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B. Martin Pedersen designed this issue of U&lc while U&Ic Art Director Bob Farber took a brief leave of absence. Readers may recall the Flight story and cover of U&1c in March, 1982: it was designed by Mr. Pedersen and won many awards throughout the industry. His biography appears on page 36 of that issue.

MASTHEAD SET IN ITC NEWTEXT (REDUCED) TABLE OF CONTENTS AND EDITORIAL SET IN ITC VELJOVIC® COLOPHON SET IN ITC FRANKLIN GOTHIC® EDITORIAL

# NEEDED: A SHOTGUN WEDDING OF TALENTS AND TERMINALS

s potentially creative and fantastic as computer controlled graphics systems and terminals are, you can't sit just anyone in front of one and automatically output a product that is either art or effective communication. Anyone can learn to operate a graphics terminal in just a few days; just as anyone quickly learns how to make marks with a pen or pencil or brush, but only an artist can create good art.

Right now we've got some powerful digital/electronic systems for creating and outputting animation, maps, business graphics and illustrations in many styles. And we've a great many skilled and creative artists working in many genre and techniques. But too many of our best artists are still shying away from graphic tablets, digitizers and electronic pens.

The full potential of the electronic graphics systems will be realized only when the best artists and designers learn how to use them.

That this is starting to happen is shown by the work of Robert Abel & Associates, by the experimental work of Barbara Nessim (U&lc, Vol. 10, No. 4) and by the art exhibits and displays sponsored by Siggraph, Computer Graphics World magazine and Popular Computing magazine. The focus is starting to shift from the how-to-doit phase and wonderment (or bafflement) about the technological capability of each new device to the freshness and quality of the output. And that, obviously, depends more on the artist/operator than on the device.

As talent/terminal courtships proliferate one can visualize benefits to all concerned. Those who are sponsoring and those receiving computer created graphic information or entertainment should enjoy not merely fresh sensations

but more beautiful graphics and more effective communications.

But what does the artist gain? He/she painted, sketched, drew and designed perfectly well without a computer. So why bother learning to use a new, and possibly frightening, tool? The computer-based systems serve to make an artist/designer vastly more productive and more creative. They enable an artist to skip the tedious, repetitive operations and spend more time being creative. They enable the artist to see (and discard) many alternative approaches quickly and easily. For example, they make correcting or modifying an illustration quick, easy, and show the artist the changes as they are being made. But, perhaps best of all, they promote experimentation and can be used to develop random graphic effects that the artist might otherwise never conceive. Of course, final taste and judgment remain with the artist.

Today, too many older and very talented artists still need to be encouraged to make friends with graphics terminals. Of course, just a few years from now this sort of editorial will be obsolete as the generation growing up with computers takes over and wonders what all the fuss was about.



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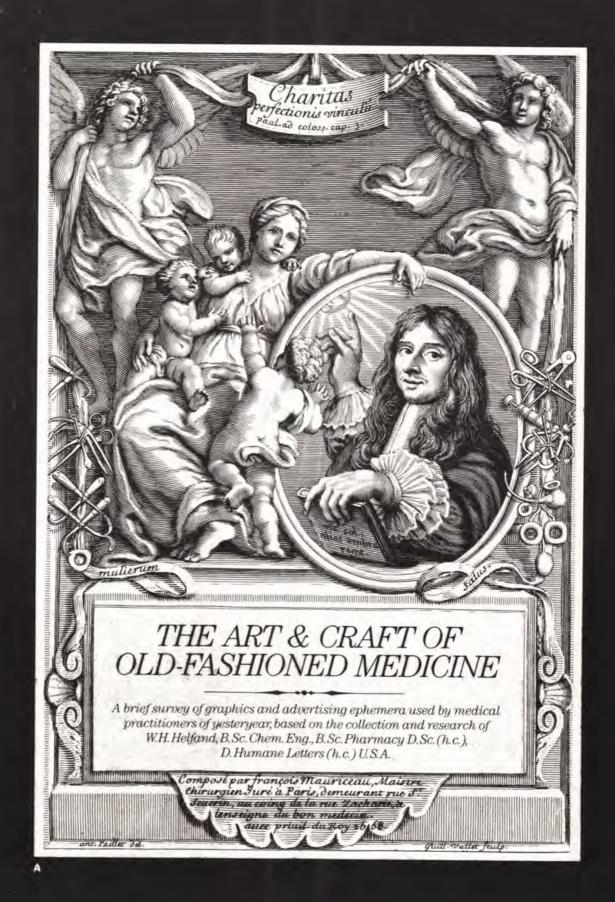
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Please note: The date of this issue of U&Ic, Vol. 11, No. 1, is May 1984. It is being distributed at the usual time for the March issue which it replaces. U&Ic will continue to reach you on the customary date, but issues will be labeled February, May, August, November.

## THOUGHTS

Thought should not lack the heat of desire, nor desire the light of thought. SPINOZA, "ETHICS"

PHOTO: JENNIFER BAUMANN



Inder the AUGUST PATRONAGE OF His Most Gracious Majesty. RKAND SUSSEX, DIK mperor & Empire & THE NOBILITY GENTRY ROMALANN owth of Hair AUNAD D B R exion rtract sam SOLE PROPRIETORS A.Rowland and Son, 20 Hatton, Garden, Sondon And Sold byall Medicine Venders Respectable Serfumers 8. SYGriffith & Copper Plate Printers Cheltenham.



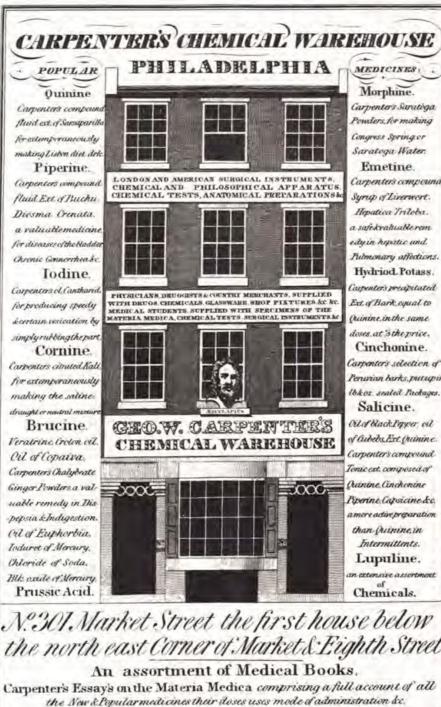
Advertising?... promotional hype?... commercials?... by doctors, dentists, pharmacists? It's a shocking idea, because most of us are accustomed to living with a stiff-lipped ethical code that prohibited health care professionals from advertising their talents. The only graphic communication we expect to see from our doctors and dentists (aside from their bills) are neat little pasteboard cards with their names and office hours printed in 10-point type, or smaller; discreet black and white shingles on their doors, and arrays of diplomas on their office walls, from which we draw our own conclusions as to their credentials.

But it was not ever thus. As far back as the early 1700s, medical practitioners and chemists were using the full power of existing graphic arts and crafts to proclaim their talents and persuade clients to come their way. They circulated elaborate calling cards, trade cards, announcements, posters, letterheads-the full range of graphic communication devices.

D

THE TECHNOLOGY In the mid 18th-century, copper engravings and woodcuts were the most frequently used printing techniques. Many of the designs were executed by anonymous artists. But there are samples of unique commercial engravings done by William Hogarth, Paul Revere, Currier & Ives and Kate Greenaway, to mention just a few known artists. By the mid-1800s, lithography had not only been invented, but had reached such a degree of sophistication that it became a preferred technique for commercial printing. It was speedy, accurate, and the stone was capable of withstanding the impact of repeated impressions; it permitted quantity printing without loss of definition.

Along with advancements in printing techniques came advancements in the related craft of papermaking. By incorporating white lead into paper used



A. This ornate engraving appeared in a French obstetrician's advertisement. The original text (now supplanted by our headline and credits) proclaimed the surgeon's expertise in the treatment of pregnant and post-partum women. B. Advertisers often invoked the names of nobility and other illustrious clients to enhance their credentials.

An attractive woman, then as now, was considered to be a guaranteed "stop-C. " for an ad or business card.

D. It was common practice for chemists, apothecaries and distributors of medicinal products to feature an illustration of their establishment in their ads, to impress customers with the magnitude of their operation.

E. A collectors' item of medical memorabilia from France describes "sick call" in the regiment. The truly afflicted were treated appropriately, but malingerers ere purged with an emetic that guaranteed there would be no repeat offenders.



#### Nº 14 \_ A L'infirmerie

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for trade cards, a special glossy sheen was imparted to the surface. It so resembled the luster of fine china that cards made of such paper were called 'porcelain cards.'These handsome, richlooking cards were extremely popular during the period 1840 to 1865, and are highly prized by collectors.

Later developments in photography, the halftone process and color printing all expanded the design potential of the graphics.

DESIGN MOTIFS Early trade cards ranged from straightforward designs with stock symbols for chemists, apothecaries and dentists to extremely ornate engravings with portraits of the practitioner, renderings of shop façades, medals of honor and assorted credentials. Also, astute commercial artists applied the lessons of successful commercial advertising in their work for health care professionals; they incorporated such subliminal attention-getting devices as beautiful women, irresistible babies and adorable animals, in their medical graphics.

THE MESSAGES As it turns out, the more expansive the designs, the more aggressive the messages. On surgeons' and dentists' cards, along with the portrait of the practitioner, there might be an allusion to an illustrious client, such as a card for J. Greenwood, which read: "Surgeon Dentist to his excellency, George Washington, President of the U.S.A." Another card for S. Andral Kilmer, M.D., of Binghamton, New York, bore the following assurances, imprinted around his portrait: "A successful physician"... "The invalid's benefactor." A most highly prized collector's item is a benign looking card, with a tree branch and scroll on the front, bearing the message: "C.I. Conover, Specialist in the treatment of asthma." Belying the seeming diffidence of the front of the card, is the aggressive message on the reverse side. It reads: "... In my long practice, I have not met a case of asthma that I have not relieved, and in three cases out







of five effected a cure... Please do not class me with the army of patent medicine venders (sic) that are scouring the country seeking whom they may devour. I am a regularly licensed physician, enjoying a large and growing practice, and can give an abundance of references as to my financial standing and ability as a physician."

Eventually, the widespread excitement about photography, the development of the halftone process and color printing led to the popularity of picture postcards as an advertising device, especially for pharmacists who found it ideal for showing the cleanliness of their establishments and the extent of their inventories.

But these later cards are by no means as engaging as the earliest graphic communications. And it is thanks to collectors like W.H. Helfand that we can enjoy them today. The survival of these advertising ephemerae is amazing, especially F. Colorful cards with children, animals and appealing domestic scenes were distributed in the hope they would be collected and remain constant reminders of the advertised messages on the front or back.

G, H, I. These colorful cards were decorative, educational and promotional gimmicks all-in-one. Each card featured a botanical specimen used in medicine. The text, on the reverse side, explained the medicinal value of the plant and the nutritional value of Liebig Real Beef Extract.

J, K. Business cards designed for use by druggists, chemists and apothecaries. The laboratory paraphernalia created an aura of scientific respectability. A space at the bottom provided room for the proprietor's imprint. L. A typical "charming child" illustration on a business card, designed to catch the eye and the heart of a potential client.



because they were printed in very small quantities and were generally subjected to rough and unusual treatment.

Though the elaborate artwork and permissive copy seem out of place to us, for "professional" people, it may not be that way for long. The recent Supreme Court decision, striking down professional codes which restrict competition, has already opened the door to change. Ads and commercials for cosmetic surgery, eyeglass fittings, chiropractic treatments, foot care, and so on, are appearing regularly in newspapers, on radio and television.

As the competition grows livelier, we may yet see the revival of some graphic extravaganzas in medical advertising... if not the return of the old-fashioned house call.







9

The ultimate in personalized plates

Once upon a time, a license plate was just a license plate—a sheet of metal with numbers and letters embossed and painted in your state's colors. It served to identify your car and, incidentally, provided work for the inmates of penitentiaries.

But have you noticed what's happened to license plates lately? To keep from sinking into anonymity in our computerized, dehumanized world, car owners are using their license plates to proclaim their identity and express some human desires. Some are content to just spell out their names on their plates. But others have messages hammered out in capital letters: PEACE...NO NUKES...LUV ME...SMILE...etc., etc.





To Greg Constantine, artist and Chairman of the Art Department of Andrews University, Michigan, a license plate was something else again. It was an art object with abstract forms and colors and challenging design potential. One day, while driving along an lowa highway, it occurred to him that license plate designs could be vastly improved if artists were put to work on the job. He wisely didn't sit back and wait for a commission, but embarked on the project on his own. From a broad general idea, the project focused down to designing personalized license plates for certain important people. Being an artist himself, he felt most connected to the painters and sculptors from centu-



ries of Western art history. By the time he exhausted his sources, he had designed and produced 150 plates.

In some of the plates, the critical design element was the unique signature of the artist. Such was the case for Matisse, Picasso, Rembrandt and Chagall. In some plates he made reference to the artist's distinctive form or modus operandi. The sculptor George Segal's plate, for instance, is white-onwhite, like his plaster casts. Louise Nevelson's is black-on-black, referring to her black-painted assemblages. Salvador Dali's plate is partially melted and dripping, like his surrealistic clocks. Christo's is wrapped and tied with string, and Jackson Pollock's is spattered with



LICENCIA ARTISTICA

paint. In addition, the plates include such details as dates of birth and death, the country or state of origin, and relevant images, such as coconut trees for Gauguin and an anatomical study for Leonardo.

Although Constantine's license plate designs started as a purely creative project (executed with tongue in cheek, no doubt) we find it a neat coincidence that it echoes the popular craze for personalized plates. In that sense, his work has true "pop art" significance, reflecting as it does, the mores of our time. The artist's plates, incidentally, are for sale—not so useful for your car as for your wall. They are made of vacuumforced styrene and hand-painted. Orig-





ERAUSWEIS

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inals go for \$375; copies for \$125.

Aside from license plates, Greg Constantine has recently turned his wit and graphic skills to producing a book entitled, "Vincent Van Gogh Visits New York." In a free-wheeling series of drawings, he mercilessly thrusts Van Gogh into contemporary New York City scenes and experiences. The drawings are loaded with references to other artists' work, and all are rendered in the vigorous, agitated Van Gogh style. The license plates and book are available through Constantine's gallery, O.K. Harris, New York City.

**Marion Muller** 

## ROBERT GROSSMAN

#### BY STEVEN HELLER

Humor is the most explosive weapon in the satirist's arsenal. But humor alone isn't always enough, for it must be triggered by a precise fusion of wit and passion. In this sense Robert Grossman needn't worry about scoring bull's-eyes. His biting comedy is not only heartfelt, but conveyed with panache. Although he is well tutored in many media, he is a master of the airbrush, pen and ink, sculpture, and animation. Moreover, he is well versed in the variegated conventions of comedy, skillfully blending them with his drafting skills in order to distort the human form and anthropomorphize animals too. For over twenty years, Grossman has entertained and informed, prophesied and polemicized through cartoons, caricatures and illustrations which, regardless of technique, bear his unmistakable imprimatur.

Grossman resides on the outskirts of New York's Little Italy, in a loft that seems to have been decorated by a toy manufacturer run amuck. Amidst life's commonplace paraphernalia are strewn scores of rubber dolls, plaster casts, and clay models of all sizes and in all positions. No, this scene does not evidence some bizarre reversion to childhood innocence. Rather, this is the place where Grossman's visions magically and technologically materialize. The dolls and models are the satirist's tools - the accoutrement used for producing the ambitious and unique animated films which comprise an important part of his comic oeuvre. Furthermore, as these quarters suggest, Grossman is simply obsessed by work and absorbed by comedy.

Having been in practice for many years, it is remarkable that all Grossman's styles retain a fresh look. He is fascinated with comic figures, absurd situations and funny language, and is still sparked by the cartoons and comic strips of his youth. In talking with Grossman it becomes clear that his earliest experiences have been etched happily and indelibly on his creative persona. As a kid, in the early fifties, he worked with his two brothers in their father's sign shop, painting large scale display advertisements. Many commonplace, yet emblematic images, such as the "Old Crow" whiskey logo and other product trademarks offered an early introduction to commercial art and popular culture. It was here that he made models before he could draw. "From my time in the shop I learned techniques," recalls Grossman. "But curiously, I also came to understand that there was something called fine art and there was everything else. I preferred everything else" Rather than embracing the elitist and then fashionable vagaries of abstract art, Grossman chose the pleasure of doing amusing creatures and characters, in particular clowns and cowboys. Not surprisingly he is still harpooning political and social clowns. "I believe that those things that we had a kinship with in our youth," he says, "we continue to relate to. And so, it's not surprising that I enjoy drawing President Reagan, for instance, as a cowboy, regardless of the political allusion."

To further his art training Grossman attended Saturday classes at the Museum of Modern Art: "The only rule they imposed was that we should draw on the entire page. It's still a pretty sound rule." When class was over he spent many hours in the surrealist painting gallery at the museum: "There was content in those paintings. Mysterious and dreamlike though they were, they were not abstract, they could be understood." Like with so many urban artists, the comics, particularly those of Walt Disney and Willard Mullins, were a primary influence. Later Al Hirschfeld became a model, and ultimately Saul Steinberg opened the floodgates of his imagination. At Midwood High School, in Brooklyn, Grossman edited and drew for the student satirical magazine. At Yale University, in New Haven, he published a parody of The New Yorker, which, upon graduation helped him land a real job in The New Yorker's legendary art department.

"I worked in the slush pile," recalls Grossman, "where I made a first pass through the submitted cartoons. I also came up with ideas for other New Yorker artists." After two years he had only two published cartoons to show for his labors, yet many of his ideas were realized by others. "Jim Garrity, the cartoon editor, didn't think much of my potential as a cartoonist and encouraged me to become a writer instead. Well, it's fine to be a writer -I like to write - but art was what I really wanted to do. I rightly believed that I probably would never do New Yorker style cartoons - that's a special magic - so I went out on my own." Although Grossman states emphatically that his first real commercial work was done at his father's studio, the first paid publishing job was in the early sixties for "Monocle," a short-lived, but illustrious humor magazine edited by Victor Navasky. Here his penchant for strip cartooning flowered. "I did two strips: one was about a black shoeshine boy who, whenever he said a magic word, like 'Booker T. Washington,' would become a super hero with the powers to fight injustice. The other fictionalized a CIA plot to bomb the White House, which was somewhat prophetic, since it was done right before President Kennedy was assassinated, and published immediately after."

It was also about this time that Grossman's innovative, and now much copied, airbrush style catapulted him into public view."I wanted to do something that was not being done, yet continue to create pictures with content. I knew how to handle the airbrush since I had used it a little in my father's studio. It seemed promising, since the only place one could see airbrush work then was in the subway on those slick Doublemint ads. Also I was interested in three-dimensionality from my early model-making days: the airbrush technique was akin to sculpting. In addition, I wanted to veer away from the modern, flat color, outline approach that Pushpin did so well."Grossman's experiment paid off. Not only did he achieve unique graphic impact, his satiric fire was brightened by the colorful balloonlike caricature method he pioneered. This marriage of a conventional, commercial technique popular in the thirties and forties, with the nothing-is-sacred approach to political and social commentary, imbued Grossman's work with beguiling power. One is hulled into a false sense of security because of the soothing, evenly spread colors and then, kaboom, the message explodes. Looking back, one cannot easily forget the symbolic images he created during the Watergate era: Nixon with Pinocchio's extended nose, Nixon as a shining water faucet drowning himself in the sea of Watergate, and Emperor Nixon in boxer shorts showing off his new clothes.

As a cartoonist, Grossman portrays himself as the proverbial impish boy. waiting to ambush the rich old gent by throwing snowballs at his big top hat. "That's the best we cartoonists can do," he modestly admits. "We must let the big shots know someone's always out there taking aim." As an artist. Grossman is happy to be a jackof-all-trades, employing different media as the mood or muse strikes. After Watergate he was one of the few satirists not to lose steam; in fact he was even more prolific than before. With Nixon out of the picture, he took a bead on other beasts in the political menagerie in a well written and marvelously rendered comic strip entitled "Zoo Nooz," (which first appeared every week in New York Magazine and then moved to Rolling Stone). As the title indicates, anthropomorphism was the tool here, and not since Walt Kelly lambasted Spiro T. Agnew in "Pogo" had the comic bestiary been so successfully employed. With apparent ease Grossman transformed President Ford into Jerry Duck, Governor Connally into John Cowpoxly, Mao-Tse-Tung into chairman Meow, Candidate Carter into Jimmy Cocker, and Ralph Nader into Ralph Badger. Moreover, they were perfect metamorphical caricatures - each character fit right into the animal's skin - on a par with

J. J. Grandville and Ernest Grisset. He transformed the then ex-Governor Ronald Reagan into Mickey Mouse, eventually giving him a persona as Ronnie Rodent. "He still looks that way to me, it's uncanny." After a few years on the political page of New York Magazine, and then a few months at a new venue, the strip came to a halt. The final episode focused on the neutron bomb, a topic of such horrible, yet absurd, proportions, only the expert satirist could tackle it. Grossman was the one, but "I guess it was a subject that was not to be discussed, since Rolling Stone printed it two-thirds the size on the letters page: as if to tell their advertisers 'this is just someone else's opinion.' I did another but they refused to print any more."

In the years since the strip folded he has done work for scores of publishers, doing both illustration and his own commentary. However, Grossman is once again absorbed with animation. Here the artist is not the sole master of his media. He collaborates with his brother, a filmmaker, and is aided by many assistants who work in assembly line fashion, sculpting and painting the countless figures, each one with a different expression or gesture, necessary to create a single moment of film. Known for the Academy Awardnominated, sardonic short, "Jimmy the C," in which a Carter caricature lip synchs Ray Charles' Georgia On My Mind. Grossman has also conceived and produced an award-winning commercial for Carrier air conditioners, and an ubiquitous T.V. spot for WPIX (a local radio station). Currently he is working on a self-financed Reagan roast, entitled "Redtime for Ronzo," in which the President is seen as a cowboy in search of a gunfight. Other projects on the boards include "Solar Rollers," in which the sun is animated as an advocate of solar energy; and an as yet unscripted jab at the Creationists, featuring a series of comic, monkey-man transformations. Because of the production complexities involved, Grossman is virtually alone in this mode of animation. However, he steadfastly believes in its potential as an effective form of satire, particularly in the age of video.

Grossman has had many direct satiric hits over the past twenty years and maintains a high score. However, at times, the skeptical Grossman questions whether the blank drawing paper or the amorphous mound of clay will be transformed into good ideas or whether the magic is gone. Fortunately, the assured Grossman quickly steps in, saying: "According to the laws of probability, since I've always come up with ideas, I always will have ideas." That's fine, since we need his weaponry, ideas and their satiric expression on our side.







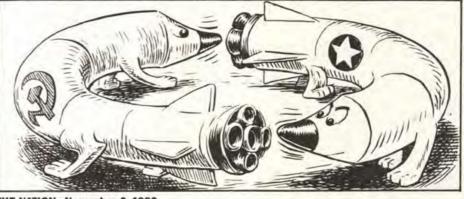
NEW YORK MAGAZINE-1976



CARRIER AIR CONDITIONER ANIMATED TV COMMERCIAL-1981

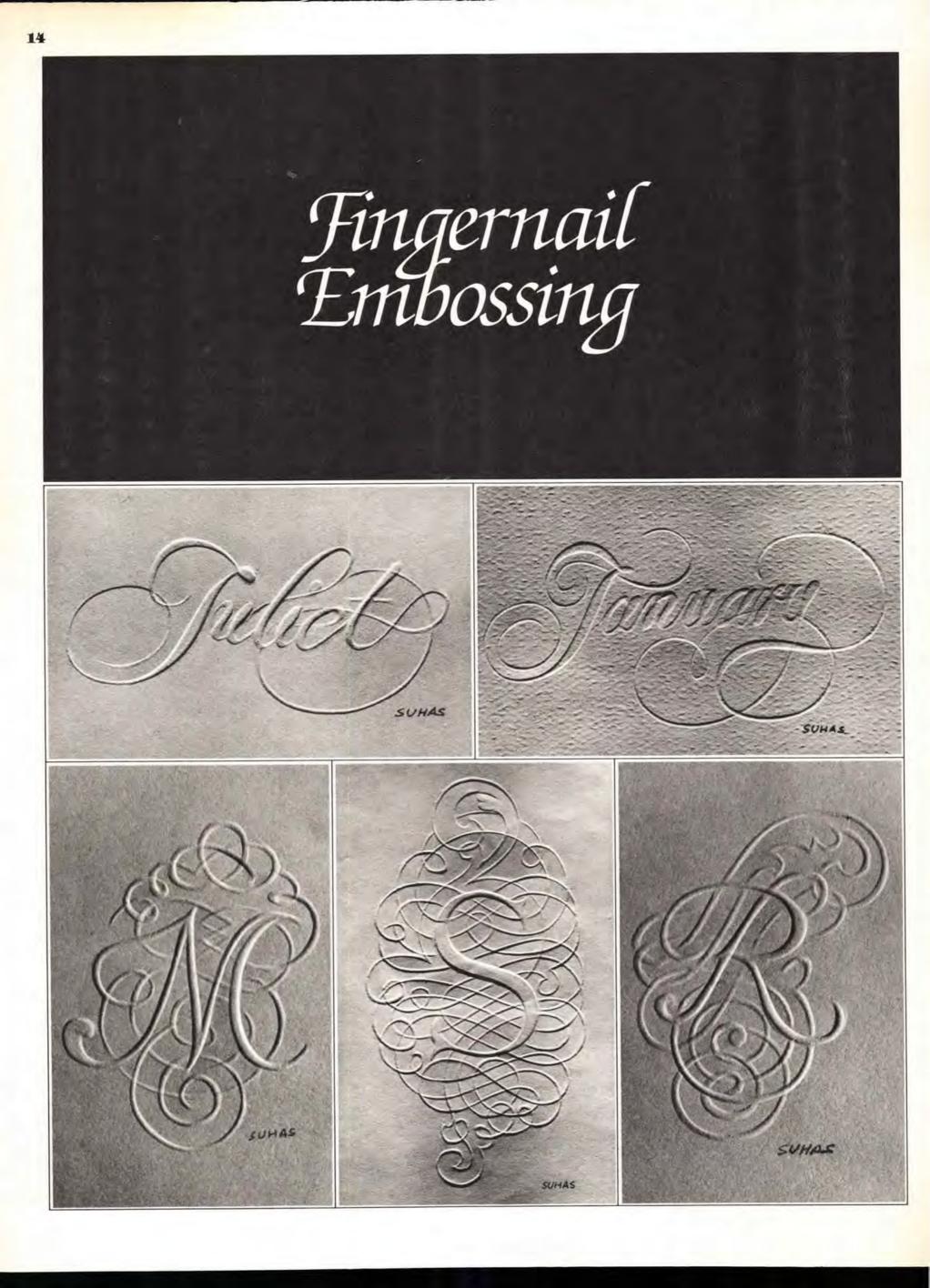


PAPER MOON-1970



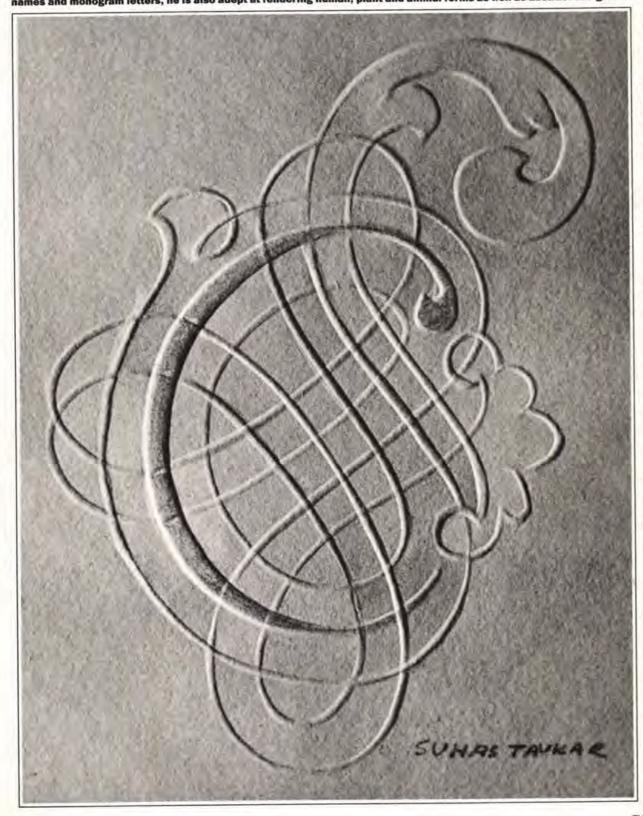
THE NATION-November 6, 1982

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER® AND ITC FRANKLIN GOTHIC®





Using nails and fingertips, Suhas follows a pencil drawing prepared on the reverse side of his paper. In addition to names and monogram letters, he is also adept at rendering human, plant and animal forms as well as abstract designs.



ost of us don't take our fingernails too seriously. Sure they come in handy for scratching an itch, scraping little stains out of clothes and untangling knots in shoelaces. But we don't pay them much attention except for an occasional cleaning, filing and polishing.

Not so for Suhas A. Tavkar. He is a graphic artist with a heavy investment in his fingernails, especially those of his right thumb, forefinger and middle finger. It is with those precise tools that he produced the intricate embossed designs you see on this spread.

Extraordinary as it seems, Suhas' talent for fingernail embossing is not unique; it runs in his family. At a very early age, he learned the technique from his father, who learned it from his father before that. By the time Suhas was eight years old, he was entertaining friends and family with fingernail embossings of their names and caricatures.

Today, as an established commercial artist, he sees his talents as having far more than entertainment value. There is a practical aspect to his fingernail embossings. Designers who would like to see how an embossing will look on a letterhead, logo, insignia, etc., commission him to render a comp and work out the fine details before going to the expense of making a die. Art collectors, too, appreciate his original, one-of-a-kind embossings.

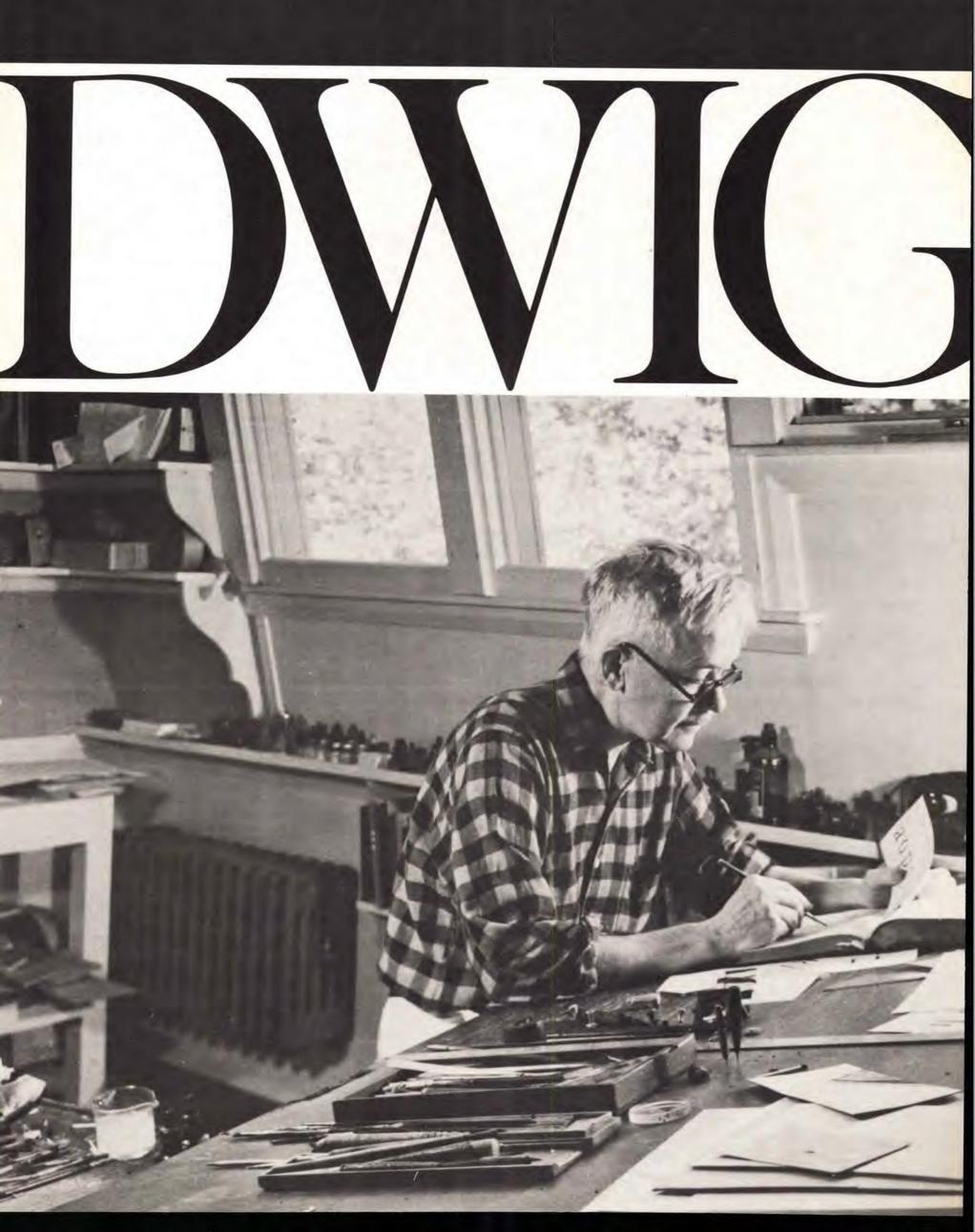
Although it is a comparatively quick process, Suhas' embossings take tremendous concentration and precise hand-eye coordination. The paper he chooses is the most critical material. It must be exactly the right thickness, but not too heavy. It must have the right balance between malleability and rigidity so it can be worked to the proper depth and maintain the impression. For most designs, he starts with a pencil drawing on the reverse side of the paper, but he has also dazzled onlookers with his freehand creations. He executes the design by pressing with nails and thumb into the paper to the appropriate depth and dimensions.

Obviously, this is an exacting art form. There are no erasers; there can be no slips. You make a mistake and you must start all over again. But the beauty of the art is that each work is an original – a one-and-only – and it doesn't require a studio full of expensive equipment. Suhas has only to keep his fingernails shipshape, which he does by filing them regularly to a precise length and contour.

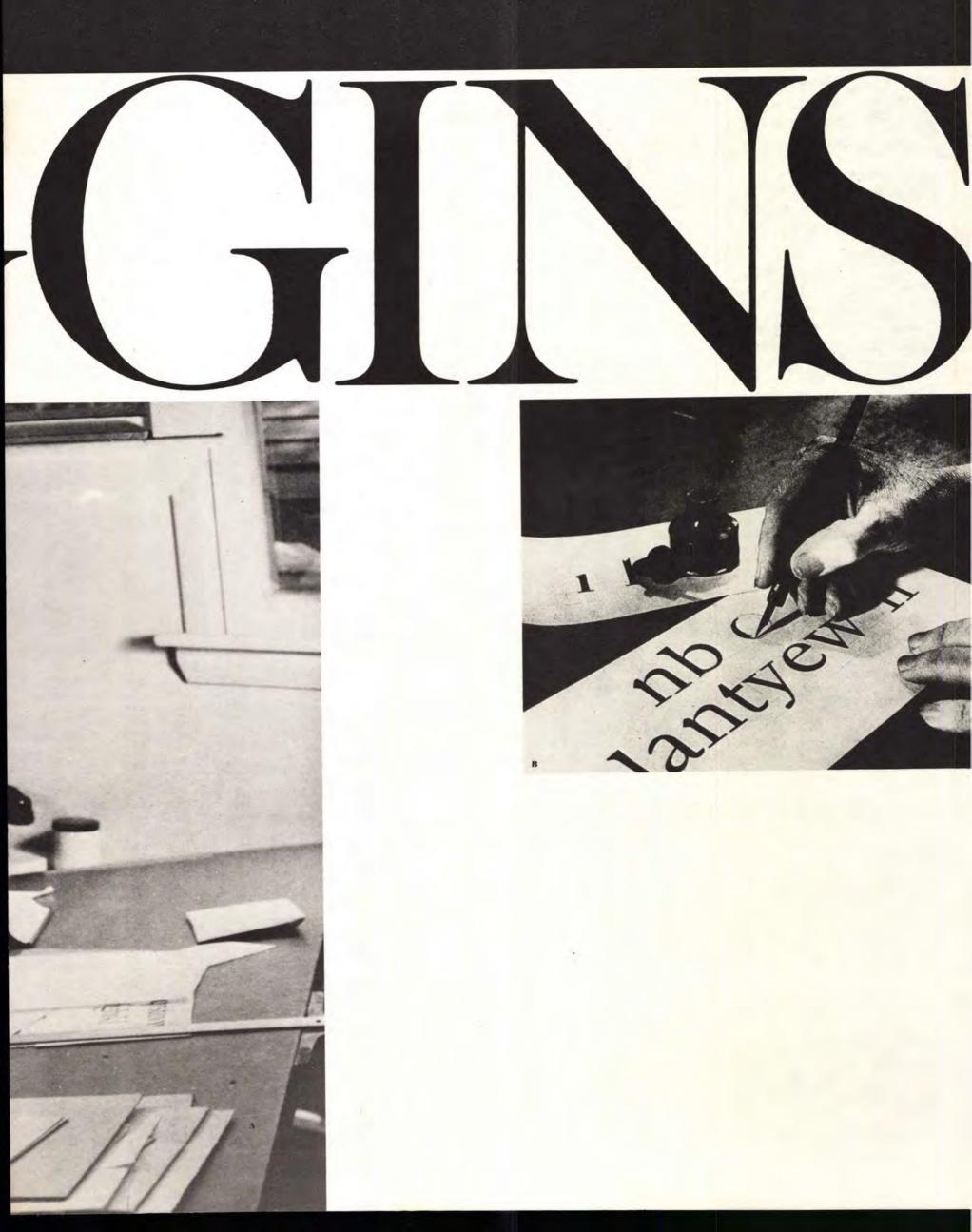
Suhas Tavkar started his design career in Bombay, India, where his major client was the U.S. Information Service. When he migrated to New York, some of his first jobs were for Ogilvy & Mather Direct Response Division. Currently he runs his own shop and specializes in record album covers, brochures, presentations, logos, mechanicals, and rendering blind embossed comps, as shown here.

Marion Muller









## TYPOGRAPHIC MILESTONES

# ELDORADO







illiam Addison Dwiggins never intended to be a type designer. He wanted to be an illustrator and to design books. He worked hard and

excelled at both professions. But Dwiggins could not turn down a design challenge; and that is how it all started.

The challenge came from C.H. Griffith, the person responsible for typographic development at Mergenthaler Linotype in the early part of this century. Griffith first learned of Dwiggins from an article he read in the trade press. The article dealt with the current state of the typographic arts, and in it Dwiggins complained that there were no acceptable gothic typefaces available for Linotype composition. Further, Dwiggins stated, there were no good text gothics designed in America. (Franklin and News Gothic were considered display faces.) Upon seeing Dwiggins' article, Griffith sent him a letter which, in essence, said, "If you think you're so good let's see the gothic you can draw."

The challenge was accepted, and thus began the twenty-seven year association between Mergenthaler Linotype and William Dwiggins. Seventeen typeface families came out of the partnership. The first, of course, was a gothic: Metro, the now classic newspaper face. Four additional families were published; the remaining typefaces were experimental. The association of Dwiggins with Mergenthaler established him as one of America's most important typeface designers. It did not however, divert Dwiggins from pursuing his other loves.

He was a prolific book designer, a gifted calligrapher, a professional illustrator and graphic designer. He was a talented writer, historian and teacher. In fact, Dwiggins' book on layout design became a major text on the subject. He also designed and produced furniture—and he even painted murals.

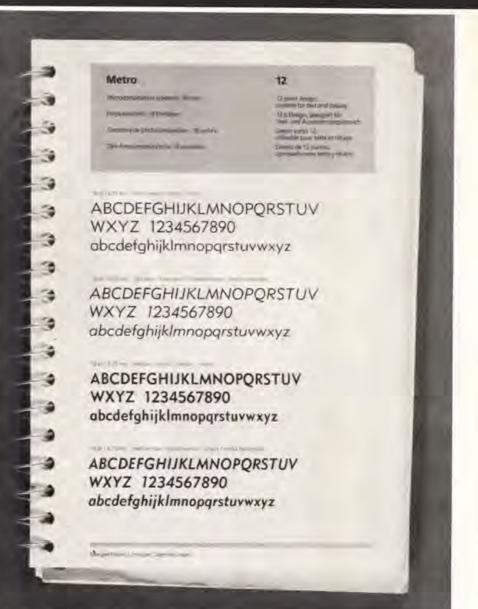
Dwiggins' major source of income was from his book designs. There are over 290 titles to his credit. In fact, many are now collected as works of art.

Dwiggins' artistic endeavors were not limited to those for which he received professional income. The children of Hingham, Massachusetts (where he lived and worked) knew Bill Dwiggins for his marionettes and kites. In the 30-seat marionette theatre that he designed and built below his studio, Dwiggins was playwright, artist, director and producer. In addition, he made all the marionettes that performed—even one of himself (should the audience cry"author" at the end of a performance).

In the spring and fall Dwiggins made kites for the enjoyment of the neighborhood children. And, although he did not invent the device, some say he perfected the kite trolley. This was a mobile-like contraption which could sail up a kite string. When it touched the kite paper, parachutes were released to float to earth, or into the hands of small children.

Dwiggins found fun in all his work. It is obvious in everything he created. While, perhaps, less apparent in his typeface designs (each is the result of a serious and contemplative study of a particular design challenge), Bill did little that was not enjoyable for him.

Caledonia, Dwiggins' best known and most popular typeface, was first begun as a revival design. One of the challenges to himself in this design program was to create an updated version of the Scotch typestyle popular at the end of the nineteenth century. In doing so he tried to combine the basic Scotch design with other, then popular, text typefaces. Dwiggins tried Scotch mixed with characteristics of Bodoni, Scotch with Baskerville, Scotch with Caslon. None of these preliminary designs, however, met with his satisfaction; and after several false starts, he decided to abandon the goal of reviving Scotch. ("Scotch doesn't stay Scotch if you sweat the fat off it.") He began to create a more original design, and Caledonia emerged, a



typeface loosely based on one used by Bulmer in the late 18th century.

Dwiggins had two goals for the Caledonia design program, however, and the second objective was not changed or modified. That was to create a typeface for a mechanical typesetter, the Linotype, which could be used in books of beauty and clarity. This became the underlying challenge in all his type design work: to create beautiful and effective typefaces for machine composition.

Time has proved that Dwiggins more than met his goals. Even now, more than forty-five years after the original release of Caledonia, it is still one of the most popular text styles. Its beauty and communicative power still prevail.

While Dwiggins' first typeface design, Metro, no longer enjoys wide popularity, it remained, until recently a mainstay of newspaper typography.

It is said that Metro was the only typeface in which Dwiggins let his sense of humor show through. The capitals "A" through "P" have the crisp quality of a mechanical drawing, an apparent geometric precision; but in the "Q" Dwiggins indulged himself; he had fun. The tail of the "Q" seems whimsical—and certainly out of character with the rest of the design.

Eldorado, another Dwiggins typeface, is not one of his better known typestyles—at least not yet. That design program was begun at the urging of several Latin-American publishers. They asked Mergenthaler Linotype to develop a book type which would reflect the flavor of the Spanish typographic tradition. Dwiggins was delighted to take on the project. It was a natural for him; a chance to create a beautiful typeface based on research and study of a particular design problem.

Something else influenced the Eldorado design program: World War II. Begun at the outbreak of the war, the typeface reflects the wartime regulations for the conservation of paper. Dwiggins endeavored to create a face that would provide maximum spatial economy without sacrificing the beauty or readability of the design. Eldorado was completed in 1951, but did not reach popularity—until perhaps now.

Recently Mergenthaler Linotype undertook the revival of Dwiggins' original Eldorado. The design talents of Mr. John Quaranta, a man who transferred some of Dwiggins' original work into drawings for type matrices, and the electronic capability of the lkarus software, were brought together for this project. It is fitting that the craft of letter drawing and electronic technology be combined in this program. Dwiggins always tried to incorporate into his type designs the traditions of the past with the requirements of the present and future. John Quaranta's hand and design skills provided the tradition; he created the basic weights required for this revival program. Ikarus software built on the de-

### TYPOGRAPHIC MILESTONES

2nd design Electric Ergs No 40 To 14 Lud daugu + 2nd hally bċdėg to deay Electra Exp No 40 Sheer 3 (E4p. #46)

sign foundation created by Quaranta and produced a full typeface family. The designer and the computer worked together to modify Dwiggins' original design, where necessary, to make it compatible with current typographic needs. Only time will tell if this new design will successfully carry on the Dwiggins heritage.

While Dwiggins' typefaces were the result of careful study and diligent effortserious business-he never took the end result seriously. Probably the most severe, and certainly the most humorous, judgments of his work have been written by Dwiggins himself, in the guise of a Dr. Hermann Püterschein. He created the sarcastic and sometimes bombastic Doctor early in his career. Dr. Püterschein was supposed to be a transplanted German of irrefutable typographic knowledge and taste. Aside from being the chief critic of Dwiggins' work, Dr. Püterschein was also the only officer of the mythical Society of Calligraphers; a group which Dwiggins created, and inducted into membership such designers as Frederic Goudy, Rudolph Ruzicka and Bruce Rogers. At one point Dwiggins even started the rumor that he was, in fact, the imaginative personality assumed by Dr. Püterschein.

Like so many other Dwiggins creations, Dr. Püterschein lives on today. A new generation of young type designers, working for a major manufacturer of photocomposition equipment, became great fans of Dwiggins and his work. They were also enchanted by his imaginary personality, Dr.Püterschein; and they adopted the Doctor as their own. Some of these young designers left that original company to work elsewhere in the business-and took the Doctor with them. As a result, Hermann Püterschein will now be copied occasionally on an interoffice memo at Compugraphic Corporation, or paged on the intercom at Itek. He has cropped up at Autologic, AM Varityper, Information International and Xerox. Every once in a while a posteard even arrives at ITC, signed Doctor Hermann Püterschein.

Apart from the fictitious Doctor, few have found fault with Dwiggins' type design efforts. If any criticism can be leveled, it is that he did not produce enough typefaces. Perhaps the criticisms are justified, because Dwiggins is certainly better remem-

bered today for his type designs than for his puppets, his furniture, his illustrations, or his book designs.

William Dwiggins was born in Martinsville, Ohio in 1880. While little is written about his early life, it can be assumed from his lively wit and humor that his childhood was happy. At age 19 he went to Chicago to study at the Frank Holme School of Illustration. It was there that he met Frederic Goudy. When Goudy moved to the suburbs of Boston and established the Village Press, he invited young Dwiggins to join him; to work as a book designer and illustrator. It did not pay much, but Dwiggins was happy; he loved his work and came to love New England.

When Goudy moved to New York, Dwiggins remained in Boston; he had found his home. Dwiggins built a studio across from his house, and continued to work there the rest of his life.

Dwiggins enjoyed his work and liked to work. He is quoted as saying "Like to design type. Like to jiggle type around and see what comes out. Like to design ornament. Like paper. Like ink on paper. Like bright colors. Handicapped by clock." On Christmas morning, 1956, the clock ran out. The life of a man who contributed much to the aesthetic values of the printing world came to an end.

The design community mourned Dwiggins' death as the passing of a friend, more than of a co-worker. The Dwiggins household was deluged with flowers and letters of sympathy.

There were a few, however, who possibly sighed with relief at Dwiggins' departure. His many, and diverse, interests, often detracted from his ability to maintain the design schedules for typeface development. This presented problems. Mergenthaler Linotype's files record instances of missed deadlines and extended work schedules. On one occasion, when Dwiggins was acting for Mergenthaler as a design consultant on other designers' efforts, his procrastination during an important review cycle held up the design process of a particular typeface for a very long time. The artist's efforts were delayed to the point that he began to make anonymous threatening phone calls to C.H. Griffith and his boss, the President of Mergenthaler. Fortunately the threats were not carried out



and Dwiggins did ultimately finish the typeface review. In fact, that typeface is still, more than 30 years later, one of Mergenthaler's more popular typeface designs.

The end result of any design project Dwiggins worked on was always of lasting beauty, supreme functionalism and extraordinary zeal. Another of Dwiggins' imaginary personalities: Kobodaishi (a patron saint of the lettering art and a great Buddhist missionary in ancient Japan) perhaps best summed up the work of this master of design, Kobodaishi's words were in reference to Caledonia but they hold true for all Dwiggins' work. "...electricity, sparks, energy...positive-say it with a snap...Make a line of letters so full of energy that it can't wait to get to the end of the measure."

In addition to creating beauty with letterforms, Dwiggins did something else: he accepted, and met, the challenge of developing aesthetically pleasing typefaces for a new, and supposedly inferior output medium-the Linotype. The longevity of his designs testify to his success at meeting the challenge.

Thankfully there are more designers like Dwiggins. It is the designers who followed in his footsteps that gave us our classic typefaces for machine composition, the phototype faces we currently use, and soon

the typefaces we will be using on electronic and impact printing devices. Dwiggins can serve as a model to any designer who is called on to create beauty in spite of challenging odds.

A complete list of Dwiggins' typeface designs follows:

Arcadia Caledonia (1938) Caravan Charter Eldorado (1951) Electra (1935) Falcon Metro (1929) Newsface 7 and 10 point Stuyvesant Tippecanoe Winchester

#### ALLAN HALEY

A. Reprinted with permission from the AIGA Dwiggins Exhlbition Keepsake, 1957. Photo: Robert Yarnell Ritchie B. Reprinted with permission from type Company

C. Reprinted with permission from the AIGA Dwiggins Exhibition Keepsake, 1957. Photo: Mrs. William Doyle D. Reprinted with permission from the AIGA Dwiggins Exhi-bition Keepsake, 1957. Photo: Arthur Griffin.

E. Reprinted with permission from the Mergenthaler Lino-

type Company. E Reprinted with permission from the Mergenthaler Lino type Company.

G. Reprinted with permission from the AIGA Dwiggins Exhi bition Keepsake, 1957. Photo: Dorothy Abbe.

THIS ARTICLE WAS SET IN ITC CASLON NO. 224", ITC/LSC CASLON NO. 223" AND ITC FRANKLIN GOTHIC®

MEET SPACE EXPLORER



ostly we think of graphic designers as just earthbound creatures, perma-

nently trapped in 2-dimensional space. Now we'll have to alter that concept. Here is the work of Takenobu Igarashi, Japanese designer, whose posters, logos, corporate identity graphics and writings have made him a trendsetter in his native Japan, and internation- but he has also worked with brass, ally, as well.

But, as you can see from his designs, there is no confining him to the printed page. He started this 3-dimensional alphabet with drawings of simple, mini- are 12 feet high and 20 feet wide, and mal letterforms, then proceeded to en- are intended for public or corporate large and extrapolate each character environments, indoors or out. into a complex, multi-leveled, multifaceted piece of sculpture.

moth scale," explains Igarashi, "so sign system." However, with or with- ent of numerous awards. His most repeople can climb on top of the sculp- out the recognizable symbolism, let- cent contribution to the field of graphic

ture, or inside it, and experience the space and volume fully." For that reason, he refers to his alphabet forms not just as sculpture to be looked at, but as architectural environments.

An entire Igarashi alphabet was exhibited recently at the Reinhold-Brown



**Gallery in New York City. The letters** were fabricated in brushed aluminum, chrome, wood, cast concrete, plastic and marble. Though these pieces were small in scale (approximately 51/2 inches tall) some of his giant letters

is an appealing design project, be- zines have honored him with special "I want to make letters on a mam- cause "It is a universally understood

terforms make unexpectedly beautiful abstract designs in space.

Igarashi is a graduate of Tama University of Fine Arts in Tokyo, and he received his Master's Degree in Design from the University of California, Los Angeles. He established his own studio, Takenobu Igarashi Design, in Tokyo, in 1970. His posters, logos, corporate graphics and signage are recognized and admired internationally. The Museum of Modern Art in New York City has a permanent collection of his posters, and he has been commissioned to design their 1985 calendar,



as well. He has international clients and has taught and lectured world-According to Igarashi, the alphabet wide. Both Graphis and Idea magafeature articles, and he is the recipi-

design is his own book, Igarashi Space Graphics, which encompasses three major areas: Architectural Graphics. **Communication Graphics and Pure** Graphics. It is an intelligent and highly intelligible work with illuminating insights into how he thinks and how he works. Available from Reinhold-Brown Gallery, 26 East 78th Street, New York, NY 10021. **Marion Muller** A. The H photographed on the beach

makes a grand portal to the sea. In ABS resin with lacquer coating. Actual size: 300 x 300 x 100 mm.

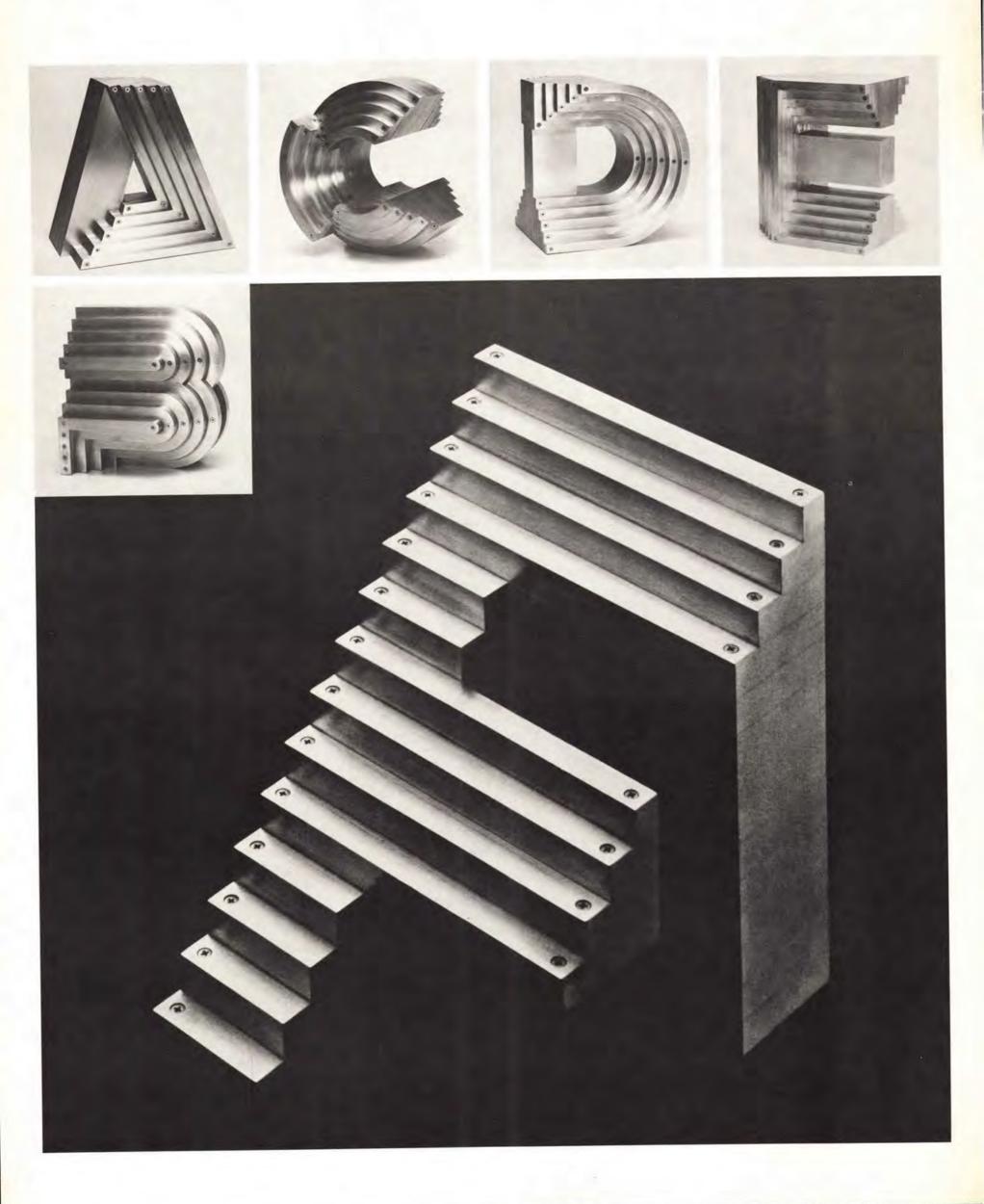
B. B in Indian sandstone is reminiscent of ancient Egyptian temple thrones. Actual size: 220 x 300 x 170 mm.

C. A in gleaming solid aluminum. Actual size: 380 x 310 x 180 mm.

D. Reaching toward the heavens, an inspirational X, in lacquered brass. Actual size: 300 x 240 x 460 mm.









# Kodachrome

E R E D N L T A N M B 0 T T A Т E R R C R C C Z U R E C E 0 A U Q M A 0 D L 0 G R E R E L R A C P S 0 S U P T Y T L N R E U S E M R 0 Н R C H A R T R A B W E M D N U G R U A 0 A M D C U D I L G Η R 0 R Y 0 A N R P B 0 E U G R Y E G S 0 E S N E A A L M E  $\cap$ D A U D C E N C E N R A N A 0 P R S R P D R C E A H A L C E U L A C I 0 J G E D S 0 E S T S R U R H N E P W E S P B E R R U A M C C E Т U M C L U H P W 0 N E E N P E R M B U F K A H K C A L RED S N G N E U

PROCESSED BY KODAK

UL CHARACTERS

A WORD SEARCH BY JULIET TRAVISON

Kodak

# Kodachrome

Almond
Amber
AQUAMARINE
Avocado
Azure
Beige
Black
Blue
Brown
Buff
Burgundy
Cerise
Chartreuse
Сосол

CORAL CREAM CRIMSON CYAN ECRU FUCHSIA EMERALD GOLD GOLDENROD GRAY GREEN INDIGO IVORY KHAKI Lavender Lemon Lilac Lime Magenta Mauve Mocha Mustard Olive Orange Orchid Peach Persimmon Pink Plum Pumpkin Purple Raspberry Red Rose Royal Blue Russet Russet Saddle Salmon Sanguine Sapphire Scarlet

SEPIA Silver Slate Tan Tangerine Taupe Terra Cotta Turquoise Vermilion Violet White White Willow Yellow



# **PROCESSED BY KODAK**

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and backwards. Don't cross letters out—they may be used again as part of another name! To give you a head start, we have

shaded one of the puzzle words. While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus-sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert. Obwohl Wörter in anderen

Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List. Ils se lisent verticalement, hori-

zontalement, diagonalement et thographe que donne le Puzzle mème à l'envers. Ne barrez aucune Word List. THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC® AND ITC CASLON NO. 224\*

lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

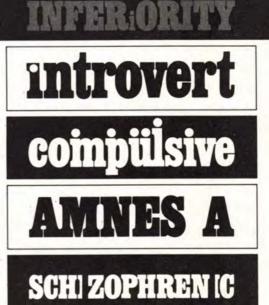
#### HIS TYPOGRAPHY TALKS

As we all know from experience, merely solving a problem isn't always a guaranteed thrill. What we really yearn for is the neatest, most direct, most economical solution, with no extraneous moves, marks, words, pictures, references, symbols or explanations. Mathematicians call it "the elegant solution." In common parlance, it's called "hitting the nail on the head."

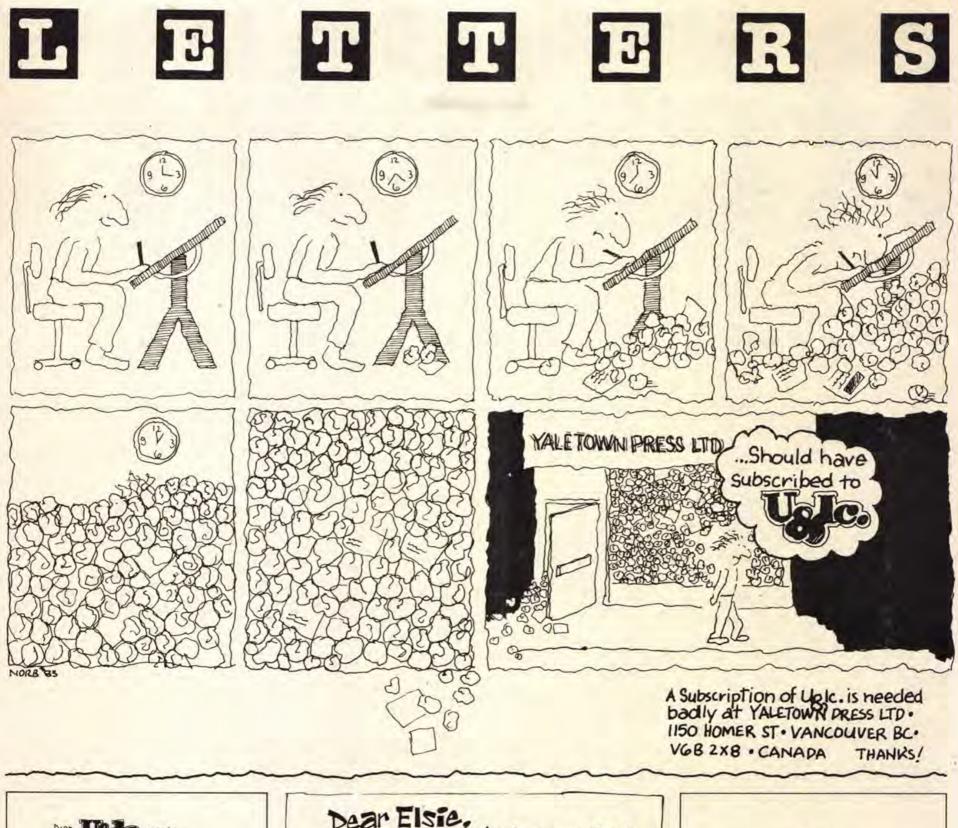
In view of this universal quest, we think you'll enjoy the problem that designer John Langdon set for himself, and get a kick out of his solutions. Starting with a list of familiar psychiatric terms and using typography only—he designed each word so that it tells graphically the nature of the condition. Neat, yes?

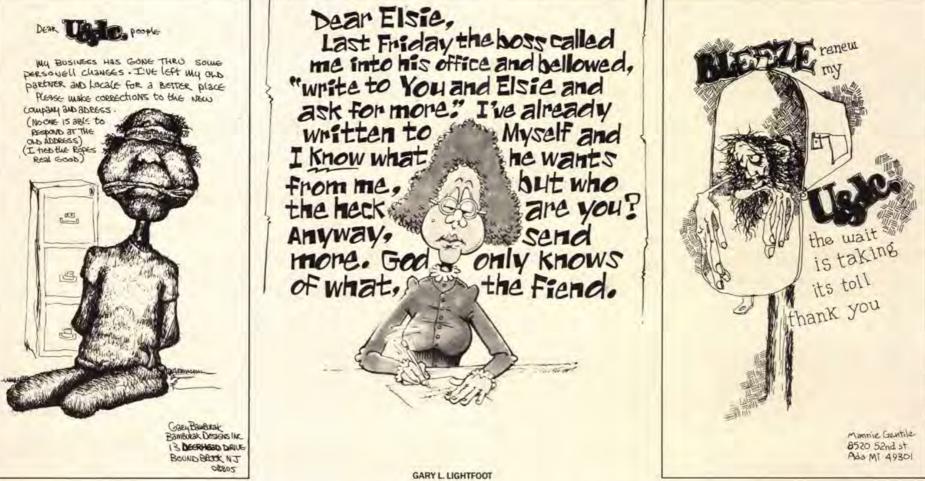
This is just one sample of John Langdon's work as a word design specialist. That may seem

like an odd choice of vocation, but it is really quite logical for Langdon, a word person, who took an undergraduate degree in Linguistics and English Literature before enrolling in the Philadelphia College of Art. After graduation from art school, he did a six year stint as a designer for Philadelphia's Sulpizio Associates. But since 1977, he has operated on his own, specializing in logotypes and other custom word designs for most of the major Philadelphia advertising agencies and studios. It should be noted that Langdon works out of his home in Wenonah, New Jersey, close by Philadelphia. But in the true spirit of brotherly love, he does not confine himself to local business; he happily serves clients in New York, San Francisco, Los Angeles and Baltimore, as well. M.M.









THIS PAGE WAS SET IN ITC AMERICAN TYPEWRITER\* AND ITC FRANKLIN GOTHIC\*

27



ITEK SHEDS NEW LIGHT ON THE IMAGE OF TYPE: AN L.E.D. MIRACLE SHINES AT GRAPH-EXPO '83

ight-Emitting Diodes, or LEDs, have been hanging around in the pocket calculators and watches of the world for some time. No glamour technology here, since it doesn't glow in the dark. Most of the ones we know have also suffered from poor legibility due to low contrast and excruciatingly slow response time. In other words, they have never been much to write home about. But at the last Graph-Expo show in Chicago's McCormick Place, they stole the show when introduced as part of the most distinctive new product to appear in typesetting since the Linotron 202 broke the technology and price barriers in 1978.

The Itek Digitek, which images digital type off a highly modified LED array, transforms the world of phototypesetting with a superior price/performance ratio. Digitek is possible because of the first major new method of recording words and pictures since the adoption of the laser almost fifteen years ago.

This major innovation came in one of the smallest packages around. Itek's Digitek photocomposer weighs 40 pounds and measures 26" wide, 9" high and 19" deep. Digital type rolls off at the rate of 160 lines per minute over a 71 pica width, from standard or high resolution fonts (up to 1,333 lines/ inch). Sixteen faces, setting from 5.5 to 72 point type are online simultaneously, with any number more available to be down-line loaded from floppy disks.

The breakthrough in Digitek is in the imaging system. An LED array is attached to a bundle of light-emitting fiber optics (LFO). These are attached to a head which travels back and forth in direct contact with the photosensitive paper. Individual pixels or elements are flashed on or off in the LED. This light is conducted through the LFO to the recording material. The Digitek has only one moving part and three computer boards of logic.

Digitek's first configuration will list for a low \$16,995, including an editing terminal with composition software functionally almost identical to the present Quadritek product. It is CP/M compatible and features a standard monospacing screen with dual floppy disks. Options for 15 Mb Winchester disk, data telecommunications and a Multi-Disk converter to translate files from alien (and mostly hostile) word processors are already available. Future updates will allow



ITEK DIGITEK COMPOSITION TERMINAL AND OUTPUT UNIT. PHOTOGRAPH COURTESY OF ITEK GRAPHIC SYSTEMS.

a full multi-terminal, multi-typesetter configuration to be built around the Digitek.

While Itek is accurate in its perception that weekly newspapers, small publishers and the average run of commercial typesetters will love the Digitek, it is perhaps most significant when seen as a device to produce type for internal use rather than resale. Commercial type quality is not yet its strong point, but it is a machine which will help to make typesetters of us all.

The inplant and office markets will, in our opinion, embrace the Digitek. Rumor has it that Itek will pursue a vigorous program of private label OEM sales, which would or could include a number of the larger information companies. Technically, the Digitek could also record line art or halftone images, which makes it an ideal device for future-minded executives in electronic technical publishing, DP or WP applications.

The LED-powered Digitek comes at a time when the CRT and laser typesetters seem to have run their course in terms of price/ performance improvements. The AM 6400 and Merg 101 brought the recording engine and fontmaker cost down to the \$20,000 retail level. Digitek (separate from its editing terminal) might eventually sell for as little as 50% of that.

#### ENTER THE MID-RANGE RECORDING ENGINE

on a high note for Technopolists when it brought out the quietest surprise of the season in the form of the Konika "phototypesetting" laser printer. This desktop unit (60 x 60 x 82 cm) is basically a moderate resolution laser recording engine which lays down 724 or 813 line per inch resolution images of text and graphics onto 65 pica wide film or paper. It outputs at a very acceptable 7 inches per minute and fits nicely mid-way between present low-resolution laser printers and highperformance recording engines comparable to the Monotype Lasercomp.

Price of the Konika recorder is around \$24,500 for end users. The Sakura has, at present, no font engine or intelligence, but is an ideal companion for Raster Image Processor (RIP) devices like the Camex Supersetter. Several companies are rushing to package the Sakura into finished product form, which points to a possible \$40,000 stand-alone publishing system. Quality is such that when results are made into plates and printed, it should equal most work presently being done outside boutique applications. This is a product similar to that under development by Long Island-based Data Recording Systems, and is, in fact, the kind of product we expect to see much more of, appearing in the next few years. LISA REDUX:

WESTMINSTER AND STUDIO SOFTWARE MAKE THE IBM PC JUST OUR TYPE

Ivin Toffler's warning that the future was coming toward us at ever-increasing rates seems truer every micro-second. Just a few months ago we wrote about the possible use (or abuse) of Apple's little Lisa as an artist's tool. Practically before that article hit print, the other shoe dropped, bringing along another generation of even more affordable layout and typographic tools.

Just appeared on the horizon are two new products which will run as add-ons to the ubiquitous (over 2,000,000 sold) IBM PC. While they are rather different in function and character, they share their operating environment. Where one appearing at this time would stir interest, two of them seems to us a movement worthy of more analysis.

Studio Software (3001 Red Hill, Costa Mesa, CA 92626, 800-821-7816) showed up at the otherwise disastrous Gutenberg show to introduce a page layout and processing system using Lisa-like ikons to facilitate personprocessor communications. Westminster Software (3000 Sand Hill Road, Menlo Park, CA 94025) appeared simultaneously with a page composition unit called CompMaster. Both are unfinished, but initially impressive. More impressive is the drastic reduction of the cost of interactive typographic display (ITD) technology. This, coupled with the drastic drop in imager output device prices will likely trigger sharp increases in the demand for graphic arts quality composition. STUDIO SOFTWARE: AN ELECTRONIC BOARD

Ithough neither the Studio nor Westminster products are fully deliverable (as of this writing in December, 1983), they seem suff

December, 1983), they seem sufficiently well-developed to allow evaluation of their potential capabilities. The difference between these two products and their immediate antecedents (Star and Lisa) is that these are typographic and design tools, not generalized desktop computing environments with spreadsheet, word/data processing and database programs available. This new pair also differs from dedicated type/ graphic systems presently available in the

# FRONTECHNOPOLIS BY DAVID HENRY GOODSTEIN AND JEROME L. ZADOW

fact that they run on the increasingly versatile and software-intensive IBM PC. They may be no match for the power of dedicatedprocessor machines, but at a fraction of the cost they will surely find a ready market in the thousands of small studios which could use a single computer to set the type and keep the books.

Studio Software's Do-It is remarkable for its human interface. Self-descriptive ikons displayed around the top and left borders of the screen provide commercial and graphic layout professionals with tool symbols that will make them comfortable. These include a comfortingly traditional ruler, a T-square for aligning art on the 11 x 17" electronic board, blue pencil for drawing columns for text and windows for art, pen for drawing freehand, pen for rules, camera for copying, and magnifying glass for zooming in to read text too small for adequate display on the IBM monitor.

The ikonography continues with a glue pot, a document (denoting a file which con-

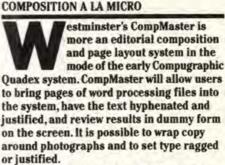
COST PER TERMINAL RASTER INTERACTIVE TYPOGRAPHIC DISPLAYS RAYTHEON RAYCOMP \$150 \$1008 \$50 COMPUGRAPHIC ADVANTAGE STUDIO SOFTWARE/ WESTMINSTER SOFTWARE XERO) STAR LISA 1976 1978 1980 1984 1982 1974 COURTESY INTER/CONSULT © 1983.



STUDIO SOFTWARE'S DO-IT SCREEN DISPLAY. COURTESY STUDIO SOFTWARE CORP.

tains text to be set), a type spec sheet which assigns typographic specifications to elements (in the page, or globally to the document), a typewriter for author's alterations or editorial changes, a personal assistant ikon denoting access to file handling and job-tracking options, and a tool box with additional functions.

Users are assumed to be trained graphic designers and layout artists, but not with any previously acquired computer literacy. The ikons should enable new users to make an easy transition from manual methods. Text called to the screen is presented in actual size and true character description if it is large enough to be read at the screen resolution. Smaller text is shown as rectangles with a display of line endings. Studio says it will initially supply ten popular fonts in bold, italic and book design. The system will also provide an easy way of creating and storing highly designed elements such as logos for recall in a number of sizes. WESTMINSTER SOFTWARE:



The actual type is not available for viewing as it will be set, but instead can be called to the screen (replacing the page dummy display) in regular computerese monospaced text format. In display mode, line endings are shown for h&j'd text. The display allows the user to manually review the file for widows or orphans. And after review, the column can be vertically justified to occupy all of the assigned space.

Hyphenation employs both logic and a dictionary. Users can program minimum/ maximum word spacing and letterspacing, and some character pair kerning is available. At the top of the screen, the user sees a file identifier, specified text point size and the depth of the hyphenated file in column inches. Standard editing facilities, including user definable functions and formats, are supported. A screen-based editor, for display character sets, enables user creation of pi characters and accents. Unfortunately, at this time files are limited to 40,000 characters. The dummy page simulated on the screen shows protected areas, column position and vertical and horizontal rules in place. Partially made up pages can be stored and reprocessed. Output to typesetters will be over telephone lines, via diskette mailed to regional service centers or by direct on-line interface for those with sufficient volume to keep an output recorder fed.

The two systems are radically different. Studio is clearly a graphic artist's layout tool; Westminster, a text composition and typographic front end. Both provide output directly or via media linkages from various printers, plotters and phototypesetters. Both provide their respective typographic or design capability for less than \$3,000 incremental cost above the \$5-\$8,000 cost of an appropriately configured hard-disk PC from Big Blue. However, for thousands of small design offices, the dream of direct personal control over the typesetting process, and the end of costly, time consuming delays waiting for corrections can be eliminated.

As the prices of competent output devices like the Digitek and Konishiroku come down it seems that in-studio typography will become a common reality for the graphic design community. Penetration of broader office markets may be delayed by the need for less expensive desktop image recorders, but for the moment it appears that the Westminster and Studio Software systems (and the many look-alikes we feel sure will soon follow) can satisfy a real need, and help start a renaissance in the world of design.



ABOUT THE AUTHORS:

David Henry Goodstein is Director of Inter/Consult, a Cambridge, Massachusetts firm, specialized in printing automation. He also serves as Research Affiliate in the experimental images program (Visible Language Workshop) at MIT.

Jerome L. Zadow is Senior Consultant for Inter/Consult, and was previously an officer of Textet Corporation and senior staff member with interest in technology marketing and strategy issues.

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC®, ITC CHELTENHAM CONDENSED® AND ITC FRANKLIN GOTHIC®



### WHAT'S NEW FROM ITC

ITC Veljovic<sup>®</sup> is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This is your guarantee of authenticity:

These new typefaces will be available to the public on or after May 14, 1984, depending on each manufacturer's release schedule.

ICENSED

The release of ITC Veljovic provides ITC with a rare opportunity: the chance to present an exceptional typeface design and to introduce a remarkable new design talent to the typographic community.

ITC Veljovic is the first of what we hope will be many typefaces from the hand of Mr. Jovica Veljović, a young designer from Yugoslavia. Although this is his first typeface, Mr. Veljović is not a newcomer to the lettering arts. He is an accomplished and talented calligrapher. In fact, readers of U&lc may well remember the work of Veljović: examples of his calligraphy filled four pages in the Volume 8, No. 4 issue of U&lc. The closing paragraph of the article that accompanied his work made the comment that calligraphy is not a long. reach from type design and that ITC would not be surprised to receive an alphabet design from Mr. Veljović. Thankfully our premonition was realized.

Veljović has a number of international credits as a calligrapher. He has been shown at many important exhibits, and is in books published in the United Kingdom and in America.

There is a freshness and originality in both Veljović's calligraphy and typeface design, yet he is quick to point out that his designs are influenced by many people, among whom Hermann Zapf of Germany and Henri Friedlaender of Israel are at the top of his list.

Zapf's book, *About Alphabets*, was Veljović's first encounter with the lettering arts. The book made him aware of the beauty and simple strength of letterform communication, and it was love at first sight.

Mr. Friedlaender learned of Veljović's work through a piece of calligraphy which Veljović sent him. Friedlaender took an immediate interest in the young calligrapher and soon became his friend and mentor.

Like his calligraphy, Veljović's first typeface has strength and vitality. There is a liveliness to his design that is rare in a text typeface. The calligraphic heritage of ITC Veljovic is also apparent in the energetic weight stress, the animated bowls, and the flair terminals. The full counters and strong serifs aid the readability of this design. ITC Veljovic also has a feeling of crisp precision, as if the letters were cut in stone rather than drawn with pen and ink.

Classic proportions with a large x-height are maintained through ascenders which exceed the cap height. An interesting design trait is present in the lowercase "g." The bottom loop is open in the Book weight and closed in all others.

The italic designs of ITC Veljovic are especially dynamic. They have power and flow which could only have been created by a calligrapher.

And yet, for all its vitality, originality and flair, ITC Veljović communicates: simply, effectively, directly. ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmnopq

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Jovica Veljović (vel-yo-vitch) celebrated his thirtieth birthday on March 1. He is quiet, unassuming, and modest about his work. In a conversation he prefers to listen, and learn, rather than be heard. Veljović s love of letterform design and calligraphy is apparent in his work and in his writing on the subject: he is more than just talented. He studied at the Academy of Applied Arts, in Belgrade, where he majored in lettering. Veljović lives in Yugoslavia with his wife and their infant son. When he is not drawing alphabets or creating beautiful calligraphy, he teaches design and graphic communication. His work has been honored in books and exhibits. He received a special award for calligraphy at the October Salon in Belgrade, in 1979. He has the inquisitiveness of a student, the wisdom of a professor, and the talent of an artist.



# ITC VELJOVIC

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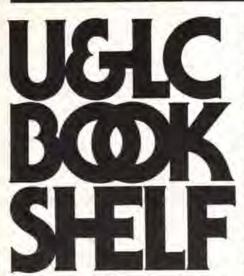
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All orders should be placed directly with the publisher(s) concerned.

#### Type Studies by Christian Axel-Nilsson

A history and catalog of The Norstedt Collection of Matrices in the Typefoundry of the Royal Printing Office in Stockholm, Sweden. The letterpress matrices in the collection constitute a review of matrices cast and used in Sweden since the middle of the fifteenth century. The collection attempts to preserve letterpress matrices, punches and typefoundry equipment that might otherwise be lost or destroyed as letterpress printing and metal type become obsolete. Some 100,000 matrices representing a great variety of typeface designs are in the collection. Only about 20,000 of these are covered in the study. The book illustrates many fonts as well as work produced with them and includes a history of the collection and of the Norstedt.

Typefoundry. Almovist & Wiksell International, Gamia Brogstan 26, P.O. Box 62, S-101 20 Stockholm, Sweden. 200 pages. 8½ x 12½". 590 Sw.Kr./approximately \$79 U.S. currency plus \$4 postage to all countries.



#### Swiss Sport Posters by Karl Wobmann and Max Triet

An historical view of the best Swiss competition posters. Covers more than a century of major Swiss sporting events. Brief histories of sports associations supplement the 220 full-color reproductions.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zürich, Switzerland. 151 pages. 10¼ x 10°, \$67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

#### Lithography

Edited by Domenico Porzio

Covers the entire range of lithographic art over the past 200 years, focusing on the process' esthetic development. Six eminent scholars' essays comprise the text. Glossary, E ibliography, Biographies of artists represented, including such diverse artists as Albers, Bonnard, Cezanne, Daumier, Giacometti, Goya, Hockney and Whistler.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 280 pages. 9¼ x 12'. 284 illustrations (98 full color). \$49.50.

#### The Ohio Regional Art Directory

The premier edition of this directory includes a comprehensive listing of Ohio illustrators, graphic designers, photographers and retouchers. There are over fifty fullcolor display pages showcasing representative work by various artists. Free to creative directors, art directors, advertising managers and other art buyers in the Ohio and neighboring areas.

Ohio Regional Art Directory, 1861 West 25th Street, Cleveland, OH 44113.88 pages. 8½ x 11'. Paper. Fully illustrated.\$12.00.Ohio residents, please add sales tax.



#### AIGA Graphic Design USA 4

This fourth annual compendium of the year's AIGA exhibitions and medal awards is, as should be expected, a beautiful record of some of the best graphic and typographic design, illustration, and book design and production done in the United States. The pieces shown were selected from over 10,000 entries.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036.432 pages. 9 x 12\*. Over 250 color plates and 700 b/w illustrations. Index. \$45.00.

#### The Graphic Designer's Handbook by Alastair Campbell

A handy design/production volume that's good for by-the-drawing-table instant reference on such topics as design procedures, materials and equipment, contracts, commissioning, copyrights, copyfitting tables, illustration and photography, type and typesetting, print production, binding. Features include a 30,000-word glossary, a full range of four-color tint charts, and 400 original, full color illustrations, diagrams and charts.

Running Press, 125 South Second Street, Philadelphia, PA 19103. 192 pages. Hardbound. 4% x 91/16", \$12.95.



Photo/Graphic Design by Allen Hurlburt

Concerned with how photographs affect a graphic design and with design within a photograph. Traces the development of photography from its 15th century camera obscura origins through its role in the 20th century revolution in visual communication. Written for professional photographers, designers, serious photography and design students.

Watson-Guptill Publications, 1515 Broadway, NY, NY 10036. 144 pages.8½ x 10½". 32 color plates. 76 b/w illustrations.\$22.50.

#### Top Graphic Design by FHK Henrion

Who are today's innovators and experimenters? What are the trends for the future? What do different designers' approaches have in common? Are there different solutions for identical or similar problems? These questions are typical of those addressed by this thoughtful and beautifully illustrated and printed book. To answer the questions the author analyzes the work of 25 leading graphic designers from 10 countries.

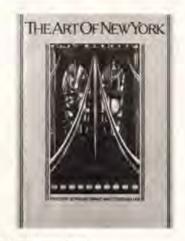
ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zurich, Switzerland, 159 pages, 10¼ x 10\*, \$67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

#### The 26 Letters by Oscar Ogg

This classic history of the alphabet is now available in a newly revised paperback edition. Included are recently discovered facts about historical letterforms, as well as an entire chapter on modern typography and printing techniques.

Illustrated with over 200 examples, it covers the history of the alphabet from its beginnings to its fullest modern expression. Van Nostrand Reinhold Company, 135

West 50th Street, New York, NY 10020. 294 pages, 6 x 9". Indexed. Paper, \$10.50.



#### The Art of New York

Editors: Seymour Chwast, Steven Heller

A breathtaking collection of images capturing the vitality, beauty and variety that is New York. Here are paintings, drawings, sculptures, prints by leading twentieth century artists expressing their views of "Oz on the Hudson." Just a few of the artists represented are: Childe Hassam, Red Grooms, Georgia O'Keeffe, Piet Mondrian, Saul Steinberg, Edward Hopper, Robert Rauschenberg, Pablo Picasso, and Christo.

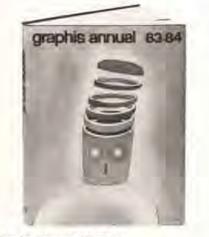
Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022.192 pages. 10% x 1334.233 illustrations, 120 in full color.\$49.50.

#### Typos

#### Editor: F.W. Lambert

Typos is a non-commercial international graphics journal published by the London College of Printing. It is not well known, but it should be. It's not only beautifully produced, it's a real thought provoker. Typos 5 is still in print, and features articles by Josef Muller-Brockmann, FHK Henrion, Richard Kindersley and others. Subjects covered include: Professional Ethics of Designers; Mayakovsky Now; St. Bride (the library and the church); Type as Image, Chermayeff & Geismar; Eric Gill; Stamp Designer Manque; Building Titles and Type; World Cup of Soc cer Posters; The Master Printers of Koryo; and more. Typos 5 and 6 are in short supply. Typos 1-4 are out of print. Typos 7-9 will be published in 1984. In the United States copies are available from:

The Journeyman Press Ltd., 17 Old Mill Road, West Nyack, NY 10994. Copies are \$10.00 each. Inquire concerning subscription rates for libraries, professionals, students.



#### Graphis Annual 83/84 Edited by Walter Herdeg

This volume contains 738 illustrations by artists and graphic designers from all over the world. Of its 256 pages, 130 are in color. They present 131 examples of newspaper and magazine advertisements, and 141 items drawn from brochures, leaflets, catalogs, programs and invitations. Editorial graphics (illustrations from newspapers and magazines, book covers, annual reports, company publications) are represented by 341 examples; and trademarks, letterheads, packaging and record covers by 125 illustrations. This distribution furnishes a well-rounded picture of international graphic design in the past year. Preface by Massimo Vignelli.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036.9½ x 12". In U.S.A., \$59.50.

#### A Treasury of the Great Children's Book Illustrators by Susan E.Meyer

The lives and works of the most influential children's book illustrators. Emphasis is on Victorian England and its subsequent tradition in America. Covers Edward Lear, John Tenniel, Walter Crane, Randolph Caldecott, Kate Greenaway, Beatrix Potter, Ernest Shepard, Arthur Rockham, Edmund Dulac, Kay Nielsen, Howard Pyle, N.C. Wyeth and W.W.Denslow.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022.8% x 11\*. 272 pages. Bibliography. Index. 252 illustrations, including 93 in full color. \$45.00.

# Design in the Visual Arts

A basic discussion of design, covering history and theory, what design is, esthetics and anesthetics, color, composition, gestalt, pictures, patterns, vision, invention, twodimensional and three-dimensional problems, and problems in teaching design. Bibliography, index.

Prentice-Hall, Inc., Englewood Cliffs, New Jersey 07632.136 pages. 11 x 8%\*. Paper. \$18.95.



#### Anathema by Marc Drogin

Anathema, a formal and strong denunciation or curse, was a weapon of medieval scribes. These presumably meek and diligent souls wreaked considerable wrath on those who mutilated, stole or mistreated the manuscript copies made in the scriptorium. Here is the history of anathema as employed by scribes from the eras of clay tablets and papyrus on, accompanied by illustrations and many examples, such as:

"May the one who takes you in theft By the sword of a demon be cleft. May he for one full year be banned Who tries to take you away in hand." It's history and fun in one small package.

Allanheld & Schram, 81 Adams Drive, Totowa, NJ 07512.220 pages. 11 x 8½". 145 facsimile plates.\$28.00.



#### Letters by James Hutchinson

An illustrated tracing of the development of alphabets from early picture signs through their changing forms and use in writing, and modifications for movable types, to their present computer-created appearance. Covers prealphabetic writing; Phoenician, Greek, Etruscan and Latin letters; writing of the Roman and Carolengian periods and printing type designs from their advent in the 15th century to today. A secondary theme is the long train of technical changes that led to a revolution in the appearance of letters.

Van Nostrand Reinhold Company, 135 West 50th Street, New York, NY 10020. 255 pages. 4% x 7½°. Cloth, \$17.50. Paper, \$9.25.

#### GCCA Standard 101-1983

The GenCode™ manual for document markup is currently being field tested prior to official adoption and recognition by the Graphic Communications Computer Association (GCCA). It is a generalized markup system to facilitate text processing of everything from brief memos to a complex book. Generic coding is a means of identifying each text element on a strictly editorial (content related) basis. The author or editor or markup specialist identifies heads, captions, footnotes, etc., creating a master file which is system- and formatindependent. Thus it can be used to create a variety of formats from the same input and to drive a wide range of output devices. The system aims to bring about great efficiencies in document creation, editing, storage, revision, and output in typeset form in both office automation and publications production environments. Generalized markup is an advance over traditional information-age markup systems which are linked to a particular processing system or package of formats.

Graphic Communications Computer Association, Printing Industries of America, Inc., 1730 North Lynn Street, Arlington, VA 22209.

#### Medieval Calligraphy by Marc Drogin

A comprehensive instructional guide and a history of calligraphy from the mid-400s through the 1400s. The author writes, "I feel it is better to study a 13th-century Gothic Textura from Quadrata from a 13th-century Gothic master calligrapher than from a 20th-century calligrapher's interpretation of that script." His 145 facsimile monochrome illustrations largely reflect this viewpoint. Allanheld & Schram, 81 Adams Drive, Totowa, NJ 07512, 198 pages. 8% x 11¼". \$28.00.



An Introduction To Design by Robin Landa

How-to introductions for students and beginning designers with helpful reminders and information for professionals. Robin Landa looks at design for the printed page and in paintings. Her illustrated text covers color, containers, surfaces, volumetric space, balance and symmetry, focal points, positive and negative space, vertical and horizontal extensions, illusion and atmosphere, collage and texture, communication through design. Glossary, bibliography, index.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632.192 pages. 8½ x 11". \$16.95.

Methods of Book Design, 3rd Ed. by Hugh Williamson

An update of a 1956 classic, it is a readable, authoritative discussion of the processes and principles which determine the physical characteristics of the finished book. It presumes no foreknowledge and is written for authors, publishers, printers, and teachers and students of printing design. Covers copy preparation, type selection and arrangement, the designer's role in book illustration and jacket design, the economics of book production, materials and techniques and their effect on book design.

Yale University Press, 92A Yale Station, New Haven, CT 06520.392 pages. 61/4 x 91/4". \$40.00 cloth, \$12.95 paper. Bibliography, index, glossary.



#### Graphic Design Education by Igildo G.Blesele

A full-color, heavily illustrated review of 17 training courses from schools in West Germany, Czechoslovakia, England, the United States, France, Switzerland and Italy. It covers courses in Computer Graphics, Graphic Design, Illustration, Letterform Design, Photography and Typography. A survey of design education in the 1980s and a source of creative ideas. Multilingual text.

ABC Verlag Zürich, Rüdigerstrasse 12. Postfach 8021 Zürich, Switzerland, 192 pages, 10¼ x 10°, \$67,50, U.S. A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.



#### Rookledge's International Typefinder by Christopher Perfect and Gordon Rookledge

The typefinder is at once a tool to help the user quickly identify and select typefaces, and for the type user and student it highlights and indicates the essential characteristics of each typeface shown, and educates them to distinguish between good and bad designs. For the type specifier this is a publication of major importance. Illustrates 700 typefaces, including most of the major recent introductions. Typefaces are arranged in categories according to specific design features. Indexed.

Frederic C.Beil, 321 East 43rd Street, New York, NY 10017.272 pages.9% x 9%\*. \$40.00.

#### **Art and Graphics**

by Willy Rotzler in collaboration with Jacques N. Garamond

An exploration of the reciprocal relationship between applied arts and fine arts. How artists in each area innovate and influence the other. 16 leading designers from 10 countries are represented by examples of their applied and fine art, together with their personal views on fine/applied art relationships. Multilingual text. Many fullcolor illustrations.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zürich, Switzerland, 185 pages, 10¼ x 10\*, \$67.50, U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

#### J. Müller-Brockmann



#### The Graphic Designer and His Design Problems by J. Muller-Brockmann

Using examples of his own work, Mr. Muller-Brockmann describes the essential character and significance of design elements used in advertising. He demonstrates the rules they follow and ways they can be used.

Shown in individual sections are: the path from illustrative to objective graphic design and the significance of the elements of design, showing proper use and the effect they have in graphic communication; basic considerations determining the attitude of the designer to his work and, insistence on careful planning of advertising, and creative thinking in terms of the whole project; finally, the author's own system of training designers. A valuable tool for the educator.

Visual Communications Books, Hastings House Publishers, 10 East 40th Street, New York, NY 10016, 10¼ x 10¼\*, Includes English, French and German translations, Paper. \$34,95.

#### Art Career Guide by Donald Holden

Compiled with the aid of professionals in the fields covered, this is a comprehensive guide to schools, jobs and job-hunting for professionals, students and teachers in the visual arts: covers architecture, art teaching, crafts, fabric design, fine art, graphic design, illustration, industrial design, interior design, museum work, and photography. It serves as a career guide for art students, teachers, counselors and job seekers. Describes the nature of the work, the training required in each major art field, and tells you what you'll do and what you'll earn on your first job and future jobs. Covers changing jobs, planning your portfolio, resumés and job Interviews. Concludes with a directory of degree-granting schools, colleges and universities with art programs in the US and Canada.plus a list of professional organizations in each career field.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. Fourth Edition, revised and enlarged. 322 pages. 6¼ x 9¼." \$14.95.



#### **Graphis Posters 84**

Beautiful presentation of 563 of the year's best posters from all over the world. Covers advertising, cultural, social posters, works of over 500 artists. Detailed captions, indexes to artists, art directors, agencies, publishers, advertisers.

Graphis Press Corp., 107 Dufourstrasse, CH-8008 Zurich, Switzerland, USA, Watson-Guptill Publications, Inc. 1515 Broadway, New York, NY 10036. 204 pages. 12 x 9½". \$59.50.



#### The Workbook, California Edition 1984

The Workbook is a 3-volume desk reference set. There's a thick 4-color portfolio showcasing the work of more than 600 illustrators, photographers, designers and production companies. A companion directory volume lists art schools, contests, organizations, advertising agencies, department stores, publications, movie studios, record companies, TV and radio stations, design studios, art directors, production artists, copywriters, illustrators and letterers, stylists, retouchers and other sources of services and supplies. Rounding out the set is a 13-month appointments book.

The Workbook, 1545 Wilcox, Hollywood, CA 90028, \$40.00 (includes postage, handling and sales tax).

THESE PAGES WERE SET IN ITC FRANKLIN GOTHICE



We all owe a debt of gratitude to those admirable people who dedicate themselves to saving endangered species. They worry and act for all of us: to protect the ecology, to save the whales, the eagles, the condors, baby seals and snail darters. Recently, to our great joy, we discovered that there is yet another group of conservators who are devoting themselves to the survival of a very special, nearly extinct, species of animal—the fabulous carved horse of the carousel.

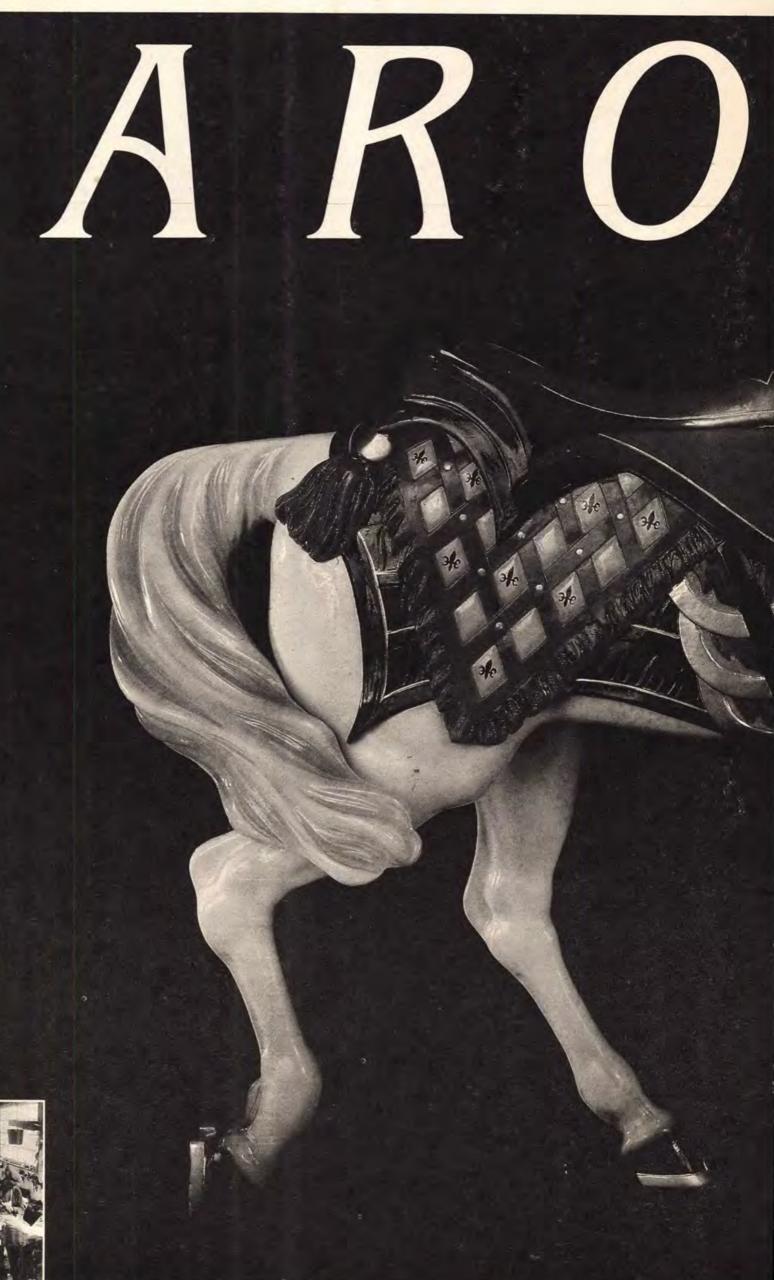
It would not be entirely fair to say that carousels are wasted on children. (It would also not be entirely wise, as it would surely bring down on our heads an avalanche of hate mail.) But the truth is, you have to be a grown-up to fully appreciate the marvel of engineering, the esthetics and the craft in a fullblown carousel.

When we were young, the exhilaration of the ride and the music was everything. We hopped on the platform, even





A







before it came to a final stop from the preceding ride, and raced to lay claim to an "outside" horse, one of the moving ones. It would be nothing short of tragic to be stuck with an "inside" (or stationary) horse; worse still, to have to ride in an enclosed "chariot," on a bench seat with little kids and elderly ladies. Still, the actual features of the horse got very little notice from us. We might have cared somewhat about the color, but we paid little attention to the stride, the position of the legs, the attitude of the head, the fall of the mane, the expression in the eyes or the trappings of the saddle. Least of all did we concern ourselves with how it was constructed.

But now that carousels are all but extinct, nostalgia makes budding archeologists of us all. If we were lucky enough to hear of a carousel still in operation, we'd go out of our way to find it.

A. Inspired by the armored horses of medieval pageantry, with additional colorful embellishments, this carousel horse was the creation of The Philadelphia Toboggan Co. c. 1922. B. Stripped of its paint, a carousel horse reveals its structure and component parts. C. A carousel workshop, The Illions Company, c. 1900, showing the division of labor. The rough cut horse heads on the floor will be carved and finished by a master carver. D. A typical amusement park carousel, with lights, mirrors, ornate horses and decor. Of the 3,000 to 4,000 built, only 275 remain.



THIS SPREAD WAS SET IN ITC BENGUIAT CONDENSED® AND ITC MODERN NO. 216™



different eyes that we'd view the phenomenon. We'd marvel at the engineering and construction of the carriage. We'd examine the horses with discerning eyes and new appreciation of the opulence of the whole operation.

Fortunately for us, Tobin Fraley, a master wood carver and restorer of old carousel animals, has written a book, The Carousel Animal, which shows and tells everything we never knew about carousels. He recounts the origins, the golden days and the demise, how the animals were constructed and who the famous craftsmen were. It is a gorgeous (there's no more adequate word) book, with more than 50 sumptuous color photo-graphs by Gary Sinick, a noted San Francisco art and dance photographer. From the tidbits of information and the photographs reproduced here, it is obvious that the book is a collectors' item in its own right.

According to the author, the first version of a carousel was depicted in a Byzantine bas-relief dating back to the year 500. The "riders" grasped ropes attached to a central turning pole and were spun around in a circle. A more recognizable relative of our carousel came from a 17th century sport practiced by the French nobility. It was a ring-spearing contest, in which a rider was expected to pierce a small ring with his sword while riding full speed on his horse. To train for the event, a practice machine was devised. Models of horses were fabricated and mounted on beams around a central pole. A ring was suspended outside the perimeter of the circle of horses, and as servants or real horses propelled the contestants around the circle, they attempted to thrust their swords through the ring. The practice machine became a popular entertainment, not only for noblemen, but for women and children of the court also. Before long, craftsmen began to reproduce these practice machines







on a simpler scale and carted them to local parks and large amusement centers throughout Europe. That not only explains how carousels became a popular amusement in general, but how the brass ring became a significant feature, in particular.

These early horse-driven or human-propelled carousels were limited in weight and size, of course, by their limited power source. But the invention of steam power shifted the carousel business into high gear. It was an Englishman, Frederick Savage, who in 1870 first used steam power in his "roundabouts." His machines were in great demand, as no amusement park and no fair was complete without one of those whirling rides. As the orders for Savage's machines in-creased, so did his competition in England, France and Germany. At one point there were at least fifteen companies producing carousels in Europe. Some workshops specialized in horses, others in menagerie animals, others in domestic animals like cows, pigs, roosters, rabbits and cats. Some carousels carried just one species exclusively, such as all fish or all cats.

#### Upper left and center: Coney

Island Style horses by Stein and Goldstein, c. 1914. These partners worked in a flamboyant style, specializing in long bodies, wide saddles, deeply carved flowers and generous fringes. Both these horses have been restored and are still in use in Bushnell Park, Hartford, Connecticut. The Stein and Goldstein carousel in Central Park, New York City, contains some of the largest horses ever carved.

Upper right: A Country Fair Style horse. Its simple, stylized design was popular with traveling carnivals and fairs.

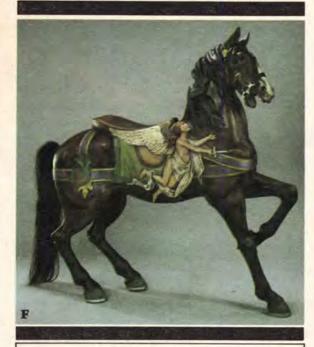
Lower left and right: Carousel panels, c. 1895, were made of wood and served to hide internal working machinery of the carousel. They provided the designer or operator with a perfect space to display his name. The earliest panels were simple in design, but as the carousels grew more ornate, so did the artwork on the panels.



eanwhile, in the comparatively new young country, the United States, there was evidence of carousels as far back as 1825. But the carousel industry in America really got under way during the period of the great migrations from Europe. Skilled craftsmen from European workshops stepped off the gangplanks with their tools and their skills, and walked into a wide open market. The demand for their expertise was great, and the competition was limited.

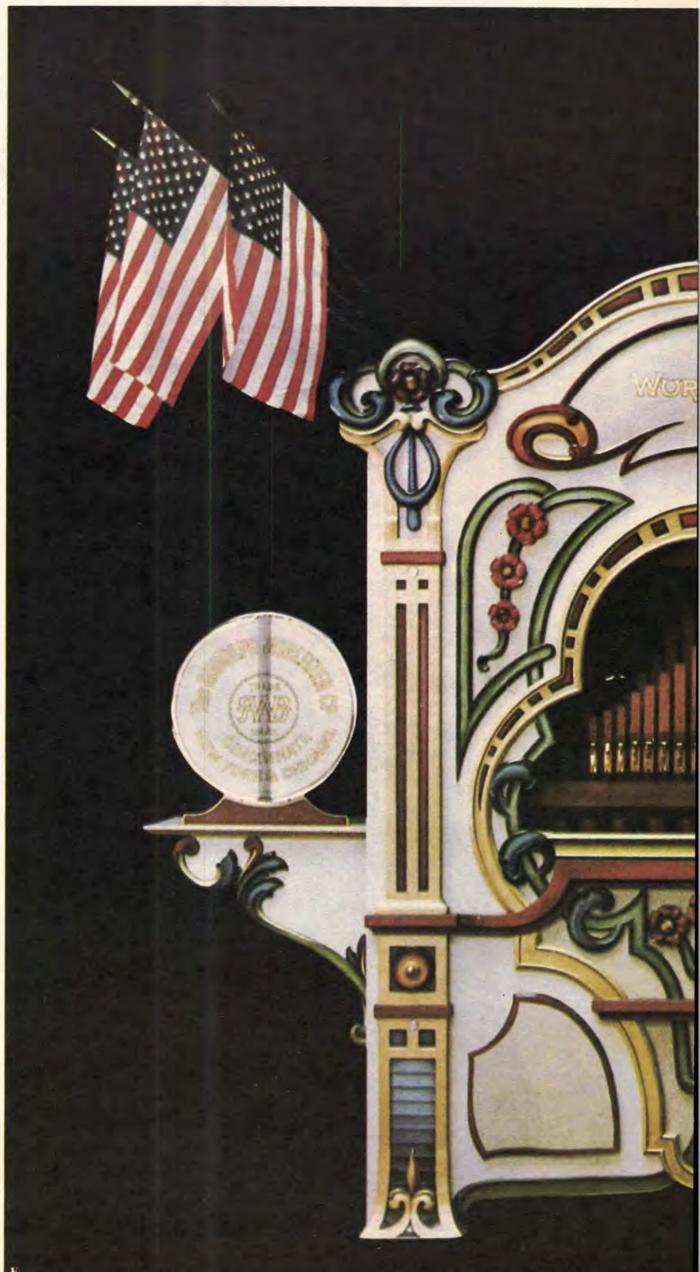
One of those skilled carousel builders was Gustav Dentzel, from Germany, who settled and opened his shop in Philadelphia. Another carousel builder from Germany was Charles I. D. Loof. He opened his shop in Brooklyn, New York and is known to have installed a carousel in Coney Island.

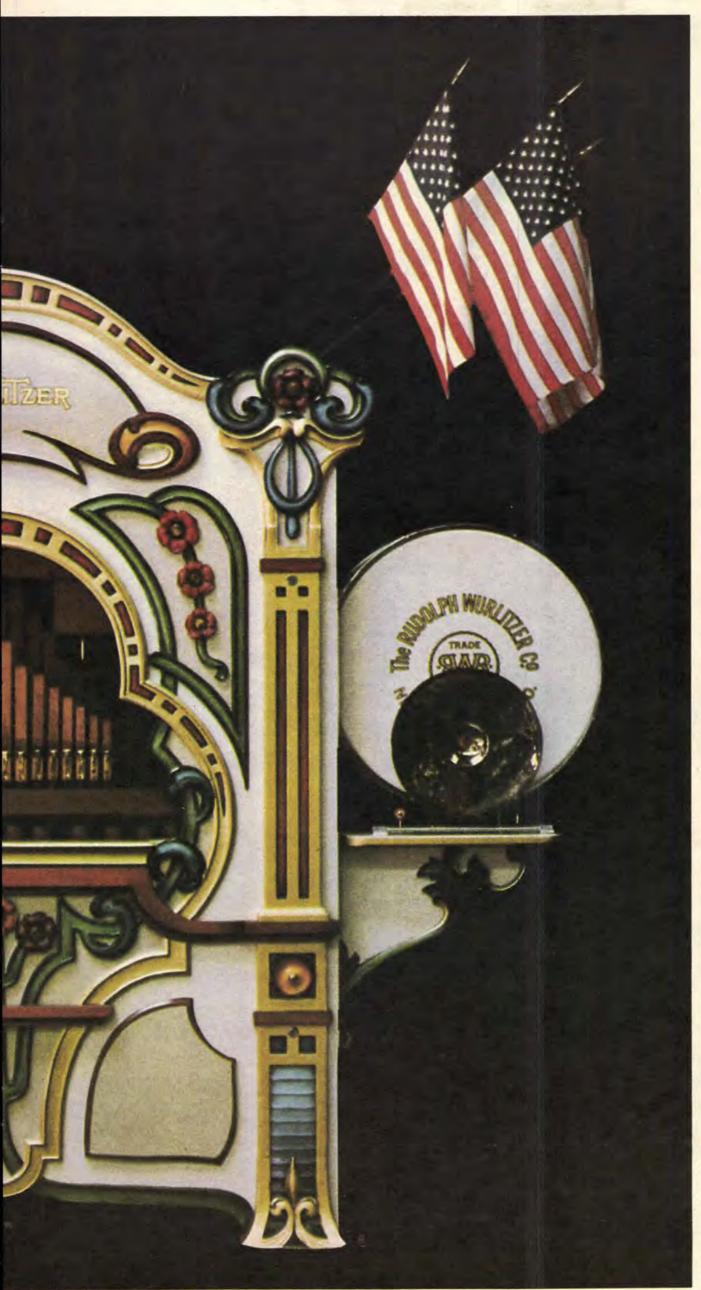
Another boost to the carousel business in the United States came, surprisingly, from the introduction of the electric trolley.





E. The Band Organ, a combination of pipes, drum and cymbals, was the heartheat of the carousel, thumping out spirited Sousa marches and Strauss waltzes. Wurlitzer was a leading manufacturer, producing organs with anywhere from 40 to 250 pipes. This is a medium-sized 1922 model. F. Unusual angel decorations carved by an Italian furniture craftsman, Salvatore Cernigliaro, employed by Dentzel. Such romantic figures and flowing drapery designs are known as "Chernis" by experts.





s tracks were laid for this new public transportation, city planners wisely decided to extend them to the far reaches of the city limits, so they would be prepared for any future expansion. The tracks were pushed to vacant lots at the edges of towns or to natural barriers such as beaches and river banks. These empty acres became ideal locations for amusement parks; the rent was cheap and, thanks to the trolley lines, people could easily get to them. Such parks sprang up all over the country and came to be known as "trolley parks." Naturally, not one of them was complete without a carousel.

Now with increased demand and increased competition, craftsmen became more attentive to the uniqueness and appeal of their animals. Three basic trends developed in design. Dentzel, in Philadelphia, made a specialty of realism. He concentrated on muscle structure and stance, from his observations of animals in traveling circuses, natural history museums and pictures of African wildlife.





G. An intricate and ornately carved borse by The Philadelphia Toboggan Co., c. 1918, currently operating at Marriot's Great America, Santa Clara, California.

H. A Dentzel Philadelphia Style Horse, c. 1895, illustrating the straightforward style, and the meticulous paint job.

I. A c. 1910 borse by Daniel Muller, a Dentsel carver who concentrated on muscle structure and stance, and fashioned his borses after circus specimens.

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Animals were known as Philadelphia Style. Loof, in Brooklyn, went in for the fanciful and flamboyant embellishments. He used jewels, beveled mirrors, colored glass, electric lights, horses with expressionistic postures and flying manes. This ornate design came to be known as Coney Island Style and was adopted by Loof's protégés, M.C. Illions, Charles Carmel, Solomon Stein and Harry Goldstein, in their own shops. A third carousel trend, Country Fair Style, was developed by Charles Dare, and copied widely for use in travelingshows or small country fairs. These animals, smaller and simpler in design, were much in demand because they were light and easy to transport from place to place.

entzel's carousel

As the carousel-building business grew, many of the craftsmen split from companies where they'd trained, and set up their own shops.

A carousel horse, stripped of its decorative paint, is preferred by some collectors. It not only reveals the construction, but also the fine quality of the wood and the details of carving.

3



enerally, they continued producing the basic style learned at the parent company, but also expanded and enriched the designs. In the early 1900s, the carousel business was in its golden years, with workshops operating at full tilt. One well-staffed shop was known to turn out carousels at the rate of one a week.

But in the 1920s, mechanical carving machines began to replace hand carvers. The Great Depression hit the amusement industry as it did all businesses. Hand carvers were lucky to find employment repairing damaged animals. Most of the manufacturing companies closed their shops. One major manufacturer remained, The Philadelphia Toboggan Company, but they stopped producing carousels in 1934, while they continued to make other amusement park rides.

As with most things in life, true appreciation comes only with hindsight. The carousel animals we once took for granted are suddenly becoming intensely interesting to collectors, to museums and historical societies. Now, a new generation of skilled carvers is emerging to resurrect some of the glorious carousel animals which would otherwise become extinct. According to Tobin Fraley, of the 3,000 to 4,000 carousels that once existed in this country, only 275 remain.

Thanks to the restorers, not only have thousands of animals been saved, but we are able to learn more about how they were constructed in the first place. One of the surprises, once the years of accumulated paint has been stripped, is to see that the animal is not a single carved form, but an assemblage of parts. The basic contour of each animal was designed by the master carver, usually the owner of the shop. Each of the component shapes was cut separately by other workers and bonded together with glue and dowels. The body was a simple box form. The head and legs were carved in several sections and glued separately. The head and mane were usually finished by the master carver himself. When all the parts were assembled and glued together, the master carver

completed the work, making certain that all parts articulated properly and the carving styles blended. The entire job, from gluing to finished carving, might take about 40 hours-a relatively short time, considering the details of muscle structure, the intricate carvings of the mane, the facial expression and decorative trappings.

It is even more remarkable that the work proceeded as smoothly and expertly as it did, as the employees in a shop were of widely varying ages and experience. There were five-year-old boys sweeping wood chips and sharpening tools; there were young menapprentices and master carvers, each doing his specialized job. At the top level, a carver's skills were so highly developed that, it is fair to say, he could probably carve more expertly and more rapidly than someone with a full shop of electric tools, today.

Tobin Fraley, author of The Carousel Animal, had good reason for his early interest in the carousel. He grew up in Seattle, where his grandfather operated an amusement park. He studied wood carving with the master

carver, Ernest Jenner, and then went to work restoring carousel animals for the Red Bug Gallery. He presently operates Tobin Fraley Studios in Oakland, California, where he and his staff restore nearly 100 animals a year. He is not alone in his obsession with carousel animals. There are several organizations in the United States devoted to carousel lore, history and preservation techniques. All that, and more, is included in The Carousel Animal, published by Zephyr Press, P.O. Box 3066, Berkeley, CA 94703. A treasure of a book for only \$19.95 (plus \$2.00 for shipping and handling). Marion Muller

J. A Rounding Board, c. 1890, was the type of trim that crowned the carousel. Typically, it included mirrors in carved wooden frames, and panels of paintings featuring Americana themes: presidential portraits, flags, eagles, cowboys, buffalos and Indians. K. A rocking carousel horse, c. 1904, carved by Germany's most distinguished carver, Frederick Heyn. The horse, mounted on the spring-like device, enabled the rider to use his body weight to rock the horse as the carousel turned.

Photographs reprinted with permission from The Carousel Animal published by Zephyr Press, Berkeley, CA.



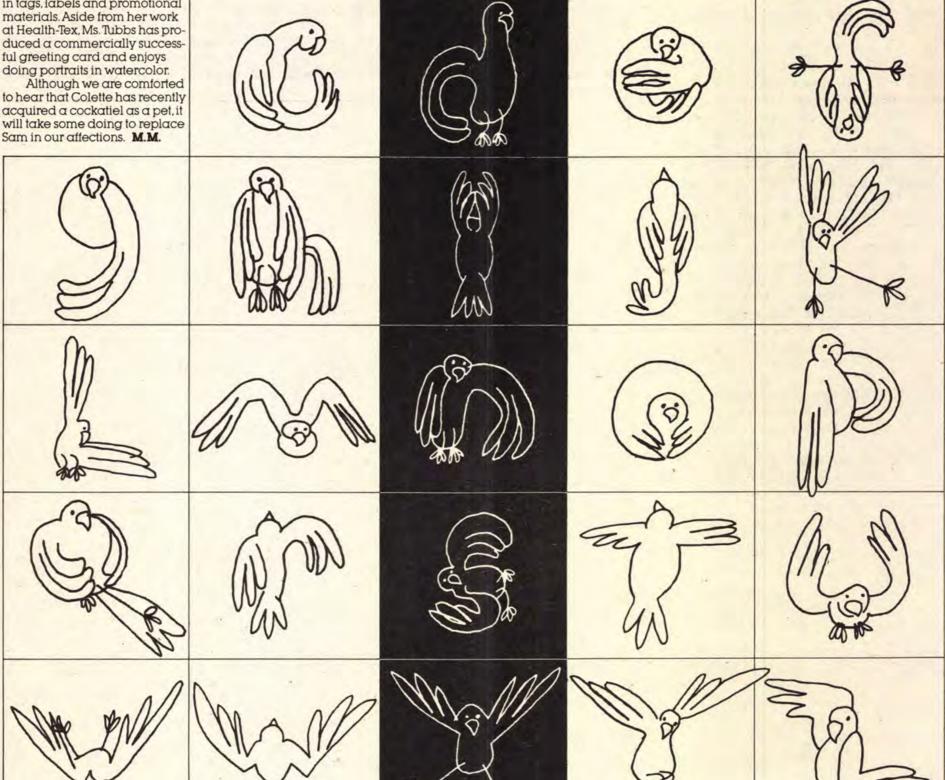
Almost any well trained parakeet will squawk a few words for you, but a certain unique bird, named Sam, is responsible for this whole blithe-spirited 5 alphabet.

In truth, the alphabet was In truth, the alphabet was designed by Colette Tubbs in honor of her recently deceased pet parakeet, Sam. "He was an unusually friendly bird who would sit on my head and play with my hair," she reports. In ad-dition to the alphabet, she has memorialized his playful antics in a series of sensitive pencil in a series of sensitive pencil drawings.

Ms. Tubbs, a graduate of the Fashion Institute of Technology in New York City, is currently a graphic designer for Health-Tex, the widely known manufacturer of children's clothes. Her design and illustration talents are in evidence in appliqués and embroidery on the garments; also in tags, labels and promotional materials. Aside from her work at Health-Tex, Ms. Tubbs has produced a commercially successful greeting card and enjoys

to hear that Colette has recently acquired a cockatiel as a pet, it will take some doing to replace Sam in our affections. M.M.

Contemporary Samscript



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Specimen booklets for each text/display typeface can be purchased from ITC. The order form for these specimen booklets appears on page 82 of this issue of U&lc.

#### **DISPLAY FACES**

**ITC AKI LINES®** ITC American Typewriter Bold Outline. ITC Bauhaus Heavy \* ITC Bauhaus Heavy Outline\* ITC Bernase Roman® **ITC Bolt Bold**<sup>®</sup> ITC/LSC Book Regular Roman® ITC/LSC Book Regular Italic\* ITC/LSC Book Bold Roman® ITC/LSC Book Bold Italic\* ITC/LSC Book X-Bold Roman ITC/LSC Book X-Bold Italic<sup>®</sup> INC Bookman Outline with Swash\* ITC Bookman Contour with Swash<sup>°</sup> ITC BUSORAMA LIGHT ITC BUSORAMA MEDIUM® ITC BUSORAMA BOLD® **ITC Caslon Headline**<sup>®</sup> ITC/LSC Caslon Light No.223\* ITC/LSC Caslon Light No.223 Italic\* ITC/LSC Caslon Regular No.223\* ITC/LSC Caslon Regular No.223 Italic\* ITC/LSC Caslon Bold No.223\* ITC/LSC Caslon Bold No.223 Italic\* ITC/LSC Caslon X-Bold No.223° ITC/LSC Caslon X-Bold No.223 Italic\* ITC Cheltenham Outline\* ITC Cheltenham Outline Shadow **ITC Cheltenham Contour**\* ITC Clearface Outline\* **ITC Clearface Contour**<sup>®</sup> ITC Clearface Outline Shadow\*

INCLSC Condensed\* INCLSC Condensed Italie\* ITC Didi\* ITC Erras Outling\*

ITC Eras Contour® ITC Fat Face®

ITC Firense\* ITC Franklin Gothic Outline\* ITC Franklin Gothic Outline Shadow\* ITC Franklin Gothic Contour\*

> ITC Gorilla\* ITC Grizzly\* ITC Grouch\*\* ITC Honda\*\*

ITC Kabel Outline\* ITC Kabel Contour\* ITC Korinna Bold Outline\*

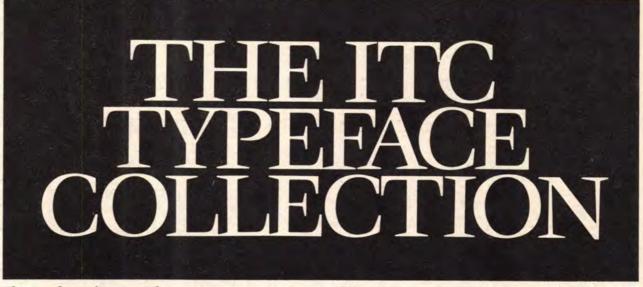
ITC MACHINE® ITC MACHINE BOLD® ITC/ISC Manhattan™

ITC Milano Roman® ITC NEON® UTE UTELNEE® ITC Ronda Light™ ITC Ronda™ ITC Ronda™ ITC Ronda Bold™ ITC Sertif Gothic Bold Outline®

ITC/L&C Stymie Hairline\* ITC Tom's Roman\* ITC Uptioht Regular \*

ITC Uptight Regular \* ITC Uptight Neon\*

#### TEXT DISPLAY FACES



The typefaces shown on these pages represent the complete collection of ITC Typefaces as of May 14, 1984.

#### NEW FROM ITC

ITC Veljovic" Book Book Italic Medium Medium Italic Bold Bold Italic Black Black Italic

ITC American Typewriter\* Light Medium Bold Light Condensed Medium Condensed **Bold** Condensed

ITC Avant Garde Gothic" Extra Light Extra Light Oblique Book **Book Oblique** Medium Medium Oblique Demi **Demi Oblique** Bold **Bold Oblique Book Condensed** Medium Condensed **Demi Condensed Bold Condensed** 

ITC Barcelona" Book Book Italic Medium Medium Italic Bold **Bold Italic** Heavy **Heavy** Italic

ITC Bauhaus" Light Medium Demi Bold

ITC Benguiat® Book **Book Italic** Medium Medium Italic Bold **Bold Italic Book Condensed** Book Condensed Italic Medium Condensed Medium Condensed Italic **Bold Condensed Bold Condensed Italic** 

ITC Benguiat Gothic\* Book Book Italic Medium Medium Italic Bold **Bold Italic** Heavy Heavy Italic

ITC Berkeley Oldstyle™ Book Book Italic Medium Medium Italic Bold **Bold Italic** Black **Black Italic** 

ITC Bookman\* Light Light Italic Medium Medium Italic Demi Demi Italic Bold **Bold Italic** 

ITC Caslon No. 224" Book Book Italic Medium Medium Italic Bold **Bold Italic** Black **Black Italic** 

ITC Century\* Light Light Italic Book Book Italic Bold **Bold Italic** Ultra Ultra Italic Light Condensed Light Condensed Italic **Book Condensed** 

Book Condensed Italic **Bold Condensed Bold Condensed Italic Ultra** Condensed **Ultra Condensed Italic** 

ITC Cheltenham\* Light Light Italic Book Book Italic Bold **Bold Italic** Ultra Ultra Italic Light Condensed Light Condensed Italic **Book Condensed Book Condensed Italic Bold Condensed Bold Condensed Italic Ultra Condensed Ultra Condensed Italic** 

ITC Clearface\* Regular Regular Italic Bold **Bold Italic** Heavy Heavy Italic Black **Black Italic** 

ITC Cushing™ Book Book Italic Medium Medium Italic Bold **Bold Italic** Heavy Heavy Italic

ITC Eras\* Light Book Medium Demi Bold Ultra

ITC Fenice\* Light Light Italic Regular Regular Italic Bold **Bold Italic** Ultra **Ultra Italic** 

ITC Franklin Gothic\*

Friz Quadrata

ITC Galliard" Roman Roman Italic Bold **Bold** Italic Black **Black Italic** Ultra Ultra Italic

ITC Garamond<sup>™</sup> Light Light Italic Book **Book Italic** Bold **Bold Italic** Ultra Ultra Italic Light Condensed Light Condensed Italic **Book Condensed** Book Condensed Italic **Bold Condensed Bold Condensed Italic Ultra** Condensed

ITC Isbell\* Book **Book Italic** Medium Medium Italic Bold **Bold Italic** Heavy **Heavy** Italic

Italia Book Medium Bold

ITC Kabel" Book Medium Demi Bold Ultra

ITC Korinna\* Regular Kursiv Regular Bold Kursiv Bold Extra Bold Kursiv Extra Bold Heavy Kursiv Heavy

ITC Lubalin Graph" Extra Light Extra Light Oblique Book **Book Oblique** Medium Medium Oblique Demi Demi Oblique Bold **Bold Oblique** 

ITC Modern No. 216™ Light Light Italic Medium Medium Italic Bold **Bold Italic** Heavy **Heavy** Italic

ITC New Baskerville" Roman Italic Semi Bold Semi Bold Italic Bold **Bold Italic** Black **Black Italic** 

ITC Newtext Light Light Italic Book Book Italic Regular **Regular Italic** Demi Demi Italic

ITC Novarese\* Book Book Italic Medium Medium Italic Bold **Bold Italic** Ultra

ITC Quorum\* Light Book Medium Bold Black

ITC Serif Gothic\* Light Regular Bold Extra Bold Heavy Block

ITC Souvenir® Light Light Italic Medium Medium Italic Demi Demi Italic Bold **Bold Italic** 

**ITC Tiffany** Light Light Italic Medium Medium Italic Demi Demi Italic Heavy **Heavy** Italic

ITC Usherwood" Book Book Italic Medium Medium Italic Bold **Bold** Italic Black **Black Italic** 

ITC Weidemann Book Book Italic Medium Medium Italic Bold **Bold Italic** Black Black Italic

ITC Zapf Book\* Light Light Italic Medium Medium Italic Demi Demi Italic Heavy Heavy Italic

ITC Zapf Chancery" Light Light Italic Medium Medium Italic Demi Bold

ITC Zapf International" Light Light Italic Medium Medium Italic Demi Demi Italic Heavy Heavy Italic

Book **Book Italic** Medium Medium Italic Demi **Demi Italic** Heavy **Heavy Italic** 

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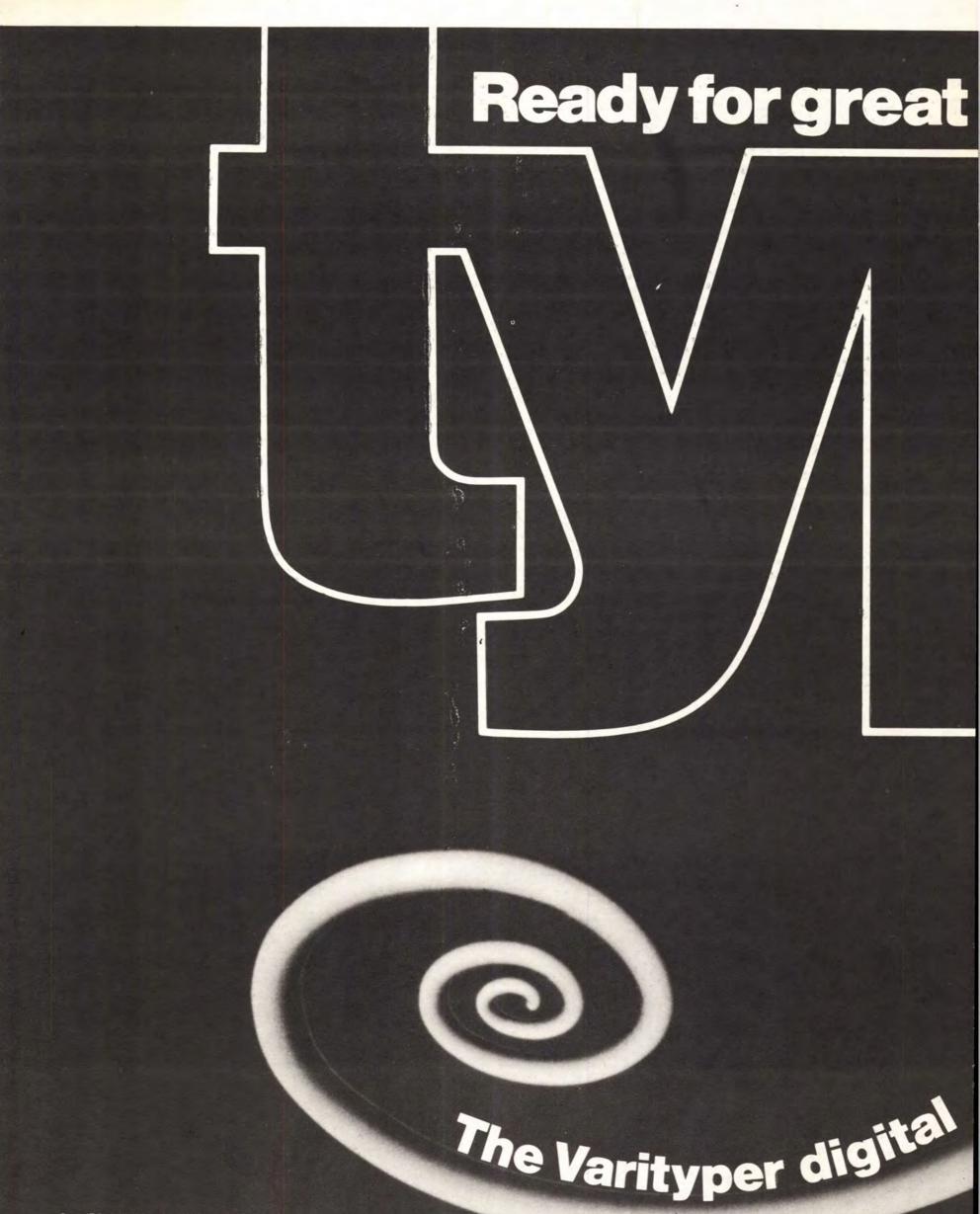
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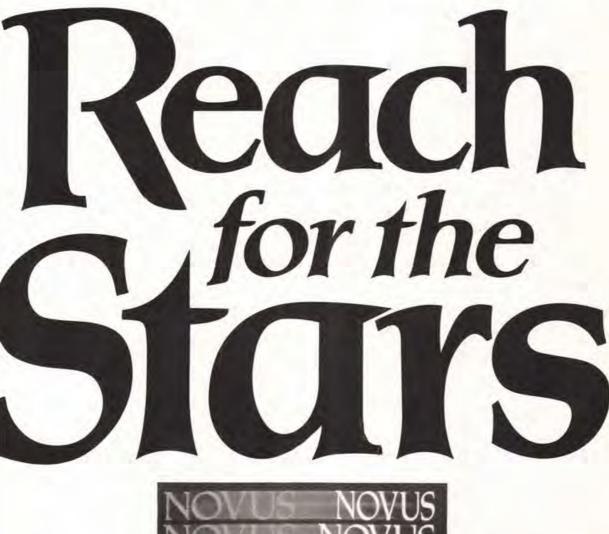
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#### ☆Dracol

#### ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz& 1234567890(.,:;"?!)\$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant Taste in printing determines what form typography is to take Taste in printing determines what form typography is to take

#### ☆Dracoll

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Taste in printing determines what form typography is to take Taste in printing determines what form typography is to take

#### ☆Draco III

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz& 1234567890(.,;;"?!)\$%/

Taste in printing determines what form typography is to Taste in printing determines what form typography is to

#### ☆Pictor1

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz& 1234567890(.,:;'?!)\$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Stant Taste in printing determines the form typography is to take. The select Taste in printing determines the form typography is to take. The select

#### ☆Pictor Il

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz& 1234567890(.,:;"?!)\$%/

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#### ☆Pictor III ABCDEFGHIJKLMNOPQRSTUVW XYZabcdefghijklmnopqrstuvwxyz& 1234567890(.,:;"?!)\$%/

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#### ☆Velal

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#### ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz& 1234567890(.,:;"?!)\$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° slant Taste in printing determines the form typography is to take Taste in printing determines the form typography is to take

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With a non-impact printer.

In 1977 the Xerox Corporation introduced a product that became the first of its kind. An instant typesetter-printer capable of producing several hundred prints of a single page. Or, a single print of several hundred different pages. At two impressions per second.

In 1981 Xerox signed a contract with Mergenthaler Linotype Company to license typefaces for this innovative machine. Foremost in the planning of this licensed font library were on-demand printing applications.

\* Direct Mail Pieces. Which are printed with personalized customer data. With popular commercial typefaces.

\* Technical Manuals. Which are typeset in position using composition software and no paste-up. With illustrations scanned into place.

\* Contracts. Which are written generically. With clause revisions programmed to reflect the need for individuality in thousands of one-of-a-kind agreements.

 Forms. Which are formatted in a unique forms design program. With fonts especially made for form development.

Remember - composed and printed at the same time. This means instant updates, with no obsolete documents inventoried.

Direct mail pieces, technical manuals, contracts, and forms - all produced on Xerox 9700 or 8700 electronic typesetter-printers - using familiar Mergenthaler typeface families.

#### Helvetica 300™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ Medium Medium Italic Bold Bold Italic

#### Times 300™

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abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz ABCDEFGHLJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ Medium Medium Italic Bold Bold Italic

#### Optima 300™

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#### Century Schoolbook 300™

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#### Frutiger 300™

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#### Baskerville 300™

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#### Spartan 300™

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abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

#### abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ Medium Medium Italic Bold Bold Italic

#### **QUESTION #2**

# How do you locate entry-level art talent that is gifted, creative—and can also do a good mechanical?

Answer: Contact the Employment Assistance Directors at The Design Schools.

#### Known for their track record...



Diana Graves Art Institute of Atlanta "Some employers hire our graduates year after year."



Dave Shrader Colorado Institute of Art "The improved economy has really stepped up demand for the art skills our grads have."



Art Institute of Pittsburgh "Hundreds of employers attend our Portfolio Reviews, looking for new art talent."



Gail Marker Art Institute of Ft. Lauderdale

"...the courses in computer graphics help our graduates compete better in the job market."



Richard Watkin Art Institute of Philadelphia

"It's our practical curriculum-that's why our graduates find so many jobs in art."



"Employers who hire

getting people ready

to work immediately."

our grads know they're



Maria Tramontin Art Institute of Houston

"We work closely with the other Design Schools to provide our grads with job leads."

The energetic Employment Assistance Directors, above, are known for notable achievement in bringing Design School graduates together with job opportunities. In fact, of all graduates available for employment last year, 80 percent found jobs in their fields. Quite a record! Our schools consider an employed graduate is the most satisfying reward after two years' concentration on design concepts and comprehensive skills. For more information, please call the toll-free number below, or send in the coupon.

### We teach our students more than design and art. We teach work.

**Preparing students for careers** is central to the grand plan of The Design Schools. Students receive intensive classroom instruction, including professional-level assignments in which they solve art, design and production problems under deadline pressures. Students attend classes five days a week, all year round. After two years, they graduate, ready to work productively for you the first day on the job.



Art Institute of Atlanta Art Institute of Fort Lauderdale Art Institute of Houston Art Institute of Philadelphia Art Institute of Pittsburgh Art Institute of Seattle Colorado Institute of Art

The largest single source for entry-level art talent in America today.

Toll-free: (800)	ttention to your staffing need 245-0660	
(In Pennsylvania, cal	Il collect: 412-263-6600.)	
	tact me-I have a current ob opening.	
	t the free bulletin about Schools graduates and your	talent pool.
NAME	()	
NAME COMPANY	( ) BUS. PHONE	
	( ) BUS. PHONE	
COMPANY	( ) BUS. PHONE STATE	ZIP
COMPANY ADDRESS CITY	STATE	ZIP



#### "No Ryder? Zut!"

The chance to work in Geneva, Switzerland, comes along, oh, say, once in a career.

And Ralph Love, Chicago-bred art director and no dummy, snatched it up in a second.

"The decision to go was easy. The people are friendly, the scenery is fabulous.

"But I don't speak French.

"I have to write my directions down every time I get into a cab. "I can't even order type here. Hey, I don't even know the

French word for 'hurry.' So I send all my orders to England, where they at least speak my language.

"You know, if there was anyone you could talk to, pardon the pun, in plain English, it was the guys from Ryder.



"Al Garzotto, Bob Benson, Al Stanke. They understood exactly what you wanted from word one. And never a hassle about last-minute changes or nitpicks.

"They also just did a great job.

"Give the gang from Ryder a big hello. No, make that a big bonjour."

RyderTypes, Inc., 500 North Dearborn Street Chicago, Illinois 60610. Telephone (312) 467-7117.



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ITC Franklin Book ITC Franklin Book Italic ITC Franklin Demi ITC Franklin Demi Italic 1TC Garamond Book ITC Garamond Book Italic ITC Garamond Bold ITC Garamond Bold Italic ITC Korinna Regular **ITC Korinna Regular Kurs** ITC Korinna Bold **ITC Korinna Bold Kursiv** ITC Lubalin Graph Book 1TC Lubalin Graph Bk Obl ITC Lubalin Graph Demi ITC Lubalin Graph Dm Obl ITC Souvenir Light ITC Souvenir Light Italic ITC Souvenir Demi ITC Souvenir Demi Italic

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Modern Modern Italic Modern Bold OCR-A OCR-B OCR-B Italic OCR-B Bold OCR-B Bold Italic CG Palacio CG Palacio Italic CG Palacio Bold CG Palacio Bold Italic Stymie Light Stymic Light Italic Stymic Bold Stymic Bold Italic CG Times CG Times Italic CG Times Bold CG Times Bold Italic CG Triumvirate CG Triumvirate Italic CG Triumvirate Bold CG Trium Bold Italic CG Trium Bold Cnd

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### Quadriga-Antiqua

# **Berthold Exclusive Typefaces**

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# Berthold's quick bright Quadriga jumps over the lazy dog



erthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with a total of 125 fonts, and Quadriga Antiqua is among them. A free specimen is as near as your nearest mailbox. Please write to: Please write to:

Berthold AG, Teltowkanalstraße 1-4, D-1000 Berlin 46, West Germany Or from overseas to: Alphatype Corporation, – A member of the Berthold group – 7711 N. Merrimac Avenue, Niles, Illinois 60648



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# Mergenthaler typographic

Whether the year is 1900, 1940 or 1984, Mergenthaler typography, as well as Mergenthaler typesetters, set the world's standard of excellence.

When you specify Mergenthaler type, you are selecting the world-famous Mergenthaler, Linotype, Stempel, Haas<sup>TM</sup> library. With our roots dating back to 1886, we are the only typesetting equipment manufacturer in the United States regularly commissioning new typeface designs. We have enlisted the services of the world's top typographic designers to enlarge our library and increase your productivity and creativity, names like Matthew Carter who designed ITC Galliard<sup>TM</sup> and Snell Roundhand<sup>TM</sup> and Meridien<sup>TM</sup>. In addition, we license the best typefaces from studios and foundries throughout the world. We offer original designs from Benguiat, Benton, Cassandre, Dwiggins, Excoffon, Gill, Goodhue, Goudy, Griffith, Gürtler, Hollenstein, Lubalin, Miedinger, Morison, Novarese, Renner, Ruzicka, Tracy, Tschichold, Weiss, Zapf and many more.

It was a Mergenthaler Linotype product that established the artistic credentials of each new typesetting technology. The Linotype, for example, convinced typographic purists that machines could indeed set

#### Mergenthaler's Primer<sup>TM</sup> 54

Primer was developed by Rudolph Ruzika for Mergenthaler Linotype in 1949. Primer was developed primarily for test use. Its clarity of design, freedom from frills and mannerisms, and essential dignity give it a wide application for educational, legal, and other similar business printing purposes. Now, in 1984, Mergenthaler has taken the original roman with italic design and expanded the family to four roman weights, each with a companion italic. The family will be marketed as Primer 54. We feel the added bold weights will give the added variety and flexibility to Primer to make it a valued and often requested type. We know it will gain wide acceptance in your market.

#### Primer<sup>TM</sup> 54

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Semi Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Bold Italic

ABCDEFGHLJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Black

ABCDEFGHLJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Primer 54 Black Italic

ABCDEFGHLJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

#### Congress

Congress is a five weight type family. It is an original design by the London based type designer, Adrian Williams. Completed in 1980, Congress is a popular type in both text and display settings. Congress is made available to the Mergenthaler, Linotype, Stempel, Haas library through a license with D. Stempel AG. We think it is a welcome addition to the library.

#### Congress

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Congress Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Congress Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Congress Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Congress Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

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beautiful type. Our VIP proved that fine typography could be created photographically. And Mergenthaler's line of Linotron CRT products moved the world into the era of invisible, digital fonts.

Just as an artist needs a near-infinite palette of blues to select precisely the right one for painting, an art director needs an enormous palette of typefaces.

Mergenthaler Linotype, for nearly 100 years, has brought new, high quality type designs to market. For proof that this tradition continues, look no further than these two pages to see the faces joining our digital library this quarter. They are Mergenthaler's Primer 54, Adrian William's Congress, Robert Norton's Else, and ITC Veljović, the newest release from ITC.

We are committed to bring you the faces, the equipment and the help you need to create fine typography.

For information about these types, or any faces in our library, call one of our type specialists. Call, toll-free, 800-645-5764. In New York State, 800-832-5288. In Canada, 800-268-2874.

#### Else

Else is an eight weight type family designed by Robert Norton. Mr. Norton's Else is reminiscent of early French old styles. However, Norton's expansion to eight weights truly makes Else a working type in all contemporary applications. Else is licensed from Robert Norton through D. Stempel AG. Else's popularity has grown since its original release in 1981. It's a welcome addition to the Linotype library.

#### Else Light

ABCDEFGHLJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Semi Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 Else Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

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#### **ITC Veljović**

Mergenthaler Linotype manufactures each new ITC typeface for its line of digital typesetters. ITC Veljović is the latest ITC release. Jovicas Veljović's love of calligraphy is especially evident in the design structure of the Veljović typeface family. The weight stress, flair terminals, and dynamic liveliness of the counters and bowls are all wonderful and unexpected qualities to be found in a text typeface. Mergenthaler is proud to add ITC Veljović to the Mergenthaler, Linotype, Stempel, Haas type library.

ITC Veljović is shown in an earlier section of this edition of U&lc.

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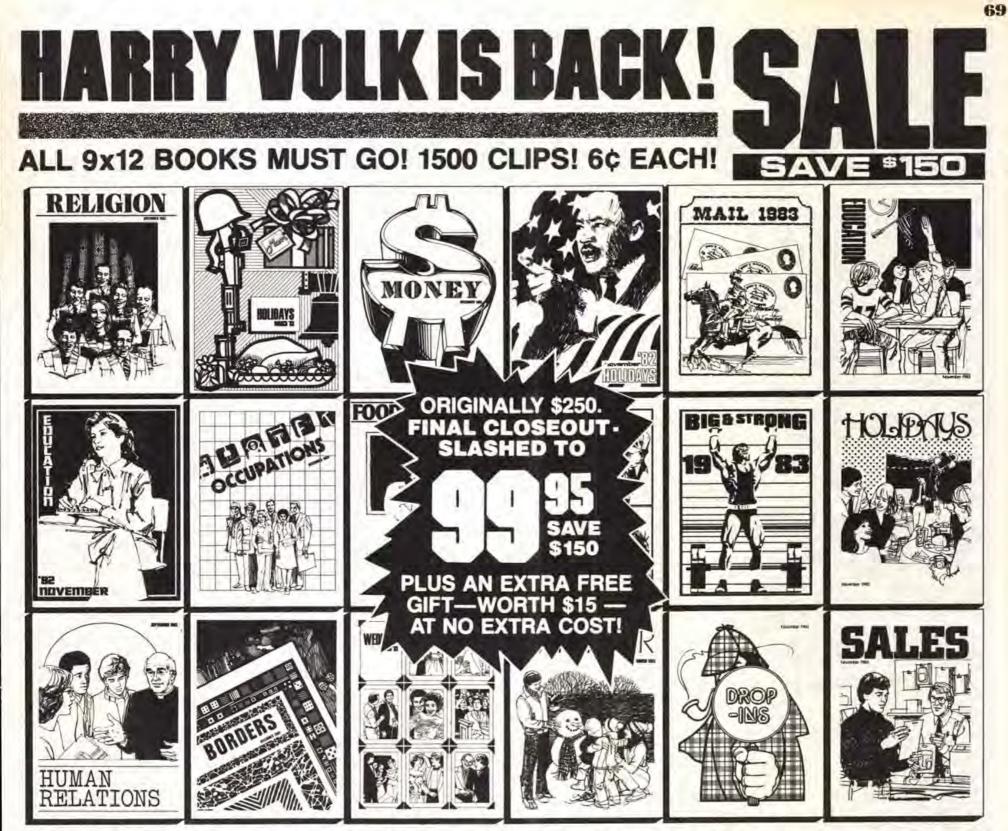
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Experience the radically new LED/Fiber Optic technology, combined with state-of-the-art ergonomic design that has set new typesetting production standards. The new Digitek Phototypesetting System can revolutionize the way you set type.

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### **BIGGEST BARGAIN IN CLIP ART IN 31 YEARS!**

Back in October, 1982, Volk Clip Art changed the monthly format from 5x8 to 9x12. The "Clip Books" continued in this format for 15 months—through December 1983. With the return of Harry Volk the books return to the familiar 5x8 size.

All of which means the entire 9x12 collection must be cleared out at a considerable saving to you. The entire 15 months—all 60 titles are listed below—originally sold at \$250. In order to sell it all off, we've slashed it to \$99.95 and you'll save \$150!

This is an incredible collection of camera-ready art—all in black-andwhite line—at an incredibly low price. A big hard-working collection to save you time and money. The 600 pages if laid end to end would be as long as two football fields!

Each of the 9x12 pages is lithographed on one side of cast-coated "Kromekote" reproduction stock. Each illustration is reproduced in two different sizes in addition to the miniature indexes. The indexes can be fitted down to fit your 5x8 files. The 9x12 pages are punched for an EZ Reference Binder which will hold six monthly issues or 24 books. You'd need three binders which are available at \$7.49 each. However, it's much simpler to place each book in a standard file

YOUR \$15 GIFT! The newest 5x8 "Clip Books." The current monthly issue of four books and four indexes just to show you the new look of the 1984 camera-ready art. folder and place all 60 folders in a standard file cabinet. The fit is a bit tight but very workable. With the indexes integrated into your 5x8 files, you'll have a very workable system.

This is an outstanding collection at a tremendous saving. The shipping weight is approximately 13 pounds but we'll absorb the UPS charges if you enclose your check for \$99.95 with order.

But please order now because at this clearance price these libraries will go quickly. And, they'll never be reprinted.

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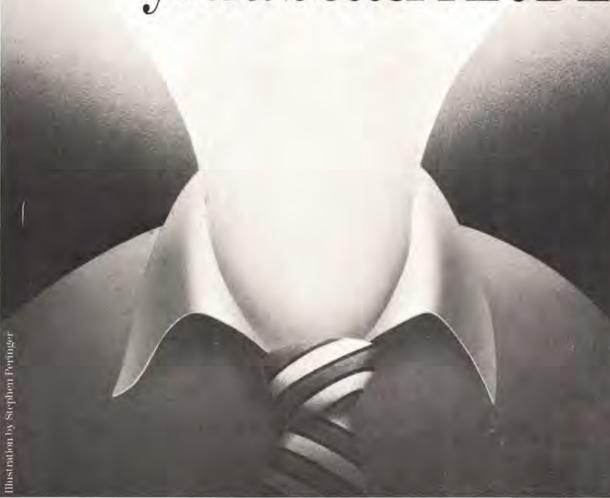
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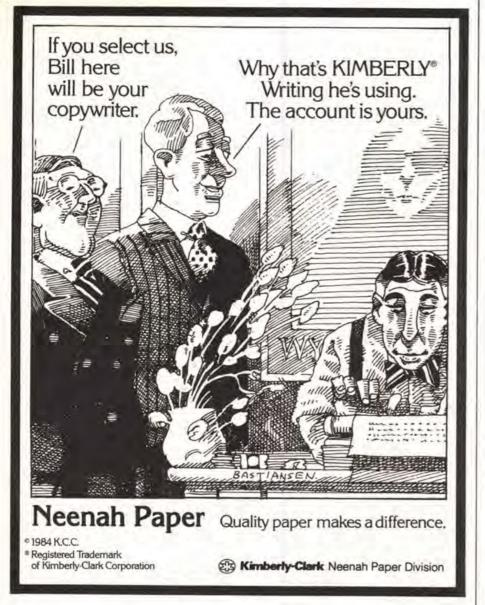
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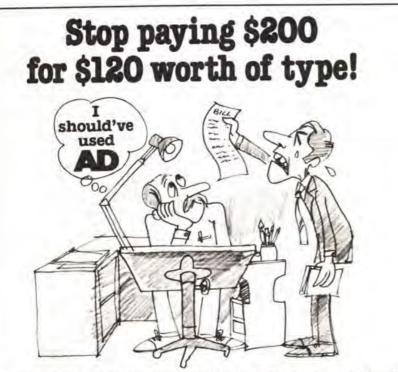
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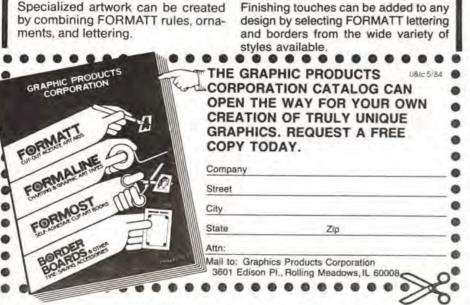
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