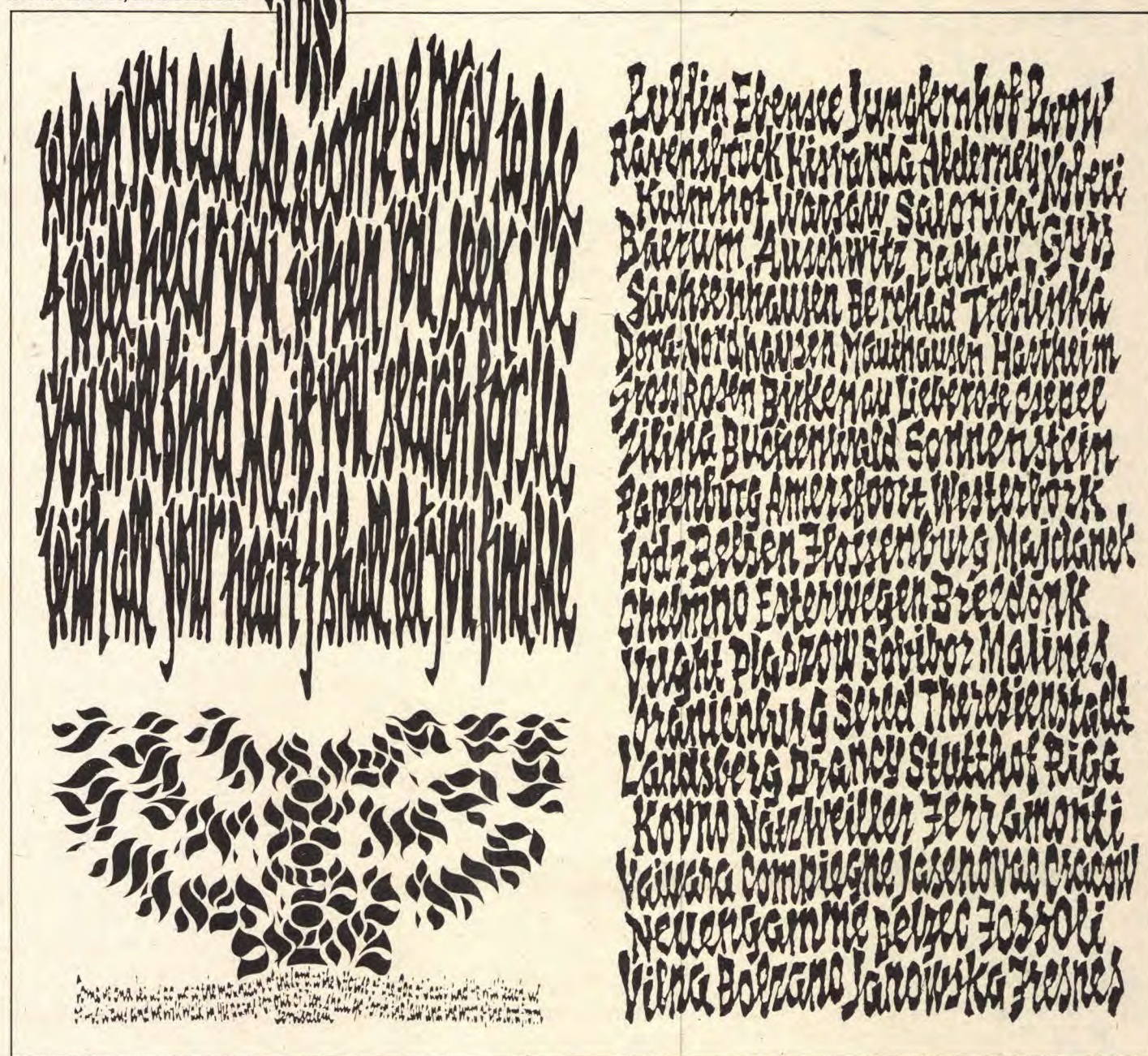
high-striker: the heavy mallet used to strike the bell.

grinder: the carny spieler.

sick or well: carny operatives' way of asking, "Did you win or lose?"

kifed: a pitch that is kifed or gaffed is a game of chance whose wheel has been so rigged that the mark cannot possibly win—and an **unkifed** wheel is about as common as a nine-dollar bill.

Abram Games, one of London's leading graphic artists, sent us these handsome designs which he thought would be particularly interesting to our readers who love calligraphy. Below left, is a motif for the New Prayer Book of Reform Synagogues of Great Britain. Beneath that is a design of the Cover, spine and back cover for Encyclopedia Judaica published in Jerusalem. At the right is a Memorial panel for the library at Hillel House, B'nai B'rith, in London.



Long before Allen Funt started taking pictures of people "off guard," a man named Erich Salomon took a series of unposed pictures of world-famous statesmen at a League of Nations meeting in Geneva. The year was 1928, and he used one of the first Leica 35-millimeter cameras. When published in the London **Graphic**, they created a sensation because they were so unlike the customarily stiff and formal group photographs taken at such assemblies. For the first time, the word **candid** was used to describe Salomon's photography.

THIS SPREAD WAS SET IN ITC BOOKMAN, ITC SERIF GOTHIC, FRIZ QUADRATA, ITC QUORUM, ITALIA, ITC AMERICAN TYPEWRITER, ITC ZAPF INTERNATIONAL

TYPEFACE DESIGN PROTECTION AND YOU (AN ITC OPEN FORUM)

Why royalties? Who pays them? How much do they cost?

What are typeface royalties?

Royalties are the monies paid to typeface designers either for the use or sale of a typeface.

Some typeface designers make arrangements with private process lettering firms (such as Photo Lettering, Inc.) or with typographers who hold a franchise in display headline design companies such as Headliners, Inc., Alphabet Innovations, Inc. and Lettergraphics, Int. The typographers usually charge slightly extra for each word they set in the specially prepared and exclusively commissioned typefaces. A portion of this extra charge is paid to the designer of the typeface. This is called a royalty.

That's one way of paying typeface designers for their creative work. It is a satisfactory and acceptable way and customers know that when they purchase headlines set in special or exclusively prepared designs, the royalty paid to the designer is the reason they are paying slightly more than for other non-exclusive designs offered by the same typographers.

ITC royalties are different—they are paid only once.

They are not paid on a per-word basis. They are not paid by the user/specifier of the typeface. They are paid only by the owner of a typesetting machine such as a typographic service company or a company that does its own internal typesetting. Thus, the royalty for an ITC typeface is paid only by the buyer of the grid, font, strip or other image carrier, and it is paid only once, when it is purchased from an ITC manufacturer.

So the only royalty paid for an ITC typeface is by an owner of a typesetting machine when it is purchased from one of the ITC Subscriber/manufacturers listed on this page.

Type shop customers never pay royalties when they specify ITC typefaces.

If you are an artist, art director, graphic designer, type director, production manager, or anyone who buys typography from a type shop, you should never pay extra for specifying an ITC type-

face. The type shop would not pass on to you, the customer, his royalty charge for ITC typefaces because the one-time royalty he or she paid is too small. The highest average ITC royalty for a typeface such as ITC Avant Garde Gothic Bold, for example (which on some machines can be used to set type sizes from 6 point to 72 point) is only \$30. And this is for a single film font that can be used on hundreds of jobs.

If, for instance, only a penny extra were to be charged by a typesetting service for each dollar's worth of a specific typeface sold to a customer, the shop's outlay for the \$30 would be returned with the first \$3,000 worth of business using it. That is why we state, emphatically, that ITC royalties are not passed on to you, the type shop's customer.

ITC typefaces are not exclusive or franchised designs.

ITC typefaces are licensed to any company in the world that wishes to subscribe to the ITC plan and that agrees to two basic ITC principles: 1) the manufacturer agrees to pay a one-time royalty for each ITC font that it sells. (No other payments are ever again made by the Subscriber/manufacturer to ITC.) 2) The manufacturer agrees not to make an ITC typeface by copying some other company's ITC typeface image carrier and offering it for sale as its own product. Each licensed ITC Subscriber must manufacture according to its own quality standards. (ITC "similar-to" typefaces by non-ITC Subscribers are not made from original art.) If you purchase your typefaces or typography from ITC-licensed suppliers you will know that you are supporting the ethics of an industry, and that a percentage of the royalty paid to ITC for the purchase of a font will go to the designer of the typeface. You will also be supporting the future of typeface design and will be encouraging future generations of typeface designers.

More than forty companies throughout the world, representing, by far, the majority of typeface manufacturers, are ITC Subscribers. This is testimony to both the economic and ethical soundness of the ITC royalty arrangement. These ITC Subscribers are listed in the next column.

Only the following Subscriber Companies are licensed to manufacture and sell ITC typefaces:

Addressograph-Multigraph Corp., Varityper Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photolettering Systems

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp
Phototypesetting Systems

American Type Founders Co., Inc.
200 Elmora Avenue
Elizabeth, N.J. 07207
(201) 353-1000
Type Division

Arttype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Meyers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Autologic, Inc.
1050 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototype-
setter Composition and
Typesetting Systems

H. Berthold AG
1000 Berlin 61
Mehringdamm 43
Germany
(030) 69031
Diatronic, ADS 3000, Diatext,
Diatype, Staromatic,
Staromat, Starograph

Berthold of North America
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype,
Staromat, Diastetter,
Repromatic

Bobst S.A.
Bobst Graphic Division
CH-1001 Lausanne
Switzerland
021/89.29.71
Phototypesetting Systems

Dr. Böger Photosatz GmbH
2 Wedel in Holstein
Rissener Strasse 94
Germany
(04103) 6021-25
Manufacturers of Copytronic
Phototext Composing Machines,
Film Fonts, and Copytype
Photolettering Systems
and Fonts

Cello-Tak Mfg., Inc.
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(516) 431-7733
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Chartpak
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Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation
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Wilmington, Mass. 01887
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West Germany
Display Typesetters, 2" Film Fonts

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Belgium
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Visual Systems Division

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Alphatyp/AlphaSette®
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Skokie, Illinois 60076
(312) 675-7210
Film Fonts

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London W1 England
01-636-0474

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City of Industry, Calif. 91746
(213) 333-2600 or 330-5330
FotoStar II Display Setting
Machines, 2" Film Fonts

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France
360.1212
Graphiset

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Melbourne, Florida 32901
(305) 259-290
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
Germany
(0431) 2001-1
Digiset Phototypesetting
Equipments and Systems,
Digiset-Fonts

Information International
5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

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Rochester, New York 14603
(716) 244-5600
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England
(01) 928-0488
Dry Transfer Letters

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Paramus, N.J. 07652
(201) 845-6100
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Orange, California 92668
(714) 639-0511
Display Typesetters,
2" Film Fonts

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Paris, France
(484 83 40)
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Mergenthaler Drive
Plainview, N.Y. 11803
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Linofilm, Linotron, Linocomp,
V-L-P

MGD Graphic Systems Rockwell International
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Downers Grove, Illinois 60515
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Information Products Division

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3M Center
St. Paul, Minn. 55701
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England
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Equipment

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Brooklyn, New York 11215
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Macchine Compositrici
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20032 Cormanò
Milano, Italy
929-4773
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(212) 924-1800
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Tamarac, Florida 33321
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and Original Typositor
Film Fonts

Zipatone, Inc.
150 Fend Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

For further information, write or call:

**International Typeface Corporation,
216 East 45th Street, New York, New York 10017
(212) 371-0699 Telex: 125788**



What's New from ITC?

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ITC Cheltenham is another example of how a popular old typeface can be restyled and brought up-to-date while still retaining the flavor and basic characteristics of its original design.

In the early days of phototypesetting, almost all typeface designs were drawn to look as faithful as possible to the original metal typeface designs. This was done so that no criticism would be made of the new typeface designs or of the typographic quality produced by the new phototypesetting machines.

As a result, typefaces that had originally been designed for metal-set typography very often looked anemic (thin, underweight) when they were converted into film font alphabets.

In the redrawing process, some type manufacturers had the wisdom to heavy up (strengthen) some of the weaker parts of certain characters where required, and make the necessary adjustments to compensate for lack of ink spread, which is nonexistent in phototypesetting. Some did not.

Therefore, amongst competitive phototypesetting equipment manufacturers, there are, today, many different versions of Bodonis, Garamonds, Centurys, as well as—Cheltenhams.

In 1974, ITC felt the absence of and the need for heavier weights than existed for some of these popular classical typefaces. ITC undertook to create a series of ultra weight designs for three of the more popular typefaces in common use—Century, Cheltenham and Garamond.

Tony Stan was commissioned to develop this special series. The original intent was to create an extra bold weight for each of these faces, so that they could be used in harmony with any of the other existing weights that were already available.

Unfortunately this was not possible. In designing the extra bold weights, Tony Stan, an expert letterform designer, drew the characters with the eyes of a 1970 designer, and with the freedom of modern film typesetting technology at his disposal.

Unrestricted by metal limitations, Stan shortened the ascenders and enlarged the lower case "x" height for each typeface. Other subtleties and

nuances were also incorporated into his designs.

When completed, what he had drawn was a different Century, Cheltenham and Garamond. Because of their large x-heights, these ultra weights could not be matched or run together with corresponding point sizes and weights of the same families.

Stan returned to the drawing board to create companion light faces (book weights) that could be used harmoniously with the ultra weights.

In 1975 ITC introduced the three versions of ITC Century Book with Ultra, ITC Cheltenham Book with Ultra and ITC Garamond Book with Ultra. Each series was drawn with corresponding italics.

It was not long before the ITC Review Board realized that Stan had not gone far enough. A weight lighter than book weight and a weight between book and ultra, a bold weight, was required.

Thus the decision was made by ITC to properly complete each of these series in all four weights and, also recognizing the need for condensed typefaces for these families, create a series of condensed styles in each of the same weights of light, book, bold and ultra.

ITC Garamond and ITC Garamond Condensed was the first series completed in 1976.

Now, in 1978, ITC introduces the ITC Cheltenham series in this same broad selection of styles.

In addition, an ITC Cheltenham Outline, ITC Cheltenham Outline Shadow and ITC Cheltenham Contour have also been created, primarily for display purposes.

Ed. Note: A major consideration that the new ITC Cheltenham had to bear in mind was the fact that today, most phototypesetting machines use one master film font image carrier from which to achieve a wide range of point sizes. (This was not the case in metal type where the design for each point size was usually a separate drawing.)

This means that the design of the master alphabet has to compensate for a wide range of point sizes. Therefore the weights and proportions of each character have to be designed to serve equally as well for both text and display size ranges.

This is a major factor in present day photo-typesetting economics and technology and one that presents a demanding design challenge for contemporary typeface designers.

All ITC typeface designs take this factor into consideration and typophiles should bear this in mind when comparing such film-redesigned classics to their original metal-designed counterparts.

It is our hope that the ITC Cheltenham typeface family of nineteen type styles will make as distinguished a contribution to the future of typographic communications as its original forebear has done for more than three quarters of a century.

The original Cheltenham Oldstyle was designed by Bertram Grosvenor Goodhue for and in collaboration with Ingalls Kimball of the Cheltenham Press in New York. Morris Benton handled production of this face at ATF in about 1901; some historians say 1903. Someone, probably Benton, did considerable modification of the original drawings before the design was ready for use. As its success developed, it was natural that variations should be added. Thus in 1904 Morris Benton designed Cheltenham Bold and Italic; in 1905 Cheltenham Bold Condensed; 1906 Bold Condensed Italic, Bold Extended, Bold Extra Condensed. At this time he also created Cheltenham Wide by drawing a new lowercase alphabet to go with the caps of Cheltenham Oldstyle.

More than a dozen other variations came from his drawing board in the following half-dozen years, to make Cheltenham one of the most extensive and successful typefaces of all time. It has become a basic American design, which has gone through perennial revivals without ever really being dead.

Between 1907-1913 Benton added these versions to the Cheltenham family: **? Bold Outline**

1907 Inline

1907 Inline Extended

1907 Inline Extra Condensed

1909 Medium

1909 Medium Italic

1909 Oldstyle Condensed

1911 Extrabold

1912 Bold Shaded

1912 Bold Italic Shaded

1912 Extrabold Shaded

1913 Medium Expanded

1913 Medium Condensed

Other foundries and typesetting machine manufacturers developed their Cheltenham families. Ludlow brought out Cheltenham Cursive caps that were much more elaborate than the foundry italics but usable with the same lowercase letters. Linotype and Monotype Cheltenham appeared. The Intertype version was known as Cheltonian. In England the face was called Gloucester or Winchester; in Germany, Sorbonne; in Italy, Bodonia. For the first three decades of the century, Cheltenham was one of the world's most popular faces.

At the turn of the century Cheltenham became the first extensive family of metal types. Today, with the completion of the 19 ITC versions, it is one of the largest families available for photographic and electronic typesetting.

If some metal type designs required thickening to achieve the same appearance when photoset and offset printed as they once had when cast in metal and printed by letterpress, Cheltenham seems to have anticipated today's technologies. It avoided the very thin strokes of many typefaces of its era yet kept enough difference between light and heavy strokes to avoid monotony.

Tony Stan's ITC Cheltenham features the large x-height and exquisite letterfit demanded today. It avoids the alternate lower case "r" which was so misused. Designed for use only at the end of words, it was often found intruding awkwardly between letters. But Stan retains the distinctive extended thick stroke of the capital A and the extended bottom right curve of the G.

The extensive ITC Cheltenham family aims to meet the demands of those designers who like to design "in family," to achieve emphasis and set both text and display material within one type family. It is also old enough, and off the stage long enough, to be new and fresh once more. This ITC Cheltenham is a rare blend of fashion and utility, distinction and readability. It is truly a workhorse with style.

On the following pages U&Ic presents a collection of typographic quotations taken from Hermann Zapf's classical masterpiece, *Manuale Typographicum*. Each statement has been redesigned by Herb Lubalin using a different weight and style of the ITC Cheltenham family. This experimental typographic exercise has been especially prepared to show the broad versatility of this newly redesigned typeface.

ALPHONSE
DE LAMARTINE

LETTERS ARE SYMBOLS WHICH TURN MATTER INTO SPIRIT.

of ideas, like the capital on a column. Thus, until Gutenberg architecture is the chief and universal "writing." This granite book, begun in the East, continued by the Greeks and Romans—its last page was written by the Middle Ages. Until the fifteenth century, architecture was the great exponent and recorder of mankind.

Whence did the
wondrous, mystic
art arise of
painting speech,
and speaking
to the eyes? That
we, by tracing
magic lines are
taught how
to embody, and to
colour thought?

WILLIAM MASSEY

♥♥ In the 15th century everything changed. Human thought discovered a means of perpetuating itself which was not only more lasting and resilient than architecture, but also simpler and more straightforward. Architecture is superseded. The stone letters of Orpheus have been succeeded by the leaden ones of Gutenberg. The book will destroy the edifice. The invention of printing is the greatest event in history. It is the fundamental

THE TRADITION
OF TYPE MUST BE
CONSIDERED THE
MOST ENDURING,
QUIET AND EFFEC-
TIVE INSTITUTION
OF DIVINE GRACE,
INFLUENCING ALL
NATIONS THROUGH
THE CENTURIES,
AND PERHAPS IN
TIME FORGING A
CHAIN TO LINK
ALL MANKIND IN
BROTHERHOOD
JOHANN
GOTTFRIED HERDER

revolution. ♥ Under the printing form, thought becomes more imperishable than ever; it is volatile, elusive and indestructible. It mingles with the very air. ♥ Thought derives new life from this concrete form. It passes from a life-span into immortality. One can destroy something concrete, but who can eradicate what is omnipresent? VICTOR HUGO

Have you noticed how picturesque the letter Y is & how innumerable its meanings are? The tree is a Y, the junction of two roads forms a Y, two converging rivers, a donkey's head & that of an ox, the glass with its stem, the lily on its stalk & the beggar lifting his arms are a Y. This observation can be extended to everything that constitutes the elements of the various letters devised by man. Whatever there is in the demotic language has been instilled into it by the hieratic language. Hieroglyphics are the root of letters. All characters were originally signs & all signs were once images. Human society, the world, man in his entirety is in the alphabet. Masonry, astronomy, philosophy, all the sciences start here, imperceptible but real, & it must be so. The alphabet is a source.

A is the roof with its rafters and traverse-beam, the arch, or it is like two friends who embrace and shake hands. **D** is the back, and **B** is a D on a second D, that is a "double back"—the hump; **C** is the crescent, is the moon, **E** is the foundation the pillar and the roof—all architecture contained in a single letter. **F** is the gallows, the fork, **G** is the horn, **H** is the facade of a building with its two towers, **I** is the war-machine that throws projectiles, **J** is the plough, the horn of plenty, **K** signifies one of the basic laws of geometry: (the angle of reflection is equal to the angle of incidence), **L** is the leg and the foot, **M** is the mountain, or the camp within its tents, **N** is the door, closed with a cross-bar, **O** is the sun, **P** is the porter carrying a burden, **Q** is the croup and the tail, **R** signifies rest, the porter leaning on his stick, **S** is the snake, **T** is the hammer, **U** is the urn, **V** is the vase (that is why U and V are often confused). I have already said what **Y** signifies. **X** signifies crossed swords, combat—who will be victor? Nobody knows—that is why philosophers used "X" to signify fate, and the mathematicians took it for the unknown. **Z** is the lightning—is God. So, first comes the house of man, and its construction, then the human body, its build and deformities; then justice, music, the church; war, harvest, geometry; the mountain, nomadic life and secluded life, astronomy, toil and rest; the horse and the snake; the hammer and the urn which—turned over and struck—makes a bell; trees, rivers, roads; and finally destiny and God: This is what the alphabet signifies. VICTOR HUGO

After the basic necessities of life there is nothing more precious than books. The art of typography which produces them thus renders countless vital services to society. It serves to instruct, to spread progress in the sciences and arts, to nourish and cultivate the mind and elevate the spirit; the duty of typography is to be the agent and general interpreter of wisdom and truth—in short, it portrays the human spirit. One might

I am type!

therefore call it, above all others, the art of arts and the science of sciences.

PIERRE SIMON FOURNIER

Of my earliest ancestry neither history nor relics remain. The wedge-shaped symbols impressed in plastic clay by Babylonian builders in the dim past, fore-shadowed me: from them, on through the hieroglyphs of the ancient Egyptians, down to the beautiful manuscript letters of the mediaeval scribes, I was in the making. With the golden vision of the ingenious Gutenberg, who first applied the principle of casting me in metal, the profound art of printing with movable types was born. Cold, rigid, and implacable I may be, yet the first impress of my face brought the Divine Word to countless thousands. I bring into the light of day the precious stores of knowledge and wisdom long hidden in the grave of ignorance. I coin for you the enchanting tale, the philosopher's moralizing, and the poet's phantasies; I enable you to exchange the irksome hours that come, at times, to everyone, for sweet and happy hours with books—golden urns filled with all the manna of the past. In books, I present to you a portion of the eternal mind caught in its progress through the world, stamped in an instant, and preserved for eternity. Through me, Socrates and Plato, Chaucer and the Bards, become your faithful friends who ever surround & minister to you.

I am type!

FREDERIC W. GOUDY

No other art is more justified than typography in looking ahead to future centuries; for the creations of typography benefit coming generations as much as present ones. GIAMBATTISTA BODONI

A Geometry can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement. PAUL STANDARD **VE OF LETTERS**
IS THE BEGINNING OF TYPO-
GRAPHICAL WISDOM. THAT
IS, THE LETTERS ARE THE KEY TO OUR CULTURE, THEY CAN ALSO BE A PICKLOCK TO OUR HEART. BROR ZACHRISSON **VE OF LET**
TERS AS LITERATURE AND
THE Civilization and letters are two homogeneous, inseparable concepts: just as the development of civilization is unthinkable without the medium of letters, so it was the progress of civilization which gave the letter its full value as the bearer of thought, and raised it to universal importance. MAX CAFLISCH **VE OF LET**
TERS AS PHYSICAL ENTITIES
HAVING ABSTRACT BEAUTY
OF THEIR OWN, APART FROM
THE IDEAS THEY MAY EXP
RESS OR THE EMOTIONS
THEY MAY EVOKE. JOHN R. BIGGS

Type

PETER BEHRENS

Type gives body & voice to silent thought. The speaking page carries it through the centuries.

FRIEDRICH SCHILLER

is one of the most eloquent means of expression in every epoch of style. Next to architecture, it gives the most characteristic portrait of a period and the most severe testimony of a nation's intellectual status.

Type which can be treated like an ornament, and the clear-cut and even shape of a letter is a decorative means of monumental form—should fulfill two properties, namely to transmit, through the image of the word, thoughts & moods, knowledge and directions, and also to affect the senses thru its form, and lend visible grace to the contents.

HUGO LAGERSTRÖM

less perfect realization in the shape of letters. For him it becomes a constant need to delve into the prolific realm of

type and through familiarity with that world he grows increasingly receptive to the myriad shades of meaning that can be expressed. It is only when he has succeeded in finding the most perfect embodiment for a particular line of thought, that his quest is over.

GOTTHARD DE BEAUCLAIR

IT CAN BE CONSIDERED A SPECIAL MERIT OF OUR TIME THAT CREATIVE FORCES ARE AGAIN CONCERNED WITH THE PROBLEM OF TYPE DESIGN—A PROBLEM WHICH HAS BEEN FACED BY THE BEST ARTISTS OF EVERY AGE.

Words remain impalpable abstract entities for most people, but for the lover and student of typography they can achieve a more or

Type & LETTERS HAVE ALWAYS BEEN

THE IMMEDIATE EXPRESSION OF A NATION'S ARTISTIC FEELING, & IN OUR CONTEMPORARY DESIGNS ALSO, THE LEVEL OF OUR CREATIVENESS IS PERHAPS MORE FORCIBLE & LASTINGLY REPRESENTED THAN IN OTHER REALMS OF ART.

WALTER TIEMANN

“

**ALDOUS
HUXLEY**
**JOHANN
GOETHE**
**CHARLES
DICKENS**

Machines exist; let us then exploit them to create beauty—a modern beauty, while we are about it. For we live in the twentieth century; let us frankly admit it and not pretend that we live in the fifteenth. The work of the backward-looking hand-printers may be excellent in its way; but its way is not the contemporary way. Their books are often beautiful, but with a borrowed beauty expressive of nothing in the world in which we happen to live.

GOD BLESS COPPER, PRINTING, AND ALL OTHER REPRODUCTIVE PROCESSES, WHICH ENSURE THAT ANY GOOD THING THAT EXISTS CAN NEVER BE WIPED OUT. ♦♦♦♦♦

The printer is the friend of intelligence, of thought; he is the friend of liberty, of freedom, of law; indeed, the printer is the friend of every man who is the friend of order—the friend of every man who can read. Of all the inventions, of all the discoveries in science or art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilization necessary to the existence of free man. ♦♦♦♦♦

Now this is what I call workmanship. There is nothing on earth more exquisite than a bonny book, with well-placed columns of rich black writing in beautiful borders, and illuminated pictures cunningly inset. But nowadays, instead of looking at books, people read them.

FINE TYPOGRAPHY PRESENTS A KIND OF CHALLENGE TO WHICH WRITERS CAN SCARCELY HELP RESPONDING. I FEEL IT IS BOUND TO EVOKE IN WRITERS THE WISH TO WRITE REALLY WELL THAT IS LATENT AND SOMETIMES FORGOTTEN BUT UNQUENCHABLE IN MOST OF THEM. FINE TYPOGRAPHY HAS A CURIOUS CHARM FOR THE LITERARY MIND—PERHAPS A LITTLE LIKE THE CHARM IN THE AIR OF VIENNA THAT HAYDN FELT OR THE AIR OF THE OLD SALONS OF PARIS THAT MADE WRITERS EXACTING. ♦♦♦♦♦

We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of Books. But the place where we are to get knowledge, even theoretic knowledge, is the Books themselves!..The true University of these days is a Collection of Books.

**GEORGE
B. SHAW**
**VANWYCK
BROOKS**
**THOMAS
CARLYLE**

”

S.H. DE ROOS

Apart from technical and practical factors, it is especially the style of a period, the dominant expression of form, which is reflected in the character of a type, filling it with the changing and fascinating aspect of country and period.

TYPOGRAPHY IS A SERVANT-THE SERVANT OF THOUGHT & LANGUAGE TO WHICH IT GIVES VISIBLE EXISTENCE.

In all the alphabets yet created there lies a wealth, an abundance, of possible creative interpretations which we only perceive as we give them more intensive study. The letter was formed, and to form implies creation. This is a divine process even when it takes place within the four walls of a humble workshop. Once, there was someone working at each letter who felt the joy of creation pulsing in his veins. Whoever looks at letters with a receptive eye will therefore sense the miracle which occurs whenever individual signs composing a group become the image of a language, and he will discover a meaningful life in this allegedly dead matter.

ALFRED J. LUDWIG

MAURICE AUDIN

The triumph of the alphabet gave the true impetus to our Western civilization; it allowed a swift dissemination of the humanistic spirit, which was followed by works on theology, philosophy and mathematics, as well as a revival of scientific and literary learning. The alphabet made it possible to transmit all-embracing concepts and truths to humanity.

T. M. CLELAND

In the sense in which Architecture is an art, Typography is an art. That is, they both come under the head of "making or doing intentionally with skill".... Every work of Architecture, every work of Typography, depends for its success upon the clear conveyance of intentions, in words and otherwise, from one human mind to others: from the man who is supposed to know how the finished thing should look and function, to a concert of specialists who are responsible not only to master-designer but also to the public.

BEATRICE WARDE

(ABCDEF
GHIJKLM
NOPQRST
UVWXYZ)

Letters—these seemingly commonplace little signs, taken for granted by so many, belong to **the most momentous products of creative power.** These forms, which we take in with our eyes a million times each day, embody the highest skill within their small compass. They **are abstract refinements of the creative imagination,** full of clarity, movement and subtlety. They combine two characteristics which must be inseparable: the precision of mathematical laws and the expressiveness of the animated stroke. These vital signs so full of meaning, **demand a true coordination of structure,** akin to architecture in the logical combination of harmonious proportions, a judicious surface distribution, and a sensitive feeling for the tonal values of black, white and grey. Books are our companions through life; they comprise the treasures of the human mind, a permanent enrichment for the reader. Yet few realize that type and typography **are the true mediators which influence us unawares.** Both serve the book, but whoever studies them for their own sake will make the joyful discovery that they **reveal a sovereign mastery in their own right.**

GUSTAV BARTHEL

THIS PAGE WAS SET IN ITC CHELTENHAM BOOK AND ULTRA ITALIC

ITC CHELTENHAM LIGHT

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ITC CHELTENHAM ULTRA ITALIC

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ITC CHELTENHAM OUTLINE

ITC CHELTENHAM CONTOUR

ITC CHELTENHAM OUTLINE SHADOW

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Compugraphic typography.



compugraphic

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

You be the judge.

A powerful agent
is the
right word.

Mark Twain

A

Ultra Condensed Italic
Ultra Condensed
Ultra Italic
Ultra

Bold Condensed Italic
Bold Condensed
Bold Italic
Bold

Book Condensed Italic
Book Condensed
Book Italic
Book

Light Condensed Italic
Light Condensed
Light Italic
Light

ITC Cheltenham

R

TO THE MAN
with an ear for
verbal delicacies—the man who searches
painfully for the perfect word, and puts the way of saying
a thing above the thing said—there is in writing the
constant JOY of SUDDEN DISCOVERY, of HAPPY ACCIDENT

H.L. Mencken

Sabon with SMALL CAPS/*Italic*/**Bold**

Light/Light Italic/Medium
Medium Italic/Bold
Bold Italic

Souvenir
Gothic

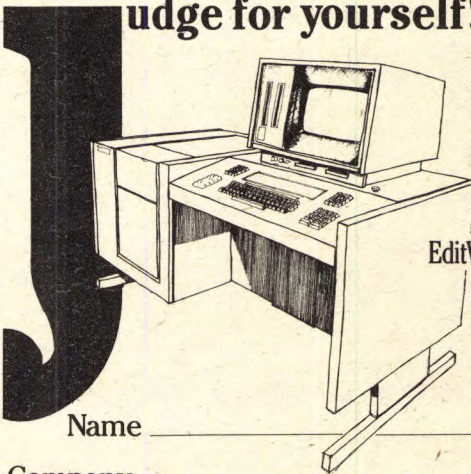
I am the voice of today,

the herald of tomorrow...
I coin for you the enchant-
ing tale, the philosopher's
moralizing, and the poet's
visions... I am the leaden
army that conquers the
world!

I am type!

Frederic William Goudy

Judge for yourself!



Clip coupon and mail to:
Compugraphic Corporation
Type Division
66 Concord Street
Wilmington, MA 01887

for more information on:

EditWriter Series phototypesetters ☐

Sabon ☐

Souvenir Gothic ☐

ITC Cheltenham ☐

Name _____

Company _____

Title _____

Address _____

City & State _____

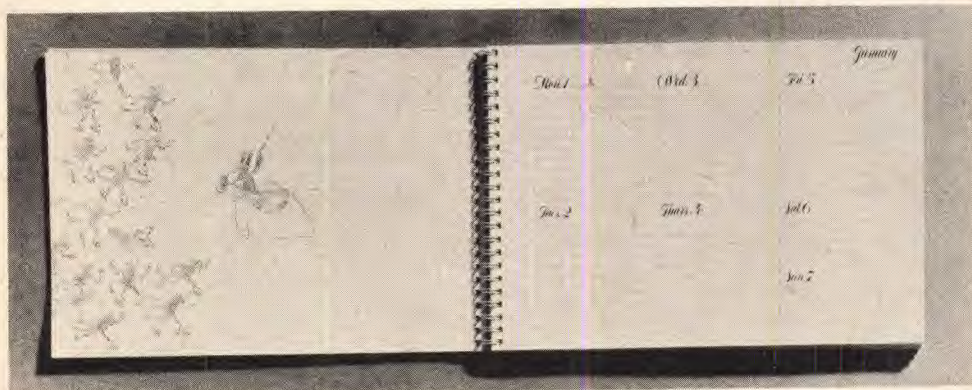
Zip _____



*The Great American January Through December
Nineteen Hundred and Seventy Nine Rat Race.*

"... Mr. Blechman is in a class by himself..." The New York Times

THE IDEAL CHRISTMAS GIFT FOR ANYONE WHO HAS EVERYTHING



R.O. Blechman and Herb Lubalin cordially invite you to buy their calendary succinctly called "The Great American January Through December Nineteen Hundred and Seventy-Nine Rat Race."

What's a calendary?

A beautifully illustrated, designed, printed and bound 11x8 calen-

dar-appointment book containing 28 full page, full color, illustrations and 84 black and white pages of monthly calendars and weekly diaries for appointments, phone messages and copious notes.

Everyone who's lived in a big city knows what the rat race is, and the whole sweep of it has been put into

witty and penetrating illustration by R.O. Blechman's pastel palette, enhanced by the captivating design one has come to associate with the name Lubalin. What Blechman did for the "talking stomach" through his popular TV series of Alka Seltzer commercials; he is doing here for the "racing rodent," delightfully putting a cluster of them through their monthly paces over the obstacle course we call urban life.

Buy a copy. Better still, buy copies for everyone in the office — for friends, relatives, clients. Anyone. Reasonably-priced at only \$15 per copy, it's the perfect gift to delight the eye and provoke the brain. And substantial reductions are offered for quantities of ten or more: 10 to

25 copies; \$12.50 each. 25 to 100 copies; \$10.00 each. 100 or more copies; \$8.50 each.

But don't wait. Act now. Fill out the coupon to be the first to avoid the last minute Christmas rat race.

RatRace Books

217 East 28th Street
New York, N.Y. 10016

☐ I enclose my check for \$ _____ for
_____ copy(s) of The Great American
Rat Race.

(New York City residents add sales tax.)

PLEASE PRINT

Name _____

Address _____

City _____

State _____ Zip _____

Compugraphic has ITC Cheltenham.



Compugraphic
Corporation
has the entire
ITC Cheltenham
family of typefaces.
The sixteen designs
introduced on the
preceding pages
are now available
through your
Compugraphic
typographer.

cg compugraphic
80 Industrial Way, Wilmington, Massachusetts 01887 (617) 944-6555

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.

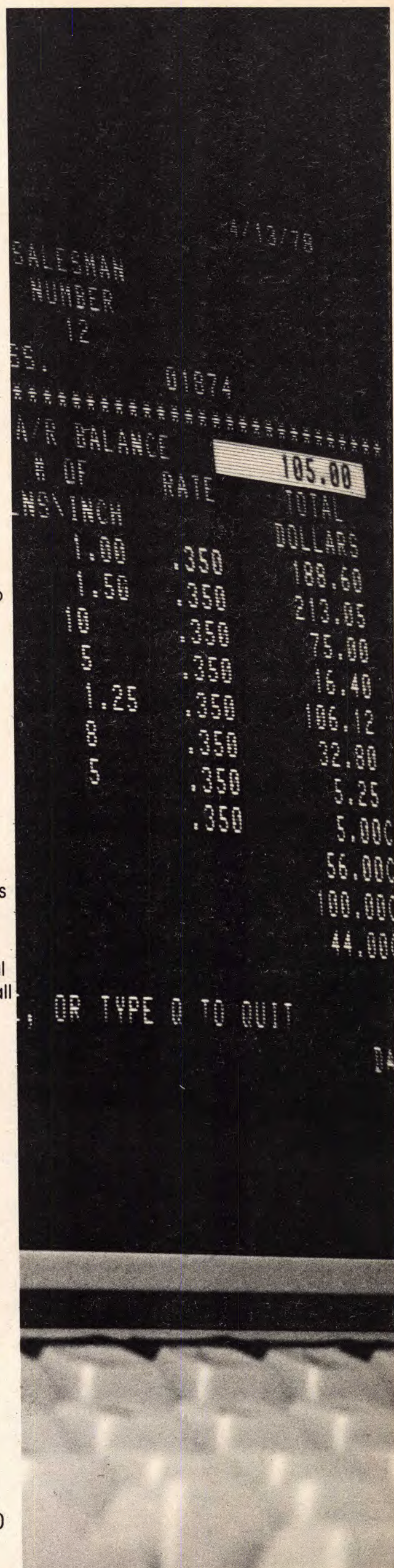
Also, the CPS 320 dual system gives you these important options: use of both systems for production or business, or each used to back up the other operation.

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
PAYROLL
ACCOUNTS PAYABLE
GENERAL LEDGER

DYMO®

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





Make headlines on Madison Avenue.

With the only headline-making machine of its kind. The VGC® Photo Typositor®. You'll be able to make headlines on Madison Avenue. On the beach. Or anywhere there's a 110 volt outlet (or a long extension cord!). Because the Photo Typositor is unique. It doesn't need a darkroom or plumbing to produce beautiful camera-ready typography.

What's more, the Photo Typositor has features that no other machine has—at any price. It has visual spacing. So you can look at the words you're setting as you set them. It can tight set. Bounce. Stagger. Overlap. Undercut. Expand. Condense. Italicize. All without a darkroom. With a choice of more than 2,400 low-cost fonts.

Sound terrific? It is. But even more terrific is the fact that you can save up to 80% of the cost of headlines when you use the Photo Typositor. And the type will always come out

the way you want. The size you want. When you want.

So next time you have to send out for a headline, dial our toll-free number first. We'll show you how fast, how easy and how low-cost it can be when you set headlines yourself with the Photo Typositor. For as little as \$82 a month you can lease the Model 3100. Or for only \$3250 you can own the only machine that can do so much with headlines, even in the desert. And that's pretty headline-making in itself.

**The VGC Photo Typositor
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 this coupon for more information.



Visual Graphics Corporation

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

I want to know more about the
Photo Typositor.

☐ Please contact me to arrange for a
demonstration.

☐ Please send me more information.

Name _____

Title _____

Address _____

City _____ State _____ Zip _____

Phone _____

U&LC 9/78



“Wunderbar!”

Even Gutenberg, the master, would approve. So will you. No matter how fussy or finicky you are. □ Because no matter how you look at it, when it comes to character quality, Berthold wins hands down. □ Thanks to incredibly sophisticated optics and a chrome emulsion glass grid, rather than ordinary film emulsion, no one can better our quality. Which means that no one can better yours. □ In other ways, too, Berthold is phototype for perfectionists. You get all the faces you want – a total of eight at any given time – each in 15 different point sizes. □ Character kerning, too. Reverse leading. 300 tabular positions. And continuous rules – both horizontal and vertical – of any weight. All of which allows you to bring every piece of work you do up to the quality of ad work. □ And yet all this still doesn't tell the whole story. With Berthold, you can set an entire job – to size and in position – in one simple step. No more time-consuming paste-up. No more costly camera work. No more need to draw rules by hand. □ At Berthold, we've gone out of our way to keep the art of typography alive. So you would no longer have to compromise your standards. □ Now you can enjoy all the advantages of today's technology without having to sacrifice the quality and craftsmanship of the past. □ And that's something worth taking a closer look at!

This unretouched "a" was enlarged nearly 5000% from an eight point diatronic grid with no fall-off.

berthold
 BERTHOLD OF NORTH AMERICA
 The Spirit of Craftsmanship
 in Today's Technology.

a

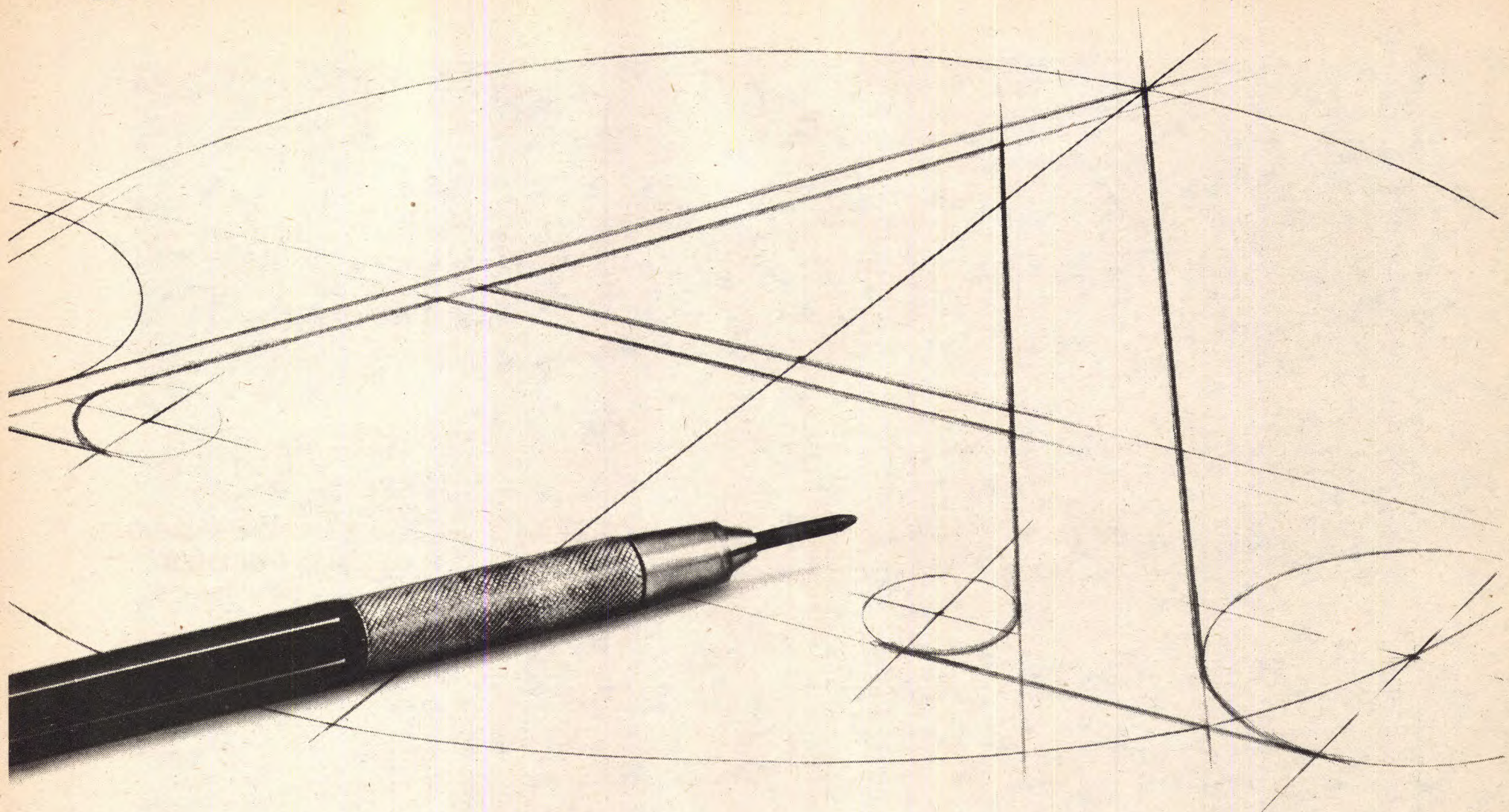
CORPORATE OFFICE
 610 Winters Ave.
 Paramus
 New Jersey 07652
 Tel: (201) 262-8700
 Telex: 710-990-6618

CHICAGO
 4415 Harrison St.
 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 9Z9
 Tel: (416) 789-5219

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



At AM we reinvent the alphabet 80 times a year.

From the moment a new Comp/Set type style is considered, until you see it in finished form, quality is our main consideration.

We offer over 350 alphabets, from classic to contemporary, adding over 80 new faces each year.

Each face is precisely rendered by skilled typographic artists. Then painstakingly transferred to film, with all the fine detail preserved for the best results in a wide range of sizes.

With our Comp/Set 4510 phototypesetter, for example, you get 16 type styles and 70 type sizes (5½ to 74 points) on-line.

Our goal, like yours, is crispness of reproduction. Because, like you, we're sticklers for quality.

The end result is quality type design. See how the Comp/Set Concept of quality can make a profitable system even more profitable for you.

The proof is in the proof.

We've prepared a demonstration that will let you see and judge Comp/Set quality for yourself. Call now toll free, (800) 631-8134, or your local AM Sales Office. (In New Jersey, call 201 887-8000, ext. 666). Or write VariTyper Division, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936.



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



**ADDRESSOGRAPH
MULTIGRAPH**

NEWSLETTER

SKILLS FOR HIRE*



DESIGN STUDENT EARNS HONORS, MAKES PROFIT

FORT LAUDERDALE—Artist Mark Hunziker is already in business—although still in school. This ad design major at the Art Institute of Fort Lauderdale runs his own small graphics studio with a fellow AIFL student. Among his recent assignments: to design the logo for a skateboard company. Hunziker has also designed the package for a computerized soil tester, marketed nationwide.

An aspiring magazine illustrator, this

upstate New Yorker was honored recently by being chosen as one of a select group of students to attend the celebrated Illustrators Workshop in Tarrytown, N.Y. At the Workshop, he met two of his heroes, high-powered illustrators Robert Peak (Hunziker is shown in photo next to a Peak illustration) and Bernie Fuchs. This experience, he says, buoyed up his dream of eventually becoming a successful magazine illustrator.

ASPEN CONFERENCE GETS SUPPORT FROM THE DESIGN SCHOOLS

ASPEN—The International Design Conference this year added The Design Schools to its list of sponsors. In June, some 1,100 designers traveled from all over the world to this old silver mining town. Among those attending the week-long conference were a number of students from Colorado Institute of Art. They came to hear such innovators as Milton Glaser, Paul Davis, Charles Eames and Saul Bass brainstorm on the way design is affecting our environment and daily life.

Since it was founded in 1951, the International Design Conference in Aspen has been the world's major forum for exploring ideas about design. Supporting the Conference and its ideals is part of The Design Schools' ongoing activity in national programs.



At Aspen, Ron Seichrist, of Art Institute of Atlanta, talks with Lou Dorfsman, of CBS.

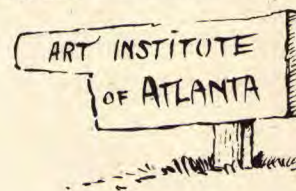


COLORADO GRADUATES DESIGN TOGETHER AT DENVER AGENCY

DENVER—Three of the five people who staff Advertising and Design Associates, here, share the same alma mater. The agency, founded by Colorado Institute of Art graduate Rush Rhoads, above right, handles clients from all over the world, mostly in the science field. Besides Rhoads, two other staff members are Institute alumni: Art Director Randy Searls, at left, and his sister Karen, Production Manager.

Rhoads, who graduated from the Institute five years ago, finds that the kind of training offered by the school produces versatile graduates. "We have only a small staff," he notes, "but most of the people who work here are multi-talented... one of the advantages of hiring Colorado graduates is that they are generally well-rounded artists."

Maurice Sendak created this whimsical self-portrait in honor of his recent visit to the Art Institute of Atlanta. Sendak spent a week working closely with the students, guiding them through the imaginative adventure of creating their own children's books.



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.

***The
Design
Schools**

ART INSTITUTE OF ATLANTA
ART INSTITUTE OF FORT LAUDERDALE
ART INSTITUTE OF HOUSTON
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.

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. ☐

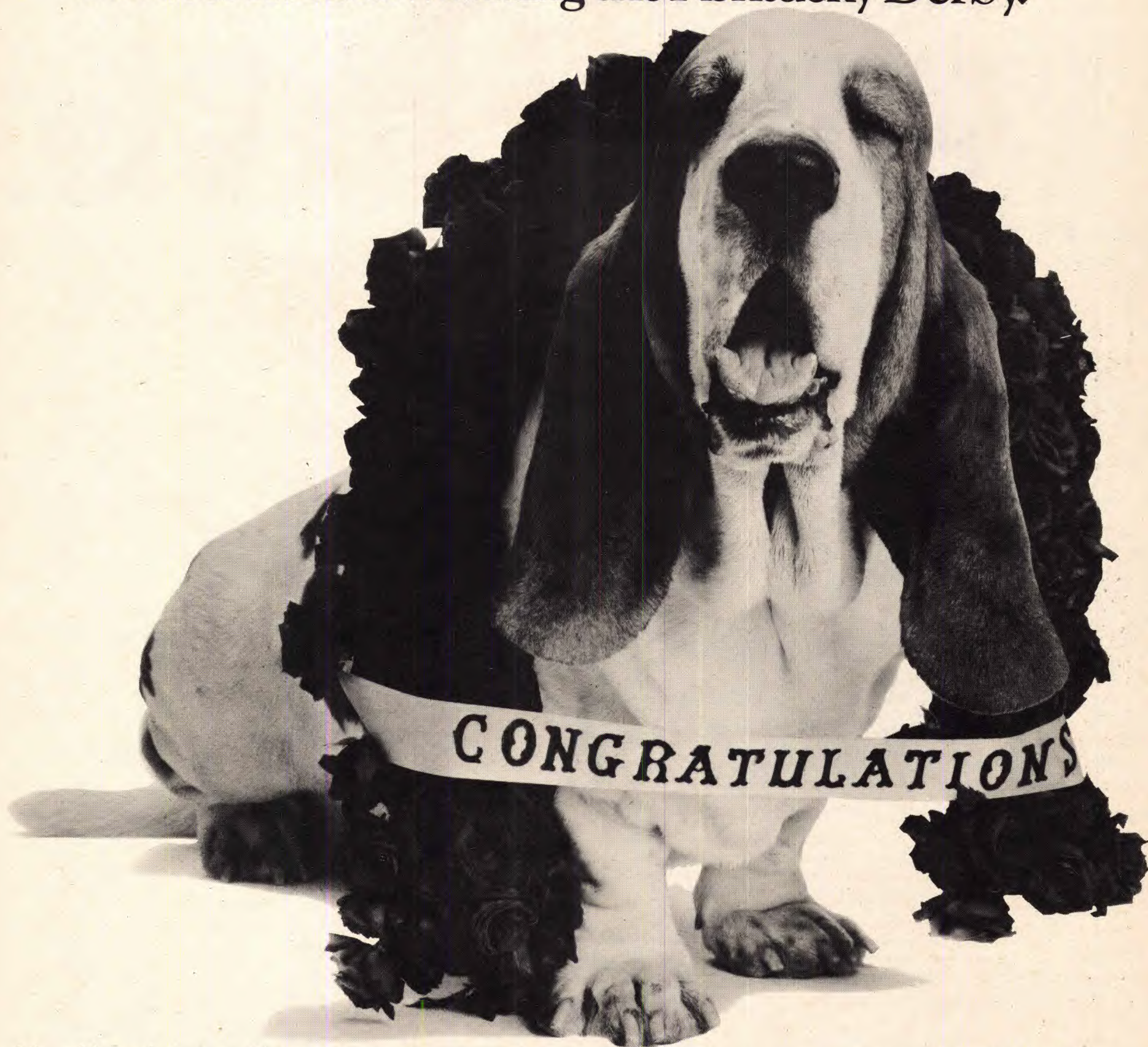
Name: _____ Position: _____

Company: _____ Phone: (____) _____

Address: _____ City: _____ State: _____ Zip: _____

Skills of special interest to me: _____

The odds on just any typesetter becoming a member of the ATA are about the same as the odds on a basset hound winning the Kentucky Derby.



The odds on the average basset hound making it into the winner's circle at the Kentucky Derby are astronomical.

But the odds on the average typesetter making it into the Advertising Typographers Association aren't much better.

In fact, with over 10,000 typesetters in the world, only 52 are ATA members today. So the odds are about 200 to 1.

That's because, in order to become an ATA member,

a typographer must meet an exceptionally high set of standards that include typesetting technology, work quality and business ethics.

Of course, that doesn't mean working with someone who isn't an ATA member will necessarily give you poor results. It just means that you'll be betting on a long shot to win.

The ATA. We set standards for the people who set type.

ATA MEMBERS: ATLANTA, GEORGIA ACTION GRAPHICS, INC. BENTON HARBOR, MICHIGAN TYPE HOUSE, INC. BLOOMFIELD, CONNECTICUT NEW ENGLAND TYPOGRAPHIC SERVICE, INC. BOSTON, MASSACHUSETTS BERKELEY TYPOGRAPHERS, INC.; COMPOSING ROOM OF NEW ENGLAND; TYPOGRAPHIC HOUSE, INC. CEDAR RAPIDS, IOWA TYPE 2 INC. CHICAGO, ILLINOIS J. M. BUNDSCHO, INC. FREDERIC RYDER COMPANY; TOTAL TYPOGRAPHY, INC. CINCINNATI, OHIO TYPO-SET, INC. CLEVELAND, OHIO BOHME & BLINKMANN, INC. COLUMBUS, OHIO YAEGER TYPESETTING CO., INC. DALLAS, TEXAS JAGGARS-CHILES-STOVALL, INC.; SOUTHWESTERN TYPOGRAPHICS, INC. DAYTON, OHIO CRAFTSMAN TYPE INCORPORATED DETROIT, MICHIGAN WILLENS+MICHIGAN CORP. GRAND RAPIDS, MICHIGAN CENTRAL TRADE PLANT OF GRAND RAPIDS HOUSTON, TEXAS THE TYPE HOUSE, INC. INDIANAPOLIS, INDIANA TYPESERVICE CORPORATION KANSAS CITY, MISSOURI LETTERGRAPHICS/KANSAS CITY, INC. LOS ANGELES, CALIFORNIA ANDRESEN TYPOGRAPHICS; TYPOGRAPHIC SERVICE CO., INC. MEMPHIS, TENNESSEE GRAPHIC ARTS, INC. MIAMI, FLORIDA WRIGHTSON TYPESETTING, INC. MINNEAPOLIS, MINNESOTA DAHL & CURRY, INC.; DURAGRAPH, INC. NEWARK, NEW JERSEY ARROW TYPOGRAPHERS NEW ORLEANS, LOUISIANA GREATER TYPOGRAPHIC SERVICE, INC. NEW YORK, NEW YORK ADVERTISING AGENCIES/HEADLINERS; ARTINTYPE-METRO, INC.; FRANKLIN TYPOGRAPHERS, INC. ROYAL COMPOSING ROOM, INC.; TRI-ARTS PRESS, INC.; TYPOGRAPHICS COMMUNICATIONS, INC.; VOLK & HUXLEY, INC. ORANGE, CALIFORNIA DELINE-O-TYPE, INC. PHILADELPHIA, PENNSYLVANIA WALTER T. ARMSTRONG, INC.; TYPOGRAPHIC SERVICE, INC. PHOENIX, ARIZONA MORNEAU TYPOGRAPHERS, INC. PITTSBURGH, PENNSYLVANIA DAVIS & WARDE, INC. HEADLINERS OF PITTSBURGH, INC. PORTLAND, OREGON PAUL O. GIESEY/ADCRAFTERS, INC. ROCHESTER, NEW YORK ROCHESTER MONO/HEADLINERS ST. LOUIS, MISSOURI MASTER TYPOGRAPHERS, INC. SYRACUSE, NEW YORK DIX TYPESETTING CO., INC. TAMPA, FLORIDA CENTURY TYPOGRAPHERS MONTREAL, CANADA MCLEAN BROTHERS, LTD. TORONTO, CANADA COOPER & BEATTY, LTD. WINNIPEG, CANADA B/W TYPE SERVICE, LTD. BRISBANE, QLD., AUSTRALIA SAVAGE & CO., PTY., LTD. SOLNA, SWEDEN TYPOGRAFE AB ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC., 461 EIGHTH AVENUE, NEW YORK, N.Y. 10001. WALTER A. DEW, JR., EXECUTIVE SECRETARY.

The Liberated Letter Contest

It's Fun!

Here's a chance to celebrate the joys of contemporary typography – and enjoy its rewards. Just create an original lettering design using an Instant Lettering® or Letragraphica® typeface sheet. You can use our phrase – The Liberated Letter – or come up with one of your own. As long as it expresses a characteristic of contemporary typography, it's fine.

Win a Trip to London.

First prize is an all-expense paid trip to London. You can enjoy a week in one of the world's most popular cities. Letraset will pick up the tab for your hotel and meals.

Two cash awards of \$500 and \$250 worth of Letraset Instant Lettering sheets will go to the runners-up. Third prize in both the black and white and color categories will be \$150 and \$300 worth of Instant Lettering sheets.

The Judges.

Your work will be seen by three talented individuals

- Colin Brignall, head of Letraset's Type Development Unit and a successful type designer
- Gerard Huerta, a typographic ace and skilled letterer
- Herb Lubalin, graphic designer and type master

If you'd like to enter, return the coupon and we'll send full details. Or contact your Letraset Dealer – he'll have details and entry forms. The deadline for entries is January 31, 1979.

Entries can be black and white or color and, except for First Prize, will be judged and awarded prizes separately. You can extend, condense, curve, underline or modify the typeface in any way that enhances the design. Extra elements can be added as long as the lettering remains the dominant one.

In addition to the main prizes, the following awards will also be made:

- 6 Pantone® by Letraset Color Marker Art Director Sets
- 10 Instant Lettering Sheet Portfolios
- 30 Sets of The Liberated Letter Coffee Mugs.

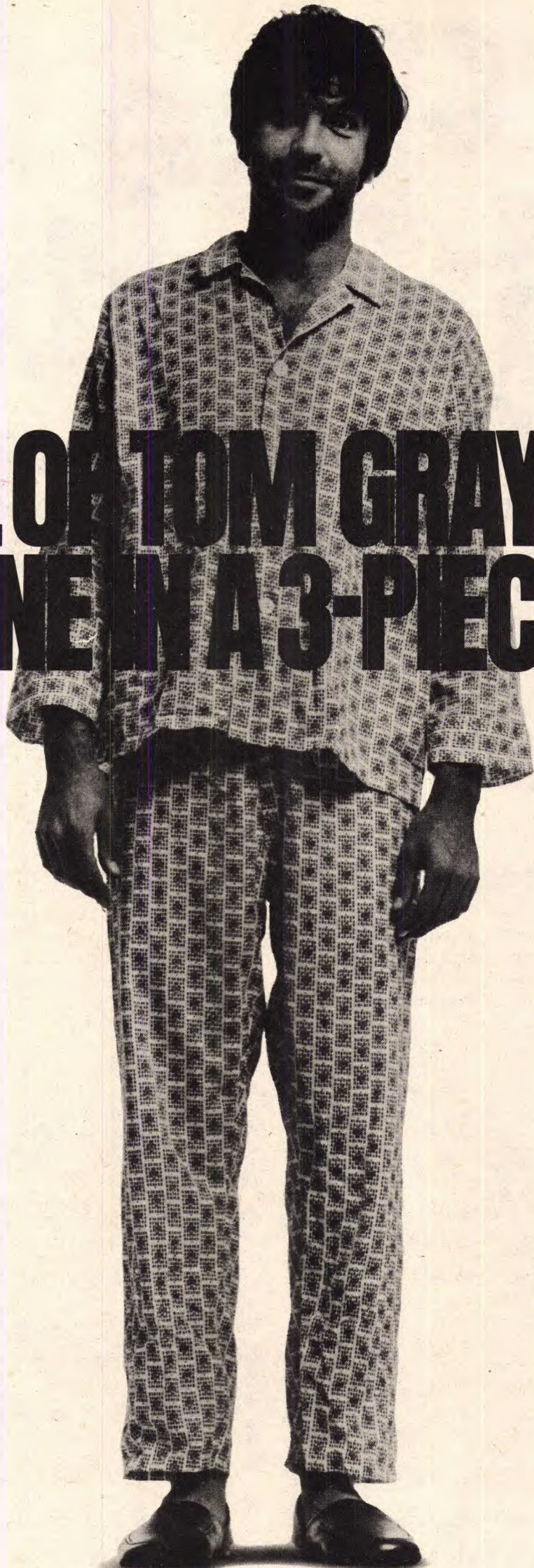
*Pantone Inc.'s check-standard trademark for color reproduction, color data and color reproduction materials.

Letraset USA
40 Eisenhower Drive, Paramus, NJ 07652

Name _____
Company _____
Address _____
City _____ State _____
Zip _____ Telephone _____

Letraset

Letraset USA Inc. 40 Eisenhower Drive, Paramus, NJ 07652



NOT ALL OF TOM GRAY'S WORK IS DONE IN A 3-PIECE SUIT.

Nobody really likes getting phone calls in the middle of the night.

Not even a RyderTypes salesman like Tom Gray.

But Tom Gray would rather get a 3 A.M. call from the night foreman at Ryder to solve a problem, than get a 9 A.M. call from a troubled client with lots of problems.

Because at 3 A.M. there's still time to clarify a client's request. At 3 A.M. there's still

time to make major corrections. And at 3 A.M. there's still time to even completely reset a job if it doesn't come up to Ryder standards.

So that at 9 A.M., there are proofs on a client's desk that don't require phone calls to Tom Gray.

Maybe it's that kind of concern that's made Ryder one of the largest advertising typographers in the country.

And maybe it's part of the reason why

more and more clients select Ryder for their most demanding jobs, even if they don't select Ryder for all their jobs.

You see, like other people, Ryder salesmen don't really like getting phone calls in the middle of the night. But maybe Ryder salesmen, like Tom Gray, Al Garzotto, Peter Jones and Bob Benson care more about what their work looks like, than what they look like when they work. **RYDERTYPES**

Typersonality Mergenthaler, Linotype, Stempel, Haas

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 four of the most beautiful, exciting, and timely **typersonalities**, Life, Snell Roundhand, ITC Cheltenham Condensed, and Helvetica Extended. These new families are additions to the most comprehensive collection of authentic **typersonalities**, 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, four new typersonalities, Life, Snell Roundhand, ITC Cheltenham Condensed, and Helvetica Extended, 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**

12 pt Life Bold
"We really do bring you everything
when we bring you Life and Times..."

36 pt Life Bold
ABCDEF G
abcdefghijklmnopqrstuvwxyz

36 pt Life
abcdefghijklmnopqrstuvwxyz
ABCDEF G H . , ; ! ?

14 pt Life
abcdefghijklmnopqrstuvwxyz . , ; ! ?
ABCDEFGHIJKLMN O P Q R S T U V W X Y Z

9 pt Life
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN O P Q R S T U

9 pt Life Italic
"We really do bring you everything
when we bring you Life and Times..."

36 pt Life Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN O P Q R S T U

24 pt Snell Roundhand Black
abcdefghijklmnopqrstuvwxyz
D R H

36 pt Snell Roundhand Black
abcdefghijklmnopqrstuvwxyz
G N

Life

"We really do bring you everything when we bring you Life and Times..."*

Life was designed in 1965 by Francesco Simoncini in Bologna, Italy, and carries on the Simoncini tradition of quality in design.

Mergenthaler, Linotype, Stempel, Haas licenses several faces from the Simoncini Library, the newest being Life, Life Italic, and Life Bold (licensed by Stempel). Life is an old style face, which, like Simoncini's Aster, was designed in the tradition of Times Roman. Aster was licensed by the Mergenthaler Linotype Group in 1972.

* Mike Parker

This article was set on the V-I-P/T, in Frutiger 45, Track 2, with automatic kerning and hanging punctuation.

Ask your V-I-P typesetter about Life.

F B S R
abcdefghijklmnopqrstuvwxyz

36 pt Snell Roundhand Black

D R K F B S R n p r s t u
abcdefghijklmnopqrstuvwxyz

24 pt Snell Roundhand Black

12 pt Snell Roundhand Black

A B E
abcdefghijklmnopqrstuvwxyz

36 pt Snell Roundhand Bold

A B E L R T O S R
abcdefghijklmnopqrstuvwxyz

12 pt Snell Roundhand Black

Snell Roundhand

"Let your endeavours be to make your handwriting legible, expeditious and beautiful as you can; for these three qualities are what will render it the most useful."

The Pen-man's Treasury Open'd
 1694 Charles Snell

14 pt Snell Roundhand Light

30 pt Snell Roundhand Light

Snell Roundhand

When Matthew Carter joined the Mergenthaler Linotype Group he took the opportunity offered by photocomposition to reconsider traditional script letter forms.

He explored the history of formal script designs and decided to develop the "hand" of the writing master, Charles Snell. Snell, 1667 to 1733, lived in England at the time British trade was in its ascendancy. The utilitarian roundhand style of writing was Dutch in origin, but, with the rise of British trade, it became known as the English commercial script, used for all accounting—the "typewriter" face of its day.

Snell was an accountant as well as a calligrapher, and his practical side rebelled against the highly ornamented scripts becoming popular at the time. He said, "Let your endeavours be to make your handwriting legible, expeditious and beautiful as you can; for these three qualities are what will render it the most useful."

Matt, himself a master type designer, works in sympathy with Snell's philosophies. He selected this script because he saw that the discipline and large x-height of Snell's hand would produce a

truly "typographic" script. As Matt says, "It is precisely the disciplines that Snell imposed (perhaps over-zealously) on handwriting that are essential to type: clarity, regularity of rhythm, concentration on a single definite form for each letter and avoidance of extraneous ornament." What he designed is indeed legible, expeditious and beautiful.

The growing popularity of Snell among typographers led Matt to expand this "most useful" script into the first script family. Snell Roundhand Bold and Snell Roundhand Black now join Snell Roundhand on the V-I-P.

This article was set on the V-I-P/T in Frutiger 45, Track 2, with automatic kerning and hanging punctuation.

Ask your V-I-P typesetter about Snell Roundhand.

9 pt ITC Cheltenham Condensed Ultra

36 pt ITC Cheltenham Condensed Ultra

ITC Cheltenham—A rare blend of fashion and utility, distinction and readability. Tony Stan's ITC Cheltenham has the large x-height needed for today's typography and delivers it in a broad-text to display—range.

abcdefghijklmnopqrstuvwxyz

36 pt ITC Cheltenham Condensed Bold

9 pt ITC Cheltenham Condensed Bold

1234567890\$&.,:;!?':(-)*

ABCDEFGHIJKLMNO

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNO

abcdefghijklmnopqrstuvwxyz

36 pt ITC Cheltenham Condensed Bold Italic

36 pt ITC Cheltenham Condensed Book Italic

9 pt ITC Cheltenham Condensed Book Italic

14 pt ITC Cheltenham Condensed Book Italic

abcdefghijklmnopqrstuvwxyz

1234567890\$&.,:;!?':(-)*

ABCDEFGHIJKLMNO

abcdefghijklmnopqrstuvwxyz

rstuvwxyz
PQRSTUVWXYZ
nopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890\$&.,:;! 14 pt ITC Cheltenham Condensed Ultra Italic

abcdeghi
ABCDEFGHIJKLMNORQR
qrstuvwxyz
9 pt ITC Cheltenham Condensed Book

ITC Cheltenham Condensed

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNORSTUVWXYZ 14 pt ITC Cheltenham Condensed Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNORSTUVWXYZ 9 pt ITC Cheltenham Condensed Light

1234567890\$&.,:;!?'(—)*
ITC Cheltenham — A rare blend of fashion and utility, distinction and readability. Tony Stan's ITC Cheltenham has the large x-height needed for today's typography and delivers it in a broad — text to display — range.

12 pt ITC Cheltenham Condensed Light Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNORSTUVWXYZ 36 pt ITC Cheltenham Condensed Light

abcdefghijklmnopqrstuvwxyz
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
12 pt Helvetica Extended Bold

14 pt Helvetica Extended Black

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
9 pt Helvetica Extended Roman 1234567890

Helvetica Extended

abcdefghijklmnopqrstuvwxyz 123456789

ABCDEFGHIJKL

14 pt. Helvetica Extended Black

A B C D
a b c d e

M

F
 14 pt Helvetica Extended Black
 ABCDEF
 abcde
 36 pt Helvetica Extended Black
 ABCDEFGHIJKLMNOPQR
 stuvwxyz1234567890
 36 pt Helvetica Extended Roman
 ABCa
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890
 ABCDEFGHIJK
 abcdefghijklmnop & ...
 9 pt Helvetica Extended Li
 12345

OPQR
67890
ABCak
RSTUVWX
456789

ABC abcd fgi

**Mergenthaler, Linotype,
Stempel, Haas,
Typersonality**

Helvetica Extended

Mergenthaler, Linotype, Stempel, Haas now introduces four new members of the Helvetica family: Helvetica Extended Light, Helvetica Extended, Helvetica Extended Bold and Helvetica Extended Black.

While various forms of Extended have been associated with Helvetica in the past, none had been designed for the purpose; these four new extended weights are the true Helvetica design, and are now available on Mergerthaler Linotype equipment.

Since the original design was released in 1957, the family has expanded several times. In March 1976, Mike Parker, Mergenthaler Linotype's Director of Typographic Development, wrote an article "Everything You Ever Wanted to Know about Helvetica, But Were Afraid to Ask." At the time, we were offering the four new faces, Helvetica Thin with Italic and Helvetica Heavy with Italic.

Edouard Hoffmann of Haas, Mike writes, felt that Akzidenz Grotesque, while good, was not the perfect expression of what we've come to think of as the contemporary Swiss sans serif. In the mid 1950's Hoffmann approached designer Max Miedinger, and the two of them worked out the new sans serif. It was introduced in foundry type as "New Haas Grotesque." In 1961, the parent company of Haas, D. Stempel AG, produced the face for the Linotype machine and renamed it Helvetica.

Confusion with the nomenclature of Helvetica in the United States stems from different translations of the weight names from German to English. However, the Mergenthaler Linotype Group (of which Stempel and Haas are part), standardized on the English on all faces in their library to be roman, italic, bold, bold italic, black, and black italic. And so the official nomenclature for the face is Helvetica, Helvetica Italic, Helvetica Bold, Helvetica Bold Italic, Helvetica Black, Helvetica Black Italic, etc. The words "Medium, Demi, Regular" are incorrect.

The Helvetica family now includes: Thin with Italic, Light with Italic, Helvetica with Italic, Bold with Italic, Black with Italic, Extended Light, Extended, Extended Bold, Extended Black, Light Condensed with Italic, Condensed with Italic, Bold Condensed with Italic, Black Condensed with Italic, Compressed, Extra Compressed, Ultra Compressed, Rounded Bold with Italic, Rounded Black with Italic, and Rounded Bold Outline.

This article was set on the V-I-P/T in Frutiger 45, using Track 2, with automatic kerning and hanging punctuation in the ATP 1/54 Refinement Program.

Ask your V-I-P typesetter about Helvetica Extended.

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USA

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Bodoni's Mother Was Italian

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core!*

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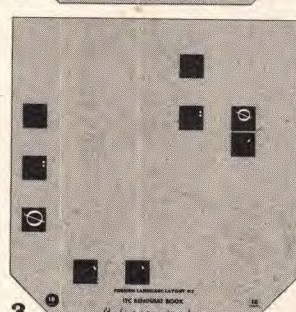
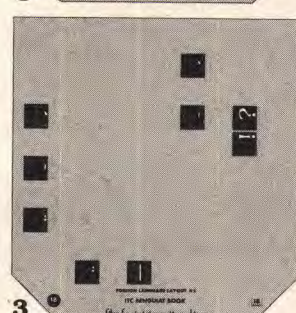
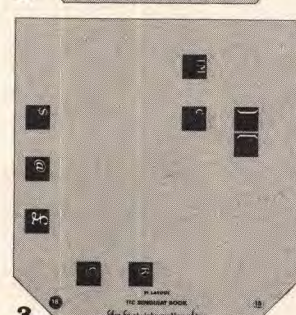
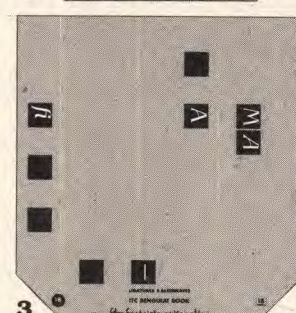
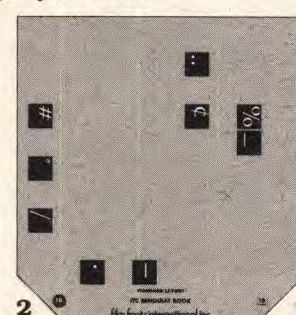
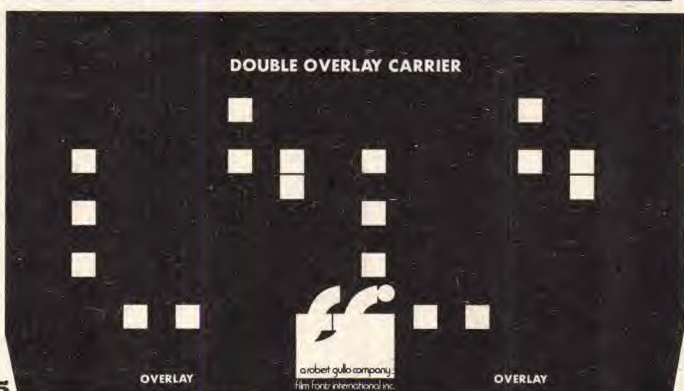
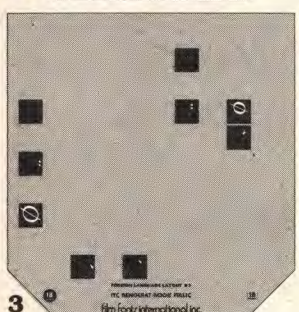
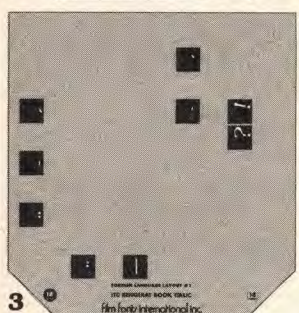
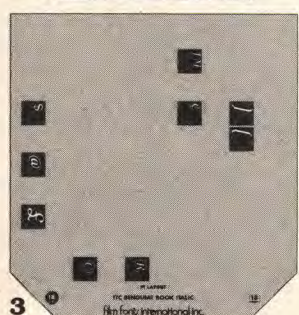
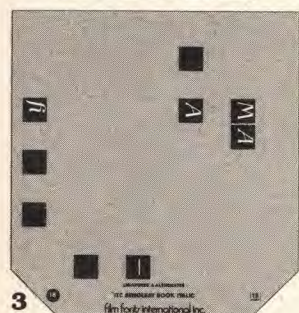
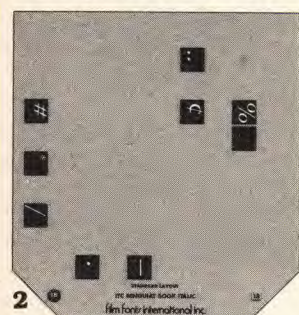
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☐ Please send me more information.

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Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

U&LC 9/78

Joyce Philips doesn't know her ascenders from her descenders.



Two things.

She can type and has her "Little Alphie" (AlphaComp to those on a less familiar basis).

With just a couple of hours instruction, a little practice and two coffee breaks, Joyce was able to turn out this ad to show you how good the AlphaComp is.

We also gave her a lot of other tricky stuff to set. A few lines of flush left, flush right and centered—with initial caps, run-arounds, variable tabs, change of headings in style and size,

indents, rules that vary in thickness, kerned letters...and more.

In a few words, a real test for the typist and her "Alphie."

To accent another feature, take a look at just a few of Alphie's foreign characters.

ä á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ

And you can get special keyboard arrangements to set type in 24 different languages. Mon Dieu! C'est magnifique, Non?

And how about other specialized

settings like math, physics or science?

$$E=MC^2 \quad X^5+Z_3=H_i \pm M_b^{C^5}$$

Then there are those jobs that keep coming back with changes and corrections. AlphaComp has systems that store original typing and then can update and correct—change formats of entire jobs—search out recurring words to replace...all without rekeyboarding.

How did Joyce manage to turn out a typographic job that matches the looks and quality of the seasoned pro-

fessional on a big heavyweight of a machine? By simply setting up our direct-input, little lightweight (100 lbs) machine with the limits and requirements that govern the job and then just typing away while AlphaComp self-instructs all the fully-automated decisions that were fed into it. It's that easy. No messengers, no waiting for pick-ups and if you get a panic-job, what's to stop you from doing it on Saturday or Sunday? It's like having your own typographic service literally at your fingertips...or rather Joyce's.

So what makes her one of the world's great typesetters?



There's so much more to say but let's get to the bottom line.

Economy? Savings? Reduced operating cost? Time? Convenience? Simplicity? Quality?

Well, yes. But it really all adds up to profit, something that's getting tougher and tougher to make. And your typist is the key. She and under \$10,000 can be your new profit center.

But do you know something? This ad was never meant to sell you an AlphaComp because we know people will say "show me" and seeing is

believing. That's what the coupon is for. To see a demonstration.

If you walk in with a typist, you'll leave with a typesetter.

AlphaComp



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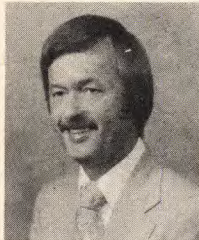
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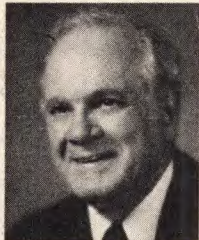
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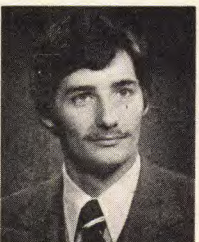
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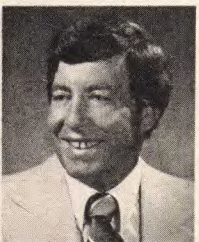
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information

Electronic area/page composition

Phototypesetting machines can do more than set type. Some can, literally, set pictures. Some can compose the type and/or even make up complete pages.

Many of these capabilities are not confined to high-cost newspaper-level equipment. Low-cost, direct-entry phototypesetters, that any commercial typographic service and many in-office reproduction centers can afford, have or shortly will have at least area composition capability.

Alternative approaches...

1. Interactive

The editor or operator can, usually by means of a keyboard-directed cursor, define areas on the face of the cathode ray tube, call elements out of memory, and position them into the desired areas. The editor can see the results, can change them, then output the copy in the finally ok'd format. Of course, how this is done varies from machine to machine.

2. Formats in the memory of the system

Just as digital machines can store information pertaining to data, words, or graphics, they can store commands concerning the typographic and format (layout) specifications. A choice of alternative formats for each of a variety of graphic problems can be stored.

3. Formats stored outside the system

Digitized instructions or signals can be stored on magnetic tape, discs, or cards, for example. This approach is of great interest to the user of low-cost equipment including machines operated by typists. It does not require a large and expensive memory. It can be simple to use. For example, a "layout specimen book," analogous to a type specimen book, can illustrate alternative solutions to a given problem... such as ways to set a cross-reference index. The typist or office or shop manager chooses one. Under each is a simple code or signal that the machine operator can quickly keyboard after inserting into the machine the correct tape, disc, card or whatever medium the system uses. Variations and add-on commands are possible in such systems and are limited essentially by the capacity of the typesetting machine and the need and willingness of the user to employ them.

Such off-line canned format libraries are rapidly approaching the market and offer the non-newspaper market high quality graphics that will be easy to choose and execute, economical to use, and compatible with existing equipment. Although the lead in the development of electronic format systems is in the newspaper field and in high-cost machines, all users of word processing and typesetting machines should keep abreast of these developments because, as noted above, counterparts of them for the commercial and office markets are coming with a rush.

A large number of relatively low cost phototype-setting systems, both direct-input and off-line, having a wide range of capabilities are available. Most of these are able to handle canned formats.

(Continued on page 65.)

TypoPlus 3 Display

Mergenthaler, Linotype,
Stempel, Haas

Every 3 months, 10 new display **typ personalities** will be joining the Mergenthaler, Linotype, Stempel, Haas library. The typographic refinements of the ATP 1/54 program, with its options of tight fit and kerning, give beautiful V-I-P display (and text) setting. Ask your V-I-P typesetter for the TypoPlus 3 Display Program.

Mergenthaler Linotype Company
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USA

Display faces released this quarter:

abcdefg h i j k r s t
ABCDEF GHIJKL

Ad Lib

abcdefg h i j k l m n o p q r s t u v w x y z
ABCDEF GHIJKL

Kismet

abcdefg h i j k l m n o p q r s t u v w x y z . , : ; ! ?

Mexico Olympic

ABCDEF GHIJKL MNO
abcdefghijklmno

Playbill

1234567890 \$ & . , : ; ! ? " ' ()

Florentine

abcdefghijklm 1234567890
ABCDEFGHIJKLM

Fehle

ABCDEF GHIJKL MNO 123
\$ & . , : ; ! ? " ' ()

ITC Machine Bold

abcdefg h i j
ABCDEFGH I J

Fantail

14 8 15 20

ABCDEFGHI

Blippo Black

abcdefg

Fehle

Mergenthaler, Linotype,
Stempel, Haas

ABCDEFGHIJKL MNO P R S X Y Z

Mexico Olympic

abcdefghijklmno

Playbill

1234567890 \$ & . , : ; ! ? " ' ()

Florentine

abcdefghijklm 1234567890
ABCDEFGHIJKLM

Fehle

ABCDEF GHIJKL MNO 123
\$ & . , : ; ! ? " ' ()

ITC Machine Bold

abcdefg h i j
ABCDEFGH I J

Fantail

14 8 15 20

ABCDEFGHI

Blippo Black

abcdefg

Fehle

Mergenthaler, Linotype,
Stempel, Haas

ABCDEFGHIJKL MNO P R S X Y Z

Mexico Olympic

abcdefghijklmno

Playbill

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Florentine

abcdefghijklm 1234567890
ABCDEFGHIJKLM

Fehle

ABCDEF GHIJKL MNO 123
\$ & . , : ; ! ? " ' ()

ITC Machine Bold

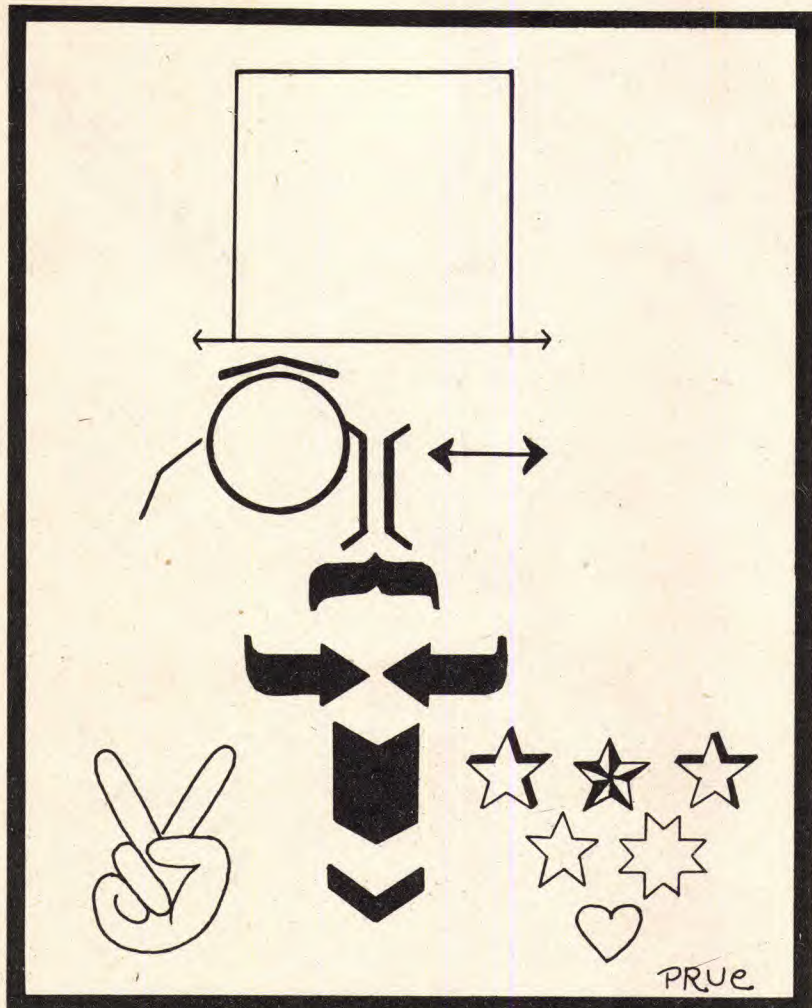
abcdefg h i j
ABCDEFGH I J

Fantail

14 8 15 20

ABCDEFGHI

Blippo Black



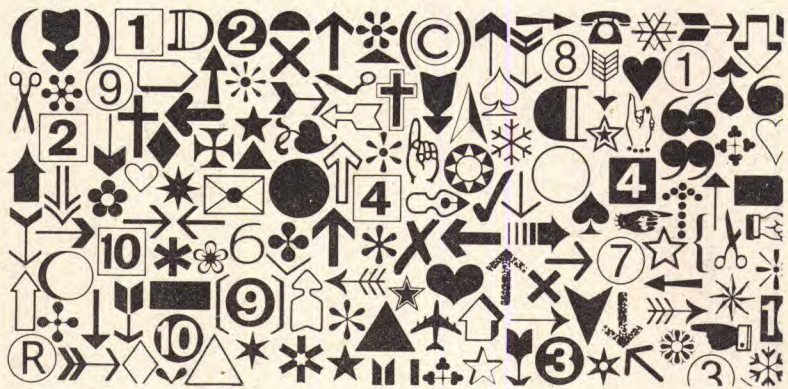
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Dingbats are back and Dymo has them. Three assorted fonts designed by Hermann Zapf meet every need for decorative and attention-getting ornaments. With the availability from Dymo of many classical faces, as revived and modernized by ITC, comes renewed interest in the ancient skill of clever and artful use of the dingbat.

Today's designers and typographers have rediscovered the need for tasteful use of a decorative or even an off-beat element to enliven a title page, an advertising brochure and a variety of other printed promotional material.

Among the dingbats designed by Zapf are the right ones for that next challenging job.



DYMO®

For more information on Dymo's Great Faces write:
Typography Department, Dymo Graphic Systems, Inc.,
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(Continued from page 62.)

Reverse leading is essential to the fullest use of formats, however software programs have been developed, by independent companies, to permit machines without reverse leading to do area or page make-up.

Area composition terminals (a few are currently available) will add a new dimension to the whole concept since they will display what an ad or area will look like and, in some cases, in a reasonably close facsimile to the size and style of typeface called for on the job.

Most systems allow text to be edited prior to output. With the use of floppy disk storage media, literally endless amounts of text can be added or deleted from any job and at any place in the job.

Stored formats from as few as ten to over a hundred can be stored and accessed with a few key-strokes. The capacity of each stored format varies widely from systems ranging from a dozen to thousands of characters.

Adding to the viability of canned formats is the prospect of systems soon to be introduced that store large numbers of characters and type fonts and allow complete intermixing of these fonts without impeding print-out speeds.

These major manufacturers offer relatively low cost phototypesetting systems that can compose areas or pages: Addressograph Multigraph Corporation (Varityper Division), Alphatype Corporation, H. Berthold AG, J. Bobst et Fils SA, Compugraphic Corporation, Dymo Graphic Systems Inc., Graphic Systems, Inc., Itek Corporation and Mergenthaler Linotype Company.

Not every system has every feature mentioned above at this moment but most likely most soon will, along with capabilities we haven't thought of yet.

Dit kleine voorbeeld van
Linoterm's werk is in
het Nederlands geschreven.

Voor diegenen die geen
Nederlands verstaan:
U mist niet veel.

Zoals gewoonlijk zijn
woorden niet belangrijk.
Waar het op aan komt is kwaliteit!

TRANSLATION

Dutch	English
Voorbeeld	Example
LINOTERM	LINOTERM
Werk	Output
Geschreven	Written
Nederlands	Dutch
Diegenen	Those of you
Niet	Not
Verstaan	Understand
Woorden	Words
Niet belangrijk	Not important
Kwaliteit	Quality
Komt er op aan!	Counts!

Now tell me: is Dutch all that difficult?

This copy was set and composed on a direct entry typesetter.

An editorial feature prepared for U&Lc by Edward M. Gottschall



GREAT FACES*

ITC Cheltenham

The many expressions offered by the Cheltenham family give an expansive versatility in delivering the printed word. The classic Cheltenham face, revamped and modernized by designer Tony Stan for contemporary phototypesetting equipment, has the characteristics of tighter letterfit and word spacing; a range of weights; and large "x" height. Each member of the family—light, book, bold, and ultra—is paired with a condensed roman, and all have companion italics.

The Dymo Library of Great Faces is one of the most comprehensive available today. It is filled with traditional, contemporary, innovative type to help you deliver your printed message with meaningful expression.

Whether your typesetting requirements center on in-house Pacesetter equipment, or you purchase typesetting services, it will be to your advantage to learn about the Great Faces Library.

*Photographs of model not that of Tony Stan.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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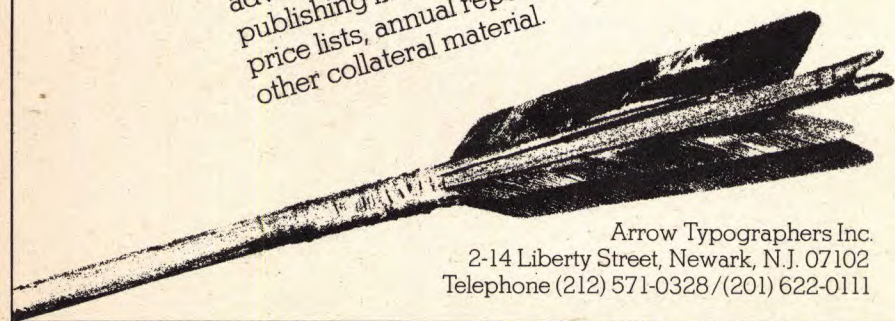
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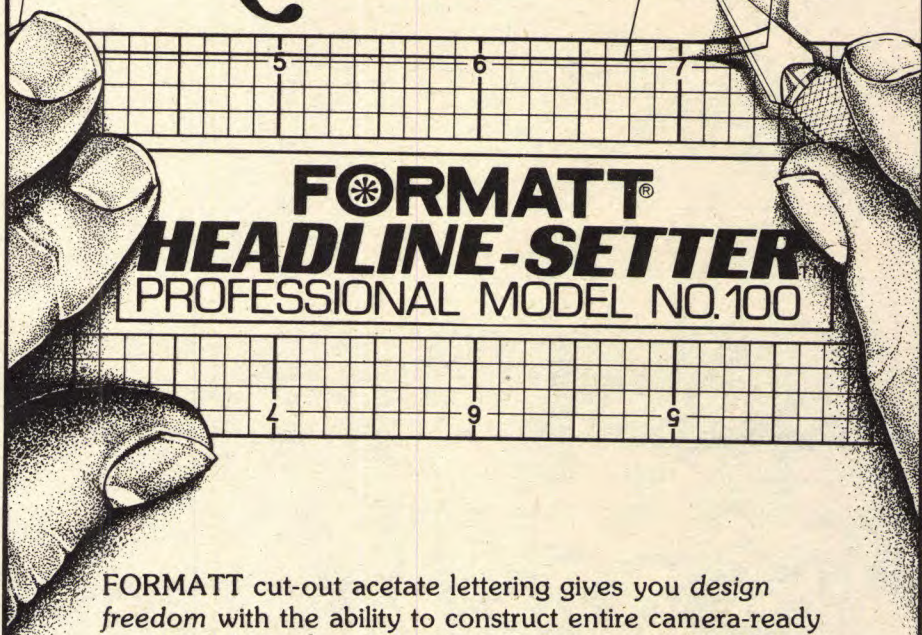


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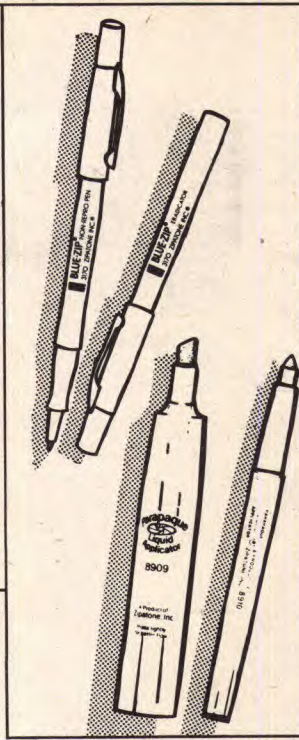
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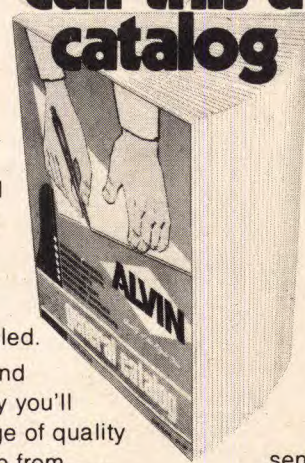
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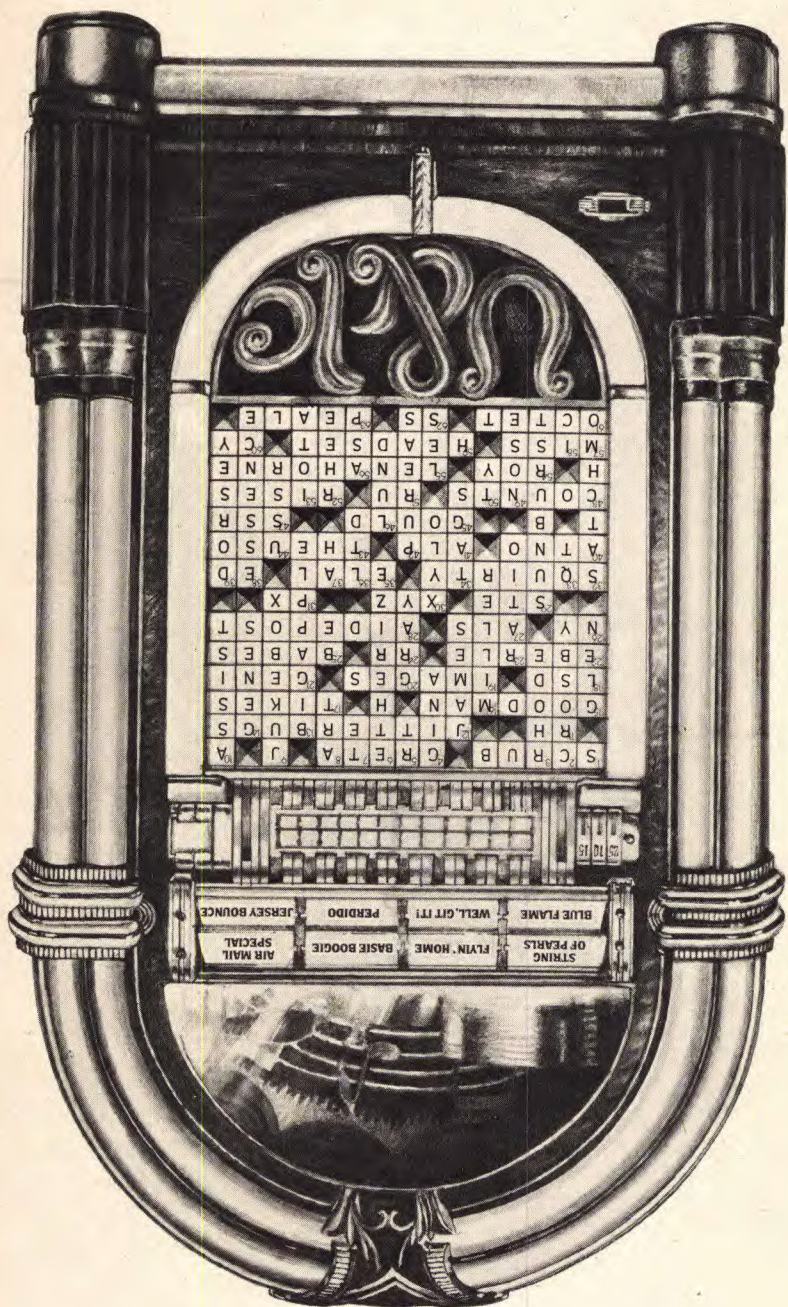
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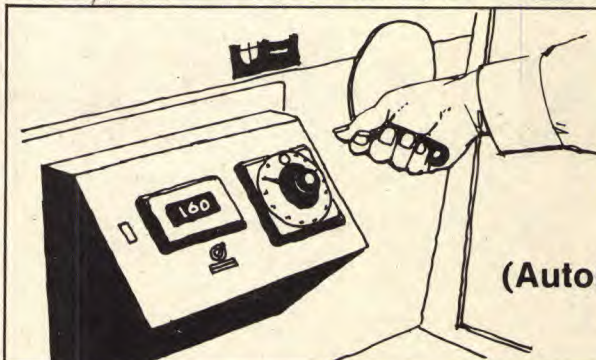
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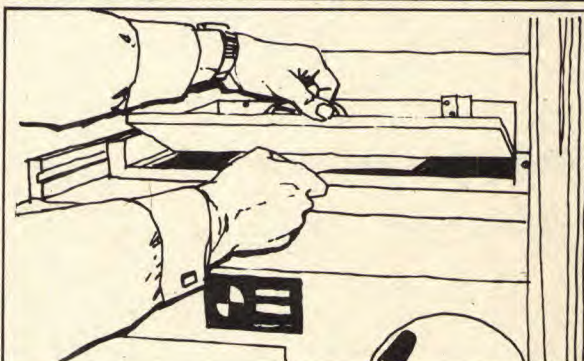


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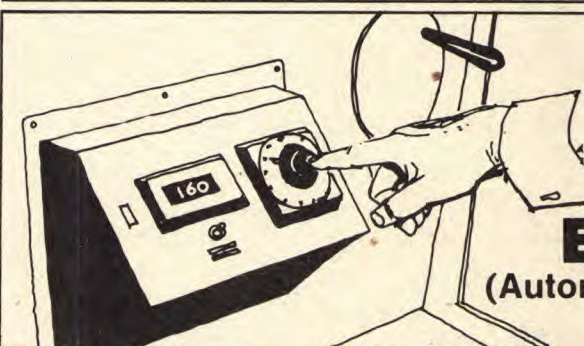
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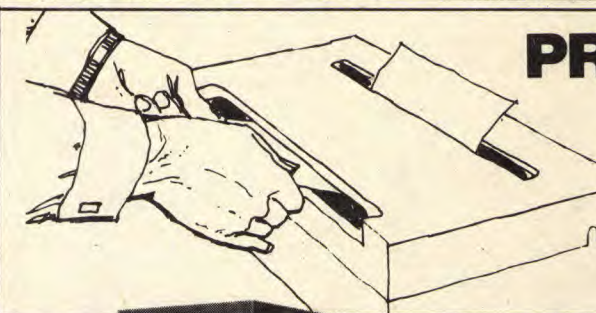
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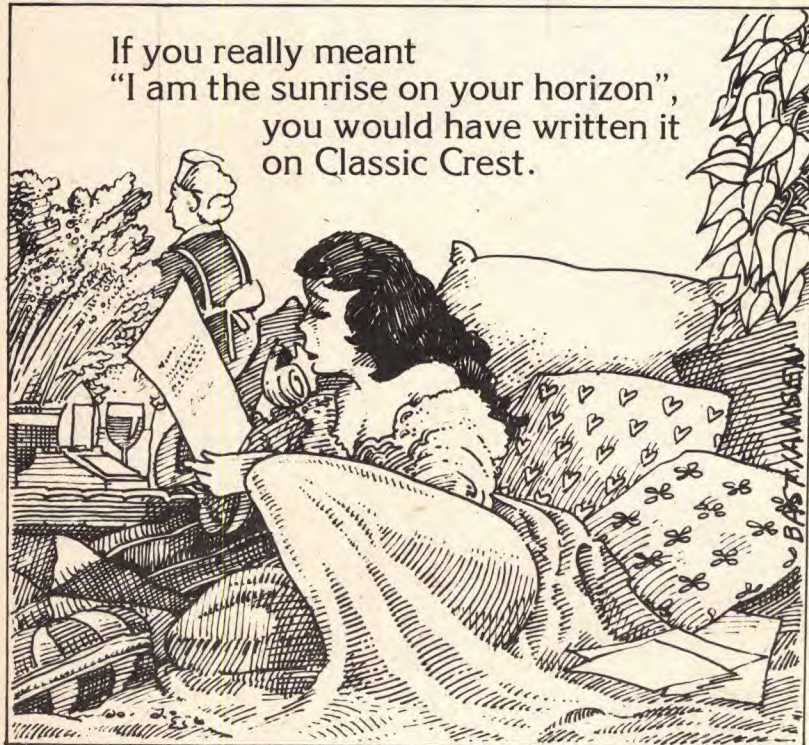
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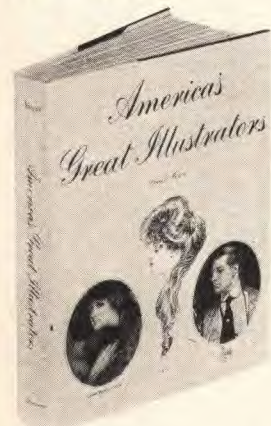
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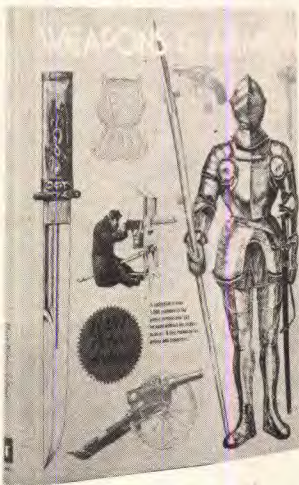
A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, public relations directors and accountants. Some of the contributors are: R. O. Blechman, Seymour Chwast, Roger Cook, James A. Cross, Louis Dorfman, Tom Geismar, Herb Lubalin, John V. Massey, Jim Miho, Paul Rand, Kenneth Resen, Arnold Saks and Gorge Tscherny.
 112 pages. Paper. 8 x 11. \$15.00.

#198—America's Great Illustrations by Susan E. Meyer



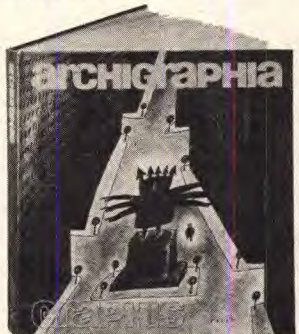
A full graphic record of the work of ten of America's greatest illustrators during the golden era of the late 19th and early 20th centuries. The text includes a time chart from 1850 to the present that collates the artists' chronologies with contemporaneous events on the publishing scene. The featured illustrators are Howard Pyle, N.C. Wyeth, Frederic Remington, Maxfield Parrish, Norman Rockwell, J.C. Leyendecker, Charles Dana Gibson, Howard Chandler Christy, James Montgomery Flagg and John Held, Jr.
 312 pages. 417 illustrations (186 in full color). Bibliography. Index. 10 x 13. \$42.50.

#214—Weapons & Armor



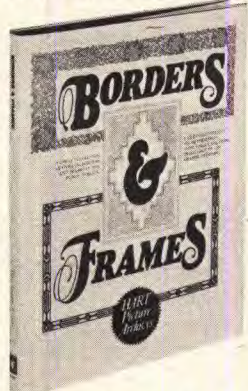
A pictorial history of the development of the engines of warfare from ancient to modern times. Covers automatic weapons, battle-axes, bows, arrows, quivers, breast plates, bucklers, shields, catapults, crossbows, daggers, gauntlets, hand weapons, helmets, knives, lances, linestocks, pikes, pistols, rifles, and more. This is one of the Hart Picture Archives series. Good-size illustrations, all in the public domain, on glossy coated paper. More than 1,000 pictures, all captioned with identification and source. Indexed.
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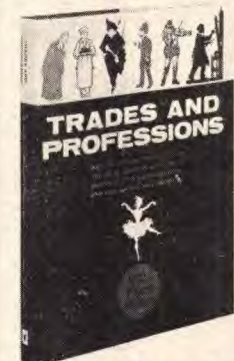
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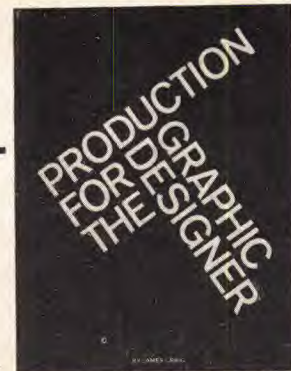
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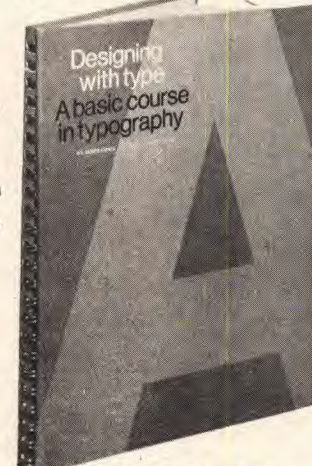
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#103—Production for the Graphic Designer by James Craig



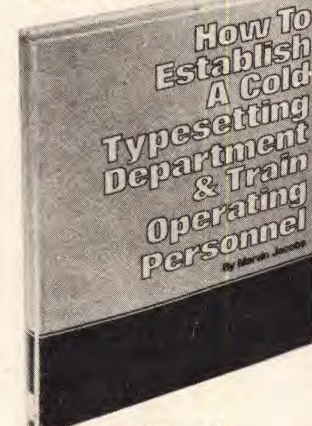
Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding, folding, imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.
 208 pages. 8 1/2 x 11. Over 400 illustrations. \$18.50.

#132—Designing With Type by James Craig



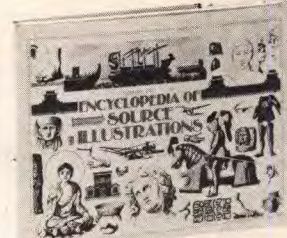
Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter.
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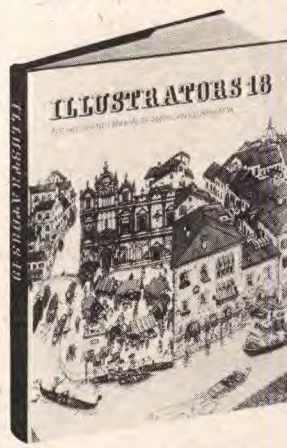


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#210—Photographis '78 Ed. Walter Herdeg



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 264 pages. 9 1/2 x 12; about 800 illustrations (80 in color). \$39.50.

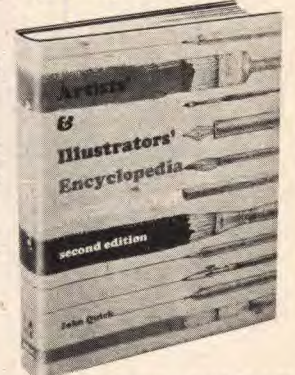
#159—Pasteup by Rod von Uchelen



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A how-to especially helpful to offices and personnel with duplicating and reproduction centers. Explains functions and mechanics of paste-up at three levels of complexity: office duplication, professional and art production. Includes basic data on tools, materials, methods, and what the artist needs to know about typography and printing processes and such special areas as assembly, markup, retouching and lettering.
 132 pages. 200 illustrations. 8 x 9 1/2. \$12.95.

#206—Artists' & Illustrators' Encyclopedia, 2nd Ed. by John Quick



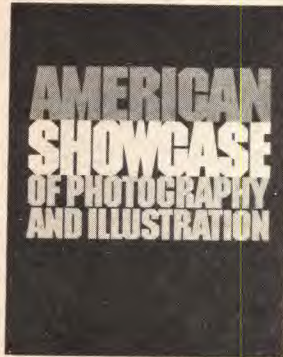
A one-volume guide to the techniques, tools and materials of today's visual arts. Its A-Z arrangement gives instant access to more than 4,000 terms. Many of the terms are not simply defined, as in a dictionary, but succinctly explained. 275 illustrations show tools, equipment, techniques. 800 new entries bring this second edition up to date with the new tools and materials. Bibliography. Index.
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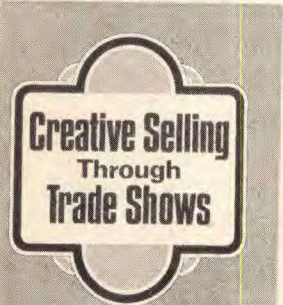
#207, 208—American Showcase of Photography and Illustrations Vol. 1.



This book is doubly exquisite. It's exquisite to look at and exquisitely useful. Designed by Herb Lubalin, 672 of its 730 photographs and illustrations are in full color, all on glossy coated paper. Alphabetical index makes it easy to find the work of any of 163 artists or photographers. Photographers and artists are also listed by specialty and geographical regions served and addresses and phone numbers are given for all.

226 pages. 9 1/4 x 11 1/4.
#207, cloth-\$29.95.
#208, paper-\$19.95

#184—Creative Selling Through Trade Shows by Al Hanlon



Al Hanlon

A handbook telling how to use trade shows to boost sales volume. Covers suiting the exhibit to the show, setting sales objectives, increasing staff incentive, manning exhibits, booking orders, and creating exhibits that will attract attention and display the product effectively.

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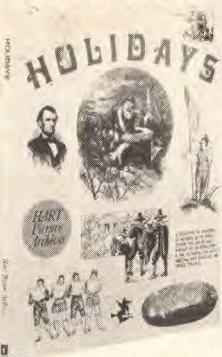
#201, 202—Type and Typefaces by J. Ben Lieberman



For those who want a readable, heavily illustrated mixture of practical information concerning typefaces plus highlights of the story of how our letters and typesetting systems evolved. Tells how to recognize and classify typefaces, illustrates nearly 1,000 alphabets (mostly metal) and defines over 600 terms in a unique running "glossary in context"—3,000-entry index.

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#201, cloth-\$14.95.
#202, paper-\$9.95.

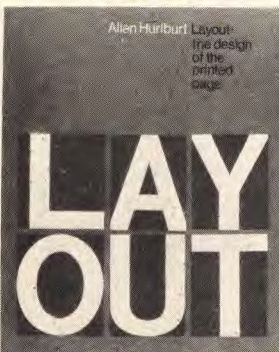
#205—Holidays



A Hart Picture Archives collection of public domain pictures of national and religious holiday festivities, scenes and paraphernalia. Large, easily reproducible pictures are printed on glossy coated paper. All are identified and the source is given. Indexed.

80 pages. 9 1/2 x 12 1/2. \$12.95.

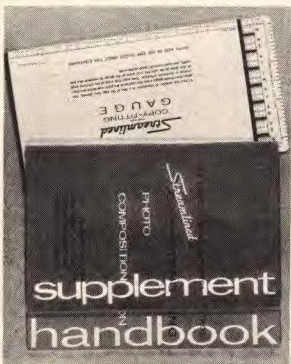
#179—Layout by Allen Hurlburt



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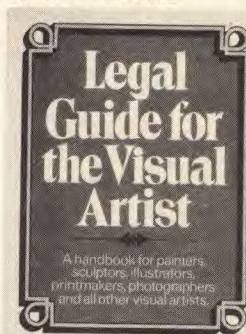
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This updated version of a long established copyfitting handbook alphabetically lists about 700 typefaces offered on the V-I-P, Linocomp, Linoterm, Compuser, Universal, Comp/Set and Quadritek machines. Copyfitting data for point sizes from 6-24 points are keyed to applicable scales on the accompanying plastic gauge. Explanatory text tells how to adjust for tighter than normal setting. Text also describes the salient features of each of the systems. This handbook supplements one covering the Alphatype, Linofilm, Fotosetter, Monophoto and Photon typesetters. The two books and the gauge are offered as a package. Table shows how to use system for newly issued faces.

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Tad Crawford

A handbook for designers, illustrators, photographers and other artists. Covers tax problems including deducting cost of working space and materials as well as the new copyright law, rights of the artist, sales problems, reproduction rights, leases, estate planning, donations to museums, contracts, artists groups, etc.

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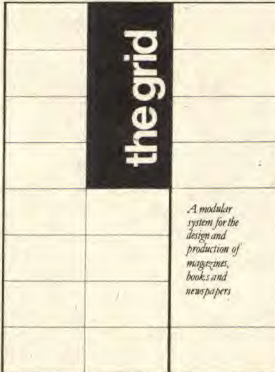
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A monograph comprehensively reviewing all aspects of tabular typesetting. Includes a comparison of tabular capabilities for various phototypesetters and a large sampling of production techniques as well as efficiency hints.

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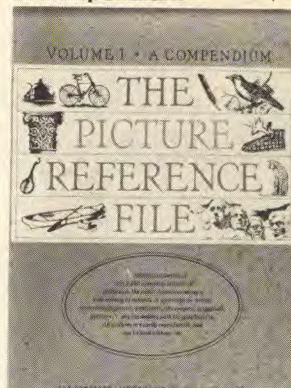
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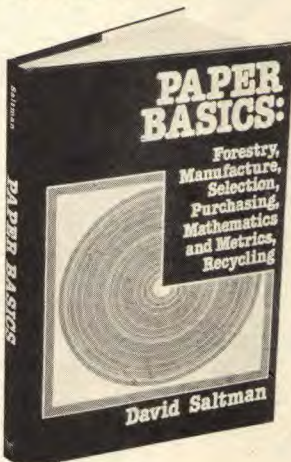
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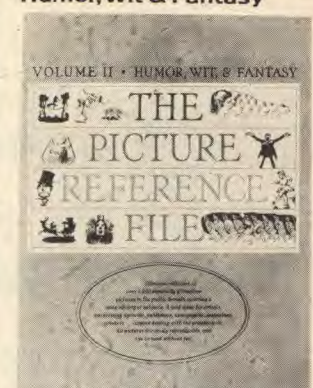
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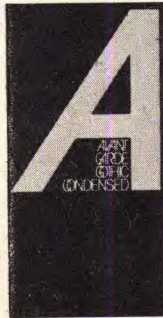
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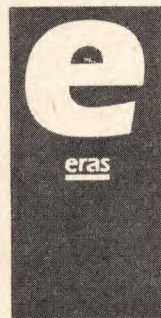
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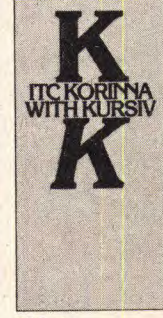
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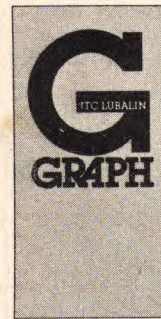
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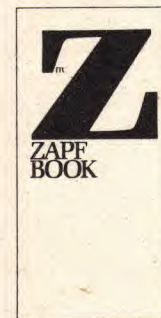
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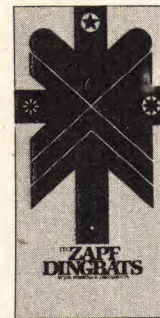
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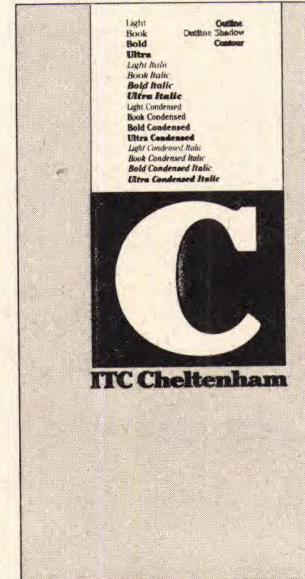
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