

U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ £ \$ % ' ! () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION, VOLUME ONE, NUMBER THREE 1974

In This Issue:

The First Alphabet

For eons of time, historians and scholars have accepted the Bible of Johann Gutenberg as our first example of printing. The editors of **U&lc** set the matter straight by producing, and telling about, our actual first use of movable type.

Editorial

The editors restate the purpose and intention of **U&lc**.

The Mecklenburg Declaration

In 1819, an alleged "first" Declaration of Independence appeared in the newspapers, purportedly adopted in 1775. If genuine, it would have made Thomas Jefferson an out-and-out plagiarist. Jack Linke tells this astonishing, true, yet little known story of historical plagiarism.

The Wizard of Oz

Every art director and typographic designer owes a measure of his skills to the influence of this towering figure of American Typography.

XPO-I

As President of the Art Directors Club, Herb Lubalin created the concept of a First Communications Exposition. Here, he reveals XPO's raison d'être, its successes, its problems, and its future outlook for bringing together the various disciplines relating to the graphic arts.

The Devil's Dictionary

Ambrose Bierce is known as one of America's great writers. He was also one of our delicious humorists. His "Devil's Dictionary" is a prominent instance of this, and some choice examples are reproduced here from A to Z.

My Best With Letters

Helmut Krone, Bradbury Thompson, Mo Lebowitz, and Ivan Chermayeff join the growing list of outstanding designers contributing their one "best" as a regular feature of **U&lc**.

Ms.

The first of a new series of articles devoted to the many talented women in communications, the kickoff being devoted to the superior work of Annegret Beier of the Paris office of Lubalin, Delpire et Cie, and one of Europe's finest graphic designers.

Something For Everybody

Featurettes, aphorisms, cartoons, and you name it. Another regular feature of **U&lc**.

Selling Ice Cubes To An Eskimo

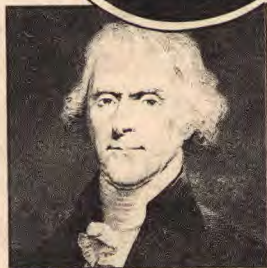
Herb Lubalin in high old form, as he takes off on a pet subject—dimensions. With great good humor, he traces the difficulties he encountered trying to sell a three-dimensional logo to some astute corporate executive graphic design buyer—accompanied by some elegant illustrations of the turndowns, still up for grabs to the nearest, and smartest, buyer.

Letters To The Editor

Unblushingly, we present random samples from the virtual flood of mail that continues to pour in from all parts of the globe.

What's New From ITC

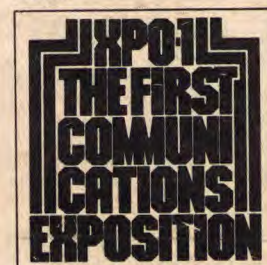
A preview showing of the very newest in ITC typeface designs: **Lubalin Graph** and **American Typewriter**—now being offered through ITC subscribers.



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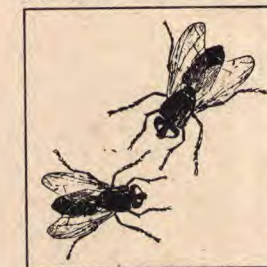
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THE FIRST ALPHABET



"WHO'S GUTENBERG?" ASKS ANCIENT MEDITERRANEAN GRAPHIC DESIGNER

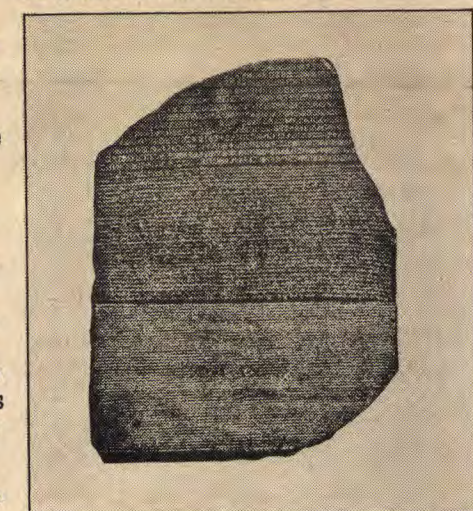
The question in the subhead may not be as facetious as it sounds. For in 1908, with the archaeological discovery in Crete of the **Phaistos Disk**, all traditionally-accepted concepts of the "invention" of printing by Johann Gutenberg had to be pushed backward in time at least as far as the second millennium B.C. The actual name of that first "graphic designer" is, unfortunately, lost to us. In those days, there seemed to be no grab for credits: no by-lines have yet been found by scientists on the clay tablets of the Babylonians or the Egyptians or the Etruscans.

Aside from its discovery, a striking feature of this Cretan find—a clay disk with alphabetic or hieroglyphic figures imprinted in spirals on both sides—is that, for the first time, the different symbols were imposed individually on the wet clay. Another way of saying that the **Phaistos Disk** was printed using movable type some thousands of years before the name Gutenberg was even heard of.

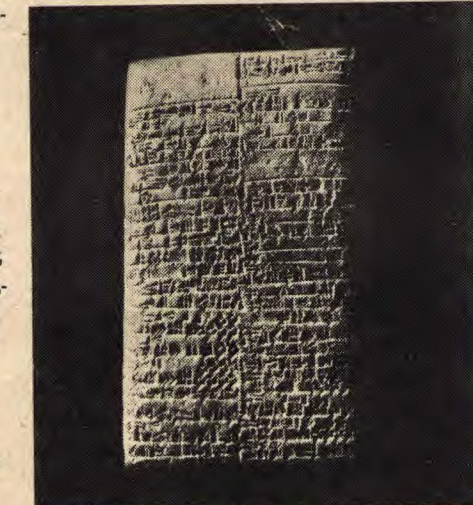
The whole question of just when it was that the alphabet was invented is an intriguing one. Although generally attributed to the Phoenicians, this doesn't mean that man did not write before that time, but simply that he did not use an actual alphabet to enable him to spell out words using individual letters instead of pictures—as with the original Egyptian hieroglyphics and the Chinese ideographs, or with the cuneiform wedge writing of the Babylonians representing complete syllables. As a matter of record, spelling by syllables is still effectively used in modern Japanese and Korean scripts, but in general it is cumbersome because of the many additional number of symbols needed, and is not as effective as the true alphabet.

The initial Phoenician or North Semitic alphabet—from which all other true alphabets are descended—has been authentically traced back to Byblos, Lebanon (**bible**, **bibliography**, **bibliophile**, et al) where it was in use more than 4000 years ago. And it is generally held that the earliest **phonetic** alphabet—in which written symbols stand for sounds rather than for ideas or objects—appears in inscriptions found in the vicinity of Mount Sinai, dating from approximately the fifteenth century B.C. And it was this early Semitic Alphabet, adopted by the Greeks, that later gave rise to the Roman, from which our present system of writing stems.

It is of especial interest that the Semitic names of the letters—**aleph**, **beth**, **gimel**, **daleth**, and so on—give a clear clue to the pictograph origin of the phonetic alphabet. **Aleph** is the Semitic word for **ox**, and the earliest form of our letter A is definitely a picture of the head of an ox; the same holds true for **beth**, Semitic for **house**; **gimel**, Semitic for **camel**, and all the way on to the end of the character list.



The Rosetta Stone. A tri-lingual three foot diorite slab, found by Napoleon in 1799 near Rosetta at Giza. Its singular inscription written in hieroglyphs, demotic Egyptian, and Greek enabled Champollion to decipher the mysterious language of the ancient Egyptians.



Babylonian Clay Tablet. An example of the cuneiform system of wedge-shaped writing representing complete symbols, introduced about the middle of the third millennium B.C., and readily adaptable to the Semitic dialects prevalent in Syria/Palestine.

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Editorial:

In the editorial written for our first issue of **U&Lc**, we stated that "...The world of graphic arts is alive today with new technological advances that strain the imagination of even the most knowledgeable and creatively-gifted among us. How to keep up? How to stay in touch with what is current? How to plan for tomorrow?"

We realized then, as we do now, that we cannot possibly be all things to and for all people, and this was never our intent. Our intent was, and is, to combine editorial with advertising content—creating a natural liaison for the purpose of educating, informing, entertaining and, hopefully, of inspiring.

But, no matter the wish, it would be impossible, even undesirable, to attempt any in-depth coverage of all and everything that is happening in the world of visual and graphic art technology today. For instance, are you aware that today there are more than 196 different kinds of phototypesetting machines; 254 varieties of keyboard input devices; 76 optical character recognition machines; and 48 video display terminals? Figures that just ten years ago were not even dreamt about. It's easy to conclude that it would be out of the question for us to report on all of these subjects and, even more, would defeat our other, and we believe more important, contribution: that of "providing a panoramic window, a showcase for the world of graphic arts, a clearing-house for the international exchange of ideas and information."

The overwhelming favorable response to our first two issues from all over the world tells us that we seem to be on the right track. Thus it is that we feel that the editorial concept and direction should remain the same—a publication primarily of education and informative content, presented in a visually entertaining and stimulating manner.

While we cannot, in detail, tell you all that is happening in the technological and practical day-to-day business world, our advertisers at the back of each issue can. To those interested, therefore, we specifically direct your attention to their ads. They're good ads. Read them. Write to the advertisers. Find out from the source what they have to say about their products and/or services. They want to hear from you. They want to know who and where you are. Tell them you saw their ad in **U&Lc** and want to know more. They can, and will, tell you their story better than we can ever do inasmuch as they know their particular subject matter better than we do.

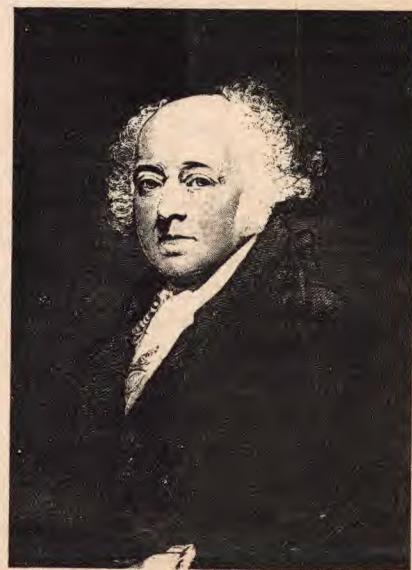
The advertisements we accept and seek will include no ads from cigarette companies, soft drink companies, or any other unrelated companies. So they will all be well worth reading because they pertain specifically to you.

So it is our hope that you will read **all of U&Lc**: the entertaining stories, articles, and featurettes, as well as the serious and informative advertising.

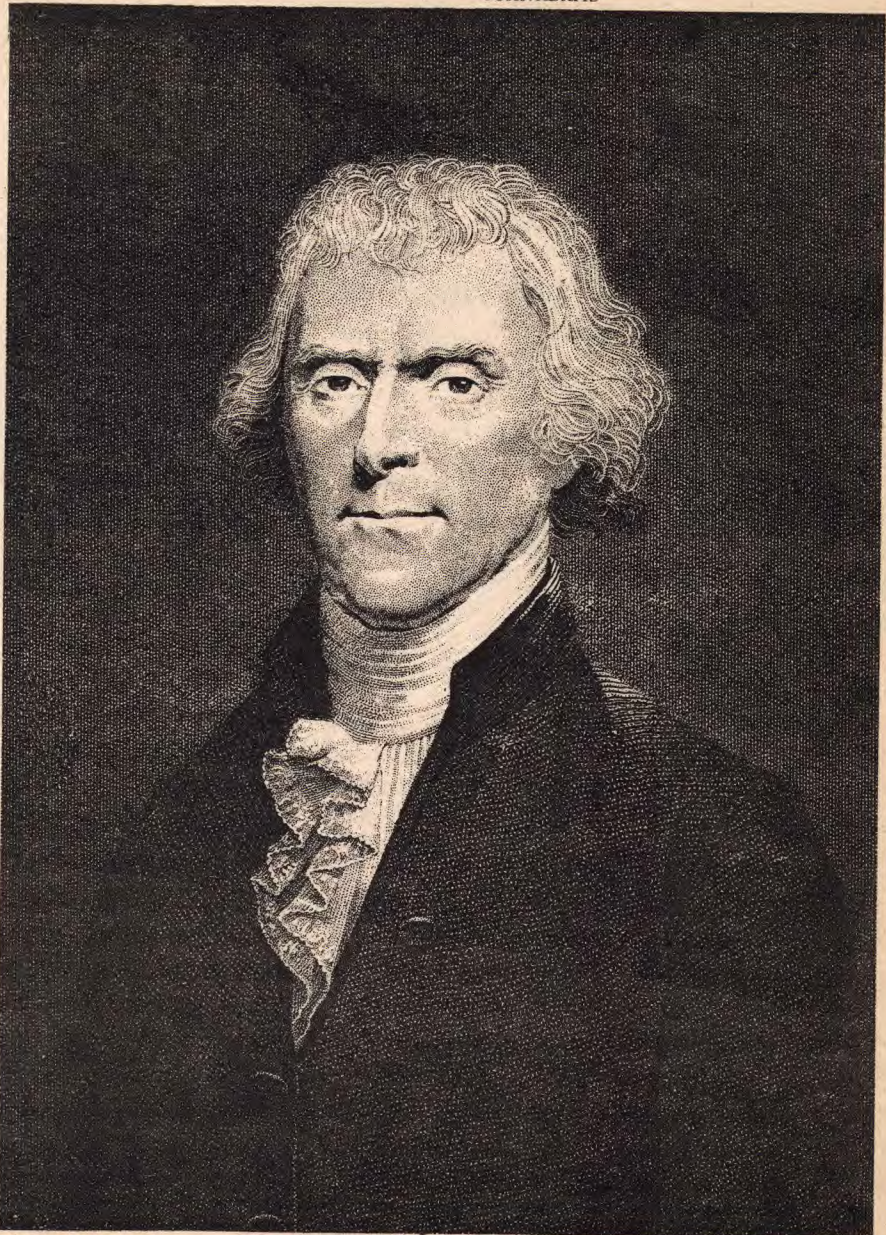
In this way, we believe we can better accomplish what we set out to do as indicated at the end of our first editorial: "...serve as the international journal for all who want to have their finger on 'what is new,' 'what is happening,' and 'what to look for' in the world of typographics"—the world of graphic peoples who have bent their energies resolutely toward the endless polishing of their respective crafts.

This is a true story of historical plagiarism. It is especially pertinent for two reasons: 1) U&Lc has long been carrying on the fight against the typographical plagiarists of today who take advantage of artists to further their own ends. 2) This is the bi-centennial period in American History, and the so-called Mecklenburg Declaration is an absorbing yet surprisingly little-known event that profoundly affected the lives of two of our

foremost national heroes. It remains a classic example of plagiarism and its damaging depredatory effects.



JOHN ADAMS



THOMAS JEFFERSON

THE MECKLENBURG DECLARATION: WAS THOMAS JEFFERSON A PLAGIARIST?

The year 1819, with past presidents John Adams and Thomas Jefferson retired to Quincy and Monticello, respectively, to live out their sunset years in deserved glory. Jefferson, along with Franklin and Washington, was world renowned as framer of the Declaration of Independence and proudly basking in an enormous popularity and reverence.

At this was a time when the nation wasn't too closely knit and states' rights were the order of the day. Local patriots exploited local materials, and the first national heroes were the by-

products of an intense regional rivalry and provincial patriotism: the spiritual cement for a united nation still unsure of itself.

The first major product was Patrick Henry. In his home state, the eloquent Virginian, although an arch enemy of Jefferson, was something of a legend. But his reach for immortality was the work of a great admirer, another Virginian who was determined to credit Henry as prime mover behind the revolution. Passing lightly over Henry's less attractive features (of which there apparently were many), William Wirt published his book, "The Life and Character of Patrick Henry" — underlining his "hero's" role in bringing about the Declaration of Independence, and the whole climate leading up to it, practically single-handed. While emphasizing Henry's well-known

line, "If this be treason, make the most of it". Wirt glibly invented his most famous utterance for him: "Give me liberty, or give me death!", supposedly delivered by Henry in the House of Burgesses on March 23, 1775.

Far from being a trivial claim, this question of priority served to infuriate John Adams — who was eager to have the record set right in the favor of James Otis of Massachusetts. Before the week was out, he had torn off a letter to John Jay, saying that "the resistance to the British system for subjugating the colonies began as far back as 1760 when James Otis electrified the town of Boston, the province of Massachusetts Bay, and the entire country more than Patrick Henry ever managed in the whole course of his life". In short, it was James Otis who, along with Thomas Jefferson, had "breathed into this nation the breath of life", and the true beginnings of the revolution were initiated by Otis, Thacher, Hancock, and Samuel Adams — all of Massachusetts — "before the name of Henry was even heard beyond the limits of Virginia".

Then the bombshell dropped.

In May of 1819, the "Mecklenburg Declaration of Independence" was boldly printed in all the newspapers of North Carolina. This was a document purportedly adopted by a meeting of elected representatives at Charlotte in Mecklenburg County, North Carolina, on March 20, 1775. It was an unambiguous Declaration of Independence of Mecklenburg County from Great Britain — including many phrases which, by 1819, had become world famous as coming from the hand of Thomas Jefferson. If genuine, it not only gave the lie to Wirt's claim for Patrick Henry by proving the people of North Carolina to have been a full year ahead of the Continental Congress and therefore the authentic pioneers of independence, but — far worse and more damaging than that — it would have proved Thomas Jefferson to have been an out-and-out plagiarist.

When John Adams — as forthright

and honest a man as has ever been in American politics — first saw this "Mecklenburg Declaration" ("one of the greatest curiosities and deepest mysteries that ever occurred to me") in June of 1819, he was stunned and deeply troubled. He promptly wrote Jefferson: "How is it possible that this paper should have been concealed from me to this day? If I had possessed it, I would have made the hall of Congress echo and reecho with it fifteen months before your Declaration of Independence! What a poor, ignorant, malicious, short-sighted, crapulous mass is Tom Paine's 'Common Sense' in comparison with this paper. The genuine sense of America at that moment was never so well expressed before or since!" And he followed this up with a letter to the Reverend William Bentley, flatly accusing Jefferson of plagiarism: "Mr. Jefferson," he wrote, "must have seen it — and in the time of it — for there are striking similarities; he has copied the spirit, the sense, and the expression of it verbatim, into his own Declaration of July 4, 1776..."

Jefferson shot back a heated reply to Adams that the Mecklenburg document could be nothing more than a hoax and he was thoroughly dismayed that Adams would give it any credence.

But Adams was not so easily disabused. Nor was the public: if something was put into print, there had to be something behind it. This, of course, was in a day when an accused party could hardly get on national radio or television publicly to defend himself. And once the North Carolina patriots had the ball, they had no intention whatever of letting go. To the contrary, the Carolina legislature published an official pamphlet reprinting the Mecklenburg Declaration in its entirety together with documents "testifying" to its authenticity.

Adams didn't know what to believe, and Jefferson's great reputation was about to be permanently sullied in the years of his senior citizenry. Adams decided there was nothing for it



IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America,

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. — We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their powers from the consent of the governed; — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. — Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let facts be submitted to a candid world. — He has refused his Assent to Laws, the most wholesome and necessary for the public good. — He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. — He has refused to pass other Laws for the accommodation of large districts of people; unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only. — He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them by compliance with his measures. — He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people. — He has refused along time, after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within. — He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands. — He has obstructed Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers. — He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries. — He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people, and eat out their substance. — He has kept among us, in times of peace, standing Armies, without the Consent of our Legislatures. — He has affected to render the Military independent of and superior to the Civil power. — He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation: — For Quartering large bodies of armed troops among us: — For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States: — For cutting off our Trade with all parts of the world: — For imposing Taxes on us without our Consent: — For depriving us in many cases of the benefits of Trial by jury: — For transporting us on board ships to be tried for pretended offences: — For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies: — For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments: — For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever. — He has abdicated Government here, by declaring us out of his Protection and waging War against us. — He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people. — He is at this time transporting large Armies of foreign Mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation. — He has constrained our fellow Citizens taken Captive on the high seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands. — He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions. In every stage of these Oppressions we have petitioned for Redress in the most humble terms: Our repeated Petitions have been answered by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people. Nor have we been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their Legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of conciliation. We must, therefore, acquiesce in the necessity, which denounces our separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the united States of America, in General Congress, assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

Boston, Quinsett,
Lymann Hall,
Geo. Malton.

Sam Hooper
Joseph Hewes,
John Penn

Edmund Fettinge).

Thos. May Jr
Thomas Lynch Junr
Arthur Middleton

John Hancock
Samuel Chase
Wm. Paine
Thos. Stone
Caleb Carr of Carrollton
George Wythe
Richard Henry Lee
Thos. Jefferson
Mory Harrison
Thos Nelson Jr
Francis Lightfoot Lee
Carter Braxton

Robt Morris
Benjamin Rush
Benj. Franklin
John Morton
Geo. Clymer
Jas. Smith
Geo. Taylor
James Wilson
Wm. Vane
Cesar Rodney
G. Mifflin
Thos McKean

Richd. Bland
Chas. Livingston
Jaan. Lewis
Lewis Morris
Richd. Stockton
Jos. Hopson
Thos. Clapton
John Hancock
Abra. Clark

Josiah Bartlett
Wm. Whipple
Saml Adams
John Adams
Robt. Treat Paine
Abra. Gerry
Step. Hopkins
William Ellory
Roger Sherman
John A. Huntington
Mory. Williams
Oliver Wolcott
Thos. New Thorne

but to have a direct confrontation. The two men met and had it out, the end result being that Adams left fully convinced that his old friend was telling the truth and that the whole of it was nothing more than a documentary hoax.

But how to prove it?

Insomuch as Adams had been among the initial ones to make the accusation, he determined to clear Jefferson and show him innocent of the charge. He asked the same William Wirt who had championed Patrick Henry (and who was now Attorney General under his son, John Quincy Adams) to look into the matter. And Wirt, to his everlasting credit, did a masterful job.

How he tracked down the printed documents to their actual "source" reads like a first-rate detective story. Suffice it here to say that his ferreting led to the Charlotte Historical Society where he pieced together what had probably taken place: It seemed that an overambitious librarian, eager to enhance his local reputation, had forged an "original" document—actually plagiarizing Jefferson in reverse—never dreaming he would create such a national stir, and apparently burning the evidence when the pressure got too hot. Armed, however, with this intelligence from Wirt, Adams was able to prove that no original document existed and that the "Mecklenburg Declaration"—however artfully conceived, after the man-

ner of many literary plagiarists—was, in fact, nothing more than a very clever backdated forgery.

While the document is sometimes used in textbooks as a classic example (like the Donation of Constantine) of a documentary hoax, many reputable historians still believe it to be genuine. Though its authenticity has been largely discredited outside North Carolina, the Mecklenburg Declaration remains an enacted tradition within the state. There its date, May 20,

1775, may be seen on the great seal of the state, and May 20 is a legal state holiday celebrating the first Declaration of Independence!

But, nationally, John Adams did much to save Jefferson's reputation, clearing him of this damning charge that came perilously close to ruining one of our greatest Americans, as well as seriously undermining the relationship of these two founding stalwarts. Rumor once started, however, is hard to put

down, and it was not until 1825 that Adams was able finally to refute all the anti-Jefferson myths and restore Jefferson to his just position as a truly national hero.

The two men ended as friends once again, and it is fitting to note that shortly thereafter, on the very same day in 1826, they both died—Jefferson at Monticello, and Adams at Quincy. And that day was the 4th of July.

JACK ANSON FINKE

THIS ARTICLE WAS SET IN TIFFANY



The "Mecklenburg Declaration" is one flagrant example of the pitfalls intrinsic in the act of plagiarism. It happened in 1819. It is still happening today. John Adams was instrumental in decimating plagiarism in his time. Today it is up to us all to help put an end to such abhorrent and abusive practice for once and for all.



AN INTERESTING DISPLAY OF
GERMAN POSTERS
FROM THE COLLECTION OF
MISS LUCIE HARTRATH
AT THE PALETTE
& CHISEL CLUB
59 E-VAN BUREN STREET
CHICAGO-UNTIL MARCH 1
YOU ARE INVITED

All works of taste must
bear a price in propor-
tion to the skill, time, expense
and risk attending their inven-
tion and manufacture. Those
things called dear are, when
justly estimated, the cheapest.
They are attended with much
less profit to the artist than
those which everybody calls
cheap. A disposition
for cheapness and not for
excellence of workmanship
is the most frequent and cer-
tain cause of the decay and
destruction of arts and manu-
factures.
—RUSKIN



Chas the man who owns one
PACKARD MOTOR CAR COMPANY DETROIT

Bertsch & Cooper
Designers-Typographers
59 E-Van Buren St. Chicago

THE PROVERBS OF OZ

CHAPTER I

1 He that thinketh himself the goods maketh himself comic. 4 He that knoweth about rugs loveth foot-
ish when he playeth the Victrola. 7 He that bath
the dope on the music stuff is himself confounded
when off his reservation.

MY son, on thy journeys wilt thou
come upon many saying to them-
selves, Verily I am not like other men; I have
good taste; I am of the elect.

2 At thine ideas will they say Pooh, Pooh;
and when thou dost admire this or that
will they say, Poor fish that thou art, laugh-
ing within the sleeves of their garments.

3 Unto each shall thou listen, laughing,
if it please thee, in thine own sleeve; for
it is written that he that would always know

Bertsch & Cooper
design advertise-
ments, books, booklets
and posters, originate
type faces, and draw
special ornament and
decorative borders to
be used along with type.
Their studio is equipped
to supply typography
befitting their designs.

59 E-Van Buren St.
Chicago

Fred S. Bertsch
& **Oswald Cooper**
ten years at Room 718
Athenaeum Building
59 E-Van Buren Street
have moved across
the hall to Room 703
and they have a new
telephone number
Harrison 5889

This Bark
now identifies
publicity designed by
Bertsch & Cooper



Harrison
7771

Bertsch & Cooper
have a new telephone
number. Or you can
call **Harrison 7772**—
for they now have
two (2) lines (Mercy!)
and a switchboard
(Imagine!)—a regular
“private exchange,
all departments.”
(Well, forevermore!)

GERMAN p
art has bee
subject of n
discussion in this co
for some years. Whi
Germans recognize
do here, the neces
a poster being so si
designed that “he wh
may read,” they also
it so attractive in colo
one often is forced to
and admire. This co
tion was recently bro
to this country and
never been shown b
It should be seen by
one intersted in po
either from the art s
point or the comm

what is what must arise exceedingly early,
yea, even before earliest cockcrow.

4 Upon my neighbor's floors are rugs of many
colors. In the dark of the night, even as the day,
could he choose between Mosul and Bok-
hara, between Tabriz, and Saruk, and Sara-
band; to all of them is he hep, the dealer ex-
isteth not that pulleth the wool over his eyes.

5 Whereat do I marvel, and my mouth
openeth with wonder; his wisdom aston-
isheth me.

6 But when he findeth joy in The Rosary
that he playeth upon the Victrola, then do I
say unto myself, Haw, Haw, and at his de-
light in a jazz band am I forced to snicker.

7 Another neighbor is there on the music
thing, yea, even as a duck is he there. The
works of Richard Wagner doth he know, even
as thou knowest the work of Hans Wagner;
Brahms, and Debussy, and Tschaiowsky
are to him as are Irving Berlin and Van Al-
Styne to thee.

8 Ethelbert Nevin fretteth him sore; and
they that compose the stuff sold at Woolworth's,
from them doth he flee as from a plague.

9 But, my son, he hath upon the walls of
his house red paper, and he knoweth not if
there be a difference between Raphael and
Harrison Fisher, or between Millet and
Howard Chandler Christy.

10 Of pictures he reckoneth not; he boast-
eth only that he knoweth what he liketh.

11 Wherefore, when he chideth me that
my foot tappeth in unison with Oh, John-
ny, Oh, then do I look upon him with eyes
that see not.

12 For he that falleth for that one shew-
ing a St. Bernard rescuing a child from the
waves of the sea, who is he that he shall
tell me what is music?

13 He that calleth me down, saying, Thy
judgment on such and such is punk, him-
self addresseth me on pink stationery.

14 And he that . . .

Here endeth the
proverbs written by Oz Cooper, and found
Anno Domini 1941—in his famous file.

Leaves from

*an Imaginary Type Specimen Book, showing Uninspired and Unimportant Letter Design
variations on themes from the second type of Sweynheym & Pannartz, printers at Rome in 1465.
These exercises by OSWALD COOPER of Bertsch & Cooper, Typographers, Chicago*

From the
Laclantius in
the fine
collection of
early printed
books in
the Newberry
Library
(Adu)

Ioui Athabirio Ioui Labriádo. Athabiruf ení & Labriádus
hospites eius atq; adiutores in bello fuerunt. Item Ioui Lapo
Ioui Molioni: Ioui Cassio: & que sunt in eúde modú: qđ ille
astutissime excogitauit: ut & sibi bonoré diuinú & ut hospi-
tibus suis perpetuum nomē acquireret cú religione cóiunctú.
Gaudebát ergo illi & huic imperio eius libenter obsequebát:
& nominis sui gratia ritus annuos: & festa celebrabant. Simile
quiddam in sicilia fecit Eneas cum códite urbi Aceste hospitis
nomen imposuit: ut eam postmodum letus ac libens Acestes di-
ligeret augeret: amaret. Hoc modo religionem cultus sui per
orbem terre Iupiter seminauit: & exemplum ceteris ad imitádú
dedit. Siue igitur a Melisseo: sicut Didimus tradit colendorú
deoꝝ ritus effluxit: siue ab ipso quoq; Ioue Eubemerus tradit

Acknowledg-
to R. N. Mica
for suggesti-
this type as
source mat-

THE PURPOSE of this tract is to bespeak a sympathetic tear for letter designers, s
experimentists who forever aim at the stars, forever over-shoot the mark; who contrive the b
we want today and will not want tomorrow. The examples hardly will be mistaken for type, i
designing of which requires time and travail beyond the simulation of a proof. And no pers
zealous to create a font need delay for lack of themes such as the enlargements. If one has
theme he can go ahead without, and later find a theme to match, if he feels he must have

MAN
dwells
GLORY
impends
CLIMATE
like tropics

A

Theme overemphasized. Designers inherit the tendency; some struggle against it, as against sin, others let themselves go! This example, kin to the old physiology charts showing the effect of alcohol on the human stomach, illustrates what happens when oblique serifs are too apparent. This theme well handled by Goudy in his Antique.

m

Letters made odd, deliberately are ill-at-ease and lead restricted lives, often frustrated. One way to make them self-conscious is to clip them like French poodles, leaving off serifs—a marriage of noble arts, lettering and barbering. Of this stripe are rasset, now in the typographic old folks' home, and Ransom's Raxons, showy and strikingly original, now doing bit parts.

I

Types too dexterous, like tunes too luscious, are predestinated to short careers. If William Caslon had improved his types as much as they have since been improved by others they would not have endured, for sleek perfection falls on the imperfect persons who buy and use type. The designer who is to develop the important font for you will be pursued and seized by the great obsession, swept by anxiety to make every letter look like every other letter. But you will urge him to be strong, to balance unity with variety, to repeat serif shapes discreetly, concealing art with art. You will not let him drone through the alphabet on a wearisome note like the concave serif in this example. A quick way to ve your type forgotten is to let it bore the reader with repetitions of some small cleverness.

MICE play
Cat is AWAY
NEW game devised

n

Any modest alphabet can have its outlook changed, be made Hollywood-minded by lengthening the lower case letters. The critics have no hard words for such a sign—"ephemeral banality."

NICE green blotters
Fancy paper kept DRY
TASK for sedentary clerks
Willing workers type REPORTS

Quaint old CAPE
EARLY fashions viewed
Basket picnics under ELMS

a

Traditionally, a type designer is able to derive a complete font to match a single letter you furnish for style. Tradition does not say where you get the single letter, but the designer, who has been waiting for it, takes it and makes all the other letters resemble it and a new type is born. If you want a type of enduring charm made from your single letter, you will caution the designer to tinture the new font only lightly with the theme, to make the resemblances mild. Types get along better if they are not too clever, if their excellences are not too evident. You will find no diagrams for good types on these pages. This is a tour amongst the hindrances to good design! For instance, this variation on the Swenson & Pannartz A tries too sedulously to look like the model. You will not want your new type to be so preoccupied.

REAL sailor
Swing TUNE
JIG played on jug

GAY antique locket
Sail on sapphire SEA
MYRIAD brilliant denizens
Trade winds bring native BOATS

Theme developed on the sweet side! Good academic project for the School of Greeting Card Type Design would be to make a font to suit not only the regular trade, but also the Updikes and Morions up on the hill. Time required, 100 years.

PRONG antelope
Amplify inspired REVUE
MYSTERY grows as days pass

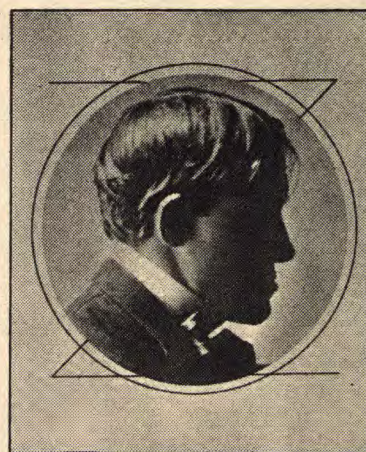
RUGS
colorful
MAIZE
ambrosia
PINKISH
xylophonist

b

Designers want their types to be brilliant and novel—not plain drudges. They think to give them social poise by means of specious grace, as in R, by a show of inventiveness, as in T, by an air of sophistication, as in L and F—frills that may unfit them for dishwashing, give them false aspirations, leave them disgruntled.

I

Users of type are accustomed to built-up letters, do not favor pen-stroke letters. But quasi-pen forms (Koch's Eve) are accepted, and letters tinkered to lose the look of show card writing may yet prove epochal. Hybridizers have a moral responsibility, though, in crossing the calligraphic with the typographic. What if the progeny be another of those types (see sample) that give hand lettered effects?



The Wizard of Oz

LET'S NEVER FORGET HIM

Cooper Oldstyle...Cooper Black
...Cooper Black Condensed...
Cooper Hillite...Cooper Initials...
Pompeian Cursive...Cooper
Fullface...

These are some of the innovative typefaces designed by an extraordinary typographic artist, Oswald Bruce Cooper, in the years between his birth in 1879 and his untimely death in December of 1940. Every art director and typographic designer today owes a measure of his skills to the influence of this towering figure of American typography.

All too soon, artists famous in their fields, become lost as we pay increasing homage to newcomers—many of whom couldn't hold a candle to the artistry of Oz. Many people know the work of Cooper, but relatively few knew the man. Even his closest friends and daily associates addressed him as "Mr. Cooper," although everyone else referred to him as "Oz."

These words and illustrations are a tribute to a man to whom we all owe a great deal. His work is as expert and timeless today as it was when he first introduced it. Virtually single-handed, he brought a whole new dignity and dimension to typography and we are, or should be, beholden.

It still gives us a thrill to see the beauty of fine type pages and elegantly drawn letters that are the signature of Oz. No one did more than he—in a day not overly supportive of the art director—to combat the ugliness in American adver-

tising, using simple and direct means to make advertising beautiful, readable, and profitable. His work is an excellent example of the folly of flamboyance which all-too-often passes for quality. Cooper's work was always characterized by a fine restraint, and the result seemed so perfectly simple and natural that one would wonder how it could have been done any other way. As all fine artists know, this ultimate in the perfection of craft is not easy to come by.

He took the classic letterforms and made them his very own by the vigor of his personality—making them address whatever he willed, from a still small whisper to a lusty shout. He understood the anatomy of letters, their "bones" as he liked to call them. His letters were never drawn laboriously and mechanically—yet they were done spontaneously with a facility and finish too little found in today's largely contrived mannerisms.

And he didn't make a fetish of handlettering; he would never think of utilizing it when type was available that would do the job as well. He had an unerring sense of the fitness of things, his work represents a valuable contribution to advertising, and his name ranks high among the very greats in type designing.

As with all outstanding talent, he was self-effacing, unaware of his own importance. He did not care for ceremony. Reviewing his last years, when they had moved to the country he so loved, his wife said: "...he had ten happy summers with his garden, his dog, and his birds. Many times I have seen wrens sitting on his shoes singing as he weeded." The birds knew him, his gentleness and trustworthiness. A warmly sensitive human being as well as a consummate artist.

The "Wizard of Oz" is just the right phrase for Oswald Bruce Cooper. Let's never forget him.



XPO-1 THE FIRST COMMUNICATIONS EXPOSITION

Let me start by positioning where we are today in this country. The communications profession is a large group of people who represent all means of delivering a message to a mass audience. To succeed today, a graphic designer, an art director, a copywriter, a photographer or an illustrator...a client...must understand the melding of all phases of communications. He is a part of a total effort that starts, we hope, with a progressive client, an effective corporate image and a knowledgeable product designer, and ends in a consumer reaching into his pocket for money to buy that product. In between is the advertising copywriter, the art director, a packaging expert, point-of-sale and promotional people, and a dozen others.

Success as a communicator depends upon the acceptance of the fact that he makes it his business to become knowledgeable in every area of communications. We know how important a good package design can be to the creators of effective advertising. If a stimulating ad gets a customer into a supermarket, a poorly designed package can quickly kill the sale no matter what the ad has accomplished. And, conversely, a great package can make mediocre advertising look good. The day of the specialist working in his own vacuum is over.

As clients demand that images and ideas flow easily through all forms of today's communications, we must make it happen verbally, typographically and pictorially on the TV screen, in and on the package, and in all print media. We must bring together a team that can function in any one—or all areas of communications. For this reason, I believe, XPO is an important event.

I predict, in 10 years, that total communications teams will take over all the functions that were once farmed out to specialists—advertising, point of sale, display, packaging, product design, corporate design, architectural graphics, editorial design, etc., and use their highly sophisticated methods to produce a much more effective marketing job for their customers. This is synergy. The combined effort being much more effective than the combination of separate efforts.

The problem has always been that each person involved in the total communications effort thinks that his own thing is the key to marketing and selling a product. The "experts" within the communications pool just don't understand each other, and this causes a breakdown of communications between individuals that should not only have a thorough knowledge of each other's function but a respect for each other's contribution.

Nobody talks to anybody.

Let's envision a chain of communications with broken links.

The architect is not conversant with the interior designer. The interior

Herb Lubalin, who as President of The Art Directors Club, created the concept of XPO, reveals his viewpoints about XPO1. He looks at its raison d'être, its successes, its problems, and its future.



Art Kane discusses photography and editorial design



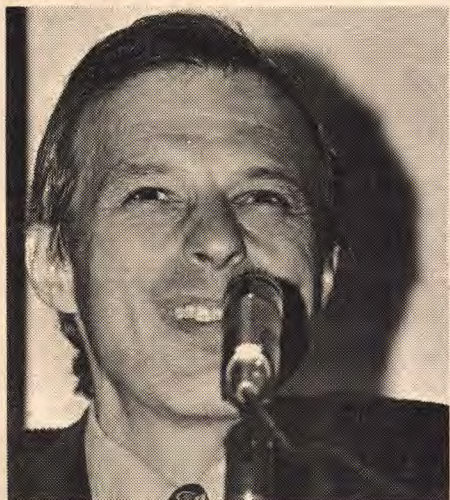
Henry Wolf conducts TV/Film day



Art Kane photography course at Viva Magazine



Michael Wolf of England enchants audience at Carnegie Hall



Robert O. Blechman charms the audience



Sylvia and Herb Lubalin find something funny at XPO 1



Milton Glazer and friends outside Carnegie Hall

designer hates the architectural graphics man because he wants to put "Microgramma" on his clean white walls. The architectural graphics man is not on speaking terms with the corporate designer who despises the package designer who, in turn, has little or no respect for the product developer or his advertising agency. And it's common knowledge that ad agency people only talk to themselves. This leaves the point-of-sale people out in the cold to shift for themselves, and it looks it. The client, of course, thinks he knows everything and talks to nobody. We've developed a segmented, niche-picking, closed society. And that's not good.

XPO considered this lack of communications from as wide a base as possible—trying to touch most points. I see the problem extending to everyone who provides services—illustrators, photographers, designers, printers, typographers, paper manufacturers, etc. We rely on them, but we don't talk to them, so XPO's programs included most of these disciplines.

Lending support were the leading graphic and communication groups in New York.

At the American Institute of Graphic Arts, whose members represent every field of design, visitors saw their award-winning "50 Best Books" Show.

The Copy Club of New York—with whom we share The One Show—can ad writing clinics and special copywriting lectures.

The Society of Photographers in Communications put on Edition No. 3 of a unique Slide Bazaar which the Art Directors Club and that group had begun earlier in the year. The Bazaar allows art directors to view works by photographers in an informal atmosphere: holding a cocktail, they walk to rotating carousels.

The Society of Illustrators—whose membership represents a broad spectrum of talent which other communicators urgently need to explore—had a retrospective show, as did the Type Directors Club.

And, of course, the Art Directors Club and Copy Club contributed to the total effort with their One Show.

Individually, each was an integral part of XPO; together they provided a wealth of exciting creative ideas all in one town in one week.

In addition, registrants participated in a series of lectures, seminars and study courses which took place, strategically, all over New York. This enabled visitors to our city to soak up some of our atmosphere, good or bad, according to how you look at it, while they were traveling from place to place.

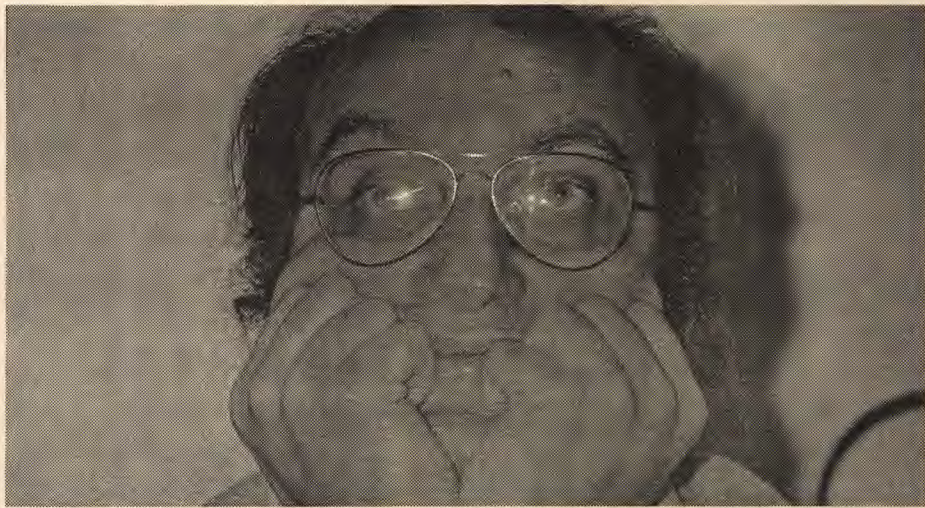
Lectures were held at Carnegie Recital Hall and included discussions on art direction, graphic design, copywriting, typographics, film animation and editorial design by outstanding American practitioners in



The One Show, highlight of XPO I



George Lois provides insights on art direction



Milton Glazer in pensive mood



Carl Fischer imports words of photographic wisdom



Herb Lubalin, Alan Peckolick and Tom Carnase talk type with 52 registrants



David Deutsch conducts design course



Ivan Chermayeff and Tom Geismar give course on Corporate Design



Robert O. Blechman discusses film animation in his studio



Dick Hess and Hedda Johnson review the state of illustration at her loft

these disciplines. A distinguished international panel provided an exciting and informative climax to this lecture series.

A TV/film seminar took place at the Beekman Theatre for an entire day. This was one of the highlights of XPO, and covered everything from 30-second TV spots to 20-minute documentaries by many of the most innovative film makers.

While all this was going on, 56 study courses were being conducted by outstanding representatives from all fields of communications within their own studios and agencies, thus exposing their working environments and work methods to XPO guests. Notable were the courses in photography and illustration, which were illuminating because they provided insights, not only into techniques, but also into the problems of existence in these arts under our present financial condition.

It was gratifying to see that by the last day of XPO, people were talking to people whose existence they had never acknowledged.

Visiting XPO were people from all over the world. I think we have a lot to learn from overseas and must be exposed to visual and verbal solutions in cultures unlike our own. We share some of the mutual problems. Let's open our eyes. We could freshen our work, no question about it. One of the best of the XPO exhibitions and, unfortunately, the least attended was the "Best Of The World" show. The exhibits from Japan, all over Europe, South America and the USA (outside New York), indicated unquestionably that all of us—however individually—are nonetheless making rapid graphic strides forward (although, paradoxically, our own work in this country was more inventive and interesting a few years ago than it is today).

For some reason, we chauvinistically thought we would always be first—and this has largely been true in advertising, but in advertising only. Certainly the Swiss, the Japanese, and the Europeans have long been front-runners in other areas. Still, we somehow imagined we could sit back complacently and contemplate our "successes". The fact, however, is that even in advertising we are no longer exclusively leaders at least by not very much. In English advertising and design—to mention just a single instance—there's a new intelligence and sense of humor in their creative work that is a delight to see and should make us sit up and take notice (Americans, in this fertile period of political distress, are noticeably lacking in humor).

I see a quality in Japanese design that far surpasses what we're doing in our own graphics. I don't think any country can yet compare with us in either quality or variety of illustration in advertising but, ironically, American illustrators today are starving. Photography? We remain among the most exciting producers of photography, but the middle-aged guys continue to make the news, and I don't know who's coming up at least, in this country to fill the shoes of an Art Kane, Carl Fischer, Richard Avedon, or Pete Turner.

Agency talent, designers, photographers and illustrators came from Japan, from all over Europe—Sweden, France, England and Germany. A large group represented Brazil. A group came from Trinidad, and we even had one Israeli attendant. Did it meet expectations? It did, but I'd have to say I was admittedly disappointed by the American Advertising community's small showing. That's an attitude I



International Design lecture participants



Jimmy Breslin roasting Jerry Della Femina and George Lois



Marie Reine De Jahom, organizer of the French registrants



Helmut Krone socializes at a party given by the French at LS.C.



Rudy De Harak details an architectural graphic assignment



Mitzi Morris and Pat Carbine talk about women in communications



In Pete Turner's photography studio



Dick Hess greets Herb Lubalin at informal illustration lecture



International Night

can never get used to.

We're at an important point in the re-development of the high communications standards which we once enjoyed. That is why XPO was called for. We begin to see the problems to be solved. The technology, for one thing, has far surpassed the creativity. Nobody's fault, but, a fact of life. We may do well to move closer to the technical people and create solutions with them.

We can see where we've failed with the education of our own young people. In this country particularly we develop the specialist. The student with the get rich quick attitude: the way you get rich quick is not to learn everything about the business but just one thing. So, we see too few young graphics designers emerging with an adequate, if not complete, knowledge of our craft.

Our job as communicators, as generalists and visualizers—is to start re-educating people through the schools; to reach educators, stimulate students to have pride, to be excited, and to find out what it's **all** about. We should also re-kindle their interest by the work we do ourselves, which we must do with increased enthusiasm in the future.

There's a great need for more renaissance men and women. The best example I can call upon is my own company where we've broken down the communication barriers. We refuse to put labels on the kind of work we do. We're not a graphic design studio or ad agency. We don't just make trademarks or packages. We can make films, design magazines and newspapers, create new products, or design a building if someone were to ask. We're **creative marketers**, which is as close as I can come to an apt description.

If you add up all the disciplines of communications, we are the third largest industry in the US, and could be one of the most influential. We can lobby, affecting education and changes in government communications. We can inform the public about what we do, about our business—which is a craft and a science now embedded into the culture. People are interested in this 'glamorous' work. They need information, they've reached a high point of sophistication. The time is ready to reach them as a single entity, not as fragmented, ineffective groups.

XPO, in sum, was the test case to see if all of these groups could work together. I think, in that way, it was an interesting success. Communicators **can** learn to communicate with each other. But it won't be easy. And there always will be parochial, chauvinistic, egotistical, ultra-conservative people who will protect their own small sphere at any cost. But they're in the minority.

XPO 2 will tell the story.

We'll expose ourselves to you if you expose yourselves to us. See you there.

THIS ARTICLE WAS SET IN AMERICAN TYPEWRITER REGULAR WITH CAPTIONS IN AVANT GARDE GOTHIC CONDENSED



DEFINITIONS FROM THE DEVIL'S DICTIONARY BY AMBROSE BIERCE

ILLUSTRATED BY GERRY GERSTEN

A

Achievement, *n.* The death of endeavor and the birth of disgust.

Admiral, *n.* That part of a warship which does the talking while the figure-head does the thinking.

Affianced, *pp.* Fitted with an ankle-ring for the ball-and-chain.

Agitator, *n.* A statesman who shakes the fruit trees of his neighbors—to dislodge the worms.



Air, *n.* A nutritious substance supplied by a bountiful Providence for the fattening of the poor.

Alone, *adj.* In bad company.

Ambidextrous, *adj.* Able to pick with equal skill a right-hand pocket or a left.

Ass, *n.* A public singer with a good voice but no ear. In Virginia City, Nevada, he is called the Washoe Canary, in Dakota, the Senator, and everywhere the Donkey.

Auctioneer, *n.* The man who proclaims with a hammer that he has picked a pocket with his tongue.

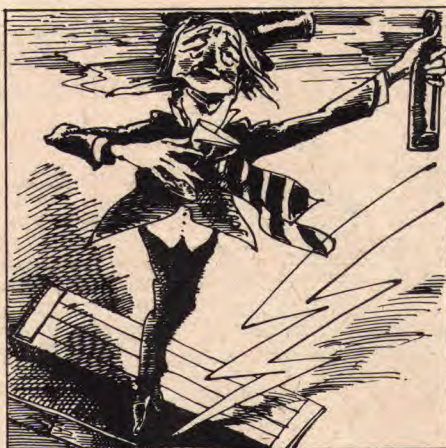
B

Bait, *n.* A preparation that renders the hook more palatable. The best kind is beauty.

Beauty, *n.* The power by which a woman charms a lover and terrifies a husband.

Belladonna, *n.* In Italian a beautiful lady; in English a deadly poison. A striking example of the essential identity of the two tongues.

Birth, *n.* The first and direst of all disasters. As to the nature of



it there appears to be no uniformity. Castor and Pollux were born from the egg. Pallas came out of a skull. Galatea was once a block of stone. Peresilis, who wrote in the tenth century, avers that he grew up out of the ground where a priest had spilled holy water. It is known that Arimaxus was derived from a hole in the earth, made by a stroke of lightning. Leucomodon was the son of a cavern in Mount Aetna, and I have myself seen a man come out of a wine cellar.

Brain, *n.* An apparatus with which we think that we think. That which distinguishes the man who is content to be something from the man who wishes to do something. A man of great wealth, or one who has been pitchforked into high station, has commonly such a headful of brain that his neighbors cannot keep their hats on. In our civilization, and under our republican form of government, brain is so highly honored that it is rewarded by exemption from the cares of office.

Bride, *n.* A woman with a fine prospect of happiness behind her.

C

Cabbage, *n.* A familiar kitchen-garden vegetable about as large and wise as a man's head.

Cannibal, *n.* A gastronome of the old school who preserves the simple tastes and adheres to the natural diet of the pre-pork period.

Christian, *n.* One who believes that the New Testament is a divinely inspired book admirably suited to the spiritual needs of his neighbor. One who follows the teachings of Christ in so far as they are not inconsistent with a life of sin.

Circus, *n.* A place where horses, ponies and elephants are permitted to see men, women and children acting the fool.

Commerce, *n.* A kind of transaction in which A plunders from B the goods of C, and for compensation B picks the pocket of D of money belonging to E.

Connoisseur, *n.* A specialist who knows everything about something and nothing about anything else.

D

Dance, *v.i.* To leap about to the sound of tittering music, preferably with arms about your neighbor's wife or daughter. There are many kinds of dances, but all those requiring the participation of the two sexes have two characteristics in common; they are conspicuously innocent, and warmly loved by the vicious.

Day, *n.* A period of twenty-four hours, mostly misspent. This period is divided into two parts, the day proper and the night, or day improper—the former devoted to sins of business, the latter consecrated to the other sort. These two kinds of social activity overlap.

Deliberation, *n.* The act of examining one's bread to determine which side it is buttered on.

Deluge, *n.* A notable first experiment in baptism which washed away the sins (and sinners) of the world.

Deputy, *n.* A male relative of an office-holder, or of his bondsman. The deputy is commonly a beautiful young man, with a red necktie and an intricate system of cobwebs extending from his nose to his desk. When accidentally struck by the janitor's broom, he gives off a cloud of dust.



Diplomacy, *n.* The patriotic art of lying for one's country.

Distance, *n.* The only thing that the rich are willing for the poor to call theirs' and keep.

Duel, *n.* A formal ceremony preliminary to the reconciliation of two enemies. Great skill is necessary to its satisfactory observance; if awkwardly performed the most unexpected and deplorable consequences sometimes ensue. A long time ago a man lost his life in a duel.

E

Emotion, *n.* A prostrating disease caused by a determination of the heart to the head. It is sometimes accompanied by a copious discharge of hydrated chloride of sodium from the eyes.

Erudition, *n.* Dust shaken out of a book into an empty skull.



Eulogy, *n.* Praise of a person who has either the advantages of wealth and power, or the consideration to be dead.

F

Famous, *adj.* Conspicuously miserable.

Female, *n.* One of the opposing, or unfair, sex.

Fiddle, *n.* An instrument to tickle human ears by friction of a horse's tail on the entrails of a cat.

Finance, *n.* The art or science of managing revenues and resources for the best advantage of the manager. The pronunciation of this word with the i long and the accent on the first syllable is one of America's most precious discoveries and possessions.

Funeral, n. A pageant whereby we attest our respect for the dead by enriching the undertaker, and strengthen our grief by an expenditure that deepens our groans and doubles our tears.

G

Grave, n. A place in which the dead are laid to await the coming of the medical student.

Gravitation, n. The tendency of all bodies to approach one another with a strength proportioned to the quantity of matter they contain—the quantity of matter they contain being ascertained by the strength of their tendency to approach one another. This is a lovely and edifying illustration of how science, having made A the proof of B, makes B the proof of A.

H

Hand, n. A singular instrument worn at the end of a human arm and commonly thrust into somebody's pocket.

Hash, x. There is no definition for this word—nobody knows what hash is.

Hatred, n. A sentiment appropriate to the occasion of another's superiority.

Hearse, n. Death's baby-carriage.



Hers, pron. His.

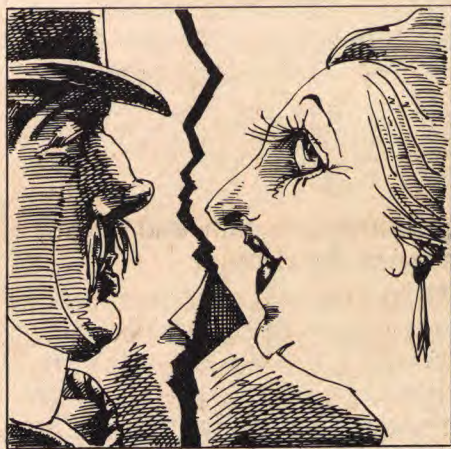
Homicide, n. The slaying of one human being by another. There are four kinds of homicide; felonious, excusable, justifiable and praiseworthy, but it makes no great difference to the person slain whether he fell by one kind or another—the classification is for advantage of the lawyers.

Husband, n. One who, having dined, is charged with the care of the plate.

I

Imagination, n. A warehouse of facts, with poet and liar in joint ownership.

Incompatibility, n. In matrimony a similarity of tastes, particularly the taste for domination. Incompatibility may, however, consist of a meek-eyed matron living just around the corner. It has even been known to wear a moustache.



Interpreter, n. One who enables two persons of different languages to understand each other by repeating to each what it would have been to the interpreter's advantage for the other to have said.

Intimacy, n. A relation into which fools are providentially drawn for their mutual destruction.

Irreligion, n. The principal one of the great faiths of the world.

J

Jealous, adj. Unduly concerned about the preservation of that which can be lost only if not worth keeping.

Justice, n. A commodity which in a more or less adulterated condition the State sells to the citizen as a reward for his allegiance, taxes and personal service.

K

Kill, v.t. To create a vacancy without nominating a successor.

Kindness, n. A brief preface to

ten volumes of exaction.

King, n. A male person commonly known in America as a "crowned head," although he never wears a crown and has usually no head to speak of.

Kleptomaniac, n. A rich thief.



L

Lap, n. One of the most important organs of the female system—an admirable provision of nature for the repose of infancy, but chiefly useful in rural festivities to support plates of cold chicken and heads of adult males.

Learning, n. The kind of ignorance distinguishing the studious.

Lecturer, n. One with his hand in your pocket, his tongue in your ear and his faith in your patience.

Liar, n. A lawyer with a roving commission.

Liberty, n. One of Imagination's most precious possessions.

Life, n. A spiritual pickle preserving the body from decay. We live in daily apprehension of its loss; yet when lost it is not missed. The question, "Is life worth living?" has been much discussed; particularly by those who think it is not, many of whom have written at great length in support of their view and by careful observance of the laws of health enjoyed for long terms of years the honors of successful controversy.

Limb, n. The branch of a tree or the leg of an American woman.

Logic, n. The art of thinking and reasoning in strict accordance with the limitations and incapacities of the human misunderstanding. The basic of logic is the syllogism, consisting of a major and a minor premise and a conclusion—thus:

Major Premise: Sixty men can do a piece of work sixty times as quickly as one man.

Minor Premise: One man can dig a post-hole in sixty seconds; therefore—

Conclusion: Sixty men can dig a post-hole in one second.

This may be called the syllogism arithmetical, in which, by combining logic and mathematics, we obtain a double certainty and are twice blessed.

Longevity, n. Uncommon extension of the fear of death.

Love, n. A temporary insanity curable by marriage or by removal of the patient from the influences under which he incurred the disorder. This disease, like caries and many other ailments, is prevalent only among civilized races living under artificial conditions; barbarous nations breathing pure air and eating simple food enjoy immunity from its ravages. It is sometimes fatal, but more frequently to the physician than to the patient.

M

Magnificent, adj. Having a grandeur or splendor superior to that to which the spectator is accustomed, as the ears of an ass, to a rabbit, or the glory of a glow-worm, to a maggot.



Maiden, n. A young person of the unfair sex addicted to clewless conduct and views that madden to crime. The genus has a wide geographical distribution, being found wherever sought and deplored wherever found. The maiden is not altogether unpleasing to the eye, nor (without her piano and her views) insupportable to the ear, though in respect to comeliness distinctly inferior to the rainbow, and, with regard to the part of her

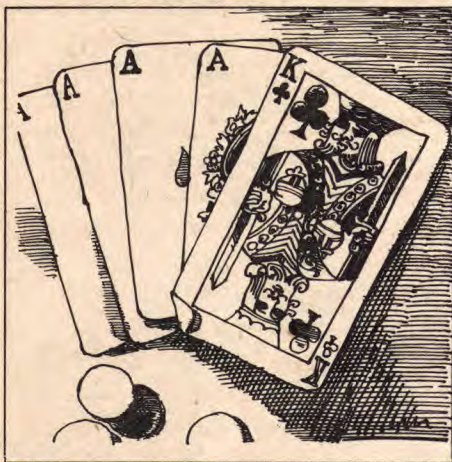
that is audible, beaten out of the field by the canary—which, also, is more portable.

Male, n. A member of the unconsidered, or negligible sex. The male of the human race is commonly known (to the female) as Mere Man. The genus has two varieties: good providers and bad providers.

Man, n. An Animal so lost in rapturous contemplation of what he thinks he is as to overlook what he indubitably ought to be. His chief occupation is extermination of other animals and his own species, which, however, multiplies with such insistent rapidity as to infest the whole habitable earth and Canada.

Me, pro. The objectionable case of I. The personal pronoun in English has three cases, the domineering, the objectionable and the oppressive. Each is all three.

Miracle, n. An act or event out of the order of nature and unaccountable, as beating a normal hand of four kings and an ace with four aces and a king.



N

Nectar, n. A drink served at banquets of the Olympian deities. The secret of its preparation is lost, but the modern Kentuckians believe that they come pretty near to a knowledge of its chief ingredient.

Neighbor, n. One whom we are commanded to love as ourselves, and who does all he knows how to make us disobedient.

Nepotism, n. Appointing your grandmother to office for the good of the party.

Non-Combatant, n. A dead Quaker.

Nose, n. The extreme outpost of the face. From the circumstance that great conquerors have great noses, Getius, whose writings ante-date the age of humor, calls the nose the organ of quell. It has been observed that one's nose is never so happy as when thrust into the affairs of another, from which some physiologists have drawn the inference that the nose is devoid of the sense of smell.



November, n. The eleventh twelfth of a weariness.

O

Occident, n. The part of the world lying west (or east) of the Orient. It is largely inhabited by Christians, a powerful sub-tribe of Hypocrites, whose principal industries are murder and cheating, which they are pleased to call "war" and "commerce." These, also, are the principal industries of the Orient.

Olympian, adj. Relating to a mountain in Thessaly, once inhabited by gods, now a repository of yellowing newspapers, beer bottles and mutilated sardine cans, attesting the presence of the tourist and his appetite.

Omen, n. A sign that something will happen if nothing happens.

Opportunity, n. A favorable occasion for grasping a disappointment.

Oratory, n. A conspiracy between speech and action to cheat the understanding. A tyranny tempered by stenography.

Orthodox, n. An ox wearing the popular religious yoke.

P

Pain, n. An uncomfortable frame of mind that may have a physical basis in something that is being done to the body, or may be purely mental, caused by the good fortune of another.

Painting, n. The art of protecting flat surfaces from the weather and exposing them to the critic.

Pardon, v. To remit a penalty and restore to a life of crime. To add to the lure of crime the temptation of ingratitude.

Peace, n. In international affairs, a period of cheating between two periods of fighting.

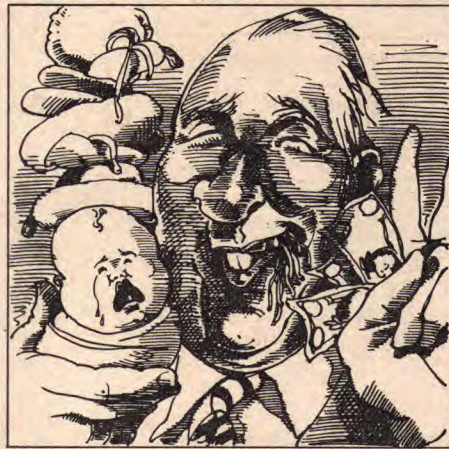
Philanthropist, n. A rich (and usually bald) old gentleman who has trained himself to grin while his conscience is picking his pocket.

Plan, v.t. To bother about the best method of accomplishing an accidental result.

Pleasure, n. The least hateful form of dejection.

Plunder, v. To take the property of another without observing the decent and customary reticences of theft. To effect a change of ownership with the candid concomitance of a brass band. To wrest the wealth of A from B and leave C lamenting a vanished opportunity.

Politics, n. A strife of interests masquerading as a contest of principles. The conduct of public affairs for private advantage.



Prescription, n. A physician's guess at what will best prolong the situation with least harm to the patient.

Prophecy, n. The art and practice of selling one's credibility for future delivery.

Push, n. One of the two things mainly conducive to success, especially in politics. The other is Pull.

Q

Quill, n. An implement of torture yielded by a goose and commonly wielded by an ass. This use of the quill is now obsolete, but its modern equivalent, the steel pen, is wielded by the same everlasting Presence.

Quixotic, adj. Absurdly chivalric, like Don Quixote. An insight into the beauty and excellence of this incomparable adjective is unhappily denied to him who has the misfortune to know that the gentleman's name is pronounced Ke-ho-tay.



Quotation, n. The act of repeating erroneously the words of another. The words erroneously repeated.

R

Reality, n. The nucleus of a vacuum.

Rear, n. In American military matters, the exposed part of the army that is nearest to Congress.

Recreation, n. A particular kind of dejection to relieve a general fatigue.

Refusal, n. Denial of something desired; as an elderly maiden's hand in marriage, to a rich and handsome suitor; a valuable franchise to a rich corporation, by an alderman; absolution to an impenitent king, by a priest, and so forth. Refusals are graded in a descending scale of finality thus: the refusal absolute, the refusal conditional, the refusal tentative and the refusal feminine. The last is called by some casuists the refusal assentive.

Replica, n. A reproduction of a work of art, by the artist that made

the original. It is so called to distinguish it from a "copy" which is made by another artist. When the two are made with equal skill the replica is the more valuable, for it is supposed to be more beautiful than it looks.

Respectability, *n.* The off-spring of a *liaison* between a bald head and a bank account.

Reverence, *n.* The spiritual attitude of a man to a god and a dog to a man.



Riot, *n.* A popular entertainment given to the military by innocent bystanders.

Rite, *n.* A religious or semi-religious ceremony fixed by law, precept or custom, with the essential oil of sincerity carefully squeezed out of it.

Ritualism, *n.* A Dutch Garden of God where He may walk in rectilinear freedom, keeping off the grass.

S

Sabbath, *n.* A weekly festival having its origin in the fact that God made the world in six days and was arrested on the seventh.

Sauce, *n.* The one infallible sign of civilization and enlightenment. A people with no sauces has one thousand vices; a people with one sauce has only nine hundred and ninety-nine. For every sauce invented and accepted a vice is renounced and forgiven.

Self-esteem, *n.* An erroneous appraisalment.

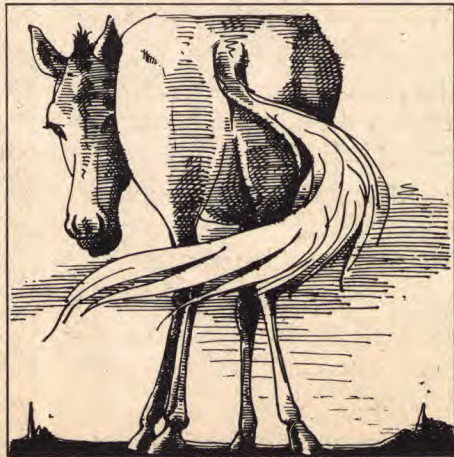
Selfish, *adj.* Devoid of consideration for the selfishness of others.

Sycophant, *n.* One who approaches Greatness on his belly so that he may not be command-

ed to turn and be kicked. He is sometimes an editor.

T

Tail, *n.* The part of an animal's spine that has transcended its natural limitations to set up an independent existence in a world of its own.



Talk, *v.t.* To commit an indiscretion without temptation, from an impulse without purpose.

Telephone, *n.* An invention of the devil which abrogates some of the advantages of making a disagreeable person keep his distance.

Telescope, *n.* A device having a relation to the eye similar to that of the telephone to the ear, enabling distant objects to plague us with a multitude of needless details.

Truthful, *adj.* Dumb and illiterate.

U

Understanding, *n.* A cerebral secretion that enables one having it to know a house from a horse by the roof on the house. Its nature and laws have been exhaustively expounded by Locke, who rode a house, and Kant, who lived in a horse.

Urbanity, *n.* The kind of civility that urban observers ascribe to dwellers in all cities but New York. Its commonest expression is heard in the words, "I beg your pardon," and it is not inconsistent with disregard of the rights of others.

V

Valor, *n.* A soldierly compound of vanity, duty and the gambler's

hope.

"Why have you halted?" roared the commander of a division at Chickamauga, who had ordered a charge; "move forward, sir, at once."

"General," said the commander of the delinquent brigade, "I am persuaded that any further display of valor by my troops will bring them into collision with the enemy."

Vanity, *n.* The tribute of a fool to the worth of the nearest ass.

W

Wedding, *n.* A ceremony at which two persons undertake to become one, one undertakes to become nothing, and nothing undertakes to become supportable.

Werewolf, *n.* A wolf that was once, or is sometimes, a man. All werewolves are of evil disposition, having assumed a bestial form to gratify a bestial appetite, but some, transformed by sorcery, are as humane as is consistent with an acquired taste for human flesh.

Wheat, *n.* A cereal from which a tolerably good whiskey can with some difficulty be made, and which is used also for bread.

Wine, *n.* Fermented grapejuice known to the Women's Christian Union as "liquor," sometimes as "rum." Wine, madame, is God's next best gift to man.



Wit, *n.* The salt with which the American humorist spoils his intellectual cookery by leaving it out.

Woman, *n.* An animal usually living in the vicinity of Man, and having a rudimentary susceptibility to domestication.

Worms'-meat, *n.* The finished product of which we are the raw material.

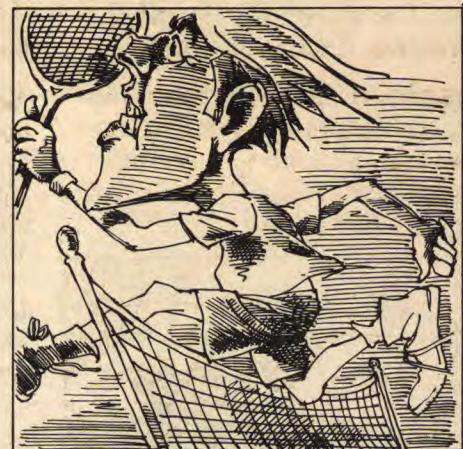
Y

Year, *n.* A period of three hundred and sixty-five disappointments.

Yoke, *n.* An implement, madam, to whose Latin name, *jugum*, we owe one of the most illuminating words in our language—a word that defines the matrimonial situation with precision, point and poignancy. A thousand apologies for withholding it.

Z

Zeal, *n.* A certain nervous disorder afflicting the young and inexperienced. A passion that goeth before a sprawl.



Zenith, *n.* A point in the heavens directly overhead to a standing man or a growing cabbage. A man in bed or a cabbage in the pot is not considered as having a zenith, though from this view of the matter there was once a considerable dissent among the learned, some holding that the posture of the body was immaterial.

Zigzag, *v.t.* To move forward uncertainly, from side to side, as one carrying the white man's burden.

Zoology, *n.* The science and history of the animal kingdom, including its king, the House Fly (*Musca maledicta*.) The father of Zoology was Aristotle, as is universally conceded, but the name of its mother has not come down to us. Two of the science's most illustrious expounders were Buffon and Oliver Goldsmith, from both of whom we learn (*L'Histoire generale des animaux* and *A History of Animated Nature*) that the domestic cow sheds its horns every two years.

MY BEST WITH LETTERS

"I haven't done my best with letters, yet. But I'm always trying. Since I'm my best client, my best is usually done for me. I don't pay well but what a rapport we have! This was a simple announcement of a show exhibiting my work on the Antique Press. Technically it's all done with film and offset printing. The large copy was set on the Photo-Typositor in Chelt. Bold Extra Condensed and the tiny words were set on Linofilm in Trade Gothic Light. I've done fancier, cuter, and more complicated things...but, to me, none better. Yet!"

MO LEBOWITZ, USA

Avant Garde is wonderful stuff. I can't imagine what we all would have done without it. I especially liked using it for this Ohlbach's logo. Everything is the same weight but the Oh! is effortlessly emphasized simply adding a smaller letter form inside. It doubles the look but maintains the single weight. I used to believe type should be anonymous and just be there to let the words come through. But now, more and more, I feel type should have a life of its own. HELMUT KRONE, US

The Antique Press: Mo Lebowitz, Prop.
The Antique Prop: Mo Lebowitz, Press.
The Lebowitz Press: Mo Antique, Prop.
The Mo Press: Antique Lebowitz, Prop.
A Show of Graphic Involvements at
The Quad Gallery, October 15 thru 26.

Quad Gallery, Inc., 215 E. 45th St., New York, N.Y. 10017, 1st floor gallery 9A-M 6PM.
YOU ARE INVITED TO AN OPENING WINE TASTING WITH THE PROP MON OCT 15 AT 5:00. RSVP: YU 6-6262

Ohlbach's newest store opens tomorrow, 9:45 AM, at The Queens Center, Woodhaven & Queens Blvds.

Oh! What we've got in store in our new store! Not only a new Ohlbach's - a new kind of Ohlbach's. With fashion, quality, values like you've never seen.

By car: LI Expressway to Queens Boulevard exit R, bus Q-40, 11 and 38 stop right in front, Q-72 and 58 stop a few blocks away.
By subway: The IND "E" and "GG" Woodhaven Boulevard stop is right in front. Our good friends at ABC are next door.

West Virginia Pulp and Paper Company

Dear Sirs:

We are pleased to announce the opening of our new plant at West Virginia Pulp and Paper Company, Inc., located at the intersection of Routes 1 and 20, near the town of Marlinton, West Virginia. This new plant will produce a wide variety of products, including:

- 24" x 36" Paper
- 30" x 42" Paper
- 36" x 48" Paper
- 42" x 54" Paper
- 48" x 60" Paper
- 54" x 66" Paper
- 60" x 72" Paper
- 66" x 78" Paper
- 72" x 84" Paper
- 78" x 90" Paper
- 84" x 96" Paper
- 90" x 102" Paper
- 96" x 108" Paper
- 102" x 114" Paper
- 108" x 120" Paper
- 114" x 126" Paper
- 120" x 132" Paper
- 126" x 138" Paper
- 132" x 144" Paper
- 138" x 150" Paper
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- 150" x 162" Paper
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- 948" x 960" Paper
- 954" x 966" Paper
- 960" x 972" Paper
- 966" x 978" Paper
- 972" x 984" Paper
- 978" x 990" Paper
- 984" x 996" Paper
- 990" x 1002" Paper
- 996" x 1008" Paper
- 1002" x 1008" Paper

West Virginia Pulp and Paper Company

Letters, for the pure enjoyment of letters themselves. Letters, placed in a simple arrangement to enable each one to lend its own dynamic quality to the whole composition. This happens to be the end pages of Westvaco Inspirations 172, published AD 1948. Not a "best" but one of many enjoyable experiences with letters. BRADBURY THOMPSON, USA

Here is something of "My Best With Letters." When the Electric Circus came to town there was a need for a very strong and distinctive alphabet for the place and its publicity. An alphabet was designed so that the result would look electric and was accomplished by sandwiching the positive and the negative versions of Sans Serif letters. The result was an appropriate and refreshing look that has since been done by many people with many typefaces. The poster itself was printed in a range of Day-Glo colors which added to the electricity. IVAN CHERMAYEFF, USA

DARLING! DAUGHTER! SWEET! MOTHER! DIANICE! BLACKLIGHT! DYNAMITE! ACROBAT! ASTROLOGER! JUGGLER! FREAK! CLOWN! ESCAPE! ARTIST! VIOLINIST! GEEK! GRAPES! GRASS! UPS! DOWNS! SIDEWAYS! AIR-CONDITIONED! IN MORE! WAYS! THAN ONE! THE ULTIMATE! LEGAL! ENTERTAINMENT! EXPERIENCE! THE ELECTRIC! CIRCUS! OPENS! JUNE! 28!, 1967! 23! ST. MARK'S PLACE!, N.Y.C., EAST VILLAGE! THINK! ABOUT! IT!

Ms.

Annegret Beier

This is the first of a series of articles devoted to the talented women in communications. The work shown on this page was created by Annegret Beier, one of Europe's best graphic designers. Annegret was born in Germany. Worked for Robert Delpire in Paris, then came to New York City, where she became an outstanding talent at Lubalin, Smith, Carnase, Inc. She developed a simultaneous love for LSC and a hatred for NYC. Her determination to return to Paris made it imperative for LSC to open an office there rather than to lose her services. She became the guiding light of Lubalin, Delpire et Cie where she created innovative designs for the European market such as the ones below for Air France's Meridien Hotels. These expressive examples of the art of letterform design identify the many Meridien restaurants throughout the world. They represent only a small sampling of her unusual creativity.



MERIDIEN DAKAR:

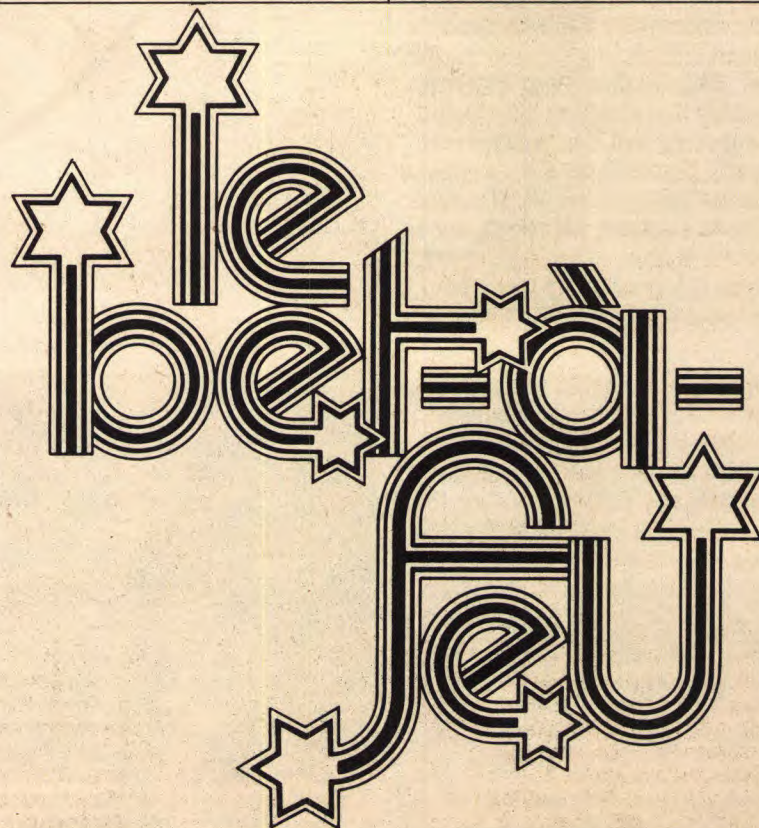
LE KARABANE: HISTORICAL MONUMENT SITE
LES COCOTIERS: COCONUT TREES
LES ALIZES: WARM WINDS OFF AFRICAN COAST
LA PAILLOTE: STRAW COVERED COTTAGE
LE CALAO: A FISH

MERIDIEN GUADELOUPE:

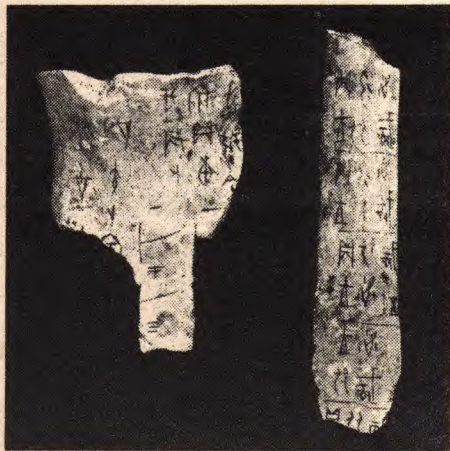
LE ST. LOUIS: SHIP INVOLVED IN FIRST EXPEDITION OF CHRISTOPHER COLUMBUS
LA CAPITANE: SHIP INVOLVED IN SECOND COLUMBUS EXPEDITION
LE LELE: CREOLE NAME FOR SKEWER

MERIDIEN MARTINIQUE:

LE ST. CHARLES: SHIP NAME FROM FIRST COLUMBUS EXPEDITION
LE BALAOU: POINTED STAW-THATCHED COTTAGE
LE BET-A-FEU: CREOLE NAME FOR GLOW-WORM
LE MASQUE D'OR: THE GOLD MASK



CONTINUED FROM PAGE 1



First Chinese Writing. The Chinese began visual communication on clay with ideographs. This is a photograph of the very first of their writings, found at the Great Tomb of the Hsiao-t'un culture near An-yang in Shansi.

The Greeks, borrowing liberally from this Semitic alphabet, borrowed also the names of the letters to conform with their own language habits: **aleph** became **alpha**, **beth** turned into **beta**, **gimel** into **gamma**, **daleth** into **delta**, et cetera.

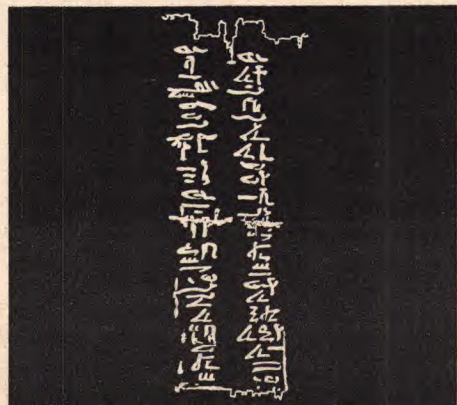
Even so, the invention of printing would have been of little real avail without another invention of Chinese origin: paper. The clay and wax tablets of the ancients, the tree-bark which gave rise to both the English book (originally synonymous with **beech**) and the Latin **liber**, the vellum and parchment of the Middle Ages, would have been unsatisfactory in quality and insufficient in quantity for the new mode of writing by mechanical device.

Starting in China around the first century of the Christian era, paper—made from macerated rags—reached the Arab world in the eighth century, and became established in the thirteenth. But it was the Gutenberg "Invention" which gave paper its big thrust as a tool of the written language. It would, however, be best to call Gutenberg's a "re-invention", for—aside from the basic art of printing—printing on **paper** had already been discovered—again by the Chinese—early in the ninth century, with movable type devised by them after the manner of the ancients. To be precise, a full thirty-seven years before Gutenberg touched hand to Bible, the Korean "Father of Culture", King Tai Chong had decreed for his country that all characters from that moment on be cast into **bronze movable type**, and that all laws and classics be printed for the enduring benefit of posterity. Printing as a graphic art may justly be attributed to him. Just as the first use of movable type of any sort may justly be attributed to the designer of the **Phaistos Disk**.

It is, however, also true that signatory seals—a form of printing, normally circular, to be rolled on, were widely used in antiquity from the very earliest cultures in Egypt, Sumeria, and the Indus Valley; the extraordinary aspect of the **Phaistos Disk** being that a collection of recurring seals or symbols was used to form a complete text. In a word, the principle of printing by type was known in very early times—although whether or not it was then used on perishable bases such as papyrus or a substance similar to paper will doubtless remain a mystery.

The beginning of writing of any kind is constantly being revised backward. At the site of the Mas d'Azil caves in France, painted

THE FIRST ALPHABET



Egyptian Hieroglyphs. The Egyptian writing of individual letters instead of symbols which, rounded off and abbreviated, developed into the cursive hand the Greeks called "hieratic."

pebbles, inscribed with signs resembling greatly Phoenician letters, have been unearthed in quantity. Some of these colored **Azilian Pebbles** seem to have letters on them—although it is quite possible that these apparent letters may be symbols, totem marks, counting marks or, simply, designs—although design for design's sake would be remarkable, as remarkable in a sense as any of the other conceivable purposes which have been attributed to the pebbles. One of them bears the circled cross—a design appearing frequently, like the swastika, at widely separated parts of the world and, again like the swastika, used as a symbol of life force and divinity many thousands of years before its con-



Pictographic Writing. Early Egyptian hieroglyphs were initially symbols sketched onto clay from life.



temporary conversion to a symbol of nationalism and race.

Perhaps even more remarkable are the larger alphabet finds of Glozel dug up in 1924 near Vichy, and the subject of acrimonious debate ever since. Among bricks, axes, pottery, and tablets of the Magdalenian era, one incised tablet in particular pictured here, part of a general find, shows a collection of signs or letters, several of which are certainly equivalent to Phoenician or Greek. Clearly-identified writing of this era in such a location is archaeologically unacceptable—although the **Glozel Tablets** have been thoroughly authenticated and vouched for by many prominent prehistorians. If finally verified



Azilian Pebbles. These painted pebbles from the prehistoric Magdalenian age are believed to be colored symbols, totem or counting marks, astronomical notations, or simply designs.

and accepted, they would indicate that people of unknown origin in Northern Europe were able to write thousands of years before the Egyptians first began developing their hieroglyphic script—a most unsettling, however factual, concept to traditional archaeology.

Indications such as these of such an important step toward civilization are constantly bringing about time modifications. To quote from Armstrong's contemporaneous comment on the first moon landing, the concept of the alphabet, or phonetic writing, was assuredly one of the most outstanding "great steps forward for mankind".

And, of course, wall paintings predate

writing in virtually all instances. Prehistoric drawings found recently at Lussac, France, now under study at the **Musée de l'Homme** in Paris, depict people of Magdalenian times in well fitting and strangely modern looking clothes, graphically drawn in a dazzling mixture of styles—impressionistic, representational, and abstract. Some of the European and African cave



The Glozel Tablet. Found in a cave near Vichy, France in 1924, these markings represent man's earliest attempts at visual communication in letters equivalent to Phoenician or Greek and predating all hieroglyphic script.

paintings from the Aurignacian and Magdalenian eras are without parallel—so modern, decorative, and sophisticated in technique as to have been considered the forgeries of graphic designers of today, until long and careful studies by a body of unquestioned authorities have proved them to be just what they are—genuine beyond all doubt.

It is not known exactly how or why these paintings and writings were made—how in the sense of the longevity of the pigments, or how they were so exactly painted and printed in dark and obscure caves. The why is also open to the question of why they were created in caves so very difficult of access, concealed through the intervening thousands of years until now.

One conceivable answer is that the writer, art director, and graphic designer of days-gone were not held in the high esteem enjoyed today. Salaries were doubtless rock bottom, and the enterprising youths of yesteryear turned their sights on the more rewarding openings to be found in the armies and navies. Ad agencies and the like were obviously frowned on, and the precocious youngster with secret creative urge was clearly obliged to sneak his clay tablets and reindeer bone brushes to some out-of-sight cave deep under the level of the Mediterranean.

O tempora, o mores!

The genesis of the invention of printing is ambiguous and debatable. Times change, methods change, words change. Just one example of Anglo-Saxon replacement of foreign words: **The ayenbite of ynwit** or, as it would be spelled today, **The avainbite of inwit**. How many will recognize this at once as "The remorse of conscience"?

How many will recognize the letterings on the **Phaistos Disk** as "the first alphabet"?

JACK ANSON FINKE

THIS ARTICLE WAS SET IN AMERICAN TYPEWRITER CONDENSED WITH CAPTIONS IN AMERICAN TYPEWRITER REGULAR

Something for Everybody from U&lc.

TYPOMANIA

Film has liberated type design from its metal prison, but in the process has opened the way to madness. There is a slender case to be made for 'outré letters' to compel attention, but even these should bear some resemblance to conventional alphabetic characters, if some message is to be conveyed—if, indeed, that is the intention. If not, why bother with even the slightest resemblance to the Latin alphabet? Why not use Ogham? These words are prompted by the receipt in this office of a new 'type' sheet, which shows a face called 'Avant Garde Gothic'—the very name provoking a weary smile on the editorial face. Are the people who promote these faces really so uncultured that they cannot see the contradictions? The face in question is 'Gothic' only in the limited American sense—that is it is based on a sans serif—but is so confused with its logotypes (for want of a better word) that at times it resembles Cyrillic. There is nothing wrong with logotypes, in their place, or Cyrillic for Russians or Bulgarians. Saints Cyril and Methodius are just as important in their way as Saints Brigid and George, but to communicate with Latin-oriented peoples with a display face which is so 'avant' of the 'garde' as to be right out of sight is typomania at its worst.

TYPOMANIA

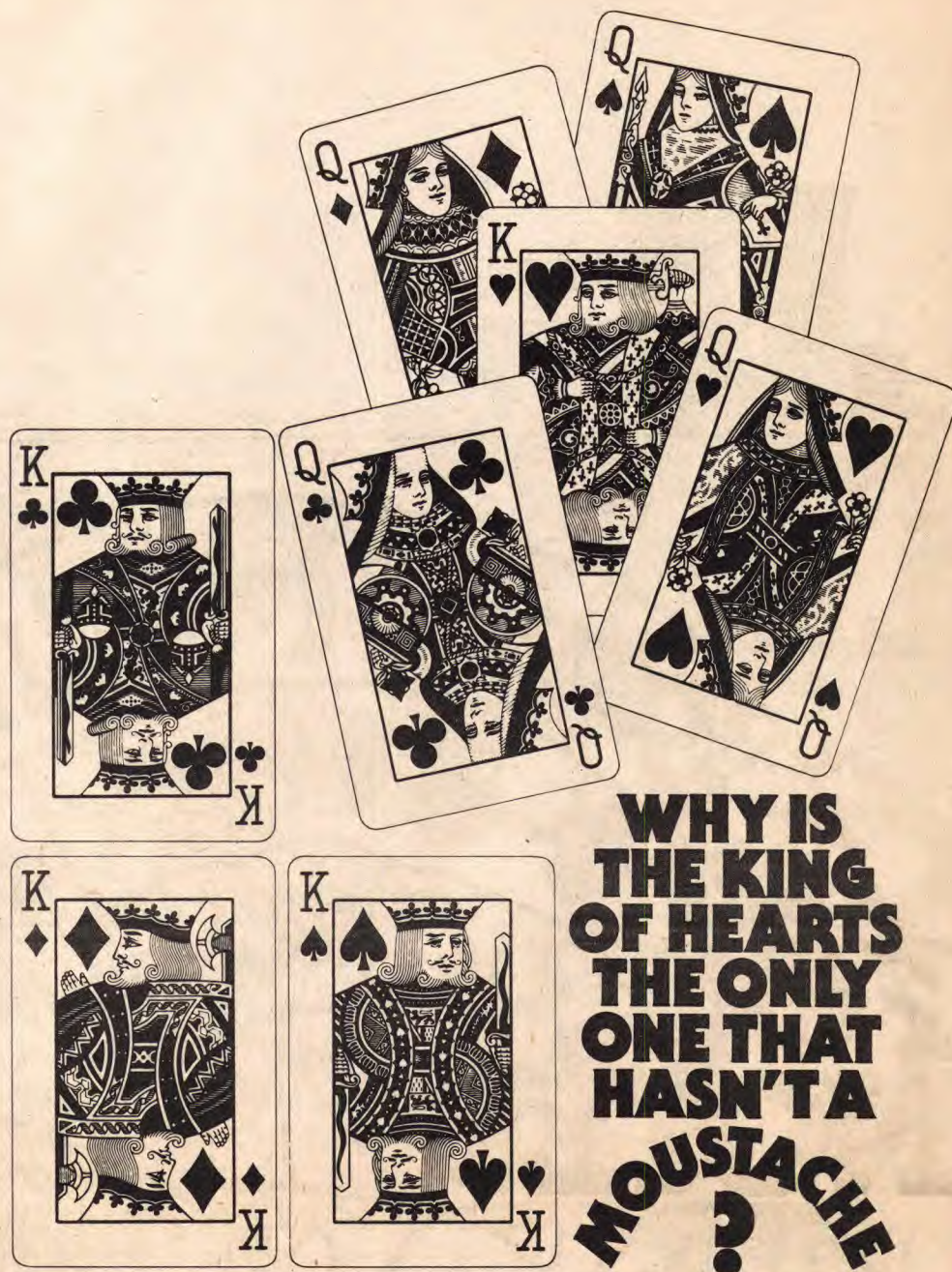
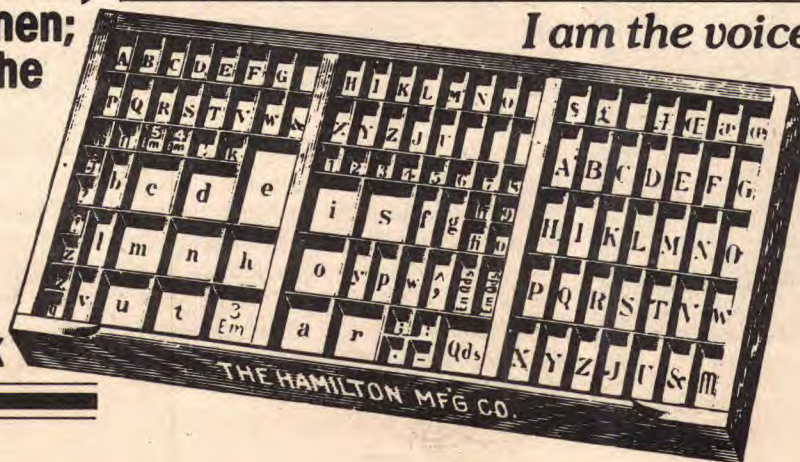
Film has liberated type design from its metal prison, but in the process has opened the way to madness. There is a slender case to be made for 'outré letters' to compel attention, but even these should bear some resemblance to conventional alphabetic characters if some message is to be conveyed—if, indeed, that is the intention. If not, why bother with even the slightest resemblance to the Latin alphabet? Why not use Ogham? These words are prompted by the receipt in this office of a new 'type' sheet, which shows a face called 'Avant Garde Gothic'—the very name provoking a weary smile on the editorial face. Are the people who promote these faces really so uncultured that they cannot see the contradictions? The face in question is 'Gothic' only in the limited American sense—that is it is based on a sans serif—but is so confused with its logotypes (for want of a better word) that at times it resembles Cyrillic. There is nothing wrong with logotypes, in their place, or Cyrillic for Russians or Bulgarians. Saints Cyril and Methodius are just as important in their way as Saints Brigid and George, but to communicate with Latin-oriented peoples with a display face which is so 'avant' of the 'garde' as to be right out of sight is typomania at its worst.

The small item, above left, came to my attention, recently. It appeared, unsigned, in the trade magazine, "Printing World." As the typomaniac who created Avant Garde Gothic, I would suggest that, perhaps, the writer should wipe the weary smile off his editorial face. Avant Garde Gothic has become one of the most widely accepted display and text faces throughout the world. It is resisted by the "Devant Garde," that small army of ultra-conservatives who position themselves miles behind where the action is and complacently watch the world pass them by. By the way, those "logotypes" which the writer refers to (for want of a better word) are called "ligatures." This item was reset in Avant Garde Gothic Book, above right. Judge for yourself who's the typographer and who's the maniac.—Herb Lubalin.



**A writer owned
an asterisk,
And kept it in his den,
Where he wrote tales
(which had large sales)
of frail and erring men;
And always, when he
reached the point
Where carping
censors lurk,
He called upon
the Asterisk
To do his dirty work**

STODDARD KING



**WHY IS
THE KING
OF HEARTS
THE ONLY
ONE THAT
HASN'T A
MOUSTACHE?**

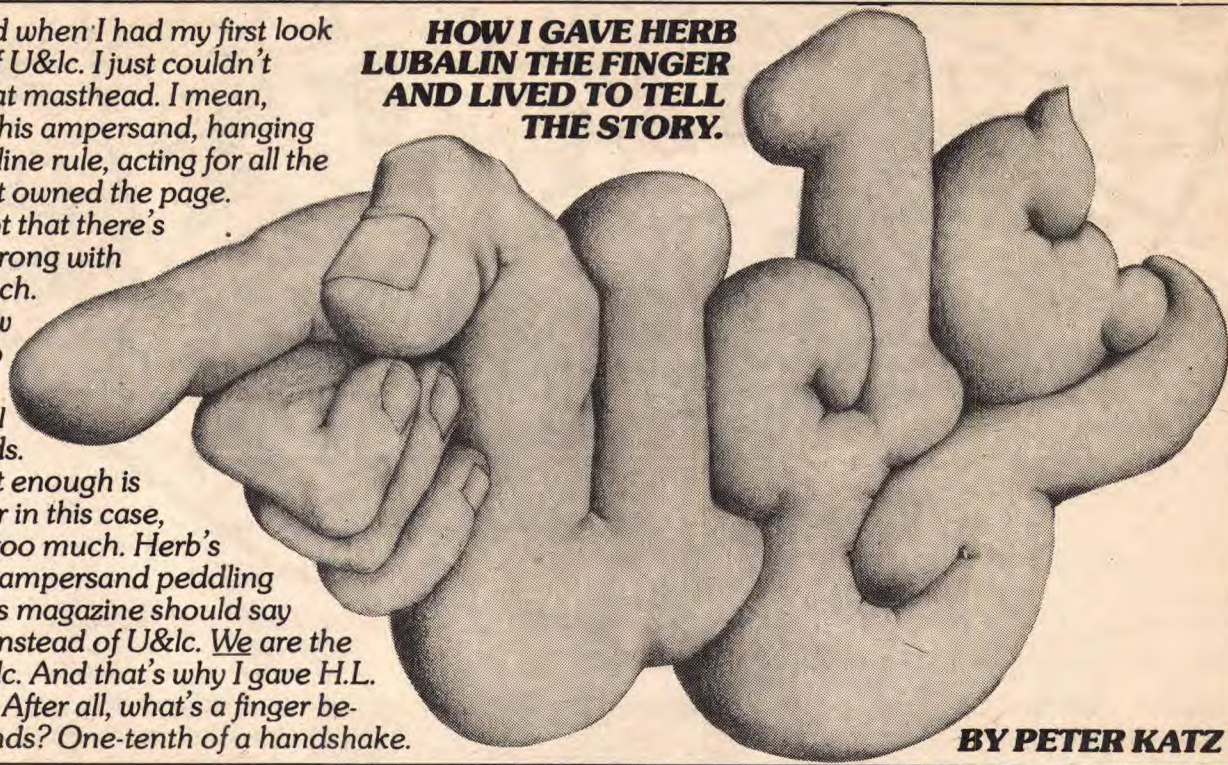
It all started when I had my first look at a copy of U&lc. I just couldn't get past that masthead. I mean, there was this ampersand, hanging there on a line rule, acting for all the world like it owned the page.

Now it's not that there's anything wrong with an &, as such.

We all know about Herb Lubalin's sensational ampersands.

It's just that enough is enough. Or in this case, enough is too much. Herb's carried his ampersand peddling too far. This magazine should say You & lc., instead of U&lc. We are the You in U&lc. And that's why I gave H.L. the Finger. After all, what's a finger between friends? One-tenth of a handshake.

**HOW I GAVE HERB
LUBALIN THE FINGER
AND LIVED TO TELL
THE STORY.**



BY PETER KATZ

I am the voice of today, the herald of tomorrow...

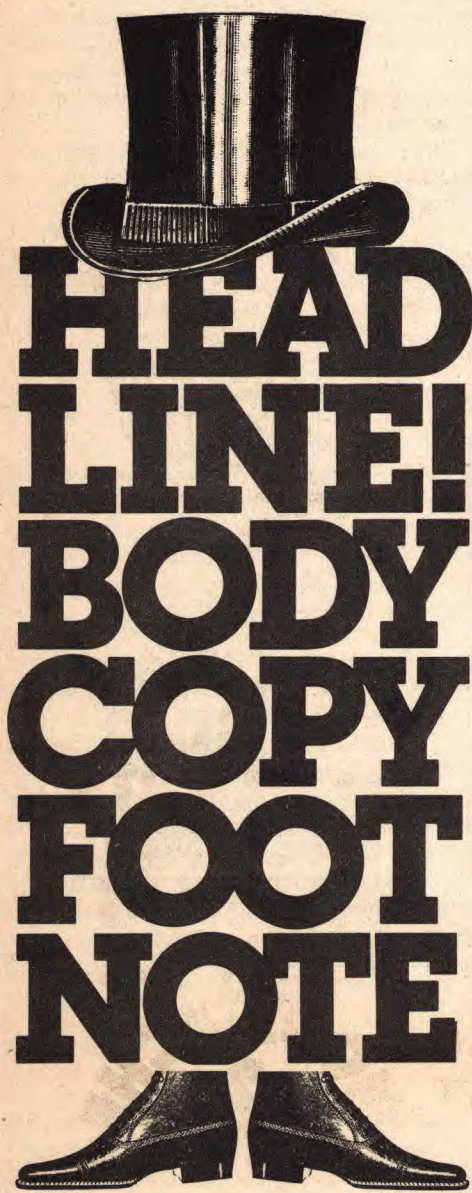
I coin for you the enchanting tale, the philosopher's moralizing, and the poet's visions... I am the leaden army that conquers the world — I am type.

FREDERIC GOUDY

EDITOR'S NOTE: TIMES HAVE CHANGED SINCE FREDERIC GOUDY WROTE THIS GOODY. THE VOICE OF TODAY IS NO LONGER A LEADEN ARMY. IT'S A LIGHTWEIGHT, HIGHLY FLEXIBLE AND MANEUVERABLE FILM ARMY THAT'S CONQUERING THE WORLD.

A good thing about
gossip is that it is
within everybody's
reach, and it is much
more interesting
than any other form
of speech.

OGDEN NASH



Fly-Speck: The prototype of punctuation. It is observed by Garvinus that the systems of punctuation in use by the various literary nations depended originally upon the social habits and general diet of the flies infesting the several countries. These creatures, which have always been distinguished for a neighborly and companionable familiarity with authors, liberally or niggardly embellish the manuscripts in process of growth under the pen, according to their bodily habit, bringing out the sense of the work by a species of interpretation superior to, and independent of, the writer's powers. The "old masters" of literature—that is to say, the early writers whose work is so esteemed by later scribes and critics in the same language—never punctuated at all, but worked right along free-handed, without that abruptness of the thought which comes from the use of points. (We observe the same thing in children today, whose usage in this particular is a striking and beautiful instance of the law that the infancy of individuals reproduces the methods and stages of development characterizing the infancy of races.) In the work of these primitive scribes all the punctuation is found, by the modern investigator with his optical instrument and chemical tests, to have been inserted by the writers' ingenious and serviceable collaborator, the common house-fly—*Musca maledicta*. In transcribing these ancient MSS, for the purpose of either making the work their own or preserving what they naturally regard as divine revelations, later writers reverently and accurately copy whatever marks they find upon the papyrus or parchment, to the unspeakable enhancement of the lucidity of the thought and value of the work. Writers contemporary with the copyists naturally avail themselves of the obvious advantages of these marks in their own work, and with such assistance as the flies of their own work, and with such assistance as the flies of their own household may be willing to grant, frequently rival and sometimes surpass the older compositions, in respect at least of punctuation, which is no small glory. Fully to understand the important services that flies perform to literature it is only necessary to lay a page of some popular novelist alongside a saucer of cream-and-molasses in a sunny room and observe "how the wit brightens and the style refines" in accurate proportion to the duration of exposure.

AMBROSE BIERCE



Where did it come from?

Most of the common-usage words and phrases presented in this department have an unusual and, often, an extraordinary origin.

Not so with the words **headline**, **body copy**, and **footnote**.

Curiously enough, these words originated much after the manner one would expect—from appropriate parts of the human body.

Actually, their derivation stems from metal type, which uses various parts of the body to identify various parts of a letter, figure, or other character shaped for typographical and printing use. For example, the top of a letter is called the type **face**; the sides of a letter, the **neck**; the base on which the letter stands, the **shoulder**; the length below the letter base, the **body**; and the twin shafts on which the whole rests, the **feet**.

Thus, a **headline** is a line at the head of a piece of copy. **body copy** is the main text below the head. And a **footnote** appears appropriately just where it should—at the very bottom.

*See Partridge, *English Usage and Abusage*.

FEATURETTES WERE SET IN: AVANT GARDE GOTHIC EXTRA LIGHT, KORINNA, AVANT GARDE GOTHIC CONDENSED, SOUVENIR LIGHT ITALIC, SOUVENIR MEDIUM ITALIC, LUBALIN GRAPH.

SELLING ICE CUBES TO AN ESKIMO

BY HERB LUBALIN

Evidently, American industry can exist and prosper without Herb Lubalin's three-dimensional logotypes and trademarks.

Which leads us to the obvious conclusion that either there's something wrong with us or, there's something wrong with them.

Since we have great faith in our creative intuitiveness, revel in the praise heaped upon us by satisfied and successful users of our 2-D logotypes and trademarks and bask in the glory of recognition by our peers, we cannot set aside, lightly, our predisposition towards the three-dimensional any more than we can relinquish our proprietary rights to filling up "O"s, a subject dear to our hearts, which we have covered, conclusively, in a previous issue of U&Lc.

Let's face it. There must be at least one astute corporate executive/graphic design buyer type, somewhere, who realizes that three-dimensions are one dimension better than two dimensions...and recognizes the world-shaking implications of that fact.

This page is dedicated to that individual.

Shown on this page is a series of cubistic designs that have been met with little or no enthusiasm at the market-place. All of the designs are for sale, at reject, bargain prices, except for the "dimension" logo which is owned by CBS Radio, and therefore has rarely been seen, and the "H" trademark which was given, absolutely free to a friend, Hedda Johnson, who probably wouldn't have bought it for any amount of money.

Permit us, at this point, to trace the history of these designs.

Dimension: Created early in the 60's, as a symbol for CBS's Dimensional Radio Programming, it was given an enthusiastic reception by the client, resulting in a modicum of self-satisfaction to the designer, in spite of the fact that radio is not exactly the most visible medium, the result being, that this logo was more heard than seen.

Spurred on by success, the designer decided that what was good enough for CBS was good enough for NBC and ABC. So, when he was approached by a good friend in TV to design a logotype for a three network network emanating from President Johnson's office in the White House, he came up with the three dimensional design solution at left: **CBS NBC ABC**. Naturally, it was unacceptable. The great debate took place. Who's on top? Unable to solve the dilemma this effort sank into complete oblivion. Years went by.

Then, Eureka! A company called Multicon Construction Corporation retained us to design a trademark. What do you do for a company that manufactures multi-construction, prefabricated housing? You dig up your old 3-dimensional designs and adapt them to a multi-constructed four sided "M" which is promptly rejected in favor of something else. Anything else.

Moving right along, you decide to abandon the American market and place your faith in the esthetically astute European....Espace Interieur, a Parisian company involved in the design and construction of interior office space. So, you borrow from "M" to create "EI" with the same result. Except, in this case the esthetically astute European gives it some thought before the ultimate rejection.

Back in America, an insurance company, The Academy Group, asks you to design a trademark reflecting its corporate structure, which is made up of four separate companies, under one management hat. Note the coincidental, inadvertent resemblance of the "A" to the Multicon trademark. This design can be made available, cheap, to the Associated Actors and Artists of America.

Our attention is now diverted back to Europe where a Sears Roebuck type operation called Trois Suisse (Three Swiss) requires a trademark connoting the multi-faceted nature of its business. Thus, **3SSS**. Our design is once again found extremely rejectable.

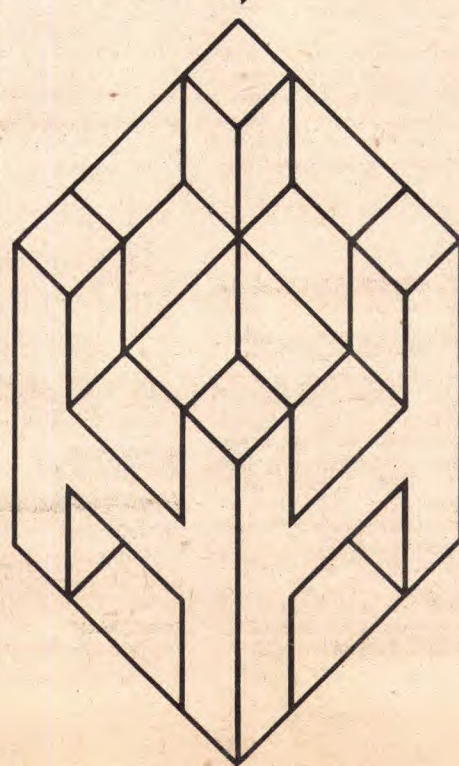
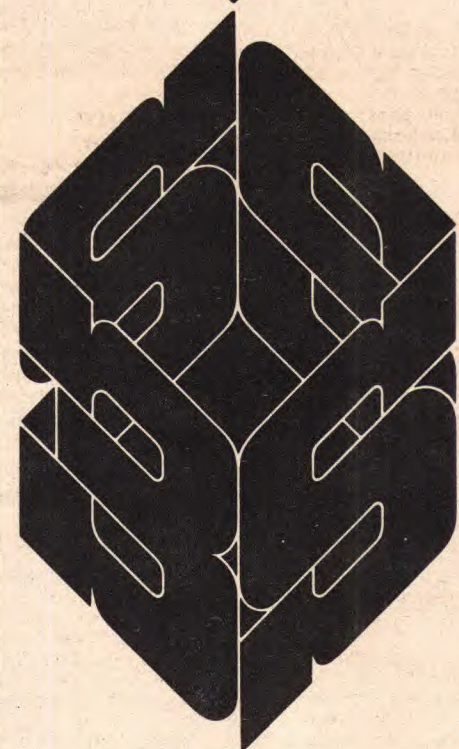
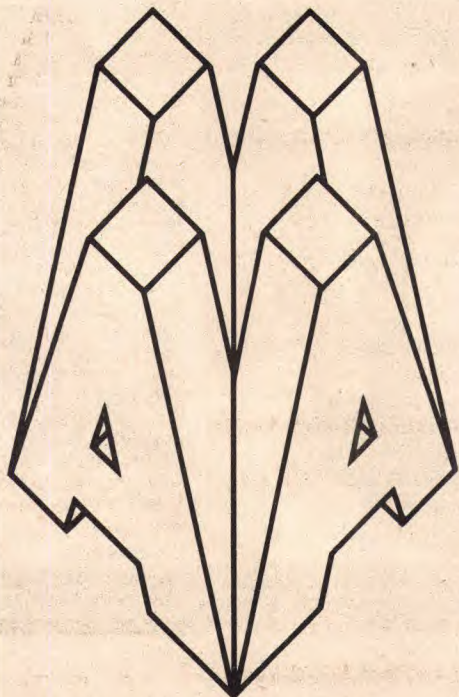
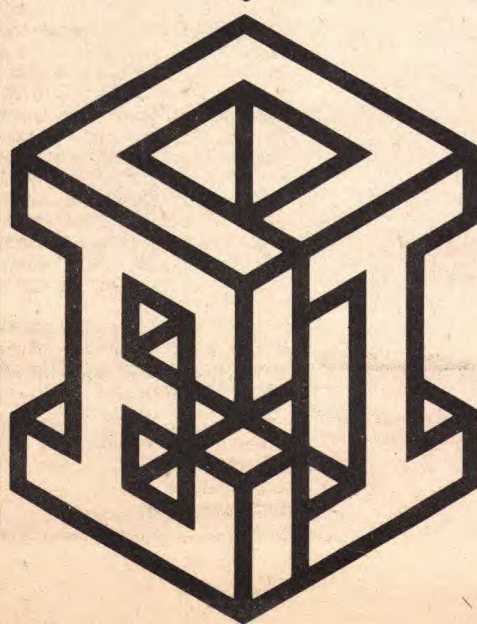
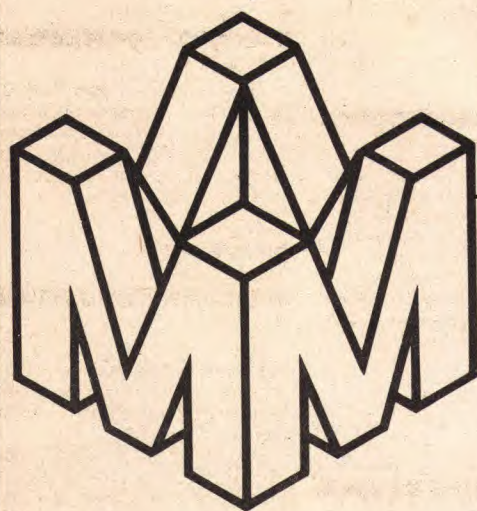
At this point, at a meeting of our board of directors, this joint decision is arrived at: if you can't sell it, give it away! We cast an eye about for a likely customer and, unanimously, selected Hedda Johnson. The design below appeared in full color, as a Christmas Card, attached to a rabbit foot for good luck.

Good luck smiled upon us. Lo, and behold, no sooner was the paint dry on Hedda's Christmas Card, when we are asked to design a logo, for money, for the motion picture, "The Longest Yard." Our decision to once again try a cubistic approach is based, to no small degree, on the amount of material in our reject swipe file rather than on creating the ultimate solution to the problem. Fortuitously, we did create the ultimate solution which, inadvertently, went unrecognized by the client.

This logo is now available, with a few modifications, on a first come, first served basis, to a land developer or somebody in the yard goods business.

We'll try anything ten times. Which leaves us two to go. Perhaps an Eskimo in need of an ice cube. Or, maybe, **you**.

THIS ARTICLE WAS SET IN SOUVENIR



Thanks again!

Dear Sirs:

Fantastic! Although I am still reading many of the articles I missed on first perusal, this is the best thing regarding typography to come across my desk. It's going to become required reading for all my student interns - after I get through with it.

Herb Lubalin's article on the "The Story of O" was particularly invigorating, since we have dabbled in the same sort of thing - amateurishly, to say the least.

Please keep me on your mailing list and send me your first issue (which I never received). Good luck.

Sincerely,

M. Fredric Volkmann

Director, Information Services
Albion College

Gentlemen:

I have just finished reading your second edition of U&Lc and find it fantastically delicious. Congratulations to all those involved and thanks for generating this new and exciting publication.

"Harmony and Joy"

Hank Richardson,

Graphic Designer
Wilbur Smith and Associates

Dear Mr. Burns:

Count me among the fans of your intriguing, innovative publication, U&Lc. Please place me on the mailing list if possible.

Regards,

John N. Bailey

International Association of
Business Communications

Dear Mr. Lubalin:

Rooky-new-guy from farm country here, writing to a professional for a bit of advice.

I am, and have been for a couple of years, working as a freelance graphic designer. I've recently begun to rough out a new display typeface design which I think has real possibilities. My question, then, is "what do I do next?" toward the end of having the face cut/cast/filmed/whatever.

I tend to view the typographic world as a jungle full of experienced and hungry tigers just waiting for naive passers-by (like me). Can you perhaps suggest where I might turn to find out where to begin, who to see (and who not to see), what kinds of artwork to produce, what to expect, etc.?

I apologize for this demand upon your time, which I justify only by noting to myself that from this distance you seem to be thoroughly committed to things typographical and to the advancement of the field generally.

Thank you in advance for your consideration. Sincerely,

Richard D. Sheaff

Gentlemen:

You have brought us an excellent, informative review.

Thank you very much.

Michael O'hare

Benedictine College

Dear People at "U & Lc":

"U & Lc" is the best thing in Graphic Design that has happened in a long time: stimulating, informative, thought-provoking - worth reading and looking at from the first page to the last. Thank you.

Sincerely,

Wolfgang Lederer

California College of
Arts and Crafts

Dear Sir:

I am a professor of Advertising Design here at Syracuse University. I would like six copies of U&Lc magazine, if possible, for the students in my classes to read and enjoy. Your mailing coupon is enclosed. Thank you.

Peter J. Blank

Assistant Professor of Advertising Design
Syracuse University

Dear U&Lc -

Just saw a copy of your second issue and think it is terrific. It would be a great help in my Graphic Arts and Film Production classes as a teaching aid - as well as a great stimulant in my free-lance work. I'd really appreciate your putting my name on your mailing list - and, if possible, sending copies of the first and second edition.

Thanks very much.

Sincerely yours,

Vance Stevens

Ass't. Prof. of Art
Jersey City State College

Dear Ms., Mrs. or Mr. Type Person,

I have seen a copy of your terrific U&Lc and would love to get it. Would you put me on your mailing list.

Thanks,

R.G.S.

Recycling Today

Gentlemen:

I have received your second copy of U&Lc somewhat by accident... thanks for small miracles! I enjoyed reading it's contents, found them to be very refreshing, and hope you will add my name to your mailing list for future issues. Since we are so close to the start, what are the chances of obtaining No. 1?

Cordially,

F. Heidinger

Heidinger Wright Marketing Services

Dear Sirs:

Upon returning from a weekend in the Poconos (while looking over the mail) I found a copy of U&Lc.

At first, I didn't have any idea why I would be receiving your publication. I noticed that this is the second issue and thought that I might have the first somewhere. Then, I looked through it.

I love it. I understand it. I want the first issue. I want to be kept on your mailing list so I can be receiving all the new issues. I think you've put out a fine publication. It reads well, and looks great.

Thanks,

Joseph B. Pobereskin,

Editor in Chief "Revelations"
The Fashion Institute of Technology

Dear Sir:

I would be happy to buy Vol. 1 No. 1 if it is still available. I'm with you, (looking forward).

Charles F. Mullen

Communications Graphics Div.

Dear Mr. Lubalin:

A friend recently forwarded me a copy of U&Lc. I examined it carefully. I have a question.

Would you kindly add my name to your subscription list - your permanent subscription list - ? For just as long as there is U&Lc to be read. Thank you.

And thanks for your (and yours) continual and exceedingly competent contribution to the faith of typograffiti. Please keep it up. Both the good work and the faith.

Sincerely yours,

David Russell

Dear sir:

We just came across a copy of your outstanding publication U&Lc. Please let us know how to subscribe. We loved vol. 1, no. 1; if we missed no. 2 already, please send it along.

Thanks.

Karen Keating

Intramedia Associates

Dear Mr. Lubalin,

Enclosed is a dollar for your coffee fund, in return for kindly being placed on the mailing list of your U&Lc.

Thank you,

Curt Stenz

Graphic Artist

Gentlemen:

Please add my name to your mailing list. Your magazine fills a very large gap, and very nicely, too.

Thank You,

James Moehrke

Dear Sirs:

After seeing your publication U&Lc, I have no alternative but to beg you to be so kind as to put me on your mailing list.

I would also like your past two issues if that is still possible.

If there is some charge, please either send me a bill or the amount (\$) needed before I can start receiving your publication.

I am gratefully yours:

Charles Gargotto

Gentlemen & Ladies:

In a word, "PHAN-TAS-MA-GORICAL" Amen!

Sincerely,

Kelly R. Crais

Owens/Neds

P.S. Yes, please, send additional complimentary copies of U&Lc as they become available. My only complaint is that I did not have this ten years ago. Thanks again.

Dear Sirs,

We have just read the second issue of U&Lc and would like to be put on your mailing list for future complimentary copies and anything else you might publish.

Since the Library plans to keep each issue, would it be possible for us to receive volume one, number one, so that we may have a complete file?

Thank you.

Sincerely,

Gail R. Gilbert

Art Librarian
University of Louisville

Gentlemen:

I've just read your second issue - and I'm sorry I missed the first one! Interesting and concise information presented in a fashion that's absolutely dazzling. Please keep up the good work.

I am going to file all copies for future use - there will be a lot of such use, I'm sure.

Judith Stachnik

The American School
Board Journal

Dear Sirs:

I have just read your second edition of U&Lc. It's great. I'm sure you are on the right track and will continue the great job you are doing. If possible, would you please send me Vol. 1, No. 1, and put me on your mailing list. Like all of your other readers, I don't want to miss a single issue.

I have been in the printing industry a short time, eight years, but my greatest love is type-setting, or maybe I should say typefaces. I thought I knew a lot about type until I read your magazine. I can tell that I'm really a novice, and hopefully through your work I can learn more.

Sincere Appreciation

& Best Wishes

Byron L. Flowers

Dear Gentlemen:

Thanx to a friend I was able to read and enjoy U&Lc for the first time. I'm sorry that I missed issue No. 1. My congratulations for a fine journal and my best wishes for your continued success!

Only one thing bothers me... I just couldn't bring myself to cut you up for the many things you offered that I wanted... I'm sorry - but I just couldn't do it.

Again, it was my pleasure meeting you and I hope to see you often!

Most sincerely,

Luis Tomas Estrada

P.S. Could you please send me an issue of No. 1? I'd really appreciate it if you could! Please!

Dear Sir,

I have just received a copy of the 1st issue of the "U&Lc" (Upper and Lower Case). I must congratulate you on having come out with a journal of this type to bridge the communication gap between the typographers and type designers internationally.

Designers like us only know the product of the years long thinking of designers from other countries long after its out and that too not with the desired details. I hope the "U&Lc" will take up this task and project the recent-most developments in type designing as well as some necessary details.

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

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

With regards,

Yours sincerely,

Yeshwant Chaudhary, MSIA, NDD-UK.
Communica/Corporate Communications

'O' Herb...

Enjoyed your article and the latest U&Lc. Thanks for putting us on the list.

Herewith is a card from a child's alphabet game that I thought you might enjoy. I have the complete set A-Z if you ever could see a use for it.

Thanks again.

Jim Bonner

Jim Bonner Advertising

Gentlemen:

I would appreciate it very much if I could be on your mailing list for "U&Lc."

And, if at all possible, I would like copies of Numbers 1 and 2. This is such a fine publication that a complete file will be invaluable in both my professional work and in my work as chairman of the Graphic Arts Department at Syracuse University.

Sincerely,

(Dr.) Edmund C. Arnold

Dear U&Lc, Herb and friends:

I've been recently thrilled and delighted by your newest U&Lc. It came to the wrong address however, so maybe you could send mine to the above address in the future. This is my only criticism. Please find 2 enclosures for your consideration. One is a book of weathered letterforms from Jerome, Arizona (Ghost Town), and I have millions more shots from there. All black and white. Thanks again for the publication.

Your friend & mine,

Don Weller

The Weller Institute
for the Cure of Design

Gentlemen:

A great publication. In fact, it's...



Lyman Lindas

The Lindas Studio

Gentlemen:

You guys have set some kind of record. I've never read a paper from cover to cover before. And now, two in a row?!!

Frank Diebold

Applegate Adv. Agcy., Inc.

Gentlemen:

Have just received volume one, number two of U&Lc and am very impressed. Obviously a great deal of thought and work went into this publication. Judging from the letters column the volume one, number one was greatly received. That is, by everyone except me. Obviously a computer error which resulted in my copy of the first issue being sent to, perhaps Borneo.

If at all possible please send another copy of your first issue to me at the above address and continue sending future copies. A great and needed publication.

Sincerely,

Earl Talken

Earl Talken Graphics

Dear Aaron:

Thank you for having my name on U&Lc's mailing list. It's great to have my own copy. Wow! You made a big jump ahead with the second issue. It is not the looks that matters much, but what is in it. The content is just beautiful. I am getting quite a few publications, from our country and foreigners (French, German, Italian), but this is it. U&Lc is what we were missing, but not anymore, thanks to you gentlemen.

I enjoyed reading U&Lc very much, and do not want to miss future editions.

If a subscription price is forth coming don't ask me if I want it. Just send me the bill.

Cordially yours,

Vladimir M. Andrich

Alphatype Corp.

Dear Mr. Lubalin:

I just had the opportunity of viewing your second issue of U&Lc. It is superb.

Please place me on your mailing list. My colleague would not allow me to mar his issue by clipping your coupon.

Would it also be possible to receive issue 1 and issue 2?

Thank you for your kind attention.

Sincerely,

Thomas F. Schantz

Associate Professor
Kutztown State College

Gentlemen:

I have just read a copy of "U & LC" Vol. 1 number two. It is certainly one of the most refreshing publications in the Graphic Arts field. I have had the pleasure of reading. I would greatly appreciate being placed on the mailing list to receive future issues.

Sincerely,

Howard Behlert

Johns-Manville

Dear Sirs:

Once in a while, someone opens a door and a breath of fresh air works its magic. Your publication opens many doors and windows on typography, revitalizing and refreshing from type case to computer.

Now, help us with a couple of problems. We would like additional copies of U&Lc, Volume One, Numbers One and Two. We have only one already dog-eared copy of the second issue which reached us through some divine intervention. With the realization that it would be impractical to include our entire faculty and staff on a complimentary mailing list, would it be possible to direct subsequent issues to: Kenneth Strickling, Graphic Reproduction Dwight Horner, Composition and Make-up Frank Wainwright, Composition and Make-up Robert Bradley, Machine Composition Keith MacDonald, Layout and Design Please include me, too, and even though my heroes are Fred Goudy and Oz Cooper, I am seriously considering Herb Lubalin for that category.

Our school provides quality education every day to over 200 students in printing and your publication can add a needed dimension to typographic excellence.

Yours truly,

Richard P. Maliszewski

Department Head
Graphic Arts Department
Ferris State College

Palatino Italic^{1,7}
Palatino Bold Roman^{1,8}

Hermann Zapf, Stempel, 1950

Pabst Extra Bold Roman
Pabst Extra Bold Roman⁷

After Oswald B. Cooper, 1921

Paragon Roman
Paragon Bold Face 2 Roman

C. H. Griffin, Mergenthaler, 1933

Park Avenue Script

A. E. Smith, ATF, 1933

Pilgrim Roman
Pilgrim Italic

Eric Gill, Linotype and Machinery, 1953

Plantin Roman
 Plantin Roman
Plantin Italic
Plantin Italic
Plantin Bold Roman
Plantin Bold Roman
Plantin Bold Italic
Plantin Bold Italic

Mergenthaler Corporation, c. 1964 after Robert Grantham c. 1568

^{1,6} Melior Roman
^{1,6} Melior Italic
⁶ Melior Bold Roman

Primer Roman
 Primer Roman
 Primer Italic
 Primer Italic

MERGENTHALER LINOTYPE COMPANY
 Mergenthaler Drive, P.O. Box 82, Plainview, New York 11803

Send us:

☐ Information on LINOCOMP ☐ Type Specimen Chart

☐ Other Equipment.....

Name.....

Firm.....

Street Address.....

City..... State.....

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Linotron 303/TC



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OCR/100



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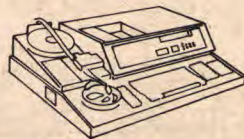
comp



Linoscreen



CorRecTerm



Micomp Keyboards



Software

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What's New from ITC?

Lubalin Graph and American Typewriter are new from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and all other ITC typefaces shown in this issue. This mark is your guarantee of authenticity.



GRAPH

x L/GHT
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 AEOERAEVAANWNNNFAGIGLATHHST
 CANTCASSUTRØ\$1234567890&abcdef
 ghijklmnopqrstuvwxyzetvøwyß(!?£¢)

[illegible]

MEDIUM
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ZVÆOERAEANWMMNNFAGGIAIATHH

ITC Lubalin Graph was designed by Herb Lubalin and drawn by Tony DiSpigna and Joe Sundwall. The bold face was created especially for the Public Broadcasting Service (PBS) for their 1974-1975 promotion program. It was made available to ITC by PBS for release to all ITC subscribers. Graph is based on the original Avant Garde Gothic series and was designed in the same five weights: light, book, medium, demi and bold. The creation of this Egyptian version, retains the unique and popular features of Avant Garde Gothic, including the large "x" height of the lower case alphabet, as well as the ligatures and variance characters in the cap letters. The design of this typeface stemmed from the basic need for a more flexible Egyptian alphabet, one that would be more adaptable to the requirements of the contemporary graphic designer, and more suitable for the new technology

LUBALIN



DISPIGNA



SUNDWALL



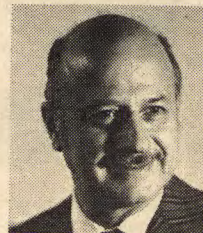
STCANTCKASSUTAO\$123456789O&abcd
 efghijklmnopqrstuvwxyzvwxyzvwøyle
 ß(!?£¢) ^{DEMI} ABCDEFGHIJKLMNOPQRST
 UVWXYZVÆOERANWMMNWHGIG
 IATHHTSTCANTCKASSUTØ\$123456789O&
 abcdefghijklmnopqrstuvwxyzvvø
 wweyß(!?£¢) ^{BOLD} ABCDEFGHIJKLMNO
 PQRSTUVWXYZVÆOERANWMMN
 GCATHHTKASTSØ\$1234567890&abc
 defghijklmnopqrstuvwxyzøß(!?£¢)

AMERICAN TYPEWRITER

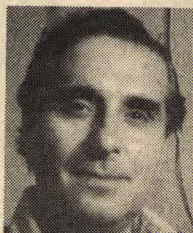
LT COND ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Œ Ø Æ R \$ 1 2 3 4 5 6 7 8 9 0 & a b c d e f g h i j k l m n
 o p q r s t u v w x y z œ ø æ e ß @ % ! ? ¢ £ # (* MED COND ABCD
 E F G H I J K L M N O P Q R S T U V W X Y Z Œ Ø Æ
 R \$ 1 2 3 4 5 6 7 8 9 0 & a b c d e f g h i j k l m n o p q r
 s t u v w x y z œ ø æ e ß @ % ! ? ¢ £ # (* BOLD COND A B C D E F G
 H I J K L M N O P Q R S T U V W X Y Z Œ Ø Æ &
 1 2 3 4 5 6 7 8 9 0 \$ a b c d e f g h i j k l m n o p q r s
 t u v w x y z œ ø æ e ß ¢ % ! ? # (* LIGHT A B C D E F G H
 I J K L M N O P Q R S T U V W X Y Z Œ Ø Æ 1 2

ITC American Typewriter: designed by Joel Kaden in the two lighter weights, and in the bold by Tony Stan. On every standard typewriter there's a metal bar with a row of teeth spaced exactly one-tenth of an inch apart. In 1874 this famous bar lifted the typewriter from the inventor's bench and placed it in the office where it changed our reading habits, modified our concepts of legibility, and eventually opened the world of business to women. The absolute inflexibility of that bar allowed no more space for the 4-stroke 'M' or 'W' than for the single-stroke 'I'. Designers soon found that a monoweight serified style stood up well under these Procrustean limitations, and the resulting "typewriter look" has for generations been the machine's hallmark – a hallmark instantly recognized by the man-in-the-street, in-the-office, in-the-shop, and in-the-home. More elaborate escapement mechanisms threaten to obsolete this familiar style, but its hundredth anniversary is an appropriate time to salute the shapes that have so intimately tied themselves into every area of our history. American Typewriter strikes a happy compromise with its forerunner. The rigid spacing is dispensed with, but the distinctive typewriter flavor is generously enhanced. And there is just enough nostalgia in American Typewriter to give it top billing in contemporary typography.

KADEN



STAN



34567890&ªabcdefghijklmnpqrs
 tuvwxyzœøæeß!/?¢@£#(*) **MEDIUM** ABCDEF
 GHIJKLMNOPQRSTUVWXYZŒ
 1234567890&ªabcdefghijklmnp
 qrstuvwxyzœøæeß!/?¢#(*) **BOLD** ABCDE
 FGHIJKLMNOPQRSTUVWXYZ
 ZŒ&1234567890abcdefghijkl
 mnopqrstuvwxyzœøæeß@!/?#(*)
OUTLINE ABCDEFGHIJKLMNOPQRST
 UVWXYZ&1234567890abcdef
 ghijklmnopqrstuvwxyzß!/?(*)

Aside from the text and display
typefaces that have been shown in U&lc,
don't overlook some of our other

ITC DISPLAY

26 GOOD REASONS TO USE AKI LINES	26 good reasons to use Bernase Roman	26 good reasons to use Bolt Bold	26 good reasons to use Book Regular Roman	26 good reasons to use Book Bold Roman	26 good reasons to use Book X-Bold Roman	26 good reasons to use Book Regular Italic
26 good reasons to use Book Bold Italic	26 good reasons to use Book X-Bold Italic	26 GOOD REASONS TO USE BUSORAMA LIGHT	26 GOOD REASONS TO USE BUSORAMA MEDIUM	26 GOOD REASONS TO USE BUSORAMA BOLD	26 good reasons to use Caslon Headline	26 good reasons to use Caslon Light No223
26 good reasons to use Caslon Regular No223	26 good reasons to use Caslon Bold No223	26 good reasons to use Caslon X-Bold No223	26 good reasons to use Caslon Light No223 Italic	26 good reasons to use Caslon Regular No223 Italic	26 good reasons to use Caslon Bold No223 Italic	26 good reasons to use Caslon X-Bold No223 Italic

TYPEFACES

26 good reasons to use Condensed	26 good reasons to use <i>Condensed Italic</i>	26 good reasons to use Didi	26 good reasons to use Fat Face	26 good reasons to use Firenze	26 good reasons to use Grizzly	26 good reasons to use Honda
26 good reasons to use ISC Manhattan	26 GOOD REASONS TO USE MACHINE	26 GOOD REASONS TO USE MACHINE BOLD	26 good reasons to use Milano Roman	26 GOOD REASONS TO USE NEON	26 good reasons to use Ronda Light	26 good reasons to use Ronda
26 good reasons to use Ronda Bold	26 good reasons to use Tom's Roman	26 good reasons to use Upright Neon	<div><div><p>76 pages</p></div><div><p>International Typeface Corporation 216 East 45th Street, New York, N.Y. 10017</p><p>Name _____</p><p>Company _____</p><p>Address _____</p><p>City _____ State _____ Zip Code _____</p></div><div><p>All of these type faces are shown in the original ITC gold typeface specimen catalog. (together with display showings of the Avant Garde Gothic series, Serif Gothic, Souvenir, and Tiffany) which can be purchased for \$1.50</p></div></div>			



A concert violinist is just a fiddler if he isn't playing the right violin.

And an art director or designer may come off looking like an ordinary layout man if the type he buys is set on the wrong machine.

Fiddles have their place. For example, they're great for square dances. And a typesetting machine designed for newspapers or throwaway publications may be perfect for that purpose.

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VARTYPER DIVISION

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Cooper Black	normal regular normal
Cooper Black	light outline extra
Egizio	normal regular normal
Egizio	left bold gras
<i>Englische Schreibschrift</i>	normal regular normal
<i>Englische Schreibschrift</i>	halfset medium demi-gras
<i>Englische Schreibschrift</i>	left bold gras
Eurostile	normal regular normal
Eurostile	bold gras
Folio	mager light mairie
Folio	halfset medium demi-gras
Folio	left bold gras
Franklin-Gothic	normal regular normal
Franklin-Gothic	schmal condensed elbow
Franklin-Gothic	extra schmal extra condensed extra elbow
Futura	mager light mairie
Futura	Buchschrift book roman labour
Futura	halfset medium demi-gras
Futura	kräftig bold gras
Futura	dreierfünftel demi bold demi-gras
Futura	left bold gras
Futura	extraleicht schmal extra bold condensed elbow extra gras
Futura Black	
Futura Display	
Garamond	normal regular normal
Garamond	halfset medium demi-gras
Amsterdamer Garamont	normal regular normal
Amsterdamer Garamont	halfset medium demi-gras
Gill Sans	mager light mairie
Gill Sans	normal regular normal
Gill Sans	halfset bold demi-gras
Gill Sans	left extra bold gras
Goudy	left extra bold gras
Goudy Catalogue	normal regular normal
Helvetica	leicht light mairie
Helvetica	normal regular normal
Helvetica	halfset medium demi-gras
Helvetica	left bold gras
Herold Reklameschrift	
Impressum	mager light mairie
Impressum	halfset medium demi-gras
Information	schmalset extra bold condensed elbow extra gras
Kabel	leicht light mairie
Kabel	groß medium demi-gras
Kabel	left heavy gras
Kabel shaded	schattiert shaded outline
Karten-Augustea D	normal regular normal

Karten-Augustea D	kursiv italic italique
<i>Lateinische Ausgangsschrift</i>	
Lightline Gothic	
Melior	normal regular normal
Melior	halbfett medium demi-gras
<i>Melior</i>	kursiv italic italique
Melior	schmal bold condensed étrou gras
Monotone Gothic	
Neuzeit-Grotesk	normal medium malgré
Neuzeit-Grotesk	fett bold gras
Neuzeit S Buch	Buch book romain labours
Neuzeit S	kräftig bold gras
New Caslon	schmal condensed étrou
News Gothic	normal regular normal
News Gothic	fett bold gras
News Gothic	schmal condensed étrou
Normande	normal regular normal
Normande	kursiv italic italique
Optima	normal regular normal
Optima	halbfett bold demi-gras
<i>Optima</i>	kursiv italic italique
Palatino	normal regular normal
Palatino	halbfett bold demi-gras
<i>Palatino</i>	kursiv italic italique
<i>Palette</i>	
Permanent-Headline	normal regular normal
Permanent-Headline	fett outline éclair
Post-Antiqua	normal regular normal
Post-Antiqua	halbfett medium demi-gras
Primus-Antiqua	magig lig malgré
Primus-Antiqua	halbfett medium demi-gras
<i>Primus</i>	kursiv magig light italic italique magig
Rockwell	magig lig malgré
Rockwell	normal regular normal
Rockwell	halbfett bold demi-gras
Rockwell	extra boca gr
<i>Rockwell</i>	kursiv italic italique
Rockwell	kursiv halbfett bold italic italique demi-gr
Rockwell	schmal halbfett bold condensed étrou demi-gr
Römisch	stark rom romain
<i>Römisch</i>	kräftig italic italique
Schreibmaschine	
Serif Gothic	normal regular normal
Serif Gothic	fett bold gr
<i>Signal</i>	
Souvenir	magig italic malgré
Souvenir	normal medium normal

Souvenir	hablir bo demi-gr
Souvenir	fo bo gr
<i>Souvenir</i>	kursiv mag light tall ital Italique mag
Souvenir	kurs medium tall italique
Souvenir	kursiv hablit demi-tall ital Italique demi-gr
Souvenir	kursiv f bold tall ital Italique gr
STEELPLATE	f bo gr
Tempo Black	
Tempo Black	schri condensat bl
<i>Tiffany</i>	mag lig mag
<i>Tiffany</i>	norm medium norm
<i>Tiffany</i>	hablit demi-bo demi-gr
Tiffany	f hea gr
Times New Roman	
Times	f bo gr
<i>Times</i>	kur ital kur
Times	kursiv f bold tall ital Italique gr
Trump-Mediäval	norm medium norm
Trump-Mediäval	hablit bo demi-gr
Trump-Mediäval	f extra bo gr
<i>Trump-Mediäval</i>	Kur ital Kur
<i>Univers 45</i>	mag lig mag
<i>Univers 55</i>	norm medium norm
Univers 65	hablit bo demi-gr
Univers 75	f extra bo gr
<i>Univers 46</i>	kursiv mag light tall ital Italique mag
<i>Univers 56</i>	kur medium tall italique

Univers 66	kursiv halbfett bold italic italique demi-gras
Univers 76	kursiv fett extra bold italic italique gras
Univers 47	schmal light condensed étroit maigre
Univers 57	schmal medium condensed étroit
Univers 67	schmalhalbfett bold condensed étroit demi-gras
Univers 48	kursiv schmal light condensed italic italique étroit maigre
Univers 58	kursiv schmal medium condensed italic italique étroit
Univers 68	kursiv schmalhalbfett bold condensed italic italique étroit demi-gras
Univers 53	breit medium expanded large
Univers 63	breit bold expanded large demi-gras
Univers 73	breitfett extra bold expanded large gras
Venus	magr light maigre
Venus	halbfett medium demi-gras
Venus	kursiv magr light italic italique maigre
Venus	kursiv halbfett medium italic italique demi-gras
Venus	linkskursiv redning penché à gauche
Venus	schmalmagr light condensed étroit maigre
Venus-Egyptienne	halbfett medium demi-grasse
Venus-Egyptienne	kursiv halbfett medium italic italique demi-grasse
Venus-Egyptienne	linkskursiv outline redning écarrée penché à gauche
Walbaum-Antiqua	normal regular normal
Walbaum-Antiqua	halbfett medium demi-gras
Walbaum	kursiv italic italique
Walbaum	kursiv halbfett medium italic italique demi-gras
Windsor	normal regular normal
Zantenar-Serifur	halbfett medium demi-gras
Zantenar-Serifur	halbfett medium demi-gras

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(Menu of New Faces)

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

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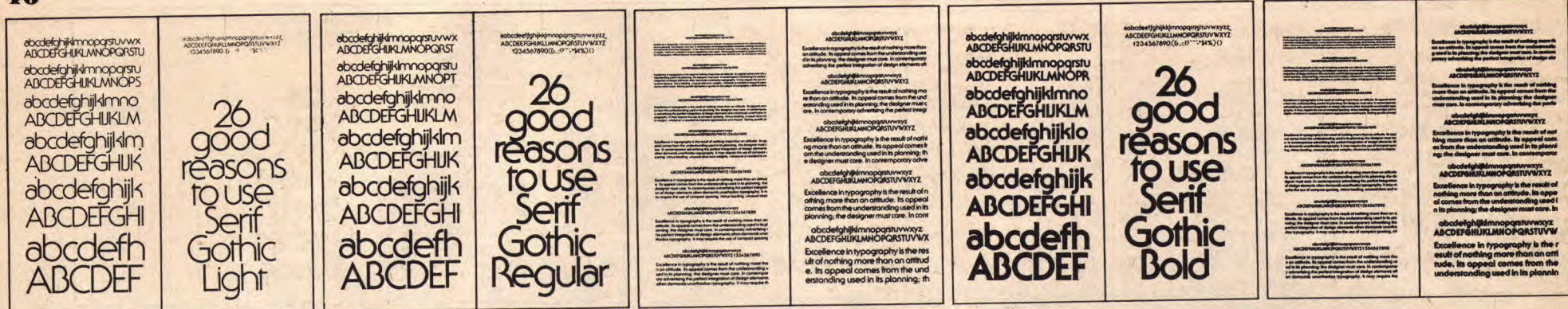
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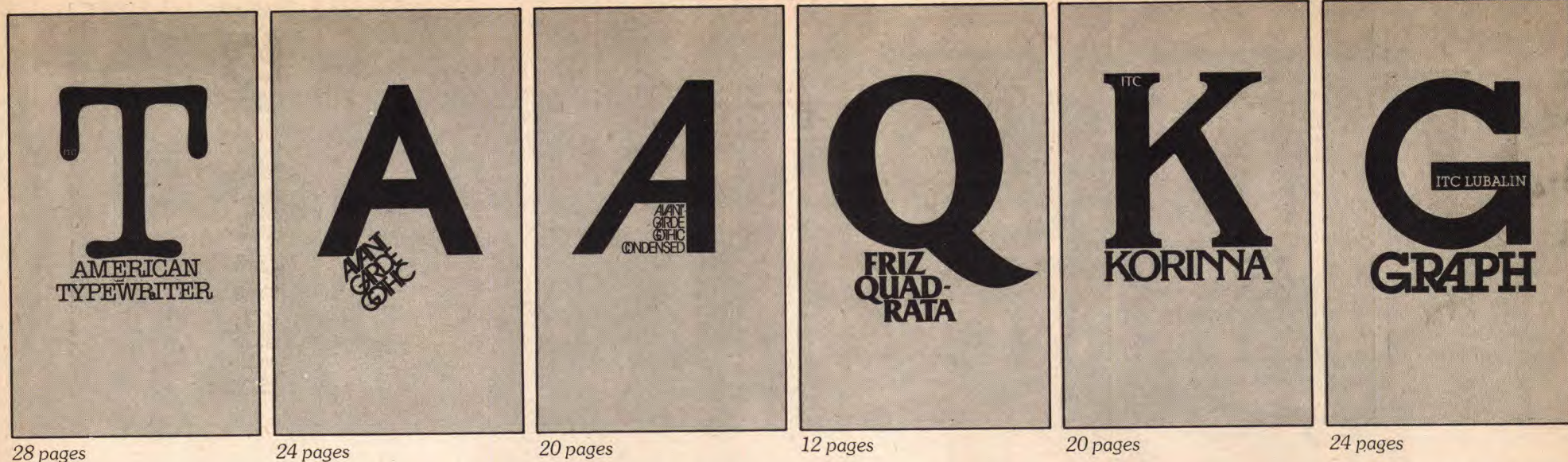
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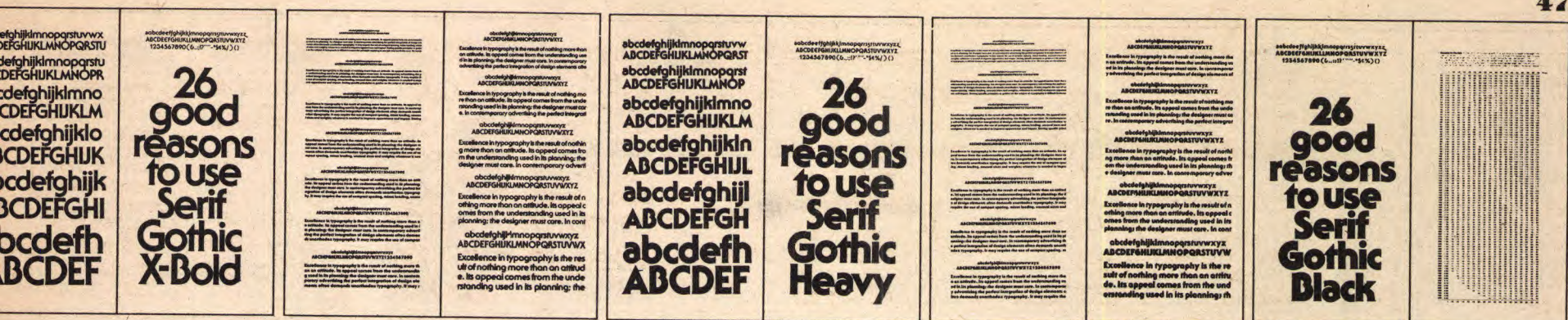
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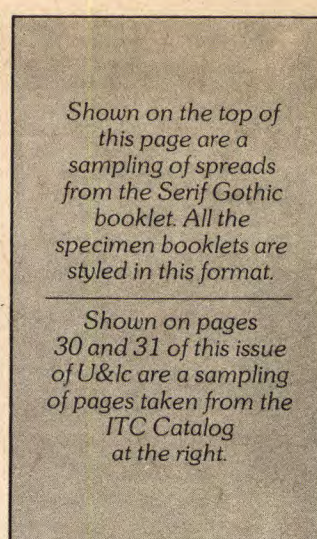
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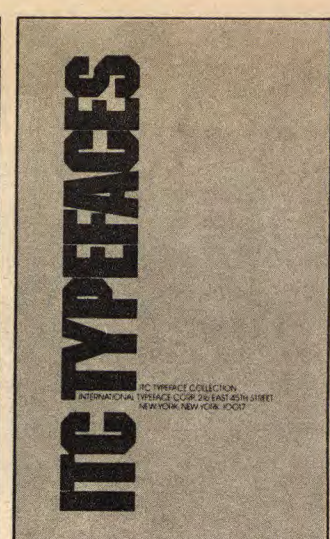
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