

## Stop

International Student Design Competitions
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Lubalin, internationally famed
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ITC, editor of
U&Ic, teacher, and
concerned citizen of
the world. The theme
of this competition is
printing and its three...

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This issue of U&lc was mailed to 190,000 readers: 145,000 in the United States and Canada, and 45,000 abroad. It will be read by approximately 1,000,000 people.

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### INDEX TO ITC TYPEFACES ITC AMERICAN TYPEWRITER® ITC AMERICAN TYPEWRITER CONDENSED® ITC BOOKMAN® . . . . . ITC CASLON NO. 224®. ITC CENTURY® ITC CHELTENHAM®.... ITC CUSHING® . . ITC ERAS® ITC FENICE® .2, 4-7, 28, 29 ITC FRANKLIN GOTHIC® FRIZ QUADRATA ITC GALLIARD® ITC GARAMOND® .22.23 | ITC GARAMOND® | 22, 23 | | ITC GARAMOND CONDENSED® | FRONT COVER | | ITC LEAWOOD™ | 48 | | ITC NEW BASKERVILLE™ | 4 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | 18 | | ITC NEW EXTENSE | 2 | | ITC NEW EXTENSE ITC NEW BASKERVILLE™ 4 ITC NEWTEXT® 2, 18 ITC QUORUM® 25 ITC SYMBOL™ 7, 24, 25, 28, 29 ITC ITFFANY 26 ITC USHERWOOD™ 21, 26, 27, 36 ITC VELIOVIC™ 12, 13, 46 ITC WEIDEMANN™ 47 ITC ZAPF BOOK® 18, 19 ITC ZAPF INTERNATIONAL® BACK COVER ITC WEIDEMANN™ ITC ZAPF BOOK®...

## LENIN HITLER MUSSOLINI AND DESIGN

a push comes from the most unlikely place. If you ask design historians about the great people/movements/influences that shaped today's typographic design, architecture, or product design you'll hear about the Bauhaus or Walter Gropius, Le Corbusier or Jan Tschichold or Marcel Breuer, Herbert Bayer, El Lissitzky, etc., etc.

But Lenin, Hitler and Mussolini?

Yes. Among the avant garde in Russia in the late teens and the twenties was an innovative painter named Lazar Markovich Lissitzky. El Lissitzky, as he was known, was part of the Constructivist art movement. These artists, notably Russian Kasimir Malevich, were the first to paint in the totally abstract form now called non-objective art. They advocated art for art's sake. Pure art.





Then came the revolution. The October 1917 communist revolution. The eyes of the art/design world in those days were on the Russian Avant Garde much as socio-ecopolitical eyes monitored the communist overthrow of the Czarist regime.

The new leaders, from Lenin down, were proud of the eminence of the USSR's artists and designers and, for a few years, encouraged them to mingle with artists from other countries who gathered in such places as Paris, Berlin, Munich and Weimar.

Then Lenin and his followers decided art for art's sake was out. In was art for the betterment of society. Some Constructivist artists were coming to this point of view independently, some never agreed with this revisionist thinking. Among the former was El Lissitzky. He applied his talents and innovative spirit to book and typographic design. When he visited Germany, although he was not a Bauhaus

master, he mingled with the masters and the students and was a major force in channeling the typographic design thinking at the school and throughout the world.

Hitler's contribution also centered around the Bauhaus. In this school, where the modern movements of architecture, product and graphic design and other disciplines were coming into focus, there was perhaps the greatest concentration of design talent the world has ever known. When Hitler closed the Bauhaus, Bauhaus, as well as other, architects and designers, scattered all over the world. Many came to the United States and became a powerful force in changing the United States from a conservative design culture to a position of international leadership in architecture,



graphic and product design. Among those Hitler "sent" to the United States were: Walter Gropius, Laszlo Moholy-Nagy, Gyorgy Kepes, Herbert Bayer, Josef Albers, Marcel Breuer, Andreas Feininger. The flow out of Europe and to the U.S. also brought Will Burtin, Ladislav Sutnar, M.F. Agha, Alexey Brodovich, Leo Lionni and Mies van der Rohe.

ussolini's contribution was the development of fascism in Italy and the role it gave Filippo Tommaso Marinetti. Marinetti was the founder and guiding spirit of the Futurist movement which as early as 1909 produced startling and dramatic typographics that overthrew established design conventions and encouraged later designers (in Russia and Germany and the Netherlands at first) to take a new look at how type could be used. Although Marinetti was also a fascist, many of those who worked with him on a design level were not.

And so today our typographic world is much better—brighter, more effective, more meaningful, more enjoyable, albeit no thanks to Vladimir, Adolf, and Benito.

### SOME ARE RIDICULOUS

Just because we have the microchip and the transistor...can trace quarks and shoot man into space...is no reason to believe the age of profound discoveries and inventions is over. Where would the world be now if all the engineers, physicists and tinkerers called it a day after Edison? Fortunately, hope springs eternal. Dreamers continue to spin fantasies of the fame and fortune that will be theirs from some new invention that will turn our lives around.

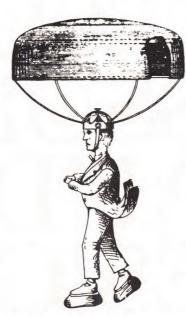
Let the great minds concentrate on schemes of a cosmic nature. Thousands upon thousands of other creative minds confine themselves to gadgets and devices to make our everyday lives simpler, pleasanter or safer. Some creations are sublime; some are ridiculous. But the ideas keep coming. Since 1790 when the U.S. Patent Office was established, the government has acknowledged some four million inventions, and applications pour in at the rate of fifty thousand a year. (Not to mention the worldwide picture.)

As far back as the records go, we have evidence of the infinite ingenuity of man. Take, for instance, such brainstorms as:



### **The Safety Pin**

It happened back in 1849. A man named Walter Hunt set out to improve the design of an army rifle. One of the parts that engaged his imagination was a wire clasp. Not only did he want this clasp to withstand repeated openings and closings, he envisioned incorporating a little spring so it would open quickly and easily. He fiddled with a piece of wire for several hours, bending and twisting it until he finally succeeded in creating the perfect little device. But instead of a clasp for an army rifle, it turned out to be one of the world's most functional and appreciated inventions—the safety pin.



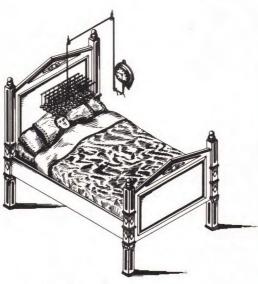
### **Personal Fire Escape**

Occupants of modern high-rise buildings might seriously consider this 1879 invention by Benjamin Oppenheimer. The equipment enabled a person to jump out of a burning building and land on the ground without injury. (Or so the patent application stated.) This personal fire escape consisted of a parachute strapped under the chin and a pair of overshoes "having elastic bottom pads of suitable thickness to take up the concussion with the ground."



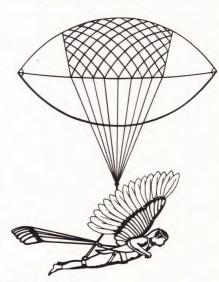
### **Milking Stool**

Just the right height, and hinged for mobility and comfort, this milking stool was worn about the waist and provided instant seating for the milkmaid or man. The invention, which was patented by Allen Cowen in 1887, eliminated the need to carry the stool from stall to stall. It also freed the milker's hands to carry pails, saved energy and speeded up the milking chores.



### **Unignorable Alarm Clock**

Anyone can reach out and turn off an unwelcome alarm. But how could you ignore sixty corks bouncing off your face. That was the principle behind this wake-up invention devised by Samuel Applegate in 1882. He strung sixty corks on individual pieces of string, attached them to an overhead harness which was suspended over the sleeper, and connected the whole apparatus to an alarm clock on the wall. When the clock struck the wake-up time, it released the overhead contraption and dropped the corks on the sleeper without inflicting physical damage.



### Flying Machine

The year was 1889. It was a hundred years after the invention of the hot-air balloon, and a few years before the first airplane flight, that Reuben J. Spalding patented this human flying contraption. It consisted of a pair of wings, a tail and a balloon. To fly, the aeronaut was supposed to don the wings and tail, like a harness. The theory was that by flapping the wings like a bird, and with the aid of the attached balloon to give him a lift, the wearer would take off and fly. In actual practice, in order to get the necessary lift, the wings would have to be so heavy, no normal man could flap them hard enough to get off the ground.

### SOME ARE SUBLIME



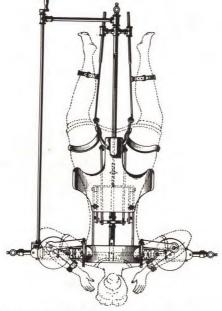
### Dimple Maker

Cheeks, chin, knees or elbows—this ingenious little device could render dimples and instant, if not permanent, charm. In 1896, when dimples were in vogue, Martin Goetze of Berlin, Germany, was granted a U.S. patent for his guaranteed dimple maker. Looking like a cross between a hand drill and a compass, it worked on a simple and obvious principle. A little knob at the end of the gadget was placed at the site of the desired dimple. The knob was of a smooth substance—ivory, marble, celluloid or rubber—so as not to damage the skin. By operating the handle as with a drill, the little knob impressed its mark, leaving an indentation guaranteed to last for six to eight hours.



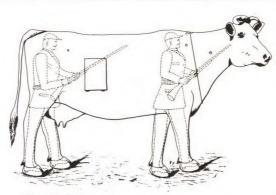
### **Self-Tipping Hat**

In those legendary days when men saluted ladies by tipping their hats, a gentleman might often be caught in the embarrassing circumstance of having his arms burdened with packages, and no free hand with which to lift his bowler. Hence the thoughtful mechanism invented by James C. Boyle in 1896. It was a wind-up device, much like an alarm clock, which fitted inside whichever hat the man decided to wear. The curved fingers of the mechanism held the hat securely on the gentleman's head. Once in place the operation was simple, yet magical. When a lady approached, the gentleman bowed his head slightly. This movement triggered the machinery inside the hat into action. The hat would tip itself, swing around in a circle and settle back in place without ruffling a hair on the gentleman's head.



### **Swimming Teacher**

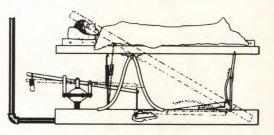
In spite of its resemblance to some medieval torture apparatus, this mechanical marvel was completely benevolent. It was designed by James Emerson and patented in 1896 to help non-swimmers learn to swim. The subject was to be strapped to the machine in shallow water, with the entire body, except for the head, submerged. The machine supported the body and permitted the arms and legs to move only in the correct motion for swimming. While the machine supported the student, the instructor could teach the proper techniques for breathing, turning the head and coordinating with the movement of the arms and legs.



### **Hunting Decoy**

It is possible that Mr. John Sievers was inspired by the legend of The Trojan Horse when he invented this hunting suit in 1897. But this outfit was made to accommodate only a party of two—not an entire army. The hunters could climb inside the cow suit—one at each end—and roam the fields, closing in on ducks, geese and other game birds without frightening them off. The head section was rigid. The suit itself

was of cloth, and flexible, with flaps and viewing holes to survey the terrain. It was obviously roomy enough and comfortable for two men as long as they were of one mind.



### **Alarm Bed**

A very specialized invention designed for anyone whose job included supervision of a hothouse! This bed was designed to ultimately preserve the plants and preserve the job of the caretaker. It was patented in 1900 by Ludwig Ederer. The bed was operated in conjunction with the steam piping of the hothouse. It was connected in such a way that when the pressure fell to a point that endangered the plants, the foot end of the bed fell, and the occupant would either slide or roll off. When the boiler was re-fired and the steam pressure returned to normal, the employee could then lock the bed in position and go back to sleep.

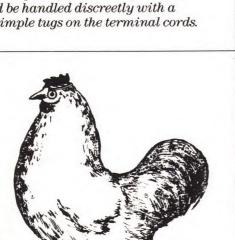


### Skirt Lifter

The object of this invention was to provide a simple and effective means of elevating a skirt evenly all around, so a long skirt could be converted to a shorter one on rainy days. The beauty part was that it provided this instant shortening without requiring any "loosening,"

opening or mutilating of the garment," and without the operation being visible to others. The invention by Elizabeth Forehand was patented in 1901. It offered several alternative methods of skirt-lifting. Basically it was a system of cords and pulleys that ran from the hem of the skirt to a concealed waistband or to the corset. In any case, the entire operation could be handled discreetly with a few simple tugs on the terminal cords.

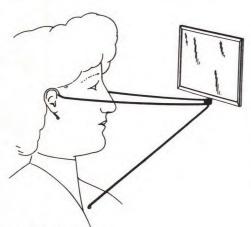
Thayer and Emily Waitee Thayer were granted a patent for their mirror support. The device rested on three points on the woman's bodytwo elongated rods hooked comfortably behind her ears and a third rod rested on her chest. The rods were measured to be a comfortable distance from the eyes. In addition, the  $mirror\ was\ adjustable; it\ could\ tilt$ up to offer a view of the topmost feather on a hat, and down to inspect  $the\ drape\ of\ a\ skirt.$ 





### **Eye Protector for Chickens**

Since chickens have a known and nasty tendency to peck at each other's eyes, this 1903 invention by Andrew Jackson, Jr. should have been a welcome gadget in the barnyard. Two circular frames secured to a U-shaped frame fit over the head of the fowl. The circular frames of glass, mica or other transparent material, protected the eyes of the wearer without impeding vision. The device had an adjustable headband which made it adaptable to a variety of fowl.



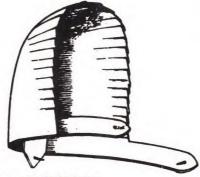
### Mirror Support

It took two ladies to know what other ladies needed—a way of holding a mirror that left both hands free to arrange a coiffure, put on makeup, adjust a hat or inspect the rear view of a garment. In 1905, Emmie Alice



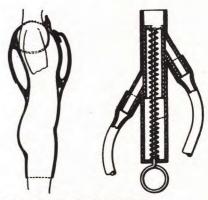
### The Human Vacuum Cleaner

The use of bellows to blow air into furnaces was practiced for hundreds of years. Finally, it was discovered that bellows could be used to suck air in as well as blow it out. And if bellows could suck air in, it could also suck in the dust, dirt and grime that came with it. That was the principle behind the design of the pre-electric vacuum cleaners. The problem was, it took two people to operate such a vacuum cleaner effectively-one to pump the bellows, the other to guide the hose to the desired areas. But in 1912, Alexander Jack came up with a neat solution. By attaching bellows to the operator's feet, one person could do the job alone. As the housekeeper walked around the room, she pumped the bellows and created the suction necessary to clean the area where she stood. (Great for the leg muscles and the precursor of aerobic dancing.)



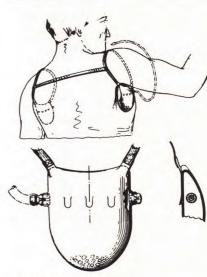
### Grapefruit Shield

Who hasn't suffered the pain and/or misfortune caused by jets of juice emanating from a grapefruit? For the benefit of offenders and victims, Joseph Fallek patented this ingenious grapefruit shield in 1928. Made of waxed paper and held in place by tines, it fit snugly over half the fruit. The inventor proposed that the shield be disposable, and that the cost of production could be deflected by printing advertising messages on the surface. (There will always be an ad man.)



### Nonsinkable Bathing Suit

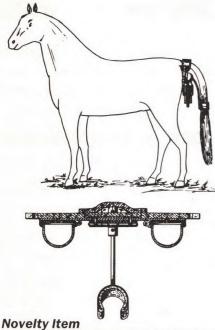
No "teeny-weeny yellow polka-dot bikini"here; But this bathing suit had important matters in mind. It was designed by Emanuel Diamond in 1930 as a safety suit for non-swimmers. While it kept people safely afloat in the water, on the beach it passed for normal beach wear. The swimmer, or non-swimmer to be exact, was supported in the water by two inflatable air bags concealed in the suit. The special safety feature was that the bags were inflated separately and completely independent of each other, so if one leaked, the wearer was still protected. Each of the bags—one at the front and one at the back of the suit-was inflated through tubing concealed in the front neckline. By blowing it up herself, the wearer could control the amount of air required or desired in each bag.



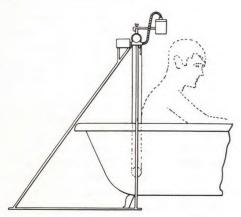
### **Body Air Conditioner**

Although it is listed as an air conditioner, the device patented by C.L. Mumaugh in 1935 is described as  $having\ other\ beneficial\ properties\ as$ well. In addition to cooling perspiration-prone areas of the body, it also is capable of dispensing antiseptics, deodorants, disinfectants and medications to said parts, and "can do so all day, in public places and in an inconspicuous manner." The apparatus consists of a pair of bulbs or

pumps made of rubber and/or rubber composition, and in a shape that fits comfortably under each armpit. The bulbs are held in place by straps that fit over the shoulders and across the back. Each bulb is provided with inlet and outlet valves. The normal movement of the arms allows the bulbs or pumps to fill with air and discharge it, thus ventilating the wearer. Drugs, deodorants, perfumes, disinfectants etc., might be introduced into the bulbs, and such ingredients, like the air, could also be released by the natural movement of the arms.

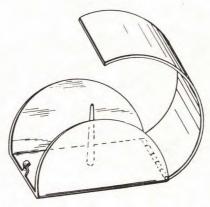


In 1936, it was not uncommon for horses and cars to vie for road space. An invention by John E. Torbert, Jr. frankly declared itself to be a novelty item for entertaining pedestrians or audiences at animal shows. But it also claimed to have a serious purpose as a safety device for horses operating on roads with motor vehicles. The device was a combination windshield and safety reflector which fitted onto the horse's tail. The safety reflectors notified motorists of the presence of the animal, even on a darkened road. The windshield was a visual joke. When the horse lifted its tail to swat at flies, the motion activated windshield wipers, causing hilarity among the observers.



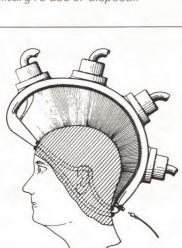
### **Back Washer**

This thoughtful invention was patented by William Dixon in 1943 for the livealoners who might enjoy an occasional back scrub from an outside source. The framework of the device fit over the back end of the bathtub and was secured to the floor. A set of rollers, covered by an endless towel, is supported by a shaft that fits inside the tub. To use the back scrubber, the bather sits in the tub with his back in contact with the towel, so that, as the towel rotates, it briskly rubs the back. At the same time, a soap dispenser releases its contents through the towel arrangement quaranteeing a thorough rub-a-dub dubbing.



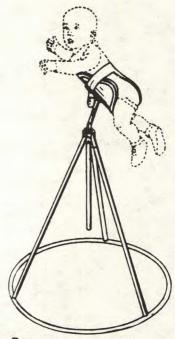
### **Used Gum Receptacle**

Instead of mucking up waste paper baskets with discarded chewing gum, this simple device invented by Reva Harris Kesten in 1949 provided for fastidious chewing gum disposal. It came in the form of a flat cardboard form with a thin metal point that could be lifted into upright position for impaling the used wad of gum. Furthermore, a thrifty person could save the tasty hunk of gum for one more go around. The cover even contained a slit, so it could be fastened over the gum for sanitary re-use or disposal.



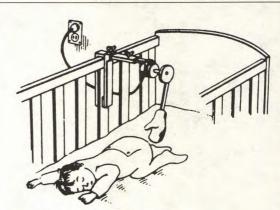
### Hair Cutting Machine

It looks like a perfect device for creating the "punk" hairdos of the '80s, but John Boax's haircutting machine was patented in 1951 and was actually intended for more pedestrian styling. A built-in air-exhaust system sucked the hair straight up into tiny holes in the helmet lining; then tiny electric coils burned the hair to the desired length. The length and shape of the coiffure could be controlled by a set of masks of various sizes and shapes which blocked off sections of the machine. Intended for do-it-yourself haircuts; cooler heads continued to opt for the barber shop.



### **Baby Burper**

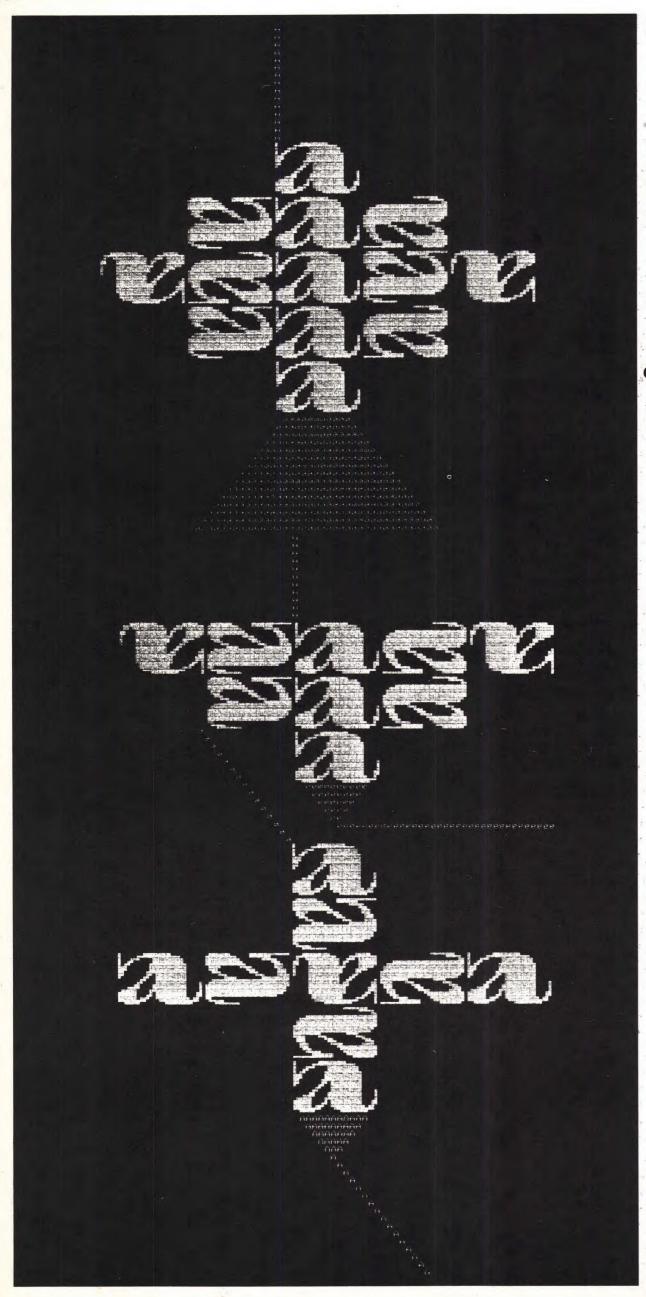
For busy mothers who have their hands full cleaning, cooking, washing and running the house in general, burping the baby can be a wasteful time consumer. To free the busy housekeeper, Glenn D. Gaskins devised and patented his Baby Burp Seat in 1963. The tripod arrangement sits securely on the floor. The seat or saddle, in which the baby is held, is fixed at approximately the height of a dictionary stand. The baby is secured in the holder at the same angle he would occupy on the mother's shoulder—resting on its stomach and chest. The position aids in the release of stomach gases and also permits the baby to look around the room. From time to time the mother can swing the seat around to change the baby's view and keep it entertained while waiting for the burp.



### **Baby-Patting Machine**

Pediatric theories come and go, but certain time-honored practices continue to bring guaranteed results. Patting baby to sleep, for instance. A device that paid tribute to this ancient practice, aided and abetted by modern technology, was patented by Thomas V. Zelenka in 1971. The mechanism, which attached to the side of the crib, operated a mechanical arm which swung a well-padded glove regularly against the baby's rump. Designed to take over a tiresome and time consuming task, the device obviously required some parental vigilance, lest the baby change position and get paddled on the head by mistake.

**Marion Muller** 



# IS ENOUGH

The story of a man, Heinz Veuhoff, who leads two lives—one to pay the rent; the other to placate his muse.

We know some graphic designers who feast on alphabets like starving guests at a buffet; there are never too many varieties of alphabets and letter forms—never too many nuances of ascenders and descenders, arms and bowls, ears and shoulders, spines and spurs, stems and swashes, tails and terminals of the 26 letterforms, to jade their appetites.

So it comes as something of a surprise to hear of a designer who, in his private world, has shut himself off from the alphabet at large and communes exclusively with the letter "A."

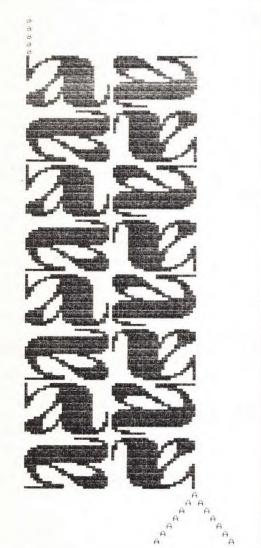
Heinz Veuhoff is an in-house staff designer for Olympic Litho Corporation of Brooklyn, New York. But to quote Lee M. Frankel, principal owner of Olympic, "Veuhoff works at Olympic only to pay his rent. His major commitment in life is to fine art."

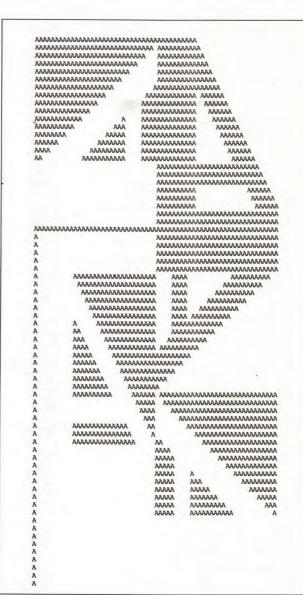
In his private time, Heinz Veuhoff writes poetry and prose, paints, sculpts and draws and is the creator of the "A"-poetry reproduced here. He can hardly remember a time when he was not caught up in the dual world of arts and letters. And just as he lives in a bifurcated world of commercial graphics and fine art now, he recalls that his entire life has been something of a tug-of-war between opposing forces.

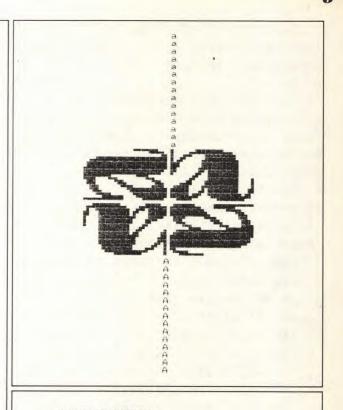
He was born in 1933 in Wiesbaden, Germany, but

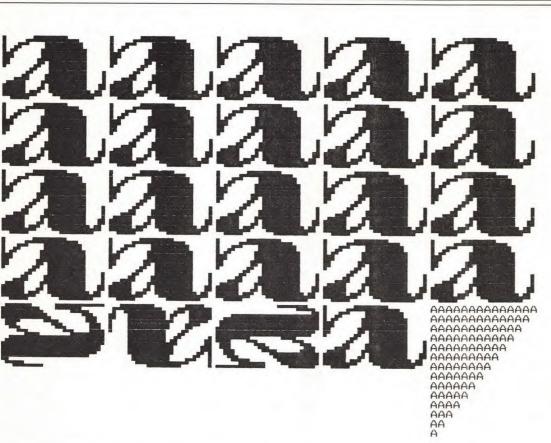
He was born in 1933 in Wiesbaden, Germany, but when he was nine his family moved to Zweibruecken, a town very near the French border. Whether it was the proximity to France or the sprinkling of French genes inherited from his maternal grandparents, Veuhoff felt a strong affinity for the free-wheeling romanticism of French painting. And while he followed the French schools of painting assiduously in his own work, at times he would step back and survey his creations with the cold, logical, rational eye of his Teutonic heritage. Even as a youngster, while he was constantly producing multitudes of detailed drawings and watercolors, he suddenly amazed his family by becoming quite seriously interested in a career in chemistry.

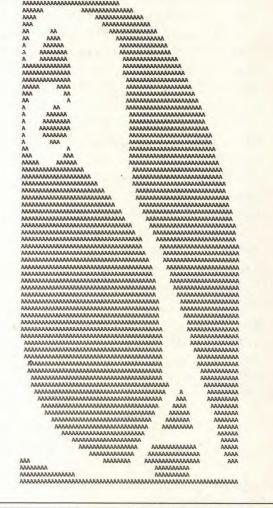
The love affair with science, however, turned out to be a passing phase, and by the age of 16, Heinz enrolled in the Werk-Kunst-Schule in Wiesbaden. He set out to



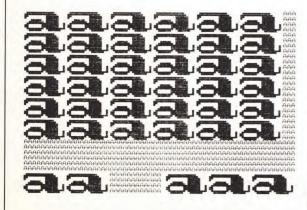




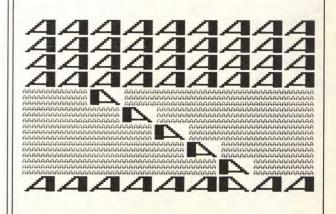












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study interior architecture, but before long switched his program to study illustration and graphic design. The program also included a six-month apprenticeship as a typographer. At the same time he was preparing himself for a commercial career and financial security, a teacher at the school, Alo Alrip, influenced Veuhoff to devote himself to painting and drawing.

While still a student, Heinz had his first book published, for which he wrote and illustrated the story with six original linoleum cuts. It was the start of a prolific career which married his writing and his drafts-

manship in one indivisible form.

In order to find his own private expressive language, Veuhoff relived and explored the whole history of Western art in his paintings and drawings. He started with naturalism, went on to impressionism, a short flirtation with the decorative art nouveau style, on to cubism, expressionism, abstraction, constructivism, and finally—under the influence of Eastern philosophy— meditative studies of minimal forms, automatic writing and eventually abstract calligraphic works and his "A"-poems.

Since we so often hear fine art discussed in the most arcane, private gobbledygook of critics, it is extremely comforting to hear Veuhoff's own uncamouflaged words about his work: "My approach to all art was the early realization that everything is raw material and can be used in the process of creation. No matter if it is organic or manufactured. Weeds and branches, old clothes, cardboard, paper and signs were all raw material for my paintings in 1960. I cut letters, word fragments and patterns from magazines, posters, direct mail pieces and newspaper advertisements. I shaped and reshaped selected parts of printed, earlier creations as collage material for new works. Consciously or intuitively, I gave them new meaning."

He disarmingly lets us in on his creative process: "Whenever I made what seemed to be a mistake in my drawings, I added words and sentences. Very often, when the drawn lines were too short, too long or otherwise not where I had envisioned them, I would write little notes on top, below, beside or vertically along them—whatever intuitively fit best at the moment. Everything became part of the final drawing, painting or sculpture. So it was only natural for me to finally arrive at the multitudinous shores of concrete poetry."

If you are uncomfortable with the expression concrete poetry, Veuhoff happily consents to other descriptive terms. Call it abstract, non-objective, visual or symbol poetry—to him it's all the same. He rejects traditional poetry with its metaphors, rhetoric, figures of speech—all of which appeal to sound. To him, poetry must be optically perceivable, and he creates his poems out of letter forms. "I grow my poetry. My seed is "A." I let it branch and bloom; let it form seeds for new growth; I need nothing else. For me the "A" has infinite fertile expressive possibilities."

His form, he explains, is like nature itself. Like the multitudes of grasses that make up a meadow, the shapes and sizes of leaves in a forest, the sands on beaches, the cells in all matter—the "A"s are the raw material of his form. Arranged and placed and structured, they provide the means to the heart of his work.

In creating his "A"-poems, Veuhoff started with the typewriter, moved on to collage, but finds the computer the most magnificent tool of all. The computer simplifies the plotting and placement of his structural elements. At any time and at any stage he can have a printout of his work, at the touch of a button. He can multiply, reduce or change the position of forms and preserve every version of his poem on a disk for further contemplation.

As for the choice of "A"—how simple, how logical, how quintessentially appropriate to start with the first letter of the alphabet. As Veuhoff explains, "Simplicity and the minimal was always my goal. The 'A' stuck with me and took me through beautiful voyages. I made a lasting friendship and it has never changed. Never was I disappointed."

To be perfectly objective and non-prejudicial, we feel certain that any one of the other 25 letters of the alphabet could make beautiful poetry...but only in the hands of a master.

Marion Muller

Prints and books by Heinz Veuhoff are in the collection of The Museum of Modern Art, The Guggenheim Museum, The Brooklyn Museum and in the Spencer Collection of The New York Public Library.

Although Heinz Veuhoff's art was black on white, U&clc reversed five to

white on black for purpose of presentation.



Expanding the Prison Systems - INX





Intervention Around the World-Intervention



The Confused Killer The New York Times Book Review



General Marcos and Senator Aquino-INX



Star Wars-INX



Newspaper Junkies - The Progressive



Kind Prisons - The Progressive



Trickle Down Economics - The New York Times Book Review



Lying to the Press-Mother Jones

### HENRIK DRESCHER BY STEVEN HELLER

Though Henrik Drescher resides in New York's ersatz cultural district known as the East Village, it's not because of its hyped-up creative flurry, but rather because it is a cheap place in which to live. His gallery is the printed page, and his openings, so to speak, occur each week on the pages of newspapers and magazines such as The New York Times, Boston Globe, Mother Jones, and The Progressive. He is also a children's book author, with four published books, and two more in the offing. Though Drescher's sharp-edged drawing style is often categorized as "new wave," this association does not do justice to the artist's distinct approach. Nobody draws exactly like Drescher and, more importantly, nobody thinks like him either.

It can be argued that Drescher's stylized art brut is emblematic of our times—to the extent that it has a violent expressionistic underpinning—yet it transcends such classification. The work is sometimes formless—the image area is often undefined-with little sketches flying off the main drawing like moths from a closet. In

contrast though, it is also disciplined-with heavy, decorative, bandage-like lines wrapped tightly around his figures. These opposite conceits are wedded to a personal graphic vocabulary with which Drescher wittily and sometimes acerbically, responds to, and interprets a multitude of subjects. In contrast to many of the East Village painters who reduce expression to style, and many of the new illustrators who twist style into meaning, Drescher communicates ideas without artifice. He makes sense out of nonsense, without sacrificing his own playful idiosyncrasies.

Drescher's vision derives in part from his uprooted childhood. Born in 1955 in Copenhagen, Denmark, he, his sister and brother were transplanted to Larchmont, New York, when he was 12. His parents divorced three years later, and Drescher turned inward. Alone much of the time, he began making satiric pictures in the style of a then popular Danish political cartoonist. But, political caricature was too limiting, and too passive. He was motivated to expand his

vocabulary. Handmade artist's books with no particular point of view soon obsessed him. They were filled with personal symbols and found objects-a few were soaked in water for odd effects. "I wanted to make them look like they were 80 years old," explains Drescher, relating to his Steinbergian affinity for old documents. Moreover, "I didn't want to preach any great message. The books were simply outlets for my fetishes."

He enrolled in the Boston Museum School, got a job there as a guard, and left after the first year. He did some drawings for Boston's Real Paper, but was too restless to continue on staff. Always a peripatetic wanderer, he globe trotted to far off corners. From each city or country he would send small books to friends. Bound with staples or thread, printed on copying machines, they were visually complex. Some of them were recorded experiences, while others were serendipitous flights of fantasy. "They were homages to books," he says.

About his travels, Drescher believes that "it's



We Spent Our Whole Lives Yearning-The New York Times Book Review

more interesting to see the world than to draw pictures." Yet he admits he always wanted to be an illustrator. "I have a high regard for the printed page, and the idea that one's work can be disseminated this way is exciting." On one of his treks he landed in New York and was given gainful illustration work. "Illustration is a love/hate process for me," admits Drescher. "It's a balancing act whereby I juggle the need to be seen with all the editorial constraints. While illustration has honed my work, making it clear and publishable, there is also a point where the mere act of illustration is no longer a growing process."

Drescher's unrelenting restlessness has caused creative turmoils. But, rather than rebound straight into the arms of the alluring gallery scene, he has continued to expand his boundaries through children's books. "They are very hard for me, because doing a picture book is more like writing than drawing." Perhaps even more importantly, the children's book represents a change in Drescher's lifestyle. "They

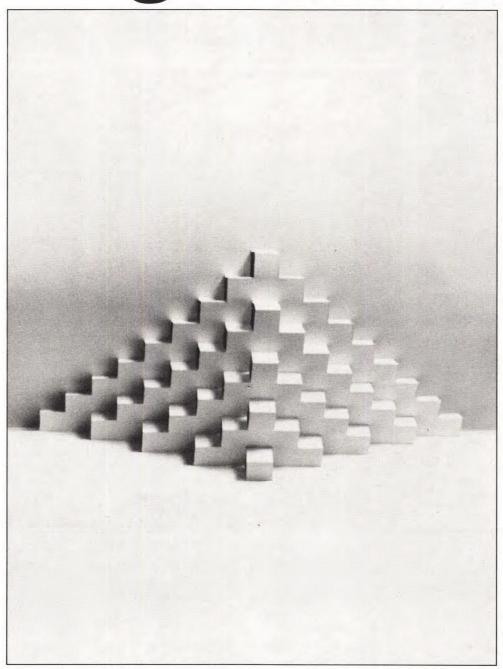
have become my furniture, so to speak. My gesture to settling down." Though the striking black and white drawings, done primarily for newspapers, are Drescher's tried and true calligraphy, his color work has deeper significance: "With a color job I can make the page mine by conquering the territory. I take the image to the edge and then I blow on it. Not for the gratuitous desire to print the unprintable, but because that is who I am."

Though Drescher's imagery is not as grotesque, nor even as controversial, as that of some of his contemporaries, it is decidedly more personal than most accepted modes of illustration. That too is part of the balancing act. When Blair Drawson, a Canadian illustrator of "ironic and dark imagery," and a true Drescher admirer, once categorized the work as a "downer," Drescher understood. "I know what he means," he said. "Something in the way I put pen to paper comes across that way. It's why some journals don't use me. It's not that my images are bad—remember people can look at photo-

graphs of napalmed babies in *Time*—it's that when I draw a simple circle it's acidy. It's a personal signature. And I believe people are afraid to respond to images on that level."

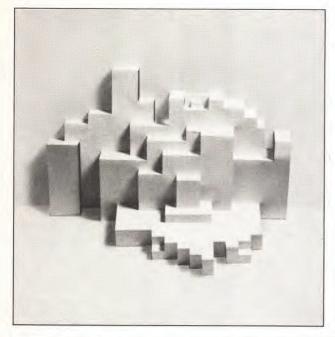
With most illustration the viewer and the art director are conditioned to respond to an echo of what is already evident. Despite Drescher's protestations that he is not making commentary, he imbues his art with observations which, filtered through drawings, transcend the obvious. Sometimes the results are sublime and easy to view, other times the symbols are enigmatic. But much of the time there is a disturbing juxtaposition of elements forcing an alarming ring of truth that reveals as much about the viewer as it does the artist. For this reason one can experience more than surface quality from a Drescher illustration. And, for this reason Drescher is more than just a conventional illustrator.

## The Magic Uncle

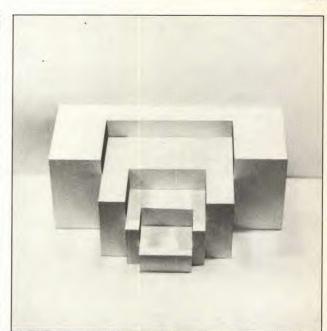


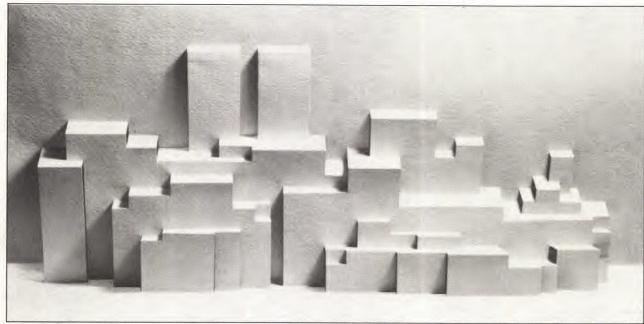
He "disappears" coins and pulls them out of children's ears...makes fingers vanish or grow before your very eyes...does all the standard sleight-of-hand tricks, but most magical of all are the delights he conjures out of paper!

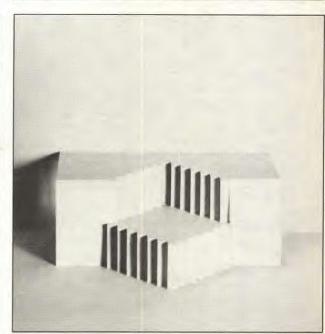
We first encountered the work of S.T. Chang at a little known but most deserving small museum called the Manhattan Laboratory Museum, in New York City. It is dedicated to expanding the horizons of school



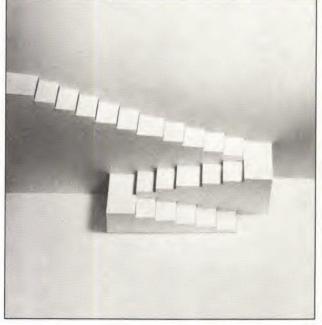


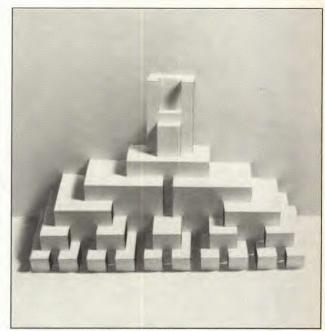










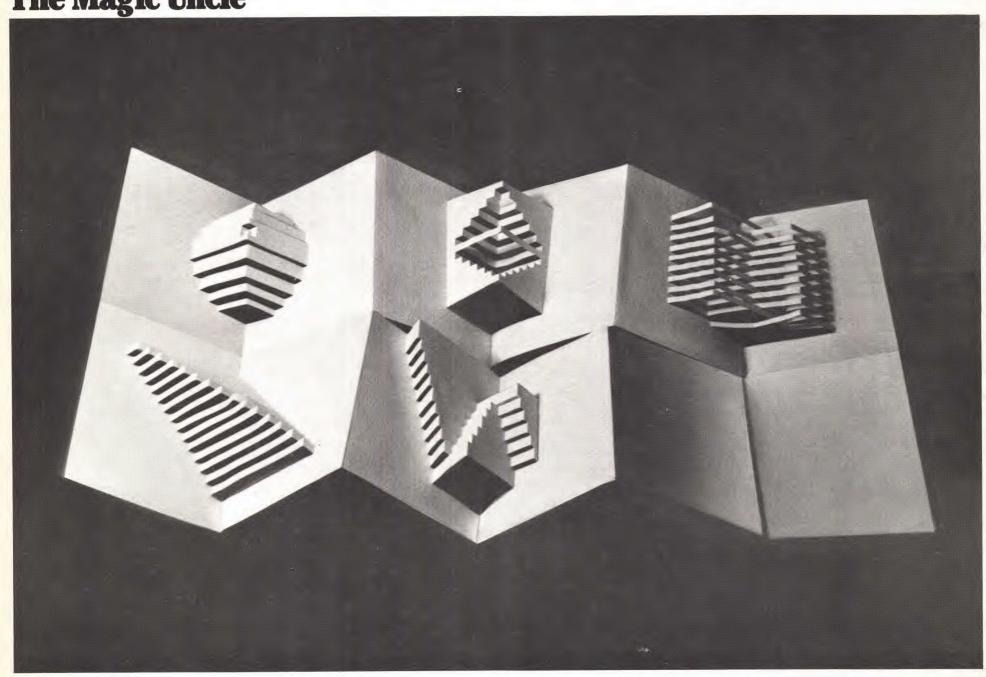


children through the museum experience. Its exhibits relate to art, nature, culture and perception, and they are correlated with demonstrations and hands-on experience by the children. It was at a recent exhibit of "movable" and "pop-up" books there that Shih-Tsung Chang's paper creations came to our attention.

At first glance his three-dimensional paper constructions seemed to be models for archi-

tectural projects. But on closer inspection, it was clear they were nothing functional at all—just engaging constructions of whatever one's imagination could conjure up: stairways to nowhere...habitats for otherworldly people...stage sets for science fiction escapades...or just fanciful configurations. The magical aspect of these complex constructions was that each of them was contrived out of a single sheet of paper, and with one

**The Magic Uncle** 

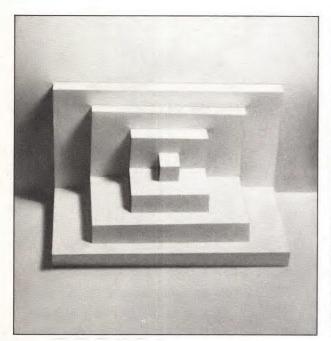


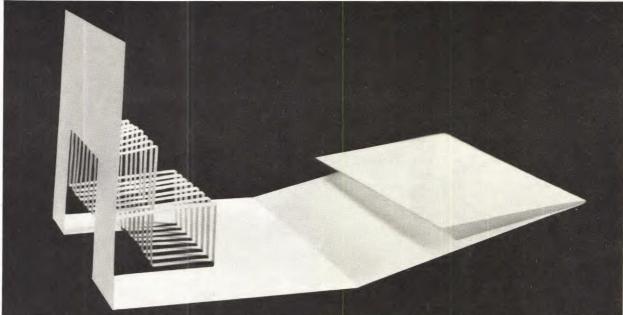
deft tug, could be laid out flat again.

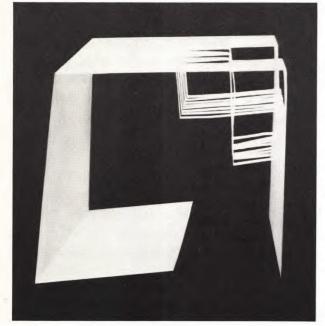
The constructions are created by making judicious slits and folds in the paper—all precisely planned and executed. Unlike stencils, silhouettes, decoupage and other familiar forms of paper cutting, not a snip of paper is cut away in Chang's art form. His technique is a combination of traditional Chinese paper cutting and paper folding techniques.

Chang started to play with the form some

15 years ago during his first year at college as an architecture student in Taiwan. But he became so enamored of the technique, coupled with his joy in entertaining children, that he expanded the technique into designing books, toys, birthday and graduation cards and games for youngsters. He showed us an eight-page book (incredibly constructed out of a single sheet of paper), "pop-up" and movable greeting cards and a variety of enter-







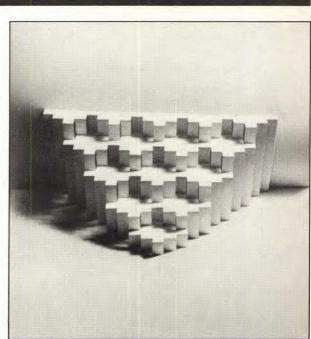
tainments. No wonder the children of friends and relatives pry at his pockets and look forward to visits from Shih-Tsung (James to his American friends) and "the magic uncle" to their children.

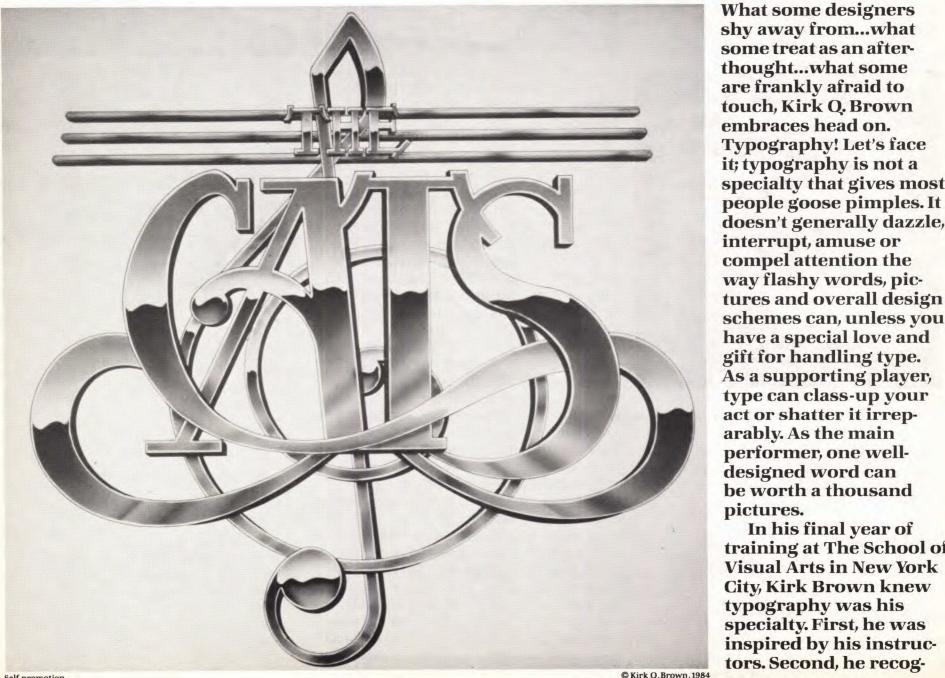
But life is not all fun and games to Shih-Tsung Chang. His paper artform is only one aspect of his professional life, which has taken him in several worthy directions. He holds degrees in architecture from Chung-Yuan University in Taiwan and from Pratt Institute in New York. He has a Master's degree from Teachers College of Columbia University and is working toward a Doctoral degree at the same institution. His area of concentration is Instructional Technology and Media Systems.

He has already put his talents to professional use as an assistant architect to Haigo Shen & Associates in Taiwan, and as an educational consultant to the Hsin-I Pre-School Educational Foundation, also in Taiwan. He has designed a children's museum in Taipei, instructional materials, toys, puzzles, games and audio-visual educational materials. His work has been exhibited and published in Taiwan and the United States, and as if all those projects weren't enough to keep him busy, Mr. Chang works as a freelance photographer in New York City.

His expertise with all the new instructional technologies notwithstanding, Chang remains devoted to his ancient Chinese paper artform. He laments, "The art is vanishing, and I would like to preserve the old forms and create some new ones."

Marion Muller





specialty. First, he was inspired by his instruc-

tors. Second, he recog-

What some designers shy away from...what some treat as an afterthought...what some

touch, Kirk Q. Brown embraces head on.

Typography! Let's face it; typography is not a specialty that gives most

doesn't generally dazzle,

© Kirk Q. Brown, 1984

interrupt, amuse or compel attention the way flashy words, pictures and overall design schemes can, unless you have a special love and gift for handling type. As a supporting player, type can class-up your act or shatter it irreparably. As the main performer, one welldesigned word can be worth a thousand pictures. In his final year of training at The School of Visual Arts in New York City, Kirk Brown knew typography was his



Weight Watcher's Magazine



Black Enterprise Magazine



Self promotion

nized it was a field not overloaded with competition. Third, he enjoyed the challenge of, to quote Kirk, "making a wonderful soufflé out of cold fish." (Needless to say, at U&lc we are not accustomed to thinking of letterforms as cold fish. But we appreciate the sensitivity it takes to get a high out of ascenders, descenders, arms, ears, spines, swashes, strokes and hairlines of characters.)

Since his graduation from SVA, Kirk has devoted himself to specializing in typographic solutions to problems making type communicate pictures, ideas, colors, textures and flavors. After his first job as an art assistant at Scholastic Magazine, he settled into his own design studio. He lists among his clients, Newsweek Magazine, Time, Inc., 7-Up Corporation, Texaco Oil, McGraw-Hill, CBS, ABC, NBC and Warner Bros. He has also been an instructor at Parsons School of Design in their evening **Continuing Education** program and has made guest appearances at The School of Visual Arts, Parsons and the **Phoenix School of De**sign. An article about Brown appeared in the Jan.-Feb. 1984, issue of Print Magazine.

When pressed to name his most satisfying assignment, he unhesitantly mentioned "The Well Spent Dollar." Aside from his pleasure in the design, there was the joy of convincing the client, after arduous argument, that one "S" was enough. From the looks of things, it was energy well spent. M.M.

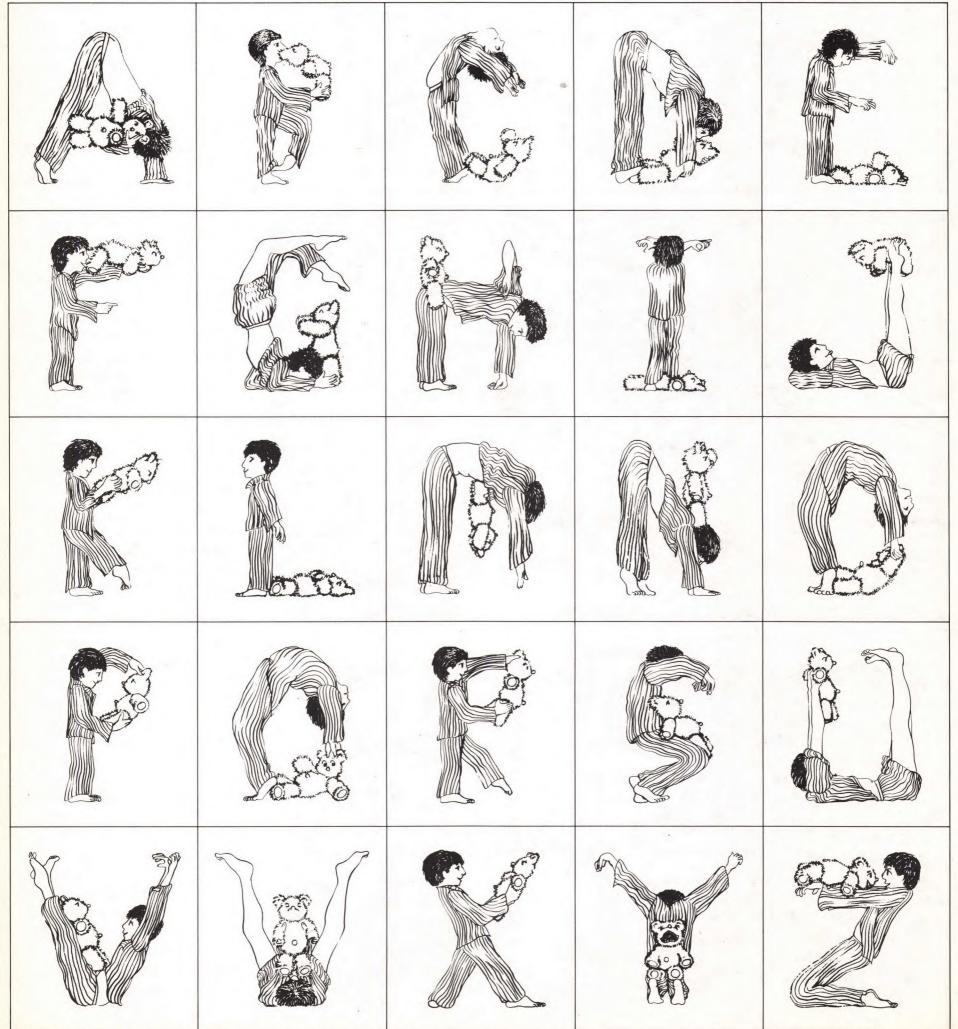
Kiddy Caps
Although Leah Olivier is several years out of school, and a full-fledged graphic artist—with experi-

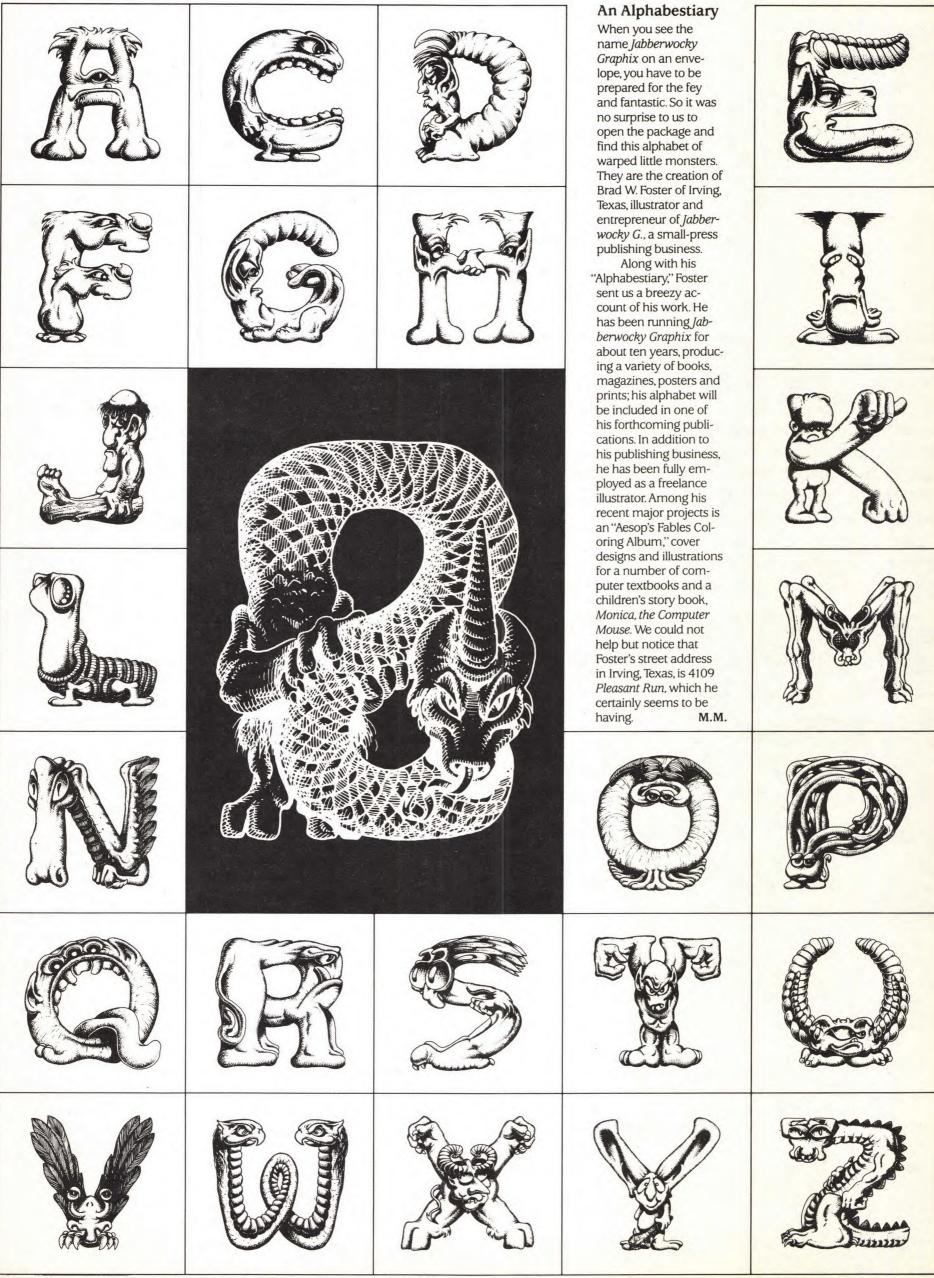
ence in illustration, photography, layout, design and production for all manner of print and electronic media—her heart has not strayed far from the nursery.

She quite frankly admits to still lingering in the world of children, which explains the genesis of this alphabet. Fortunately the pliant Teddy Bear cooperated in all the capers necessary to produce the twenty-six letters.

Ms. Olivier is a graduate of Syracuse University, where she received her BFA in Illustration and completed a wide range of courses in the School of Visual Communications and the Newhouse School of Public Communication. M.M.







## COMPUTER

Technology Convergence. The week of April 15, 1985, was a problem. National Computer Graphics Association, Print 85, and National Association of Broadcasters, all in the same week! We got to National Computer Graphics and elbowed through Print 85, but missed National Association of Broadcasters in Vegas. No matter. The heart of our subject was in Chicago and some other part in Dallas. National Association of Broadcasters will have to wait.

One speaker at the National Computer Graphics press breakfast stated that computer graphics is not a market but a "feature," and another stated that



The new Autographix 200A Presentation Design System, a graphic design and production system based on the powerful IBM AT, supports a unique interactive tablet that lets artists "draw" creative artwork.

"computers should be people-literate." It would appear that people in high places are listening.

This is the year Lucasfilm introduced Pixar and entered high resolution image processing, Bob Abel started marketing his animation systems, plain-paper laser typography became a reality, Xerox exhibited an artificial intelligence workstation, PCs became workstations.

Interesting. Technologies are converging toward a common center. Print uses technology developed for video and video is now tuned in to print. Text/image integration systems from Texet, Xyvision and others use variations on TV raster technology. High definition TV takes its cue from

computer graphics systems. It's all coming together.

been saying—wait a little longer, the technology is still being grown. Stop waiting, start swimming but don't drown. It's time to try it on for size.

**Capturing Images.** New products are now available to capture images at all levels of resolution and corresponding price, integrated into image processing.

Likonix introduced the Designmaster 8000 color separation system which converts transparent or reflective copy into high resolution four-color process halftones. The system's linear photodiode array scans the original, capturing red, green and blue components of the image. Red, green, blue values are then converted into hue, saturation and luminance, a system which designers will recognize. This first electronic use of spatial color may indicate a trend toward intuitive, design-oriented color separation systems. Certainly if systems appear in the design office, they must use concepts familiar to designers.

The Paint Pot Electric. The paint system is becoming a staple of video, some high-end models are leaning toward the production of print illustration, and now business graphic systems are beginning to recognize design. A paint system is a computer controlled electronic graphics input station that can create a wide range of graphics—pencil, brush, charcoal, pen, etc., in a full range of colors.

Aurora, pioneer in electronic paint, introduced a microbased graphics and animation system at less than half the price of their high-end system with 90% of its features. The Aurora/75, priced from \$32,500 to \$40,000, is based on the IBM/AT and includes the expected menus, high resolution output for film and video, realtime animation, cel animation, a still-store interface and the ability to browse through the picture file.

its new 1024 x 1024 resolution PC paint system at National Computer Graphics and also displayed a 24-plane system with over 230,000 colors per image from 16 million possible.

Quantel, maker of the highly-rated Paintbox for video, appeared at Print 85, marketing a 2000 x 2000 resolution prototype version for print application. The unit has been used in the UK for about a year in packaging and advertising design and interfaced with the big four, Scitex, Crosfield, Hell and Dainippon for scanned input and four-color separation. Delivery is scheduled for late fall at a price of \$300,000.

National Computer Graphics with the Pixar Image Computer, combining high resolution with real-time processing and demonstrating the uncanny effect created by viewing a 3D CAT scan rotating smoothly, displaying all the intricate

structure of the human pelvis. Designed for integration into systems for medical imaging, image processing, animation, CAD modeling and, of course, film, Pixar is evidence of the image sophistication of the people who brought you Droids.

Award-winning
Robert Abel & Associates demonstrated
its animation system. Animation is a
small computer graphic segment,
although glamorous, and one questions
who will buy. Most animation systems
are home-grown and unique. Once programmers who perform the magic tricks
pack their software and leave, it's questionable how valuable the systems are.
The key ingredients to good animation
are imagination and good design, and that
Abel has in spades, so we'll wait and see.

Time Arts was at National Computer Graphics with new software and hardware. The Graphics Subsystem GS10 retails for \$8,900 without the IBM PC and includes a 10 MB hard disk drive, high-res (512 x 512) frame buffer, interface and additional ports. Time Arts now supplies a package producing separations in cyan, magenta, yellow and black for print, an enhanced resolution package to interface with the Matrix QCR and other film recorders at 4,096 lines, and spreadsheet interface packages for Lotus 1-2-3, Multiplan or Visicalc. All in all, Lumena remains an excellent set of programs; intuitive, responsive and growing.

With 500,000

Lotus users, 1-2-3 has attracted understandable interest from business graphics vendors. The latest is Magi, developer of SynthaVision solids-modeling software used for the film "Tron" and computer aided design. PC Presents!, a system from Imedia, retails for \$350 and transforms Lotus not-so-nice charts into eight pre-formatted, color coordinated designs, that can now be turned into slides at Magi service centers. A giant step for business graphics, a baby step back for design.

he gap between slides and video is crossed daily, and alert business graphics vendors are taking note. The Autographix 200A, an IBM AT based system that "lets artists draw" and output to a Matrix QCR film recorder, also links to video for boardroom presentations. This demarcation will become fuzzier as time passes, with

## GRAPHICARTS

the output medium of choice moving toward interactive video rather than fixed-order slides. Interfaced with a PC, video presentations can provide flexibility not available with slides. Better video projection will accelerate this change, and when high definition video finally comes, we expect to see presentation video more widely used.

Easy Layout. In the mainstream of composition terminals, Varityper announced the Graphic Text Organizer, GTO, offering good old WYSIWYG (what you see is what you get) display. GTO is representative of new text/image integrators, displaying actual Varityper faces, providing easy layout, mouse selection from menu, font selection by name and sample, entry from PCs, mainframes and word processors, and output to typesetters, imagesetters and laser printers. Layouts are representational with gray bars simulating type. Not until the layout is complete is type displayed. Image data can be accepted from a digital scanner, placed on a page, cropped and inserted. Copy can then be run around the picture, using the mouse in connect-the-dot fashion.

IBM-PC Digitek Link. The Personal Typesetting Workstation (PTW) introduced by Itek links the Digitek 4000 to the IBM Personal Computer. It uses a codeless WYSIWYG display with menus and prompts. It is fully interactive and usable for both professional typesetting and office applications. It is desktop size and as easy to use as a word processor. The Digitek 4000 can output 210 lines per minute or an optional dot matrix printer can be used.

**Low-Cost Digital Typesetter from** Compugraphic. The MCS 8000 is a digital, tabletop typesetter that outputs on paper or film. At under \$18,000 it brings digital typesetting and the MCS system to environments that previously could not afford such a technology. It sets lines up to 70 picas wide at 100 newspaper lines per minute, and holds up to 12 fonts on line. Size range is 5-72 points in half-point increments, and output resolution is 2,600 scan lines per inch.

Compugraphic's Plain Paper Typographic Printer. The EP 308 laser printer is a plain paper, on-demand printing system especially suited to the needs of quick-printers and in-plant print shops. It stores up to 25 fonts on line, outputs at 300 x 300 dots per inch. Can also output to transparencies. Output sizes are 81/2"x11" or 81/2"x14". \$14,995 from Compugraphic.



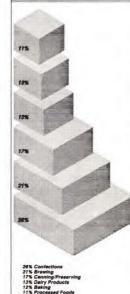
Original painted on Quantel Graphic Paintbox and transferred on magnetic tape direct to an output scanner.

as a fermentation medium in the production of low calorie (light) beers and pharmaceuticals.

Dextrose is produced at the Decatur and Morrisville corn refining plants. The facilities have a combined dextrose production capacity in excess of 400 million pounds a

Because of its uses, dextrose tends

Corn Syrup Market 1982



to be less seasonal in demand and more stable in pricing than other corn sweeteners. Dextrose, however, sold at prices well below se for the prior year, reflecting the difficult market for all sweet-

Sagamore Plant Adds To Corn Syrup Capability Sales of regular corn syrups rose in 1982 as a result of the Company's acquisition of the Lafayette corn refining plant of Anheuser-Busch, remning plant of Anneuser-Busch, named the Sagamore plant by Staley. The facility significantly expands the Company's corn syrup production position. Staley now has nearly 1 billion pounds of corn syrup capacity at its Decatur and Sagamore plants.

The Company continues to offer one of the most complete lines of corn syrups available — more than 30 types for use in a wide range of food positionations including the state. food applications, including beer,

food applications, including beer, baked goods, confections, jams and jellies and canned goods. Corn syrup pricing and margins — like those for other corn sweeteners — were depressed in 1982. Weak pricing for corn sweeteners during the year did not detract from their continued growth. A review of U.S. per capita sweetener consumption substantiates that consumption substantiates that Staley is a leader in a growing busi-ness. Sweetener consumption in the U.S. is gradually increasing, and all of the increase is being sup plied by corn sweeteners. The trend is expected to continue and the Staley Company is well pre-pared to participate in it.

Completion of the Loudon plant gives Staley in excess of 400,000 bushels of daily corn processing capacity and 4.5 billion pounds of annual capacity for all corn sweeteners.

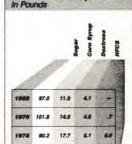
Strengthened By New Plant The addition of the Sagamore

plant also strengthens Staley as a leading supplier of food starches from corn and waxy maize.

Staley food starches from corn and waxy maize also are produced at the Decatur and Morrisville plants.

The Company is an important marketer of food starches from potatoes and tapioca as well. Potato starches are produced at Monte Vista, Colo., and Houlton,

These starches perform a number of critical and unique functions in the food processing industry. As



thicken puddings and pie fillings, while others are used to emulsify and provide body to products like

79.7 18.3 4.6

**New Starch** 

Technology is a key to success in expanding the food starch market and Staley is a research leader. During fiscal 1982, Staley developed several new starch products, including a waxy maize starch for use in aseptically canned fruit fill-ings, several modified corn starches for use in the rapidly growing instant food category, and new tap-

Jraphics and text merging stations have also been introduced by Compugraphic (the new 8000 system or the EP308), Allied Linotype's Linotronic 300 (see previous issue of U&lc), and Itek's new PC compatible system. Text-merge systems clearly represent the newest step forward in typographics processing.

The Redefinition of Typography. At one time you marked up copy, sent it to your favorite typographer and it came back in the form of proofs, black ink on paper. No more. Now type is sprayed on paper from ink-jets, painted on electrostatic drums by laser beams, and written by electrons on high-resolution CRTs. Type (as a physical thing) no longer exists. It is a series of mathematical splines stored in memory, waiting to be called and filled in, shadowed, cross-hatched, condensed, obliqued or expanded.

■ he previous article in this series devoted considerable space to the Apple LaserWriter. Some of the more exciting news from Print 85 concerned output devices that now fill the gap between lower level 300 dpi Canonbased machines and high-resolution image setters.

→aserScribe/8415 was introduced by data recording systems, inc. at Print 85. The statistics for the LaserScribe are mind boggling: 117 million separate addressable dots, a printing engine that can produce a letter-size page of type in four seconds at 400 x 400 dpi and 16 seconds at 800 x 800 dpi, availability up to 1,000 dpi, printing areas up to 11.75" by 18" suitable for engineering-size drawings.

Tegra has produced Genesis, a plain paper machine that uses the Tegra raster image processor to produce 1,012 dots horizontally and 506 vertically, using a Canon 5/480 laser engine. Genesis speed is five pages per minute, and characters are sized from 4.5 to 127 points "on the fly," that is, converted to filled form from outline description. It will print 48 or 70 picas wide and can emulate the Linotron 202 or Compugraphic 8600, so recoding is unnecessary for files designed with those two machines in mind.

Lhese two products contend for the heart and mind of the type user. They are the next step, a scant few months after the Apple an-Perry Jeffe nouncement.

Composed page output on the Tegra system.

ADDER AFRICAN EGG EATER SNAKE **ANACONDA AUSTRALIAN BROWN** SNAKE BEAD SNAKE BLACK RACER **BLACK** MAMBA **BLACKER VIPER BOA CONSTRICTOR** BOIGA **BOKADAM BOOMSLANG** BUSHMASTER CAPE COBRA CARPET VIPER **CHAIN** SNAKE COBRA COPPERHEAD CORAL **CORN** SNAKE COTTONMOUTH CUR SNAKE DABOIA **DEATH** ADDER **DIAMONDBACK** RATTLESNAKE DIPSAS DOG SNAKE FER-DE-LANCE FILE SNAKE **FOX** SNAKE **GABOON VIPER GARTER** SNAKE **GOLDEN TREE SNAKE GREEN** SNAKE **INDIAN** COBRA **INDIGO** SNAKE HABU HORNED VIPER **JARARACA** JAVAN WART SNAKE KING COBRA KRAIT LANGAHA MAMBA MILK SNAKE

MUD SNAKE

PUFF ADDER PYTHON

RAINBOW BOA RATTLESNAKE

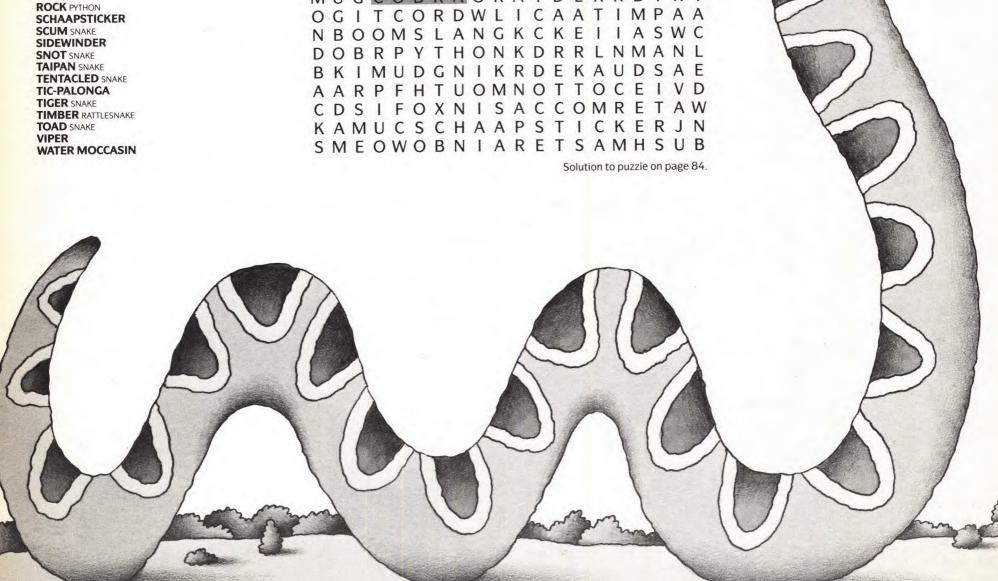
RINGED SNAKE RINGHALS

RACER



### A Word Search by Juliet Travison

CADDERETAEGGENACIRFA OCCECHABUOPHIHITCERG PAHBAINTSHKRAITGREEN PRAOPUDOTASGRINDGRDO EAIAEAGARLNNMQEIATNL RRNCBIEDAAEBOLTCBNIA HAGODDOHLLESATEBOEWP EJINDEGNIRUNNRLVODEC AAISUNSFATCPAAGINLDI DARTIHORNEDRCCKPAOIT ICARPETBBIPKOFUELGSE ABAIULCERLERNCBRADTN MUGCOBRAORAIDLKRBIRT OGITCORDWLICAATIMPAA NBOOMSLANGKCKEIIASWC DOBRPYTHONKDRRLNMANL BKIMUDGNIKRDEKAUDSAE AARPFHTUOMNOTTOCEIVD CDSIFOXNISACCOMRETAW KAMUCSCHAAPSTICKERJN SMEOWOBNIARETSAMHSUB Solution to puzzle on page 84.



How to play: Find and encircle, in the puzzle body,

They appear vertically, horizontally, diagonally and even 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

the words appearing in the Puzzle Word List.

spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeich-

nis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus — sie könnten als Teil

## idians!



ILLUSTRATION: LIONEL KALISH

## A TYPOGRAPHIC



Author's alteration, or any alteration in text or illustrative matter which is not a PE (printer's error).

### Accent

A mark over, under or through a character, as a guide to pronunciation.

Agate

Unit of measurement used in newspapers to calculate column depth: 14 agate lines equal 1 inch. (Agate was originally the name given to 51/2 point type.)

Alphabet Length

The horizontal measurement, in points or picas, of the lowercase alphabet of a particular face and size of type.

Ampersand (&):

Symbol for the contraction of an archaic phrase meaning "and." An evolvement from the Latin ligature et.



**Arabic Numerals** 

Ten figures, 0 and numerals 1 through 9, so called because they originated in Arabia; as distinct from Roman numerals.

Arm

A horizontal stroke of a letter that is free on one end.

Ascender

The part of the lowercase letters "b," "d," "f," "h," "k," "l" and "t" that extends above the height of the lowercase "x."

**Author's Alteration** See AA.

Backslant

Typeface which slants backward: that is, opposite of italic. Not generally considered to be the basis of good typography.

Undesirable end-of-line hyphenation, or a page beginning with either a "widow" or the end of a hyphenated word.

**Bad Copy** 

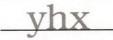
Any manuscript that is illegible, improperly edited, or otherwise unsatisfactory to the typesetter.

Bar

The horizontal stroke in letters such as "A," "H," "e," "t."

Baseline

An imaginary line on which the letters rest. Descenders fall below the baseline.



**Black Letter** 

Type based on medieval script. A classic example is Old English.

**Body Type** 

Also called text type. Type (usually from 6 point to 14 point) used for lengthy composition.

Boldface

A heavier version of the normal weight of the typeface. Indicated as BF.

Borders

Decorative lines or designs available in type, used to surround a typographic area or other graphic elements.

A curved stroke which makes an enclosed space within a character.

A dot of any size, used as ornamental or organizational device.

Calligraphy

A writing style based on flat-tipped pen or brush strokes.

Cap Height

The height of a capital letter from the baseline to the top of the letter.

Cap-Line

An imaginary line that runs along the top of the capital letters.

Caption

Explanatory text accompanying an illustration.

Center Dot

Sometimes called a "bullet," a center dot can be of any size and is usually centered on the lowercase "x-height" of the typeface with which it appears.

**Character Count** 

The total number of characters in a line, paragraph, or piece of copy.

Characters

Individual letters. figures, punctuation marks, etc.

Character Set

A font. See Font.

Characters-Per-Pica (CPP)

System of copyfitting that utilizes the average number of characters per pica as a means of determining the length of the copy when set in type.

Characters Per Second (CPS)

A measurement referring to the output speeds of typesetting and electronic printing equipment.

Typographic unit of measurement predominant in Europe; slightly larger than the pica.

Colophon

Inscription in a book that contains information relating to its production. Usually placed at the end of the book.

Column Inch

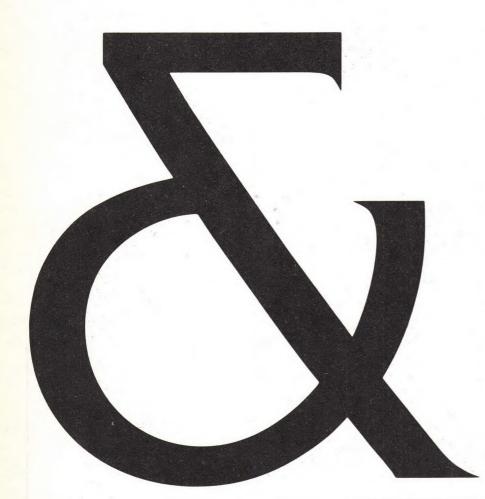
Publication measurement designating a space one column wide and one inch deep.

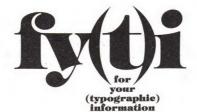
Comp

See Comprehensive.

Comprehensive

More commonly referred to as a comp. An accurate layout showing type and illustration(s) in position and suitable as a finished presentation.





## SAR BY ALLAN HALEY

Condensed

Classification of a typestyle in which the letters are narrower than normal.

GG

Copy

In design and typesetting, manuscript copy. In printing, all the matter to be printed: type, photographs, illustrations, etc.

Copyfitting

Fitting typewritten copy into a given area, specifying typeface, point size, line width, and line spacing.

Counter

The fully or partially enclosed space within a character.

Cursive

Typefaces resembling handwritten script.

Dagger

Second footnote reference mark after the asterisk. Looks like this:†.

++

Descender

The part of the letters "g," "j," "p," "q," "y," that extends below the baseline.

Display Type

Type which, by its size or weight, is used to attract attention, usually 14 point or larger.

Ear

The small stroke projecting from the top of the lowercase "g."

Egyptian

Typestyle recognizable by heavy, square serifs.

Egyptian

**Ellipsis** 

Three dots (...) that indicate omission, or separate but continuing thoughts in series; often used when shortening quoted matter.

Em

Normally the square of a given point size of type. Can be narrower, or wider, depending on the proportions of the typestyle used.

Em Dash

A dash one em long.

Em Leader

A horizontal series of dots or dashes evenly spaced one em from center to

En

Half the width of an em.

En Leader

A horizontal series of dots or dashes evenly spaced one en from center to center.

Expanded

Classification of a typestyle in which the letters are wider than normal.

GG

Folio

Page number.

Font

The letters, numerals, punctuation marks and special characters that constitute a complete character set of a given size and style of typeface. For example: 10 pt ITC Bookman Light Italic. Sometimes the term is also used to refer to the image carrier (disc, strip, grid, drum, etc.) on which all the characters appear.

**Footnote** 

Note appearing at the bottom of a page and referring to an item on the same page. Indicated by superior numbers or by symbols such as asterisks, daggers, etc.

Forma

General term for style, size, and overall layout and appearance of a publication.

Foundry Type

Generally metal type characters used in hand composition, cast in special hard metal by type founders.

Fraktur

The German name given to black letter typestyles.

Gothic

Sometimes referring to black letter, or Fraktur types; but in the United States generally refers to sans serif designs.

Gothic

Grotesk

Generally refers to sans serif design.

Hairline

A thin stroke usually common to serif typestyles. Sometimes a fine rule.

Headline

Usually the most prominent element of type in a piece of printing; that which attracts the reader to read further or summarizes at a glance the content of the copy which it accompanies.

**Head Margin** 

The white space above the first line on a page.

**Hot Metal Type** 

Misnomer for foundry type.

Indention

The notch or space, such as that at the beginning of a paragraph.

Initial

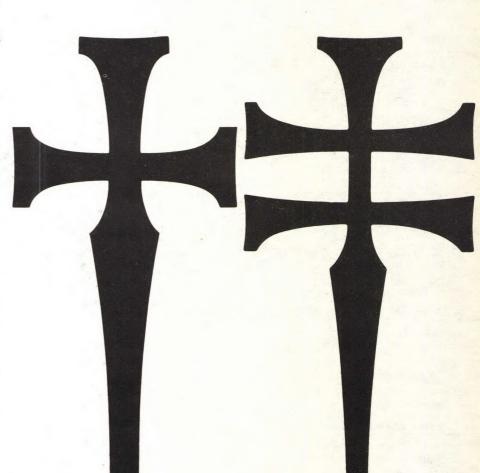
large letter used to begin a chapter or section of text. A two-line or three-line drop initial juts down to and aligns with the second or third line of the paragraph. A stick-up initial aligns at the baseline of the first line of text but sticks up into the white space above.

Italic

Type in which the letters are obliqued. Cursive typestyles are usually italic, but not all italics are cursive.

italic italic

(To be continued)



A call for entries.

"Stop!
I want
to think
about that!"

Le concours.

"Attendez! Je veux y réfléchir."

This is the second in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&lc, teacher, and concerned citizen of the world.

The theme of this competition is printing and its three great privileges as expressed by Beatrice Warde, the scholarly advocate of fine printing and typography, on behalf of the Monotype Corporation Limited.

### Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world.

### THE JURY:

STUART ASH
IVAN CHERMAYEFF
COLIN FORBES
APRIL GREIMAN
GEORGE TSCHERNY

### PRIZES:

FIRST PRIZE,
THE HERB LUBALIN MEDAL
AND \$5,000.
SECOND PRIZE, \$2,500.
EIGHT PRIZES OF \$500 EACH.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1986. A selection of the winning pieces will be featured in a special issue of U&lc.

### School certification:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

### Entry/hanging fees:

None.

### Format:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece or color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' or heavier than 15 lbs. are not acceptable but color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film. All typeset reading matter **must** be set in an ITC typeface. Calligraphic or handlettered reading matter will also be accepted.

Photographic entries should be shot against a black background.

### Copy:

The following statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

### Stop! I want to think about that.

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started... And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward...And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say 'Stop, I want to think about that..." (Beatrice Warde)

### Artist/designer releases:

All artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in U&Ic and for publicity for the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

### Deadline for entries:

All entries must be received by May 12, 1986.

### **Entry form:**

Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame or the back or under the base and key it by number to an entry form.

### Where to send your entry:

ITC Center, 2 Hammarskjold Plaza, New York, New York 10017 USA

### Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

### Postage/customs requirements:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase 'Material for Contest. No Commercial Value.' on the package normally will expedite it through customs.

### Français

Voici le second concours dans la série Herb Lubalin International Student Design Competitions organisée par International Typeface Corporation en hommage à Herb Lubalin dont elle veut perpétuer le souvenir : parce qu'il était un graphiste célèbre dans le monde entier; parce qu'il était le fondateur et le doyen de ITC; l'éditeur de U&Ic; un enseignant exemplaire et un citoyen responsable de la Planète Terre.

Le thème de ce concours est l'imprimerie et ses trois avantages principaux tels qu'ils ont été décrits par Béatrice Warde qui a défendu et illustré la cause de la typographie avec tant de chaleur et d'érudition au nom de la Monotype Corporation Ltd.

### Qui peut participer?

Les étudiants, diplômés ou non, et les boursiers inscrits auprès d'une école d'art ou dans la section graphique d'une école n'importe où dans le monde.

### LE JURY :

STUART ASH
IVAN CHERMAYEFF
COLIN FORBES
APRIL GREIMAN
GEORGE TSCHERNY

### LES PRIX :

LES PRIX:

LE PREMIER PRIX CONSISTE EN

LA MÉDAILLE HERB LUBALIN,

PLUS \$5,000.

LE DEUXIÈME PRIX, \$2,500.

VIENNENT ENSUITE HUIT PRIX

DE \$500 CHACUN.

Des attestations seront données pour tous les envois qui auront été retenus pour l'exposition qui se tiendra au ITC Center à New York en automne 1986. Ils seront également publiés dans un numéro spécial de U&lc.

### Garantie:

Tout envoi doit être accompagné d'une attestation écrite à l'en-tête de l'établissement où l'étudiant poursuit ses études.

### Droits d'inscription:

Néant.

### Format:

Le format et la présentation sont au choix du participant : annonce, brochure, affiche, agenda, sculpture ou tout autre objet tri-dimensionnel, peu importe, dès l'instant où le texte imposé y figure. Les dimensions supérieures à 90 x 120 cm, les poids supérieurs à 7 kilos sont exclus. Mais on peut envoyer des reproductions sous forme de diapositives ou de photos en couleurs de bonne qualité. Tous les textes doivent absolument être composés en caractères ITC. Seront également acceptés les textes calligraphiés ou dessinés. Pour les photos, un fond noir s'impose

### Thème imposé:

Le texte suivant doit figurer dans chaque envoi. Il peut être composé en anglais ou en toute autre langue au choix.

### Attendez! Je veux y réfléchir.

"Nous (les imprimeurs) nous avons sur la langue parlée trois avantages qu'elle n'a pas, même aujourd'hui, en dépit de tous les moyens de diffusion existants. Nous pouvons retourner à la page où nous avons vu quelque chose de discutable, pour retrouver et relire le passage où nous avons bronché. Nous pouvons aussi aller voir à la fin, ou assez loin pour voir où l'auteur veut en venir...Le troisième avantage, c'est que nous pouvons nous arrêter à chaque mot, à chaque phrase qui demande réflexion, examen ou vérification dans un dictionnaire. L'imprimerie est au service de tous ceux qui ont encore le courage de dire : 'Attendez! Je veux y réfléchir.. (Béatrice Warde)

### Les droits :

Aucune illustration soumise dans le cadre de ce concours ne pourra être retournée. Les étudiants devraient faire des copies des illustrations qu'ils soumettent s'ils désirent les conserver. En soumettant votre travail, vous donnez à ITC la permission de publier les illustrations dans l'U&Ic et de les utiliser pour faire la publicité de l'exposition. Toute pièce reproduite comportera mention du nom du dessinateur et/ou de l'artiste.

### Délais :

Tous les envois doivent nous parvenir pour le 12 mai 1986.

### Bulletin d'inscription :

Veuillez faire autant de copies du bulletin d'inscription qu'il y a de travaux

### **Einladung zum Wettbewerb.**

"Halt! Ich möchte darüber nachdenken."

que vous voulez nous faire parvenir. Fixez-en une de préférence au dos de chaque envoi, ou bien en marge du projet. S'il s'agit d'une diapositive, d'un objet de petite dimension ou d'une sculpture, imprimez votre nom et un numéro de code sur l'encadrement, au dos ou sur le socle, et ajoutez le numéro de code à votre nom sur le bulletin d'inscription.

### Adresse:

ITC Center, 2 Hammarskjold Plaza, NY, NY 10017 USA.

### Expédition:

Les frais de port sont à charge des participants. Veillez au conditionnement afin que vos envois nous arrivent en bon état. Tout envoi quel qu'il soit doit pourvoir résister aux manipulations du jury, du personnel d'exposition et des photographes de presse.

### Frais de port. Douane :

Veuillez affranchir correctement et n'omettez aucune des informations et des formalités douanières qui permettront à votre envoi de quitter votre pays et de nous parvenir aux Etats-Unis

### La formule :

OBJET DE CONCOURS—SANS VA-LEUR VENALE, facilitera le passage en douane.

### **Deutsch**

Dieses ist der zweite in einer Serie von internationalen Herb-Lubalin-Studentendesignwettbewerben unter der Schirmherrschaft der International Typeface Corporation zum Gedächtnis an Herb Lubalin, den international bekannten grafischen Gestalter, Mitbegründer und Vorstandsmitglied von ITC, Schriftleiter von U&lc, Lehrer und besorgten Weltbürger.

Das Thema dieses Wettbewerbs ist das gedruckte Wort und die drei daraus entspringenden Vorteile, wie sie Beatrice Warde, berühmte Fürsprecherin feiner Typografie und hervorragenden Drucks, einst für die Monotype Corporation Limited beschrieb.

### Wer kann teilnehmen?

Studenten an Kunstschulen oder Hochschulen mit Abteilungen für grafische Gestaltung in der ganzen Welt.

DIE JURY:

STUART ASH

### IVAN CHERMAYEFF COLIN FORBES APRIL GREIMAN

### GEORGE TSCHERNY PREISE:

ERSTER PREIS IST
DIE HERB-LUBALIN-MEDALLIE

UND \$5000.

ZWEITER PREIS \$2500.

### **ACHT PREISE VON JE \$500**

Für jede Arbeit, die für die Ausstellung im ITC-Center in New York im Herbst 1986 auserwählt worden ist, wird eine Urkunde ausgestellt. Außerdem wird eine Auswahl von angenommenen Arbeiten in einer Sonderausgabe von U&lc veröffentlicht werden.

### Beglaubigung der Schule:

Jeder Teilnehmer muß eine Bescheinigung mit dem Briefkopf seiner Lehranstalt vorlegen, die bestätigt, daß der Teilnehmer ein Schüler/Student ist.

### Teilnahmegebühren:

Keine.

### Format der Eingaben:

Die Art des Entwurfs steht dem Teilnehmer frei. Eine Anzeige, Broschüre, ein Plakat, Werbezettel, Spiel, eine Skulptur, ein dreidimensionales Stück oder ein Farbdia oder eine reproduktionsfähige Fotografie davon ...alle werden angenommen solange sie den vorgeschriebenen Text enthalten. Arbeiten, die größer sind als 90 x 120 cm oder schwerer als 7 kg, können nicht angenommen werden. Diapositive, druckreife Fotografien, 16-mm-Film oder Videokassetten im VHS-Format sind jedoch akzeptabel. Gedruckter Text muß in einer ITC-Schrift gesetzt sein. Kalligrafische oder handgeschriebene Texte werden ebenfalls angenommen. Fotografische Eingaben müssen einen schwarzen Hintergrund aufweisen.

### Text:

Das folgende Zitat muß auf allen eingereichten Arbeiten erscheinen. Der Text kann in Englisch oder in jeglicher, vom Entwerfer gewählten Sprache gesetzt oder geschrieben werden.

### Halt! Ich möchte darüber nachdenken.

"Wir Drucker haben drei bedeutende Vorteile, die das gesprochene Wort nicht zu bieten vermag, selbst heute, wo es seinen eigenen riesigen Verbreitungsprozeß zur Verfügung hat. Wir haben den Vorteil, daß wir von der Seite, auf der wir etwas Debattierbares gefunden haben, zurück blättern können, um den Punkt zu finden und erneut zu lesen, an dem das Argument begann... Und wir können weiter blättern

bis zu seinem Ende oder weit genug voraus, um festzustellen, was der Schreiber im Sinn hat... Und der dritte Vorteil ist der, daß wir bei jeglichen Worten oder Behauptungen verweilen können, die zum Nachdenken anzuregen scheinen, die Bestätigung benötigen oder die man in einem Lexikon nachschlagen möchte. Das gedruckte Wort kommt jenen Menschen zugute, die noch immer den Mut haben auszurufen: Halt, ich möchte darüber nachdenken."
(Beatrice Warde)

### Freigabe durch den Künstler:

Alle für diesen Wettbewerb vorgelegten künstlerischen Entwürfe können nicht zurückgesandt werden. Wer einen Nachweis dafür braucht, sollte eine Kopie davon anfertigen. Durch die Vorlage Ihrer Arbeit geben Sie ITC die Erlaubnis, die künstlerischen Werke in U&lc zu veröffentlichen und zur Werbung für die Ausstellung zu benutzen. Für jedes Stück, das reproduziert wird, wird der Designer/künstlerische Gestalter ordnungsgemäß namentlich erwähnt.

### Annahmeschluß:

Alle Eingaben müssen bis zum 12. Mai 1986 eingegangen sein.

### Wettbewerbsformular:

Wir bitten darum, eine Kopie des Formulars anzufertigen und an jeder Eingabe zu befestigen, vorzugsweise an der Rückseite oder am Rande in einiger Entfernung vom Entwurf. Im Falle von Diapositiven oder Skulpturen, bitte Name und eine Identifizierungszummer am Rahmen, auf der Rück- oder Unterseite anbringen und diese Nummer auf dem Wettbewerbsformular wiederholen.

### Anschrift für Einsendungen:

ITC Center, 2 Hammarskjold Plaza, New York, New York 10017 USA.

### Versand:

Die Kosten des Versands sind vom Wettbewerbsteilnehmer zu tragen. Bitte sichere Verpackung benutzen, so daß die eingereichten Arbeiten beim Transport nicht beschädigt werden. Alle Einsendungen müssen häufigem Anfassen und Herumreichen durch Austellungspersonal, Preisrichter und Pressefotografen standhalten können.

### Porto/Zollvorschriften:

Bitte darauf achten, daß die Einsendungen mit genügend Porto und den erforderlichen Zollformularen versehen sind, damit sowohl beim Versand als auch beim Eintreffen in den USA keine Schwierigkeiten entstehen. Die Aufschrift "Material for Contest. No Commercial Value" ist normalerweise für die Erfordernisse der hiesigen Zollbehörden ausreichend.

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nstructor / Professor / Professeur

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# INC. ESPRIME

ITC Esprit™ 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 license is your guarantee of authenticity:

(IDEXSED)

These new typefaces will be available to the public on or after November 15, 1985, depending on each manufacturer's release schedule.

ITC Esprit is the second typeface designed by the multi-talented Yugoslavian calligrapher and type designer, Jovica Veljović. It is a roman which blends classic proportions with the grace and charm of a calligraphic style.

The fine balance between distinctive character shapes and conservative proportions creates a typeface that is highly legible and conducive to readable typography. ITC Esprit has this balance. Character bowls are animated; the transition from straight to curved strokes in the lowercase is handled with flair and verve; and individual letters like the italic "g" or the roman "a" are striking. Yet the overall tone of ITC Esprit is even, and character symmetry is well within classic proportions.

Characters like the lowercase "e," "g," and the capital "R" exemplify the spirit and exuberance of ITC Esprit. The full x-height, sturdy serifs and moderate contrast in stroke weight make this design ideal for a variety of text applications. A hint of Times Roman™ can be seen in the character stress and head serifs, but the substance of ITC Esprit is fresh and original.

The italic is somewhat more restrained than the roman. The calligrapher's hand is present and obvious; however, the tone is quiet and softened. The roman of ITC Esprit is spirited; the italic, sophisticated. Each complements the other.

BOOK

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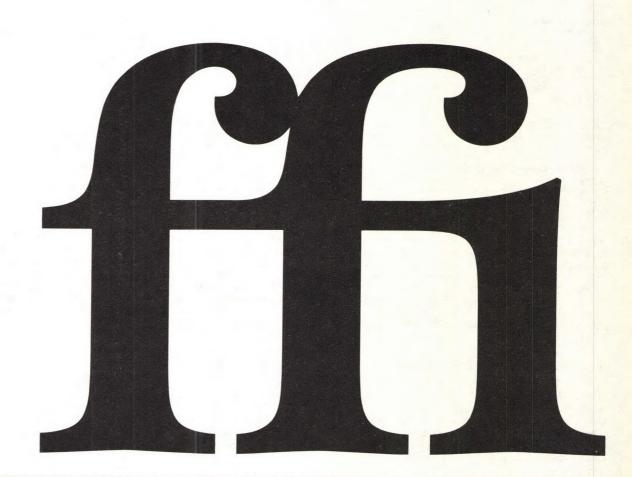


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### ITC ESPRIT

### BOOK

Excellence in typography is the result of nothing more than n an attitude. Its appeal comes from the understanding us ed in its planning, the designer must care. In contemporar y advertising the perfect integration of design elements oft or demands unorthodox typography. It may require the us e of compact spacing, minus leading, unusual sizes and we ights; whatever is needed to improve appearance and impa act. Stating specific principles or guides on the subject of t 6 POINT

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## UGLC DOK SHELF

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

### **Designing Pictorial Symbols**

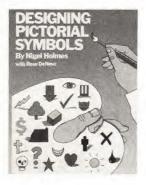
by Nigel Holmes with Rose DeNeve

Trademarks have been a means for designers to convey their message with a single piece of art down through the ages. In his current publication, Nigel Holmes, Executive Art Director of *Time*, with the assistance of Rose DeNeve, gives us a brief history of the pictorial symbol, from the first abstract strokes cut into rock or bone 50,000 years ago, to the development of written symbols and the use of trademarks.

Detailed are 54 news-related symbols showing their conception, refinements, changes, and then the final art. All with commentaries on the events they illustrated.

Mr. Holmes also shares with us ten years of sporting signage from the pages of a British consumer weekly magazine covering 16 sports. A personal collection of examples from around the world, introduced by a discussion of the signage from seven Olympic games.

Watson-Guptill Publications, P.O. Box 244, Lakewood, NJ 08701, 81/2 x 111/4". 160 pages. \$27.50.



### The New Illustration

Edited by Jill Bossert Foreword by Brad Benedict

American illustration has taken a turn. It is going in a direction that defies a simple label. Running the gamut from high-tech elegance to simple looniness, it incorporates influences from the Bauhaus and Kandinsky to Porky Pig and Alfred E. Newman. It is fun.

The 222 pieces in this issue were jurychosen by the Society of Illustrators for the blockbuster exhibition held in their Museum of American Illustration. Comments by both artists and art buyers. A tradition-breaking showcase in full-color for everyone interested in new trends in American art.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 x 9". 159 pages. Paper. \$24.95.



### The One Show

Edited by Brian Morris

More agencies entered The One Show in 1984 than ever before. Standards for the show have remained unchanged over the years and only the very best get in. A shift in the demographics of creativity is evident this year with a surprising number of award winners from west of the Hudson.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 91/4 x 121/4". Indexed. \$45.00.



### A History of Architecture

by Spiro Kostof

Typographers and graphic designers know that the development of typography is closely linked to the history of architecture, but one does not have the time to make a real study of architecture in order to better understand graphic design theory and practice. This new book is very well written and stresses the relationship between architecture and other aspects of our culture and society. It is a big book. It is a thinking person's book. And it is an excellent one-stop coverage of a massive subject.

In the conviction that "everything built is worth studying"—the standard as well as the exceptional—Spiro Kostof has written a wide-ranging history of architecture and urbanism from Stone Age antiquity to Post-Modernism. Taking form to be an envelope of meaning, he examines the physical and cultural contexts of buildings, their decorative programs, the aims of their patrons, the settings in which they existed, and the activities for which they were intended.

Throughout, Western achievement is evaluated in relation to contemporary cultures elsewhere in the world. Kostof discusses the high-points of imperial Rome along with Buddhist stupas and Han palaces; compares medieval Florence with medieval Cairo; and introduces Inca and Aztec cities as the Spanish conquistadors would have seen them. The governing premise of the book is that buildings are conditioned by the social, economic, and political frames of their times; in this sense, Kostof concludes, the history of architecture can be considered to be nothing short of the history of human institutions. Lavishly illustrated, the book contains some 950 illustrations, including 150 drawings specially prepared for the book.

Oxford University Press, 200 Madison Avenue, New York, NY 10016. 788 pages. 91/4 x 11". Hardcover \$45.00. Paper, \$29.95.

### **Grapus 85**

Political and socio-cultural posters from the 1985 Grapus exhibition (a French designers group). Contains two essays: one, the essence of Grapus, and the other on The Poster After the '60s. Written in French, German and English.

Reflex by, Antiquariaat-uitgeverij, Achter' St. Pieter 4 3512, HS Utrecht, The Netherlands. 8 x 11". 120 posters illustrated. Exhibitions and Bibliography. Paper. \$15.25.



### **Design in the Information Environment** Edited by Patrick Whitney and Cheryl Kent

A textbook about how computers are changing the problems, processes and theories of design. Foreword by Katherine McCoy. Selected chapters: Information, Computers and Design by Patrick Whitney; Information and Design: The Essential Relation by Jay Doblin; The Department of Crude Arts: Viewing Videotext and Teletext from the Graphic Designer's Perspective by Aaron Marcus.

Southern Illinois University Press, P.O. Box 3697, Carbondale, IL 62901. 71/2 x 91/2". 175 pages. Biographies and reading list. Illustrated. \$19.95.

### Creative Calligraphy

Hermann Zapf

A new instruction manual for learning the art of calligraphy by one of its great masters. A brief history introduces you to the wonderful world of calligraphy. Then Herr Zapf describes the use of the rotring ArtPen with many helpful details.

You are then taken step-by-step through a series of instructional assignments. Some of the calligraphic styles shown are broad-pen roman, broad-pen italic, roman capitals, humanistic italic, swash letters, Chancery (and variants), Rotunda and several others.

A small but very informative book. Detailed. Printed in English, French, German and Spanish.

Distributed by Koh-i-Noor, Rapidograph, Inc., 100 North Street, Bloomsbury, NJ 08804. 81/4 x 6". 32 pages. Paper. \$4.95. French, German and Spanish editions special order only.



### Graphic Designer's Production Handbook

by Norman Sanders

A reprint, currently a text in high schools and colleges. An instruction manual for people who already have some knowledge of design production. Valuable tips on preparing artwork for printing. Covers pre-printing preparation, halftone reproduction, and lithography and finishing operations. Illustrated.

Hastings House, Publishers Inc., 10 East 40th Street, New York, NY 10016. 195 pages. 5% x 8." Paper. \$9.95.

### Creative Source, Canada, 6th Edition

A panorama showcase of the best current photography, illustration, graphic design and other visual communication areas created/produced in Canada.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 480 pages. 9½ x 12¾". Hardbound. Indexed. Full color. \$49.50

### **Type Studies**

by Dr. Christian Axel-Nilsson

A history and compilation of some 20,000 matrices made c. 1500-1850 which Norstedts, the Swedish Royal Printing Office, obtained from some of the leading typefoundries in Northern Europe. Among the types included are fonts cut by Francois Guyot, Robert Granjon and P. S. Fournier. Also included are German Fraktur and Schwabacher fonts: some new information is provided about typefoundries of J. K. Muller, J. P. Artopaeus and Christian Zinck of Wittenberg.

To produce the invaluable type specimens included in the catalog, new type was cast from the original matrices which are now preserved at the Nordisk Museet in Stockholm. The book contains three loose folded facsimiles of type specimen sheets printed c. 1760.

Abner Schram, 36 Park Street, Montclair, NJ 07042.199 pages. 81/4 x 121/4". Bound in red cloth with colored endpapers. Ten text illustrations in full color, 30 monochrome. Numerous type specimens. \$87.50.

### The Chicago Creative Directory

Bright red index pages indicate the ten chapters (photography, illustration, suppliers, audio/visual, production, sound & music, post production, equipment, talent, and media) in the 1985 directory. Names, addresses and full page ads bring you up to date on who's who and what's what in the Chicago area.

The Chicago Creative Directory, 333 North Michigan Avenue, Chicago, IL 60601.7 x 9". 466 pages. Spiral bound. Generously illustrated in b/w and color. \$30.00.



### Gothic and Old English Alphabets

by Dan X. Solo

Presented here are 100 complete fonts of Old English and Gothic typefaces derived from the black-letter style. Almost all fonts include complete upper- and lower-case alphabets, numerals and punctuation marks.

Selections were made from the Solotype Typographers' Catalog.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501.81/s x 11". 100 black-and-white plates. 104 pages. Paper. \$4.50.

### **Moving Images**

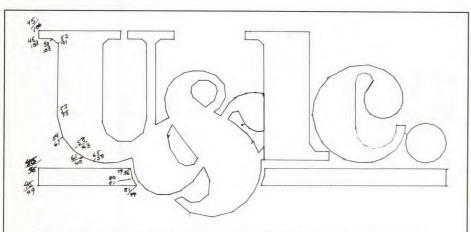
by Steve Strauss

The transportation poster is an art form in itself. It has shaped, and continues to influence the American character. How the poster has interacted with the values, dreams, aspirations, and commercial sectors of America, from the colonial era to the present day, is examined. Strauss has woven a tapestry of the businessmen, artists, advertising agencies, products, politicians, and audiences that have shaped the transportation poster's development. Illustrated with more than 100 color and 200 black and white reproductions. It is sure to evoke memories of times gone by for all who open its covers.

Winston Network, Inc., 275 Madison Avenue, New York, NY 10016. 169 pages. 91/4 x 121/2". Indexed. \$40.00.

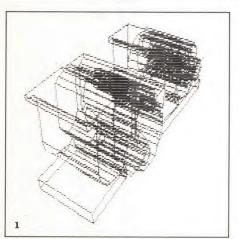


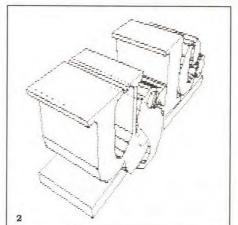
### Nine ways to say "Thank You"

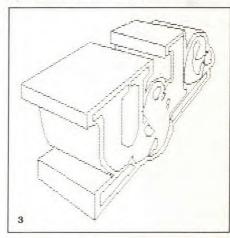


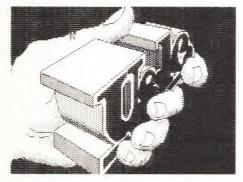
**Data Base.** The linear pattern of the logo was plotted on the computer's grid. Numbers were used to designate points on the vertical and horizontal axes where the line changed direction. When points were connected, the linear "wire frame" was produced.

Frank Dresser of Rogersville, Missouri, a senior artist with Lily-Tulip, Inc., and a free-lancer, reported he was so inspired by U&lc articles on computer art he decided to invest in a system of his own. It was to be just a hobby. Well, he is now completely turned on to his computer system, and by way of thanking us for opening up this new world to him, he presented us with his computer-assisted version of our logo—in 3-D with nine variations!





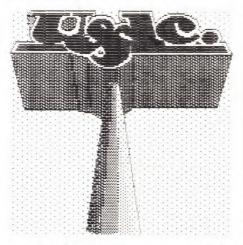


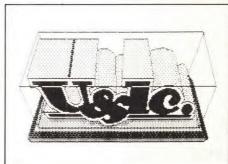


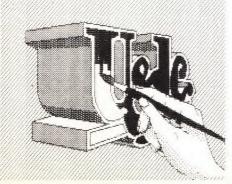




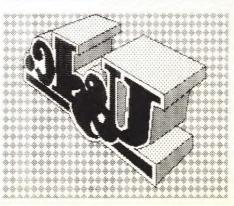








- 1. 3-D Wire Frame. Using a program with a 3-D option, every point along the lines of the wire frame was extended in depth to create the structure of the 3-D image.
- Lines Deleted. A clear version of the 3-D image appeared when the complex tangle of wire frame lines was eliminated. By manipulating arrows on the keyboard, the various points of view were displayed.
- 3. Outline Added. The outline, as well as other pictorial elements, were hand drawn with a stylus, and incorporated in the design.



Here's how he did it: First, he plotted the outline of the logo on the computer's grid, designating by number where key directional points were located on the vertical and horizontal axes. From this information, "the data base," the computer connected the points and produced a 2-dimensional linear drawing, "the wire frame." Because his program had a 3-D option, he was able to command the computer to extend the 2-dimensional linear drawing into a 3-dimensional image. Then, by manipulating arrows on his keyboard, he reproduced the image from nine different vantage points, including a rear view. The outline and other pictorial embellishments were drawn by hand with a stylus. Finally, using his "paint" program, he shaded and textured the designs.

The nine variations Dresser dreamed up are a mere sampling. "The possibilities are endless," he assures us. He is also anxious to encourage others to get involved with computer graphics. He believes that many artists have shied away from experimenting because of the popular notion that it involves considerable expense. "On the contrary, all of these comps," he reports, "were produced on a system that actually cost less than \$500!"

Dresser may have started his foray into computer graphics intending only to get his feet wet. Needless to say, he is up to his elbows in it—and loving it. He now uses his computer regularly as a professional tool.

A multitude of thanks, Mr. Dresser, for the multiple versions of our multi-dimensional logo.

TEXT/DISPLAY FACES

## TheIIC lection

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of November 15, 1985.

#### **DISPLAY FACES**

#### ITC AKI LINES

IIIC American Typewriter Bold Outline

#### ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline\*

ITC Bernase Roman®

ITC Bolt Bold

ITC/LSC Book Regular Roman® ITC/LSC Book Regular Italic<sup>®</sup>

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic ITC/LSC Book X-Bold Roman

ITC/LSC Book X-Bold Italic<sup>o</sup> ITC Bookman Outline with Swash

#### ITC Bookman Contour with Swash

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No.223°

ITC/LSC Caslon Light No.223 Italic<sup>®</sup>

ITC/LSC Caslon Regular No.223°

ITC/LSC Caslon Regular No.223 Italic<sup>o</sup>

ITC/LSC Caslon Bold No.223°

ITC/LSC Caslon Bold No.223 Italic<sup>®</sup>

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®

ITC Clearface Outline Shadow.

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

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

IIC/ISC Manhattan\*

ITC Milano Roman®

ITC NEON®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman® ITC Uptight Regular®

ITC Uptight Neon®

#### **NEW FROM ITC**

ITC Esprit™ Book Book Italic Medium Medium Italic Bold **Bold Italic** Black

Black Italic

ITC Élan™ Book Book Italic Medium Medium Italic **Bold Bold Italic** Black Black Italic

ITC Mixage™ Book Book Italic Medium Medium Italic **Bold Bold Italic Black Black Italic** 

ITC Leawood™ Book Book Italic Medium Medium Italic Bold **Bold Italic** Black **Black Italic** 

ITC Symbol™ Book Book Italic Medium Medium Italic **Bold Bold Italic** Bla **Black Italic** 

ITC Veljovic™

Book Book Italic Medium Medium Italic Bold **Bold Italic** Black Black Italic

ITC American Typewriter®

Light

Medium

Bold

Light Condensed

Medium Condens

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

ITC Barcelona®

**Demi Condensed** 

**Bold Condensed** 

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

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic

Black Italic

Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed
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 Italic
Bold Condensed
Bold 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

Light
Book
Medium
Demi
Bold

Ultra

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra

**Ultra Italic** 

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond®

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
Ultra Condensed
Ultra Condensed Italic

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 Black

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

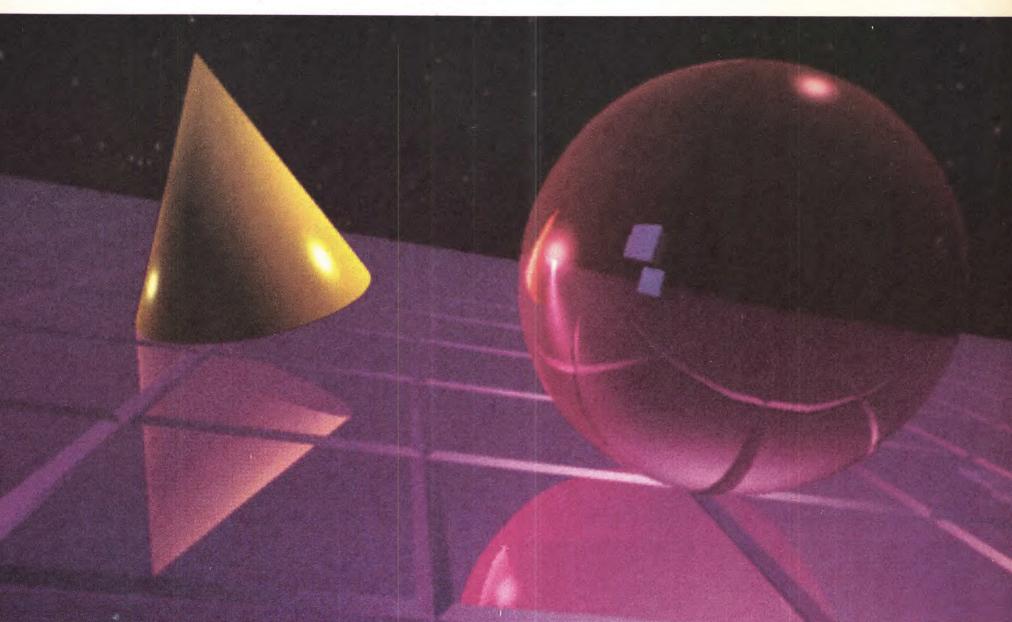
ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy

**Heavy Italic** 

From his Hollywood production facility, Robert Abel has changed the face of American television. His clarity of visual design reinforces the expression of qualitative experiences which, he firmly believes, are part of the magical memories of childhood. "When I was 13, I lived in Culver City, and that was the home of MGM. I used to ride my bicycle and spend time with the magicians that worked in films like The Wizard of Oz and Gone with the Wind. They were like carpenters or painters; they did not dress like Hollywood people, but they did all kinds of wonderful tricks and they were fascinated with a little boy wandering around."

The little boy grew up to attend engineering school for two weeks and quit. Eventually, he worked his way through graphic design, photography, industrial design, and exhibition design. Abel's apprenticeship included projects with Saul Bass and Charles Eames, working on everything from movie titles to world's fair exhibitions. "It took me 10 years to find myself in the area that I wanted to work-film-the magic and illusion fascinated me and most important, I understood that any image, any creative idea, any conceptual visual can be realized. It is just a matter of figuring it out and then doing it. I grew up around heroes that were omnipotent and omniscient. The thought that there were no limits in film to realize special effects: that in a sense elevated me to a higher role or position—to a hero. I didn't have an S on my chest or a cape, but it meant that I could do special things, that I had special talents and abilities. It was the equivalent of jumping from highrises or the improvisation of bullets. I guess there was the child in me, still playing around with the idea, with this power, with this control. I could create all these illusions, tell stories, and I could affect people's lives in a very positive sense. That was exciting! It was a very powerful, heady concept that I could have at my fingertips. It is like Dorothy in the Wizard of Ozhow should one use the magic slippers? You've got to tap them twice and off you go! That pretty much is it. You create a wish, you do, and that is how I got going in the business."

A great portion of his business is TV advertising, of which he comments, "I think TV and advertising takes itself much too seriously. It serves certain economic purposes, but it is its own worst enemy. It can be incredibly boring: when it is time to see a commercial, people respond to it in a Pavlovian way—they say it is a commercial, it is time to make a call, time to drink a beer. A TV commerical is a communicative tool, the TV commercial message is out there so that one company is able to gain certain advantages over the competitor. There have been major breakthroughs, such as the Apple Macintosh commercial, which brought the company more sales in the week after the commercial was aired than in the previous six months. It is a breakthrough in people's awareness and eventually people's use of the Macintosh home computer. I think the computer is an incredibly valuable tool. Computers are valuable assets in people's lives; we are in an age where an illiterate is one who doesn't understand how to communicate with a computer. When you find out how terrific this tool is, you buy it and use it and find out it makes your life easier. That is advertising at its best! Good advertising cuts through a lot of clutter that is on the air. The garbage is not only the commer-



Hoover Vacuum Commercial

cials, but sometimes the programming. One of the things that may be at its best, is that advertising may provide a little entertainment, or a fantasy. Therefore it makes people feel good about it, they don't have to walk away from it. Fairy tales are themes that stick with us for long periods of time because they enrich our visual experience. When you look at one of these commercials, you are experiencing...it should make

you feel better, more at ease, you will hum it, you will tell somebody about it. It is like why do people go to art galleries? To expand their visual experience... Frankly, what we are trying to do is to expand people's visual experience, to enrich that visual experience. We create art through a TV commercial; it is a very important way by which people perceive art. I went to art school; I don't paint, I don't sculpt, my work hangs in peo-

ple's TV screens. I see them as an art form. We are like artists, we are trying to communicate a visual experience that we want to share with other people."

Abel and his team work in a synergistic effort, where ideas are generated from many places and sources. Of course this approach includes accidents, which happen when you are going to create a certain image or process which you think is going to look a certain way; instead the image comes back looking different and in some ways better. Or you change the process several times. Many of these accidents



TRW—"Exchanging Ideas"

are filed and used years later, "And you say, 'Oh, what a wonderful discovery.'...In most cases, what we do winds up looking better because it has been altered in some way. The best project is the one that requires daily innovation, the concept changes every day, you are constantly redefining the techniques. What comes out at the end of the process is something different that has been changed 40 or 50 times. This is particularly true in the area of computer graphics where you are constantly adding hard-

many; he explains that Lazlo Moholy-Nagy was often quoted as saying, "the illiterate man of the 20th century is the one who did not communicate with the photographic image." Which means expand your tools, because your classic artists' tools change. To which Abel reaffirms, "I'll say that your tools are changing (more



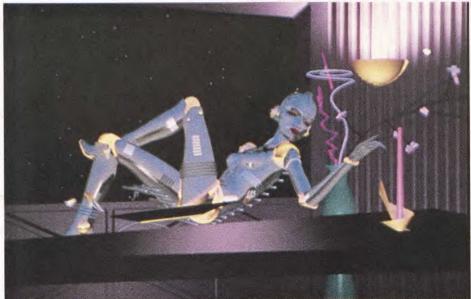
Robert Abel and Associates, Inc. film short—High Fidelity



TRW-"Ripple"

ware, changing the software and therefore re-defining the image. It is just like jazz musicians. The heroes in the cast are the musicians who take risks, who improvise. come a long way since their Sometimes they play a tune that no one has ever heard. I think that describes us: we are always trying to take a risk, always trying to pursue something different. We are always trying to use some technique that we have not dealt with in the past. I would say controlled accidents are very much the style of the company."

It is no accident that Abel and Associates are in the computer/ visual technology field. Abel's training comes from UCLA and the prestigious Bauhaus School in Ger-



Canned Food Information Council—"Brilliance

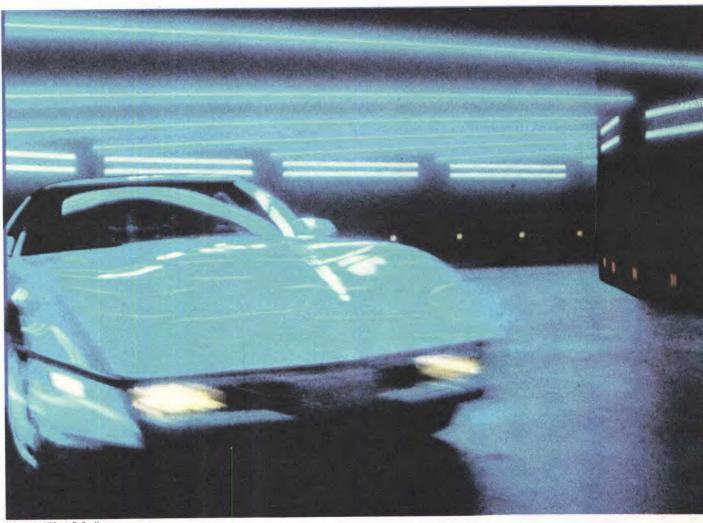
rapidly) than Moholy predicted. Think, electronic devices, the computer, synthetic imagerv are extensions of the camera and other tools. Artists classically use instruments held in their hands: the eye became more involved with the development of the camera, and the engineering part, the photochemical process, increases. We have to learn to master the tools that create the literacy of the 20th century; that is, we all have to become literate of the technology in order to deal with the new challenges and to continue to expand the boundaries of our art as we advance communication."

Abel and Associates have first piece of computer equipment, a digital motion control graphics camera. According to the company, it enabled them to pioneer photofusion techniques, which married live action and graphic elements. Juxtaposing real and surreal images produced a visual experience that had all the basic ingredients of reality but looks "beyond real." "Heightened reality was what we were really after," noted Abel, and they succeeded dramatically. Their



7-Up "Bubbles" commercial, which encompasses 40 years of history in a glittering collage, propelled sales upward by 125%. It won Robert Abel and Associates the first of their 19 Clio awards, a record which has made them the most honored studio in commercial production, and set a tone for the studio; one that could do live action and graphics with skill, knowhow and the blend of the real and surreal. From a handful of technical and creative assistants, they have developed to a full production facility with a diversified pool of talent of over 80 people, that does filming, live action, computer graphics, choreography, special effects, art direction, technical direction, and videodisk mixed media and the development and commercialization of software and pro-

duction services. The company constantly innovates both in its technological and creative horizons. Looking back at the first computer controlled camera. "The way it operated," explained Michael Rivero, a technical director and former flight controller at NASA for the Viking machines that went to Mars, "you pick locations along the track and through the viewfinder you will size your graphic art. The computer will loosely fill in the in-betweens and you will get your shot. You really did not know what you were getting until the next day when you got your film developed." In this business, where deadlines can make or break a product, one could get shots back that are misaligned, out of the frame and/or of improper color. With new assignments came new developments and when the firm started working for the Star Trek motion picture one of the first pieces they acquired was an Evans and Sutherland vector display graphic system. A vector display draws in xyz coordinates by connecting the endpoints and creating a complete graphic by means of polynomial configurations. The system ran with a program to display on the screen exactly what it saw in the viewfinder of the camera. It became a lot easier to line up the shots on a graphic mode by twisting the knobs on the system rather than moving the camera. Once the move was created it could be played back in real time and one could see exactly what it would look like on film by looking at it in the vector screen. Now it was possible to take all the graphic information and output it onto a floppy disk which could plug into a computer rather than a graphics camera. One could see all the effects and moves. Eventually it was discovered



Corvette-"Never Before"

that if one shot black and white film off the screen a true representation of the commercial could be obtained. This sort of blueprint became known as the "animatic" and it shows the client a dry run or simulation of the commercial. It is a blueprint, not actual elegant beauty; however, it allows the client to make corrections,

to look at it frame-by-frame for adjustments in time, graphics, position. It provides a clear direction to know where one is going and when to start heavy production.

As the vector system became the production tool, someone noticed that the quality of the vector system was exceptionally smooth and very clean.

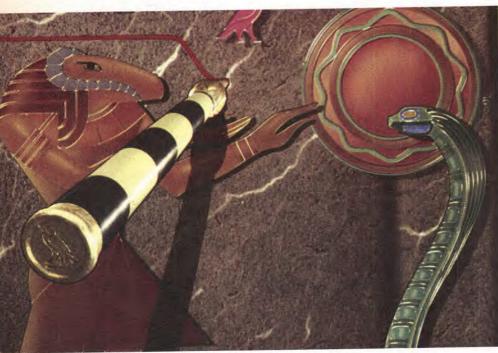
After some modifications to the hardware, Abel and Associates started shooting color production from the computer. This started a new look in the advertising business, as it was a colorful computer representation and simulated vector environments. Additional software made it possible to pre-visualize how any given shot



might look when combined with any other. It is possible to make a shot from a miniature stand, to a motion graphic system, to a computer graphic system, and they will line up. Everything can be coordinated before it goes onto film. Once the data that was used to create the preview was transferred to a floppy disk, the motion control camera could be directed to duplicate on film what was seen in preview. Today the company has three systems and is now on the leading edge of raster graphics.

Walking through the production facility is like taking a magic ride. One passes through the prop room where carpenters and engineers are busy working on the latest set design. All kinds of miniature scenarios and models are stored for the proper occasion. The next room houses a laser video game stand, a prototype model of Qubequest,





TRW-"Line"



ITT-"Growing Cities"

for 60 days America's second most successful video arcade game. It is comprised of a highspeed display for which Abel and Associates produced a series of tunnels, hallways and backgrounds that spin and turn as if one were traveling through a giant Rubik's cube in space.

a giant Rubik's cube in space.

The next stop is the room housing the original graphic control camera. You look

original graphic control camera. You look through a viewfinder at the artwork in the lightbox with the camera aimed blindly at the picture. Thanks to the computer the lightbox can be made to roll, pitch and yaw, to move north, south, east and west. The camera has a follow mechanism that automatically keeps the camera perfectly in focus with the lightbox, as it moves on a track from the back to the front of the room. An adjacent room contains the animation stands. One of the cameras can be used for rotoscoping handdrawn mats; it runs from an Apple

II computer. Essentially one projects a clip of animation or live action format onto the screen, draws a series of cells to match it, and then films the cells onto the same camera to get an exact match under the rotoscope. Another room contains the standard Oxberry animation machine that has not been computerized.

The next area contains a computer controlled Mitchell camera used for feature motion pictures. It has a filter wheel that rotates any color combination in front of the lens, allowing for an assortment of colorful backgrounds. It is used for "by packing," a good technique for making mats using computer control. It allows the user to run

a raw negative through the camera with a piece of exposed film in front of it. A new stepping motor registration has been added to allow perfect registration of a single frame at a time.

Downstairs, the equipment brains of the company are housed. This is a large computer room with a couple of VAX and Gould computers which run most of the equipment in the facility, including the cameras, display devices and frame buffers. The frame buffers are memory boxes that store information for later retrieval. The Silicon Graphics system is the heart of the most creative environment. Also known as the Iris frame buffer display, which has a 1000 x 1000 line resolution, it is hooked up to the VAX as a terminal. It is one of the most powerful machines in the market, with a set of chips known as geometric engines, high-speed processors that allow the VAX to perform over 6,000,000 calculations per second, as well as real time animation with shaded graphics. The program that runs it is called Direct, and is the latest version of a movement choreography program. The user can create a move by hitting key frames of wire-frame objects and interpolating between them to create the desired move. Once the move is choreographed, the three-dimensional wire-frame object is rendered with a program to create a three-dimensional solid shaded graphic. The latest breakthrough at Abel and Associates is hooking an Iris terminal to a Rastertech frame buffer which allows the graphics to go directly to an NTSC broadcast signal instead of going to film. It goes directly to the tape format. In the near future it will go directly to PAL or SECAM, since this is just a matter of writing software.

This room displays the latest research and development projects. One of the most intriguing, and clearly a very important aspect of computer graphics, is the understanding of a lighting model. The display system shows a graph of a light-reflective billiard ball. When you look at an object in an environment, under a certain amount of light, you have to think of the way it reflects light in three different types of categories-ambient light and ambient reflectance; diffuse light and diffuse reflectance; and specular light or highlights. For example, if one is standing outside on a sunny day, the sun itself is the directed light source, the point that casts the shadows. The blue sky is the ambient light. The ambient light does not define the object, but gives the lighting quality of the environment, while diffuse shading defines the shape of the object by values of darkness. The light spot that shines is the specular reflectance and



Levi Strauss-"One Way

it tells your mind the quality of the surface you are looking at: whether glass or metal or plastic. Once you understand the lighting model, another well-known technique is texture to an object. Another technique is ray tracing, used to visualize shadows and lighting.

Using a combination of techniques, Abel and Associates have created all kinds of visual imagery from a flag database for the Olympics to the graphics for the CBS election coverage. A program was written to animate the flag ribbons that undulated and waved through the 8 and 4. A cartoon love story called High Fidelity, a 2minute feature film, was based originally on "cookie cutter" shapes that looked like Italian "Gumby" dolls – Eva, who dances with a parasol, and Tom, who has a pointed head reminiscent of Tom Terrific - in a painted background of jungle plants including a rendition of banana palm trees. The trees were repositioned several times and provided the idea of layering the trees on top of the other, as in the old multiplane animation technique. It took a year to develop this experimental piece, since it was developed in conjunction with the raster software. A great challenge was to convey the warm feeling of human love. As a result the film shows that one can take a standard piece of hardware and some clever algorithms, combined with style and a desire to tell a story. A whimsical character was created for TRW Ripple. A little man pedals a bicycle; one of the complex achievements of this piece is to keep all the parts in harmony, so you see his feet and hands rotating, bending and pushing the pedals. In the meantime, the weathervane is rotating, and the monorail behind it is sliding off. It is a spot characterized by movement and transition.

What every computer animation facility wishes to create is human action in three-dimensional



CBS Presidential Election Campaign

computer images. The dream has come true at Abel and Associates after 12 weeks of dedicated tenacity. It takes place in a 30-second TV spot called "Brilliance," more commonly referred to as Sexy Robot. Sexy Robot is a female pioneer character in computer graphics, since she represents the first time authentic human motions have been successfully translated through the computer. The lady is traveling in an "art-techo" space condo, where she is having a meal. The tablespoons and forks rotate in the air, under warm candlelight. The dish changes from corn, to tomatoes, to peaches, to asparagus. Her body is bright chrome, with gleaming brass joints, and high heel pumps, a chrome Mohawk hairpiece and antennae. And for the first time, eyes that wink! The piece was designed on a story board and presented to Abel and Associates.

Tim McGovern, the technical director for the entire piece, explains, "We got a real life

dancer, she had the fluidity of motion, therefore avoiding the stiffness that you get when you simulate motion through mathematics. We shot her with two live cameras, one above and one in front. The film was the basis for the computer choreography. We went through the whole commercial of what the robot will be doing. When we got the dailies back, we projected them into the computer screen in order to be able to match a computer graphics version of the model to the real life motion. The next step was to do a simple sculpted version of the body, that will provide the final shape to generate each of the pieces of the body correctly. It was done in the last three weeks of the project. A mannequin of the right shapes and proportion was taken apart, the leg piece, the arm, the torso, the chest, the head, etc...a mold was made, and into it

was poured material that could easily be cut up. Now we had a foam version of her arm; we took that and we sawed it up in small slices like every half inch so we had small cross sections of her arm." An artist was hired to trace each piece of the mold. He laid the pieces out and there was a complete configuration of the outside shape of every one of those cross sections. Every part was numbered to keep track of where it belonged. The pieces were then digitized inside the computer by xyz coordinates. Then all the points were put back together to rebuild the arm. At this point it was smoothed out and made into a continuous form. The next step was to stylize the model; those parts that had to be shortened or elongated were given the proper dimensions. In this case an elongated, thin arrogant model was trans-

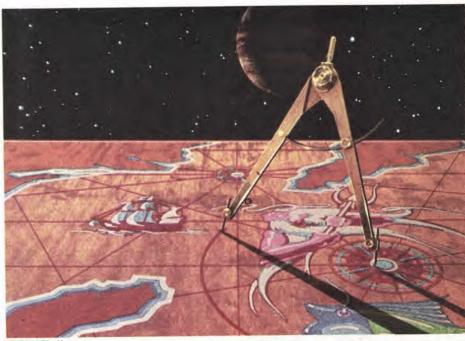
formed into a wireframe version and then into solid objects. Now the material quality was assigned. It included believable reflections displayed on a chrome surface, lighting an object in a computer-generated scene as if it was shot on stage as reflections of her body to light tables and the floor. The head was created by Ann Kervel in a "process like sculpting, like threedimension rounding out the faceted spheres that are built from millions of polygons. But unlike sculpting, this robot was made out of 'clay' that you can never touch!" The head was sliced into several parts, traced and changed to fit the right proportions. The ornaments were added afterwards-the Mohawk blade down the center of her head, the vents and rings around her legs, shoulder pads and heels. To choreograph," McGovern comments, "I had to make a basic shape and size of the model. Then we ran through the six scenes of the basic commercial, then we designed her environment."

The Direct program designed by Kim Shelley was used to build a hierarchical motion database. One object was assigned as the parent of an object that controls the motion of other objects. It is based on a tree structure. To a particular part like the torso are attached the shoulders, upper arms, forearms, the hands, the digits of the fingers, and whenever the torso moves in one direction, all the parts attached to it move in that particular direction. In addition the program knows how each individual, different part moves in relation to the move, plus the pitch, yaw and roll of that particular area. The information contains the motion of the system linked together, plus each unique rotation. At one point Kim Shelley had to fine tune the program to have as many as 90 objects moving in one scene. "We found the subtleties of human motion. I found the position in the model. I found in what frame the motions start and stop and through what reference points. I found the start point of motion, the accelerating motion, the midposition of motion and the stop point."

Now that the Sexy Robot was ready, it was time to render her environment. The first thing was to render the stars, then to work out the reflectiveness, since the floor and walls are reflective and so is she. From that the reflections on the table were made, as well as all the objects in the table. "Once we had all the individual levels we put them through a composite. These are layers of

information starting from the background to foreground until we put the last image closest to the camera. This allows us ultimate flexibility. The fact that we went directly to video tape allowed us to preview directly how it was going to look on home TV. We had control of the calibrations and were able to compensate all the differences. Eventually, we will be able to pull computer graphics and live action and model with an optical composite (like an optical printer) and combine all the elements, frame by frame, to then scan in the elements directly to video. You've got to know where you are headed. People get tired of things and you have to change your style."

The energetic team at Abel and Associates is always looking for new avenues to expand their creativity. One of their latest additions is Abel Entertainment. A company that does video primarily for MTV, it is involved in working with a number of stars like Barbra Streisand, Rod Stewart, Bette Midler and Mick Jagger. "We think that the short form of video is just the tip of the iceberg of a much bigger use of video possibilities of the typical applications in music-oriented material which will appear on TV screens. It is going to introduce a whole new audio-visual experience. You are going to see a merge of music and theater, that will allow visual artists to perform in that medium. We will be able to do things in that medium on a much smaller scale, because we don't have to be set designers. By electronics we are going to be able to



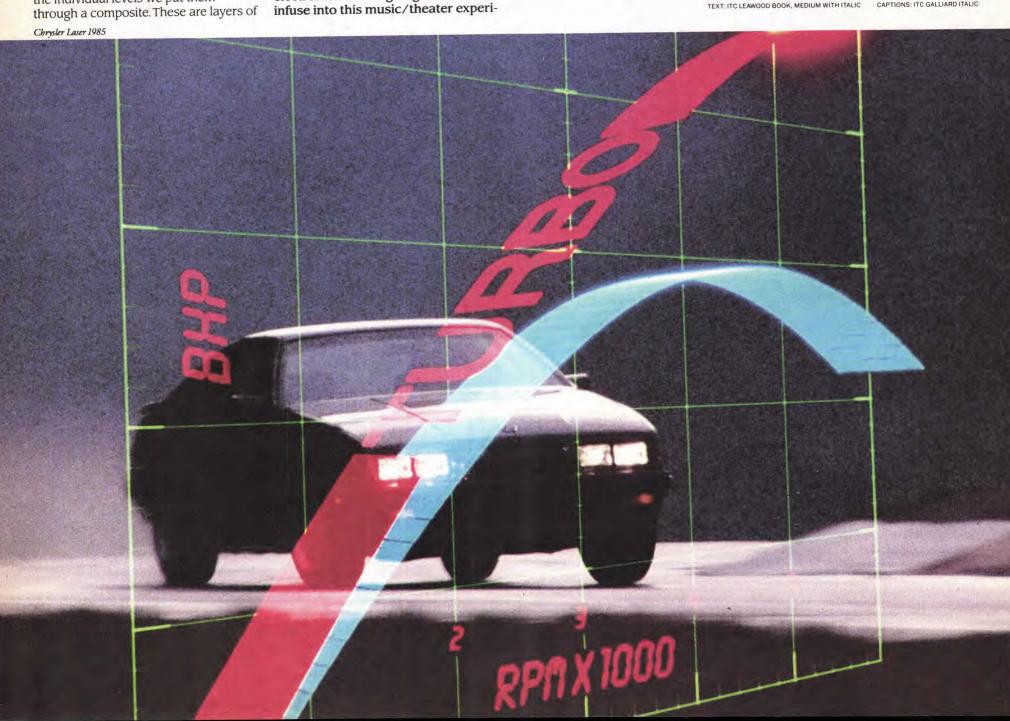
TRW-"Line

ence a lot of new visual opportunities.

"The digital revolution will have a greater impact in education and publishing once videodisks become commercially available. On a disk you can store up to 54,000 frames, as much information as one gets in a small town library. You can randomly access information and branch the information in a disk that allows you to do non-analog research. In a digital format, the potential for investigation is infinite. When you come out of a

research project you will have increased knowledge about a whole new area." Abel continues, "That is what excites me, the idea of expanding knowledge and its logarithmic approach by discovering new technology. It is a question of what you do with those images; to entertain, to expand people's knowledge, to open doors to fantasy, to open doors to dreams, to experience. We are now in the prologue of something much Camila Chaves Cortes bigger..."

TEXT: ITC LEAWOOD BOOK, MEDIUM WITH ITALIC CAPTIONS: ITC GALLIARD ITALIC



# HIBIUS HIS GINUS.

ou Dorfsman described his friend and colleague most eloquently:

"Herb Lubalin was a man of awesome contradictions.

He physically seemed to move slowly. But his mind leaped with agility. His left hand glided effortlessly across the tracing pad, spewing forth a profusion of brilliance.

He loved words too much to waste them on mere small talk. Yet on paper he caressed words, gave them form and color, taught them to play and to show us what they said even as they told us.

Herb was quiet and gentle. But his decency did not prevent him from being a fierce defender of his judgment... ferocious, unyielding, and if need be, stubborn in his pursuit of excellence."

Herb Lubalin redefined the standards our industry lives by. Although he died three years ago, his work and his influence remain ingenious. He was a great designer. But was also a great teacher. Those of us who were close to Herb know that the countless hours he served as a mentor to young designers were as precious to him as his work.

He taught and lectured at almost two dozen institutions here and abroad. And his close association with Cooper Union, his alma mater, spanned 45 years.

It is for these reasons—to keep Herb's memory alive, and perhaps more importantly, to advance the spirit of design leadership he stood for to present and future generations—that we are honored to announce the creation of The Herb Lubalin Study Center of Design and Typography at Cooper Union.

A MUSEUM FOR THE GRAPHIC ARTS. AN EDUCATIONAL RESOURCE WITHOUT EQUAL.

Located in Cooper Union's landmark Foundation Building, the Lubalin Center will be much more than a memorial. (Herb wouldn't have wanted a shrine.)

It will be the world's first study center for the graphic arts; honoring the great names and

works in design, advertising, photography, typography and illustration.

It will also be an international educational resource of unprecedented magnitude, depth and potential.

Initially, The Lubalin Center will house Herb's vast archive of work. In the near future, the work of the most prominent names in our industry will be added to form a permanent collection.

The Lubalin Center will offer a wide variety of educational programs and services for design students and professionals throughout the world and will also be open to the public.

It will contain individual study facilities where slides and printed materials as well as videotaped interviews with leading professionals can be reviewed.

It will become a major forum for symposia,

The Herb Lubalin Study Center of Design and Typography at Cooper Union Cooper Square, New York, N.Y. 10003

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lectures, seminars, discussions and debates on contemporary issues of relevance in design, typography and technology.

The Lubalin Center will sponsor frequent miniexhibitions on specific subjects or specific designers and typographers. And it will organize travelling exhibits and lectures.

The Herb Lubalin Study Center will, in effect, provide an important and heretofore unavailable source of pioneering work in the fields of design and typography through which the entire design community can study the innovative work and ideas produced by leading communicators of our time.

WE NEED YOUR GENEROUS SUPPORT. At present, there are few facilities where students and professionals can thoroughly explore the work and genius of our industry's leaders. And none has the scope of The Herb Lubalin Study Center of Design and Typography at Cooper Union.

But for The Lubalin Center to achieve its goals, it is going to need your help.

Generous contributions have already been received from Cooper Union and a number of private individuals and businesses, and plans for the refurbishment of the physical space are in the works.

But an endowment of \$750,000 must be raised to purchase equipment, bring to life the various programs and exhibitions that will challenge, strengthen and enrich our industry, pay the salaries of full-time administrators and assure the financial health of the Center and its resources.

Your contribution is, of course, tax deductible, and any amount will be greatly appreciated.

In return for your contribution of \$250 or more, you will receive a stunning Limited Edition Portfolio of Herb's Posters. Some never before reproduced. Each poster is 19 x 23, printed on beautiful stock. (Only 1000 available.)

Herb Lubalin is no longer with us, but the ideals he stood for can live on.

Please help.

We owe it to our industry. We owe it to future generations of designers. We owe it to Herb.

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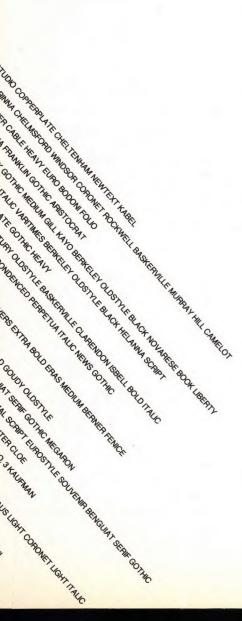
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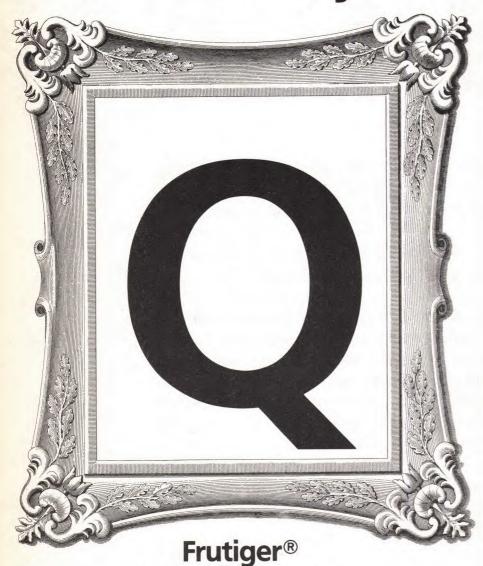
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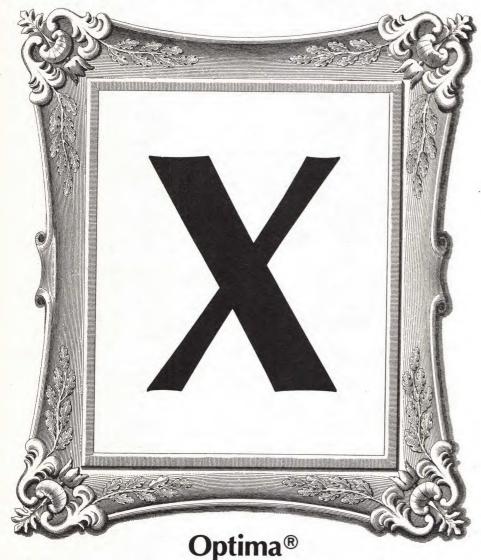
It is considered the quintessential Swiss contemporary sans serif type face. And like Times Roman,® Helvetica was the result of a collaboration. Edouard Hoffman provided the concept, Max Miedinger did the drawing. With its strength in the organization of white shapes within and surrounding the letters to control the black of the letterforms, Mergenthaler Helvetica has been called the typographic success of the past thirty years.

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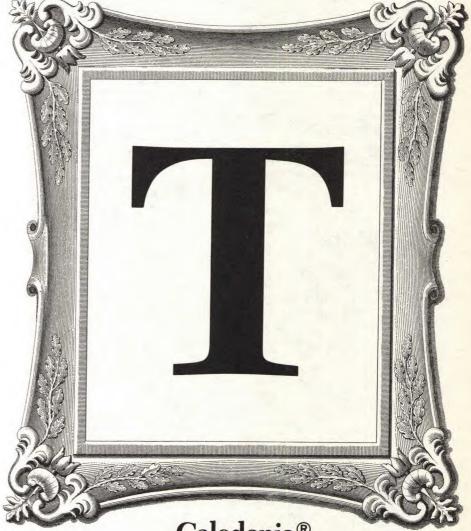
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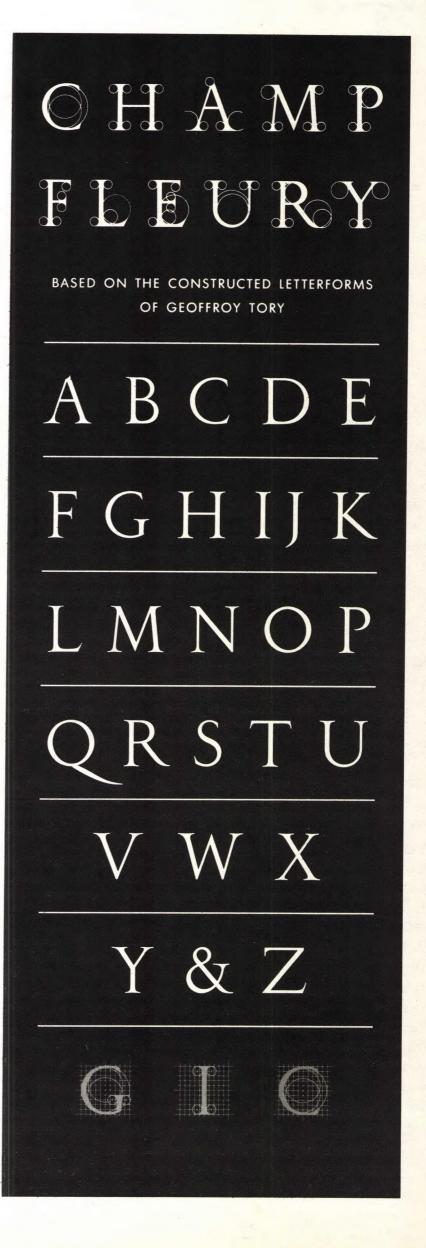
titlings are based on the constructed letters of Fra Luca de Pacioli, Albrecht Dürer, and Geoffroy Tory, Renaissance masters of the arts and sciences. Their geometric analyses of classic Roman capitals are expressions of the Renaissance fascination with classical knowledge and the search for ideal forms and proportions through the application of mathematics. Considered as a whole, their geometric constructions of squares, circles, radii, and grids, all supporting and describing the shapes of letters, are visually impressive. However, the limitations of geometry are often apparent when the surrounding frameworks are removed. Subtle curves and inflections of shape in letterforms tend to defy simple geometric method. Yet these geometric letters remain intriguing. They contain logical ideas and suggest forms of beauty.

titlings are contemporary interpretations and refinements of the ideas and suggestions contained in the geometric constructions of Pacioli, Dürer, and Tory. They represent our efforts to understand and, in some small way, to integrate the arts & sciences of another day with those of our own. Using their models as a guide, we built upon their ideas; retaining some aspects, modifying others, seeking the balance between their geometric methods and the sensitivity of the hand and the eye. We find the results to be intriguing variations on classic Roman capitals, and feel that you will find them to be an appropriate choice when letters of distinction, elegance, and clarity are called for in your design of graphic communications.



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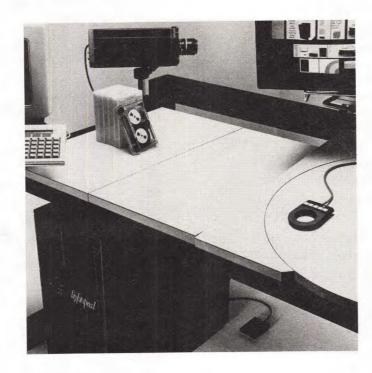
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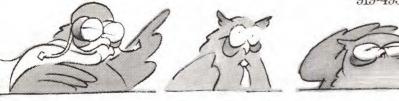
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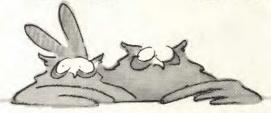


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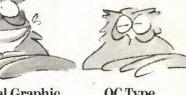


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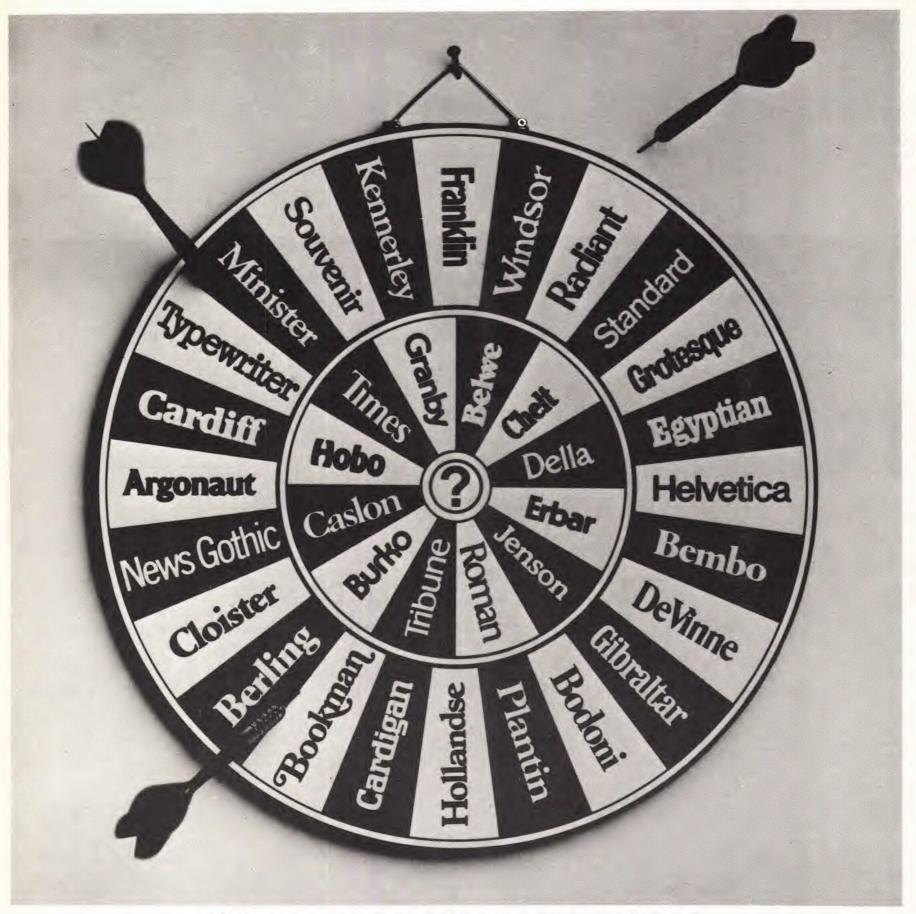
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Milton Glaser and Saul Bass debate the merits of a controversial entry, as judging in the sixth annual poster competition at the Aspen conference draws to a close.



**Installation crew** members hang exhibition of posters in the lobby of the main auditorium, where they proved a popular attraction at the weeklong conference.



Dr. Frank Stanton, President Emeritus of CBS, points to poster being discussed, as judges select winning entries from among 23 finalists.

#### The Design Schools at Aspen

ASPEN, Colo.—It all began in early March with the call for entries for one of the largest contests of its kind—The Design Schools and the International Design Conference in Aspen Poster Competition. Conducted by The De-

sign Schools, this year's competition drew more than 2,000 entries from the eight schools. After spirited debate, the judges, including top names in media and design, chose the 23 finalists. Seated left to right are judges

Lou Dorfsman, Cipi Pineles Burton, Yarom Vardimon (Israel), Dr. Frank Stanton, Milton Glaser and Ivan Chermayeff. Standing are Edward Hamilton, front left; Natan Karp (Israel); Enric Satué (Spain); and Joseph Essex.



First Prize



Second Prize



Third Prize

Winning posters include first prize by Pittsburgh student Dawn Renee Bishop. Second prize went to Cory McCown, Seattle, while third prize belongs to Morgan McClelland of Colorado. Twenty awards for excellence went to students of Pittsburgh, Houston, Seattle, Fort Lauderdale, Philadelphia, Dallas and Colorado.



Enthusiastic instructors from the eight Art Institutes celebrate the end of the hardfought contest. From left: Bob Heliton, Houston; James Williams, Pittsburgh;

Trish Donohue, Philadelphia; Rich Holley, Colorado; Tom Harris, Seattle; Jack Sprague, Dallas; Paul Wullschleger, Fort Lauderdale; and Kathy Roth, Atlanta.

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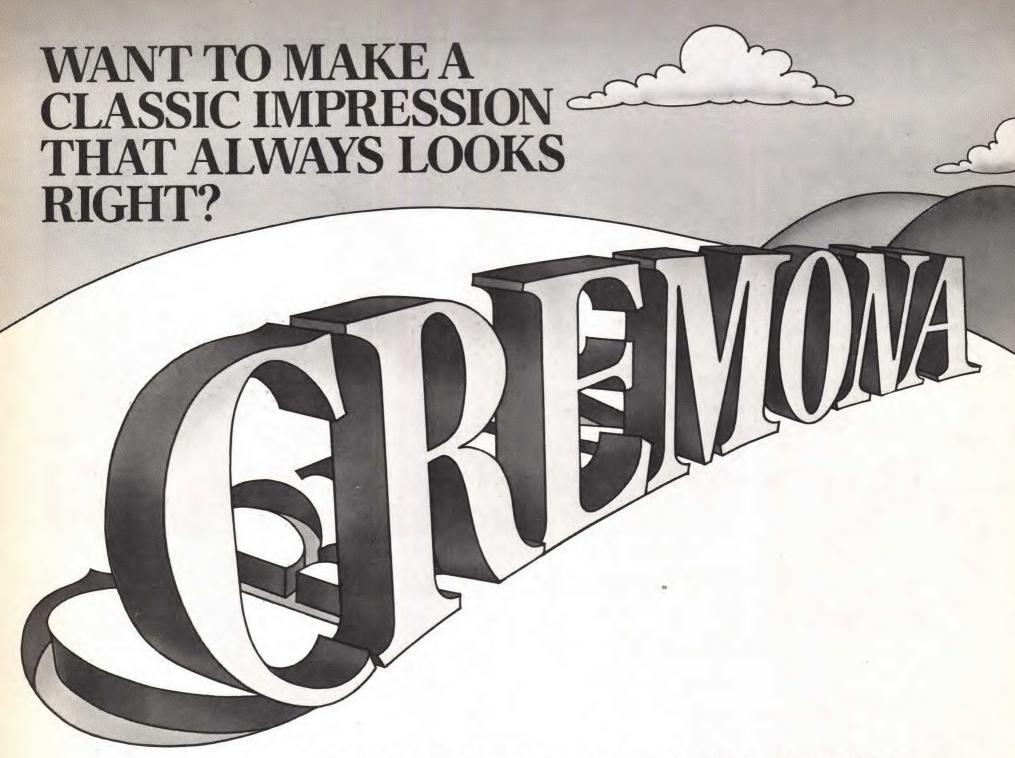
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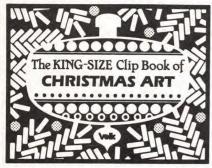
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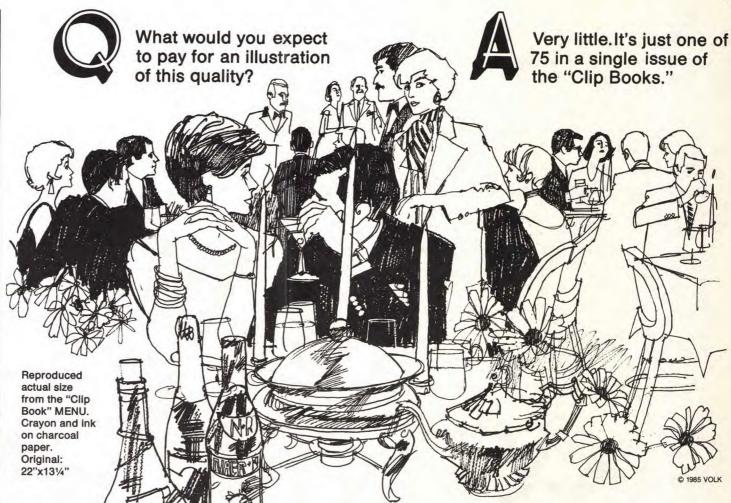
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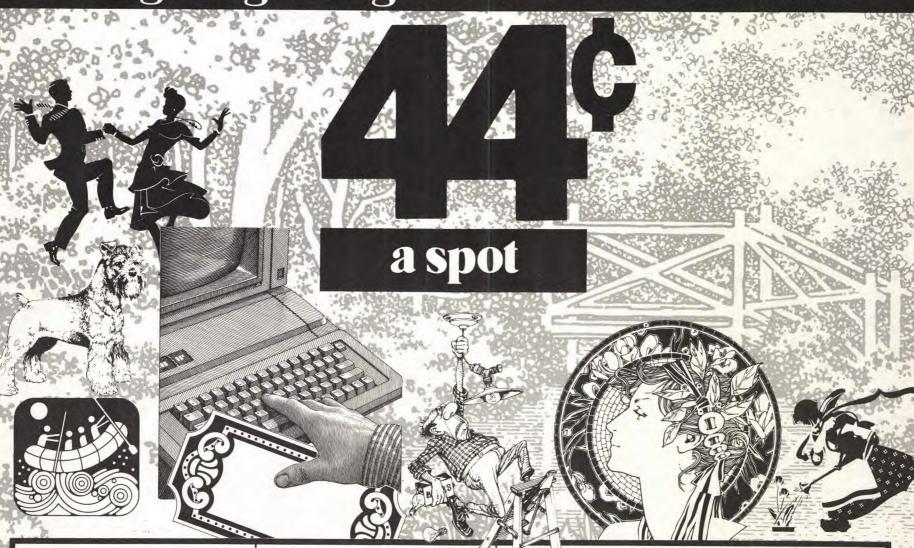
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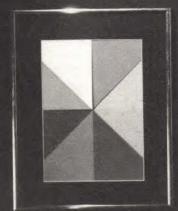


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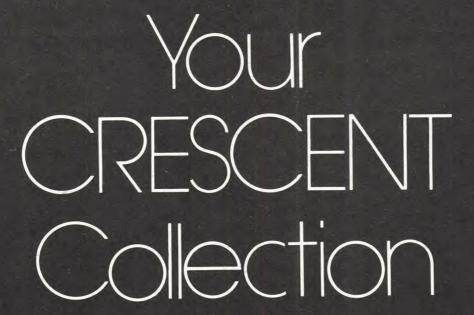
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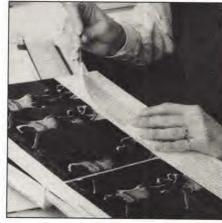
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techniques; and designer Tom Nikosey's hand-lettering of an album cover for EMI Records. Jeff MacNelly, three-time Pulitzer Prize-winning political cartoonist, is also well known for his comic strip character "Shoe" (far left). Jeff will demonstrate to readers his political cartooning technique.

Shown above are selections from actual step-by-step presentations (clockwise from top left); the creative director at Corporate Annual Reports positioning new copy in the dummy of Chesebrough-Pond's annual report; shooting low-cost slides from a CRT; illustrator Bill Nelson creating STEP-BY-STEP's "Dancer" cover; graphic designer Richard Chesler demonstrating highlighting



Here's a sampling of the articles you'll find in coming issues: How To Design Attention-Getting Graphs and Charts with Time magazine Bob Peak Illustrates a Cover for STEP-BY-STEP GRAPHICS ■ How To Start, Index and Expand a Scrap File ■ Six Easy Steps for Evaluating a Color Transparency for Reproduction John Sposato Designs & Illustrates a Cover for the Book "Queenie" ■ Exercises in Creativity: Enhancing the Birthing Process ■ Brad Holland Illustrates a STEP-BY-STEP GRAPHICS Cover ■ The Photocopier: A Creative's Best Friend ■ How To Set Pricing Guidelines for Your Work ■ Point-of-Purchase Design with an award-winning creative team ■ Newsletter Nameplate Design ■ A Logo Design with award-winning designer Alan Wood ■ The Cutting Edge: How To Design for the Laser Designing a Metropolitan Opera Poster with Shapiro Design Associates 
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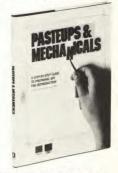
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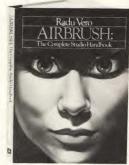
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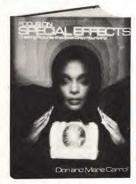
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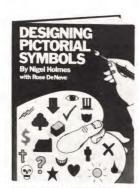
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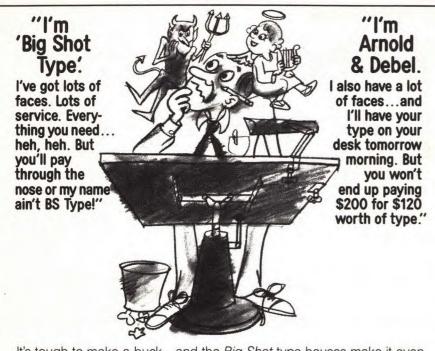
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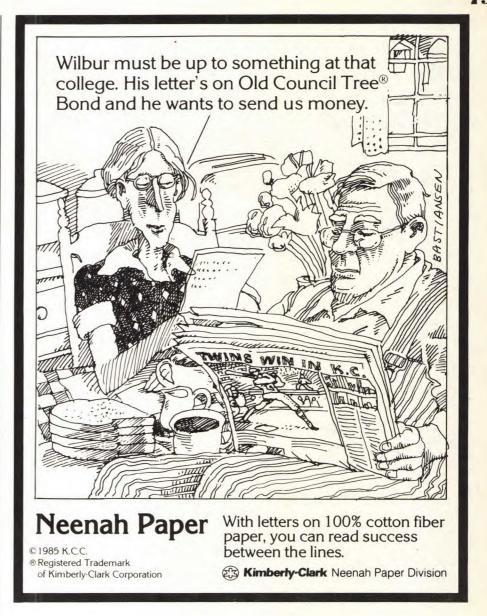


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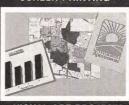


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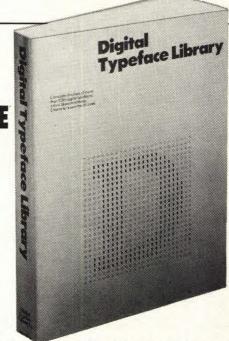
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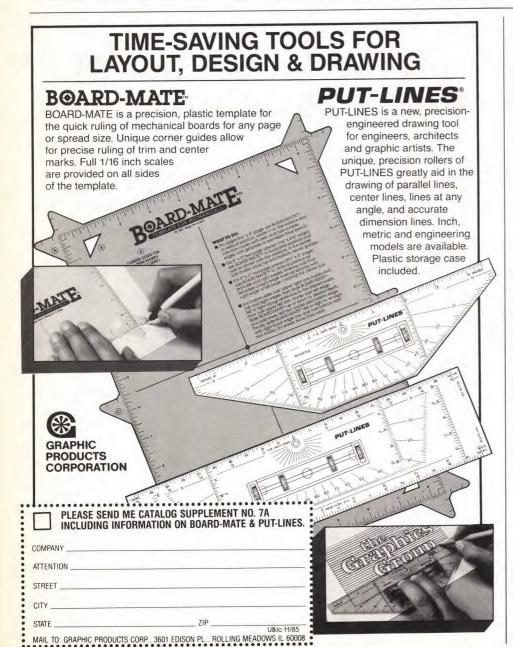
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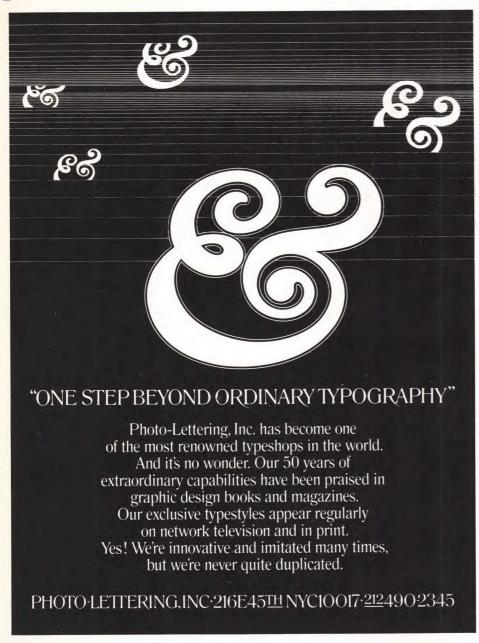
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Solution to puzzle on page 24.

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# itcélan

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#### **ITC Center Calendar of Events**

The ITC Center was established to introduce new and exciting typo/ graphic arts experiences. It is a growing resource for students and professionals.

November 6,1985-January 10,1986

**Typographic Treasures:** The Calligraphy, Type Design and Graphic Design of Gudrun and Hermann Zapf

Outstanding calligraphy, bookbinding, book and graphic design and typeface design will be featured in this exhibition of the work of Gudrun and Hermann Zapf of West Germany.

Hermann Zapf, world renowned calligrapher and teacher, is the designer of several ITC typeface families including ITC Zapf Book® ITC Zapf Chancery,® ITC Zapf International® as well as ITC Zapf Dingbats. He is also the designer of Melior, Optima and Palatino, among others.

Specializing in bookbinding, Gudrun Zapf is also a fine calligrapher and type designer, and is the designer of Diotima, Smaragd and several display typefaces.

**Future Exhibitions** 

January 22—March 14

#### **STA 100**

The eighth annual design competition sponsored by the STA in Chicago includes 100 examples of graphic design, package design, book design, illustration and photography, selected from more than 2,000 entries submitted from throughout the United States, Canada, Mexico, Europe and the Far East.

March 26—May 16

Typographic Treasures: the Work of W. A. Dwiggins

## Gudrun Hermann

Hours: 12:00 noon-5:00 p.m.

Open Monday-Friday (Closed November 11, 27, 28, 29, December 24, 25 and 31, 1985, January 1, 1986 and February 17)

Admission: Free

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