

U&Lc.

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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIVE, NUMBER ONE, MARCH 1978



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Editorial

U&lc takes a look at the "change" in design technique brought about by the new technology, with a very graphic illustration by editor Herb Lubalin. Page 2.

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Continuing our popular series on the great graphic innovators with some interesting insights into the personalities and artistry of Gene Federico and Alan Fletcher. Page 4.

The Boob Tube

Iconoclastic wizard Lou Myers is at it again with some well-aimed barbs at the follies and foibles of TV. Page 10.

A Star and Stripes

A double-spread of some stunningly inventive photolithographs produced by a professor at Wesleyan University without the aid of a photo-mechanical screen or a process camera. Page 12.

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The crossword puzzle this issue is a patchwork enigma artfully designed as a blanket challenge to the ingenuity of our readers. Page 18.

Ms. Syd Hap

Our women's page this time around is devoted to the unique marionette artistry of Syd Hap, whose work reaches to caricatures ranging from the lowly to the famous. Page 20.

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The "Living Alphabet"

Ever on the lookout for spectacular new letterform designs, U&lc is pleased to present still another artful rendition—this one by Florida artist Richard Coyne. Page 34.

Rubber Stamp Winners!

Presenting the winners in Andrew Nevai's Rubber Stamp Art Competition, thus entitling them to Herb Lubalin's magnanimous offer of a **free** subscription to the **free** U&lc. Page 37.

"YOUR
RUDYARD KIPLING
GLAZING IS
NEW & YOUR
PLUMBING'S
STRANGE, BUT
OTHERWISE
I PERCEIVE
NO CHANGE."

Kipling was, of course, referring to the building trades, but the same sentiment holds equally true for the graphic arts.

This notion came stunningly clear during a conversation between Herb Lubalin and Lou Dorfsman. They had been looking over the work of Bill Golden, which was reviewed in the last issue of *U&Ic*. Golden had been the longtime design director at CBS before Dorfsman succeeded him. It was apparent to both artists that Golden's efforts—of more than 25 years ago—were just as contemporary as the finest work being done today. And a look back to Golden's pages in *U&Ic* will quickly confirm this, as will a look at the work of Paul Rand, Alexey Brodovitch, and many of the other great graphic innovators of earlier times.

In brief, Lubalin and Dorfsman "perceived" no change in design ideas now from design ideas then. Photography (other than technical improvements) hasn't changed. Illustration hasn't. The only significant change has been in typography. Today, metal-set type looks old-fashioned. There's been a revolutionary change in type.

With the invention of phototypesetting and the introduction of computers, many previous ideas of what typographical communications should look like have gone by the board. With film, it is possible to obtain a texture for the same words that previously was impossible within the confining straitjacket of metal type.

In the last two issues of *U&Ic*, we set forth in detail (our report on the Vision 77 Seminar) the many changes brought about by the new technology as well as those envisioned for the future. As Aaron Burns put it, "The growth of office word processing systems and the increased sophistication and lowered costs of phototypesetting systems offer us new typographic and design opportunities, altering the entire structure of what can be done and how we do it." We showed how we've come a long way in both our method of setting type and the final appearance of that type—from letter fitting to justification, from kerning to ragged composition, from hung punctuation to contours and runarounds, from electronic slanting to digitized art—the whole gamut of refinements that can now be programmed to a point where one can expect consistently fine typographic quality in typesetting design.

Rather than go over the same ground so recently covered, we decided to go to the source—to ask several outstanding designers how the new technology has affected them, to ask what, specifically (if anything), they would have done differently with their earlier designs had they had the new typography available.

Here's what four of them had to say:

Lou Dorfsman (Senior VP/CBS Broadcast Group):

"—I am in an advantageous position—few guys have been with one company to observe the changes that have happened during a quarter of a century.

—I discovered that, in our work, the ideas have held up; that photography hasn't changed; that illustration hasn't gotten all that different. But, from a stylistic and fashion point of view, the type we used in the '50's and '60's looks old hat. Type was legible, yes, but it was dated...there was too much leading between lines, letter-spacing was erratic, too open...

—You ask me what I'd do that would be different? Phototype gives me the opportunity to be tighter in terms of contrast in the color of typography. Type can be packed tighter. The new typography is something people will have to get used to.

—Young people today have accustomed their ears to music which might pierce your eardrums. In the same way, people have learned to see type set in a certain way—it's habit-forming. Handling type always used to be a problem. We were always type-conscious at CBS.

—I'd do it differently, sure. But typography becomes a small point and not that important because, in the end, it's the ideas that matter."

It's the ideas that matter. One man's opinion. Here, then, is another:

Saul Bass (President, Saul Bass & Associates):

"—This may surprise you, but I don't think the issue you raise is of any great moment. Not in terms of the effectiveness of the communication. Type is a stylistic thing not having to do with content, usually.

—It's true that today typography is freer. There is a proliferation and availability of types and of new ways of setting. And, in special cases, the particular way type is used makes the difference



Pro.File: Gene Federico

of Federico

Dian Friedman

CHRONOLOGY

- 18:** born in New York City, and attended the city's elementary and high schools. He received a scholarship to Pratt Institute, from which he was graduated in 2½ years.
- 38:** began his professional career, which was interrupted by a 4½ year tour of duty in the United States armed forces.
- 45:** returned to civilian life.
- 47:** was Art Director at Abbot Kimball Advertising agency.
- 48:** a stint as an editorial assistant at Fortune Magazine confirmed his interest in advertising.
- 51:** was an Art Director at Grey Advertising.
- 54:** at Doyle Dane Bernbach as AD.
- 59:** as Executive Art Director at D.D. Simon, a fashion advertising agency, he directed the creative department that produced several award-winning campaigns.
- 66:** joined Benton & Bowles as Vice President, Art Group head.
- 67:** has spent the time since in helping to develop his own agency and its very special roster of clients. Since 1972, Lord, Geller, Federico, Inc. has been a wholly owned subsidiary of the J. Walter Thompson Company.
- His work has been shown in Idea (Japan), Graphis (Switzerland), Gebrauchsgraphik (Germany), Modern Publicity (England), and CA and other publications in the United States.

"I developed only one way to make a living, and I enjoy it. I love advertising. I really think it's marvelous. I don't paint. I'm not an artist in any sense, but I do enjoy the creative part of this business."

Well-groomed in muted beiges, Gene Federico, a quiet man, goes about his business—which very much is advertising—with quiet efficiency. Gene's career spans the period from the relative calm of 1938 to today's environment wherein agencies are big business. He's a thoughtful man; his speech is sprinkled with ideas, with images, with self-knowledge. He is Director of Creative Services at Lord, Geller, Federico. We talked in the organized clutter of his New York office.

Gene was born in Greenwich Village and was one of those New York students fortunate to have had the mind-opening experience standard to members of the Art Squad formed by the sainted Leon Friend at Lincoln High.

"Friend was a guy who couldn't do anything with his own hand; but he knew what to see and how to make others see it, too. He must have bought books like crazy. He would clip from them to organize files which anyone on the Art Squad could go into and see what was being done around the world. We first found out about the Bauhaus here, about illustrators like Edy Legrand, Alexieff, Cassandre.

"At Pratt, there was another brilliant teacher, Tom Benrimo, a practicing illustrator. To him, it wasn't so much how the assignment was done, but the idea behind it, which was the beginning of my interest in design. He had a broad view and taught us about books, mathematics, philosophy.

"After I got my first job, I took a marvelous evening course with Herbert Bayer. All we ever did was photomontage—cutting things up and getting another story out of old material—basically what we do all the time."

You mentioned your first job.

"At Abbot Kimball Company. Kimball had this knack of going to graduation class exhibitions, picking out top students and offering them jobs for almost nothing. In 3½ years, I got a raise from \$27 to \$27.50. It didn't matter. The training was terrific. Once you got there, you could learn to swim because he threw you off the dock."

When you began, creative people were called layout artists. There was only one art director, over all. Agencies were formed by account executives. Now, creative people...

"...become agency heads..."

...and design people supply words.

"That's because, under certain circumstances, it became better business. The advertising was fresher, it sold more of the client's goods, and the client couldn't say he wanted to listen to the account man rather than to the creative department. It would be stupid. There's only one thing to do—sell goods. It's how fresh it's done, how audacious it needs to be, how pointed."

Generally, how do you approach a problem?

"I look at things a lot—television, print, collateral material. I want to get a feeling of what's out there. The best way to advertise is to say something a little differently; otherwise you don't advertise, you camouflage—wasting the client's money.

"To be seen, to be noted, is what I'm interested in—and having the image retained. Simplification is very important, if the product can stand simplification. Presentation keeps changing, based on what you're trying to sell. You have to be careful.

"What you do, actually, is sell yourself first. I don't know if it's myself or my little tribe here, but that sell has to be first. I think you do a better job for your client."

Is the term art director being phased out for "designer"?

It's about time. There's a tremendous overlap. Art Director is a funny term. The AD Club is hating that problem. The old members don't want to phase out the term, but it has to go to Communication sometime. There are other clubs which appeal to both copy and graphics. In many ways, AD meant producer. You grabbed a little from the art work, the type, the photograph and put it all together within a page size—produced it. In terms of what it should be, it's to create a message, and an image that goes with it.

"You can't separate image and message. That's the voice you use to make the content of what you're saying. That comes out clearly in anything Bill Golden did. He knew the advertising problem, and solved it in the correct voice wrapped in the correct image.

"Simplification, that's what it's all about. Absolutely pared down. You have to be strong. You have to have a good idea, too. Bill Bernbach is great at putting ideas into words that make it easy to be extended into graphics." (Federico smiles, recollecting.) "'She's Got To Go Out' went on endlessly."

You worked with Bernbach on that Woman's Day campaign. Why did you leave DDB?

"...a lot of things, I guess. I liked it, as a place. I tried a long time to get in it. I went to work for Grey because Paul [Rand] told me Bernbach was the creative director and was a terrific guy. A month later, he pulled out. Three years later, at a PTA meeting, Bob Gage asked if I'd join them. I was very willing to.

"I think I did some nice things there, but there was a point...I felt I wanted fewer people around me. And there was an opportunity at Doug Simon, a small agency.

"It was nice at Simon, but it was just fashion, and I got a kind of reputation for being a fashion creative person, which is silly. I figure I can do anything in this business. At any rate, I went to Benton & Bowles."

In a two-career household,* do you wear your life everyday? Is it 24 hours of involvement with job, music, art?

"Yes. Film is very interesting to me because of ideas in it—Buñuel, Wertmüller, some of the Germans. But art? I can't use that word. I appreciate music and painting. I don't know what art's all about. I think the true artists—on Mozart's level, or Picasso—really aren't innovative. They have a fantastic sense of form and are able to bring the past up to the present in a language today can understand. Creativity isn't a good word for this. It's the formal sense of putting down something that has to be understood, that makes yesterday clear."

Do you and Helen work together, bounce off ideas? Or are you competitive?

"Helen used to be in this business; she's not unknowing. She's an idea person, but really an illustrator. We each have special tastes, which leads to discussions—about what I'm trying to do in this particular time, a little differently from what was done five years ago...I'm interested now in the language of the streets.

"I think everything starts there. Peasants wear clothing designed for specific tribal reasons. St. Laurent will pick it up, make it high fashion. But where does any expression of the times start? Always in the streets—that large voice of many voices.

"The Alsatian philosopher Emil Durkheim talked about the social mind, the social body, in direct contrast to our feelings of the Great I Am. We can't live comfortably without thinking we're the center of our egocentric worlds. There are a billion egocentric worlds. The multitudinous voices out there dictate what's happening. Nobody in a cocoon can do the job. To know the changing voices of the street, you have to walk there, or listen. Unless you keep up with it, you're behind.

"Sometimes people you work with are a little conservative. Does that sound like sour grapes? I want to move fast. I hate doing something that's been done. It's a disservice to the client. I hate to change a good idea into a lesser one—the kind of compromise that's unnecessary."

Are there things you've left undone?

"I don't think so. All you need is time to get them done. In the country, I get into tennis and let things slide. Even this office. Look at the mess. But there are so many things going. They all mean something. Does that mean I want a simpler life? I don't think so."

Just more shelves.

*The household's other career belongs to Ms. Helen Federico, the illustrator.

GERTRUDE SNYDER

The ambience of the London interview with Alan Fletcher was a civilized delight. Unflappable Fletcher is one of the original partners in Pentagram, the internationally successful design organization, London-based in factory space they have converted stunningly to house their studio and offices.

Our conversation (with no telephone interruptions), over beer for Alan, vermouth for me, was in the airy conference room facing a wall hung high with an eclectic collection of tribal masks.

Fletcher is a good-looking, taut-skinned, graying sophisticate, earthy and straight-talking, with a quick and clear mind. He thinks first, then answers easily, his Britishness predominant in his speech. With the sound turned off, as in this printed report, a strong characteristic of the man gets lost. Fletcher's wit is infectious.

We talked about the team of designers that is Pentagram, and the totally British system that produced them.

"Pentagram is actually seven people: it was five when we got the name. It's difficult to get five guys to agree on a name off the personal basis. It gives a chance to people who want to join you without interfering with continuity. Letters say 'Dear Pentagram.' Other names we thought of were already registered. Because we are in Europe, we had to have a name that could be remembered by non-English speaking people. We get a fair proportion of work from other countries in Europe.

"We don't have one style, partly because of the number of partners: two architects, a product designer and four graphic partners who are all slightly different — a difference of expertise within the graphic. None of us is really very good at any one thing. In a way, that gives us liberty to do what we like. What we try and sell is an answer to a problem, done to the highest standard.

"Here in London, everything's slower. If you have a piece of typesetting, you don't get it back in a day. You have to wait a day and a half, and that, of course, is quite good. It means the client doesn't expect his job tomorrow. Deadlines are within the human scale. I don't think I've worked many weekends over the last ten years. Of course we have deadlines, but they're not on your neck and back.

"There's an amazing array of jobs — designs for hi-fi equipment; planning a New Technology exhibition; a program of corporate identity for Clark's Shoes; a range of cosmetics for a Japanese company. We're doing a restoration of a part of London behind Oxford Street. The span of work is enormous, although in fact, we don't have many clients."

Does that mean you get a lot of money for each job?

"We're certainly among the five most expensive job offices in Europe, because we generally get the fees we ask for. But in British firms, that doesn't mean you're making money. The government will take nine-tenths of every pound over 10 or 12,000 a year, so there's not much point

in earning more than that. You're better off trying to get the job done as well as possible, to rely more on quality than on output.

"The reality is that any money we get, we plow back in the business because you can't take it out. So we have a Cordon Bleu cook who comes in every day. All the staff eats together; we can talk to each other. It actually is a civilized way of working."

How do you work with clients?

"We've managed to build a reputation through bloodmindedness — something Bob Gill had to do with when we first started — translating a New York attitude into a British environment. A client tends not to come here unless he actually wants — or thinks he wants — what we possibly have to give.

"Generally, if we start working on a job, it very rarely gets turned down. If the client doesn't like it, maybe he has a damned good reason, and he convinces us, or vice versa. We try to work in stages, so that either party, at any one stage, can cut out without causing a trauma."

On having become a designer.

"I couldn't do anything else. Most designers are introverted people. The one thing they can do better than anyone else at school is to pee further or spit further. Drawing, you do on your own, with that curious ambition. If you're not good academically, the two qualities together produce a designer.

"I'm talking about British designers. Britain has more design schools than the rest of Europe put together. There must be a dozen or more within London. The BBC is the biggest employer of designers in the country. They have 250 on staff — for sets, costumes, graphics.

"In England, don't you know, if you were academically good at mathematics, English literature, at languages, then you go to University. If you're not academically bright, you go to the next-over, which is insurance or a bank or whatever. I refused to go to an insurance company. I didn't know of other sorts of jobs."

From starting point to Pentagram was circuitous.

"When I graduated from the Central School of Arts, I couldn't get a job, not even as a laborer. It was the time of the Korean War. So I went to Spain and taught English in Berlitz, and did lots of drawing. I applied to the Royal College of Art. That's the one that takes you when you've been to other art schools. I got in, and stayed three years.

"Then the Royal College began an exchange scheme with Yale. I got a major travelling scholarship, and went to Yale.

"...When I left Yale, I was offered a job for three months at Container Corporation. I spent that money on the West Coast having a look around. I arrived back in New York, broke, the day Sputnik went up. I actually ended up working for *Fortune* for a year in the promotion department. Then I came back to England."

Why didn't you stay in America?

"I don't know. I always feel at home in New York. It was very important to me that I went there when I did. ... It was really for three reasons. If I stayed, it would be difficult if ever I wanted to move back to Europe. The acceleration of that part of your (Americans') life is much faster, although you can be more successful, earn more money. And you put down roots at a much faster rate.

"The second reason is that my wife is also European, and although she loved America she preferred living here. The third reason is that I've always hated a lifestyle which involved commuting, which seemed a likelihood if one was to have a family. What I was staggered about in America was how people took that as a matter of fact. I could not travel more than 20 minutes between where I lived and where I worked."

And now you live in London proper. Is the life of the city vital to you?

"London has a marvelous blend of life. I have a house right next to Portobello Road, ten minutes from here — an old mews house with a small garden. I'm nearer to Piccadilly than Greenwich Village is to the Broadway theatre district.

"It's an international city, a true crossroads. Three times a week the phone rings and it's someone at Heathrow. We know a lot of designers and people in the same world, and we're all friends of one degree or another. They always call and we have lunch and that's very nice.

Urbane Fletcher, husband of the vibrant Paola, father of teenage Rafaella, takes an objective look:

"Actually, I'm a visual person. I treasure little things like a sketch on the back of an envelope. I have them at home. I like inventions more than styles. Found objects are more interesting than objects manufactured to be objects.

"I find movies easier than the theatre. If it's a bad play, that's agony. If it's a bad film, you can participate a bit more. Music, I like, but I suspect I'm tone deaf. I could just as well listen whether it be Satie, Dylan or Aznavour.

"People have to be stimulating or I get bored, a bit quickly, I think. Colin Forbes says I've got a low interest threshold, which may be true.

"I'm not a dissatisfied person. Most designers will tell you they want to do something else — to make films, to do this or the other. I don't have time to think about changing. My days leave me so full, if it doesn't interest me, it bores me. If it bores me, I change to something that doesn't.

"On the whole, I think I keep the equilibrium going."

GERTRUDE SNYDER

CHRONOLOGY

1931: born in Nairobi, Kenya. He received his education at Christ's Hospital, the LCC Central School of Arts & Crafts, and the Royal College of Art. He came to the United States as an exchange student to attend the School of Architecture and Design at Yale University, where he received a Master of Fine Arts degree.

1958: began his professional career as a designer on the staff of *Fortune* Magazine, New York.

1959-65: worked in London as a freelance designer.

1962-65: joined forces with two other designers to establish the firm of Fletcher, Forbes & Gill.

1965-72: the company realigned to become Crosby, Fletcher, Forbes.

1972: became one of the founding fathers of Pentagram.

1973: was elected president of the Designers and Art Directors Association, London.

1974: received the Gold Award for Design, D&AD London; was awarded the "One Show" Gold Award for Design, New York.

1977: was a co-recipient of the London D&AD President's Award for outstanding service and design.

He is an associate of the Royal College of Art and a Fellow in the Society of Industrial Artists and Designers, and he has been named a Royal Designer for Industry. He is a member of Alliance Graphique Internationale.

SELECTIVE BIBLIOGRAPHY

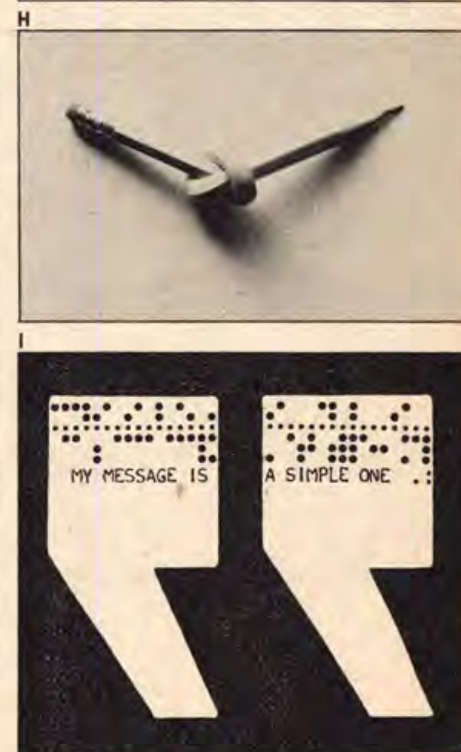
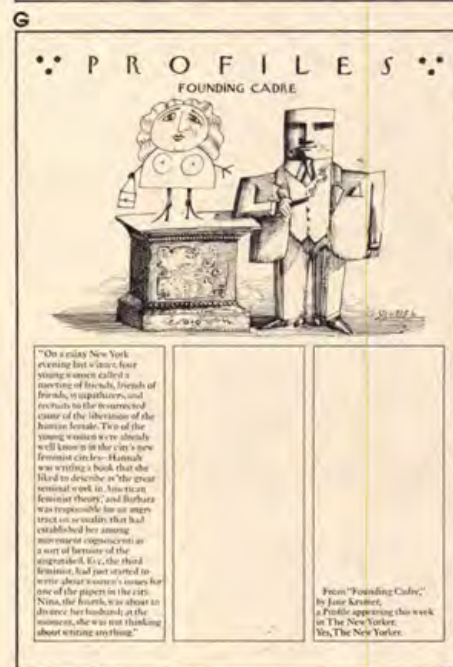
Alan Fletcher would rather do than say. His words don't often appear in print. He is, however, co-author of the following: "Graphic Design: A Visual Companion"; "A Sign System Manual"; and "Identity Kits," all published by Studio Vista.

He is author and illustrator of a children's book: "Was ich Sah," published by Oetinger.

Pro.File: Alan Fletcher



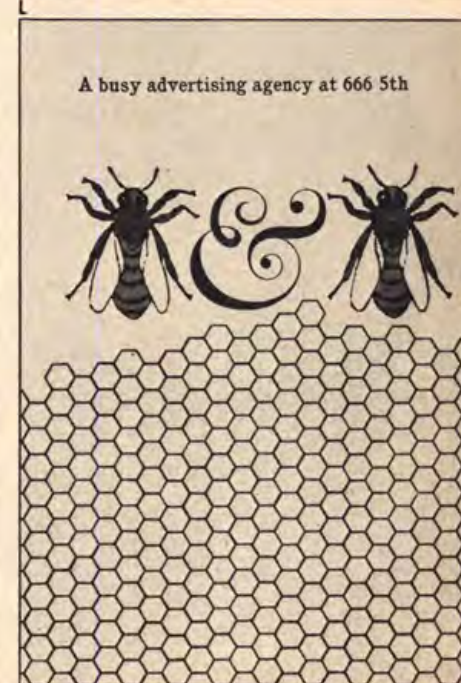
Dian Friedman



A Family Greetings Card, 1974.
B Ad for Woman's Day Magazine for Doyle Dane Bernbach.

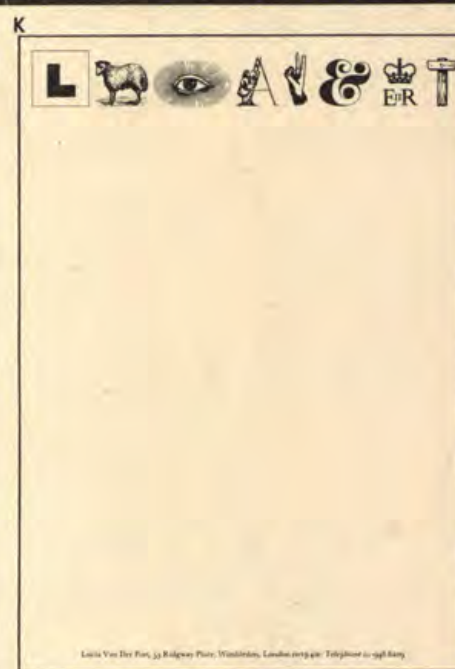
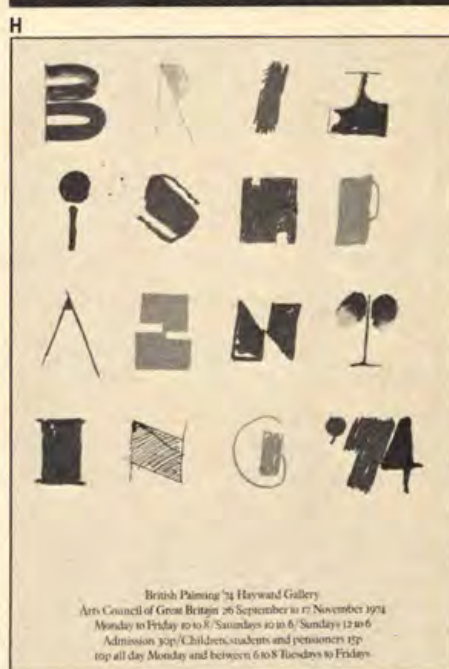
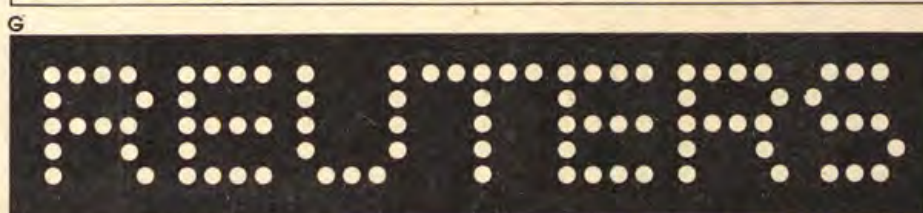
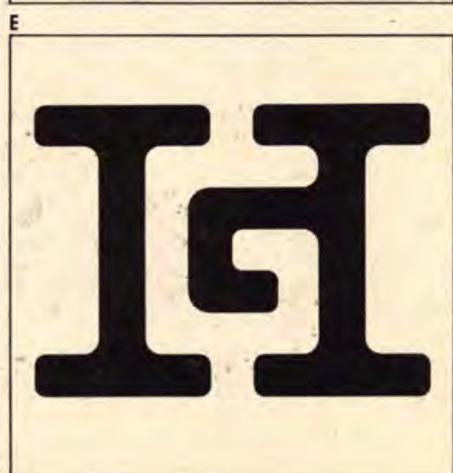
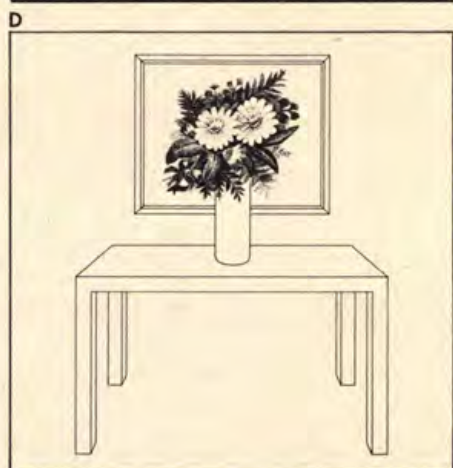
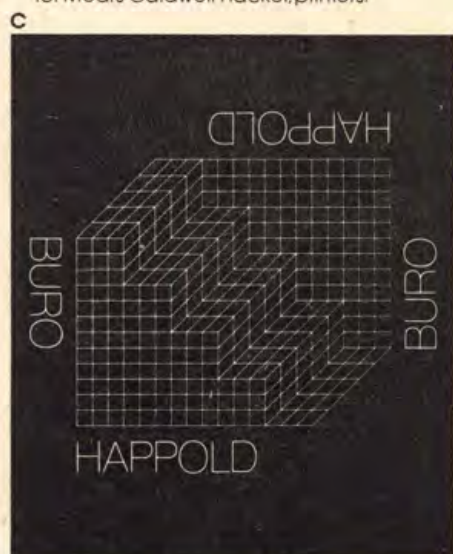
E "Great Ideas of Western Man." Ad for Container Corporation series.
F Ad promoting record album for Elektra Records.
G One of an ad series for New Yorker Magazine.

J Double spread editorial design for Saturday Evening Post.
K Medal designed for Art Directors Club Hall of Fame recipients.
L Ad promoting Benton & Bowles appearing in the Art Directors Annual.





- A** Animated figure designed as a promotional tool for Pirelli.
B Bookjacket for a punctuation book published by Penguin Books.
C Symbol for Buro Happold, civil engineers.
D Trademark for an advertising agency, Manton Woodjer Ketley and Partners.
E Symbol for Gebrüder Heinemann, retailers of duty-free goods.
F Logo for cosmetic products for Marks and Spencer.
G Logo for Corporate identification for Reuters.
H Poster on British Painting for the Arts Council of Great Britain.
I Ball game puzzle designed as a special gift given to a select audience by Reuters.
J Cigarette pack named for Charles Dana Gibson for Reemtsma.
K Letterhead design for Lucia Van Der Post.
L Clam ashtray designed for Design Objectives Ltd.
M MCH calendar designed in three sizes for Mears Caldwell Hacker, printers.



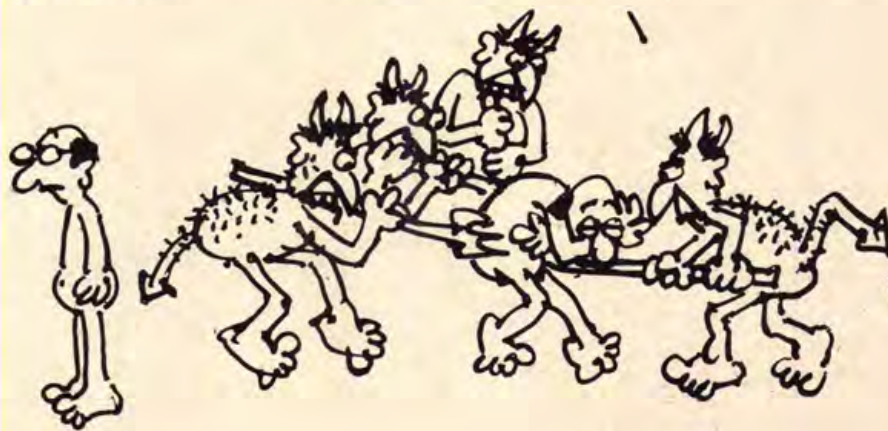
**(M.I,N'D*
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?S·T"O"P)**

A brief guide to punctuation/G.V.Carey

Here's the ad-idiot who did
the 'I smell clean' ads on TV...



...and that 'Don't squeeze the
Charmin' ads...



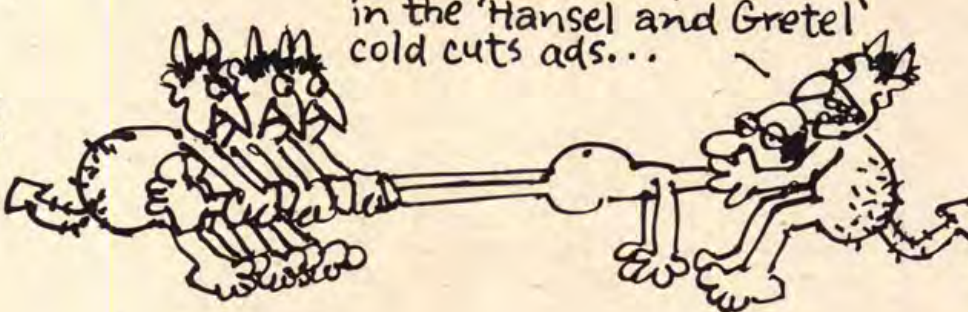
...and 'Ring around the collar'



...and that damned 'Aunt
Blue Belle here'...



...also that unbelievable Rudi
the delicatessen man
in the 'Hansel and Gretel'
cold cuts ads...

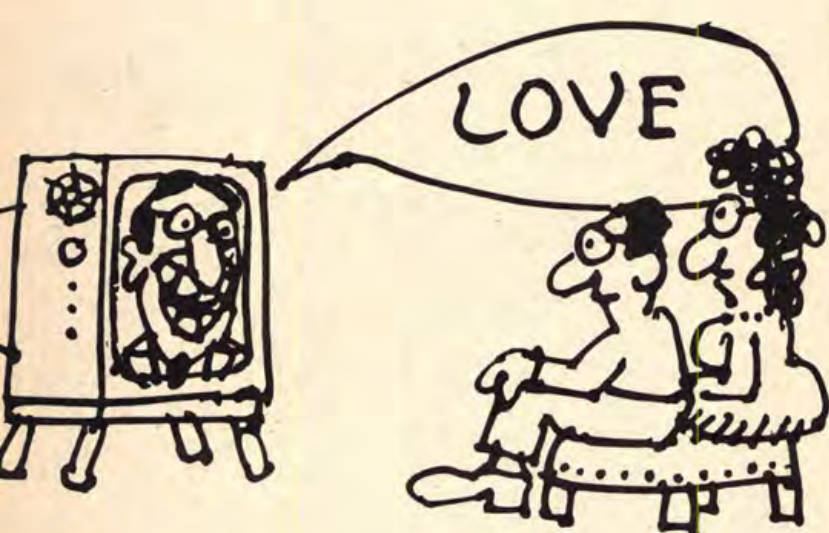


...and worst of all he wrote
the 'Plop, plop, phiz, phiz—
oh what a relief it is'



TV

by Lou Myers



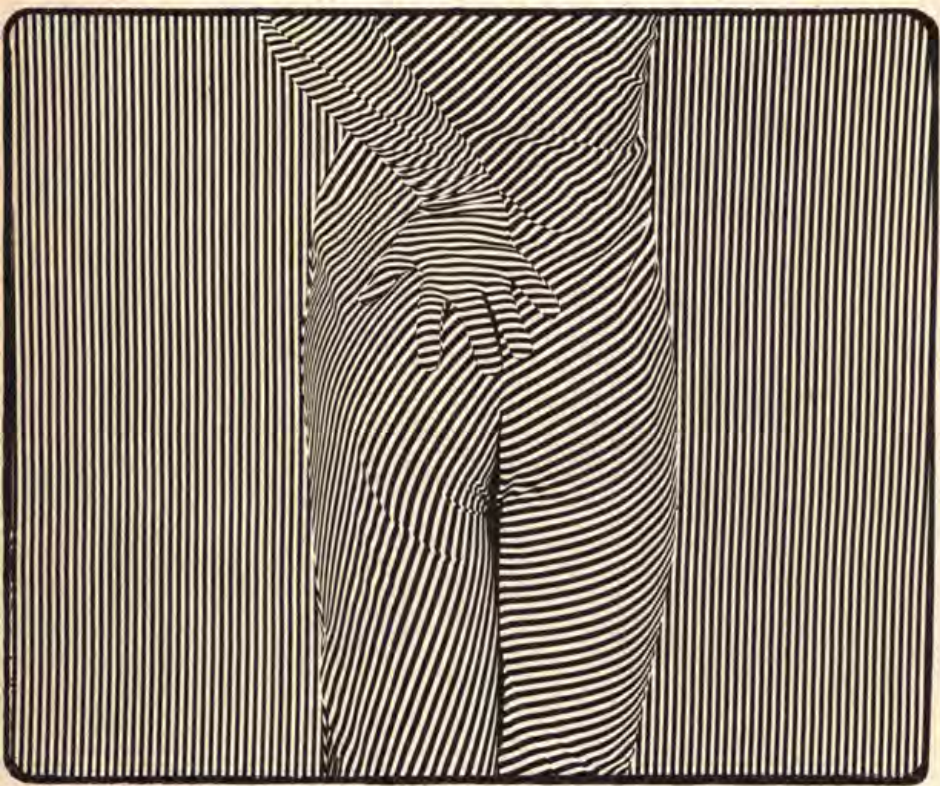
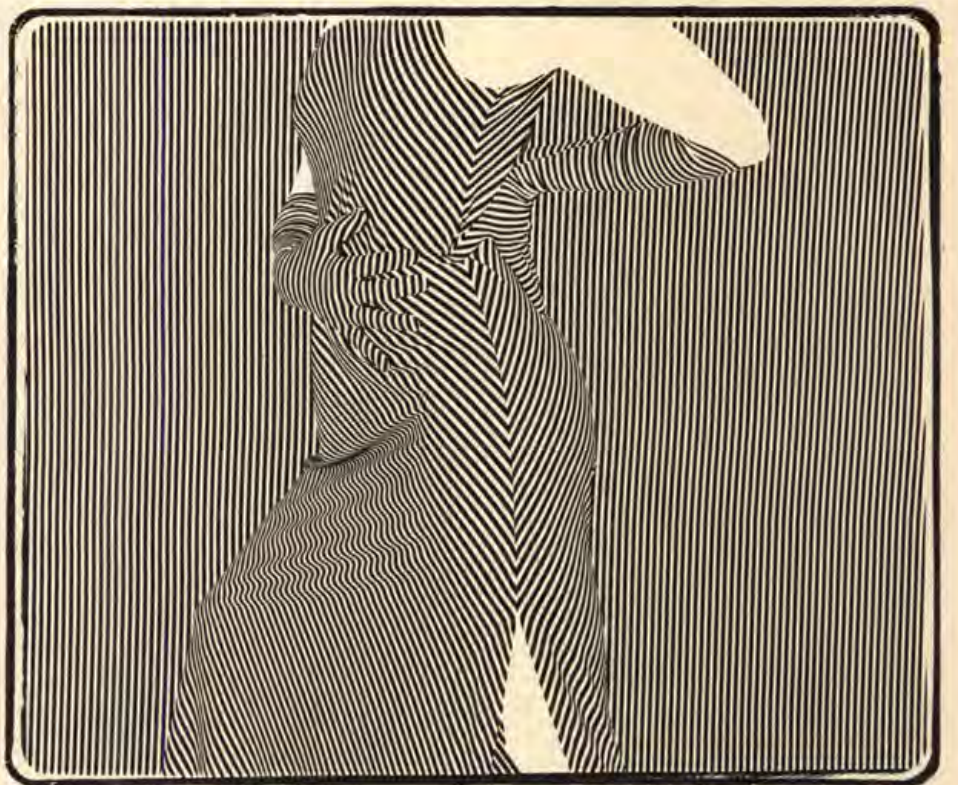


A Star and Stripes. TV, books, papers, and magazines are among the great diffusers of present-day language and imagery with their special semi-secret tongues—modes of delineation common to the jargon of the trades and the professions. A catchy ad slogan, a provocative design, a rock phrase or photographic expression—one day obscure to all save the initiate—may next day sweep the land. The great means of mass communication and entertainment are the fields that bear watching if we want to get a clue to the significant lingual, audio, and visual movements of the future.

Add now a tangential offshoot in these stunningly inventive photo lithographs by J. Seeley, an assistant professor of photography in the Art Department at Wesleyan University—the result (in part) of a project recently completed under an academic arts grant. They were produced without the use of a photo-mechanical screen or a process camera, and speak to us in a sensual mime language that needs no caption.

Talent, like gold, is where you find it—and U&Lc is pleased to have found it tucked away in the Art Department at Wesleyan.





A postcard, to my way of thinking, is an excuse for writing a short sentence instead of a long letter. In pre-postcard days a traveler undoubtedly spent long evenings composing eloquent descriptions, in hesitant prose, of environment and the weather. With the advent of the picture postcard that effort was spared. The home folks were no longer required to tax imagination in order to get an idea of where a traveling friend

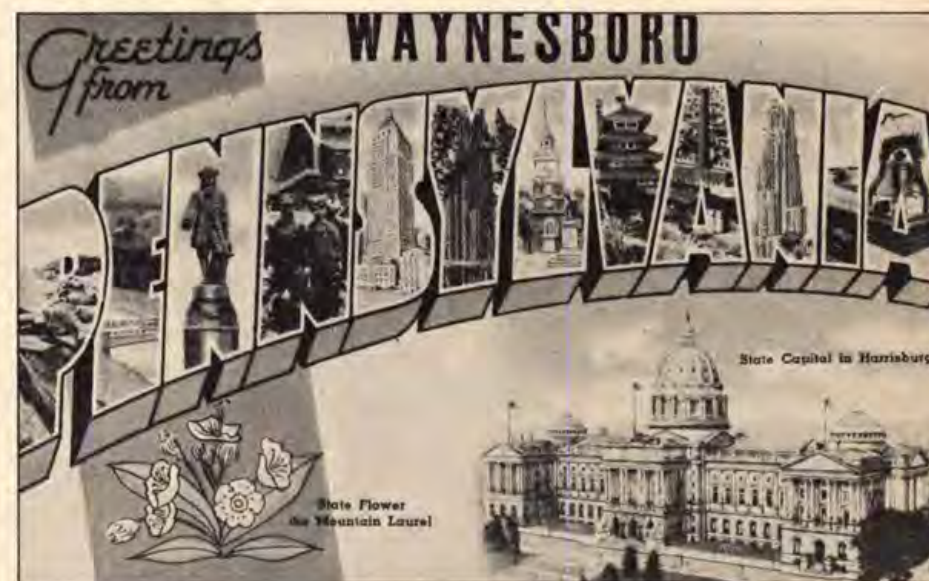


had quartered for the night. The tinted picture said it all. Soon, there was the advent of the 'Big Name' postcards and communication was even easier. With only the mere suggestion of a name the receiver could conjure up his own favorite fantasies and dreams about distant places and other people's pots of gold. Indeed, pots of gold and rainbows characterize these cards. On the backside, the usual message of how are

you, I am fine, having a swell time, wish you were here variety. But, on the front a glorious, perpetual sky of blue with the name in 3-D towering above the natural landscape. Even Westerly, Rhode Island radiates importance while the Floridian mangos flourish under a wash of sunrise and swaying palms and Texas under ten-gallon hats. America found expression for its dream. As for the weather, the card manufacturers had



a solution for that too. On the reverse side there was a line drawing of a thermometer and one only needed to put a mark at the appropriate degree to elucidate fully. Cards like these, modeled after the originals of the 1920s, 30s and 40s, are still being made today. While not very much has changed in the concept, the sunny blue sky has given way to a modern fluorescent blue, and the tacky linen paper stock of the forties





has been replaced by the tacky slick paper stock of the seventies. But one thing I notice has remained exactly the same. The scenic views which are wedged into each big letter are the same views of forty years ago. The plates were never changed. So 1930s Packards are still seen on the streets of Tennessee and Uncle Tom still stands in front of his Mississippi cabin. But America loves postcards too much to care about that. © CAROL WALD





KRAZY KWILT

No. 3 in a series of Very Graphic Crossword Puzzles by Al McGinley and Don McKechnie

ACROSS

1. Strain to fill out.
4. David Duke, e.g.
9. Arthur Godfrey's instrument. (abbr.)
11. Dead language (abbr.)
12. High as a _____
14. Medieval European cargo ship.
16. Winter road condition.
17. Actress Lisa and family.
20. Ill-smelling quadruped.
22. _____ luck.
23. _____ metric.
24. Pallid.
25. Where the General Assembly meets. (abbr.)
26. What Jean Claude Killy does.
28. Chemical suffix.
29. "A. _____." (Astronauts' affirmative)
30. "_____ Katie." (Song Title)
31. WWII anti-aircraft guns.
34. "Showboat" star, Howard.
35. South Pacific member of Br. Commonwealth.
36. What the Third Reich is.
37. Ego's counterpart.
38. What one encounters of the first kind (abbr.)
39. Egyptian Spiritual entity.
40. Hebrew measures.
41. Old Testament (abbr.)
42. Conflict between nations.
43. College degree (abbr.)
45. _____ Kettle.
47. La _____ (Bolivian Cap.)
48. Soon.
49. Small river island.
50. South Korean soldier.
52. More than one shish.
55. Unfashionable.
57. It landed at Ararat.
58. Naval Police (abbr.)
60. The army's favorite color.
62. Someone far off the norm.
64. Beverages.
66. _____ amour.
67. The Coaster's Yackety _____.
68. 3.14159 et al.
69. "_____ and behold!"
70. "Blind as _____."
71. Asian snake.
73. "Please _____ before entering."
74. Heart test, for short.

DOWN

1. Wapiti.
2. Illinois city.
3. Ike's WWII address.
4. City in Northern Iraq.
5. Related.
6. Razor cuts.
7. Porky's home.
8. _____, myself, and I.
10. What 'arold does on 'is anniversary.
13. Surgeon's milieu.
15. _____, V.P.
17. Marciano/LaStarza result (abbr.)
18. Neuter pronoun.
19. A sharp twist in a line or wire.
21. Anonymous.
22. Type size.
24. Chinese fry pan.
27. New Zealand parrot.
28. Stage player.
30. Clumsy one, in Munich.
32. Rotten army job (abbr.)
33. Black and white diving bird.
39. Comic book feline.
41. Tree of the genus Quercus.
43. _____ toy. (Chinese vegetable.)
44. Basketball shoes.
46. "Where it's _____."
47. Christopher Robin's friend, _____ Bear.
49. Blood type.
51. Blackbeard sailed the Spanish _____
53. Bromine (Chem.)
54. African relative of the Giraffe.
55. Ali/Frazier result.
56. Nanook's canoe.
59. Initials at the bottom of a letter.
60. African tree or nut.
61. "I think, therefore, I _____."
63. "Shoot out at the _____ Corral."
65. Mineral suffix.
70. John Hart's antediluvian comic strip.
72. Sm., med. or _____.

ANSWERS ON PAGE 67

MONKEY WRENCH



DRUNKARD'S PATH



CAT'S CRADLE



SHOO FLY

from the Crusades. They had discovered that two layers of cloth stitched together, with a layer of wooly fabric in between, kept a knight in clammy armor reasonably warm. Their wives took one look at these strange garments, nudged each other knowingly and said, "Wouldn't that be terrific for a bedcover?"

Well, it was. And the first European settlers in America brought their quilts with them. But importing cloth was a problem. So when the quilts wore out, new ones were made from scraps of old clothing. Any size, shape or color was OK. The result, esthetically, was crazy. Hence the Crazy Quilt.

Besides the hundreds of quilt patterns, there were special quilts for special occasions. Album quilts, with symbols tracing a family's history, were traditionally presented to local ministers. Friendship quilts were wedding gifts for the bride. The album quilts, not surprisingly, lasted much longer than the friendship quilts.

Alas, Elias Howe and his sewing machine hastened the decline of quilting in America. But there's been a recent resurgence. A new generation of quilters is taking lessons and holding new-fashioned "quilting bees."

So, if some evening your loved one should announce, "I'm taking a Drunkard's Path to bed tonight," don't worry. She hasn't been drinking. She's been quilting. And so to bed.



A typical Crazy Quilt patch. Actual size, 12" x 12".



Quilting can be beautiful, and so can quilters. Our warm thanks to Mary Edge of Clifton, New Jersey, the power behind this patchwork piece. Quilts abounded in the farmhouse where Mary grew up, and she has four of her own ready for the frame right now. Mary calls her designs "love patches." Because, as she says, "that's what makes them."

SEXY DANCER
JIMMY CARTER
GENE SIMMONS, THE KISS ROCK GROUP
MARY HARTMAN
ELVIS PRESLEY

Ms. Syd Hap

she's got the world on a string



Puppetry has had quite a revival of late, courtesy largely of the delightful antics of Jim Henson's "Muppets." In keeping with the trend, our Ms. page this time around is devoted to the unique marionette artistry of Syd Hap, a triple threat lady in the field, being—not only the creator/builder of her puppet figures, but—a skilled manipulator of them as well. Although her work reaches to caricatures of such famous personalities as Jimmy Carter and Mary Hartman, Mary Hartman, the bulk of her creations are caricatures of just about anybody for anybody (some 100 of them a year). As may be seen here, Syd deftly captures the essence of whatever person she parodies in an exclusive style that's very much her own. Whether the features emphasize faded jeans, gold lamé gowns, Gucci loafers, olive dry martinis, or Liberace at the piano—you name it—Syd's pastiche reproductions show an unerring eye for intricate detail, with an accuracy that's devastatingly on target. A graduate of Pratt University, Syd's work has been covered by such major publications as *The Village Voice*, *Cue*, and *New York Magazine*—and both she and her people-puppets have been seen on TV's popular Bill Boggs "Midday" show. The marionette figures are at once enduring works of art and superbly agile performers, responding merrily to the subtle dexterous string movement artfully choreographed by Syd and her husband Jeff. If you should find yourself in New York's mid-east forties, you might drop by their studio and see the lady in action. It's well worth a visit and, who knows, you might even be inspired to place an order for a custom-made caricature of yourself, your spouse, the boss.

WILLIAM F. BUCKLEY



BAG LADY



NATIONAL CLEANING CO.



ROD STEWART



Something For Everybody From U&lc

DECIMAL POINTS:

(Continued)

TEN SHORT TAKES



(1) If you're thinking of putting through a long distance phone call to Bhutan, forget it; there is no telephone service in Bhutan.



(2) The word "tip," meaning a gratuity, was originally an acronym standing for "To Insure Promptness."



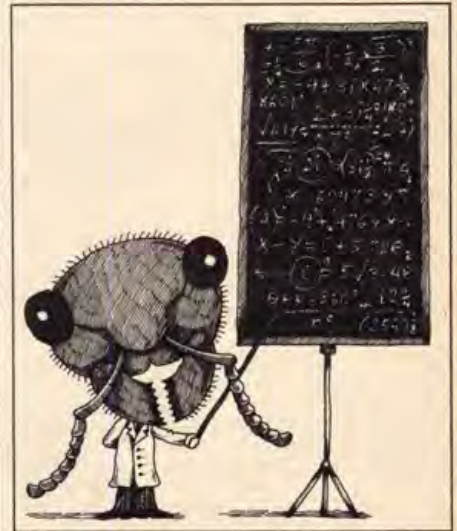
(3) It is illegal to hunt camels in the state of Arizona.



(4) The words "naked" and "nude" are not the same; naked implies unprotected, nude unclothed.



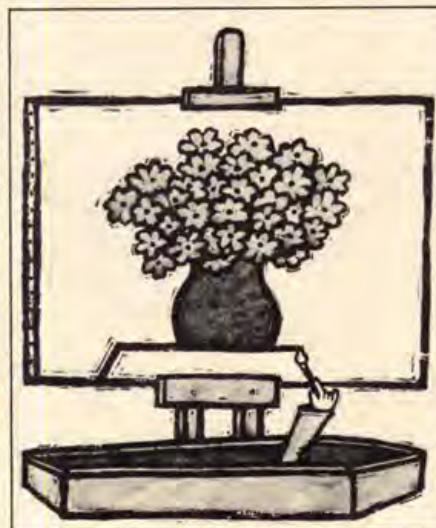
(5) Camel's hair brushes are not made of camel's hair; they were invented by a man named Camel.



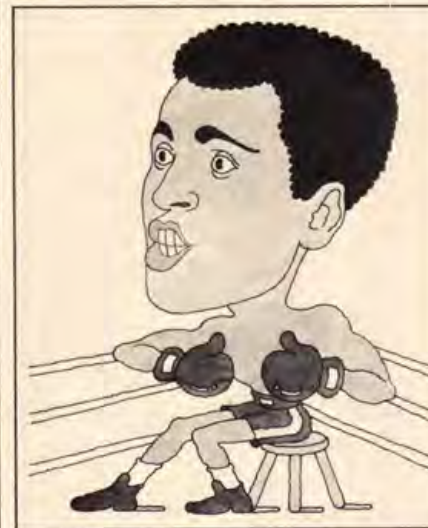
(6) The creature with the largest brain in proportion to its body size is not the porpoise, but the ant.



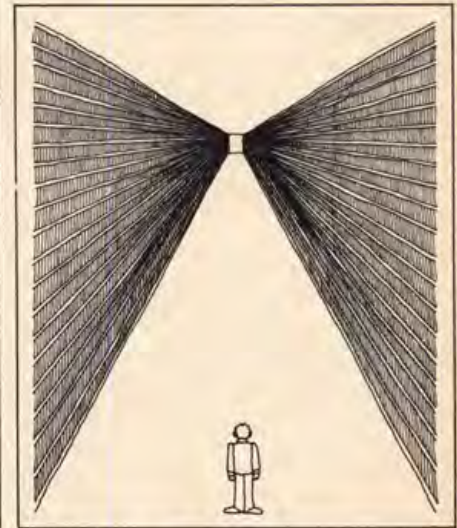
(7) The average American sees or hears 560 advertisements a day!



(8) An artist's work cannot be exhibited in the Louvre until he has been dead for sixty years; the only exception was Georges Braque.



(9) John and Jane aren't as common as you think; the most common name in the world is Muhammad.



(10) The Library of Congress has 327 miles of bookshelves.

TEN RUN-OF-THE-MILL CLICHÉS:

Cliché, which started in life as a printer's term for a stereo-type plate, has come to mean "a phrase that has lost precise meaning by reiteration." Here are several run-of-the-mill (cliché!) clichés:



**TEN MOST
COMMON NAMES**

1 Smith	6 Miller
2 Johnson	7 Davis
3 Williams	8 Wilson
4 Brown	9 Anderson
5 Jones	10 Taylor



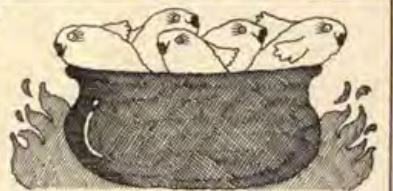
**TEN RAREST
AUTOGRAPHS**

1 Julius Caesar	6 Joan of Arc
2 William Shakespeare	7 Richard Nixon
3 Christopher Columbus	8 Thomas Lynch
4 Butron Gwinnett	9 William the Conqueror
5 Abraham Lincoln	10 Charlemagne

**GO THE
WHOLE
HOG**



**PRETTY
KETTLE
OF FISH**



**THE
ACID
TEST**



**HE DRANK
LIKE
A FISH**



**HIS OWN
WORST
ENEMY**



**THERE'S
THE
RUB**



**LOCK,
STOCK,
AND BARREL**



**HIT
THE
CEILING**



**NOT ALL
BLACK
& WHITE**



**MAY
THE BEST
MAN WIN**



YOUR GLAZING IS NEW & YOUR PLUMBING'S STRANGE, BUT OTHERWISE I PERCEIVE NO CHANGE."

CONTINUED FROM PAGE 3

in the communication. But unless typography is being used as central to the communication, as the pivotal illustration, what makes the communication work is always the content."

Another man's opinion. Quite in contrast with the one coming up:

Bob Farber (Design Director, TGI):

"—Of course, the choices make it easier.

—The new faces on the market have certain design characteristics I have been looking for for years. I've been begging for the design of condensed faces for the last 20 years, and now it's happening. For instance, with ITC Garamond Italic Condensed.

—Up to now, the new technology has been ahead of the esthetics. Tightness of type is not the whole answer. It's the color or evenness—the relationship of one letter to another. It's the kerning that's important. It's the way alphabets are drawn (letters are now being designed specifically for phototypesetting).

It's the spacing. Letters are drawn with the unit value in mind.
—When you talk of the new typography, of course, you talk body copy. But I continue to consider headlines art as I always have, handling them by hand, moving letters to satisfy my own typographic esthetics. I like the phrase Mac Baumwell uses: 'Each letter should have a flirtation with the one next to it.'

—Would I do any of my old work differently from the eyes of 1978? Yes. Technically, I'd change everything. But not the concepts."

Farber says the choices make it easier. Conversely, you might say that the choices make it harder. That they present an ever-greater challenge to the artist—to his imagination, his inventiveness, his ingenuity. Where previously he was restricted in his options, the new technology gives his mind and his craft full rein. Let's see what our fourth communicator has to say about this:

Roger Ferriter (President, Roger Ferriter, Inc.):

"—Today, it is mostly a question of technology. The look of type. But, previously, many of us were making type look tighter, doing the same things the machines now do by paper surgery—tailor-making it, cutting it apart by hand the way we wanted it.

—It is a curious thing that the scribes of old in the monasteries could bring type together with the broad strokes of their pen. Their calligraphy had all of the design elements of today's tight type. And this was done centuries ago.

—As a matter of personal fact, today's jammed typography is sometimes much overdone. People don't know how to specify for this new typography. When you overlap too much, for instance, you create little spots that look like black in the letters...

—I might also mention that in the last six months—for the first time in years—I've seen a trend to letter-spacing in capital letters, and I haven't seen this since the 1930s.

—To me, the old sometimes looks fresh and new."

Four varied views by four outstanding designers. Talk, of course, is all very well—but there is nothing like an example. The problem: "How would you design something differently now from the way you designed it then?"

T

o get a visible solution, we approached editor Herb Lubalin and asked him if he would tackle it. Would a fish take to water? Fairly jumping at the bait, Herb rolled up his sleeves—first telling us the way it was 20 years ago.

"—I remember" (Herb said) "20 years ago attempting to eliminate the inadequacies of metal-set type by using the tried-and-true razor blade and tweezers method. My clients objected violently to the results, which they claimed were illegible. My response to this was that what they had been reading since Gutenberg invented it was illegible, unreadable type.

—500 some odd years of no progress whatever in the technology of typesetting is what it amounted to. Too much space between letters, too much space between words, too much space between lines. X-heights too small, ascenders and descenders too long. 500 years of people becoming so accustomed to this that they didn't recognize legible type when they saw it.

—I claimed that what I was doing was truly legible and it was just a matter of time until people became re-accustomed to this new legibility. My premise has always been that type should be read the same way we talk. In a rhythmic consistent flow. Metal-set type disrupted this natural flow.

—After 20 years, I am pleased to report that my clients have finally (as is said) 'seen the light'—have finally, if reluctantly, come to the realization that I was right 20 years ago.

—But: no more razor blades, no more tweezers. The new typographic technology has made it possible for me to break every rule in the typographic book easily, efficiently—and legibly."

To bring home his point, Herb chose for his example a booklet he had designed in 1960 as part of a series on experimental typography by American designers.

I

n subsequent issues, we will try our hand at redesigning more of the exciting graphic works created before the technological revolution in typography took place, using every available contemporary means to portray the typographic differences inherent in today's computerized photo-composition methods. It is not our intention to examine the message communicated, only the techniques by which the words themselves may be visually re-presented in a way made possible by the new technology.

It isn't often that one gets a "second chance" to redo something out of the past (ah, the indiscretions of youth!). It's our hope that you'll enjoy the experiment as much as the editors who'll be offering it and the artists who'll be creating it. J.A.F.

CONTINUED ON PAGE 33

COME HOME TO JAZZ!

That's what he said, when asked... In a Greenwich Village night club, Fats Waller had just finished playing and singing his way through a stunning twenty-minute set which included Honeysuckle Rose, Sweet Georgia Brown, I'm Just Wild About Harry, Basin Street Blues, Body and Soul, Somebody Loves Me and Blue Turning Gray Over You. Perspiring, laughing, loving the ap-

plause, Fats left his piano and walked over to the bar where he encountered a fashionably-dressed woman. "Oh," she said, "Just the man I want to see. I'm sure you can answer my question. Tell me, Mr. Waller, What is Swing?" Fats reached for his drink with one hand, mopped his face with the other, looked at the woman squarely and replied, "Lady, if you gotta ask, you ain't got it!"

**ART TATUM,
1910-1957
(LOST MAN
PLAYED FINE
PIANO)**

**RELAXING
BETWEEN SETS,
ART TATUM SAT
AT A TABLE IN A
FIFTY-SECOND
STREET BISTRO,
DRINKING BEER
FROM A BOTTLE
"BUT FAITH IS
YOUR SALVA-
TION," SAID THE
BROWNSKIN
GIRL. AND ART
TOOK A SWIG
OF HIS BEER.
"WITHOUT IT
YOU ARE LOST,"
SAID THE
BROWNSKIN
GIRL. AS BLIND
ART TATUM SADLY
SIPPED HIS
BEER. "ALL GOD'S
CHILDREN ARE
LOST," SAID ART.
"BUT ONLY A
FEW CAN PLAY
THE PIANO."
ART TATUM,
1910-1957
(LOST MAN
PLAYED FINE
PIANO)**

He blow; he don't worry...
There's this cat he knows...
Wingy from way back...
But he's a sadistic and
a square, not that it
matter to Wingy
Manone, he got
only one arm...
He blow; he
don't worry...
Each year this
guy send Wingy
Manone his Christ-
mas present in a
fancy box: 1 cuff link

OLD JAZZ NEED
NOT BE BEST BUT
STILL IT'S TRUE
THAT SAXOPHONES
WERE FEW AND FAR
BETWEEN IN GOOD
KING PORTER'S MERRY
TIMES. THOSE WHO DO
NOT LOVE THE SOUND
THAT ISSUES FROM THE
BLEND OF BRASS-
BENT HORN WITH
WOODEN REED
ARE THREATEN-
ED IN THESE
PARTS, BUT
THEY'RE
AROUND!

PARABOLIC BORE:

Trumpet:

*I am
a busy
puppy
with
a loud
voice.
If I am
tired,
I never
show it.
In fact,
I never
know it.*

Trombone:

*I play
the solo
part in a
composition titled
"Shaving
Mug."
I sleep
in the
musty
cellar
of an old
house.
I can sing
under
water.
I am very
fond of
sunflowers,
yams and
barreled
beer.*

Clarinet:

*Sober-
sing, I'd
rather.
Will not
sweet-
talk you
one
way or
t'other.
Know
more
than I
tell.
Smooth
me, I'll
be your
friend.*

Über die Philosophie der Kunst.

An
evening
in the
year of
1935.
Huebner's
garden
restaurant
in the
Stadtpark,
Vienna.

It's Spring,
2 American
young
men
are seated
at a table
drinking
Kaffee
mit
Schlag.
The band
is playing
the Saint
James
Infirmary
Blues.

1ST AMER: NOT BAD.

2ND AMER: NOT GOOD, EITHER.

1ST AMER: GIVE THEM A CHANCE; THEY'LL GET IT.

**2ND AMER: THE DRUMMER KNOWS THE TRICKS.
HE MUST HAVE STUDIED.**

1ST AMER: YOU'VE GOT TO STUDY.

**2ND AMER: AND YOU'VE GOT TO FORGET YOU STUDIED.
JAZZ DRUMMER LIKE BABY DODDS, CHICK WEBB,
COZY COLE, HE GIVES YOU THAT MOVE-ALONG FEELING.**

**1ST AMER: I GUESS THAT'S IT;
THAT MOVE-ALONG FEELING.**

**2ND AMER: THAT'S NOT ALL;
YOU'VE GOT TO PASS THE TEST.**

1ST AMER: WHAT IS THE TEST?

**2ND AMER: THE TEST OF A JAZZ DRUMMER IS:
CAN HE MAKE A FAT MAN FALL DOWN
A WHOLE FLIGHT OF STAIRS
WITHOUT HURTING HIMSELF.**

**"CHECK
YOU AT
LINGA
LONGA."**

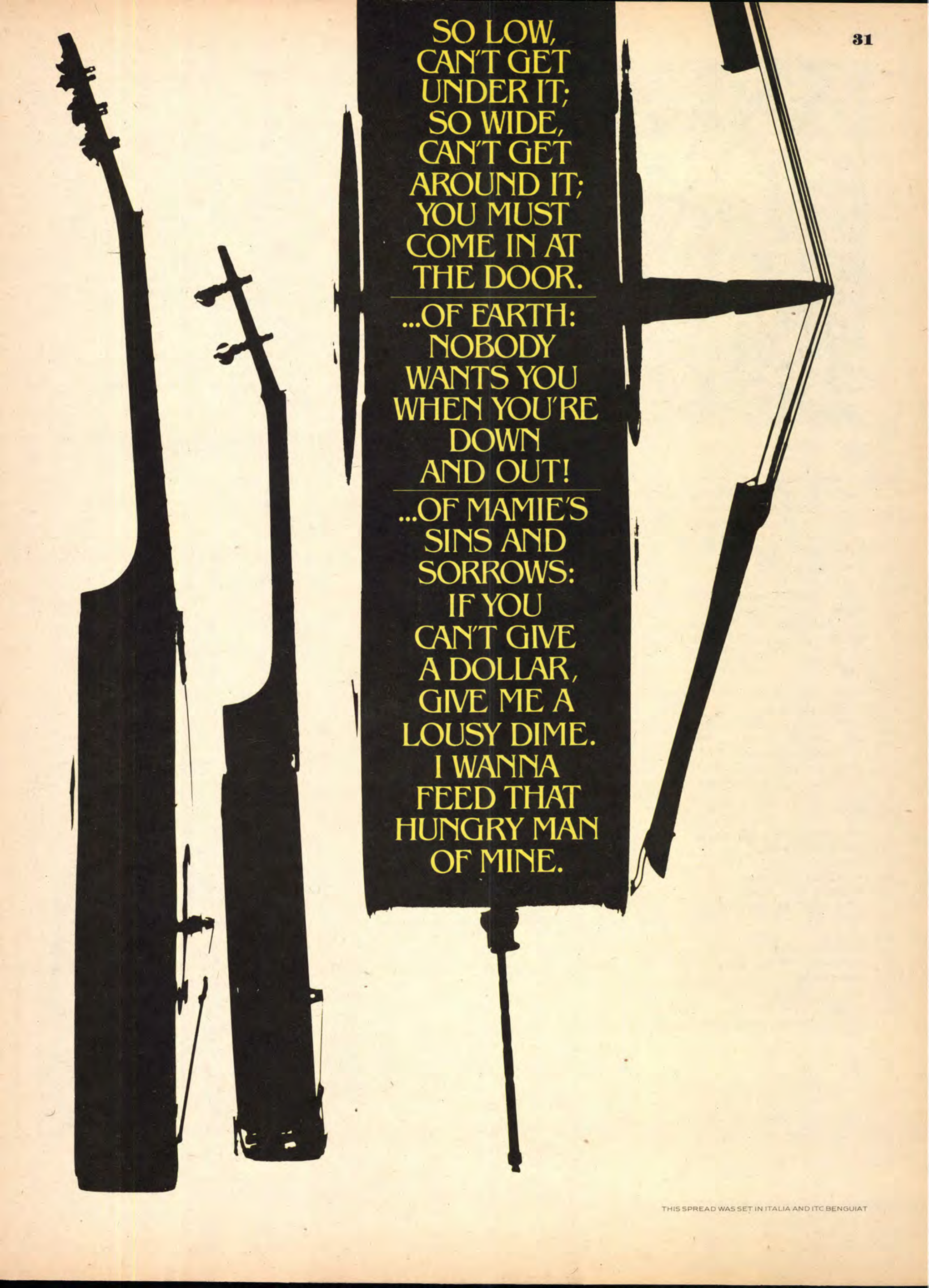
W

e made it over the Jefferson Davis Highway in a Model-T some 200 miles south of Richmond, Virginia in the State of North Carolina, a couple of 18-year-old kids. The back of the open touring car was loaded with ponchos, pup tents, army blankets and cans of Van Camp's pork and beans. I had a pen knife that was an arsenal in the pocket: two cutting blades, a can-opener, a bottle-opener and a corkscrew. I'd never before in my life been south of Philadelphia nor heard of Brunswick stew. The girls walking along Fayetteville Street were unbelievable. Corn silk, they made me think of. I could not take my eyes off them. Were these the southern belles I had read about? That night, we saw Norma Talmadge, Conway Tearle and Wallace Beery in "Ashes of Vengeance" at the Superba Theatre, college kids in the audience, hissing the villain. The next day was Saturday and in the afternoon my Carolina cousin Fed (short for Confederate), two of his school friends and the two of us piled into the Ford and went checkin'. Checkin' was riding up and down the wide street bordering the campus as the girls either sat on the lawn or promenaded within limits. On Saturday

afternoon, everybody went checkin' mainly to arrange for more checkin' later on. "Check you at Linga Longa," one of the boys called out to a honey blonde. Linga Longa, seemed to be the place. That's what they kept saying: Linga Longa. Saturday night, we put on our white pants and blue blazers and drove through cotton fields and scrub pine to Linga Longa. But the sign said Linger Longer. Southern talk had thrown me. Linger Longer was a kind of lake resort featuring an out-door dance pavilion in a pine grove. The floor was jammed with dancers and boys cutting in, the first I ever saw of that practice. Band was a piano, trumpet, trombone, clarinet, banjo, drums—Negro musicians. "Ja Da," familiar since World War One, was the old-shoe favorite: Ja da, Ja da, jada jada jing, jing, jing... a strain, really, like so many great jazz vehicles. Then "Sister Kate" did her shimmy, "Wang Wang Blues" cut out, followed by "Indiana" and "Everybody Loves My Baby but My Baby Loves Nobody but Me." Six of us on the way home in the Model-T, and checkin' achieved its objective of neckin'. At eighteen, we'd already won the grand prize: full possession of the hour. Did I dream all this?

**LASTING
LESSONS
TAUGHT IN
RHYTHM**

**...OF HEAVEN:
SO HIGH,
CAN'T GET
OVER IT;**



SO LOW,
CAN'T GET
UNDER IT;
SO WIDE,
CAN'T GET
AROUND IT;
YOU MUST
COME IN AT
THE DOOR.

...OF EARTH:
NOBODY
WANTS YOU
WHEN YOU'RE
DOWN
AND OUT!

...OF MAMIE'S
SINS AND
SORROWS:
IF YOU
CAN'T GIVE
A DOLLAR,
GIVE ME A
LOUSY DIME.
I WANNA
FEED THAT
HUNGRY MAN
OF MINE.

FERDI- NAND JELLY ROLL MORTON, GENT.



He was a waif,
cared for by His Creole godmother,
called Eulalia Echo, voo-doo woman.
("She had plenty money.")
It was absurd of him to say
he invented jazz.
It's a good thing
for the record, though,
that he made the claim,
because, in doing so,
he gave to posterity
a fine specimen of his egotism.



Mister Jelly was not merely counted
among those present.
With candy-striped shirt,
tan, pointed shoe
and diamond-studded tooth,
he was a telegram to the world
announcing: I am here!



He came here to write
The Queen of Spades,
The Crave,
Granpa's Spells,
I Hate a Man Like You,
The Big Fat Ham, and
Hello, Central, Give Me Doctor Jazz.
As a piano-playing professor
in the resorts of Storyville,
he set the Naked Dance to music.
But his ambition
was as high as heaven:
he wanted to be
the champion pool-player
of the world.



In the tenderloin of the old city
at the mouth of the Mississippi,
the police "guaranteed safety
to all concerned"

but there were as shootings
and stabbings aplenty
and Mister Jelly saw his share.



Most of the trouble was about money.
Sportin' men and their jez'bels,
angry with themselves
for buying dear and selling cheap,
were always spoiling for a fight.
Jazz was what they were selling,
but we'll never know
whether jazz named the commodity
or it named jazz.



But this New Orleans music
was much more than the background
for a saloon brawl.
Jazz, said Jelly,
was to be played sweet and soft
with plenty rhythm.
A glass that's full of water, he said,
you can't put any more in it;
but if it's only half full,
you can still put in more.



You've got to hand it to the Europeans.
When they took up jazz,
they went right to the source.
Jelly was discovered by
the French critics around the time
he was broke up north
and had to pawn his diamond garters.
Here he would be,
in the late 'thirties,
frail aristocrat of early jazz,
"a historical figure" now,
gigging at a left-wing affair
in Webster Hall.
With him on the bandstand,
Harlem entertainers,
turning jazz into a loud vaudeville
of commercial rhythm music.
And, saddest of all,
the audience,
cheering indiscriminately
the counterfeit and the genuine.



All through the Great Depression,
Jelly remained tireless
in his plotting to revive the glory
of boss bandmanship,
the big-money, barnstorming days
in the bus with the sign that read:
*Jelly Roll Morton
and His Red Hot Peppers*



He wanted to succeed, all right,
but all his enemies,
including the jinxers and
the music pirates of Tin Pan Alley,
couldn't have done more damage to Jelly
than Jelly did to himself.



Coughing, weak in the chest,

"trying to find some good climate,"
he left New York in November, 1940,
his Cadillac chained
to the rear of his Lincoln
and headed for L.A.
(Before he left, a priest had blessed him
and both of his cars.)



In Wyoming,
he went off the road in a sleet storm.



Near a town called John Day
in the State of Oregon,
a police car pulled him out of the snow.



In L.A., Eulalia Echo had died,
leaving her money and jewels
in the care of her blind husband.



Jelly was afraid they would be stolen
before he got there.



They were.



On July 10, 1941,
the Creole dandy
who said he invented jazz,
was dead.



In a letter to his wife,
he had written:
"As soon as I am able,
I will send you the money to go home."



Home was New Orleans, of course.



CONTINUED FROM PAGE 24

Printed on this page is the original design for "Come Home To Jazz," one of a series of inserts, *About U.S.*, reprinted from *Der Druckspiegel*, graphic arts magazine, Stuttgart, Germany. It was conceived, edited, set in type and produced under the sponsorship of The Composing Room, Inc. in New York (1960). The text was written by Percy Seitlin and the design by Herb Lubalin, all under the direc-

COME HOME TO JAZZ!

IN A GREENWICH VILLAGE NIGHT CLUB, FATS WALLER HAD JUST FINISHED PLAYING AND SINGING HIS WAY THROUGH A STUNNING TWENTY-MINUTE SET WHICH INCLUDED HONEYSUCKLE ROSE, SWEET GEORGIA BROWN, I'M STREET BLUES, BODY AND SOUL, SOMEBODY LOVES ME AND BLUE TURNING GRAY OVER YOUR HEAD. PERSPIRING, LAUGHING, LOVING THE APPLAUSE, FATS LEFT HIS PIANO AND WALKED OVER

TO THE BAR WHERE HE ENCOUNTERED A FASHIONABLY-DRESSED WOMAN. "OH," SHE SAID, "JUST THE MAN I WANT TO SEE. I'M SURE YOU CAN ANSWER MY QUESTION. TELL ME, MR. WALLER, WHAT IS SWING?" FATS REACHED FOR HIS DRINK WITH ONE HAND, MOPPED HIS FACE WITH THE OTHER, LOOKED AT THE WOMAN SQUARELY AND REPLIED, "LADY, IF YOU GOTTA ASK, YOU AINT GOT IT!" RELAXING BETWEEN SETS, ART TATUM SAT AT A TABLE IN A FIFTY-SECOND STREET BISTRO, DRINKING BEER FROM A BOTTLE. "BUT FAITH IN YOUR SALVATION," SAID THE BROWNSKIN GIRL AND ART TOOK A SWIG OF HIS BEER. "WITH-OUT IT YOU ARE LOST," SAID THE BROWNSKIN GIRL. AS BLIND ART TATUM SADLY SIPPED HIS BEER, "ALL GOD'S CHILDREN ARE LOST," SAID ART, "BUT ONLY A FEW CAN PLAY THE PIANO."



ART TATUM, 1910-1957
LOST MAN
PLAYED
FINE
PIANO

He blow he don't worry...
There's this cat he knows
Wingy from way back.
But he's a sadistic and
a square, not that it
matter to Wingy.
Manone, he got
only one arm.
He blow he don't worry.
Each year
this guy send
Wingy Manone
his Christmas
present in a fancy
box, one cufflink



Trumpet: I am a busy puppy with a loud voice. If I am tired, I never show it. In fact, I never know it.
Trombone: I play the solo part in a composition titled "Shaving Mug". I sleep in the dusty cellar of an old house. I can sing under water. I am very fond of sun-flowers, yams and barrel beer.
Clarinet: Sober-sing I'd rather. Will not sweet-talk you one way or t'other. Know more than I tell. Smooth me, I'll be your friend.



lasting
lessons
taught in
rhythm

of heaven:
so high,
can't get
over it:
so low.

can't get
under it:
so wide,
can't get
around it:
you must
come in
at the door.

...of earth:
nobody
wants you
when you're
down
and out!

...of mame's
sins and
sorrows:
if you

can't give
a dollar,
give me a
lousy dime.
I wanna
feed that
hungry
man of
mine.

Über die Philosophie der Kunst.



1st Amer: Not bad. 2nd Amer: Not good, either. 1st Amer: Give them a chance; they'll get it. 2nd Amer: The drummer

knows the tricks. He must have studied. 1st Amer: You've got to study. 2nd Amer: And you've got to forget you studied. American jazz drummer like Baby Dodds, Chick Webb, Cozy Cole, he gives you that move-along feeling. 1st Amer: I guess that's it; that move-along feeling. 2nd Amer: That's not all; you've got to pass the test. 1st Amer: What is the test? 2nd Amer: The test of a jazz drummer is: can he make a fat man fall down a whole flight of stairs without hurting himself.

An evening in the year of 1935. Huebner's garden restaurant in the Stadtpark, Vienna. It's Spring. 2 American young men are seated at a table drinking Kaffee mit Schlag. The band is playing the Saint James Infirmary Blues.

Ferdinand (Jelly Roll)

He was a well-known, called Ferdinand, you-dee-um-mum. ("He had plenty money.") It was clear to him to say he invented jazz. It's a good thing for the record, though, that he made the claim, because, in doing so, he gave to posterity a fine specimen of his opinion among those present. With candy-striped shirt, tan, pointed toes and diamond-studded teeth, he was a telegram to the world announcing: I am here! He came here to write The Queen of Spades. The Crave. Grapes of Wrath. I Want a Man Like You. The Big Fat Man, and Hello, Central, Give Me Doctor Jazz. As a piano-playing profusion in the records of Europe, he set the Madam Dance to music. But his condition was as high as heaven: he wanted to be the champion pool-player of the world. In the headquarters of the old city at the mouth of the Mississippi, the police "guaranteed safety to all concerned" but there were shootings and kidnappings aplenty and Mister Jelly saw his share.

Next of the trouble was about money. Sporty men and their jet sets, angry with themselves for being poor and selling cheap, were always spilling for a fight. Jazz was what they were selling, but we'll never know whether jazz named the community or it named jazz. But this New Orleans music was much more than the background for a saloon brawl. Jazz, said Jelly, was to be played sweet and soft with plenty rhythm. A glass that's full of water, he said, you can't get any more in it; it's only half full, you can still get in more. You've got to hand it to the European. When they look up jazz, they went right to the source. Jelly was discovered by the French critics around the time he was broke up north and had to pawn his diamond garters. Here he would be, in the late Victorian, frail aristocrat at early jazz. "a historical figure" now gugging a left-wing affair in Webster Hall. With him on the bandstand, Harlem entertainers, turning jazz into a loud vaudeville of commercial rhythm music. And, incident of all, the audience, cheering indiscriminately the counterfeits and the genuine.

Morton, Gent

All through the Great Depression, Jelly remained cheerful in his plotting to revive the glory of lost handshaking. In the hard money, hardworking days in the bus with the sign that read: JELLY AND HIS ORCHESTRA AND HIS NEW RECORDS. He wanted to succeed, all right, but all his enemies, including the financiers and the music pirates of Tin Pan Alley, couldn't have done more damage to Jelly than Jelly did to himself. Coughing, weak in the chest, "trying to find some good climate," he left New York in November, 1934. His Cadillac chained to the rear of his Lincoln and headed for L. A. (Before he left, a priest had blessed him and both of his cars.) In Wyoming, he went off the road in a giant storm. Near a town called John Day in the State of Oregon, a police car pulled him out of the storm. In L. A., Estelle Kohn had died, leaving her money and jewels in the care of her blind husband. Jelly was afraid they would be stolen before he got there. They were. On July 10, 1941, the Cradle daddy who said he invented jazz, was dead. In a letter to his wife, he had written: "As soon as I am able, I will send you the money to go home." Home was New Orleans, of course.

tion of Dr. Robert Leslie, Hortense Mandel and Aaron Burns of The Composing Room, Inc.

The purpose of this miniature reproduction of the original design is to afford you the opportunity to compare the typographic styling created by Herb Lubalin about 20 years ago with his re-creation on pages 25 through 32 which utilizes contemporary typography and typesetting methods.

TEXT COPYRIGHT BY PERCY SEITLIN, 1960, USA

THIS ARTICLE WAS SET IN ITC BENGUAT

The "Living Alphabet" of Richard Coyne. The next hundred years do not seem to hold forth any prospect of major internal changes for our language. Stabilization and even standardization of sounds and grammatical forms appear indicated, along with minor syntactical modifications and vast idiomatic accretion. Well-intended efforts by philologists and phonologists to simplify our vocabulary to the contrary, English as a tongue for English speakers seems here to stay.

It follows, naturally enough, that the same holds true for our alphabet. It also is here to stay. But the variety of visual forms it can take emerge as infinite as the mind range of those graphic artists who create them.

In past issues, *U&Lc* has featured several of these unique letterform designs, and here we go once more with still another artful rendition — this one by Richard Coyne (no relation to the editor/publisher of *CA*), a Ft. Lauderdale, Florida artist with work hanging in (besides the United States) Canada, Mexico, Spain, England, France, Germany, and Holland. The alphabet shown here was the result of some months spent in the jungles of Central East Asia where, he says, he began to feel conceptually as free as his environment.

Letters, words, and concepts are, of course, the essential ingredients of communications as well as the foundation of culture and society as a whole. According to Coyne, we as individual entities "begin to construct our existence conceptually from the moment we learn our ABCs. Ironically," he points out, "while given the tools — the alphabet — with which to acquire and understand knowledge, an expansion process by its own definition, we nonetheless become confined as we learn to live and communicate within its boundaries. I merely wanted to go beyond its confines and, as there is no way to go over or around the alphabet, determined to create one that anyone could live with."

For your perusal, the result: a series of drawings he has called "The Living Alphabet."



© Coyne '78



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© Coyne '78



© Coyne '78



© Coyne '78



© Coyne '78



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© Coyne '78





ITC TYPEFACE DIRECTORY 1978

International Typeface Corporation

216 EAST 45 STREET
NEW YORK, NEW YORK 10017
(212) 371-0699

THE ITC CONCEPT



Edward Rondthaler

Aaron Burns

Herb Lubalin

The Idea

"To develop and market typeface designs for manufacturers who offer typographic equipment and materials." That was the ITC concept in 1970, and it still is.

ITC's concept is based on non-exclusivity, offering the same designs to all manufacturers. This broadens the market for typefaces, lowers the unit cost and, because of the worldwide market it embraces, offers, for the first time, meaningful payments and royalties to typeface designers.

A Little History

In 1969 Aaron Burns and Herb Lubalin established Lubalin, Burns & Co., Inc. as a typographic agency. One of the company's assets was a collection of exclusive display typeface designs. The company explored the possibility of using some of its display typefaces for text purposes. To make the conversion, and maintain a high typographic standard, often took as much as a full year for many manufacturers. One organization, however—Photo-Lettering Inc., New York—a pioneer in photo-lettering since 1936, was able to adapt a face to photocomposition in a matter of days. By joining together and combining skills and talents, the two companies created the first text typeface, Avant Garde Gothic. The success of this first venture gave birth to the ITC concept and in 1970 ITC was born.

Some Principals

Edward Rondthaler

Chairman of both International Typeface Corporation and Photo-Lettering, Inc., Ed Rondthaler along with Harold Horman developed the Rutherford Photo-Lettering machine in the early 1930's. The machine could photomechanically compose words from original alphabet drawings, scripts and calligraphy and, using a variety of special lenses, could modify letters to produce special effects to match layouts. In 1936 Photo-Lettering, Inc. was established with these machines and became the first photo-lettering organization in the United States. Today its library includes over 10,000 faces.

In addition to his work at ITC and Photo-Lettering, Mr. Rondthaler devotes much of his time to the encouragement of spelling reform through the use of typesetting computers programmed to simplify and phoneticize the spelling of English automatically, without requiring reschooling of adults.

In a world of specialists, Mr. Rondthaler is a rare combination of engineer and artist, craftsman and businessman, and a most articulate writer and speaker. He is editor of the three-volume "Alphabet Thesaurus" published by Van Nostrand Reinhold, recipient of the New York Type Directors Club Medal for Achievement in the art of typography, and has received an honorary doctorate in fine arts from Drake University.

Aaron Burns

Aaron Burns, graphic designer/typographer, is President of the International Typeface Corporation; Lubalin, Burns & Co., Inc.; and Design Processing International, Inc. (DPI). In 1959 he founded the International Center for the Typographic Arts (ICTA) which sponsored Typomundus 20, and Visions 65, 67, and 69, and was a founding member of the International Center for the Communication Arts and Sciences (ICCAS). He is the author of "Typography," published in 1961 by Reinhold Publishers, Inc. For several years, he taught Advanced and Experimental Typographic Design at Pratt Institute, New York. Mr. Burns is an active member of the Art Directors Club of New York, the Type Directors Club of New York, an Honorary Member of the Society of Typographic Designers of Canada and Compagnons de Lurs France, and is currently a member of the Board of Directors of l'Association Typographique Internationale (A.T.Y.P.I.), Paris-Geneva and a member of the Board of Directors of the American Institute of Graphic Arts.

Herb Lubalin

President, LSC&P Design Group, Inc.; Executive Vice President, Lubalin, Burns & Co., Inc.; International Typeface Corporation and Design Processing International, Inc., and editor and designer of U&Lc. Internationally honored for his outstanding design in a wide range of media. Past President of the Art Directors Club of New York. A member of the Board of Directors of the American Institute of Graphic Arts. Named one of the Great Graphic Designers of the 20th Century by Print Magazine. Vice President of AGI (Alliance Graphique Internationale). He has been the subject and author of articles in publications in the United States, Europe and Japan. Has lectured on four continents and is Professor of Art at Cooper Union which in 1965 awarded him its prestigious Augustus St. Gaudens medal and the Medal for Professional Achievement. In 1977 he was elected to the Hall of Fame of the New York Art Directors Club.

And Some Principles

Non-Exclusivity. ITC offers its typeface designs to manufacturers throughout the world under a unique non-exclusive license-subscriber arrangement. This policy spares the manufacturer acquisition and design development costs. Most major typeface manufacturers subscribe to the ITC plan. Thus, ITC typefaces reach a wider market at a lower cost per prospect than would be possible if each company carried the full burden of its own promotion and reached only its own customer base. The additional promotion carried on by each manufacturer magnifies the effect of the ITC program. Since many companies promote a new typeface on a wide range of text and display machines, transfer sheets and cut-out letters, an intensive worldwide interest is created, benefiting all.

Royalty Payments to Designers

When a typeface is accepted by ITC, the designer is issued a contract. The ITC contract stipulates that, in return for assignment and sale to International Typeface Corporation, the designer will receive royalties from ITC in proportion to the sale of the typeface by ITC's Subscribers. This figure is based on royalties received on the total sale of film fonts, grids, matrixes, transfer sheets and any other form in which the typeface is used. When a design is selected by ITC for text purposes, a flat fee for each weight and style is paid to the designer upon acceptance of the complete art work. This fee is separate from and in addition to all future royalties to be paid the designer.

Royalties for typeface designs are paid by ITC on all of its typefaces, including those licensed to ITC from other sources. Royalties, for example, are paid to American Type Founders and its successors for ITC Souvenir; to H. Berthold AG for ITC Korinna; to Visual Graphics Corporation for Friz Quadrata; to Letraset International Ltd.

for Italia; to Herbert Bayer and the Bauhaus Museum Archiv for the name and inspiration of ITC Bauhaus and to D. Stempel AG for ITC Kabel.

Royalty Payments to ITC

Royalties are paid only one time to ITC—at the time of the original purchase. No further royalty is paid for the use of an ITC typeface after it has been purchased.

In-family Typography

For effective in-family design, many jobs require a good range of weights in Roman and Italic, a well designed display version of text faces, and sometimes such versions as condensed or expanded faces, contours and outlines, and swash and alternate characters. ITC's concept includes the development of as full a family for each design as the market, in its judgment, would seem to require.

The New Legibility

It is a truism that if type can't be read, there's not much point in setting it. It is equally true that if typography does not attract and encourage readership it is not doing its job. The age-old battle between how much legibility to sacrifice in order to achieve distinction has taken a new turn with the development of photographic and digital typesetting machines. The ITC concept recognizes this and attempts to bring to its original designs and to its versions of classic metal faces a blend of distinction and legibility not often achieved. No longer shackled by the mechanical restrictions of metal typesetting and type manufacturing, ITC typefaces take four routes in order to reach an optimum blend of individuality and readability: 1.) Feature a large lower case x height; 2.) Refine the strokes of the characters to facilitate a neat, flowing fit; 3.) Control the character spacing so as to stabilize the composition and reduce unnecessary and disturbing visual gaps between characters and words; 4.) Control internal white space so that letters can be reduced or enlarged from the master size on an image carrier and at the same time retain character and legibility.

To achieve this requires many months of combined engineering skills and artistry even after a satisfactory design has been received by ITC from the designer. Designers, on their part, blend restraint with a striving for something new to achieve typographic distinction without eccentricity.

How to Submit a Design to ITC

Any designer may submit a typeface to ITC. All designs, however, must be originals and not copies or imitations of existing alphabets. Typefaces are judged by the ITC Review Board for:

1. Originality.
2. Quality of letterform construction.
3. Usefulness in text or text and display.
4. General appeal.
5. Commercial marketability.

For first presentation to the ITC Review Board, finished art is not required. The designer can submit a few assembled words plus finished key letters to show the alphabet style and the quality of work that can be furnished. All typeface designs must, upon acceptance by ITC, be submitted as complete alphabets with all accents, punctuation and ancillary characters. Letters must be drawn at least 2 inches on the cap height.

Alternate characters may be designed but are not essential, nor do they necessarily influence the decision of the ITC Review Board. Although the design of these alternate characters may, in the opinion of the typeface designer, add to the appeal of the typeface, their ultimate inclusion in the final film font will be left completely to the ITC Review Board's discretion.

With the growth of the phototypesetting industry and the introduction of a wide variety of new photographic and digital typesetting machines, there are now increased needs and opportunities for new typeface designs, especially for text composition. All text typeface designs are also offered for sale as display headline faces and for use as dry transfer and cutout letter products, thereby increasing the all-round usefulness of ITC typefaces.

How ITC's Plan Works

Throughout the year ITC offers to ITC Subscribers new typefaces that can be used for either text or display purposes. In order to create interest and to develop sales markets for these faces, ITC conducts a broad international advertising and marketing program which includes space advertising in important trade journals, public relations campaigns, type specimen literature, sales promotions, and the publishing of U&Lc, The International Journal of Typographics.

For all of these creative design and marketing services, ITC Subscribers pay a fixed royalty for the sale of each grid, disc, font, reel, transfer sheet or any other end product in which the typeface is sold. Subscribers select only those ITC faces they desire to include in their own offering. Furthermore, Subscribers pay royalties just once, when they sell an ITC typeface, and not in advance. This one-time royalty varies with the kind of machine or material on which the face will appear. For many text typesetting machines the one-time ITC royalty is \$30.00 for one typeface which can be reproduced in a full size range. If one penny were to be added to each dollar's worth of typesetting, after \$3000 worth of typesetting the royalty would be fully recovered. Some type shops set that much from one film font in one day.

The ITC concept includes building a broad marketing and advertising program for its typefaces among ultimate users — among art directors and designers, advertisers and publishers, promotion and production directors — in short, among the ultimate customers of ITC's customers. ITC's Subscribers (see page 16) include almost every major manufacturer of typesetting equipment and materials in the world. In order to reach this broad international market ITC created U&Lc, The International Journal of Typographics.

First published in 1974, U&Lc now has a worldwide circulation with its combined Domestic and International editions of over 140,000 and a readership estimated at over one-half million. Designed and edited by Herb Lubalin, it offers an editorial mix of graphic fun and inspiration as well as educational and informative material. U&Lc is not just a trade or a news magazine. It is quarterly, boasts a unique personality, is always set in a variety of ITC faces and usually introduces a new ITC type family in each issue. Subscribers and some service organizations advertise in U&Lc to promote their machines, materials, products and other services.

The advertising section of U&Lc is an up-to-date storehouse of ideas, products and services and adds a further dimension of graphics exposure for readers who want to keep abreast of new developments in graphic arts technology and products.

Universality of Art

Identical ITC master artwork is given to all ITC Subscribers so that all ITC typefaces will appear essentially the same on every machine or artist's transfer sheet. Subtle differences in point sizes from one system to another may occur, and are the result of machine modifications necessitated by the different manufacturing and typesetting technologies of each ITC Subscriber. ITC furnishes separately prepared art for display and for text sizes in which character strokes and internal and external white space have been

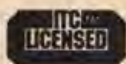
modified in order to achieve the desired visual effect.

The Consumer's-eye View

How does this add up for the art director, graphic designer or other user or specifier of typography? The ITC concept offers a continuing supply of distinctive yet widely usable new designs. It brings the best of the classic designs back to the market in full and expanded families and with larger x-heights and better character-to-character fitting than was possible with metal. It brings to the type user the work of some of the most outstanding typeface designers in the world and at the same time it assures these designers adequate financial returns for their work and talent. By making the same faces available on all machines and materials it reduces the unit cost to manufacturers and consumers and permits the user to obtain the same faces on a wide range of text and display typesetters as well as on artist's sheets.

ITC Subscribers

ITC typefaces are offered only by the licensed ITC Subscribers listed on the last page of this directory. ITC typefaces are generally identified with the ITC initials preceding the typeface name, or with this ITC logo:



The Designers Behind the Designs

Some of the world's outstanding typeface designers have helped build the ITC typeface library. Sometimes ITC, feeling a market need for a new typeface family, commissions a designer to draw it. ITC also reviews hundreds of new designs submitted to it annually. The best designers are attracted to ITC because of ITC's fair flat fee plus royalty payments and because ITC's world-wide marketing program maximizes the sales potential of each new face. A chronological listing of ITC typefaces, according to typeface release dates and the designers' names, is at the right.

In addition to the original 43 ITC display typefaces released in 1970, ITC has introduced the following text/display type families:

ITC TYPE FAMILIES	DESIGNER	DATE
ITC Avant Garde Gothic	Herb Lubalin, Tom Carnase	1970
ITC Souvenir (Based on Souvenir Light designed by Morris Fuller Benton for American Type Founders Co. in 1923)	Edward Benguiat	1970
Friz Quadrata (Based on Friz Quadrata Regular designed for Visual Graphics Corp. in 1965)	Ernst Friz (regular), Victor Caruso (bold)	1973
ITC Serif Gothic	Herb Lubalin, Antonio DiSpigna	1974
ITC Tiffany	Edward Benguiat	1974
ITC Korinna (Based on 1904 Korinna Regular and Bold of H. Berthold AG)	Edward Benguiat, Victor Caruso for ITC versions	1974
ITC Newtext	Ray Baker	1974
ITC Lubalin Graph	Herb Lubalin (drawn by Antonio DiSpigna, Joe Sundwall)	1974
ITC American Typewriter	Joel Kaden, Tony Stan	1974
ITC Avant Garde Gothic Condensed	Edward Benguiat	1974
ITC Bauhaus (Based on "Universal" designed by Herbert Bayer)	Edward Benguiat, Victor Caruso	1975
ITC Century Ultra with Book	Tony Stan	1975
ITC Cheltenham Ultra with Book	Tony Stan	1975
ITC Garamond Ultra with Book	Tony Stan	1975
ITC Bookman	Edward Benguiat	1975
ITC Zapf Book	Hermann Zapf	1976
ITC Kabel (Based on D. Stempel AG version of Kabel by Rudolf Koch, 1927)	Photo-Lettering, Inc.	1976
ITC Eras	Albert Boton and Albert Hollenstein	1976
ITC Zapf International	Hermann Zapf	1977
ITC Garamond (Light and Bold weights plus 8 Condensed versions)	Tony Stan	1977
ITC Quorum	Ray Baker	1977
ITC Korinna Kursiv	Edward Benguiat	1977
ITC Avant Garde Gothic Oblique	André Gürtler, Christian Mengelt, Erich Gschwind	1977
Italia (licensed from Letraset International Ltd.)	Colin Brignall	1977
ITC Benguiat	Edward Benguiat	1978



Ray Baker



Edward Benguiat



Albert Boton



Colin Brignall



Tom Carnase



Victor Caruso



Antonio DiSpigna



Erich Gschwind



André Gürtler



Albert Hollenstein



Joel Kaden



Christian Mengelt



Tony Stan



Joe Sundwall



Hermann Zapf

ITC TEXT TYPE- FACES

ITC American Typewriter Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the de-

ITC American Typewriter Med.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

ITC American Typewriter Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in

ITC American Typewriter Light Condensed

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contemporary typ

ITC American Typewriter Medium Cond.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contemporary typography

ITC American Typewriter Bold Cond.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contempor

ITC Avant Garde Gothic Extra Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the d

ITC Avant Garde Gothic Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the de-

ITC Avant Garde Gothic Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the

ITC Avant Garde Gothic Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Avant Garde Gothic Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning.

ITC Avant Garde Oblique X-Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the

ITC Avant Garde Oblique Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning.

ITC Avant Garde Oblique Med.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning.

ITC Avant Garde Oblique Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planni

ITC Avant Garde Oblique Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its place.

ITC Avant Garde Gothic Book Cond.

Excellence in typography is the result of no thing more than an attitude. Its appeal comes from the understanding used in plan ning; the designer must care. In contempo

ITC Avant Garde Gothic Medium Cond.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contem

ITC Avant Garde Gothic Demi Cond.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In con

ITC Avant Garde Gothic Bold Cond.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In con

ITC Bauhaus Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must cor

ITC Bauhaus Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must car

ITC Bauhaus Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must car

ITC Bauhaus Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the design

ITC Benguiat Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the

ITC Benguiat Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its plan

ITC Benguiat Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p

ITC Benguiat Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; th

ITC Benguiat Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; t

ITC Benquiat Bold Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in it

ITC Bookman Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the de

ITC Bookman Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

ITC Bookman Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the

ITC Bookman Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Bookman Light Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the

ITC Bookman Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Bookman Demi Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Bookman Bold Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used

ITC Century Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the design

ITC Century Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the des

ITC Century Ultra

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used i

ITC Century Ultra Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used

ITC Cheltenham Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In c

ITC Cheltenham Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In con

ITC Cheltenham Ultra

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;

ITC Cheltenham Ultra Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

Italia Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

Italia Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

Italia Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

ITC Kabel Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In c

ITC Kabel Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must

ITC Kabel Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer

ITC Kabel Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design

ITC Kabel Ultra

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design

ITC Korinna Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Korinna Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the design

ITC Korinna Extra Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Korinna Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;

ITC Korinna Kursiv Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design

ITC Korinna Kursiv Bold

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ITC Korinna Kursiv Extra Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning

ITC Korinna Kursiv Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning

ITC Lubalin Graph Extra Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Lubalin Graph Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

ITC Lubalin Graph Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

ITC Lubalin Graph Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

ITC Lubalin Graph Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

ITC Newtext Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Light Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Regular Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Newtext Demi Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Quorum Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In co

ITC Quorum Book

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In c

ITC Quorum Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m

ITC Quorum Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer

ITC Quorum Black

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design

ITC Serif Gothic Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must

ITC Serif Gothic Regular

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Serif Gothic Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe

ITC Serif Gothic Extra Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Serif Gothic Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desi

ITC Serif Gothic Black

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe

ITC Souvenir Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contem

ITC Souvenir Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care.

ITC Souvenir Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Souvenir Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th

ITC Souvenir Light Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care. In contem

ITC Souvenir Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer must care.

ITC Souvenir Demi Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designer

ITC Souvenir Bold Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th

ITC Souvenir Bold Outline

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning;

ITC Tiffany Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; th

ITC Tiffany Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning

ITC Tiffany Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in pl

ITC Tiffany Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understa

ITC Zapf Book Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desig

ITC Zapf Book Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the desig

ITC Zapf Book Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

ITC Zapf Book Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in plannin

ITC Zapf Book Light Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe

ITC Zapf Book Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the designe

ITC Zapf Book Demi Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; the de

ITC Zapf Book Heavy Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in planning; t

ITC Zapf International Light

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer mus

ITC Zapf International Medium

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c

ITC Zapf International Demi

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the d

ITC Zapf International Heavy

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its plan

ITC Zapf International Light Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c

ITC Zapf Int'l Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must c

ITC Zapf Int'l Demi Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning;

ITC Zapf Int'l Heavy Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl

ITC DISPLAY TYPE- FACES

AKI LINES

American
Typewriter
Light

American
Typewriter
Medium

**American
Typewriter
Bold**

American
Typewriter
Bold
Outline

American
Typewriter
Light
Condensed

American
Typewriter
Medium
Condensed

**American
Typewriter
Bold
Condensed**

AVANT
GARDE
GOTHIC
X-LIGHT

AVANT
GARDE
GOTHIC
BOOK

AVANT
GARDE
GOTHIC
MEDIUM

AVANT
GARDE
GOTHIC
DEMI

**AVANT
GARDE
GOTHIC
BOLD**

Avant
Garde
Gothic
Extra Light
Oblique

Avant
Garde
Gothic
Book
Oblique

Avant
Garde
Gothic
Medium
Oblique

Avant
Garde
Gothic
Demi
Oblique

**Avant
Garde
Gothic
Bold
Oblique**

Avant Garde
Gothic Book
Condensed

Avant Garde
Gothic Medium
Condensed

Avant Garde
Gothic Demi
Condensed

**Avant Garde
Gothic Bold
Condensed**

Bauhaus
Light

Bauhaus
Medium

**Bauhaus
Demi**

**Bauhaus
Bold**

Bauhaus Heavy	Bauhaus Heavy Outline	Benguiat Book	Benguiat Medium	Benguiat Bold	<i>Benguiat Book Italic</i>	<i>Benguiat Medium Italic</i>
<i>Benguiat Bold Italic</i>	Bernase Roman	Bolt Bold	Bookman Light	Bookman Medium	Bookman Demi	Bookman Bold
Bookman Light Italic	Bookman Medium Italic	<i>Bookman Demi Italic</i>	<i>Bookman Bold Italic</i>	Bookman Outline	Bookman Contour	^{LSC} Book Regular Roman
^{LSC} Book Bold Roman	^{LSC} Book X-Bold Roman	^{LSC} <i>Book Regular Italic</i>	^{LSC} <i>Book Bold Italic</i>	^{LSC} <i>Book X-Bold Italic</i>	BUSORAMA LIGHT	BUSORAMA MEDIUM
BUSORAMA BOLD	Caslon Headline	^{LSC} Caslon Light No223	^{LSC} Caslon Regular No223	^{LSC} Caslon Bold No223	^{LSC} Caslon X-Bold No223	^{LSC} Caslon Light No223 Italic

^{LSC} **Caslon
Regular
No223
Italic**

^{LSC} **Caslon
Bold
No223
Italic**

^{LSC} **Caslon
XBold
No223
Italic**

**Century
Book**

*Century
Book
Italic*

**Century
Ultra**

**Century
Ultra
Italic**

**Cheltenham
Book**

*Cheltenham
Book Italic*

**Chelt-
enham
Ultra**

**Chelt-
enham
Ultra
Italic**

Didi

*Eras
Light*

**Eras
Book**

**Eras
Medium**

**Eras
Demi**

**Eras
Bold**

**Eras
Ultra**

*Eras
Outline*

**Eras
Contour**

Fa! Face

Firenze

**Friz
Quadrata**

**Friz
Quadrata
Bold**

**Garamond
Light**

**Garamond
Book**

**Garamond
Bold**

**Gara-
mond
Ultra**

*Garamond
Light Italic*

*Garamond
Book
Italic*

**Garamond
Bold Italic**

**Gara-
mond
Ultra
Italic**

**Garamond
Light
Condensed**

**Garamond
Book
Condensed**

**Garamond
Bold
Condensed**

**Garamond
Ultra
Condensed**

*Garamond
Light
Condensed
Italic*

*Garamond
Book
Condensed
Italic*

*Garamond
Bold
Condensed
Italic*

**Garamond
Ultra
Condensed
Italic**

Gorilla

Grizzly

Grouch

Honda

*Italia
Book*

*Italia
Medium*

**Italia
Bold**

*Kabel
Book*

*Kabel
Medium*

**Kabel
Demi**

**Kabel
Bold**

**Kabel
Ultra**

*Kabel
Outline*

**Kabel
Contour**

*Korinna
Regular*

**Korinna
Bold**

**Korinna
Extra
Bold**

**Korinna
Heavy**

*Korinna
Bold
Outline*

*Korinna
Kursiv
Regular*

**Korinna
Kursiv
Bold**

**Korinna
Kursiv
Extra
Bold**

**Korinna
Kursiv
Heavy**

LSC Condensed

*LSC Condensed
Italic*

**ISC
Manhattan**

*L&C
Stymie
Hairline*

*Lubalin
Graph
X-Light*

*Lubalin
Graph
Book*

**Lubalin
Graph
Medium**

Lubalin
Graph
Demi

Lubalin
Graph
Bold

MACHINE

**MACHINE
BOLD**

**Milano
Roman**

NEON

Newtext
Light

Newtext
Book

Newtext
Regular

Newtext
Demi

Newtext
Light
Italic

Newtext
Book
Italic

Newtext
Reg. Italic

Newtext
Demi
Italic

PIONEER

Quorum
Light

Quorum
Book

Quorum
Medium

Quorum
Bold

Quorum
Black

Ronda
Light

Ronda

**Ronda
Bold**

Serif
Gothic
Light

Serif
Gothic
Regular

Serif
Gothic
Bold

Serif
Gothic
X-Bold

**Serif
Gothic
Heavy**

**Serif
Gothic
Black**

Serif
Gothic
Bold
Outline

Souvenir
Light

Souvenir
Medium

Souvenir
Demi

**Souvenir
Bold**

Souvenir
Light
Italic

Souvenir
Medium
Italic

Souvenir
Demi
Italic

Souvenir
Bold
Italic

Souvenir
Bold
Outline

Tiffany
Light

Tiffany
Medium

Tiffany
Demi

Tiffany
Heavy

Tom's
Roman

Upright
Regular

Upright
Neon

Zapf Book
Light

Zapf Book
Medium

Zapf Book
Demi

Zapf Book
Heavy

Zapf Book
Light Italic

Zapf Book
Medium
Italic

Zapf Book
Demi Italic

Zapf Book
Heavy
Italic

Zapf
International
Light

Zapf
International
Medium

Zapf
Inter-
national
Demi

Zapf
Inter-
national
Heavy

Zapf
International
Light Italic

Zapf
International
Medium
Italic

Zapf
Inter-
national
Demi Italic

Zapf
Inter-
national
Heavy
Italic

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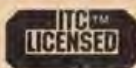
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RUBBER STAMP WINNERS!

What a pleasure! Just imagine getting a handful of knockout graphics in the mail every day for a couple of months!

Entries came from all over the U.S., Canada and even overseas. However, there seem to be definite "pockets" of Rubber Stamp Activity: the Philadelphia-N.Y.-Boston corridor; the upper Midwest & Toronto, Colorado & Arizona, and the West Coast up to Vancouver. Many thanks to all of you who sent in entries!

There's lots of activity in Europe as well. I was in Paris in the beginning of January and met with Hervé Fischer, who is compiling his third massive collection of international Rubber Stamp Art for publication. His friend Francis LaCloche is organizing a large exhibition of Correspondence Art for later this year. In Egypt I found antique signature stamps once used by farmers.

Many of you asked for information and we couldn't write to each one individually. There were also quite a number of great anecdotes and lots of bizarre how-to suggestions. Therefore, to expedite inter-stamper communication we are summarizing your queries, print-hints, tall tales & sources in an *Instant Media Newsletter* (for which we ask you to send \$2.50 to Big Island Gallery to help defray our costs).

Entries which could not be shown here because they were too large, or in full color, or in book form, 3-D, or some other mode will be on display at The Rubber Stamp Art Convention. This instantly reproducible event (bring your stamps & Polaroids) begins Sunday, April 30, 1978 through May 5th at Big Island Gallery, Round Hill Rd., Florida, N.Y., 10921; Ph: 914-651-4163. The Gallery is off Rt. 17, 75 minutes from Manhattan and we'll charter a bus if there's a demand.

Finally, our grateful thanks to Herb Lubalin for judging and for giving us space, and to Louise Fili and the U&Ic staff for their kindnesses.



DANIEL PELAVIN



CHRIS RICH

TIMOTHY WILSON

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ARTWORK

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RICHARD BULL



RICHARD BULL



Kathy Howell
graphic design

KATHY HOWELL



J. SEELEY



feeDee

ANNE HUBBARD



DANIEL PELAVIN



J. SEELEY

Punctuate.,-,:!?"'0

PAULA K. YOUNKIN



LEAVENWORTH JACKSON



HOLLY PANICK



PETER GRECO



CHRISTOPHER HINTON



PAULA K. YOUNKIN



Robert Schwarz

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MARJORIE H. COWLEY



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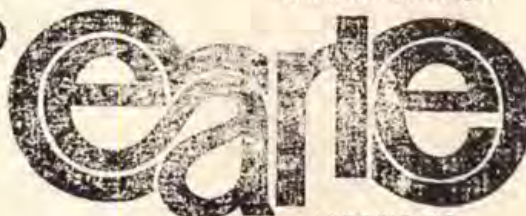


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Lots of nice cards, notes, & bits of good news from many of you the past year.

We spent 1977 building our dream house which will be ready this winter. It was quite a job, our biggest one marriage. Clint designed the

interior (which Clint is allowed down "ground rules" like this in the inevitable arguments which between two creative egos working together on a project. Happily, we do agree on things (but junk store house looks due to the lights which we have eleven right away to locate the house right in. Since this is not only our first our last house, we put some unusual art in it that might not be thrilling to anyone but us. Can you imagine two rooms and a

walled courtyard for necessity for us. But of over once in awhile! our portable jungle, so Clint, exhibitionist that he is, designed a two-story glass greenhouse right over his whirlpool tub! We plan to live in the house awhile before making any major furniture decisions. We have more than enough stuff now to fill most rooms.

our brass bed was a house gift acquired three years ago, before we were even house owners. Our jobs have kept us both extremely busy this year. We have traveled quite a bit, but aside from a week's stay in Cape May, New Jersey, the trips have all been business oriented. I did find time in beautiful Polish folk art area the first place we went to is limited by our supply of Anyway, we only got one thing Hope you have an incredible holiday season and new year!

??? With three cats, this was a course, we hope they will invite us. We needed space for our portable jungle, so Clint, exhibitionist that he is, designed a two-story glass greenhouse right over his whirlpool tub! We plan to live in the house awhile before making any major furniture decisions. We have more than enough stuff now to fill most rooms.

New York to get a rug for in front of enjoy. Our letter rubber stamps! left to say now: Carol Bryan



New Address, late winter: One Nouveau Ridge, Charleston, W. Va. 25311

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NEWSLETTER

SKILLS FOR HIRE*



Two Sides of Visual Communications: Susan Fritts, a 1976 graduate of the Art Institute of Atlanta, is succeeding in two careers. She is an art director/designer at an Atlanta publishing company and at the same time is one of the city's most active photographers' models. In her publishing job, she is responsible for the production of all artwork at Humanics, Limited, a publisher of early childhood educational material. She has modeled since she was 18. Regarding her schedule, she comments, "At times it gets hectic trying to juggle two careers, but, fortunately, Humanics is very tolerant." While modeling, she sometimes makes suggestions to the art director on the set, because she can view the shooting from the art director's standpoint.

Happiness to Holly Mokry is a Winning Design

FORT LAUDERDALE — The project was to create a promotional piece announcing the "Call for Entries" of the annual "Addy" awards in Fort Lauderdale. Holly Mokry, below, a December 1977 graduate of the Art Institute of Fort Lauderdale, entered the contest as a class project during her final quarter. Adapting her imagery from Montmartre street characters, she handily designed the winning selection. The promotion piece itself has since been



entered in the "Addy" competition because people thought it one of the more original designs in South Florida in the past few years. Currently, she is employed as a layout artist at Dayton Aircraft Products in Fort Lauderdale.

Foremost in Career Preparation

NEW YORK — The Design Schools (see list below) graduate more employable art talent than any other source in the U.S. Currently, the combined enrollment of the four schools is roughly 4,000 students, mostly in daytime programs. They come from over 40 states and about 30 foreign countries. Courses of study are aimed exclusively at career objectives, with

majors in Visual Communications, Photography, Multi-Media, Fashion Illustration, Fashion Design and Interior Design. The faculty is staffed with practicing professionals.



Another Illustrious Pittsburgh Alumnus

CHICAGO — John Chepelsky's office overlooks Chicago's Loop. A graduate of the Art Institute of Pittsburgh, where he majored in Visual Communications, he is currently an art supervisor with Needham, Harper & Steers. It is not surprising that he displays a TV story board in the picture above. He is a skilled audio-visual as well as print designer, having practiced the basics of both areas while at the Institute.

Chepelsky's annual report for Roanoke Memorial Hospital won the 1977 "One Show" merit award from the Art Directors Club/Copy Club of New York.



Iguana? Gila Monster? It looks more like the Tuatara, a native of New Zealand. Whatever, it is an elegant pen-and-ink rendering by Donald Long, drawn during his third quarter at Colorado Institute of Art. An Advertising Design major, he chose this subject for an art media class.

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

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***The
Design
Schools**

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COLORADO INSTITUTE OF ART

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

HOW TO GET MORE OUT OF LUNCH THAN INDIGESTION.

If you ever had the feeling that there might be something more to lunch hours than French onion soup and Italian beef sandwiches, you were right.

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Recently, the Gallery was moved to the second floor at 500 North Dearborn. In the process, it got bigger and better looking.

In the last few months, the Gallery has been host to the Type Director's Club Show, the AIGA Book Show, the AIGA Communications Graphics Show, the "Symbol/Signs" show, and a retrospective of the Push Pin Graphic.

In the next few months, there will be a new show opening at the Gallery every month.

There will be a show featuring the work of avant-garde designer Alvin Lustig and designer and woodcut artist Antonio Frasconi.

There will be a show highlighting Post-Modernism in typography.

And there will be an exhibit of the work of graphic design students in Midwestern schools.

The RyderGallery is open on weekdays from 11:00 AM until 3:30 PM or by appointment.

And when you stop in we'll give you this "I Had An Inspired Lunch" button. Just to prove to everyone that you're returning from lunch with more than heartburn.



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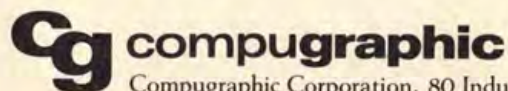
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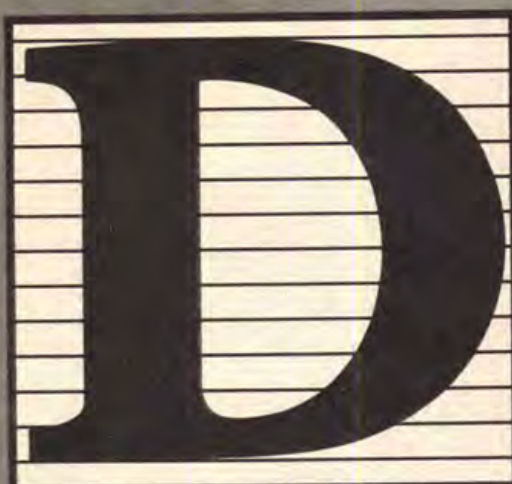
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Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, NY 11803
USA

City Bold

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City Medium

City Light

City
City was designed by Georg Trumpp for Berthold in 1930. The purpose of the design's beautifully realized precision was to complement photographs with which it was to be used, melding harmoniously to form a type-photo unit. City became one of the most celebrated of all typefaces adopted for corporate identity when Paul Rand, in the mid-fifties, used it to identify IBM.

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

The first design of the face now called Akzidenz Grotesk was shown in the 1898 Berthold type specimen book. But this family, also known as Standard, did not become popular until the 1950's. Its strong shapes stimulated Edouard Hoffman to design Neue Haas Grotesk, the typeface known today as Helvetica. Akzidenz Grotesk has now been redrawn by D. Stempel AG in the 8 weights and italics demonstrated on these two pages.

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

these two pages.

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

NOPQRSTUVWXYZ&

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ER

Akzidenz Grotesk Black

about TypoPlus 3 and

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Akzidenz Grotesk Condensed

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Raleigh Bold

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Raleigh Demi-Bold

Raleigh

Raleigh Light

**Mergenthaler,
 Linotype,
 Haas
 Typensetters**

Raleigh
 Raleigh was based on the Mergenthaler Linotype design, Cartier, by Carl Dair. Adrian Williams of Fonts redesigned Cartier for display; in 1977, Raleigh was released in England by Conways, the typesetter. It was immediately popular. So popular, in fact, we invited the British designer, Robert Norton, to redraw it for V-I-P in the 4 weights shown here.

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

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

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 Typographic Marketing
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it adds up.**

Mergenthaler,
Linotype,
Stempel, Haas

Introduces TypePlus 3 Display

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

Mergenthaler Linotype Company
Mergenthaler Drive
Arlingview, NY 11803
USA

Display faces released this quarter:

ITC Grizzly

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Stop

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

ITC Busorama Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

ITC Busorama Light

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Broadway

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Playbill

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Antique Olive Nord

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Antique Olive Nord Italic

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Antique Olive Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

ITC Busorama Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890



GREAT FACES

EGYPTIENNE

Whether you want your ad or promotion delivered with an authoritative roar or a subliminal subtlety, it's good to know that you have a vast library of Great Faces to heighten your graphics impact - type faces that reflect and enhance your overall message from a type library so complete, you'll never have to compromise or substitute.

The Dymo type library of Great Faces is filled with "traditional", popular, and innovative typography. One of Dymo's great traditional faces is **Egyptienne**, designed under the direction of Deberny and Peignot for the Lumitype, forerunner of today's Pacesetters.

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Write today for material on the Dymo library of Great Faces to: Typography Dept., Dymo Graphic Systems, Inc. 355 Middlesex Avenue, Wilmington, Mass. 01887.

fyti
for
(typographic)
information

Phototypesetting Output Media

Phototypesetting output can be on film or paper but in either case the material must have special properties. Emulsions must have enough contrast to produce characters of high density on a clear background with minimal exposure time. Characters must also have sharply defined edges.

Film must be flexible, tough, dimensionally stable yet have a high degree of transparency. A thin support is desirable when it is necessary to expose through the base.

Whiteness and opacity are essential qualities of paper used for phototypesetting output. Although thin, paper must be strong enough for the requirements of processing and pasteup.

Whether outputting on film or paper, one should demand images that are dense, sharply defined, and have uniform weight all over the copy.

Papers

Although film produces the best image, paper is more widely used, probably because of its similarity to repro proofs pulled from metal type forms and because paper is easier to proofread and to show to customers. Also, the paper output can be pasted into paper mechanicals and corrections can be pasted on it.

There are two kinds of papers on the market: stabilization papers and conventionally processed papers.

Stabilization paper is not permanent. The image will begin to fade in about six weeks, sooner if exposed to sunlight. It is the least expensive output material and requires only a low-cost (about \$600-\$800) processor. It is recommended for disposable galleys or mechanicals that will be used and not stored for reuse.

If only a few jobs require long life, it is possible to fix, wash and dry stabilization paper to make it permanent. While stabilization paper normally requires about five minutes to air dry after processing, an optional drier can be used with the processor.

Kodak's RC (resin coated) papers are conventionally processed—developed, fixed, washed and dried. They are durable, storable for a long time, and use processing equipment running from several thousand dollars up to \$25,000. They are replacing older papers as phototypesetting output material because of their improved dimensional stability and a processing speed which is two to three times faster than that of non-resin coated papers. In addition, the resin coating prevents moisture absorption and reduces fixing and washing time.

Film

Besides producing the highest quality image, film is more dimensionally stable than paper. It can be diazo proofed for reading and it can be precisely assembled on light-table grids. Negative film, contacted from the output film positive, is ready for platemaking. Of course, film can also be output as a negative. When a large number of proofs is required, low-cost diazos can be made from the film. Film also has the advantage of bypassing some production steps (from paper output you have to make film positives to expose to the plates) and can be produced either right or wrong reading. With the latter you are ready to expose directly to a positive plate.

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

Souvenir Gothic Light
 Souvenir Gothic Medium
 Souvenir Gothic Demi
 Souvenir Gothic Bold
 Souvenir Gothic Light
 Souvenir Gothic Medium
 Souvenir Gothic Demi
 Souvenir Gothic Bold

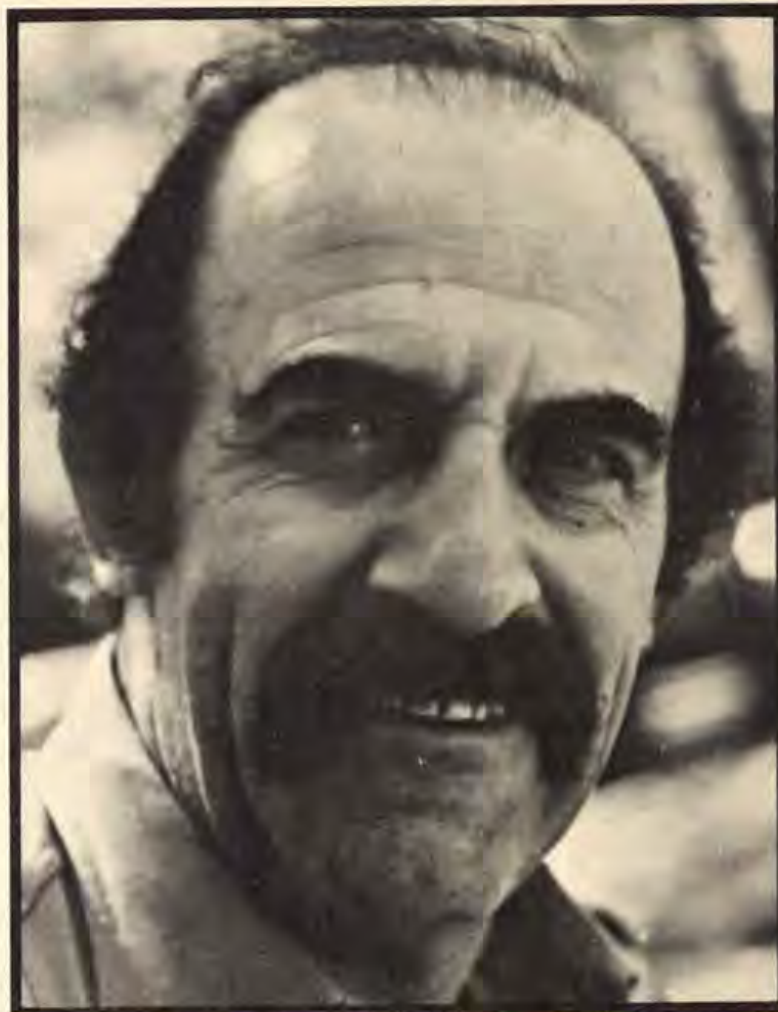
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GREAT FACES

BENGUIAT

Too often art directors make substitutions for the type face they want to use in their ad or promotion. When your message is particularly sensitive, you know all too well that the selection of type must be appropriate to subliminally portray the mood of the message.

You know of the impact that overall graphics make on the reader either consciously or subconsciously. Dymo's "Great Faces" are a big part of that effort. The "Great Faces" offer a vast selection of typography to help produce messages that are sensitive, thought provoking, and activating...in a word, effective.

This text is set in one of the new Great Faces from Dymo: ITC Benguiat Book which is the latest release from International Typeface Corporation. To illustrate this outstanding addition to Dymo's library, what better "Great Face" than that of Ed Benguiat, its designer.

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For more information on Dymo's Great Faces write:
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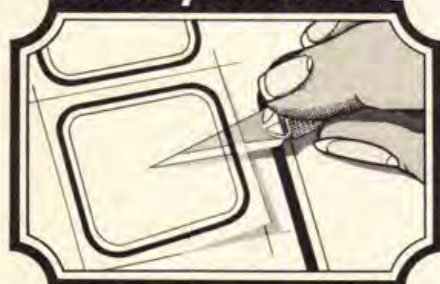
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The American Institute of Graphic Arts is well known for the exhibitions which it sponsors each year.

Regular AIGA activities include: competitions resulting in six major exhibitions and related (recorded) seminars and slide archives, small exhibitions of influential work by individual artists and designers, numerous book clinics, career clinics for students, spring and fall plant tours, traveling exhibitions, and the publication of a catalog for each major exhibit and a variety of reference materials.

What is not commonly known is that AIGA has been expanding its activities through grants. Three interesting and far-reaching assignments are presently being developed:

A Graphics Standards Manual for Non-Profit Institutions. This project, sponsored by the National Endowment for the Arts, will culminate in a most use-

ful tool for institutions who desire good design but must operate on a low budget.

Symbol/Signs. This continuation of the massive study for the Department of Transportation deals with the standardization of informational symbols and signage in America—from expressways to air terminals.

Cost/Efficiency Benefits from a Design System. This research project being developed for NEA will demonstrate the efficiency of design systems which are properly conceived and managed. The results can be as beneficial to a corporation as to a federal agency.

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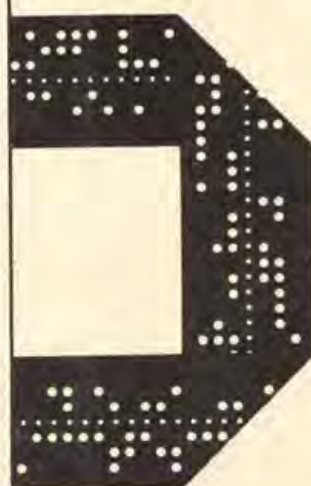
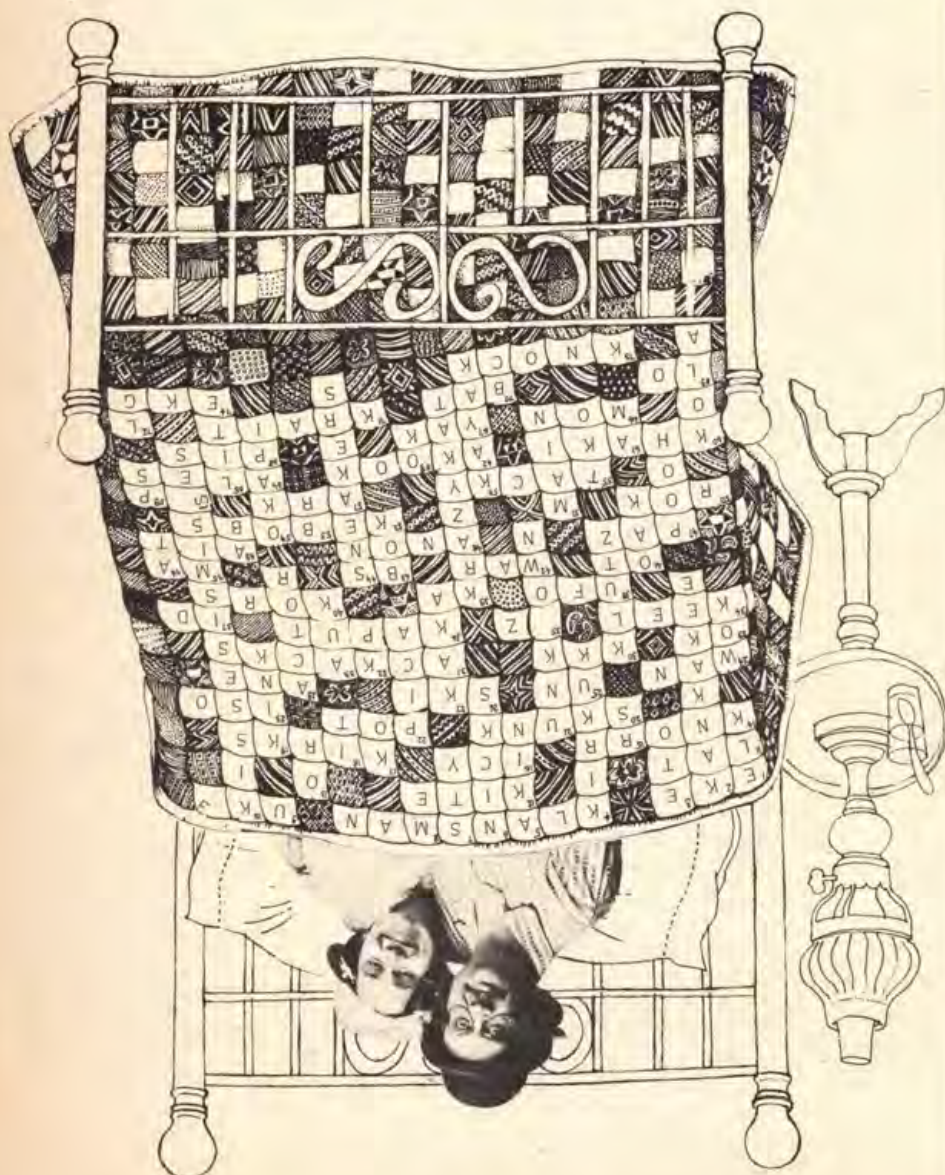
UL3

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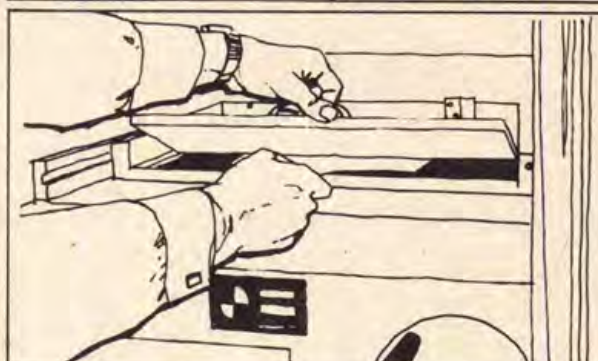
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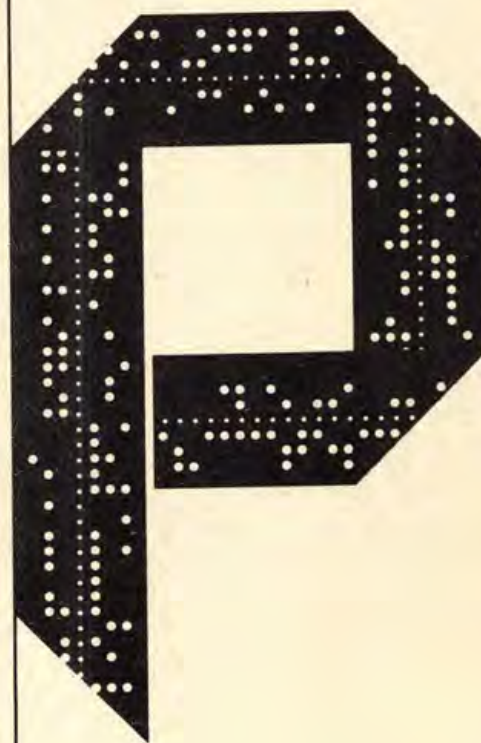
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There are six new titles in the U&LC Book Shop:
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#193-Graphis Posters '78;
#194-Penrose 77/78;
#195-Graphic Design International;
#196-Art Directors' Index to Photographers No. 5;
#197-Speaking Out On Annual Reports.
 Every book listed here was carefully reviewed by U&LC editors to bring you the best of the current crop of

new graphic arts books. To order any of them, complete the order coupon or a copy of it and forward it with your payment to the U&LC Book Shop.

#197-Speaking Out On Annual Reports



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

#192-Graphis Annual
Ed. Walter Herdeg



Once again Mr. Herdeg has collected the best graphic designs from all over the world and reproduced them beautifully. Twenty-nine countries are represented as is the full range of print and film media, covering advertisements, annual reports, booklets, book jackets, and magazine covers, trademarks, letterheads, packages, record covers, and editorial design. Of course this is a great swipe file as well as a record of the best work and who did it. It's also a mind opener, offering new ideas and solutions to graphic arts problems.
 240 pages. 9 1/2 x 12. 781 illustrations with 88 pages in full color. Indexes. Detailed captions. \$37.50.

#196-Art Directors' Index to Photographers No. 5

An exciting and insightful overview of current trends in commercial photography, conveniently arranged by country and alphabetically within each of 14 countries. Includes work of 235 photographers including 67 from the United States. Beautiful enough for your coffee table but it's really a working tool. Lists of 4000 photographers.
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#195-Graphic Design International
by Igildo G. Bieseke



A collection of work from twelve leading colleges of design in the Federal Republic of Germany, the Democratic Republic of Germany, France, England, the USA, Holland, Italy, Japan, Poland, Czechoslovakia, Canada and Switzerland.
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#193-Graphis Posters '78
Ed. Walter Herdeg



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